

THE AMERICAN ARCHITECT

Vol. XCIX

WEDNESDAY, JUNE 21, 1911

No. 1852

"COLONNADE ROW" LA GRANGE TERRACE, NEW YORK CITY

By C. MATLACK PRICE

DIRECTLY in the path of progress, and already half demolished, stands part of an old New York landmark, of which the architectural interest goes far to refute the statement that our new buildings more than compensate us for our loss of old ones. In the case of the brownstone houses of the "Early Victorian" period, this is true enough, and it might indeed be said that no buildings at all would be better than these. In the instance of the houses which form the subject of this article, however, it might seriously be considered that any subsequent building erected on their valuable site must indeed be of marked excellence to make up for our loss of Colonnade Row—the most excellent example of a style that I shall call "American Empire," as any contemporary remains can show us.

Much might be written of the history and associations of this old row of houses, but the legends of interest to the antiquary must perforce give place in this article to the careful analysis of the architect, and a study of this document of an almost forgotten period of architecture. Of such a naïve subtlety is the general conception, as well as the detail of this building, that when the last remaining portion of Colonnade Row falls beneath the crowbar of the wrecker, we will try in vain to reproduce its charm and dignity in an architectural reincarnation. A desire to preserve forever a (workable) record of this disappearing landmark has occasioned the presentation of this article to

the profession, with its accompanying photographs and measured drawings.

Briefly, by way of preface, the history of Colonnade Row is as follows:

In 1836, two years after Lafayette Place was opened through the old tract once occupied by the famous

"Vauxhall Gardens," one Seth Geer, a builder and designer (before architects as such were an American institution), erected a row of city dwellings, under one roof, on the site which now faces the old Astor Library, on the west side of Lafayette Place, a few door south of Astor Place. This row of houses was named "La Grange Terrace" (a name now entirely obsolete), after the country seat of General Lafayette in France, and became the center of the most fashionable and exclusive society of New York for two generations. From contemporary newspapers, however, at the outset the selection of this location (described as "two miles out in the country") was regarded by conservative real estate buyers as a venture attended by a serious risk. A realization of the almost epoch-making impression



DETAIL OF ENTRANCE

which the dignity of the building possessed for the citizens of the time can best be had from an extract from the *Ladies' Companion* of November, 1836. This is of importance architecturally to show the immediate appreciation with which the building was accepted, marking an upward movement in our conception of dignity and elegance (using the word advisedly) in city architecture.



DETAIL, COLONNADE ROW

"Of all the modern improvements which characterize our city, the sumptuous row of houses in Lafayette Place, . . . called La Grange Terrace, is the most imposing and magnificent. These costly houses are universally allowed to be unequalled for grandeur and effect. They are built of white marble, the front supported by a rich colonnade of fluted Corinthian columns, resting on a base which is of the Egyptian order of architecture.* When we recollect that this very site now occupied by these stately houses was but a few years past the seat of forest and morass, we may well wonder at the advancement we have made, and also ask in amazement if this be indeed the city where not a century ago the gable-fronted mansions of the Dutch were considered the acme of architectural splendor."

It seems that the hitherto unparalleled elegance of "La Grange Terrace" captivated fashion no sooner than it was completed, and not only was the building itself occupied immediately, but building sites in the vicinity were bought and many stately mansions soon made the "Terrace" the center of what was known as the "Court End" of town, which a clique of fashionables

*Rather vague ideas of classic orders in architecture on the part of this writer may be taken as the occasion of this editorial mistake in the designation of "Egyptian" for pure Doric.—C. M. P.

held exclusively for more than a quarter of a century. There was no rapid transit, and stage coaches and private carriages were the only means of reaching the lower city, so that the neighborhood of Lafayette Place was an environ in itself. John Jacob Astor had much to do with the early history of this locality, which he later chose for the site of the library which he endowed. He lived in No. 37 in "La Grange Terrace," and, while he may be said to have been one of the moving factors in its social history, the tenancy of No. 33 by Washington Irving, with his friend Irving Van Wort, made it also a center of literary and artistic life of a most stimulating nature.

If one be moved to consider its present aspect, with its sombre façade of weather-grey columns, its dead windows and more or less sordid surroundings, one must endeavor to picture it in its days of ascendancy—let us say on a warm evening at the height of the fashionable city season. The untarnished beauty of the new marble gleamed out in the dark, with the stately columns rising up in their graceful height. There was a light in every window, and ball dresses fluttered from the great balcony, while modish coaches rolled by or stopped to discharge the guests of some magnificent entertainment, where waltz music floated from the tall windows of the *premier étage* and added further gayety to this center of the city's gayest life.

Standing before it now, the dull rumble which one occasionally hears is not the echo of the rolling of phantom coaches, but the muffled roar of the subway, whirling its hundreds of passengers north or south, to the extremes of



GENERAL VIEW, COLONNADE ROW

a metropolis which the tenants of "La Grange Terrace" could never have conceived.

Colonnade Row in its original state consisted of a united terrace of eight houses under a long pointed roof, with massive stone chimneys rising between each party-wall to take flues from the two houses which abutted it. Of these houses only half remain, though from these a reconstruction of the whole is obviously possible.

The approach to each entrance consists of an iron railed parterre, enclosing an area to the basement, while the main entrance was reached over a massive slab of stone, flanked by stone balustrades. These balustrades terminate with panelled stone pedestals, supporting cast-iron candelabra. The door itself is low in proportion, the entire lower story forming little more than a base to the colonnade proper above. Consequently it is appropriately low and heavy, with deeply rusticated stone joints and deep-set windows. The door, classic to an extreme, is set in a deep embrasure, strictly analogous in feeling and function to the *pronaos* of a classic Greek temple. There is no projecting portico, for the Doric columns on each side of the door are set-in and their entablature does not project beyond the face of the building line. The only departure from a strictly classic adaptation here is in the relation of the *ante* to the columns, which, instead of being in right-and-left alignment, are set behind, as may be seen in the measured section of the entrance.

Upon the base thus proportioned and designed rests the great Corinthian colonnade, rising clear to the main cornice, in an actual scale nothing less than monumental, and of a stately dignity and impressive height which make the building really more than a typical example of residential architecture. The shafts of the columns are built up of five drums, and the capitals are exact replicas of Corinthian motive in the well-known Choragic Monument of Lysicrates in Athens.

The cornice, of many members, is also of stone, well bonded into the brick walls of the building and originally crowned by a metal cornice gutter, decorated with Greek "anthemions," spaced about two feet on centers. The fenestration is simple. Three tall windows suggest by their height the high-studded rooms of the *premier étage*, or main floor, and their alignment is carried by a continuation of their architrave moulding in the form of a delicate string-course, while each window is embellished above by five "empire" wreaths. The second-story windows, to designate them from the more important windows below, do not carry the architrave in the form of a string-course, but return it above each opening, though the architrave is decorated as below, with the wreaths. An iron rail, at the balcony floor level, runs across the main columns and completes the whole—a composition possessing unquestionable dignity and elegance, together with a naïvete in the adaptation of the classic which constitutes the principal charm of the best examples of architecture and decoration of this period.

Considering the long, unbroken façade of columns in its original entirety, a criticism on the ground of monotony may be put forward by some. If this criticism is accepted, we must perforce condemn as well

such recent examples as the new Post Office and the Pennsylvania Terminal, as designed by a firm at whose taste it were hard to cavil.

With regard to the "school" or "period" of architectural design to which Colonnade Row may be assigned, I have said that it constitutes one of the best existing examples of "American Empire." The "Empire" style in France is familiar to the world, and its grace and happiness in adapting classic motives—be they Egyptian sphinxes, Pompeian wall-treatments or Greek temples—make it of permanent value and charm from a designing standpoint for all time.

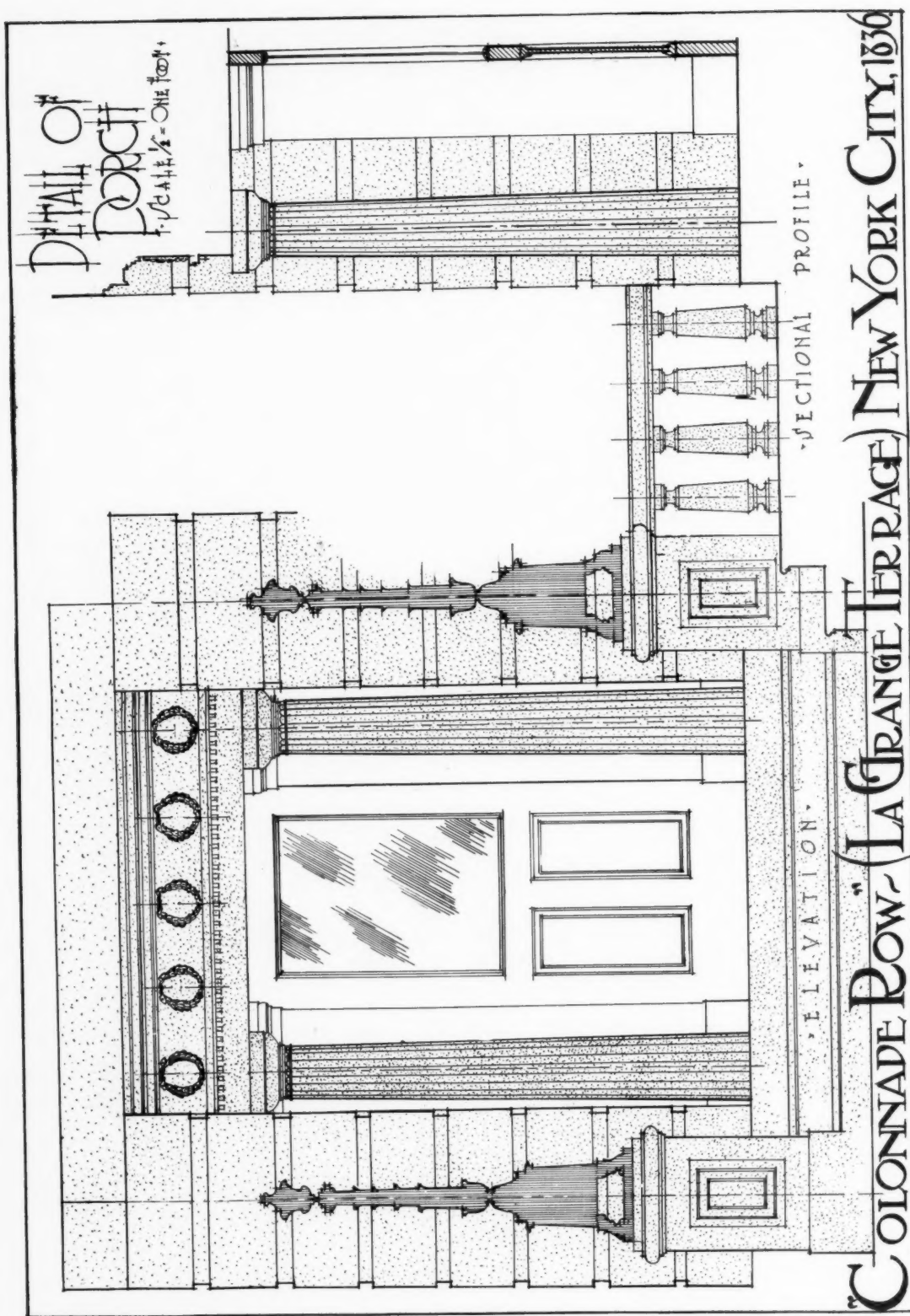
The artists and architects of this school disregarded historical sequence in the selection of their motives, and the entire wealth of all antiquity formed the storehouse of which the sudden interest in classic archaeology and the wonderful discoveries of the savants at that time had thrown open the doors.

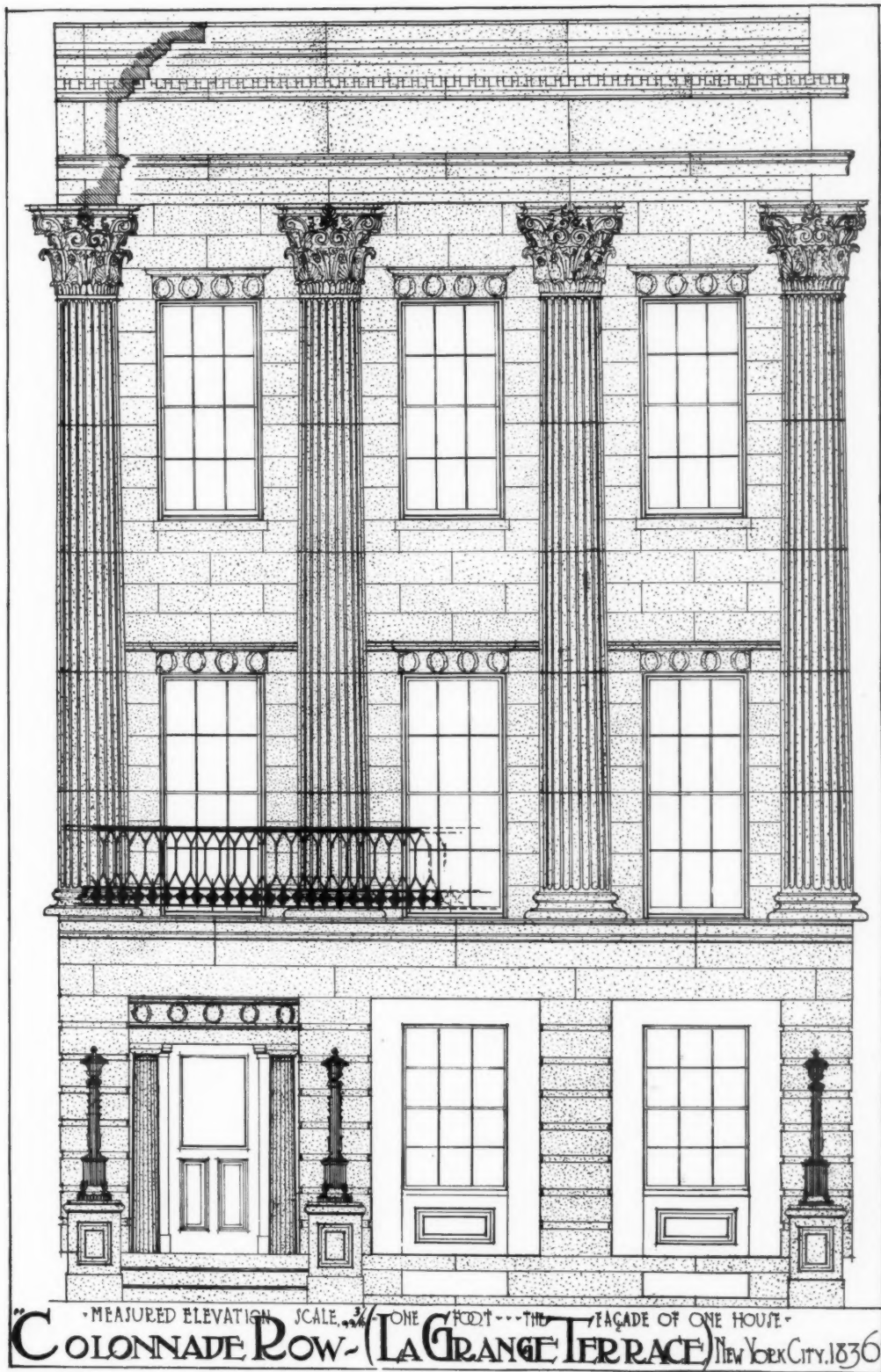
In England Angelica Kauffman and the Brothers Adam popularized the classic in the design of furniture and every conceivable vehicle, from architecture to dress, as had been the case in France, where ladies appeared upon the promenades in strictly Hellenic garb, and the very carriages had wheels designed after those of ancient Greek chariots.

In America, however, the influence of the Empire, while placing a distinct stamp upon the art and architecture of the period, has formed a significant factor to few critics and has left us examples which are generally cast carelessly into the category popularly comprising nearly all early American art and covered by the ill-understood term "Colonial." Many who should know better will boast of the acquisition of a "Colonial mirror," and exhibit an example of the purest "Empire," made long after we had ceased to exist as colonies and had become a nation—a mirror which is nothing other than a relic of the direct influence of the classic revival in France.

An analysis of the detail in "Colonnade Row" will show it to be an unusually excellent example of the effect of that influence in America—an example in every sense true to the ideals which inspired the designers of the time and produced monuments of a charm and intrinsic beauty far greater than that possessed by much subsequent work.

The iron railing of the parterre before the entrance of each house in "Colonnade Row" is a design composed essentially of classic Greek motives, the "anthemion" predominating. The iron candelabra are suggestive in every line of Roman or Pompeian prototypes. The entrance itself is of a design impossible to any other than an Empire style, for the strict Doric is almost as difficult to employ successfully, as an order, today, as Egyptian or Moorish architecture. As pointed out before, the conception of this entrance is conceived along lines in every respect parallel to the *pronaos* of a strictly classic Greek temple, while its architrave is an example of the accepted license and naïve indifference to consistent precedent which characterized the Empire. Here, instead of triglyphs or a plain frieze, appear five wreaths, in delicate relief, of a decorative value suggestive of Roman art rather than Greek, yet eminently satisfying in their function in this instance. All the





mouldings are of classic Greek feeling. None are full or round, but all of the flat "ovolo" profile, of which the keynote and model is the admirable subtle sweep of the abacus of the column-capitals. The interesting beak-mould in the *anta* capital is rarely met with to-day, and produces a most desirable shadow line.

Perhaps the proportion of the columns in the imposing row above the base of the building is the feature most essentially characteristic of the Empire in the entire building. This tall, graceful shaft, with its capital either in conformity with the conventional Corinthian order here, or with tendencies toward the "palm-leaf" profile of Egyptian origin, formed the basis of many buildings and much furniture of the Empire period.

As a whole, Colonnade Row presents a façade of greater dignity and greater intrinsic beauty than characterize the bulk of the subsequent work of generations supposedly far more enlightened in theories of architectural design. It may be said that up to the last decade, or possibly a little earlier, our architects might better have adhered to the ideals even of that over-

classic school before them than to have branched forth as they did in so many impossible misconceptions of Ruskinian Gothic, ill-studied atrocities in "Eastlarkian" originality or tragic parodies of French mansards.

In point of fact, our architects of the period of the Civil War were not sufficiently well trained to depart from classic traditions at a single bound, and Colonnade Row is a monument to the taste of those designers who believed in the inherent beauty of the classic. Nor, at the date of its building, had that restless bacillus of pseudo-originality yet spread itself broadcast among the people, to either create the demand or supply the self-supposed ability which prompted a French satirist to style American architecture (1860-1890) "an imitation of something which, even if genuine, would be undesirable." In the matter of leaving the shelter of good precedent and reaching the wilderness of a conglomeration of ill-understood styles of very questionable merit, our architects of that chaotic period might well have said, with *Touchstone*, "Here am I in Arden, the more fool I. When I was at home I was in a better place."



HOUSE AT BELLE TERRE, L. I., N. Y.

MR. F. J. STERNER, Architect.

From *Architecture*

THE CURRENT ARCHITECTURAL PRESS

THE *Brickbuilder* for May is an interesting issue both as to text and illustrations. Of particular value is the first of a series of papers on "Some Problems in School Planning" by R. Clipston Sturgis, the present paper treating of the elementary school. The very high standard of the Boston school-houses with which Mr. Sturgis has been so prominently identified entitles him to speak on the subject with a large measure of authority and the present article will doubtless be read with interest.

Mr. Charles L. Hubbard contributes an article on the "Heating and Ventilating of Halls" in which are described the heating and ventilating of small auditoriums.

The illustrations are so varied in character as to prevent specific reference in each instance. A list of these will be found in the index which is printed in another column. Of particular interest are two churches, one at Dayton, Ohio, Maginnis & Walsh, architects, the other at Newton Upper Falls, Mass., by Edward T. P. Graham. The latter may be regarded as a most successful and dignified example of rural church architecture and will repay careful study. The semi-detached clock tower and the pedimentary figures are interesting features.

This issue further contains the program for the competition for a small house to be built of hollow tile at a cost not to exceed \$6,000.

The *New York Architect* for May, 1911, largely increased in size, is issued in memoriam of the late John

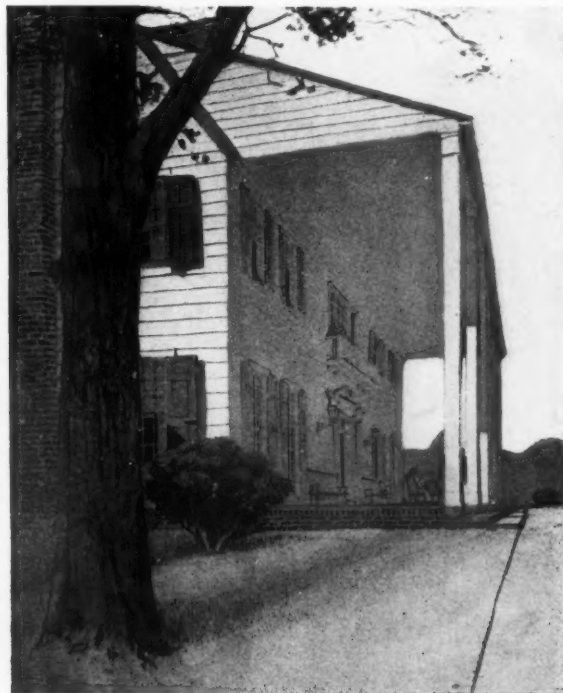
M. Carrère. Appreciative articles from Mr. Thomas Hastings, Mr. Irving K. Pond, Mr. Donn Barber and others are printed, together with a very excellent and not heretofore reproduced portrait of Mr. Carrère. The illustrations are of the work of Messrs. Carrère & Hastings, with particular reference to the New York Public Library. While these illustrations are not new to the readers of architectural publications, they contribute to form a very artistic issue to the memory of a man whose untimely death has been generally mourned throughout the country.

The May issue of *Architecture* is as usual well dressed, but fails to present in its text anything of present interest not already familiar. The most interesting work illustrated is the detail of "The Garden City Hotel, Garden City, L. I.," by McKim, Mead & White, a very dignified example of Georgian architecture. There are shown some studio apartments recently erected in New York and the "Charles Building," by Charles I. Berg, some illustrations of the recently dedicated "Cathedral of St. John the Divine" and a view of the "East River Savings Bank," by Clinton & Russell. A very commendable work illustrated in this issue is the "Municipal Building, Trenton, N. J.," Mr. Spencer Roberts, architect. The "Germania Life Insurance Building," by Messrs. D'Oench & Yost, is after a manner that we would not care to see further continued in our city architecture.

The monographs issued from time to time in *The*



TOWER, GARDEN CITY HOTEL, GARDEN CITY, L. I., N. Y.
MESSRS. MCKIM, MEAD & WHITE, Architects *From Architecture*



PORTICO OF A HOUSE AT WICKATUNK, N. J.
MR. JOHN RUSSELL POPE, Architect *From The Architectural Record*



ENTRANCE TO RESIDENCE AT JERICHO, L. I., N. Y.
MR. JOHN RUSSELL POPE, Architect *From The Architectural Record*



CHURCH AT NEWTON UPPER FALLS, MASS.
MR. EDWARD T. P. GRAHAM, Architect *From The Brickbuilder*



CHURCH FOR ST. JOSEPH'S PARISH, DAYTON, OHIO
MESSRS. MAGINNIS & WALSH, Architects *From The Brickbuilder*

Architectural Record have been valuable for the reason that they gather between the covers of one publication the more important work of successful men and firms and not for the reason that they present anything new and not heretofore familiar. The May issue shows by numerous illustrations the completed and projected work



MUNICIPAL BUILDING, TRENTON, N. J.
MR. SPENCER ROBERTS, Architect *From Architecture*

of Mr. John Russell Pope, with an appreciative article by Mr. Herbert Crowley. It is to be regretted that such important and meritorious work could not receive better illustration, as the method of reproduction is in many cases unfortunate. Aside from the article above referred to there are the usual "Notes and Comment."

The International Studio presents the customary review of current art in this country and abroad. An interesting article in this issue is the first of a series on the "American Colony of Artists in Paris," by E. A.

Taylor. Differing from the architectural student who has studied abroad, the artist painter is often either permanently located in Europe or else returns there to make it his home. This no doubt is because he finds a more artistic atmosphere and one better to his liking, and perhaps for the more material reason that he finds a readier market for the sale of his canvases. The fact, however, remains that there is a large colony of Americans of undoubted talent who have permanently located in Paris and with whom we are to-day only acquainted when from time to time they send a canvas to this country for exhibition. The present article entertainingly describes the artistic and social life as well as the work

being accomplished by this group of men, and even though largely popular in character will be read with interest.

The leading article in *The Western Architect* for June, entitled "The Country House," is by Mr. Aymar Embury II, and is illustrated with examples of Mr. Embury's work, most of which has been previously illustrated in the architectural press.

Mr. W. H. Kilham's paper on "Some Phases of Modern Architectural Practice," read before the Congress of Technology in Boston last April, an illustrative article on American Pottery and a description of the New National Theater in Mexico City also appear.

ST. PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, (Boston Office), ARCHITECTS

THE example of ecclesiastical architecture illustrated in this issue is interesting as a successful attempt to build an honest, adequate and impressive cathedral church for a comparatively modest amount.

While this cathedral as at present executed is far from being complete, it presents a basis for future extension and adornment that will lead to the best possible results.

Until the great tower is finally constructed the fabric will remain only a promise of what may be.

It has been said that a church should never be finished. Generation after generation it may grow in beauty, reflecting the devout spirit of those who worship within its walls, and, while its growth may never cease, it will ever stand as a monument of the materialized devotion of those who have the church in their keeping.

The questions debated by the architects have been those of scale, proportion and relationship. No space was there for lengthy naves, wide transepts or deeply recessed choir. Neither was there at hand sufficient money to enable the architects to execute much and intricate ornament or the elaborate detail generally present in structures like this. Yet, after all, the proper grouping of structural masses, in well-conceived proportion, is really the essence of material beauty and lends sense of majesty to a well-designed church interior.

In its architectural style St. Paul's Cathedral is, as will be noted, a free adaptation of various phases of English Gothic to modern requirements and local conditions. Apparently no attempt has been made to secure stylistic uniformity. Analyzing the interior it is interesting to note how different well-established features in ecclesiastical architecture are reminiscently suggested. The huge cylindrical piers of the crossing revive memories of the first Norman of France and England, while the order of the main arcade, the lancet windows and the mouldings suggest the earlier Gothic of England. The buttressing and composition of parts are more or less Decorated, while the tracery and the ornament with the central tower in its main idea are

in their suggestiveness more Perpendicular than anything else.

At the hands of designers less familiar with their subject this intermingling of styles would lead to incongruities. Here we find them a most harmonious and satisfying ensemble.

Replying to the inquiry as to the reason for adopting smooth stone for the exterior, and why it should not have been made to match the rough stone of the Parish House, the architects state as follows:

"1st. Because the style decided upon by the architects admitted of greater refinement of line and mass than is possible with rough stone.

"2d. Because as architectural design gradually developed from the crude and rustic forms of earlier times there appeared a greater refinement of form and mass which would not have been possible with the earlier crude materials. As the style adopted belongs to a period of the greatest refinement in Gothic architecture, the rough treatment would have been out of harmony with the details of this style.

"The many vertical lines of piers and buttresses running aloft from the ground, receding at intervals toward the body of the structure, are the principal factors tending to a graceful outline, and to interfere with these lines by the use of rough stone would mar the beauty of the forms and produce a distracting element in the unity and proportion of the details of the entire fabric.

"3d. Where little ornamentation is allowable for economical reasons, each little mold, column or wrought detail must be depended upon for its full share in the beautification of the wall surfaces, and so is very much more effective if contrasted with a plain adjoining surface than if such surface were rough. As the simplicity of this design requires absolute adherence to these principles to obtain the best effect, it logically determines the character of the wall finish.

"Then, too, the windows with their tracery and the molded arches of door and window heads take their place as so many more ornamental points of interest that require plain wall surfaces to set them off to the best advantage. As one of the fundamental laws of decora-

tive art is that of 'contrast,' whether in the treatment of surfaces, by varying degrees of relief work, or by contrasts of color, so is the beauty of an architectural mass dependent upon the proportion of its parts, and the details of these parts must be so put together that no discordant element is produced to mar the symmetry of the whole."

The foregoing, applying to the stone construction, it is equally satisfying to view the woodwork that has been introduced. This in its treatment is apparently based on that of the great moment of transition from Decorated to Perpendicular. It combines the power of scale with the richness of detail of both styles.

The false standards and unjustifiable methods of much of modern ecclesiastical glass have been most successfully avoided in the cathedral. This is a source of satisfaction. Much of the glass at present introduced into ecclesiastical work falls so far short of the measure of artistic perception that is possible to give it, that

it is a source of satisfaction to note the successful introduction of glass into this cathedral, and how thoroughly it enhances the dignity and grace that has been conveyed by the proportion of the interior.

The extreme length of the building is 200 feet; the extreme width across the transept 90 feet. The width of the front or nave section is 52 feet, and the width between the columns of the interior is 31 feet. From the vestibule to the chancel is 119 feet; the length of the chancel is 58 feet with a width of 32 feet. The height of the nave is 54½ feet; at the transepts, 82 feet. The tower when completed will rise to a height of 75 feet. The seating capacity is about 1,400.

The cost of this cathedral was under \$250,000, and with the cost of the tower added, which can be constructed for not to exceed \$50,000, it is indisputably shown that it is possible to build a cathedral of this size, combining all the essentials of so important a structure for a comparatively reasonable sum.

REPORT OF THE COMMITTEE OF THE SOUTHERN PENNSYLVANIA CHAPTER, A. I. A., ON HISTORIC MONUMENTS.

In approaching the subject of "Historic Monuments and Their Preservation" we have open before us an avenue of many possibilities for increasing public interest in historic buildings and localities.

In bringing about a recognition of any historic monument or locality it is, in the first case, no doubt proper to confine our efforts to such landmarks as are most worthy by their architectural importance to the history of this chapter. But, as in some cases great deeds done by bodies of men as well as by individuals have been consummated within walls hardly possessing in themselves any architectural merit, it would appear that this chapter should, nevertheless, give not only its recognition, but also its substantial aid in making such history known by means of descriptive tablets. Better still, if the building has been removed, the chapter should bring about the erection of some adequate and appropriate monument designed under its own direction and paid for by public subscription. It is true that we have probably not made as much of our historic monuments or equally important localities as our friends across the seas have taught us to do, but neither have we had so long a history to draw upon. Our record, notwithstanding, is a true one and worthy of all the patriotic and architectural pride we can bestow upon it.

However, in the short history of the chapter it has not yet developed which building or locality within the limits of this chapter is of the greatest importance in this respect, although our city of York no doubt comes in for a large share of prominence when considering the very important events which took place here and which were so great a factor in the making of these United States.

The city of York, as well as many of the other cities we count upon as belonging to our territory, has suf-

fered very seriously from a sad neglect of its historic monuments on the part of the general public. The latter has only lately, and then somewhat indifferently, permitted the Daughters of the American Revolution and others to mark and describe some of the foremost buildings and places.

It might be well for us to enumerate some of the historic sites which have been marked in this community and surrounding country:

In 1906 the Yorktown Chapter of the Daughters of the American Revolution placed a bronze tablet on the P. A. & S. Small Building at the northeast corner of Centre Square and East Market Street. The tablet is intended to mark the Old Court House building which stood in this square and in which Continental Congress sat while holding its session in York from September 30, 1777, to June 20, 1778.

In 1904 a monument, costing \$7,500, was placed in Centre Square, Hanover, to mark the cavalry engagement which took place in the Borough June 30, 1863, between five thousand Confederate cavalymen under General Stuart and forty-five hundred Union cavalymen under General Kilpatrick.

The grave of Philip Livingston, a delegate to Continental Congress from New York, who died here while attending the sessions of that body at York, is marked by a marble shaft in Prospect Hill Cemetery. He was a signer of the Declaration of Independence.

The grave of James Smith, also a signer of the Declaration of Independence, who lived at York from 1760 until his death in 1806, is in the burying ground adjoining the First Presbyterian Church at York, and is marked by a monument of modest proportion.

A small tablet has been placed at the entrance to Zion Reformed Church, West Market Street, York, where President Washington attended religious services on the occasion of his visit to York, July 2 and 3, 1791, while on his way from Mount Vernon to Philadelphia, then the national capital.

(Continued on page 256)

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY

BY THE AMERICAN ARCHITECT (INC.)

239 West 39th Street, New York

G. E. SLY, *President*E. J. ROSENCRANS, *Secretary and Treasurer*

Address all communications to "THE AMERICAN ARCHITECT."

SUBSCRIPTION RATES

United States and possessions (Porto Rico, Hawaii, Philippine Islands and Canal Zone), Mexico and Cuba, \$10.00 per year.
All other countries, \$12.00 per year.

Entered at the Post-office, New York, as Second-class Matter.

NEW YORK, JUNE 21, 1911

CONTENTS

COLONNADE ROW, NEW YORK.....	245
CURRENT ARCHITECTURAL PRESS.....	251
ST. PAUL'S CATHEDRAL, DETROIT, MICH.....	253
REPORT OF SOUTHERN PENNSYLVANIA CHAPTER, A. I. A., ON HISTORIC MONUMENTS.....	254
EDITORIAL COMMENT.....	255
<i>Illustrations:</i>	
St. Paul's Cathedral, Detroit, Mich.	
<i>Frontispiece:</i>	
Marble Baptismal Font, Church of St. Frediano, Lucca, Italy.	

BUILDING OUTLOOK

THE sound business conditions prevailing at present, combined with assurances of record crops from all sections, are beginning to have their inevitable effect on the amount of building being undertaken throughout the country. From a condition of comparative stagnation a few months ago, there is now a fair volume of work in hand and more in prospect. Unless unforeseen circumstances arise the amount of building work undertaken during the present year will surpass that of 1910, in spite of inactivity early in the year and an apparent purpose on the part of the pessimists to do everything possible to cause the condition predicted by them. There is nothing so certain to produce financial stringency and resulting business depression as a general acceptance of the idea that a period of depression is scheduled to visit us. And, conversely, a refusal on the part of the public, and particularly that part engaged in business, to listen to the voice of the croaker concerning the "hard times ahead" will ordinarily avert such calamities. Only an unhealthy basic condition of trade and finance, or an almost total failure in production, can justify a prediction of financial panic or business depression of any consequence. Neither of these contingencies exists or threatens at the present time.

MUNICIPAL CONTROL OF STREET ARCHITECTURE

THE need of municipal control within certain limits over the designs of buildings to be erected upon public thoroughfares, thus becoming a part of the street façade, is generally admitted by those who are capable of taking a broad and liberal view of the matter and have some appreciation of the value of municipal sightliness. Of course, the idea does some violence to the good old American doctrine that

a man may do as he likes with his own, so long as public safety, health or morals are not endangered, but that doctrine apparently took no account of art or appearance, matters that increase in importance with the intellectual growth and culture of a people. The erection of bill-boards and other inartistic structures is no longer looked upon with indifference by a public that has learned to regard an offense against aesthetics as no less real than one against property rights. The adoption by a half dozen owners of property in a given block of as many different styles of architecture, materials of construction, story heights, cornice lines and heights of window openings, while at present entirely possible and within the rights of the owners, cannot if permitted to continue result in anything but architectural chaos as a final development of our cities.

It is realized that there are difficulties in the way of placing the control of such matters as architectural design under municipal authority, and it would necessarily be a gradual process, never extending further than to fix the general lines and general materials of construction, but that some measure of control is demanded by present conditions is evident to all. It is the only practical way to secure harmony of purpose and some uniformity of action. For a demonstration of this fact we have only to consider Fifth Avenue in New York. No money is lacking, and presumably the owners of property on this thoroughfare are not insensible to the charm of good architecture. But what is the condition? No subordination of one building to another; no harmony of style, design, materials, color, height or features. In fact, each building is designed in total disregard of its neighbors, in spite of an undoubted knowledge that some degree of conformity with existing adjacent buildings would be an advantage to the street architecturally. Nothing short of a legislative act will have the result of calling forth the slight individual sacrifices necessary in the interest of the entire public and cities in general. The sooner this is realized and adequate laws enacted to meet the requirements of the situation the sooner the streets in American cities will take on some semblance of order and rejoice in the possession of some architectural merit as a whole.

RESIDENCES FOR AMERICAN AMBASSADORS

LACK of suitable habitations for our foreign ministers has long been a matter of regret to Americans abroad, who have realized that national dignity has suffered by reason of our apparent parsimoniousness. Moreover, our failure to make proper provision for the housing and support of our representatives somewhat in accordance with the standards fixed by the representatives of other nations has restricted our ambassadors to the wealthier class. A man not possessed of independent means could never heretofore be considered for a post yielding its holder but a meager salary, and yet demanding residence in pretentious quarters, if adverse comment was to be avoided. It has been generally recognized that this restriction was unwise and un-American; but Congress has refused until this year to make correction, notwithstanding the fact that the matter has been made the subject of frequent agitation. Now at last the needed reform

has been accomplished by the passage on February 25th of the Lowden bill, which is expected to result in time in this Government erecting or acquiring suitable residences in every foreign capital to which our ambassadors are sent. It is to be hoped that these buildings,

which will inevitably be associated in the minds of foreigners with this nation and in a sense be considered as typifying it, will be worthy and dignified examples, to which Americans at home or abroad can point with pride and satisfaction.

Southern Pennsylvania Chapter of A. I. A.

(Continued from page 254)

A small shaft marks the skirmish which took place between Confederate and Union forces in Wrightsville, June 28, 1863.

The historic sites that should be marked are, of course, sufficiently numerous to give this committee a great scope of action and include among others:

1st. The site of the building on the south side of West Market Street, near Centre Square, where John Hancock, of Massachusetts, resided while President of Congress, and where Baron Steuben stopped for ten days when he visited Congress at York and received the rank of major-general in the United States army.

2d. The Zion Reformed Church, where Robert Morris, a delegate to Congress from Philadelphia and the financier of the Revolution, made his speech to Continental Congress, stating that General Washington declared to him that if Congress adjourned sine die he would oppose the British in the mountains of Virginia and Pennsylvania. In this building Washington worshipped Sunday, July 3, 1791, while visiting York.

3d. The site of the building at the southwest corner of Market and Beaver streets, where the press of Benjamin Franklin printed \$12,000,000 of Continental money under act of Congress passed at York, April 11, 1778. This building was owned and occupied during and after the Revolution by Major John Clark, who marched as lieutenant with the first troops to Boston and later became chief of staff for General Greene—next to Washington, the greatest soldier of the Revolution. The Franklin press in this building also printed the *Pennsylvania Gazette*, then the organ of Congress.

4th. The building at the northwest corner of Beaver and Market streets, where General Anthony Wayne in 1781 recruited his brigade of Pennsylvania troops before marching to Yorktown, Va., where he was present at the surrender of Lord Cornwallis.

5th. The site of the McGrath Building on South George Street, now occupied by the Colonial Hotel, where Samuel Adams in October, 1777, delivered his famous speech, asking a coterie of delegates to be more fervent and earnest in support of the government. Six of the delegates to Congress lodged in this building.

6th. The site of the building between King Street and Mason Alley, on the west side of South George Street, where James Smith, signer of the Declaration of Independence and York's pioneer lawyer, lived for nearly half a century. He died there in 1806.

7th. The burying place of Phineas Davis, the inventor of the first locomotive that burned anthracite coal. The grave is unmarked and is in the Friends'

Graveyard, on West Philadelphia Street. It is about thirty-six feet northeast of the northeast corner of the Friends' Meeting House.

8th. The building in Jackson Township where General Early lodged for the night while his army bivouacked in the fields before moving to York, June 28, 1863.

9th. The site of the building at the northeast corner of Centre Square and North George Street, which was occupied by the Board of Treasury while Congress sat in York. The Board of Treasury corresponded to the United States Treasury Department.

10th. The site of the building at the southeast corner of Mason Alley and South George Street, the office of James Smith, where the Board of War, under John Adams, held its sessions while Congress sat in York.

11th. The building on the north side of West Market Street, two doors east of Water Street, which was occupied by General Gates while president of the Board of War.

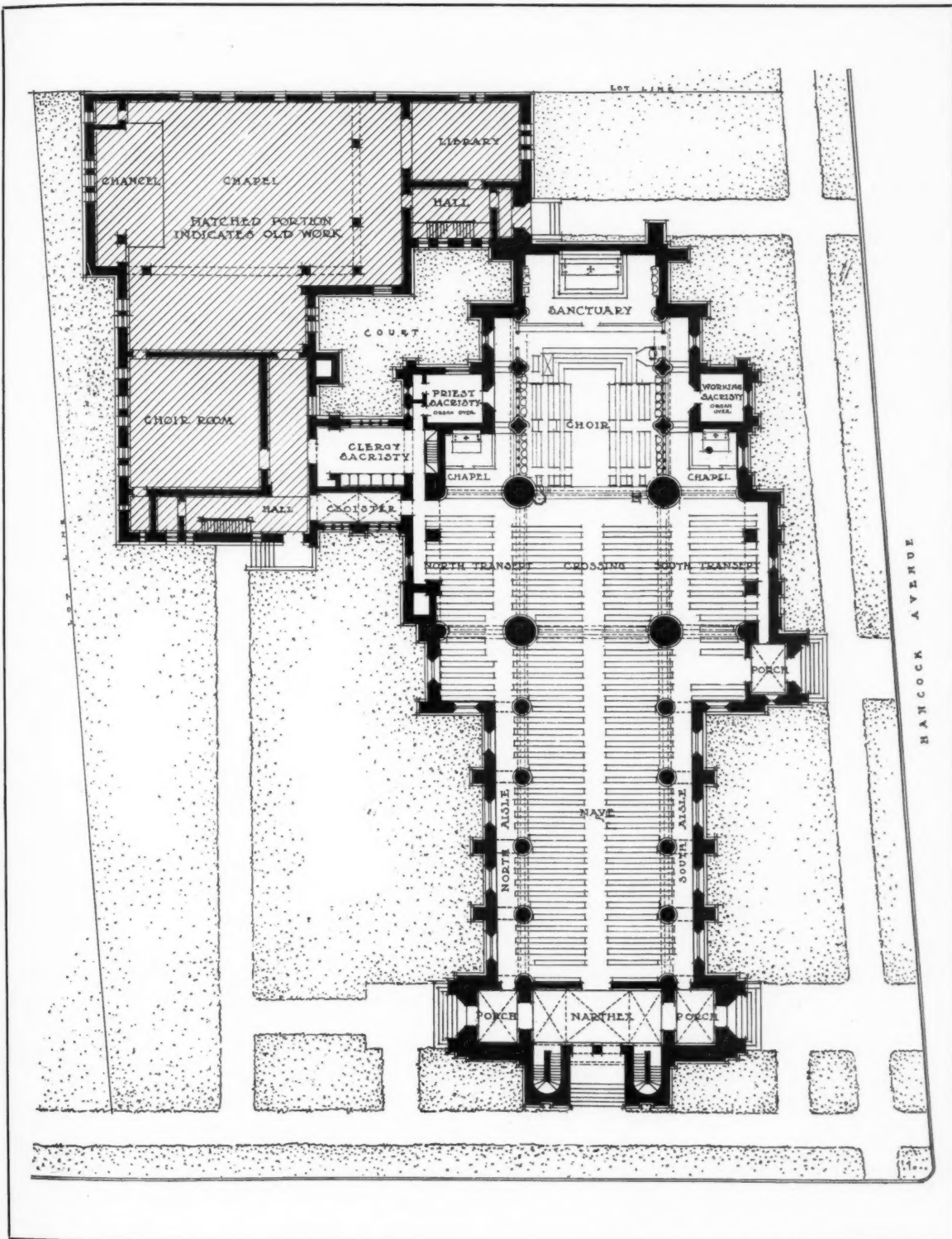
12th. The old Stone House on South Penn Street, near the Codorus Creek, which is called the "Thomas Paine House," and where Paine finished writing "The Fourth Crisis" and began "The Fifth Crisis." The most important and valuable papers of Congress were secreted here. The adjoining field was used as a pasture for the horses of the members of Congress.

Many of the buildings to which we might now point with great pride have been either torn away entirely or have been so altered or neglected that their removal was made necessary for commercial and other reasons. Had we preserved our old Court House in Centre Square we should now be able to show our friends where Congress held its sessions during the gloomiest period of the American Revolution. How hallowed that spot would be to-day! But even the efforts, made when the street-car tracks were about being laid through the square, to leave a large circle as a sort of refuge where the public might escape the traffic of the streets utterly failed, and the sincere hope on the part of some of the citizens to erect here a monument such as the history of the place deserved has been unfulfilled. This neglect has been quite fittingly but only partially redeemed by the Daughters of the American Revolution, who placed a tablet at the northeast corner of Market Street and the Square. We might mention many other cases, but can only express the hope that this committee, backed by the chapter and the Institute, will in the future devote its best efforts to express architecturally the history not only of our own, but also of every other town in our territory, to bring about a better appreciation of the really beautiful and a larger knowledge on the part of the general public of the principles of good architecture.



SAINT PAUL'S CATHEDRAL, DETROIT, MICH.
MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*

Copyright, 1911, by The American Architect



Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, Architects



WESTERN ENTRANCE

Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



ENTRANCE TO SOUTH TRANSEPT *Copyright, 1911, by The American Architect*

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.
MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

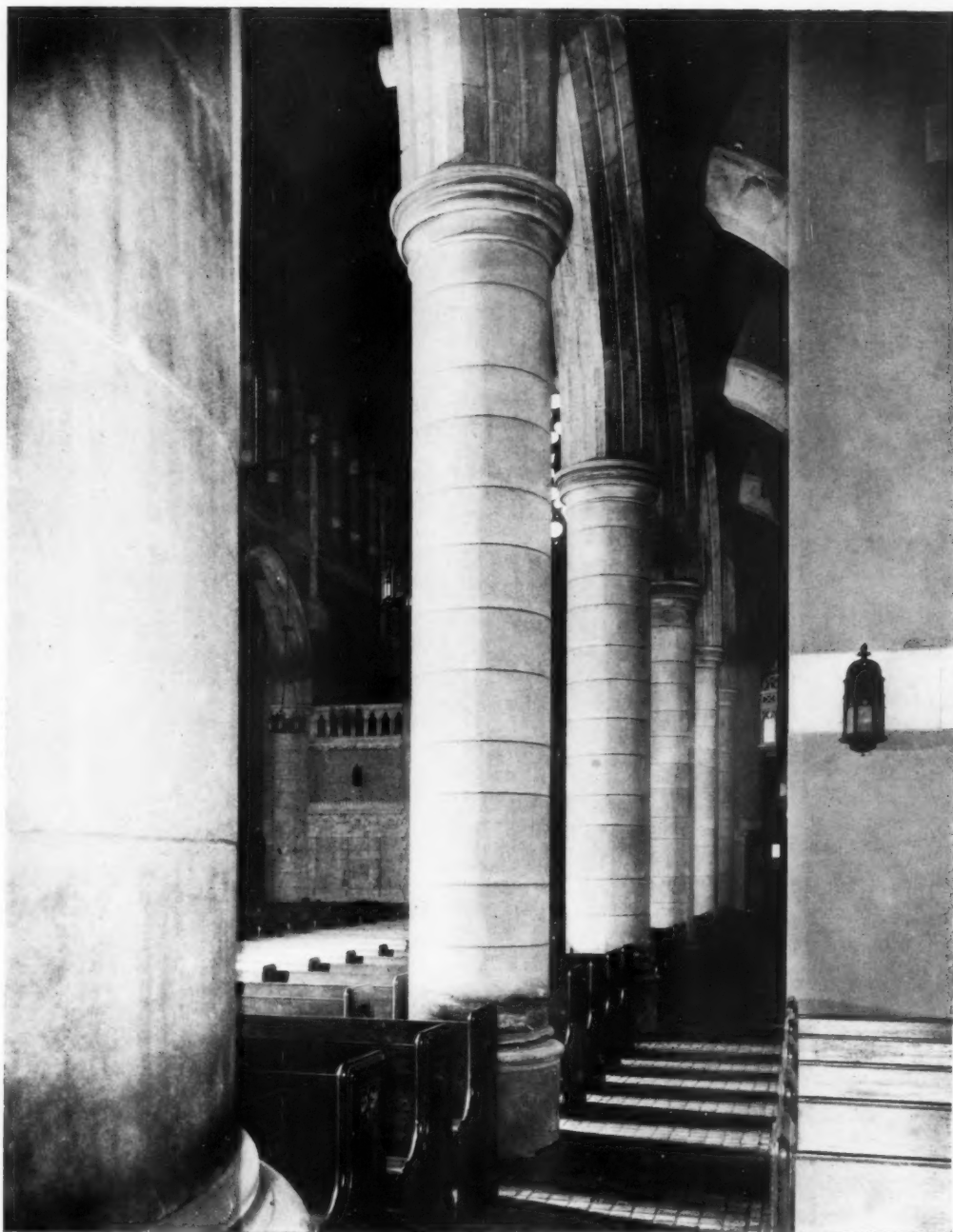
MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*

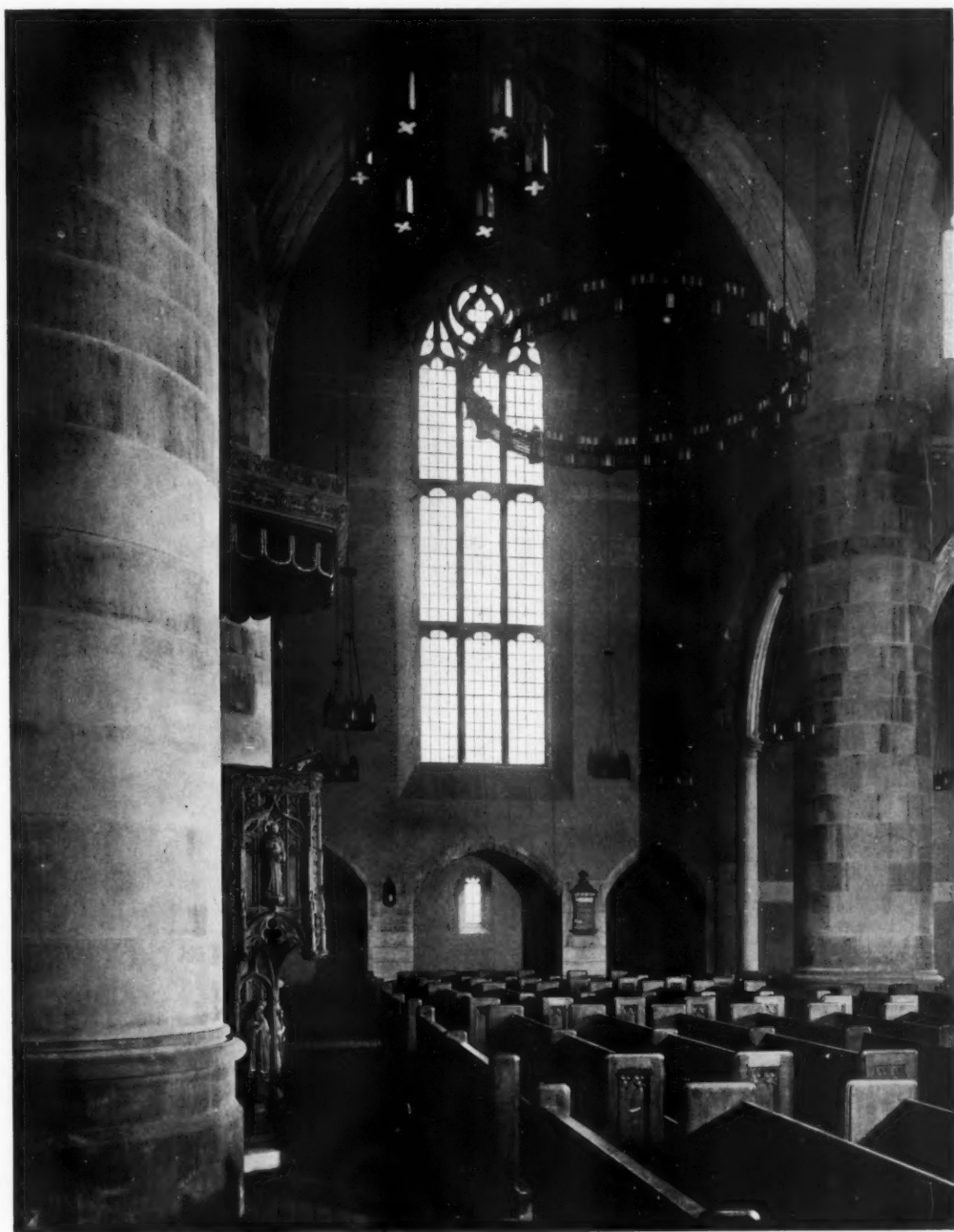


THE NORTH AISLE

Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



Copyright, 1911, by The American Architect

MEMORIAL ALTAR AND REREDOS

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*

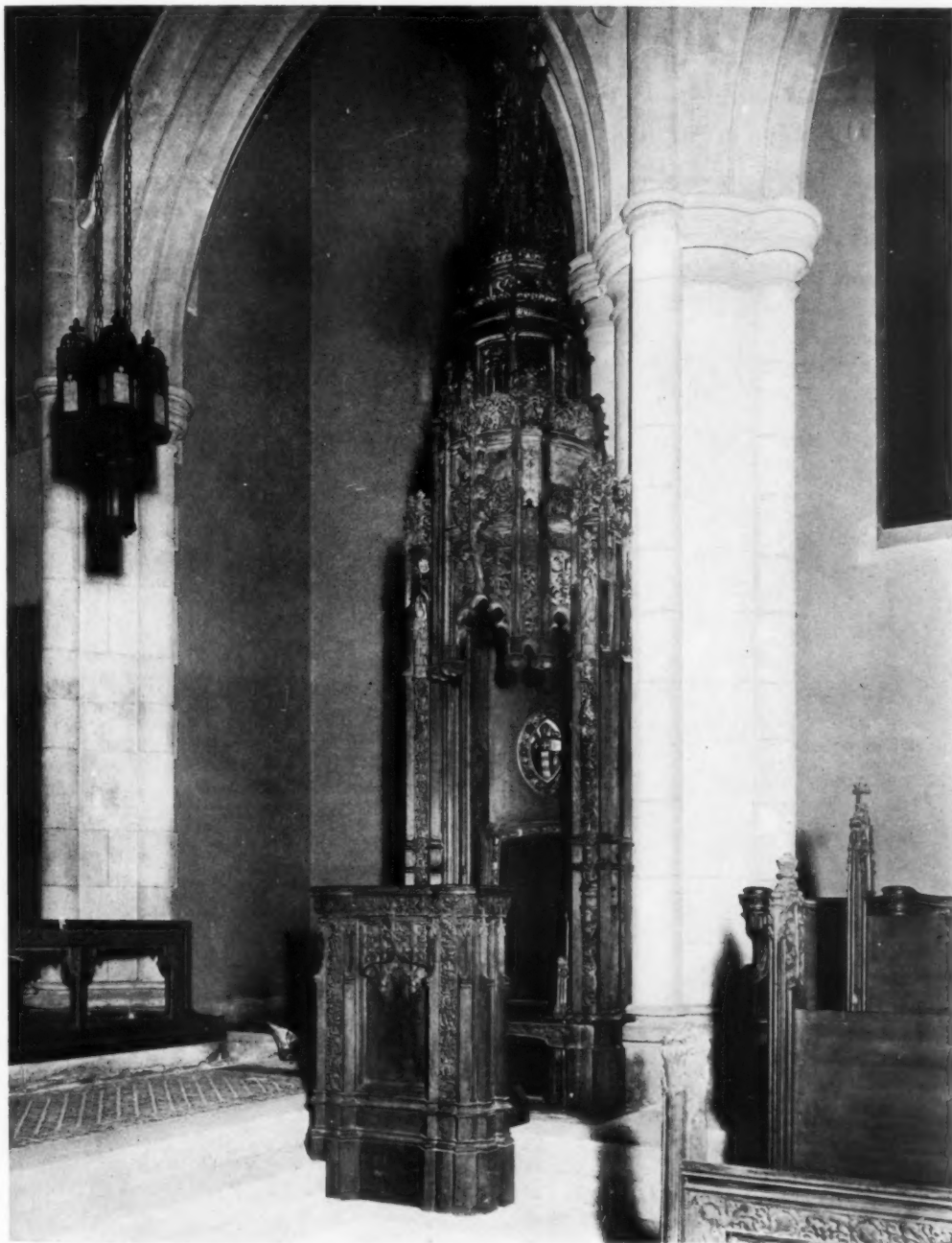


Copyright, 1911, by The American Architect

THE PULPIT

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*

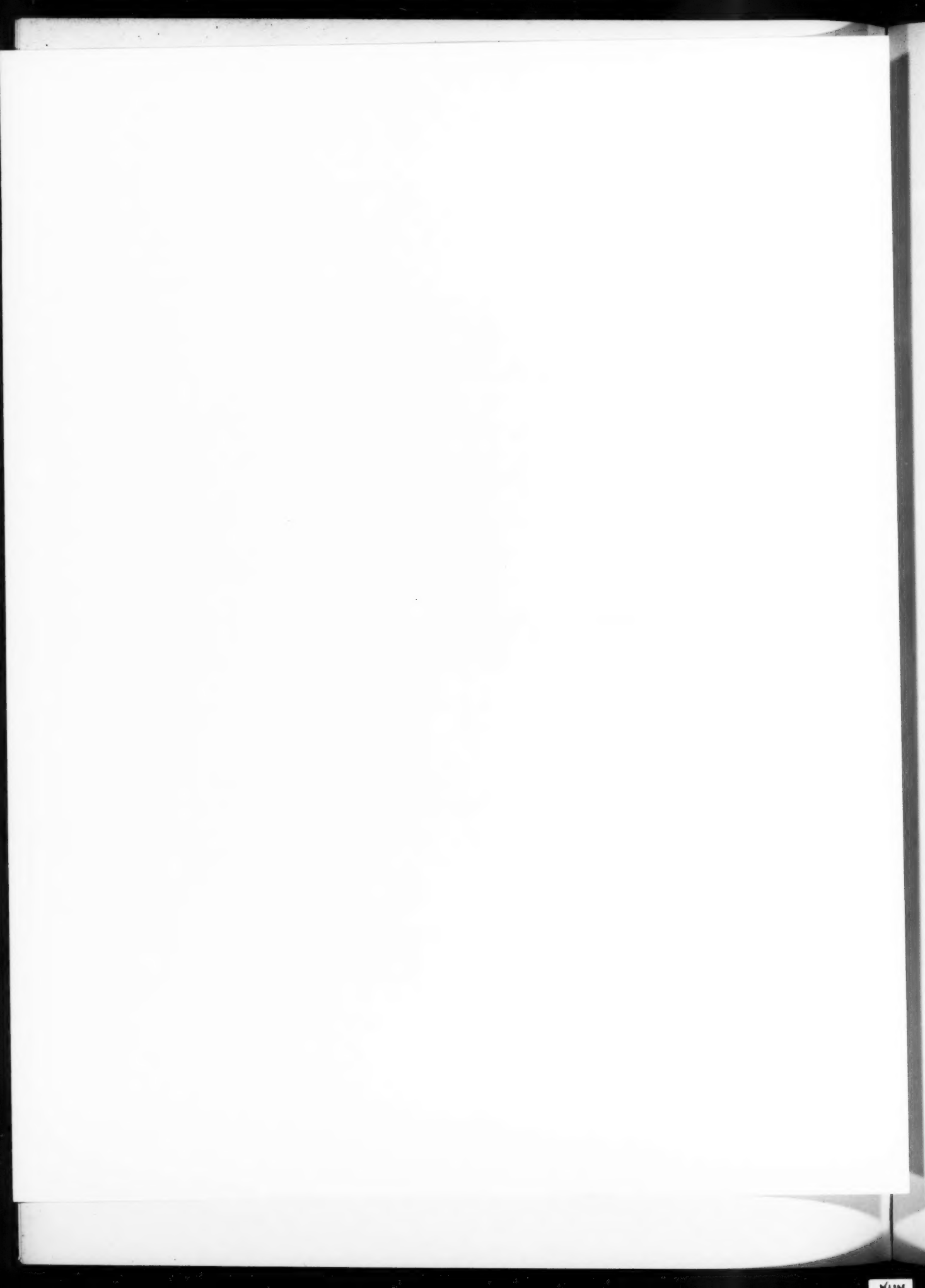


BISHOP'S THRONE

Copyright, 1911, by The American Architect

SAINT PAUL'S CATHEDRAL, DETROIT, MICH.

MESSRS. CRAM, GOODHUE & FERGUSON, *Architects*



THE AMERICAN ARCHITECT



FOUNTAIN, PLAZA DELLA BOCCA, VITERBO, ITALY