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MCKIM, MEAD & WHITE.

CHARLES FOLLEN MCKIM was born in Pennsylvania in August, 1847. He is a son of James Miller McKim, anti-slavery leader and political reformer. His studies were pursued at the Harvard Scientific School, in a New York architect's office, where he made the acquaintance of his partner, Mead, and in an *atelier* connected with the École des Beaux Arts.

WILLIAM RUTHERFORD MEAD was born in Brattleboro in August, 1846, and graduated at Amherst College in 1867. For two or three years he studied in a New York architect's office, and then went to Paris, and studied there and elsewhere in Europe.

STANFORD WHITE was born in New York City in November, 1853. He is the son of Richard Grant White, the Shakespearean scholar and critic. He grew up in the office of Gambrill & Richardson, the firm to which Henry Richardson belonged until he left New York for Boston and Roxbury, and in 1878-80 he studied in Europe.

It was in 1880 that the firm of McKim, Mead & White was formed.

We have before us, therefore, a very remarkable record of fourteen years. The men who make up this firm have hardly reached middle life. As compared with their chief competitors in

the race, they are youths. And yet the record of the important buildings they have designed and brought to completion is comparable to the record of any architect or firm in America. They have gained, in what is really a very remarkable fashion, the confidence of business-like and well-informed New York, and, to a proportional extent, of the neighboring communities; and this confidence is in part at least the result of admiration for their work in its artistic character.

The profession of Architecture, as it now exists in America, has many disadvantages and many drawbacks, but there is no occupation more honorable and none more useful. It is a many-sided occupation; at once artistic and scientific; at once theoretical and full of the commonest details of everyday necessity; at once fiduciary like that of a steward or trusted financial agent, and responsible in the way of construction like that of an engineer. It is full of the most grateful triumphs, as when one walks through his finished building, which but a few months before existed only in his thought, and sees it, solid and enduring, ingenious and useful. It is full of the pleasant sense of power and influence, as when one sees scores of workmen busy and thousands of dollars going out, accord-

ing to his orders and under his charge. It allows of and in a sense calls for the closest study of the noble buildings of the past and of the greatest triumphs of modern scientific construction. It allows of powerful and refined design alike of whole structures and of details in color and in form. It is laborious and exacting beyond belief and beyond comparison, and the conscientious and ambitious architect is almost in duty bound to die of overwork, or to break down in body or in mind; if, only, he is fortunate in getting business enough. Its daily practice involves the attention to an infinite series of details, and the finding of prompt answers to innumerable questions, all separate, all different, each one requiring its own mental effort in the answer. There is scarcely one point which the architect himself cannot attend to better than any one of his assistants. It is the chief himself who is needed to answer each and all of the difficult questions which come up; and therefore a thorough organization like that of a banking house is an impossibility. There is nothing going on which is sure to be done aright because done according to routine. There *is* no routine; every problem is a new one, and every fresh day's work is full of problems. Moreover there is the dignity of the occupation and of the achievement; the adding constantly to the stock of structures which may be well built, enduring, and dignified, and which can hardly help being useful. And there is the worthy character of the occupation in this, that it consists in giving one's services unreservedly and with all one's might, for proper payment; free from the curse which clings to "business" in the modern sense, and which makes it so much harder for the honorable man to succeed than for the knave.

So, that, if worldly success is ever admirable; if it is ever worthy of praise and remark *digito monstrari*, to be famous in a way and to gain the community's eye and ear; such success is more to be desired in the field of architectural practice than in most other fields of human exertion. It is indeed a very considerable achieve-

ment to house a great public library, a museum, a college, a social club of cultivated men; to struggle with the constantly recurring difficulty as to what a modern church ought to be; to build the larger and the smaller dwellings of these rapidly changing times with their always new requirements. To plan such buildings and to see them through the many and diverse processes which bring them to completion is work fit for a man the most ambitious of toil and the rewards of toil.

The question as to whether each several building is artistically a success, and how far it is a success, is a totally separate question. Architecture is not like painting, a fine art in which it is bad to live unless one is a great artist. There are successful architects who are engineers rather than artists, and who would feel disgraced by a pound of iron put uselessly into a channel-bar, while artistic design is ignored by them. There are successful architects who aspire to no individual character in their buildings at all and who spend a million dollars a year of other people's money fairly, honorably, as they are expected to do, in putting up business buildings and rows of houses for sale to the first comer, and, to catch the first comer's eye, bedizened in a fashion which owner and architect know to be vulgar. The buildings so erected are not "architecture" in the limited, artistic sense of the word. It is by insensible gradations that one mounts the scale from the last fancifully ill-designed tenement house to that church (let us say) which comes the nearest to being a work of fine art; and even among the achievements of him who comes the nearest to being an artist there will be found buildings which seem to be of the lower steps in the gradation. That a picture is by a painter whom you greatly admire is enough to make you respect it and to examine it carefully in the full belief that this too will prove a precious work of art. That a building is by an architect whose work you have liked proves nothing. For painting is a living art, and pictures of our day will hang in the museums of the future; yes! in

the *Tribunes* and the *Salons Carrés* of the future; but there is no living fine art of architecture. Nothing that we produce will interest posterity.

Criticism applied to modern buildings must be alert, therefore, to detect that which is better than the average. In this, as in art criticism generally, the business of the critic is to call people's attention to what is good: in architecture it must be the more carefully done that the signs of goodness lie hidden amid the inevitably ugly results of our mechanical designing, our applied archæology, our machine-made ornament. There are to be looked out for and noted the reasonable and proper connection of exterior with interior,—the avoidance of shams and the getting of the effect desired in some other way than by making galvanized iron pass for stone, and the like,—the solution of such problems as avoiding ugly monotony in the piling of story above story of small and similar windows, without asserting or suggesting higher stories and larger rooms than exist,—originality, that is the designing by imagination and not by memory,—and, most important of all, beauty and grace of composition or some approach to it. Criticism does not assert that each evidence of the absence or scantiness of these good things is evil; it only says that, in the hard world we live in, each evidence of the presence of these good things is to be welcomed. Criticism should refuse to consider the wholly inartistic and should deal only with the finer things, touching upon their faults only so far as to better characterize their virtues. The critic should go about picking out the few pieces of good planning and good design and examining them. It is only when the whole work of an architect or a firm is under consideration, as now, that the less good buildings should be named at all.

Many persons have noted the immense superiority of France over our country in recently built residences and public buildings which are of no ancient style, but new in design as for a new epoch. The incalculable advance made in the Paris exhibition buildings of 1878 and 1889 and the retrograde effect of the Chicago

pseudo-Roman colonnades are also recognized by many. The modern spirit is in the art of old France more than with us. Now, in the inquiry before us, there will be but few evidences of that modern spirit to be considered, and those few are to be found in the smaller structures chiefly. Nearly all the large and costly buildings of the firm of McKim, Mead & White are visibly studies of a well-defined ancient style—often of a well-known ancient building. The good or less good result when tried by the old standards is, therefore, all that need be touched upon, except in those cases where there is some evidence of independent thought.

The building No. 7 West Forty-third street, in New York, is well known as the house of the Century Club. The first thing that strikes the observer after a pleasant feeling of graceful proportions and a pleasant creamy-white color is the frank way in which the façade is treated as a façade, and the fact dwelt upon—insisted on—that this architectural frontage is one thing and the other three walls of the building plain and bare. Those are the conditions of almost all our city buildings which are wedged in by others, and are either divided by party walls, or crowded close together, wall touching wall. Those are the facts, but they are not often acknowledged in the design of the front. It is one merit, and a rare one, that this assertion is made here and made gracefully. This façade then (figs. 1, 2) on examination is found to be suggested by sixteenth century Italian palace fronts, those of Verona being called to mind especially by the very high basement.* Then comes the reflex charm of those very Italian palace fronts; memory helps the impression, and now it becomes evident that this front must be well designed indeed, in that it bears and continues to bear the comparison with the beautiful old type. Then are seen the novelties, the probable originalities; the pattern incised upon the

* It is to be remembered that "basement" is primarily a term applied to the lowest large member of the front, and that the story behind it is properly the basement story. The basement of the Century building is a double one, the lower part of granite, the upper of terra cotta.



FIG. 1.—THE CENTURY CLUB.



FIG. 2 —THE CENTURY CLUB.

terra cotta blocks of the basement and which gives that *grain* which terra cotta needs to help it to vie with stone in beauty ; the admirable management of the loggia above and the high doorway below ; the manner in which this very great opening up of the middle of the front is managed without loss of unity ; the perfect harmony that is kept in the upper story between the windows and the loggia ; the coupling of the columns in the loggia in the sense of the thickness of the wall, seen to be needed for solidity of effect when the building is looked at from one side, and yet the one visible column proving sufficient when viewed from a point right opposite (fig. 3) ; even the providing by means of a shallow step or two, of a level *crepidoma* for the building to stand upon, and the spacing of the round granite posts which give to this substructure a due importance. These may be called new as well as good, because they do not seem to be taken bodily from any other building, and some of them are really new, at least in all that is characteristic. Other things not so probably new are equally good ; the grouping of the round fourth-story windows with the large oblong ones beneath them, the placing of the pilasters and their pedestals, and the whole division and subdivision of that upper wall.* The cornice and the parapet are perfectly well proportioned to each other and to the front. And the massing of the whole, solids and openings, lights and darks, horizontals and verticals, seems as good as it could be. It is often urged that the front is divided too evenly, into almost exact halves, by the string course above the main door. That is not to be admitted as a fault too hastily. The basement which this theory assumes to be one-half of the front, is really two and not one, it is divided by the color and texture of the material in the most decided and visible way. The front, then, is of

three, not two, vertical main divisions ; or, with the broad group of frieze and cornice, it is made up of four. It is not a quite perfect piece of proportion, but it will serve. In fact this is one of the great achievements of derived or archæological designing, this front, and ought to be lectured on in schools as an ideally good study of the arts of the past.

But, says the inquirer, why the heavy and elaborate window-guards of wrought iron to windows only a foot wide while other windows five feet wide and on the same level are unprotected ; why ? Inside it is found that these little windows open into nothing particular, and are concealed. It is noted that there are rather few windows for the size of the rooms, but this is excused as of a house used by but few persons during the daylight hours, and as helping very greatly in the charm of the front which is therefore less of a lantern than most city fronts have to be. These four loop-holes, guarded with *grilles*, seem to be put in for the effect on the façade of the *grilles* themselves, which are an echo of the larger one in the head of the arched doorway, supporting a lantern there. Well, but the introduction of useless windows and still more useless window-guards is a solecism. It is as if a sculptor were to deliberately give visibly false anatomy to the limb for the sake of a proportion ; those are the things which are not to be done. Let us draw a line somewhere. Let there be some things which are admitted as the very orthography and grammar of architecture, never to be violated. Had the front needed merely breaks or recesses in the wall, panels with a bit of sculpture in them, or even slabs of veined marble, as often seen in this firm's work, would have been unobjectionable. If it is iron-work which it needed, lanterns like those on a Florentine or Siennese palace would have been welcomed ; yes, or even in a panel as above suggested, wrought-iron ciphers, figures of a date, floriated or foliated ornament. In short, any piece of obvious ornament such as would suggest itself at once to the able designer who put this front together, but not four make-believe window-guards. And observe

* An instance of the right use of pilasters by this firm, and which is, of course, not generally known, is in the dining-room of the University Club of New York, where the very irregularly-spaced openings have not prevented an order of pilasters on a high dado at once picturesque and classical in effect. It is mere applied decoration, fastened up to the walls *après coup*, but perfect of its kind.



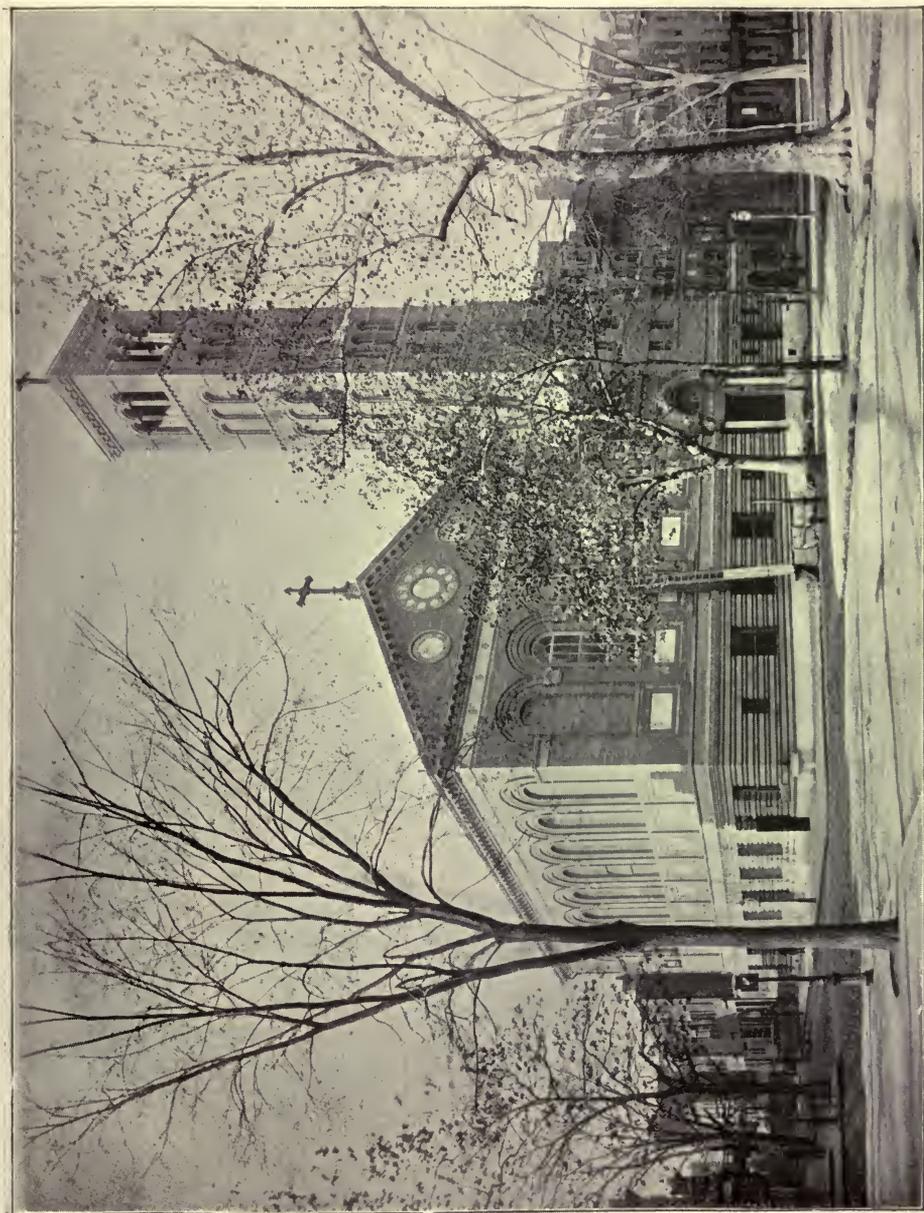
New York City.

FIG. 3.—DETAIL OF THE CENTURY CLUB.

1889-91.



FIG. 4.—CENTURY CLUB, INTERIOR VIEW OF LOGGIA.



New York City.

FIG. 5.—JUDSON MEMORIAL CHURCH, WASHINGTON SQUARE.

that but for these the design is free from this common fault of shams; the plain, square windows of the lower basement really light low-ceiled and less stately rooms; the larger ones in two stories belong to the chief apartments; the bull's-eyes open, two of them in rooms of much less importance

of them it is an excellent design of its kind; perhaps the most pleasing front in New York; at least it is not easy to think of another which it is so well worth while going to see or so agreeable to see often.

The Judson Memorial Church, on Washington square (figs. 5, 6, 7, 8), is to



FIG. 6.—ENTRANCE TO THE JUDSON MEMORIAL CHURCH.

and the other two in the upper wall of the room lighted by the large windows below them; the loggia is a much-used place of resort in warm weather; and all the materials are as genuine and used as naturally as heart could wish. Why are those vexatious little windows and their defenses thrust in? In spite

of them it is an excellent design of its kind; perhaps the most pleasing front in New York; at least it is not easy to think of another which it is so well worth while going to see or so agreeable to see often. The Judson Memorial Church, on Washington square (figs. 5, 6, 7, 8), is to

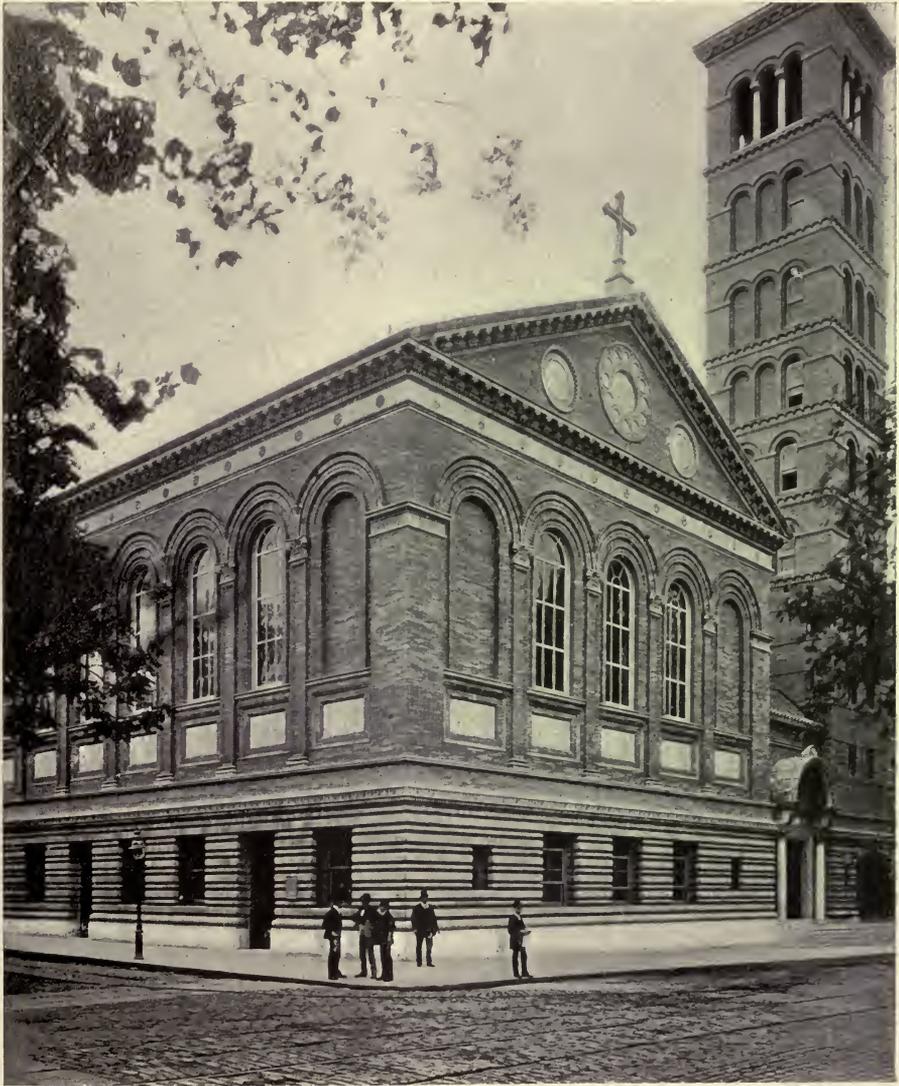


FIG. 7.—THE JUDSON MEMORIAL CHURCH.



FIG. 8.—ENTRANCE TO JUDSON MEMORIAL CHURCH.

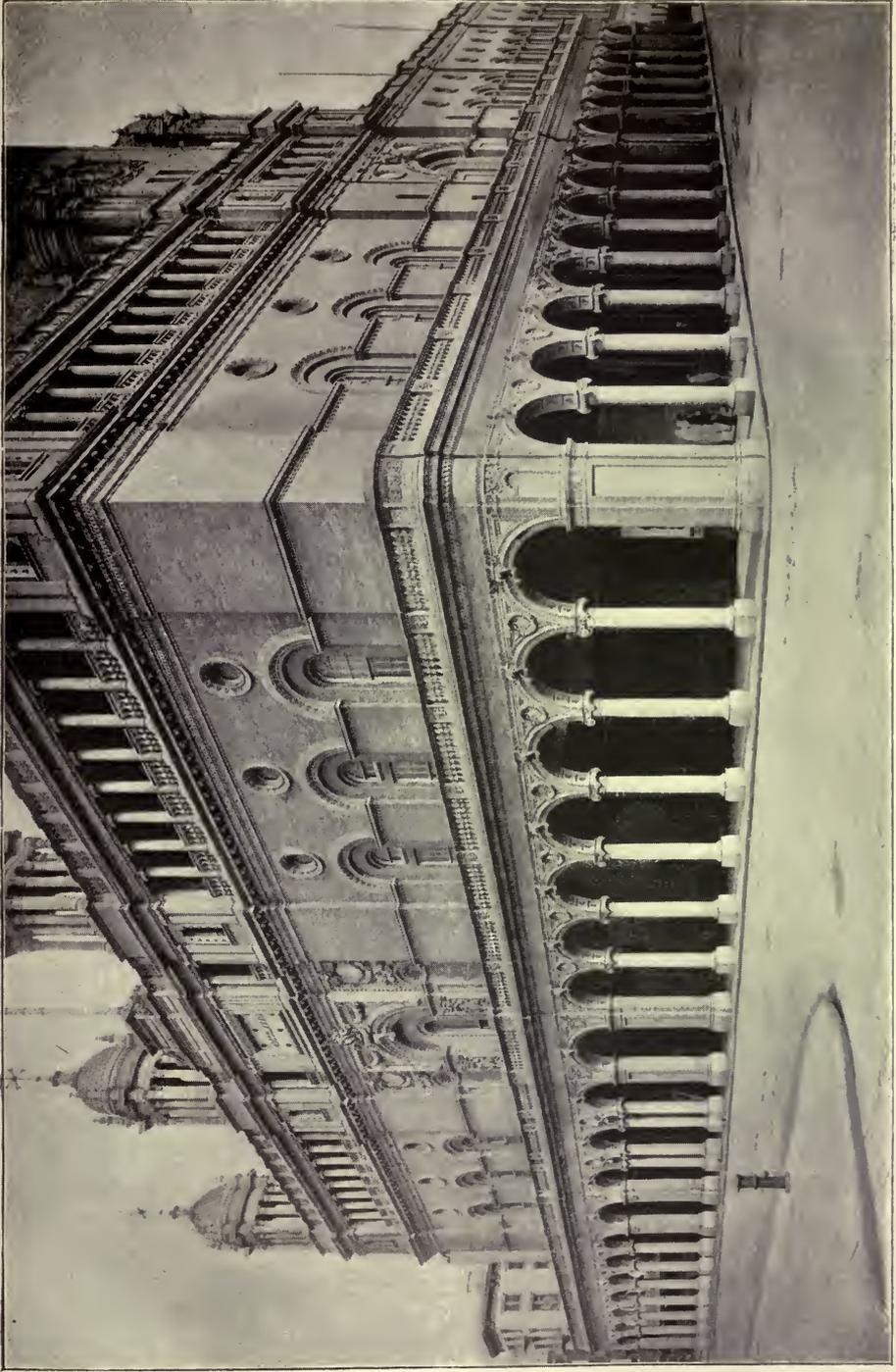
lected.* But the church is more than that, it is a most able and most fortunate combination of that Renaissance with an Italian round-arched earlier style—of that undying Romanesque which we know best in Samminiato al Monte, outside the walls of Florence—that undefined style which came in with the fourth century and lasted on till the sixteenth, preserved in belfry towers throughout Italy as in the one before us, but too rarely elsewhere. Here, moreover, is some evidence of the design having grown up from the plan, and in harmony with practical requirements.

The building of the church proper is too short for its width,† which width

* English writers, too often imitated in this by Americans, call all buildings in any revived classic style since the fifteenth century "Renaissance" buildings. One hears St. Paul's in London and St. Peter's at Rome and the Zwinger at Dresden and the Union League Club-house in New York called so. Of course, the Italian Renaissance stops about 1520 and is succeeded by the *Cinque-Cento*, and the French Renaissance is limited after its slight beginnings under Louis XII. to the reigns of Francis I. and Henry II.

† Of course, all the probabilities are that this fault was inevitable; made necessary by the conditions of ground and plan.

is perhaps exaggerated in effect by the other buildings to the westward, porch and tower and five-story house front beyond. Perhaps the tower is too much cut up with small arcades to harmonize rightly with the church building. And there seems to be no other serious fault to find with the building as a whole. It is serene and tranquil, and that is much; the relegation of the main entrance to a separate flanking structure gives the parallelogram of the church proper great unity; the solid angles provided by giving no windows near them above, and very small ones below is an immense gain. As for details, the porch is admirably well chosen from among the types of Italian Renaissance; the doorway in the tower is so managed, though it has a small window on either side of it, as not to weaken the basement unduly; the emphatic horizontal bands continued through this tower-basement bind the tower well to the main structure; the marble panels beneath the main windows give to them



New York City.

FIG. 9.—MADISON SQUARE GARDEN.

greater length and proportion the wall aright. Well managed, too, is the contrast between the capitals of the pilasters and those of the heavy angle piers, appropriate and effective are the strange rustications of the basement, giving strong horizontal bands, cleverly conceived is the main cornice,

familiar in this identical form to the students of Roman church towers, and perhaps the more pleasing on that account. The house front, to the west, though perhaps a closer relation to the main structure might have been achieved, is held to it by color and texture of material, etc.; it is



FIG. 10.—MADISON SQUARE GARDEN.

with its band of lighter brick beneath, forming a frieze in almost the technical sense of that word; wholly successful are the string courses in the tower, completing that combination of fifteenth-century classic with mediæval round-arched building, to which allusion has been made; a combination

a very good house front in itself. The floral ornament, what little there is of it, is appropriate and well placed, if not very much of an inspiration in itself. This is the more worthy of attention because it is in such detail that modern design makes its most complete failure, and because some other buildings con-

sidered in this article are very unsuccessful in this respect. Thus, for instance:

Madison Square Garden is seriously disfigured by the ornament in terra cotta thickly spread over the surfaces of great arcade which forms a covered gallery around two-fifths of the building (fig. 9). Examine it, and it can be admitted, bit by bit; except perhaps the shields which are to be seen in the spandrils and except certainly the pendants of some of those in the Madison avenue front, only one of which in each case hangs fairly, while the other is carried over the arch moulding. The shields, indeed, are most unfortunate; they do not belong there; the heraldic charges on them seem to mean nothing at all; they are ugly in shape; they are too large for the spaces they occupy even if their form and appendages were appropriate. But otherwise the ornament, when examined piece by piece, proves very tolerable in choice, and each little member of it sufficiently well modeled. But how badly it is put together! The whole arcade is made to look heavy and ungraceful merely by the awkward manner of application of these familiar ornamental forms. The very rich centre-piece of the Madison avenue front, (fig. 10) above the arcade, with its pleasant reminder of the Hotel Lavalette on the Quai des Celestins is better, and it is altogether proper that here the relief of the parts is greater, and the shades and shadows deeper than below, for this frontispiece is not only farther above the sidewalk, but is removed from the eye and masked, as it were, by the broad covered passage beneath it. But neither in this prominent piece of ornament can the arrangement and composition be called fortunate. Indeed the floral and other smaller details in this building are only good where they are severely subordinated to the architectural members. The Ionic capitals are good; the corresponding bands of the large piers of the arcade are very good; the crowning members of the arcade are good; the shafts of the columns and pilasters are well relieved by their ornaments;

the parapets are on the whole well designed, with their rather excessive load of leafage and the very much adorned pedestals which divide them up, and which cry aloud for statues or groups or urns to carry.

On the whole the freedom with which this moulded, ceramic ornament has been applied must be regretted, for the architectural parts are generally well chosen, and their combination is worthy of great praise. Thus, in the arcade the columns are of good form and proportion, but no one knows how good they are unless he stands away and looks at the whole group of a column and two arches, or an arch and two columns or more of the same, or else goes 200 feet away southwesterly into the corner of Madison square, and considers the nearest ordonnance of six columns and three piers on the avenue front, with their eight arches and the superstructure, and there sees some good architecture; architecture of the past, brought from over sea, but good architecture still. There are not in all New York a dozen pieces of detail as praiseworthy as that. The colonnade on the roof (see fig. 9) surrounding the "roof garden," combined as it is with the four square piers of the western front and with the great tower, and carried across these in systems of pilasters and a blind colonnade while it is open in the intervals; this, as grouped with the twelve-columned pavilions which crown the great piers, is a real achievement. It is a pity that it seems so evident that the pavilions must be supported by iron beams or the like: but this is so common a sin in modern work as hardly to excite remark. Perhaps no modern building in either hemisphere can show a better piece of light and fantastic designing in exactly the right place for such designing than these lighter features of Madison Square Garden; and this is designing no longer tasteful archæology.

The still larger masses are also fine in arrangement. Such is the system of high and narrow windows in the upper and principal story and their combination, in all the eastern three-fifths part of the building, with the basement of smaller windows and the



FIG. II.—TOWER OF MADISON SQUARE GARDEN.



World's Fair.

NEW YORK STATE BUILDING.

story of round windows above. Here, too, is an excellent instance of a feature which nearly all our city buildings need and which should be worked out thoroughly, namely, a wall cornice, or crowning group of parts, having a decided vertical character, with height to make up for absent projection. The wall in this instance is far better in effect than it would be if crowned with a "bold" cornice. Take the whole height of the wall; a flat and smooth basement without projection or break and with square and round windows marked only by their brick-work; then the sill-course; then the great windows with their double reveal; their string course at the springing line and their slightly enriched archivolt; then the circular windows also enriched, and then the slight projections forming the wall cornice and the block parapet above; all together form an excellent composition. Finally, the great tower is in exactly the best place for it, (fig. 11) no slight praise to give when one remembers that there were 1,200 feet of perimeter in any part of which the tower might have been put. As it rises clear of the walls, and its vertical expression is repeated and echoed by the four or even seven roof pavilions which can be brought into view at once, the effect is unsurpassed among modern structures. Of the tower itself there will be need to speak below. Of its share in the decoration of this building and of the neighborhood it is best to speak in terms of unreserved praise, for the century is not prolific of such intelligent architecture.

The Deutscher Verein, No. 112 West Fifty-ninth street, is not a success (see fig. 12). It is unfair to compare this front with that of the Century Club, as the latter is far more elaborate and has the great advantage of but few and small openings compared with the extent of wall, while the Fifty-ninth street front is full of large windows as, no doubt, it had to be. The unusual and beautiful grouping of the window openings in the Century would have been impracticable here, indeed; but, as will appear in the case of the house in Park avenue

and a large group of houses in Madison avenue, an evenly spaced arrangement may be very dignified. Why is this front not dignified nor attractive, except as being large and of good color and as having evidently received architectural treatment in detail? With details very similar to those employed upon the three buildings already described, and with good material and a fair average chance to make a 50-foot front architectural, there is no praise that can be given more than the general praise of being tolerably free from faults of excess—faults of commission. It is obviously in proportion that it sins. No success has been attained in proportioning openings and solids, verticals and horizontals, and in grouping windows and stories. It is curious to see how seriously the front is marred by the division into three nearly equal horizontal bands; this division the more strongly marked by the treatment of each band independently, like a whole front, with small and plain window openings above large and decorated ones.

The Algonquin Club, in Boston (fig. 13), is perhaps even less valuable as a façade, because it has not been let alone as much as the Fifty-ninth street front. It is not finer in proportion, and, as being more elaborate, compels the student to expect something finer. The crowd of small parts toward the top, niches and panels alternating with windows, and the two stories of these combined with a broad band in which is the only florid ornament of the whole front, which band is then invaded by the rounded heads of three of the lower story windows, all comes very awkwardly upon the plain walls below. The double loggia of free columns might have been a redeeming feature, but it does not save the design, because perched upon an utterly blank and meaningless basement, and because in no way connected with the design of the front. And yet there are several points worthy of notice as good separately, even if helping the general effect but little. Here, as frankly as in the Century Club, the façade is complete within itself, with no

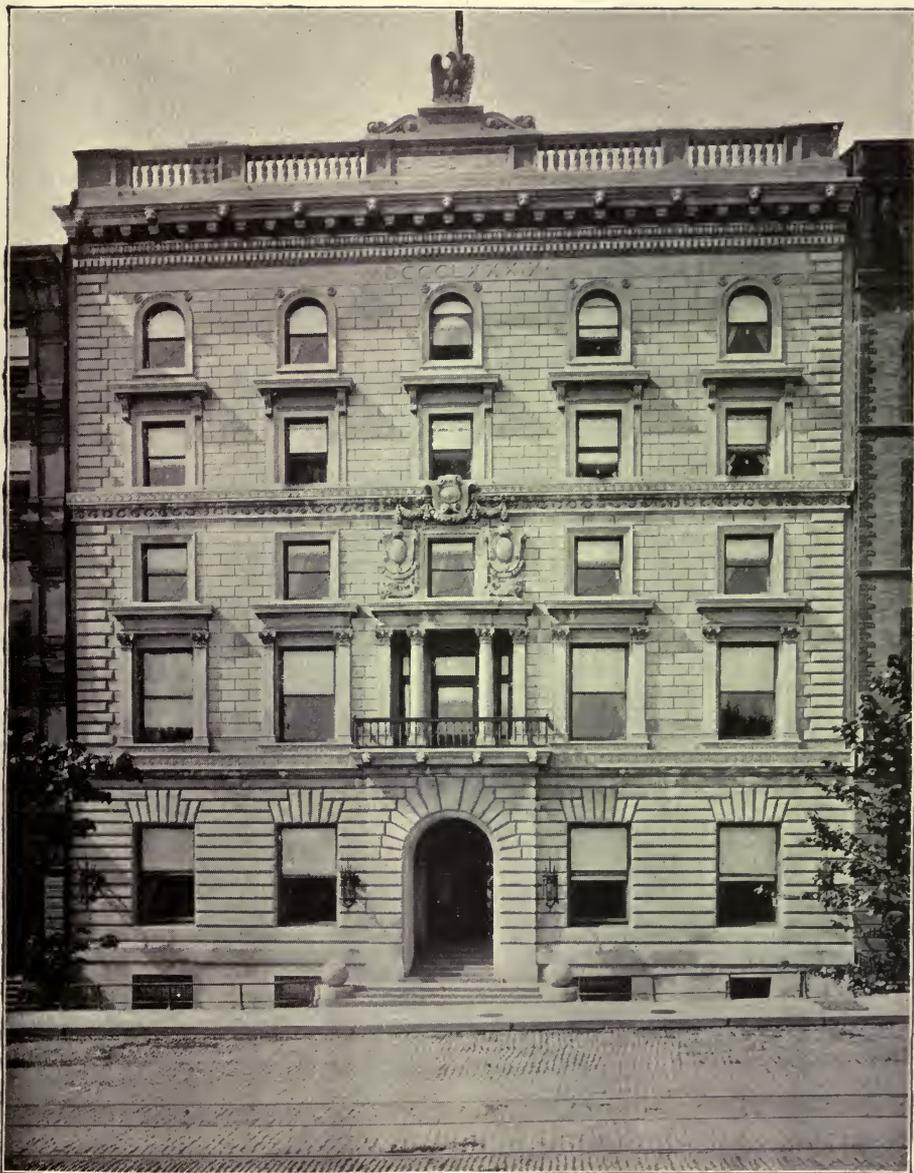


FIG. 12.—DEUTSCHER VEREIN

112 West 59th street, New York City.

1891.



Boston, Mass.

FIG. 13.—ALGONQUIN CLUB.



FIG. 14.—DESIGN FOR THE HALL OF THE BOARD OF EDUCATION.
New York City.

assertion of a non-existing architectural treatment of the flanks of the building. The advanced basement wall, carrying only a terraced walk, allows of the enormous square windows which the ground floor rooms are the better for; and yet the wall above is not in appearance unsupported; the mind provides its proper substructure, and takes the broad windows as opening into deep window recesses, delightful to sit in.

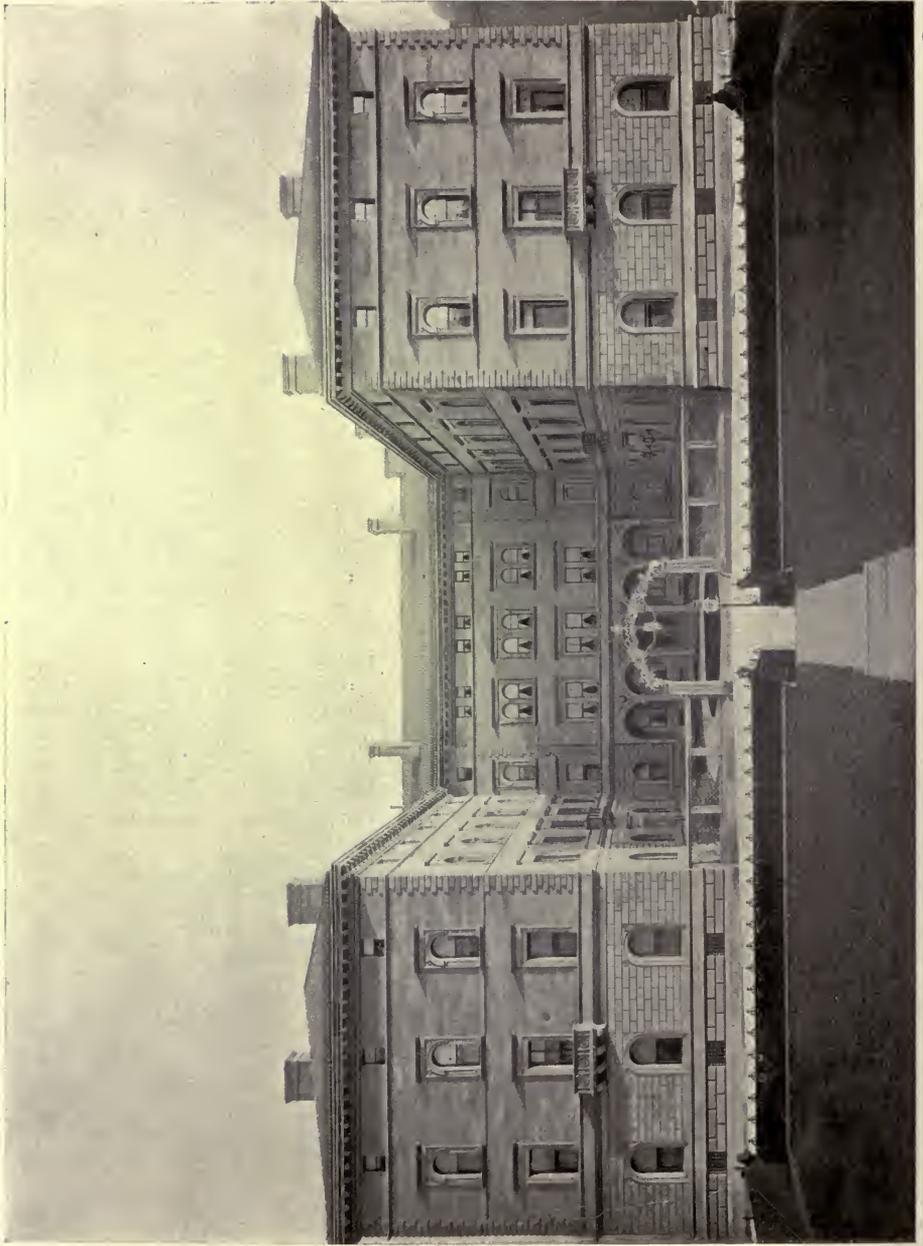
Far better is the design for the *New York Board of Education*, a design not yet carried out (see fig. 14). This offers a façade on the principal street with a return of three bays on a side street, the rest of the building being plainer. It is good in its proportions, both greater and smaller, and in the distribution of architectural decorative features. The box-like appearance of these square, flat-roofed buildings is reasonably well modified by the details. If, as seems to be the case, the shafts of pilasters except the fluted ones in the middle are to be of brick, this will add another

charm to the design, that of simplicity and harmonious use of the materials, and will give the city one more good brick building of decorative character.

The buildings described above are all Renaissance in general character, and under this head must also be included the important group of houses forming one large palace-like structure on *Madison avenue*, between *East Fiftieth and Fifty-first streets* and shown in fig. 15. *The entrances of three or four of the houses are on the court which divides the two wings, and which is entered by a large gateway for carriages; one or two other houses of the group are entered from *East Fifty-first street*. An inevitable fault in the design is that it was not practicable to give effective treat-

* Some of the interior details of the large house which forms the South wing are given toward the close of this article.

It may be pointed out in this place that adequate criticism of a building is not possible without comparison of the plans with the interior and the exterior treatment and artistic effect. Plans cannot be given in this article, and what is attempted is a review of the artistic work of the firm in its general character, not a monograph on any one building.



Madison Avenue, New York City

FIG. 15.—THE VILLARD HOUSES.



FIG. 16.—RESIDENCE.

Park avenue, corner East 35th street, New York City.

ment to any one entrance porch. The screen wall inclosing the court is happily imagined. The windows of the main structure are of a good type, some of them copied from windows of the Cancellaria palace at Rome. The fronts immediately on the avenue and the streets have these windows simply ranked and evenly spaced in a plain wall; the court fronts are a little more varied.

The question, how far a design, consisting merely of good windows well spaced and constantly repeated, deserves admiration or remark is a rather difficult one. Endless admiration is given to the Riccardi and Pitti and Strozzi palaces at Florence, and they deserve much of this because of other qualities; but whether it is a very great achievement to lay out a front consisting, architecturally, of two or three rows of windows and little else, may be doubted. Granted that it requires a delicate sense of form to determine just the right proportion of solids to openings; that is all that such a front requires once the window itself is determined, and that sense of form is not very rare. The gifts required in designing one of the windows of the Strozzi or the Riccardi palaces, or one of those of the Cancellaria, seem to be greater and more varied than those needed to make a large front pleasing by a graceful disposition of a number of such windows. Observe that in such cases there is no struggling with difficulties of the interior arrangement which demand expression outside, the motive is that of a uniform sequence of openings. But such an exterior may have dignity and simplicity; it may well be better liked than an exterior which has required ten times the ability and twenty times the thought and painstaking, and assuredly the city whose streets should be faced by such buildings as this would be a stately and a comely one.

Something of the same criticism is to be made on the *dwelling house on Park avenue, at the corner of East Thirty-fifth street* (fig. 16). It is the most dignified structure in all that quarter of the town, not a palace, but the fit dwelling house for a first-rate

citizen. It is built of a dusky brick, which Messrs. McKim, Mead & White have done so much to introduce, the basement being of a stone lighter in color than the brick wall. Here the avenue front is nearly as regular as the lay out of the Madison avenue house, and the side wall, more broken up, is less successful. An excellent type of window has been chosen for the two more important stories, and the simpler windows above combine well with the richer ones. A serious fault, in so formal a design, is the lack of an agreement in the levels between the double portico and the windows. It would have been difficult, indeed, to reach the unity required here, but it was and is required.

The *Metropolitan Club House*, on Fifth avenue (fig. 17), is a design which can only be compared to its disadvantage with smaller and simpler buildings by this firm. It is not fortunate in its proportions. The basement is well marked by its plainly framed windows, which are yet kept large, as needed for the important rooms of the ground floor; and the considerable height of wall above them tends to give dignity to the fronts. This effect is not sought above where the second row of windows have high crowning entablatures; but it appears again in the third row, in spite of the high entablature there. The square windows of the highest story are not well introduced, neither harmonizing with the stories below them in one motive, nor made into a cornice-band, as we shall find successfully done in some much less pretentious buildings, such as the Hotel Imperial. Moreover, their possible effect as an even row of equal squares is ruined by the addition of little breaks in the sills of the alternate windows; a wholly inexplicable blunder.

One would be sorry to imitate Mr. Fergusson in his vexatious habit of telling us just how each important building of the past ought to have been designed, and the difficulties in the way of a modern planner of houses must be kept in mind; still it becomes necessary sometimes to point out what seems to be needed, because there is no other way of expressing one's meaning. Thus



FIG. 17.—THE METROPOLITAN CLUB, FIFTH AVENUE,

New York City.



FIG. 18.—ENTRANCE TO METROPOLITAN CLUB.

it may be said that these uppermost windows seem to demand a sill-course. Could a properly marked sill-course be put in there three important results would follow. First, the three stories above the basement would be brought together by the disappearance of the wider space above the third row of windows, and the treatment of the whole upper wall in the same way, in marked contrast with the basement. Second, the small and numerous uppermost windows would no longer seem unsupported, unsustained, loosely floating in the wall, but would be held together in such a way as to form the third member of a proportion made up of basement, chief stories and topmost story with crowning member. Third, the *cornicione*, which now seems to have too much projection, probably because of an insufficient union with the wall beneath it, would then have that broad band with the small windows in it to start from, and the culminating entab-

lature would have an adequate frieze. This is not to say that the cornice would ever seem other than excessive. It is probable that it is and would always be too heavy. Neat modern buildings, with outer walls known to be thin, cannot bear the overhang of a Strozzi or a Riccardi cornice; and even in Florence, the Rucellai type is the better one for the building that carries it—exciting no traveler's wonder by any startling traits of its own.

It is unfortunate that the balconies stop the sill-courses in the abrupt way they do. Here, as in the Park Avenue house, the levels should be made to agree. It is unfortunate that some small part of the ornament given to the *cornicione* could not be brought down to help in removing the impression that the walls are too plain for the crowning feature or that too rich for the walls. The delicate band of ornament at the top of the basement wall does what it can to provide an echo, a



FIG. 19.—STAIRCASE, METROPOLITAN CLUB.

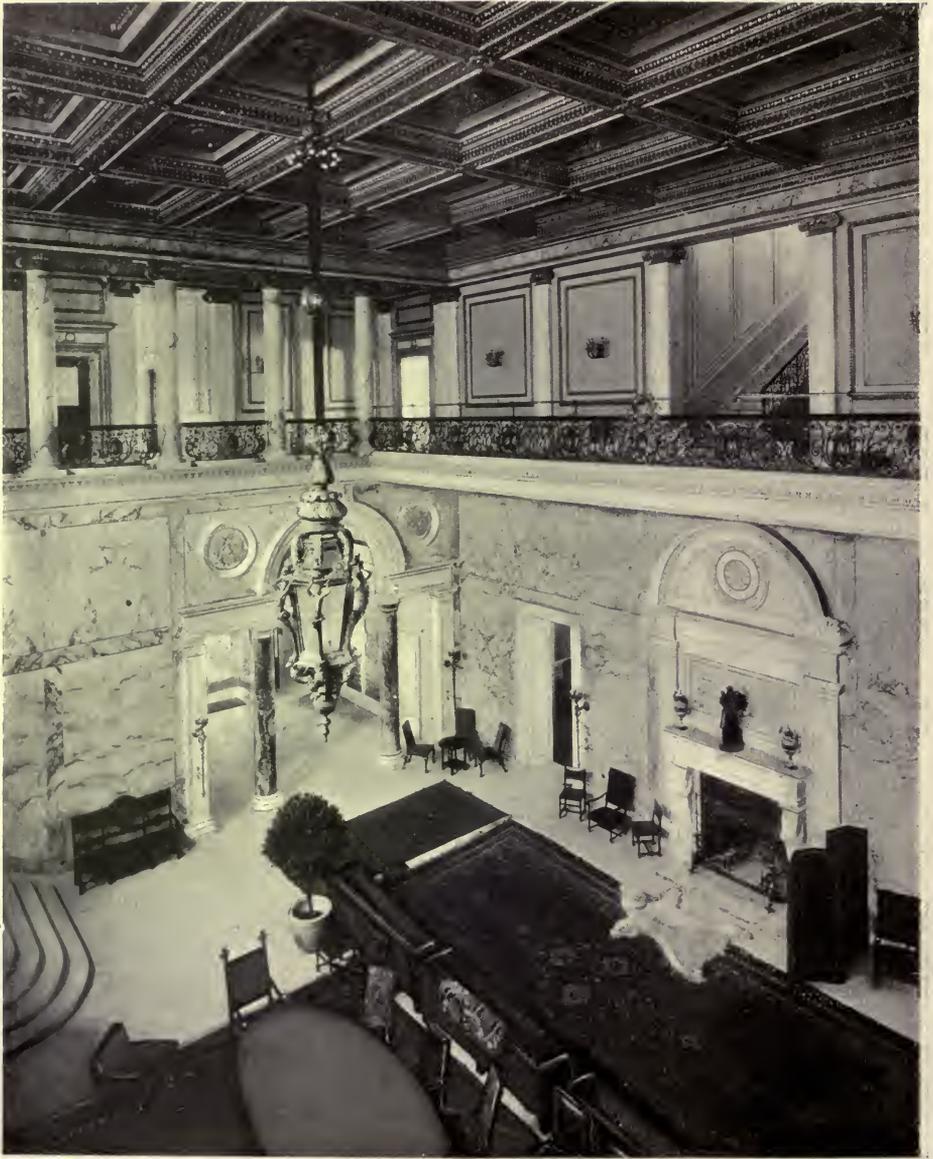


FIG. 20.—CENTRAL HALL, METROPOLITAN CLUB.



FIG. 21.—VIEW OF CENTRAL HALL IN METROPOLITAN CLUB.

repetition below of some of the elaboration at the top, but it is not sufficient. It is, perhaps, unfortunate that the very good type of window selected for the second tier was not used again in the third tier of windows, as in this way some of that harmony of effect might have been obtained which this part of the fronts seems to lack.

What is good about this building is the colonnade of entrance, on East Sixtieth street, with the court-yard behind it. The colonnade is fine in itself, and is well combined with the larger façade, which it adjoins. It is really grand in its proportions and its actual great size, and the repetition of its order in the columns and pilasters of the semi-circle beyond is exceedingly well conceived. This, in fact, is one of those few cases where the architectural spirit, which seems to sleep through our squally and headlong time, wakes up and speaks for itself. The iron-work which fills the larger intercolumniations is a little excessive in amount and crowds upon the entablature a little too much, but it is appropriate in design (fig. 18).

Mention of the Metropolitan Club brings up the consideration of modern interiors, because one of the best to be found is within its walls. The modern interior is not the logical and inevitable result of plan and way of building, with a little influence from the exterior; it is a separate thing, a box with a pretty inside put into a larger box with a pretty outside. Where the building is of many rooms, like a dwelling or a club-house, the boxes within fit each other closely, but each is independent of the others and each has been painted and perhaps finished up with little simulacra of architectural forms before it was put into the large one; at least, if it is not so, that is how it seems. The almost complete absence of constructional features, and the discordant character of the different styles of different epochs copied in the different rooms bring about this appearance, which is of course destructive of any dignity and any permanent value in our interior architecture. Therefore, the great hall of the Metropolitan Club (figs. 19, 20, 21) is a

model for architects. Its very rich architectural effect is dependent primarily upon its character as a part of the building and partly upon the natural and appropriate decorative appliances used in it—elaborate wrought iron, a deeply coffered ceiling, appropriate architectural details, as of doors and windows and fireplace, a well-proportioned and stately double staircase, and the color of rich marbles, including a marble lining of the lower walls. The hall is nearly square, and one side of it is filled with a double staircase. Over the staircase are windows, separated by a system of pilasters. The staircase at each of its landing places above opens upon a gallery in retreat beyond the walls of the lower hall, and an Ionic colonnade rests upon that lower wall and carries the flat roof on three sides, so that the high, smooth, marble-sheathed wall of the lower part is treated (rightly) as a dado. Rich as its material and its openings are, and elaborate as the staircase is, they are kept in architectural subordination to the colonnades above, which are continued and bound together by the *pilastrata* on the window side, and that opposite behind the balcony, for a broad balcony runs along the wall opposite to the staircase and the windows, and connects the two galleries behind the colonnade.

This is a really excellent programme, and the faults in general design are only those which it is hard to see how to remedy. The staircase is, for instance, too evenly divided, its main platform too high for the best effect, but this was hardly to be avoided without enlarging the whole hall. The dado itself is disproportionately high, no doubt, and this causes people to complain as they do that they feel as if in a well when in the hall, spacious and freely opened on all sides as it is. This also was not to be avoided, and the designer has done aright in refusing to lose a motive for a fine interior because he could not avoid stopping short of perfect proportion. The details are nearly all good. The columns, pilasters, archivolt, and mantelpiece are generally of the Italian Renaissance, and the deeply coffered ceiling is approximately



FIG. 22.—HALLWAY IN METROPOLITAN CLUB.



FIG. 23.—LADIES' DINING-ROOM, METROPOLITAN CLUB.



FIG. 24.—DINING-ROOM, METROPOLITAN CLUB.



FIG. 25.—SOUTH LOUNGING-ROOM, METROPOLITAN CLUB.



FIG. 26.—LIBRARY, METROPOLITAN CLUB.



FIG. 27.—LIBRARY MANTEL, RESIDENCE OF WHITE LAW REID, ESQ.
White Plains, N. Y.



Park avenue, New York City.

FIG 28.—DINING-ROOM IN RESIDENCE OF J. H. ROBB, ESQ.



FIG. 29.—MAIN STAIRS, RESIDENCE OF J. H. ROBB, ESQ.

of the same style. The wrought-iron handrail of the staircase and of the galleries, and the balcony above is Louis Quatorze, and its somewhat rococo character is the more prominent because of the velvet-covered handrail, but it does not clash. The marble sheathing is simply flat and smooth, with a system of large panels only faintly seen. The *torchères* which carry electric-lighting bulbs and the large hanging lantern are good in design and appropriate; the brackets above less so; they harm the general effect whenever they are seen, but these might easily be changed.

The third story corridor (fig. 22) is pleasant to look at, unless one allows himself to be annoyed by the thought that the basket-handle vault is probably a mere plaster shell. Its ceiling decoration shows in the plate more sharp in contrast of color than it really is. The library is a very interesting room with details of great delicacy. One side has the inward curving sweep of the façade opposite to the entrance colonnade, as will be seen in the plate showing that important part of the building; it is unfortunate that that curve has been repeated on the

opposite side, for symmetry, thus producing with the oval skylight a very awkward group of lines. Of the other rooms perhaps, the ladies' dining-room is the most agreeable (figs. 23, 24, 25, 26).

Of other interiors, designed by this firm, the parlor of the Plaza Hotel is a very good one, especially good in its delicate details which have the right festive look. The great dining-room of the hotel has been a fine conception. By what odd miscalculation or misconstruction its ceiling is marred at the four corners one can hardly guess; but all these modern vaulted ceilings have to be accepted as probably only shells; architectural conceptions, yes, but not exactly architectural works. Fig. 27 shows a splendid mantel in a private library at White Plains (figs. 28, 29, 30, 31, 32, 33, 34).

Going back to the beginning of this article, and considering the Century Club-house again, will give us a piece or two of interior architecture worthy to compare with the Metropolitan Club-house hall. And first, of the loggia in the upper story (fig. 4, page 8), the same which shows so well in the façade. The lining of this with the same brick and



White Plains, N. Y.

FIG. 30.—RECEPTION-ROOM IN RESIDENCE OF WHITELAW REID, ESQ.



White Plains, N. Y. FIG. 31.—APARTMENT IN RESIDENCE OF WHITELAW REID, ESQ.



White Plains, N. Y.

FIG. 32.—APARTMENT IN RESIDENCE OF WHITELAW REID, ESQ.



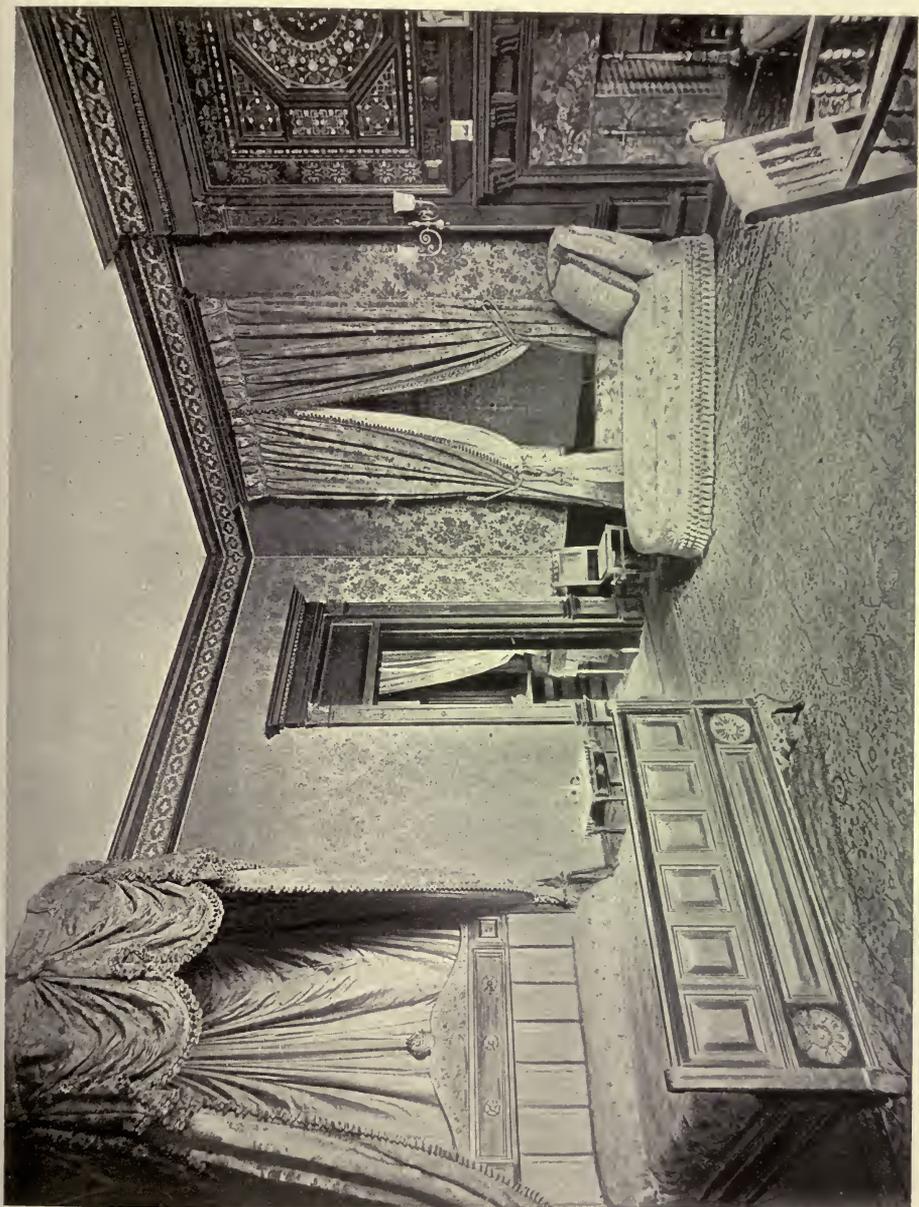


FIG. 34.—BEDROOM IN RESIDENCE OF WHITELAW REID, ESQ.

White Plains, N. Y.



FIG. 35.—THE STAIRCASE, CENTURY CLUB.



FIG. 36.—READING-ROOM, CENTURY CLUB.

terra cotta as the front of the building, and its being open to the weather, make it but half an "interior" (see fig. 4); but the interiors of churches and public halls are not necessarily other than this in these respects; more and more they are getting to be like this, as more architects grow architecturally minded, and this very interesting piece of brick-work may serve as suggestion and encouragement. Reason would have pointed to a somewhat less projecting corner where one would turn sharply on coming out of the great doorway, but reason is often elbowed out of the way when the classical orders are concerned. The most attractive piece of design in the house is the staircase hall seen in our illustration No. 35. The spectator, in this view, is standing with his back to the picture gallery, which is entered from the platform seen in the foreground

and only a dozen steps above the entrance lobby, and therefore easy of access to the street. Of the other views, the large reading-room (fig. 36) was wholly remodeled, soon after the house was first occupied, and presents no longer the appearance it has in this picture; the grill room (fig. 37) is unaltered.

In some recently built large structures in New York a somewhat new type has been established, a modified Renaissance style which seems capable of great things, and which has originality in it of the true sort. A suggestion of one of its chief effects may be found in the more regular designs of the Century Club-house and the Judson Memorial Church described above. Terra cotta in decorative blocks for wall facing is that special feature. There is, however, more in it than that; there is the something which shows a certain originality of concep-



FIG. 37.—GRILL ROOM, CENTURY CLUB.

tion. The *Hotel Imperial* at Broadway and East Thirty-second street seems to be the best example of this—one might almost say new style. That building has really great merit; the more often one passes it and pauses to look, the more frequently one studies two or three photographs* of it, the better it pleases. It is very pleasant to look at (see fig. 38); it is, therefore, successful, and in fine art as in war success succeeds; to be beautiful or striking, agreeable or impressive to the beholder is to be good so far in architectural design. Here are several uniform stories of small rooms—hotel rooms—to be located architecturally above the two-story basement; and every one knows how difficult that is. The

familiar and not admirable device of an arched opening several stories high containing within itself the window openings of those stories is used, to be sure, but it is used in a way to find pardon, and even favor. Each of those large arched openings is three stories high only, and each is filled with an architectural composition of considerable richness. By this comparative elaboration of the groups of windows within it, each of these large arched openings is raised at once to the dignity of an ornamental feature, a centre of design, and from being merely endurable it so becomes acceptable. Apart from these four larger features, the wall is filled with small square-headed windows, all alike, except in the topmost story. These are admirably grouped; the wall space is divided into three belts by broader and more projecting sill-courses, but the other sill-courses which are less broad and less prominent are still features in the design. The strong, horizontal markings of the terra cotta

*In studying buildings by means of photographs, the importance of having several different views of the same composition should always be kept in view. A flat city front looks very different by different lights and in photographic prints of different intensities, and in views from the right and from the left hand and from the central line. In making a collection, no photograph should be called a "duplicate" unless it is a print from the same negative as another already in hand.



New York City.

FIG. 38.—HOTEL IMPERIAL.

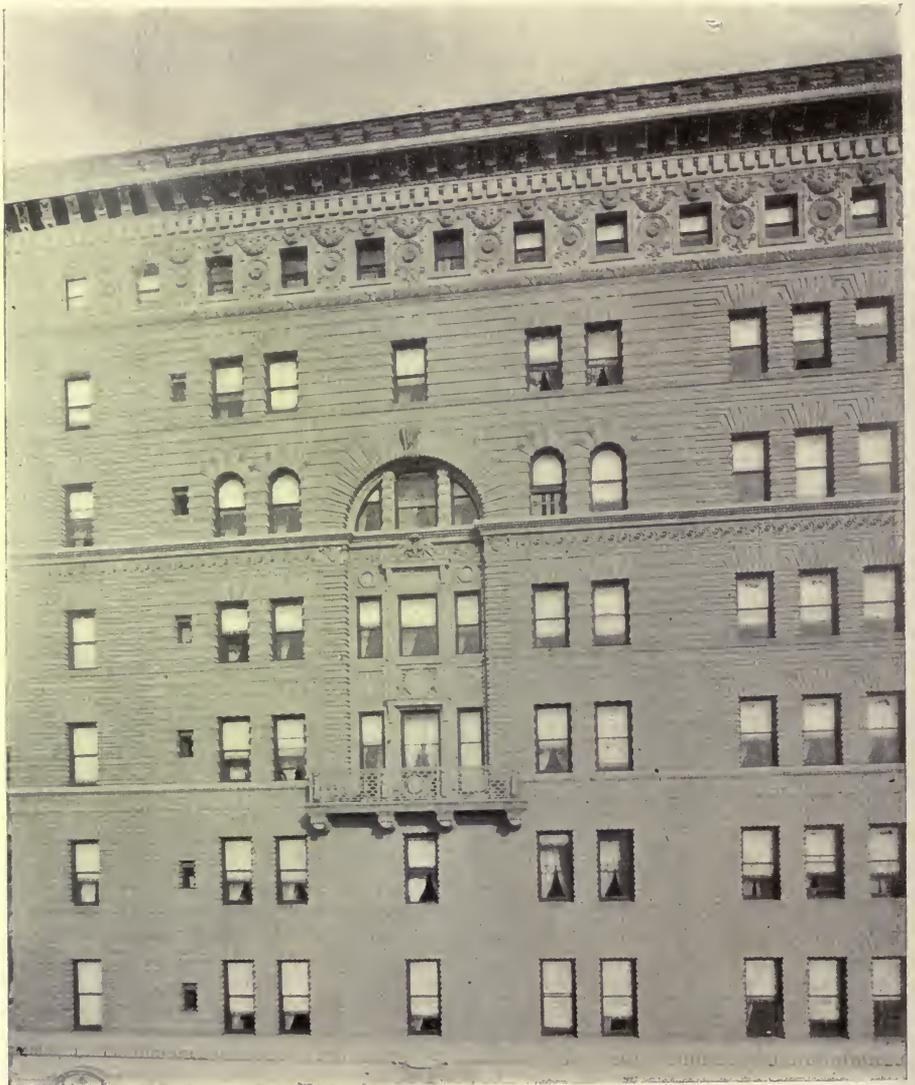


FIG. 39.—UPPER STORIES OF THE HOTEL IMPERIAL.—BROADWAY FAÇADE.

facing are triumphantly successful, and it is very noticeable how greatly this success is due to the change of patterns in the upper stories (see fig. 39), where two systems are arranged in vertical divisions of a wall surface nearly 50 feet high, the one pattern invading the other again at the window jambs, a really delicate bit of designing of a kind not common in our helter-skelter

angles, the very rich and varied band is stopped by slightly marked pilasters. All this story forms, as it were, the frieze of a great entablature which, therefore, may be taken as beginning at the laurel-leaved torus beneath these uppermost windows; it is like the topping out of the wall in the Judson Memorial Church, but on a much more elaborate scale of design.



FIG. 40.—THE YO-SEMITE APARTMENT HOUSE.

Park avenue, New York City.

modern work. Above these six stories of uniform windows with varied wall surface come the very remarkable crowning story and wall cornice which must be considered together. Here the windows, nearly square, are framed with complete mitred architraves, and are set out with uniform spacing; rosettes and festoons and pendant ornaments separate them, and, at the

It is also another good instance of the high and little projecting wall finish.

So far concerning the terra cotta structure above, and that is not all that might be said about it. The marble-faced stories below are not quite right; not quite in harmony with the superstructure. The smaller windows are too frankly Italian Renais-

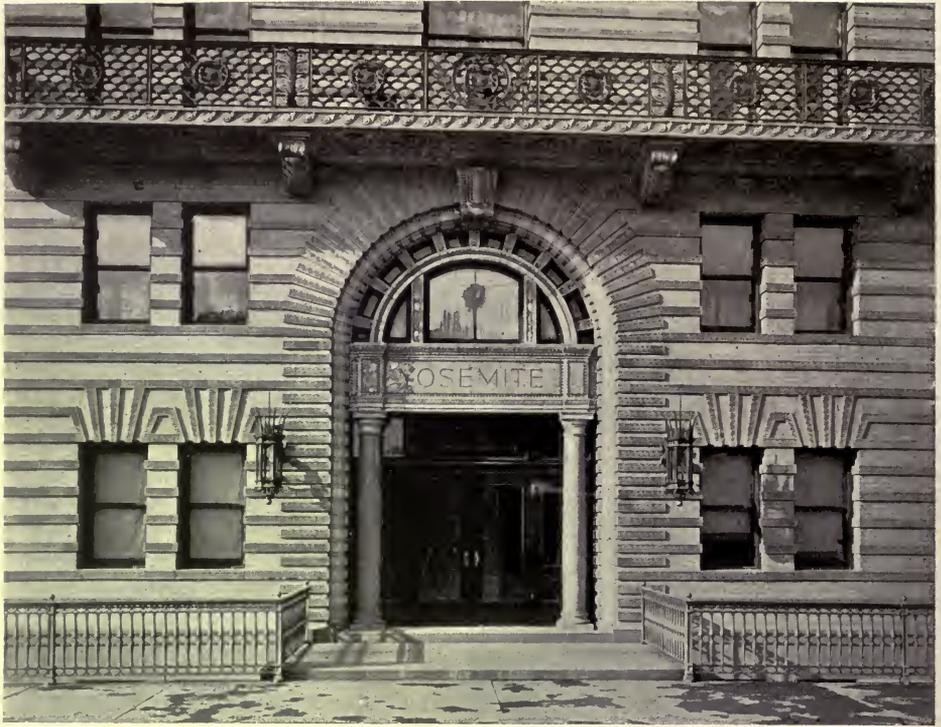


FIG. 41.—ENTRANCE TO THE YO-SEMITE APARTMENT HOUSE.

sance and too smooth and fair to go well with the more picturesque treatment above, and this look of classical refinement is helped by the projecting porches with their polished shafts. Then, too, it is impossible to reconcile one's self to the semi-circular windows, reaching to the floor and not reaching well up toward the ceiling, and it cannot be forgotten how poorly lighted must be the rooms behind them. This feature is just excusable in buildings where some of these lunettes form each one window in connection with the square opening below, and the others are put in for symmetry or repetition. Here it seems that none of them is other than a window of an entresol. Much better are the three groups of windows at the street corner and the one at the eastern end of the Thirty-second street front; in each of these a smaller square-head window comes immediately above the very broad opening of the ground floor, so that the long lintel of this

latter opening is relieved both in fact and in appearance in a perfectly successful way.

Now, this is a very interesting building and architecturally an achievement of which a nineteenth-century man may be proud. Why is it not as good a design as the Century Club? That is a question worth trying to answer. In the first place it must always be impossible to do as well with many equal stories, many small and equal windows, and a large wall surface, pierced often and uniformly or nearly so, as with a mass of wall having comparatively few openings, and those capable of being greatly varied in size. Secondly, it must always be easier to design a broad and comparatively low building than a high and narrow one, unless one is free to make a tower of the latter, and even then the large openings and slender supports at the foot of your wall, inevitable in so many city buildings, will destroy your tower.

Thirdly, it must be acknowledged that the buildings which are very like ancient buildings in their ordonnance and disposition, please us more—that they must please us more—than the novel ones. They will continue to do so until a new style shall have grown somewhat familiar. And then there is the mere power of association and the pleasant sense of continuity, the Century façade taking its place among the Italian palace fronts of memory, while the hotel must fight for a new place not prepared for it in our slow-acting appreciation. This is one reason for the copying that is being done so much, the frank conveying of whole designs; it is inexcusable; it would ruin our architecture if we had any to ruin, and it retards indefinitely any conceivable progress, but it can easily be accounted for. Fourthly, a novel style of composition does not succeed the first time, but takes many successive efforts, and many successive artists in some cases, to mature.

The Yo-Semite Apartment House in Park avenue, at Sixty-second street (fig. 40), is another design in the same spirit, so far as the decoration by means of ornamental bands and voussoirs of terra cotta goes—and that is far. The main entrance is very well imagined; a really successful door piece. The four stories of the lower part, with their very similar square openings, are well handled, and make up an unusually good proportion of the simpler and more obvious kind. The upper three-story wall is treated as the principal story in the architectural sense, while the larger mass below is treated as the basement; a device never to be commended. The very high basement is taken from such ancient buildings as the Palazzo Pompeii or the old Gran Guardia at Verona, but there were not three or four stories in those basements. The *cornicione* and its parapet are without fault and complete the roofless mass of walls in the right way. Nevertheless, all that makes the building an interesting one is the raised banding with terra cotta, in two or three different patterns. The very doorway (fig. 41), good in proportion as it is, takes a part of its individuality from the bands which form a

voussoir pattern above and a quoin arrangement below, and stripe the reveal in an agreeable fashion.

The Warren Building (fig. 42), at Broadway and East Twentieth street, is another building in this same style of design. It is a very curious study, which any young architect may take up with profit, the marked superiority of the Hotel Imperial to this, while the two have so much in common. The Warren building has been unlucky in some ways; thus the balconies above the third tier of windows throw a shadow for half the day, which cuts the building in two very awkwardly; and yet no one could have foreseen that, and it might not be an injury to another building. Then the signs upon those balconies and elsewhere add to that confused and disarranged look which is the building's worst fault. But, making an effort to put aside these non-essential or less essential objections, why is this design so inferior to that of the Hotel Imperial? Mainly because the same parts which looked well there are too large for this much smaller building; secondarily, because some details which are peculiar to this building are more aggressive than anything in corresponding parts of the other and much larger one. Here the crowning motive, the uppermost story of square windows, with ornaments between and the cornice above it, is almost exactly that of the hotel; but here, with much less wall below it and with only half the horizontal dimensions it looks too large. Here the basement is almost exactly, but for a peculiarity to be noticed, that of the hotel, and it proves to be far less well fitted to the smaller building than to the larger, and it is probably true that if exactly the same it would not seem in place.

The relief of the frontons over the windows of the fifth row and that of the adorned panels beneath the same windows is probably not greater than that of the similar fronton in the hotel: they are probably from the same moulds: the whole system of two windows in height and three in breadth is preserved, and if there are more of the frontons and panels here than in the hotel, there are lacking here the large



FIG. 42.—THE WARREN BUILDING.
Twentieth street and Broadway, New York City.



Boston, Mass.

FIG. 43.—RESIDENCES.

arched openings and their shadow. Looking at all these details in the hotel one would not have thought that they would never do in a building rather less than half as big, but so it proves. It is a serious fault that close above the row of frontons there should come a heavy sill-course whose projection destroys their proper effect. The lowermost story, composed of store fronts and entrances, is broken up in an incredible way. The entablature, fifteen feet or so above the sidewalk, breaks out into seven *ressauts*, giving fourteen projecting right angles, in the small frontage of the building. In this way, room is found for thirteen columns with polished shafts: and well-designed columns, with their entablatures, ought to exercise a tranquilizing effect, but here they are so packed together—in such a way combined and in such a way separated, one from the other—that they rather add to the confused effect

of the whole. It is indeed a study, and a useful one, to compare these two buildings and to learn what may and what may not be done in architecture. Of course the inducement is strong to use the same terra cotta architectural members, those for which the moulds are ready, and to combine with them like members in marble and granite to those in the prototype, in this case the Hotel Imperial. But here it could not be successfully done: it has been tried and it has failed. Possibly the truth that architectural ornaments are parts of their buildings, and do not necessarily look well when forced into other buildings, may impress itself upon some students of these two designs.

The two *Boston Dwelling Houses* (fig. 43), with their rounded towers, forming bay-windows, are studies in the French Renaissance. The nearer one is of a later period, in style, than the other, and it is of the nearer one which we

speak in saying that such a style as this is perhaps of all past styles the one best calculated to make our streets agreeable. A general agreement to work in it and then out of and beyond it, would result in very good city architecture. This house in itself is agreeable to look at; it has windows at pleasure and where they are wanted; its roof shows well from the street. Still better, in the same way, is the *Baltimore Dwelling House* (fig. 44), in

The well-known *Tiffany House*, at the corner of Madison avenue and East Seventy-second street (see fig. 45), is to be named among these picturesque Renaissance structures. It is probably the most successful attempt in recent times to give in a dwelling the high-pitched, soaring character affected by the German town houses in the sixteenth and seventeenth centuries. In a dwelling,—for it is another matter to cover in the larger and fewer rooms of



Baltimore, Md.

FIG. 44.—RESIDENCE OF ROSS WINAN, ESQ.

nearly the same style, but better, mainly because it is lower and broader and because of the stairs which fill the lower part of the tower; partly, also, because of the different levels of cornice, which lead to very agreeable grouping. This house, which the hotel omnibus passes as it drags one slowly from the railway station into Baltimore, is an ever welcome greeting, and seems to the traveler to tell of a civilized community.

a public building—and this large edifice, though arranged to accommodate more families than one, is still nothing but a residence, though so large that no one family can use it all. With a frank acceptance of the conditions, the designer of this varied and decorative building has simply ignored sculptured or modeled ornament. In true late nineteenth century fashion. Not even a *cul-de-lampe* under the turret, not even an impost of the great arch is carved

But there is a great deal of rather delicate moulding of window jambs and mullions, and in this the building is an example to the times, for it does seem as if the world had forgotten the possibility of cutting mouldings around openings and of giving thereby that precious penumbra which helps a sun-lighted front so marvelously. It should be said, too, that this rather free use of mouldings is hardly to be found in the

badly a series of small rooms. They open into a room large enough to utilize them properly. Otherwise about the building the windows come where they are wanted. Perhaps the story above the cellar may lack daylight from the southwest; the need must have been felt so strongly of keeping that stone basement massive that this was almost inevitable; but elsewhere there is daylight provided for all needs, and



FIG. 45.—THE TIFFANY RESIDENCE.

Madison avenue, New York City.

German typical buildings. The basement is of bluestone; the walls are of a curiously spotted, dark gray brick made first for this building, and made with infinite trouble and pains, as was learned, at the time of its erection. The tiled roof is not allowed even an eaves-gutter to interfere with its impressive downward slope.

The student must not suppose that the few and large windows of the roof story are arranged so as to light but

yet it is hard to say or feel that the walls are too much pierced. It is rather an unusual success in the way of laying out openings and solids.

The *Newport Dwelling House* (figs. 46, 47), if it is to be taken as a bit of "Old Colonial" design, is as good a specimen as could be shown. Perhaps it should be taken, rather, as a dwelling house in half Renaissance, half Roman taste; an attempt to carry out that style of design in a frame structure



Newport, R. I.

FIG. 46.—RESIDENCE OF H. A. C. TAYLOR, ESQ.



Newport, R. I.

FIG. 47.—RESIDENCE OF H. A. C. TAYLOR, ESQ.



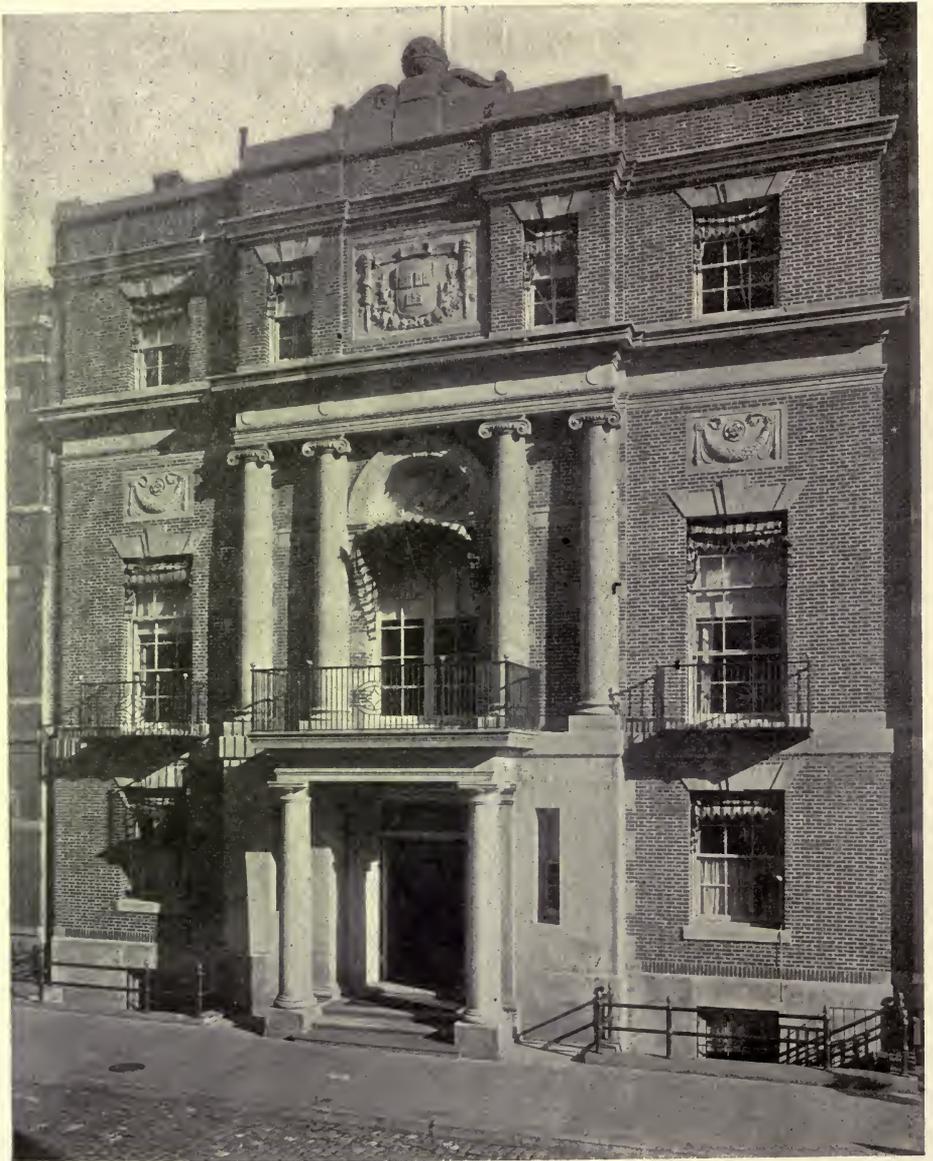
Wheatley, L. I.

FIG. 48.—RESIDENCE OF E. D. MORGAN, ESQ.



Wheatley, L. I.

FIG. 49.—RESIDENCE OF E. D. MORGAN, ESQ.



West 44th street, New York City.

FIG. 50a.—HARVARD CLUB.



Boston, Mass.

FIG. 50*b*.—RESIDENCE OF JOHN F. ANDREW, ESQ.

covered with clapboards. To be sure, those words form a definition of Old Colonial design; but then that style was seldom graceful in its exterior, it was chiefly a wooden copy of George the Second's masonry buildings, and not likely to be graceful. But there has been here a consultation of better models than King George's architects or their successors, in England or in America, were accustomed to employ. If one prefers that grave and quiet old-mansion style of country house, and one easily may! the one before us is an admirable specimen. Good, too, is the device by which the out-of-door sitting-place is provided without the introduction of long verandas such as the style knows not. The enlarged porches which serve the turn here are just what was required.

The *House at Wheatley*, Long Island (figs. 48, 49), may be considered as another study in "Old Colonial," and it has a peculiar charm, perhaps owing to the naïf addition of classical colonnades

and minor details to a Yankee farmhouse. Perhaps it is a row of farmhouses that one ought to say; but that such a thing was never seen in America: we have no hamlets, no small villages of farmers. The sea front, with its curiously symmetrical composition made up of such humble and country-fied parts, is as agreeable as it is unexpected. Even more interesting is the detail of the inshore front with staircase window and bay-windows; irregular, but treated in the classical taste; an achievement far beyond the scope of any pre-Revolutionary designer.

The *Harvard Club*, in West Forty-fourth street (fig. 50*a*), is a revival of that curious later classic architecture in which were almost ignored freshness and novelty, because it came in a wearied and uninventive time; and delicate or elaborate sculpture, because it came when money was not being spent that way; and dignity and bigness, because the age was small and unambitious. With its brick walls and



FIG. 51.—RESIDENCE OF J. C. DRAYTON, ESQ.
374 Fifth avenue, New York City.

stone used for the simple architectural adornments, with its innocent little pretense of keeping up the state of earlier days in its *piano nobile*, and the third tier of windows relegated to an attic above the main entablature—its associations are, somehow, with George the Second, and that simple and unpretending architecture from which our "Old Colonial" drew its inspiration.

The *Boston Dwelling House* (fig. 50b), is a specimen of more decided American architecture; yes, and of Bostonian architecture, too. Probably it is too late in the date of its prototype to be called "Colonial;" it is rather good Bostonese of old Boston—of 1820 or 1830.

So far all that we have described has been classical in feeling; but now we are approaching the consideration of a series of buildings which are more free in design; not at all closely allied to anything in the past history of architecture. The sympathy of all who love architecture as a fine art should be given to every attempt to design on sound general principles, without voluntary or conscious reference to ancient styles of art. The first result may be, as has been suggested above, less happy, and is almost sure to be less popular; but the only possibility of future advance lies there. Or, if the words "conscious reference to ancient styles" are too stringent, if in this archæological epoch, when we can recall so much more easily than we can originate, the designer must needs lean upon the past, at least he may start from his preferred style as from a point of departure, instead of remaining in it contentedly in spite of reason and the call of new necessities. In the buildings we have yet to describe it is more evident that he may do so if he will. Of what style is, for instance, the *Dwelling House*, shown in fig. 51, No. 374 Fifth avenue? For years that house has been a gratification to one who thought it a piece of H. H. Richardson's work, and who assumed that his early Paris teaching and his later Romanesque strivings were pleasantly at odds in its design. With a roof which can be seen from the street and which tells in the composition, and with more

unbroken wall space than a city front has allowed to it in most cases, it is a building which attracts at the first glance. Examination is rewarded by the main wall in brick with stone window-framing and quoins, arranged in a French Renaissance fashion, and with very graceful Renaissance disks and ribbons. Then comes the basement, with its rough stone facing, modern Yankee in every stone of it, and the two strange bits of spandril decoration taken from the treasury at Orchomenos or some such Egypto-Grecian ornament of ancient days. And finally the real charm of it all is that it is a modern New York house, and that if the designer of this, or another like-minded artist, were to design another such front, we might hope for one step more out of the fetters of the past. With one such step, or mayhap, two of them, the designer would reach unencumbered ground. But already there is a front here which it is a pleasure to contemplate. And, as for the visible roof, if it be indeed practicable under our present laws and customs to use such roofs in New York, why are they not more often seen?

The *Dwelling Houses*, Nos. 8 and 10 East 55th street (fig. 52); of what style are they? It would puzzle a historian to fix upon that epoch in the past which they call to mind. Only the modillions of the cornice between the bay-windows and those of the stoop, the dentils at the top of the basement wall and the voussiors of the arched doorways stepped out to the horizontal courses of stone instead of having an extrados-curve; only these features are there to remind one that Roman and revived Roman styles have once existed. Otherwise this is a design to be judged on its own merits. The rock-faced basement is clearly out of keeping with the smoother wall above, with its delicate details in moulded brick; out of place, too, where so many openings and such small piers as those in the bay-window are needed. There is, too, the almost inevitable crowding of the parts together in the front of the narrower house, as compared with the wider one, which is ungraceful. But even with these faults, this is an agreeable front,



FIG. 52.—RESIDENCES.

Nos. 8 and 10 East 55th street, New York City.

a relief to the eye, something to come upon with real pleasure in our monotonous streets.

The *Dwelling House, No. 21 East Thirty-third street*; of what style is that? The arabesques of the panel between the second and third stories of windows are, indeed, of a Renaissance character (see fig. 53), but is there any other detail which can be labeled? It seems to the student in the street a very sagacious partial answer to the question what our small house-fronts ought to be, and to deserve more detailed description than there is room for here. The photographers

like the basement so well, with its shallow panels, that they have prepared a separate picture of that, but a paneled lintel seems a solecism. It is rather the large manner of framing-in the second and third stories of windows that especially attracts, together with the separation of the upper wall, which was to be so different in its openings, by a marked difference in material from the basement. A larger house, embodying a similar design, is No. 30 East Fifty-first street. It is more refined in detail, but the great width of the undivided windows tends to confuse the scale of the whole. The wide win-

dows, which are so agreeable to those who live behind them, are hard to manage in the design.

The *Judge Building* (fig. 54), in Fifth avenue at West Sixteenth street; of what style is that? The three porches are revived classic of some sort, Renaissance if you please, and the lions'

sensible one, provided one can accept the lighting of two stories chiefly by the half-moon windows alluded to in connection with the Hotel Imperial above. The parapet of brick, a wall pierced with arches, is worthy of notice as a feature which is probably an invention of fifteen years ago. Introduced first



East 33d street, New York City.

FIG. 53.—RESIDENCE.

heads of the small cornice are there to remind us that the gargoyles of Greek temples were often of that form, and that the form was copied without the use for it in later styles. Otherwise nothing, or nothing but the profiles of some mouldings, is there to help the would-be classifier. It is a modern business building, and a downright

in a small building in Newburgh, by Mr. Babb, so far as we have been able to trace its history, it has been used sparingly ever since, doing the work which battlements used to do so well, and which the elaborate cut-stone parapets of the later Gothic and Elizabethan styles continued. Battlements seem absurd, nowadays, but they did



FIG. 54.—THE "JUDGE" BUILDING.

16th street and 5th avenue, New York City.



FIG. 55.—GOELET BUILDING.

Broadway and 20th street, New York City.

let the light of the sky into the wall and carry the wall into the sky: a charming counterchange; and we are fortunate in having these parapets to serve the same purpose, since cut-stone has become too costly and the trick of it is lost. The grand effect of the roof rising above the walls, if, indeed, it cannot be preserved in our modern cities, is well replaced by this one. The Judge Building is remarkably good in its general scheme of proportion. The large corner piers pierced by only very small windows and emphasized by the rounding of the angle, count for much in this successful result. The merit of the design becomes gradually more and

more evident to the student who sees it frequently.

The *Goelet Building*, in Broadway at the corner of East Twentieth street (fig. 55), is similarly a modern design, and probably the best of all those which we have to discuss. It is not quite fitting that Ionic capitals should carry arches springing directly from them; the Ionic capital seems to require the horizontal trabeation to rest upon it. Moreover, if in hypercritical mood one should carp at arches of considerable span turned in a rounding wall, the objection would have to be admitted and to go on record. The half-moon windows are not very much to be



FIG. 56.—THE FREUNDSCHAFT CLUB.

Park avenue and 73d street, New York City.

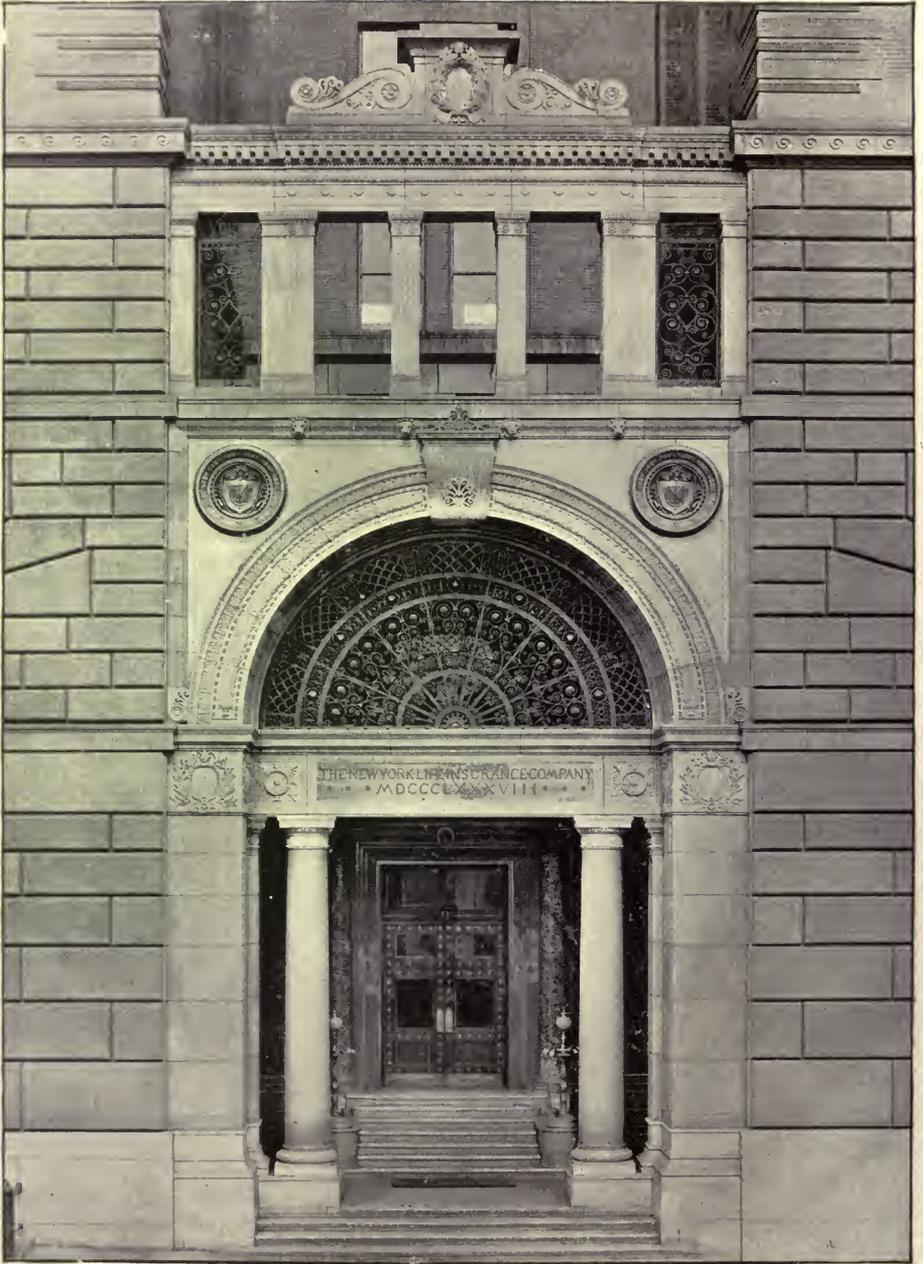
depreciated here, as their springing line is raised high above the floor. Neither one of these difficulties troubles very much the lover of architecture of the practical as opposed to the academic sort, and such a man would rather have designed this than any pseudo-Roman structure of the time, whether in stone or staff. Especially successful is the arrangement of the three stories of windows above the great arches. Always, in these big buildings, with so many stories all alike, is the designer trying to bring two or three stories into one. Almost always does he fail. The small Thirty-third street front and the larger Fifty-first street front above-named, seemed very fairly successful in this, but better is the scheme adopted here. There is no pretense at the three windows being one. In a purely architectural way, as simply as a sill-course unites a row of windows horizontally, a stone architrave unites these three windows vertically. Why it has not been done often and everywhere one cannot

say; it does seem a masterly solution of a very troublesome problem. Possibly the band of darker and moulded brick doubling these architraves narrows the piers too much, and the same dark bricks used for horizontal bands to tie the front together, would also give horizontal lines and make the piers seem wider.

The building of the *Freundschaft Verein* (fig. 56), is also an unclassable modern design; and it is curious to compare this simple structure, which is in itself rather featureless, rather devoid of decided character, with the Metropolitan Club, so much more costly in material and workmanship and larger in scale, and to note how much freer from fault and how much more architecturally meritorious is the less pretentious building. It is too full of windows; yes! and on a corner where a hundred-foot street meets a still wider avenue, some of these openings might have been spared or made smaller. But the proportions of



FIG. 57.—NEW YORK LIFE INSURANCE COMPANY'S BUILDING.
Kansas City, Mo.



Kansas City, Mo. FIG. 58.—NEW YORK LIFE INSURANCE COMPANY'S BUILDING.



FIG. 59.—THE CABLE BUILDING.

Broadway and Houston street, New York City.



West Point, N. Y.

FIG. 60.—BATTLE MONUMENT.

its walls taken vertically are peculiarly good. There is not a building in town in which that difficult problem has been solved in a better way.

The *New York Life Insurance Company's Building*, at Kansas City, is one of the few "business buildings" erected as yet by this firm (fig. 57). The problem involved in these high buildings has not yet been solved, it has hardly been stated, and the time has not yet come to criticise such attempts at solving it as have been made. Details only call for criticism in the case before us. The very graceful door-piece and screen (fig. 58) gives character to the whole rather characterless mass. There is behind it an entrance hall one-story high, like that of the Equitable Building or the Mills Building in New York, but the screen itself is open to no such comparison, it is very refined architecture, and contains much delicate sculpture well applied.

The *Washington Arch*, erected at the southern end of Fifth avenue, New York, to commemorate the centenary of George Washington's inauguration as President and the elaborate festivities which were held on that occasion, seems also to belong in this place, as a sensible sort of building of no particular style. The view of it given in fig. 42 with the Judson Memorial Church, described above, showing through the archway, is very agreeable, but that church is too far away to give any scale and the photographer has provided no figure of man or horse to furnish a scale. The guide books give its dimensions as 77 feet to the top of the coping above the attic; the archway 30 feet wide and 47 feet high. Such a structure is primarily a background and a support for sculpture. Without sculpture it is and must be merely a piece of more or less successful proportion; and that is not enough for a festal structure, an ornamental structure, called into existence by a general demand for a monument and an ornament. Moreover, the present building needs its four great groups of figures set up against the four faces of its piers, to give it even its due proportion. It is rightly made a little lank, a little

slender below; the pyramidal masses of sculpture which, as in the Paris *Arc de l'Etoile*, are to face the piers and flank the arch, are called for. Similarly the spandrils need their carved reliefs, and the group on the summit coming against the sky is wanted as much as anything is, to complete the composition. Why should this community put up buildings which are needed only for beauty and for memory and then leave them mere skeletons of themselves? This is not the Washington Memorial, this is a framing for it; a good one! but not needing or allowing of criticism in its present state.

The Battle Monument so-called at West Point is finished, however. Fig. 60 represents this very successful triumphal column as well as a single photograph of such a structure can. The details of capital and pedestal are successfully modified from the Roman Doric order, from which such details descend to us.

Among the buildings which seem less academical and more spontaneous, are the picturesque country buildings of which Messrs. McKim, Mead & White have built a number; and the buildings not absolutely in the country, but as varied and irregular in outline as if they were. The *House in Buffalo* may be cited, for instance, with its effective and pleasant looking loggia projecting boldly alongside the entrance porch, a modified sort of veranda which is suitable to a suburban house (see fig. 61). A dwelling house at Short Hills, New Jersey, with the ground floor and the retaining walls and parapets of the veranda all of rough stone-work is spirited. At first it seems strange that the twin gables should be so very dissimilar; but observe that one of them has a projecting bay-window in it; that the hood above has its two faces or slopes parallel as to their generating lines with the sloping sides of that bay window; that the other gable is blank and bare with no openings bigger than augur-holes drilled for ventilation, and then you will see why the one gable is all curved lines of shingling and the other plain. In fact these two gables are very agreeable indeed;



Buffalo, N. Y.

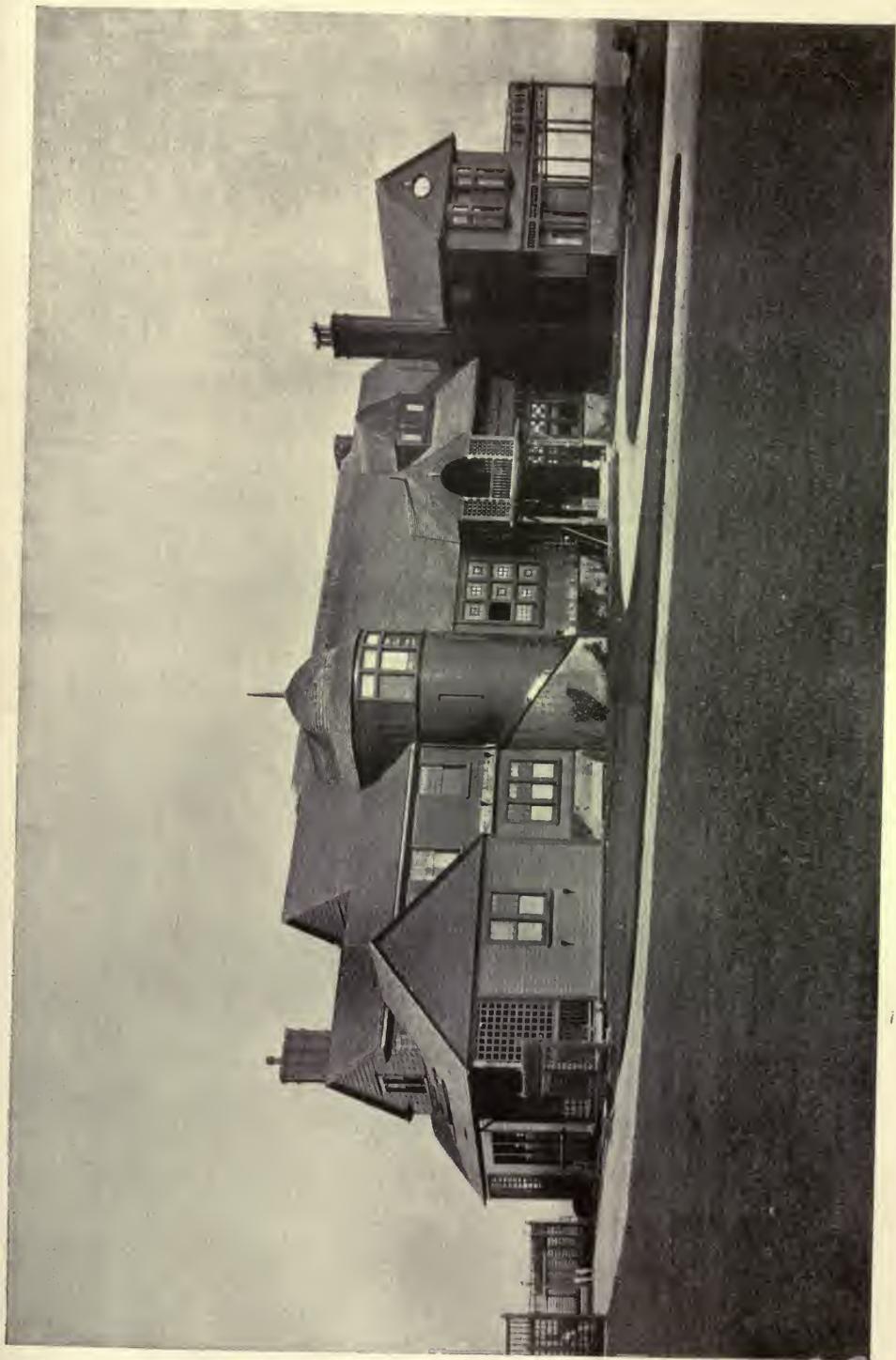
FIG. 61.—RESIDENCE OF MRS. METCALF.

and the shingling carried over the little dwarf dormer-window and the brick or tile chimneys are spirited; and it was well to use here the too rarely used device of two windows close together at the corner, making a space within as pleasant as a bay-window at no extra cost. The masonry construction is made as much of as practicable by being carried up to the top of the parapet of the veranda, in piers of stone for the posts to stand on and a parapet of open-work in brick. That helps the design greatly by giving the house a seeming broader base. The *Music Hall at Short Hills* (fig. 62) is the one with the odd-looking tower, which is neither to be approved nor disapproved without more knowledge of the reasons for it than a single photograph can furnish. The gable of this house is very good indeed; an excellent composition, and suggests pleasant rooms within; or a large room with a gallery. It is a matter of regret that there is only this one

picture to show of a very interesting structure.

The *Dwelling House at Elberon, New Jersey*, with its round tower proclaiming itself a stairway-tower with the stair itself kept within walls of masonry, is perhaps more restless than it need have been (fig. 60a). A small detail which is the reverse of restless—which is an excellent tranquilizer as far as it goes—is the framing of the veranda posts with a horizontal tie to replace the irritating diagonal braces of the old-fashioned frame house. The diagonal braces make better construction, other things being equal; but make your posts and your tie heavier, and you have all the strength you need, while the advantage to the design is very great.

The *Germantown Dwelling House* (fig. 63), with the gables of exposed timber-framing and the wall beneath one of the gables filled in the same way, is unusually pleasing in proportion. Are the exposed timbers really



Elberon, N. J.

FIG. 61a.—THE FRANKLYN COTTAGE (WHERE GARFIELD DIED).



Short Hills, N. J.

FIG. 62.—THE MUSIC HALL.



Germantown Pa.

FIG. 63.—THE WILLIAMS RESIDENCE.



Williamstown, Pa.

FIG. 64.—DELTA PSI CHAPTER HOUSE.

of the construction? That seems a really vital question, for this way of decorating a house, or parts of it, was in fashion a year or two ago, and of the houses then building with that system of adornment not one could be heard of which was really what it pretended to be. The difficulty is to understand how a designer can bring himself to that. Because many old-time houses in Germany, France and England were built of timber, the spaces left between the uprights and braces being filled with rough masonry and plastered and the timbers left visible, and because these pieces of wood were arranged in many fantastic and vigorous patterns and looked well, that we should now imitate the appearance of such a house by nailing thin boards upon a plastered or a boarded wall! It is not necessary to say that this is not wrong in the sense of deception. Morally, it is not wrong. All that is absurd! But how can a designer force himself to do it?

At Seabright, New Jersey, is a

dwelling house with three gables, all looking inward toward a common point. That probably signifies an interesting point of view. The important matters to be observed by the student is the very successful arrangement of the shingles in the gables and on the end wall and the great brackets which carry the corners of the left-hand gable, and which are covered with shingles like the rest of the house. It seems as if a very interesting country-house architecture might be elaborated in that way, using freely outside posts and braces and trussed construction, which would be very perishable if exposed, and covering these and their joints with the same siding as that of the body of the house.

The *Delta Psi Chapter House* (fig. 64) at Williamstown, is a picturesque country church in appearance, but a church merely in having a tower at one end. The houses of that lovely town ought to be picturesque in treatment, if there is anything in fitness of a building to its surroundings.

The *Dwelling House at Newport* (fig. 65), with two rounded tower-like projections, forming bay-windows, is one of the best of these country houses. There is a certain balancing of part with part, a certain attempt at formal symmetry, but not carried very far. Possibly, so large a house needs as much symmetry as is given to this one; perhaps it would be but straggling in appearance without it. The central mass being exactly balanced and centred, with dormer-windows, chim-

irregular in plan. The unexpected in grouping and in detail seems to be the strong side of this design. These matters have been so well managed that the design comes together very well in almost any aspect. And, in detail, the spirited variations in the shingling, the extremely well imagined group of three windows in the near gable, the suggestion of bamboo in the veranda posts, even the exaggerated catch-basin of the water-leader between the gables, with its suggestion of a



Newport, R. I.

FIG. 65.—RESIDENCE.

neys, bay-windows, veranda and flat wall, with its windows all distributed uniformly upon an axis, the wings are left to come as convenience dictated, and the effect is very good. The chimneys are unreasonably varied in pattern. Why four distinct and contrasting designs for their tops? This peculiarity catches the eye almost at first, and gives a slight sense of unrest, without compensating for it in any way that is evident. Another *Dwelling House at Newport* is somewhat more

larger roof surface behind than the eye perceives, are all very agreeable. The best thing yet done in America in architectural art is the country house of the years since 1870; that is to say, the new country house, the free and wholesome one, in which the architects could not use classical porticoes very well nor even masonry construction for the whole building, and which seemed to call for irregularity of plan because of outlooks and exposures, garden fronts and side verandas. The small



Narragansett Pier, R. I.

FIG. 66.—THE CASINO.

1886.

houses like the last named and others described before are delightful; the very large ones, like some that are to be given below, are, with here and there a little more reference to more traditional and recognized styles, as good as the small ones.

The well-known *Newport Casino* is one of these very large country houses. It is to be regretted that the photographs which we have to offer do not explain the whole structure; but, indeed, nothing less than a view from a balloon would do that. The façade, with the rounded projection forming a porch, expresses only the ample out-of-door shelter provided by its numerous and spacious verandas. Some of the details here are very interesting; in fact, it is always interesting to note the unending series of little surprises—pleasant ones, too—which our architects keep on hand for those who will study their country houses. In this case, however, one wishes the *meshrebiyah* lattice-work away; it is a discordant note, somehow. One thing which is very good,

and which does not seem to have received the compliment of frequent copying, is the broadening of the veranda posts at top, giving an excellent appearance of firm and solid framing, and a graceful and appropriate form. Another view, that showing the tower, the large dormer-gables (three exactly alike and evenly spaced, giving a needed motive of uniformity in the middle of these many irregularities), the recessed porch with a little bit of more elaborate detail than is to be found elsewhere, the odd little windows breaking out where needed for interior uses and yet lending themselves well to the exterior effect, and, most of all, the extremely well-managed overhang of the upper story beyond the brick basement, is really as good a composition as one can expect to light upon.

The *Casino at Narragansett Pier* (fig. 66), should be compared with that at Newport in a way more complete and in detail than there is room for here. The one at Newport is rich in detail; that at Narragansett Pier is bleak and bare,



Narragansett Pier, R. I.

FIG. 67.—THE CASINO.

as to fit a sea beach, and culminates in a striking stone-built outwork thrust forward toward the sea. It is an enormous structure, many-sided, many-angled, with furlongs, as they seem, of covered promenade. But in the way of decorative architecture the "castle by the sea" is the attractive feature. We give one view of it (fig. 67), which shows the prodigious flat arch sprung across the Sea Road, the large upper gallery, open on all sides and yet preserving the look of solidity which the building possesses, the pleasant reminders of the seventeenth-century German *schloessen* in the high and in the long and low roof, with their dormers and their octagonal bell-turrets, *échaugettes*, *warten*, or whatever they should be called.

The large *Dwelling House at Mamaroneck* (in Westchester County, New York, and on the Sound) is almost worthy to rank with the casinos in extent and variety. Here, we can give only two general views, and it is most regrettable that the fine and diversified sea front cannot be seen more perfectly

in the picture, fig. 68. An admirable setting is given by the bare shelving rocks and the rough stone retaining wall which rises from them; and this wall is carried around the house till it meets the projecting wing of the in-shore side, so that the main house stands on its own flat grassy terrace, raised above the water-side rocks and sand. The extent and variety of the prospect is hinted at by the double loggia between the towers at one extremity and the very large open pavilion at the extreme left of the sea front. (See also fig. 69.)

The picturesque side is the best side, after all, of the work of Messrs. McKim, Mead & White. Yes, in spite of the buildings praised so warmly in the first few paragraphs of this paper, the irregular symmetry, the gables and turrets come out better than the level cornice and the balanced uniformity. and this is the verdict, after passing in review all the evidence, not one but many times, after repeated examinations of a hundred and fifty photographs representing about sixty differ-



Mamaroneck, N. Y.

FIG. 68.—RESIDENCE OF C. J. OSBORN, ESQ.

1885.

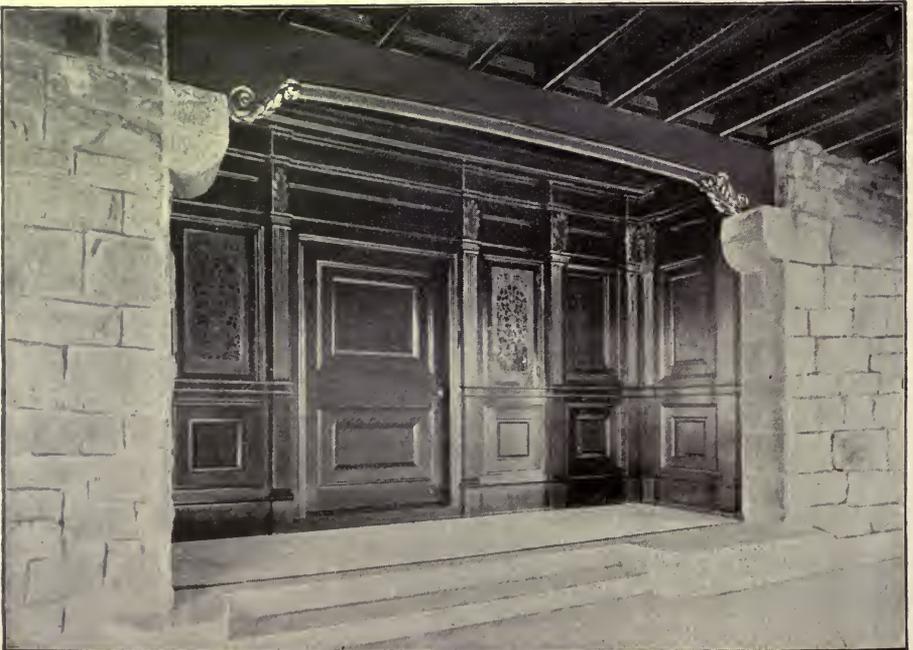


Mamaroneck, N. Y.

FIG. 69.—RESIDENCE OF C. J. OSBORN, ESQ.



FIG. 70.—ENTRANCE TO RESIDENCE OF C. J. OSBORN, ESQ.
Mamaroneck, N. Y.



Mamaroneck, N. Y.

FIG. 71.—ENTRANCE.

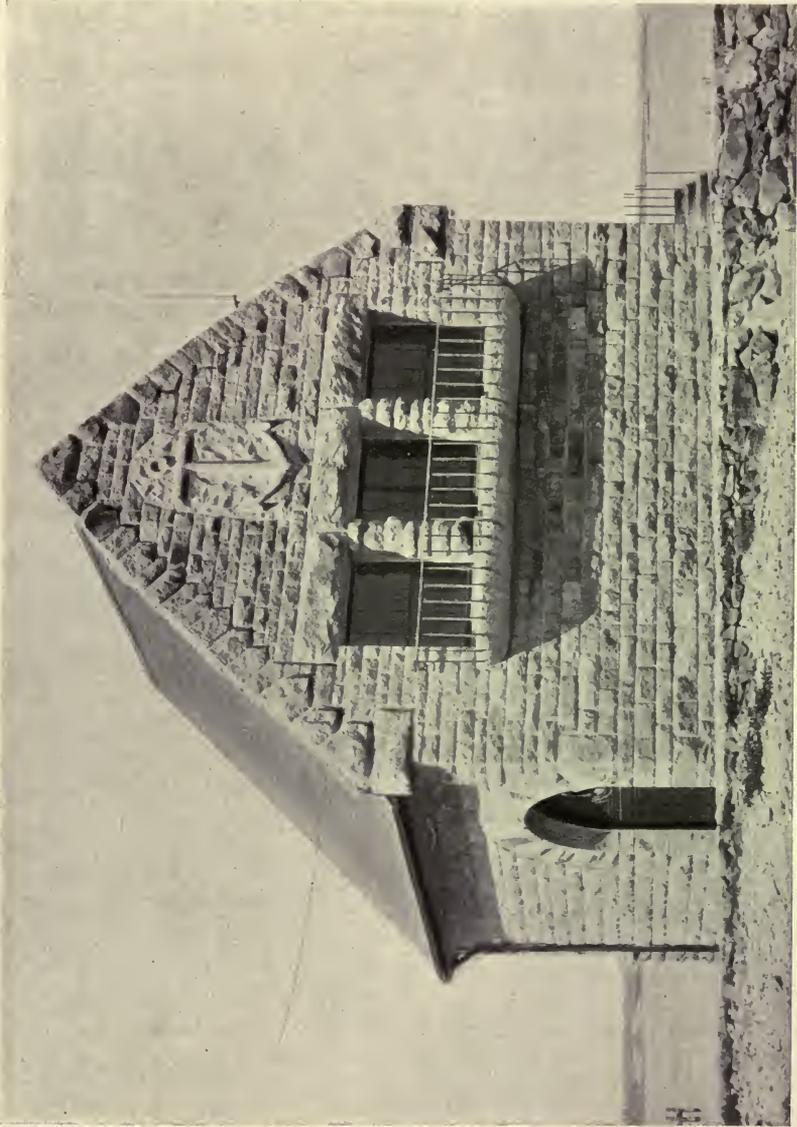


FIG. 72.—LIFE-SAVING STATION.

Narragansett Pier, R. I.

ent buildings, which buildings have also been studied in detail so far as they are accessible.

The irregular country house and its like is the best there is to show, and why? Probably because it is the most independent of the past. This may seem a little inconsistent with what has been said above about the certain fact that a design in the spirit of old work and in a well-known style will generally please better than an attempt in a new direction. The inconsistency is in appearance only. Probably the explanation lies here: In the recent North American country house we have a new departure altogether. It is, in its whole scheme, unlike anything in the past, anything in Europe. Nobody expects or asks it to be Greek or Gothic or French Renaissance, or of any style known to the historians. A detail is copied here, another is taken with slight modification there, a third is invented absolutely, made out of the new uses of the materials or the fresh thought of the day; and the country houses are the better for each and all. A style of architecture has grown up within thirty years, a style that must be reckoned with; and may it go on and progress for three centuries. May it invade the cities and come to close grips with the formalities and the slaveries of our streets! The struggle will become interesting, then, and the new style will have a less facile triumph. For the streets seem to call for smooth fronts to face them, and the smooth and even fronts must be treated in a traditional way — and yet that is not the reason. For the street fronts must have many windows, and cannot so well have high and visible roofs; that is much, and yet that is not the reason! The real reason is that more money to the cubic foot is to be spent; very much more money to the square foot of street front, upon which all the money for ornament is to be spent.

The city design is really harder to give original character to. It is well known, it has been a by-word for years, that So-and-So, the eminent architect, is admirable at Newport or Narragansett, Long Branch or Lenox, and help-

less in town. It is because the architect who is fearless and natural in the country cannot conceive the possibility of spending the thousands which his street front is to cost except as a Spaniard or a Dutchman spent his money three hundred years ago. Turn the same architect loose in a ten-acre lot with a view in one direction, a grove in another and the entrance gate in the third, and you will be surprised by the novelty and freshness of his ideas.

Look at these two entrance doorways (figs. 70, 71); both of them belonging to elegant houses lived in by elegant people; houses which we have already considered in the course of this article; the future of our architecture lies in such work as that, if there is any future for it. Or look at the *Life Saving Station at Narragansett Pier* (fig. 72). That is what we have got to come to! To that, and to the shingled country house and the brick and terra cotta city front. No carved ornament of flowers and leafage and the figures of man and of beast, for we don't know how to design it; except in cases where the highly-trained sculptor is called in and his price is paid him. Good masses well grouped, and such simple ornament of checkers and zigzags and imbrications and platings as occurs to the designer in rough stones, in bricks, in shingles and in tiles; such ornament as we find freely used in the buildings illustrated in this article; those are left to us to make a simple and living architecture out of. To which an architectural sculpture of a rational sort would come, after a time, as an inevitable growth out of its simple first adornings.

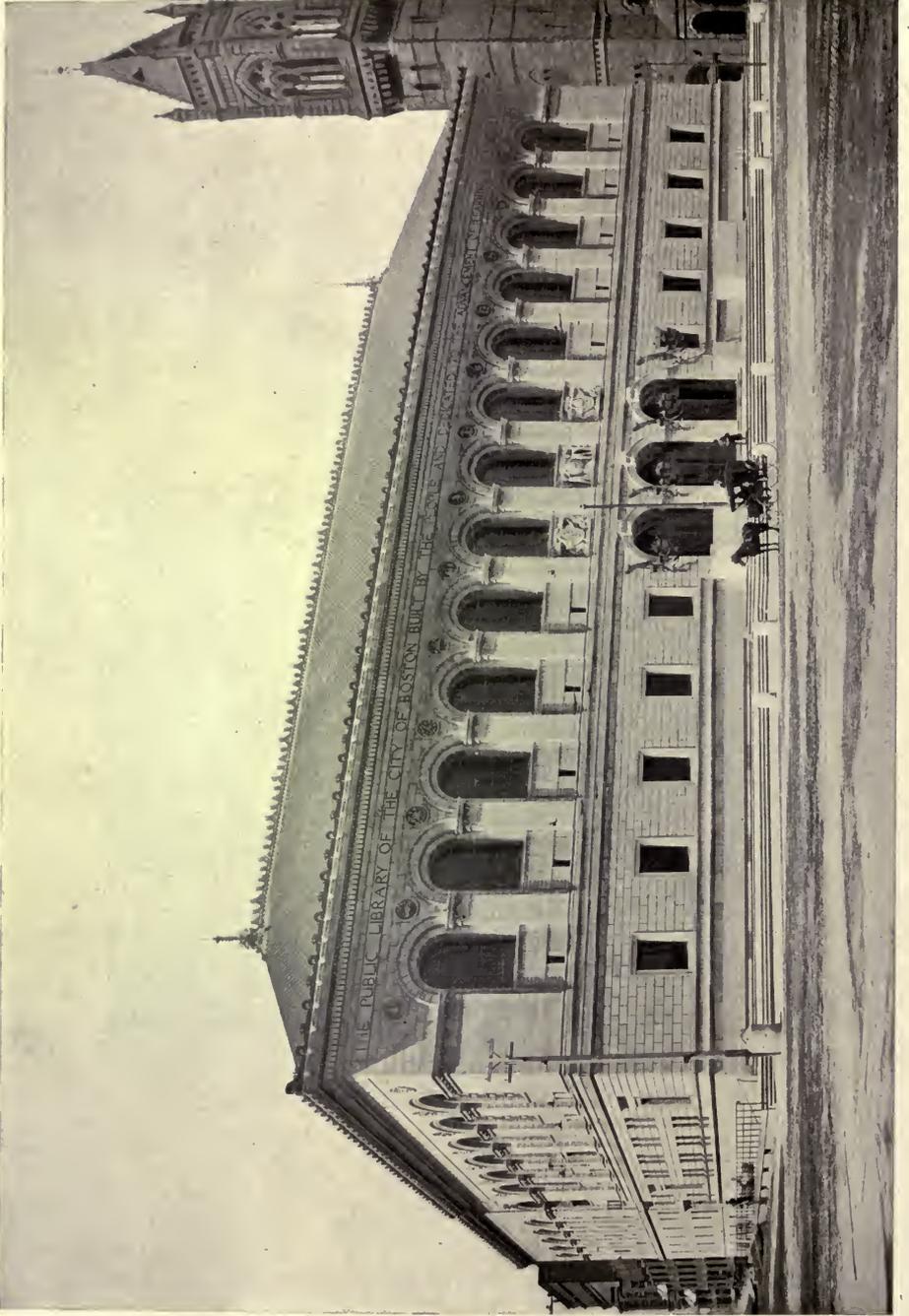
This seems to be the right place to introduce the often-cited pieces of copying of whole buildings; and first, the latest one, the Boston Public Library.* Compare, then, the front of the Bibliothèque St. Geneviève in Paris with the front on Copley square of the Boston building (figs. 73, 74). The Boston building has a somewhat greater massiveness of effect, thicker walls to all appearance, more reveal-

* The interesting interior of this large and elaborate building is considered elsewhere.



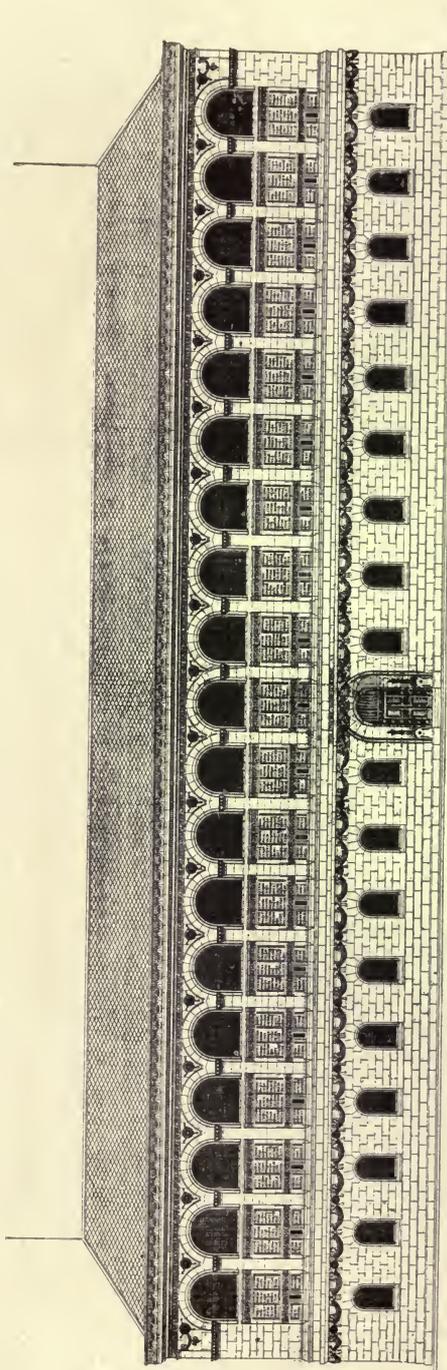
West 17th street, New York City.

PRIVATE OFFICE BUILDING.



Boston, Mass.

FIG. 73.—THE BOSTON PUBLIC LIBRARY.



Paris, France.

FIG. 74.—BIBLIOTHÈQUE STE. GENEVIÈVE.



FIG. 75.—IN THE BOSTON LIBRARY.

to the large windows, but otherwise it is not changed from the Paris building more than a draughtsman with a piece of tracing paper would naturally change his original, expanding here, crowding a little there, adding and subtracting a few details. Compare, next, the interior court of the Boston building (fig. 77) with the Court of the Cancelleria palace at Rome. Here, of course, it is only the lower arcade which is under consideration. Compare, next, the tower of Madison square Garden (fig. 79) with the tower of the Cathedral, the Giralda, as it is called, at Seville (fig. 80). And finally (for the New York building at the Chicago World's Fair, with its resem-

blance to the Villa Medicis, was temporary only); finally compare a part of the new building of the New York *Herald* (fig. 81) with a corresponding part of the Palazzo del Consiglio at Verona (fig. 82).

In taking over these ancient designs for modern use, the greatest change has been made in the tower, which is noticeably more slender in the copy than in the original, and is better in its new place for that alteration. It is perfectly well placed in the building which it adorns. The Verona building is very small, its whole front includes only four of the coupled windows above the arcade, which, moreover, is cut off square at the ends, without returns; and



FIG. 76.—ENTRANCE TO BOSTON PUBLIC LIBRARY

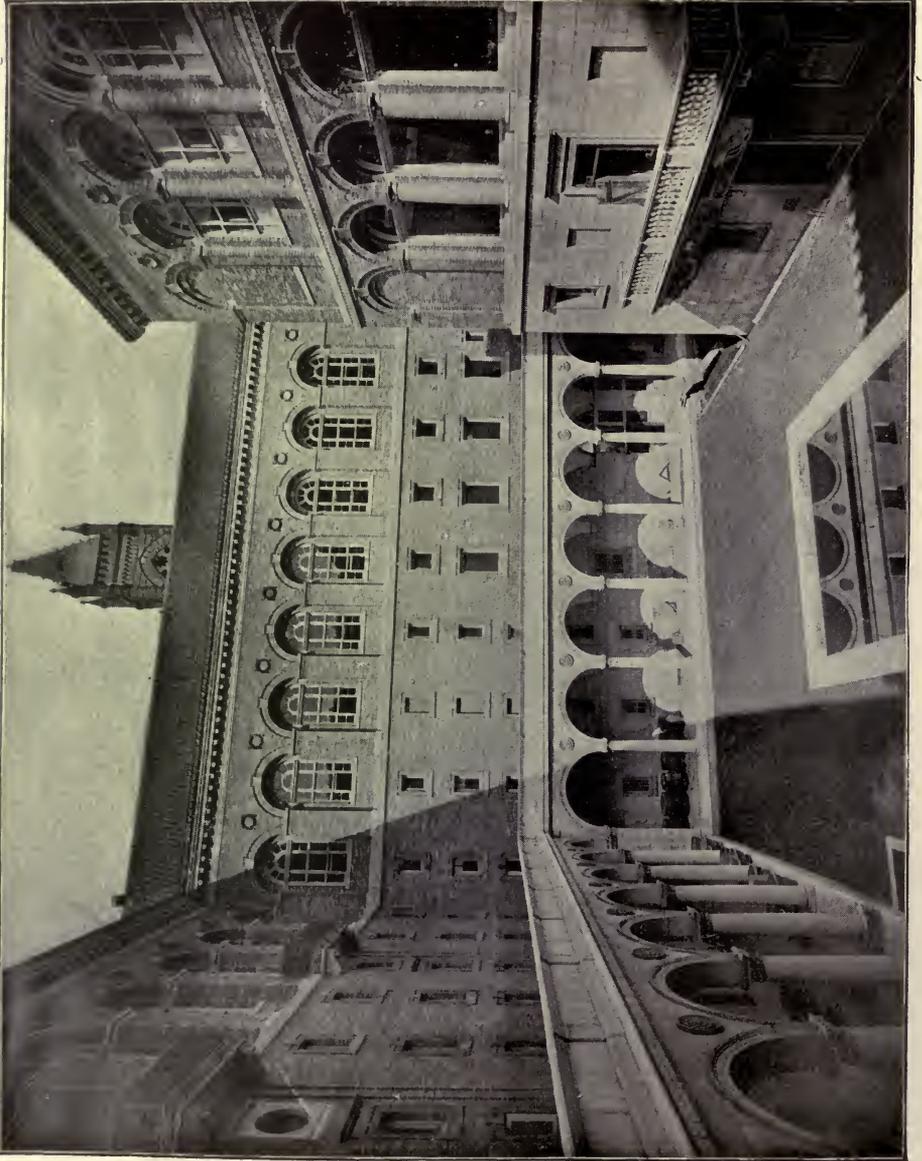


FIG. 77.—INTERIOR COURT, BOSTON PUBLIC LIBRARY.



FIG. 78.—INTERIOR COURT, BOSTON PUBLIC LIBRARY.



FIG. 79.—TOWER OF MADISON SQUARE GARDEN



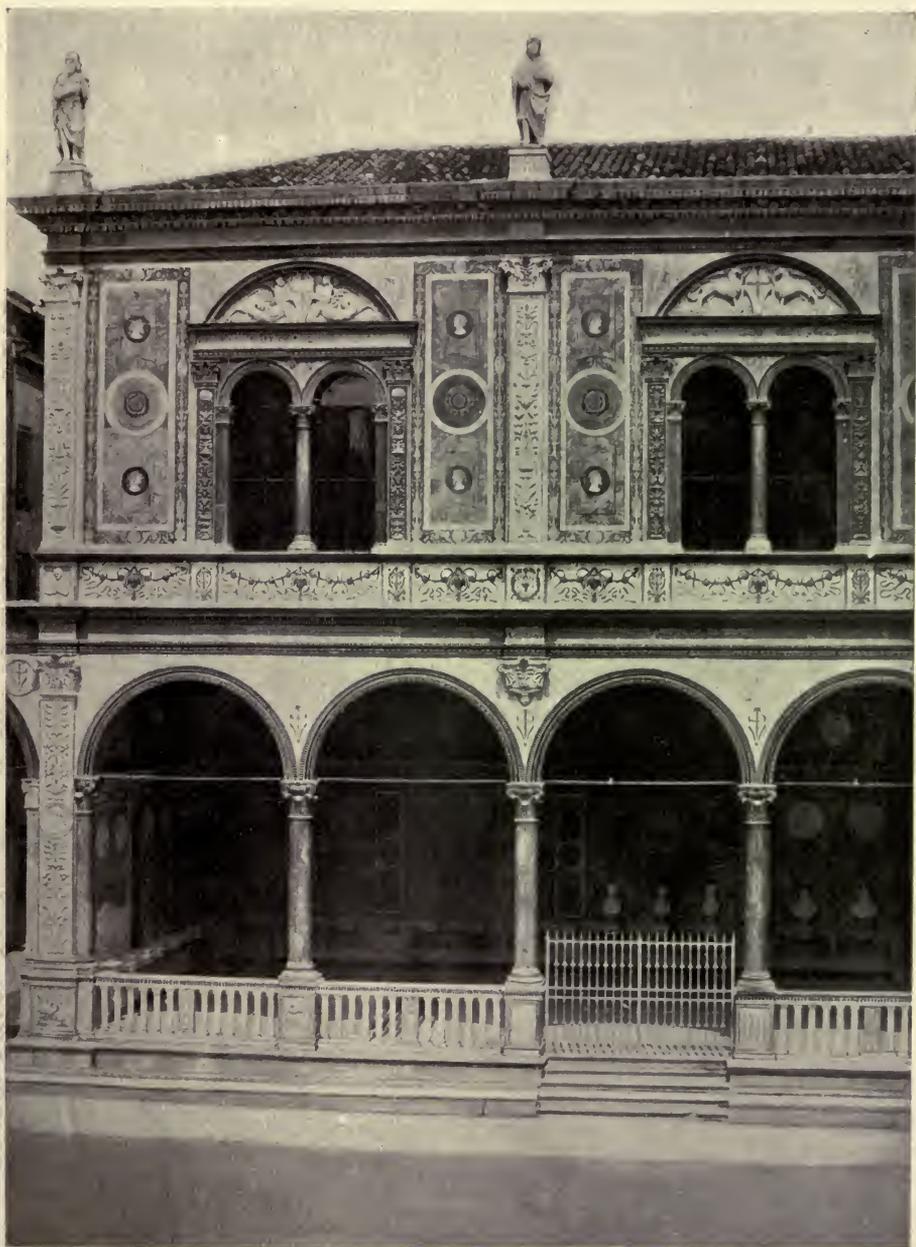
Seville, Spain.

FIG. 80.—LA GIRALDA.



New York City.

FIG. 81.—A PART OF THE HERALD BUILDING.



Verona, Italy.

FIG. 82.—PALAZZO DEL CONSIGLIO.



New York City.

FIG. 83.—THE HERALD BUILDING.

its proportions are very refined. The extending of this design to eight such bays on Broadway and as many on Sixth avenue is, of course, an implication that such fronts are meant to be cut off in lengths as wanted, as ships used to be built down in Maine. The best part of the New York building is the southern front (fig. 83), the short one, where somewhat new features are introduced in the single windows and the larger piers above, and the grouped arches below. This is the best part, because this is designed for its place, and is therefore proportioned as it inevitably would be by a designer with a fine sense of proportion. How that designer could keep his hand off the other fronts and could rest content with having them copied is the great mystery which accompanies all these strange performances, these bodily transfers, and makes them so hard to comprehend.

In trying to group the designs of Messrs. McKim, Mead & White according to recognized architectural styles, we are brought now to a small double group of buildings, showing direct classical inspiration. It is not *Rinascimento* nor *Cinque Cento*; it is not any style of the Revived Classic. It is

Rome and Greece which have served the purpose of suggestion and of guide in these designs. A double group it is to be called, for some of the buildings are more Greek in feeling, others more Roman. The *Naugatuck Library*, for instance, though it might indeed be found that certain villas of Italy in Roman times were rather like it, traces its inspiration, as those villas would trace theirs, to the buildings of the Greeks of Alexandrian times. Fig. 84 shows its front; a tranquil little building, and one which pleasantly suggests study and thought. The *Walker Art Gallery*, belonging to Bowdoin College, is a more pretentious building and better in proportion to its greater importance, which is a rare virtue. Whether it would be as it is were not the Glyptothek standing in Munich is not easy to say. The design, however, is an obviously natural one, and the building fitted for its purpose of showing works of art by means of light from the roof. Bronze reproductions of the Demosthenes at the Vatican and the Æschines at Naples adorn the niches, and marble busts, copies of the Hermes of Olympia and the bronze called Plato at Naples fill the circular openings of the porch. Perhaps these lofty works of Greek



FIG. 84.—NAUGATUCK LIBRARY.

art help to give to this refined design the non-Roman—the purer and more abstract look which we have called Greek. Roman are the arches and cupola, no doubt; but still the composition is that of a designer who, though he knew of arches and their use, had Greek models of design before his eyes (fig. 85).

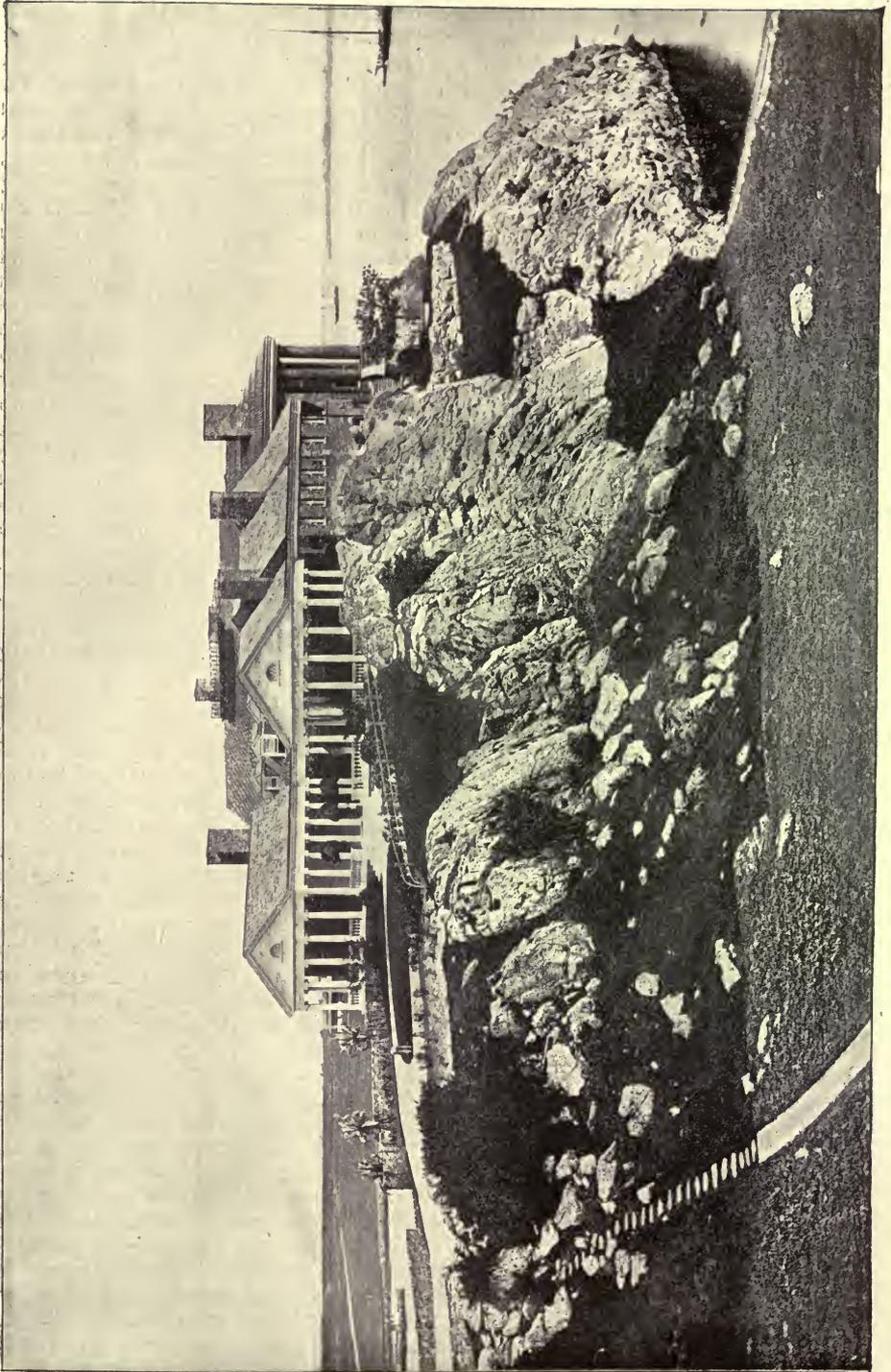
The house on the rocky peninsula near Newport, represented in fig. 86 belongs to the same class of structures, if we consider, as it is best to do, the land side only. Two pediments of a proportion rather Roman than Greek terminate two projecting wings of peristylar composition, suggestive not of a classical temple, but rather one of those portico-like structures which accompanied and sometimes inclosed the temples proper. There is something very engaging in the approach to this house, by paths and steps worked in the steep and water-worn rock which lead to the carriage sweep; this again leading to a

marble perron which gives access to a court inclosed on three sides by the Ionic peristyle. No one should suppose that Greek forms are unsuited to a building on a steep and irregular site. Meditations upon the Acropolis at Athens ought to dispel this notion even if the archæologist had not taught us that the favorite Greek site for a temple or a prophylæa was the top of a rocky hill.

When the modern architect copies Roman work proper he does it in a different spirit. Roman orders and their proportions and measurements are the common stock of the architectural schools. The orders have been engraved by sixteenth century men and by moderns, and the books of plates are in everyone's hands. The measurements are there, ready to be learned by heart. The proportion of diameter to height of shaft and of each moulding to every other are tabulated. There is little disagreement among the authorities, you can study your "orders" safely and



FIG. 85—THE WALKER ART MUSEUM.



Brenton's Cove, Newport, R. I.

FIG. 86.—RESIDENCE OF E. D. MORGAN, ESQ.

recite upon them without fear. No other style is so reduced to system, and therefore it is in Roman that the ABC of architecture as a fine art is commonly taught. If the principles of design, as design is now understood, are to be taught, it is as easy to teach them in Roman as in another style; and as this style has been learned by the pupil at the outset, it is in this that he is much practiced thereafter. Not that it is intended to limit him to this; other styles are brought to his notice, he is even instructed in the inferiority of Roman architecture in many respects; but time is short, the three years or four years do not suffice for all that is to be learned, the student is very apt indeed to know more of Roman than of anything else, at least in the details, even at the close of his studies. Another influence is at work and a very odd one. Classic and classical, the adjectives, mean "of admitted excellence" as well as "of Græco-Roman times." It results from this that many a young man has a pleasant sense of doing exactly right when he designs in the style of the Theatre of Marcellus and feels very doubtful about his chances if he tries another style. One hears it every day—"a classic design"—"the real classical feeling"—"a design in pure classic taste," and such-like phrases used with a secondary meaning of *good*, or *correct*, or *safe and satisfactory*. Yet again, there is a curious assumption, even among educated architects, that Renaissance architecture and that of the later styles would be Roman if they could; that they are wrong in so far as they deviate from Roman of the Empire. One hears a design which has been deliberately studied from Florentine or Venetian Renaissance gravely criticised because it is not like Roman of the Empire in its proportions. One hears it said that so and so is good Renaissance because it *is* like Roman of the Empire in its proportions.

Now the Roman architecture of convention, that of the books, uses colonnades whenever it can have them. When it can afford a row of free columns under a pediment it is at its best; in default of that it puts up with three-

quarter columns and the like; always, however, striving to keep its colonnade as large as the whole height of the building allows, be the number of stories within one or several. In this the Theatre of Marcellus will not serve; in that structure there is an order for each story; nor is there any building of the Roman Empire of which we know such an arrangement as two or three stories of windows looking out between a single row of lofty columns. But the Roman architecture of convention knows this system well. The old Custom House, now the Chamber of Commerce, on the Piazza Pietra in Rome, with its three stories of square windows built in between the columns of an unnamed ancient temple, is as good a type as one needs of the way in which the moderns treat the Roman monuments and conceive of the Roman architecture.

This objection, of a one-story design for a three-story structure, is not applicable where, as in the *Bowery Savings Bank* (fig. 87), the building is one large hall and little more. There are still, however, four rather serious objections to the character of such designs as this. One objection is that they come of no style that has ever really lived and developed itself. It is not so that the Roman architects designed under Augustus or under Hadrian. They were not good at subtleties of proportion. They took things easily in that way, and there are no worse models than their buildings, when it comes to the consideration of what is refined and full of thought. Splendor was what those architects were after. A Roman public place glowed with color and glittered with gold; the flat spaces of wall were loaded with relief-sculpture, statues filled the archways and were set between columns, and statues and groups on independent pedestals, and memorial columns, crowded one another. Each building of the many, if examined separately, would be found to be made as ornamental as possible. The shafts of its out-of-door columns would be polished granite, their capitals of gilded bronze, the roof would commonly be gilded also, wholly or in part; the



FIG. 87.—DESIGN FOR BOWERY SAVINGS BANK.

pediment would be full of statuary, elaborately and strongly painted and picked out with gold. Such effects as these and not refinements of proportion were the Romans' affair. It is notorious that Roman architectural sculpture, however manly and however interesting some of it was, in Trajan's time and under the Antonines, lacks generally everything that goes to make up sculpture in the fine-art sense. It is well known that the Mediterranean buildings of the first and second centuries A. D. receive much less attention from students of art than those of the fifth and fourth centuries B. C., and that this is because of the infinitely greater charm of the earlier, that is to say, the Grecian buildings, both in detail and in mass, so far as we can understand it. The actual Roman work, Roman of the Empire, is not familiar to our architects. They do not try to build like it, with heavy vaults and walls of stone and mortar faced with brick, nor in any

similar way, nor to decorate like it, with superabundant added sculpture and color. What our architects are at work upon is the Roman of the schools, the creation of skillful draughtsmen and commentators of the sixteenth and following centuries. But if one is to work in an ancient style, he needs at least the inspiration of a strong and living one; he needs to study plans and structures which were really the work of men to whom their style was a living and an inevitable part. Even then the chances are against success. All attempts at the revival of ancient architecture have failed hitherto, but we should at least allow ourselves all possible chances for success.

The second objection is that the scale of the colonnades cannot be maintained elsewhere. The wings of a building show three stories in a commonplace way, while the front with its portico is insisting upon it that it is a one-story structure. Adjoining buildings of the same height are three and

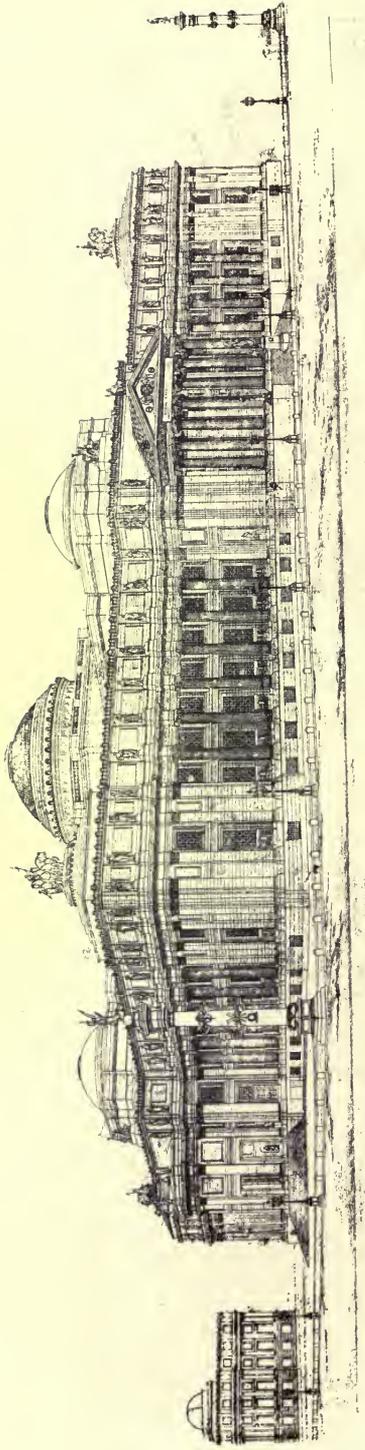


FIG. 88.—THE BROOKLYN

Brooklyn, N. Y.

four stories high, and the wings, the ends and the rear of your academic Roman structure agree with them.

The third objection is the bare and meaningless character of all the plain fronts; of all the fronts that cannot have colonnades. When Mr. Ruskin in his fantastic way accuses the Renaissance of having brought things to Baker Street and Gower Street, it is not the Renaissance that

builder or the untaught architect this monotony is mere vulgar dullness; in the hands of cultivated and ambitious men it becomes what is seen in the *Dwelling House at Scarborough* (fig. 91). What is noticeable in this is the acceptance of such a large and costly structure, standing free in the wooded country, and with so very little that is interesting in its design; its acceptance as satisfactory architecture



World's Fair, Chicago.

FIG. 90.—AGRICULTURAL BUILDING.

he should blame—or, rather, he uses the word in the inaccurate English way. It is the Decadence, the Roman movement of the seventeenth century, the *classicismo*, in short, which, by ignoring all elements of exterior design except big colonnades, and by insisting on observance of rules as the one true way of producing architecture, had brought the cities of Europe to lifeless monotony.

In the hands of the speculating

as the last word of modern art in dwelling houses. The flank of the design for the new Columbia College Library (see frontispiece, fig. 89) farther illustrates this tendency to dead monotony in all subordinate parts.

The fourth objection is that a style so fixed and settled by rule allows of no natural designing. Whether the Roman of the schools is real Roman or, as we have tried to show, a factitious style, created to order in modern times, it is

equally a matter of very unyielding regulations. So, and not otherwise, must you lay out your colonnade. Within such and such limits only may you vary your proportions. Upon the capitals must needs rest an entablature of such and such character. And the result of this is that the architectural designer necessarily sets up his colonnades, arranges his fronts, determines his heights, provides his wall-spaces, settles the spots where windows may be—

corridors—of working gradually on to the superstructure, and putting this into form together, outside and inside, masses and details. Masses and details are ready made for you and to be copied out of the books. You begin with them; you must begin with them.

On the other hand, it is very difficult to design intelligently in the Roman style. It is seldom tried; but to combine the elements of the Roman architecture of the second century to serve



Scarborough, N. Y.

FIG. 91.—RESIDENCE OF MRS. ELLIOT F. SHEPARD.

he cannot do otherwise—all with little or no reference to the needs of the interior or the requirements of planning.

It is, in a sense, easy to design in the accepted pseudo-Roman style, because you have only one thing at a time to do, namely, to settle the order and the distribution of the fronts. You are freed from the great and difficult task of starting with the plan and its many requirements, of keeping always in mind the future work of art while you arrange large rooms and small, stairs and

our modern needs would require a high artistic sense of great patience of study.

Yet, it is obviously true that the accepted pseudo-Roman style is popular. It is grandiose, large and calm and white, and its principal parts have always been better liked by the majority, in modern times, than the details of any other style. When Arthur Hugh Clough wrote:

“I, from no building, gay or solemn,
Can miss the shapely Grecian column,”



Cambridge, Mass.

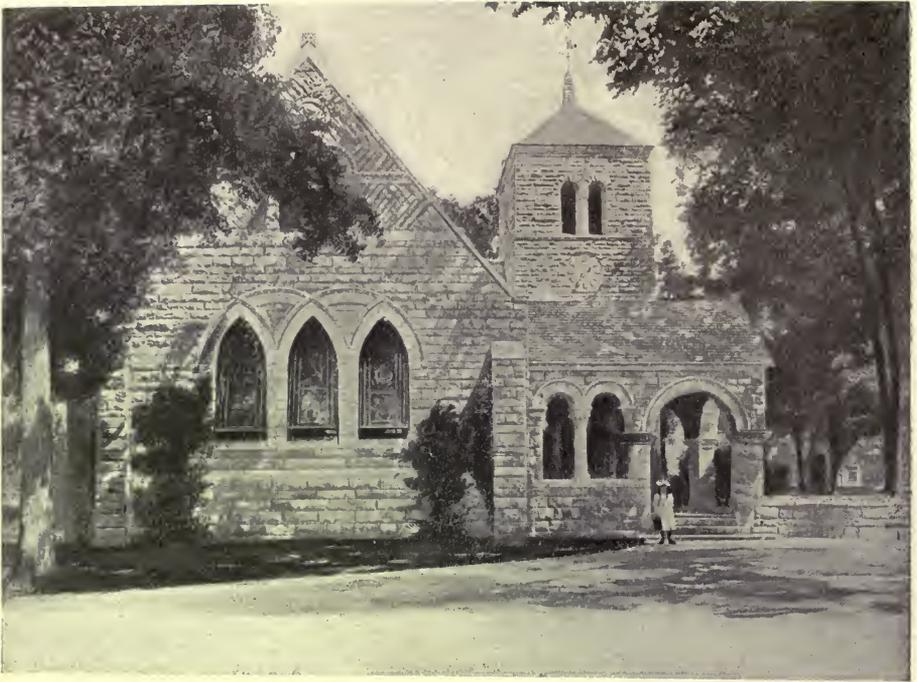
FIG. 92.—HARVARD GATES.

he meant modern Roman, for it was in Venice that he was writing, and he was crying out in rapture at the comely structures of the *classicismo* there. He meant modern Roman, Palladian, not Greek, but he was sincere, and he expressed the opinions of the majority of people who look uncritically at large and showy buildings.

These, then, are some of the reasons for deprecating a new era of Roman copies. The Bowery Savings Bank is a good building of its kind and will greatly please many people, but yet of all working in old styles this working in conventional Roman is the most hopeless for our artistic future.

It has been said above that the Bowery Savings Bank is a good building of its kind. It is, indeed, a favorable specimen of the pseudo-Roman style, partly because the second tier of windows is entirely subordinate, so that the building may pass for a one-story building in the American sense, that is,

a building having a ground floor only; partly, also, because of the excellent scheme of its decoration. The entrance front on the Bowery is masqued by the elevated railway and it cannot be photographed to advantage. For the front on Grand street and the flank on Elizabeth street see fig. 87. The treatment of the two façades as what they really are, ornamental masks set up against the solid wall of the building, and without pretense of entering into its construction, is altogether happy. This is absolutely the only way to do it. It is to be repeated and insisted on that the single feature, the stopping and returning both entablatures at the corner of Grand and Elizabeth streets, instead of having them meet there, is a quite immeasurable help to the whole design—lifts it out of commonplace and gives it a character of its own. The attic is what it should be, plain and square-set, releasing the portico and its sculptures,



Stockbridge, Mass

FIG. 93.—CHURCH.



Stockbridge, Mass.

FIG. 94.—CHURCH.



Morristown, N. J.

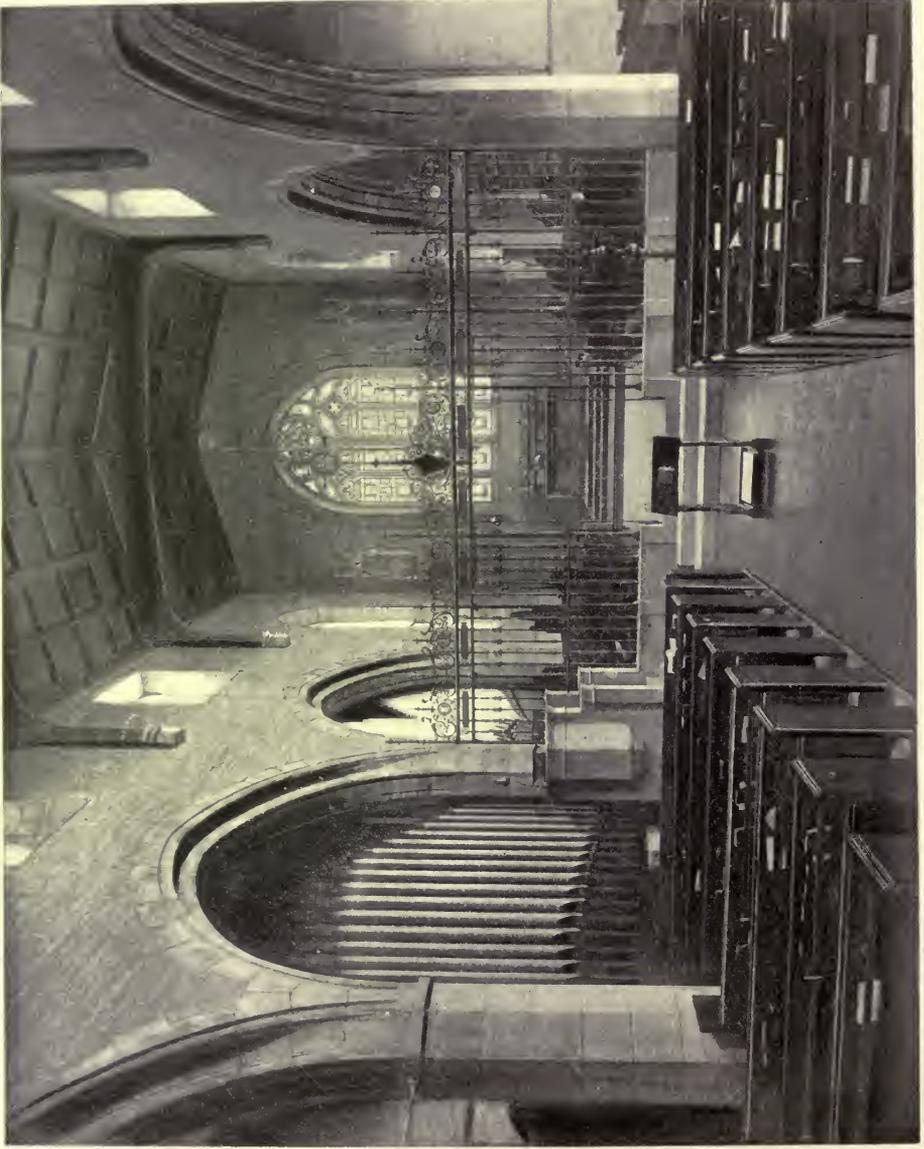
FIG. 95.—ST. PETER'S CHURCH

and not too heavy in spite of its considerable size. In fact, the general proportions of the whole building are good. The capital-course, with its slightly sunken square panels, is appropriate. The mouldings everywhere are of considerable refinement. And the crowd who admire the building, because it has a row of big columns and a horizontal sky-line, will find company enough among the better instructed who will admire it as a very successful piece of academic architecture. Does the word "academic" seem offensive? It is not meant to be so; it is meant as a descriptive adjective. This, it cannot be repeated too often, is the architecture taught in the schools and meant to be dropped as soon as school is left behind, but just now, and in America, enjoying a moment of favor.

A curious contrast to this and the other modern-Roman designs are the churches designed by this firm in Mediæval style. There are two of them, the round-arched church, at

Stockbridge, which you may call Romanesque or Norman at pleasure, with its porch pleasantly suggestive of the famous one at Canterbury, and St. Peter's, at Morristown, a very good piece of late English Gothic. The latter has been lengthened since these photographs were made, and is much improved by the alteration. It is an extremely interesting church, and contains valuable details which our illustrations can show only imperfectly (figs. 93, 94, 95 and 96).

One thing is impressive in this long moving picture of important modern structures—the evidence almost everywhere of a real genius for design struggling into sight in despite of outward circumstances. The genius for design will be admitted by all who are familiar with the facts. New Yorkers who know how, in matters less governed by convention than architecture is, the work of this firm shows itself to be intelligent, full of suggestion and resource, will



Morristown, N. J.

FIG. 96.—INTERIOR OF ST. PETER'S CHURCH.

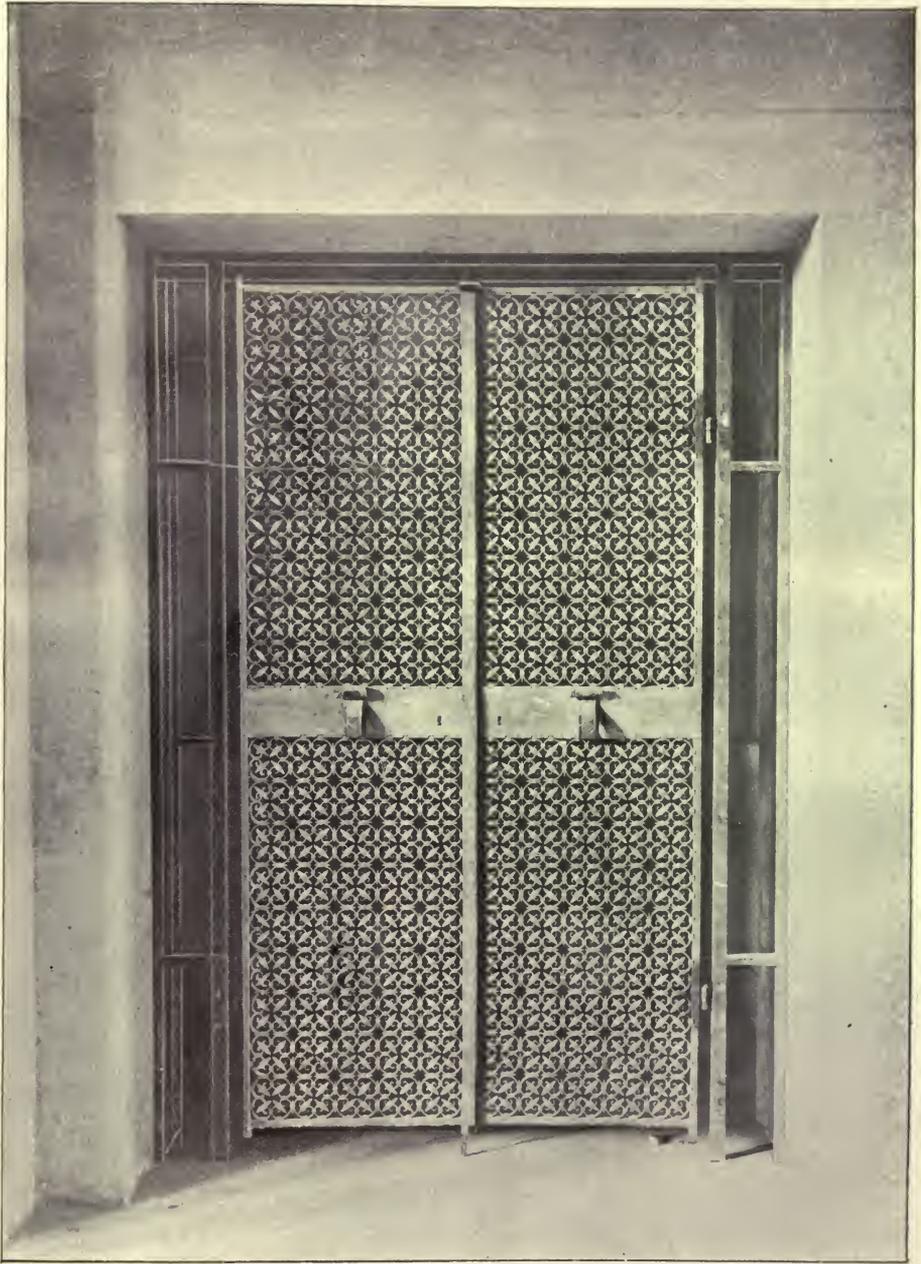


FIG. 97.— DOORWAY IN THE BOSTON PUBLIC LIBRARY.



* FIG. 98.—DINING-ROOM, UNIVERSITY CLUB.



New York City.

FIG. 99.—FIREPLACE IN VILLARD MANSION.

* We were able to get a photograph of this dining-room after the first part of this magazine was printed. See p. 6.

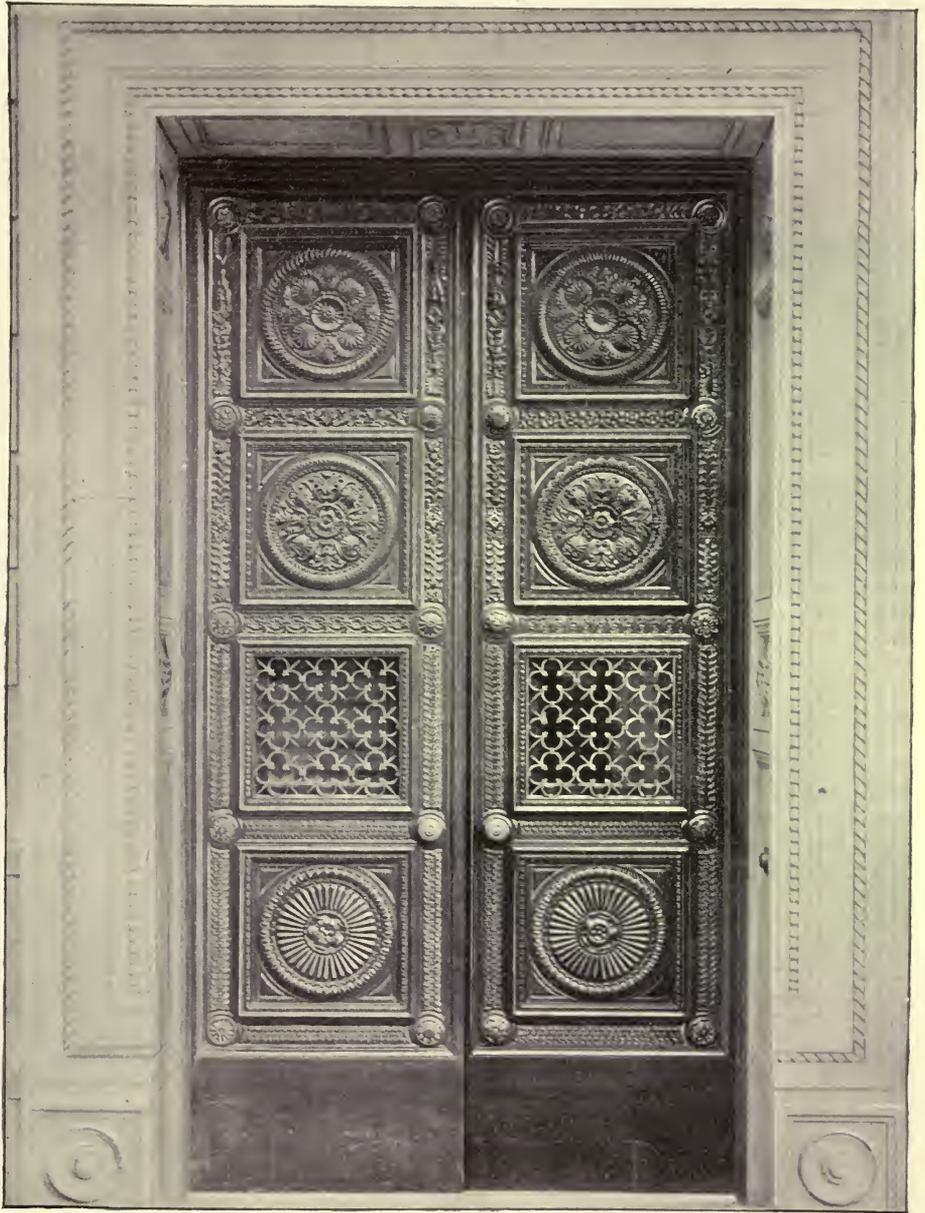


FIG. 100.—DOOR IN VILLARD MANSION.



Santiago Canyon.

FIG. 101.—MADAME MODJESKA'S HOME.

best know what is meant. They know how commonly the community goes to the office of McKim, Mead & White for gateways, pedestals, book-covers, picture-frames, and how admirably are treated these things of which the designing is natural and simple and the carrying out necessarily prompt, including such minor architectural compositions as the Harvard gates and the iron door in the Boston Library (figs. 92, 97). They know, too, how excellent have been the purely architectural details of those buildings where detail has been made a study. The interior of the large house which forms the south wing of the Madison avenue group (see above, page 22) is particularly rich in such details. The treatment of the staircases, the doorways and doors, and frequently of the mantels in that house is an instance of the right way of treating the parts of a large building. Every separate and minor element of such a building is, of course, as worthy of study as if it stood alone and were a museum-piece capable of being moved from place to place. The traditions of American building are against anything of this kind; even our architects of great reputation have allowed the car-



Fireplace in Madame Modjeska's Home.

penters to design the interiors of the houses so carefully designed as far as the exterior is concerned. Figs. 98, 99, 100 give a few only of the many separ-



New York City. FIG. 102.—HALLWAY IN RESIDENCE OF ABRAM S. HEWITT, ESQ.

ate studies which might be made in the house in question. Each one of these details may be taken as a single design; its first conception is simple and spontaneous; it is brought to perfection without too harassing delays caused by other and contrary claims, and the work once ordered is promptly executed. The designs of whole buildings are too elaborate nowadays to be made in that way very often. Too many requirements enter into them; too much steady thought is needed; the artistic design is complicated by too many other considerations; it needs a strong

sense of artistic loyalty, seldom to be found in a money-making community, to design well under such conditions. And it may not be an unjust conclusion that in general the buildings which we have been considering, taken together, are as good as can be expected of any firm which is doing all the work it can get. The artist does only what he can do well, according to his own standard of his own art. The modern business spirit knows nothing of that, and bids those who will listen to it undertake everything and take in nothing too much pains.

Russell Sturgis.

ELECTRIC ELEVATORS.

THE ELECTRIC ELEVATOR THE COMING STANDARD.

IT has been recently asserted by a prominent Architect that the hydraulic elevator has finally met its rival, that it is a passing system, and that in the comparatively near future the electric elevator for the highest class of service will prove as much of an advance over the hydraulic as the latter has proved better than the steam machine.

This prophecy was based upon the performance of a battery of Sprague-Pratt multiple sheave electric elevators installed a year and a-half ago in the great Postal Telegraph Building in New York City.

This type of machine marked a new departure. Up to the time of its introduction the only practical application of electricity to elevator service was through the medium of a stationary motor driving a shaft with a right and left-handed belt transmission, and the direct application of a motor to the worm shaft of a drum elevator.

Neither of these two plans met the conditions of first-class service, and the multiple sheave type of machine was created to fill this want. It has been subjected to one of the most extraordinary tests known in elevator service, and it has been conclusively shown that it is absolutely safe ; it has any required speed and capacity ; it has a superior down-start ; it occupies less space ; and finally, it duplicates hydraulic service with less than half the average water evaporation and coal expenditure.

Furthermore, each machine is an independent unit, and like parts are interchangeable.

The success of the Postal Telegraph plant was so marked that this type of machine has been recently adopted in a number of other buildings, among which are :

The Astor residences, the Edison Electric Illuminating Company's station, the Ahrens Building, the Gerken Building and Custom House, of New York ; the Merchants' National Bank and the Johns Hopkins University, of Baltimore ; the Globe Building, Boston ; the Parrott Building, San Francisco ; the City Hall and Court House, Minneapolis ; the Guaranty Building, Buffalo ; the Erie Building, Cleveland ; and the Walton Hotel, of Philadelphia.

In each of these cases the contest has been between this system and the best hydraulics as typical standards, and the outcome seems to warrant the prediction that the hydraulic elevator is doomed.

For intermediate service, and for house elevators electricity is the favored agent, the worm gear type of machine being the preferable for this class of service. In house elevators the service can become purely automatic.

The machine which has thus thrown down the gauntlet to the hydraulic has been developed under the direction of the same man who was identified with the development of the trolley system, and the company in the forefront of the work is the

SPRAGUE ELECTRIC ELEVATOR CO.,

253 Broadway, New York City.