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THE ARCHITECTURAL RECORD

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PORTRAIT OF THE LATE
STANFORD WHITE, ARCHITECT.

THE ARCHITECTURAL RECORD

AVGVST, 1911

VOLVME XXX



NVMBER II

INTIMATE LETTERS OF STANFORD WHITE



CORRESPONDENCE WITH HIS FRIEND
& CO-WORKER AVGVSTVS SAINT-GAVDENS



EDITED BY HOMER SAINT GAVDENS

I.

THE FRIENDSHIP between Stanford White and Augustus Saint-Gaudens dates, according to the sculptor's own account, from the day they first met in the latter's studio in the German Savings Bank Building on the corner of Fourteenth Street and Fourth Avenue in New York City, some time between the years 1875 and 1877. Of this meeting Saint-Gaudens has written:

"Here, too, in the German Savings Bank Building were brought to me, by I do not know who, a couple of red-heads who have been inexplicably mixed up in my life ever since * * * I speak of Stanford White and Charles F. McKim. White * * * was drawn to me one day as he ascended the German Savings Bank stairs by hearing me bawl the 'Andante' of the 'Seventh Beethoven Symphony' and 'The Serenade' from Mozart's 'Don Giovanni.' He was a great lover of music. I gave a false impression, for my knowledge came only from having heard the 'Andante'

from Le Brethon ten or fifteen years before, and the 'Serenade' from a howling Frenchman in the Beaux Arts' who could shout even louder than I, and sang it in a singularly devilish and comic way * * *"

More probably, however, what attracted the men to one another was the fact that both were then serving an apprenticeship under their respective mentors upon the construction of Trinity Church in Boston, Mass. For White had entered the employ of H. H. Richardson in 1872 and there slaved for him until he went abroad in 1878, being in especial Richardson's chief factotum during the building of Trinity, though at the time only twenty-five years old, while Saint-Gaudens had obtained work under John La Farge, then in charge of the decoration of this building, painting for his master the figure of St. Paul on one side of the chancel arch.

Whatever the fashion of the meeting, however, upon it White obviously found

Saint-Gaudens' high ideals so thoroughly in keeping with his own that they promptly entered upon a friendship which endured unbroken until White's death. From the moment they set eyes on one another, their intimacy matured rapidly until in 1877 Saint-Gaudens left the United States for a stay of three years in Europe. Between his departure and White's joining him in Paris in 1878 came the first period when the mutual interests of the two, so separated, brought about the opening series of letters between them, a series which centered chiefly around a couple of commissions wherein White designed the architecture for Saint-Gaudens' statue of Robert Richard Randall and the tomb for X—— of New York.

In 1878 White joined Saint-Gaudens in Paris, becoming a member of the sculptor's family from time to time. Later Charles F. McKim also appeared and the three took a memorable trip down the Rhone and through the south of France.

Upon White's return from Europe Richardson desired to employ him anew; but, as the original firm of McKim, Mead & Bigelow was by now dissolved, and opportunity offered for a fresh combination, White chose rather to assume Bigelow's place. So, in the new office of McKim, Mead & White the latter began work upon the pedestal he was to execute for the sculptor for a monument to Admiral Farragut. And, consequently, during these months between the return of White in 1879 and of Saint-Gaudens in 1880 there developed the second group of letters mostly dealing with the Farragut.

For the ensuing seventeen years the two men were close in one another's confidence, especially up to 1890. Yet, through these years, since they saw one another frequently, were intensely busy upon their own devices and poor letter-writers at best, their correspondence became of the scantiest, in no way reflecting their intimacy.

In 1897 Saint-Gaudens sailed for Europe, where again he remained three years. Then, on his return to America, he went to live in his country home in Cornish, New Hampshire. Through this

last period their correspondence was renewed once more, though as various activities and interests had drawn the men apart, it never returned to its old volume.

The letters to come then are, for the most part, chosen from those from White to Saint-Gaudens rather than from Saint-Gaudens to White. They are grouped into the three divisions I have named: those which immediately follow, originating during the time Saint-Gaudens was upon his first trip abroad previous to being joined by White; those in the second article coming from the period between White's first return to this land and Saint-Gaudens' return after him; those in the third installment containing letters between the years 1900 and 1906, letters which show, in a measure, how the affection of the two was maintained.

White's correspondence is fragmentary, hard to decipher, frequently written on tracing paper, more often on both sides of the sheet, jotted down in pencil and at the headlong speed with which the architect accomplished all things. So by now, the manuscript being very ill-preserved in the studio for thirty odd years, covered with clay dust, smudged with plastoline and the rubbing of pencil marks, I ask pardon for my clumsiness in deciphering portions, for the few omissions I have been forced to make, and for the occasional words I have been compelled to supply.

I will begin with a letter undated as to year, but probably written in 1877. It shows how from the outset White displayed unusual energy and devotion in the cause of his new intimate. Indeed, this correspondence is made chiefly valuable by exhibiting the manner in which the generous-hearted architect was ever intent upon the welfare of his friends, lavish with his advice and encouragement, untiring in his efforts to aid. Big in mind and body, White possessed not one belittling drop of jealousy. Never was a man more ready to recognize good work in another; never a man more quick to praise, never a man more modest concerning his own productions. The initial scheme mentioned in this letter fell through. Yet it was largely because of just such efforts as these on

White's part to keep Saint-Gaudens in Richardson's mind that Saint-Gaudens ultimately received the commission for the Shaw monument for Boston, Mass.

White writes:

"118 East Tenth St.,

"Saturday morning, May 4th.

"Dear St. Gaudens:

"Oh, most illustrious of the illustrious, I scent a big job for *thee*, not for me, mind you. This is but an intimation, a forerunner as it were, of what *may be*, not what *is*. Neither are you to say that you heard anything about it from yours truly.

"All this 'highfalutin' means that I have just been paying a last and final visit to the above of the Great Mogul* at Brookline, and there tackled the Senate Chamber, and between us both I think we have cooked up something pretty decent. It was a very difficult problem to work out, and it suddenly struck me, as I am happy to say it struck him, that it would be a good thing to let a certain 'feller,' called St. Gaudens' loose on the walls. This is no exaggeration; 'loose' is decidedly the word to use. There are about one hundred and fifty feet by twenty feet of decorative arabesque, foliage and the like, and work in panels, after the manner of St. Thomas' panels. There are two marble friezes in the fireplaces, and one damn big panel for figures, Washington crossing the Delaware or cutting down a cherry tree, about forty feet by eight feet, also in colored cement, and a lot of little bits beside. The whole room is to be a piece of color, Egyptian marbles, your colored relief work and mosaic. I am absolutely sure that you will be written to about it, though of course not sure that an arrangement can be made. But, if you do get it, you will have a chance to immortalize yourself like Giotto or Michel Angelo.

"I suppose Richardson will write you full particulars and that 'you must give a very reasonable estimate,' and that 'you will have a chance you will never get again,' etc., etc. I should advise one thing: if any arrangement is made, that you insist, except of course in general

direction, on not being interfered with by Richardson or anyone too much.

"If you do the work, you will have to come home for a year or two, but with such a chance, or rather for such a chance, I should think you would go to Balahak.

"* * * I will write you before I sail for Europe, and I may ask you to look me up a cheap room in the fifth story of some building. You must help me to avoid being fleeced when I first get there. Indeed, I mean to test your friendship by boring you a good deal in many ways.

"I do hope that you will get the Senate Chamber, and my only sorrow is that I will not be there to apprentice myself under you and learn something about decent art. Don't count your chickens before they are hatched, however.

"The Dexter sketch is bully. I did not see Armstrongs medallion; sorry. I did get Michel Angelo's photograph. But I wanted yours. Here I haven't any room to write! Hell. Good-bye! Good-bye! Good-bye! I will write again soon.

"Ever yours,

"S. W."

With this letter, leading to little but demonstrating much, as a preface, let me turn to the series that cover the first commission on which the young men labored so enthusiastically: the monument for the tomb of X— of New York. Five of these letters were written before White's trip to Europe, four after his return. Yet to preserve the context I will place them in one group and that in this time previous to the voyage across the Atlantic.

The first letter is undated. Mrs. Gilder referred to therein was the wife of Richard Watson Gilder, the editor of *The Century Magazine*. At that time she painted to a certain extent and, with her husband, became active in the movement upon which White and Saint-Gaudens bestowed such energy towards resurrecting the art and architecture of the United States from the slough into which it had fallen. White writes:

"118 East Tenth St., New York.

"My dear St. Gaudens:

"What ragged letters I have been writ-

*H. H. Richardson.

ing you. Three to one I believe this is. But then yours, though I confess somewhat desultory, was a royal one and paid up for a dozen of mine. Who, by the way, do you think has it now—I mean your letter? Mr. Gilder. Mrs. Gilder heard I had a long letter from you and immediately desired my acquaintance. Complimentary, wasn't it to me? Oh! But isn't she lovely. Isn't she perfectly charming and sweet. She has given me a photograph of her baby, which I am to deliver to you in person. Had she but given *me* one of *herself* I should have been perfectly happy * * *.

"I shouldn't wonder but that X—— would go the nine thousand dollars, provided the other sculptor estimates higher than you did—*which I feel sure he will.* Now, I have no doubt you are cussing and swearing all this while, and saying, 'Confound the man; the thing can't be done for anywhere near the sum,' etc., etc. In that case, my dear boy, all you have to do

is to think up some brilliant idea that can. And as for the hundred or two dollars, let them go to hell. By the way, how long will you take to do the work? I mean finished in stone? I told X—— eighteen months to two years. How's that, me boy?

"I hope you will let me help you on the Farragut pedestal. Then I shall go down to fame even if it was bad, reviled for making a poor base to a good statue.

"Did Richardson write you about the Albany matter? I am afraid it has gone to grass. I haven't seen him since. I hope you answered my last at once.

"I sail on the 18th of June, unless something happens—something always does happen!

"Good-bye."

(Signed by White's caricature.)

Again—

"Dear St. Gaudens:

"Enclosed you will find a very rough and very bad sketch traced from a hasty finished drawing of X——'s tomb—the *Honorable X——* I should say. He has accepted it and wishes to go right ahead, and you to start work the minute you get in Paris. Oh! he is a most Honorable

gent, i n d e e d! He has gouged me out of half of my commission. What end of the horn I will come out of before the thing is finished I am sure I don't know. Confound the man! The commission always charged on monumental work is from ten to twenty-five per cent., according to the size and cost of the work. He said he wouldn't give more than five per cent. to any



STANFORD WHITE'S CARICATURE.

man, etc. My first inclination was to pick up my hat and bid him good morning, but I remembered that I was poor and young and had run in debt to get abroad and that it might interfere with you. So I told him I would think over the matter, which I did and swallowed my pride and principles and accepted his damned five per cent. That, by the way, is not on the total cost of the monument, but on the cost minus your work, which is also somewhat unfair, but not so much so as the other. Now, my dear boy, I am afraid I have given you too much work for your shilling; but in case I have not



C—Richard Watson Gilder

A—August Saint-Gaudens

B—Stanford White

GROUP OF ARTISTS, ARCHITECTS, LITERARY MEN AND MUSICIANS IN STUDIOS OF OLIVE GARDENS, NEW YORK. FROM "THE ARTIST"

and you will be able to make a respectable profit on it, I may ask you to give me a hundred or two dollars. I do this because I shall have to superintend the putting up of your work and because my first sketch included the whole thing. But in case X— is as hard on you as he is on me, why we will grin and bear it together. However, we will arrange that when we meet, though in *no* case will I listen to your paying me anything unless you make a little pile yourself.

"X— said he would limit me to twenty thousand dollars. I allowed you eight thousand and my estimates barely scrape under the twelve thousand remaining. Now, old boy, I am afraid I have not allowed you enough. Your work will include the band of angels around the column, and four little symbolic figures at angles of the superstructure * * *."

(Here a page of the manuscript is missing.)

"However, I may get into a row with X— before I leave and the tomb may go up, too; but I will try not. I will write again to you next mail, and close abruptly, with my respects to your wife and love to you."

(Signed by White's caricature.)

Again—

"Tuesday, June 21, 1878.

"Dear St. Gaudens:

"Yours just received this morning, and I thank the Lord for getting it. I began to think you were disgusted with me, which would have been very wrong; or that you were again attacked with the fever, which would be worse; or that, which would be worst of all, you had gone to Rome, which I hope to heaven you will not do until after I have left Paris.

"It is just like you to offer me a bunk. Do you think I would inflict myself upon you? We shall see. I have been working like Hell and Damnation and have just been able to finish the drawings and put them in such a state that contracts can be taken on them. They are at present estimating, and it will take a week before they are in. So you see I have had to put off my passage,

and I now sail on the French steamer, *Perieve*, on Wednesday, July 3d. Who do you think is coming with me? Even McKim. I am tickled to death. He is coming over for but a six weeks' trip but still it is perfectly jolly. We will land at Havre and take the express train for Paris and so will arrive there I suppose about the 15th or 16th. I will pay my respects on you immediately.

"I have come to the conclusion, and I feel almost sure that you will too, that eight figures will be too much for the monument. So my present idea is as follows: At the front put four figures of angels, well in relief, or put a figure in between the two in relief, but on the sides and back arrange some conventional foliage or flowers. It would give it more dignity and it seems to me a centre of interest which the mere fringe of angels would not have. However, all this is *your work* and for you and you only to decide, and I am going to impress the same on X—. The above scheme would only have five figures and would give both you and the cutters less work, would it not? * * * However, for Heaven's sake, not considering any two or three hundred dollars to me, what you want to do is to estimate on the work, giving a full and fair profit to yourself. Then if X— refuses to accept, let us cook up some scheme that will come within the figure * * *."

Again—

"Probably October 23, 1879,
"New York."

(Caricature of White and Saint-Gaudens.)

"* * * The plans were sent to Batterson in Hartford, and he returned them with the same bid as Fisher & Bird, which is twelve thousand five hundred dollars. This seemed to X— mighty suspicious, and he was kind enough to suggest that perhaps I told one man what the other's bid was. I could hardly resent this as I should have wished, since so much hung on avoiding a row with him. I asked him, however, rather sharply if he meant to insult me, so he has not repeated the remark again, but has acted in such a manner

that it was hard work restraining myself from walking right out of his office: * * *

"I have resolved not to go near him again unless he sends for me; and, when he will decide about his monument I haven't the slightest idea.

"The first or second time I saw X—, he asked about you and your work. I told him that the cross was almost finished, and that you were working on the angels and would probably have them cut in place, and that you might be four or five months behind-hand on them on account of sickness, etc., etc. X— said he was afraid you had taken too much to do. 'We mustn't be too greedy,' he said. * * *

I told him that whatever work you undertook he might be sure you would not slight. Whether this satisfied a man who has no idea beyond 'sticking to his contract' I am sure I don't know.

"He also expressed a desire to see photographs of his work. I told him the work was in too rough a condition yet, and he again was very much per-

turbed at your not having contracted for your block of marble, as 'marbles were going up.'

"When X— was

in Newport, he spoke to La Farge about your being behindhand, and La Farge told him you could work better and quicker under pressure of time than anyone he knew.

"Still, save the time I saw him about the Farragut pedestal, he, X—, has always spoken pleasantly about you. * *

"By all means keep friends with him. As Cisco says, he is troubled and morose and may not mean to be as piggy as he is. I should write him a very pleasant note, saying how sorry you were to hear of his son's death; that you had the cross finished and would send it over at once; that you were working on the angels, but might be behindhand on account of sickness, etc., etc.; that you were coming home

in the Spring, and, to avoid any delay in the work, you would, if it was necessary, have the block put up and the angels cut in place. * * *"



CARICATURES BY SAINT-GAUDENS.

Full length figure—Stanford White

Lower head—Chas. F. McKim.

Upper head—Wm. Gedney Bunce.

In the next letter White speaks of the Randall commission, in which the two were interested. More of it will come later on. White writes:

"57 Broadway, New York,
November 2, 1877.

"Dear Gaudens:

"* * * I am so busy I hardly know which end I am standing on. I have probably forgotten lots of things you told me to do. I think the X— angels splendid. Look out you don't get them *too* picturesque. I think the tree trunk should be much thicker, especially at the base. I will write you fully by next mail. You tell me to wait before seeing Dr. Dix until your design for the Randall statue comes. Why in Hell don't you send it? This has to go by the supplementary mail. In awful haste,

"Thine lovingly,
"S. W."

Here, for the moment, I will depart from my programme to insert one letter from Saint-Gaudens to White, that I may reveal a glimpse of the nature of the man for whom White made such sincere efforts. No one could have been more grateful than the sculptor and this letter, which I give in part, typifies his attitude. Saint-Gaudens writes from Paris on November 6, 1879.

"* * * I have made up my mind to the disposition of the figures as you see them in the photograph. I've tried putting two angels between the trees instead of one; but it wouldn't work. What I want you to do is to have the moulding in the stone directly under the figures left *uncut*, because I think it would be better straight up with the lettering running around occupying the space the moulding would take.

"I have indicated the inscription a little and you can see it in the photograph. Tell me what you think of this and if it can be done, or what you can suggest instead. Or is it absolutely necessary that that moulding should be there? Again, tell me how you like the tree and whether you would object to its coming over and consequently almost entirely concealing the moulding over

the angels; or must I make the leafage come under the moulding? About this your word is law * * *.

"I haven't the slightest doubt but that all will be right. X—'s contract with me is that he pays for the marble delivered in Paris. I will see to-night, but I think nothing is said about the freight to New York. I never pay that, and he knows it. Of course, if I don't bring the marble to Paris, I'm certainly not going to pay the freight to New York from Italy. He gets his tomb cheap enough as it is. I must say, though that X— used to be very brutal to me at times, and yet afterwards did all he could to push me. I think his 'bark is worse than his bite.' But, nevertheless, it's disgusting.

"I'll finish the cross in a day or so, now as I have leisure, and send it right on. I don't think I'll write X— until then and when I do, I will say but a few words and send you a copy of what I send him. We 'too greedy?' What would a person call him, I wonder?
* * *"

Now, to return to White's letters again. The architect writes:

"Saturday night.

"Beloved:

"By all means I think you better write X— about his angels. I think they are busting, and so do all of us. But X—, and above all Mrs. X—, may have some preconceived notions. So if you write, she will know something of what to expect. The chief reason I say this is because somebody was in the office and saw the photographs and asked me if it was a musical party and seemed somewhat shocked when I told him it was to go over a tomb. Some people are such damned asses that they always think of death as a gloomy performance instead of a resurrection. Then X— and Madame are blue-nosed Presbyterians. I would see them all to the Devil, though. I think, however, to break their fall I should write them a buncombe note about looking at death as a resurrection, etc., etc., that you have placed three angels in front, one praying, two playing on the harp and lute, and all chanting the

lines, Alleluia, etc., etc., which were written underneath, and that from the back sprang a symbol of the tree of life, the leaves of which form a cover over the heads of the angels. * * * You of course will write this a damn sight better, and I only bore you with it because two fellows sometimes think more than one.

"About the angels, I think they are perfectly lovely. McKim said, 'By gol-

picturesque as possible. As for the angels in the front, I will get down on my knees and say nothing.

"I think you should make the tree, trunks and limbs and foliage very architectural. I like, however, the trunk and limb shown on the three-quarter view very much. I am sure I would make the angel behind with a scroll. I have enclosed some tracings I made over the photographs. I would not have the



Stanford White.

ARTISTS, ARCHITECTS, ETC., ASSEMBLED TO HEAR MUSIC BY STANDARD PHILHARMONIC QUARTETTE.

Photograph taken in Studio of Augustus Saint-Gaudens.

ly, what a fellow St. Gaudens is!' and borrowed them to show to Mrs. Butter Bunce, and Weir thought they were gorgeous, and even Babb said, 'H-m-m,' which is lots for him.

"Now for the architectural criticism: Don't mind if I tread on your side of the question sometimes. I think, of course, that they ought to be and that you will make them as severe and un-

edge of the leafage so sharp and flat. You certainly want deep masses and dark shadows. But you must take care to make your holes so the water will run off; then, when it freezes, it won't take off a head or hand or leaf. I think some of the leaves should be well under cover. But in no case let the light of heaven come through the canopy of leaves; that is to say, don't have a hole in it."

And, finally—

"April 1st, April Fool's Day, '80
"Doubly Beloved:

"Damn Fisher & Bird! Damn X——
and damn, Oh! damn, Babcock. You're
such a bully boy by mere contrast that
I would do anything for you. Oh! cuss
it all; I can't say what I want to say,
only don't, for * * * sake, don't
make me feel as mean as you have made
me feel by saying you are bothering me
and feeling sorry for things you did in
Italy and what not. Good * * *
man, Hell and the Devil, what do you
mean? If ever a man acted well, you
did; and I ought to have been kicked
for many reasons. Thunder and guns!
Nuff said.

"Also, if you think I am going to
charge any friend, much less you, with
any crazy telegram of sixty words, you're
pretty darn mistaken. Also, the idea of
my having any bill against you is a lit-
tle too thin. I have been utterly
ashamed of myself at not sending your
wife before this my share of the ex-
penses while I was in Paris. In not do-
ing it I have kept my promise to you;
look out that you do the same to me.
It shall go soon, though, and pretty damn
soon. I will write you about the Ran-
dall definitely in a few weeks. A simple
pedestal is all we can have I am afraid.
Damn it all, when will ever the time
come when I can write you something
you would like to hear.

Yes, you are right—Mademoiselle
Genee is a brick of the first water. I
wish I could find time to go and see
her, but life at present is a burden to
me.

"McKim has been quite sick. I am
writing this by his bed-side. He will
be all right soon. Love to Louis and
Madame.

"Affectionately,
"S. W."

Such was the tone of White's letters
through all his correspondence with his
intimate friend. In the commission
which I have dwelt upon, however, his
generous endeavors again came to no
purpose, for the angels were doomed to
furnish the first of that series of fires
which from time to time destroyed por-
tions of the sculptor's work. When these
nine-foot figures were at last completed,
the monument was sent to the cemetery
to be cut on the spot in an Italian
marble, imported at much pains. In or-
der to farther the work during the Win-
ter, a shed was built around it. There
the task drew to within three weeks of
completion when one night the entire
structure burned to the ground, leaving
the stone so badly chipped as to be use-
less. Apparently, the calamity was due
to an incendiary who bore the sculptor a
grudge, though nothing could be proved.
The saddest part of the whole matter
was that, X—— having died, the family
refused to provide the funds needed to
reconstruct the work, so that the efforts
of the young men remained forever in
vain.

Recompense came later, however,
when, with the Farragut monument
which followed, both Saint-Gaudens and
White reaped an unexpected share of
recognition. For the most part the en-
suing installment of White's letters will
deal with this monument.

[EDITOR'S NOTE.—The second installment of the Stanford White—Saint-Gaudens letters will be published in the September issue of The Architectural Record. The October number will contain the final contribution.]





AN ARCHITECTURAL INNOVATOR



SOME HOUSES BY
LOUIS CHRISTIAN MULLGARDT, ARCHITECT

ORIGINALITY IN THE practice of any art, and particularly in the practice of a utilitarian art such as architecture, is very rare; and still rarer is an originality which is capable of justifying its own innovations. The innovator usually becomes too conscious of his originality, and too impatient of the failure of the public to accept it at its author's own valuation. Thus he loses touch with what is best in the tradition of his own time and country, and wastes power and energy which should be used in constructive work, in what is generally a losing battle against convention. The highest and most edifying originality rarely assumes a revolutionary attitude towards tradition and usually takes its own achievements in a spirit of quiet self confidence and innocence. The amount of success it can obtain will depend upon the extent to which the innovations really meet a local or contemporary need.

Mr. Louis Christian Mullgardt, some of whose work is illustrated herewith, is emphatically an original designer. While he has had no sufficient opportunity as yet to give free and full expression to his gift, the freshness of his vision and the novelty of many of his technical expedients will be mani-

fest to the most superficial observer, while at the same time it is equally obvious that his innovations have not been conceived in any perversity of spirit. He is a man who goes his own way, because he has to go his own way; but there is no implicit assertion that his road is the only right road, and the road itself can be traced back to a familiar country and opens up a vista towards an architecturally more habitable region.

Mr. Mullgardt, as his name indicates, is partly of German parentage; but he is American born and has had a very varied practical experience in architectural work. He is a Harvard graduate, whose native taste for design made him adopt architecture as a profession and whose first experience was obtained in the office of H. H. Richardson. Subsequently he entered into the employ of Mr. Henry Ives Cobb, then practicing in Chicago; and during the years he spent in Mr. Cobb's office, he had a good deal to do with the design of a number of important buildings. He contributed for instance, to the work on the Fisheries Building at the World's Fair, to the Illinois Athletic Club and the Newberry Library. His residence in Chicago was coincident with the most suc-

cessful period of Mr. Louis Sullivan's career; and, like many of the younger Western architects of that time, he was influenced by Mr. Sullivan. We believe that he never practiced on his own account in Chicago. When he left that city, he went abroad on a somewhat prolonged vacation, the end of which found him in London; and in London he remained for many years. He resumed architectural work in that city, and contributed to the design of important buildings—such, for instance, as the Savoy

of an opportunity, but these little houses which came first in the chronological order of Mr. Mullgardt's work were an immediate success. The prevailing architectural taste in California is probably lower than it would be among people of corresponding means in the East; but Californians are, perhaps, quicker than their Eastern fellow-countrymen to welcome novelties in the fine arts—particularly when the novelty, as in the case of Mr. Mullgardt, has its traditional basis more in Spanish domestic architecture



RESIDENCE OF MR. L. W. WOLLCOTT.

Berkeley, Cal.

Louis Christian Mullgardt, Architect.

Hotel. He was, indeed, very well established in English architectural practice and would have remained there had he not decided for family reasons to pull up stake once again and move to California. He has had an office in San Francisco for only about four years; and the houses illustrated herewith have all been designed during that interval.

Many of these houses are, as the reader will notice, suburban villas, situated on or near the street. Such cottages and bungalows do not give an architect much

than in that of any other country. The Californian prepossession for architectural forms, derived from Spain, usually expresses itself in a frivolous and furious gesticulation and capering to what is supposed to be the music of the old Mission buildings. Mr. Mullgardt's first houses, on the other hand (such, for instance, as the cottage of Mr. L. W. Wollcott, at Berkeley), were sober, simple and self-possessed adaptations of Spanish street architecture to modern American uses. Like the old houses in



RESIDENCE OF CHAS. W. FORE, ESQ.

Piedmont, Cal.

Louis C. Mullgardt, Architect.

Monterey, they were placed firmly on the ground, were devoid of ornament, and had overhanging roofs, which, from certain points of view, had an effect similar to that of a Spanish *sombrero*. The walls were, however, necessarily very much more broken by windows than in the older Spanish building; and this fact compelled the architect to dispense with large, bare, unbroken wall spaces, upon the effect of which so much of the dignity of the old Spanish buildings depended. He was obliged to seek sources of architectural interest in other directions; and this he soon came to do.

The cottages designed by Mr. Mullgardt quickly helped to bring him some larger commissions, and in the design of these larger houses he was able to show

much more clearly and completely what he was really driving at. He showed himself to be essentially, if not exclusively, a landscape architect—an architect who saw a dwelling not on paper, but as a landscape painter might see it. His houses took form in his mind as an accent and an element in a certain group of natural surroundings. It was designed both to fit into its site and in certain cases to fit the spirit and the general forms of an entire countryside. Mr. Mullgardt, that is, was a landscape architect not in the sense that he knew where to plant shrubs and how to make them grow, but in the sense that he knew how to make a house grow out of the whole group of natural surroundings which entered into any relation to it.



RESIDENCE AT PIEDMONT, CALIFORNIA.

Piedmont, Cal.

Louis C. Mullgardt, Architect.



GARAGE FOR S. O. JOHNSON, ESQ.

Berkeley, Cal.

Louis C. Mullgardt, Architect.

The best of his houses are moulded to their sites; they are softened and enveloped by the neighborhood foliage; they are warmed and tinted by the sunlight; they give one the sense of breath-

ing the very air. In short, they have a way of appearing to live on the spot, where they happen to have been put.

Mr. Mullgardt has evidently been fascinated by the Californian landscape;



"THE POPLARS"—A CALIFORNIA HOUSE.

Berkeley, Cal.

Louis C. Mullgardt, Architect.



SIDE ELEVATION OF RESIDENCE FOR ARTHUR G. NASON, ESQ.

and it is no wonder that he has been. It is surely one of the most perfectly modelled and composed landscapes in the world. One does not have to go in search of picturesque and charming points of view. Its most ordinary aspects are gracious and bewitching—wherever it has not been ruined by houses. Moreover, it is a landscape

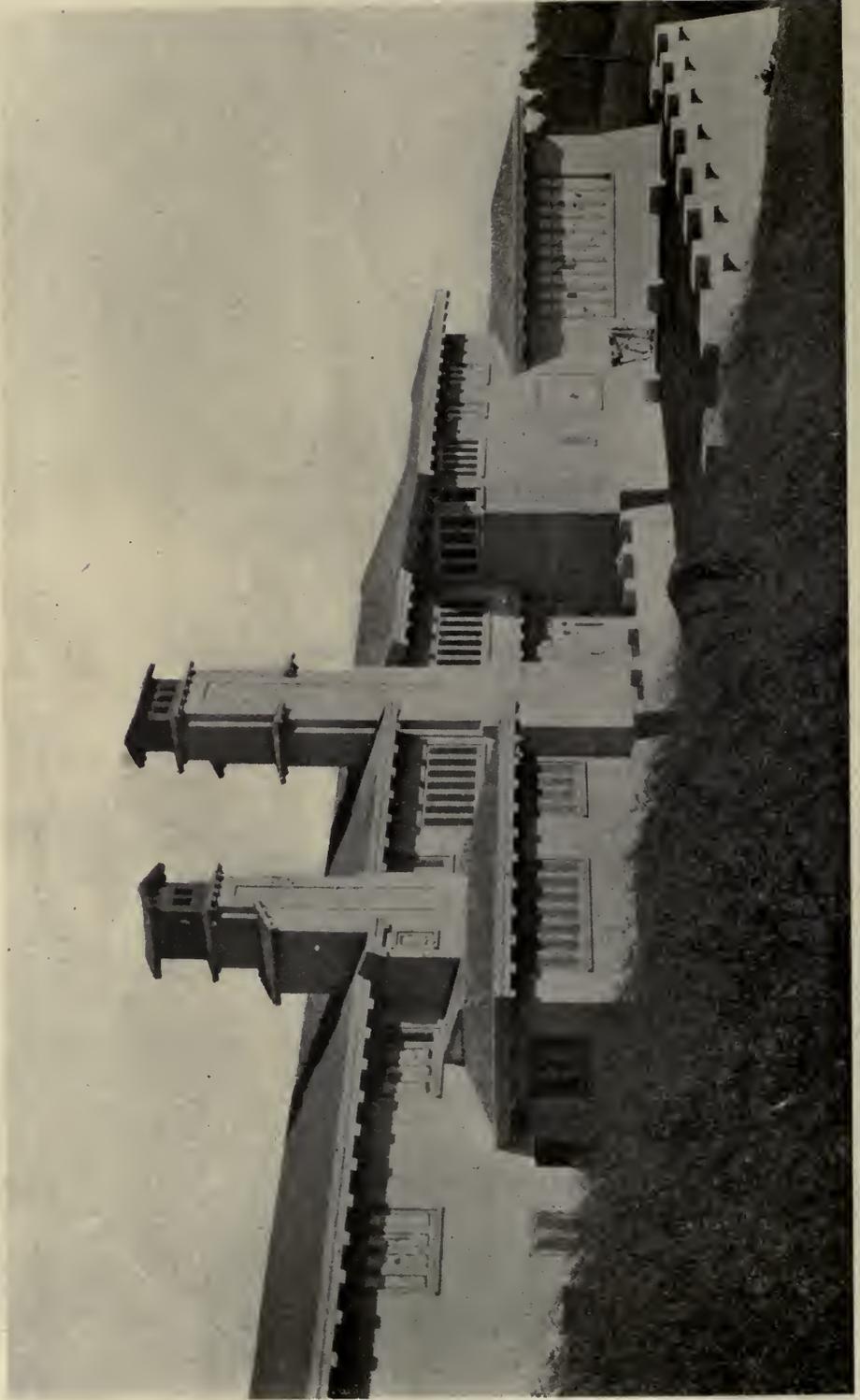
which has been wrought particularly for human habitation. The scale of its valleys and hills, the character and distribution of the foliage, its quick response to planting and cultivation, its climate—these and a score of other characteristics make the countryside of the Coast districts of California the best place in America in which to live a wholesome



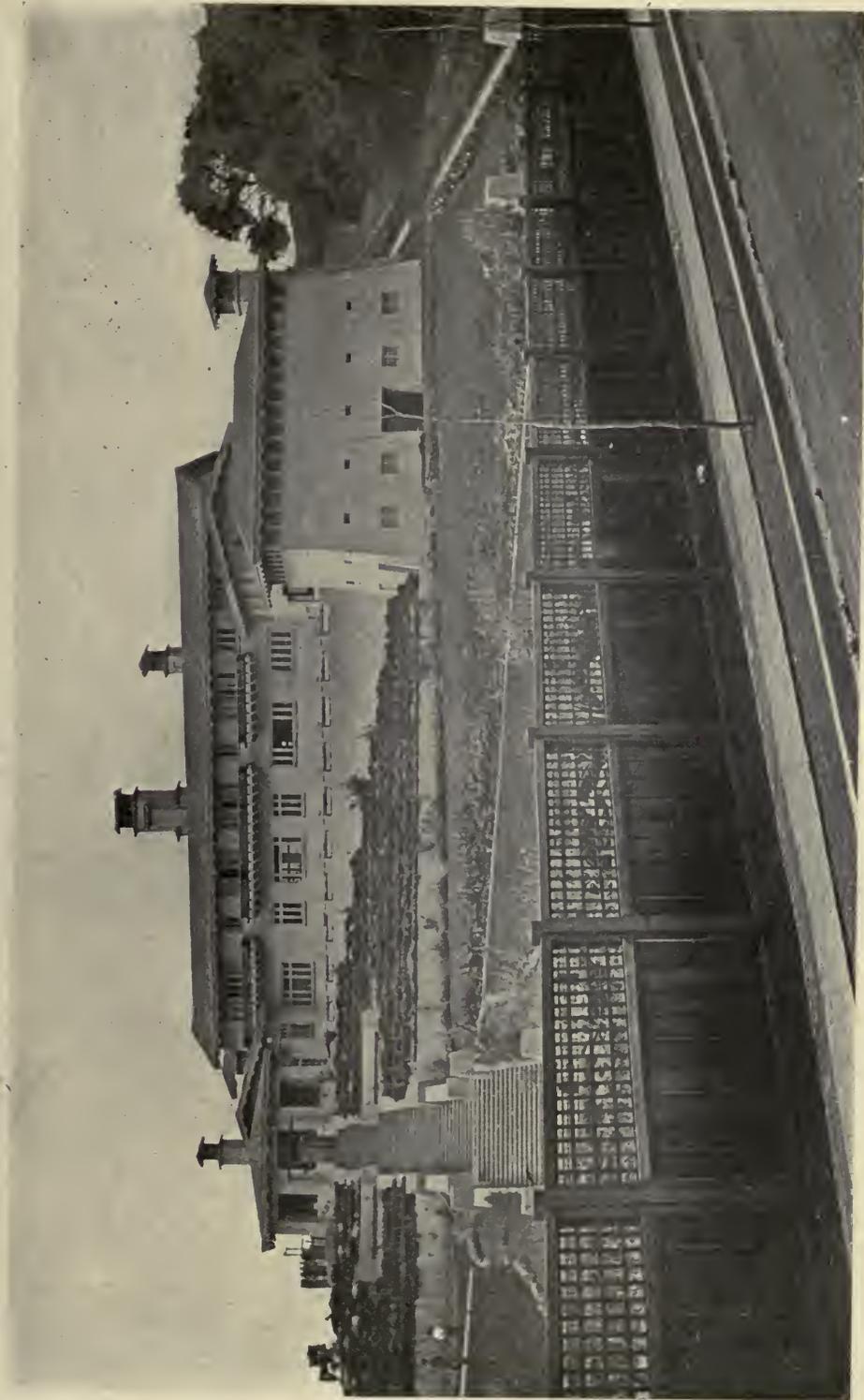
THE RESIDENCE OF ARTHUR G. NASON, ESQ.

Claremont Manor, Cal.

Louis C. Mullgardt, Architect.



TERRACE DETAIL.—RESIDENCE OF HENRY W. TAYLOR, CLAREMONT PARK, BERKELEY, CAL. LOUIS C. MULLGARDT, ARCHITECT.



RESIDENCE OF HENRY W. TAYLOR, ESQ.
CLAREMONT PARK, BERKELEY, CAL.
LOUIS C. MULLGARDT, ARCHITECT.

and varied country life, and at the same time the landscape in which an architect with any imagination would most prefer to build a house. It offers the architect opportunities of fitting buildings to landscape, which certainly are not surpassed elsewhere in the world. Any architect, who is also a bit of a poet, as Mr. Mullgardt evidently is, cannot but be fascinated by visions of castles and villas which would constitute not a desecration to the landscape, as are the

tied, to an extent that a house situated directly on a street never can have. Obviously, it is extremely difficult to obtain photographs which do justice to the subtle and elusive intimacies which an architect may create between a house and its site; but the reader can, we believe, get some idea of the unusual character of the relation between Mr. Taylor's house and Mr. Taylor's hill from the accompanying illustrations. The distribution of the masses of the build-



SIDE ELEVATION—RESIDENCE OF HENRY W. TAYLOR, ESQ.

Claremont Park, Berkeley, Cal.

Louis C. Mullgardt, Architect.

great majority of present buildings, but its crown and glory.

The only house, in the design of which Mr. Mullgardt has had an opportunity of expressing his talent at its best, is that of Mr. H. W. Taylor. It crowns a high hill back of Oakland. Because of its site it becomes a conspicuous object in the landscape from many different points of view in the neighborhood; and it is seen in immediate relation to a certain amount of unoccupied land and certain masses of foliage. Thus it really has surroundings, into which it can be

ing, the salient roof, the grouping of the windows and the contrasts and harmonies of color, all contribute essentially to the intimacy. Yet, one can hardly account for it by any enumeration of technical expedients. Back of it all is a gift, which enables the architect to make his detail piquant while at the same time keeping it subdued, and to design a house for which the hill had been waiting since the day of its birth. Mark the way in which the sky-line of the house continues and completes the sky-line of the hill, and the way in

which the salient chimney rises at just the right point for the purpose of tying together the two slopes of the hill.

Neither is the house disappointing on a nearer view. Examine, for instance, the photograph taken from the street, showing the fence bounding one side of the property. Remark how naturally the building rises out of the ground; how solid it is near the earth, and how cleverly the necessarily large number of openings are grouped above a single level. Remark how the terracing of the hill to the left of the house ties the land to the building, while at the same time the low, dense planting prevents its effect from becoming merely architectural. Remark how much gayer and more entertaining the old Spanish forms have become in this rendering. The building instead of being planned as a fortress to exclude sunlight and the air has been opened up and ventilated. The sunlight and the air have been made welcome in good, wholesome American fashion, while at the same time the structure has been kept substantial and dignified by the solidity of its lower parts.

The photographs necessarily fail to do any justice to one of the interesting and original aspects of Mr. Mullgardt's

work, and that is to his use of color. He realizes in the first place that color has a more important part to play in the architecture of California than it has in that of the Eastern states. "Florida and California," he says, in his paper on the

"Use of Color in Architecture," "with their Oriental atmosphere show a natural tendency in that direction, partly due to early Spanish influence, but largely because climatic conditions call for it. The Occidental has not fully awakened to this fact as yet; but he will, as is proven by the more extensive use of the lighter tints, approaching white, in the walls which he builds to-day. We are beginning to realize that it is the white wall which makes the blue sky seem more blue than it was, and that the red roof is more red. In this are the first signs of an awakening which will be the forerunner of an ultimate acceptance of the complete gamut of color."

Mr. Mullgardt himself uses color delicately but with assurance. With the exception of a few wooden bungalows, his houses are plastered; and he has invented a method of putting on the final coating of plaster in a much more interesting and varied texture than such walls ordinarily get. Moreover, the color of the plaster, instead of being the usual



Interior Detail.

RESIDENCE OF HENRY W. TAYLOR, ESQ.

Louis C. Mullgardt, Architect.



DETAIL—RESIDENCE OF HENRY W. TAYLOR, ESQ.,
CLAREMONT PARK, BERKELEY, CAL.
LOUIS C. MULLGARDT, ARCHITECT.



CHIMNEY DETAIL—RESIDENCE OF HENRY W.
TAYLOR, ESQ., CLAREMONT PARK, BERKELEY, CAL.
LOUIS C. MULLGARDT, ARCHITECT.



Side Elevation.



Front Elevation.

RESIDENCE OF MRS. MOFFITT.



DETAIL—RESIDENCE OF MRS. JAMES
MOFFITT, PIEDMONT PARK, CAL.
LOUIS C. MULLGARDT, ARCHITECT.



Main Stair Hall.
RESIDENCE OF MRS. JAMES MOFFITT.
- Louis C. Mullgardt, Architect.

dead gray, has been warmed up, and it mellows very effectively with age. During the summer in California there is a good deal of dust in the air, which is caught by the roughened plaster, and which makes it steadily improve in color.

Even more original is Mr. Mullgardt's treatment of the surface of his roofs. One of the illustrations of Mr. Taylor's house gives a near view of the roof, which looks as if it were covered with flat, irregular cobble-stones. As a matter of fact, the roofing material consists of flat, but rounded and irregular, pieces of reddish terra cotta, laid in cement; and it makes, we believe, an entirely satisfactory as well as a very good looking roof. The joints between the pieces of terra cotta are much more conspicu-

ous in the photograph than they are from the angle at which they are ordinarily seen. Usually one gets the sense of a pretty solid mass of color, broken only by a sort of irregular pattern, which is, I think, much pleasanter to the eye than is the regular undulations made by an ordinary tiled roof. The color of Mr. Mullgardt's tiles is, also, much less harsh than is that of the modern imitations of the old Spanish tiles; and Mr. Mullgardt varies it in different buildings. The originality and beauty of this aspect of Mr. Mullgardt's work must be seen in order to be appreciated.

We shall not attempt any specific account of Mr. Mullgardt's other houses. They, all of them, are unmistakably the work of the man who designed the residence of Mr. H. W. Taylor. He has approached his other problems with the



Garden Gates.
RESIDENCE OF MRS. JAMES MOFFITT.
Louis C. Mullgardt, Architect.



FRONT ELEVATION.



Side Elevation.

RESIDENCE OF L. O. JOHNSTON, ESQ.

Berkeley, Cal.

Louis C. Mullgardt, Architect.



TERRACE ELEVATION.



Terrace Detail.

RESIDENCE OF ALEXANDER SCLATER, ESQ.

Claremont Hills, Cal.

Louis C. Mullgardt, Architect.



FRONT ELEVATION.



Side Elevation.

THE DOUGLAS WATSON COUNTRY HOUSE.

White Oaks, Cal.

Louis C. Mullgardt, Architect.



OAKLAND CITY HALL COMPETITION.
Louis C. Mullgardt, Architect.

same fresh eye, and he has used the same original and well-devised set of technical expedients. On the whole they constitute a real attempt to give the old Spanish forms a local meaning and propriety under California conditions; and there can be no doubt that Spanish architecture at its best assuredly constitutes the most available point of departure for the domestic buildings in California. They are all worth careful attention, because they illustrate on the one hand Mr. Mullgardt's fertility and on the other his integrity. Mr. Mullgardt is, above all, an artist, whose dominant ambition it is to make his

work a genuine expression of himself. But he needs, in order that he may do himself justice, the same sort of an opportunity that he had in the house of Mr. H. W. Taylor. His unique gift is that of being able to make a building a real and natural supplement to a landscape; and this gift implies both a deep love and a discriminating appreciation of nature, and an ability to imagine architectural forms which really serve his purpose. It is very much to be hoped that he will be granted many chances to express his very rare and distinguished talent, and that Californians will understand that in him they have an architect who is capable of establishing a novel intimacy between the landscape they love so well and the houses they build so badly.



OAKLAND CITY HALL COMPETITION.
Louis C. Mullgardt, Architect.



IGORROTES—A GROUP OF SKETCHES MADE BY
LOUIS C. MULLGARDT, ARCHITECT.



GENERAL VIEW—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN. J. H. FREEDLANDER, ARCHITECT.



FORTUNATE TREATMENT OF A GROUP OF INSTITUTIONAL BUILDINGS

THE NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, J. H. FREEDLANDER, ARCHITECT

BY MONTGOMERY SCHVYLER

SOLDIERS' HOMES are no novelty in any country which has had much fighting to do—as what country has not? Also they constitute architectural opportunities of which frequent and admirable advantage has been taken. Even the untravelled cannot help knowing at least the dome of the Invalides, the most characteristic and creditable Parisian erection of its time, the beginning of the eighteenth century, and out of comparison the masterpiece of its architect, Jules Hardouin Mansard. It would be very famous even if new and unique significance had not been given to it by the burial of Napoleon beneath the eye of the dome, thus adding to the dome itself an afterthought justification and reason of being which it was far from having when it was designed, and which no Italian or other cupola besides itself possesses. The secular building of the Invalides, the "Hôtel" (1670-74), is well worth looking at also, as everybody knows who has made his way to it and deciphered the absurdly pompous Latin inscription, in which Louis XIV. celebrates his own virtues: "the Great Ludovicus, always with royal munificence providing for his soldiers." In England there is an Old Sailors' Home in the Greenwich Hospital (1696-1705), although, in the British manner, the old sailors have been gradually elbowed out of it, and it is now a naval academy; and there is an Old Soldiers' Home in the Chelsea Hospital (1682-1692). Both

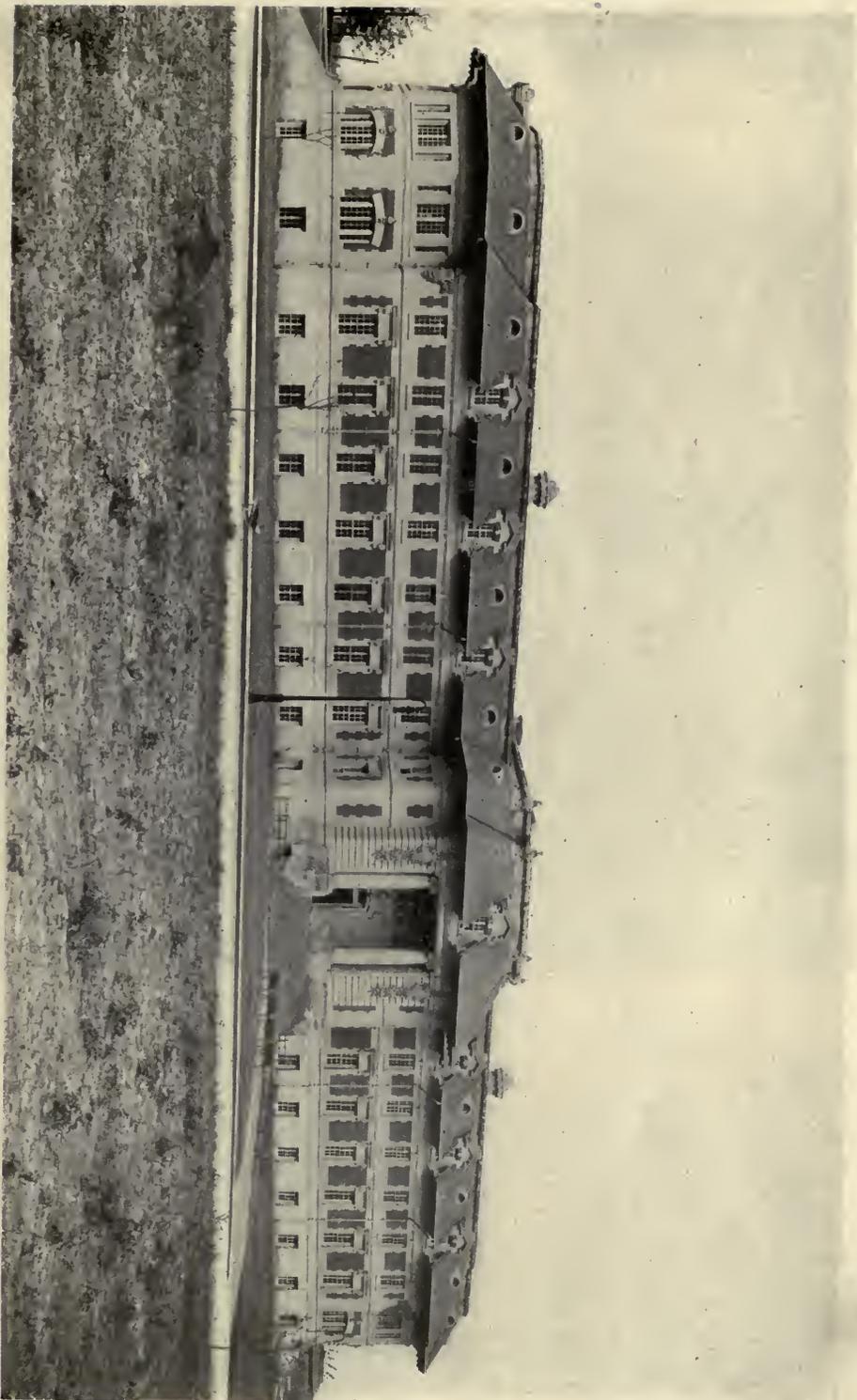
are among the notable works of their author, no less than Sir Christopher Wren. Curiously, each of them has elicited an architectural criticism from the leading Englishman of letters of his respective generation. Johnson remarked to Boswell, when they were together at Greenwich in 1763, "that the structure of Greenwich Hospital was too magnificent for a place of charity, and that its parts were too much detached to make one great whole." As to the first criticism, Wren would have scoffed at it concerning his building as much as Mansard would have scoffed at it concerning his. As to the second, Johnson was probably unaware that the scattering of which he complains, and of which the architect may have complained also, came from the insistence of Queen Mary that the single block, built expressly for Queen Henrietta Maria, and the only part that was built of a palace designed by Inigo Jones for Charles I., should neither be destroyed nor hidden from the river, and that the hospital was designed subject to this condition. More than a century after Johnson delivered this criticism on Greenwich Hospital, Carlyle remarked of Chelsea Hospital: "I had passed it almost daily for many years without thinking much about it; and one day I began to reflect that it had always been a pleasure to me to see it, and I looked at it more attentively and saw that it was quiet and dignified and the

work of a gentleman." Carlyle was always, by the way, a great admirer of Sir Christopher and a general partisan of classic against romantic architecture, a fact which any critic who chooses can undertake to reconcile with the character of his own literary work.

Our own country has, like the Great Ludovicus, looked out for its soldiers "regali munificentia." With more than royal munificence, for it has not only spent more money on pensions, but with less discrimination and investigation of the claims and deserts of the recipients than any other nation ever heard of in the history of the world. It has also established at various points asylums for its heroes, genuine or putative, under the name of Old Soldiers' Homes. Besides twenty-seven State "Homes" there are eight supported by government appropriations. Unfortunately, the results of its munificence have not been so successful architecturally in making this provision as those of the Great Ludovicus, or even of the less great Carolus Secundus, or of Gulielmus et Maria. (It is pleasant, by the way, to read that when Charles II. was about to withdraw his land-grant in aid of Chelsea Hospital, suddenly remembering that he had already given that land to Miss Eleanor Gwyn, Nelly relieved him from his difficulty by renouncing her claim in favor of the old soldiers.) In fact, until the erection of the Home in Tennessee, just now in question, there was no Soldiers' Home in the country worthy of much architectural consideration or having much claim to be noticed and illustrated in an "Architectural Record." Our Cincinnati, or rather our Belisarii, may elsewhere be housed comfortably enough, barring the occasional irruption of the esteemed "We See to You" society to investigate their "habits." But they are nowhere else housed with intelligent or successful consideration of the outward expression of their abode.

On every account, the greatest credit and honor are to be given to Col. Walter P. Brownlow, who devoted himself as a member of Congress not only to securing a Soldiers' Home for his district, the First Tennessee, but to securing one

arranged upon a quite unique and unprecedented basis. It is alleged, among other proofs of Congressman Brownlow's ability, that he induced Congress to consent to this refreshment of his district by spending a million of public money therein, partly as a tribute to the "loyalty" of East Tennessee during the war. One of the chief loyalists, perhaps the most famous loyalist after Andrew Johnson, was the able Congressman's own uncle. There are, to be sure, those who say that the loyalty in question of the mountain district came partly from the hatred on the part of the mountaineers for the magnates of the lowlands in the old South who gave themselves superior and aristocratic airs and looked down on the "plebeians," and partly because what Milton calls "the mountain nymph, sweet Liberty," asserted herself in the mountainous region in question, mainly in defying the law and being "agin' the government"; and, while the Confederacy was "the government," she was, consistently, "agin'" that. This latter view derives some support from the annals of the moonshiners and from such literary documents as Craddock's "In the Tennessee Mountains." If it be the correct view, all the greater was Mr. Brownlow's skill in getting the appropriation. But the respect in which the institution of his founding is remarkable and unique is that this is the only Soldiers' Home in America, or in the world, to which are admitted men who fought on opposite sides in the same war. Trojan and Tyrian, Federal and Confederate, are received here with no discrimination. At the centennial banquet of West Point in 1902, after the champagne had sufficiently circulated, the younger alumni began also to circulate by classes, stopping to cheer selected and aged alumni. Two they cheered with so special an unction that an attaché from one of the South American republics, who was officially present, asked a neighboring American who the particular veterans were, and was answered: "One is General Hawkins, who commanded an American brigade at San Juan Hill, and one is General Alexander, who commanded the Confederate artillery at Gettysburgh." And



THE BROWNLOW BARRACKS — NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS Johnson City, Tenn. J. H. Freedlander, Arch't.

the Latin-American threw up his hands, saying, "That is what makes you the greatest people in the world." This Soldiers' Home in Tennessee is the monumental expression of this particular attribute of national greatness, this magnanimity. The twenty-seven State asylums are provided exclusively for Federals or Confederates, as the case may be, and the eight National institutions for the care of National soldiers. Here in the Tennessee mountains the Nation-

the regulars have their own asylum in the District of Columbia, and have no need of this. To be sure, also, the regular is likewise a "volunteer," since the United States army has never contained a conscript, and a court could hardly help issuing a mandamus to the authorities of the Home to admit a regular otherwise qualified for admittance. One is sorry to note the attempted discrimination all the same. But the inclusion is immensely more important than the ex-



Entrance to Brownlow Barracks.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn.

J. H. Freedlander, Architect.

al government established, forty years after the war, a common asylum for the heroes and the victims of both sides. Morally and "sociologically," therefore, as well as architecturally, the case is unique. There is no other exclusion than that implied by the word "volunteer" in the name of the institution, "National Home for Disabled Volunteer Soldiers," which was doubtless held, by those who inserted it, to work an exclusion of the regulars. To be sure,

Even in the most magnanimous of countries, a Soldiers' Home on so comprehensive a basis could not have been established by national action much before the actual date of 1901, a full generation after the close of the Civil War, nor even then in default of Congressman Brownlow's enthusiasm and perseverance. These were the indispensable factors in the erection of this "temple of reconciliation."

All this is not architecture, though it

may be of interest. But it seems that Congressman Brownlow's scheme was as wisely and largely conceived in architectural as in other respects. Six designs survived until the final competition in which that of Mr. Freedlander was chosen. A study of it shows that the practical requirements, various and even multifarious as they are, demanding in all some thirty-five buildings for their satisfaction, were yet made to lend themselves, without any evidence of forcing,

necessarily projected. A monumental entrance opens the vista which is closed by the central pavilion of the Mess Hall. On the left of the entrance is the Administration Building, on the right the quarters of the governor. A short tree-bordered avenue widens into an ample parade ground beyond which is the central and dominating mass of the Mess Hall. Behind this, in two concentric segments, are arranged what in a college would be the dormitories and are here the



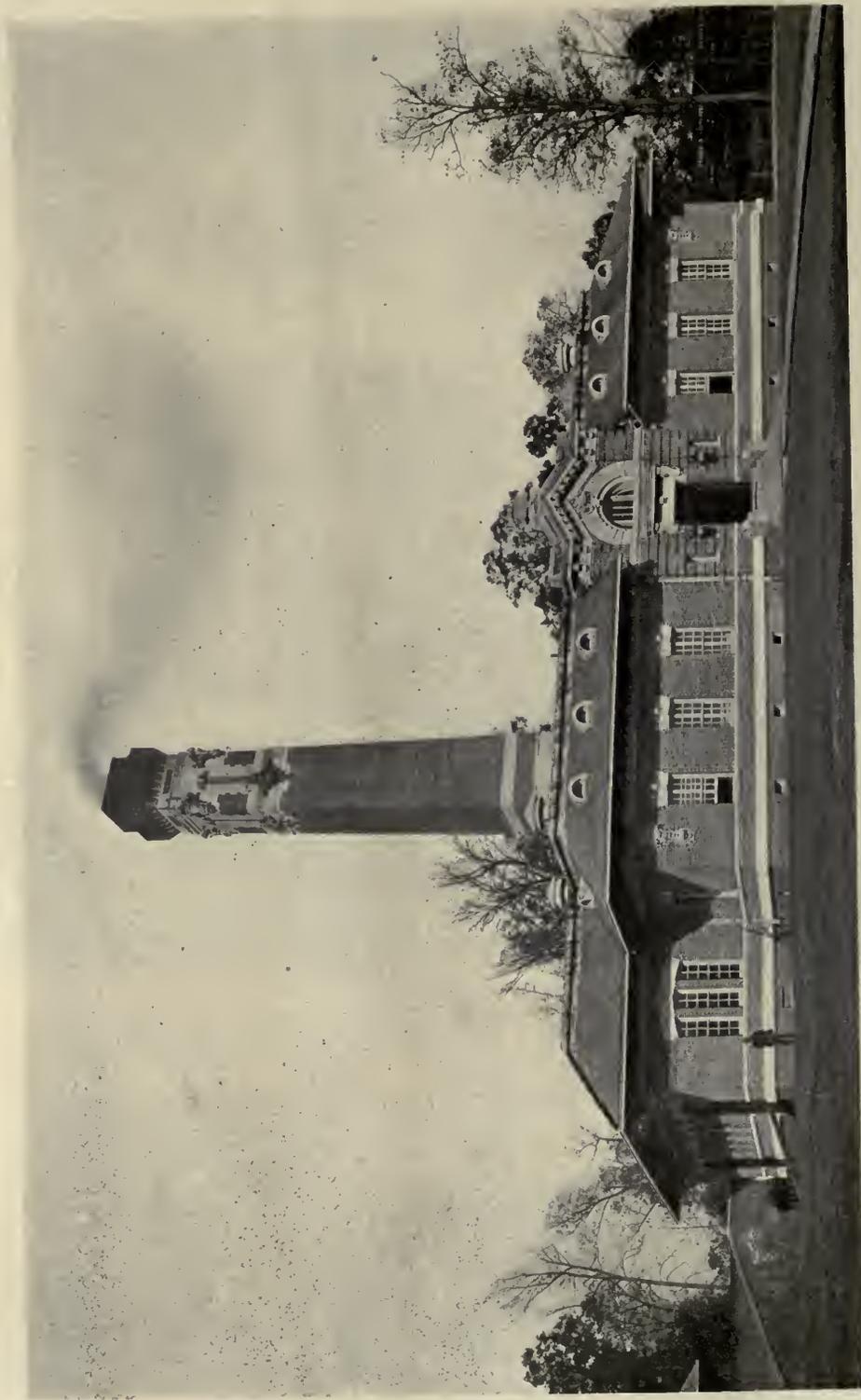
THE CHAPEL—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn.

J. H. Freedlander, Architect.

to a symmetrical and effective architectural scheme. The architect had the advantage of as much ground as he needed. The neighboring Johnson City contains a population of only some 4,000, and is several miles away; and the plateau upon which the Home is established consists of land of small value for agricultural purposes. The Southern Railroad skirts the grounds, and its station is the natural entrance, from which the minor axis of the composition is

“barracks” and their dependencies. The chord of these segments (strictly speaking they are semi-ellipses) is prolonged into the major, or at least the longer, axis of the plan. At the apex, so to speak, of the outer segment stands the chapel. For the effective stoppage of the longer axis buildings of superior magnitude and pretension are planned. The chapel has a peculiarity in that it is double. From a central tower diverge two wings, both entered from the tower, but one



THE POWER HOUSE—NATIONAL HOME
FOR DISABLED VOLUNTEER SOLDIERS.
DESIGNED BY H. H. FREEDLANDER, ARCHT.
MEMPHIS, TENN.



THE MESS HALL--NATIONAL HOME FOR
DISABLED VOLUNTEER SOLDIERS--JOHNSON
CITY, TENN. J. H. Freedlander, Architect.



The Guard House.



Barracks.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn.

J. H. Freedlander, Architect.

devoted to Catholic worship and one to Protestant. The Federal lion may lie down with the Confederate lamb, or vice versa, but the religious incompatibility will outlast the composition of civil strife, is the plain statement of this erection. It has a prototype in the double chapel of the English cemeteries, in one of which the Church of England celebrates her rites, while the other is left

It seems almost to have been adopted with the special view of astonishing the natives. True, any developed architecture would astonish the natives, but there are architectural expressions which would seem less incongruous with the environment than this. There is in this respect much difference among the thirty odd buildings which the institution comprises. Those of the least architectural



The Laundry.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn.

J. H. Freedlander, Architect.

to the various tastes and fancies of the dissenting bodies.

Evidently the "lay-out" is as practical as it is architectural, and the plan, given the terrain, commends itself at a glance, and still more upon study. The architecture invariably has dignity and solidity. The particular architectural expression is distinctly enough exotic; and this exotic character, which is losing its strangeness, under the evangelization of the Beaux Arts, in the great cities, is especially striking among these mountains.

pretension are apt to strike the spectator as of the highest architectural success, those of which the treatment is least ornate; and among these, rather curiously, is the chapel, which one would expect to find among the most elaborate. It has in fact a vernacular and home bred air, beyond almost any other edifice on the grounds. Such an air has the barracks, excepting the "Brownlow" barracks which are much more highly architecturalized, in merited honor to the projector for whom they are named.



The Administration Building.

So has the Administration Building, in spite of, perhaps even by reason of, the brick order; and so have the Store House and the Guard House and the Laundry. So would the Memorial Hall have, with the straightforward and structural treatment of its brickwork, and its unmistakable expression of a theatre, but for the impossibility of maintaining, as to the exotic car-touches, the pleasant illusion that they are products of the soil.

So would the Mess Hall but for the eruption of highly scholastic ornament under the belvidere. Perhaps it is our own inconsistency to admire and wholly accept the Power House, in spite of the pedimented gable, and especially to admire the clever and telling decoration of the square shaft of the chimney, which certainly is beyond the reach of the unschooled craftsman; or perhaps it is only that the decoration is intrinsically more successful



The Store House.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn.

J. H. Freedlander, Architect.

than that we have been questioning. It will at any rate be agreed to be highly successful. And entirely satisfactory in its kind is the Hospital. Perhaps it may be suggested of all these utilitarian buildings, with their spreading eaves, that their intrinsic character and expression would have been heightened if the slope of the roofs had been prolonged to a ridge, instead of being truncated and "decked."

Even among the buildings of monumental pretensions there are generic dif-

ferences of expression. But for the consoled pediments and keystone lintels of the openings the Carnegie Library, which no well regulated institution is complete without, would have the fat and comfortable and somewhat humdrum aspect of a piece of British Georgian, has much of that aspect in spite of the anomalous feature. On the other hand, the Morgue is a quite undisguised "article de Paris," while over the portal of the Brownlow barracks there might be cut,

if there were room, the inscription from the Hôtel des Invalides—"Ludovicus Magnus Militibus Regali Munificentia in Perpetuam Providens Has Aedes Posuit"—without exciting the slightest sense of incongruity. To be sure, a more creditable and specifically appropriate Latin motto would be that already suggested from Virgil:

Tros Tyriusque mihi nullo discrimine agetur.

But the edifice has much of incongruity with the straightforward



The Library.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn.

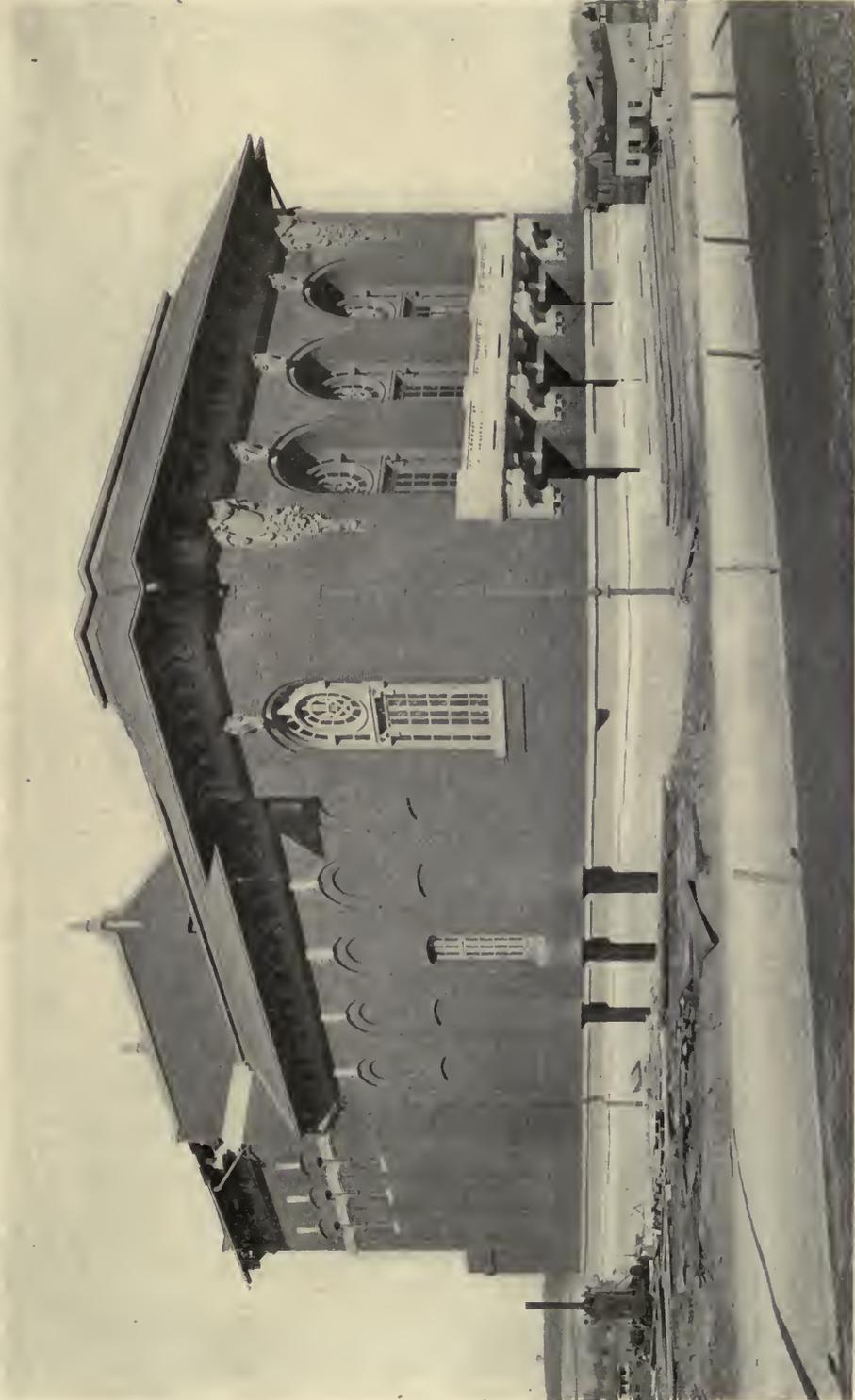
J. H. Freedlander, Architect.

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utilitarianism of the humbler erections we have been describing, and most of all with the entirely indigenous and vernacular clapboarded "Officers' Quarters," which, especially in the comparison, seems an authentic product of the soil. But these contradictions will always arise when an architect who is not unlimited in the article of cost attempts to combine utilitarian building with monumental architecture of a highly academic type; and it should be said with empha-



THE HOSPITAL-NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
JOHNSON CITY, TENN.
J. H. FREEDLANDER, ARCHITECT.



THE MEMORIAL HALL—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
JOHNSON CITY, TENN. J. H. FREEDLANDER, ARCHITECT.



The Officers' Quarters.

sis, to those readers to whom the photographs do not render the saying so superfluous, that the buildings, utilitarian and monumental alike, are unmistakably competent and scholarly ex-

amples of their respective kinds, and that the most architecturally noteworthy of our Soldiers' Homes is as interesting in detail as it is successful in its general scheme.



The Morgue.

“ M E N S S A N A I N C O R P O R E S A N O ”

BEING NOTES OF
AN ADDRESS GIVEN
THE STUDENTS IN



ARCHITECTURAL
DEPARTMENT AT
COLUMBIA COLLEGE

“Etre architecte c'est etre artiste, 'gentleman,' logicien.”—Labour.

By WILLIAM WELLS BOSWORTH.

WHEN I AGREED to come up here to give you a little talk, I made up my mind to say to you some of the things which I wish had been told to me, when I was where you are now.

It seems only a few years ago when I was myself sitting in a lecture room at the Institute of Technology, listening in a sort of bewildered wonderment to the men who talked to us, just as I may seem to be talking to you now. They told us about the unknown world of experience that somehow or other (I could not even guess through what channels) would develop out of those school days, into the professional life of a “real architect” with a “job.”

I know so emphatically well!—what I wish those men had told me—and what I wish I had been influenced to do, that I mean to say it to you here to-day.

I remember how we used to spend our time mixing up the overshoes on a wet day, and playing nine-pins with the plaster statuettes and a plaster sphere, with a flat side, which was intended for a “shades and shadows” model; and we had only the faintest realization of what it meant to discourage Prof. Eugene L'Etang, who came regularly twice a week to criticize our designs, and found as a rule nothing to look at until the week before the “rendu.” I never could feel wholly sympathetic towards him, because he didn't adore the architecture of Trinity Church, then recently finished and the talk of the country. But Prof. L'Etang never explained why he didn't admire it, and we were even

allowed to render some “projets” composed of stunted columns, and grotesque Romanesque architecture and colored to represent brown stone and granite.

All of us were discouraged from any thought of studying in Paris, and it was seven years after leaving the Institute, when I came to live in New York, before I realized that the methods of the Ecole des Beaux Arts (practically those which you are following here to-day) were necessary to fit one for those great opportunities towards which we all look forward. Only one other man of that whole number (who were at the Institute in my time) went to study in Paris; and he didn't enter the school.

Yet we deserved better! I know that you are given the best advice and the richest of advantages here; and it is all the more agreeable to tell you what I have learned to believe of prime importance, remembering that, though you may have had it said to you before many times, yet each one says it differently and each time you hear it you receive a different impression with a new impetus.

To begin with then: I wish I had been told what I now regard as of first importance, that one's creation is an exact expression of himself!

That sounds very simple and perhaps it is not new to you; but, do you realize what it means? Someone has said, “A man can't paint a picture bigger than he is.” That doctrine I regard as fundamental. Every experience I have had has verified it. I see it everywhere. It involves the whole lesson of life and

work, of development, of growth, of the relations between the body and the mind.

A man can't make a design better than he is! There's the pinch, in the fact that to him who knows how to read it, your work will always look just like you! If you express weakness, so will your work. If you express sincerity, so will your work. If you express nervousness and jerkiness, your design will show interferences of motives. You will choose broken pediments and interrupted outlines as a natural result of your nervousness, whereas if you are robust and calm you will as naturally select stronger forms and masses, simpler surfaces, fewer motives and get carrying power in your principal shadows. If you are expressing weakness and evasiveness physically and morally, your designs will betray it in conflicting motives and apologetic or imitative subterfuges; whereas, if you are a lover of frankness and honesty, your designs will be simple and direct expressions of the needs of the problem.

Someone has said, "Tell me what you eat and I will tell you what you are." I say: show me what you are and I'll tell you what kind of architecture you will do. It is commonly admitted that handwriting reveals character. Design is the same principle in a larger way! Works of painting and sculpture more directly portray the physical aspect of their authors, because their forms are freer and more personal; but the architect cannot escape it, any more than the camel can escape his shadow. It will reveal him, morally, mentally and emotionally, just as his face does. We all learn in life to read faces. If you would change your facial expression, you know that you must change your mode of life, change your thoughts. So, I would say, first of all and with deep conviction: If you wish to do good architecture, develop good character! and don't stop there, but develop a healthy, vigorous body.

That is as important as the good character; for vital energy in any work of art, no matter in what form, whether it's a Rembrandt etching done with a needle

—or a Michel Angelo statue done with a sledge hammer—is the very essential quality that it must have to endure—to be permanently valued by humanity.

This theory has been verified to my mind wherever I have found works of art for many years. Men may value temporarily some delicate, die-away, poetical production, of a morbid and neurasthenic brain; but never permanently! It is the vigorous works of vigorous men, such as the Victor Hugos, the Michel Angelos, the Velasquez and Rubens and Cellinis, that survive longest and are most valued by posterity; the works of men of large personality and vital intensity.

Consider the work of the architects of to-day whom you know, and see how their work resembles their physical appearance. Even in the matter of refinement and cultivation it betrays them.

Could there be a better demonstration of the theory of resemblance between a man and his work than this one of Trinity Church in Boston and its architect, the late Mr. H. H. Richardson, in whose office I received my first impressions, and where I perhaps first absorbed the theory.

Note the strength of personality, of individuality in each; then the peculiar harmony between the nature of the man and the type of architecture he was attracted to, as well as the way he handled it. What failures his imitators made of it and how easy it is to see the reason why. Next compare the work which it is understood Mr. McKim did most personally—the Morgan Library—with the portrait photograph. Do you not discern as close a relation there between the two as you did in the case of Mr. Richardson and Trinity Church? First the general type of man—and of style of architecture; then as compared with other buildings of its style, note the slight hesitancy of silhouette over the central motive, and see how the facial expression betrays a searching, for the best. Small men usually write large and stand up straight, while tall men write small, and stoop. But in design, a tall, thin man makes slim openings and high spacings, while the short, thick-set



Charles F. McKim



THE MORGAN LIBRARY, NEW YORK CITY.
McKim, Mead & White, Architects.



H. H. Richardson



TRINITY CHURCH, BOSTON, MASS.
H. H. RICHARDSON, ARCHITECT.



PORTRAIT OF MICHEL ANGELO.



"MOSES," BY MICHEL ANGELO.

man likes broad, low effects. These matters are entertaining and significant, but to resume the general question:

What must one be then to produce a masterpiece? What are the qualities of a masterpiece? The answer to the first question is in the latter. One must possess those qualities. I should say first and foremost, strength (or vitality), life and energy. "vigorous handling" as a foundation, is the absolute essential of a masterpiece! You will not find one without it; and no man can express it who does not express it in his personality.

The quality of next importance is judgment—common sense, defined by Dean Swift as "that perfect balance of all the faculties." Taine says that in a masterpiece one finds an expression of the idea, which is entirely adequate to the idea. Architecturally, this means that when one thinks of a private library for a "riche amateur," one cannot conceive of a more appropriate expression of the idea than Mr. McKim's Morgan Library; and so one accepts it at once as a masterpiece.

It means that when one thinks of Moses, one thinks of Michel Angelo's statue of Moses—an expression, "adequate to the idea." But in architecture, in order that a building may adequately express an ideal, it is essential that the designer should not only be energized by vital power, and controlled by sound judgment, but the application of a knowledge of the laws of his art is required of him as well! He must know how to make each part perfect, in order that the whole may be perfect—each link strong in order that the chain may be strong—just as an orator will be unable to control the thought of an educated audience if he makes mistakes in grammar.

The laws of Composition, regulating the relation of parts; the laws of Proportion, giving proper value to the separate features; the chief law of all, that the different parts and features shall form a Unified and Harmonious Whole: these are the indispensable qualifications in order that a work of architecture shall rise to the level of a masterpiece.

It is true that in art "not failure, but low aim is crime," and that in order to do well one must always do his best. In other words, one should aim at perfection, the Masterpiece.

In this connection I am reminded of a remark made to me once by a Paris cab driver. I had taken him at the Louvre, from which he probably inferred my interest in such matters, for on approaching the Opera House he turned round and waved his whip at the façade, saying, "Il faut l'esprit juste, pour avoir réglé tout ça; n'est ce pas?"—which might be translated as meaning, "He must have had a well balanced mind to have controlled the designing of all that, eh?" Think of a coachman showing such appreciation!

And so, having analyzed the Masterpiece that I know each of you would like to produce in every design he creates, and having pointed out to you what my observations have persuaded me are required of the individual who succeeds in reaching that attainment, we come to the program of life as a whole, for it is just like the program issued for a "projet."

There are two distinct "partis" to take; the one leads to Success as measured by the amount of work and the amount of profit; the other leads to the Success which is measured by the quality and tone of one's work.

Mediocrity is always in the majority. Mediocre taste, mediocre judgment, mediocre culture, mediocre health are the rule. It always has been so, except perhaps at the great epochs of art, and probably always will be so, while Distinction, by its very name, implies a quality apart from the usual, the popular.

At a Jury last week, some humorous member started a pool, the idea being that he who had voted for the largest number of the winning designs should get the purse. One of the members, on finding that he had lost, was overheard to say, "I should have been surprised and distressed if my opinion had been no better than that of the majority."

But remember that in the long run the world eventually takes the opinion of

the best judges. For example, take the case of Rodin, the sculptor, whose work was over and over again rejected and ridiculed, but who now receives every honor that a sculptor desires. Amongst painters, think of Millet, whose works sold for a song during his lifetime and now bring fortunes.

In literature, most of the great plays and novels have been repeatedly rejected by managers and publishers, while temporary approbation is given to hundreds whose work is soon forgotten.

There are so many different branches of knowledge involved in the practice of architecture that one may get along fairly well if he is only proficient in some of them. The scope of architecture makes room for all sorts of men, because of the many classes of structures that our modern life requires. A curve might be plotted to show how the range varies from buildings where art alone dominates, as in commemorative monuments, to those where the appropriation covers only the cost of what use alone requires, allowing no balance for expressing euphoniously the uses to which the structure is dedicated; and, sad to say, there is still a lower grade of building which the architect is continually asked to produce, where the appropriation is actually inadequate to cover the reasonable requirements of use itself, and light and space and strength and durability and even safety are sacrificed on the altar of commercialism.

An English visitor put it that many of our buildings "couldn't be what they were even if they were what they appeared to be." He had seen some shop fronts in the Bronx with galvanized iron imitations of rock-faced brick.

But the problems by far in the majority are those where utility dominates and the client has little if any interest in beauty.

The relation between the cost and the earning power of his building alone interests him, as it is his sole motive for building. He starts and ends with the figures on the calculation sheet.

To succeed with that class of men (and a very worthy class it is in any community), the architect need have

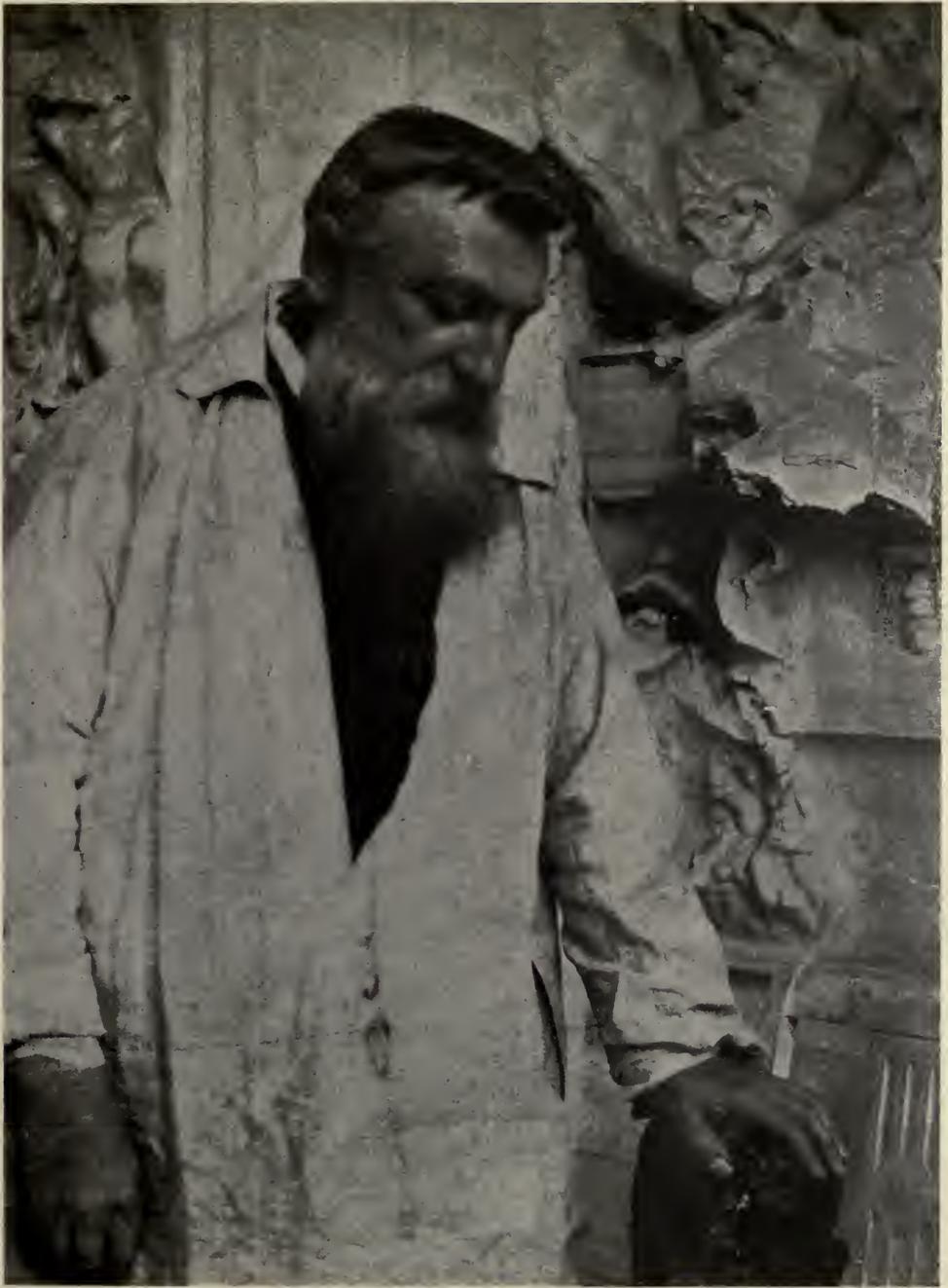
little if any education in the theory of architecture. Some experience in draughting and a knowledge of building methods, city laws, etc., will suffice, if he is a good calculator and administrator, and watches the "fashion" in building enough to imitate the latest type.

The next grade of buildings may be perhaps houses where utility should reign supreme but where art sometimes creeps in, but not if too much sought after. When pursued, you have her counterfeit, "ornamentation," instead. Contrast the most conspicuous house on Fifth Avenue with that ideal city house on the corner of Fifth Avenue and 49th Street, so admirably expressive of its uses, its comforts, its refinements; and yet so retiring with all its prominence, as not to excite the notice of the most anarchistic of the passers-by: vigorous and simple lines and proportions, expressed with delicate and studied appreciation of every detail. Such is art, and so it has always been: subtle and finely sensitive. The bold, bombastic, too forward and obvious things go as much too far as the weak and vacillating ones fall behind! The man of genius learns to seek that "certain best point" to which Aristotle drew the world's attention, "which," as he put it, "we should always strive to attain, but refrain from surpassing."

There is a third class of building, the ideal type that sustains us all, where art and utility go hand in hand. True, the giant Goliath, "competition," has to be met here, as a rule, but often it is by some youthful David that he is brought to the ground; and we all have hope in a competition, for the judgments nowadays are apt to be fair, and the awards worthy of one's best effort. What an honor to create a building such as this library of Columbia College! or the new Department of Justice in Washington! or a monument such as the one now about to be built to commemorate Lincoln! And how ineradicable is the mistake, when an architect fails to rise to the level of his opportunity. The doctor's mistakes are all underground, but the architect's mistakes live to accuse him to all the world.



UPPER SUBJECT—"THE KISS."
LOWER SUBJECT—"THE THINKER."
BY AUGUSTE RODIN.



Portrait by Gertrude Kasebier.

AUGUSTE RODIN.





Portrait by Gertrude Kasebier.

JOAQUIN SOROLLA.

It is the inspiration of that "highest opportunity" which you should never lose sight of. It may be years in coming, but look forward to it and prepare for it, knowing that your fitness for it depends on each of the myriad minor problems, learned to the point of mastery.

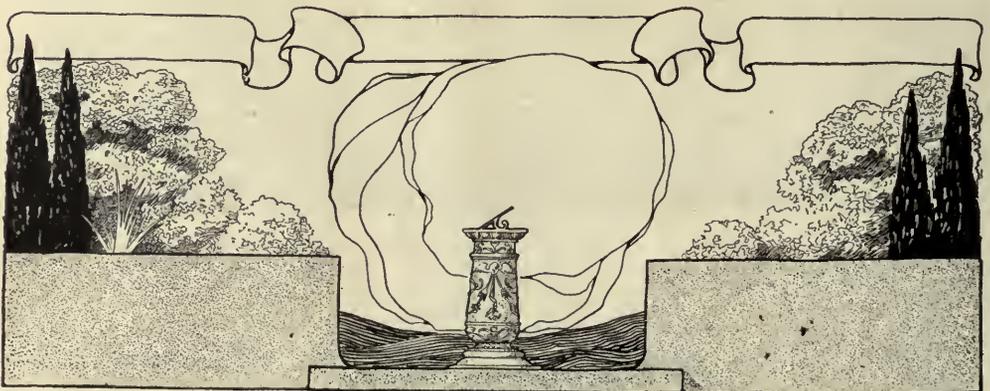
This life is indeed like a flight of steps, each step resting on the one below, and each equally important in attaining the altitude which brings the top one over the wall.

Remember the illustration of the chain that can only stand a strain which equals the capacity of its weakest link. Look out for your weakest link, that's where you are to break!

On the other hand, study your special aptitudes. Acquire a good all-around comprehension of the various branches of knowledge that are brought into play in the art of building construction: strength and character of materials, calculation, the necessary mathematics, mechanical engineering (for it is very important for an architect to know how to invent ways and means when builders are at a loss to know what to do); physics; enough chemistry to know the action of various materials used in building (such as the salts in cement, the action of galvanized iron gutters on copper roofs, etc); then drawing, mechanical and freehand—how to compose a picture with some knowledge of landscape sketching, if only for backgrounds

to architectural subjects; composition, that whole range of architectural design with architectural history as its background and a familiarity with the styles and the representative buildings and architects, painters and sculptors of note, so that you can refer to them with authority; with last, but not least, a knowledge of color! such a sad, sad deficiency in training of architects to-day.

When you have acquired a knowledge of all these things in the proportions of their application to the art of building, then you should begin to specialize, not before, and not later, for you will surely find that you are destined by nature to be either a better theorist or a better practical man, according to whether you have what used to be called "the lust of the eye," or the brain which loves facts. If the former, you are destined for the drawing board; keep at it day and night; tackle every problem and familiarize yourself in detail with all that is best in form; then look for a man of the other kind to co-operate with you. If of the latter type, you are destined for the executive, calculating, superintending, interviewing end of the work. Keep at it day and night; tackle every problem and familiarize yourself in detail with all that is best and most approved in construction methods, in building laws and contracts and specifications; then look for a man of the other kind to co-operate with you—for you will need him!



The Architectural Treatment of Concrete Structures



: Part II :



By · M · M · S l o a n ·

BESIDES PROPORTION and form, a structure with architectural pretense must possess a pleasing arrangement of high lights and shadows, and have, as well, some harmonious color scheme and surface texture. It has only been in recent years that the proper study has been given to the color and texture effects of buildings. Two decades ago our city streets looked like an uninteresting study in brown or red, varied at times by the ludicrously riotous ornamental cast-iron façade, painted to suit the taste of the owner, and not infrequently sanded to imitate stone.

The evolution in architectural design along the lines of color harmony and contrast has been more and more marked, and the color schemes of our more modern commercial buildings in the larger cities have become more daring, and, when well studied, more pleasing, offering a striking contrast to the dingy brown stone and red brick formerly used in such quantities.

The color scheme and surface treatment were the two problems, and still are, which bother the designer in reinforced concrete, in striving to use this material for the exterior finish of a building. One very pertinent consideration which seems to have been missed by many designers and critics is, that while reinforced concrete is a fitting material to express the great massiveness of a bridge pier, arch or buttress, the approaches to a dam, or some other great engineering structure wherein its solidity and stability, backed by the usual wild surroundings, give beauty and dignity, the same material is manifestly improperly used for the façade of a

modern building where the surfaces are limited and the scale of detail is comparatively small. Again, it must be borne in mind that the art of architecture is not in any sense a fixed element, but is judged and appreciated by the training and habitual surroundings of the observer. Those of us assembled in the larger cities are rapidly becoming accustomed to buildings of great richness, where no expense has been spared in the selection of materials, and in the shaping of these materials to pleasing forms and arrangements. Not only is the eye trained to see this refinement, but it is also naturally attracted to buildings of light color, and turns naturally from those of dingy sombreness to those of cleaner and newer appearance. This appreciation of brightness and newness may not be founded upon the highest artistic taste, but it is what the people want and demand.

Upon these lines, therefore, we are compelled to condemn concrete as a material having any suitability for exterior face construction. It does not in any sense answer the modern requirements of finish and refinement necessary for the façade of a modern building having any architectural pretenses. While it is true that it can be molded to certain forms and shapes, it will always partake, when finished, of the nature of a plastic material. It can never be made non-absorbent; that is, its surface is such that no other material will gather and accumulate the soot and dust with greater rapidity and, from the fact of its monolithic character, it cannot well possess interesting surface textures such as can be observed in walls of brick, which

provide not only secondary shadows at the joint line, but surface shadows as well, due to irregularities in laying. This latter effect is a very interesting feature of brickwork, as may be seen by careful study.

While we cannot accept concrete as a suitable material for the exterior of centrally located city buildings, it can be extensively used and must necessarily, in order to produce economic construction for lofty buildings, warehouses and manufactories, and has been successfully employed in the construction of hotels, country houses, chapels and other buildings where a peculiar, massively simple style of architecture is required. It is in working with such buildings as these that the designer has realized the inadequacy of the exposed concrete surfaces, and has attempted to cover the deficiencies in surface and color by resorting to various methods of surface finish.

The usual surface treatments that have been employed on concrete work may be classified as those which have been obtained by veneering, erosion, cutting and plastering and painting. These terms merely express the method by which certain effects are obtained, and these different finishes are designated by trade terms of modern coinage and peculiar to concrete finishing.

Considering first the method by which a finish is obtained by veneering (and it is not the intention to include the covering of concrete with brick or terra cotta, for by the use of these materials no attempt is made to make a presentable appearance of the concrete itself), it is intended to include such methods only as the incorporation of a superior mixture of concrete or facing used for finishing the exposed surface.

There are two distinct methods employed in the veneering of concrete. One of these methods consists in using a false form or bulkhead of sheet iron about one inch away from the exposed surface and filling this space with the cement or concrete mixture likely to give the intended effect, this facing being incorporated with the massed concrete by removing the slide or bulkhead before the cement facing and concrete

backing have set. Sometimes this method of veneering is accomplished by using a dry mixture for the concrete and spading it back from the face of the forms, introducing the superior mixture or veneering compound between the massed concrete and the face form board.

This method of veneering is sometimes referred to as "grout facing," and the appearance of the work is naturally influenced and determined by the character of the concrete facing. It is not unusual to use simply a grout of one part of cement to two parts of sand. Then again, a mixture is made using granite grits, either of red or gray granite, depending upon the texture and tint required.

Undoubtedly, with care, an excellent surface finish can be obtained in this manner, but only cement of the most uniform color, cleanest sand and crushed stone should be used; and one thing which will tend to secure satisfactory results above any other is the care and proportions with which these are mixed. Those who are familiar with fine brickwork, and especially the tapestry effects which are being so extensively used now, know that to get good results with this work it is essential that only a skilled mortar mixer shall be employed. In fact, if the mortar mixer is changed on the job, results are generally unsatisfactory, as it is impossible for two men manipulating the same materials to obtain results alike with regard to color and texture. This same thing applies to the grout facings for concrete veneers used for securing surface effects; and, unless the greatest care is exercised and the work of mixing and finishing conducted by one skilled in the work, the results will not be consistent with the cost required to produce them.

A second method of obtaining a veneered surface on concrete work, which has been recommended as suitable for reinforced-concrete structures and concrete buildings, is to apply a covering of a thin coat of rich mortar or neat cement and introducing upon this plastic surface colored sands or stone or marble dust, this being rolled into the surface. Such a coating can never have

a great permanency, and, while it may give a temporary effect, it is almost sure in time to weather badly, fade, and sometimes exfoliate or scale and leave an ugly mottled effect, which can nearly always be observed after several years in those structures where the finished surface has been obtained by coating the concrete in this manner. The objections

entirely and more than likely in an unsatisfactory condition for finishing.

Altogether, the method of obtaining a surface on concrete by the use of a veneer seems to be impracticable, for, in order that it may be effective, it must be so carefully done; and, if the necessary care is used, the cost is such that the structure could well have been



FIG. 6. SHOWING CONCRETE SURFACE ETCHED WITH SOLUTION OF HYDROCHLORIC ACID AND WATER.

to this finish are modified if the work can be done soon after the concrete has been placed and before it has taken its final set. Where the work is of considerable extent, this is almost impossible to do consistently, because of delays which leave the work unfinished at night-fall or over holidays or Sundays, and also because of interruption on account of severe storms which stop the work

veneered with some other finishing material, such as terra cotta or brick.

Undoubtedly the best effects, and the most permanent, are obtained in the surfacing of concrete work by some method of erosion. While this term may be somewhat vague, it properly expresses the several processes used better than any other. The surface of concrete may be eroded and the plastic effect largely

destroyed, to the advantage of its appearance, by either of the following methods: By treating with acid, by scrubbing and by hammer dressing.

The method of treating concrete surfaces by etching them with acid has been used to some extent. This method, however, necessitates the exercise of considerable judgment and much skill in order to produce the best results.

In Figure 6 there is shown a surface of concrete which has been etched with a solution of one part of hydrochloric

mortar and brought to the surface by careful tamping. The plastic effect of the cast cement is then eliminated by scrubbing the surface with rattan or wire brushes, sometimes even using ordinary scrubbing brushes and water when the form boards have been taken down while the concrete work is very green. The best "scrub" finish is, of course, obtained only when the form boards can be removed within twenty-four hours, and this is seldom practicable in a concrete building where the

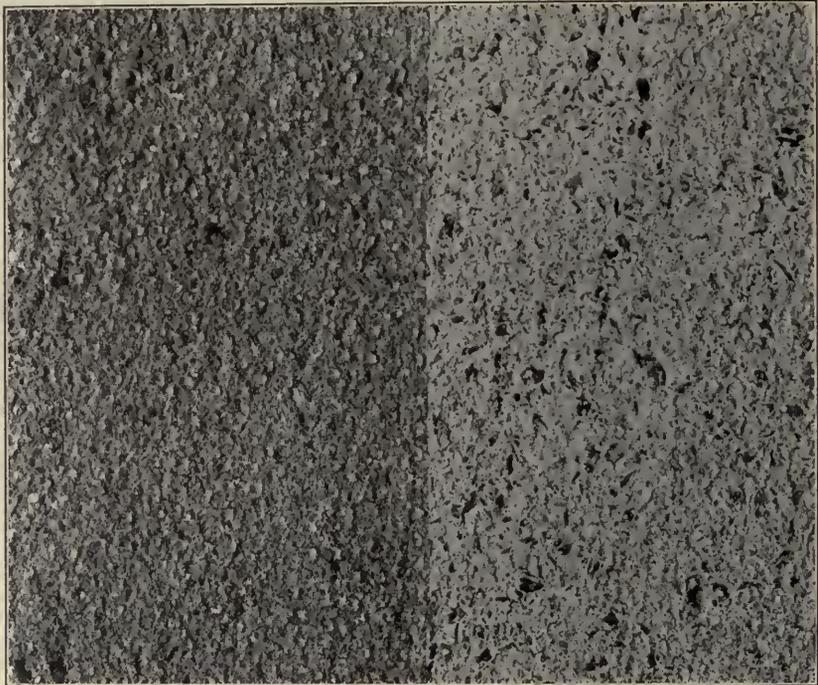


FIG. 7. COMPARISON OF EFFECT OF THE SAND BLAST AND HAMMER SURFACE TREATMENT.

acid to five parts of water. The acid was applied from four to five days after the concrete had been poured. The advantage of the acid process consists in the fact that it brings out the color of the aggregates used in the concrete or in the facing, brightens the surface and does not have to be used immediately after the concrete has been placed.

One of the most practicable methods of finishing concrete surfaces is to use a pleasing aggregate, of some uniformity in size, well distributed through the

wall piers are of a considerable height and are depended upon to carry at least the load due to their own weight, which is considerable.

In the writer's opinion the most practicable method of treating concrete surfaces is by cutting away the plastic surface effect by mechanical means, such as the sand blast, pneumatic and hand hammer. A comparison of the effect of these two methods on ordinary concrete work is illustrated in Figure 7, which shows a section of concrete surface, the

upper part of which has been done by means of the sand blast and the lower one with a bush hammer. It will be noticed that the plastic effect of the cement has been entirely obliterated, and a surface of uniform texture at least, if not of pleasing color, has been produced.

Another surface, finished by means of the sand blast, is shown in Figure 8. This shows a variation in color indicating the jointing of the stratum where two mixtures have come together.



FIG. 8. SAND BLAST TREATMENT OF CONCRETE SURFACE.

Quite frequently concrete surfaces are finished by the use of a special hammer, or axe, producing with ordinary cement and aggregates an effect similar to that shown in Figure 9.

It is interesting to observe the difference in the texture of a concrete surface finished by hand and one finished with a pneumatic hammer. This difference may be seen in Figures 9 and 10, where the former shows a surface finished by hand hammer or axe, while the latter shows the results produced by the pneumatic hammer.

In the best work, where concrete is dressed with tools, the bush hammer or axe is used on the more intricate portions of the work, while the large surfaces are covered by means of the pneumatic hammer.

The method of finishing concrete surfaces of limited extent, such as base courses of buildings and lintels, or other exposed concrete work, is to employ what is known as the "scrub" finish. In the execution of this work, as with all concrete work which must present a

good appearance on the surface, selected aggregates and carefully spaded concrete must be provided. The difficulty about this finish is that the form boards must be removed not more than twelve hours after the concrete has been placed. This leaves the concrete sufficiently soft to be brushed out between the interstices of the aggregates with a steel brush, or sometimes even a stiff rattan brush is used. In this manner the color and shape of the aggregates are exposed, and the plastic surface of the cement removed. The color and shade of the



FIG. 9. SURFACE FINISHED BY HAND HAMMER OR AXE.

aggregate finish thus obtained of course depends upon the nature of the aggregate. Where a white aggregate is used, the work will be light and, where an aggregate of some color is employed, a tint can be obtained.

The general appearance of brush or scrubbed work is illustrated in Figure 11, which shows a concrete where the aggregate is composed of trap rock.

A method of finishing concrete surfaces, which is different from both the veneer processes and the methods of erosion just described, consists in working up the surface by means of wooden floats, after the form boards have been removed. By this means the concrete is brought to a uniform surface, and the edge marks and grain of the wood are removed by working over the surface with a wooden float. This work

takes time, and usually there is much patching to do where the concrete is honeycombed; and the cement has to be floated on the concrete, until there is danger of getting it thick enough to scale. The work with the wooden float must be done while the concrete is green and by one skilled in the work. And with this, as with most concrete finishes, except hammer dressing, satisfactory results cannot well be obtained in the Winter.

The cheapest and probably the most unsatisfactory way of treating cement surfaces is to endeavor to paint them with cement wash. As a rule, this is not put on with care which should be used; the concrete is not always wet down, and the wash is worked on in such a thickness as to cause it to craze, hair-crack and scale.

The architectural designer in handling reinforced concrete work as an architectural problem naturally realized the deficiency in its color and endeavored to offset the monotony of its appearance by the use of decorative schemes in the way of inlaid tile and, in some instances, by the use of ornamental terra cotta inserts and, in later work, of separately cast cement or concrete ornament.

There is, of course, nothing new in the use of inlaid tile as a decorative architectural treatment. It may almost be said to be the basis of the great school of architectural design included under the name Byzantine. It cannot be said that the use of inlaid tile in concrete work produces a style of architecture of any great refinement; and, from the very nature of the surfaces and forms employed and the geometrical arrangement

of tile and their contrasts of color, an effect more or less barbaric is produced. It is difficult to realize that architecture of any great amount of dignity can be evolved by the use of concrete surfaces with tile inlays. This style of architecture undoubtedly has some attractions for certain types of buildings and, when properly handled, produces results that may be pleasing, but never of any great architectural grandeur or permanent merit.

One of the most original and earliest examples of the treatment of concrete decorated with colored tiles inlaid in patterns, augmented with glazed ornamental terra cotta inserts, is found in the Marlborough-Blenheim Hotel in Atlantic City. The general outline and decorative feature of this structure is illustrated in Figure 12, and is characteristic of the best work that has been done in concrete with tile and terra cotta decoration. Even this building is not true in its decorated façade to the materials of construction, for it is purely skeleton construction of reinforced concrete with panels filled in with hollow terra cotta tile, and the continuous concrete surface obtained by a rough cast of cement plaster. In this building in some instances the tiles used were glazed; and experience seems to indicate that many of the colored tile will not, under exposure, retain the colored surface; and it would seem far better to use for decorative concrete tile which are true to color throughout their composition, thus precluding the scaling of a colored surface and the disfigurement of the ornamentation.

Undoubtedly, the rich-

est effect in the decoration of concrete with tile is in the use of the tile as a mosaic, not merely in geometric designs, but in pictorial representations, crude, but artistic, in their outline and graphic rendering. The very irregularities of this treatment are consistent with the materials and produce an excellent effect when viewed in the distance of perspective. Such tile mosaics can either be placed in the concrete by securing them to the forms, or else they can be separately cast in slabs of concrete and inserted in recesses left in the structure. In fact, reinforced concrete buildings can well be decorated with ornamental panels of artistic brickwork; and there is no material which works up as a decorative feature with concrete so well as tapestry brick when



FIG. 10. SURFACE FINISHED BY PNEUMATIC HAMMER.

laid in design. The texture of this brick is not materially different from the texture of concrete and, laid up as spandrel panels between the skeleton frame of concrete construction, would produce decorative effects as true to the material as is possible to obtain.

The decorative feature suggested by the use of tapestry bricks in conjunction with reinforced-concrete constructions will show that with proper treatment a rugged and pleasing color

architectural terra cotta; and there is no reason why modern loft buildings should not be designed with the concrete exposed, if it must be, but trimmed or modified by decorative ornament of glazed terra cotta in some pleasing monotone of interesting color. An attempt to illustrate this idea is shown in Figure 13, which indicates the possibility of a concrete exterior wall pier when trimmed with terra cotta ornament. In this design it can readily be observed



FIG. 11. TRAP ROCK AGGREGATE WITH BRUSH OR SCRUBBED WORK TREATMENT.

scheme of uniform texture may be produced.

If reinforced-concrete construction must be exposed on the face, it would seem far better, instead of trying to break up the surface by means of artificial V-joints simulating ashlar work, that the best effect could be obtained by reducing the extent of the concrete surface as much as possible by trimming it with some other material, of a more finished nature. No material lends itself as admirably to this purpose as

that the concrete surface is sufficiently covered to prevent variations in color from showing. The monotony of its appearance is avoided, and the entire structure takes on a more finished appearance, making it a suitable ornament for a municipal street. There is little difficulty in the execution of such work as this, for the terra cotta can be built up inside of the forms before they are closed on the back, and the terra cotta thus embedded securely in place.

By the exercise of good judgment the



FIG. 12 — THE MARLBOROUGH-BLENHEIM HOTEL, ATLANTIC CITY, N. J.—CONCRETE DECORATED WITH INTAID COTAIRED PILES

concrete work can be trimmed with mouldings or blocks of uniform section, thus permitting the terra cotta to be obtained at a minimum expense and allowing a structure with a pleasing façade

to be erected at moderate cost. Attraction can be added to such a building by interesting brackets, mullions or special ornamental features beneath the cornice, or its salient points in the elevation.

NOTE.—Part III of this series on The Architectural Treatment of Concrete Structures will discuss Decorative Treatment and Ornamental Design.

- | | |
|---------------------------------------|--|
| a. Doorways, Entrances. | c. Brackets and Cartouches. |
| b. Band Courses, Cornices & Capitals. | d. Architectural Treatment of Bridges. |

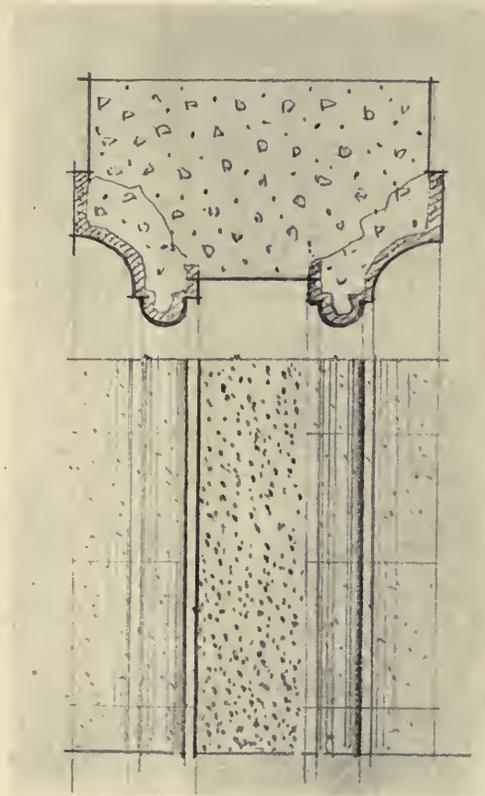


FIG. 13. CONCRETE EXTERIOR WALL PIER,
TRIMMED WITH TERRA COTTA ORNAMENT.

ARCHITECTURAL APPRECIATIONS

HALL OF THE SOCIETY FOR ETHICAL CULTURE, NEW YORK CITY

SOME TWO or three years ago, when all that was to be seen on the avenue side of the southern corner of Central Park West and Sixty-fourth Street was blank wall, there yet were sufficient "evidences of design" in the organization and subdivision of the blank wall to interest a passer who stopped to inquire of a workman what the building was to be. The answer was that it was "the Building of Agriculture," a dark saying which merely deepened the puzzle at that stage presented by the architecture. Now that one knows it is the Hall of the Society for Ethical Culture, and now that the building is complete, one sees that it attempts the most specific architectural expression possible of the special purpose and character of the interior, and has material for judging the success of the attempt. One must begin by congratulating the architect upon making the attempt, quite irrespectively of his success. This is, one need hardly say, by no means the ordinary method of practising architecture. The ordinary method is rather to ignore the requirements as a basis for the architecture of a public or quasi-public building. It is "putting up a front," which is not a countenance but a mask, an assemblage of features of historical architecture, by all means including a classic order, if possible, compiled into a pleasing and impressive result, to the best of the designer's ability, mechanically adjusted to the interior behind it, but having no organic relation to it. The new Public Library is the most conspicuous recent instance of the prevailing inexpressive method of design. The apartments for the sake of which the building exists,

instead of being made the basis of the architecture, instead of being expressed, are suppressed, hidden behind the mask, or the masquerade, of monumental architecture which is entirely irrelevant to them. The picture galleries occur behind the entablature of the front. The great reading room is not even indicated on the outside, except imperfectly, and, as it were, perforce, at the rear.

The building of the Society for Ethical Culture assures the most cursory observer that it is not designed upon such principles as these; that it is designed from within outward, and that its fronts are not façades of a building "quelconque," but enclosures of an interior specialized for its own particular purposes.

If one cannot altogether make out in detail what the particular purpose is, he must not rashly impute his partial failure to the architect. The late Leopold Eidlitz, in his "Nature and Function of Art," pointed out that the architect's procedure, in designing a monumental building from within outward, was to conceive the group of persons who were to inhabit the interior, or one of its component parts, as engaged in some act belonging to the purpose of the erection, and to give to this group an expressive and dignified enclosure. Prayer, praise, baptism, the communion, are some of the acts of Christian worship which supply a basis for architectural expression. The act of listening to a sermon is by no means so expressible, architecturally, as some other acts of public worship, although it is almost the only one recognized in the design of the modern "auditorium" church. To go beyond the

auditorium in design it is necessary that there should be a "service" using forms known to the architect and expressible by him. The tendency of modern Protestantism is away from such forms, and to that extent away from architectural expressibility. As Carlyle has it: "Religion naturally clothes itself in forms. The naked formlessness of Puritanism is not the thing I praise in the Puritans; it is the thing I pity. * * * Forms which grow round a substance, if we rightly understand that, will correspond to the real nature and purport of it; will be true, good forms which are consciously put round a substance, bad." "The fair humanities of old religion" found their architectural expression in the accurate architectural provision for its rites and ceremonies. This provision constituted the architecture alike of the Greek temples and of the Gothic minsters. Sometimes the architecture which in the first instance grew out of the religious forms has reacted upon them. Here is a curious modern instance. Only a few days before his death, in 1909, in Rome the late William Appleton Potter wrote from Rome to a friend in New York, saying, "Did you ever see what I tried to make a chancel in the church of the Divine Paternity?" In fact, the church has a completely developed chancel, which seems a superfluity in the worship of the denomination to which the church belongs. And yet, it appears that the chancel, being provided, has been put to the use for which it was clearly destined, and has become the scene of the only "choral service" known to the ritual of its denomination.

"The Religion of Humanity" may be described in a general way as the cult to which this temple is reared. That religion, as it is practised and expounded by its English-speaking disciples, not only deprives itself of supernatural sanctions, but denies itself those ritual observances which constitute the data and the material of the ecclesiastical architect. Auguste Comte did indeed equip Comtism with an apparatus of ecclesiasticism, borrowed from the Church of Rome, and so developed into a hierarchy

and a liturgy as to incur for it Huxley's gibe of "Catholicism minus Christianity." These forms may seem to incur Carlyle's condemnation of not "growing" but of having been "consciously put round a substance," and it may also be held that the "Religion of Humanity" has not yet lasted long enough nor been sufficiently developed to grow its own forms. At any rate, the English-speaking Positivists, as we say, have developed no service which would suggest or call for a special architecture; and Mr. Frederic Harrison, on their behalf, has explicitly disclaimed what may be called the ecclesiastical development of the Positive Philosophers. A hall for "Ethical Culture" is as nondescript, for architectural purposes, as a so-called "Church of Christ, Scientist," of which there are as many views as there are architects. One of the most striking attempts to exemplify that latter day variant of Christianity in Central Park West takes the ground that it is a "meeting house" in the classic taste, including an "order" and a steeple, carried out, it is true, with impressive massiveness and substantiality. That "Newton Hall" in which the "three persons" of the British satirist of the British Positivists met and shall we say worshipped was, seemingly, a mere hired hall, having no reference in its design to this casual tenancy. At any rate, though it has very respectable associations with the discourses of the three persons and their singing of secularized hymns such, as one of them informs us, as Tennyson's "Ring Out, Wild Bells," it did not offer a special architectural type, as indeed it could not have done even if it had been designed for the purpose by which it is mainly entitled to be remembered.

These considerations may seem to take us a long way from architecture. In fact, they are closely relevant to it, if by architecture one means not a mere assemblage of details of historical architecture irrelevant to the actual function and structure but the precise expression of that function and structure. In the case of a Hall for a Society of Ethical Culture or a Church of Humanity, which seems to be nearly the same thing,



HALL OF THE SOCIETY FOR ETHICAL CULTURE,
NEW YORK CITY.
Robt. D. Kohn, Architect.

the architect finds nothing in the uses of the building to enable him to give a very precise and specialized expression of it. A lecture hall, a "serious" lecture hall: that is about as far as he can legitimately go in the direction of definition. It is as far, at least, as he can go by unassisted architecture. To go further he must invoke the aid of what Fergusson calls the "phonetic" or directly imitative arts to the assistance of what that authority calls the "technic" art of architecture. Sculpture would undoubtedly still further point and specialize the expression of this architecture. The architect has shown his appreciation of this fact by the corbels, niches and canopies he has provided for four statues of "Servants of Humanity" on each front, and has succeeded in procuring a sculptural filling for the head of the principal doorway. Further than this he could not go without an inscription, which, indeed, would amount only to a confession of the helplessness of unassisted architecture to express the special purpose of the erection.

The general purpose of an auditorium, which to be sure might be and in part is a music hall as well as a lecture hall, is very distinctly expressed. The three great windows of the street front ensure an abundance of equable and steady north light, and the blinding of the wall on the avenue front is at once recognized as a provision against an annoying and confusing side light. The panelation of this blank wall in recognition and recall of the treatment of the front, where the panels are opened into windows, gives balance and unity to the design, while it effectively relieves the blank wall of monotony and even gives greater assurance of stability than would be furnished by an expanse of the surface all in one plane. In one point of composition there is, it is true, a failure in exact expressiveness. The powerful cornice is not a true cornice; that is to say, a projection protective of the wall beneath, seeing that that function is performed by the almost equally powerful coping at the actual summit of the wall, framing the attic and its rudimentary pediments. That

being the case one would expect the intermediate cordon to signalize the principal division of the building, that containing the hall which is essentially the building and to which the rest is appendix. This is not the case, since the triplet of doubled windows in each face below the cornice does not open into the great hall, as one would infer, or into its galleries, but into separate and subordinate apartments. There are, in fact, two stories above the hall and not one only, and this is undoubtedly a shortcoming of a complete functional expression of the building. One sees, of course, how it has come about and how intractable would have been the composition which would have been more completely expressive and, seeing this, is content to note it without presuming to find fault with it. Similarly, one notes the austerity of the treatment in general, the leaving of square arrises in so many cases where he would expect a moulding of transition, the point at which the development of the corbels has been arrested, insomuch that he may almost be inclined to say that the fronts are "en bloc" instead of being finished. But then one makes the obvious reflection that stone-carving costs money, and also that the work is so handsomely and thoroughly carried out as it is that it would be ungrateful to reproach either architect or owner for not carrying it further. Particularly and positively ought one to be grateful that it has not been carried further in the conventional way; that the architect has resisted the temptation, which possibly was not a temptation to him but would have been irresistible to the ordinary practitioner, of introducing a tetrastyle "order" at the centre of each front and so depriving the fronts of the character and impressiveness which in fact they present. The passer has something to look at so much better worth looking at than "the regular thing" of which, if we had the courage to confess it, we are growing very weary in the face of its endless and monotonous multiplications. It is a great refreshment to come upon a novelty which is such not by an effort for novelty but by a straightforward and



INTERIOR—HALL OF THE SOCIETY OF ETHICAL CULTURE,
NEW YORK CITY.
Robt. D. Kohn, Architect.

rational treatment of "the thing itself." This building is unusually impressive as well as unusually expressive in its general composition, much more "monumental" in effect than its dimensions would commonly imply. This is largely by reason of its unusual effect of massiveness, which results not only from the unusual expanses of plain wall but from the unusual skill with which they are disposed where they are most needed and most effective. The openings or recesses, panels or windows, are so securely set and framed between the masses at the angles that they emphasize rather than attenuate the solidity of the effect, again emphasized by the scale and the character of the only projections, the huge half-round base-moulding, the modillioned cornice and the culminating coping, and not disturbed but again emphasized by the treatment even of the

entrances which occur on the street front in each of the ample piers. Another exemplary point of design is the congruity of this building with its neighbor, its neighbor being the schools of the society of which this building is the hall and occupying the residue of the block-front on the avenue. The congruity, in fact, goes to the length of a design in common, the roll-moulding of the base being carried through both buildings, the line of the cornice of the hall prolonged by the balcony of the schools, and the base course of the second story of the schools reappearing in transoms across the panels of the avenue front and in the lintel course of the subordinate triple openings of the street front of the hall. Upon the whole an exemplary architectural performance, as well as a welcome variation upon the common run of our street architecture.



ARCHITECTURAL ABERRATIONS

THE TWENTY-THIRD PRECINCT POLICE STATION HOUSE. NEW YORK CITY...

THIS IS a hilarious kind of edifice; you can see that yourself. If you are like the present writer, you will hazard several guesses about its purpose before you come to decipher the tablet over the "sallyport" which sets forth in plain language, language so much plainer than that of the architecture, that it is the station house of the Twenty-third Precinct of the Police Department of the City of New York.

Your first guess would probably be that it was an armory, for "military Gothic" is recognized, by the consensus of the architects who have done armories in New York, as the appropriate style and manner for an armory. And indeed, there are reasons for holding that an armory ought both to be and to look defensible. It should, in fact, even when slenderly garrisoned, be able to hold its own, including the store of arms and ammunition it is supposed to contain, against a besieging force without artillery. Such a force is a street mob, especially the kind of street mob an armory is likeliest to be called upon to withstand—a labor-union mob to wit. An armory should very possibly be a place in the interior of which shivering "scabs" and beleaguered "strike-breakers" can be collected and protected, like the women and children and cattle in the court of a feudal castle, under the ægis of the N. G. S. N. Y., and the approaching mob of raging cloakmakers or what not admonished by the very look of the place of refuge that it is about to gnaw a file and may get hurt.

But why all this pother of warlike parade about the exterior of a police station? Our municipal annals do not contain the record of a single attack of

a mob upon a police station. (For the matter of that, do they contain the record of a single attack upon an armory?) Why essay by architectural trick and device to "throw a scare" into the casual drunk and disorderly as he enters the gloomy portal under escort? Yet, to what other purpose is all this fortification? Why not leave the police station to be protected by some intrinsic terror of the law? It is really on the same footing with a graveyard, and it is remembered that Jim Fisk, after he had become rich and famous, or the reverse, by his association with Jay Gould, utterly declined to subscribe for a fence around the graveyard of his native village upon the plausible ground that those who were in couldn't get out and those who were out didn't want to get in. A police force which announces in its architecture that it is liable to be driven into and cooped up in its own abode while riot is stalking abroad and that it will sell its life dearly, say at the rate of two rioters per "cop," does not excite terror, but derision. Why fortification? Why "military architecture"? Why cry aloud, like "the Douglas":

Up drawbridge cops, what, wardman, ho.
Let the porticullis fall.

Or, if any military architecture, why this military architecture? Why should the ferocity and aggressiveness of this granite basement be surmounted by the smooth domesticity of the three stories of superstructure? There is or was a building in Berlin or possibly in Potsdam which was built while Frederic the Great was away upon his wars. When he came back and found it completed, his criticism was that it was a fort at the bottom, a church in the middle, and

a bower of Lydia on top. The criticism would apply to the present edifice, excepting that it has no ecclesiastical section. It is, let us say, a fort at the bottom and a lodging house on top. While the rocky basement strikes terror into the drunken and grins defiance on the riotous, its expression is contradicted by that of the three tiers of bedrooms for "gentlemen only" by which it is surmounted.

As to the basement, let us admit that the grating of the openings may on some occasion do good by preventing the escape of an inmate, if not by preventing the entry of an assailant; and, in any case, does no harm, except to throw unnecessary obstacles in the way of the window cleaners. But why the curvature of the front into "bastions" and "curtains"? In the feudal prototypes, what we have called the "sallyport" is withdrawn between two towers to the end that when the besieger essays to beat down the gate with a battering ram, having previously weakened it with mangonels and catapults, the garrison may keep up a flanking fire of arrows upon him from the narrow flanking apertures. But here, it is evident, the "cop" who undertook to fire upon the bearers of the battering ram would himself become in the process a target for every rioter within brick-bat range. Also, machicolations frown down from the second story cornice through which, theoretically, the defenders may pour boiling oil and molten lead upon the rash besiegers; and it has a parapet interrupted with crenellations through which latter the police may deliver their fire and then drop behind the parapet. But one has only to look at these machicolations to see that they are closed at the bottom, hence not pervious to missiles or hot fluids, and at these crenellations to see that the policeman crouching behind them could not get up to aim without exposing all the vital portions of his anatomy, and that he would be reduced to sticking his revolver through the slot and letting it go at random. The upper and concluding cornice, which does give a touch of ferocity to the bedroom section, labors under the same disad-

vantages, though in truth the crenellations are so much larger here that an active policeman might conceivably take a shot and dodge back in time to save himself. But upon the whole, it is clear that the parade of militarism is but an architectural figure of speech. There is an equally ridiculous building in West Fourteenth Street, opposite a real armory by chance, to which we long ago paid our disrespects, and which is ridiculous in quite the same way. This is the building of the Salvation Army, of which the military name inspired the designer to military architecture, the designer forgetting that the weapons of that "army" were not the arm of flesh. To be sure, his architecture "was not a real mongoose," either, any more than is that of the Twenty-third Precinct station house, which is practically no more defensible in a military than it is in an architectural sense.

The front invites a number of questions which it declines to answer, possibly on the ground that it would incriminate itself. We have already inquired what was the use of the curvature of the basement in plan, and echo has already answered "What?" The superstructure suggests an answer, even if the answer does not get us much "forrader." The bastion at the end is projected, says the superstructure, in order that a patrolman may get around the corner, and to the same end the corner of the superstructure is heavily chamfered. To the same purpose is a slit of a door cut in the upper wall near the corner. But why should a policeman desire to go around the corner? There is no saloon on it. Echo suggests that this is part of the general "military Gothic," and that the patrolman in time of trouble is to do sentry-go on the ramparts of the station house. Looking more closely, one surmises that the arrangement may have something to do with access to the fire-escape, and that this very costly and circuitous curvature and projection exist for the sake of enabling or forcing the force, when smoked out of the interior, to run round the building instead of jumping from the second story to the sidewalk,



THE TWENTY-THIRD PRECINCT
POLICE STATION, NEW YORK CITY.

which looks considerably safer as well as quicker. One rather pities the policeman who should try to get out of that door and round that corner and down that ladder when the building was afire. For one thing, the door seems to have been measured from the latest and leanest recruit in the precinct and to be quite impracticable for a veteran who by dint of holding up lampposts and sitting behind desks has grown up to the stature of an average guardian of public order. Apparently, the architect does not know his Horace, nor is familiar with the tale of the fox which had got into the granary through a chink through which, when he had gorged himself, he could not get out again. What a sad sight it would be to see a pinguid policeman stuck in one of those apertures and execrating that architect! And what is the meaning of that recessed balcony at the centre with the slab protruding at the centre so as to make it unavailable for the ordinary uses of a balcony, which are to take the air and get the outlook. One conjectures that its use may be to enable the captain of the precinct to come out and address the mob, with the

privilege and facility of dodging behind the escutcheon when he sees a dead cat or other missile coming his way.

"Military Gothic" is a foolish mode of architecture to be applied to the uses of a modern police station. It would be little better than a silly masquerade, no matter how well it was done. In this instance it is not at all well done. The round arch of the gateway, of only one order, is not at all the deeply splayed and moulded entrance that would go with the bastions and the parapets. This alone would prevent the rock-faced basement from being a consistent piece of work, even by itself. And it is flagrantly inconsistent with the commonplace lodging house above. In turn the upper cornice and parapet are inconsistent with the lodging house, while the other feature of the superstructure, the segmental arch of the recess, is neither military nor Gothic and has, in fact, nothing to do with anything. The author of this aberration, whoever he may be, should not have further opportunities of holding up the Police Department to public ridicule. Away with him to the deepest donjon beneath the station-house moat.



The Cathedral of Saint John the Divine

New York City

ARCHITECTS who are also readers of newspapers are aware that there has been a change in the architectural control of the edifice above named. The more they have read the newspapers on the subject, the deeper has probably been their puzzlement over the reasons for the change. The change coincided with the completion, at least the structural completion, of the choir of the cathedral, with the consecration and the opening of it to divine service. The choir, thus executed to the point of becoming available as a place of worship, is less than half of the ultimate structure contemplated, in length and in breadth, and so much less than half in area and in cubical contents that, in spite of its impressive actual dimensions it might almost be described as a fragment only of the mighty minster of which it is to be an integral part, and shows scarcely the beginnings of the intended decoration, sculptural or pictorial. Yet, such as it is, it has been generally acclaimed as an impressive and most interesting building, an architectural success. The only adverse criticism it has encountered in public has been that which begged the entire question involved in the building by denouncing it for not being the "English Gothic" which, one may say it explicitly disclaimed any intention of being, from the point of view of the purists who berated it. The basis of this criticism is the cheerful assumption that every departure from "Anglicanism" in the design of a cathedral for the diocese of New York of the Protestant Episcopal Church in the United States of America is a proof of ignorance or of bad faith. Upon this assumption, nothing is easier than to denounce the actual work for not being what the denunciator thinks it ought to have been, but the author never thought of making it.

Really, this seems to have been the state of mind of the ecclesiastical authorities, who have been moved to make the structural completion of one of the organic divisions of their cathedral church the occasion of making "an harsh divorce" between the work and the architect who has given twenty years of his life to it, and to supersede him by a "consulting architect" whose own works show an entire lack of sympathy with what has thus far been done on Morningside Heights. The supersedure is doubtless within the contractual rights of the authorities, and quite what one would expect of a committee of business men who had changed their minds about the kind of building they wanted, holding that the rights of an artist in his work of art were strictly limited to the letter of his contract. If it be not exactly what one would expect of the diocesan authorities of the Protestant Episcopal Church, the most obvious explanation is that the committee consider that the work has thus far been conducted upon mistaken lines, and that, in what remains to be done, there should be a reversion to a stricter and especially to a more "Anglican" type of ecclesiastical Gothic. With the personal and professional aspects of the controversy which this decision has provoked and is likely to provoke, an architectural magazine has, of course, nothing to do. But the architectural aspects of it are important and interesting enough to call for some comment in such a publication.

In the first place, as has already been intimated, a primary rule of criticism is "Respect finem"

In every work regard the workman's end:
Since none can compass more than they
intend.

On the other hand, it is true that the view an artist takes of his problem is as much a subject for criticism of his work

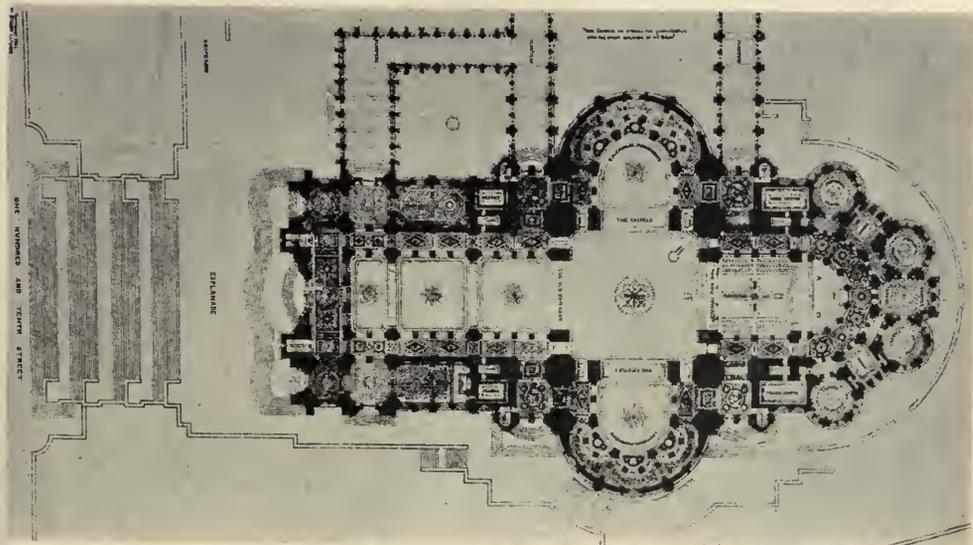
as any other fact about it. The strictures upon the cathedral of St. John the Divine for not being pure English Gothic are irrelevant and nugatory unless and until the premise that it "ought to be" pure English Gothic is established. Is it true that a modern Protestant Cathedral of the twentieth century has no requirements different from those of a Catholic cathedral of the fourteenth century, before the Reformation of the sixteenth, as has been said, "gave a jar to Christendom that seemed to loosen historical Christianity from its foundations?" If that be true, then the architect who introduces any other forms or dispositions than those of the mediaeval cathedral is blameworthy, if it be he who has injected the novelties into his employer's conception of a cathedral, since undoubtedly the English cathedrals of the fourteenth century did give artistic and worthy expression to the notion then current and undisputed of the function of a cathedral. The sentiment of "Anglicanism" is surely worth keeping in the architecture of an Episcopal cathedral, unless and until it comes into conflict with newer conceptions, ecclesiastical or architectural, with, let us say, such a conception as the need to a cathedral of a great "auditorium," a preaching-place in which can be assembled as large a congregation as can be brought within the range of a human voice, with, let us say, such a conception as the modern tile arch, which to clothe in the forms of the groined vault of the old Gothic minsters were to indulge in a fiction or a masquerade. Whether there has been in things ecclesiastical such an evolution since the fourteenth century as we know to have occurred in things mechanical is a question not for the architect, but for the church. What kind of a cathedral is wanted it is for the diocesan authorities to tell the architect, not for him to tell them. Yet, in the present instance it was this preliminary and ecclesiastical question which was put up to the architects by the diocesan authorities. Obviously the design and disposition of the building are determined by what is to be

done in it. If the "divine service" for which the church exists, be a "sacrifice" in the "presbytery" with which the only concern of the congregation in the nave is to see and hear as much as it can, and to be incidentally preached to from a pulpit set up in any eligible place but not at all considered in the general design of the edifice, that requirement will issue in one kind of building. If the preaching is to constitute an important part of the service and a place to be provided for the congregation which shall enable as many of them as possible to see and hear the preacher, that modification will result in a very different kind of building. It can not be said that there is an effective consensus within the Episcopal church, of the kind of building, parochial or cathedral, that it needs. The programme for the architects ought to set that forth. Yet in the case of this cathedral, the architects were left entirely to their own devices. They were under no sort of restriction or limitation, except that the interior length of the building should not exceed 520 feet.

What is well worth emphasizing, in view of the present situation, is the fact that the diocesan authorities, by their selection of a plan, distinctly committed themselves and the diocese against the strict example of English Gothic which it is now insisted that the cathedral should furnish, and which it is clearly out of the question that the existing cathedral can be made to furnish without a process of demolition equal in extent to the work of edification. Something like a hundred plans were submitted at the competition which was decided almost exactly twenty years before the consecration of the choir in April, 1911. Some thirty of these are said to have been more or less strictly English Gothic. All but four of the plans were eliminated by the committee of the trustees, acting in concert with their architectural and engineering advisers. Only two, in fact, were recommended by these advisers for the final competition, those of Messrs. Heins & La Farge and Messrs. Potter & Robertson. The trustees added to these, of

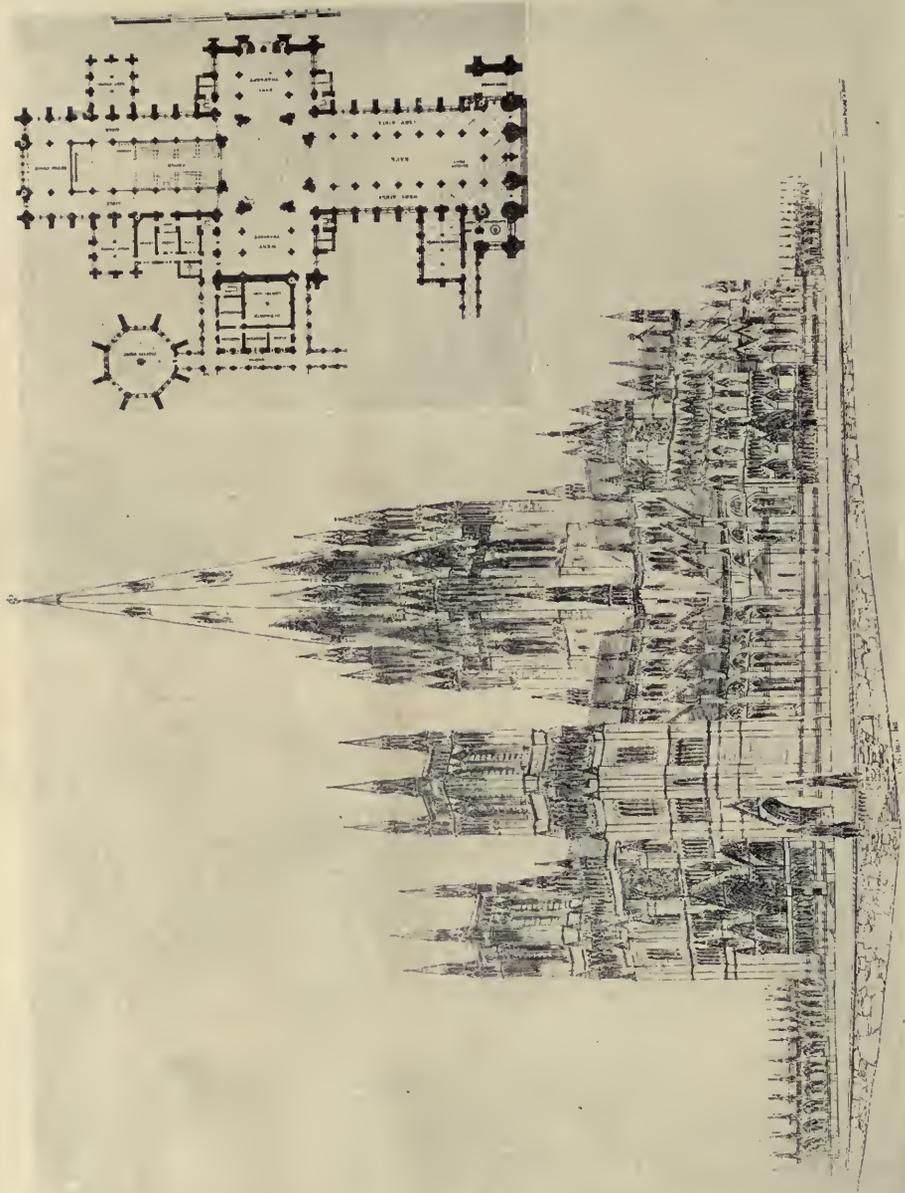


PERSPECTIVE.

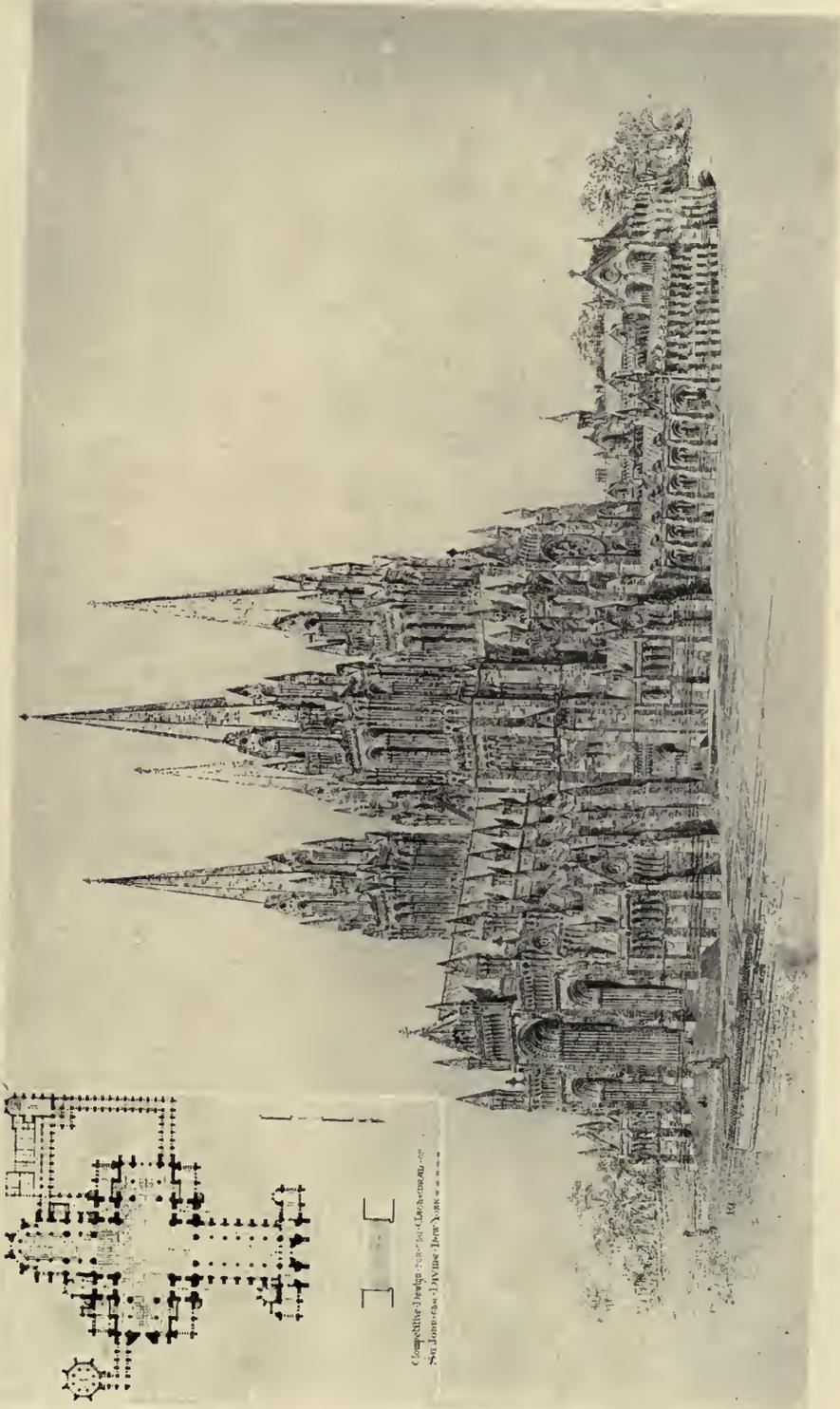


Plan.

COMPETITIVE DESIGN FOR THE CATHEDRAL OF SAINT JOHN THE DIVINE, NEW YORK.
HEINS & LAFARGE, ARCHITECTS.



COMPETITIVE DESIGN FOR THE CATHEDRAL OF SAINT JOHN THE DIVINE, NEW YORK.



Competitive Design for the Cathedral
of Saint John the Divine, New York
W. A. Potter and R. H. Robertson, Architects.

COMPETITIVE DESIGN FOR THE CATHEDRAL
OF SAINT JOHN THE DIVINE, NEW YORK.
W. A. Potter and R. H. Robertson, Architects.

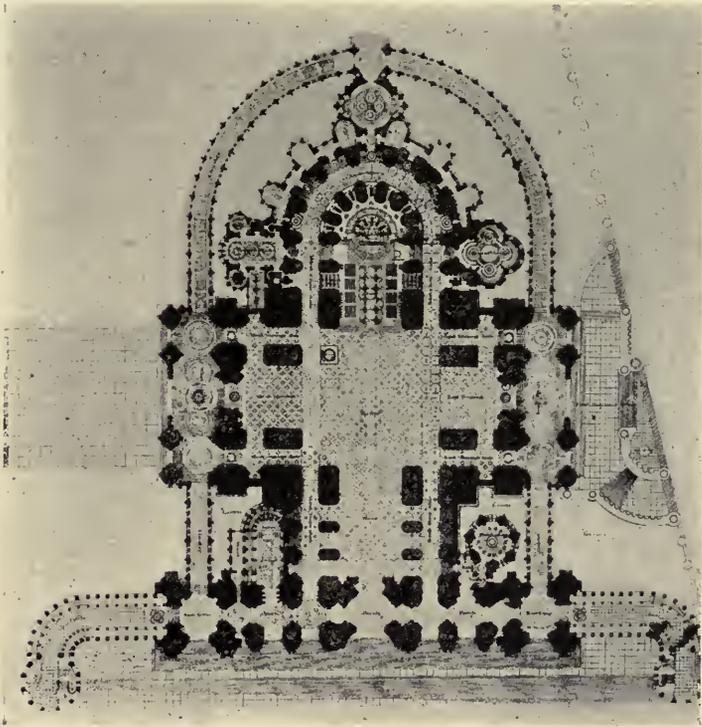
their own motion; the design of Messrs. Huss & Buck and the design of Mr. Halsey Wood. These latter were designated at the time as respectively the tamest and the wildest in the competition. The design of Messrs. Huss & Buck was, indeed, after the straitest sect of English Gothic, deriving, perhaps, more from Salisbury than from any other of the English minsters, but at any rate unamenable to the kind of criticism which has been bestowed upon the choir of the actual cathedral of New York, to whatever other kinds of criticism it may be amenable. Mr. Halsey Wood's design was the most afflictive of all to the purists. This fantasia was a *mélange*, if you choose a *pot-pourri*, of elements taken from everywhere, from the wings of the front, apparently suggested by Bernini's colonnade to St. Peter's, to the slim towers at the rear, apparently suggested by the minarets of the Cairene mosques. Such Gothic as it shows is exclusively of the spirit and not of the letter. Indeed, the architecture is not only not Gothic, but is nearly as much Mahometan as Christian. No wonder that it excited some beholder to quote Coleridge:—

In Xanadu did Kubla Khan
A stately pleasure-dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

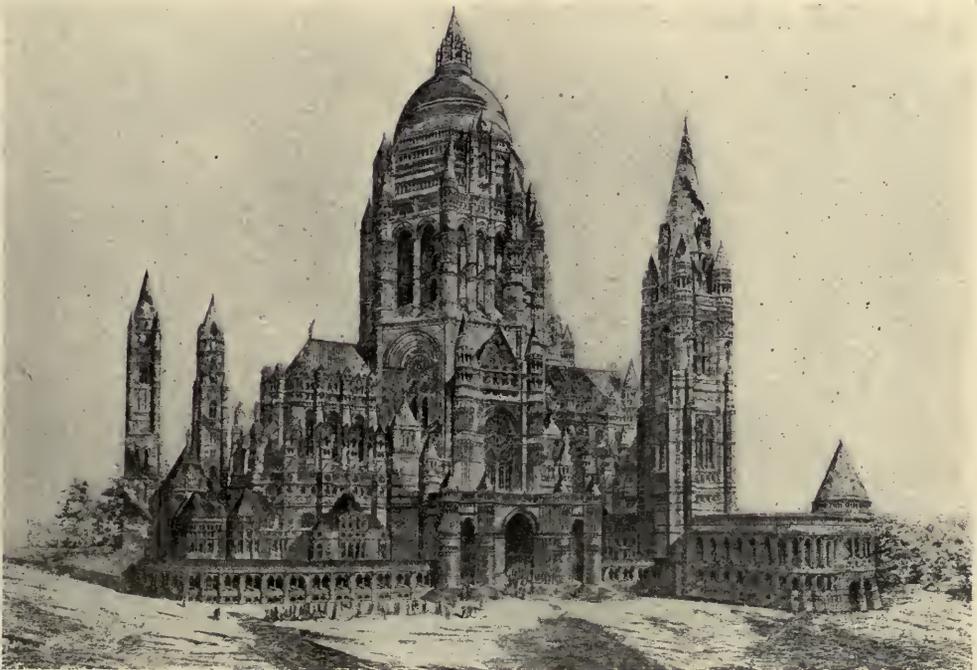
The design of Messrs. Potter & Robertson was negotiably enough Gothic, though there was no pretense of purism in it. But it was by no means English Gothic. There was, in fact, little that was English in it, excepting the West front, a revised and unquestionably an improved version of the famous West front of Peterborough. The motto under which it was submitted, "Gerona," indicated that its inspiration was Spanish. The cathedral of Gerona, which Fergusson calls "one of the most successful designs of the middle ages and one of the most original in Spain," has as its chief peculiarity of plan, a nave seventy feet wide, the whole width of the fabric, excepting for the chapels contrived in the spaces between the buttresses, and equal to the whole width of the choir and its aisles. The Spanish

plan is not closely followed, for the nave in this design has aisles. But the great width of the nave is retained, and the crossing thus becomes an auditorium, capable of accommodating a great congregation within the sound of the preacher's voice. Every one of the four selected designs, indeed made a point of enlarging the crossing and increasing its capacity to the utmost. Richardson's then recent success in Trinity Church, Boston, in subordinating the whole church to a central tower modeled after that at Salamanca, had had its effect upon most of the competitors, though in Boston comparatively little is made of the crossing interiorly. But even the authors of the English Gothic design had recognized the necessity of giving more importance and a more important function to crossing in the modern cathedral than was given to it in the mediæval. They had taken the one isolated and sporadic example which English Gothic supplied in the octagon of Ely, though in English Gothic the example was sterile, and we may be sure that the innovation of Alan of Walsingham was regarded askance in the year 1322, alike by architectural purists (if any) and by "old fashioned churchmen," as a questionable and dangerous novelty.

The winning design was described, at the time of the competition of 1891, as "a domical church in a Gothic shell." The ground plan seems, in fact, to prefigure a treatment rather Byzantine than Gothic, rather of Eastern than of Western Europe. St. Sophia is, of course, the typical instance of this arrangement. But there are examples of it, not only in Italy, in St. Mark's at Venice, but in France, in St. Front at Perigeux, "the only domed church in France with a Greek cross for its plan." This latter is commonly set down as a copy of St. Mark's, although Mr. Spiers insists that the builders of Aquitaine had for more than a century been doing domed churches and had developed their own method of doing it, and that St. Front is French and not Byzantine. However that may be, a study of the plan and sections of St. John the Divine would indicate the



PLAN.



Perspective.

domes of St. Front as a more appropriate and expressive covering of it than the sloping Gothic roof. As originally planned, each bay of the nave was to be covered with its own cupola, while the covering of the choir was to be a continuous tunnel vault. The changes made during the progress of the work have been in the direction of Gothic, in the direction of Anglicism. To the desire to Anglicize as much as might be may probably be attributed, at least in part, the change from the original tunnel vault of the choir to two bays of groined vaulting, with the substitution of clustered piers, expressive of the superstructure thus substituted, for the smooth pillars which would have been the logical supports of the original vault, and would have conformed more perfectly than the Gothic pier to the magnificent semi-circlet of the huge, smooth, unmodelled columns that support the semidome of the apse, the finest feature of the interior, in which there is nothing of historical Gothic at all. The contrast is strik-

ing, though one easily persuades himself that the objection to the juxtaposition of the groined vault and the semidome is academic only and not artistic. At all events, the purpose is attained of furnishing an enormous auditorium at the crossing, as well as of providing a most impressive terminal feature; and it is a purpose which historical English Gothic furnishes no available precedents for attaining, excepting only the octagon of Ely. The churchmen who are now anxious that the cathedral should be continued in a more strictly "Anglican" fashion than that in which it has been executed thus far, and which is at least as Anglican as the general scheme will admit, appear to forget that the diocese has for these twenty years been committed against a strictly English Gothic cathedral, and that all the contributions to the erection of the cathedral have been obtained for the execution of a design which was deliberately preferred to the Gothic designs, its competitors.



A Manse Come Into Its Own

The Sterling Mansion in Watertown, N. Y., Gets a Proper Outfit
One Century Later

By CHAS. DE KAY

PHOTOGRAPHS BY AUGUST PATZIG & SON.

THE AGE upon whose current we are borne along is often slurred as a destructive one, an age in which nothing, from architecture to criticism, is constructive. And it does seem to dwellers in large cities as if modern man were fired with a fierce rage like that of Vandals and Visigoths to sweep away all traces of the past and substitute for what was simple, quiet and sometimes graceful, a set of barracks of huge yet bad proportions whose one poor boast is size! All the pleasanter is it to turn one's eyes to the very opposite condition of things and examine the process by which an ancient home has been improved without loss of its fine savor of antiquity and made more beautiful and commodious, while the fashions of its first period have been preserved.

An old edifice when restored requires the renewal of many parts which have fallen into ruin; but it may often happen that the restorer, knowing thoroughly the period of its making, adds to the original plan various things which the first builder omitted from lack of means or lack of taste or lack of knowledge. The old building then takes on a style and splendor it never had before and yet remains true to the architecture that ruled when it was first planned.

This is the rather neat achievement of Mr. Francklyn Paris at Watertown, N. Y., when he undertook the renovation of the old Sterling home for the present owner, Mr. Taylor. One hundred years ago the Sterling house was indeed an important creation for the little town that straddled the Black River near its entrance into Lake Erie. Since then commerce and manufactures have changed things greatly; Watertown is a city with a history upon which it looks back with no little complacency. Was it not hither that Henry Eckford brought from New York his ship carpenters and caulkers, his axemen and cordage mak-

ers, and, setting to work on the green timber of the forest, built, launched and equipped a fleet of small ships in an incredibly short space of time? Was it not here that Commodore Perry, thanks to this expedition, was enabled to meet the British fleet and win a victory? It was during the stirring times of the War of 1812 when the Republic was having one of the worst of its infantile diseases and people, Congress and President were acting in such a way as to make the most sanguine despair, that the cornerstone of the Sterling house was laid. No railroads, hardly yet a steamboat. Everything had to be fashioned on the spot or brought by horrible roads from the Hudson. Hardly to be wondered at, therefore, that the fine points of decoration in buildings of that day were not lavished on his house by Sterling. Surprising, on the other hand, what a fine bit of work the unknown builder made of it! Subsequently, however, additions and changes were made which departed from the original plans because fashion in architecture had changed and there was no one to warn the owner that he must remain true to the style if he wished to obtain a satisfactory effect. As usual in such cases, these intrusive changes prove the most difficult to manage, for they demand a certain amount of demolition and thereby try the nerves of the owner. Fortunately, Mr. Taylor had no intimate connection with the old house; he had not grown up in it and gradually come to feel that every part of it held some recollection. So he bade the architect and archæologist have his own way. Before the restoration, however, he laid out a formal garden which makes a very happy outlook from the back of the house and, as we shall presently see, has been duly considered in the rearrangement of the interior.

Mr. Paris is no novice in the decora-

tion of interiors, as one may see in some of the upper rooms of the Ritz-Carlton; in the home of W. W. Scranton at Scranton, Pa., and in the rearrangement now going on in the University Club, Manhattan. The problem at Watertown appealed to him, for it called upon his knowledge of the varied styles which we embrace in the somewhat vague term, "Colonial." Indeed, we have his own statement of the problem, for at the housewarming last year Mr. Paris remarked to a representative of a Watertown journal: "I found a very excellent example of a Colonial house marred by the introduction of a number of anomalous and contradictory elements. By removing these foreign growths I have restored the house to what, in my conception of things, it should have been in Colonial days, assuming that its owner had been possessed of taste and large means."

The main hall is marked by a stair with mahogany treads and enameled reserves and a rail having the spindle motive. The walls are wood finished in eggshell enamel, the colors being French gray and buff, like the uniform of the Continentals. The mirror is of delicately carved wood. The cornices are in plaster, finished in place by hand. On the wall is stretched a striped fabric, in buff tones, of English make. The floor is of straight oak, the fixtures silver with a spindle design. The side-table is an old piece with carved wood reliefs in front and a marble top. Note the small knobs, "lady's size," on the mahogany doors. This hall might be termed English Colonial by those who insist upon a label. It is about fifty feet long and twenty wide.

In the old house there were two parlors to the left as one enters; these were thrown into one, leaving the division marked by a couple of Doric columns supporting a beam, gaining thus a drawing-room fifty by twenty. Greek fret is carried all around. The hearth breasts, seven and a half feet broad, have over-mantels, in which a plain panel is left for a classical subject to be modeled in low relief. To give warmth to this somewhat classical

interior all the walls are carved wood and the details of trim on doors and windows, not to speak of the details of the columns, are rich in modeling, while the hangings of crimson and buff, reproducing an old fabric, lend certain actual direct strong shades of color. The corner consoles have green malachite tops; the woodwork is finished in eggshell enamel; the mantels have white marble facings and rude brick linings. Double spindle colonettes of a slender make are further decorations to the hearth, while the firegilt fixtures are of simple but classical shapes. Despite the classic details the impression of this drawing or living-room makes for comfort rather than pomp.

On the right of the entrance hall is the library, very well arranged as to the scale of doors, bookcases, hearth, etc., with the exception of the large rug in the centre which in design is out of scale with the room. The ceiling has been modeled in low relief in the method called in Italy *scapura*, a method which requires great knowledge of perspective, great certainty of hand, for it is done in place. The material is plaster and glue. In order to lend it unity of tone and an even texture of surface the reliefs are given a skin of whitewash.

In this *scapura* work are four subjects treated allegorically in very low relief with perspective so arranged as to make the figures seem to rise upward—not project downward. Here are Poetry and Romance, Science and History with their several attributes and attendants. Similar modeling in place produced the decorated panels between the brackets of the cornice. The over-mantel is of carved wood, as are also the mantel itself and the framework about the hearth-front; this last is of veined marble. The iron sides and back of the fireplace were not in the original plans and mar, rather than assist, the general impression of the room. The panel over the mantel now occupied by a family portrait, temporarily placed, is designed to hold an oil painting on canvas to form thus a part of the wall.

The bookcases are built of dark ma-



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logany in place; they fit into the height and trim of the doors and adapt themselves to the paneling of the wooden walls: Observe the management of these cases in the corner where a domed and round-back corner-piece allows for some appropriate work of art, a porcelain or a bust in bronze, being shown to advantage. Silver fixtures and candlesticks of Sheffield plate are used in the library about the walls; there is no central lamp. One should note the trim of the doors which show that the hand of the master carpenter, not the machine, has turned out this work.

The library has a Chippendale look which is increased by the ceiling reliefs; they recall the Chinese excursions that Chippendale made in furniture to suit the queer taste of the eighteenth century. Note the "curtain embracers" at the window, odd shapes studied from old pieces of the period and reproduced in brass, silver and firegilt.

The dining-room with its oak floor and square panels of wood, its ceiling modeled in low relief in plaster, its mantel of simple Colonial forms, is a worthy fourth to the preceding trio of rooms. It looks out on the old-style

English garden arranged by Olmsted, but it looks at it through a conservatory. This is reached by two white marble steps and has a flooring of red tile set in broad white cement, bordered with white marble and having in the middle an oval sunken pool about five feet long. This was intended by Mr. Paris for a conservatory which should form a step toward the garden, but his plans were changed during his absence with the results shown in the illustration.

Openwork columns were to have been covered with creepers. The centre of the oval basin was to have been decorated with a bronze figure. The original look of the dining-room, as it was in the plan, has been lost; a conventional end of the room has been too easily achieved. But turn from this error and observe the wooden frame to the wall mirror with its Chippendale feathery forms, all delicately carved and gilded. This room also is finished in eggshell enamel, so that on the removal of rugs and hangings in Summer the interior will have a particularly cool and airy look.

Enough has been said to give a good idea of the methods used by Mr. Paris to exchange the somewhat rude interior



MAIN HALL.



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The Drawing Room.

Photo by August Patzig & Son.

THE RESIDENCE OF JOHN B. TAYLOR, ESQ.

Watertown, N. Y.

W. Francklyn Paris, Architect.

of Uriah Sterling's house into a modern home for cultivated people who want beauty in simplicity rather than luxury round them. However, a peep into the billiard room will be interesting.

One may call the decoration of this room French Empire—say 1790 to 1815. Here is a costly mantel of Languedoc marble full of crimson and gray spots, and above, set in the centre panel of the mantel frieze is a bronze clock in Em-

are crimson. Mr. Taylor's billiard room will make a gay impression, or there is no virtue left in crimson. The furniture has a spindling Empire look. The simple fixtures are in turned silver.

Watertown with its vicinage is remarkable for certain old houses built of stone about one century ago. They form rather grateful objects for the decorative architect, who is also an artist, not merely some tradesman who, having



Photos by August Patzig & Son.

THE DINING ROOM—RESIDENCE OF JOHN B. TAYLOR, ESQ.

Watertown, N. Y.

W. Francklyn Paris, Architect.

pire style. The over-mantel has a plain panel bordered by *scapura* hand-modeled reliefs where a canvas with portrait or picture may be let in. The walls are paneled wood; the floor is oak in heringbone pattern, like floors of that period. To echo the reds in the Languedoc marble of the hearth-front, the furniture is upholstered in crimson morocco. The long console table has a verd-antique marble top, while the curtains and shades of the three lights which will illuminate the billiard table

made money, starts in to do things without the necessary knowledge and taste. It is one thing to achieve what some one has called the "dress making of rooms" and another to carry out decorative plans with constructive skill, adapting the design and color to the dwelling as a whole and to the proportions and lighting of the separate apartments. Too great uniformity can be evaded by adopting different but not too dissimilar styles belonging to the same general period.



CORNER IN OWNER'S ROOM.



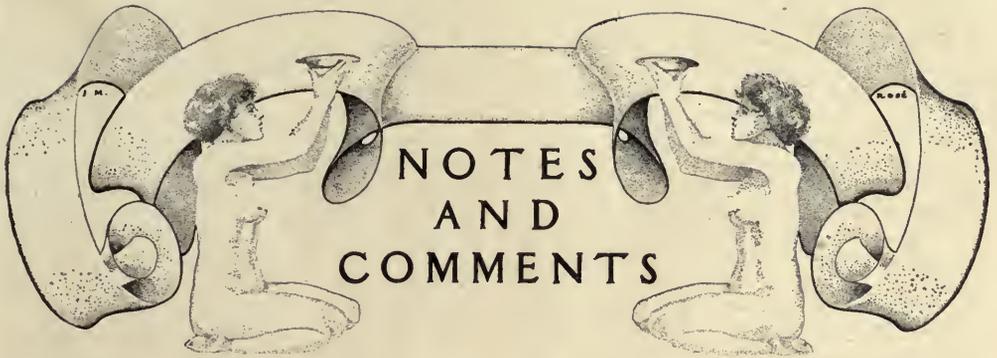
Mantel in Owner's Room.

THE RESIDENCE OF JOHN B. TAYLOR, ESQ.

Photos by August Patzig & Son.

W. Francklyn Paris, Architect.

Watertown, N. Y.



IMPROVING NEW HAVEN

The long awaited report of the New Haven Civic Improvement Commission, composed of Cass Gilbert and Frederick Law Olmsted, has appeared, and proves to have been worth waiting for. With its various appendices the report makes a considerable volume, and it is brought out with an elaborateness that makes it one of the handsomest of the city plan reports. For all of this, and for the inauguration of the movement which has resulted in securing a plan for New Haven, credit is largely due to George Dudley Seymour, the secretary of the local committee.

A section of the report which has particular interest for architects is commented upon in a separate note. With regard to the report as a whole, it may be said that it is entitled to take rank with the very best that have yet appeared, in its practicalness and its comprehensiveness. It is interesting to compare it with the report for Rochester, which was under preparation at the same time, and of which, also, Mr. Olmsted was one of the authors. Though Rochester is a good deal larger than New Haven, the cities are not unlike in their general physical character, while Rochester is of the two rather the more progressive and public spirited. Yet in a comparison of the two reports, that for Rochester suffers a good deal by contrast. It seems more superficial and less practical. In reading the New Haven report one feels that the authors of it found its preparation a congenial task. They go thoroughly, almost

lovingly, into the problems offered, and yet the report for Rochester criticises the present city much less severely than does the report for New Haven. It is a very interesting contrast, and is significant of the importance of the personal equation in the preparation of these city planning studies.

In the Table of Contents for the New Haven report there are three main headings. First, Present Conditions and Tendencies; second, Kinds of Improvements Most Needed; third, Specific Recommendations and Suggestions. Under the first heading there are discussed the growth of population and its composition; the economic basis of growth; physical conditions and financial conditions. The study of the population has diagrammatic illustration in some interesting curves comparing conditions in New Haven with those in other cities, and offering a basis for anticipating future development. Under the second heading there is a brief general discussion of the railroad and harbor improvements which are needed; a discussion of main thoroughfares and car lines, in which Mr. Olmsted repeats at some length his now well-known views on the widening of principal highways; a discussion of street trees, in which it is made clear that the elms which have made New Haven famous are sadly in need of attention and care; a discussion of poles and wires and advertising signs; a mention that the sewerage problem ought to have expert study, and a discussion of the park and playground needs of the city. The Specific Recommendations and Suggestions consider under separate heads those which refer to the heart of the city, those which refer to the general street system, those which are

concerned with local parks and playgrounds, with an inner circle and with an outer circle of parks, parkways and reservations, and those which have to do with shore reservations. The Appendix contains a most valuable statistical study of the City of New Haven, which was made by Ronald M. Byrnes, a Yale senior, and a report by Mr. Olmsted on Building Lines.

The New Haven report is very profusely illustrated with photographs. The only diagrams showing proposed changes are those that refer to a new avenue, which it is suggested should be built from the new station to a public square, where it is recommended that the public buildings be grouped. At the end of the volume there is a large colored map, on which are the proposed park reservations. The report, it is stated, has—in spite of its excellence—made little impression on the community. This is largely due to the fact that it was so long delayed, and that its most striking suggestions became known before the report itself was issued.

MUNICIPAL ART IN HARTFORD

The Municipal Art Society of Hartford has sent out several publications in the last few weeks. One of these is the report of the latest annual meeting. President Mitchell in his annual address, which is given in full, stated that the Municipal Art Society of Hartford might be said "to have two main functions. First, to direct and cultivate the growing sense of beauty and art in all matters pertaining to our common civic life; and, second, to give public expression to this developing artistic sense and seek to effect a steady improvement in our outdoor municipal affairs." Two interesting resolutions which were adopted at the meeting in pursuance of these purposes were as follows:

Resolved, That the City Plan Commission be asked as to the advisability of its drafting the plan of an ordinance which shall have for its object the limiting of the height of buildings facing the parks, open spaces and thoroughfares throughout the business section of the city, for the consideration of the Honorable Court of Common Council.

Resolved, That in an effort to protect the city from the embarrassment of bad statuary, commercial monuments, etc., and to care for such worthy works of art as are now possessed by the city, the Court of Common Council be asked to consider the advisability of creating a competent

art commission whose judgment can be relied upon and accepted as final, in all questions of civic art.

In another interesting pamphlet the Society reprints a series of letters which were written to the Hartford "Courant" on the improvement of the city. They were written by request of the newspaper, which selected eleven prominent citizens well fitted to discuss such matters in a public spirited way. They included, for example, Mrs. Hillyer, a prominent club woman; the Rev. Francis Goodwin, G. A. Parker, superintendent of parks; F. L. Ford, city engineer; C. N. Flagg, a prominent artist, etc. The suggestions of these correspondents are tabulated, and it is most interesting to find that among the eleven there is only one suggested improvement on which as many as four are agreed. This is the cleaning of the park river. Upon four other matters, such as the abatement of the smoke nuisance, and an improvement in the water supply, as many as three of the eleven agree. All the rest of the suggestions are scattered. This tabulation shows how important it is, in order to bring about any public improvement, to concentrate the attention of even those who think most regarding the subjects, upon one matter at a time.

The Society, it is interesting but not surprising to find, has very emphatically endorsed the action of the Connecticut Society of Colonial Dames in its effort to secure a restoration of the interior of the old Bulfinch State House, which is now the City Hall. That the Colonial Dames are in earnest in their project is shown by the fact that they contributed \$10,000 for the purpose. The Municipal Art Society devotes a pamphlet to a discussion of why the old State House should be preserved. This includes articles by several persons, an account of Bulfinch himself and of the City Hall, with considerable pertinent historical data about the structure and its erection; and finally, a statement by the architects as to the plans for the restoration. The building was begun in 1794 and completed two years later at a cost of about \$52,000. It is interesting in its use of brick and stone in the construction of exterior walls. It is surmounted by a fine tower or cupola, and is a very beautiful building. One of the articles contained in the pamphlet quotes an editorial comment from "Life," concerning a rumor that the old State House would be torn down. "Life" said: "Oh, no, Hartford, don't! What do you want, an office building? Office buildings are common. Bulfinches are scarce and there are no more making."

**A
NEW
LONDON
BRIDGE**

The growth, or perhaps one ought to say the birth, of civic pride in London was interestingly illustrated by a debate, June 14, in the House of Commons, on the design for the new St. Paul's Bridge which is to be erected where its name indicates, that is to say, between Blackfriars Bridge and Southwark Bridge, and to become the fourth bridge in the "city." On the third reading of the bill for the erection of the bridge, Mr. Morrell moved that it be recommitted until the approval of leading architects should be secured for the plans, and the committee should be satisfied that the scheme was the best possible, in the points both of site and arrangement and of architectural design. "Let not the engineer only be heard, but the architect and artist as well." Thereupon a lively debate ensued, in the course of which Sir W. Gelder, a Fellow of the R. I. B. A., took part, assuring the House that by sanctioning the existing scheme, adopted by the Corporation of the City of London, it would "commit a fatal blunder," and "would be cruel to posterity." Lord H. Cavendish-Bentinck described the scheme as "inspired by the engineer, the surveyor, and the policeman." Another speaker said that "the street ought to open up a magnificent vista of St. Paul's. To pass the bill would be to prevent this, and would therefore be a great error." The result was that the motion to recommit prevailed, 156 to 99. The London Times, reporting the debate, remarks that "the attendance showed that the subject excited great interest." Heretofore an artistic question has stood just about the same chance of intelligent consideration in the House of Commons that such a question has stood in the House of Representatives. This debate and its result show progress in the British capital. It is possible that interest in "the city beautiful" has been stimulated in London by the unpredictable and unexpected success of Sir Thomas Brock's "Victoria Memorial" in which the sculptor had the architectural co-operation

of Sir Aston Webb. The monument is not only out of comparison the finest in London but one of the finest of recent monuments in Europe and will greatly raise the English artistic reputation abroad.

**SIGNIFICANT
HOUSING
NEWS**

Two news items which have lately appeared in the press are possibly of great significance to the so-called housing movement in the United States. The first is an official announcement from the Worcester County Institution for Savings at Worcester, Mass., that hereafter it will refuse to loan money for the construction of three-family frame tenements, but will encourage loans on single dwellings. Furthermore, the bank has inserted in the newspapers an advertisement under the heading "Notice to Home Builders," in which it announces that it has made an extensive collection of drawings and plans for inexpensive detached houses that should cost from \$1,500 to \$3,000 to build. It invites persons interested in building attractive detached houses to avail themselves of these plans, its purpose being to encourage the construction of one-family homes. The other item is an announcement that the directors of the Metropolitan Life Insurance Company have authorized a mortgage loan of approximately \$650,000 for the erection of small dwellings in the borough of Brooklyn. The houses are to be constructed by a building corporation to sell for \$5,500 each. They will be semi-detached, two-story brick dwellings, containing seven rooms and bath, and standing on lots 24 x 100 feet. If the purchaser of the property desires, the company will give him a life insurance policy, as is done in Belgium. The policy is so arranged that when the mortgage on the house is fully paid up the insurance expires. This will be at the end of a period of twenty years. If savings banks and insurance companies followed these examples at all generally, the results of the program, in securing better housing accommodations in American cities, can hardly be calculated.



TECHNICAL DEPARTMENT

RONALD TAYLOR AND CEMENT AND COMPOSITION FLOORS

IN THIS DAY of materialism it is a pleasure to meet a man who, instead of "boosting" his material or workmanship to the skies, and claiming everything under the sun for it, is satisfied to say, "There is my flooring; look at it; test it; ask the people who use it daily what they think of it. If that is what you want, I can duplicate it for you." That has been Mr. Taylor's attitude toward inquirers for his composition flooring, "Taylorite." Twelve years ago, when he started laying it, it was a good deal in the nature of an experiment; but he went ahead and laid it the best he could, and that best has kept it there ever since. Mr. Taylor says that the success of a composition floor is due not so much to the material used as to the manner in which it is handled—that the labor question is the most important. For that reason he has never taken a job for "Taylorite" unless he could be sure that his own men, who have become expert from experience, could do the work. Another important factor is the foundation on which the "Taylorite" is laid; and Mr. Taylor's thirty years' experience in cement contracting makes him particularly fitted to prepare the bed on which the composition is to rest.

That Taylor floors, "Granolithic" (cement) and "Taylorite" (composition), are a success is attested by the number and class of buildings in which they have been used and by the words of competent authorities. For instance, it was recently said of the flooring laid in the New Theatre (Carrère & Hastings, architects) that it is "the finest cement floor job on this continent." The Waldorf, Sherry's, Delmonico's, the

Manhattan, the Holland House, Hotel Astor, the New York Stock Exchange, Corn Exchange Bank, Kuhn-Loeb Building, Dun Building, Tribune Building, are some examples of "Granolithic," and the Women's Hospital, the Babies' Hospital, Manhattan Ear and Throat Hospital, Brooklyn Rapid Transit Power House, Carnegie house, Stokes house, Brooklyn Naval Branch Y. M. C. A., St. Bartholomew's Clinic Building, Paterson Day Nursery, Madison Square Church House, Garden City Hotel, are a few of the many successful applications of "Taylorite."

Probably one of the most difficult floor problems ever presented to an architect was the selection of a suitable flooring for the American Bank Note Co.'s factory, Kirby, Pettit & Green, architects. The finest grade of steel engraving and high grade printing, combined with the handling of heavy loads of paper and type necessitated a floor which should be particularly strong, yet dustless. "Taylorite," 200,000 square feet of it, solved the problem. Mr. Taylor also laid over 150,000 square feet of "Granolithic" in this building, and in addition executed all the sidewalks, doorways, curb, entrance steps, porches and copings in cement.

Ronald Taylor is a good man to know, a good man to do business with, a good man to entrust your flooring problems to. If you have a problem big enough to warrant the employment of his experts, write him or call him up, or journey over to 520 East 20th Street, New York City, just this side of the river and look him up.