



THE NEW YORK ARCHITECT

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INTERESTS OF ARCHITECTURE AND
THE ALLIED FINE ARTS.

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DONN BARBER, Editor
J. HOLLIS WELLS, Architectural Engineering Editor

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DONN BARBER, Editor

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THE FORTY-THIRD ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

The forty-third annual convention was formally called to order by President Gilbert at 10 a. m., on the morning of Tuesday, December 14, in the Assembly hall on the main floor of the New Willard Hotel, at Washington, D. C.

The opening of the three days' convention found the room well filled with delegates from all parts of the country, who first listened to an address of welcome delivered by Major Judson, District Engineer Commissioner. President Gilbert then read his annual address, in which he urged the nationalization of all matters coming before the body. Sectional prejudices, he said, were to be deplored in the consideration of any topic brought before the Society, and national advancement can only be gained through an appreciation of the entire country's needs, rather than those of the individual state or section.

He further made a very strong plea for the establishment by Congress of a bureau of fine arts. He thought such action would be acceptable to the entire country. He believed that

much could be accomplished by a bureau of this kind in the way of bringing the architecture of public buildings up to a higher standard and along the line of beautifying cities.

The address of the President was accepted with much enthusiasm. The convention then took up the regular order of business, which consisted of the reading and presentation of reports of special committees, and also reports of the various chapters.

The report of the board of directors called attention to the fact that the Institute has at the present time twenty-nine chapters, the total membership being 1,026, including 303 fellows, 585 associates, 61 honorary, and 77 corresponding members.

Most of the morning session and a good part of the afternoon session, which was called at 2 o'clock, was taken up with the reading of reports. Contained in these reports were many subjects of widest significance. That of the Committee on Allied Arts, Mr. Irving K. Pond, chairman, was a picturesque treatise dealing with Art throughout the ages in a manner quite unusual, convincing and at the same time amusing. The text of this interesting report was published in the December issue of THE NEW YORK ARCHITECT. Other reports were published in the January issue. S. B. P. Trowbridge, of New York, in a report on the proposed bureau of fine arts, followed nearly the same line of argument presented by President Gilbert.

On the recommendation of the board of directors the following honorary members of the Institute were elected: Theodore Roosevelt, Ambassador Jusserand, Ambassador Bryce, J. Pierpont Morgan, Henry Walters, patron of art; Charles L. Freer, donor of works of art to the national government; Nicholas Murray Butler, president of Columbia University, New York; J. J. Albright, donor of the Albright gallery of art in Buffalo; Daniel C. French, the noted sculptor; Sir Laurens Alma-Tadema, the famous English artist; Mayor George B. McClellan, for his work for the betterment of municipal art.

Discussion of the principles of professional practice and the canons of ethics among architects occupied the attention of the delegates for some two hours in the morning session. The discussion was had in the committee of the whole, with David M. Boyd of Philadelphia in the chair.

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A circular setting forth a number of principles, and which had been drawn up by the Board of Governors, was laid before the convention for indorsement. With but few slight exceptions the recommendations of the board found favor with the delegates.

The question of how far an architect could go in advertising without being guilty of unprofessional conduct raised a lively debate. It was the general sense of the convention that advertising tends to lower the standard of the profession, and it was therefore condemned.

Altogether nineteen principles for professional practice were enumerated. Twelve canons of ethics were set forth.

The first principle of practice adopted was the relation of an architect to his client, which was defined by the board as follows:

"The architect's relation to his client is primarily that of professional adviser. This relation continues throughout the entire course of his service. When, however, a contract has been executed between his client and a contractor, by the terms of which the architect becomes the official interpreter of its conditions and the judge of its performance, an additional relation is created, under which it is incumbent upon the architect to side neither with client nor contractor, but to use his powers under the contract to enforce its faithful performance by both parties. The fact that the architect's payment comes from the client does not invalidate his obligation to act with impartiality to both parties. The architect should not, without authority, assume to act as the owner's agent."

From principle No. 1 the professional code adopted ranged through topics dealing with preliminary drawings and estimates, superintendence and expert services, architects' charges, payment for expert service, selection of bidders or contractors, duties to the contractor, engaging in building trades, accepting commissions or favors, encouraging good workmanship, offering services gratuitously, advertising, signing buildings and use of titles, competitions, injuring others, undertaking the work of others, duties to students and draftsmen, duties to the public, and to building authorities, and professional qualifications.

Among some of the canons submitted were the following:

It is unprofessional for an architect

To engage directly or indirectly in any of the building trades.

To guarantee an estimate or contract by bond or otherwise.

To accept any commission or substantial service from a contractor or from any interested party other than the owner.

To take part in any competition the terms of which are not in harmony with the principles approved by the Institute.

To attempt, in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.

To attempt to influence, either directly or indirectly, the award of a competition in which he is a competitor.

To undertake a commission while the just claim of another architect who has previously undertaken it, remains unsatisfied, or until such claim has been referred to arbitration or issue has been joined at law.

To compete knowingly with a fellow architect for employment on the basis of professional charges.

Among the addresses which were subjected to action by the Institute was one by D. H. Burnham, advocating the erection of a memorial to Augustus Saint-Gaudens, the noted sculptor. Inasmuch as he represents to-day one of the few modern Americans who has achieved international fame, it was urged by the speaker that the society should be the first to recognize him.

After a discussion, the convention decided that the next meeting of the institute should be held on the Pacific Coast. Seattle, San Francisco, and Los Angeles are the three cities making the strongest bids for the next convention of the body.

On Wednesday night, December 15, at the Corcoran Art Gallery a meeting commemorative of the life and services to art of Charles Follen McKim was held.

The commemoration was arranged by the Institute, of which Mr. McKim had been a distinguished and beloved member. In honoring him the Institute honored itself.

The President of the United States lent his presence, and delivered an address. Senator Elihu Root paid his tribute, and then Joseph H. Choate, former Ambassador to England, spoke of the dead architect with love and admiration enkindled by a lifetime of intimate association.

The keenness of grief of many of those present over Mr. McKim's recent death was heightened by the consideration that had he survived the gold medal awarded to him by the Institute last year would have been presented to him in person. So there was added pathos when President Cass Gilbert handed the medal to William Rutherford Mead, the last survivor of the original and greatest triumvirate of American architects—McKim, Mead and White.

Every feature attending the commemoration was carried out with the simplicity which had been such a predominating characteristic in the life and work of the man of whom Senator Root

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was to say that he turned the tide in America in matters of art. Fitting was it that such a meeting should be held in statuary hall of the Corcoran Gallery of Art in the very shadow of the work of mighty men of an age long since lapsed, for Senator Root was likewise to emphasize in his estimate of McKim that he held fast to all that was good in the achievements of the past, adapting old principles to new conditions.

Besides the President of the United States and the Vice-President, there were present Cabinet members, justices of the Supreme Court of the United States, a large representation of the diplomatic corps, justices of the District Supreme Court, members of the Fine Arts Society, the American Architectural League, the Academy of Arts and Letters, the American Archaeological Society, and trustees of the Carnegie Institution, besides scores of individuals distinguished in the annals of art, letters, and science in all parts of the country.

The company gathered informally between 9 and 10 o'clock, the exercises beginning shortly after 10 o'clock.

President Taft was the first of the distinguished trio called on to speak of Mr. McKim. In his remarks he called attention to the present White House, and other gigantic projects as evidencing the wonderful talent and persistency of the architect. During his life, said Mr. Taft, the artist suffered from a lack of the abruptness and cocksureness so much in evidence in this city.

The President's address follows:

"We are here to do honor to the memory of an American leader in one of the great arts. I do not feel justified in saying much with respect to Mr. McKim, for the reason that the period of my acquaintance with him and friendship for him was very short. My acquaintance with him arose from the fact that I was Secretary of War, and had to do with that plan in an official way which he held most dear, I think, of all the subjects to which he devoted his great artistic genius—that plan for carrying onward the design with respect to Washington. He was sensitive, as I presume most geniuses and men of talent are, and he suffered much as he ran against that abruptness and cocksureness that we are apt to find in the neighborhood of Washington, both in the executive and the legislative branches. He was the last person to give you the impression that he had either abruptness or cocksureness, but I don't know any one who, when he had set his mind at a thing and had determined to reach a result, had more steadfastness and manifested more willingness to use every possible means to achieve his purpose than Mr. McKim.

"I don't know whether I dare tell a story with

reference to him, which, as a member of the cabinet, I am able to certify is true; but it illustrates his qualities to such a degree that perhaps I may be pardoned for going into the confidences of a cabinet of an administration.

"The Mall was Mr. McKim's chief anxiety lest Congress should forget that important part of the plan of the improvement of Washington. The cellar and the foundation for the Agricultural Department has been begun, and some \$8,000 or \$10,000 expended when it came to Mr. McKim's knowledge that the building, if erected according to that plan, would be a few feet too high and a few feet too near the center, and he came to prevent it. The Secretary of Agriculture was not disposed to regard that variation from the plan as substantial, and was very much opposed to the change.

"Mr. McKim came to me, after Mr. Root left the cabinet, as his only true sympathizer and friend, and asked me to speak to the President, whom he also regarded as a friend and sympathizer, but who at times needed convincing. So I went to see the President and explained to him the situation, and he at once agreed that we ought to change it. 'But,' said he, 'the trouble is with Uncle Jimmy, who has a real cause of complaint. He says that these architects have delayed too long, and the public money cannot be wasted and expended in this way.'

"'Well,' said I, 'can't we call a council, or something of that sort, and solemnly sit on the subject, and then finally reach the right conclusion?'

"He said, 'We can, and we will,' and we did. Mr. McKim was of counsel and Mr. Green and two or three others. The President took Mr. McKim to task at once at the audacity of architects who wait for 30 and 60 days, until plans have been completed, and then come in and attempt to make a change. Well, that was not a very good beginning, and I am afraid that our brother McKim thought the jig was up. But it so suited the Secretary of Agriculture that when there appeared a suggestion from an engineer that possibly not \$10,000 or \$5,000 would be sacrificed, but an economy might be introduced in another way, the Secretary, at the suggestion or the invitation of the President, said that he thought possibly it might be worked out that way, but the President insisted that if we did, we did not intend to waive the criticism that we had to make against the profession of architects by reason of their delay. And so we separated.

"The agricultural building was moved. McKim and I walked up the steps of the War Department. I said: 'Mr. McKim, I congratulate you on your victory.' He turned and looked at me a moment, and said, 'Was it a victory? Another such and I am dead.' But it

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was a victory, and it illustrates his character in quietly pushing and pushing and pushing for the highest ideals of his art, and insisting on everything that was best, and in yielding to nothing that seemed to him a detriment and a retrograde step.

"No one could come in contact with him and not feel that generous, disinterested spirit of his in favor of the promotion of all art, and his willingness to devote time and effort to promote it everywhere.

"I had the honor to appoint him as a member of the board to assist the Secretary of War in preserving what we could of the scenery of Niagara, and he devoted a great deal of time, with very little compensation, to planning out what could be done on the American side of the river so that the people on the other side should not think it was the back yard of the United States. And so it was with respect to everything that came out of his character to one who had to deal with him in public matters.

"I did not come here to make a speech. I hoped that I should not be thrown on to the audience without some leader like Mr. Root or Mr. Choate, who have known Mr. McKim for long, and who have shown by their works and their speeches how artistic they are; that I, who have had no experience in art, should not have to come here and be made responsible for a great department, and should begin this encomium; but I feel in my heart so strongly the debt of gratitude that the nation owes to Mr. McKim for leading an art and making the ideals of that art even higher and trying to make them national that I am glad to lend any emphasis that I may to a memorial to him.

"I am living in a house to-day that has been made beautiful by Mr. McKim. It is a house to which you can invite any foreigner from any country, however artistic, and feel that it is a worthy Executive Mansion for a great nation like this, combining dignity and simplicity, and reflecting in all its lines (it does to me) the dignity and simplicity of the art of Mr. McKim."

Mr. Gilbert then introduced Senator Root. The former cabinet member, for years an intimate friend of Mr. McKim, lauded his methods as those of the master mind which does not seek personal fame, but works for the perfection of a project whether or not its consummation brings recognition.

"We find in his methods," said Senator Root, "a study of past art rather than modern ingenuity. If there was any one thing from which Mr. McKim shrank—which he despised—it was simple ingenuity and the fantastic as sometimes used by modern artists. He fastened to all that was good in the past and adapted it to meet modern conditions. Instead of creating he ap-

plied truths known for their soundness to these modern days, and by his method maintained the simple grandeur we so admire.

"His work on the great White City on the lake near Chicago brought to this country a new viewpoint of American art. Visitors learned of a magnificent beauty and completeness.

"And so it was when he was asked to plan a park system for Washington. Instead of attempting to apply his own ideas—ideas, by the way, which might have brought him everlasting fame—he studied art and American achievement and applied one to the other. He went back to the times of L'Enfant and Washington and followed their ideas. He confronted problems similar to those they had met and solved them. And he evolved from history a park system which is as certain to be followed as the sun is to rise to-morrow.

"When he began his work he met with difficulty, because of the controversy ensuing as to those having the authority to carry out his plans. But his persistency, his patience, and his determination conquered over all. So it was when he took up the work of restoring the White House. He declined personal glory, although the opportunity for fame was his did he but grasp it.

"It was planned to build a wide pavilion around the new additions to the executive mansion. The designing of such a pavilion would have meant eternal fame for the designer, but its erection would have dwarfed the plain, simple old White House—the building of history.

"Instead of a huge pavilion, he had two small unornamental buildings erected which enabled the original mansion to stand to-day as a pure American example of a home on the banks of the Potomac. He removed all of the gingerbread creations which had been put in the White House from time to time, and replaced them with simple dignified ornaments in keeping with the original building. Many noble lives have entered into the American structure as it stands to-day, but none deserves a greater appreciation than the life of Charles Follen McKim, and what was last in his mind should be first in ours."

Mr. Choate, who followed Senator Root, after telling of the magnificence of Mr. McKim's undertakings, described his personal characteristics.

"I have never known," said he, "a human with a character more charming than his. To know him was to know his intense love of beauty, his hatred of that which was ugly, and his sweet reasonableness not usually found in men of his stamp. To know him was to love him. One could not meet him without admiring his beautiful traits, his lack of assumption.

"His loyalty in his friendships was another characteristic which I remember as it is recalled

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to me by the relations existing for years between Stanford White, Augustus Saint-Gaudens, and himself.

"His telegram to friends after he had been given a medal for his achievements in London by the Architectural Society there, is typical of him. When cablegrams from America arrived in England congratulating him on the distinction conferred upon him, he replied: 'I'm wearing the same hat.' That was the beauty of his character. He never lost himself or became swelled up at his success. If you knew him you knew that you would always find him wearing the same hat."

When Mr. Choate ended his eulogy there was a short lull in the proceedings. A quiet hung over the assemblage which so shortly before had applauded the words of the speakers. From a hidden alcove the low strains of "Ave Maria" could be heard. Fully five minutes after Mr. Choate's address, Mr. Gilbert arose, and in a short address presented to Mr. Mead the medal which was to have been given to Mr. McKim.

In presenting the gold medal to Mr. Mead, Mr. Gilbert said:

"It is not necessary to add one word to what has already been said or to recount the list of works, in which he had a distinguished part, so well known and so imposing."

The medal, beautiful in design and execution, bears on the obverse side above three Greek heads the inscription:

"Presented by the American Institute of Architects."

On the reverse side is represented an eagle plucking a laurel branch.

Mr. Mead, coadjutor, and friend of the one in whose honor the medal was bestowed, spoke with feeling of his thirty-seven years of association with Mr. McKim.

In the name of the architect's daughter, Miss Margaret McKim, Mr. McKim's only child, who was present, Mr. Mead accepted the medal, and in a brief address spoke as he said Mr. McKim might have spoken had he received the medal.

Among those present at the exercises were Vice-President and Mrs. Sherman, Attorney-General Wickersham, Maj. Henry I. Higgenson, William Dean Howells, Thomas Nelson Page, Francis B. Millet, Miss Niccolai, Henry O. Totten, Mrs. Nelson Miles, R. J. Totten, consul to the West Indies; Allen Pond, Secretary of the Navy Meyer, the engineer commissioner and Mrs. Morrow, Commissioner Macfarland, Senator and Mrs. Newlands, the Assistant Secretary of the Treasury and Mrs. Norton, Miss Josephine Patten, Mr. and Mrs. Archibald Hopkins, Mr. and Mrs. Sloan, of Boston; Mr. Gildersleeve, J. Hopkinson Smith, Mr. Holmes, Mr. and Mrs. Sprague, Rear Admiral Cowes, the

Assistant Secretary of War and Mrs. Oliver, the Assistant Secretary of State and Mrs. Wilson, Mrs. Clifford Barney, Dr. Harvey T. Wiley, the Rev. Randolph H. McKim, Mrs. Barber Walker, the Rev. Roland Cotton Smith, the Rev. Robert Talbot and Mr. Cram.

On Thursday morning the regular work of the convention was again taken up. Railways and their relation to the national and civic improvement were discussed, most of the time being taken up with the reading of papers and a discussion on the general subject. The first speaker was Frederick A. Delano, president of the Wabash railroad, who read a paper on "The Location and Treatment of Railway Stations." This question, Mr. Delano said, was growing more and more complex and important every day. The solution of it could only be found when railroad men, civic authorities and architects joined forces and worked in unison. No definite general rules for the location of passenger or freight stations and terminals could be laid down, the speaker declared, each city presenting a problem in itself. He predicted that the subway would play an important part in the future in the general relation of railways and cities.

Other speakers were M. V. Richards, of the Southern railway, whose subject was "The Relation of Railways to the Conservation of National Resources"; M. A. Long, of the Baltimore and Ohio, who discussed general traffic questions; Albert Kelsey, who spoke on "Interurban Stations and Trolley Traffic in City Streets," and John R. Lockhart, who read a paper prepared by him in collaboration with I. D. Waterman and C. W. Lord on "The Relation of Buildings, Retaining Walls and Their Surroundings to City Development and Beauty."

The convention was brought to a close with the adoption of votes of thanks to the retiring president, Cass Gilbert, and to President Taft, Senator Elihu Root and Joseph H. Choate for their addresses Wednesday evening on the occasion of the presentation of the McKim medal.

On Thursday evening, December 16, the Institute gave its annual banquet in the ball room of the New Willard, which was attended by more than 200 architects and their guests. The dinner began at 8 o'clock, and two hours later, when coffee had been passed, portieres were thrown aside and the wives of the delegates were escorted to places in the balcony of the hall, where for more than an hour they enjoyed the speeches.

Cass Gilbert, of New York, toastmaster and retiring president of the organization, after calling the assemblage to order, requested that toasts be drunk to the President of the United States, the Senate and House of Representatives, which was done by all, standing. He then

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introduced as the first speaker President W. W. Finley, of the Southern Railway, who discussed at length the relations of railway stations to the architectural beauty of a city.

Without claiming technical knowledge of the profession to which most of those present had devoted their lives, Mr. Finley said he thought there were a few points regarding which he could give a little advice. He discussed the proper location for a railroad terminal, saying it should always be as near as possible to the principal hotels. Its appearance should be agreeable, as it was the first building of any consequence that a stranger coming into a city saw. Beauty, President Finley declared, should, however, be to a large extent a secondary consideration, utilitarianism being the point that should receive the first attention. Other suggestions, such as the arrangement of waiting rooms, restaurant, passageways for vehicles, were discussed.

The next speaker was Senator Francis G. Newlands, of Nevada, who dwelt on the importance of rescuing the constructive work of the country from the spoils system, which, although somewhat reformed of late, he said, had made the improvement of rivers and harbors and the construction of buildings the subject of legislative trades and compromise. He praised the demand made by the Rivers and Harbors Congress for a department of public works and the union under one department of the constructive work of the nation. He believed that in the creation of this department the Bureau of Architecture and Arts should have its place, to the end that art and utility might be united through advisory boards composed of the best architects, engineers, constructors, and artists in the country. He thought every State and municipality should have a similar department or board, and that through some method of co-operation the work and experience of each should be at the command of the other.

He continued:

"The renaissance of American architecture, commenced in building the great White City for the World's Fair at Chicago, has been followed by the movement of the architectural and artistic societies of the country of the union of art with utility in all constructive work, national, State and municipal.

"The movement has made much advance in the great cities, where civic planning, involving the application of the best work of the architects and artists to the civic problems of the water front, the transportation center, the civic center, the avenues of commerce, the parkways, parks, and playgrounds and the grouping of municipal structures is now receiving much attention. It has not yet made much impression on the legislation or administration of the

States, nor of the Nation; but public opinion is strongly in this direction and will soon command the action of both."

Senator Newlands concluded by calling attention to what might have been accomplished in San Francisco after the great fire, had there existed a commission that could have guided the architectural engineering and artistic organization of the city in the readjustment of streets, in the planning of water front and in building parkways.

President Frederick A. Delano, of the Wabash railroad, spoke of the interdependence of railroads and the other interests of the country. The nation, he said, could not be prosperous unless the railroads were prosperous. He thought there must be co-operation and co-ordination. He expressed the hope that the Institute at future conventions would follow up the question of co-operation between railroad officials and those working for improvement in municipal art.

Mr. Delano was followed by W. H. Boardman, of New York, who discussed the work of the railroads along the line of educating the public in various ways. He alluded to the experiment farms being established in Missouri by the Wabash railroad, the great undertaking started by the Southern railway in the Southern States, and the help the Long Island railroad had been at the time the government established the big camp at Montauk Point, immediately after the Spanish war.

At the guests' table, besides the speakers, were Irving K. Pond, of Chicago, new president of the Institute; John W. Alexander, of New York, president of the National Academy of Design; Senator Knute Nelson, of Minnesota; Herbert Putnam, librarian of Congress; Robert Peabody, of Boston; Frank Miles Day, of Philadelphia, former president of the Institute; Engineer Commissioner Judson, Major J. J. Morrow, U. S. A.; Assistant Secretaries of the Treasury Charles D. Norton and Charles D. Hilles, Charles Moore, of Chicago, and Scott C. Bone.

The banquet brought to a close a convention quite up to the standard of past conventions of the American Institute of Architects, in vitality of interest and in constructive and stimulating quality. Just what results in a practical form will issue from the actual work of the convention proper, and just how much further ahead as a great and powerful organization the Institute will find itself as a result of the legislative routine performed at Washington remains to be seen.

The function of the Institute itself is to encourage and keep alive and working harmoniously and to the same end the various chapters that go to make up the national body. The

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real work is that of the standing and special committees, which, together with the Board of Governors, furnished a background of legislative constructiveness and responsible interest. Now that the Institute has gotten to a point of being able to manage its own internal affairs, it ought to spread out gradually and with dignity and begin to place itself more constantly and convincingly before the public. Asserting, where necessary, its prerogatives and demanding tactfully those rights to which standing and position of its members are entitled. The architect is coming to be a respected, useful, far-seeing, intelligent and public spirited citizen.

The Institute as representing the architectural profession, therefore, should broaden its influence so that it will come gradually into that position of dignity, respect and effective power that is its lawful and undisputed right and that will make it really effective in the future constructive and artistic development of the trade generally.



MORGAN MEMORIAL, HARTFORD, CONN.

BY BENJ. WISTAR MORRIS.

The Junius Spencer Morgan Memorial is a gift from Mr. J. Pierpont Morgan, in memory of his father, to the city of Hartford, his birth-



TYMPANUM OVER VESTIBULE DOOR
MORGAN MEMORIAL, HARTFORD, CONN.

place. The building was erected through the agency of the Wadsworth Athenæum, in which the title to the property is vested.

The traditions and associations centered in the Athenæum building proper, which was erected in 1842, and the usefulness of the building itself, were such that it and its additions in the rear were necessarily retained as part of

the entire scheme of the development of a large piece of property. The trustees of the Athenæum were in possession of a fund bequeathed by Mrs. Samuel Colt for an extension or wing



DOOR TO WEST GALLERY—LOOKING WEST
MORGAN MEMORIAL, HARTFORD, CONN.

to the old building. Mr. Morgan's gift was for the construction of a building to contain both a series of galleries for exhibition purposes and rooms adapted to educational purposes. The entire scheme of development further contemplated an extension in the rear of the present buildings in such a manner as to provide additional space for the Hartford Public Library, which in a measure is under the control of the Athenæum. The problem therefore, was not a simple one. The architectural characteristics of the existing building of the Athenæum were not such as to be repeated with success in the new extensions, and the Colt Wing provided a means of transition both in style and material, and, as shown on the drawings, is situated between the Athenæum building and the Westerly Pavilion of the Morgan Memorial, all facing westerly on Main Street. One of the conditions attached to Mr. Morgan's gift was that it should be constructed entirely—as regards the exterior—of light pink Tennessee marble, which material was used in his library in New York City. This stone is in marked contrast to the rock-faced Glastonbury granite of the Athenæum, and the difficulty was overcome by using in the walls of the Colt

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Wing a rock-faced granite, Crotch Island, which in color combined the characteristics of the Tennessee marble and the Glastonbury granite. The belt courses, window quoins and carved ornament occurring in the Colt Wing are all in Tennessee marble and the architectural treatment is arranged so as to contribute further transitional qualities in style. The Morgan Memorial proper at the southerly end of the group recalls in its western windows some of the Tudor elements of the

of the wall surfaces on what is known as the "hanging zone" lying between the top of the chair rail and architrave of the entablature from which the cove springs, and the reduction of the intensity of the light on the floor and in other parts of the room. This is secured by so arranging the location of the horizontal or interior skylight and the exterior lights in the sloping sides of the mansard, that the rays of



GALLERY IN STAIR HALL—LOOKING S. W.
MORGAN MEMORIAL, HARTFORD, CONN.

Athenæum, but otherwise trends to what may be termed an English interpretation of the Italian Renaissance. It will be noticed that the approach to classicism is accentuated at the principal entrance, and this is carried on to its fruition in the interior of the building. The principal items of interest to the Profession—apart from the solving of the problems of exterior design—it is believed will be found in the lighting arrangements of the galleries, both by day and by night. The picture galleries are on the second or top floor and have Mansard roofs. This scheme was adopted after careful investigation of the experiments of the Commission representing the Boston Museum of Fine Arts, and an independent investigation of the lighting of several of the foreign galleries. The most important features in gallery lighting are naturally the maximum of illumination



NORTH GALLERY—LOOKING EAST
MORGAN MEMORIAL, HARTFORD, CONN.

light reflected from the sky are limited and concentrated on the vertical surfaces of the "hanging zone," while the horizontal or central portions of the roofs are opaque. In other words, the sky reflects principally on the wall surfaces arranged for the hanging of pictures and is little seen from other portions in the room. In the same manner the artificial illumination is arranged in the roof space on a system of condulets with Frink parabolic corrugated reflectors with mirrored surfaces. These are arranged on universal joints so that the light is concentrated on the walls, and they are so situated as not to cause shadows on the wall surfaces by day. The quality of the glass in the horizontal skylight was found to be a matter of prime importance in selection. It is of wire glass, the upper surface of which is polished so as to facilitate the removal of accumulated dust, and the under surface is acid ground. The particular glass selected was the result—as to thickness and other qualities—of experiments, so as to obtain the feature especially desired in the glass at this location, namely, the maximum of diffusion of light with the minimum of obstruction, as the sources of both natural and artificial light are above the horizontal skylight. The result has proven to be very successful in that as daylight fades and the artificial illumination is put into use the visitor to the galleries is hardly conscious of the change, since by night the

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effect of the light in the galleries is very similar to the glow of a summer afternoon. The elimination of the suspended screen and the troughs of light give a sensation of an open airiness which is unusual.

Work is to be commenced on the completion of the building as soon as the property it is to occupy becomes available. The long central wing will be given up to a gallery of sculpture with alcoves on either side for exhibition pur-

poses varied in character, while the Eastern Pavilion, similar only in its external treatment to the Western or completed portion, will be occupied largely for purposes of instruction.

The illumination, heating and ventilating of the galleries were worked out with the assistance of Mr. Putnam A. Bates.

The building was dedicated with appropriate ceremonies on the afternoon of January 19, 1910.



