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THE
ARCHITECTURAL RECORD

A MONTHLY MAGAZINE OF ARCHITECTURE
AND THE ALLIED ARTS AND CRAFTS

VOLUME XXVI

JULY—DECEMBER

1909

PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

11-15 EAST 24TH ST., NEW YORK

841 MONADNOCK BUILDING, CHICAGO
WESTINGHOUSE BUILDING, PITTSBURG

603 CHESTNUT ST., PHILADELPHIA
114 FEDERAL ST., BOSTON

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PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

President, CLINTON W. SWEET Treasurer, F. W. DODGE
 Vice-Pres. & Genl. Mgr., H. W. DESMOND Secretary, F. T. MILLER
 11-15 EAST 24TH STREET, MANHATTAN
 Telephone, 4430 Madison Square

Subscription (Yearly) \$3.00

Published Monthly

TWENTY FIVE CENTS

THE ARCHITECTURAL RECORD CO. NEW YORK

TWENTY FIVE CENTS

OFFICE OF PUBLICATION: No. 11 EAST 24th STREET, NEW YORK CITY
WESTERN OFFICE: 841 MONADNOCK BLDG., CHICAGO, ILL.



FIG. 1. THE NEW BUILDING OF THE UNIVERSITY CLUB, CHICAGO.
Holabird & Roche, Architects.

The
Architectural Record

Vol. XXVI.

JULY, 1909.

No. 1.

The New University Club in Chicago.

The office building is the predominant structure in our big cities. It is this class of edifice, rather than the public building, store or residence, that constitutes the architectural impression. Elsewhere it is different, but in big American centers it is the office building that triumphantly holds the skyline and imposes the architectural effect of the city.

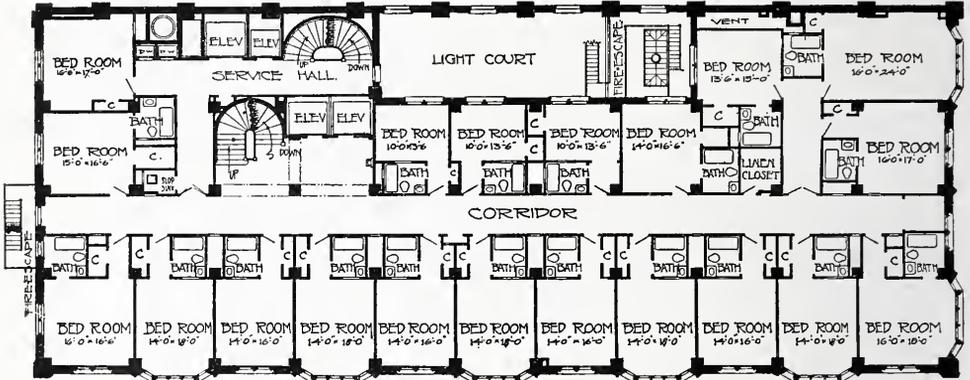
In Chicago the architect has evolved something approaching a type of the Office building. He has worked industriously upon the task for years. He started his process in a state of bewilderment along what he imagined were aesthetic lines. For a time he held tenaciously to the aesthetic hand of his problem. He believed that the strong arm of the mother of many styles would, in the end, drag him out of his perplexities and establish his feet on the ground of a sure practice. More than once, in the early days, he was convinced his reliance upon some æsthetic formula had justified itself. When the work of men like Root, Louis Sullivan and others appeared, it was difficult to avoid this conclusion. But either the soil or the seed proved to be infertile, and one of the mysteries of our architectural history will always be—Why, for instance, did Sullivan's work lack vitality? Sullivan's influence has remained remarkably restricted, yet his designs are the product of a much more native genius than ever was Richardson, who overpowered progress and stopped the clock for a quarter of a century, as Shakespeare did the development of English drama and Wagner modern music. Our architecture literally had

to eject him from the house in order to get things into shape again. An immense amount of labor was necessary to return our practice to the channel of a less personal and more national evolution.

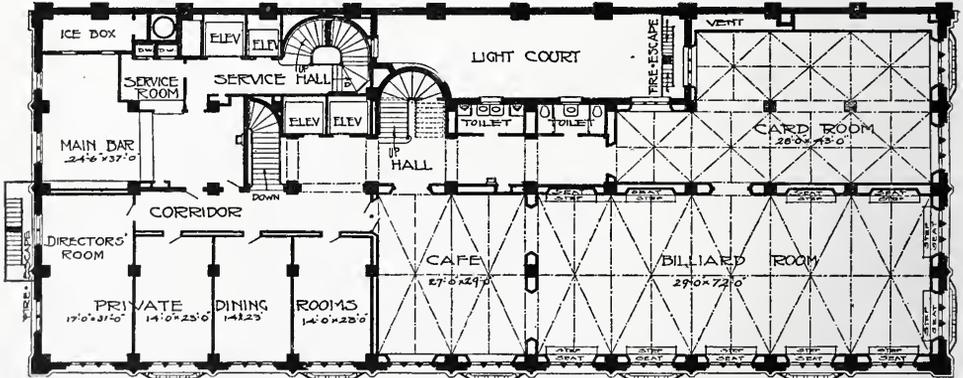
But, to-day, it is perfectly plain that the first experimentation with the tall building along predominantly æsthetic lines was a failure in Chicago, as elsewhere. The architect of the Middle West was quicker to see, or was radically more disposed to recognize the insufficiency or the untimeliness of the methods he had adopted. He forsook the ineffective arm upon which he had hitherto leaned, and grasped firmly for a new attempt upon the support offered him by the bare facts of the structure underlying the problem. These facts were not beautiful, he knew, but could he help it? He was daring enough, at least, to give them, for what they were worth, a front place in his endeavors. As a result, he educed a type of the tall building honest enough to command respect for its logic, if it could not evoke admiration on any other score. He reduced his buildings well-nigh to their lowest possible term, and this lowest term did not, after all, prove to be, even from the æsthetic point of view, the rank impossibility which so many expected. The vitality of the experiment is visible to-day in its influence upon the design of tall buildings throughout the country. In New York City and elsewhere our more recent buildings exhibit the process of simplification. Those extrinsic complications of design that marked our skyscrapers even a decade ago are no

longer in favor. Commercial necessities are permitted, if not their complete expression, at least their full prohibitive effects. Though the resultant thin surfaces, poverty-stricken details, stereotypic repetitions, absence of saliency of any kind are depressing to the imagination, they are, nevertheless, more promising in their logical consistency than the irrational groupings and the still

from some useless baggage that we are carrying around to-day and address ourselves with a stricter eye to the immediate necessities of the case. This is not an advice to throw all tradition out of the window. Tradition, properly viewed, is only the experience of others in a state of transportation. But the client, if he be properly interpreted through tradition, is a much sounder source for



Third, Fourth and Fifth Floor Plans.



Seventh Floor Plan.

FIGS. 2, 3. THE UNIVERSITY CLUB, CHICAGO.

Holabird & Roche, Architects.

more irrational ornamentation that characterized our older buildings.

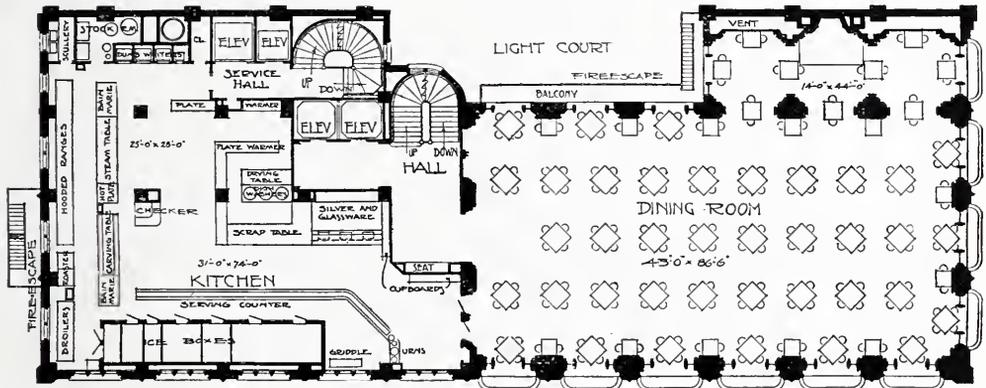
To praise a result so starkly negative may seem to be a despairing admiration. It may sound like calling architecture away from its old-time palatial existence to the gray factory or the thin austerities of the simple life. But, undoubtedly, if we are ever to possess a fecund modern style, we must free ourselves

artistic inspiration than is pure archaeology or academic formulæ. If we seem to value logic too highly, it is not as an artistic ultimate, but as a part of it. We believe, as Prof. William James has said, speaking of philosophy, that great architecture is "more a matter of passionate vision than of logic," and little enough of current design is the result of "passionate vision."

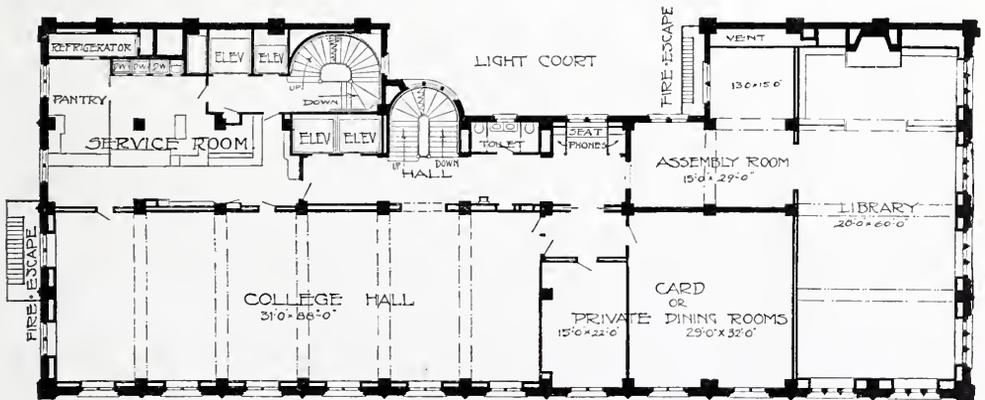
The particular application of these remarks is to the big University Club Building on Michigan Ave., in Chicago. This structure is likely to be one of the architectural "lions" of the great Western metropolis for some time to come. At this writing it is receiving its finishing touches from the contractors. Much of the fame it already possesses is derived not from the new building alone, but

efficiently diningful to bring the new University Club Building within the consideration of this magazine.

An unusual problem was imposed upon the designers, Messrs. Holabird & Roche, by the site and by the requirements they were called upon to satisfy. Moreover, this well-known firm of architects adopted a somewhat unusual treatment of their problem. An architect is



Ninth Floor Plan.



Eighth Floor Plan.

FIGS. 4, 5. THE UNIVERSITY CLUB, CHICAGO.

Holabird & Roche, Architects.

from the institution the building houses. This local interest cannot possess any very strong appeal upon the outsider's attention, no matter how great the civic importance of the organization may be, or how notable its history and efforts within municipal lines. Even its ducats and its decencies leave the non-resident apathetic. There are reasons, however, of a strictly architectural nature, suf-

often expected, these days, to attempt impossible reconciliations. Clearly, a club house intended for the use of men of education, that must be built on an ordinary city plot, that must be fifteen stories high, of steel construction, and afford, in addition to the usual accommodations of a club, several floors of bedrooms, racquet courts, etc., and, for financial reasons, a number of stores,



FIG. 6. MAIN HALL AND STAIRCASE—THE UNIVERSITY CLUB, CHICAGO.
Decorations designed by Frederic C. Bartlett. Holabird & Roche, Architects.

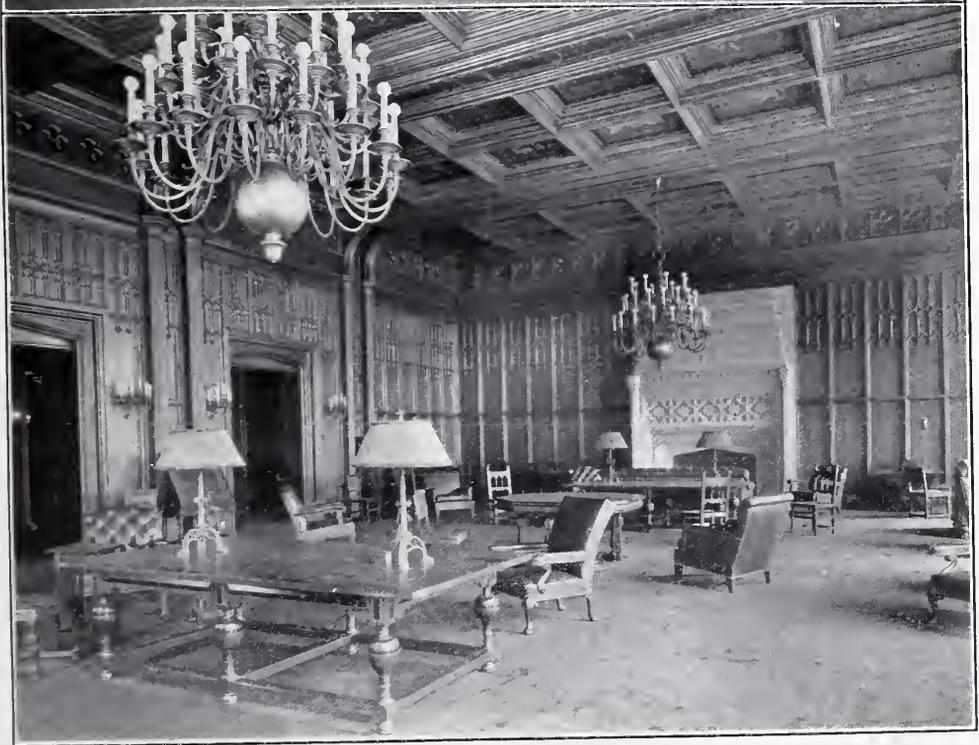


FIG. 7. THE LOUNGING ROOM, SECOND FLOOR--THE UNIVERSITY CLUB, CHICAGO.
Decorations designed by Frederic C. Bartlett. Holabird & Roche, Architects.
(For description of decorations, see page 6.)

presents for solution an unusually varied assortment of intractable conditions. If to these necessitous terms an architect conjoins the gratuitous addition of the Gothic style, surely the case presents a set of conditions calculated to make the most hardened cry:

"Macbeth hath murdered sleep."

An experiment is none the less interesting because it is hazardous or unusual. The experiment on Michigan Avenue contains conditions that have never before been conjoined. It needed the unconscious innovating agency of the Western mind to produce and face such an incongruous situation. A fifteen-story club is at first sight a sort of disrespect to our traditions. It savors more of the rampant publicity of a hotel than of the slightly enlarged and stimulated domesticity which we associate with a club. It is interesting to observe that "they do these things different in" New York. A few years ago New York needed a university club, and it was necessary to construct on a big scale. The plot, too, upon which the building was to be reared was restricted. Limiting its altitude to the utmost, the building had still to be of five stories, yet this height was insufferable to the architects, who proceeded to compress even their five stories to an apparent three. The extra ten stories demanded in Chicago was, of course, a revolutionary addition. But we may point out how perfectly

LOUNGING ROOM (2d Floor).

The 56 panels of the ceiling represent a Gothic Chase and Feast. In the outer panels knights and ladies are seen chasing game. In the center is a feast, the trophies of the chase being borne in by hunters. Near by are groups of musicians. The color of the English oak prevails with green, blue and gold notes. The green brown is repeated in the carpet and the brown of the wood is continued in the curtains, which color prevails in the wood and leather of the furniture. The details are intended to be evident only to one desiring to follow the motive out, in other words, the ceiling is in no way meant to force itself upon the observer, but to perform its function in decorating the room as a whole. The windows contain purely decorative Rondels, supported by a delicate tracery in the Gothic spirit. Above each Rondel is a book with a crown and laurel branch, symbolizing the fruits of education, and beneath is a decorative Gothic rose, thistle and pomegranate. All the Rondels are different with the exception of the club monogram which appears in each window. The two chandeliers are copies of 15th century Flemish ones, side brackets the same. The table lamps are of beautiful English workmanship.



Decorative Window by Frederic C. Bartlett.

frankly the problem is assumed in the Western building. Story is piled upon story without evincing the slightest desire to shirk or mitigate. Taken by itself, this comparison may seem forced, but in conjunction with "past performances" of the Chicago temperament, it is only another instance of the mental frankness and logical hospitality which is the basis of the innovating agency which so freely operates in the West.

But if a fifteen-story club house is an anomaly, what shall we say of a fifteen-story club house in the Gothic style? It might have been judged desirable to impress "the still air of delightful studies" upon the leisurely contemplation of the Michigan Avenue boulevardier, but surely this good intention becomes fatiguing before it reaches the fifteenth story.

The great difficulty in dealing with the University Club is that it involves the settlement of a number of questions before much can be said about the building itself. Back of the design of the University Club are a score of presuppositions which we are called upon to either grant or refuse to the architects before dealing with their performance. This is more or less true of every building that comes under discussion, but it is worth while to pause for a moment to point out that the utter impotence of modern architectural criticism results from the fact that there are no well-

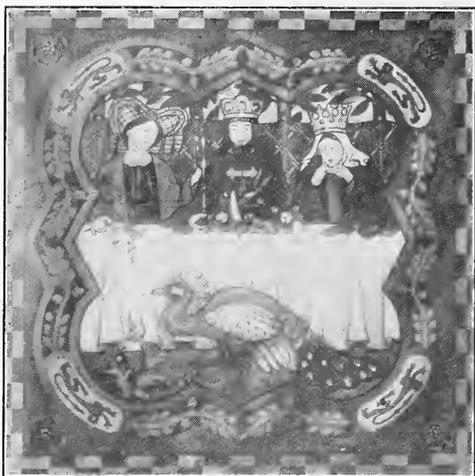


FIG. 8. THE LIBRARY, EIGHTH FLOOR—THE UNIVERSITY CLUB, CHICAGO.

Decorations designed by Frederic C. Bartlett.

Holabird & Roche, Architects.

The curtains are old purple and silver, the silver is repeated in the grey of the furniture covering, and the carpet harmonizes with the woodwork. The rondelis in windows are arrangements in black and white, containing names of writers, painters and musicians, with printers and water marks interspersed.



Decorative Window by Frederic C. Bartlett.

established, universally conceded, ideas or principles as to what is right or good in architecture. We have no standard. A well-known engineer once said to the writer: "How *do* architects settle their differences of opinion—I mean in artistic matters?" "Very much as engineers do in matters relating to their professional practice," I replied. "No," he rejoined; "Heaven forbid. Here are two dynamos, for instance. The problem arises, Which is the more economical, more efficient or durable? The question can be settled beyond all reasonable doubt by wiring them up and measuring the results. But in architecture, which is the better of two buildings, or if comparisons in architecture are, worse than odious, useless, let me ask, Is that particular building good? One authority will assure me it is well designed, while another shakes his head or shrugs his shoulders, as much as to say, 'The thing is too utterly bad.'"

Indeed, it is hard to find any standard. The recent disputations between Mr. J. Stewart Barney, that "mauvais sujet" of contemporary practice, and his associates, is an interesting and humorous illustration of the condition we are talking about. Each of the parties to the controversy starts with a different point of view, a different set of theories, and, one might almost say, a different set of facts. One might just as well set an atheist and a devout Christian to arguing with one another as to whether Sun-

day is a holy day, when both were ignorant of, or indifferent to, the fundamental religious questions involved.

On the other hand, the critic is no better off. He has fixed his eye stubbornly on some special formula which appeals to him intellectually, and with that yardstick he sets out to measure æsthetic results. One can hardly blame the architect for pursuing his own way unheeding, going not as Heaven, but as the client directs.

Other ages were more fortunate than ours, in that they were not troubled by the necessity of settling the assumptions underlying their work. A problem of that nature would have been unintelligible to them, for they possessed a vital, dominant and irrefutable tradition that took the place of theory and was not only law, but inspiration. Lacking this, our architecture very naturally runs thin. Criticism is compelled to apply purely intellectual methods of appraising or standardizing its impressions.

With the foregoing in mind, and standing in front of the University Club Building, let us look at some of the questions that might arise. One might very well ask:

"Were the designers of the structure warranted in their choice of the Gothic style?"

In answering this, it would be obvious enough for an apologist to point out that a club intended for



Decorative Window by Frederic C. Bartlett.



FIG. 9. BILLIARD ROOM AND CAFE, SEVENTH FLOOR—THE UNIVERSITY CLUB, CHICAGO.
Decorations designed by Frederic C. Bartlett, Holabird & Roche, Architects.

the use of university graduates savors of collegiate purposes, and the architects, in employing a collegiate variant of the Gothic style, were merely choosing forms that they thought possessed a certain symbolic significance. Suppose, then, we were asked:

"If the architects intended to be symbolic, why did they choose a restricted, Anglican type of the Gothic? Colleges throughout the world are not universally, or even generally, housed in build-

these questions, we shall find ourselves admitting or rejecting an invading troop of principles which in application are full of contradictions.

For instance, how intrinsically valid, speaking aesthetically, is that symbolic traditionalism that would associate a given style of design with buildings of a given purpose? Does not this association come to us through literature and not from architecture? How far is it a concern of architecture at all? We often



FIG. 10. ELEVATOR ENCLOSURE—THE UNIVERSITY CLUB, CHICAGO.

Holabird & Roche, Architects.

ings of the collegiate style, nor for that matter, in buildings of the Gothic style at all. Collegiate Gothic is only an inferior, local aspect of Gothic, and on its intrinsic merits would have received very little attention had it not found a peculiarly picturesque embodiment in some, but by no means all, of the buildings of the two leading English universities."

No matter how we discuss or deal with

hear it said that Gothic is the "natural" style for a Protestant church or cathedral; yet that style was really born and cradled in an almost alien faith. To indicate another example, there is a growing habit to accept as appropriate for a synagogue a style that was identified with a faith in no way related to Judaism. What reason is there for this method of thinking about architectural styles? There is an architectural argu-



FIG. 11. COLLEGE HALL AND DETAIL OF ITS CEILING DECORATION, EIGHTH FLOOR.

Decorations designed by Frederic C. Bartlett.

Holabird & Roche, Architects.

The beamed ceiling of adzed timbers is enriched with a large, bold, growing Gothic design, which runs under the beams and takes several panels in which to complete the pattern. This is in the true early Gothic manner and is little seen nowadays. The flowers (some of the Gothic roses being 18 ins. in diameter) are taken from old embroideries, and the heraldic devices from the King Arthur book. The rondels in the windows represent Fox Hunting, Game, Barn Yard Fowls, Flowers and Vegetables, Music and Dancing, Pork and Beef, Hard and Soft Drinks, Fish and Shell Food.

ment running that way at present. This argument proceeds by a series of attenuated, if not false, traditions, to grope its way to modern results through chalet, château, Italian villa, French palace, English manor house, etc., as though architecture had really lost the power of thinking for itself or developing from its own radical principles but moves, as the Greeks pictured the shades of the departed did, jibbering among the ghosts of the past.

As we talk of these things, we must

can only be admitted by the artistic custom house as "made in France," by straining the conscience.

Again, on the other hand, do we not all of us know men who condemn the effort to import the modern French style or its ideas, and yet who have a sneaking fancy that it would be desirable to revive Gothic or Italian Renaissance of the fifteenth century or some other pet style?

And if we turn to consider the logical or structural elements of design, are we

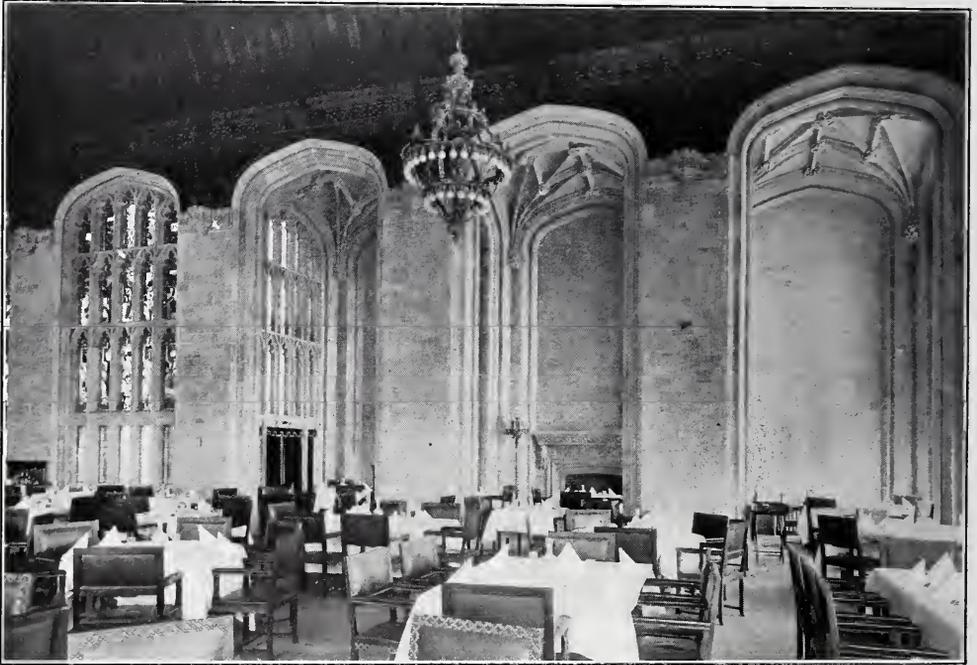


FIG. 12. A CORNER OF THE MAIN DINING ROOM, NINTH FLOOR.

all feel that a discussion threatens to plunge us into chaos, so little is established or agreed upon. Even common sense does not seem to be able to keep people from contradicting themselves. I know an excellent architect who was very vehement in condemning the attempt made some years ago to nationalize and rationalize the Romanesque style in this country. Yet he is frankly delighted with every new cargo that arrives of so-called Beaux Arts architecture, which is not Beaux Arts, indeed,

a bit nearer to a general way of thinking or any association of ideas? We are told, in places, that function and form must be divinely wedded if we are to have a living architecture. Elsewhere we hear that this is merely "programme architecture," no better in its way than is programme music. Better, it is said, for the architect to proceed without any other justification for his work than the purely æsthetic impression which he creates. "A play," says Charles Lamb, "is well or ill acted in proportion to the

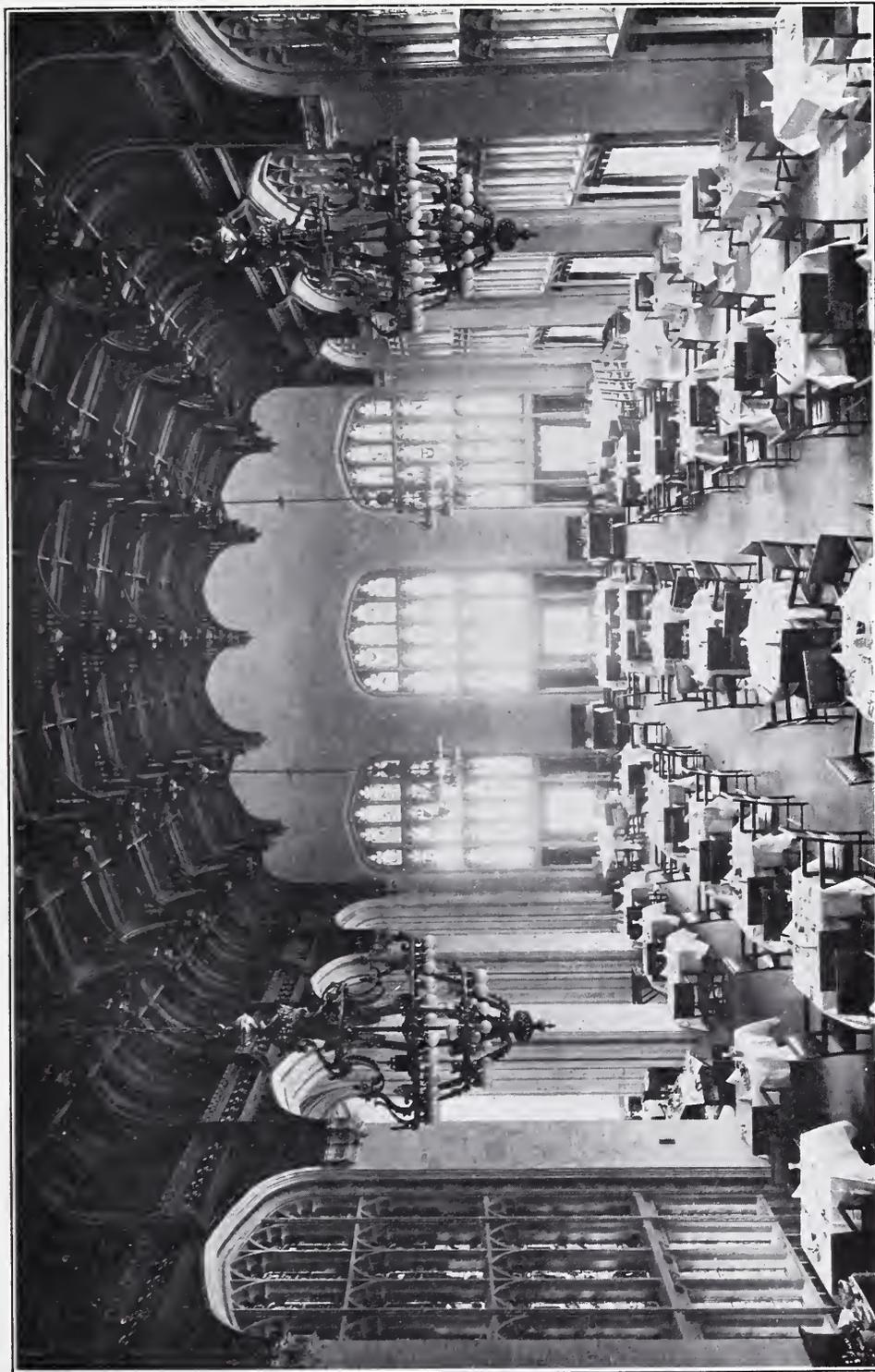


FIG. 13. MAIN DINING ROOM, NINTH FLOOR—THE UNIVERSITY CLUB, CHICAGO.

Stained Glass Windows and Decorations designed by Frederic C. Bartlett.

Holabird & Roche, Architects.

scenic illusion produced." In like manner, we are assured, a building is well or ill designed in proportion to the scenic illusion which it produces.

How are we to find answers to questions of this sort? They really involve a philosophy of architecture. The situation seems hopeless of any immediate result. In face of the inconsistencies we have to encounter, we cannot justify even the drawing of a line somewhere between extremes. A designer may borrow the pediment of a Greek temple,

implies a temporary solution of at least some of these difficulties. Before we can judge his buildings we must judge his principles.

In this general condition or frame of mind, we have to face the new University Club in Chicago. The architects of that building clearly announce that they believe in that traditional symbolism which associates a given style of architecture with a given purpose. It was their belief in an architectural association of ideas that led them to adopt Col-



FIG. 14. A TYPICAL BEDROOM OF THE CLUB COMPLETELY FURNISHED.

reduce it in scale and proportion and function it as an ornament over a window or other opening; yet he may not, with due regard to current architectural decency, tie an arch with a steel rod. He may not put a tin cornice on a building, but he may add sham beams to a sham antique timber ceiling and still be considered one of the elect. How have these vague rules and unsettled discriminations crept into the thought and feeling of the day? And yet, whenever an architect undertakes a design, his work

legiate Gothic, although that style is the most distant of all the forms of Gothic from the structural facts of their building. They assert, furthermore, that there are no logical limits to the work of adaptation, but the necessities of the case. They are in no sense purists. They have no finikin sense for time or place, provided the time is other than to-day and the place elsewhere than the situation of their immediate problem. They do not have any sympathy with a sentimentalism that would be



FIG. 15. ALL THE FURNITURE OF THE CLUB WAS SPECIALLY DESIGNED.

FIG. 16. GREAT DINING HALL WINDOWS (IN GENERAL).

The desire was to have all the shields of the important colleges represented in the membership of the club, the shields of the English and Continental colleges, and the symbols of the professions which result from college education. Five of the twelve windows in the dining room are devoted to college and university seals (the alcove will contain the Army and Navy windows when completed), and the seven others to Literature, Law, Science, Religions, the Fine Arts, Music, and Commerce.

The windows were so designed as to allow for plate glass below, so as not to cut off the lake views, and the decorated windows grow more opaque at the top, in order to lend more mystery to the timbered roof.

The design, although original, is in the early archaic Gothic spirit, and is carried out in its smallest detail in design and con-



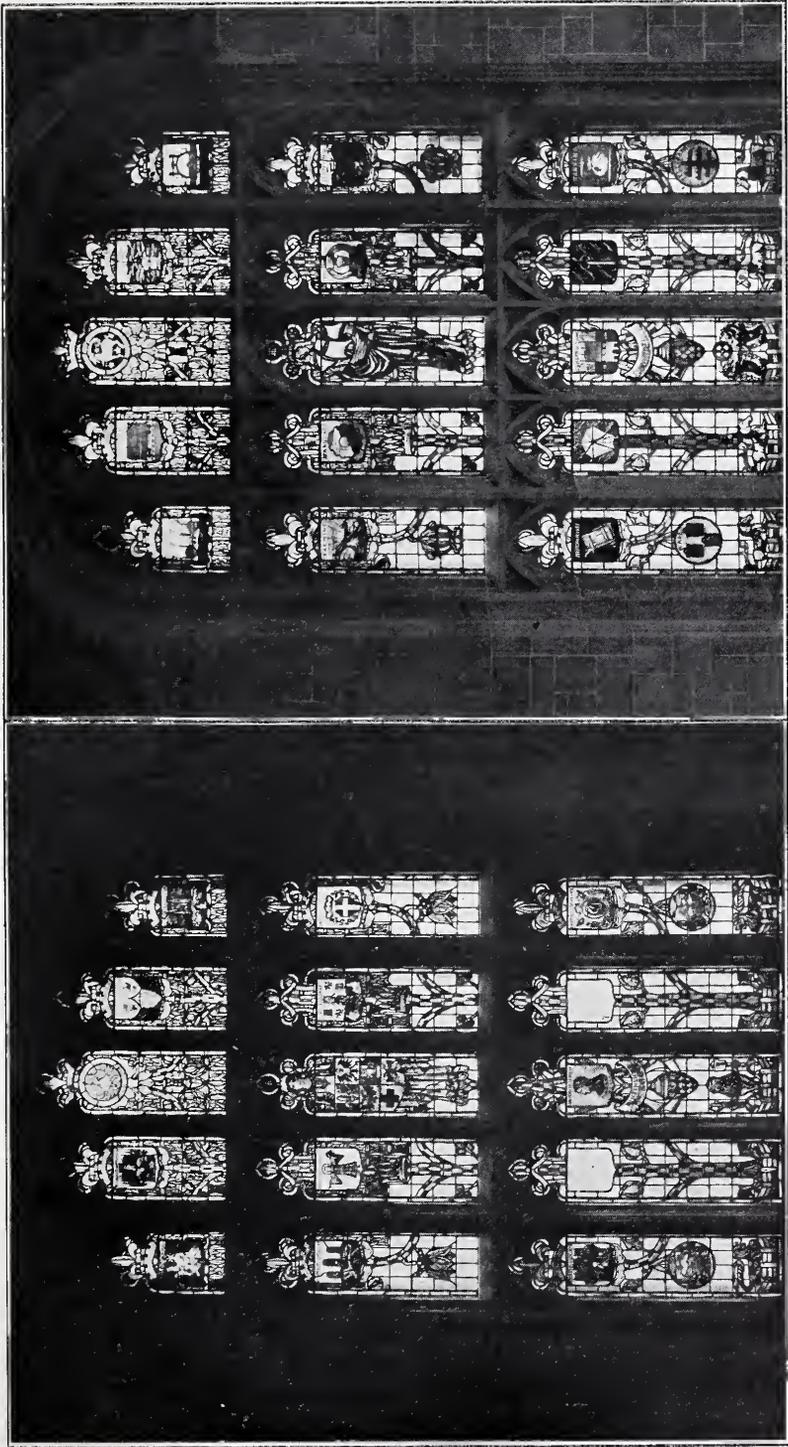
AMERICAN COLLEGES.

CONTINENTAL COLLEGES.

struction upon the principle of the best glass of that period. The architectural trees, almost amounting to tracery, support the shields and symbols in about the same spots in each lancet (there are fifteen lancets to each window).

Every other window changes scale from a single to a double tree motive. This forms a large regular pattern throughout the room. There are two types of foliage, but the fruits, flowers, grotesques and symbols differ in all the windows. At the center at the top of each window is a sign of the Zodiac, and there being twelve windows in the scheme, this forms a complete calendar.

The little fence at the base of each window, behind which are the grotesques, besides being a part of each design, tends to make a strong base or string course around the room, which stops the eye from requiring decoration in the glass below.



COMMERCE.

CONTINENTAL COLLEGES.

Windows designed by Frederic C. Bartlett.



FIG. 17. A TYPICAL SET OF BILLIARD-ROOM FURNITURE.

disturbed by finding too proximate to the crude realities of to-day the forms which Time has dedicated to the historical sense of the world. Finally, our architects have asserted their belief in a certain degree of explicitness of structure in design, but this faith is not announced in any thoroughgoing way.

These are the general conditions which the designers set forth. If anybody quarrels with them he must quarrel about general principles. Judged by current practice, we regard it as a fairly conservative programme, which, however, includes some fundamental audacity. To work for the present while endeavoring to be faithful to the spirit of the past, to love old wine and yet fear not to put it in new bottles, to veil structure and yet confess a willingness to reveal it, to join commercial necessities with architectural consistency, this is the attitude of our architects. We shall not wonder if many judges pronounce the University Club a solid performance, well done; while others, with much respect for the undoubted merits of the attempt, say, "Plausible! but will it really do?"

We must warn our readers, as they study the pictures we present, that the building throughout "shows up" very

much better in fact than in the prints, and this, let us add, is one of the characteristics of all carefully designed structures. A photograph does not readily show where conscience has been at work in a building. Well-studied detail, patience, toil, willing reticencies, all are seriously overlooked by the camera. Of course, color in the strict meaning of the word is absolutely rejected, but also that "color" or tone more subtle than the physical which every building worthy of consideration exhibits, which is really an efflorescence of form, the vibration which contour and line set up in the mind of the beholder. These qualities, we may assure the reader who has not had an opportunity to see the building, are present in no small degree in the University Club, and they must be measured in judging the result. With this in mind, we believe the reader may be willing to join with those who judge that, accepting the assumptions which the architects have taken for themselves, the University Club must be ranked as a successful piece of work.

An inspection of the façade of the building (Fig. 1) reveals, without much further study, the general "lay-out" of the building. The lower story evidently is of small value. Indeed, in substance



FIG. 18. FOR THE CAFÉ.

it is little more than the architectural basement of the building, in which the entrance is placed. The stores fronting on Michigan Avenue and on Monroe Street are mere interjections into the design—an imposed requirement—which the architects were forced to assume, we judge, for financial reasons. It is a pity they are there.

The arrangement of the windows on the second story reveals a spacious apartment in front and rooms of secondary importance in the rear. As a matter of fact, the seven large mullioned windows front a big lounging room, which is 45x61 feet (Fig. 7), and the smaller windows a number of apartments, including a ladies' dining room, 44x45 feet (Fig. 22), devoted exclusively to the accommodation of women. The third, fourth, fifth and sixth floors consist mainly of bedrooms and other similar private rooms (Fig. 19). In all, there are in the club sixty-four bedrooms available for members and guests. This unusually ample dormitory accommodation is necessitated by the large membership of the club, and by the fact that a goodly proportion of the members are non-resident. It should be said the University Club is organized upon a big scale and with generous, or, rather,

hospitable purposes, based upon the hope that the club may "become a center of college life in the Middle West, a place to which college men from far and near may come and feel sure of meeting other men of their own college or of other colleges; a place where college men from the East and from the West, from the North and from the South may meet on common ground and in common fellowship."

The seventh floor, as the exterior design indicates, brings us again to apartments of public function. The greater part of this floor is devoted to a billiard room, 29x72 feet (Fig. 9), a card room, 28x43 feet, and a café, 27x29 feet. The other rooms on this floor are private dining rooms, directors' room, etc.

The eighth floor contains a spacious college hall, 31x88 feet (Fig. 11), private dining rooms, and, in the front, occupying the whole width of Michigan Avenue, a library, 28x60 feet (Fig. 8).

The ninth floor contains the most important architectural feature of the interior of the building, the main dining room of the club (Fig. 13), a fact very clearly indicated even to the passerby. This room has a length, on the Monroe Street side, of 86 feet 6 inches, and a width on the avenue of 43 feet. It is



FIG. 19. RECEPTION AND PRIVATE ROOMS, SECOND FLOOR.

Decorations designed by Frederic C. Bartlett.

Holabird & Roche, Architects.



Fig. 20. Fireplace in the Ladies' Dining Room, Second Floor.

36 feet 7 inches high from the floor to the crest of the vaulted ceiling. The floor area is about 4,400 square feet. It is calculated that this very ample space, even with the use of small tables, will accommodate about two hundred persons. The rear rooms of this floor are given up to kitchens and other service accommodations. In the intermediate, or mezzanine story, and in the upper floor, in the tabernaclelike roof story, are squash courts and racquet courts, with a fine roof garden or sun corridor facing Michigan Avenue, from which one obtains a magnificent view over the blue waters of the lake.

Yes, all this may be easily read in general terms by the passerby. It is expressed so frankly and logically in architectural language that the initiated spectator cannot miss it. And this clearness of speech so consistently exhibited throughout the building must be accounted to the designers as one of the distinctive qualities of their work, for surely a good design there cannot be without this explicitness. It ought to be a commonplace that a building must tell its own tale.

But with these facts in mind, the out-

sider perhaps cannot avoid the question: "Why was the big lounging room on the second floor placed in that particular position? Would not the design have gained something in architectural effect and much in logicity had this lounging room, with its big mullion windows, been placed so as to permit an architectural union with the big windows of the ninth floor?" The architectural argument certainly seems to point to this conclusion; but Allah, or the architects, or somebody else thought differently, for reasons that are not strictly architectural, and may be, in the main, matters of internal convenience. Perhaps the building committee deemed it wise that the lounging room should be as near as possible to the entrance, so that the lounge or casual visitor should be troubled as little as possible with an upward flight. Were that the dominant consideration, the lounging room could not have been placed, for obvious reasons, on the ground floor, and so the alternative was to place it where it is. This arrangement necessitated, or, at any rate, produced a very handsome staircase (Fig. 6), and no doubt this disposition of the problem works well; but it leaves the theoretical inquiry as un-



Fig. 21. Fireplace in the Library.



FIG. 22. THE LADIES' DINING ROOM AND LADIES' RETIRING ROOM, SECOND FLOOR.

Decorations designed by Frederic C. Bartlett.

Holabird & Roche, Architects.

Ladies' Retiring is grey with chintz of old English pattern. Ladies' Dining Room, The Bouszac tapestries, "The Lady and the Unicorn" of the Musée de Cluny, Paris (end of the 15th Century) were used as a motive for the wall decorations. The texture of tapestry was in no way attempted (which is a base art), but the exact motive was used in the form of a wall painting.

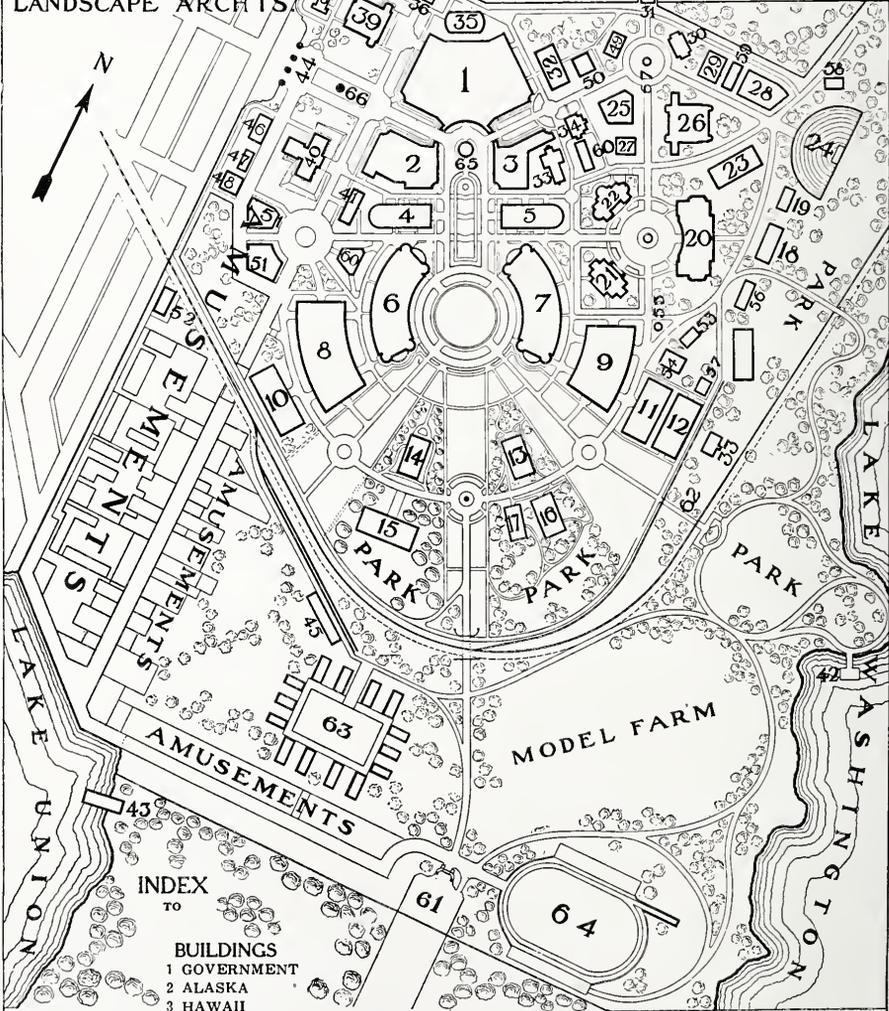
answered as by a Scotch verdict of non proven, for if the elevator service be called into use it is about as easy to reach, say, the eighth floor, as the second, and if the eighth floor had been selected instead of the second for the lounging room, all the big public rooms of the building would have been more closely knit together. Now, the member who finds himself on the second floor and wishes to avail himself of the other functions of the club must leave the lounging room and proceed upward to his destination. From a purely architectural point of view, it must be admitted that those big mullion windows on the second story break the solidity of the façade at a place where solidity would be effective, were it not, of course, for those lamentable shop fronts, for which we are perfectly sure the architects were in nowise responsible.

And now, turning our attention to the inside of the building, let us, first of all, note the general impressions which one is sure to derive from a study of the interior. Our illustrations cannot possibly do justice to the work or indicate sufficiently well the obviously conscientious care which has been given to the study of every detail. Nothing has been slurred in design or finish. As one proceeds from story to story, and from room to room, the effect is organic and cumulative. One misses entirely that hodge-podge of effects, those unrelated essays in decoration, that museum of color schemes and assorted designs which irritate the senses in so many of our modern attempts to achieve splendor. In the University Building, the building presents itself as a whole. The designer's hand is in complete control outside and inside, from basement to top floor. There are absolutely no irrelevances in the work. Many minds must have contributed to the result, but artists and craftsmen have worked in a highly commendable spirit of unity. The performance throughout is of the same grade. To say this, and one is compelled to say it, is it not to rate the work at a very high value? Nay, does it not make it almost an example among recent efforts? More than that, does it not warrant the architects' choice of Gothic as

a matter of personal selection? For is not the loving unity, the faithful co-operation, the full sense of a common interest in a definite result all so clearly manifest throughout the University Building that it becomes almost its chief characteristic and effective quality, the mark of the true spirit of Gothic workmanship? It does not seem that the modern decorator ever entered the University Club Building. There is not throughout the structure a trace of his rampant desire to swamp the building in his own effects. All the decorations of the club are integral parts of a scheme which is itself a living part of the architects' design. One never reaches any detail that is out of key. One room is bigger than another, or more important than another and takes on, therefore, a larger measure of the common fund, but the spirit is the same throughout. The praise for this, of course, is in the first instance due to the architects, but they would be the very first to ascribe the success of the interior directly to Mr. Frederick Clay Bartlett, who designed and carried out all the decorations, including the painted glass. Mr. Bartlett, in this work, has certainly exhibited a sympathy with Gothic design and a capacity to interpret that is of a very high order. This can be seen most clearly in his windows and ceilings. He has caught exactly the naive symbolism, the playful turn of mind, the delight of a quaint childishness in a borderland between the serious and the grotesque, which is one of the peculiarities of Gothic work. Moreover, he has caught it admirably well. Take, for instance, the wall treatment of the ladies' apartment. It is as effective as it is unaffected. The designer has caught a trick which does not belong to the modern way of doing such things, and yet the work does not betray anywhere an effort to do the mediæval by way of archæology. We have, a result with little trace visible of the process. There is no sense of history in the labor. Mr. Bartlett has shown that he can make music without the use of cymbals or the big drum, and here again, is not this to work in the Gothic way? The details can be studied best with our illustrations and the descriptions attached to them.

HOWARD & GALLOWAY
SUPERVISING ARCH'TS.
OLMSTED BROS.
LANDSCAPE ARCH'TS.

GROUND PLAN
ALASKA-YUKON-PACIFIC
EXPOSITION



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Our Exposition in Seattle

There was opened to the public on June 1, at Seattle in the State of Washington, one of the most charming of expositions. Not blessed with extravagant funds, its financial shortcoming was more than compensated by its natural advantages. The exposition grounds are situated on a well-wooded tract between lakes Union and Washington, at about a half hour's trolley ride or a slightly longer boat ride from the business section of the city. The effectiveness of the site is further enhanced by the lay of the land on the side of a hill sloping down towards the north where that giant sentinel, Mount Rainier, forms the focal point of the vista. This powerful natural background with its beautiful growth of giant Douglas firs and those interesting trees, the Madronas, found only in the Pacific Northwest, offered the creators of this fairy picture a setting more fanciful and beautiful than they could in the wildest dream have conceived it. Amid these romantic surroundings the designers were free to realize in its festive way the dream that we call an exposition.

This work of creation was divided into two parts: the general laying out of the grounds with the consequent landscape work was intrusted to Olmsted Brothers, who were already favorably known to the exposition management by the excellent park and boulevard system which they recently devised for the city of Seattle; and the scheming out of the architectural design, including, of course, supervision over the designing of the individual buildings. This place of architect-in-chief was offered at the instance of the Washington Chapter of the American Institute of Architects to Mr. John Galen Howard, of Howard & Galloway, who is best known to readers of this paper as the architect of the University of California and a former practitioner in New York City. The management is to be congratulated upon obtaining the

services of two such competent expert advisers in their respective fields, and the result shows how well-merited was the selection.

The general tentative lay-out of the Olmsteds which suggested also the placing of certain of the main buildings was adhered to in its principal issues, though greatly reduced in size and scope owing to the lack of funds and the unwillingness of the exposition commission to solicit outside financial aid. It was decided at an early stage that a portion of the site selected, which was the property of the University of Washington, should be used as part of the exposition and in return for the use of this ground it was stipulated that some buildings of permanent construction should be erected thereon to serve the purposes of the University after the closing of the fair.

These briefly were the conditions which confronted the architect-in-chief and the landscape architects when they were called to undertake the task of supervising and designing what is pictured in the accompanying illustrations. On Mr. Howard's recommendation that the local chapter, which proposed him as architect-in-chief, suggest to the commission an advisory board of four local architects, Messrs. Bebb & Mendel, Saunders & Lawton, Graham & Myers and Shack & Huntington were chosen by the ballot of the chapter. To these architects and Mr. Howard accordingly fell the work of designing the various buildings and their architectural accessories. Mr. Howard attacked his task by submitting to the exposition commission a general scheme of design for the buildings which was Russian in character. This scheme, though much admired by all who saw the drawings, had to be abandoned with regret as too ambitious and therefore beyond the means at command. It was imperative that the utmost economy should be observed and the almost total absence of the sculptural embellishments peculiar to



DAIRY BUILDING.

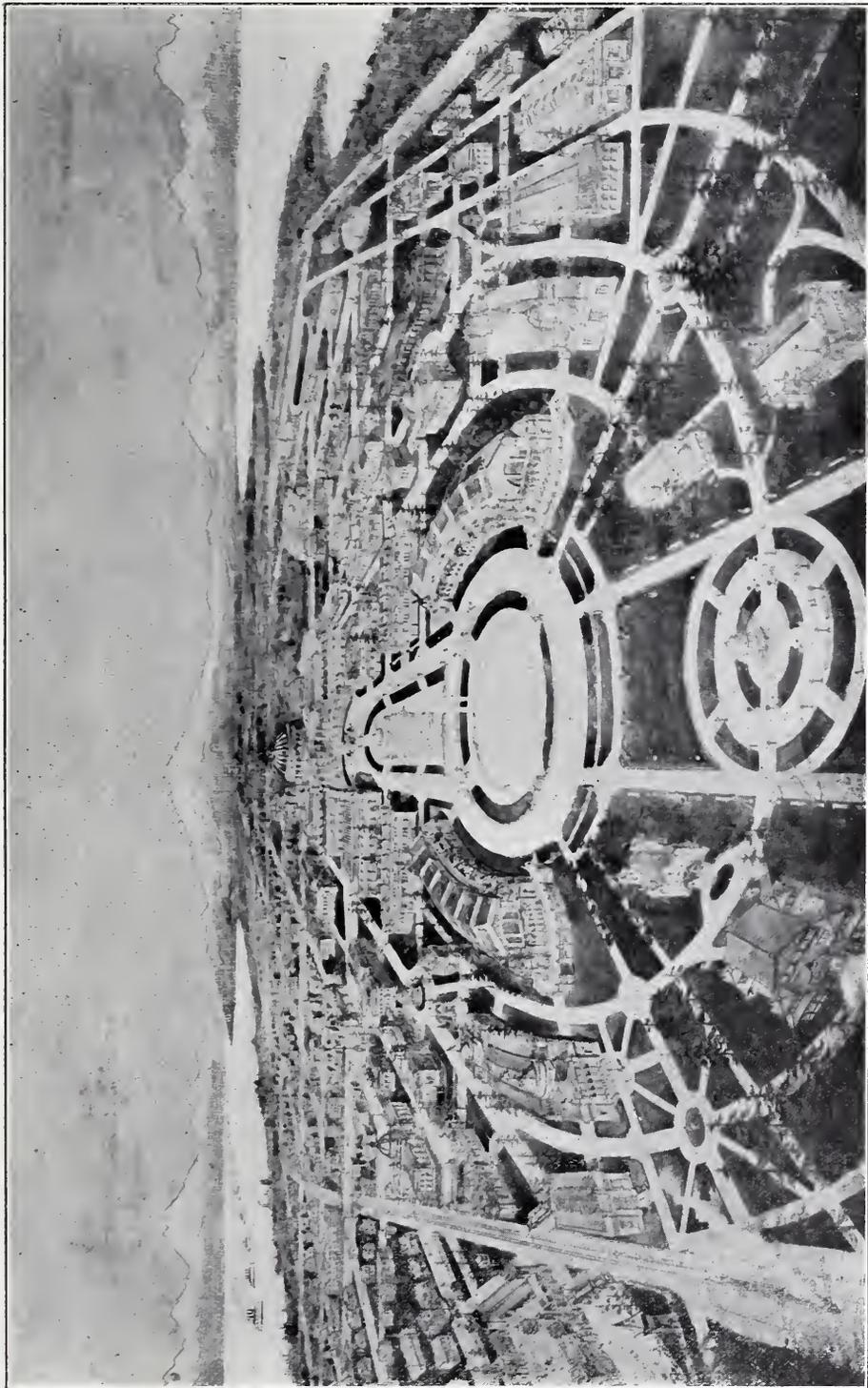
Saunders & Lawton, Architects.

exposition architecture is to be remarked at Seattle. The buildings themselves bear witness to the strictest economy, which at times has tended to confine the imagination of the designers rather more than they should have cared to be confined in creating holiday architecture. The buildings, however,

do not suffer as much for lack of embellishment as do the accessory terraces, stairs and the like produced by the picturesque nature of the site. These latter, indeed, seem less festive than one should like them to be even on the most economical basis, producing on the whole a picture in which one must de-



MAIN VISTA FROM THE CIRCULAR BASIN TOWARDS MOUNT RAINIER.



ALASKA-YUKON-PACIFIC EXPOSITION—BIRD'S-EYE VIEW, LOOKING NORTH.



MAIN VISTA FROM THE CIRCULAR BASIN, WITH THE GOVERNMENT BUILDING IN THE CENTER, THE ALASKA BUILDING ON THE LEFT AND THE HAWAIIAN BUILDING ON THE RIGHT.



HAWAIIAN BUILDING.

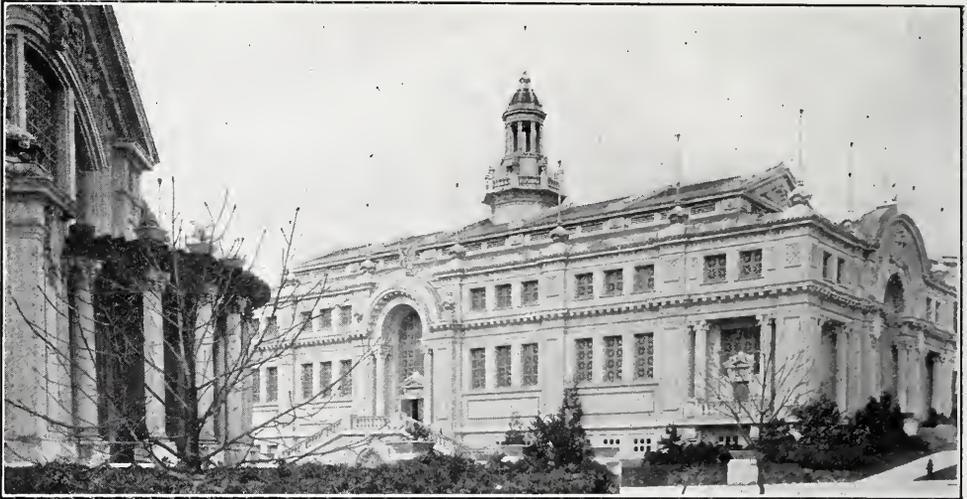
Howard & Galloway, Supervising Architects.
James Knox Taylor, Government Architect.

plore the fact that so little money has been spent instead of a great deal more. To compensate in a measure for the lack of plastic adornment on buildings and on landscape, the utmost advantage has been taken to make the chromatic scheme of the whole count as strongly and in as animated a fashion as possible. The brilliantly contrasting ivory

white of the bodies of the buildings against their turquoise blue roofs and the fine lines of *verdegris* of sashwork and trimmings, all seen against the matchless background of trees and mountains, makes a picture which must long remain in the memories of those who are fortunate enough to be able to view it.

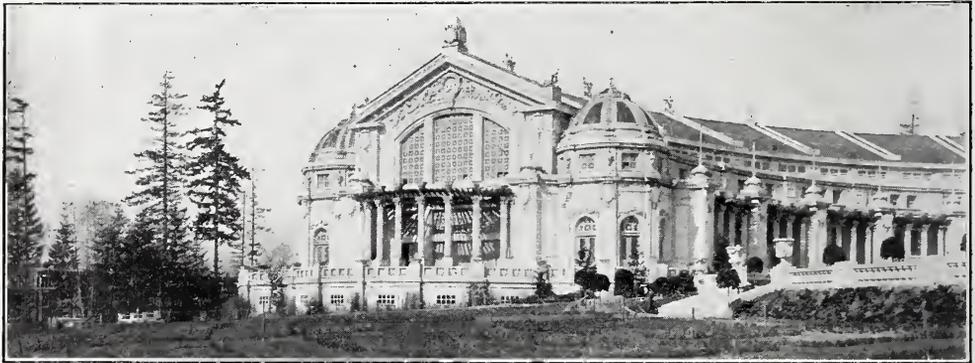


VIEW FROM TOP OF GOVERNMENT BUILDING.



THE FISHERIES BUILDING, FROM THE COURT OF HONOR, SHOWING THE PERGOLA OF THE AGRICULTURAL BUILDING.

Howard & Galloway, Supervising Architects.
Bebb & Mendel, Consulting Architects.



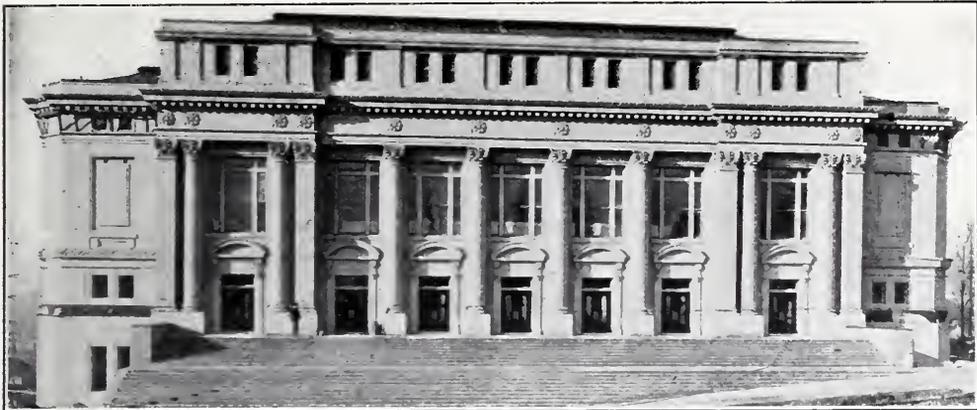
AGRICULTURAL BUILDING.

Howard & Galloway, Supervising Architects.
Graham & Myers, Consulting Architects.



THE MANUFACTURES BUILDING.

Howard & Galloway, Supervising Architects.
Somerville & Cote, Consulting Architects.



THE AUDITORIUM OF THE UNIVERSITY OF WASHINGTON, ONE OF THE PERMANENT STRUCTURES.

Howard & Galloway, Architects.



THE MINES BUILDING, THE PERGOLA OF THE MANUFACTURES BUILDING IN THE FOREGROUND.

Howard & Galloway, Supervising Architects.
Shack & Huntington, Consulting Architects.



THE ART GALLERY--A PERMANENT BUILDING, TO BE USED LATER BY THE DEPARTMENT OF CHEMISTRY, WASHINGTON UNIVERSITY.

Howard & Galloway, Architects.



MACHINERY HALL—TO BE USED LATER BY WASHINGTON STATE UNIVERSITY AS THE ENGINEERING BUILDING.

Howard & Galloway, Architects.

The influences of an exposition are, of course, many, but one of the most palpable influences of our American expositions has been their power to stimulate a popular interest in architecture and building. As another writer in this issue points out, the beneficent influence of the Chicago World's Fair on our architecture was of inestimable value, not only for the architects, but to the entire country. Many Americans owe their interest in buildings and architec-

ture to a visit to Chicago, in 1893, just as many cities and towns recall in their municipal and government structures the revival of classic splendor seen in the stucco palaces of the World's Fair. No exposition since Chicago's will exert so palpable an influence on a comparatively new and rapidly developing section of the country as the Seattle Exposition, and this influence will be helpful alike to local architects and the people of the Northwest.



CALIFORNIA BUILDING.

Sellen & Heming, California State Architects.



FIG. 1. THE HOUSE OF MR. FELIX PEANO—THE ENTRANCE FRONT.
Santa Monica, Cal.

The Sculptor as His Own Architect and Builder

It is no harm for architects who are readers of the *Architectural Record* to realize once in a while that beautiful houses may be built without their professional co-operation. This is hardly to be expected when the creator of a new design is a builder, though the writer must confess that he has seen buildings erected on the Pacific coast by carpenters of which he would be willing to say that they showed evidences of unconscious artistic design. But this reference to the work by carpenters and builders must be confined to those of the Pacific coast. The best evidence of an appreciative sense of fitness, and even of beauty, can only be found elsewhere in some of the country dwellings built by carpenters, showing careful selection from the designs published for their benefit by certain hustling architects who use advertising books to expand their practice. For it cannot be denied that some publishers of this sort do occasionally put very excellent designs before the public. They flourish in their business, and are able to invest large capital in advertising their wares in high-priced journals that are not patronized by professional architects. By the same token, they are able to command the services of expert designing draftsmen, and with

such help they make a strong impression upon that part of the public which is not yet educated up to the appreciation of the value of good architects' services. As stated above, builders possessed of some discriminating taste also use these designs for clients who seem to have no use for architects, and with fairly good results.

But it is not of the designing and eclectic builder that this preachment is to treat. The building here illustrated is the work of one who, if a designation of his avocation is necessary, must be called a sculptor. He not only designed it, but he built and furnished it, and wherever there was work to do, when he was not designing or modeling, he worked on it and on everything that went into it with his own hands, and did not even disdain to assist in digging the cellar.

Felix Peano was born in Italy; but he is now a man of the world. He came first to the United States before he was out of his teens, and divided his time between the two countries, making frequent journeys back and forth until about ten years ago, since when he has been an American citizen. He made his living in America, and got his education between times in his native country, and

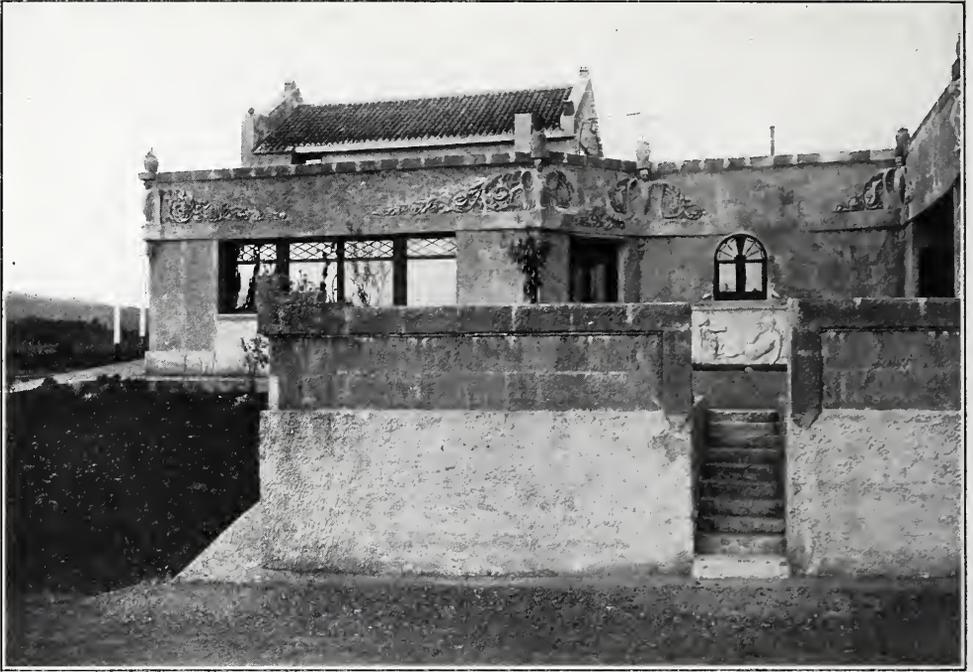


FIG. 2. THE RIGHT HAND SIDE SHOWN IN FIG. 1.



FIG. 3. THE LEFT HAND SIDE SHOWN IN FIG. 1.

to all appearances has not yet settled down to any location. For the time-being the writer found him living alone in the house which he had built and decorated with his own hands and those of a few of his countrymen who, under his guidance, became his "jacks of all trades." They had been diggers, masons, carpenters, painters, plasterers, bronze casters or gardeners as occasion required.

For the last five years or so our

emigrates from Iowa, leaves his own atrocities behind and settles down in a community which will have nothing of the kind that he has before perpetrated, as with the trained sculptor or architect who breathes it. The carpenter becomes unconsciously an architect, and the sculptor becomes more than an architect.

Felix Peano's wanderings first led him to Oakland; then to the mountains; then to Santa Barbara; then to Santa Monica; and in all he has left evidence of



FIG. 4. A GLIMPSE OF THE INTERIOR.

sculptor-builder has been on the Pacific coast. And it is only to one who has seen that coast—and especially that of Southern California at its best—that is vouchsafed the opportunity to observe the inspiration of a gentle climate, pure air and nature—generous in its influence of mountains, valleys and multitudinous flora—and to realize what this does to develop the love of beauty in all who are in the least receptive to its influence. Such an inspiration is equally potent with the every-day carpenter who

his art work. Near Santa Monica is a seaside resort called "Venice," a great scheme to show what a modern city of islands and canals might look like when designed in imitation of Venice of old. It was never completed, but in its unfinished state it is an amusement resort for the people of Los Angeles, with possibilities for residential sites. Mr. Peano designed the bridges over the canals and modeled all the terra cotta for their adornment, which is so merged into the concrete of which they are built as to

give them an effect of homogeneity, emphasized by their monolithic construction. Inspired by the prospects of the enterprise, he built a house there on his own account, which might be called a musical rhapsody interpreted by architecture. While it was designed for a dwelling, it was modeled after an opera house, and the several divisions were arranged and adapted to domestic use in an extraordinary manner, quite impossible to describe. But the failure of the whole scheme of "Venice" as a real estate enterprise left Peano's house isolated on a desolate plain, surrounded by artificial canals, and what might have been an architectural symphony with harmonious surroundings became a financial failure. As the chord was incomplete, he was obliged to sell it "for a song." It has never been inhabited.

But our hero, for such he must now be regarded, was not daunted in his desire to embody his artistic ideals in the form of a building. The sea beach of America's "Riviera" continues in a northwesterly direction from "Venice" through the older collection of bungalows, hotels and other accessories called Ocean Grove, then onward to the old city of Santa Monica, where the bluff begins to rise from the beach until it reaches the height of one hundred feet, and ends at Santa Monica Canyon (that's the way they spell it there), which separates the tablelands, called The Palisades, from the spur of the San Gabriel Mountains, which runs down to the sea and terminates the sea front of Southern California as its northwest extremity. Here on the Palisades, with the Pacific Ocean on the southwest, the Canyon and mountains on the northwest and the plain of Santa Monica and its hundreds of villas and bungalows on the northeast, Felix Peano built his new house.

The writer, while taking his morning constitutional, came upon it suddenly as he made a turn to the right at the end of the Ocean Parkway which skirts the edge of the bluff. He had seen many beautiful works of the architects of Los Angeles, but nothing like this. Attracted by the entrance, he ascended the ramp,

which serves in place of steps, and, standing before the door with the bronze Atlas on each side, it was suddenly opened by the sculptor, architect and builder, before unknown and unheard of. He was in his working clothes, and had seen the intruder looking through the small opening in the door where stands the little bronze guardian who serves as a knocker. It did not take long for a chance acquaintance to ripen into friendship. To meet a man who had put his artistic ideals and the labor of a whole year into a house for the pure love of doing it, not to speak of investing all his earthly belongings in it, is an experience not often realized.

It may interest architects as well as laymen to know how this house was built. As far as could be ascertained, it was an inspiration, received primarily from the site, which impressed its author with the idea that the magnificent vistas which it controlled should be focussed within a permanent abode where he and his successors could always enjoy them to the best advantage. It was a lonely spot before the house was built, yet it happened to be supplied with every possible improvement for comfort and convenience—gas, water, drainage, electricity and electric cars passing the door and going, by connections, everywhere, while there was yet only one other house in sight. The illustrations here given do not explain the site; they only show the house, and were taken before the surrounding garden treatment had been developed. Figure 1 shows the entrance front, with only one window over the entrance, that which lights the belvedere, which is the guest chamber. Here the beds can be pulled out through the side walls, like drawers in a cupboard, resting on runners on the flat roof; and awnings can be pulled down over them, so that guests can sleep in the open air, California style. The projection seen on the right is the second story of the garage, to be used as a studio or a sleeping room for chauffeur or gardener. The garage door is on the right-hand side, where the ground is depressed. Figure 2 is the side shown on the right of Fig.

1, showing the large window of the living room, which has the view of the sea; in the foreground the terraced garden, with steps, and to the right the side of the garage extension and its roof connecting with the main roof and forming a promenade around the whole roof. Figure 3 shows the left-hand side of the house as seen in Fig. 1 and the terrace on the level of the main floor and the ground where it is highest. Here are the fixed tables and benches. The windows look out from the two principal chambers. In the distance is the rose garden and pergola. Figure 4 is a view in the living room, which is to the right of the main entrance of the house. The view is taken looking toward the front, and to the right into the hall and stairway. This is too dark in the picture to show any details, and it is to be regretted that no picture of this hall and the little open-air court back of it is to be had. A view through the front door would give a glimpse of this court in high light, which is open to the roof and surmounted with a wire framework. On the back wall is a fountain and a high relief in terra cotta of Venus rising from the fountain. This open court lights and ventilates the whole central portion, including the dining room, which also has a glass door looking out to the sea. It is seen in Fig. 2 over the terra cotta bas relief, which is part of the wall of the terraced garden. In Fig. 3, also, at the left is a slight view of the distant mountains seen across the Canyon.

It is quite useless to describe beauties in detail of this house or its furnishings, which cannot be shown in the illustrations. Nor can a ground plan be given, for, as far as can be ascertained, none was ever made except a pen-and-ink sketch, drawn free-hand. Yet it is practical in the carrying out and full of original ideas in the working parts, such as the kitchen, bath rooms and cellars. There are no blunders, such as an amateur with little knowledge of the art of building would perpetrate.

The mild climate has made it possible to do more here than in eastern localities. The materials of the exterior are

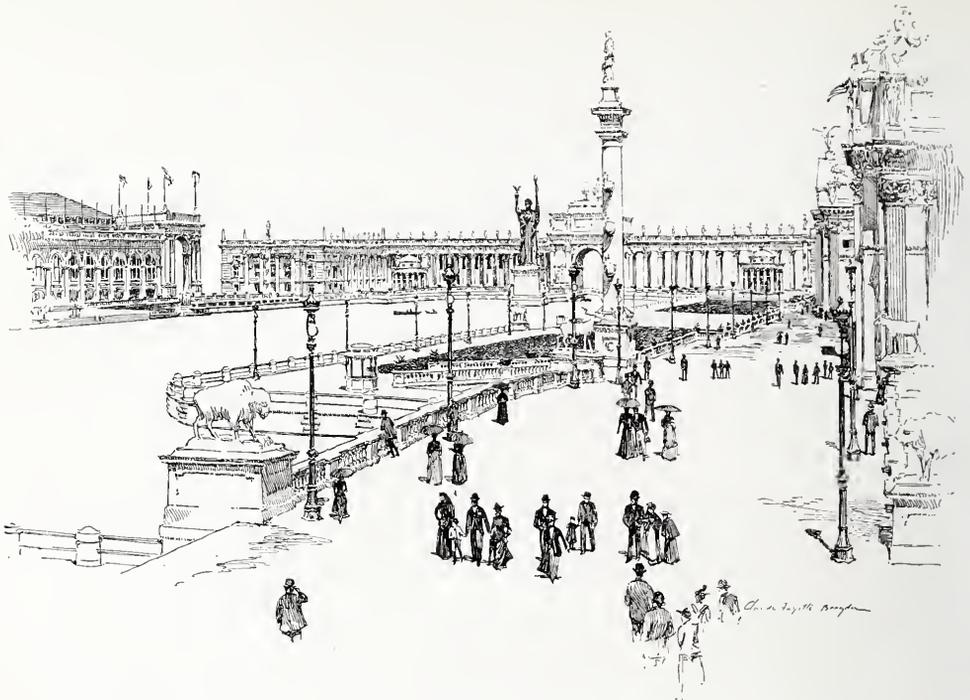
hollow burned clay building tiles, terra cotta and concrete. The whole is covered with a stucco of Portland cement, sand and pebbles, making a "pebble-dash," thrown on with a whitewash brush. The walls in places are of considerable thickness. The terra cotta sculpture is built in with the hollow tiles, and the designs are continued out over the wall tiles with cast cement. Then the stucco is applied and the designs worked in low relief by hand in the wet cement.* The terra cotta is washed over with thin cement, and thus the whole exterior is brought to an even color, so that the monolithic effect is produced. It looks as if the whole were modeled in clay and dried in one piece. In fact, the design of the house was modeled in wax before it was built, and this model has been preserved. It can be seen on the table in Fig. 4. It has been cast in bronze from the model by the *cire perdue* process, and is now used as a jewel casket. The inside of the terrace parapets are completely covered with sculpture, partly in inserted terra cotta, where relief was desired, and the rest modeled in wet cement. The tables and benches on the terraces are also combinations of terra cotta and concrete.

The furnishing is all from the same hand. The electric light fixtures are of bronze, cast by the *cire perdue* process and partly hand-wrought. Many of the interior partitions are hollow, and translucent shells are introduced as part of the scheme of decoration, behind which are electric lights. The decorative designs in the walls of the first story are first worked out in the wet plaster and afterwards colored with water color. Many polished stones have been inserted to give effect to the color scheme. The ceilings are plain. There are many curious clocks in the house, all made by the owner. The leather hangings are very interesting.

Does the reader ask what is the architectural style of this house? Let the answer be, *the style of Felix Peano.*

Peter B. Wight.

*The method of decorating wall surfaces here employed is similar to that used during the best period of Roman Art. [For illustration see *Architectural Record* for June and July, 1906.]



WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893—THE COURT OF HONOR.
(Sketch by Claude Bragdon.)

Architecture in the United States

II.

The Growth of Taste

If the year 1880 marked one period in our architectural evolution, an unobtrusive milestone, as it were, which we passed without noticing, or in our sleep, 1893 marked another, and the flaming posthouse of this stage of the journey was the World's Columbian Exposition, or, in colloquial phrase, the Chicago Fair. This caused the dullest of us to sit up and take notice, to make inquiry concerning the road we traveled, and to speculate about the terminus: that City Beautiful foreshadowed in the spectacle on summer nights when music swelled and softened, while rockets bloomed and faded in the deep blue garden of the sky—of the Court of Honor, vast, pearl-colored, crowded, lighted, with fluttering banners, rippling waves and plashing fountains: still a treasured memory to thousands, who, though

reared amid every kind of ugliness, crave beauty as their soul's natural and rightful food.

"The cloud-capped towers, the gorgeous palaces,
The solemn temples, like an unsubstantial Pageant faded, leave not a rack behind."

All was a simulacrum: the buildings, the statues and the bridges were not of enduring stone, but lath and plaster; the gondolas were imported for the occasion, the civic guards and chair-men were impecunious students, and the crowds were composed not of free citizens of the place, enjoying an accustomed leisure, but the slaves (that we all are) of the Aladdin's lamp of competitive commerce, snatching a respite, rarely obtained and dearly paid for, from laborious lives.

No matter: we had had at least the



WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893—DETAIL OF THE COURT OF HONOR.

vision, and though the actuality were denied us, we perceived that it need not always be denied.

The Science of Cities, that is, the conception of cities as coherent organisms, with many diverse and highly specialized functions, rather than as mere haphazard assemblages of houses, factories and stores, dates from the Chicago Exposition, for in its inception, arrangement and administration that exposition was itself an admirable illustration of the advantages of such a science.

Mr. Burnham, who augmented his great reputation by the manner in which he fulfilled the duties of the chief executive of the architectural and constructive departments of the exposition, has since devoted a large part of his time and talents to the problem of the rearrangement of certain of our larger cities on more scientific and architecturally impressive lines, and he will probably be remembered longest for his labors in this field. To Mr. Charles Mulford Robinson belongs the unique distinction of being the first American

to make the science of cities, in its larger and more general aspects, a life work. But because the study and practice of architecture and landscape gardening (of which studies the science of cities is at once a correlation and an extension) also qualify a man to cope with the larger problems involved in the improvement of cities, it was natural and inevitable that the demand for this new order of talent should be filled at first from the ranks of those professions. The names of Mr. Olmsted, Mr. McKim, Mr. Gilbert and of other men not less eminent occur in this connection.

A record of what has been actually accomplished since the year of the World's Fair, of the greater things assured by the purchase of land, the acquirement of funds, and by the enactment of the necessary legislation, and of the still more considerable improvements planned for and projected, should convince the most skeptical that the civic improvement movement is national in its scope and of pre-eminent importance.

The transformation of our splendid



The Union League Club.
New York.
Peabody & Stearns, Architects.

and squalid national capital into a city which shall rank architecturally with the other great capitals of the world, is now in progress, and the ultimate realization is assured of L'Enfant's ambitious dream of uniting the capitol building, the government offices, the Executive Mansion and the Washington Monument in one magnificent *ensemble*.

The dome of the Boston State House is the hub of a vast wheel of suburbs, the circumference of which spreads out each year farther into the country by reason of the trolley car and the automobile. In anticipation of the time when this centrifugal force will have so far overcome the centripetal that all eastern Massachusetts will be Boston, the Commonwealth has preserved for its children great tracts of beautiful country which will make this city of the future a place of health and of delight.*

Philadelphia can boast of her magnificent Fairmount Parkway, and sweeping improvements in the heart of the city are in contemplation. Cleveland has acquired all the land necessary for an

imposing civic center, and three of the buildings are under way. Harrisburg also has carried out on the water front and elsewhere an ambitious scheme of beautification. In Detroit, Springfield and Oakland matters have passed beyond the initial stage.

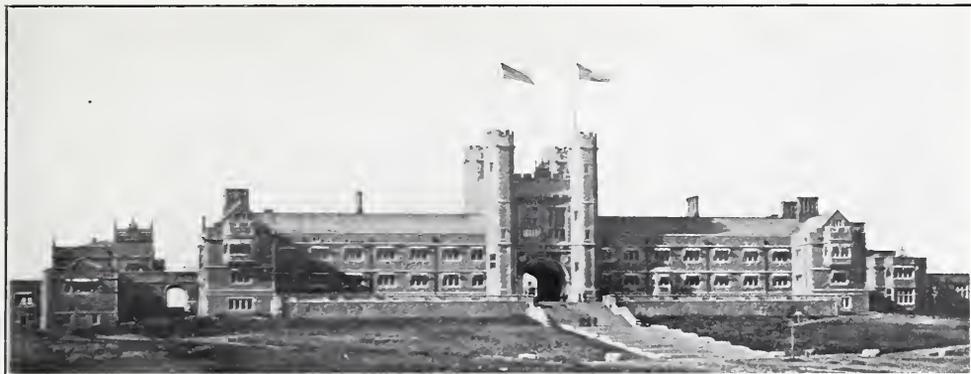
Chicago has enacted the legislation necessary to carry out a scheme involving the expenditure of millions. If New York has seemed to lag behind other cities, it is because the attendant cost and difficulty are so much greater there than elsewhere. The problem of civic improvement has been seriously and exhaustively considered by a special commission which has had maps and drawings prepared by the best obtainable talent, and it is probable that many of the recommendations embodied in the report of this commission will be put into execution within the next few years.

St. Louis has authorized a bond issue for eleven millions, to be devoted to civic improvement. St. Paul has reached the stage of a carefully worked out plan. New Haven has retained Olmsted and Gilbert to consider her needs in this direction, and Hartford has for a similar purpose a permanent commission. In Los Angeles, Toledo, Columbus and At-



The Metropolitan Club.
New York.
McKim, Mead & White, Architects.

*The Architectural Record, June, 1903.



UNIVERSITY HALL, WASHINGTON UNIVERSITY.

St. Louis, Mo.

Cope & Stewardson, Architects.

lantic City preliminary committees are at work.

Moreover, New York, Boston, Philadelphia, Baltimore, Los Angeles and Denver all have official municipal art commissions, with jurisdiction in the matter of the design and location of public buildings.

This by no means exhausts the list—or the subject—but I pause, not to exhaust the reader.

Civic improvement is but one manifestation of an interest and an activity proceeding on many parallel lines. To it we owe the newly acquired architectural beauty and dignity of many of our schools and colleges. Here the Federal

government, during the Victorian time so notoriously supine in æsthetic matters, when not actually obstructive or destructive, leads, not follows; its present policy is to employ the most competent architectural talent, selected in the most discriminating manner, and paid for on the scale which such talent elsewhere commands.

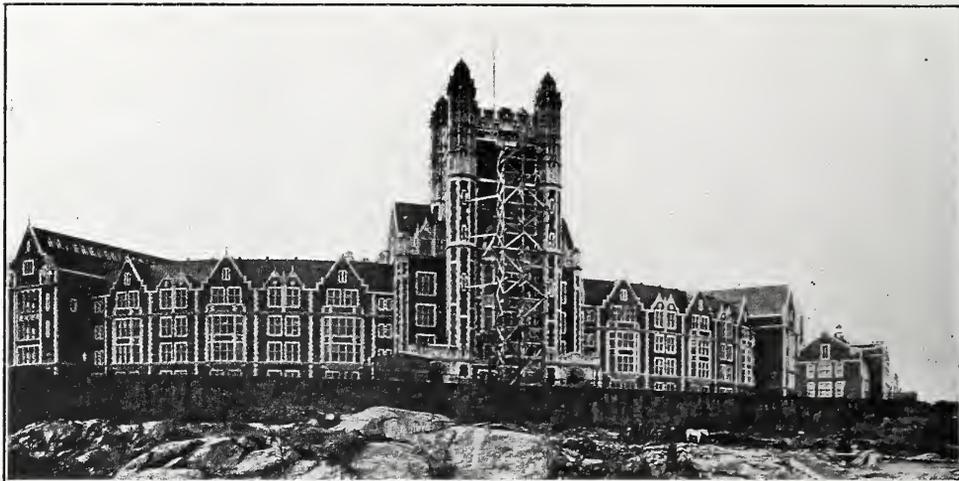
The new buildings of Columbia College, on Morningside Heights, in New York, encircling the splendid library, like the band of fine gold which forms the setting of a jewel, afford perhaps the most conspicuous example of the modern American idea of a seat of learning, though it might easily be



COLUMBIA UNIVERSITY—LIBRARY.

New York City.

McKim, Mead & White, Architects.



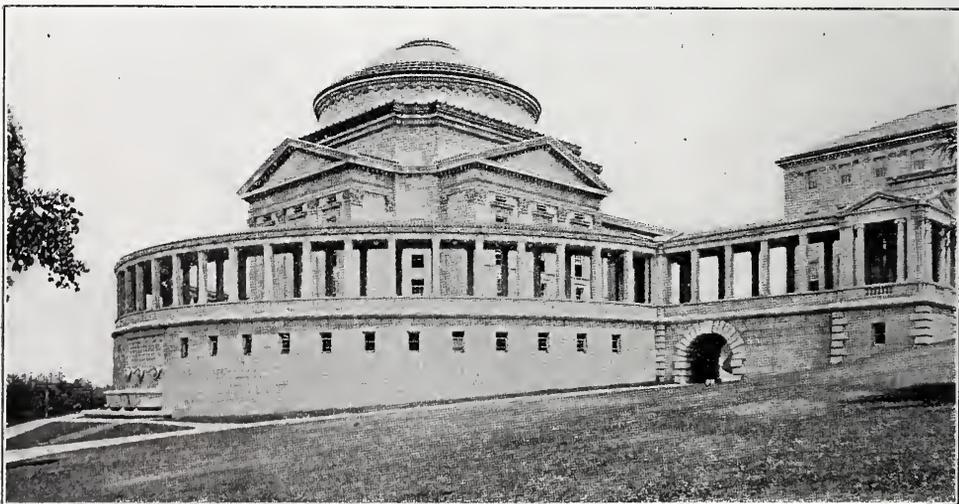
THE COLLEGE OF THE CITY OF NEW YORK.

Washington Heights, New York.

George B. Post, Architect.

contended, with every show of reason, that this ideal is more perfectly embodied in the recently completed College of the City of New York. Any discussion of the merits of their respective claims would precipitate us into the "Battle of the Styles," and as I do not choose just now to enter the heated and bloody arena where this battle is fought, but to look on judicially, thumbs turned neither up nor down, I leave Mr. Post's

tower, so bravely flying the Gothic flag, and Mr. McKim's dome, bearing aloft the insignia of Rome, each on its eminence, for all the world like a mediæval knight, armed *cap à pie*, and a grave Senator in wreath and toga, confronting one another across the interval of the ages, and call to the reader's attention the more modest, but no less engaging, excellencies of the new buildings of the University of New York.



NEW YORK UNIVERSITY—THE LIBRARY AND HALL OF FAME.

University Heights, New York.

McKim, Mead & White, Architects.



ONE OF THE MEMORIAL GATES OF HARVARD UNIVERSITY.

Architecturally, Harvard has gone back to her "first manner," that simple and sensible Georgian of the oldest buildings of all from which she was seduced first by the eloquence of Ruskin and later by the compelling Romanticism of Richardson. Yale, having sipped at the cup of all our architectural vices, now vacillates between English Collegiate Gothic and French *Esprit des Beaux Arts*. The fate of the University of Virginia has been more fortunate, for there the architectural genius of her founder settled forever, and settled aright, the lines upon which she should grow. More fortunate, too, was Princeton, where the lines were already determined, but in a different, even an opposite, direction. The predilection of the architects employed by the University of Pennsylvania for Gothic accomplished a similar end—the achievement that is of some measure of harmony and coherence—and this may be said to be the supreme note sounded by the new Washington University at St. Louis, where Messrs. Cope and Stewardson had, as it were, a clean blank sheet of paper upon which to develop their idea.

An increasing number of such clean blank sheets have been offered to architects within the past few years. A notable instance was the competition for a monumental group of buildings for the

University of California, to occupy one of the finest sites in the world: the slope of a hill, facing the sunset through the Golden Gate to the Pacific, and furrowed by a watercourse bordered with far-spreading, venerable trees. This competition was won by a talented son of France, who, loath to leave his beloved country for the unknown fastnesses of the great West, suffered the carrying out of his scheme to pass to alien hands. A more recent instance, of almost equal magnitude, was the competition for the Carnegie Trade School at Pittsburg, won by Messrs. Palmer and Hornbostel, and already carried out in part. The most recent instance of all is the competition for the New York Theological Seminary.

Our untroubled and debonair assumption, which the establishing of so many seats of learning so suddenly, in such completeness and magnificence seems to imply: that money can buy anything, even the consecrated tradition and the tone of time—or if it cannot that these may be dispensed with—has its amusing, even its exasperating side, and is a fair subject for the discreet satire of such a restless and ruthless analyst as Mr. Henry James. The point which particularly concerns us, however, in this connection, is that the founders and benefactors of these

institutions should have conceived of them in so large and liberal a spirit as to give them the character of so many libations poured out upon the altar of a national art.

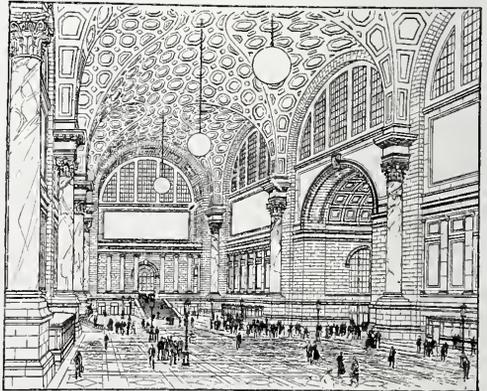
As previously intimated, a great change for the better has taken place in the character of our government architecture within the past ten or fifteen years. Writing in 1884, Mrs. Van Rensselaer said: "It is safe to say that scarce a single building put up under Treasury direction since the days of Mr. Potter's service could by any stretch of courtesy be included in a list of our true successes." Even this is an understatement. The government buildings of that day were so great a scandal as to be considered fit subjects for the satire of the comic magazine. To-day they (the new ones) are among the handsomest and best buildings in the country. The designing of many of the most important has been given into the hands of our best architects, either by direct appointment or through well-arranged competitions, while those designed in the office of the government architect are of such a character as to raise the architectural standard, both in the matter of design and of construction, in the towns and cities in which they have been built. Moreover, though sufficiently various, through all their variation a certain governmental type is adhered to, so that the post office in any city might be distinguished by a discriminating eye, without reference to the sign over the door.

The New York Custom House, by Mr. Gilbert, the office buildings for Senators and Representatives at Washington, by Messrs. Carrère & Hastings, the War College and the remodeled White House, by Messrs. McKim, Mead & White, variously exemplify the fact that in the matter of "official" architecture the best is now none too good, just as the Buffalo Post Office reminds us that at the time of its erection, only a little earlier, the worst was none too bad. This remarkable reversal is brought powerfully home to the consciousness by a recollection (if that be possible) of the Government Building at the Chicago Exposition, conceded to be the worst

building on the grounds, though one of the most pretentious, and a comparison of it with the corresponding building at the St. Louis Exposition, which, though by no means one of the most pretentious, was avowedly one of the best; and this comparison gains point when it is remembered that the general architectural standard of the St. Louis Exposition was far from surpassing that of the Chicago Fair.

The States and cities have manifested the same disposition towards architectural betterment in those buildings devoted to State and city uses, as the Federal government has shown. Indeed, they have striven to outdo the latter. Witness Messrs. McKim, Mead & White's Rhode Island State House, Mr. Gilbert's Minnesota State Capitol, at St. Paul, and his Essex County Court House, at Newark, N. J. To cite the history of the Harrisburg capitol as an argument on the other side is unfair; for that was a case of a State betrayed—the will of the people thwarted by political graft.

The libraries which have been built during the past ten years, from New York's magnificent palace to the brick and terra cotta "Carniggers" of the humblest villages, testify no less to an æsthetic yearning than to an educational one: and our growing lust for sheer magnificence in buildings of a public and semi-public nature is being catered



The Concourse of the New Pennsylvania Station in New York.

McKim, Mead & White, Architects.

to alike by those obsequious servants of the public—the hotelkeepers—and those arrogant ones—the railway corporations. This magnificence in the case of the hotels is a known and familiar quantity. But the grandeur of the new terminals of the Pennsylvania Railroad and of the New York Central will so far eclipse anything of the kind with which we are familiar on this side of the water that the imagination is forced to conjure up visions of the Baths of Caracalla in Rome's palmiest days; and memories (if one is so fortunate as to have them) of the *Gare d'Orleans* by the Seine. As a "hand-up" to the mounting imagination, it might be mentioned that a twelve-story office building could stand beneath the vaulted and coffered ceiling of the Concourse of the Pennsylvania Terminal without, as it were, bending its head.

Certain of the new club houses of New York furnish another interesting example of the triumphant democracy's yearning for a magnificence and state more suggestive of the effete and aristocratic courts of Europe than of a Jeffersonian simplicity. Curiously enough, the successive stages of this magnificence, concretely embodied in three notable clubs, correspond very exactly to the three periods into which I have chosen, for greater clarity and convenience, to di-

vide our recent architectural history. In the architecture and decoration of the Union League Club, more than in that of any other building of the same period, all that was most characteristic of the taste of 1880 found expression. At the time in which it was built it was absolutely the "last word" in buildings of its class. In 1893, again, when the Metropolitan Club reared its proud cornice above the asphalt of the Plaza and the trees of the park, it was supposed that the extreme limit of gorgeousness had been reached; but only a few years later the University, with its Pinturicchio frescoes, its Connemara columns, its Cellini andirons and purple and gold baldachins obliterated this and all previous high-water marks in the rising tide of luxury.

The "restless analyst" before referred to has raised, in this connection, the disquieting question whether all these adornments and enhancements are of the kind which consort best with the tone of lounging, gossiping, smoking, newspaper reading, bridge playing, cocktail imbibing men; but as I am here concerned only with recording the birth of the æsthetic sense among us and its loud cries to be fed, and not with the wild and wanton straying of its inexperienced feet from the true path; again, as before, I let the question drop.

Claude Bragdon.

Italian Gothic in New York

It is one of the innumerable oddities in the vicissitudes of fashion that there should be in New York so few examples of the mediæval art of Italy. Italian Romanesque and Italian Gothic were the loves of Ruskin. The "Seven Lamps" and the "Stones of Venice," which, half a century ago, allured so many young and impressionable architects, held up Italian buildings for modern edification largely, in the one case, exclusively in the other. Italian, Roman, neither Romanesque nor Gothic was precisely indigenous to Italy. Starting from the "Early Christian" modification of the Roman basilica, the Italian Romanesque was also in great part derivative either, as in Venice, from Byzantium, or, in the north, from the "great twelfth-century Lombardic architecture" of Ruskin's eloquent admiration, of which the origin was northern, at least ethnically. It was the "stilo tedesco." "The term Gothic, as applied to all the styles invented and used by the western barbarians, who overthrew the Roman Empire and settled within its limits," remarks Ferguson, "is a true and expressive term both ethnographically and architecturally." The earlier development of "Gothic," the Romanesque, attained an independent development in Italy. The later, the phase specifically Gothic, in the common sense of "Pointed," and including the forms developed in the course of the French evolution of vaulting, had in the Italian peninsula nothing of indigenous, still less of autochthonous. It was an importation, accompanied with a decorative modification of forms which could not possibly have been developed on Italian soil, since they were incidents of a process that did not take place there. But how decorative, how charming, how picturesque they so often were! It seems as pedantic to object to them on the score of their illogicality as to object on the same ground to that "picturesque degeneration" of the logi-

cal French Gothic which resulted in the parish churches of England.

To make this comparison is perhaps to explain why Italian Gothic, in spite of Ruskin, found so little favor with the Anglican Gothic revivalists as a "churchly" style, either in England or in this country. An occasional enthusiast like George Edmund Street, whose "Brick and Marble in Italy" is still very well worth looking over, might endeavor, with some success, to introduce some features of Italian Gothic into English parish churches at the risk of his work being found "not English." In this country, the chief patron of ecclesiastical Gothic was, as it still is, the Protestant Episcopal Church. And its clergy retained all the "Anglican traditions." While Mr. Wight was making a striking success with his Venetian design for the New York Academy of Design (Fig. 1), the memory of which abides as that of the most successful of American essays in that mode, the Gothic churches were still of an Anglican insularity. Curious to note, the only contemporary artist who endeavored to Italianize his Gothic in church architecture was that strange genius, Wrey Mould, and he did not get his commissions from the Episcopal Church. That animated and sparkling church of his which shows many traces of Italian influence, on the north side of Bryant Park, is Presbyterian. The "Anglo-Italian" church, as it was described at the time of its erection, and before it became popularly known as the "Church of the Holy Zebra," the church built for Dr. Bellows in Fourth Avenue, and which it has been said that an eminent Unitarian layman, Moses H. Grinnell, imported the architect to build, has never yet done justice to itself. The campanile which was an internal part of the design has never been erected (Fig. 2). The front, with its deep recessed Italian Romanesque arch, remains one of the good things in our



Fig. 1. The Academy of Design, 1862.
4th Avenue and 23d Street, New York.
P. B. Wight, Architect.
(Demolished some years ago.)

church architecture. That was, of course, Unitarian. And so was a picturesque little church still standing in Clinton Street, Brooklyn, with a particularly picturesque belfry, reproducing in little that bell-tower of the Palazzo Scaglieri in Verona, familiar to all students of Fergusson (Figs. 3, 4). But the author of these aberrations could come no nearer being employed to build an Episcopal church than was involved in a commission to build for the younger Tyng the pretty little wooden cottage at the corner of Madison Avenue and Forty-second Street, which was subsequently superseded by the equally heterodox "Church of the Homely Oilcloth," by the late Leopold Eidlitz. In either case, the very employment was a kind of guarantee of non-conformity. Wrey Mould found his real vocations in the little occasional structures in Central Park, the bridges, sheepcotes, restaurants, what-not, which still administer to the pleasure of visitors to that resort.

Wrey Mould's churches were by no means "examples" of Italian Gothic, nor, indeed, of any recognized style. The (Roman Catholic) Church of All Saints, at Madison Avenue and 129th Street, is perhaps the most orthodox example of ecclesiastical Italian Gothic in New York (Fig. 5). And that edifice was the latest work of James Renwick, and, it is interesting to learn, in its idea his individual work, though it bore the name of the firm with which, in his old age, he was connected. I should incline to

call it his best work, at least in church building. When you put aside the notion that a man is "a great painter because he paints with a big brush," or what is the same thing in architecture, that he is important in proportion to the magnitude and costliness of the buildings he has had the fortune to design, I think you will agree. One can readily understand an architect's saying that he would rather have been the designer of the Church of All Saints than of St. Patrick's Cathedral. Each is, of course, an "example" of its respective style. But there seems to be distinctly more freedom and individuality in the application of the "Ultramontane" Gothic of All Saints than of the Cismontane Gothic of the cathedral. It is an explanation of the vigor and vivacity of the Italian church that, though not actually built until after 1885, the design was made some ten years earlier and when the designer had hardly passed his prime. This original design consisted only of rough sketches, but nevertheless it embodied the idea of the building, the detail being wrought out by his nephew and partner. At no time was James Renwick much of a purist. Which is praise of an architect, if you mean that he tried to rationalize his precedents without breaking in upon the unity which comes from the association of forms and features that

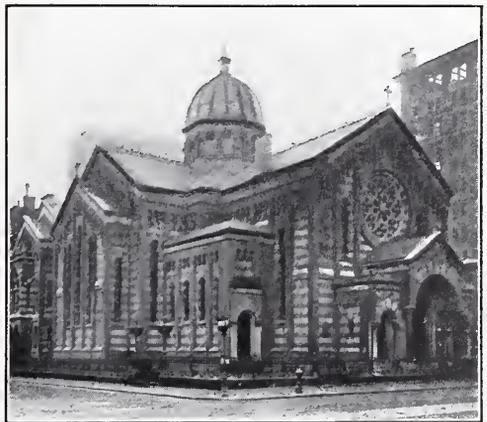


Fig. 2. All Souls' Church, 1856.
4th Avenue and 20th Street, New York.
J. Wrey Mould, Architect.
(A campanile was designed to occupy the nearest angle.)

have been brought into harmony with the efforts of successive generations of his predecessors; but not praise if you mean that he introduced irrationalities and incongruities, even merely technical incongruities, for the mere sake of variety and "difference." Examples in both kinds might readily enough be cited from Mr. James Renwick's work. But here one has little but praise for the variations. He retains, you will observe, at the ends of the aisles the sham gables which form one of the most conspicuous and indefensible of the features of Italian ecclesiastical Gothic, and make us think that the Italian mediæval architects, like so many modern architects designed merely in elevation, so promptly is the sham exposed and does the effect disappear as soon as you take any other than the direct front view. There is here no attempt at all to dissemble this defect of the historical original. On the other hand, the polygonal termination of the transept, where another sham gable was to be expected, is a novelty and variation upon the type which justifies itself by its rationality and effectiveness. And so is the substitution, in the comparatively low clerestory, of rose windows for the elongated pointed openings of the northern Gothic, and, indeed, of the Italian churches from which this appears to be most immediately derived, such as Siena and Orvieto. For, although many Italian architects, notably those of the Duomo of Florence, substituted circular openings for tall pointed windows in the comparatively



Fig. 3. Second Unitarian Church, 1858.
Clinton and Congress Sts., Brooklyn, N. Y.
J. Wrey Mould, Architect.



Fig. 4. Belfry of Second Unitarian Church.

low clerestories, which their misappreciation of the true French Gothic led them to introduce; yet there is, I think, no Italian example of such a series of fully developed and fully traceried "recesses" as All Saints shows. In fact, may not the real difference be defined as being that the object of the northern architects was to build a "skeletonized" framing for their stained glass, the object of the Italian architects, even in mediæval times, to provide ample wall spaces for mural decorations? On the outside, at any rate, nobody can help seeing that the Italians aimed to substitute the effect of color for the indefatigable and minute modeling which constitutes the glory of the monochromatic French cathedrals. And in this All Saints faithfully follows the Italian precedents. The buttresses are inlaid with patterns in color, very effectively inlaid, too, although the "color scheme" is little more than patterns of baked clay in dull buff on a ground of baked clay in rough red brick. It is very effective, all the same, this detail, which was worked out by Mr. W. W. Renwick from the general design of his uncle, the author of the sketches, while the schools on the north of the Madison Avenue flank are entirely from the designs of the younger architect. The

rectory at the other extreme (Fig. 6), to the east, that is, of the front, though evidently enough of Italian origin, is of a very different inspiration, having no reminiscences of Siena and Orvieto, but being aboundingly reminiscent of Venetian domestic Gothic, and we reserve it for the moment, only pointing out how very well the rectory "comes in" with the church to compose one of the most attractive bits of our street architecture. The effectiveness of the composition is marred only by what, ecclesiologically, one would have to call the "flèche" at the intersection of nave and transepts. This, in position and dimensions and proportions, is an appropriate enough crowning feature for an edifice of which

ject in itself, and disfiguring the building it is supposed to crown.

A more recent and less pretentious church in the same style is at least equally successful. This is the church of St. Aloysius, in 132d Street, just out of Seventh Avenue (Fig. 7). The problem is simple enough, being, in fact, merely a street front of seventy-five feet, in which, however, the literal "clear story" becomes an indispensable feature for the lighting of the interior on an "inside lot." It is a common enough



Fig. 5. All Saints' Church, 1887.

Madison Avenue and 129th Street, New York
Renwick, Aspinwall & Russell, Architects.

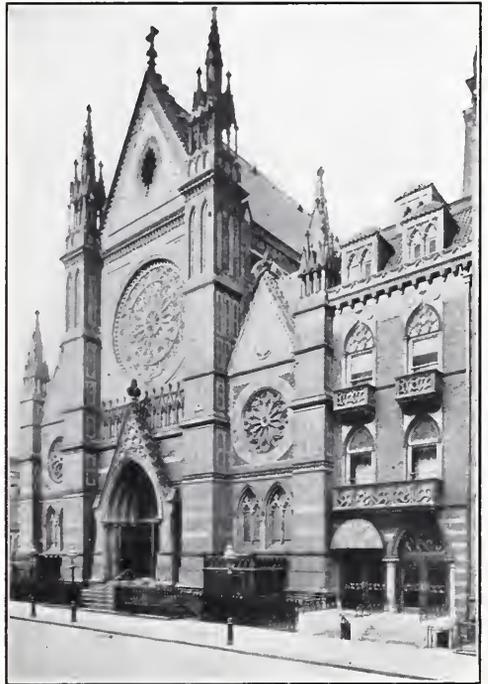


Fig. 6. All Saints' Church and Rectory.
129th Street and Madison Avenue, New York.

the style does not admit the flanking towers of the French cathedral, or the corner tower of the English parish church. The Italian substitute for these is the detached campanile, for which, in this case, evidently, there was not room. A "flèche" is perfectly congruous and defensible, but not this flèche. It should be, of course, a very rich and very open feature, rivaling in richness and openness the pinnacles of the front, on a larger scale. But this lank steeple, though it serves the purpose of conspicuousness, being visible from afar over the roofs of the Harlem tenements, serves no other, not being a slightly ob-

ject in itself, and disfiguring the building it is supposed to crown. A more recent and less pretentious church in the same style is at least equally successful. This is the church of St. Aloysius, in 132d Street, just out of Seventh Avenue (Fig. 7). The problem is simple enough, being, in fact, merely a street front of seventy-five feet, in which, however, the literal "clear story" becomes an indispensable feature for the lighting of the interior on an "inside lot." It is a common enough

problem in New York, as in any other crowded city. But how many solutions of it do we find better than this, or as good? A rich front, of which the enrichment is produced by modifications of form, but still more by applications of color, a front quite "blind," except for the great wheel window, a sufficient and effective depth for the splayed jambs of the main central portal, and an undeniable effect of richness and refinement. Observe that the central gable

is evidently an excrescence, the actual slope of the roof appearing in the coping of the aisle walls. But the excrescent character of it is so evident, nay, so insisted upon, that although, or even because it is manifestly a mask, it would seem not merely harsh, but rather absurd to describe it as a sham. Really, what better can you do with a church front which is only a front? It seems that the architect devised a still higher degree of enrichment by color for the central feature. But one who has not had the advantage of seeing what was designed may very well accept with



Fig. 8. Nave of St. Aloysius'.



Fig. 7. Church of St. Aloysius, 1902.
West 132d Street, New York.

W. W. Renwick, Architect.

thankfulness the work as executed. It is by no means an archaeological study. For those interlaced arcades over the side doors and above the central portal one recalls no Italian precedent, unless, possibly, the Normans left their prototypes in Palermo. But how effective they are as intricate enrichment! And the coloring is very effective also—a ground of excellent rough red brick, banded with gray terra cotta, set off between courses of green glazed brick, the terra cotta everywhere so elaborately moulded as to show that the architect knew his material, and a sparing introduction of gold on fields of blue enamel. The interior has its interest also, though here the style seems to demand the

mural painting which has not yet come to decorate the large spaces of wall, the actual decoration in color being almost confined to the solid gilding of the deeply moulded recessions of the chancel arch, and in form to the Byzantinish capitals of the wall arches (Figs. 8, 9). To the zealous Protestant, the church might seem to bear too strong a suggestion of the Scarlet Woman to be available for the purposes of his worship. But, of course, that is no drawback from the Roman Catholic point of view. And upon the whole, one is inclined to congratulate the Roman Catholics, and equally himself, when he comes upon a church which the priest can have built to his own liking with-



Fig. 9. Interior of St. Aloysius', Showing Chapel.

out taking counsel of the laity, always provided, of course, that the priest happens to be a cultivated and appreciative person, which may be as "large an order" as that the Protestant building committee should possess that desirable qualification. At any rate, one is at liberty to wish that more Protestant places of worship were as attractive to the wayfarer, or to him who casually enters them, as All Saints and St. Aloysius', and to wonder why the technical style of them should not be taken oftener for city churches, to which purpose, of course, it lends itself much more readily than to that of rural or suburban surroundings.

And in the same way one is at liberty to wonder why Italian Gothic should not be more frequently invoked for city houses. The style lends itself with

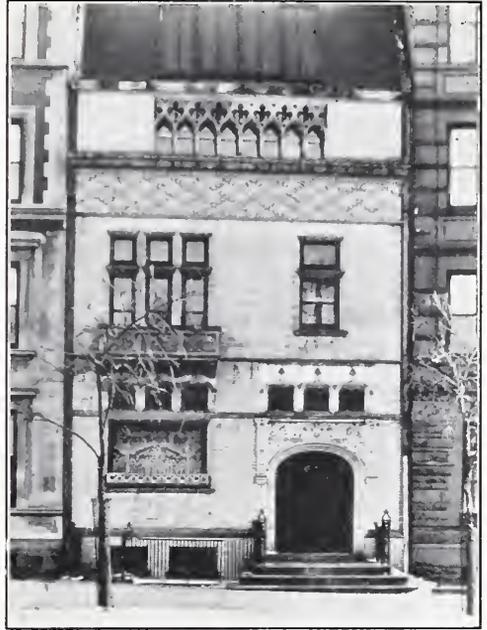


Fig. 11. House and Studio for Olin D. Warner,
Sculptor.
Central Park West, near 104th St., N. Y.
Barney & Chapman, Architects.

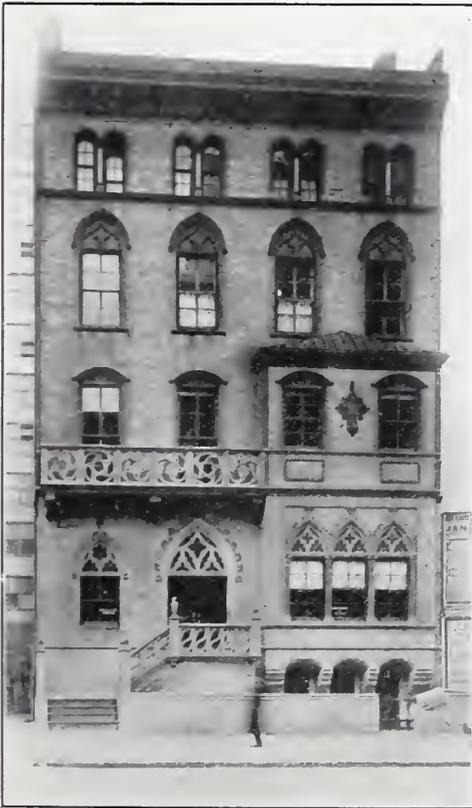


Fig. 10. The "See House," 1887.
Lafayette St., New York.
Renwick, Aspinwall & Russell, Architects.

facility to the production of mere "street fronts". It offers abundant precedents for the production of telling ornamentation in that most plastic of all durable materials—terra cotta—which is more and more coming into use, and in which idiomatic decoration is as welcome as the mere imitation in it of forms derived from and appropriate to cut stone is unwelcome. But, when one speaks in this way of domestic Italian Gothic, it is, of course, Venetian domestic building that he has in mind, "Venetian," connoting also what Professor Freeman calls "The Subject and Neighbor Lands of Venice," connoting especially the domestic building of Verona, which, even in its degeneration of the Renaissance, Ruskin praises so eloquently that one is reduced to quoting him instead of endeavoring to compete with him. "Rising in fair fulfilment of domestic service, serenity of effortless grace, and modesty of home seclusion," says Ruskin, absolutely of the classicized domestic architecture of Verona. But then this present inquiry is not as to those "proud

hotels," as Emerson has it, those pompous and mundane palaces which are the characteristic products of the Renaissance in domestic architecture, but rather of those more truly domestic erections which characterize Italian Gothic. How very well the Venetian Gothic lends itself to our uses! And how very little use, comparatively speaking, we have made of it. One would not, it is true, recommend it for the residence of

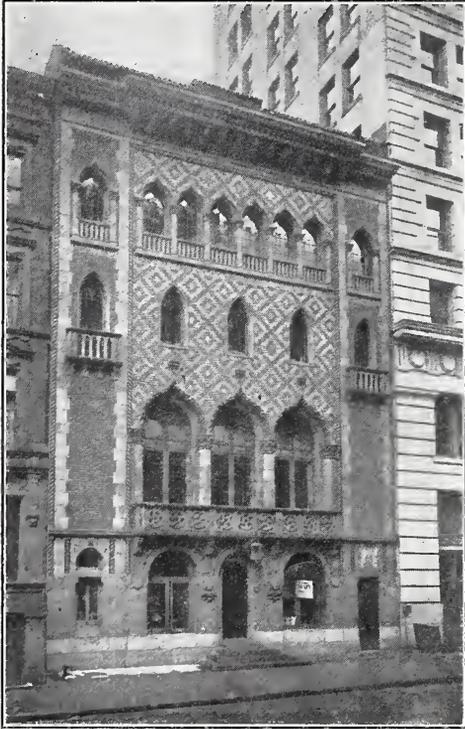


Fig. 12. Tailor's Establishment.
East 44th Street, New York.
Hill & Stout, Architects.

"palazzo" of Venice was a street front, or rather a canal front—shall we say of fifty feet and three stories? Within even smaller dimensions than those the Venetian builders contrived to realize beautiful little dreams. Consider the motive, for example, of the little Palazzo Contarini, as worked out anew, but on virtually the same scale, by the late Mr. Russell, under the direction of his senior partner, the late James Renwick, twenty odd years ago, for the rectory of All Saints. One may say that the disciple adhered too closely to the example of his master, the Italian master who designed the prototype. For that "indifference to abutment" wherewith the late Leopold Eidlitz once playfully taxed his associate in the Albany Capitol, the late H. H. Richardson, is here painfully in evidence. One does not understand how those two arches of the basement avoid being squeezed out unless they borrow their abutments not only from the buttresses of the church on one side, which, indeed, look competent, but also from the edge of the brownstone house front on the other, which seems a frail and precarious reliance. The lobby of a much-frequented "pastoral residence" doubtless needs all the room it can get, much more than the basement of an ordinary residence. But, it is entirely manifest, the picturesque effect of the basement might not only have been retained, but enhanced, and the usefulness of it for ordinary domestic purposes have been enhanced also, if the arches had been contracted to that degree that they allowed the flanking of themselves by a visibly sufficient and satisfactory abutment. It is quite true that the actual arrangement is an illustration, and a criticism, of the parent style. It is the apparent structural weakness of Italian Gothic in general, and of Venetian domestic Gothic in particular, that, as it would have been shocking to a contemporaneous northern Gothic designer, forbids the modern student to commend it unreservedly as a model. But why not, as the German proverb has it, why not "throw out the dirty water without the baby," and keep what is valuable, while correcting what is

a "trust magnate." Let Ephraim be joined to his big, big bow-wow idols of "colossal orders." Venetian Gothic is not, morally and psychologically, "putting up a front," though literally it so often is. And, in fact, the bulk of the recent domestic architecture of Manhattan is, strictly, the putting up of fronts. How very strange that the lessons and hints that Venice has bequeathed to us should have been so little heeded! The normal

amiss? For surely nobody can deny that the picturesqueness of this front, in modest dimensions and in humble material, is better worth while than the pretentiousness of most of the house fronts of similar dimensions which he encounters in his walks abroad through the newer Manhattan.

This rectory is of 1887, not having been designed for some dozen years after the church, nor until the church was well under way. Of that same year was the front of the "See House," in Lafayette Place, a kind of business "Bishop's Palace" for the (Protestant Episcopal) diocese of New York, and by the same architects (Fig. 10). One does not, on the whole, find it so successful, partly because it is not so much of a "whole." It were not very unjust to say that the designer, having acquired a good motive for the basement and first floor, and worked it out very prettily, afterwards and upwards abandoned himself to his own devices, "and found no end, in wandering mazes lost." One cannot commend the front as a whole, for that same reason, that it isn't. Given the basement, a Venetian arcade at the top was imperatively, as the doctors say, "indicated," an arcade as rich as possible in terra cotta, and, moreover, an arcade which would not have interfered in the least with the practical fenestration as the actual structure gives it. Between these extremes, the two intermediate stories might have been as plain as you like, providing they were congruous with what was above and below. But, in fact, the upper story, instead of being highly enriched, is bald, and the two intermediate stories are incongruous not only with what is above and below, but with each other. Those curved pediments of the second story are quite irreconcilable with those filled pointed arches of the third. What remains admirable is simply that lower feature, comprising the basement, the "stoop," the entrance and the balcony. One would like to see the front razed down to that and the designer of it encouraged to do another superstructure in accordance with his beginnings. But it will not be disputed that the lower

stage, in itself, offers an admirable and suggestive feature for our own domestic architecture. It has that "little grain of the romance," which, according to Dean Swift, "is no ill ingredient to preserve and exalt the dignity of human nature," and, by consequence, of domestic architecture. One would like to see a whole block front of little, and even not so little, Venetian palaces of that inspiration.

It was some three years after the erection of this "See House" that the lamented sculptor, Olin L. Warner, determining to erect a modest house for himself on an eligible site fronting the Central Park, had the happy thought of making it expressive and individual. Without doubt his architects carried out that thought for him (Fig. 11). The front is most obviously the residence of an individual, moreover, of an artist, with the unmistakable studio of the upper stage. Not necessarily of a sculptor, unless the substitution of an east for the regular north light may be supposed to indicate that it is not that of a painter. It might have been designated as unquestionably a sculptor's studio, if visible provision had been made for lowering the huge models which are potentially part of a sculptor's output directly from the studio to the street, instead of painfully and precariously lugging them down stairs and around corners. A visible crane, protruding from the studio windows, would have had this effect. But, in that case, the front would almost necessarily have been gabled and would have suggested the architecture of "The Venice of the North," Amsterdam, namely, rather than that of the mistress of the Adriatic. For, in truth, it is only the horizontal arcade of the third story which carries a reminiscence of Venetian or even Italian. All but that, though quite unmistakably Gothic, is rather more French than Italian, and that would clearly have had to be sacrificed if a more distinctly expressive treatment had been adopted. The front would, all the same, be interesting and distinguished even on the strength of the lower stories. But one cannot regret the superaddition of this very

graceful and engaging crowning feature, though he also cannot help regretting the failure to accentuate and frame it by some more elaborated and emphatic cornice or parapet.

The latest addition to our short list of Venetian fronts is also by much the most conspicuous (Fig. 12). One cannot build opposite Delmonico's without having his work inspected and criticised. The designer of this shop front, house front, or house-and-shop front, has no special occasion to deprecate the criticism to which his work is exposed. It is perfectly true that the ogee arches of his principal story and of his crowning arcade are perfectly unstructural, mere holes, in fact, cut in the wall field. But so they very commonly are in Venice itself, where the ogee "arches" are often merely sawed out of successive courses of stone, with no pretence of being built. Whoever insists on structural logic had best not go to Venice for his inspiration. But Mr. Street, while pointing out this weakness of the Venetians on the structural side of architecture, does not fail also to point out that the fronts of the Venetian palaces always show a

clear architectural composition, laterally as well as vertically, and that, in this composition, even on a small scale, the center is sharply discriminated from the sides which are made emphatically to frame it. This primary requirement of a Venetian design, the front under notice fulfils better than any of its predecessors. A very grateful sense of solidity the solid and almost unbroken sides give the open and ornate front. Moreover, the detail is well studied and adapted from good examples. It is the coloring that chiefly interferes with one's appreciation, the red being so very red, and the yellow so hot a gamboge as to detract from the effect the front would have were it less vehemently pigmented. But, all the same, it is something to look at, and we ought to feel grateful to those who have given it to us to behold. And the effect of this little survey ought to be, one imagines, to direct the designers of church fronts, and still more of house fronts of limited dimensions, to the possibilities of a style which has been so little brought into use, of a mine which our architects have scarcely begun to work.

Montgomery Schuyler.



The Architect in History

III.

The Architect During the Dark Ages—Part I.

The two preceding articles in this series, on the architects of Greece and Rome, have had a logical unity of race or of system, and this unity made a systematic survey comparatively easy with the help of numerous contemporary sources. But if the theme of the previous papers had remained obscure except to the initiated few, there is an even greater vagueness of current knowledge and an irritating scarcity of sources for the long period which connects the ancient and modern worlds and for which I shall use the current and convenient term "The Dark Ages."

It is true that both the beginning and end of this period are tipped with light: at its beginning by the fading radiance of the last Christian emperors of the West and of Theodoric the Goth, valiantly prolonging the devitalized culture of Rome; and at its end by the varicolored dawn of the strong new culture of European nations seeking out new forms of expression during the two hundred years preceding the Gothic efflorescence.

There could be no unity during this long period of some eight centuries (c. 350-1150), for it was characterized by continual flux and transformation; by the death of an old civilization and the attempt to pour new wine into old vessels; by a warring of races, creeds and ideals. On one side are abysses of public ignorance continually threatening to overwhelm the weakened reserve of spiritual life and inherited knowledge stored up in monastic treasure-houses; on the other lay the danger to progress and activity in the hieratic tendencies of a secluded monasticism feeding on the past and refusing to become the regenerating power that the nations needed as they reached out ignorantly, but strenuously, toward the light. All this is reflected in contemporary architects and their works.

Our interest in the architects of this age is therefore partly that of mere

curiosity seekers. We want to learn, if possible, how the architectural torch was kept alive, though burning low; how architecture was taught and practiced by the monasteries of the age of Charlemagne and later; who were the men who organized the schools of lay architecture of the eleventh century in Italy; whether the architects who built the Rhenish, French and English Romanesque churches were monks or laymen; and who were the men who taught the great masters of the early Gothic age to build their cathedrals.

Evidently, then, these questions must be answered by a chronological treatment instead of by the systematic method of the other papers. The scarcity and inaccessibility of documents that could help us to the answers has deterred from attempting it. It is not so much because the documents have been destroyed as because so few existed—a consequence of the decay of literature, of culture and of social organization. There were, for instance, few contracts between architects and patrons, because, as a rule, work was not done by contract and architects and masons were usually not free agents, but serfs, freedmen, tenants or members of some religious association or civil administration which directed their work for its own benefit.

The rather crude and empirical character of the work, the fact that the head builder himself worked with the men, made architectural drawings unnecessary; nor would they probably have been possible, considering the primitive character of the technical training of these men. That preliminary sketches were sometimes made is shown by the plan of the monastery of St. Gall (820-830), but this was the work of the literary, monastic, pseudo-architect, not of the professional man. Beside this, not a single architectural drawing of any sort of this age is known.

Then, another source of information, beside *contracts* and *drawings*, has been for other periods the *accounts* kept by the administrators of the buildings. But no such documents exist until the close of this age. The minute accounts so common in Gothic times seem to have been unknown to the monasteries and civil bureaux of this period.

We turn hopefully to the chronicles written for each great monastery by some of its monks, but their information is usually vague. Archives and inscriptions and general literature yield occasional items. But if these notes give a faint *lux in tenebris* it has been wrung from most unpromising materials.

LAST ROMAN ARCHITECTS.—It is to the rise of Christian art in the fourth century, after Constantine had made profession of Christianity, that we owe the last fitful gleam of Roman architectural vigor, which must be noticed as the introduction to the Dark Ages. The building of an entire new city, Constantinople, as capital of the empire; of innumerable churches at Rome, Jerusalem, Antioch, Alexandria, Carthage and throughout the African and eastern provinces, called for many more architects than the decaying profession could supply. Constantine himself was deeply concerned; issued decrees and letters urging on the work, ordering governors to supply building materials and labor and encouraging the bishops to build.

Brought face to face with the scarcity and growing incompetence of architects, Constantine sought a remedy in legislation, as we see in a rescript to the governor of Africa in 334, in which the emperor says: "Many architects are needed, but as there are only few, your sublimity is urged to encourage all youths of liberal education in your province who have reached the age of 18 to take up this study. In order that this profession may be attractive, we decree that they themselves and their parents be exempt from all charges to which they would otherwise be liable. We also decree that a competent salary be given to those who give instruction in this subject." Both these measures,

if really carried out, were important. The establishment of professorships of architecture, salaried by the state, was, I believe, a novelty. The exemption from taxes of students and their families was an extension of earlier privileges of the profession. That such exemptions were one of Constantine's main methods for encouraging moribund art, and were extended to all liberal professions and mechanical arts is shown by the following edict, issued three years later: "We decree that all the artists in the various branches of art enumerated below, living in the various cities [of the empire] shall be exempt from all public charges, in order that they may have the time to occupy themselves entirely with their art in perfect liberty, so as to become themselves more skillful and to be able to teach their sons." Among the classes thus exempted are architects, sculptors, painters, statuary makers, mosaicists, metal casters, gold and bronze workers, carpenters and cabinetmakers, plasterers, stonecutters, builders, glassmakers, brickmakers, plumbers, etc. Painters were even given free ateliers.

Unfortunately, we cannot but feel that this partial relief from overwhelming municipal burdens, involved in the free labor for the state to which the arts had for a century been subjected, came too late, especially as their hereditary condition was enforced. In the desire of the impoverished municipalities for economy, the architects grew increasingly reckless in destroying ancient monuments to use the materials for new ones, a wantonness against which the emperors legislated, but in vain, for it was exemplified conspicuously in such great works erected in their very honor as the Arch of Constantine, built from desecrated monuments of Trajan and Marcus Aurelius. Everywhere could be seen buildings unfinished for lack of funds, and others falling in ruin. So scandalous was the state of affairs that the emperor legislated against the erection of any new public buildings in a city where there remained any still unfinished.

Still, in one thing there was a tem-

porary apparent gain. The social condition and importance of the architects was tremendously improved. They were ennobled, raised to senatorial rank and given high positions at court. The definition of an architect in a law of Constantius and Constans, in 344, is interesting: "We desire to give encouragement in the study and teaching of their art to all mechanicians, geometriicians and architects, who make the plans and drawings of all the divisions of buildings, give the exact measurements and scale drawings, and oversee the work; as well as to all those who attend to the location, construction and management of aqueducts."

This term, "mechanicians" (*mechanici*), applied at this time to the theoretical and scientific architect and engineer of highest rank, appears in some interesting letters of Symmachus, the famous prefect of Rome (c. 380 A. D.) to the emperors Valentinian and Theodosius about the building of the new stone bridge at Rome, with its beautiful triumphal arch. These letters illustrate the high rank, authority and rivalry of two prominent architects who at different times had charge of the new bridge. They were Auxentius and Cyriades, both men of senatorial rank. Cyriades is entitled *vir clarissimus, comes et mechanicus*. The *clarissimi* were senatorial officials of a certain rank, more closely defined by the term "count." Cyriades was evidently Greek; so was Auxentius, especially if he is the same mentioned in a Greek inscription of Adana in Cilicia, where he built the great aqueduct and received the grateful thanks of the city. In his letters, Symmachus dilates on his troubles as presiding officer over several commissions to investigate the constructive flaws and extravagant expenditures in the work on the bridge laid to the charge of the architects.

It may have been this Cyriades who was placed in charge of building the new basilica of St. Paul-outside-the-walls in Rome in the form it retained until modern times. There is a unique document, a letter or rescript, sent in 386 A. D. to Sallust, the prefect of

Rome by the Emperors Valentinian, Theodosius and Arcadius. The original basilica built by Constantine was small and badly placed. The prefect had had a survey made and advised that the new basilica should be faced in the opposite direction, and that, to give room for the much larger new church, the old line of the Via Ostiensis, which ran between the church and the Tiber, should be changed. The emperors order the construction, going through the form of asking for the approval of the Senate, the people and also the Pope. They require that a plan and estimates be submitted to them before the building is begun, evidently because the funds were to come from the imperial treasury; and they also refer to the careful orientation of the new building by the architect. This is a sample of what must have been a large class of documents, as the large churches were mostly built out of the imperial funds.

Such an architect of senatorial rank appears on the reliefs of the great carved memorial column erected at about this time in Constantinople in honor of the Emperor Theodosius. Its designer is represented as a dignified man of middle age, with flowing hair and beard, and in long senatorial robes, carrying in his hands a model of the column and being presented to the emperor by the prefect of the city (see Roman Architects, April, 1909, p. 282).

At this time the final division of the Roman world into east and west is accomplished, and from this point forward I could point to a long-continued series of honored architects under the Byzantine emperors and the Mohammedan rulers in both east and west; but this is all beyond the sphere of these papers, so that I shall merely chronicle the exit of the architect in the disintegrating Roman provinces of the west.

The last western emperors continued to have court architects, who seem to have cumulated other functions—in the same way as court architects of the Gothic age were also "valets' or sergeants-at-arms." One of these, Lauricius, was chamberlain of the Emperor Honorius, who sent him, in 435, to



The Carpenter-BUILDER and His Workshop—
Glass-Painting, III. Century.

Ravenna to build an imperial palace. The pious chronicler records that he endangered his neck by using the funds to build a church—San Lorenzo in Cæsarea—in place of a palace. The old habit, referred to by Trajan, of bringing in Greek talent to supplement the inadequate Italian native artists continued to the end; even Zeno, as late as 490, sent artists from Constantinople to build churches in south Italy.

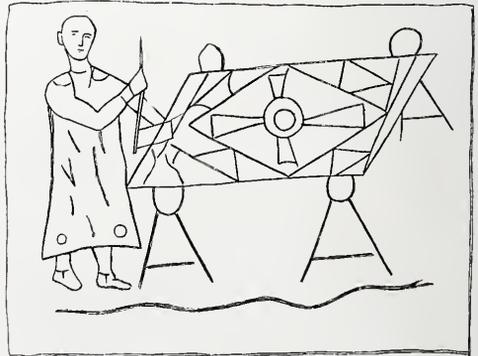
Still, notwithstanding honors and emoluments, the knowledge of architects had been growing constantly more meagre and their profession a glittering sham. Real constructive and scientific ability seems to have ended during the reign of Constantine; after that there was no monumental use of the dome or vault. The use of concrete went out, in consequence. Only the elementary forms of brick and stonework were employed, requiring no directing ability—a mere remnant of traditional craftsmanship on the part of bricklayers and stonemasons.

EXTINCTION OF THE GUILDS.—This leads us to glance at the miserable remnants of the building guilds, whose degradation becomes complete, so that the technical decadence in the rank and file corresponds exactly to that in the ranks of the sham court architects in gorgeous raiment. In my last article I showed how the corporations were harnessed

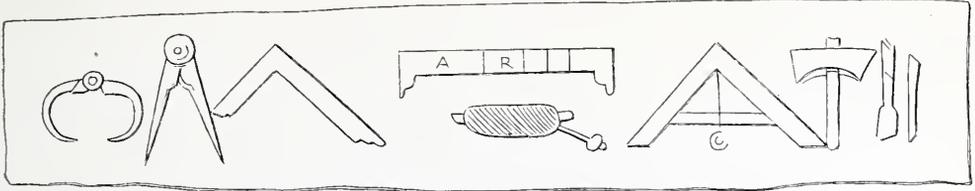
like slaves to the chariot of state. That even contemporaries recognized their pitiable condition is evident when the prefect of Rome, Symmachus, writes of them to the emperor: "Their ancient privileges were bought at a high price; it is by perpetual obedience that they have paid for their so-called immunities."

And yet it was after this that the last turn of the screws was given. The Emperor Valentinian, in 450, ordered that all workmen who had fled from their workshops should be brought back by force to their corporations with their children and possessions. A little later, in 475, the Emperor Majorian decrees: "In regard to the corporations, the ordinances of previous laws shall be maintained. To them shall be added the following provision: that the members of corporations that give their work by turns to the state according to the directions of the Curia, shall not be allowed to live outside the territory of their city."

Briefly, all artists and artisans must belong to their special guilds, must teach their occupation to their sons, must give their labor free to the public works of the state, and must live in one and the same place. They had become hereditary serfs. Free labor was dead. The amount required of them by the State depended on the exactions of the government officials. The compensation given by the State was nominal and largely in the form of grants, not to in-



Designer at His Drawing Board Planning Pavement or Dado.



TOOLS OF THE ARCHITECT-MASON FROM HIS TOMBSTONE.

dividuals, but to the corporations. It even descended to tips to the drivers delivering material! As the community at large went to ruin under the tides of the barbarian invasions of Huns, Vandals and Goths, the corporations were reduced to despair and penury.

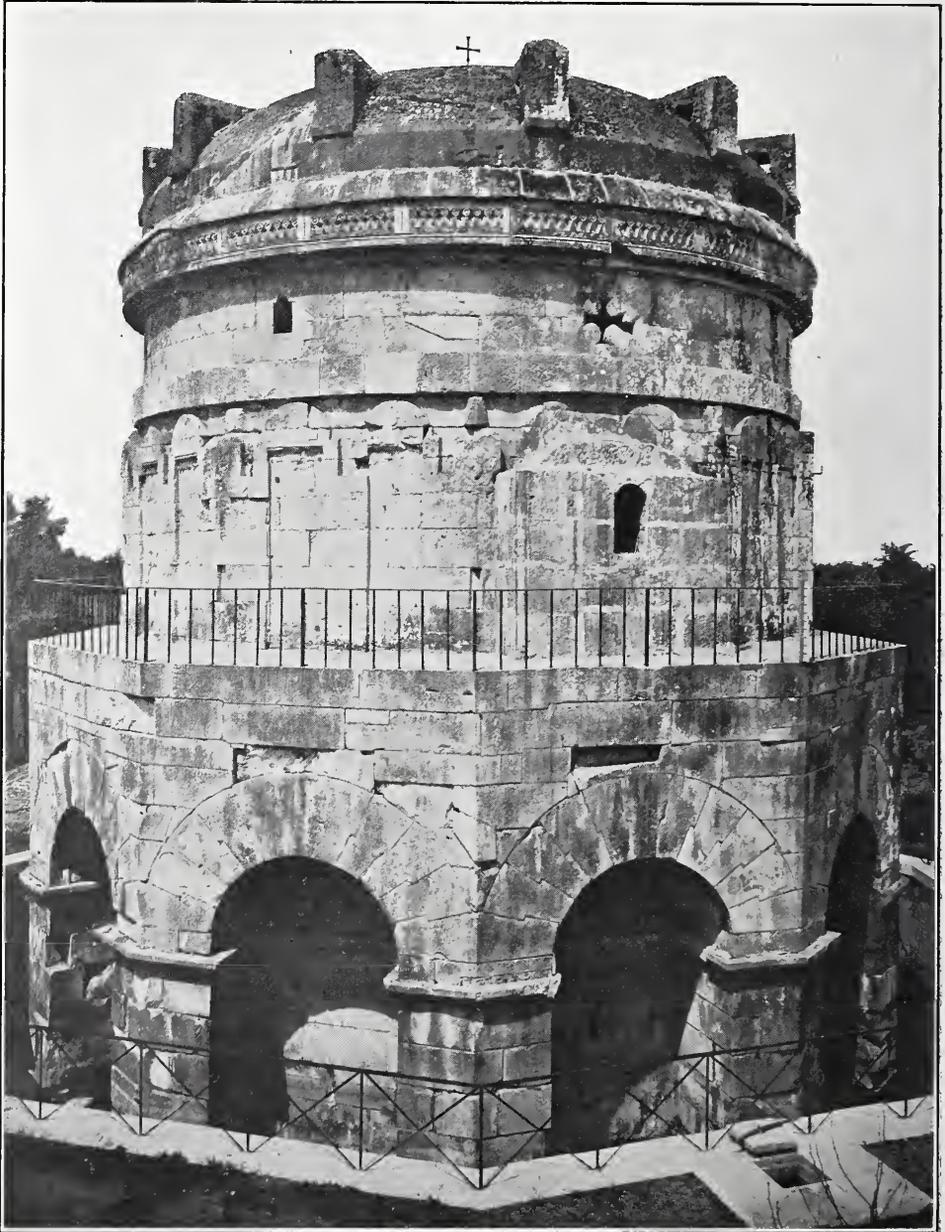
REVIVAL UNDER THEODORIC THE GOTH.—This general crumbling of antique culture was for a moment arrested in spectacular fashion by that greatest of Romanized barbarian rulers, Theodoric the Goth, who, in the closing years of the fifth century, began his noble attempt to bring back peace and prosperity to the west. He was ably seconded by his Prime Minister, Cassiodorus. Among his many aims not the least was the revival of architecture. He seems to have found in the architect Aloysius his principal agent for the restoration of ancient monuments throughout the kingdom and the building of new ones. One of his letters to Aloysius is preserved. Another architect, John, was made inspector of public monuments in Rome, and Theodoric, in introducing him to the Roman Senate, reproves it for careless treatment of the precious buildings of the city. There are many proofs of his success in imitating and restoring old masterpieces. His tomb in Ravenna, designed probably by Aloysius, with its dome cut in a single slab of stone weighing about 700 tons, is a last echo of the imperial Roman mausoleums.

His conception—or, rather, Cassiodore's—of the education and duties of a royal architect is well expressed in the formula of instructions which the king himself is supposed to address to the architect who takes before him the oath of office as supervisor of the palaces of the Cæsars in Rome, an office that made him royal architect for the king-

dom. The king here tells him that his first duty is to keep in perfect preservation the superb ancient buildings of the imperial palaces and to see that all repairs and all new structures are executed in exactly the same style as the antique work. To succeed in this he must carefully study the best ancient authorities, such as *Euclid*, *Archimedes* and *Metrobius*. He will then be ready, when called upon, for any kind of work—whether to rebuild a city, found a fortress or erect a palace. Whenever a builder, sculptor, metal caster, mosaicist, or any other of the army of building artists do not know anything and turn to him, he will then be able to solve each difficulty. He must also show integrity in dispensing the royal funds placed at his disposal. In return, he is highly honored. In all official ceremonies he has the right to walk immediately behind the king, a golden staff in his hand, amid the homage of the crowd of courtiers.

We see here an echo of the conception of Vitruvius, modified by a decrease of technical knowledge, a refuge in mere literary learning, an increase in financial responsibility, by which the architects became the treasurers of the building funds as well as its superintendents. This had evidently been the rule also among the later Roman emperors.

As late as 687 this position of curator of the ancient Roman palaces was still held, as a sort of honorable sinecure, by a *vir illustris* named Plato, father of Pope John VII. So long were ancient customs in dying! Their care is supposed to be proved by the fact that Emperor Heraclius was crowned in 629 in the superb audience hall of the palace of Domitian and that the palace of Caligula long after served as a palace for the Popes.



THE TOMB OF THEODORIC AT RAVENNA.

Last use of type of Roman mausoleum. Dome of one block weighing about 700 tons.



AN EARLY CHRISTIAN SCULPTOR USING DRILLS.

THE DARK CENTURIES.—We have now reached the close of the sixth century. The barbarians are in full possession. Roman organization and culture are alike extinct. The Lombards rule in Italy, the Franks in Gaul, the Goths in Spain and Africa. We are face to face with entirely new conditions created mainly (1) by the advent of the northern races and their attitude toward architecture, and (2) by the organization of the fine arts under the direction of the monasteries.

One radical consequence was the total disappearance of the scientific and theoretical architect. Up to the present the main interest has centered about the few leading architects who set the pace for the profession; the rank and file of workmen remained in the background, a weapon ready to the leaders' hands, but without initiative or invention. We may even say that special classes of workmen, such as the *marmorarii* and *pavimentarii*, had arisen out of nothing in answer to the schemes of leading Roman architects for surface marble decoration and pavements. But henceforth there is to be a radical difference that will last up to the Renaissance. There are exceptions, it is true, and there remains a class of scholastic directors of buildings, who give the general scheme and the plan of decoration, but they are not really of the profession. It is from the ranks of the workmen themselves that are to emerge henceforth the bulk of architects, who will no longer look at workmen across a wide gulf, for they also are workmen with their hands.

At first the result was unfortunate, owing to the decadence among rank and file, and the *dilettantism* of those men, mostly ecclesiastics, who had the direction of art. Several hundred years of training were required, until the eleventh century, before members of the profession had again accumulated sufficient technical skill, general education and conceptive, independent power for the production of masterpieces. Still, there were degrees of difference between the crudeness of the Merovingian, Saxon and early Lombard structures which hardly fall into the humblest categories of art, and the later finished products of the Carolingian age which lacked neither originality nor ability.

What, then, was the *status* of the humble architects of this time (seventh to tenth century), and how were they treated by the new masters of the west? Were they mostly of Latin descent, or did the newcomers apply themselves to art readily? How were they organized, and who patronized them? Were they mostly laymen or monks?

The first and greatest disadvantage that architecture now had to contend with was that the northern tribes who in their native land had built nothing but wooden huts and had no monumental architecture of their own, with difficulty understood or patronized it; and that they also regarded artists and artisans as serfs and valued them according to the price they would bring their masters at auction. This is clear from the primitive codified laws of the Alemanni, Burgundi, Franks and others. Metal workers and carpen-

ters were valued at 40 or 50 solidi, ordinarily, and if no valuation was put on masons or bricklayers it is because they had none.

This explains the prevalence throughout northern and central Europe, up to the eleventh century, of wood construction, except where the tradition of Roman art remained somewhat in force, as in southern France and central and southern Italy, where the northern invaders hardly penetrated. The recovery

at Bobbio the monk who is charged with directing building operations in the ninth century is called not *master-mason*, but *master-carpenter*.

Perhaps the salvation of architecture at this crisis, in the seventh century, was the fact that Rome and Ravenna were not conquered by the Lombards when they overran nearly all the rest of the peninsula. These cities preserved their ancient guilds of artists and artisans, which gained continually in importance,



INTERIOR OF SANTA SABINA, ROME.

Artistic use of classical materials, and good decorative effects in early V. Century.

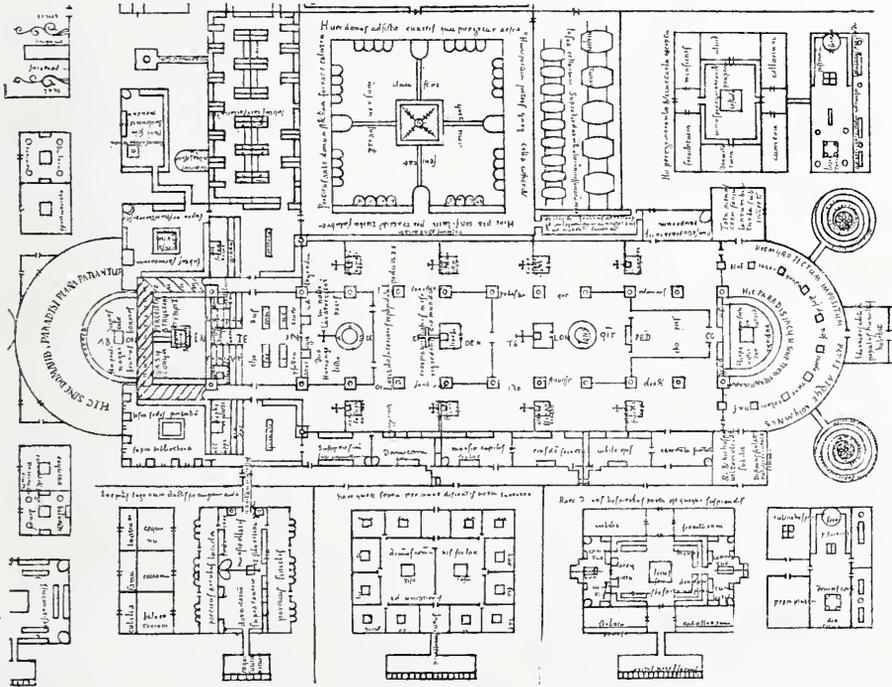
of the ground lost to monumental architecture in this way was slow. The carpenter, consequently, attained to an unexampled importance in the building business. Scandinavians, Saxons, Scots, Germans, Franks, Lombards, even, adapted wood to all classes of buildings. The co-existence of this wooden architecture in central Europe with the styles in stone and brick, led to the creation of the half-timbered style, which has ever since survived. So it is not surprising to see that in the north-Italian monas-

including nearly the entire population. Though they had been degraded to practical serfdom by the last despotic emperors, they gradually awoke to comparative freedom and autonomy under the mild dominion of the papacy. Rome, and perhaps Ravenna, also, furnished builders to France, England and Germany. Their guilds handed on to the Middle Ages the idea and the organization of labor unions.

COMMACHINE MASTERS AND LOMBARD BUILDING LAWS.—As an offshoot in the

Lombard dominions of these guilds of Rome and Ravenna, I consider the body of master builders called *Commacine Masters*, who flourished in the seventh and eighth centuries. These artists have attained to great fame in recent times. They have been lauded as the sole link between the art of Rome and that of the Middle Ages; as the organizers of the guild system from which all other guilds throughout Europe were derived; as the direct ancestors of the

Among the laws issued by the Lombard Kings Rotari (643) and Liutprand (713), are a number of sections relating to these "Commacine masters," which together form the earliest mediæval code of building laws. Evidently the name *Commacine* was merely a designation of the head builders in the Lombard dominions. This code regulated prices very carefully, and was more specific in this way than Roman law. It also fixed responsibility for accidents and defined



FACSIMILE OF PART OF THE PLAN OF ST. GALL MONASTERY.
FROM THE APPOINT OF THE ARCHITECTURE, MUSEUM, NO. 3, P. 60.

PROPOSED PLAN OF MONASTERY OF ST. GALL. EARLIEST MEDIAEVAL ARCHITECTURAL DRAWING.

Gothic cathedral builders. A ponderous work in three volumes by Merzario, totally lacking in criticism, has been accepted as pure gold, and its conclusions echoed by Leader Scott and more influential writers, until these men, usually supposed to have had their headquarters at Como, loom up very large in architectural history. I shall expect to prove elsewhere that they had absolutely no connection with Como; but that is "another story."

the relations between clients and builders. Work by day labor and by contract are both recognized. The Commacine contractor is the "boss" of all the men—stone and brick masons, stonecutters, plasterers, carpenters, painters, plumbers. His contract comprises all their work, and he is responsible for it. When work was done by the day, and probably also when it was done by contract, the owner not only paid a cash salary or price, but furnished food in certain spe-

cified quantities for each man—of grain, wine, bacon, vegetables, salt. Here are specimen paragraphs of these laws:

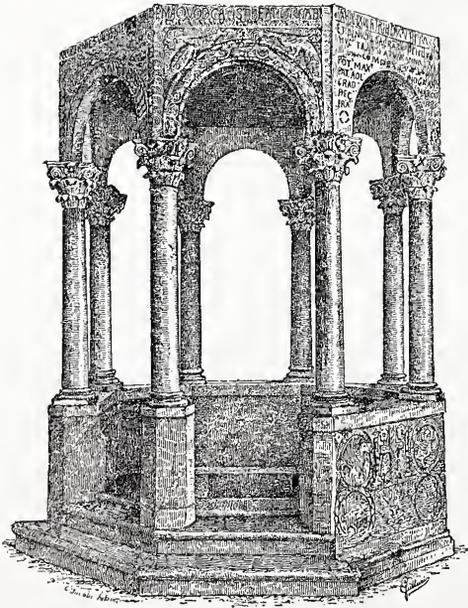
"Whenever a Commacine master shall undertake a contract to restore or build, with his fellow workmen, any house, and it should happen that in connection with the work on this house any person should be killed by the fall of wood or stone, the owner of the house shall not be held responsible, but the Commacine master and his fellow workmen shall settle for the manslaughter or damage; because, as he has assumed the work by

oning, and was worth not far from \$10. It is interesting that the rates of payment specified by the laws should be graded according to the distance the men had to work from the ground. This was because they were paid not by time, but by the amount of work done. For instance, in building a wall, 225 square feet were to be put up for one *solidus*, but this was the rate for the first five feet above the ground level. Then, as soon as scaffolding was erected, only 180 feet was required per *solidus*. For each change of scaffold there was an addition of 20 per cent. to the price. This was intended to cover the extra time required for the carrying up of stone, brick, mortar, etc., to this height. The scaffolding was changed every five feet.

There are quite detailed instructions and rates for tiling, plastering, framing, marble decoration, columns, arches, ovens, wells, and in every case prices are fixed according to measurement. This was comparatively easy in so simple a condition of the arts as then existed, with practically no decoration. The whole system certainly savors very strongly of overpaternalism. Evidently the Lombard kings, in return for monopoly, imitated the Byzantine rulers in keeping a tight hold on prices.

Notwithstanding the scepticism of some critics, I am inclined to credit these Commacine masters with being organized substantially in the form of guilds. They had the three grades of masters, companions or journeymen, and disciples or apprentices. The masters were often men of substance, like Natalis, who owned a house at Lucca in 805. While some of the names are indicative of native Italian blood, others are evidently of Lombard origin.

There is a curious clause in the Lombard laws which, like so much else, merely echoes late Roman legislation. It forbids artists and artisans, as well as other persons, to leave their place of fixed residence, unless provided with proper permission and passport. But that the master architects and decorators did travel is shown by the still existing works of the Commacine master Ursus



CIVIDALE, BAPTISTRY.

Work of Lombard Comacine Masters, perhaps Ursus and his associates. VIII. Century.

contract for his own gain, it is only right that he should be responsible for the damages."

The clause about wages and supplies in kind specifies that "the master workman shall receive with each tremis [of money] the following supplies in kind: three bushels of cereals, ten pounds of bacon, one urn of wine, four sextarii of vegetables, one sextarius of salt; and this shall be reckoned as their wages." The value of the tremis was something over \$3. There were three *tremissi* in each *solidus*, which was the unit of reck-

and his companions, Joventinus and Jo-
vianus, who appear in the most distant
parts of the Lombard dominions, and
even beyond them, at Verona in the
northwest, Cividale (Friuli) in the
northeast and Spoleto in the center of
Italy. A band of artists was even sent
by King Agilulf to the Khan of the
Avars!

MONASTIC ARCHITECTS.—It is, how-
ever, only in Italy that in the seventh
and eighth centuries we find traces of
free operatives, bound together by the
ties of their craft; and, with the in-
creasing importance of the monaster-
ies in the eighth and ninth centuries,
artists became more and more subject
to monastic domination.

Even public art had been passing
largely into the directing hands of the
lay clergy. As early as the fourth cen-
tury, Pope Damasus had placed a cleric,
the "levite" Mercurius, in charge of the
buildings of the church. Under Pope
Gregory the Great the architect superin-
tendent of monuments and aqueducts
was the sub-deacon Sabinus, who re-
ceived his instructions not from the By-
zantine officials who were supposed to
represent civil authority, but from the
Pope. It was also Gregory who asked
the authorities of Naples to arrest and
send back to Rome a member of a guild
who had fled, showing that even in c.
600 the Popes tried to enforce the sub-
jection of the corporations.

ART IN THE EARLIEST MONASTERIES.
—The real founder of Western monas-
ticism, St. Benedict, provided in his
monastic laws for the presence and ac-
tivity of artists. "If there are artists in
a monastery let them exercise their art
in all humility and reverence, with the
abbot's permission. But should any of
them be puffed up on account of excel-
lence in his art, as if he were conferring
some favor on the monastery, let him be
forbidden to exercise it unless he be
made by the abbot to humble himself."

Beside sheltering and developing ar-
tists among its members the monasteries
were patrons of lay artists. For instance,
when the Roman Church was evangel-
izing the Anglo-Saxons in the VII. cen-
tury, the church leaders introduced into

Great Britain the stone architecture of
Italy and Roman Gaul to replace the
rude native wooden architecture. The
two most influential English bishops of
the age, Benedict Biscop and Wilfred of
York, brought over architects and stone
masons even from as far as Rome to
build the large churches and monasteries
of Wearmouth, Yarrow, Hexham, Ri-
pon, Canterbury, &c. These builders
traveled about England for years with
Wilfred on his building operations, and
Biscop's successor, Ceolfrid, even sent
some of them or their pupils to Nathan,
King of the Picts, to build stone
churches "after the Roman manner."

With the lapse or abeyance of both
civil power and municipal organization,
the great building operations of these
centuries were those carried on either by
the episcopacy or by the monastic or-
ders. The bishops, residing in the cities,
employed for the most part the artisans
of the guilds, who still lived, as in the
old days, grouped together according to
occupations, each occupying a street or
quarter. But, as the Carolingian age
approached it was the monastic orders
that took the leadership in all artistic
work. The monastic leaders were in
charge of the conversion of heathen na-
tions, and, consequently, with the erec-
tion of new churches and monasteries,
and even cities in new regions where
there were no guilds, and where the ar-
tistic torch had never been carried, Ger-
many, Belgium, the Danubian lands,
Great Britain were evangelized and built
up anew. The abbots and evangelists
became greater promoters of architec-
ture even than the bishops. In England,
especially, the monastic organization
was applied even to the cathedral
churches, and this peculiarity character-
ized the English clergy throughout the
Middle Ages.

CARLOVINGIAN ARCHITECTS.—The ap-
proach of the Carolingian age
(eighth century) saw, especially in the
north, a transformation of monastic life
which had great influence on architec-
ture and the architectural profession.
The monasteries increased in size to
such an extent as often to become minia-
ture states, self-supporting organisms.

They owned immense estates and became feudal potentates. Each of the larger establishments was an art centre. How it was organized I shall try to describe, picking here and there examples from which some general conditions may be deduced.

In 782, Benedict, a reformer of the order founded by his namesake, rebuilt on a large scale the monastery, at Aniane, in France, the seat of his reform, and established there a school of architects which was drawn upon by the archbishop of Lyons, the bishop of Orleans and other prelates, for the reconstruction of monasteries. Their artistic influence was increased by the fact that the abbot of Aniane was given jurisdiction over all the monasteries of the large province of Aquitania.

In Germany, at about the same time, a school of art, even more permanent and influential was established at the monastery of Fulda. All its abbots during and after the time of Charlemagne seem to have been architects or builders. The monk Ratger was famous as an architect in the monastery before becoming its abbot, and he brought the school into close relations both with the practical imperial school at Aix-la-Chapelle, by sending the monk Bruno to its leader, Eginhard; and also with the theoretical school at Tours, by sending the monks Rhaban Maurus and Hatto to study with its leader, the famous Alcuin.

Some idea of the mode of organizing the building business in a great Carolingian monastery can be gathered from a document of c. 835 A. D., the report of Abbot Wala on the reorganization of the monastery of Bobbio in north Italy. As Wala came from Corbie, another large art centre, where he had been abbot, we may conclude that the methods he enforced were common to the large institutions of France and Germany. They were applied to all monasteries subject to Bobbio. The care of the buildings and of all villages and outside business was in the hands of the Prior, who was next in authority to the Abbot; but it was the First Chamberlain who had charge of operatives and workshops supplying wearing apparel; the Chamber-

lain of the Abbot who provided and oversaw the operatives of the industrial arts; and the Assistant Prior who had charge of all the other work and workmen outside of the various workshops. The practical head of the building department was called the Master Carpenter, who provided all the masters in both wood and stone construction as well as the artists belonging to special departments. This master builder was not only a full monk but a monastic official. He apparently held the place of clerk of the works, and was the practical supervisor under the general superintendence of the Prior. He corresponds to the *operarius* and *maître de l'oeuvre* combined, of the later Middle Ages.

In Corbie itself we find, according to the statutes of 823 that there must reside within the monastery at least 12 *matricularii*, or full monks, and 30 *laici* or lay-brothers, of whom 4 should be carpenters and 4 masons. A little later, in 851, Corbie, in Germany, opened its walls to receive and educate a new class of free-born laymen called *conversi* from whom in the future the majority of monastic artists were to come.

CLASSES OF MONASTIC ARTISTS.—In the ninth century we already find the monasteries in possession of quite an elaborately organized hierarchy of artists:

(1) The *monks* who themselves practiced architecture either manually or only as designers and directors of the work.

(2) The *lay-brothers* or *conversi*, who had more freedom than the full monks; who could be stationed beyond the monastic walls, could give up nearly their entire time to manual labor or to the study, teaching and practical directing of the arts, and could be loaned by the monastery to another monastery, to a bishop or city or feudal noble.

(3) The *famuli* or servants of the monastery, often artists of great skill and long training, living and practicing within the monastic walls and its absolute property, whom the abbot could send out to study or practice their art.

(4) The *lay-workmen*, living outside the monastery, either in villages at its

gates or on its lands, and bound to it by ties more or less stringent.

To begin with the last of these categories, because it is the least well-known and the most peculiar, I will cite a document which illustrates the long-continued ownership by monasteries of large bodies of trained artists, and, also, the hereditary nature, even then, of the artists' training. It is an act of donation by which King Liutprand (713-44) gave to the monastery of S. Pietro in Coelo Aureo at Pavia certain lands and their inhabitants, a concession renewed by the later Carolingian and Germanic sovereigns for about *three centuries*, until 1033. We read in this last charter: "To the above monastery we do concede and give * * * also all the carpenters owned by the holy institution since the time of our predecessor, King Liutprand, in the valley called Antelamo, as well as those in Besozolo, with their sons and their daughters and all their relatives, to serve it at the proper time, they and their posterity without restriction in perpetuity." This is an example of bonded labor very common in the Carolingian age, but which grew rarer after 1000.

Before the close of the XI. century most of the artisans were reaching the status of free labor: we know the date of this emancipation for those of Pisa who in 1081 were freed even from the obligation to contribute free labor for the building of royal and feudal palaces. It was then, probably, that the builders of Antelamo were freed from serfage, and leaving their valley, carried their skill through Northern Italy. They seem to have settled numerously in Genoa, for the city ordinances of the XII. century provide that in the case of all disputes as to party walls and other matters relating to houses the builders called Antelami should be called in to decide.

Perhaps the last illustrious scion of this long line of builders of the Antelamo valley was Benedetto Antelami, one of the greatest of Italian architects and sculptors in the XII. century, when artistry had become fully freed of its fetters.

Such builders as the Antelami just

mentioned lived at a distance from the monastery. This was natural where, as in this case, the monastery itself was located in a large city. But the majority were placed in the country, and it was at their gates that there grew up one or more villages inhabited by its dependents, serfs or freeholders or employes of various classes—such as soldiers. We can study this arrangement, for instance, in the great Carolingian monastery of Centula. Here we find the workmen living in cottages, each occupation being grouped in a separate street or quarter as in the cities, in which they were modeled. The exact relation of these workmen to the monastery varied. They received very often its protection in the form of a *charta fraternitatis*, and free land and crops or free rent in return for free service both at home and abroad whenever required, or sometimes in stated amounts. The movement by which the artisan passed gradually from serfage to a species of free tenancy can be studied between c. 900 and 1200 throughout Europe. An interesting chronicle of St. Edmunds Abbey speaks of the famous architect and artist of the monastery, the Sacrist-Monk Hervey as far superior in skill as a constructor to the tenant-masons (*libere-tenentes*) of the monastery, "who were like rivulets of which he was the source."

IMPERIAL SCHOOL OF CHARLEMAGNE.
—We will now turn to the lay patronage of architecture. Owing to Charlemagne's extraordinary interest in art, the universality of his dominion and his efforts at extending civilization, architects gained new dignity and architecture made considerable progress during his reign. Regions in the north of Europe which had never seen a permanent work of architecture were built up. A central imperial school of art was part of the emperor's effort at centralization. His chief Minister of Education, Alcuin, when he speaks of mechanics as one of the seven liberal arts and defines it as "the first skilfulness in the art of working in metals and stones," certainly enthrones architecture in a place from which it had been expelled at the death of King Theodoric. Once more the

head of the state had official court architects after the fashion of the Roman and Byzantine emperors.

Public works on a considerable scale were once more undertaken, not only in the form of monasteries, churches and palaces, but in the more modest field of hospitals, fortresses, bridges, and the numberless new towns and royal courts (*curtes*) and villas (*villae*), little feudal establishments under imperial officials. In this activity the central fact was certainly the founding of the royal chapel and palace at Aix-la-Chapelle. A contemporary says of Charlemagne that when he planned the church "he called from all the lands of the west masters and workmen skilled in all the arts, and set at their head an abbot, who was the most skillful of them all [the King] being unaware of his tricky character." The writer may have been an enemy of Abbot Ansegis of St. Wandrille (Fontanella), who seems to be the monk in question. The merit of the unique system of construction of the church at Aix-la-Chapelle has been attributed to Charlemagne's famous secretary Eginhard or Einhard, but it may belong to the architect who had charge of its completion, Odo of Metz, who was honored by an inscription in the church itself. The artists who were called to Aix were trained by both monastic and lay masters. One of Eginhard's letters tells of a young architect from Reims named Gerlaic, who seems to have succeeded later in becoming the head of the school.

The permanent school thus formed at Aix and kept busy by numerous works, was directed by the court architects called *palatini magistri*. The way by which Charlemagne facilitated their activity is shown in his legislation. In every province the counts, dukes and other civil officials as well as the bishops and abbots were called upon to provide materials and laborers for the buildings ordered by the King, were made responsible for the completion and repair of all public structures within their jurisdiction, and were informed what proportion of the public funds should be devoted to this purpose.

One of the interesting details noted by

Charlemagne's contemporaries was his care for the maintenance and comfort of the artists gathered together at Aix. All the palace officials were ordered to attend to their needs and supply them with whatever was required for their work. Those who came from a distance were put in charge of Liutfrid, major-domo of the palace, who furnished them not only with food, clothing and lodging, but with all necessary implements. Their salaries were paid them by Flaviacus, treasurer for all the royal constructions at Aix. The special supervision of the works was in the hands of the royal librarian Gerward, as superintendent of builders, perhaps general clerk of the works.

But the general director of the royal constructions at Aix and elsewhere was Charlemagne's private secretary Eginhard—a most interesting personality. He orders bricks from the factories; corresponds with architects and other artists; decides as to plans and men. While I am not as sure as some critics that Eginhard was a practical architect, he certainly had a theoretical knowledge and was a diligent student of Vitruvius. He writes about Vitruvian proportions to Vussin, a pupil of Rhaban Maurus, and demonstrates his points by referring to a model constructed by Eigil of Fulda to illustrate the text of Vitruvius!

The literary, if not the technical revival of Vitruvius in transalpine lands probably originated at the school of Tours, founded and directed by Charlemagne's Minister of Education Alcuin. It was to Tours that both the Royal School of Aix and the monastic school of Fulda sent, for a course of study, men such as Rhaban Maurus and Hatto. No wonder that Carolingian architecture, set upon a more scientific base, rises, c. 800 A. D. far above the level of the two previous centuries! Even as late as 1100 we find a monk at Monte Cassino making a compendium of Vitruvius for the study of the local school.

MONASTERY OF ST. GALL AND ITS PLAN.—Next to the cathedral at Aix the most interesting Carolingian building for us is one that, while it has itself disappeared, has left as a record the earliest

known architectural ground-plan, a sketch which stands quite alone, for there is a gap of nearly four centuries between it (820-30 A. D.) and the next earliest medieval plan or sketch. This building is the monastery of St. Gall in Switzerland, which became one of the greatest centers of Carolingian art and culture and housed many prominent architects and artists. When, toward 820 Abbot Gozpert of St. Gall planned to recon-

most famous in the west; so the Abbot of St. Gall turned to the greatest authority of his time, familiar with what had been done elsewhere, the head of the royal architectural school at Aix.

In reply a project was drawn up, apparently by the Architect Gerungus and sent to the abbot with an explanatory letter.

It is this drawing and this letter that are still preserved in the archives of St.



S. LORENZO, ROME. ARCHITRAVE OF REAR BASILICA, SHOWING ARTISTIC USE OF OLD MATERIALS BY WORKMEN OF VI. CENTURY.

struct his monastery on a large scale, the scheme, involving the creation of an entire little world such as was then being also carried into effect in a few other great establishments, required consultation with the highest authorities. In the same way that over a century later the architect-monk who was to rebuild the monastery of Farfa near Rome in a way that placed it above every other in Italy, traveled as far as Cluny in Burgundy in order to model himself on that monastery, which was then the largest and

Gall. The plan is on two pieces of parchment measuring $3\frac{1}{2} \times 2\frac{1}{2}$ feet, and not only presents in outline the entire group of proposed monastic buildings, including the church, but is covered with minute notes, dotted over each section of the plan, which define the character and use of the smallest section and part of the scheme, even to the kinds of plants to be grown in the garden of simples of the physician in charge of the hospital! It is a unique guide through the labyrinthine intricacies of one of the larger

Carlovingian monasteries, showing how they managed to be self-sufficient physically, artistically, intellectually and religiously.

What particularly interests us now in this plan is that there are accommodations provided not merely for the monks, but for the *famuli* (serfs) and other classes of artists and artisans. They were provided with workshops grouped symmetrically around an open court or cloister, and each art or manufacture had its special room designated by name on the plan. We have already seen how these men were managed at Bobbio and Corbie.

The proposed monastery of St. Gall was at once built under the supervision of the monks of Fulda, Isenric and Winihard, with some help from the famous Ratger up to the time of his death in Fulda. When the main portions had been completed, some 20 or 30 years later (850) and the point was reached of building the abbot's palace, the art school of Aix was again appealed to, as is shown by the following contemporary description of it:

"This splendid structure with its marble columns was built from the foundations by Abbot Grimvald. Decorated and consecrated in the long, happy reign of King Louis. The structure itself is the work of the Palatine architects, while its decoration is by the painters sent from the famous island of Reichenau."

At the close of the IX. century this imperial school seems to have died out.

IMPERIAL VILLAS.—A minor, but interesting field for artistic labor at this time were the imperial and royal establishments called *curtes* or courts, the special residences of the *coterie* of official life in different regions of the empire. These *curtes*, like the monasteries, were self-sufficient microcosms, and according to imperial legislation were to include on their permanent staff all artisans necessary to the creation and preservation of the establishment. The imperial officers had, therefore, bodies of builders who stood in even more absolute dependence than the lay-artisans attached to the monasteries. The curious thoroughness of the imperial organization in everything connected with building is illustrated by two kinds of documents: one referring to a complete census of all public and private buildings and their contents and value, rentals and state of repair throughout the empire; the other specifying exactly how the restoration or construction and decoration of buildings should be carried on.

But the entire Carlovingian pseudo-culture due to artificial stimulation, collapsed before the end of the ninth century, and for over a century very little of interest happened in the field of architecture throughout Europe. Architects became mere untrained and mechanical workmen and their ecclesiastical directors ignorant and dull.

With the eleventh century, however, begin the later Middle Ages, and, in architecture, the Romanesque style.

A. L. Frothingham.

NOTES & COMMENTS

"Farnam" and "Durfee"

Baltimore, May 26, 1909.

To the Editor of the Architectural Record:

As it was my good fortune to spend two years of my life in the north entry of Farnam Hall at Yale, I cannot pass the curious mistake made in your June number with reference to that building. The descriptions of Farnam and Durfee Halls on pages 406-7-8 are reversed, and both pictures and description of Farnam should be referred to Durfee and vice versa.

Yours very truly,

B. C. S.

Our correspondent is of course in the right. The writer of the article on "Russell Sturgis' Architecture" in our June number derived his information, which now appears to have been misinformation, on this head from the volume of 1876 of "The New York Sketch Book of Architecture." In this both buildings were illustrated by heliotype prints, and were named as they were named in our article, that is to say, the brownstone building "Farnam" and the brick building "Durfee." Any Yale man would have been able to correct the error, but there was nothing to indicate to any investigator who had not that advantage that an error had been committed in a publication contemporary with the buildings, which presumably had been sanctioned and supervised by the architect.

COMPETITION FOR BRIDGES

The Board of Park Commissioners of the city of Minneapolis, Minnesota, being about to connect by waterways the lakes of its park system, is desirous of securing designs, detailed plans, specifications and estimates for several bridges which shall be of such design as will suit the surroundings. For the purpose of obtaining such designs and plans from expert bridge engineers and architects, the board offers \$1,500 in three prizes, as follows: First prize, \$800; second prize, \$500; third prize, \$200.

It is hoped that the opportunity afforded for monumental work will, even more than the prizes offered, induce the best bridge architects and engineers of the country to

enter into this competition. Prospective competitors can secure full information by addressing the Board of Park Commissioners, Minneapolis, Minn. The conditions of the competition will be based on the competition code of the American Institution of Architects. Designs and plans will be received by the board until Sept. 1, 1909, at 5 P. M. The bridges are to be of concrete, stone or a combination of both.

THE HOUSE AND THE IMAGINATION

In their efforts to give their readers "practical" articles on house building some of the more popular outdoor magazines have, for some time past, been publishing costs both estimated from unexecuted designs and actual from executed work. Many of these articles have proved excellent "business" for their respective publications, leaving absolutely nothing to be desired for the highly interested and credulous reader unfamiliar with the vital facts of the case. The value of such a performance is, of course, in proportion to its influence to stimulate the imagination. Here we have the very complex operations of architectural design and building construction made so easy and inexpensive that it really makes one feel sinful to have postponed so long building that charming house in the country. These good people have so dramatized the situation, producing, of course, always the happy ending (one can see now in the mind's eye the imported limousine car with chauffeur and liveried footman awaiting my lady's pleasure at the gate of the country house which cost only three thousand dollars) that their readers have been persuaded into the habit of taking for granted certain statements and accepting certain conventions, producing both an illusion and a delusion. The impression is an illusion because these articles with their photographic illustrations, plans and other drawings are not what they appear to be. They are pictures for the imagination not faithful means of conveying the vital facts in a way entirely comprehensible to those for whom they are intended. The impression is a delusion because the houses depicted purport to be more and better than

they are, the illustrations being so contrived as to exaggerate the advantages to which it is intended to attract favorable notice disguising anything which does not aid in producing the desired impression.

THE ONLY WAY

A most striking case of play on the imagination has just appeared in one of the journals above alluded to. The proposition is building a house within a distance of sixty miles of New York City for a guaranteed cost. The design which is shown by plans, elevations and a perspective is described in an article of some length, though hardly of sufficient length to bring out those matters of building construction on which it is most important for the prospective owner to have expert advice and supervision. Who is to exercise supervision over the design it does not appear, and the nature of the design does not suggest that any would be necessary.

Suffice it that a reputable building firm gives its guarantee to build the house depicted for a sum which is published. That is the proposition in a nutshell. The goods are shown, the price specified and guaranteed. The decision rests with the would-be owner. If he be unacquainted with building matters and impressionable, the bargain will suit him to a tee, providing, of course, the pictures and drawings appeal to him as attractive. He will sign a contract, feeling entirely satisfied with his transaction until he sees how his imaginary house looks when translated into stone and wood. Then he begins to reflect, bethinks him of specifications. Alas! There are none. He realizes that his guarantee does not and cannot protect him. He is at the mercy of the builder whose restrictions, it is found, are few and entirely convenient for his peace of mind. The owner accepts the inevitable, capitulates and reviles builders and building in general, not for a moment taking any portion of the blame on his own shoulders, where it really belongs. In the vernacular, he has been persuaded to try to "beat the game."

Mr. Owner: You cannot "beat the building game;" it requires the co-operation of owner, architect and builder to produce the successful house. The architect is master of the situation by virtue of the owner's faith in his professional ability and integrity, and knows what is required and how to obtain the desired results. The builder understands the architect's methods of

working and welcomes his honest direction, being assured that he will receive absolute fair play. The owner is assured of getting what he wants at the most reasonable price. He pays for what he gets and gets what he pays for; there is no shorter and cheaper way.

THE AUTOMOBILE AND HOUSE PLANNING

Attention was called in these columns some months ago to the probable effect that the more general use of automobiles would have upon the value of certain building sites in rural communities. It was pointed out that the superior tractive power of the gasoline engine over that of the horse would settle in a great many cases in the suburbs and country the question as to whether or no the otherwise superb site for a house is too steep for convenient access.

There has been noticeable in the past in the gigantic improvements of the land companies a decided preference for flat or nearly flat ground. Such ground is, of course, the easiest and least expensive kind of land, other surrounding conditions being equal, to lay out in streets in the gridiron form and otherwise improve with the conveniences which go with a building site today. It is, moreover, on this sort of a tract that the building of the ordinary stock house on its 50x100 lot is most profitably handled for the benefit of the speculating company.

It is when the site becomes irregular and hilly that the initial expenses of plotting and laying down improvements become too costly to enable the making of the huge profits which attract the suburban land speculator. Moreover, the land cannot so readily be sold in the ordinary way to the class of buyers that make possible these huge profits. The class of people who must and will be attracted by the picturesque site picturesquely developed is not the class that buys in haste and regrets at leisure. On the contrary, this class of people is distinguished by vastly more common sense which is merely one of the manifestations of its general culture and its ability to see clearly and appreciate what it sees.

But to return to the purpose of this note, there is another influence which the automobile will continue, more and more, to exercise on building, and that influence goes beyond the selection of the site to the planning of the house itself. The wider use of automobiles, especially in suburbs and country, has necessitated the serious consid-

eration of safe, economical and convenient housing for the cars, especially for the owner of moderate means. This has been a rather difficult matter with the use of the prevailing forms of combustible construction, but the use of the recently perfected systems of hollow tile construction and the wider use of reinforced concrete has greatly simplified automobile housing and introduced new factors of interest into the problem for the architect and the owner. It is now entirely feasible to design the auto garage as part and parcel of the house of fireproof construction, and it is especially the picturesque site on the hillside which offers the best opportunities for problems of this kind to exercise the designer's ingenuity.

The encouraging
progress made some
months ago towards
recognition of the fine
arts by the national
government received a
sudden setback in
President Taft's ac-
tion concerning the Fine Arts council. This
body, which Mr. Roosevelt created by executive order, together with several similar bodies, such as the Commissions on Homes and Country Life, was abolished by executive order on May 25th.

**THE END
OF THE
FINE ARTS
COUNCIL?**

It is too early to say that the President is not as sympathetic towards American aesthetic interests as was his predecessor. The abolition of the Fine Arts Council may simply be in line with the legal policy of the administration. It may be recalled that certain opponents of Mr. Roosevelt's contended at the time when the council was created that the President's action was illegal. With this view, however, it is difficult to agree as the aesthetic body created by the order was simply advisory in its function, possessing no power, in any way, to interfere with the conduct of business involving an existing law. In such cases the administration officials having no discretion to exercise could not avail themselves of the advice of a body such as the Fine Arts Council; they must act as Congress directs. There may, of course, be other legal aspects to the matter which only a most thorough consideration of all the facts would reveal. We hope that we may be correct in surmising that the President's action is not directed against the fundamental principles involved in the creation of the body which he has seen fit to abolish. We trust that he may be better advised than the bold facts of the case show and that he may have it in mind to promote

the cause of aesthetic propriety to which his predecessor gave his ardent support. It would be regrettable to know that the step which he has taken is simply one of sacrifice to gain the support of certain interests for other pressing legislation.

**FRANCE
IS
GRATEFUL**

The French journals just received here comment in glowing terms upon the ceremonies attending the recent transfer of l'Enfant's remains to the National Cemetery at Arlington, at which President Taft, Ambassador Jusserand and other dignitaries were present. They look upon that graceful act of the American nation as a great mark of friendship for France and an added tie between the two countries.

La Construction Moderne, the leading architectural journal of that country, says editorially:

" * * * L'Enfant played a most important role in the establishment of Washington as the young nation's capital. To him is due its beautiful plan and the sightly locations of its early buildings. But later on, there, as elsewhere, the artistic and harmonious scheme was abandoned and the state buildings were located at haphazard, as best suited the needs of the moment or private interests or greed. Then in 1896 Architect Fitzpatrick of that city inaugurated a vigorous campaign to persuade the nation that it was time to revive the artistic spirit and to revert to the original plan of l'Enfant. The idea was well received and, as we noted at the time, the President appointing an Art Commission to care for the systematic grouping of buildings and the control of parks and improvements. There has been a decided Renaissance not only in that city, but in the entire country in the direction of the City Beautiful.

"In France few of us remember that l'Enfant rendered such signal artistic services to the young republic after having fought its battles beside our Lafayette under the orders of Washington, the great general and President, who has been the model of all succeeding Presidents in every republic. The Americans, it would appear, know better than we how to preserve and honor the souvenirs of the past. They possess in a high degree those practical qualities so absolutely indispensable for national progress but, we note, they possess equally the higher idealism and sentiment that make them grateful to all who have helped them in their adolescence,

a beautiful quality. Since it is France and a Frenchman that were honored in this recent touching ceremony it is but meet and just that we do not let the occasion pass without showing our appreciation and extending to them the hand of fellowship and good will. * * *

THE
CARNEGIE
LIBRARIES IN
NEW YORK

The completed libraries built in New York City on city land upon the Carnegie foundation appear in the City Record of August 27, 1908. There are a great many of them, so many of them, in fact, that all New Yorkers, even those who may have failed to avail themselves of Mr. Carnegie's philanthropy by going within, have become familiar with the outward aspects of the Carnegie Libraries. Whatever may be said of the propriety of the architectural garb in which their architects have clothed the fronts of these buildings, one cannot deny that they exercise a distinct influence on the public taste and make for a decided improvement of popular notions on architecture. In the issue of March, 1905, of the Architectural Record the author of a note on the subject of some of these same buildings objects to the designing of their fronts, the important examples in the Borough of Manhattan being generally built on inside lots, thus confining all the exterior architecture to front and rear walls. He finds that the designers have designed not for the conditions of the problem involved in making a successful library where one of the most important considerations is a maximum of light so admitted to the reading rooms as to be most acceptable to the readers, but rather in accordance with some dimly-felt mental image of what a library building should be architecturally. The piers between the windows in the front are accordingly made wide as though the wall surface were needed in the rooms and the openings are reduced to such a size as they would be for a residence, where moderately well-lighted rooms answer every requirement of ordinary use.

Objections of this kind are, of course, perfectly legitimate and even helpful to an architect, but when we review some of the attempts that result from an attempt to do *something*, it becomes a question whether it is not better for the encouragement of interest in architecture to produce a design which possesses no particular meaning in its solution and exhibits very plainly that it

is simply a school product whose chief mission it is to be agreeable in proportion, delicate in detail and, above all, to make a good impression. This is not, of course, the highest form of architectural art. But the bulk of our architecture must, in the natural course of events, be of this school-marked, impression-making kind. That being so, let us have it of as high a quality in other respects as scholarship can make it. There will eventually come a time when more of our architects will do more vital work, discarding their past performances as the immature products of an over-rapidly developing age.

REBUILDING
IN
SICILY

The rebuilding of Messina and other earthquake-wrecked towns on Sicily promises to afford an interesting illustration of the European as distinguished from the distinctly American way of doing things. If the contrast seems unfavorable to this country, it may be recalled that for the sake of liberty some sacrifices are worth while. By order of the Italian government, a special commission composed of members of the engineer corps of the civil State is to view the land selected for reconstruction operations and divide it into building lots. These lots are to be bid for by Italian and foreign contractors, who may wish to undertake the construction of new buildings thereon. Meanwhile the Societa Co-operativa Lombardia di Lavori Pubblici, says Cement Age, anticipating the time when the location and dimensions of the lots will be made known, has announced a public competition to demonstrate the relative merits of various materials and methods adapted to the region. "While the competition will deal especially with types and systems of construction for urban, rural and industrial edifices least likely to be affected by seismic disturbance, the widest latitude will be given competitors regarding their exhibits. They will be at liberty to submit designs, general proposals, reports, photographs, models, samples of materials, etc. Three prizes will be given: One of \$579, one of \$386, and one of \$193. Exhibits must be sent to the College of Engineers and Architects, No. 10 via S. Paolo, Milan, free of all costs." It is said that the government, also, will hold a special competition for the solution of purely technical problems, after the immediate administrative and financial problems have been solved.

**SCULPTURE
IN
CHICAGO**

That the million dollar Ferguson bequest, of which the income is to be expended for sculptural decoration in the public places of Chicago, is proving a real artistic stimulus, was suggested by the success of the outdoor sculpture show in Humboldt Park, Chicago, last autumn. The suggestion is now emphasized by the announcement that the most notable feature of the recent annual exhibit of Chicago artists, held at the Art Institute in Chicago, was the increased importance, in both quality and quantity, of the sculptural work. There were no less than seven fountains of one sort or another, adapted for use in the public places of a city. Theoretically it may not seem just desirable that the incentive of a sculptor should be money. But not one of these fountains had the form of a dollar sign; the conception was often exceedingly poetic, and in the execution there was often fine feeling. The fact is, frankly, that money is at the root of a good many other things than simply evil; though perhaps the larger fact is that the Ferguson bequest is itself only one of the manifestations of that new public sentiment of which improvement in the sculptural work for the public places of cities is another evidence.

**THOUGHTS
FROM
ENGLAND**

The address on Town and Street Planning, which was delivered by Raymond Unwin at the congress at Cardiff last year of the Royal Sanitary Institute of England, has been printed as a separate document. It is not remarkable that Mr. Unwin, an architect, should have delivered the address, but it is perhaps worth noting that the Royal Sanitary Institute, of which the King is patron and the Duke of Northumberland president, has two Fellows of the Royal Institute of British Architects, one of them Sir Aston Webb among its twelve vice-presidents; another, H. D. Searles Woob, as the chairman of its council, and seven additional Fellows or officers of the institute as members of its council.

The general thesis of the address, the reasonableness of town planning and the character it ought to have, scarcely needs exposition here. It will be more interesting, though at the cost of losing the continuity

of argument, to detach thoughts and phrases that are comparatively novel and suggestive.

Civic art, said Mr. Unwin, is too often taken to consist in filling our streets with marble fountains, in ornamenting our squares with groups of statuary, in twining our lampposts with wriggling leaves or dolphins' tails, and our buildings with meaningless bunches of fruit and flowers, tied up with impossible stone ribbons. It is really something far broader than that. Dimly, he believes, the people, in seeking for powers to regulate the development of their towns, "have been seeking freedom to become, as it were, the artists of their own cities, portraying on a gigantic canvas the expression of their life." Ultimately, of course, adornment and ornament will come; but this, Mr. Unwin asserts, is not the time for it—"while the mass of the people live in hovels and slums and our children grow up far from the sight and pleasure of green fields and flowers, while our land is laid bare to serve the interests of individual owners."

The speaker suggested an interesting thought in ascribing the apparent absence of individuality in present-day towns to, in part, the ease of modern long-distance transit, which "tends to mix up all our building materials in one monotonous jumble, spread all over the country." Thus, it is noted, the tiles of the eastern counties invade the slate districts of Wales, while the Welsh slates displace not only the tiles of Staffordshire, but the stone slabs of Derbyshire.

As a concrete suggestion, Mr. Unwin recommended that in suburban districts there be imposed a building restriction, limiting the construction of houses to about twelve to the acre. This, he says, gives a sufficiently large garden to be worth cultivating—for he excludes streets in his estimate—and yet not more than can be easily managed by an ordinary family without outside help. "It affords ample ground for play places for children, bowling greens or tennis lawns for the elders, in addition to the garden plots." The rules, he adds, must be made flexible, so that some gardens may be larger and some smaller, according as the land will be best utilized. He admits that, as English building by-laws commonly allow for forty to sixty houses to be built on an acre, exclusive of roads, his suggestion may seem a counsel of perfection. But, he says, "when the number exceeds twenty to the acre undue crowding undoubtedly commences."

THE
FUTURE
OF
NEW ORLEANS

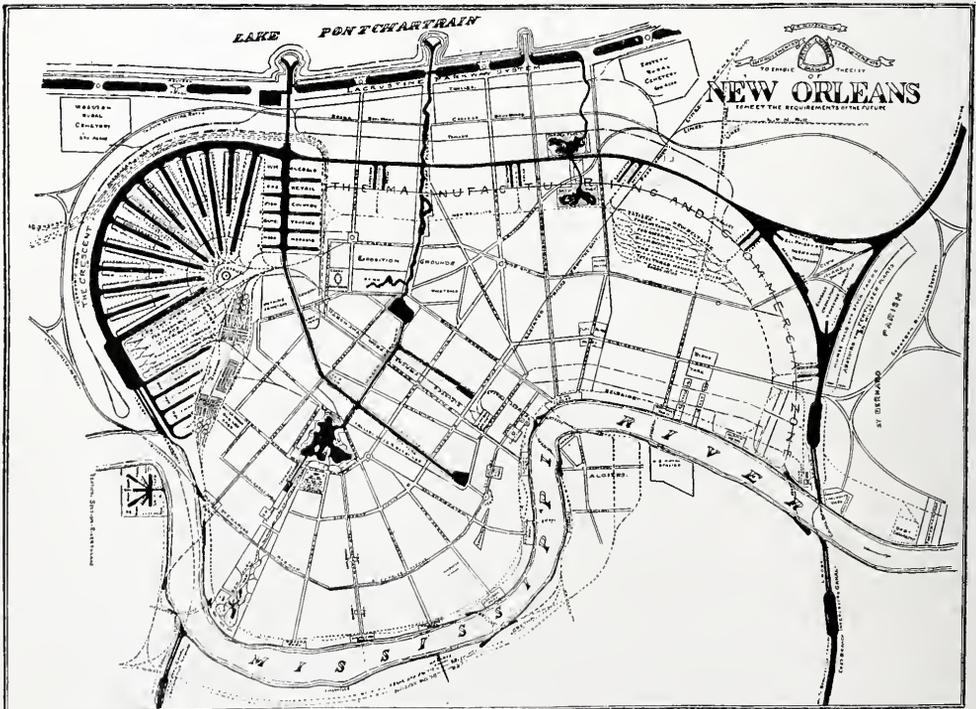
Frederic W. Brown, a consulting architect and engineer of New Orleans, presented some months ago the basis for a comprehensive scheme of furthering the general civic interests of the Crescent City. His argument for the strategic advantages of the city contains the prediction that New Orleans in ten years' time will be a city of a million souls and the distributing point for the products of the Mississippi Valley to the south and through the Panama Canal, which will probably not be entirely finished before 1917, the date of the bi-centenary of the city's founding. The embodiment of the conditions which it is necessary to create, in Mr. Brown's opinion, to enable New Orleans to be prepared for the demands which the completion of the great canal will make upon her, are shown on the plan which we publish herewith.

The most important problems in Mr. Brown's plan (which pretends to be nothing more than a scheme of procedure, a broad solution of the problem in its large masses) are, of course, those of the waterways with

their wharves and the connecting railroad facilities. Of these two problems the water question is the most difficult. The solution proposed contemplates a system of radial canals with locks. As the report which is published in full in the Daily Picayune (New Orleans), says: "As there is a variation in the river of some twenty feet, locks must be established at both ends and also guard locks at all connections with Lake Pontchartrain, it being intended to keep the water in the system always at the level of the Gulf and the rest of the intercoastal system, the docks being about ten feet above the water level."

The railroads it is proposed to concentrate at a few points and bring through the city on elevated structures to one common union depot in which the space under the elevated structure serves for reception, transfer and distribution. To handle the freight traffic it is suggested that it be concentrated in two large freight yards at east and west, and from these two points distributed by means of a belt line to the docks along the waterways.

This scheme of straightening out the Crescent City is not entirely a commercial one, let it be understood. The creation of beauti-



PLAN FOR THE IMPROVEMENT OF NEW ORLEANS.
Frederic W. Brown, Consulting Architect and Engineer.

ful parks, cemeteries, and other public utilities are embraced therein. Of the great natural advantages enjoyed by New Orleans there can be no doubt, nor of the good which would come of a comprehensive program ably carried out, as is here proposed. The most vital question is not the feasibility of the project but the feeling of the people of the city towards progress and well planned expansion for the benefit of the many.

ON HOUSING
THE
VERY POOR

There has been published a report on the Housing Problem in and around London, made to the Mansion House Council on the Dwellings of the Poor, by Dr. A. H. Hogarth.

The general conclusions are that while every housing reformer has come forward with his own particular scheme as the one thing needful before all others, yet every one of these schemes has, "in point of fact, achieved little, except in small isolated areas." Such alleged panaceas are named in the report as including "A Traffic Board, to improve traveling facilities; the clearance of slum areas, municipal building, the personal management of house property, garden cities, co-partnership housing, the acquisition of small dwellings by workmen, and, last of all, town planning." The general problem, says the report, remains unsolved, in large part because of the "want of co-operation between those who are interested" in it. So far as London in particular is concerned, the investigation is declared to show "that there is no need to build more houses hurriedly, in a haphazard and ill-considered manner, but that time should be taken to consider the best method of procedure." It is suggested that there be held, under official call, a conference of representatives from the various societies and bodies which are studying the subject. This would tend to result in concerted and comprehensive action. The report then urged that every one of the panaceas so scornfully referred to—constructional in large measure—be utilized to the greatest practicable extent, and it records the possibly dangerous conclusion that, "provided the houses are well lighted, well ventilated, and sanitary, the exact letter of the law as to overcrowding should not under all circumstances be stringently enforced during the short transition stage. Overcrowded insanitary dwellings are harmful; but, provided that the tenants are clean and healthy, and know the value of the open window, healthy

dwellings, though technically 'overcrowded,' are not so harmful as badly-ventilated, ill-lighted and insanitary houses which contain the maximum legal number of inhabitants."

TOWN
PLANNING
IDEAS
FROM
ABROAD

An address on ideal plans for London, which was delivered last winter before the Royal Institute of British Architects, by H. V. Lanchester, has been reprinted from

the Institute Journal, and issued separately. In this form there is printed at length the discussion which followed the paper. Though ideal plans for London will seem to many persons an impractical subject for consideration, the discussion dealt with much that was eminently practical and of wide application. W. H. Lever, M. P., pointed out that "from one end of England to the other, with the probable exception of one or two towns such as Edinburgh" there was not "a single really decent example of how a town should be planned." Good beginnings had been made in some cases, as Dublin; but in none had a good plan been realized to completion. He said that in Australia, Sydney, Melbourne, and Adelaide were interesting studies. Sydney is English, because the people who laid it out had seen none but English towns and had gone there before town-planning had been taken up as a science. Sydney might as well be Liverpool, or any other English city. But the people who were responsible for Melbourne, the next city to be built in Australia, approached it through the United States, and "Melbourne was laid out with good wide streets on the American plan." Adelaide, which is a later city still, represents a combination of the styles. It has the American width of road, but there had been an attempt to make it more beautiful. Raymond Unwin called attention to the fact that the Germans, "who had perhaps more experience in modern town-planning than any other nation," were "departing fundamentally and entirely from what is known as the 'grand manner' in town planning." He thought that probably they were going to the other extreme, their plans "too much niggled, too much worried in detail," nevertheless, he thought, there was much to be learned from them. He would like to see towns surrounded, not of course by walls, but by broad avenues and walks, and belts of woodland and orchards, "so that when we approach the town from the country we

may come to some definite point and then pass into the town." Thus would we do away with the ragged fringe of derelict building land and rubbish heaps, which form the approach to modern towns. This defining of the town area was, he thought, the lesson in municipal aesthetics of the old walled cities. As to the zone principle, he thought it might easily be carried too far, as the natural growth tends rather to form supplementary centers. There is little doubt that out of all the discussion and practice in town-planning, a real science is beginning slowly to evolve itself. Professionally, it will mean much to the architect.

The report of Arnold
W. Brunner and John
M. Carrère on the im-
provement possibilities
of Grand Rapids, forms
the most elaborate of
the city-plan reports
recently issued. In-

**SUGGESTIONS
FOR
GRAND
RAPIDS**

evitably, much emphasis is laid on the architectural aspects of city building.

It is noted at the beginning that Grand Rapids is only 59 years old, "which even for an individual would not be considered a great age." It has become a community of more than 100,000 persons, and there is every indication that its growth has only begun. The arguments for city planning are then given, with particular reference to their local application. In discussion of the streets, this interesting thought is brought forward: "Serious study must be given to the proportion between the voids and the solids, between the parts which are to be built up and those which are to be left unoccupied by buildings and are to be devoted to thoroughfares. These proportions are the fundamental principle from which all the art of the city springs, just as the relation of the voids and the solids in the elevation of a building or the lights and shadows of a picture." In the chapter on the height of buildings, the architects recommend a policy which will relate the possible building height to the proportion of area which may be covered. They say: "Such a policy will make the necessary widening of main arteries of traffic in the business section a comparatively easy and rapid process, as the owner of a lot on such a thoroughfare which is now only 66 feet wide may, by setting a new building back the required 17 feet, have the privilege of raising it 51 feet higher than its neighbors on the old building line." This plan is not beyond criticism. The temporary effect will certainly be ragged and unsightly,

and as the goal of a rebuilt and broadened street is reached, mean little old buildings will occupy very conspicuous sites. An interesting, because unusual, chapter in the report is devoted to Workingmen's Houses. The architects say: "The keynote of city development is the treatment of the city as a whole, not as an agglomeration of units." Much may be done, they think, to assist the builders of the smaller houses to secure designs that will produce artistic results at no increase of cost. They suggest that prizes be offered for the best designs for workingmen's houses; and they note that on the hill-sides especially it is to the interest of the whole city to have the scattered houses of proper color and design and interspersed with foliage. The report is put out as "preliminary," and makes an interesting study, with strong architectural bias.

There are some books
that do not grow better
with age, and more useful
with age, and conspicu-
ous among them are
books which deal with
the strength of build-
ing materials and sys-
tems of building construction. Our knowl-
edge in this field is constantly growing, while
our means for ascertaining the strength of
materials is becoming each year more com-
prehensive in response to the urgent de-
mands of our colossal constructions.

**THE
LATEST
REVISION OF
KIDDER***

To meet the growing demand for authoritative information on the nature and best methods of construction for the materials used in fireproof construction, the publishers of "Kidder's Architects' and Builders' Pocketbook" have just issued a revised edition of that useful work in which the chapters on fireproofing materials and fireproof construction have been entirely rewritten by Mr. Rudolph P. Miller, whose recent work as chief engineer of the New York Department of Buildings is remembered by the profession throughout the country. He it was who formulated the first authoritative code on the subject of reinforced concrete construction afterwards incorporated in the New York Building Code and now in force. His chapters in Kidder are the results of his experience in interpreting the laws governing fireproofing and fireproof materials, and not only bring the book up to date, but add materially to its value as a reference book for architects.

*New York: John Wiley & Sons. London: Chapman & Hall, Ltd. 1908.

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PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

President, CLINTON W. SWEET Treasurer, F. W. DODGE
Vice-Pres. & } H. W. DESMOND Secretary, F. T. MILLER
Genl. Mgr. }
11-15 EAST 24TH STREET, MANHATTAN
Telephone, 4430 Madison Square

Subscription (Yearly) \$3.00

Published Monthly

TWENTY
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THE
ARCHITECTURAL RECORD CO.
NEW YORK

TWENTY
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CENTS



ENTRANCE AND GRILLE—RESIDENCE OF GEORGE L. RIVES, ESQ.
69 East 79th Street, New York. Carrère & Hastings, Architects.

The Architectural Record

Vol. XXVI.

AUGUST, 1909

No. 2

The Pecuniary Relation Between Architect and Client

At its last annual convention, the American Institute of Architects took a step which has been contemplated and discussed for a great many years, and which will have a most important effect upon the future prosperity and standing of the profession in this country. Its members unanimously agreed to raise the minimum charge for their professional services from five to six per cent. The explanation officially given for this step is contained in the following words: "While the remuneration of the architect has not advanced during the past fifty years, the cost of production, office expenses and draughtsmen's salaries have nearly doubled; proper equipment requires a longer preparation, a more thorough education; and the responsibility of the architect has been enormously increased by the requirements of the modern structure, with its engineering, mechanical and electrical equipment." In short, the official explanation is that an architect's services are worth more than they were forty years ago. An architect has the same justification for increased charges as have physicians, lawyers or painters. Furthermore, an important element in the increased cost of an architect's services to himself (and one which has not been mentioned in the official explanation) is the more expensive prevailing standard of living. The money an archi-

itect actually clears over and above his expenses will not go anything like as far as it would have forty years ago, while his own needs, together with those of his family, have in the meanwhile become more numerous and exacting.

It is not difficult, consequently, to make out a sufficiently strong case on behalf of the moderate increase in minimum fees established by the Institute, and it is very much to be hoped that the individual architect will not have any difficulty in enforcing the higher rate of remuneration. His success in so doing will depend upon his ability to convince his clients that his services are really more costly and valuable, and in this effort it is not to be expected that all of them will fare alike. For years certain architects have had no difficulty in obtaining for their services a substantially higher rate than that established as the minimum by the Institute. On the other hand, there are many architects, not members of the Institute, who have not hesitated to offer their services at less than the old rate of five per cent., and according to current accounts, there have been cases in which members of the Institute have surreptitiously made their services to their clients cheaper than the former five per cent. rate. The occasion, consequently, tempts one to inquire whether the architects, who abide loyally by the new schedule, will suffer in competi-

tion with the architects who ignore it; and this inquiry will involve some consideration of the many-sided and ambiguous problem of the pecuniary relations between architect and client.

There is no reason to believe that the increase of the minimum fee will make it any more difficult in the future than it has been in the past for the high-priced architect, with an established position to compete with his lower-priced professional associates. Of course architects, who have found it difficult to convince their clients that their services were worth five per cent., will find it even more difficult to convince their clients that their services are worth six per cent.; but architects, who are in that situation, do not effectually compete with those who never even consider a job offered at a lower price. Cut-rate architects compete not with their higher-priced associates, but with one another. In this respect the situation will remain just as it has been in the past. There are many buildings erected every year in this country chiefly by speculative builders, whose owners believe that they cannot afford to pay the Institute's fees. These builders frequently employ men who hang out their shingles as architects to design their houses and these architects are paid either a fixed sum for the necessary drawings, or else some very low percentage. In such instances the speculative builder is quite right in not paying anything more for what he gets than he does pay. He wants, cheap, slovenly mechanical architecture. He pays for it, and he gets it. As long as residences, apartment houses and loft buildings are erected by speculative builders for sale stereotyped and vulgar designs are bound to be demanded, and cheap designers to be employed. Houses erected by speculative builders possess the same general characteristics in France or England as they do in the United States.

The only possible client for the high-priced architect is the man who is having a building erected for his own use and occupancy; and in the attempt to secure the business derived from this

source, the cut-rate architect is frequently able to underbid certain of the standard-rate architects. There are, of course, many high-priced architects, whose standing in the profession, is so well established, and whose clientele is so numerous and so loyal, that they can charge anything in reason for their services. An increase in the minimum fee will be wholly to their advantage. On the other hand, there are also many young and well trained designers, whose practice is in its infancy and whose reputation has not become established among a sufficiently numerous group of clients. Young men in this situation may not be able to pick their jobs. Owing to the ignorance or the low standards of individual builders, they have suffered from the competition of regular cut-rate architects, and they have felt themselves obliged to accept work at less than the minimum fee, because they believed that they could not obtain it on any other terms. Thus, although capable of better things, they have frequently been reduced to the ranks of their ill-trained competitors, who were not capable of thoroughly designing a building and whose services were not really worth the standard rate. It is young men in this situation who may suffer some disadvantage from the increase in the established schedule. Public opinion has little by little become pretty well accustomed to the old five per cent. rate. Many builders of private houses, who would not think of protesting the customary charge, would consider the higher rate as exorbitant, not because it was exorbitant, but because a man's first instinct is always to consider an increased charge unnecessary and excessive.

It should, however, be most emphatically proclaimed that an architect who does not maintain the standard rate is not only injuring by implication his professional associates but is making a grave personal mistake. He is throwing away the advantage which an architect as a professional man has over a physician or a lawyer—the advantage of having a fair standard of remuneration,

established by general consent. A physician or a lawyer is practically obliged to charge whatever the traffic will bear; and there is, consequently, an arbitrary element in their bills which frequently introduces a purely business motive in their relations with their employers. But the architect, more than the physician and the lawyer, at least has the chance of emancipation from any such doubtful element in his pecuniary relations with clients. A minimum rate of remuneration has been officially established for the profession; and the maintenance of such a rate intact should be a point of honor with every ambitious architect. The standard rate, just in so far as it is maintained, makes the architect independent of ordinary business competition. His rivalry with his brother practitioners would not thereafter take the form of trying to underbid his competitors, or of seeking to produce the work cheaper than they do. It would necessarily take the form of trying most zealously and completely to earn the established fee. The architect, consequently, who cuts the standard rate is faithless to the interest of his profession. The standard rate can be maintained under American conditions only because individual architects adhere loyally to it; and every architect who cuts it is cheapening his own services, and by implication those of his fellow-practitioners. He is becoming what is known in other branches of industry, as a "scab", because he has permitted some apparent individual advantage to stand in the way of the maintenance of professional standards, indispensable to professional independence and excellence of work.

We are not so innocent as to believe that a standard professional rate of remuneration can be established or increased in a country like the United States without a struggle and without individual sacrifices. The American architect has to derive his clientele from a class of men, many of whom do not understand the nature and importance of professional and technical standards. It is indispensable for the future of American architecture that the building

public should be educated to appreciate the importance of an architect's professional and technical point of view. Something can be done to accomplish this end by the inculcation and the popularization of sound ideas; but the bulk of the work must necessarily fall upon the architects themselves. In the long run the more ignorant but still well-intentioned part of the American public can be taught to put a sufficient value on an architect's services only because the competent architect will not sell his services at any cheaper price. On every occasion when a comparatively uninformed but well-intentioned client comes into business relations with a competent architect, a salient opportunity exists for the most effective kind of education; and in case the architect compromises any essential matter, either in respect to his fees or in respect to his work, the opportunity has been thrown away. Of course, by failure to compromise an architect may lose a job, and more than one job, but standards cannot be imposed upon a standardless public without many individual sacrifices. The desired result can in the long run be accomplished in no other way. A man, who wants or believes that he wants good architecture, must be taught that he can get it only by recognizing absolutely the established professional rules.

The association which we have implied between good architecture and high-priced architecture may seem forced to some readers. Yet a little consideration should convince them that it is not forced. Of course, it is conceivable that a high-priced mediocrity would design for his client a far inferior building than some clever beginner, who felt himself obliged to take anything he could get for a job. Such cases will occur, but they cannot occur often. In the long run the cheap job becomes inevitably the second rate job. The architect who cheapens his own work to his client has forfeited his personal and professional independence. He has placed himself in the position of being an agent to execute another man's orders, and he will be obliged to yield

to the wishes of his employer, no matter how much they clash with the dictates of his own technical knowledge and ideals. He has necessarily diminished the value of his work in his own eyes, so that little by little he loses all interest in it as a designer, and becomes content to reproduce mechanically the sort of building which his experience has taught will satisfy, deceive and consequently further corrupt the average popular taste. Even if the competent cut-rate architect should be fortunate enough to fall in with a few clients who were willing to give him a free hand, his hands would nevertheless be tied by the consequences of his own act. The cut-rate architect cannot afford to study his design thoroughly and patiently. He cannot afford to revise mistakes or to add improvements, or to try experiments. The margin of profit is so small that in order to avoid converting it into a loss he is obliged in the long run to design in a stereotyped and mechanical manner. The relation between cut-rate and inferior quality is in the field of architecture obvious and inevitable.

The most effectual way, consequently, for a man to secure an inferior grade of architectural design is to beat down the pay of his designer, and it is no less true that the most effectual way for the architectural profession to improve its standing with the American public is within limits to establish and maintain a high standard of remuneration. The best means of making men value something is to see that they pay sufficiently for it.

People naturally prefer cheap service and are always seeking to make and keep it cheap; but they never have much respect for service or servitors obtained on such terms. On the other hand, the demand on the part of an employee that he shall receive a large and an increased remuneration is a sign of an independence and a challenge to his employers to do without him, if they can or dare. Hence it is that the increase in the established fee is the one sufficient method of forcing the American public to attach an adequate value to current American architecture. The

profession has challenged its employers to consider whether architecture as practiced by the better American architect is not worth more money; and the fact that the challenge has been issued is the best possible indication that it will not be seriously disputed. The Institute would never have taken such a decisive step in case its members had not known that their work was worth more than it used to be worth, and that their clients both appreciate the improvement and are prepared to pay for it.

A generally higher rate of professional remuneration imposes, however, a peculiar responsibility upon every beneficiary of the increase—the responsibility, that is, of really earning the increased fees. The architect who asks and obtains the full charge without doing anything sufficient to earn it is doing an extremely serious damage to the profession. That such cases exist, and exist in sufficient numbers to constitute a certain danger is unquestionably true.

The minimum fees established by the Institute leave a comparatively small margin of profit to the conscientious and painstaking architect; but they leave a comparatively large margin of profit to the architect who is satisfied with grinding out a stereotyped but fashionable brand of design. An architect may, perhaps, begin his career with the full determination to do his best at any reasonable personal cost; and he may build up a remunerative practice as the result of such a determination. But with success may come increased wants and the desire to expend more money; and he may gradually drift into the habit of cutting down the cost of his work at the expense of its quality. By so doing he can unquestionably make a great deal of money; and such is the standard of American popular taste that he may continue such practices for years without being discovered. While he may lose caste with his colleagues, he may be able to keep his clientele either by the excellent business organization of his office or by pulling strings of social influence. Just, however, as the cut-rate architect is a

"scab," so the architect who charges a first-rate price for a second-rate service is a "grafter". His professional colleagues have established a generate of remuneration, on the basis of a certain standard of work, and the architect who accepts the fee but cheapens the work is the worst possible enemy of American architectural improvement and the dignity of the American architectural profession. With every increase in fees the duty of keeping up the quality of the work and of frowning upon unscrupulous inferiority becomes more and more urgent.

We imagine, however, that the architect who charges a first-rate price for a second or third-rate service will be found out sooner under a higher than under a lower standard of professional remuneration. Such an architect could, of course, make more money out of a six per cent. than out of a five per cent. fee; but he would be less likely to get away with it. People who propose to build houses and who are confronted by an unusually large scale of professional charges, will be prone to exercise unusual care in the selection of their architects. An increased scale of charge is, as we have said, a challenge to the architect's clientele to get along without them. Of course the client cannot get along without them; but he will have an additional interest in getting along without those who are not worth their hire. He will be more likely to inquire more carefully into the work and standing of any architect whom he employs; and while he may still be deceived, he will more likely discriminate between the first-rate and the second-rate man than he has been doing. By far the most important act taken by a man proposing to build a house, is the act of choosing his architect; and any influence which stimulates him to spend more time and care in making the choice will constitute the best of all architectural leavens. Such will be the effect of the increased minimum rate of compensation. It will make competition more severe because it will make the average client more exacting in his choice of an architect; but a competition which turns exclusively upon the quality of the competitor's

work is the one kind of competition which is an unqualified benefit.

To this extent, consequently, the increase in the minimum charge is something more than an indication that American architecture is worth more than it formerly was. In the long run it will have the effect of increasing still further the value and improving the quality of American architecture, because it will sharpen the desire of the house builder to secure the services of a really good architect. Of course, this influence will be effective only within certain limits. Just in so far as inferior, if well-intentioned designers, are allowed to obtain the same standing as men who are competent to do thoroughly good work, just to that extent will the increased minimum rate fail to have any leavening influence. The ordinary house builder is rarely able to discriminate between a first-rate and second-rate designer. If his desire is sharpened to secure the services of a really good architect, that would mean simply that he would be more careful to select an architect with a thoroughly good reputation, and in so far as architects with a good reputation are capable of inferior work, the well-intentioned builder might draw a blank for all his pains. But the remedy for this danger is lodged in the keeping of the architects themselves. In the long run they are the makers of one another's reputations. Whenever a second-rate man gets a first-rate reputation the fault usually lies with the general professional standards of the architects resident in that vicinity. If architects themselves do not discriminate properly between first-rate and second-rate work, they can hardly blame their clients for failing to make a discriminating selection. It all comes back in the long run to the effective professional standard, and the better men in the profession should realize that the higher rate of remuneration increases their responsibility from every point of view. They are not only more than ever responsible for doing their own very best work, but they are more than ever responsible for distinguishing sharply between the first-rate and the second-rate work of their professional colleagues.



THE PRUDENTIAL (GUARANTY) BUILDING.

Buffalo, N. Y.

Louis H. Sullivan, Architect.

Architecture in the United States

III.

The Skyscraper

The various activities noted in the previous articles prove our competence to build, and our desire to build well and beautifully; but however true it may be that the desire for a thing is a necessary condition precedent to its attainment, the desire for fine architecture is impotent when unaccompanied by a certain kind of effort, of taste, of judgment, I may even add of manner of life and mode of feeling. As yet we do not seem to have sufficiently developed that right kind of effort, of taste, of judgment, nor to have learned to live and to feel in just the manner necessary to produce an indigenous architectural art eloquent of our highest intellectual and moral sensibility.

The skyscraper, the only indigenous architectural product to which we can lay claim, is eloquent only of the power of the purse and of the higher turn for business. In it the idea of profit everywhere triumphs over the idea of perfection. The last word of these tall buildings is anything but their address to our sense of formal beauty. As Henry James says, "The attempt to take the aesthetic view is invariably blighted, sooner or later, by their most salient characteristic, *the* feature that speaks loudest for the economic idea. Window upon window, at any cost, is a condition never to be reconciled with any grace of building, and the logic of the matter here happens to be on a particularly fatal front. If quiet interspaces, always half the architectural battle, exist no more in such a structural scheme than quiet tones, blest breathing spaces occur, for the most part, in New York conversation, so the reason is, demonstrably, that the building can't afford them. The building can only afford lights, each light having a superlative value as an aid to the transaction of business and the conclusion of sharp bargains." In these terms Mr. James

registers his final impression: "Such growths, you feel, have confessedly arisen but to be 'picked' in time, with a shears,—nipped short off, by waiting fate, as soon as 'science' applied to gain, has put upon the table, from far up its sleeve, some more winning card. Crowded not only with no history and consecrated by no uses save the commercial at any cost, they are simply the most piercing notes in that concert of the expensively provisional into which your supreme sense of New York resolves itself. They never begin to speak to you, in the manner of the builded majesties of the world as we have heretofore known such,—tower or temples or fortresses or palaces,—with the authority of things of permanence, or even of things of long duration. One story is good only till another is told, and skyscrapers are the last word of economic ingenuity only till another word be written."

In very truth these "mercenary monsters" are already menaced through sheer magnitude and multiplication, like some race of giant dinosaurs, threatened with extinction by reason of a productivity in excess of the earth's power to provide them with sustenance. The rentable value, which is the life blood of these tall office buildings, subsisting, as they do, on the light, the air the sufferance of their undeveloped or underdeveloped neighbors, suffers diminishment in proportion to the extent that these neighbors themselves climb skyward and claim their own.

Already in the business districts of New York and Chicago, there are solid blocks of sky-scrappers, and if the building of one of them continues unrestricted the lower stories will become (as many of them are to-day), mere cellars, and the streets deep cañons, dark at noon-day, the play-ground of germ-laden winds. "These leagues of build-



5th Avenue, New York.

GORHAM BUILDING.

McKim, Mead & White, Architects.

ings, describable and indescribable, are not beautiful but sinister. One feels depressed by the mere sensation of the enormous life which created them—life without sympathy; of their prodigious manifestation of power—power without

pity. They are the architectural utterance of the new industrial age.”

And over all broods the horror of a great impending catastrophe,—a menace no less real for being unrealized. By reason of the massing of tall buildings

on narrow streets, some day a devastating fire will leap from sky-scraper to sky-scraper, hundreds of feet above the heads of the horror-stricken spectators.

Board of Fire Underwriters at a recent meeting of a commission on the limitation of the areas and heights of buildings appointed by the Building Codes



RAILWAY EXCHANGE BUILDING.

Chicago, Ill.

D. H. Burnham & Co., Architects.

Such a disaster is not only possible, but inevitable. It is a matter of time and circumstance alone,—this springing of the great granite and iron trap. Mr. Babb, the president of the New York

Revision Committee of the New York Board of Aldermen, is quoted as having said:

“With our present unlimited height of buildings in the financial centre,

where the streets are being converted into narrow cañons by the walls of thirty and forty storied buildings, we are courting a disaster that would outdistance that of any other great fire in the country. The San Francisco fire has taught that so-called fireproof buildings cannot withstand the attacks of an uncontrolled wave of flame. How much more dangerous would a fire be when it was sweeping through the top levels of our lines of lofty buildings. Experience has taught that a high building of great area nurses the hottest fires. It is not only not beyond the range of possibility, but the underwriters fear that there is a very strong probability of a fire starting in the nest of skyscrapers and beating across streets from the windows on the top floors to other buildings. All systems of sprinklers and all attempts at fireproofing would not avail in the least in an instance of this kind. The firemen away down below could do nothing. The fire would gain such headway that when the edge of the skyscraper zone was reached, there would be a blaze of such proportions as to imperil the whole city." This is not the scare of a yellow journal, but the mature judgment of an expert. Moreover, engineers have estimated that in case of a sudden shock or other unforeseen incident, calculated to terrify the tenants of the lofty buildings, the narrow streets of the financial district would not be large enough to accommodate the swarm of people from these many-storied hives.

The only safeguard against such catastrophes lies, of course, in restrictive legislation, either by the direct curtailment of skyscrapers, to a certain limit of dimension, or by a system of taxation calculated to discourage upward extension. One suggestion is that a builder might be allowed to occupy with his structure a fixed percentage of cubic space, found by multiplying the dimension of his lot by a fixed standard of height. This would make a limit of bulk rather than of height. The best solution, both from a practical and an aesthetic standpoint, might consist in proportioning the height of buildings to

the breadth of the interval separating them, permitting skyscrapers, say, only on opposite sides of every alternate street. The effect of a broad avenue, lined by buildings of moderate height, behind and beyond which, on opposite sides of parallel streets rise tiers of tall buildings, facing one another across the wide interval, thus formed between them, besides affording an abundance of light and air, both to the buildings and to the streets, might strike a new and impressive note in the concert of municipal art.

However much our newly acquired power to build with safety to almost any imaginable height is being or may be abused, the growth of cities, the concentration of business within narrow areas, and the consequent high price of land in such areas, insures perpetuity, within certain limits, to the type of building made possible by the development of the skeleton frame, and the invention of the elevator. This being so, it is for us to face the problem of the skyscraper squarely, seeking to discover and develop its latent aesthetic potentialities. The more conviction, enthusiasm,—love, even—we can bring to the task, the better will the result be. The architect who essays the problem without interest and without sympathy, is foredoomed to failure, and it may be that the consciousness of the "finite—the menaced, the essentially invented state" which Mr. James purports to have detected in "the thousand glassy eyes of these giants of the mere market," was only a reflected gleam from the mercenary and unimaginative minds of the architectural Frankensteins responsible for these monsters.

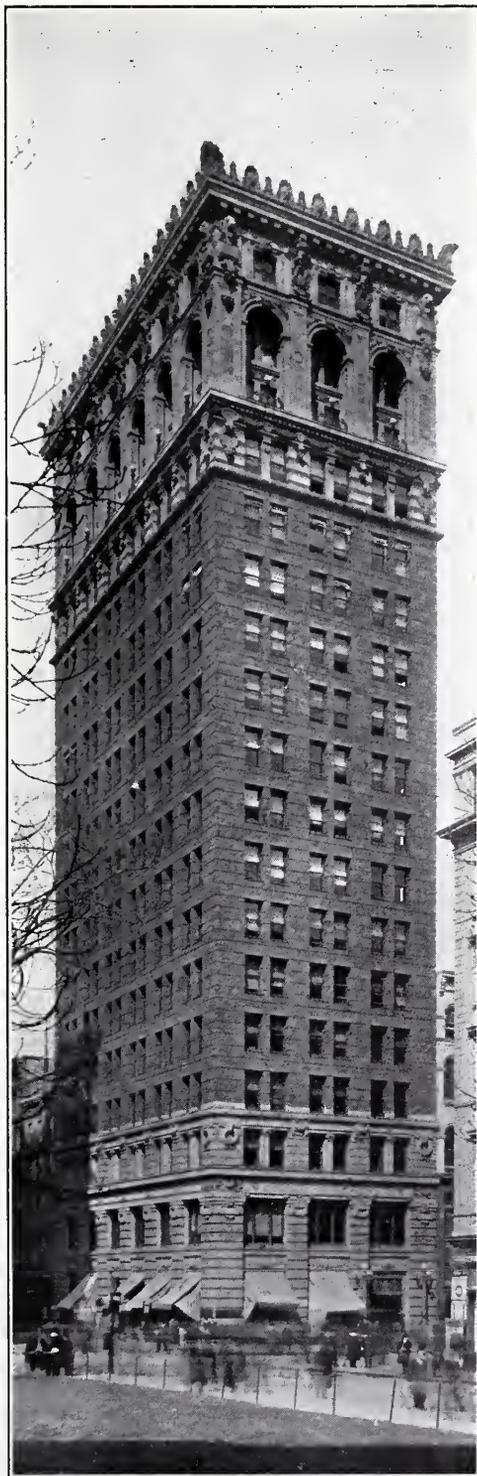
Mr. James had reference to the skyscrapers of New York. In Chicago, as before explained, the problem has been approached in better faith, with more sincerity and directness. From the tall buildings of that city, Mr. Paul Bourget, an equally competent observer—more competent, in so far as he is more sympathetic—received a very different impression. He says of them:

"The simple force of need is such a principle of beauty, and these buildings



AMERICAN SURETY COMPANY.

Broadway, New York. Bruce Price, Architect.



BROADWAY-CHAMBERS.

Broadway and Chambers Street, New York.
Cass Gilbert, Architect.

so conspicuously manifest that need, that in contemplating them you experience a singular emotion. The sketch appears here of a new kind of art, an art of democracy, made by the crowd and for the crowd, an art of science in which the certainty of natural laws gives to audacities in appearance the most unbridled, the tranquillity of geometrical figures."

"The simple force of need is such a principle of beauty." Here, at last, is the particular peg for which we have been looking on which to hang the case for the defendant. These many storied temples to Mammon, whether one thinks them beautiful, as does Mr. Bourget, or, merely revolting, like Mr. James, are the supreme manifestation of our need and our power to build,—to build on a gigantic scale, and in an unprecedented manner; and that, say what one may, is architecture—architecture rampant it may be, but at all events alive. Our churches, universities and libraries, our capitols and court houses—what are they for the most part but insincere archaeological experiments or cut-to-measure confections from European fashion-plates? They involve no unprecedented constructive problems, and contain no potentialities of new beauty. The sky-scraper, on the other hand, does both. It affords, for that reason, a magnificent opportunity, and the fact that it has been, for the most part, an opportunity unimproved, reflects less heavily upon the sky-scraper than upon the architect thereof. Here is a Dark Tower, hedged about with difficulties, and dangers, awaiting its Childe Roland. The imagination of Mr. Sullivan first, and almost alone, has reached up and caught at the possibilities and meaning which are enshrined in those huge office structures, and this, rather than his original and intricate ornamentation, constitutes his chief claim to greatness. As Mr. Caffin says: "To him they are not merely buildings to be deprecated for their negation of all that has been held beautiful in the architecture of the past. They are, or may be made, vital embodiments of the colossal energy and aspiring enterprise of American life.

The fact that this piling of story upon story has its origin in the commercial necessities of real estate and in the congestion of population within certain limited areas, does not prevent him from seeing the spiritual possibilities which lurk, undreamed of by most people, in this inert mass of brutal materialism."

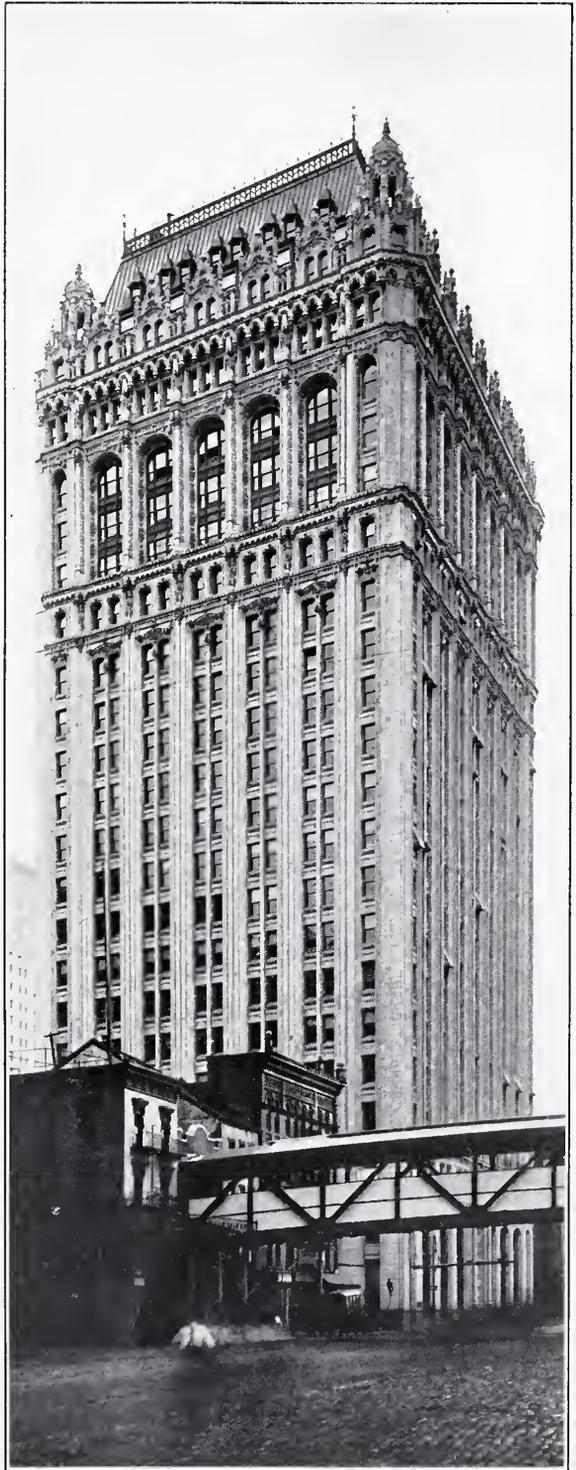
The aesthetic problem presented by the tall office building Mr. Sullivan conceives to be "one of the most stupendous, one of the most magnificent opportunities that the Lord of Nature in his beneficence has ever offered to the proud spirit of man." His greatest successes have been in the field of this variety of commercial architecture. The limiting conditions which others accept perforce and compromise with as much as they dare in order the better to conform with traditional ideas of architectural beauty, he accepts willingly, even eagerly, achieving his best effects not in spite of the imposed limitations, but by means of them.

In order to understand the quality and the degree of Mr. Sullivan's success in this field, the conditions governing the problem of the modern office building must be briefly stated. In its last analysis it is a hive, a system of cells,—hundreds of similar rooms side by side and superimposed, equally desirable (so far as possible), and equally well lighted. It must be lofty, because while its horizontal dimensions are limited by the size of the lot, and the size of the lot by the cost of land, its vertical height is limited only by its stability, and the stability of one of these steel frame buildings is enormous, for it is, in effect, a truss planted upright in the earth. This steel framework must be protected from the corroding action of the elements, and especially from fire, which destroys it. The building must have natural light in every part, and (usually) great display windows in the first story.

Let me illustrate now, by means of a typical example, in what manner Mr. Sullivan has translated this thing of utility into a work of architectural art. The Guaranty Building, in Buffalo, affords a good illustration of his method. "What," he demands, "is the chief char-



THE NEW YORK TIMES BUILDING.
Times Square, New York.
C. L. W. Eidlitz, Architect.



WEST STREET BUILDING.
West Street, New York. Cass Gilbert, Architect.

acteristic of the tall office building? It is lofty. This loftiness is to the artist-nature its thrilling aspect. It must be tall. The force of altitude must be in it. It must be every inch a proud and soaring thing, rising in sheer exultation, that from bottom to top it is a unit without a dissenting line." And he has therefore enhanced the height by artfully emphasizing the vertical dimension, so that when seen in sharp perspective the windows lose themselves behind the piers and the eye is carried irresistibly upward to the beautiful coved cornice which crowns the structure.

"The shape, form, outward expression of the tall office building should, in the very nature of things, follow the function of the building, and when the function does not change the form is not to change." The first two stories, which may be called the "mercantile stories," serve a different purpose from the rest, and so they are treated differently; but above them all of the windows are of the same size and are spaced equally far apart, because they light offices of the same size and equally desirable. This best thing practically, has been made by the skill of the designer the best thing æsthetically, for there is a kind of beauty which comes from the repetition of a few well-chosen motives, and, moreover, the building appears what it is—a hive for human bees.

"The materials of a building are but the elements of earth removed from the matrix of Nature, and reorganized and reshaped by force—by force mechanical, muscular, mental, emotional, moral and spiritual." The exterior of the building is all of terra cotta, of a salmon-red color, and every square foot, almost every square inch, of this vast surface is "reshaped by force," with beautiful ornament, fine as lace and strong as steel, infinitely various and original. By reason of its flatness and its delicacy, though it charms the eye, it nowhere assumes a prominence sufficient to detract from the simplicity and dignity of the architectural composition. Moreover, the ornament is of a kind exactly suited to the

plastic nature of fire-clay; it is clear at a glance that it was modeled, not carved, and the subdivisions of the pattern have been considered in relation to the joints, so that these are nowhere too apparent.

The building is rich in those little felicities which reveal the artist. For example, the strength of the angular corner is emphasized by treating it in the form of a bead rising sheer from base to summit, and this slender, stem-like member flowers out at its far, topmost extremity, into an exquisite foliation, which seems to cling to and lap over the edge of the main cornice, mitigating its geometric severity of line. Even the dirtiness of the atmosphere has been made to serve æsthetic ends, for the terra cotta ornament is of such a nature that particles of dust or soot, lodging in the interstices, bring the pattern into relief, and the building thus grows more beautiful instead of uglier with the lapse of years. Mr. Sullivan has solved the difficult problem of the show window very cleverly. By placing the glass well to the front of the flanking piers he has rendered unto the Cæsar of Trade the things which are that Cæsar's; but, mindful of the claims of art, he has recessed the glass at the transom level, so as to leave revealed beautifully ornamental terra cotta soffits and jambs, together with the caps and the upper portions of the columns, which, visible through the show window, rise boldly through a shallow roof of glass. He attains by these means an effect of solidity usually arrived at by deeply recessing the windows and reducing the glass area in the place of all places where the need for space and light is most imperative.

Of the Guaranty Building, Mr. Montgomery Schuyler says: "I know of no steel-framed building in which metallic construction is more palpably felt through the envelope of baked clay." Though it represents perhaps the highest logical and æsthetic development of the steel-frame office building, it is scarcely deserving, in the light of recent developments, of the name of skyscraper. It is an insignificant pile of twelve stories, and any building un-



FULLER (FLATIRON) BUILDING.
Broadway and 5th Avenue, New York.
D. H. Burnham & Co., Architects.



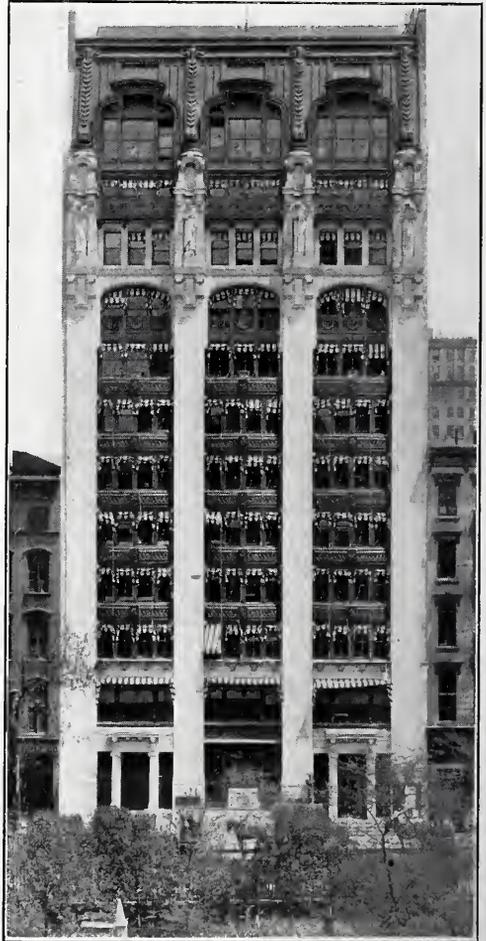
BLAIR BUILDING.
Broad Street, New York.
Carrère & Hastings, Architects.

der twenty can no longer rightfully lay claim to that title. The new Singer Building tower, and the Metropolitan Life Building rear their proud heads to the height of more than forty stories, affording a glimpse of that unknown and rather terrible generation which is to follow us, unless, as I have already intimated, we read and heed the handwriting on the wall, and curb—before it is too late—this menacing, this mercenary madness.

Although the New York architects have not succeeded in combining, with Mr. Sullivan's success, stern logic in the matter of form, with originality and grace in the matter of ornament; it would be an injustice to deny them the honor of having made substantial contributions towards the æsthetic problem involved in the skyscraper. They have approached that problem more in the Classic than in the Gothic spirit, demanding, in the name of the Classic tradition, a threefold vertical subdivision—a beginning, a middle, and an end—unrelated (or only accidentally related) to any analogous differentiation in the plan. Something they must have corresponding to stylobate, column and entablature—base, shaft and capital. The late Mr. Bruce Price was, I believe, the first to formulate this into a principle for the tall building, and he applied it with notable success in his American Surety Building, a gigantic pilaster, which has its base, its many windowed, fluted shaft, and its intricately ornamented capital. The success of this essay imposed this principle, and the best of the lately built skyscrapers of New York are for the most part so many embodiments and variants of it. Of these, Mr. McKim's Gorham Building seems to me the most altogether felicitous, perhaps owing to its more manageable proportions. The eye dwells delightedly on its warm grayness, its delicate reliefs, even upon its far-spreading fretted and gilded cornice, though the mind, unseduced by beauty, whispers that this feature helps to shut from the low-lying street and avenue the antiseptic sun.

Messrs. Carrère & Hastings' Blair

Building, if not quite the tallest, is yet the finest flower which has sprung skyward out of the *Beaux Arts* hotbed. If the so various fruits of this particular training were of a corresponding excellence the value of that training could scarcely be the subject of debate that it



THE EVENING POST.

New York.

Robt. D. Kohn, Architect.

is now, for here is living evidence of a mind emancipated by it and not enslaved. The façade is a happy blending of audacity in the matter of composition, and restraint in the matter of detail, and the materials are combined with the finest sense of their several qualities. If



SINGER BUILDING AND TOWER.

Broadway, New York.

Ernest Flagg, Architect.



METROPOLITAN LIFE INSURANCE COMPANY'S BUILDING.

Madison Square, New York.

N. Le Brun & Sons, Architects.

Mr. Sullivan—that militant Goth—had not armed the critical sense with his Excalibur of a formula that form should (everywhere and in all things) follow function, that sense might be tempted to capitulate in the presence of so much excellence, without further ado.

The promise foreshadowed in Mr. Gilbert's Broadway Chambers of a new Richmond in the architectural field has been amply fulfilled in that architect's West Street Building. The temptation is to render this rather more than justice, so favored is it by its detached, its almost isolated state—its background of city and sky against which to display its shapeliness; its foreground of the river and the roaring waterside—eliminating the foreshortened perspective and the painfully bent neck. Discounting all this, however, in mass, in outline, in color, in detail, the building is the work of a master mind, the last word in New York skyscraper architecture; in it, the Caliban has become—if not yet Ariel—human, at all events.

The peculiar genius of any given race or any given period incarnates, as it were, in some architectural construction characteristic, and therefore symbolical of it. The iron hand of Roman sovereignty encased within the silken glove of Roman luxury, found its prototype in buildings which were stupendous, crude, brute masses of brick and concrete, encased in coverings of rich marbles and mosaics. The "sad sincerity" of soul,

the aspiring mysticism of the Middle Ages, found embodiment in the Gothic cathedral, a thing so delicately adjusted, so almost perilously poised, thrust against counterthrust, that like the overstrained organism of an ascetic it seems ever about to overcome that centripetal force which is nevertheless the law of its being. The arrogant and artificial life of the court of Louis IV. stands as truly imaged in the palace and garden of Versailles as in the wig, the coat, the scepter, and the high-heeled shoes of that monarch, used by Thackeray to symbolize his state. In like manner, the tall office building, our most characteristic architectural product, is a symbol of our commercial civilization. Its steel framework, strong, yet economical of metal, held together at all points by thousands of little rivets, finds a parallel in our highly developed industrial and economic system, maintained by the labor of thousands of obscure and commonplace individuals, each one a rivet in the social structure. And just as this steel framework is encased in a shell of masonry, bedecked, for the most part, with the architectural imaginings of alien peoples, meaninglessly employed, so are we still encumbered by a mass of religious, political, and social ideas and ideals, which, if we but knew it, impede our free development and interfere with the frank expression of our essential nature.

Claude Bragdon.



PRINCE RUPERT FROM THE HARBOR.

The Future Prince Rupert as Conceived by the Landscape Architects

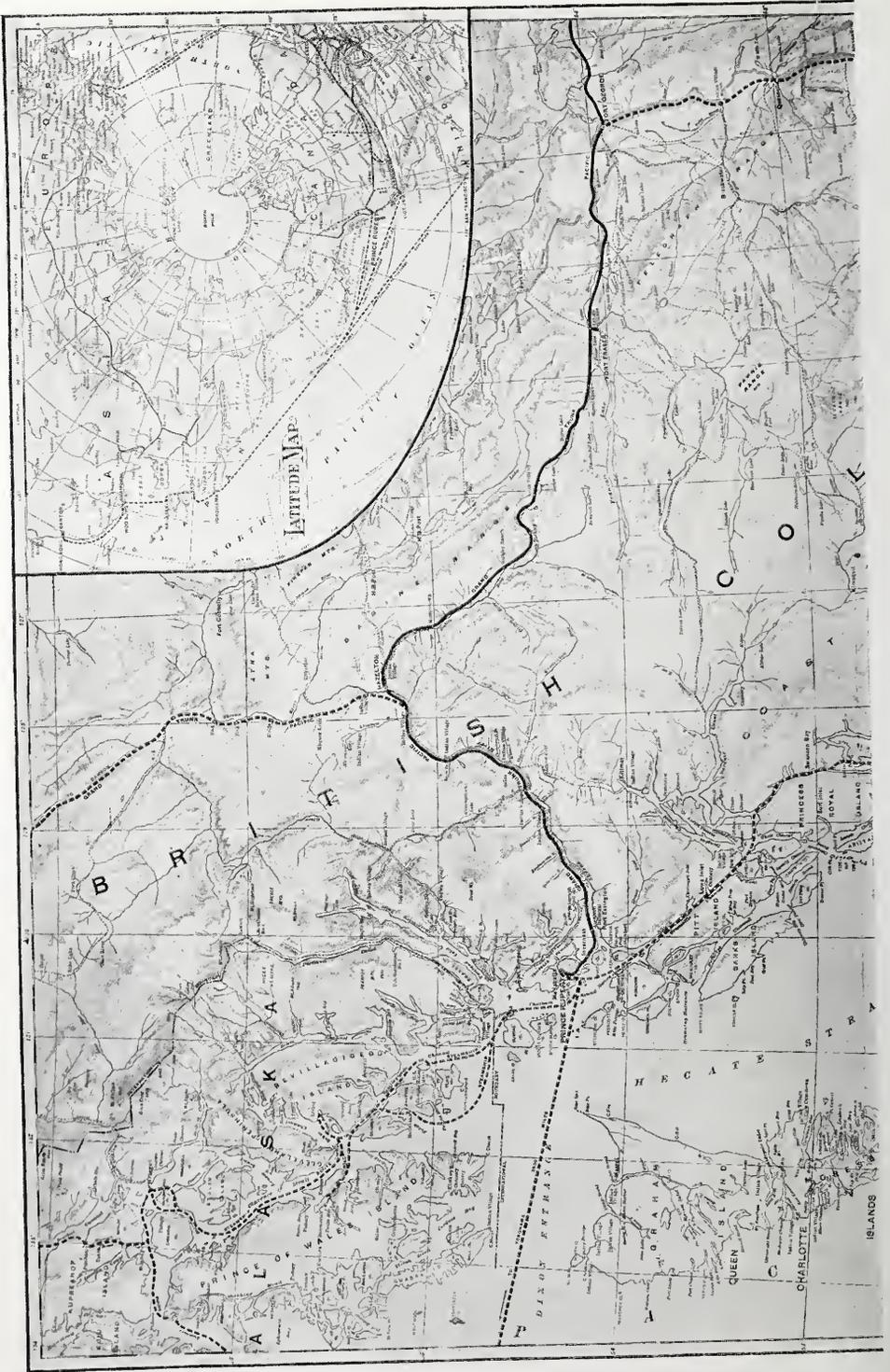
Even to those who have kept in touch with the rapid development of the northwest, and are familiar with the mushroom birth of western towns, as well as the phenomenal growth of Seattle and Vancouver, for a city to suddenly spring into being, from what was three years ago a glorious wilderness, is, to say the least, remarkable; and yet this is what will take place on Kaien Island, British Columbia, before the close of the present year.

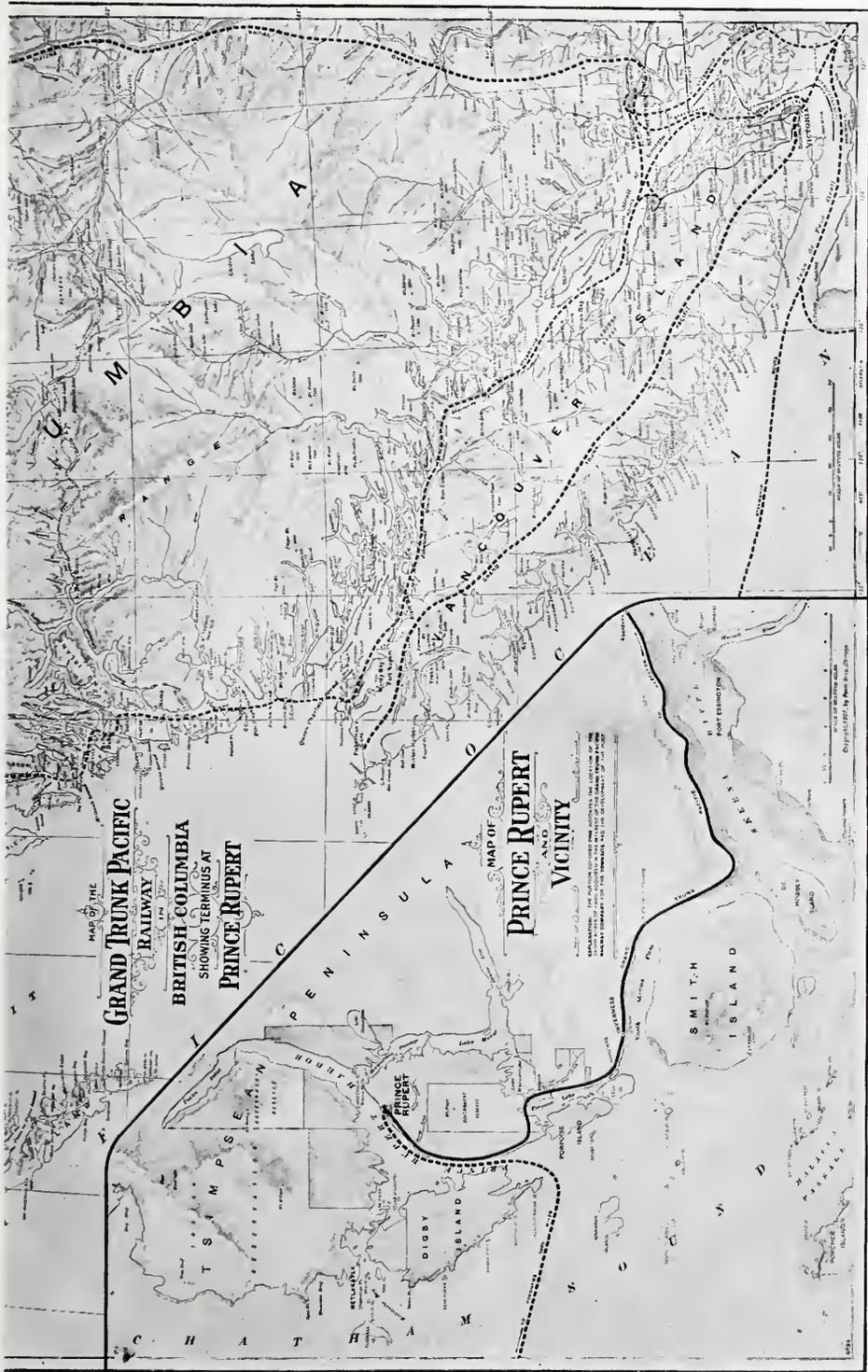
This city will be called Prince Rupert. The expression "Terminal City to a great Transcontinental Railway" is of itself a limelight thrown on the proposition, and when it is realized that this railway has been most carefully conceived, is being most substantially built with the hearty cooperation of the Dominion Government and with the assistance of their credit, because of their desire to open up the vast resources of Canada, and is now rapidly pushing westward as well as eastward with a remarkable growth of population along its route, there is small wonder that even before the rail is continu-

ous, Prince Rupert, the terminus, will be a sizeable city.

It is not the purpose of this article to discuss the low rate of grade which will put the Grand Trunk Pacific Railway in a class alone as an economical freight carrier, nor shall we more than state that it is estimated the trip from Liverpool to Yokohama via Prince Rupert will be almost 800 miles shorter than via New York and San Francisco; while the ocean trip from Prince Rupert to Yokohama is 400 miles shorter than from Vancouver, and 600 miles shorter than from San Francisco. The Grand Trunk Pacific through its terminus, Prince Rupert, will furnish the shortest and most direct land and water route to the Yukon and Alaska, that storehouse of mineral wealth. These factors are significant and speak plainly for the future success of Prince Rupert, which is so closely associated with the railroad in being the open door to the vast Canadian Northwest.

There are many other potent reasons for predicting a rapid growth of population and industry in and about Prince





MAP OF THE UNITED STATES AND CANADA, SHOWING THE LOCATION OF PRINCE RUPERT AND THE RAILWAY ROUTE.



MAP SHOWING KAIEN ISLAND, UPON WHICH THE CITY PROPER IS TO BE BUILT, IN ITS RELATION TO THE HARBOR, MAINLAND AND DIGBY ISLAND.

Rupert. For a year past inquiries about Prince Rupert have been made in great numbers from far and near, and the suppressed enthusiasm that awaited the sale of the first installment of lots this May was evinced abroad as well as in America. The commercial advantages

of this new coast city, with her superb harbor and shipping facilities, is expressed by all who have been there. Already large fish concerns are established on the Skeena River only twelve miles away, and the world-renowned halibut fisheries, as well as salmon can-



Prince Rupert Harbor, Over a Mile Wide.
Mount Morse in the Distance.

neries, are eagerly anticipating the completion of the railway when Prince Rupert will become the large distributing centre. A wealth in minerals and lumber lies as yet untouched in the neighboring mountains, and the fertility of the valleys and the prairies to the eastward cannot be doubted, and cry loudly for investigation and development.

Before discussing the plans for the development of Prince Rupert, a word should be said of the natural characteristics of the site. Located some five hundred and fifty miles north of Vancouver City, Kaien Island (upon which the city proper is to be built), has a climate so affected by the Japan Current as to make extremes in heat or cold very rare, ensuring to Prince Rupert an open harbor all the year round. While the rainfall is considerable along the Pacific Coast, Prince Rupert is said to be exceptionally free from fog—which, taken into consideration with the direct and wide entrance into a commodious and beautiful bay, encourages the prediction that Prince Rupert Harbor will be considered one of the finest in existence.

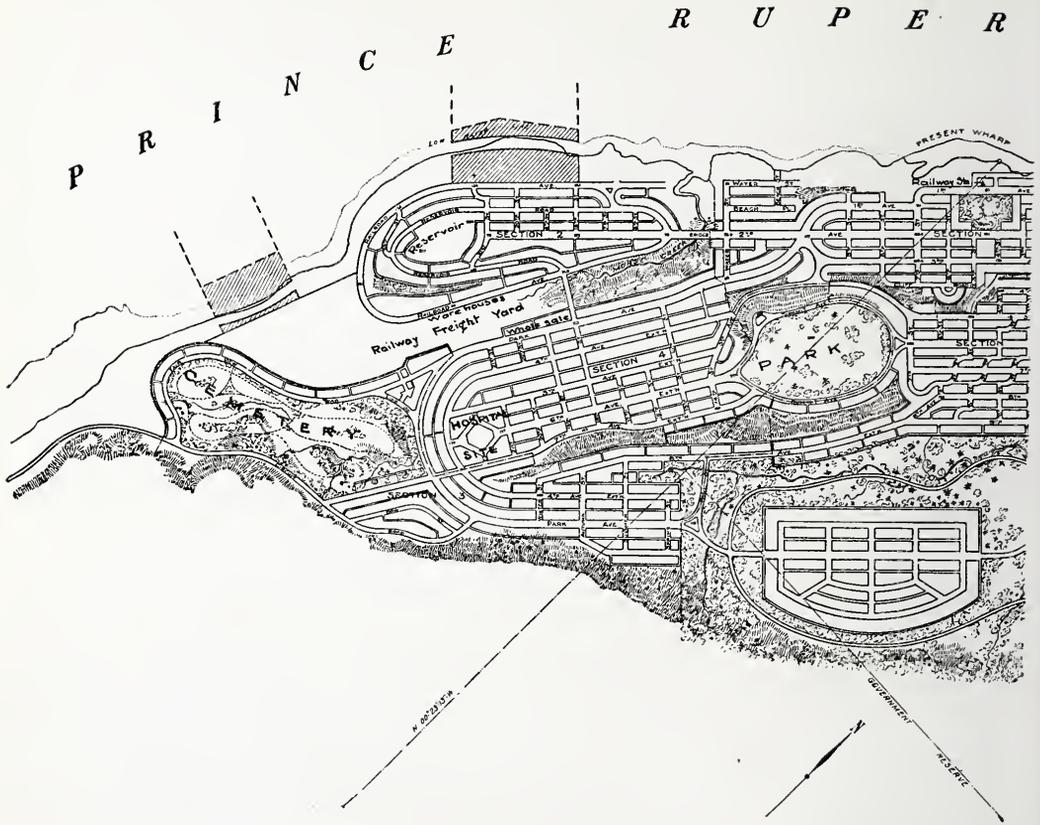
Kaien Island, roughly containing 28 square miles, rises boldly from the superb harbor, and capped by Mt. Hays, presents a site that is at once magnificent, inspiring, and yet adaptable for the growth of a large city. Mt. Hays, which occupies the central portion of the Island, is not available for townsite purposes, but will ever remain a nat-

ural park of great possibilities, giving to the city a picturesque background. No description that the writers could make would do justice to the complexity, the boldness and the grandeur of the outlook from the slopes of this mountain, 2,300 feet in height, but suffice it to say that no matter how obtrusive the works of man may be, the views over the harbor and adjoining lakes, cannot but remain, for all time, the revelation of a grand harmony of Nature in which island and lake, mountain and ocean, all play a part.

Seldom, if ever, has it fallen to the lot of landscape architects to plan for what is to become a great city with less restrictions at the start, or with better surveys upon which to base plans, than was accorded to Brett & Hall, of Boston, by the Grand Trunk Pacific Railway Company. The far-sightedness of this policy, and the genuine desire of the railway officials from President Hays down, to plan for a model city, capable of large expansion—free from the dangers of congestion to traffic—preserving for the future an opportunity for wise municipal improvements—indicating suitable sites for churches, schools, parks and cemetery—and locating railway yards and wharves so as best to serve the city, has promoted a sympathetic co-operation between the Railway Company and the Government of British Columbia, as joint owners, and the landscape architects, as designers.



The Clearing for the Townsite, Showing the Mainland Opposite.



GENERAL PLAN FOR THE

While over 5,000 acres on Kaien Island, practically all of Digby Island, and large areas on the mainland, are readily available for city development, Prince Rupert when incorporated will comprise only 2,000 acres as the townsite. Not only have the plans for the townsite been accepted, but the staking out has already been completed in view of the sale of lots in May.* It should be mentioned in this connection that \$200,000 is being expended in laying plank roadways and sidewalks, and in constructing sewers and a water supply which will accommodate a population of over ten thousand.

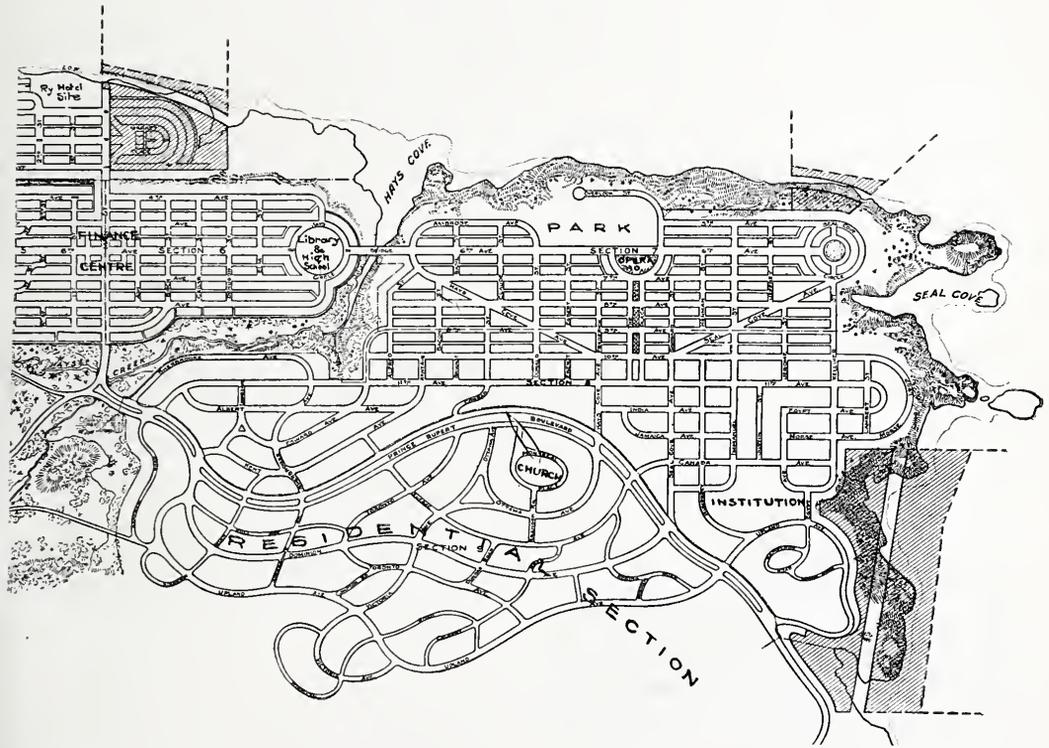
A general plan for the whole of Kaien Island is practically completed, but not until the city has settled down into districts of commerce, factory,

wholesale, retail, business and residential, will the full force of the design be fulfilled. Every effort has been made to foresee these future district developments, and to facilitate their growth and success, by planning streets of suitable size and grade, and by a subdivision of property into lots and alleys so as to serve best the purpose of each particular district.

During the years 1906 and 1907 a large engineering force, under the direction of James H. Bacon, Harbor Engineer of the Grand Trunk Pacific Railway, had been engaged in topographic and hydrographic surveys, so that when the landscape architects reached Prince Rupert in January, 1908, complete surveys were available. A considerable acreage of Kaien Island had been cleared of the heavy growth of spruce, hemlock and cedar, and other

*At this sale 2,000 lots offered were sold for approximately \$1,250,000, being less than one-fifth the area of the immediate townsite of 2,000 acres.

T
H A R B O R



DEVELOPMENT OF PRINCE RUPERT.

contracts for clearing were about to be let. At that time Prince Rupert possessed a sizeable storage warehouse. An inclined boardwalk extended back from the wharf, and facing this walk, upon which ran a dummy railway, were a series of frame buildings and tents—a curious mixture of houses, railway buildings, post office, general stores and a barber shop. An offshoot from the main walk led to "Knoxville," a settlement of tents, of which the most conspicuous, due to a large sign reading "The Empire," called attention to the fact that here was established Prince Rupert's first newspaper.

The aspect of the cleared townsite was a waste of stumps, with here and there a great tree looking lonesome and detached, and reminding one of a silent sentinel surveying the destruc-

tion on all sides. The rugged character of the land, accentuated by the bristling stumps, was rather bewildering at first, and days were spent by the landscape architects in smoothing out the complex topography into a simplified series of planes, some level, some inclined, eliminating for the time being the irregularity of the surface.

It was discovered that the trend of the several planes, constituting what is to become the business section, were all either northeast or southwest; in other words, that the long axes of these separate planes were approximately parallel in direction. This disclosure was of far-reaching importance, for it indicated that the main streets of the several planes should be parallel, and subsequent study convinced the designers that not only would the busi-

ness section be best served by a rectangular system of blocks,—with considerable variation,—but that the construction of straight avenues—taken into consideration with the availability of the greatest amount of property for buildings—would be less costly than curving avenues.

To any one expecting to find a theoretic ideal city design in the plans of Prince Rupert there must be a disappointment, for the unusual characteristics of the site must convince one at a glance that no stereotyped or theoretic city plan would suit the conditions. The design, of necessity, had to be original and adaptable to the unusual topogra-



Prince Rupert a Year Ago, Showing the Railway Hotel in the Centre of the Picture.

phy, and yet in the opinion of the designers, the requirements for a large city are well met.

It had frequently been asked before the plans were published whether Prince Rupert was to conform to the gridiron, the wheel or the star idea—as typifying the sub-division into rectangular blocks; or into radiating and concentric streets; or into the separated civic centres with more or less geometric treatment of streets and blocks. Whatever one may think of the merits of each—and there is undoubtedly good in them all—the theory of any one of them should never be applied so as to sacrifice the individuality, or the adaptability, of the site. That the design must be suitable to the situation is essential to any well conceived

city plan, and plans are good or bad as they fulfill this great requirement.

The desire to make a show plan on paper, with enforced symmetry in design, has frequently led to great disappointment in result, and the practical landscape architect realizes fully that theory on paper must generally concede much to the vagaries of nature. It is fortunate that this is so, for otherwise there would be small call for originality in design, and the individuality of cities, which should be carefully preserved, would be lost. The ideal city plan is one that has appropriately developed all the practical advantages to traffic, has considered carefully the circumstances of business, homes and sanitation, has preserved splendid opportunities for the architect's skill, and, throughout it all has kept the characteristics of the situation.

It is indeed an unfortunate site, from the designer's point of view, when no natural picturesqueness exists to add a complexity and interest, which by a wise planning may be preserved and enhanced. A city on a level site is easy to lay out, but only the skilful designer will foresee the danger of a monotony in plan or an artificiality in design, either of which must be avoided.

To persist in applying the gridiron, in the face of excessive grades, is only too often seen, and while the aim to have a simple, straightforward arrangement in the business sections is commendable, there is every reason for establishing oblique short cut streets to meet the demands of traffic between those separate business centres which are not at right angles to each other, or to create a direct outlet to avoid congestion at these centres. The ideal oblique business street, in a rectangular sub-division, should attract through traffic only, as otherwise it might occupy too dominant a place in the scheme of city development. It is quite appropriate that an oblique street be designed as an axis street of great importance, but the effect of this in relation to the other streets should be carefully considered, for it should be re-

membered that a number of important radiating streets from any business centre, or centres, brings out the theory of the wheel or the star, and the force of parallel avenues is diminished. The objections to many radiating streets in a rectangular sub-division are the numerous acute angles at the corners, the irregularly shaped allotment, and the excessive area devoted to streets.

The wheel idea of city design, with avenues radiating from a common centre, and concentric streets at regular intervals, is splendid as a small motive when the topography suggests the practical advantages of this design, but, under ordinary circumstances, it is difficult to imagine this theory carried out in its entirety for a large city. Curving streets in limited numbers, especially when suggested by the topography, are to be gladly welcomed in any city design, for they have a certain charm and variety in sharp contrast to the greater dignity of the broad straight avenue, with its long perspective, or architectural vista.

The first great aim of the landscape architects in Prince Rupert was to decide on a skeleton system of fundamental roads, or arteries for traffic, so as to tie the whole development together by ensuring a commodious, as well as direct, intercommunication between the various sections of the townsite. These fundamental roads include the boulevard, the main crosstown streets, and those avenues in the business section which are of first importance and are to be 94 feet in width. Next of importance in the system of roads come the secondary avenues in the business section, which are to be 72 feet in width. Not only are the avenues in Prince Rupert destined to be eminently satisfactory as regards gradient for traffic, but the design aims to promote the dignity of all avenues, by having them comparatively broad, and by having blocks only two lots deep, with an alley between, so that all buildings will face primarily on the avenue rather than on a cross street. This intention of design—to add to the relative importance of avenues over side

streets—is furthered by having the average side streets only 56 feet wide—a width which the designers consider ample for streets not destined to become accumulative for through traffic. In this connection it should be noted that throughout the business section broad alleys—20 to 30 feet in width—are provided, in the expectation that delivery teams and express wagons shall be required to stand in the alleys rather than on the streets, thus eliminating the chief cause of congestion.* Also it is hoped that water pipes, sewers, wires for telephone, telegraph and electric lighting—whether on poles or in conduits—be confined to the alleyways; thereby avoiding the periodic tearing up of thoroughfares, and for other practical as well as aesthetic reasons.

It is attributable to the generous spirit of the Railway and Government Officials, and to the hearty accord between them and the landscape architects, that Prince Rupert will acquire parks, squares, boulevards and the opportunities for municipal improvements, planned for in such a way as to fulfill the design in serving the public interest, and for the future embellishment of the city.

For the present these factors in the design will remain as reserves until such time as the future city can afford to develop them properly; but should the civic pride in Prince Rupert even approximate that of Seattle and Vancouver—which from appearances is more than likely—Prince Rupert will develop, in a very few years, into a beautiful as well as one of the most prosperous cities on the Pacific Coast. A more superb natural park than already exists on Hay's Creek could not be found, and when the Mountain shall some day be encircled by winding drives and footpaths, similar in devel-

*The dangers and inconveniences of congested traffic, which, in many of our older cities with narrow streets, has called for special legislation causing certain crowded streets to become "one-way streets," could not affect Prince Rupert for many years to come, but this menace to a good city design has been carefully considered, and every precaution taken to insure a direct and commodious communication throughout the townsite for all time.

opment to Mount Royal, Montreal, no finer example of a wild scenic and recreation park could be imagined. Other park reservations, squares, play grounds and public building sites have been carefully considered, and so located as to enhance the effectiveness of main avenues, by giving definite terminal features, by planning for architectural factors at salient points along their course, and by providing for suitable civic centres or squares where important thoroughfares intersect.

While only a small part of what is to become eventually the *residential* section of Prince Rupert is to be included in the immediate townsite, the development of the whole section has been studied, and will present a very satisfactory grouping of homes. Not only is the lay of the land along the eastern side of Kaien Island—which has been selected to become the residential section—extremely attractive and picturesque, but the outlook upon Lakes Morse and Wainwright is superb. Prince Rupert Boulevard, taken in connection with Lake Avenue, will provide easy and agreeable communication between the residential and business sections of Prince Rupert, and these two will be the most important through streets in the residential section. The Boulevard, with park-like planting along its course will form a link in the circuit road around the island, a distance of some 20 miles.

As one compares the design of the business and residential sections of Prince Rupert, the rectangular arrangement of streets in the business and industrial sections, is in striking contrast with the curving alignment of the streets in the residential section.

In such undulating country as exists through the residential section, gently

curving streets are an economic necessity, and in the opinion of the designers, will give an added charm to the homes. The width of the streets in the residential section varies from corresponding streets in the business sections for several reasons, and especially because suitable reservations have been made to provide spaces for turf and trees along every street in the residential section. It is hoped that the building line in the residential districts may be kept so far back from the street line as to ensure a sizeable lawn in front, and perhaps a secondary row of trees to border the sidewalks. The great aim of the residential sub-division is to provide attractive lots for homes, and attractive streets to drive through, while the designers recommend the laying out of "private places" in which a limited number of residents may segregate around a central park-like plot, jointly owned by all, and may thereby acquire a suburban environment and privacy, along with the convenience of being close to the business centres.

While the foregoing account of early impressions, and the problem of planning for a large city in the midst of a beautiful wilderness, has been but lightly touched upon in this article, it is with the utmost confidence that the landscape architects predict a splendid future prosperity for Prince Rupert as a great terminal city, as a city blessed with manifold natural advantages and opportunities, and as a city so carefully conceived and nurtured in the beginning that a decade will see the seed of civic life give forth the blossoms of rapid growth and energy, followed by the fruits of permanent, wise and aesthetic municipal developments.

George D. Hall.

The Residence of Mr. Geo. L. Rives

Carrère & Hastings, Architects

The establishment of certain conventional types of design for different classes of building is a necessary condition of American architectural improvement, and a great advance has been made in this respect during the past ten years. But in no class of building has an advance in this respect been slower than in that of the urban dwelling, while at the same time the establishment of an appropriate type is peculiarly desirable in this particular class. In the case of the country residence conditions special to each individual job, must necessarily modify profoundly the use of any convention, however excellent in itself, whereas the conditions determining the design of a city house vary within very much narrower limits. They are all built as the slice or the fragment of a block, and they are all so much the victim of their immediate neighbors, that the attempt to express in the façade any considerable degree of individuality and originality is necessarily vain. They are all about the same height, and they are all extremely restricted in the matter of plan. They do not impose themselves upon the observer as does a skyscraper or a building occupying the whole frontage of a block. Their general standing is precisely similar to that of a man in a crowd; and when a man finds himself in a crowd it is the part of good manners to dress and behave according to certain accepted conventions. His only justifiable opportunity for individual expression consists in stamping these accepted forms with a peculiarly distinguished note.

In spite, however, of the fact that conventions in domestic street architecture are or should be as much a part of good manners as conventions in dress, the city house front has lately been considered by architects and their clients chiefly as an opportunity for the

display of their individuality. Of late years, in New York City many hundreds of the old brown-stone houses have been torn down by owners who were not satisfied either with the appearance or the plan of this time-honored type of dwelling, and the residences which have replaced them have been designed apparently with the express purpose of avoiding any possible similarity of appearance. They differ one from another in every conceivable way, except perhaps in the fact of the abandonment of the old stoops. Jacobean or Tudor fronts fight for elbow room with colonial, Italian or modern French designs. The consequence is that after a whole block front has been reconstructed, and a row of these new façades have been placed side by side, the total effect is on the whole less seemly than that of the better examples of an old row of monotonous brown-stone houses. Each of the newer buildings may possess certain considerable individual merits, but in their relation one to another and in their total effect they are utterly unimpressive and tiresome. In spite of the considerable and continuous substitution of new for old houses in the fashionable residential district of New York, nothing remotely resembling an acceptable convention has as yet emerged.

Such being the general condition of this department of residential design, the critic naturally feels disposed to welcome with the utmost cordiality, any house, which would serve admirably as the beginning of an acceptable convention. The dwelling, illustrated herewith, which Messrs. Carrère & Hastings have designed for Mr. George L. Rives possesses most assuredly the sort of façade which is worthy of being imitated, and which if reproduced with variations in many other examples would constitute a peculiarly acceptable convention. It would combine, as do all really accept-

able conventions, a particularly appropriate material and form with abundant opportunities for individual refinement and distinction of treatment.

The material selected is, we believe, the best available in New York City for a private residence. There can be no doubt that for a house on a city street, a good stone is to be preferred to brick. Well laid, well pointed, and well made bricks can be wrought undoubtedly with a most attractive house-front, but they are more appropriate to a detached house than they are to one, which is merely the slice of a block. The undetached brick residence is lacking in a desirable solidity and dignity of appearance. It lends itself easily to a trivial and spotty treatment. The undetached brick house may, in fact, be compared to a man who wears a loose sack suit to a social gathering in the afternoon, at which a black frock coat would be much more appropriate. The grey sack suit is in itself a less pretentious garment than the frock coat, but it is a more conspicuous garment in a crowd because it is less formal and conventional. On the other hand its ways of differing from its associates are after all somewhat insignificant. The stone building has a much better chance of conducting itself in public as if it were only one among a group of equals, and as if it owed something to its neighbors.

Not only, however, is the Rives house acceptable partly because its façade is built of stone, but the stone used is the best one available for a New York residence. It is a warm grey in color, and very pleasant in texture, so that it avoids the cold and partly repellent characteristics of the stones, which, until recently were more frequently used for metropolitan house fronts. It has certain qualities corresponding to the admirable French Caen stone, and its increasing appearance on New York residential streets is a matter for congratulation. One can hardly indulge in the hope that it will come into general use, because certain other materials are cheaper; but there can be no doubt of the superiority from every aesthetic point of view over its competitors, and so far as possible its use should be im-

posed upon architects and owners by the authority of a convention.

In its general character the design of the façade also affords a desirable model for imitation in similar buildings. The triple division of a five-story façade, with the central member, consisting of the second and third story tied together by pilasters, dates from French examples of the end of the 18th century; and these French examples have a good claim to be considered as the source of the most appropriate conventions for domestic street architecture. The façades of the old buildings on the Place Vendôme in Paris, have simplicity without attenuation, and dignity without pretension. At the same time the design of each individual house has no meaning or propriety except in relation to its neighbors. Modern French architects have sought sedulously to improve on this early model, but it may be doubted whether their improvements have been worth the ingenuity expended upon them. The houses on the Place Vendôme are wholly admirable types of a gentleman's city residence, and Messrs. Carrère & Hastings have shown their usual good sense in adapting the design to the conditions of a contemporary private residence in New York.

Some exceptions may, perhaps, be taken as to the management of the design in this particular instance. The disadvantage with any columnar or "pilastered" treatment of the central division of a façade is that it increases the difficulty of giving the ground floor and particularly the entrance, any appropriate emphasis or dignity of appearance. This difficulty is much lessened when the height of the ground floor, as called for by the plan, is considerable, or when the building or the entrance to it is approached by a flight of steps. In the present instance, however, not only is the height of the ground story comparatively low, but the entrance is almost on the level of the street. Consequently both the first story and the entrance, notwithstanding the admirable simplicity of their treatment, look somewhat insignificant in relation to the rest of the façade, and the architects would apparently have done better either to



RESIDENCE OF GEORGE L. RIVES, ESQ.

69 East 79th Street, New York.

Carrère & Hastings, Architects.



RESIDENCE OF GEORGE L. RIVES, ESQ.—MANTEL IN DRAWING ROOM.
69 East 79th Street, New York.

Carrère & Hastings, Architects.

have given some additional emphasis to the ground story, or else to have reduced the architectural scale of the design of this minor defect, however, the façade retains much of the flavor of its eight-

eenth century originals. Its total effect is characterized by repose, distinction and style, and it is these qualities which make this house front worthy of study and imitation by other American architects.



RESIDENCE OF GEORGE L. RIVES, ESQ.—HALL.

69 East 79th Street, New York.

Carrère & Hastings, Architects.



RESIDENCE OF GEORGE L. RIVES, ESQ.—DINING ROOM.

69 East 79th Street, New York.

Carrère & Hastings, Architects.

SUGGESTIONS IN SHOP FRONTS FROM PARIS

1—PAQUIN'S—At Paquin's place, No. 3 Rue de la Paix, the front is all of pure white marble with a base of yellow Sienna. The caps, bases, mouldings, the ornament in the frieze, and the name are all in brass. The effect is rich and chaste. It is distinctly a woman's shop, a shop for a woman coming in a private carriage. It stands out from its neighbors markedly but not blatantly. It has charm, a charm which is enhanced by the happy use of flowers in the windows above. It is an excellent example of the combination of good taste and appropriateness.



1—PAQUIN'S.

2—FOUQUET—At No. 6 Rue Royale is the front of the jeweler, Fouquet. It is designed in a very interesting art nouveau manner, and is even more interesting on the interior. It is designed by Mucha in collaboration with Monsieur Fouquet. The wood is ash in its natural color. The ornaments are of cast iron painted bronze color. The base and steps are of brass. The little square panels above the windows are of colored glass. There is no one big display window. That would have been entirely out of place in the front of a high-class jeweler who makes all of his designs himself. No; small windows are necessary, but among many small features something is necessary to attract attention to the entrance. This is done by the bronze panel in high relief; a bit of most graceful design. It is all the work of an artist, and an artist who has a feeling for structural lines.



2—FOUQUET.

3—MODERN SHOP—At 338 Rue St. Honoré is an interesting millinery store in art nouveau. It is of wood painted to imitate oak. The background is painted dark blue. The ornament is in iron bronzed, as is also the grille of the windows. The idea was to obtain a front which would attract attention on a narrow street. So the front was treated as a whole with the use of two big sweeping curves. The show space on either side was made as wide as possible; the door being narrowed to the minimum. A single rectangular sheet of glass runs behind all these curved lines either side of the door. As its name implies, it is distinctly "Modern Style."

4—MAISON DU JOCKEY CLUB—The tailoring shop called Maison du Jockey Club on the Boulevard des Italiens is an interesting attempt in art nouveau to give extreme brightness and attractiveness to a shop front. The woodwork is painted two tones of light buff white, the panels being the lighter tone. The names and signs are on glass illumined from behind. A column comes in the center of the façade. This leaves a vestibule entrance on either side, the outer door of which is flush with the street. The mirrors about the column prevent the façade from being disrupted. The façade as a whole is most open and attractive. It tends to draw the passerby within.



3—MODERN SHOP.

5—ROYAL MAIL—At 4 Rue Halévy is the office of the Royal Mail Steam Packet Co. This is in natural oak with the sign in glass and wrought iron. The columns are of marble with bases of brass. The contrasts of color and texture of the marble and glass with the oak is most pleasing. The mezzanine floor is well marked yet well tied in with the rest of the design. The radical feature is the running of the big show window dissymmetrically behind the columns to allow the maximum space for a big ship model. The entrance door takes the little space left at one end. This is unfortunate, as it leaves the entrance cramped and uninviting.



4—MAISON DU JOCKEY CLUB.



5—ROYAL MAIL.

6—FIAT—At 9 Rue de la Paix is the shop of the Fiat automobile. The main features are in iron, painted a dark greenish tone, with a base of dark Alps-green marble. The letters and ornament are picked out in dull gold. The mosaic across the top is of glass and marble of a yellowish red tone with the letters picked in blue. The doors are large enough to permit of the passage of an automobile. There are no show windows as such. Thus the whole front becomes one grand show window; the whole interior the show space. The ornament is free, in good scale and happily placed. The introduction of an automobile wheel into it gives the ornament a certain distinctiveness. The total effect is one of unity and appropriateness; the result of conscientious study.



6—FIAT SHOP.

7—ROCHER FRÈRES—At No. 2 Rue Halévy there is an interesting front of Rocher Frères, in mahogany with the columns and the background of the sign in light greenish gray marble. The lamps and grille are of wrought iron; all the ornament is gilded. The mezzanine floor is quite successfully incorporated within, the whole front forming a simple mass of the whole design. The relative proportion of the whole front devoted to entrance as compared with the display space is as it should be in a shop of this sort. The bright columns at the middle attract attention to the entrance. The whole is characterized by richness and appropriateness.



7—ROCHER FRÈRES.



8—COMPAGNIE GÉNÉRALE TRANSATLANTIQUE.

8—COMPAGNIE GÉNÉRALE TRANSATLANTIQUE—This front by M. Nenot, architect of the "Sorbonne" in Paris, is in its bigness and monumentalness quite worthy of the greatest steamship line of France. As a front it is eminently adapted to its purpose. It is essentially an office and not a store, yet the large unbroken show window in the middle permits of the display of one of those marvelously wrought models of ocean liners, a most dignified, and at the same time, one of the best forms of advertising. The richly sculptured bronze work about this opening gives perfectly the illusion of a picture frame to set off the display within. Carrying up two stories the graceful stone order with its rich ornament in bronze, gives a nobility to the whole that is most impressive. It is a happy adaptation of monumental architecture to a wholly practical plan.



9—WARING & GILLOW, LTD.

9—WARING & GILLOW, LTD.—The Waring-Gillow front, just back of the Opera, is of special interest, as it runs through two stories. It is of brown oak with bronze caps and bases to the columns, and bronze letters. The letters on the upper part are painted white. The panes in the upper windows are leaded. It is noteworthy as about the only attempt to introduce modern English architecture into Paris. It is the shop of an English decorator, and as such is most appropriate. The turning of the corner is well done in that it gives plenty of light inside and yet ties in well with the rest of the scheme. The flower boxes with their bright colors contrast richly with the duller tones of the building. Bostwick gates enclose the windows at night. Its homelikeness invites you to step within and study further.



10—SINGER SEWING MACHINE COMPANY.



11—ARTHUR TOOTH & SONS.

10—SINGER SEWING MACHINE COMPANY—At No. 38 Avenue de l'Opera is the shop of the Singer Sewing Machine—all in light yellow oak of Louis XV design. The view shown is of the façade on a side street. It is typical of the free way in which the Frenchman solves his problems, especially in the irregular closing off of one end by a grille and a curtain. The bigness of the mass is retained, yet the whole well answers its requirements. The open scrollwork at the top makes an interesting frame for the display within. It is a successful adaptation of Louis XV to commercial architecture.

11—ARTHUR TOOTH & SONS—At No. 41 Boulevard de Capucines is the gallery of Arthur Tooth & Sons. The façade is all of a rich dark red marble, known as "Rouge Acajou." The letters are gilded. The capitals, bases of columns, arches, door, grille and frame about the name are in gilded bronze. The base is of gray marble. This façade shows some of the possibilities of the combination of extreme elegance with utter unobtrusiveness. Here is a façade which in itself is about the last word, as far as richness of materials is concerned, and yet it does not vulgarly thrust itself out beyond its neighbors. In other words, it is refined and most fittingly so for its purpose. The choice of colors, too, is most happy, in that they enhance the value of the display within.



12—A LA MARQUISE DE SEVIGNÉ.

12—A LA MARQUISE DE SEVIGNÉ—At No. 11 Boulevard de la Madeleine is the shop "A la Marquise de Sevigné." The front is of yellow oak with a base of dark red marble. The letters are in gold on a sage colored marble mosaic. Here one may buy a certain brand of chocolate in various tempting forms or one may stop, as the sign reads, for "Five O'clock Chocolat." Everything about the shop is intended by its daintiness and refinement to attract the fastidious carriage public. With this end in view, much has been sacrificed to elegance of material and delicacy of detail. The actual show windows have been reduced to a minimum, the entrance has been made particularly open and inviting. Thus a peculiar problem has here been solved and solved well.



NEW YORK SKYSCRAPER ARCHITECTURE, OLD AND NEW.

The building on the right is the home of the New York World and shows the tower as a crowning feature, while the building of the German American Insurance Co. on the left exhibits the extremely simple scheme to which the architecture of the high building has little by little been reduced.

Reminiscences of Russell Sturgis

An author's printed words are the property of his readers, but his private letters are sacred confidences as long as he lives. When he has become famous and has passed to the majority the world has a right to know their contents if it can profit by them. They often reveal his inmost thoughts, expressed without the reserve or formality which one has to observe to avoid the antagonism of carping critics and disputants. But they always reveal a personality which is often veiled by the writer's modesty during his lifetime. That is what the world likes to know, and can only know when they appear as a revelation of candor and character only half suspected.

It is with such a thought that I have been persuaded to make public a few extracts from letters received from my friend and companion through many years, Russell Sturgis. My acquaintance with him commenced while in college (now the College of the City of New York) more than half a century ago; but we have lived nearly a thousand miles apart for thirty-five years since that time. We used to meet after regular hours in the room set apart for the drawing master (professor of fine art, his successor is now called), for we were not satisfied with the regular work, and put in extra time drawing from the excellent collection of casts from the antique, which the department then contained. On the way homeward we had to pass the All Souls Unitarian Church, then being erected at the southeast corner of Twentieth Street and Fourth Avenue, New York, from the plans of the late Jacob Wray Mould, the first commission of importance which came to him after his arrival in this country, following his apprenticeship with Owen Jones. And such drawings! I have never seen better ones since. Everything was drawn in ink and colored on fine white drawing paper, backed with muslin. It became our habit every day to study those plans and compare them with the work being executed. We were

fascinated, and I may say then and there both were impressed for the first time with the desire to become architects.

Our friendship was cemented by the study of Mould's drawings, and then we commenced to read architecture. We read all the books on the subject to be found in the college library, including a set of Ruskin's "Seven Lamps" and "Stones of Venice," which had just come out, and Sturgis began to buy books, as he had more spare money than I had, and I began to devour them. This habit, very convenient to me, was continued for fifteen years. Sturgis gradually acquired a splendid architectural and art library for that time; in fact, he acquired two libraries in his whole lifetime, and leaves the second one, as well as an immense collection of photographs which are to be sold.

It is no intention here to continue this as a biography, but only to mention a few periods in the life of Russell Sturgis which have not appeared in the obituary notices. At the breaking out of the Civil War, in the spring of 1861, we were both in New York, with no work on our hands, but lots of time to rummage in the architectural alcove of the Astor Library. Everybody then commenced to learn how to fight, and the arts of peace were forgotten for a time. We had both been trying to learn our profession up to that time, and each took a different course. In the midst of getting office practice he had spent a year traveling in Europe, and I had put in the whole year 1859 in practicing for myself at Chicago. But when the war came on, both being in New York, the first thing we did was to join an awkward squad of four and engage an ex-Prussian soldier to drill us in infantry tactics. Then he got an appointment as supercargo in a transport going to the Carolinas, and made one voyage. I borrowed books at West Point and crammed for a military engineer. But there both of our military careers ceased. A chance loomed up and we both

went into a famous competition. After waiting two years it was decided in my favor. Then, in 1863, we decided to hire an office and share the expense between us.

It was at 98 Broadway, opposite Trinity churchyard. We had a front room on the fourth floor. After a few years we took another adjoining room, also with front windows, the new room being assigned to the writer. There we remained until the fall of 1868.

Sturgis never had a draftsman until he engaged George Fletcher Babb, whom I had met in the first office in which I ever worked, in 1857, and who had been in practice for several years with a partner. The tie between Sturgis and Babb became a very close one, for they were both sympathetic artists. They worked together several years, until Sturgis decided to take an office alone. It was all very pleasant. We could look over the trees to the architectural "bird nests" in Trinity Building, and sing hymns on red-letter days to the accompaniment of Trinity's chimes. It was while there that we were invited one day to go over to Littell's office and be introduced to the new arrival from abroad, Henry Hobson Richardson. It was in that office also that we first met Larkin G. Mead and his brother William R. Mead. While there, Sturgis engaged Alexander Sandier.* Diplômé of the Ecole des Beaux Arts, who was looking for employment in New York, to redraw for Larkin Mead the plans of the Lincoln monument to be erected at Springfield, Illinois, for which a sketch had been made by an Italian architect. Mead had been commissioned to do the whole thing, and had modeled the sculpture, but the Italian's work was impracticable. The Sandier plans were never carried out, but were so changed by a Springfield carpenter that the design was unrecognizable in the complete monument. William R. Mead became a student of Sturgis, and when, in 1868, he moved over to 57 Broadway, Babb and Mead went with him. This was the beginning

of the second architectural "bird's nest" established in New York. Sturgis took other students, and there most of his architectural work was done. Charles F. McKim was also a student there for a year before he went to Paris for further studies. When McKim returned from Europe he took Mead in partnership, and they had an office in the same building. That was the beginning of the firm of McKim, Mead & White, from whose office so many architects graduated. Mr. Babb is now head of the firm of Babb, Cook & Welch, New York.

Mr. Sturgis later moved his office and practice to Seventeenth Street and Fourth Avenue, and remained there until he took his family to Europe in 1880, where they remained four years. My personal reminiscences of Sturgis as an architect end with his removal in 1868. I remained at the old office until December, 1871, when I moved to Chicago. From that time to 1891 I was a frequent visitor at New York, and for that reason we had little occasion to correspond. The first letter from Sturgis after that time was dated March 15, 1894, and it was only an inquiry as to what I might be doing. It was but a short time after his long visit in Europe. His letters show that he still contemplated doing architectural work if it should come his way. But he was already best known as a writer. His literary work, however, commenced at a much earlier period. We were both members of the Society for the Advancement of Truth in Art during its existence from January 27, 1863, until February 27, 1865, when it was dissolved. The society published a monthly journal called "The New Path," which first appeared in May, 1863, and was discontinued at the end of the second volume, the last number of which was issued December, 1865. Mr. Sturgis was an extensive contributor to its pages. One cause of the discontinuance of the magazine was that its writers attracted the attention of publishers of journals of wide circulation. Clarence Cook, who was the editor, went to the New York "Tribune," and was its art editor until his death.

*Sandier afterward returned to Paris. He was at Chicago on the designing force of the Director of Works of the World's Columbian Exposition, and is now Director of the Architectural Ceramic Dept. of the Nat'l Factory at Sevres, France.

Sturgis was afterwards the art critic of "The Nation" from its first appearance, and was art writer for the New York "Evening Post" and other journals, and editor of the "Field of Art" in Scribner's Magazine until his death, as well as having been a frequent contributor to the "Architectural Record."

I will pass over his long experience as an author of books on the fine arts, including architecture, except so far as they may be referred to in his letters. He is already known by them in two continents. But his inner thoughts have been revealed to me in such an interesting way, in a correspondence covering a period of thirteen years, with only a few breaks, that I feel that the public should have the privilege to share with me the few extracts that are herein given.

Referring back to his letter of March 15, 1894, and a later one of March 28, in which he gave his plan for resuming architectural practice with his son, it can only be said that his expectations were not fulfilled. He had then been editing the art department of "Johnson's Cyclopaedia," for which he had given up his lecturing, and was actively working with the Architectural League, the New York branch of the Archaeological Institute, the National Sculpture Society, the Numismatic Society, the Municipal Art Society and the Grolier Club. During that year, also, he was greatly interested in the project for procuring a new site for the college from which we had both graduated, proper for the buildings, and took an active part in the work of the Alumni Association to that end. A year later he was disappointed in that the architects who were its graduates had been given no opportunity to compete for the planning of the new buildings.

Then the period of his more serious literary work commenced, and his "European Architecture" soon appeared. On December 18, 1896, he was anticipating that there would soon be a competition for the new Academy of Design building. He wrote: "The Classic revival is having it all its own way here now. It is not the work of highly taught men of the Paris school, but that of fellows

who merely take their design ready-made from Vignola. C—— and H—— are as far from being in the Classical revival as Haight is, although their designs have a classical basis. If my son should wish to make a design to please the academicians, I should advise him to make a design in the style of the Renaissance. I mean the real Renaissance of the Italian fifteenth century, because he could never endure the hateful restraint of the Roman colonnades, while, at the same time, nothing but classical forms would be expected to go down."

In this letter he spoke of the interesting meetings of the Fine Arts Federation as follows:

"This business of the Fine Arts Federation brings me in contact with a good many artists who are members of the Academy, as well as other societies; and, what with committee meetings and conferences of one sort and another, our interviews are very frequent. During the first year, only the representatives were summoned to the meeting, they to notify their own alternates to replace them in case of need. Now, the secretary notifies all the delegates of both classes. We meet sometimes at the Century Club, but more often at the Academy of Design, where the large council room, which you arranged, is given to us freely, with gas and an open fire, and where the janitor arranges a snack of cold ham and cheese and beer with Scotch whiskey and sparkling water of some kind. Sometimes we meet on Monday night, and then we have the library of the Academy, and those members of our council who are also members of the Academy's council manage to come to both meetings."

The following is from his letter of February 9, 1897:

"Your article in the 'Inland Architect' is more to me than a friendly and appreciative notice of my book, and more even than a laudatory obituary written before date. It reminds me of old times, when you and I were beginning our attempts to rectify, and magnify, and glorify American architecture—a time when everything seemed possible. We have had some pretty serious disappointments since then, and we know now that archi-

ture is not going to be revived in its pristine vigor and beauty in our time; nor yet, so far as we can see, in the time of our successors. I have a son in the profession, and he is almost the only one of the young architects here who seem to me to be trying to design along the designs of intelligent purpose. Apparently there is no one else who, when he has a house front to build, sits down and thinks what that particular series of openings for doors and windows suggests to him in the way of a front. Everybody else is doing the big bow-wow classic, and, generally, in the most unintelligent way. There was a curious instance the other day, showing that some of them, at least, are quite aware of this. At a meeting of the Architectural League one of the more intelligent of the young men was making a vigorous speech about matters connected with the work of men, who, like himself, were trying to work their way up, and he cited the Academy of Design. I was amazed, for I had supposed that no one of these younger men knew that the Academy of Design was an architectural composition at all. He, however, said that he was quite aware that their designs amounted to nothing, that they were not really producing designs, but, he said: 'Do not you suppose that we know that the men who built the Academy of Design and such like structures had to sweat blood over their work? Do not you suppose that we know that they spent their nights and hard, long days over their designs? We,' he concluded, 'cannot undertake to do that; we cannot afford to do that. If we are going to make our living we must do our work in a simple fashion.'

"The above does not pretend to be in any way a quotation, but a mere recollection of what his speech amounted to. I was glad to know that they were aware, those young fellows who seem to believe in the Roman orders and nothing else, that there was something else besides the mere stealing of a page from Vignola. I have been reading a book about John Wellborn Root, and it is surprising what intelligent sayings are ascribed to him.

"The reviews of 'European Architecture' have been satisfactory in one re-

spect, that they have been long in most cases, and careful. The only disappointments I have had have been in the Chicago 'Dial,' an admirable paper, I think the best of our literary weeklies, in whose columns I was vexed to find only a brief notice of my book, treated together with other books as one of many, and one other. The English reviews I have not read. I expect nothing but disfavor, or limited and begrudged praise from them, because it is quite impossible for an English writer on architecture to admit the true archæological standpoint with regard to the origin and nature of Gothic. They all treat Gothic architecture as a branch, not of the great European building reforms of the twelfth century, but as a branch of English ecclesiology. As one of the English papers, indeed, seems to have said about 'European Architecture': 'Mr. Sturgis cannot be right about Gothic architecture being so largely a style based upon vaulting, because if it were, what would become of our Gothic? Our English Gothic is not altogether a vaulted style. Many of our buildings are not vaulted at all—even Sturgis, thinks it is? This is only the American theory.'

"All of which is very funny, but it also, as I tell my publisher, puts almost out of the question the sale of any large number of copies in the United Kingdom."

Mr. Sturgis believed that the literary laborer was worthy of his hire as much as any other, and had no use for journals that got their matter second-hand or from ambitious amateur writers. Incidentally, in a short business letter dated February 12, 1897, he said: "It is a pity that the architectural weeklies are generally unable to pay fair wages for original contributors. The 'Architectural Record' sets them a good example in this respect, and now the 'Brickbuilder' is offering pay which is almost adequate." It is well known that Mr. Sturgis was not dependent upon his architectural work or his writing for a living. He never, as he once told me, wrote a book without a contract and guarantee from a responsible publisher, and never gave a guarantee to cover the expense of publication.

In another letter on the 16th of the same month, he gave his candid opinion of the Beaux Arts Society, which might also interest Mr. J. Stewart Barney:

"There are two things to put on record as regards that society:

"First, that it is little more than an alumni association, a gathering together of the men who came from the Paris school and who want to renew their old friendships and recall the good times of their youth; and,

"Second, that the leading men of this school are as far as may be from being mere blind classical revivalists. What I mean by a mere classical revivalist is precisely anyone of the firm of M.— M.— & W.—. That firm is deliberately working—and has been for three years working—in the direction of mere blank, bare, square, unvaried, unmodified boxes with square holes cut in them, except where a Roman colonnade is introduced. They seem to choose deliberately the no-style which consists in following the blankest and least interesting Italian work of the seventeenth century, merely reducing it to a still blander and barer monotony by leaving out the slight vestiges of sculpture which that late Italian style had preserved. This style they would be wholly unable to recommend but for that good taste which is the unquestionable gift of the designers of the firm. Moreover, they emphatically preach the gospel of this staring revived Roman which is, indeed, a mere continuation of the Lyceum style, the style of the Greek buildings that were going up when you and I were born.

"Now, in all this, the example of such Beaux Arts men as C.— and H.— is very different, and their best designs are really of great merit. Their Paterson City Hall seems to me an extraordinary production, one of the best things of our time. If they have sometimes missed their mark and produced such monsters as one or two of their business fronts in New York, that is only one of the incomprehensible vagaries of sensible men. All that I want to insist upon is that, according to my lights, it is not the influence of the Beaux Arts Society or of the Paris school at all, in no matter how

remote a degree, which has given us the accursed influence of the Chicago Exposition and the resulting classical revival of our time.

"You must have observed how uniformly the French visitors to the fair denounced the buildings of the Court of Honor. The only things they had a good word for were the Transportation Building and parts of the Fisheries Buildings. As for the Roman colonnades, they sneered at them as being the school work of their authors, revived for the purpose; and they intimated very plainly that this returning to their schoolboy work signified merely the adoption of what was easiest and quickest done. My own belief is that they were right in this. I cannot but suppose that the reason why M.—, M.— & W.— and other such firms resort to this Roman style is because it must be so very easy to work in. However that may be, it is a most depressing and saddening symptom. Nothing discourages me more than to see the willingness with which our millions here are given to such fatuous designing; but if I go into this subject I will never have done."

On March 23, in the course of a letter introducing a Japanese architect who desired to see the architecture of Chicago, he said, incidentally:

"The difference between the constructional achievements contained in your lofty buildings and the artistic weakness which Chicago shares, I suppose, with our other cities, must be very difficult for anyone to seize. You, more than anyone, are capable of pointing these out to Mr. Yokohawa. A building is not less contemptible as a work of art because it is a triumph of modern mechanical skill."

On April 23—his desire to console me for the neglect of the National Academy of Design to invite me to compete for its new building—he said:

"As a partial explanation of the refusal to invite you, the present strong leading toward a formal kind of classic must not be lost sight of. In the case of Columbia College this was very marked, and the resulting slight to their excellent and in every way meritorious

architect, Haight, was a great scandal. In that case, M—— M—— & W—— were chosen in advance on a direct vote of the trustees, and so was the style fixed in advance.

"You would have to be among the younger architects and the head draughtsmen to realize how strong is this tendency. It is ludicrous, the way they denounce and decry everything which is not a very formal classic design. They ridicule even good pieces of Renaissance because they do not conform to the Vignola standard. There is one thing certain: the men who import books and photographs think that nothing will sell except Classic or else sixteenth-century Italian subjects!"

It was in the following months of that year that he commenced his great labors on the "Dictionary of Architecture." In these letters he showed his very catholic desire to make it as comprehensible and fair to all interests as possible, and to cover many subjects of interest to practicing architects which had never before had a place in such a work. He desired, moreover, to get the best assistance from authorities and writers all over the country so that it would be truly an American dictionary. He proposed to me all sorts of subjects, many of which I knew little about. That was the subject of all his letters until January, 1901.

On March 1 of that year, after two volumes of the "Dictionary" had appeared, he began to be anxious about the criticisms. He said:

"There is no doubt about arrangement of the Macmillan dictionary lacking uniformity. I do not understand the application of the terms 'science' and 'scientific' to such a matter, but it is evident to everyone that the text is somewhat disproportioned. That was the inevitable result of the strong wish felt by the publishers to employ first-rate contributors. I could not go to a first-class man and ask him to work at a low rate of pay for anything but a somewhat long article. How could I ask Phrené Spiers, or W. P. Gerhard, or Walter Cook to write for a cent a word, unless they had several thousand

words allowed them? The admission of these long articles crowded the rest of the work. We ought to have had five volumes instead of three, and that is exactly the situation."

In July he had to give up work on the third volume and went to Lake Mahopac. He wrote on the 17th:

"I have also the draft of an article for the F. of A., and have had it read to me; ever since it came I have been sick and unfit to do more than a part of the most pressing work. I had worked right through our hot spell—Sundays, Fourth of July and all—pushing the last revise of Vol. III. of the Dictionary. Then I came up here to rest and curled right up with gastric attack. So, from starvation mainly, I am as weak as a cat."

I did not hear from him again until October 8, 1902, when he wrote again, covering several topics. It was in answer to a letter in which I suggested to him to write an article on the fast-disappearing buildings of Frederick Diaper, of New York, and to get photographs of them if possible. The so-called Classic and Renaissance revival at New York had produced work which was in such violent contrast with the refined Palladian Renaissance of Diaper, of which there were once so many excellent illustrations in New York, that I thought Sturgis, being on the spot, might be able to call attention to the contrast and perhaps secure illustrations of them before it was too late. They were nearly all built before photography had become a popular practice. Here is the letter nearly in full. It is in one way prophetic of what Mr. Schuyler has already done in the "Architectural Record":

"I note what you say about the Dictionary not selling so well in Chicago as it ought to do; but it has done well, on the whole. There is a reprint of it now, for the first edition (2,000 copies) was nearly exhausted last May, and we had to print in a hurry. Still, however, I found time to correct some typographic errors, and as far as that goes the reprint is a better book. My son, who is in Macmillan's house, and who was for a while in Chicago acting for

them, tells me that what you speak of as peculiar to the Chicago architects is, as he thinks, characteristic of all classes there, that they are impatient of any suggestion that they can learn anything from the East or from Europe, and are inclined to go it alone in rather excessive fashion. They will learn better by and by. In the meantime that spirit has given the world some things rather important, as I think, to our American architecture. Thus Louis Sullivan's work is, to my mind, of the greatest interest and promise, and I can hardly imagine his having done in the East all that he has found it possible to do while working with Chicago as a center.

"Now as to your remarks concerning Diaper. I could not undertake it myself, because I am constantly occupied with articles for periodicals and encyclopædias and the like which are forced upon me, as it were. I cannot get time to push one or two books which I have in hand, or sketched out, because of the constant succession of these demands. If I were familiar with the subject I could, of course, dictate the article rather readily, but I have never collected illustrations or memoranda of Diaper's work.

"As for Eidlitz, there again I am unfortunate. I fully expected to find among my photographs views of the American Exchange Bank and of the Continental Bank, which have now disappeared altogether, but they are not there. I am prepared to give a good price for such photographs if I could get them. The Tabernacle Church is not important, I think; but those banks are really a great loss to us. Besides the Academy of Music (Brooklyn) and Temple Emanuel there is the bank at the corner of Second Street or Third Street and the Bowery,* and of course his work on the Capitol at Albany, of which much remains, although the Assembly Chamber has been, very properly, altered out of all recognition. Montgomery Schuyler knows Eidlitz well and admires him greatly, and I have imagined intended to write an article about his work. He is also a constant contrib-

utor to the 'Architectural Record,' and I fancy that if Desmond thought there was room for such a paper as I suppose, Schuyler would have written it long ago.*

"It is a pity that we have no journal which is successful enough to pay properly except the 'Record.' I suppose that the Boston 'Review' or 'American Architect' and the other monthlies and weeklies pay very badly.

"*This* might be feasible—some of the successful monthlies might be induced to take an illustrated article on the disappearing monuments of architecture, and include Eidlitz's banks and your Academy of Design with such other buildings in New York and other cities as we might think of. Do you suppose that anyone of Diaper's is important enough to be included in such a list?"

That Sturgis' thirst for knowledge was still manifest at this later period of his life is shown in many letters in which he wanted to be posted on improvements in fireproof construction and even smoke prevention. He saw the opportunities for a newer artistic expression in architectural design in the use of new materials, as an extract from the following letter of December 22, 1902, will show:

"My own feeling about the matter is that the mere exclusion from buildings of all materials that will burn is really easier than the architects will admit. I think that it is only the unwillingness to adopt such novel principles of design as the really fireproof construction would involve that prevents the improvement needed. If you or I were to be left a free hand to build without wood, our building would look very different from the old wooden buildings; it would be none the worse in design, probably better, but it would look very odd. Well, you and I have never been so very much afraid of making things look odd. Sometimes good architectural art is only to be advanced in that way, namely, by somebody bold enough to be an innovator."

I had only one short letter from him in 1903, and that told of how he had

*Dry Dock Savings Bank.

*The Arch. Record, Sept. and Oct., 1908.

been interested in literature which I had sent him on the subject of smoke prevention. In the spring of 1904 he wrote of his expectation of visiting many cities on his way to and from Chicago, where he was to deliver the course of Scammon lectures at the Art Institute. But his expectation was not fulfilled. The weather was very bad all of that spring. He was far from well, came direct to Chicago and returned as he came. He kept his room nearly all the month that he was there. He knew very little of his country west of New York. He had only once gone as far west as Keokuk, Iowa, many years ago, as he reminded me in the letter received just before his arrival at Chicago, to see a house which he had designed. I saw him for the last time when his lecture course had been concluded. He could not even leave his hotel to see the mural historical paintings by Lawrence C. Earl, illustrating the history of Chicago, in the Chicago National Bank,* and after his return home I had to send him a pamphlet in which they were illustrated, at his request. Of these he wrote as follows, October 24, 1904.

"This morning brings me yours of the 21st, and also the little oblong pamphlet with illustrations of Mr. Earl's paintings. The moment I saw the pamphlet I recognized the fact that I had never, during the two years that I had possessed a copy of the pamphlet in question, never associated those lunettes with the matter of mural paintings in any particular Chicago building.

Later correspondence related to the early history of the American Institute of Architects, in which he began to take a renewed interest, much to my surprise. His last letter to me was on that subject, dated October, 1907, which I answered. But I never heard from him again. I was obliged to give up work and recuperate a few months during the following winter in California, and he was plunged deeply into the first volume of his "History of Architecture." For this great and final work of his career, his life-candle burned brightly to the end,

after the first volume appeared and when the second was nearly ready. His devoted wife, writing to me after his death, said: "It was the brain that failed at last. He did not suffer, and that it is a great comfort for us to know."

* * *

An estimate of the qualities which the life and work of Russell Sturgis exemplified involves two principal characteristics: first his power of acquisitiveness; second, his settled purpose, as shown by his writings. I doubt if any other man ever lived who acquired such an extensive knowledge of all that concerns the history of art in all its branches. There is no extravagance in this assertion, if we remember that he was a modern, and had access to a knowledge of what has been revealed through the experience and researches of others down to the present time.

In his first published paper, referring to the necessity for knowing things rightly, he said: "Now it is the curse of Yankeedom to be thoroughly informed concerning *nothing*, but to pass snap judgment upon everything that comes within its range of vision. It is the most scarce of American productions—complete knowledge of anything worth knowing. For complete knowledge is the result of *attentive* study and *patient* thought, while the two evil genii of our century and race are just *Inattention* and *Impatience*."

He was a student from his college days to his death. It was during those college days that he began to be impressed with certain principles pertaining to all art which were developed later into a *settled purpose* to devote his life to the study of the truths of nature, which have been exemplified in art throughout all the historical periods. As a member of the Society for the Advancement of Truth in Art he had subscribed to its creed in 1863. Referring to this in address delivered March 17 of that year, he said:

"So I, to make a beginning, take up to-night the architectural clauses of that first article, to say what may be made of them.

*Now called the Central Trust Co.'s Bank.

"'We hold,' says the article, in our name, 'that, in all times of great art, there has been a close connection between architecture, sculpture and painting; that sculpture and painting, having been first called into being for the decoration of buildings, have found their highest perfection when habitually associated with architecture; that architecture derives its greatest glory from such association; therefore, that this union of the arts is necessary for the full development of each.'

"It follows that, whenever this state of things does not exist, then is no time of great art. It does not follow that it must always be a time of great art when this state of things *does* exist; that depends on the power and truth displayed in each art, and on the truth displayed in each art, and on the subtlety and grasp displayed in their association; but never mind that, now; let us be content with boldly declaring all art not answering our description the reverse of great. So shall we narrow the field and simplify our future inquiries!"

This was the beginning of his literary career, and that creed affected all his critical articles. As he grew in knowledge his ideas broadened and he became tolerant of the opinions of others; but he never deserted the principles that he had enunciated in early life. In his published writings he followed the advice of Matthew Arnold to always first find what is best in everything before condemning the faults. He was less conservative, however, in his private communications, as he had a right to be. They are the best evidence of those convictions which were his settled purpose in life.

It is well known that the creed above

referred to advised that "in seeking for a system of architecture suitable for study we shall find it only in that of the Middle Ages, of which the most perfect development is known as Gothic architecture." This was promulgated when the so-called Gothic revival was already prevalent in England, and was only beginning to have some manifestations in this country. It was the first and only plea for the fine art of architecture that had been made in America up to that time. But it was not made without an explanation of its meaning which Sturgis offered in the first number of the "New Path" that was issued. Looking back now, over a period of forty-six years, we can realize in the frightful examples in which it resulted at the hands of those who did not understand it, how little the true meaning and purpose of the Gothic revival was appreciated. These were his words: "*The exact reproduction of mediæval work is only desirable in so far as it may be necessary to regain the lost knowledge of the vital principles that controlled it. Out of the careful study and application of these principles a true and perfect architecture is sure to arise, adapted to all our wants, and affording the most ample field possible for the display of our artistic power.*"

Even to-day, after all that has occurred since that time, no ultra-conservative will dispute the truth of this. The lesson that was unheeded has survived, and there is still hope for the realization of these principles, whether they find expression in any of the experiments of the last forty-six years with the decadent styles of architecture or in a rational style which is still to be developed.

Peter B. Wight.

Architectural Refinements in Mediaeval Churches Computed

The readers of the *Architectural Record* are familiar with the published investigations of Professor Goodyear, of the Brooklyn Institute of Arts and Sciences, into the nature of certain architectural refinements of the north European mediaeval churches. In his researches he has established the existence in their construction of certain deviations from the geometrical for the purpose of creating optical conditions whereby a desired architectural effect is produced.

Professor Charles S. Hastings, of Yale University, establishes below a method of investigating from the photograph the extent of these deviations and of calculating the precision with which the mediaeval masons worked. As a continuation of Professor Goodyear's efforts to examine into the causes for certain apparently inherent excellencies of mediaeval church architecture, Mr. Hastings' paper should prove valuable, especially to those who might care to verify or improve his conclusions.—Editors of the *Architectural Record*.

It has long been known that many of the great mediaeval Gothic monuments of northern Europe do not follow simple geometrical forms, either in their plans or in their elements of construction. Such features have been largely ignored by writers on Gothic architecture, or, if noted at all, have been treated as evidences of either originally defective construction or as proofs that the edifices have, since their erection, suffered deformations by yielding of their supports or foundations. Professor William H. Goodyear has been convinced, from his studies, that many of these deviations from geometrical simplicity have not only existed from the beginning, but were consciously introduced by the architects as essential parts of their designs. He has attempted to establish his theories by an assiduous collection of requisite data from such of these monuments as his time and the laborious nature of the necessary measurements permitted; he has displayed the results of these investigations in lectures and in printed papers of extraordinary interest. And, indeed, if his views are correct, their importance can hardly be overestimated; for they mean that this kind of rational, purposeful deviation from geometrical simplicity is an essential feature of Gothic architecture; remove it entirely, and whatever may remain it is *not* that architecture which is the glory of the twelfth, thirteenth and fourteenth centuries in Europe.

The task which meets the investigator in this field is to prove that the admitted departures from geometrical sim-

licity are in no sense irregularities, since they lack the element of fortuity; to demonstrate that the haphazard character, which alone reduces them to the realm of accident, is wanting. Mr. Goodyear's method has been to select a large number of examples illustrative of the characters in question, to show their departures from simple regularity by photographs which contain proper reference lines, such as plumb lines or the like, so arranged that not only is the fact strikingly evident, but every examiner of his photographs can find the quantity which is the true measure of the deviation, and then, by a study of the nature of the masonry, demonstrate that supposed yielding subsequent to the erection is absolutely untenable as an explanation. In addition, the strongest support for his views is found in the extraordinary adjustments shown in the minor features of the structures which are indisputably contemporaneous with the building of the more organic members, such as the wall openings and the inclinations of jambs and of mullions, of which he has collected an astonishingly rich store. He has thus founded an irrefragable argument in support of the belief that these features, so strangely neglected by writers on the history of architecture, are the objects of intelligent design and should be classed as architectural refinements. Nor is it possible for any physicist or engineer who has examined the evidence in Mr. Goodyear's possession to entertain for a moment a theory which accounts for the peculiarities by move-

ments in the building subsequent to its erection; there is not only no stone which could suffer the strains implied and maintain its integrity, but there is no material known of such physical properties that it could under any kind of stress produced by weight suffer the kind of deformations that this theory postulates.

There is, however, an entirely independent method of arriving at the truth

definite measure of the fortuitous element of the structure itself. Again, suppose that after allowing for the effects of these elements of chance that there remained a residue which was obviously systematic, that is, which could be described in simple and unambiguous language. Under such circumstances one would say that the deviations were subject to law, and all the rules of logic would compel us to the



NAVE OF THE CHURCH OF ST. OUEN, ROUEN.

in a question of this kind. Suppose that we should make a careful study of any architectural monument of the Middle Ages and measure all the deviations from geometrical simplicity; from such a collection of measurements we could, by methods familiar to physicists and to astronomers, find a definite value to serve as a measure of the accidental errors of our measurements and also a

conclusion that the deviations were the result of intelligent design. Our attitude might be exemplified by that of a traveler in a desert, uninhabited region, whose attention was attracted to numerous irregularities on the surface of the hillsides which, following all the larger unevennesses of the ground, still exhibited carefully adjusted slopes, never reversed in direction. Such a

traveler would inevitably conclude, however faint and ruinous these remains now are, that he had here the evidence of the former existence of inhabitants who were familiar with the art of artificial irrigation. So in this field, a discoverer of a definite *system* of variations from normal simplicity can infer the previous existence of design without troubling himself at all either as to

and the curving of the vaulting shafts; thus, when I failed to find the latter peculiarity in St. Ouen, it seemed to me that the upward widening of the nave, which is so easily detected in Nôtre Dame, was there absent. This error was corrected only when Mr. Goodyear gave a lecture at this university early in the current term; then for the first time did I learn of his discov-



ANOTHER VIEW OF NAVE OF ST. OUEN.

the motives which stimulated the design nor as to whether the end sought by the designer was attained or not. It is by such methods and by such reasoning that I hope to add to the material and to the conclusions which are so closely identified with Professor Goodyear.

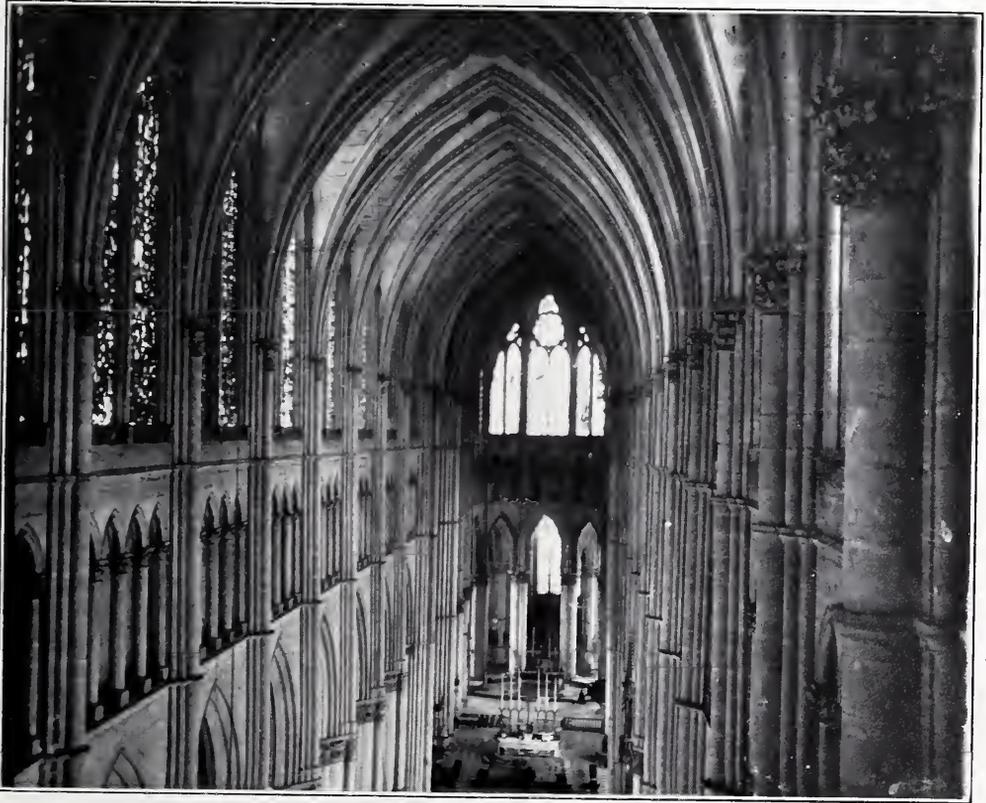
Until recently my own knowledge of the architectural refinements in Gothic mediæval churches was confined to the expedients of building the great divisions of the church on unconformable axes

ery of widening with rectilinear vaulting shafts. Shortly after I found a number of negatives which my daughter had made in 1901 and which seemed adapted for study. These were (a) a negative taken from the back of the choir in St. Ouen at the level of the triforium gallery, and approximately eight feet from the line of the north wall; (b) a second one, taken from the same gallery, about seven feet north of the line of the other wall; (c) and (d) from the north and

south ends, respectively, of the transepts at the same level, and, finally, (e) a negative, taken from the gallery at the level of the bottoms of the clerestory windows at the west end of the cathedral at Rheims. It is the results from the studies of these negatives which is the subject of these notes.

Before describing the methods of measurement, it is well to consider the

The first error entirely disappears if the plate is perfectly parallel to the system of lines whose mutual inclinations are sought from the plate; that is to say, in the case of vertical spreads, if the plate was accurately vertical. But even if there were an error of adjustment of this sort it would introduce divergencies of such a simple type that they could readily be eliminated from the measure-



NAVE OF RHEIMS CATHEDRAL LOOKING EAST.

quite obvious objection which may be urged that the photographs are not sufficiently reliable representations of the subjects for the delicate uses to which we are to put them. It is true that all photographic reproductions are subject to errors, but an analysis of the objection shows that we have only two classes of errors to fear. The first is the perspective convergence of parallel lines, and the second is the more or less inevitable distortion of the optical images.

ments. An example of the way in which this may be done will appear in the discussion of the variation of the nave width. In this series of negatives no perspective divergence of the vertical members of the structure could be detected, and we must suppose that the plate was essentially vertical. The camera was provided with a level.

The error of distortion appears as a continuous change in the linear scale of the image with the distance from the

center of the plate. Practically it is always an increase, so that the effect is to exhibit the image of a rectangular network with all its lines, except those which pass through the center, as curved lines, convex inward. In so-called rectilinear camera lenses, this error is very small, so that the curvatures introduced optically are wholly inappreciable to the eye; but in an investigation as delicate as that which here occupies us, it would not do at all to rely upon the condition of rectilinearity being perfectly attained by any optician, however skillful. Fortunately, the geometrical character of the errors is of such a nature that we can readily escape being misled by them through a properly devised method of measurement. It is obvious, from the description of the kind of distortion to which photographs are subject, first, that all straight lines passing through the center of the picture remain straight in the photograph; and, second, that all lines nearly at right angles to a straight line through the center preserve unaltered their inclinations to each other in the region near the diametral line. Hence, for example, if we are attempting to measure small deviations from the vertical of a system of lines, we cannot be misled by errors of distortion in the picture if the observations are confined to portions of the system near a horizontal line passing through the center of the plate. In the following measures the indicated precautions were carefully observed.

In order to determine angles, the negatives were successively placed on the circle of a dividing machine, which was mounted upon ways. Above the negative was stretched a fine wire. By a proper turning of the circle and shifting on the ways, any line of the negative could be brought under the wire and a coincidence secured with great accuracy. Thus examined, the first negative (a), which was taken from a point in the triforium gallery, about seven feet north of the axis of the church, showed a mean divergence of the piers on the opposite sides of the nave of 45.8 minutes of arc, with an indicated uncer-

tainty of 0.7 of a minute.* Similar measurements of the second negative (b), taken at about eight feet south of the axis, gave 46.7 minutes, with an indicated uncertainty of 1.3 minutes; from the two values I deduce a spread of 46.1 minutes, as the best attainable, with an indicated uncertainty of 0.8 of a minute.

The final value may be expressed in more familiar terms if we reduce it to linear feet. Adopting the height of the line of springing of the vault arches above the pavement as equal to 78.7 feet (Viollet-le-Duc), this corresponds to a spread of 1.055 feet in the nave.

Similar measurements on the negatives of the transepts gave 16.9 minutes and 16.1 minutes, respectively. A reduction of the mean of these two values gives 0.378 feet for the spread of the transept. The disparity of these two spreads seemed somewhat surprising, but it occurred to me that it might have some relation to the relative lengths of the two colonnades. The only plan of the church accessible to me is that contained in Fergusson's familiar work; this gives the ratio of the length of the church to its width as 2.71, while the ratio of the two divergencies which I found is 2.79. This agreement of ratios is most striking, and renders it difficult to escape the conviction that the architect fixed upon it for reasons of his own. If we admit design it presents us with one of the most delicate refinements yet noted.

In the measures of angles, there was no certain indication of fortuitous differences; but there is strong evidence that such accidental errors, if as great as one fiftieth of the total divergence in the nave, would have hardly escaped detection.

After the inclinations were measured, the negative (a) was placed on a comparator and the absolute separation of the images of the inner faces of the piers was determined. It was also found that the ratio of the width of the nave at each pier to the height from the

*This is the numerical value of the probable error deduced from the group of measures. This explanation will render my meaning perfectly clear to those familiar with the theory of errors.

pavement to the springing line of the vault was constant. This was found to be 0.386, with an uncertainty of one-fifth hundredth of the whole value. In order to interpret the measures, it is necessary to have some dimensions given in known terms. Fortunately, I have three such standards at command: first, the plan drawn to the scale of 100 feet to the inch in the well-known work of Fergusson; second, the elevation of a bay of this church, with attached scale in the dictionary of Viollet-le-Duc; and, third, the known focal length of the camera with which the negatives were made, namely, 15.0 centimeters. Any one of these data would yield values for the real dimensions of the measured features of the nave, and such derivations from each should agree with those from the others within the limits of errors which we are forced to ascribe to the data themselves. It may be stated at once that, since a careful study failed to detect any significant errors in any one of these quantities, as compared to the others, we may have a corresponding enhanced confidence in the results.

These data, with my measurements and some obvious deductions, are contained in the accompanying table. I arbitrarily assume that the pier height, given above from Viollet-le-Duc, is that of the fifth pier from the crossing; hence, from my determination of the ratio of width to height, the width of the nave at this point is 30.41 feet.

TABLE I.*

Pier	D	N	S	w	W	W'
1.....	162.0	-2.054	30.87
2.....	182.7	+0.716	-1.808	2.524	30.76	30.76
3.....	203.4	+0.653	-1.601	2.254	30.58	30.64
4.....	224.1	+0.601	-1.440	2.041	30.51	30.52
5.....	244.8	+0.556	-1.306	1.862	30.41	30.41
6.....	265.5	+0.506	-1.206	1.706	30.21	30.30
7.....	286.2	+0.460	-1.122	1.582	30.21	30.18
8.....	306.9	+0.419	-1.052	1.471	30.11	30.06
9.....	327.6	+0.380	-0.990	1.370	29.94	29.95

*This table has been given in full because any one by means of it can test independently my conclusions either by calculation or by construction on the drawing-board.

Here D is the distance in feet from the position of the camera to the planes of the several piers as derived from Fergusson; N and S are, respectively, the micrometrically measured distances from the vanishing point of east and west parallel lines in negative (a) to the

several piers on the north and south sides of the nave, expressed in centimeters; and W are the corresponding apparent widths in the same unit of length. Pier 1, on the north side, is hidden by the crossing pier, and hence does not appear in the last-named column.

A casual inspection shows that the products of D by W are not constant throughout the table, as they should be if the apparent convergence in the picture were due to perspective alone; but instead of being constant, they continuously diminish with increasing D. To test this, I have multiplied each of the products by a number which will yield our arbitrarily assumed width of 30.41 feet at piers 5, and entered the results in the column headed W'. Clearly, there is a narrowing towards the west. If we assume a total narrowing of 0.92 of a foot from pier 1 to pier 9, equally distributed through the eight bays, we have the numbers given in column W'; the differences between W and W' afford a measure of the precision of the construction. These differences indicate an uncertainty in the width of only 0.03 a foot, which obviously includes the real errors of the structure and my own errors of measurement. Of course, in view of the established constancy of the ratio of height to width, this means that the vault also is lowered towards the west.

This wholly unlooked-for discovery prompts the question as to whether the conclusion can be avoided by any modification of one or more of the fundamental constants upon which it rests. A serious investigation from this standpoint has been unfruitful, hence I am obliged to assert my belief in the reality of the feature.

An inspection of either of the photographs (a) or (b) shows that the axis of the nave is not a straight line; it seems to be a delicate curve of long radius convex northward. The above table enables us easily to test this impression. After finding from the negative (b) that the first pier on the north side is 0.120 of a foot south of the line joining the second and ninth piers, I



FIG. 1.

find, by a calculation the nature of which is almost obvious and need not detain us here, the offsets of the individual piers on each side as given in the accompanying table.

Pier.	N	S	Mean.	Calc.
1.....	0.000	0.000	0.000	0.000
2.....	0.120	0.110	0.115	0.152
3.....	0.296	0.350	0.323	0.304
4.....	0.455	0.482	0.468	0.452
5.....	0.598	0.614	0.606	0.604
6.....	0.528	0.590	0.559	0.583
7.....	0.390	0.372	0.381	0.389
8.....	0.229	0.173	0.201	0.194
9.....	0.000	0.000	0.000	0.000

Here N and S are the offsets for each pier in fractions of a foot from the line joining the first and ninth on each side, in every case to the north. The next column is the mean of the two which may be taken as a determination of the deviation of the axis of the nave from a straight line joining the point midway between the first piers, north and south, and the corresponding point between the ninth pier. The accompanying figure (Fig. 1) exhibits the deviations greatly magnified, the scale being twenty times as large in the north-south direction as in the east-west direction. The dots in the small circles represent the quantities in the fourth column of the table. It is at once evident that the points do not lie on a curve, but very nearly on two straight lines, represented as dotted lines in the figure, which intersect in the middle of the sixth bay. The agreement with this supposition is strikingly accurate; indeed, if 0.680 foot be adopted as the offset of this point of intersection, and the values and the offsets at the various piers be calculated, we derive the figures of the last column, which may be directly compared with my measurements in the other columns.

The positions of the mid-points of the piers at the crossing are certainly very nearly on the same line as those of bays 1 to 5.

The material for a study of the construction of the cathedral at Rheims, consisting, as it does, of a single nega-

tive, is far less comprehensive than that of St. Ouen. Moreover, the position of the camera was not so favorable for our purposes. Its height was so great that the piers below the capitals of the great arcades cannot be studied, although we know from Professor Goodyear's observations that these piers are vertical. In the negative all the great piers at the crossing are well shown; on the south side eight of the vaulting shafts are well adapted for measurement, and on the north side seven. The measurements show readily that all of the crossing piers are parallel, and also, since there is a conveniently placed chandelier rope in the picture, that they are strictly vertical. The declinations from the vertical which follow were either determined from a crossing pier or from this rope hanging from the vault, whichever seemed the more convenient at the moment. As in St. Ouen, the vaulting shafts are rectilinear, but, unlike that example, they are not all parallel on either side. The shafts nearest the crossing are but slightly inclined outward, while the fourth, fifth and sixth on each side have nearly similar inclinations; the seventh on each side again approaches closely the vertical. Viollet-le-Duc gives, for the distance from the capitals of the nave to those at the top of the vaulting shafts, about 52.5 feet: this constant yields with my measurements the leans for the shafts given in Table III. in the horizontal rows marked "Obs."

Pier—	1	2	3	4	5	6	7
North { Obs.	0.235	0.434	0.631	0.677	0.675	0.648	0.092
{ Cal.	0.221	0.442	0.664	0.664	0.664	0.664
South { Obs.	0.163	0.342	0.490	0.653	0.683	0.648	0.053
{ Cal.	0.141	0.282	0.423	0.664	0.664	0.664

It is evident that the leans on both north and south side for the piers 4 to 6, inclusive, are practically the same. If we assume that the mean of these measured values, namely, 0.664 feet, to be that prescribed for this portion of the

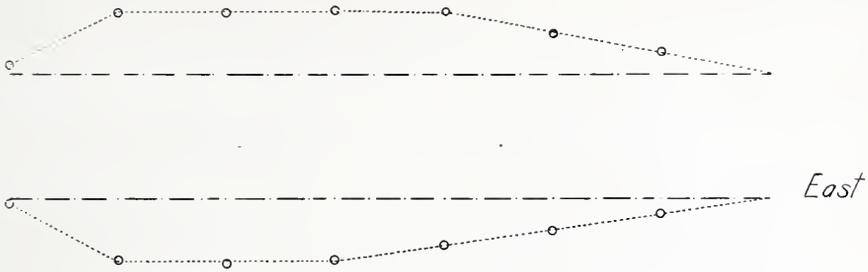


Fig 2

nave, we are forced to admit that the wonderful masons who built this cathedral could be relied upon to erect shafts with an uncertainty of inclination of less than 0.011 feet in a length of fifty feet. Such precision, if admitted, demonstrates a most curious fact: the builders of the north side of the nave made the change from the vertical position at the crossing piers to the normal lean of the nave in three steps, while those of the south side made the change in four steps. At least this is the only interpretation of the measures which reduces the errors to the established limit as appears from the values in the lower lines, which are calculated on this theory.

A graphical representation of these offsets, observed and calculated, appears in Fig. 2, where the same twentyfold exaggeration of offsets, with respect to pier separations, is followed as in the previous figure.

This is the only departure from geometrical simplicity in construction which I have found giving rise to a suspicion of a real error or mistake; at least so

capricious a variation from a definable system seems hard to understand otherwise. In any case, it is curious that such a singularity seems to have escaped observation hitherto for seven hundred years.

The conclusions in this paper, derived from a series of measurements of photographs, may be admitted to have great interest; but it seems to me that the true value of the investigation lies in two of its features. In the first place, it exhibits a method by means of which architectural monuments can be surveyed with an expenditure of effort incomparably less than that required for a thorough survey by direct measurements. The other feature, of perhaps still greater importance, is that, as far as known to me, it constitutes the first effort that has been made to determine the lower limit of precision which we ought to attribute to the mediæval masons. In any discussion as to the origin of the deviations from geometrical simplicity in these structures, this datum is clearly of the highest importance.

Charles S. Hastings.

The Architect in History

III.

The Architect During the Dark Ages—Part II.

LEADERS OF THE REVIVAL.—On the threshold of the Romanesque revival two names stand out in the field of architecture with especial brilliancy, both of them in the ranks of the higher clergy—Gerbert, Archbishop of Rheims, chancellor of the German emperors and Pope (Sylvester), and William, abbot of S. Benigne at Dijon. Gerbert, a native of Auvergne in Central France, went to Spain to complete his education in the Moorish universities, where he secured a more thorough training in scientific and mathematical studies than was possible elsewhere. He appears to have become an architectural theorist. The application of mathematics to architecture, somewhat neglected since the time of Constantine in the west, was the basis for the new Romanesque era, which dealt with the use of the vault and with the various problems connected with it. This seems to have been the characteristic of Gerbert's teaching at Reims on his return from Spain toward 990. His school made rapid progress if we are to attribute partly to its influence the use of the vault in the central and eastern provinces of France during the first quarter of the eleventh century. Gerbert became Pope Sylvester in 999. Like most of the scientists of the Middle Ages he was suspected of intercourse with the Evil One. But his contemporaries, especially men like Dicesus, his pupil in architecture, did homage to his learning and skill. Perhaps he was the father of scientific medieval architecture.

The second leader, William of Dijon, was less of a theorist than a practical architect, and his importance among monastic builders is due mainly to his enormous activity over a large field and to the international character of his school at this crucial time. The great resemblance between the Lombard and Norman schools of the succeeding century may be largely due to him. Will-

iam, a native of North Italy, and educated in a monastery at Rome, was carried thence to Cluny in Burgundy by Maiolus, abbot of that greatest centre of French monasticism. There he remained until, through the influence of Cluny, he was placed at the head of the great monastery of S. Benigne at Dijon at the close of the tenth century. After a visit to Italy, especially to its Benedictine monasteries, he gathered about him at Dijon a large number of Italian architects and other artists. Italian bishops and abbots even came from Rome, Ravenna, Milan and elsewhere to live under him.

A contemporary chronicler says that Bruno, the bishop of Dijon, in the rebuilding of S. Benigne which then took place, contributed the funds and secured the columns, while Abbot William engaged the master builders and gave them the plans and drawings. This epoch-making work was founded in 1001. The crypt alone contained 104 columns in five aisles. The whole work was international: the meeting ground for the new Lombardo-French Romanesque style.

Very soon, in 1010, Duke Richard called upon William to reform and rebuild the monasteries of Northern France. He is said to have done this for about forty monasteries! His selection as heads for important monasteries of his Italian friends such as John of Rome and John of Ravenna shows the way in which Lombard influence in architecture may have been diffused. King Robert charged him with reforming S. Germain in Paris, and his influence extended through Burgundy, Lorraine, Flanders and many other French provinces. He began the new line of great medieval architect-abbots.

SCHOOL OF CLUNY.—The school of Cluny, however, must be largely credited with the development of which William

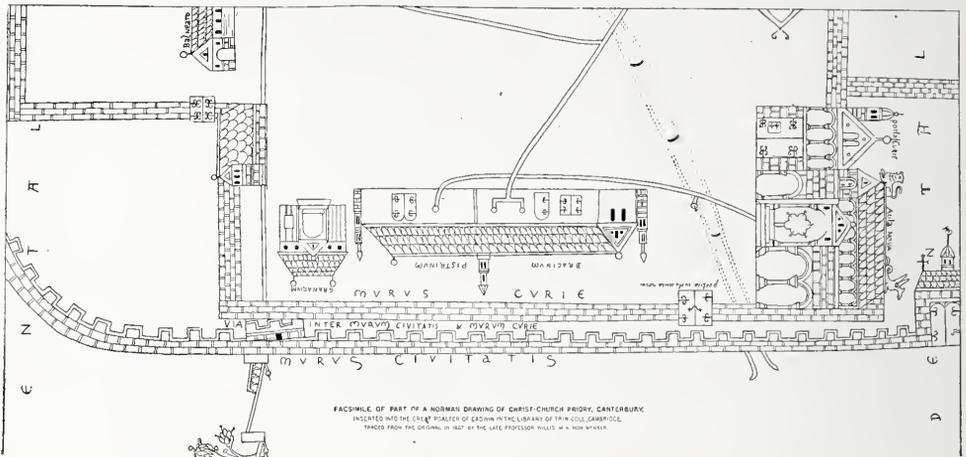
was a notable product. His patron abbot Maiolus (994), the reformer of the papacy, the favorite of Otho I. and Otho II., was succeeded by Odillo, who boasts, in imitation of Augustus, remark about Rome, that he found a monastery in wood and left it in marble; and under St. Hugh, his successor, Cluny had sway over 314 monasteries and churches and became the greatest architectural arbiter in Europe. It was St. Hugh who rebuilt Cluny in 1089 according to plans drawn up by a monk named Gauzo and carried on by the equally noted architect Hezelo, also a monk of Cluny itself. The church of Cluny was at the time the largest in the world and was later surpassed only by a few. Its effect on architecture was enormous. Its two authors are among the immortals. The career of Hezelo is interesting. He was a wealthy canon of the church at Liege in Flanders, renowned for erudition and eloquence, but he gave up everything to become a monk at Cluny, with the mere title of *cementarius*, or mason, so that he could direct the construction of the new buildings. He was no exception. There grew to be a tremendous enthusiasm for building all over Europe, and the men who had a practical knowledge of architecture and art were more than likely to reach the highest positions in the church. In Italy, for instance, the monk Theobald of Monte Cassino, after he had rebuilt S. Liberatore, was put in charge of it, but was soon called back to Monte Cassino itself as its abbot (1022). In Germany the Bavarian noble Thiemo was made abbot and then Archbishop of Salzburg, and on being captured and martyred by the Mohammedans, testified to being an architect. In Flanders one of the greatest nobles, Count William of Ypres (c. 1150), in the artistic help he gave Abbot Leonius in the construction of the famous monastery of St. Bertin at St. Omer, is likened to Hiram of Tyre helping Solomon.

RELATIONS OF MONK AND LAY ARCHITECTS.—The relation of monks and laity among architects and artisans during this time (tenth to twelfth century) were very varied in the practical carrying out of the work.

Sometimes it was the monks who directed and the laymen who worked under them. For instance, when two architect-monks of the school of Nonantola, in north Italy—Pietro and his nephew, Buono—rebuilt St. Michele in Borgo at Pisa (990-1018), they employed lay masters and laborers. At other times it was the monks who worked under a lay architect, as at San Pedro de Montes, near Astorga in Spain, where, in 919, the church and monastery were built "with the sweat of the monks," under the direction of the architect, Vivianus. Even an abbot did not disdain to be a simple laborer, like Hugh, Abbot of Selby in Yorkshire (1090). Sometimes there even seems to have been some rivalry between laymen and monks at the same monastery. At Ramsey Abbey, between 980 and 990, the great tower was built by the lay masons, while the church itself was rebuilt by Aednoth and other young monks.

TENANT-ARCHITECTS.—It is in England, perhaps, that we find developed with greatest consistency the system of free tenancy at monasteries during the last century of this period. At Ramsey Abbey there was always at least one mason or architect as tenant, and it was the same at Malmsbury, St. Edmunds and others. When any building operations of importance were in progress one monastery would loan its tenant-masons to the other, and their free condition is proved by their ability to act as witnesses to public documents. In France, the privilege of being the special mason of a bishop, abbot or noble was often in the nature of a brief, *feudus*, carrying with it privilege and immunities, as well as board and lodging, freedom from taxes and personal protection, except in case of murder and duelling! This was developed, however, especially during the early Gothic age.

MONASTIC SUPREMACY UNTIL 1150.—After the revival of the eleventh century had thus gained headway, the architectural movement remained throughout Europe in the hands of the monasteries for over a century, though lay architects became everywhere more and more prominent as the twelfth century



AN EARLY MEDIAEVAL DRAWING.

advanced. They had, even earlier than that, become supreme in Italy, which cast off the monastic leading-strings fully a century before the rest of Europe, while England was the last in the race.

The two principal monastic groups for this period are (a) the black Benedictines, with Cluny in the lead; (b) the white Benedictines, or Cistercians, deriving from Citeaux, also in Burgundy. Among the numerous monastic centers or schools of architecture of the black Benedictines, besides Cluny, I will single out for mention that of Hirsau, whose influence during the eleventh and twelfth centuries was so extensive through Germany. Perhaps influenced by Cluny and by other French schools, such as that of Auvergne, it propagated certain architectural features, such as the radiating choir, and did a great work of proselyting not only in monastic, but in cathedral and in parish churches. But the best representative of an organized system of monastic architecture is that of the Cistercian order.

CISTERCIAN ARCHITECTS.—The Cistercian school of architects certainly pushed the absorption of the individual by the system to its extreme conclusion, according to the strict precept of St. Benedict. We hardly know the name of a single individual architect of the order. The Anselm who built for them their establishment at S. Pastore, near Rieti, probably was a layman. Quite

exceptionally do we learn, and then not by inscribed memorials, of the names of some of their master architects, such as the three converse monks of S. Galgano, who were successively in charge of the works of the cathedral of Siena in the thirteenth century.

The peculiar unity in the style of the buildings of the order throughout Europe proves two things. First, that it had a distinct school of architects, whose art was largely moulded by certain considerations of general policy, partly even embodied in the constitution of the order; second, that this art originated in Burgundy and was often practiced outside of this province, and even outside of France itself by Burgundian artist-monks, who were sent around Europe to build the new establishments for the order.

The artistic policy of the order was distinct and so peculiar as to make it stand alone in Europe. It neglected, and even opposed, figure sculpture, stained glass, wall painting, decorative work of all kinds, illumination of manuscripts, goldsmith work, ivory carving, woven and embroidered vestments. It did so under the guidance of its great leader, St. Bernard, through an impulse of revolt against the luxurious forms of religious art, so dear to the black Benedictines, especially to the school of Cluny. So, the Cistercian architecture was almost a pure form of *construction*, without æsthetic preoccupations even in its archi-

tectural forms, until the order became inoculated, here and there, with the prevailing delight in the pure beauty of workmanship.

There was also a distinct difference to older monastic custom in the Cistercian method of training and using their architects. The majority seem not to have been stationary, attached to any one establishment, as had been the case with the older monasteries; but to have been sent about from one monastery to another, even from one country to another, wherever their services were required by the order. They had, therefore, constant experience in large *chantiers*. These men were of two classes: members of the order and outsiders. The members were not usually full monks, entitled to wear the white robes, but brothers—*conversi*, dressed in black and white, and allowed far more liberty, as had always been the case, than the full monks. They could be transferred from one monastery to another; could live in the priories and granges of the order and elsewhere outside the monastic enclosure, as the full monks could not; could be loaned to bishops, feudal lords and cities to direct architectural work. In this way we see the Cistercian forms spread to cathedral architecture and even to civic and private buildings.

The enforcement of unity of style was an interesting part of the general Cistercian system of government, intensely practical and centralizing. Up to this time there had been no administrative unity in monasticism. Each establishment had been autonomous. Only a sort of loose union had begun to be practiced by a few Carovingian monasteries, and had been strengthened by Cluny; there had been nothing really organic about it. But St. Bernard built up the Cistercian order into a centralized and strongly disciplined army, obeying one will and one policy. Each monastery exercised regular supervision over its daughter establishments founded by its members, and, in turn, was responsible to its own mother monastery, and this, in turn, back on its genealogical tree, until the mother of all was reached—Citeaux in Burgundy, which

gave its name to the order, and where the general head received annual reports showing the exact condition of the thousand or more monasteries in all parts of the world. Citeaux could reach out to the ends of Europe. This explained the unity of architecture and the rapidity of construction, the whole phalanx of artists and artisans moving rapidly from one monastery to another as each was completed.

Take the Italian Cistercian monasteries of central Italy, with which I am



BASILICA OF ST. PAUL, ROME
Corner of the Cloisters.

most familiar. Here, the French builders sent from Burgundy between 1170 and 1180, went to the monastery of Fossanova, which they rebuilt almost entirely in about twenty-five years. During this time they formed a number of Italian pupils, so that when, toward the close of their work at Fossanova, they were needed in different directions, each group of French *conversi* could take with him several Italian pupils. Casamari, Arabona, San Martino, near Viterbo, Valvisciolo, and others kept them busy between 1208 and 1230, and at Casamari we can readily distinguish the very different handiwork of the Italian

pupils. This is even more evident in the slightly later work at S. Galgano, near Siena. S. Martino shows, however, that new blood was constantly coming in from France, for its church, with its heavy round columns in place of the grouped piers, shows the hand of men influenced by the Ile-de-France long after the advent of the first group of builders.

TRANSFER OF SUPREMACY TO LAY ARCHITECTS, c. 1150.—Viewed as a whole, and throughout Europe, honors were easy during the twelfth century between monastic and lay architects, the former dominating during the first, the latter during the second half, in nearly all of Europe. The two exceptions—Italy, where laymen dominated from the beginning; and Eng'and, where monks dominated to the end—offset each other.

It is precisely the middle decades of the twelfth century, from about 1130 to 1170, that witnessed the gradual transfer of supremacy in architecture from monastic hands to the newly risen class of lay artists. Until then there had been, it is true, an abundance of lay practitioners, but they had ordinarily taken a purely subordinate position, following the lead of the more highly educated and intellectual monks, who acted as master architects and sculptors, or of the converse brothers, who were more than half monks. Thus, we still find, in 1150, that the *maitre de l'oeuvre*, in the construction of the Church of St. Genis (France), was a monk named André, assisted by three other monks from the monastery of S. André-le-Bas.

IT ACCOMPANIED TECHNICAL PROGRESS.—But the technical progress begun during the last years of the eleventh and continued throughout the twelfth century, which was evidenced in the better tooling of the stonework and the perfection of its laying, in the more sensitive feeling for outline, form and proportion, in the exquisite treatment of detail, was steadily raising the actual workman to a far higher level, both as an artist and as a man. It was inevitable that monastic workmen should be less passionately bound up in this material and æsthetic side of architectural

development. If they were monks in full standing, only part of their lives could be devoted to artistic work. They could not live all day at the works and become single-minded specialists. Even the converse or lay brothers were constantly hampered by monastic restrictions and calls to other than purely artistic work. One of the last monastic efforts to retain its hold on the artistic field was perhaps that of the Benedictine reformer, Bernard de Tiron, who, toward the middle of the twelfth century, recruited his new order among the artists and artisans of the province of Maine by giving each man full permission and opportunity to follow his regular occupation after he became a monk.

But the trend was inevitable. The victory of the layman was rendered easier because the only power in the monastic world which could then have competed victoriously, the Cistercian order, had, under the leadership of St. Bernard, unfurled the banner of opposition to the prevailing tendencies in art. It favored a severe simplicity, an absence of decoration and of color, an ignoring of æsthetic qualities, at a time when the best artists were luxuriating in the development of a new system of ornamental flora, studied from every variety of natural forms, were delighting in the grouping of varied mouldings that should give play of light and shade, and were expressing in sculpture and stained glass an encyclopædic wealth of symbolic thought in the portals and windows of the new cathedrals. The episcopacy and lay clergy, and the universities, by teaching these thoughts to the lay artist were taking a stand by his side as against the narrow, iconoclastic and sombre art theories of St. Bernard and his Cistercians. They won the day.

Henceforth, in northern Europe, the monasteries gradually gave up directing ateliers of artists on a large scale. They continued to produce and to have in regular employ their own architects, but these men were mainly occupied in the construction of the numerous monastic buildings and less and less with other works. The Cistercian establishment, for instance, with their peculiar ideals,

could best have their monasteries built or restored by their own men. Such great centers as the Monk Saint Michel, in northern France, even had a series of architect-abbots, from Bernard du Bec, in the twelfth century, to Thomas des Chambres, in the thirteenth century, to whom the direction of its superb constructions is due. In England, also, the monasteries attached to the cathedrals often continued to furnish artists and artisans, who retained in great part the direction of cathedral architecture. An interesting record of the Cathedral of Gloucester states with pride that the main vaulting erected in 1242 was built by the monks themselves, not like the previous vaulting by lay artisans; and the architects who then directed the work on the cathedral were the monk Elias, of Herford, and the prior Walter, of Saint John's.

ITALY THE EXCEPTION.—But the main exception to the lay invasion was Italy, the very land that had seen the earliest development of lay artists. Here the reverse change may almost be said to have happened, and monastic architects and engineers abounded far more in the thirteenth and fourteenth than they had in the eleventh and twelfth centuries. They belonged to the new Franciscan and Dominican orders, whose members not only built most of their numerous churches and monasteries, but were recognized general practitioners, who were active even in the fields of military engineering and civil architecture, as well as in the construction of cathedral and parish churches, as we shall see in the next paper.

Seeking now for the initial steps in this movement for lay supremacy, we find it, as we have said, seen in Italy. It is self-evident that Italy was dominated by the lay artist from the eleventh to the thirteenth centuries. It is only necessary to think of a list of the most important Romanesque structures in Italy to find how many of them are known to have been built by lay master architects. Lanfranc and Wilhelm built the Cathedral of Modena; Nicolo di Ficarolo that of Ferrare; Buschetto and Rainaldo that of Pisa; Nicholas and

Wilhelm the Church of S. Zeno, at Verona; Diotalvi, the baptistry and S. Sepolcro; and Bonanno the leaning Tower at Pisa; Roger, the cathedral at Bari; Uberto, that of Treviso; Ogni-bene and Tiberio, that of Cremona; Adamo d'Aragno, that of Trent; Guidetto, that of Lucca; Rainaldo Santo, that of Piacenza; Antelami, the baptistry at Parma; Agnus, S. Cataldo at Lecce; Blasius, S. Niccolo at Bari. There is a host more, authors of less important buildings.

If we cannot attribute to special artists any corresponding number of important buildings in northern Europe, it may be partly because, as during the same period—eleventh to twelfth—the work here was largely under the direction of the monastic architects or their pupils, and it was against the rules of these men to sign their works. It happened that even when laymen did the actual artistic work they often left no record. M. de Mély has, however, been recently doing good work in collecting such signatures for the twelfth and thirteenth centuries, especially in southern and central France. A few names come to us from Germany in the twelfth century: *Enselinus laycus*, who worked in 1133 at Würzburg Cathedral, and *Alberon laicus* at Cologne; but they merely emphasized the monastic control. Curiously enough, it is Spain which furnishes the best instances, next to Italy, of early independent lay architects and of privileges accorded to them and their workmen. The famous Froilac was, in 1133, royal architect for King Alonso Henrique when he built S. Juan de Carouca in Portugal; and Pedro Cristobal, in 1132, rebuilt the Premonstratensian monastery of San Cristobal de Ibeas.

EARLY SPANISH ARCHITECTS AND CONTRACTS.—In the same decade we find [the earliest] the earliest preserved contract in which the master architect is paid an annual salary in money and kind, and has no responsibility except for his own work. It is that which Raymundo de Montforte made in 1129 with the bishop and chapter of the cathedral of Lugo in Spain. He was made master of the works at an an-

nual salary of 200 sueldos, together with 36 yards of linen, 17 cords of wood, shoes and garters, as needed; and beside that, each month two sueldos for meat, a measure of salt and a pound of candles! In return, Raymundo bound himself to personally assist at the work all the days of his life, and shou'd he

for the divine sanctuaries, "I, the King . . . do give and concede to you, Master Matheo, who art invested with the primary and mastership of this great sanctuary, the payment, annually, out of my treasury, in the coin of St. James, of the sum of two marcs every week, and when omitted one week it shall be



CHURCH OF THE CISTERCIAN MONKS AT FOSSANOVA.

die before it were completed, his son was to finish it.

Other Spanish architects, however, were given far more power than Raymundo. We may infer this in the case of Matteo, appointed master of the works of the great national shrine of S. Jago de Compostella, at Santiago, in 1168, by King Ferdinand II. of Aragon. The original royal grant to Master Matteo is a notable document, witnessed by numerous bishops and grandees, and it states, in brief, that, in view of the royal duty to suitably provide

made up in a subsequent one, so that the entire sum shall amount to one hundred maravedis annually. This remuneration do I make as a gift to you during your entire life, to the advantage of the works of St. James and of yourself, so that the above works may be the more diligently overseen and managed. Should anyone infringe on this my spontaneous gift, or attempt to do so, he shall . . . incur our royal displeasure and be excommunicated until he has paid over to you the sum of one thousand gold pieces."

Royal patronage and supervision extended in Spain even to the men who worked under the master architect. For instance, during the course of the construction of Salamanca Cathedral, King Alfonso, in 1152, exempted the 31 men who were at work on it from all taxes and tributes, and this was repeated by Ferdinand II., in 1183, for the 25 men who were then completing the structure.

POWER OF ARCHITECT.—The authority often exercised by the master architect in these earliest times, in case they were also administrators of the building funds and had financial, as well as artistic, control, is exemplified by what I believe the most interesting document of its age, also Spanish, the contract by which an architect named Raymond, a "Lombard," agreed, in 1175, to build the Cathedral of Urgel in Catalonia in the term of seven years. This is a translation:

"I. A—, by the grace of God bishop of Urgel, with the advice and consent of all the canons of the Church of Urgel, do hand over to thee, Raymond the Lombard, the works of [the cathedral of] the Virgin Mary, with all the properties, movable or immovable, such as manses, allodial fiefs, vineyards, tax-rates, oblations for sins and penances, offerings of the faithful; together with the rates of the clergy and all other things that do now or shall in the future in any way be considered as belonging to the above works of [the cathedral of] the Virgin Mary.

"We furthermore do give thee the portion of a canon for all the rest of thy life.

"All on the condition, namely, that thou do faithfully and without deceit enclose for us the entire church and erect the towers or campanili one story above all the vaults, and shalt make the dome-tower well and properly with everything pertaining to it.

II. "And I, R—, the 'Lombard,' do make covenant with the Lord God and the Virgin Mary and the Lord Bishop and all the clergy of the church of Urgel, both present and to come, that I shall, if I have life, perform everything as is here set forth, beginning with

the present Easter in this year of our Lord 1175, and for the ensuing seven years, faithfully and without deceit.

"And that each year I shall have and hold in the service of [the cathedral of] the Virgin Mary, myself the fifth, that is, four 'Lombards,' beside myself, and this both winter and summer continuously. If I am able to complete the work with these well and good, but if I am not able, I shall add as many more masons as may be required to complete the above work within the given time.

"When at the end of seven years I shall, with the help of the mercy of God, have completed the work, I am to be given my board freely and quietly as long as I shall live. As for the property and money of the works, I shall be afterwards at the desire and order of the chapter.

III. "Moreover, we, the Bishop as well as the Canons, do absolutely forbid thee, Raymond the 'Lombard,' to sell or mortgage, either by thyself or by any other person, any part of the property of the works, which it has at present or may have in the future.

"As to thy property and money standing in thy own name, thou may do with it what thou please after the seven years are elapsed.

"Should it happen by any mischance that there should be such a series of sterile years that we should appear to have imposed an unfair burden on thee, we reserve the right to add to thy time limit according to our good judgment, in order that thou be not forced to scamp the work. But no one or more of us can make thee the promise of this privilege, but it must have been passed at a full meeting of the chapter after ample discussion and by unanimous vote.

"Also, whatever improvement thou may make in the property of the works shall profit the said works. If, however, in order to insure any improvement in the property of the works, it should be necessary for thee to effect a loan or exchange, this shall not be done without the advice and assent of the chapter.

IV. "I, R—, the 'Lombard,' do swear that I will perform all that is here written, and will show fidelity and hon-

esty to the cathedral church of the Virgin at Urgel according to the best of my ability, in the name of God and on these Holy Gospels."

ITALIAN LAY SCHOOLS. THE ROMAN. —I shall now turn to Italy again, as furnishing the best example of a large early organized school of lay architects.

An argument in favor of regarding the Italian art corporations of the Middle Ages as the lineal descendants of the ancient Roman institutions is the prevalence of hereditary transmission of occupation. Elsewhere in Europe this habit seems hardly to have obtained much foothold, while in Italy, though no longer enforced by law, it became, through long tradition, the rule in several schools, helped, as it was, by the habits of serfdom.

In the north, for instance, we find, toward 1200, the Campione family of architects and sculptors, headed by Anselmo da Campione, contracting to take charge of the artistic work on the Cathedral of Modena on behalf of themselves, their children and their descendants, for the daily wages of six *imperiales*, in very much the same way as a certain guild in India would contract to supply a certain village with all its jewelry for unlimited centuries!

But the most conspicuous example, as we might have expected, is the mediæval school of Rome itself, which took a leading part in the revival of art in the twelfth and thirteenth centuries. Of the thousands of works of architecture and decoration with which Rome and its provinces were then filled, from the borders of Tuscany to the Neapolitan frontier, the immense majority were the work of four or five families of artists, who were at the same time architects, sculptors, mosaicists, fresco painters and decorators. Artists of the twelfth century, by the names of Paulus, Ranucuis, Laurentius and Vassallectus, each founded a family school the names of whose members are signed to numerous works. These men produced such well-known masterpieces as the cloisters of S. John Lateran and S. Paul outside the walls, the basilicas of S. Maria in Trastevere, S. Lorenzo and S. Crisogono, the

cathedrals of Civita Castellana and Terracina. All the mediæval bell towers, such as those of S. Cecilia, S. Maria in Cosmedin, S. Pudenziana, the Lateran, and a host more, so characteristic of Rome, are their work. The entire building, from its foundations to the minutest detail of its ornamentation, was the product of the family, including that marvellous system of geometric ornamentation in brilliant mosaic cubes that connects this school with the Greek Orient. It was characteristic of portals, cloisters, choir screens and seats, altars and confessions, tabernacles and ciboriums, pulpits and paschal candlesticks, sepulchral monuments and pavements.

The cloister of Subiaco is particularly interesting as showing by its inscriptions that it was the work of three generations of artists of one family.

On account of the hereditary character of the Roman school and its all-embracing activity, there is a homogeneity in the variety of its products that is nowhere else seen before the developed Gothic age in France. It is probable, but not certain, that these artists belonged to the stone masons' guild of Rome. It seems certain that each family school had its own workshop or lodge, with *ateliers* for the different branches of art. The family *ateliers* of Laurentius were in the quarter of the Via Lata (Corso). Depending as largely as they did on the use of marble columns, cubes, slabs and architectural members for their building and decorative material, and even for their cement and plaster, these artists found it convenient to establish workshops and lime kilns within or near the ruins of one of the principal monuments of imperial Rome, such as the mausoleum of Augustus, the Circus Flaminius, the *Isæum*, the imperial buildings on the Palatine, and the Roman Forum. While it is difficult to remain unruffled when one realizes that the myriads of marble cubes and slabs* used in the pavements and decorations of the Roman churches were all torn from antique buildings, it must be re-

*These artificial quarries were preempted by certain families of artists, very much as a miner's claim.

membered that in any case they were doomed to ruin in time, and that their desecration went hand-in-hand with their study and imitation. The capitals, bases, cornices and friezes turned out by these mediæval artists of Rome are often so wonderful an imitation of the antique as to have deceived architectural students. A statue of Aesculapius, signed by Lucas, a grandson of Lauren-

dle Ages. They shared the plunder of antique Rome even with the northern artists beyond the Alps, and what we see of antique or early Christian in the basilica-like churches of Europe, especially those of Tuscany, is due to the influence of these Roman architects of the eleventh, twelfth and thirteenth centuries. Men like Giovanni Pisano, Arnolfo di Cambio, Cimabue and Giotto



ABBEY OF CASAMA—THE CHAPTER HOUSE.

tius, and found on the site of the family workshop, proves how they imitated even figured sculpture, and the sphinxes of the Lateran cloister by Vassallectus seem to have been copied from those of the antique Isæum and Serapeum. The delicate Ionic order revived for a while under their chisel as nowhere else in Mediæval Europe. In fact, their proto-Renaissance style of sculpture and architectural memberment, combined with their semi-Byzantine scheme of color decoration in mosaic, form the most interesting bond between the art of the antique world and that of the later Mid-

went to school with them in Rome and were touched by their spirit.

There are two characteristic traits of these Roman artists that must not be overlooked: that they traveled extensively, and that they prepared monuments in their Roman workshops for shipment by raft or ox-carts. Their peripathetic habits are attested by numerous inscriptions and documents. Two of them—Pietro and Oderisio—went as far as London to decorate Westminster Abbey with its shrine of Edward the Confessor and its mosaic pavement, for which even the materials were brought from Rome.

As examples of works prepared in Rome and shipped, I may cite the main portal of S. Maria Maggiore at Toscanella, whose beautiful white marble and high finish stand out from a façade otherwise the work of local artists; and especially the older part of the marble cloister of the Benedictine monastery of Subiaco, which is signed by Jacobus, the son of the Laurentius already referred to. I noticed here that each shaft, capital, base, archibolt block, frieze block and even the plain pier blocks had a permanent number or mark which remained exposed, so as to enable local artisans to put the cloister together.

These Roman artists showed not only a consciousness of merit, but an almost inordinate pride of their birth as Roman citizens. Never having been in the position of monastic serfs, as most artists further north had been, they became the apostles, probably, of the new era. A brief comparison with some other parts of Italy is interesting.

LAYMEN IN NORTH ITALY NOT FREE.—The Venetian artists and artisans, for example, whose condition was largely modeled on the administration-ridden guilds of Constantinople, were a part of the machinery of government. It was specified in Venetian legislation of the ninth century that the corporations should work as ordered by the doge and the tribunes. Each guild was headed by an official appointed by the government. The government sought to force all the architect-masons to work in the public workshop, called "Corte dei Tagliapietra," which existed near San Marco from C. 1000 to 1500 A. D., and tried to prevent the establishment of private *ateliers*. Though thoroughly organized, labor of this sort was the antithesis of free labor, and was the lineal descendant of the late Roman corporations, whose serflike condition appealed also to the feudalism of the Carolingian system and so was perpetuated in many cities of the north which had no antique traditions, such as Venice had, while in Rome itself, under the fostering of the Popes, it grew to freedom.

This condition of semi-serfage under government control prevailed, in fact,

throughout Lombardy, Piedmont, Tuscany until the thirteenth century. Traces of it remain even as late as the thirteenth and fourteenth centuries: in 1271 the masons in Venice are obliged to give their work free in the building of the ducal palace; in 1248, at Bologna, the carpenters' guild serve the commune freely for its public works; the masons of Mantua, in the fourteenth century, give their services to the prince. In other cases there is an equivalent in the payment to the commune of a guild tax, as was the case for all artists and artisans of Pistoia, in 1284. At Verona the court continued to appoint the head officer, or *gastaldus*, of the guild, as in Carolingian times.

BISHOPS THE FREERS OF LABOR.—It was, in fact, under the wing of the bishops and in what we might term the episcopal and democratic, in contrast to the feudal and oligarchic towns, that the arts attained to free labor and free organization in the eleventh and twelfth centuries. In Florence we find proof of this as early as 1021, and of a mason's organization before 1094; in Pisa we have noted it expressed in legislation in 1081; in Rome and Ravenna it had commenced even earlier, as we have seen. The new liberty seems to have proved somewhat heady. Some architect sculptors, whose work seems extremely crude, in signing their "masterpieces," sometimes add self-laudatory epithets, even comparing themselves to great artists of antiquity. At all events, it showed ambition and a consciousness of comparatively improved technique.

It is especially in connection with the cathedral building in this part of Italy that we find the first gathering of artists into some sort of a voluntary association, which afterwards became solidified and developed into a guild. The earliest illustration of this and of the protection afforded these early laymen by the bishops is an ordinance issued in 1094 by Daibert, Bishop of Pisa, which both shows the civil authority assumed by the episcopacy in the hazy dawn of communal liberties, and also suggests that it may have been at Pisa itself, where the earliest of the great mediæval Ital-

ian cathedrals was built, and where the earliest permanent building workshops were established, that the first impulse was given north of Rome to free associations.

This decree reads, slightly abridged:

"I, Deibert . . . together with my brothers, canons of S. Mary's . . . moved by the reiterated requests of the stonemasons, who volunteered to give each year for the *opera* or works of the ca-

do so, unless he shall make reparation within thirty days after being warned either by this church or by the *operarius* or cathedral building inspector, or by the consuls of this city then in office, we shall excommunicate and anathematize him and expel him from the communion of Holy Mother Church."

These were the men who worked under the head architects of the cathedral, Busket and Rainald.



INTERIOR OF S. LORENZO FUORI-LE-MURA, ROME.

thedral the sum of twenty solidi, until such time as they shall leave to build elsewhere; do hereby agree that their names be written in the mass-book of our cathedral, and that their memory be always recorded by the priests, etc.

"We do also decree that the above stonemasons, in the exercise of their profession, should come and go freely and busy themselves at the works, without being hindered or made subject to extortions by any persons, powerful or weak, in our diocese. Should anyone

FINAL TRIUMPH OF LAY ARCHITECTS.

—In the second half of the twelfth century laymen have become so independent, throughout even northern Europe, that they travel from one country to another, sometimes to compete with drawings and bids for some great work. Norman architects came to southern Italy, for instance, when their compatriots established their dominion over Sicily and Naples. Even a Greek Basilian monastery selected as master architect in building a church at Forza

d'Augio, in Sicily, a Norman whom they called Gerard the Frank. The great fire that destroyed the Cathedral of Canterbury in 1174 led to the first congress of lay architects of which we have any details. They gathered there from different parts of England and France, and from the competition, Master William, of Lens, a Frenchman, emerged victorious. But of this I shall tell in my next paper, because it belongs to the beginning of the period of cathedral building in the early Gothic style which is connected with lay supremacy.

As a supreme figure in the transition from monastic supremacy to lay independence in northern Europe, stands the primate of France, Abbot Suger, of St. Denis. When he started to rebuild his great national, as well as monastic, sanctuary near Paris, between 1136 and 1140, he elaborated an artistic plan, of which he tells us in two very interesting personal narratives, showing how he called lay artists from many provinces, and even planned to bring materials from Rome. St. Denis, together with that other abbey church, St. Germer, stood for the evolution of the primitive Gothic structure under monastic

control, just before it was expanded in the great series of the cathedrals under *episcopal* control at Senlis, Lens, Noyon, Laon and Paris during the ensuing half-century.

Only one question remains. How far did the monastic teaching influence *directly* the men who built the cathedrals of northern Europe between 1150 and 1250? I think it is clear that the majority of these laymen were either actually pupils of the monastic school or taught by such pupils. Even in the thirteenth century the very names of Villard de Honnecourt and Pierre de Corbie in France, of Alexander de Abyngton and Robert of St. Albans in England are derived from the monasteries to which they were attached. The story of John, a monk of Vendome, early in the twelfth century, who built part of Le Mans Cathedral, shows that he left his monastery to become a free architect. But the laymen who were pupils of a monastery, without being members of the order, did not need this severe wrench. They merely transferred their services from monastery to bishop. How this was done will appear in my next paper.

A. L. Frothingham.

NOTES & COMMENTS

DESIGN AND THE MATERIAL

The recent competition conducted by the Brickbuilder for a ten thousand dollar country house of hollow tile construction brings out the fact that architects gener-

ally do not as yet sufficiently appreciate the nature of this material. Or, is it that they are too conservative to fully grasp the new opportunities for expression which it offers them? The prize and mention designs of this competition which appear in the current issue of the paper above mentioned are characterized chiefly by their lack of idiomatic design than by any sufficient courage to honestly express the facts of the case. Out of those published only one exhibits a departure from the traditional form of wooden pitched roof construction, and in this one, as the jury of award points out, the author commits minor infelicities, especially in the handling of the cornice, which, in a flat roof house is, of course, about the most important feature of the design and sufficient to make or mar it. The problem seems to have been best appreciated by the authors of the published designs as far as general exterior wall treatment goes. Most of the designs reproduced show a commendable simplicity and general reticence of exterior which must certainly be credited as a beneficial influence of hollow tile as a structural material. It is not possible to trace a similar influence in the plans of these designs except, here and there, perhaps in the concentration of the windows which again is a gain towards a more reasonable standard of country house design. The advantage of concrete as an auxiliary material in the form of beams and columns to carry long spans does not seem to have been particularly availed of.

On the whole, one must confess to a disappointment in the lack of faith in the material displayed in the designs of the Brickbuilder competition. The best elements of design which it has brought out already stand duplicated in execution and studied with a degree

of thoroughness which would call for very serious study, indeed, to produce the next step in the development of the design.

DESIGN AND CONSTRUCTION OF A CONCRETE HOUSE

Another interesting attempt to produce a design in a material used in a new way is the concrete house, illustrated in the May and later issues of Cement Age. The author of this design presents a very commendable method of attaching his problem of which his title is expressive. By so closely linking design with construction he admits to himself and states it as his belief that in order to design an economical as well as an attractive house in concrete it is absolutely necessary for the designer to closely acquaint himself with the nature of the material. This the author of the design referred to has apparently done and the fruits of his researches are seen applied in the design, which he describes at some length. The design that he produces is perhaps not quite what some of his friends would have expected. It is odd, we must admit, but it does honestly attempt to explain the causes which produced it. The author had of necessity to be an innovator. It is this sort of courage to dare to design fearlessly and oddly, if you please, that paves the way for progress in American architecture. This first step having been taken there will never be lacking others to take the succeeding ones that produce the fully developed product.

MURAL PAINTING IN PUBLIC SCHOOLS

The annual report of the Fairmount Park Art Association of Philadelphia, lately published, contains the text of the address delivered by Charles H. Caffin, at the annual meeting in January. Mr. Caffin's subject, whatever he called it—it is not named in the report—was idealism. He spoke of this as "the religion of life." He said: "Men in

their quiet moments, when they stop to think, realize that there is something in them more mysterious, more a part of the great universe around them, than can be satisfied either by material acquisition or by any gratification of the claims of the individual." He thought that idealism necessarily sought expression in forms of art, and that our idealism began to show itself in outward forms in the seventies, when "the architects were, as they still are, the leaders in the movement." Coming to mural painting, he urged the placing of it in the public schools. This, he thought, would really carry art to the people. "I believe," he said, "in beginning with the young, and in not always trying to influence the child by pushing something into it. The child may have to be led and directed and instructed, but the child needs also to be let alone under the influence of good impressions. I know of no method of indirect suggestion better than to put before its eyes something that day after day will have a refining and elevating effect. Outside, the influences are too apt to be different. So much around them is squalid and vulgar; the tone of our political institutions, the tone of our shows. There is nothing more terrible than the sordidness that creeps into the young lives; never a time when it is more necessary to introduce refining influence. To bring this talk to a close, you can find no nobler way of employing the arts than by putting into the schools of Philadelphia mural paintings that shall be suggestive of the beauty of nature and the beauty of the idealism of our race and country."

**PROCEEDINGS
OF ONTARIO
ARCHITECTS**

The ninth annual volume of the Proceedings of the Ontario Association of Architects, covering the transactions of the 1909 convention, has been issued, and contains

considerable matter of general interest. There has been a good deal of discussion there regarding an effort to have the government require a license before one can practice architecture, and to secure expert professional examination by putting that matter into the hands of the association. To meet criticism successfully, it is proposed that by act of legislature all bona fide practising architects in Ontario shall be made members of the association, and that a reasonable government control shall be exercised over the decisions of the body. This was strongly urged in the president's address. He advo-

cated also the adoption of general building laws covering the whole province, making the point that, while the cities might be fairly well protected by local ordinances, the small towns were not so protected, and that consequently many a school house, town hall and theatre was so constructed as to invite catastrophe. Another good suggestion in the address was that the association "should co-operate with other professional bodies in a movement, either by petition or popular agitation, seeking to have all professional experts who give evidence in court, appointed by the judge," instead of by opposing counsel, "and thus placed in a perfectly impartial attitude." The president called attention, too, with his approval, to an omission in the by-laws and to the amendments proposed to remedy it. These, which subsequently were adopted, require that no member of the association shall act in the dual role of architect and of contractor, and that "no member shall accept direct or indirect compensation for services rendered in the practice of his profession, other than the commission received from his client." An important matter which received much attention was proposed, the affiliation or amalgamation with the recently organized Architectural Institute of Canada. A committee of five was finally appointed to consult with the institute as to a basis of affiliation, it being suggested that perhaps the association could retain its individuality through becoming the Provincial branch of the institute. A subject of discussion of particular interest to American architects was the levying of customs duties on imported architectural plans. The law of 1907 imposes a duty on imported drawings or copies thereof of 25 per cent. on the amount chargeable therefor in the country of origin. An elaborate report on the subject was brought in. It was declared that when large public buildings of great cost are being built from imported plans, the duty is often evaded in the following way: "Temporary offices are opened in Canada and Mr. Blank, a Canadian architect, is made associate partner with Mr. Fox (say of New York), under the firm name of Fox & Blank, under whose care the whole business of importing, receiving and elaborating a successful evasion of the payment of duty is carried out: the reward to the Canadian architect being a share of the commission or a commission for local supervision of their construction." The report recommended: "Some amendment to the Customs Act in order to deal with cases of this kind." It added: "While the present tariff gives 25 per cent. as the duty to be paid on the cost of the imported plans and specifications, yet under the arbitrary

rulings of the Customs Board—while placing the architects' charge as 2 1-2 per cent. on his estimate of the cost of the building, they apportion 1 1-2 per cent. as covering the supposed value of the specification, which (when written or typewritten) as 'manuscript' comes in free of duty, and so leaves only the balance of 1 per cent. of the commission on which to charge the duty of 25 per cent., which, to our minds, is only just one-half of the proper duty, and by so much defeats the intention of the act in revenue obtainable and as a protection to Canadian architects." In subsequent discussion the following colloquy took place: "I should like to ask how much the American government makes the rate to be paid upon buildings done by Canadian architects in the United States?" "I have yet to hear of a Canadian architect doing a building in the United States." "They make the customs so rigid that it is not worth while, I suppose?" "Yes."

A STATE ART COMMISSION

A bill recently passed by the Illinois legislature and signed by the governor creates a State Art Commission. It is to be composed of two architects, two painters, two sculptors and two other persons—all appointed by the governor, and is to act in an advisory capacity regarding the artistic character of any building or work of art to be placed on State property. The governor is also a member ex-officio of the commission. The recent acrimonious discussion over the design for the Illinois Soldiers' Monument, at Andersonville, had doubtless an influence in securing the passage of the bill.

THE NEW CAMPANILE IN VENICE

Gabriel Mourey contributes to *Le Figaro* an article about the new Campanile at Venice. April 25, 1911, the day of the festival of St. Mark, has been fixed, he says, as the date for the dedication of the beautiful new tower. The sky-line of Venice will have been without it not quite nine years—"and what do nine years count for, really, in the life of a monument ten times a centenarian, struck by lightning on seven or eight different occasions, rocked by several earthquakes, and rising afresh after total destruction?" The structure has been built to-day to a point

just below the strong cornice that terminates the brick tower. "It remains only to construct the part fretted with arcades that holds the bells—the Campanile proper—and then the enormous solid base around which runs the promenoir and from which springs finally the pyramidal roof, topped by the famous wooden angel, holding a lily branch in one hand and pointing with the other to the sky." Both tower and logetta are to be exact reproductions of the old. But the restoration is not without its drawbacks. It is said that the architectural proportions offered by the piazza never seemed so exquisitely harmonious as during the years of the Campanile's absence. There were opened new and lovely views of the Doges' Palace and its Piazzetta from the square, and of the square from them. But the writer describes climbing to the Campanile's top, and forgiving everything in finding again the old entrancing view.

COURSES IN CIVIC DESIGN

The school of architecture of the University of Liverpool has opened a department of civic design. This is in charge of Prof. S. D. Adshead, and was made possible by the generosity of W. H. Lever, M. P., whose interest in the subject needs no telling, and who commissioned Professor Reilly, head of the Architectural School, to go ahead. Professor Reilly has been in this country within a few months, getting American ideas on town planning, and reports made for American cities have been collected for the department's library. He said that he believed that to achieve success it would be necessary for the school to "appeal on the one hand to the architects who could dream dreams, and on the other prove to the borough surveyors that those dreams were worth consideration." He anticipated two classes of students—the architects, who wanted a widened scope to their vision, and the borough surveyors. The latter, he thought, would be the channel by which most civic design ideas would reach the city councils and be carried into effect. It is interesting in this connection to note that the theory of town planning has got, or is getting, into at least two American universities, and in neither case to architectural students specially. At the University of Wisconsin the engineering department has taken it up, and it has proved an exceedingly popular subject; at Harvard, it is to appear next autumn in the department of landscape architecture.

**WILL
CHICAGO
ROADS
CENTRALIZE
TERMINALS?**

Chicago so that he may carry through his scheme for the centralization there of railway terminals. This is a project so monumental, and of such great benefit not only to the city of Chicago, but to the traveling public, that a man might well give up a good deal for it. The idea is to bring the terminals, passenger and freight, together, south of Twelfth street, between State street and the river; and to establish north of Twelfth street, between State and the river, a wholesale and warehouse district, that shall be in close touch with the freight terminals. It is not easy to estimate the number of millions that would be ultimately involved in construction; but the merest glance at the map suggests the plan's practicability and even great ultimate economy. The plans were first announced about five years ago, and were termed visionary; but they have received more respect as time went on, and as cities have grown in ambition and in daring. They are coming to a head now in the pending decision as to the location of the new station of the Western Indiana Company, of which Mr. Delano is a director, and which is the terminal company of the roads which now use the Polk street station. To move this station to Twelfth street would be a start toward the plan.

**REVIVING
BURNHAM'S
SAN FRAN-
CISCO PLAN**

The revival of the Burnham plan for San Francisco, to the extent at least of creating a civic center, was given a mighty boost at a recent dinner of the Merchants' Association of San Francisco. And that is an association which creates, and in itself represents, an important section of public opinion. The first address on the subject was made by an architect, Willis K. Polk, and was a strong plea. He gave an interesting bit of history in saying that, when the plans were being worked over, the old City Hall, treated as a permanent building, was accepted as a fixed point. "An endless amount of study was given to the problem of making a satisfactory plan around the building as a hub, but failure was at the end of every effort. Finally, Mr. Burnham said, 'The City Hall is in the wrong spot. It is a misfortune.

You can't help it now. Perhaps in a hundred years from now there will be a necessity for a new building, and it will be put in the right spot. We will make our plan regardless of it.'" With the task of finding an ideal location, the young men who were representing Mr. Burnham went wrong again; but "finally," said Mr. Polk, "nearly all the studies—without any conscious propulsion on the part of the young men studying the plan—brought us to Van Ness avenue and Market street as the logical point." Here, then, it was located in fancy, and almost as the report was made the earthquake and fire wiped out the old City Hall and created the necessity for the construction of a new one. In locating that, and its accompanying civic center, there is a great chance, as he pointed out, to realize the crux of the Burnham plan. The next speaker, Thomas Magee, considered the financial aspects of the question, and what he said carried especial weight because he had been on record as deeming the Burnham plans impracticable. He gave an estimate to show that the suggested bond issue to carry out the civic center scheme would make a net addition of just one cent a year to the tax rate, and he asked, "Who would object to paying a penny to start for San Francisco the very hub of the Burnham plans?" He showed that both the tax rate and the per capita indebtedness would be still exceptionally low. He said: The supervisors have recommended this to the people. If they had not recommended it, well and good; but the ball has been started rolling and we cannot go back. We must accept their recommendation or confess to the world that we have no confidence in ourselves, in our real estate or in our future." Here he said was a great issue on which all the people could unite and pull together. "I beg you," he closed, "to hitch your wagon to a star, and rise and rise." The mayor also spoke. "Did ever a man," he asked, "who was afraid of an increased tax, did ever a man or men with their pads and their pencils figuring out percentages, did ever such men do anything to carry forward the destinies of a great city? We cannot follow such men. You follow men of imagination, men of sentiment. The courage that animated the men individually who put up these great and beautiful structures should animate the aggregate society. We must not be cowards; we must take heart and march bravely forward." He urged that not only should there be the civic center, but in the middle of it a great municipal statue to St. Francis, the city's patron saint. So is the Burnham plan revived. The vote on the bond issue takes place this summer.

**OFFICIAL
REPORT OF
GERMAN
HOUSING
TOUR**

The National Housing Reform Council in England has published in pamphlet form an official report of the continental town planning tour made under its auspices in the last Easter holidays. The report describes in detail the special features of the towns visited, and the suggestions and warnings for British—and other—municipalities to be drawn from the examples that were studied. A preface states that these are of "such importance, both in positive and negative values, as to justify the statement that before the council of any great British town undertakes the preparation of a town plan, the lessons of German experiment should be made a subject of most careful preliminary inquiry." The cities and towns which were visited included: Cologne, Düsseldorf, Wiesbaden, Frankfort, Würzburg, Rothenburg and Nüremberg. An introductory note by Henry R. Aldridge, secretary of the Housing Reform Council, declares that the "special lesson" of the tour was emphatically exemplified in the "wonderful Frankfort example of municipal foresight." He adds: "The first and last word in municipal administration in Germany would seem to be 'thorough.' In the preparation of a town plan no detail seems to be forgotten. If the prevailing winds are from the west, then the factories are placed on the eastern side of the town. Special care is given to the modern equivalents of the old city gates, the central railway stations. These are, without exception, imposing structures, and not, as in so many cases in England, unlovely aggregations of grimy buildings approached through a series of squalid streets. Money is spent lavishly on open spaces and public parks. The art of architecture is deliberately encouraged, and the consequent rivalry amongst architects has already produced many styles of architecture which, though possibly belonging only to a transition period, bear witness to the keen determination to produce new developments." He thinks that "Germany for town planning, England for cottages," would probably best summarize the impression of contrast between the two countries in the handling of municipal problems. The great Frankfort undertaking to which he referred, as exemplifying the tour's special lesson, was the expenditure by the city council of one million, two hundred thousand pounds for the purchase of an enormous area of land on the east side of the city, and then the careful planning and thorough carrying out of a scheme for a new river harbor and for what

is practically a new industrial town, with factory sites, proper railway communication, public parks, and workmen's cottages. The report contains a number of general, but authoritative, architectural criticisms, which will be summarized at a later time.

**MEDIAEVAL
SIENA**

There have been very few books written in English about the mediaeval Italian communes, which are so meritorious in so many respects as Prof. Schevill's "Siena." The majority of such books are prepared for the consumption of tourists, and consist in nothing more than a compilation from the standard Italian or German works, and even these compilations are usually falsified by an excessive emphasis of what are supposed to be the picturesque and romantic aspects of the subject. But Prof. Schevill is a scholar, who has familiarized himself both with the documentary sources, and with the investigations of his predecessors. He has furthermore, thoroughly mastered those larger historical tendencies, of which the rise, the greatness and the decline of Siena is only one illustration. The consequence is that his book not only places the story of Siena in its proper historical perspective, but it is an accurate, well-balanced, well-arranged and sympathetic biography of perhaps the most attractive of all the Italian communes of the Middle Ages. Just because the book is well-balanced and well-arranged, it suits the purpose of the casual tourist quite as well as it does the more serious needs of him who wishes to understand the essential facts about the development and the decline of the city. It is not too long. The current of the story is not burdened with unnecessary detail. It is full of incident, but the incidents are carefully selected and presented with a sympathetic variety, which never becomes sentimental. A continual series is given of the natural scenery, in which the drama was played; but the scenery is kept as it should be—in the background. Every aspect of Sienese history—the military, the political, the economic, the constitutional, the religious and the artistic—receives its due share of attention; and the relation among these several expressions of Sienese life is clearly brought out. The domestic quarrels of a mediaeval commune and its constitutional changes may both be presented so as to present to the casual reader so to have nothing but an incidental interest, and often in respect to the latter no interest at all. But Prof. Schevill always helps his reader to

understand the thread of political development which runs through the successive revolutionary upheavals, and the constant changes in institutions and balance of power. The people of Siena, like those of the other Italian communes, were doing their best to obtain peace at home and security abroad. They showed ingenuity, patience and, within limits, self-sacrifice in their endeavor to improve their political condition. They failed in the end, because the necessary conditions did not exist which should enable their independence to keep the peace. But they made their attempt in good faith; and their experience is not without its useful lessons for a contemporary democracy.

The following is a recent letter from Professor Choisy, the eminent French authority on Mediaeval architecture, to Professor Goodyear, of the Brooklyn Institute of Arts and Sciences, on the subject of the latter's recent investigations into the architectural refinements relating to the Cathedral of Elné. The readers of the Architectural Record will recall the publication in its pages of Professor Goodyear's researches which extend over many years:

Cher Monsieur:

Je suis vraiment touché de l'affectueuse obligeance avec laquelle vous voulez bien me tenir au courant des faits qui viennent se grouper autour de ceux que vous avez signalés: Les observations sur cathédrale d'Elné sont vraiment curieuses; il fallut que l'attention fût appelée sur cet ordre de faits; vous l'avez éveillée; et maintenant que les observateurs sont avertis, les faits vont j'en suis sûr, se présenter d'eux mêmes: Ce doit être pour vous une satisfaction bien vive d'avoir provoqué un tel mouvement d'idées; et je suis heureux de vous en renouveler

toutes mes félicitations, et avec elles, mes plus affectueux compliments.

M. Choisy.

**PUBLIC
MONUMENTS
OF
1908**

During 1908 there were expended, according to records carefully kept by "Monumental News," four million dollars in the making and erecting of some hundred and fifty public monuments, which ranged in cost from \$5,000 to \$753,100. Eighty-five, erected or contracted for, were of the more imposing class, usually involving large architectural structures or sculptured bronze groups. These eighty-five cost about \$3,500,000. The Prison Ship Martyrs' Monument in Brooklyn and the Soldiers' Memorial Temple in Pittsburg and the Pilgrim Memorial at Provincetown—the latter two under way—were the most important. It is interesting to read that even in 1908 the small soldiers' monuments, with or without statuary, which are conventional in the town, numbered 57 at least and probably a good many more, as no complete record of these could be made. To think of this phase of public expenditure, is to be reminded that our country has a past as well as a future—an interesting aspect of its life that architects are not nearly as often retained to contemplate.

In the July issue the following corrections in the article on the University Club in Chicago are to be recorded:

The cuts on pages 6 and 8 are of paintings on the ceiling of the lounging room and not of windows, as printed; and figure 10 is of the front entrance doors and not of the elevator enclosures as the caption reads.

THE ARCHITECTURAL RECORD

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PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

President, CLINTON W. SWEET Treasurer, F. W. DODGE
Vice-Pres. & H. W. DESMOND Secretary, F. T. MILLER
Genl. Mgr. 11-15 EAST 24TH STREET, MANHATTAN
Telephone, 4430 Madison Square

Subscription (Yearly) \$3.00

Published Monthly

TWENTY
FIVE
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THE
ARCHITECTURAL RECORD CO.
NEW YORK

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BUSINESS STREET IN SEATTLE, WASH.

Looking up Second Avenue from Yesler Way, the Alaska Building on the right stands out prominently. It is the first skyscraper put up in Seattle.

The Architectural Record

Vol. XXVI.

SEPTEMBER, 1909

No. 3

Drawing, Designing, and Thinking

It is the purpose of a course in design, in a school of architecture, or elsewhere, to make its students acquainted with the means by which, when they come to the practice of their profession, they may produce buildings marked both by good sense and by good taste. The means at command are, first, acquaintance with the forms which experience has approved, both those derived from materials and methods of construction, and those suggested either by geometry or by other arts and manufactures, or occurring in nature; secondly, familiarity with the ways of combining these forms which reason and experience has found to be most effective; thirdly, exercises in draughtsmanship, by which, as in a laboratory, building operations may be simulated on a small scale, and a profitable experience gained. This covers practice, theory and history—all three.

The advantages of such methods are obvious. They are so conspicuous that one is apt to overlook the dangers which necessarily accompany them, whether they are pursued in schools or in offices where, in the practice of design, the methods of the schools are more or less closely followed.

First, as to draughtsmanship.

This is the art of representing the appearance of things, their forms and their colors. It is the art of the painter. It is an independent branch of the fine arts and ranks with sculpture and architecture in dignity. The picture that results, and which it is the aim of this art to

produce, is an end in itself and has an intrinsic value and importance. The chief danger to which the architect or the student of architecture is exposed, when he employs this art as a help in designing and building, is obvious. He is likely to regard it not as a means, but as an end in itself, and in doing so he is likely to lose interest in the art of building, and in the structures which are to be the remote and intangible results of his pains, and to become fascinated and engrossed by the art which is present and is occupying his immediate interest and attention. He is tempted to make a draughtsman of himself, and never to qualify himself to become a builder at all.

Under these circumstances some, who are "born painters," as has often happened, give up architecture altogether. Others, less fully endowed with the painter's special gifts, but with an ample equipment of good sense and good taste, and of that appreciation of mass and solid form which is an architect's distinctive endowment, escape these temptations altogether. There have indeed been notable architects who are not known ever to have made any drawings at all. But others, and these the major part, have possessed and have cultivated a real talent for drawing.

It is they who are most exposed to the dangers inherent in the special kind of draughtsmanship now most in vogue, that, namely, which has been cultivated with such splendid results in

Paris, and which has become customary both in our schools and in public competitions. But drawings which are rendered in this way are far from presenting the real aspect of the buildings they depict. All elevations of buildings, indeed, avowedly exhibit them in an impossible aspect, showing them as they would appear if viewed from an infinite distance through a telescope of infinite magnifying power. The colors given to walls and roofs are also habitually false, being exaggerated for the sake of pictorial effect. The shadows are also often shown as blue or purple, and it has sometimes been the fashion even to make them yellow. They are also conventional in form, being cast so that they may indicate the third dimension, that is to say, the varying distances of the surfaces indicated, thus in a measure making up for the necessary deficiencies of a drawing made in two dimensions. This is effected partly by the shapes and sizes given to the shadows, partly by variations in their intensity, an exaggerated aerial perspective being employed to suggest what linear perspective would show more completely and more intelligibly. Moreover, although orthographic elevations do give the real relative dimensions of the surfaces shown, and are thus exactly fitted to give information to mechanics, the relative sizes and the relative position in which they would actually appear, as seen from any attainable position, are greatly falsified. Thus the value of all this laboratory work, so far as it is intended to enable the designer to judge of the real quality of his design, is considerably reduced, and the habit of relying upon it for guidance is a danger which the designer is very liable to fall into.

The forms thus given to the shadows are, of course, transient forms, and however carefully outlined are such as would be seen only at a particular hour of the day. To regard them as an important element in the architectural composition is misleading and pernicious. It leads the designer to seek for picturesque efforts of *chiaroscuro* and brilliant arrangements of sunlight and shadow. These are proper to the paint-

er, since, in his picture, they are as permanent as anything else. But the permanent elements in an architectural composition are the solids and the voids, and their relations to one another in space, and it is these things, not the lights and shadows, which the designer and builder should bear in mind. His building should be designed for all weathers, and these merits are best brought out, because most clearly seen, under a cloudy sky. What special beauties it may exhibit in bright sunlight are none of his concern. He may leave "Orvieto at Sunset," or "Melrose Abbey by Moonlight" for painters and poets. Such effects are accidental and fortuitous. They are a kind of "by-product," not his proper concern.

It would be of interest if some school of architecture, bearing these things in mind, should try the experiment of establishing within its own borders a different style of draughtsmanship, adopting a scale of color more in accordance with reality, or, if a conventional spectrum, so to speak, were found necessary, using sober tints and substituting for shadows cast in sunshine such flat tints as might obtain under the diffused light of a cloudy day. A variety of such shades would still afford some indication of differences of distance. Hints for such a mode of treatment might be found in Japanese drawings, which are generally destitute of shadows, and in the work of Jules Guerin, which has of late become so popular in the treatment of architectural subjects.

All this, of course, is exactly opposed to what Mr. Ruskin has laid down. "I do not believe," he says, in a famous paragraph in the *Seven Lamps of Architecture*, "that any building was ever truly great, unless it had mighty masses, vigorous and deep, of shadow mingled with its surface. And among the first habits that a young architect should learn is that of thinking in shadow, not looking at a design in its miserable, liny skeleton; but conceiving it as it will be when the dawn lights it and the dusk leaves it; when its stones will be hot and its crannies cool; when the lizards will bask in the one and the birds build

in the other. Let him design with the sense of cold and heat upon him; let him cut out the shadows, as men dig wells in watered plains, and lead along the lights, as a founder does his hot metal; let him keep the full command of both, and see that he knows how they fall, and where they fade. His paper-lines and proportions are of no value; all that he can do must be done by spaces of light and darkness; and his business is to see that the one is broad and bold enough not to be swallowed up by twilight, and the other deep enough not to be dried like a shallow pool by a noon-day sun."

This idea of regarding a flat architectural drawing as a delectable thing in itself, rather than as a help toward a work of art in the solid, to be realized by and by, is carried to a deplorable extreme when, as is sometimes done, even the plan is made to exhibit a picturesque arrangement of thick walls and thin ones, large rooms and small, so as to present an agreeable pattern in black and white, dispositions which, however decorative in the drawing, could not possibly be detected in the finished structure. Yet this is said to have been sometimes enjoined upon students, and to have served as a criterion of excellence in judging their work.

Such things as these happen almost inevitably wherever effective draughtsmanship is given the chief consideration. For these merits are conspicuous and unmistakable. They catch the eye at once. But in order to judge from the drawings of a building, whether plans or elevations, what its real appearance will be, how, on the outside, the masses will compose against the sky, or what impression, inside, will be made in passing from one story to another, from corridor to corridor, or from room to room, one must perceive something that no drawing can show, and which can be seen only by a serious effort of the representative imagination, the imagination which has been well defined as the "capacity for seeing in anything all the excellencies that the thing itself suggests."

"Rendered" drawings thus furnish an

unsatisfactory test either of the merits or of the defects of the building that they represent, both because they fail to show how it will really look and because they often make promises which the completed building must fail to fulfil. This comes not only, as has been said, from the conventional forms and colors they employ, but from their diminutive scale. Here they are as deceptive as photographs, which almost necessarily give an impression of greater delicacy of detail than really exists. In the church of St. Sophia, at Constantinople, for example, the white marble capitals of the great columns look, in the photographs, like carvings in ivory. One is surprised to find them of huge dimensions and but rudely chiselled. Both perspective drawings and photographs, moreover, are apt to give a false impression of the relative size of features that lie at different distances from the spectator, for while elevations make the more remote features appear larger than they would in fact, photographs and perspectives are apt to make them look smaller. This effect is very noticeable, for example, in the photographs of St. Paul's, taken from Ludgate Hill, though the dome looks of imposing dimensions on the spot. So also with the Post Office in Chicago, a large building of a cruciform shape, surrounded by a lower structure which encloses the ground on which it stands. The way in which the central mass rises behind and towers above the lower buildings is one of the most effective architectural compositions to be seen in this country. This effect is unmistakable as one sees it from the opposite side of the street. But a photograph taken from the same spot exhibits no such merit. The larger masses, being three times as far away as the smaller ones, seem completely dwarfed. In this case elevations, or a perspective taken from a remote point, would probably do more justice to the design than a photograph taken from any spot where the building can really be seen.

Thus the chief use of a perspective is to reveal mistakes not obvious in the elevation. The chief value of both is

that they inform and stimulate the imagination.

But while the perspective drawing of an exterior may thus make the more distant portions of a building look smaller than they are, or than they really seem, the higher parts in an interior view are likely to seem larger in the drawing than they would in fact. For it is a common phenomenon, though one not easy to account for, that things overhead seem much smaller than they do when at the same distance on a level. The most familiar example of this is afforded by the full moon, which always looks two or three times larger when on the horizon than when it is near the zenith. But the same thing is equally noticeable and equally remarkable with sublunary things. A plaster centerpiece, for instance, which, when lying on the floor, looks too big for any private house, takes on quite modest dimensions when set in place on the ceiling.

In the same way the interior of a dome looks much smaller in diameter than the circular space which it covers, or even than the semi-circular arches which often support it. Hence the only way to make a large dome look large is either to bring the circle from which it springs relatively near the ground, as happens with the Pantheon, or to rest it on an octagonal plan, so that the supporting arches have obviously a smaller radius than the dome itself. This is done both at St. Peter's and at St. Paul's.

But if the dome rests on a high drum, as in these two buildings, even this device does not prevent its shrinking to half its size. In both these cases it is almost impossible to believe one's eyes, and to make the domes look as large as the floors they cover.

But in a drawing there is no such illusion. In the first place, unless the spectator's eye is brought so near as really to occupy the Station Point, or point in front of the drawing from which the sketch is supposed to be made, which is almost never practicable, the dome, instead of being nearly overhead, is nearly on a level with the eye, and

looks quite as big as the floor below, only a few inches away. In the second place, since, as is usual, the picture is supposed to be vertical, and there is no convergence of the vertical lines, they being parallel to the picture, the horizontal distance between the walls is, and is seen to be, the same at the top as at the bottom. Thus, in a drawing, a dome looks as big as the floor it covers, though in the building it would look much smaller.

The same considerations make steeples and towers look much taller and more slender in perspective drawings than they would really appear when seen from the point from which the drawing is supposed to be made. In plane perspective there is no foreshortening of lines parallel to the picture. Hence the structure has the same proportions in the perspective as in the elevation.

The upper parts of a spire, even when seen from a distance, and not from a point immediately beneath, look smaller than they are, being, like the moon, brought into contrast with the spaciousness of the firmament. It is surprising to find out how large the crockets on a well-designed Gothic spire really are, and the windows in the upper part of a Renaissance steeple sometimes prove to be as wide as those in the body of the house. Finials and crosses, designed on the drawing-table, though of good size, often prove too small for their position. They should therefore be designed on a larger scale, as, indeed, one is naturally disposed to draw them, since even in the drawing-board they are contrasted with great expanses of paper.

This being so, it is always well, if possible, when an impression of ample space is desired, to manage that the visible ceiling shall be larger than the visible floor. This is the case in St. Mark's, in the church of Sta. Chiara, at Naples, and in the Sheldonian Theatre in Oxford, and in this country in the proposed Cathedral of St. John the Divine in New York, in the New York Academy of Music, in the library of Columbia College, and in the Sanders Theatre of Cambridge. But this effect is, of course,

not obtainable in theatres in which, as in the Opera House at Paris and in many others, the ceiling is of the same size as the pit.

Gothic churches, which generally show a width of three or four aisles on the floor and only a single lofty vault overhead, are at an obvious disadvantage in this respect. But it is sometimes overcome in a measure by making the aisles almost as high as the nave, as at Milan, LeMans, Toledo, and, above all, at Seville, or even making all the vaults of equal height as at Frankfort and elsewhere in Germany, and at Bristol in England.

Here, then, again, the designer, in order rightly to judge the effect of his building, must rely not upon his drawings, but upon his imagination, and should sedulously discipline and train his imagination so that he may safely rely upon it.

The same caution is to be observed in the use of models. For while they show a hundred things which only a hundred perspectives would suffice to reveal, their diminutive size, even more than in the case of photographs, gives an effect of delicacy and refinement to details which, when executed in wood or stone, may prove to be coarse or brutal.

This is especially misleading when, as generally happens, the roughness of masonry is replaced by the brilliancy and delicacy of Plaster of Paris.

It naturally happens, also, that models are habitually looked at from above, and thus present the aspect which in drawings is given by a bird's-eye view. But this is an aspect which they do not really present except to birds. It shows the different parts of buildings in relations not contemplated by the designer, and which they do not present to the passer-by. Models are invaluable, since, as they bring out points which the designer might otherwise never discover until, too late, they became manifest in the finished building. But here, again, the designer must use the eye of the mind. Meanwhile, as a safeguard, he will do well to keep his model on a shelf, so that he cannot look down upon it.

In competitions, not only do these

dangers beset the steps of the competitors, but in an equal degree they are likely to disturb the judgment of the judges. This is notorious when the decision rests with building committees, who, even if they know what is really wanted, are seldom qualified to select the best means of attaining it, and are generally defenceless against the wiles of the artful artist. But experience has shown that a jury of architects are equally liable to be thrown off their balance by enthusiasm for exquisite draughtsmanship. This is natural enough. For the merits of a drawing are obvious and tangible, and invite discussion. But they can influence the decision only by prejudicing the judgment. All this is, of course, still more likely to happen in the awarding of prizes and honors in schools, where academic excellences, among which good draughtsmanship properly has a conspicuous place, are a chief consideration. But here it is doubly pernicious, since it fosters and confirms the mistaken tendencies to which, as has been already pointed out, students in schools are unavoidably exposed. Separate competitions in draughtsmanship might well be established for them.

Here a jury, or bench of judges, is somewhat at a disadvantage, in comparison with a single judge, or assessor, as they say in England. For a single arbitrator, sitting alone, with an undivided responsibility, is in the first place able to take all the time he finds necessary to form a really judicial opinion, which is likely to be greater than could have been expected; while a jury, like any other committee, is apt to be hurried, being at the mercy of any member who has a pressing engagement. Moreover, he can, and will be likely to, bring to bear all his resources, going behind the surface and seeing with his inward eye things that cannot be conspicuously shown, and can only be inferred. But a jury can confer together and compare opinions only upon what they all have in common, and that is the external aspect of things, just as the drawing presents them. What each sees with the eye of his mind is

seen by him alone, and at first, at least, but vaguely, so that it is hardly in a form to bear the friction of open debate.

The obvious remedy for these evils is to banish exquisite draughtsmanship from this entire field, and to adopt in competitions of all sorts such a simple system of drawing as has already been suggested for use in schools. In public competitions, as experience has shown, an even simpler scheme abundantly suffices. For drawings made in line only, without any shadows at all, or any decorative accessories, and made on a small scale, suffice to set forth all the main features of the designs submitted for comparison, and it is by comparison of such features alone that a choice should be determined. This, moreover, effects a notable economy of time and money for all concerned.

Another thing which is meant for a help in architectural designing, but sometimes proves to be a hindrance, is the practical and theoretical rules that have been formulated, and which have come to be held as safeguards in practice, if not, indeed, fundamental and absolute principles. One is here reminded of the witty saying that the two rocks upon which the French are most often wrecked are the two words *Logique* and *Principe*. This seems to imply that the French are apt to be satisfied with almost anything for which a good reason can be found or, at any rate, which is supported by a plausible theory. Anything that is "logical" is all right.

Viollet le Duc, in one of his discourses, explains this, saying: "We cry 'What a beautiful structure!' But this instinctive judgment is not enough for us artists; we ask ourselves, 'Why is this structure beautiful?' We wish to discover the causes of the effect which it produces upon us; and in order to do this we must have recourse to reason." But the modern French, or, at least, their followers, seem to go beyond this, and to make reasonableness their sole criterion of excellence. That things are "logical" seems to suffice.

But this is a dangerous rule to go by, as one may daily convince himself by looking at the dreadful things which

have been encouraged and justified by its authority. How dangerous it may be when carried to its logical extreme may be everywhere witnessed in the terrible structures by which civil engineers habitually disfigure both town and country. The monstrosities of architects are seldom so bad, but just so far as they rely upon this maxim as a rule of conduct are they venturing upon dangerous ground.

Much the same thing is to be said of the practical rules by which it is hoped to lighten the designer's labors and responsibilities. For maxims of art, like all precepts, must be judged by their practical results. Conduct should be guided not by blind faith in an accepted rule, but by special study of the case in hand.

An instance of this is offered by the precept that the disposition of the masses on the outside of the building ought to correspond, point by point, with the arrangements of the interior, and this is indeed an excellent device for securing in a somewhat mechanical way a certain kind of architectural expression. It is a very good idea. But in art, as in manners, and, indeed, in morals, there are more things than one to be considered. It is as important to be civil as to be frank, and there are some truths that need not always be uttered.

It is a very promising idea, for instance, in public libraries to give to the reading-rooms and offices the large windows that betoken well-lighted rooms, and to indicate the bookstack by comparatively narrow windows, cutting slits in the wall opposite each little alley. But if this results, as it naturally does, in making this part of the building look like a prison, and in giving, within a minimum of diffused light, just where a maximum of diffused light is most needed, this characterization costs more than it is worth.

One sometimes, indeed, hears the prevailing fashion in building harshly criticised as paying too little heed to these well-approved principles. But the instance just cited shows that there is some danger in attaching too much im-

portance to them, and two considerations of some weight may here be adduced.

In the first place, if the dogma that all good architecture should indicate in its chief masses the arrangements of the plan, and, in its details, the special treatment characteristic of the material employed, nine-tenths at least of all the stone buildings that history has bequeathed to us—and the monuments of antiquity naturally consist of little else—must stand condemned. For except during a brief period of the Middle Ages all stone buildings, of whatever age or country, exhibit the imitation in stone of forms suggested by more ephemeral constructions in wood, reeds, stucco or mud. This is eminently the case with the entablatures and columns, in both Egypt and Greece, though their proportions are changed to suit the new material.

Nor does the composition of masses, any more than that of the details, afford any great warrant for this opinion, an opinion which, in the height of the Gothic revival of sixty years ago, found expression in the dictum that we should "ornament the construction, never construct the ornament." The colonnades of antiquity, the spires of the Middle Ages, and the domes of the Renaissance "shriek against this creed."

For architecture expresses something besides the art and craft of stone-cutters and masons. Domes and spires are works of sentiment, not works of utility. In them human aspiration is expressed not in terms of walls and arches, but in terms of pyramids and hemispheres, in the ideal forms of abstract geometrical figures, arranged symmetrically and in harmonious proportions. They are embodiments of pure line. If it is replied "so are fireworks," the answer confirms the contention. What is sublime in architecture is exactly that. Monumental buildings are just "pyrotechnics in stone."

The best-devised scheme of instruction, then, whether in the practical exercises of composition or in the principles that underly and inspire it, is calculated to divert the student from the real end and object of his studies and to

fix his attention rather upon the means provided for its attainment. He is likely to think more of drawings and the excellencies proper to them than of the buildings and the excellencies proper to buildings. He is likely, moreover, to rely too much upon theoretical maxims, too much distrusting what in all practical affairs must be his ultimate reliance,—namely, a careful study of the actual circumstances. Principles and authorities alike are to be weighed and considered, not blindly followed. Actions are, in fact, in designing, as in other affairs, determined not by rules and examples, but by moral and intellectual character. The issue for good or ill depends upon one's judgment at the moment, that is to say, upon the amount of good sense and good taste one has been able to get out of his training.

When he has gathered from these sources all the hints and suggestions they offer, the architect needs to study the actual results which they will bring him, estimating its merits and defects as a whole, according to the standard of good sense and good taste that he has set up as a criterion in his own mind.

The creation of such a criterion, that is to say, of a judgment sane and sober, and free from the bias of theories or of fashions, is the best result that can be hoped for from study or experience, whether in schools or in offices. Such a judgment regards mainly the outline of a building and the composition of its masses and distrusts the promises that are held out either by speculative theories or by the *ignis fatuus* of pictorial draughtsmanship. For the actual appearance of a building cannot be excused by any such considerations. When a building is done it is always full of surprises, often most unwelcome surprises, to even the most judicious designers, and there is then little satisfaction in thinking that good reasons existed for all the mistakes.

Hence we may infer that architecture, like matrimony, should be undertaken not lightly and unadvisedly, but soberly, discreetly, and, not to speak profanely, in the fear of blunders.

William R. Ware.



Tacoma, Wash.—Bird's-eye view from above Pacific Avenue, near the waterfront, looking south and showing the City Hall on the right, the Northern Pacific Railway's general offices, freight yards, warehouses, and Mt. Tacoma in the distance.

The Architecture of the Pacific Northwest

The territory comprising the States of Washington, Oregon and Idaho, generally known as the Pacific Northwest, is populated by a more purely American people than any other considerable portion of this country. Very few are Western born. The great majority are from the great States of the lakes and plains—those States that drew their people from the New England and Atlantic States, and, in part, from that best class of immigration which came from northern Europe. The latter are mostly of the second and third generation in this country.

These people came West, of course, for the betterment of their condition and for better opportunities for themselves and their children. In all cases it may be said that this means, given the opportunity, better homes, which includes, among many other factors, better houses and better immediate surroundings thereto.

The courage to break away from familiar surroundings, to seek new fields, to take the chances of a great migration, is found only in such as possess the spirit of independence and self-reliance to a great degree. Our people have renewed in themselves the optimistic far-sightedness of those who first peopled the Atlantic shores and fought a hostile climate and the hostile savage for the benefit of all of us who came after. They found here a climate that is anything but hostile and the savage already decayed and unwarlike. They found a climate tremendously attractive in its well-marked seasons, free from the cold fury of the blizzard or the frenetic intemperance of the tornado; a climate in which all the fruits of the temperate zone thrive to perfection and a soil which is inexhaustible in its fertility and strength; a steady and assured rainfall, and water in plenty for the arts of irrigation; a speedy and sure return for

labor in the fields, the forests and the mines.

Among other evidences of this spirit of independence, we find it well marked in the buildings. Each man strove for his own house on its separate plot of ground. He surrounded himself with flowers, grass and trees. He laid his concrete walks. He set his house well back from the street and carefully cared for his little place, with the ultimate result that he has built more beautiful cities, both in numbers and in grade, than can be found in any other part of the temperate zone.

The particular type of house these people are building varies with the immediate locality, and will be illustrated in a following issue. On "The Coast" the steep roof predominates. In the "Inland Empire" the roofs are flatter and the houses run to the one-story design; for, on the coast, the rainfall is sixty inches, and in the inland empire sixteen.

This is a country of the mountains. The horizon line is always cut by the hills. It possesses three great mountain ranges, and these, with their foothills and high plateaus, fill the land from Montana to the ocean; yet it is extraordinarily deficient in good building stones. A small section near Puget Sound provides some good sandstone. Granite of a coarse grade is plentiful. Basalt is everywhere and provides, for residential work, a very agreeable medium for picturesque "stunts." The mountains still contain vast quantities of good coniferous timbers. Clay for brick-making is everywhere, and some deposits provide good terra-cotta. These conditions result in buildings of wood and burnt clay. Wood for the homes and brick for the commercial structure.

In seeking the expression, in architecture, of the genius of a people, we must look in the direction of the great-

est activity. The noisome tenement of the East is beautifully absent. There are no slums comparable in any manner with the lower East Side of New York, or a factory town in Massachusetts. There are no miles of streets with endless perspectives of identical designs, whether brownstone fronts or mean little cottages. Apartment houses and flats are making slow headway. Some of these are splendid enough to have been built "back East," but most are of a strictly

for towns in the inland empire, which is comprised of the valley of the Columbia River and its tributaries, to double their populations in a season. This means much building and much bad building. Indeed, much of it is unspeakably bad. Pin down your most enthusiastic Westerner and you can make him admit this, but he will first extract from you the admission that the city to which he pins his faith, be it Spokane, Seattle, Tacoma or Portland,



THE POST OFFICE.

Portland, Oregon.

domestic type, and nearly all lack the sophisticated air we knew so well before we came "out West."

Every known "style" is used and some which are entirely unknown until "we did 'em." Every type of residence is found except the "city house." Every one- and two-family house has its "grounds," and so have a great proportion of the apartment houses.

Much of our building is extremely hasty. It *has* to be. It is not unusual

is the most beautiful city of its size you have ever beheld. Much of this bad work, being hasty, is ephemeral and already is passing away. Our "booster" clubs, Chambers of Commerce and other organizations are keenly aware of the economic value of good architecture and are completely committed to the idea of the "city beautiful." Far-reaching plans are being laid to permanently direct the people into the right paths, and no great difficulty is found in doing it.



NEW PROVIDENCE HOSPITAL—NOW IN COURSE OF ERECTION.

Seattle, Wash.

Somerville & Coté, Architects.

Our public buildings and commercial structures are rapidly getting up to par. The profession is gaining skilled men, who are supplanting the old-time "architect and builder." Our sudden millionaires are showing the value of travel in their demands upon us, and are no longer as easily satisfied as of old. The untraveled and professionally illiterate architect has been found woefully want-

ing by these people. He is no longer entrusted with important commissions. He still is with us, and, by virtue of long habit, is still employed, but his standing is seriously impaired in the eyes of these suddenly rich folk, who have learned to ask for what they have seen in their travels.

The civic spirit is thoroughly awake. All of the larger and many of the smaller



WESTMINSTER APARTMENT HOUSE.

Spokane, Wash.

Robt. C. Sweatt, Architect.

cities are making definite plans for comprehensive park improvements. The National Playground Association has local boards in the larger cities. Spokane has an association known as the Optim-

signs of life along the same lines. The whole situation is hopeful and optimistic, and will please those who are interested in better material surroundings for city dwellers.



Spokane, Wash.

THE SPOKANE CLUB.

J. K. Dow, Architect.

ists, under the leadership of a few liberal-minded men, devoted to the furtherance of the park system. Seattle has shown a leaning towards the civic-center idea; Portland and Tacoma are showing

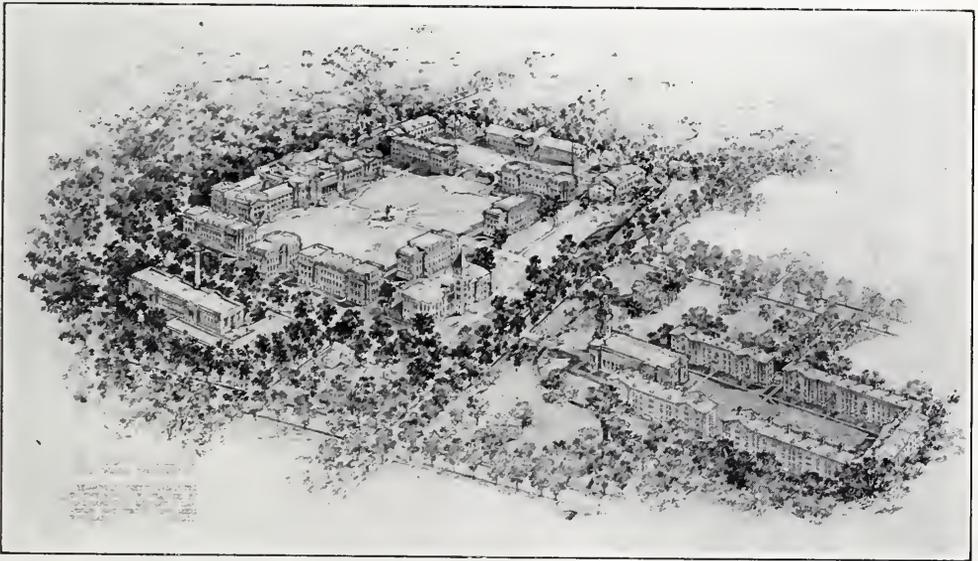
The condition of the profession in the matter of ethics is no better than in the East. Clients who want cheap plans for cheap buildings are to be found here just as well as in Chicago or New York.

Investors demanding the maximum number of small cells in lodging houses or cheap and showy dwellings to be built "for sale" are many, and they find among us some to do their work. It must be said, however, that the standard is slowly being raised to higher levels, and that we are hopeful for better conditions.

The Eastern architect, as well as lay-

man, is earnestly invited to visit the Alaska-Yukon-Pacific Exposition at Seattle this summer. "Buy your ticket through to the coast, stop off at Spokane and see for yourselves this empire, which is more and more coming to be considered the richest section of the United States."

Robert C. Sweatt.



PRELIMINARY GROUP PLAN FOR WHITMAN COLLEGE.

Walla Walla, Wash.

MacNaughton, Raymond & Lawrence, Architects.



Seattle, Wash.

THE PERRY HOTEL.

Somerville & Coté, Architects.



Portland, Oregon.

HOTEL PORTLAND.

McKim, Mead & White, Architects.



Tacoma, Wash.

PARK HOTEL.

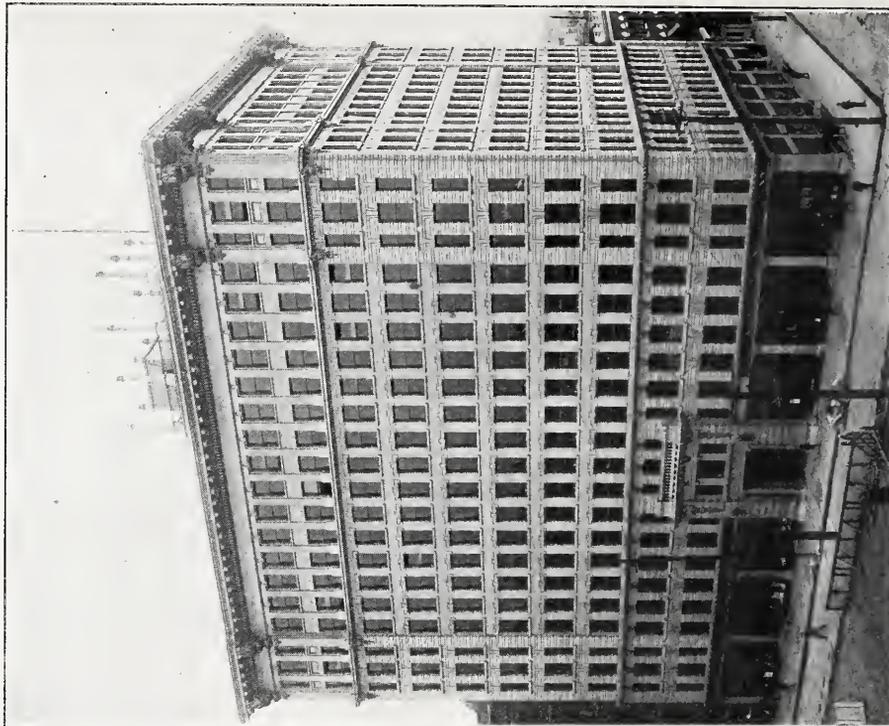
Heath & Twitchell, Architects.



Spokane, Wash.

DAVENPORT'S RESTAURANT.

Cutter & Malmgren, Architects.



J. K. Dow, Architect.

PAULSON BUILDING.

Spokane, Wash.



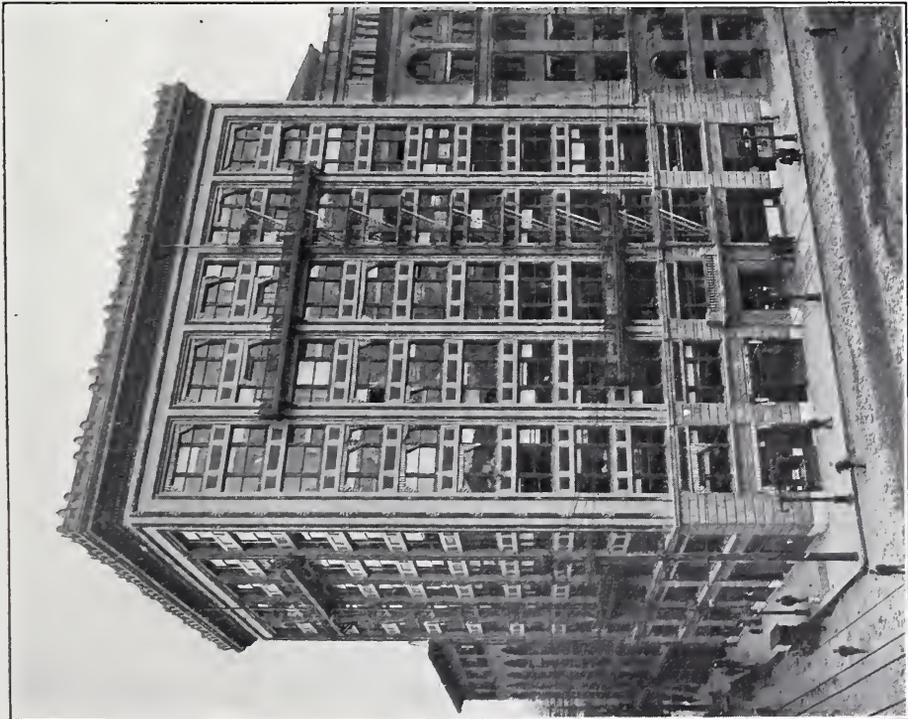
Whidden & Lewis, Architects.

CORBETT BUILDING.

Portland, Oregon.



WELLS, FARGO BUILDING, B. W. Morris, Architect.
Portland, Oregon.



BOARD OF TRADE BUILDING, D. C. Lewis, Architect.
Seattle, Washington.

The Work of William Appleton Potter

"It goes for a great deal, the hereditary principle," remarked Thomas Carlyle, in that famous Edinburgh address, "and it must be again recognized so soon as there is any fixity in things." The sons of Bishop Alonzo Potter vindicated this "principle" conspicuously. That son, Henry Codman, who became Bishop of New York, in succession to his uncle Horatio, most conspicuously, no doubt, to the present generation of New Yorkers. But the late Bishop's brothers were quite worthy of the fraternity. In politics, in soldiering, in business, in art, they were leading persons. Two of them took to art. The late Edward Tuckerman Potter, older than William Appleton, for that matter older than the bishop, was what you may fairly call a genius, a sensitive soul, who vindicated his sensibility in architecture and in music, and who would have vindicated it much more conspicuously if a misfortune in the disguise of a good fortune had not released him, before he came to the maturity of his powers, from the "cares of bread," and left him at liberty, for the remainder of his time, to devote himself to doing nothing in particular. But whoever knows and remembers the Church of the Good Shepherd in Hartford, a certain church in Brookline, Massachusetts, a certain other church or design for a church in Northampton, Massachusetts, St. John's Church, Yonkers, the varicolored hospital at the corner of Forty-second Street and Lexington Avenue before its destruction by vertical extension, even the Church of the Heavenly Rest in Fifth Avenue, as it may still be seen amid its strange unforeseeable surroundings, will agree that the elder brother was one of the athletes of the Gothic revival, and one of those who did most to make even the "Victorian" phase of that revival rational and acceptable. To these works should, in justice, be added his co-operation in the picturesque dwelling of "Mark Twain" in Hartford, if not also in the design of

the original Racquet Club, that straightforward and vernacular building at Sixth Avenue and Twenty-sixth Street or thereabouts, which I know has been smeared over later with incongruous and dissembling paint, but do not know whether it has yet succumbed to the ravages of time and skyscrapers, not having passed that way for five or six weeks. Edward Tuckerman Potter was a man of general artistic sensibility, as sensitive to tone as to form. So, for that matter, was William Appleton, who cultivated his voice with care and success, became an accomplished vocalist and composed several songs which were published. A still younger brother is, or was, a quasi-professional singer.

Probably the first of the elder brother's works still stands upon the campus of Schenectady, still testifies at once his gratitude to his Alma Mater and to his Almus Pater, since his own father was the virtual head of the college when the Nott-Potter Memorial Hall was reared, half a century ago, and his own grandfather was the projector, as he afterwards became the sponsor of the same. The design attests also an early predilection for the Gothic revival, even in the Ruskinian narrowing of the term. It is, manifestly enough, a nineteenth-century restudy of the Baptistery of Pisa, itself one of the chief monuments of that Italian Romanesque which Ruskin never wearied of praising, nor, as we are coming to think, of overpraising. However that may be, it will be admitted that it is a clever restudy, especially adaptable in its general form to a library, or to what, in 1858, was the current conception of a library. The original, under construction from the middle of the twelfth century to the end of the fourteenth, presents an engaging example of the superposition of Italian Gothic on Italian Romanesque. The modern instance is probably still the most artistic piece of architecture belonging to Union College. Eliphalet

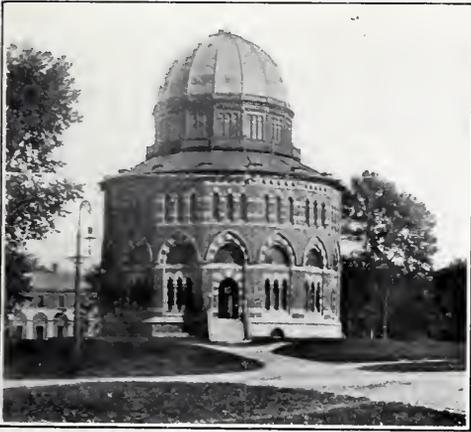


Fig. 1. Nott-Potter Memorial Hall (1858).
Union College, Schenectady, N. Y.
Edward Tuckerman Potter, Architect.

Nott built, most likely, better than he knew in employing his grandson to design the building that was ultimately to be called by his own name (Fig. 1).

William Appleton Potter, who died in Rome, February 19, 1909, was born in 1842, one supposes in Schenectady, where his father was then in effect the acting president of Union, by reason of the increasing age and infirmities of his father-in-law, Eliphalet Nott, the titular head of the college and its actual creator. At any rate, the son and grandson was educated there, being graduated with the class of 1864. In college he showed tendencies rather scientific than artistic, specializing in engineering, in which Union was in those years, before the foundation of most of the actual technical schools, rather notably strong, specializing also in chemistry. In chemistry, indeed, he specialized with so much success that, the year after his graduation, he became assistant professor of chemistry at Columbia. In 1866 he went to France to pursue his studies in chemistry, but upon his return, instead of pursuing its theory or practice, joined his elder brother, the architect, at his office in Wall Street. This association seems to have been the only architectural training he had. So far as it went, it was good, no doubt, for Edward T. had studied in the office of Richard M. Upjohn, and there qualified him-

self to continue the best Gothic tradition we had, and to add what he could of his own. But one may imagine that the teaching was more by example than by precept. Certainly the Chancellor Green Library, erected for Princeton in 1872 at the cost of \$120,000, defrayed by Mr. John C. Green, was almost if not quite the earliest work of Mr. William A. Potter, and its resemblance to his brother's work at Union is much too striking to be fortuitous (Fig. 2). That was the day of small things in American benefactions to colleges; \$120,000 would not go very far now towards a University Library. But one sees that it went far enough in 1872 to provide a much more extensive and costly edifice than that in which the library of Union had been housed fourteen years before. Not only is the nucleal building of distinctly greater dimensions, 160 feet of extreme length, with an octagon 64 feet in diameter and 50 high, but it has the flanking "offices" which are both architecturally and practically demanded. The resemblance to the Baptistery of Pisa is dissembled by the omission of the domical top, and by the substitution of a polygonal for the circular plan. But the essential motive is the same, the fondness of the architect for polychrony is equally in evidence which was, indeed, a mark of the Gothic Revival with most of its practitioners, and in fact the later building by the younger brother may be called a restudy of the earlier by the elder. The plan commended itself to architects in those remote days when librarians had not yet the pretension of being the actual architects of libraries, and one learns with

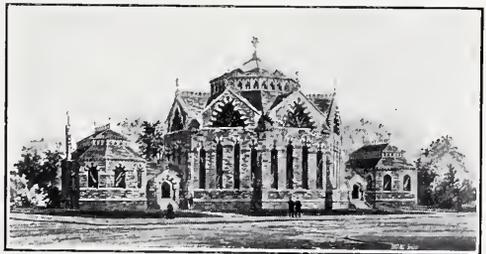


Fig. 2. Chancellor Green Library (1873).
Princeton, N. J.

pleasure that the original library of Princeton, though long since superseded, and by its own architect, as a repository of books, is yet highly serviceable as an office and reading room. In spite of some

portance, but in a Gothic distinctly without being outrageously "Victorian." And he was also doing another building at Princeton, officially dated 1873, the "College of Sciences," which shows more in-

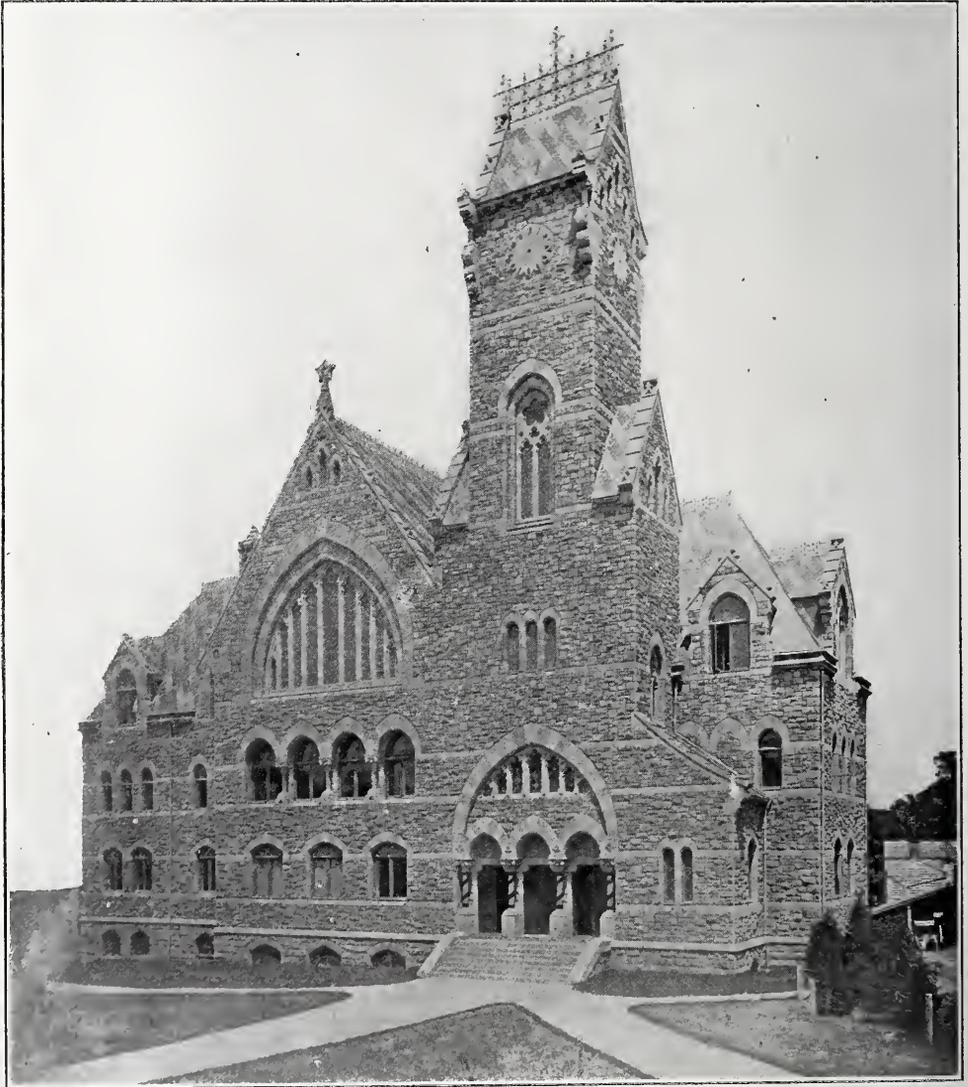


FIG. 3. COLLEGE OF SCIENCES, PRINCETON UNIVERSITY. (1873).

crudities it is far from being discredited as an example of its style. Almost or quite contemporaneously with this work, the young architect was doing a church in Newark, of no great architectural im-

dividuality than the library or the Newark church and remains to this day an interesting and picturesque college building (Fig. 3). One can understand that it is not just now popular at Prince-



Fig. 4. Government Building (1875).
Nashville, Tenn.

ton, now that Tudor architecture, with which it is not very congruous or reconcilable, has taken possession of the campus, greatly to the architectural betterment of the same. It would be both an injustice and an error to judge it by its assimilability alone, as of course the present tendency at Princeton is. Take it as a pioneer, when collegiate and other architects were to seek for a style, and you will find excellent points in it. What practical requirement it was I am ignorant which demanded a great window in the third story, the flood of light from which is nevertheless much "contempered" by the mullions. But that there was, if not is, such a requirement is sufficiently attested by the fact that another such huge opening is provided at the other end of the hall of that story, so that the wayfarer on the campus can see quite through the building. The effect of this window is weakened, as for that matter is the effect of the big re-



FIG. 5. GOVERNMENT BUILDING (1875).



Fig. 6. Madison Avenue Presbyterian Church.
73d St., New York City.

lieving arch over the triple entrance, by the architect's insistence upon making his arches thinnest at the haunches and shallowest at the crown, in defiance of the mechanical principle involved, an insistence increased by the use of stone of two tints in the voussoirs. Nevertheless, the "recall" of one feature in the other, the big opening with a triple arcade under it in the one case and a quadruple in the



Fig. 7. Church of the Holy Trinity (1888).
Lenox Ave. and 122d St., New York City.

other is highly effective, though doubtless the effectiveness would be enhanced by a perfectly plain treatment, say of lintels, of the openings under the arcade at the centre. The treatment of the saddle-backed tower is even more exemplary. The tower is foretold from the bottom, the big portal is effectively flanked by plain wall, while the device is notably ingenious and effective by which this expanse of wall is prevented



Fig. 8. The Apse of St. Agnes' Church (1889).
West 91st St., New York City.

from becoming an uncouth brute mass up above the narrowing below the belfry stage, and by the treatment of the gabled offsets. Very likely the front looks better in the isolation of the photograph than in the actual surroundings of the campus, but you are to remember that it was erected not amid the surroundings but in isolation, where it was plausibly expected that later comers would conform to it, since it evidently could not anticipate them. It is by no means a

thing for an architect of 1873 to be ashamed of in 1909.

It was, I believe, just after the completion of this building that its architect entered into partnership with Mr. R. H. Robertson, so that this College of Sciences was, for a time lasting about twenty years, the last of his independent designs for Princeton. Of the works there of the firm, Witherspoon Hall and University Hall, the latter designed and originally occupied for a hotel, nothing need

new incumbent and the country owed to Mr. Bristow, then Secretary of the Treasury, in whose official hands the government architecture lay as a "by-product" of official duties with which a knowledge of architecture had nothing whatever to do. How Mr. Bristow came to make the appointment probably everybody has now forgotten. It was made in succession to Mr. A. B. Mullett, a perfectly honest and practically efficient public servant, only unfortunately an archi-



FIG. 9. FRONT OF ALEXANDER HALL.

Princeton, N. J.

be said here, negotiable and moderate examples of Victorian Gothic though they are, since the junior partner had at least as much as the senior partner to do with the design of them, the senior partner being employed elsewhere. In fact, the Gothic revival had attained the highest pitch of its prevalence and vogue, by the appointment in 1875, of Mr. Potter to be "Supervising Architect of the Treasury," or, in effect, the official architect of the United States. This appointment the

tectural illiterate, whose works, of which it will suffice to cite the Post Office in City Hall Park, New York, and the State, War and Navy Building, in Washington, had succeeded in scandalizing the more advanced members of the architectural profession towards the end of 1874. His successor, with an unwonted but justified tartness, said, in an interview published at the time, that his predecessor "knew a little something of everything, excepting architecture." In

1874, the profession, if not the country, had architecturally outgrown Mr. Mullett. Mr. Mullett had magnified his office. The best service his successor could do was to minify it. And this he did with energy in the only official report it was his lot to render, for he held the office only one year, succeeding to it January 1, 1875, and vacating it at the end of the same year. The gist of this report was a protest against the system of which the protestant's official position was itself a

impossible, to separate the office of the Supervising Architect from political control, to a greater or less degree, and thus it is possible that the incumbent may be, both by nature and want of proper study and experience, unable to fulfill this most responsible duty, and the country is liable to be burdened thereby with structures lacking in those architectural qualities which should be found in the works of a great nation. The stamp of inefficiency so imprinted in the national architecture is not of a nature soon to pass away, for not only will it remain itself a monument to a vicious system, but its teachings for evil can never be fully estimated. But should this evil be escaped, there remain yet others. The immense amount of routine work which occupies the attention

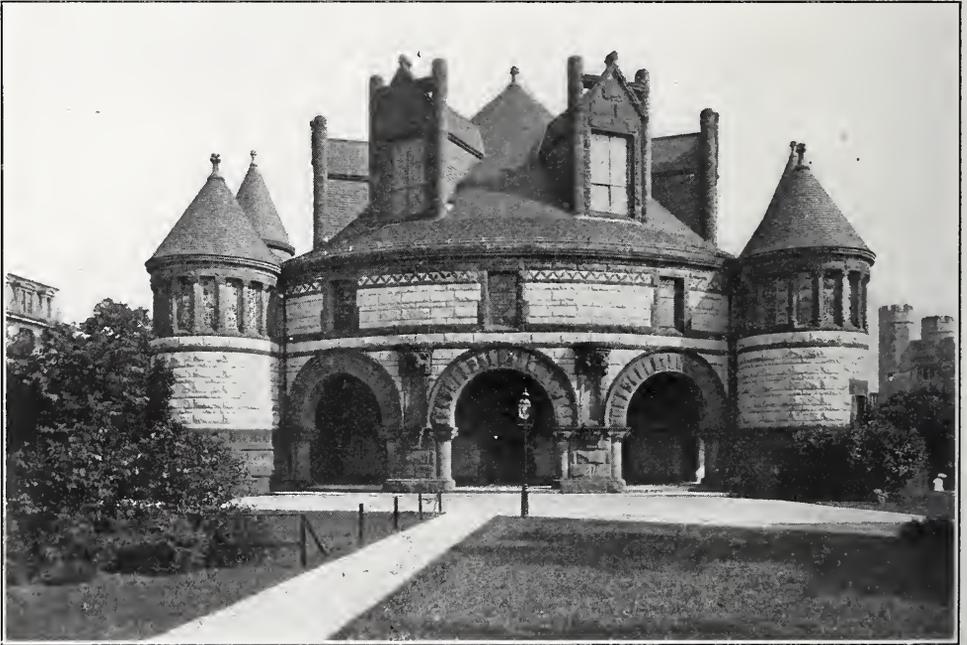


FIG. 10. ENTRANCE TO ALEXANDER HALL (1892).

Princeton, N. J.

product, and a very vigorous protest it was. Said the Supervising Architect:

I desire particularly to invite your attention to a subject which presented itself to me very shortly after my entering upon the duties of this office. I refer to the manner in which designs are prepared for the public buildings erected under the Treasury Department. These designs have heretofore been made by the Supervising Architect, and have been so made up to the present time, but the very strong reasons which present themselves against this practice have convinced me that it should be remedied as speedily as may be. . . . The vital point of any system which may be adopted must be to remove from the Supervising Architect the power to make designs, and restrict his duties simply to those of a supervisory nature. . . . Experience has shown that it is difficult, if not

of the Supervising Architect, the varied nature of the duties which devolve upon him, and the fact that he is at no time free from interruption, leave him no opportunity for the proper study of the designs which he is required to make. This work is done under all the disadvantages of want of time, want of quiet, and almost entire preoccupation with other matters, which must always result in work of an imperfect and unsatisfactory character. Architecture is an art, and as with any art, he who is to practice it successfully must give himself up to it without restraint. No good work has ever been done without severe study, and the artist must be able to throw himself unreservedly into the contemplation of the problem. And, furthermore, the objects for which the buildings erected in this office are constructed are, with very slight exceptions, so nearly alike, that the difficulty, the impossibility of endow-

ing them with variety and individuality must be apparent. These points are, in my opinion, beyond dispute, and I cannot, therefore, allow this opportunity to pass without invoking your aid to remedy this state of things. I owe it first to myself, for I am before the people to be judged, as other men of my profession are who

beauty of the art in this country, and whose work must do infinitely more to this end than the endeavors of any one man, be he ever so gifted. And, lastly, I owe it to the public, whose money I am placed here to watch, that it be faithfully and wisely expended, and that the best results attainable from it are achieved.



FIG. 11. INTERIOR OF ALEXANDER HALL.

(By courtesy of the American Architect.)

do not labor under the same difficulties as myself, and if my works fail of that artistic merit which the public have a right to expect, the blame is laid upon me, and not to the false system under which I work, and where it belongs. I owe it, further, to the profession of architecture, whose members have a right to their share in the honor of increasing the dignity and

Excellent words! Likely, one would say, to effect something when accompanied as they were with the resignation of their author as a guaranty of good faith in his statement that he found himself in an impossible situation. The more likely

when they proceeded, not, as such words had even then proceeded for some time, from the body of the profession which felt itself aggrieved in being precluded from public work, but from the one favored architect who had more government work than he could do thrust upon him. And, most of all, when the author of the protest had done better work in the place he found impossible than had been done within living memory, and had raised public architecture more nearly to the highest level of private. It is true that it was nearly or quite twenty years before the reform which Mr. Potter agitated for was accomplished. Govern-



Fig. 12. Union Theological Seminary (1883).
Park Ave. and 70th St., New York City.

ment architecture kept on in the old rut, the dust of which this protestant had shaken from his shoes. But all the same, his words had not fallen on stony ground. The agitation was renewed with increased vigor by reason of this disinterested testimony to its necessity and righteousness. When, at Chicago, in 1894, the object lesson was presented of the uncouth and illiterate architecture of Uncle Sam in comparison with the architecture of his nephews, and the "system" was abolished, and the field of government architecture opened to the architectural talent of the country, the protest of 1875 had its large share in the result.

Especially, as I have said, since the work the protesting architect did in spite of the restrictions of which he complained

was so much better than the work of any of his predecessors who had not complained of their restrictions. One has to remember that the Gothic revival then attracted by far the majority of the architectural talent and training of the country, and a still larger share of its professional enthusiasm. It seems a bold thing to have done thus to break with the tradition of the Government architecture which, through all its divagations, had at least purported to be "classic," whether in the Colonial, the Greek or the Renaissance version of the normal and primitive term. But it was not so bold as it seems. The tradition, after these successive variations, had become spectrally vague, and the majority of sensitive and trained practitioners constituting the body of opinion to which an architect appeals, were quite ready to see Gothic imported into the public building from the private practice in which it was already prevalent. Buildings already under way the new Supervising Architect treated, as to their "style," with a respect markedly differing from the open contempt with which, a year or two afterwards, the reconstructors of the Albany Capitol showed for the substructure upon which their work was to be reared. Mr. Potter, in such large and costly buildings as the Post Office at Boston and the Post Office at Chicago, limited his efforts to trying to secure a greater breadth and simplicity of composition, and a greater refinement of detail, without any more radical change. But all the buildings of his own architectural origination were in a freer style, most of them specifically Gothic. Mr. Longfellow, at that time editor of the *American Architect*, echoing the complaint of the Supervising Architect himself, pointed out, in reviewing Mr. Potter's official designs, that the requirements of the ordinary "Custom House and Post Office" which are the staples of such official work are so similar, and the buildings themselves so numerous that they are likely to be either unstudied or monotonously alike. During the decade 1850-60, when the Government building was under the control of the War Department, one Major Bow-

man being the "engineer in charge" it incurred both accusations, the designs being absolutely "standardized," with results that the *New Yorker* may still remark without going further than Newark, N. J., in one direction, or New Haven, Conn., in the other. Mr. Potter's official output, during his year of office, was by no means equal in quality. By much of it he would justly have been reluctant to be judged. But his best was a great advance upon the official output of any of his predecessors in the office

upon which we have already animadverted, the construction of a segmental or two-central arch, with the voussoirs thinnest where they have most work to do and thickest where they have least, is much more awkwardly in evidence in the side than in the front, where it is dissembled by the triangular canopy. The front itself is undeniably rich and effective, and calculated to induce reflection on the part of the beholder who contrasts it with the Beaux-Arts edifice which would probably replace it under



FIG. 13. THE NEW LIBRARY OF PRINCETON UNIVERSITY (1897).

of the supervising architect. The design of the Government Building at Nashville, for example, was a great refreshment after the "regular thing" in official architecture (Fig. 4). The photograph scarcely shows it at its best, for the real design of the building is the front elevation, with the triple portal at the bottom and the rather rich balconied tower at the top. There is a certain awkwardness in the joining of the sides, and thus in the perspective effect, and, moreover, that ear-mark of design

the now prevailing fashion, reflections which it is not the old building of 1875 which would have the greater reason to apprehend. But distinctly better studied than this, much simpler and more effective and successful by reason of its simplicity is the modest post office at Evansville, Indiana, which is distinctly one of Uncle Sam's architectural possessions (Fig. 5). Nothing could be more expressive than the treatment throughout, the big open "piazza" for the public, flanked by the two wings, differentiated

in design according to their functions, and that one which holds the staircase not only unmistakably fenestrated to that effect, but showing the bold protrusion of the landing into a hanging oriel which becomes a decorative feature, all the more effective for evidently just "coming so." Moreover, in this case, at least, the artist has had or taken time to harmonize and complete his design, and the modifications are evidently made by the author of the scheme. Nobody could possibly call this harmonious and

ated the force of simplification, in which, perhaps, Richardson's power was chiefly shown. He followed him in his choice and combination of material, that field of light granite with wrought work of dark freestone, exaggerated in size and scale, which was the chief of the means by which Richardson always contrived at least to break in upon the apathy of the spectator of his work. The works in which Mr. Potter paid his tribute to the new force in American architecture were chiefly churches. His imitation



FIG. 14. THE NEW LIBRARY OF PRINCETON UNIVERSITY (1897).

finished work "unstudied," as one might, in comparison, the more complicated and pretentious design of the building at Nashville.

When, in 1876, Mr. Potter resumed private practice, many of the most sensitive of the younger architects of the country began to fall under the spell of Richardson, whose first and most impressive pronouncement of his powers was made that year, in Trinity Church, Boston. Decidedly, Mr. Potter was one of the devotees. He not only appreci-

ated the force of simplification, in which, perhaps, Richardson's power was chiefly shown. There are three churches in New York which bear witness to it, the Madison Avenue Presbyterian Church at the southwest corner of 73d Street, the Church of the Holy Trinity at the corner of Lenox Avenue and 122d Street, and St. Agnes' Chapel of Trinity Church in West 92d Street. All three are in Richardson's favorite combination of material, and all three attest their author's admiration for his work, though they vary from it more



F.g. 15. Interior—Competitive Design.
Cathedral of St. John the Divine.

and more widely in the order in which we have enumerated them, and, indeed, their architectural merit increases in the same order. The first, by the restrictions of the site and the cost, gave scope only for a dignified and seemly parish church, with a rather interesting and individual feature in the two-storied porch at the corner (Fig. 6). The second contains an auditorium, capable of seating some twelve hundred persons, having also the "offices" of a more complete parochial plant. The third is still more extensive and fulfills still more varied requirements. To say that the success of them is in proportion to their multifariousness is to pay them a compliment which is quite deserved. The tower of the church in Harlem, with the belfry lights carried, on the street front, to its base, is one of the monuments of the Romanesque revival in New York, which we should be most unwilling to lose, and, indeed, the whole composition is artistically studied and adjusted (Fig. 7). Superseded though the style of it be, it is one of our good things. As for St

Agnes', I have recently talked about this in the *Architectural Record*, in an article on the architecture of Trinity Church,* and have little or nothing to add or modify. Only it may be worth while calling attention anew to the apse, of which the illustration, somehow, failed of publication in that article, as an instance of artistic architectural practice (Fig. 8). The apse is, of course, a restudy of that of Trinity Church in Boston, by which the design of the whole church is undisguisedly inspired. But, in the first place, some variation was necessary, since no two problems are ever quite identical. In the second place, the later architect found some things in his prototype susceptible of improvement and improved upon them accordingly. The process of restudy of a thing acknowledged to be good is one of the most fruitful exercises to which an architect who is anxious about the progress of his art, as well as about his personal success, can devote himself. In this case, anybody who will compare the photograph of the apse of St. Agnes with that of the apse of Trinity in Boston will discern in the latter, I think, something very different from slavish imitation (of "plagiarism" there can, of course, be no question in a restudy so frankly avowed).

Another restudy illustrates, quite as strongly as St. Agnes', the modesty and

**Architectural Record*, for June, 1909.



Fig. 16. Competitive Design for the Cathedral
of St. John the Divine.
New York City.



Fig. 17. Residence of Dr. Holbrook Curtis.
30th St., near Madison Ave., New York City.

deference of the succeeding artist, and still more strongly the artistic advance. This restudy is also in Richardsonian Romanesque, but it was not Richardson, but Bruce Price, who was the author of the prototype. One finds that Osborn Hall, at Yale, was done in 1889, and Alexander Hall, at Princeton, not until 1892 (Fig. 9). There is thus no question of priority, nor even of originality. And, curiously, one finds that Alexander Hall is as generally resented at Princeton as Osborn Hall is at Yale. To be sure, each of them may be held to be an example of non-conformity, considering each in its actual environment. The builders or rebuilders of Princeton in Tudor Gothic find Alexander as much of a stumbling-block in their way as the rebuilders who are to carry the architecture of Yale

Through great varieties of untried being

may perhaps find Osborn. But, then, in the æsthetic, as well as in the equitable forum, it makes all the difference "whether you go to the nuisance or the nuisance comes to you." There can, one may admit, be no question that the Princeton building would not have existed in its present form if the Yale building had not pre-existed. Alexander Hall antedated by some three years Blair Hall, which may be said to have fixed the style of Princeton. To be sure, Osborn Hall also antedated Vanderbilt, which at least ought to have fixed the style of Yale. But Osborn was at least the terminal building of a row of decent dormitories, which had some rights which succeeding architects were bound to respect, whereas Alexander is a completely detached building in which conformity and congruity are not the very first requirements. What is at least as much to the purpose is the fact that while the semi-circular sweep of the front of Osborn, which is the rear of Alexander, has no particular relevancy to its purpose as a lecture-hall, the same motive has a very particular reference to the purpose of the entrance front of Alexander, which is an academic theatre. The three big openings which at New Haven are quite meaningless at Princeton derive meaning from the fact that they are "vomitoria," whereby a crowd which fills the building can find its exits and its entrances in the easiest way and along the lines of least resist-



Fig. 18. Teachers' College.
Morningside Heights, New York City.

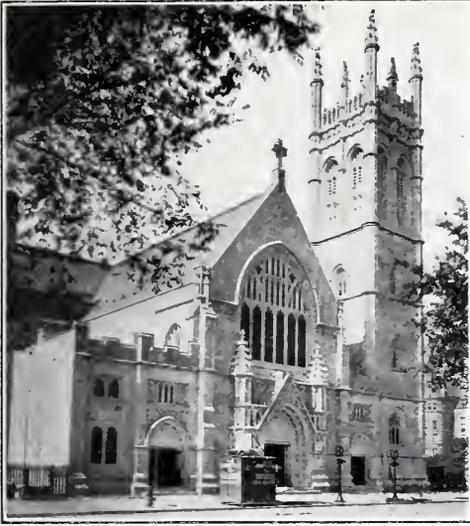


Fig. 19. Church of the Divine Paternity. Central Park West, New York City.

ance. Again, the piers between these great round arches incur in the earlier building an aspect of weakness and insecurity from being perched on three slender shafts each, whereas in the later the intermediate piers are rather fortified than enfeebled by nook-shafts that decorate the angles of the piers. Up above, there is no comparison between the low second story, corresponding to the gallery, in Alexander, with the great conical roof relieved by its tall dormers, and the two stories of Osborn without any rhythmic relation. Again, the stout turrets of Alexander serve the purpose of visibly flanking, abutting and "spiking," as Richardson used to say, the curved arcade between them, whereas in Osborn this highly desirable purpose is not subserved at all. One really must allow a succeeding architect to take his motives from his predecessors, provided he betters his instruction so clearly as Mr. Potter did here, as Mr. Price would, no doubt, have cheerfully acknowledged. It is odd, by the way, how much more successful this more difficult front is of Alexander than the easier, the broad front between the two towers which, in spite of its vigorous features and the richness and intricacy of its detail, makes no better total

impression than that of a façade much too much expanded for the visible shallowness of what is behind it (Fig. 10). One wonders if the substitution of a hipped roof for the spreading—one might almost say sprawling—and ineffectual gable would not have attenuated this rather painful impression. The interior of Alexander Hall, on the other hand, is, upon the whole, worthy of the better front (Fig. 11). The solidity and reality of the work combine with the richness of the marbles and mosaics to make a really monumental, as well as a sumptuous, effect.

Alexander Hall was one of the latest essays in Richardsonian Romanesque. It was quite the latest of such essays on the part of its architect. The precipitate abandonment of the style is quite as characteristic of our ovine way of architectural working as its precipitate adoption. There is really much to be said for Romanesque as the basis and point of



Fig. 20. Interior, Church of the Divine Paternity.

departure of modern architecture. Edward A. Freeman said that Broadway, the Broadway of a generation ago, convinced him that it was the style for modern commercial uses, and Broadway did not then contain a single example of the Richardsonian version. At any rate, after Alexander Hall, which is by no means a failure from its own point of view, Mr. Potter seems to have decided that his best course was to stick to Gothic, and Gothic not of the Victorian variety, but of a more strictly historical kind. Ten years before Alexander Hall, he had done an admirable work, or, more properly, an admirable street front

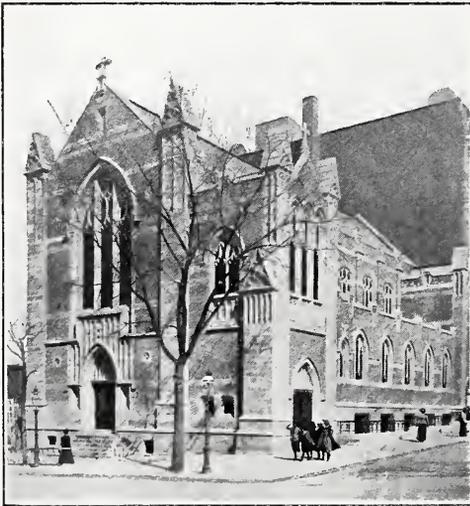


Fig. 21. Lutheran Church of the Advent. Broadway and 93d St., New York City.

in a quite free, though not Victorian, Gothic, for the Union Theological Seminary in Park Avenue (Fig. 12). The building is going or gone, the more is the pity, for it is fairly foredoomed that it will be replaced by something not so well worth looking at." The quiet and cloistrality of it have been all the more grateful, all these years, for occurring in an avenue where such a restriction of altitudes as that to which these buildings were subjected seemed to the practical mind such a waste of space, though this was in part compensated by carrying the functionally inferior and subordinate buildings of the institutions at



Fig. 22. St. John's Church. Stamford, Conn.

the rear to twice the height of the superior and principal front. The architectural admirableness of this latter is nevertheless beyond dispute, and is not less because the collegiate character is so completely attained without resort to the technically "collegiate" architecture. The success of the work comes in great part from the straightforward, expressive and purposeful character of the general scheme, during the arrival at which it is pretty plain that the designer was not thinking about "style" at all. At no stage of his career, in fact, was Mr.



Fig. 23. St. John's Church. Stamford, Conn.

Potter much of a purist. His work was as pure and as peaceable as he knew how to make it, but he recognized that purity and purism are two things, though the second may be a means to the first. This front illustrates that point of view. In the next building for Princeton after Alexander Hall, he was, so to speak, under bonds to work in collegiate Gothic, under bonds of comity, which he was the last architect to disclaim. For the new Library was projected at the same time with Blair Hall, and the architects of the two, being sensitive and artistic persons, necessarily

called, is in fact a "stack," and considering how intractable most of the architects who have had the stack imposed upon them by the librarians have found it, the success of the Princeton building is striking and eminent. There is nothing of the "lininess" which the Procrustean requirement seems to threaten, none of the defect of massiveness and walliness, while the expanses of the walls are effectively relieved and punctuated by the fenestration, and by the bays and oriels which yet have not the air of having been introduced for that purpose, but at least seem to have grown



FIG. 24. PARISH BUILDINGS OF ST. JOHN'S CHURCH.

Stamford, Conn.

"got together." Between them they fixed the style of the future building of Princeton. This is doubtless a more fruitful achievement than the production of the most successful single building, but in the nature of the case it involves co-operation. No architect can do it alone unless he has the control of the building of an entire institution, or unless his work "imposes itself." Messrs. Cope and Stewardson's contribution to the beginning of the new Princeton is a very brilliant performance, a fact which does not prevent Mr. Potter's also from being an excellent work (Figs. 13, 14). Considering that the "New Library," so-

unforcedly out of an expressive treatment of the actual problem. It is unhappily true, however, that the designer often mistook the actual effect of his detail.

It is just about twenty years since the public exhibition was made of the four drawings selected from the competition for that purpose for the Cathedral of St. John the Divine, in New York City, of which the finally selected design is dragging its slow length or rearing its tardy height towards realization on Morningside Heights. Mr. Potter's design (there is no longer any need of attaching a firm name to what was well

understood at the time to be an individual work) was one of the four. It abides in many memories that the real contest was between this and the design finally selected, the other two being respectively the tamest and the wildest of

is the treatment of detail which cannot be foretold from such drawings or from any drawings. One wants to know what the designer has done in actual building in order to form any fair estimate of the effect of his work in execution, seeing



FIG. 25. INTERIOR OF ST. JOHN'S.

Stamford, Conn.

the competition, and being for those opposite reasons in effect debarred. Nobody of experience would hasten to award a competition of this character upon general drawings. What makes or mars the success of such a building

that it may be taken as matter of common notoriety in architecture that first work is bad work, and that no architect really learns how to design detail excepting through his own mistakes. The general conception is all that these gen-

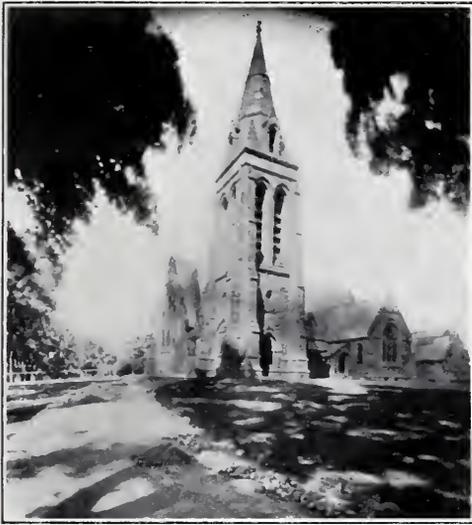


Fig. 26. Christ Church.

Poughkeepsie, N. Y.

eral drawings can convey. And it is not at all invidious to say now that Mr. Potter's drawings noted or "connoted" a very impressive general conception (Fig. 15). That quartet of spires would have crowned Morningside Heights very grandly. The spirit of the design is equally remote from fettered and "puristic" imitation and from any straining after difference and "originality." Take the most conspicuous feature of the west front. Assuredly you do not recall a cathedral portal like it. And yet you perceive that it is a restudy of a feature of which the originals, while stimulating interest, never attained com-



Fig. 27. Christ Church.

Poughkeepsie, N. Y.

plete architectural success. It is founded on the portico of Peterborough which Fergusson, in spite of its irrelevancy, or, at least, its extrinsicity, to the building behind it, finds "the grandest and finest in Europe," and upon what Freeman, in a burst of youthful indignation, described as "the unutterable meanness of the sham façade of Lincoln." In the west front of St. John the Divine, Mr. Potter endeavored to preserve the imposingness—Mr. Freeman might have called it the "imposition"—of these famous monuments, while relating the feature more integrally and organically to the building. This front is, in fact, a hybrid between Peterborough and Lincoln, scenically the equal of either, logically superior to both. It is by no means



Fig. 28. Interior, Christ Church.

Poughkeepsie, N. Y.

derogatory to the actual structure, for the ultimate effect of which, almost as much as if it had not advanced at all towards execution, one has to still resort to the drawings, nor yet is it to challenge the decision of the judges, to say that Mr. Potter's design gave promise of a cathedral worthy of its site and its purpose (Fig. 16).

For these last twenty years, or for so many of them as he remained in the practice of his profession, the architect's

lines fell in pleasant and congenial places, in the design of ecclesiastical, or, at least, "institutional" works to which by common consent Gothic is appropriate, varying these only with an occasional episode, a dropping into house-building in a friendly way, as in the unconscious quaintness and the unforced picturesqueness of the dwelling in Madison Avenue, near Thirtieth Street (Fig. 17). Of a much earlier date was a charming little work the opportunity of doing which he very likely owed to his sojourn at the Federal capitol, though it was done a decade and more after that sojourn had ceased. This was an addition to the old Metropolitan Club of Washington, in the form of a loggia, or extension meant to be closed in winter and open in the fervid summers of the capital, designed, accordingly, as a half in-door, half al-fresco resort, carried out in masonry instead of plaster, and meant to be exposed to the weather. It was a loggia only on the main floor, this extension, the floors above and below being more conventionally exposed and treated. But whoever has lunched or dined or breakfasted in that loggia, especially during the fervors of the Washington summer, will bear testimony to what a charming architectural success it was, having exactly the character which belonged to its purpose, being nearly or quite unique on this side of the ocean, and yet furnishing a model for architects who have to meet the already common and increasing requirement of seasonable accommodation for members of the "Can't Getaway Clubs" of American cities.

These episodes do not disturb the rule that the ripper and better work of the architect was in churches and "institutions" of a more or less ecclesiastical purpose and connotation. Among the "institutions" one recognizes, and if of the disposition of the present writer, recognizes with acclaim, the reassertion of the collegiate architectural tradition in the original building of the Teachers' College bordering the buildings of the new Columbia University, in New York, in which that tradition had been so ostentatiously ignored. There was, one

may be sure, no notion of protest or non-conformity in the mind of the architect of the Teachers' College (Fig. 18). He was not in the least of a polemical or disputatious turn. It simply seemed to him that what he was doing was the thing to do, for an architect who had a collegiate building to do in the city of New York. It was not his fault, neither, according to me, was it his misfortune, if he reverted from the architecture of Messrs. McKim, Mead & White in the new Columbia on Morningside Heights to the architecture of Mr. Haight in the old Columbia in Madison Avenue, architecture which so many of us find increasing reason for regretting. To such observers, looking across the street, the spontaneous reflection is, "Oh si sic omnia!" And such observers note with satisfaction that Mr. Potter's work has heartened up his successors to breaking away from the style of Columbia to the style of the Teachers' College, especially the successors who have been engaged upon that extension of the Teachers' College which is still at this writing incomplete.

For a church architect, the expression of denominational differences is one of the most tempting and one of the most trying tasks imposed upon him by his vocation. Richard Upjohn was once tempted aside from his business of building Episcopal churches, to build the Church of the Pilgrims, in Brooklyn, with a result which could not be called beautiful, but of which the late Leopold Eidlitz remarked: "But he did it conscientiously, upon the ground that Presbyterians were not entitled to architecture." Next to a temple of "Christian Science," a Universalist church may be supposed to be as puzzling a problem as a church architect could encounter. In the Church of the Divine Paternity, in New York, the successor to that made famous for a generation by the eloquence of Chapin, Mr. Potter rather evaded than tackled the special problem (Figs. 19, 20). Exteriorly and interiorly, it is a decent and well-behaved example of Anglican church architecture, without any marks of personality or individuality in the architect, any more



Fig. 29. St. Mary's.
Tuxedo Park, N. Y.

than with any recognition of the peculiarity of the problem. But in another and later church, the latest, in fact, of his works, the Lutheran Church of the Advent, at Broadway and Ninety-third Street, New York, the peculiarity of the problem formed the basis and motive of the architecture (Fig. 21). The peculiarity was twofold, not only the sectarian character of the edifice, but the situation and the limitations of the site. The "corner lot" acquired by the church admitted of a decent and seemly nave and aisle, but not of a decent and seemly nave and aisles. An aisle on each side would have pinched and thinned the nave intolerably, while a single aisle

could be managed with dignity. Moreover, the occupancy of the next lot by what Providence might send might deprive the interior of any light on that side, except what might filter in from the clerestory windows in the "airshaft." Distinctly better to abandon symmetry and make a single aisle on the south side, an aisle broad enough to allow for a seemly abutment at each end which might take the form of a porch, and at the outer corner of a towered porch, while the interior should be amply and securely lighted from the free side. The arrangement, it will be agreed, is cleverly and artistically carried out. The



Fig. 30. Interior, St. Mary's.
Tuxedo Park, N. Y.



Fig. 31. Parsonage of St. Mary's.
Tuxedo Park, N. Y.

terminal porches which serve to abut the aisle wall are in themselves effective features, while the nearer affords an excellent example of a provisional finish, very fairly complete as it stands, which yet may properly become the base of a subsequent spire. The detail is unmistakably and effectively German, with the exception of the segment-headed openings of the clerestory, for the treatment of which historical German Gothic offers much more available precedents. The church has character and individuality, and is a valuable addition to the not very long list of New York churches possessed of those qualities.

A parochial "plant," including rectory and parish house, with the church itself, a group to be done all at once and by the same hand, is one of the most alluring problems that can be submitted to the right designer. One of the ripest works of Mr. Potter was such a plant for St. John's, Stamford, Conn., and this is about the most successful example in the neighborhood of New York (Figs. 22, 23). It has, indeed, scarcely any rival in its own communion excepting St. John's, Yonkers, New York. The church at Yonkers is by Mr. Potter's elder brother, the other members of the group by another hand, though nobody would suspect it, so complete is the conformity and so admirable the self-suppression of the later designer. In the group of St. John's, Stamford, it will be seen that dignity is quite compatible with animation and picturesqueness. In the church, which is designed on quite conventional lines, there has evidently, nevertheless, gone much of individual thought and feeling to the designing (Fig. 24). Here, to be sure, the provisional finish, if, indeed, it be provisional, which we were just now praising in the tower of the Lutheran church is lacking. The building, as one may say, advertises the necessity of the spire to its completion, and one perceives the necessity, not only to the church, but to the balance and completeness of the group. The interior, equally free from freakishness and from purism, is one of the most seemly and dignified of the suburban parish churches of the communion to which it belongs (Fig. 25). That is high praise, considering the lead which, ever since the beginning of the Gothic revival, the Episcopal church has taken and held in ecclesiastical architecture.

Quite as good as this in its way is Christ Church, Poughkeepsie (Figs. 26, 27). The adjustment of the subordinate masses to one another and to the whole has, it is clear, been made the subject of unusually serious and unusually useful study. And the interior here, as in the Lutheran church at upper Broadway, of a nave and a single aisle, justifies in its treatment the departure from symmetry,

gaining animation without losing dignity (Fig. 28).

A much wider departure from convention is St. Mary's, Tuxedo (Fig. 29). One might take it at the first glance for a cottage rather than for a church. But presently one perceives it to be a "cottage church," and applauds its appropriateness for the particular kind of "resort" that the place constitutes. It is, in fact, a charming *fantasie*, completely carried through in its interior (Fig. 30), as well as in the appurtenant parsonage (Fig. 31).

In closing this survey, it may be added that it would long ago have been undertaken in these pages, and in the series of "Great American Architects," but for the modest reluctance of its subject, who laughingly, but firmly, declined the celebration and refused to furnish any material for it. The modesty was characteristic. No architect was less given to advertising; no architect of his generation was less "commercialized." He did not strive nor cry. Still less did he "hustle." Perhaps the valetudinary condition to which he was reduced, years before his death, by the malady to which he at last succumbed, had something to do with his withdrawal from the more contentious activities of his profession long before he ceased to practice it. In that case the disability had its compensations. He was, indeed, "hors concours." He did, indeed, "keep himself out of the common controversies of the street and of the forum." And thereby he became "an old-fashioned architect," seeking no more work than he could himself do, and do at leisure. The one exception to his rule, the hurry and distraction imposed upon him by the conditions of his official place in Washington, he removed by resigning, with a protest against those conditions which many years later became effective. And his retirement enabled him to show that an American architect in our day can still pursue a dignified, gentlemanlike and artistic practice, "in the still air of delightful studies." It cannot be said that the showing is superfluous.

Montgomery Schuyler.

Some Impressions of Modern German Architecture

For the past twenty years it has been the custom in our American architectural schools and offices to send the ablest students and draughtsmen to Paris, either to study in the Ecole des Beaux Arts or to work in some outside atelier. As a result of this custom, the younger architects in this country are so imbued with French ideas and the French mode of expression that we seem to have forgotten the great country northeast of France, or else to have conceived the idea that the Germany of to-day is simply the land of Art Nouveau in its most intense and grotesque form.

This idea is very far from true. In Berlin, Dresden and other large German cities are to be found to-day buildings of almost every class which are full of living, virile art, an art which has not thrown aside tradition, but which, on the contrary, has absorbed whatever the builders of the past can teach the present, has copied their spirit rather than their form of expression, and which produces buildings thoroughly adapted to the twentieth century, with its complicated needs and yet full of a beauty and vitality all their own.

It is my intention in this short paper to try to bring to the readers of the "Architectural Record" an impression of some of the buildings seen during a recent visit to Germany, in the hope that other architects may be persuaded to visit Berlin and see for themselves what our brother architects in the Prussian capital are doing. Whether the American, with his Paris training, will admire their mode of expression or not, he must at least come to one decided conclusion, and that is, that these men think.

Professor Alfred Messel, who, unfortunately for his profession, died last March, has for years occupied a unique position in Berlin, and has almost founded a school of his own. Thoroughly imbued with the spirit of Italian art, he gave to all of his buildings a simplicity

and directness and a purity of style which has been surpassed by no one of his age in any country. A few years ago the Emperor appointed Prof. Messel Architect of the Royal and Imperial Museums, a task more than sufficient to fill a man's active life. Of these museums, which it is planned to build in the larger Prussian cities, only that at Darmstadt is completed. Since Messel's death the Emperor has appointed as his successor Ludwig Hoffman, who is undoubtedly one of the most brilliant men in his profession in Germany, if not in Europe. So thoroughly is this fact becoming recognized that only this past winter was Herr Hoffmann invited to Athens, "the Cradle of Architecture," to advise with the authorities there as to plans for the future embellishment of that city. Of Hoffmann and his work, I shall have more to say later.

Prof. Messel's National Bank für Deutschland, on Behrenstrasse, shows his later manner and should be compared with his Handels Gesellschaft, another bank, also on Behrenstrasse, but built a number of years ago. It seems to have been the constant effort of both Messel and Hoffmann to eliminate everything unnecessary, to depend wholly upon simplicity and proportion, and only to use ornament where lightness and grace are needed. When either of these men does use ornament it is alive, and never an adaptation or copy of much-used Classical or Renaissance forms.

The Allgemeine Elektrizitäts Gesellschaft is an office building for the city electric company of Berlin. The first story is of rough gray stone, the upper stories of a warm gray plaster on brick, all the window architraves and other mouldings being of the gray stone of the first story. In a building of this character it is necessary that all the ceilings be of practically the same height and the window openings of the same size. Prof. Messel's design in this, as in



1. Kaiser Friedrich-Museum, Berlin.
 2. Hotel Adlon, Berlin.
 3. Reichstagsgebäude, Berlin.

4. Neues Rathaus, Dresden.
 5. Warenhaus Wertheim, Berlin.
 6. Hauptbahnhof, Weisbaden.



NATIONAL BANK FÜR DEUTSCHLAND.

Behrenstrasse, Berlin.

Alfred Messel, Architect.

all cases, complies with these conditions in a perfectly frank manner, but the building is never monotonous and possesses a charm of color and shadow which the photograph in no way shows. It is a matter of regret that I could not get any interior photographs of either

this building or the Bank für Deutschland, for both interiors are very beautiful, and the stairway and court of the electrical building are among the loveliest to be found in Europe. The court of the Darmstadt Museum, which I am able to show, is in a similar vein.

In addition to his larger work, Prof. Messel also designed a number of residences in the fashionable Thiergarten quarter of Berlin, two of which are illustrated. Both of these city houses so

lications, but I think no description can do justice to their wonderful charm and virility. The entrance loggia to the one on the Leipsigerstrasse is as lovely as anything in France or Italy. Every de-



Bendlerstrasse, Berlin.

DWELLING HOUSE.

Alfred Messel, Architect.

well express themselves and the character of the architect that any attempt at description is unnecessary. His great warehouses for the Messrs. Wertheim have frequently been illustrated and described in American architectural pub-

tail is studied, even the varied texture of the different blocks of stone, and every particle of ornament goes to make up a marvellous texture, and yet never is the utilitarian purpose of the building lost sight of. The show windows are

amply large, and each floor has the maximum amount of outside light, but the building is a work of art and not a perforated series of dry goods boxes, such as we, in America, are all too familiar with, to our sorrow.

needed, and of these the most notable are the Kaiser Friedrich Museum and the new Imperial Library, which is not yet completed. Both of these buildings are the work of Herr Ernst von Ihne.

The Kaiser Friedrich Museum occu-



THE MARKISCHE MUSEUM.

Berlin.

Ludwig Hoffmann, Architect.

While Berlin is essentially a modern commercial city, it is also the capital and political center of a great and growing Empire, whose head the Kaiser is determined to make one of the most beautiful cities of the world. For this purpose, monumental buildings are constantly

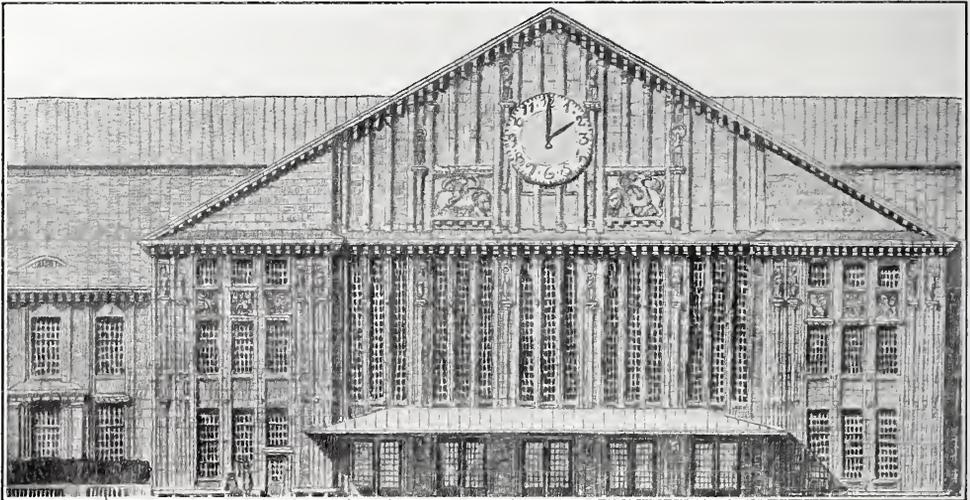
pies a very unusual site between two branches of the canal which intersects the city. Herr von Ihne has not only accepted this situation, but has utilized it in a very monumental manner, by putting the main entrance of his building at the point of the island, approaching it

by two very beautiful bridges. The plan and arrangement of this building are so perfect that their excellence is thoroughly recognized throughout Europe, and this museum holds in Berlin to-day much the same position that the Louvre does in Paris. To the Beaux Arts trained man, von Ihne's work would especially appeal because of his wonderful knowledge of planning and his fondness for the Roman style of art. The library is at present so incomplete that it cannot as yet be criticised, but when completed it will be undoubtedly the most imposing group on Under den Linden.

This room, while showing the architect's classic preferences, is yet wholly original in its handling, and I greatly regret its not having been photographed so that I might show it in this paper.

For some years Hoffmann has been the City Architect of Berlin, and has designed many schools and public baths and other municipal buildings. His new City Hall is nearing completion, but is so surrounded with scaffolding that it cannot be photographed.

Of Hoffmann's schools and public baths, one cannot say enough. Like his great friend, Prof. Messel, he is Italian



Darmstadt.

DESIGN FOR RAILWAY TERMINAL.

Paul Bonatz, Architect.

While Herr von Ihne clings closely to classical tradition on exteriors, he allows his fancy great freedom on his interiors. It would be hard to find a room more full of dignity and strength than the great circular vestibule in the now completed portion of the library fronting on Dorotheenstrasse. This great domed room is all of Caen stone, and while most simple in treatment is full of a freshness and originality all its own. Opening directly from this vestibule is a very large room, which is temporarily used as the reading room, but when the entire building is completed it will be a reading and reference room for students of the university.

in his tastes and sympathies, but at the same time is intensely German and modern. He never forgets the practical demands of the twentieth century, but handles them as works of art, and such also are his buildings. The list of them is tremendous, and one wonders how he can accomplish all he does; but he has accepted the Emperor's appointment as Architect of Museums, and I feel sure will give to them the same brilliancy of thought that has thus far characterized his other work.

In one group of buildings, the Märkische Museum, a museum of mediæval German life, Hoffmann has completely broken away from every Italian tradi-

tion and has rioted in the spirit of German art of the Middle Ages. This whole group is unlike anything else in Berlin; as one looks at it one feels, nay, knows, that its creator loved it and loved it so well he played in it as a joyful relaxation from his more serious work. It occupies a triangular piece of land very near the Spree, and can be seen on all sides, while from a distance its sturdy tower is one of the most picturesque features along the river. The interiors of this building and its wonderful court are, if anything, more charming than the exterior. Hoffmann has also designed a number of bridges throughout the city which possess the same vigor and charm as his other work.

As it is impossible in a short magazine article to attempt any comprehensive review of what is being done to-day in the most wide-awake capital in Europe, I have confined myself largely to the work of the best-known men, but in every direction one finds much to study and admire. Among the buildings of a lighter character than those already alluded to, mention must be made of the famous Rheingold Restaurant, with its great banquet hall, by Bruno Schmitz, the new Hotel Adlon Unter den Linden, and a most charming apartment building on Behrenstrasse by Adolph Woltenberg.

Berlin being the capital of the Empire is, of course, the center of activity; but in the other cities, such as Munich, Dresden, Leipzig, Frankfurt, many men are working on original lines and producing work of dignity, freshness and power. The new City Hall in Dresden will be quite wonderful, as is also the Landständische Bank, adjoining the City Hall, by Lossow and Viehweger.

Ever since the building of the great railway station at Frankfurt, Germany's excellence in this type of building has been recognized, but the new station at Wiesbaden is far ahead of anything else in Germany. Plans have been made for a new station at Darmstadt, which are so original and such a contrast to the traditional type of design that I show a reproduction of the architect's elevation.

As I said above, the strongest feeling one has in studying the work of these men is that they think for themselves, and think hard. Whether or not one thoroughly admires the forms they use, the fact remains paramount that they are alive and are doing for their art to-day what the great Gothic designers did in the Middle Ages. The active, not merely nominal, head of this movement in Germany is the Kaiser. He



Peristyle—Museum zu Darmstadt.

Alfred Messel, Architect.

takes the most vital interest not only in what is being done in his own capital and nation, but in all other countries, our own included, and his own tremendous enthusiasm and vitality, if his life is spared, will do much towards inspiring the younger men who are fast springing up in every direction to make their great city and country the actual as well as the nominal successor of the Holy Roman Empire.

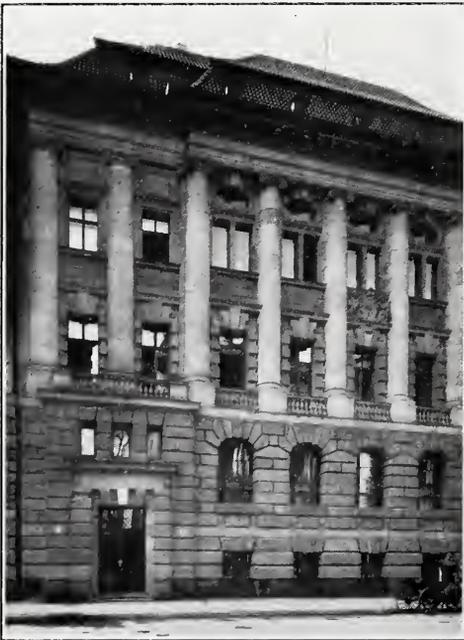
Alfred Hoyt Granger.



Dresden.

LANDSTÄNDISCHE BANK.

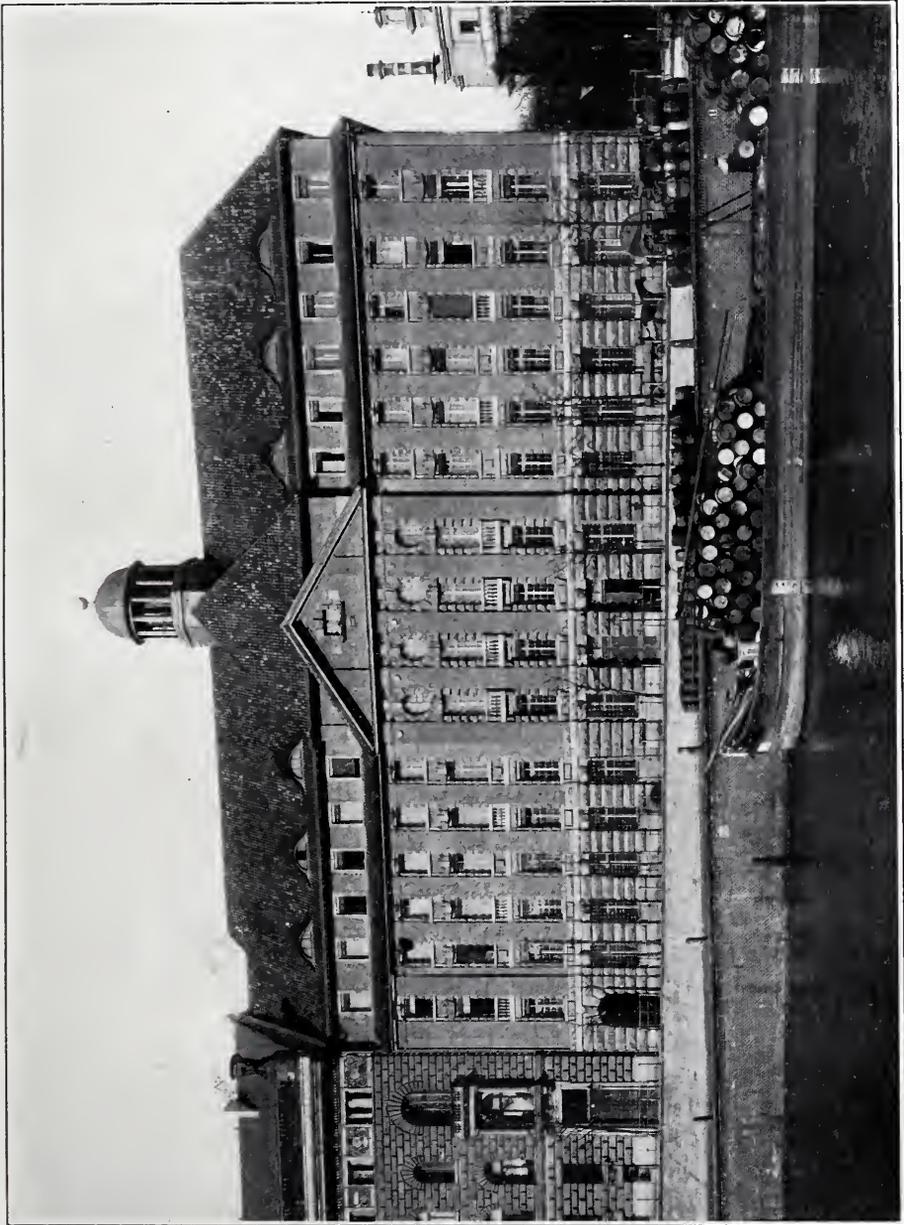
Lossow & Viehweger, Architects.



Handels-Geschäft.
Behrenstrasse, Berlin. Alfred Messel, Arch.



Apartment House.
Behrenstrasse 7, Berlin. Adolf Wollenberg, Arch.



ALLGEMEINE ELEKTRIZITÄTS-GESELLSCHAFT.

Berlin.

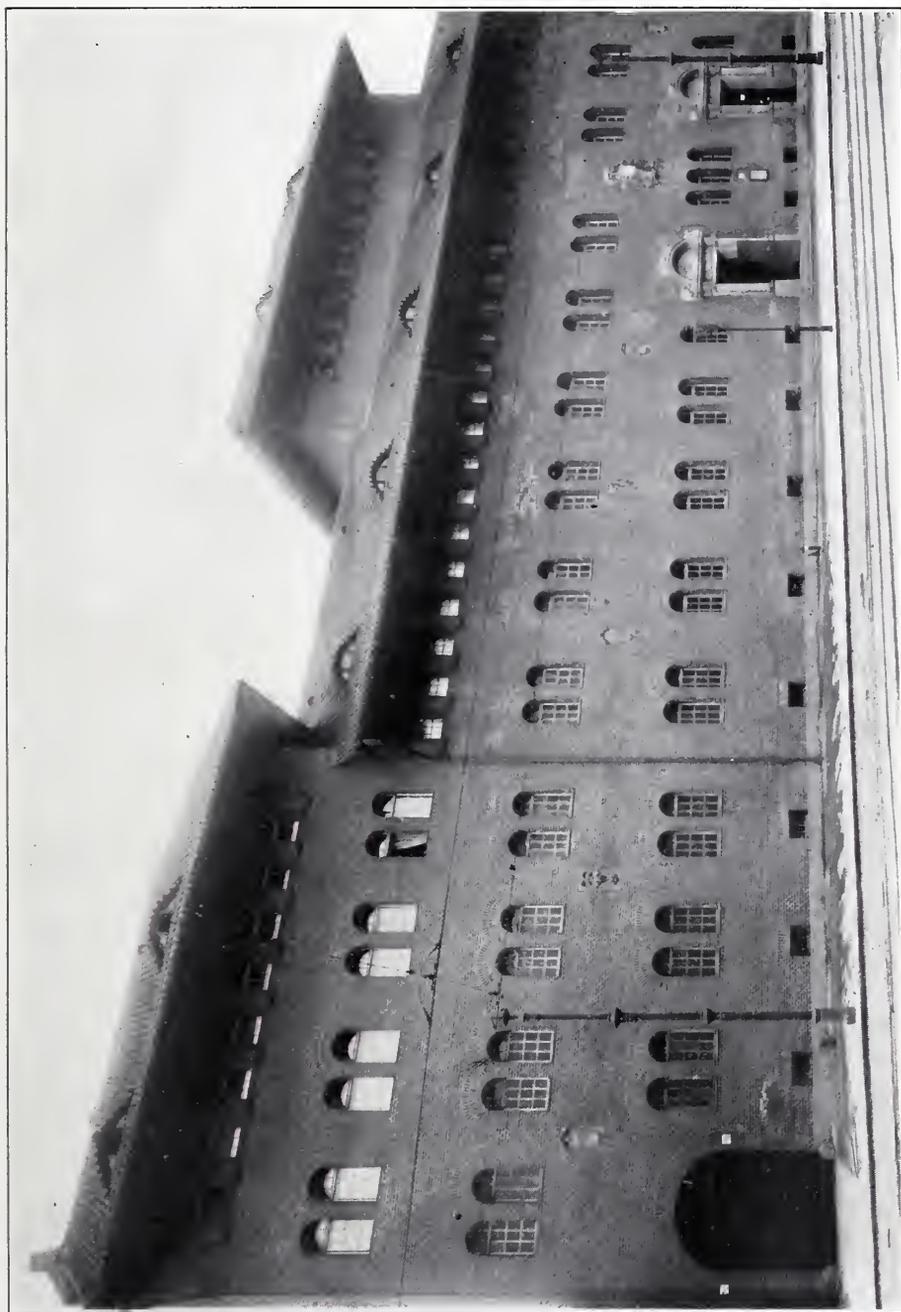
Alfred Messel, Architect.



SCHOOL ADMINISTRATION BUILDING.

Kohnenstrasse, Berlin.

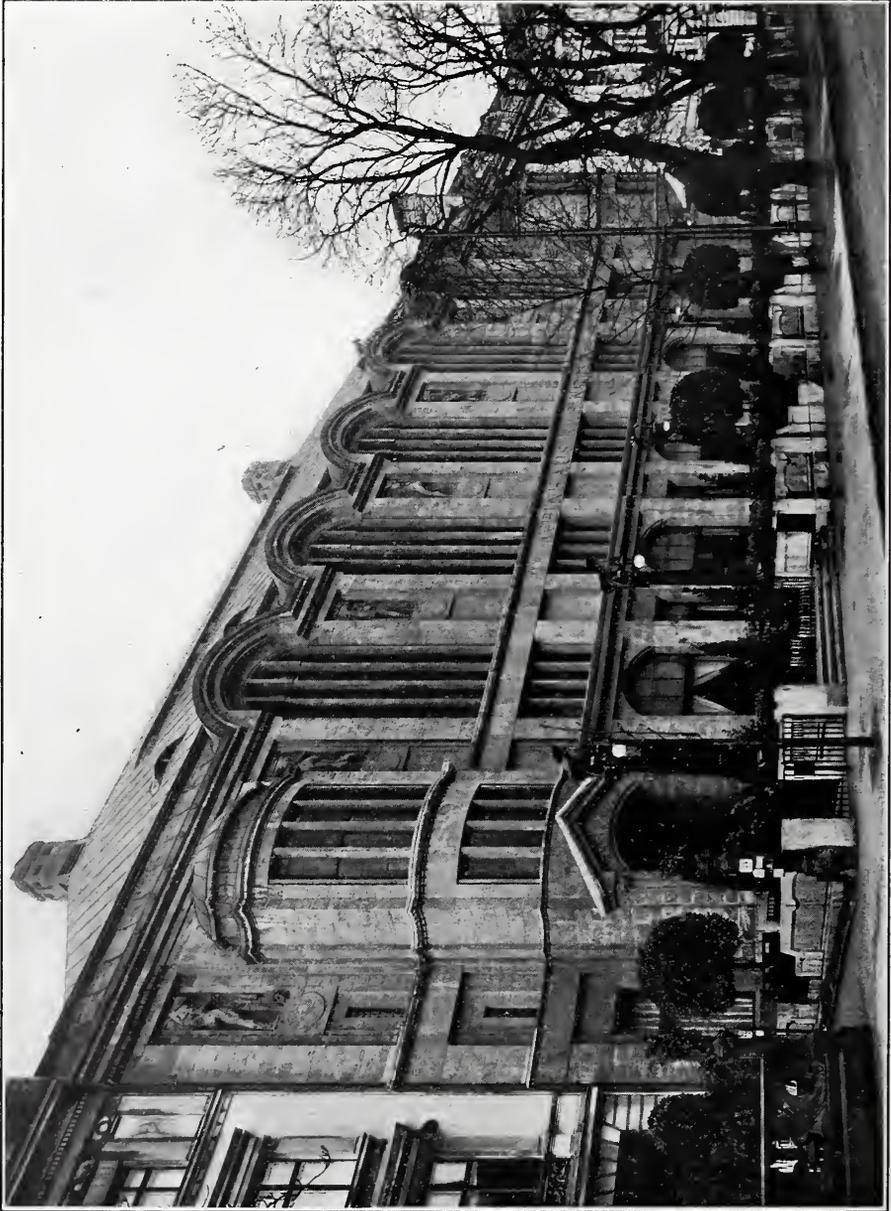
Ludwig Hoffmann, Architect.



PUBLIC BATHS.

Gerichstrasse, Berlin.

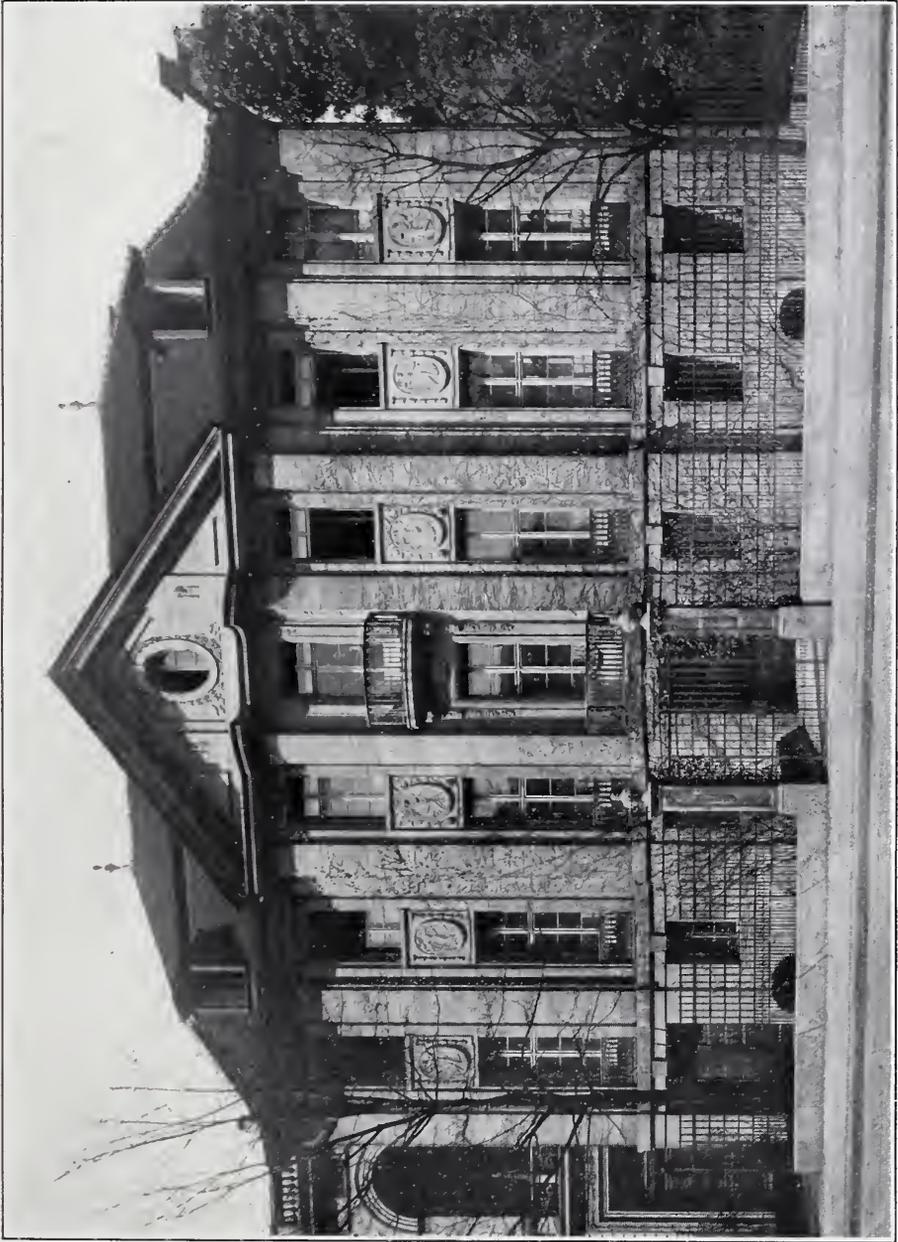
Ludwig Hoffmann, Architect.



Bruno Schmitz, Architect.

RESTAURANT RHEINGOLD.

Berlin.



Alfred Messel, Architect.

DWELLING HOUSE.

Viktoriastrasse, Berlin.



HOTEL DE CHALONS—XVII. CENTURY DOOR.

Some Sixteenth and Seventeenth Century Parisian Mansions

Though there is no denying that utility must ever be the leading consideration when we are brought face to face with the material problems of a great city, it is never without a tinge of regret that we see the rule applied in the case of the old buildings of an ancient metropolis. Nothing is more natural than that we should wish to see these monuments remain intact, for, architecturally and historically, they are the links that bind every man, more or less, to the past. This respect for the often admirable work of former ages is shown in a marked degree by the more intellectual section of present-day Parisians, thanks to the persistent efforts of the Commission Municipale du Vieux Paris. For many years past this useful body has been educating public opinion in the love of old houses. Whenever an ancient building of real architectural interest has been threatened with destruction, it has endeavored to find a means of saving it, and has often succeeded in its object. In short, by its visits to houses that throw light on architecture or history, by the publication of its proceedings, consisting of valuable researches, photographs and plans, and by crying "Halt!" whenever utilitarianism jeopardized art, it has performed a service for which all lovers of the past should be deeply grateful. The pity is that the Commission du Vieux Paris did not come into existence sooner. For, though the Hôtel Carnavalet has been preserved, such mansions as the Hôtel de la Reine, which was built by Catherine de Medicis on part of the site now occupied by the Halle aux Blés, and which is said to have been the finest private building of its age, has been ruthlessly swept away.

Paris has indeed passed through some periods of strange indifference towards its ancient beauties! But indifference, the indelible mark of which is

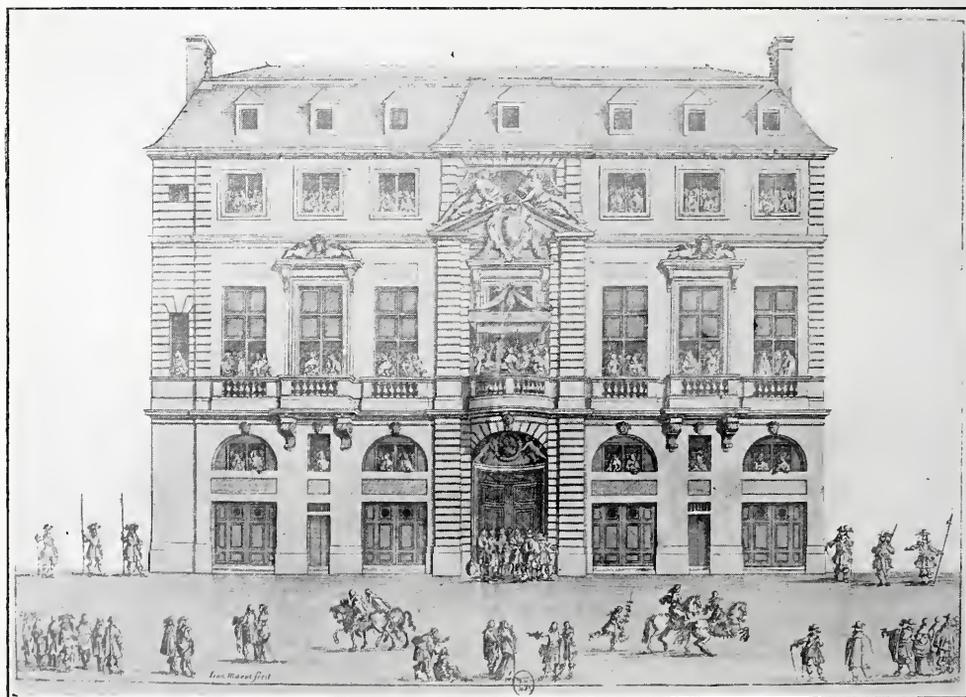
so apparent on all old Parisian mansions, is not alone to blame. Time has dealt hardly with the majority of them. Political upheavals, too, are responsible for a good deal of the damage that can be traced upon their walls; whilst other inevitable changes, such as the decline of one quarter in favor of another, have also contributed their share. Considering the destructive forces that have been at work during four centuries, one wonders, whilst wandering in the ancient Marais, where more old houses are to be found than in any other quarter of Paris, that any of them are still standing. Yet there they are! Though much the worse for wear and put to very different uses to those for which they were built, they have not entirely lost the stateliness of their lines. It is still possible, on entering their spacious courtyards, to point to where the stables and coach-houses were located; to ascend staircases that have been changed but little since the sixteenth or seventeenth century; to find, by the aid of plans that Blondel and other celebrated architects have handed down to us, the exact position of some of the rooms and the uses to which they were put; to form a very good idea of what some of their gardens were like; and, in brief, to reconstitute these noble dwellings much as they were in the days of their aristocratic owners. Moreover, a little historical research will enable us to replace these men and women of the sixteenth and seventeenth centuries in their homes, to understand something of their characters, to take a part in some of the events that made up their daily lives, and thus to form an essential picture of a part of Paris that, even after the peace of the Pyrenees and the death of Mazarin, in 1660, when the king and court began to remove, first to Fontainebleau, afterwards to St. Germain, and

ultimately to Versailles, continued long to be the fashionable quarter of the capital.

One of the most remarkable of these venerable mansions is situated at 68, Rue François-Miron, a street which until 1865 formed part of the adjoining Rue St. Antoine. The Hôtel de Beauvais, as the house is still called, was built by Antoine Lepautre for Pierre de Beauvais and his wife Catherine Henriette Bellier, a lady who was first

and irregular piece of ground (its perimeter, as Jules Cousin pointed out, consists of a line that is broken no fewer than seventeen times), an exceedingly distinguished and regularly disposed mansion. The difficulties he encountered in his path were innumerable, yet, as will be seen on looking at the accompanying plans, he surmounted all of them with apparent ease.

On visiting the cellars of the Hôtel de Beauvais it is evident that Lepautre

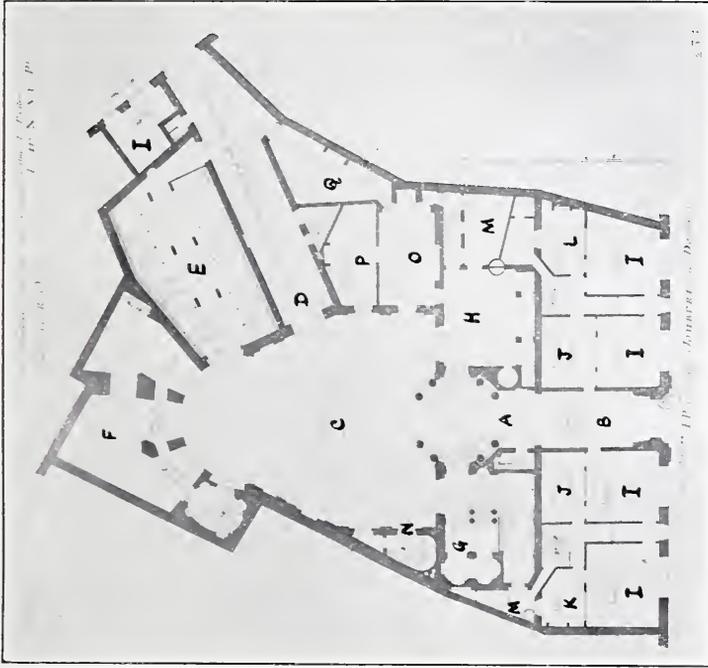


HOTEL DE BEAUVAIS (ABOUT 1660).

(From engraving by Jean Marot.)

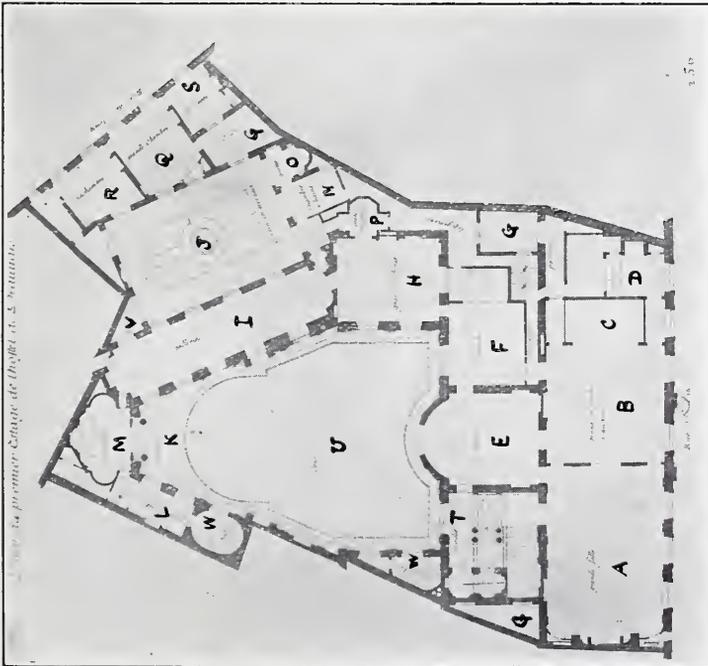
femme de chambre to Anne of Austria, but who is better known on account of her relations with Louis XIV. and the place that she holds in the amorous chronicles of the seventeenth century. Lepautre, according to Blondel, was one of the most skilful architects of the sixteenth century; he was the author of a large number of the buildings of his period, and the one in the Rue François-Miron does him the greatest honor, for he succeeded in constructing, on a small

built his foundations on a Gothic substructure that presents all the characteristics of the early Gothic style. Owing to the extreme obliquity of the limit of the plot to the left, he was obliged to make his courtyard somewhat in the form of a triangle, with a semi-circular top. Perceiving that a *cour d'honneur* of this shape was not very convenient for the circulation of carriages entering from the street, he remedied the defect by making an exit on to the Rue de



HOTEL DE BEAUVAIS—GROUND FLOOR.

- A. Porch.
- B. Entrance from Rue François-Miron.
- C. Courtyard.
- D. Passage to Rue Jouy.
- E. Stables.
- F. Coach houses.
- G. Grand staircase.
- H. Kitchen.
- I. Shops.
- J. Back shops.
- K. Room.
- L. Dining-room.
- M. Small courtyards.
- N. Back staircase.
- O. Servants' hall.
- P. Butler's pantry.
- Q. Larder.



HOTEL DE BEAUVAIS—FIRST FLOOR PLAN.

- A. Large Salle de Fêtes.
- B. Bedroom.
- C. Alcove.
- D. Bedroom.
- E. Vestibule.
- F. Bedroom.
- G. Bedrooms.
- H. Large drawing-room.
- I. Gallery.
- J. Roof garden.
- K. Terrace.
- L. Bedroom.
- M. Chapel.
- N. Bathroom.
- O. Grotto.
- P. Small chapel.
- Q. Bedroom.
- R. Ante-room.
- S. Dressing-room.
- T. Staircase.
- U. Courtyard.
- V. Aviary.
- W. Back staircases.

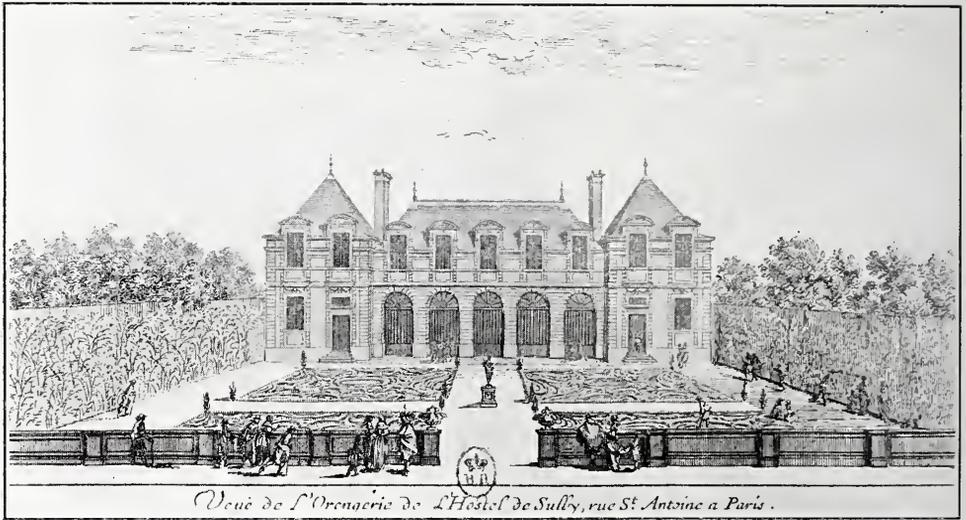
Jouy. The main part of the building formed the base of the triangle. As to the other two sides, one of which was but a mere façade, they were richly decorated in order to produce one of those *perspectives* that were so much in favor during the sixteenth and seventeenth centuries.

Mme. de Beauvais, with all her faults, from a moral point of view, possessed at least one quality for which she may be admired: she was a good business woman. The desire to possess one of the finest houses in Paris did not blind her to the necessity of drawing a certain amount of profit from it. Her instructions to Lepautre led to that combination of magnificence and utility of which Blondel speaks in his classic work on French architecture. The whole of the ground floor, looking on to the street, was, in fact, set aside for trade purposes. On each side of the main entrance two shops were built. This was a decided novelty, almost a compromising innovation in the case of an aristocratic residence. But it does not appear to have brought forth much adverse comment, doubtless on account of the fact that the four *boutiques*, which had their own private entrances, and, on the *entre-sol*, sleeping and living accommodation for the tenants, were quite independent of the hôtel. The remainder of the ground floor was entirely given up to the *communs*—the kitchens, pantries, stables and coach houses. The whole of the reception rooms, bedrooms, etc., of Mme. de Beauvais and her complacent husband could thus be situated on the first floor, the elevation being completed by a second floor, in the form of an attic, surmounted by a curb roof. When completed, the façade was a fine and imposing one. There were seven large windows on the first floor, three on each side of a broad central window, with a balcony. Below were the windows to the *entre-sol*; above, the six smaller windows to the second floor. Seven dormer windows broke up the monotony of the curb roof. This façade was sparingly but tastefully ornamented with sculpture, the work of Nicolas Legendre, an assistant to one

of the professors at the Académie Royale. The fact is recorded as follows in the Memoirs of the Academy: "In 1657, Mme. de Beauvais, head *femme de chambre* to the Most Serene Queen-Mother, Anne of Austria, employed M. Legendre to work on the façade of the Hôtel de Beauvais. And as she wished to show her gratitude for the favors that the Queen had bestowed upon her, she took care that the arms of that August Princess appeared upon it with distinction."

On passing through the central arcade, or *porte-cochère*, the visitor soon comes to a circular porch adorned with eight Doric columns in pairs, surmounted by a cornice. Within the metopes of the entablature he will see, alternating with the heads of bulls and rams (in French "béliers"—a play on the family name of the builder of the museum), a number of martial emblems and the initials of the Beauvais couple: P.C.H.B.—that is, Pierre Beauvais, Catherine Henriette Bellier—interlaced and surmounted by a baron's coronet. "The ordonnance of this parish," says the old authority whom I have already cited, "is finely executed, and from the point marked A on the plan there can be enjoyed perhaps the finest *coup d'oeil* it is possible to imagine, owing to the architecture which decorates the first floor at the bottom of the courtyard. As this floor, through the obliquity of the collateral walls, is brought within a small space and ornamented with columns, pilasters, etc., arranged with great taste, the combination forms a view that is beyond description. It is a sight that justly merits a personal visit."

An *escalier d'honneur*, entirely constructed of stone and supported by a single group of four Corinthian columns, is situated to the left of this peristyle. Its decoration is exceedingly rich. It is considered to be one of the finest works of Martin Van den Bogaert, a Flemish sculptor, who is known in France under the name of Martin Desjardins. On mounting this staircase, the first room to which a visitor came in the days of Mme. de Beauvais was a spacious vestibule, which communicated with the two principal rooms of the house, those looking



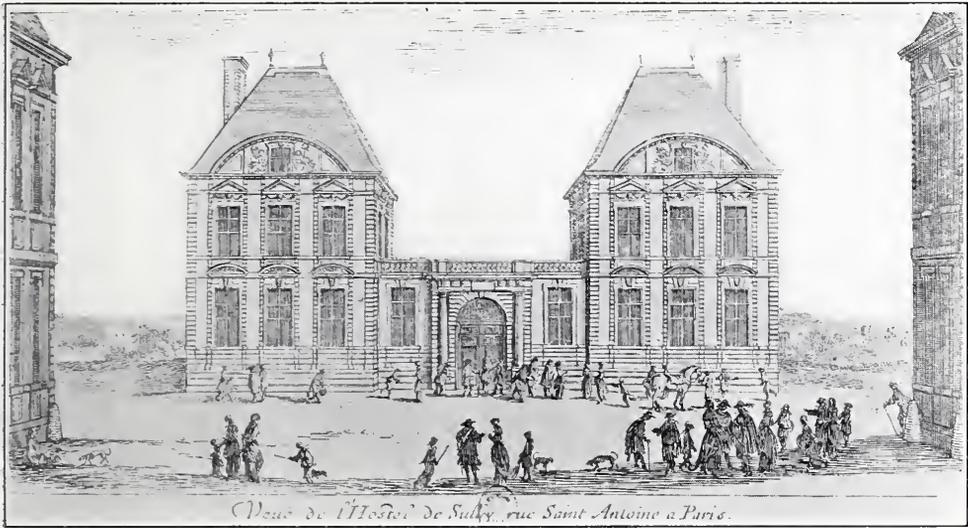
HOTEL DE SULLY, ORANGERIE.
(From engraving by Israel Silvestre.)

on to the Rue St. Antoine—a large Salle des Fêtes and an equally immense bedroom with an alcove. The elevation of these and other rooms on the same floor was twenty-five feet. Another commodious bedroom was likewise reached from the vestibule. Situated in the wing to the right of the courtyard, it communicated with a Grand Cabinet, or Salon, which itself led into a long and richly decorated gallery with ten large windows, five on either side. Those to the left looked on to the courtyard, whilst those to the right gave on to a roof garden constructed over the stables. This *jardin en terrasse* is said to have been of great beauty; it was ornamented with flower-beds and a fountain; at one end was an aviary, at the other a grotto and a bathroom. Other important rooms were situated between the garden and the Rue de Jouy; there was a pretty chapel at the end of the gallery; and, as will be seen on consulting the plan, outlets, back staircases and small, convenient *cabinets*—absolutely essential to such a lady as the Baronne de Beauvais—were a feature of the mansion. The plan of the second floor has not been handed down to us, and Blondel says no more than that the rooms there were “*appartements particuliers.*” But

there can be no doubt that their distribution was equally as ingenious as that of those on the main floor, and that their decoration, furnishing, etc., left nothing to be desired. Mme. de Beauvais was a collector of works of art of all sorts, and she took a pride in furnishing her home in a particularly splendid manner. Loret, in his “*Muse Historique,*” writes as follows of a visit that the young Queen Marie Thérèse paid to the Hôtel de Beauvais in 1663 in order to see its artistic treasures:

Mercredi, notre auguste reine,
Cette charmante souveraine,
Fut chez Madame de Beauvais,
Pour de son aimable palais
Voir les merveilles étonnantes
Et les raretés surprenantes.

In that year the Hôtel de Beauvais must have been complete in every respect. At the time of its inauguration, in 1660, it was barely completed. This house warming, coinciding with the conclusion of the Peace of the Pyrenees and the King's marriage with the Infanta Marie Thérèse, at St. Jean de Luz, was made the occasion for a grand fête. The King and Queen, who for a month past had been at Vincennes, made their entry into Paris in state, and as the Hôtel de Beauvais was situated on the route followed by the cortège, it was

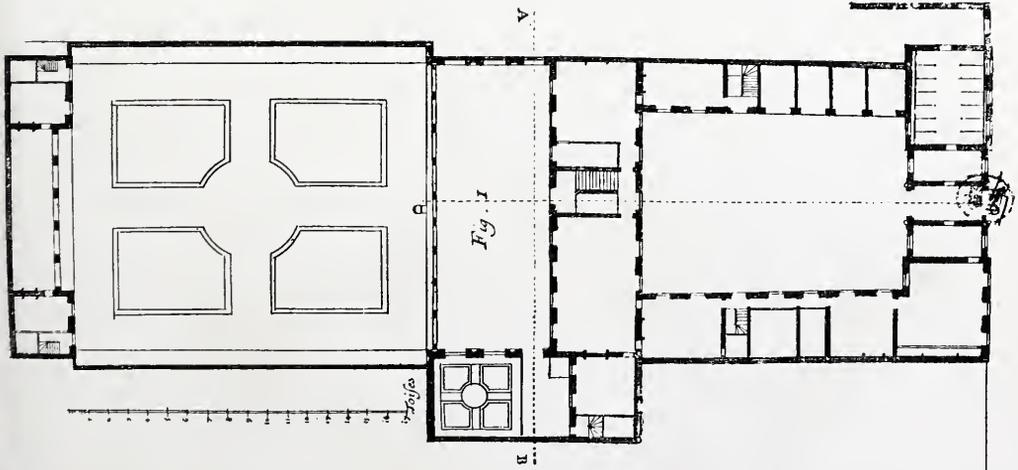


HOTEL DE SULLY—ORIGINAL ASPECT OF THE FAÇADE.
(From engraving by Israel Silvestre.)

made the court headquarters. Whilst the procession passed, the Queen Mother and the Queen of England, surrounded by Mme. de Beauvais and numerous other courtiers, stood on the central balcony, above which had been arranged a dais of crimson velvet, enriched with gold and silver ornamentations. It is this scene that Jean Marot has represented in his engraving of the original façade of the hôtel. This historic gathering was but one of a long series of brilliant fêtes which Mme. de Beauvais gave at her Rue St. Antoine residence. Enjoying great favor at court during the

whole of her long life (she died on August 14, 1690, at the age of nearly eighty), she entertained more than any one among the society women of Paris.

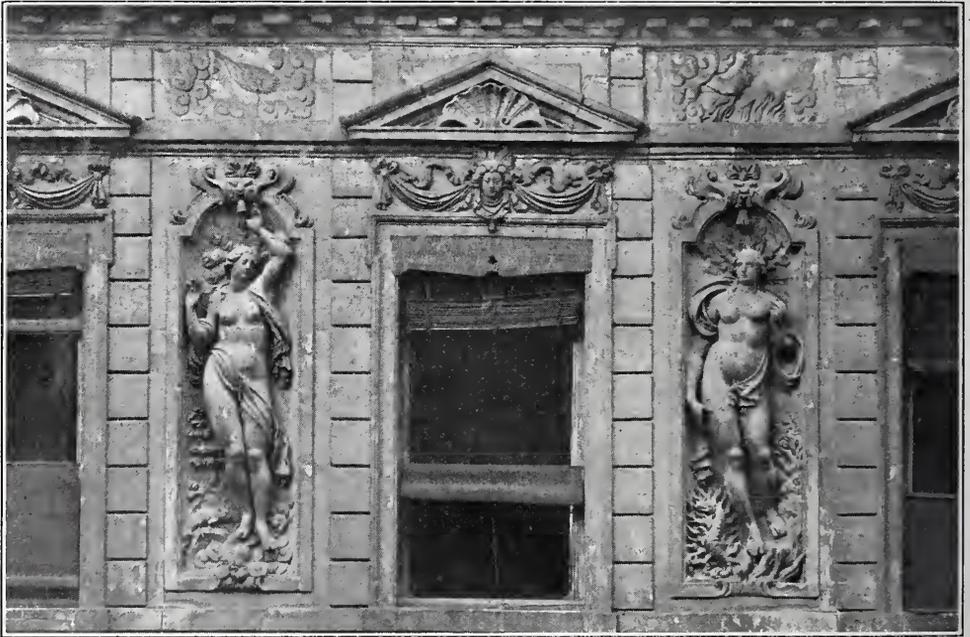
From the descendants of this remarkable woman, the Hôtel de Beauvais, early in the eighteenth century, passed to M. Jean Orry, Comte de Vignory and President of the Parliament of Metz. Fashion having changed as regards the interiors of houses, the new owner at once undertook many alterations. The two immense rooms looking on to the Rue St. Antoine were divided into four; the gallery was cut into a like number



Hôtel de Sully—Ground Floor.

of sections, whilst similar changes were made wherever the interior did not accord with the taste of the day. Notwithstanding these changes, the rooms were still very magnificent, and there would have been no great cause for lamentation had the alterations ended there. Unfortunately, Comte de Vignory next turned his attention to the exterior of the mansion and mutilated the principal façade in a very regrettable manner. From 1730 until 1745 the Hôtel de Beauvais was the headquarters of

a tenement house, and that from that time its degeneration really began. To visit these old Parisian mansions, when one has a full knowledge of what they were in the days of their youth, is perhaps from some points of view rather disappointing. Personally, I must confess that something very like that feeling came over me when, with Marot's picture in my mind's eye, I looked on the present façade of the Hôtel de Beauvais. The armorial bearings were no longer there; Legendre's sculpture had in great



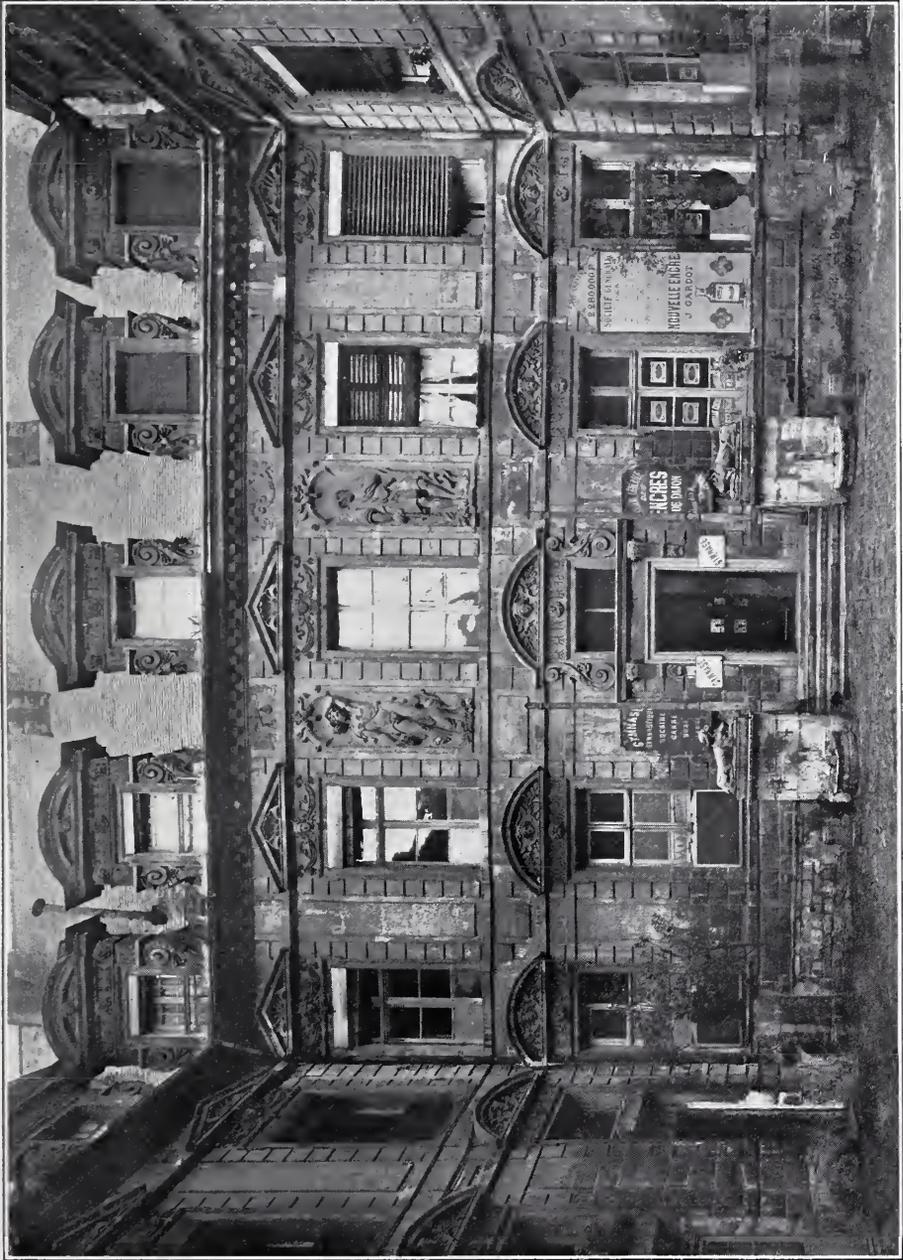
AIR.

FIRE.

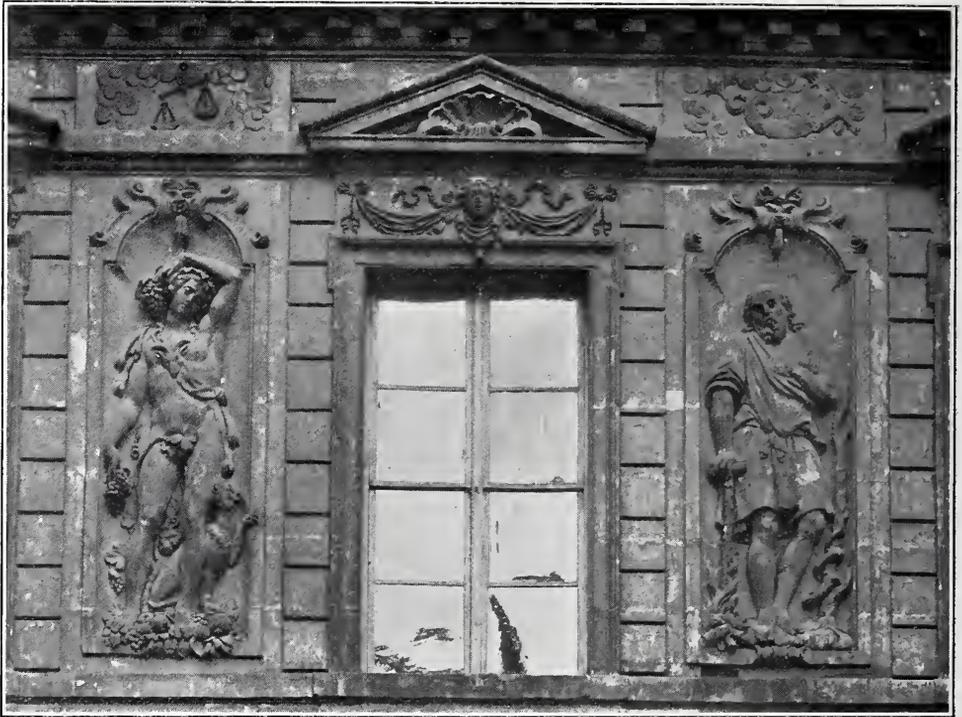
HOTEL DE SULLY—SCULPTURE ON LEFT HAND SIDE OF THE COURTYARD.

the Contrôle General des Finances et de la Surintendance des Beaux-Arts, the Controller then being Jean Orry's son Philibert. At his death the mansion became the property of his brother, afterwards of his nephew, Orry de Fulvy, and then, in 1751, of his grandson, Philibert Louis Orry. But it is needless to give a complete list of owners down to the present time. Suffice it to say that at the beginning of the nineteenth century the house was owned by a M. Maurin, that under his ownership it was turned into

part disappeared; and the balcony on which queens and princesses gathered in 1660 had lost its stone balustrade, now replaced by a vulgar piece of ironwork. However, the slight disillusionment soon passed off on entering the porch, for there was the circular peristyle, with its columns and cornice intact; there was the fine view of the courtyard, of which Blondel speaks so enthusiastically; and there, to the left, was the entrance leading to the *escalier d'honneur*, which has changed but little since the days when



HOTEL DE SULLY—GENERAL VIEW OF FAÇADE ON ENTERING THE COURTYARD.



AUTUMN.

WINTER.

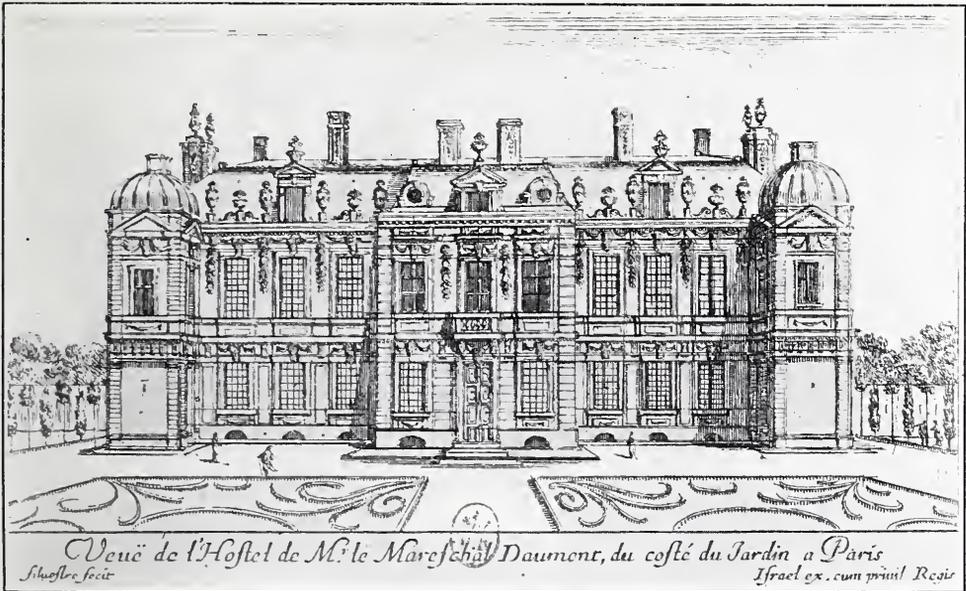
HOTEL DE SULLY—SCULPTURE ON UPPER PART OF COURTYARD FAÇADE.

Desjardins covered it with his charming bas-reliefs. It was easy, with these things before one, to cast the mind back to the seventeenth century; and nothing would have pleased me better than to have mused here for a while. But that, unhappily, was not to be; for an aged and somewhat crabbed janitor, seeing me, note-book and pencil in hand, broke in upon my reverie with the information that "sketching was strictly forbidden."*

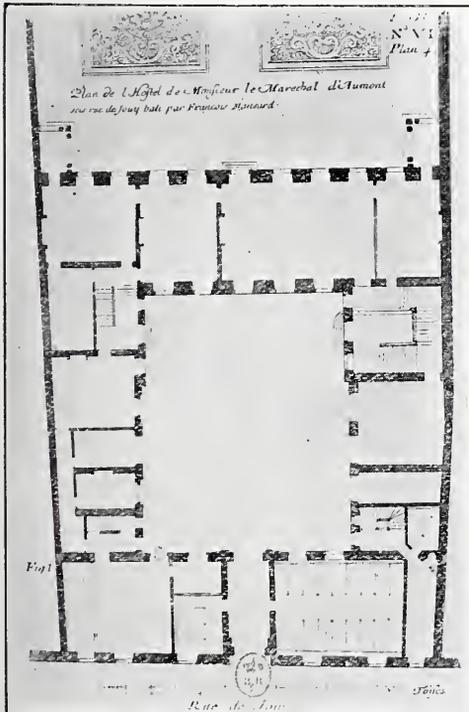
Not far from the Hôtel de Beauvais—at 62 Rue St. Antoine—stands the famous Hôtel de Sully, which, though in some respects not as interesting as the former residence of Catherine Bellier, must nevertheless be given a leading place among the old mansions of the Marais. It was built in 1624 by Androuet Ducerceau, to the order of a

wealthy plebeian of the name of Galet or Gallet. The story runs that Galet, who was an inveterate gambler, won from Huaut, Seigneur of Montmagny, on April 15 of that year, two houses situated on the site of the former Palais des Tournelles, and that these gave place to two others, connected by a garden, and one of which was the Hôtel de Sully. Before, however, their construction was completed, the gamester had a run of bad luck and lost the property, which was immediately acquired by Maximilien de Bethune, Duc de Sully, and his second wife. As regards the gaming-table incidents, this anecdote may be only a fiction, but there can be no doubt about the truth of the statement that the mansion stands on the old site of the Palais des Tournelles. The adjoining Place des Vosges—that former Place Royale which has well been called "the cradle of modern civilization"—was built on another portion of the same ground, which was the scene of

*It appears that the present owner of the Hôtel de Beauvais does not favor the idea either of sketching or photographing his property. Consequently I have been unable to obtain recent pictorial records of this historic mansion.



HOTEL D'AUMONT—FAÇADE FACING THE GARDEN.



HOTEL D'AUMONT—GROUND FLOOR.

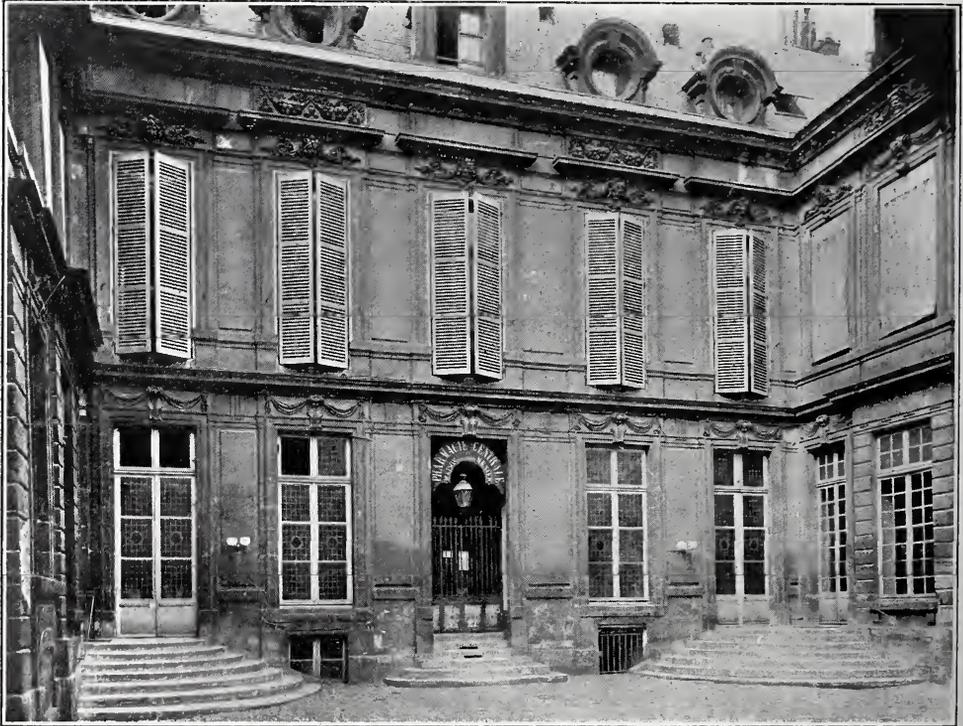
the tournament where Henry II. received his mortal wound.

During Sully's occupancy, the Hôtel de Sully must have been the stage for some of the most curious incidents in the social life of the seventeenth century. The great financier and adviser to the King was a man of dissolute and extraordinary habits. According to Talle- mant des Réaux, the custom of his household was that "every evening until the death of Henry IV. a certain La Roche, valet-de-chambre to the King, used to play on his lute the dances of the time; and M. de Sully danced by himself, with an extravagant kind of cap on his head, which he generally wore in his cabinet. The spectators were Duret, afterwards Président de Chevry, and La Claville, afterwards Seigneur de Chavigny, who, with some women of indifferent reputation, were in the habit of buffooning with him every day." Those were the days when all the world danced in France and when even Richelieu did not fear to perform with the castanets. But Sully was something more than a fast liver; with all his freedom of speech, he was a far-seeing statesman, and he did not hesitate, when

an occasion came for prompt action, to speak his mind clearly and wisely. He was ready, if necessary, to brave the anger even of the King. Thus, when Henry rashly proposed marriage with the Marquise de Verneuil, Sully at once tore the imprudent letter into shreds. "Morbleu!" exclaimed the King. "What are you doing? You must be mad!" "It is true, sire, I am a fool and stupid," replied the duke; "and I would desire

afterwards of the Comtesse de Boisgelin. Its subsequent story is that of all the ancient private residences of the Marais. When the quarter was abandoned by the upper classes and became an almost exclusively business one, as it is to-day, the interior of the mansion underwent many modifications, whilst the exterior also greatly suffered.

The only plan that we possess is that of the ground floor. In referring to it,



HOTEL D'AUMONT—PRESENT STATE OF FAÇADE FACING THE ENTRANCE TO THE COURTYARD.

to be so if only I can be the only man in France in that condition." On the death of the Duc de Sully, in 1641, the house in the Rue St. Antoine passed to his descendants. About 1665 it was occupied by the widow of his great grandson, the Duchesse de Sully, née Coislin, a lady noted in history for her extreme modesty. Later, it was the residence of the Du Vigean family; then of M. Turgot de St. Claire, one of the sons of Turgot, the Prévôt des Marchands; and

Blondel says that the building is constructed "in the same taste as the Hôtel de Bretonvilliers,* that is to say, its distribution is inconvenient. The exterior decorations have also the defect of being overburdened with an infinity of architectural accessories which we have taken care to eliminate from our build-

*The Hôtel de Bretonvilliers was on the eastern extremity of the Ile St. Louis, where the Seine first divides on entering Paris, and it is termed by Tallemant des Réaux—"the finest situated building in the world, after the Seraglio."

ings since François Mansard gave us the example of a simpler, more natural architecture. Nevertheless, we cannot refuse to have a somewhat favorable opinion of the ordonnance of the door of the mansion and of the regular distribution of the pavillions of this façade which, if it were rid of its grooves, the little pediments above its windows, and principally of the two large circular cornices which crown the upper part of the pavillions, would be pleasing." As will be seen from the photograph of the present state of this façade, the central portion between the pavillions has been almost entirely replaced by a modern construction, and the pavillions themselves, too, have by no means been spared. However, in spite of these inevitable changes, the front has still a certain air of nobility—"les ouvertures," to use the words of Lefeuvre, the author of *Les Anciennes Maisons de Paris*, "respirent encore un air de commandement, que n'a pas tout-à-fait vicié l'air des révolutions de la rue."

Blondel does not mention the very pretty orangery which stood in the grounds of the Hôtel de Sully. Nor does he comment on the gardens, which must have been both extensive and admirably set out, nor on the sculptured figures which are still to be seen on the northern façade and on that facing the courtyard.

These figures are eight in number, four representing the Seasons and the others the Four Elements. Each measures about two yards in height. Spring and Summer decorate the front facing the garden, the former being to the left, the latter to the right. Autumn and Winter are on the opposite façade of the same building, that facing the courtyard and the porch as you enter from the Rue St. Antoine. They are respectively to the right and the left. Water and Earth ornament the façade that is to your right hand on entering from the street, whilst Air and Fire are on the wing to the left.

Spring is represented by the figure of a slight, gracefully draped young woman with a bird in her raised hand. Her right arm supports a cornucopia from which flowers are pouring. At her feet

is a vase, also containing flowers. In the clouds above her head is a ram, the sign of the zodiac symbolizing Spring.

Summer, likewise, takes the form of a young woman, and as regards pose and arrangement is very similar to the above-mentioned statue. The left arm bears a cornucopia containing wheat-ears; in the right hand is a sickle, whilst at her feet are some sheaves and a jug from which water is pouring. Wheat-ears ornament her hair, and in the clouds above is a crab, the sign for Summer.

Autumn is a handsome and vigorous young man, sparsely clothed in skins. In his hands are bunches of grapes. A dog is at his feet. Above his head, in the clouds, are a pair of scales, the appropriate sign of the zodiac.

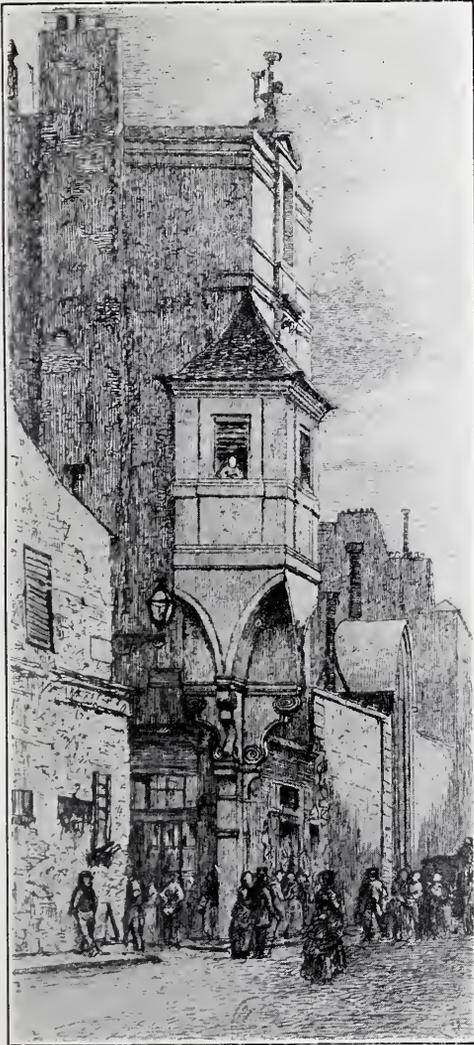
Winter is an old man, with only legs and arms bare. He rests on a stick, the end of which is stuck into a fire. By his side is the trunk of a tree entwined by a serpent. Capricornus (the Goat), symbolizing winter, appears in the topmost part of the composition.

Water—the most interesting of the eight statues and the best of the Four Elements—is represented by a young woman holding on her left shoulder a reversed vase, from which a thin stream of water is falling. At her feet is another overturned vase with flowing water, which forms a pool in which a dolphin plays. A very thin drapery hangs from her shoulder, and above her head, amidst the clouds from which rain appears to be dropping, is a sort of rainbow. At the very first glance at this work we are reminded of Ingres' famous picture, entitled "La Source," in the Louvre. The piece of sculpture represents a strong and vigorous woman; the painting a graceful girl. But the idea is the same, and it appears that Ingres did, indeed, take his inspiration from this high-relief. In a communication to the Commission Municipale du Vieux Paris, in 1906, M. Lucien Lambeau stated that a former tenant of the Hôtel de Sully, a M. Durand, a maker of art furniture, remembered Ingres, who had an authorization from M. Lemaire, then the owner of the house, visiting the courtyard in order to make a sketch of this figure of Water.



HOTEL D'AUMONT—A CORNER OF THE COURTYARD.

The three remaining Elements are female figures, not so interesting or as well done as the one which has been described at some length.



The Ancient "Tourelle" of the Hôtel Lamoignon at the Corner of the Rue Pavée.
(From etching by Delauney.)

M. Lucien Lambeau is of the opinion that the Four Elements are by one artist and the Four Seasons by another, and there can be no doubt that he is correct. For the latter are infinitely superior to the former: the male figures are more

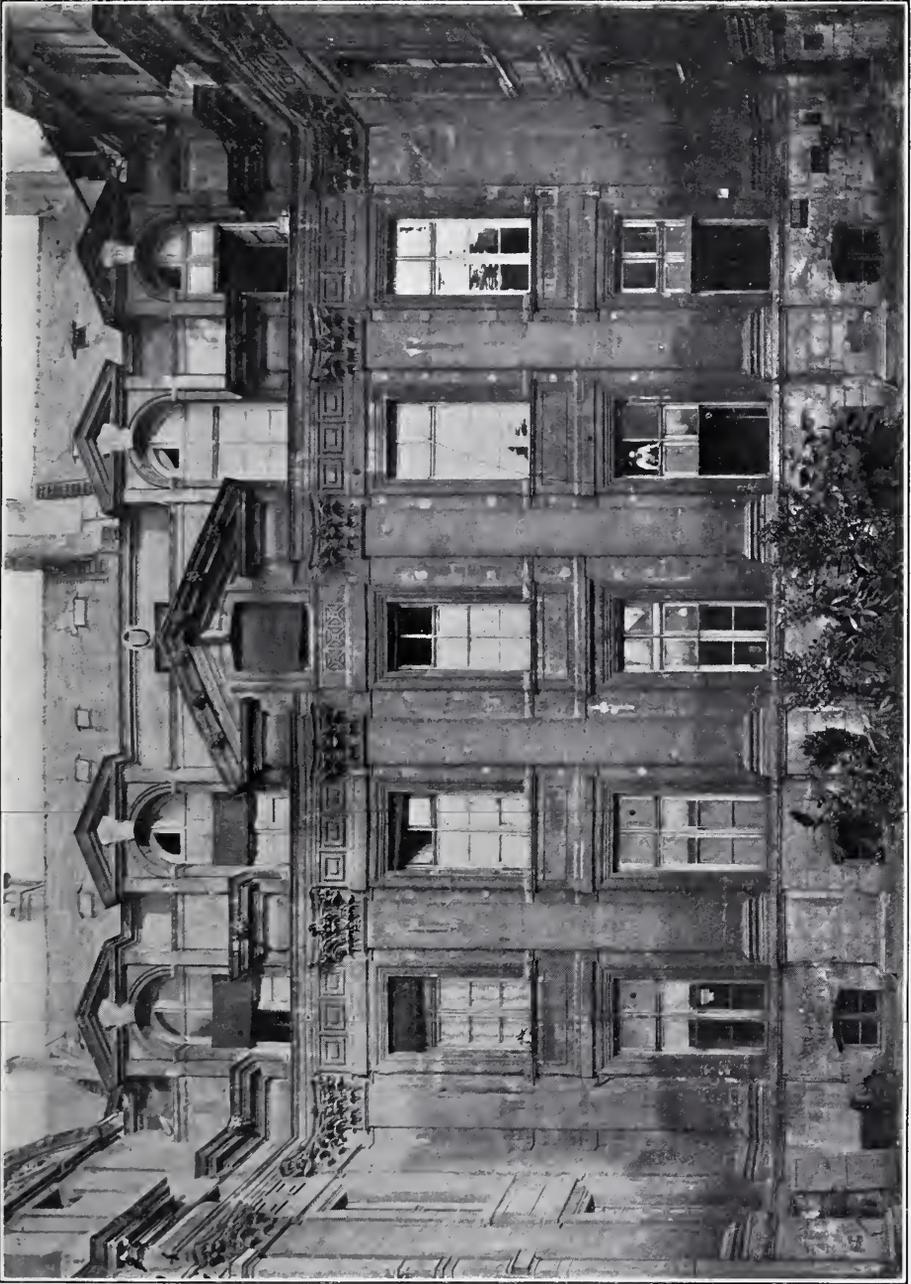
vigorous and executed in a more sober style; the female ones are much more graceful.

If the visitor to this ancient quarter of Paris did not walk round to the Rue de Jouy at the time he was inspecting the Hôtel de Beauvais (the former dependencies of which are at Nos. 12 and 14 of that street), let him now do so, and at No. 7 he will find the Hôtel d'Aumont. The date of its construction is generally given as 1690, and François Mansard is usually credited with being its architect. But Blondel, who omits to say in what year it was built, speaks of Mansard as its "restorer." "His additions," he adds, "essentially consisted of the grand staircase, which he entirely renewed." As a matter of fact, no one knows much about the early history of the Hôtel d'Aumont. All the information that we can give with certainty is as follows:

At the close of the seventeenth century it was occupied by the youthful Duc d'Aumont, who was a colonel of cavalry at the age of ten and a captain in the guards at sixteen. He served with great distinction in the army, and was finally made Governor of Boulonnais. On his death, in 1704, he left such a large number of curiosities and precious pieces of furniture that their public sale in the apartments of his splendid residence lasted several months. He had seen that his mansion, both inside and out, was wellnigh irreproachable. Blondel mentions that it contained some of the finest works of Simon Vouet, in addition to a painted ceiling by Charles Le Brun, representing the apotheosis of Romulus when admitted among the gods. The latter alone remains. The gardens were equally beautiful, and at one end, on the side of a wall, was one of those effective "perspectives peintes" that were so much in favor during the seventeenth and eighteenth centuries. Speaking of these painted views, A. C. Daviler writes as follows in his "Cours d'Architecture" (1691): "To decorate the extremity of a town garden, the view of which is often limited by the wall of an adjoining house * * * one can paint in oils, or



HOTEL LAMOIGNON—FACADE TO LEFT OF THE COURTYARD.



HOTEL LAMOIGNON—FACADE FACING THE ENTRANCE TO THE COURTYARD.

à fresque, if the wall is very high, an architectural view, such as those of great beauty which are to be seen at some mansions and which would have been in every way successful had the plaster on which they are executed been as good as that in Italy." The painted view at the Hôtel d'Aumont doubtless ranked high among the "perspectives peintes" of the day, if it were not considered to be actually equal to the famous ones at the Hôtel de Fieubet and the Hôtel d'Angeau; for the engraving representing it certainly shows an ingenious and pleasing composition. Part of the garden which it faced still remains. Here a good view can be obtained of the old façade, which, like that facing the courtyard, is distinctly noteworthy. The later history of the Hôtel d'Aumont is a little better known than the earlier part, but, unfortunately, it is not of much interest. Pierre Terray, a brother of the celebrated minister to Louis XV., inhabited it for a short time; later it was the Mairie of the Ninth Arrondissement; then a boarding-house, the Pension Petit; and now it is the headquarters of the Pharmacie Centrale de France.

A fitting conclusion to a tour of this quarter is a visit to two other mansions: the Hôtel Lamoignon, at No. 24 Rue Pavée, and the Hôtel de Châlons et de Luxembourg, at No. 26 Rue Geoffroy-Lasnier. Over the entrance to the courtyard of the first of these houses are engraved the words: "Lamoignon, Premier Président du Parlement de Paris, 1655." But a glance at the architecture of the building, which has a picturesque *tourelle* at the corner of the Rue Pavée, is sufficient to tell us that this date refers merely to the provisional establishment there of the Lamoignon family, and that it is really much older than the inscription indicates. On the façade facing the *cour d'honneur*, above the windows, is the initial D—that of Diana of Poitiers, who replaced Robert de Beauvais as owner of the hôtel. The construction of the house can, therefore, be dated about the second half of the sixteenth century. At any rate, we know for certain that in 1581 the hôtel belonged to the Duc d'Angoulême, that amiable son of

Charles II. and Marie Touchet, who, when his servants asked him for their wages, told them to provide for themselves by going out into the neighboring streets and robbing the passers-by! Extraordinary as the duke's reply may seem, it was quite in accordance with the spirit of the age in which he lived. In the early part of the reign of Louis XIII. the robbing of pedestrians of their cloaks, in the dark streets of Paris, was an ordinary frolic of the evening for the aristocratic classes. In Rochefort's Memoirs there is a well-known story of the adroitness of Gaston, Duke of Orleans, at this sport; and of the ill-luck of some of his companions, who attempted to hide themselves from the guard behind Henry IV.'s statue on the Pont Neuf. A descendant of the Duc d'Angoulême, Charles de Valois, Comte d'Alais, was the owner of the Hôtel Lamoignon under Louis XIII. Guillaume de Lamoignon can only have been a tenant, for it was not until 1684 that his son Chrétien François bought the mansion. Chrétien François Lamoignon—to whose family some of the embellishments of the house were undoubtedly due—collected there a magnificent library, to which many additions were made until the time of the Revolution, when it was dispersed, and which, in 1762, became the first public library of the city of Paris. Meanwhile, the hôtel had had two other well-known occupants: Mme. de la Roche-Guyon and her poet *suivant* Benserade.

This is all that we know about the Hôtel Lamoignon. An inspection of its interior, which has undergone many alterations, principally for purposes of business, throws no light on the original distribution of the rooms; and the plans are no longer in existence.

The Hôtel de Châlons is a charming little mansion that has the distinction of still being a private residence. It faces a diminutive but picturesque old-world courtyard, which you enter by way of a magnificent seventeenth century door. The end of the sixteenth and the beginning of the seventeenth century is probably the date of its construction. The earliest known owner was a M. de la



HOTEL DE CHALONS ET DE LUXEMBOURG—FAÇADE FACING THE COURTYARD.

Chaise, who sold it, on June 17, 1603, to Antoine Le Fèvre de la Boderie, a poet-aster and statesman of the reign of Henry IV. At his death, in 1615, it passed to his son-in-law, Robert Arnaud d'Andilly, who disposed of it, in 1623 or 1624, to the King's *maître d'hôtel*, Perrochel. The new owner made several alterations in the original plan of the house and did away with a *jeu de paume* in the grounds. He had as tenants some members of the Châlons family, commercial people of Rouen who had risen to the nobility, and, later, Blaise Guérin, Barbier et Chirurgien de la Grande Ecurie du Roi. Finally, in 1659, Mme. de Neufbourg, *née* Perrochel, sold the property to Mme. Béon de Luxembourg de Masset, the wife of a king's counselor.

The Hôtel de Châlons et de Luxembourg probably remained an aristocratic residence until the reign of Louis XV.,

for it was at that time that the Marais quarter came to be abandoned in favor of the Faubourg St. Germain. One by one these stately old mansions were left by their owners or tenants; one by one they entered on their downward career. Have they now reached the limit of their degradation? It is to be hoped so, though I fear that the ultimate fate of some of them, in spite of the efforts of the Commission du Vieux Paris, will be that of the Hôtel de la Reine. The necessities of commerce and trade in a great business center like Paris must necessarily, alas! often weigh much heavier in the balance than all the arguments and entreaties of the architect and the historian. Hasten, therefore, to see these old houses before it is too late, and thus learn the lessons which they can teach us!

Frederic Lees.



HOTEL DE CHALONS—UPPER PART OF XVII. CENTURY DOORWAY.

NOTES & COMMENTS

We are glad of the opportunity to print in this issue an article from the pen of Professor William R. Ware, who needs no introduction to the architectural profession, on a subject which he is most eminently qualified to discuss. The occasion for Prof. Ware's remarks he gave in a recent letter to us, in which he expressed his interest in the series of articles published from time to time in these pages on the influence upon our architecture, of the training obtained by American architects in the Paris Ecole des Beaux Arts. Without desiring to place the weight of his testimony on either side of this much-debated question, Professor Ware brings up pertinent issues in the practice of architecture of the importance of which there can be no doubt, and he calls attention to the dangers which threaten the designer who places too much reliance on draughtsmanship and drawing-board methods in designing.

ARCHITECTURE AND THE UNIVERSITIES

In the following issue will appear the first of a series of articles on the Architecture of the American Universities.

As a contributor recently pointed out in an article on the development of taste in the United States, the great American Universities which have been compelled by constant growth to increase their housing facilities, have helped in no small degree to establish a higher standard of performance to which the building of structures of lesser importance has had to measure. Perhaps no class of building has had an equal cultural influence on so large a part of the American people. The broadening influence of recent university buildings has been the surest step towards a better appreciation of the meaning of architecture and the toleration of the architect. And the better popular understanding and appreciation of the architect's labors has stimulated more of the young men architecturally inclined to take up the study of that art in the university thus assuring them at once a certain standing in the community while it, of course, entails responsibilities from which

they cannot escape if they would reap the benefits of their position.

Truly remarkable has been the beneficial influence of the development of the American Universities on the rank and file of our architects, and, in general, on the art of building substantially, economically, and appropriately.

WHAT IS DECORATION?

That the objective in decorative art is the achievement of effect seems to be one of the most difficult facts to impress upon the popular mind. If the subject be architectural decoration there is an additional consideration, utility, which is perfectly well understood by all, but there the comprehension ceases. Show a person a piece of decoration which bears the stamp of antiquity and he is at once appreciative—of the antiquity—not of the decorative value of the piece. It is pointed out to him that the object is entirely hand-made; he examines it more closely and discovers for the first time that its execution is not, as he took for granted absolutely without variation or blemish. The defects are attributed to age. It is an antique and that is sufficient for him. His minuter examination has not aroused his imagination. He has none to arouse. Again, show him another decorative piece, a mosaic panel which is avowedly new work. His standard of judgment immediately changes. He becomes critical, perceives that the individual pieces of mosaic are very irregular in shape, the cement jointing is uneven and the lines which are supposed to be straight do anything but maintain the same direction. The colors which form the patterns are spotted where they were supposedly intended to be all of one color. He can see no art in that sort of work—because he has utterly missed its purpose, decorative effect. The subject is mentally reconstructed with the blemishes corrected and the decorative effect is condemned because unappreciated.

This lack of appreciation of effect is especially notable in the realm of the tile worker whose beautiful product goes too often unappreciated and condemned for the very

qualities which are its chief assets for decorative art—accidental variations in the texture, color and shape of the individual pieces, produced by the process of manufacture—variations which never occur identically during any two burnings of the kiln and which cannot therefore be duplicated.

In a recent pamphlet on the qualities of tile, Mr. Binns, director of the State School of Clayworking and Ceramics at Alfred University, Alfred, N. Y., treats of this matter of decorative effect in an interesting manner. In our opinion he touches effectively upon a phase of artistic appreciation to which we Americans are, as a race, remarkably unresponsive.

THE AMERICAN FEDERATION OF ARTS

At Washington, last May, a convention was held in which over eighty art societies, educational institutions and village improvement associations were represented by delegates. The purpose of this convention, the proceedings of which have just been published in pamphlet form by the National Academy of Art, was accomplished in the formation of the American Federation of Arts, an organization somewhat similar to the Fine Arts Federation of New York, but national in its scope. The objects of this new Federation are not only to unite in fellowship all institutions and organizations interested in architecture, sculpture, painting, craftsmanship, landscape gardening and village and city improvement; to harmonize and nationalize the art interest of the country; to stimulate the love of beauty and to cultivate public taste; but to establish a "clearing house," as it were, which shall prevent the duplication of effort in the field of art, and engender greater activity through the diffusion of knowledge and the contagion of good example; and, at the same time, to furnish a channel for the expression of public opinion influential in securing more intelligent legislation in matters pertaining to art.

The need and possibilities of such an organization are well manifested in the addresses which were made at the convention, and now printed in the report of the proceedings; Senator Root, Senator Newlands and Ambassador Bryce speaking with reference of the government to the fine arts; Miss Florence N. Levy, Mr. Royal Cortissoz, Dr. E. E. Brown and Mr. Walter Scott Perry treating broadly of the cultivation of taste; and Mr. E. T. Hartman, Mr. J. Horace McFarland, Mr. J. Q. Adams, Mrs. E. J. Parker

and Mr. George W. Cable dealing with municipal improvement and civic betterment.

From a reading of the constitution it is learned that the American Federation of Arts is an association of institutions and organizations constituting chapters, and of individuals holding associate membership; the former having the privilege of sending delegates (one for every ten members) to the annual conventions, each empowered to vote. The officers are elected for terms of two years and are as follows: Mr. Charles L. Hutchison, of Chicago, president; Mr. Herbert Adams, Mr. John W. Alexander and Mr. Ralph Adams Cram, vice-presidents; Mr. F. D. Millet, secretary; Miss Leila Mechlin, assistant secretary, and Mr. A. J. Parsons, acting treasurer; Mr. J. P. Morgan, Jr., elected to that office by the convention being unable to serve. These officers, together with a board of 19 directors, appointed for the first year by a committee specially authorized, but hereafter by ballot, constitute, through an executive committee, the governing body. On this board for the ensuing year are: Mr. Holker Abbott, president of the Copley Society of Boston; Mr. E. T. Hartman, of the Massachusetts Civic League; Mr. E. E. Garnsey, of the National Society of Mural Painters; Miss F. N. Levy, chairman of the art committee of the Public Education Association of New York; Mr. Theodore N. Ely, president of the Pennsylvania Academy of the Fine Arts; Mr. Josiah Pennington, of the Municipal Art Society of Baltimore; Mr. Glenn Brown, secretary of the American Institute of Architects; Mr. A. J. Parsons, of the National Academy of Art; Mr. Hennen Jennings, vice-president of the National Society of the Fine Arts; Mr. Hakey C. Ives, director of the Art Museum of St. Louis; Mr. Charles P. Taft, of the Cincinnati Museum Association; Mrs. John C. Glenn, of the Buffalo Fine Arts Society; Mr. Wm. Woodward, of the Tulane University of Louisiana; Mr. Frank C. Baldwin, principal of the Architectural League of America; Mr. Henry Read, of the Art Commission of City and County of Denver; Miss Mary M. Newport, chairman of the Minnesota State Art Society; Mrs. John Sherwood, of the Federation of Women's Clubs, Chicago, and Mr. John Galen Howard, president of the California Society of Beaux Arts Architects. An effort to make this board widely representative is apparent.

The head office of the Federation is at Washington, where, in all probability, the annual conventions will be held with the object of nationalizing common interests and inducing cooperation on the part of the Federal Government. It is an open secret that

the National Government has not up to the present time administered the fine arts with the utmost discrimination or distributed its patronage wisely and well. No less than fifteen bills have been introduced into Congress within the past fifty years with the object of authorizing resort to expert advice in all expenditures pertaining to the fine arts, but without result. During the past winter a notable effort was made to establish a Fine Arts Council to safeguard the nation against continued blundering, but without success, because of lack of concerted effort. Within the near future many buildings and monuments are to be erected by the government, a national gallery is to be developed and other similar enterprises undertaken which can be more readily directed rightly at the outset than remedied later.

But the American Federation of Arts proposes more than mere vigilant supervision. It will initiate effort by sending out traveling exhibitions; by establishing a lecture bureau and library of stereopticon slides, furnishing typewritten lectures with illustrations to small towns too remote to secure authoritative lecturers, and by publishing monthly an illustrated magazine giving a review of current activity in the field of art.

Those who took an active part in calling and arranging for the convention, among whom may be named Senator Root, Mr. Robert Bacon, Mr. F. D. Millet, Mr. Glenn Brown, Mr. Wm. E. Curtis and the late Charles M. Ffoulke, believed that the time was ripe for the inception of such a movement, and the fact that at the time of writing, the American Federation of Arts has forty-two chapters and two hundred and seventy-five associate members, professional men and women, gives reason for faith in the conviction. With wise direction this new organization should be able to accomplish large results—upbuilding appreciation and advancing the cause of art—widening its boundaries and bringing into closer relationship its several units.

L. M.

The municipal convention hall in Denver, a vast structure in which the city justly takes pride, was somewhat hastily "completed" for the last Democratic National

REFINEMENT ON THE PLAINS

Convention. Since then it has been in pretty constant use. It is now proposed to decorate the interior. But there is no intention to do this in a slapdash, aurora borealis fashion, as city officials would have authorized a few years ago. The matter has been put in

charge of the Art Commission, whose president, Henry Read, has had practical experience in this sort of work, he having decorated the interior of the State Capitol. The plans accepted call for dignity and simplicity, and even the drop curtain, which the Daughters of the Revolution contribute, is to blend harmoniously with the tints of walls and ceiling. This good example which Denver gives to many cities of an older culture is worth noting, as probably a sign of the times.

TWO REMARKABLE STUDIES

The present summer has witnessed the appearance of the two most elaborate studies yet made—unless possibly the Washington report be excepted—for the improvement of American cities. These are the reports for Chicago and Boston. The first is the work of D. H. Burnham, and is comparable only to the report which he made for San Francisco, but it is much more sumptuously published, and is probably as much better as riper judgment and longer experience would naturally tend to make it. The Boston Report is the work of a commission composed of local men and is marked by an exceeding thoroughness. The two, which appeared within a few days of each other, are in striking contrast, their appearance emphasizing in almost ludicrous degree the temperamental difference between Chicago and Boston. It is said that the first edition, of 1,650 copies, of the Chicago Report cost \$40,000—or more than \$30 a volume. At all events, its brief 150 pages are profusely and beautifully illustrated with color reproductions of paintings made for the book by Jules Guerin, Fernand Janin, and other artists, and with photographs gathered from all parts of the world. The Boston Report is issued in plain black boards, from the office of the State printer, uniform with other State documents. There are a great many maps and diagrams, and 318 pages of text, and not a painting or picture-photograph in the whole book. It is impossible to compare the Reports or intelligently to discuss them together.

BURNHAM'S DREAM FOR CHICAGO

The Report for Chicago is issued under the title, "Plan for the City of Chicago." It is the fruit of about three years of work, the Merchants' Club having appointed in 1906 a committee on City Plan. Through merger, the organization's name has since been

changed to Commercial Club; but the committee continued. Its members, all of them busy men, have been indefatigable, holding, it is said, more than 500 meetings, besides devoting much time to investigation. This committee retained Mr. Burnham; spacious draughting and work rooms were arranged on the top of the Railway Exchange building, and there for many months a large force of men have been at work. It is common report that six figures are needed to express the cost of preparing the Report, plus the cost of publication. If this is true, the fact represents a degree of public spirit on the part of the subscribing business men of Chicago of which no other community can properly make light.

Many of the most striking features of the Chicago plan—such as the proposed Plaza on Michigan Avenue before the Field Museum, the boulevard to connect the North and South sides on the lake front, the yacht harbor, and the lagoons to the south—have been known for a long time. But these plans are now unfolded in their detail. With them are plans for a great Civic Center, at Congress and Halsted streets, for redeeming the river, for improved railway terminals, for a better system of highways inside and outside the city, and for outer parks and their connection. One chapter of the book is devoted to an account of the vast improvement schemes that have been undertaken in other cities, notably in Paris and London; and Paris is repeatedly cited in the report as an example of the financial reward that awaits courage and lavishness in municipal improvement expenditure. Describing the plan as “an ideal project for the physical development of the city,” the text says: “It is fully realized that a plan calling for improvements on a scale larger and more inclusive than any heretofore proposed seems, on first consideration, beyond the financial ability of the community. If, however, the plan meets public approval it can be executed without seriously increasing present burdens. The growth of the city, creating, as it does, wealth greater than mines can produce, gives a basis for bond issues in excess of the utmost cost involved in carrying out this plan. It is quite possible that some revision of existing laws may be necessary in order to enable the people to carry out this project, but this is clearly within the power of the people themselves.” Probably the feature of the plan most likely to be executed—and a very great feature it is—is the construction of the lagoons along the lake front. Grant Park has already given proof of the practicability and economy of this. This has been created, as most everybody knows, by con-

structing a breakwater far beyond the Illinois Central right of way, and filling in with city dumpings the section inside the breakwater. This was the cheapest disposal of the dumpings, and it has been reclaiming, on an average, twenty-seven acres of land a year, raising it seven feet above the waters of the lake. As it is assumed that in the coming years the waste material of the city will be no less in quantity, and it is known that north and south along the lake front of the city the like general depth of water obtains, it appears that the dreamed park-bordered lagoon can be readily constructed. The proposed street changes, civic center and redeeming of the river would involve enormous outlay and are likely to make less appeal to the popular imagination. But they were inevitable parts of the plan, and it is good for a community even to think about such things.

THE STUDY FOR BOSTON

The Metropolitan Improvements Commission, which makes the study for the Greater Boston district, was authorized by legislative act of June, 1907. Under this law the Governor appointed three persons and the Mayor two, and the five together constituted the commission. The appointees of the Governor were Benjamin N. Johnson, Henry B. Day and Desmond FitzGerald; the appointees of the Mayor were Thomas J. Gargan, since deceased, and Robert S. Peabody. The commission selected Sylvester Baxter as its secretary, and settled down to business by notifying the mayors and selectmen of the towns, and all boards of trade, improvement societies, and other similar organizations in the Metropolitan District that it was ready for suggestions. From the time of its appointment the commission held regular meetings, usually twice a week; gave widely advertised public hearings, and made personal investigations. Moreover, Mr. Peabody devoted part of a summer and autumn to a study of municipal and port improvements in Europe; and Mr. FitzGerald, the engineer member of the commission, made a study of port conditions in American cities. Finally, the commission having been authorized to retain experts, it obtained a report on the Boston steam railway systems and their terminals from George B. Wadsworth, on the topography of the district and its street and highway systems from Arthur A. Shurtleff, and on canals and artificial waterways from Richard A. Hale. These reports are pub-

lished in the volume with the commission's report.

The commission early reached the conclusion that the paramount subject of its investigation should be the problem of transportation in its various phases. Its report brings forward carefully worked out projects for the improvement of port facilities, for the reformation of freight terminals, for improved passenger terminals, for creating industrial sites on the water front, for improving the systems of radial and circumferential highways. Only at the end does it touch on the suggestion of a civic center, while the matter of parks is dismissed with the comment that these have been efficiently planned by the Metropolitan Park commission. Some of the conclusions and recommendations that are of special interest are as follows: The use of lighters, now scarcely known in the harbor of Boston, is strongly urged, not only to lessen terminal freight charges, but to decrease the congestion of teaming in the streets. A railroad belt line for Boston, a suggestion often made, is disapproved, owing to various local conditions which are explained. The reservation is advocated of the flats lying east of East Boston as a site for future docks. A suggestion that the North and South passenger stations be abandoned, and one great central passenger terminal constructed, is not approved. Neither is the "much mooted suggestion of moving the North station to the other side of the Charles River." On the former point the commission says: "There is a limit to advantageous concentration, both within the station itself and with reference to the overcrowded street conditions which inevitably result from bringing so much traffic to a central point." Reconstruction of the present stations and the establishment of a direct connection between them by means of a four-track tunnel is proposed. The commission dismisses as "wholly impracticable" the system of internal waterways once contemplated. It urges larger powers for the Boston Transit Commission, and a single Metropolitan board for highways, parks, water and sewerage. Three possible civic center sites are described: The Public Garden at the foot of Commonwealth Avenue, Copley Square, and the old Boston and Providence railroad property. Each has certain advantages and the commission does not regard it a duty "to urge definitely any one site." The portion of the report likely to be helpful to the greatest number of other cities is the appended expert study, prepared by Mr. Shurtleff, of streets and highways. This is illustrated by a great many diagrams of good and bad arrangements, of street intersections, of street capacity, widths, gradi-

ents, etc. As a whole, the report of the Metropolitan Improvements commission of Boston is unique among American city plan reports, in that it devotes little attention to municipal aesthetics.

**RECENT
GERMAN
ARCHITECTURE**

A summary review of recent German architecture is contained in the brief and interesting criticism which Professor Adshead, of the University of Liverpool, contributes to a recent number of London "Municipal Journal." Professor Adshead, it will be recalled, is head of the lately created department of Civic Design at the University. As such he was one of the party which made the town planning tour of German cities last spring under the auspices of the National (English) Housing Reform Council. On the return of the party, "Municipal Journal" invited the more prominent members—and they were nearly all architects—to describe their impressions and note the lessons they had drawn from the tour. These observations proved of such importance that they have been gathered together in the Council's official report of the tour, and are perhaps its most interesting chapter. Professor Adshead, whose discussion leads off, has more to say of the architectural impressions he received than of the town planning, and it is in this report that his summary appears. Noting the aesthetic isolation of Germany during the period which followed the war with France, he makes that isolation explain the unsatisfactory rendering in Germany of many ambitious municipal and architectural schemes. He says: "The magnificent lay out and spaciousness of Frankfort station, the boldly conceived Ringstrasse of Cologne, the monuments to Bismarck and the Emperor William, fail in giving entire satisfaction on account of the heterogeneous and uninspired collection of detail of which they are composed. Clearly to understand this, one has only to draw comparison with the monumental work of other countries, such as the new station of the Pennsylvania Railroad Company at New York, or that at Washington." He then ascribes to recent German architecture these periods: First, that of the Greek revival, or "second renaissance," in the first half of the last century, that being marked by sobriety of proportion and composition and by refinement in detail. Examples are in the sedate and unobtrusive houses around the old line of Frankfort's fortifications. Then the "blatent extravagances" of the period following the war, exemplified by the

Town Hall at Wiesbaden or by the structures on the Ringstrasse at Cologne. Next, in the nineties, l'Art Nouveau. This was first, he believes, significant of honest yearning, but soon became an affectation. Quite recently, especially in Frankfurt, he discovered a strongly marked Parisian influence, in a revival of Louis Seize. He calls particular attention to the new Kursaal at Wiesbaden and to the Festhalle at Frankfurt as structures which, "like the best modern works of France and America, must be classed internationally, and may be regarded as the climax in cosmopolitan architecture." He declares, indeed, that the Kursaal is second to no building in Europe of its kind, for "appreciation of scholarly tradition, imaginative resource, and scientific application of modern materials." He believes it would well repay a fortnight's study. The architect of both these buildings is Frederick V. Thiersch, of Munich. As to the town planning which concerns itself with the laying out of streets, Professor Adshead found in the German system a lack of backbone. He believed that more formal treatment of main thoroughfares and junctions would assist in giving a "sense of fixity and locality to the whole."

GERMAN LESSONS IN TOWN PLANNING

In general, it may be said that the recorded impressions of the English experts who made the German town planning tour—and it is not easy to summarize a multitude of opinions based on individual viewpoints—are that in strictly town planning work Germany is very far ahead of England; but that in the matter of housing Britain has nothing that is helpful to learn from Germany. In fact, several expressed the opinion that in block dwellings England could learn from Germany what to avoid rather than what to copy. Many were impressed by the advantage, and what they even termed the extreme importance, of the municipality acquiring adequate powers of land purchase as supplementary to town planning, in order that the latter might have its full effectiveness. There is general tribute to the energy, progressiveness and self-confidence of the German cities, and to the cleanliness of cities and people. Professor Geddes urges, as he always does and with his usual convincing charm, the necessity of safeguarding through all changes the individuality or spirit of the town. To succeed, he says, in town planning, one must seek to be at home not only in engineering, in architecture, in hygiene, etc., but also in the life of cities. A well turned expression

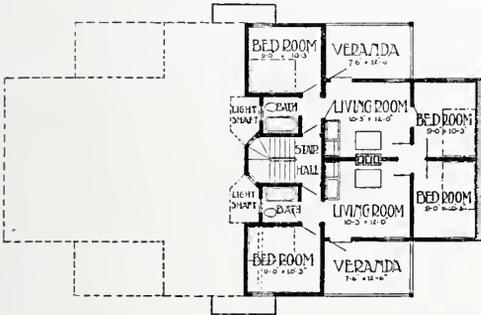
by one of the party declares that a thing which especially impressed him is the position of the expert in Germany. "In Great Britain," he says, "the expert advises and the amateur decides. The reverse is the case in Germany." A number pay tribute to the "splendid and evidently much appreciated main arteries and open spaces;" but quite generally praise of these is modified by the recorded impression of an uncertainty of artistic touch in the development of the detail—as compared with the way the same avenue would be developed in, for example, France. Raymond Unwin believed that the newer German suburbs illustrated a style of town planning "very different from that which is now approved and practiced by the leading experts in Germany," and that, as a matter of fact, "the modern German style could best be studied in the older German cities or parts of cities, which have not yet been disturbed." This fact, that the modern German method is based on study of the old, is, he thinks, "one of the healthiest and safest signs" in connection with it. The general impression conveyed by study of all these recorded impressions is that there is much for an Englishman, or an American, to learn from a town planning tour in Germany, but that an unqualified acceptance of all he sees is not to be contemplated; also, though none of the Englishmen mentions the fact, that as good town planning requires an individual solution for each individual problem, so too there is no international style which in a general way can be everywhere adopted. The problem is national and then individual. Germany will vastly help with its suggestions the student from another country, but it will not solve his problems. He has got to do that himself.

MODEL HOUSING

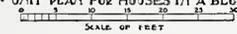
The Housing Committee of the Boston-1915 movement has undertaken, as an important part of its work, the preparation of a model plan for housing the poor. It recognizes that low rent is a necessity, as among the class whom it desires to help a better house and higher rent will simply mean a filling of the rooms with boarders. It has therefore set itself the problem of getting a design for a flat, of two bedrooms and a living room, that shall rent for not more than nine dollars a month, and yet pay good interest on the investment—else the considerable building of such flats could not be anticipated. It concedes the placing of such a structure outside the fire limits, where it

may be of frame construction. The accompanying tentative plan has been prepared and criticisms and suggestions are invited. They are to be sent to E. T. Hartman, 3 Joy St., Boston. Following are the conditions:

1. Flats to rent at not over nine dollars (\$9.00) per month for living room and two bedrooms.
2. Cubical space in bedrooms, at least four hundred (400) cubic feet per adult, two hundred (200) per child twelve years old and under.
3. Story height for rooms of sizes shown on the sketch, nine feet clear.
4. Three story houses, low basement not occupied.
5. Block plan is preferred, with brick cross walls between units to reduce conflagration hazard.



• FIRST SKETCH FOR WORKING MEN'S FLATS - THREE ROOMS & BATH TO RENT FOR \$9 PER MONTH



6. Frame construction, built with exterior walls, light shafts and stair halls plastered on metal lath.
 7. One entrance, front and rear, to each unit.
 8. Buildings cover about two-thirds of the lot; no setbacks.
 9. Lots do not include forty foot (40) reservation behind buildings, nor thoroughfare in front.
 10. Land is figured at one dollar (\$1.00) per foot.
 11. Buildings figured at four dollars (\$4.00) per square foot (not counting verandas as area built upon).
 12. Gross return on frame buildings of this class should be twelve per cent. (12%).
- Assuming these conditions, how can the plan be improved, without increasing the rent or reducing the rate of return upon the investment?

Criticisms already made call attention to a possibly dark living room, to the lack of closets, and questions the thorough ventila-



Home Telephone Company,
Howard Street Exchange.
San Francisco, Cal.
Coxhead & Coxhead, Architects.

tion. These faults would be serious. Can they be avoided without a necessity for asking higher rent?

SAN FRANCISCO VOTES AGAINST CIVIC CENTER

After chronicling last month the San Francisco Merchants' Association's staunch advocacy of the Burnham Civic Center, it is too bad to have to say that at the election held the other day the bond issue for this purpose was defeated. But such is the case. It involved, however, eight and a half million dollars, which was a great deal to ask just now; and all but one of the six or



Home Telephone Building.
Berkeley, Cal. Coxhead & Coxhead, Architects.

seven other bond issue projects, which were voted on at the same time, were also defeated. The exception, it is perhaps significant to note, was a building for a Polytechnic High School.

SAN FRANCISCO TELEPHONE BUILDINGS

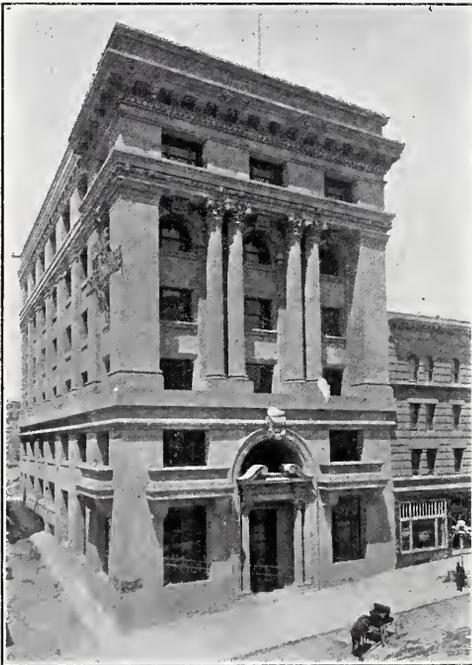
One of the most convincing signs of the return to San Francisco of its former business prosperity is contained in the alacrity with which its great communicating system, the Home Telephone Company, has rebuilt its exchange buildings. Such an important factor has the telephone become in present-day



Home Telephone Company,
17th and Albin Street Exchange.
San Francisco, Cal.
Coxhead & Coxhead, Architects.

economic limit for size when for practical reasons it becomes necessary to handle the superfluous business by making it the nucleus of a new exchange.

The planning and designing of buildings for telephone companies presents a difficult problem to the architect, as was pointed out in the *Architectural Record* in an article on some recent Chicago Telephone Buildings in the issue of October, 1908. The buildings of the Home Telephone Company which are illustrated herewith show by their variety of appearance how diversely the problem may be presented and tentatively solved—tentatively because the details of the telephone industry are constantly undergoing important changes which work havoc with the most carefully mapped out and coordinated scheme of the telephone engineer and the architect for the practical needs of the building and its architectural expression.



Home Telephone Company's
Main Exchange.
San Francisco, Cal.
Coxhead & Coxhead, Architects.

business that the material importance of a city may be said to be directly proportional to the number of telephones which it possesses. And the character of the buildings which a telephone company erects is a good index of the kind of business it expects to do, for structures of this class must be built not only to provide ample facilities for present needs, but the possibility of adding new sections to its growing service must be considered.

So it comes also that most telephone exchanges remain unfinished for an indefinite time or until they have grown to the



Home Telephone Company,
Bush & Filmore Street Exchange.
San Francisco, Cal.
Coxhead & Coxhead, Architects.

THE ARCHITECTURAL RECORD

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PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

President, CLINTON W. SWEET Treasurer, F. W. DODGE
Vice-Pres. & Genl. Mgr., H. W. DESMOND Secretary, F. T. MILLER
11-15 EAST 24TH STREET, MANHATTAN
Telephone 4430 Madison Square

Subscription (Yearly) \$3.00

Published Monthly

TWENTY
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THE
ARCHITECTURAL RECORD CO.
NEW YORK

TWENTY
FIVE
CENTS

The Architectural Record

November, 1909



THE BUILDING of the successful country and suburban home depends, perhaps more than any other type of building which could be mentioned, upon the judicious selection of the architect. It should interest the prospective owner of such a home to learn something about the selection of his architect and of the many other matters of importance in building. ¶To find such information, he can do no better than to consult the next issue of this magazine, THE COUNTRY AND SUBURBAN HOUSE NUMBER, for which advance orders must be given by all who are not regular subscribers, to insure delivery of these extra copies.

*The Country and Suburban
House Number*

The Architectural Record

Vol. XXVI.

OCTOBER, 1909

No. 4

The Professional Standing of the Architect

There can be no doubt that a more stable pecuniary relation between an architect and his clients, discussed in our August issue, is of signal importance to the building public, as well as to the profession. Neither can one doubt that the basis of remuneration upon which an architect renders his services is of equal account to the buildings he creates. But of greater moment to the successful prosecution of building operations is the professional standing which the architect has with his clients. And it will hardly be maintained by the most enthusiastic supporters of the architectural profession that this standing in America is anywhere near as high as it should be. There are, to-day, in this country, engaged in designing buildings, more individuals than ever who have a right to call themselves architects, that is, who have received training in an architectural school or in an office under the direction of a competent architect. And it may be added that the standard of requirements for architects has been raised fully as much as for the practice of medicine or law. While the standing of the doctors and lawyers has, in consequence, experienced a decided turn for the better, the architect has not been so favored, in spite of his more thorough preparation and the greater demands which have been made upon his ingenuity and talents.

The difficulty with which the architectural profession has always had and still has to contend is the possibility of extensive quackery and the popu-

larity of ready-made methods which are alleged to be cheaper and more direct than the real services. The major part of the vast amount of building done annually in this country is, consequently, still carried on without its assistance—on the assumption that architectural services are merely a frill which increase the cost of building and are well enough for anyone who can afford to make an investment yielding no return. This is, of course, a great fallacy, as an architect has no more to do with increasing the expense of building than he has with cheapening it. That is not what he aims to accomplish. His object is rather to ascertain accurately his client's needs, and with the money put at his command, to secure his client the best value for his money. In securing the client his money's worth many things are involved: he must be thoroughly acquainted with the purpose which the building is to serve, and he must possess the ingenuity to so dispose the various parts as to most effectively and economically serve this purpose. Then, in addition to regarding his building strictly from the standpoint of utility, he must work with the trained artist's instinct of producing comeliness and harmony between its many and diverse elements. His motto is to produce the most with what is available, whether the subject be space, efficiency or beauty. His chief concern is always of utility, even as regards the production of effect which is apt to be considered outside the province of the useful. The effective-

ness of appearance possessed by a building as part and parcel of its value is second only to its rental income.

It is only recently that American architects have been allowed to demonstrate the use of architectural services in such important works of utility as our great stone and steel bridges, though, it must be admitted, that the architects have done more to retard their professional standing by their tacit acquiescence in conditions than have outsiders by opposing their progress. The American architect has not succeeded in arousing the curiosity of a large part of those who might be his prospective clients. This he can hope to do only by having it perfectly understood what he stands for. The insinuation ascribed to Speaker Cannon a few years ago, on the subject of the architect's professional standing, still measures the extent of popular knowledge of what that profession stands for.

If there is any profession which depends more than another for its efficiency upon its standing, it is that of the architect whose function requires his employer's complete confidence. The architect of a building must of necessity set himself up as the court of final resort on all matters in which the owner's interests are involved, and his decisions must be consistent at the same time with his standing among his professional colleagues. Such a course he cannot sail successfully without his employer's entire assent, and failing in this, his position becomes one of vacillation towards him making efficient creative services impossible. Moreover, his direction of the contractors becomes feeble, and they are obliged to and do have recourse to the owner to settle their points of difficulty in the prosecution of their work. Of course, an architect who permits himself to be placed in such an awkward position is to be pitied, but unless he speedily changes his course deserves the contempt with which he is sure to be treated by his colleagues, as well as by future clients.

One of the most frequent causes that help an architect to lose his professional standing with his clients is the cutting

of his fees. We do not believe; however, that in every case where an architect agrees to accept a commission at a cut rate, such a concession necessarily implies a loss of professional standing with the owner. If it results so, one cannot but impute ulterior motives, to use no harsher phrase, to those architects who indulge in the practice. A recent communication from an architect in good standing cites circumstances in which it would be justifiable to cut the rate without doing an injustice to the profession or in any way neglecting his duties towards the man who employs him. He says, in part: "Among the 'special cases' referred to above, where I believe it may be allowable for an architect to reduce the rate of his commission and still receive adequate compensation for his services, is in the event of his receiving commissions to design a number of similar types of buildings in one locality, where the cost to the architect of superintendence, and of constructional details, is obviously lessened. Also upon the receipt of the first commission for a type of building wholly different from the kind with which the architect has been familiar, it would seem to be his privilege to accept from the owner a lower commission than the expert would be entitled to charge and to receive. Again, in 'hard times,' and when one's necessary income may be seriously threatened from lack of business, a lower rate must often be accepted from sheer necessity." The last of these reasons is the one most frequently given by architects for rate-cutting, and where rate-cutting comes from this cause it is not infrequently accompanied by a loss of professional standing, making it exceedingly difficult for him to recover in another case the prestige which he has thereby lost. On the whole, it is difficult to make an owner believe that his architect's services have more than the lowest value which he places on them, although it may, as our correspondent points out, be maintained with absolute honesty that the opposite is true.

It sometimes occurs that architects lose standing with clients from another cause. A client may possess an excellent

sense of business values, better than his architect, in fact. In such a case the architect's position is apt to be extremely difficult, regardless of his technical and practical knowledge of building affairs, and the more difficult in proportion to his high standing in the profession. The higher he is rated as a professional man, the more will be expected of him by his client in those matters of business detail which are inseparable from the complexity of present-day building operations. His ability as a practical designer and experienced builder can secure him no commutation of sentence if he fails to measure up to the business standards of such a client. Architects are realizing, more and more, that if they would improve their relations, pecuniary and professional, with their clients, they must lay in an always-ready store of commercial knowledge which is to the layman the most comprehensible evidence of an architect's fitness.

On the other side, it may be said that in order to allow an architect to render the most efficient services, on which his fee should always be based, the client must be willing to meet him on the same common-sense basis on which he meets members of other learned professions. He must be willing to believe that just as the prescription which a doctor of medicine writes for him is only the result of his deliberations of the case, so also, are drawings, the evidences of work which the architect produces for the guidance of the contractor who combines the various materials and realizes the architect's intentions. The learned professions are alike in that whosoever would avail himself of their services must have faith in them, for there is no tangible guarantee beforehand of exactly what is to be produced. To the purchaser of professional services the only guarantee in any case lies in the record of the profession rendering them. An expert can, of course, produce concrete evidences of his fitness to perform the sort of services required by exhibiting the results of similar services rendered for others in the past. An architect is particularly fortunate in this respect, for he can always refer prospective clients

to the buildings he has designed. But this advantage carries with it a notable disadvantage, for it requires, in the one who is so referred, the ability to appraise the evidence of fitness at its proper valuation, implying a degree of well-founded popular knowledge not at present existent. The possession of such knowledge means the ability to discriminate, in the case of the architect, between good building and the inferior article; it implies the ability to select the most competent architect to design a given class of structure which results show conclusively to be an unwarranted assumption. For the present, therefore, the architect cannot hope for much reward from the evidences of merit to which he can point in his buildings, as there is, at present, a very limited class capable of appreciating such merit. His greatest hope lies in his ability to arouse a livelier general interest in building. The sooner he can advance his position to the point at which his public will compare his work with that of his competitors who are engaged in designing similar buildings, the better it will be for the standing of the entire architectural profession and the sooner will spring up a public opinion, unsecurely founded at first, perhaps, but an opinion, at any rate, instead of the placid indifference to architects and their work which now exists.

It is not at all necessary or even desirable that public notice should so much be directed to architecture as an art. There is enough useful every-day information contained in building and buildings without bringing into play the debatable questions of beauty and style the appreciation of which comes only after the most prolonged interest in and association with the best architecture that has been produced. There is an every-day side to architecture which brings into action, in some way, almost every activity of the day, and is, in fact, one of the truest records of our progress. Arouse that interest in our buildings, and a truer and brighter light will, in time, be thrown upon the more serious aspects of architecture and upon those who create it.

While architects, as a class, have been

very slow in putting forth their best efforts to stimulate such an interest in their work, another influence has been at work with a far less competent direction calculated to accomplish such an end. The method employed has been the publication during the past five years of a mass of photographs of buildings, especially of the less expensive suburban and country house type, in connection with glowing descriptions as to alleged style, construction and cost. Such information does not inform. On the contrary, it misleads the layman because he is not in position to test the accuracy of the statements which he is asked to take for granted. And it is not intended by this method to instruct the reader and make him think, but merely to attract his eye superficially, without giving him any real insight into an architect's work.

A source from which the layman, in limited numbers, has derived some measure of architectural appreciation, is foreign travel. Travel, no doubt, affords a cultural effect not to be despised, but its value to create for the layman the basis of an architectural judgment may be questioned. It probably does produce superficial likes and dislikes of buildings, but of a kind resulting in little material help to the traveler, unless directed by one who is professionally interested in the subject. As a rule, the traveler's mind, though more receptive, when he reaches home than when he

left, is more astray than ever concerning the architect and his profession.

To improve the architect's standing, professionally, two very important steps are essential: government recognition of architecture as a profession, not merely recognition by several of the States individually; and a uniform system in the different States of the most rigid requirements for qualification to practice it. The first of these steps is, of course, the more important—official recognition by the national government of the fact that architecture is a profession which it is essential to place and keep on as high a level as medicine, and the law is sufficient notice to the public that an architect's services are valuable and that he is not to be trifled with in their discharge. Such recognition, backed up by proper legislation, would speedily eliminate from the field those who are merely quacks, and this would at once impose upon those properly qualified greatly increased responsibilities. Until these two very important steps are accomplished, the architect's standing will depend very largely upon the influence which he is able to exert by his personality upon his individual clients. The building public will continue to be incompetent to discriminate between good and bad architectural services, and its interest in the subject will be no keener until the architect is officially held up to its view and stamped with the seal of the government.

The Architecture of American Colleges

I.—Harvard

Certainly no human institution suffers less from not being talked about than Harvard. Of none can it be with less justice complained that it is "non-descript." The sons of Harvard have devoted themselves with eagerness to praising her "in the gates." For that matter, long before there were any "gates," as the wayfarer now sees them. Long before, and also long since. For the earliest print of Harvard, that engraved in 1726, and showing the college as it appeared when approaching its first centenary, shows an enclosure, apparently a stout brick wall, though the apertures are not stopped by any gateways, a "fence," if not exactly fulfilling the requirements of "horse-high, bull-strong, and pig-tight," at least sufficient to exclude the wandering cow when the openings were watched and guarded. And this was the only use of a fence in the early eighteenth century. The symbolical suggestion of exclusion and cloistrality, which one of the sons of Harvard has lately become enthusiastic and eloquent in praising the actual fence and gates for, would not, we may be sure, have appealed to any alumnus or overseer of the first quarter of the eighteenth century as an object worth the spending of good money to attain.

None of the sons of Harvard has anything good to say, in the architectural sense, of any of those old "scholar-factories," of which one remains, and remains in active use, in Massachusetts Hall. Lowell, as quoted in the excellent "Official Guide to Harvard University," in an address delivered upon the occasion of the two-hundred-and-fiftieth anniversary of the founding of the college, after doing justice to the charm of the architecture of Oxford and Cambridge, as an endearment to their alumni, goes on:

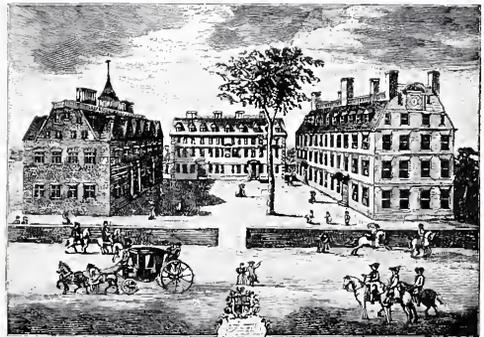
We have none or next to none of these coigns of vantage for the tendrils of memory of affection. Not one of our older buildings is vener-

able or will ever become so. Time refuses to console them. They look as if they meant business and nothing more.

Or, as the same authority has put it in verse:

There in red brick, which softening Time defies,
Stand square and stiff the Muses' factories.

Lowell did not seem to appreciate the blessings of the building of Harvard. Even to-day, almost anywhere in America, to say of a building, much more of a class of buildings, that it "means business, nothing more," is rather in the nature of laudation than of condemnation. For the description implies that the edi-



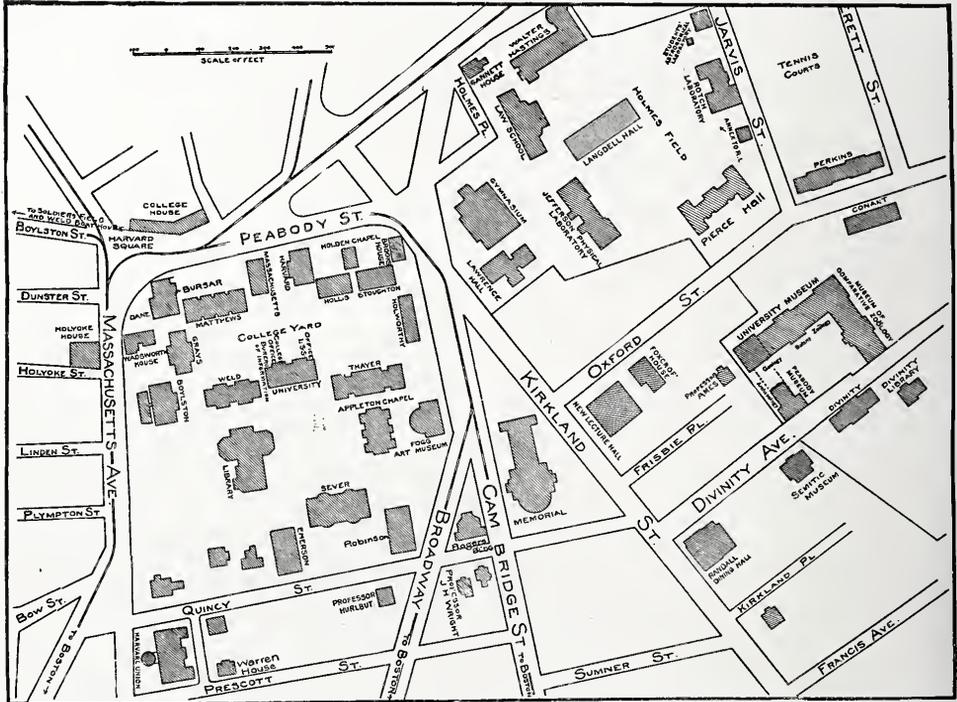
A Prospect of the Colleges in Cambridge in New England.

Old Print of 1726.

fices to which it applies have nothing which is not essentially necessary to them, that they are buildings which have stopped when their practical objects had been fulfilled. And such buildings, though they may not yet be, and, in fact, are not, architecture, are at least not the negation of architecture, the contradiction of architecture. Quite contrariwise, they are the basis of architecture, the beginnings of architecture, the background of architecture, "the rests and monotones of the art," as John Ruskin said in so different a connection and with so different an intention. When Professor Huxley was in this country a generation ago, lecturing at Johns Hopkins, he

aroused the wrath of the entire architectural profession by solemnly exhorting the authorities of that institution not to waste any of their good money on architecture, but to invoke "an honest bricklayer" to build them such habitations as were indispensable. The advice was bad, inasmuch as it assumed that the honest bricklayer, in conjunction with the architectural laymen of the authorities, could, out of their combined and un-

lege, or in any other building, the great principle of "Hoc age." Do what you are doing. It is true he read into this impeccable maxim, "and do nothing else," so that the maxim, as amended, would read, "Hoc age et praeterea nihil." But, even as amended, the enforcement of the maxim would entail comparatively few regrets upon the inspector of the actual architecture of American colleges. The builders of mediæval Ox-



HARVARD UNIVERSITY.
Block Plan.

tutored intelligences, arrive at a "lay out" really including such buildings as they "wanted," really laying them out and connecting them to the best practical advantage. That is not so. It is really at this stage of determining what are the building requirements of an institution, and how they may best be fulfilled, that expert advice and assistance are more necessary than at any other. But the Professor's advice was not so bad advice; it was not bad advice at all, insofar as it inculcated, in the building of a col-

lege and Cambridge could not help doing something "praeterea," because they were born, or bred, artists, and could not help expounding and emphasizing the actual necessities of their constructions, which necessities, all the same, they never dissembled nor violated. If they had not been artists, as was unhappily the case with the early builders of Harvard and Yale and Nassau Hall and Williamsburg and all the older of American colleges, the amended injunction would perfectly have applied to

them. The least artistic builder, honestly working to fulfil mere necessities, as Burke said about the poorest creature "struggling to save itself from oppression," "is an object respectable in the eyes of God and man." Such was the "honest bricklayer" of the seventeenth century, who built Massachusetts Hall. Such were the honest bricklayers, his contemporaries in the other colonies, and his contemporaries or successors at Har-

tainly "one does not see the necessity" for the single-storied preface, with its double-storied and gabled central feature, which is prefaced to the actual building. The "accommodation" might so evidently have been more cheaply and simply secured by a mere enlargement of the main edifice. Neither do the cornice and balustrade of this frontal feature comport with the baldness of the structure behind. The "architect" seems



MASSACHUSETTS HALL (1720).

vard itself, who built those other relics of the first period which survive in the College yard. Like the builder of Massachusetts, the builders of Hollis and Harvard "never shall be shamed." In this respect of Harvard Hall, indeed, one suspects an addition later than the building, itself a replacement of an earlier building, burned in 1764, which was authorized by the General Court in 1765. It is a fatal criticism of this bald building that the necessity of any of its forms and features is not evident. And cer-

to have extruded the honest bricklayer. True, the honest bricklayer may have been himself the "architect." It was only when he was goaded by his clients or employers or instigated by the devil to do something unnecessary, something adventitious, something "fancy," that the honest bricklayer became from respectable ridiculous. The steeple of the "Old South," in Boston, itself bears witness to the deteriorating effect of this compulsion or ambition. Patriotic piety apart, could anything be uglier or more

ridiculous than that ungainly, uncouth and unsuccessfully pretentious erection? The old State House is of quite a different order of ugliness, having the air of an architect enjoying and indulging himself at the expense of his clients, not of a carpenter tempted out of his true sphere. Meanwhile, to say of the average building of any old American college that "it looks as if it meant business and nothing more," is not dispraise, but praise, and Massachusetts and Hollis eminently deserve it. They are rather

later abomination and other piece of cheap finery, the umbrageous sheet-metal cornice which would be extravagant in its projection if it were of the masonry of which it purports to be, is as rare in Boston as it is so frequent as to be characterizing in large quarters of New York, residential and commercial. Compare the north end or the south end of Boston with what is left in New York of the Murray Hill of the fifties and sixties, on the one hand, or with the modern east side on the other. In the one case



HARVARD HALL (1766).

larger examples than common of the common Bostonian building of their period. That building was, and it has continued to this day to be, as decent as it is bald. The New York "brownstone front," or cheap veneer of a brick building, though there are examples of it in Boston, as in what old American town are there not, never characterized the building of any part of Boston as for a generation it characterized the building of the most fashionable residential quarter of New York. That

you find a tradition of bald but perfectly decent building as the ordinary and vernacular construction; in the other a tradition of indecent and vulgar pretension. The one affords a basis and background for architecture; the other is the negation and denial of architecture, and has to be completely eschewed and forgotten before architecture can have a beginning. And this contrast is vivid between the immediate surroundings of Harvard and the immediate surroundings of Columbia.

One good building tradition there was in Boston which has lapsed. That was the bricklayer's practice, when he came to a floor-line, of projecting a couple of courses, so as to accommodate the joints and find a bearing for them, without cutting into the brickwork. The practice seems sensible and practical, and it has the advantage, which not all such practices have, of expressing itself. It resulted in a projection which marked the level of every story, and thus furthered

ing to do with the introduction or with the abandonment.

Meanwhile, the problem for the artistic continuator of the inartistic building beginnings of Harvard seems to be to ascertain what the old buildings really "wished to say," and to enable the additional buildings to say it. Short of making a clean sweep of the old buildings altogether, which becomes increasingly impossible with their growth in historic venerableness, comity is the very first



UNIVERSITY HALL (1815).

Charles Bulfinch, Architect.

the expression of building which, so far as it goes, is architecture. During the eighteenth century this excellent practice seems to have lapsed in Boston building. Compare the fronts of Massachusetts and Hollis, in which it is observed, to the fronts of Stoughton and Holworthy, in which it has been abandoned. You cannot help feeling how much more expressive and successful the older buildings are by reason of this detail, of which we may be fairly sure that appearance or expression had noth-

requirement of the succeeding designers, at least of buildings within the college yard. With Massachusetts Hall, say, as a "datum," the architecture of Sir Christopher Wren and his successors of the reigns of Anne and the Georges seems to be fairly "indicated." Unfortunately, no more artistic sensibility has gone to the relation and arrangement than has gone to the design of the buildings in the yard. In truth, the earliest prints of the college, that of 1726, here reproduced, and that of 1795, show much

more of an effort toward a convenient and effective grouping than can be made out from the actual aspect of the yard. All that that aspect shows is that the successive buildings, as they accrued, have been put wherever they would go without any thought whatever of their relation to one another. Neither in the ground plan nor in the actual aspect is there anything to be made out but higgledy-piggledy. There is no grouping, there are no vistas. No building borrows any increase of attractiveness from any

The most obvious of the claims of comity is that of material. Whatever else the "scholar factories" of Harvard are, they are of red brick. It is over half a century since Holmes, in one of those poems which are of the classics of Harvard, set forth:

We find her at her ancient door, and in her
stately chair,
Dressed in the robes of red and green she al-
ways loved to wear.

The "red" was in 1857, as it is to-day, the red of red brick. The "green" of



Richard Bond,
Architect.

GORE HALL (LIBRARY), 1838.
The wing added 1877.

Shepley, Rutan & Coolidge,
Architects of the Addition.

other, nor lends any to it. There are American colleges, very likely, of which the actual building is more discouraging than that of Harvard, which, indeed, in its oldest examples, is not discouraging at all, but supplies a negotiable basis and point of departure. But there is none in which the chaotic want of foresight and arrangement in the relations of the buildings renders any real rectification more difficult.

1857 was the green of grass and trees, not of the buildings, which, since the time of the Autocrat's poem, have been overgrown and "ampeloptified" at the Commencement season almost out of the recognition of a Harvard man of that far-off time. Respecting better architecture than that of Harvard, it has come to be recognized that the ampelopsis is in danger of being overdone and overgrown, that it is in need of being

"trained" and brought into subjection. Nobody could maintain that contention in respect of the old buildings of Harvard. So far as parasitic vegetation did not actually overgrow and obstruct the windows, it could do nothing but good. And to such raw and bald brick edifices as these, the parasitic vegetation does great good in its season. Pace Lowell,

Yet collegisse juvat I am glad
That here what colleging was mine I had.

At any rate, what "comity" requires in the college yard of Harvard is, in the very first place, conformity of material. To be sure, the college yard is nearly filled, and, as to that, the question is no longer practical. Since piety requires the preservation of those old buildings,



APPLETON CHAPEL (1858).

Powell Schultze, Architect.

who never saw the ampelopsis wreaking its entire will upon those bald brick walls, it does, in its brief season, which, to be sure, approximately coincides with the season of the long vacation, cause them to "become venerable," and would have supplied him with yet another reason for the gratitude which he has so whimsically expressed:

as nearly as possible in their original state, and since the demolition of them would be merely shocking to a just and rooted historical sentiment, such buildings as are still found feasible in the yard must be made of red brick. The prescription is the same and as definite, as to the architecture of Harvard, as to the Frenchman of the Gironde, who was



MATTHEWS HALL (1872).

Peabody & Stearns, Architects.



WELD HALL (1872).

Ware & Van Brunt, Architects.

asked for a definition of wine: "Well, it must, in the first place, be red." But, even if a place can still be found in the yard for a new building, the new building can do nothing really to promote comity and concord among the existing buildings. Whatever its individual merits, it can but add a new and jarring note to the discord. And this because of the chaotic manner in which the building has thus far been done which has converted the yard into a mighty maze and all without a plan. Look at the yard, in fact. Look at it even in the ground

impracticable in the light of modern experience in that kind. Such a rearrangement might readily enable the visitor to see through, on the central line, from gate to gate, from Massachusetts Avenue to Cambridge Street, from gate to gate from Quincy Street to Peabody Street, to the enormous advantage of the general impression, to the enormous advantage even of the old and "unvenerable" buildings of which it is an admitted condition of the problem that they shall be preserved. Walk about the yard, or, since that promenade will be apt to mix



THE DINING HALL (1874).

Memorial Hall.

Ware & Van Brunt, Architects.

plan, and you will see how hopeless it is to attempt to enhance the general effect by any mere addition. The addition, if good in itself, would shine at the expense of its neighbors. What the yard needs, in the very first place, is "axes" from end to end, and from side to side, vistas which may, indeed, on occasion, be closed by a building—and that is what its present occupancy distinctly prohibits it from attaining. It could be attained, however, without any demolition, by the simple expedient of moving the buildings about, an expedient not in the least

you up more hopelessly than ever, inspect the ground plan, and mark how a mere and not very extensive rearrangement of the actual buildings would tend to give the "maze" the plan which it does not now possess. This suggestion seems very well worth the while the overseers of Harvard. It is certain that the adoption of it would do more for the general effect which is now entirely lacking than the erection of any conceivable building, however well meant and well designed, as an addition to the existing higgledy-piggledy.

Meanwhile, one can by no means congratulate the shade of the earliest of the "architecturesque" restorers of Harvard. The first of them was the first of American architects, that is, the first native American who addicted himself to the study of architecture as a liberal profession and not as a mechanic trade, Charles Bulfinch, who was also a graduate of Harvard of the class of 1781. No doubt he meant to do his best for his Alma Mater when he designed University Hall. But he miscalculated both the

fil as to Harvard the boast of Augustus as to Rome—*lateritiam invenisse, marmoream reliquisse*. Not marble, by the way, but "white Chelmsford granite," is the material of University, if that matters. But clearly, even in his choice of material, he misconceived the direction in which the building of Harvard was going. There is no other building in the yard of the material of his choice or conforming to it, excepting the Fogg Museum of three-quarters of a century later, which can nowhere be seen in con-

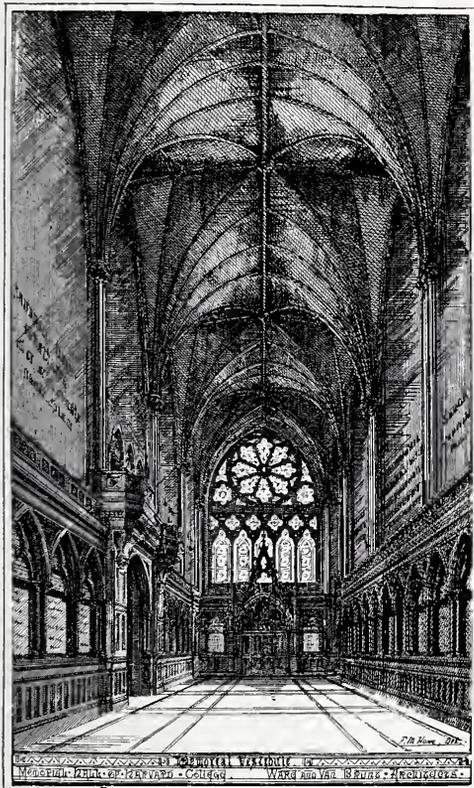


MEMORIAL HALL (COMPLETED 1878).

Ware & Van Brunt, Architects.

past and the future of the institution. Massachusetts and Hollis and Holden Chapel were, of course, a century less venerable in 1813 than they are now, while Stoughton and Holworthy were not venerable at all, being brand-new, and being, moreover, architecturally inferior to their predecessors, for the reasons hereinbefore set forth. Bulfinch might assuredly be pardoned for regarding the two later as negligible, and perhaps even the three earlier, in his ambition to supersede them all, and to ful-

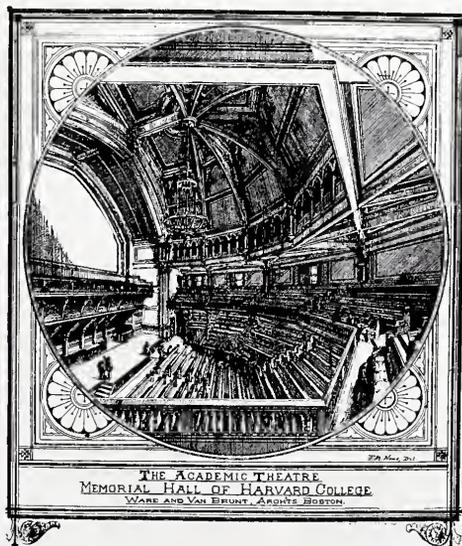
nection with University, and is equally anomalous with it. But the gravest of Bulfinch's derelictions is that, assuming him to have had the notion of a new whole, which should supersede the disjecta membra of the old buildings, he should have planted his building just where it offers the greatest obstruction to the formation of an ensemble, where it absolutely obstructs the opening of any central avenue north and south, and turns its back upon a possible central avenue east and west, which might di-



Memorial Hall—The Memorial Vestibule (1874).
Ware & Van Brunt, Architects.

vide the yard into two quadrangles. His own building, which presumably he meant as the nucleus and beginning of a new and better Harvard, is thus left as a sporadic and fruitless production, "without pride of ancestry or hope of posterity." It is true that a very charitable construction can make out, from a study of the ground plan of the yard, that the good Bulfinch may have had a notion of a quadrangle covering the north half of the yard, in which his building should hold the post of honor, the other buildings then existent being conformed to it by demolition, though, even so his building would have blocked any attempt at a transverse axis. In itself, naturally, his building is a dignified and seemly piece of classic, as classic was then and there understood, or would be if its chiefly monumental feature were not lacking. This was the fronting portico of the central division

now enclosed by the pilasters, a portico evidently Ionic, and as evidently tetrastylar. With this feature supplied, and with some enrichment, say by way of bull's-eyes, of the bald attics of the wings, the building would pass for an "elegant" specimen of its species. The portico was, in fact, built, but was promptly demolished by the ruthless and practical corporation of the time, upon the perfectly valid ground that it deprived the basement, and, it might have been added, the two stories of the superstructure also, of needful light. So Bulfinch's effort at the amelioration of the architecture of Harvard cannot be considered in any sense or to any extent successful. The good Charles had been better advised had he, in the first place, put his building almost anywhere but where it is and where it opposes a "non possumus" to any attempt to reconstruct the campus on rational or artistic lines; had he, in the second place, conformed to what he found in material, instead of vainly expecting that his successors would follow his innovation, had he built in the red brick already established and not to be disestablished by his "marble." Plenty of precedents were at his command, and doubtless within his knowledge. The works in brick and stone of



Memorial Hall—The Academic Theatre (1876).
Ware & Van Brunt, Architects.

Sir Christopher Wren alone would have supplied them. Hampton Court and Kensington Palace and Chelsea Hospital and such like would have enabled Bulfinch, had he had the idea of comity and conformity first of all, to have shown what the honest bricklayers of the lean and primitive Harvard buildings really "wished to say." But he had no such idea. On the contrary, he had the idea of making a nucleus and beginning for a new marble Harvard, even ostentatiously ignoring the brick Harvard

other American college which antedates that century. Only towards the close of the century did it occur to any of the architects of Harvard to recur to their original predecessors, the honest bricklayers of the late seventeenth or eighteenth century, for a precedent of "style," as well as of material. For a precedent of material, be it said in all their honors, they did so revert. And towards the end of the century they did revert in point of style, if we can apply that term to the honest bricklayer's un-



THE GYMNASIUM (1878).

Peabody & Stearns, Architects.

which he found. And, since he miscalculated, posterity has had its usual revenge upon him. It is his building which remains lonely and fruitless, "without pride of ancestry or hope of posterity," while the brick beginnings which he disregarded have become the fountain and origin of what there is interesting in the architecture of the college yard.

Sooth to say, it is not much. Every passing fashion in architecture of the nineteenth century left its trail over Harvard, as over the "college yard" of every

couth erection, even if only as a following of so evanescent a fashion as the "fin de siècle" reversion to "Colonial." At any rate, there is nothing, at least thus far, of the Beaux Arts in the yard. "For this relief, much thanks."

It is true that there is at least a sample of every other fashion that raged, however briefly, within the confines of the century. As to the "Greek Revival," Bulfinch's University Hall, near the beginning of the century, is answered by Richard M. Hunt's Fogg Art Museum,

towards the end thereof. Shallow answereth to shallow, in material and style. It is a relief that all the others respect their predecessors, at least to the extent of building themselves mainly in red brick. In this respect there is for the most part a grateful comity and conformity throughout the length and breadth of the chaotic yard. These qualities are scarcely disturbed by the sparing or the free admixture of light stone

spots, and also it has lightness and openness, in spots, but the two sets of spots are not rhythmically arranged, with reference to each other. Matthews is an example of Victorian Gothic, though "not a bigoted one." Similarly, or correlative, Weld may perhaps be taken as an example of "Jacobean," though showing even less of bigotry, and though, perhaps, as a composition, rather more of success. But it is clearly not



AUSTIN HALL (LAW SCHOOL), 1880.

H. H. Richardson, Architect.

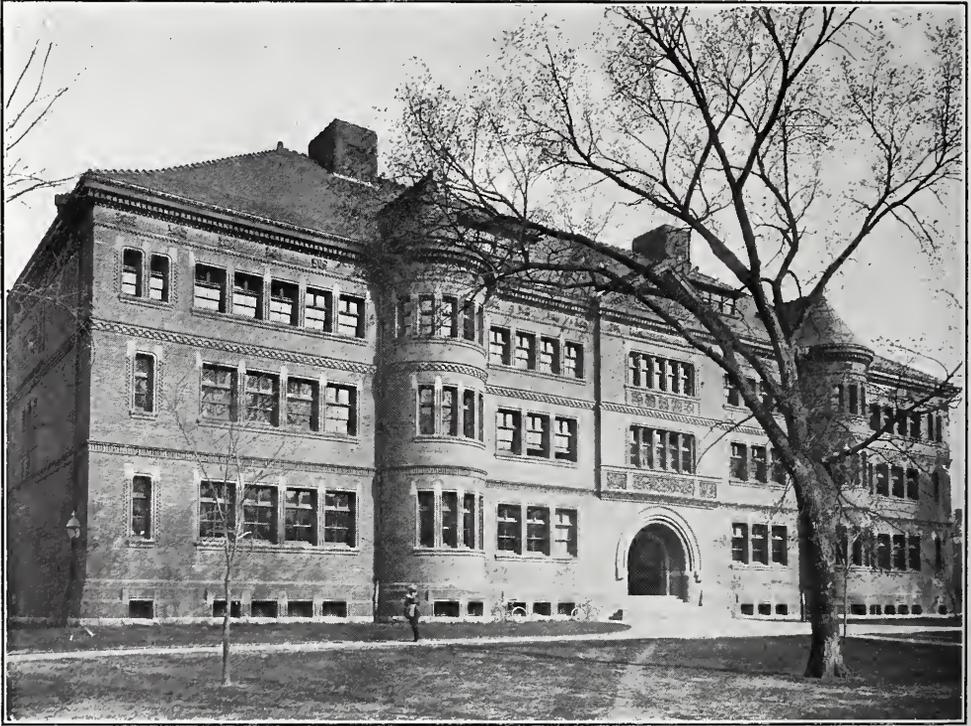
in the "trimmings" of the later "halls." There are, doubtless, differences of architectural merit among the later erections. Evidently enough, "Matthews," the most conspicuous as that which immediately confronts the visitor at the most frequent entrance to the "yard," is not an architectural success. As the German musical professor said about the scholastic composition, "It doesn't kling." It has breadth and walliness, in

worth while finding differences among these things. One is tempted to say of the architecture of the Harvard yard, as Johnson said about Foote, "It is difficult to fix the order of precedence among his vices." But about these failures there is a decency, a congruity. They agree among themselves, and they agree with Massachusetts and Harvard, as well as Massachusetts and Harvard agree with one another. This very moderate suc-

cess rises, as the architecture of our older American colleges goes, almost to the dignity of a triumph. To say of a building in company that it is tame and dull is the same kind of praise that the same ascription would amount to of an individual in company. He might be outrageous.

This kind and degree of conformity one finds to be rather the rule in the Harvard yard. The primary condition

yond this level. That was Richardson, in Sever Hall. The event justified his temerity. He conformed, in material and in general disposition. There is in truth no greater degree of conformity in the yard between the new of an ambitious architect and the old of an honest and inartistic bricklayer than that which exists between Sever and Massachusetts. Sever is, one may venture upon asserting, more nearly than any intermediate



SEVER HALL (1880).

H. H. Richardson, Architect.

of an addition to the congeries is, again —“In the first place, it must be red.” If conformable in color and material, and not outrageous in design, it is entitled to a pass degree. To aspire above this very moderate praise is to run the risk of falling below it. The architects who have contented themselves with bestrewn the yard with moderate classic in red brick, with or without “trimmings,” have chosen the safe part. One architect, thirty years ago, aspired be-

building, what Massachusetts “wished to say.” The ancient bricklayer would have been shocked by the novelty, no doubt, but ultimately he would have had to approve. It happened to me to be in the way of meeting Richardson often when he was doing Sever, and of hearing his enthusiastic exposition of his scheme, of which the gist was, according to him, that he was going to “feature” the staircases. Apart from the logical objection that the staircases are subordinate in

function, and should be subordinate in treatment, to the studies to which they give merely access, it seems that it is the intermediate landings which should, if anything, be projected from the plane of the wall, and that the windows of the staircases should therefore come not on the lines of the windows of the chambers, but midway between them. Also that arrangement would evidently have enhanced the architectural effect. (I have never been in the building, and

this function it does at least fulfill. And, as is almost invariable in its author's work, the simple monochromatic expanse of the great roof does bring together the building below, and exercises a quieting as well as a unifying effect. And one can honestly praise a building, so exceptionally interesting in itself for its propitiation of the *genius loci*, such as the *genius loci* is in the Harvard Yard, for setting a good example of comity and conformity. Substitute red terra



DIVINITY LIBRARY (1887).

Peabody & Stearns, Architects.

know not what the actual arrangement may be.) But there can be no disputing that Sever is by far the best of the dormitories of the Yard. The expanses that show weight of wall are where they ought to be for this emphasis. The staircase-turrets "come in" effectively. For once, the Richardsonian entrance arch is effectively abutted. The slight projection of the wall over it one may reasonably suspect of having no other function than to account for the gable above. But

cotta for the brownstone of the skew-backs, a change which the architect would probably make if he were to do the building again to-day, with the improvement accessible to him in the manufacture of baked clay, and you would have an absolutely monochromatic building which yet would be by no means monotonous, which would go with Massachusetts itself, showing the ancient bricklayer what it was that he wished to say, without pouring any su-

perfluous contempt upon his effort. In point of fact, an exemplary Harvard building. The two later buildings which flank Sever, Robinson and Emerson, are also examples of conformity to Sever in spite of the difference in style, to the old brick barns by reason of that difference, since they are in the "Georgian" which the old buildings may be said to indicate. They appear to have been designed with reference to what is between them as well as to one another. True, one by no means sees the necessity of cutting

must go to the Phillips Brooks House, which is indeed a highly eligible Georgian mansion.

The Fogg Museum is the Ishmaelite of the later erections of the Yard. Charles Eliot Norton, for whose uses it was designed, is reported to have expended much of the time of his lectures within it in condemning it from its inapplicability to those uses. However that may be, it is related to nothing in its surroundings. It may be supposed to hark back to University, as University



WALTER HASTINGS HALL (1890).

Cabot & Chandler,
Cabot, Everett & Meade, } Architects.

bricks round in the upper story of Robinson, to simulate columns in place of square and honest brick mullions. Neither does one see the point, in Emerson, of variegating the red brickwork with all that white stone. But they do show a struggle for comity and the struggle really achieves a success of decency, if it wins no higher praise. They quite abdicate poetry and romance, and they attain a pedestrian level of honest and stodgy if rather dull and tiresome prose. The same praise, such as it is,

was before it was shorn of its portico, but in conjunction with University it cannot possibly be seen, while as to the neighbors in conjunction with which it may and must be seen, in the Miltonic language, it deals

towards them with hand so various
Or might I say contrarious.

True, the architect might have pleaded that his building was so secluded and aloof, being only fairly visible from the street in front of it, that it did not much matter how little attention its design paid

to that of its neighbors. If Bulfinch's seed had fallen on good ground and grown a "classic" college of white marble, the Fogg Museum would have constituted a negotiable and even distinguished addition to it. As it is, it remains "out of line" with the actual or with any possible Harvard. One would much prefer to meet it elsewhere.

As to the two remaining buildings in the Yard, one would prefer not to meet

movement within. Doubtless 1838 was a very bad time for church-building in America, which was then at its nadir, although Richard Upjohn had already given his proofs, and in New England, of the capacity which caused to him to be brought to New York to build Trinity, which was begun the next year. It is a pity that Harvard did not hear of him in time. The only thing to be said in favor of Appleton Chapel is that it is



THE FOGG ART MUSEUM (1895).

Richard Morris Hunt, Architect.

them at all. And yet they are the two buildings which should be the most impressive of all, being the Library and the Chapel. The chapel is of no style, and may be held, perhaps, to typify the spiritual unrest of Harvard at the time of its erection, when Harvard was deeply uncertain what a church, or eke a chapel, ought to be. The architect of this building was at any rate uncertain, and this not from spiritual movement without, but from the absence of any intellectual

not very conspicuous, that it is, indeed, hardly obvious in a general view of the Yard, if indeed there can be said to be any such view. To build it out of sight still more were a pious proposal.

The Library, too, was unfortunate in being untimely. Still, there surely were architectural practitioners in America, even in 1838, who could have done, and were in fact doing, better work in that kind than this "bicorn." with its exaggerated turrets and its irrelevant tran-



CONANT HALL (1895).



PERKINS HALL (1895).

sept. The library of West Point is but three years younger. The only part of the outside of the Harvard Library upon which one can look with complacency is the addition of 1877, which was evidently done by an architect who knew his Collegiate Gothic, but who subordinated his knowledge and subdued himself to what he worked in, to the end of making the old building as presentable as possible, instead of exposing it by contrast,

to signalize his work by difference from that of his predecessors which is responsible for the chaotic miscellany of so many campuses. The characteristic is rather deference than difference. And so, upon the whole, and taking its two centuries altogether, while one would be puzzled to designate a work of genius, he finds a series of examples of decorum. It is, one may repeat and insist, rather the



THE PHILLIPS BROOKS HOUSE (1899).

A. W. Longfellow, Architect.

so that there is no more discord between the old work and the new than the necessary contrariety between ignorance and knowledge, insensibility and sensibility. It is really, this addition, one of the most exemplary things in the architecture of Harvard. And, indeed, as the architecture of our older colleges goes, that of the College Yard of Harvard is not so bad. There is not in it, on the part of each succeeding builder, that itch

placing than the design of the buildings which puts any ensemble out of the question. One can imagine a mere moving about of the existing buildings, without the demolition of many, nor indeed of any, which should give the notion, no doubt entirely absent from the existing collocation, of a plan and a unity. Since the requisite "pou sto" for such a transformation is not mechanical, but pecuniary, it is to be hoped that the authorities

of the University may take it into consideration. The more that a rational and artistic rearrangement of the buildings might be made to yield more space for additional buildings than is possible by the continuance of the existing irrational and inartistic system of pitching the site of a new building wherever it will mechanically "go." The fence with which alumnal piety has encompassed the Yard would in that case take on a meaning at present lacking to it, and much more the

buildings they enclose, from the work of the honest Puritanical bricklayer of the seventeenth century down. But one cannot help perceiving how much they would gain if they were obviously entrances to something, if they commanded the avenues and axes and vistas which are not only unattained but unattainable so long as the chaos of the collection they enclose is left unregulated. Very likely a regulation of it would require some rearrangement of the gates



THE HARVARD UNION (1901).

McKim, Mead & White, Architects.

series of gates with which the fence is interspersed. One may be quite unable to follow Mr. Henry James in the rapture with which he hails the mere fact of a fence, as emblematic of cloistralty and restriction and exclusion, while yet perceiving that the fence would gain significance if it more evidently fenced in something in the nature of an organism or an "integration." The gates themselves, one is thankful to note, are in entire congruity with one another, and also with the prevailing spirit of the

themselves. But that is a small matter compared with the importance of the result to the impressiveness of the building. How greatly such a rearrangement would add to the effect of the best of the buildings, would make more tolerable all but the very worst! There can be no question that Harvard could afford to do it. The real question is whether Harvard can afford not to do it.

The University buildings outside of the Yard have been by no means subjected to the moderate degree of uni-



ROBINSON HALL (1901).
McKim, Mead & White, Architects.



PIERCE HALL (1901).

formity which prevails within it. Every architect has done what was right in his own eyes, without troubling himself about what his neighbors either had done or were likely to do. And there is no more semblance of a plan, of a "lay out," on Holmes Field, for example, than within the Yard itself. This is the more inexplicable and discreditable in the case of the occupancy of the newer than of the older reservation. The Yard, one perceives, has come to be filled, or

grievous in the Yard is not creditable to the foresight, nor even to the hindsight, of the authorities. One can understand the Hemenway Gymnasium, as an example of the "free classic" that had taken possession of the imaginations of a certain number of architects at the time of its erection, being regarded by its designer as a pioneer, tending to bring in Saturnian reigns. It is, in fact, a sprightly and picturesque edifice, entirely Gothic in scheme, entirely classic



GATE.

McKim, Mead & White, Architects.

"cluttered up," by later comers, in proportion to their importunity, each comer grabbing the site for the moment most conspicuous without looking before or after. Perhaps Bulfinch, when he undertook the "instauration" of Harvard architecture by the design of University, had some general plan in his head, though there is no evidence of it on the ground, and no record of it. But to open a new area of promiscuous "pre-emption" when the results of such pre-emption had were so manifest and so

in detail, motivated by an admiration of the then new work of Norman Shaw, but in fact without pride of ancestry or hope of posterity, or, if such hope there was on the part of its author, the hope has been deceived. And equally sterile has been the one example which Harvard possesses of the Richardsonian Romanesque in Austin Hall, the Law School, sterile as to Harvard, though it has propagated its species in the Town Hall of Cambridge, not far away. There is no pretense of "comity" on the part

of this edifice. In fact, seeing that the Gymnasium was already there, the Law School is rather an exhumation of the hatchet than an extension of the olive branch. Perhaps it was his increasing professional success and prestige that emboldened its author to depart from his own excellent precedent of Sever Hall, and to refuse longer to be subdued to what he worked in. One would be sorry to miss the building from the Harvard collection, all the same, for in it-

features larger than in the normal arrangement, and that a "black granite building with white marble trimmings" might nevertheless be an artistic performance, as doubtless it might, though not exactly on that account. It is an admirable example, all the same, perhaps the most interesting building and the one most tempting to a leisurely inspection and the most best repaying such an inspection that Harvard possesses. But the architect's example of nonconform-



GATE OF THE CLASS OF 1877.

McKim, Mead & White, Architects.

self it is one of the most striking attestations of its author's power of design. Probably every sensitive spectator would be better satisfied if the colors of its masonry were transposed so that stress of color should coincide with emphasis of structure, as in most of his other works. But this obvious criticism its author vehemently combatted, maintaining that all that was needed when the weaker color was used by way of emphasis, and the stronger by way of mere interval, was to make the emphatic

itv has been much more influential upon his successors than the example of the more artistic qualities which his building affords. Of its neighbors, Walter Hastings is a negotiable enough example of English Collegiate Gothic in brown brick, conforming to nothing in anything:

The thing, we know, is neither rich nor rare
But wonder how the devil it got there.

And, as to Austin's other next neighbor, still the wonder grows. For Langdell Hall is not only ostentatiously irrelevant

to its company, but it is plumped down in the middle of Holmes Field as if to obstruct any future attempt to give form and comeliness to the new settlement, being exactly in the way of any possible avenue or axis. The light limestone of which it is built has nothing its like in material. In design Langdell seems to be meant to sustain the thesis that classic architecture can be effective without the classic attributes of regularity and symmetry and balance which

respect for their predecessors. They are mainly examples, in unpretentious red brick and light stone, of the Georgian work which, to be sure, is a poor enough medium for an architect of genius, but in which an architect not of genius, and intent mainly on doing the neighborly thing, and finding himself

Content to dwell in decencies forever is at least safe from the perpetration of indecencies. Perkins, more than respectable by its extent is not less than re-



THE JOHNSTON GATE.

McKim, Mead & White, Architects.

are commonly associated with it, a thesis which the work in fact tends only to bring into a still more obstinate incredibility. In truth, Holmes Field is rather more discouraging to the notion of a Harvard which shall have the dignity that comes from comity and "keeping" than is the Yard itself, to which it is nearly equal in acreage. The Field, indeed, presents a number of tentative and irreconcilable beginnings. Elsewhere, it is true, the outside buildings show more

spectable by its treatment, though one may regret that the architect did not hark back to the early tradition of Harvard by emphasizing his floor-lines. Conant, of which the general divisions are sufficiently marked, is clearly enough an imitation of Sever, though without the interest of detail of that work, and although the doubling of the projections, of which, in an exterior view, one altogether fails to perceive the necessity assimilates it to the "double swell

fronts" which so largely characterize the domestic building of Boston. Pierce easily attains the praise of common decency and aspires to nothing more. Out in Divinity Avenue, Divinity Hall itself, a building of the rather hopeless date of 1826, while venerable to the mind as being the scene of that famous and epochal address of Emerson's in 1838, is by no means so to the eye. Of its immediate neighbors, there is the Semitic Museum, which, if it were in Boston itself, might be held to denote an establishment for

the outside buildings of Harvard rather emphasize than mitigate the regret the buildings of the Yard leave over the absence of any general plan, and the planlessness of the newer buildings outside is of course less excusable than that of the older within, because they are newer, and because their authors and projectors had before them an object-lesson in the disadvantages of nonconformity.

One has purposely left to the last the building of Harvard most architecturally challenging and noteworthy, the Me-



GATE OF THE CLASS OF 1890.

McKim, Mead & White, Architects.

the sale of second hand clothing, kept by a merchant who had been inflamed to emulation by the famous sign of his co-religionist in Denver, "The Rocky Mountain Misfit Boudoir." It is not outwardly noticeable or memorable. On the other hand, the little Divinity Library is a distinct architectural oasis. Since the designer has conformed in material to the old and shabby edifice alongside, it were "a very cynical asperity" to find fault with him for his neat and attractive bit of Gothic. But upon the whole

memorial Hall. No other American university has any feature like it. It ought to be the central feature and cynosure of Harvard, instead of an episode in the general building of the University, which one has rather to go out of the way to see. Ar Dr. Johnson's young architectural traveling companion said about his church, it ought to be put "in the way, that the people may not go out of the way." That is evidently impossible, without the rearrangement of the existing buildings, and the forcing of fu-

ture buildings into some organic relation to them, which we have already seen to be so desirable on other accounts. Neither, evidently, can it be attained without a cooperation with the authorities of the University or the municipal authorities of Cambridge. But these desiderata ought not to be unattainable. With them attained, with Memorial established as the central feature, one can readily see how future buildings could be forced to establish themselves

result of reducing to something more like order the existing chaos. You would get, by means of this avenue and vista alone, a much more advantageous and impressive view of Memorial itself than you can now get from any point of view.

For Memorial is by no means an architectural failure, by no means falls utterly short of its high calling. It might not be very unfair to pervert to it the saying that "Wagner's music is better than it sounds" by saying that it is better than



EMERSON HALL (1905).

Guy Lowell, Architect.

with reference to the system thus formulated. Imagine Sever, for example, set back to the line of Quincy street, and a vista opened in front of it, through a gate and an avenue which should lead the eye straight from Massachusetts Avenue to the towered transept of Memorial. There you would have at once such an effective vista as now you cannot possibly get anywhere on the grounds of Harvard. And what could be done in this direction could be more or less done in other directions, with the

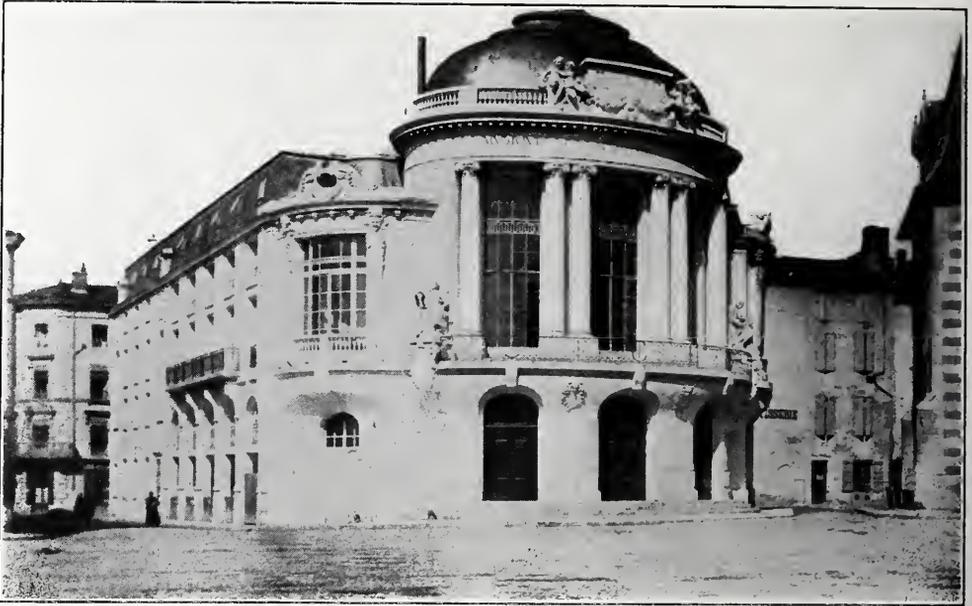
it looks. Not unfair at all if one lays sufficient stress upon the excellence of the conception and does not put too much on the shortcomings of execution. For the scheme of a University centre which should comprise the "Hall" of an English College and the theatre of an English University, and should unite them by an apartment of distinctly and purely monumental import was not only a fine and worthy conception. The notion of fulfilling these several uses by a nave, an apse, and between them a

towering transept, crowned with a purely monumental tower was an admirable "layout." And the execution is not, upon the whole, unworthy of the conception. The Sanders Theatre has indeed, rivals, and successful rivals, for one, Alexander Hall, at Princeton. But as a "Hall" or "Refectory" what has any other American University to pit, in stateliness and impressiveness and appropriateness, against the great Gothic Dining Hall of Harvard. Its dimensions, 150x60x65, would alone make it noteworthy in its kind, though they may be exceeded elsewhere. But it has already, after only a single generation of duration, acquired more of the character of the historical halls of older colleges than perhaps any other like apartment in America.

And as much may be said of the Memorial Hall proper, the great transept which is exclusively memorial and monumental. Fergusson says of the architecture of the Square of St. Mark that no architecture is harder to judge coolly, since, among other things, it is "hallowed, to an Englishman, by the noblest poetry in the world." There will be much disagreement, more now than when Fergusson wrote, from this estimate of Byron's famous apostrophe. But not many Americans would dissent from the proposition that Lowell's "Commemoration Ode" is the "noblest poetry ever written" to expound what America wishes to say. And with Lowell's Commemoration Ode this Memorial Vestibule is inextricably associated. One need not be a Harvard man at all, one need only be an American, and not made of cast iron, to experience in this interior a lifting and thrilling of the patriotic emotions such as no other spot can give him. "That man is little to be envied whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona." And that American, still less, who is not a better American for an hour in the transept of the Harvard Memorial Hall. And here, also, the architecture does not fall below its subject, at least in idea. Fortunately, it is obvious how it might be brought more into equality with its subject in execu-

tion. In spite of the ingenious argument to the contrary made by its designer when the Memorial Vestibule was new, that vault in brown ash insists upon striking most sensitive spectators as a makeshift and an imitation. Nobody would think of dispensing with that eighteen-foot black walnut wainscot, framing its precious records. No wonder that the sour old Carlyle, reading the "Harvard Memorial Biographies," and considering his own cynic comments upon the struggle in which its subjects "offered their fresh lives to make it good," while that struggle was in progress should have said, though still grudgingly, "There was more in that affair than perhaps I was aware of." He would have said it less grudgingly, let us hope and partly believe, if he had "paced beside the reverend walls" which hold the record of their achievements and their sacrifices. Could Harvard do anything better or more profitable than to convert the brown ash vault into honest and durable masonry, the plastered walls into material worthy of the literary and patriotic quality of their Latin inscriptions, even though these inscriptions be illegible to the modern Harvard man who has not "elected Latin"? Surely no judicious Harvard man, and no patriotic American would grudge the cost of such a betterment and realization, any more than Wordsworth was willing to "tax the Royal Saint with vain expense" who vaulted King's College Chapel. Upon the whole, and in spite of what abatements may be to be made, the architecture is worthy of it. The architecture has in fact, that "grain of the romance" to which the humdrum and bourgeois Georgian which we have seen to be the normal language of the subordinate buildings of Harvard can never attain. The making permanent of the provisionalities of Memorial Hall, in connection with such a rearrangement as the sight of the actual building of Harvard suggests, would supply Harvard with a centre, a focus and cynosure, from which a great amelioration in its architecture would almost automatically ensue.

Montgomery Schuyler.



A THEATRE IN FERRO-CONCRETE.

Agen, France.

Guillaume Tronchet, Architect.

A French Theatre in Ferro-Concrete

The prosperous little town of Agen, in the Department of Lot-et-Garonne, can rightly claim to have added, during the past two years or so, another laurel to its already glorious crown. To most readers it is known as the birth-place of Jasmin, the barber-poet, whose "Blind Girl of Castel-Cullié" was so finely translated by Longfellow. Others have heard that it is celebrated for its prunes; and on going to this charming southern town with the hope of being able to taste them at a reasonable price, find that the few choice ones remaining are, as the French say, "absolument hors de prix," owing to the fact that the "gourmets" of Paris and London monopolize almost the entire annual crop. However, these travelers soon get over their disappointment, for Agen possesses many other attractions. Its museum contains a very remarkable collection of ancient and modern works of art, including no fewer than four masterpieces by Goya; its narrow streets

and arcades have just those picturesque qualities for which we look when visiting the ancient towns of the Midi; whilst the noble Garonne, on whose banks it lies, is an eternal inspirer to both poet and painter. And now, as though these things were not enough to sustain the reputation of a small provincial town, Agen has made another effort by having had built the most up-to-date theatre that is to be found in the whole of France.

At the recent official opening of this new theatre by the President of the Republic, M. Fallières—whose native place is not very far from Agen—must have felt all a southerner's pride in this striking example of the enterprise of the Midi. Even Paris itself does not possess an incombustible, ferro-concrete theatre, nor, I am inclined to think, one more carefully planned or more comfortable. For once "La Ville Lumière" has been outdistanced.

The Agen, or Ducourneau Theatre, as

it is called locally, after the name of the wealthy man who bequeathed to the town the greater part of the money required for its construction, is built on the site of the former municipal play-house, and its principal façade faces a large square, where at least two other important public buildings already stand—a beautiful old house in brick and stone, formerly the Hôtel de Ville, but now the museum, and the modern Town Hall. Although at no great distance from

financial or other difficulties, to choose the ancient site.

The building, which is in the Louis XVI. style, was planned by a well-known Parisian architect, a native of Lot-et-Garonne, M. Guillaume Tronchet. Formerly a winner of a second Grand-Prix de Rome and now one of the chief architects appointed to watch over the national palaces of France, he is the author of many interesting buildings, including the charming Pré-Catelan Café



THE AGEN THEATRE DURING CONSTRUCTION—AT AN EARLY STAGE OF THE WORK.

Guillaume Tronchet, Architect.

the newer portion of the town, there are some, I understand, who contend that it would have been better to have abandoned the old quarter and chosen a position nearer the railway station and the principal thoroughfares. To a chance visitor this criticism may appear to be sound. But, in fact, the point is one that cannot be settled without a precise knowledge of local land values and the views of the town authorities, who, quite possibly, were obliged, through

and Restaurant in the Bois de Boulogne. The builders of the theatre were Messrs. Sainrapt & Brice, one of the oldest firms of engineer contractors in Paris; and the history of their work, which was carried out in less than a year, is as follows:

The materials employed consisted of 300,000 kilogrammes of Portland cement, 130,000 kilos of steel, 900 cubic metres of sand and gravel, 320 cubic metres of Charentes freestone, 1,200 cu-

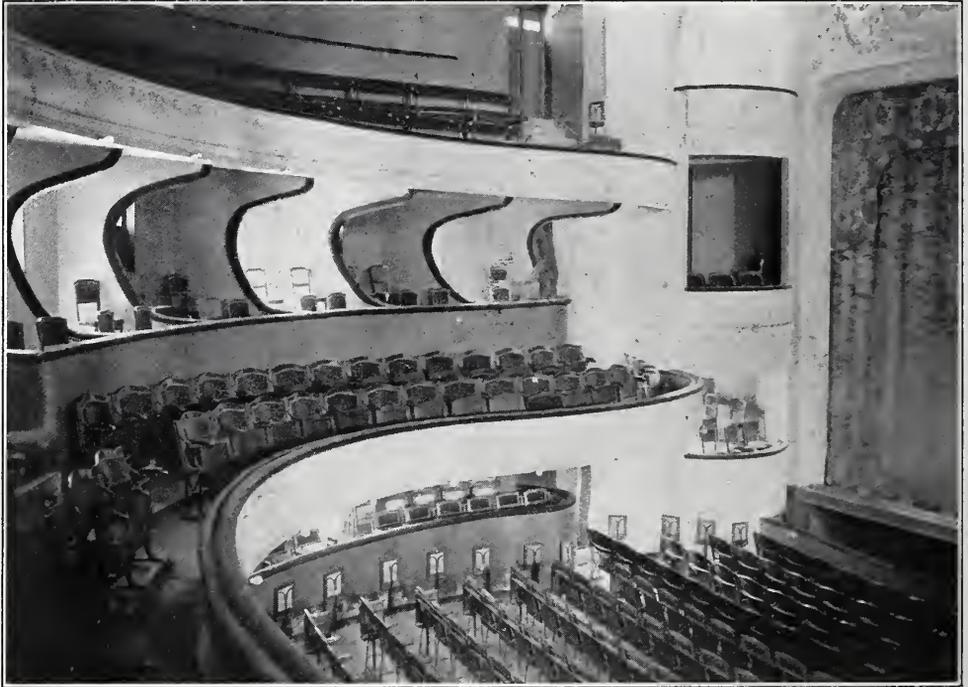
bic metres of rough sandstone from the neighborhood of Agen, and 450 cubic metres of concrete for the filling in of the numerous shafts that had to be sunk owing to the nature of the ground. Water was encountered at a depth of 2 m. 50 c.; solid ground at an average depth of 6 metres.

Fifty-four shafts, varying in depth from five to seven metres, were sunk in making the foundations, these "puits" being filled in with concrete and hy-

The stage walls are in ferro-concrete, 10 to 17 centimetres in thickness. Their width is 15 metres; height, 26 metres—ten below and 16 above the stage. The framework of the stage is in iron.

All the floors of the actors' and actresses' dressing rooms are in ferro-concrete, and are fifteen centimetres thick.

In the auditorium the floors, the corbel-tables of the balconies, the partitions between the boxes, and the interior wall



THE FIRST AND SECOND GALLERIES OF THE AGEN THEATRE.

Guillaume Tronchet, Architect.

draulic lime. On them rest the beams in ferro-concrete that bind together every part of the building.

The lateral façades and part of the back façade are constructed of rough stone and hydraulic mortar, with a facing of "Cimentaline" (a colored sand mortar), an excellent imitation of freestone. The thickness of the walls is fifty centimetres. The corbel-table at the back of the building is in ferro-concrete and has a thickness of twenty-two centimetres. The principal façade is made of Charentes freestone.

enclosing it are also made of ferro-concrete. The thickness of the wall is 12 centimetres; that of the floors from 15 to 19, with double braces. The framework of the body of the theatre is made of iron.

The dimensions of the theatre are as follows: height from the ceiling to the floor of the orchestra, 13 metres; length, 47 metres; and breadth, 24 metres.

Work was started on April 11, 1907. The foundation shafts were completed by May 10. Masonry work was begun

on the 20th. On the 15th of September the framework of the stage was erected. That of the auditorium was placed in position on the 15th of November, and by the 24th of December the ceiling was completed. The principal interior decorations were terminated by the end of January, 1908.

The official resistance tests were carried out on March 16, 1908, and gave even better results than had been expected. There was a bending of barely $\frac{4}{10}$ of a millimetre at the most heavily loaded parts.

The special features of the theatre are the vestibule, with its six fine marble columns, the "foyer," the commodious cloak rooms and lavatories on each floor, the numerous staircases, and the exterior porches, where the public, when waiting for entrance, can find shelter from rain or sunshine. The shape of the auditorium, which was suggested by M. Gailhard, the former manager of the Paris Opera House, is also to be noted, the seats and galleries being arranged in tiers, as in the ancient Greek and Roman theatres. It is thus possible for everybody to see distinctly. As to the acoustic qualities of the house, they could not be better.

Whereas the old theatre would seat but 772 people, the new one has accommodations for 1,000. The seats, which are most comfortable, are upholstered in a specially manufactured velvet of a color approaching that of autumn leaves. This color has been specially chosen to harmonize with the general interior decoration.

Although the first performance was given at the theatre on April 30 of last year, the building, from the point of view of its ornamentation, is still far from being complete, and I am informed by my "confrère" of "La Petite Gironde," Monsieur A. Lacaze, to whom I am indebted for much valuable information, that it will be several years before the finishing touches have been put to it. A dull gold gilding is to be applied in the auditorium to complete the happy effect of the decorative frieze by M. Barlangue above the curtain.

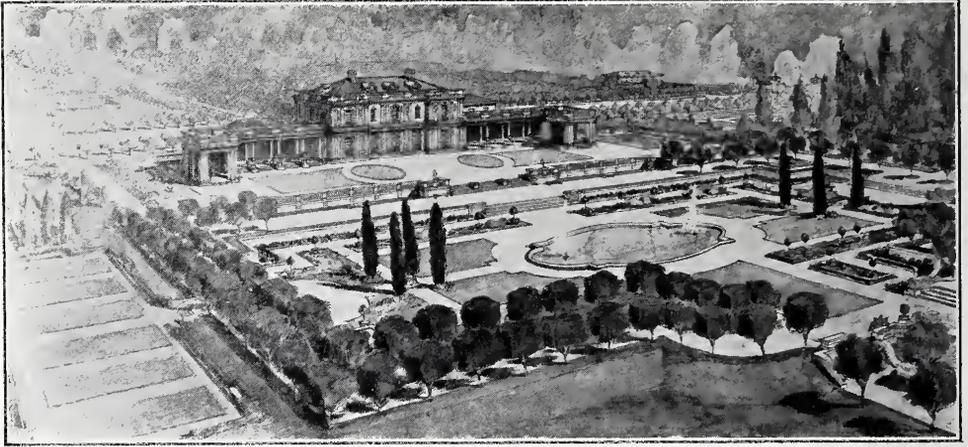
It is a noteworthy fact that the deco-

ration of the Agen theatre has been entrusted exclusively to artists who are natives of Lot-et-Garonne. Thus M. Barlangue, who is a distinguished exhibitor at the Paris Salon, is of Villeneuve-sur-Lot; M. Bacqué, the author of the cupola fronton, is of Vienna; M. Bourlange, the author of the statue representing "Tragedy" to the right of the façade, is of Villeneuve; whilst M. Lamourdedieu, who was charged with the ornamentation of the two "loggie" to right and left of the entrance, is also a Lot-et-Garonnais. The statue to the left, representing "Music," has, by the way, been rejected by the Commission des Beaux-Arts, and will be replaced by one by M. Bacqué.

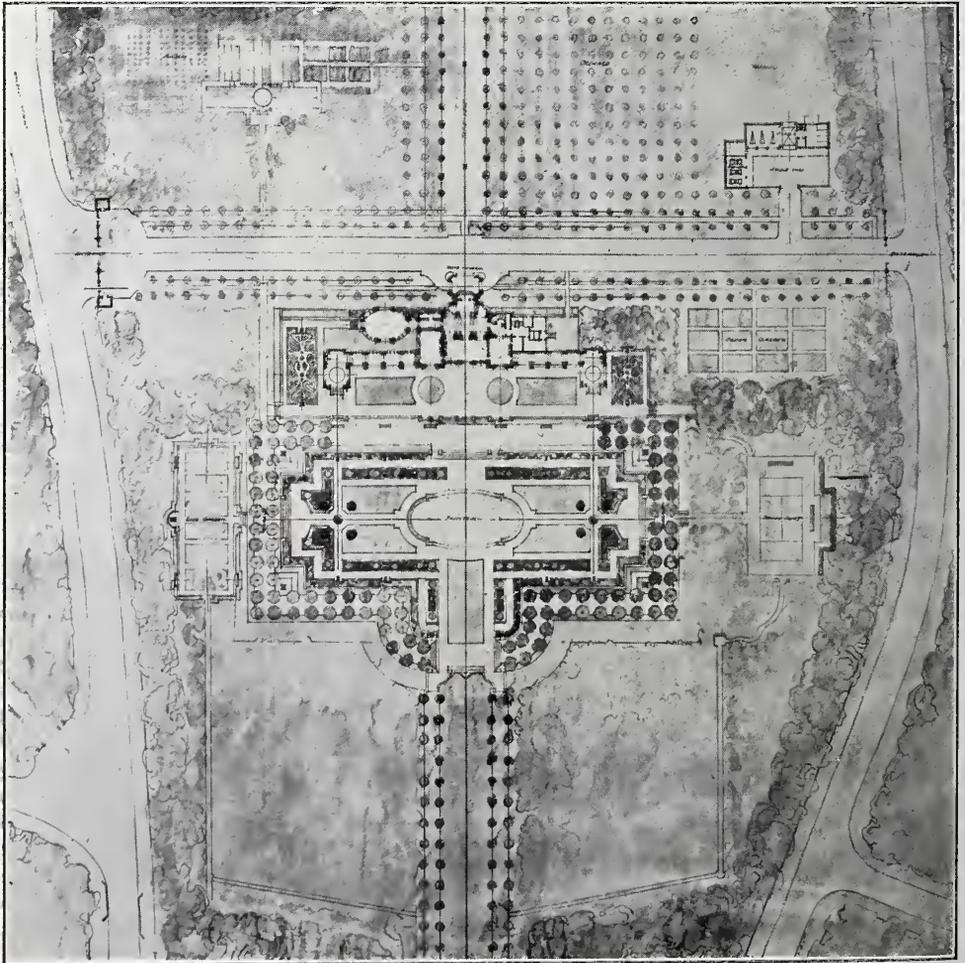
The interior pictorial decoration of the theatre, the cost of which will in this case be borne by the State, has likewise been placed in the hands of artists of the Department of Lot-et-Garonne. M. A. Calbet, who comes from Engayrac, in the Canton of Beauville, some twenty milometres from Agen, has been commissioned to paint the ceiling. His work appeared at this year's Salon and was universally declared to be one of this now well-known Parisian painter's masterpieces. M. Abel Boyé is to paint the ceiling of the "foyer"; whilst MM. Sabathé and Mondineu will provide pictures for the "loggie." Decorative panels by MM. F. David, Didier Tourné, Dulac and Domergue will also be placed in the passages adjoining the first galleries.

As to the cost of this theatre when completed, it will not be far short of 500,000 francs (\$100,000). Agen, under the will of the late M. Ducourneau, provides 350,000 francs, and to this the State has added 100,000 francs.

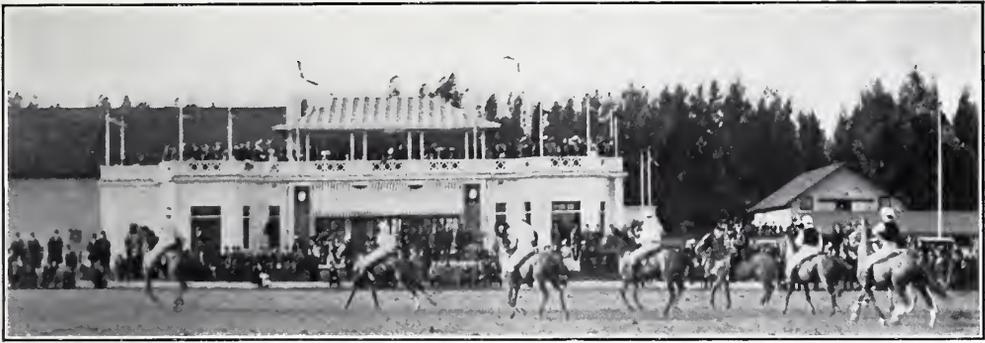
After a very careful inspection of this interesting building, I have but one criticism to make. The heating is at present distinctly defective. The radiators are much too small for so large a building, which, owing to the very nature of the material with which it is constructed, is apt to be somewhat chilly even during the hottest days. This is certainly a defect that should be remedied before the advent of winter. *Frederic Lees.*



BIRD'S EYE VIEW OF GARDEN AND HOUSE.



PLAN—ESTATE OF GEORGE A. NEWHALL, ESQ.
(In course of construction.)



POLO PAVILION OF CHAS. M. CLARK, ESQ.

San Mateo, Cal.

Lewis P. Hobart, Architect.

This is on Mr. Clark's private field, and in no connection with the polo field to the east of Mr. Tobin's house. The upper deck overlooks both the polo field and the race track. The ponies are kept to the left of the pavilion and the automobiles and equipages to the right.

The Work of Lewis P. Hobart

Events have moved rapidly in San Francisco since the earthquake of three years and a half ago. During that short space of time a city, after being almost destroyed, has been almost reconstructed; and in the process of reconstruction an amount of work has been accomplished in a few months which ordinarily would have been spread over many years. Extraordinary opportunities have been offered to the practicing architects of that city; and extraordinary results have been accomplished, not merely in building, but in design. These opportunities have for the most part been enjoyed by the architects who were established in San Francisco before the earthquake; but in certain instances the large amount of new building, which had to be finished in a short time, has offered newcomers a chance to secure a large practice and to earn a substantial reputation in a short time; and among these newcomers Mr. Lewis P. Hobart is conspicuous both for the brilliance of his success and for the quality of his work. He left behind him many friends and an increasing reputation in New York, and went to San Francisco immediately after the catastrophe; and during the ensuing three years he has obtained and has carried to completion a number of new

buildings—extraordinary both for their volume and their variety. In this respect his success has been as quick and as decisive as that of Page Brown, almost a generation ago.

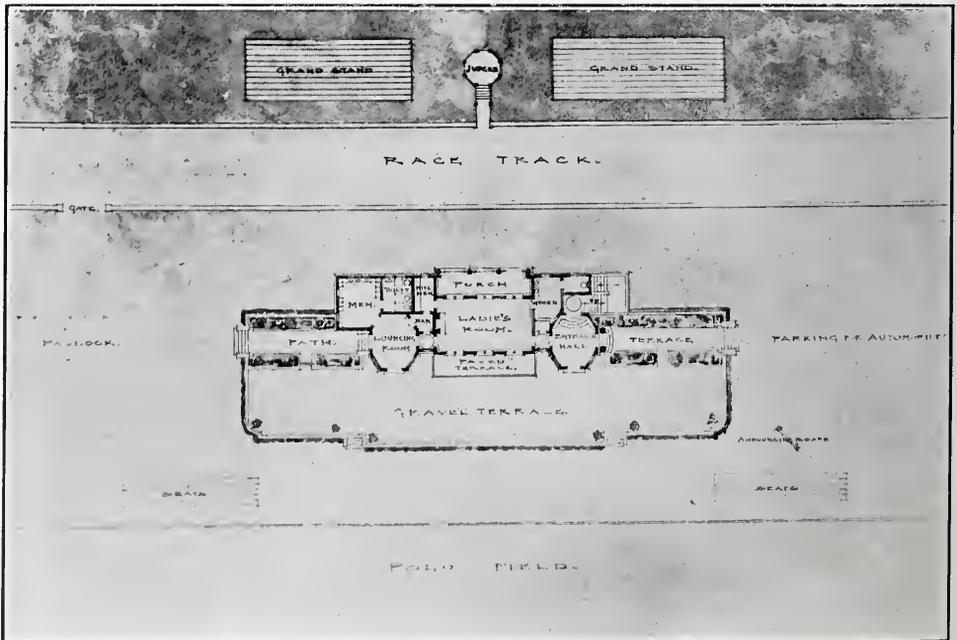
The architecture of San Francisco has been subject on the whole to much the same influences as the architecture of the Eastern States and particularly of New York; and such was inevitably the case because the majority of better Californian designers were men who were not merely trained in the East or in Europe, but were actually born in the older parts of the country, and migrated to California only after they had become comparatively fixed in their architectural thinking. In certain respects, indeed, peculiar conditions and ideas have had their effect upon the appearance of Californian buildings. San Francisco and its neighborhood escaped entirely the ravages of the Romanesque Revival—except in so far the plan and design of Stanford University can be said to have any possible relation to Richardsonian Romanesque. On the other hand, Californian devotion to the Mission style, the effect of which has been very persistent and very serious, has introduced a frivolous version of analogous forms into Californian architecture, but a ver-



POLO PAVILION OF CHAS. M. CLARK, ESQ.

San Mateo, Cal.

Lewis P. Hobart, Architect.



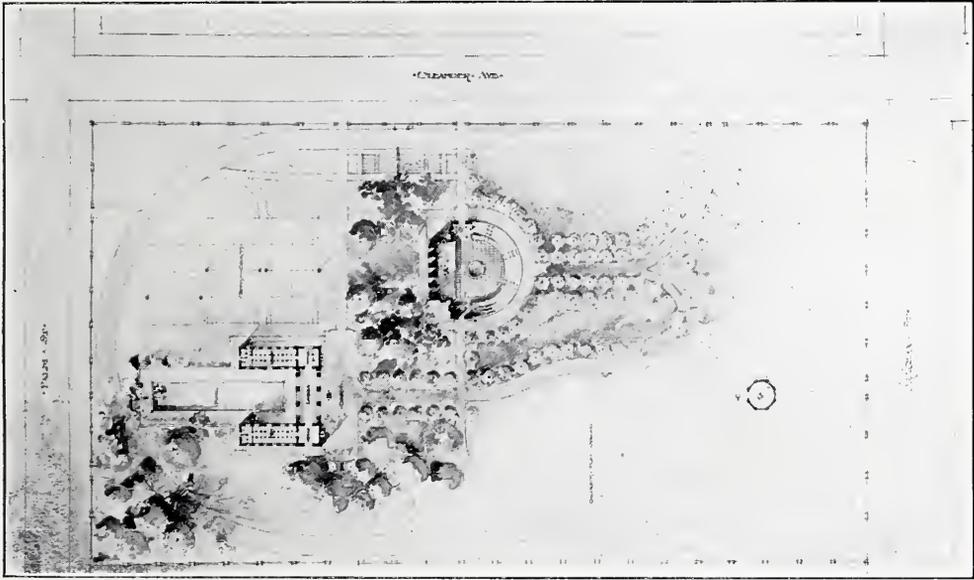
POLO PAVILION OF CHAS. M. CLARK, ESQ.—PLAN.

San Mateo, Cal.

Lewis P. Hobart, Architect.

sion whose value and influence has been wholly different. The Californian interest in the Mission style is largely sentimental, and it has not resulted in the development of any local designer, capable of imparting new life to that queer mixture of rudimentary and archaic style. The peculiarly modern architectural movement in San Francisco began with Page Brown just as it began in New York with McKim, Mead & White, and the influence of Page Brown in his locality was similar both in kind and in

up and carried on by architects who adhered as he did to the Renaissance tradition, but who brought to the solution of their architectural problems the results of more patient application and more thorough training. Of course this statement is not true of the large number of frame edifices which have constituted and still constitute the bulk of Californian building. These houses, when they had any architectural merit or pretension at all, were usually designed in a very free and idiomatic manner. But in so far



PUBLIC PARK AT BAKERSFIELD, CAL.

This park is a gift to the city by Mr. Truxton Beale, who afterwards also built the theatre as a gift to Bakersfield. This theatre is for concerts, lectures and plays and to promote Mr. Beale's college expansion scheme.

quality to that of the New York firm. In both cases certain individual gifts counted stronger than the effects of thorough training; and in both cases the triumph was a personal rather than that of a style or a method. But in both cases the personal triumph was associated with a general formative tendency in the direction of Renaissance architecture—which has had ever since a decisive influence upon the architectural habits of the neighborhood.

After the early death of Page Brown the work which he had done was taken

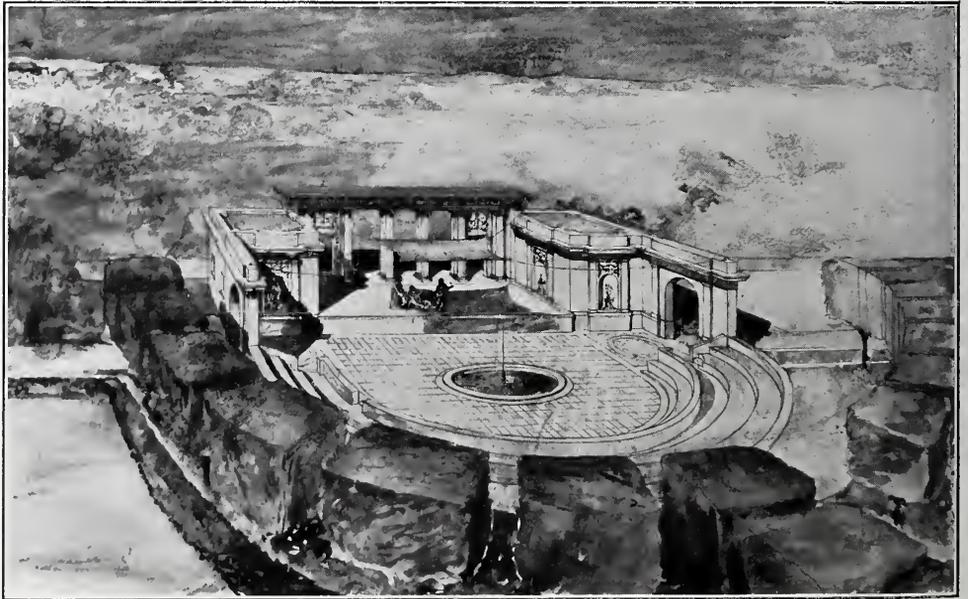
as Californian buildings have been constructed of permanent materials, they have been moulded by the architectural influences similar to those which have prevailed over the rest of the country for the last twenty years. The design of the new group of university buildings at Berkeley has, for instance, been informed by a classic ideal of economy and simplicity, and they are to be considered as the most important architectural enterprise which has yet been undertaken in California. Mr. John Galen Howard has in this respect set precisely the right ex-



THE BEALE THEATRE, DURING FINAL STAGES OF CONSTRUCTION.

ample, because there can be no doubt that the climate, the atmosphere, the verdure and the landscape of California are all of them particularly adapted to a Latin or a classic type of building.

It is encouraging to remark that Mr. Lewis P. Hobart has given his adherence to the same general tradition. Being, as he is, an architect of French training, it was natural that he should have adopted



THE OPEN-AIR THEATRE GIVEN TO THE CITY OF BAKERSFIELD, CAL.,
BY MR. TRUXTON BEALE.

Lewis P. Hobart, Architect.

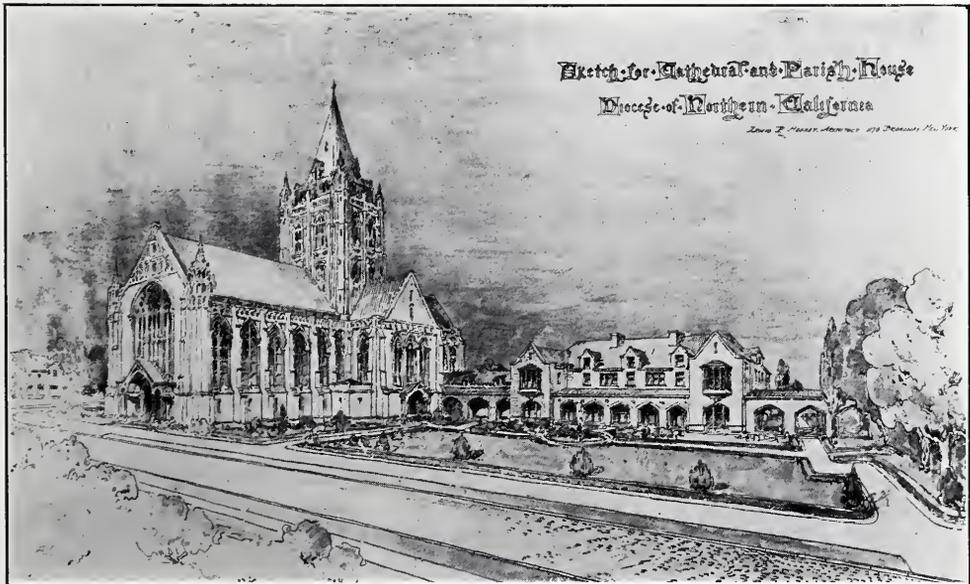


STUDY FOR A HOUSE AT BURLINGAME, CAL.

Lewis P. Hobart, Architect.

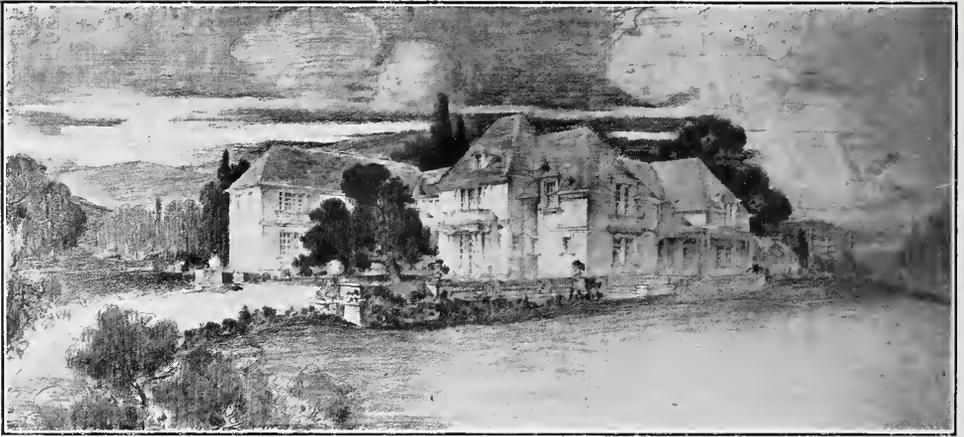
some phase of the Renaissance, but it by no means followed that in his use of these forms, he should have sought an increased simplicity rather than an increasing elaboration of effect. The work of many contemporary American archi-

fects of French training is as far as possible from being economical in method and simple in effect. But Mr. Hobart seems to have understood immediately that the clear air, the brilliant light and the simple elements of the



SKETCH FOR CATHEDRAL AND PARISH HOUSE—DIOCESE OF NORTHERN CALIFORNIA.

Lewis P. Hobart, Architect.



HOUSE FOR ANSEL M. EASTON, ESQ.

Easton, Cal.

Lewis P. Hobart, Architect.

Californian coast country offered the architect peculiarly appropriate surroundings for a new expression of the essential Greek and Latin architectural tradition and interest.

Of course, modern American commercial buildings do not offer very considerable opportunities for the expression of any kind of an architectural tradition; and inevitably a large proportion of Mr. Hobart's work has consisted of buildings erected in the heart of San Francisco to replace those which had been destroyed during the fire. These edifices range

from two to twelve stories in height, and are occupied for all kinds of business purposes. But no matter what their height and purpose, they are stamped with certain common architectural characteristics. The designer has not allowed his interest in "architecture" to interfere with the planning of thoroughly useful and serviceable buildings. They are all of them plain, unpretentious structures with no superfluous ornament and no irrelevant "effects." The utmost care has been taken to secure good light to the tenants of the stores and the of-



LOG CABIN—CALLED PEBBLE BEACH LODGE.

On the famous seventeen-mile shrine at Monterey, Cal.

Lewis P. Hobart, Architect.

fices, and the amount of window space in each of the several buildings has been carefully adapted to the service, which the different floors were designed to perform. Salesrooms intended for display of goods required and received more window space than mere offices. But frankly as the architect accepted conditions of that kind, and careful as he was to avoid architectural superfluities and irrelevancies, he has nevertheless managed to keep his façades both substantial and interesting in appearance. The piers are always solid enough and the reveals deep enough to give the buildings a certain dignity. The horizontal divisions of the façade are both well distributed and well tied together. The little ornament used is of the right kind and is applied in the right place. The lack of pretension in these buildings never becomes equivalent either to commonplaceness or insignificance.

It would be too much to say that these buildings rank in design with the very best structures of the kind which have been erected in the country. The number of really distinguished American business buildings is exceedingly small. Façades such as those of Mr. Hobart belong to the larger, but still by no means overpopulated class, of thoroughly competent, serviceable and presentable commercial architecture, which is designed to satisfy every reasonable practical demand without violating certain fundamental aesthetic values. They are the expression of well-informed and well-trained common sense, as applied to the problem of modern commercial design, and they are for that reason peculiarly well adapted to imitation. The old San Francisco was not very well provided with good commercial architecture. Apart from a few edifices which dated back to the early fifties and were designed by foreigners, and a few modern office buildings designed by Page Brown, Burnham and others, the mass of her stores, loft and office buildings were peculiarly bad—bad, too, not merely because they were formless and vulgar, but because they were perverse. The average business building erected since the earthquake is an improvement upon

its average predecessor, but it still frequently betrays indications of aberration, indifference or mere vulgarity. But buildings such as Mr. Hobart's should help to found a better tradition. Their merits can appeal to everyone who is capable of architectural discrimination, and who is not betrayed by false ideas as to what an office building or store should look like. Such a building should not be palatial and pretentious, but neither should it be mean and ugly, and Mr. Hobart has traveled the virtuous middle path. His commercial buildings are candidly commercial, but the necessarily plain and monotonous elements are strongly treated and thoroughly composed.

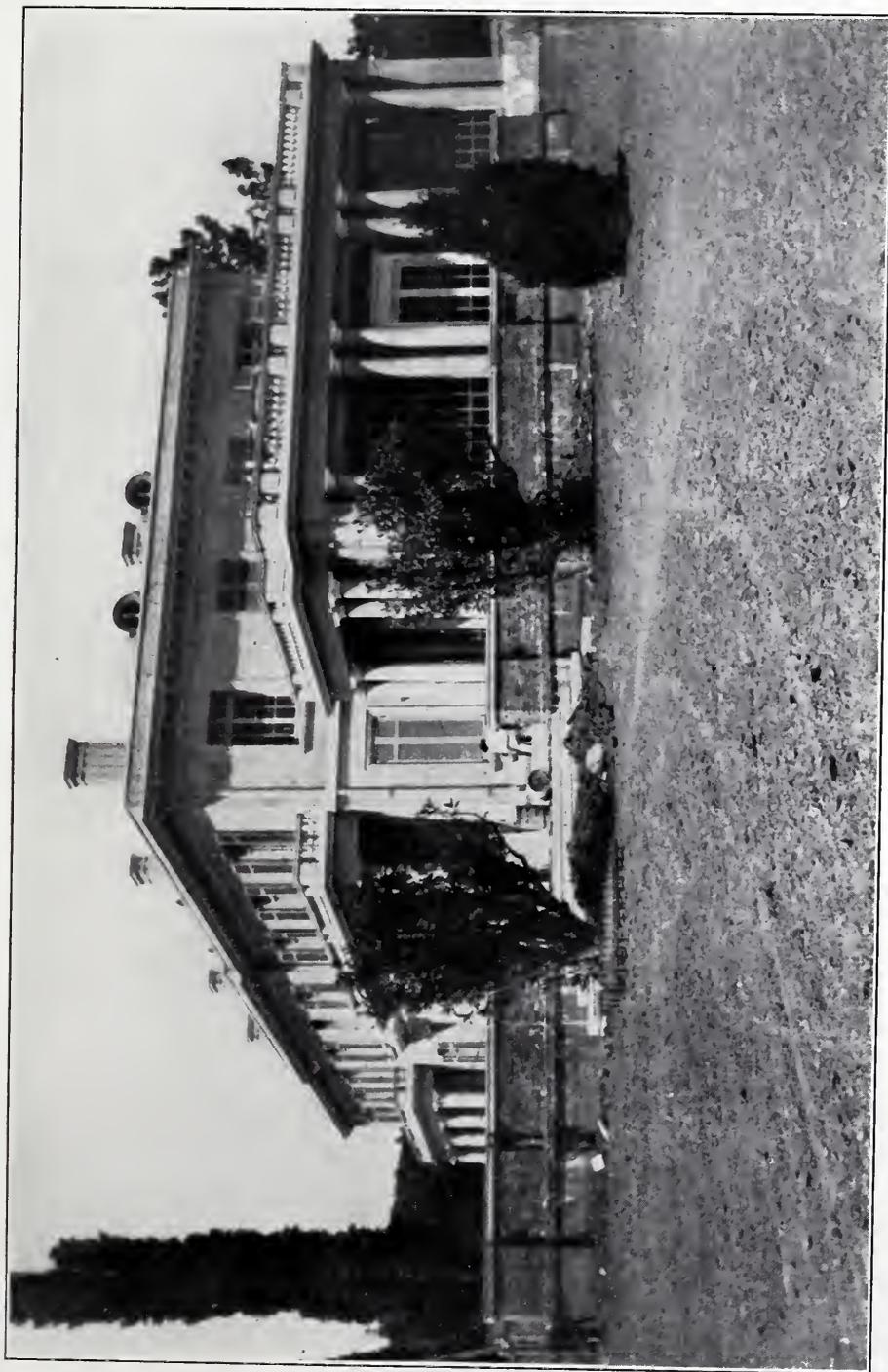
Mr. Hobart's work, however, is far from being confined to San Francisco. There are in the neighborhood of that city several beautifully situated suburbs, which are, indeed, more than suburbs, because they are inhabited by well-to-do people who own comparatively large estates. Burlingame, for instance, is a combination of Tuxedo and Roslyn on Long Island; and the greater number of Mr. Hobart's country dwellings have been situated in that place or its vicinity. As will be seen from the illustrations some of these houses are comparatively modest and some of them are of very considerable dimensions; but in every instance they present most interesting opportunities for landscape design. In the past that aspect of domestic architecture has been very much neglected. Californians have been slow to understand that their climate and their country side offered, more than any other part of the United States, a peculiar opportunity for formal landscape design. In the North and in the East, the cold, the snow and the comparatively few evergreen trees make a formal landscape treatment partly meaningless and useless during seven months of the year; but in California, a man may live in and enjoy his out-door rooms throughout the whole twelve months, and the planting around his house can be arranged as in Italy, so that it will never lose its propriety and its softening and confirming effect in relation to the architecture. The illustra-



VIEW FROM THE SOUTH—HOUSE FOR MRS. W. H. CROCKER.

Burlingame, Cal.

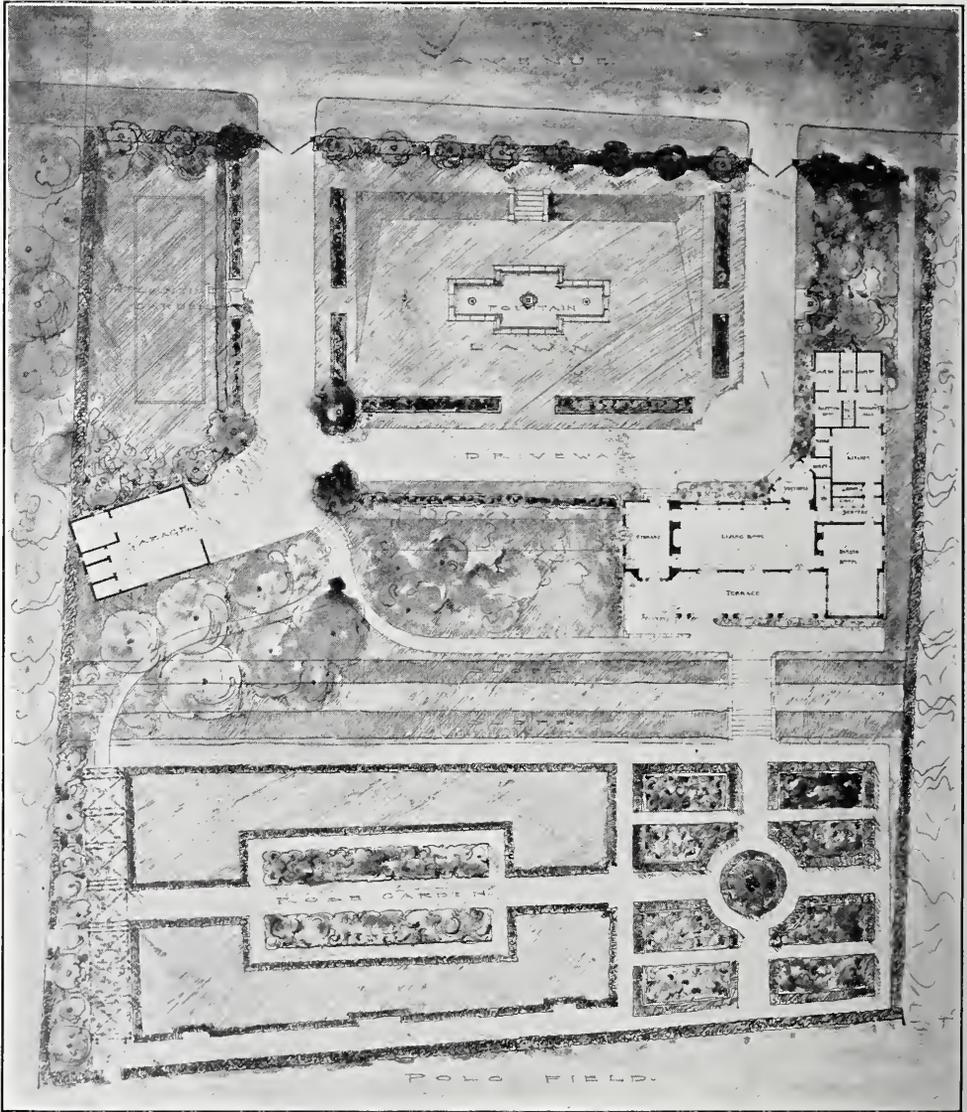
Lewis P. Hobart, Architect.



VIEW FROM THE EAST—HOUSE FOR MRS. W. H. CROCKER.

Burlingame, Cal.

Lewis P. Hobart, Architect.



HOUSE FOR RICHARD M. TOBIN, ESQ.

El Cerrito Park, San Mateo, Cal.

Lewis P. Hobart, Architect.

tions show that Mr. Hobart has been fully alive to the advantages possessed by a landscape architect in California, and that a country house means to him a house which is not only designed to fit the site, but for which the site is prepared by a careful scheme of grading, planting and formal definition.

Mr. Hobart's most interesting oppor-

tunity in landscape architecture and his most successful single achievement has consisted, however, not of a country house but of an open-air theatre. The dry summers of California and the mild winters make that state quite as an appropriate place for open-air performances as was Greece, and Californians themselves have been quick to recognize



View from the north.



View from the south.

HOUSE FOR RICHARD M. TOBIN, ESQ.

El Cerrito Park, San Mateo, Cal.

Lewis P. Hobart, Architect.

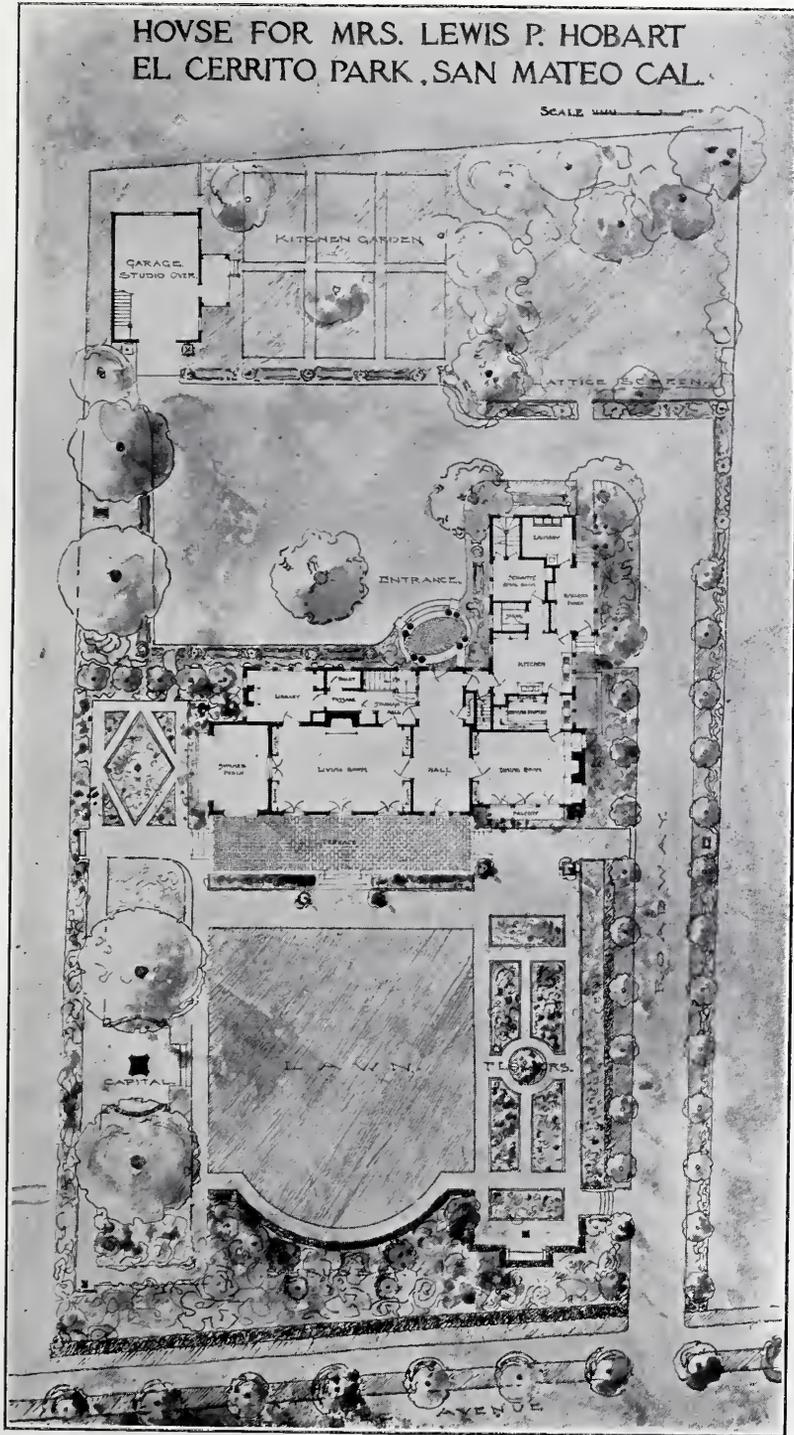


View of terrace from northeast.
 El Cerrito Park, San Mateo, Cal.



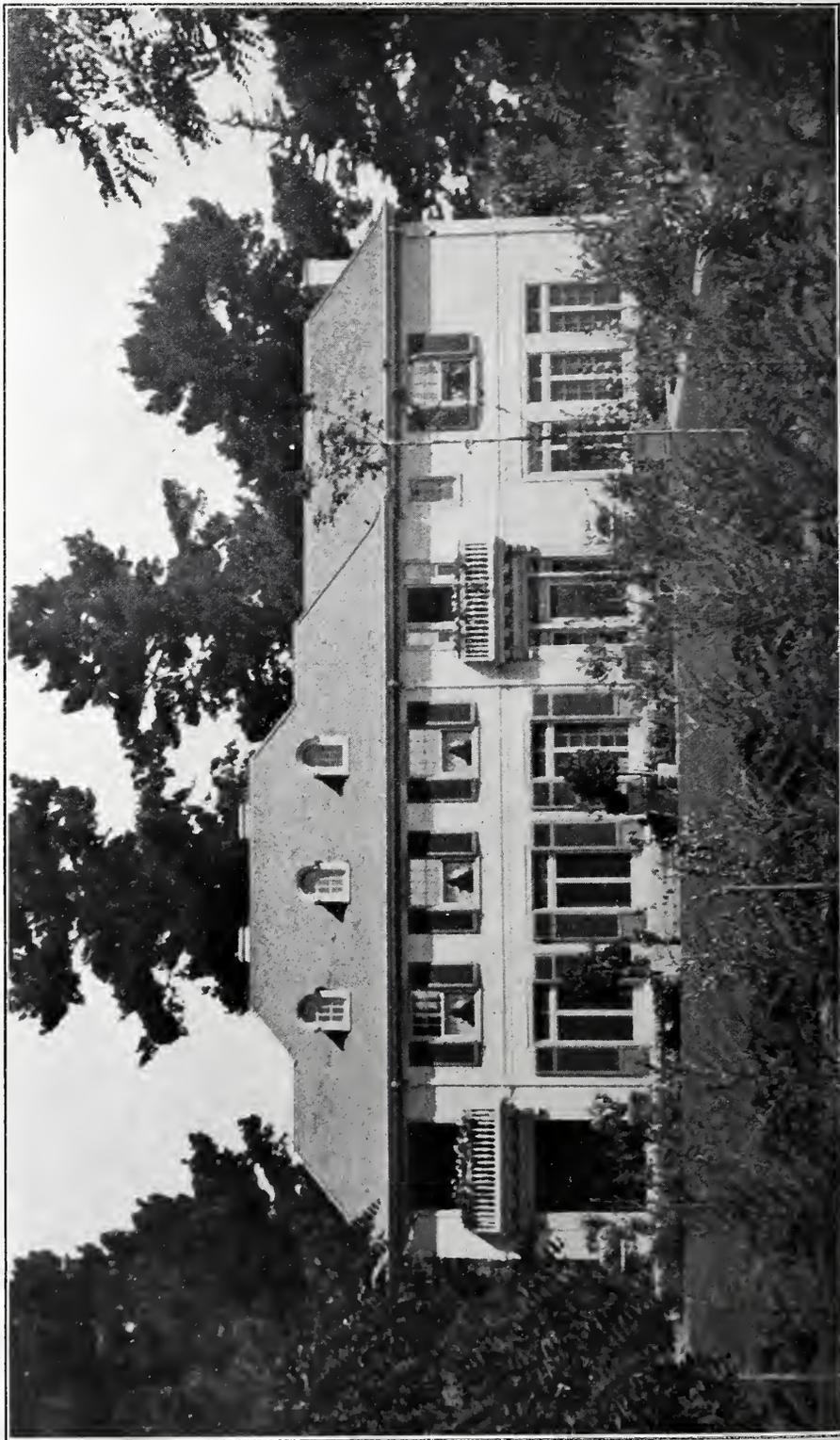
View looking north towards the dining room.
 Lewis P. Hobart, Architect.

HOUSE FOR RICHARD M. TOBIN, ESQ.



PLAN OF THE HOUSE AND LAYOUT OF THE GROUNDS.

Lewis P. Hobart, Architect.



HOUSE FOR MRS. LEWIS P. HOBART—GENERAL VIEW FROM THE SOUTH.
Roof green, blinds green, general color cream, trim gray.

El Cerrito Park, San Mateo, Cal.

Lewis P. Hobart, Architect.



View looking west, showing terrace and dining room balcony.
LEWIS P. HOBART.

Lewis P. Hobart, Architect.



The garden looking southwest.

HOUSE FOR MRS. LEWIS P. HOBART.

El Cerrito Park, San Mateo, Cal

this fact. One open-air theatre has already been built at Berkeley in connection with the University, and now a private citizen, Mr. Truxton Beale, has erected another somewhat further inland at Bakersfield. The Beale theatre is much more modest in size than its predecessor at Berkeley and is not intended to accommodate large crowds or to be used for public functions. It is intended primarily for the entertainment of the owner and his guests, and it would be hard to imagine a gayer and more beautiful setting for all sorts of masques and pageants. The architectural problem it presents differs from that of the majority of such theatres, because it is not built into the side of a hill, and because it is not intended to accommodate many spectators. The rows of seats do not, consequently, rise much above the level of the stage, and the theatre does not form its own enclosure. The architect proposes to obtain this enclosure by heavy hedges, formally trimmed so as to parallel the concentric lines of the auditorium. The photograph which is reproduced herewith entirely fails, consequently, to do justice to the intention of the architect. The design of the theatre is absolutely dependent for its effect upon the planting, and until this planting is in position and has obtained its necessary growth, it would not be fair to attempt any definite characterization or criticism of the design as a whole. But there can be no doubt that an architect who is able to bestow so much charm and so much style upon a purely formal classic composition is destined to go far, and has found in California the best possible field for the exercise of his talents. Mr. Hobart is one of the few American architects who is capable of imparting to a classic structure pliancy, grace and beauty, and it is to be hoped that other opportunities to display so rare a gift will not be denied him.

Graceful and gay, also, but in a very different way is the pavilion in the private polo grounds of Mr. Charles M. Clark at San Mateo. A structure of this kind intended merely for occasional use during a game of polo, belongs particularly to the class of pleasure houses,

and a blundering architect in his desire to make it amusing might well have been betrayed into planning a frivolous building. But just as Mr. Hobart managed to prevent the purely abstract and formal design of his theatre from becoming either cold, over-refined or solemn, so he has succeeded in preventing this little pleasure-house from becoming trivial. Entertaining and cheerful as it is in its atmosphere, it possesses none the less the self-possession and the firm presence which are the architectural counterpart of thoroughly good manners.

The illustrations include photographs of three private dwellings and sketches of several others. Of the former the largest and most ambitious is the house of Mrs. William H. Crocker at Burlingame, but inasmuch as it is not entirely completed, and the photographs fail to show the treatment of the house in relation to the grounds, it is not possible to offer any detailed comment upon it. But in this as in other cases the design is both dignified and simple, and the architect has succeeded in keeping well in hand the numerous elements of a very elaborate composition. Of the other two houses, one of them belongs to Mr. Hobart himself, and the client is to be congratulated upon his architect. There are, perhaps, a couple of dozen houses in this country which unite great charm with the distinction and style which comes only from a thoroughly mastered design, and Mr. Hobart's house deserves to rank in this class. It is, of course, only a wooden building, and wooden buildings necessarily lack the deeper and more substantial architectural qualities. They cannot amount to very much more than a somewhat permanent sketch or model of what an architect would like to do. But it so happens that the majority of the most successful American dwellings are wood, and it seems to have been difficult for a good many American designers to transfer to more permanent materials the more gracious and sweeter qualities, characteristic of their less substantial buildings. However that may be, a comely wooden house is a real joy, even if it is not a joy for a very long time,

and the name of Mr. Hobart must be inscribed among those not very numerous architects capable of designing houses which may be an exhilarating sight to a sympathetic observer.

The writer must admit that the house of Mr. Richard M. Tobin is less to his taste. It has the charm, which Mr. Hobart is able to impart to almost everything he does, and both the lay-out and the design give evidences of careful and conscientious study. But it is lacking in the simplicity and propriety characteristic of his other work. Too many incidents happen in the design, and yet the effect is not picturesque. It looks like the attempt to design an English house by an architect whose talent does not lie

in that direction, and who in order to Anglicize his design is obliged to adopt too many expedients. While these expedients are all intelligently conceived and carried out, they should not be confused with the real thing. It should be added that in California any architect, whose training and habits of thought in reference to his work are English, would be misfitted. If there is any section of this country, the prosperity of whose architectural future depends upon the adoption of the Latin rather than the English architectural tradition, that section is California, and it is partly because the bulk of Mr. Hobart's work testifies to the truth of this assertion that it is worthy of cordial approval.



VIEW ON MARKET STREET, SAN FRANCISCO—COMMERCIAL BUILDING IN CENTER.

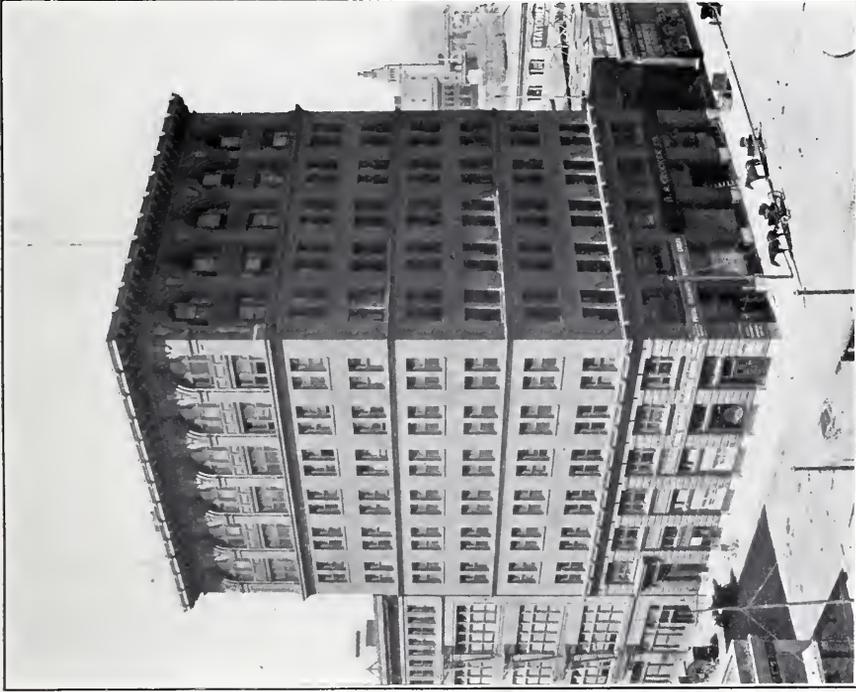


COMMERCIAL BUILDING.

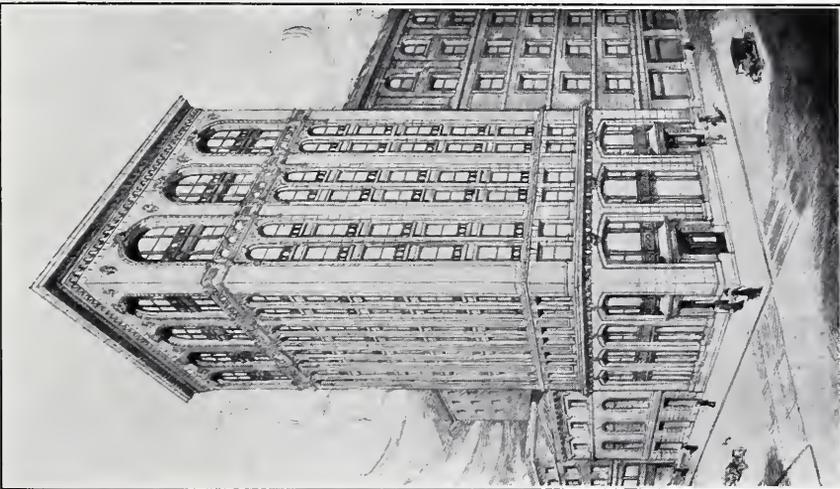
Market St., near Fourth, San Francisco.

Lewis P. Hobart, Architect.

This building is owned by the California Academy of Sciences, and leased for offices. Although situated on an inside lot with office space covering one-third of an acre, it has exceptional lighting facilities. On account of its frontages on two streets and twenty-five-foot courts on each side, even the least advantageously situated offices are particularly well lighted. The old building on this site was the first reinforced concrete building erected in America. Built in 1884, it successfully withstood the earthquake and fire of three years ago, and was removed only because the new plans necessitated it. The new building has a steel frame and reinforced concrete side walls and floors.



POSTAL TELEGRAPH BUILDING.
Market and Battery Sts., San Francisco. Lewis P. Hobart, Architect.



BUILDING FOR WHITE INVESTMENT COMPANY.
California and Battery Streets, San Francisco.
Lewis P. Hobart, Architect.



BUILDING FOR THE WHITE INVESTMENT COMPANY.

Battery and Sacramento Sts., San Francisco.

Lewis P. Hobart, Architect.



COSMOPOLITAN BUILDING.

San Francisco.

Lewis P. Hobart, Architect.

This building is occupied by three wholesale dry goods houses. The fronts are of stucco on brick.



JEWELLERS' BUILDING.

Post St., San Francisco. Lewis P. Hobart, Architect.

After the fire the use of this building was changed, necessitating changes in the walls and arrangement of interior. Some columns and beams were damaged by the fire, but the steelwork was otherwise intact and was used in the new building. The walls and floor slabs are entirely new. The fronts are of brick and terra cotta; the cornice of metal.



UNION SQUARE BUILDING.

San Francisco. Lewis P. Hobart, Architect.

Construction reinforced concrete throughout; ornament of terra cotta. It is intended to later raise the building to eight stories. The present cornice is, therefore, movable and of metal, and to be replaced by one of more substantial material to crown the top. The building is used exclusively by doctors and dentists. The offices are fitted with all the conveniences required by those professions: hot and cold water, electricity, compressed air, cuspidor wastes with floor attachments, and the features usually found in office buildings.

Old Wine in New Bottles

A Contrast of Environment in the Art of Building

The opinion is common in regard to modern architecture that, because of its polyglot mixture of past styles, it has no character of its own. Wearing, as it does, a Renaissance dress in one building, a mediæval one in the next and a Greco-Roman perhaps in the third, modern work lacks, of course, the homogeneity and distinction of the great styles. However, it is a great mistake to conclude that no elements of independent style may be found, though it is perfectly true that we are very dependent upon the past, imitating her most frankly.

Freedom of expression is impaired on account of this dependence, very much in the same way as it would be more difficult to express one's thoughts in the dead languages than in the living. Such deliverances would be both constrained and little understood; in fact, would not reach the majority at all. Architecture is to-day in somewhat this position. It has its new thought to express, but no complete or universal language through which this may be conveyed.

The study of architecture, pursued analytically, will convince anyone that the distinctive character of the building art of to-day or of any past age is due not so much to the deliberative work of academic schools as to the manner of life and trend of thought of the time. The schools refine the styles and set standards, but are themselves shaped by the larger forces of progress. Therefore, for a right understanding of the characteristics and tendencies of present-day architecture, a thorough appreciation should be accorded to the fact that this art is radically influenced by, and, in fact, is a direct exponent of contemporaneous society. In the same way an intelligent dissection of architectural motives reveals what is uppermost in man's minds. This is true to-day as well as formerly, though in this age it is rather the pursuit of wealth than of

ideals that leaves the deeper mark. There is a broad gulf between the past and the present, in respect to environment, and, correspondingly, in the spirit and manner of design.

In a modern office building we may find the same mouldings and other detail which were originated by the Romans, or as modified by the sixteenth-century Italians; but how vastly removed from any prototype is the impression conveyed by the skyscraper! The new structural lines are so suggestive in themselves of the sort of form which is at once original, consistent and beautiful, that we have no positive style to keep pace with the strides of engineering, and so fall back on Palladio, Vignola or the ancients, or make fitful and ill-sustained attempts at individualism, as in the restless license of *l'art nouveau*.

In our cities we thus have bits, torn pages, as it were, from the life of Rome, of Tuscany, of mediæval France, of all times and places, for the matter of that, where art once was great. But always is it reminiscent and fragmentary, or, perhaps it might be better said, reincarnate. Proportions in detail must be varied some; in the large they must deviate greatly. Planning and, therefore, massing and composition can seldom follow the old structures and reproduce their total impressions. Occasionally the façades of famous little edifices may be copied almost literally, minus the old workmanship. New York has several such to show. But except for this, and it is a rather questionable proceeding, what is attempted is usually to carry the harmony, of whatever style is used, throughout a design without violation of its principle, but with a certain new expression struggling to modify what has become meaningless in the old form. The phrases are old, the thought behind them, the meaning of our buildings is new, for our life is new.

Architecture is working upon lines very different from those of a hundred years ago, and the contrast is still more marked if we go back three or four centuries more to the last distinctly great architectural period—that of the Renaissance. Our present architecture, or the largest part of it, has to be classed as revised classic or Renaissance *in extenso*, whether of Italian, French or English extraction. In details, the change since then is not very considerable, if we except some quite recent manifestations of individualism—the “new movement.” This has chiefly concerned itself with decoration, but to an extent it has spread to domestic and minor architecture, and has gained some headway in Germany, England, France and our Middle West. Yet even in the great bulk of building production, in which, as we say, old detail and traditional form are reiterated, we have only to look beneath the surface of moulding or isolated features, beyond the grammar and rhetoric to the thought expressed, to find new methods of construction and novel systems of proportion; in short, an art of very different expression from that of Bramante or Sansovino. And yet much that is best in the work of to-day occurs in bits that frankly recall the beautiful forms created by them or their successors.

Imagine yourself, by some magic, walking the sunny streets of Florence during the reign of Lorenzo il Magnifico. A city not larger than many a second-rate town of our own land, yet how resplendent in beauty, how free from the vulgar and aggressive ugliness that flaunts itself when, among the mass of people, the sense of delight in the refinements of form and color is deadened. You may have reason to complain of the policing of this Tuscan city if you are not prepared to defend your purse with a quick blade. Turmoil you will find a-plenty; dark deeds of unchecked blood thirst you may see, but much laughter as well and a surprising joyousness in life and in the fair things of the earth, and, withal, in every object touched by art, the power of the hand in measure with the craving of the

eye. A time of contrast between refinement and coarseness, of ignorance and learning, a time of active rather than reflective life. And, as a product or accompaniment of this state of things, we find an almost universal understanding of the truth that there is wonderful beauty in nature and in life; and this, coupled with facility of expressing such in virulent form and color.

The streets, the halls of the palazzi and the gardens are aglow with the many colors of richly clad men and women. One morning all is uproar. Hoarse alarms and banners flung to air. A sea of grim faces, eyes flashing hate or scorn, clothes blood-stained and dusty, and everywhere the hard glint of steel. And next day all is gayety and flowers. Plumed casques and embroidered trappings that sweep the ground greet the eye, and, where fountains splash in shaded gardens, poets lisp their songs while eyes taunt love or mirth. A time, truly, when blood ran warm and when every artist's eye was stored with pictures of pulsing life and of the splendid creations in form and color all about him. How faithfully does every canvas, every stroke of chisel, every storied wall reflect this life!

The simple methods of straightforward construction which were in use lent themselves readily to good composition and proportion, and the materials, chiefly brick and stone, and, for the rest, wood, stucco and ceramics, could not fail to be plastic to minds as sensitively keyed. Every object, however ordinary, assumed under such hands some artistic worth, and in as natural a manner as to-day the reverse is true. The buildings of this Italy attained, with the same spontaneity as did those of Greece, the architectural virtues of dignity, simplicity, delicacy and strength, and, withal, a poetic charm and warmth which the Greek ideal did not know and which also can be but faintly imitated. Such is the old wine, whose aroma and bouquet are so precious that none should blame if we cherish what we can of its priceless inheritance, even though we must blend with it coarser vintages.

Strong is the contrast between the en-

vironment which produced the Renaissance and the temperament, or the lack of it, and the surroundings which art exists to-day and against which it has too often had to struggle. No wonder that the results are much at variance.

Turn from the sixteenth-century Italy to an American city of the twentieth. It is a change from an air redolent of art to one surcharged with business and science, and, as is to be expected, art reflects the altered condition. The poet has yielded place to the scientist, with his microscope and his formula; the devil-may-care warrior to the more prosaic, though in a way not less daring, market manipulator, clad in sober tweeds instead of silks and mail; the deft artisan to the mechanic, tending one of a thousand levers in a machine shop. All this has worked to our greater enlightenment in many ways, but scarcely in the ways of art. We may not like to admit it, but it is certainly true that the betterment of laws, the growth of science and of the luxuries of physical comfort are inimical, rather than helpful, to the finest manifestations of art. In these developments of civilization our minds have become more scientific, practical and commercial. It is not necessarily that art may not be compatible with police courts, department stores and dining-cars, but that the production of such things, each admirable in its way, has seemed to be inseparable from a contagion of commercialism which overshadows all other realities and invigorating forces of life, of which art is one. The freer forms of government which became established, gradually in some countries and more violently in others, fostered independent thought and action, gave life to competitive trade and, in spreading education, encouraged scientific research which, when taken hold of by the multitude and applied to the practical affairs of life, set the world going upon a course of mechanical invention and established the supremacy of commercialism. So it was that the nineteenth century, following the social upheavels of the eighteenth, was fruitful of a progress in mechanics and en-

gineering that led us in a few strides farther in these matters than the world had moved in the thousand or two thousand years preceding. The application of the machine to the advancement of business kept steady pace. Finally, to control trade and the fruits of science becomes the master passion, and the leaders in this ingenious pursuit now sit in the seats of the mighty, for the power is theirs.

The beneficial features of intellectual liberation need no pointing out. But what interests us here about it is that, in the sphere of ideas and ideals we have gone in point of fact from one tyranny to another. The autocrat and the priest have been supplanted by the philistine and the plutocrat. The former were usually better judges of art. We do not wish to say that art needs a background of armor and tapestries necessarily, or can thrive only in the atmosphere of the picturesque. Her springs are in deeper ground, for realities must be the basis of all art work. From the past we should expect a glamour only, a spark of poetry, perhaps; the substance of reality must be drawn from the present hour. Every age has its own poetry, its own dreams, material, in short, from which art may be created. Not equally, however, at all times, for, while in certain periods of development the predominating tendencies of thought and the background of activities and events are favorable to expressions in terms of art, in others the dominating forces obscure, corrupt or neglect it. Money-getting—never unpopular to be sure—has now become the great game, as once were war and romance. The majority struggle for money from necessity, and the rest for a larger motor car or just for excitement and for the greater power. In any case, the acquiring of money engrosses the time and the energies of men and holds them pretty thoroughly in the grip of mechanical routine. The dollar, or, rather, the power of unthinkable millions of dollars, is the enthroned ideal.

To picture or to record the struggle, the hopes, the desires and passions of

men is the chief business of art. But when these things become much obscured by the dullness of prosaic lives, and are centered in the unlovely whirr of machinery, art loses, if not its vitality, at least in facility of expression.

To be sure, conditions are the reverse of detrimental in certain respects. There is an advantage in the independence enjoyed by the artist in common with the rest of mankind. There is no restraint upon development, no bar to individual expression, except the frequently important ones of opportunity and audience.

It is a matter of course that our buildings should reflect these dominating motives of modern life. Yet, naturally, an attitude of revolt against some of them we may expect to find. Art has a place in this age, but as a by-product with such possibilities and scope as it can barter for itself with many concessions to the commercial spirit. Ostentation and vulgarity seek expression with great persistence and frequent success, though, be it said thankfully, crudeness of taste is a diminishing quantity, and there is much evidence of a preference for the least mechanical product, a growing appreciation of the invariable refinement that genuinely good work possesses. Cultivation has at all times had its struggle with barbarism. Destructive ignorance has by no means the opportunities for violence it had in more disorderly times, but it has remained for this age to produce imitation and cheaply manufactured "art."

In architectural matters, much compromise between actual construction and outward appearance, much disguising of mechanical reality, necessarily have resulted from systems of construction in which commercial economy and mechanical engineering are superlatively developed. This separation of design motive from structural motive is unfortunate and brings confusion and pretense in place of consistent evolution of style. Yet it is quite unavoidable under such radically simplified engineering economics as require the same elementary constructive system and framework for a factory as, we will say, for an

hotel which is expected to present an appearance of grandeur not inferior to a palace of the Cæsars.

An opera house, for instance, is to be built: a project in which the utilitarian probably plays as small a part as in any we could mention. If the allowance for cost is as it should be there are no restrictive conditions to hamper the architect in designing the façades and decorating the interior. But the constructive system of the building will be, as in a purely commercial building, a product of engineering economics containing no suggestion of an artistic organism. Thus it follows that the architecture becomes a screen having little relation to the actual frame. We are shown that which is apparently a Renaissance building, massively built of stone, but in reality its form is a steel cage, filled with a vast amount of machinery.

A feature of modern civilization, apart from its commercialism, is the increasing complexity of life and the rapidity of living. Consequently, there is a multiplicity of requirements for the fitting out of the stopping places of a restless, much refined in luxury, often vulgar, money-spending, fad-ridden, though clear-headed, race. But, life being many-sided and running to specialty, it follows that products of the imagination and of the pictorial and the plastic faculties, such, at any rate, as chime in with the temper of the day, are in demand, and to be acceptable must be executed with masterful finesse. Imaginative work, united with technique in rendering, will usually find some appreciative eyes and ears—of a small coterie, however. Artistic superrefinement is thus to be found, dimly perceiving here and there, through this virulence of commercial life, with its superficiality, its pretentiousness, its coarseness. Specialization rules in every branch of business, science or art, and complications beyond measure have ensued in construction and design to meet a highly developed demand for bodily comfort and the saving of time; yet also, though less urgently, to satisfy the appetite of a few for scholarly, cleverly expressed emanations of artistic brains. It

matters comparatively little how impermanent or capricious the work, so that it satisfies the fancy of the moment. It is true, of course, that supreme talent always finds, eventually, at least, its acknowledgment. But we are speaking now not so much of the inspired among the creators and the appreciators, who are few in number or in power to guide events, but of the well-organized many who are in actual control. It is, of course, particularly to architecture that this applies, though it is only relatively that the other arts differ in the force exerted by the same environment.

Such are the forces clearly at work in the production of that very modern thing—the “skyscraper,” and, in a lesser degree, of all our buildings, even to our homes. The radically new construction, novel requirements and fresh lines of thought present new problems for architectural solution and some opportunities for original departure from well-worn formulas. While there is thus much to keep alive the designing faculty, yet it is obvious that modern contributions to constructive development are barren of inspiring concurrent originality in the detail of external and therefore visible form. This is due primarily to the lack of organic relation between the two which is inevitable, inasmuch as the constructive actuality must be much disguised unless all grace and beauty, all delight in form, are to be abandoned. In other words, the make-believe, the venerated character which is so constantly in evidence in present-day architecture, is due rather to the conditions forced upon her than to any such deplorable lack of power and temperament as might be superficially inferred from the absence of originality, apart from construction, that she seems possessed of. There is compensation, however, in the fact that in the storehouse of tradition there is so much beautiful material. Sometimes this is copied inappropriately and with cold-

ness, but at others used with feeling and understanding, and so modified as to be brought into harmony with new lines of thought and conditions of living.

Individualism, properly restrained and founded on culture, is the best sign of life, but we should be content to see a gradual advance toward a new style rather than to take up with revolutionary methods, enviring conditions remaining such as they are. The earnest efforts of certain independents are encouraging evidences that the lethargy of blind formalism is not greatly to be feared. Yet the futility of too radical a determination not to be bound by any rules of traditional form is written in their bizarre creations. Even with the constructive freedom that is permitted and even demanded by such a new material as reinforced concrete, we would be lost were we to turn our backs too unceremoniously upon our inheritance of design.

Taking the situation all in all, however, we are held down pretty closely to traditional motives for each individual form with which to compose our designs. We must be sure to have some insight into their old meanings and a sense of fitness to successfully modify and combine them as may be best to blend with new conditions and surroundings. To do this sort of thing well is to accomplish a good deal. It is far less imitative than the superficial observer may think.

We need not be satisfied with an empty echo; yet, since we must still repeat the fine sayings of the old Italian masters—Bramante, Sansovino, Palladio and so many more, and of Jean Goujon, Philibert de l'Orme and the rest of France—let us not be in too much haste to lose the substance and the real flavor of their fancies. Our work would for the most part be barren were it not for this wine of Tuscany and of the valleys of the Seine and the Loire.

H. Toler Booraem.

NOTES & COMMENTS

REINFORCED CONCRETE AND TRADITION

Examples are not wanting of the use of concrete construction in the less serious fields of utilitarian buildings on the one hand and in the freer types of American country residences on the other. This form of construction obtained whatever vogue it has acquired from purely utilitarian motives, hence it is still most frequently found in mill, factory and warehouse work in which its economics and fireproofing qualities are most appreciated. From this field of the purely useful and strictly commercial it has begun to work its way into the construction of some of those suburban and country houses in which the paramount issue was not the lowest possible first cost. In this domain it has begun to interest the architect as a problem in design, and his solutions, while still rudimentary, show the beginnings of a development of much promise for American domestic architecture.

In monumental work, both in this country and abroad, it seems difficult for architects to accept concrete in any other sense than the Roman. Like them we and the Europeans continue to appreciate the structural advantages of concrete, and we have gone the Romans one better in adopting concrete to our needs by combining its great compressive strength with the high tensile resistance of steel, but we have hardly departed from their idea that concrete, though valuable in the structure, is unworthy of serious expression in the design of a monumental building. A case in point is the concrete theatre of Agen in France, which appears in this number. Here we have a work of architecture in the making of which some of the best French architectural and decorative talent was engaged. Yet even this talent has been reluctant to accept concrete as a worthy subject for a monumental design as witness the exterior view which appears on page 270. The interior, on the other hand, in which the architect has allowed himself more freedom is more frank in its gently flowing curves and gives some evidence of the use of a plastic material. That the material should have been denied exterior expression must be regretted, for judg-

ing by the interior there seems no reason why its architect need have entertained any fear of hurting his reputation by departing from the Roman academic precedent taught in the Paris Ecole des Beaux Arts of which he is a distinguished diplomé. But the bonds of tradition were apparently too strong for him and he has preferred to do the decent though, one must confess, disappointing thing.

While recording the reflections expressed above there comes to our notice, by a strange coincidence, a collection of photographs of a new building made entirely of poured reinforced concrete, in which the architect has made a highly commendable effort to assert the integrity of his material in an appropriate architectural manner. Here is a man who is at least courageous enough to try to carry out the solution of his problem to an ultimate conclusion. It must be a source of regret that the purpose of the building is not of a more serious nature than the bottling of mineral water, as the building is for the National Water Company, bottlers of the well-known White Rock brand, at Waukesha, Wisconsin. Yet it serves admirably the purpose of illustrating what was meant by inveighing against the abandonment of the problem of design in the exterior of the Agen theatre. In our opinion Mr. Hengels, the architect of the bottling plant, is as deserving of encouragement and praise for his straightforward effort as Mr. Tronchet, architect of the Agen theatre, is to be censured for his apparent lack of moral courage to design his building entirely in concrete instead of hiding it behind a regular "grand prix" facing.

The little illustrations of the bottling plant which we publish will show how the architect has tried his best to keep his decorative forms as simple and as easy to pour in the mold as possible. Where he has felt a special point of emphasis to be necessary he has resorted to incrustation, using mosaic, glass and faience. He has availed himself of the texture of his material to heighten the value of the decorative points by contrast. The surface exhibits a roughness of red, purple and black pebbles which were part of the mixture, and has been washed down with acid until the texture is similar

to a rough granite. The effect can be appreciated to some extent in the view of the entrance which we publish.

The occupants of the building are to be congratulated on their architect, and the latter is to be commended for the effect he has been able to produce by the simple means

of the big museum in neighboring Boston that poor little Worcester's opportunities would be even less than normal. To read, then, that it has property valued at almost four millions of dollars, of which nearly three millions is income producing; that the attendance for the year shows a gain of ten

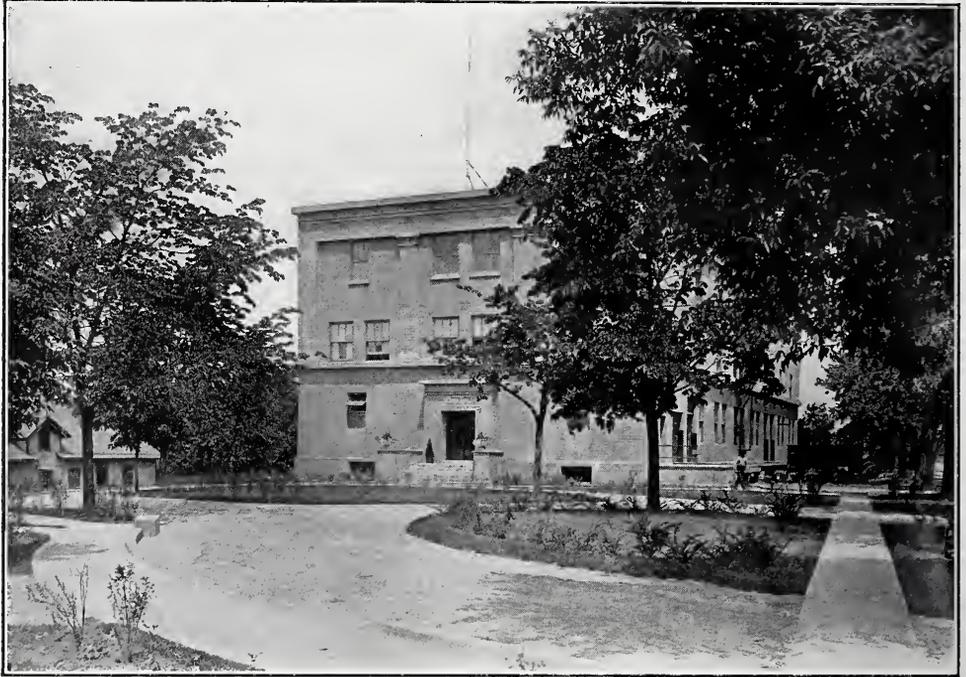


FIG. 1.—THE NATIONAL WATER CO.—BOTTLING HOUSE.

Waukesha, Wis.

Henry C. Hengels, Architect.

employed. The building is not the last word in handling concrete artistically, but it is a step in the right direction.

WORCESTER'S ART MUSEUM

Those feeling an interest in the general art development of the United States, must find the thirteenth annual report of the Worcester Art Museum—which has just appeared—uncommonly stimulating. To the average layman, as Worcester's museum has neither the interest of novelty nor any special fame, this will certainly be a surprise. And the hopeful part of the showing is that in size and general characteristics Worcester is typical of a very large class of cities, while it might be expected that its art aspirations would be so overshadowed by those

per cent. over that of the year before; that the year's art acquisitions were of great importance—including, as especially notable, La Farge's "Peacock" window—and that the director's plan to increase the museum's popular efficiency this year by providing expert guidance and brief expositions of the pictures, for school children and groups of visitors—all this is certainly interesting and encouraging. It is to be admitted that the beneficence of one man—Stephen Salisbury, whose residuary legatee the museum lately became—is largely responsible for the institution's financial comfort; but that is a condition which can be hopefully anticipated nowadays by any American city of Worcester's size, and it should be observed that the windfall was a reward of patience. The museum was about ten years old and had property of about half a million dollar's value before Mr. Salisbury died.

**RECENT
ARCHITECTURE IN
GREAT BRITAIN**

In connection with contemporary architectural tendencies, it is to be remarked that Great Britain is entering upon a period of French influence. Its architectural students are studying in France

in increasing numbers, its technical schools begin to realize the benefits of the broad French training, while recent English competitions betray signs of Paris influence and developments in London's commercial buildings point in the same direction. The more open-minded of the English and Scotch architects are keenly alive to general improvement which must result from such influence and advancing it wherever they possibly can. They are not content that their architecture shall continue to shine only in its domestic and ecclesiastical structures. They want to see a better standard of monumental work about them and realize the futility of longer pursuing the study of those works of the more degenerate periods of the Italian and German Renaissance, which have for so long been the sources of inspiration for monumental architecture throughout the kingdom. Apropos of this subject, there will appear in the December issue of

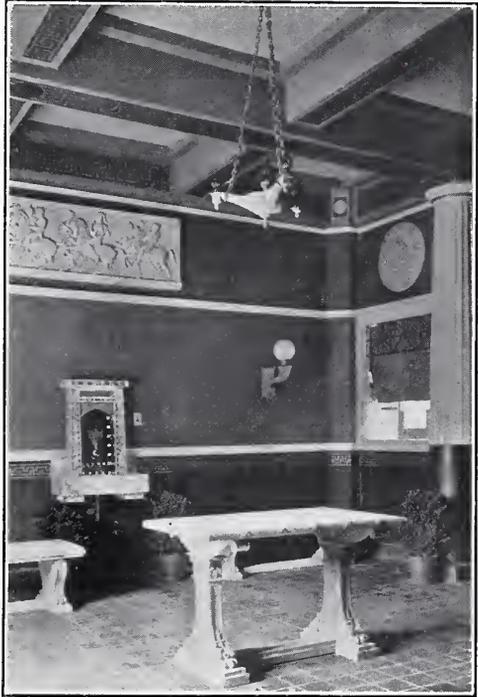


Fig. 3.—Interior of Fig. 1.



Fig. 2.—Detail of Fig. 1.—Entrance.

the *Architectural Record* an article on the "Influence of the Ecole des Beaux Arts Upon Recent Architecture in England," from the pen of an English architect.

**THE
LATEST
CITY PLAN
REPORT**

The city plan reports which so many cities are bringing out, not only grow in completeness and in scope, but in elaborateness of their presentation. Each one of late has marked an advance over its predecessors; and while it may well be that the Chicago Commercial Club's vastly expensive publication of the Burnham Report has set a high water mark of elaborateness which will not be reached again, and that the Report of the Metropolitan Improvements Commission of Boston is of a length that will not again be essayed, yet, with these two reports in classes by themselves, it is instructive and not a little suggestive to note how the rivalry of cities supplements the natural rivalry of the experts, and the reports improve in their presentation as fast as in their matter. Los Angeles is the latest to make its bow with a presentation of its claims and possi-

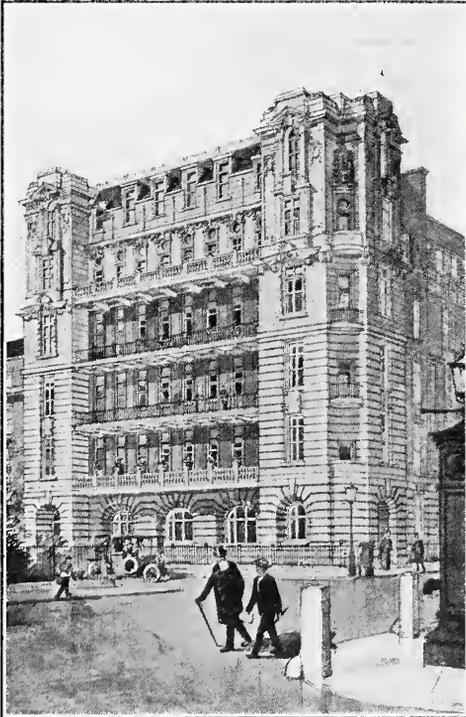
bilities for beauty and convenience—though the report presented is nearly two years old. Possibly to be published so well after two years of neglect is a greater distinction than thus to have appeared on the crest of the first wave of enthusiasm. At all events, the report—that of the Municipal Art Commission—is a very handsome one. It carries the title, "Los Angeles, California, the City Beautiful," and the burden of it is the study and report which Charles Mulford Robinson prepared for the commission. Brief, signed,

the vernacular, is "going some." The illustrations are far gathered, but to the point and not too profuse. In this respect, indeed, more strikingly perhaps than in any other, is this report the most satisfactory that has yet appeared.

**"FORT WAYNE,
WITH
MIGHT AND
MAIN"**

An account of a Civic Revival held in Fort Wayne, Ind., reads a good deal like an account of an evangelistic campaign, with the city substituted for the individ-

ual soul. At all events, the town was duly placarded, an evangelist was brought in from a distant city, meetings were held afternoons and evenings for a week, and a vast deal of popular enthusiasm was aroused—though it is not recorded that the sinners' bench was crowded, either by city or corporation officials. But officials were not holding aloof; everybody was drawn into the maelstrom, and at one meeting the mayor himself presided—a meeting, by the way, at which the Training of Citizens was the subject—while among the chairmen of other meetings were the president of the local Federation of Labor, the bishop of the diocese, the president of the Women's Club League, the president of the Commercial Club, etc. The meetings began with the motto, "One for all and all for one;" they crowded the theatre in which they were held to such an extent that toward the end of the series as many persons were turned away as gained admission, and they ended with the motto—which one may read to-day at the head of the Fort Wayne newspaper—"Fort Wayne, with might and main." The upshot of the meeting was a popular subscription amounting to enough to retain an outside civic student to come to the city and make an elaborate study of just what the city might be and ought to be, and so prepare a program for putting to work the awakened enthusiasm of the community. The student has been cogitating over his problem all summer, with results not yet revealed, but awaited in Fort Wayne with great interest. If the people shall rise worthily to the program he is expected to outline, so that the impress of the Revival shall be stamped permanently and beneficently on the town, Civic Revivals—one had been already tried successfully in Grand Rapids a year ago—may come to be a phase of our municipal awakening. Fort Wayne, it should be added, as a relatively old, purely industrial, city, of slender resources, is typical of a large number of communities.



New Wing, London Homoeopathic Hospital.

Edwin T. Hall, Architect.

statements as to county highways, new bridges, and the Owens River water project, supplement his report. The title page notes that the good roads, for which the bonds have been sold, require three and a half million dollars; that the aqueduct, on which work is now far advanced, requires twenty-four million dollars; and that the suggested civic improvements are estimated to need twenty million dollars—a total of "fifty million dollars for improvements, provided for and contemplated." Los Angeles had been already provided with great parks, this, in

**A
MUNICIPAL
EXPOSITION**

Preparations are well advanced for the most complete and elaborate municipal exposition that has been held in the United States. The big city planning show which

aroused so much interest in New York in May, and then in Washington, will be a part of it, but will not dominate it. The exposition will be held in Boston—being designed to increase popular interest in, and understanding of, the 1915 movement—and in the

finances as well as with such showier municipal attributes as public and private buildings, boulevards and parks and bridges. The small and hard working advisory committee for the exposition includes among others J. Randolph Coolidge, Arthur A. Shurtleff, F. L. Olmsted, Charles Zueblin and, as if these names were not enough to warrant good planning, experts from other cities have been called into consultation. The list even of local exhibitors is very long. Besides the State and city governments, in their various departments, the Social Ethics Museum at Harvard, the Massachusetts Civic League,



THE NEW BUILDING FOR THE MITCHELL LIBRARY. GLASGOW, SCOTLAND.

William B. White, R. A., Architect.

old Fine Arts Museum on Copley Square, where it is to be open for the month of November, will have ideal location. Sentimentally, there is a satisfactory fitness in this civic use of the old structure before it is destroyed. So long the home of the fine arts, which have now left it for a quieter and less democratic environment, its last service to the community may be this exposition of the one great community—art—the art of beautiful city making. Art and beauty in this sense are used in their broadest significance—complete adaptation to function. For the exposition is to be exceedingly practical, dealing with the public health, safety, and

the Boston Architectural Club—which this year will combine its annual show with this exposition—the Metropolitan Improvement League, the telephone, street railway, and lighting companies, these and scores of others promise such an opportunity for “seeing Boston” as its citizens have never had before. And the sight must prove hardly less instructive and interesting to the residents of other cities, for it is designed, whenever the Boston product is conceded by the committee to be something less than perfect, to set over against the local exhibit the best of its kind that is to be found anywhere else.

**MUNICIPAL
ART IN
HARTFORD**

The Municipal Art Society of Hartford issues from time to time, as an important part of its activity, bulletins that are nearly always of more than local interest. The latest, which has just appeared, is number twelve, and is devoted to a discussion of Street Name Plates. The data is collected from cities of Europe, of South America, and of the United States, and is presented in an illustrated and readable way, the pamphlet making a distinct contribution to the available information on the subject. Also of recent appearance is bulletin number eleven, containing an account of the last annual meeting, reports of committees, etc. From the president's address it is interesting to learn that the society was organized in 1904 for the special purpose of urging upon the State the advisability of acquiring the railroad roundhouse property, and locating on it the new State armory—that the latter might become one of the group of imposing State and city buildings surrounding the capitol. The armory is now nearing completion with the impressiveness of effect that was anticipated. But a society of this sort having been organized is pretty sure, if its members are in earnest, to find more than one thing to do, and the next purpose to which it devoted itself was the protection and restoration of the Bulfinch city hall. It took up this work at a time when there was a strong popular sentiment for demolishing the building. In its new purpose it was again successful, under the energetic leadership of Charles Noel Flagg—the society's first president. The municipal authorities having been persuaded to paint the city hall's woodwork white and to guild the dome and figure of Justice, the proper painting of the brick work and the removal of the disfiguring paint from the brown sandstone followed as a matter of course. Now there is popular regard for the city hall as a lovely example of Colonial architecture, and it is proposed that the society shall gain the co-operation of the historical societies and reproduce the old staircase and redecorate the council chamber. The whole story is an interesting illustration of the value of such an organization to a community. Other notes from reports of officers and committees indicate further ways in which the society has been, or yet may be, useful to the community. A competition has been arranged for an ornamental electrolier, to be placed at a certain designated spot; it is proposed that instead

of permitting the street railroad company to mark the points at which cars stop by painting the trolley pole white for a distance of some twenty feet from the ground—a familiar custom which is objectionable because the white paint so soon becomes dirty—that there be designed an artistic sign which can be attached to the poles. Among addresses which have been secured is one by John M. Carrere, on "City Improvement from the Artistic Standpoint," and one by Howard Mansfield, on "The Development of Colonial Art in America," addresses of real educational value. An ordinance limiting the height of buildings, that they may harmoniously conform to the width of street or other environment is desired by the society, and it is interested in having the city secure the services of an experienced and competent architect from outside of Hartford who shall advise the various city departments regarding municipal developments. Thus is the society a very usefully vigorous organization. Nor is it a dilettante coterie. Though Hartford is a comparatively small city, the Municipal Art Society has between four and five hundred members—concentrating, and so making effective, the best civic art ideals of the citizens.

**PLANS FOR
AN ARCHITECTURAL
MUSEUM**

Ambitious plans are under discussion for the construction of a great architectural museum at St. Louis. It is to be a part—a newspaper quotes Halsey C. Ives as saying, "a commanding feature," "one absolutely unparalleled elsewhere"—of the Art Museum, of which the main building was a legacy from the Fair. A description of the plans, using the analogy of a cathedral, says: The present art building and the sunken gardens are to constitute the nave; the long connecting corridors the side aisles; the offices and library are where the choir would be; the auditorium is in the chancel's location; while the Hall of Architecture is to form the transepts. The apse at the right will be devoted to Romanesque architecture, and that to the left to the Renaissance. "Within the lines of the main structure are planned ten rectangular sections, each thirty by fifty feet, the whole enclosing a court divided into five sections. The five sections of the court admit a variety of uses, and there need be no haste to fill them; but the ten rectangular alcoves that with the two apses enclose this space are already named. Those on the south are the Egyptian, Assyrian, Greek, Roman

and Byzantine. Those on the north are Yucatan, Japanese, Indian, Saracenic and Gothic. The plan is that each of these alcoves shall be built in its appropriate style, the structure being in itself a model of the style of architecture it is to contain; and that within it shall be grouped models and other appropriate material relating to its special type of architecture."

**THE
"BOSTON-1915"
SPIRIT**

A great deal has been written about the Boston-1915 plan, as is proper, so elaborate and ambitious is it. But more important than its organization is the spirit that lies back of it. A few lines from addresses made at the Boston City Club, at a meeting devoted to discussion of the plan, seem well to epitomize the spirit. Louis D. Brandeis stated that the movement rests on the broad foundation of, first, knowledge, with its huge undeveloped resources; second, faith that a great majority of the people will join eagerly in the development for the common good, of those resources; third, confidence that the methods of organization, consecration, and intelligently directed thought, which have made possible our great advance in industry, in invention and in science, will, when applied to local social, industrial and political problems, bring like accomplishment. President Storrow, of the Merchants' Association, said: "It is a truism that a city can not grow to be wholesome and beautiful except by much planning and striving"—the great lesson, he believed, of the Pittsburgh Survey was its showing that "the people of Pittsburgh had been so busy making steel that they had forgotten to make Pittsburg. Turning, then, to the tenement and congestion problem, this business man said: "We are not yet prepared to have Boston buy whole blocks of buildings and improve them, but if the owner of an ordinary house on a 30-foot lot wants to turn it into a tenement house, to hold possibly a hundred fathers, mothers and children, then the city should require adherence to a plan which, as gradually realized for the whole block, would eventually lead to a large common court in the middle of the block, to serve as an air space for all the tenants and a playground for the children." The hope of the movement lies in the fact that the sort of spirit these addresses suggest is not isolated, but seems to be pervading all classes. It may be recalled that at a great religious revival meeting last spring in Boston, before the 1915

movement had been launched, the revivalist asked all those who were willing to give henceforth of their time, of their money and of themselves for the betterment of municipal conditions, to rise and say so. Ten thousand rose to their feet and the "I will" was a roar. The question under such auspices was as insignificant as the response.

**A BRIDGE
AND A
QUESTION**

A Harvard alumnus has offered to replace with a monumental structure the forlorn old bridge that now connects the Stadium with the portion of Cambridge in which are the university buildings. Among the gifts of current news, this one stands out, not so much for princely proportions as for its unusual character. For a bridge is normally a public work, and rich Americans have as yet included in their philanthropies few public structures other than libraries. If to any considerable extent monumental bridges should come to be included, a great change would be wrought in the aspect of our cities and towns. An there is much to be said for the bridge as a monument. What else is more strictly useful, makes more general appeal, more strikingly dominates its site, or has better chance for permanency? The proposed Stadium bridge for Harvard has led to a discussion only a little less interesting than the proffered gift itself. This is over the question of the future use of the Charles River below the dam at Watertown. The fine new West Boston bridge contains no draw, so that the river is closed now to masted traffic; and recently nearly all the shoreline on either bank has been taken over for public use, in parks and drives and promenades. The river already contains probably more canoes and motor boats than any other like body of water in the United States. Only one transportation interest now uses it for freight, and that carries 15,000 tons of coal a year to an abattoir at Brighton. To put a draw in the bridge, or to raise it enough—some 26 feet—to allow the barges to go beneath it, would be a high price to pay for this one service—and as nearly all the other abattoirs are now concentrated over in East Cambridge, where they are a less general nuisance, it may be that the Brighton one will voluntarily move away before long. Yet, at this time of reviving interest in water navigation, to close, with a low and drawless bridge, this part of a city's great waterway to freight traffic, seems a radical step. That the step is pro-

posed and very earnestly advocated, is significant of a striking change from the old theory of city development. It used to be everything for business. Now life comes first, and even the joy of living presses hard!

**LOS ANGELES
MAKES A
PROGRAM**

It is inevitable, in the present awakening of cities, that the "Boston-1915" movement should have the flattery of imitation. The first instance of it seems to come from far away Los Angeles. At this writing it has not passed out of the stage of discussion there, but it starts under good auspices, and if it is to be a real and worthy imitation of the movement in Boston there will need to be a great deal of preparatory, preliminary work before there is much to show. In midsummer, Rev. Dana W. Bartlett, who is a strong force in civic and social matters in Los Angeles, presented a 1915 program at a meeting of the City Club. As he pointed out whatever were the facts that determined the precise date which Boston has set for the realization of her hopes and aspirations, 1915 happens to be a date of enormous promise to cities of the Pacific coast. For that is the year when it is expected that the Panama Canal will open. Very properly the suggested program is a long one. Some of the items of most general interest are as follows: 1910, Completion of the park and drive through the beautiful Arroyo Seco; 1911, "Completion of the Union Depot, and important steps in the Robinson plan completed." A plan formed for beautifying the harbor and making harbor cities attractive; opening of municipal docks and warehouses. 1912, Completion of the Owens River Aqueduct—to cost \$24,000,—

000, and now well under way—and a Fiesta to celebrate the event; 1914, Improved public school buildings, new building for Public Library; 1915, Opening of the Panama Canal.

**DEATH OF
CHARLES
FOLLEN MCKIM**

As this section of the Architectural Record is about to go to press there comes to our notice the death of Charles Follen McKim, of the firm McKim, Mead & White. In Mr. McKim's demise both the profession and the public are the losers. The architects will miss from their ranks one of their foremost champions for the integrity and elevation of the profession of architecture. Mr. McKim's activity was broad and not confined by the actual limits of the profession; he was an architect first, but shone equally as a scholar and patron of the Fine Arts. The public has to thank Mr. McKim for the interest which he was able to arouse in building and architecture in this country among laymen. His firm, especially for the past fifteen years, has been responsible for advancing the standard of performance in architectural designing perhaps more than from before or since, and it was due directly to McKim's personality that this influence so beneficial for the profession was at the same time of such signal public value. The nature of the services which he rendered his country and humanity were fittingly acknowledged during his lifetime by the many honors which were conferred upon him both here and abroad, and his memory which survives not merely in his firm's name as does that of his lately lamented and illustrious partner, will remain one of the most powerful and beneficial influences in our artistic aspirations.

THE ARCHITECTURAL RECORD

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PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

President, CLINTON W. SWEET Treasurer, F. W. DODGE
Vice-Pres. & } H. W. DESMOND Secretary, F. T. MILLER
Genl. Mgr. }
11-15 EAST 24TH STREET, MANHATTAN
Telephone, 4430 Madison Square

Subscription (Yearly) \$3.00

Published Monthly

TWENTY-FIVE CENTS

THE ARCHITECTURAL RECORD CO.
NEW YORK

TWENTY-FIVE CENTS



RESIDENCE OF WILLIAM G. MATHER, ESQ.—PORTICO.

Cleveland, O.

Chas. A. Platt, Architect.

The Architectural Record

Vol. XXVI.

NOVEMBER, 1909

No. 5

New Phases of American Domestic Architecture

In its current issue, the Architectural Record publishes a selected assortment of country houses, which have been completed during the past two years. These houses have not been selected exclusively with an eye to merit. The choice has been made partly for the purpose of showing the kind of dwelling which some of the better American architects have recently been building. They include types of dwellings from all the more important centers of house construction; and the exhibit will give the reader a fairer idea of the tendencies prevailing in American domestic design than would a selection made exclusively for the purpose of publishing only the very best of the recent work.

It is, we believe, a correct inference from this showing that that standard of American domestic architecture is slowly but steadily improving. But by this statement we do not mean that the houses published herewith are on the average peculiarly meritorious, or even that they contain as many instances of relatively distinguished achievement as certain similar issues published in the past by the Architectural Record. Whether any particular house is a great success depends somewhat on a group of happy conditions, including among those conditions some peculiarly happy inspiration on the part of the designer. There is almost always a fortuitous element in the creation of a really beautiful thing. What these houses show is not that the better American architect

has abandoned or overcome his past failings, and has arrived at or anywhere near the goal of consummate domestic design, but that the tendencies in the right direction are every year becoming more emphatic. The time-honored errors are less conspicuous than they were. Helpful and really formative influences prevail, with fewer hindrances and over a larger area. The average well-to-do American business man brings a much more liberal group of ideas to the building of his house than he once did, and his architect has obtained, in consequence, a much better opportunity to do himself justice.

The worst faults of American country residences in the past can be traced for the most part to the inexperience, the ignorance and the perverted ideas of the average well-to-do house builder. The ordinary American of fifteen years ago conceived the architect as a sort of a broker, whose business it was to carry out his ideas. He usually bought his site and decided on the location of his house without taking any expert advice. He deemed himself quite competent to decide what kind of a house the site demanded, how it should be approached, in what direction it should face, what trees should be chopped down and where new ones should be planted. The owner's ideas about such matters would nearly always be wrong, or, at least, incomplete. If he was a very rich man he probably wanted a much bigger and more ostentatious house than was war-

ranted by the site. If he was a traveled man he may have brought home from the other side the vision of some Italian palace or Jacobean manor house, which he must have, no matter how little they were suited to the surroundings. His requirements in respect to the plan were reached wholly irrespective of their necessary effect upon the design or their relation thereto. He was rarely willing to spend as much money as was necessary to build a really substantial house; and he was still less likely to understand the necessity of making liberal appropriations for the improvement of the grounds. The architect was encouraged to spend a good deal of money on wholly unnecessary embellishments, but he was denied the money necessary to the fundamental correctness of the design. His whole relation to his client was falsified from the start, because his average employer was not prepared to seek and trust his judgment in all really essential matters connected with the plan and the design of the house.

Of late years these adverse conditions have, little by little, been very much ameliorated. All over the country certain architects have been establishing a sound and solid local reputation. They are engaged by their clients, because the latter prefer or have been told to prefer their work. Their clients come to them, consequently, not to demand the copy of a Tudor abbey or a Florentine villa, but to request them to design the sort of house they are accustomed to design. Of course, even under these more favorable conditions the client may have preserved many perverted ideas, and already taken many false steps. He may have bought an undesirable plot of ground, and he may have selected on his land an undesirable or impracticable site. Or he may be totally unwilling to spend the money necessary to the adequate development of the grounds or to the really substantial construction of the house. But while in many ways the client may still make it difficult for the architect, the latter undertakes the work under much more favorable conditions. As a rule, he gets his work because people have been attracted by what

he has already done. He brings a certain amount of personal authority and prestige into his relations with his clients; and under such conditions it is much more likely to be his own fault in case he fails to obtain the support necessary to the success of his work. In this way, and for this reason, the American architectural improvement, particularly in relation to domestic buildings, depends absolutely on the increased and increasing personal reputation of certain individual architects.

It is certain that many of the old errors are gradually being abandoned. American millionaires no longer build palaces on suburban lots. In fact, except in very rare instances, they no longer build palaces at all. Mr. John D. Rockefeller and Mr. Edward H. Harriman have, both of them, recently completed country houses which do not pretend to be palaces or even chateaux, which are situated on veritable country estates, and which are not too large in size to be the dwelling of an American citizen. In both of these instances money has been freely spent; but it has been spent not for the purpose of constructing a showy house, which would at best provide a wholly inappropriate setting for the lives of its inhabitants, but for the purpose of developing a genuine country residence. The money has been spent, that is, in the purchase of sufficient land, in the lay-out of the grounds and of gardens, and, in general, for the purpose of making the place interesting for sensible people to live in. These houses are the expression of a wholesome and many-sided interest in country life; and as such they inevitably assume a more genuinely domestic atmosphere.

In the Middle West the well-to-do family is tending towards the same goal by a somewhat different road. The rich people of that vicinity have, indeed, never shown any weakness for palatial villas. Their fault, if it is a fault, has been to spend too little rather than too much money on their houses. Even when very rich they have frequently been contented to erect semi-suburban houses on the outskirts of a large city, and without either any architectural pre-

tension, or, as a rule, much architectural interest. These houses were the temporary residences of men who were still chiefly interested in business, and who did not have the inclination or the time to care very much how or where they lived. Of late years, however, men of this class in the Middle West have largely increased their fortunes, and have become more interested than formerly in the spending of their money. While still tied to their business, and while still but little inclined to assume the responsibility of very large country estates, they are tending to buy much more land than they once deemed necessary, to build more expensive houses and to spend money more freely in the lay-out of the grounds and of flower gardens. Two places are now being completed at Lake Forest, near Chicago, one for Mr. Harold McCormick and one for Mr. Philip Armour, which will in these respects establish a new standard for that part of the country.

Hence it is that wherever in the United States country houses of any architectural pretension are being erected, they are tending much more uniformly to adhere to a certain type. This type, which is substantially that of an all-around country place, has always been found near Boston and Philadelphia; and now the well-to-do families in the other large American cities are coming to acknowledge its desirability—New Yorkers by the abandonment of their former weakness for superfluous ostentation, Western families by their willingness to pay for more substantial and more completely designed houses.

Because of these improved general conditions, a constantly increasing group of American architects are obtaining admirable opportunities for really excellent work; and they are showing their appreciation of these advantages by their success in stamping their buildings with their own individual architectural point of view and interest. An increasing number of very genuine personal successes are beginning to emerge above the architectural horizon — architects who are successes not merely because they have designed a large number of

conspicuous buildings, but because their work is absolutely their own and is recognized as such by a loyal and a numerous following. It would be invidious to mention these gentlemen by name, because their numbers are still very small, compared to the total number of practicing architects. It might be difficult to name more than fifteen men who have made for themselves the right kind of a reputation, and whose work is characterized by the right kind of integrity and distinction. But these dozen or more gentlemen are scattered all over the country, and their personal styles, however they differ one from another, are emphatic and unmistakable. Whenever they appear they exercise a profound influence upon the architecture of their vicinity, both by affording desirable models for imitation and by educating a small but influential part of the public into understanding the rights and responsibilities of an architect in relation to his client.

The position of these exceptional American architects and the excellence of their work depends absolutely upon the interest their work has created in a certain number of people, and in the confidence reposed in them by their clients. We have remarked above that the chief drawback of the American architect used to be that the average client regarded him as an agent, rather than as a disinterested and authoritative expert, and that when the client had any ideas or preferences the architect was expected merely to carry them out. Under such conditions the relation established between the architect and the client were as difficult and as unwholesome when the client had no preferences of his own as when he had a large number of very bad ones. The necessary conditions of mutual confidence and fruitful co-operation had not been established. The client had not sought the architect because he appreciated the peculiar quality of the latter's work, but because of some wholly irrelevant reason; and in the course of a prolonged and complicated business relationship occasions would surely arise on which the architect would suffer, because his client did

not possess the right kind of confidence in him.

The architect can do far better work for a client with definite ideas and strong preferences, provided such a client is attracted to him by a genuine admiration of his past achievements, and provided this admiration of his ability flows after personal acquaintance and personal confidence.

It cannot be too frequently repeated, consequently, that one essential condition of American architectural improvement in general, and of the better opportunities of individual architects, is a proper popularization of the work of the better American architects. The larger the number of people who can be brought to know the work of the leading American architects, and to discriminate intelligently the better from the worse, and one kind of good from another kind of good, the quicker the progress will be. That is the kind of

architectural "education" the American public needs. They need to know the difference between the real and the sham, the bold and the timid, the first-rate and the second-rate work which is being accomplished by their own contemporaries; and that kind of popular knowledge will be more useful to American architecture and the American architect than any amount of interest in mediæval churches or French chateaux. It is on the foundation of such discriminations that the good American, when he comes to build, will select his architect; and whenever he makes a mistake in his selection, the architect who is immediately benefited thereby may well suffer in the long run a much more considerable degree of injury. The core of the whole business consists in the ability of the client to select an architect who deserves his preference and is capable of earning his confidence.

A. C. David.



VIEW OF MATHER HOUSE AND GARDEN.



Cleveland, O.

THE HOUSE OF WILLIAM G. MATHER, ESQ.

Chas. A. Platt, Architect.

The House of William G. Mather

CHARLES A. PLATT, Architect

The country place of Mr. William G. Mather is situated on the outskirts of Cleveland, Ohio, and lies between the lake and the Lake Shore Boulevard. In area it does not consist of more than a few acres, but its advantages, in its natural state, were considerable. It had, in the first place, the great advantage of a large frontage on the lake. It was in part well wooded, and the level of the whole plot was well above that of the water. The beauty of the water view, and the sharp falling away of the land as it approached the lake, made it desirable to situate the house very near the shore; and the question immediately arose as to the best way of tying-in the untidy and straggling shore line into the architectural scheme of the house. In order to accomplish this result, the architect, Mr. Charles A. Platt, adopted a bold expedient. It so happened that the line of the shore, apart from its incidental irregularities, approximated to the arc of a circle. The architect, consequently, built a strong concrete retaining wall, very much in the shape of a crescent, terminated at either end with circular piers, upon which some sort of decorated structure will eventually be erected. Then the land was graded up from the top of the retaining wall to the level of the building. The house itself is reached from the lake by curved stairways leading to a semi-circular portico; and the water side of the house has been kept bare of all incidents and embellish-

ments save this one noble and beautiful architectural member.

The whole design is an admirable example of the successful and spirited carrying out of one dominant idea. The peculiar beauty of the site was constituted by its lake view, and the crescent wall was built so that the house could be situated in the best place to command the view. Inasmuch as the precise location of the house was determined by such a view, it was planned and designed so that nothing should interfere with this object. Nothing happens on the water side of the house except the portico, from which this view is to be seen, and which has been made semi-circular in outline so that it may harmonize with the curved lines of the retaining wall. The whole design comes, as it were, to a head in this portico, which is both the one ornamental member of the house itself, and the member which will be of most use and pleasure to the inhabitants thereof. This one decorative feature is so strong in conception and so dominant in effect that the architect has been able to dispense with any subordinate or inferior means of ornamentation. The rest of the exterior has been kept simple and plain to a degree that might have looked bare were it not for the way in which the portico compels and rewards attention.

The property is entered by a driveway, with a lodge at its southwest corner; and this driveway skirts the west-



RESIDENCE OF WILLIAM G. MATHER, ESQ.—THE GARDEN FROM THE HOUSE.
Cleveland, O. Chas. A. Platt, Architect.

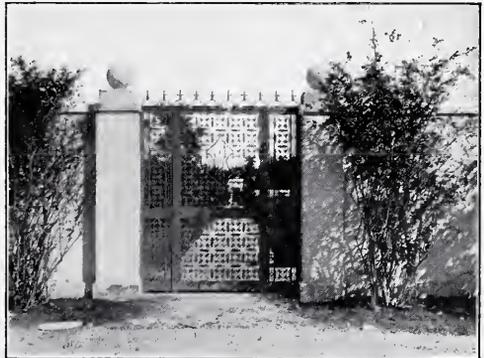


Looking Along the Fence of the Mather Place.

erly line of the plot until it reaches a point parallel with the line of the building. Then it turns to the east and runs straight to the forecourt of the house. A visitor, as he approaches the house, will be prevented by a screen of trees from seeing the lake, so that the first glimpse he will get of the water view will be obtained from the house itself. The treatment of the grounds to the south of the house has been determined by the distribution of the trees. The garden has been situated on the west side, which is devoid of heavy foliage. The whole middle division of the plot, upon which are situated the living rooms of the house, and which is also comparatively bare of trees, has been leveled and has been kept in grass, every available device being used to give a sense of space and distance. Finally, the east side of the plot, which is more heavily wooded, has been kept as a grove. In this side, also, is to be found the service driveway and the entrance yard to the kitchen, which is, of course, screened from the grove by a high wall.

A better example could hardly be desired of the logical and complete development of an estate which, because of

its nearness to a large city, was necessarily restricted in size. Every inch of space and every natural beauty has been turned to the very best account. The trees, which, from the lake, afford such an admirable background of foliage to the house, have been made into a park, in which the occupants of the house can enjoy shade and comparative seclusion. The bare, level land between the building and the Lake Shore Boulevard has been left open, so as to supply a vista of the country beyond, and so as to give scale and relief to the grove on the one side and the garden on the other. The natural terrace overlooking the lake has been converted into an artificial terrace, from which the house and its portico really command the fine water view. The whole plan demanded in certain respects a most drastic remodeling and grading of the land around the house, but this remodeling was undertaken for the double purpose of bringing out the natural advantages of the site and of thoroughly adapting it to human habitation. The whole scheme should constitute a lesson to the many people who build houses on the Western lakes of the manner in which a water front may be treated to the best advantage, and it also affords one more bit of testimony to the peculiar merits of Mr. Platt as a landscape architect. His success in fitting his houses into their sites is due to the unflinching manner in which he insists upon adapting the site of the house to the aesthetic and practical needs of its inhabitants, but always with the end in view of making the best use of the natural advantages of the site itself.



Detail of the Mather Garden.

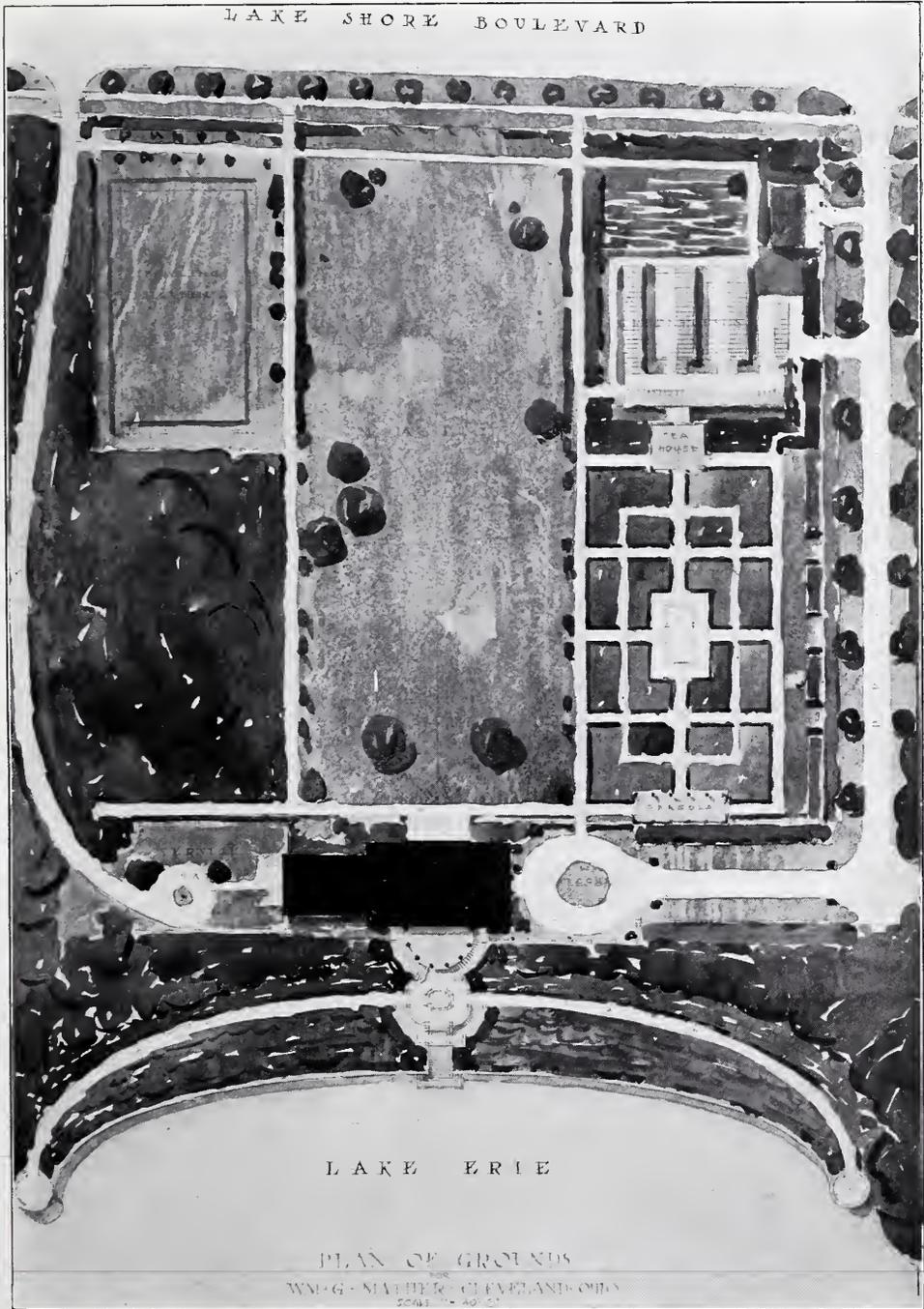


Open-Air Pavilion in the Mather Garden.



From the Garden.

RESIDENCE OF WILLIAM G. MATHER, ESQ.

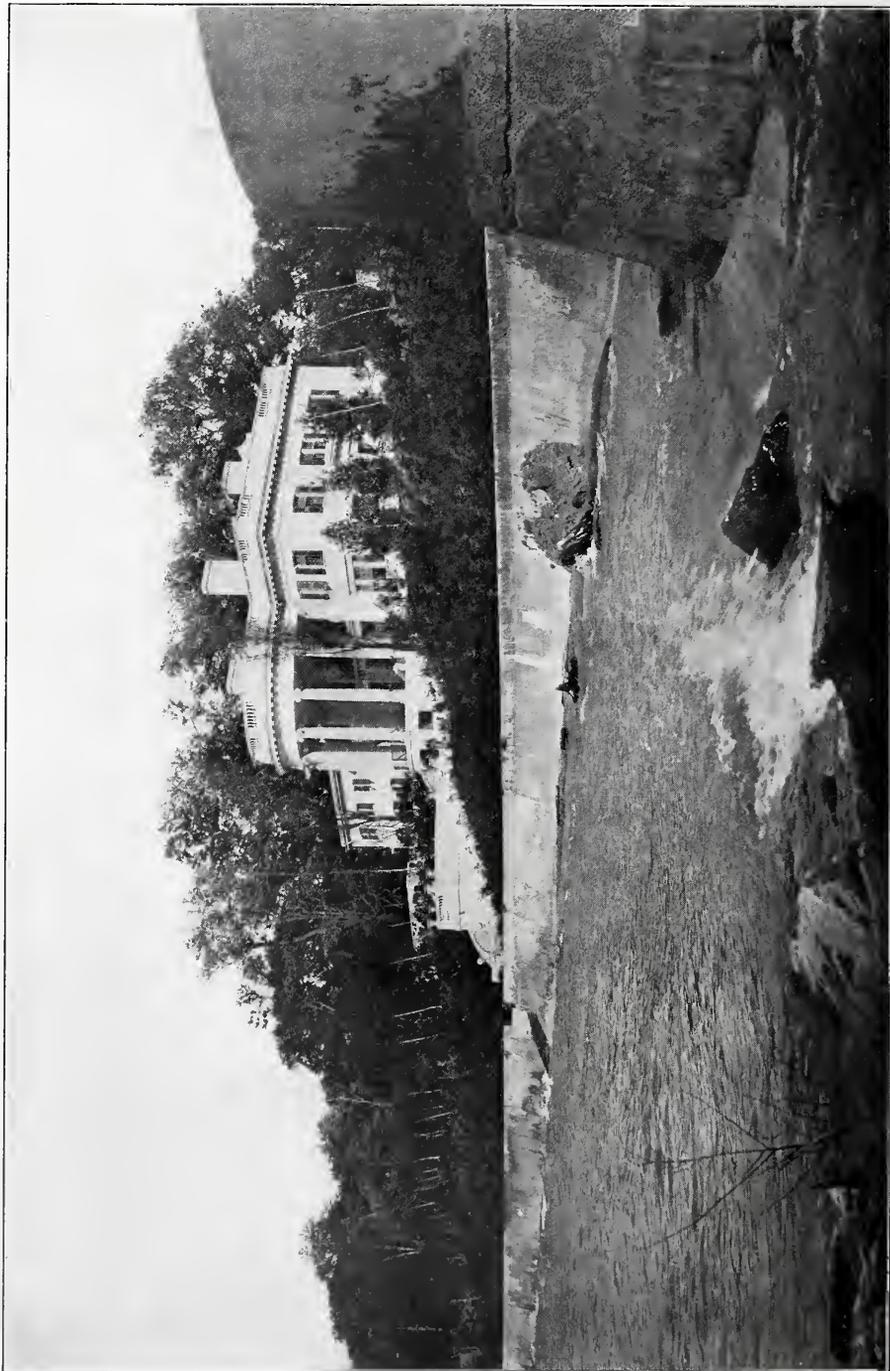


PLAN OF GROUNDS RESIDENCE OF WILLIAM G. MATHER, ESQ.

Cleveland, Ohio.

Chas. A. Platt, Architect.

The architect was assisted by Mr. Warren H. Manning in the planting of the grounds.



RESIDENCE OF WILLIAM G. MATHER, ESQ.—VIEW FROM LAKE, ERIE.

Cleveland, O.

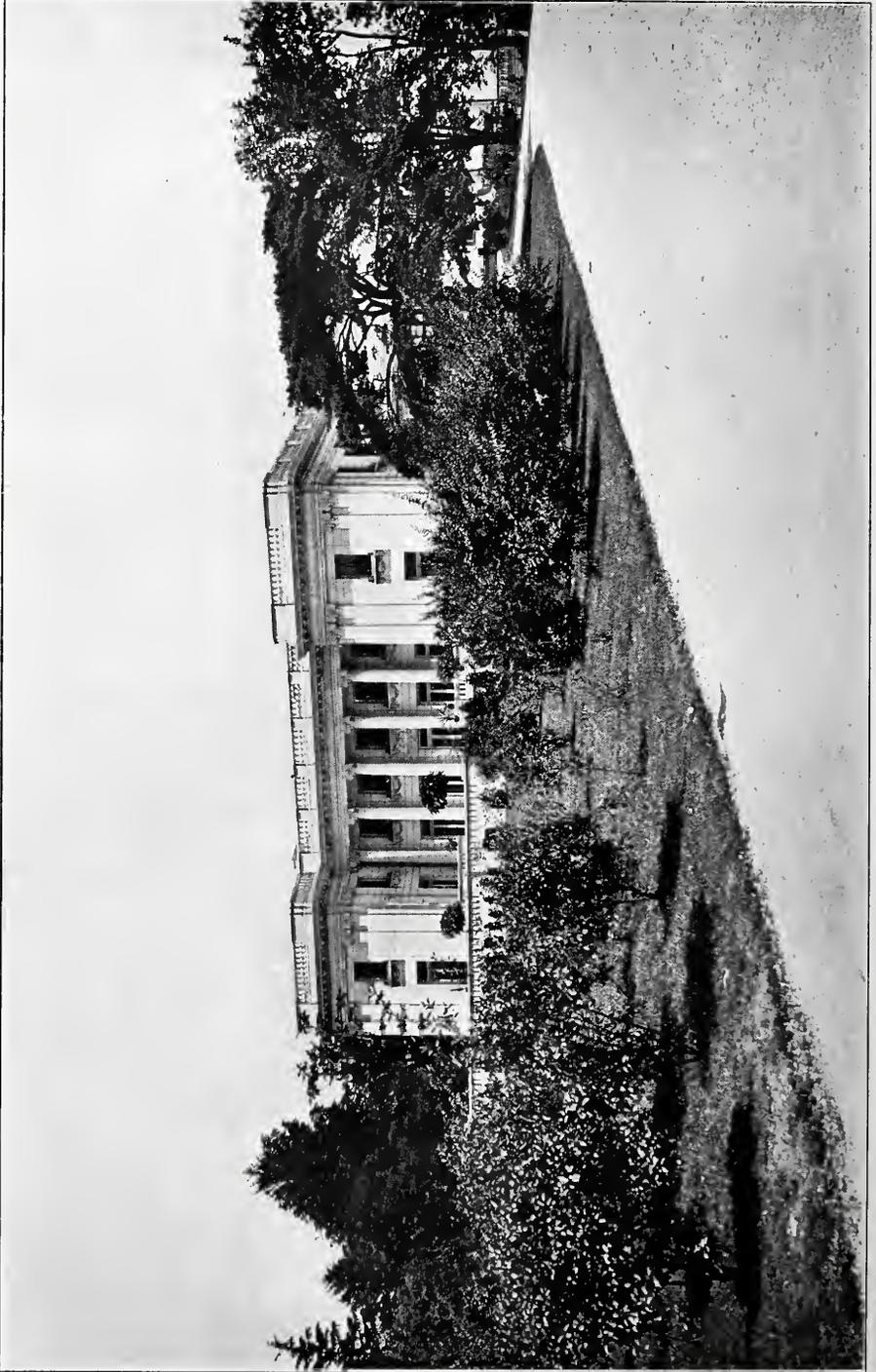
Chas. A. Platt, Architect.



RESIDENCE OF WILLIAM G. MATHER, ESQ.—ENTRANCE GATE.

Cleveland, O.

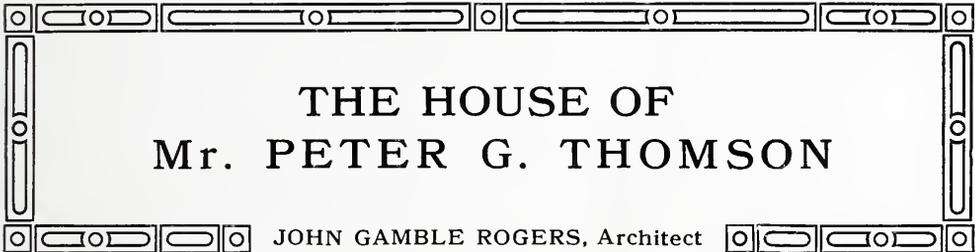
Chas. A. Platt, Architect.



Hamilton, Ohio.

RESIDENCE OF PETER G. THOMSON, ESQ.—VIEW OF FRONT FROM DRIVE.

James Gamble Rogers, Architect.



THE HOUSE OF Mr. PETER G. THOMSON

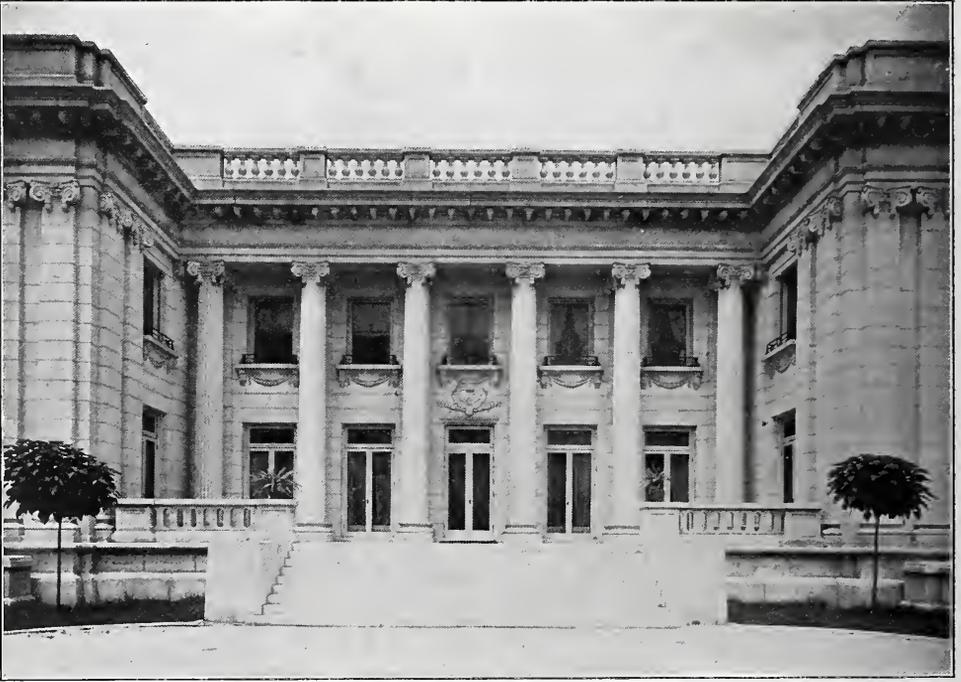
JOHN GAMBLE ROGERS, Architect

The house of Mr. Peter G. Thomson, at Hamilton, Ohio, is one of the largest and most pretentious houses as yet erected in the Middle West. It is so large, in fact, that it completely encloses an interior court, and if there is another private dwelling in the country constructed on such a plan, it has escaped our notice. In other respects, also, the architect has given it a character of its own. He has dared to build it of granite, and beautiful as this particular granite is, he was certainly taking a considerable risk in trying to give a domestic atmosphere to a granite building. It is peculiar, also, in that it owns a flat roof; and while there have been some few flat-roofed country or suburban dwellings erected of recent years in the United States, such as the Goodyear house in Buffalo (Carrère & Hastings), or the Mather house, near Cleveland, illustrated in this number of the *Architectural Record*, they are rare enough to be decidedly noticeable. Very few architects have had the courage to dispense with a visible roof as the crown and coping of a country house.

It is questionable whether the hardihood of the architect in these and other respects has been altogether justified. An intelligent attempt has been made to keep the house domestic in effect, but the inherent difficulties of the problem have not been overcome with complete success. The design has, in general, been derived from French models of the latter half of the eighteenth century; and the architect could not have selected a style which would have been more likely to help him out of his dilemma.

Houses of the Louis XVI. period were very formal, but they were at their best charming in effect and domestic in character. In the present instance, however, the architect has not preserved the atmosphere of his models. The house looks more like a public building than a residence, in spite of the essentially domestic scheme of ornamentation and the many domestic accessories. It may be compared to a judge, whose affability of manner at a social gathering does not bridge the gulf created between him and his associates by his gown and wig. The whole scheme of pilasters on the wings of the building, and of columns situated close to the face of the recess, while cleverly and discreetly handled, weakens the façade, without making it look like a building in which one would chose to live. It might serve for an official executive mansion, but hardly for the residence of a private citizen.

The Thomson house, consequently, undoubtedly belongs to the diminishing class of American residences, which can hardly be called domestic in character; but even if it does not succeed in being domestic, it is so obviously and intelligently seeking a confirmation of this kind that it constitutes a tribute to an increasing observance of the proprieties on the part of well-to-do American gentlemen and their architects. And it should be added, in justice to the designer, that while the house is lacking in the quality which a large and pretentious house particularly needs, it is none the less designed with more skill and intelligence than are many really domestic-looking buildings.



Detail of Thomson Entrance and Colonnade.



Garden Side.

RESIDENCE OF PETER G. THOMSON, ESQ.

Hamilton, Ohio.

James Gamble Rogers, Architect.



The Garden.



The Pergola.
RESIDENCE OF PETER G. THOMSON.

Hamilton, Ohio.

James Gamble Rogers, Architect.



The Interior Court.

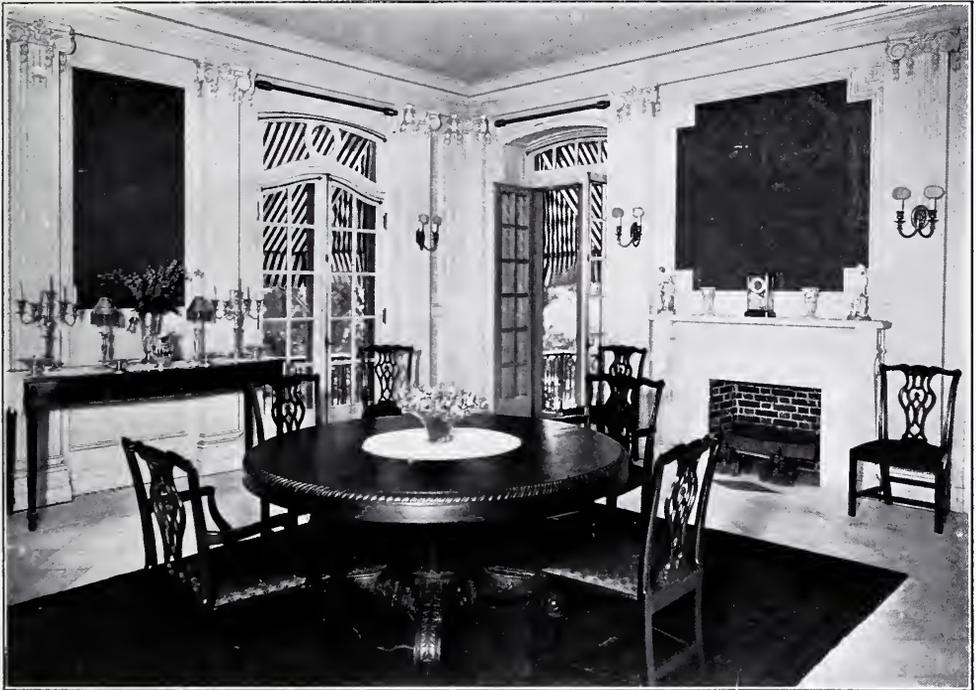
James Gamble Rogers, Architect.



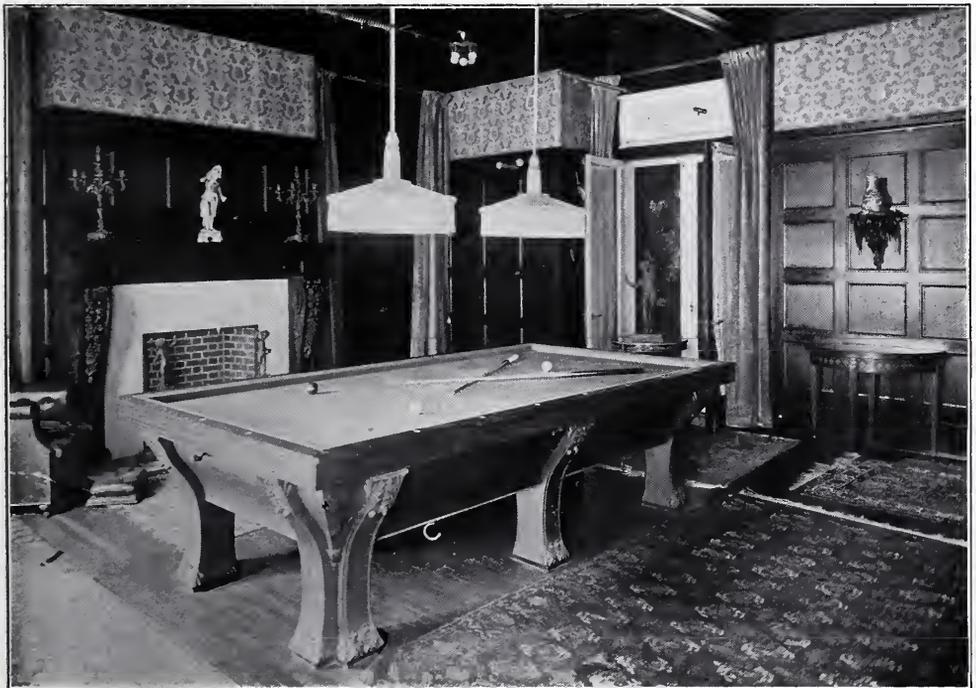
Detail of Garden Pergola.

Hamilton, Ohio.

RESIDENCE OF PETER G THOMSON, ESQ.



Thomson Dining Room.



Billiard Room.

RESIDENCE OF PETER G. THOMSON, ESQ.

Hamilton, Ohio.

James Gamble Rogers, Architect.



Thomson Drawing Room.



First Floor Hall and Staircase.
RESIDENCE OF PETER G. THOMSON, ESQ.

Hamilton, Ohio.

James Gamble Rogers, Architect.

THE HOUSE OF Mr. P. M. SHARPLES

CHARLES BARTON KEEN, Architect

The country place of Mr. P. M. Sharples, near West Chester, Pa., belongs to a class of which there are still comparatively few in the United States. While by no means inaccessible from Philadelphia, it is none the less situated really in the country, and it is comparable in its size to the place of English country gentlemen. The estate is not less than a thousand acres in extent—a thousand acres of that fertile, well-wooded and well-cultivated land of eastern Pennsylvania, which has more the atmosphere and appearance of the English countryside than any other part of the United States. The reader may get a glimpse of this landscape from the pictures of the Sharples house and garden. It is certainly hard to beat in its peculiar adaptability to human habitation. Its American inhabitants have not managed as well actually to make it look comely and habitable as their English forbears; but they have always enjoyed and lived in their country much more than have the residents of New York and Chicago enjoyed and lived in the neighborhood of their cities.

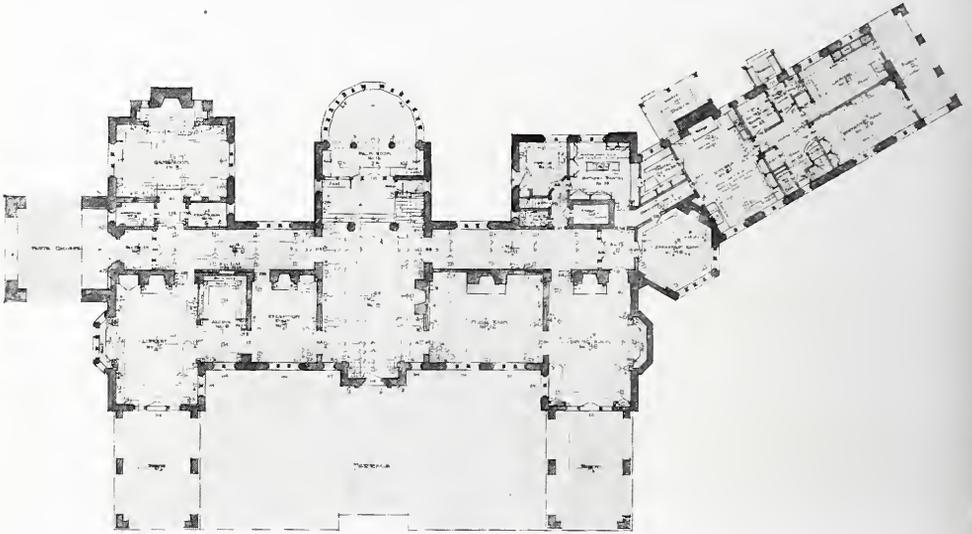
The character of the landscape of southeastern Pennsylvania being what it is, well-to-do Philadelphians, who have always valued leisure and social diversions more than other Americans, have naturally remained faithful to the English tradition in domestic architecture; and the Sharples house is an example of the persistent influence of this tradition. It is a Jacobean building, designed with discretion and good taste, and somewhat transformed in effect by the use of stone rather than of brick. An architect who is confronted by the problem of planning a house large enough to contain on the ground floor a game room, a library,

a reception room, a huge hall, a palm room, a music room, a dining room and a breakfast room—an architect who, confronted by such a problem, is necessarily confined to one of the early Renaissance styles, when domestic architectural forms were adapted to buildings of large size. The later eighteenth-century styles, both Georgian and Colonial or Louis XVI., were adapted only to a less elaborate plan. Moreover, of all the early Renaissance styles, the Jacobean is easiest to manage, because its elements are capable almost of indefinite duplication, and because, no matter how big a Jacobean house becomes, there is no danger that it will look like a public building. A Jacobean house is nothing if not domestic; and it does not become any the less domestic when the material consists of good gray stone, warm in color, varied in texture, cut into smallish blocks and heavily pointed. In spite of its size, the Sharples house looks like what it is—a private gentleman's residence; and when one remembers how frequently large and expensive American residences have come to look like public institutions or royal palaces, one must congratulate Mr. Keen on the number of pitfalls he has escaped. The interior has been treated with similar discretion and good sense. In this part of the house, Mr. Keen has, indeed, very sensibly abandoned the Jacobean detail and adopted a simpler and more consistent Colonial treatment; and he has preserved admirably on the inside of the house the impression created by the exterior.

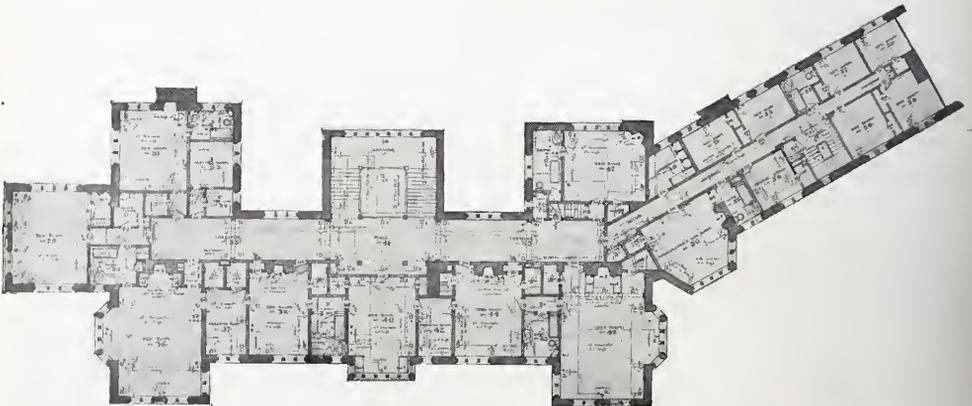
In so far, however, as the landscape architecture can be distinguished from the architecture, the design of the place leaves more to be desired. The house,

whatever its distinctively architectural merits, has not been thoroughly tied-in with the landscape. It looks like an intruder, because for so large a house the scheme of landscape treatment is defi-

appropriate to itself. Thus we meet with one more illustration of the truth which we have been obliged to proclaim so often in the *Architectural Record* that the prevailing standards of so-called



Second Floor Plan.



First Floor Plan.

RESIDENCE OF P. M. SHARPLES, ESQ.

West Chester, Pa.

Charles Barton Keen, Architect.

cient in breadth, propriety and boldness. The garden, for instance, is utterly lacking in definition, and fades away into the surrounding country as if it had absolutely no needs and rights peculiar and

landscape architectural design in the United States are decidedly inferior to the standards of house design, which do not involve any values and relations to a landscape.



Sharples Residence—South Front.



North Front.

RESIDENCE OF P. M. SHARPLES, ESQ.

West Chester, Pa.

Charles Barton Keen, Architect.



DETAIL OF ENTRANCE—RESIDENCE OF P. M. SHARPLES, ESQ.

West Chester, Pa.

Charles Barton Keen, Architect.



SHARPLES WATER GARDEN.

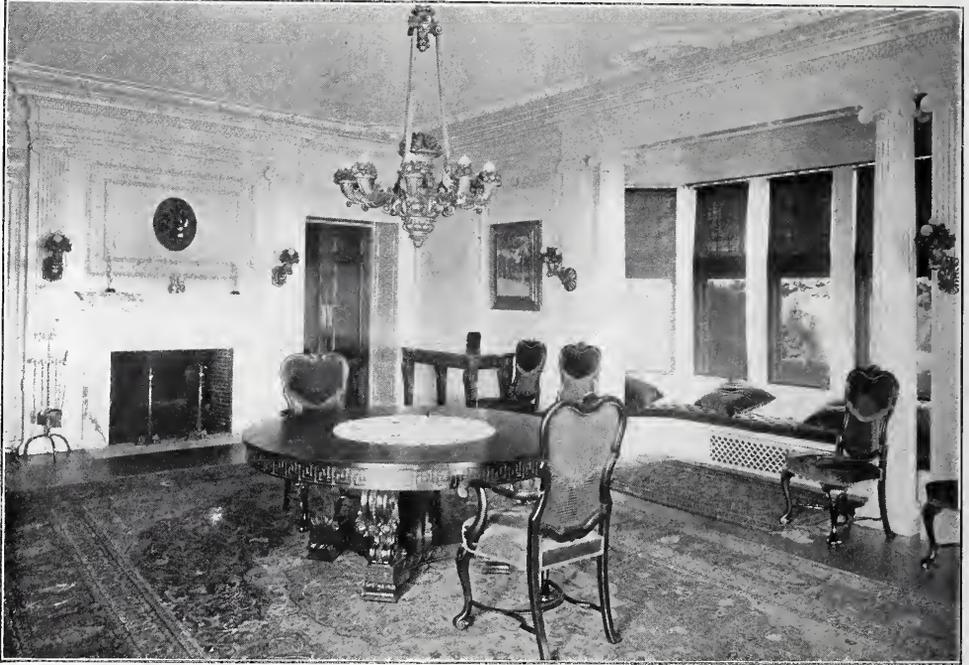
Charles Barton Keen, Architect.
Oglesby Paul, Landscape Architect.



RESIDENCE OF P. M. SHARPLES, ESQ.—SOUTH TERRACE.

West Chester, Pa.

Charles Barton Keen, Architect.



Sharples' Dining Room.



Reception Room.

RESIDENCE OF P. M. SHARPLES, ESQ.



Sharples' Billiard Room.



Second Story Hall.

RESIDENCE OF P. M. SHARPLES, ESQ.



Sharples' Main Hall.

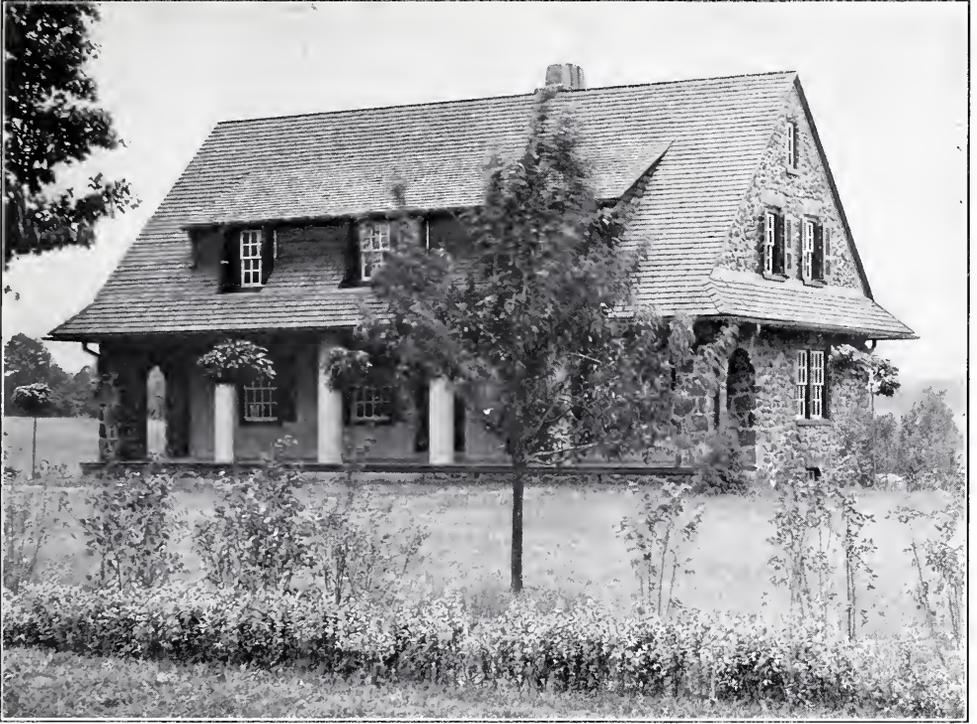


Bond House.

ESTATE OF P. M. SHARPLES, ESQ.

West Chester, Pa.

Charles Barton Keen, Architect.



Wrangleby Lodge.



Bishop House.
ESTATE OF P. M. SHARPLES, ESQ.



RESIDENCE OF E. DREXEL GODFREY, ESQ.—SOUTH FRONT.

Bosworth & Holden, Architects.

Oceanic, N. J.

Three New Jersey Houses

The three houses illustrated herewith are all situated in New Jersey, in the immediate vicinity of New York City, and they all belong to a common type. They belong to the class of semi-suburban houses which rich men are building in the neighborhood of large cities. The automobile has made it possible for such gentlemen to buy land further from the station than formerly; and their tendency naturally is to purchase much larger acreages and to build more spacious and pretentious houses. Yet they still remain suburban rather than country houses, because their inhabitants are tied to the city for their business and for many of their pleasures.

The first of these houses, designed by Bosworth & Holden, has all the appearances of a typical villa. It consists of a central member, with two wings projecting on the garden side of the house; but the two wings do not project sufficiently to form a court. One of these wings is built completely over a piazza or loggia, thus making an out-door room, which might be almost as useful in winter as in summer. The stucco walls have been kept scrupulously free of ornamentation; and the openings made by the doors and the windows are less numerous than is frequently the case. The consequence is that the building presents to the eye grateful expanses of bare wall spaces, such as are comparatively rare in American dwellings. In this respect the simplicity of the design is most commendable; but, unfortunately, the architect has been denied other sources of architectural interest, which were characteristic of Italian buildings of this class. A comparatively bare wall needs depth in order to complete the architectural effect of its un-

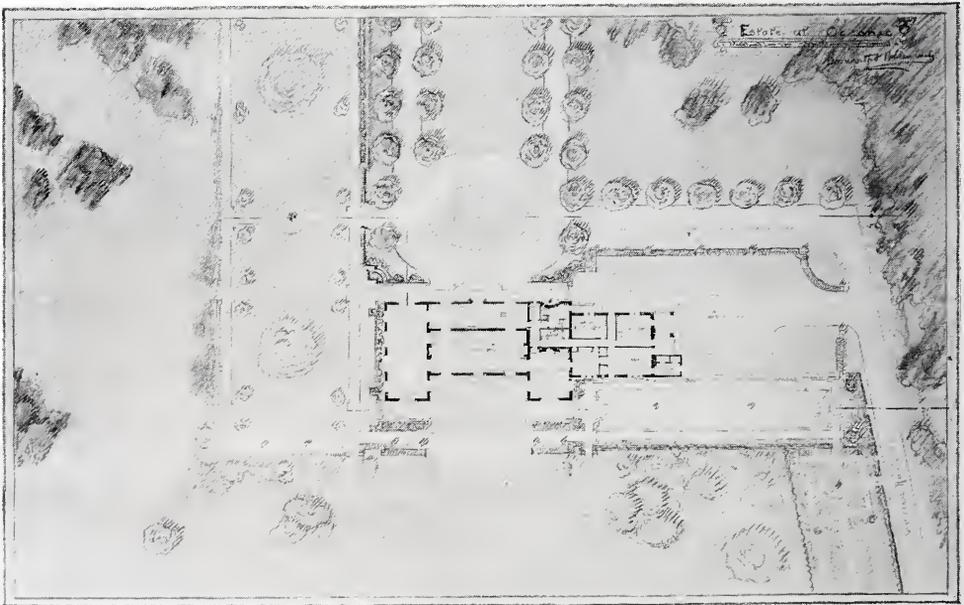
broken spaces; and the walls of this house look altogether too flat. The curved openings for the doors on the ground floor are feeble for the purpose they ought to serve in the design; and the ornamentation of the doorways on the garden side of the house was not a very happy device for adding to their interest. In spite of all drawbacks, however, the house is gay and pleasant in the impression it makes; and one can only hope that some day the majority of large suburban villas will look almost as well.

The other two houses are both situated at Montclair, New Jersey, and have been designed by Mr. Frank E. Wallis. In the case of Mr. W. B. Dicksons' house, Mr. Wallis is not, indeed, responsible for the whole design. The original house consisted of the central three-story Colonial building. Mr. Wallis has added the wings to the north and the south. He has not attempted the almost hopeless task of thoroughly assimilating the design of the wings to that of the original house, but has been content to keep them similar in materials and in general style, and to tie them together by a balustraded terrace, whose line continues the outer face of the two wings. In spite of the obvious evidences of alteration, the general effect of the renewed house is decidedly pleasant.

Mr. Wallis has made himself deservedly popular in Montclair by his clever Colonial houses; but in the case of Mr. Earle's residence he has departed from his usual preferences and designed a distinctively Tudor building. The house is situated on the side of a hill, and commands an exceptionally beautiful view of the surrounding country. The plan and design have been adapted to

this condition. By means of terraces and retaining walls a large amount of level space has been obtained, and the building overlooks the country from the vantage ground of a broad platform. The approach is so arranged that the full beauty of the view is not disclosed to the visitor until he passes through the house to the terrace on the other side. The building itself is an excellent example of good stonework, and like

many of the old Tudor buildings, combines a picturesque with a thoroughly substantial quality. On the other hand, it is perhaps a pity that the architect did not do more to modernize his rendering of the style. In certain respects the design is unnecessarily archaic in ornamentation and rugged in effect. It is lacking in the repose which the better Tudor mansions combined with their picturesqueness and substantiality.



RESIDENCE OF E. DREXEL GODFREY, ESQ.—FIRST FLOOR PLAN.

Oceanic, N. J.

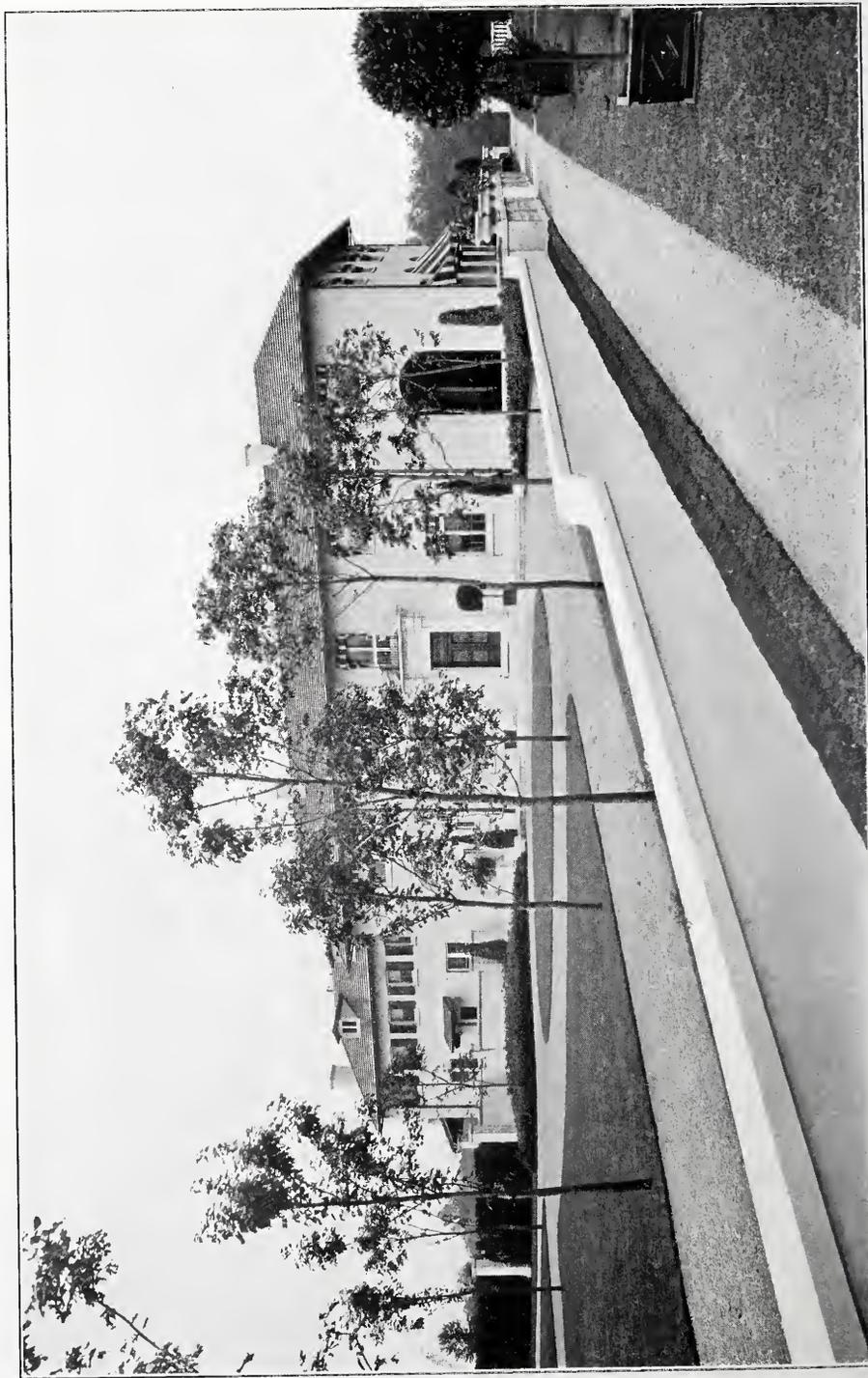
Bosworth & Holden, Architects.



RESIDENCE OF E. DREXEL GODFREY, ESQ.—THE HOUSE FROM THE GARDEN.

Bosworth & Holden, Architects.

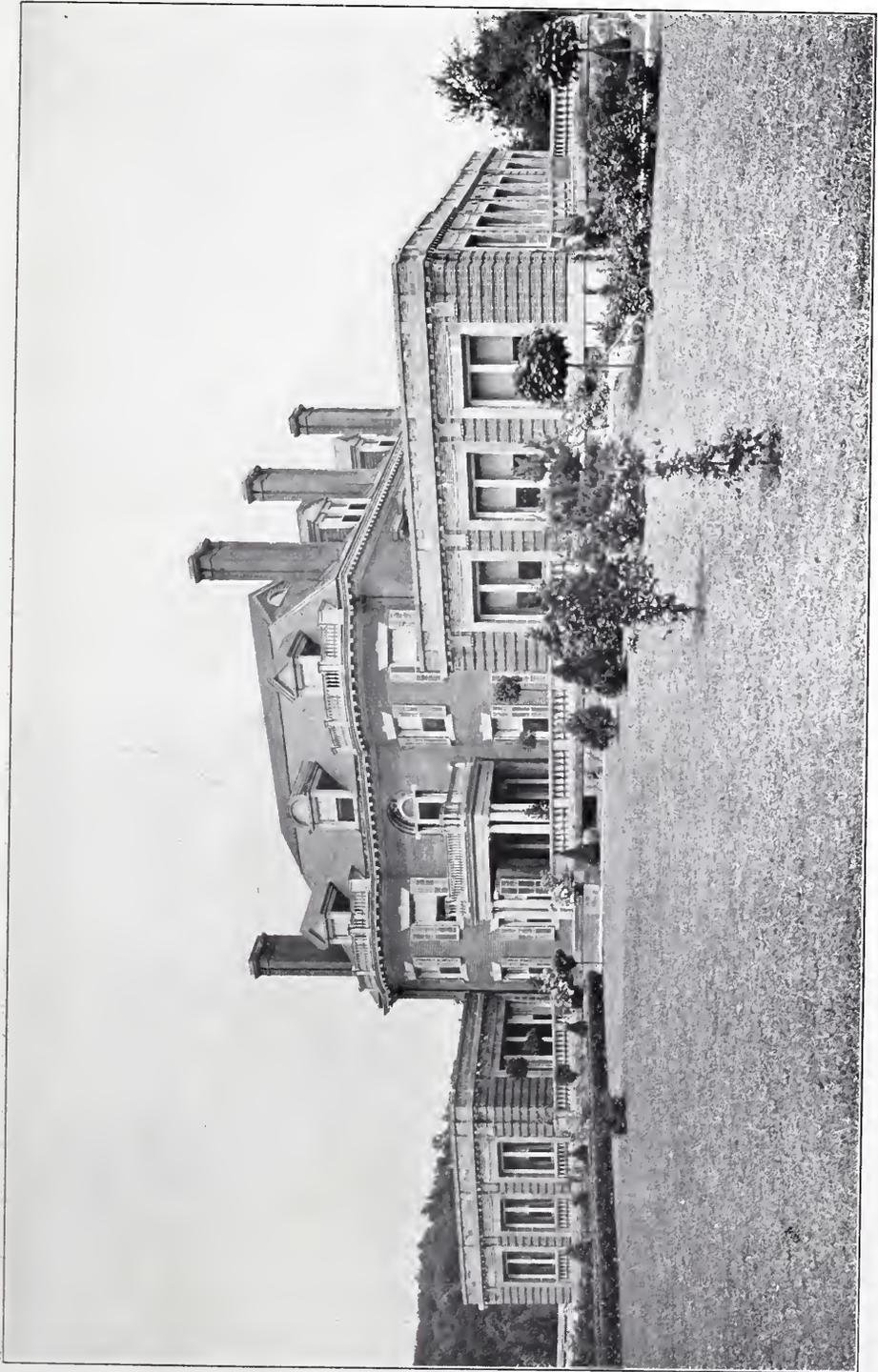
Oceanic, N. J.



"POPOMORA," RESIDENCE OF E. DREXEL GODFREY, ESQ.

Bosworth & Holden, Architects.

Oceanic, N. J.



Montclair, N. J.

RESIDENCE OF W. B. DICKSON, ESQ.

The two-story and attic central mass is the old house, to which the one-story wings were designed by Mr. Wallis.

Frank E. Wallis, Architect.



Ball Room Wing.



View of Terrace.

RESIDENCE OF W. B. DICKSON, ESQ.

Frank E. Wallis, Architect.

Montclair, N. J.



Dickson Library.



Dining Room.

RESIDENCE OF W. B. DICKSON, ESQ.

Montclair, N. J.

Frank E. Wallis, Architect.



Dickson Reception Room.



Ball Room.

RESIDENCE OF W. B. DICKSON, ESQ.

Montclair, N. J.

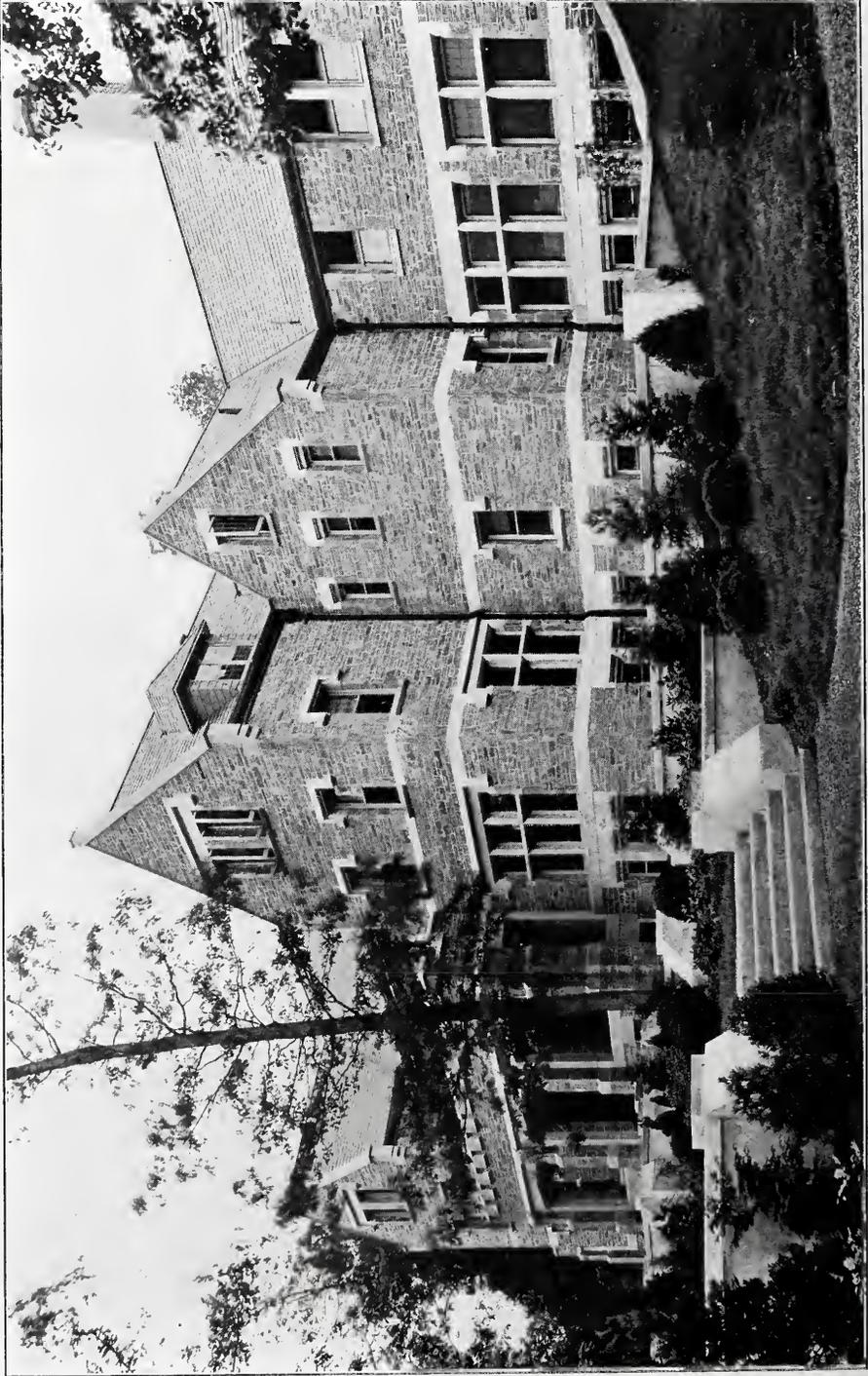
Frank E. Wallis, Architect.



RESIDENCE OF E. P. EARLE—TERRACE AND FRONT.

Montclair, N. J.

Frank E. Wallis, Architect.



RESIDENCE OF E. P. EARLE, ESQ.—FRONT AND TERRACE.

Montclair, N. J.

Frank E. Wallis, Architect.



Rear View.



Driveway and South End of the House.
RESIDENCE OF E. P. EARLE, ESQ.



Dickson Billiard Room.



Terrace.

RESIDENCE OF E. P. EARLE, ESQ.

Montclair, N. J.

Frank E. Wallis, Architect.



ENTRANCE GATE TO MRS. CHARLES DANGLER'S HOUSE.

Lake Forest, Ill.

Frost & Granger, Architects.

Two Houses by Frost & Granger

Of the two houses by Messrs. Frost & Granger, illustrated herewith, one belonging to Mr. J. D. Hubbard is an alteration, and, consequently, does not, so far as its exterior is concerned, demand any comment. We should like to call the reader's attention, however, to the delicacy and beauty of the dining-room. This firm of architects has often been peculiarly successful in the designing of white-paneled rooms; and this particular instance is no exception to the general rule. The other house, that of Mrs. Charles Dangler, belongs to a very different class. It is admirably situated at Lake Forest, near the bluffs overlooking the water, and its location and planning has been determined by this water view. A handsome gate leads by a straight approach to the front of the house, which is of brick and is Jacobian in general character. But it would be difficult to find a more thorough and workmanlike modern rendering of Jacobean forms. The glimpse one gets of the house through the trees from the approach is very pleasant. The entrance vestibule leads to a spacious white-paneled hall on a higher level, which is another skillful and delightful example of white wood work. This hall leads di-

rectly to the terrace on the lake side of the house, a terrace which is designed to command the water view. On one side of the hall is the library, and on the other side the living-room. The lay of the land has permitted the architect to utilize the basement for many purposes, which ordinarily have to be provided for in out-buildings. In this way he has been able to work out a convenient and logical plan and a coherent design. There are no irrelevant parts to the building, and there are no members of the architectural group which have not been completely wrought into the composition. Ornamentation has been most economically used, and always to good purpose. There are a very few brick houses in this country which have been designed with a better understanding of the value of the material and of the adopted forms. Like most dwellings derived from the English tradition, the place needs peculiarly, for the confirmation of its proper effect, the evidence of human habitation. It needs vines, shrubbery, furniture indoors and out, and even a certain amount of wear and tear; but the architect has done his part, and the rest must be left chiefly to time and to its inhabitants.



Garden Side.



Front.

RESIDENCE OF MRS. CHARLES DANGLER.



Dangler Drawing Room.



Library.

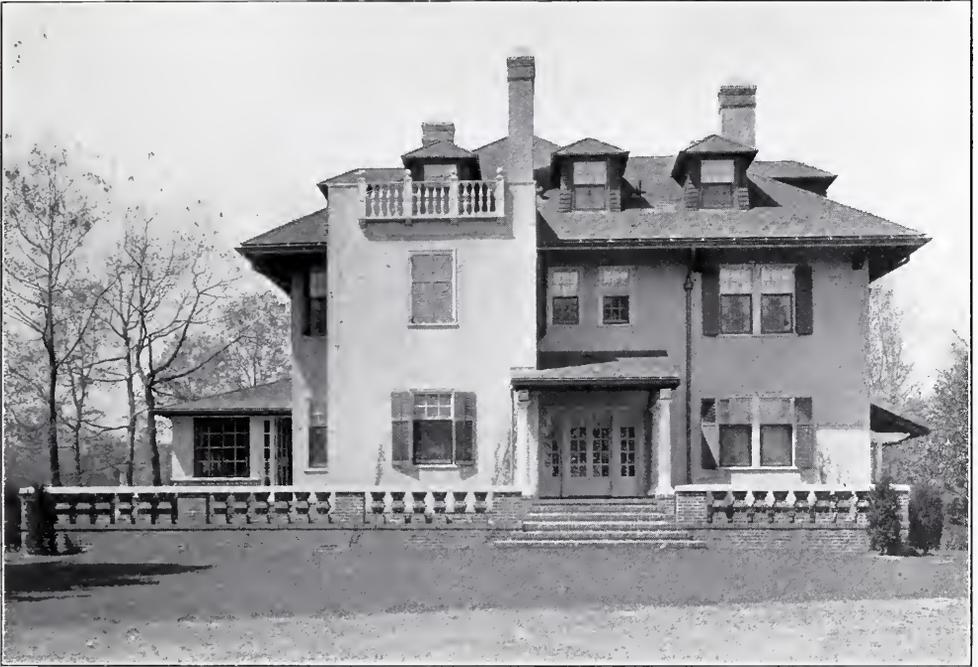
RESIDENCE OF MRS. CHARLES DANGLER.



Dangler Entrance Hall and Staircase.



RESIDENCE OF J. D. HUBBARD, ESQ.—DINING ROOM.



Front.

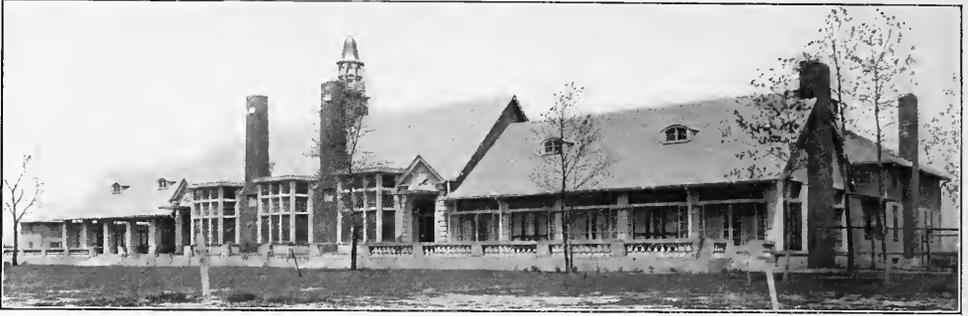


South Side.

RESIDENCE OF J. D. HUBBARD, ESQ.

Lake Forest, Ill.

Frost & Granger, Architects.



Flossmoor, Ill.

HOMWOOD COUNTRY CLUB.

Howard Shaw, Architect.

Recent Country Houses by Howard Shaw

The recent work of Mr. Howard Shaw, which is illustrated herewith, consists of three country houses and a country club, situated in the neighborhood of Chicago. They are none of them either very elaborate in plan and design or very expensive in construction. Three out of the four are wholly or in part wooden buildings, and cannot, consequently, because of their material, be considered as very serious architectural projects. The fourth is a brick building, and gains something in dignity of design and appearance from the more substantial nature of its material. They all of them exhibit a mixture of freedom, frankness and charm which has come to be characteristic of the country houses of this architect.

The Homewood Country Club is the most spacious of these buildings. Its design is subordinated to the practical necessity of enclosing two very large rooms, one of which is used as a dining room and the other for lounging and dancing. Both of these rooms are huge and high, and are ceiled practically by the roof of the building in which they are situated. In the exterior the architect has not attempted much of any composition of the masses and lines of the structure. The two rooms have merely been placed side by side, and the necessary smaller service rooms tacked on thereto, the whole presenting a loose and straggling group. The architect has sacrificed everything to giving the two big rooms an abundance of light, and has allowed the exterior of the club

house very much to take care of itself. He has shown, however, good taste and discretion in his use of detail, and there is a freedom and ease about the effect of the building which is probably what the members of the club wanted more than anything else.

Among the private dwellings, that of Mr. Walter Brewster, at Lake Forest, has most claim to attention. It is situated, unfortunately, in an open, level country, without any natural approaches and without any sufficient number of trees in its immediate vicinity; but the building itself, particularly on the entrance side, is admirably simple and solid in its design and in its effect. The architect has confined himself exclusively to brick, and has, consequently, eschewed all ornamental members and accents which could not be properly constructed of that material. He has obtained his entrance by a deep recess in the face of his façade, and this feature has been treated in its details with skill and taste. But although he has refused to use those ornamental devices which would have given a specifically Georgian character to the house, the whole design has none the less the repose and the dignity, characteristic of the best Georgian work.

The other two houses are unpretentious wooden buildings, situated in the trees and not surrounded by very much land. In the case of both of these houses, Mr. Shaw has used large, heavy shingles, painted white, which is probably the most interesting way of sheathing a wooden building. Both of them are Co-

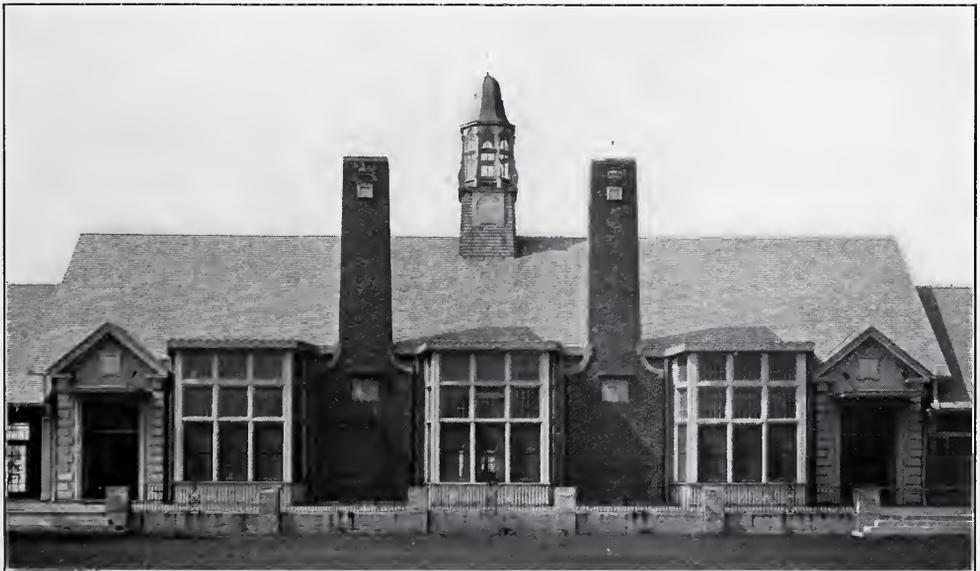


HOMEWOOD COUNTRY CLUB.

The Driveway and Approach are from the North.

lonial in detail and in general appearance, but the architect has been freer in arranging the masses of these buildings than compatible with strict Colonialism. This is as it should be. A wooden structure nearly always gains from looseness of composition, provided looseness does not become equivalent to mere incoherence, and provided the effect gains in picturesqueness and charm. In the present instance, neither of these provisos

has been neglected. Mr. Charles Fernald's house, in particular, is very charming, and not the less so because of the elaboration of the entrance. There is perhaps a little too much architecture around and above the entrance door, but if so the excess has been laid on with a knowing hand, and rather confirms than diminishes the simplicity and charm of the whole effect. Mr. Shaw and his clients are to be congratulated.



HOMEWOOD COUNTRY CLUB.

The Great Lounging Room and Terrace on the South.



Interior of the Great Lounging Room.



Dining Room.
HOMWOOD COUNTRY CLUB.



Front.



View from Garden.

RESIDENCE OF WALTER BREWSTER, ESQ.

Lake Forest, Ill.

Howard Shaw, Architect.



Brewster Living Room and Library.



Stair Hall.

RESIDENCE OF WALTER BREWSTER, ESQ.

Lake Forest, Ill.

Howard Shaw, Architect.



Fernald Residence, End View.



Detail of Front.

RESIDENCE OF CHARLES FERNALD, ESQ.



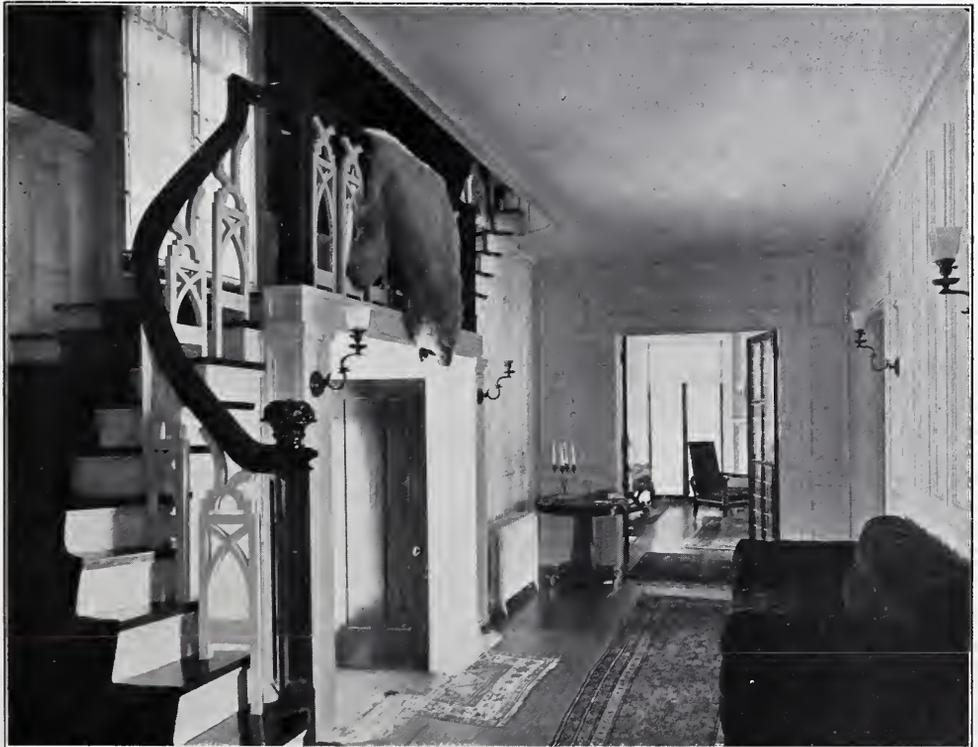
Front.



Fernald Gun Room.
RESIDENCE OF CHARLES FERNALD, ESQ.



Fernald Living Room.



Entrance Hall and Staircase.
RESIDENCE OF CHARLES FERNALD, ESQ.



Sidley Residence, Rear View.



Front.

RESIDENCE OF W. P. SIDLEY, ESQ.



Sidley Library.



Staircase Hall.

RESIDENCE OF W. P. SIDLEY, ESQ.

Winnetka, Ill.

Howard Shaw, Architect.



A Group of Western Houses

The group of houses illustrated herewith are almost all of them situated in the neighborhood of Chicago, and are representative of the better class of semi-suburban residence which are now being erected in the Middle West. They obviously have cost a good deal less money than the group of houses published in this number of the *Architectural Record* and situated near New York in New Jersey. But one remarks immediately the traces of a less definite bias in favor of a special style in all the Western examples of the type. The three New Jersey houses are plainly labeled. One is Italian, one is Colonial, and one is Tudor. The Western houses, on the other hand, while they are all more or less reminiscent of traditional forms, are not derived from any specific styles.

The house of Judge Grosscup, for instance, of which Marshall & Fox are the architects, discloses a mixture of French, English and native American influences, without, at the same time, betraying any incoherence of style. It is a two-story building, with a flat roof, surmounted by a similarly flat-roofed attic, covering only part of the structure, and having room for a roof garden, playground or perhaps an open-air bedroom. It looks above like a comfortable and convenient place of residence, but it is none the less not without a certain air of distinction.

The house of Mr. H. J. Miller, at Barrington, designed by the same architects, is just as difficult to label, but has the same air of being comfortable, without any sacrifice of taste. In this case there is not a trace of any specifically French or English tradition. It is a rough stucco building, long and not deep, without a particle of classic orna-

mentation. The architects could very easily have given this building the aspect of an Italian villa, but they have preferred to steer clear of any definite parentage. The projection of the roof has been kept very flat; the line of the dormer windows breaking through the roof is curved; the windows in the walls have been allowed to come very much where they will. On the other hand there is nothing wilfully perverse about these arrangements. The house is still sufficiently suggestive of traditional forms to bring with it agreeable and familiar associations.

The house of Mr. E. P. Welles, at Hinsdale, Illinois, designed by Spencer & Powers, offers a somewhat different expression of similar characteristics. Here, again, we have a rough stucco building, wholly devoid of classic ornament, which, in the distribution of its mass and in its relation of walls to roof, would have suggested an Italian villa. But the architects have deprived it of any specifically Italian effect. The exposure of the timber construction is, on the contrary, suggestive of Elizabethan models; but here again the impression it makes is very different, because of the pattern which these exposed timbers form on the face of the building. The window openings give one a sense of being far more arranged for effect than the windows of the Miller house. They contribute, indeed, by their lines and shadows, to a scheme of ornament, in which the exposed timbers play an essential part. All this is, of course, without any but local precedent; but, nevertheless, there is no conscious straining after originality. Architects who depart from conventions in such an unpretentious, while at the same time candid spirit, can be depended upon in the long

run to justify their tendency to innovations.

The dwelling of Mr. C. D. Norton, at Lake Forest, of which Mr. Hugh Garden is the architect, justifies somewhat similar comments. It is a two-story and attic building, with a steep roof and dormer windows. Its mass and lines, added to the fact that it is a shingled wooden house, would inevitably have resulted in some sort of a Colonial design, provided it had been constructed somewhere near an Eastern city. But the architect has avoided all typically Colonial features, and by means of a peculiar arrangement of the shingles, which em-

phasizes every third row thereon, he has given the house a character of its own. But in this case one gets an impression that he would have been better advised to adhere rather more closely to tradition. His entrance porch and door is in detail and scale a poor substitute for a well-designed Colonial doorway and porch; and the piazza which has been tacked on to the end of the house is neither attractive in itself nor in its relations to the main building. The architect should have broken either more or less with specific traditions. The eye asks for something which it does not get, and for which it has a right to ask.



ESTATE OF P. M. SHARPLES, ESQ.—SPRING HOUSE.

West Chester, Pa.

Charles Barton Keen, Architect.



Grosscup Residence, Front.



Garden Side.

RESIDENCE OF JUDGE GROSSCUP.



Miller Stable.



RESIDENCE OF H. J. MILLER, ESQ.

Barrington, Ill.

Marshall & Fox, Architects.



Detail of Front.

Barrington, Ill.



Detail of Stable.

RESIDENCE OF H. J. MILLER, ESQ.

Marshall & Fox, Architects.



Welles Residence, View of Rear.



Front.

RESIDENCE OF E. P. WELLES, ESQ.

Hinsdale, Ill.

Spencer & Powers, Architects.



Welles Entrance.



End View.

RESIDENCE OF E. P. WELLES, ESQ.



Norton House, Rear View.



Front.

THE C. D. NORTON HOUSE.



Winnetka, Ill.

THE DALE HOUSE.

Perkins & Hamilton, Architects.



St. Joe, Mich.

RESIDENCE OF W. WOODBRIDGE DICKINSON, ESQ.

Pond & Pond, Architects.



RESIDENCE OF E. V. HALE, ESQ.

Cleveland, Ohio.

Bohnard & Parrson, Architects.



THE WATSON HOUSE.

Glencoe, Ill.

W. A. Otis, Architect.



Portion of the South Front.



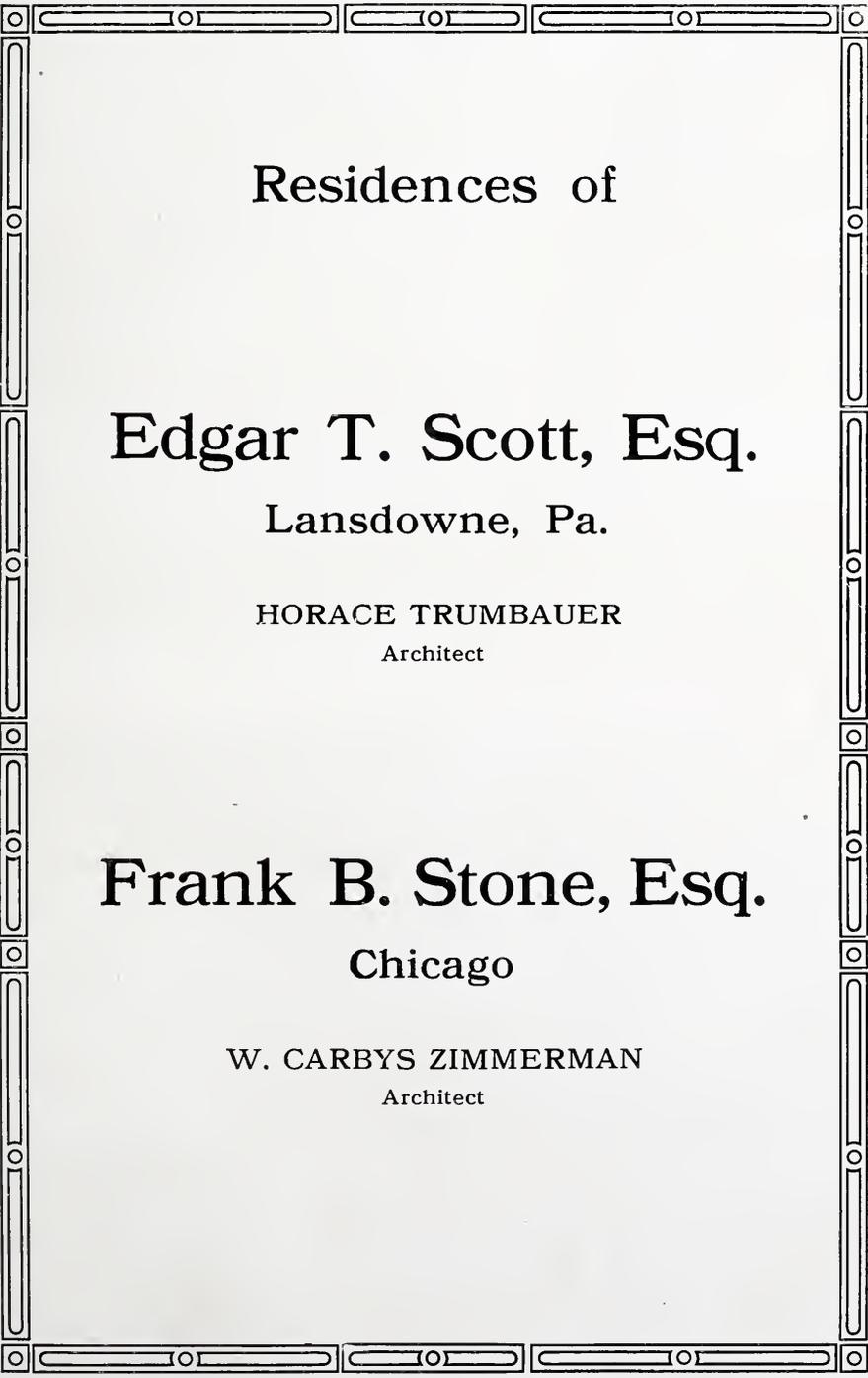
The Court.



Portion of the South Front.

GILBERT B. PERKINS' HOUSE.

Myron Hunt and Elmer Gray, Architects.



Residences of

Edgar T. Scott, Esq.

Lansdowne, Pa.

HORACE TRUMBAUER

Architect

Frank B. Stone, Esq.

Chicago

W. CARBYS ZIMMERMAN

Architect



South Front.



West Front.

RESIDENCE OF EDGAR T. SCOTT, ESQ.



First Floor Hall.



A Corner of the Library.

RESIDENCE OF EDGAR T. SCOTT, ESQ.



Scott Dining Room.



The Stairway from the Lounging Room.

RESIDENCE OF EDGAR T. SCOTT, ESQ.



FRANK B. STONE RESIDENCE—PARLOR.



RESIDENCE OF FRANK B. STONE, ESQ.

4940 Woodlawn Avenue, Chicago.

W. Carbys Zimmerman, Architect.



FRANK B. STONE RESIDENCE—CORNER OF DINING ROOM.



FRANK B. STONE RESIDENCE—PARLOR NOOK.

4910 Woodlawn Avenue, Chicago.

W. Carby's Zimmerman, Architect.

NOTES & COMMENTS

**CHARLES
FOLLEN
McKIM**

The following resolution was passed by the Philadelphia Chapter of the American Institute of Architects, September 28:

"Whereas, The death of Charles Follen McKim has removed from the ranks of our profession its recognized leader, be it

Resolved, That the Philadelphia Chapter of the American Institute of Architects hereby make record of its appreciation of his life service and its sense of loss in his death.

The quality of his work combined to an unusual degree scholarly correctness and profound artistic feeling, with the result that his work, reverently following classical models, was yet imbued with that individuality inseparable from the best architecture.

His whole influence ran counter to that striving for novelty and ostentation which in a new and rich country most imperils the right development of its architecture, and acted as a constant stimulus to restraint, refinement and the study of classical models.

Moreover, he showed that unselfish devotion to the advancement of his art which is the final evidence of true greatness.

His influence thus exerted throughout the whole field of the arts, has been potent in the development of culture in this country.

For these reasons there justly came to him honors, both academic and professional, in greater measure than to any other American architect."

When Charles Follen McKim, after graduating at Harvard in 1868, and spending the two or three subsequent years in "walking" the ateliers of Paris as students of another kind walked the hospitals thereof, returned to his native land, to take up the practice of architecture, he very speedily impressed himself upon those who met him as "one of the cultivated young men of New York." This expression of his impression I owe to an artist who was "jam senior" in those days, being past forty, and who is still, happily, on this side of the Great Divide. The cultivated young man was eagerly seeking for the best. He thought to find it in the office of

Gambrill and Richardson. They were not, I think, as yet doing much work. Trinity Church, Boston, was still in the womb of the future. But Richardson's personal force had already impressed itself on architects of the next generation, or rather the next decade, after his own. I do not know how long Mr. McKim's apprenticeship to this master lasted, nor how important he was in the work of "the office," which was not yet very important altogether. But I do know that Richardson was already glad to quote McKim, in confirmation of his own opinion upon controverted aesthetical points. I know, too, that that excellent publication, the New York Sketch Book of Architecture, which did not exactly "flourish" but which somehow did subsist during the two or three years following 1874, and furnished a vehicle of publication for the essays of the younger and more ambitious architects, and of which Richardson had indiscreetly assumed the editorship, he presently and cheerfully devolved upon his young man. Mr. McKim was the real editor, and, naturally used the publication to promulgate his own essays. You would laugh, as he, if he were with us, would smile to look over them. He who was to supervise the expenditure of millions was in those early days devising a "Country School House, to seat 75 boys and girls," a "Hall in Montclair, N. J." which certainly should not have cost \$500, a "Library at Montrose, N. J.," which apparently should have been executed for \$1,000, and a "Bookcase designed for Asterisk Blank, Esq.," which should not have cost \$100. That, of course, does not signify. The young architect was "growing up with the country." The first firm name one finds attached to one of Mr. McKim's designs, was really not a firm name. The design was for a City Hall in Providence, naturally a competitive design, perhaps as naturally unsuccessful. The actual building, as I recall, fell to one Thayer, of Boston. The design of the unsuccessful competitors was that, I think, of a partnership, only "ad hoc" being signed by "Messrs. McKim and Mead, Architects." That was in 1874.

Presently the firm became Messrs. McKim, Mead & Bigelow, the junior partner, Mr. W. B. Bigelow, being an amazingly clever sketcher and free-hand draughtsman, as the

files of that old "Sketch Book" abundantly attest. But, in a year or two, Mr. Bigelow somehow fell out, and Stanford White, who was again Richardson's favorite draughtsman, somehow came in. The firm, you will observe, was, quite contrary to custom, composed of three designers. There was not a "business man" in it. Everybody knows upon what opposite principles most firms of architects, so-called, are constituted. The business men in them presently come to "run" the designers, who sink, unless they are careful, to the position of "hired men." And yet the success of this firm, the commercial success among other successes, seems to have sprung from the fact that it was never commercialized. Each one of the partners was a designer, doing, after his lights, the best work he could. It is a striking fact, upon which one is free to dwell, now that two of the three original partners have gone, and there can be no longer any suspicion of advertising.

The fact that all three partners were artists, and that no artist could possibly claim the work of another, his very artistic vanity withholding him, unless he had been commercialized to the point of ceasing to be an artist, renders easy the attribution of the works of the firm to their individual authors. I myself have been present at an architectural dinner where good old "Dick" Hunt, seeking to please Mr. McKim, attributed to him the design of the Madison Square Garden. "White," said McKim, and, so far as I remember, it was the only audible word he uttered that evening. In truth, no two architects, both calling themselves "classic," could have been much further apart. What between internal and external evidence, it is easy to ascribe to Mr. McKim his own work, his own works. They are enough to justify him, and to justify the honors which were heaped upon him. There was the Agricultural Building at the Chicago Fair, doubtless the most successfully and austerely classic of all the frontages of the Court of Honor in that wonderful show. There was the reproduction in the same show of the Villa Medici for the State Building of New York, a reproduction to which the present reminiscent, as a New Yorker and as a student of architecture, took and takes strenuous objection. But the same central motive the adapter afterwards employed much less objectionably, in the library or what not of Bowdoin, and in the museum of Mr. Pierpont Morgan. Without question, the Public Library of Boston is Mr. McKim's chief building. How infrequent and how refreshing it is, in modern architecture, to come upon a work which bears such unmistakable marks

of having been carefully followed and "fondled" from the first conception to the last detail. If its architect had been simply the supervisor of its decoration, he would have deserved the homage of all the practitioners of the "allied arts." And it was still more in the capacity of a layer out of great schemes than in that of an architect of single buildings that Mr. McKim shone. He very modestly minified his share in the extension of L'Enfant's plan for the Washington. But in fact his extension of the scheme shows as high artistic capacities as the original invention. And the one fragment of the great design he was allowed to execute, the adaptation of the White House to Washington to modern uses so far beyond the expectation of the original designer, will increasingly impose itself, with the advance of popular culture in such things, as a perfectly legitimate extension of the original design. One who entirely disbelieves in the whole scheme for the construction of the new Columbia on Morningside Heights, as unsuitable and irrelevant to the past or the future of a University in the city of New York, is on that very account all the freer to express his admiration of the skill with which the scheme, from its author's point of view, has been contrived, and of the perfection with which it has been executed in the only considerable part of the scheme thus far completed, the Library of Columbia. Had Mr. McKim lived, it is quite possible that he would have attained a wider and a higher reputation as an author of "grand designs" of municipal embellishment than as an architect of individual buildings. One wishes that he might at least have been spared to secure his plan for the monumental "lay out" of the national capital by carrying to completion the Lincoln Monument.

M. S.

FRIENDS OF THE MEDALLION

The organization of a society known as the Circle of Friends of the Medallion is an interesting sign of the times. Like societies in Europe are familiar; but in this country, though the National Sculpture Society has met the public's interest in monumental sculpture, there has heretofore been no organization designed especially to encourage the maker of that small sculpture which appeals in a near and personal way to the individual and the household. The purpose of the Circle is stated to be the improvement of the artistic worth of American medals, coins and smaller

plastic works, encouragement for American sculptors, and a wider education of the public in a branch of art that is charming and intimate.

A mural painting
which has just been
completed by Robert
Reid for the auditorium
of the high school in
Springfield, Mass., has
been seen by some New
Yorkers in the last few

**NEW MURAL
PAINTING
FOR
SPRINGFIELD**

weeks. The canvas is to fill the lunet above the speaker's platform, but is only ten by twenty feet. Its subject is the Light of Education, and it represents William Pynchon introducing to a wild band of savages the bright spirits of enlightenment. Pynchon stands on a rocky hilltop with mountain laurel about him. Beside a fire built under a great pine at his right is a group of Indians, while at his left are symbolic figures representing with great beauty Education, the Future, the Early Settler, etc. The study in color and lights is unusually interesting; but perhaps, in the larger view, the most really striking thing about the work is that so creditable a bit of art is going into a high school building in a comparatively small town. To be sure, the town of Springfield, Massachusetts; but other cities of like, or slightly larger, size can hopefully aspire to what Springfield has already secured.

**GAY PANELS
FOR
STAIR
BOSTON**

The feature of the decoration on the façade of the new Boston Opera House is the sculptured ornament in color. This is still so rare on the exteriors of our public and private buildings, that the three large panels in high relief, modeled by Bela L. Pratt and unveiled a few weeks ago, are commanding attention, and must have done so even though their artistic merit had not been as considerable as it is. On the front of the Opera House a series of immense Ionic columns support a heavy cornice and pediment. Between these columns, and just beneath the cornice, at a height of some fifty feet above the ground, are set the sculptured panels. Necessarily, the relief is very high. The panels are of terra cotta, glazed without lustre in blue and white, in reminder of Della Robbia, and they serve well their purpose—to enliven the façade. It should be added, in this connection, that the latter carries large blank spaces of red brick. The sub-

jects are, almost inevitably, Music, the Drama, and the Dance. Music has the center, Drama the left, and the Dance the right. There is a certain uniformity in the designs, as regards the disposition of the masses. In each there is, at either end of the panel, a group of subsidiary figures, while the center carries the striking symbolic figure. The expression in each case is of the conventional character most readily comprehended. The wearing of the work, in the rigorous New England climate and amid the smoke and gases of a city, will be watched with interest.

**CIVIC ART
TO REST
TIRED BRAINS**

The Municipal Art Society in Hartford has published in pamphlet an address that was delivered before a Hartford club some months ago by John M. Carrère, on Civic Improvement from the Artistic Standpoint. In the course of the address, the speaker tells of a talk he had had with a French painter who had spent some time in this country. The painter, he says, was quite enthusiastic about many features of American life, "but the thing that he missed the most after the day's work was a quiet and aimless stroll through the streets of the city, which had become a part of his daily life at home—such as we take across the country or through the woods—not knowing and not caring where he was going, but sure to find at every turn something to interest him and to rest his tired mind. In America, he said, people run; they have but one object, to arrive as quickly as possible at their destination, because there is nothing in transit to attract their attention, or to make it worth while to linger." It may be said in comment, that the fellow who can find nothing to interest him in the streets of a city must be a very artistic chap of exceedingly restricted social sympathies; but, however that may be, the lesson which Mr. Carrère drew out of the anecdote is that the thing for which we should aim, in the remodelling of our cities, "is the creation of as many centers of interest throughout the city as possible," as "has been done in every beautiful city throughout the world. We must then aim at an interesting and attractive and beautiful way of getting from any one important point in the city to the next point of interest, so that in whatever direction we may travel we may find recreation and rest." This puts the plea for civic art on a novel social ground, which will not be convincing to many persons—but which, nevertheless, really has much to be said for it.

**THOUGHTS
FROM THE
TOWN-
PLANNING
CONGRESS**

The papers and story of the Town-Planning congress which was held in England, in August, under the auspices of the National Housing Reform Council, have been making their way to this country. It is to be regretted that only one American—R. Anderson Pope, who represented the Boston-1915 movement—appears to have attended, though at one time it was thought that a considerable delegation might go over. There were a good many delegates from France and Germany, so that the meetings did have an international character, and it is noteworthy that all told about two hundred persons, of whom a large proportion were city officials, are on the register of those attending. The meetings were held at Port Sunlight, Southport, Woodlands Colliery Village, and Earswick—each place in its own way a suggestive object lesson in the matters before the congress. Inevitably, many subjects were discussed that had particular interest for architects, and the English Town-Planning bill was a constantly recurring text. A clause of this bill empowered the Local Government Board to impose restrictions, whenever circumstances seem to warrant it, on the number of buildings which may be erected on an acre, and on the height and character of these buildings. Professor Adshead, of the School of Civic Design of the University of Liverpool, in discussing this clause, expressed the hope that this power, originally intended to make possible the segregating of classes of buildings, might also be so used as to prevent—in certain neighborhoods, at all events—the construction of “the interminable terrace of the speculating builder’s design,” and “all buildings obviously designed as advertisements,” intruding themselves “either as irregular monstrosities in form, as vicious exhibitions of color, or as vulgar expressions of other kinds.” On the other hand, he hoped that those who have to interpret the Act would use great discretion in enforcing restrictions on the heights of buildings, so that there might not be produced a sort of “scientific yard-measure result, that would be incompatible with the varying character of the sites provided, on even so small an area as one acre.” This was a warning which it was well to voice. Another interesting thought which he elaborated was a consideration of “the units of the suburb.” He found three: The cottage, or dwelling of the working man; the residence of the middle class, and the house of the rich. He made,

then, these suggestions: “Let the cottage be, in the best sense of the word, the embodiment of the simple life; its garden planted with old-world plants and bushes, and all its apartments furnished for use. Avoid the association of Italian evergreens, monkey-puzzle trees, and exotic cultures of every kind. Speaking generally, these have no place about the cottage, nor has the brick fence, the asphalt path, nor the iron gate.” The usual residence of the middle class, he thinks, “savours too much of the glorified cottage; there should be a distinction. . . . The aping of the cottage is unfair. Without laying down any hard and fast rule, may I direct attention to the formal middle class residences of some fifty to a hundred years ago?” The houses of the rich will, in future, he thought, “necessarily be in great variety of taste. Isolated, and not forming part of a scheme, each will be a scheme in itself, and only as an incident in the landscape will they affect the town plan.” Mr. Unwin, discussing the English town planning movement, thought that in its early years it would be well to associate the idea not so much “with schemes for aggrandizing the central areas of towns, as with development plans for rehousing in healthy conditions, and amidst surroundings attaining at least some little degree of beauty, those who now live crowded together in dark courts or dreary streets, devoid alike of the air space and light necessary for health of body, and of the amenity of surroundings requisite for health of mind.” He believed that if homes worthy of the name were provided generally, there would follow such a widespread interest in town improvement, so powerful a civic spirit, and, he hoped, an artistic tradition so settled, as then to “give adequate expression to the greater collective needs of the citizens, in their public buildings, and their central open spaces.” In another connection, Mr. Unwin is quoted as objecting to the phrase, “‘Backs’ of houses.” He holds that there should be no such thing as the “back” of a house—houses have two “fronts.”

**STRANGE
SURROUNDING
FOR
MINERS**

One of the most interesting features of the meeting was the inspection of Woodlands Colliery Village. This is reported to be a business proposition, with little philanthropy about it. The Colliery Company had to make housing provision in order to work their mine; but they have grouped the first portion of the estate around a fine park, letting the houses

at rents ranging from 5s. to 6s. 3d. weekly, which is deducted from the wages of the men. The company's lease of the land is for eighty-eight years, approximately the estimated life of the mine. The rents give a fair net return on the capital expended. There are no "licensed houses" on the estate, but the men are able to obtain refreshment at a Club and Institute, that has been installed in an old mansion delightfully situated, with a magnificent outlook, and surrounded by well kept gardens. Regarding, however, the attitude of the colliery men with reference to such exceptionally pleasant surroundings, "Municipal Journal" of London makes these interesting comments: "To be quite frank, the men did not seem to appreciate this outlook and these gardens as they should. On a hot summer's day they foregathered in the club room and smoked strong tobacco, ignoring the beautiful prospect with which they were surrounded, and the opportunities for recreation and rest afforded by the gardens. It is of course a question of education. These men have been drafted from the old conditions to the new. The transition was sudden. . . . Environment brought these men down, and environment can, undoubtedly, lift them up again. But at present they give one the impression of men suddenly pushed out of the darkness into the light. They are dazzled. . . . The colliery company would render another public service if it would appoint a visitor to teach these men and their families how to enjoy the beautiful conditions that are theirs." Perhaps there is always this danger in what may be called the "municipal art" movement, to distinguish it from the more fundamental city-planning. A writer in "The Craftsman" for October, affirming that art—and most of all, civic art—must come from the people, says: "Music must have ears to hear it. Painting and sculpture must appeal to opened eyes. Architects cannot and would not build houses for the snake and the lizard to bask in. They not only build them for men, but with men and of men; and if the lives of men are noble, architecture will be noble and will breed nobility. . . . There is no music but folk music. There is no architecture but folk architecture." He is right. Men are too prone to forget that in the building of cities as in the building of houses it is the heart of the client that finally determines, even more than the heart of the architect, the measure of its beauty.

The January issue will be the Carrère & Hastings number, of which further notice will appear in these columns next month.—Ed.

COURSES IN CIVIC DESIGN

There has been received the prospectus for the current—which is the first—year of the department of civic design in the School of Architecture of Liverpool University. It is a large, handsomely printed, pamphlet, adorned with a number of plates, of which some are in color, illustrating typical improvement schemes. An introduction declares that the department is the first organization of its kind exclusively designed to meet the need of students who wish to study those broader aspects of architecture and engineering which such a course involves. It purposes to fit men for "those advisory and permanent positions which must necessarily be created as legislation affecting civic development and extension becomes increasingly efficient." Regarding the school's connection with the School of Architecture, the belief is expressed that both organizations will be benefited. The higher branches of draughtsmanship will form an important part of the work, and the "teaching in the School of Architecture is based upon that of the Ecole des Beaux Arts of Paris and the Architectural School of America—a system which gives prominence to the study of monumental composition and of those larger problems in architecture which have hitherto been so much better understood on the Continent and in America." The lecture courses are arranged under the following heads: Civic Development, Engineering, Law, Architecture, Decoration, Landscape Design. Two years' work will lead to a certificate, and advanced work to a diploma. A series of annual prizes has been already endowed, the contestants to submit schemes for the development of certain unoccupied land, and it is proposed that the department shall issue a quarterly journal.

Almost simultaneously, there arrived, in far more modest garb, that part of the Official Register of Harvard University which represents the department of Landscape Architecture. And here, we believe for the first time, there is included a course in the Principles of City Planning. It is to consist of lectures of collateral reading, conferences, and special reports on subjects of individual investigation. It is to be in charge of Professor Pray, chairman of the department, with occasional lectures by Professor Olmsted. It is to treat in theory of the general field of City Planning, showing first certain of the more important causes that have determined the forms and arrangements of city

plans, and from the study of specific examples chosen from different periods will try to deduce certain fundamental principles that will be of practical value. Then it will apply these principles to some of the problems of the modern city. It will seek, says the prospectus, to "develop the idea of the modern city as a living organism, the perfect efficiency of which demands attention to the best service of many separate functions." Thus housing; provision of air, light, water and food; disposal of wastes; circulation and transportation; open spaces for public recreation; civic centers; monumental architecture, and architecture in general will receive attention. So, too, will the details of street furnishing. During the year students will be required to present four special reports based upon original investigation of designated topics.

**A HAPPY
THOUGHT IN
CONCRETE
CONSTRUCTION**

In the October issue of the *House Beautiful Magazine* is described and illustrated a novel method of simplifying the construction of concrete residences of modest size. The method by which this simplification is brought about is, so far as we are aware, a new thought in non-combustible building of this class. In concrete work, especially for the smaller domestic structures, there have steadily appeared such insurmountable difficulties as expensive forms, a lack of available expert labor and the necessity of a competent

designer with a thorough knowledge of the material and of the engineering principles involved. To overcome any one of these obstacles would in itself appear a decided step in advance for concrete, and when one reads the article above referred to and looks at the pictures, the conviction is strong that the new method of simplifying the use of concrete in construction is indeed a step forward.

A framework of piping is raised on the foundations and braced at each floor by similar piping connected in the ordinary way. Wires are strung continuously in floors and walls depending for their spacing and weight upon the strength required. The concrete for the floors is then dumped on wire cloth placed between the upper and lower tiers of the continuously wound wires to retain it until it hardens. The weight of the concrete causes the lower tiers of wires to stretch taut and thus insures an even surface to which wire cloth and plaster are attached in the ordinary way to form the ceiling. The walls are similarly laid up and plastered on wire cloth and the roof is applied in the same way as the floors.

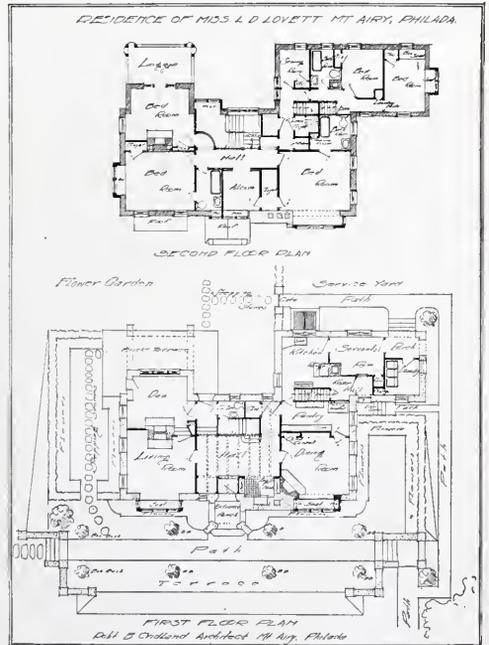
This construction was used on a house in the town of Glencoe, Illinois, a suburb of Chicago. So much one is told by word and picture, but as to the cost of performing the labor not a word. Its availability depends, of course, on its cost, which in the absence of accurate specifications and estimates cannot be determined. Howbeit, it is a happy thought in construction and may turn out a very valuable one.



View from the Street.



Detail of Entrance.

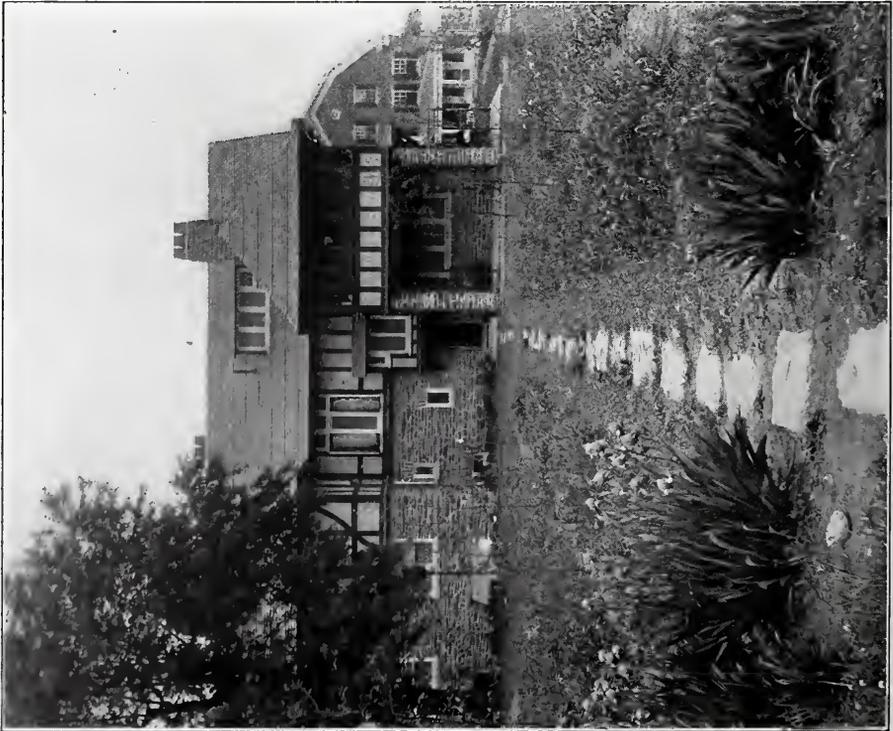


Floor Plans.

RESIDENCE OF MISS L. D. LOVETT.

Mount Airy, Philadelphia.

Robt. B. Cridland, Architect.



View of Rear.

Mount Airy, Philadelphia.



Detail of Terrace.

RESIDENCE OF MISS L. D. LOVETT.

Robt. B. Cridland, Architect.

THE ARCHITECTURAL RECORD

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PUBLISHED BY

THE ARCHITECTURAL RECORD CO.

President, CLINTON W. SWEET Treasurer, F. W. DODGE
Vice-Pres. & } H. W. DESMOND Secretary, F. T. MILLER
Genl. Mgr. }
11-15 EAST 24TH STREET, MANHATTAN
Telephone, 4430 Madison Square

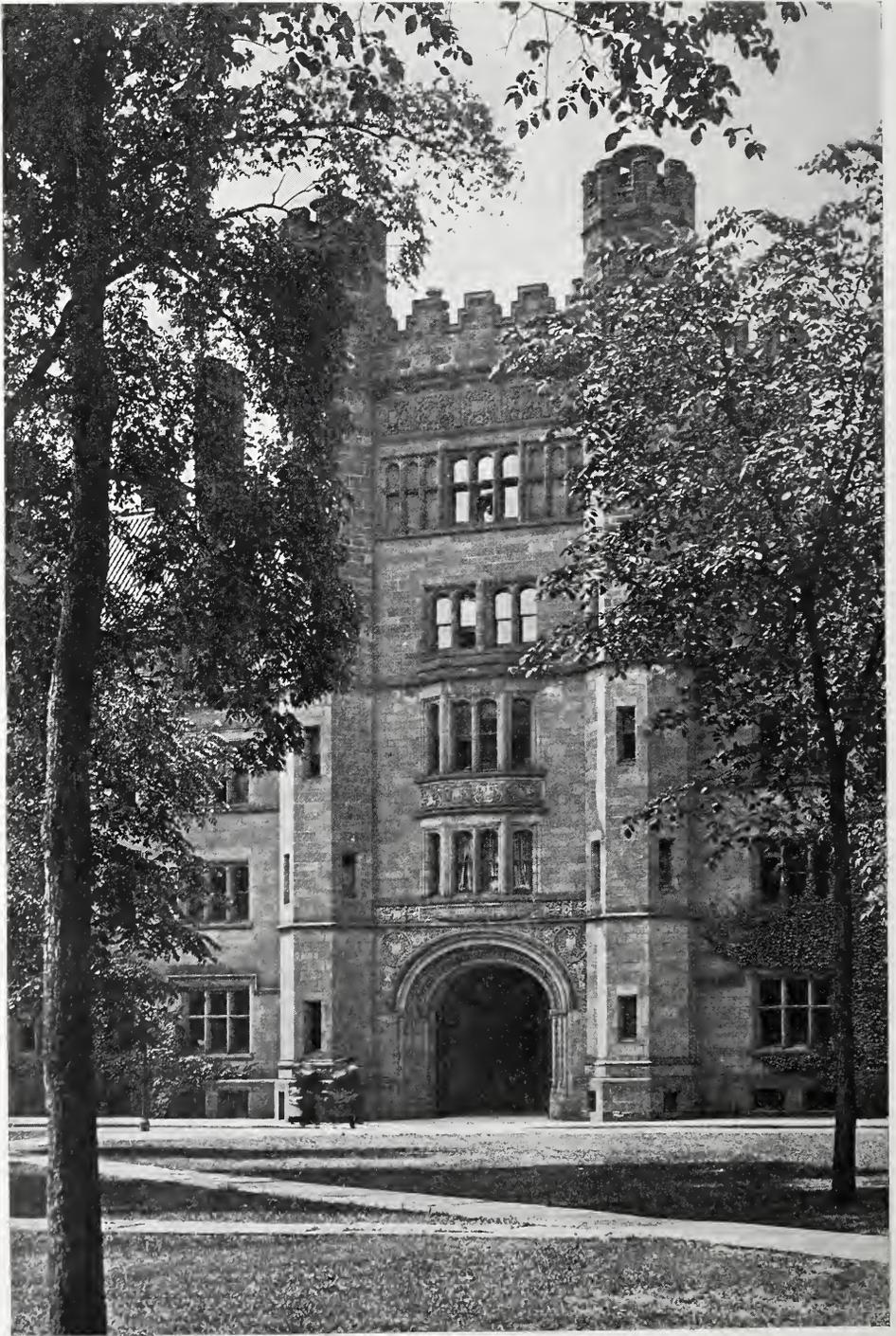
Subscription (Yearly) \$3.00

Published Monthly

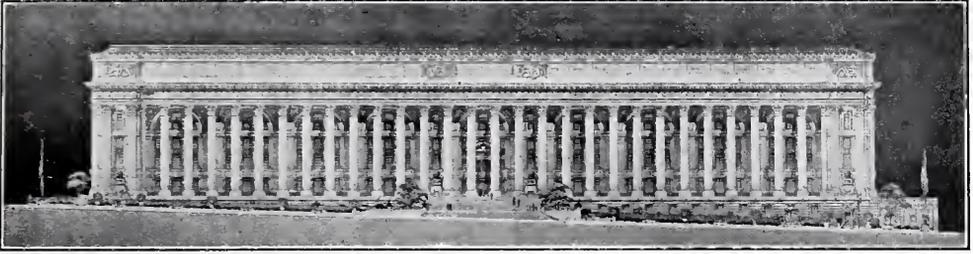
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VANDERBILT HALL FROM THE CAMPUS.



FAÇADE OF THE EDUCATION BUILDING.

Albany, N. Y.

Palmer & Hornbostel, Architects.

A Question of Public Architecture

The Education Building at Albany

The Education Building of the State of New York, at Albany, is one of the most important examples of the kind of architecture brought into American vogue by the Chicago Fair of sixteen years ago. It is at any rate an extreme example. That wonderful display of the Court of Honor which nobody who saw it is likely ever to forget, was a display of architecture altogether pompous, scenic, theatrical. As such it was entirely in place for an "occasional" and spectacular architecture. According to some, including the present writer, it was equally out of place as serious, practical, everyday architecture. It renounced altogether the notion that architecture is an art of expression, that the fine art of architecture is founded on the coarse art of building. According to that notion, every building is at once the satisfaction and the expression of its own purpose and requirements. By the distinct apprehension of the purpose, by the faithful following out of the requirements, the architect may attain to making a work of art a real "creation," like an organism of Nature, which is simply the expression of its purpose and its conditions. That was originally and primitively the case with all the architectural forms which have lasted, which "have pleased many and pleased long." But the scenic architecture of the Chicago Fair was not in the least the product of this kind of process.

It was the reproduction and imitation of forms from which the original reason of being had long since departed. The purpose of none of the Chicago buildings had anything to do with its architecture. The plan was in no case the controlling factor in the elevations. On the contrary, the architects of Chicago worked not from within outwards, as Nature works in her organisms, but from without inwards. One and all, they were engaged in "putting up fronts." The distinction is vital. In work in which the architect lets the special requirements of his building govern its disposition, and its disposition its architectural development, he is, given fidelity and skill, rather "growing" than "designing" a building, and he is standing a chance of getting his work admitted to the category of natural organisms. In so far as its purpose and disposition are individual and peculiar will the resulting architectural expression be individual and peculiar, which is to say, "original." There is no other originality worth talking about. "The essence of originality is not novelty; it is sincerity."

Now, the architects of the Chicago Fair, and for their purposes quite rightly, eschewed all notion of a vital and progressive architecture, founded on the materials, the requirements and the objects of their buildings all of them, at least excepting Mr. Sullivan, who in the Transportation Building did essay a real solu-

tion of the particular problem, did try to construct a building out of "staff" and metal, and not to produce a simulacrum of a building of masonry. At present it seems quite vain to contend against this tendency to lose sight of reason and propriety and expression in the desire for imposing and monumental "features," as vain as it was seventy years ago in the days of our first "classical revival," when Isaiah Rogers was darkening the Merchants' Exchange in Wall Street with his Ionic colonnade in granite, or Seth Geer the front of a row of residences in Lafayette Place with his Corinthian colonnade in white marble.

Albany, N. Y., has a history of two centuries and a half, and during the course of them has established some architectural traditions of its own. But it has recently become the scene of precisely the most ambitious and audacious attempt that has thus far been made in the United States to reproduce the architecture of the Court of Honor at Chicago, or of the imaginary port of Carthage, for the practical purposes of a public building. Its architecture is as irrelevant as any of the classical instances can be to what is behind it. It does not make the slightest pretence of being founded on the practical needs or the ideal functions of the edifice. "Adaptation of structure to function," which is at the base of the organisms of Nature, and of the works of architectural art so far as these aspire to be organisms, has nothing whatever to do with this edifice. Obviously, these requirements played but adventitious and secondary parts in the consideration of the designer. One pities the inmates of the interior, just as one might have pitied the clerks in the old Custom House in Wall Street, or the clerks in the Boston Custom House, or the residents of the old Colonnade Row in Lafayette Place, though to be sure these last were inmates only by their own choice and fault, whereas a clerk in a public office is no more a free agent as to his place of business than a convict or a maniac, and is equally or even more pitiable when he is sacrificed to architecture. Sometimes the wind is tempered to him by a mer-

ciful architect to the extent of engaging the colonnade in the wall. But this is a sacrifice of the architecture. A classical colonnade, to make its due and rightful effect, needs detachment from the building behind it, needs that play of light and shade which makes "behind it" uninhabitable and unendurable for people who have work and business to do in its shadow. The compromise of an engaged colonnade really satisfies nobody, least of all the "classic" designer who has been forced upon it, and who is aware how it loses in effectiveness by its want of aloofness. The Greeks knew perfectly what they were about in advancing their porticoes, and relieving them against the blank wall of the naos. But then the Greek temple had no occupants. What "business" it provided for was to be done in the portico, between the colonnade and the blank wall. The architect of the Education Building by advancing his colonnade the diameter of a column, or, say, of an abacus, beyond the wall of his building (as a matter of fact 9 feet 6 inches), showed that he was above compromise, that he was making a solemn sacrifice of the occupants of his building to his architecture. When one thinks of the victims of the arrangement, trying to dodge about so as to get some negotiable light to do their work by, in "the play of light and shade" with which the long colonnade is to illude them in business hours—and on the south front, too, nobody can charge the architect with paltering or compromise. He must have had a most complaisant jury of Beaux Artists. An architect has been overheard to call this design, in that "beautifully Americanized French" which Mr. Barney declares to be the dialect of the American Beaux Artists, a "monumental *blague*." An architect of the Beaux Arts has also been heard to declare that the Education Building would "put the Capitol out of business," by dint of "scale," as if putting his neighbors out of business, instead of keeping them in countenance, were the business and duty of an architect. Really, the least the Society of Beaux Arts architect can do is to give the architect of the Education Building a votive

banquet for his "stupefying impudence" in proposing, and his cynical success in imposing, this transplantation of the scenic architecture of Chicago, and of the painter's dream of the architecture of Carthage, as the design of a real building to be inhabited for business purposes in the America of the twentieth century. The dinner could be conducted to the noble, inspiring tune of "Epatez les bourgeois," the Philistines to be "paralyzed," in this case, being not only the unfortunates doomed to occupy the building and do their work in it, but the State of New York, "the slave who pays." Perhaps the worst of it is that the very architect who has taken this perfectly cynical view of what New York State deserves for an Education Building is the same architect who has shown, in his designs for the Bridge Department of New York City, a capacity for taking a serious view of architecture, for designing and detailing modern buildings that really were relevant solutions of modern architectural problems. He was capable of doing a real, appropriate and expressive Educational Building for the State of New York had he not been misled into doing this.

But all that is past praying for or talking about. The design for the Education Building is irrevocably accepted and in the way of execution. More than that, in its own kind it is without doubt a brilliant academic study, however irrelevant it may be to any needs of modern man. A French painter who happened to be in this country at the time the architects of the Columbian Exposition were preparing, and, for their temporary and festal purpose, as justifiably as skillfully preparing to "paralyze the bourgeois" threw a damper on the spirits of the collaborators by remarking: "*On m'a dit que les bâtiments à Chicago sont des anciens concours des Beaux Arts.*" If one should repeat this remark about the Education Building, he would have to add that it was a brilliant project. It would have more than held its own in the competition at Chicago, which, indeed, it would have had to be reduced a third in scale to fit. The fundamental good sense of the French nation has pre-

vented anything at all comparable with it from being adopted as a "practical proposition" in building in the land of its origin. As a matter of fact, there is nothing in the recent building of France that equals it in colossality of classicality. The Madeleine is over a hundred years old, and the Paris Bourse, the reproduction of the temple of Vespasian in Rome, is of about the same age. The "order" is practically of the same size in each, which is to say, about five feet less than the order of Albany. And, therefore, since the State of New York has let itself in for this sacrifice of all relevant considerations to a pompous classicality of architecture, let the State of New York do the thing handsomely, as it can perfectly afford to do. As Kipling's Irish private observes about being killed in battle in "The Mutiny of the Mavericks": "You've got to do it; do it decent, anyhow." The State can afford, that is, to furnish the most colossal and monumental example of a classic colonnade in Europe or America. But the State cannot afford to repeat in Albany for a permanent purpose what was done in Chicago for a temporary purpose, by doing it in any other than a classical and monumental fashion. It seems that, owing to the natural discrepancy between the architect's ambition and the State's appropriation, and to bring the former within the latter, the design, as at present proposed and partly executed, contemplates the erection of the columns of the colonnade in drums of marble, but of the capitals in terra cotta. Most clearly, that would disgrace the State.

What one is rather inclined to wonder at is that the architect, having so successfully practised on the credulity of the people of the State of New York as to get this gradiose architectural dream accepted as a proper design for a real building, intended to subserve and supposed to express practical uses, should not have been moved to go further, and demand that the dream should be realized in the most "épatant" or "swagger" manner and regardless of expense. It is not really to be wondered at, of course. The appropriation being fixed, it was the designer's duty and business, as a business

man, to show that his design could be built, after a fashion, within the appropriation. And this he has endeavored to secure by specifying that while the columns shall be built up in actual drums of marble, the capitals, instead of being actually cut from single blocks of the same, shall be built up out of pieces of terra cotta, as near as practicable to the tint and the apparent texture of the marble of the shafts, and the entire entablature also constructed of terra cotta.

What I have called the really swagger thing to do would have been in the first place, to construct the colonnade out of monoliths. That would have made a "world's record." And to establish a world's record for the capital of New York the legislators of the commonwealth might have been expected to appropriate the money of their constituents even with lavish prodigality. Very few persons, excepting special students, who have inspected the drawings for the Education Building have any notion how huge is their scale. The columns of the order of the Education Building including capitals and bases, attain the height of 65 feet. The largest monoliths in Europe, naturally excluding the Egyptian obelisks, which are in fact African, are those of St. Isaac's, in St. Petersburg, where the total height of the column is 56 feet, against 47 feet 5 inches in the Pantheon at Rome, and the height of the shaft, of the monolith, 45 feet 6 inches. A proposal to build the shafts of the order of the Education Building of a single stone each would thus have been a proposal to establish a clear world's record, and to construct an order on a scale without any parallel or precedent. Consider that the monolithic columns of the Hall of Records, in New York, which hold the "record" in that city are but 43 feet 6 inches, and that those of the old Custom House in Wall Street, which come next, are 38 feet 3 inches, in both cases including capitals and bases. Consider that the "order" of the Capitol in Washington, also including the entire column, is but 30.5 feet, that of the "colossal" colonnade of the Treasury Building but 39.7 and that of the Patent

Office about the same. Consider that the "cornice line" of the Court of Honor at the Chicago Fair was but an even sixty feet. Then you will have approximated an appreciation of the huge scale of the Education Building, and will be prepared to imagine the practical effect upon the beholder of its "scale." What were a few millions, more or less, to the State of New York in comparison with the prestige of obtaining for its capital such a world's wonder as this colonnade with its monoliths would be.

But the practical question is not of obtaining credit but of avoiding reproach. The execution of the capitals of this colossal colonnade in blocks of the marble of which the drums of the shafts are composed is not, given the general scheme, "swagger." It is merely seemly and dignified. And these capitals, if carved from a single block each, will in fact constitute a "world's record." There is, undoubtedly, ample room and verge enough in the front of the Education Building for the artistic employment of terra cotta. The wall behind the colonnade, the attic above the colonnade, may very properly be built of this highly plastic material treated as characteristically and as artistically as the architect's skill can contrive. Nay, the frieze of the entablature, being visibly supported all along on the stone of the architrave, might very well be of panels of terra cotta, as rich as you please. But no skill can make a colossal classic capital a member which can be appropriately constructed of anything but a single block of stone. No skill can make of the architrave of such a colonnade a member which shall not simulate single beams of stone. Having committed itself to this huge classic colonnade, the State can afford to carry it out handsomely. It cannot afford, in a monumental building for its own use, to resort to the makeshifts which are perfectly pardonable in the scenic and temporary illusion of a World's Fair. Such a resort would evidently be "against the peace of the people of the State of New York, and their dignity."

Montgomery Schuyler.

Architecture of American Colleges

II.—Yale

The seniority of Harvard is emphasized by a study of the early history of Yale. The original object of each foundation was to provide "a godly and well-learned ministry." Neither was established as a convenience for the inculcation of "the humanities." In fact, considering the type of Calvinistic theology originally inculcated at each, the modern student is tempted to declare that both were established for the inculcation of the inhumanities. At any rate, Massachusetts Bay and New Haven Colonies were rivals in the strictness of their theocracy. And yet the juniority of Yale is strikingly shown by the fact that, of the ministers who assembled at Saybrook in 1701, bringing their spare books with them to found the college which, seventeen years later, was to be known by the name of its chief benefactor, one, Samuel Russell, was not only a graduate of Harvard, of the class of 1684, but so had his father before him been, in the class of 1649. It is curious to note that the first President of Yale called himself "rector," thus indicating that that term had not then the "prelatical" connotation that it has since acquired. Curious also to note that, even after Yale had been well started, New York "churchmen" looking for native American clergymen, did not look to graduates of Yale, and did to graduates of Harvard. Caleb Heathcote, the founder of Trinity Church and lay bishop of the still non-existent diocese of New York, advertised, as it were, for "graduates of Boston College who were willing to conform," and found at least one, in the person of "Will" Vesey, the first rector of Trinity, the same who afterwards excited the inflammable temper of Lord Bellomont. Lord Bellomont, indeed, promptly proceeding, at the beginning of his viceroyalty, to quarrel with the rector of Trinity, as with everybody else who had been in good relations with his predecessor Fletcher,

declared that the Reverend Mr. Vesey's father was the most pestiferous Jacobite in these parts, which was the last accusation you might have expected to hear against the family of a graduate of "Boston College" who had been induced to conform. All this, to be sure, was before the foundation of Yale. Bellomont died the year that Yale was organized. But Yale, as soon as it began to be, began to excite the special antagonism of the "churchmen" of New York. None of them ventured to suggest that the Episcopal ministry might be manned from the graduates of Yale who might be induced to conform. In fact, for the next generation, there was a vendetta between the Yankees of Connecticut and the Englishmen and Dutchmen of that part of Westchester which marched with it. When Caleb Heathcote went up into the region of Stamford, as a lay missionary of the Church of England, he went fully armed, as not knowing what might befall him "in partibus." He wrote: "I really believe that more than half the people of that government think our church to be little better than the Papist." To show how the prejudice against Yale survived, it is necessary only to cite again the will of Chief Justice Lewis Morris, of Morrisania, drawn in 1762:

It is my desire that my son, Gouverneur Morris, may have the best education that is to be had in Europe or America, but my express will and directions are that he be never sent for that purpose to the colony of Connecticut lest he imbibe in his youth that low craft and cunning so incident to the people of that country, which is so interwoven with their constitution that all their art cannot disguise it from the world.

To appreciate in full the force of their prohibition, one must know that the testator's elder son, afterwards known as "Lewis the Signer," was a graduate of Yale in the class of 1746. Fenimore Cooper, himself a Yale man, in the sense that at New Haven "what colloging was his he had," is a trust-

worthy witness on the dislike of Connecticut in general and of Yale in particular which prevailed in colonial times among the non-Yankees of Westchester. By his marriage into the De Lanceys he had acquired the local traditions and imbibed the local prejudices of that region. In his "Satanstoe," and its successors, he makes it a part of the odium of Jason Newcome that he was a graduate of Yale, and the hero of that novel is sent for his education to the much more distant "Nassau Hall" in New Jersey, at the then serious risk of "crossing the ferry at Powles Hook," rather than allowed to run the more serious risk of contamination from the nearer institution at New Haven. A glance over the current Yale catalogue will show how completely this colonial prejudice of New York against Connecticut has been dissipated.

"South Middle" at Yale has been retained, like Massachusetts Hall at Harvard, as a matter of piety and association. Doubtless it will be retained as long as Yale occupies its present site. A proposal to demolish it, in favor of a smart modern building, upon the ground that its room was better than its company, would be resented as vandalism, and encounter the enthusiastic opposition of all Yale men but a possible few Gradgrinds. Yet there was but little opposition when its immediate successors of the "Brick Row" were pulled down to make room for modern buildings without eliciting any general or effective protest, not nearly the protest that was aroused by the incidental demolition of the "fence" of which the last panels were swallowed up by Osborn. There is, in the first place, a residuary and Sybilline value attaching to South Middle as the only one of its kind left. And, in the second place, it is and was the only colonial relic left to Yale, the only building which antedates the Revolution. It is as nearly as possible an even generation younger than Massachusetts Hall at Harvard and thus a chronometer of comparative antiquity (Massachusetts 1720, South Middle 1752). Such as it is, however, Yale does well to cherish South Middle, for,

of existing college buildings, only Massachusetts and Holden Chapel at Harvard are older, since the original Harvard Hall was destroyed by fire in 1764 and the actual edifice dates from a year later. There was an older at Williamsburgh, Va., when the old college of William and Mary was new, a building fondly fabled to have been designed by the great Sir Christopher, and so reported by an untrustworthy reporter of 1723, by name Jones. But Jones at the same time sets forth that the college "at first modeled by Sir Christopher Wren" had been burned down before he wrote. Its successor, "contrived by the ingenious direction of Governor Spotswood,"



Connecticut Hall, 1752—"Old South Middle."

was also destroyed by fire in 1746, and replaced by the building that Jefferson in 1782 described as a "huge misshapen pile, which, but that it has a roof would be taken for a brick kiln." There is certainly nothing at William and Mary now, in the way of a building, which is of much interest, either architectural or antiquarian. The nomadic "College of New Jersey," after its migrations from Elizabeth to Newark, and from Newark to Princeton, did not proceed to the erection of "Nassau Hall" until 1754. Columbia, in its pristine estate of "King's College," did not build or own its own building until 1760. So that, as the buildings of American colleges go, Connecticut Hall is of a more than respectable antiquity.

Like Massachusetts Hall at Harvard, Connecticut Hall at Yale is an example, not in the least of the work of the dilettante amateur who had already in those years begun to assume the designing of public and pretentious buildings in the colonies to the South-

fact, Massachusetts might be set up between Commencements on the Yale Campus in place of Connecticut, or Connecticut in the Harvard Yard in place of Massachusetts, without exciting any surprise in the minds of graduates of the respective local institutions.



THE OLD LIBRARY—1842.

Alexander Jackson Davis, Architect.

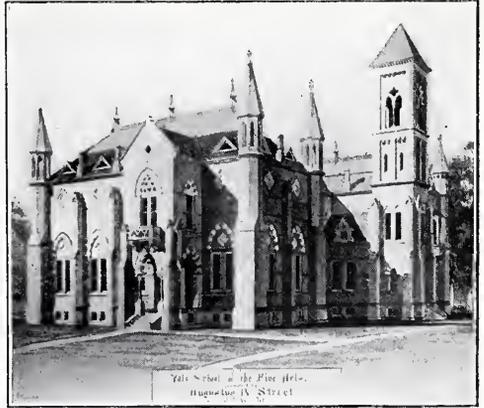
ward, any more than of the professional architect who has in our own time succeeded him. It is the work of the "honest bricklayer." Superficially, there is nothing at all in the work of the honest bricklayer of New Haven to differentiate it, in space or even in time, from the work of the honest bricklayer of Cambridge of a generation earlier. In

To be sure, the big "loft" or "garret" which the upper story of each was to its builder, in each case developed into dormers in place of the inconspicuous bullseyes which originally lighted the expanses of roof between the gables, is rather more developed by the modern gloss at New Haven than at Cambridge. But the two-pitched

roof is common to both which enabled and tempted the construction of an additional habitable story, added, in the case of Yale, in 1797, and which was doubtless known, in colonial Connecticut as in colonial Massachusetts, as a "gambrel." Let us recur to Dr. Holmes for the Massachusetts derivation of the term:

"Gambrel?—Gambrel?" Let me beg
You'll look at a horse's hinder leg—
First great angle above the hoof,—
That's a gambrel; hence, gambrel roof.

To recur to Lowell's remark about the building of old Harvard, we may say equally about the buildings of the "Brick Row" of old Yale "that age refused to console them," and that they "mean business, nothing more." Possibly Harvard has been more fortunate than Yale in founding its modern architecture more upon the work of the colonial bricklayer. But certainly Yale has been luckier than Harvard in the circumscription which has forced a certain symmetry and a certain order upon its expansion, and, instead of the planless maze of the building in the Harvard Yard has compelled its modern builders to conform to a prearranged and Procrustean scheme. This was simply due to the fact that the strip reserved for the original Yale bordered the pre-existing Village Green. The strip was doubtless ample, not only for the actual but



The Street Art School—1864.

Peter B. Wight, Architect.

(From the architect's design.)

for the possible uses of Yale, to the limited imaginations of its founders in the day of small things. Even what came before the demolition of all the buildings but one known as the "Old Brick Row" doubtless transcended their imaginations. When even this space became visibly inadequate to the requirements of the University, the question became acute how the inevitable expansion was to be managed. That acuteness arose about 1870, when the immediate question was of the erection of Farnam. Whether to bear the ills Yale had, in the way of constipation and restriction, or to fly to others that she knew not of, in the shape of a promising and slightly ridge, a mile or two to the westward, and abandon her actual holdings altogether? In favor of abandonment was the consolatory consideration that the land proposed to be acquired was far cheaper than the land proposed to be abandoned, the latter being in the very midst of a growing commercial and manufacturing town. The enhanced value of the land, the "unearned increment," would have provided the University, as it had by then begun to be, with a very handsome building fund for its new quarters. The decision to stay where it was was doubtless a sacrifice to sentiment. This is a fact which ought to be borne in mind by the grumbling graduates who have grudged every sub-



Alumni Hall—1853.

Alexander Jackson Davis, Architect.



DURFEE HALL (1870).

Russell Sturgis, Architect.



FARNAM HALL (1869) AND BATTELL CHAPEL (1876).

Russell Sturgis, Architect.



LAURANCE HALL (1886).
(Farnam Hall to the left, Phelps Hall to the right.)

Russell Sturgis, Architect.



sequent change, such as the demolition of the "Row," with the exception of the most venerable of all its relics, in favor of more modern and more capacious erections, such as the demolition of the sacred "fence" in favor of the occupancy of its site by Osborn. And the immediate point is that the restricted space left to Yale forced upon the University the adoption of a coherent and

lic Library, the City Hall and the Court House, there was no architectural necessity for demolishing. They are all three in Gothic, the latter two in a Victorian Gothic exceptionally moderate and scholarly for their period, seeing that the older part of them dates from the early sixties. I should like to celebrate the architect if I knew his name. The churches of the Green itself similarly



INTERIOR OF BATTELL CHAPEL (1876).

symmetrical plan. It enforced, in the first place, the construction of another "row," confronting the original row, and extending through from Chapel Street to Elm, and from High to College. The ideal plan would have been, of course, to take advantage of the Green, and to border it with a fringe of college buildings, at least on Chapel and Elm Streets. The municipal buildings on Church Street, the church now become the Pub-

would do no harm, if the Green were surrounded with college buildings. True, one must be far gone in a devotion to "Colonial" to admire them, and the tower and spire which Mr. E. T. Littell added, in the early seventies, to the Trinity Church which before had denoted its Anglicanism only by uncouth pointed windows with wooden tracery do not help it much. But the churches have all three, "a plausible aspect of

moderate antiquity," and are historically if not architecturally valuable. To build Yale around three sides of the Green had been a pious plan. But one can readily understand, with whatever regret, that "vested interests" had already become too strong for the realization of the ideal, as well as that the riparian proprietors promptly raised their prices to a prohibitory point as soon as it appeared that the University wanted their

be plausibly regarded as the corner and nucleus of a second quadrangle, not less important ultimately than the first, while "Sheff" tends to form another quadrangle still further northward. The only college building in the line of what one perceives to be the logical and effective expansion of the university is the Law School, which occupies a lonely site on Elm Street. To the casual visitor the "College Campus" is apt to constitute



OSBORN HALL (1889).

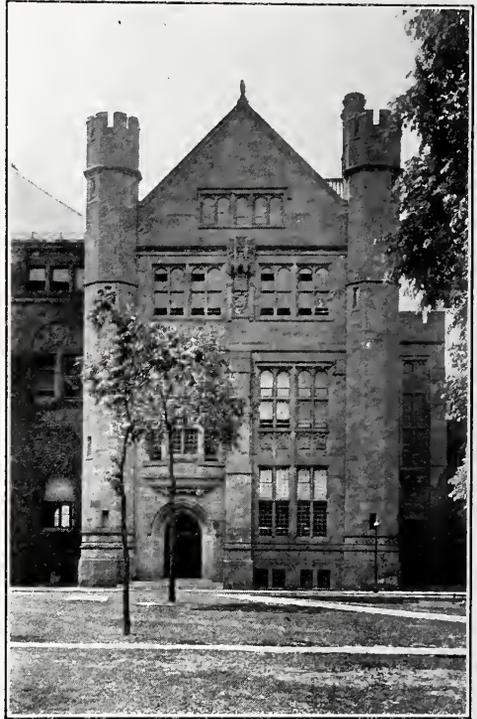
Bruce Price, Architect.

holdings. The unfortunate result is, all the same, that, so far as a coup d'oeil goes, the architecture of the University is confined to the single quadrangle west of the Green, the remaining buildings being scattered to the northward and westward, where they cannot conduce to a general impression. Among these remaining buildings are the Bicentennial buildings, the most costly and pretensions of all, though in fact they may

his impression of the architecture of Yale.

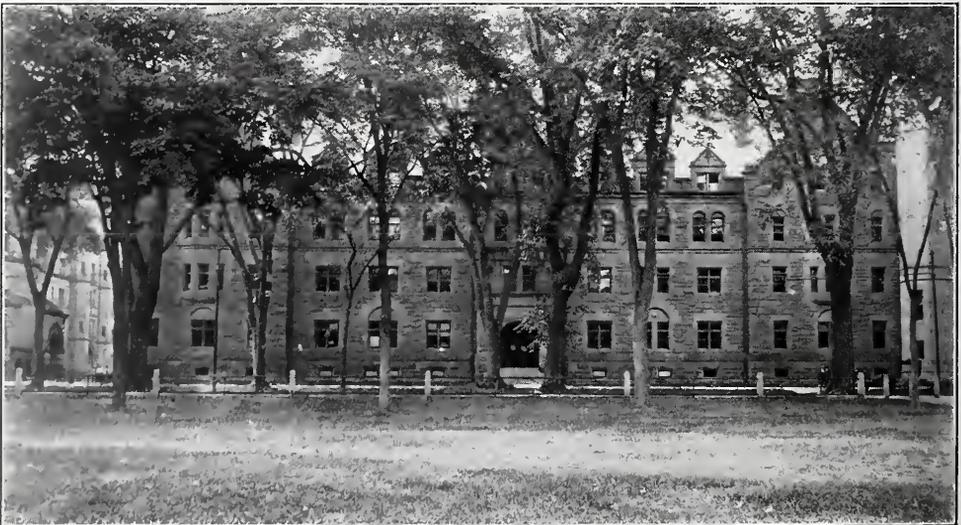
Upon the whole, the impression is favorable. The one remaining specimen of the handiwork of the honest colonial bricklayer, if it does not help, does not hinder. And Yale began its architecturesque career under exceptionally good auspices. Alexander Jackson Davis designed the Old Library (1842) and Alumni Hall (1853) and gave Yale

a start along the line of Collegiate Gothic. He probably knew rather more about it than any other architect who was practising at that period. It is true that Alumni Hall, with its entrance, flanked by polygonal and crenellated towers which seem to guard it and in order to explain their own existence, to require a drawbridge and a portcullis at the actual portal is an example of military rather than of collegiate Gothic. But it is tolerably pure and tolerably peaceable, and any later comer who conformed to it would not have gone so very wrong. The Old Library again, seems to have been designed for a chapel rather than for a library, and to have derived its motive from the chapel or the "Hall" of an English college. But apart from its misleading the spectator as to its actual purpose, to which its design shows no adaptation, it is an eminently collegiate building. Though a decade earlier than Alumni Hall, it might very well be a decade later, and shows a great advance upon it in all architectural essentials. It is noteworthy that the architect was a convinced Gothicist before the Gothic revival had taken much hold upon the architectural profession in this country. He wrote a book, or rather made a col-



Chittenden Library (1888).
J. C. Cady, Architect.

Linsley Library (1908).
C. C. Haight, Architect.



WELCH HALL (1892).

Bruce Price, Architect.



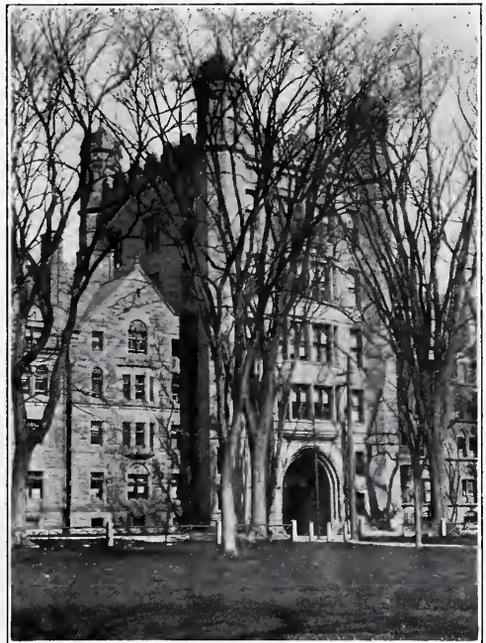
VANDERBILT HALL (1894), VIEW FROM CHAPEL STREET.

C. C. Haight, Architect.

lection of designs, to commend Gothic as the style for country houses, in a volume of which the only copy I ever fell in with is in the Yale Library, to which it was doubtless given by the author. It was really a good start that he gave the architecture of Yale, and if Yale had continued in the direction thus laid down for it, the architecture of Yale would have been purer and more peaceable than it is. Doubtless the Alumni Hall and the Old Library have their comic aspects to modern eyes accustomed to renderings at once freer and more scholarly of English collegiate Gothic. But those aspects might perfectly have been avoided without entailing any real incongruity between the pioneers of the "architecturesque" building of the university and their successors. And, indeed, in spite of many more or less lamentable exceptions, they have upon the whole fixed as "Gothic" the style of Yale.

The next of such buildings was the Art School, designed by the young architect, filled with the Gothic enthusiasm, who was just then flushed with the success of the New York Academy of Design. Mr. Wight seems to have considered that his restudy of the Doge's Palace needed to be sobered and made more

austere for collegiate uses, and to have gone so far in the direction of austerity as to not only deprive his building of



Phelps Hall (1895), from the Green.

C. C. Haight, Architect.

the gay and festive effect of the little Venetian palace in Fourth Avenue, but to go near depriving it of any effect at all. It is, in fact, as nearly as possible unnoticeable. It is true that the building as it stands does much less than justice to its design and its designer. The upper stage of the tower, which was meant to mark and adorn the inner corner of a new quadrangle was never built, nor were the steep roofs of stone intended to crown the angle turrets. These

The next of the additions to Yale was more important, more extensive and more influential, though not so influential as one might have wished. This was the work of Mr. Russell Sturgis, beginning in 1869, with the building of Farnam, closing in 1886 with the building of Laurance, and in the long interval comprising Durfee (1870) and Battell Chapel (1876). These buildings, among them, established, or at least ought to have established Gothic as the style of

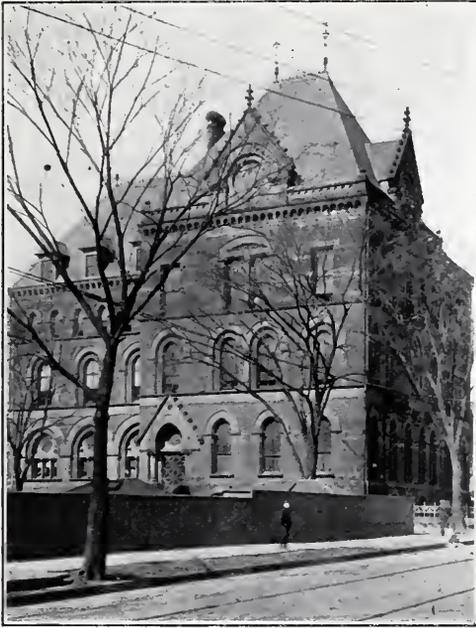


LAW SCHOOL (1897).

J. C. Cady, Architect.

additions would have done something to relieve the actual tameness of the edifice. Even as it stands, there is certainly no harm in it, and if it runs the risk of not being overlooked altogether, that is what chiefly concerns the architect. In any case, and with the omissions and mutilations the design has undergone, as Johnson said about Warburton's edition of Shakespeare, it is a work "which, I suppose, now since the ardor of composition is remitted, its author no longer numbers among his happy effusions."

Yale. They showed a distinct advance upon the works of Davis, two and three decades before, both in the respect of scholastic accuracy and in the respect of artistic freedom. In the interval, the Gothic revival in its literary and secular phase had been brought in by Ruskin's eloquence of which one result was to "Continentalize" or more specifically to Italianize the insular Gothic to which, during the first half of the nineteenth century, the revived Gothic of the British Isles and consequently of the

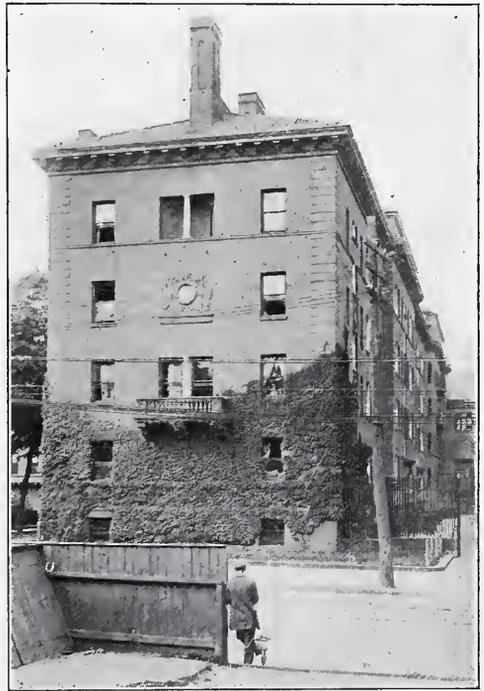


Peabody Museum (1876).

J. C. Cady, Architect.

American continent, which was still architecturally only an English province, had been confined. Without doubt the access of architects to the larger repertory of Continental Gothic had been for them a great advantage and in England as well as in America. But the larger liberty of choice had entailed its responsibilities and its dangers. It had in fact induced that particular and polychromatic variety of the style which came presently to be known, and presently after to be disesteemed as "Victorian Gothic," of which the Academy of Design in New York was possibly the best American example and the Museum of Fine Arts in Boston probably the worst. One might say that it was the opening of this larger liberty to the suddenly emancipated architects that at once gave the "eclectic" variety of Victorian Gothic its vogue and that also doomed it to a rather speedy extinction, though in fact it lasted quite as long as has any of our other architectural fashions, with the exception of the present Beaux Arts variety of classic, which has now continued at least ever since the Chicago

Fair of 1893. The peculiarity of the Victorian Gothic and of its freedom was that it transferred the responsibility for the neighborliness and "keeping" of the edifices reared under its influence from the "style" to the individual. It took not only a higher and stricter training to produce buildings marked by harmony and comity in this free mode of architecture than it took to produce negotiable and passable examples of an academic style. It took also a more austere and self-denying renunciation on the part of the architects. The bonds of a style were, undoubtedly, safer for the average American practitioner of those days than the emancipation which threw him on his own resources. But Mr. Sturgis, as he appears in these contributions of his to the architecture of Yale, was not one of the architects who would have been better off for the Pr crustean compulsion of a style. He had, in fact a right, like Clive, to stand astonished at his own moderation, and to



White Hall (1891).

J. C. Cady, Architect.

congratulate himself on the results of his newly acquired freedom. Whether Durfee, the first of his buildings, was well placed may be questionable. That it was well designed there can be little question. The animation and variety it derives from the introduction of the red brick tympana of the entrance arches in the expanses of brown rubble of the walls are not obtained at the sacrifice of repose. The "lay out" is eminently rational and the architectural treatment its elucidation. Nothing better could have

building squarely across the end. Doubtless, with the adjoining of Battell Chapel at the corner, and Farnam just beyond, the quadrangle was determined and bounded effectively. But it was also effectually shut off from any continuity with the quadrangle to the northward. A gate at the middle of the site of Farnam, commanding the intercalated street which is known as University Avenue, would evidently have favored the architectural effect of the extension, and opened a vista which might by now have



DIVINITY HALL (1870).

Richard Morris Hunt, Architect.

happened to Yale just then than to have this building and its successors of the same authorship come to follow out and supplement the more academically Gothic buildings of Davis, to fill out, or, at least, to determine the quadrangle, and to fix the style of the university, to fix it at least so far as to require a bold architect to vary from it in essentials. The query just now about the placing of Durfee was a query as to the wisdom of not only filling out, but closing in the campus, as is done by the placing of this

been extended to the bi-centennial buildings and might, indeed, have properly had some influence on their design. As it is, Durfee blocks the way and confines the effect of the architecture of Yale to its several quadrangles, and, mainly, as has been said, to the quadrangle thus bounded.

All the same, if the chapel and its adjoining dormitories had been recognized as striking the architectural keynote of Yale, and respected accordingly, it would have been a very good thing. There was

ample room and verge enough within the limits of the style for the play of individual talent. But there evidently was not room in the quadrangle thus determined for so entirely strange and startling an irruption as that of Richardsonian Romanesque in the very questionable shape of Osborn Hall. As it is very unlikely that the reader of these remarks was also the reader of some remarks in which the present writer tried some

Between the pass and fell incenséd points
Of mighty opposites.

One of these was the Art School, quiet even to tameness, and the other Osborn Hall, which seems to be the best abused building in the whole Yale museum. No Yale man is willing to give it any credit whatever. In a way the condemnation seems to me very unjust, though I admit that when a man is actively engaged in quarrelling with his neighbors at the top of his voice it requires some degree of critical detachment to do justice to his personal charms. Mr. Bruce Price's building seems to me in itself one of the best things in its kind that Richardson's work inspired, in



THE GYMNASIUM (1892).

Gandolfi, Architect.

years ago to describe this barbarian invasion, he will indulge me in reprinting them. They bore specific reference to the later time when Mr. Haight, intrusted with the design of Vanderbilt, had to consider what kind of mediation he would interpose between the Art School and Osborn:

What was there to which to conform? It happened that his own building was to "fall," as Shakespeare has it.

spite of some obvious faults, such as the apparent weakness of the triple columns which carry the heavy arches, than which no fault could be less Richardsonian. In suitable surroundings it might be almost as effective as Mr. Potter's Alexander Hall, the academic theatre at Princeton, which it strongly resembles. But about its unneighborliness where it is there can be no question. It contradicts all the other buildings with more violence than any two of them contradict each other, and it is so aggressive that it is no wonder Yale should forget there was any quarrelling before it arrived, and should hold it exclusively responsible for the disturbance of the peace.

It was between these two buildings that a gap was cleared away by the demolition of one of the honest old bricklayer's performances. And there they stood swearing across it at each other, or rather Osborne swore and the Art School looked cowed. To mediate and intercede and restore the peace was what might be expected of Mr. Haight, but the difficulty of the task is plain. What "tertium quid" could be found between this mild monochrome of Gothic and this aggressive bichromate of Romanesque?

The additions to the architecture of the main quadrangle, between the works of Mr. Sturgis and the heretical building

The negative qualification is fairly enough fulfilled, for the building is of no style; unfortunately, not the positive, for it cannot be decently maintained that it has any style. Its highest architectural praise is that it is decent and conformable and inoffensive, and not in the way of anyone who aspires to a more positive praise. Welch Hall, by the author of *Osborn*, and three years later, may perhaps be considered as an apology to the *genius loci* on the part of the per-



ST. ANTHONY'S HALL (1894).

Heins & La Farge, Architects.

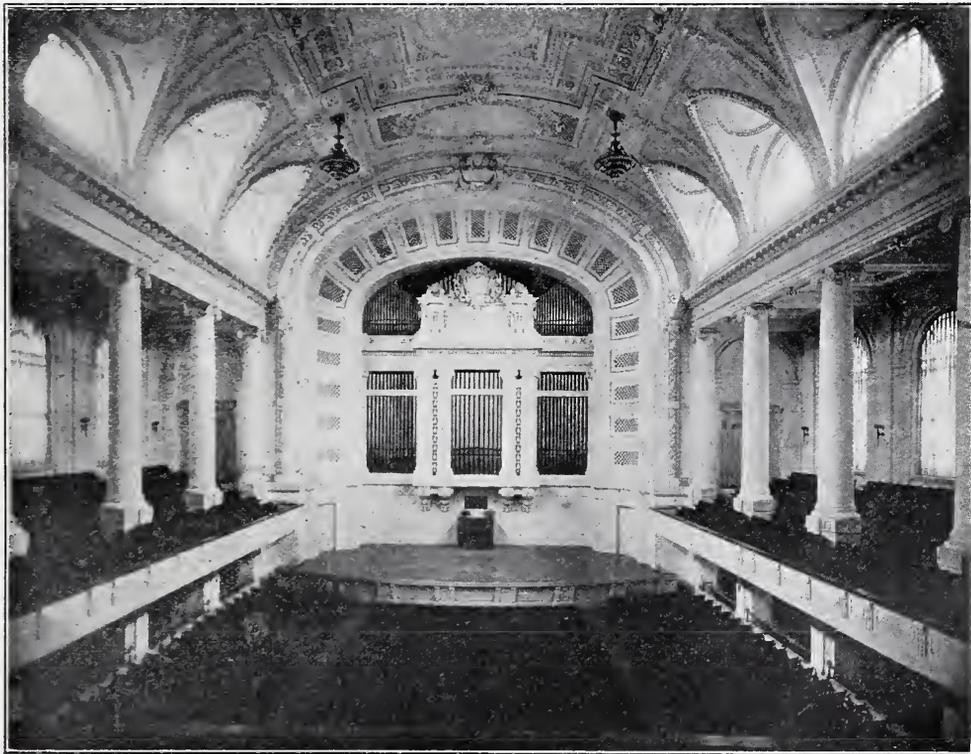
of Mr. Price, were not very important. The chief of them, perhaps, was the Chittenden Library of Mr. Cady. This is a work entirely free and eclectic, without being outrageous. One would have to classify it as Romanesque, perhaps, if he undertook to classify it at all, though by no means Romanesque of the Richardsonian variety. But, in fact, it seems intentionally to elude classification and to aim at inclusion in the category of buildings which are of no style and which yet have style.

petrator of that insubordinate edifice. It is, in fact, a work meet for repentance. It does not go with its author's previous work, as, indeed, it could not without going violently against everything else in sight. But it goes well with the row of Mr. Sturgis's dormitories which were its nearest neighbors on the other side when it was built. Even its material, a rough-faced brownstone, is congruous enough with the smooth red brick of Lawrence and Farnam, and it conforms to them in style without excluding a

sprightly individuality of its own, which is very welcome.

It is Mr. Haight's work, however, which has not only made the chief success of the long quadrangle of the campus, the "yard," as it would be called at Harvard, on its own account, but which has done most to bring the pre-existing buildings, and, one may add, to force the subsequent buildings, if any, into a negotiable harmony and effective uni-

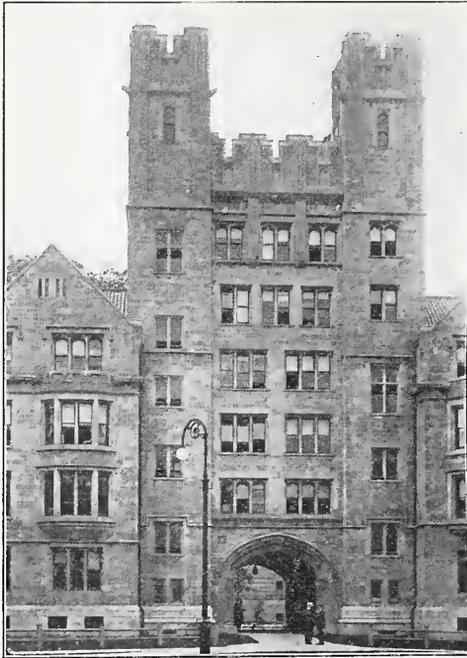
and in position to be apprehensible by themselves. Moreover, the gate at the center of Vanderbilt gives the space behind the aspect of enclosure and cloistrality which it never had before and which converts it into a visible and unmistakable "college quadrangle." The archway is equally effective from without and within. The same most desirable expression is that of the new Linsley Library, which Mr. Haight has add-



INTERIOR OF WOOLSEY HALL.

formity. I have alluded to his troubles in mediating between Osborn and the Art School. It is hard to see how he could have mediated more effectively, conforming, as he did, to one neighbor in point of material, interposing a flank of quite plain wall between his own work and that on either side, and withdrawing the richer parts of his own building to the bottom of a court where they could be seen effectively framed away from the strife of their neighbors

ed to the older Chittenden, without any jarring of incongruity, but still so as unmistakably to suggest, what the older quite failed to suggest, that "still air of delightful studies" which one willingly fancies, when Milton wrote down the now hackneyed phrase, carried him back to the architecture of that Christ's College, Cambridge, of which, in his humane and unperverted years, he had been the "Lady." Phelps Hall, on the east of the quadrangle and opening on



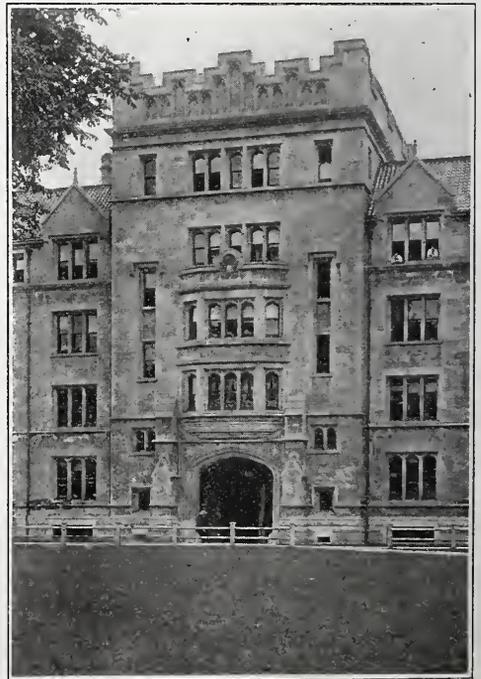
"Sheff Vanderbilt."

C. C. Haight, Architect.

the green, carries the expression of clois- trality still further. For Phelps is primarily a towered gateway, and its practical are subordinate to its sentimental uses. As an example of conformity and congruity, it is as exemplary as Vanderbilt, for it combines into unity the long row of flanking dormitories on either side, and tends to convert a congeries into an organism. To appreciate the beneficence of these buildings, it is only necessary to imagine the campus with Vanderbilt, Linsley and Phelps away.

Probably, if the campus had been projected from the first by a competent architect, as a single scheme, he would, to speak Hibernically, have made two of it, divided by a range of buildings across the center, and with a gateway on Library Street corresponding to the gateway of Phelps. This would have been an economical, as well as an artistic, arrangement. As it is, the outlying building of Yale may be said to be a series of smaller quadrangles, which are for the most part quadrangles "man- qués." The towering and unsymmetri-

cal mass of the Peabody Museum, which occupies one corner of one of the ad- joining squares, is evidently a fragment, in fact, a wing comprising about a third, of a contemplated and uncompleted whole. Apparently it was meant to oc- cupy the whole block front between two streets, and to have its towering pavil- ion counterparted at the York Street end. In that case, it would have made a very effective end to another quad- rangle. Of such a quadrangle there is probably now no hope, at least no ex- pectation. It is rather a pity, for the fragment is in nearly the best and most moderate style of the Victorian Gothic of its period. Doubtless the windows are too huddled for the best effect, es- pecially on the Elm Street side, and one does not accept as architecturally con- clusive the explanation that they "had to be," the interior unit of space being formed by the insertion of cases of which the distance was determined by the practical requirement of the most



"Sheff Vanderbilt."

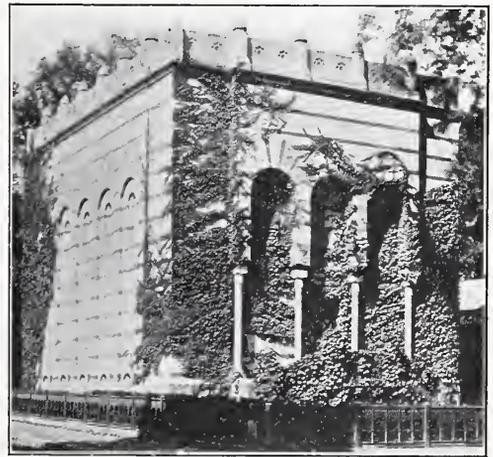
C. C. Haight, Architect.

economical "spacing." But all the same, the ample frontage which the actual fragment takes for granted, with a counterparting pavilion at the other end, and a central feature, with the main portal, between the two, would have given one something to see that would have been worth looking at, and, in fact, the actual fragment is very well worth looking at as a specimen, and a favorable specimen, of its style and period, as exemplary, in its way, as Mr. Sturgis's so different contemporaneous or previous examples of the Gothic revival.

The Peabody Museum is distinctly enough a college building, and so the eligible nucleus of a new quadrangle, though the new quadrangle has not yet accrued. But one remarks, in the other buildings of the same architect outside the campus, rather an abdication of the collegiate notion, which, if one be of the mind of the present writer, he notes with regret. The Law School, for example, on Elm Street, opposite the green, is simply a municipal erection, which might very well belong to the city of New Haven, better, indeed, than to belong to Yale. It is without question a decorous, even an "elegant," edifice, with the "style" both in the academic and in the artistic sense which we have been pained to miss from some of its author's works in the campus. But it does not in the least convey the sense of belonging to Yale, not even that of being an architectural missionary of Yale *in partibus* which we may fairly attribute to the actually municipal buildings on the Church Street side of the green, to the City Hall, to the Court House, even to the wally and massive old church now doing duty as a public library. And what is true of the Law School is quite as true of the little quadrangle opposite the northwest corner of the campus, which is formed by the Berkeley and White dormitories. These have undoubtedly a domestic expression, and they are without doubt artistically treated. The little balcony in the second story of the end of White, the little loggia in the fourth, are well studied and effective features. Regarded as what they seem to be, a mere "row," or

"place," of residences for a city of the size and character of New Haven, one would hail them with unmixed gratification, as much better than anything in their kind that he might fairly expect to encounter there. But of that particular admixture of the monastic with the domestic which "collegiate" architecture connotes, they do not possess a "trace," and one is correspondingly, perhaps ungratefully, disappointed when he comes to find them part of the architecture of the university.

Unmistakably enough collegiate, and unmistakably Gothic, though with also an unmistakable individuality in their



The Lodge of "Keys" (1870).

Richard Morris Hunt, Architect.

Gothicism are the buildings which Richard Morris Hunt designed for the Divinity School. It is in its distinguished author's own particular and personal variety of French Gothic, the same "nuance" in which the original buildings of the Lenox Hospital, in New York, were conceived. There is the same sprightliness and animation, and something of the same restlessness. The restlessness is not quite so much in evidence in New Haven, for the combination of color in the material, a red brick, a black brick and an olive sandstone, is by no means so glaring and conspicuous as the staring red and white of the hospital. But the design almost equally aims at

a series of surprises. And there is evidence that the buildings have not been studied in perspective, only in elevation. The dormer and hood which crown the truncated angle of the building are right and effective, and come in well with the larger faces, from a point of view directly opposite. From any oblique point of view they are intrusive and disagreeable. All the same, the architecture has this mark of good Gothic, that it is the straightforward expression of the ac-

tion is not altogether clear at the first glance whether it is a chapel or a highly ornate stable. But the whole design conforms very fairly to the *genius loci*, and "belongs," as well as one could expect from so strong and aggressive an individuality as that of its author.

The most striking example of non-conformity after Osborn, perhaps even before Osborn, is that of the gymnasium, which has, avowedly and defiantly, nothing to do with anything. It is



THE BICENTENNIAL BUILDINGS (1901-2).
(Left, Woolsey Hall; Right, University Hall.)

Carrère & Hastings, Architects.

tual facts of construction, emphasized by the coloring, and one would be very fairly content to see an entire quadrangle, instead of one end of a quadrangle, carried out in this style. Content even though he might infer that the theology inculcated in these edifices was of a highly irregular kind, "the dissidence of Dissent and the Protestantism of the Protestant religion." This conclusion would be strengthened by an inspection of the humble chapel, of which

mercifully removed from visible competition with any other of the university building, excepting only the Peabody Museum, which, in the incomplete and fragmentary state in which it has been left for all these years, also makes the impression of being somewhat "out of line." But one also perceives that it would have given the author of the gymnasium pleasure to break in upon the comparative harmony and uniformity of the campus with his disturber of

the peace. To be noticed in spite of everything and at the expense of everything was the evident purpose of the aspiring architect. It is really, his building, the most unneighborly thing in the entire Yalensian collection, and justifies one in describing its architect as the

towers over the humbler erections near it, that its magnitude is appreciated. Fortunately, there is little danger of an imitation of it on the part of any succeeding designer.

In the same study, now some ten years of age, from which I have already



YORK HALL.

Grosvenor Atterbury, Architect.

chief malefactor. "Scale" was his exclusive quest, with the result which that quest usually entails when thus unscrupulously pursued, that by magnifying the parts he has dwarfed the whole, insomuch that it is only in a distant view, where the hugeness of its mass

quoted, I remarked that Yale contained specimens of every style which had ever so briefly prevailed in the United States within the ninth century, excepting only the then and now prevalent fashion of the *Beaux Arts*. That omission may be taken to have been supplied since by the

bicentennial buildings, as well as by a curiously infelicitous piece of classic near by in the shape of Byers Hall. After Mr. Haight had taken such successful pains in Vanderbilt and Phelps to fix the style of the university as collegiate Gothic, it seems a considerable pity that the style was not adhered to and prescribed for that of Yale's most ambitious architectural performance, the two great halls of Woolsey and University, which give upon the contracted strip that calls itself the "University Campus" being but a small fraction of the area of the college campus. One feels, at least "one" feels, something of a grudge at the authorities of the university and their expert advisers in not laying down the style as one of the conditions of the competition, although, in fact, most of the competitors recognized that restrictions, out of their own sense of the fitness of things. About the actual edifices there is not the slightest suggestion of what one can call collegiate architecture, in the English or English-speaking acceptance of that term. The design is much more strongly suggestive of a French "lycée." The purpose of these bicentennial buildings erected by the piety of the alumni is much the same as that of Memorial Hall in Harvard. Doubtless there are differences between the spirits of the two universities. The difference was whimsically and paradoxically expressed, at the time of the Yale bicentennial celebration, by the observer who remarked of two of the most conspicuous figures of the celebration how strongly a college set its stamp upon a man, how intensely typical a Harvard man was Edmund Clarence Stedman, and how intensely typical a Yale man was Theodore Roosevelt! Truly, it did seem that these two alumni must have been changed at nurse by their almæ matres. Of the Memorial Hall of Harvard, however much the execution may have fallen short of the design, one can at least be in no doubt of the collegiate and cloistral character. This character, moreover, lends itself gracefully to the equally collegiate character of the decorations with which the Memorial Hall of Harvard has been enriched, and is

to go on increasing in enrichment. To that special kind of decoration the architecture of the bicentennial buildings at Yale does not in the least lend itself, and it is not surprising that they should be practically as bare of subsequent adornment as on the first day. One may say of the atmosphere of the bicentennial buildings that it is "a naked and open daylight," but one must follow up the Baconian saying by adding that it "doth not show the masks and mumeries and triumphs of the" collegiate "world half so stately and daintily as candlelight," as the dim, religious light that filters in through the pictured glass of the Harvard Memorial. Woolsey Hall is doubtless a pompous and impressive "meeting house," and University a pompous and impressive eating house. But one cannot fancy any sensitive Harvard man envying Yale her architectural apotheosis of the university in comparison with his own, while one can very easily fancy a sensitive Yale man envying Harvard the possession which has already, within a generation, accumulated such a wealth of appropriate tradition as he cannot fancy the bicentennial buildings to be in the way of acquiring at all. And to say this is to say that a relevant and worthy sentiment has been rather ruthlessly violated in the design of these latter. It would not, however, be proper to pass without recognition of the ability with which these buildings are designed for their purposes, from the author's point of view; they are, in fact, admirably done. The bigness and unobstruction and even the bareness of the big halls do make their own impression. And we have nothing in its kind better than the treatment of the exterior, in which the cupolated and columned mass of the entrance so effectively unites and dominates the long receding wings.

It is gratifying to observe that the bicentennial buildings have remained sterile, with the possible exception of Byers Hall, of which the curious infelicity does indeed recall Sydney Smith's comment upon the Pavilion at Brighton, that "St. Paul's must have come down here and pupped." Certainly the classic pom-

posity of their design has not in the least affected the unpretentious, easy and delightful cloistralty of the two "Vanderbilt Sheffs," as they are familiarly known, Vanderbilt Scientific Halls, as they are officially described, which constitute the latest, though it is to be hoped not the last of Mr. Haight's architectural benefactions to Yale (Figs. 23, 24). The nomenclature of them is a little difficult, seeing that the "Senior Sheff" is the junior building, and vice versa. But that does not matter. They partly surround "Vanderbilt Square," which is beginning to take the air of a complete and separate quadrangle, and might very well become a complete and separate "college," in the sense of Oxford and Cambridge, since the Sheffield Scientific School, to which they both belong, is an institution in some sense and to some extent separate and independent, though it is not so easy to make out in what sense or to what extent. One would like to see the "Square" completely surrounded, as it is now fronted on two sides with buildings of the same character as these two halls, though in that case the "Academic" Yale would have reason to envy "Scientific" Yale buildings which so clearly belonged rather to itself. For that matter, since the bicentennial buildings are as they are, and past praying for, one would like to see the "university campus" surrounded with other buildings in their style, and Gothic as completely banished from their precincts as classic from Vanderbilt Square. Perhaps order has already been taken to that effect, to those effects. If not, it surely should be. It would be a great pity to have the convinced and irrelevant "style-battler" "butting in" on either one or the other. Meanwhile, these "Vanderbilt Sheffs" are the most agreeable buildings of Yale, and partly for the reason that they so completely dominate and control their situation. Blessed is the peacemaker, even when he is mediating between Osborn and the Art School, over on the Chapel Street side of the college campus, but happier out here where there is no occasion to intervene for the purpose of preventing a breach of the peace. These

are admirable and exemplary college buildings, and gratefully recall their prototypes by the Isis and the Cam, without any servility of imitation. Of course, one would prefer to see each of them a story lower, three stories in place of the four of the curtain walls and the full five of the towered gateways. But one also has to recognize that the cost of ground in bustling New Haven would render wasteful and ridiculous excess what in Oxford or Cambridge, for the matter of that in Princeton, is mere propriety. One entirely approves of the retrogression to the Tudor Gothic from the Jacobean, which was rightly enough introduced into "Vanderbilt Academic," though, to be sure, only in the decorative carving at the back of the court. Most architects would probably say that the repertory of collegiate Gothic was too limited to avoid monotony in so extensive scheme as even that actual "Vanderbilt Square" exhibits, much more in such a scheme as it indicates. But observe with what skill and grace monotony is avoided in these two buildings by the designer who has still restrained himself strictly within the repertory of the style. To how different an effect do the two gateway towers rise! How monotony is avoided in one by the two-storied oriel over the gate, with the projection of the tower from the flanking walls; in the other by flanking towers with the change of fenestration from double to triple in the wall they enclose, and with the recession of the whole central feature between the gabled flanks! How easy and pleasant it all is, how irresistibly suggestive of that "still air of delightful studies"! Mr. Andrew Lang once remarked of the late Alfred Waterhouse's new buildings for Mr. Lang's alma mater of Balliol, how they were "so much more remarkable for point than for feeling." The criticism had point and feeling, even though the critic may have overlooked the difficulty under which the modern architect labors in bringing his work into juxtaposition with ancient work, by reason of the mere fact that it is new. At any rate, the criticism is inapplicable to the works under consideration. From the day when "their new-cut ashlar took

the light" they had already "the tone of time," equally in the light limestone of "Sheff Vanderbilt" and in the dark brown sandstone of "Vanderbilt Academic." They are the most collegiate things that Yale has to show. How enviable the man who has had and who has availed himself of the opportunity to recall, in bustling New Haven, the charm of "that sweet city with her dreaming spires" of "Oxford, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Age."

There are some accessory and adventitious buildings at Yale for which the university is nowise directly responsible, but which tend to make or mar the "collegiate" effect. One of them I have been in the habit of regarding with a certain chuckling admiration ever since my first visit to New Haven, when most of the buildings we have been talking about were as yet not. This is a "secret society" lodge, belonging, I believe, to the mystic fraternity of the "Scroll and Keys," and designed by Richard Morris Hunt. It has such a comic and delightful air of "advertising" mystery and inviting speculation! It is, in fact, a cube of striped stone, so hermetically sealed on all sides that the very entrance is craftily concealed; was so even before the quick-growing ampelopsis was imported and trained over it. It does "invite speculation" on other subjects than its purpose, as upon the question wherein, of a stuffy night, it differs from the Black Hole of Calcutta, or, how, on such a night, its inmates can breathe the vital air without a concealed and elaborate system of forced draught. And yet, one can readily understand, ingenious youth, like those of Stevenson's "Lantern Bearers," "cheered by a rich steam of toasting tinware," may be not only pardoned, but applauded for choosing to swelter and stifle in a vitiated air for the sake

of maintaining a mystery. The architectural expression of that ingenious aspiration is certainly worth while. And it is as certainly attained in this delightfully ridiculous edifice.

Later, one remarks, the fraternities have abandoned the notion of spellbound secrecy, at least in their architecture, and have converted their "lodges" into habitations opened to the utmost available command of light and air. Very eligible habitations they seem to be. Among the accessory buildings of Yale there is none more attractive than "St. Anthony's Hall," which is one of the revised versions of fraternity buildings, and "York Hall," which is another. The former may seem to be a private residence, of exceptional pretensions and extensions for New Haven. The latter is quite unmistakably an "apartment house." Comparisons were invidious. But it is as clear that York Hall, with its two tints and its elaboration of terra cotta, would intrude a jarring note into the architecture of "Vanderbilt Square" as that St. Anthony's Hall, with its quiet Gothic in a monochrome of brownstone, is delightfully in place there, and "never shall be shamed," even when the Square comes to be built over in the style and even in the material, of the two "Vanderbilt Sheffs." It is equally clear that both buildings attain a higher level of architectural competency than one has any right to expect of a New England city of the size of New Haven, as the domestic or even as the "institutional" architecture of such cities goes. That there is in New Haven enough of sensitiveness and appreciation to encourage the erection of two such buildings seems to be a gratifying evidence that the better of the collegiate architecture of Yale has "imposed itself" upon the local consciousness, and that the worse has fallen inert and harmless.

Montgomery Schuyler.

The Influence of the Ecole Des Beaux-Arts Upon Recent Architecture in England

That there is a growing French influence in modern English architecture is obvious to anybody who follows at all closely the current work. The growth has gone on slowly, very slowly, almost imperceptibly for several years. That it has not developed more rapidly is due primarily to the curious insular English hatred of everything which is foreign, and, until recently, a not unnatural jealousy of everything that is French. Thus among the rank and file of the English public all that is necessary for the acceptance and approval of anything—architectural or otherwise is that it shall be English—as aggressively so as possible! That all of England's best architecture, old and modern, owes something to France would be, if it could be, refuted, on grounds of pure patriotism. "My country, may she always be right; but, right or wrong, my country" is a phrase capable of being much misinterpreted. By inference it has been frequently denied by the authors of architectural books; thus Rickman attempts to prove that Gothic architecture is "the English style" and another writer has stated that certain forms in French Gothic architecture "were taken from England into France." It is not exceptional for writers to assume that Renaissance architecture came in the first place and has always since come direct to England from Italy; or that the architecture of the present day in both England and France draws its inspiration from the early "English style" or the later "Italian style." Similarly certain "historians" have sought to imply that important buildings in France were designed by Italians, which they must know were designed by Frenchmen—must know, if their writings are based upon examination of existing documents which prove the facts. Probably the most accurate view of such recorded statements would be to take for

granted that they are only records of inaccurate traditions; that carelessness rather than perversity has led to them; that misinformation obtained second or third hand instead of from original investigation of reliable documents has been the cause of misleading statements. These are in fact faults which to a degree have caused inaccuracies to creep into many books of instruction, but it is not improbable that native prejudice has led to the easy assumption as matter of fact that which is only legendary, alike by instructor and the instructed. But the result has been for many years to turn the eyes and minds of Young England beyond or away from the most developed, most beautiful, most interesting models of modern architecture that are adaptable to the needs of the English people. The more rational policy evinced by the British Government during the reign of the present King, which has been to create a friendly understanding with neighboring powers, particularly with France, has, or seems to have, caused a change of mental attitude on the part of the public. Or it may be that the changed point of view from which the English people have come to regard the French, and *vice versa* resulting from constant and growing international intercourse has made possible the more enlightened Governmental understanding. The exploiting of the "Entente Cordiale" has increased the tendency of the people of each nation to visit the land of the other and to observe what is about them, if not without prejudice, at least with less of it than formerly, and the effect created upon the popular mind by such intercourse is reflected noticeably and notably in the recent architecture of each. In France the English influence is most apparent in the newest dwellings; in England the French influence is most apparent in the semi-public and commer-



Fig. 1.—Ritz Hotel.
Mewes & Davis, Architects.

cial buildings, hotels and clubs; but English sentiment—which is the principal characteristics of the English home—is having perhaps less effect upon French sense in domestic architecture than French reason upon English custom as to the more monumental structures.

Prior to the building of the Ritz Hotel in Piccadilly (Figs. 1 and 2), most of the new buildings which had shown signs of French influence owed their inspiration rather to the early French Renaissance—especially to the period of *François Premier*—than to the modern work of France which has developed from the study of the application of the great traditional principles of good design to the latest problems of complex planning and construction in which the architects who are numbered among the professors

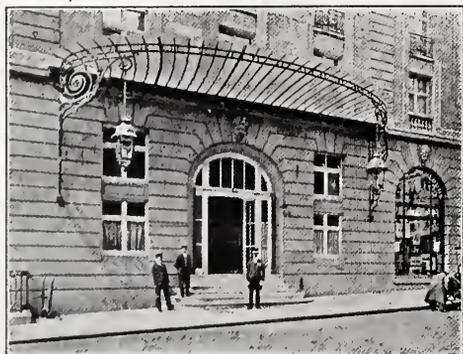


Fig. 2.—Arlington Street Entrance, Ritz Hotel.

in connection with the *Ecole des Beaux-Arts* have unquestionably taken the lead.

The Ritz Hotel, designed by Messrs. Mewes & Davis, marks the beginning of what at present promises to be a most important era in English architecture—or more properly, of architecture in England—for it marks the beginning of an influence which, if it becomes generally accepted, as seems probable, will doubtless give to English work (as the same influence has already given to American work) those qualities of sim-

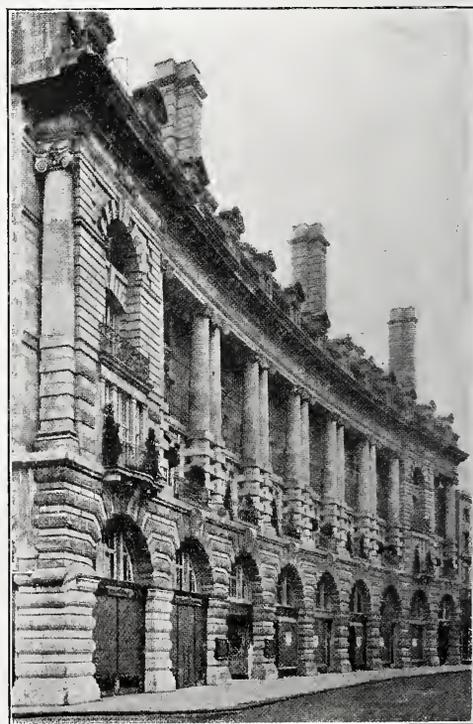


Fig. 3.—Piccadilly Hotel.
Norman Shaw, Architects.
Woodward, Emden & Grüning,

licity, dignity, monumental and decorative composition which are essentials of all great design—essentials, unfortunately, so generally lacking in even the most important English work of the present time.

To understand whether or not the influence will be for the better we must employ a few illustrations of the work which has "gone before," taking at ran-

dom designs for similar buildings for comparison and arranging them side by side with the newer types. Thus the Piccadilly Hotel (Fig. 3), which is a design purely of English origin built about the same time as the Ritz Hotel and probably the most conspicuous example of hotel design in London, may

Ritz Hotel the whole design was made by the one firm and was more or less mutilated by the public authorities, the neighboring owners of "ancient lights" and the miscellaneous collection of "architects and surveyors to the ground landlords" (proprietors of the ground upon which the building stands). It re-



FIG. 4.—THE NEW WALDORF HOTEL, LONDON.

A. Marshall Mackenzie & Son, Architects.

be compared with the Ritz as showing the difference in the passing and coming idea of what an hotel should be. Each has been built upon a peculiar site and in each instance the architects were hampered with all the foolish obstructions and restrictions which the typical stupidity of English Company Directors makes inevitable. In the case of the

mains, however, a well planned house with an exterior such as could be suitable only to an hotel or very large residence. The Piccadilly Hotel was designed as an elevation first, by one architect, Mr. Norman Shaw, R. A., and a plan was made to fit it by Messrs. Woodward, Emden & Grüning. The principal consideration in this design was to

provide a uniform architectural treatment for the Regent Street Quadrant and a picturesque front towards Piccadilly. The effect sought and the result obtained, being monumental scenery, and to obtain this end all practical considerations which interfered were set aside. The exterior might be that of "shops and flats," a town hall, a theatre, a Utopian jail, or a railway station so far as expression goes. Internally the Ritz is a model of refinement; and financially and as representing an element of

(?) perpetrated upon a long-suffering public. In one instance it is said that a design was so bad that the London County Council refused to sanction its erection until a new front had been designed by another architect—and this particular front is the only design of merit among all in the Kingsway. Aldwych is a segmental street at the back of the Strand, reaching from Wellington Street to the Law Courts. Only about half its length is built up. The price of the land is so high as to be prohibitive



Morning Post.

Waldorf Hotel.

Gaiety Theatre.

FIG. 5.—ALDWYCH, SHOWING GAIETY THEATRE, WALDORF HOTEL AND "MORNING POST."

a social system, it is a success. The interiors of the Piccadilly are the extreme of vulgarity—commercially it has been a failure and has lately been sold for about half its original cost.

The Kingsway and Aldwych improvement is one of the most important links in the development of the plan of London. Kingsway extends from Holborn to Aldwych, and, so far as it has been built up, it is fenced with the most impossible examples of bad taste—the weirdest vagaries—that ever architects

of building enterprise on anything but a large scale. The first buildings erected, the Gaiety Theatre and hotel to the right of the illustration (Fig. 5), were the work of Messrs. Runtz & Ford, with the assistance of Mr. Norman Shaw upon the elevations. From certain points of view these buildings form a picturesque mass; but, again, as with the Piccadilly Hotel, it is mere constructed scenery, a hotch-potch of motifs, and its details gleaned from the most degenerate forms of the periods of the deca-

dence of Renaissance architecture of Italy, Germany and England. From several points of view, the unfortunate side of the attempt to build the picturesque is more than apparent. Of the expression of suitability to purpose there is none; that part of the buildings used as a theatre has the uninviting effect of

Louis XVI and proves familiarity on the part of its authors with the methods of the French school of to-day, both as to the application of pure design to the treatment of the elevation and the skilful effective arrangement of the interior. The public, which does not know why a design is good, nor realize that the de-



FIG. G.—THE SELFRIDGE DEPARTMENT STORE.

D. H. Burnham & Co., Architects; Messrs. Atkinson & Swales, collaborating.

a morgue with a monument on top, while the hotel is another example of the kind that usually goes—and did go—into the hands of a receiver.

In the middle distance of the same illustration is the Waldorf Hotel (Fig. 4), designed by Messrs. A. Marshall Mackenzie & Son. It is designed in a slightly Anglicised version of the style of

sign—especially the plan—has anything to do with the agreeable or disagreeable impression created by the house, is quick to recognize these qualities, and, as is almost invariably the case when the effect is pleasant, the Waldorf is popular and commercially successful.

The third building at the left of the picture is the office of "The Morning

Post" newspaper, its architects being Messrs. Mewes & Davis. Critics who have written articles appearing in "The Times," "Evening News," "Daily Mail," etc., have unflinchingly called attention to this building, mentioning it among the most beautiful of recent works of architecture in London, not a little bitter controversy being thereby aroused. Weak men, who recognized the truth as readily as their clients did, saw danger to themselves in the spreading of this gospel and endeavored to confute it, declaring the design to be "tame," "hard," "foreign," and, worst of all, "French"! But such statements were met with rebuttals from architects whose eminence and disinterestedness gave weight to their replies—Ernest Newton, E. A. Rickards. Professors Beresford Pite, Charles Herbert Reilly, S. D. Adshead and others found "refinement" where less brilliant men saw only "tameness"; considered "a certain hardness, suitable to the material (granite) employed," an advance in the theory of design. They felt the present foreign influence to be one "of the betterment of our civic buildings," and the strong friendly understanding between the French and English peoples would inevitably be reflected in the architecture of the two countries. It is a characteristic of all classes of the English people that they bow obediently to established authority and are quick to recognize where the weight of that authority bears, and in the



Fig. 8.—Design for Lambeth Town Hall.

controversy over "The Morning Post" building it has clearly borne with the gentlemen who have commended the design; and the effect upon the public taste has, on the whole, been edifying.

The Selfridge Store in Oxford Street is a further example of the layman's taste for more logical design than has hitherto prevailed—a taste promptly observed by the astute former partner of Marshall Field, who had complete sets of drawings prepared by Messrs. D. H. Burnham & Co., of Chicago. The first studies were for a plain commercial building similar to the Field Store in Chicago, but a later design, which owed somewhat of its inspiration to Ginain's Ecole de Médecine at Paris was quite the most admirable study for a store building that the writer has seen. Mr. Selfridge, however, thought it lacked "the French touch," and sought the assistance of the writer to give it that quality which he thought it needed. (Fig. 6.)

The first condition was that it must have "the French touch," which to this client seemed to be possessed alike by the World's Columbian Exposition building and the Cook County Court House at Chicago (!). The other conditions being that the spacing of the steel columns, as designed by Messrs. Burnham & Company, should not be altered, on grounds of possible delay in getting in foundations; and that the structure should be "the last word in commercial architecture"—which last condition was somewhat modified when the cost became apparent.

Some slight changes in the proportions; the introduction of triple windows



Fig. 7.—Debenham & Freebody's Premises, London.

Wallace & Gibson, Architects.

in the frieze; modification of the treatment of the iron bays; the substitution of the balustrade above the cornice in place of a *chéneau*; and the change in style of detail from the neo-Grec to that of Louis XVI. were made. The result was a design substantially the same as that eventually built, except that two stories which were to have been built above the present roof and about twenty feet back from the front-ages had to be eliminated because the

certain distinctive qualities which fulfill the requirements of expression of use, and, in a measure, of *apparent* strength, insisted upon as fundamental principles in the Paris teaching. Thus the four stories given up to shopping floors and demanding as much light as the regulations of the London County Council permit are indicated by the iron and glass window treatment; the fifth story, used as a restaurant and for social purposes, is sufficiently different in function to per-



FIG. 9.—GLAMORGAN COUNTY HALL—DETAIL.

Henry T. Hare, Architect.

County Council would not permit the building to go higher than eighty feet. In the final studies and detailing by Mr. Atkinson, some attempts which had been made in the earlier studies to give refinements to the color values and scale of the structure were neglected, and the detail of the balustrade and panels between the frieze windows, which give a top-heavy appearance, has done much to do away with the *scale* to which its owner referred in speaking of "the French touch"; but the building still possesses

mit of the change of architectural treatment.

Messrs. Debenham & Freebody's Store (Fig. 7) in Wigmore Street, may be taken as probably the most important dry goods store in London prior to the construction of Selfridge's. It is from designs by Messrs. Wallace & Gibsons, and all that costly and good materials and workmanship, beauty of detail, profusion of ornament, picturesque features—even good proportions in places—can give to an edifice are found here.

It is one of the best examples of the highest type of design which has hitherto been accepted in England as fine architecture for commercial purposes. But it lacks the most important thing of all to a really successful composition; it fails to express its purpose. The two lower stories have the effect of being a single high story, with perhaps a gallery. Above these it is more like a building devoted to offices or apartments.

The comparative smallness of the windows suggests small rooms rather than large halls devoted to trade. The importance of the *avants-corps*, the



Fig. 10.—Gramophone Pavilion at Franco-British Exposition, London, 1908.

Francis S. Swales, Architect.

sculptured central pediment and the elaborate and sprightly tower remind us of a town hall, or possibly a technical school (as English schools are often as elaborate as a French town hall—witness the City of London schools on the embankment or the West Ham Technical Institute). As decorative street architecture it is good, but as a *type* for commercial purposes it is not expressive. It is upon just this point—logical expression of purpose—that very nearly all English architecture fails.

English architects do not as yet recognize the *type* in anything except ec-

clesiastical and residence work, and for this reason alone English civic architecture is below the standard of almost any civilized nation on earth. If the *type* were recognized so that all architects could work along similar lines to develop architecture that would appropriately express its use and thus beautify their cities, instead of seeking to glorify themselves by going madly after conspicuous individuality, there would soon come a time when civic architecture in England would rank as high as in any other country. Virility of thought, brilliance of conception, vividness of imagination, sense of proportion, grasp of the great worth of charm—none of these things are lacking among British architects; all are notably evident in their medium size and large residence work and in their churches, in which they excel. But in domestic work the *type* exists and has developed gradually century by century, decade by decade, and of late almost year by year, until it has reached a plane of average general excellence higher perhaps than has ever before been attained in work of the kind. This is not an age of ecclesiastical power, and without great power ecclesiastical works of great extent and beautiful design are almost impossible; but the religious spirit is still strong among Anglicans, and their cathedrals and churches large and small continue the best traditions of the national version of Gothic architecture.

The new influence in commercial work tends in the direction of establishing a logical *type*, and signs are not wanting of a revolution of design in this especial class of structures.

In the design of public buildings the new order of things is also evident, almost as much so as in the commercial. One has only to take up such designs as were submitted in competitions five or six years ago and compare them with similar designs made since the new influence began to be noticeably felt (say within the last four years). As instances, a design for the Lambeth Municipal Building, made about five years ago (Fig. 8) by Messrs. Sproat, Shaw, Vowles and Clayton, which is better than

the average design submitted in British competitions, but is eminently "English" throughout, and a competitive design for the Glamorgan County Hall by Mr. Henry T. Hare, in which representative traditional English design, if somewhat subdued, has its most agreeable qualities—"feeling" and imaginative enrichment—brought out by the influence of French training (Fig. 9), which is responsible for the simplicity of scheme, good proportions and a dignity which is exceed-

which characterized the work of the period when the original structure was built, and which to more than a slight extent crept into Smirke's ponderous composition. The French training is evinced by the effective disposition of contrasting forms in the elementary composition of plan and elevations, the absence of eccentricity in the motifs or features, the decorative placing of ornament so as to accentuate rather than disguise the arrangement of the plan.

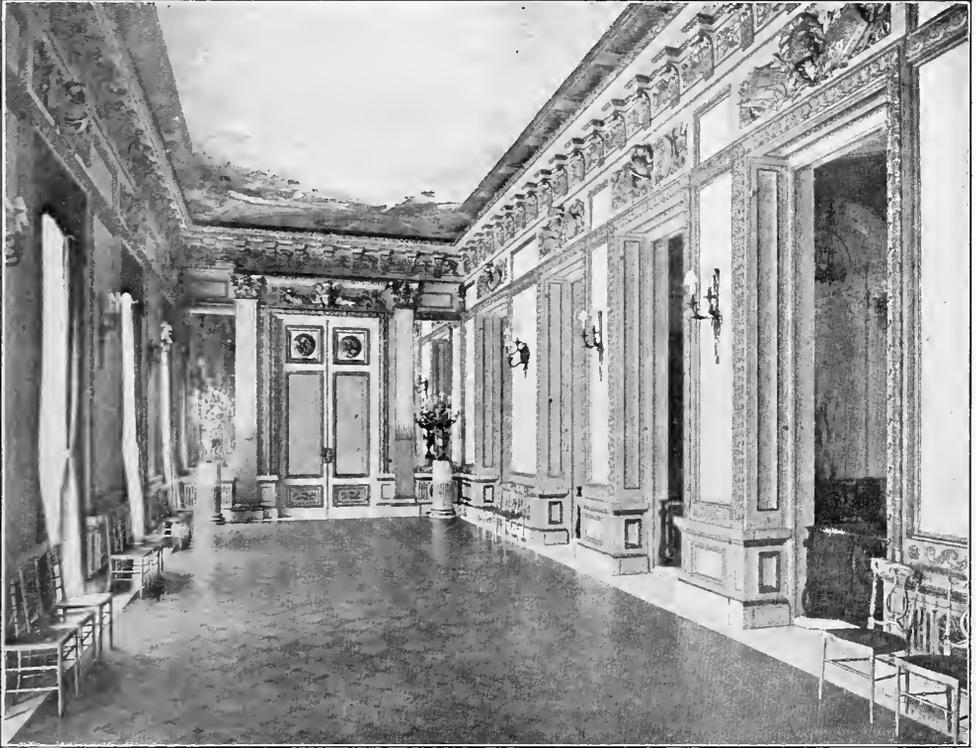


FIG. 11.—SALON AT CARLTON HOUSE TERRACE, LONDON.

Blow & Billerey, Architects.

ingly rare in the public structures on this island.

The result of instruction at the *Ecole* is observable in the important extension being built to the British Museum, of which Mr. John J. Burnet of Glasgow is architect. Classic in style and in harmony with the older parts of the building, there is nothing about the design for these extensions to remind one of the dull slavish copying of antique models

Another important building to which the same remarks apply is the Cotton Exchange at Liverpool, designed by Messrs. Matear & Simon. The work of this firm had formerly been largely Gothic in style, and Mr. Simon's training at the *Ecole* did not make itself felt until his design, which won the competition for this building, brought his firm into greater prominence than ever. The design is somewhat marred by two pic-

turesque towers which detract from its otherwise monumental treatment.

In Scotland so many of the architects have been trained in Paris that to take note of work north of the border would run to the length of a special article, but in England it is possible to note the growth of the movement in its successive stages. Among the prominent architects of London who have shown signs of leading in the concerted effort being brought about for more reserved and dignified work are Messrs. John Belcher and J. J. Joass in their design for the Anglo-American Oil Co.'s building and their strong design for the London County Council Hall. Messrs. Lanchester and Rickards in their numerous successful competitive designs for public buildings; Mr. J. W. Simpson, who has applied himself vigorously to the task of studying out a suitable system of architectural education, and concludes that an English school modelled on the system of the Ecole des Beaux-Arts with French professors to start it, is what must inevitably come to pass. Mr. William Flockhart in some buildings in Bond Street has produced some most charming work in late French Renaissance styles and created a demand for shops designed along these lines. The lower part of his show rooms for Messrs. Duveen Bros. is better than almost any similar building in Paris. Mr. Frank Verity has designed some excellent apartments in Bayswater; at the end of Pall Mall, near St. James Street, and in Berkeley Square; the interiors of the Imperial, Empire and Scala Theatres; Messrs. Richardson and Gill in their studies for the improvements of Trafalgar Square and Euston Station.

At the Franco-British Exhibition held in London last year most of the buildings were designed by French architects, four only of the large buildings being the work of Englishmen, and of these, that by Mr. Gascoyne bore marked traces of study of modern French design. Perhaps French domination was to be expected at an Exhibition where the leading idea was to "make our visitors feel as much at home as possible" (Fig. 10). The two national types of architecture

produced very different effects—one being frankly novel and ephemeral, the other more like models for buildings to be built of stone—and created apparently different impressions upon the English professional and lay public, the architects preferring the work similar to what they were accustomed to do themselves, while the laymen were more pleased with the French designs. As to the smaller buildings and pavilions erected by private enterprise, it was often

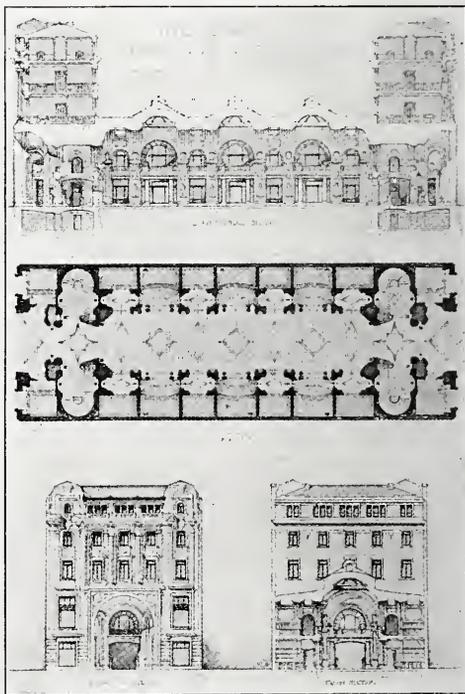


Fig. 12.—The Tite Prize Design for an Arcade.

stipulated that "a French building" was wanted. Of the new buildings erected this year at the Imperial International Exhibition, nearly all follow French precedent.

The new Automobile Club at present being constructed in Pall Mall from designs by Messrs. Mewes & Davis is perhaps the most important construction in London, where the principles taught in Paris have been best adhered to. It is distinctly a club. It could not possibly be anything else! There is the instinct-

ive refinement so invariably found in the work of its architects as well as the high scholarship which will give the building distinction even among the fine old neighboring clubs which are collectively distinguished above all similar structures in London. One must go back to the days of Louis XV. and XVI. in France to find buildings of this kind—palaces in fact—so completely adapted to purpose and site and so well studied in proportion, scale and detail.

Turning our attention from the exterior of the great edifice to the rooms of two town houses of the larger type, where the desire of the owner has been to possess magnificent rooms in which to entertain his friends and in which expense was but a secondary consideration, we shall find typical examples in the Salon at No. 10 Carlton House Terrace by Messrs. Blow and Billerey (Fig. 11).

It is palatial, stately; one can easily imagine it peopled, as it often is, with the most aristocratic set of London Society. Its proportions are its salient characteristic; door and window openings are framed in ornamental casings which follow the constructive lines of the room; an architrave carries the line of the head-casing round the room; a

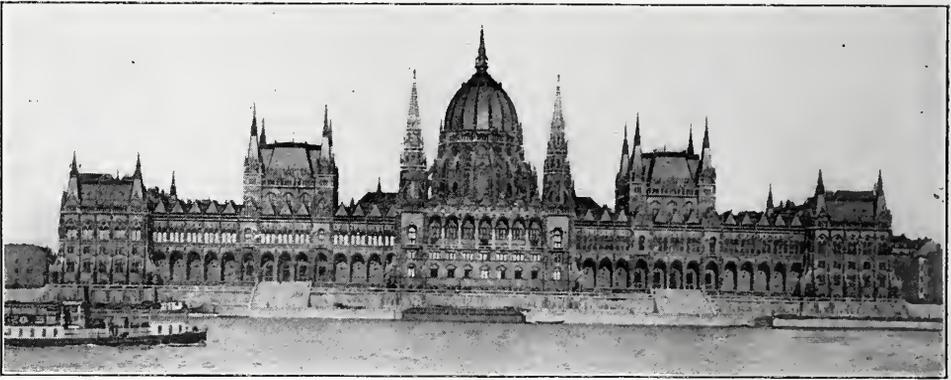
frieze is formed with relief panels marking the width and centres of openings; the cornice serves at once as a pleasing transition between the architectural treatment of the walls and the painted ceiling above. The pilaster treatment of the doorways at the ends acknowledges the height of the room and adds importance to the entrances to the drawing rooms. This is a very ornate room, but the decorations are so well kept within good architectural lines that the effect is quiet and harmonious. It is a French salon, without being a copy of any room in France.

In the examples mentioned, it may be observed that nearly every class of work has felt the impress of the new rule. But the movement has gone farther than the examples indicate, for it has seized upon the students in such important schools as Liverpool University and the competitors for the prizes awarded annually by the Royal Institute of British Architects. Last year the Soane medallion and the Tite prize were won by a student at the Ecole des Beaux-Arts. This year the Tite prize has again been won by a design which, in style and method of rendering, shows study of French student work (Fig. 12).

Francis S. Swales.



CALVIN PLACE, BUDAPEST.



THE BUDAPEST PARLIAMENTARY BUILDINGS.

Impressions of Budapest

Although certain sections of Budapest built by the Romans are still in existence, there is left little trace of the Roman regime. The dirt and filth which accumulated through centuries of indifference, and for which the capital of Hungary was notorious twenty-five years ago, have disappeared with a celerity that marks an epoch in Hungarian enlightenment. Whether one comes from Venice through southeastern Austria to the *Déli-vasút* in Buda, the older and more northerly section, or direct from Vienna by boat down the Danube, or by train to the *West-vasút* in the center of Pest, one is impressed by the modern, progressive atmosphere of the new city. Clanging tram cars and the harsh cries of the cabbies and taxi drivers greet the traveler as he steps from the railroad station, while the bustle and confusion savor of Charing Cross or the *Gare du Nord*. As the steamer from Vienna ties up at the dock, along the waterfront rows of extensive buildings, quays teeming with people, the Parliament houses, similarly situated to those of England on the Thames, greet the eye, and as one walks through the city squares adorned with imposing statues and playing fountains are met here and there. One feels an indescribable charm at the ever-hurrying current of the Danube and the pleasant features of the people. A bet-

ter situation for the city could hardly be imagined—on one side the mountains, on the other a vast plain, through which the river flows. The streets are clean and well paved, and all the comforts of a Western city can be had for the asking. In these respects Budapest is little different from many other cities, but the Magyar people in whose veins still flows the rich Eastern blood give it a touch with their isolated language that is like paprika to the sterlet.

In the past two decades the city has been practically rebuilt upon an economic and sanitary basis, entailing the wholesale destruction of the old disease-filled buildings and so-called public works which had been slumbering in filth while Western Europe had already learned the advantages of a thorough housecleaning. At the same time, an attempt has been made to develop Hungarian architecture, which had long lain dormant, and as a result, Budapest is to-day one of the most modern cities of Europe. Its subway was built before New York had broken ground for her system, and her telephone service is as unique as it is perfect. By paying a reasonable subscription, the reports of the Stock Exchange, foreign and local news, concerts and grand opera can be heard by simply removing the receiver from the hook—at the side of one's bed, if need be,—and

properly directing the central operator, a great boon to the invalid and the lazy. The business streets—Lipót-Körút, Váci-Körút and Andrássy Útca—are lined with up-to-date shops, whose windows are dressed with a keen, artistic sense for position and display that even an American can see is inborn and not developed by a course in a correspondence school. Whoever has been to Budapest knows the delights of the cafés, cafés in the true sense of the word, where delicious coffee, ices and cool wine are served, while boys bring the morning or

Hungarian orchestras play; in some, the Bosnian bands; while now and then the larger cafés delight with the wild Hungarian Czárdas, a dance which thrills with its gay *abandon*. The dancers are controlled by the leader of the orchestra, who sways and directs them as he draws now a slow, almost pathetic strain, now a fierce, passionate burst of music from the orchestra. It is to the cafés that the business and professional man resorts between the hours of 12.30 and 3, and 5 and 7. He gets to his office before 9 and works until 12.30, when he goes to his



WAITZNER RING.

afternoon papers. And the newspapers to be obtained are not confined to Hungarian journals, but French, German, Italian, Turkish and English are there for the asking. Writing paper, pen and ink are always convenient, and to spend an hour or two over one cup of coffee is not only expected, but encouraged. The cafés are more numerous than the "pubs" in England, but how different! All are practically out of doors, either with their chairs and tables on the sidewalk, as in Paris, or in gardens surrounding a playing fountain. In many,

favorite café for coffee or a snack, reads the news of the day, or perhaps plays a game of cards or chess, and at three returns to his office, perhaps only for an hour, but generally until five, when he again returns to the café. At this hour the fashionable place is the quay along the Pest bank of the Danube, where gaily dressed women, with a coquetry which *ne laisse rien à désirer*, or, if you prefer it, *laisse tout à désirer*, accompanied by more gaily uniformed officers with clanking swords and spurs promenade back and forth, or sit in the cafés



THE EASTERN RAILWAY TERMINAL AND ZAROSS MONUMENT.



WESTERN RAILWAY TERMINAL.

while the less energetic or perhaps more penurious pay a penny for a seat along the quay to watch the lively picture. Along the quay, too, are the large hotels, whose cafés afford a beautiful view of the surrounding mountains and the ruins of the old fortress on the hill commanding Buda.

In Buda are the few monuments of the Roman period. Császár Fürdo and Lukacs Fürdo were famous as medicinal baths in Nero's day, and they are just as famous in Hungary now, and probably more popular. The sulphur springs

lost souls of Dante's *Inferno*. This system of bathing in one promiscuous mass is now prohibited, and like many other of the old Magyar customs, has been swept away before the onward march of civilization.

With the Danube between them, Buda and Pest are similar in situation to Brooklyn and New York, while the relation between them is identically the same. A number of beautiful bridges span the river, and with ferries and frequent trolley service make Buda accessible.



ANDRÁSSY STREET.

on Margarethen Insel are a source of great luxury to the people, while the charming surroundings of the vast park, with its walks and playgrounds, increase the popularity of the baths. Not many years ago a great public bath was provided by the city for the poorer people, where all ages and sexes, after having been cupped by an attendant, according to an almost superstitious faith in blood-letting, wallowed together practically naked in a common pool of steaming sulphur water, where they lingered for hours, a veritable melting pot for the

One of the most interesting sights in Budapest is the fruit market. In the early morning the peasants, many in their native costumes, bring in the fruit from their farms. Peaches, pears, plums and watermelons grow in great abundance in the rich loam of that section which the Danube waters. Displayed in large baskets or heaped high on carts, the fruit is first inspected by the police, who walk about with long, sharp sticks picking out the decayed and over-ripe, the authorities knowing well the dangers of spreading disease from bad fruit.



CHAIN SUSPENSION BRIDGE.



THE ELIZABETH BRIDGE.

The first bridge designed and built entirely by Magyar engineers.

Fruit-growing is only another instance of the progressive policy of the present government, and evidence of enlightenment and social advancement. The Hungarian government, with seat in Budapest, in 1897, started its now large system of planting state roads on both sides with fruit trees, especially in those sections of the country where there was a deficiency, owing to the unfavorable soil and climate. At the present time over 800,000 fruit trees have been planted along 6,000 miles of road, the main purpose of the trees being to make their

of young trees are apportioned to the several communities, and to priests and school masters at a nominal cost. In the past ten years more than 60,000,000 fruit trees have been so distributed, and grafting stems are supplied at one-fifth of a cent a piece. The management of these parish orchards is in the hands of the parish priests and school masters, who have qualified by attending classes in which the study of fruit culture is taught. Prizes are presented each year to the most successful in grafting stems and in the general management of the



THE LEOPOLD RING AND LUSTSPIEL THEATER.

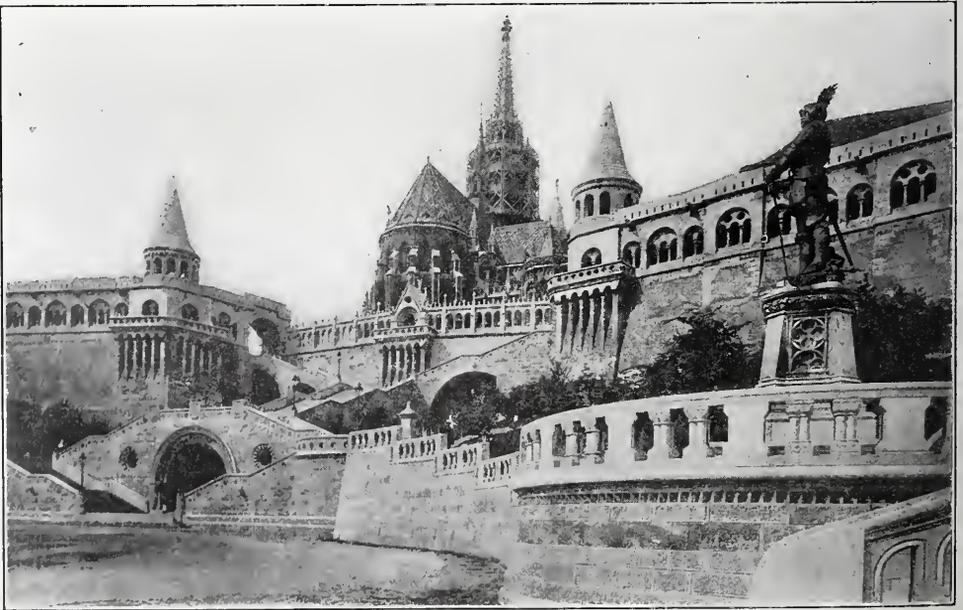
produce pay for maintaining the roads, which novel idea is realized with the maturity of the trees. In addition to the state roads, an act of Parliament requires that all suitable country and parish roads shall be planted, and that a public orchard shall be planted in every parish. The state again comes to the aid of the parishes by establishing twenty-five large nurseries in order to lessen the task of stocking the parish orchards, and from which the needs of the different districts may be supplied at a low rate. From these, every year large numbers

of young trees are apportioned to the several communities, and to priests and school masters at a nominal cost. In the past ten years more than 60,000,000 fruit trees have been so distributed, and grafting stems are supplied at one-fifth of a cent a piece. The management of these parish orchards is in the hands of the parish priests and school masters, who have qualified by attending classes in which the study of fruit culture is taught. Prizes are presented each year to the most successful in grafting stems and in the general management of the

orchards. The largest part of this system feeds into Budapest. In Budapest, of the 750,000 inhabitants, about 500,000 are Magyar or pure Hungarian, but in the parish districts, where immigration has changed the whole character of the country, the ratio is about one Magyar to four of other nationalities. As the governing body, they are, of course, the leaders, physically and intellectually, but as the years go on the ingress of the other peoples is leaving fewer of the pure blood, and little now remains but the pride of the



ST. STEPHENS CHURCH.



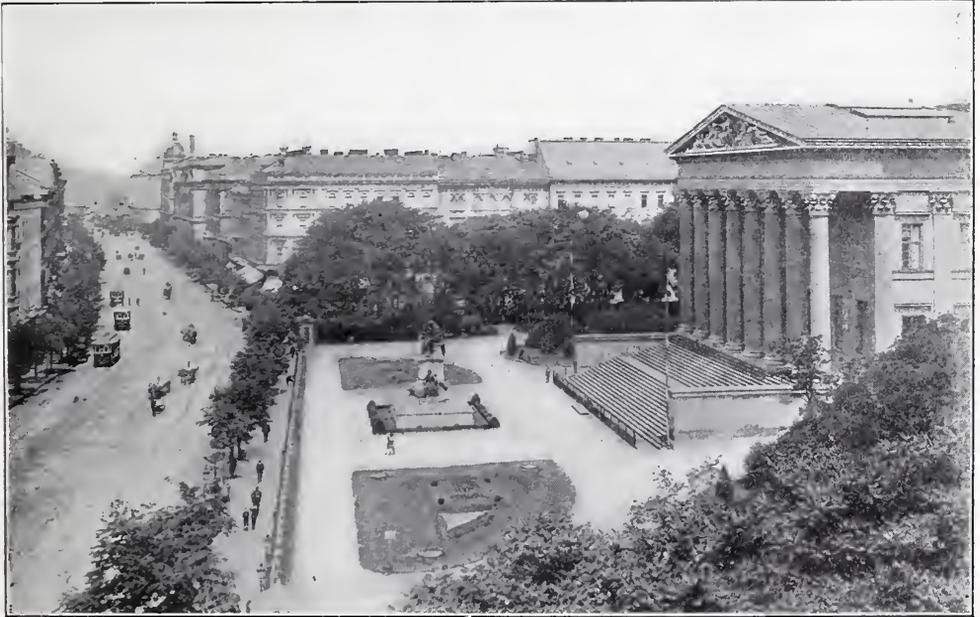
THE FISCHER BASTILLE.

Magyar race. In the dark days of frequent fighting, when the frontier was beset on all sides by invading hordes, it was this pride which dominated the people and kept them together, and it is their best present asset in their effort to place themselves with the civilized nations and win back what has been lost in intellectual and political position in their long strife against Mohammedan and Slav.

The Magyars are justly proud of their capital and bitterly jealous of their Austrian compatriots. They resent

Golden Bull, as it is called, obtained in 1222, is in force to-day. Strange as it may seem, Austria owes its constitutional rights to Hungary. In 1867, when it was proposed to join the two states, the Hungarians objected on the ground that they did not want to be connected with a nation which lacked the political freedom of their own state, and so a constitution was granted Austria in order to put the two states upon an equal basis.

Budapest is extremely curious to study from an architectural standpoint. It is,



THE MUSEUM RING.

strongly the statement that Vienna is the capital of Austria-Hungary. It is not an uncommon thing for Hungary to be referred to in newspapers and magazines as a province of Austria, classifying her with Croatia and Moravia, a statement as absurd as it is injudicious. Budapest, insists the Hungarian, is the capital of Hungary, and Vienna of Austria. While he bows to the architectural beauty of Vienna, he inwardly vows to make Budapest its equal. Hungary is the second oldest constitutional monarchy of Europe. Its magna charta, or

in fact, interesting to see what the genius of a modern people, very intelligent, evidently artistic, who have no traditions, is able to produce; who have always had intimate relations with the older races among whom were born the arts; who have gathered together immense resources and wish to build a capital worthy of their ambitions, original, if possible, or at least avoiding any too direct influence of other cities. One must take careful account of the ambition of Budapest, unable to repudiate completely all artistic influence of



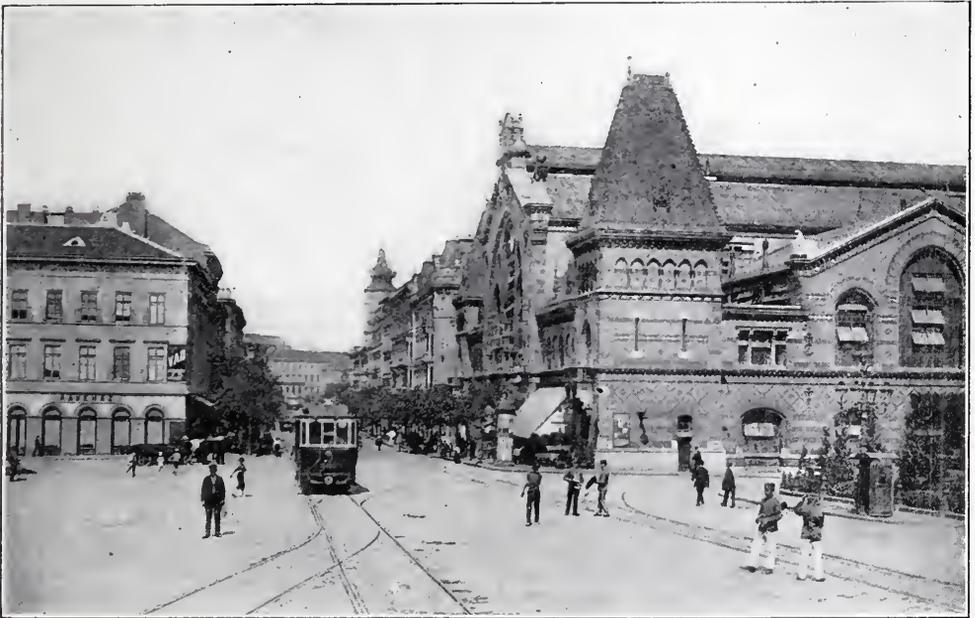
THE ST. LUKE'S BATHS.



TYPICAL APARTMENT HOUSE IN BUDAPEST—WITH INTERIOR COURT AS DESCRIBED.

Munich and Vienna, its rival capitals and centers of art, to hold essentially to its complete self-government, its perfect independence in art as in politics. But although it is not given to any modern nation to develop an architecture without extraneous influences, yet at Budapest, where they could not wait even for the effect of accumulated years of sluggishness to pass away, there is to be seen the result of a very remarkable effort. In order not to appear dependent upon any one influence exclusively, the Hungarian architecture has accepted

separated by a river, the Danube, the only power which comes between them. The main bridge across the river on the Buda side enters a long tunnel cut through the hill, back of which lies the greater part of the city, and on whose side has been built the magnificent palace for Emperor Joseph, which he seldom uses. At the entrance to the tunnel there is presented an architectural aspect in which one readily distinguishes the pure classic origin of an art as it is understood at Munich and Vienna. When one emerges



CUSTOM HOUSE RING AND PUBLIC MARKET.

them all, carefully adapting the composite to its particular needs. It is precisely this conflict of traditions, of education and training that has resulted in the most diverse and picturesquely bizarre, though very often very beautiful, architectural creations. One is not surprised, in view of her restless past, that in the present period of great prosperity, Hungary is not possessed of secular traditions, which permit a national art to develop peaceably.

As has already been said, Buda and Pest, like New York and Brooklyn, are

from the *Gare Centrale* and turns about in order to look at the vast, sumptuous façade of this monument, for a moment one has the illusion that the late *Palais des Champs-Élysées* has not completely exchanged this over-material world for one of mere memory. One is almost justified in believing that, stone for stone, that edifice has been transported from Paris to this faraway quarter of Europe. The squares, too, and the streets leading from the *Gare Centrale* have a Parisian atmosphere that is unmistakable. Among the other foreign

influences, German, Italian and sometimes English, there is always the Viennese, which the Hungarians have not been able to disregard completely, try as they would.

In leaving the Gare Centrale, one naturally follows the Kérépesi Utcza, a long avenue, which has not the rectilinear perfection of the Andrassy Utcza, but it is none the less interesting for its amplitude, its animation and the variety of the constructions along its sides. In passing up this street, one again thinks of Paris and finds the Kérépesi Utcza

sale, creating an atmosphere of commercial activity which in no way appears to preoccupy itself with the nearness of a statue of Luther, although the whole would be built practically under the same roof.

In Vienna the houses are usually four stories high, while in Budapest one seldom sees them over two or three, and the further one goes into the provinces from the Hungarian capital the more the height diminishes, going down to two and then to one story. But everywhere is found the same *luxe de façade* ob-



EMPEROR FRANCIS JOSEPH'S PALACE.

strikingly like the famous Boulevard Strasbourg, but in one point having a marked advantage, namely, the diversity of aspect. While on the former one can admire only the constructions in the "Haussmannesque" style, in Budapest one passes with prodigious rapidity from Gothic to Renaissance, from Italian to German, then to a classic style intermingled with Arabic, the whole adorned with virulent colors along the borders and copings of the buildings. Then round about are grouped shops, displaying an abundance of goods for

tained without too much dependence on foreign influence by the ingenious and practical process that has already been mentioned. Nor have the windows and doors in Budapest any one particular style. The variety of styles is great, but there is nothing disagreeable in the composition.

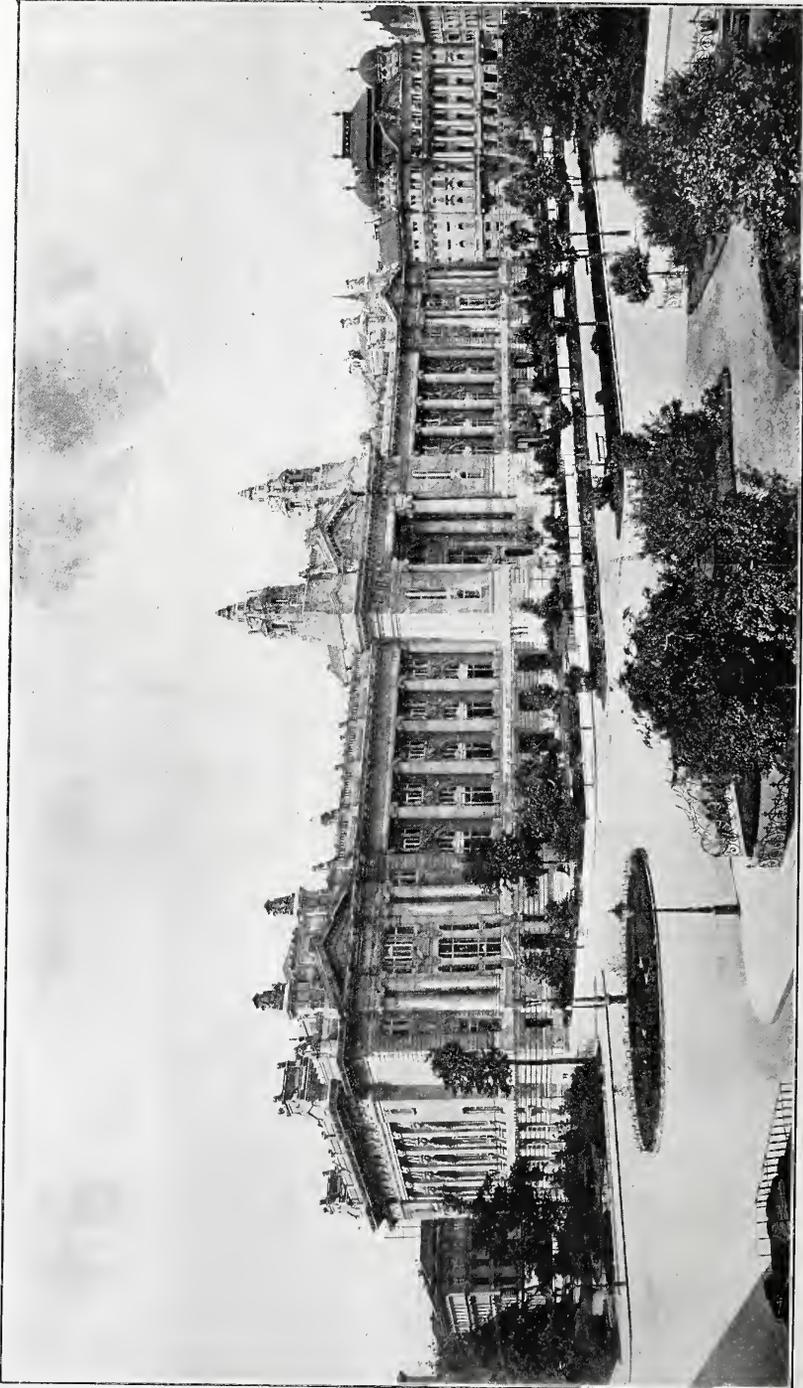
The interior distribution of this plan is also particularly interesting to note. There is in the Hungarian, as in Spanish houses, an interior court, forming a patio, with a balcony running around on each floor. This balcony very often

gives the effect of a cloister. One can conceive, without much explanation, the resulting commodiousness of the interior distribution. As the court is frequently converted into a sort of covered garden, in the provincial regions this disposition gives a most pleasing aspect, and during the fair season becomes a huge dining-room. In the large houses, the Hungarian makes little use of our wall paper and tapestry for interior decoration. The stucco-like mortar which replaces our plaster is painted and decorated with patterns of simple but often very effective designs. As the operation is not costly, the decorations of an apartment house interior are often changed to suit new tenants.

One cannot speak of Budapest without mentioning the beautiful Varos Liget, which is certainly the most beautiful spot in the whole capital. Imagine a wild wood in the center of a great city! Such was the Varos Liget ten years ago, but to-day finds it the setting for the buildings of the Agricultural Museum, the work of the State Architect Alpár. In the center of the wood is a lake about which many of the buildings are grouped. The museum is reached by any one of the broad, shady streets which stretch out into the city, and it is but a step to the most brilliant and animated part of the capital.

In this brief sketch, it only remains to turn back towards the Danube. There are quiet streets, almost deserted, the seat of the majority of the old state buildings, bureaus of administration and commerce, great, solemn apartments. Owing to the effect of the climate on the decorations, these buildings give the effect of having very plain, common façades, but though the opposite is the fact they are simply shields for the more ornate interiors of characteristic depth. This section of the city is always peaceful and quiet, in contrast to the clamorous streets not far away. Passing straight on to the river, one reaches the newest official buildings where but a few years ago was a neglected quarter. Here are found the houses of Parliament, Gothic from one end to the other, and the pride of the Magyar people; directly opposite on the Buda side, the palace, a Classical structure of colossal dimensions. In Buda, as everywhere, we see the old replaced by the new, a stirring activity, dormant for so many years, infused in their Magyar blood, impetuous at times, adorned here and there with tinsel perhaps, but we need a little to keep alive. And all the world knows it is far better to be a simple potter living than an Achilles dead.

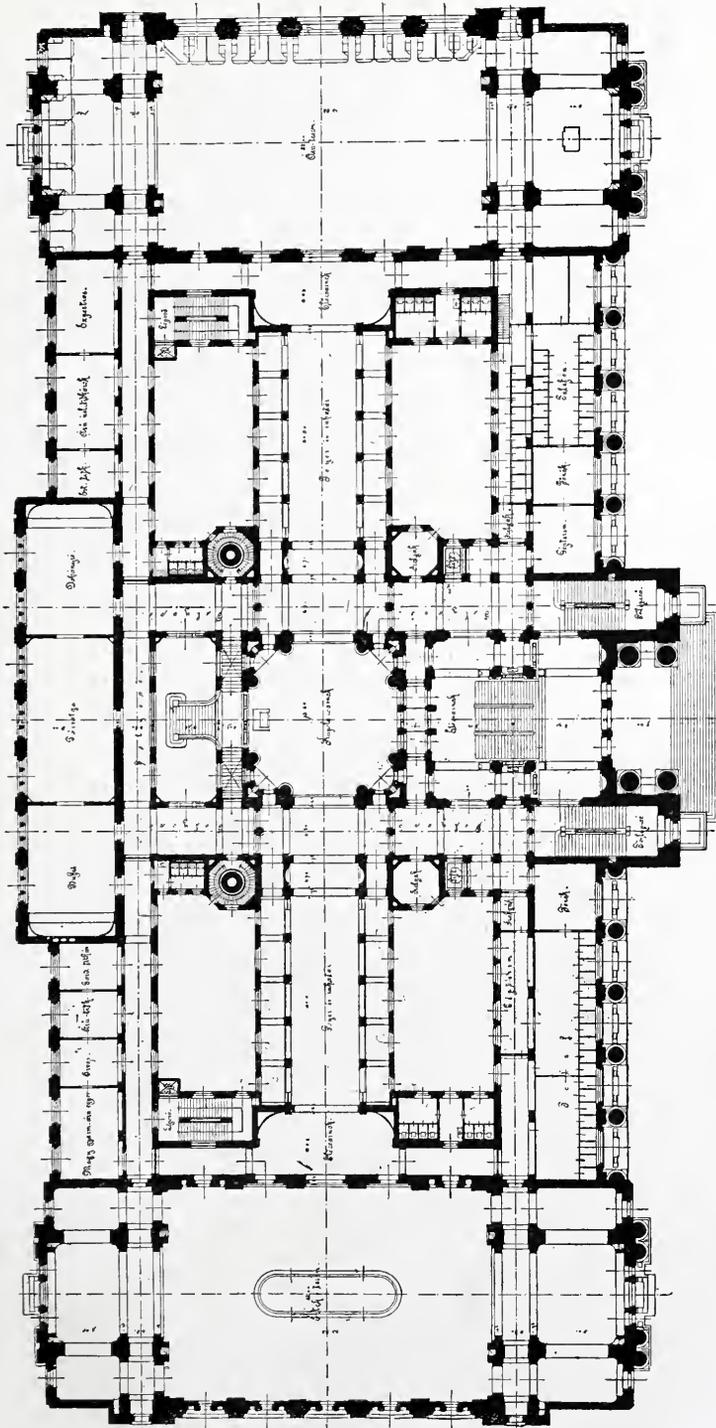
Schuyler M. Meyer.



THE BOURSE—FACADE.

Budapest, Hungary.

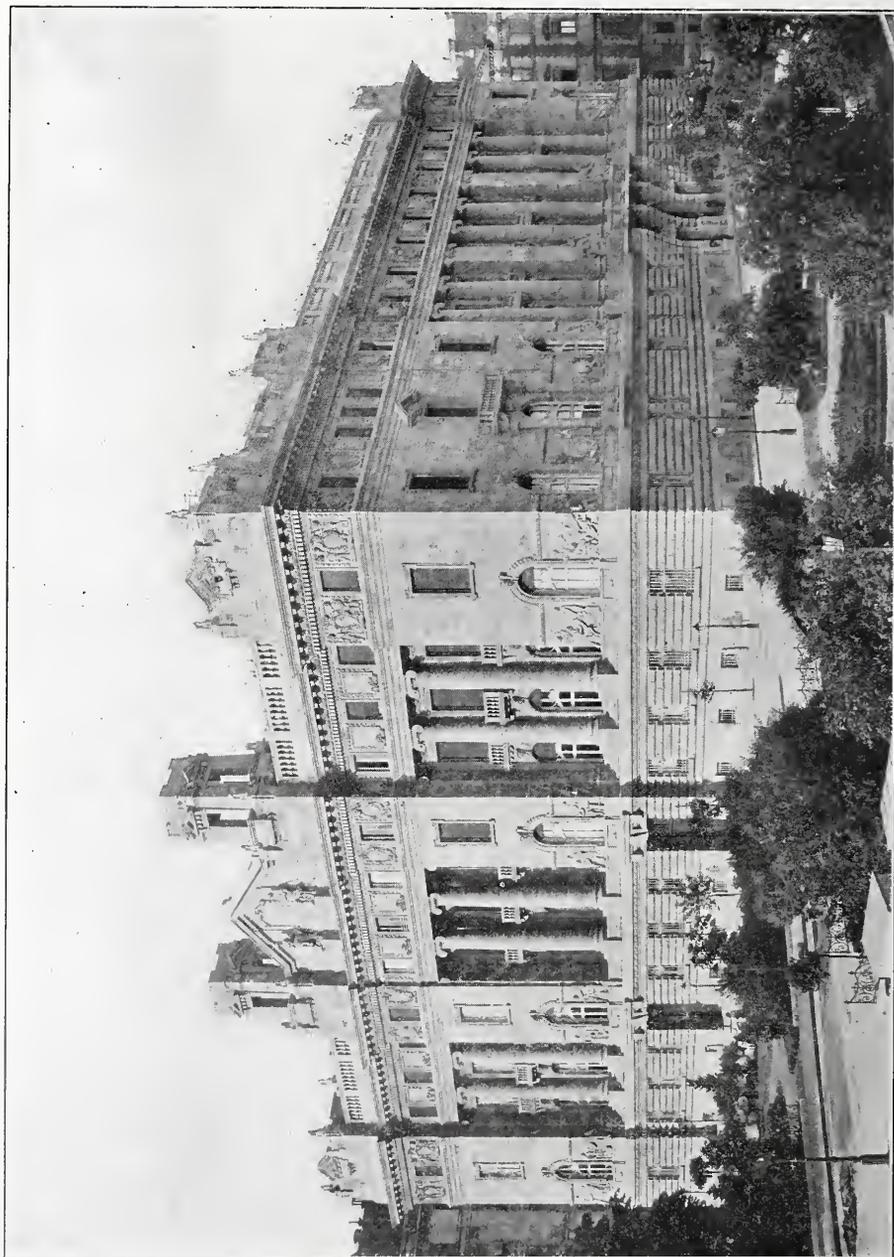
Ignac Alpár, Architect.



THE BOURSE—PLAN OF MAIN FLOOR.

Ignac Alpár, Architect.

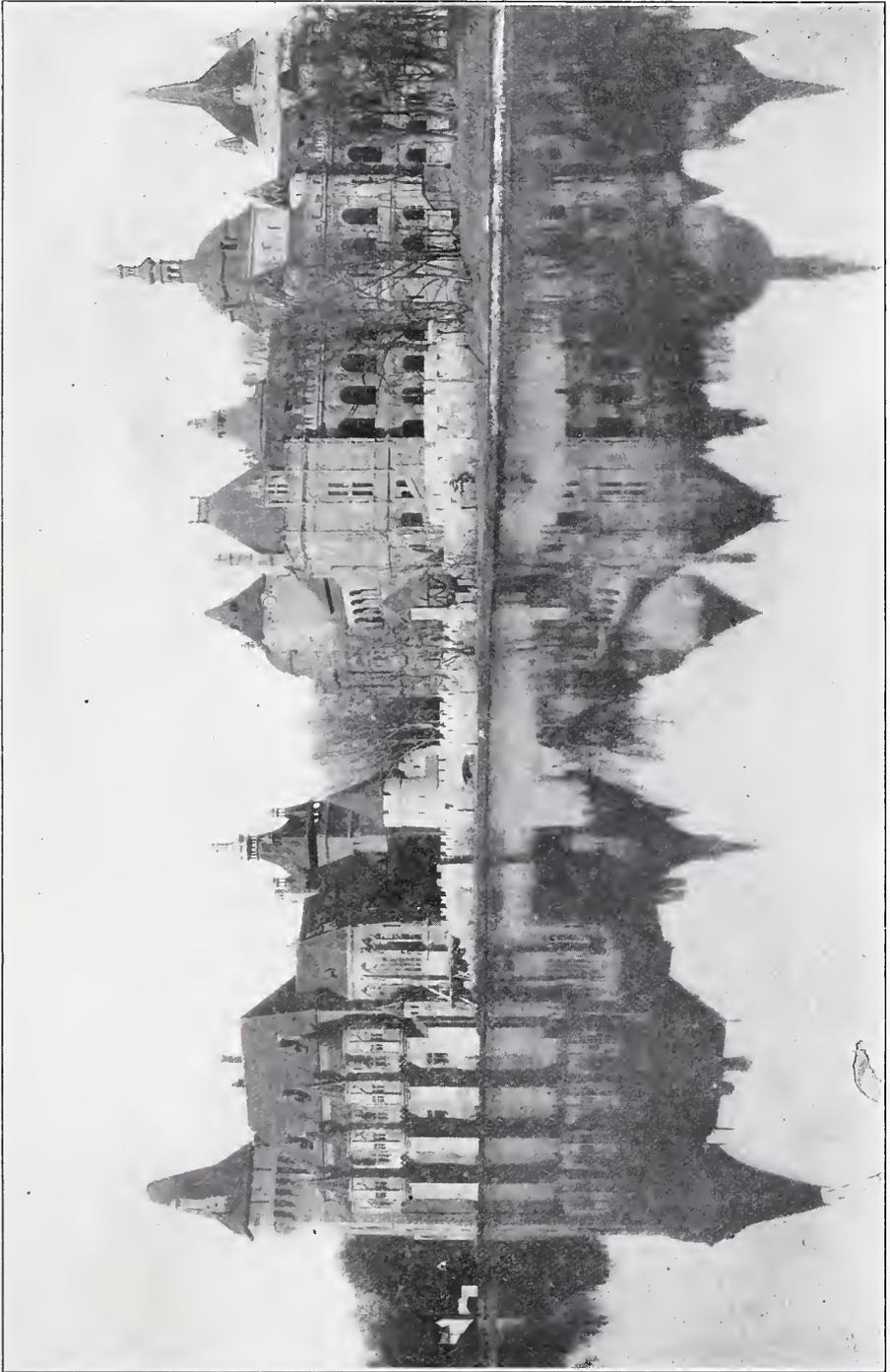
Budapest, Hungary.



NATIONAL BANK OF HUNGARY.

Budapest, Hungary.

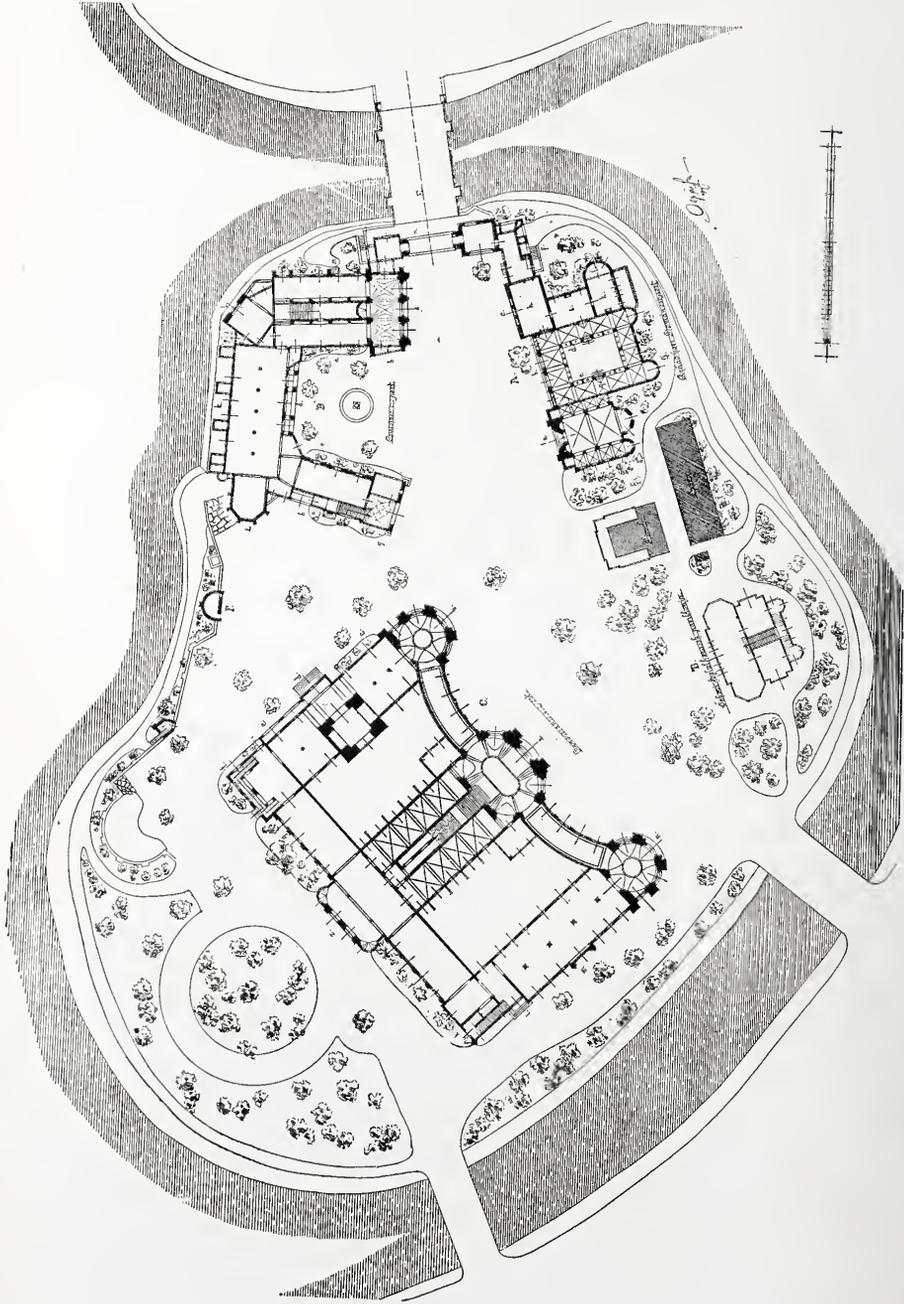
Ignac Alpár, Architect.



Budapest, Hungary.

GENERAL VIEW OF THE AGRICULTURAL MUSEUM.

Ignac Alpár, Architect.



Budapest, Hungary.

THE AGRICULTURAL MUSEUM—GROUND PLAN.

- A—Romanesque Section of the time of Arpád.
 - B—The Pointed Arch Styles.
 - C—Renaissance Section.
 - D—Ancient Pavilions.
 - E—Medieval Wood Bridge.
 - F—Bastions.
- Ignac Alpár, Architect.

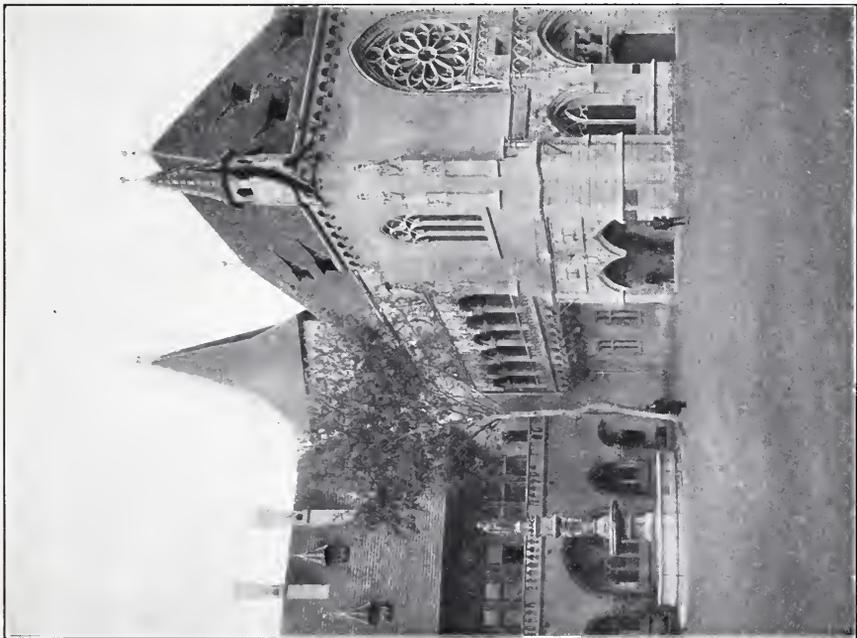


Entrance tower of the Segesvarer Castle.

THE AGRICULTURAL MUSEUM.

The Pointed Arch Styles.

Budapest, Hungary.



Main Gothic Pavilion and Entrance.

Ignac Alpár, Architect.

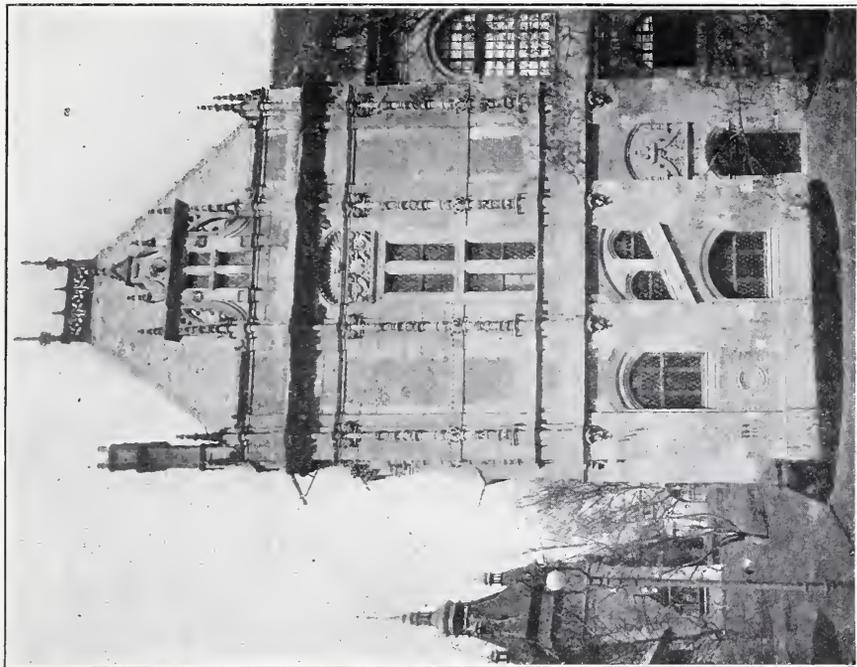


Detail of Romanesque Section.

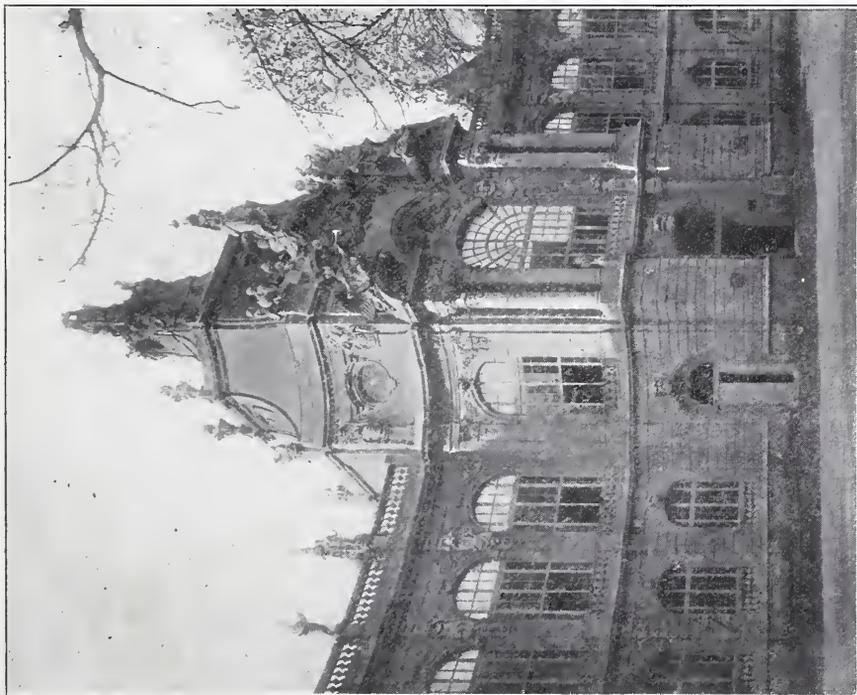
Entrance Bastion.
THE AGRICULTURAL MUSEUM.

Budapest, Hungary.

Ignac Alpár, Architect.



Pavilion in Transitional Style.
Ignac Alpár, Architect.



Renaissance Pavilion of the time of Maria Theresia.
THE AGRICULTURAL MUSEUM.
Budapest, Hungary.

The Science and Art of City Planning

A Review of Raymond Unwin's Book

There has just been published in England a very handsome and notable volume. It has a prose title, "Town Planning in Practice: An Introduction to the Art of Designing Cities and Suburbs;" but it fills 416 pages, has 300 illustrations, and in readable style and from enormous stores of information it gives an account of town planning as that has been practised in the past, in various ways and various countries, and makes numberless suggestions for its conduct in the future. And all this data and theory is presented by one who has had unusual experience, the author being Raymond Unwin, the English architect, to whose civic imagination and professional skill are due Hampstead Garden Suburb, Letchworth, and to some extent other Garden cities of England.

The book does not plead for town planning. Assuming the desirability of such a measure, its special study is of the manner of making the plan. The illustrations include beautifully reproduced photographs giving scenes in towns ancient and modern, and plans and maps that range in time from the Egyptian town of Kahun, 3,000 B. C., to the fiat city of Prince Rupert, which the Grand Trunk Pacific railroad is now building on this continent as its western terminus.

As to the text, it is not enough to say that it is deserving of the elaborateness of care with which the publishers present it. Such is the paucity, in English, of literature on the increasingly discussed subject of town planning, that for American readers at least some review of the text may well be demanded.

The first chapter deals with "Civic Art as the Expression of Civic Life." This covers only nine pages of matter, but as it is the book's nearest approach to an argument for town planning—a subject not wholly beyond the need of argument with us—and is full of good sense, there is temptation to quote it freely. But a

few words must suffice. "We have forgotten," says Mr. Unwin, "that endless rows of brick boxes, looking out upon dreary streets and squalid back yards, are not really homes for people, and can never become such, however complete may be the drainage system, however pure the water supply, or however detailed the by-laws under which they are built. * * * Not even the poor can live by bread alone. * * * In desiring powers for town planning, our town communities are seeking to be able to express their needs, their life, and their aspirations in the outward form of their towns, seeking, as it were, to become the artists of their own cities, portraying on a gigantic canvas the expression of their life." The way in which this is to be done, he points out, is not to begin by sticking on ornaments—as if art were "a species of crochet-work to be stitched in ever increasing quantities to the garments of life." While the mass of the people are living in hovels and slums, and children are growing up far from the sight and pleasure of green fields and flowers, we need, he says, "to begin at the other end." "Does the town need a market place, our rule would teach us to build the best, most convenient, and comely market place we can design; not to erect a corrugated-iron shed for the market and spend what would have done this work well in 'decorating' the town park with ornamental railings. First, let our markets be well built and our cottage areas well laid out; then there will soon grow up such a full civic life, such a joy and pride in the city, as will seek expression in adornment." This is a point well made and that there was need of making, and it gives one assurance as to the reasonableness of the thought on which the book is based. It is not to dress up towns, in order to make them beautiful; but to "lay a firm foundation" for their beauty, convenience and fitness to purpose.

The second chapter discusses, with most interesting suggestion, the various types of town plans, studying their development from a historical point of view. Necessarily, the accounts are somewhat sketchy, and yet the chapter covers a hundred pages—so far reaching is its review and so many its illustrations. The parkway which Philadelphia is constructing diagonally from Fairmount Park to the City Hall, is described with care, and the author says of the United States, speaking generally, "in spite of the lack of municipal town-planning powers, the civic spirit would appear to be strong enough in many American cities to carry out very extensive and costly improvements, and the numerous careful and exhaustive reports on city developments which are constantly being issued by voluntary associations, architectural societies, etc., are proof that the Americans are seriously taking in hand the beautifying of their towns."

In his next chapter, Mr. Unwin, noting that the various types of town plans fall, roughly, into two great groups—the formal and informal, or the stately and the picturesque—describes the analogy between these groups and the schools of natural and formal landscape design. With his characterization of these, and the comparisons he draws, one may not wholly agree—the architect is not at his best in his criticisms of another profession; but to the conclusion with which he sums up the chapter, there can be cordial subscription: "We shall be wise," he says, "at present to avoid dogmatizing on the theories (of formal and informal design), to keep very closely in touch with actual requirements, and to be content if we can give comely form and expression in the most simple and practical manner to the obvious needs of those who are to dwell in the towns or suburbs we plan." The foundation thus laid may possibly form, he thinks, a basis for more strictly "artistic" future efforts.

What may be called the more abstract, or theoretical, portion of the volume closes with this chapter. From this point are taken up those concrete considerations that affect him who is actually engaged in city planning work.

Very naturally the first point to be considered is the preliminary investigation of existing conditions. This Mr. Unwin describes as the city survey. The designer, he notes, should "approach any actual work with due humility. He should remember that it is his function to find artistic expression for the requirements and tendencies of the town, not to impose upon it a preconceived idea of his own." Even so, his opportunity is "splendid enough to satisfy any legitimate ambition; he has no need to go beyond that, no right to usurp the functions of a dictator decreeing what shall be expressed." The inevitable conflict between the artistic and the practical is referred to. But the two are shown to be really interdependent. Neither should take precedence of the other, the difference being only that "the practical considerations are often fixed; while the artistic expression may take varying form. Drainage will not run uphill to suit the prettiest plan; nor will people, to please the most imperious designer, go where they do not want to go or abstain from going where they needs must go, and from taking generally the shortest route.

Without going to the extent of Professor Geddes, who, as is well known, advocates in his writings a most exhaustive preliminary survey—sociological, topographical and historical—before one shall venture to undertake town planning, Mr. Unwin yet advocates a very thorough study. This research in all its details, however, ought not, he thinks, to be required of the town planner. "It should be made for him, and may very largely be the result of voluntary work on the part of the citizens." But given such details, it is the town planner's duty to master them, to interpret them, to substantiate some of them by his own investigation. "Nor will he, if he approaches his work in the right spirit, have any desire to shirk this part of his duties. * * * Any one to whom all these needs and conditions are so many irksome restraints, preventing him from carrying out his own pet ideas, had better leave this class of work alone." That, again, is well said. Further, nothing could be better than the author's descrip-

tion of the gradual unfolding in the designer's mind of the modified scheme for the town, as he walks over the ground to be planned and the picture rises in his imagination of the future community, with its needs and its aims—the main lines, the focal points, the numberless details of development marshalling themselves into place.

"Boundaries and Approaches" form the subject of chapter five and under this heading there is briefly advocated the English idea—of questionable merit or practicability in the reviewer's judgment—of definitely defining the town's limits by setting it off from the country by wall or by a margin of broad planting. The idea is to "secure some orderly line, up to which the country and town may each extend and stop definitely, so avoiding the irregular margin of rubbish heaps and derelict building land which spoils the approach to almost all our towns today." The idea is pretty enough, and present conditions, where they exist as described, are sufficiently distressing; but the fact that they do not uniformly exist, that there are examples of city streets blending by pleasant and nearly imperceptible degrees into country highways, suggests that some remedy for bad conditions may be found that is not as unnatural, insincere and temporary as is the fixed artificial barrier. The treatment of the railroad stations and of bridges as visible points of entrance is also touched upon in this chapter.

To "Centers and Enclosed Places," the next subject of consideration, a great deal of space is given. But it may be recalled that Camillo Sitte devoted a large part of his whole volume, "Der Städtebau," to elucidating the principles of their design, and that on the artistic side of town planning there is no other feature of equal importance. Emphasis upon the need of giving to the space a sense of enclosure, of locating the public buildings, not on its border, but within it, and yet to avoid their isolation by uniting them in vision with other buildings, and of locating the "center" where it shall really be a center and not a spot shunned by traffic—these are, perhaps, the chapter's most important points.

There is at once the difficulty of finding a generic name for the various types of such center-spaces. Mr. Unwin adopts the French word *place*, this having the advantage of an obviously close kinship to the Italian *piazza* and the German *platz*, and he defines it as "an enclosed space." He says: "The sense of enclosure is essential to the idea; not the complete enclosure of a continuous row of buildings, like a quadrangle, for example; but a general sense of enclosure, resulting from a fairly continuous frame of buildings, the breaks in which are small in relative extent and not too obvious." In this sense, Union Square, New York, for example, is not a *place* at all. Taking numerous German *places* of the Middle Ages as models, and examining them that he may deduce principles for modern guidance, Mr. Unwin ascribes their beauty less to conscious design than to the strength and wide prevalence of the "tradition of the right and wrong in building," this having made the builders of that time generally capable of seizing upon accidental irregularities and turning them to fitting and beautiful account. He finds the wide modern streets an exceeding hindrance to securing the effects desired, and hopes that "the absurd restrictions which require all streets to be of a certain minimum width, whatever their purpose, will be modified, and that it will become possible again to make reasonable use of narrower streets and passages for pedestrians." He quotes with approval Sitte's dicta that tall buildings, narrow in proportion to their height, seem to require *places* deep in that dimension which is at right angles to their front, while wide buildings of lesser height are seen to best advantage on *places* wide in the direction parallel to the building and shallow in the direction at right angles to it. But he notes that the town planner, in designing an irregular *place*, must be very sure of his building—lest, the building not materializing as he hoped, he "not only lose the effect he aimed at, but lose also the sense of orderly design which it was within his power to reach." The style of architecture must also be to the designer a largely determining factor. That Gothic is

best for irregular sites, Mr. Unwin illustrates interestingly by the Piazza San Marco in Venice. Looking toward the cathedral, few notice and none are troubled, he believes, by the splayed side of the square; but looking from the cathedral, the formal treatment and strongly marked horizontal lines seem to emphasize, in an unpleasant way, the square's irregularity of plan. As to avoiding the appearance of isolation when locating the church or other public building within the *place*, the latter's seeming enclosure is important not only to give a sense of completeness and repose to the *place* itself, but to provide a proper frame, background and standard of comparison to the public building. Just as in a picture, much depends on relation and contrast.

The chapters on "The Arrangement of Main Roads, their Treatment and Planning," and on "Residential Roads," need not long detain us. Vitally important as these are to the town planner, and directly as the solution of their problems affect the architects of the structures that front upon the roads, yet the questions raised are peculiarly those of the town planner, and are determined so largely by conditions of topography, traffic, by-laws and property divisions, that the architect has usually to accept any particular solution as among the fixed conditions of his problem. Suffice it to say that in this discussion Mr. Unwin's planting suggestions are of a spirit and value that atone for any previously jarring comments about landscape art; and that he warns against irregularities of street plans which are deliberately designed to be picturesque and not required by traffic or contour. There are suggestions about the orientation of houses that one would like to quote, but the subject can not be covered in a few words; and in the next chapter, "Of Plots and the Spacing and Placing of Buildings and Fences" this matter is dealt with in greater detail and with a degree of mathematical calculation which makes the discussion exceptionally valuable. Yet its practical value is rather the comparatively rare opportunity to build a new town—as an English "Garden city," for example—or to plat and build

a large suburban residential tract, than for the architect retained to design single, scattered dwellings, or for the town planner called upon to plat a section upon which other, and probably unsympathetic, men will build. In fact, the author lays great stress upon the necessity, if artistic results are to be secured, of the most complete co-operation between the plater of the property and the designer of the structures to be built upon it. In his judgment, "the designer, if he is wise, will lay out his buildings roughly, not only before he considers the division of his plots, but before he fixes the exact lines of his roads. It is usually easy to adapt the boundary lines of the plots to suit the buildings, much easier than to adapt the arrangement of the buildings to any preconceived plot lines."

Chapter ten, on "Buildings, and How the Variety of Each Must Be Dominated by the Harmony of the Whole," is full of interesting suggestion. Generally speaking, there has always existed, says the author, previous to this time, "a fairly widespread and consistent style of building; and, although this has been a developing and changing style, still, in the main, the development was slow, and the changes spread gradually and evenly. * * * In any of those earlier periods, a site planner, laying out his site, would have some fair idea as to what was likely to be erected upon it, and would know that whatever buildings were erected on the different plots would be in the main harmonious in style. No such harmony can be counted on to-day. Another change in the character of buildings has been brought about by the development of cheap railway carriage for materials. In former days a general harmony of building in any district was secured by the economic necessity of using mainly local materials. * * * In each district there was developed a style suited to these materials. * * * From this fact there resulted, first, a great harmony of color and style in each village or town; and, second, a great variety of color and style between the different towns. Cheap railway carriage has, however, upset all this. It has at once destroyed the individuality of our districts

and the harmony of their buildings. In place of these, it tends to reduce all places to a similar jumble of colors and materials which is fondly referred to as 'variety.'"

Is it necessary, asks Mr. Unwin, to regard such a condition as permanent? Because freight is low, must we necessarily "spend our time and energy in shuffling the materials characteristic of each district over the whole of the country? Surely it should be possible to check this process, and the first thing required is that both architects and public should consider their buildings more from the point of view of their effect on the whole town. Surely some public opinion could be formed among architects themselves on this point. Certain materials and treatments, obviously discordant in a district, could be ruled out by common consent of the profession." In an age of advertising, for both architect and client, there would be involved, he admits, certain sacrifices; "but, if we are to have beauty of surroundings—and for what does the profession of architecture exist if it is not to produce beautiful surroundings?—we must set our faces against the development of such incongruities in our buildings as completely destroy the harmony of our street pictures. * * * The external appearance of the building is so much more important to the public at large than it is to the individual occupant or owner, that there would seem to be clear justification for the exercise of some public supervision of the designs of buildings." And this will come, he thinks, unless an educated public opinion shall effect improvement. Various methods of exercising a measure of control and encouraging harmony are discussed. The simplest and most easily enforced regulations, he believes, would be those "requiring the use of certain materials in certain streets, fixing definite roof lines and angles, and in the case of shops (that is, stores) perhaps fixing a definite height for the main fascia line of the shopwindows."

From the town planning standpoint the author notes that in building, as in landscape work or in town platting itself, there are two leading styles of work, the

picturesque and the formal or symmetrical. "Of the first, Gothic is the best example, with its irregularly shaped masses, its gabled and pinnacled roof lines, and freedom of treatment both in balance and proportion. To the second class belongs classical architecture, usually marked by regular cube-shaped masses, symmetry of balance, and simple unbroken roof lines." To the former, irregularity of site presents no difficulty; for the latter, a regular and formal layout is much better adapted. There follow some concrete suggestions regarding the placing of certain buildings.

The last two chapters of the volume are of more strictly English than international application. The last one discusses existing English building by-laws and their amendment. The preceding chapter illustrates, by the example of the Garden cities, the Co-partnership Tenants' Societies and the so-called model industrial communities, the advantages to the individual as well as to the community of co-operative town planning and development, and suggests some ways in which such co-operation may be extended. In this chapter there is stated a condition which underlies, more or less unconsciously, the general town planning movement. Its expression forms, perhaps, the best quotation with which to close the book's review: "Hitherto the growth of democracy, which has destroyed the old feudal structure of society, has but left the individual in the helpless isolation of his freedom. But there is growing up a new sense of the rights and duties of the community as distinct from those of the individual. It is coming to be more and more widely realized that a new order and relationship in society are required to take the place of the old, that the mere setting free of the individual is only the commencement of the work of reconstruction, and not the end." The town planning movement is one evidence of the growth of this feeling, for while with us at least it receives its impetus from considerations that are less abstract, yet it could not exist, even with us, except for the recognition thus described.

Charles Mulford Robinson.

A Novelty in Design for Leaded Glass

The so-called "American method" in the manufacture of stained glass naturally leads, in the hands of a serious artist, to a far greater interest in the lead line as an important element of the design than does the English manner. Where the reliance is upon painting, the shapes of the individual pieces of glass are of little importance, and, except for the great boundaries which separate red from blue, the leading may be, and often is, purely arbitrary. When, as with us, the light and shade and the variations of hue within a given general color mass are obtained by the cutting and fitting of separate pieces of glass, the arbitrary lead line tends to disappear, and the pattern of the lines themselves becomes as important as the arrangement of color. In commercial work, indeed, this pattern is often left to chance and the workman, but our best designers take great pains with it, and it has been said, more than once, that the leading of a window should be so designed that it could, if necessary, stand by itself without the aid of color, as an interesting and beautiful thing for its linear quality. When the special opportunity offered, therefore, it was natural that the attempt should be made to design windows without color and to see how much beauty and richness could be obtained with the line alone.

The two windows here illustrated are in the dining-room of the E. S. Harkness house on upper Fifth Avenue, New York City. They open on a narrow court, and it was desirable that they should admit as much light as possible, yet that they should distract attention from the very uninteresting blank wall opposite. The thin color of pale stained glass did not greatly appeal to the architects, while plain geometrical leading seemed out of keeping with the richness of the room. Here was the obvious occasion for the experiment I had long contemplated, and it was undertaken with enthusiasm.

The type of design adopted was based on that of the book decorations of the

Italian Renaissance, as the best purely linear design in a style harmonizing with the architecture of the room, but it was soon evident that the exigencies of construction demanded a kind of design differing in some ways from that which would be suitable in any other material.



Leaded Glass Window in the Residence of E. S. Harkness, New York City. Designed by Kenyon Cox.

As each piece of glass is necessarily bounded by a continuous line all the lines must be connected together. Yet mere connecting lines, such as might cross the background of a colored window and be lost in the color, became intolerable. To so design the ornament

that everything should touch something else, no spray of the scroll work ending in the air; to avoid arbitrary lead lines almost wholly, making each necessary connection a part of the design as well as of the construction; to preserve in this net-work the legibility of the design and to distinguish the flesh and drapery from the scrollwork by the quality of the lines used; to obtain effects of light and dark by the openness or closeness of the leading—all this became a most entertaining puzzle to the designer, whatever it may prove to others.

While I have spoken of leaded glass, the windows are actually put together with copper, and by means of reinforce-

ment where practicable, and by backing the whole with plate glass, it was found possible to make them perfectly rigid without recourse to supporting bars, the presence of which would be more disturbing here than in colored windows. The glass used is what is known as "antique"—an imperfect, bubbly, slightly greenish glass—and an agreeable accent is given by the use of roundels of the same material in the border. The only painting employed is in the lettering and in the interior lines of the heads, the divisions of the fingers, etc., which are done with black lines marrying perfectly with the opaque lines of the leading.

Kenyon Cox.



Counterpart to the window on the previous page.



HUDSON-FULTON CELEBRATION EXHIBIT—METROPOLITAN MUSEUM OF ART.
American Section, Early Nineteenth Century.

Phyfe Furniture in the Hudson-Fulton Exhibition at the Metropolitan Museum of Art

The American section of the Hudson-Fulton Celebration Exhibition at the Metropolitan Museum of Art contained much of interest to the homemaker. The three galleries devoted to this section were planned to show furniture used in this country from the days of the earliest settlers until about the death of Fulton, 1815. Nothing of the kind had ever been attempted before, although the Pendleton House, in Providence, is a permanent exhibition of eighteenth-century furniture, and many New England towns, such as Deerfield, have a room or two fitted with "Colonial" furnishings. The Van Cortlandt Manor, Van Cortlandt Park, New York City, is another example where, under the auspices of the Colonial Dames of the State of New York, many pieces of ancestral furniture have been placed in an old setting in order that the people of to-day may know how those of a previous generation lived.

It remained, however, for the Metropolitan Museum to show the entire development of two centuries. The arrangement of the exhibition was a compromise between the Munich "room plan" and the typical "museum arrangement." That is, the various pieces of furniture were grouped according to "style"; silver and pottery were placed on top of tables and chests, as they were originally intended to be, but, for safety's sake, they were covered with glass; portraits by American artists born before 1800, were hung in such a way as to add to the general effect rather than to draw special attention to themselves; but, in general, the chronological plan was followed.

The seventeenth-century room showed English carved chests, a cupboard and wainscot chairs brought over by the early colonists, as well as a chest, with one drawer made at Hadley, Mass., several pieces with the characteristic Con-

necticut pattern of the three sunflowers, and others showing Dutch influences, such as a six-legged highboy, with its original lowboy mate.

In the middle gallery, the center of interest was the unpainted pine paneling with "beaufatt," fireplace and door, which had formed the entire side of a room in a house built at Coventry, Connecticut, in 1785 by Major Hibbard. Leading up to this were characteristic chairs, tables, highboys, lowboys and desks of the "Queen Anne" style, and many showing American modifications and combinations of earlier European fashions. Beyond the paneling, there were to be seen the elaborate mahogany pieces that were so popular toward the end of the eighteenth century—a highboy and a lowboy made in Philadelphia, three desks (cabinet top, slant top and kneehole) with block fronts and carved shells, made in Newport, and chairs modeled on Chippendale's designs.

It was the last room, however, which contained furniture that could best be adapted for use in the homes of to-day. Here the influences of Sheraton, Hepplewhite and the Empire showed in lighter designs and the use of satinwood inlay to relieve the dark mahogany. The place of honor, the platform at the end of the series of rooms, was reserved for the work of Duncan Phyfe, New York's famous cabinetmaker of the first quarter of the nineteenth century. The following notes on Duncan Phyfe were prepared for the catalogue of the exhibition by Mr. Ernest F. Hagan, a cabinetmaker who, in his long career, has made a special study of Phyfe pieces, having restored many. He lent for the exhibition an original bill which shows that in 1816 Phyfe received \$244 for 12 of his chairs, \$122 for a sofa and \$130 for a pair of card tables. There are two sketches of chairs on the back of the bill, and the lyre back one has a note indicating that with cane bottom the price was \$22; cushion, \$3; stuffed, \$23.

"Just after the close of the Revolutionary war, in 1783 or 1784, a Scotch family named Phyfe left their home at Loch Fannich, thirty miles from Inver-

ness, and settled in Albany, N. Y. Here the second son, Duncan, then about sixteen years old, learned the cabinetmaker's trade, and after a time set up a shop for himself; but not finding work enough, moved to New York and settled in Broad Street, where most of the cabinetmakers were then located. After several changes, in 1795 he finally settled down at 35 Partition Street, then a part of what is now Fulton Street, where most of his work was done. In 1816 the name of the street was changed to Fulton, and Phyfe's number became 192 and 194. His dwelling was opposite his shop at number 193.

"In 1837 we find him advertising under the name of Duncan Phyfe & Sons, and in 1840 as Duncan Phyfe & Son. In 1847 he retired from business, but still continued to live in Fulton Street until his death, which occurred August 16, 1854, in his eighty-sixth year. His wife, Rachel Salde, of Dutch stock and born in Holland, died three years before him.

"Phyfe's work was of several styles, the best being done during the period when he carried out the traditions of Sheraton, prior to 1820. After that date his work became "Empire" in character, and after 1830 it degenerated into the heavy and nondescript veneered style of the times—the overdecorated and carved rosewood "sets," which Phyfe himself called "butcher furniture."

All the Phyfe pieces in the Hudson-Fulton Exhibition were lent by Mr. R. T. Haines Halsey, of New York, to whose active co-operation much of the success of the exhibition was due. The accompanying illustrations cannot give any realization of the perfect workmanship of these pieces. The wood is carefully selected, and decorative details are secured by panels of the same mahogany, but with the grain running in a different direction. This paneling is of unusual beauty in a card table received too late to be catalogued or illustrated. The top of the table, when open, shows eight curves, so carefully designed that there is not a straight line. This is an important feature of Duncan Phyfe's best work, verging on the Greek entasis. The stationary half rests in a rail

edged with a narrow fillet. The center of each curve of the stationary top is accentuated by a small inlaid panel on the rail, with a turned drop below the panel. The table rests on a center column having a bulb carved with lines of nulling. From this descend three legs, each carved with a single acanthus leaf, followed by groovings and ending in a brass lion claw foot. One of the feet is on a pivot and swings out to hold the drop leaf.

The lyre was a favorite design with Phyfe, who carved it with a delicate wreath and then inserted brass bars to simulate strings. In the exhibition there were three chairs with lyre backs, the front legs being carved in the form of lions' legs and feet. There was also a sofa (the only one of this type known), each arm of which consisted of two lyres. The table, with its column composed of crossed lyres, is a type of which several examples exist.

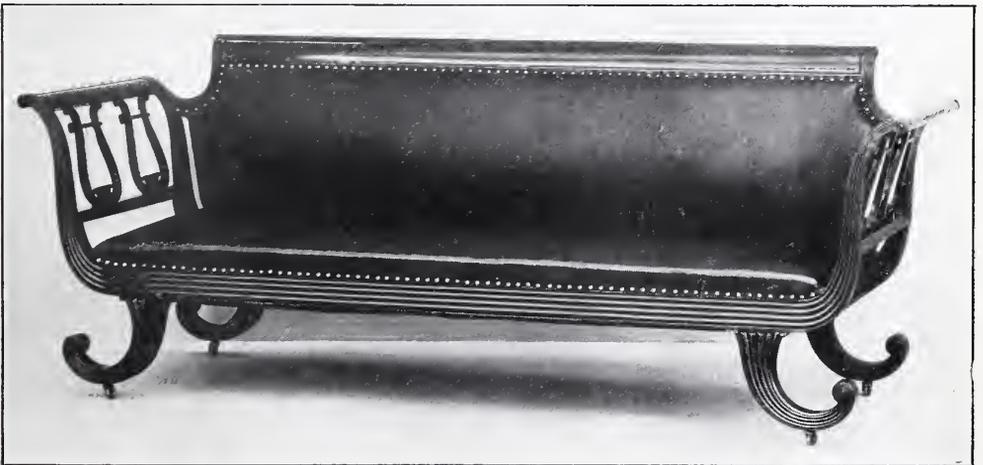
Another favorite table base consisted of four columns, carved with acanthus leaves, resting on a small square shelf, below which the four legs, each carved with a single long leaf form, extend down in graceful curves and end in carved lion's feet. There was a drop-leaf table of this type in the exhibition,

and the large dining-room table was composed of two of these bases, ending, however, in the brass lion's feet, which he often substituted for the carved ones.

The small tea table shows a less elaborate form, but even here the four curves are carefully proportioned, and the edge of the table top is decorated by a double line of grooving.

As a background for this remarkable group of early nineteenth-century furniture, there was a perfect example of a Colonial mantel with carved columns, and the central panel carved with a double "sunburst." This came from a house built at Mattewan, N. Y., by Abraham H. Schenck about 1798, and was lent by a great-granddaughter of Fulton—Mrs. Alice Crary Sutcliffe. Above the mantel hung a portrait of Fulton by Benjamin West, which belongs to Mr. R. Fulton Ludlow, from whom also came the large portrait of Joel Barlow, painted by Robert Fulton. The smaller portrait of Barlow, also by Fulton, which hung immediately on the left of the inventor's own likeness, was lent by Judge Peter T. Barlow. An artist as well as an inventor, it was most fitting that an exhibition of American art should form part of the Fulton celebration.

Florence N. Levy.



Phyfe Sofa with Lyre Arms.

METROPOLITAN MUSEUM EXHIBIT; LENT BY R. T. HAINES HALSEY, ESQ.



Drop Leaf Table. By Duncan Phyfe.

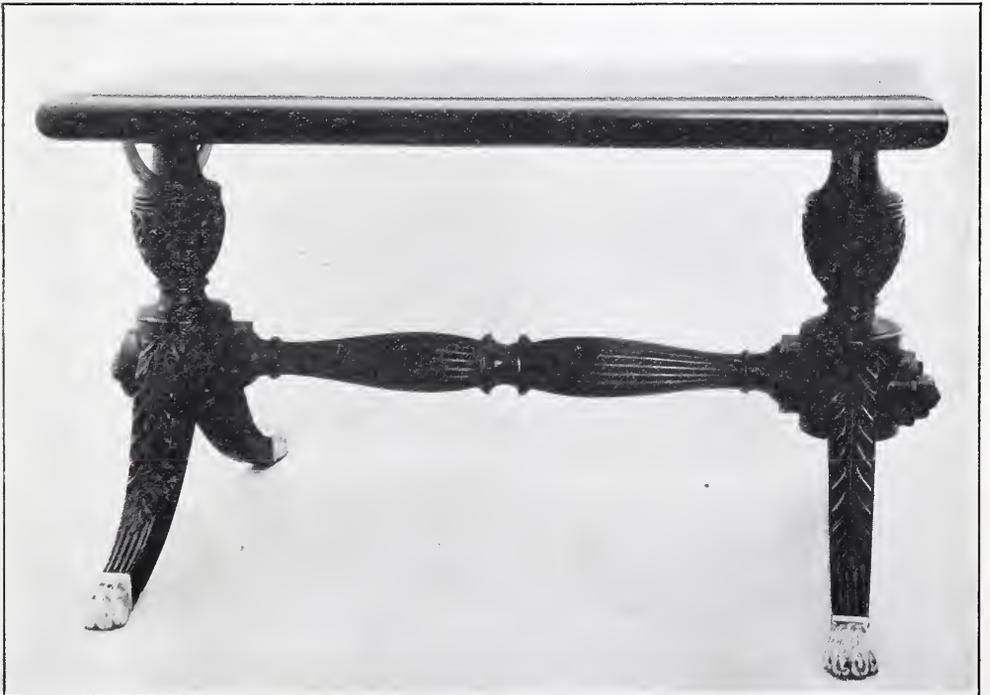


Dining Table. By Duncan Phyfe.

METROPOLITAN MUSEUM EXHIBIT; LENT BY R. T. HAINES HALSEY, ESQ.



Phyfe Table with Quintuple Curve Drop Leaves.



Piano Bench—Base by Phyfe, Top Modern.
METROPOLITAN MUSEUM EXHIBIT; LENT BY R. T. HAINES HALSEY, ESQ.



Tea Table. By Duncan Phyfe.



Phyfe Table with Triple Curve Drop Leaves.
METROPOLITAN MUSEUM EXHIBIT; LENT BY R. T. HAINES HALSEY, ESQ.



Phife Lyre Back Chair,

LENT BY R. T. HAINES HALSEY, ESQ.



Phife Arm Chair,

METROPOLITAN MUSEUM EXHIBIT;

NOTES & COMMENTS

THE WORK OF CARRÈRE & HASTINGS

Since its first issue, almost twenty years ago, the Architectural Record has been constantly endeavoring to illustrate and to appraise the work of the more important firms and individuals practicing architecture in all parts of the country. During that period it has published articles on almost all the architects who have obtained distinction among their professional associates, and so far as the management of the magazine can judge from what its friends and its enemies say about it, the Architectural Record has made its most useful contribution to American architectural progress by means of this series of articles. The advance in our architectural standards depends upon nothing so much as upon the full and discriminating recognition of the real achievements of contemporary architects. It is by means of such recognition that the architects themselves obtain the following and the standing necessary for the maintenance and the betterment of their personal standards. It is by means of such recognition that formative traditions are established, and that the younger practitioners are freed from the struggles which embarrassed the early work of their predecessors. It is by means of such recognition that the breach between technical architectural ideals and popular architectural preferences has been somewhat diminished; and it can only be still further diminished through the still more discriminating recognition of what is best in American architecture by a still larger public.

In this series of the greater American architects there has been, however, one flagrant omission. No number has as yet been devoted to the work of Carrère & Hastings. During these twenty years the Architectural Record has, indeed, published at different times a large proportion of Messrs. Carrère & Hastings' buildings; but it has never published any complete collection of them. The omission will be repaired in the January issue of the magazine. That number will be devoted exclusively to the work of Carrère & Hastings, and the different phases of their architectural achievement will be portrayed as completely as is possible within the covers of a periodical publication. It will consequently be one of the largest books ever

issued by the Architectural Record. It will contain more than one hundred and fifty illustrations, selected with the utmost care, for the purpose of establishing every type of building designed by them, and arranged chronologically as far as possible, so that the reader may infer for himself how far and in what way their work has developed.

There is a very real sense, in which this Carrère & Hastings number may be considered the culminating issue of the whole series. It has this character, not because there have not been other firms of architects whose work has been as considerable in bulk and as admirable in quality, but because of the peculiar place occupied by Carrère & Hastings work in the architectural movement of their time. The policy and methods of that firm sum up better than the policy and methods of any one of their associates, the really formative ideas and standards which have come to prevail in American architecture during the last quarter of a century. In an altogether exceptional way they have carried on that which was best in the traditional American architectural past, and they have anticipated by their example the probable movement of American architecture during the next generation. If this claim can be made good it contributes a great and a unique distinction; and the text accompanying the illustrations of the buildings of Carrère & Hastings will be devoted chiefly to an attempt to make it good. The purpose of the article will be to establish the relation of Carrère & Hastings to the most important forces and ideas which are determining American architectural development, and we believe that the net result of any candid and unprejudiced consideration of the whole subject will be to justify the assertion of an exceptionally representative quality for the work accomplished by them.

THE INSTITUTE AND LEAGUE CONVENTIONS IN WASHINGTON

The convention of the American Institute of Architects will be held in Washington on the 14th, 15th and 16th of December, while that of the Architectural League is to immediately precede it on the 11th, 13th and 14th of December. The reason given for making the convention dates of the national archi-

tectural bodies overlap is that certain matters of vital importance to the profession are expected to arise. And it is hoped that steps may thus be taken looking to a more uniform and harmonious course of action.

**THE
DEVELOPMENT
OF THE
BUILDERS
EXCHANGE**

Nearly every city of any importance in the United States now has an organization composed of contractors and building material manufacturers with club rooms or headquarters. In many cases a display of materials is made a part of this organization or Exchange and the public cordially invited to inspect various sorts of building materials, supplies, furnishings and specialties. Architects are frequently honorary members and co-operate in many ways by bringing in their clients to see samples, working models or the actual materials. The success of this feature largely depends on its location, and in Baltimore and Philadelphia, where the exhibit is on "street level" in a conveniently located building, the number of visitors makes this feature of the Exchange highly successful. The Baltimore Exchange owns the building in which the club rooms and exhibits are located, using the main floor for exhibition purposes, the second floor for club headquarters, committee rooms, etc, and renting out the floors above. New Orleans leases a building occupied in this manner and other cities are rapidly taking up the idea. Serving as a rendezvous for contractors, a place where they may find on file plans of buildings on which bids are wanted, the Builder's Exchange acts for the manufacturer's agent as a Clearing House. Free telephone service to members, a library and other features have made the Exchange idea popular and often a power toward concerted action on Civic improvement matters and the general good of the community.

**TWO NEW
MAGAZINES**

If the appearance of a new magazine does not always mean that there is public demand for it, the event at least indicates a belief that there is such demand, and that belief may be properly treated with respect until it is disproved. From this point of view there is undoubted significance in the appearance this fall of two new magazines of special character. These are Art and Progress, which is to be issued monthly by the recently

organized American Federation of Arts, with headquarters in Washington; and The American City, which is published in New York. The last named dated its initial number September. It carries an impressive list of names as members of its Advisory Board—which may or may not mean anything, and it proposes to present the current civic betterment news in a popular and practical way. If it succeeds in this, and as the idea has been under consideration for three years, there would seem to have been time to make plans carefully, one would think that there was now a sufficiently large section of the American public interested in civic affairs to give such a magazine a good hold. Art and Progress, issued as the organ of the Federation of Arts rather than as a money-making proposition, is at once assured of a comparatively small, but influential, deeply interested and well scattered number of readers. In the initial (November) issue, the statement is made that the magazine will give from month to month "a chronicle of accomplishment in the broad field of art indicative of development, and thus diffuse the knowledge of work worthy of emulation;" that "there will be short articles by authoritative writers on painting, sculpture, architecture, the arts and crafts, civic art, as related to everyday life;" and reviews of current exhibitions and books. Both magazines start out very well as regards their contents. In Art and Progress it is interesting to learn that already the American Federation of Arts has a strength in membership which none of those who issued the call to its birthday party last spring anticipated for it so soon. Within four months of the time of its organization, forty-eight societies of one kind and another had sought affiliation as chapters, and between three and four hundred persons—"chiefly painters, sculptors and architects"—had become associate members—"and this during the summer season."

**CURBING
EXCESSES
IN
ADVERTISING**

Scapa—the single word with which the English Society for Checking the Abuses of Public Advertising has abbreviated its long title—has issued as the latest number of its occasional journal, "A Beautiful World," a pamphlet of between two and three hundred pages. It forms a remarkable compendium of information concerning the campaign to overcome abuses of advertising, for it covers a five years' war and is issued as a Handbook

or Manual giving abundant material for papers and lectures and innumerable suggestions for action. Following a brief outline of "Proceedings and Events" since 1903, the pamphlet is divided into eleven sections. The first, giving an account of the acts of the society in recent years, adds to the record of these actions the special considerations that guided the society in each particular case—a very interesting discussion. Section two is made up of selected extracts from pamphlets and other documents issued by the society. Section III. is an anthology from independent sources—as a letter from William Morris, an appeal to London authorities by the Royal Institute of British Architects, quotations from letters (including one from Honolulu), an article by Canon Rawnsley, quotations from pertinent letters to newspapers, etc. Section IV. contains English acts, by-laws, Home Office instructions, judicial rulings, and legal forms. In Section V. there are "Official Reports Respecting the Practice in Foreign Countries as to Taxation and Regulation." Section VI. summarizes recent legislation in France, Germany, the United States and New Zealand, and adds reports of debates and illustrative matter. Section VII. is composed of a paper submitted at the Congrès International pour la Protection des Paysages, in Paris in October, 1909. It presents a study of the sentiment in the United Kingdom regarding the advertising problem. Section VIII. is devoted to "Events and Opinion in the United States," the activities of the American Civic Association occupying a considerable amount of this space. Section IX. gathers together examples of the work of various local associations in England that have taken steps to curb the excesses of advertising in public. Sections X. and XI. are devoted to Scapa itself, outlining its objects, methods and constitution, giving its reasons, aims, etc., and the names of societies with which it is in correspondence or co-operation. There are nine in this country. As a supplement to the pamphlet there is issued a financial statement, and the extraordinary thing about it is that so much has been accomplished, that there was possible such persistent and vigorous activity and then that there was compiled such a record of that activity, with resources so slender. The financial statement, which is most complete and minute, covers six full years, and during all that time the average income has been less than \$300 a year! This can mean only one thing: Such devoted and self-sacrificing service on the part of the Hon. Secretary, Richardson Evans, as we do

not find in similar work in the United States. We do a good deal, sometimes; but it is doubtful if that record can be anywhere matched.

**SOME
WORTH WHILE
DEEDS**

The Metropolitan Improvement League of Boston has commenced the issuance through its secretary, Sylvester Baxter, of little illustrated bulletins, under the copyrighted title, "The Better City"—the title, by the way, of a copyrighted book published a couple of years ago in Los Angeles. The purpose of the League is described as follows: To strive "for a better ordered, an effectively organized, and correspondingly more beautiful, Boston. Beauty, however, is sought only as the natural expression of order, organization and efficiency." That the Bulletin is well prepared, goes without saying. An account of things the League has done brings out with emphasis its architectural interest. Thus, Winnisimmet Square in Chelsea, which is regarded as one of the best designed open spaces in Boston, having been proposed as a site for a post office building, a committee of the League held a conference with the Chelsea Board of Control; a few days later a mass meeting of citizens declared almost unanimously against such location for the building, and the idea has now been given up. Again, the League is taking steps to avert any use of the vacant land opposite the Sears Chapel on the Riverway in Brookline which would seriously injure the effect of that simple and finely proportioned tower—one of the most beautiful architectural landmarks of Greater Boston, and a celebrated feature of the city's park scenery. Yet again, it is through the efforts of the League that the Boston Elevated Railway Company has adopted a higher standard of civic art in the designing of its new structural work. The president of the company is a member of the League, and he secured the consent of his directors to the appointment of a committee of architects, selected by the Boston Society of Architects, to advise it in the matter of a design for that part of the structure which crosses Arborway, and in similar problems. Results are the handsome viaduct at Arborway crossing, the viaduct that carries the line across the Charles River just below the new dam and causeway, the well designed brackets for the support of trolley wires on Commonwealth Avenue and on the new Cambridge Bridge; the good taste shown in the tile and metal

work, lettering, etc., connected with the Washington Street tunnel, and some of the new elevated stations. The League has supported the successful movement to preserve the historic Royall House in Medford, has successfully opposed the proposed demolition of the historic West Church, now the West End branch of the Public Library; has taken an active interest in the laying out at adequate width of the monumental street which leads to the Fenway from opposite the Harvard Medical School, and is contributing to the Boston 1915 Exposition a special "Picturesque Boston" exhibition, consisting of photographs, paintings, drawings, etc. This is a record of achievement that is well worth while.

LEARNING LESSONS

As we have been hearing much concerning the lessons which England was able to learn from Germany in the various Continental town-planning tours, it is refreshing and interesting to come upon a summary of the lessons which the Germans consider that they drew from England in the return visit a few months ago. Herr Bernhard Kampffmeyer, in a letter to the secretary of the English Garden City Association, says that what most impressed his countrymen was the amount that had been done by private initiative in the way of housing and town-planning—a conclusion which is a natural corollary to the Englishman's wonder at the amount which the Germans accomplish in these directions through official means and legislation. "Our system of barrack building," says Herr Kampffmeyer, "is totally wrong from every point of view, and if we would arrive at better towns we shall have to accept cottage building." It is this which, in his estimation, makes English towns superior to German, even though the latter be better planned. "And we have not only to adopt the system of cottage building, but we have also to learn from you the manner of cottage building, which has become in Germany nearly a lost art. But the way to such towns will be very hard for us, as our building by-laws hamper cheap cottage building much more than yours, and as our town land—mostly in consequence of barrack building—is very much dearer." This seems to round out the international testimony that America can learn most about town-planning from Germany and most about housing from England, and that if she shall

turn these lessons to good practical account, and apply them with her wonted energy, she may get far better results than have yet been attained in either England or Germany.

BEAUTIFUL BECAUSE USEFUL

The diagonal parkway from the city hall in Philadelphia to Fairmount Park should not be considered only as a feature of the city beautiful; it is also a step toward the city practical. This was the very common-sense idea which was recently brought out by D. Knickerbacker Boyd, President of the Philadelphia chapter of the American Institute of Architects, in an interview in the Public Ledger. "In this country," said he, "we are on the threshold of a great era of city reconstruction," and the parkway, he pointed out, was the beginning of this work in Philadelphia. The city's newer parts are looked after in accordance with modern ideas of city building, but the older, inner portions need reconstruction to adapt them to the vastly increased traffic that the growth in population and business, and the extension of traffic lines has thrown upon them. "It is precisely as if Philadelphia," he said, and the comment will apply widely, "were a very much overgrown body, the arteries and veins of which had not increased since its infancy. It is suffering from congestion and is calling for relief. It needs not only enlarged arteries and avenues, but more of them. An operation is imperative. The Board of Surveyors, in adopting the plans for the parkway, are preparing to make the first incision. Let the cut be deep and wide—it will hurt, of course, but pain is often a necessary adjunct to relief, and it is better than to allow present painful conditions to continue." The Public Ledger, in approving editorial comment, says: "Nothing can be really beautiful that is not primarily fitted to its purpose. In architecture—pre-eminently, all beauty grows out of utility, and in the development of a city the practical uses of civic life must be the foundation of sound aesthetics. Thus broad diagonal avenues are desired in Philadelphia because they are needed for the public convenience, and because they would adapt the outgrown plan of the present city to modern requirements. The recognition that the best planned cities are the most beautiful is at the bottom of the agitation for municipal improvement that is manifest in all our American communities."

**SCULPTURE
FOR
PARKS**

In appreciation that "frock-coated statutes" and stone or bronze soldiers on prancing horses of like material possess artistic insufficiency as respects the landscape beauty of the parks, there was held in Chicago a year ago an outdoor sculpture show. That was in Humboldt Park. The success of the exhibition led to a repetition of the experiment this year, when, again through the co-operation of the Art Institute, the West Park board, and the Municipal Art Society, such an exhibition was held in the autumn in Garfield Park. The selected setting was well adapted to the purpose in mind. The formal division centered around the handsome water court, with its border of floral planting, its walks and turf, and outline of shrubbery screening it from the surrounding landscape. A monumental vista terminates at one end in the great bandstand and at the other in the new boat house. The bandstand end of the vista was strengthened by balancing on either side Lorado Taft's Washington, twenty feet high, and Daniel C. French's World's Fair Statue of the Republic. Facing these and the bandstand were two heroic architectural groups, by Charles J. Mulligan, "Justice and Power" and "Law and Knowledge" modeled for the Supreme Court building in Springfield, Ill. The four creations formed in their grouping, a critic notes, "an effective monumental vista, suggestive of the possibilities in decorating the ends of a plaza or boulevard." Single life-size figures and groups, telling a simple story simply, were ranged through the flower garden. The entrances to the garden were also marked by sculpture, and around the larger basin in the water court symbolic sculpture was placed at regular intervals. But the more interesting part of the exhibit, because the more novel, was that of the informal division, consisting of sculpture scattered along the curving drives in the park landscape. Here especially the purpose was, as Mr. Taft described it, to substitute for long coated statesmen and restless warriors "figures of airy grace, fit denizens of woods and meadows"—figures that should fit into the outdoor spirit of the parks. The most notable, in the opinion of many, was a "Rodinesque" conception, "The Spirit of the Mines." The idea was that of Mr. Mulligan, of the Art Institute, and it was worked out by the students in his advanced class in sculpture. There is a great mass of rock, peopled with the half imprisoned spirits of the mines. These wistful, elusive forms are seen half

emerged from ledges and projections, and only the figure of the man himself, the miner, is clearly wrought, he sitting on one of the ledges, in the center of the composition, beneath a cliff-like mass. A reviewer says: "That such an ambitious composition could have been completed for art's sake is a rare record of industry as well as of art, for the work stands twenty-five feet high, twenty-five by sixteen at the base, and embodies thirty figures." The exposition as a whole aroused exceptional popular interest.

**A
UNIQUE
HOTEL**

One of the famous hotels of the country, if not of the world, is the Mission Inn at Riverside, California. A large addition has been constructed during the last summer, and the descriptions suggest that in interest it is fully in keeping with the traditions of the older portions. The addition, which consists primarily of Music room and Banquet hall takes the form of a monastery. From the east end of the hotel's great lobby, a few steps lead down to the Music room, at one end of which is a big organ and a stage where each season a mission play is to be given. Mural paintings in panels above the stage represent music as it existed among the Indians and in the lives of the mission fathers. A few steps more bring one down to the Banquet hall, where the mural decoration will depict a barbecue. From the Music room's north side, and connected by cloister, open five small "chapels." The paintings in these are to represent scenes from the lives of San Francisco, Santa Barbara, and other saints of special interest in California. The architect is Arthur Benton and the paintings are by George M. Stone.

**WINDOW
BOXES
AND THE
LIKE**

It is well known that the use of window boxes to brighten stern facades is much more common in Europe than in America, and that the Germans especially, with their national love of flowers, have carried this form of exterior decoration to great lengths. A German writer in a German magazine—"Der Städtebau"—has recently given in notes of travel some very interesting concrete examples. He speaks of the Town Hall in Karlsruhe as the best known instance of the decoration of a public building in a large way by this means. Every window of the structure has its box and a long box extends across the

recessed balcony of the central pavilion. "I do not know," the writer says, "whether the same plants are used every year, but this year it was the new blue petunias whose color and size were distinctive. There are in each case two boxes, one placed above the other, the petunias in the upper box falling over the plants in the lower one, and standing upright are geraniums." On the balcony of the new theatre in Frankfort-on-the-Main long strands of ampelopsis were used, and he says they were very lovely as they swayed in the wind. The pink ivy geranium is the flower most in use all through Germany for window box cultivation. The writer speaks with admiration of the flower boxes that surround the great electric light poles at Landshut and Trier, at a height of about five meters from the ground. These were filled "luxuriantly" and did much to brighten the street. In Vienna, if memory serves, flower baskets are attached to the trolley poles on a certain street. In our own Denver wreaths were hung from the poles last Christmas time by order of the mayor, and in Rochester this autumn the trolley poles on a business street leading to an industrial exhibition carried hanging baskets for three or four weeks with very decorative effect. Window boxes are beginning to appear on some American school buildings, and it might be a good thing to incorporate them in a structural way in some of the new model tenements.

**FOR
MONOCHROME
REPRODUC-
TION**

In the September issue of the *Brickbuilder* there appears an interesting article on the pictorial representation of architecture. It is about and illustrated by some of the recent architectural renderings in color of Jules Guerin. One is prompted by the excellence of the article to remark that the illustrations fail to bear out the author's sentiments, not because Jules Guerin's work does not deserve the praises which the *Brickbuilder* article sings about it, but because these sentiments are based on the work itself and not on the reproductions of it. The fact is that Jules Guerin's subjects do not lend themselves to monochrome reproduction. Anyone familiar with Guerin rendering can picture to himself that the shadows which have been almost lost in reproduction were painted in a delicate transparent blue and that the reds which reproduce so bluntly and harshly are indeed gentle enough in the original. The Guerin work can, of course, be justly reproduced, as witness the beautiful color plates

recently published by the Century Company which exhibit the subjects as promising as high a quality of architectural rendering as any of which we have knowledge.

We are prompted to call the architects' attention to this subject of rendering and reproduction and comment thereon, because they are so often disappointed at monochrome reproductions of their color work for just the reason that it is unsuitable for that form of reproduction.

There is a method of color rendering which takes into account the science of isochromy by which only such colors are used as will when photographed and reproduced in monochrome retain precisely those "color values" which they have in the original. Unless this method is strictly adhered to in all rendering for publication the effect must needs be unsatisfactory.

On page 321 of the November issue corrections are to be noted as follows:

The house of Peter G. Thomson, Esq., is located at College Hill, Ohio, and not at Hamilton, Ohio, as there stated.

The name of Mr. Thomson's architect, James Gamble Rogers, was there erroneously given as John Gamble Rogers.

On page 325 the illustration at the top of the page is erroneously entitled Thomson Dining Room. This room was in some unaccountable way associated by our photographer with Mr. Thomson's house at College Hill, and we are unable to state its correct location.

In the captions under the illustration of the W. B. Dickson and E. P. Earle houses published in the November issue, the name of Mr. William J. Rogers, Mr. Frank E. Wallis's associate, was inadvertently omitted.

In the article in the September number of the *Architectural Record* on the "Work of William A. Potter," the entire "parochial plant" of St. John's, at Stamford, Conn., was ascribed to that architect. This ascription was erroneous. The church is from Mr. Potter's designs, but the subordinate parish buildings were erected some years before, from the designs of the late Richard M. Upjohn.

The distribution lists for the new edition of "Sweet's Index" are now being compiled and it is requested that all architects be good enough, if they desire a copy promptly, to report to The Architectural Record Company any changes in firm name or address that may have occurred since the distribution of the 1909 edition of the book.

**MR. STURGIS'S
SUCCESSOR
ON THE
AVERY
LIBRARY
COMMISSION**

In the letter of gift printed in the Introduction to the Catalog of the Henry O. Avery Memorial Architectural Library of Columbia College, 1895, occurs the following paragraph:

"It is our wish that the purchases made for the Avery Architectural Library be made exclusively by a commission of three persons, namely, the Librarian of Columbia College, the Professor or acting Professor of the Architectural Department of the School of Mines, and Mr. Russell Sturgis, of New York, whose successor, in case of his declination at any time, is to be selected by the other two members of the commission as above, to be always an architect and not immediately connected with Columbia College."

In this way the founders of the library gave to Mr. Sturgis a controlling position in its management, which was proper, as the conception of a standard architectural library in the City of New York was primarily his. During the last ten years of his life Mr. Sturgis approved every purchase made from the income of the Avery Fund. Mr. Sturgis's death has left this honorable position vacant.

As his successor the surviving members of the Purchasing Committee of the Avery Library, the late Dr. Canfield, of the Library, and Professor Hamlin, of the Architectural Department, have elected Mr. Glenn Brown, Secretary of the American Institute of

Architects and author of the monumental "History of the United States Capitol." This selection is approved by Mr. Sturgis's friends and by Mrs. Avery and her son, and will commend itself to all those who are interested in the architectural profession and in the standard architectural library.

The Avery Library in Columbia University is the standard collection of the architectural profession in the United States. It is well endowed, generously supported, and protected by provisions of the letter of gift of the founders.

It proposes to include all the best books on architecture. In addition to its architectural books, a large amount of material on subjects of collateral interest has drifted into the collection; painting, sculpture and decorative design in general.

In the Avery collection there are between 18,000 and 19,000 volumes. In addition to this, the University Library possesses in its circulating department an indeterminate mass of artistic material which is probably equivalent to 10,000 volumes. Altogether, the University Library contains between 28,000 and 30,000 volumes on various subjects connected with the fine arts—a much larger number than is to be found in any other library in America.

Thanks to the consideration and self-control of its readers; it has been found practicable to make all this material freely accessible to the general public, and especially accessible to the University public.

E. R. S.

Book Reviews

Brief Notes on New Works of Interest to Architects

TOWN PLANNING; PAST, PRESENT AND POSSIBLE. By H. Inigo Triggs; A. R. J. B. A. With 175 illustrations. London: Methuen & Co. Imported by Charles Scribner's Sons, New York. \$5.

This volume presents a scholarly and thorough résumé of the present status of a subject that may well be regarded as a new science which is a link between Architecture, or perhaps preferably, Art and Sanitation. The technical literature dealing with this subject is remarkably scant, in English practically nil, outside of papers read in Congresses, and the columns of the periodical press.

The present volume discusses types of Ancient and Modern Towns, the Circulation of Traffic, Town Expansion, the Planning of Streets, the Planning of Squares and open

spaces. The volume is well printed, finely illustrated with plans and photo-engravings and merits the serious attention of architects.

THE DECORATION AND FURNITURE OF ENGLISH MANSIONS DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES. By Francis Lenygon. London: T. Werner Laurie. Imported by Chas. Scribner's Sons. \$10 net.

Those who are particularly interested in the study of the Arts of the Renaissance in England will welcome the wealth of unfamiliar illustrations which constitute the major value of this handsome book. These illustrations, with few exceptions, have been derived from a collection at No. 31 Old Burlington St., London. There are some pictures of interiors well worthy of study, but

these will not interest our readers to any-almost as much the inspiration of the new thing like the same degree as "the details"—chimney pieces, chairs, mirrors, plaster ceilings and friezes, cornices, wall brackets, carpets cabinets, tapestries, over two hundred examples.

The text itself is not negligible, but then the text would have to be of rare quality to match the admirably selected illustrations which must prove of material value to the decorator and the architect.

STRUCTURAL DETAILS OR ELEMENTS OF DESIGN IN HEAVY FRAMING. By Henry S. Jacoby, Prof. of Bridge Engineering in Cornell University. New York: John Wiley & Sons. \$2.25 net.

In his preface the author says: "The title of this volume is a course of instruction conducted by the author in the College of Civil Engineering in Cornell University during the past 19 years. In this course the students receive their first instruction in the application of the principles of mechanics to the designs of the details of structures." The volume is devoted to the application of these principles to timber construction.

LIGHT AND HEAVY TIMBER FRAMING MADE EASY. By Fred T. Hodgson. Over 450 illustrations and diagrams. Chicago: Frederick J. Drake & Co.

The works of this author are well known. This book was written mainly to instruct the practical carpenter. It is well done from this point of view.

THE ARTS CONNECTED WITH BUILDING. Lectures on Craftsmanship and Design delivered at Carpenter's Hall, London Wall, for the Worshipful Company of Carpenters. By R. W. Schultz; C. F. A. Voysey; E. Guy Dawber; Lawrence A. Turner; F. W. Troup; A. Romney Green; M. H. Baillie Scott; Chas. Spooner and J. Starkie Gardner. Edited by T. Raffles Davison. With 98 illustrations of old and modern work. London: B. T. Batsford. Imported by Charles Scribner's Sons, New York. \$2 net.

The names of the authors are well known in this country in connection with the Arts and Crafts movement which originated in England some years ago and has produced in Great Britain some of the most valuable work of later times, work that has not been without an extensive influence in Continental Europe and in the United States. The text of this little book is the work of admirably sincere men, inspired by ideals that suffer only because of certain limitations. One may feel, in reading these pages, that honesty is

almost as much the inspiration of the new movement as the greater matter of beauty. No one can question, however, that beauty has resulted from the inspiration and beauty of a very sterling quality at that. A glance at the illustrations given in the volume we are considering will convince the most skeptical. The book is well worth reading, although some of the views expressed are open to question for reasons upon which the authors seemingly placed little value. We feel, for instance, that no fecund advance can be made in the arts or the crafts that does not reform from, rather than against, modern conditions. The past may well indeed be our teacher, but never again the master.

ENGLISH CHURCH ARCHITECTURE FROM THE EARLIEST TIMES TO THE REFORMATION. By G. A. T. Middleton, A. R. I. B. A. London: Francis Griffiths.

The writer of this little volume is known to our readers as a contributor to the pages of this magazine. There is no question about the author's competency. He writes invariably as one whose eye is fixed concretely on the subject-matter in hand. Most of our unprofessional writing on architecture suffers from a contrary defect. The present volume does not pretend to be exhaustive, has nothing of the scope of Bond's "Gothic Architecture in England," but being written at first hand can confidently be recommended to architects or laymen who desire a general outline study of English church architecture.

MEDIAEVAL ARCHITECTURE, ITS ORIGINS AND DEVELOPMENTS, WITH LISTS OF MONUMENTS AND BIBLIOGRAPHIES. By Arthur Kingsley Porter. New York: The Baker & Taylor Co.

We have spoken, immediately above, of works on Gothic architecture by Messrs. Middleton and Bond, which bring to mind at once the remarkable contribution of Mr. Porter which, however, cannot be justly treated in a short notice. No student interested in the subject can ignore this scholarly study of Mediaeval Architecture.

GREEK ARCHITECTURE. By Allan Marquand, Ph.D., L. H. D., Prof. of Art and Archaeology, Princeton University. New York: Macmillan Company.

This book forms one of that excellent series of hand-books of Archaeology and Antiquities edited by Prof. Percy Gardner and Prof. Francis Kelsey. Prof. Marquand's contribution is a worthy addition to this most excellent series. The work is logically arranged

for the student. We do not know of any treatise of the same compass in English that is so thoroughly satisfactory for its purposes.

THE ART OF THE PLASTERER. An account of the decorative development of the craft, chiefly in England from the Sixteenth to the Eighteenth Century, with chapters on the stucco of the classic period and of the Italian Renaissance, also on sgraffito, pargetting, Scottish Irish and Modern plaster work. By George P. Bankart, Architect and Craftsman. London: B. T. Batsford. Imported by Charles Scribner's Sons.

It cannot be long before the development of concrete construction now moving apace in this country will reawaken a lively interest in the neglected art of the plasterer. Apart from the adequate work of the late Mr. Wm. Miller, "Plastering, Plain and Decorative," which, however, deals mainly with the technical side of the subject; there is no book in English that treats of the plasterer's art on its decorative side, except the one of which we are now speaking. This book may be literally an inspiration to current architectural practice. The text is adequate, the illustrations of the very highest value. It would be difficult to suggest a more valuable addition to the architect's library from among recent architectural publications.

MODERN HOMES, SELECTED EXAMPLES OF DWELLING HOUSES. Described and illustrated by T. Raffles Davison, Hon. A. R. I. B. A., with a foreword by Sir Aston Webb, R. A. London: George Bell & Sons. New York: The Macmillan Company. \$5.25 net.

This book is confined to examples of the English home. In some respects English domestic architecture of recent date is of a high degree of excellence, but English construction and particularly English planning differs so greatly from American practices that it is chiefly from the artistic side that we can derive anything valuable. With these limitations the architect will find much in this volume to interest him and at the same time to remind him of the work of certain celebrated Philadelphia architects.

THE PETIT-TRIANON VERSAILLES.

Illustrated by a series of measured drawings and photographs of the entire building, exterior and interior; including a large selection of the furniture and various details of the iron work and brass work, together with a historical account of the palace, and letter press. Parts II and III. James A. Arnott and John Wilson, architects, Edinburgh. B. T. Batsford, 94 High Holborn, London. Charles Scribner's Sons, New York.

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