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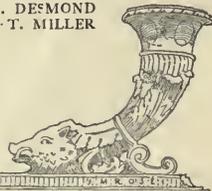
Correspondence with his friend and co-worker Augustus Saint-Gaudens Edited by Homer Saint-Gaudens

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VOLUME XXX



NUMBER III

THE BUILDING OF PITTSBURGH

PART ONE

THE TERRAIN & THE RIVERS



BY MONTGOMERY SCHWYLER



"EVERY SCHOOLBOY KNOWS," and not alone that prodigy of precocious information, Macaulay's every schoolboy, but in literal fact every American schoolboy, that Pittsburgh is at the confluence of the Allegheny and the Monongahela, coalescing into the Ohio. "Geography makes history"; and it was inevitable that the point of meeting of the two rivers to make a greater than either should have been a coign of vantage in the struggle for the possession of "the West" which began here with the beginning of the Ohio. Very likely it had been fought for and fought over before the eyes of any white man saw it: Certainly it became the centre of intrigue and of strife almost as soon as it began to be known by French or English explorers or adventurers. The head of navigation of the Ohio, like the head of navigation of the Hudson, was a strategic point alike when the navigation was limited to the canoes of the natives and when it was extended to the bateaux of the white traders. Practically the

navigation by bateaux lasted until it was superseded not by steamboats but by railroads, and practically it was a navigation by raft, for the flatboats used in carrying coal down the river were, even down to the period of the Civil War, invariably sold for the timber in them as soon as they reached the market.

No other American city has a situation of so wild a picturesqueness as this meeting of the waters. It may be questioned whether the confluence was more impressive when the eyes of the first white man beheld it and the gorges were dark with the forests that covered their precipitous sides or now when the forests have departed and the gorges reek with the fumes of the most modern industrialism. In 1749 the Jesuit father, Bonnicamps was "chaplain and astronomer" to the expedition of Captain Louis Céloron, which went about through the wilderness depositing leaden plates claiming the ownership of the country for the king of France in virtue, as Washington wrote four years later, of

"a discovery made by one La Salle sixty years ago." The Jesuit father recorded his opinion that the junction of the rivers was the most beautiful place he had seen on the Beautiful River, and thus vindicated himself as a person of sensibility. Four years later another eye-witness recorded in his journal, November 22, 1753:

I spent some time in viewing the rivers and the land at the Fork, which I think extremely well calculated for a fort, as it has the absolute command of both rivers. The land at this point is twenty or twenty-five feet above the common surface of the water, and a considerable body of flat, well-timbered land all around it, very convenient for building.

This practical reporter made no pretensions to aesthetic sensibility, but he looked at the site of Pittsburgh with the eye of a soldier and also of a "speculator in real estate." He was Major George Washington of the Virginia militia. While he perfectly saw the strategic value of Pittsburgh in war, he could not foresee the advantages which were to make of "the Fork" the site of a great city, for his own investments were made much further down the Ohio valley. He was not destined to see "the Fork" again, although the next year he was on his way to it, when he received in his camp the workmen who had been engaged in building and had half-built a fort for the Ohio Company at the place he had indicated, and who had been turned out by an irresistible French force which took possession of the uncompleted work and proceeded to complete it and name it Fort Duquesne after the Governor of French Canada. The next year following, 1755—

That was the year when Lisbon town
Saw the earth open and gulp her down
And Braddock's army was done so brown
Left without a scalp to its crown.

he came within a few miles of it as aide-de-camp to Braddock, when that commander, in spite of his aide's warnings, ran his brave bull's head into an ambush, near the suburb of Pittsburgh where he is buried and which is still called after his name. Fort Duquesne the new fort became in 1754 and remained for four years, when the British finally re-occupied it, rebuilt it and renamed it Fort Pitt, to become Pittsburgh in honor of the statesman to

whom it is so largely owing that the continent was to become English-American and not French, and whose monument, in a true sense, is the great city which occupies the site of the frontier-post of the "Great West" of 1758. The point which was the storm-centre of the French and Indian War was left unmarked for several generations, with the customary American negligence of the past. It is only lately, and by the piety of the Allegheny County Chapter of the Daughters of the American Revolution that the block-house which was an outlying redoubt of Fort Pitt has been as authentically as possible restored and is suitably maintained as a show place. Very few indeed of American historical monuments make so strong an appeal to the imagination.

When Pittsburgh began its peaceful career, first as a point of shipment of Pennsylvania coal "down the river," and to the West, and continued it so much more notably as a huge forge and the heart of the American "black country," it was plainly predestined that the "considerable body of flat, well timbered land, very convenient for building," that Washington noted and that constitutes "the Point," should take on a factitious value. The value is indeed now so great as to give special point and plausibility to the assaults of Henry George on "the unearned increment." For it is really the only land available for the purposes of the commercial centre of a great city. Even the retail trade, as well as the quarters of wholesale commerce and of high finance, clings obstinately to it and resists diversions. A well meant attempt to establish a great market out in the residential quarter, the East End, has resulted in an impressive structure which, one regrets to learn, finds no function but is a complete failure for its intended purpose. Even in Chicago, where the topography seems almost to preclude the notion of a business centre, such a centre has been found to be irreversibly fixed by the fact that one fork of the Chicago River flows parallel to the lake and within half a mile of it, and the space thus enclosed and strictly limited becomes of far greater value

than the space outside. In Pittsburgh the restriction is much more rigid, and the space much smaller. Washington's "considerable body of flat, well timbered" (there has hardly been a tree on it within living memory) "land, very convenient for building" is, indeed, "considerable" for the purposes of a frontier outpost, but very inconsiderable for the purposes of a modern city. It is jammed in on each side between rivers with precipitous banks, very different from the narrow and sluggish Chicago, while almost immediately the land behind the Point rises into what is locally

hill, over a country of which much is too precipitous to be available for building.

Happily, one is able to show these conditions much more graphically than they could be shown by pages of description. In 1904, the Pittsburgh Chamber of Commerce had prepared, I believe as an exhibit for the St. Louis Fair, a "relief map" of the city and vicinity, which is now one of the most interesting of the many interesting exhibits in the Carnegie Institute. This shows how the same natural causes which have determined the confluence of the rivers as



"THE BLOCK HOUSE," PITTSBURGH, A REDOUBT OF FORT PITT, BUILT 1764 (Restored).

known as the "Hump" which is very much less "convenient" and eligible for building. The flat land of the Point was predestined for the business centre of Pittsburgh, and there is less of it than in any other American city, at least on this side of the Rocky Mountains. The shape of the Point is that of New York below City Hall Park, the Point being analogous to the Battery; but it is on a very much smaller scale. The seventh city of the United States is much more straitened for room than any of the preceding six. Laterally, it can expand only across considerable rivers. Longitudinally, it can expand only up-

the site of a great city have made the building of a great city here a work of peculiar difficulty. The vertical scale of the map is twice the horizontal, and the irregularity of the terrain is thus suitably emphasized. Roughly, the area to which the business centre of Pittsburgh is limited by nature is a triangle, a mile long by half a mile wide at the base, and this is the focus of the activities of half a million people, the "clearing house," the financial centre, the centre not only of wholesale but of retail trade. A great majority of the population with which it teems by day departs from it at nightfall, as from the corresponding

quarter in New York, though in fact only a small part of the activities which in Pittsburgh are concentrated on the lowland about the site of Fort Duquesne and Fort Pitt are exercised below Wall Street. The workers radiate centrifugally across the rivers or up the peninsula. The rivers are more practicable for bridges than those that flank Manhattan, being, say, a fifth of the width of the Hudson at its débouchure into New York harbor and a third of that of the estuary we call the East "River." But "across the river" there are by no means the facilities for home-making

peninsula to the "East End," from two to five miles from the Point. There is, indeed, a colony, rather than a suburb, at Sewickley, some dozen miles down the Ohio, which is to say northwestward, accessible by train or motor, of those who can afford to live so far from their work. The colony, though so much nearer its "metropole" than Tuxedo, is like it in the character of its population, which is numerically not so important as it is architecturally and socially, and hardly belongs to our subject, being neither urban nor properly suburban, but a collection of "seats."



RELIEF MAP OF PITTSBURGH AND VICINITY.

that exist for the workers of downtown New York. On the "North Side," indeed, the side of the Allegheny, there is a plateau available for occupancy of about a mile by half a mile, before the hillside becomes too steep for house building; but on the South Side, the Monongahela side, there is only one strip of alluvium at the river's edge, a little over a mile in extreme length, but not much over a quarter of a mile in extreme breadth, which harbors the kind of waterside population you would imagine. So that by far the greater part of the daylight population of Pittsburgh is forced by its expansion back up the

Meanwhile, the great workshops that have made and that make industrial Pittsburgh are scattered about in the foldings of the hills, each giving its own name to its settlement, and by no means force themselves upon the sight of the casual tourist. His chief glimpse, and it is only a glimpse, of the industrial Pittsburgh which underlies the picturesque Pittsburgh he has come to see, is apt to be that from a motor car, speeding along the picturesque "Grant Boulevard," a recent and admirable public work that skirts and overhangs the Allegheny in the manner of the Cornici, and shows the



THE SIXTH STREET BRIDGE, PITTSBURGH, PA.
Theodore Cooper, Engineer.

narrow fringe of industrial settlement on the hither shore below. If it be his business or his pleasure to dig beneath the surface, he will find every assistance in the three numbers of "The Pitts-

burgh Survey," which were issued two years ago by "Charities." From these studies he will learn that the struggle for life is nowhere waged under circumstances of greater crudity and greater



THE SEVENTH STREET BRIDGE, PITTSBURGH, PA.
Gustav Lindenthal, Engineer.



THE ALLEGHENY OBSERVATORY.
T. E. Billquist, Architect.

cruelty than those which beset the unskilled labor of Pittsburgh and that such labor is nowhere more helpless. That, indeed, seems likely enough. One can understand that the linguistic difficulties attending the organization of labor in Pittsburgh are such as would have beset the agitator who should have undertaken to organize the building trades engaged upon the tower of Babel just after the

confusion of tongues fell upon them. It would take a Mezzofanti to be a labor leader or even a walking delegate in the industrial world of Pittsburgh. The picturesque tourist is fain to console himself with the assurance of men who know the industrial world of Pittsburgh that the cases cited in those reports are rather exceptional than typical, and with the reflection that, at the



THE PANTHER HOLLOW BRIDGE.

worst, the polyglottic workers are better off here than where they came from or they would not be here, and so to return to those superficial aspects of the industrial development with which his business lies.

Here, then, we have a small and very congested centre, rigidly hemmed in to which there is by all routes a centripetal movement of the great majority of its inhabitants every morning and from it a centrifugal movement every night. The means of escape and re-entry are the most urgent of municipal needs. Across the rivers these means are

highway bridges which transport passengers and freight have for the most part been private enterprises, built and operated for income in the shape of tolls. Of late the city has taken over these bridges at a valuation with the purpose of making them free for passengers, as has been the tendency also in other American cities. The county and the city one finds in Pittsburgh to be more independent and important "administrative entities," in John Hay's phrase, than they are apt to be where the city is so distinctly as here the predominant partner, and the county engi-



GROUP OF SKYSCRAPERS—PITTSBURGH, PA.

bridges. Ferries seem not to have been in use within living memory. Indeed, the lie of the land makes the crossing part of a continuous road, and a ferry at almost any point would merely drop the wayfarer at the bottom of an inaccessible cliff. And besides, the two rivers, the innumerable ravines and erosions with which the surface of the land is scored call for bridges for inter-urban traffic. So Pittsburgh might very well be designated the City of Bridges. They have been projected and executed under all manner of auspices. Each railroad, of course, builds its own. The

neer has no less than 292 bridges under his charge. Then, a park on this irregular surface is out of the question without bridges. One would expect great variety in bridges and, indeed, he finds it. But he is hardly prepared to find so many of the bridges good, as affairs of design; for that Pittsburgh has more bridges than any other city is no less clear nor more indisputable than that it has more picturesque and amusing bridges than any other. It is a great thing that they should be so good, seeing that in the general view of the city they are as im-

portant as the buildings. It is, to be sure, only as a matter of mass and outline that a bridge can be effective. At least it is in that general aspect that it is most effective as well as most conspicuous, since the engineer has not yet appeared who can make a latticed post or a latticed girder an object of interest in itself, excepting possibly to other engineers.

It is his choice of the construction which determines the general form of his structure that determines the aesthetic success or failure of his work; and nobody needs to be told that modern engineering offers in this respect a very wide range. Fortunately, both the engineers of the principal bridges in Pittsburgh and their employers seem to have been impressed with the conviction that it did matter how their work looked.

The railroad bridges, indeed, sacrifice nothing to the graces, though they are straightforward and expressive of their structure, and so at least inoffensive; and much the same may be said of such a work as the cantilever at the Point



MONONGAHELA INCLINE.
Pittsburgh, Pa.

across the Monongahela. But the double bowstring of the Sixth Street bridge, the double suspension of the Seventh Street bridge across the Allegheny, and the powerful single arch of the Twenty-second Street bridge across the Monongahela, are positively impressive and attractive objects, while they are yet typical examples of modern and scientific engineering. Such an example also is the simple steel bow sprung over Panther Hollow in Schenley Park, obviously the most appropriate construction in a site like this where the structure has

the unlimited abutment of the everlasting hills. This extremely pretty thing must deepen the New Yorker's regret that a bridge devised upon the same scheme for the spanning of Spuyten Duyvil Creek, only three times as long and of course gaining architectural effect with the increase of length in more than an arithmetical ratio should have been rather inscrutably frustrated of execution in the name of "art." It is only fair to the bridge builders of New York to note, in comparing their work with that of the bridge builders of Pittsburgh,

that the designers of the bridges across the Allegheny and the Monongahela did not have the disadvantage under which the designers of the bridges across the Harlem labored of having to provide that "drawspan" which is the chief stumbling block of these latter. In Pittsburgh, the waterborne traffic has to take care of itself.

Every cross street in lower Pittsburgh which is not aborted on the way debouches upon one or the other river and from it one lifts his eyes to the

hills. Very commonly the summit he sees is crowned with some erection, with regard to which nothing matters in the least from this distance and from this point of view, excepting its outline. There is a bulbous erection on the Allegheny ridge which is conspicuous from a great many points of view and the glimpse of which is always pleasant, though one cannot form the slightest notion of any architectural quality or defect it may have, excepting only its silhouette. Similarly, there is an Ursuline Convent some quarter of a century old



DESIGN FOR MUNICIPAL CENTER PROPOSED
BY THE PITTSBURGH CHAPTER, A. I. A.

which one is always glad to catch sight of from the trolley car that takes him to the "East End," so effectively and picturesquely does it crown the crest. And there is the Allegheny Observatory, which indeed is not within the range of vision from the city, but the mass of which lends itself happily to its commanding and westward looking site, occupying, as it is said to do, a height greater than any between itself and the Rocky Mountains.

One of the Pittsburgh contrivances for mitigating the asperities of the topography is too characteristic to be left unnoticed. This is the "inclined plane" which takes not only passengers but loaded trucks of the greatest size and capacity, and tranquilly lifts them up several hundred feet at an angle of not less than 45 degrees. This device is not

only successful economically, but, as compared with the tunnel which is the alternative on the steep south bank of the Monongahela, it has the double advantage of constituting in itself a more interesting object than the black hole in the cliffside which is all that the tunnel has to show, and also, and particularly in the specific instance of this "Monongahela Incline," of giving access to a commanding and panoramic point of view at the top under which the huddled roofs and the gleaming rivers can be seen to the utmost of intelligibility and impressiveness. It is a pity, of course, that Pittsburgh should not have been laid out at the beginning with greater prevision of its destiny. But that is a lament that may as fairly be made of every American city, excepting only Washington.



REINFORCED CONCRETE GARAGE,
Rutan & Russell, Architects.

THE BUSINESS QUARTER AND THE COMMERCIAL BUILDINGS



ONE IS AT FIRST rather at a loss to perceive why a business quarter so restricted should be at the same time so labyrinthine. As a matter of fact, there are points in the central tangle of thoroughfares where the stranger can lose himself as readily as in the heart of Boston. The explanation is that when the settlement increased along the two rivers the first streets were laid out parallel to the nearer bank, and that from the intersection, towards the centre of the peninsula, of the streets which were subsequently laid on the same lines, there resulted this labyrinthine tangle. As in Boston, the irregularity of the street plan had some compensation in the picturesqueness of the result. "Corner lots" were of all shapes and really necessitated on the part of the builders some unusual dispositions which could not fail to be more interesting than the intersections of a rectangular and Procrustean plan. Buildings became visible in glimpses, by bits, at the stoppage of vistas or cul-de-sac, to the refreshment of the eyes of the wayfarer. Not, naturally, that the old builders made the most of the opportunities which to most of them were only difficulties, or that the architects who have succeeded them have done so. It is not altogether creditable to the present generation of architects that the most effective and picturesque turning of a street corner should still be the croketed gable in Victorian Gothic, bearing date 1880, which signalizes the Bissell Building. All the same, with the growth of Pittsburgh, the same difficulties in the regulation of the street traffic have been experienced which were met in Boston and surmounted there some twenty-five years ago by burying the street cars in subways at the central ganglion of the system. In Pittsburgh

the city has reached the intolerable point. Something, it is clear, must be done to facilitate the centripetal movement of the morning and the centrifugal movement of the evening. This vague something the local chapter of the Institute of Architects has undertaken to make definite by submitting a scheme for the straightening and widening of the chief radii, and incidentally by providing a "civic centre" which will not only restore to the county buildings of Richardson's designing a generation ago, which still constitute so much the most important of the civic monuments of Pittsburgh, some of the visibility of which they have been deprived by the erection of a huge commercial skyscraper directly envisaging their principal façade, but which shall also give space and setting for the new City Hall which the city so urgently needs. The actual City Hall is a relic of the sixties, a dull edifice which did not enlist the services of any architect, properly so-called, and which has in any case been hopelessly outgrown, and the public offices overflowed into an adjoining skyscraper with which the municipal building is connected by a bridge as flimsy and ridiculous as the Bridge of Sighs which connects the Tombs in New York with the Criminal Court. The old City Hall, however, is by no means the worst public building in Pittsburgh. That bad eminence distinctly belongs to the Post Office. This edifice marks the nadir of the public architecture of the United States, having been designed about a quarter of a century ago by a Supervising Architect, who explained at the time of his appointment that it was his mission to emancipate the Government architecture from the trammels of "the East" and to introduce into some "Western ideas." Colorado having been the scene of his private practice. He



THE FARMERS' BANK BUILDING,
ALDEN & HARLOW, ARCHITECTS.



ENTRANCE DETAIL—THE FARMERS' BANK BUILDING. Alden & Harlow, Architects.

subsequently explained that he had endeavored in his designing for the Government "to avoid monotony." His method of avoiding monotony, it appeared, and his introduction of "Western ideas," consisted in loading the fronts and skylines of his erections with all the "features" they could be mechanically made to carry, without reference to the congruity of the features with one another, or to their tendency to compose what could be called a countenance. "It is difficult to settle the order of precedence among his vices," but of all the nightmares that resulted from the application of his theories in the hands of an untutored practitioner this Post Office at Pittsburgh is one of the most terrific. To compare it with the work that is now coming out of the Supervising Architect's office now is to be assured that the world moves, even and especially the world of American official art. But however less terrific than this is the City Hall, there will not be a dog to bark at its going; and the proposed new City Hall, occurring almost at the "Hump," which marks the end of the flat, occupying one face of the square of which the flank of Richardson's Court House occupies another, gives distinct artistic interest to a scheme the like of which is imposed by an imperious practical necessity, and which may fairly be argued to be the "irreducible minimum" of the municipal requirements.

It will at any rate be seen from what has preceded that the skyscraper was in Pittsburgh an urgent necessity and that it did not arrive a day before it was needed. Cities there are, with unlimited facilities for expansion, in which the tall building seems an affectation, and to which the gibe of "a ten-story building in a ten-acre lot" is applicable. It is clearly inapplicable here. It follows of necessity that the collection of skyscrapers in Pittsburgh should be more crowded and more impressive than the like collection in any other American city, New York and Chicago alone excepted. That it is an ugly necessity is as clear in this case as in either of the others, even though one be loath to ad-

mit the necessity of its being so ugly as it is. In fact, these gaunt parallelopipeds are manifestly sacrifices to utility; and, when the stranger is taken to see one of them always the latest and the tallest, as the chief local lions, he necessarily fails to admire. In truth, it is to yawn. One skyscraper is so little apt to differ from another skyscraper, except in height. One ingenious architect has endeavored to mitigate the amorphousness of his skyscraper by crowning it with a gilt umbrella, but his example has not been received nor indeed deserved imitation. One skyscraper there is in Pittsburgh and one of the tallest, attaining the local maximum height of twenty-five stories, in which an interesting attempt has been made, without infringing upon the strict utilitarian limitations of the building by attempting any variations of form, to give the surfaces some interest by a systematic introduction of color. It is rather odd how little has been attempted in that way. A change of tint, quite unmeaning structurally, between the veneer of the base and the veneer of the superstructure, is as far as most designers venture. Yet there seems no reason why the structural unit, which is not the window, but the steel frame comprising a group of windows, should not be revealed and decorated in the envelope and made a pattern to be repeated or varied as structural conditions are repeated or varied. Something like this is attempted in the Farmers' Bank Building with interesting results, the pattern becoming a rough mosaic of light masonry and red brickwork. One does not see the necessity or desirableness of making two sections of the shaft, of thirteen and five stories, respectively. In fact, that variation looks like a reversion to the abandoned method of design in the "transitional" tall buildings before the steel frame, the supplantation of which by a shaft of quite uniform treatment of the shaft marked a step forward, both in logic and aesthetics. But one can unreservedly commend the reinforcement by the decoration of the outer piers, as distinguished from the central portion which they frame, as a virtual



1—BISSELL BUILDING, Joseph Stillburg, Architect.
2—MARQUISE, FULTON BUILDING.
3—TERRA COTTA PANELS, WESTINGHOUSE BUILDING.
4—LAMP HOLDERS, DEPARTMENT STORE
Peabody & Stearns, Architects.

division, without projection or recession, into pavilion and curtain; and the difference of inlay in the "capital" effectively increases the separation of it from the shaft, in addition to the corbelled cornice which exists to mark that distinction. The experiment of differentiation of the surfaces by color is of much interest and is successful enough, one may hope, to lead other designers of skyscrapers to further experimentation in the same direction. The building is also fortunate in the quality and in the subordination and appropriateness to the architecture of the sculpture which adorns the base, where it is near enough to the eye for its detail to be appreciable, and where it is laudably restrained within the lines of strictly architectural decoration. And one is also constrained to praise the treatment of a corner reserved from lofty building, for the sake, one infers, of securing light and air to the main building, and upon which the architects have erected a restaurant of a single story in quaint and not displeasing contrast with the lofty structure that overshadows it.

But, as a rule, the skyscrapers of Pittsburgh are as unattractive by their proportions as they are impressive by their dimensions, as unattractive as is the common run of skyscrapers elsewhere. The architects, regarding the limitations imposed by the uses and the structure of the building as so many fetters upon their capacity for design, look upon their work as a piece of utilitarian engineering, which no doubt it very largely is, and vindicate themselves as artists only in the affectionate handling of some detail which is quite irrelevant to the general effect of the building. "They have their exits and their entrances," and it is in these that what individuality they may have as designers is apt to appear. Interiors, it is true, are another matter in those skyscrapers, as banks, of which the primary occupancy is that of an "institution," and interior elaboration and sumptuousness are therefore allowable. And some one exterior feature, or even detail, will often reveal the artist whom the conditions of his work did not permit him to reveal otherwise, and

who, indeed, may not in all cases be the architect of record. The Westinghouse Building, which, perhaps to its architectural advantage, belongs to the transitional period before the steel frame came in to supplement the elevator, thus gives evidence of a distinct decorative talent in the design and the modeling of the panels in terra cotta. Nobody would think of admiring anything in the monotonous front of the Fulton Building except the ironwork of the marquise, nor in the Horne Department Store except the metal work of the lampholder. The entrance to the Keystone Building is signaled by the displayed eagle, a most spirited and successful bird, and the entrances to the Oliver Mercantile Building (not to be confounded with the Oliver office building) and to the Century Building have an architectural interest which fate prevented their respective authors from extending in full measure to the superstructure. Such "bits" as these give interest to a walk through the streets of a town, and it seems that the streets of Pittsburgh are rather unusually rife with them.

One of the most conspicuous of the skyscrapers, one of the most impressive exteriorly and interiorly by its regardlessness of expense, is the Frick Building. Against the owner of this, one cherishes a perfectly unreasonable grudge for having put it where it overshadows and blots out Richardson's Court House, which remains the most monumental thing in Pittsburgh. Of course, the grudge really lies not against the owner but against the community which failed to make a reservation in front of the Court House which should furnish it with an adequate foreground. One has perhaps a more reasonable grudge against the architect for not taking any thought as to the appearance of his work in what is by far the most important and conspicuous view. This is the view from the west, in which the Frick Building towers up for many stories above the much lower Carnegie Building, which was already in existence when the taller structure was planned and which yet rears into the empyrean behind, and be-

yond it a bald brick back, quite undorned and apparently quite unconsidered.

When the question is of housing a financial institution, one likes to see the institution insisting upon having its quarters to itself rather than becoming only the most conspicuous of its own tenants and complicating its special business with a speculation in real estate. The separate banking institution is coming to be recognized as, if not the most

But one may justifiably prefer the granite Greek temple of the Bank of Western Pennsylvania which has a very sedate and established appearance and is so little an example of the last fashion that the date inscribed upon it is necessary to assure the beholder that it is a recent work and not a relic of the old Greek Revival of the thirties.

Railway stations and hotels are of course among the primary practical requisites of an industrial centre like



DETAIL OF THIRD STORY—FARMERS' BANK BUILDING.

J. Massey Rhind, Sculptor.

Alden & Harlow, Architects.

dignified, at least the most "swagger" method of accommodation. The Wall Street of Pittsburgh has many examples of the small and separate bank which one comes upon with pleasure, even when the success is not wholly conformable to the intention. The most "swagger" of the separate banks is probably the building of the First National, evidently of the most recent inspiration of the Beaux Arts and quite "as it must be" from that point of view.

Pittsburgh, but they hardly make the showing one would expect in its architecture. The Pennsylvania Station is the only one that is conspicuous in the business quarter upon the verge of which it stands. It has the look rather of a hotel or of an office building than of a station, or would have but for a rather inscrutable addition of a clearly monumental treatment and intention, which one discovers to fulfil the humble function of a cab-stand and which is so



ENTRANCE DETAIL—PEOPLES' SAVINGS BANK.
Pittsburgh, Pa. Alden & Harlow, Architects.



MAIN ENTRANCE—JONES & LAUGHLIN
BUILDING, MACCLURE & SPAHR, ARCH'TS.

pretentious as to give rise to the local gibe that the designer of the station was a cab driver. This "institutional" annex of what would otherwise be a commonplace enough office building, impressive as it is in itself, excites rather wonder than admiration in its actual environment. Distinctly more attractive and more expressive of its purpose is the Fort Wayne station in Allegheny, of which the clock notifies the traveller that by crossing the river he has come into the region of "Central" and out

so fortunate here as the similar feature in the Post Office of Paterson, N. J., where it has more both of local appropriateness, for Paterson was as Dutch in its origin as Pittsburgh was not, and of architectural congruity.

The hotels are not architecturally ambitious. Indeed, the chief of the downtown hotels, the Fort Pitt, abdicates decorative pretension almost as completely as the new steel sleeper which has so suddenly broken with the traditions of two generations of the ut-



DETAIL OF LOWER STORIES OF THE TWELVE-STORY REINFORCED CONCRETE
"CENTURY BUILDING."

Rutan & Russell, Architects.

of the region of "Eastern" time, though this is said to be the only timepiece in Allegheny which observes the distinction. The building is one of the very best specimens of the progeny of that old Harlem meat market which has been so fruitful in recent architecture, a notably picturesque adaptation which has also the merit of seeming perfectly adapted to its uses. The adapter has had the temerity to add a clock tower to his original, but this feature is hardly

most gorgeousness and elaboration in the Pullman. The Fort Pitt is severely plain, having not one of the "unnecessary features" in which Ruskin declares architecture to consist, excepting that its ample fronts are punctuated with obviously impracticable balconies which the inmates could not put to the uses of balconies but at the imminent risk of their own necks. The inside, indeed, is another matter, though the richness is here also tempered by moderation and



FORT WAYNE STATION, ALLEGHENY.
Price and McLanahan, Architects.

restraint. The "Rookwood Room," which The Architectural Record has described and illustrated, is much less severe than those of the public rooms which were designed by the architects of the building. The only other noticeable hotel is the Schenley, two miles or so to the eastward. This has more of architectural elaboration, as its situation may be held to justify.

Of properly public buildings, having already paid one's disrespects to the Post Office and the City Hall, one can only

which is still further explained by the fact that three of the architectural firms which have had most to do with the building of Pittsburgh since this pioneer appeared have derived from its author. Whatever the cause, one is inclined to say that Pittsburgh is the American city which more than any other, more even than Boston, bears traces of the Romanesque Revival. Richardson did nothing, in civil architecture at least, more significant than this group. It fully bears out his description of it while it was



NATIONAL BANK OF WESTERN PENNSYLVANIA.
Geo. S. Orth & Bro., Architects.

say that there is but one specimen of public architecture in downtown Pittsburgh which is much worth looking at or talking about and that, of course, is Richardson's group of the Court House and Jail. Unhappily, it can no longer, since the irruption of the Frick Building, be seen to the best advantage. The effect which is must have produced while it stood free, or at least while it dominated its own surroundings, would account for the great vogue of Richardsonian Romanesque in Pittsburgh, a vogue

still building, that of "a dignified pile of rocks." One may say, perhaps, that the success is clearest and most convincing at those points where the architect has limited his efforts to fulfilling his description, as in the tower and in the jail, and becomes less so as any further elaboration is attempted. Nothing could be more satisfactory in its kind than the jail and its masterly and simple "Bridge of Sighs," or than the triple main entrance, of which the arches have the ample abutment of the whole extent

of the wall. The great triplets of the second story, by the exaggeration of the openings, tend still further to attenuate their flanking piers. "Richardson," said Leopold Eidlitz in the mutual railery that accompanied their cooperation on the Capitol at Albany, "when you patent that arch of yours, don't forget

to claim your indifference to abutment," a remark which the patentee would have done well to take more seriously when he was designing this fenestration. This group is one of the chief ornaments of Pittsburgh. It would be among the chief ornaments of any American city fortunate enough to possess it.



ALLEGHENY COUNTY COURT HOUSE.

H. H. Richardson, Architect.



"THE WHITE DOG"—FARMERS' BANK CAFÉ.
Alden & Harlow, Architects.



BUSINESS BUILDING—SHOE STORE.
Alden & Harlow, Architects.



PART THREE

A REAL CIVIC CENTER



IF LOWER Pittsburgh is in urgent need of a "municipal centre" for its practical needs of traffic as well as for its aesthetic requirements and to give detachment and distinction to its communal edifices, it cannot be said to be without a civic centre in a larger sense. This it has attained in fact in a fuller measure than it has been attained in any other American city. If at the entrance to Central Park New York had a reservation which should comprise the chief seats of public instruction and public entertainment, it would have only what Pittsburgh already has at the entrance to Schenley Park, partly by natural advantages, partly by private munificence and public spirit, partly by the enlightened interest of "promoters" in real estate. Thanks to the lucky union of all these things, the panorama which one looking northward from Schenley Park sees unfold itself comprises and combines the social and civic functions which are elsewhere scattered. Close at hand to the right is the Carnegie Institute, perhaps the most impressive monument in the world of individual munificence. To the left is the huge stadium, and why stadium, seeing that it is primarily a baseball ground, though, indeed, also available for foot races, a huge erection holding some thirty thou-

sand and comparable with the Flavian Amphitheatre in everything but the solidity of its construction. On the hill opposite are the beginnings of the University of Western Pennsylvania, one building of the projected procession at the base and one at the summit of the hill, while the central place is held by the four-square mass of the Soldiers' Monument, which is flanked to our right by the extensive and elaborate expanse of the new Athletic Club, the discreet colonial of the University Club almost adjoining it. The polygonal central tower of one of the auditorium churches is another impressive feature of the panorama. To the right of the Institute, and out of the picture, rise the twin towers of the Catholic Cathedral and, still to the right, and behind the point of view, the cream colored walls and dark corrugated roofs of the group of buildings that constitute the "Carnegie Tech." There is no other "civic centre" in this country to be compared with this, excepting possibly Copley Square, and Copley Square is so much less extensive as hardly to come into comparison. This is the heart of clubland. The two clubs of downtown Pittsburgh, the Pittsburgh and the Duquesne, retain their pre-eminence of age and aristocracy and are



Base Ball "Stadium."

PANORAMA OF THE

appropriately housed, the latter in a house built for its uses, the former in one of the mansions of old Pittsburgh near the Point, which has been enlarged and converted to its uses without losing its character of old family residence. But the eastward movement of the residential quarter has left them little larger functions than those of luncheon clubs. At night they are deserted for the region to which the social centre of the city has migrated. It will be the heart of stageland as well as of clubland, for already there is the concert hall of the Carnegie Institute and the great hall of the Soldiers' Memorial which serves on occasion as a concert hall, and the erection is already determined of the chief theatre of the city erected as a pendant to the Athletic Club as the other wing of the group of which the Soldiers' Memorial is the centre. Even now one finds it feasible, between dinner time and train time, to attend vespers in the cathedral, to listen to an organ recital in the hall of the Institute by electric light, and to witness in the Stadium an

interscholastic competition in track athletics!

Doubtless it were an exaggeration to say that all or perhaps that any of the buildings of the civic centre of Pittsburgh have that architectural interest of those two masterpieces in their several kinds which help to make up the civic centre of Boston, Trinity Church and the Public Library. On the other hand, there is no such jarring note as is struck in the Bostonian concert by the Museum of Fine Arts, if that doomed edifice be not already demolished. The Carnegie Institute is the most extensive and expensive contribution to the Pittsburgh show. Of this it seems just to say that it suffers from having been designed, as well as built, piecemeal, and from an unforeseen addition to an original scheme which was made without prevision of it, and which has not received sufficient consideration in the extension. In effect, it "scatters." It consists of two buildings which rather compete than coöperate with each other in their architectural effect. The pres-



U. of W. P.
ENTER OF PITTSBURGH.

Hotel Schenley,

Soldiers'
Memorial.

Pittsburgh Athletic Assn.

ence of a third term, in the form of some dominating and uniting feature or mass, is needed to bring the two edifices into harmony and subordination. There is, evidently, a library and museum, and there is evidently a music hall; but there is not a monumental whole. The architectural interest is in the parts and this is undeniable, both of the Florentine expanses of the library and of the Parisian sumptuosity and modernness of the front of the music hall. Its effect is duly furthered by the sculpture, in which, to whatever detailed criticism of detail it may be amenable, it is manifest that it has been successfully considered as a matter of architectural propriety, as a matter of scale and relation and "load." The same effect of sumptuosity is carried still further and still more successfully in the design of the foyer which is a really palatial treatment of a great hall of reception, of which the sumptuosity and the preciousness are merely the worthy execution of the architectural scheme and are nowhere introduced for their

own sakes with the ostentation that always borders upon vulgarity.

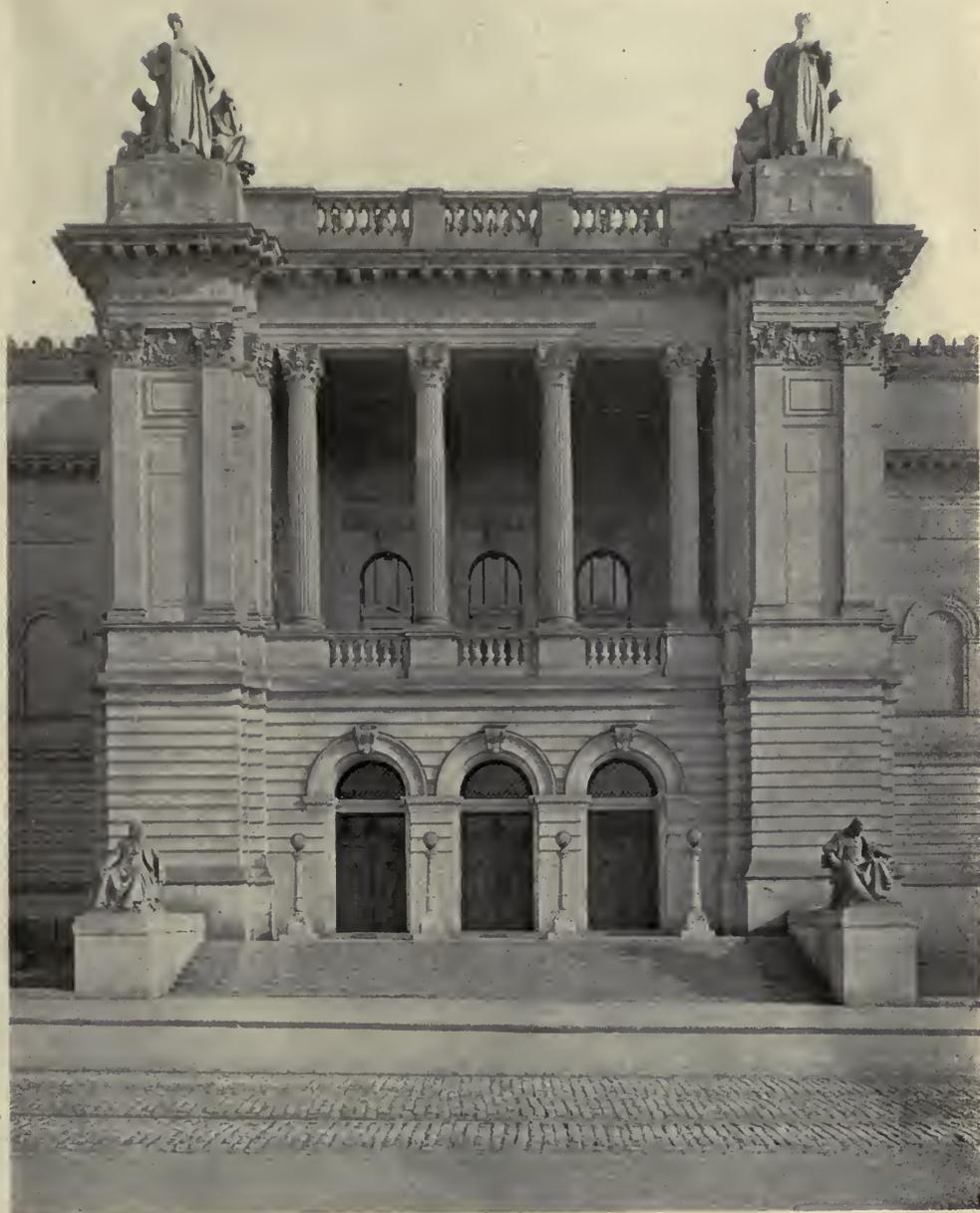
Quite equally palatial is the latest addition to the architecture of the civic centre, the clubhouse of the Pittsburgh Athletic Association. By its unusual dimensions, its material and the elaboration of its treatment this is, for the moment perhaps, the architectural lion of Pittsburgh. That a clubhouse should be a "palazzo," that it should renounce the domestic in favor of the palatial expression, has come to be the consensus of American architects, in respect, at least, of big and not intimate clubs. It is architecture appropriate to a club of the kind of which a New Yorker, asked if he "belonged" to a certain palatial club, while admitting his membership, added that he would as soon think of "belonging" to the Fifth Avenue Hotel. Granting the palatiality, there is no question that the precedents for the architecture must be sought in the palaces of Italy. The present structure is said to be derived from the Grimani in Venice, with the addition of



Exterior.



Stair Case, Museum Entrance.
CARNEGIE LIBRARY BUILDING.
Alden & Harlow, Architects.



MUSIC HALL ENTRANCE—CARNEGIE LIBRARY
BUILDING. ALDEN & HARLOW, ARCHITECTS.

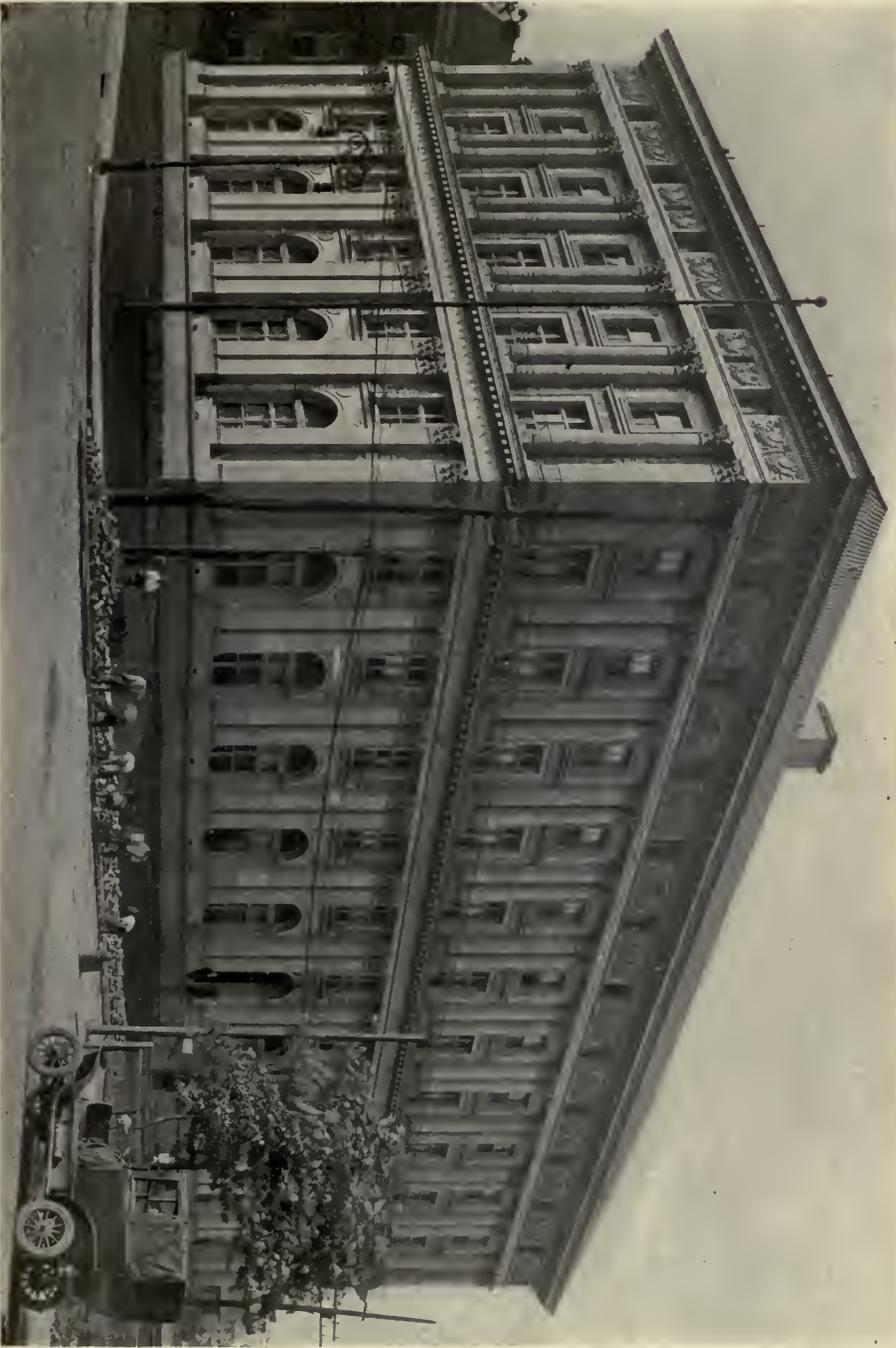
the frieze of the Library of St. Mark. This is rather a hard saying, since neither the Grimani nor any other Venetian palace exhibits so exact a bisection of the height as is shown here as the main motive of the design. Questions of expression quite apart, the two equal orders, the lower here of Corinthian pilasters, the upper of Corinthian columns, inevitably entail a grievous monotony. It is true that they also tend to emphasize the lateral extent of the front to which they are applied; and, when the horizontal dimension is in itself so impressive as it is here, it is well worth emphasizing, even though not to the exclusion of every other source of architectural effect. Here it is emphasized even to the extent of making nothing of the main entrance at the centre, which is but an arch like the others of the ground floor. One wonders if the effect would not have been better if the designer had omitted one of his orders, with the entablature which so exactly and, one must add, so awkwardly bisects the front, had treated his ground floor by itself as a basement and had included the succeeding three stories in an order which would, equally with his two orders, have given emphasis to his horizontal dimension, which would have avoided the monotony inherent in the actual disposition, and which would have supplied the single motive and the predominant feature which the actual design lacks. The design is unquestionably and successfully palatial, all the same, and is at all points handsomely executed. But one, whose chief interest in a work of architecture, or of any art, is the individuality that it manifests, will be apt to derive more satisfaction from another clubhouse by the same architects, but of a very different inspiration from these stately and ornate façades. This other is the Central Young Women's Christian Association, so modestly placed in a side street that you would be apt to miss it unless you were taken to see it, a modest example in brick and terra cotta of Colonial architecture decorated with delicate and charming Italian detail and, albeit of an "institutional" aspect, as

domestic in expression as the marble frontages of the Athletic Club are palatial.

The dominating member of the group, of which the Athletic Association forms one wing and the new theatre is to form the other, is one of the most noteworthy buildings in Pittsburgh and would be one of the most noteworthy of modern buildings anywhere. It is one of the curiosities of the present Classical Revival that the Mausoleum, which was one of the seven wonders of the classic world, should not long ago have been brought into requisition by a generation of architects who ransack the remains of antiquity for some classic "motive." The oversight is partly explained by the date of the exploration of the ruins of Halicarnassus by Newton upon whose researches all the restorers have relied. In 1856, the date of his visit to Halicarnassus, the Greek Revival was already supplanted in England by the Gothic Revival, and a 'discovery' which twenty years earlier would have stimulated the architectural world to reproduction or adaptation was of interest only to a few archaeologists. It seems, however, that the material discovered and recovered by the English explorer sufficed, when collated with Pliny's description, which is said to have been derived from the writings of the original architect, to afford material for an authentic and nearly complete restoration. Says Fergusson—

We know enough to be able to restore the principal parts with absolute certainty, and to ascertain its dimensions and general appearance within very insignificant limits of error.

The essential agreement between the restorations of Fergusson and Bernier, assuming them to have been independently made, seems to bear this out. Other restorations have been attempted by Pullan and Oldfield. And yet, in spite of the archaeological zeal thus evinced, the interest of architects in the discovery of the Mausoleum, which Martial declared to have been entirely superseded as a "wonder" by the building of the Colosseum by his Imperial patron, has been so slight and so slow that the application of its motive was



THE PITTSBURGH ATHLETIC ASSOCIATION
BUILDING. JANSSEN & ABBOTT, ARCHTS.



ENTRANCE—PITTSBURGH ATHLETIC ASSOCIATION. JANSSEN & ABBOTT, ARCHTS.



LOUNGING ROOM—PITTSBURGH ATHLETIC ASSOCIATION. JANSSEN & ABBOTT, ARCHTS.



GRILLE ROOM.



Swimming Pool.

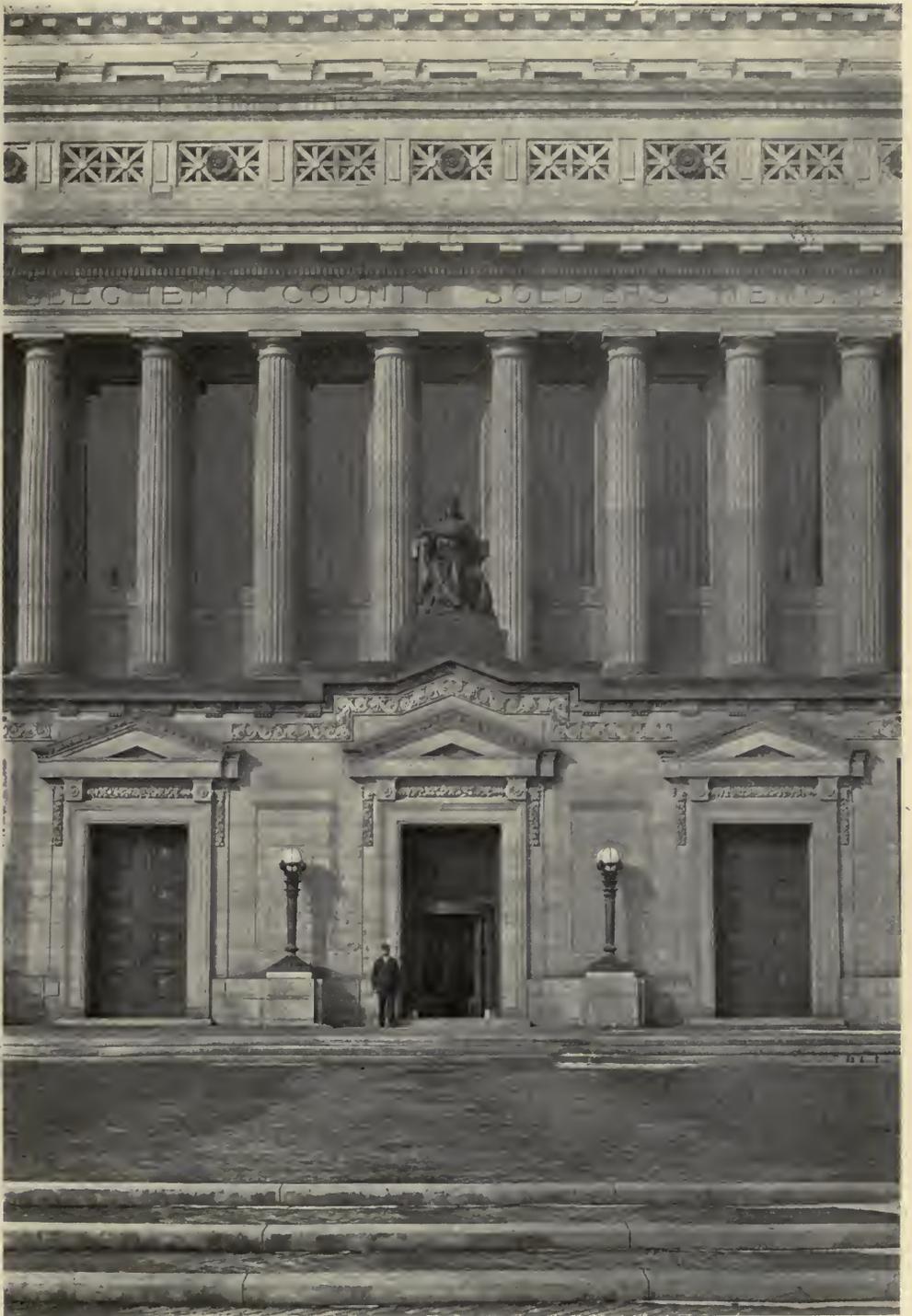
THE PITTSBURGH ATHLETIC ASSOCIATION.
Janssen and Abbott, Architects.



THE CENTRAL YOUNG MEN'S CHRISTIAN ASSOCIATION. JANSSEN & ABBOTT, ARCHITECTS.



FIGURE IN FRONT OF SOLDIERS' MEMORIAL.
Charles Keck, Sculptor.



DETAIL OF THE SOLDIERS' MEMORIAL.
PALMER & HORNBOSTEL, ARCHITECTS.

reserved for an American architect of the twentieth century. It is noteworthy that since the design for Pittsburgh was made the motive of the Mausoleum has been used a second time by an American architect as a design for the Scottish

man in the latter half of the nineteenth. One cannot help seeing, however, that the design is much more available for modern and practical uses than classical designs which have become very hackneyed, than the design of the Par-



AUDITORIUM OF THE SOLDIERS' MEMORIAL.
Palmer & Hornbostel, Architects.

Rite temple in Washington. One would not like to see the Mausoleum vulgarized, as it doubtless would have been long ago if it had been brought to light by Stuart and Revett in the eighteenth century instead of by another English-

thenon, for example. Certainly nobody who has inspected the Soldiers' Memorial can have any doubt that the model is available for the purpose for which it has there been employed—for a great public hall, namely, with a private hall

above it. "Two chambers, superimposed the one on the other," were the contents of the Mausoleum. These are the essential requirements of the Soldiers' Memorial, and they are evidently satisfactorily fulfilled and also architecturally expressed.

Those who recall Mr. Barney's sprightly caricature of the winding line of the university buildings down the hill, at the foot of which stands Memorial Hall, as a procession of circus wagons will entirely miss that effect in the contemplation of the two buildings already erected which are apparently the uppermost and lowermost of the projected line. They are modest and simple college buildings in yellow brick, with sparing classical detail which certainly does nobody any harm, and with one interesting innovation in the piercing of the parapet in a decorative pattern, an innovation rather timidly done in the lower and older building, but in the upper and newer with boldness and vigor which makes the detail distinct; and, as this parapet is silhouetted against the sky, with a corresponding increase in effectiveness. And, by the way, if one

cannot congratulate the architect of the Bellefield Presbyterian Church upon anything else, one can congratulate him upon having left the lufferboards out of his belfry windows, to an excellent result when his tower stands out against a twilight sky.

Diagonally opposite to the buildings of the University and behind the Carnegie Institute, for the most part, is the group of the "Carnegie Tech.," a collection of unpretentious and business-like buildings which derive a touch of picturesqueness from their emphatic roofs, but which seem to require some dominating and uniting feature to convert them from an assemblage into an ensemble. This need, one learns, is in the way to be supplied by a tower-like structure rising from a basement devoted to quasi-public purposes and much more elaborately architecturesque than the prevailing architecture of the schools. But already the architectural excellence and the architectural impressiveness of this real civic centre suffice to strike the stranger with admiring astonishment, and to foster a just pride on the part of the Pittsburgher.



EAGLE OVER ENTRANCE TO KEYSTONE BUILDING.



Trinity (P. E.) Church (1870).
R. M. Upjohn, Architect.

First Presbyterian Church,
T. C. Chandler, Architect.



Pittsburgh, Pa.

THE ASBURY (M. E.) CHURCH.

O. M. Topp, Architect.

PART FOUR

THE MODERN AUDITORIUM CHURCH



THIS GROUP of monumental or institutional buildings is the imposing entrance to residential Pittsburgh, which stretches eastward from Bellefield to East Liberty and beyond. It is a region of homes. Urban or suburban quarter surpasses the East End of Pittsburgh in the fact and the expression of mere and exclusive domesticity. There are hardly any shops in the whole region. There is a business quarter in East Liberty, as there is a business quarter in Harlem, although we have seen that an attempt to establish a great market in East Liberty, plausible as the attempt seemed, was a failure. Residential Pittsburgh transacts its business, even its housekeeping business, in the main, with the business quarter at the foot of the peninsula. Schools and churches are the only requirements that seem to be met close at hand and to constitute exceptions to the rule of purely domestic building.

The churches, indeed, constitute a very notable exception. Downtown Pittsburgh, Pittsburgh below the "Hump," has lost its churches with the migration

of their congregations. Two churches, however, have established and maintained a religious reservation in the haunts of trade and continue their work among the encompassing skyscrapers, as they began it when they were surrounded by homes, even as old Trinity, at the head of Wall Street, continues to defy the encroachments of the money changers. One of these churches is also Trinity, designed forty years ago by the son of the designer of the New York Trinity. It is enabled to continue its work by means of an endowment bequeathed to it by a parishioner whose memory every visitor to Pittsburgh has reason to bless for his providence. There has been adjoined to it a parish house of which the rear wall is of an Old World picturesqueness and griminess that recall one of the old byways of London. Alongside of Trinity stands the First Presbyterian church of much later date, but of an animated and pleasant aspect. The two together give distinction to the oasis which their presence preserves and supply a very wel-



Perspective.



Interior (Showing Fine Aisles).
SAINT PAUL'S (R. C.) CATHEDRAL.
Eagan & Prindeville, Architects.

come relief to their architectural surroundings. These two are of an academic richness with which the elaborate design and abundantly preceded Gothic. At the other end of Pittsburgh in East Liberty stands Calvary Church, of which, new as it is, the reputation is already established as one of the most scholarly and impressive of American Gothic churches, having with its general adherence to the lines of historical English Gothic a "weight and instance," a depth and power, which one by no means always finds in the prototypes. But this has been so fully illustrated and described in a recent number of *The Architectural Record* (January, 1911) as to dispense us from any celebration of it here. Over in Allegheny one comes with some pleasure and even more astonishment upon a Methodist church in Beech Avenue, perhaps of no very special interest in design, but of a very special interest for the liberality and

richness with which the elaborate design has been executed.



TOWER—P. E. CHURCH OF THE ASCENSION.
Halsey Wood, Architect.

Doubtless the most extensive, expensive and conspicuous of the Gothic churches of Pittsburgh is St. Paul's Cathedral. Were it less meritorious than it is in point of design, it would still be noticeable and interesting as, I believe, the only example in this country, certainly almost the only example of a fully developed five-aisled church. One says fully developed, and so it is as respects the nave and aisles; but the most striking defect of the design is that it has not a fully developed choir and sanctuary. In fact, it can hardly be said to possess a choir at all, being in effect cut off behind the transepts, and losing both externally, though this loss hardly appears in the photograph, and still more internally, the culminating feature and chief glory of the type. Apart from this great defect,



DETAIL OF MAIN ENTRANCE—ST. AUGUSTINE (R. C.)
CHURCH.

Rutan & Russell, Architects.

which one trusts is not irremediable, the cathedral is a well-behaved and seemly selection from historical examples, although one cannot help observing that both the great western towers and the towers of the transepts retain too much the character and form of the many-storied towers of the Ital-

ian and the German Romanesque to be accepted as examples of Gothic. On the other hand, in the transition from tower to spire, the belfry stage in the western tower is very artistically handled, and is perhaps the most admirable piece of design in the whole cathedral. The additional aisle makes its effect, both outside and especially inside, with the extent and the multiplicity of the vistas which it opens, and is very evidently worth while. Upon the whole the Pittsburgh cathedral quite holds its own with the other Gothic churches erected in this country for its communion, with St. Patrick's in Fifth Avenue for instance, and is so far a success, a worthy member, and from some points of view the crowning member of that architectural group which makes up the "civic centre" of Pittsburgh. In less pretentious Gothic there is a pleasant church, the Mary S. Brown Memorial, while the tower of the Church of the Ascension, a charming, dumpy piece of Collegiate Gothic that would look perfectly at home by the Isis or the Cam, is one of the best things in Pittsburgh.

But Gothic is by no means the prevailing mode in the church architecture of Pittsburgh. Excepting the cathedral, the most conspicuous churches of the Roman communion derive from the Italian Romanesque. It would be hard to find a prettier specimen than the central division of St. Augustine's. Romanesque in

spirit, though so free and eclectic in actual detail, is the like feature in the church of the Sacred Heart at Braddock. And Romanesque is the style of the church of the Epiphany, which is signalized by one of the most successful examples of ecclesiastical interior decoration to be seen in Pittsburgh or for that matter anywhere in America. The crudity and tawdriness of ordinary Catholic church-decoration are often made a reproach to the church. The reproach will not survive many such confutations as are given to it in this church of the Epiphany, with the sober richness and harmony of its coloring, with its profuse and yet temperate use of precious marbles and of glass mosaics, and with its very effective electric illumination. It is of the same artistic class with the decoration of the church of the Paulist Fathers in New York. (It is true that it would be hard to name a third example upon the same plane with these two.) It is noticeable and suggestive how the basilican plan with its round apse lends itself to the effect of this Byzantine decoration, an effect quite unattainable in a polygonal Gothic chevet, whether or not one prefers it to the effect that may be attained by that feature.

It is not, however, this phase of historical Romanesque that characterizes the church architecture of Pittsburgh. Rather it is the Provençal, even the Richardsonian, Romanesque which, applied to the problem of a modern, Protestant, "auditorium" church, has resulted

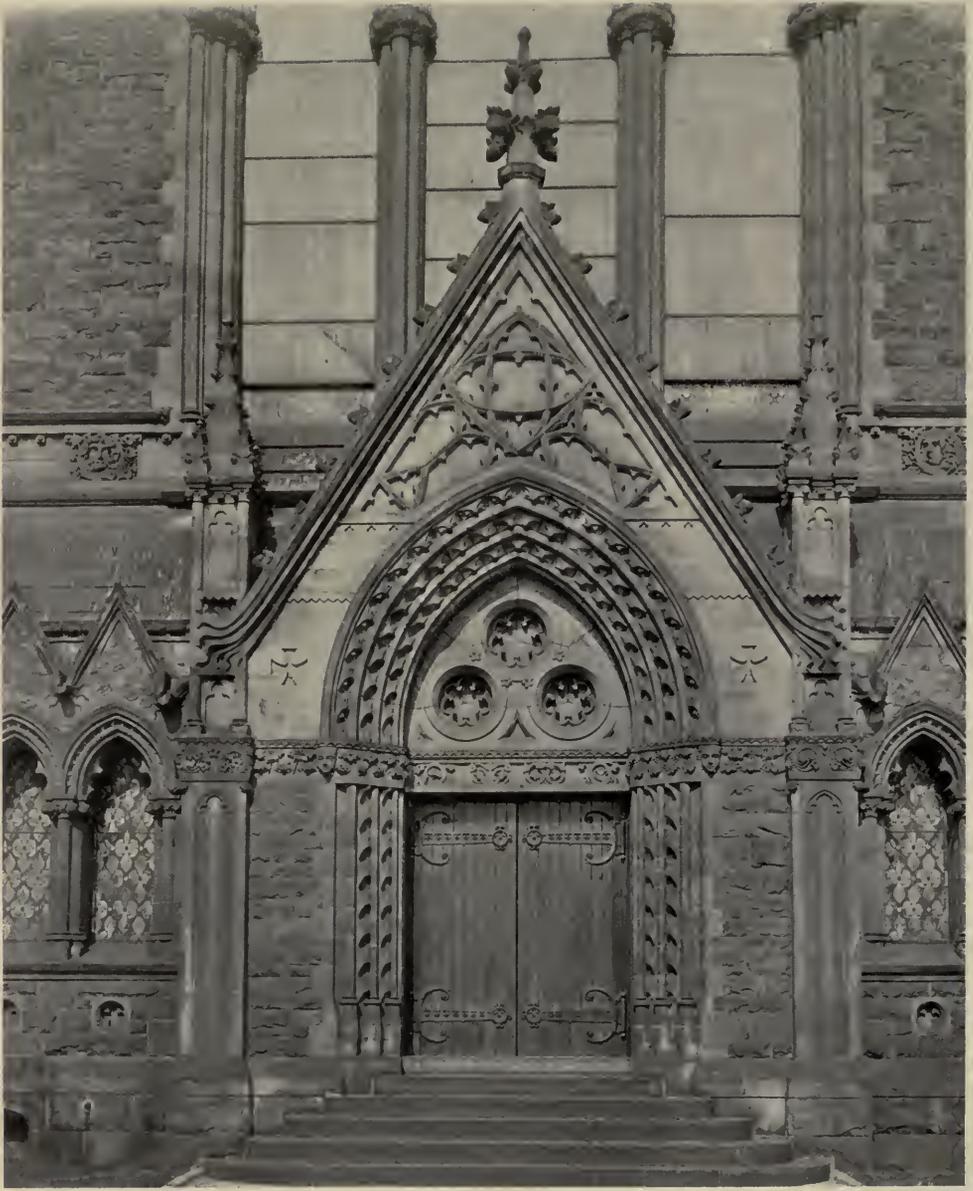
in a solution of that problem which has imposed itself upon the church builders of such churches in Pittsburgh; and it will impose itself beyond the borders of Pittsburgh when it becomes better known elsewhere. Though derived from Richardson's work, it by no means imitates that work. It happens that there is a little church by the master himself on the "North Side." Evidently it was



ENTRANCE—SACRED HEART (R. C.) CHURCH.

Braddock, Pa.

John T. Comes, Architect.



ENTRANCE—BEECH AVENUE METHODIST CHURCH.
VRYDAUGH & WOLF, ARCHITECTS.



DUQUESNE HEIGHTS (BAPTIST) CHURCH.
Janssen & Abbott, Architects.



MARY S. BROWN MEMORIAL CHURCH.
Geo. S. Orth & Bro., Architects.

done at the minimum of cost. In composition it exhibits its author's gift and fondness for simplification, and indeed the effective simplicity is all that the photograph shows. It cannot show the detail, the patterns of brickwork in the gable, the accumulation of bricks set five or six deep to form the voussoirs of arches of very moderate span, nor the effect of mass and power that these dispositions impart. It is only in its detail that the typical Pittsburgh church takes

cism are quite alien and repugnant to divines of this temper, and a fully developed Gothic church is almost a contradiction in terms as a preaching-place for a man in a black coat. All the same, he is entitled to his own architectural environment and expression, and it appears that in Pittsburgh he has secured them. Trinity may have helped by the large central tower which is its chief ornament, though it did not induce any revolutionary re-arrangement of the in-

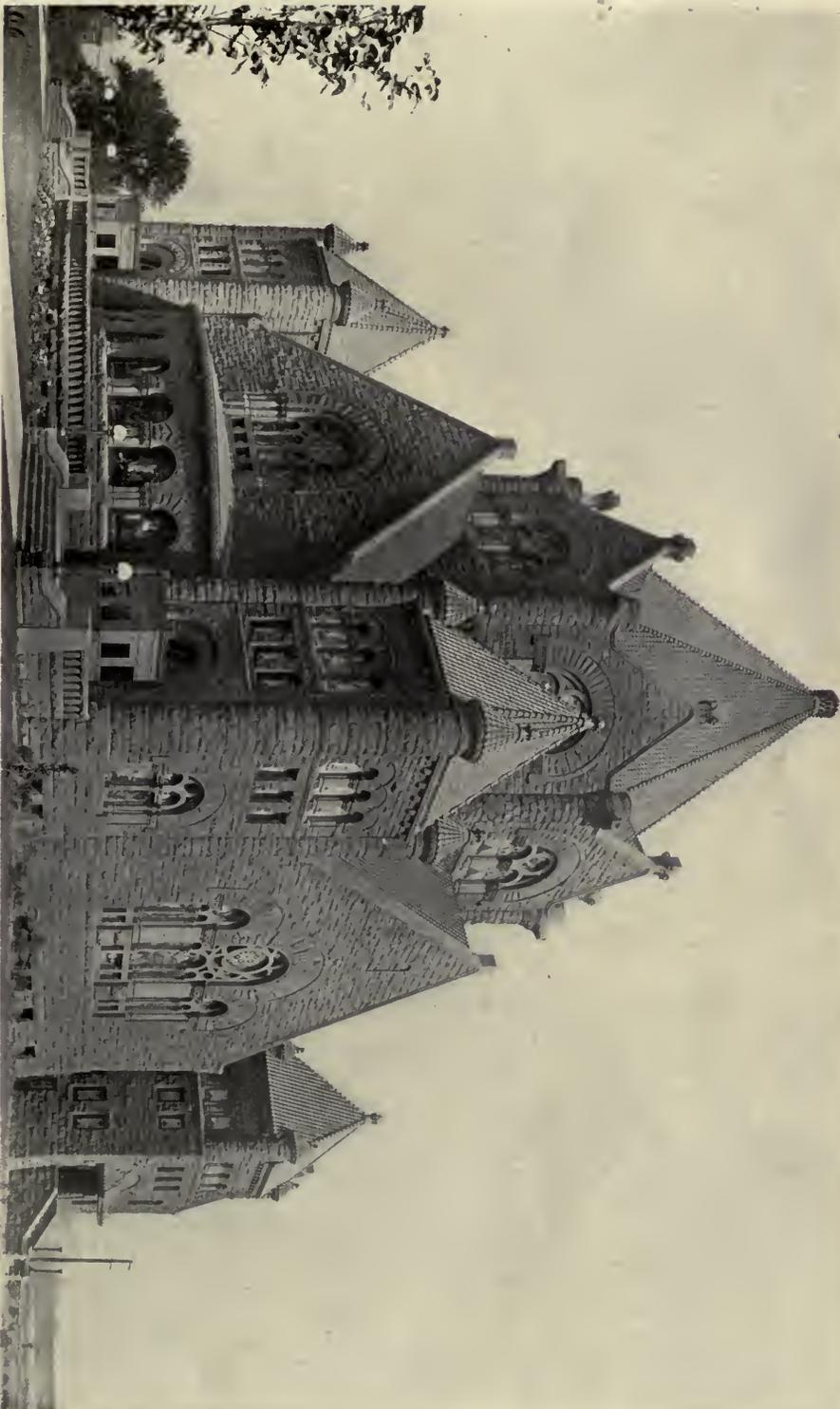


THE SHADYSIDE PRESBYTERIAN CHURCH (1890).

Shepley, Rutan & Coolidge, Architects.

after Richardson, though indeed his Trinity in Boston may have had something to do with fixing the type. It is known that the Scotch-Irish element which was so strong in the early settlement of the city is connected with a very rigorous and uncompromising theology. To this day, the reader of newspapers, remarking a trial for heresy, is very apt also to remark that the chief head-hunters come from the Pittsburgh presbytery. Sacerdotalism and ecclesiasti-

terior. But Richardson's pupils and successors, having the Shadyside Presbyterian Church to build in Pittsburgh, had the happy thought of making the central tower the whole church, outside and inside, and all else but outlying appendages. This was a little more than twenty years ago. The building was the pioneer. Its example was promptly followed; the square was converted into a polygon more nearly approaching the theatrical form, and the type was established. It



THIRD UNITED PRESBYTERIAN CHURCH.
T. C. CHANDLER, ARCHITECT.



FIRST UNITED PRESBYTERIAN CHURCH.
Thomas Boyd, Architect.



CHRIST'S (M. E.) CHURCH.
Weary & Kramer, Architects.

will readily be seen what facilities the central polygon offers for an expressive and impressive treatment of its roof in open timber work, though it must be owned that not many of the designers of auditorium churches have really lived up to their privileges in this respect. The illustrations will show, however, how the form has imposed itself, with comparatively slight modifications, and what an attractive form it is. Such buildings as the First and Third United Presbyterian Churches, as Christ's and Asbury Methodist Churches, denote a problem solved, a type established. It is a rare and notable achievement in modern architecture, and it has been done, here in Pittsburgh, and in the space of less than a single generation of men. One does not see why all the "Evangelical" churches of the city should not be conformed to

this general pattern. Such, evidently, is not, however, the opinion of the authorities of the First Congregational Church, which has reverted, in its new edifice in Bellefield, which comes into the "civic centre," to the Greco-Roman temple, with a hexastyle portico of the Ionic of the Erechtheum, as the most suitable architectural exponent of the Congregationalism of the twentieth century. Neither, as evidently, is it the opinion of the authorities of the First Baptist Church, whose unfinished edifice denotes a sprightly and scholarly and individual version of the traditional Gothic scheme, and would be taken by the observer as intended for the use of a high-church Episcopalian parish and by no means as the auditorium of a Baptist preacher in a black coat.

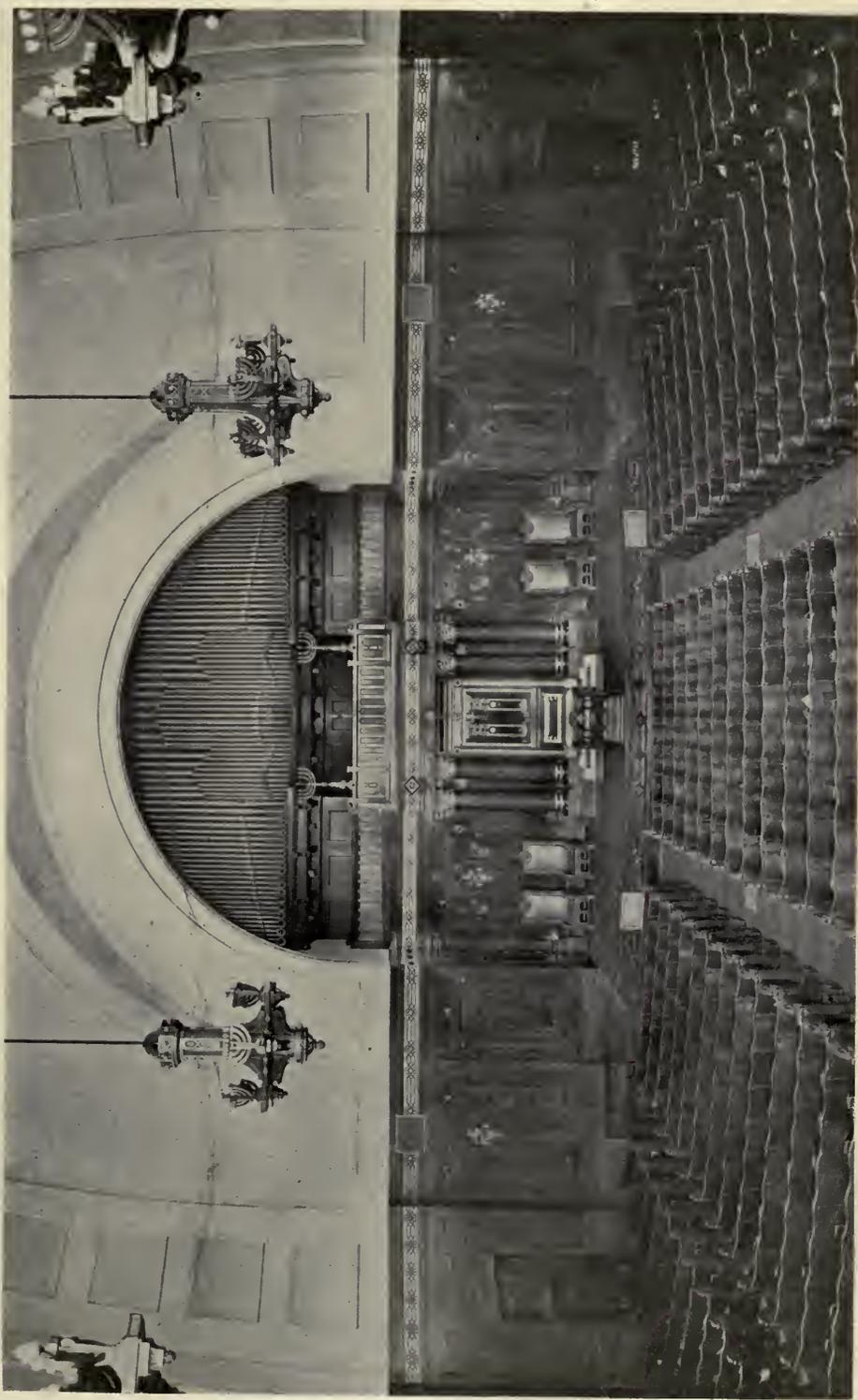
Another building Pittsburgh possesses,



FIRST CONGREGATIONAL CHURCH.
Struthers & Hanna, Architects.



RODOLF SHOLEM SYNAGOGUE.
Palmer & Hornbostel, Architects.



RODOLF SHOLEM SYNAGOGUE.
Palmer & Hornbostel, Architects.



SCHOOL HOUSE.
J. T. Comes, Architect.

which is clearly an auditorium, apparently an auditorium of a religious significance, and which could yet by no chance be mistaken for a Christian church. That is, it is a synagogue. The type of the synagogue is by no means established, as here in Pittsburgh is the type of the "Evangelical" church. In fact, there are as many views of the kind of building a synagogue ought to be as

there are architects of synagogues. Having no architecture of their own, the Jews build in imitation of their neighbors. One even notes many instances in which the Russian Jews have surmounted their religious edifices with bulbous domes, in imitation of the bad church architecture of their Russian oppressors. There may perhaps be said to be an effective consensus that their



EAST LIBERTY BRANCH—CARNEGIE LIBRARY.
Alden & Harlow, Architects.

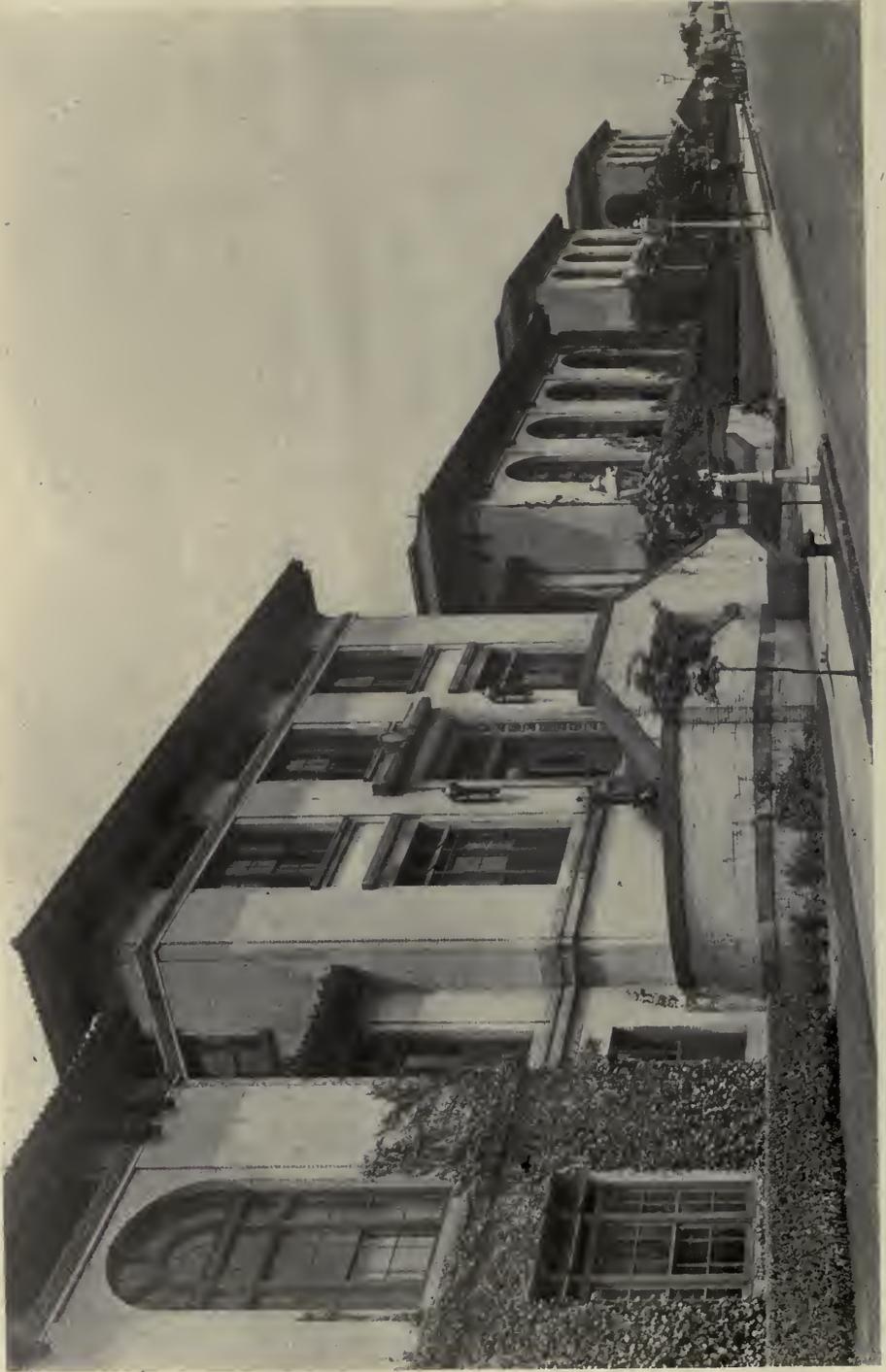
should be something Oriental in the aspect of a synagogue. The decoration of the present edifice recognizes that consensus, but quite in its own way, by its material which is faience, and its design which is arabesque. The detail is clever and characteristic, the coloration effective, and the building is a distinct and entertaining addition to the street architecture.

The schools, apart from the University and the "Tech.," are not so much in evidence as one might expect. But this would not be Pittsburgh if it had not some Carnegie branch libraries to show. As a matter of fact it has two, one at

East Liberty in a Georgian version of classic, and one at Homewood in a Tudor version of Gothic. Attractive envelopes they are of a ground plan which one judges to be essentially identical for both; but it is quite impossible to deny the superior congruity to its place and its purpose of the Gothic building. This is very charming—so charming that, if we assume them to be equally well done in their several styles—which perhaps they are not, quite—a comparison ought to settle the question of the most available style for a suburban or rural library.



MEDICAL COLLEGE, UNIVERSITY OF WESTERN PENNSYLVANIA.
Palmer & Hornbostel, Architects.



THE CARNEGIE TECHNICAL SCHOOLS,
Palmer & Hornbostel, Architects.



MARGARET MORRIS CARNEGIE SCHOOL,
Palmer & Hornbostel,
Architects.



Perspective.

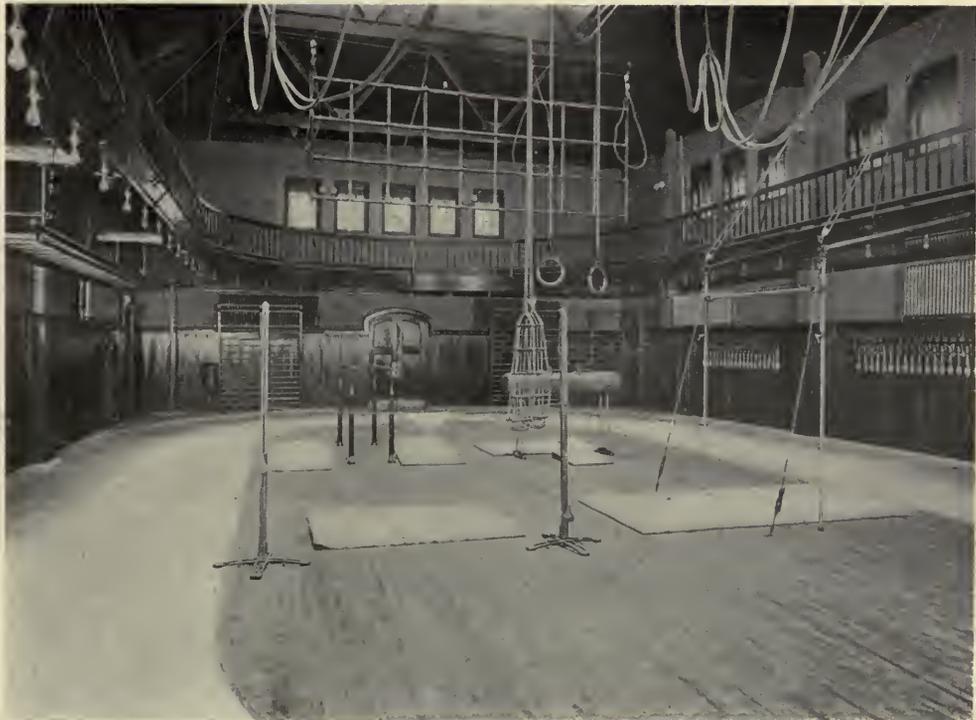


Plan.

SKETCH FOR COMPLETION OF CARNEGIE TECHNICAL SCHOOL,
Henry Hornbostel, Architect.



Exterior.



Interior.

PORTERFIELD MEMORIAL GYMNASIUM.
Janssen & Abbott, Architect.



RESIDENCE OF W. N. FREW, ESQ.
Alden & Harlow,
Architects.



RESIDENCE OF J. L. KENDALL, ESQ., WOODLAND ROAD.
Janssen & Abbott, Architects.

PART FIVE

THE HOMES OF PITTSBURGH



THE CHIEF RESIDENTIAL quarter of Pittsburgh, then, consists of miles of homes, not hovels on the one hand nor palaces on the other, but in truth those abodes of "golden mediocrity" such as every American city, New York perhaps excepted, possesses in more profusion and perfection than any foreign city. Sixty years ago Anthony Trollope observed of Portland, Maine, that he had never seen in any other place of the size so many houses which must have required an expenditure of "eight hundred a year" (meaning pounds sterling) to keep them up. "Golden mediocrity" is the phrase Mr. G. W. Steevens translated from Horace to describe the impression of Constitution Avenue in Boston. It is the impression made by one American city after another until from seeing one after another the belief is forced upon you that there are an enormous number of people in this country who are very, very comfortable. But I do not know any region of any city where it is more forcibly impressed upon you than the East End of Pittsburgh.

There are no slums in all this region. Some quarters, indeed, we have traversed in coming up from commercial to residential Pittsburgh to which that opprobrious epithet might apply; and there are doubtless others in those foldings of the hills along the rivers where are found the great workshops of the city, like the forges of the Cyclopean three who in sounding caverns under Aetna wrought in fire, every great workshop the nucleus of its respective slum. But there are no hovels in the East End. Equally there are, you may say, no palaces. Only a very few mansions in all this myriad of comfortable homes rise to palatial pretensions. It is specially notable in considering the most expensive of the recent houses of Pittsburgh to observe how, although exteriorly and interiorly the design of it has been executed quite regardless of expense and the decoration is of great sumptuousness, successful pains are taken to avoid palatial pretensions, to make it plain, that there are no "state apartments," that it is a house, in Bacon's phrase "built to



TYPICAL OF THE HANCOCK RESIDENCE OF BOSTON.



THE FERGUSON RESIDENCE.
Peabody & Stearns, Architects.

live in and not to look on." All that is desirable in a palace, such abodes as this show, all that makes for comfort or for real dignity, can be attained while avoiding the palatial pretension into which so many of our millionaires have in other places fallen. As a matter of fact, there is a palace or two in Pittsburgh, a residence or so in which the ostentation of Ochre Point or Central Park East is emulated; but these mansions are not only highly exceptional, but manifestly "out of the key." Perhaps a partial explanation may be that the possessors of the most conspicuous

test that. It is not in costliness altogether that the difference lies between the palatial and the domestic. It is not wholly in the expenditure of money, and most certainly it is not in the greater expenditure of art upon the palatial examples. It is in the ostentation and inflation which denote that money has been spent for the mere sake of spending it, or rather of showing that it has been spent, that palatiality consists. Domesticity consists, for example, in renouncing the "state apartments," which evidently have nothing to do with the comfort of the owner or his family or even



THE SAMUEL ADAMS RESIDENCE, SEWICKLEY, PA.
Alden & Harlow, Architects.

and swollen fortunes of Pittsburgh go away from Pittsburgh to spend the income of them. During my sojourn there, one of the newspapers had a page of caricatures delineating the most conspicuous of the absentees and appealing to them to come back. If they came back to force the pace of luxury in living, including that of domestic architecture, their absenteeism has its compensations.

Not, of course, that there are not in Pittsburgh costly and even very costly houses. The illustrations sufficiently at-

test that. It is not in costliness altogether that the difference lies between the palatial and the domestic. It is not wholly in the expenditure of money, and most certainly it is not in the greater expenditure of art upon the palatial examples. It is in the ostentation and inflation which denote that money has been spent for the mere sake of spending it, or rather of showing that it has been spent, that palatiality consists. Domesticity consists, for example, in renouncing the "state apartments," which evidently have nothing to do with the comfort of the owner or his family or even

his guests, unless he entertains his guests in mass meeting. The house to which I referred just now as being distinctly domestic and not palatial, in spite of its extent and its elaboration, made this impression, I suppose, partly because it contained no "Sunday parlor" or other rooms which were too fine for the ordinary uses of the family, and partly from the dimensions of the rooms. They were, to be sure, large as well as rich, but not large or rich enough to give the impression that they were not in constant use and habitation

—not large enough especially in the third dimension, that of height. This is, "in this connection," the most important dimension of all. An apartment of which the loftiness is the most obvious dimension is by that fact taken out of the category of "livable" houses and put into the category of "show places." It was, by the way, a Pittsburger, though his house happened to be built in New York, who is said to have given his architects, as his first condition, that he

evolution. In any of our cities the contrast between the common domestic architecture of a generation ago and that of to-day affords matter equally for astonishment and congratulation. In none is the contrast sharper than in Pittsburgh, partly because the new is better there than it mostly is elsewhere, partly because the old is worse. Many relics are still left in the East End of the ordinary vernacular house of the sixties and seventies. It was a gruesome abode,



THE DU PREY RESIDENCE.

distinctly did not want and would not have a palace. It was a counsel as sage from the point of view of his own comfort as from the point of view of abating envy. And it is by such a counsel as this, expressed or implied, that the architects even of the costliest houses in the East End of Pittsburgh appear to have been guided.

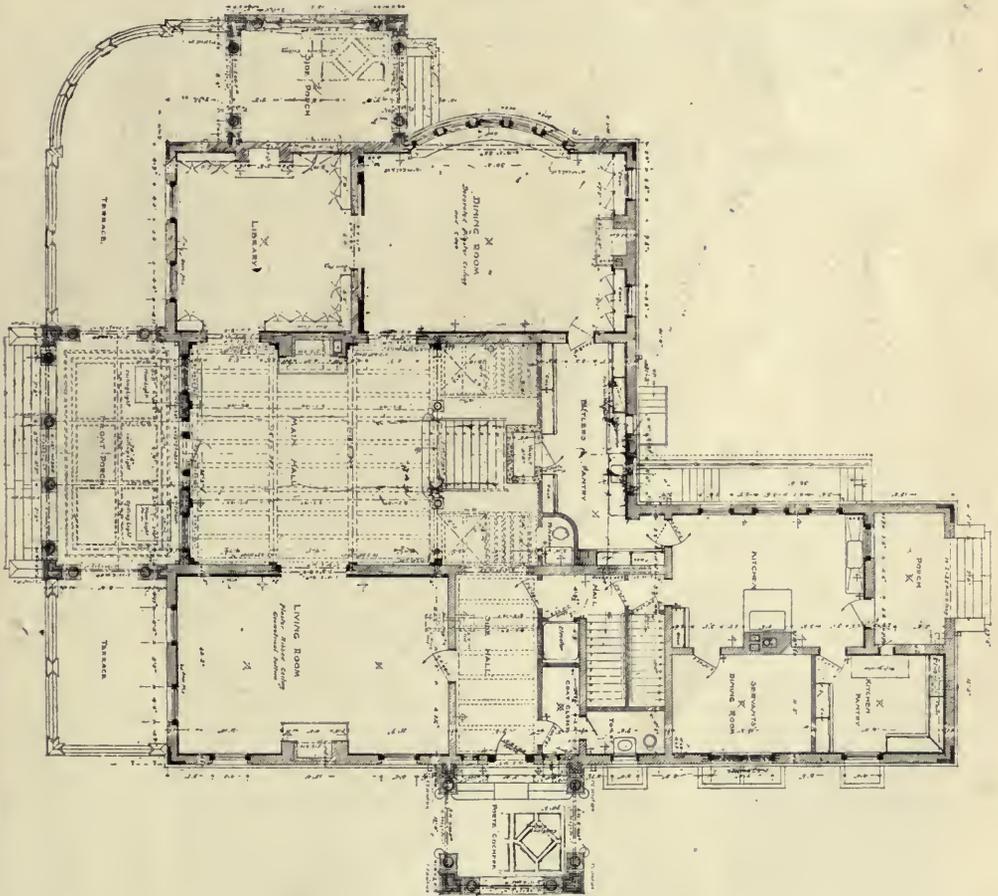
As in most American cities, so especially in Pittsburgh, one is not more astonished at the extent of good domestic architecture than at the rapidity of its

evolution. In any of our cities the contrast between the common domestic architecture of a generation ago and that of to-day affords matter equally for astonishment and congratulation. In none is the contrast sharper than in Pittsburgh, partly because the new is better there than it mostly is elsewhere, partly because the old is worse. Many relics are still left in the East End of the ordinary vernacular house of the sixties and seventies. It was a gruesome abode,

a brick box with no visible top, of which the openings were covered with curved lintels of cast iron. This was the type, and houses which varied from it by being more pretentious were correspondingly more deplorable. Nothing so depressing is built now anywhere in this quarter. Even the rows of ready-made houses of the speculative builder have undergone a marked amelioration. The brick boxes which are the relics of a generation ago pay for their antiquity, one suspects, in a lower rent than is commanded by a



Elevation.



First Floor Plan,
RESIDENCE OF J. W. FRIEND, ESQ.,
Rutan & Russell, Architects.



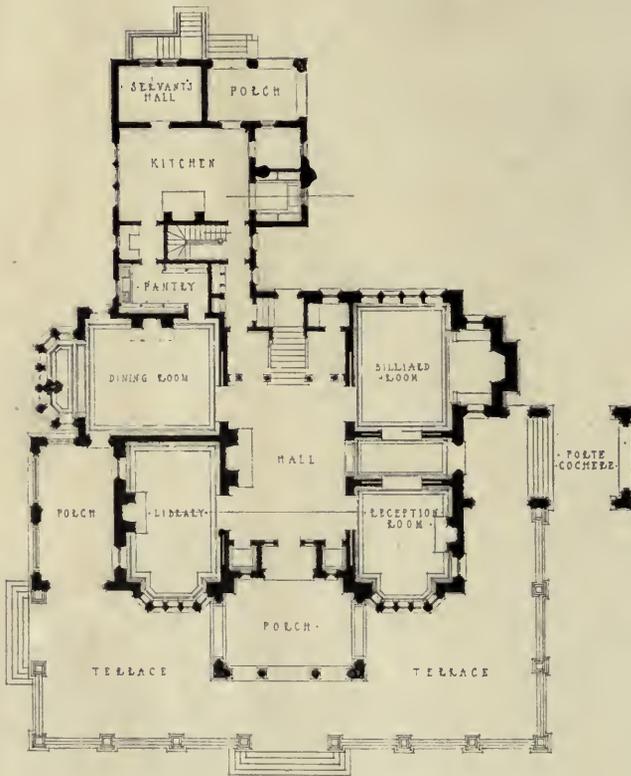
RESIDENCE OF B. F. JONES, JR.,
Rutan & Russell, Architects.



THE RESIDENCE OF T. M. ARMSTRONG, ESQ.,
PITTSBURGH, PA., Alden & Harlow, Architects.



Elevation.

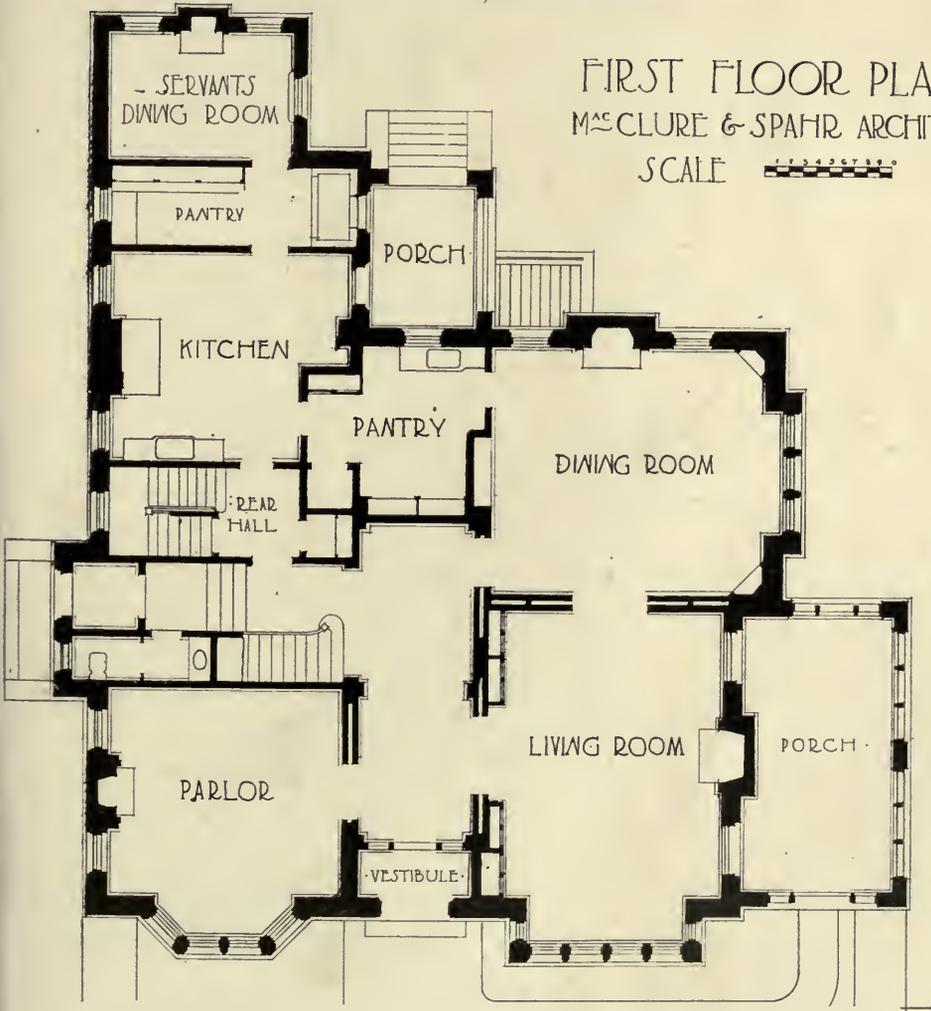


First Floor Plan.

RESIDENCE OF WALLACE H. ROWE, ESQ.,
Rutan & Russell, Architects.



Elevation.



Plan.

THE J. W. FRIEND RESIDENCE.
Mac Clure & Spahr, Architects.



THE RESIDENCE OF R. B. MELLON, ESQ.,
Alden & Hartlow,
Architects.



A HOUSE BY MAC CLURE & SPAHR, ARCHITECTS.



THE RESIDENCE OF W. W. SMITH, ESQ.,
Mac Clure & Spahr, Architects.

modern house of the same capacity. New brick boxes would not be marketable now at any rate which would yield a decent return on the investment. The speculative builder, whose wisdom in his generation is beyond dispute, has taken the hint of the attractiveness of beauty. And note that everybody in Pittsburgh occupies his own house to himself. One notes hardly half a dozen apartment houses in the whole residential district.

houses which are built for the occupancy of the owner, it seems that nobody who can afford to build a house for himself ventures to do so without the advice of an architect, and that the owner of a modest mansion is as apt to be well served, architecturally speaking, as the owner of a large and costly mansion. In fact, the houses which allure the stranger by some touch of grace and expressiveness in composition or of felicity in de-



THE RESIDENCE OF R. S. SUYDAM, ESQ.,
Mac Clure & Spahr, Architects.

and only one or two of any pretensions. The enormous demand for small houses leads to a competition in architecture as well as in other things. And one notes also that this competition leads often to the employment of artistic architects to do his designing for the speculative builder, and that the resultant ready-made houses are often of real architectural interest.

As to the custom-made houses, the

tail are as apt to be the small as the large. Nowhere else, certainly, does it appear that there is a more effective consensus that a man's house ought to be a personal and custom-made, not a Procrustean and ready-made, affair. And, of course, this consensus is the very beginning of a true and living domestic architecture.

It were quite hopeless to attempt a discussion of this domestic architecture

in any detail. There is too much of it, and it is much too multifarious for that. One can only refer to the illustrations, which certainly aimed to include only the best but as certainly fail to include all the best. All the types with modern instances of which one has become familiarized elsewhere are illustrated here, all excepting the French château, which has been rather curiously slighted, and of which one hardly recalls any suc-

the Columbian Exposition will recall that the Hancock house was employed, most appropriately, as the motive of the Massachusetts Building at the Fair. An appreciative Pittsburger, seeing it, ordered from its architects one of the same, as nearly as the conditions would permit, for his own residence, and an appreciative neighbor, seeing this pioneer, ordered another for himself. These two specimens propagated the species until



HOUSE FOR MRS. E. R. MARVIN,
Janssen & Abbott, Architects.

cessful examples, though bits of its detail are frequent enough. But we have the Italian villa, the Tudor manor house, the English half-timbered cottage, the Georgian mansion. One version of the Georgian mansion, a more or less accurate copy of the old Hancock house in Boston, or at least an employment of the motive of that structure, is very frequent and conspicuous. This came from Boston by way of Chicago. Visitors to

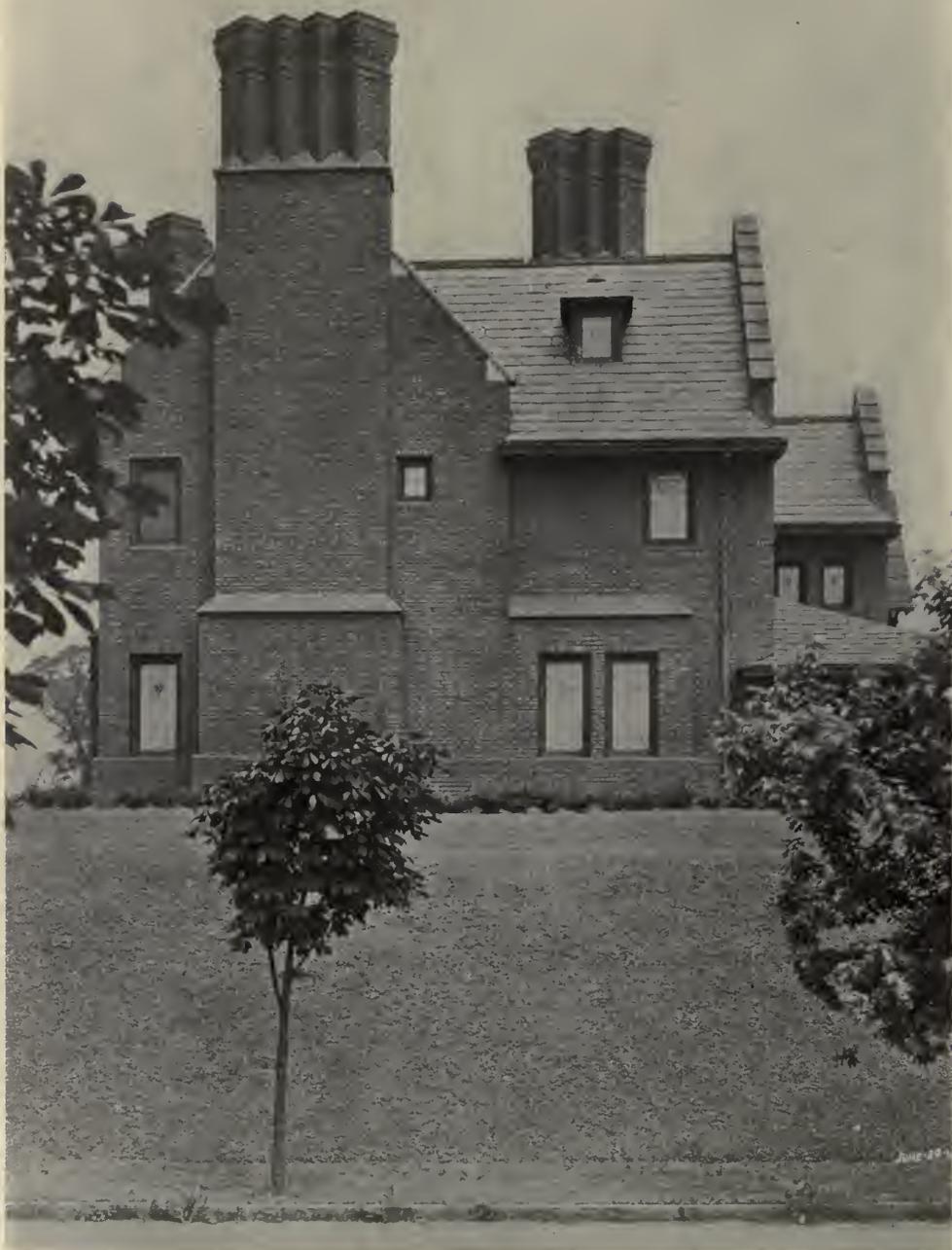
now it is difficult to walk far in the East End without coming on a Hancock house, more or less true to type, and better or worse done. It is a scheme as eligible practically as architecturally, seeing that it involves the hallway and stairway in the middle, with rooms on each side, which is as convenient an arrangement, on a regular plot, as has yet been devised. If Procrustes desired to make "the average family" comfort-



THE M. W. ACHESON, JR., RESIDENCE.
Mac Clure & Spahr, Architects.



THE WELLS-KING RESIDENCE.
B. Orth, Architect.



RESIDENCE OF FRANKLIN ABBOTT, ESQ.,
JANSSEN & ABBOTT, ARCHITECTS.



RESIDENCE OF FRANKLIN ABBOTT, ESQ.,
Janssen & Abbott,
Architects.

able, he could not devise a more eligible plan. The same scheme also lends itself to a box, with a four-hipped roof, like a square or oblong umbrella, which roof may be covered with corrugated tiles projecting umbrageously at the eaves. This type also is so frequent in Pittsburgh as to be characteristic. A local architect remarked that, "If a Pittsburgh man were let alone, that is the kind of house he would have," and one is inclined to add, if the house is well done, small blame to the Pittsburgh man. He might do much worse. It is often very well and impressively done. Also numerous enough to be noticeable is the gabled house, of brick or stone below and timber above, with a solid, rich and elaborated barge-board which forms its chief decoration. All these

types are apt to be understood and to be worked out with a rationality and refinement which attest the scholarship as well as the sensibility of the architect. But, after all, what takes the visitor most is the considerable number of dwellings which are unquestionably artistic but impossible to classify under any historical style, in which the architect, starting with his requirements and faithfully following them, has put his materials, brick commonly his chief material, together to the best of his ability to produce an expressive and agreeable result, allowing his detail, so to speak, to grow itself. Many Pittsburgh houses of this kind which are of no style yet have style, and that is perhaps the highest attainment open to the modern architect in domestic architecture.



INTIMATE LETTERS OF STANFORD WHITE



CORRESPONDENCE WITH HIS FRIEND
& CO-WORKER AUGUSTUS SAINT-GAUDENS



EDITED BY HOMER SAINT GAUDENS

SECOND INSTALLMENT.

THE FIRST INSTALLMENT of letters from Stanford White to Augustus Saint-Gaudens dealt with the construction of their tomb. During the development of this commission White set out upon his initial trip to Europe. There, through a larger part of his stay, he made his headquarters in the Saint-Gaudens' apartment in Paris, and from it, as Saint-Gaudens has written, "White would dart off in extraordinarily vigorous excursions to the towns surrounding Paris that contain those marvels of Gothic architecture of which he was an adorer." Accordingly, I will begin the second portion of letters with one which White sent Saint-Gaudens, a letter crowded with enthusiasm concerning the chief of these expeditions. White wrote—

"Dear St. Gaudens:

"Something more to do? Of course! You do not think I would take the trouble to write you without some selfish reason. I hope it will not be your death, however. It is only to warn you that I am going to have my letters sent to your studio. All you will have to do is to put them aside in a nice little niche, and then, when you get word from me, forward them to some Poste Restante and charge the stamps and envelopes to me. The only reason I trouble you is because if there is a draft for one thousand francs in one of them I do not wish it to go stalking all over the country after me.

"Is not McKim an old fraud? He has neither written me nor gone to see my mother, nor anything. Poor fel-

low; he must be having a hard time—and yet it is just like him.

"An Englishman in the sixteenth century describes Calais in his diary as 'a beggarly extorting hole, monstrous dear and sluttish.' All I can do is to agree with him.

"And now, old boy, having been 'werry' modest, the real reason I am writing you is to tell you about an acquaintance of yours. Perhaps you have seen her, and I am wasting my time and making a fool of myself; nevertheless, here goes: I was at Lille yesterday and went to the museum. I suppose it is the best provincial collection anywhere; but I wandered past pen and wash drawings by Michel Angelo and Raphael, by Fra Bartolemew, by Tintoretto, Francia, Signorelli, Perugino, Massaccio, Gielandajo, pen and wash drawings by Verrocchio and one even by Donatello, even drawings by these men, and ink and wash drawings at that. I wandered past them with a listless sort of air. I was on a hunt for something else, even a wax head by Raphael. I couldn't find it and was about to appeal to the guardian, when suddenly, 'Holy Moses! Gin and seltzer!' everything, anything, would be but as straws in the whirlpool.

"When you have made up your mind that a thing should look one way, and it looks another, you are very apt to be disappointed. For a minute I gasped for breath; the next, like a vessel changing tack, my sails shook in the wind and I said, 'Is this thing right?' And then the utter loveliness of it swept all other feelings aside. Do you know that it is colored, and that all it needs is eye-

The White-Saint Gaudens letters began in the August issue.

lashes to be what people call a 'wax figure,' that the skin is flesh-color, the lips red, the eyes chestnut, the hair auburn, the dress blue and the pedestal gold? It is easy enough to take exception to all this; and your reason will immediately tell you it is wrong. But then you go and look at it, and wish you may die or something, you no more question it not being 'high art' than you think of a yellow harvest moon being nothing but a mass of extinct volcanoes.

"It is no use going on; I shall have to wait until I can dance around your studio to express my enthusiasm. Get down on your knees in front of your autotype which gives but a half idea of it. Never was so sweet a face made by man in this world; and I am sure if they are all as lovely in the next it must be heaven indeed.

"I have got a bully idea for you, too. Right alongside was a little medallion in wax, colored, of Savonarola, perfectly stunning, no bigger than your little medallions. I am sure you could do something with it * * *."

It was after White's return to America, however, that the remainder of the letters to follow were written. For the most part they concern themselves with the Farragut Monument, in which the young men became so vitally interested. Yet, by way of a preparatory skirmish, before White's attack upon the difficulties of this commission, came his lesser set-to over the pedestal for their one other monument at the time, the Randall. The following letter which deals with the monument is interesting, as it shows how the rejected design for this Randall pedestal largely influenced what was accomplished in the statue to Farragut. White writes—

"May 8, 1880.

"Dear Old Boy:

"I was darned glad to get your last of April 21st. Why in hell didn't you write me before! After the account I received of your sufferings I have been solemnly sitting on a picket fence imagining all sorts of things, and the day before I received your letter I wrote to Miss Eugenia to know how you was.

"I am devilish glad you are coming home so soon. Let me see. You are going to sail on the 26th. I have then but one month more to write you. 'Thank God!' I hear you saying.

"I suppose you will have to give up your visit to Lille and the Low Countries. But do not miss a day at the South Kensington and a day at the British Museum. *Be sure* not to. It will fire you all up. Go to the Royal Academy, too, and see the early fellows there. * * *

"I will tell you now, as shortly as I can, what has happened about the Randall pedestal. I am getting sick and tired of writing you long accounts in which I seem to have had a devil of a trouble and a hell of a time, which is all damn nonsense.

"Sometime in January I received a letter from Thomas Greenleaf, controller of Sailors' Snug Harbor, asking me to call on him in reference to the pedestal, which I did. I then made a sketch of a pedestal with a big seat behind it; showed it to Dix, who liked it; went down to Staten Island to see the site, which I objected to at once; hobnobbed with the superintendent and got some points as to price, etc., from him. * * *

"Then I prepared for the Committee a drawing from our first sketch that I am sure would have come out well. The seat was about forty feet across. In front of the pedestal was a long stone on which I thought you could put a relief of a yawl boat in a storm or something of the kind, and around the back of the seat there ran a bronze inscription. All this cost about seventy-five thousand dollars.

"Also, to make sure, I prepared an alternative design, costing about forty-five thousand dollars.

"I sent these two with a strong letter, insisting on your desire to have a horizontal line to oppose your perpendicular one, and strongly advocating bluestone. So far everything had gone all right. Nothing had been said about your having to furnish the design, and I kept discreetly silent. But I knew Babcock was on the Committee and so did not go off on any exultation war-whoops to you. I knew him only too well. Six weeks

passed. I received a letter from Dix asking me to meet him, Dr. Paxton and Mr. Babcock in reference to the pedestal. Dr. Paxton couldn't come, and I found, to my dismay, that Babcock led Dix around by the nose. I don't know whether you know Babcock. He is President of the Board of Commerce, one of the sharpest and meanest business men in New York, a perfect blockhead about art, and the most pig-headed man I know of. In the first place they (he) did not want the seat, would not have it under any consideration. They (he) wanted a single pedestal like those in the Park. The Webster was the best. It's the damndest thing in the city. 'Had I seen the Webster?' 'No, I hadn't.' 'Well, I'd better see it, as I could then form some idea of what they (he) wanted.'

"I thanked him and said I supposed that the reason they consulted me was to have something that *you* wanted, and in all cases that was what *I* proposed to make. Babcock got red in the face, but Dix came to my support and said, 'Precisely.'

"Babcock then said, 'I suppose you know Mr. St. Gaudens' contract includes the design for the pedestal.' I said, 'Yes.' He then read the contract and Dix chimed in with, 'Oh, yes, I suppose of course Mr. White understands that. Indeed, Mr. St. Gaudens introduces him to me as his representative in his absence.' He then read your letter, which unfortunately could be read both ways (though, of course, it made no difference). I said that that was a matter for them to settle with you. Then Babcock objected to bluestone and said the base must be of granite. They asked me to prepare a new design to be presented at next month's meeting of the board, and Babcock made the enlightened proposition that I need only make the sketch, as all 'these granite men' had draughtsmen in their employ who would make all the details, etc., etc., and save me a lot of trouble.

"I thereupon in your name and mine distinctly refused to have anything to do with it, unless the work was to be carried out properly; and Dix again

came to my assistance with 'Precisely. I suppose the work will be cut under your direction.'

"'Certainly,' I replied, 'or not at all.' Then I cleared out.

"The second design I made as severe and simple as possible, one stone on top of another. I should have made it like your sketch in the photograph, but it had to be made in two stones on account of the enormous expense of one—as it is the approximate estimates came to four thousand six hundred dollars. Since sending the sketches, I have heard nothing from them. Perhaps they are disgusted with the plainness of the design. If so, I should say as you have to furnish the design that that is a matter for you to settle. Perhaps Babcock is having 'one of his granite men who,' etc., carry out the design. If he has, I shall have the whole office of Evarts, Southard & Choate down on him. But this is not at all likely. They are probably like most committees—inactive. I shall stir Dix up and find out what has been settled on.

"There; I've written you a long letter. Believe me, it is more trouble to write than I've been to in the whole affair. I enjoyed making the first designs and have them for my pains. Otherwise, save my contempt for Babcock, I have got along well with everybody. If the Committee so 'graciously decide,' I shall put the thing through, and if we can strike them for anything, well and good. But if you say anything more about 'bill' to me, I'll retaliate on you in a way you least expect. I am writing this on the train between Newport and New York which may account for its more than legible handwriting.

"I cannot tell you how driven I am with business on account of McKim's absence from the office. For the last month I have been nearly frantic, being often at my office till midnight. Poor McKim is much better, but still unable to work. He will have to go abroad again. He will be devilish sorry to miss you. Damn strong-minded women, say I. I tell you, 'You no catchee me marry.'

"Loads, heaps and piles of love to Louis and my sincere regards to your

wife, whom I still owe a letter as well as other things, and to yourself the hug of a bear.

Lovingly."

(Signed by White's caricature.)

Here, at last, I may turn to the Farragut correspondence, in which is adequately shown the vital influence of White upon Saint-Gaudens that was to remain for so many years. With the Farragut both White and Saint-Gaudens became anxious to create a new variation of the old type of pedestal, a desire responsible for most of the ensuing confusion, as thereby the young men required more money than the contract provided. Their efforts to obtain this additional appropriation were in vain, however. Consequently, since to complete the work according to their ideals they had dipped into their own scant funds in the hope of an ultimate repayment, they were both much out of pocket at the time of the unveiling. White writes—

"Saturday, September 6, 1879.

"H'on board the Holympus.

"* * * I did not answer your question about the height of the figure. * * * I ought to have my nose flattened. But I wasn't a responsible being, so 'nuff said.' My feeling would be to lower it 'by all means.' I think the figure would be in better proportion to the pedestal, too. * * * But that is a matter for you to decide, and you can settle it very easily by having Louis make a Farragut eight feet two in paper and seeing the effect. With the paper pedestal already made, that would be near enough to judge. * * *

"One reason I did not answer the question was because I thought I would wait until I could see the Lafayette in Union Square and send you the measure. I don't care a damn about the Lafayette myself, but I will measure it immediately on my arrival and write you what it is. There is nothing else I can think of that I should write you about before I get home.

"Heigh-ho! This is the dullest business I ever came across. There is no amusement, nobody to talk to, and I am so dead of *ennui* that I can't even read, much less write or draw. Did I ever

say I liked the sea? I'm a fried pumpkin blossom if I ever say so again; and, if I ever go aboard a Cunarder more, much less an extra one, I'll be damned into the end-most corner of the last circle of the worst hell that any poet, ancient or modern, has ever created or chooses to create. And then the eleven old maids! Oh, Lord! I started timidly making a drawing the other day, and in five minutes I had them all, literally about my ears, with 'Oh, how nice!' 'What are you drawing?' 'Do let me see it'; 'Now I think it's real mean'; 'Well, can we see it when you get through?' etc., etc., one of them actually leaning on my shoulder. Ugh! Commit me to America for ill-breeding and curiosity! Boarding-house Yankees!!! What more awful creatures exist on the face of the earth? Let us change them for something more pleasant, and hop like Byron's Don Juan from the ridiculous to the sublime.

"Do not fail to spend at least a week in London before you come back. There are oceans of things there, far more than in Paris or indeed any place that I have come across—Greek and Renaissance coins and medallions by the hundred; and my hair alternately stood up and flattened down in front of the Greek and Assyrian bas-reliefs. If I could only have got casts of some of them, I should have been a happy man for life. Then again in the South Kensington Museum besides casts of everything that ever was or ever will be there are at least forty to fifty screaming Renaissance panels; for instance, the one you have and I bought in Florence is one of them, originals, and lots of portraits by Della Robbia, Civitella and all manner of things. I did not see half. I never saw such a country as England. Do you know that at Windsor Castle there are upwards of one hundred drawings of Holbein's like those I copied at Basle? D'ye understand 100!!!—some of them even more splendid—and forty oil paintings. And to think I did not go there? Oh! Och! Sorrow the day that I was born!

"We steamed out of Queenstown at ten knots an hour, into rather nasty weather which kept by us for five days, ending up in a roaring old storm, the

night of which we succeeded in making the enormous sum of two knots an hour, wind dead ahead. The first day out the wind blew very hard, and the majority of the ladies thought we were going to the bottom. I said to the little third officer, 'Nice sea on.'

"Yes sir."

"Still, sailors don't mind anything like this."

"Oh, no, sir. It isn't more'n a half gale."

"Monday it was a little stronger."

"Yes, sir, pretty fresh this morning."

"Tuesday it blew like hell."

"You wouldn't call it a storm, though, would you?" I said.

"Oh, well, sir, no sir, it's hardly a storm, but it's pretty dirty."

"Wednesday the ship began trying to get her stern over her nose. There were six at table, including the Captain, Purser, Doctor and myself. About eleven o'clock at night I managed to get on deck. The sea was pretty wild, but I thought in a good smacking storm that the waves would be bigger than the ship; as it was, there were two or three to the length of the vessel. So I staggered up to the little officer with whom I had got quite friendly.

"Well, what do you think of this?"

"Oh, sir, I guess they won't sleep much to-night."

"Still," said I, coming back to my oft-repeated question, 'You wouldn't call this a very heavy sea, would you?'

"Why, good heavens, sir! What would you like? I think you would like to sink the ship!"

"We had a high old time that night; the steerage hatchway was stove in, and the front staircases to the hurricane deck carried away, and the doctor got a huge wave into his cabin and has been on his back with lumbago ever since. Meanwhile, the ship had been getting so stuffy, with everything battened down, that we all thanked God when her nose was sailing clear of the wave and we could breathe fresh air again.

"I am only writing this to fill up time; and, if it is as damned stupid work reading as it is writing it, I'm sorry for you. Here is a corrected inventory of the ship's company. The eleven old

maids have been reduced to seven; there are three widows who ought to be old maids; one widow who is pretty and correspondingly naughty; a thing that calls itself a she-doctor and rejoices in being the sister of Vic Woodhull, and Miss Lou Claffin, a girl whom nobody knows anything about, who keeps entirely to herself and is consequently looked down upon by all the old maids; the pretty little girl who has turned out the most interesting of the passengers; Mr. Wright, her father, ex-Mayor of Springfield, and his partner, Mr. Covell, a New York lawyer; a humble Western man and his little boy, and an Irish priest.

"Thus far did I get and no further—various things and laziness interfering. We got to Fire Island at six, Friday night, and quarantine at eight o'clock and had to lay there all night.

"Don't read this until you have nothing to do."

Again—

"57 Broadway, New York,

"Tuesday, 9th of September, 1879.
"My Beloved Snooks:

"I have but a moment to write and do so in the utmost haste to let you know the following fact.

"I made yesterday three unsuccessful attempts to measure the Lafayette and get in the lock-up. To-day I came near succeeding in both. Here is the result. It is impossible to get an accurate measure without a step-ladder and a requisition on the city government! But I will swear that it is not over eight feet five or under eight feet three. If it had not come so near to our figure, I should have telegraphed you. If you still stick to eight feet six I do not think you will go much wrong. But I myself should most certainly advise reducing the figure and base to eight feet six. * * *

"I have gone into partnership with McKim and Mead on the same proposition made to me in Mead's letter. It really, after all, was quite as liberal as I could expect for the first year. If I can get a little decorative work outside of the office, I shall manage all right.

To-morrow I shall be engulfed in business.

"I have seen La Farge for a moment and cannot see him again until next week. His grand scheme is likely to fall through; but he seems fat and cheerful. He asked in the warmest way after you and your work."

Again—

"My dear Gaudens:

"* * * You can form no idea of what a fearful state of drive I am in. I have been home but eight days. I have had to spend four of them out of town, and with McKim's business, as well as mine and yours pressing on all sides. I have seemed to have done nothing but rush, rush around after people with little or no result. Things do seem to crop up like hydras' heads all around me. I had a long talk with Richardson and Olmstead about the Farragut pedestal. They both seemed to like it very much. Richardson especially, and both liked it better than the old one. Olmstead said he felt very sure you could have any site you might choose. He still favored the one in front of the Worth Monument, and did not at all like the one we think of in Madison Square. He thought it a sort of shiftless place, which would give the statue no prominence whatever. He seemed to think it might be anywhere along the sidewalk, as well as the place we proposed. He suggested the following places: in the triangles formed by the intersection of Broadway and Sixth Avenue, in which way the whole of the little parks would be made to conform to the pedestal, or at a place somewhere near the entrance of the Central Park. He also suggested just north of the fountain in Union Square.

"I myself still favor the Madison Square site, its very quietness being a recommendation. Of the other sites, the one north of the fountain in Union Square seemed far the best.

"The elevated railway, it seems to me, knocks the others. We could not take a place directly opposite the Fifth Avenue Hotel; we *could*, of course, but just above it is by far the best place.

"I have not seen La Farge about the

pedestal, or Babb, on whose judgment I mostly rely. La Farge is not coming abroad, and his affair he wrote me about is all glass bubbles. He asked most kindly after you. He has gone most extensively into stained glass, making all kinds of experiments. Some of his work impressed me as much as ever, but his decoration and figure drawing looked pretty sloppy, after the old work.

"About X——'s monument, I have both good and bad news to communicate. His son has died and Mead says he is in a most howling hurry for his monument. I have not seen him yet, as I believe he is not in town, nor have I been able to completely understand Casoni & Isola's failure and must see them first before I can see him. But it does not complicate us in any way; and but for this unhappy affair of X——'s son dying, I might have managed things so it would have been better for you. I may do it yet and shall try all my might, but of course I can tell nothing until I see him.

"I got your note about the little photograph of the Farragut and shall see about it at once. You must not get mad if I do not do things as quickly as you might think I ought to. I have had my nose jammed immediately to the grindstone in the office, and you will have to make allowance for it.

"I have just been up to see my aunt in Newburgh, and I am writing this in the boat on my way to New York.

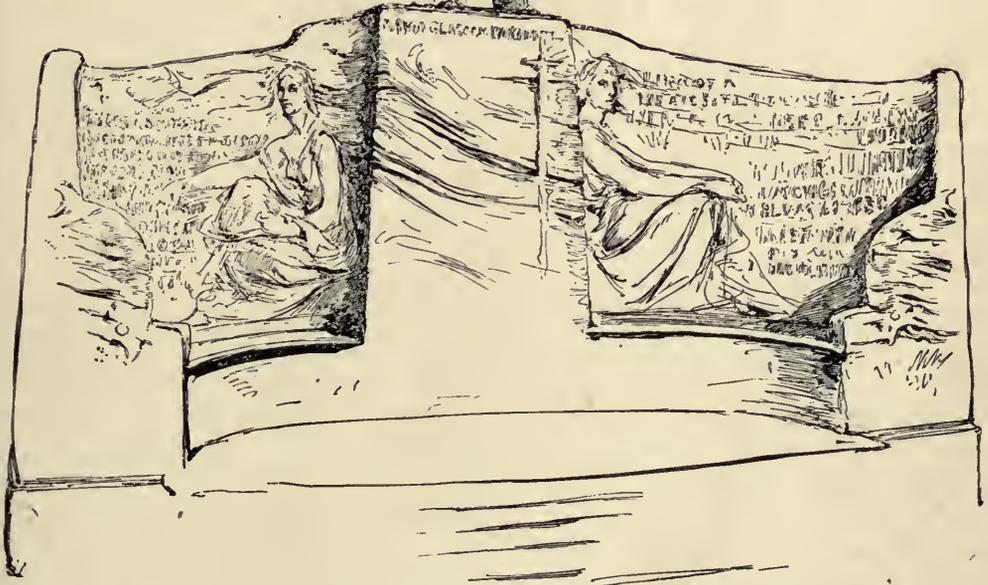
"I drove up to Armstrong's and saw him for a little while. He said he had just got a note from you. He was as pleasant as ever, but he seemed to me a much more saddened man than when he was in Paris. They have either had some pecuniary misfortune, or the lonely life up there is telling on him. He spends half his time farming, and he told me I was the first artist he had seen for three months. He asked me all manner of questions about you and your work. He has done very little painting since he has been home. * * *"

Again—

"57 Broadway, New York,

"September (?), Tuesday, 1879.

"Mr. Horgustus Gaudens,



THE FARRAGUT MONUMENT—MADISON SQUARE, NEW YORK.

"No Artist,
"Paris.

"I feel quite sot up. Babb likes the new pedestal better nor the old one, and likes it very much; and he thinks that eight feet three to eight feet five a very good size for a statue; but he said he wouldn't make it smaller. I am going to see X—to-morrow, and tremble in my boots now.

"I've got my trunk! I've got my peacock's skin, and had to pay 5 5 5 5, four little gold pieces, for the pleasure. But I've got 'em and the next time they go on a railway travel I'll eat trunk, peacock's feathers and the railroad officials in the bargain.

"I will go to see about the photograph of Farragut to-morrow. I send you the letter I started on the Olympus. I don't know why I send it. It isn't worth the stamp. I had a frightful row with the Woodhull woman, and I think she hid the book it was written in. They found it some time after the boat was in port stuffed behind one of the cushions.

"There is nothing about conventionalization of the sea, is there? The sea was altogether too much for me to draw, but I may write you a little about it. As to conventionalization, by reason of place and material, I believe it is necessary the more I think of it; and I think you believe so, too, even though you wont acknowledge it. Also I am sure that whatever you do yourself will be bully and much better than if anybody else meddled with it.

"Everybody sends love and everybody wishes you home—I send love to everybody and wish you home none the less.

"Lovingly."

(Signed by White's caricature.)

Again—

"57 Broadway, New York,

"Opposite Exchange Place,

"October 15, 1879.

"Dear (Saint-Gaudens' caricature):

"Some time ago I took the two pedestals to La Farge. His criticism was very quick and to the point. He liked them both; but liked the first sketch the best, for the reason that he thought it simpler and more of a whole, and that of two de-

signs he liked the one that could fall back on precedent, rather than the more original one, unless the original one was so astonishingly good that it compensated for its strangeness.

"Funny, coming from La Farge, wasn't it?"

"I then asked him to sail into the last pedestal and tell us what to do and how to better it.

"He said the curving, or rising, of the line upward from the ends toward the pedestal proper was an insuperable objection. He disliked it any way, and gave as his chief reason that it was antagonistic with the circular plan of the seat and destroyed the perspective almost entirely.

"He liked the decorative treatment very much and the dolphins very much.

"Now the only thing that troubles me about his criticism is his objection to the curved rising line of the back of the seat, for the reason that it bothered me considerably and had lain on my conscience like flannel cakes in Summer. I am sure it will not look well, and I am almost equally sure that a straight back, or one very slightly and subtly rising *will*. Almost everybody, architects, have spoken about it.

"Still, if you feel very strongly about it, why let us keep it. I send you some tracings with this and you can see what I mean.

"As you have lowered your figure three inches, we might lower the pedestal by that amount, raise the ends of the wall three inches, and lower it three inches where it joins the pedestal. Then the bulk would be very little more than the present design, and I do not see how it could injure your figure. Of course, I should know about this as soon as possible, as I have to know it before I send you the full size outlines of the pedestal and back. If you think it necessary, you can telegraph, but it will only gain ten days.

"Also, you clay-daubing wretch, why did not you tell me which site you wished. You wrote me that you thought them all 'good.'

"I myself strongly like the Madison Square site and 'so do we all of us,' but you must decide, and for God's

sake do so and then hire a hall forever afterward.

"I wonder if there will be any St. Gaudens left after reading all these letters.

"Poor boy."

(Signed by White's caricature.)

Again—

"October 17, 1879.

"My dear old boy:

"Here is the long-promised epistle. I shall try and not make it more than forty-eleven pages long nor must you think I have been out to too much trouble. I am just as much interested in the success of the pedestal as you are; nor, alas! shall I see many such chances in my life to do work in so entirely an artistic spirit, unhampered by the—well—small hells that encircle us on every side; women who want closets, for instance.

* * *

"I arrived in New York on Saturday the 6th of September and went to the office on Monday the 8th. For the first week I had my hands and my head as full as I ever wish them to be of things to do and think over. I wrote you a letter at the end of it coming down the Hudson on the Powell. That brings us to Monday the 15th. On the 17th, I think, I wrote to Fordyce & Browning, the contractors who gave the bid on the old pedestal, to call at the office and give me a bid on the revised design. Mr. Fordyce called the next day and took the drawings away with him but did not bring his estimate in until six days after! I had seen Olmstead meanwhile and written you about the site; but I did not think it advisable to see Cisco or send your letter to the park commissioners until I had a definite bid on the pedestal. Meanwhile I had begun to be pretty worried and scared, for both prices and labor had gone up nearly twenty-five per cent., and I was not at all surprised when Mr. Fordyce told me the lowest bid he could make on the pedestal was two thousand seven hundred dollars. We went all over the plans carefully but could see no way of cutting it down. So I sat down, said 'hell and damn it!' and then made up my

mind that if we died we would die hard. So I sent Cisco your letter and one from myself, asking for an appointment, drank a brandy cocktail, and told Fordyce if he couldn't devise some way of reducing the bid, never to darken the door of McKim, Mead & White's offices again. Next morning I got a letter from Cisco saying he would be in Saturday the 'hull' day long; and Fordyce appears with a sort of a yaller green bluestone in his hand, which he says is the 'grandest,' (he is a Scotchman), stone on the market, and that he will build the pedestal for three hundred and fifty dollars cheaper, that is, for two thousand three hundred and fifty dollars. He swore it was as strong as the bluestone, and to prove it picked up a piece of bluestone and hit them together and smashed his own stone into a thousand splinters. Convincing, wasn't it?

"Nevertheless, the stone turned out to be a very good stone and a very stunning color. I'll send you a specimen of it.

"So Saturday noon I sailed down to Cisco's office, with the photographs in one hand and my stone in the other. He received me very kindly, read over your letter again and asked me what he could do for me. I told him how long we had worked on the pedestal and how anxious we were to have it built, how the bids had come over the amount in hand, and how we hoped for the Committee's assistance. He said, 'Ah, dear me!' two or three times; thought pedestal No. 1 would be very grand, and liked pedestal No. 2 almost as well, liked the stone, too. And at the end he rose from his seat and said he was very sorry that General Dix was not alive, that he would have been the proper person to apply to, that as for himself he really could do nothing about it, that the two thousand dollars would always be at my disposal, and then wished me 'good morning.'

"Then you do not think any more money could be raised?' I said as I shook hands with him.

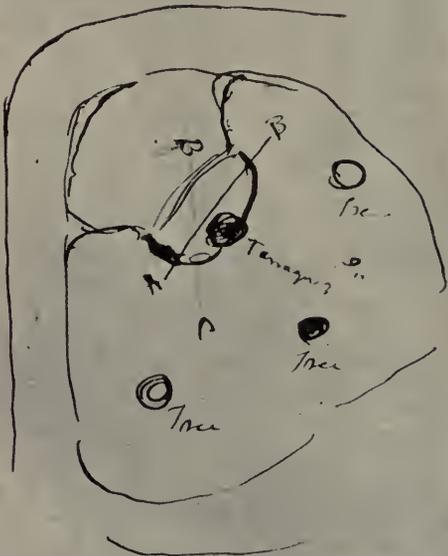
"Possibly—possibly,' he replied. 'You had better see X——, as he is Mr. St. Gaudens' friend.'

"I went away quite discouraged. The Committee is evidently utterly disorganized and without a head, and what

disheartened me most was Cisco's apparent utter lack of interest in the whole matter. I then wrote him three notes in succession about a mile long and very wisely tore them all up and boiled them down to the four-page letter which I send you. After seeing Cisco, I had spoken to my father and asked his ad-

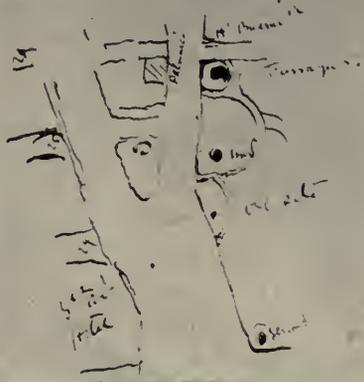
ding the point to Cisco in a way worthy my four pages twice over. The plan I had formed was to get the list of subscribers and then make attacks on all of them, with my dad's assistance, until I came across some feller who took enough interest in the thing to make the cause his own. I sent my dad's letter

Here is a la gear view
of the end.



Now if it was for
here & do not

He would see it all
once. It also would
have a more nearly
right & you would
have any whole reflection
to send -
Here is the whole plan of the
Park.



FACSIMILE OF STANFORD WHITE'S LETTER TO AUGUSTUS SAINT-GAUDENS.
(Showing diagram for location of Farragut Monument.)

vice. Cisco, by the way, at first supposed I was the man who was going to contract for the pedestal. So my dad told me he would give me a formal letter of introduction to him which would make him at least listen courteously to what I had to say again. What he did write was a letter of about a dozen lines, expressing our cause strongly and put-

and my own to Cisco in the same envelope and was asked to call on him next day. "He was as kind as before, told me he had computed the interest and found there was two thousand four hundred and fifty dollars, just the sum we want to build the plain shell, above the nine thousand dollars. He said it would be

next to impossible to get a list of the subscribers and that it would be very foolish for me to try to do anything about raising any more money now, especially as the statue was behindhand, but that, when the statue and pedestal were put up, *if they were a success, he thought there would be no doubt but that the extra six hundred dollars or so could be raised among a dozen or so of the subscribers.* For instance, he would give fifty dollars, perhaps X—— one hundred and so on. He then bade me 'good morning' and told me to see X—— and get his advice.

"So I marched off with joy in my soul and had hard work to stop myself writing you a high-cockalorum of a letter at once. I did not write you before for the reason that so far nothing was settled, and I saw no reason of disheartening you when possibly matters might turn out for the best; and, after seeing Cisco, I thought it safest to see X——, rather than write you a paen of victory and have to take it all back by next post.

"Alas, I only did too wisely, or rather I won't say alas. Who the devil cares for X——? I saw him three times after this, but on each occasion he was in a bad humor, and I did not venture upon the pedestal. Last week I called to see him, called again about his old mausoleum, and took the photographs of the pedestal with me in case the opportunity was favorable. He did not want to see me about his monument, although he had told me to call, but asked what I had in my hands. I thought I had better settle matters at once, and I showed him the pedestal and told him as quietly and shortly as I could how we stood and what Cisco had said.

"He immediately got up on a high horse and acted in a most outrageous manner, misunderstood everything I said, and in fact would listen to nothing. 'The Committee wouldn't guarantee a cent.' 'Mr. St. Gaudens had a contract, and he should stick to it.' 'The idea of asking for more money.' 'The Committee wouldn't pay a cent, nor would they go begging.' 'Cisco could speak for himself.' 'Let him stick to his contract,' etc., etc. And he finished up by raising his

hand and calling on his secretary to witness that he wouldn't give a cent, not a damn cent. Then he said he didn't want to talk any more about it, so I picked up my hat and walked out of his office, with my fingers itching to clutch him by the throat.

"His whole manner of acting was as if we were trying to come some game over the Committee and that he brushed us away as beneath listening to. I was boiling mad and at first a little troubled what to do, and wisely slept over it. The next morning I wrote him the letter enclosed and went immediately down to see Cisco, told him what had happened and showed him the letter I had sent to X——. He metaphorically patted me on the back, told me not to mind X——; that, this is *entre nous*, his physicians had told him that he could not live more than two or three years and that in consequence he was in a constantly depressed and morbid condition.

"So I went away again highly elated, as I was afraid Cisco would say, 'Well, you had better drop the whole matter and do what the contract calls for.' He at least is our friend, and I am sure will gather others to us. *This was four days ago.*

"Now you know all about it: what has happened and exactly how the matter stands. You must draw your own inferences and tell me what to do. There will be above the contract for the pedestal about six hundred to seven hundred dollars extra for the cutting of the reliefs. Toward this, at a pinch, the difference in the cost of casting a figure eight feet three instead of nine feet might legitimately go, and I feel almost sure that the balance can be raised among the subscribers when the time comes; but of course it is a risky thing, and one that you must decide for yourself.

"I have told you everything and at frightful length; and now the pack is on your shoulders, and you can throw it off which way you choose. You're boss, and I await your orders. If you so decide, we have plenty of time to design a new 'chaste and inexpensive' pedestal.

"If, however, you decide, as I think

you will, to go on with our last design, write me so at once. I found out from the contractors that they could cut the stone in the winter and put up the whole pedestal, foundation and all, within three weeks in the Spring. So we are not more than moderately pressed in that regard, but it is important that you should start immediately on your work modelling the reliefs, etc. Therefore, if you choose, you can telegraph simply 'Stanford, New York.' I will leave word to have any telegram so addressed sent to the office, and I will understand that you mean go ahead and will contract for the pedestal at once.

"Assez! Assez! c'est fini.

"Look up! Hire a hall! I have spent two evenings writing this and hope it will go by this week's White Star steamer.

"For you that have to read it and the 'wealth of correspondence accompanying it'—all I can say is 'God pity you and be with you, old boy, forever.'

"S. W.

"October 20th."

Here is the letter White wrote to Cisco—

"57 Broadway, October 4, 1879.

"My dear sir:

"The statue, owing to Mr. St. Gaudens' illness and the impossibility of erecting it during the winter, will be some six months or so behind Gov. Dix's calculations, and I should very much like to know if, owing to the accruing of interest, this will not give us a few hundred dollars above the two thousand dollars for the pedestal.

"Should this be the case, it may enable me to contract for the *shell* of the pedestal, as we have at present designed it, at once, should Mr. St. Gaudens, in his desire for good work, decide to take upon *himself* the entire expense of *cutting* the bas-reliefs. But this, I feel sure, the subscribers will not be willing for him to do.

"I hardly had time to explain the facts of the matter to you when I last saw you. Mr. St. Gaudens has a strong dislike to the ordinary unsupported monolithic pedestal and wishes to get away from it, and to that end we have put

the figure in a hemicycle and supported it on each side with figures in low relief of Loyalty and Courage, with an emblem of the sea flowing in front under the Farragut.

"There is no question but that this would be infinitely more original and artistic and a far greater ornament to the city. To gain this, for his part, Mr. St. Gaudens will *give* the modelling of the reliefs, a thousand to a thousand five hundred dollars of work at least, and I give up whatever commission comes to me as architect. The point is whether the nine hundred dollars or so necessary to cover the extra expense of cutting the reliefs in stone can be raised among the subscribers. X—— is out of town, but I shall see him next week and put the matter to him strongly.

"In the meantime I should like very much to have your opinion and any friendly advice you would be kind enough to give.

"Believe me,

"Very respectfully yours,

"STANFORD WHITE.

"The Hon. John J. Cisco."

And here is White's letter to X——:

"Dear Sir:

"If I gave you yesterday an idea that Mr. Cisco had said anything which compromised the Committee in the slightest way, it was a wrong one. He only gave me friendly counsel. The question was simply that Mr. St. Gaudens wished very much to get away from the ordinary pedestal and to support the statue of Farragut by bas-reliefs of Loyalty and Courage, for which he would give the models but hardly felt he could pay for the cutting of them out of his own pocket. Mr. Cisco advised me not to agitate the matter now, but said that if the pedestal was successful there probably would be no doubt but that the extra seven or eight hundred dollars needed to cut the reliefs could be raised among the subscribers. He also advised me to see you, and I now beg your pardon for having troubled you about the matter.

"Very respectfully yours,

"STANFORD WHITE."

Here, as in the first article, I will insert one of the Saint-Gaudens' letters to White in order to show to some slight measure the other side of the shield. Saint-Gaudens wrote—

Paris, November 6, '79.

"Dear Old Hoss:

"Go ahead with the pedestal and do whatever you please about lowering or heightening the wall. I'm willing, and give you *carte blanche* with all my heart. As soon as I receive the dimensions from you, I will commence on the bas-reliefs. I don't recollect what was finally settled but I have the impression that I heightened the figure a couple of inches after receiving your letter, giving Babb's idea of what the figure should be, viz., 'Not smaller than eight feet three, and that eight feet three to eight feet five was a good height for a statue.' The statue is now eight feet three and the plinth four and one-half inches more. I can reduce the plinth though to any size you see fit. The statue is more than half finished in the big and of course cannot be changed. So go ahead, sign the contract, cut off all you please, put on all you please. I will pay for the cutting the figures and take my chances for the reimbursement by the Committee. Furthermore, I will also agree to pay whatever more than the sum the Committee have for the pedestal the cutting of the dolphins and lettering may come to. That matter is now settled.

"As to the site, I have a great deal more difficulty in deciding, but *now formally select the Madison Square site*. For a great many reasons I prefer the Union Square site above the fountain, but stick to the Madison Square unless you should change your mind and vote for the Union Square one too. The principal objection to Madison Square is the reflection from the Fifth Avenue Hotel. And now while I think of it, the statue must be unveiled in the afternoon for that reason. *So go for Madison Square*.

"If I get my models for the Loyalty and Courage done in time, and I think I will, I will have them at least *commenced* in the shop. The Dolphins and

lettering will be entirely cut and finished in the shop. Send me the definite space for the Loyalty and Courage and I'll commence at once. So much for that.

"The last bid you have for a bluestone pedestal of course "squashes" the scotch with the yellow bluestone that was going to knock spots out of the bluestone, so I take it at any rate. I think I have a list of the subscribers that have not paid for the Farragut, and I know that there is nine hundred dollars worth of them. I may conclude to write to Montgomery, the Consul-General to Switzerland, who is the secretary and did have that list. But you know we had kind of a diplomatic row and I don't relish writing to him, and I don't count on all this.

"If convenient, but only if it's convenient, I wouldn't settle on the cutting of the letters, as Louis might do some of that. But, if it interferes with the arrangement in any way whatever, don't mind. Of course, I wish to design the letters also if possible. Don't settle about cutting the figures. I might be able to get them cheaper but, as I said before, that must not stand in the way of the work. Don't wait to write to me about it if it should interfere, but go ahead and contract for them. I'll be satisfied. * * *"

To continue again with White's letters, he writes—

"57 Broadway, New York,

"December 17, 1879.

"Dear Old Fellow:

"When I saw Cisco yesterday, he said he 'did not feel authorized to sign any paper, as they had a contract with you to furnish a pedestal, and, as soon as you furnished it, they would pay you the money; but if Messrs. Fisher & Bird would call, he would assure them that it would be all right. As contractors, however, usually want something safer than assurances, and Fisher & Bird said they would feel entirely satisfied if I went your security, I forthwith did it and inclose you a copy of my engagement. As I 'ain't' got a cent, and therefore run no risk, I consider it the most magnificent exemplification of

friendship 'wot' ever occurred. I wouldn't have said anything about the security but for this reason. In case, God forbid, you should happen to part company with this world, complications might arise. So just write an order, asking the treasurer of the Farragut, etc., etc., whatever it is, to pay Messrs. Fisher & Bird the total amount of money accumulated for the pedestal. Send the paper to me, and I will stick it in our safe to await contingencies.

"I feel that I should have my tail kicked for making you wait so long for your measurements to start work on the reliefs. How the devil you are going to get through I can't see. You will, however, have been getting ahead on other things, that is some consolation.

"The truth is I had the thing pretty well along when one Sunday Babb came in, damn him, and said in his usual way of springing a bomb-shell on you, 'Well, if you take the rise out of the back of the seat, you'll get the pedestal too heavy and make the figure look thin.'" Then, as usual, he shut up like a clam and wouldn't say any more. Now, as I care too much for Babb's opinion, and my conscience would never have forgiven me if I got the pedestal too heavy, I began floundering around trying to improve matters until McKim came along and said, 'You're a damn fool. You've got a good thing. Why don't you stick to it.' So I've stuck to it.

"You will see, however, what changes have been made by comparing the plans I send you and those I left with you. The plan of the pedestal has a flatter curve, and the whole pedestal is broader and lower. Babb approves, everybody approves, and I am consequently happy.

"After a heavy consultation, I have kept the rise in the back of the seat in a modified and more subtle, hire a hall, form; so you'll be satisfied.

"All I have got to say is if any Greek temple had any more parabolic, bucolic or any other olic kind of curves about it than this has, or if the architect had to draw them out full size, a lunatic asylum or a hospital must have been an addenda to an architect's office. I hope you will not go into a hospital trying to understand them, old boy. * * *

"About the models: The ones we want first, of course, are the fish and the sea and the sword, as those are in the contract. Everybody likes the fishes, so I would make them like the little model 'better as you can.' As to the sea, do just as you damn please, and it will be sure to be bully. You *must* make it stormy though. As for conventionalism, fire away as you choose; our difference of opinion is only one of words.

"By the way, did you ever read the description of the horse in the book of Job? 'Hast thou given the horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley and rejoiceth in his strength.'

"Of course, a horse's neck is not clothed with thunder. It's all damned nonsense. But would a realistic description have gone to your guts so?

"I've got to stop now or I'll drop. Loads of love to Louis and the kindest remembrances to your wife and sister-in-law. To thyself the hug of a bear"

(Signed by White's caricature.)

Again—

"57 Broadway, New York.

"Saturday morning, Dec. 27, 1879.

"Dear Old Hoss:

"This is the last I have to say about the Farragut until I hear from you.

"How the devil you are going to get through with all your work I can't see. Why don't you make the models for this half-size. I think you will be a damn fool if you don't get some skillful young Frenchman, whom you can get cheap, to help you on the Randall. You would save money by it, I should think, by having it cast in France.

You will, of course, notice the height for your Farragut figures. The bas-relief is reduced by about four inches. This is a little bad for the figures, but it is better for the statue, and to that everything should be sacrificed. I am going to try another step near the sidewalk and terrace up nine or ten inches, thus getting the statue as much above the eye as it is in the little 'clay model. * * *

"I will tell you of something which will be far worse than the Fifth Avenue Hotel. That is Bartholdi's huge hand and arm which is right opposite the Worth Monument. Here is an elevation of Madison Park from Twenty-sixth Street to Twenty-third Street. Seward would be about nineteen feet high, if he stood up. Never you mind; it is not size but guts that tells. You could stick the Parthenon inside a small ring of the Grand Central Depot. Now, this is all I have or will have to say about the Farragut, unless it will be to answer something that you wish to know. I am sure you will thank the Lord for it more than I do. * * *"

And last of all in this series of letters as here presented White writes—

"February 24.

"Beloved:

"Bis first, pummelling afterward. I suppose you are much obliged to me for the Life of Farragut: Now that you have sent the statue to the casters I send you the Life. It goes by Thursday's steamer.

"There is another thing I wish to know about, namely, the inscription. I submitted to my dad a draft of about the one we decided on in Paris, and then took it up and saw young Farragut and madame. They liked it very much. But the trouble is my dad did not like it at all. He said it would be a most difficult thing to do; and, thinking, until lately, that you were coming over in May, and that we would have time to settle its definite form then, I planned to invest in Farragut's Life and go over it with my dad and then let him make up something of his own which we could talk over when you appeared. I will now attend to it at once in order to be ready for any contingency. Your idea, however, is to draw it on the stone here and perhaps have Louis and an assistant cut it, is it not? Yet, what time will you have to have that done? I wish you could hurry Barbeza up. The middle of June is not a fortunate time for the unveiling, not because it is so warm, but because everybody will have gone out of town, and I am afraid it will put the members of the Committee badly out of humor. Both Cisco and young Farragut said very

strongly that the inauguration ought to take place before the first of June. Still what is is, and I wouldn't hurt the figure. But I would certainly do all in your power to have the inauguration not after the first week in June for the figure's sake as well as your own.

"I have been to the site for the Farragut at least fifty times, sometimes I think it is a bully site and sometimes I think a better one might be found. I have gone there with lots of people, and their opinions differ as much as mine do. There has been no need of hurrying about it, as we are sure of the site, and they won't begin laying the foundations before April. I have been on the point of writing that formal application to the Park Commissioners twice, but both times have been stopped, the last time by your letter saying there should be twenty-five feet from the sidewalk to the figure. This upset me, for in that site it can't be did. I went up with tape lines and found that it brought the figure just in the worst place and smack into the path. Your wife's letter, however, makes it all right.

"I am very glad, nevertheless, that I was stirred up in my mind, for I have come myself to the almost decided conclusion that the Twenty-sixth Street corner of Madison Park and Fifth Avenue is a better place. It is more removed from the other statues and is altogether a more select, quiet and distinguished place, if it is not quite so public. It is in a sweller part of the Park, just where the aristocratic part of the Avenue begins and right opposite both Delmonico's and the Hotel Brunswick; and the stream of people walking down Fifth Avenue would see it at once. It also would have a more northerly light and you wouldn't have any white reflections to dread.

"Here is the whole plan of the Park.

"Here is a larger view of the end. Now, if it was put here, I do not exactly know whether it would be best to place him cornerwise, as line A—B or parallel with the Avenue, as B—C. I myself prefer A—B. What, do you think? Everybody I have asked favors the last site most. I will consult Olmstead and Cisco and Field, and, if they like it best, I will apply for it, if it is necessary, be-

fore hearing from you. If you *strongly object*, you must telegraph. I won't make the application before sixteen days. *Write at once*, however.

"I will not telegraph you about the sea, but will write you—that is, unless you give reasons for my telegraphing you other than the need of getting the models here for the workmen to start cutting them.

"What has become of the model for the cross? I hope you have decided about the X——'s things. Prices are going up like lightning, and he will, I am afraid, be in a frightful rage.

"You must think me a hell of a feller to be digging pins in you all the time this way.

"Now I am going to bust you in the snout. What do you mean by writing Bunce that your sister would leave about a week after you wrote your letter and that she would arrive after about 'a

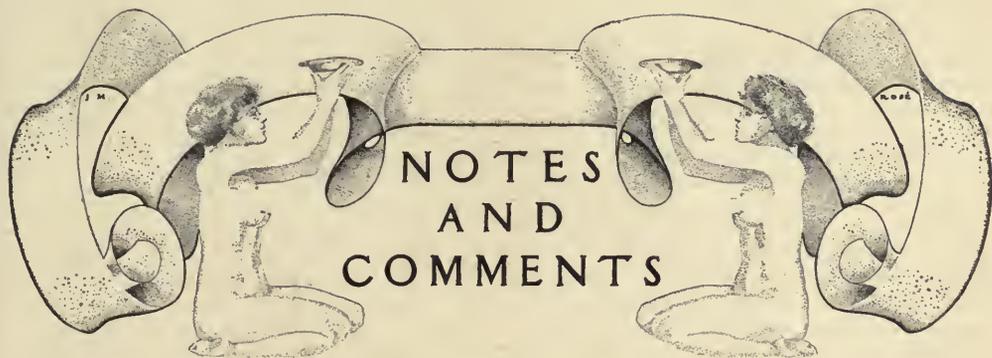
week or ten days' after he received 'this.' I immediately thought she had put off sailing a week. HOY? However, I went down to the Scythia, which arrived the day after your letter, and saw Miss Homer, and it took all my courage to do so, for I was sick as a dog, had a frightful cold and a nose on me as swollen as Bardolph's and as red as her own cheeks. She was the perfect picture of loveliness and health. I only saw her for a short time, as she was very well taken care of, and one is apt to be in the way in such cases. But I certainly mean some way or other to manage to get to Boston soon, not only for the pleasure of seeing her, but to ask the five hundred and fifty questions I wish to. All this ought to be written to your wife, indeed is. Give her my best regards; Louis also.

"Ever lovingly thine."

(Signed by White's caricature.)

[EDITOR'S NOTE.—The third and concluding installment of these letters will appear in the October issue.]





PRELIMINARY PITTSBURGH REPORT.

The Pittsburgh Civic Commission has published, as its first contribution to the great City Plan which is to be made for Pittsburgh, a Preliminary Report from its experts. This

is designed to be "a complete statement of all the factors and questions that must be studied in making such a comprehensive City Plan." The three experts whom the Commission retained were Bion J. Arnold of Chicago, John R. Freeman of Providence, and Frederick Law Olmsted of Boston, and what these men have to say on the subject given to them, will be read with interest and respect by a great many people. The Commission's purpose in publishing this Preliminary Report was to make available, for any civic body or authority, a well considered outline of the necessary investigations connected with any feature of the physical development of Pittsburgh. In an introductory statement, the Commission announces that it will carry through to completion the entire work as far as its own resources permit, but that it will gladly relinquish parts of the program, which it has not already undertaken, to any other commission, organization or city authority which shows a determination to carry the same to completion. A most interesting paragraph then follows regarding the amount of the program which has been already taken up outside the commission. The Mayor very promptly requested that the commission release to the city Mr. Arnold, that he might make studies of the

electric and steam railroads. This the commission gladly did. The city councils, at the request of the Mayor, authorized a commission to prepare a building code after such investigation as had been recommended. At the Mayor's request, again, the commission has released to the city Mr. Freeman, that he may make a study of the water system. Expert study for an adequate sewer system has also been undertaken by the city, on the plans proposed.

It is impossible in a short note to sum up all the recommendations contained in the report of the three experts. Presented in the tersest way, they fill twenty-five pages. The twelve general headings, however, are the following: Steam Railroads, Water Transportation, Electric Roads, Street Systems, Public Plans and Buildings, Water System, Sewerage System, Public Control of Developments on Private Property, Smoke Abatement, Legal Problems, Financial Problems, Legislative Problems.

Special recommendations that are made with regard to the building code are of interest to architects. Having pointed out the exceptional difficulty of preparing a really good building code, the Commission urges that the men who may be charged with that study, should be "of large calibre, clear-headed, with plenty of backbone, and of unquestionable honesty and fairness. Deficiencies in technical knowledge may be made good by employment of proper independent experts." They, then, suggest that the building code recommended by the National Board of Fire Underwriters be made a basis upon which to work. They express

the opinion that as it stands, this code is so rigid in some of its requirements as to impose needless burdens of cost upon builders, and hence upon the community; also, that there should be a broader point of view, and more thorough going regard for questions of health. They point out that in the matter of plumbing, most building codes are far behind the state of sanitary science, and impose a serious burden of wholly needless expense upon the builders. Nevertheless, they think that the code suggested makes a good starting point, and they recommended that invitations be sent to the National Board of Fire Underwriters, the American Institute of Architects, the American Society of Civil Engineers, the American Institute of Electrical Engineers, the American Society of Mechanical Engineers and the American Society for Testing Materials, to send representatives to a conference at Pittsburgh, and that these representatives decide on such modifications of the building code recommended by the National Board of Fire Underwriters, as shall "permit the maximum economies in construction and the minimum flexibility of design consistent with safe and healthful building." They pointed out that in doing this Pittsburgh might perform a signal service to the whole country.

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**TO IMPROVE
PUBLIC
ARCHITECTURE.**

A serious and carefully thought out plan of Mr. MacVeagh to raise the standard of public architecture in the United States, is awakening—as it was bound to do—a great deal of interested attention. As the plan becomes better known, this interest is spreading from professional circles to the laymen.

As secretary of the treasury, Mr. MacVeagh feels his responsibility for the architecture which officially represents the United States, and he has realized the impossibility of one man or one office developing in a satisfactory way even the various general types that are necessary. Accordingly, he has felt the need of calling the architectural talent of the country into consultation in some more thorough way than the occasional competitions make possible. Lacking appropriation for such purpose, he has made appeal to the generosity and public spirit of architects.

Three relatively small post-office buildings have been selected in three different parts of the country, and leading architects have been asked to compete in the preparation

of designs for them. One of these buildings is to be erected in Rolla, Mo., from an appropriation of \$50,000; another in Waukegan, Ill., from an appropriation of \$75,000, and the third in Orange, N. J., from an appropriation of \$100,000. The official statement of the department, with reference to the plan which Secretary MacVeagh is putting into operation, notes that: "The requirements, dimensions and character of each of the types of small post-office buildings are substantially the same." The idea is, that from the competition of all the best architects in the country, on these comparatively simple problems, there should be evolved a design which can become in a general way a standard for post-office structures of approximately the given cost in the section of the country represented. Secretary MacVeagh is quoted as expressing the belief that the result will be a departure from the monumental pile, that it is not necessary that every public building should be a young Parthenon. The smaller buildings, he believes, should be less formal and more in harmony with their environment. The experiment, therefore, does not contemplate the use of the accepted designs as exclusive models for small and medium sized federal buildings. It is, rather, to be a helpful suggestion. While the design in each case will not be a standard exactly, it will tend to prevent the other extreme of constant variation. If we continue to feel, the secretary is reported to have said, the necessity of a new design for every one of the hundreds of buildings throughout the country, we shall inevitably have poor art. Three score of the leading architectural firms of the United States, divided into three equal groups, have been asked to compete in the designs respectively for the three small buildings. In his letter to these architects Mr. MacVeagh says:

"I feel that you will agree with me that no specimens of good architecture in the country are better fitted to exert a beneficial influence upon the general development of our building than these post-office buildings of the less important classes placed in the smaller cities where they are often the most important structures in their neighborhoods, so that they stand as examples of what we should like to see done by the cities and by the citizens themselves.

"It is from this point of view, appealing to your patriotism, your love of good architecture and your professional pride, that I extend this invitation, trusting you will feel, as I do, that the placing of one of your buildings to represent what is best in

modern architecture, to raise and fix the quality of Government work, is an honor not to be measured by the size of the building, and that such buildings are far more important than buildings of ten times their cost erected in the great cities where the work of the best men crowds the streets.

"It is in this spirit, relying upon your assistance, that I trust you will accept this invitation, and that in designing and supervising the construction of one of these buildings you will assist in creating a type which shall stand in its absolute simplicity, dignity, and justice of proportion an example that will lead and foster the development of American architecture.

"There is no provision of law to enable the department to compensate unsuccessful competitors. The authors of the accepted designs will be regularly retained to supervise their buildings, and will be compensated according to the schedule of the American Institute.

"It is obvious that you should not accept this invitation unless you are willing to give this work care unwarranted by its size or by the compensation, since what the department wishes to obtain is not merely a design from you, but the best building which you are capable of producing."

American architecture, including the skyscraper, finds another bold and persuasive champion in so artistic a genius as Richard Le Gallienne. He says, referring to New York,

**A
CHAMPION
OF
MODERN WORK.**

in an article in July Harper's: "Architecture, with most people, is like literature, or any other art; it is only appreciated when it belongs to the past, or is written in what we call a dead language. There are not a few in this world who are always demanding the Parthenon and Paradise Lost; and not from any real understanding of either, but merely because the Parthenon and Paradise Lost are old enough to be safely admired. Such cannot be expected to realize the prophetic beauty of American architecture or to understand that architecture is still growing, like any other reality, and that neither Greece nor Rome nor Nuremberg nor Constantinople, nor even Sir Christopher Wren, has exhausted its inevitable development. The beauty of all things is mainly in their truth—their character."

**LONDON'S
ASPECT.**

A special correspondent of the "Boston Transcript," who signs his always interesting letters H. T. P., has written from London a long letter on the outdoor art of the great city. He observes that the coronation stands and decorations played curious pranks with the street statues. Figures long familiar, like that of Lord Beaconsfield before the House of Parliament, disappeared entirely, engulfed in the surrounding staging. The heads of other statues peered grotesquely, he says, through scaffolding. Others still were protected by little enclosures, like the conductor's stand at an orchestral concert, so that the statue looked as if it were about to address its fellow citizens. For the Victoria memorial he has only the severest criticism—though many highly praise it. He condemns it as "Victorian to the core—Victorian in its height and in the bulk of its marbles which yet fail to make significant the intrinsically insignificant; Victorian in its colossal figure of the sitting queen, too vast to suggest her as she really was, too dull and lifeless to transfigure her into a kind of ruling majesty; Victorian in its marble allegories of motherhood, truth and justice with a due scattering among them of angelic wings." The whole memorial bears no suggestion of the queen that her people knew, of their common life and time and of their real feeling toward her. Except for the fountain basin, which he admires, he finds the whole conception conventional and the execution dull and lifeless. He says: "The memorial might have been nobly austere—and it is not. It might have been richly ornate—and it is not. It is of the limbo wherein dwells official art." But for the great scheme of which it forms a part, he expresses a just admiration—that scheme of the noble Mall with the Admiralty Arch at one end entering upon Trafalgar Square, its own long, straight course opening new views of St. James's Park, and leading up to the Victoria memorial, behind which is the low, blackened front of Buckingham Palace, which some day is to be made a worthier home for the rulers of Britain. Just how that façade is to be made a proper background to the huge and, as he believes, impossible memorial is an architectural problem which the correspondent does not even suggest. But it is one that may be troublesome. Speaking of the new and spacious avenue, it is proper to say that the correspondent begins his letter by remarking on

the recent great, though belated, development in London of a regard for the whole, and for the cumulative effect of streets and parks and buildings. He finds that Londoners and "constituted authorities" are opening their eyes at last to the possibilities of such urban vistas as one finds in Continental cities. He writes that there is a new spirit evident among the real builders of London, and that "imaginative spirits in Britain—they are not too plentiful—even dare to dream of the day when it shall seem as well as be, the imperial capital of a great empire."

AN
ENGLISHMAN'S
COMMENTS.

In a review of the Philadelphia City Planning Conference, sent to London "Municipal Journal" by Thomas Adams of the Local Government Board, who was a delegate to the

Conference, there is offered an interesting criticism of American city planning. As Mr. Adams is a leader of the movement in England, he having direct charge of the town planning act, his opinion of American conditions will be read with respect. He says: "There is a great difference between the 'city planning' movement in America and the 'town planning' movement in this country. Whereas 'town planning' in Britain—as it is understood and expressed in the Town Planning Act—is chiefly concerned with the future control of undeveloped areas in expanding towns; in America, 'city planning' has meant in the past propagation of ideas for creating civic centers, for improving existing means of transport and traffic routes, and for establishing elaborate systems of parks and playgrounds. . . . The general object is to rearrange conditions on areas already developed, rather than to establish preventive measures for the proper control of undeveloped areas. The suburb is only brought in incidentally in connection with the creating of parks, the linking up of park systems, and the extending of radiating boulevards. In brief, American city plan-

ning scarcely concerns itself with housing conditions, and devotes itself almost exclusively to the creation of the 'city beautiful.' This aspect of the subject is, perhaps, the most attractive one to the professional craftsman who finds scope for expressing his aesthetic ideals in grouping public buildings and planning wide boulevards, as well as to the instinctively commercial-minded citizen who sees in these fine schemes a means of advertising his city. But they fall short at the very point where town planning is most needed in America. This is a misfortune not because the present aims of the city planners are unworthy, and not because the problems they deal with do not require solution, but because even more vital and urgent problems are neglected." He believes, however, that we are on the point of changing our policy. He says: "I do not think there can be any doubt that the delegates at the Conference as a whole sympathized with the English attitude and appreciated the importance of broadening the basis of American city planning to cover all that it means in Great Britain."

Another interesting part of his letter is that in which he discusses American landscape architecture. This profession, he says, "is more developed in America than here, it is differentiated more from pure architecture as we understand it, and occupies a much higher plane in regard to intelligence and training than the horticulturist who usually designs and lays out our parks. The landscape architect seems to have the same relation to the horticulturist that the ordinary architect has to the builder, which places him on some equality with the designer of buildings in all matters relating to the planning of towns, parks and gardens. This is partly due to the greater extent to which Americans have developed the creation of park systems as a matter of intelligent design, calling for the same degree of highly-trained professional knowledge and the same qualities of artistic insight and feeling as for the creation of buildings. The landscape architect appears to have come to stay in America, and to occupy no mean place as an adviser on questions of civic art."