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XCVIII

OCTOBER 12, 1910

NUMBER
1816

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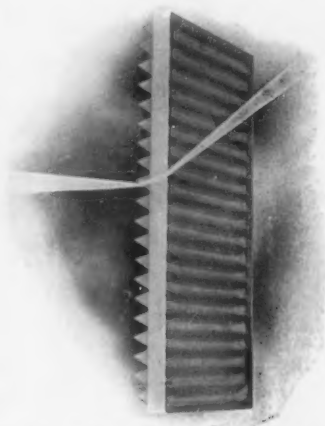


PLATE I. This illustration shows how light rays are bent by means of prism angles.

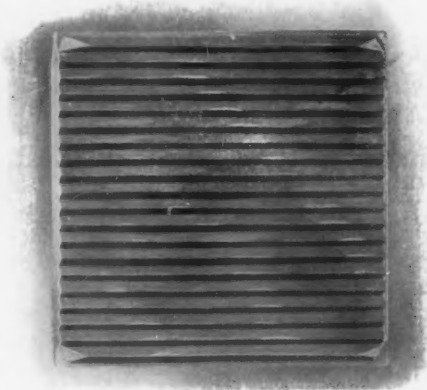


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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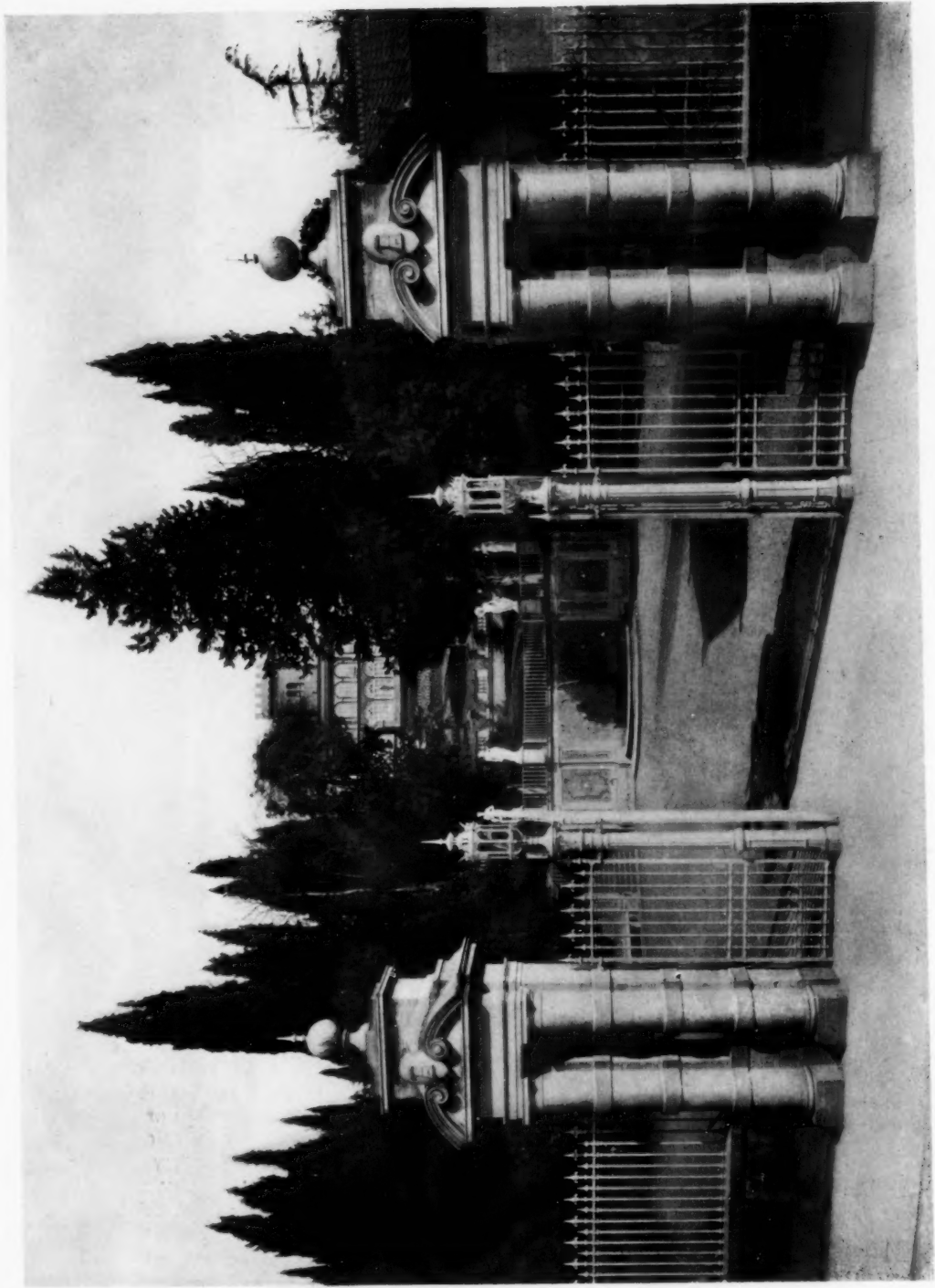
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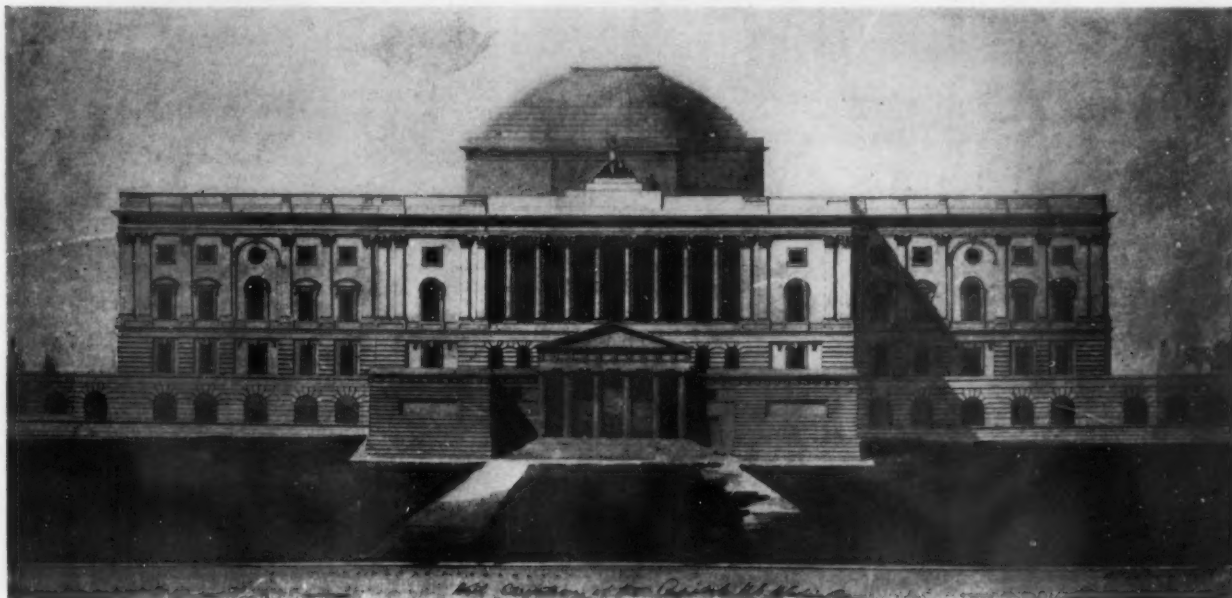
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THE AMERICAN ARCHITECT

Vol. XCVIII

WEDNESDAY, OCTOBER 12, 1910

No. 1816



LATROBE'S (UNEXECUTED) DESIGN FOR THE WEST FRONT OF THE CAPITOL
(From Glenn Brown's "History of the Capitol.")

THE OLD "GREEK REVIVAL" PART I

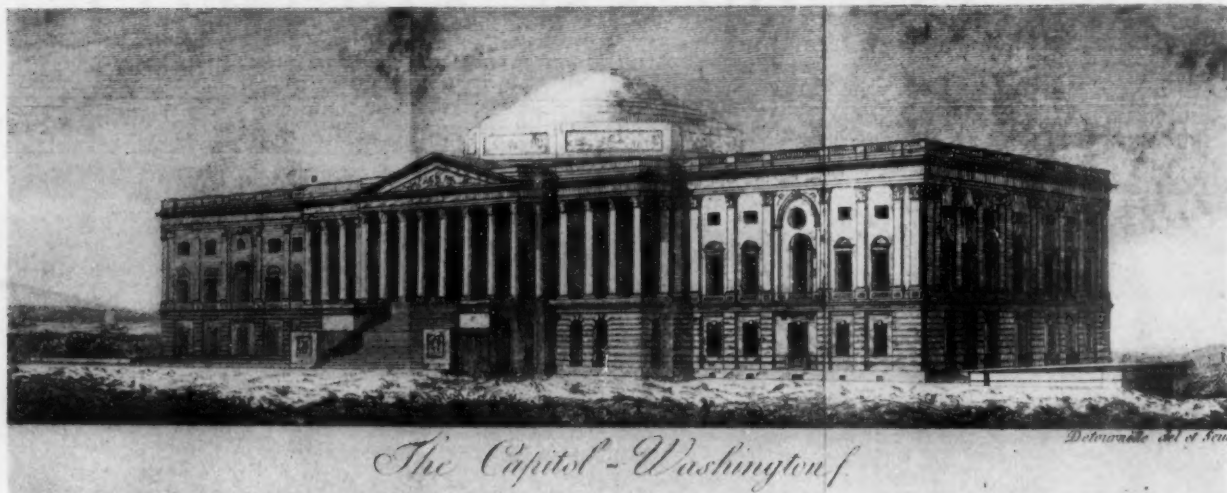
BY MONTGOMERY SCHUYLER

WHO was the first Greek revivalist in the United States? That is surely an interesting question in the history of architecture in America. Who was the pioneer of the movement which within a generation transformed our public building, from the "Colonial" manner in which it had theretofore followed the precedents of the "old country," to a reproduction, as exact as the reproducers could contrive or were permitted to attain, of the architecture of classic Greece? The Greek revival controlled the public building of the United States for half a century, and had also its marked effects upon private and even upon domestic building. The answer seems necessarily to be that it was the first American architect who designed with a knowledge of the authentic Greek precedents and made use of those precedents in his own practice.

That in turn means the first architect who possessed and used Stuart and Revett's "Antiquities of Athens." For surely that work was the fountain and origin, not only in Great Britain and thence in the United States, but all over Europe, of the Greek Revival. The revival was the recall of sensitive and ambitious architects

from the traditional and conventional mode of design into which, after three centuries, had lapsed that earlier Revival, the Italian Renaissance. This latter was not only the Revival of the Renaissance. It was a going back to the original conception of that "new birth," to the pure Hellenic originals of the Græco-Roman works which had served as models for European architects for those three centuries, originals of which the prophets of the profession had no knowledge, which Alberti had never had the chance of seeing and which Vitruvius had deeply misunderstood and had propagated his misunderstanding down the centuries. No wonder that the young architects of Europe, when they had the opportunity of studying the uncorrupted types, should have felt that in this legacy of an earlier past than that of the Roman remains they had been feeding and founding upon there was the assurance of a longer future; that, in Viollet-le-Duc's words, "Only primitive sources furnish the energy for a long career."

It is and has been for several generations, almost throughout the whole nineteenth century, a postulate of architects and amateurs that the primitive Greek forms were manifestly and self-evidently superior to the deriv-



EAST FRONT OF THE CAPITOL AS DESIGNED BY LATROBE
(From Glenn Brown's "History of the Capitol.")

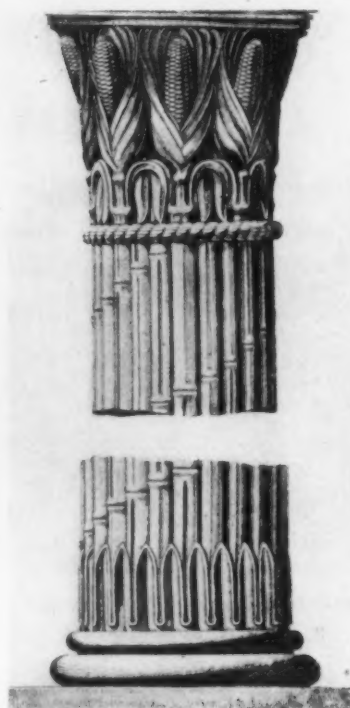
ative Roman forms. This has been assumed as an axiom, a matter of immediate intuition. Whoso questioned it, as very few did, was to be summarily dealt with, and his delusion to be encountered not with reasoning but with a superior shrug or pitying smile. That having been for a century the frame of mind of æsthetic Europe and America, it is instructive to recall how very far from immediate were the success and vogue of the first authentic presentation to the modern world of Grecian as distinguished from Græco-Roman art and architecture. The first volume of Stuart and Revett's "Antiquities of Athens" was published in 1762. It contained the first accurate drawings of the ruins of the Erechtheum, and thus, as we are all now agreed, of the purest and best type of the Ionic order. It contains also representations of the Tower of the Winds, and of some remains of Roman Doric building, a conjunction which would now indicate an uncritical state of mind on the part of the compilers. They were, however, quite within their rights. For the Græco-Roman remains were as certainly among the "Antiquities of Athens," which they had undertaken to illustrate as was the Parthenon itself. The second volume, containing the first presentation to the modern world of Grecian Doric, as exemplified in its noblest and most famous monument, appeared only after a quarter of a century more, being brought out by Stuart's widow in 1787. Even from the first volume, one would say, from the authentic reproduction of the Erechtheum alone, the superiority of the Greek primitive over the Roman derivative in Ionic architecture must have been as clear as, in the second volume, the superiority of the Greek Doric to the Roman derivative. In fact, the success of neither was immediate or striking. When the Dictionary of National Biography declares, concerning the appearance of the first volume, "The publication of this work caused 'Grecian Gusto' to reign supreme," the declaration is one of the few inaccuracies in that admirable work. The sway of Roman architecture, as formulated by the Italian writers of the Renaissance, was not immediately disturbed or threatened; not, in

fact, until the eighteenth century was nearing its close. The "golden prime" of classic architecture continued to be, in the minds of European architects, "the Augustan age." Stuart, indeed, was taken up by "the Society of Dilettanti," which appointed him its painter and assisted him in the publication of his book. It is noteworthy, however, that the chief of the "Dilettanti" of that day in England, the man of the most eager curiosity about artistic matters, Horace Walpole, takes little or no notice of him, none at all in the only collection now accessible to me of the letters in which you would look

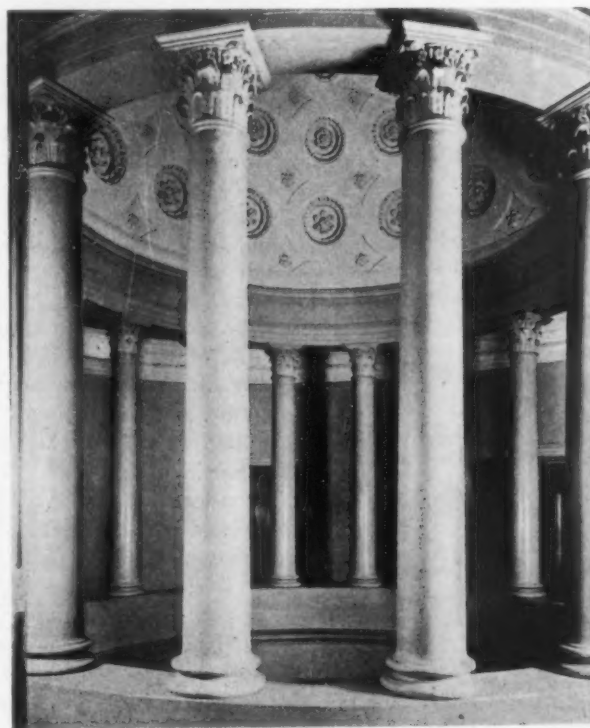


BENJAMIN HENRY LATROBE (1764-1820)
(From Glenn Brown's "History of the Capitol.")

with the greatest assurance for the announcement of any new artistic vogue or success in 1762. Stuart was sufficiently encouraged by what welcome he had to "commence architect" at the age of fifty, having theretofore been only a painter. In the work which has come to bear his name, the general drawings in color alone were his, the measurements and measured drawings being the work of Revett. Not much success could have been expected for him as a practising architect, and he had in fact little. "Lord Anson's house in St. James's Square" is almost his only recorded commission. Meanwhile, the brothers Adam entered upon a very flourishing practice as the result of the exploration by one of them of the ruins of Diocletian's palace at Spalatro, a work so much of the decline of Roman Imperial architecture that there has been detected in it the beginning of Romanesque, in the imposition of the arch, for the first time, directly on the capital of the column. Adam's "Spalatro" was published two years after Stuart's "Athens," and it was explained by the author that he had chosen his subject precisely as an example of the domestic and not of the public building of the Romans of the Empire. The professional success of the brothers, in the patronage of the British aristocracy, was superior even to that of Sir William Chambers and immeasurably beyond that of the evangelist of "Grecian Gusto." Sir William Chambers, none the less, was the architectural oracle of the time in England. His "Treatise on the Decorative Part of Civil Architecture" not only became standard in his own lifetime, but continued, in the practical modifications of Gwilt, to be standard throughout half of the nineteenth century. The author's opinion of the new Hellenic evangel ought to be particularly



THE "CORN COB CAPITAL"
(From Glenn Brown's "History of the Capitol.")



TOBACCO CAPITALS
(From Glenn Brown's "History of the Capitol.")

instructive. His architectural and his literary works alike show him to have been very far from an insensitive man. "America has many buildings of the class of King's Cross, but few of the class of Somerset House," says Matthew Arnold, a preference for Sir William Chambers over Sir Gilbert Scott, the leader of the profession a century later, that many contemporary architects will share. The architect of Somerset House was so open-minded a man that he wrote a book, Sam Johnson furnishing the dedication, to stimulate as well as to appease curiosity about Chinese architecture; and he praised the science as well as the art of the builders of English Gothic at a time when such praise was held to be a sign of lamentable eccentricity of taste, if not of actual unsoundness of mind. He was, perhaps, of all English architects of his time the one who might most reasonably have been expected to appreciate the "Antiquities of Athens." Yet here is what he says, in the edition of his "Civil Architecture" issued in 1768, after Stuart's first volume had been published six years:

How distant the Grecians were from perfection in proportions, in the art of profiling and other parts of the detail, will soon be evident to any impartial examiner who compares the publications of LeRoi, Stewart (*sic*) Revett, and other ingenious Levantine travelers, with the antiquities of the Romans, either on the spot, or as they have been given in books by Palladio, Serlio, Desgodetz, Sandvart, Piranesi and other authors. Indeed, none of the few things now existing in Greece, though so pompously described and neatly represented in various publications of our times, seems to deserve great notice either for dimension, grandeur of style, rich fancy, or elegant taste of design.

He becomes, to our notions, more Boeotian still when he sets forth that the Parthenon is "in dimension" less considerable than the church of St. Martin's in the Fields, and seems to intimate that architecturally it is no more considerable, and when



THE MARTIN BAUM HOUSE (1817) CINCINNATI, OHIO
BENJAMIN H. LATROBE, *Architect*.

finally he thus sums up the defects of the Doric of the Greeks: "Their gouty columns, their narrow intercolumniations, their disproportionate architraves, their hypethral temples, which they knew not how to cover."

These things suffice to show, at any rate, that the Greek remains were by no means swift in imposing themselves on the admiration of modern Europe and to furnish a text for a discourse on "The Relativity of Aesthetic Perceptions." In fact, it was not until 1826 that the publishers of the "Treatise on Civil Architecture" found it necessary, in order to maintain the value of it as a manual for architects, to add nine plates of Grecian architecture to those showing the current forms of Roman and Renaissance. And this was ten years after the Elgin marbles, which so greatly stimulated the popular interest in Attic architecture, had become the property of the British nation, a priceless acquisition which the nation rewarded by leaving its benefactor \$70,000 out of pocket by the transaction and subjecting him to Macaulay's gibe (of 1824): "Her temples have been given up to the successive depredations of Romans, Turks and Scotchmen." The nineteenth century was

well advanced before the investigation of the antiquities of Athens bore much fruit in architectural design.

To recur to our first question and answer. There can be no doubt that the first man who practised architecture in America with a knowledge of the work of Stuart and Revett, and in view of that knowledge, was Benjamin Henry Latrobe (1764-1820) and the first building in which that knowledge was exhibited was the Bank of Pennsylvania, completed before the end of the eighteenth century (1799). Born in Yorkshire, 1764, of a family originally French and Huguenot, but English since the accession of William and Mary in 1688, after an adventurous adolescence of travel and soldiering he began the study of architecture under the most favorable auspices by entering the office of Samuel Pepys Cockerell (1754-1827), a descendant of the famous diarist whose namesake he was, and himself an architect of standing, though now eclipsed by his far more famous son. This son, Charles Robert Cockerell (1788-1863), was perhaps the most accomplished British architect of his generation. Curiously, he was one of the leaders of the English "Classic Revival." The results of his own travels and explorations in Greece, Sicily and Asia Minor he published in 1830 as a supplementary and concluding volume to the work of Stuart and Revett, while of his architectural work, the branch banks which he designed for the Bank of England, his Græco-Roman Taylor and Randolph Institute at Oxford, and his successful completion, after the death of its chosen architect, of the most successful building of the Greek Revival in England, St. George's Hall in Liverpool, give him a very high place among the modern classicists. After two years with the elder Cockerell Latrobe set up for himself with every assurance of a prosperous professional future. At twenty-five he was already surveyor of the public offices and engineer of London. Certainly the commonest motive to emigration, the desire of bettering one's condition, cannot have



THE CATHEDRAL OF BALTIMORE (1806)

been his. In order to come to America he refused a government surveyorship at a thousand pounds a year. Possibly it was the death in 1793 of the wife he had married in 1790 that made his native island unendurable to him. At any rate he left England at thirty-two, taking with him an infant son, and landed at Norfolk in 1796. After two years in that town, engaged in engineering work on the Virginian canals that procured him the appointment of State Engineer of Virginia, he removed to Philadelphia to become city engineer and to superintend the introduction of a new water supply. It was in 1798 that, happening to meet the president of the Bank of Pennsylvania, and the talk turning on the projected new bank building, he drew on a scrap of paper what seemed to him an eligible design for that edifice. Months afterwards he was surprised by learning that his "plan" had been accepted, and asked to come on and superintend the work. The result was the building which was the architectural pride of Philadelphia so long as it stood, an amphiprostylar temple in white marble, 125 x 51, with a hexastyle Ionic portico at either end. The architect is said to have considered it his most successful work, and certainly its popular, and



CUSTOM HOUSE, PHILADELPHIA, PA., 1817-1824
BENJAMIN H. LATROBE, Architect.

if one may use the term of this country at that time, its "professional" success was immediate and great. The building and ground were sold by the Bank of Pennsylvania in 1857 to the United States, it being then intended to convert the building into a post office. Appropriations were made to pay the expense of the adaptation, but nothing to the purpose was done and the money appropriated was transferred in 1862 and 1863 to the fund for the "court house and post office" then in course of erection. The old bank was thereupon demolished, about 1866, and the construction begun of the building for the appraisers' stores which now occupies the site, and which was completed in 1871.

The Bank of Pennsylvania was not the first prostyle temple erected in the United States for civic purposes. That distinction doubtless belongs to the capital of Virginia at Richmond—a decade and more older—of which Jefferson is erroneously reputed to have been the author. His own account overthrows the attribution. Being in Paris in 1785, he was consulted and in turn consulted a French architect, Clarissault. At that time Jefferson was familiar with Stuart's first volume, for he describes the Vir-

ginian edifice as after "the model of the temple of Erechtheus at Athens, of Baalbec and of the Maison Carrée at Nismes, the most perfect examples of cubic architecture, as the Pantheon is of the spherical." The temple at Nismes was, in fact, the model for Richmond, for although the order of that building was changed from Corinthian to Ionic "on account of the expense," Jefferson also records that he "yielded reluctantly to the taste of Clarissault in substituting the modern capital of Scamozzi for the more noble capital of antiquity." Had he insisted on the capital of the Erechtheum, the Virginian capitol would have preceded the Pennsylvania bank as the starting point in America of the Greek revival. But, with the substitution of the Ionic of the Italian Renaissance for the Athenian Ionic, it is clear that nothing is left of the Erechtheum or of Hellenism. Latrobe, on the other hand, not only availed himself of Stuart, but knew Stuart by heart. He could not have called the "Antiquities of Athens" his "vade mecum," for in fact he did not bring it with him nor any other of the volumes of his professional library when he came to America, but left them to follow him in another ship, which was captured by a French privateer. So, when he came to draw out the capitals of the Erechtheum for the Bank of Pennsylvania he was forced to rely on his memory for the forms and the proportions, and the execution was done from his recollection of the originals. The correctness of the result nevertheless obtained will probably be a source of wonder as well as of admiration to most modern architects.

A drawing of the new building was speedily incorporated as standard into Owen Biddle's "Young Carpenter's Assistant" (originally published in 1805), the architectural manual for American mechanics of a time when architects were very few, and in this way became familiar throughout the country. Its success, great as it was, was less than that of its author's second classical essay in Philadelphia, the first American imitation of the Parthenon. This was the Bank of the United States, after the dissolution of that institution, Girard's Bank, and since 1844 the Custom House. Its design is often and has been quite recently ascribed to Latrobe's pupil, William Strickland. But it is certain that the building was begun from Latrobe's designs, and so continued until his death in 1820, when its architecture must have been fully determined. Strickland seems to have been in charge of the work under Latrobe. He certainly was in charge after Latrobe's death, until the completion of the building in 1824. It was in that year that Fenimore Cooper saw it and was excited to enthusiasm by it:

I believe it is generally admitted that the finest modern edifice we know is the Bourse of Paris. You will be surprised, perhaps, when I say that, next to this exquisite work of art, I rank the Bank of the United States, in this city. There are certainly a hundred buildings in Europe of a very similar style, and of far more labored ornaments; but I cannot remember one in which simplicity, exquisite proportions, and material, unite to produce so fine a whole. It is Doric, without side colonnades, not particularly large, though of sufficient size for effect, and of white marble. The church of the Madeleine in Paris, for instance, when completed, should be an edifice of a vast deal more of pretension; but notwithstanding its admirable position, its great size, and its immense colonnades, I do not believe it will ever produce so pleasing an effect as this chaste and severe little temple of Plutus.

Cooper almost ignores the elder, and, as most moderns will agree, the better example of a Greek temple in the Bank of Pennsylvania, cursorily mentioning it, as "another banking house in classic taste" among the "clever edifices" of Philadelphia. The fact is that the Bank of the United States was our earliest and for some years our only copy of the Parthenon. It is neither so close nor so effective a rendering as the custom house, now the sub-treasury, of New York, erected during the next decade. Latrobe seems to have been partly of the mind of Sir William Chambers as to the "gouty columns" and especially as to the "narrow intercolumniations" of the Greeks. His version of the Parthenon is "diastylar" to avoid the reproach which he seems to have feared of making it pycnostylar, and his columns are, or at least look, attenuated beyond the prototype as well as more widely spaced. In fact, the columns of the Parthenon are more closely set than Vitruvius's "Pycnostyle." In these respects the New York building is superior. The dimensions of the Philadelphia custom house are 87 x 161 feet.

The truth is that Latrobe was as far as possible from being a purist, or even what can fairly be called a classicist. One may say that he was primarily a scientist, only incidentally an artist. Glenn Brown, in his admirable "History of the Capitol," puts the case fairly in saying that his drawings show "fondness for construction rather than artistic feeling." He was very evidently a man of much vigor of understanding and force of character. He repelled the legislators who considered an architect a mechanic employed to carry out orders by the exhibition of an artistic, or rather, a "professional" arrogance beyond their own assumption of superiority; and he has left on record a humorous account of the unpopularity he incurred in consequence. As, to employ the distinction which is better established now than it was in his day, he was an engineer rather than an architect, his obstinate rationalism sometimes got in his way as a designer.

It was, of course, the success of the classical Bank of Pennsylvania, a work so much to Jefferson's own taste, that led to his offer to Latrobe to superintend the construction of the Capitol, of which he was the masterful architect in charge from 1803 until a quarrel with an equally masterful commissioner led to his resignation in 1817. His lateral expansion of what Washington called "that very capital beauty" of Thornton's design for the East front, the octastyle portico, into a colonnade of sixteen columns, he insisted upon, even though the added columns could not be set in the same plane with the originals. The Capitol, in Latrobe's hands, thus became the earliest example in the United States of a colonnade extending beyond the supporting columns of the central pediment. In our colonial building the classic feature of a portico was either engaged instead of being projected, or it was confined to the centre of the front as a porch. The extension of the colonnade was clearly an example of "Grecian Gusto." It is this extension of the colonnade in the centre, repeated and carried so much further half a century later in the wings, that brings the Capitol pretty distinctly within the scope of the Greek Revival. Nobody will deny the effectiveness of

Latrobe's extension of the colonnade on the East front. But nobody will defend his design for the West front, where he introduced a misplaced piece of Hellenism in the shape of a hexastyle Doric temple by way of entrance, a feature which it is fortunate that his successor, Bulfinch, refrained from executing, though it would have been still more fortunate if the successor had reverted to the original design of Thornton for a semi-circular projection at the centre, instead of the flat front which he substituted. Latrobe's insistence on "simplicity" was not by any means merely verbal. His works do show large and simple conceptions. But he did not suffer himself to be hampered by conventions even when, in æsthetical matters, conventions have the force of realities. Like the classicists, he maintained, at least in theory, that classic architecture was modifiable and progressive, and that its models were not finalities, but points of departure for modern work. His own modifications, as we see, were not particularly happy in form and composition. His variations of detail have still an interest, as in the attempts at an "American order," by the conventionalization of American plans into capitals for classic orders, the cotton plant in drawings, the tobacco plant and the Indian corn in actual models and actual execution for the decoration of the Capitol. He by no means overvalued these things, speaking even with impatience, in a letter to Jefferson, of the greater applause which the members of Congress had given to such toys as the "corn cob capitals," than to "the works of magnitude or difficulty that surround them." His preference for Greek over Roman forms may have been a preference for simplicity; but it was by no means uniform. Although Dunlap records that Stuart's "Athens" was his most usual book of reference, we find him exhorting the Superintendent of the Capitol in the details of the interior to "follow William Chambers." His complacency over his Bank of Pennsylvania, doubtless his purest and best work, as well as his least "original," may very likely have been over the mechanical cleverness with which he had vaulted the interior and projected the roofing slabs of marble to form the cornice of the attic of the flank.

The Cathedral of Baltimore was a great undertaking for Archbishop Carroll and the Catholics of Maryland in 1806, when it was begun, as great an undertaking as had been, sixty years before, Governor Shirley's importation of Peter Harrison, architect, to rear in "King's Chapel" a hewn granite shrine of "Anglicanism" very much "in partibus" in Puritanical Boston itself. The Cathedral is also in hewn granite, brought, it is said, in ox carts from ten miles away. It is of very respectable dimensions, 192 feet 9 inches long, excluding the portico (which was not added until 1860, or thereabouts), 115 feet 10 inches across transepts, and 95 feet in clear interior height (127 outside). Nothing strikes one so much in the design as its abdication of "style," its freedom and eclecticism. It seems to have been meant, in the main, as merely a straightforward satisfaction and expression of the requirements of the structure. And so with the interesting house which Latrobe did, in 1817, for Martin Baum, of Cincinnati. Here, indeed, the ex-

(Continued on page 128)

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PROFESSOR CHARLES FRANCIS OSBORNE, of the School of Architecture at the University of Pennsylvania, has assumed editorial charge of THE AMERICAN ARCHITECT and will devote most of his time to that work, giving Saturday lectures at the University. It is his earnest hope and belief that he will receive the cordial co-operation of every member of the profession in his new field of labor, in which so large an opportunity presents itself just at this most interesting period in the architectural development of America.

IN another column of this issue will be found an interview with Mr. John M. Carrère on the subject of the future architectural harmonization of Fifth Avenue. THE AMERICAN ARCHITECT heartily endorses this and all similar movements whether in New York or elsewhere, as likely to hasten the formation of a correct public opinion on the necessity of some method of restricting unconsidered and purely individual efforts at civic architectural embellishment.

THOSE who travel with seeing eyes, and are interested in such matters, cannot fail to have observed that the difference in value, which is so noticeable when one compares the work of carefully trained architects with that of their less fortunate brethren, is almost wholly due to a lack of feeling for proportion. The busy rural architect, having little leisure for a careful study of his work, seems to have his mind fixed rather on detail than on mass; appearing to feel that if he can only get together an adequate number of parts the ensemble will, somehow, take care of itself.

There is a great deal of adequate and charming work being done along the simplest lines, but it is being done, not by the artless designer, but by those whose arduous scholastic training, under the eye of a master, has taught

them the enormous advantage of simplicity over complexity; and especially the importance of studying, long and carefully, the main lines of the mass before the detail is spotted in at all.

We are speaking now only of the exterior aspect of buildings, since that is what is most obvious to the traveler; but there is, of course, the paramount element—the plan—from which the whole design must proceed. But as we are not concerned with solutions of particular problems we are justified in discussing, for the moment, the exterior as an independent element.

No better advice can be given to the designer who feels the limitations imposed by his lack of early systematic training than that he should study his mass always first—the length and breadth of his walls, the height and slope of his roofs, the projections of his pavilions—before he studies his fenestration, and especially before he begins to detail his minor decorative effects. Shadow, texture, color, size and arrangement of openings will, inevitably, affect his first dispositions of the mass, and require readjustment, over and over again, but study of detail alone can never produce anything but confusion and the regret of the discerning.

IT is now possible for the architectural student in New York, who for some reason has been unable to avail himself of the regular day courses in architecture at a university, to enjoy equal privileges if he is eager to turn his evenings to good account and avail himself of the extension courses given by Columbia University in the Engineering Societies' building, 45 West 39th Street, New York. Courses are offered in both theory and practice and for beginners as well as for the more advanced. The latter courses are of the same nature as those given at the university during the day and are accepted towards the regular degrees conferred by the university on completion of the full course, provided, of course, the student has demonstrated the required proficiency by satisfactorily passing the examinations held in these courses.

The ultimate object of these evening courses is the establishment of a facsimile of the day school. And there is no reason why the response of the large number of students in architecture who are anxious to get ahead should not lead, in the near future, to a large and prosperous evening school, offering a full course in architecture. It may take the student some time to understand the value of these courses which, to his mind, are not so directly practical as drawing and design, but this handicap once overcome, the way should be clear to doing a very important educational work for the many draughtsmen whose facilities for acquiring a broad knowledge of their chosen profession, excellent as they are through the generous encouragement of the Society of Beaux-Arts Architects, yet lack a certain academic breadth and, in a way, tend to foster, quite unintentionally, the erroneous impression that an architect's best qualification is excessive proficiency in draughtmanship.

If the work of Columbia University in its evening courses in architecture shall have the effect of imbuing the students with the desire to gain greater knowledge, and thereby lay the foundation of a sounder education, the accomplishment will be very much worth while.

(Continued from page 126)

pression is not very clear, unless the upper story of the central block is intended for servants' quarters or other humble uses. In any case the portico appears not only as unconventionally designed, but as unnecessarily ex-crescential. But doubtless the design shows "simplicity," simplicity and vigor.

Architects ought to feel grateful to Latrobe, not only for his good example as a designer, but for

the firmness with which he upheld the rights of his and their profession, and repelled the invasion of those rights by presumptuous ignorance. His place in the history of architecture in America is at any rate secure as that of the pioneer whose works comprised, for the first two decades of the nineteenth century, the first, and indeed the only, examples of the Greek revival which was to bear sway in our public architecture for half that century.

THE UNION THEOLOGICAL SEMINARY GROUP IN NEW YORK AS EXECUTED

The completion and occupancy of this last notable addition to the splendid group of educational and religious buildings on Cathedral Heights, calls for adequate illustration of this most interesting architectural achievement. In accordance with the invariable practice of *THE AMERICAN ARCHITECT* the photographs from which the full page cuts were made, have been taken after a conference with the architects, Messrs. Allen & Collens, as to the best points of view and the results have been submitted to them and have received their unqualified approval as an adequate expression of their work.

The problem involved was so interesting, that some analysis of it is distinctly called for.

Comment on this very successful assemblage of college buildings proceeds best from a consideration of the underlying idea. This is characterized by a breadth of conception as to the relations which the modern theological seminary must bear to the whole subject of higher education. The new site for this old school was, therefore, chosen in the immediate neighborhood of a great university, thus permitting an interchange of instruction between the two institutions and enhancing the educational force of a large community. The site chosen was of necessity too limited in area to permit open spaces for the setting of the institution, and compelled an exacting study of the problem to determine the best arrangement upon the grounds of the buildings and their essential light and air.

The problem was laid before the architects in competition and the possible solutions offered were surprising in number considering their excellence. The present plan was selected by the jury as presenting on the whole the best solution of this problem in its various aspects. It frankly meets the difficulties of the problem by treating the group in the simplest possible manner, showing a range of buildings set close to the perimeter of the plot and enclosing a single great quadrangle. In this way a maximum of light and air is secured, giving the group the utmost possible dignity by producing the largest possible massing of structure and extent of open spaces. The plan thus arranged lends itself to the practical requirements of the institution, which were manifold and somewhat complex.

The organization of a theological seminary must cover not only instruction and administration, but residence and religious worship as well. These functions

are met by buildings devoted to the purposes of—

- (1) Instruction and administration;
- (2) Library;
- (3) Chapel;
- (4) Student dormitories; and
- (5) President's and faculty residences.

Each of these is so related to the others as to serve most effectively its own purpose and as well its most direct relationship with other departments, both as to internal communications and external approach. For instance, the administration finds focus at the corner of Broadway and 120th Street with the library and lecture halls in immediate contact, thus centering the public work of the institution at its most conspicuous point, symbolizing it by the great tower provided for future construction. On the next most important public corner—that toward Riverside Drive and the Hudson—is the President's house (with its little garden), having juxtaposition both to the administration and the chapel.

The latter is intended quite as much for public worship as for the use of the institution and its tower therefore marks in an important way one of the principal efforts indicating entrance to a place of public worship. The internal treatment of the chapel, too, is a very happy expression of a type of Christian architecture appropriate to the theological position of this institution, being at the same time true to the traditions of Christian architecture while showing a certain departure from the more or less fixed characteristics demanded by a ritual worship—a departure in the direction of freedom which at the same time involves no loss of the true flavor of the ancient spirit.

The residences are domiciliary features, apart from the President's house, providing dormitory room for students with reception, social and refectory functions, while professors are provided for in apartments of the duplex type.

The exterior walls are built of the stone excavated on the site (the characteristic gray gneiss of upper Manhattan Island) trimmed with Indiana limestone, and the treatment of the entire design shows the best feeling and judgment, effecting a very happy expression of function and exhibiting a play of interest and a combined dignity and grace which give to this group a real distinction. Like all new work of the Romantic (as distinguished from the classic) type, it suffers to some slight extent from its newness. When time has toned and tinted the walls, and scholastic ivy wraps tower and buttress with its enfolding green, this group will stand comparison with any of the similar, but now famous, buildings of the older seats of learning abroad.





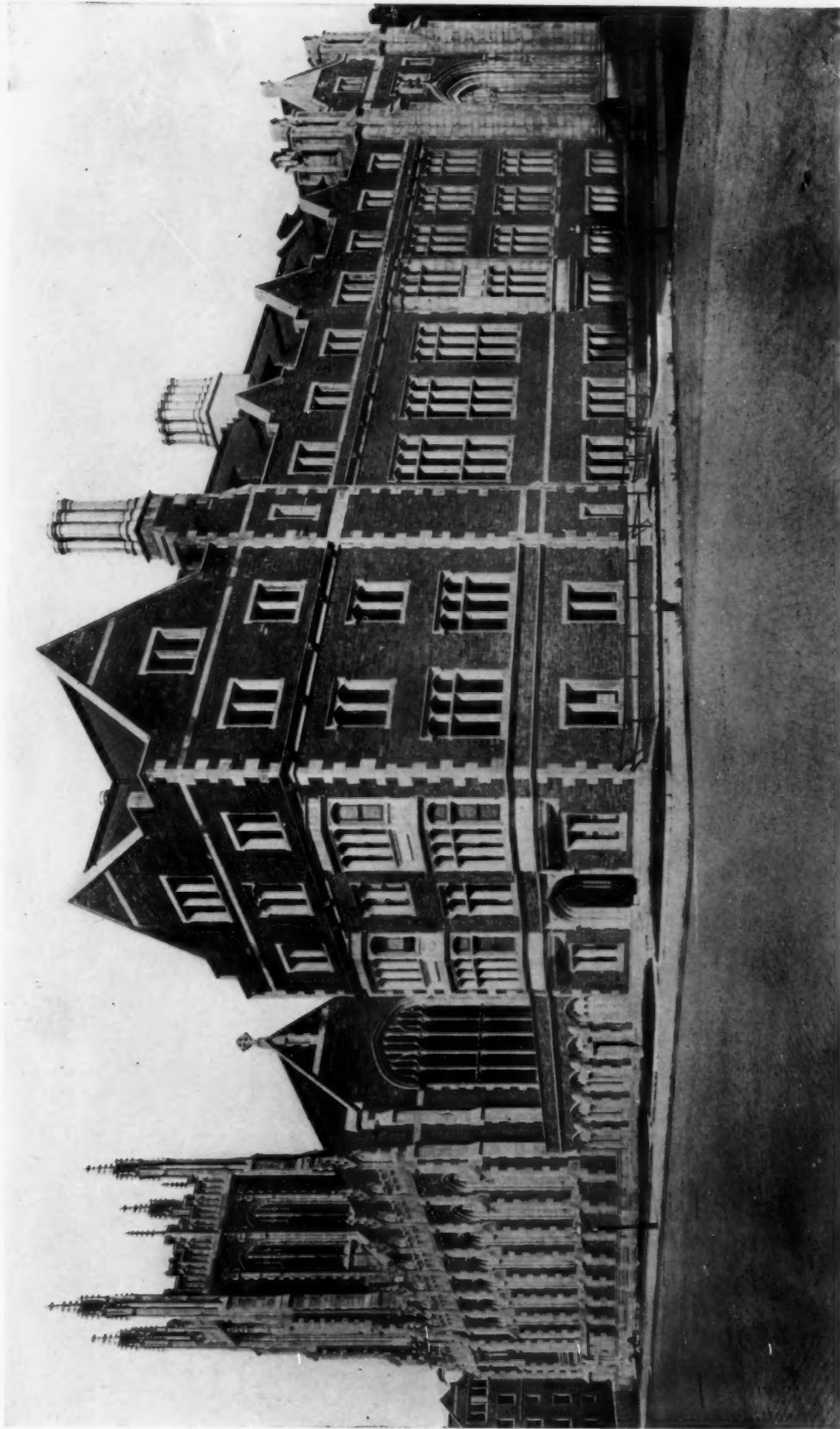
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VIEW LOOKING NORTH ON BROADWAY AND WEST ON 120TH STREET
THE UNION THEOLOGICAL SEMINARY, NEW YORK

ALLEN & COLLENS, *Architects*

For plans and working drawings see issues Nos. 1726, 1727, January 20th and 27th, 1909, Vol. 95.





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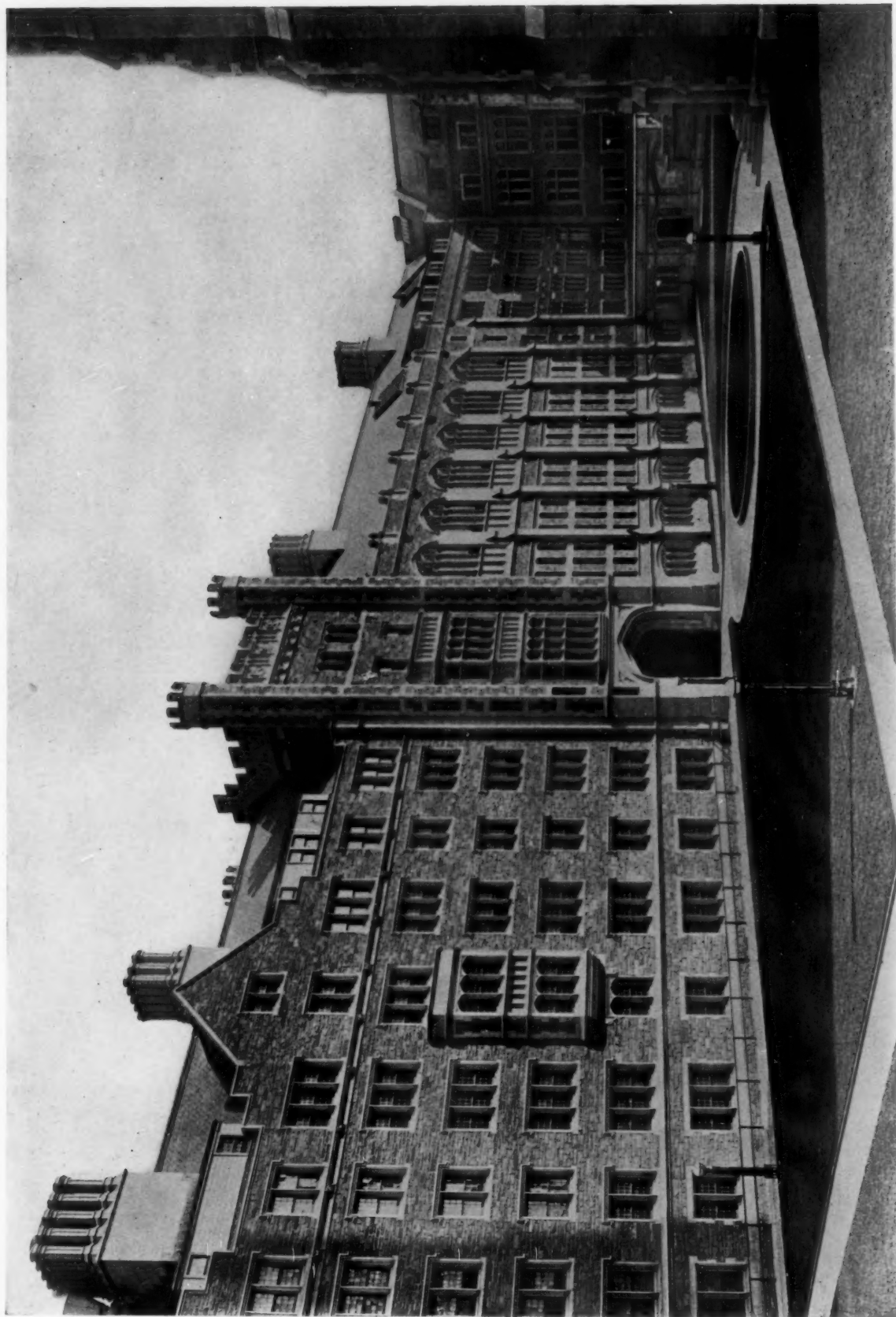


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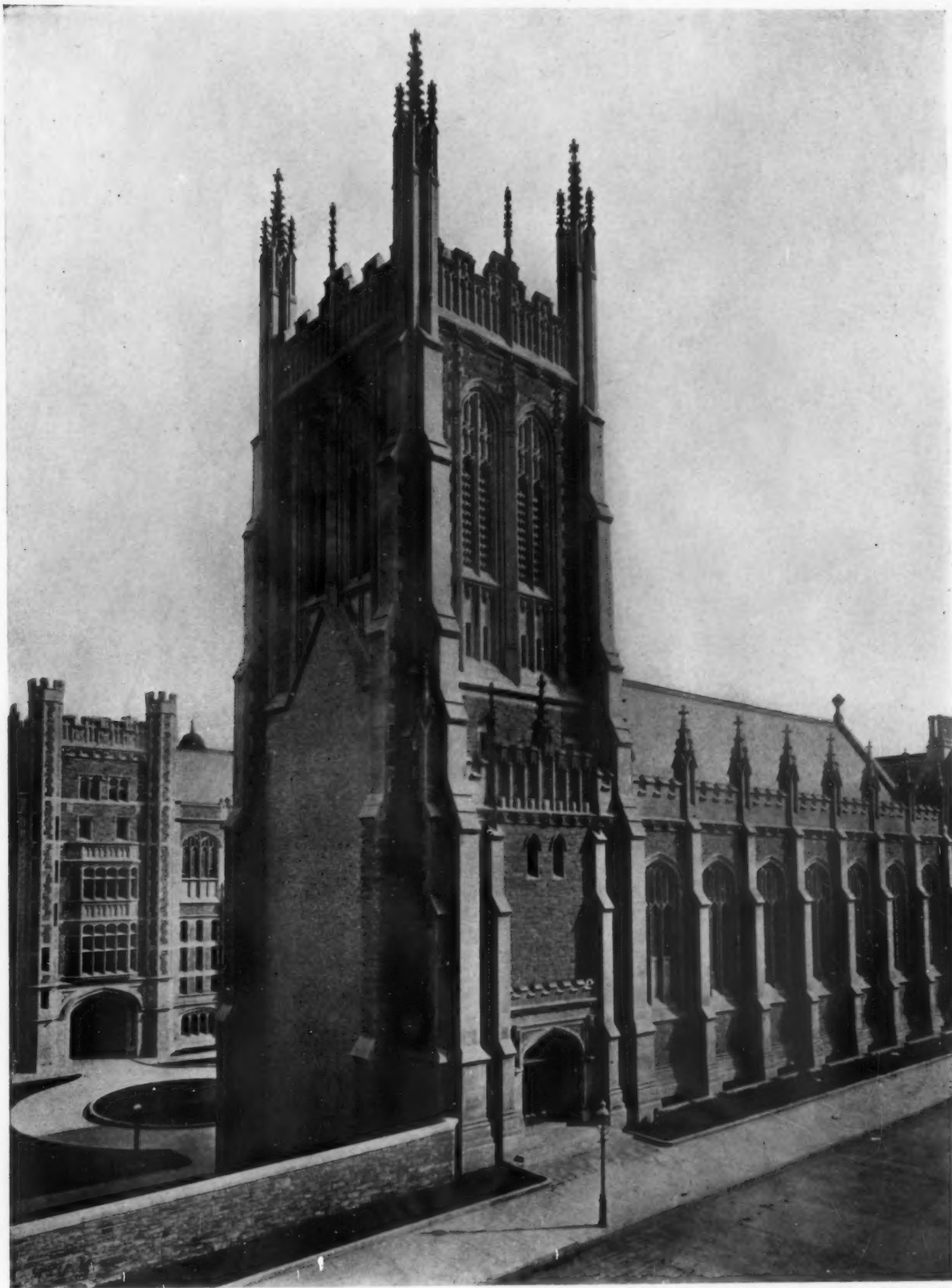
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VIEW IN QUADRANGLE

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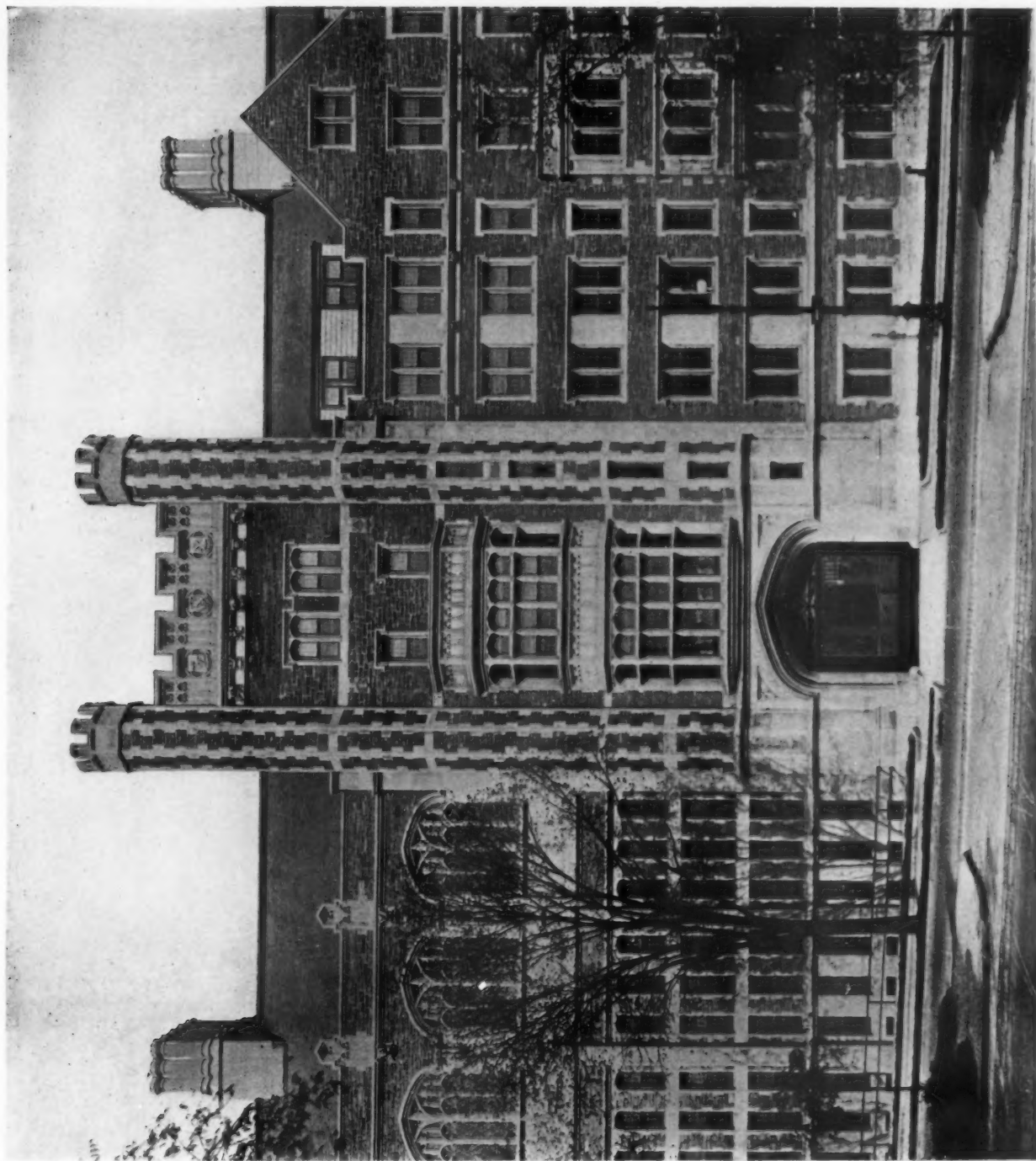
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THE CHAPEL ON CLAREMONT AVENUE

THE UNION THEOLOGICAL SEMINARY, NEW YORK

ALLEN & COLLENS, *Architects*

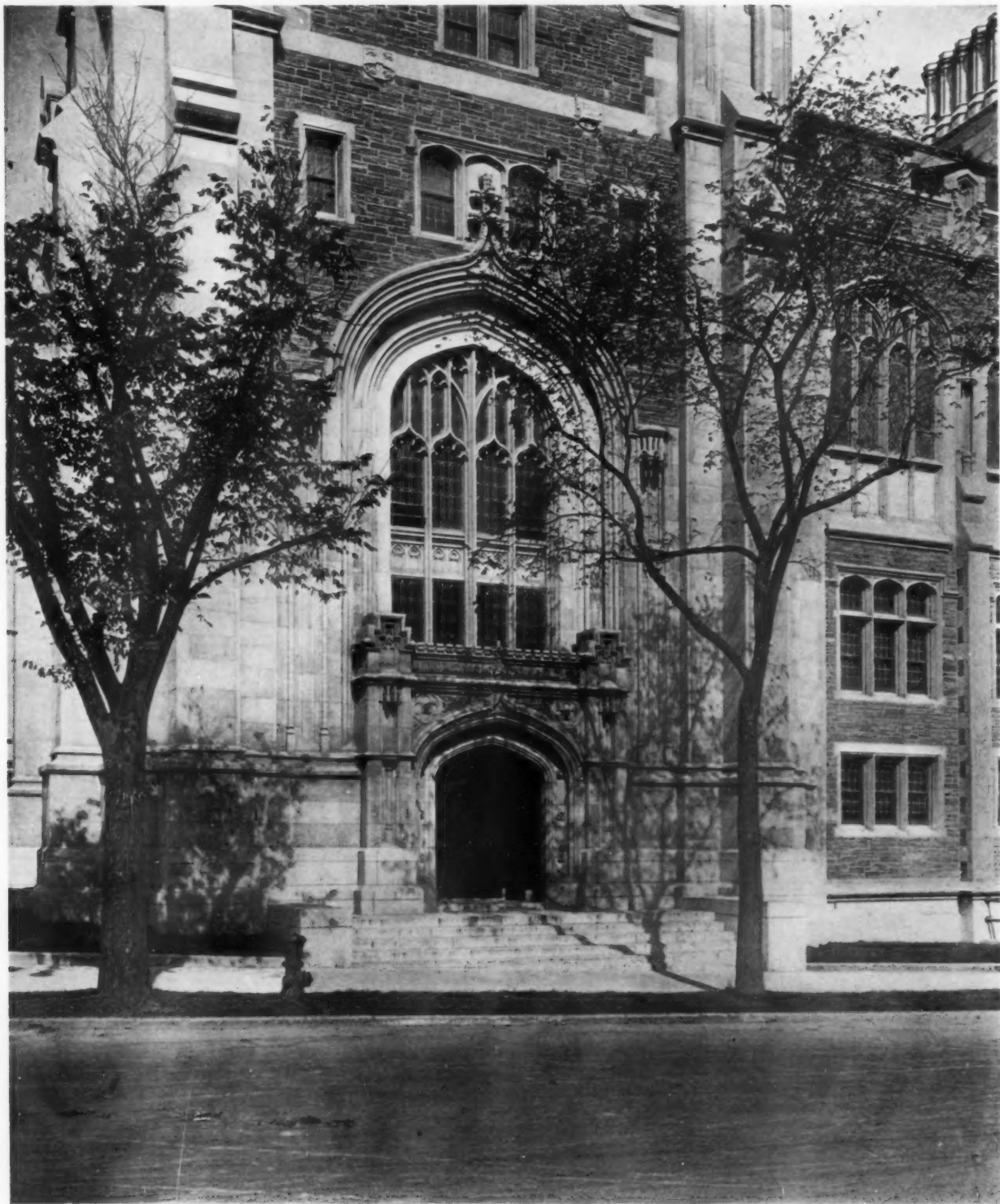
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Entrance on Broadway, facing 121st Street

THE UNION THEOLOGICAL SEMINARY, NEW YORK
ALLEN & COLLINS, Architects

For plans and working drawings see issues Nos. 1726, 1727, January 20th and 27th, 1909, Vol. 95.



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MEMORIAL ENTRANCE ON BROADWAY, FACING 120TH STREET

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