

# THE ARCHITECTURAL RECORD

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## Three New Hotels

One of the most conspicuous features of the building movement which has been taking place of late years has been the large number of new, spacious and handsome hotels which have been erected in almost every important city of the country. In Washington the new Willard has been built and has become the leading hotel of the national capital. In Baltimore the Hotel Rennert has been superseded by the Hotel Belvidere. In Philadelphia the new Bellevue-Stratford makes any hotel building, which preceded it in that vicinity, look insignificant. In Buffalo the Lafayette has proved to be an acceptable addition to the local stock of hotels, while in New York all records of hotel construction have been broken. Some eight buildings of this class, ranging from ten to twenty stories high, intended exclusively for transients, have been, or are being, erected, while the number of family hotels which have been built in the central part of Manhattan is not far from 100. The western cities have not done quite as much in this respect as those of the south and the east. Pittsburg has its Hotel Schenley, but Chicago has had no new hotel building of first importance since the Auditorium was erected. We understand, however, that Chicago and other western cities propose soon to follow the example of Philadelphia and New York.

These new hotels are for the most part in a different class architecturally from any similar buildings in the same locality which have preceded them. The

best hotels of Washington, Baltimore and Philadelphia had a reputation for good cooking and good service; but the buildings in which they were housed were antiquated. The new buildings, on the contrary, are all of them "sky-scrapers" constructed in the most approved manner, and decorated with every intention of obtaining a good-looking, as well as a showy, effect. The fact is that the big American hotel has become very much of an architectural convention, and it is a convention to which a certain amount of propriety belongs. The problem was to design a sky-scraper of very considerable dimensions in such a manner that it would be distinguished from the office-building and suggest some relation to domestic life. There were no precedents, either European or American, to assist in the satisfactory solution of this problem. The big hotels of Paris merely conformed to the peculiarly Parisian convention of street architecture, while those of London were nondescript. The prominent American buildings specially designed for hotel purposes, such as the Astor House in New York and the Palmer House in Chicago, were gloomy structures, more closely related, in the impression they made upon the feelings, to mausoleums than to any more exhilarating kinds of domestic architecture. Even the Auditorium, admirable as in certain respects it is, did not offer any practicable suggestions to the subsequent designers of American ho-

tels. In the first place, it is, with its offices and opera house, more than a hotel; and then the effect it gives, while powerful, is by no means as pleasant and gracious and inviting as the effect of a transient habitation should be. The design of the contemporary American hotel must be traced in its origin to another building erected at about the same time as the Auditorium, viz., the Waldorf in New York, which with its bigger brother, the Astoria, indicated the main lines of the design of a hotel "sky-scraper."

It would not be hard to find fault with the design of the Waldorf-Astoria; but, nevertheless, the architectural convention, which was established by this hotel was a respectable convention. It conformed to the regular "sky-scraper" convention by the division of the façade into a solid basis, a main shaft monotonously treated, and a more elaborate ornamental crown or capital; but a somewhat pleasanter and more habitable effect was obtained by the use of warmer and more attractive materials, and by the treatment of the crowning member, which was converted from a cornice into a roof with dormer windows, thereby adding much to the domestic appearance of the building. Whatever its faults, a similar manner of treatment has been popular ever since. It was adopted in the Hotel Touraine, of Boston, and in the Manhattan in New York, and, with one or two exceptions, it has been adopted in all the more recent metropolitan hotels. Of course, important changes have been made in details, and some designs have been more successful than others. Many variations have been tried in the use of materials, and in several important buildings stone has been used throughout. I should say, however, that the use of a good red brick for the monotonous intermediate stories of the building has so far constituted the happiest selection; and I am willing to risk the statement that the most completely successful example of this type of design is to be found in the Hotel Astor on Long Acre Square, New York City. The architects,

Messrs. Clinton & Russell, had the advantage of three frontages and a building of comparatively modest height; and they used their advantages to design a structure that has not only mass but some color, modeling, form and proportion.

The peculiar merits exhibited by the design of the Hotel Astor in New York are also to be found in the design of the Hotel Belvidere, in Baltimore, of which the architects were Messrs. Thomas & Parker. These architects also had certain unusual advantages. The Hotel Belvidere is situated on North Charles Street, some distance beyond Monument Square. Its location consequently is pretty well removed from the business district of the city, and its surroundings are distinctly quiet and domestic. It was natural that its architects should under such circumstances emphasize the domestic character of the building, and this they were enabled to do, both by the dimensions of the plot at their disposal and by the comparatively modest number of stories which they were obliged to provide. When a building is, say, fifteen or more stories high, the proportion between its height and its other dimensions (unless it occupies almost a whole block) is such that it is practically impossible to make any but the vertical lines and members count. The structure must become frankly a tower and a tower rather than a column, because the attempt to ornament the crowning member of such a tower almost inevitably fails. This condition of the design of "sky-scraper" is becoming more and more generally recognized, particularly in business buildings; but it is easier to dispense with strong horizontal lines in office buildings than it is in buildings such as hotels, which seek certain domestic associations. Wherever a cornice has been used, as in the Hotel Belmont and the apartment hotel adjoining the University Club in New York, the cornice necessarily becomes so large that it has to be made of metal—a necessity which the architect who likes honest materials seeks to avoid. On the other hand, tall buildings in which the sloping



BALL-ROOM OF THE HOTEL BELVIDERE.

Baltimore, Md.

Parker & Thomas, Architects.



EXTERIOR OF THE HOTEL BELVIDERE.  
(Rear View.)

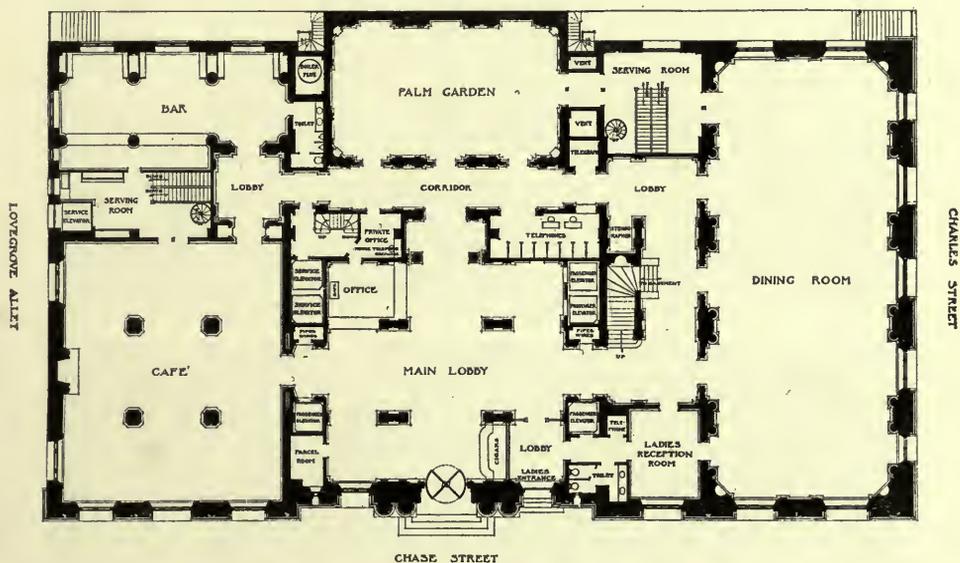
Baltimore, Md.

Parker & Thomas, Architects.

roof has been adopted, such as the St. Regis, the roof becomes insignificant compared to the total height of the building. The Hotel Belvidere is, however, only 13 stories high, and the plot on which it stands measures 106 on Charles and 185 feet on Chase Street. These proportions have enabled the architects to adopt an effective horizontal division of the height, to give the roof a slant which makes it look like a roof, and to crown the middle member of the façade with a cornice, which is strong enough to reach its full effect in the total mass of the

and that the "architecture" of such buildings is to be confined to the front—this pretence, which has been so fruitful of architectural anachronisms, has in the present instance been entirely discarded. The exterior of the Belvidere, which accompanies this article, is a view of the rear, and it has received the measure and the same character of architectural treatment as that bestowed upon the front.

The interior of the Belvidere also possesses certain merits not usually to be found in hotels. The architects natu-



PLAN OF THE GROUND FLOOR—HOTEL BELVIDERE.

Baltimore, Md.

Parker & Thomas, Architects.

building. The scale of the whole façade is most successful, and gives the structure, in spite of its bulk, an aspect of propriety even in its quiet surroundings. In other respects, also, the design is unusually successful. The pale color of the brick harmonizes with the limestone base and with the color of the roof, and the effect of the brick is not diminished, as is so frequently the case, by an excess of limestone trimmings. Finally, another still less common merit is the fact that the building is designed to show on every side. The pretence so frequently made that the rear and the sides of a tall building will not be seen

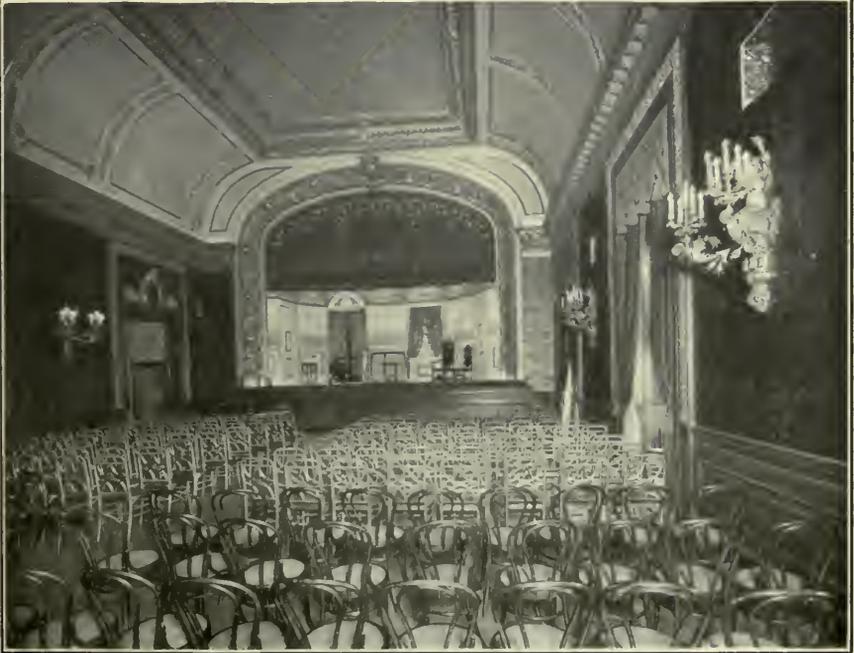
rally did not have as much money at their disposal for the decoration of the building as they would in case it had been erected in a larger city. They were obliged to make, that is, a presentable show with comparatively moderate means, and this they have conspicuously succeeded in doing. They have made the public rooms of the hotel attractive with the use of modest materials, and without affording any suggestion of cheap and slovenly work. The general office, for instance, is finished in Caen stone—except, of course, the floors and the ceiling, both of which are treated with discretion. The extent



CAFÉ AND BAR OF THE HOTEL BELVIDERE.

Baltimore, Md.

Parker &amp; Thomas, Architects.



THE OFFICE AND THE THEATRE OF THE HOTEL BELVIDERE.

Baltimore, Md.

Parker & Thomas, Architects.



THE PALM-ROOM AND THE RESTAURANT OF THE HOTEL BELVIDERE.  
Baltimore, Md. Parker & Thomas, Architects.

to which this excellent stone is being used is a noticeable and a praiseworthy characteristic of contemporary American semi-public interiors. In the case of the Belvidere the office is spacious without being vast, and it is well planned. A broad passageway to the left of the entrance leads to a large lounging-room. Another similar passage to the right leads to the main restaurant, occupying the Charles Street front of the building. Finally the entrance to the so-called palm-room is on an axis with the main entrance and is situated as usual at the bottom of the hotel court.

Of these rooms the main restaurant is the least attractive. The scheme of decoration, which is taken from the period of the Greek Revival, is consistent, and the scale of the detail is excellent; but the effect is heavy, and the colors, particularly that of the curtains, are dull and somewhat depressing. The palm-room, on the contrary—or better the lattice-room—is just as distinctly an amusing and interesting apartment. The warm red tiles in which the floor is laid form an agreeable variation from the usual carpets, and the lattice work, with which the walls are covered, is a happy expedient to give the out-of-door effect, which, to a greater or less extent, is always sought in a room of this kind. It is one of the few eating rooms in this country which is charming rather than merely magnificent, and the only criticism one has to make is in the way it is lighted. The light from the windows on the back is shut off by curtains, probably because they give upon a court, in which certain necessary but perhaps unseemly services are performed, and the consequence is that as the light from overhead is not sufficient, the illumination of the room, even on brilliant days, is almost entirely artificial. It is unfortunate that such is the case, because a room which pretends to be out of doors should be, above all others, fully and brilliantly lighted. The lounging-room, also, is an unusual and successful apartment—with a low dado of dark stained wood and a wall-covering above of dark

gilt and a beamed ceiling. Here, again, the floors are tiled, and the general effect is quiet and comfortable, yet at the same time handsome and appropriate. The mantelpiece is an elaborate copy in Caen stone, and is made somewhat flamboyant, doubtless because it is seen through the doorway from the office beyond. It is the only feature of the room (almost of the hotel) about which the error has been made of making any one member excessively conspicuous.

The new Willard Hotel in Washington and the Bellevue-Stratford in Philadelphia are both of them situated in or near the business parts of their respective cities. In style they bear the same relation to the forms of French domestic architecture as does the Belvidere; but they have set out to obtain a more imposing effect by the use of more expensive materials. Stone has been used throughout the façade of these Philadelphia and Washington buildings; but I am unable to see that there has been any increase of effect commensurate with the increase in cost. The architect of the new Willard had much the same advantages as the architects of the Belvidere or of the Hotel Astor in New York. He had three frontages, of which the longest offered a magnificent opportunity for a fine façade, and a building no more than thirteen stories high to compose; but in spite of these advantages, and of the fact that the architect of the new Willard had behind him experience derived from designing the Waldorf-Astoria and the Manhattan in New York, his achievement in the present instance does not rise above the commonplace. Perhaps his experience was such as to discourage rather than to assist him. At any rate, no one can compare the façade of the Belvidere with that of the new Willard without being impressed by the fact that in the treatment, both of the masses and the details, the Belvidere shows a truer and finer hand. In the Belvidere the plain base, the central division, with its frankly monotonous openings, the cornice, the roof and the ornamentation all make the right contribution to the general effect,



Parker & Thomas, Architects.

LOUNGING-ROOM OF THE HOTEL BELVIDERE.

Baltimore, Md.



Washington, D. C.

BALL-ROOM OF THE NEW WILLARD HOTEL.

Henry J. Hardenbergh, Architect.



ENTRANCE TO THE HOTEL BELVIDERE.

Baltimore, Md.

Parker &amp; Thomas, Architects.

whereas in the new Willard the roof, which should be so prominent and picturesque a feature makes no impression at all, the cornice is flattened on the wall, while the base and the central division of the façade are neither sufficiently distinguished from each other, or sufficiently attractive in themselves. It should be added, however, that the interior of this hotel is much more successful. Compared to the Belvidere it

sort of success as that achieved in the Belvidere extremely difficult. It is very difficult, that is, to scale the different members of an eighteen-story building so that each will count in the way that it should in the general effect, and it is particularly difficult, as I have already pointed out, to give the strong horizontal lines, which the style of the building demands, their sufficient value. The architect has ignored this aspect of his de-



ENTRANCE TO THE NEW WILLARD HOTEL.

Washington, D. C.

Henry J. Hardenbergh, Architect.

is rather showy; but that is as it should be in the biggest hotel in Washington. The showiness is, however, informed and moderated by good taste, and the total effect is distinctly gay and attractive.

The Bellevue-Stratford in Philadelphia is in a different class from the hotels already considered. The fact that it is eighteen rather than thirteen stories high makes the achievement of the same

sign, and has drawn his plans as if the building was only ten stories high, and was to be seen as it is shown in the photograph, from the eighth story of a neighboring office building. From the street, the divisions and details scarcely count at all in the general mass, except to produce the effect of a regular and not very conspicuous eruption. There are far too many lines on the façade, too many attempts to introduce



Washington, D. C.

THE NEW WILLARD HOTEL.

Henry J. Hardenbergh, Architect.



EXTERIOR OF THE BELLEVUE-STRATFORD HOTEL.  
Philadelphia, Pa.

G. W. & W. D. Hewitt, Architects.



THE TEA-ROOM AND THE OFFICE—HOTEL BELLEVUE-STRATFORD.  
Philadelphia, Pa. G. W. & W. D. Hewitt, Architects.

vertical and horizontal distinctions, which are lost in the height and bulk of the eighteen-story colossus. The very insignificance of these distinctions does have the advantage of leaving the mass of the building effective, which it might not have been to the same extent, in case some ambitious but clumsy attempt had been made to cut the façade more deeply up and down. Consequently while the façade contains a great deal of careful work on the detail, which has been wasted because of an imperfect appre-

ornament the space surrounding these apertures with a form which, unless it is solid, is meaningless.

The interior of the Bellevue-Stratford constantly suggests, as it was doubtless intended to suggest, the Waldorf-Astoria. It was evidently the intention of the owner to produce the same impression of overpowering and spacious magnificence upon his patrons as that produced by the famous and popular New York hotel, and it is most assuredly true that the majority of his patrons



THE BALL-ROOM OF THE BELLEVUE-STRATFORD HOTEL.

Philadelphia, Pa.

G. W. & W. D. Hewitt, Architects.

ciation of the inevitable limitations of the design of an eighteen-story building, still the total effect has not been deprived of its fair share of impressiveness. The worst solecism, which the façade shows, is the piercing of the pilasters running from the twelfth to the fourteenth stories with windows. There is no excuse for such architectural insincerity. If the windows had to come where they are (as of course they did), no attempt should have been made to

will be similarly impressed. In spite of its smaller dimensions the ground floor of the Bellevue-Stratford gives an impression of being more spacious than the Waldorf-Astoria, because it has been built all at once and planned as one hotel, instead of being planned as two hotels. Its walls are high and broad and ample. The walls and the columns are resplendent with marble and gilt. The furniture has all been specially designed or carefully selected. The smaller



THE RESTAURANT AND THE PALM-ROOM OF THE HOTEL BELLEVUE-STRATFORD.  
Philadelphia, Pa. G. W. & W. D. Hewitt, Architects.

public rooms are hung with costly fabrics, and most elaborately decorated. The standard of workmanship does not, of course, equal that of the St. Regis in New York. Cheaper materials have been used for the walls and floors of the restaurants and the gilding has not been toned down until it obtains its richest color value. But then the St. Regis stands alone in the country for lavish expenditure in order to secure perfection of workmanship and magnificence of effect. The St. Regis apart,

keeping some congruity among adjoining rooms, is one which does not always lead to entirely successful results. The architects of the Hotel Astor, for instance, have gone to the limit in designing different rooms in different styles. There are French rooms, which are extremely French, German rooms which are desperately German, Dutch rooms which are fearfully Dutch, a Pompeian room which makes one think of Vesuvius, Chinese and Japanese rooms which are as Oriental as a



LADIES' RECEPTION-ROOM—BELLEVUE-STRATFORD HOTEL.

Philadelphia, Pa.

G. W. & W. D. Hewitt, Architects.

the Bellevue-Stratford has no superior in the country for the splendor of its appointments.

One cannot, however, altogether envy the architect, who is confronted by the task of designing the various apartments of a big hotel. These different rooms must be all somewhat overpowering in their magnificence, but, at the same time, they must be very different. The attempt to obtain sufficient variety, while at the same time

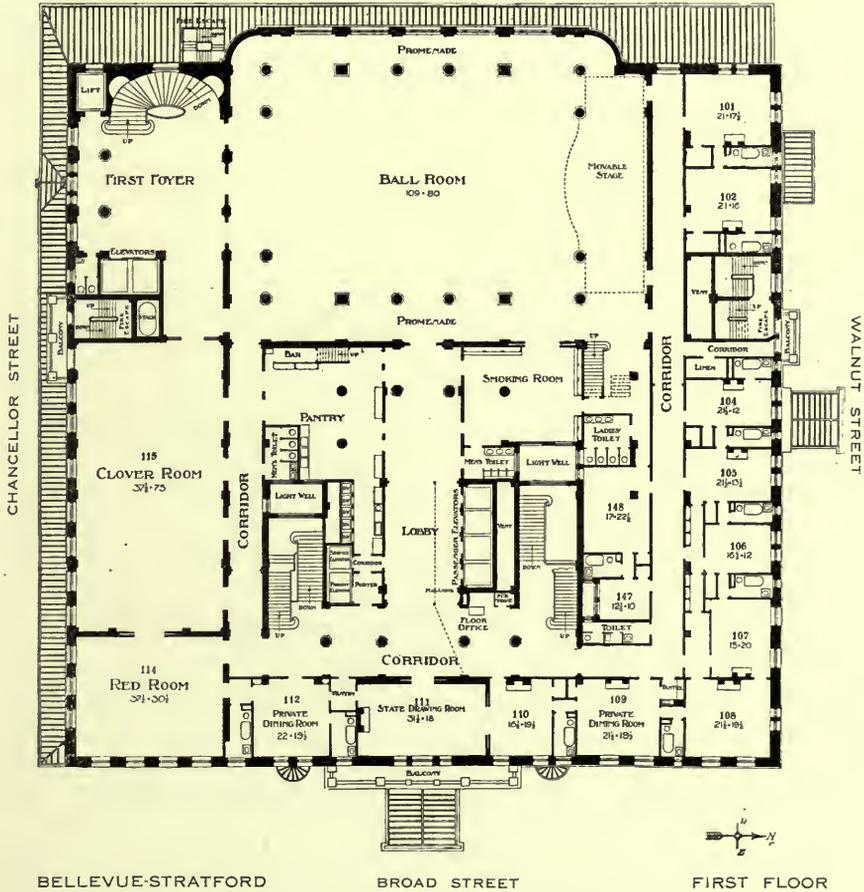
Buddhist god, a yachting cabin and a hunting lodge for convivial sailors and shooters, and, finally, several rooms in the "new art" style, which are about the most extraordinary things in the whole extraordinary collection. The object has evidently been to suit everybody's taste and to pique everybody's curiosity, and the architects have arranged this architectural topical song both with fidelity and skill. This is, however, an extreme instance. Other



RECEPTION AND SITTING-ROOMS—BELLEVUE-STRATFORD HOTEL.  
Philadelphia, Pa. G. W. & W. D. Hewitt, Architects.

architects have sought variety, but they were not obliged to seek it for its own sake. Nothing similar has been attempted in the Hotel Bellevue-Stratford. The effect of this hotel is, on the contrary, rather monotonous—a monotony of magnificence. It has always had an excellent reputation for its table, and the ground floor is naturally taken

room in the Bellevue-Stratford, as in the Belvidere and in the Hotel Astor, is what must be called the palm-room. This apartment in the Philadelphia building is not mysterious and spectacular, as in the New York building, or dainty and charming, as in the Baltimore building, but it is none the less a very honest and excellent piece of ar-



SECOND FLOOR PLAN OF THE BELLEVUE-STRATFORD HOTEL.  
Philadelphia, Pa. G. W. & W. D. Hewitt, Architects.

up with restaurants. To the right of the entrance is a large cafe, furnished like all cafes in dark wood, and effective chiefly because of its ample dimensions. On the left is the main dining room, for both ladies and gentlemen, which is rather a dreary room, in spite of its marble columns. The most successful

architectural design. It is approached from the main hall through what presumably is a tea-room, and its novelty consists in the way its walls are hung with leaves and greens. The Belvidere has a lattice without any vines, while the Bellevue-Stratford has vines (as it were) without any lattice. There are

various ways, you see, of obtaining an out-of-door effect in a restaurant, and one of the best of all is the sound of running water, as in the Hotel Astor. One way is not as good as another, but that of the Bellevue-Stratford is good enough. The walls are finished in Caen stone, which makes an excellent background for the greens, and the ceiling, instead of being composed of stained glass, as usual, is also finished with shallow vaults of the same stone. The effect

is not improved by the carpeted floor, but altogether the room is very successful, and seems to be as popular as its more magnificent neighbors. The palm-rooms of our American hotels are coming to be their most interesting feature, largely because, doubtless, their architects have an opportunity in these rooms to break away from the convention that a hotel must be splendid at every opportunity and any cost.

*A. C. David.*



SITTING-ROOM IN THE BELLEVUE-STRATFORD HOTEL.

Philadelphia, Pa.

G. W. & W. D. Hewitt, Architects.

# The Appreciation of Sculpture.\*

By RUSSELL STURGIS.

That a just appreciation of the finer things in the fine arts may be taught to the unlearned, as may other branches of human culture, is not yet proven;—Mr. Sturgis seems to be even less disposed to make such a statement in his present work than in his somewhat similar one: "How to Judge Architecture," and he is here much less positive in his condemnation of certain qualities in certain works as bad. Mr. H. R. Poore, A. N. A., Mr. John Van Dyke and some others have set out to tell us how to judge paintings; and, on the other hand, there are those who dogmatically maintain that it is necessary to be born in the faith. (It must be said that the strongest disproofs of the latter statement are sometimes furnished by the practicing painters themselves.) If we become involved in these discussions, we may readily arrive at the old conclusion, that, for entirely different reasons, painting and sculpture are more apt than architecture to take hold of the popular attention, and thus secure the greater popular appreciation. If we imagine a large public building in a metropolis having at its portal some imposing decorative sculptural figure on a column or a tall pedestal, and, exposed in a large window or attracting attention in a painted frieze across the façade itself, a large painting displaying large and well-ordered forms and broad masses of positive colors, such as reds and blues and rich browns, it is quite possible that even on a sunny day most of the pedestrians would stop to look at the picture first, and then at the figure on his pedestal or the lion on his column. In the average gray or dark street wall the sudden burst of color is naturally the most startling and attractive for the general public, and a row of picture dealers' windows would be

more difficult to pass without halting than a row of sculptors', if there were such a thing, and much more so than the usual row of architectural triumphs. The picture appeals to the average gazer in half a dozen ways that the other forms of art do not,—in its more faithful reproduction of our little world of personages and actions, in its story-telling qualities, in the aforesaid charm of color, etc. Hence there are many methods by which its good qualities may be demonstrated to be better than other qualities that are, or might be, in other pictures,—the greater naturalness or grace of its actions, the greater truthfulness of its colors (not always), even the greater charm or dignity of the composition as a whole, even—even possibly the better artistic worth, which the demonstrator or the pupil might be conscious of without being able to put in words. "The charm of his work," says Mr. Sturgis, speaking of the sculptor Mino da Fiesole, and this is as true of one art as of the other, "is not to be explained by any words which the language supplies, nor has that grace ever found expression or explanation apart from its own chosen medium." Of the two arts having the greater attraction for the populace, the principles of painting may thus be the better exhibited and explained to beginners; while the third, architecture, having in its essence less of the impalpable and more of Vignola, may be the most of all capable of being instilled into the uncouth!

However this may all be, in the present work a certain insistence and enthusiasm along given lines may be noticed, the maintenance of a certain atmosphere or standard—strayings and departures from which are reprehended, even when a very good apology for the vagation may be recognized. The exist-

\*A book by Russell Sturgis. Published by The Baker & Taylor Company, New York.



FIG. 1.—SLABS OF THE CELLA FRIEZE OF THE PARTHENON.  
WORK OF ABOUT 430 B. C.



FIG. 2B.—RELIEF, A DANCER, FOUND IN THEATRE OF  
DIONYSOS, ATHENS.



FIG. 2A.—GRAVE STELE IN CENTRAL MUSEUM, AT ATHENS  
ABOUT 375 B. C.

ing examples of the very best work, the universally recognized standards of technical and artistic superiority, are given at length (and in sculpture this can be done much more definitely than in painting); the list, and the gradations in value, of the most perfect works of antique Greek sculpture now known, beginning on page 15, will be an enlightenment even to those of us who were aware that the Apollo Belvedere and the Venus de Medici were no longer considered to be the supreme examples. No longer, owing largely to the researches and discoveries between 1860 and 1900, must our ideas of antique sculpture be derived from the great collections of the Louvre and the Vatican, "collections of such marked inferiority as to relief sculpture that a piece of pure Greek work in one of these long galleries may strike one with astonishment as he passes rapidly by the great array of Greco-Roman copies." With these high standards, set at the beginning, there is a constant comparison, stated or suggested,—all possible allowances being made for other influences, traditions, disabilities, fears, hopes and negations. It is by these more subtle methods of induction and suggestion that the didactic purposes of the book are carried out.

The author thinks sculpture to be the most sensitive of the arts, the most easily lost and the most difficult to recover, notwithstanding the fact that it is based upon the study of nature, or, rather, in the higher types, as the Greek, upon the careful study of nature supplementing certain artistic conventions, "the hierarchic standard, if you please;"—this standard itself changing at different epochs through a changing of tradition, usually following the influence of some great master. We are referred to half a dozen of the most illustrious examples of the art, ancient and modern, "to learn how much sculpture owes to those conventions which separate her creations from the works of nature which have been her inspiration." Even in the periods of the most depressed national character there remains much sense of the value of color and of deco-

orative pattern; as civilization revives, this ornamentation of buildings and utensils gains in elaboration and in artistic interest. But in the rendering of solid form, the disability of the epoch becomes evident, and the modern student finds only the traces of an art perishing with the highest examples of its achievements before its eyes. "Never has there been a time when sculpture was conscious re-study of the past," and this is true as affecting the general practice of the art, though there has been a great deal of slavish attempt to re-create the Greek, and sometimes by those high in authority, as Thorwaldsen.

The great fundamental doctrine, that Art is sufficient unto itself, in sculpture as in other forms, is asserted with refreshing vehemence, early laid down and stoutly maintained. "The public must learn that only artistic work is to be had from an artist, and must really stop asking him for moral teaching, and archæological information, and general exhortation." "The question for the sculptor himself is, not how he is to express a certain epoch, a certain race of men, a certain sentiment,—not so much these or any of them, as, How to produce a beautiful work of art. Whatever the historical, or associated, or ethnological, thought in the sculptor's mind may have been, it disappears when the work is in hand, leaving nothing to occupy the artist's thought except the production of a noble work of art. If it be not so—if ethnology, or history, or religious enthusiasm, or patriotic excitement, sway him too far, the work of art is certain to suffer by the substitution of the foreign set of thoughts for those which appertain to sculpture alone." So single is the unity of aim inculcated that the theme proposed here is, sculpture for itself, sculpture for sculpture's sake, leaving outside all reference to the decorative side of sculpture, with its surroundings of masses organized and unorganized, all connection of architecture with sculpture, monumental effects, etc. This, however, has been found scarcely practicable, and in the division of the book devoted to Recent Art the sculpture of



FIG. 3.—ONE OF THE CARYATIDES OF THE ERECHTHEION.  
ABOUT 380 B. C.

the day is divided into three sections: First, sculpture of pure form, such as seems to be undertaken with constant thought of Greco-Roman work; Second, sculpture of sentiment, a peculiarly modern product, and therefore of particular importance in the cases where it remains sculptural; and Third, sculpture used for immediate decorative purposes. In all these, as was to be expected, there arise numerous instances in which the art seems to forsake its single high mission and be perverted to other uses, more or less legitimate.

In two of the most celebrated examples of contemporary American monumental sculpture, Mr. St. Gaudens' alto-relief of Col. Shaw and his negro regiment on Boston Common, and his statue of Gen. Sherman in New York City, there arise apparent conflicts between the eternal verities and the spirit of these particular works which may puzzle us, but not Mr. Sturgis. Both of them suffer, he says, as works of "pure form," and therefore as examples of noble statuary, by the popular message they convey,—the Shaw monument would look better as a woodcut on a magazine page, he thinks. But, apart from the question of what pure form the sculptor could have given us in these cases, other (in principle, at least) than the very carefully selected and wrought out conventionalized-natural ones which he has (are there not the stories of the numerous heads of the negro soldiers, so carefully selected from the best types in the streets, so carefully executed, and then rejected when put in place because in that particular place they were not the type there required, and that of the branch of Southern pine (is it?) under Sherman's horse's feet, rejected, re-designed and recast at the last moment?),—apart from this question of form, how would the monument justify itself, its particular mission, if it were only "this new combination of masses beautifully composed, made up of details beautifully modeled"? So, while it is possibly quite true that "the artistic charm" of the Venus of Milo would not be "enhanced" if we had her in complete preservation and knew all that the

artist intended to convey by her, why, after all, are not the "historical, or literary, or mythological, or sentimental," questions that we raise pertinent to the goddess and to any artistic representation of her complex and wonderful personality,—part even of that very complex thing, the art of sculpture itself, which in this case undertakes to personify her in form? If neither the sculptor nor we have any ideas whatever concerning her, save that she was beautiful, how poverty-stricken becomes our art.

Such idealizing as the symbolic and decorative pedestal of St. Gaudens' "Farragut" in Madison Square Mr. Sturgis accepts; he questions, very justly it seems to us, the tendency of the modern realistic sculptor to proclaim his technical knowledge in life-size or heroic anatomical demonstrations of the struggling and laboring human form, carried out with an infinity of purely scientific detail that the Greek would never have considered; he has also serious doubts, naturally, as to the advisability of forcing the art of the sculptor out of its true path into that which the painter sometimes takes, the finding a theme in an excess of sympathy, sorrow, or pathos, or the dull misery of the poor, as they do so much in certain ateliers in France and Belgium. He even courageously takes a stand against the treatment, in monumental work, of inferior types of men and animals, the production of the artist in his work of "that which is less than perfectly matured, or perfectly composed, or perfectly developed," being, "in a sense, the forcing of the artistic thought away from its due severity of concentration,"—citing one of the most worthy examples, the "Indian Hunter" of Mr. Ward in Central Park, this city. The rise of the animal sculptor proper, especially in France and the United States, may be said to be one of the features of the contemporary art; of the active, struggling wild animals of Barye and Caïn (as in so many other cases), the answer to the grave academic question: "Is this a sculptural theme?" is: "Yes, on the scale of the parlor orna-



FIG. 4.—CHARTRES CATHEDRAL. WEST FRONT. PART OF THE SOUTH JAMB OF THE MIDDLE DOORWAY.



FIG. 5.—SCULPTURES IN THE SOUTH TRANSEPT OF THE ABBEY CHURCH, AT SOLESMES (SARTHE). UNKNOWN ARTISTS. CLOSE OF 15TH CENTURY.



FIG. 6.—BRONZE STATUE OF MICHELANGELO. Paul Wayland Bartlett, Sculptor. Library of Congress, Washington, D. C.



FIG. 7.—MONUMENT TO THE ADMIRAL GASPARD DE COLIGNY.  
In the Apse of the Oratoire, Paris. Crank, Sculptor.



FIG. 8.—PORTRAIT BUST OF THE PAINTER JEAN LÉON GÉRÔME.  
J. B. Carpeaux, Sculptor.

ment." The propriety of the introduction of these vivid groups of animal greed and murder on a colossal scale in such pleasure places as the terraces of the Louvre and the Luxembourg might have been strongly condemned. When contributing their grave and impassive figures as sculptural detail of the architecture of their respective stately "houses" in the Bronx Zoological Park, these animal forms, however, take on the value of a new development of an art. Another manifestation of the contemporary national art of which Mr. Sturgis does not speak, the "cowboy groups," seems to come under the parlor ornament restriction,—very well worth doing, if done well, if not too big.

As especially exemplifying contemporary American monumental art in which there may be a suspicion of that dangerous thing, sentiment, there is illustrated the monument by D. C. French, erected in Boston, in honor of John Boyle O'Reilly, rather than the sculptor's more popular "Death and the Sculptor," or than the more intimate "Gallaudet Teaching the Deaf Mute,"—the latter being, to our mind, the most successful example of the instilling of a delicate and charming sentiment into the "pure form" of the sculptor's work in all Mr. French's production. Of the entirely mystical and imaginary sculptors, the author mentions Mr. Barnard, though he considers his huge "Hewer" as "engaged in an occupation of our own time;" his scope and his space do not permit of allusion to some of the very few elders who, like Mr. Theo. Bauer, have not only seen visions, but occasionally perpetuated them, nor to the one or two more pretentious younger ones whose deeply suggestive themes, when carried out, are so apt to carry the primal curse of

ugliness. An interesting comparison is presented between the ambitious relief, "The Army," by Mac Monnies, on the Memorial Arch in Brooklyn, and the famous group by Rude on the Paris Arc de l'Etoile; Mr. Ward's seated statue of Horace Greeley in front of the Tribune office, New York, is justly cited as one of the most successful examples of modern portraiture in statuary struggling against almost impossible obstacles; and Paul Bartlett's statue of Michelangelo, the illustrations showing the remarkably lifelike and expressive back, as an example of sculpture connecting in a curious way the study of beautiful or interesting form, suggestive in itself, with our historical reminiscences and our personal affinities. But with the important question of associated sculpture in the adornment of large buildings, the depressing conclusion is reached that "the influences upon architect and sculptor are in our own time contradictory and irreconcilable." Largely through lack of opportunity, the conditions of architectural sculpture are ignored and misunderstood; the few examples which the author is able to cite fail on one side or the other, either the sculpture is inferior as sculpture or it lacks in decorative fitness, so that "we do not know which way to turn when we want architectural sculpture." In the art as a whole, it is toward some such manifestation as that of the Roman Imperial sculpture of the second century A. D. that he thinks our twentieth-century thinking and striving would tend, "but that the sculptors of our time form a really noble guild of artists, inspired continually by the study of nature and guided by the most constant and most intelligent intercourse with the great past."

*Wm. Walton.*

## The Schoenhofen Brewery.

"The best hope for our architectural future lies in our non-architectural buildings." That has been thought a safe proposition. Still, however, we must agree upon the definition of the term "non-architectural," for if architecture means the making a building interesting and worthy of study without, then these factories and warehouses which the Record has considered already (see January and February numbers, 1904, and see also certain paragraphs in the department "Notes and Queries"), and such a building as the Schoenhofen brewery are architectural enough. But, indeed, we require a special term, a phrase born of the architectural schools, made for the use of their graduates, applying to the kind of design which they inculcate, expressing the two-century-old notion of a building with all its details taken out of accepted books and put together according to accepted rules.

No school of architecture can teach a man how to design such buildings as this brewery. At least, if there be any school of architecture of that stamp, it should really proclaim itself—its power of inspiring liberal and practical ideas in the youthful mind should be widely advertised. As things are, we dread the going of a student to an architectural school, and we dread accepting him as an assistant when he leaves that school; and this because of the perfunctory nature of what he learns there. No blame to anyone! He would be a bold professor of architecture who would try and lead his boys to the designing of things according to the requirements of the situation.

How large a proportional amount of time is given, in each student's three years or four years of study to the orders! The Five Orders, partly Roman, partly Romanized Greek, partly of sixteenth century perfecting in the hands of able Post-Renaissance architects; how many months of time go to

the learning by heart of those columns and capitals in all their parts and in the mastering of the minutest details of the entablature? And of how much use is that learning in our ordinary building of today? If a man has a great library to build, or a state house, perhaps he may indeed persuade the committee that, in addition to their stack-room and their reading-room—their huge legislative chambers and their smaller committee rooms, they need a great portico, or two or three great porticos, too high and too open to afford any shelter, and a tremendous flight of marble steps besides, exposed to all the winds that blow, and costing a hundred dollars in snow shoveling every winter. It can be demonstrated to such committees that they will not be happy in their future lives if they refuse such luxuries as these, because, indeed, the town, or the vague thing known as the community, is supposed to expect such luxuries—though in what way it enjoys them is not yet manifested. But when there is a building in which the owners alone are concerned, and their own private notions of how to please the community, it is very noticeable that the Orders are less in evidence.

And so, not to insist too much upon a theme often enough discussed, it will be well to point out some of the interesting features of the building already mentioned, as shown in Figs. 1, 2, 3, 4. The first of these illustrations, a block plan, shows how a very sharp-cornered plot of ground in Chicago is bounded by Canalport avenue and Seward street, the sharp angle reaching, and just reaching, Eighteenth street, so that where that angle is cut off leaving a narrow façade, shown in Fig. 2, the building just misses the street line of the numbered street.

The building which these figures show, and which is highly interesting in its unusual scheme of design, is divisible into two main portions—the hop

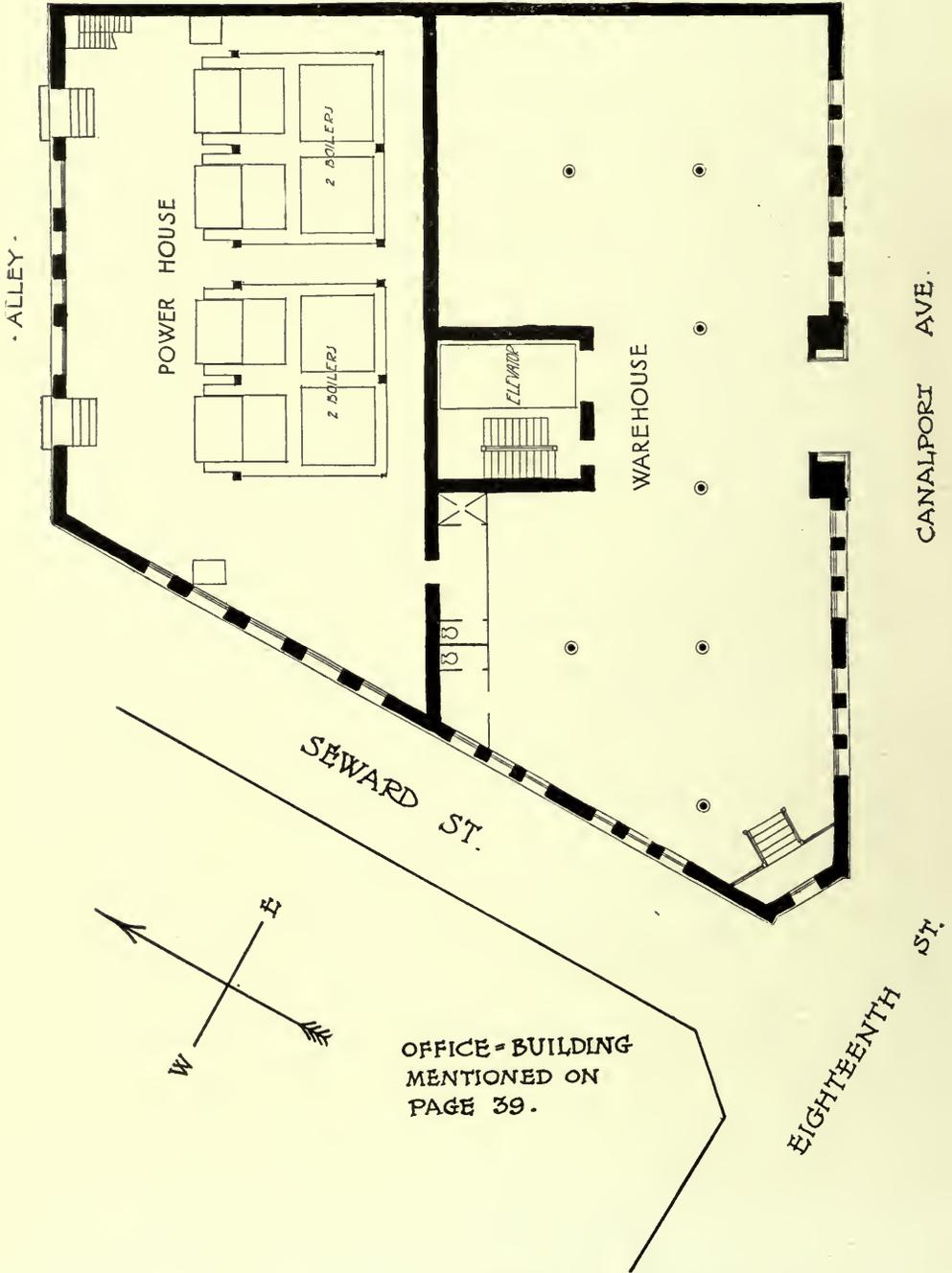


FIG. 1. PLAN OF THE SCHOENHOFEN BREWERY.

Richard E. Schmidt, Architect.



FIG. 2.—THE SCHOENHOFEN BREWERY.

Chicago, Ill.

Richard E. Schmidt, Architect.



FIG. 3.—THE SCHOENHOFEN BREWERY.

Chicago, Ill.

Richard E. Schmidt, Architect.

storage warehouse, which has a front on Canalport avenue (see Fig. 3) and of which the square tower forms a part, and the boiler house, shown on Seward street, and marked by the 7-fold group of windows above and the 5-fold group below, from which rises the lofty metal steel stack, the round stovepipe which outreaches the masonry tower. The building, of which a small detail is seen on the left in Fig. 2, and which is seen nearly complete on the left in Fig. 3, is occupied by the offices of this same brewery, "the Peter Schoenhofen Brewing Co.," but that building is of no architectural importance. Other buildings occupied by the brewery are gathered about, as it appears that large tracts of ground are occupied by these workshops and storage houses; but, again, they are outside of our present question.

The building we are concerned with is faced with peculiarly hard-burned brick, made in a common brick-making machine and piled in the kiln with layers of sand so that a roughened surface results. The edges of each brick are slightly rounded in the process of manufacture. When laid up, the familiar American bond is used, five courses of stretchers to one of headers, the headers being used to bond the facing to the main wall; and the bricks that form the heading courses are notable in that the ends of the bricks show rougher than the sides of the stretchers, because they have been wire-cut, as is explained; though the roughness thus produced is different in character from the sand-finish of the facing generally. In the photograph of the Seward street front (Fig. 2) these header courses tell as decided bands of a different tint. The stone facing of the basement where it shows in the piers between windows and in the longer unbroken base course on the Seward street front, and the narrow ends of the building, is "blue Bedford stone," the color of which, unfamiliar to many of our readers as it will be, is explained to be lighter than that of North River blue stone, as seen in the flags of New York City sidewalks where they are the most carefully

chosen—as being, in short, the blue cast of Indiana limestone. The same stone is used for the rather large front-piece in which a great round-headed doorway is pierced in the middle of the Canalport avenue front, Fig. 3 (and see details, Fig. 4). The sign over the doorway is cut in that same stone, the relief of the letters and the border of this being a little less pronounced than the relief of the narrow band within and the wider band without, which form the only architectural casing of this bit of smooth stonework. The voussoirs of the arch are carried through from the intrados to the inside of the square frame, so that some of them are six and seven feet long, and this seems an unnecessary gratification of a whim. Why, however, should not an architect, especially one who has and acts upon original and worthy ideas as to planning, have some whimsical fancies of his own, the gratification of which is more likely to help than to hinder the resulting effect of his work?

Examining the design in some detail, one is led to accept with the greatest satisfaction the absence of the eave-cornice, the overhang, the broad-brimmed hat which builders even of our sky-scrapers inflict upon their buildings when there is really no practical and no architectural need for them. The exact significance of the ridges which break the blocking course at the top of this wall is this: There is no gutter behind it, but a secure flat roof, and the parapet is solid and continuous, built of terra cotta blocks, the vertical joints between which are protected from the weather and disguised architecturally in the way shown. The broken edges of the mullions in the tall windows, where common bricks without any cast moulding at all are used, give an excellent, simple effect of light and shade by their mere contrast of in and out, long and short, light and dark—a contrast of which the eye never wearies.

The square tower which contains stairs and an elevator, with "sprinkler tank" and a large water tank, partly for the brewery and partly for use in the case of possible fire in the building,



FIG. 4.—ENTRANCE TO THE SCHOENHOFEN BREWERY.

Chicago, Ill.

Richard E. Schmidt, Architect.

could not well have been set flush with one of the street fronts; so much is evident enough from the block plan and from our sense of how the tower is to be used; and yet a serious loss to its effectiveness coming of its start from the flat roof instead of from the pavement, is a thing to be admitted. That is not an architectural solecism; the requirements were those, nor could the architect have done otherwise than meet them.

Now to consider the treatment of each façade as a framed-in entity, a square, flat surface designed by itself. This is a matter of judgment, a matter of opinion, upon which students of the art may differ; and to this present writer it seems that a great chance was missed when the horizontal lines above the windows and parallel with the cornice were returned vertically downward, instead of being carried round the corner to the adjacent façade. It seems that something is needed to tie the building together; horizontal lines of light and shade; and the vertical stripes of light and shade kept subordinate when they do not mark constructional members. And yet when one looks at the view, Fig 2, and sees the spirited effect of the narrow façade as it stands, offering all who pass by about the best suggestion for the design of a narrow city house that one will meet with in the course of a long day, the peculiarity here insisted on appears of less consequence.

"Of less consequence"; yes, we must receive such designs as this in the way that we receive vigorous works of the archaic period. The buildings of an admittedly early time, of a time before the great period of any national style, we judge by a different standard from that which we apply to the works of the great period itself; and so it must be hereafter with the thoughtful buildings of the nineteenth century and the first two or three decades of the twentieth century at least. The original-minded ar-

chitect who is thinking for himself, and means something, cannot hope for a brilliant and final success; he must needs ply his difficult task in spite of discouragements, in spite of general lack of sympathy on the part of his neighbors, happy in the exercise of his own talent and the expression of his own thought, and in the hope of better things to come. He may even live to see the better things to come.

Now, I have always abhorred that common method of interior decoration which assumes that each wall is one great panel, surrounded by a frame—two frames meeting edge to edge at the corner. It seems to give a look as if the four walls might easily fall apart. The same remark seems to apply to such exterior designs as this. In Fig. 2 there seems to be a tendency for that whole façade, with all its variety and all its solidity, to split off at its two edges and fall into Seward street. I feel an eager desire to build, or even to paint, a series of horizontal bands of some kind which shall pass continuously about the building and tie it together. But it need hardly be said that another student of architecture will care less for that motive; and, indeed, it is one advantage in using the first person in such writing as this, that by that means the writer may more easily make clear what is avowedly his own opinion—his own preference—and that which is an accepted verity. So in the case before us, there can be no doubt that the most essential characteristics of a good modern industrial building are here, shown in the design, already dwelt upon and urged in the paragraphs above; while yet it is worth suggesting to all students that some of the traditional virtues of architecture are worth preserving and that one of them is the constant presence of strongly marked structural lines, especially in the way of continued horizontal bands forming part of the design.

*Russell Sturgis.*



FIG. 1.—THE DOORWAY FOR THE MILWAUKEE GAS LIGHT CO.  
Milwaukee, Wisconsin. Alexander C. Eschweiler, Architect.

# The Work of Alexander C. Eschweiler.

MILWAUKEE, WISCONSIN.

In the full foliage of summer, with its neatly kept, elm-arched streets, sunny grass plots, bright flower-beds and vistas ending in the delicate blue waters of the lake—a town almost entirely of detached houses, with a general air of

along with no end of aberrations nondescript of the last five and twenty years. Even to-day fearful and wonderful vagaries are still turned out; and one can pick out here and there but a comparatively small number of houses



FIG. 2. RESIDENCE OF DR. JOHN S. BACHELOR.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

thrift and diffused prosperity—Milwaukee is perhaps as pretty, certainly as pleasant, a city as any of its size in the country. Yet a critical eye curious for architecture behind the elms and maples might be disappointed to find only plain, unpretentious, old-fashioned houses

of coherent style and literate form, which would be mostly the product of the last decade. The city has not so many costly houses as Buffalo, Cleveland, or Minneapolis even, for wealth has been acquired gradually, and as means increased, the older residents, in

the conservative spirit of the place, have chosen to enlarge and do over their old houses rather than abandon them to build pretentious palaces in new neighborhoods. As a matter of fact, display has been a small factor in the social life of the place. Wealth has brought comfort and considerable quiet elegance, but the well-to-do have not aimed to live their lives in public.

The cream-colored brick in which the city at one time took especial pride, has

brown, red or pink brick of other localities is imported.

The conditions, under which an architect works, in what for a better term we may call, the provincial cities, must be remembered when we come to judge his work. He has not the opportunities to profit by his own successes or mistakes that come to a metropolitan architect. The latter will have ten commissions of one type, where the former may have two, and he lives in a critical and



FIG. 3.—RESIDENCE OF MR. CLEMENT C. SMITH.

Milwaukee, Wisconsin.

A. C. Eschweiler, Architect.

fallen into disfavor; and justly enough, for in color it is thin and cold, with no value except perhaps in contrast with new-fallen snow. It is particularly ugly in its cheap, rough grades, as used in blank party walls and on inferior buildings, where it turns, when stained with soot and weather, to a dreary, sickly, streaked gray—as utterly a forlorn building material as can be imagined. For all the better class of work nowadays the

appreciative atmosphere of fellow workers, with a large and more exacting clientèle of cultivated persons, which makes all the difference in the world in keeping up and developing a man's æsthetic standard. When he comes from the schools, an architect is bent upon being an artist; that side of his profession is of foremost importance; but the exigencies of business, the pressure of self-support, the necessity of



FIG. 4.—HALLWAY IN THE RESIDENCE OF CLEMENT C. SMITH, ESQ.  
Milwaukee, Wisconsin. Alexander C. Eschweiler, Architect.



FIG. 5.—DINING-ROOM OF THE COTTRIL RESIDENCE.  
Alexander C. Eschweiler, Architect.  
Milwaukee, Wisconsin,

making money, are apt to relegate art to a second place. The primary requisite is to get work and to satisfy clients. If art is demanded, so much the better.

Though environment must count greatly in the development of a man's taste and style, it is easy to over-estimate it, for in the diffusion of photographs and journals the world is nowadays an architect's real environment, and the West is next door to the East. Give a man a chance anywhere to design anything from a summer cottage up,

of the individual architect expresses his taste primarily, and not that of his clients.

Among the group of Milwaukee architects capable of good things as opportunity offers, Mr. Alexander C. Eschweiler has done some of the most interesting work in the city, especially in residences. His warmest sympathy is quite apparently for the early English styles, and in those his most important houses have been designed. If he could always do as he liked he



FIG. 6.—THE HOUSES OF MR. CLARENCE FALK AND JUDGE CARPENTER.  
Milwaukee, Wisconsin. Alexander C. Eschweiler, Architect.

and he is bound to show what is in him of taste and training; and by the same diffusion of pictures and magazines his clients will be quick to "catch on" to the best he can give them. It is rare that an architect is compelled to design down to his client; it is rather that he will turn out hurried and unstudied work because he thinks that his client will not know the difference. The general aspects of a city, no doubt, do express the average culture of the place, but the work

would probably turn to those styles for inspiration for all his domestic work, though whether to the improvement of his art or not, would be a question.

We are prone to deplore eclecticism in art, but in architecture, which is more impersonal than the other arts, mixed largely with practical considerations, and necessarily dependent on traditional forms, a designer, unless he is of marked personal genius with a passionate bent in one direction, is apt to profit



FIG. 7. THE HOUSE OF MR. A. S. GOODRICH.  
The Living-Room and the Exterior.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

by the study and practice of different styles. The cool, reposeful classic forms, where delicate proportion and balance with refinement of detail, are everything, and for the understanding and appreciation of which a thoroughly cultivated taste is imperative, are a splendid check on looseness and vagaries, when one turns to more individual and picturesque expression. After conscientious study on an Italian,

out is a small Colonial house, where he selected the style from necessity, not from choice. Everything about the house is pleasing and eminently livable. It is just what it pretends to be; a moderate-sized, inexpensive home for persons of cultivated taste; simple, plain, unaffected, with no unserviceable feature as a sacrifice to style; charming for that reason, and quite as appropriate in a western city as in Portland or Provi-



FIG. 8.—THE HOUSE OF MR. A. L. KERN.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

Georgian or Colonial house, one is more apt to get hold of the best qualities of the more sentimental Elizabethan or Jacobean styles, or those of the French châteaux, where also symmetry balance and proportion are primary elements of good composition.

One of Mr. Eschweiler's very successful pieces of work (Fig. 3), in which scrupulous refinement is shown through-

dence, because it is a satisfactory answer to just demands—exactly what good architecture should be. In fact, real success in architecture never comes except where the architect keeps his attention on the human problem, rather than on what he fancies are the artistic demands, the exigencies of style. Every building has to be studied first in its relations to the particular human needs



MILWAUKEE, WISCONSIN.  
FIG. 9.—THE S. E. ELEVATION OF THE BLACK RESIDENCE.  
Alexander C. Eschweiler, Architect.



FIG. 10.—HALL OF THE BLACK RESIDENCE. Alexander C. Eschweiler, Architect. Milwaukee, Wisconsin.



FIG. 11.—DINING-ROOM OF THE BLACK RESIDENCE.  
Alexander C. Eschweiler, Architect.  
Milwaukee, Wisconsin.



FIG. 12.—THE HOUSE OF MR. FERDINAND SCHLESINGER.  
Alexander C. Eschweiler, Architect.  
Milwaukee, Wisconsin.



FIG. 13.—SOUTH PORCH OF THE SCHLESINGER HOUSE.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

involved, whether it be a court-house, cathedral or laborer's cottage, and—as it answers and expresses those needs in a manner that gives pleasure, it is in proportion good architecture.

The house for Miss Black (Fig. 9) is perhaps Mr. Eschweiler's most picturesque achievement. It is excellent in color, a deep purplish red paving brick, with gray Bedford stone trimmings. It is pleasing to see a balanced composition again. Western architects have for so long scorned symmetry and balance that now when the newer men are returning to those old primary notes of design, they strike one with the force of novelty, and lend a picturesqueness, if picturesqueness is used in the sense of having the qualities that please in a picture, much more rememberable than the haphazard, lop-sided jumbles that have posed as picturesque. A good feature of this house is the way in which

the stable is connected with the house by a wall and is made to take a part in the general composition; and another pretty feature is the tower for the back stairs. It is rather a pity that the entrance steps could not have been developed more simply, but this is a case like the Fifth avenue corners in New York City, where the entrances are on the side street. Here the house is supposed to face the avenue on the right to which the terrace leads, and not the cross street on which the door opens. In his devotion to the English style the architect would often like his American clients to get along without a porch or shelter over the front door, but to this proposal they very sensibly object, because a shelter at the entrance is an altogether reasonable and comfortable feature, and can be made highly ornamental. In this case the designer has had his own way, and artistically to good

effect, considering the large projecting windows in close proximity on either side; and he has made a richly ornamental feature of his doorway by carrying it up two stories, and including the second-story windows in the composition. The panel-work and staircase of the hall are discreet and dignified, and perhaps more pleasing than the elaborate balustrade in strap work of another house in an early English style. As Mr. Cram said recently in this magazine, "Too often the ornament of Tudor, Elizabethan and Jacobean architecture is peculiarly ugly, tainted as it is by debased influences from Germany," and it is in this particular detail of Jacobean ornament, it seems to us that Mr. Eschweiler has been least successful. Though a general effect of richness is obtained, and though he may have precedents for some of the work, the precedents were not choice

enough to follow, and the ornament does not give pleasure in itself when studied.

The large gray stone house with red tile roof for Mr. Schlesinger (Fig. 12), also has the charm of simplicity and symmetry in its façade. After seeing it once you can carry away a picture of it in your mind—the first quality of good design, as, of course, it is a possibility of the ugliest work; but anything so complicated, so vague or confused as to leave only a blurred mental picture can not be good. This house has notable dignity and repose, and with its quiet broad spaces of blank wall, rare in a modern dwelling, and its long, unbroken ridge, it stands there as if it were meant to last. Here there was sufficient room between the projecting members to allow of a porch, which has been made an imposing feature, and is an admirable bit of design, introducing curved lines



FIG. 14.—THE HALL OF THE SCHLESINGER HOUSE.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

as a pleasing variety to the general straight lines of the building. The porch has been connected with the wings by a terrace and stone balustrade, which is agreeable in composition, but is a rather useless addition so near the street; and it is questionable whether a useless member is ever quite worth while, even from the artistic standpoint. The house has a commanding site, on the bluff next to a small park, and overlooking the bay to the south, which makes the sunny garden the living side of the house, so the façade on that side has also been carefully treated. Here the terraces have meaning, and

house for Mr. Bigelow (Fig. 17) which is so happy in color scheme, and texture—a rain-drop brick with dark mortar and a brown stone trimming, and red tile roof—that the house from the first had the pleasing surface of an old building. Among the laity it is rather the favorite of all of Mr. Eschweiler's work, and largely from this repose and beauty of color.

The smaller house of Mr. Kern (Fig. 8), of light gray stone, with bright red tile roof, is very pleasing; fresh and original in design, without affectations. The room thrown out over the carriage entrance not only adds servicable space,

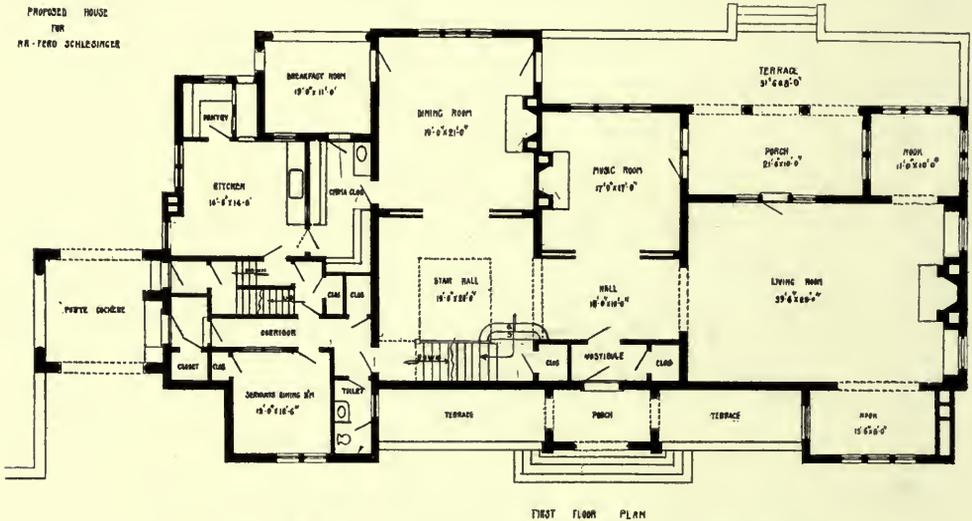


FIG. 15.—FIRST FLOOR PLAN OF THE SCHLESINGER HOUSE.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

open from pretty loggias, giving to the sun and the view. The group of three gray gables against the long red roof is very effective; or, as seen from the park below, cutting up sharply against the sky; and the chimneys of separate flues grouped together are also successful features. In the interior the little arcade at the head of the stairs is charming, and the general effect of the staircase is richly elaborate, though to the practical eye of the American housekeeper, knowing the American servant, the intricate curves of the balustrade suggest laborious dusting.

Photographs do not do justice to the

but lends variety to the outside. That and the loggia in front, the big lanterns and the carefully studied door, with its iron-work, are the imaginative touches to the design that makes its simplicity interesting.

The doorway for the Gas Light Company is a delicate piece of design, more enjoyable in a photograph than in reality, as is most of the detail work for business buildings in any city, where a busy thoroughfare is not conducive to æsthetic pondering. The time to see the good things in down-town New York, for instance, is a warm Sunday morning, when one can linger to stare

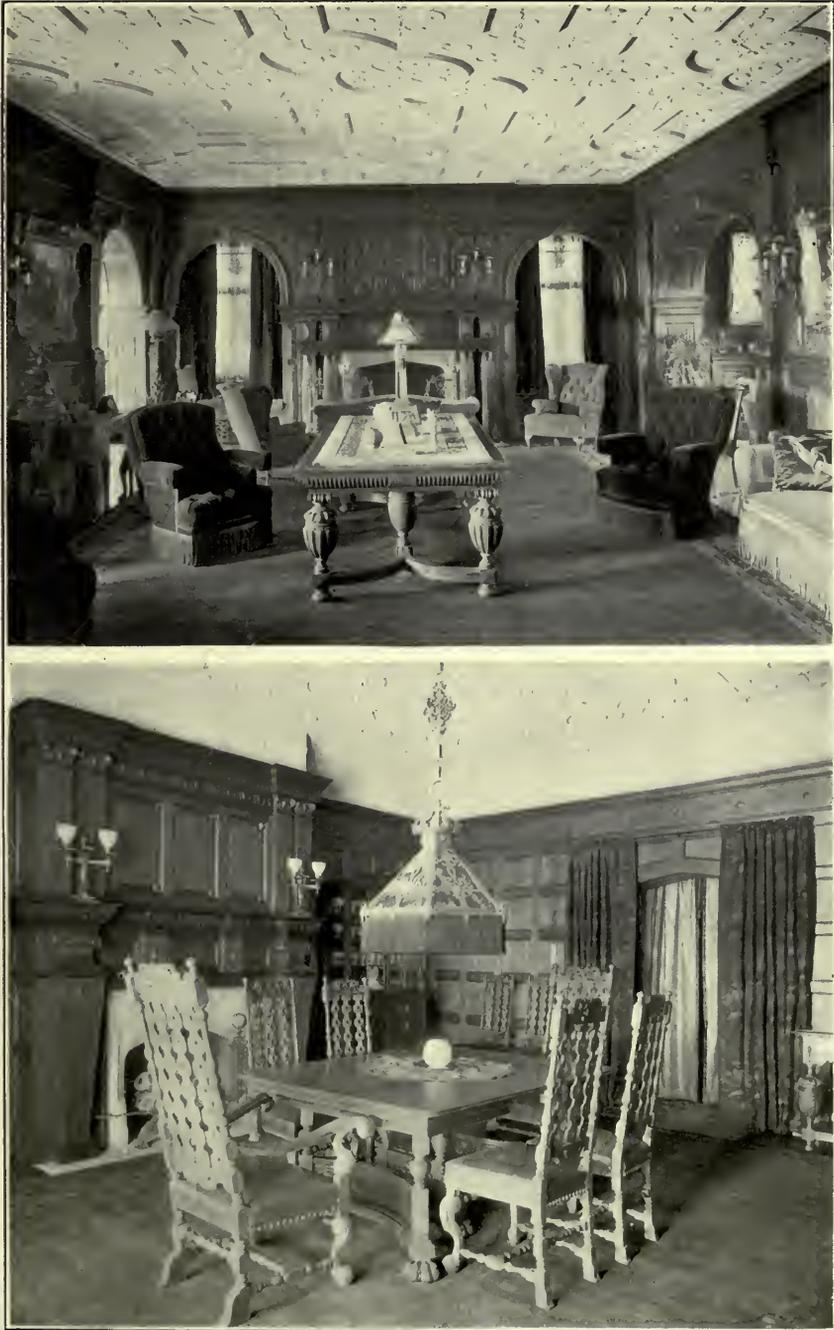


FIG. 16.—LIVING-ROOM AND DINING-ROOM IN THE SCHLESINGER HOUSE.  
Milwaukee, Wisconsin. Alexander C. Eschweiler, Architect.



FIG. 17.—THE HOUSE OF MR. WILLIAM BIGELOW.  
Milwaukee, Wisconsin. Alexander C. Eschweiler, Architect.

before the carved entrances, and when the figures in the pediments, sunning themselves in the quiet street, do not seem so absurd as when one snatches a hurried glance at their bare legs from the jostling throng in a nipping November breeze. The deep, intricate ornament around the window over this entrance to the Gas Light Company is not in keeping with the flat, reticent and

better if the middle gable had been left out. The treatment of porch and windows is excellent.

The summer cottage for Mr. Sherburn Becker, in the chalet style, is successful in color and texture, with a beautiful roof of the extra heavy, specially split shingles. On the very edge of a bluff it is a most appropriate design, and it is pretty in every respect.



FIG. 18.—DOWNER COLLEGE.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

chaste patterns of the door and the square windows, which for a down-town building, liable to soot and dust, are particularly appropriate, though they would be good anywhere.

Both the houses in Fig. 6 are Mr. Eschweiler's; the one to the right a rather austere red brick house of modified English type; the one to the left a happy example of the shingled cottage.

Fig. 22 is a fairly successful small red brick house that would have been

Milwaukee Downer College owes much to the taste of Mr. Eschweiler, who has designed most of the buildings. They are grouped about three sides of a court, and new buildings are added symmetrically in the rear. Fig. 18 shows one of the dormitories, a pleasing and straightforward piece of work.

The Catholic church in Racine is worthy of study as a solution of the common problem of building a church for a strictly limited sum of money. Mr.



FIG. 19.—ST. ROSE'S CHURCH.

Racine, Wisconsin.

Alexander C. Eschweiler, Architect.

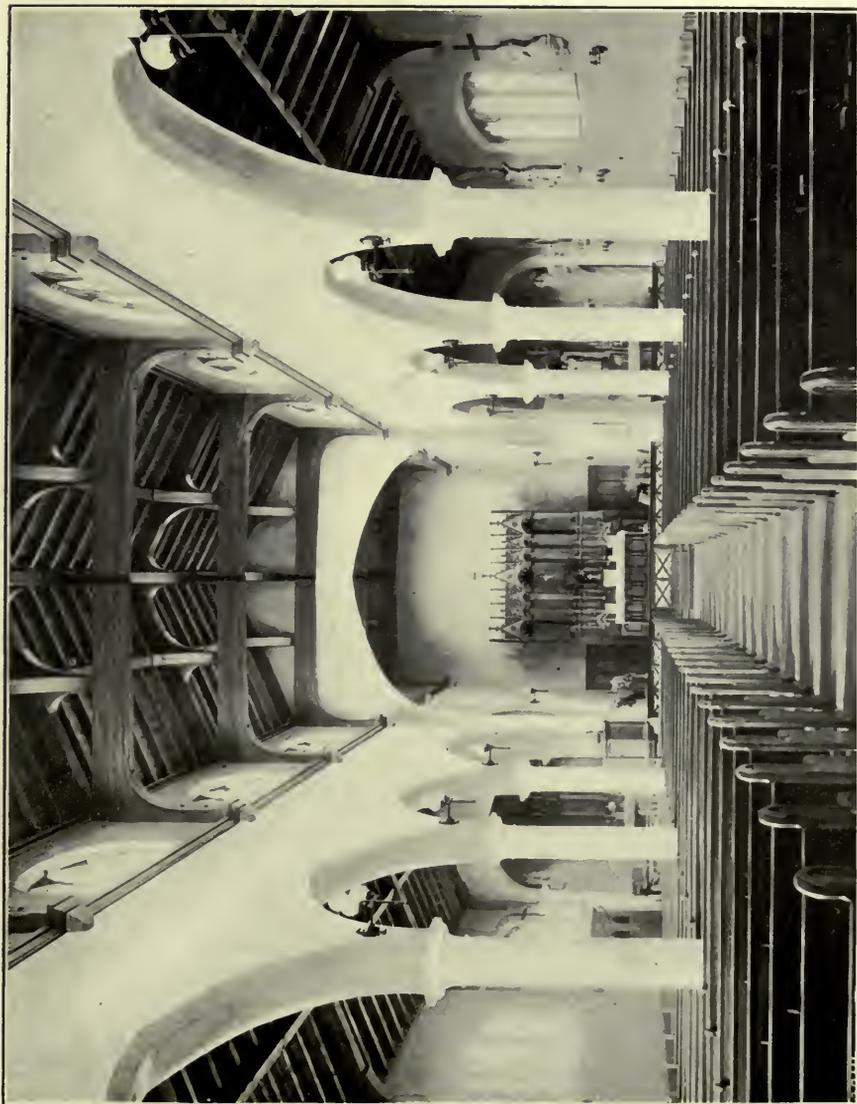


FIG. 20.—ST. ROSE'S CHURCH.

Racine, Wisconsin.

Alexander C. Eschweiler, Architect



FIG. 21.—THE HOUSE OF MR. SHERBURN BECKER.  
Fox Point, Wisconsin. Alexander C. Eschweiler, Architect.



ENTRANCE OF BLACK RESIDENCE.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

Eschweiler has not been afraid to be simple when it was necessary, and has not spoilt his design with cheap ornament, but he has made an impressive and effective interior with good use of his material. He is not responsible for the reredos which is not in harmony with the strong, simple lines of the building.

To sum up, Mr. Eschweiler's work is characterized by sobriety and careful study; it is never flashy or meretricious, and often has imaginative touches that add to its charm. It has done much for the beauty and interest of the streets of Milwaukee, just how much no one can appreciate who has not known what Milwaukee was twenty years ago.

*Samuel Hsley.*



FIG. 22. THE HOUSE OF MR. FRANK WARD SMITH.

Milwaukee, Wisconsin.

Alexander C. Eschweiler, Architect.

# The Value of the Curve in Street Architecture

A geometrical definition says that a straight line is the shortest distance between two points. So that any one who makes a road or other surface for traffic between two points usually lays it out between straight lines, or as near an approximation to them as he can get. Where there are many surfaces for traffic within a limited area, as in a town, the advantages of a straight line are increased; saving of time in travel becomes multiplied by the number of those who travel, whether pedestrians, horses, or street cars; the system of interwoven

generally revel in every kind of curvature, and, in the old world, streets follow their example. In every one of these we can trace to a greater or less degree artistic possibilities of a kind not to be found in the straight line. Lines of beauty do, or ought to, move in every park road or garden path that is not straight. A mere street curb is able to express a sweep of line that is living and dignified and a real pleasure to every one who can see it as it is. The really superb effect that can be produced by the foreshortened lines of common mac-



Embankment of the Arno at Pisa.



A Superb Sweep of Masonry Lining the Reaches of a River.

lines becomes simpler, and the spaces between them more useful and tractable; dimensions, angles and areas are easier to calculate and record; and drainage, sewage, and other practical problems are simpler to solve. As an artistic motive in surfaces for traffic when properly treated, the value of the straight line has been understood since the beginning of architecture; and it is as plainly seen in the Hypostyle Hall at Karnak or the Mall in Central Park as in the streets of Paris or the avenues of Schönbrunn.

For all that, as a motive for surfaces of traffic, the straight line is very much in the minority; cow tracks, country roads and paths in suburban gardens

adam is to be seen in any well-laid-out park here at home or in Europe, but particularly in France. The lines on the driveways in the Bois de Boulogne, for instance, have a grace and vigor and motion that will be a novel delight to any one who will go and discover them, and the simple borders of box or ivy along the entrance drive or path of a Parisian suburban lot have a grace that would be striking in itself without the laurels and aucubas they enclose. When a river winding through a town has its reaches fortified and accented by stone embankments, the sweep of line and surface of massive masonry is often a thing no less than magnificent, as most of those will agree who have seen the Arno



Franz Joseph's Quay, Vienna. The ugliness of angles that should have been united in one large curve.



Genoa.

at Pisa, the Tiber at Rome, or the Thames at London. The gentle reader is advised when next he takes a train to mark the superb sweep of the parallel tracks round a curve, and though they are nothing but segments of circles, he will see them foreshortened into ellipses, and acquire what Nero offered riches for—a new source of pleasure. Unfortunately, he will acquire also a new source of pain, for he will learn to feel discomfort when he sees lines on the ground, that should be curves, wrenched into kinks, or badly drawn, or in any way spoiled or lost altogether.

So the straight line is not by any means the only source of beauty in country roads or city boulevards. It has its practical disadvantages besides, for it is often not for purposes of actual utility, by any means the shortest distance between two points. This has been known from time

immemorial by all sorts of practical people, from the cow who prefers a spiral track up a hill to a direct track that is not half the length, to the railroad engineer who builds a horse-shoe curve in the hollow of a mountain. In fact, when it comes to laying down lines of traffic, the straight line is only the shortest when it does not entail a losing struggle with the laws of gravity. What this means, needs but a little figuring to show. If it takes a certain force to overcome a certain grade, it would, if other things were equal, take twice as much to overcome a grade of twice the steepness, because the weight has to be raised through twice the height. It is found that if a horse can draw 1,000 lbs. on a level, he can only draw 910 lbs. on a grade of 1 per cent., 550 lbs. on a grade of 5 per cent., and only 100 lbs. on a grade of 10 per cent. The resistance to the tractive power of a locomo-



Regent Circus, London.



Regent Circus, London.

tive due to gravity alone is 2 lbs. for every ton of the train on a grade of 1-10th per cent., and 32 lbs. per ton on a grade of 1.6 per cent. Such figures as these will give an idea of the power expended in every street of the town merely to overcome the unceasing resistance of gravity by pedestrians, horses and street cars, all of which can be expressed in foot-pounds of the strength of men and animals and coal. If the power thus used up on streets like Amsterdam Avenue, New York City, could be saved it would be worth millions of dollars annually, and add so much in wealth and en-

Thus for practical purposes, for economy of strength of men and animals or power of machinery, and even of time, for convenience and economy of planning of buildings and utilization of space the straight line is often anything but the shortest distance between two points.

Somewhere in the earth, ever since men have made structures to house themselves or their dead, or their ideas of a deity, the curved mass of masonry—usually taking the simplest form of a circle or part of one—has found expression, either growing out of practical



Via Serbelloni, Bellagio. The picturesque effect of houses built along an ancient cow-track.



Amsterdam Ave., from 116th Street, N. Y. C. Showing cars climbing painfully in and out of the valley of 125th Street—the gridiron unmitigated.

ergy and comfort to the community to be expended in profitable directions. Apart from the saving of energy, it will often take actually less time to trot or steam at full speed along a roundabout but easy course than to climb on foot or wheels slowly and laboriously up a short but steep one. Besides, buildings along a steep street are more difficult to plan and expensive to build, and the back yards must either remain sloping and lose part of their usefulness, or be raised into levelness and practicability by terrace banks or retaining walls; all which means further expense and loss of space.

needs of material or uses, like the piles of the mound-builders, the Indian topees, the amphitheatres, the Colosseums or the Albert Halls, or the circular meeting places of radiating streets like those in Washington or the Place de l'Etoile in Paris, or made wholly or in part for their own sake, like the Temple of Vesta, the colonnade of St. Peter's, or the apse of a Gothic cathedral. Never a building age but has, in one way or another, felt and submitted to the fascination of the line that always changes, that presents successions of innumerable columns or windows or even mere unbrot-

ken surfaces at different angles, each with its own variety of light and shade, yet all in graded order, and gaining from the foreshortening of a number of equal things the variety of a series of unequal ones, changing successively in exact proportion. Every pillar in Bernini's colonnade, and every exterior stone in the Castle of St. Angelo has a presentation, an individuality and a distinction that it could not acquire in a structure of rectilinear plan. Never a Mr. Howson Lott who devises a path of superfluous wriggles up to his front door, and aggravates his indirectness by the latest and rigidest kind of cement pavement,



Kingsbridge Road, N. Y. C., Looking South. The ugliness of successive angles in a road that should have been made in natural curves.

but feels strongly, if illogically, the charm of the foreshortened curve, so pleasing to the eye and so exhilarating to travel along. No one of artistic feeling or performance who does not delight in the eternal and indispensable curve of the sky or the cathedral dome, of household utensils or decorative detail, whether of the surface of a vase or the stupendous ellipse of a planet's course. People go out of their way to make curves in anything, from an argument to a garden walk, from the plan of a church to some new distortion of the feminine form divine. And perhaps all this groping after the curve is less mad than methodical, a yearning for something eternal and essential. Is there such a thing as a straight line, after all?

The straightest-looking lines are those which are really curved. A column must have an entasis or it appears concave, and a long wall or step must rise in the middle lest it seem to sag, and the Parthenon, exemplar of severe verticalness and horizontality, had not a straight line in it. The parallel beams of the sun at sunset appear to spread towards the zenith, and converge to the opposite horizon; the lines of a street, eaves, windows and curbstones rise and fall to their vanishing points whichever way one turns. The plane-appearing superficies of the sea is round, and so is the right line of the horizon. The fact is,



From the Doge's Palace, Venice.

there is no such thing as a straight line. They are all merely phenomena, apparitions, not realities, tiny segments of vast circumferences serving for our small and temporary uses. The more sides a regular polygon has, the nearer it approaches a circle; and when the number of sides becomes infinitely great and their dimensions infinitely small our polygon becomes a circle. Thus every straight line on the earth, every tangent at the end of one of its radii, is but another contribution to its general roundness, and the gigantic path of the sun's light to one of its planets is but an infinitesimal part of an infinite circle of the universe.

Yet with all this instinctive search for the bending line, its use in and out of season, building designers seem often

loth to use it, particularly on a large scale; or perhaps it does not occur to them. There was, for instance, a noble opportunity for a sweep of columns or arches or other architectural motive lost at St. Louis, where the transverse avenue between the principal groups of buildings would naturally be a circle struck from the centre of the great fountain; but the obvious and opportune curve is broken into six straight lines and four angles, two of them re-entering and all more or less difficult and thankless to treat. The bridges of Paris and Rome rise to an angle in the middle instead of the more graceful and convenient curve of those in London. Compare the splendid sweep of the Arno embankment at Pisa with the ugly angles on Franz Josef's Quai at Vienna. How much more restful and pleasing would have been these lines of buildings, curb and car-track, had they been reduced to one great segment of a circle. A railroad engineer is compelled to make a curve at every change of direction, as a train will not travel along a kink, but the city engineer, or whoever plans new roads or streets, never uses a curve that can be avoided; it is troublesome to lay out on the ground and record in the office. So our towns are disfigured by endless successions of streets meeting at awkward angles in road surface and building line. If we wish to see a street of graceful line that is not straight, we must usually go to the old world where they have grown up everywhere along ancient farm roads or sheep paths. The character of such a street is entirely different from that of a straight one. The sides bend round a corner and disappear from view, provoking the never-fading curiosity to discover what is beyond. The façades of the buildings are presented at different angles, and, on one side, to greater advantage than where they are all in the same plane. How much of its charm does the Grand Canal at Venice owe to its windings, and how much would some of the palaces lose were they to be marshalled along their watery highway straightened out, until one could see from the railway station to the ducal palace? How much of their

fascination do so many country towns of Italy or England owe to the curvature of their streets? Look, for instance, at the picture of the Via Serbelloni at Bellagio, where the houses have obviously strung themselves along the track of farm wagons rotted away, maybe, these thousands of years, but which took the easiest route uphill. What a charm did those long-forgotten feet or wheels lend to the irregular course they unthinkingly marked out! Look at the picture of the street seen through the ancient gateway of Bologna! This long-buried Strada dell' Abbondanza at Pompeii so nearly approaches the superb in the sweep of its lines and the regularity of its massive piers that it is hard to believe that it was not designed and constructed for the effect such a highway ought to have. They seem to have understood the value of equal spacing and continuous cornices on a curve in England better than on the Continent; they have found the conditions there, and gladly accepted them for a motive. There is the famous example of Regent's Circus in London, or the Crescent at Bath, where the resulting effect is very striking in its logic and order. In the West End of London are many curved streets of houses of similar and commonplace design, yet looking very handsome and dignified with their unbroken horizontal lines and repetition of vertical ones. In the same way, and on a very large and complete scale, the circle is used in the Piazza Castello at Milan. These curved streets separate themselves into two classes, the monumental or conscious and deliberate (which is comparatively uncommon), and the accidental or picturesque, which is found in almost every town in Europe, and many at home. All travelers see, and most travelers admire them, more or less, consciously or unconsciously, for they are full of charm and artistic suggestion. Yet, though every traveler with half an eye for the picturesque has felt their fascination, though they have been sketched and painted and engraved and oleographed, though irresponsible Cook's tourists have snapped them with portable kodaks, and serious profes-

sionals have photographed them with clumsy box cameras, it does not seem to have occurred to any one, in this country at least, to take them for a motive of design, to deliberately and afthought make something of the same kind where circumstances permit and encourage. Yet we have within our borders places and conditions that invite such experiments. Amsterdam Avenue runs resolutely north and south, but achieves a straight course only by dipping into many valleys and scaling steep ascents, and numerous cross streets are so set in their determination to run east and west

of beauty, very often little thought of convenience or cost of construction, and no real designing except for such practical needs as those of sewage and surface drainage. The idea of seriously attempting to adapt the city plan to its site seems to have cost no one a moment's sleep, but the resolve to adapt the site to a plan—that of the gridiron—appears to have guided every ruling pen and every T-square that has had a share in placing the streets of Greater New York. Yet the undeveloped part of our city offers opportunities for urban scenery and the practical uses of a city,



The Parade, Dover. Strong cornice lines on a curve.



The Strada dell' Abbondanza, Pompeii.

that traffic is inconvenient on them at all times and really perilous in winter.

Thus the curve in street planning is a thing not to be avoided, but gladly accepted, when conditions suggest it, when a change in direction becomes imperative or a steep slope is to be surmounted. Here in Greater New York north of 155th Street, and in some places south of it, are great areas of rough land through which streets have been cut or planned, or will be planned and cut, with ruthless and blind angularity and regularity, with no thought

for uniting the glories of architecture and the greenery of parks with convenience of traffic and places to travel to that no modern city can equal. But if this splendid inheritance is to be used and developed, and not squandered by mishandling, the problem of investing it must be studied by minds untrammelled by tradition; that know and can employ the lessons of previous ages and works with zeal and judgment, but will not be bound by them in conditions that they do not fit, that are local and unique and our own.

*H. A. Caparn.*

# NOTES & QUERIES.

## THE CARNEGIE LIBRARIES IN NEW YORK CITY

These are branches of the New York Public Library, that great institution which is named, in the way of subtitle, as being of the Astor, Lenox and Tilden foundations; those three previously existing collections of books being united legally into one; with a single board of trustees. The Carnegie gift pays for certain buildings upon land which the city furnishes, and it is to be noted that in Manhattan Island and in the Borough of the Bronx the great cost of land has acted to keep down the size of the plots and reduce the buildings to simple things enough—more generally having fronts which look like those of dwelling houses from 30 to 50 feet wide, and three stories high. And just here will arise the controversy which the librarians standing for the public are to have with the architects. As was inevitable, the fronts have been very conservative, school-taught, Paris-inspired, neo-classic façades of an approved form, such as would pass examination well in any of our architectural teaching establishments; though to the exclusion, of course, of very much daylight, and to the ignoring of the somewhat important though less stately fourth-story rooms. It was with a gentle amusement, as of having heard it before rather frequently, that the present writer received the news from a person wholly unconscious of the satire—a person fully versed in the lay-out of one of these libraries and thinking for the moment of naught else than to grant the information that "in the rear we did not have to be troubled with architecture, you know, and so we got the windows where we wanted them and as big as we wanted them." It is also true that another remark of the same informant was to the effect that "in the rear we can have it all window if we like"; but that also, to the heretically-minded critic seemed like an ideal recipe for a library front in a crowded town. Were we not compelled to say as much three months ago (see November number of the RECORD) for the huge and costly front of the Stock Exchange? Was not the whole front of that

building avowedly subordinated to the provision of a vast window? There used to be a New York church front crowded in between two ordinary five-story façades; you entered a long passage and went through it to the church in the rear, but the whole wall space above the doorway of entrance was made into one huge English Gothic East window in appearance. To be sure this only lighted a little library which was connected with the church in an old-fashioned way of the time when there was little opportunity in New York to borrow books for reading at home. But still that was the Gothic way; the Stock Exchange front shows the revived Mullions way; the Chicago brewery with which we dealt in January is a pretty good example of how a huge "stack" of windows might be built with brick piers or rather mullions between them and a common architectural presentation of the whole.

All this preamble assumes that the libraries are to have but one front, and that in the great need of daylight they will not undertake to put shelving for books against that front wall, nor yet against the rear wall which gives upon the yard or garden or open space behind. Those are the conditions of the Tompkins Square branch, in East 10th Street; the building located near Third Avenue, in East 125th Street and taking its name from that street; the building in East 67th Street, likewise named for the street upon which it fronts; the Riverside branch in Amsterdam Avenue; the Chatham Square branch in East Broadway; and the building at No. 222 East 79th Street, which was the first of all to be erected or at least to be undertaken. It is of these that there must be further mention here, while those buildings which are characterized by a decidedly more free planning, as if for a village site, such as the two on Staten Island and the one at Mott Haven, may be left for later consideration. The last-named at Alexander Avenue and 140th Street, although nearly a city "corner house" is still so treated with windows in abundance on three sides that it looks like a public institution, much broader than it is high, and pierced with openings for light where they seem to be needed.

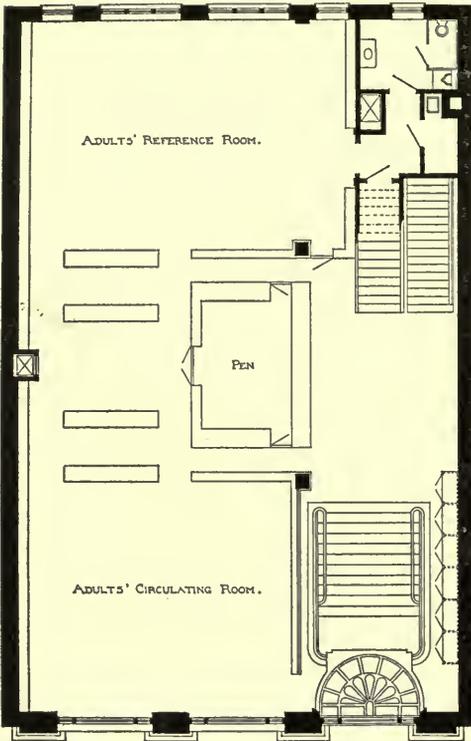


Fig. 1. 67th Street Branch, N. Y. Public Library.  
Ground Floor.  
Babb, Cook & Willard, Architects.

Returning then to the street fronts, we may well take as our example of plan, disposition and façade, the 67th Street Branch, of which the architects are Messrs. Babb, Cook & Willard. Our Fig. 1 shows the first floor plan,\* and the system is at once made clear by which the would-be reader enters the narrow passage on the right hand of the "Pen," passes round it, gets his book and comes out on the other side, passing through a second narrow passage. The Pen has a counter in front and cases on three of the sides, and three wickets of entrance, and here the book-borrower returns, as he enters, what he had previously received and has it credited to him. As he comes out again he is charged with whatever book he is taking with him; and here in the exit-passage the examination is held and the questions are asked; because the books are all open to the handling of the visitors and nothing except this examination at leaving the building will enable the superintendent to keep "count" of

\*This and other plans, together with most of the photographs of fronts are furnished by the Director of the New York Public Library in his annual report.

what is going on. The plan shows a doorway from the vestibule into the "Adults' Circulating Room," but it does not appear that this door is open to the public. A person taking a book from the bookcase may sit and read it in the Reference Room, and may bring it away with him, but in any case he has to make his exit through the passage at the head of the vestibule stairs. The second floor is shown in Fig. 2, and repeats very nearly the plan of the ground floor, and the legends show that this is the Children's Department. The long parallelograms which in both stories the reader will at once recognize as bookcases, are only seven feet high or thereabout—they do not in any way constitute a stack, nor is there much room for storage of books. Finally, Fig. 3 shows the third floor plan, with the largest reading-room, where there are periodicals, including many newspapers, and where apparently there is less supervision than below, although a librarian's room is provided and there is always some official on guard. The stairs seen in this plan go up to a partial fourth story, giving to the janitor a kitchen, a living room, a bath room and three bedrooms, with suffi-

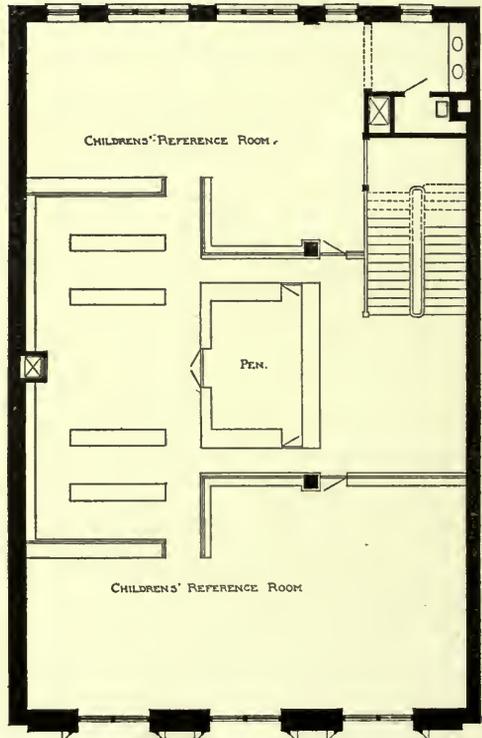


Fig. 2. 67th Street Branch, N. Y. Public Library.  
Children's Department.

cient storeroom and closets. This addition to the building does not appear on the front; it is a separate block built across the house at the rear end, with its windows in the "rear elevation" and others looking out over the flat roof of the main building.

The front of the 67th Street branch is shown in Fig. 4, and it is noticeable that a good, solid parapet enables the janitor's children to make a playground of the roof if there is no other consideration than their own safety. The front is seen with the large win-

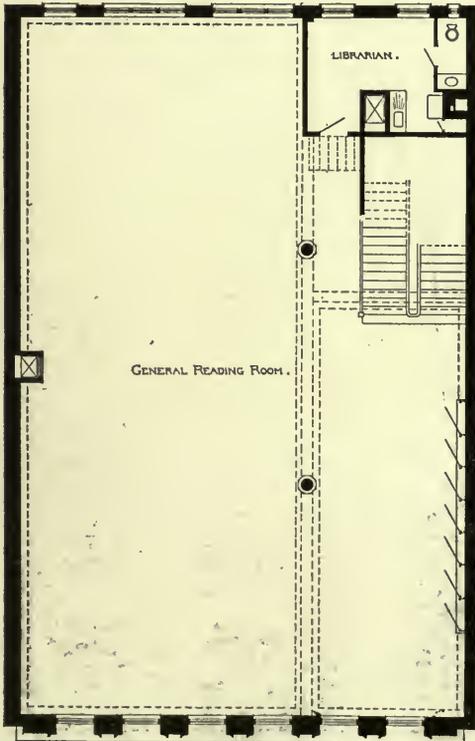


Fig. 3. General Reading Room of 67th Street Branch, N. Y. Public Library.

dows of the Children's Reference Room swung open, showing the edges of the sash.

The Tompkins Square branch is recommended by those who have these buildings in charge as receiving the most daylight—as being the most practical. It has in the basement an assembly room of good proportions, occupying the whole rear of the building, a feature which does not appear in the 67th Street library, in which the packing room and boiler room take up all the space. The first floor is occupied by a single large hall, the Adults' Room, although when the dwarf partition and bookcases are put in, the

plan would no doubt resemble our Fig. 1. In like manner the second floor is devoted to the Children's Room, and in the third floor alone is there an important difference, for there the General Reading Room occupies only the front half of the building, while the janitor has the rear. This building, then, is on the whole a more satisfactory and, to all appearances, a more easy-working plan than the one previously named. Its front is shown in Fig. 5.

The Tompkins Square building, just described, is, together with the branch in 125th Street, the work of Messrs. McKim, Mead & White. The plans of that last-named building are very like those of the Tompkins Square library in all respects, and the façade is not dissimilar, although to many of those who will examine it in Fig. 6 it will be the most attractive of all these fronts. The little square traps which alone serve as windows for the third floor Reading Room can only be justified on the supposition that skylights are counted on for work in that direction. A look at the front will show that these little windows must be rather near the floor, while the room rises high above them. It is not, assuredly not, realistic planning and building, but there are those who do not dislike skylighted rooms.

The Riverside branch is the work of Messrs. Carrère & Hastings. This building occupies a broader plot, and it differs from the others in having a very large assembly room in the basement, going through from front to rear and made accessible by a tolerably easy approach on the left of the front, seen in Fig. 7. There is here shown a "Stack Room," and, indeed, the available space seems to allow storage of a good many books on the first floor in addition to the Adults' Reading Room, while the space around the Pen is sufficient for an "Adults' Circulating Room." The second story, which is very high, is less deep than the story below, that is, with its rear wall supported on columns and set far in from the level of the rear wall below. Advantage has been taken of the height of stories to arrange a double mezzanine with Librarians' Rooms and Toilet Rooms, and the third story has the janitor's apartments in the rear and a Reading Room with skylight, on the street.

Here stops our detailed inquiry for this month. The buildings we have considered are all of the regular street-front type, and it need surprise no person that they are treated in design like private houses. The private house, the private office building, the public building of municipal and governmental offices, are all more or less akin in



FIG. 4.—BRANCH AT NO. 328 EAST 67TH STREET.

New York Public Library.

Babb, Cook & Willard, Architects.

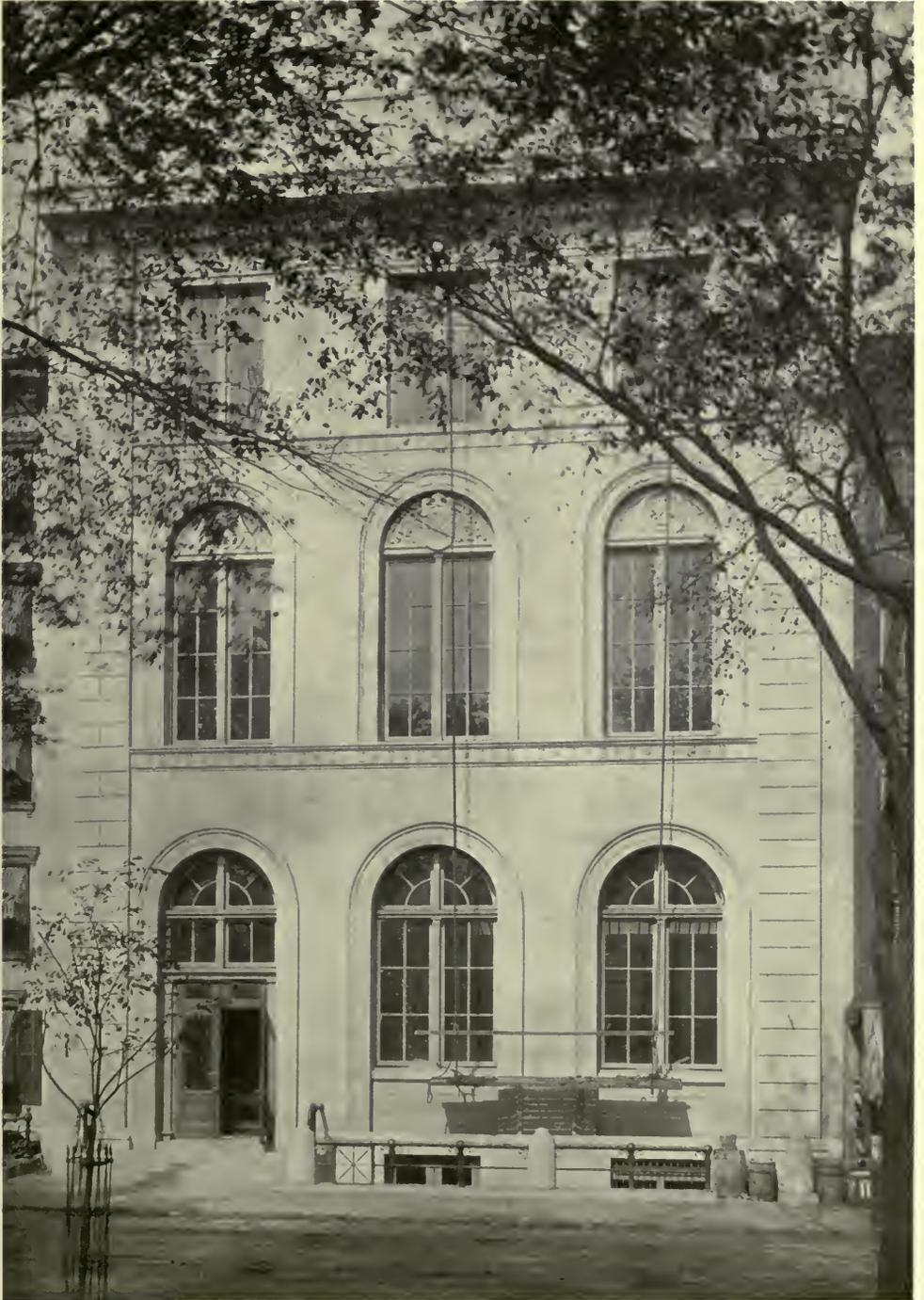


FIG. 5.—TOMPKINS SQUARE BRANCH.

New York Public Library.

McKim, Mead & White, Architects.



FIG. 6.—BRANCH AT NO. 224 E. 125TH STREET.

New York Public Library.

McKim, Mead &amp; White, Architects.

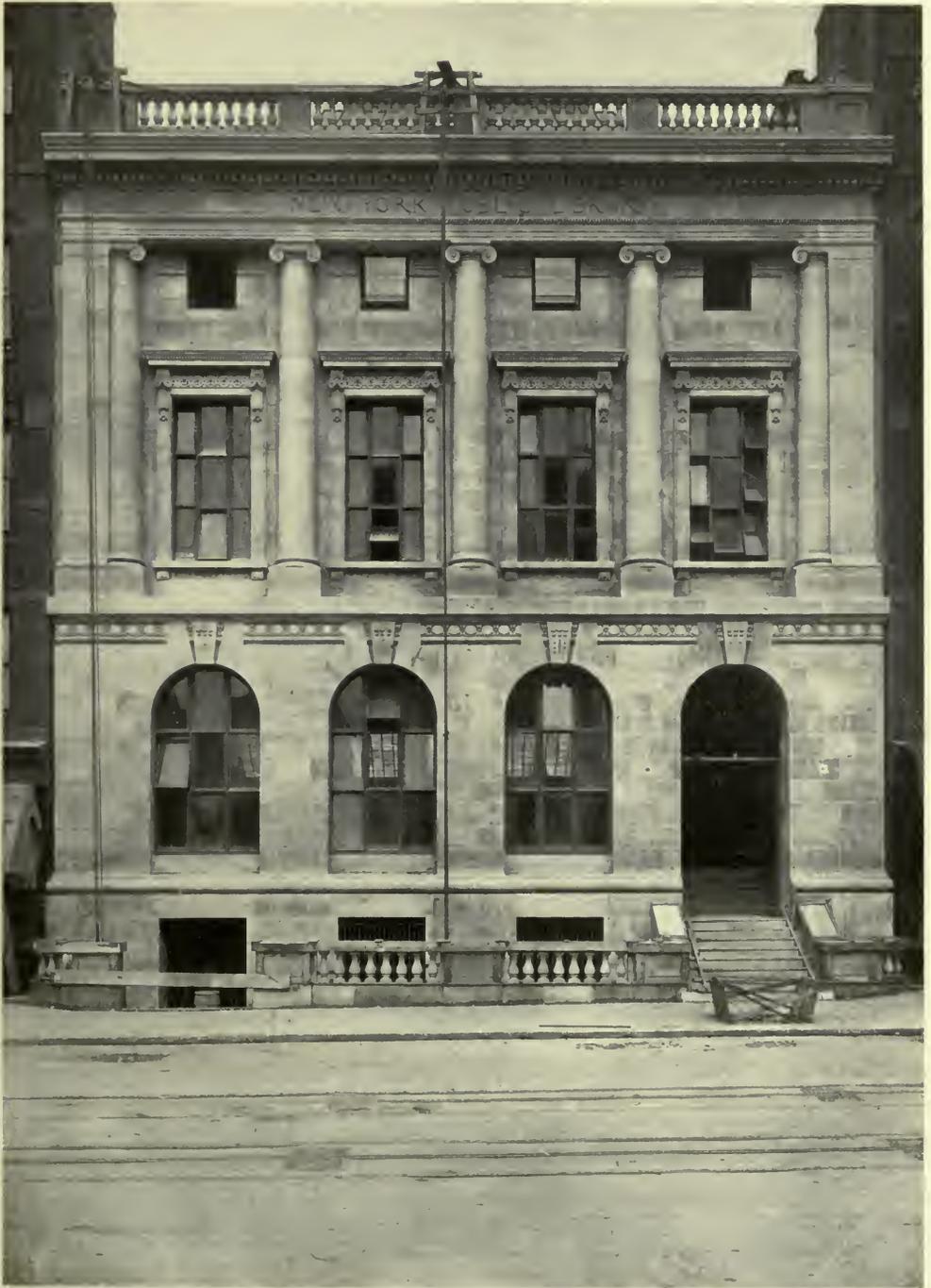


FIG. 7.—THE RIVERSIDE BRANCH AT NO. 190 AMSTERDAM AVENUE.

New York Public Library.

Carrère & Hastings, Architects.



FIG. 8.—BRANCH ON EAST BROADWAY.

New York Public Library.

McKim, Mead & White, Architects.



FIG. 9.—BRANCH AT NO. 222 E. 79TH STREET.

New York Public Library.

James Brown Lord, Architect.

the amount of daylight they require and in its disposition. In each of those types of buildings the same window, four feet wide and eight feet high, with allowed divergencies in width and in height, is the main thing—the principal detail of the façade. This is not to say that no improvement is feasible. Sedentary people who work all day in a room of any size and of any form whatever, will often complain bitterly of the alternation of five-foot piers with four-foot windows. The broad, dead space—the huge triangle of shadow—the external wall which shuts out the daylight, is a thing to regret.

In the library building, however, which is a new problem, there is a chance to accept at once a new design, and if anyone can give a good reason why these façades as here reproduced, should not be modified by reducing the windows of each story to a continuous line of four-foot windows with ten-inch mullions between them, it would be well if he would speak up.

There is a dim idea in the architectural community that a special kind of front befits a library, and it is from an existing library that the idea of that possible front is taken, the Bibliothèque Ste. Geneviève in Paris. Here, however, the books are placed against the outer wall and the windows come above the cases because, in the first place, this building dates from a time long antecedent to the modern library movement; and in the second place, because the great hall is so open and so high that windows high in the wall may fill the whole nave with daylight. The construction of the iron roof also calls for those broad piers and explains them. The oddity of its appearance—of the reproduction of this wall in the Boston Public Library, where the high windows, filled up below with a dwarf wall beneath a false or secondary sill has not prevented some American writers from assuming that that type of wall is a good one for the front of a public library. No scheme of that kind is suggested here. What seems to be needed is just such a front to every separate story as is given in that wrought-iron and brick warehouse of the Fisher Marble Co. shown in this issue of the department of Notes and Queries. What the Reading Room for grown people or for children requires is a continuous front of glass divided by mullions; or you may call them piers if you like, according as the exterior design may be; but in any case four feet of glass to every one foot of solid upright, measured along the horizontal line, is about the allowance. And this applies to the corners, to the ends of the row of windows as well, for there can be no reason for more

than twenty inches of solid wall at either extremity of the façade.

And now, if the architects cannot make a design out of such conditions as these, so much the worse for them, and, as we all know, so much the worse for our modern architecture! It is no time to recall, strenuously and with conviction, the teaching of your architectural school when the problem is that of supplying a book room thirty feet wide and sixty feet long with daylight which can only be admitted at the two ends.

There are some amusing variations which are practicable. If the rooms may be high enough, then a double set of windows is in place, small, square traps below, just enough to let you see the street and put your head out, broad surfaces of glass in the upper part of the wall, on some such relative scale of solid and transparent as is suggested above. That very motive has been introduced, though with reserve, into some modern buildings of mainly utilitarian purpose. There is a hotel in a seaport town of New England with windows very wide and the sash working pivot-wise, and the sill very high above the floor. I have lighted several private libraries in that way, allowing of five-foot bookcases everywhere below and letting the light in from above through square openings. These are conditions which invite architectural treatment, and the authorities of the public library would confer a benefit on the modern world if they would use the opportunity now in their hands to enforce a front as logically planned for its requirements as are the rear walls of their own branch libraries.—R. S.

THE  
FISCHER  
MARBLE  
WORKS

Mr. Charles H. Caldwell has sent us photographs of a business building recently erected by him in New York City, Borough of the Bronx. There has been discussion, as some of our readers will remember, of the reveal question—the importance of having some reveal to your window and door openings, and the impracticability of putting it in when there is a modern constructional and strictly industrial building in hand. It was with a view to that very question that these photographs were submitted as a strong document for the defence. For, indeed, if your building is the post-and-beam structure, which it may so naturally be, nowadays; and if you are enthusiastically trying to give your employer every square inch of wall space within his walls made available and fit for immedi-

ate use, you will come to some such conclusion as is set down here.

The building is at Locust avenue and East 140th street, and between Locust avenue and the East River. East 139th and East 140th streets have both been closed at this point by legislative action, so that the plot of ground occupied by this structure has been made 260 feet long. The advantages of this unusually spacious plot are visible enough in the design as carried out. Our two photographs, Figs. 1 and 2, show three sides of the building—that is to say, all the sides

and regulated façade in either instance. For reasons closely connected with the great size of the plot, and by special authorization, the steel structure is not concealed—nor built in and around with protecting brickwork. We have then, here, nearly the conditions which will prevail whenever our cities are sufficiently free from the daily and hourly dread of conflagration to enable the abandonment of the regulations which forbid exposed metal work. If our buildings burned as seldom as those of, for instance, Paris, it would not be necessary for us to hide the real structure



FIG. 1.—FACTORY OF THE FISCHER MARBLE CO.

Locust Avenue and East 140th Street.

The Bronx, New York City.

Chas. H. Caldwell, Architect.

which face the land, excluding that one which fronts directly on the salt water. There is a double-pitched roof of the slightest practicable pitch. The gable, while showing on the right in Fig. 1, and on the left in Fig. 2, is apparently ignored in comparison with the other front—at least there are no wrought-iron brackets to carry or seem to carry the overhang of the eaves, and the blank brick wall comes where it is found convenient; while on the other fronts the windows fill the whole space from corner to corner, and in this way put on the look of an organized

of the exterior when it happens to be in wrought and rolled iron; and here, with their own land around them on every side, the owners have been able to dismiss the un-architectural device we speak of, a device destructive of all logical methods of design.

If these views be compared with the pictures of factory buildings in the Architectural Record in the January and February numbers of 1904, it will be felt at once that a new element appears, that a new possibility is shown to exist, that a new motive of design is secured for us, whenever the time comes that we can build as we wish to build

—as our instincts direct us to build—with a frame of steel. It is just in this way that our sky-scrappers would be built if we could do so without the fearful penalty which threatens us, the penalty of destruction by heat. Someone who has a thousand dollars to spare might well offer a prize in connection with the exercises of the Architectural League of New York, or some one of its kindred societies elsewhere in the country—a prize for a design, a twenty-story business building arranged on these constructional lines. Any one who loves realistic designs might well

street, and for Thomas Jefferson Park, far uptown, on the East Side, on the shore of the East River, at One Hundred and Twelfth street. He has taken as his principle of design in each one the Florentine arcading of the fifteenth century, and has associated with that more of a strictly Roman method than the Florentines at that time were inclined to follow. At least that is what he has done with the pavilion already completed in Seward Park. For look at the illustration, Fig. 1, and note how the end pavilions have a solid pier, the arch held



FIG. 2.—FACTORY OF THE FISCHER MARBLE CO.  
Locust Avenue and East 140th Street.

The Bronx, New York City.

Chas. H. Caldwell, Architect.

envy Mr. Caldwell his chance, even when it was only a two-story building that was concerned.—R. S.

#### PAVILIONS IN THE NEW YORK PARKS

The new city parks of New York have, or will have each a "pavilion," a structure giving shelter from rain and summer sun, and serving other purposes according to need. Mr. Arnold W. Brunner has been employed to design two, for William H. Seward Park, where East Broadway meets Canal

securely by very sufficient abutments, and the spandrils filled with sculpture. Now, without denying that the Florentines of the Risorgimento would have used such a piercing if it seemed expedient, it is yet a little foreign to our general notions of the light and graceful arcading of that time, for, as we think of the loggia in front of the Innocenti Hospital, the one with the swaddled infants in the rondels—or that fronting on the square of Santa Maria Novella, which is named after St. Paul, and beneath which is that wonderful Della Robbia lunette of the two saints meeting in heaven—as we think

of these we exclude from our thoughts so massive and so nearly classical a structure as this archway at either end. If one chooses to go still farther into the historical examination, he might also say that the modern architectural school influence is seen in the completed triangles in the spandrils along the whole front, and that this, on the whole, is a sixteenth century arcade rather than one of the earlier time. Use of the Ionic order helps in that conclusion. And if we feel inclined to question the design historically at all, it is because we are interest-

in the basement of the building, as, indeed, might be supposed by those who should note the otherwise too large openings in the podium—the basement upon which the columns rest. The large basement story is used, as shown in Fig. 3, for a prodigious establishment of public baths for men and for women, with what is called an establishment of public comfort in connection with each one. The communication is by stairs from the outside.

Fig. 4 shows the newer pavilion at Thomas Jefferson Park, the view being taken



FIG. 1.—PAVILION IN SEWARD PARK.

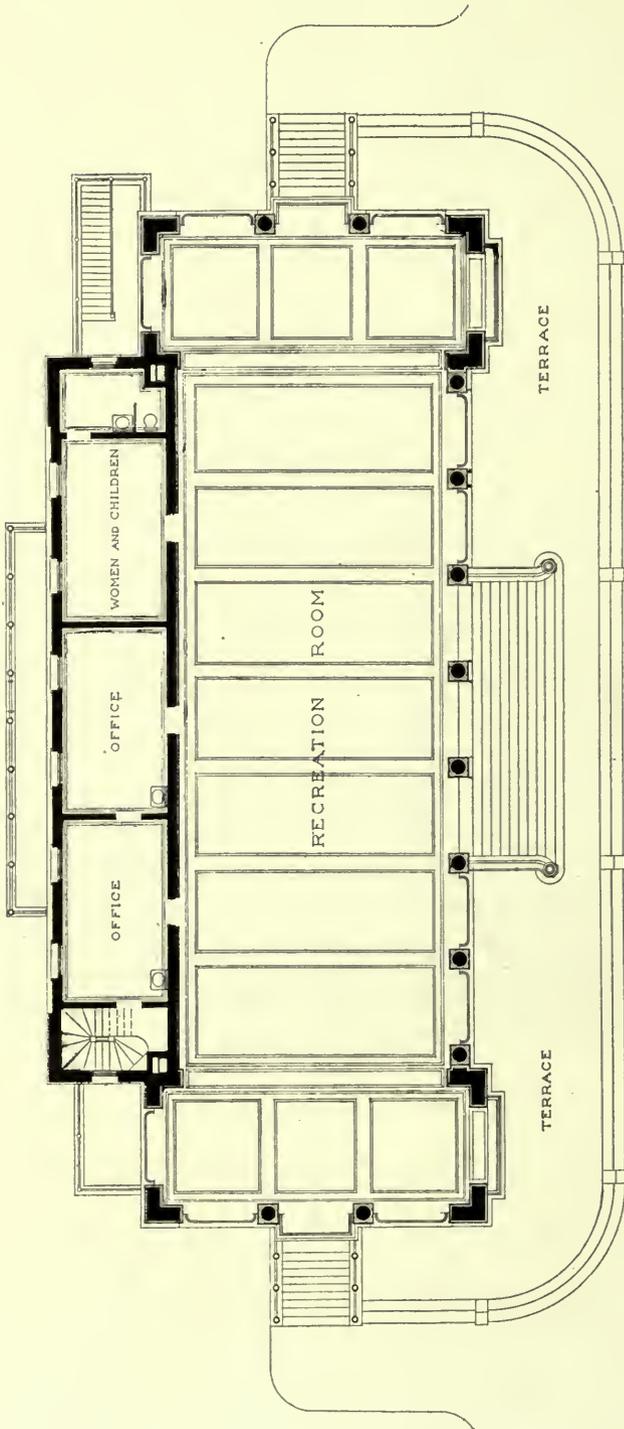
New York City.

Arnold W. Brunner, Architect.

ed, of necessity, in the very charming use of it made by the modern artist. The plan, Fig. 2 shows how the whole of this upper story is one great "recreation room" where women may sit and sew and take care of their younger children, while the sports of the older ones, in the park without, are still visible. The three enclosed rooms in the rear are put there because a row of commonplace houses is very near this pleasure-pavilion on that side, and it is just as well to build them out.

But the main provision for serious needs is

from the land side and the buildings on Randall's Island showing in the distance on the right. The architectural style is the same as in the other case, but the plan and disposition are different, and, as it seems, even more attractive. The four very large piers which interrupt the arcade near the middle where the broad flights of steps give access to the floor, are themselves staircases and offices. In two of them are stairs going down to the bath-room below, in the other two some official duty may be discharged. Here, as in the other case, the whole basement is filled

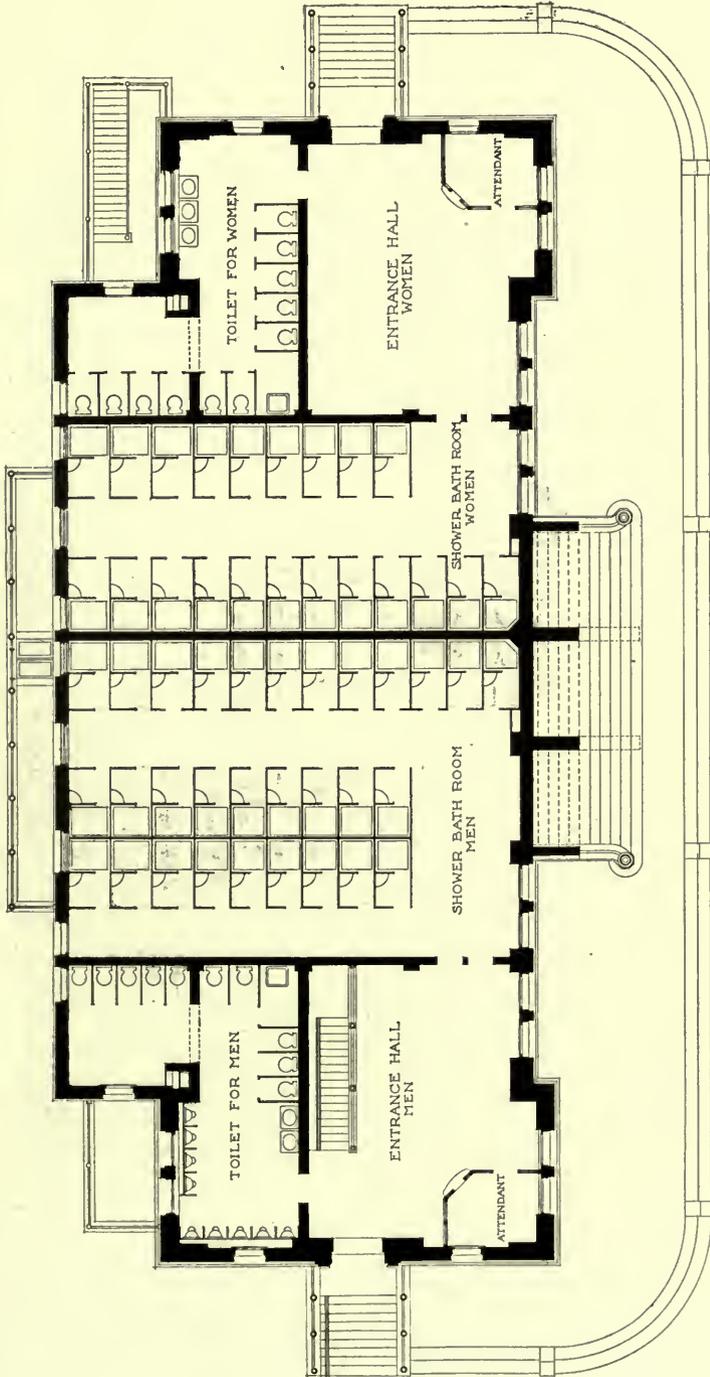


· GROUND · FLOOR · PLAN ·  
 - SEWARD - PARK - PAVILION -

· WILLIAM · R · WILLCOX ·  
 · PARK · COMMISSIONER ·  
 · SAMUEL · PARSONS · JR ·  
 · LANDSCAPE · ARCHITECT ·

· ARNOLD · W · BRUNNER ·  
 · ARCHITECT ·

FIG. 2.



• BASEMENT • PLAN •  
- SEWARD - PARK - PAVILION -

• ARNOLD • W • BRUNNER •  
• ARCHITECT •

• WILLIAM • R • WILLCOX •  
• PARK • COMMISSIONER •  
• SAMUEL • PARSONS • JR •  
• LANDSCAPE • ARCHITECT •

FIG. 3.

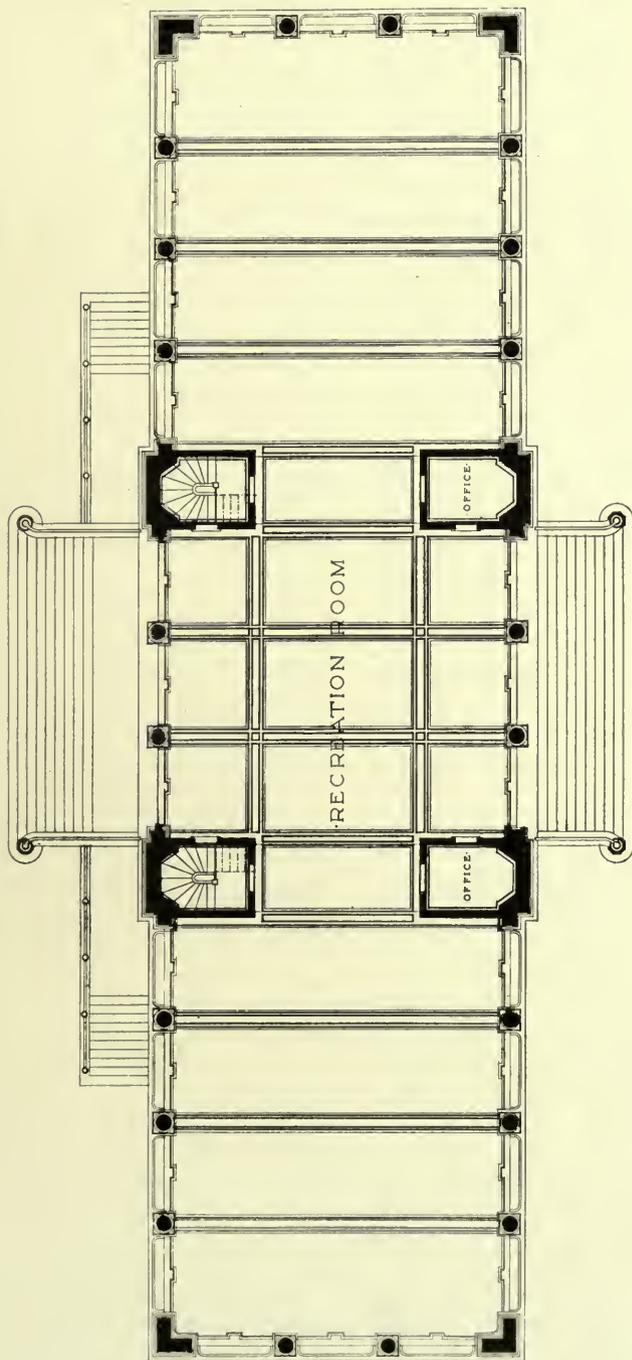


FIG. 4.—PAVILION IN THOMAS JEFFERSON PARK.

Arnold W. Brunner, Architect.

New York City.

RIVER SIDE



PARK SIDE  
GROUND FLOOR PLAN  
THOMAS JEFFERSON PARK

WILLIAM R. WILLCOX  
PARK COMMISSIONER  
SAMUEL PARSONS, JR.  
LANDSCAPE ARCHITECT

FIG. 5.

ARNOLD W. BRUNNER  
ARCHITECT

with bath-rooms and accessories, but it seems hardly necessary to give a plan of this basement story, as its disposition results from that of the first floor.

These are really most attractive buildings, and when we come to consider, as we may do before long, the interesting things that are to be found in American building, we must refer back to these pictures as additional illustrations of what will then be our theme.

But why do I assert that the Jefferson Park Building is more beautiful than the other? There is nothing to influence one's judgment beyond the mere artistical charm itself, and the two buildings together form rather a good study of the difference that may exist between two equally sensible, equally reasonable buildings, each of them showing the same conscientious care on the part of the designer. Moreover, it is hard to say that one of them shows in any manner or degree a superior power of design over that manifested by the other. It has been merely the occurrence to this designer of a more happy thought that distinguishes the newer from the older pavilion. It is admitted, of course, that a long row of arches like those seen in Seward Park furnishes a sufficiently powerful and important centerpiece. You need not to go farther nor to trouble yourself to set up a clock-tower or a pediment in the middle of such a long-continued horizontal construction. The only thing you have to fear is the look of sagging which such a horizontal cornice may put on. If the designer of such a building bethinks him of that and cuts his stone blocks in such a way as to crown up the middle of his long curtain-wall it will be the better for him. Apart from that, one need not even dream of finding fault with the Seward Park pavilion. It fills the requirements perfectly as a design.

But look now at the building in Thomas Jefferson Park and see how much better it is, after all, to concentrate the interest in the middle of the façade—to raise the blocking-course and to emphasize that increased height by the massive piers, and in this way to produce a more prominent "center-piece" and not one which requires the bounding and limiting mass to make a centerpiece of it. In other words, the reasoning out of the design would seem to lead us to favor the design Fig. 4; and this is confirmed by the witness of the eye, which says, Yes, that is of the two the more graceful and also the more impressive composition. Is it for anything in this opinion or feeling that the portico is open from side to side? Probably not, for of the two motives

the open colonnade backed by a solid wall, and a smaller colonnade repeating itself beyond with the sky showing through it, the first should rather be the impressive building.—R. S.

**MOMENTOUS  
EVENTS  
IN  
BOSTON**

Events that, in their gradual development and ultimate results, will have powerful effect on the future aspect of Boston, have been taking place so quietly that one can fancy there are many in the city who did not hear of them or have now forgotten. These are the letting of the contract for the building of the Charles River dam and the issuance of the revised report of the Building Height Commission. The purpose of the Charles River dam, which is to be on the site of Craigie bridge, is to exclude the tides from the river above it and thus to make possible the establishment of a beautiful river park and superb recreation center for all kinds of water sports between the cities of Boston and Cambridge. To the houses of Beacon street, that now turn haughty backs on the variously splendid river and the unpleasant mud flats, there will be given a rarely interesting and beautiful river outlook. Incidentally, the architects are going to have some absorbing problems in devising domestically livable houses with double fronts and no backs. The letting of the contract, which has been given to the Holbrook, Cabot & Rollins Corporation of Boston, whose bid was \$801,607.50, meant the successful completion of many long steps and the beginning of tangible evidences of progress. The Building Heights report is as negative as the dam contract is positive, but its results will be not less strikingly visible, nor do they promise to Boston a less impressive individuality among American cities. The commission, after many hearings in which objectors were given full opportunity to state their case, has issued its revised report, determining for fifteen years the limits within which buildings in the City of Boston may be erected to a height of 125 feet. There are no parts of the city in which that comparatively moderate height can be exceeded, and the only appeal from the commission is to the state legislature. The revised report includes in the tall building district Park Square, the lower end of Boylston street to a point just beyond Arlington, and the section east of Harrison street, between Albany and East Dedham. These are already "business districts." The building limits in residential districts (and the whole of the Back Bay is thus treated) is one hundred feet for even the widest

streets, and no compensation is given to owners. The commission adds that if so many taller buildings had not been already erected, it would have liked to see 100 feet the height limit for the whole city.

**ARCHITECTURAL  
ADVICE  
AND A  
PARK GIFT**

In the period in which these events were taking place in Boston, something was doing in the city's neighboring communities so that improvement interest for the month rather focussed on that section. A

Municipal Art Society which had been recently organized in Cambridge announced its willingness to furnish without charge "expert advice" concerning the design of new structures, both public and private. Given the opportunity, it promptly made its promise good by advising upon the plans of the new building for the Cambridgeport Savings Bank. This opens a subject commanding such attractive highways and byways of thought that one cannot attempt to discuss it in a paragraph and the reader must be left to wander by himself, somewhat doubtful as to where he will come out! The adjacent cities of Malden and Melrose have been lately asked to accept a noble gift. The heirs of the late Elisha S. Converse announced that they would deed to the cities the park known as Pine Banks, of which about one-third is in Malden and two-thirds are in Melrose, if the cities would put it in charge of seven trustees, one of whom should be appointed by the heirs, and would maintain it. The park contains about seven hundred acres and is a magnificent tract of pine woodland, probably the most beautiful near Boston. Mr. Converse had put a fortune into its development and the gift was a notable opportunity even for small cities that had already the privileges of Boston's "Metropolitan Park System."

**SPRINGFIELD  
RIVER  
FRONT**

A little over two years ago, the ARCHITECTURAL RECORD gave a description of that thrilling exhibition of civic spirit by which the people of Springfield, Mass., had succeeded in buying back for public enjoyment

a portion of their water front. It was explained that the railroad, to which the community had early relinquished the city shore of the majestic Connecticut, still maintained its tracks there; but that in buying to the tracks the people dreamed of bridging them by a viaduct, unless it should be possible to

shift them across the river. And now the people have the reward which their faith, courage and energy merited. The special bridge commission has officially reported to the City Council that the New York, New Haven & Hartford Railroad has agreed to sell to the city its right of way and adjacent property covering two and one-half miles of river front. It will bridge the river by a new structure at Longmeadow, and will bring its tracks up through Agawam and West Springfield, re-crossing the river and coming into the city by a new four-track bridge which is to be built by the Boston & Albany Railroad. Incidentally, a new union station will be constructed by the railroad companies. The section of water frontage which the people had succeeded in securing, by their extension of Court Square to the river, was only one block wide; but having got that entering wedge there is suddenly given to them now the chance which no one could have foreseen of a river park and drive two and a half miles long! Even the recent destruction by fire of the city hall, which was one of the buildings fronting on the square, enhances the opportunity for obtaining a scene of civic effectiveness.

**MUNICIPAL  
MUSEUM**

With the break up of the Exposition in St. Louis, there came the usual effort to preserve intact some of the exhibits that were of special interest and value. These exhibits are among the good fruits of a "world's fair"—and such fruits are ever the better appreciated when preserved beyond their appointed season. The most important of the efforts, in a public sense, is that to establish in Chicago a permanent municipal museum, opening it temporarily with the unique collection of municipal exhibits that were on the Model Street and in some of the Exposition palaces. A committee was formed which includes among its officers Professor Vincent of the University of Chicago; President Hutchinson of the Art Institute, and Secretary Hooker of the City Club. The Mayor and the President of the Chicago Public Library are also members *ex officio*. Permission was secured to house the exhibit in unused rooms of the Public Library, and a fund has been raised for the purchase of articles that cannot be given and for various expenses. The idea that municipal progress may be helpfully shown by plans, charts, and models is comparatively new; but it has taken strong hold. The Chicago Fair contained no such exhibits, and the first attempts

in this direction, subsequently made in Belgium, were limited to a showing of artistic appliances for Belgian cities. The attempt was broadened at the Paris Exposition of 1900, but the result there was not nearly as complete as later in Dresden, where the German cities combined in a municipal exposition that was of international interest and that has had already a tonic effect upon municipal art and administration in Germany. In St. Louis, what may be called the municipal section of the fair was an experiment as far as America is concerned, and was presented in a tentative, half-hearted way. But some of its separate exhibits proved surprisingly good. As a class they were more popular than had been expected by any but a few enthusiasts, and it became clear that the exhibits of towns and cities, if brought together and comprehensively classified, had in them great possibilities, educationally and in practical helpfulness. Since Chicago has made public its plans for a municipal museum, an agitation has been commenced, under the auspices of the Twentieth Century Club in Boston, for the establishment of one in that city. The country could stand at least two more—one in New York and one on the Pacific coast.

**NEW YORK  
IMPROVE-  
MENT  
COMMISSION**

The report of the Improvement Commission, appointed by Mayor McClellan immediately after his inauguration, contains little that is strictly new. The Commission was appointed to consider such changes in the city plan, and such other improvements as might be practicable, that would enhance at once the utility and beauty of the city of New York. The Commission has given much serious consideration to its subject and has been made doubtless the recipient of a great many ideas of all grades of feasibility. If its report makes slight original contributions to the stock of ideas, it is not on that account unimportant or valueless. There have been ideas galore and the Commission has done a public service in examining and stating them in its preliminary report. Now it will sift. The very idea on which the Commission's appointment is predicated, that city improvements should be planned not by themselves but with regard to a comprehensive scheme, is of itself immensely important. In urging that the city's water front can be made more dignified and attractive by ordinances requiring a certain degree of uniformity in construction, that City Hall Park should be developed as a civic center, and that at the in-

tersection of Forty-second Street and Fifth Avenue the cars can be advantageously carried under the avenue by depressing a portion of Forty-second Street, the Commission brings forward projects that are fairly familiar. But in doing so it has emphasized their value, so bringing their accomplishment nearer than private citizens could have done, and it is accomplishment that counts.

**SMALL  
SQUARES  
IN  
NEW YORK**

It is characteristic of the energy and enterprise of the great corporate interests of New York, compared to that of the local government, that the two improvements, now under way which promise to add most distinction and novelty to its street architecture are being undertaken by railroad companies. The new stations of the Pennsylvania and New York Central Railroad companies will, of course, be imposing structures, which from their mere size will stand out among all the buildings of the city. But they will be distinguished by still another characteristic secured by a voluntary renunciation of private property on the part of those two companies for the purpose of obtaining more street room in the immediate vicinity of their stations. Both of these stations will be set back from the regular building line, so as to afford some sort of an approach and clearing ground for the immense traffic which will have to reach and leave the train shed; and these little squares will be a grateful, as well as an appropriate variation from the monotonous gridiron of the Manhattan streets. The fact that the companies were obliged to make their own squares testifies both to the inconvenience of a street plan which provides no appropriate and special places for big improvements of this kind and to the niggardliness of a city government, which does nothing to remedy a deficiency even after it has become manifest. There is big talk about what the City of New York should do and is going to do in order to make its streets and squares adequate to the demands, which are under the new conditions being placed upon them; but from year to year nothing is actually done, even in those cases where action is most critically necessary. The city has, indeed, begun to widen Delancey Street from the Williamsburgh Bridge to the Bowery; but it has proceeded no further than tearing down the buildings. Its officials stand helpless before the problem of providing an approach to the 59th Street Bridge. Their delay is partly a question of money; but it is curious that private corporations

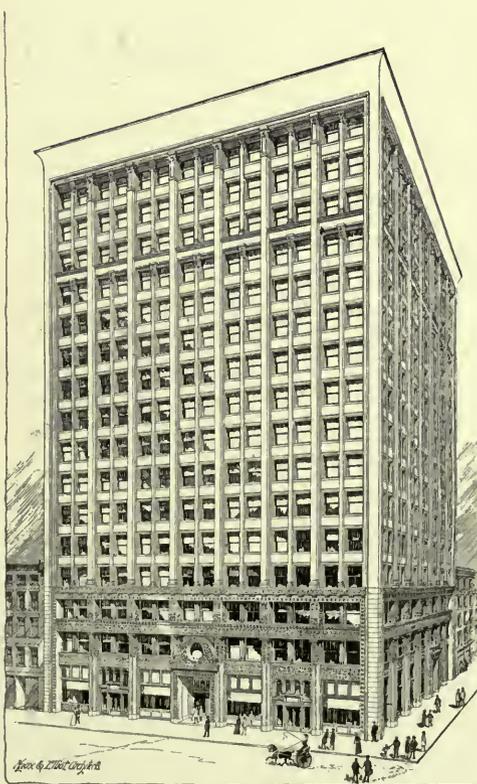
can afford to make street improvements, which the great corporation of the City of New York cannot afford to make.

**AEOLIAN  
HALL  
IN  
LONDON**

On the following pages are some illustrations of the interior of the handsome building on New Bond street, London, recently opened by the Aeolian Company. The building itself is not new, having been occupied formerly by the Grosvenor Club; but it has been done over recently for its new lessees, and is an excellent example of the appropriate treatment of a business interior. The effect of these rooms is hand-

some, as it should be in the case of a company which must in a manner entertain its customers, but it is also simple and in excellent taste. In the hall there is a daintily furnished auditorium some 40x100 feet in size, with excellent acoustic properties, and so planned that each of its 400 seats is easily reached and give an unobstructed view of the stage.

The color scheme of the hall is a subdued but very tasteful one, dark green and crimson being relieved by the sparing use of ivory tints. The sides of the hall are wainscoted in mahogany to a height of ten feet, above which the walls and the high arched ceiling are furnished in ivory tints, and one side of the hall is lighted by windows overlooking the mews.



OFFICE BUILDING FOR J. D. ROCKEFELLER, CLEVELAND, OHIO.  
KNOX & ELLIOT, ARCHITECTS.

**ROCKEFELLER BUILDING.**

Cleveland, Ohio.

Knox & Elliot, Architects.



New Bond Street, London.

AEOLIAN HALL.



New Bond Street, London.

AEOLIAN HALL.

W. B. B. B. B.



AEOLIAN HALL.

New Bond Street, London.



PAINTING ON UNDER SIDE OF PIANO LID.

## THE PIANO PERFECT.

A well-known musician, reading one day a rather perfervid recommendation written by the pianist ——, regarding a certain fairly popular piano, made this remark: "This is all very well, even necessary,—for there is only

the superlative may very fairly be used without any drawback whatsoever. Acoustically considered, these instruments are without equal on this continent, and the musician who desires the best instrument that can be



PIANO DESIGNED FOR EDWARD L. DOHENY, ESQ.

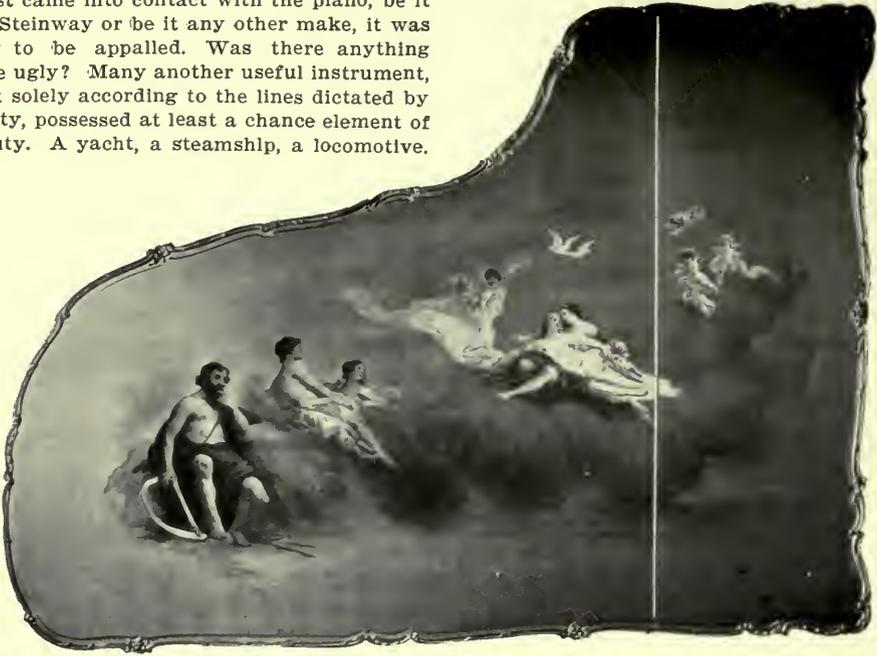
one piano, the Steinway, which speaks for itself." The superlative degree, when used, may have a particular force for the emotions, but it always seems somewhat weak when passed over for consideration to the intellect. However, in the case of the Steinway piano,

obtained, must, as a matter of necessity, procure a Steinway.

But the good qualities of the Steinway have, until recently, been solely the possession of the musician.

In the past, whenever the architect or the

artist came into contact with the piano, be it the Steinway or be it any other make, it was only to be appalled. Was there anything more ugly? Many another useful instrument, built solely according to the lines dictated by utility, possessed at least a chance element of beauty. A yacht, a steamship, a locomotive.



PAINTING ON OUTSIDE OF PIANO LID.

many forms of machinery, indeed, possess a certain adventitious aesthetic value, the result of purely mechanical combinations.

The piano, however, in spite of its aesthetic purpose, remained, until quite recently, an object of terror for the architect or the decorator. It was too unmitigatedly ugly, too obtrusive and, so to speak, personal, to be subjected by, or absorbed into any style or scheme of decoration. A well-known architect said that the piano was a decorative figure that could neither be treated by multi-

plication, nor division. It was a recalcitrant unit.

It was quite appropriate that the makers of the finest piano instrumentally should also have been the first firm in this country to deal seriously with the piano artistically. They were not only the first to seriously take the piano in hand, but, soberly speaking, they are to this day the only house that possesses the equipment, the experience, and the serious intent to cope with the artistic problem of the piano-case. It is, of course, a com-



VIEW OF MR. DOHENY'S HOUSE ON UNDER SIDE OF PIANO LID.



MR. EDWARD DOWDALL.

paratively easy matter to take the old sort of piano-case, and instead of finishing it after the old cabinet-maker fashion, gild it, or paint upon it lady-like bunches of violets, or a distorted assemblage of fat and miscolored cherubs. This does not afford a solution. The piano-case remains, if anything, still uglier by reason of this misdirected sophistication.

No! The piano-case, to be treated at all, must be treated structurally and organically. The decoration must not be merely a part of the piano-case; it must be the whole piano-case through and through. This is no easy problem to handle successfully. Only a designer, who has tried his hand at it, has the slightest idea of the difficulty.

It is just in this very matter that one can now pick out at a glance the art-cases that have come from the Steinway studio. Indeed, they are to-day every bit as distinguishable and as distinguished as the Stein-

way piano instrumentally. The work that the Steinways have done is really a great and serious contribution to the progress of decorative art in this country. The very fact that the firm draws very liberally upon the best artistic talent in this country and abroad for its decorative paintings is, in itself, an important innovation, so is the sincere spirit of co-operation, which the Steinways extend to architects and others, thus enabling the architect to conform his designs to the mechanical requirements of the instrument; but of greater importance is the thoroughly artistic spirit and the liberal enterprise which characterize the Steinway Art Department, over which Mr. J. Burr Tiffany presides.

Some time ago we showed in these columns an upright piano designed for an Indian room in the residence of Mr. Edward L. Doheny, of Los Angeles, Cal. Since that piano was made, Mr. Tiffany has made a special trip to California to study the interior of Mr. Doheny's residence, in order to design a piano that would conform to the decorative scheme of the house, and meet, at the same time, the tastes of Mr. and Mrs. Doheny. This piano we illustrate herewith. It will be seen that this is a very noble instrument in Louis XV. style. The decoration was carried out by Mr. Edward Dowdall. The woodwork is gilded throughout. The photograph does not do the lines of the instrument full justice, and, of course, it is entirely inadequate as indicating the success of the color-scheme, and the high degree of finish that has been carried into the smallest detail of the case. The example we give illustrates, however, very well the high point to which Mr. Tiffany has developed the Art Department of Steinway & Sons. It is to-day one of the most notable studios in the United States. Added to the Steinway mechanism, it has made the Steinway piano as distinctly in a class by itself artistically as it has long been instrumentally.



PANEL ON SIDE OF PIANO CASE.

## PARQUETRY FLOORS.

**O**F the many things entering into the construction and finishing of a fine residence or hotel, perhaps no one element is of as much importance as the floor. The floor is not only an essential part of each room, but if it is a fine parquetry floor it is decorative as well, and really gives to the apartment an individuality and charm not to be secured by the use of any other material.

perhaps the handsomest floor of all. It is done in the popular French style, and is in every respect the right floor for a spacious and magnificent room.

These floors are of the very best quality and workmanship that money can purchase. They are one inch in thickness and cost from fifty cents to one dollar a foot.

Messrs. Heaton & Wood, who furnished all the hardwood floors in the Bellevue-Stratford



BALLROOM, BELLEVUE-STRATFORD HOTEL. PARQUETRY FLOORS BY HEATON & WOOD.

In the Bellevue-Stratford Hotel, Philadelphia, Pa., are to be found some of the very finest examples of parquetry floors. In the ladies' reception room the design is worked out in delicate figures in mahogany, giving a pleasing and graceful effect. Again, in the Grand Dining Hall the border in rare tropical woods frames admirably the plain polished floor, and gives to the entire apartment a rich and distinctive tone.

The Ballroom, shown in the picture, has

Hotel, make a specialty of parquetry work, and do only the very best. The Astor Ballroom and others at Newport, and most of the fine residences in and around Philadelphia, and many in Pittsburgh and Washington, contain fine floors manufactured and laid by this firm. In the Showrooms of Heaton & Wood, 1706 Chestnut street, Philadelphia, are to be found a collection of fine examples of parquetry work which surpass anything of the kind shown in America.

## INTERIOR FIREPROOFING.

[The following is the fifth of a series of Technical-Industrial Reports upon a certain System of Fireproofing, made to the Manufacturers by the well-known expert on Building Construction, Mr. William J. Fryer.]

The Hecla fireproofing material has one preliminary advantage over cement or similar mixtures when put in place in buildings, in that the setting is by the chemical action of the ingredients. There is no water to be expelled. It is a "dry" mixture, and not what is usually known as a "wet" mixture.

### For Roof Surfaces

The Hecla material when laid has all the elasticity of wood and for floor surfaces has great advantages over the cold, hard surfaces of the usual fireproof materials employed for that purpose. For roof coverings it has superior merit over any other material, being without joints and free from any tendency to crack, is absolutely waterproof and not affected by snow, frosts, rain or heat. Roofs that have been down for four years exposed to varied temperatures show only weather-worn surfaces, which on being slightly sand-papered are restored to their original appearance.

### Durability of the Hecla Material

The Hecla fireproofing material is such a simple material, and its component parts so well known, that at the conclusion of the tests made by Professor Woolson, of the department of engineering of Columbia University, it is no wonder that he should "unhesitatingly say that if a fire were to occur in a building where the Hecla material was used it would remain intact long after all the ordinary material surrounding it had perished." More than this, it is safe to say that in point of durability, outside of the question of resisting fire, the Hecla fireproofing will outlast any other material used in a building when subjected to the destroying agencies of water, steam,

moisture, acids, electrolysis, corrosion, vibration, heat and cold. It is a safe prophecy that the Hecla fireproofing material in a skeleton building will outlive the steel frame. Who can tell how long the steel frame will remain intact? No one. Enthusiasts and theorists say that the steel frame will last forever, qualifying their statements, however, with the proviso that the members of the steel frame shall be each thoroughly surrounded with an encasing material, such as cement, to protect the steel from contact with known foes. But perfect conditions are not attainable, and the improperly encased portion of a single column imperils the durability and strength of the whole structure. The failure of a beam or a girder would be unimportant, but the failure or sudden collapse of an interior column or a column forming part of the skeleton frame would bring condemnation on the entire building. It seems to be generally conceded that in the earlier skeleton buildings the columns were not properly protected, but it is claimed by many persons that in the later ones greater care has been exercised in respect to the thorough encasing of the columns. In

### Question of Durability of Skeleton Structures

the earlier skeleton buildings the columns were painted, of course, and more or less slushed in with cement mortar, but on the outside four inches of brick was used for their enclosure against the weather. By law, eight inches were required for the enclosure in subsequent skeleton structures. Rain beats directly through four inches and even eight inches of brick work. In some cities flimsy hollow tile have been used for the outside encasing of the columns. Is there much doubt that rain water—or, say moisture—in formidable quantities reaches these columns? The paint on the columns lasts only a comparatively few years. Corrosion starts; the rust is insidious and unceasing when once it commences. Now, take

the latest skeleton structure when the importance of encasing the columns in a thorough manner is recognized and so intended to be by the architect. Through the carelessness or haste of a single workman in leaving one place on a vertical line of columns not protected or imperfectly protected, the whole scheme of protection fails. Instead of one careless or hasty workman, ten other workmen may have been equally culpable. Columns are made up of thin plates and angles, and if rust attacks the column in but one place and eats through the section, something startling must eventually happen. Steel rusts faster than wrought iron at first, and then slower, and that is about all that is known as to its durability; it is an untried material as to its lasting qualities. There are other destructive agencies besides moisture; steam from a leaky pipe joint is worse than water, and leaks from electric wires are quite as bad as the others in working deterioration of the steel. The columns are buried out of sight, and a false security exists at the present time. I have long been of the opinion that in an overwhelming majority of the skeleton structures thus far erected, trouble of the kind that I have indicated will come within fifty years from the time of erection. Such trouble would not mean, however, that the entire building must then be torn down. But the first building that gets in trouble from a diseased column will lead to official action requiring each vertical line of columns in all skeleton structures to be stripped of their surround-

ings and examined as to their condition of soundness. I have always advised the use of cast iron as the only proper material for columns that are to be buried out of sight; but in so doing, I admit I run counter to the engineering sentiment of to-day. I have seen a rolled wrought iron beam whose end was completely rusted away where it had rested in the wall of a building, and this beam had been in place considerably less than forty years.

The New York Elevated Railway has in more than one instance removed a defective column and substituted a new one; and this where all the parts are open to inspection and painted at intervals of time. The earliest skeleton building is not yet twenty years old, and while the steel frame in such a structure is subject only to slight vibrations due to the jarring by machinery and the slight swaying of the building by wind, yet in respect to deterioration by rust the concealed steel frame is likely to be affected to a far greater extent than the exposed structural work of a railway.

This speculative consideration of the possible length of life for the steel frame of a skeleton building has a certain value in going over the subject of materials used in the construction of important buildings, and as an aid to the proper appreciation of a material that can be confidently asserted to be durable, even though its use be of less relative importance than the frame work of the building itself.

"HECLA FIREPROOFING"—PATENTED.

The System of Real Fireproofing.

The Hecla Iron Works,

Brooklyn, N. Y.

# THE MANUFACTURERS' STORY.

BY ONE OF THEM.

A well-known manufacturer of building material, speaking of the statement made recently by an architect in the "Record and Guide," to the effect that from 75 to 80 per cent. of all catalogues received by the majority of the members of his profession, are thrown away, said the story gave him "a shock."

"It is," he said, "only another instance of the 'rut.' Most of us do things one day because there is a reason for it, then we do the same act to-morrow, merely because we did it yesterday, and finally, we get into the condition that we believe the whole business is eternally right. We refuse to listen, and so settle down to the 'stand pat' policy."

"The architect, however, set me thinking. I thought I would investigate."

"Two months ago our firm issued a catalogue which we all thought was a very fine production. We spent a whole lot of time over it, and finally got together what we thought was a pretty good business tale, a lot of dandy illustrations, lovely paper binding, and a deal of expensive printer's work. We devoted a whole lot of time trying to fix on people to whom we would send that catalogue. We distributed about four thousand of them among the architects of the country. With that architect's tale of '75 to 90 per cent. waste' in my head, I determined to make some inquiries among the profession as I moved about town."

"The first firm I called upon were Messrs. ————. When I had finished with the special purpose of my call, I asked the head of the house whether he could let me see one of my catalogues. If I could see it, I alleged, it would save me a journey to my office."

"I guess we have got it somewhere around," said the architect.

"How do you keep catalogues?" I asked.

"Oh," he replied, proudly, "we have a catalogue system."

"A gentleman who had charge of this 'system' answered the architect's call, and gleefully undertook to produce for me the catalogue I needed. In about five minutes he returned, however, and told me a little dolefully that the catalogue could not be found."

"But it must be on file," said the architect.

"No, I guess not," said the Chief of the Filing Department.

"Bring me the box," said the architect.

"The Guardian of the Catalogues returned with an ordinary letter-file marked 'E.'"

"It must be here," said the architect, proceeding with confidence to finger through several layers of booklets, each booklet of a different size, and, therefore, in a different position, some upside down, some askew, some orderly. He went through the file twice and finally he exclaimed:

"No. It isn't there!"

"Having read what Architect said, I suggested:

"Bring box 'M.' Perhaps it is there."

"I was going on the theory that my products might be classed as Machinery. And so they were. But instead of the catalogue there was a slip of paper in its place, notifying all searchers after information that that special piece of trade literature had been abstracted from the case by F—three months previous. The catalogue was never found. Time, 22 minutes."

"The next architectural firm I called on was that of Henry ————. They maintained a card index in addition, a more orderly system of filing. I asked for my catalogue. A young man turned readily to a little box of typewritten cards, which he finally closed up with a snap and a decisive——"

"No, we haven't got it."

"What do you do with your catalogues?" I asked.

"Oh! Most of them we throw away."

"How do you decide which to keep?" I asked.

"He smiled. 'We haven't got any system for that,' he said. 'It all depends. Sometimes Mr. ——— tells us to put such and such catalogues away; sometimes I do it myself because I think the catalogues will come in handy; sometimes they get thrown out. It all depends whether we are in a hurry or not.'

"Have you got the catalogue of so and so?" I asked, naming one of my competitors.

"I guess so," was the reply, and again the little box of type-written cards was opened. This time the name was there, the name of one of my competitors. I felt chagrined and perhaps it was to cover my feelings that I said:

"Let me see that catalogue, will you?"

"The young man went to a nice oak drawer and fumbled for some time, amid a mass of dislocated material."

"Somebody's taken that catalogue out," he said, finally.

"And hasn't returned it," I suggested.

"Well, it isn't as easy to keep track of these things as you think," was the young man's final statement.

"The next architectural firm I called upon produced for me my catalogue. It was the catalogue for the year previous. This firm rather bragged of their catalogue system, and the man I talked to was put out a good deal when I pointed to him the figures 1903. He said he supposed that was the last catalogue we had issued. When I told him we were not such back numbers as that, he said:

"Well, then, you didn't send it to us."

"I assured him that we had him on our list.

"Then we didn't get it," he asserted conclusively.

"The next architectural firm (I am taking them in the order as I visited them, one or two a day, on my rounds) declared positively that they didn't keep catalogues at all, and didn't want any. They were a nuisance anyway. They didn't contain the right kind of information for an architect. The gentleman who gave me this information was evidently an extremist. There was no doing anything with him, so I left him to Providence and the working out of his own destiny.

"The next firm I visited were very particular about catalogues. They were ready to philosophize with me about them. They were greatly in need of catalogues, they asserted, but catalogues, if they were distributed as at present, were very cumbersome, very annoying.

"We get thousands of them every year," said the head of the house, and 'I have every one of them placed, as they arrive, on my desk. I mark those that I think I want and one of my young men files them away. Oh! I throw away at least 50 per cent., perhaps more than that, say, 60 or 70 per cent. Really, it is hard to say. I am sure I don't keep one in every three. We can't keep them. They are too numerous, too bulky, too difficult to get at. Space in an office like this costs \$2 a square foot, and cannot be given up ad lib to a file of manufacturers' printed matter, particularly when these manufacturers will not give us their catalogues in a handy form. The catalogue is a go-as-you-please business with them.'

"Another architectural firm told me they did not keep more than 10 per cent., and even those 10 per cent. were mostly 'some-where else' when wanted.

"Another firm said:

"We started a system once and it broke down, and we have never got it going since."

"Isn't that an extraordinary confession to make? I asked.

"Perhaps," was the reply, "but I don't believe the average architect has a system for even keeping certain track of his own plans and drawings. Of course I am not talking of the plans and drawings of buildings that are in the course of construction."

"The result of my peregrinations showed me very clearly that the catalogue business needs to be amended, both in principle, substance and method. The present method is ridiculous in face of the facts. We need to standardize, and provide architects with something that keeps itself in order and is, so to speak, automatic.

"I also think that the duty of getting this adequate method of issuing catalogues inaugurated, must fall, necessarily upon the heads of the building material firms themselves. In my own firm, for example, we have a man who has taken charge of our catalogues for a good many years. He is as much in the rut as anyone else. I found, when I talked with him, that he had great faith in catalogues as managed at present. (His salary is \$1,800 a year.) He was sure they were kept by the architects. He knew all about it. "No," he hadn't ever been around himself to 'make positive inquiries, but that proceeding was hardly necessary. Everybody was issuing catalogues. Everybody did it. How could it be wrong?

"Why, man," I said, "it is because everybody has done it that the act has ceased to be an efficient one. If only ten or twenty firms issued catalogues, those catalogues might be of some value, but when 10,000 people issued catalogues, the value of the scheme is simply swamped."

As I left him I heard him saying to one of my other men:

"The old man has got some darn new idea. He don't think our catalogues pay!"

Our catalogues last year cost us a little over \$6,000.

The Architectural Record Co., Nos. 14 and 16 Vesey street, New York City, and 120 Randolph street, Chicago, Ills., has been investigating the "Catalogue Evil." The enquiry has covered the offices of more than one thousand of the leading architects of the country. The results are at the free disposal of any reputable building material firm. Five thousand architects and others (guaranteed) will use the New Catalogue Method devised and instituted by the Architectural Record Co. Firms issuing catalogues by the Old Method (90 per cent. waste), should send at once a postal card for information.

*Mr. Boldt Tells How the John Wanamaker Store Completely Furnished the Bellevue-Stratford.*

Presidents Office  
Waldorf Astoria Hotel Co.

New York. Jan. 27<sup>th</sup> 1905

My dear Mr. Wanamaker

I want to express to you most heartily and freely the satisfaction I feel at the admirable manner in which your firm, through its Contract Department, has carried out the furnishing of the Bellevue-Stratford, in Philadelphia.

Of the magnitude of the work I need not speak in detail. To have furnished a hotel of this size in the ordinary commercial way without regard to the canons of taste or artistic requirements would alone have been a task of magnitude, ordinarily involving vexations and disappointments.

The furnishing of this hotel was a very different matter. It had to be harmonious throughout as well as artistic. It had to have the stamp not only of good taste but of individuality. It had to be the best in the world of its kind. Many of the hangings had to be woven specially. Many of the carpets had to be made after exclusive designs. The table linens not only had to be imported from the best centers, but had to have our monogram woven into each separate piece. Every article of furniture in the house had to be made for our special use. All the magnificent ballroom furniture had to be imported from Vienna; and so I might go on indefinitely.

I cannot refrain from saying, as a matter

of just credit, that in meeting these manifold requirements, you have kept up to *our* standard—and *yours*; and that the result, as it stands, viewed as a sample of hotel fitting, is the peer of anything in the hotel world to-day—one of which all Philadelphians have good cause to be proud.

In my long hotel career I have had, of course, many transactions with your house, and always with satisfaction, and it is, therefore, no novel experience which I now record; but I want to say a word more and to express my thanks, not merely for the satisfactory performance of a heavy contract, but for the unfailing attention and courtesy which marked that performance at every stage of the work. Your people not only gave us what we wanted, but wherever possible anticipated our wishes—a result largely attributable, of course, to excellent organization and exceptional experience in a special business field; but back of them I could not fail to note at all times the masterful resources before which all obstacles appeared to melt away. My entire staff concur with me in this volunteered letter. Indeed, it gives me great pleasure to write it, and with kindest regards and best wishes, I beg to remain, my dear Mr. Wanamaker,

Ever faithfully yours  
Geo. B. Reed

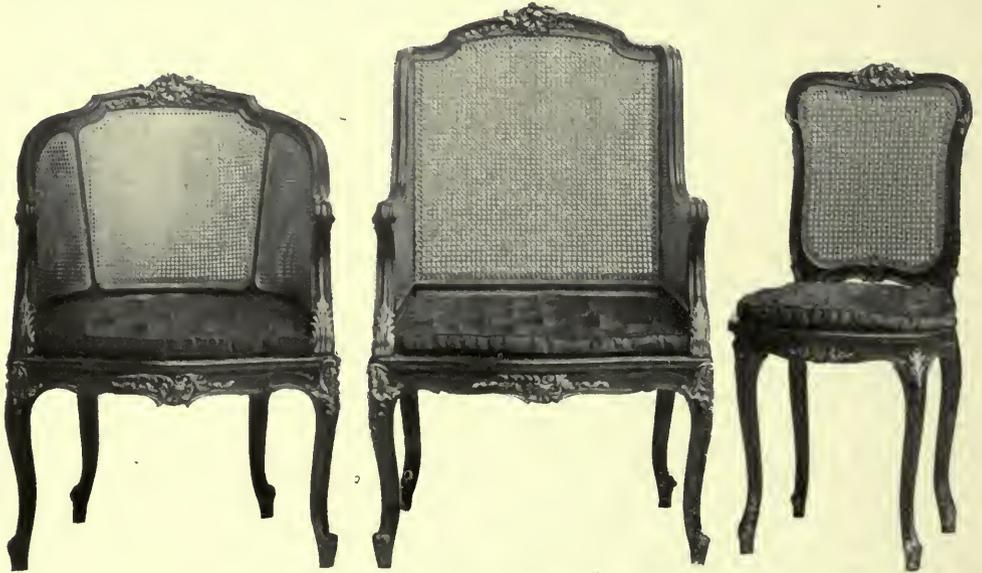
# THE BELLEVUE-STRATFORD HOTEL.

## DETAILS OF CONSTRUCTION AND EQUIPMENT.

The Bellevue-Stratford, Philadelphia's newest and handsomest hotel, was designed by Messrs. G. W. & W. D. Hewitt, and the general contract was entrusted to the Geo. A. Fuller Co. The American Bridge Co. furnished and erected the steel frame which is protected from corrosion by two coats of graphite paint made by the Detroit Graphite Manufacturing Co. The electrical and mechanical engineering was undertaken, in its entirety, by Messrs. Francis Bros. & Jellett. The ornamental metal work, including the elevator grilles, was executed by the Winslow Bros. Co.

Much attention has been paid to the decorative features of this monster hotel. The parquetry floors were manufactured and

Messrs. Sharpless & Watts are responsible for the beautiful tiling found in this most beautiful building. The same firm also supplied the soap-stone hearths and the medicine chests, together with other similar work. All the enameled brick below the ground level, aggregating 400,000 brick, was supplied by the American Enameled Brick and Tile Co. This vast area of enameled brick furnishes the lining of the kitchens, bakery, refrigerating and similar rooms. The cooking equipment was furnished by the Duparquet, Huot & Moneuse Co. The American Laundry Machinery Co. furnished the laundry appliances, making this particular laundry one of the best equipped and most up-to-date in existence. The repair shop, upholstery room and ironing room are thoroughly protected



THREE OF THE CHAIRS IN THE VIENNESE ROOM.

laid by Messrs. Heaton & Wood, and the excellent artificial marble work, including seventy-six large columns, is the product of the Mycenian Marble Co. The stained and leaded glass was designed and executed by Alfred Godwin. The furnishing of this fine hotel was placed in the hands of John Wanamaker, and Mr. Boldt, the lessee, has spoken in terms of the highest praise of the results achieved. Most of the furniture is after special designs, and harmonizes perfectly with the style of decoration of the various apartments.

These chairs, for the Viennese room, were made by the Pooley Furniture Co., and are excellent examples of the furniture of the period. The same firm supplied all the furniture for the hotel.

from fire by automatic sprinklers, the product of the International Sprinkler Co. The Lamson Consolidated Store Service Companies have installed their famous pneumatic-interchange tube system, and the Loomis-Manning Filter Co. has furnished the hotel with a modern filtering plant. A watchman's clock system has been put in by the Holtz-Cabot Co., who are leaders in this particular branch of electric installation work. The safe was made by the York Safe & Lock Co., while the safety deposit boxes were installed by the Lowrie Safe & Lock Co. No expense has been spared to make this one of the finest hotels in the country, and none but first-class craftsmen had a hand in its construction, equipment and furnishings.