

THE
AMERICAN
ARCHITECT
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IN NEW YORK

AN ARTICLE BY WILLIAM WALTON ON FUNERARY MONUMENTS, AN ILLUSTRATION OF CITY AND COUNTRY HOUSES BY HORACE TRUMBAUER, DAVID KNICKERBACKER BOYD, DAVIS, McGRATH & KIESSLING AND ROWE & KEYES, AND OF TWO CHURCHES BY ECKEL & BOSCHEN AND McLAREN & THOMAS + +

VOLUME C

JULY 5, 1911

NUMBER 1854

The Sound-Proof Qualities of

Lafayette School
Newark, N. J.



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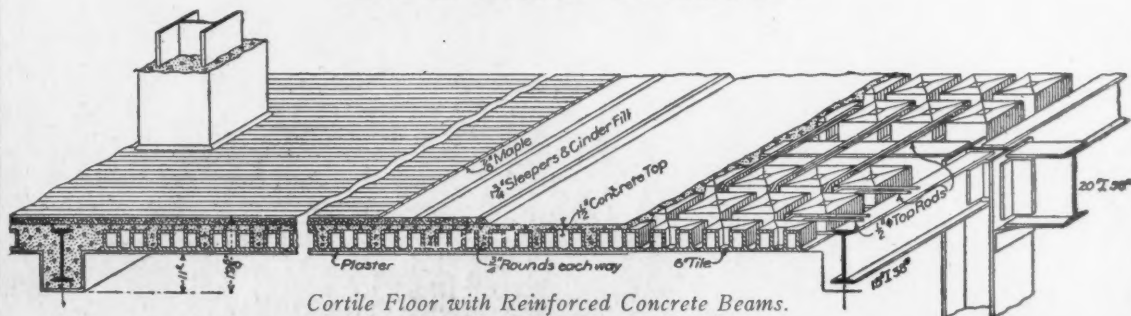
NEW YORK
Metropolitan Tower
PHILADELPHIA, Arcade Building

CHICAGO
Com. Nat. Bank Building
Arcade Building

BUFFALO
Blasdel Plant

ST. LOUIS
Bank of Commerce Building
DAYTON, OHIO, Reibold Building

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THE AMERICAN ARCHITECT



DETAIL OF AN ANTIQUE TABLE IN THE NATIONAL MUSEUM, NAPLES, ITALY

USA

USA

THE AMERICAN ARCHITECT

Vol. C.

WEDNESDAY, JULY 5, 1911

No. 1854



PANEL ABOVE ENTRANCE TO A MAUSOLEUM IN WOODLAWN CEMETERY, NEW YORK

A. A. WEINMAN, SCULPTOR

A HIGHER QUALITY IN FUNERARY MONUMENTS

By WILLIAM WALTON



PUBLIC sculpture in combination with architecture, being recognized as one of the most efficient aids in the elevation of the artistic standards of the community—an elevation which will not take care of itself, but requires constant encouragement—it follows that the more freely good examples of these combined arts are introduced into the daily walks of the people, the better. A definite movement, not organized, but nevertheless definite, in our midst at the present day is extending this educational influence to the design and

execution of the recording slabs, tombs and sculptured monuments over the graves,—with the hope of giving, perhaps, more adequate expression to some of those thronging images, hopes and fears, with which man has in all ages pieced out the scantiness of his knowledge of the unknown. As we are all aware, that eternal vigilance which is the price of art is required to prevent the attempt to express the most sacred human emotions by the crudest forms of plastic construction, and the very depth and pathos of the consideration for the departed seems but to furnish occupation for the design and construction of monuments large and small, to be placed over their resting places, which are the most unworthy from any

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DETAILS OF PANELS, CLARK MEMORIAL, FOREST HILLS CEMETERY

DANIEL CHESTER FRENCH, SCULPTOR—ANDREWS & JACQUES, ARCHITECTS

æsthetic point of view. The field of the monument dealers' activities is so wide that the opportunities for error are abundant, and the frankness with which what should be Art is replaced by Commerce is frequently surprising. "I have furnished over sixty mausoleums for the most exacting dealers in New York," advertises one manufacturer; another, dealer in "wholesale granite and statuary," assures his patrons that they "can place absolute dependence that they will get every job they order made up to their specifications in every detail"; a third calls attention to the fact that this is the time "to place your orders for spring stock of statuary." Still another, more ingenious, illustrates his advertisement by a photograph of some of the designs which are the prevailing style in the northern part of Vancouver Island, British Columbia, executed in marble and granite from the models whittled out by the Indians in soft pine and brought down by them to Victoria to be reproduced in the more enduring material. Very vague forms of men, birds, beasts, and other things,—in one example, *e.g.*, the human stands stiffly upside down, on his head, thus forming a pedestal for a smaller, indeterminate animal sitting erect like a dog begging. "You may never have these designs to execute," the merchant explains, but these, or any other, can be

turned out to order by his polishing machines.

Sometimes these enterprises take a more serious turn in the ignorant, or unauthorized, copying of work of high merit. The flagrant case of the appearance of a stolen copy of Saint-Gaudens' seated figure in Rock Hill Cemetery in the burial plot of a citizen of Baltimore will be remembered; in a very recent instance Mr. French's youthful sculptor in his Milmore Memorial reappears in the illustration of an advertisement of a granite company, chiselling the name of the company on a rock. The very unskillful adaptations of some of the monuments of classical antiquity, as the Athenian Tower of the Winds, are also calculated to make the judicious grieve. Altogether, there seems to be a call for remedial measures, and, to further them, as some of our illustrations show, it has not been thought beneath artistic professional dignity to design simple head stones, generally with a suggestion of the Greek stelai in proportion and ornament. Unfortunately, in this as in many other respects, the architects and sculptors work under limitations which the Greek artist knew not.

That particular movement, or development, in several branches of modern art, notably in painting and sculpture, which refuses to believe that some cardinal prin-

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ciples were discovered, or evolved, and finally determined a varying number of centuries ago, has had nothing in common with the general acceptance of the entire unsuitableness for our purposes of a vast number of ancient themes and modes of expression. Heir of all the ages though they be, the sculptors of funerary monuments find a very large part of their heritage unavailable. For the architects, the Greek canons of style and proportion still hold good, the variety of surface given by slight reliefs on flat planes, the beauty of the ornamental patterns, the anthemions, the egg-and-dart mouldings, wreaths, torches,

tablets, etc., etc., but of the great wealth of funerary themes which furnished the ancient tombs and sarcophagi, those of the early Christians, the mediæval and the Renaissance, but little can be used nowadays. A dozen modern prejudices arise to forbid any adaptation of the charming, domestic portrait figures and groups of the Greek stelai; or even of the portrait statues of the deceased citizen or of him and his wife, as in life, on the tomb; of the young athlete in his nudity, attended by his slave; of Hermes who comes as the messenger to lead away the lost one; still less of the so-called "Harpies," or the Mercedes on an-



FIGURE FROM MELVIN MEMORIAL, SLEEPY HOLLOW CEMETERY, CONCORD, MASS.

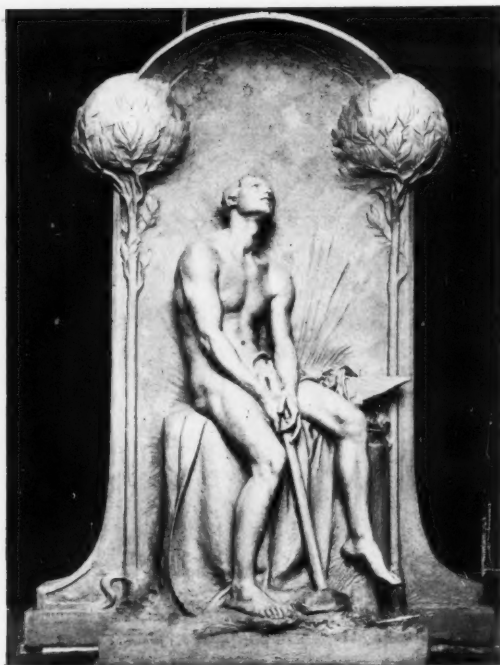
DANIEL CHESTER FRENCH, SCULPTOR



MEMORIAL FIGURE, FOREST HILLS CEMETERY, BOSTON, MASS.

DANIEL CHESTER FRENCH, SCULPTOR

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VILLARD MEMORIAL, SLEEPY HOLLOW CEMETERY, TARRYTOWN, N. Y.

KARL BITTER, SCULPTOR



MEMORIAL FOUNTAIN IN CEMETERY IN DAYTON, OHIO

KARL BITTER, SCULPTOR

other Lycian tomb, apparently representations of the Spirit of Death, who carry tenderly away the little naked souls. Mr. French's great winged figure on the Milmore Memorial is one of the very few modern representations of that brother of Sleep, whose name, as Night tells the little boy in "The Blue Bird," "we do not mention." The ingenuity of the archæologists has been taxed to find explanations for the innumerable funerary sculptures of the Greeks and Romans,—Bacchanalian scenes, possibly typifying the power of the earth God who gave life

to the wine and who might thus restore those who sought Him in the underworld; Adonis, a form of the great solar myth; the Rape of Persephone, the descent to Hades and the return to life and light; Prometheus, with many others—Hercules, Alcestis, Laodamia, Medea, Odysseus, Tantalus, Orestes, Achilles—promising hope; Diana and Endymion; the war of Theseus and his Athenians with the Amazons; the chase of the Calydonian Boar. Chariot and horse races appear very frequently on the ancient sarcophagi, the drivers and riders often little love gods.



A MAUSOLEUM

BY MESSRS. BRUNNER AND TRYON, ASSOCIATED, ARCHITECTS

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Variations of many of these subjects were freely adopted by the early Christians in sculpture and especially in painting in the catacombs—vintage scenes, Orpheus as the Good Shepherd; love-feasts, the Agapæ; even the numerous biblical incidents, from both the Old and New Testaments, show traces of Pagan sources. These incidents include even Susannah and the Elders; one that appears the most frequently, the story of Jonah, would be considered in our irreverent days as grotesque. There are many representations of the Lamb; of the Saviour seated in the Earthly Paradise; and others of Adam and Eve receiving from His hands the sheaf and the lamb; of the Trinity—occasionally shown as creating woman; the Last Supper; the Vision of Ezekiel; Bel and the Dragon, etc., etc. Equally distant from our manners and customs is the species of horrific familiarity of the mediæval artists with Death, and his Dance, with the Skeleton, *La Camarde*, the flat-nosed. Our cemeteries are no longer the favorite localities for popular revels; that not unfamiliar tombal figure of the deceased shrunken and unclothed is today wildly impossible. Occasionally, as in the



MEMORIAL TO LOUISA M. ALCOTT, SLEEPY HOLLOW CEMETERY, CONCORD, MASS.

AUGUSTUS M. LUKEMAN, SCULPTOR



A MAUSOLEUM

ARNOLD W. BRUNNER, ARCHITECT

beautiful recumbent figure of his wife in the English cemetery in Florence by the painter Duveneek—turned sculptor for this one occasion—the portrait figure is very acceptable. A replica of this figure is in the Boston Art Museum.

The modern sculptor, strictly confined to what we consider decorous, is perhaps called upon only for higher conceptions, for a certain elevation, of style, of subtlety and delicacy of interpreting or presenting Faith and Hope. A finer emotion than many of those evoked by the older themes is stirred within us by Mr. French's beautiful mourning Victory over the tomb of three Melvin soldier brothers in Sleepy Hollow Cemetery, Concord, Mass.; or his thoughtful angel with the simple gesture of her hands in the Forest Hill Cemetery, Boston; or Mr. Bitter's expressive figure on the Henry Villard monument in Sleepy Hollow Cemetery, Tarrytown, N. Y., symbolizing the end of the day's labor, the close of an active life; or Mr. Weinman's kneeling mourners on the

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panel above the entrance to the Leeds Mausoleum in Woodlawn Cemetery—Silence, with a stringless harp, and Memory, with urn and veil. Our illustrations show but a few of the many monuments which have been erected in late years,—in a service than which none is more worthy of good art.

In the architecture of the tombs and mausoleums some very practical considerations appear to support those which seem to dictate a due regard for simplicity and severity in the construction, a restriction of ornament and detail and of the adoption of too small a scale. That picturesqueness and lightness, variety of ornament and of material, which characterizes so many of the important tombs in foreign cemeteries, is not only somewhat alien to our tastes but is illy adapted to the severity of our climate.

While it is contended that the use of smaller stones, the multiplicity of joints, gives a scale to the structure, necessarily limited in size, it is probably truer that the greater extent of unbroken surface presented by large blocks of marble or granite gives a finer and larger sense of monumental and memorial grandeur, and at the same time greatly diminishes the risk of disintegration by the action of water and frost. It is thought that the best results, for both these reasons, may be obtained by making the slabs or blocks of the roof and walls large instead of small, by cutting one unbroken stone for the ridge of the roof, and by constructing the entire entablature or the pediment if practicable of one stone. By a system of overlapping joints the structure is made practically impervious to the weather.

WILLIAM WALTON

MAUSOLEUM,
MOUNT HOPE
CEMETERY, N. Y.



ARNOLD W.
BRUNNER
ARCHITECT

THE AMERICAN ARCHITECT

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JULY 5, 1911

No. 1854

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A New York City House by Horace Trumbauer.
Churches at St. Joseph, Mo., and Colorado Springs, Colo., by Eckel & Boschen and McLaren & Thomas.
Three Country Houses: Brookline, Mass. By Davis, McGrath & Kiessling. Chestnut Hill, Mass. By Rowe & Keyes. Wynnewood, Pa. By D. K. Boyd.

FRONTISPIECE:

Detail of an Antique Table.

MISLEADING PRESS REPORTS AND CRITICISMS

THE claim by the news gathering department of the daily press that no item worth recording of a character to be known is ever overlooked must be practically conceded. This is the feature that makes close reading of the newspapers a liberal education so far as current events are concerned.

From the happenings in the local police courts to the latest discoveries in scientific research, we have daily before us such mention as will enable the man who is making a study of certain conditions to save time and energy in locating the field of possible information. It is here, however,

that the man in search of accurate knowledge on specific topics should ordinarily leave the columns of the daily press and take up those of the technical and, generally speaking, more reliably edited journals in their field of observation, if he would secure the greatest accuracy of statement. The daily press may serve as a finger board to point out the road to be traveled but it is unfortunate when it endeavors to assert the functions of the technical journal.

During the past few weeks, for example, instances of misleading reports as to happenings in the field of architecture have multiplied and the impression created in the mind of the general reader is, in consequence, somewhat erroneous.

WE have first the case of testimony given before a Congressional Committee by a prominent architect at the head of a Sub-Department of the National Government. The actual testimony and its report in a portion of the daily press are so widely divergent as to cause the report to appear maliciously misleading. Later, on the occasion of a competition held in a Western city, it is sought in press dispatches to create the impression that the result of this competition has served to sever friendly relations between an officer high in the Institute and one of the most prominent men in the profession of architecture. Still more recently the dailies gave column space and leading position to the discussion of the appointment of Mr. Ralph Adams Cram to supersede Mr. C. Grant LaFarge as consulting architect for the Cathedral of St. John the Divine.

We hold no brief for any of the parties in the various controversies referred to, but we feel confident that it is unnecessary to assure any member of the profession of architecture that men of such high standing as those whose actions or statements have brought forth press comments would not commit themselves to any act that was inconsistent with the highest ethical ideals of their profession. It is therefore probably equally superfluous to state that in the changing of consulting architects for the Cathedral of St. John the Divine neither Mr. LaFarge nor Mr. Cram have stooped to any act inconsistent with their high

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reputation in the profession. Undoubtedly, the condition as it stands to-day is the result of action on the part of the Committee of the Fabric of the Cathedral entirely uncontrolled, either by Mr. Cram or Mr. LaFarge. The situation is not precedent. Few truly great and monumental structures have ever been successfully carried forward based on one man's ideas. The work of the architects of the first instance will live and have its effect equally important with that of their successors, and, as it is impossible that this Cathedral will attain completion during the lives of the present generation, we may expect to see the work of Mr. Cram supplemented by some man who is perhaps to-day toiling over his drafting board, a student in some atelier in this country.

THAT the newspaper presentations of these technical matters would lead to the usual number of letters addressed "To the Editor" by self-appointed critics was inevitable. We are now having placed before us the opinions of people who by their own words show a woeful lack of knowledge of the subjects discussed. The quality of these communications can be judged somewhat by that of a correspondent who states without qualification that the architecture of the Cathedral of St. John the Divine is utterly bad and in the same letter declares that St. Gaudens' equestrian statue of Sherman in this city is not an artistic success.

Every artist engaged in any branch of the beaux-arts will bear testimony to the fact that one of the greatest obstacles he has to overcome in his work is the misleading criticism of self-appointed critics. Men and women with but a superficial knowledge of their subject but who have at their command a vocabulary of trite phrases and studio terms appear to have no difficulty in finding room for their writings in the columns of leading papers. The uninformed reader is often misled to a warped and distorted point of view. Many of these letter-writing critics have been able to make hurried trips abroad and by familiar reference to foreign scenes and examples give color to an assumed familiarity with their topic which does not exist

in fact. We believe it was Bulwer who wrote:—"A fool that's been to Rome exceeds a fool that's stayed at home." While travel is in every sense broadening and educational, it is doubtful if it can impart critical capacity to anyone who has not the fundamental knowledge at the outset to render possible a discriminating appreciation of what he sees and hears while on his travels.

"THERE'S NO PLACE LIKE HOME"

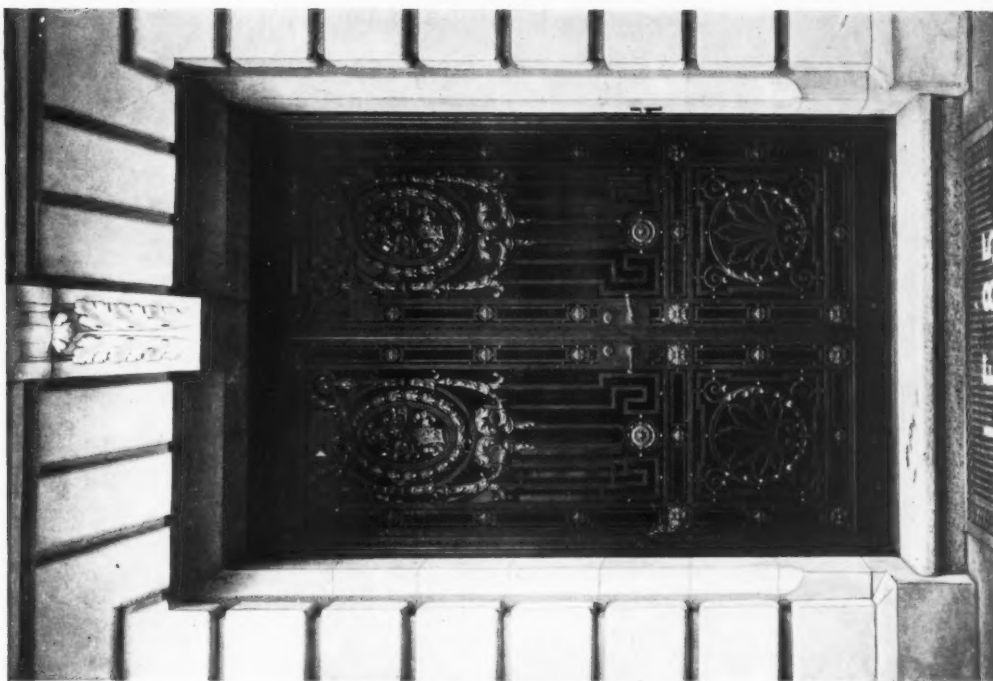
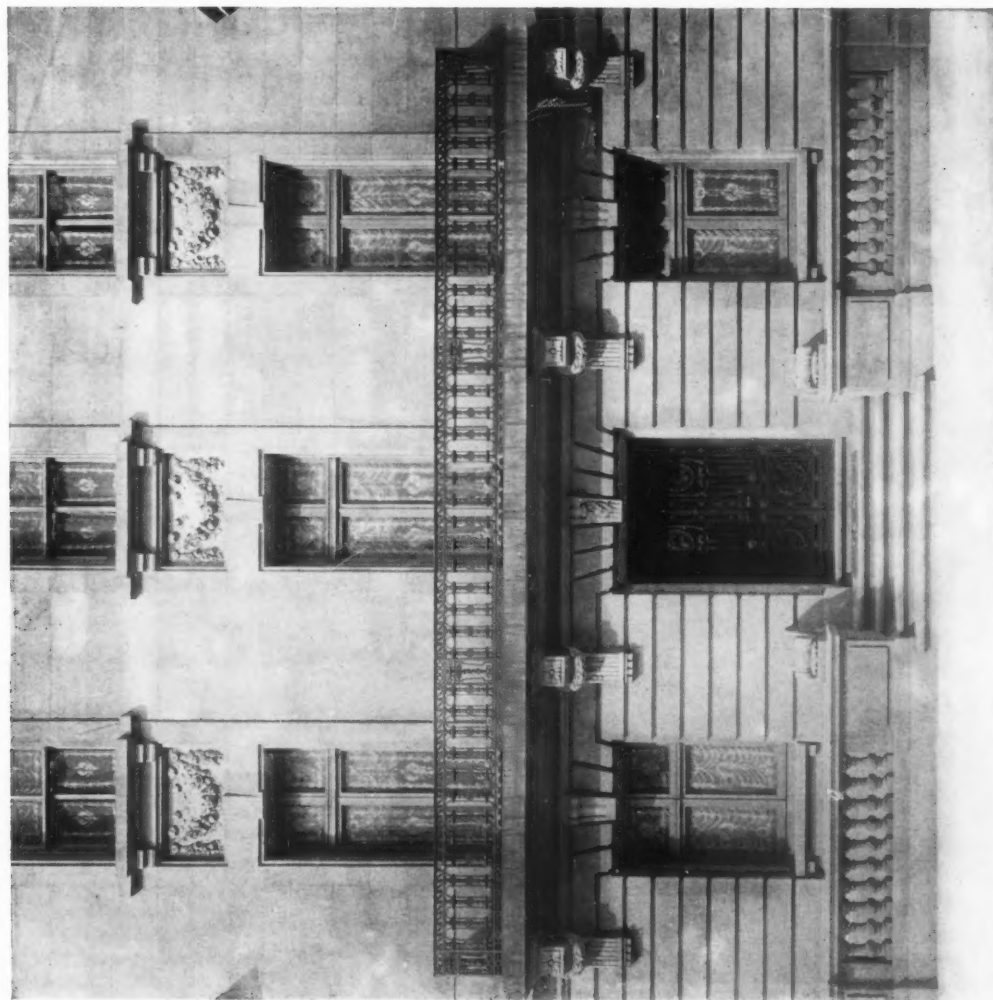
UNDER the above caption have appeared a number of articles in the periodical press written in support of a movement inaugurated in the Middle West and having for its object the accomplishment of more active development work in every community. This movement, construed in its broadest sense, appears worthy of the support of everyone interested in the future of this country. In a more restricted and perhaps selfish sense it should appeal to each class in proportion to the possibilities for development along lines of greatest interest to that class, if opportunities were availed of to the highest degree. That inaction breeds decay is a truism. Unless we can go forward we must recede. There is no possibility of a town or community remaining in a state of arrested development. Decay will set in almost simultaneously with the cessation of active effort toward expansion and growth.

For the architect this movement would seem to present peculiarly attractive possibilities. Development to him means town planning, the construction of more and better buildings, and the general improvement of architecture. For years the architectural journals and members of the profession have preached the gospel of better, more permanent structures, more thorough study of plan and arrangement, both as affecting cities at large and the individual units of which they are composed, and finally the production of more scholarly designs for structures of all classes. The acceptance of such doctrine would result in an architectural development in keeping with the movement under consideration, and it is believed that architects in general will lend it the support and cooperation due an energetic and efficient ally.



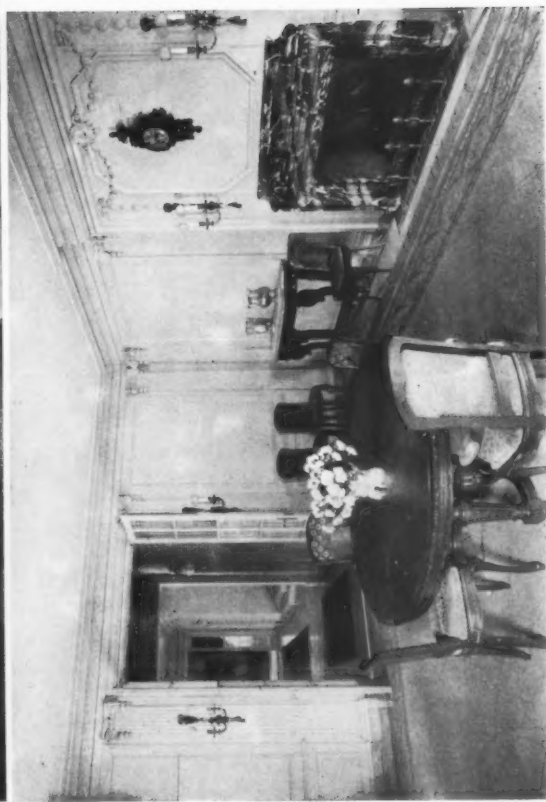
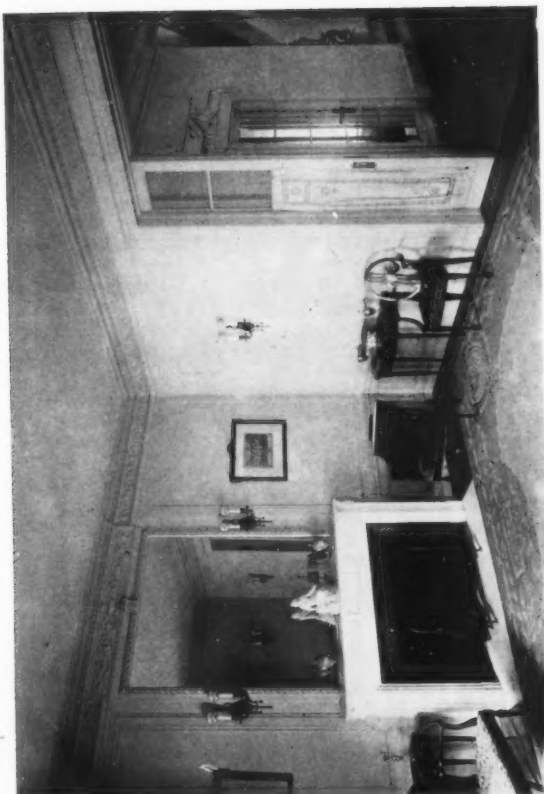
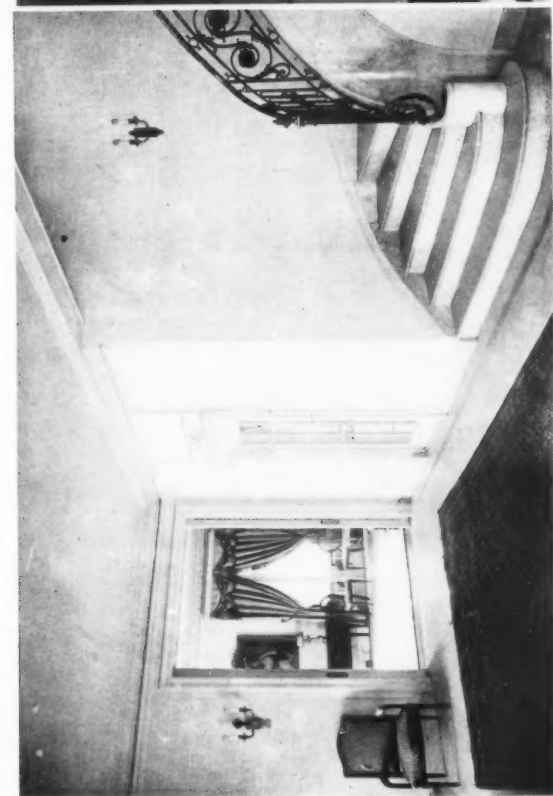
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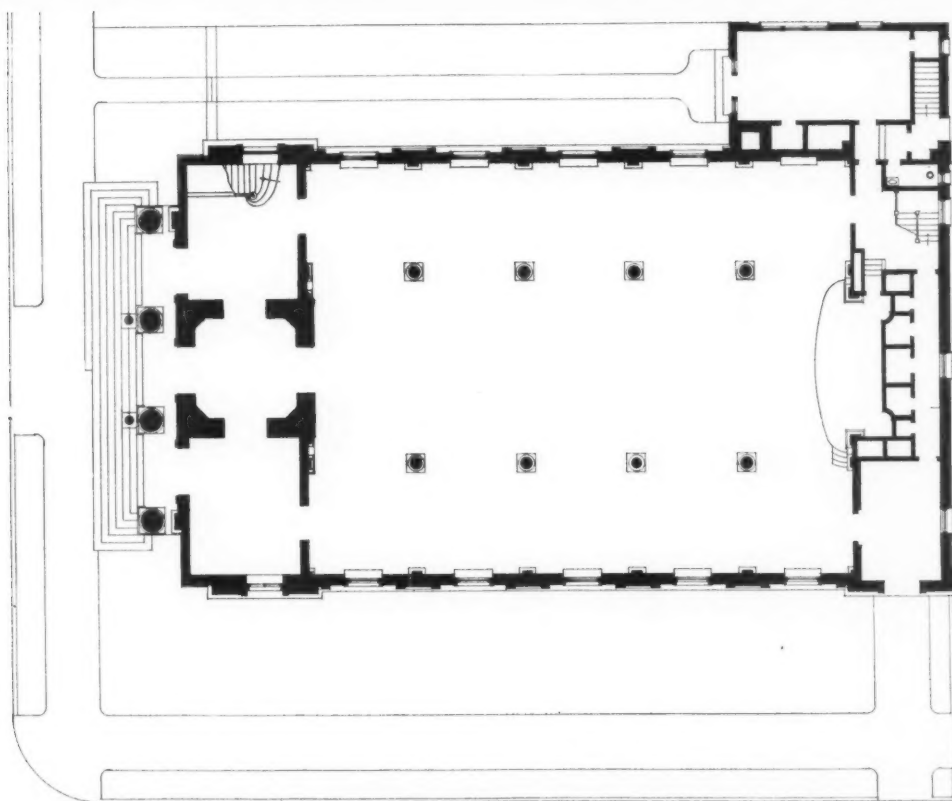
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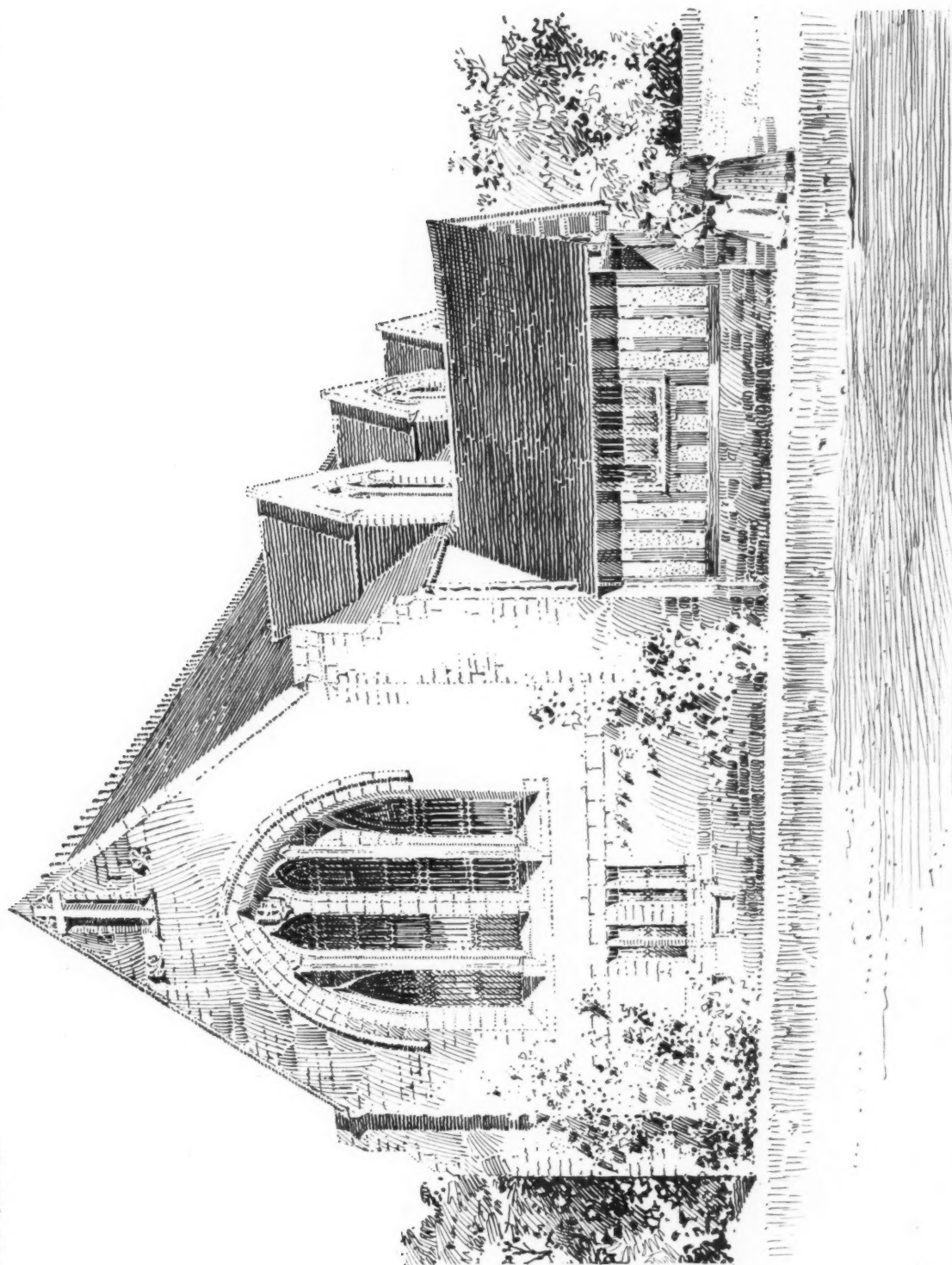
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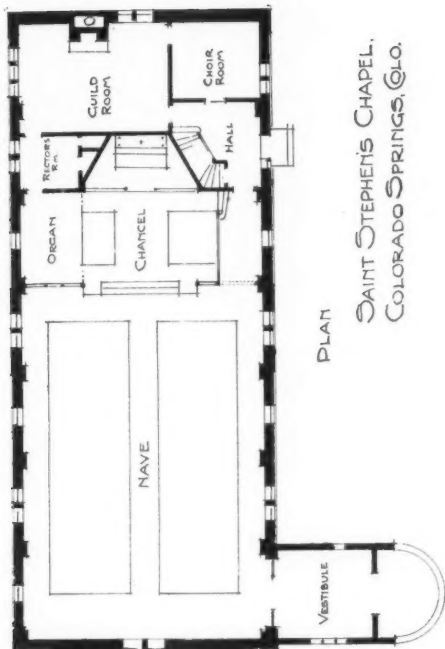
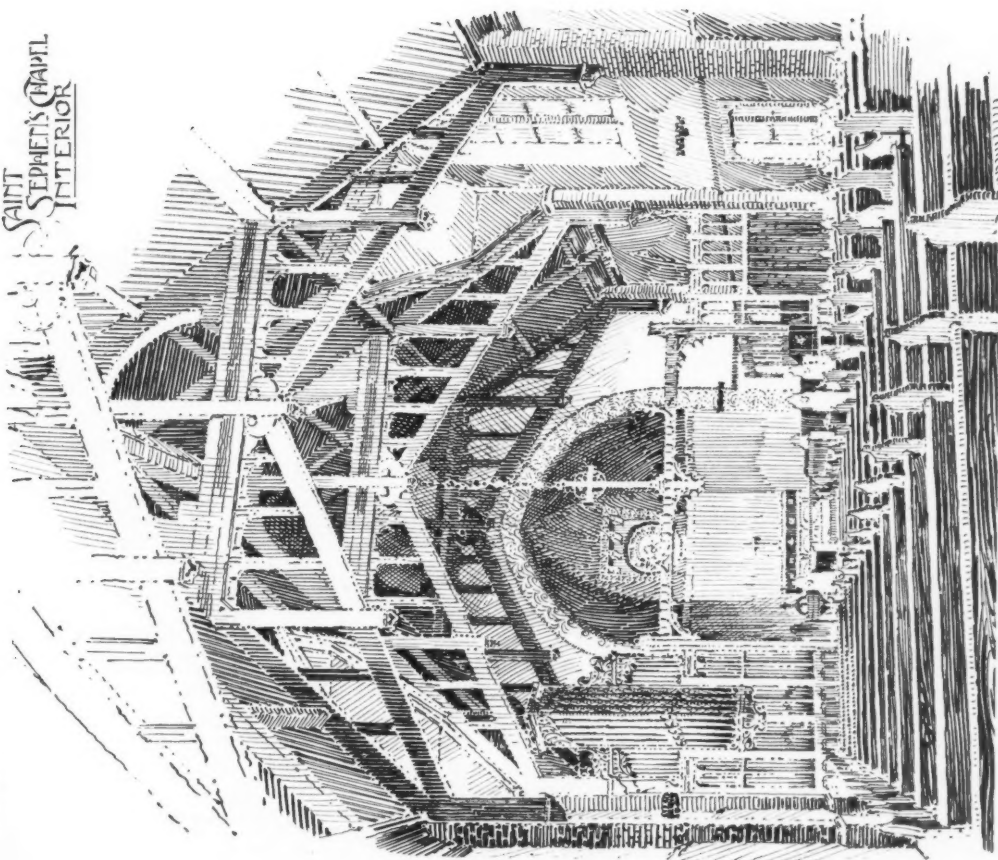
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INTERIOR



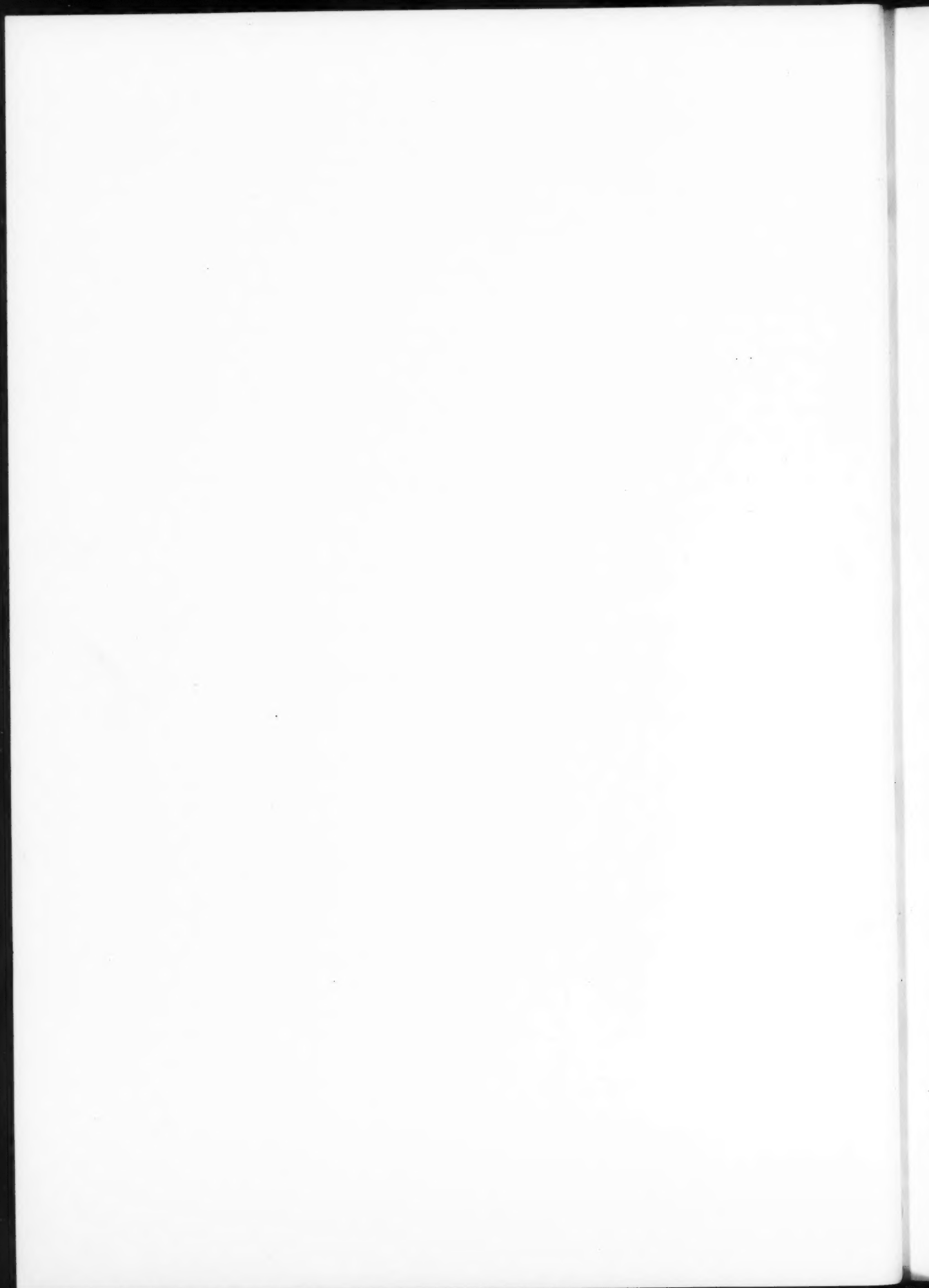
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SAINT STEPHEN'S CHAPEL,
COLORADO SPRINGS, COLO.

SAINT STEPHEN'S CHAPEL
COLORADO SPRINGS
COLO.

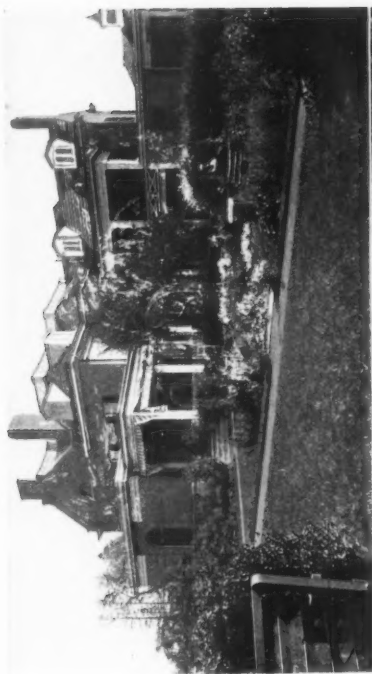
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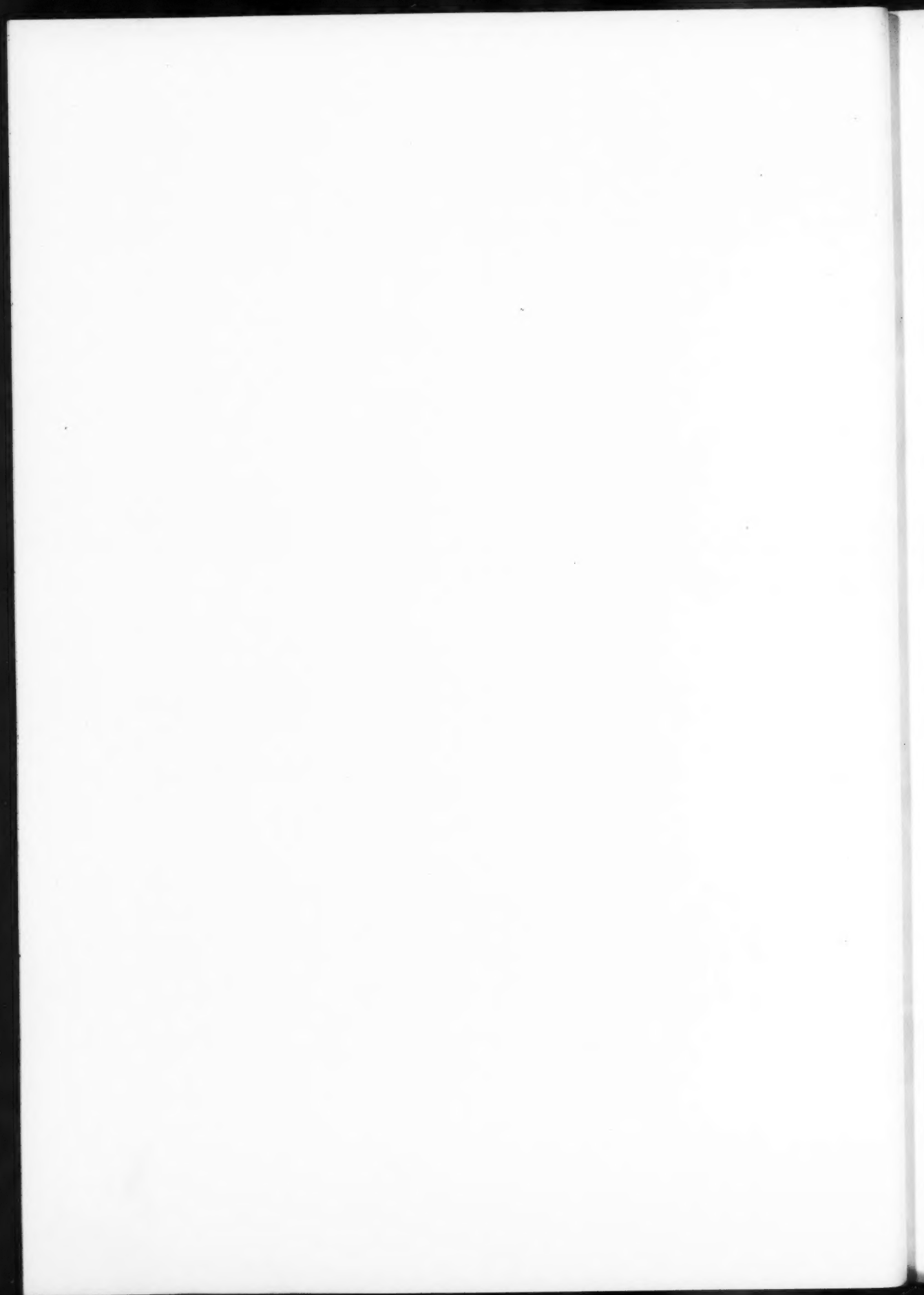
THE WALLS ARE OF LAVA STONE, THE ROOF SHINGLED, AND INTERIOR FINISH OF PINE, FINISHED WITH STAIN. A SMALL BASEMENT CONTAINS HEATER ROOM, STORAGE AND TOILET. A SUNDAY SCHOOL ROOM IS PROPOSED, ON SECOND FLOOR OVER GUILD AND CHOIR ROOMS. THE NAVE SEATS 250, AND FUTURE EXTENSION CAN BE MADE BY MOVING CHANCEL TO BACK WALL, AND PLACING GUILD ROOM, ETC., IN A PROJECTING WING. THE HEATING AND VENTILATING IS ON THE PLENUM SYSTEM. THE BUILDING COST \$17,000.00.

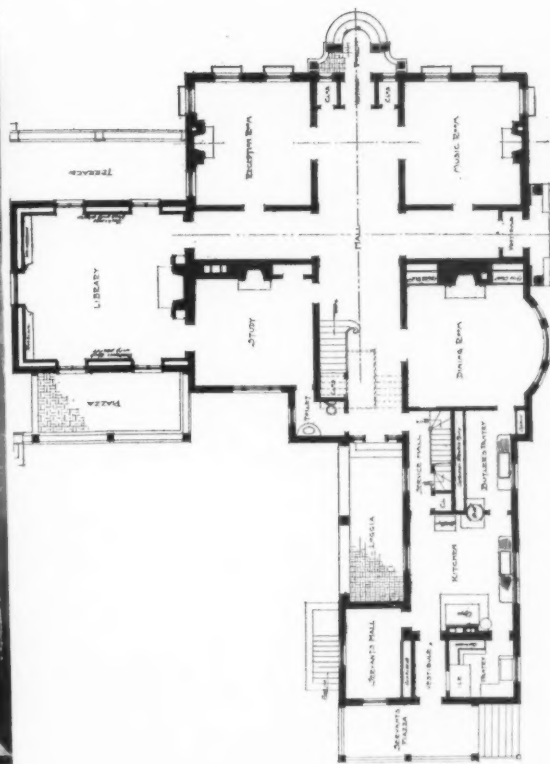
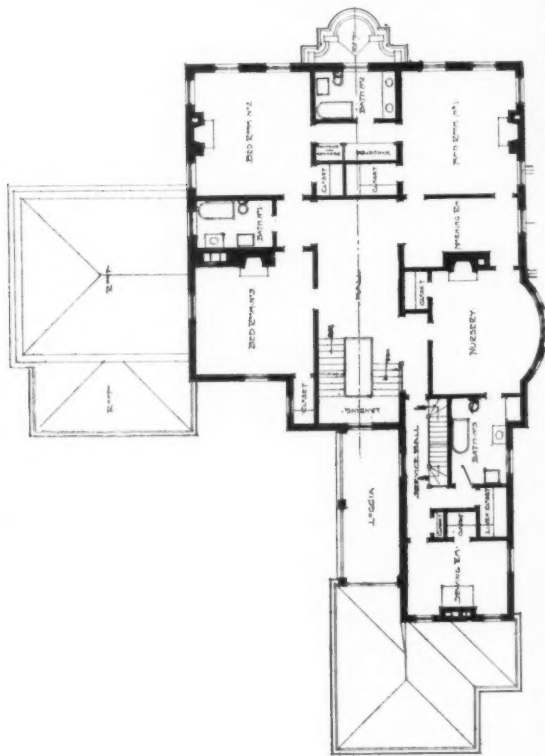


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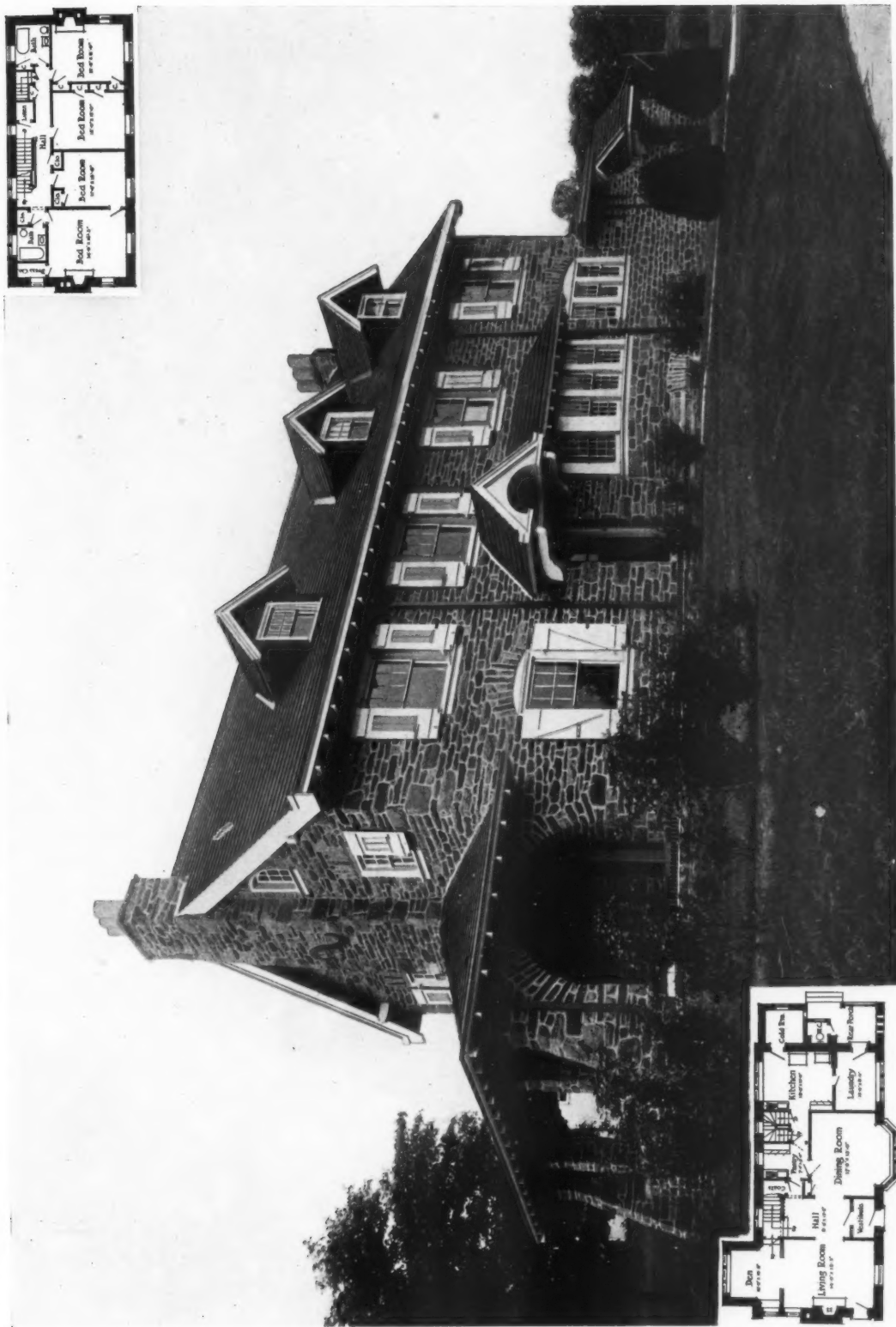




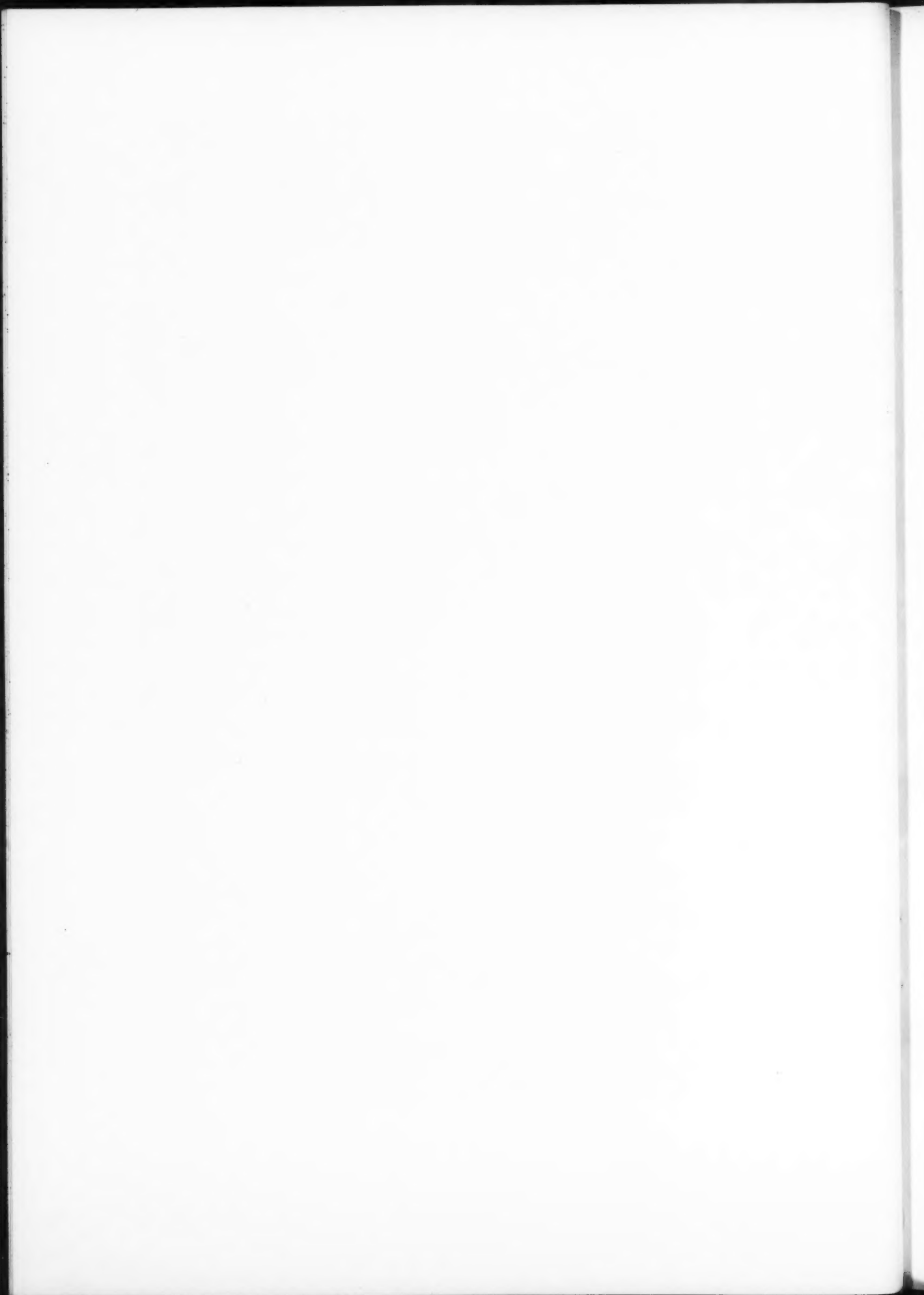
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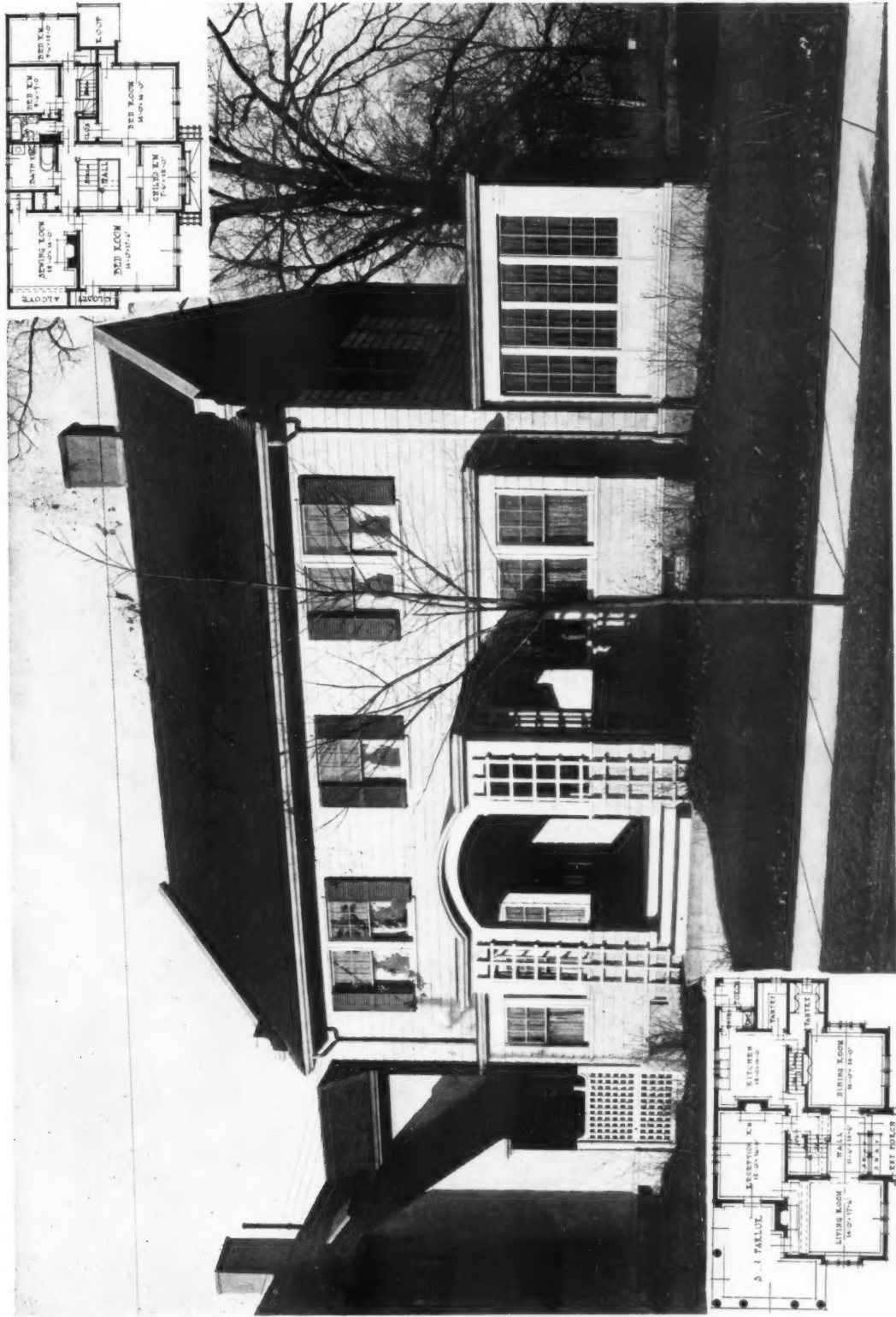
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