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A CASCADE IN THE SPANISH MOUNTAINS.

THE ARCHITECTURAL RECORD

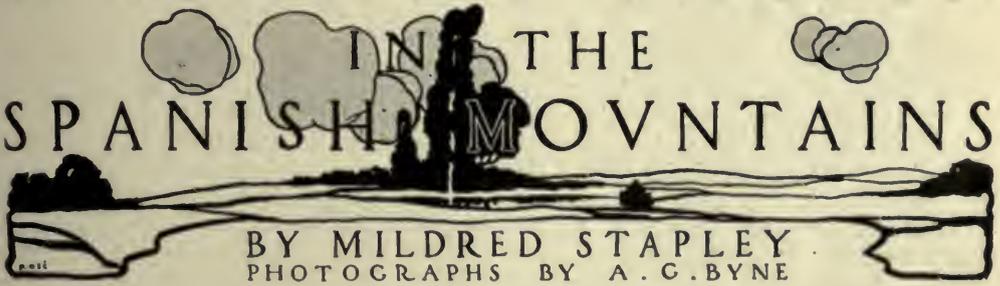
AVGVST 1912

VOLVME XXXII



NUMBER II

A FRENCH GARDEN IN THE SPANISH MOUNTAINS



BY MILDRED STAPLEY
PHOTOGRAPHS BY A. G. BYNE

THE CHATEAU AND GARDENS of La Granja lie on the northern slope of the Guadarrama Mountains, and the Escorial on the southern slope towards Madrid. A colossal austere granite palace is precisely what might be expected in the stern majestic scenery of this pine clad, lofty range; but a gay French pleasure garden with rippling cascades, sportive nudities, bowers, orangeries, labyrinths, gondolas, is not. These are clearly an alien note in the bleak Spanish landscape; but with this much fitness—they reflect the character of the Bourbon Philip who built them to the same degree that the vast solemn Escorial reflects the character of the gloomy Hapsburg Philip who built it.

popularly called, adjoins the little village of San Ildefonso, finely situated at the foot of the towering Peñalara peak, some seven miles west of Segovia. The Alpine character of the climate has always brought jaded royalty to the neighborhood. Henry IV built a shooting lodge here in 1450 and a hermitage (still standing, but so restored that it has lost its primitive charm). His sister and successor, Isabella, whose life was far too active to permit of idling in the bracing mountain air, presented the domain to the monks of El Parral, a monastery near Segovia. The monks farmed their new land and built a hospital. Only the patio of this remains, having been preserved as one of the patios of the Royal Palace which Philip V built after

The Garden of La Granja, as it is

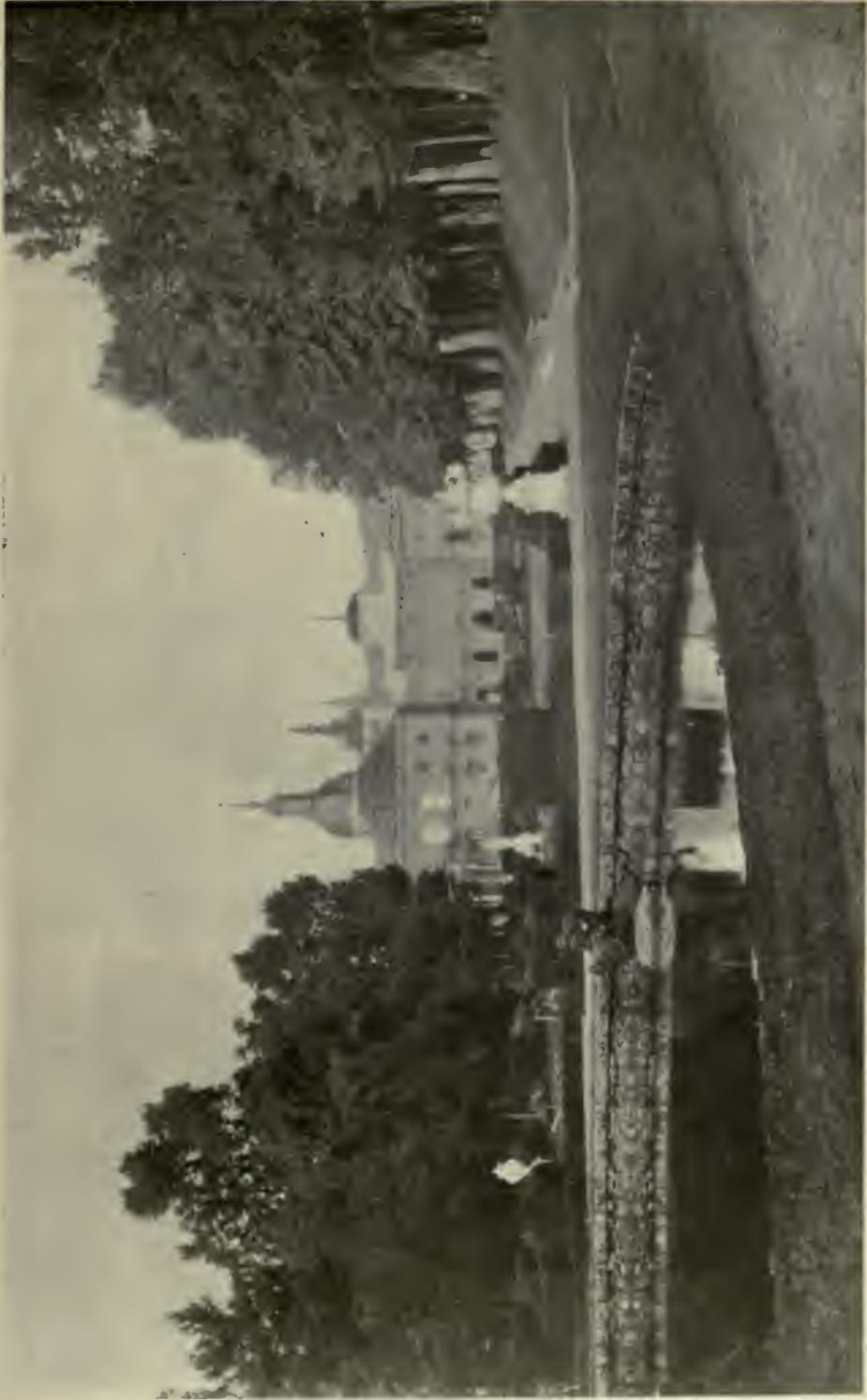
purchasing the Grange in 1719. Philip acquired, along with the monks' farm, the adjoining ground up the mountain slope to the extent of some three hundred and fifty acres, making in all a superb domain.

This monarch was the first of the French Bourbons to rule in Spain. A grandson of Louis XIV, he had been born at Versailles; and when fate transferred him to the solemn decorum of the Spanish Court his mind kept turning wistfully to the lively, graceful scenes he had left behind in *la belle France*. Naturally enough, when failing health and mentality drove him to the seclusion of La Granja, he sought to reconstruct the blither atmosphere of his youth, undaunted by the very different setting afforded by the lofty Peñalara, snow-capped from September to June. An unlikelier spot for a second Versailles could hardly be imagined, yet Philip's French landscape architects succeeded well. To have tamed this wild primitive mountain side into orderly design was a feat that no French architect ever was called upon to undertake in his native land. There the far, level stretches suggested the broad lawns and large pools of quiet water in which Le Notre delighted; and no limit, save a specially constructed one, to the length of the many avenues; but these tame expanses were impossible at wild La Granja. Its topography suggested rather the sloping site of Italy's famous old gardens, but without the smiling sunshine, and the gentler incline, that would make the usual terracing desirable. And so the problem was really how little, not how much, could be done with the spot—to do only enough to bring its natural monumentality into some semblance of artificial regularity; to keep everything big, yet convert it into a certain refinement that would mean peace, luxury, intimacy. And so the garden is not quite French, not quite Italian; but it is very magnificent; and as it lies there in the shadow of the forbidding granite mountains, the impression it makes on the visitor is strange indeed.

Besides this difference of environment between Versailles and La Granja, an-

other difference is the greater freedom and violation of symmetrical layout. Carlier and Boutelon, the French garden architects whom Philip V employed, must have come to their task imbued with that sense of perfect symmetry natural to disciples of Le Notre, and must have had to modify this sense to the unusual conditions offered by a mountain side. How they accommodated themselves to the exigencies of the case is one of the most interesting things to study at La Granja. A glance at the map will show that El Mar, the great artificial lake that feeds the fountains, is on axis with the palace, while the main water-way between the two is not; but has been cleverly divided into three avenues, in such a way that all demands of symmetry are satisfied. This solution, along with the well-studied distribution of the water throughout, and the engineering feats achieved in the fountains, which are considered the finest in Europe, make the gardens of La Granja worth visiting for more than their beauty.

For the Palacio Real one cannot claim much pretension to merit; but its decadent principal façade, looking towards the garden and well framed in by trees, seems peculiarly decorative when seen from the several long avenues planned to carry the eye to it. The royal palace was built in 1721-23 (from Italian designs) by Don Teodoro Ardemañas, master of the royal palace and villa at Madrid. It is an expression of the last phase of Italian Renaissance, and is made to have a French aspect by its roof treatment which recalls the great châteaux. In plan it is a large rectangle, preserving in its center the beautiful old hospital patio dating from some two centuries earlier, and on its west corner the old Casa de Damas. The cold grey of the regional granite is plentifully enlivened by colored marble and by *relicaza* from near-by Supulveda. Thanks to La Granja's remoteness from the main highways it was spared the looting that other treasure houses suffered during many wars. The royal apartments consequently still retain much of their Eighteenth Century magnificence in spite of the fact that when Ferdinand



LOOKING BACK ALONG THE MALL TO THE PALACE.

VII created the Prado he sent there the antique statues from the gallery—a collection that had been formed in Rome by the erratic Christina of Sweden; also he left the palace poorer by the removal of some three hundred and fifty fine canvases; nevertheless there is still some excellent sculpture to see, particularly the contest of Greeks and Gauls, a fine Greek fragment built into the chimney piece in the room known as the Torre Moche; while of the three hundred small pictures left, some are very interesting examples.

bon successors always remained faithful to his palace and received here all important ambassadors. It seems to have been the spot for them to repair to whenever there was a treaty afoot, and so we hear of the alliance between Spain and the French Republic against Great Britain being signed here, and in 1800 the secret treaty with Napoleon Bonaparte. When the Princess Isabella was born here in 1830 the Salic Law was abolished and she was declared successor to the crown, an act known in Spanish history as the Pragmatic Sanction. But



THE ENGLISH GARDEN.

It is however, rather for its having been the scene of many great historical episodes that the Royal Palace stimulates one's curiosity. It was from his study here that Philip V sent his abdication to the Spanish Cortes, and settled down to enjoy his newly built retreat; but fate willed otherwise; for in August of the same year, 1724, the son in whose favor he had abdicated died and the poor father, in spite of his self-acknowledged unfitness for kingship, was forced to go back to Madrid. La Granja saw him only at rare intervals until twenty years after, when they brought his body there to remain for all time. His Bour-

two years later, when her father Ferdinand VII lay ill at La Granja, he revoked the sanction and named his brother, Don Carlos, as his heir, with the Bishop of Leon pushing his feeble pen for him. But a strong minded woman, Ferdinand's sister-in-law, dashed out to La Granja when she heard the news, and pushed his pen the other way, which led to the Carlist wars that so long devastated Spain. Peaceful La Granja looks very innocent to-day of having been the scene where so much mischief was hatched. At La Granja, too, a few years later, when Ferdinand's widow, Queen Christina, was living here in open

intimacy with her chief steward, a military "pronunciamento" came one morning from Madrid and seized the humble lover, bound him, and placed him down in the patio with the soldiers' muskets pointed at his too aspiring head. Then they brought Queen Christina to the palace balcony and made her choose between signing the famous liberal "Constitution of Cadiz" or seeing her paramour riddled with bullets. The poor fellow was the father of some eleven of her children, and so she signed. To reconstruct the scene of the distracted Queen on the

broad Mall, leading from the side of the palace past the Fountain of Fame to the Baths of Diana. The first named water treatment is one of the finest, in that it has less baroque sculpture than the others, and is little more than a series of plunging dolphins; these can be made to spout a jet of water one hundred and fifteen feet high, visible at far-off Segovia. Such ambitious jets would naturally demand a large pool for an adequate stage on which to act, and it is the generous expanse of this basin enhanced by the reflection of the distant palace, that re-



MAIN FACADE OF PHILIP V'S PALACE.

balcony with the supplicating lover in the patio below is hugely interesting to those who feel keenly such very human episodes in history, but after all, it is the garden and not the palace of La Granja that is unique, and one is glad to be dismissed by the attendant and turned free into the park.

This stretches out from the west and south of the palace, the portion to the east being *reservado*, and a special permit being required to visit its little English garden, its orangery, its vegetable patches, and its amusing labyrinth so essential to every scheme of the period. The public portion is best entered by the

calls Versailles more than anything else in the garden. This basin, in common with all others at La Granja, is bordered by a three-foot rim of green, and virginia creeper tumbles haphazard over its edge. The Diana at the end of the wall is less pleasing than the Fama as a work of art, being a complicated maze of statues and groups, but it is even more ingenious in the arrangement of its many lofty jets of water. From this conspicuous point in the scheme one may continue south along the garden wall past the Fountain of the Alligators, or southeast past the Fountain of the Dragons by a diagonal road that leads into the Piazza



A SUMMER HOUSE IN THE TREES.

of the Eight Streets. This large, round opening, it will be seen, is the chief feature of this western part of the layout, while the elaborate waterway, with its three canals, is the chief feature of the other side. By way of contrast, water is entirely absent from the Piazza de las Ocho Calles; everything is solid and terra-firma-like. There is a tempietto in the center of the circle, and at the outer edge marble benches under bowers. From any one of these seats a vista down at least four of the eight wide roads is possible. Always here the land keeps rising, but there is no terracing, save for the remarkable stepped floor of colored marble to the east, over which the Cascade falls. Just which street to continue on is bewildering; all lead to something inviting, chiefly fountains, for when Isabel Farnese, Philip's Italian Queen, decided to embellish his garden with more fountains as a surprise for him on his return from Naples, she instructed her engineers to spare neither

money nor ingenuity. That is how La Granja happened to be mainly a garden of fountains. These are all of mythological subjects, and are depicted in the free sculpture of the early Eighteenth Century. Their number and the depth of their pools show how plentiful is the water supply up in the mountain. Philip was probably delighted with them when Isabel took him through the garden on his return, but being merely a pernicky male person, he grumbled that they had cost him three millions and amused him three minutes. To continue by the southeast road out of the Piazza leads soonest to the piece de résistance—the Cascade—but before descending the Cascade and back to the palace, one should not fail to mount the "Maseta del Mar," a beautiful, broad walk leading to "The Sea," up in the bracing moun-



LOOKING DOWN THE CASCADE NUEVA.



THE MARBLE CASCADE ON AXIS WITH THE PALACE.



ONE OF THE MOST FRENCH ASPECTS OF LA GRANJA.

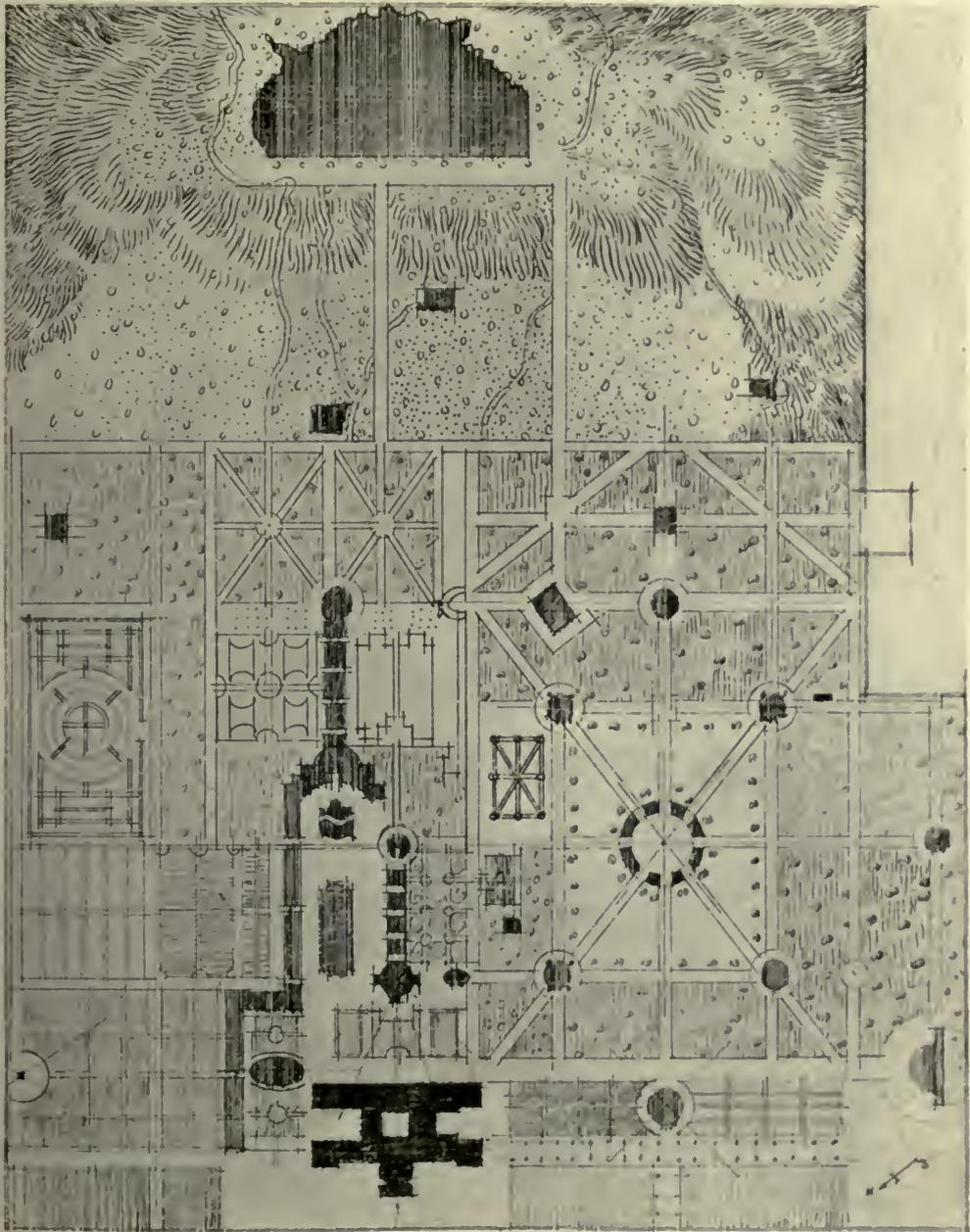
tain land that Philip bought from the City of Segovia.

El Mar, 4,100 feet above sea level, deep, cold, dark green, with the reflections of the pines and oaks that grow down to the very water's edge, is such a

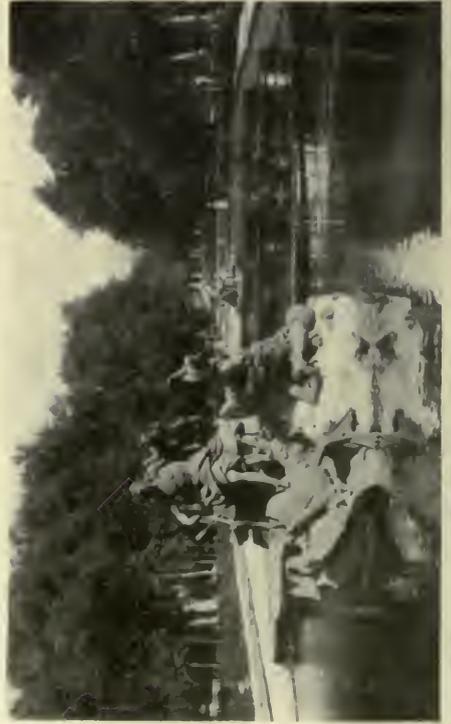
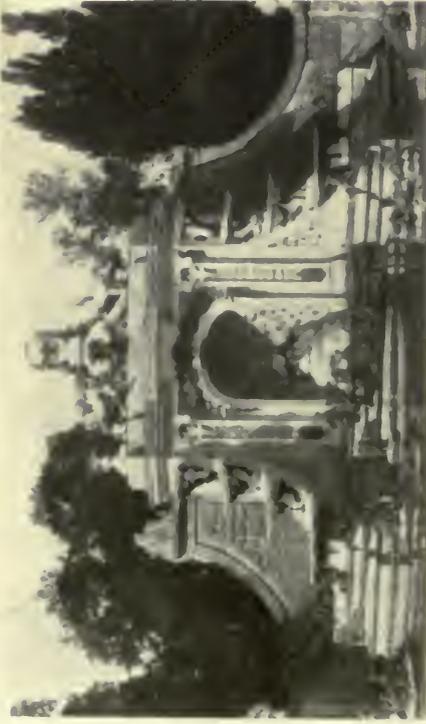
typical mountain lake that it would be hard to believe it artificial were it not for the great retaining wall along its southern side. The other three sides are irregular. It is a large lake, about four hundred feet across. It needed to be



THE SUNKEN GARDEN.



PLAN OF LA GRANJA.



UPPER PHOTOGRAPHS—THE FOUNTAIN OF DIANA
WITH THE FOUNTAIN OF THE DRAGON ON THE
LOWER LEFT AND THE FOUNTAIN OF THE

large, for when Isabella Farnese's fountains all played at once they consumed 640,000 cubic litres of water a minute. The water is wonderfully clear, and it is fascinating to look into it and watch the antics of its thousands of salmon. Fish culture was a great fad with the present King's father, who was particularly devoted to La Granja, and snatched a few quiet moments out of his brief but vigorous reign to angle in El Mar. Philip V had intended putting a gondola house in the middle of the lake, but died before realizing the project. One is glad that the

apparently unforeseen obstacle which necessitated the disaxising of the Cascade and the restudying of the entire scheme. The way the difficulty was overcome should have set all subsequent landscape architects at ease over their problems of waterways or of roads. The main canal had to lie to the east of the center; that seems to have been unavoidable; but as soon as possible it was separated into three branches, as already mentioned, and the western one of these was made to fall on axis with the front of the palace. By featuring this with



THE FOUNTAIN OF THE ALLIGATORS.

still, cold surface was spared this facetious interruption, and that it was placed instead on the border under the trees. Gondolas seem quite incongruous here at best—one expects the brilliant magic sunshine of Venice to illumine them, instead of the mysterious shadows of the Spanish pines to envelope them.

For about six hundred feet down the slope from El Mar, or half way towards the palace, the water flows under ground, to burst out at the Fountain of Andronoda into the great Cascade—the chief glory of La Granja. Here occurred the

fountains and with an elaborately patterned flooring of polychrome marble for its entire length, and by broadening it out into basins, it is made vastly more important than the two other branches, which flow on a lower level, much hidden under arching trees.

In themselves, however, these two quiet streams are very effective. The central one ends very simply in a grove of trees with no architectural accentuation. The farther, or eastern one, pushes some distance beyond, turns an angle, and becomes the chief decoration of the Eng-

lish flower garden in the Partida Reservada. In their neighborhood are many fountains and some curious planting in the way of very long, narrow fuchsia beds. These beds are raised some three feet above the level of the paths surrounding them, and the retaining walls that hold the earth in place are nothing more than the parallel rows of dense box-hedge. Another novel thing is the training of rhododendrons on rustic lattices along miles of wall. Except in the special *Jardin Ingles* there is but little variety of flowers; the few kinds that are planted being cultivated in unusually extensive masses, as in the case of the fuchsias, for in a treatment of big motifs, little flower beds would have been undignified. *La Granja* is, therefore, a garden of deep shade and trickling water and innumerable well kept paths.

Back again at the parterre in front of the palace one turns to look up the marble-floored Cascade, and the eye is carried on to the mountains. What a strange fancy to have determined to create a sumptuous garden here in bleak Castile!

To the left and right the lofty mountains are craggy and frowning, and bare of trees, but directly in front, back of the *Cascada Nueva*, back of the high-perched *El Mar*, they are thick with pines and of a rich, mysterious blue, that is in perfect harmony with the tones of the garden. The mind then begins to accept *La Granja* as less of an incongruity, and to feel that it is a happier and more satisfying place to linger in than is that other great show place, the gloomy *Escorial*, on the opposite side of the mountain.



BUILDING THE HOUSE OF MODERATE COST

THE THIRD ARTICLE



BY ROBERT C. SPENCER, JR., F. A. I. A

IN LIEU OF an editorial note, the writer wishes to say before going further that he has undertaken the difficult task of trying to interest in a technical subject *three* quite different classes of readers and to give information of some value to two of these.

Among professional architectural publications, *The Record* is unique in having a large circle of non-professional or lay readers.

Some architectural subscribers consider themselves fortunate in being above mere "house building," a larger class is engaged chiefly in the practice of "domestic architecture" and seldom condescends to do houses of moderate cost, cottages or bungalows. But to the rank and file of the profession, the younger fellows in the big cities, and the majority of practitioners in the smaller centers of population, the house of moderate cost is always a live topic. They are looking for new suggestions, both practical and aesthetic, for new ideas, or for old ideas embodied in new and improved forms.

The pictures, at least the best of them, will, it is hoped, interest the architect who no longer bothers himself with small houses.

The architect of more modest practice and the lay reader who may some day be his client will find the text written in a simple, familiar, non-technical way, without apology for the statement and exposition of certain facts and theories with which most architects are, or should be familiar, or for the expres-

sion of personal opinions which may be questioned.

Although there are so-called "Cottages" at Newport and Bar Harbor which cost forty, fifty and a hundred thousand, you will not please the average American by calling his humble abode a cottage. If it isn't a bungalow, it must be a house (or as the draftsman entitles it on the plans, a "residence"), although it may represent an outlay of not over three or four thousand dollars. It has "seven rooms" and a bath and is a full two-storied structure. The bedrooms are not in the roof space. It has a hot-air furnace heating system, a laundry in the basement with a pair of soapstone tubs, hot and cold water supply, and in four hundred and ninety-nine cases out of five hundred, it is a very interesting little tinder box of a building, except to the man who calls it home.

But you must not suggest to him that it is merely a cottage.

A little roll of blue prints carefully put away in the back of his book case drawer bears the testimony of the village architect-builder that it is a residence for Mr. Reuben Bird, Esq., with heavy accent on the "esquire." Of *course* it's a house, not a cottage. Only the very well-to-do can afford to be humble (?) "cottage dwellers."

Then, how about these little houses? They ought to be discussed here, since the greater includes and is often but an expansion and amplification of the less.

The average small house is primarily

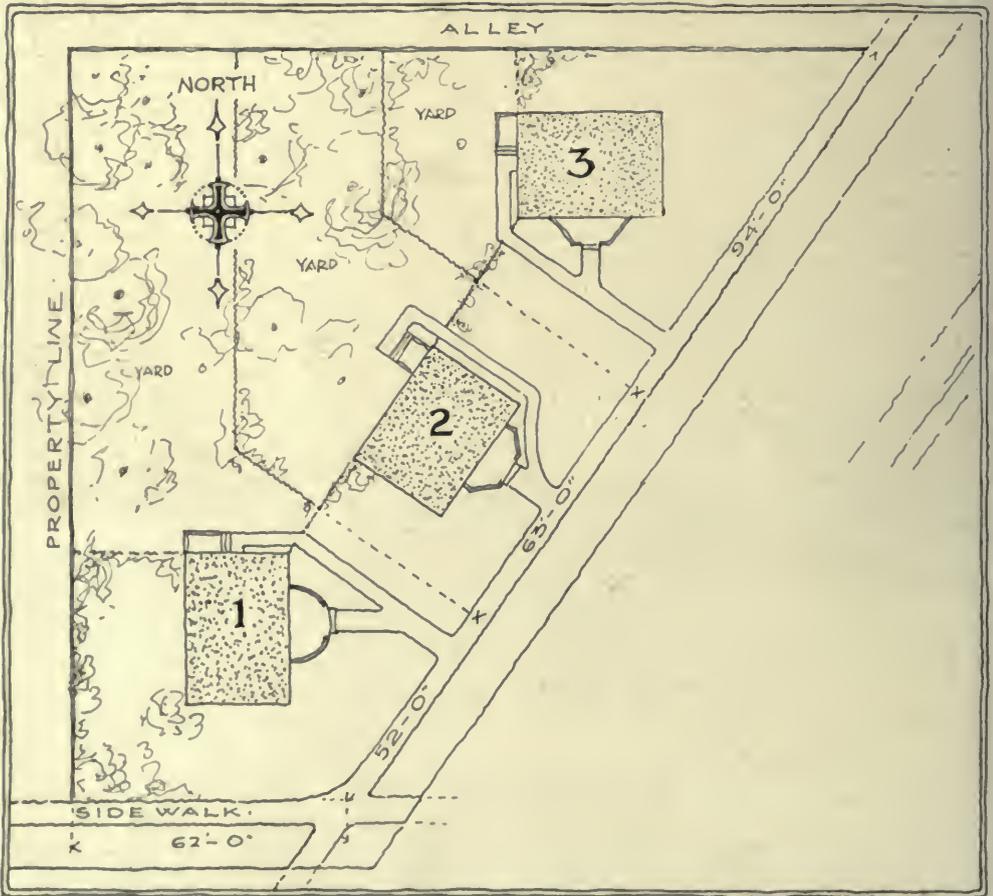


General view of three cottages of Plan A, showing the marked difference in exterior appearance by radically different roof schemes.

a box with a lid to cover it, pitched four ways and called a hip roof, or pitched two ways and gabled. These

are the main determining elements of its solid shape or mass.

Its mass, its color (including mate-



Plot plan, showing peculiar grouping and subdivision of ground on an irregular suburban lot improved with three eight-room cottages. The floor plans are practically the same in each. (See Type Plan A.)

rial and texture), and its subsidiary details, such as wings, porches, bays, openings, dormers, etc., in the order named, are the important factors in giving to the resulting composition a pleasing harmonious effect or an awkward, clumsy and foolish appearance.

In the designing of a house, as in the designing of larger buildings, the floor plans should precede and must be the basis of the structure for two reasons: In the first place the planning of a house

particular way will be determined by the personal predilections of the owner, or to be more exact, the likes and dislikes of the owner's wife, who will in nine cases out of ten after the preliminary arrangements have been made with the architect, be the real client, while the nominal head of the family gets ready to pay the bills, or to call for a new deal in case the bids run too far beyond the more or less fixed appropriation.



CENTER COTTAGE OF THE GROUP ON OPPOSITE PAGE.

is essentially a practical problem, and the arrangement of the rooms must conform to the possibilities or demands of the site, the practical needs of the owner or his family, and, in the case of the house of moderate cost. Economy, involving the elimination of the waste or little used space, must be kept constantly in view. At the same time, it is usually possible to meet the foregoing demands almost equally well in a number of different ways. In a given case the

No matter how charming may be the exterior to a passer-by nor how attractive and home-like the principal rooms to the guests who come to admire, the architect's work will not be well done if the utmost in the way of comfort and livable convenience be not given the owner for his money, whether the house cost \$5,000 or \$25,000. In either case, it is probable that the appropriation will be stretched to its elastic limit, if not beyond, and the architect never knows



DETAIL TO HOODED ENTRANCE TO CENTER COTTAGE.

until contracts are signed just what modulus of elasticity to assign to a house building appropriation. Some owners are *almost* frank on this point, while others are governed by the widespread belief that bills of extras and other unforeseen contingencies will bring the final cost of any house to more than double the price originally set as a limit.

For a very small house, which is really merely a cottage and which may cost anywhere from \$3,000 to \$6,000 the chief difficulty of the problem lies in eliminating waste space without loss of desirable and necessary features.

Until plans of the first and second floors can be worked out which are mutually satisfactory to the architect and his client, it is really unnecessary to make any elevations, or other exterior sketches whatever. For broadly speaking, a plan is an elevation. The experienced designer knows, at least in a general way, whether his plan will yield in a mass effect which will produce a pleasing or at least an inoffensive exterior, and he will always have in mind the general character of his design as he develops his little plan. Yet many architects who ought to know better make pretty freehand sketches for exterior

without a definitely conceived plan, and try to fit a plan to a pretty picture, thus reversing the natural and logical order. A very clever man may do this, but he is working backward nevertheless and placing the cart before the horse.

In a well designed house, the main body of the building is a simple rectangle, varied in the case of the cottage only by such minor features as bays, and porches, or possibly a small wing.

Next to the floor plan in determining mass is the scheme of roofing, a very important factor, the character of which will be fixed partly by practical and partly by aesthetic considerations. The plan and the roof scheme are also interdependent, particularly in the story and a half steep roof or the gambrel cottage.

In the typical small house we have long ago gotten rid of the old petty, cramped, unlivable plan with its separate little "parlor" and "sitting" room, or its parlor and library in more dignified terms. After swinging to an ex-



DETAIL SHOWING ENTRANCE AND DORMER AGAINST THE STEEP ROOF OF RIGHT HAND COTTAGE.

treme in trying to be comfortable all the year round with the summer cottage type of draughty living room, entrance hall and stair hall in one, we have settled down, it would seem permanently, to hall, living room and dining room and kitchen as the main units of our first floor arrangement, adding according to the appropriation and the owner's special needs a library, a reception room, a separate stair hall, a music room or a billiard room, one or more, to the basic requirements, with occasional combinations of living room with dining room, music room or library in practically one generous apartment, while reducing the kitchen in smaller abodes to a kitchenette, or eliminating pantries in favor of a complete built-in equipment; in short, a widespread desire for real every day comfort and common sense planning to meet it has simplified and wonderfully improved our houses.

In houses of modest size costing less than ten thousand dollars, and frequently in those costing considerably more, it is well to try to eliminate the old-fashioned back of servants' staircase, planning the one stair for private ac-

cess from the kitchen and serving pantry. In a house costing less than seven or eight, not to eliminate it, it is almost a crime. True, there are conservative communities in which the sale of quite a small house would be hampered if there were no "back stairs," or at least that somewhat misleading compromise, a "combination staircase."

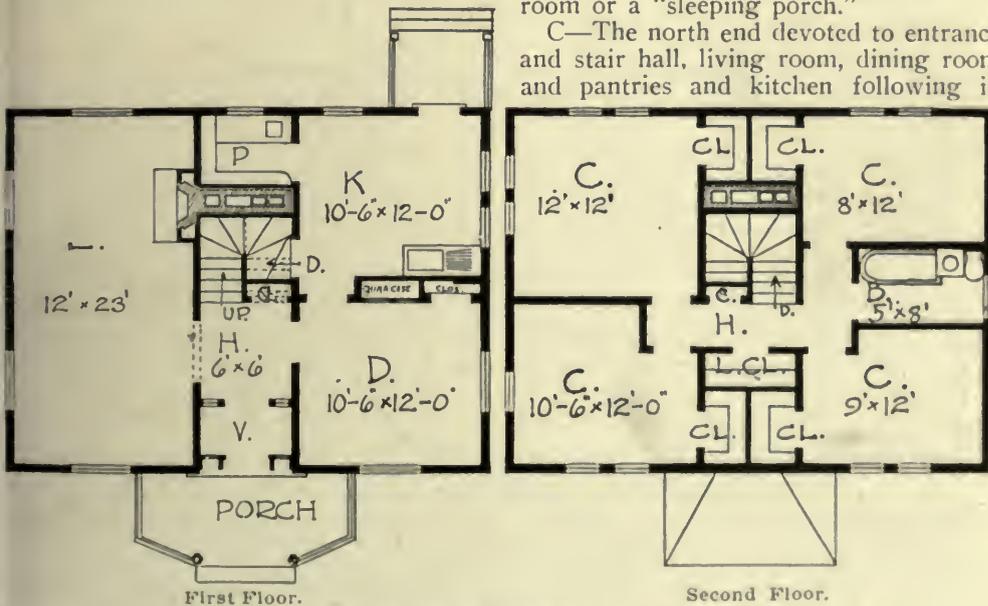
But we are getting into the house by the rear entrance.

Roughly speaking, there are but five or six really more or less distinct types of plan for the house of average size, each susceptible of variations and modifications, which give a new form to the basic idea.

A—Is the formal type with broadside entrance, central stair hall and stairs, with living room and dining room flanking this axis, and lends itself readily to a simple four bed room and bath arrangement above.

B—Gives one corner to each main unit, including the hall, and one corner to each of four bed rooms above, unless for a small family one end is given up to one large bed room and its accessories, such as private bath and dressing room or a "sleeping porch."

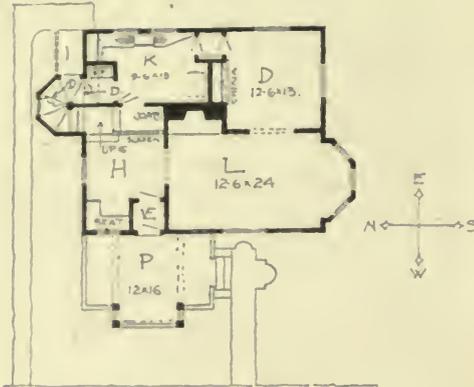
C—The north end devoted to entrance and stair hall, living room, dining room and pantries and kitchen following in



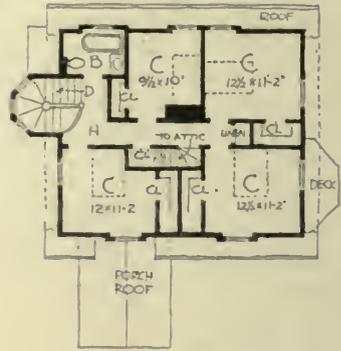
PLAN OF TYPE A.

Key to letter on plans.

H—Hall, L—Living Room, D—Dining Room, K—Kitchen, P—Porch, C—Chamber, CL—Closet, B—Bath Room.

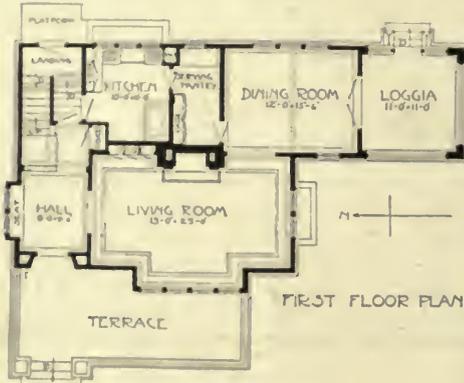


First Floor Plan.

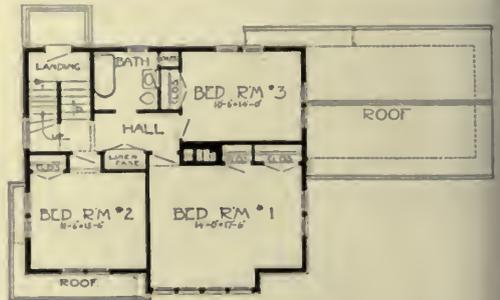


Second Floor Plan.

TYPE B.

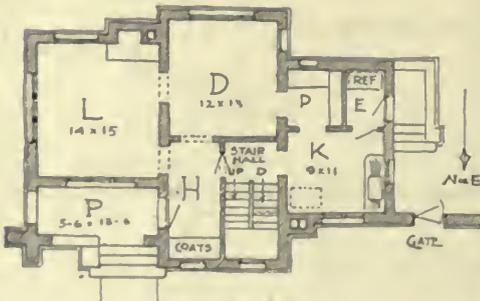


First Floor Plan.

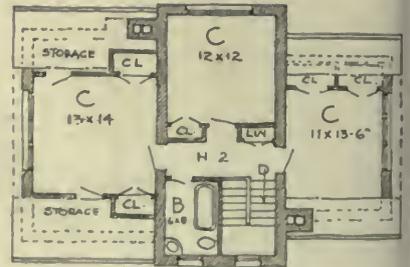


Second Floor Plan.

TYPE C.



First Floor Plan.

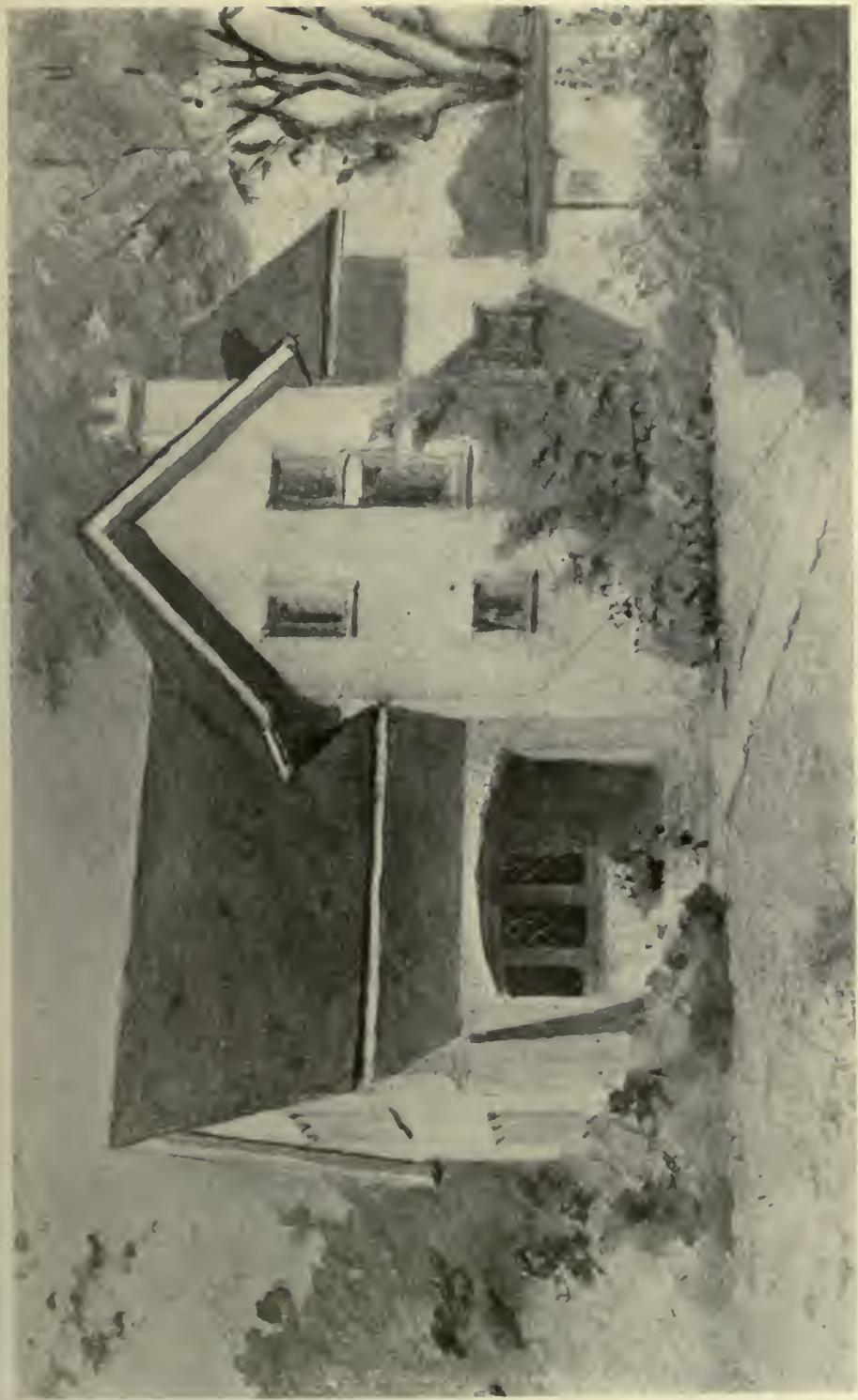


Second Floor Plan.

TYPE D.

Key to lettering on plans.

H—Hall, L—Living Room, D—Dining Room, K—Kitchen, P—Porch, C—Chamber, CL—Closet, B—Bath Room.



AN EXTERIOR TREATMENT FOR TYPE PLAN "D".
(See page 114)

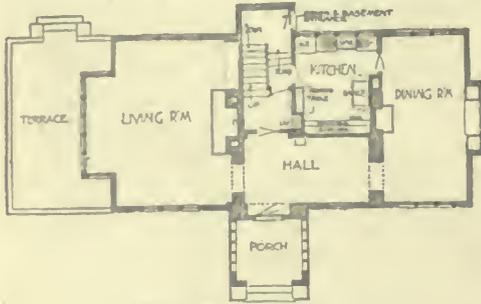
rotation. Essentially a three bed room plan as to the second floor.

D—Really a variation of A. Shifting the stairs from *opposite* the entrance to the service side of it.

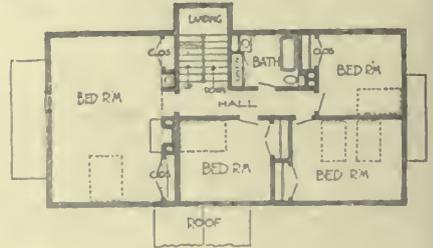
E—Another informal variation of A.

first suggest themselves in planning for as strict economy as circumstances permit.

Going back to study each in detail, we can cover the philosophy of small house planning and make sure of some im-



First Floor Plan.



Second Floor Plan.

TYPE E.

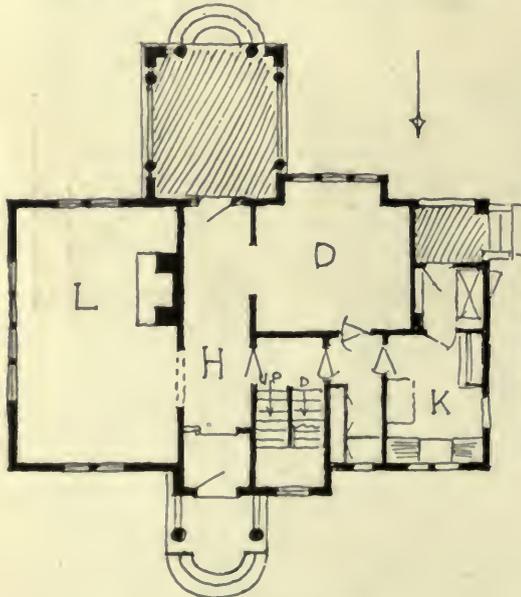
Only the relation of the living room to the plan and its relative orientation remain alike in both.

F—Also based indirectly on A.

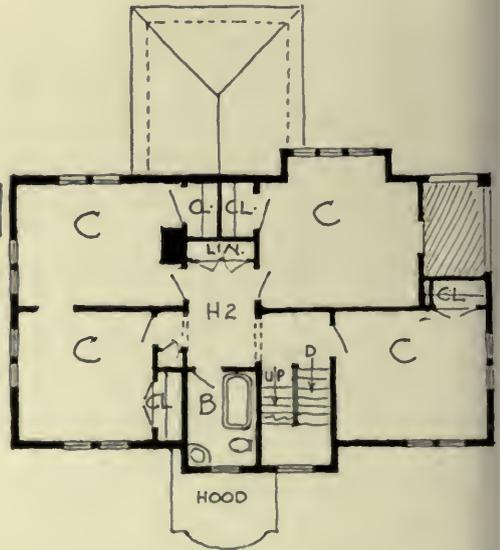
The foregoing by no means cover the

important points that will apply to larger structures later on.

A—Appeals to the Daughters of the Revolution—it is a pocket edition of the typical "Colonial" plan. The examples



First Floor Plan.



Second Floor Plan.

TYPE F.

possible combinations of four rooms and one staircase on the first and three to five rooms and stairs on the second floor, but they indicate the essentials of those natural and obvious arrangements which

of this type here illustrated are but 24x36 feet outside dimensions with 14 feet for the widths of living and dining rooms and seven or eight for the hall and staircase and two more for walls

and partitions, and, therefore, 38 feet wide across the front, it will not unduly crowd a typical American suburban "fifty foot lot."

The one weakness of this popular type of plan is the public location of the dining room, which is more objectionable in a *small*, than in a *large* house and where the living room and dining room are of comparatively small dimensions, a sense of livable space is lost or is sacrificed through the complete separation of the two principal rooms.

B—With its various possible modifications is an ideal small house plan; is quite as economical as A in its possi-

C—Is essentially a modification of B, the essential difference being in the location of the staircase, which occupies one corner and, therefore, indicates a three instead of a four bed room arrangement on the second floor.

D—With hall and staircase together on the entrance side and dining room opposite is well suited to a north front lot, giving a south exposure to both living and dining room. The particular example illustrated is study for a small brick, tile or concrete, fire-proof house, in which the eaves are set low somewhat restricting the bedroom space. Treated as a somewhat larger full two story



A HOUSE BUILT ON PLAN "C" WITH GABLED ROOF TO PROVIDE COMFORTABLE SERVANTS' QUARTERS IN THE ATTIC.

bilities for second floor arrangement and while the hall is practically a small room, it may be made to serve the purpose of a small reception room. It may be entered at either side of the hall and modified and set endwise to the street on a narrow lot.

Except to very fussy people, it is immaterial in a small or medium sized house that the dining room can only be reached by passing through living room or around through the kitchen. Every part of the small house is very much lived in, and the dining room is more than merely an apartment for the service of meals.

house, four bed rooms are possible, although somewhat less compactly arranged as to hall space than in A, B and C.

E—Is a modification of B or A as you please, for those who long for an old fashioned formal flower garden at the rear, disclosed as a pleasing vista upon entering the hall, and who do not object to a kitchen on the entrance side, which in this case may well be the north. The second floor follows economically with one large and two smaller bed rooms, or four of ordinary size, and, if somewhat amplified, provides two good bath rooms as well.

F.—Is essentially a somewhat larger scheme than the foregoing, in which the hall may serve as a pleasant and spacious reception room. While the dining room and living room are separated instead of being thrown together, each is large enough to be complete in itself and the latter with its fire-place and table set at the kitchen end may serve in the evening as a quiet study and reading room for children, while their elders are entertaining friends in the living room.

is fortunate enough to have a maid to answer the door bell. This partially or wholly enclosed type of staircase is not only economical to build, but is an economizer of heat, which in our northern climate too readily and rapidly escapes from below to the upper hall.

In each of these plans, the basement stairs are under the main flight, and in B, C and F the basement stair landing serves both as a kitchen and basement entrance, saving the cost and care of outside basement steps.



AN ALL-SHINGLED COTTAGE AT BATH, MAINE. THE STEEP ROOF NOT ONLY PROVIDES FOR GOOD BEDROOMS, BUT A CONSIDERABLE ATTIC AS WELL. THE PLAN IS TYPE "B."

The principal bed room is large enough to be subdivided at one end to provide a dressing room and private bath or, perhaps, a sleeping porch.

Note that in each of these plans the single staircase is so arranged that it is practically shut off from the hall by either a glazed, double acting door or a portiere, making it privately accessible from the kitchen and affording at times a much needed means of escape to the upper regions for the mistress who wishes to make a quick change before meeting an unexpected caller, and

In each of these plans the most compact and economical type of staircase is shown. This type of stair is always well lighted, lands at a convenient point in second floor for direct access to the bed rooms and is not only easy to build but takes up the minimum of valuable interior space from basement to attic.

Winding stairs and broken landings should, if possible be avoided. (B—Is illustrated by plans of little cottages in which "winders" could scarcely be avoided.)

The shape, size and location of the

porch or porches have much to do with the outward appearance and interior comfort of the house. While it is true that the unprogressive speculative builder still builds most of his houses with big porches across the front in the old-fashioned way (often shutting out the light and sunshine which are needed within, particularly on cold, winter days), the man who goes to an architect instead of to a builder has become quite sensible on this point, and is not only willing, but often very glad to content himself with a very modest entrance porch (which may be merely a hooded platform) for the sake of having a porch off his living room or dining room or in the angle between the two so that it becomes an out-door living room and dining room, which he may enclose with glass in winter, if he likes and use all the year round.

European travel has done much to teach us the delights of meals served

practically out of doors, but the flies and mosquitoes with which we are generally cursed during the summer months forbid us to serve meals in the open garden, however much we would enjoy doing so. Then too, most of us are dependent upon one maid and her steps must be saved between kitchen and table.

The writer could use much space in condemning the old-fashioned Southern gallery type of porch for the Northern house. Even a summer home in the woods, in the mountains or at the seashore becomes damp and uncomfortable in wet weather, and every room requires at least one open, sunny exposure.

The boldly projecting room, or winged shaped type of porch is not only more effective architecturally as a rule, but makes a pleasanter out-door room, particularly if it be entirely separate and distinct from the entrance. It also interferes less with the natural lighting of the rest of the house.



SIMPLE AND EFFECTIVE HOODED ENTRANCE TO A RATHER SMALL COUNTRY HOUSE.



MR. KECK'S WASHINGTON IN THE
PUBLIC PARK OF BUENOS AYRES.



THE TELEGRAPHERS OF ALLEGHANY COUNTY, A PANEL IN THE SOLDIERS' MEMORIAL AT PITTSBURGH.

THE SALIENT CHARACTER- ISTIC OF THE WORK OF CHARLES KECK

■ B Y

ARTHUR G. BYNE



SINCE BOTH architecture and sculpture go to the making of a fine building, it is a mistake, a perversity even, that often the two do not meet till the last minute—till each is complete in itself or very nearly so. They should have certain common characteristics: each should, in a way, reflect the other. But unfortunately the groups of men producing each generally follow the modern mania for concentrating, and work with but little understanding of each other's province. Almost any important building in greater New York proves this. Its sculpture, though often excellent as separate units, seems unrelated to the architecture; the niches and pedestals for it were not in the architect's mind from the very beginning of his plan; while the style, color, and purpose of the edifice were not suf-

ficiently in the sculptor's mind. Also he frequently fails to fix his attention on the "mere detail" that his work is for Americans to gaze upon; in other words, he seems afraid to be American. All too often, indeed, the sculptors and decorators helping to produce a beautiful and stately civic monument are on opposite sides of the ocean from the architect; for, once they have secured the commission, hasten to Paris to execute it. The building naturally suffers from such trenchant division.

Apropos of this sorely needed closer communion, Mr. Edwin H. Blashfield said recently at a dinner of the American Academy: "For perfectly harmonious results, painters and sculptors must look up to the architect as their commander-in-chief. It is he who has conceived the



MARBLE BAS-RELIEF IN THE UNIVERSITY CLUB, NEW YORK.

whole composition from the start and must therefore be consulted as to the treatment of its parts."

Such unity of spirit could not fail to give unity to the finished building. But instead of this idyllic understanding, the three generally hold their consultation when the building is near completion. The



FOUNTAIN FOR THE GARDEN OF RICHARD NORTON ESQ.

sculptor meanwhile had received a blueprint from the "commander-in-chief" marked in yellow where the various sculptured figures were to be placed, and accompanied by a note stating whether the style was Gothic or Classic and that the groups were to be *finished in four months!*

If the sculptor's sketch for the group



MOHAMMED. BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

is unsatisfactory the architect is apt to ask himself, puzzled: "What more did he need than a blue print? That should have given him a perfect idea of the building!" He forgets that it takes years of experience to visualize a completed edifice from a drawing. Even some architects never arrive at doing it, and it is therefore expecting a good deal



CHIMNEY PIECE IN UNIVERSITY CLUB WITH
MARBLE BAS-RELIEF FROM CLUB'S SEAL.



Sketch study for one of the two Bronze candelabras outside the main entrance of the State Education Building, Albany. These are fourteen feet high, with some two dozen children, life size, representing physical and mental development.

of the sculptor. And what, though the latter were never so conversant with blue prints, what, except hours of earnest talking it over, could inform him as to whether the designer of a building had in mind bold or restrained ornament, realistic or conventional, and what amount of "give-and-take" could be established between them? At last, however, the various producers of fine buildings are realizing the need of drawing closer together than has been their wont, and we may confidently expect to see the results in the near future.

One strong influence towards this desideratum is, at least so far as the younger generation are concerned, the American Academy in Rome. There men who have received scholarships in architecture, sculpture and painting, while living together under the Academy roof, fraternize far more than ever they did while studying in separate schools at home. The advantages of this enforced closer association are so well recognized now that the American classical students in Rome are also to be added to the original household on its removal to the large Villa Aurelia.

Mr. Charles Keck, the sculptor whose work is illustrated, spent some four or five years at the American Academy while holding the Rhinehart scholarship. On his return to New York he installed himself in the studio on West 36th Street which the late Augustus St. Gaudens had occupied for many years. Mr. Keck brought back with him a deep understanding of architecture that immediately strikes a sympathetic note when he meets the men with whom he is to co-operate; for the rest, his work speaks for itself. It is structural, architectonic. He has long ago learned that a severe building as a background, plus the uncompromising light of all outdoors, is the real test of a piece of sculpture, and not the green baize and arranged light of the studio or exhibition room (for no doubt the scores of insipid statues around New York looked very adequate and satisfying before they were placed in the open). Another lesson which Mr. Keck had already learned, or for that matter had perhaps never needed to

learn, was an appreciation for *scale*, that exquisite subtlety which is one of the architect's finest possessions. With essentials of this sort firmly fixed in his mind Mr. Keck has assisted in much of the best architecture of the last few years. Quietly and unobtrusively, he has become important. His work is

distinctly American in spirit. The school children around the base of the main candelabra for the State Educational Building at Albany, while decoratively subdued to the lines of the composition, still breathe all the wholesome unconventionality of American boys and girls resting together after a vigorous romp;



FIGURE OF AMERICA OUTSIDE THE ALLEGHANY COUNTY SOLDIERS' MEMORIAL, PITTSBURGH.

yet the same group might have been, in other hands, a group of Renaissance cherubs—perhaps even dressed in American juvenile styles. Take, again, the figure of Washington now being cast in Providence, and to be

presented to the City of Buenos Ayres by United States citizens residing there. The statue is unmistakably George Washington; but he is far more an American type than the benign and fatherly figure with which we are too



BUST OF ELIHU VEDDER, WITH DECORATION FROM HIS OMAR KHAYYAM.

familiar. Mr. Keck's Washington is the strenuous Washington who worked hard to save his country; all the splendid zeal of 1776 is in the face along with a certain sophistication and stern common sense which we feel must have been there. In the panel made for the United

bas relief of calm beauty that is at the same time severely architectural.

Of the Mohammed it is not too much to say that of all the figures on the Brooklyn Institute it is the most sympathetic. The great prophet, holding the book of Islam and resting on a mighty



BRONZE MEDALLION OVER MAIN ENTRANCE OF STATE EDUCATIONAL BUILDING.

States Military Telegraph Corps, a subject that is essentially modern and picturesque retains these qualities without allowing them to become paramount. Two stirring scenes along with twenty-eight portrait heads, are subdued into a

sword, looks equal to being a structural part of the building. The statue has all the qualities stone is capable of without being *stony*. Even in the portrait bust of our veteran painter Elihu Vedder, where Mr. Keck was working only for

himself, the architectural and decorative instinct is strong. This bust is as distinctly big in its way as an heroic sized figure could be.

That Mr. Keck so sympathetically collaborates with architects does not mean, however, that he personally is satisfied because he understands his mission. "What we sculptors must learn to do," he declares, "is not only to work with the architect, but to work with each other, wherever several of us are called upon to contribute to the same building. Instead, we go off and separately develop an idea without considering that it is to be, after all, but one of many re-

peated spots of ornament above the same cornice or against the same frieze. We forget that these spots should have a continuity just as the mouldings join from stone to stone—that all should merge into the preponderating mass of the façade and be part of its continuous rhythm. The metopes of the Parthenon, masterpieces though they are, were designed only to enliven the shadow of the cornice and no sculptor endeavored to assert himself beyond that humble end. *They* all understand that the pervading spirit of good architecture is a *grand harmony.*"



CANDELABRA FOR ROTUNDA OF EDUCATION
BUILDING, ALBANY, N. Y.
(Figures Five Feet High.)

PORTFOLIO OF
CURRENT ARCHITECTURE



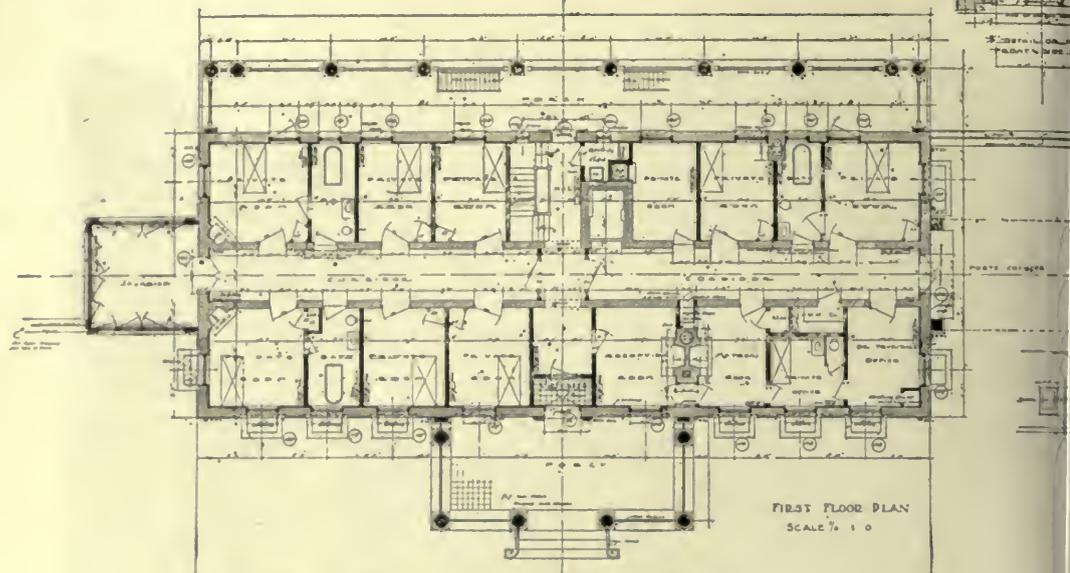


HIGHLAND HOSPITAL—FALL RIVER, MASS.
PARKER MORSE HOOPER, ARCHITECT.

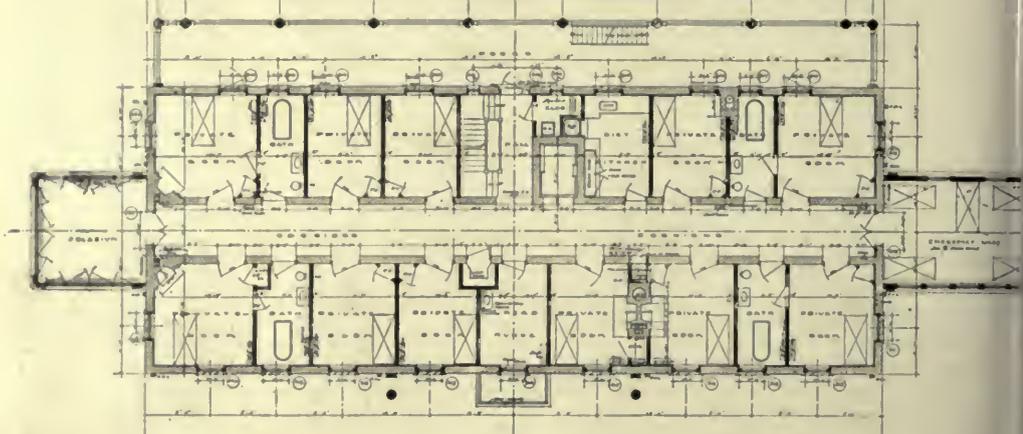


ENTRANCE DETAIL—THE HIGHLAND HOSPITAL, FALL RIVER, MASS. PARKER MORSE HOOPER, ARCHITECT.

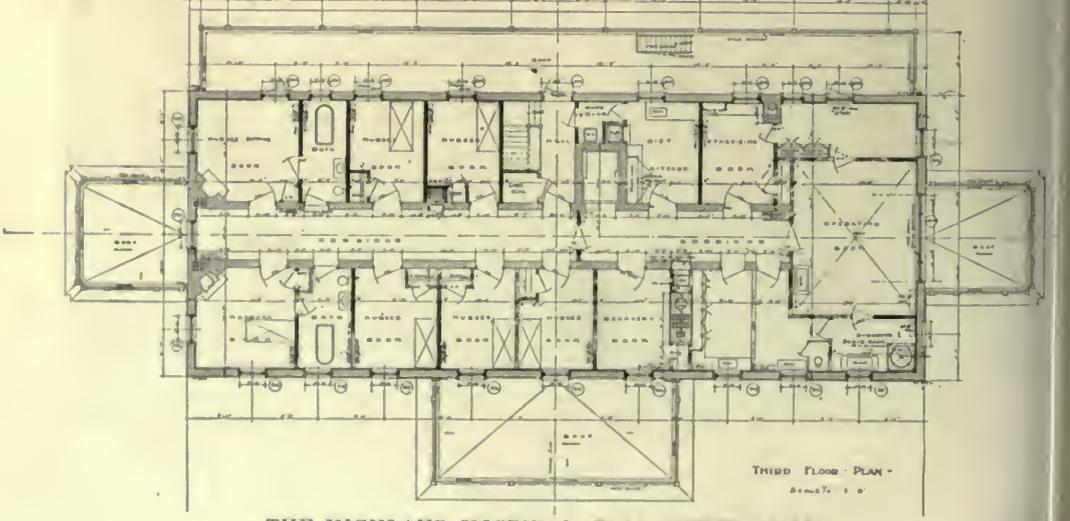
SECTIONAL DRAWING
FLOOR PLAN



FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"



SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"



THIRD FLOOR PLAN
SCALE 1/8" = 1'-0"

THE HIGHLAND HOSPITAL, FALL RIVER, MASS.
PARKER MORSE HOOPER, ARCHITECT.



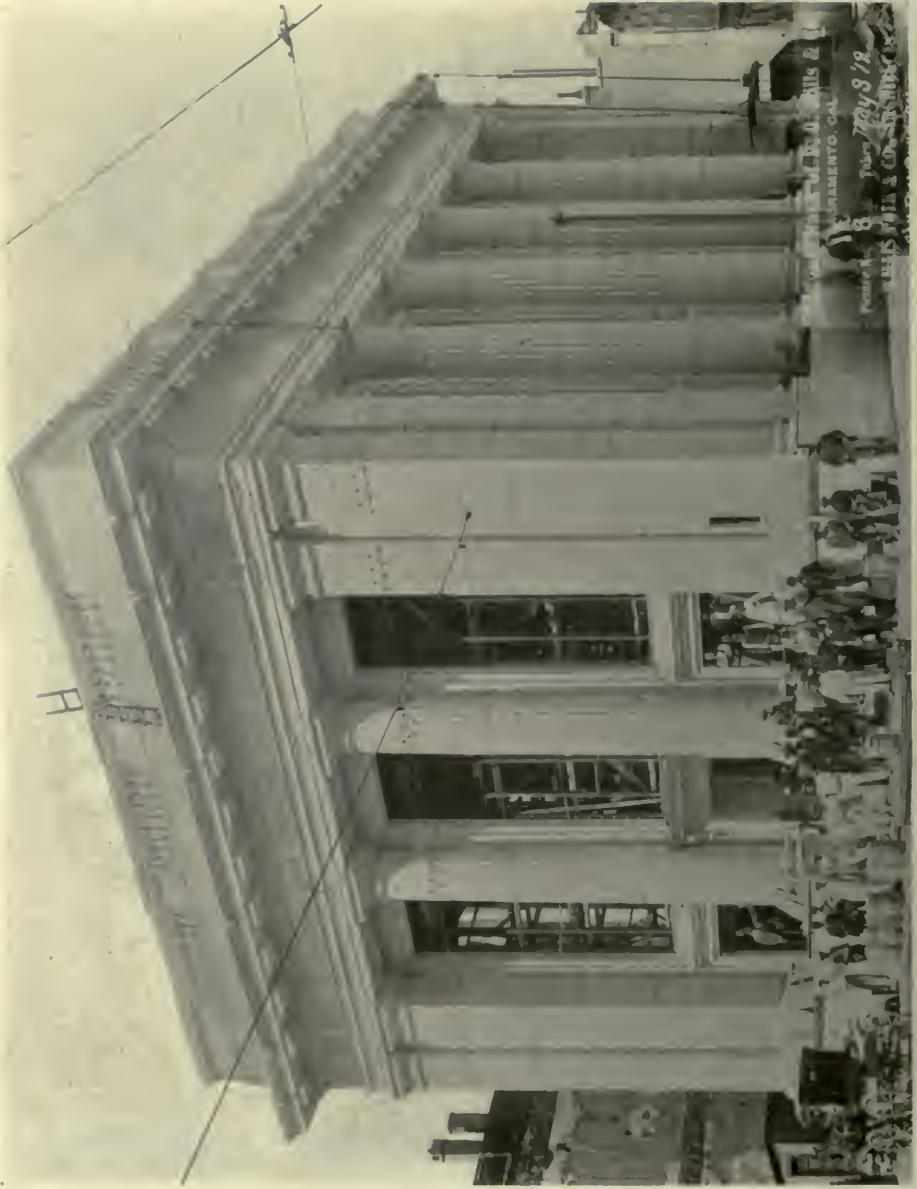
WATER TEMPLE—SPRING VALLEY WATER COMPANY
SUNOL, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS.



STATION "D".—SAN FRANCISCO GAS & ELECTRIC CO.,
SAN FRANCISCO, CAL. WILLIS POLK & CO., ARCHITECTS.



THE CENTRAL PUMPING STATION—SAN FRANCISCO WATER CO.,
SAN FRANCISCO, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS.



THE NATIONAL BANK OF D. O. MILLS & CO.,
SACRAMENTO, CAL. WILLIS POLK & CO., ARCHITECTS.



THE AMASA STONE MEMORIAL—WESTERN RESERVE UNIVERSITY,
CLEVELAND, OHIO. HENRY VAUGHN, ARCHITECT.



INTERIOR—THE AMASA STONE MEMORIAL—WESTERN RESERVE UNIVERSITY, CLEVELAND, OHIO. HENRY VAUGHN, ARCHITECT.



PUBLIC SCHOOL AT LAUREL, MISSISSIPPI,
DE BUYS, CHURCHILL & LABOUISSÉ, ARCHITECTS.



THE RESIDENCE OF EDWARD MORRIS, ESQ.,
CHICAGO, ILL. HOWARD SHAW, ARCHITECT.

THE BOOK-PLATE AND THE ARCHITECT



BY SHELDON CHENEY

A BOOK-PLATE, in its simplest form, is a name-label which is pasted inside the front cover of a book to indicate that book's ownership. Usually this label bears some sort of decoration, varying from the simplest bit of ornament to the most complex pictorial composition. The book-plate is the one place where art becomes most personal to the individual man; for in this miniature work of art, if it be of the best, the owner's name and personality are indissolubly linked with the design of a master hand. The use of a fine book-plate adds an individual artistic touch to the library, giving each book the distinctive mark of a particular collector as distinguished from all other collectors; and to the volume it adds that last personal touch which is the delight of the booklover. Often it is an index to the owner's taste and an indication of his personality. And because so many book owners have good taste, book-plate designing has become an art distinct from all other arts, with its own limitations and its own masters.

The story of book-plate designing is much like that of the other arts, except that the roots only go back to the fifteenth century, when books were first printed from type. The story of the book-plate in America is similar to that of American architecture: the continual crudity of the earlier decades, interrupted only by a rare design of artistic worth—most likely an exotic transplanted from another land by a discriminating hand; the almost unbroken mediocrity of the forties, fifties and sixties; the gradual awakening and unrest

of the seventies and eighties; then the sudden appearance of one or two masters, spreading throughout the land the principles of sound design and artistic purpose; and now, in this twentieth century, so pregnant with new movements and new destinies, the universal interest, the following out to the utmost of every tradition and every innovation—and the use of every motive of fact and of imagination—a huge, restive movement, as yet unshaped, but promising perhaps the most glorious blossoming of art that the world has known—this is the story of architecture and all American art even down to the little book-plate.

The average book-plate is not beautiful, nor is the average building; the great majority of people are not educated to that yet, though certainly the time of almost universal appreciation is coming. But the average design is acceptable, passable if you do not look at it too closely, and many designs are beautiful. Of a hundred recent book-plates you may find one or two that are bad; perhaps a dozen which are crude, and then thirty or forty that you would tolerate in your neighbor's books, but would not use in your own. But the other half hundred are pretty and acceptable, and of these eight or ten are genuinely beautiful, an inspiration, a delight to the owner and to collectors. This is encouraging.

Fortunately there are fewer readers each year who consider that books are only for use, and that cheap printing and paper covers are good enough so long as the author's words are intact.

That sentiment is in keeping with the man who is willing that his house shall be nothing more than a shelter from the elements. But happily throughout the country there is an increasing appreciation of fine printing and beautiful bindings, and as a last touch, of beautiful book-plates.

The art of the book-plate lies half way between the field of pure graphic art and pure decoration. The design must fill a set rectangular space in such a way as to be pleasing to the eye—must be decorative or ornamental—but it must also carry some meaning, must be graphic to a certain extent. It is less like an illustration, which is almost purely graphic, than like a poster, which is "pictorial decoration." But it is unlike the poster in that the poster's first duty is to shout, as artistically as it can, a message to the passerby, whereas the book-plate's duty is a sort of quieter reminder, as befits the inherent dignity of books. It is less like a book decoration or an architectural ornament, because it must carry some personal suggestion of the character or tastes of its owner, picturing or at least symbolizing something individual in him.

No one can state exactly what a book-plate should be, just because the design is such a personal matter. And outside of the personal equation, a design which harmonizes with a delicately tooled binding may lose all its beauty when placed on an art nouveau cover.

There is a wide range of excellence from the delicate vignетted etching to the "meat-axe" type of woodcut, and the critic must be catholic in his tastes, and seek the beauties of each style. However, there are certain underlying principles which should apply to all designs. These may be considered under three heads: The conception, or idea, of the plate; the anatomy, or design, and the execution.

The conception is more the concern of the book owner than of the artist. That the main motive should be individual to the owner is the almost universal verdict of students and designers of *ex libris* (a term synonymous with

book-plates). It may be indicative of his possession, or of his tastes, of a hobby perhaps, but in any case it should be individual, personal to him. A library interior, a specially loved landscape, a garden view, a favorite author, a coat of arms—these are favorite subjects, each representing the owner to some extent. The use of such motives shows thought, purpose and meaning back of the design. But if for some reason the plate is not symbolic of its owner, it should at least be symbolic of books or bookishness. A few designers claim that the meaning does not matter so long as the composition of the design is pleasing to the eye. But somehow it is not satisfying to use a design which would mark just as well the books of your dentist or your grocer. Still, some "art dealers" do sell prints from the same drawing, with only a change of name, to as many people as apply. That seems like living in one of those monotonous blocks in which the fronts of all the houses are exactly alike.

The anatomy or design of the book-plate, the arrangement of the parts after the idea is conceived, follows exactly the laws of the other branches of art. There must be due consideration of lines, masses and forms, subordination of detail, and all the other principles of composition. Most especially there should be one main motive to which everything else should be subordinated, thus gaining unity of effect. The worst temptation the book-plate designer has to avoid, and especially so when the owner dictates the subject, is to overcrowd designs and produce undue complexity. Because the cover within which the print is to be pasted is always rectangular, generally with the longer way up and down, that form is most suited to book-plates. As the print, unlike an illustration, always appears by itself, it must be complete in itself. Where the main motive is rather pictorial than decorative, this feeling of completeness is most often obtained by the use of a surrounding conventional border. In any case the arrangement should be such that the final design will be a complete framed picture.

not vignetted, able to stand by itself, so composed that it will attract the eye pleasingly.

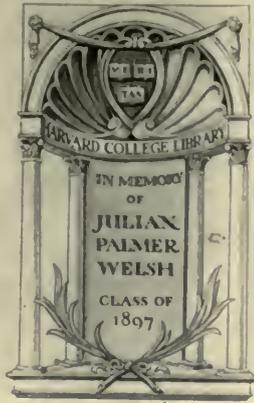
In execution the conventional or decorative style is more suited to ex libris than the realistic one. The weak line of pictorial work is peculiarly unsuited. At the other extreme the heavy solid blacks of poster work glare unpleasantly from so small a print. There is a happy medium, perhaps the slow decorative line of Durer, which is the ideal for book-plate execution. This matter of technique is bound up more or less with the process of reproduction.

The great majority of book-plates are reproduced by the zincograph from pen-and-ink drawings. But the finest prints are from hand-engraved copper plates. Copper engravings had almost sunk to the level of the lost arts when the increased demand for book-plates brought into being a new school of engravers. Of late years the finest work executed with the engraver on metal has been in book-plate designs. Indeed the book-

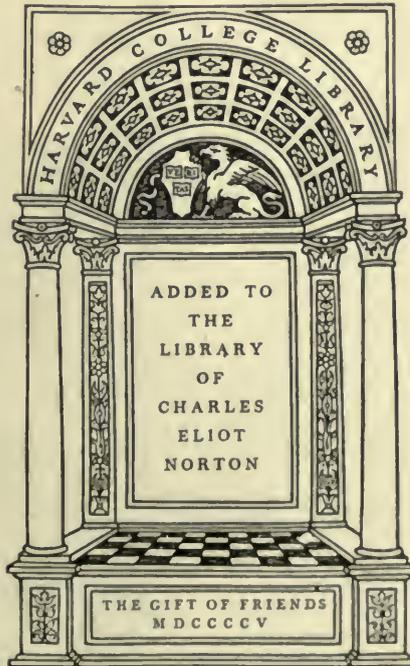
plate has accomplished a small sort of renaissance of the engraver's art. One

commonly hears the complaint from the beginning collector or from the student with half knowledge, that copper-engraving prints are too elaborate and "finicky." The criticism arises usually from lack of knowledge, and impatience with a form of art, the appreciation of which depends on full understanding. It is difficult to believe that a child or a person untutored in music would prefer Chopin or Grieg to ragtime. Appreciation of the jewel-like prints of Sherborn and French is just such a matter of artistic education. Certainly there is no other book-plate which so completely harmonizes with a richly tooled binding, and which so satisfyingly identifies a book, as the copper plate engraving. Etching—that art in which there must be such intimate connection between the hand soul of the artist—without doubt stands next in value as a book-plate process. It is less satisfying than copper engraving only because the conventional line of the latter more exactly fits the limita-

tions of the book-plate than the freer, undecorative etched line. Wood engrav-



BY BRUCE ROGERS.



BY BRUCE ROGERS.



BY CLAUDE BRAGDON.

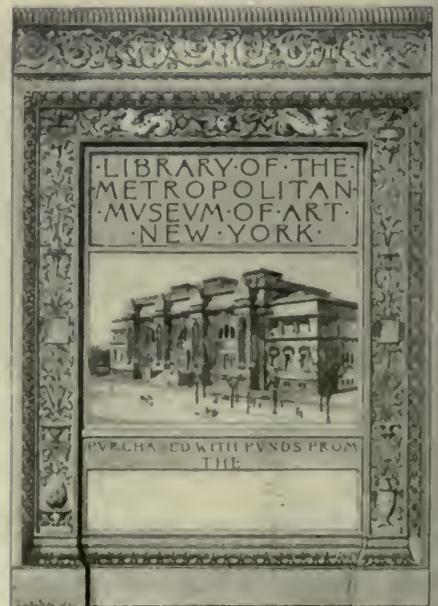
ing, when handled by a master, retains the charm of hand-produced prints. Copper engraving, etching, and wood engraving, are the three "hand" processes of reproduction, always affording in the work of the true artist that indefinable something which is inevitably lost in mechanical reproduction.

Of the mechanical processes, photogravure is the only one which has the richness of the copper plate engraving or etching. For the heavy lines and solid blacks of pen drawings the zincograph is the commonest and most satisfactory process. The half-tone process, reproducing wash drawings, is peculiarly unsuited to book-plate work. The cheapness of making the zincograph "block," the cheapness of printing from it (given the drawing, the making of the block and several hundred prints will cost not more than four or five dollars), and the wide use of pen-and-ink as a medium, have conspired to make the zinco process almost universally used—except by the most discriminating.

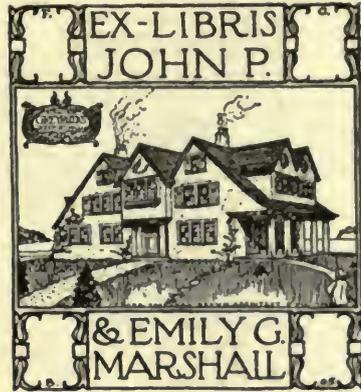
The history of the book-plate art goes back as far as the history of printing. When movable type first came into use, in the fifteenth century, books immediately became comparatively common, and the need for the book-plate was born. In Germany, where the *ex libris* originated, Durer and Holbein, and the "Little Masters" quickly raised the standard

of the art to the highest plane—one seldom touched again until the present renaissance. The art spread, with the spread of books, to France, to England, and to other countries. In England occasional designs came from the hands of such famed engravers as Bartolozzi, Hogarth and Bewick.

But it remained for the quarter century just past to see the art occupying a place of its own, distinct in its aims and its limitations, and claiming all the time of the greatest decorative engravers. About 1890, in England, a great impetus came to the art when a group of designers and collectors banded themselves into the first *ex libris* society, and almost the first publications on the subject were circulated. From that time until his death, this year, Charles William Sherborn held first place in the ranks of the world's book-plate makers, and he will go down in art history as the foremost decorative engraver of his day. His book-plates have a richness, a simplicity of treatment, and an elusive luminous quality which have not been equaled since the times of Durer and the Little Masters. He was



BY SIDNEY L. SMITH.



BY FRANK C. BROWN.

justly called "the modern Little Master." Of the living English engravers and etchers of book-plates George W. Eve is the greatest. His heraldic work is almost the equal of Sherborn's finest armorial plates, and has a certain rich fullness of effect which no other artist has achieved. Of the English designers whose work is mechanically reproduced, the foremost are Robert Anning Bell, Harold Nelson, Joseph Simpson, Walter Crane, Edmund H. New (who has used architectural motives in a series of beautiful designs), James Guthrie, Byam Shaw, and T. E. Harrison. Gordon Craig has produced a remarkable set of woodcut prints, and many famous artists have designed occasional plates.

In Germany book-plate designing has to some extent deteriorated into a mere seeking for the grotesque, though some designers have kept their heads in the counter-currents, and have achieved a remarkable success. In the German de-

signs there is great originality, superb freedom of handling, and masterly use of color, but the subjects chosen are so often weird, and the originality is so often pushed to crudity, or imbecility, or even indecency, that the average Ger-

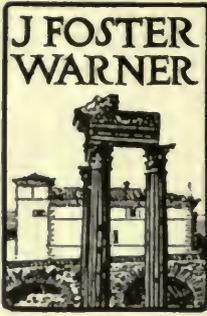
man plate is less in place on the cover of a dignified book than as an illustration in the sprightly pages of "Jugend." In Austria there is a very successful group of ex libris designers, though Vienna is by no means free from the exaggerated influences that hold sway in Munich and other German art centers. In Switzerland, in Italy, in Spain, there are successful designers of book-plates, but in France ex libris designing has not kept pace with its sister arts—indeed the country



BY PAUL METZ.

can point to hardly one conspicuously successful designer.

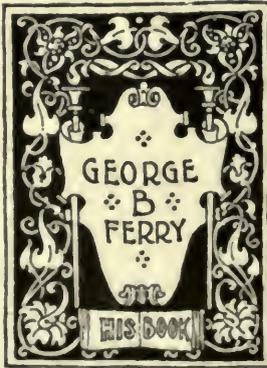
In the United States the art has flourished ever since the awakening in England, and this country is fairly classed with England and Germany in the num-



BY CLAUDE BRAGDON.



BY GEORGE B. FERRY.



BY GEORGE B. FERRY.

ber of plates produced and in the excellence of the work of the best designers. Edwin Davis French was the greatest of American book-plate engravers, and rivaled Sherborn in the gem-like beauty of his prints. He was less versatile than Sherborn, and lacked a certain studied carelessness which distinguished Sherborn's line, but as a master of the slow decorative line he was unequalled. He, too, carried on the traditions of the Little Masters, bringing something of the luminous beauty of their prints to the treatment of thoroughly modern subjects. J. Winfred Spenceley excelled in a certain chaste, clear-cut sort of engraving, but his greatest claim to recognition comes from those charming book-plates in which he etched bits of landscape. He was the nature-poet of the book-plate world, and each of his little landscape prints seems the embodiment of some ecstatic poetic mood.

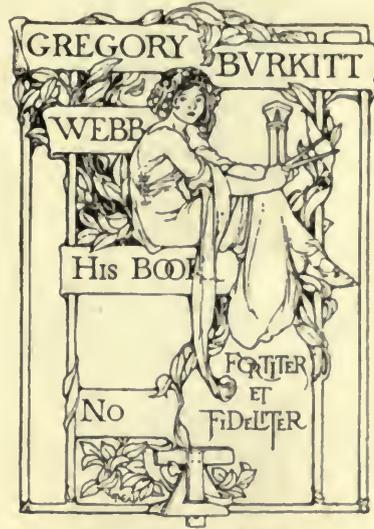
Of the living American engravers, Sidney L. Smith and William Fowler Hopson are the foremost. Smith is master of a very delicate, rich sort of engraving and etching. As a portrait etcher he is unexcelled. Hopson is equally successful as copper engraver, etcher or woodcutter. His plates exhibit less grace and less reliance on beauty of line than those of the artists mentioned, but there is a certain intimate quality, a human touch, which makes them more personal to the owners than the more decorative work. He is unsurpassed, too, as etcher of Bewickian bits of wooded streams. Edmund H. Garrett has etched some of the finest of American book-plates, distinguished for their daintiness and grace. F. T. Chamberlain has made a series of designs unusually vigorous for etchings. Arthur N. Macdonald and Frederick Spenceley are attempting to carry on the traditions of French and J. Winfred Spenceley in copper engraving, but as yet they lack the complete mastery of their tools, coupled with un-failing good taste and artistic perception, which placed the latter two at the forefront of American engravers.

Of the American designers who work in pen-and-ink or tone for mechanical

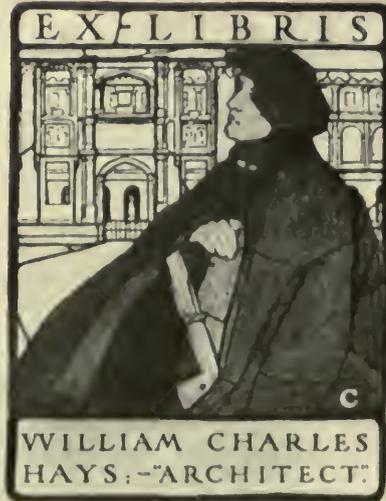
reproduction there are two classes: Those who are best known in the other arts, as Maxfield Parrish, Edwin Abbey, Howard Pyle, E. H. Blashfield, and Winslow Homer, who have made only an occasional book-plate; and those who, although they have not in every case reached the first rank in illustrating or painting, have achieved conspicuous success in book-plate designing, both in number and quality of prints. The names which most frequently appear in the portfolios of the discriminating collector are: Louis Rhead, E. B. Bird, Claude Bragdon, William Edgar Fisher, Albertine R. Wheelan, C. V. Kirby, Frances Delehanty, Jay Chambers, Frank Chouteau Brown, Wilbur Macey Stone, George Wharton Edwards, L. S. Ipsen, Arthur H. Noll, Beulah M. Clute, T. B. Hapgood and Bertram G. Goodhue. Besides these there is a little group of artists who are doing immensely interesting things in wood engraving. George Wolfe Plank, Howard McCormick and A. A. Lewis are hewing their ways to book-plate fame by means of the wood block.

It is well to turn now from the generalities of the subject to the ways in which it may specially interest the architect. Book-plates may be architecturally interesting in three distinct ways: On account of the use of architectural motives or details; as the personal plates of architects, affording a view of what subjects the majority of book lover architects have chosen for their own use; and book-plates made by architects—a large class, because the architect's training peculiarly fits him for this branch of decorative black and white design.

Of the designs bearing typically architectural features the greatest number are those in which columns, pilasters, arches, mouldings and other architectural units and details are used purely as ornaments harmonizing with suitable inscriptions. One of the finest examples of this kind of design is that for the Charles Eliot Norton Library of Harvard College, one of the most dignified of American university plates. It was designed by Bruce Rogers, who has used the same sort of



BY MARGARET E. WEBB.



BY EARL STETSON CRAWFORD.



BY ELMER GREY.



BY ELMER GREY.



BY FRANK C. BROWN.

architectural motives with such notable success in his typographical compositions for the Riverside Press. A similar design, which is also reproduced here, was made by the same artist for the Harvard Library, the Julian Palmer Welsh memorial plate. Though delicately engraved on copper by W. F. Hopson, it loses here all the richness of the copper plate print. While it is less beautiful than the Norton plate, it still must be considered a very successful composition. The use of an architectural doorway as the frame of a more pictorial design is illustrated in the Chicago Woman's Club plate, by Claude Bragdon, a very clean cut, graceful piece of work. It is interesting to note that the proportion of the classic doorway is almost exactly that of the usual type page and of the greater number of book-plates.

The prints of the best engravers, and especially those of French, Spenceley and Smith, are unusually rich in the use of architectural borders and mouldings for decorative details. And of course the architect-designers naturally turn to their own technical books for the accessories of their plates.

A second group of ex libris in which architectural motives are prominent is that formed by the plates picturing famous buildings. The Parthenon, St. Mark's, Notre Dame de Paris (so aptly used on Victor Hugo's plate), the English cathedrals—these and many more are to be found in the book-plate collector's albums, chosen as subjects either for their artistic or antiquarian significance, or for some obscure personal association.

A very common motive in public library plates is a view of the building within which the book-plate is used. Where the building is architecturally satisfying, no more dignified and suitable subject could be chosen for the book-plate design. The Library of the Metropolitan Museum of Art, Princeton University Library, the Lynn Public Library, the Utica Public Library, and many others, have successfully used this kind of ex libris. The Metropolitan Museum plate is illustrated here. It is a very beautiful and delicate etching, though it

loses all of its richness in the mechanical reproduction.

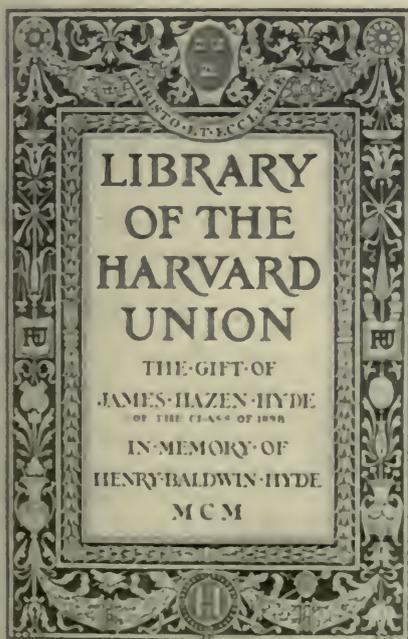
It is curious that the similar use of the home as a motive in personal book-plates has been so restricted. Of several thousand designs in the writer's collection there are not a score in which the houses of the owners of the plates are shown. Two examples are illustrated, both designed by Frank Chouteau Brown. The one bearing the inscription "From my home at Thirty Highland Street" is novel in that the name of the owner of the book-plate is omitted. Of course it serves its purpose as a reminder to forgetful book borrowers quite as well as though it exhibited the name, but the name and not the address is the obvious and usual thing. In the second example the plate of John P. and Emily G. Marshall, the architect has built a design around his own sketch of the house. It forms a very pleasing composition, well suited to use as a book-plate. The library interior, most often with an open window affording a view of a garden or landscape, is a common motive on per-



BY W. P. GARRISON.

sonal plates, and a very satisfying one. The picture of a garden by itself is one of the most attractive subjects used. In the Anson and Anita Blake design, which is shown here, an architectural garden is beautifully pictured. The original prints are in photogravure from a drawing by Paul Metz.

Of the plates used by architects the subjects range from the purely decorative or armorial to the frankly pictorial. One would suppose that the architect would invariably choose a subject in some measure typical of his profession—and probably the great majority of architects do use such designs. The J. Foster Warner design, with the broken columns in the foreground and the building at the back, is an example of an architect's purely architectural plate. At the other extreme is the plate used by A. C. Clas, the architect and civic improver of Milwaukee. This is a purely decorative treatment of Mr. Clas' initials, surrounded by an ornamental grape design. It is the work of his partner, George B. Ferry. The plate which Mr. Ferry made for his own use is also purely decorative. The plate of William Charles Hays again is



BY BERTRAM G. GOODHUE.

typically architectural. The collector with the portfolio, and the building in the background, are reminiscent of the owner's student days in Paris. It was there in fact that the plate was designed, by his fellow-student, Earl Stetson Crawford.

The plate of Gregory Burkitt Webb it also that of an architect. Here the profession is symbolized simply by the triangle and square, and by the compasses. Perhaps the girl is meant to represent "Architecture"—she is quite pretty enough to personify any one of the arts. This beautifully rendered plate was made by the architect's sister, Margaret Ely Webb, well known as an illustrator. The James C. Plant design is typically architectural, not only in the use of the central column, but in the border as well. The plate of Elmer and Milicent Grey is by Mr. Grey, one of the most noted of Western architects. The architectural tracery and the lyre suggest architecture and music, the one for Mr. Grey, the other for Mrs. Grey. Incidentally it may be said that this is a good example of the "joint" plate, in which the names and interests of husband and wife are combined in one design.

Books are even more likely to disappear from an office library than from a private collection. One therefore occasionally finds a book-plate bearing the name of a firm. The little F. and C. design is an ideal one of its kind. The facade it shows was well chosen for the purpose, and the free rendering is typically that of the architectural office. It was designed by Elmer Grey for Ferry and Clas. The second office plate which is illustrated is that of McKim, Mead and White. It is not at all architectural, but it is continued in use on account of its sentimental interest. It is a woodcut made by Wendell Phillips Garrison, a brother-in-law of Mr. McKim. The design has a further interest in that it was used as the firm's distinctive mark in some of the first competitions it entered.

The architect as book-plate designer has been a success in almost every case. This branch of miniature art work has certain limitations and certain ideals of

its own which fit it especially to the architect's hand. There is some elusive feeling for decorative line, and some subtle appreciation of the value of proportion and proper spacing, which is essential to the makeup of the book-plate designer. The illustrator often lacks these things—and many an eminent artist has failed in the book-plate field—but they seem always to come with long architectural training. When an architect designs an *ex libris*, it may fail as a picture, or its symbolism may not satisfy, but it almost invariably fits its place within the cover of a book, being formally built up on a framework of good composition with strong decorative lines. The successful architect is always a man of broad artistic perception and appreciation, and it is not surprising that he should so often turn in his leisure hours to such an attractive little art as book-plate designing, either as pure recreation or as a serious "avocation."

The architect whose work is best known to book-plate collectors is Claude Bragdon, of Rochester. The designs for the Chicago Woman's Club, and for J. Foster Warner, which are shown here, are from his pen. Of all the designers he exhibits the greatest economy of line and the most decorative use of the pen. To him the ideal book-plate is something approximating the Japanese "mons," or printer's mark, a purely conventional bit of decoration. But on the other hand his designs are almost unfailingly individual and personal to the owners. Altogether he has been as successful as any American designer of *ex libris* working for process reproduction.

Frank Chouteau Brown, an architect who has made a signal success in the field of decorative lettering, has made many book-plates. His work is less clean-cut than Bragdon's, but has the same open decorative quality. Needless to say, the lettering on his designs is always faultless. The James C. Plant plate is an early one, and hardly representative of his later work. The "Thirty Highland Street" design and the Marshall plate are more typical. Some of his simpler marks, none of which, however,

are architectural, are most charming bits of decorative designing.

Bertram G. Goodhue, who has attained a place among the foremost American architects, has long had an interest in all the book arts. He has been successful as designer of types and of book ornaments, and his place in the book-plate world is a peculiarly exalted one. He has made perhaps not more than a score of plates, but these are among the finest of all American examples. They exhibit unflinching good taste, coupled with a wonderful power of draughtsmanship. The illustration given here is of the Harvard Union plate, a beautiful and dignified conventional design.

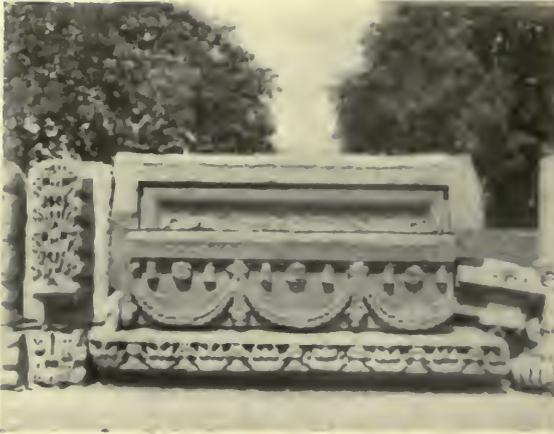
The plates made by Elmer Grey for Ferry and Clas, and for his own library, are but a small part of his book-plate work. Thomas Tryon's designs also are well known to collectors. They are rich in architectural details, and they always are dignified in subject and treatment. Howard Van Doren Shaw is another architect who has made many excellent plates. Howard Sill was one of the

first architects to become interested in the book-plate movement, and he is represented by many excellent designs, some of which he etched on copper. A. B. LeBoutillier has achieved a notable success in decorative work of all kinds, and some of his book-plates are models of clean-cut design.

As this is the first attempt to enumerate the important architect-designers, the list is necessarily not complete. Doubtless there are many others who have made book-plate design a specialty. And the architects who have made one or two plates each are legion. A mere catalog of these, however, would be uninteresting.

The writer only hopes that he has carried the conviction that if an architect's heart is in his work, some reminder of his profession will be the most fitting subject for his book-plate design, and that only the best is worth while in book-plate art. If he has done this, and incidentally has outlined the history and general underlying principles of this gem-like art, he has not failed of his purpose.





Sarnath—Fragment of Buddhist Work.
 Sanchi—Detail of Tope Railing.
 Sanchi—The Railing Surrounding the Tope.

Hullabid—Detail Carving of Exterior of the Temple.
 Sarnath—Fragments of Buddhist Carving.
 Sarnath—Fragment of Buddhist Work Recently Excavated.

THE ORNAMENTATION OF THE EARLY STONE ARCHITECTURE OF INDIA



BY CHARLES W. STOVUGHTON

IN EVERY DEVELOPMENT of architecture that embodies the needs of a people and truly expresses their ideas, the applied decoration serves as an easily read commentary on the architects' notions of fitness and beauty. Relieved as it is from the practical limitations of building, the commentary of ornament is more free than the text of construction, but while proceeding in this freedom to do what it pleases, stone carving, at least, finds itself much influenced and restrained by the intractable nature of the material that exacts from the artist an amount of effort not to be entered upon lightly nor without good tools in skilful hands.

Self respecting styles of architecture have always carried their decoration with becoming restraint, using it to relieve and accentuate their too rugged forms with its touch of elegance. These forms are, themselves, often influenced by the ornament until it becomes an organic part of their composition, for structural design and decoration proceed together, and are insensibly affected by the same conditions, the former meeting the practical requirements of climate, usage, and the genius of the builders; the latter serving as a sensitive response to the builders' aspirations for something more than mere construction.

Decoration must also, in some sort, be the creature of the materials at the designer's hand, and whether he will carve his stone, inlay it with other stone, or apply painting, or whether he will work in brick and tile are questions generally answered in advance for him by the resources of his field of building. These several methods of decoration find themselves used with certain styles and in certain well defined ways, while always

bearing some trace of the subtle impress of the artist and of his time.

In the palmy days of the growth of styles, when each knew its place and kept it, each one also had its own characteristic and invariable mode of decoration, with whatever diversity of gifts in the handling of it. In Egypt carving served only to give some light emphasis to the most significant parts of the structural members, leaving the walls and large surfaces to painting, on slightly incised panels. The Greeks and Romans fluted their columns, enriched their mouldings, capitals and brackets, merely adding a fleuron here and an antifixe there, as a point of interest, because they were beautiful, but in general leaving their walls severely plain. In the repose and balanced proportions of all the members they found ample satisfaction, as indeed we still do, although we view but the ruins of their works, with the colors faded, their carvings decayed and gone.

Other ideas than these entirely ruled the Architects of India, different and separated as they were from the workmen of the West, and yet all unconsciously related to them. Through sixteen centuries of prolific building they applied their oriental ingenuity and passion for detail to the carving of every square foot of wall and piers, every running foot of mouldings that they erected, regarding the structure rather as the chosen field of their decoration than for itself, and willing to pay the cost. Their posterity in each generation evidently approved such a theory of design, for they continued its unvarying practice, but whether the monuments resulting from this theory were greater works of art or less, and worth the enormous labor they must



HULLABID, DETAIL.

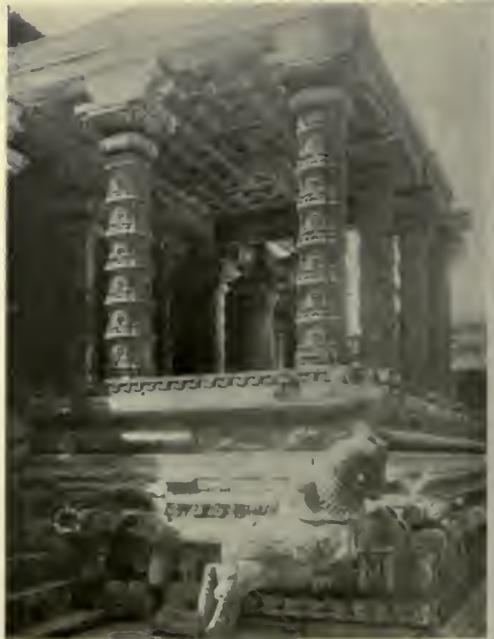
have cost, is quite another question. Here, if anywhere, the text and its commentary are ample, and in them the brooding, mystical life of India stands completely expressed before us, nor would any one wish that expression other than it is, even if wishing would make it possible. We are willing to have other people do things in the arts which we should not think of doing ourselves.

As we examine one monument after another we are astonished at their evidence of the abounding energy and spirit which the Indians brought to their work where now the same people, living in a land where it seems always afternoon, appear so apathetic. The prolonged and lavish effort devoted to the completion of these works must, we feel, have called for such lives as were only granted to the race of men before the flood. The amount of this labor which erected mountains of stone or hollowed mountains into caves and then worked their unyielding surfaces into intricate lace patterns of ornament, and the evident skill with which this architecture and these decorations were composed claim our reluctant admiration, while exciting at times

our impatience at the frequent misdirection of it all.

Commencing, it may be, with the same traditions and models of the middle country and the Near East, they did not simplify and refine their forms as did the Europeans. Here the ornament obscures more often than it accentuates the main architectural lines covering piers, lintels and columns with confused and huddled carving, often exquisitely wrought, or transforming the piers, as at Congeveram, into the weird and restless forms of rearing horses whose fore feet rest upon spears held up by sculptured men; or elsewhere applying irrelevant repetitions of carving to every individual stone in all the courses of the grim temples of Bhuvaneshwar and Puri, and to every separate course meandering around the star-shaped temples of Hullabid and Baillur.

Their ability, shown in the design and execution of such works, assured them an evident right to their own apportioning of the elements of their cost. In doing this they must often have restricted the size of their temples, expending, we may assume, Rs. one lakh on the struc-



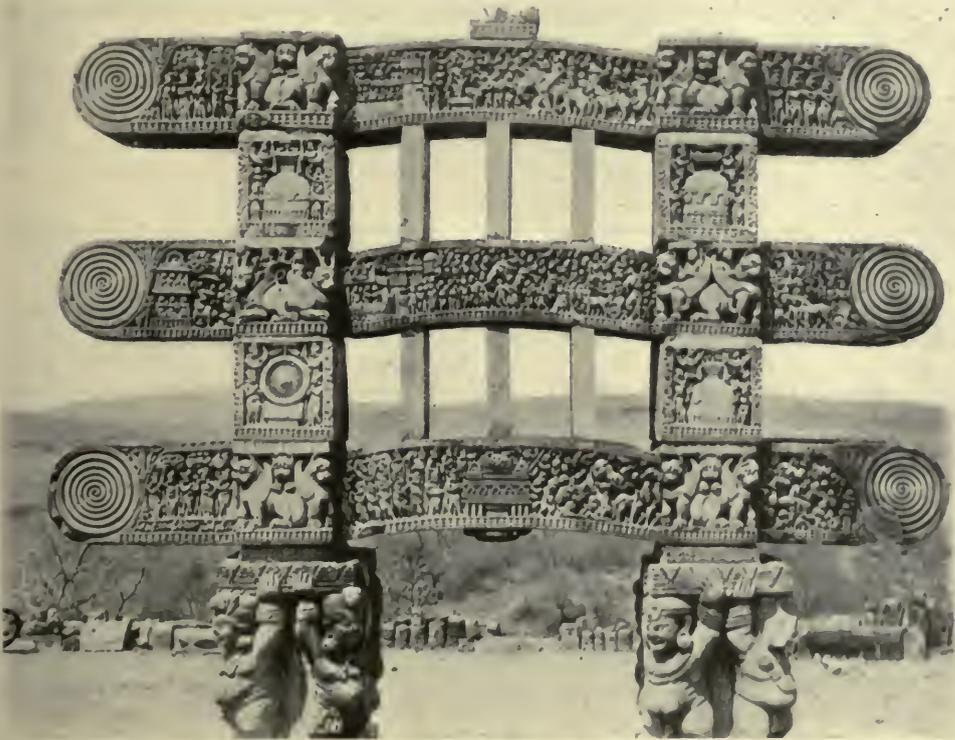
CHIDAMBARAM, PORCH.

ture, and three lakhs on the all-over pattern of decoration. The clients of those days evidently thought that this was the proper thing to do, for something like this division of the cost was often repeated in the work of all the styles through all the centuries of Indian art.

This surface work of carving modeled in the round, with its infinitely varied suggestion of human and animal life, betokens much more than a reminiscence and restudy of the traditions of the brick

of composition, modeling and color, while still showing the oriental, barbaric richness of surface on whatever material expressed. The realization of this tendency to illustration when it requires the laborious cutting of hard stone seems less appropriate, in a way less genial, than when it is given by painting or by modeling clay, covering it with an iridescent glaze, firing it and building it into glowing brick walls.

The world left them to themselves in



SANCHI, SOUTH TORAN.

and tile of their remote progenitors, who had streamed through the passes into the peninsular from the West, as it was equally unlike the smooth surfaced inlaid and pierced stone work of the Moghuls who, at a later period, were to occupy the north of India. The mid-Asian traditions of these early peoples were soon dissipated, and died out from disuse when the new life opened to them in the Panjab, Oudh and Bengal. Their art grew at once into an original expression

their new homes. The thought of the utter isolation of these people behind their mountain barriers and beyond the untraveled seas during all of these formative centuries of the arts of Europe affects us with a feeling of loneliness expressed in the Chinese legend told by T'ao Ch'ien of the sequestered Peach Blossom Vale of Youth visited once by a humble fisherman, and never found again, where the people lived on, concerned only with their own affairs, and

unaware of the passing of the Han dynasty and of the doings and progress of the outer world. We long to discover some continuity of association with the classical civilization were it but in the faint trail of Alexander's incursion. Some influence there doubtless was affecting the Buddhist cult and art and coloring its representation from Peshawar southward and as far beyond the northern hills as the oasis of Khotan and even to where the outposts of China pushed its western frontier into the Taklamakan desert. We shall, however, look in vain for anything more than casual details and fragments of classical art, statuary, sculpture and cave frescos showing a foreign influence and significant handling of alien forms smuggled through the northwestern pass and acclimated, for a time, in Gandara, west of the Indus, thence to appear in diverse places as an unexpected embellishment of the native work. These aside, the whole composite school of architecture of the various periods in the north and the south—Buddhist, Jaina, Dravidian and Chalukyan—illustrate a phenomenon of extraordinary human interest, no less than what these various races could do when left entirely to themselves to work out their own conceptions of the arts. Without the illumination of Greece would Europe, in the same period, have done as well?

The early Aryans were not builders. No masonry constructions worthy of the name of architecture of a period before that of King Asoka have come down to us, but from his time the Buddhist work, in Turanian hands, forms a long and varied series, commencing at Ajanta with the rock-hewn temples, and at Sanchi, with a primitive tope surrounded by a stone railing with four high gates, of the period of the first century.

On these monuments the leading decorative motives are the familiar Buddhist emblems of the wheel of the law, the pillar and its lion capital, the sacred tree, the shrine and the railing, as shown in our illustrations; and at a later period, effigies and paintings of Buddha in his various manifestations. Contemporaneous with this, and often side by side with

it, as in the cave temples, arose other forms of design enshrining other forms of religion in numberless temples, and in this service embodying the art instincts of the different races in possession in the north and east and south. The illustration of this decoration might be extended indefinitely without repetition. A few typical ones are given from a supply that seems inexhaustible.

In the sculpture on the railing and Toran gates at Sanchi we have some of the earliest Indian work, of the first century, entirely unaffected by any outside influence. Here are the Buddhist symbols forming the ornament, a railing around a mound in actual construction, appearing also as a conventional design upon its own gate posts, with naturalistic representations of the peaceful pursuits of men in towns, of kings going out of the city gates to battle, of elephants at work, and more questionable animals, all composed with admirable breadth and carved with spirit.

Of a middle period are the temples of Hullabid and Puri, and of a much later time the porch at Chidambaram and the Ramesseram temple. In the successive periods the forms change, but not their treatment. In rearing these prodigies of laborious craftsmanship the builders have measurably succeeded in making small things look gigantic by the exuberance of labor bestowed upon them. Comparison with European work would be difficult. If made it would have to be with the classical forms for structural composition, and with the more florid phases of Gothic for surface and decoration, and yet how different are they from either, from the fanciful and aspiring lace work of the one; from the austere and pensive marbles of the other. How differently we regard them in their common decay, the Indian disquieting itself in vain with all this burden of carving, the Greek arousing the instinctive sympathy that we feel for the fallen fortunes of people whose ideas and ideals are still our own.

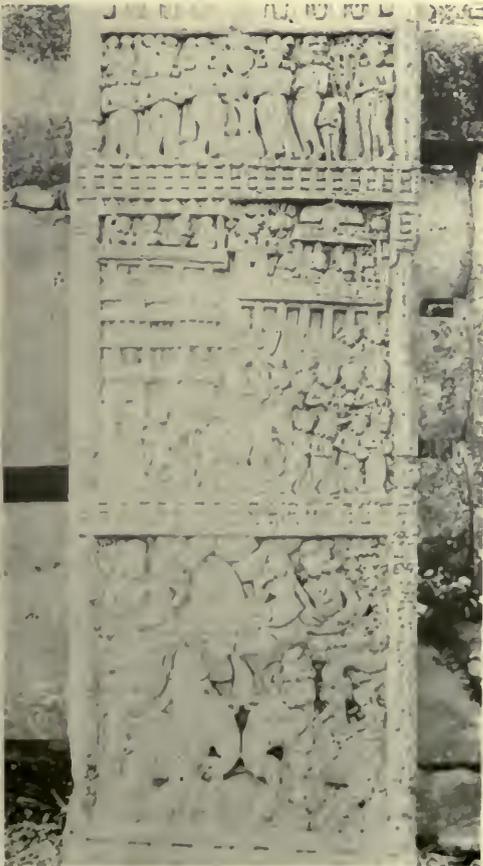
These Chalukyan architects must have wearied even the artisans of the patient East with their vain repetitions. The photographs do not adequately realize for us this quality, but some notion of

the mere amount of detail may be given from its extent in a particular case.

At the temple of Hullabid, in Mysore, the old capital of the Ballala kings, built in the twelfth century, they carved all of the stone courses forming the walls and running in and out of the re-entrant angles until each extends to about seven hundred feet, in the following scheme of design, from the bottom upward, all executed in high relief or in the round. The base course has two thousand elephants walking around on their hind legs, and then a course of conventional lions, of horsemen, of bas-relief scenes from the Ramayana representing the conquest of Ceylon; another course of celestial beasts and celestial birds; a frieze containing tableau groups of human life, and finally a cornice and rail of panels with two large figures of men in each.



SANCHI, DETAIL FROM NORTH TORAN.



SANCHI, DETAIL FROM TORAN.

While the pictorial aspect of this carving here and elsewhere reflects in general a cheerful view of life, the buildings themselves seem strange and forbidding, with a brooding melancholy in their partial desertion which even the tropical sunlight and the cerulian sky can not dispel, as they lift their huge, gaunt masses out of the tangled wilderness of vegetation. One is oppressed with the thought of the life which they were built to serve, and which has, for so long a time and so completely, left them. For the most part they stand in solitary state, or casting their long shadows over some scattered and dispirited village. Their grandeur is that of forgotten peoples beyond our range of associations, and yet so strong is the impression and personality of architecture that it seems as though in their presence the old, vigorous races were still in possession, and still lordling it over their degenerate successors who live about their monuments, to them the mere shells of mighty works which they could not have originated, for which they have little use.



ST. PAUL'S CHAPEL
NEW YORK CITY.

EARLY AMERICAN CHVRCHES

PART IX

ST. PAUL'S. ST. MARK'S. ST. JOHN'S. CHAPEL. CITY OF NEW YORK— TRINITY CHVRCH. NEWARK. N.J.

BY AYMAR EMBURY, II.

THE OLD PRINTS and drawings of the city of New York show a multitude of churches, some so far as can be judged from rather crude drawings of the time, of great architectural merit. It is much to be regretted that all of these, with the exception of the three of which we are speaking in this article, have disappeared and in many cases leaving hardly a memory behind them; in others succeeded by newer churches farther up town. These three fortunately are every one of them exceedingly interesting architecturally and in the case of both St. Paul's and St. John's possessed of considerable historic interest, and it is certainly to be hoped that they will continue to be preserved as monuments of old New York. St. John's and St. Paul's are "Chapels" of Trinity Church; St. Mark's an independent congregation founded by parishioners of Trinity, was the first Episcopal parish of New York City. The first church structure of the Protestant Episcopal church in New York was a small chapel within the fort erected by the English when they took possession of Manhattan Island, and was called King's Chapel. The original Trinity Church building was completed in 1697, was enlarged in 1737, and was burned in 1776. At the close of the Revolution, 1788, a new structure of lesser size and of inferior architectural merit was constructed which soon proved insufficient for the needs of the congregation, and the present Trinity Church was started in 1841. Both the type of design and the date of construction of Trinity Church preclude its inclusion in the present series of arti-

cles, since it is distinctly an English Gothic church, and one of the best which has been erected in this country, but this brief history of the parish has been included because in its earlier stages at least it is that of the parishes of St. Paul's and St. John's. Of the three, St. Paul's is perhaps the one most possessed of historic interest; it is also the oldest, as its corner stone was laid in 1756, and architecturally the building compares not unfavorably with the best of the English church work in which the classic orders were used. It was designed by a Scotch architect, Macbean, although I have heard a tradition to the effect that the tower was designed by some French architect, and was added to Macbean's design. This theory hardly seems borne out by the appearance of the building itself since the tower is perfectly in harmony with the remainder of the structure, and in my opinion at least is one of the most agreeable Classic spires in existence. The portico on Broadway, which is really the rear of the church, is exquisitely designed, the columns, though far more slender than those of the typical Classic, being beautiful in the extreme. The interior too is graceful, charming and dignified, and is especially of interest because of the many memorials to famous men which it contains. In the church yard are buried the Irish patriot, Emmett, and that other distinguished Irishman, General Montgomery, who was killed at Quebec and whose body was brought to New York for interment. This monument was designed in France and purchased by Benjamin



INTERIOR OF ST. PAUL'S CHAPEL, NEW YORK.



Photo by August Patzig & Son.

INTERIOR OF ST. MARK'S CHAPEL, NEW YORK.



Photo by August Patzig & Son.

ST. MARK'S CHAPEL,
NEW YORK CITY.



Photo by August Patzig & Son.

ST. JOHN'S CHAPEL.
NEW YORK CITY.

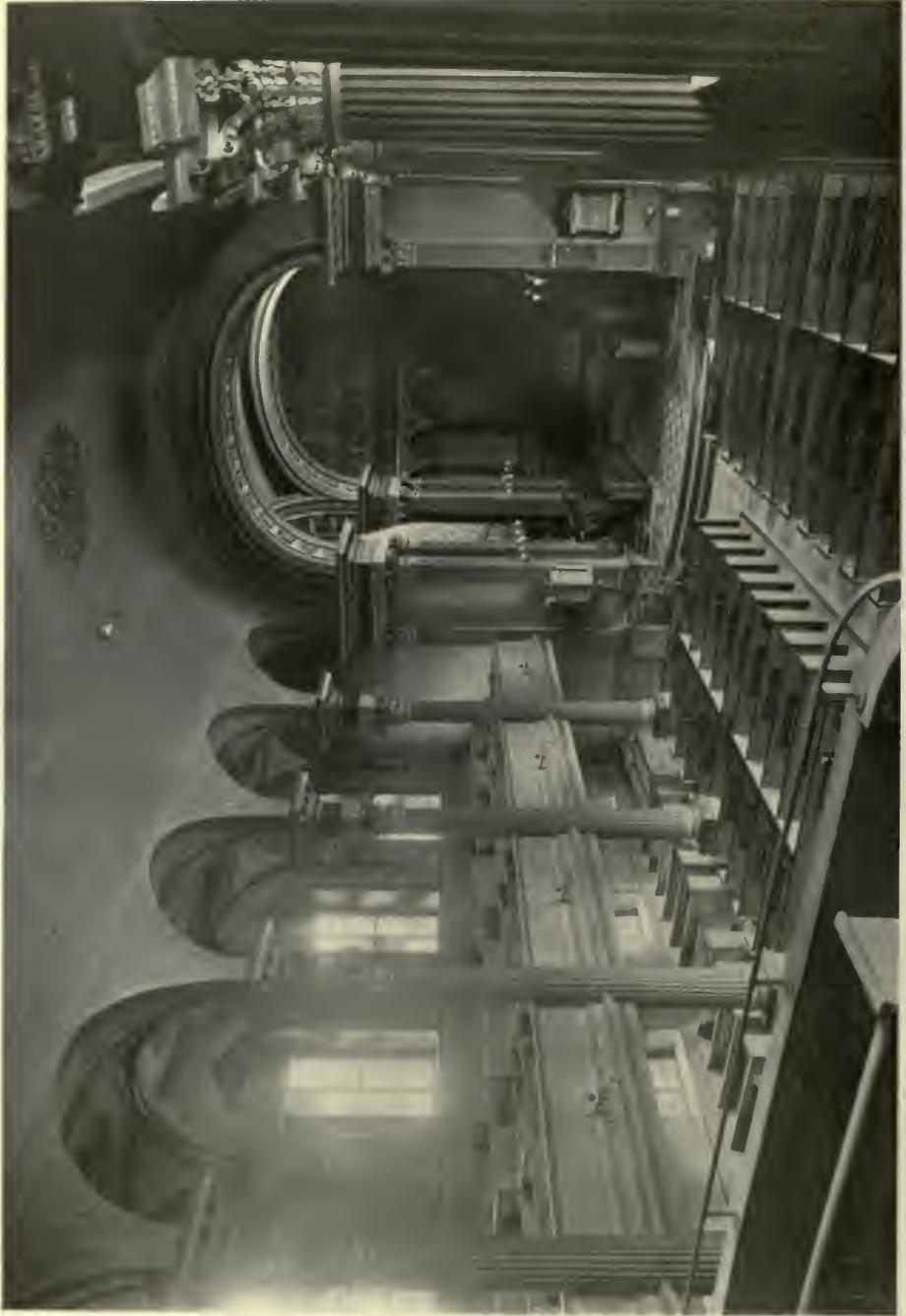


Photo by August Patzig & Son.

INTERIOR OF ST. JOHN'S CHAPEL, NEW YORK.

Franklin, who sent it to this country in an American privateer which was captured by a British gun boat, but as may be inferred, at the conclusion of the war it was again secured by the Americans and placed in its present position. The present organ of St. Paul's is not the original one, this having been sold to St. Michael's church, Marblehead, when the present organ was installed. Among its former parishioners St. Paul's numbers some of the most distinguished men instrumental in the establishment of the United States.

George Washington occupied a pew here, which is marked by a tablet, as is that of one of the English commanders, General Clinton. Major Andre, Sir Guy Carleton and Lord Howe, of whose incapacity an English historian says "that no man except George Washington did more to establish the independence of the United States" were also attendants at this church during the Revolution.

St. John's Chapel in Varick Street was built in 1807, and was designed by John McComb, the architect of the New York City Hall. At the time of its construction it fronted on St. John's Park, now occupied by the freight terminal for the New York Central Railroad, and its parish, for a few years at least, was the most fashionable in New York. The

building is architecturally not quite so interesting as either St. Paul's or St. Mark's, and the crowding of surrounding buildings close up to it has very materially reduced its appearance. Several times during the past few years there have been rumors that Trinity corporation was about to tear it down and erect a commercial building on its site, as the surrounding population contains such a very small percentage of Episcopalians that its usefulness as a church building has largely ceased; but this has been as often denied by the corporation, who are apparently as awake to the fact that this very great memorial of our early church history should be preserved as are the architects and the public of New York.

St. Mark's Church at 10th Street and Second Avenue was built on the site of an older church of the Dutch Reformed Faith, and a memorial stone to Peter Stuyvesant, the former governor of New Amsterdam, who died in 1685, is incorporated in the present structure. A great grandson of this Peter Stuyvesant (also called Peter), gave the site and the surrounding lots to St. Mark's. The corner stone of St. Mark's was laid in 1795 and the church was opened for services in about 1797. The architect of the building is not known to me and seems to have been forgotten.





Photo by August Patzig & Son.

INTERIOR OF TRINITY CHURCH,
NEWARK, NEW JERSEY.



Photo by August Patzig & Son.

TRINITY CHURCH,
NEWARK. N. J.

TRINITY CHURCH, NEWARK, N. J.

THIS BUILDING was constructed in 1805. but, as has unfortunately been the case in a good many of the early American churches, I have been unable to find the name of the designer, either because I have not been able to find the people who knew it, or because the records have been destroyed, or as in some cases because there was really no recognized architect. There are certain features of this church building which rather indicate that it was built by some local contractor under the general guidance of the rector or vestry, the most important of these, being the use of pointed and round windows in the same building. Practically all of the older Dutch churches in New Jersey were constructed with pointed windows of true Gothic type, although the details of the balance of the structure were as a rule Classic, and while I do not feel sufficiently sure of my ground to make any definite assertion on this point, it seems probable

that the designer was some old Dutch carpenter or mason who tried to modernize his ideas to meet the requirements of the vestry but without being able to forget the traditional style. Whatever the case may have been, the result, both as to interior and exterior, is surprisingly good, and one feels not in the least disturbed at the variance of styles in different parts of the building. In fact this combination of all sorts of elements in the same structure, used with a very nice sense of discrimination and of proportion, is the root and base of the charm of the Dutch farm houses of New Jersey, and this structure resembles both in its details and in its general conception some of the farm work so strongly that I am tempted to believe my hypothesis a correct one. I would certainly welcome more definite information on the subject, from persons fully acquainted with the history of the building.



THE PROBLEM OF THE ■ FIRE ESCAPE ■

A SUGGESTED SOLUTION BY CLIFFORD A. PEMBER

ARCHITECTURE HAS BEEN rightly termed the leading and greatest art, in the perfecting of which all other arts and crafts are in turn called into play, but although holding this enviable position of leadership among the arts, architecture itself must bow to the dictates of necessity and before the architect can give free view to his ideals of beauty he must provide for all the necessary contingencies and requirements laid down both by nature and humanity.

These contingencies appear at first inclined to cramp ideals, but in truth their very finality causes them to take the form of interesting problems, the successful solution of which will transform them into artistic features and finally they may be found to be an assistance rather than a hindrance toward the completeness of the final design. During the Grecian period architecture was perhaps nearer to pure art than it had ever been before or can be again. The Greeks, unhampered by the necessities of modern life, and assisted both by climate, natural surroundings and unlimited sources of labor produced structures such as the Parthenon, with but one idea—perfect and symmetrical art; but on the other hand, although these conditions made such a result possible, nevertheless to gain perfection where so few requirements existed needed the hand of a genius and thus the very complications of modern building construction tend to enlarge the scope of varied and artistic treatment.

The demands for personal comfort slowly but surely produced these, and when civilization began to spread north-

ward and the necessity for artificial heat in the dwelling grew, the greatest problem of architecture was brought into being. For many generations all that was demanded was the mere comfort supplied by the warmth of fire, but gradually as this addition to the household accommodations became an accepted state of affairs, the tendency to improve the system was conceived and thus the crude hole in the roof gave place to the forerunner of the modern flue.

In spite of the fact that the use of fire in buildings both for lighting and heating purposes accordingly increased, nevertheless the ability to cope with the danger ensuing therefrom was still beyond the knowledge of those that were compelled to face it, and as was eventually shown by the great fire of London and similar conflagrations of the middle ages, humanity had, in its inability to meet it, seemingly ignored its existence.

In olden times the work of the elements was looked upon as the "hand of God," and in this apparently fatalistic state of mind the havoc wrought by the elements was mutely accepted as the ruling of divine justice and until comparatively recent years this feeling still existed.

The advance of science has strengthened the combative instinct in the human mind and today no physical problem is presented which man is unwilling to grapple with and even sacrifice life itself in the ultimate hope of its solution; yet, although great strides have been made in the art of building to render the structure proof against the elements while still compatible with the require-

ments of every day usage, yet every year brings forth its quota of disasters which plainly shows that the conquest is still far from attainment and of all the elements with which man has to contend fire remains the most difficult and elusive antagonist.

Thus, we arrive at the conclusion that, as long as fire continues to defy our efforts we must turn our attention to supplying a practicable source of retreat which in other words means to create a satisfactory fire escape.

In approaching this subject I fully realize that I am dealing with a problem upon which as much thought has been expended during the last few years as upon any other difficulty in the building world. Each element in turn has been contended with and, to all intents and purposes, overcome; earth, if by earth we imply unsound foundations, then concrete may be said to have met with this difficulty; air, in the guise of wind has been withstood by the calculations of modern engineering; water, dangerous to any extent only in the form of flood, does not necessarily present an inevitable problem, as choice of locality can always eliminate this danger. Thus in each of the above cases the architect or engineer can rely on some definite remedy; but in the case of fire no absolute avoidance is possible and therefore this one element remains to be counted as an ever present danger. The probability of fire can be diminished, also its effects may be ameliorated, but as long as wood and textiles are used or until some practical method of rendering these materials non-inflammable can be discovered so long will the fear of fire remain as an ever present companion of humanity.

This fear is most keenly felt in the factory, where the presence of inflammable materials is, in most cases, inevitable and where also human beings are in most congested masses. Before one is able to deal with a problem with any ultimate hope of success one must examine the difficulties presented and place them in the order of their relative importance.

In considering the subject of a fire one must dismiss all feelings as regards to the building in which it is to be placed

neither thinking of its safety nor of the uses to which it is to be put, but only of the duties of the escape itself. In disregarding the safety of the building, I merely mean that this should not in any way influence one's judgment as to the precautions necessary in the construction of an escape, since the safety of the building does not unfortunately insure the safety of the inmates, which has been frequently demonstrated by the fact that many disastrous fires have left the actual structure comparatively immune.

The occupants of a so-called fireproof building are, or rather should be, considered to be in as much danger as those in a wooden structure as in almost every building there are enough inflammable materials to produce a fatal result.

Thus one arrives at the fact that the sole object in view is the saving of human life and therefore the thorough understanding of the mental condition of the victims becomes the most important factor. In nearly every structure built for the use of human beings, their possession of intelligence or common sense is taken for granted and rightly so; yet in the present instance, however, this quality must not be even looked for, much less relied upon, and every allowance must be made for those in peril.

Although, even in the most uneducated and seemingly helpless crowds, both heroes and heroines arise at critical junctures, nevertheless their efforts cannot be relied upon to control the heedless terror of their companions.

In other words the chief consideration when constructing an escape is to realize how entirely helpless and aimless a panic stricken mass of people is and to rather look upon it as a flock of sheep, since men and women under the influence of extreme terror relapse into little more than animals; incapable of opening the simplest latch and prepared to trample each other under foot in their mad desire for escape.

Fortunately extreme panic such as this is not natural to the human being, as it means the absolute abolition of the reasoning power as a result of the triumph

of the animal over the mental state, and is therefore very transitory, since, immediately on the removal of the direct cause the power of reasoning returns and practically wipes out the confusion of the previous moment.

In other words, the phrase "a means of escape" implies the possibility of being cut off, and therefore, until an actual place of safety is gained, this fear will remain in the minds of the victims. The question to be considered is how to bring an actual escape up to the occupants of the ninth or tenth floor in a building when apparently cut off from safety by a fire beneath them and to place within their reach a refuge. This feat can only be performed by searching for the basic reason of panic and this in turn will ultimately be found to arise largely from blindness.

"Blind terror" is an expression in every day use and which from this phrase we generally understand that the blindness is the result of terror, nevertheless the converse is equally true, namely, that nothing is better calculated to terrify the victim than total or partial loss of vision, and in the case of fire this is directly caused by the presence of smoke. Eliminate smoke, therefore, and immediately the main horror of fire is removed, but unfortunately this is at the present day impossible and so the next best course is to provide a place of refuge within the reach of all; in short to construct a smoke proof fire escape.

Up to the present this danger has not been met with successfully and any fire escape, however fireproof it may be in itself, is subject to being rendered completely useless by the presence of smoke.

The outside iron ladder system is open to criticism on two important points apart from the danger of actual collapse, the defects being, that in the case of the fire being in any proximity to the escape, the smoke, if not actual flame pouring forth from adjacent window openings would render descent impracticable; and again on high buildings the descent of an external escape, from which an uninterrupted view of the street below, is obtainable, demands a clear head and steady nerve neither of

which qualities are characteristic of the panic ridden refugee from fire.

The esthetic side of the question I leave until later as in the case of the present problem, desirable as it may be to render utility ornamental, yet any sacrifice of expediency for the sake of beauty in the treatment of a fire escape would be little short of criminal.

The conclusion to be drawn from the above facts is that the tower system, in some form presents the best solution of the problem. The question of keeping the actual fire out of a tower presents no very great difficulty in itself as various fireproof constructions combined with metal doors have frequently shown; but the danger of the tower itself becoming a smoke flue is still a very present one.

A regulation is already extant commanding exterior entrances to an escape of this form, and this, while to a great extent minimizing the danger of smoke entering the tower, does not abolish it, and has, esthetically speaking, the drawback of necessitating the ceaseless repetition of balconies. Although I have previously stated that the esthetic side of the question should not be allowed to in any way influence the practical utility yet it forms a very important part of the problem and must be seriously considered if complete success is to be gained.

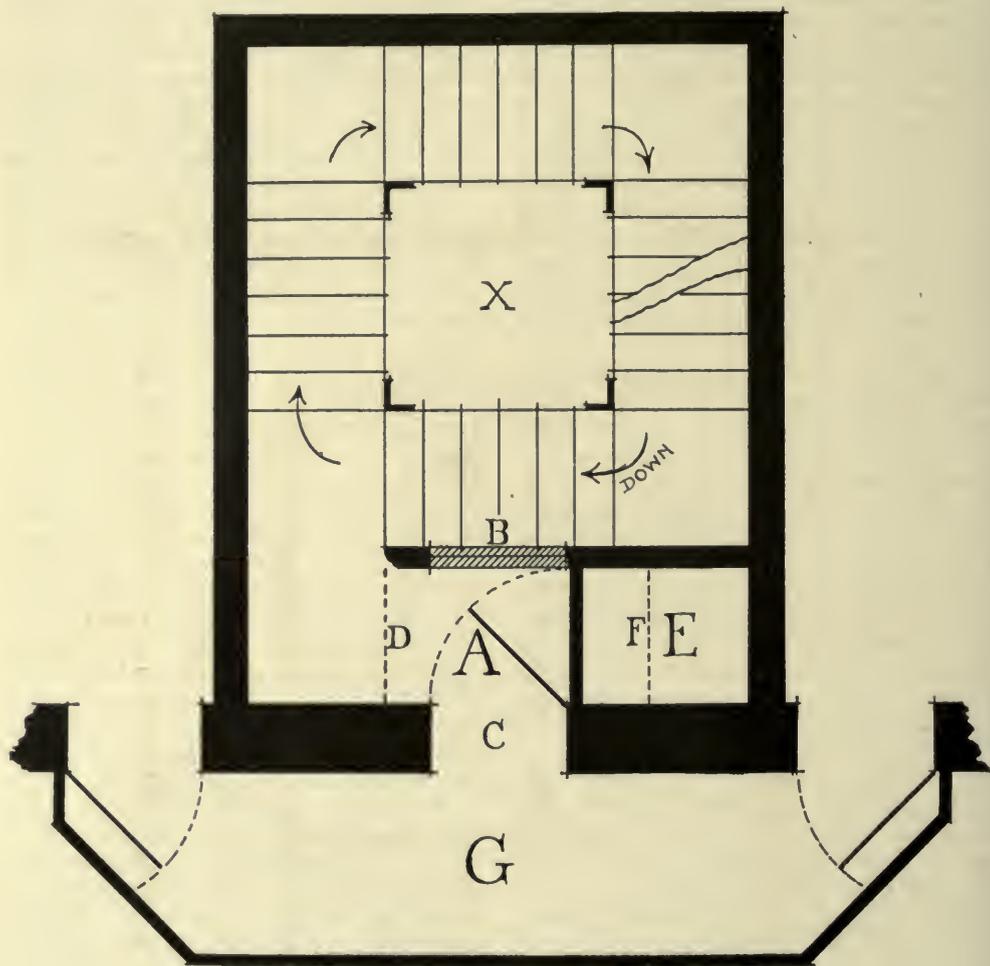
Patents have recently been granted on a system, which, while providing for this contingency, renders it feasible to modify the external balcony into a loggia formation without in any way endangering the efficiency of the escape and in view of the smokeproof qualities of this system it would enable architects to insert the escape into a building without necessarily disfiguring the façade and perhaps even creating an interesting feature, while yet retaining the practical advantages of the external entrance and thus avoiding the dangers consequent to a tower entirely enclosed within the building.

The method made use of in the new system is eminently satisfactory in view of its absolute simplicity and freedom from all mechanical or automatic devices.

The arrangement used for keeping the

staircase itself free from smoke is based on the fact that smoke, unless diverted by conflicting draughts, will inevitably rise on account of its own heat and thus leave the air below clear, and therefore, if after rising, it can be drawn off the people below will entirely escape it.

from entrance C into the main well; consequently any smoke entering at C meets the opposing partition B and naturally rises. Once having risen it comes in contact with an iron hood carried across the landing in position indicated by dotted line D and extending from the level of



PLAN.

This object is gained in the following manner:

The tower is so constructed that on each floor there is a small entrance landing or vestibule A screened off from the main well of the staircase by a light fire-proof partition B having an entrance to the staircase on the left hand side and thus obstructing any direct draught

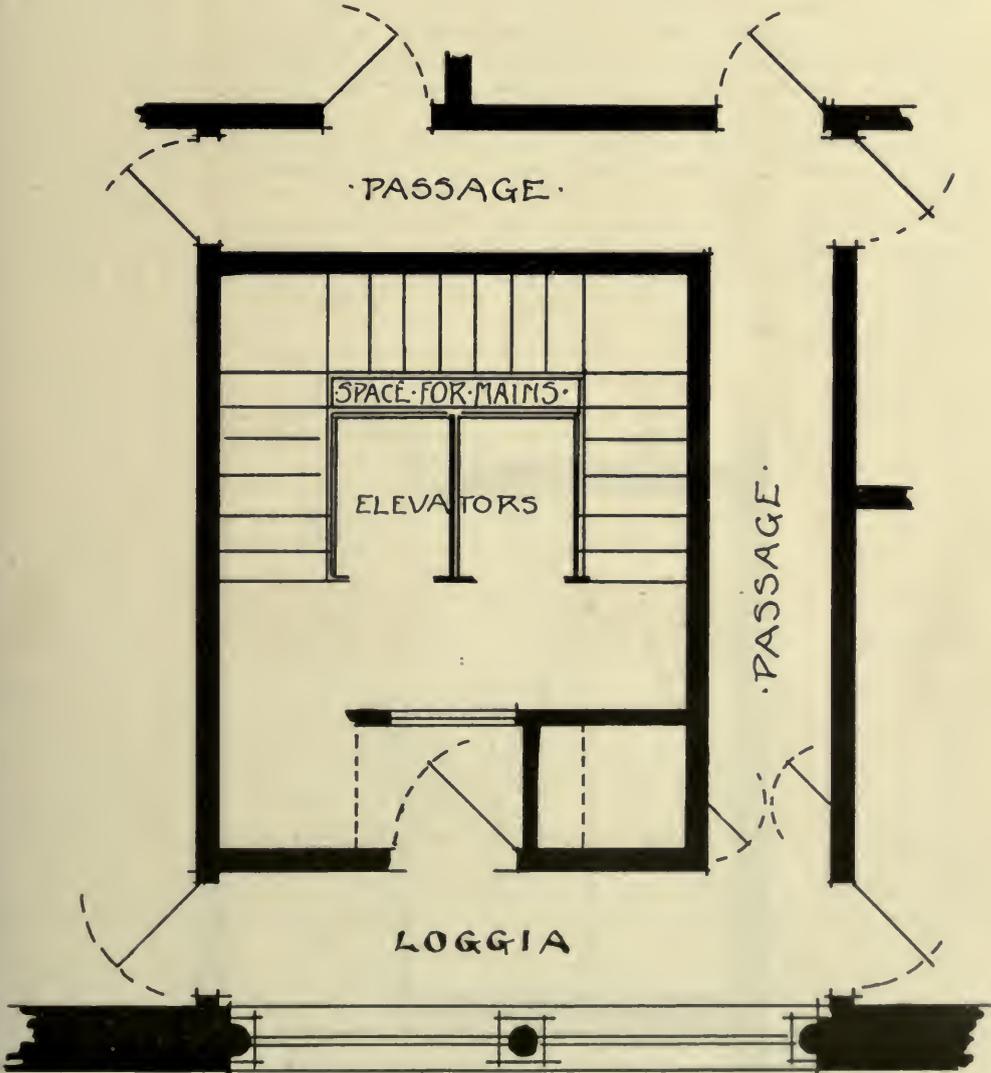
the door-heads to the ceiling. (See section.) On the left hand side of the entrance is placed the flue E, into which there is corresponding entrance protected from any smoke already in the flue by an inverted hood on line F. This flue may be carried up as in the case of an ordinary flue to a sufficient height above the roof line to assure a powerful

draught and naturally may be treated from the artistic standpoint in any way to suit the architecture of the building in which the escape may be installed. The main platform or landing G may be either treated as an external balcony or as previously suggested, may be made into a loggia and thus give an opportunity for considerable variety of treatment.

Many other advantages accrue to this method of a safety tower, such as having

the staircase supported from its own central construction and accordingly independent of the walls of the tower which may be subjected to extreme heat.

Again the central space X might be used as a protection and carrier for various mains or even the supplementary service of an elevator. Lighting is gained by wired glass lights over each main entrance and also similar lights of larger dimensions in the partition B to admit

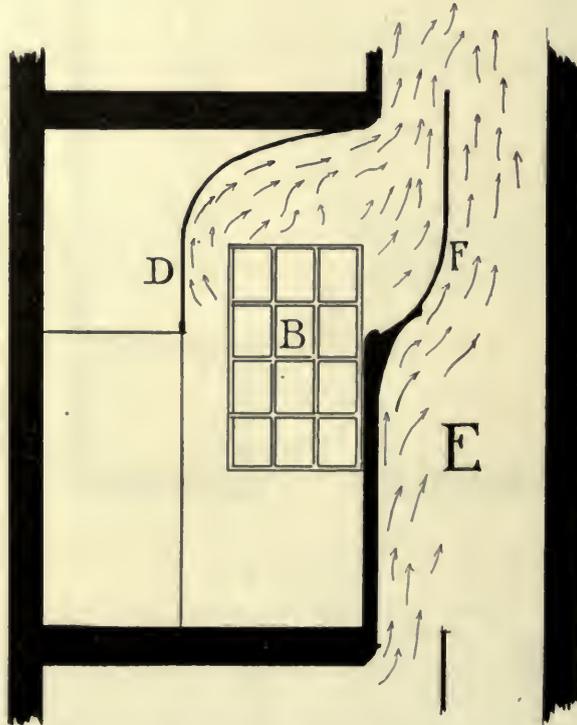


Sketch plan showing how in the case of small buildings the main elevator shafts and staircase might be combined with the new method and thus answer as a fire escape as well.

light to the main well. In addition to this the main well is covered with a protected glass roof, while in the absence of daylight a separate electric cable installed from the basement up and by means of a switch on any or every floor, the tower could be flooded with light. This method, from its very simplicity, is capable of endless minor alterations and decorations without injuring the main idea and should it be desired and an elevator should be installed in space X by the use of ornamental grilles in the openings to the flue and decorative treatment of lights in partition B and the use of the loggia there is nothing to prevent the fire escape becoming the main staircase and elevator shaft of the building. This would have the immense advantage of being in every day use and therefore not only familiar to the occupants but free from the danger of locked doors, neglected latches and the hundred and one dangers of an escape which is merely

inspected occasionally and only used in case of emergency.

This latter treatment would in turn prove an economy of space in smaller buildings and although the loggias themselves would be more or less exposed to the weather nevertheless ornamental grilles while not impeding the exit of smoke would assist a great deal in protecting the landing while inside the tower there is the vestibule besides the possibility of treating the stairs and elevators in the ordinary method now in use in all office and loft buildings. The practical smoke proof fire escape is obviously uninfluenced by the locality of the fire and, as I hope I have made clear, will eliminate the danger of being cut off from escape by affording a clear road through the fire to the ground below and horrors such as the more or less recent catastrophe of Washington Square, New York, will be forever a thing of the past.



Section through entrance landing showing management of smoke.

DANIEL HUDSON BURNHAM

AN APPRECIATION

By Cass Gilbert

IT IS NOT ALWAYS given to us to know when great men come among us, nor to recognize them as they pass. Greatness clothes itself in simple guise. Greatness is always modern. It is of the time and place. It makes its opportunity. It makes that great which in other hands would have failed, or at most have been commonplace. It is direct. It deals with "cause and effect, the Chancellors of Fate," and cannot fail. Its success is therefore inherent, inevitable. It leaves upon the world either the impress of an inspiring personality or the glamour of huge accomplishment, sometimes both. It sees visions; it dreams dreams, and it has "the power with the need" to make these visions real to the eyes of men and to build the dreams into accomplished facts. While the world carps and halts and while the apostle of the little hesitates and criticises, the *man* marches on, he passes by; we wonder at his successes, we ascribe them to fortuitous circumstance or less noble means; we see only the accomplished fact, and he has gone. Not until he has gone do we know him as he was. His work remains, his ideas prevail, his ideals become the common property of his race and time; for as he truly read its needs and aspirations, so the world knows that his thought was but the concrete expression of its own. Of such a nature is the master mind.

The passing of Daniel Hudson Burnham removes from the world of today the physical presence of one of its great men. He has left the impression of a great personality upon all who knew him and upon thousands who only knew his name and works. He was essentially a man of affairs. He would have been successful in any walk of life, for the

qualities which make for success were his to an unusual degree. His was a mind at once simple and complex. Simple in that he saw things clearly in their simplest form and moved directly toward their accomplishment. Complex in that he saw clearly all the factors, involved though they might be, and patiently and carefully unwound the tangled skein of circumstance. He dealt with men as they are. He was always ready to consider the views of others, and yet no one could be firmer or more masterful in carrying a project forward once it was decided upon. It might be said that he had no "pride of opinion," his mind was receptive of suggestion and always open to new impressions, but with singular clarity analyzed and adjudged their merits and determined their place in the scheme at hand.

In the spirit of this eclectic age he tried many experiments while yet a young man, but when his great opportunity came in the World's Fair at Chicago he threw them all aside and rising to the occasion said, "We have tried many things, now let us do something more scholarly, something nobler." This was the text of his later years, and from that time on his work and influence were all toward the one great end of "something nobler."

His enthusiasm was unbounded; he measured the future by the past. He said to me once, "Think what this country was a hundred years ago, realize what it is today, and think what it will be a hundred years hence; you cannot plan for the future on too large a scale." As he talked at times he seemed almost boyish and sophomoric in his extravagance of praise and adulation of a thing that appealed to his sense of beauty, but when he dealt with practical

problems no one was more direct and practical.

It was through his ability as a man of affairs that the Columbian Exposition became a great artistic triumph. The development of the Washington plan owed much to the same wise guidance, and however much or little may be ascribed to his associates in the artistic execution of these projects, it can undoubtedly be said that without Burnham's help they would have fallen short of full accomplishment.

He was generous in praise of his associates, ever giving them credit to the full and saying little or nothing of his own part in the performance. He had a great gift of affection. He loved those who worked with him and they responded in kind. In a characteristic letter written by him a few days before his death, speaking of Francis D. Millet, he says: "It will seem an empty world with no Frank in it. However, he did his work, and we ought to be glad he is at rest. He made other people happy, many of them, whether or not he was happy himself. No one has gone away in my time having a more complete record of unselfish devotion. The old World's Fair crowd are thinning out. A good lot of men they were!" His was

indeed a rare nature, sometimes whimsical, almost pedantic, always forceful and commanding, with a dignity and presence of which he himself was not unaware; with a keen sense of humor; a good raconteur, a man among men and a notable figure in any group. Easily a leader, his leadership gave prestige to every project he undertook.

I will leave to others the recording of his works and the details of his life; but as I knew him for thirty years, often misunderstanding, often not seeing, often judging without the full knowledge of the facts, yet ever admiring his great qualities of mind and soul, I found him as the years went on growing in gentleness, in strength and in nobility of character, working mightily and giving generously of the best that was in him for the public good. He read into his life as few have done the great lesson taught by Daniel Webster in the words, "Let us develop the resources of our land and call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered."

In affectionate remembrance of Daniel Hudson Burnham, a great citizen and a great architect, these lines are inscribed.

By PETER B. WIGHT

A Paper Delivered at a Meeting Held at the Art Institute, Chicago, June 11, 1912

Daniel Hudson Burnham died at the Academic Hospital, Heidelberg, Germany, on Saturday, June 1, at 6 a. m., in the presence of his wife, his daughter, Mrs. Albert B. Wells, and Mr. Wells. His son, Hubert, accompanied the party, which had arrived a little more than a week previously, after an automobile tour from Cherbourg, France, where he had arrived from this country, through France, Italy and Germany. Hubert was ill at the same time, and it was thought that both had eaten something poisonous. The disease was diagnosed as "ulcerous colitis" of the stomach, superinduced by diabetes. The attending phy-

sicians were Prof. Schoenborn, Prof. Krehl and others. Mr. Burnham had been ill about a week, during which he had been confined to the hospital from two days after his arrival at Heidelberg. His body was cremated on June 3d and his ashes will be buried at Evanston, as soon as his family returns from Europe. He was 65 years of age on September 4, 1911. The press dispatches have furnished other details which I will not attempt to repeat.

I first saw Daniel Burnham in my own office in Chicago in the winter of 1872-3. He was then 26 years of age. He was introduced to our firm by his father, the



DANIEL HUDSON BURNHAM.
1846-1912.

late Edward Burnham, the firm then consisting of Asher Carter, William H. Drake and myself.

He was born at Henderson, New York State, September 4, 1846, came to Chicago with his parents while a boy, graduated at the old West Division High School, and had been employed before the great conflagration by Major W. L. B. Jenney. But he soon gave up the study of architecture and joined a party that had been organized to carry out a colonization scheme in the west. In this party also was Loreau, a Frenchman, who had also been in the employ of Jenney, and many others of the party were French immigrants. The scheme proved to be a failure and he and Loreau returned to Chicago. His father, who was one of the early settlers of Chicago and had retired from the wholesale drug trade at the time of the fire, was very desirous that Dan should be cured of his roving disposition and continue the study of architecture. He was then put under my personal direction as a student. I introduced him to John W. Root, who had followed me from New York to Chicago during the winter of 1871-2, and was then the head draftsman in our office. We were very busy trying to do our share in rebuilding the burned city, and had just moved into our new offices in the corner suite on the second floor of the Morrison block, now the Morrison hotel, which we had rebuilt from the old plans which had fortunately been saved, for the first building was quite new at the time of the fire.

A very close friendship was cultivated between Burnham and Root from the time that they first met. This resulted in the partnership which they formed in 1873, which deprived me of my head draftsman, who I had expected to become my partner after the death of Mr. Carter.

They opened an office in a building which I had designed at 88 and 90 Washington street. From that time Burnham furnished the clients and Root did the work. But their business was not flourishing after the first building was completed and their career was beset with many trials during the first few

years. The money panic of 1873 effectually stopped the building boom which followed the great fire and we all had hard times until 1876. From that period, the building business was revived and it did not take very long for Burnham's tremendous energy to bring his firm up to the head of the profession in this city, not only in the quantity of work done, but in its artistic quality. By 1880 there had been developed a building boom greater than ever before known and even greater than any that has existed in the present century. It lasted until the financial panic of 1893, the year that the Columbian Exposition was opened. Up to 1881 the work of the firm included all classes of buildings that called for artistic expression, which began to be appreciated by a large clientele in the middle west for the first time. This gave the opportunity to Root to display his great versatility and restrained originality, over which Burnham enthused with all the exuberance of unrestrained enthusiasm. It was this which caused the business to increase, for Burnham never let an occasion pass without proclaiming the great talents of his partner. It was one of the secrets of their success and relieved Root of any necessity for blowing his own trumpet. Burnham had the great faculty of impressing his clients with their ability to solve any problem that came to them by making rapid sketches, which were afterwards elaborated by Root with the greatest care. He inspired confidence in all that came within the range of his positive and powerful personality. Root had the ability to carry out to success anything that Burnham offered to do. There was a magnetism in both that attracted a large circle of friends. And these friends quickly saw how intimate they were as friends no less than business partners. Hence it was a combination which brought success and was crowned by other successes.

By this time Henry H. Richardson, in the east, and Burnham & Root in the middle west became recognized not only in the profession, but outside of it, as leaders of the new thought in architecture. The impression made by their

executed works upon the younger members of the profession and their patrons accentuated one of the most important eras in the architectural history of this country. But on this subject I will not now attempt to enlarge. The part taken by Mr. Burnham after 1880 in this revival, so far as it concerns business buildings, was that which shows his development as one of the greatest business men of his time. Before then there had been many office buildings, so-called, but the improvement in elevator construction and equipment made possible the erection of higher buildings as revenue producers, provided they could be safely erected. They must therefore be fireproof and we knew then how to make them so nearly as well as we now do, but the old methods were heavy and the substrata of Chicago soil was of doubtful consistency to carry heavy loads. High walls and heavy floors called for foundations of such great spread and size as to destroy the usefulness and revenue producing efficiency of basements. At that time Peter C. Brooks, of Boston, and his son, who had done more than any other men as far back as 1857 to improve Chicago with new and high class buildings, engaged Burnham & Root to design the Montauk block for offices and wanted to build it ten stories high. It seems strange now to call it a skyscraper, but that is what it was called at that time. At the same time, through their agent, Mr. Aldis, I was engaged as consulting architect with the duty mainly to plan the foundation, in association with Burnham and Root, and that was the first time that I had any business relations with them after they had been with me.

What we did is now a matter of history and is not pertinent to this occasion, except to say that the building was successfully erected, and was the starting point in the career of Burnham & Root in the designing and erection of high office and mercantile buildings. We not only put in a foundation of concrete and old iron rails, to save room in the basement, but the weight of the I-beam and hollow tile floors was reduced to 35 pounds per superficial foot. The build-

ing went to the scrap heap many years ago, but it was the first successfully erected ten-story building in Chicago.

After this the firm designed the old Insurance Exchange, now the Continental Bank building, which is this moment being demolished to make way for Burnham's last great creation (the Continental and Commercial National Bank building), also the Counselman building, the Rookery, the Phoenix Insurance building, now called the Western Union Telegraph building, and lastly the first section of the Monadnock. All of these were built with solid brick walls, the Monadnock being 16 stories high above the ground. Meanwhile the success of Jenney and Mundie in building the Home Insurance building, above the second story, with cast-iron columns in the outer walls, and of Holabird & Roche in erecting the Tacoma building with a complete riveted steel frame from the foundation up, led Burnham & Root to design the Rand-McNally building in the same manner. This building is also being wrecked now to provide the site for Mr. Burnham's Continental and Commercial National Bank.

After that time all the high buildings designed by them were of similar construction, including the last and most beautiful of the great buildings that Root designed—the Temple, at La Salle and Monroe streets, Chicago. The number and importance of the buildings designed by the firm after 1880 should not be neglected in any tribute to Mr. Burnham. He was the organizer and director of many of the great schemes that were successfully carried out under their direction. My excuse for recalling them here is the fact that the public prints have made reference only to his experiences since the Columbian Exposition. It should not be forgotten also that during the ten years from 1882 to 1892 the firm of Burnham & Root were architects for a vast number of beautiful buildings that were not of a commercial character.

It was during this period also, in 1884, that the Western Association of Architects was organized. Mr. Burnham was an important factor in its organization, and at one time its president. There

was good reason for the organization of that body, and of its constituent bodies, the State Association of Architects, throughout the middle west.

The Institute had been neglectful of the interests of the architectural profession in the middle west; in fact, had hardly given thought to its importance. It grew with great rapidity, so that within three years the authorities of the Institute learned to appreciate that the absorption of a sectional body was a necessity for the success of a national body. It was in 1887, therefore, that Mr. Burnham became a Fellow of the Institute by the consolidation of the two organizations. Six years afterwards he was elected president of the Institute and served two years as such.

In January, 1890, it was finally decided that the World's Columbian Exposition should be held in Chicago and in 1891, its location was fixed at Jackson Park and the Midway. The exposition company in the former year elected John W. Root as Architect in Chief, intending that he should be the designer. Then, while the dispute as to the site was going on, he designed a group of buildings to be erected in the water of Lake Michigan where Grant Park now is, the spaces between the buildings to be filled in with sand and earth. This was abandoned when it was found that the Jackson Park site could be acquired. Mr. Root made some tentative sketches for buildings in Jackson Park, but nothing came of them. When Frederick Law Olmsted was chosen as landscape architect for the fair he and Mr. Root came together to discuss the general plan. Mr. Burnham was taken into their confidence and his valuable suggestions were received. After much study Messrs. Root and Olmsted evolved a general plan of the whole park, which ultimately became the basis of the plan that was carried out. All of the main buildings and lagoons were located, the sizes of which were determined. It was found then to be such an immense proposition that it was recommended by Messrs. Root and Olmsted that distinguished architects from various parts of the country be invited to design the different buildings,

and eight were first selected for the buildings that were to form groups around the center basin. Meanwhile the large practice of Burnham & Root had to be taken care of. It was necessary for Mr. Root to give his whole time to exposition matters and the affairs of the firm were left in the hands of Mr. Burnham. Up to this time all the exposition work was done in their offices in the Rookery. As the time for the opening of the fair approached building operations in Chicago were gradually coming to a rest. In fact by common consent all the citizens were agreed that there should be no building during the time the exposition was to be open to the public, and it was to their interest to take this stand, for the demand for labor at the fair was likely to increase wages so as to make building in the city too expensive. This proved to be the fact. Buildings were finished up rapidly in 1892, and by the time that the architectural office was opened at the fair Burnham & Root's large office in the Rookery was almost deserted and nearly all the employes found employment on the fair grounds. They had only one large building at Atlanta approaching completion, and one large store in Chicago, under construction, while no new works were being commenced.

It was in the winter of 1891 that the untimely death of Mr. Root occurred. The architects who had been selected to design the principal buildings had had a three days' session, comparing notes and making necessary changes in the preliminary sketches that they had prepared. They had come to an agreement to work in harmony in carrying out the designs of Root & Olmsted for the Court of Honor (as the Lagoon and its surrounding buildings were called) and by Mr. Root's invitation dined with him at his residence. On their leaving for home that night he exposed himself unnecessarily to the night air, was taken down with pneumonia the next day and died two days afterward.

Meanwhile the directors of the fair had employed superintendents of the ground and engineers working under Olmsted, who were not altogether satis-

factory. The death of Root left no directing head over the architecture of the buildings and no one for the architects and the directors to consult with. It was then that Mr. Burnham came to the rescue. He agreed to take the position of Director of Works provided that he should have absolute authority on the grounds. To do this he had to sacrifice all his business so far as attendance at his large office was concerned and practically close it up until the end of the fair. He received a salary of one thousand dollars a month and gave up the possibility of earning at least \$100,000 a year for two years. His office was kept open by subordinates, for he was never there. He lived in rooms in the architectural and engineering building, on the fair grounds, and very seldom saw his own home. It was a herculean task and he accomplished it. He did not claim to be the architect of the World's Fair. He did not design it. He wanted full credit given to all the architects, native and foreign, who contributed their professional service. He did not have any differences to harmonize. He preserved harmony by preventing differences. It was one of the greatest exhibitions of one man power judiciously imposed that the world has ever seen. The result proved it, for when the time fixed for opening arrived everything was ready. A few of the statues for the monument in the south lagoon were completed but were never put in place, because he would not allow them to be moved after the opening day. I was there the day before the opening and I saw the ground literally combed of everything that was movable by a force of several thousand men and several hundred teams. It was a wonderful sight.

At this time the opportunity that Chicago neglected was seized by his admirers in New York. A complimentary banquet was given in his honor at the Madison Square Concert Hall, New York, on March 23, 1893, a little more than a month before the gates were opened to the public. It was attended by one of the most brilliant companies of men well known in art, literature and commerce ever held in this country. A

loving cup was presented to him by the chairman, Richard Morris Hunt, and I feel impelled to quote a few sentences from his acceptance and reply on that occasion. He said in part (and it almost seems that we can now hear his voice):

"Each of you know the name and genius of him who stands first in the heart and confidence of American artists, the creator of your own parks and many other city parks. He it is who has been our best adviser and our common mentor. In the highest sense he is the planner of the exposition—Frederick Law Olmsted. No word of his has fallen to the ground among us since he first joined us, some thirty months ago. An artist, he paints with lakes and wooded slopes; with lawns and banks and forest-covered hills; with mountain sides and ocean views. He should stand where I do tonight, not for his deeds of later years alone, but for what his brain has wrought and his pen has taught for half a century.

"There were two others in the morning of this work; one was Root, my beloved partner, who fell just when his busy hands had shaped the plan which we have followed ever since; then Codman passed away, but until we also go, they dwell with us; their shining faces scarce out of sight; their noble voices still ringing in the ears of our souls."

And, after mentioning all the other artists who took part in the work, he said in conclusion:

"What can express the deep sense of obligation we are under for your old-fashioned devotion to the country; for this victory of peace? If, then, you place upon my acts the stamp of your approval, I accept the honor with humility, and I will cherish this cup as a souvenir to recall not alone the happy night when I sat among you, but also the day when so many American artists joined together in loving emulation and created an epoch, and when their deeds illuminated me."

I had a branch office on the grounds for two years, was brought frequently into contact with Mr. Burnham and had

an opportunity to observe the wonderful executive ability that he displayed. The whole working force of professional men was grouped under departments which worked together in a way that he only could have managed. He preserved discipline and efficiency between them without fear or favor. In this he was greatly aided by his chief of staff and assistant director of works, Ernest R. Graham, who was rewarded after the close of the fair by being made his architectural partner, as he still is to this day. To illustrate his fearless display of authority I can instance the discharge of his Chief Engineer, Mr. Gottlieb, to whom had been intrusted the architectural engineering for all the large buildings. He was summarily discharged when it was discovered that, though a celebrated civil engineer, he was deficient in knowledge of building construction. He was succeeded by Edward Shanklin, whom we all know, whose first task was to assume the whole responsibility of the construction of the main manufactories building.

Mr. Burnham had control of the whole organization of the fair, except the exhibits, including the police and fire departments, and other officials of the Board of Directors had little to do. The most interesting photographic group that I ever saw was one taken just before the closing, of Mr. Burnham and all the heads of departments under him. For he was on the grounds until the end, and he saw and knew everything that was done. It was his habit to drive over the entire grounds early every morning before most people were out of their beds, accompanied by his secretary, who took notes of his orders to be carried out during the day. To accomplish all this he kept himself in training, and was himself then an athlete; for he felt that the ultimate completion and success depended largely upon precautions against any physical break down on his part.

During the fair Burnham formed two lifelong friendships. They were with Theodore Thomas and Charles Follen McKim. Thomas was director of music and the sympathy between the arts of music and architecture was exemplified

in all their later associations; for Burnham was one of the chief organizers of the Theodore Thomas Orchestra and one of the main instruments in its establishment for the people of Chicago for all future time.

I think he had little acquaintance with McKim until the selection of his firm to design the Agricultural building. He was its representative at Chicago and spent a great deal of time here looking after its erection as well as of the New York State building which he designed. The intimacy which resulted between Burnham and McKim had a great influence in Burnham's future career as an architect. Bereft of the influence of Root's independent and brilliant designs, he became more conservative and thereafter adopted the historical precedents which McKim had interpreted for modern use so successfully.

When he returned to his office to resume the practice of his profession he took with him Mr. Graham, as has been said, Mr. Shankland and Mr. Atwood, who had designed the Fine Arts building, all of them as partners. He did not have to wait long for business. The wide celebrity his accomplishments at the fair had given him made friends and admirers not only all over the country, but in Europe as well. The financial air after the panic in 1893 began to clear in 1894 and 1895 and orders came in from many cities besides Chicago. They were nearly all for big work, and the majority for commercial work; and here is where there was an important change in the character of Mr. Burnham's practice. He was now the best-known architect in America.

If he did not design the entire Columbian Exposition he at least was credited with it, and he got the most credit for it far away from his home city. But the business men of Chicago then realized more than ever before that he was the man for big things, and nothing was so large as not to come within the possibility of his accomplishment. Under the influence of McKim his designs became more conservative. They were in a more nearly uniform style. From that time until the present the commercial

buildings executed under his direction have outnumbered all other types. I do not propose to enter into a discussion of their architectural style, but I have noticed that in one respect they differ from most of those done by contemporaneous architects. That is, the main exterior piers of his buildings are generally carried down to the ground full size, so that they have that substantial appearance, the want of which has so often been criticized by those who object to heavy walls built on top of plate glass. He seems to have satisfied the demands of his clients for big windows by building his main piers far apart.

It would be useless to calculate the amount of money expended on buildings under Mr. Burnham's direction from 1894 to the present time. It no doubt exceeds that expended by any other architect in all time. But the success of an architect does not depend upon the quantity of work that he has done, it is rather upon its freedom from errors, and, in commercial work, its paying qualities. If he has satisfied his clients with show windows and at the same time carried his large piers down to the ground he seems to have solved one problem in commercial architecture that others have failed in.

I have no intention to mention individual buildings in this appreciation. They are mostly well known to my hearers. Their number is legion. My intention has been rather to call attention to his early experiences, which are not within the ken of some of my hearers. Nor do I wish to assume that any one man could have designed so many large buildings. But I believe that he planned them. When a man has no time to make large drawings, he has to make small ones, and he has to reduce the size of his sheets of paper as the demands upon his time increase. That is what Burnham did. He could lay out the plan for a large office building on sheets six inches square; and he would not only make one plan but would use sheets enough to lay it out according to every arrangement he could conceive of until he found the best one to recommend to his client. That is what I have seen him do. Some of you may think he could not paint. If

so you are mistaken. He painted with his own hands a bird's eye view of his design for the outer park boulevard on Manilla paper, twenty feet long, to see how it would look from a balloon.

And this brings me to his career as a city improver. You are not strangers to what he has done in that respect. His conception of such things had always been on such a large scale that few of us are broad-minded enough to comprehend them. He could keep twenty men at work in laying them out on paper, and perhaps not one of them understood exactly what he was driving at, but when the drawings were completed, they expressed just what he intended. Great men do not always tell us how they accomplish things, and, therefore, we do not understand, but somehow they "get there." What they do not do, they are smart enough to know just who to find who can do a big thing on a few suggestions such as the fellow himself never could dream of without help; and that is what Burnham did. And that is why he designed improved plans for cities too numerous for me to name now, some of which are being carried out: that of the city of Chicago, the greatest of all, for the execution of which we now have an official commission, and as part of which we are just about to commence widening Twelfth street, as an opening overture.

Mr. Burnham commenced his designs for urban improvement in 1895 with his plan of the "Outer Park Boulevard." I confess that I thought it quixotic at first. I now realize that we have got to have it, if only for the necessity of getting rid of our excavated dirt and rubbish, which is one of the serious problems now confronting this city.

It is for these things Daniel Burnham will be more remembered in history than for his architecture. He has unselfishly given his time to his fellow citizens by thinking for them. It is fortunate that he could afford to do so, and we should not begrudge the enormous architectural practice that has greased the wheels of his ambition for the benefit of ourselves and our posterity.

No detractions of envy or jealousy will ever prevent his name going down

to posterity as one of the greatest of the world's architects. For he will be judged by what he has accomplished and what he has laid out for others to do. If his buildings do not give him fame by their beauty and significance, his life will furnish the lesson of unselfish generosity and meekness of spirit. Yet he was born to command and have his way. He would brook no opposition or interference, but, in opposing his adversaries, he did it like a gentleman.

He always stood loyally for Chicago and its interests, and he considered its greatest interest to be to make it beautiful, so that its citizens might learn to appreciate it better as a place to live in, and that others would come to admire and enjoy it. That was his main argument for urban improvement. By appealing to the commercial interests of his city for help he demonstrated to their conviction that beauty should be the greatest of Chicago's assets. He showed them what could be done, and they furnished all the money necessary to demonstrate it.

Nothing could induce him to leave Chicago or even to have a branch office for planning and designing buildings.

The news of Mr. Burnham's death greatly shocks me. Mr. Burnham was one of the foremost architects of the world, but he had more than mere professional skill. He had breadth of views as to the artistic subject that permitted him to lead in every movement for the education of the public in art, of the development of art in every branch of our busy life without pay. At my instance he visited the Philippine Islands for the beautification of Manila and for the laying out of a capitol in the mountains in the fine climate of the Aguio. He was at the head of the Fine Arts Commission, and I venture to say that there was no man in the professional life of the United States who has given more of his life to the public without having filled public office than Daniel Burnham. His death is a real loss to the whole community.

WILLIAM H. TAFT.

Editor's Note.—A telegram sent to Mr. Earnest Graham.

All the vast work that he did was planned and detailed in this city.

If I could say more, I would like to make a tribute to his scholarship, for though not highly educated at first, he was a great reader and had the words of the great writers on the end of his tongue, on all apt occasions. For the practice of the profession of architecture, he did this: He made it known and respected by millions who had never heard of an architect in all their lives.

All his doings and all his movements were current topics in the daily press, which never before thought an architect, or even an architectural association, was of much account in this world, unless some architect's building fell down and killed a lot of people, and then they shouted, "kill him," whether he was guilty or not.

Burnham had qualities that every architect should study to his own profit. He had detractors and scoffers, but what great man has not? He was kind and generous to all who were associated with him. These things should not be forgotten. Lest "the good that was within him be buried with his bones," I offer this tribute to his everlasting memory.

With other younger architects who loved him I have occasion to be grateful to "Uncle Dan." He was always kind to me and if I could have agreed to the Ecole des Beaux Arts he would have encouraged me much. He thought me wasted and I believed he was wrong. He made masterful use of the methods and men of his time to produce what seemed to him the nearest thing to architecture commercially expedient and as enthusiastic promoter of great constructive enterprises in a big way his powerful personality was supreme. He loved the beautiful and served it, but his buildings will live as architecture no longer than others of this period produced in the same way. I wish he had used his powers to aid in the development of an organic American architecture.

He was not a creative architect, but he was a great man.

FRANK LLOYD WRIGHT.

"One had to think big when on a committee with Dan Burnham," Mr. McKim once said. All who came in contact with him found this true.

Called in one afternoon, to suggest a means of finding space for a few more clerks, he left a certain bank's Board of Directors pledged to purchase an adjoining skyscraper, wreck this and their own quarters, and erect a four million dollar building on the combined property. It took but a few years to prove the wisdom of this programme.

With a farseeing and unbounded faith in the future, unerring discernment of the client's needs, and with opportunities given few architects, if indeed any, in the planning of cities, World's Fairs and vast commercial structures, he never solved a problem in a small way.

However difficult it may be to reconcile his ability with the old-fashioned notion of an architect who designs, which some of us still cling to, one must acknowledge that as an organizer and promoter he stands with the commercial and financial giants of the day; that his achievements, and his city plans, still but on paper, are in perfect scale with the marvelous possibilities of this country, and we must admire the convincing personality which compelled men to accept and carry out his big ideals.

HOWARD SHAW.

When the opportunity comes along, the truly great man seizes it. Such is the history of D. H. Burnham. The World's Fair at Chicago was his opportunity and right well and royally did he seize it. To him came the idea of surrounding himself with skilled and capable men in all departments, architects, sculptors, engineers, landscape architects, artists and so on until, through his great love of the beautiful, and his power of organization and administration, he welded together all these different elements into the wonderful white city, the forerunner and example for those to come after. The experience and the associations awakened in him the ambition to execute great works and the love for all that was best and beautiful in architecture and art. It

was then easy for him to erect the wonderful structures which will stand as monuments to him. In the years to come when his plans for the development of many cities are carried out, there will be more monuments to his greatness, more enduring even than his buildings.

WM. HOLABIRD.

A general impression seems to prevail that D. H. Burnham's great ability as an architect was restricted merely to the practical side of his profession.

It was in the early 80's before the work of Burnham & Root had reached its later proportions, that I became an employee of their office for a period of years.

Very few men had a better opportunity to confer with Mr. Burnham in matters pertaining wholly to the artistic part of our work, and it was not alone his love for everything beautiful that was apparent, but also an inborn talent that would have made him a great artist if his time had not been claimed by other duties.

Mr. Burnham's dream of a beautiful south shore with lagoons and beautiful islands had just commenced to take shape and day after day he used to show me small sketches he had made to explain his ideas.

The day came for his first lecture on the subject and on the afternoon before, he asked me if I was "game."

The result was that Mr. Burnham and the writer stayed up all night to make a mammoth picture of his dream.

I was going to be the artist and he was to tell me all about it. This state of affairs lasted only for a short time. He commenced getting impatient and his fingers began to twitch. Before either of us knew of it, we were both going at full speed, one at each end of the stretcher.

He surely did his share of the work. His whole soul and heart were in it. It was a surprise to even me who thought he knew what he could do; as it surely will be to a great many who read about this little incident in his career.

PAUL C. LAUTRUP.



RESIDENCE OF MR. A. H. LOEB, CHICAGO,
ILLINOIS. ARTHUR HEUN, ARCHITECT.

NOTES AND COMMENTS



ARCHITECTURAL IMPRESSIONS.

Arnold Bennett, the English observer, in his published impressions of the United States, took to an unexpected extent the architectural point of view. For all the fact that there is much of positiveness in his comments, and that he writes them in racey style, with great appreciation of the picturesque, they are generally marked by common sense, are seldom radical, and on the whole are of value as well as of interest in putting before us the first impressions of an intelligent observer of American work. One of his papers in "Harpers" was largely devoted to New York, and most of it to a sincere appreciation of Fifth Avenue. He states the belief that there is no prouder thoroughfare in the world. Of its many buildings, the one which he most admired was the University Club. In saying this, he admits that of all the buildings he has ever seen, the one that has most appealed to him is the Strozzi Palace in Florence. It is no surprise, therefore, to learn that he is partial to cornices. "For me," Mr. Bennett says, "New York was first and last the city of effective cornices!" Of them all he judges that of the Gorham store to be the finest. He admits that there is some mediocre architecture on Fifth Avenue, as there is on any long street, but he finds that "the general effect is homogeneous and fine, and, above all, grandly generous." He thinks "the alternation of high and low buildings produces not infrequently the most agreeable architectural accidents: for example, seen from about Thirtieth Street, the pale-pillared,

squat structure of the Knickerbocker Trust against a background of the lofty red of the Aeolian Building." He adds, "The single shops, as well as the general stores and hotels on Fifth Avenue, are impressive in the lavish spaciousness of their disposition. Neither stores or shops could have been conceived, or could be kept, by merchants without genuine imagination and faith." As to general impressions of the avenue, he tells of riding down it in a swiftly moving automobile, and says, "What with the sunshine, and the flags wildly waving in the sunshine, and the blue sky and the cornices jutting into it and the roofs scraping it, and the large whiteness of the stores, and the invitation of the signs, and the display of the windows, and the slippery sinuousness of the other cars, and the proud opposing processions of American subjects—what with all this and with the supreme imperialism of the mounted policeman, I have been positively intoxicated!" Broadway, north from Ninth Street, he thinks, is provincial. For the skyscrapers at its lower end he felt little enthusiasm. He thinks there is "poetry" in the conception of them but it somehow fails to express itself in their architecture. He recognizes that this is largely due to the very unimaginative conditions of the problem, and points to the Ashland Building on Fourth Avenue as promising the working out of a "satisfactory and complete" type of skyscraper. Speaking of Chicago, Mr. Bennett thinks its soot laden air "a great mystifier and beautifier"—a backhanded compliment. He finds Chicago self conscious, and says that New York is not; but that no metropolis ever is. He notes that the handsomest part of New

York is the center of the city, whereas, the handsomest part of Chicago is in its circumferential parks and boulevards. Boston, he found much less English than it thought itself. He disapproves of the suggestion of building an island in the middle of the Charles river basin, on which to put a great cathedral, recommending that that sort of thing be left for Chicago. And he thought that the most precious and beautiful thing in Boston, and the thing which should make it a Mecca for all the world, was the main stairway in the Public Library with the decorations by Puvis de Chavannes. He thought Abbey's and Sargent's mural decorations not to be compared with these—an opinion which Abbey and Sargent generously expressed long ago.

MONUMENTAL ARCHITECTURE.

A paper on Monumental Architecture which was read recently before the Irish Architectural Association by Professor C. H. Reilly, Dean of the Department of Architecture at the University of Liverpool, has been printed in the *Town Planning Review*, and proves both full of interest and rich in compliments for America. Taking as his premise the decline in the architectural merit of English public buildings, Professor Reilly addresses himself to the task of explaining the decline, and pointing out means for its correction. He first asks himself the meaning of the word "monumental" as applied to a building. He finds that a building, in connection with which this term is properly used, appeals to one as a whole—as a unity—not by any special color, texture of materials, conceit of detail, or even by association of ideals. Unity of conception, therefore, he takes as the first necessary quality. The second quality, he believes to be mass. A minimum of mass is required for impressiveness. The third quality is scale; the fourth, as the scale's complement, refinement. Tracing the development of monumental work through Egyptian, Greek and Roman periods, he finds the Romans fall in the façades of their complex structures, and, of course, in their detail. Noting that the internal unity of the great central building of the Baths of Caracalla was not expressed on the exterior, Professor Reilly remarks, "It has been left to Messrs. McKim, Mead and White in the new Pennsylvania railway station at New York, while maintaining certain features of the plan, to execute its first satisfactory façades." Proceeding then to the Italian

Renaissance, he finds the total modern problem solved; and he finds that those architects who, in the past, have wrought successfully in the monumental style have been steeped in the great works of the periods which he has been reviewing. This brings him to the reflection of how different their results would have been if their drawing boards had been surrounded, as those of the modern English architect so often are, with plates from the modern building papers. He quotes "a candid American architect" as saying it is this which "has reduced our public buildings to the condition of scrambled eggs." The remedy, he thinks, is as simple to state as it is difficult to execute. It is a return to the old time methods of education. And "the great strides American architecture has recently taken are due to such a return." He adds, "Not only is the young American architect rigorously trained in his school in the elements of the great classical tradition, but when he reaches his modern American office he finds there a similar library to his school library, and is expected to make a similar use of it. So great is the American demand for fine books that all the big folios, like Durand, Laterouilly and Caulla are being exported, and unless we have already got them in our libraries it will soon be impossible to obtain them." He begs British architects to "have done with the false catholicism of taste which sees good in everything and arrives at nothing in the end. The eclecticism of the last twenty years in England has not led architecture forward. What progress has been made has been made in France and America, where there exists a much more positive spirit. But apart from the question of training," he adds, "my second reason for a definite architectural faith is that we see from the past that no good work has ever been done without it. Except on the hypothesis of a consistent belief widely held, how else can we explain the fact that we see no really bad Georgian work, no really bad Early English, and no really bad Louis Seize? The character is everywhere maintained. The average man, when once a standard of taste is established, is only too anxious not to go outside it and betray himself. When there has been little cohesion among architects, the average man, on the other hand, is tempted to think himself a genius and to turn things upside down for the mere fun of it." In summary, he maintains "that the architect trained in what is called the grand manner is more likely to build a really good cottage than the man who has only considered cottages."

**THREE
LOSSES.**

In architectural annals last month was notable for three serious losses—one by death and two by retirement from office. In the death of Daniel H. Burnham the profession, and particularly that portion of it which is concerned with city-building, lost a commanding figure. In the retirement of James Knox Taylor from the position of supervising architect of the Treasury, the nation lost the services of a high-minded and conscientious public official. Mr. Taylor had filled the office for fifteen years, which is longer than any of his predecessors, and yet, as no slight tribute to the satisfaction which had been felt in his tenure of it, there was public surprise and regret at his retirement. Unfortunately, for it doubles the loss of Mr. Taylor's retirement, there was the coincident repeal of the Tarnsey act of 1893, permitting the conduct of competitions for the design of public buildings, when the supervising architect shall think this advisable. The repeal was made in the interest of an unwise economy. The third loss is in the succession of Franklin B. Ware, as New York State architect, by a draughtsman who is practically unknown except in political circles.

**LONDON'S
NEW
COUNTY
HALL.**

In the speech made by the King of England, a few weeks ago, when he laid, with due pomp and ceremony, the corner stone of London's new county hall, there were these words: "When

this county hall has arisen on the banks of the river that has shaped London's destinies, you will at last have provided a fitting center and home for the far-reaching and varied energies demanded by the administration of London, and so have removed a reproach which falls upon no other capital city." The comment was one to challenge foreign attention, alike for its promise and its criticism. Yet there seems to have been nothing in the press of America about the new county hall. The building is to be 750 feet long, with an average width of 310 feet, and nine stories high. These figures offer interesting contrast with those of New York's new municipal building. Even of the nine stories as counted, two will be below the ground level—used for storage purposes; one will be a basement story; and two more will be attic stories, with dormer windows in the roof. The material used is Portland

stone on a base of granite. The total cost, including site, changes in the Embankment wall, and the furnishings, is roughly estimated at about seven million dollars. At present, the departments of the London County Council are housed in some thirty much scattered buildings, many of them originally private dwellings.

**NEW
BLOOD
IN
DENVER.**

Robert W. Speer of Denver, the "city beautiful mayor," was succeeded on June first by Henry J. Arnold. The Denver civic center project was so closely identified with the previous administration, and Mayor Speer had gained so truly national a reputation because of it, that considerable curiosity was felt as to the attitude which Mayor Arnold might assume. His answer to this widespread inquiry, that he proposes to carry the project forward with increased vigor, was one of the earliest acts of his administration.

The bonds for the purchase of lands for the civic center were sold before Mayor Speer retired and purchases of land had well progressed; but it was Mr. Speer's idea that construction should proceed very slowly; that the city should replace present structures only as actual need arose. Mayor Arnold, on the other hand, has already secured authority to obtain expert advice on the location of public buildings at the civic center, and has announced that the administration will sell the present court house, valued at over a million; will convert the present city hall into fire and police headquarters; and will build four city and county buildings at the civic center site. One of those will be the executive building, one will be for the courts, one for the treasury of the local government and one for the various boards and commissions. Mayor Arnold intends that these should harmonize with the public library and mint, which are the existing structures of the future group, and suggests that the designs for them be secured by a competition. He hopes that the whole work can be completed in two years.

**ANOTHER
INTERNATIONAL
COMPETITION.**

As if the recent international invitation to assist in the planning of the new capitals of Australia and India were not enough to show the widespread hold which city planning ideas have secured, the government of the Repub-

lic of Uruguay has now invited international competition in the replanning of Monte Video. Monte Video, which is picturesquely situated on its Bay, is a city of more than three hundred thousand population. It is essentially modern in construction and the streets are laid out on a rectangular system, with a complete absence of radiating thoroughfares. In the growing extension of the city, however, some old country roads are being included which are quite out of relation with the main street system. On the other hand, large public works are under way, especially with regard to the harbor, and new laws have been recently enacted to regulate the height and frontage lines of buildings. The purpose of the replanning of the city as set forth by the Ministry of Public Works is: (1), To improve and enlarge the actual network of the city thoroughfares, having in view future developments, health, economy in expenses, and the beauty of the city; (2), To unite by means of appropriate roads the public promenades and sea-bathing resorts with the principal districts of the city; (3), To centralize the principal existing public buildings in relation to the avenues, bringing them into good topographical and access conditions. In presenting their schemes, the competitors are required to include sites for a large number of public buildings, which are named. Three large plans of the city are provided, and it is interesting to note that on one of them there is given the approximate value per square metre of the property on all the principal streets, it being required that the plans shall include the least practicable disturbance of values where these are highest.

AN
AGREEMENT
AS TO
BILLBOARDS.

After nearly two years of consultation, the local authorities of the county of Middlesex, in England, and the various Bill Posting Companies have given out a formal agreement which is to remain in force "until determined by a year's previous notice in writing." This agreement has some interesting suggestions for the United States. For it is satisfactory to both sides, and is drawn up in mutual recognition of the fact that the various legal restrictions do not yield results that are satisfactory to either side. Very briefly, its terms are as follows: The members of the various associations of bill posters promise that before erecting a billboard they will give notice to the local coun-

cil, in writing, of their intention, accompanying the notice with a plan showing the position of the billboard with regard to the street and nearest houses, and a statement as to its proposed height, and the material of which it will be built. Criticisms or suggestions, which may then be made by the local authorities, are to receive "full consideration with a view to meeting the wishes of the council, if possible." Any billboard or similar structure which is placed so near a street or public place that it might fall thereon, shall be securely erected and maintained. Every billboard or similar structure shall carry, in a conspicuous manner, the name of the person using it, and everyone shall be maintained "in a neat and tidy condition, and, if any paper or other material affixed thereto for advertising purpose becomes detached, such paper or other material shall forthwith be removed and cleared away." No billboard or similar structure shall be erected "in front of the line of the front mainline of the houses, if any, within thirty feet, on either side of it;" nor shall be "so placed as to disfigure the natural beauty of the landscape;" and the bill posters agreed to "use their best endeavors to discourage the erection of solus signs and advertisement boards in fields." It is hoped and expected that this agreement, which has been heartily endorsed by both the London and Provincial Bill Posters Associations, will be put into operation throughout the Kingdom.

ST. JOHN'S
CHAPEL,
NEW YORK CITY.

Now that there is no longer any doubt that the New York City Hall, as shown by Mr. Montgomery Schuyler in the *Architectural Record* for May, 1908, was designed by Joseph Mangin, a French architect, Saint John's Chapel takes an added importance as being the finest remaining example of Colonial architecture to be found in New York City, if not in the whole State. Prior to the completion of the City Hall in 1812 and for a good many years after Saint John's was considered to be one of the city's finest buildings, and now people are beginning to think that very same thing again.

Thanks to the comparative obscurity of the building, since its congregation has moved to more fashionable parts of town, and to the unimportance of the neighborhood where it stands, the building is now in its original condition with the exception of the chancel, which was altered and enlarged by Mr. Upjohn.



AN ENTRANCE DETAIL BY HOWARD
V. D. SHAW, ARCHITECT.

After having stood for all these years, and having been saved from destruction at the hands of Trinity Corporation only a few years ago, it is now threatened with a different, and if that is possible, in a far more serious manner. Plans passed upon by the Board of Estimate for the widening of Varick Street in connection with the extension of Seventh Avenue from Greenwich Street south through Varick Street to West Broadway, will necessitate the removal of the porch and tower of the venerable building unless steps are taken very soon to prevent the outrage. Of course historically St. John's is not as interesting as either St. Paul's Chapel or St. Mark's Church, but architecturally it is far superior to either of

them, and it is really "up" to any architect to do his part to save it from an end so untimely as it is uncalled for.

A new plan has been proposed by President McAneny which all but the porch project into the street with a new sidewalk running under it, as the porches of both St. Michael's and St. Phillip's at Charleston and as those of ever so many churches and public buildings in Europe do.

Will you help to save St. John's Chapel?

If you are interested in its preservation we ask you to write a letter to the Borough President, at City Hall, protesting against any plan that will call for the destruction of any part of this building and urging him to do all that he can to have his new plan adopted.

Additional Appreciation of DANIEL HUDSON BURNHAM

The news of the death of Daniel H. Burnham came as a great shock not only to his professional brethren, but to all who are interested in and have knowledge of the physical side of civic development. Burnham was a master executant and as such one of the greatest forces in the profession. He was a born leader among men and capable of handling and directing the greatest of enterprises. This power, indicated in a lesser degree early in his career, was fully demonstrated in his conduct of the World's Columbian Exposition. It was this latter work, in which he gathered around him and correlated great forces, that gave the initiative to what afterwards developed into the work by which he will be best known, that of planning great cities. His name is asso-

ciated indelibly with the plans of Washington, Chicago, Manila, Cleveland, and San Francisco. Without question he had in his early youth marked artistic capacity which might have been highly developed, but for the rising of executive powers within him. His manner inspired confidence in men of affairs, while his personality was a chief asset in carrying through his great designs. This he appreciated fully and kept close in touch with the working out of those things which lay near to his heart. Burnham, unquestionably, was a great man; a great force in architecture as he would have been in any executive profession or calling he had cared to enter, and in his death the up-building factors of this community have sustained a great loss.

IRVING K. POND.

