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THE CATHEDRAL CHURCH OF ST. JOHN THE DIVINE

HEINS & LA FARGE, ARCHITECTS

It is not so easy to realize that twenty years have passed, and twenty years' steady work has been done, since, in the final competition, the design of two youths, associated under the firm name of Heins & LaFarge, was preferred above the designs of their elders for the cathedral of the Protestant Episcopal Church to be erected on Morningside Heights on the island of Manhattan. It was only the heavy-laden committee of the diocese, clerical and lay, and its professional advisers, architectural and engineering, who had direct knowledge of the bewildering variety and multiplicity of designs submitted, whether invited or volunteered. But it is well within many recollections that four designs only survived the successive siftings of the three sieves, and were submitted in a public or quasi-public exhibition to the comments of such as had any comments to make on them, comments again invited or volunteered on the chance that such comments might furnish some rays of illumination.

Perhaps the greatest success in American church

building of the generation in which the competition was held had been that of Trinity Church, Boston, fifteen years before, and the impression made by this work had been deepened by its author's subsequent design for the cathedral of Albany. Hardly one of the competitive designs for the cathedral of New York failed to show the influence of these works. If Richardson had lived

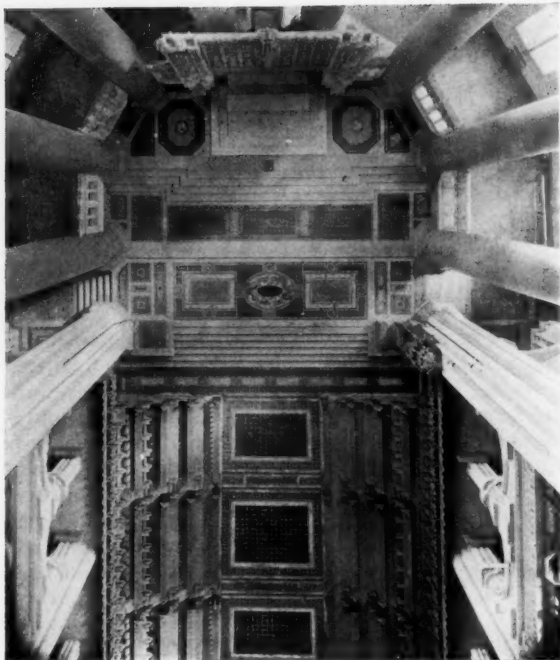
five years longer he would probably have been a most formidable competitor for the later and greater work. The central feature of the Boston church, what its author called "the obelisk of the tower," apparently imposed itself upon almost all the competitors. In the original it had been mainly an external feature, a merely picturesque crowning of the edifice, but it offered the promise and potency of becoming the nucleus, the "clou" of the entire architectural organism. It was the detection and the development of this latent possibility that in effect constituted the essence of the winning design. It constituted also its "modernism." The French Gothic cathedral took little account of the "congregation" considered as an audience. It



THE EAST WINDOW OF ST. SAVIOUR'S CHAPEL

NOTE—We are indebted to Harper Brothers for use of the illustrations of the Cathedral of St. John the Divine, published in this issue.

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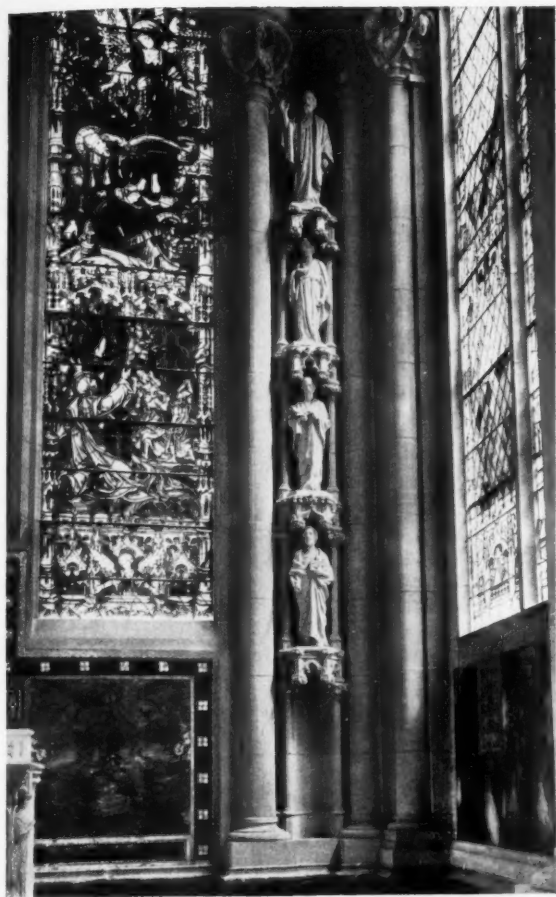
FLOOR OF CHOIR AND SANCTUARY

considered them, to use the native locution, only as the "assistance." The cathedral was rather a spectatorium than an auditorium. But the modern and Protestant cathedral must be in great part, if not primarily, an auditorium, and to gain an architectural success must express this reason of its being. The mediæval ground-plan contains the germ of the auditorium in "the crossing." To develop this into a great auditorium, to make it the central feature of the interior, and to include in it the breadth of the aisles as well as of the nave is to modernize the mediæval type interiorly, while to express the arrangement by expressing and crowning this auditorium as the dominant feature of the exterior is to create a new type for which Byzantine and Renaissance architecture, with central cupolas like those of St. Sophia or of St. Peter's, seem to offer more available precedents than those of the Gothic builders. Yet there are not wanting in Gothic architecture germs of the arrangement proper to the modern and Protestant cathedral in which the preaching is as important as the procession. In his admirable article on the cathedral in *Scribner's* Mr. La Farge has laid special stress on the octagon of Ely, as beseems an architect retained to maintain "Anglicanism," whatever else he keeps or abandons. Indeed, the octagon of Ely is well worthy to be taken as the groundwork for a modern restudy of the problem of a cathedral. It does provide a central space of the entire width on one axis of the nave and its aisles, and on the other of the transepts and their aisles. If its material were as monumental as its disposition it would very nearly have solved the problem to the solution of which it contributes. Ferguson was quite justified in saying that "the wonder is that when once this form was invented every Gothic edifice subsequently erected was not so ar-

anged." The wonder is lessened when we consider that the east end of Ely, although attached to a nave which is a relic of the twelfth century Benedictine Abbey, was not far from the last of the Gothic cathedrals, and that this central feature was not begun until almost the end of the first quarter of the fourteenth century, when the main structures of the great French minster had been determined for a full century. Moreover, though the significance of the octagon as the crowning feature of the exterior was as appreciable in the fourteenth century as now, the need of the interior auditorium was by no means so evident and imperative. And, indeed, there are other precedents as suggestive and pertinent as that of Ely, notably in the Spanish cathedrals, in which the cimborio, or central towered enclosure, instead of being sporadically hit upon in an isolated instance, as in the English example, was systematically developed as part of the current architectural system throughout, and even before, the Gothic period. Although the Spanish architects confined it to the "crossing" proper, that is to the width of the nave alone, yet, as Ferguson justly says, "with their wide naves it assumed an importance almost equal to that of the octagon at Ely." The tower of the old cathedral of Salamanca has a special interest for us as the prototype which Richardson chose for the tower of Trinity. It has a special interest also as showing the same arrangement proposed for St. John the Divine of an interior dome covered by a steep spire-like roof. But there are other Spanish examples, such as those of Burgos, Valencia and Toro, perhaps particularly that of Toro, which it is plain that the designers of the new cathedral have studied and more or less applied. The Spanish cimborio in truth takes on an importance far beyond



GRILLE, ST. SAVIOUR'S CHAPEL



CORNER ST. SAVIOUR'S CHAPEL

that of the central feature of the French cathedrals of which the typical form is that of the flèches of Amiens and Paris, mercifully to omit mention of that awful piece of modernism, the central tower of Rouen, and of which even the development in the lantern of St. Ouen is unique. The result of the disposition of the new cathedral is a central space nearly a hundred feet square within its great bounding piers, considerably over a hundred feet in height and capable of holding a congregation of some fifteen hundred. Moreover, there will be very considerable accommodation for auditors as well as for spectators outside the space bounded by the piers, in the transepts and in the nearer bays of the nave and its aisles, to say nothing of the occupants of the choir stalls to the eastward, themselves not far from an ordinary churchful. As many persons as a single human voice can reach, it seems safe to say, can be assembled within sound of the preacher's voice in the new cathedral.

A corollary of the emphasis given to the central space or auditorium is the diminution of the importance of the nave. The architectural "idea" of Ely, taken as a whole, is obscured by the great length of the nave to which the octagon and the choir were adjoined. That nave consists of twelve bays, against the four, two wide and two narrow, of New York. The subdivision, of

course, enhances the greater effective length of the English nave, which is, in fact, a third longer, and the effective length of Ely is again enhanced by its comparative narrowness, the New York nave being half as wide again. In fact, Gray's characterization of "the long drawn aisle and fretted vault," admirably accurate as descriptive of the effect of an English cathedral, is quite inaccurate if transferred to the new cathedral and not at all descriptive of the effect it produces or is intended to produce. That effect is rather of

The height, the space, the gloom, the glory ascribed by Tennyson to Milan. The nave of St. John the Divine, yet unbuilt, instead of being, as in the English and almost equally in the French cathedrals, the principal object of design with its dwindling vista of multiplied arches and vaults, is here but a spacious "narthex" to the real temple and is comparatively negligible. Its chief architectural value will be to afford a better prospect of what is now already to be seen, though partly in the rough, but may be expected to be sumptuously completed before the bays, which open a more effective perspective to it, come to be added. So far as the interior is concerned the idea of the cathedral is already, in the main and in the rough, realized. What there is to be seen is what there will be to be seen, only seen to far greater advantage by reason both of a higher degree of completion and finish and by reason of the provision of a more favorable point of view. For the unbuilt transepts, like the unbuilt nave, are but appendages, though, doubtless, very important appendages, to the central and essential scheme.

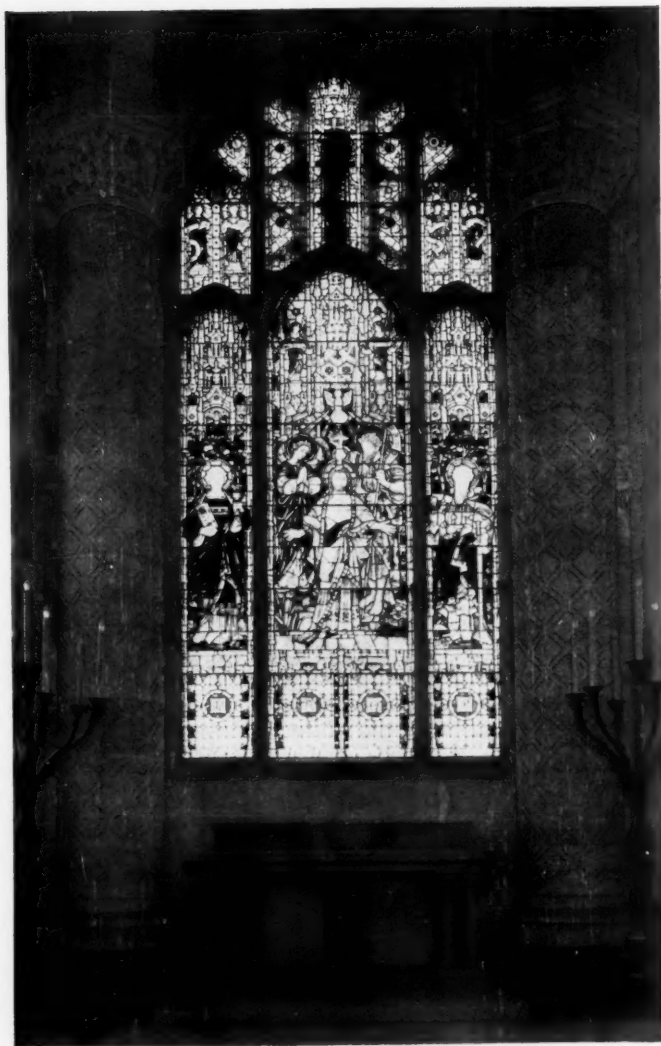
What there is to be seen is enough, and more than enough, to surprise whoever comes upon it with no more than the average preparation of previous knowledge. It is safe to say that it will astonish a majority of the dignitaries, clerical and lay, who take part in the consecration of the choir on April 19. It is plain that the twenty years of labor and the two millions and more of money have not been wasted. Much of the money, and much of the time also, is buried in the earth in foundations laid under peculiar difficulties. The preparation of the separate supports of each of the huge columns that surround the sanctuary, by excavations in the rock of the cliff, was happily likened by the late George L. Heins to a gigantic operation of "dentistry." One of the tragedies from which the slow evolution of



ALTAR ST. SAVIOUR'S CHAPEL

such a great building undertaking is never free was, in this case, the death of that accomplished architect before he could see the completion and consecration of the first integral part of the work of which he was joint author. As to the entire completion of the cathedral it is unlikely that any one who had any share in the initial stages of the building will survive to see that. The absence of the bishop whose was the conception of the enterprise, if not of the edifice, and to whose providence and energy it is mainly due that enough of the cathedral is done to justify its consecration as a place of worship, will be in the minds and hearts of all those who take part in the service of consecration.

What the spectator who takes his stand at the western entrance in the temporary wall which separates the crossing from the nave may now see is more than half the whole interior length of the cathedral that is to be. Counting the length of the Belmont chapel, which, to be sure, he cannot see from this point, nearly two-thirds of the total length is built. To right and left are the huge curved arches, not pointed but seemingly parabolic, under the counterpart of which he stands. Greatly impressive they are already. Much as their impressiveness is marred by the temporary filling, they assist the imagination to conceive what their impressiveness will be when the enclosure is removed and they open into the transepts that are to terminate against them. Opposite is the great chancel arch of which the impressiveness is complete and by which the future impressiveness of its fellows can be estimated. The ceiling between the four is now entirely covered and closed with the brickwork of the low saucer-like dome which is at present the culminating feature of the exterior, and



ALTAR AND WINDOW ST. COLUMBA'S CHAPEL

which from the inside has by no means the provisional aspect of the fillings of three of the great arches, but looks like a dignified and permanent, as it assuredly is a presentable, covering. Nevertheless, in the fullness of time, only the pendentives will be left to receive their incrustation of ornament, the central circle being demolished to open the view to the "lantern" of the central tower and the new dome, almost a hundred feet higher than the temporary dome we see.

Beyond the great chancel arch there are no allowances to be made, except for the ultimate finish of completed carving, of mosaic in the walls, of jeweled glass in the windows. To be sure, this is a very great allowance, and upon the manner in which the carving and the mo-

saic and the glasswork are done will very greatly depend the effect of the cathedral. But we have as good ground for estimating the future glories of St. John the Divine as we have for estimating the pristine glories of many a famous minster which has been given over to spoliation or iconoclasm, or mere neglect. The structure, the organism, of the choir of the new cathedral is complete, and it is greatly effective already. There is nothing on this continent which so fully realizes in scale as well as in design the idea of a cathedral choir. Those who assist at the consecration must be impressed as those who have had the good fortune to attend the rehearsals have been impressed with the fact that to the effect of a "full choral service" the architecture must coöperate with the music. Transfer the same musical performance to a concert hall and it loses half its power and charm. Gray has undertaken to render the effect of such a service in telling how, through his "long-drawn aisle and fretted vault."

The pealing anthem swells the note of praise.

Tennyson also, though only as to a college chapel, where he heard

The storm their high-built organs make,
And thunder-music, rolling, shake
The prophets blazoned on the panes.

Curiously, the Yankee Puritan Lowell has rendered it more perfectly than either of the "Anglicans," notwithstanding the unlikelihood that he had ever heard a choral service when he wrote, "The Legend of Britanny," and he also notes the necessity of the architecture to the music:

Deeper and deeper shudders shook the air
As the huge bass kept gathering heavily
Like thunder when it rouses in its lair,
And with its hoarse growl shakes the low-hung sky.
It grew up like a darkness everywhere,
Filling the vast cathedral: suddenly
From the dense mass a boy's clear treble woke
Like lightning, and the full-toned choir awoke.

Through gorgeous windows shone the sun aslant
Brimming the church with gold and purple mist
Meet atmosphere to bosom that rich chant,
Where fifty voices in one strand did twist
Their varicolored tones, and left no want
To the delighted soul, which sank abyssed
In the warm music-cloud, while far below
The organ heaved its surges to and fro.

Not all of the accessories to this imagined "alliance of the arts" have as yet been supplied in St. John the Divine. But the work has been carried far enough to make this, one may almost say the first, one may quite say the most, appropriate scene and setting on this side of the Atlantic for a cathedral service. And how very considerable an achievement that is! On the first occasion on which the present chronicler visited the choir workmen were engaged in the dreadful surgical operation of tuning the "tuba mirabilis" of the great organ, truly

Tuba mirum spargens sonum.

It was only on a subsequent visit and on the occasion of one of the public rehearsals that the magnificent instrument could be appreciated. The layman, however much he may be impressed with the view of the completed structure, will be in one respect less impressed than the student of architecture. For the layman will accept, as a matter of course, so harmonious and single is the total impression, what the architect will wonder at as a bold innovation. The semidome of the apse, abut-

ting on the groined vault of the choir, exhibits that "mixture of styles" which, however successful its results may be to the artist, remains an affliction to the purist. This is nothing less than an attempt to combine the Byzantine with the Gothic, to harmonize St. Sophia and Amiens. In the article already referred to Mr. La Farge deprecates the chevet, in the forms which it took in France in the thirteenth century, as tending to anti-climax, and demands, for the terminating and what ought to be the culminating feature of the central nave beyond the transepts, some feature more worthy, in scale and in importance, to be the focus and cynosure of the elaborately prepared perspective. One has to own the justice of the criticism. What is more to the purpose, one has to own that it is obviated in the design of St. John the Divine. That circlet of huge columns which girdles the high altar and closes the view, but for the dim rich background of walls incrustured with mosaics and windows studded with jewels that will be vaguely seen in the "gorgeous gloom" behind and between its columns, cannot be belittled by the actual, could not be belittled by any imaginable treatment of its foreground. The columns, which unfortunately it was found impracticable to make monolithic, would have been a "world's record" in monoliths, being in the shaft alone equal in height to the entire columns of St. Isaac's in St. Petersburg, which at present hold that record. As it is, the lower drums of the columns of the new cathedral are, doubtless, the largest monoliths in New York, leaving out the obelisk in Central Park. The scale of this peristyle may be judged from the dimensions of the shafts, varying from 51 feet 6 inches to 54 feet in height, 6 feet in diameter at the base and 5 feet at the top. A terminal feature which is entirely safe to hold its own.

Nor is the conjunction of the semidome with the groining incongruous from the artistic, but only from the academic, point of view. The peristyle of the apse has indeed its precedents in the architecture of western as well as of eastern Europe, notably in the Burgundian work of the Romanesque period. There is a chevet in the church of St. Menoux, illustrated in Fergusson, which might have served as a prototype in miniature, very much in miniature, for



DETAIL OF CHAPEL ENTRANCE

the chevet of St. John the Divine. The tilting of the arches, kept within entirely safe limits by the modern architect, is carried so far by the mediæval architect as to show what difficult and awkward problems the use of the round arch involved with arches of the same span and different heights, or with arches of the same height and different spans, and to prove how distinctly necessary was the mother of the "invention" of the pointed arch. The contrast between the smooth, round, great columns that support the semidome and the clustered piers that carry and correspond to the groining of the two bays of the choir is not a contradiction. It is merely a variation of form with a variation of function. There is not a more freakish passage, even in Ruskin, than a footnote in the "Stones of Venice":

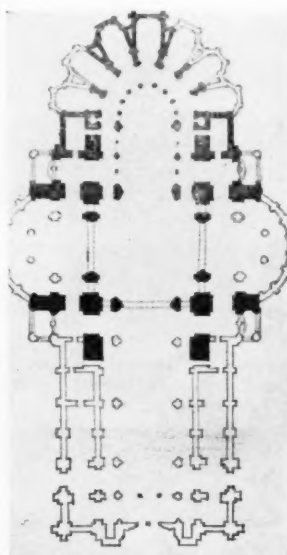
The entire development of this cross system in connection with the vaulting ribs has been most clearly explained by Professor Willis, and I strongly recommend every reader who is inclined to take pains in the matter to read that chapter. I have been content, in my own text, to pursue the abstract idea of shaft-form.

Which is very much like saying: "Although I have been fully informed how it is, I will pursue my researches into how it is not." In fact, the cross-section of a well-designed Gothic clustered pier prefigures the subdivisions of its load, and the whole vaulting system can be constructed or reconstructed from it.

The simple groined vaulting of the choir-bays with ribs and filling alike of baked clay is very impressive, though still in the rough, per-picture, shows as yet only a red exposition of structure for being in the rough. One comes in the ambulatory upon another piece of exposed, and expounded, construction, in the ceiling of tunnel-vaults, running lengthwise, and of the tile-arches which are happily coming to be so freely introduced in the interiors of public buildings, and these are already as they are meant to remain. Here it is enlivened by touches of gold and color in the border. A still more interesting piece of construction one has to climb to the back of the semidome to see, and that is the structure of baked clay upon which the copper of the external roof is directly laid without the intervention of any framing of wood or metal. But in the body of the church, no doubt, one feels, and sometimes feels painfully, the lack of finish, excepting only in the woodwork of the presbytery and the organ. This is complete and highly effective, as the illustrations show, and of a richness which nowhere impairs or disguises its structural character. The total impression is distinctly enough that of a Gothic work, but in detail, especially in the Renaissance ends of the stalls, one perceives the same disregard of academic limitations which are not also artistic limitations as he has observed in the conjunction of the dome and the groined vault. Unless he

happen to be himself a purist he perceives it without resentment. The marble work of the choir is complete in its architectural modeling, even to the moldings lacking only the carving. The spectator's imagination of what the effect of this will be is assisted by samples of the carving, in the capitals of the vaulting shafts of the side arches in the railing of the second stage and in a few feet of the moldings of one of the smaller and lower arches. One wishes that the huge chamfer of one of the great piers of the chancel arch might have indicated its ultimate effect by the completion of one of the canopied niches which are all left in block, although, in fact, this effect can be inferred from that of the like feature which may be seen quite complete in the apsidal chapels at the rear, and out of view of the choir. An equally serious privation, perhaps a more serious privation as concerns the total effect, is that of color. But even here we are not left without some indications. The

pavement and the three terraces of steps that lead up from the floor of the crossing to the floor of the high altar are quite as they are to be, and the elaborate tessellation of the floors and the faces of the terraces flanking the steps show a great variety and sumptuousness of rare and precious marbles. The place of the large mosaic that is to fill the retable of the altar is provisionally supplied by the beautiful old embroidery now framed in the marble. The semidome, meant to show the culminating splendor of a mosaic picture shows as yet only a red expanse of brickwork. But the like expanses of brickwork behind the colonnade are provisionally hung with those Barberini tapestries which, by some miracle of luck, fit the spaces as if the spaces had been designed for them or they woven for the spaces. Doubtless, these things are not what the architects would have designed or desired for



GENERAL PLAN

their places. But they do inculcate the lesson of the necessity of color to the full effect of the structure, and they do give some fuller notion than could be had without them of what that effect will be. Meanwhile the structure, as it stands in its incompleteness, is an artistic execution of an artistic conception, at least as near as any other building in any country to the realized idea of a modern cathedral. The outside of the cathedral is by no means so far advanced. One can imagine the entire interior from what may now be seen of it. But of the exterior features which are to give the building its character, only one is in place, the apse. This really does speak for itself, although but two are in being of the contemplated septet of the surrounding "Chapels of the Tongues." Fortunately, one of the two is the central one, which prolongs the main axis of the church to one extremity of the great projected length of 520 feet, great even among cathedrals,

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NATIONAL ACADEMY PLAN

THE hope long cherished by the National Academy of Design of obtaining a site for a much needed new building on city park property has apparently been definitely abandoned. A new plan has been evolved in accordance with which the various societies of artists in New York, including architects, sculptors, mural painters, water colorists and illustrators, will co-operate with the National Academy in an effort to secure a site and building suitable and adequate for their combined needs. It is proposed to incorporate a new association, on whose Governing Board the various component societies will be represented, to handle the project.

It is a source of no little satisfaction to know that at last there is good prospect of this body of artists securing the facilities afforded by a building of ample size and suitable appointments. Citizens of wealth interested in art and the development of taste in matters artistic can do no greater good than by supporting this movement which is now undertaken on an independent, wise and satisfactory basis. As to the outcome, if pursued on the lines laid down, there can be no uncertainty.

UNINFORMED CRITICS

APPROPOS the recent disastrous fire in the Asch building, New York City, as a result of which nearly 150 lives were lost, comments have appeared in the daily press of a character in many instances indicating not only a total lack of knowledge but a regrettable tendency to place wholesale blame on the designers of buildings without regard either to facts or figures.

Among these ignorant and unjust opinions that have found their way into print have been noted several referring to the matter of fire-escapes. A writer in one of the New York dailies sneeringly attributed the loss of life largely to the reluctance of architects to place necessary fire-escapes on the exteriors of buildings because of their marring effect on the architecture of a street. The author then inquires with fine dramatic effect whether architecture or human life is to receive greatest consideration. Of course, comments of this character are ordinarily made under great stress of

mind and should not be taken too seriously, and yet they are liable to create an impression that is as inaccurate as it is unjust. In this particular instance, for example, it has been generally conceded by those who have made a close examination of the premises that exterior fire-escapes as constructed were of practically no value and, moreover, that no possible number would in this case have been of sufficient aid to the occupants of the building to have prevented great loss of life.

However, as to the exterior fire-escape, it is at best but a cheap and inefficient substitute for the fire-tower or fire-escape stairway enclosed in brick walls. It is undeniably one of the most offensive features, architecturally, that can be placed upon a building, but unfortunately even an acceptance of it adds but little to the safety factor. There seems practically no valid reason for its continuance. It is perfectly feasible to construct stair-towers, affording real means of exit and escape in every instance, and at the same time avoid the disfiguring effect of the outside skeleton structure of steel and iron that is neither a part of the building nor an independent construction.

It is true that such a change would probably result in slightly diminished rentable space procurable by the improvement of a given plot, but such a consideration cannot be weighed where the question of adequate protection of life is concerned.

Undoubtedly, the time is not far distant when enactment of law will require the fireproof enclosed stairway or tower, but there is no reason apparent why architects should await such enactment before making adequate provision in their plans for the protection of the lives of those who in all probability will be required to occupy the buildings they are planning. An owner should also feel the moral responsibility which falls upon him and an architect would seem to be derelict in his duty who did not make sure of an owner's full realization of such responsibility.

As we have had occasion to remark previously, means of fire prevention are of even greater importance in certain classes of buildings than means of escape from fire that has been permitted to start. But in every case and notwithstanding every precaution that may have been taken to prevent fire, the fire-exit tower enclosed in fireproof walls affords a measure of safety not to be wisely dispensed with.

TREASURY DEPARTMENT COMPETITIONS

THE Treasury Department has changed its practice regarding government competitions held under the act of February 20, 1893, generally known as the Tarnsey Act. Since this law was put into effect in 1897, the custom has been to invite not less than five architects, and rarely more than ten, to submit designs in competition. Local conditions governed the selection of a few names in each competition, but the majority in each case were selected by the Treasury Department, doubtless by the Supervising Architect of the Treasury, and it has been regarded as an honor and a privilege to be included in these lists and to receive an invitation to submit competitive plans. This procedure prevailed until quite recently, when a change became apparent. In the competition for the New Haven Post Office, for

example, thirty-two architects have been invited to compete, and it is reported that several competitions for small post office buildings in various parts of the country have been instituted, in each of which twenty prominent architects have been invited by the Secretary of the Treasury to participate, on the plea that it is a public duty to accept the invitation for the purpose of raising the standard of Government architecture, although it is not clear why the accomplishment of this laudable purpose requires such a large number of competitors. This presents a serious situation for the profession, and one which will no doubt give concern to the officers of the American Institute of Architects, to which the profession naturally looks for the adjustment of its relations with the Government. Aside from other considerations, the matter has an economic side which it would seem should appeal with special force to the Secretary of the Treasury. In the case of the New Haven Post Office, to cost \$800,000, the gross fee of the successful architect will be \$48,000, of which about \$25,000 will be expended in the actual cost of making drawings and supervising the construction of the building, leaving the architect \$23,000 for his services, probably covering a period of three or four years. This is satisfactory from the point of view of the successful

competitor, but only one of the thirty-two will receive the award, and we approach the serious phase of the matter when we consider the cost of preparing and submitting thirty-two sets of competitive drawings. This cost will vary in different offices and different localities. It is safe to say, however, that in no case will it be less than \$500 and in certain cases it will amount to \$2,500, so that an average of \$1,500 each for the thirty-two sets of competitive drawings is a reasonable estimate of their cost. It is evident, therefore, that the thirty-two competitors will expend for this one competition a sum equal to the gross fee of the successful competitor. In the smaller competitions, the subjects of which are reported to be buildings to cost \$50,000, \$75,000 and \$100,000, the showing is even worse. For a building costing \$75,000 the gross fee of the architect is \$4,500, and it is absolutely certain that the cost of preparing twenty competitive designs will average not less than \$300. It will probably exceed this sum. The competitors are expending therefore at least \$6,000, that one of their number may secure a commission, the gross amount of which is considerably less than that sum. Can this be justified by any economic argument? Is it good public policy or sound professional policy? How long can the profession keep it up?

The Cathedral Church of St. John the Divine

(Continued from page 150)

of which in area this is the fourth or fifth. Most happily placed is this apse. By the lucky stoppage of a street it becomes visible from away across Manhattan Island, and admirable as far as it is visible. Still more admirable closer at hand, where it is framed between the bordering buildings of the street it closes, and tempting the beholder to scale the hill and study it at still shorter range. Thanks to the prevision of Fred Law Olmsted and his co-workers and supporters in reserving Morningside and giving it the treatment suggested by its situation and conformation, this is easily possible, for, although the apse seems from below to grow directly out of the brink of the sheer cliff, there is, in fact, a broad roadway between, and on the outer side of it exedral seats, built for the look-out over the Harlem flats, but available for the look inward, from which the detail of the apse can be leisurely and satisfactorily studied. The light, warm gray of the Westchester granite, which is the material of the walls, is a very comfortable ground tint, which will also lend itself readily to accentuation by a stronger color, if such a treatment is hereafter deemed desirable. At present the differences of tint between the wall-field and the wrought work, the Indiana limestone of the tracery of the choir-windows, and the Frontenac marble of the windows of the chapels are so slight that the apse is virtually in monochrome. The tracery, which seems to be original, is pretty clearly of an "Anglican" connotation, and even identifiable as Perpendicular, though far from pretending to constitute an "example." A seemingly and tasteful terminal feature of a great church this apse already is. But we may expect that those adjectives will be much too tame for the final effect, when the rounded transepts

are protruded from the crossing, combining with the actual apse in a "great triapsal swing," like that of one of the old Romanesque churches of Cologne, and when the great central cimborio dominates and unites the three, with its steep roof more than doubling the present height of the erection. Of all this there is as yet no sign. The most conspicuous objects now to be seen in any but the eastern view, the huge arches of the crossing and their huge arched buttresses, will before then disappear and be no more seen. As visual objects, they serve mainly "to give scale." It seems a pity that objects so impressive in the rough as these buttresses and with the promise and potency of so much greater impressiveness could not be exhibited and developed instead of being hidden. But the system of buttressing adopted, buttressing "in the thickness of the wall," so to speak, meaning in the interval between the walls of the nave and the aisles, has withdrawn from the cathedral that forest of pinnacled supports which surrounds a mediæval cathedral, and which, according to such authorities as Viollet-le-Duc and Professor Moore, is essential to a properly Gothic construction.

Properly Gothic or not, even what is to be seen of the new cathedral is about the most interesting object in New York to a student of church architecture, and the most worthy of his careful consideration.

Design of Messrs. Heins & La Farge adopted.....	1891
Work begun.....	1892
Consecration of Choir.....	April 19, 1911
Material of walls.....	Mohegan Granite
Wrought work of exterior.....	Frontenac Stone and Mohegan Granite
Wrought work of interior.....	Frontenac Stone
Columns of Apse.....	Penobscot Granite
Marbles in choir and chapels: Siena, Cipollino, Serpentine, Alps Green, Belge Black, Yellow Numidian, Red Numidian, Hauteville, Skyras, Briche Violaes and Grueby Tile. The rose red bases of walls and piers are of South Dakota jasper.	
Length of completed portion.....	230 feet
Greatest breadth of completed portion.....	134 feet
Height from floor of choir to vault.....	118 feet
Total projected length.....	520 feet
Total projected breadth, across transepts.....	290 feet
Total projected height, to crown of dome.....	254 feet
Total projected height, to top of spire.....	425 feet



THE CATHEDRAL FROM MORNINGSIDE PARK

CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, *Architects*

APRIL 19, 1911

THE AMERICAN ARCHITECT

VOL. XXIV NO. 184

YUM



VIEW OF CATHEDRAL FROM THE NORTHWEST

CATHEDRAL OF ST. JOHN THE DIVINE

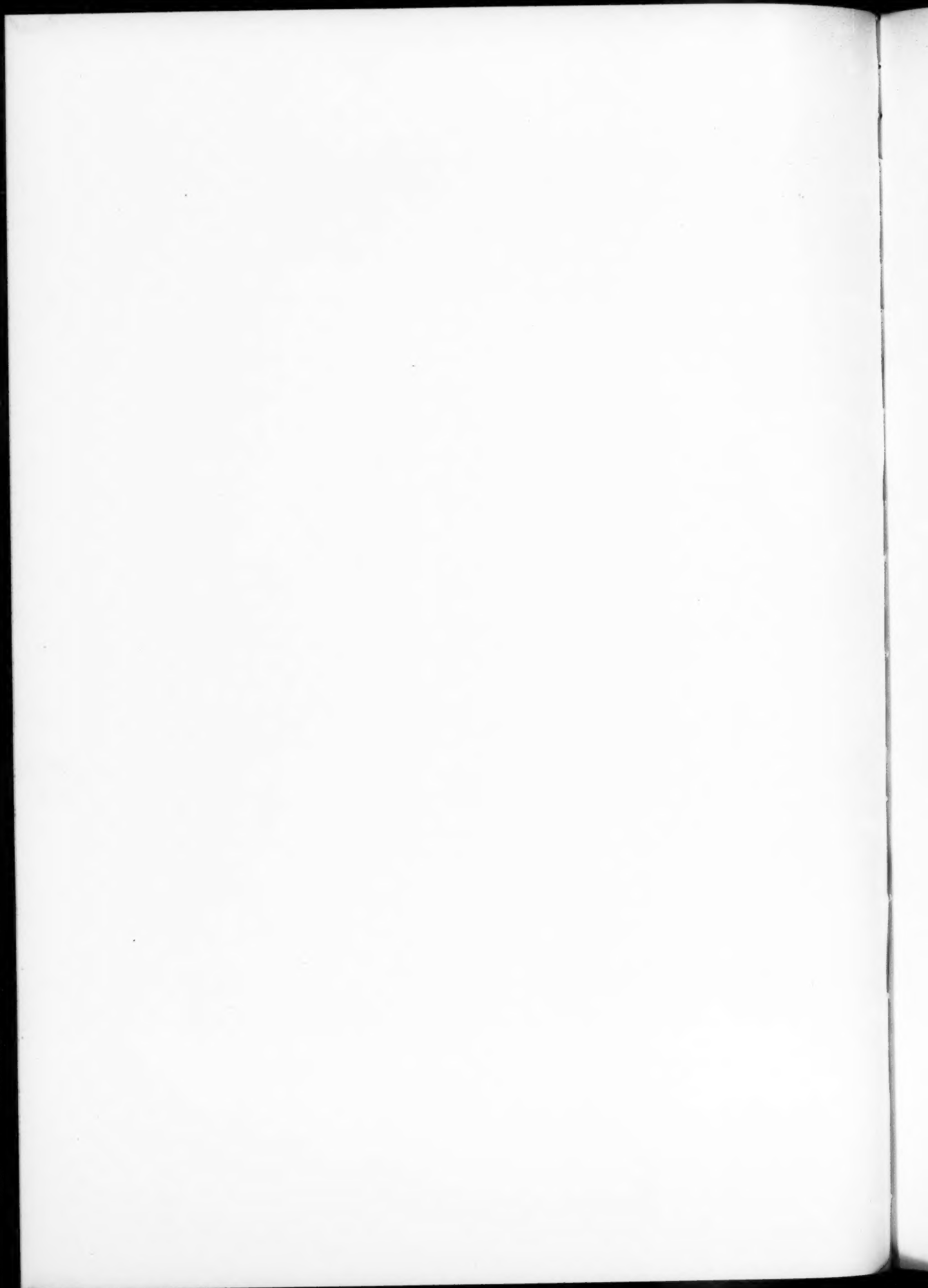
HEINS & LA FARGE, *Architects*



THE APSE FROM THE ROADWAY

CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, *Architects*

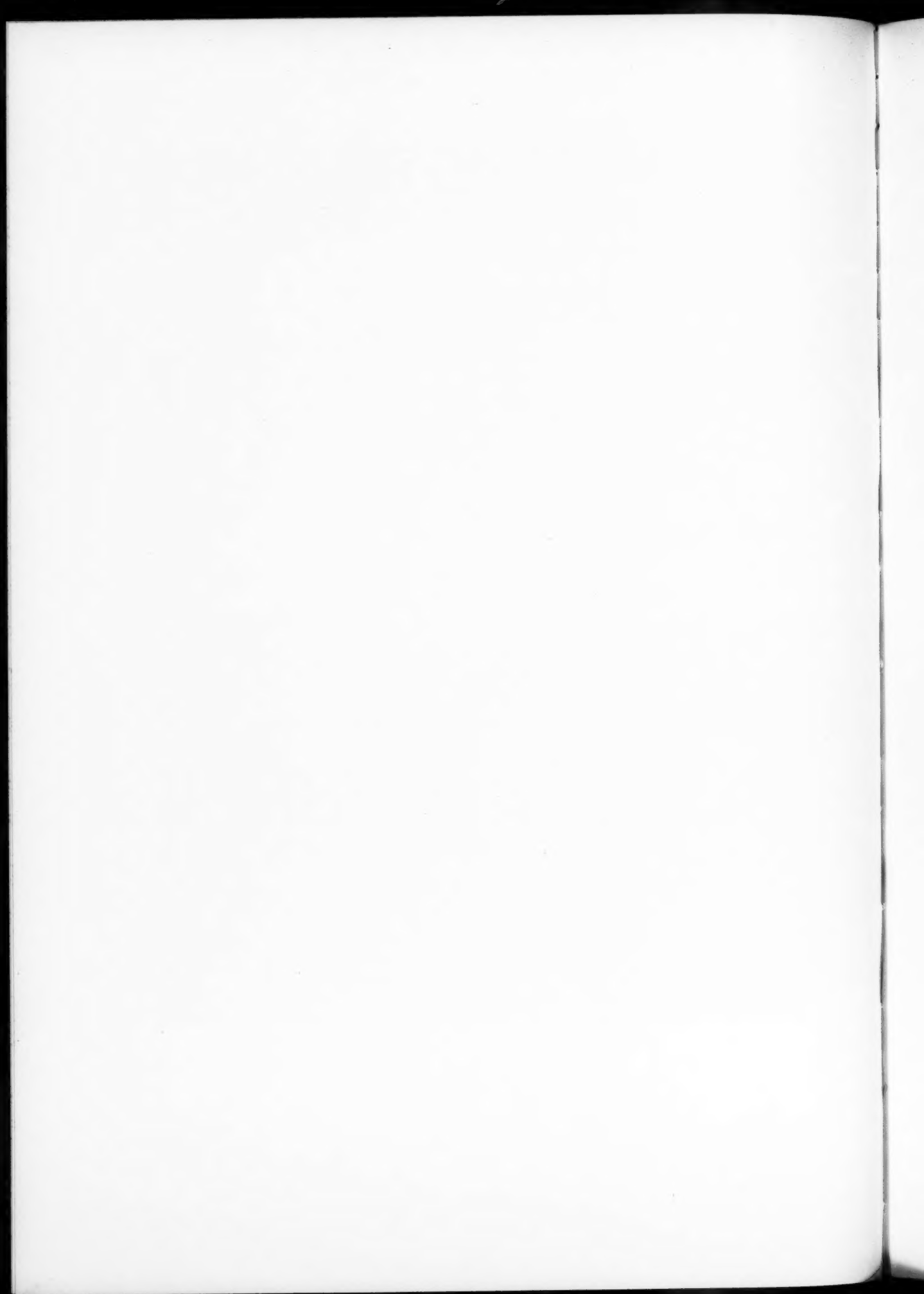


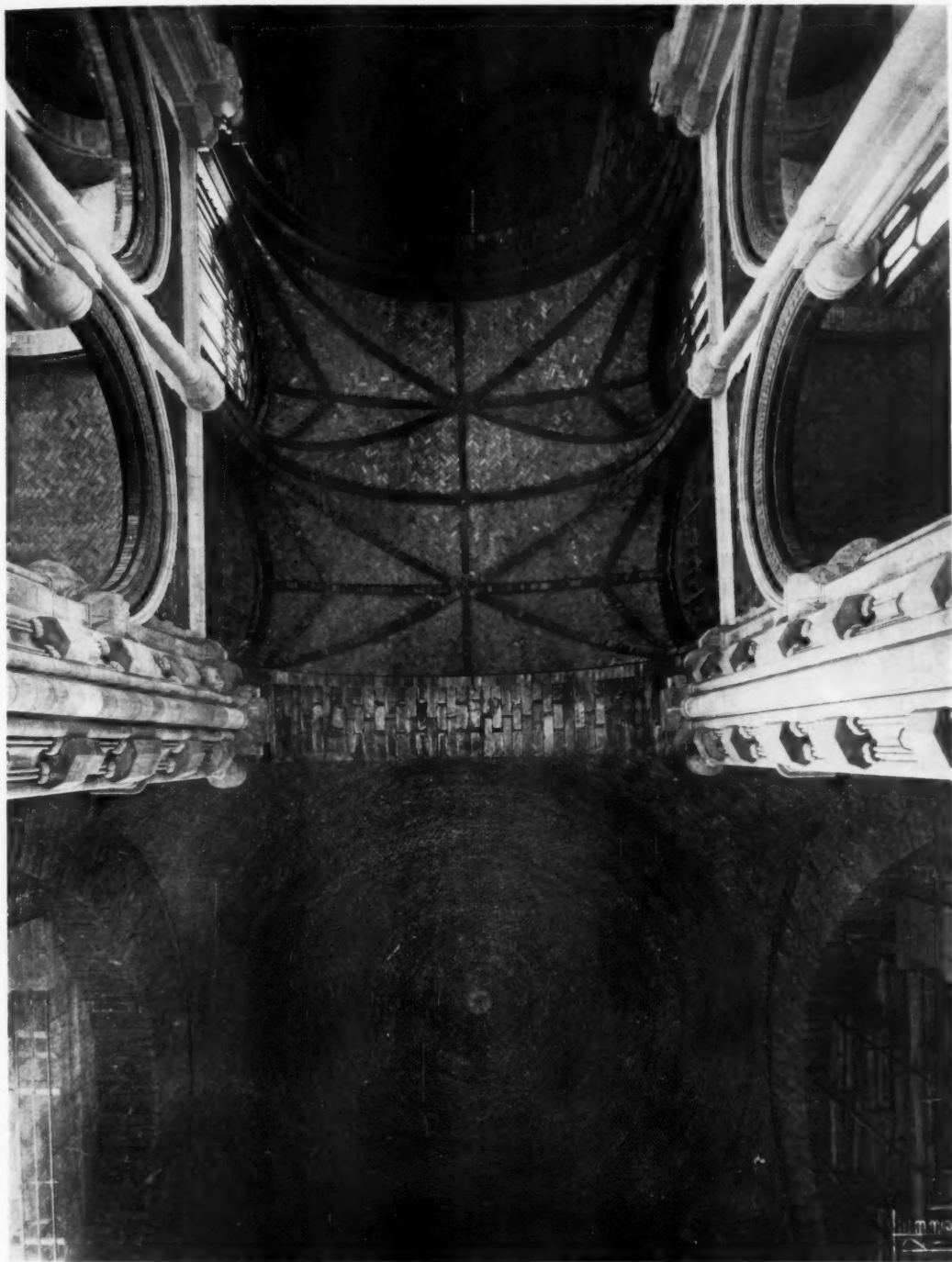


THE CHOIR AND SANCTUARY FROM THE CROSSING

CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, *Architects*

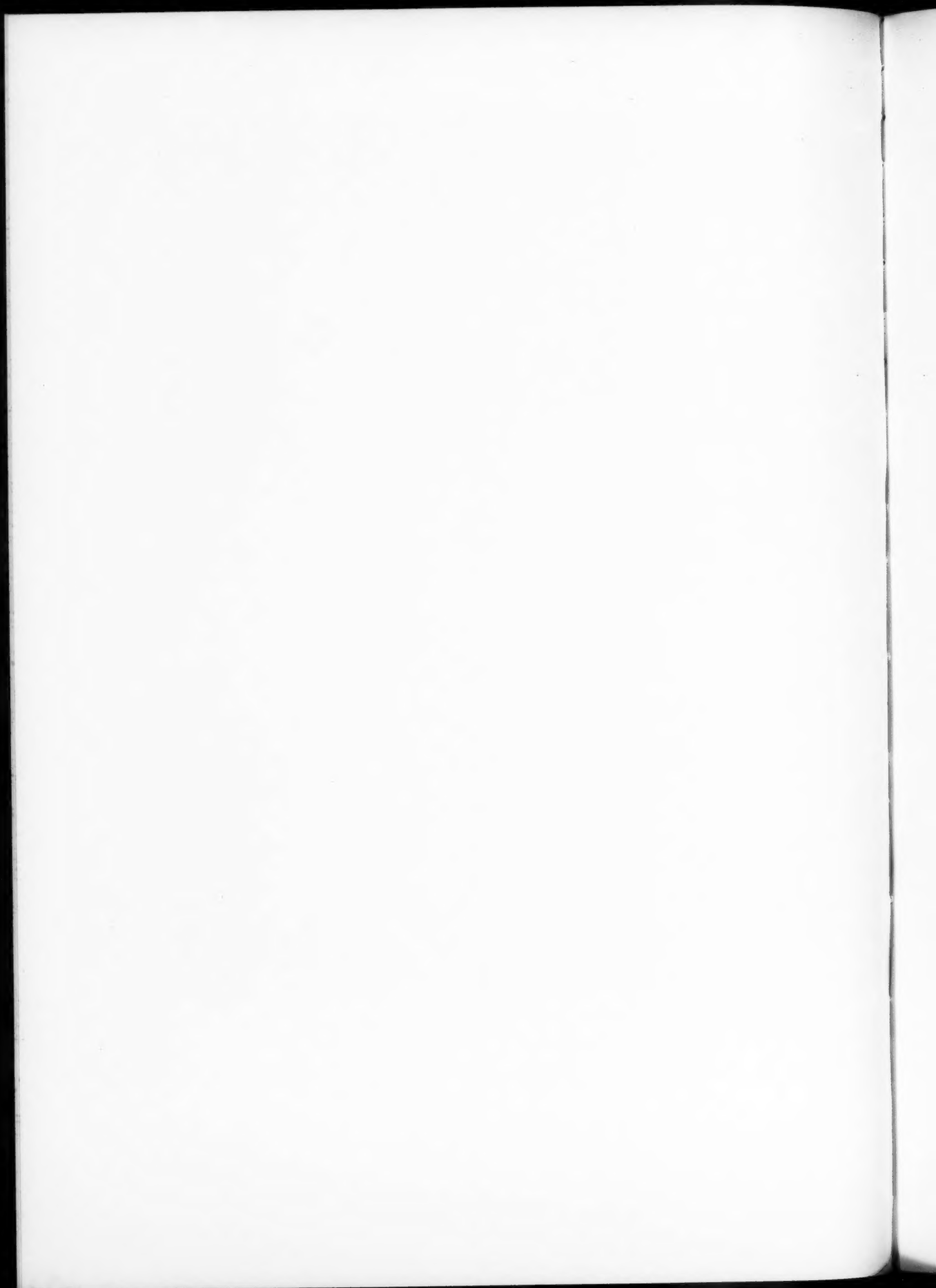




DOME OVER CROSSING AND CHOIR VAULTS

CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, *Architects*



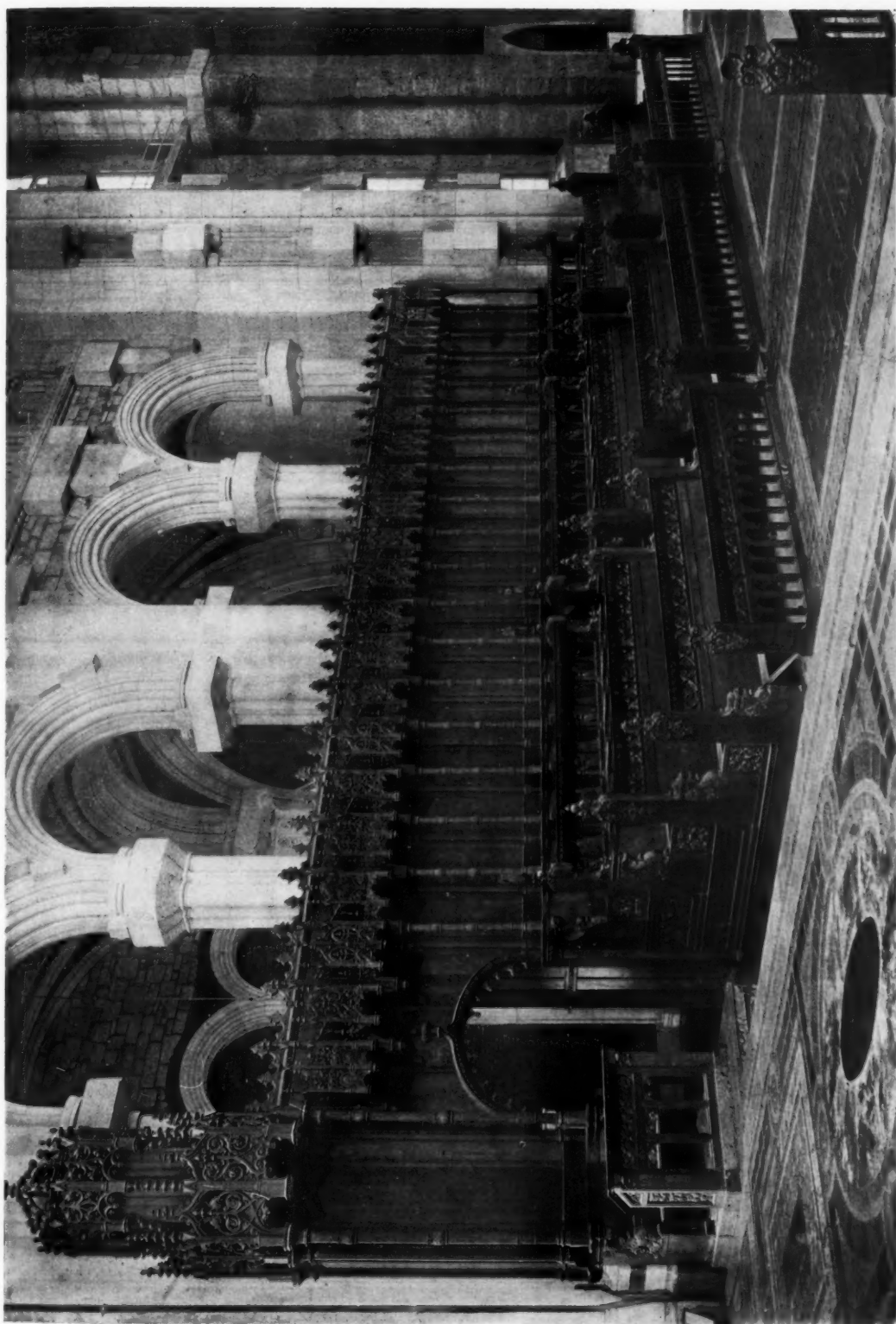


THE HIGH ALTAR AND REREDOS

CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, *Architects*

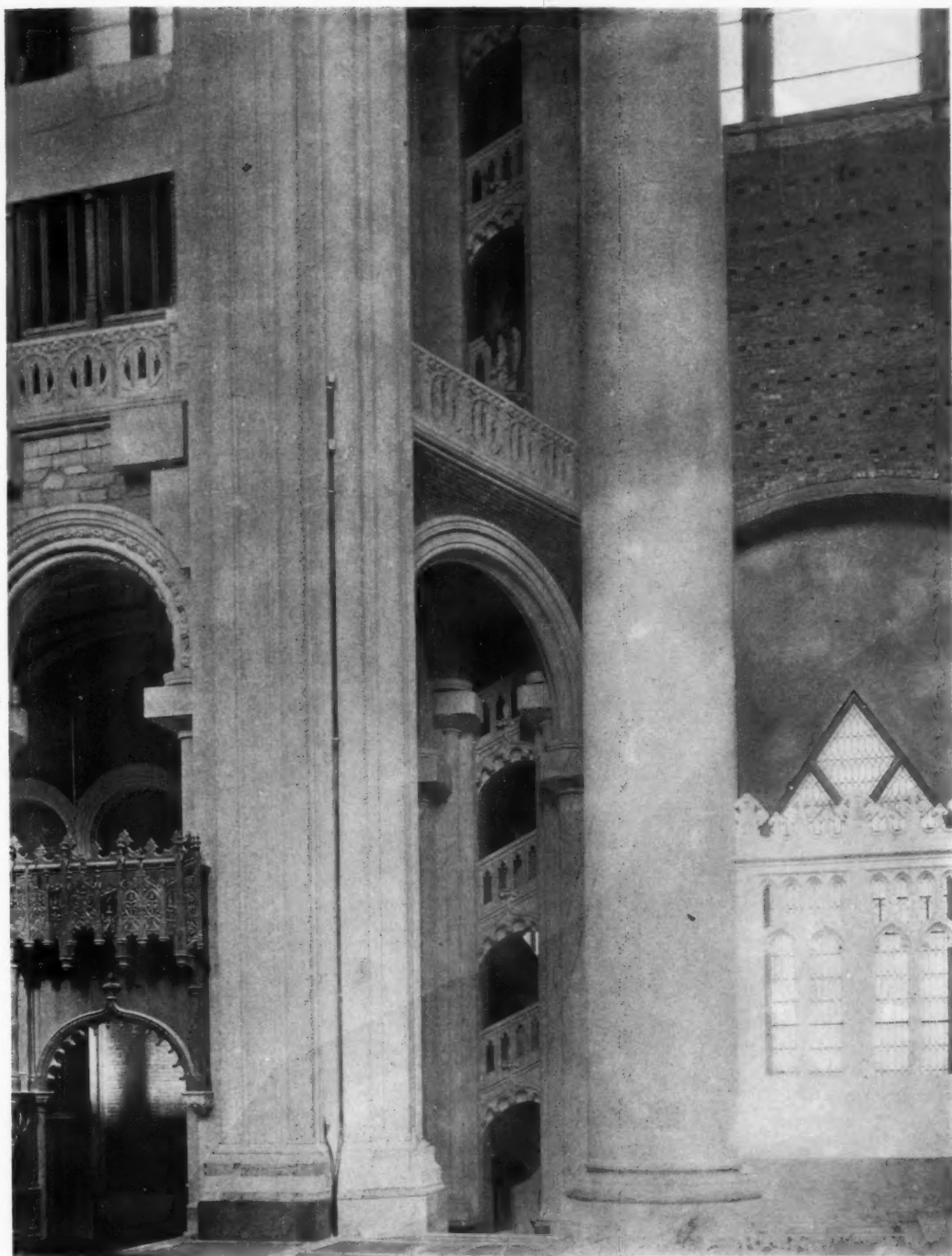




BISHOP'S SEAT AND CHOIR STALLS

CATHEDRAL OF ST. JOHN THE DIVINE
HEINS & LA FARGE, Architects

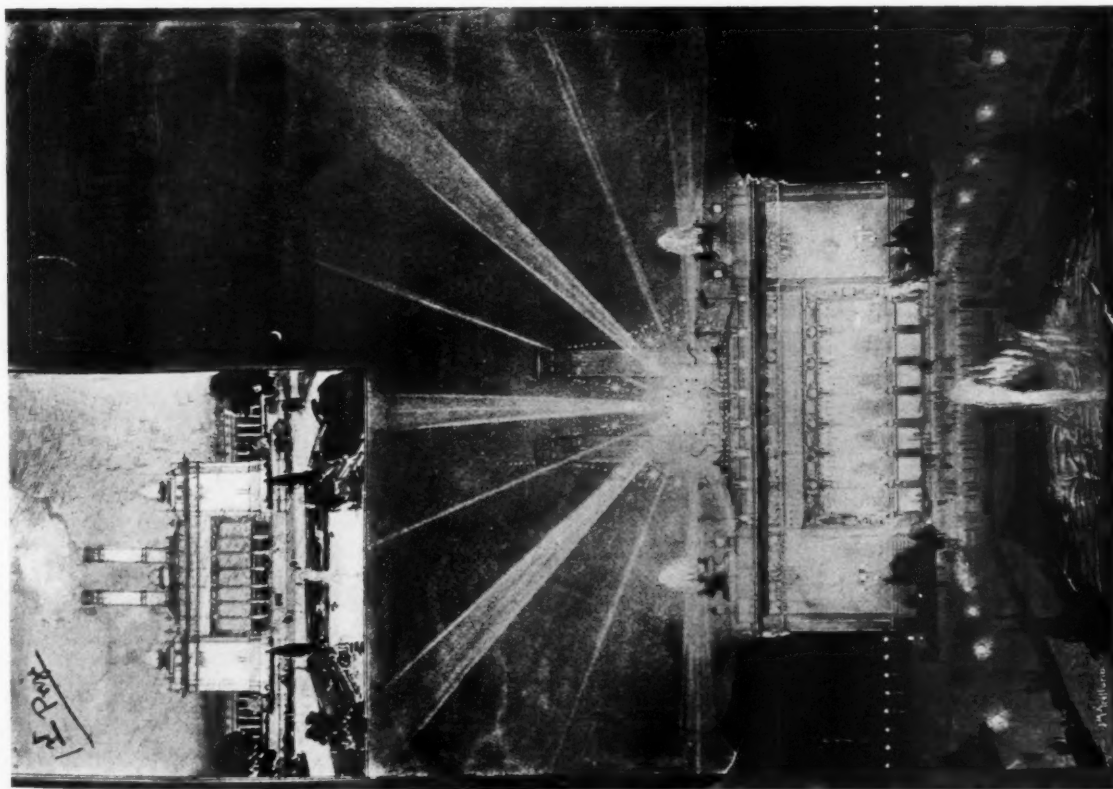




EAST END OF NORTH ORGAN GALLERY

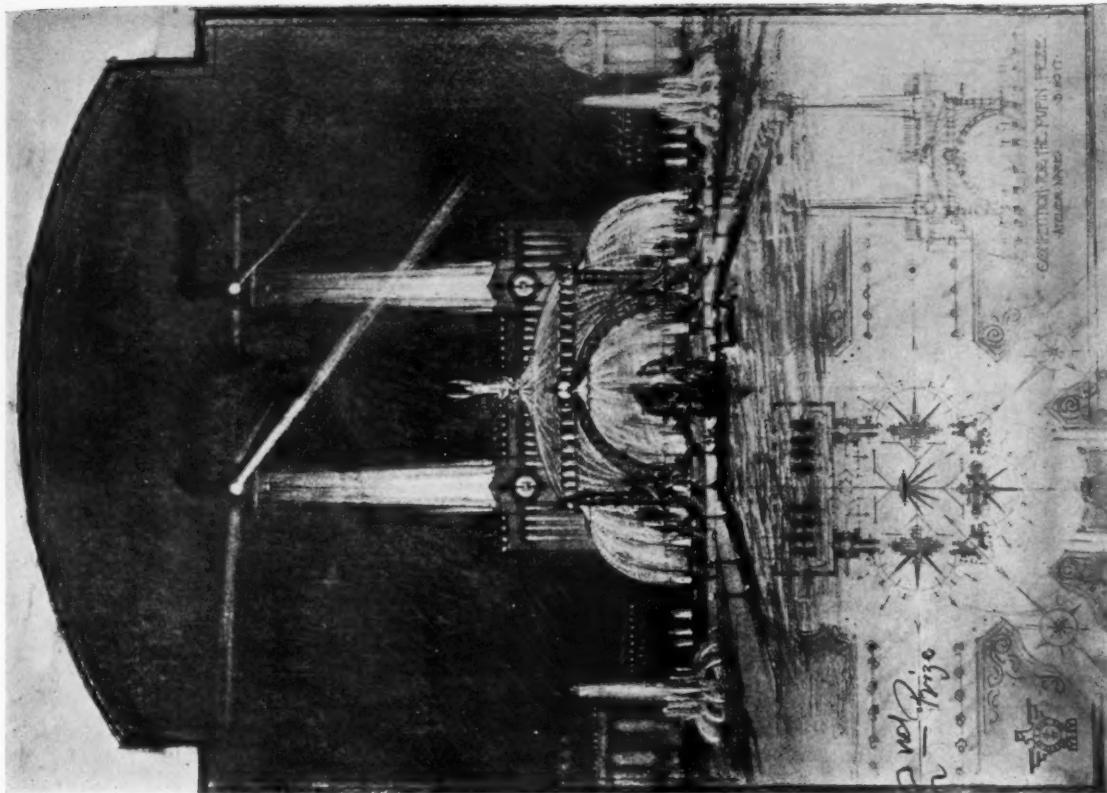
CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, *Architects*



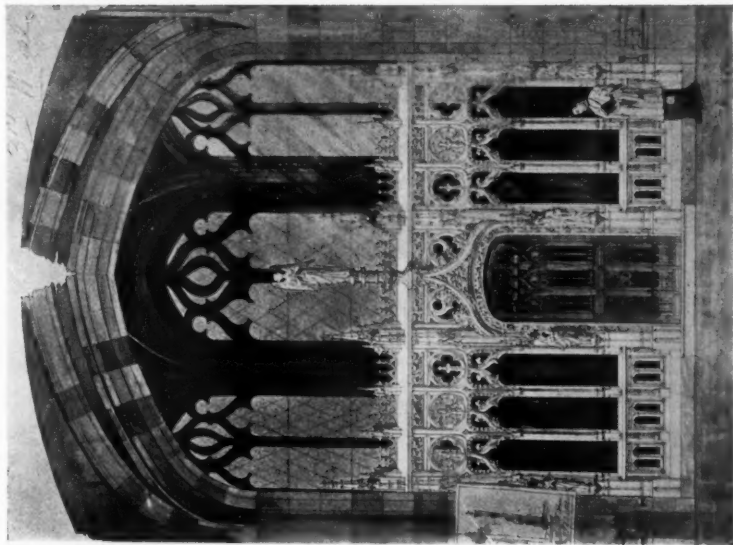
FIRST PRIZE

J. M. ARRELLANO, PHILADELPHIA
PUPIN PRIZE, THE ELECTRICAL ILLUMINATION OF A POWER HOUSE
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS



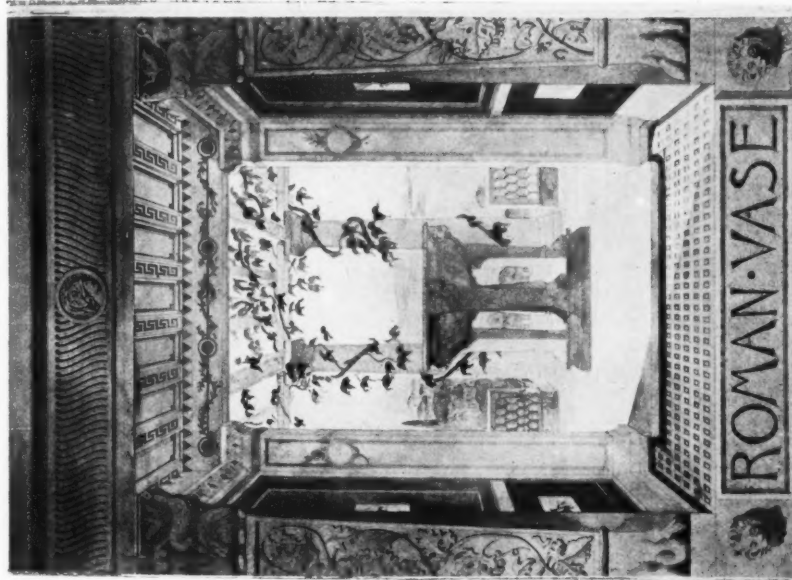
SECOND PRIZE

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B. HOYT, NEW YORK



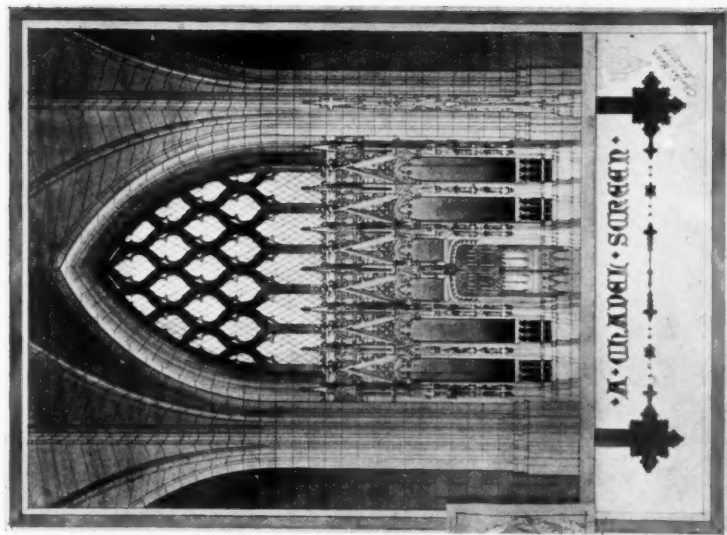
THIRD MEDAL

B. F. OLSON, PROVIDENCE



THIRD MEDAL

J. R. HAYS, PITTSBURGH

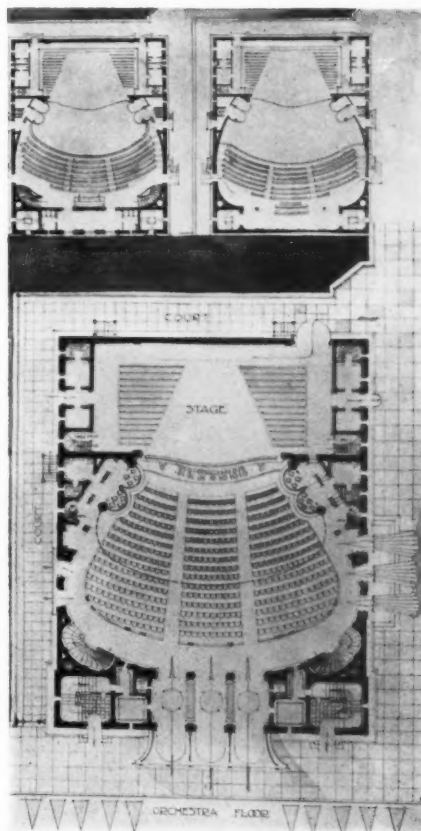
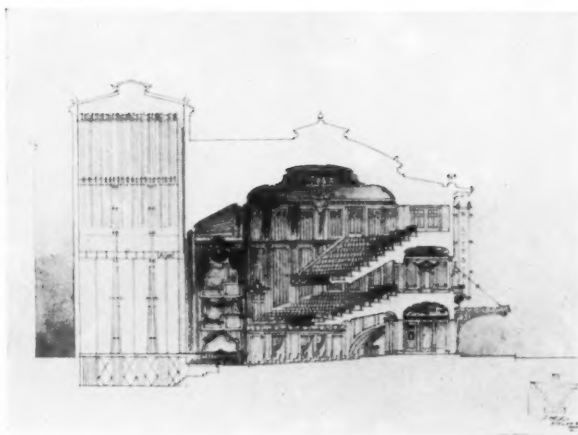
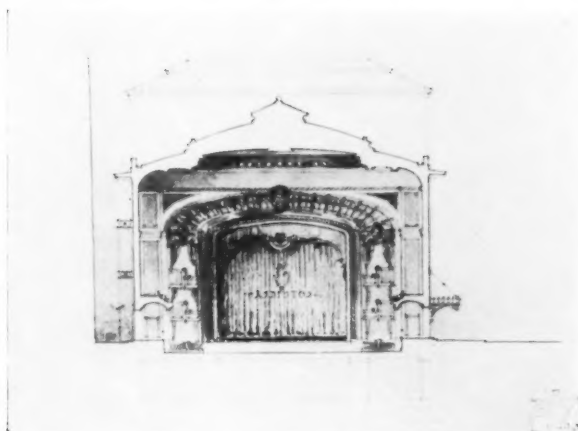


THIRD MEDAL

CHARLES MENZ, NEW YORK

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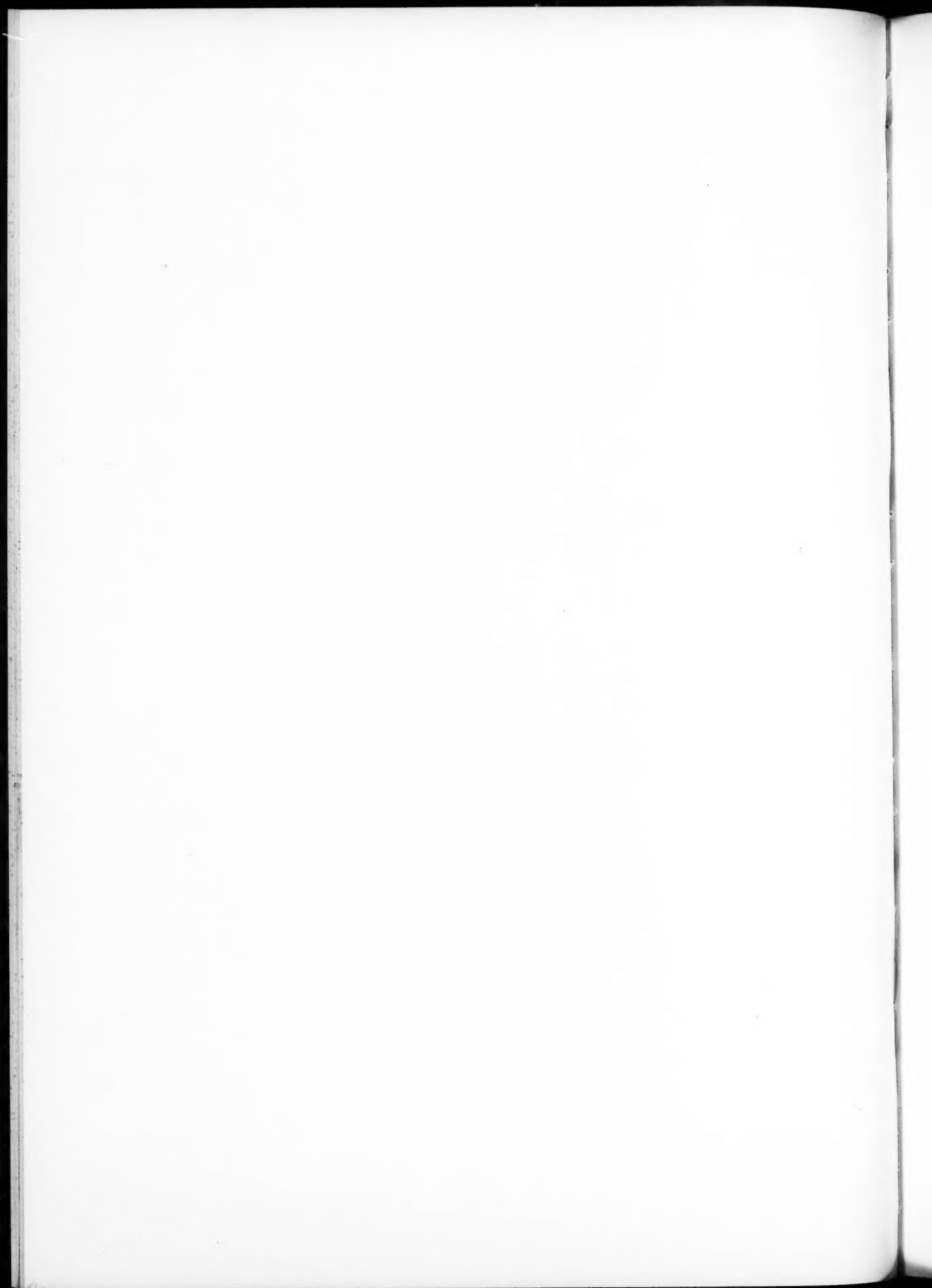
CLASS "A" AND "B" ARCHEOLOGY. III PROJET (PROBLEM IN DESIGN)
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS

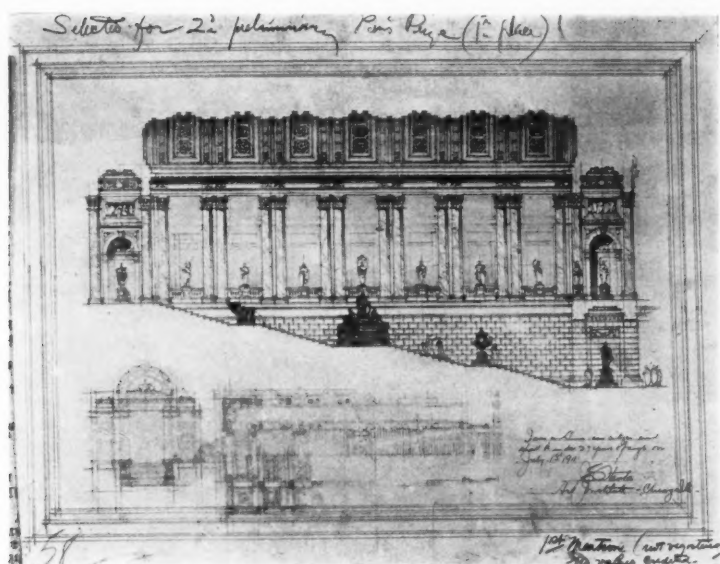


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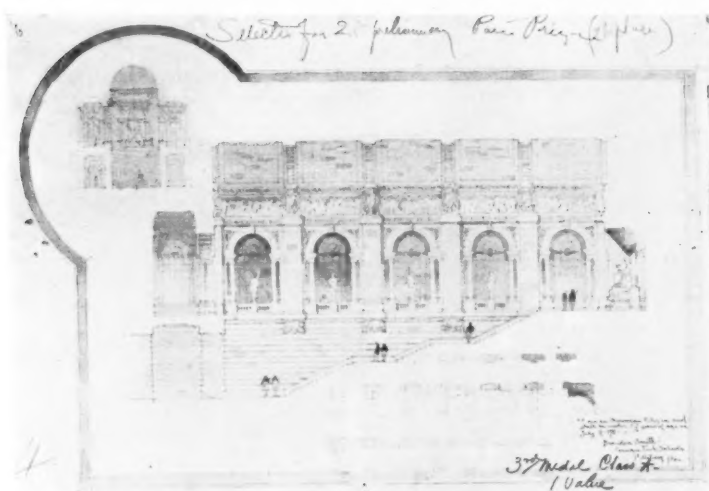
FIRST MEDAL, A. HAZELL, ATELIER WARE, NEW YORK

CLASS "A" IV PROJET (PROBLEM IN DESIGN) A THEATRE
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS

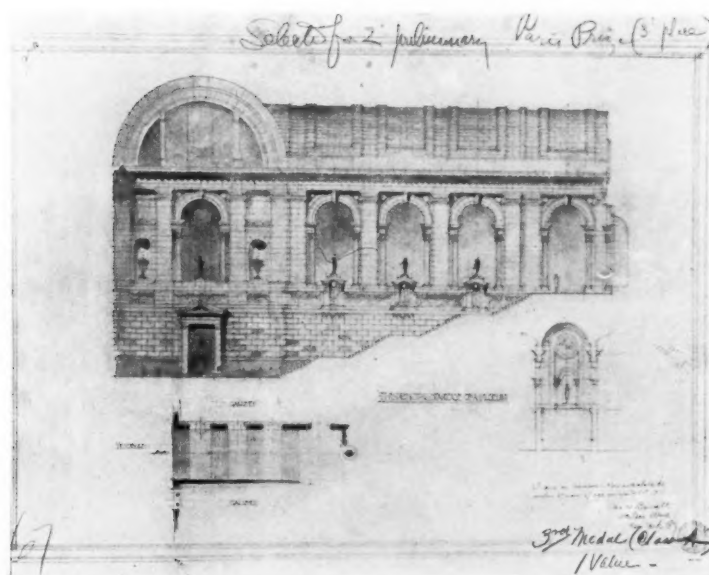




FIRST PRIZE
J. E. STANTON
CHICAGO



SECOND PRIZE
B. SMITH
PITTSBURGH



THIRD PRIZE
L. BARRETT
NEW YORK

FIRST PRELIMINARY COMPETITION FOR THE PARIS PRIZE
"ESQUISSE-ESQUISSE" (RENDERED SKETCHES)
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS



BAPTISMAL FONT IN THE CHURCH OF THE HOLY TRINITY, VENDOME