THE AMERICAN ARCHITECT

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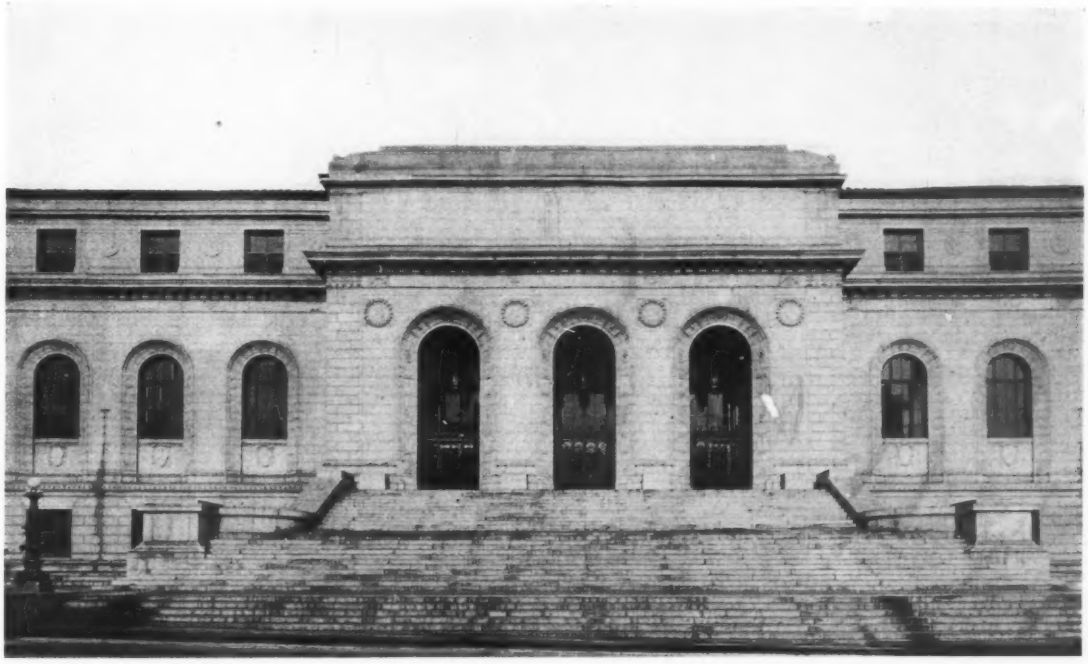

THE ST. LOUIS PUBLIC LIBRARY

CASS GILBERT, F.A.I.A., ARCHITECT

A GREAT library of one of our modern cities is no longer the retreat for a handful of scholars to pass away the hours browsing through musty volumes. It has become a great bureau for the diffusion of knowledge, serving likewise to keep the nation alive and abreast with the times. The system of our largest cities of one central building with branch depots in various quarters of the city, is an American development. The central building of such a system gives naturally an extraordinary opportunity for architectural expression. Boston was our first city to grasp this opportunity. Today New York and St. Louis present to the world magnificent structures which are to take high rank in this age of American architecture. A great Public Library like a temple or cathedral is one of the rarest commissions that comes to the architect. The building must be something more than serviceable; it must be a monument. Related as it is with limitless associations, it demands the expression, in the highest sense, of art and science; and of all that stands for culture and the gift of civilization.

St. Louis' Public Library is situated in the center of the city's population and upon the principal avenue of traffic. This edifice today unfortunately is surrounded

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THE DELIVERY ROOM

by buildings devoid of architectural qualities but which are, at some future day, to give way to a wide plaza of a thoughtfully conceived civic center, of which the library, surrounded by various municipal buildings, will hold a commanding position. Mr. Andrew Carnegie gave to the city of St. Louis $1,000,000, one-half of which was to be devoted to the building of branch libraries, the other half to the erection of the main building. Of the $1,500,000, the total cost of this building, the Library Association raised $1,000,000. Mr. Cass Gilbert was commissioned architect of the main building, the award being made by means of an admirably conducted competition, into which many of the leading architects of the country entered.

It is not surprising to find that our three great libraries represent the work of men who are of the highest standing in their profession. The buildings they have designed typify in a sense the cities in which they are built. It would appear that the architect unconsciously caught the character of each city. No other building in Boston better represents that city than its public library. Likewise in the St. Louis façade we may discern a city possibly more modest, but substantial, conservative and powerful.

The highest qualities of a library façade are felt in Mr. Gilbert's design at St. Louis. The main façade on Olive Street, and the two lateral façades on Thirteenth Street, and Fourteenth Street, are composed of three exceptionally well-proportioned horizontal divisions, which are uniformly pierced by similar windows. The round-headed windows on the main floor, continuing in unbroken succession their rhythmical sequence, have unified the whole design, and produced façades that may be viewed with equal enjoyment from every position. The central entrance motive, advanced to

mark the vestibule, composed of three equal doorways identical in form and size to the windows of this floor, with the plain attic above bearing only an inscription, is, indeed, the extreme of simplicity. But as seen today without the embellishment of the groups of sculpture, all criticism must be to some degree premature. If to the French mind this simplicity approaches poverty, it must also appear to unify the whole. We do not hesitate to say that its simplicity, repose and placidity; its dignity, strength and refinement, place this building among the most successful façades of modern times.

Each façade of this Library is the frank expression of the rooms immediately behind. The central entrance opens into the vestibule, from here one may pass into the Periodical Room, and the Art Room; at the end of this vestibule and on both sides are placed the monumental stairs leading to the Upper Floor. This vestibule with its vaulted ceiling carried on columns of gray Tennessee marble, exhibits the same restraint as the façade. The decoration of the ceiling, kept subservient to the architecture below, recalls in its composition the Italian Renaissance, while its color, detail and spirit is modern. This vestibule leads directly into the great Delivery Room. And though the most important room on the plan, the experienced designer did not feel the necessity of expressing it upon the façade. The rich Renaissance ceiling, in dull gold and soft tones of color, forms a worthy crowning to this room. Opening off each end of this delivery room are the Open Shelf Room, and Reference Room whose chief architectural interest is in their heavy beamed ceilings, with painted decoration similar in their treatment to the ceilings in the earliest French chateaux.

THE ART ROOM

REFERENCE ROOM

From the standpoint of decorative architecture, the remaining portions of the building offer little of interest. The large stack room with shelves for 500,000 volumes, is to the rear of the delivery room. This immense space, filled by stacks built of steel and glass, while purely utilitarian has given a most interesting façade to the rear.

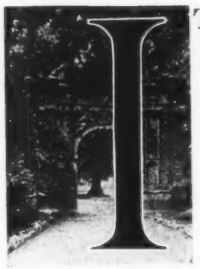
Indeed, it is satisfactory to find a building in such perfect taste as the St. Louis Library; it is a building that combines the feeling of the strength of Rome and the delicacy of the Italian Renaissance. Perhaps the foundation for a national style lies here.

"An enduring style is founded on the rock of precedent, of antiquity; an ephemeral fashion rears itself upon the shifting sands of a social vanity, that, denying the past, makes possible the future." We cannot find better words than those of Mr. Cram with which to point to the future, to serve us in this bewildering conflict, and to answer the eternal cry for a national style.

GUY STUDY

PHASES OF ARCHITECTURAL EDUCATION

By LLOYD WARREN



IT would be interesting if we could follow the phases of architectural training through the Middle Ages. How inspiring it would be to us, who seek to perfect this training at the present day, if we knew the influences which raised the art from the crude barrel vault and block capital of the early Romanesque to the tenuous stone construction and the florid carving of Troyes and Notre Dame de Brou!

Nothing, however, is left to give us a hint as to how the science of the builders was transmitted from generation to generation in those days. The medieval master builder has passed away and has taken his secret with him; scarcely a document has remained, and nothing to inform us of his educational system. The builders before the Renaissance were a vast secret association, living and working apart from the rest of the world; migrating in companies, when one cathedral was finished, to the site of another which was beginning, guarding their secrets jealously, mystic and tenebrous as was the age wherein they lived, and with that age they melted away before the brilliant rays of the Reformation and the Renaissance.

Then came the age of the despots, the litterati, and the precious; the pagan worship of the purely beautiful, which thrust aside the expression of construction as a thing inelegant and barbarous, and summoned the artist of pure form to build its temple. Æneas Sylvius and Filippo Strozzi thus called for the services of the sculptors Rossellino and Benedetto da Majano and for nearly a century after only sculptors and painters occupy themselves with the design of monumental edifices; then Palladio and Serlio codify the science of building design, in such a way as to put its technique within reach even of the inartistic constructor; unfold, as it were by machinery, the secrets of the artists' magic of form and proportion, and create that phase of architectural education which with little change has come down to the present day.

Thus we may describe these phases from the time of the downfall of Rome; traditional, through the Middle Ages; purely artistic, through the Renaissance, and codified or systemized thereafter.

That this last phase still exists in Europe I believe, but in this country we are rapidly developing a new one which we cannot but recognize, and that is that of intensive specialization. The elements which now enter into the profession of architecture are so vastly complex that it is virtually impossible for one man to master them all; think of them for a moment. Is it only necessary that one be a man of general culture, a man of affairs and a gentleman (I quote a speaker at a recent conference of the various committees on education) for the public to hasten automatically to one's office? If we would not have important work slip through our fingers we must be so eminently men of affairs that affairs must occupy the larger part of our time to the neglect of many other things, and those chiefly artistic. I think you will not cavil if some one insists that we must also be scientific, and you know how absorbing is the science of modern construction. Then what place in all this is left for art? Shall architectural design never be anything but Palladian colonnades; shall decoration and ornament be ever at the mercy of some clay-puddler in a modeller's shop?

In short what part is art playing in our profession? Is it merely one of those confounded things after another of which it is said the American's life is composed? Is it forever to consist of indifferent copies of the splendid motives which Letarouilly has put within our reach or in touched-up repetition of the rather mediocre designs of modern European publications? Do you suppose that this great land of ours which has produced eminent statesmen, writers, orators and soldiers, cannot also bring forth its Albertis and its Sansovinos? And if they come along, what are we going to do with them; give them their pay by the week, and, as Mr. Cram said recently "force them to sketch themselves into a grave of watery deliquescence"? What part shall the artist

play, shall it be a chief and honorable part, or shall it be that of the salaried and therefore not independent draughtsman?

There can be but one answer to this; the place of the artist in the practice of architecture should be second to no other; and to this artist should be opened an education which will enable him to assume that place.

Our architectural schools up to the present have refused to accept this phase of intensive specialization; twenty years ago they differentiated themselves very little from the schools of civil engineering; today they decline to differentiate the scientific from the artistic in the profession itself; and though in the scientific branch the instruction is excellent, in the artistic it still leaves much to be desired, and students are not encouraged to choose one or the other on which to concentrate.

The realization that we had unavoidably passed into this educational phase of intensive specialization came to me only very recently. It had been my fond notion that all draughtsmen had the ambition to become all round architects and ten years ago I had urged Columbia University to open a night school with that end in view. Being unable to pass this measure through at that time, it was with great interest that I saw Columbia last year, at the instigation of our Commission on Education, establish extension courses, which, taken in conjunction with the problems in design of the Society of Beaux-Arts Architects, would give a complete course in architecture. Imagine my surprise then when I found that, though the extension courses were well filled, only two of this Society's students were enrolled in them. All these boys were studying to specialize, each one, in some one branch of architectural practice!

And after all is not this quite right? Do we not need in our offices men highly trained in each of the widely differentiated branches? The sanitary and ventilating experts each up to date with the ever-improving apparatus; the writer of specifications, keenly alive to every new device for good and economical construction; the landscape gardener with a minute knowledge of plants and trees to protect the client from the florists' extravagances.

All this we are producing, but what is *horrible* is that we are rapidly producing too an artisan designer who, in knowledge of plan and of composition excels the architect, his employer! Just stop a moment to realize what this means; the architect, that is, the man of culture, of affairs and the gentleman, is ceasing to be the artistic inspiration of the work signed by his name, and soon the architect's office will be the mill, run by a business man, where art occupies a nameless and salaried position. The result of such a condition may have the quality of opportunism, but surely, where the artist is not in authority, his work can never rise to genius.

To my mind there can be but one escape from this condition, and that is, to give the man who bears the promise and has the chance of being an architect, advantages of artistic training which the night school man does not get.

At present his training in this is vastly inferior.

We cannot manufacture geniuses, but we can give them opportunity to develop. We cannot develop the genius simply by the T square and triangle; his very aesthetic instinct must be aroused and given play. Rossellino and Desiderio did not produce the marvels in Pienza and Florence, because they had technique in architectural drawing but because they were *artists*, primarily sculptors, and who knows whether they were either gentlemen or men of affairs?

And so I speak to you earnestly today, when much interest in educational matters is being shown, I speak to you earnestly, to urge that everywhere, where the higher education of the architect is aimed, that it be not restricted to that of the draughtsman, but that he be trained in the practice and observation of the beautiful through every medium.

The technique of architectural drawing is all very well, the principles of planning and the composition of façade are essential, but what is of overwhelming importance is to offer to the genius who may arise the possibilities of developing himself by practice in the three allied arts. Our universities must admit plastic art in their curricula; they must realize that the artistic side of our profession can only be developed in an art school, or America to the end of time will unfeelingly and without understanding reproduce Palladian colonnades and 18th century ornament ad nauseam.

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THE ST. LOUIS, MO., PUBLIC LIBRARY.

FRONTISPIECE:—

XVI-CENTURY DOORWAY, PALAZZO SCHIO, VINCENZA, ITALY.

THE MONUMENTS OF WESTMINSTER ABBEY

THE subject of the removal of certain of the monuments in Westminster Abbey, whose artistic shortcomings are generally acknowledged, is again being discussed in the English press. One correspondent is so radical and outspoken as to insist upon "clearing away some of the rubbish which disfigures the Abbey."

The Architects' and Builders' Journal very calmly and logically reviews the situation, and its conclusions can be so well applied to certain conditions existing in this country that we believe them to be worthy of careful consideration.

It is stated that the Abbey, as the National Church of England, became the resting place of memorials to celebrated national characters in the same way that parish churches have monuments of local celebrities. To account for the unsatisfactory artistic value of the Abbey monuments, it is believed "the majority of these monuments were erected at a time when architectural taste was entirely at variance with the form of architecture represented by the fabric itself." While the editor of *The Architects' and Builders' Journal* expresses the wish that conditions could have been different, he is averse to the proposed removal, and his reasons are so clearly stated, and, as already remarked, have so wide an application in this country that we print them in full as follows:

> "The position is summed up neatly in Mr. A. C. Benson's phrase: 'I do not for a moment say they were right to put them up, but I am quite certain that we should be wrong to take them away.' The reasons for this conclusion are twofold. First, a monument erected in former times to the memory of any one who was honoured in his own day ought to be considered a sacred thing, not to be touched. If it is to be accepted as a principle that a monument, erected in good faith, as a memorial is to be liable to removal or demolition at any time when a future general finds fault with its taste, there is no security for the permanence of any monument whatever. We do not know what a future generation may think of some monument which satisfies our taste today; and if we pull down the monuments erected by our forefathers, our descendants may logically conclude that they have an equal right to pull down ours. On such a principle there is no security for any monument whatever. The second reason, which is perhaps an even stronger one, is that the Westminster Abbey monuments form an exceedingly interesting chapter of history. They not only recall the memory of a good many actors in the past life of the nation, but they form an object lesson in the history of our national taste, or (as some may say) want of taste. Human history is even more interesting than the history of Gothic architecture, and the Abbey monuments form a chapter in it which we cannot afford to efface."

The articles that have appeared in the public press in this country, sharply criticizing the artistic quality of our public monuments, have borne fruit in arousing the people to the necessity for some proper supervision of this department of art. Every city in this country with few exceptions has created municipal art commissions whose duties have been to safeguard our public places against the encroachment of examples of bad art. With an aroused public we may safely expect that there will be few if any further monuments erected that are not creditable presentations. Meanwhile, as to those now existing, it would be a slight to the motives of those who prompted the placing of these

monuments to insist on their wholesale removal.

While there may be monuments now erected in this country so atrocious as to fail to exempt them from clemency, perhaps even they may become useful as examples of poorly directed effort and thus serve to prevent future errors.

The Court House Site

THOSE interested in the development of a civic center in the neighborhood of the new Court House site in this City are becoming anxious, owing to the apparent inaction of the Board of Estimate.

No sooner had the Court House site been determined and preparations made for the necessary proceedings to acquire the land than indications of great real estate activity in the locality were noted. It now appears that unless the Board of Estimate acts promptly and so prevents any further improvements on the property adjacent to the chosen site further plans for expensive though fictitious improvements will be filed, to replace the ramshackle structures that now dominate the neighborhood.

The result will be that either the City will be put to a very much increased cost to carry out the proposed civic center or else it will be declared that the projected new buildings render the site too expensive to be acquired. Every day's delay is jeopardizing the proposed plan.

The vicissitudes of the project to erect a new Court House have been many. Fortunately a firmly expressed public sentiment has prevented its location in the City Hall Park. The present selection has received general approval but without the realization of the proposed civic center as part of the plan, on account of the activity of speculative interests, would demonstrate the need of laws that would more directly conserve the interests of the people as a whole.

RECENT LEGAL DECISIONS

Conclusiveness of Architects' Certificate—Where Written Order for Extras Necessary

A building contract provided that the work should be done under the direction of the architects and that orders for extra work should be in writing. In an action for extra work ordered verbally the plaintiff claimed that it was properly chargeable against the owner, who, in order to escape payment for it, should have been required to establish to the satisfaction of the jury that the work had not been done on his order, and that he had not waived the requirements of the contract. But it was held that, without proof of alteration in the contract by the parties, or express proof of waiver of its terms, the plaintiff, in order to recover, was bound to produce the order of the architects stipulated for in the agreement. The ordering of the extra work by the owner without written order could not, it was held, be construed as evincing an intention to alter or vary the contract.

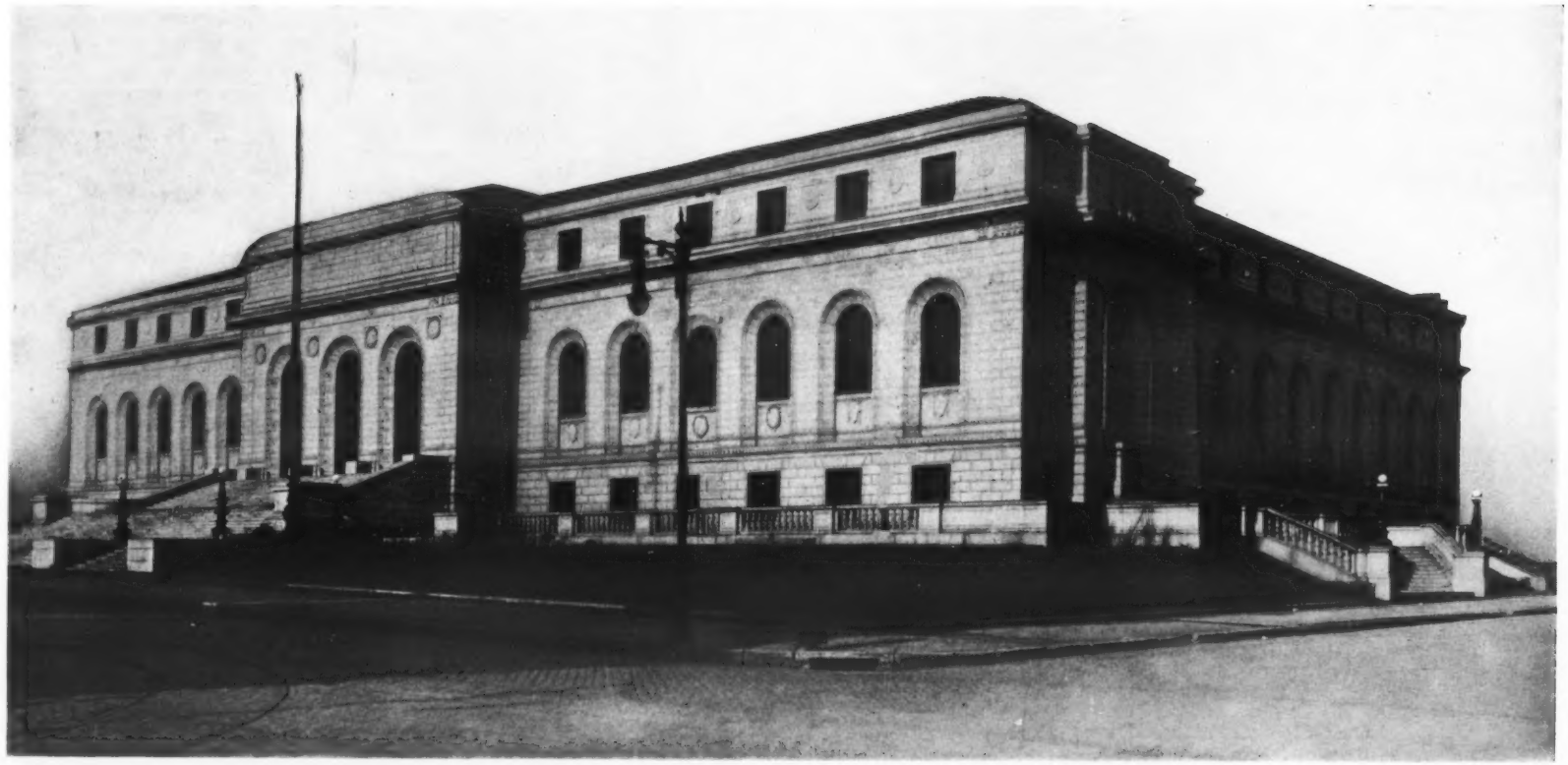
When parties have by contract provided that certain rights shall accrue or be withheld from them or either of them as between themselves upon the making of a certificate by an architect as a condition precedent, such certificate is conclusive as to the facts so certified, which lie within the scope of the agreement, unless there be proof of fraud in the giving or withholding of such certificate.

Landstra *v.* Dunn, New Jersey Court of Errors and Appeals, 80 Atl. 496 (J. S.)

Substantial Compliance With Contract

A contract to erect a party wall provided that no joists or timbers should be placed in the wall. In an action on the contract the evidence showed that the plaintiffs intended in good faith that it should be so built, and believed that it had been until after the commencement of the action. They then made a personal inspection of the wall, when they observed the ends of the timbers projecting a few inches within it, and caused such projections to be removed and the holes filled with brick and mortar. It was held that this was a substantial compliance with the contract which entitled the plaintiffs to recover the contract price.

Stude *v.* Koehler, Texas Civ. App. 138 S. W. 193 (J. S.)



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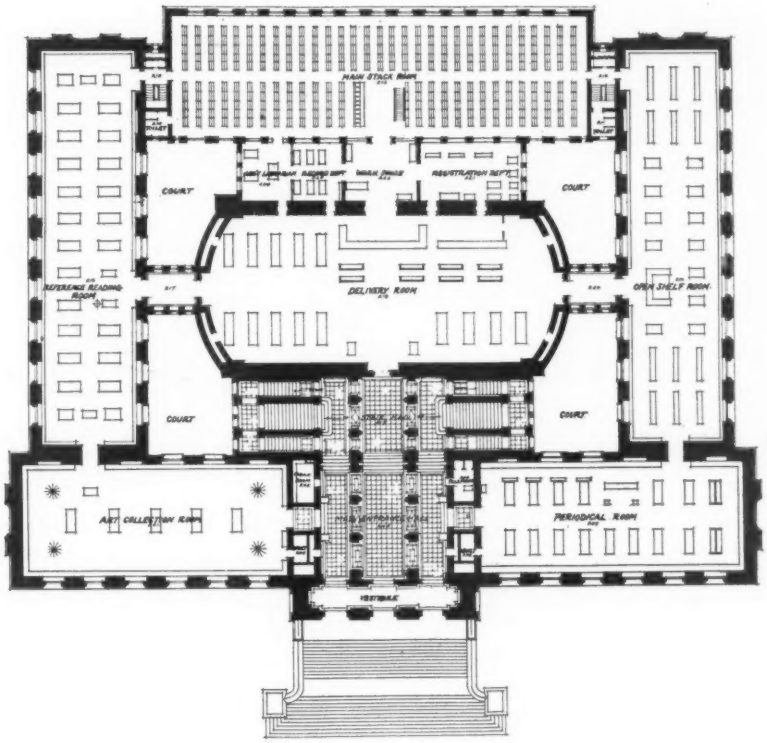

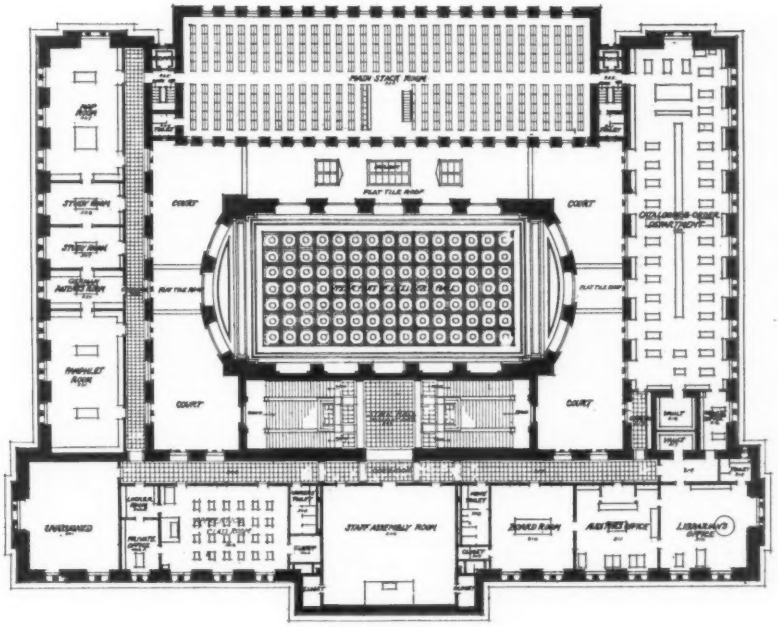

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MAIN ENTRANCE

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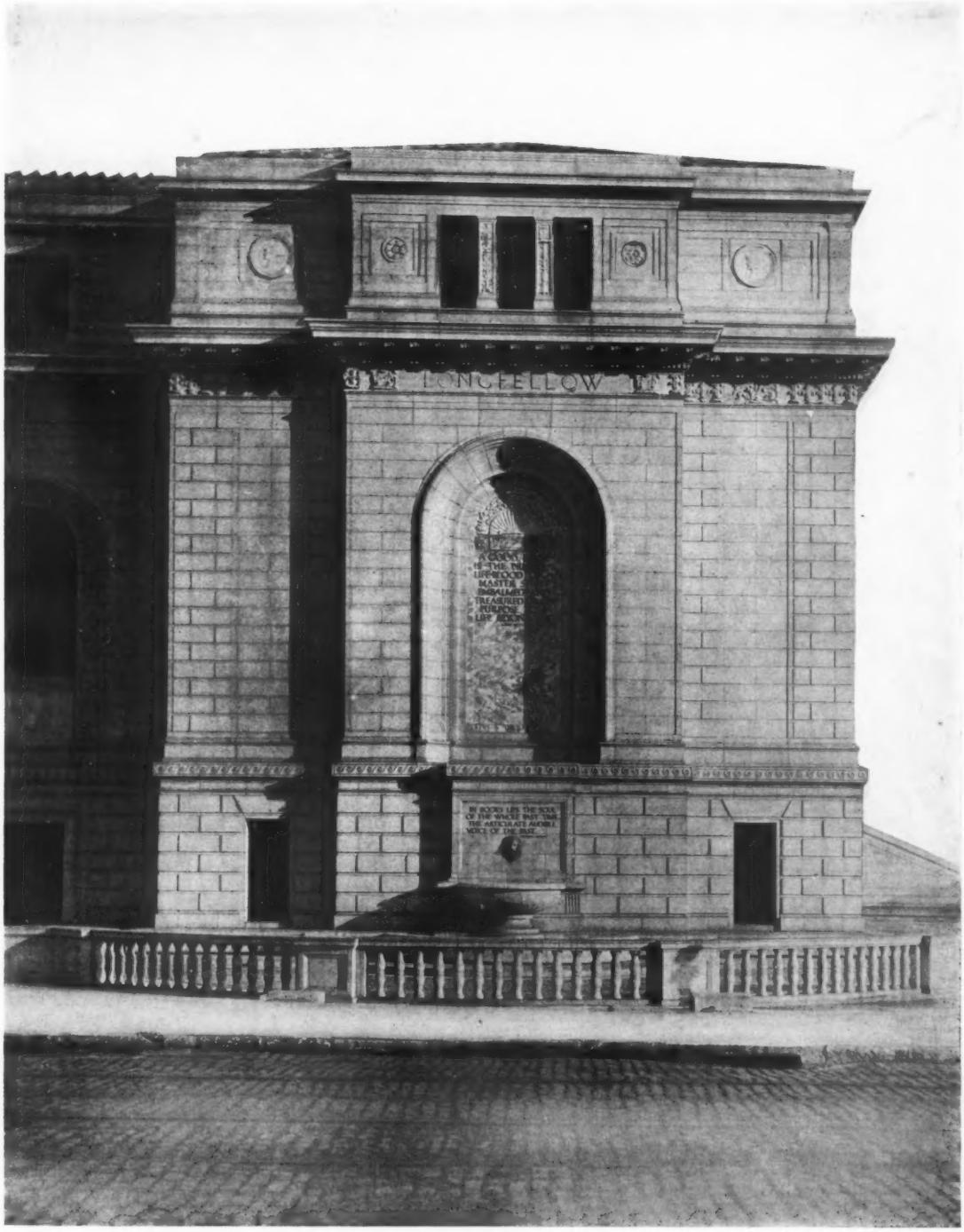

DETAIL OF PAVILION

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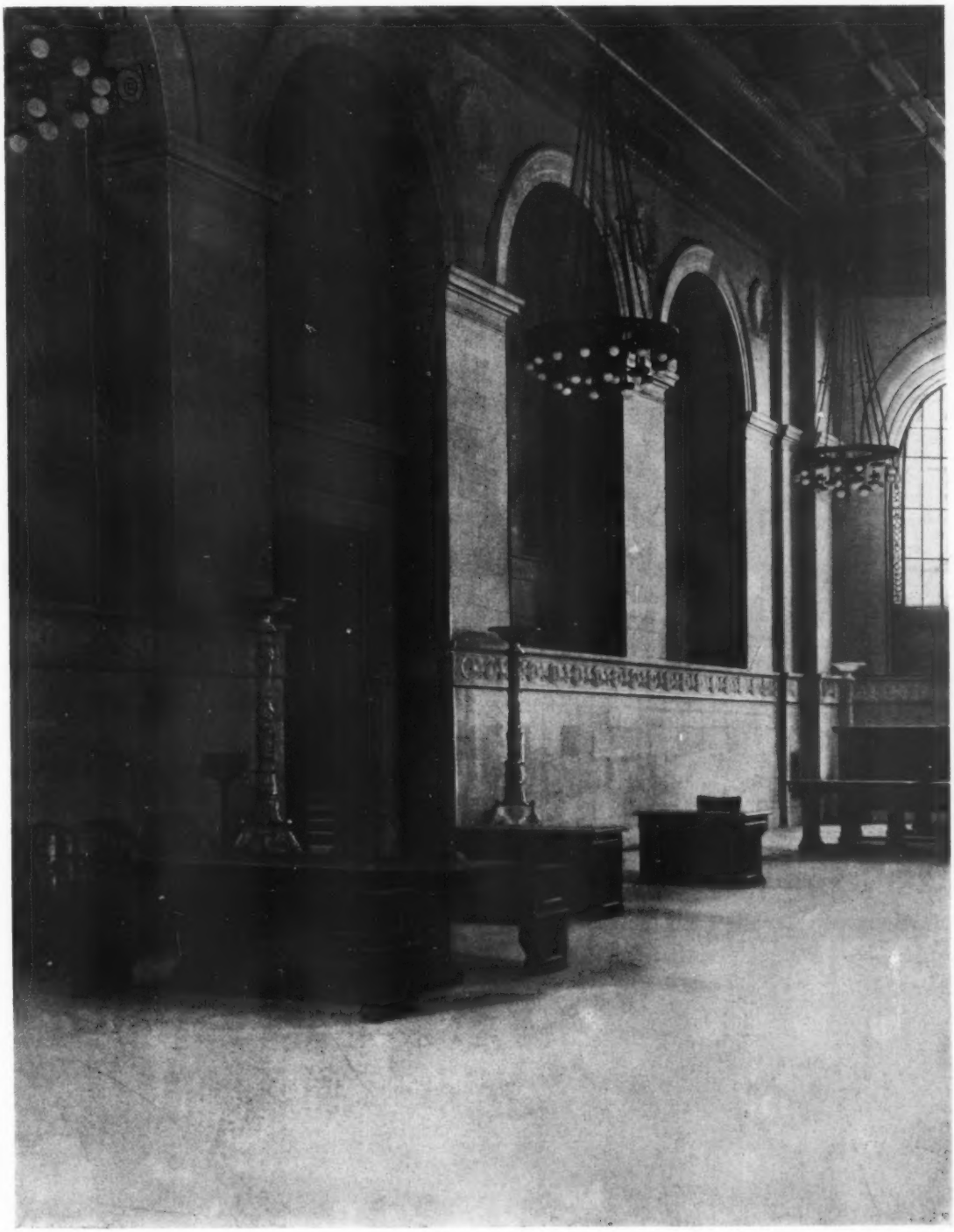

DELIVERY ROOM—DETAIL OF SOUTH WALL

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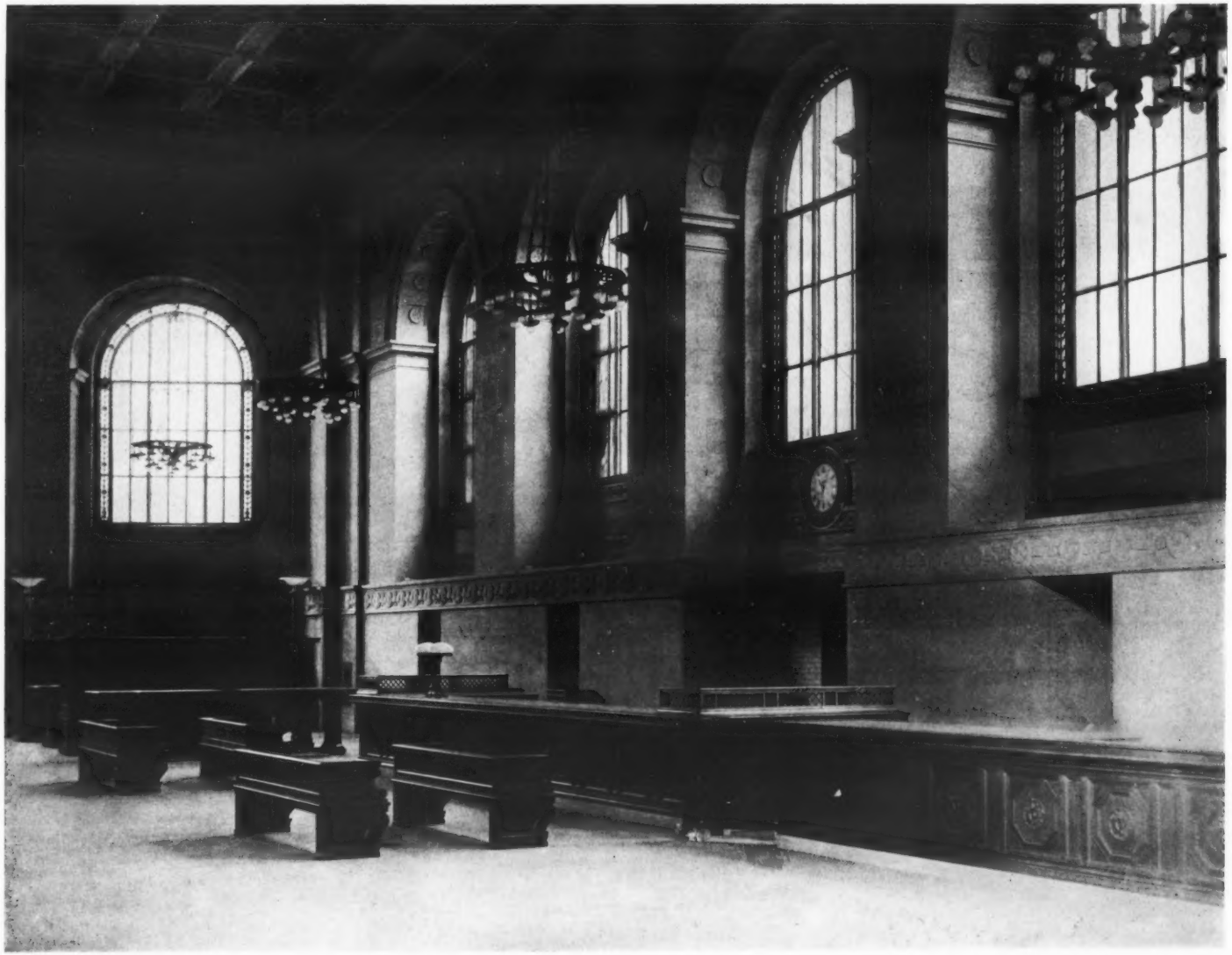

NORTH WALL, DELIVERY ROOM

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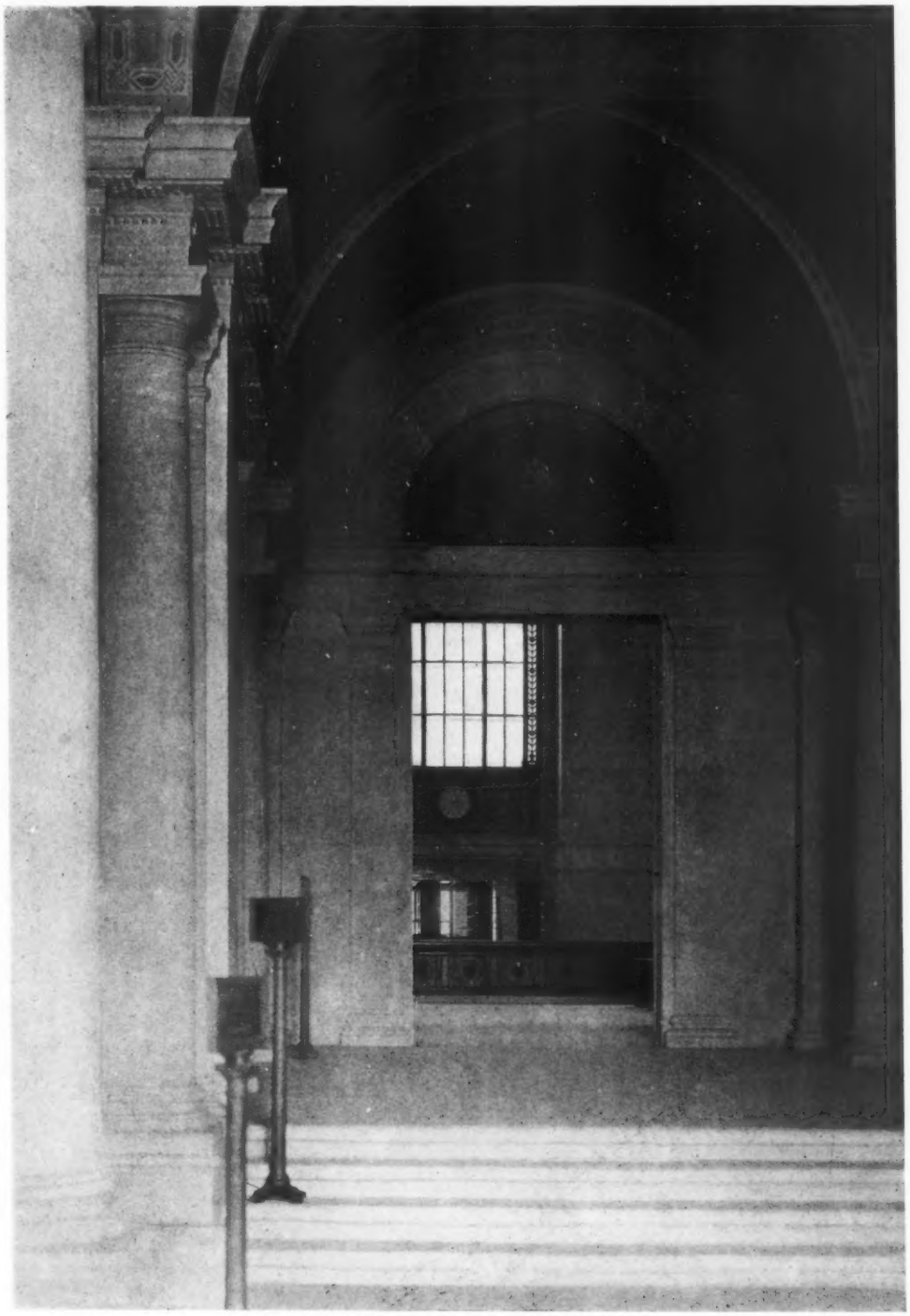

CENTRAL VESTIBULE LOOKING TOWARDS DELIVERY ROOM

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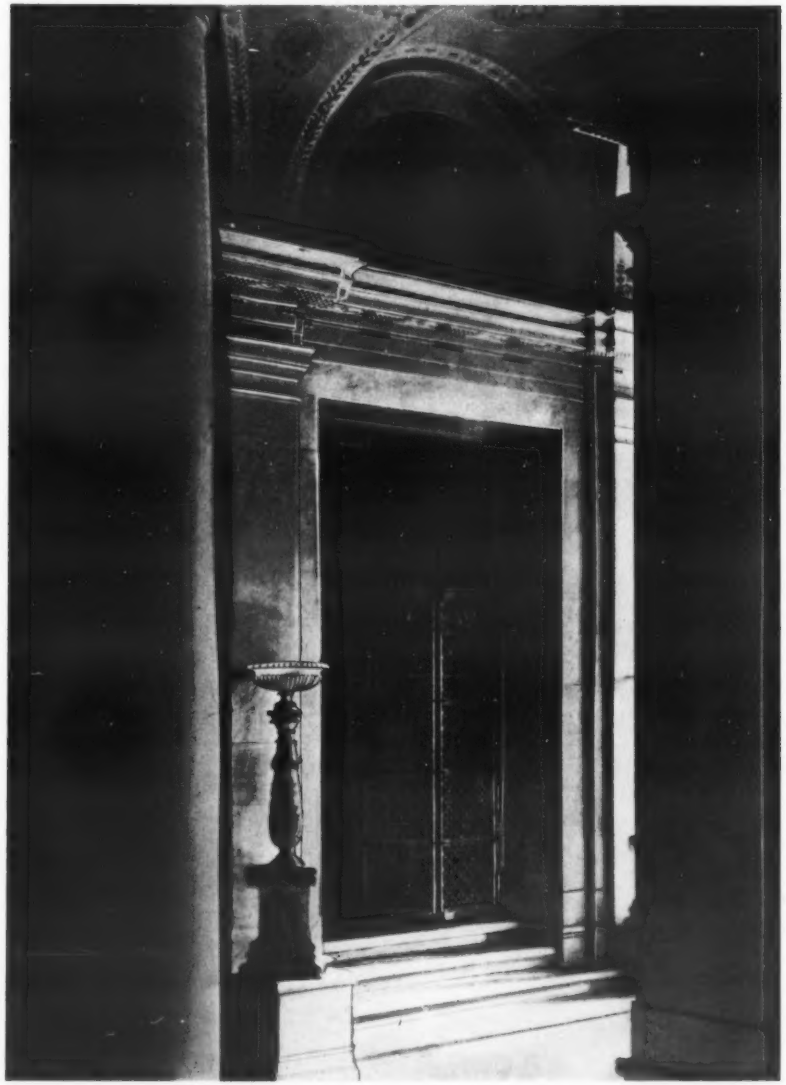
DOORWAY, DELIVERY ROOM



DOORWAY, ART ROOM

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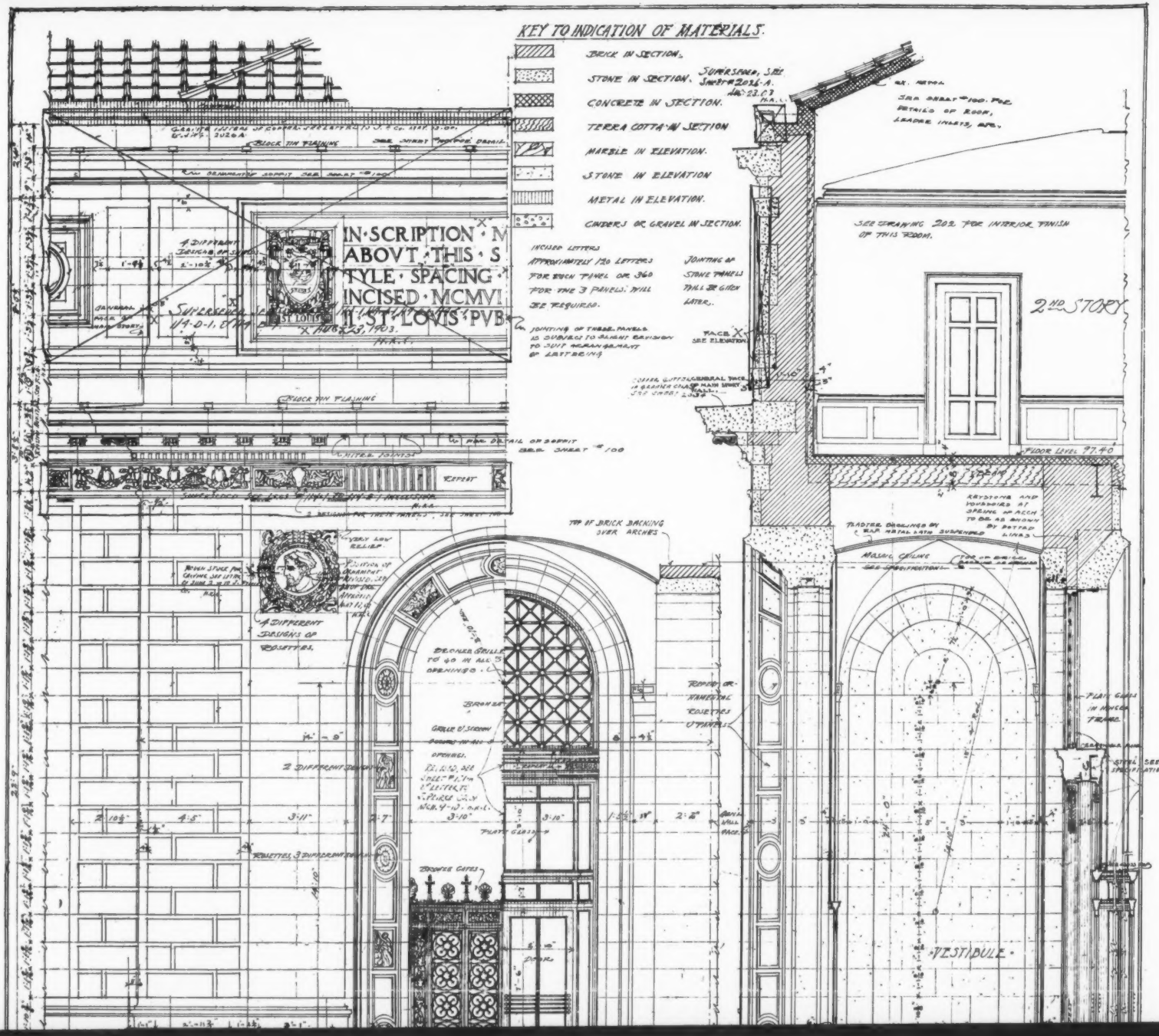
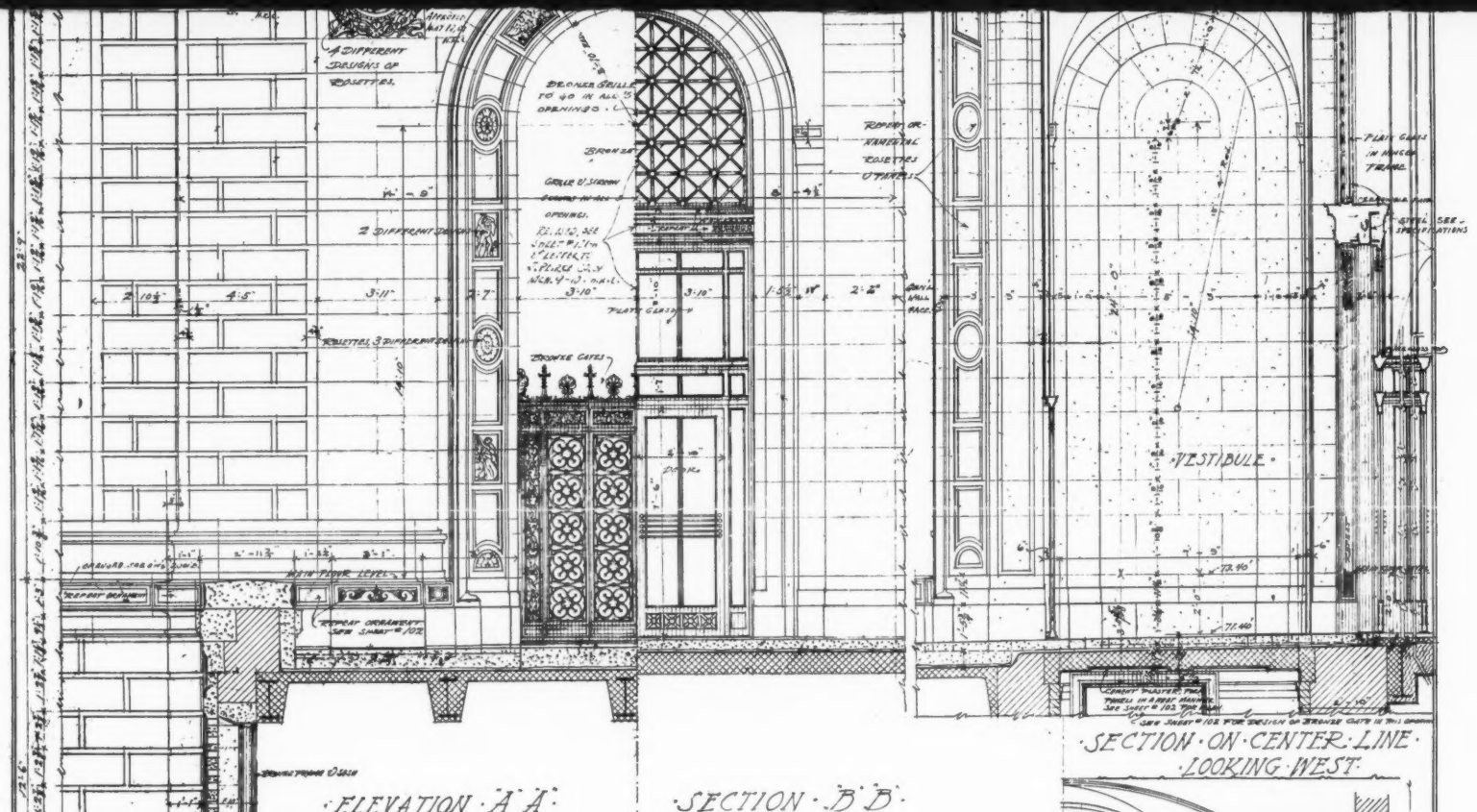

KEY TO INDICATION OF MATERIALS.
BRICK IN SECTION.
STONE IN SECTION.
CONCRETE IN SECTION.
TERRA COTTA IN SECTION
MARBLE IN ELEVATION.
STONE IN ELEVATION
METAL IN ELEVATION.
CINDERS OR GRAVEL IN SECTION.
INCISED LETTERS APPROXIMATELY 120 LETTERS FOR EACH PANEL OR 360 FOR THE 3 PANELS. WILL BE REQUIRED.
JOINTING OF STONE PANELS WILL BE GIVEN LATER.
JOINTING OF THESE PANELS IS SUBJECT TO SLIGHT REVISION TO SUIT ARRANGEMENT OF LETTERING
SEE DRAWING 202 FOR INTERIOR FINISH OF THIS ROOM.
2ND STORY
FLOOR LEVEL 97.40
BLOCK TIN FLASHING
REPEAT
A DIFFERENT DESIGN OF ROSETTES.
TOP OF BRICK BACKING OVER ARCHES
BRONZE GRILLE TO 40 IN ALL 3 OPENINGS.
BRONZE GRILLE W. STONE
PLATE GLASS
BRONZE GATES
DOOR
ROPED OR TANGENTIAL ROSETTES
MOSAIC CEILING
PLATE GLASS IN MAHOGANY FRAME
STEEL SEE SPECIFICATIONS
VESTIBULE


A DIFFERENT DESIGN OF ROSETTES.
BRONZE GRILLE TO 40 IN ALL 5 OPENINGS.
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GRILLE & SCREEN
2 DIFFERENT DESIGNS
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PLATE GLASS
DOORS
ROSETTES OR FANCIFUL ROSETTES OTHERS.
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WITH FLOOR LEVEL
TEMPORARY ORNAMENT SEE SHEET # 102
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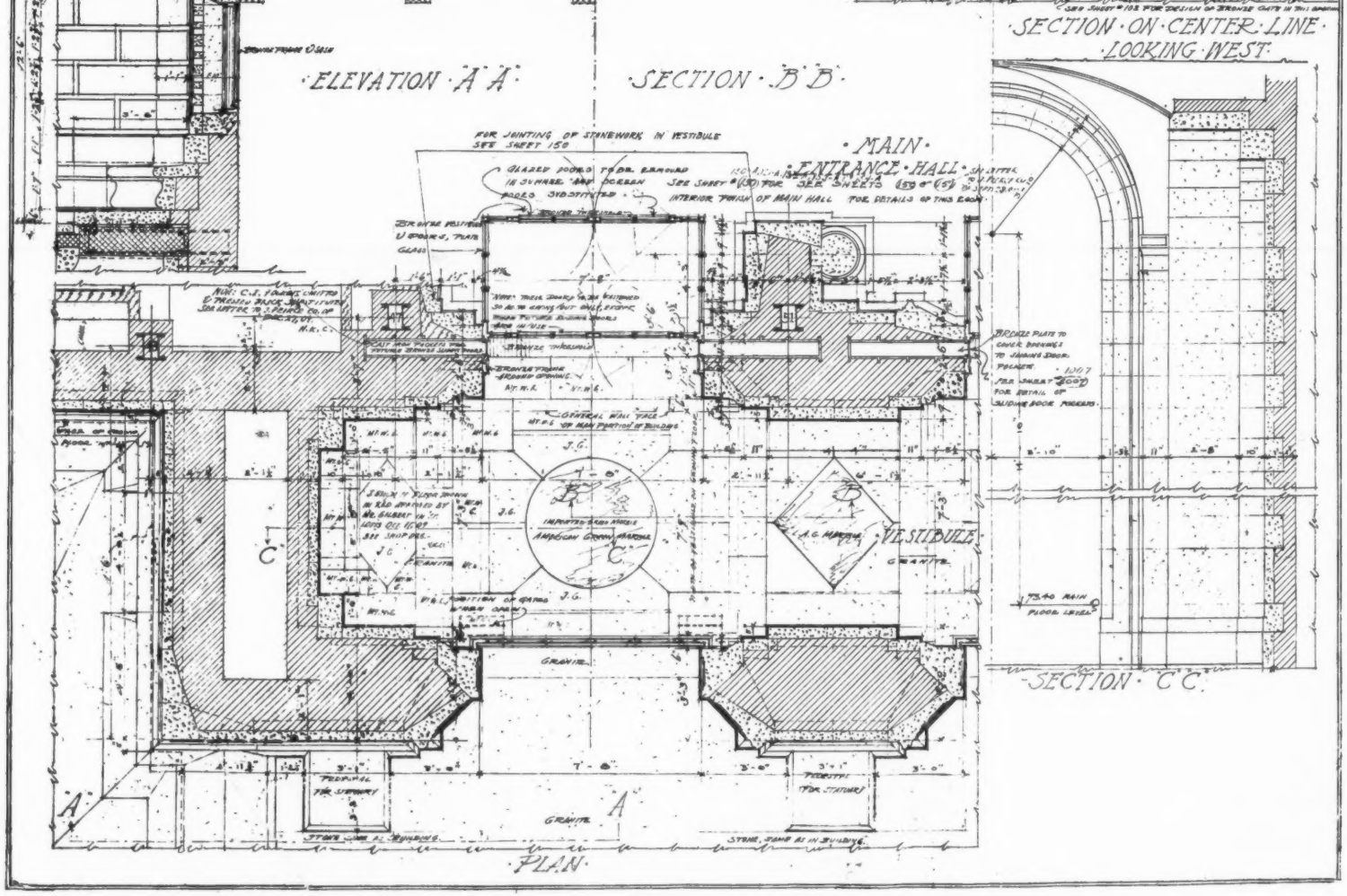

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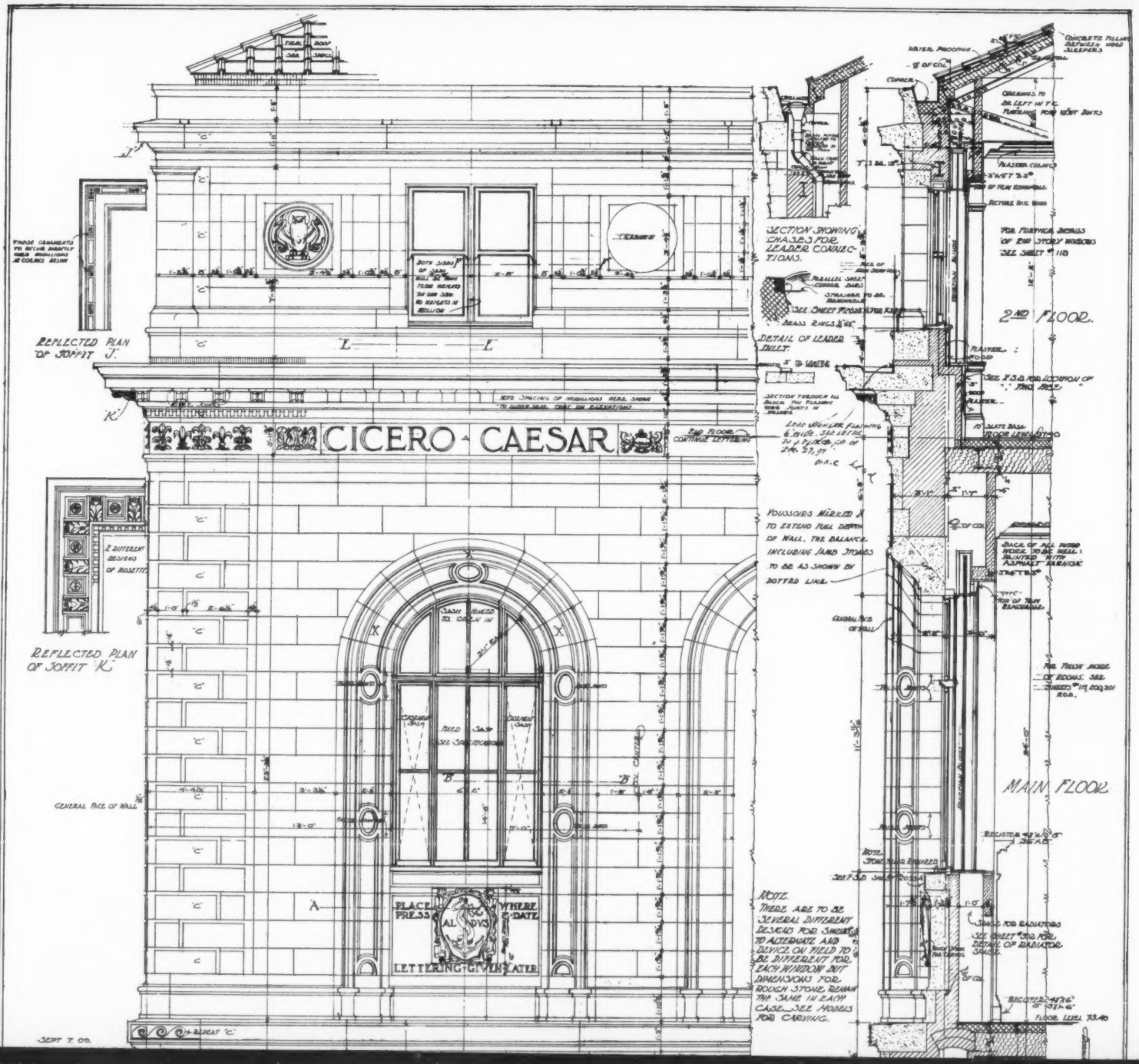
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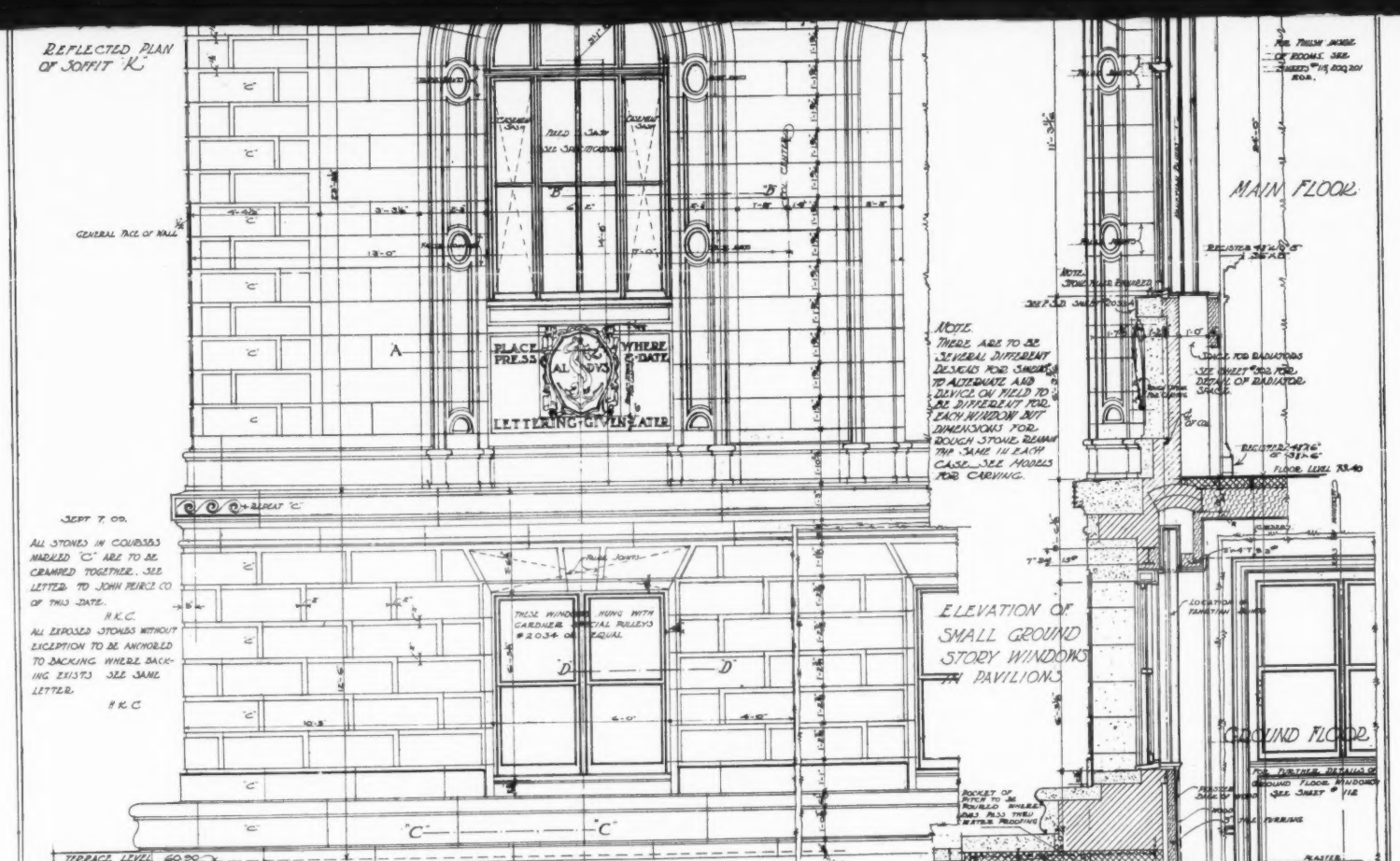
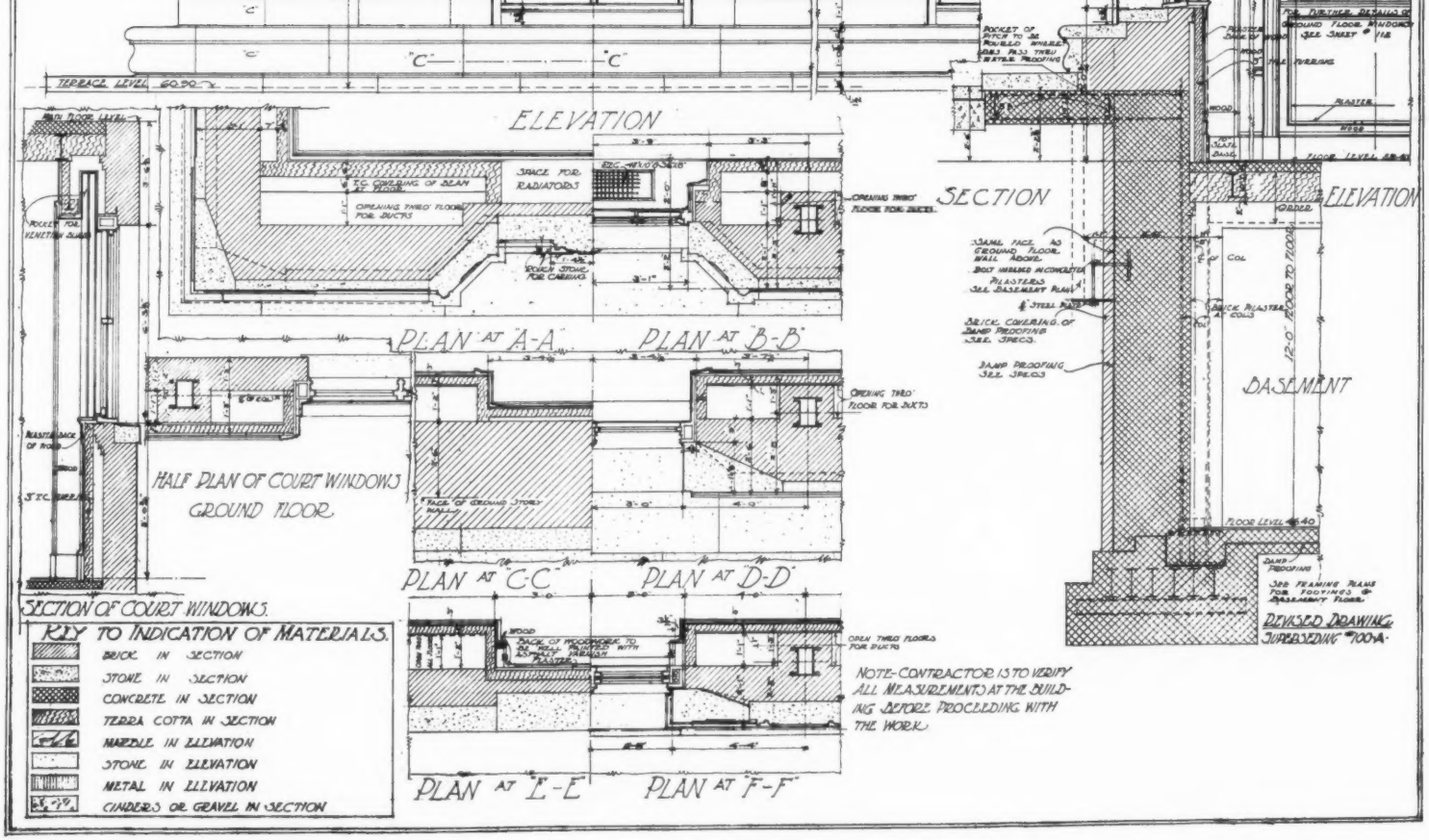
2ND FLOOR CONTINUE LETTERING
2 DIFFERENT DESIGNS OF ROSETTE
GENERAL FACE OF WALL
PLACE WHERE PRESS ALL GO DAYS DATE
LETTERING GIVEN LATER
SECTION SHOWING CHASES FOR LEADER CONNECTIONS.
DETAIL OF LEADER INLET
2ND FLOOR.
MAIN FLOOR.
NOTE. THERE ARE TO BE SEVERAL DIFFERENT DESIGNS FOR SINGLE TO ALTERNATE AND DEVICE ON FIELD TO BE DIFFERENT FOR EACH WINDOW BUT DIMENSIONS FOR ROUGH STONE REMAIN THE SAME IN EACH CASE.—SEE MODELS FOR CARVING.
SEPT 7. 09.


REFLECTED PLAN OF SOFFIT "K"
GENERAL FACE OF WALL
PLACE WHERE PRESS DATE
LETTERING GIVEN LATER
SEPT 7. 09.
ALL STONES IN COURSES MARKED "C" ARE TO BE CRAMPED TOGETHER. SEE LETTER TO JOHN PEIRCE CO OF THIS DATE.
H.K.C.
ALL EXPOSED STONES WITHOUT EXCEPTION TO BE ANCHORED TO BACKING WHERE BACKING EXISTS SEE SAME LETTER.
H.K.C
NOTE.
THERE ARE TO BE SEVERAL DIFFERENT DESIGNS FOR SINGLE TO ALTERNATE AND DEVICE ON FIELD TO BE DIFFERENT FOR EACH WINDOW BUT DIMENSIONS FOR ROUGH STONE REMAIN THE SAME IN EACH CASE. SEE MODELS FOR CARVING.
ELEVATION OF SMALL GROUND STORY WINDOWS IN PAVILIONS
MAIN FLOOR
GROUND FLOOR
FLOOR LEVEL 73.40
SEE SHEET 202 FOR DETAIL OF RADIATOR SPACE.
FOR FINISH INSIDE OF ROOMS. SEE SHEETS 19, 200, 201 ROA.
FOR FURTHER DETAILS OF GROUND FLOOR WINDOWS SEE SHEET 112
TERRACE LEVEL 60.90



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CASS GILBERT, F.A.I.A., ARCHITECT

XUM

BRONZE FOUNTAIN, THE INFANT BACCHUS, PALAZZO DEL MUNICIPIO, PRATO, ITALY