

# THE ARCHITECTURAL RECORD

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THE NEW STATE CAPITOL OF MINNESOTA.

St. Paul, Minn.

Cass Gilbert, Architect.

The  
**Architectural Record.**

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## The New State Capitol of Minnesota.

St. Paul is a typical Western city, ragged in its outlines, in its aspect a mixture of raw utilitarianism with a certain desire for display—the kind of city that has grown too fast, and whose citizens have been too much occupied with industry and trade and the creation of wealth to have leisure for the cultivation of art. Yet in that city has grown up in a few years, one of the most imposing and beautiful of modern classic buildings, sumptuous yet severe, a model of good taste and restraint. When its white dome first swims into view there is a shock of surprise, then a rapidly growing delight in its pure beauty, and as one studies the building, inside and out, the surprise and the delight increase. One leaves it with regret and with the hope of return, and it takes its place in one's memory with other works of art that have made a deep impression. It is, henceforth, one of the elements of one's artistic culture.

The dome itself is one of the happiest, in line and proportion, of the derivatives from St. Peter's, its relations of height to width, of colonnade to vault and vault to lantern, being peculiarly right and satisfying, while its free, hand-drawn curve is both robust and subtle. The drum is divided into twelve segments by double columns with entablatures of just the right projection, and between the groups of columns are pedimented windows of simple and noble form. Above is a broad band encircling the base of the vaulting, and from this band marked external ribs soar clear to the balustrade surrounding a lantern composed of twelve columns equally spaced. Between the ribs

are two ranges of dormers, breaking slightly the swelling curve of the vault. In all these arrangements the reminiscence of Michelangelo's master-work is, of course unmistakable, but the difference in scale has allowed, or demanded, a difference in the proportion of parts, and it is the advantage taken of this which gives the dome an air of originality and an individuality of its own. It is not a small dome—it ranks, as to size, with the Paris Panthéon and St. Paul's in London—but it is small compared to Michelangelo's colossus and it has therefore been possible to give it greater lightness, particularly by detaching the columns around the drum. But, without more technical knowledge than is at the disposal of a painter, it is useless to attempt further analysis or to try to give the reasons why. One can only state roughly the impression it makes—an impression of dignity and grace and, above all, of supreme elegance and distinction. One feels that it is admirable, one knows that it is beautiful, and one must rest content with that—ranking oneself, for once, with the general public to whom the artist appeals rather than with the brother artists, who can understand the means employed and the skill which has employed them.

There is, however, one element of its charm which is, to a painter, of capital importance: that of its material. This is no dome of painted iron or gilded copper, it is of solid masonry, and the material is a gray-white marble. In luminosity, in texture, in tenderness of gradation, in sweetness of light and shade, there is nothing which so nearly ap-



SOUTH ENTRANCE OF THE MINNESOTA STATE CAPITOL.

St. Paul, Minn.

Cass Gilbert, Architect.

proaches the beauty of human flesh as does marble, or which affords so perfect a means of displaying form; and this great dome is a vast piece of sculpture upon which the light falls as caressingly as upon the white breast of the Venus of Milo, while, seen at a distance, it seems of the colors and almost of the very substance of the sky, into which it melts like a snow-peak on the horizon.

If the dome itself is one of the finest of modern creations, the composition of

idly classic pediment strikes one as peculiarly inappropriate and barbaric. Even the Invalides—where the dome and the rest of the building are much better united by the leading lines of the façade and the grouping of the columns—seems a trifle narrow and high-shouldered; and the flat triangle of the pediment, here reduced to its lowest terms and composing well with all below it, is yet not altogether in harmony with the great curves above. Mr. Gilbert has



THE WEST CORRIDOR ON THE MAIN FLOOR.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.

it with the building which it crowns seems to me more entirely successful than in any other important example which I can recall. The dome of St. Peter's, as we all know, seems to hold no relation to the façade, and neither in St. Paul's nor in the Paris Panthéon is the relation of the two entirely satisfactory. The combination, in the latter, of a great Renaissance dome above a rig-

felt the incongruity of the pediment with the dome and has abandoned the pediment entirely, as he has all reminiscences of Greek construction, and his building is an entirely harmonious piece of Roman Renaissance. He has felt the need of a spreading base from which the dome shall soar, and has so arranged his plan as to give him a long parallelogram accented by projections at either



EAST END OF THE GRAND STAIRWAY.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



THE GRAND STAIRWAY.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



THE BASEMENT ROTUNDA.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.

2853



CORRIDOR IN MINNESOTA STATE CAPITOL.

extremity, under low glass domes, and by a more pronounced salient in the middle which appears as the base of the great dome itself, the importance of this central feature being increased by giving it an extra attic story, windowless, but ornamented by sculpture. This central pavilion is itself divided into three parts, with massive pier-like ends and an open loggia between them, and as the loggia is two stories high the horizontal division of the pavilion repeats, on a larger scale, the triple division of the wings. A glance at the illustrations which accompany this article will show better than many pages of description how admirably the coupled columns, with the statues above them, carry down the lines of the superstructure, how delightfully the round arches echo the great curves above, how the entire composition is bound into a perfect whole. A detail of great beauty is the fourfold use, twice on the central pavilion, once on each of the end pavilions, of a form of window-pediment not elsewhere occurring on the façade.

The crowning feature of the design is yet lacking, a quadriga, which is to be executed by Messrs. French and Potter. It is easy to imagine how advantageous-

ly it will replace the pediment ordinarily relied upon for a central accent, and how superbly it will complete, while enriching, the composition. It is probable that the terminations of the pier-like ends of the central pavilion should also be considered as pedestals for groups of sculpture ultimately to be placed there; but such groups, like those which may eventually find a place upon the pedestals provided as adjuncts to the grand external stairway, are less essential to the unity of the composition and may, perhaps, be waited for with some equanimity.

It is less easy to speak of the interior, both because it is necessarily a more complicated subject, each important room requiring, logically, a separate treatment, and because I must confess to some haziness as to many important parts of the plan. In general it is clear enough—a great central rotunda, the Supreme Court room at one end and the Senate chamber at the other, each under its glass dome, and between the rotunda and these rooms two great staircase wells, many columned, surrounded by corridors and by offices. Just where in this scheme is the great room of the House of Representatives provided for?



PART OF THE ROTUNDA ON SECOND FLOOR.



CORRIDOR ON THE SECOND FLOOR.

The Minnesota State Capitol in St. Paul.

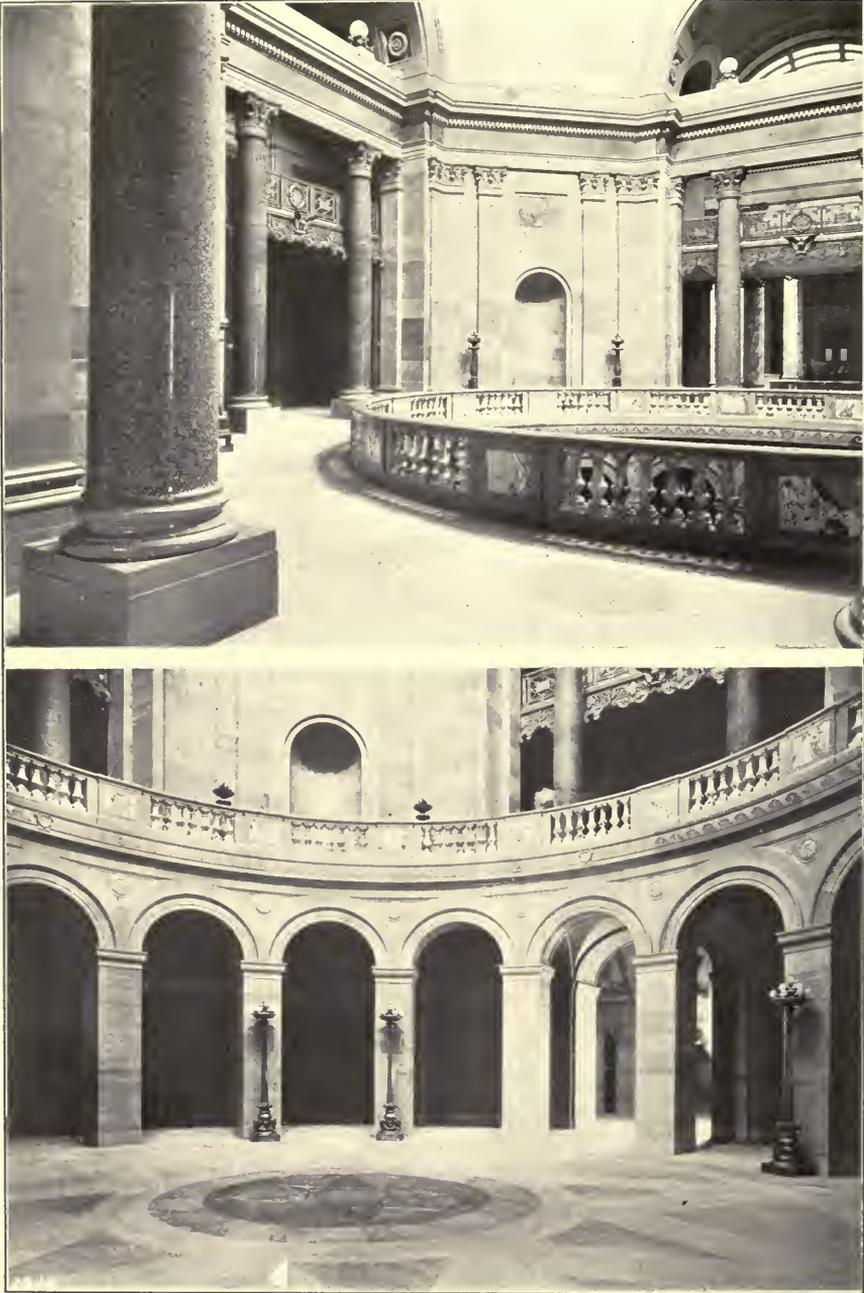
Cass Gilbert, Architect.



EAST END OF THE CORRIDOR ON THE SECOND FLOOR.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



ROTUNDA ON THE FIRST AND SECOND FLOORS.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.

Memory refuses to make it clear to me, and I have promised to write my personal impressions. At any rate those impressions would be of little worth as to the logic and ingenuity of the interior planning, and can have value only as regards the picturesque quality of the result. This result is determined, largely, by the use of color, whether in the actual

be the most important single detail, the inside may, in like manner, be thought of as a great piece of painting, culminating in the lunettes by Blashfield and La Farge. Of course one does not mean that this interior is not designed as thoroughly as the exterior, or that it would not be interesting if it were executed throughout in gray stone, but



CARTOON FOR LARGE FIGURE IN THE ARCH—HOUSE OF REPRESENTATIVES.

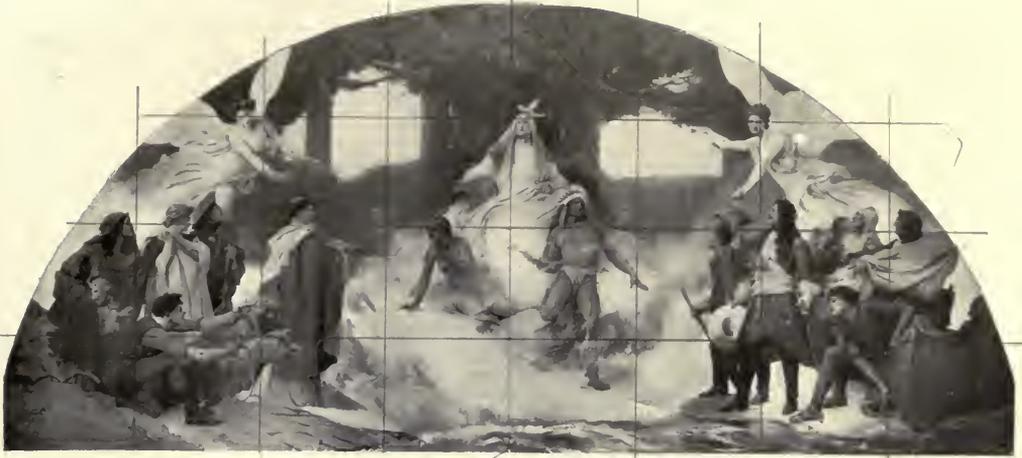
The Minnesota State Capitol in St. Paul. Drawings by W. A. Mackay; Designed by E. E. Garnsey.

materials employed, the ornamental painting, or the introduction of mural decorations by our best artists. These paintings occupy much the same position of importance and are as essential to the complete expression of the architect's idea as the sculptural features of the exterior. If the outside of the building may be considered as a great piece of sculpture, of which the quadriga will

it is not so executed. The architect has desired an effect of sumptuousness and subdued splendor, and has become a colorist as well as a draughtsman. His distinction is that he has never allowed richness to degenerate into gaudiness or beauty of material to disguise beauty of design. If he has handled color like a painter, he has done so like one of the old painters, whose work, though it may



CHAMBERS OF THE HOUSE OF REPRESENTATIVES AND THE SENATE.  
The Minnesota State Capitol in St. Paul. Cass Gilbert, Architect.



LUNETTES IN THE SENATE CHAMBER.

The Minnesota State Capitol in St. Paul.

By Edwin Blashfield.



LUNETTE AT THE EAST END OF THE ROTUNDA.

The Minnesota State Capitol in St. Paul.

By Kenyon Cox.



LUNETTE AT THE WEST END OF THE ROTUNDA.

The Minnesota State Capitol in St. Paul.

By Henry O. Walker.

lose much by translation into black and white, yet retains its essential quality in a wood-cut.

Of the color-scheme, as a whole, the dominant note is the full, warm tone of a yellow limestone, a Minnesota product, with which the piers and arches and walls are faced, not in thin veneerings but in solid blocks of masonry. It takes a beautiful but not too brilliant polish, and its color and texture are delightful to the eye. It is most appropriate that it should be so used in the Capitol of the State which produces it, and most fortunate that so admirable a material should have been at hand. Its warmth is contrasted with the grays and violets of granites and marbles, enriched with the sparing use of gold on capitals and galleries, and the result is a triumphant chord of color, delicate, yet so powerful as to make the problem of supplementing it a difficult one for the painter.

The general effect of the interior upon any one who enters the building is, of course, determined by the rotunda and the staircase wells, which are so connected as to form one great composition, and by the corridors and subsidiary staircases. The separate rooms, however important or beautiful in themselves, are yet separate rooms, each with its own composition and its own

scheme or ornament, and while they reinforce the general impression already gained they do not make it. The Supreme Court room and the Senate chamber are square, the room of the House of Representatives is nearly semicircular. The Court room, which is to contain Mr. La Farge's four lunettes, typifying the development of law, was not sufficiently complete, when I saw it, to judge of its final effect, but any room which contains such a painting as his "Sinai" cannot fail to be profoundly impressive. Mr. Blashfield's great paintings in the Senate chamber were, on the other hand, in place, and one could properly appreciate their thoroughly workmanlike composition, their dignity of aspect, and their entire harmony with their surroundings—qualities so much more important, from a decorative point of view, than that beauty of parts which was evident when they were exhibited in New York. The Representatives' chamber is to contain no important individual paintings, but has been decorated by Mr. E. E. Garnsey, who had charge of the ornamental painting throughout the building. The illustrations which accompany this article will show how well he has used his great knowledge of ornament, and how much



RETIRING ROOMS OF THE SENATE AND THE HOUSE OF REPRESENTATIVES.  
The Minnesota State Capitol in St. Paul. Cass Gilbert, Architect.

he has enhanced the beauty of the architecture. His treatment of the vaulting of the staircase leading from the basement to the first floor seems to me particularly felicitous and adds greatly to the piquancy of the vista. The Governor's Reception Room has been conceived on the lines of a Venetian council chamber, with heavy, gilded mouldings intended to frame historical pictures rather than decorations. The

piers, of severe and noble form, which support the open balustrade of the second floor galleries. The second floor is the principal one and in rotunda and staircase halls the second and third floors are treated as one. Here the rotunda is octagonal in form, with four closed sides and four open ones, the closed sides showing a round-headed niche between flat pilasters, the open ones two colossal columns with twenty-



CARTOON FOR A FIGURE IN THE ARCH OF THE HOUSE OF REPRESENTATIVES.

The Minnesota State Capitol in St. Paul.

Drawing by W. A. Mackay; Designed by E. E. Garnsey.

paintings will be executed by F. D. Millet, Douglas Volk, Howard Pyle, and others.

The rotunda is 142 feet clear from the first floor pavement to the top of the inner vaulting, and sixty feet in diameter. The floor swells slightly in the middle, with pleasant effect, to make room for the shallow vault below, and contains a star-shaped light for the basement. Around it is an arcade of sixteen round arches and sixteen square

foot shafts. The entablature runs continuously above columns and pilasters and the penetrations are spanned, above this, by round arches. East and west these penetrations open on to the great staircase halls, north and south onto the second and third floor corridors, circulation on the third floor being provided for by light metal galleries between the columns. Above the entablature the transition is made from the octagon to the round, and in the pendentives are



"FREEDOM."

In pendentive, Senate Chamber.

Cartoon by A. R. Willett.

Designed by E. E. Garnsey.

four irregular shaped panels which are to be filled with paintings by Mr. Simmons, while the vaulting above, with its twelve divisions, is painted with ornament by Mr. Garnsey. The composition of all this is stately and might seem rather cold except for the color treatment, but the use of the buff stone already spoken of, set off with bits of brighter marbles and contrasted with the dark purplish gray of the granite columns, gives it a sober richness.

Perhaps even more impressive than the rotunda, certainly more magnificent, are the great staircase wells to right and left of it. You enter upon one of these grand stairways through an arch on the first floor and mount, with two pauses for breath, straight to the second floor level at the other end of the great hall. At this level a balustrade of variegated marble surrounds the well, and above it rise the coupled columns of Breche Violette, with gilded Corinthian capitals, clear to the entablature of yellow limestone beneath the barrel vault of gold and glass. The walls of the shadowy corridors are Pompeian red, against which the pale violet columns shine silverly, and under the vaulting, in the semicircular lunette at the end of the vista, is a great painting intended to

strike the key note of this harmony of splendid yet subdued color. That at the west end, over the entrance to the Senate chamber, will be by H. O. Walker, and will represent "The Progress of the Flame," or the transmission of knowledge from the past, through the present, to the future, and will typify the Western spirit, in contrast with the stability and contemplative genius of the East as depicted in the similar panel at the other end of the building.

Such is, as nearly as a painter can describe it, the newest of our monumental buildings—a building which can hardly fail of a great influence in the artistic education of the West. Others of the mighty, growing commonwealths of that vast region will be stirred to emulation, and the Minnesota State Capitol will be a permanent lesson to them in the difference between splendor and mere costliness. When one thinks of some of the prodigiously expensive public buildings in the Eastern States—it is scarcely necessary to name them—one is conscious of the great happiness of these Western communities in arriving later at wealth and power and the desire of appropriately displaying them. That every dollar of the millions appropriated for this building has been honestly



"COURAGE."

In pendentive, Senate Chamber.

Cartoon by A. R. Willett.

Designed by E. E. Garnsey.

spent, and for value received, is creditable to the people and the politicians of the State; that the value has been received not only in honest building and good material, but in beauty and taste and art is their good fortune. Their opportunity was the existence of a body of trained, competent and experienced painters and sculptors such as this country has not long possessed—above all a body of trained, competent and experienced architects, capable of coördinating and controlling the work of many hands and many minds and of binding it into a complete and organized whole. For the work of the architect does not end when he has massed his piers and grouped his columns, or when he has provided panels for paintings and ped-

estals and niches for sculpture. It does not end when he has selected the artists best fitted by their talents or their education to coöperate with him in the adornment of his work. It should, as it has in this instance, extend to such suggestion and tactful criticism as shall, while leaving to the subordinate artist his initiative and his individuality, insure the harmony of the result—to such editing as shall make the building his, though this statue or that lunette may be none the less another's. If he is incompetent for such control he may mar the decorations without making the building, but that we now have architects who are competent for it, the Capitol of St. Paul is, perhaps, the most complete demonstration.

*Kenyon Cox.*



THE GOVERNOR'S RECEPTION ROOM.

Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.

## The Work of Frost & Granger

I have heard it said the expert declares that nearly all agricultural products are finer and of better flavor when grown at the northernmost limit of normal production. It may well be that this is wrong, that the instructed in such matters would annihilate the statement if presented to them in this guise. I have repeated it, however, only in order to advance a parallel idea which possibly will receive no better reception, this time at the hands of the architectural judicious—the idea, namely, that our architecture has always been most interesting at the outermost line of normal development. This statement, of course, excludes any consideration of really frontier work. Indeed, it throws us back somewhere very close to the center of gravity of population at any moment. This center of gravity, we know, was located at one time almost on the very line of the Atlantic littoral and to the south of the 45th parallel, but it moved northward and westward with the progress of time. I fear I am sowing dragon's teeth, yet I must continue and complete the notion with which I started by at least asking the question whether, during the last decade or two, architecture has not been a more interesting product in the middle West than in any other part of the country?

The word "interesting," I know, has a sort of begging air around it. To the schoolman, it means one thing; to the veritist, another. Each sect has a different idol. It is easy to understand, indeed so easy to understand, that the strong traditionalist, the ardent believer in the module, the "styles," in short all those who believe in a sort of established church in matters of architectural faith, will be ready to repudiate any claim for special intrinsic value urged on behalf of Western architecture. We can hear the argument, can we not, before it reaches us? Shall we not be told that whatever is good in Western architecture is traditional. The vigor it exhibits is mere crudity, and the result raw or at least underdone—in a word, unedu-

cated. The Eastern Ephraim, undoubtedly, is wedded to his idols. One possibly likes Ephraim all the better for it, because one believes that after all this ardent effort to reacquire the past, to copy old things, to repeat old stories even with diminished grace, may well be a sincere starting point for the artist. At least, the training that accompanies it, contains a discipline quite as much needed in our condition as is the inspiration it lacks.

But adherence to tradition and to the copy-book, which is so strong in the East that it is for the moment almost the central matter of architectural practice and architectural interest, lessens and loosens very perceptibly as we move Westward, and tradition and the *atelier* are replaced by freedom and—crudity. It is easy for anyone to discern the strength and the deficiency of these two opposite conditions. If art is to be of the highest quality, it must be laboriously trained and supremely instructed. But it is true also that the powerful impulses that carry any art along are never those of the connoisseur, the dilettante, or the technician. And the chief value of architectural work in the East to-day is mainly technical. The ideals of those who produce it are chiefly the pale ideals of the connoisseur. If art is a Goddess, is there any case on record of a Deity being won by a dilettante? Far more likely for her to be captured by the cowboy. Indeed, the relatively good things in Western architecture, whatever their absolute value may be, are very visibly the result of a direct emotion. They are not, as is so frequently the case in the East, the outcome of merely a skilful manipulation of degenerative end products.

One recalls without effort in this regard, the notable work of Mr. Louis H. Sullivan and a number of younger men in recent years to whom he has been an inspiration—directly to a few, indirectly it would seem to all. It is impossible, too, to forget Root, and the other characteristic workers of his heyday—all



THE BARTLETT HOUSE.

Frost & Granger, Architects.

2901 Prairie Avenue, Chicago.

men to whom tradition, the "style" was not the main thing. This, I was going to say, indifference to stylistic traditions, but perhaps it would be better to say unconcern for tradition has become in the West almost a tradition itself. It is at this moment, I judge, a profoundly antagonistic force to the introduction and dominance of the sheer scholastic example, which, traveling in some measure of state from the East, knocks so hard and so persistently for admission. None who will study the great mass of contemporary Western architectural work can miss the characteristic I am trying to indicate. Western work twenty years ago was immensely cruder than it is to-day. The "average," too, was pitifully lower, but the strength of the best work twenty years ago was to be found not in its traditionality, but in its individuality, and the same is true to-day. There is no doubt a great deal more of what we have called the traditional element in recent Western work than could have been put into it two decades ago, and it is impossible to deny that the greater infusion of this element gives to-day's work a higher artistic value and greatly raises the average result, but the old freedom is in large measure retained and imparts a quality which renders this result highly interesting and peculiarly full of promise. Much of this Western work reminds one, in a very general way, of the very charming and original designs produced in the earlier days by the late Bruce Price, by McKim, Mead & White, and by several others—work of a spontaneous and characteristic quality. True, it was confined to, it found expression in, minor architectural problems—country residences, casinos, and the like. True, also, it would have been immensely difficult, under the increasing pressure of more recent architectural conditions, to have carried this quality into more monumental problems. We recognize that a less inspiring inspiration or talent is adequate for the lyric than for the sonnet, or the epic. Nevertheless, it is a poor escape from the greater difficulty to seek refuge in technical efficiency and traditional

phraseology. Possibly the Western architect will by-and-by perforce essay a similarly easy road out of the greater difficulties that will confront him. Some tendencies in that direction are visible already, but they are far from being determinative, and the most highly instructed, even the most popularly successful Western work is still the freest and most strongly individualistic work.

The pages of the "Architectural Record" have provided, almost in every number, illustrations and proof of the foregoing notions. It would, indeed, be a very careless eye that could miss the broad distinctions that exist between what, for the lack of a more precise word, we must call "Eastern" and "Western" architectural work, and it would be a very indifferent mind that would not seek some explanation for the differentia. No doubt, the distinctions that I have pointed out would be more obvious to the reader were the examples of Western work, printed so freely in the pages of this magazine, grouped in a single issue, or in a series of issues. The "occidental characteristic" would not then be missed by anyone. Perhaps, too, it would receive a special accentuation were the work of a single Western architect grouped and published in a single number. In this way, the reader would be enabled to make some sort of mental comparison between the typical characteristics that mark the design of a Western architect of a given rank and those of an Eastern architect of similar standing. Were this course followed it would, perhaps, be unfair to take, as an "average case," the work of an artist so strongly individualistic as say Mr. Wright. A much fairer exhibit is provided by the case of a firm like Frost & Granger, whose work we illustrate herewith.

Professionally, this firm is of national reputation. I say "professionally" in no invidious sense for, unfortunately, how little of public fame has any architect amongst us! In the matter of honor, the architect's case has come to be even worse than that of the prophet. Possibly some day the architect will become really interested in his Public and then,



STUDIO IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



LIVING-ROOM IN THE BARTLETT HOUSE.

2101 Prairie Avenue, Chicago.

Frost & Granger, Architects.



HALLWAYS IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost &amp; Granger, Architects.



DINING-ROOM IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



THE HOUSE OF CHAS. FROST.

Lake Forest, Ill. Frost & Granger, Architects.

*en revanche*, the public may become at least more interested in him. This is not likely to happen, however, so long as the architect confines himself so narrowly as at present to the purely professional pathway—to professional exhibitions, conventions, strictly technical journals, and the like. Among the painters, there are men like La Farge and Kenyon Cox who “expound” to the public; but among the architects who is there who considers the public as an integer, apart from the client, worth the pains of interesting? Under conditions of a wider publicity, the work of a firm such as Frost & Granger would receive a greater measure of real public attention than it obtains to-day. For clearly it is very meritorious work and quite plainly, too, it possesses, pervasively rather than obtrusively the “Western characteristic.” Its tendencies, however, are notably conservative, and I think I may say also that this characteristic is, so far as the authors are concerned, an unconscious element in their production. They are not seekers after novelty, nor are they faddists, nor artists of an intensely personal force. Their architectural creed is neither of the school exclusively, nor is it fancy free.

The article written by Mr. Alfred H. Granger, to be found elsewhere in this number of the magazine, describes in general terms what I suppose may be regarded as the architectural creed of the firm. Mr. Granger is evidently sure that the architect is wrong who sets aside the practical elements of design,

or produces a building without vital sequence between its appearance and its real purpose. In other words, he is convinced that the design must truthfully express plan and purpose. But, Mr. Granger hastens to add, this expression must be achieved in terms of Beauty, else the building is only an affair of engineering and not architecture. He is evidently out of sympathy with any attempt to minimize the value of tradition in architecture. Indeed, he has said—“I think to decry the past with all its beauty and all its experience, and to insist that every man build only for himself and produce only from within himself, is as reasonable as to expect each individual to speak an original language conceived out of his own inner consciousness. I think we have a most glorious opportunity to produce a real architecture if we will only cling to the traditions and vital principles of our inheritance from the past.” All this is surely sane enough; certainly it would not lead anyone to expect any very radical departures. And, looking at the illustrations furnished herewith, do they not very exactly represent in terms of architecture the verbal expression just quoted? In all this work we find a very evident clinging to tradition. We never get far away from the old forms and yet, in only a very few instances, are the adherences literal. The “styles” are there, but they are, indeed, handled quite freely, although the freedom is quite ob-



THE HOUSE OF MYRON T. HERRICK.

Cleveland, Ohio. Frost & Granger, Architects.



ENTRANCE TO THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



THE HOUSE OF A. F. HOLDEN.

Cleveland, Ohio.

Frost & Granger, Architects.

viously limited or, as it were, restricted by the traditional model.

Very little of the work gets as near to the "model" as does the house of Mr. Charles Frost at Lake Forest, Ill., or the house of Mr. Myron T. Herrick, in Cleveland, Ohio. Both of these residences are studied closely on old lines

dence of Mr. E. M. Barton is also an essay that adheres pretty closely to modern traditional lines. It is an entirely discreet performance, but if some of our readers should make the objection that the wide bay, the central feature of the design, is not organically united with the main body of the building, it would



GARDEN OF THE HOUSE OF ALFRED GRANGER.

Lake Forest, Ill.

Frost & Granger, Architects.

and yet, when carefully inspected, it is clear "the convention" is to be found far more in the general aspect of the buildings than in the details. The former edifice is a charming and decidedly sympathetic variant of old Colonial work. In spirit, it is thoroughly veracious to the model and still it is by no means tied to precedent. The latter, the Herrick House, is the more pretentious piece of work, but it derives from a clumsier type, and, clever as it is in some of its handling, does not escape the defects of its original. The resi-

be difficult, I judge, to dispute the contention.

The residence of Mr. Alfred Granger is of a different class. It is certainly, I think, of a very much higher order. The architect has quite shaken off the traditional formulae and he has worked with a free pencil to a delightfully picturesque and charming result. Here we have a building which has evidently imposed itself upon the designer, and one which a very thorough skill has handled to the elimination of practically all obviously factitious effects. It is, perhaps,



THE HOUSE OF ALFRED GRANGER.

Lake Forest, Ill.

Frost & Granger, Architects.



THE FORBES HOUSE.

Rockford, Ill.

Frost & Granger, Architects.



Frost & Granger, Architects.

THE TOWN HALL.

Lake Forest, Ill.



HOUSE OF E. M. BARTON.

Chicago, Ill. Frost &amp; Granger, Architects.

an error to suppose that the "innumerable" and the "irregular" is more easily managed than the formal and symmetrical. Both, no doubt, possess their inherent difficulties. Certainly the cardinal difficulty with the former is, first of all, to make the building and its parts "seem so,"—to keep the features from huddling, and to maintain them in proper relation to the broad effect of mass. The Granger house is an exhibit of skilful treatment of this difficulty. From every point of view, the building composes well. It is an excellent example of a thoroughly coherent irregular design.

More regular and even more picturesque is the Town Hall at Lake Forest. One is curious and asks—From what does this building date? Part, the tower, is clearly mediæval; other portions are of an origin some centuries later. Work of this order, for its kind this very high order, deserves to be signalized. To my mind, it is thoroughly meritorious, particularly in the care that has been so evidently bestowed upon every detail—proportions, the use of materials, the numerous little touches that contribute to an admirable and delightful totality. It is not "monumental" but is not that

building worth a score of little copy-book town halls bedecked with classical orders, pediments, and frontons? Is not this parochial Lake Forest building more nearly allied in its vital principles to the "classical"? I certainly think so. The proportions are delicate and exact. The details are most precisely and definitely placed. It is difficult, unless one be hypercritical, to find a single superfluous element or part of a really factitious kind. Study for a moment the tower and the skill displayed in the design of its details, proportions, and lines, and the thoroughly organic manner in which these are brought into co-ordination with the body of the building. The artist, who can produce work of this order, has in the language of the hymn "read his title clear" to be numbered among the elect.

Belonging to the same free type of design is the Holden House in Cleveland, Ohio (built in 1901), the Southworth Place (also 1901) in the same place, the H. F. Forbes House (1902) at Rockford, Ill., the George O. Forbes residence (1903) in the same town, and the residence of F. M. Barton, Hinsdale, Ill. (1904). The same good qualities that I have just referred to in speaking of the Lake Forest town hall mark in a greater or lesser degree each of these designs. They all exhibit careful study and a very precise sense of design. They are all entirely free from the pompous grimace which so completely stultifies so many of



STATION AT CLAYBOURNE JUNCTION.

C. &amp; N. W. R. R. Frost &amp; Granger, Architects.



INTERIORS IN THE RESIDENCE OF H. F. FORBES, ESQ.

Rockford, Ill.

Frost &amp; Granger, Architects.



EPISCOPAL CHURCH.

Lake Forest, Ill.

Frost & Granger, Architects.



RAILWAY STATION, CHICAGO & N. W. R. R.

Lake Forest, Ill.

Frost & Granger, Architects.



Madison, Wisconsin.

RAILWAY STATION OF C. & N. W. R. R.

Frost & Granger, Architects.



RAILWAY STATION OF CHICAGO & N. W. R. R.

Zion City, Ill.

Frost & Granger, Architects.



RAILWAY STATION OF CHICAGO & N. W. R. R.

Racine, Wisconsin.

Frost & Granger, Architects.



STATION FOR THE GRAND TRUNK R. R.

Montreal, Canada.

Frost & Granger, Architects.



STATION FOR THE GRAND TRUNK R. R.

Montreal, Canada.

Frost & Granger, Architects.

our pretentious bourgeoisie suburban places and country homes. Modern architecture lends itself with great facility to a certain kind of artistic snobbery. Many of our architects are rather prone to "strut" in treating buildings of a minor order. By contrast, no less than intrinsically the moderation of effect, the civilized home-like air and gentility that mark these designs of Frost & Granger are even more valuable socially than architecturally. I am glad to see that the very latest work of this class produced by this firm, as for instance the F. M. Barton House at Hinsdale, exhibits as little meretricious concession to inflated effects as did the earlier work, and this is an assurance that the qualities I have pointed out are not transient nor accidental, but are, so to speak, of the firm's permanent way of thinking.

Of a different class, and therefore, rightly enough of a somewhat different character are the several railroad stations and terminals for which Frost & Granger are responsible. Here we touch upon problems that are in a sense of a more formal and monumental character. The American "way-station" has been until comparatively recently one of our too numerous marks of general æsthetic indifference. It is an excellent and hopeful sign that no inconsiderable part of the new building promoted by our railroads is falling at last into the hands of competent architects with the result that from the comparative standpoint, there has been possibly greater improvement in this class of buildings than in any other.

Our illustrations show several small stations—at Lake Forest, Ill., Racine, Wis., Claybourne Station (C. & N. W. Ry.), and at Madison, Wis. Here, too, as will be seen, the designs lean toward the picturesque, and if one dared to use the word in relation to a railroad station, the "homely," the designer taking his cue rather from the surroundings of the building than from the railway and its functions. This course, which in the given cases everyone will commend has tended to increase the difficulty of incorporating the ordinary platform shed

as an integral part of the design, but then this difficulty has at best been solved by anyone but partially and remains a difficulty likely to balk designers for some time to come, even when dealing with the most liberal railroad management.

In the La Salle Street Station, however, the architects were plunged at once into the double difficulty of producing a railroad terminal of the first magnitude in conjunction with a modern tall office building. From the real estate point of view, this conjunction may be advantageous, if not inevitable, but architecturally the task is an impossible one. In order to achieve a successful result, either the office building must be greatly curtailed in altitude and subordinated to tractable architectural proportions; that is, decommercialized, or the long train shed must be relegated to the rear as a mere appendage of glass and iron screened and overshadowed by the frontal skyscraper, which in that case, becomes itself the sole architectural feature. This latter course, was perforce imposed upon the architects of the La Salle Street Station, and as a result, the building, from our point of view, has to be regarded as an office building, pure and simple, the articulation of the entrances, waiting-rooms and offices with the train shed being entirely an affair of interior disposition, receiving necessarily only the slightest expression in the exterior design. It must not be understood from these remarks that the La Salle Street Terminal suffers in the slightest degree as a station from this arrangement. Indeed, so far as public convenience, so far as plan and decoration are concerned, the station is to the traveler one of the most admirable that he is likely to encounter anywhere. From the moment he enters the heavy arched portal, he is led easily by the admirable disposition of the plan through each separate department, into the final train shed and cars. Every railroad accommodation that he requires is provided most liberally, and if he be a person of taste, he will hardly refrain from rendering thanks to the architects for having spared him all the cheaper



STAIRWAY IN THE LA SALLE STREET STATION.  
Frost & Granger, Architects.

Chicago, Ill.



THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



TRAIN SHED OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



GROUND FLOOR OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



WAITING-ROOM OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



WAITING-ROOM OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.

effects of public grandeur. The architects have stuck closely to their construction and have derived from it a great deal of bold and telling effect. See, for instance, pages 139 to 144. In some eyes there may be a certain architectural meanness about these massive undecorated columns, these unsophisticated steel supports, these plain walls of flat marble, but really the result is far more substantial than a lot of cheaper and more highly wrought plaster-work. The eye will not so quickly repudiate it. However, the admiring traveler, for we would like to suppose him a judicious person, in passing through the wide halls up broad flights of steps, and into the spacious waiting-rooms and offices, will have no sense that the accommodation provided for him is over-arched by a skyscraper, and, too, upon the whole a very successful skyscraper. If the design does not on the one hand frankly acknowledge the skeleton construction, but reverts architecturally to the old formula of a heavy supporting base, a middle section, and a crowning upper member, it is not on the other hand, a mass of quotations or misquotations from other buildings of other times and other purposes. In Chicago they insist upon an architect being a somewhat

practical person, and they put a somewhat greater value upon the utilities than upon the mere "features" of a building. Certainly the architects of the La Salle Street Station have not sacrificed any of the real interests of their clients for the sake of superficial effects and yet, the building is thoroughly designed. Here, again, we have to notice how well placed and how well considered are the details, and the result is obtained with a directness and vigor which betoken not only skill and experience but that capacity to rigorously eliminate the superfluous which is one of the most certain signs of the trained designer. An architect in these profuse and eclectic days must be measured possibly even more by what he does not do than by what he does. This positive quality, assuming a negative aspect, is visible more clearly in the design of the La Salle Street Terminus than in the smaller works of Frost & Granger; nevertheless, it distinguishes all the firm's designs in some degree and classes them among the comparatively small amount of thoroughly considered work produced at present. The work is nowhere raw. It does not carry upon it the marks of the effort or the process of thinking. In other words, it is a net result.

*Harry W. Desmond.*



THE STATION OF C. & N. W. R. R.  
Madison, Wis. Frost & Granger, Architects.



#### HULL HOUSE.

The upper illustration shows the Woman's Club and Gymnasium building. The materials are cherry red pavers, trimmed with purplish brown pavers. Bedford limestone.

The lower illustration shows the Coffee House. Purple red body, brown trim, laid in light grey mortar.

Chicago, Ill.

Pond & Pond, Architects.

## The Life of Architecture

There is no intention herein to attempt any analysis, broadly or in detail, of the work of the firm of architects, examples of whose design are presented in the accompanying illustrations. These are left to speak for themselves, and run as illuminations, merely, through the text. However, such character and individualistic tendencies as the designs may disclose are distinctly attributable, in the mind of the writer to the appeal made by certain ideas, some of which are herein enumerated. These ideas are presented merely as such and not as working formulæ. Architectural work which displays evidence of a degree of individuality in its designer is apt to come, sooner or later, into the orbits of the interpreter and the critic. The functions of these two are rarely combined in one person. The interpreter reads between the lines and makes a psychological study (frequently from mistaken premises, but any way sympathetically) while the critic describes forms and says whether to his mind they are bad form or good form and finds no lines to read between. The critic is apt not to realize—possibly does not know—that no form is either good or bad unless there is an idea behind it. He need not “interpret,” but his care should be to seek the impelling thought, and having found, connect it with its outward manifestation. It would seem, almost, that the critic would gain greater pleasure for himself and give more valuable instruction to his public, by analyzing ideas worthy or unworthy, than by describing features which at best are but imperfect expressions of a vital thought. However, it is not the intention herein to instruct critics or others, but simply, as has been said, to present certain ideas.

The first idea to be brought forward is very general in its bearing, though it should make no indefinite appeal to critic, interpreter or designer. Architecture is an art, and as an art, it does not consist simply in piling up forms,

old or new, but is a means of expression. Art is the expression, the beautified expression, of life, in such terms as the artist may choose, and architecture is no mean term. So whether the forms used are old or new, or both, to be vital they must be fused in the fire of individuality, for individuality is life and in life alone is individuality; in death we are all alike. Architecture is not an impersonal art. It is in the highest degree personal and it is not enough to say of it that architecture is no mean term of expression, for in architecture distinctly is the interpretation of the artist's own individuality, while the other arts, except perhaps musical composition and the literature of ideas, are but the means of interpreting nature through the individuality of the artist. In architecture we express ourselves in forms which we create; in the other arts we express our feelings toward and interpret nature in the forms which nature herself sets forth, and the further we depart from nature's normal forms the poorer is our art. If architecture is an art and art consists in the expression of life, then that is neither architecture nor art which merely reproduces, even in new combinations, the old forms because they once were the accepted forms. That is a phase of archæology and is unworthy of living architecture. Its effect is of death galvanized into seeming life. However, the old ideas are not to be spurned and the old forms are not altogether to be cast aside when they contain the spark of life, that is, when they are manifestations of worthy ideas and are in harmony with our individual expression. It is as impossible for humanity to withdraw itself from the life of the past as it is for human beings to shed the human form and still exist as physical entities. We are the heirs of the ages, and we fail of our complete development by just so much as we refuse of the good in our inheritance. Our common inheritance is the rich soil from which springs that individuality which

nature has implanted in each one of us, and which distinguishes each and every one of us from each and every other one. It is a soil to be tilled with loving and discriminating care. He is bountifully enriched who uses rightly the gift of the ages; he is but a pauper who lives upon gifts alone.

The ideas which follow are less general in character and bear more specif-

elevation and will not receive it at the hands of a designer who sees things as a whole. The perfect whole is not achieved until the use of the plan bends to the beauty of the elevation and the beauty of the elevation bends to the use and beauty of the plan, and plan and elevation come thus into accord. At the hands (and heart) of a really live designer the domestic plan will find itself fitted to a



THE COFFEE-ROOM AT THE HULL HOUSE.

Walls of red sand brick, ceiling of light brown structural tiles, with Flemish oak beams.  
Chicago, Ill.

Pond & Pond, Architects.

ically on the matters of composition and design. To the architect who is in any sense a rationalist ("realist" he is sometimes and mistakenly called), this will seem a commonplace; that architecture is primarily a useful art and that the use lies chiefly in the practicability of the plan. Beauty, too, lies in the plan, and a useful plan can be a beautiful plan, and a beautiful plan cannot demand an ugly

domestic elevation and a monumental plan will find itself realized in a monumental mass, and by all the divine laws of harmony it cannot be otherwise. In the very process of developing a plan with a definite and distinct character a feeling is induced which expresses itself naturally in a harmonious elevation. By elevation is meant not only the scheme of the exterior but the proportions and

THE ACADEMY BUILDING AT LAKE FOREST, ILL.

Warm yellow-brown brick body, set off with mahogany brown brick bands and base.  
All laid in rich buff mortar, brownstone sills, grey-green slate roof.



APARTMENT HOUSE FOR JAS. G. MULLER IN CHICAGO.

Pink-buff pressed brick body—warm brown base and bands.

Pond & Pond, Architects.

## THE NORTHWESTERN UNIVERSITY SETTLEMENT HOUSE.

Light and dark purplish red brick. Dark buff brick in the diaper and bands of third story. Dark green sash and frames.



## THE CHICAGO SETTLEMENT—COMMONS BUILDING.

Dark and medium lighter purplish red brick, laid in grey mortar.  
Limestone courses.

Pond & Pond, Architects.



ENTRANCE TO A FACTORY ON LA SALLE ST.

Mass in reddish brown. Brick in the window bays a lighter red.

Chicago, Ill.

Pond & Pond, Architects.

treatment of the individual parts. The term elevation does not express enough unless it be taken to mean all the bounding surfaces of the mass. The architect who sees his building only as an elevation on a sheet of paper and does not feel it in mass from its very inception, will find his executed work stale, flat and unprofitable, in the spiritual sense. There is no such thing as developing an architectural elevation until the dominant mass is clearly perceived. A work of living architecture cannot be conceived as a collection of units but must be developed as a whole and rationally, outward from within. "Order is Heaven's first Law," and the law applies as well to the creations of man as to his creation. Order must prevail not only in the processes but in the final results of this rational development. In architectural composition, as in music, order is comprehended in rhythm. Rhythm is expressed in the flow of part into part, of mass into mass, in the appearance and reappearance of certain proportions which are made to exist between the subordinate masses and between

these masses and the dominant mass; between all the parts of the perfect whole. Without order there is no architecture; without rhythmic composition no vital architecture can be. That is the highest architecture in which the rhythmic action of the structural forces becomes apparent. Vertical forces in action, by the law of gravity, tend to work in right lines; horizontal forces acted upon by this same law tend to work in curves. Right line flows into right line through curve, and so no real architecture—and only structural architecture is real architecture—is perfect, from which either curve or right line is excluded. The right line adds to strength the sense of repose, the curve brings with it the joy of exhilaration; without the one any architecture is wearisome; without the other it is simply stupid. If through reasons of practicability the horizontal lines cannot naturally take on the springy rising curve, the applied ornament may be made to carry the eye along such a line and thus save the building from leaden sogginess.

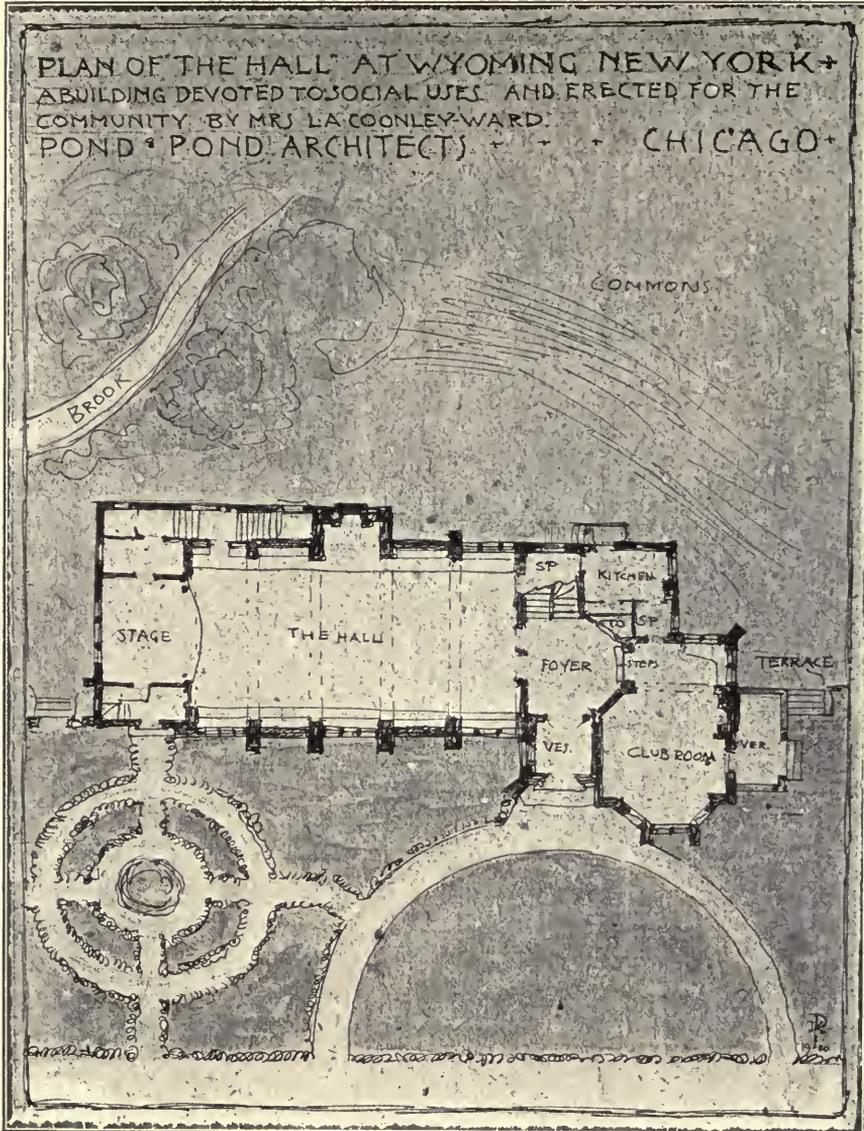


ENTRANCE TO THE QUADRANGLE AT THE HULL HOUSE.

Purplish red body. Vitreous grey base and trim. Dark buff in diaper. Grey-green slate roof.

Chicago, Ill.

Pond & Pond, Architects.



PLAN OF THE HALL.

Wyoming, New York.

Pond & Pond, Architects.



INTERIOR OF THE HALL AT WYOMING, NEW YORK.

Walls of soft red brick; tan-colored plaster; woodwork in dark green, except around the proscenium, which is of East Indian carved ebony.

Pond & Pond, Architects.



HALL AT WYOMING, N. Y.

Built of sand-mould red brick laid in white mortar; frames and sash white; timbers brown. Roof light moss green. Brick panels in the timber-work.

Pond & Pond, Architects.

It is not enough that the rhythmic movement should be in horizontal direction only, but there must be a rhythmic flow vertically as well. The result of these combined movements should be that of unity—simple in its effect though complex in its harmonies. However large or small the structure, however simple the rhythm or complex the harmonies, the unified result should have the attribute of largeness, not of size or bulk, but of spirit. Of these ideas, not the least important to the young designer is that nothing he undertakes is too small to be conceived in the utmost largeness of spirit; for then largeness of thought becomes the habit, and when the greater problem comes to him for solution it will not be met in a spirit of littleness and triviality, but will be received and treated in the broader spirit it demands.

Architectural design is not the scratching and scraping of pencil point on paper or the musing of clay with finger tips after the fashion of the kindergarten, but it should be a response to the deepest impulses of being, to the swing of the whole body tuned and com-

elled by a vital spirit working not from the finger tips in but from the heart out. Of what use is a sensitive body capable of responding to the touch of the spirit; of what use is the power of rhythmic motion, of elasticity, of spring, of exhilaration, of exaltation, if we are ever to plod with shoulders stooped, with feet shuffling and staff dragging along the pavement? Of what use are all these sensations to which a spiritually controlled body is attuned if they are not to be translated into terms of art for the stimulation of the sense of beauty in the beholder, and the pleasure of doing in the artist? What is our art and what are we if we cannot breathe a little of ourselves into our work? Our capacity to maintain balance is fully indicative of the power nature intended us to hold over the vital forces in our bodies. One of the most keenly enjoyable of physical sensations comes from that ever-changing play of forces which serves to keep us in equilibrium while our bodies are in the sway and swing of rhythmic movement, and a spiritual parallel lies in the sense of pleasure and power we feel in the exercise of our

ability to achieve mental balance and to maintain our mental equilibrium. The sense of balance is expressed architecturally through a rhythmic play of masses which in its simplest form manifests itself as symmetry. Symmetry for its own sake is stupid, symmetry for the sake of balance is interesting, while balance, as an expression of vital physical and spiritual function (a manifestation of poise, of self-control) is appealing, is inspiring. To the dictum that symmetry for its own sake is stupid, it is no answer to say that the human body is built upon a symmetrical plan. The body maintains symmetry only in periods of abdicated individuality or in death and never in the expression of feeling or passion. So fine an instrument is the body that a change in the position of one of its members effects a recoördina-

tion of forces in the entire system. Are our architectural compositions always as finely in balance? Balance in architecture shows in the disposition of related masses set off one against another, mass against mass, mass against masses or masses against masses. The mass may be a solid, a void, or a distinctive architectural feature. This interrelation of masses as affecting balance is denominated proportion and is not to be confused with "proportions," which is a technical term referring to the size or limitations of the mass or surface of a single object—(as the proportions of a column, of a base, etc.). Proportions in objects of the same dimensions remain fixed, whatever the material or the color or the texture employed. But color and texture (and material in so far as it affects color and texture), have



#### HIGHLAND PARK CLUB HOUSE.

Spanning a ravine. Brick and stained shingles. Roof dark green. Gable shingles greenish grey. Shingles in pattern purplish brown, as is the lower story and the trimmings.

Pond & Pond, Architects.

## RESIDENCE OF HERMAN HEGELER.

Purplish red brick, dark ends, laid in grey mortar. Timber-work a wood brown. Shingles of the roof a dark green, and of the gables a grey green. White trimmings.

La Salle, Ill.

Pond & Pond, Architects.



## RESIDENCE OF JULIUS HEGELER.

Purple red brick, laid in grey mortar; limestone trimmings; white sash and frames; light green slate roof.

La Salle, Ill

Pond & Pond, Architects.

RESIDENCE OF MR. A. A. McCORMICK.

Medium purplish red brick, laid in light grey mortar; limestone trimmings;  
white wood-work.

Erena Avenue, Chicago, Ill.

Pond & Pond, Architects.



RESIDENCE OF MR. JOHN STUART COONLEY.

Medium purplish red brick, laid in light grey mortar; light green slate roof.

Chicago, Ill.

Pond & Pond, Architects.



RESIDENCE OF F. JOB.

Built of vitreous grey pavers, laid in grey mortar; white trim.

Chicago, Ill.



RESIDENCE OF PROF. J. W. THOMPSON.

Built of Sayre & Fisher brick. Buff Bedford limestone trimmings. Brick up to the top of the first story windows laid in dark purplish mortar—above in warm buff mortar. Brick of the diaper, warm buff.

Pond & Pond, Architects.

a bearing on the relationship between masses. The balance existing between two masses of the same color will or may be disturbed by changing the color or tint of one or the other or both of these masses. Thus, color is a subtle agent in the correct balancing of parts, and imparts its subtlety to even a simple architectural composition, especially where the materials in themselves are

shade; terra cotta for pure color in greater or lesser masses used decoratively, the strength of the color determining always the relative proportions of the mass. Into the simplest architectural composition some detail should come for the sake of ornament and the simpler the composition the simpler should be the detail; just as into the simple life must come the simple joys



RESIDENCE OF FRANK A. LOWDEN.

Altered by Pond &amp; Pond.

made to supply the color and the texture. A distinct and individual charm hovers about a piece of architecture into which even commonplace materials are introduced with a frank acknowledgment of their limitations and in a manner suited to their nature and characteristics. In such a composition brick may well be employed to give texture and color to structural masses; stone for carvings, mouldings, and the enrichment which comes from light and

of living, little pleasures which shall not break in on the integrity of the life but which shall add to its interest and beauty. The simple square rightly placed makes a characteristic ornament, resting on a side when formality or constraint in the design is to be accentuated and standing with a vertical diagonal when the idea of vitality and movement is to be enforced. The masses of large compositions even, can be blended by the introduction of these simple forms

in relief or in color. Here as in the greater masses the designer must have himself well in hand. However playfully or whimsically, or with what serious intent the sport may manifest itself in the parts, the dominant mass must be in repose or the architecture will not satisfy. Misplaced ornament is as fatal to serenity and repose as is an ill-timed jest; but not infrequently a well-turned pleasantry has saved what might have been an unfortunate situation. Something depends upon the perpetrator and his knowledge of the how and when. For

to reiterate; architecture is a personal art and it is the individuality, shown in the composing and balancing of masses of solid and void, ornament and surface, color and texture, line and form, which makes a work of architecture instinct with life, which vivifies forms old and new, which gives to the new the right and power to exist and which has been known to raise academic forms from the dead. It is individuality alone, a comprehending, deep-feeling personality, which breathes into architecture the breath of life.

*Irving K. Pond.*



BUILDING FOR HOOK AND LADDER CO.  
Wyoming, N. Y.                      Pond & Pond, Architects.

## A Plea for Beauty

The last twenty-five years have witnessed greater changes in thought, manners and general mode of life than any other equal period of time since these United States became a nation. In nothing has the change been more marked than in the appearance of our cities. In the early days of the republic men read the classics, studied the works of the great masters of art and literature, and in building aimed to produce that which was beautiful, and, as far as possible, adapted to their needs. Classic tradition was closely followed, sometimes to the sacrifice of convenience, because it was along those lines beauty was felt to lie. And they were beautiful, those early buildings, as many examples testify. Bullfinch's stately Capitol in Boston, the City Hall in New York, the White House, and above all the National Capitol at Washington, have yet to be surpassed for simple dignity and beauty, the qualities that endure, while many humbler buildings, residences throughout Virginia, Maryland and New England testify to the correct taste of the men of those days. Now all is changed and the practical has taken the place of the beautiful as the thing to be desired.

Our great cities are generally undergoing a process of rebuilding with such rapidity that one wonders what the result will be. What will the men of future years pick out among our mammoth structures to linger o'er and come to again and again, each time with greater love and reverence? To-day our young men go abroad to discover and study over the works of the past, those whose beauty is so alluring that it draws all men of all minds, awes them, subdues them and fills them with reverence and a holy desire to go out and—not reproduce, but work in the same spirit as those artists of the past, solve as they did the problems of the day and prove that so long as God reigns life is beautiful and "all's well with the world." All this is true, and yet the fact

remains that many of these same men, who have drunk at the very fountains of art, soon succumb to the spirit of the day and spend their lives in such frantic pursuit of what is practical that they have no time, and eventually no inclination to bring forth that beauty which abides. So potent is this fact that it seems to me wise to consider for a few moments why such things be. Of course the first cause for the rebuilding of our cities is the necessity for larger quarters in which to carry on the great and complex transactions of the day. Another cause is the increased prosperity and the desire to express this fact by means of what is new and striking, so that he who runs may read how prosperous we are. There is yet another cause more potent than the rest, and that is the desire for larger dividends than were possible from the smaller, simpler buildings. For this cause our city streets are turned into canons, deprived of light and air, and millions are lavished upon structures which the passer-by can never see in their entirety. Many of these buildings possess real beauty in themselves, for our millionaires and giant corporations are not niggardly, but such is their size, or more properly speaking, their height, that, to view them *en masse* one must be so far away he loses all idea of detail or scale. In fact scale is just what they lack, for by their colossal height they are so completely out of harmony with their surroundings or the width of the streets upon which they face that they have destroyed all feeling of dignity or fitness. In the beginning these giant buildings with sides of glass were more or less isolated, and, as they were most carefully planned to offer the possible tenant every creature comfort combined with wonderful light, the returns they gave upon the money invested were enormous. Already, however, a slight change of sentiment is noticeable, because of late years so many lofty buildings have been erected in New York, Chicago and Philadelphia that they have

begun to prey upon each other in the matter of light and air. In other words it is no longer quite practical to build solid blocks of twenty-story office or apartment buildings. Thus do we come of necessity back to the divine law that beauty and usefulness go hand in hand and are integral parts of each other.

This fact being patent to all let us consider some other essential qualities of beauty. To many, originality is a synonymous term, but originality is a word of great elasticity. In the period of time under discussion we have seen many men appear to dazzle the world for a day and then give place to some newer star among these geniuses, and geniuses they certainly are. I propose to consider only one, and he the greatest.

During the life of Henry Hobson Richardson, and for about ten years after his death, his influence overshadowed all others in the American world. The entire country was Romanesque mad. Yet what single architect of note to-day builds in the Romanesque style? Since the decline of the Romanesque we have revived Colonial, Tudor-Gothic, Roman Classic and now are on the top wave of Beaux Arts French Renaissance. This is not because of lack of brains among architects or a weakness of principle. It is because we Americans are still faddists and follow each passing fashion with unholy zeal. The reason for this is very simple if we but recognize the fact that in every human soul there is a haunting love of the beautiful which will not be stifled. Richardson felt it and devoted his life to its pursuit. Because he was a man of an intensely virile type and great poetic feeling, the simple, rugged poetry of the buildings of Southern France appealed to him and satisfied him as no others he had ever seen. He absorbed these types but never copied them as his followers copied him. They copied his tools and details, while he worked from an undying principle, which, had he builded in French Gothic, or severest classic, would have made his buildings just as beautiful. And how beautiful they were and are to-day and will be one hundred

years from now unless they fall under the ruthless hand of the destroyer.

Among those buildings in America which really satisfy the soul it is hard to surpass Trinity Church, Boston, or the little library at Quincy, Massachusetts, or Sever Hall at Cambridge—a monument in brick—or the Chamber of Commerce in Cincinnati. I mention these buildings of such different types because they so illustrate the principle I am pleading for in our work to-day. In each of them the main consideration has been their ultimate purpose and how to solve this purpose in the most fitting, I might say, most practical manner; but in so solving the problem the artist has ever kept in mind the fact that if his building is to remain to tell the generations yet to come something of the ideals of to-day it must be beautiful—not practical with as much beauty as possible thrown in—but first and always beautiful. It is this principle which makes Richardson's work great and original, and this principle only.

There are but three absolutely essential qualities in a great architect and they are good taste, poetry and common sense, and the measure of his greatness lies in the balancing of these three. Note I say "measure of his greatness," not measure of his success in the modern meaning of that word, for alas, to-day in the public mind success is measured by size of income and little else. In briefly analyzing these qualities I will first consider the last named quality of common sense out of deference to the present demand for the practical. The architect who possesses common sense will first adapt his plan to the actual purposes of the proposed building and its site. Every question upon which depends the comfort and convenience and health of the occupants of the building must be carefully considered and from every standpoint. This is as it should be, for we must build from the bottom upward, but if this be all what have we? All of our modern cities answer this question and none more forcibly than Chicago, where we have scores of great buildings fulfilling every practical want, but from

which we turn away with only an ache at the heartstrings, because, in spite of their perfect planning and admirable construction, they leave us with an unquenchable longing for something which they have not, some real beauty. This is not architecture even though it be marvelous building. We can admire the technical skill which produced such results but we can never love it. There we come to the heart of the question, for real architecture always inspires real love, and to create real architecture one must possess good taste and the poetical instinct which can express it-

ing nearly twenty stories high, the Blair building, designed by Messrs. Carrère & Hastings. This building is essentially modern, carefully planned, scientifically heated and ventilated, absolutely fire-proof and supplied with every modern and sanitary convenience. So in fact are the buildings adjoining it on either side, but only thus far are they alike. Over and beyond these common sense qualities the Blair building possesses a beauty which makes the busy passer-by stop and wonder, why? Simply because of its beauty. And this beauty consists in great dignity and simplicity of treat-



TRIANGLE DORMITORIES—UNIVERSITY OF PENNSYLVANIA.

Philadelphia, Pa.

Cope & Stewardson, Architects.

self in stone and brick and steel. That this is perfectly possible a group of men in America to-day are earnestly striving to prove, and they are proving that beauty is essential and possible in every class of building.

Shortness of space will not allow me in any way to show how much is now being done to perpetuate beauty, but I can consider a few buildings which, in my judgment, embody good taste, poetry and common sense. First, I will mention an office building—a skyscraper in other words—as this type of structure is a most common problem for modern solution. At the northwest corner of Broad St. and Exchange Pl., in New York City, stands a white build-

ment, in harmony of proportion and accuracy of scale in the relations of the component parts and also an exquisite refinement and grace in the placing and detailing of ornament. All of these qualities make architecture, and without them you have—the adjoining buildings and many others in all of our cities.

Farther up town in New York, on the southwest corner of Fifth avenue and 36th street, Messrs. McKim, Mead & White are completing a store for the Gorham Manufacturing Company. This is an ordinary, every-day problem, but is not solved in the ordinary manner. Every practical question such as great show windows, plenty of light, elevators, etc., is carefully considered; but beyond

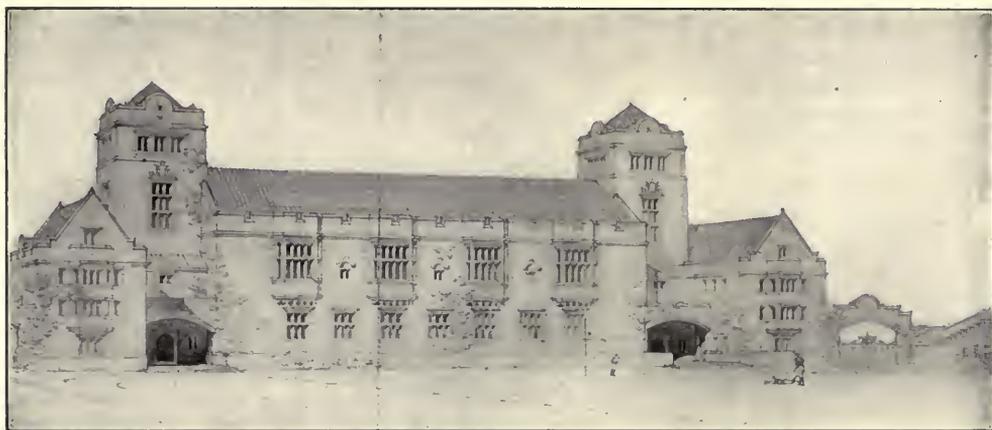


THE BLAIR BUILDING.

Broad Street, New York City. Carrère & Hastings, Architects.

all these we have a building of beauty and distinction to which the eye turns with a feeling of joy. How beautiful is the play of light and shade under the simple, almost Italian cornice; how delicate the mouldings around the square windows of the upper stories and how satisfying to the eye the arcade carrying the upper stories. Many would say that in a steel building this feeling of adequate architectural support is unnecessary, and that to follow historical tradition is contrary to the spirit of the twentieth century. That I do not believe, for St. Paul said: "Whatsoever

formal character and purpose of the three last named and the commercial character of the first two demand a very quite, conservative handling. That we are not as yet a wholly material people is evidenced by the great development of our educational and philanthropical institutions, but how few, alas, are the temples erected to the worship of God. Except a few most interesting country churches in the suburbs of Boston by Messrs. Cram, Goodhue & Ferguson and some small city parish churches by the same gentlemen, I know of no churches built since Richardson built



GYMNASIUM OF THE UNIVERSITY OF PENNSYLVANIA.

Philadelphia, Pa.

Frank Miles Day & Bro., Architects.

things were written aforesaid were written for our learning," whether the writing be on parchment or in those materials which endure and in defiance of history; in defiance of tradition; in defiance of all that makes for dignity and self-restraint does madness lie. These same architects have erected two other buildings in New York and one in Boston, which I must mention because of those permanent qualities of beauty which demand admiration to-day and will continue to demand it in ages yet to come. They are the great public library on Copley Square, Boston, the library of Columbia University and the University Club in New York. In all of the buildings thus far mentioned the principles of the Renaissance have been adhered to, and rightly I think, for the

Trinity in Boston which are filled with the spirit of reverence and spiritual beauty. Other cities contain many large and costly buildings dedicated to worship and called churches, but never to be sought out and loved and studied over as are the cathedrals, or even the small parish churches of England or France. This same firm of Boston architects are now at work upon the solution of an educational problem which, when completed, must compel the admiration and thankfulness of all lovers of beauty, I mean the new West Point so ably described and illustrated in the *Century* for July, 1904, that I will not dwell upon it here. Among the many educational buildings erected within the last few years none is more to be admired for its great beauty and, at the

same time, for its dignity and self-restraint than the groups of buildings at the University of Pennsylvania, at Princeton, at Bryn Mawr and at St. Louis by Messrs. Cope & Stewardson. Their merits and charm have been adequately set forth by Mr. Ralph Adams Cram in recent numbers of the *Architectural Record*, but one building in Philadelphia which he described from drawings before its completion, the new gymnasium and athletic field at the University of Pennsylvania by Messrs. Frank Miles Day & Brother, deserves special remark. This building is almost daringly original in its composition, most practical in its plan and construction and wholly satisfying in its beauty except for the unfortunate discoloration of the brick in the towers, while the arrangement of the seating around the wall of the athletic field is unique. It is full of poetry in the harmony of its balance and brings down to us to-day all the charm of the historic tradition of the great English universities in spite of its wholly original and modern handling.

There is one other building, or rather group of buildings, in Philadelphia which I have purposely left until the last. It is the Art Museum connected with the University of Pennsylvania, and it is due to the combined efforts of Messrs. Wilson, Eyre, Cope & Stewardson and Frank Miles Day. Although these buildings have been oftentimes described and illustrated such is their enduring beauty one cannot pass them by. The

purist and the practical architect can here unite in criticising the rather exotic, too Italian style of the buildings in this group, but I know no others so full of pregnant lessons of how to use brick beautifully. Almost no stone is in them and the design is consistent throughout in its handling of the medium of expression, common hard burned brick, but only an artist and a poet could produce such results.

In this paper I have only been able to specially mention a very small part of the really beautiful work done in this country in the last quarter of a century, but all of the buildings mentioned are alive and illustrate the power and necessity of beauty to produce any lasting charm. They are of the type which distinguishes the great buildings of Europe and like them will become the inspiration of students and lovers of the beautiful in ages yet to come. All through the country are to be found private homes which embody the essentials of real architecture, and from such homes our people will draw inspiration and strength to ultimately demand beauty as one of the main necessities of life. But until our large city buildings, no matter for what purpose, become beautiful, become real architecture, we cannot hope for a public opinion which will insist upon the things of the spirit in all of our work; and until such a public opinion shall be aroused we cannot look to see our cities filled with those things of beauty which abide and make for the enlargement and idealization of life.

*Alfred Hoyt Granger.*



STAFFORD LITTLE HALL.

Princeton, N. J.

Princeton University. Cope & Stewardson, Architects.

# NOTES & COMMENTS

## THE SEARS- ROEBUCK BUILDING

The Architectural Record presents herewith illustrations of two perspective drawings of the new Sears-Roebuck building in Chicago, of which the architects are Messrs. Nimmons & Fellows. This is one of the most important business buildings ever constructed in this country; and as it is to house a commercial plant of extraordinary extent and complication a description of the requirements which the architects were obliged to satisfy will prove to be interesting to our readers.

Sears, Roebuck & Company are one of the original mail order houses of the country and do exclusively a mail order business; that is, all orders are received by mail, but goods may be shipped either by mail, express or freight. They now average a total of shipments to 35,000 customers per day. Two car loads of this is mail. They expect to handle 200 car loads per day of freight in their new plant.

We do not know that any appropriate name has been given to the firm doing a business such as theirs, but such a concern is very much like a large department store, excepting that business is done entirely with farmers and people in small towns. No business is solicited with people living in large cities, and, in fact, this firm refuses to fill any order from a citizen of Chicago.

Goods of all descriptions are secured by this house and put upon their shelves and in their store-rooms in stock just as in any other merchandise concern. They not only buy direct from factories, but control a large number of factories themselves and take their entire output, and in some cases own and operate large factories. Their own stove factory, for instance, ships 1,500 stoves per day.

The desire of this firm in planning its new buildings was to obtain some site convenient for its employees, and at the same time far enough removed from the center of Chicago to make the purchase of large undivided tracts possible. A location, therefore, was selected about 3½ miles west of the center

of Chicago, near the west park system and Boulevards, and the streets through this strip of land were mostly closed by the City Council. A strip of ground was purchased one block wide and one-half mile long, and since then an additional block of the same length across the street has been secured for the purpose of building ideal cottages and apartments for their employees, when the main buildings of the plant are completed.

The buildings designed and in process of construction are, first, the merchandise building, with a total floor area of 1,232,419 sq. ft., and two large annex buildings with 513,183 sq. ft. of floor area. The printing building, where catalogues are printed, with 85,535 sq. ft. of floor area. The advertising building, of 54,104 sq. ft. of floor area. Catalogues are mailed from this building and other advertising material put up and sent to customers. The power house, with a floor area of 60,000 sq. ft., and 7,000 h. p. in equipment. The administration building, where the clerical force is taken care of, with 134,784 sq. ft. of floor area.

The largest buildings, as the above statement shows, is the merchandise building with its annexes, in which goods are received, stored and shipped. It was of prime importance to plan this immense building in such a way as to reduce the cost of handling goods to a minimum, and to secure the best light and ventilation and best arrangement in every way in the departments, while at the same time allowing for future growth.

The uninterrupted area demanded for the shipping room floor was so large that one of the difficult things in the plan was to light it and at the same time arrange for the most economical collecting of the goods. In making up an order a customer may call for a paper of pins, a piece of jewelry, a pair of buggy shafts, and various groceries or drugs, all to be collected together and sent in the most economical and best way. The question, therefore, of assembling goods was also one of great importance.

Goods are all separated and stored in separate departments which have convenient access to spiral gravity conveyors. Each conveyor is so arranged as to have three planes and openings on every floor, in which

each department can place goods. The packages are carried to the shipping room floor by gravity and run out on horizontal conveyors, which will then carry them either to the mail, express, or freight shipping rooms, where boxing and packing takes place in a logical way, finally ending with the various packages ready for shipment at the places where mail, freight, or express goods are taken out of the building. All goods measuring in size up to 4 by 5 feet are sent down

moderate 200,000 gallons of water in sprinkler tanks, situated at the elevation of the tower shown in the design, and thus avoid the division of the water supply into a lot of unsightly tanks spread around over the roofs at various points. The tanks are located just below the top story of the tower, which is given over to an observation room and a general rest room for the customers who visit the plant.

The administration building is constructed



DESIGN FOR THE SEARS-ROEBUCK BUILDING.

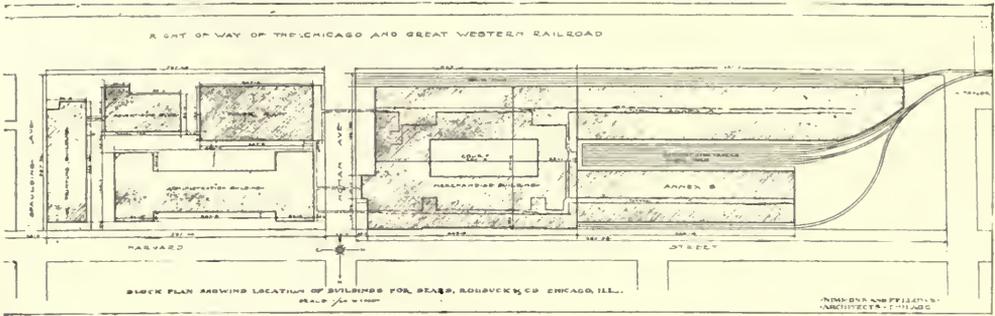
Chicago, Ill.

Nimmons & Fellows, Architects.

these conveyors. Extra large articles and heavy merchandise are stored near the shipping room floor. The freight department is arranged with a large train shed some 400 feet long, with glass skylight above, similar to a railroad depot, in which freight cars are set by means of electric engines. The greatest care has been given in this building as well as all others to construct the buildings with the best possible fire protection.

The purpose of the tower is to accom-

modate the use of the employees who do the clerical work, and also for the main offices of the company. This building is fireproof, and has been planned much the same as an office building in regard to its construction and interior finish, excepting that dining rooms, restaurants, cafes and rest rooms for employees will be located in this building. Direct and quick communication from this building to all parts of the plant will be secured by an elaborate system of pneumatic tubes, which



PLAN FOR THE BUILDINGS FOR SEARS-ROEBUCK CO.

Chicago, Ill.

Nimmons & Fellows, Architects.

will carry orders and written instructions together with smaller parcels and other things to all parts of the plant.

The power plant building will contain a modern equipment to generate the power, light and heat for the entire plant. Communication from the power plant to all other buildings is to be made by means of a system of tunnels. In these tunnels will be located all the piping, pneumatic tube system, electric wiring, and the like; and the tunnels will also be of sufficient size for tramways by which refuse from the sweepings of the floors in the merchandise building, together with old boxes, crates, etc., will be taken back to the power house in the tunnels and consumed in the boilers. The handling of coal and ashes of the boilers will all be done mechanically.

**ENGLISH  
GOTHIC**

Professor G. Baldwin Brown, of Edinburgh, comes to the rescue, in a recent number of the North American Review, of English Gothic, which he esteems to have been much too despitely treated by Mr. Charles H. Moore, in his "Gothic Architecture." Since Professor Moore's book has been before the American public for a decade and more, and must have been imported into the British Islands as rapidly at least as its subject matter was introduced into them seven centuries ago, it has seemed odd that no patriotic Briton should have come forward before this to defend the insular building from the charge of being borrowed or of not being Gothic.



DESIGN FOR THE BUILDINGS FOR THE SEARS-ROEBUCK CO.

Chicago, Ill.

Nimmons & Fellows, Architects.

Now that the champion has appeared, it cannot be said that he does much in that behalf. It is true, of course, that as Professor Baldwin puts it, "English Gothic is so remarkable an artistic achievement that at one time to the insular imagination it represented the style in general, as if Gothic were an English institution in which other countries only shared." Daniel Webster was at one time misled into making an address on the subject in which he waxed exceeding bold and said that Gothic architecture might properly be called English architecture, seeing that its principal monuments were in England. But that proves nothing but that the godlike Daniel did not know much about architecture. Poor Mr. Fergusson talked in much the same way, instituting elaborate and absurd parallels between Lichfield and Cologne, for example, to prove the superiority of the insular variety. But one thought it now recognized by serious students that the insular imagination would have been impossible, if it had been supplied with more information.

Professor Baldwin has a good deal to say, and it is all instructive and worth saying, about the differences between the English cathedral as the nucleus or the result of a monastic establishment and the French cathedral as a church of the people. The very fact that the foreground and frame of the former are a "close" and of the latter a "place" is significant of many differences. Ruskin's vivid description of the typical English cathedral in the "Stones of Venice" would have presented an even more vivid contrast with a French cathedral than with St. Mark's, with which he contrasted it. But all that has nothing to do with the specific point Professor Baldwin tries to make, which is that English Gothic is not a belated copy of French, but a parallel and independent artistic development. To that effect he quotes a recent German historian that "regarded as a whole, early English is an essentially autonomous (autochthonous?) style," and that "what it owes to French Gothic is only the first impulse."

Evidently this kind of discourse is equally aimless and endless until you have defined your terms. What do you mean by "Gothic?" That is the first question. Professor Moore tells us exactly what he means by it. He means "a system of construction in which vaulting on an independent system of ribs is sustained by piers and buttresses whose equilibrium is maintained by the opposing action of thrust and counterthrust." If one accepts that definition, it will be difficult if not impossible for him to resist Mr. Moore's conclusion that there is no Gothic, properly

so-called, outside of France, except what has been directly inspired by French examples. Does Professor Baldwin accept it? Apparently not, for he says, *inter alia*, "we cannot reasonably condemn English work for falling short of the French ideal if it was all the time inspired by a distinct ideal of its own." Very well. What was the ideal which was a rival to that of the French Gothic? If it was "distinct," it must be susceptible of distinct expression. But for such an expression, such a definition, we search Professor Baldwin's pages quite in vain.

The German expression of "tectonics" which he adopts, and which denotes the devices by which a definite and organic structural scheme is carried into execution, he does not appear to think meets the whole case. Certainly, if it does, his case for the originality or the perfection of English Gothic is gone. Students who admire Gothic as "a system arising out of a principle," to quote Mr. Eidlitz's "Nature and Function of Art," will have no difficulty in agreeing with Professor Moore's conclusions about it. Such students would unhesitatingly select the choirs of Canterbury and Westminster as the most Gothic things in England, undeterred by the evident and admitted fact that they are the least English, and were in fact the work of Frenchmen imported to do them. The residue of English cathedral architecture they would dismiss as a picturesque degeneration of French Gothic in which the forms were retained, but the reason for the forms had been forgotten. To maintain that English Gothic is as Gothic as French Gothic, one must overthrow the definition of Gothic and produce a new one which English work fulfils as well or better than French. It does not meet the case to assert that the English, "with their national genius for compromise are satisfied in art with an attractive general impression and hesitate to apply the severer æsthetic canons." On the contrary, it gives the case away. Neither is it to the point to say that the English parish churches are extremely picturesque and pretty, as they undoubtedly are. We have just called English Gothic a picturesque degeneration of French, although the most insular form of the style, the Perpendicular, which Professor Freeman, apparently on that account, finds "on the whole the best," is as far from being the most picturesque as it is from being the most Gothic. And so much that is adventitious enters into the picturesqueness of the English parish church that one cannot credit the architect with more than a share in it. He might as well ascribe to the mediæval English builder the romantic associations which form so much of the charm of his

work, or the "ivy mantle" which cloaks his tower, or even the moping owl which complains from it to the moon. The ivy mantle and the moping owl are not architecture.

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**COX'S  
"OLD  
MASTERS  
AND NEW"**

Mr. Kenyon Cox, who is known to the readers of this journal, has brought together into one convenient volume ten essays on painters and sculptors of old time, including one who lived into the nineteenth century, and eleven essays on artists of the years since 1850. This two-fold character and two-fold division of his book justifies the title "Old Masters and New." The book is published by Fox, Duffield & Co., of New York, and is prettily made and pleasant to hold in the hand. It has, moreover, a very valuable index in which each separate artist who is treated at length has many entries, each one explained; and in like manner the full significance of an entry other than that of an artist's name is ample enough to be understood. Thus, if one looks for the name Tiepolo, he will find these entries, which may surprise him:

Tiepolo (Giovanni Battista),	
a bastard Veronese,	60-61
his cleverness and impudence,	61-62
lack of gravity,	62

This is followed by "Tiepolo, works of" with four entries, the works themselves being named or the buildings where they are to be found. Now, those persons who have thought of Tiepolo as in many ways extremely valuable in the history of art and as the one painter who preserved many great traditions far into the eighteenth century, when the grandiose and dignified art of painting was dead, will be surprised enough and perhaps offended at these entries: and yet it is not because of their surprising tone that they are quoted here in the forefront of this little note—it is in order that the reader may see the more clearly how valuable an index we have before us. Consider this passage on the same page with the one just quoted:

Scott (William Bell), his account of	
English art in the forties,	152-153
of the Preraphaelites,	156
his anecdote of Millais,	167-168

Now, that is really a valuable piece of information, because William Bell Scott is much less thought of than he should be, at least by readers and students in this country, and because the words used in this passage of the index are exactly what are

needed most. Scott combined in one nature much artistic character, both as working artist and as writer of pleasant and not disappointing verse, and he saw and recorded much of the curious history of the time from 1845 on, when English art was taking its new shape—all as recorded in the pages of this book. The purpose of the passages referred to is not to describe and explain the position of William Bell Scott in England, but he is utilized as a recorder who is worth quoting, and the index points to his record.

The character and the unquestionable importance of the book are in a way indicated by these quotations from this index. The book is essentially one for study, one for reference, one for self-instruction. Mr. Cox is an accomplished mural painter, taught by academic study and by travel in Europe, and further by artistic work done in the United States. He is of middle age, and one of the best known and busiest artists of the big artistic community centered in New York City. He does in this book what few practicing artists will consent to do—he "sizes up" his contemporary painters as readily as he does the men of the seventeenth century or the men of the sixteenth century—Titian or Michelangelo. The paper on Paul Veronese came out in Scribner's Magazine last December. The paper on Whistler may be found in the columns of the Architectural Record for May, 1904. Those two men were dead when their work was examined by Mr. Cox, but John Singer Sargent and Augustus Saint-Gaudens are still living, and yet their work is studied in a long essay devoted to each. Moreover, if one should say that the critic has nothing but praise to give those celebrated and powerful men, and that therefore he could well afford to make public his thoughts about them, the reader might then be asked to turn to the first essay in Part II, and study what is said of "Painting in the Nineteenth Century" where a list of artists' names is given, with one sentence or two sentences allowed to each, those sentences containing very noteworthy analysis and criticism. It may, indeed, happen that three men are named together in one sentence, but this is because they are asserted to have similar characteristics.

The reader will understand that opinions of individual works of art differ widely, even among artists brought up as nearly in the same school as are the French-taught Americans of our time. At any moment, if occasion offers to draw out the real convictions of living artists of repute and of intelligence, you will be amazed to find how heartily they disagree. When there is question of commemorating some artist twenty years dead.

it is really curious to note the conviction of three or four that he was a man of great importance and his work valuable—the conviction of other two or three that, whatever his good will and the amount of his gained knowledge, he was of little account as a working artist. The painter that Mr. Cox ignores will be hailed as the first of American landscape painters by other excellent judges. The sculptor whom Mr. Cox admires and praises so very highly is not to all lovers of sculpture the first of modern men—even of modern Americans. Nor would opinion go solidly with Mr. Cox in his examination of the field of, for instance, equestrian statuary, and his conviction as to the relative importance of specimens of that art. I am trying to show that the book is to be accepted as a first-rate working guide for those who wish to study the historical and critical aspect of the great manual fine arts, especially of painting, and that it has the good quality needed by all possible and conceivable handbooks of the kind, in that it states plainly and straightforwardly opinions with which everyone will not agree.

R. S.

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**CHOISY'S  
EGYPT**

There has come to hand a new book by that most trustworthy student of construction, Auguste Choisy. Many of our readers know his book on ancient Roman building, published in 1873; and well known also is the book on Byzantine building, ten years later in date. Choisy is an engineer, and his studies of the methods employed by the ancient Romans belong to his youth—before he had been specially honored by the French government. Afterward, when he was sent on a scientific mission to Asia Minor, he made those studies which appear in the book on Byzantine work, and again at a later time he brought together the result of his prolonged investigation of the methods of building employed in many lands and in all important epochs in the production of his extraordinary *History of Architecture*—the most unique and important book of the kind which exists. An excellent judge has said of it that it is rather a history of building than of architecture; and indeed it is conceivable that another work might accompany it, dealing with the sculpture, the mosaics, the subtle proportions employed in the further adornment of buildings, and the inevitable charm which comes of right construction well carried out and perfectly visible. That can be done at a future time; but

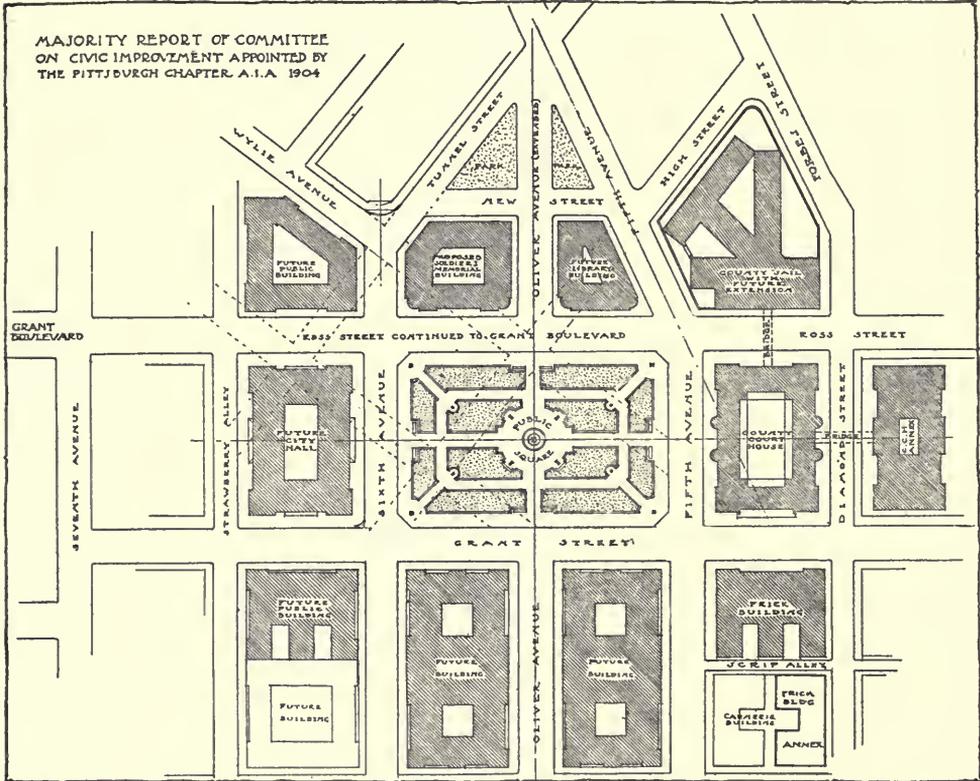
this *History of Architecture* has for its special characteristic extraordinary brevity, simplicity, straightforward assertion as to the meaning of which no one can be in doubt; and it is illustrated by a prodigious number of little cuts in the text, evidently the work of the author himself, and produced with the single purpose of right explanation.

The chapter of that book which is devoted to the construction of the Egyptians is very good. It was welcomed when it appeared by those who are troubled a little by the apparently unsolvable mysteries of quarrying and transportation and raising of blocks to a height, an achievement so visible in the important buildings upon the Nile. The present book is a new essay on the same subject, treated more at length and with newly gained knowledge. A very brief preliminary notice states that the Egyptians, when they were building the monuments of Thebes, hardly knew iron and had only the most rudimentary machines, but that they had certain methods by which they aided the work of human hands and that those methods may be discovered again from the study of the ruins. Mr. Choisy has but one object in view in studying Egyptian monuments; he goes there for information unconnected with hieroglyphics or wall paintings or cœlanaglyphic sculpture. He asks how the building was done; and as the principles of construction are obvious enough, at least in the buildings of decorative purpose, the greater part of his investigation is devoted to the preliminary methods—to the transportation of the great blocks from the mountain-side to the river and along the Nile to the place of building. With this comes also the recognition of processes less familiar to the student of architecture than they should be—such as the use of courses of stone not truly horizontal, in constantly recurring curves, in a wave-line or in a curve so large that it makes but one wave in the length of a given wall. And we are brought up short, as we read, by the weighty statement, p. 92: That the Greek system, which is ours, consists in raising materials by such machines as work with pulleys and cords with direct vertical lift from above—such machines as derricks and gins. These processes were not used by the Egyptians, for there is no trace whatever of the Lewis-hole in the top bed of any stone or of the U-shaped curve in the vertical faces at the two ends. It had been shown in an earlier page (87) that the heavy blocks were mounted by slowly ascending a slope which was not a continuous ramp, but a kind of staircase with platforms affording successive resting places for the blocks.

Now, this theory of construction is not absolutely new, but the interest which attaches to this book is the treatment by a scientifically-minded man of immense experience of a problem which has been more generally considered by theoreticians only. Absolute novelty is, perhaps, not to be found in the book. We have this satisfaction that the theories of other writers are considered, and either accepted or rejected according to their inherent verity. Thus, p. 130, the stone portcullis used to stop up in a perfectly final and in-

A  
PITTSBURGH  
IMPROVEMENT

The Pittsburgh Chapter of the A. L. A. has placed before the public, with much of energy and enthusiasm, a plan for grouping public buildings around an open space and so creating a "civic center" in that city. The plan is a modification and simplification of a much more elaborate scheme which was worked out some years ago, and which was too ambitious for even



evitable way the end of a passage left open for the constructors, or for the last ceremonies of burial, has nothing new in it at all—the diagram is just like that with which we are familiar. In like manner the sand-bag process of lowering heavy stones into place is accepted as obviously familiar to the Egyptians.

The book consists of 147 pages of text and 24 plates with 2 photographic illustrations to each. The size is small quarto, and the price is 20 francs, retail, in the paper covers

R. S.

rich Pittsburgh to hope to realize. But the first scheme has doubtless served a useful purpose in putting before the people such brave ideals and broad plans as to make the present project seem very reasonable and practical. It was publicly launched by the club at the time of the recent convention in Pittsburgh of the Architectural League of America, and there was obtained for it the endorsement of many members of that body. Various local conditions conspire to give to it unusual interest.

The business district of Pittsburgh is re-

markable for containing not a single open space, and the Allegheny County Court house—the city's best architectural possession and widely considered to be Richardson's masterpiece—is bounded by narrow streets and is shut in by buildings of which one already, opposite its main façade, is a dwarfing skyscraper. The plan will create an open space in what soon must be the heart of the business district and will open to view the court house which will abut upon it. The land required is covered by low, unimportant buildings, that form one of the slums of the city, and the cutting down of "the hump," now so seriously contemplated, will of itself lay bare the district, making it available for such improvement. To form the desired square, or oblong, some readjustment of streets is necessary. Sixth avenue would have to be extended to Tunnel street and the latter widened as far as Forbes street, so as to admit car tracks. Wylie street would terminate at this point and High street at Fifth avenue. Ross street would be extended through to Grant Boulevard, bounding the new open space on the side opposite Grant street, while Fifth and Sixth avenues would mark its other termini. The square would make a good site for public sculpture, it would reveal the court house, and at its opposite end the changes would offer a balancing site for the proposed new city hall. Excellent locations would be provided also for the Soldiers' Memorial Building, soon to be erected, for a downtown branch of the Carnegie Library and for three public buildings to be erected at some future time.

**MASSACHU-  
SETTS  
TOWN AND  
VILLAGE  
CONFERENCE**

This year's Massachusetts Conference for Town and Village Betterment, held under the auspices of the Massachusetts Civic League, appears to have been the success which already has come to be expected of these meetings. As characteristic of all such gatherings, the prominence of formal addresses in the program results more in the giving of advice by a few leaders than in the benefits to be derived from actual "conference." This is doubtless inevitable, and perhaps it is as well. As long as the Conference goes to Boston, its members would expect to be talked to rather than to talk—as they might if they met in turn in the smaller towns and villages—and very instructive, and doubtless helpful, some of the

talks were. It should be added, too, that there was one "round table" on the program. Among the formal speakers was Guy Lowell, whose subject was "Village Ideals in Architecture." He called attention to the lack of beauty and harmony with their surroundings in the public buildings in many towns; but he said he thought taste was steadily improving, and pointed out that the road to success lay in sincerity and in the wish to express that which was indigenous and natural to the life of the community rather than in slavishly copying what has been successfully done somewhere else. Considering the widespread architectural influence of the Boston Public Library upon Massachusetts towns, this was good advice. Other addresses included one by Prof. Shaler on "The Care of the Landscape," and one by Henry T. Bailey on the arts and crafts movement.

**IMPRESSIONS  
OF  
JAMES BRYCE**

In his "Outlook" article on the changes which impress a stranger on now revisiting this country after a quarter-century's absence, James Bryce gave a place to the appearance and strength of "the sentiment that seeks to adorn cities and improve the amenity of villages." This seems to approach a recognition of architectural improvement. It comes as near to it as is entirely safe; or as is worth while, considering that Mr. Bryce is less keen in observing architecture than in noting social and political phenomena. But it is interesting as a foreign acknowledgment, by an unprejudiced and trained observer, of a remarkable movement of which we at home are just beginning to appreciate the extent and strength—of a movement that is full of architectural promise because rich in inspiration. It seems to have deeply impressed Mr. Bryce, for he speaks of it as "much more active in the United States than in most parts of Europe," and says: "America used to be pointed at by European censors as a country where utility was everything and beauty nothing. No one could make such a reproach now." What is to be the result of all this effort for town improvement and city beautifying nobody knows. Far from giving signs of dying out, it grows more confident, stronger in ideals and resources every day and braver in its undertakings. It at least gives ground for a faith that beautiful towns and splendid cities are not incompatible with American life.