VOL. XVII. No. 5. MAY, 1905. WHOLE No. 80.

THE ARCHITECTURAL RECORD

CONTENTS

Subscription Yearly, $3.00

PUBLISHED MONTHLY

TWENTY-FIVE CENTS

THE ARCHITECTURAL RECORD CO.
NEW YORK

TWENTY-FIVE CENTS

OFFICE OF PUBLICATION: Nos. 14 and 16 VESEY STREET, NEW YORK CITY.

WESTERN OFFICE: 120 RANDOLPH ST., CHICAGO, ILL.

FIG. 1.—VIEW OF THE CHATEAU OF LANGEAIS IN 1699.
From a Water Color by Gaignières, in the Cabinet des Estampes, Paris.

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The Chateau of Langeais.*

A cluster of gray houses with narrow winding streets nestles at the base of a number of small hills, intersected with wooded, laughing gorges, through one of the deepest and most picturesque of which babbles the little river Roumer. Out of the centre of the village and on a hillock which entirely dominates it, rise the massive round towers of the Château, with its conical slate roofs and machicolated cornice. The huge structure is gray and severe, as becomes a building constructed for defence, and it commands an admirable position overlooking the plain, through which the broad limpid Loire—a former natural protection against the enemy—flows on its stately course.

Though grayness, even on a sunny day, is the prevailing note of Langeais and its castle, the surrounding country gives anything but that impression. Up on the battlements, to which you climb by a footworn staircase, an extensive view of fertile valleys, undulating slopes covered with vines, orchards white with blossom, rich pasture-land, and green woods reveals Touraine in all its verdant luxuriousness. As far as the horizon, against which, on a clear day, the towers of the Cathedral of Tours some fifteen miles distant can be distinctly seen, Mother Earth stretches in all her glory; and you wonder but little at the fact that this "Garden of France" (a hackneyed but still true metaphor) was chosen as a site for so many princely residences. Nowhere, indeed, are fine castles so numerous as in Touraine. Glimpses of several can be seen from the *chemin de rondes* on which you are standing. Over there is the white domain of Châteaufort, buried in greenery; to the west is the Château d'Ussé, with its pretty Renaissance Chapel and terraces by Vauban; to the east, at the mouth of the Cher, stands the fine Château de Villandry, where peace was signed by Henry II. of England and Philip Augustus; and on the opposite bank of the Loire, which sparkles through a screen of poplar trees, appear the solitary ruins of Cinq-Mars. Azay-le-Rideau, that masterpiece of the Renaissance, is on the right, but it is hidden by rising ground, on which you can faintly distinguish the Forest of Chinon. Hidden, too, though vivid in memory, are Chenonceaux, Amboise, Blois, Loches, and many another architectural treasure in this wonderful land of old châteaux.

Fresh from visiting Azay-le-Rideau, or any other castle of Touraine distinguished by the richness of its ornamentation, you may be disappointed on first seeing the Château of Langeais. But the impression will not be a lasting one. Thoughtful consideration of this masterpiece of military architecture of the 15th Century will soon convince you that it has a special beauty of its own.

*The majority of the photographs which illustrate this article were taken by special permission of M. Jean Jacques Siegfried. Up to the present the owner of the Château of Langeais has authorized the photographing of only two rooms, so that the pictures in the following pages constitute unique documents.—F. L.

Entered May 22, 1902, as second-class matter, Post Office at New York, N. Y., Act of Congress of March 3d, 1879.

In its simplicity and severity there is an air of majesty and sincerity which no other château of this part of France possesses. But if its exterior be unique how much more so is its interior! Crossing the drawbridge at the main entrance in the Rue Gambetta, and visiting its thirty halls and rooms, superbly restored and furnished, you will at once admit that here is something the like of which you have never seen before in all your wanderings in Touraine. Mr. Henry James, in his charming book of travel impressions, entitled "A Little Tour in France," said that the apartments of the Château of Langeais, "though they contain many curious odds and ends of antiquity, are not of first-rate interest." But that was written over twenty years ago, in the days of white-washed walls and deal flooring; and in the meantime the interior of the castle, as regards furnishing and mural decoration, has undergone a complete change. Since then the Château of Langeais has come into the possession of M. Jean Jacques Siegfried, a wealthy business man inspired with a deep love of ancient art, and he has so transformed it, with the collaboration of Mme. Siegfried, an equally enthusiastic lover of the past, that the 15th century lives again in its ancient apartments. Seventeen years patient search for works of that period has resulted in the formation of a veritable museum of 15th century art. Anxious that the outcome of so much time and expense should be preserved—the Langeais tapestries, furniture, etc., not to speak of the work of restoration, have cost millions of francs—M. Siegfried has followed the example of the Duc d'Aumale in the case of Chantilly, and offered the Château and its contents to the Institute of France, on the condition, naturally, that he and his wife retain the usufruct during their lives. In so doing, they hope not only to prevent the castle from passing into the hands of others who might close it to the public, but also that their superb collections will in the future form the nucleus for a still richer museum of 15th and 16th century art.

FIG. 2.—THE CHATEAU OF LANGEAIS ABOUT 1800.
From a Drawing by Dagnan.

* * * * *

In the man who superintended the construction of this noble piece of architecture, the Château of Langeais was as fortunate as it is in its present owner; for Jean Bourré, who was born at Châtau-Contier about 1425, was also an ear-

nest lover of art, and especially when it was displayed in the form of fine houses. Louis XI., as the Dauphin, had early recognized his many excellent qualities, and had taken him on his journeys into Flanders and Burgundy, where Bourré did not fail to develop his taste for the arts. On coming to the throne, Louis heaped honor after honor upon his favorite. He made him his secretary, entrusted him with the office of Contrôleur des Finances for Normandy and that of Maitre des Comptes, granted him patent letters of nobility in 1465 for his services, and in the same year bestowed upon him the Captainry of Langeais. It was on receiving this last-named position that Bourré, in accordance with the King's instructions, commenced building the Château of Langeais (see Fig. 1). South of the Loire, Louis was well protected from his enemies by the Châteaux of Chinon and Loches; but as he needed protection in the west, decided to construct a castle on the slope of a hill crowned by an ancient fortress of Foulques Nerra. This redoubtable warrior of the Middle Ages, after conquering Anjou, wished to obtain possession of Touraine, and, advancing towards Tours, had built, in 984, a particularly strong castle on the summit of a triangular hill protected on the south by the Loire and on the north and west by the Roumer. The picturesque, ivy-grown ruins of this donjon are still to be seen in the château grounds.

Bourré was not new to the work with which Louis had entrusted him. It is recorded by one who was almost his contemporary that he "erected and constructed many fine castles and pleasure houses, such as Langès, Longué, Jarzé, Vaulz, Couldray and Antrammes, near Laval." Some, such as Langeais, were for the King; others, as the Château de Plessis-du-Vent, which was commenced the year after Langeais and approached completion in 1472, were for himself.

The Captainry of Langeais was resigned by Jean Bourré several years before his death, which occurred shortly after 1505, and the château then came into the possession of princes of the royal blood. There is no call, however, for particular mention of more than one

FIG. 3.—THE CHATEAU OF LANGEAIS, AFTER M. BARON'S RESTORATION.
From a Drawing by Victor Petit.

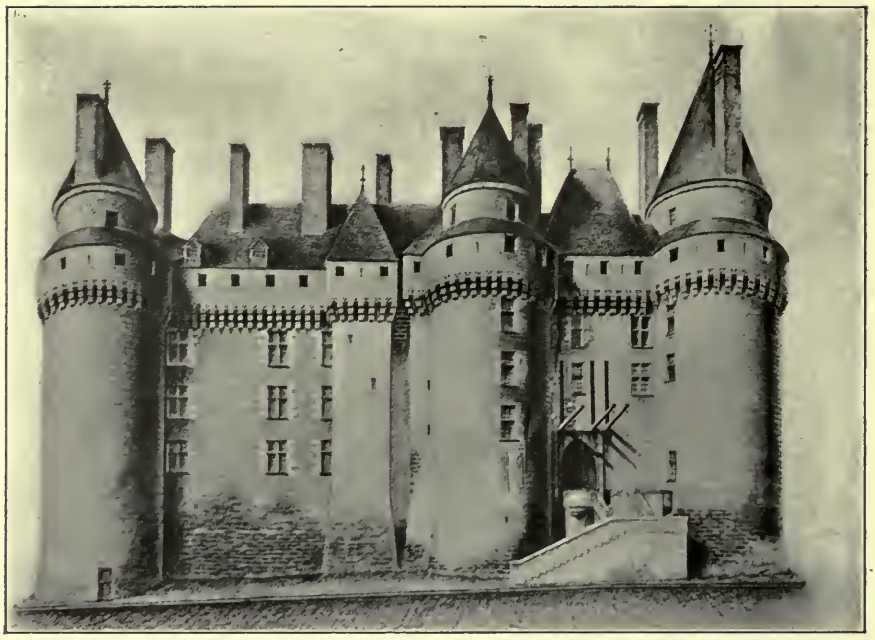


FIG. 4.—THE CHATEAU OF LANGEAIS IN 1886.
From a Drawing by E. Audoin.

of these—Francis I. of Orleans, Comte de Dunois, who is credited with the construction of two of the finest mantelpieces in the château.* These, which are in the large halls on the ground floor and first floor, are beautifully ornamented, in one case with curious heads above a battlement and a sculptural design of vine and holly, and, in the other with blind ogive arcades and a trefoil decoration. All the other mantelpieces are alike, which leads one to suppose that the two specially mentioned replaced similar ones at a time later than that of Jean Bourré.

Passing over the Princes of Orleans and other owners of Langeais, and coming to more modern times, the château, in 1766, was purchased from Baron de Champchevrier by Marie Charles d'Albert, Duc de Luynes. On his death it came into the hands of his son, Duke Louis Joseph, who is worthy of brief mention as having shut himself up in the château during the whole of the Terror. He would consent to make only two concessions to the revolutionary party: the removal of armorial bearings from his residence, and the destruction of the chapel in the château grounds.

The fortune of the Luynes family having considerably diminished after the Revolution, the Château of Langeais was sold, in 1798, to M. Charles François Moisant (see Fig. 2). But it was then in a terribly dilapidated condition. Of its former splendor there remained, to all intents and purposes but the walls; and the inhabitants of the village had converted it into a place for storing wood and drying clothes! Such was its state in 1833 when M. Christophe Baron, a Paris lawyer, on his way to Nantes, was struck by its beauty and fine position. He inquired if it were for sale, and on April 22, 1839, purchased it from M. Charles Moisant and others who had an interest in the estate. From this time dates the château's new lease of life. M. Baron, who had a love for archæology, restored the castle to the state in which it is shown in one of our illustrations, and furnished the rooms with numerous works of art (see Fig. 3). His taste and knowledge may not

*Langeais et son Château." Par L. A. Bosseboeuf.

always have been applied to the best purpose; but, notwithstanding certain easily remedied archæological errors, lovers of the old castles of Touraine are under a debt of gratitude to him for preserving so fine a piece of architecture from utter decay. He paved the way for wealthier and more competent owners, and that alone is a great deal.

On the death of M. Baron in 1857, the château became the property of his son, M. Charles Christophe Baron. The latter died on December 23, 1869, bequeathing his estate to his widow, Mme. Marie Grandchamp, on whose decease, in 1884, the Château de Langeais came into the hands of M. Albert Lefèvre, her sole heir. Two years later, on July 28, 1886, it was purchased by M. Jacques Siegfried, who since then has spared neither time nor money to restore its ancient glories (see Fig. 4).

* * * * *

History has dealt kindly with the names of the principal owners of the Château of Langeais. But there is one name which she has not handed down to us—that of its architect. The accounts, containing its cost and the names of the artist workmen who were engaged in its construction, have been lost. All we know is that it was commenced about 1465, and that these accounts were kept by Jean Briçonnet, the King's treasurer, who had a small house in the Rue de la Longue-Echelle. Unknown though its architect may be, however, his work had a distinct influence on the architecture of the early part of the reign of Louis XI. The Château of Plessis-du-Vent, which I have already mentioned, rather strikingly resembles it, and there can be little doubt that both castles were planned by the same architect. Jean Bourré was evidently satisfied with the way he had done his work at Langeais, so employed him to draw up the plans of his own château at Plessis-du-Vent. The Château of Coudray-Montpensier and the Château of Rigny-Ussé, not to mention others in various parts of France, bear traces of the movement which was inaugurated by the work of the man who was employed by Louis' favorite.

FIG 5.—ENTRANCE AND DRAWBRIDGE OF THE CHATEAU OF LANGEAIS AT PRESENT.

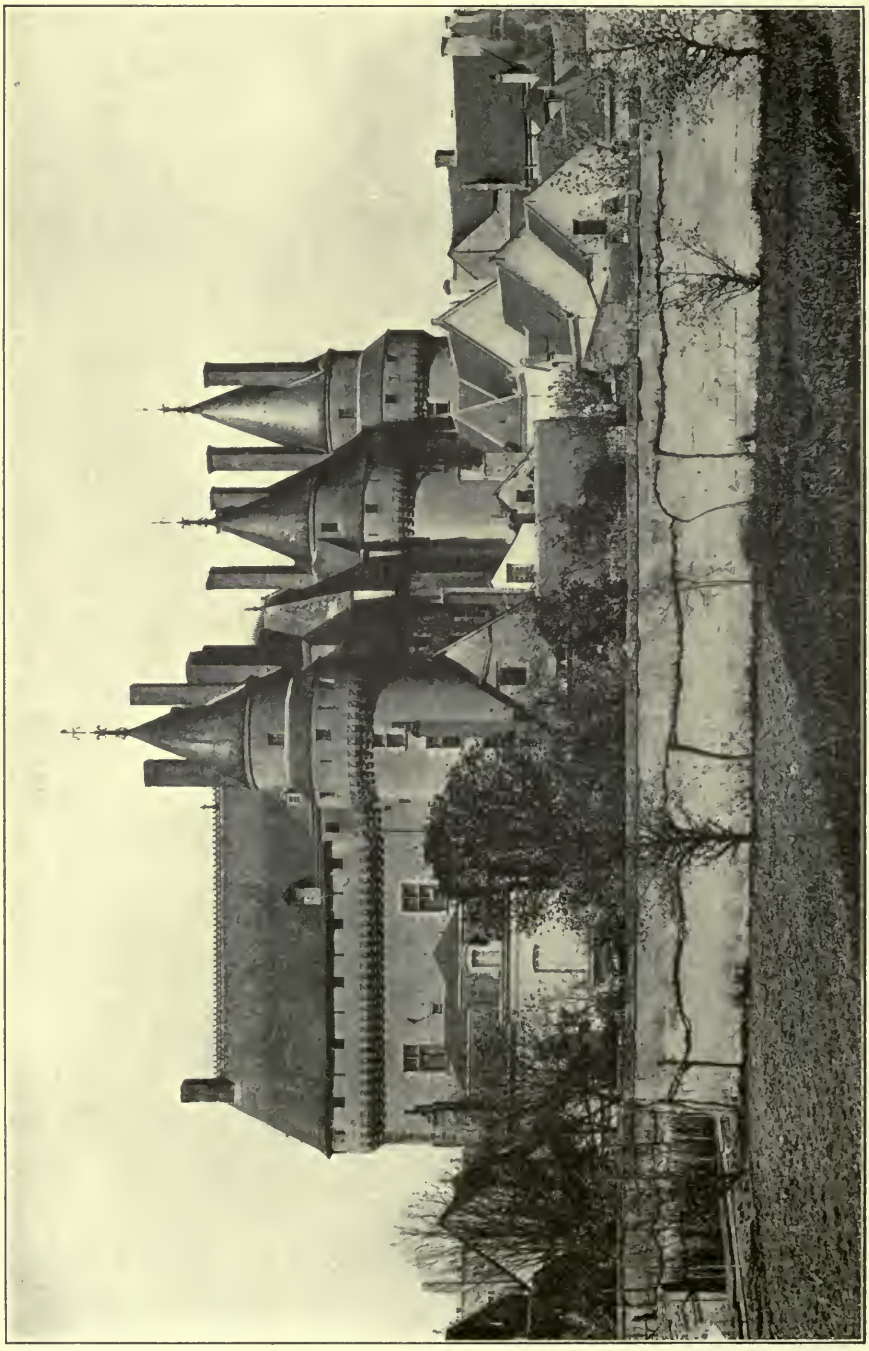


FIG. 6.—GENERAL VIEW OF THE CHATEAU OF LANGEAIS AT PRESENT.

In placing the château opposite to the castle of Foulques Nerra, it was evidently the architect's intention to connect them by two fortified lines crowning the château's double escarpment. He first of all built the fortress, properly so called, consisting of a *corps de logis*, stretching from north to south, and flanked by two towers on the side facing the street, with a drawbridge protected by the outer wall. In the north the rampart rose perpendicularly above the

FIG. 7.—THE CHEMIN DE RONDE OF THE CHATEAU OF LANGEAIS.

moat, and in a southerly direction the building was terminated, as usual, by a wall four metres in thickness. The château proper was then constructed, towards the south, a third round tower, similar in dimensions to the others being placed at the far corner. The building was continued at right angles in a westerly direction. The château was defended by a magnificent *chemin de ronde*, 130 metres long and 1m. 10 broad, with 270 machicolations (see Fig. 7). The façade of the courtyard did not require to be so strongly fortified, and therefore was unprovided with either round towers or a *chemin de ronde*. Notwithstanding the somewhat irregular manner, in which the two parts of the château were joined, this façade, with its three hexagonal towers which serve as staircases, its finely sculptured doorways, ornamented with superb wrought-iron knockers, and its mullioned windows with carved stems and other decorative details, presents a most harmonious appearance (see Fig. 8). The middle portion of the château is composed of four stories containing numerous bedrooms; the right wing, on the other hand, has only three, and contains the large halls. There are three series of windows, arranged symmetrically one above the other, the narrow ones having transoms and the others, which are 1 m. 75 cent. in breadth, both transoms and mullions. The dormer windows have a similar decoration to the doorways already mentioned, and the same ornamentation appears on the lintels of the other windows. The right wing, which lies east and west, has a somewhat unfinished appearance, which rather gives one the impression that the architect intended to complete it with a large round tower similar to the three others (see Fig. 9).

Considering the exterior of the Château of Langeais as a whole, an observer is compelled to come to the conclusion that he has rarely seen a structure which met so admirably the double object of warlike defence and peaceful residence. As Mr. Henry James fittingly says: "The whole thing has a fine feudal air, though it was erected on the ruins of feudalism."

II.

Wealthy Frenchmen with a love for science, art, and intellectual progress in general, have of recent years been following the example of American benefactors. Not very long ago, M. Raphael Louis Bischoffsheim made a present of the Nice Observatory and a fund for its maintenance to the University of Paris; in addition to having given costly apparatus to several other observatories, including those of Paris, Montsouris, and Pic du Midi. Again, an anonymous man of wealth, impressed by the benefits to be derived from seeing foreign countries, founded round-the-world travelling-scholarships, which are awarded annually to the most brilliant *agrégés* of

the University. Then, there is the instance of the Duc d'Aumale's generosity. And, finally, that of M. Jacques Siegfried.

But in more than one respect is M. Siegfried comparable to men of the type of Johns Hopkins and Andrew Carnegie. He is a citizen of the world and a great man of commerce; he is the most American in ideas of any Frenchman whom I know; and I think that next to being what he is—a son of Alsace—he

FIG. 8.—THE COURTYARD AND PARTERRE OF THE CHATEAU OF LANGEAIS.

would elect to belong to that young and vigorous nation in the New World of which, in a recent conversation, he spoke so enthusiastically. "I spent three years in America," he said, "and acquired a great admiration for your countrymen." This, to a great extent, was undoubtedly due to his natural love of action. Mental activity in many walks of life has, indeed, been one of M. Siegfried's most striking characteristics. He proved himself to be a man of action at an age when most young Frenchmen have no clear idea of what they intend to do in the world, and between the age of seventeen and twenty-five had laid the foundations of a business which became more and more prosperous as years went by. As his professor of political economy, M. Levasseur, now head of the Collège de France, said of him many years later: "You were a merchant at an age at which most young men are still schoolboys."

Having made his fortune by extensive international commercial transactions, he set off in 1867 on a tour round the world, from which he returned with many art treasures. But, at the same time that he indulged his passion for collecting beautiful things, he continued to devote part of his energies to commerce, and whenever possible appointed himself as its champion. As early as 1865 he contributed, by a donation of $20,000, to the foundation of the Mulhausen Ecole Superieure de Commerce, which was removed to Lyons after the war of 1870.

Setting aside, however, this part of M. Seigfried's work, and returning to a consideration of his services towards art and archæology as regards the Château of Langeais, let me give some idea of

FIG. 9.—THE TWO WINGS OF THE CHATEAU OF LANGEAIS.

the care which he has shown in restoring this fine specimen of 15th century architecture. On purchasing the property, he found that, although the exterior was in a very fair state of preservation, many alterations had to be made before it could be said to present its original aspect. A number of squalid buildings which had collected around its base since the Revolution had to be removed, in addition to certain errors in restoration dating from the time of M. Baron's ownership. Details in the architecture of the roof were changed and an anachronism in the form of a blue clock face was corrected. Infinite care in every particular was taken, M. Lucien Roy, the well-known architect, consulting old plans, ancient documents, and books describing the château in search for accurate information as to its appearance in 1465. Whilst he was engaged on the architectural side of restoration, a number of eminent artists and collectors were giving their assistance in restoring the château's interior to its ancient splendor. The former white-washed walls were covered by M. Lemeire with beautiful decorative paintings inspired by 15th century tapestries and designs in the "Livre d'Heures" of Anne of Brittany. MM. Bonnaffé, Foulc, Emile Peyre, and Spitzer were engaged by M. Siegfried to ransack the archives of large public libraries in search of useful facts, to copy old documents containing details of interior decoration, etc., and to make purchases at sales even in the most distant parts of the country.

FIG. 10.—MANTEL-PIECE IN THE SALON DES FLEURS.
Château of Langeais.

No genuine specimen of 15th or 16th century work was too unimportant to be let slip if it made a fitting addition to the Langeais museum. There was one rule in particular which M. Siegfried followed: nothing that he purchased had any connection with war. Like all true men of commerce he is a man of peace, and the interior of the Château of Langeais therefore belies its warlike exterior.

I will now describe in detail some of the superb decorations and unique pieces of furniture which are to be seen in the principal rooms of the château.

FIG. 11.—A CORNER IN THE SALON DES FLEURS.
Château of Langeais.

FIG. 12.—THE UPPER ILLUSTRATION SHOWS A GENERAL VIEW OF THE SALLE DES GARDES. THE LOWER SHOWS A GENERAL VIEW OF THE SALLE DE ANNE DE BRETAGNE.

In an exceedingly pleasant room on the ground floor, called the Salon des Fleurs, is a very effective piece of mural decoration by M. Lemeire, representing mallow flowers and upright branches of cherries (see Figs. 10 and 11); and in the magnificent Salle des Gardes—a hall, also on the ground floor, measuring 16m. 50 by 7m. 30—is a frieze composed of the arms of Anne of Brittany interwoven with her motto: Potius mori quam faedari (see Fig. 12). These arms, which are repeated around the room, are accompanied by figures of greyhounds with collars and ermined *mouchoires*. The mural decoration in these two rooms may be taken as an excellent example of the intelligent and conscientious work of restoration which has been accomplished throughout the château. Each room has its special ornamentation, which, in every instance, has been inspired by the most authentic and most appropriate documents. Appropriateness, indeed, is the note which you meet on every side. Take the case, for instance, of the beautiful tiles which now replace what were once deal floors. All these were specially made for the château, and at what an enormous cost may be imagined when I explain that the tiling of no two rooms is alike. That of the Salle des Gardes has a triple design of shells, ermine, and Fleurs de Lys—the three royal badges of Charles VIII., whose name is intimately connected with the Château of Langeais, since his marriage with Anne of Brittany took place in the Salle d'Honneur, generally called the Salle de Anne de Bretagne, similar in size to the Salle des Gardes, on the next floor (see Fig. 12). These tiles are so varied, and such erudition has been shown in their design and arrangement that they would alone form the subject for a special study.

The furniture, likewise, calls for careful attention. This can be divided into two classes: that which is genuine 15th century work, and that which has been copied from ancient models. As far as possible, M. and Mme. Siegfried have endeavored to find authentic pieces; but in cases in which neither love nor money could obtain them, they have had first-rate copies made from genuine examples in museums. Thus an extremely beautiful cupboard with finely wrought metal ornamentations in the Salle des Gardes is a copy from an ancient locker at St. Germain l'Auxerrois, in Paris (see Fig. 15); but the two stalls on the opposite side of the same room are genuine 15th century work. These stalls are superbly proportioned, and finer pieces of carving do not exist anywhere. The carving of their backs and canopies is a masterpiece of execution. They came from the famous Spitzer sale, like the twenty panels in the Flamboyant style which are in the same room, and which were formerly in the Church of Moulins-la-Marche, in the department of the Orne. Other beautifully carved stalls and seats are to be seen in the Salle des Gardes, the Salle de Anne de Bretagne, and Salon des Fleurs.

There are various types of chairs, many of them authentic 15th century work. Near the mantelpiece in the Salle des Gardes—a fine piece of work which, by the by, greatly resembles a chimney-piece in the Hotel de Jacques Coeur, at Bourges (see Fig. 13)—I noticed two quaint baby-chairs (see Fig. 19). But these are copies, though none the less interesting on that account.

The collection of finely carved cabinets and chests also deserves special mention. In one of the charming bedrooms is a particularly good example of a 15th century *bahut*, and in the same room are several other genuine specimens of works of that period, notably a Spanish torch-holder, a fragment of German tapestry representing a person riding on horseback, and a Virgin in gilded wood of French workmanship (see Fig. 16). In another room can be seen a curious jewel-case, formerly owned by Louise de Vaudemont, which came from the Château de Chenonceaux of which she was the possessor.

What has been said in regard to the above-named pieces of furniture equally applies to beds; that is, some are genuine old specimens and others are careful copies. It will be noticed, however,

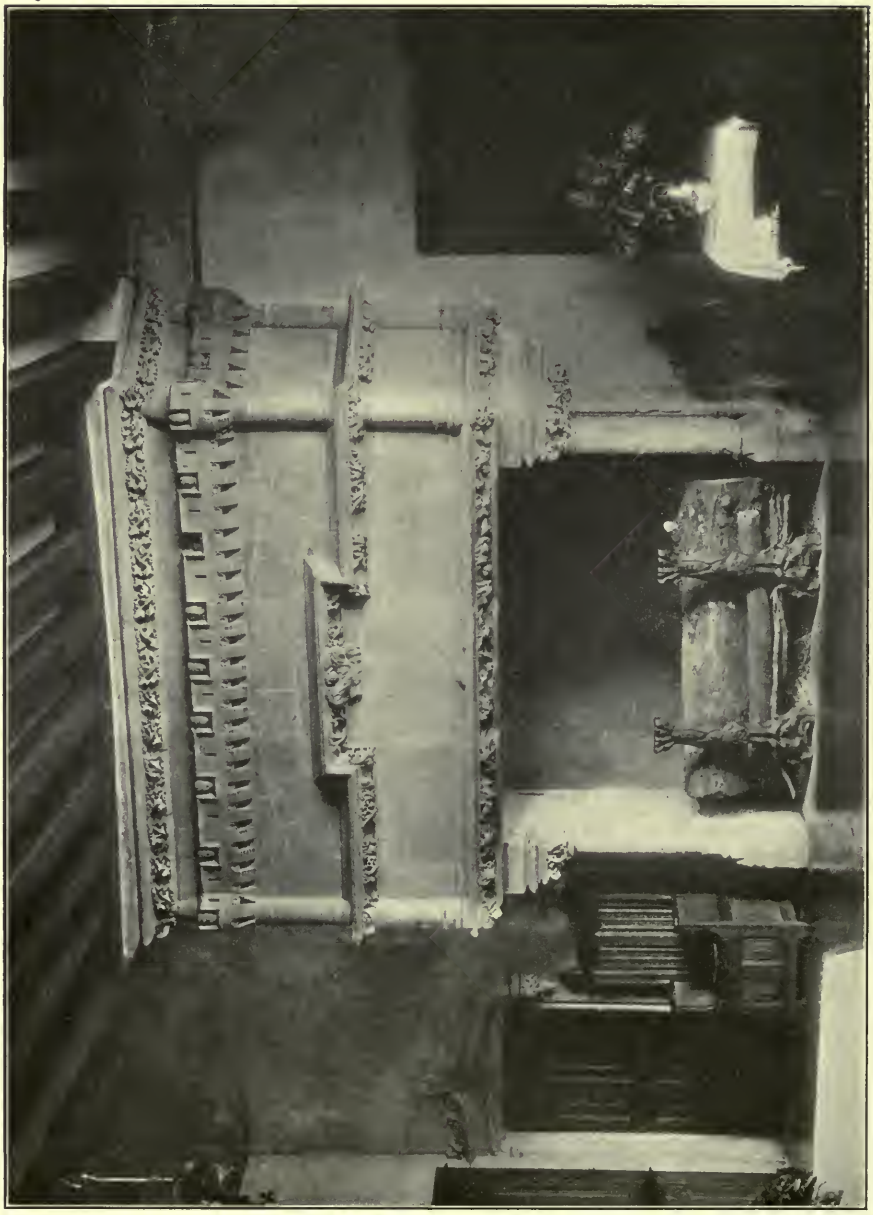


FIG. 13.—MANTEL-PIECE IN THE SALLE DES GARDES.

Château of Langeais.

that most of them are examples of 13th century work.* "The beds of this period," says Viollet-le-Duc, in his "Dictionnaire Raisonné du Mobilier Français," "were habitually composed of a sort of balustrade placed on four feet, with an opening in the middle of one of the sides to enable the person wishing to sleep to slip between the clothes without effort. These beds were low—the height of a sofa. The sleeper's head was raised by several pillows placed one on the top of the other." Metal had been completely abandoned in favor of wood in their manufacture. As to decoration, this is clearly shown in many ancient documents, and the carving and even coloring of 13th century beds can be reproduced with almost scrupulous accuracy. One of our illustrations (see Fig. 17), shows a particularly fine copy of a bed given in Viollet-le-Duc, who in turn copied it from a 13th century MS. in the Bibliothèque Nationale containing the "Histoire du Saint-Graal" and other stories translated into French from the Latin. Hangings and testers were often of great richness and beauty, and frequently bore symbolical emblems, such as those which are to be read on the Langeais beds: Potius mori quam faedari—Spera in Deo—Post tenebras spera lucem—Prye à cant d'oiseau—A vaillant (coeur) rien impossible (see Fig. 17). In addition to an illustration of a genuine 15th century bedstead (see Fig. 18), there is in the château a "Japanese Bedroom," which ordinary visitors to Langeais would be somewhat surprised to find amidst the 15th century surroundings of the château, if they were ever shown it. This is one of the rooms which is closed to the general public; it is where M. Siegfried keeps

FIG. 14.—ONE OF THE SIDES OF THE SALLE ANNE DE BRETAGNE.
Showing two of the "Neufs Preux" Tapestries.
Château of Langeais.

*A deviation from the rule to furnish the château in the style of the 15th and 16th centuries which has its advantages from an æsthetic point of view. The beds of the 15th century were cumbersome and not over pretty, whereas those of the 13th were small and elegant in appearance.—F. L.

FIG. 15.—THE END OF THE CUPBOARD IN THE SALLE DES GARDES.
Château of Langeais.

FIG. 16.—PART OF THE COLLECTION OF THE CHATEAU OF LANGEAIS.
A Bahut of the 15th Century—A Spanish Torch-holder—A German Tapestry, and a Virgin in Gilded Wood.

the superb Japanese furniture, hangings, and art objects which he has collected on his travels.

Mention of these decorations reminds me that I have yet to speak of one of the most important features of the Langeais collections—its tapestries, which in themselves represent a fortune. The first to which attention should be called are two belonging to the series depicting the "Histoire du Saint-Sacrament." These valuable works, which were purchased by M. Siegfried in October, 1888, at the sale of tapestries at the Château du Plessis-Macé, in the department of Maine-et-Loire, originally came from the ancient Abbaye du Ronceray d'Angers. On this Benedictine church being despoiled at the time of the Revolution, they found their way to the neighbouring Church of the Trinity, which sold them to the Château de Serrant, whence they passed to that of Plessis-Macé. The complete series was composed of eleven pieces, in which the Sacrament was regarded from a triple point of view: its figures in the Old Testament, its institution, and the miracles which it had occasioned in the Church. M. Siegfried owns the first and the last. Where these tapestries were made is unknown, but for whom is clearly shown by the first of the series, since it bears the initials and arms of Isabelle de la Jaille, who was Lady Superior of the Abbaye de Ronceray d'Angers from 1505 to 1518. They were given by Louise Leroux, then *doyenne* of that religious house.

M. Siegfried also possesses the first panel of the "Histoire de Saint-Saturnin," dating from the first half of the 16th century, a series of eight pieces of tapestry which have an interesting history. Benoît de la Grandière, in a note to one of the last chapters of his "Histoire des Maires de Tours," speaks of these tapestries as having been made by Jean Duval, and existing in the Eglise de Saint-Saturnin at Tours in 1780. They were given to that church by a wealthy parishioner, Jacques de Beaune-Semblançay. On the outbreak of the Revolution these beautiful tapestries disappeared, and were thought to have been destroyed. About forty years ago, however, three of the most important of the series were found in the possession of a second-hand furniture dealer, who sold them to the Chapter of the Angers Cathedral. A little over ten years ago a fourth was discovered in the hands of a dealer in the Rue de Vaugirard, in Paris, and, after figuring in the Tours Exhibition of 1891, was bought by M. Siegfried. It represents St. John preaching before a numerous audience, some seated and others standing, including Saint Saturninus, who is recognizable by his aureole.

But assuredly the most curious tapestries at the Château de Langeais are the series known as the "Neufs Preux." "Preux" is an old French word meaning "hero," and the "Nine Heroes" were Joshua, David, Hector, Caesar, Artus, Godefroy de Bouillon, Judas Maccabeus, Alexander, and Charlemagne. Only the first six (and a fragment) of these are represented in the Langeais series. The figure of each hero is accompanied by a quatrain. For instance, the portrait of Julius Caesar bears the following lines:

> julius cesar fort renommé je suis
> qui le fier pompée ay vaincu et occis
> et en mes jours empereur de romme fuz
> six centz ans devant que fut ne jesus.*

In the opinion of Mgr. Barbier de Montault, who has written an exhaustive treatise on these tapestries, they were made in La Marche, which possessed two tapestry manufactories in the 16th century. Before coming into the possession of M. Siegfried they were the property of M. Reversé, of Saint-Maixent, who purchased them, together with the Château Chauray, from M. de Surimeau. Nothing more is known of the history of six of the most curious tapestries in existence (See Fig. 14).

In addition to these principal works are a number of fine reproductions of celebrated tapestries, notably one of the Cluny tapestry, known as "La Licorne," a very decorative 15th century fabric,

*"I am the greatly renowned Julius Caesar / who conquered and killed proud Pompey / and I was once Emperor of Rome / six hundred years before Christ was born."

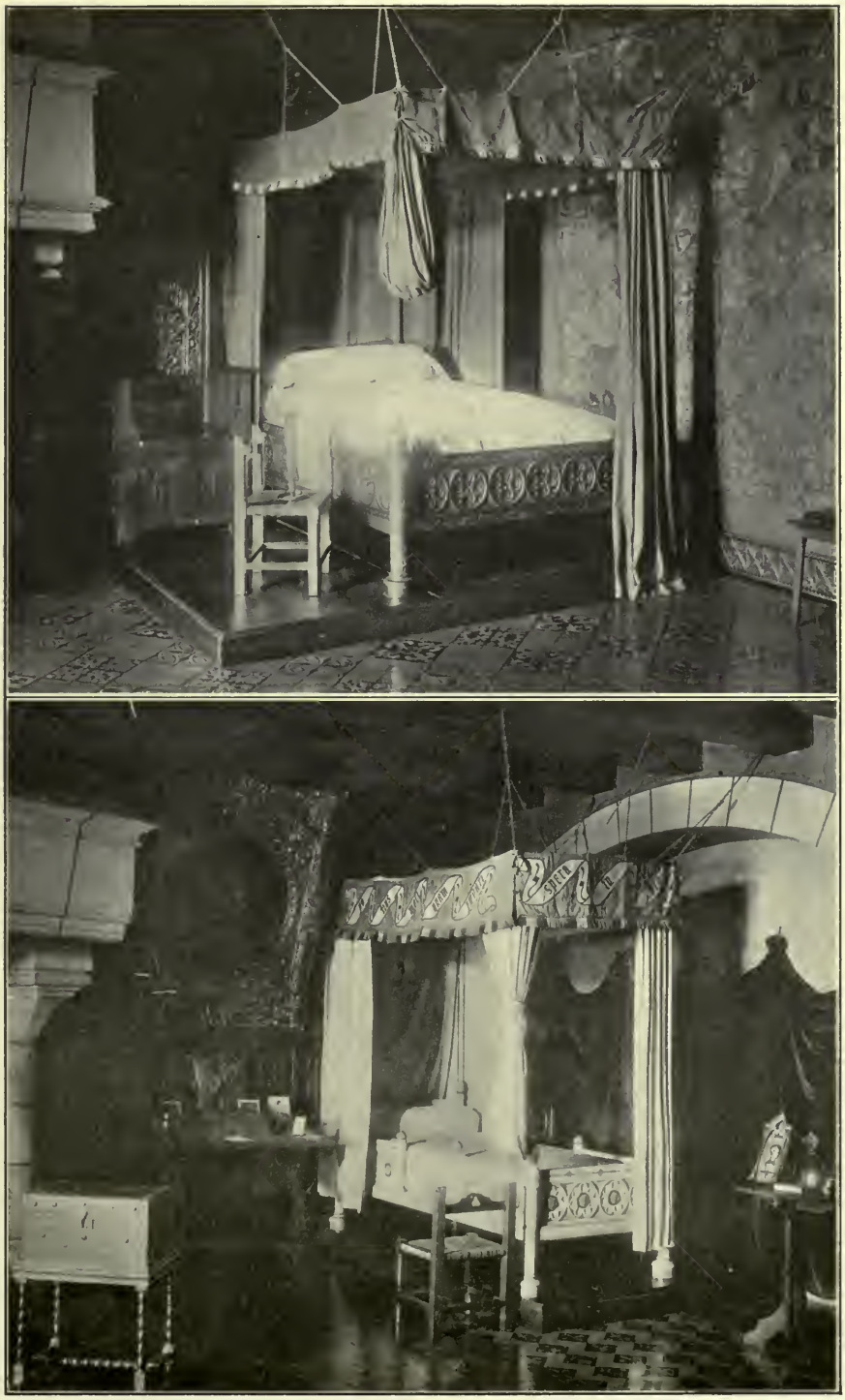


FIG. 17.—TWO 13TH CENTURY BEDSTEADS, COPIED AFTER VIOLLET-LE-DUC. Château of Langeais.

without figures ornamented with flowers and Gothic initials; an interesting panel representing "Les Travaux et les Plaisirs des Champs"; another depicting the crucifixion, with Jerusalem in the background; and a fifth, called the "Papisserie des Paons," representing a balustrade with peacocks on a background of Gothic thistles. All of these will repay study well.

Not the least interesting of the multitudinous art treasures which are to be seen on every side are the specimens of wrought-iron work. Here, again, the owner of the Château of Langeais has been faithful to the ideal with which he set out when he commenced his work of restoration. The beautiful knockers on the doors in the courtyard have already been mentioned, but I would once more draw attention to them, as well as to the highly decorative bolts with which these fine old doors are studded (see Fig. 20). At the corners of the hexagonal towers in the courtyard are two interesting torch-holders (see Fig. 21); but these, unlike the locks and the bolts on the old prison door, which still retains its peep-hole (see Fig. 22), are copies from examples in the Cluny Museum. The combined locks and bolts on the inner doors are also scrupulously accurate copies of 15th century models (see Fig. 23). In the Salle de Anne de Bretagne are two admirable candelabra, and on each side of a doorway at the end of the Salle des Gardes, are two Spanish tripod stands, which will also arrest attention. There are several examples of old locks, two particularly beautiful ones detached, but most of them fixed on ancient pieces of furniture. Finally, a word should be said for the large iron fire-dogs (two were discovered whilst excavations were being made in the château grounds), which support huge logs of wood in the broad fireplaces. How they carry us back to feudal times! But, in fact, the stamp of ancient days is on everything in this wonderful château, and he who, walking through these rooms with timbered ceilings, or sitting in their quaint stone window seats, could not transport himself for a time

FIG. 18.—A 15TH CENTURY BEDSTEAD.

Château of Langeais.

to the days of Anne of Brittany would indeed be a person of little imagination.

III.

Touraine is as rich in historic interest as it is in natural beauties. The House of Valois had a special liking for the banks of the Loire, and the great nobles of their court built near the royal residences their own châteaux—marvels of architectural grace, strength, and beauty, but of which there is not a stone that is not cemented with blood. For the Valois lived in an atmosphere of intrigue, fraud and violence. They were always being conspired against, and they met plot with counter-plot; if treason could not be met with force, a sudden surprise, or a stab in the dark, or the malignant skill of some Italian chemist, laid to rest for ever suspicions which might have been unfounded. It is but fair to state, however, that this was not often the case, for the nobles were turbulent and ambitious, and when not engaged in waging war openly or covertly with their sovereign, quarrelled amongst themselves, and led forth their retainers to surprise or besiege a neighboring castle. On the battlement of every donjon there was a watchman, day and night, ever on the look-out for the glint of arms in the valley below; and ready to his hand was a huge horn, one blast of which would alarm the garrison and bring them to the walls. A few feet below the watchman, there dangled from a jutting beam the corpse of some poor wretch, and in the loathsome dungeons beneath the moat others were chained to the reeking walls, for every castellan had the right of administering "greater and lesser justice," and could dispose of the lives and liberties of his vassals as he deemed fit. He had other privileges also, some of which make us wonder why the Revolution did not come some centuries earlier.

These splendid castles, which adorn the fairest portion of one of the most beautiful countries in the world, have beheld some of the most terrible tragedies that history has recorded—events so horrible that no modern writer would have dared to invent them to spice the most blood-curdling of dime novels. On the other hand, we must remember that they have also witnessed many instances of heroism, self-devotion, magnanimity, altruism, and the other virtues which go to make up that strange medley, Man.

From the historical point of view, Langeais is not the most interesting of the châteaux of Touraine. In searching over its records, we come across no tragedy which leaves an ineffaceable blot on the memory of its former owners, and no noble story which redounds greatly to their credit. Prisoners have pined to death within its walls, as many curious inscriptions prove, and, no doubt, in its early days, when Louis XI. reigned, the ghastly ornament of a pendant figure often swung from the top of its towers, but prisoners and victims were men of small account, whose names and deeds, or misdeeds, the chronicles do not trouble to narrate. The most memorable event associated with the Château of Langeais is the marriage of Charles VIII. to Anne of Brittany, but there have not been wanting other and more dramatic, if less important, episodes in the history of the Châteaux of Langeais.

I use the plural number, for the present structure had one, or perhaps two, predecessors. In the grounds, as has already been stated, may still be seen a couple of ruined walls, which are all that are left of the original castle constructed by Count Fulk of Anjou, appropriately called Fulk the Black. There is a pen portrait in the pages of J. R. Green's "History of the English People" which is one of the most graphic pages in the historian's great work. "Fulk Nerra, Fulk the Black," he writes, "is the greatest of the Angevins, the first in whom we can trace the marked type of character, which their house was to preserve with a fatal constancy through two hundred years. He was without natural affection. In his youth he burnt a wife at the stake, and legend told how he led her to her doom decked out in her gayest attire. In his old age he waged his bitterest war against his son, and exact-

FIG. 19.—COPIES OF FIFTEENTH CENTURY BABY-CHAIRS.
Château of Langeais.

ed from him, when vanquished, a humiliation which men reserved for the deadliest of their foes. 'You are conquered, you are conquered!' shouted the old man in fierce exultation, as Geoffrey, bridled and saddled like a beast of burden, crawled for pardon to his father's feet. In Fulk first appeared the low type of superstition which startled even the superstitious ages of the early Plantagenets. Robber as he was of church lands, and contemptuous of ecclesiastical censures, the fear of the judgment drove Fulk to the Holy Sepulchre. Barefoot, and with the strokes of the scourge falling heavily on his shoulders, the Count had himself dragged by a halter through the streets of Jerusalem, and courted the doom of martyrdom by his wild outcries of penitence. He rewarded the fidelity of Hubert of Le Mans, whose aid saved him from utter ruin, by entrapping him into captivity and robbing him of his lands. He secured the terrified friendship of the French King by despatching twelve assassins to cut down before his eyes the minister who had troubled it. Familiar as the age was with treason and rapine and blood, it recoiled from the cool cynicism of his crimes, and believed the wrath of Heaven to have been revealed against the union of the worst forms of evil in Fulk the Black. But neither the wrath of Heaven nor the curses of men broke with a single mishap the fifty years of his success. Cool-headed, clear-sighted, quick to resolve, quicker to strike, Fulk's career was one long series of victories over his rivals. He was a consummate general, and he had the gift of personal bravery which was denied to some of his greatest descendants. To these qualities of the warrior he added a power of political or-

FIG. 20.—ANCIENT DOORWAY IN THE COURT-YARD, SHOWING WROUGHT-IRON KNOCKER.
Château of Langeais.

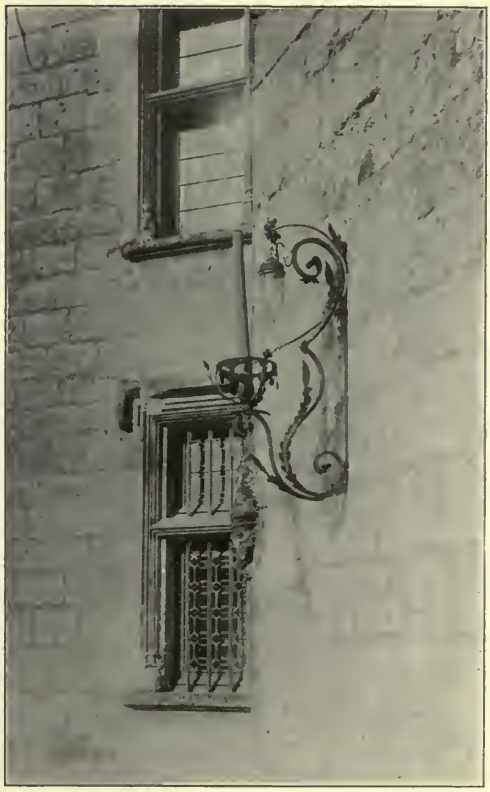


FIG. 21.—TORCH-HOLDER IN THE COURT-YARD.
Château of Langeais.

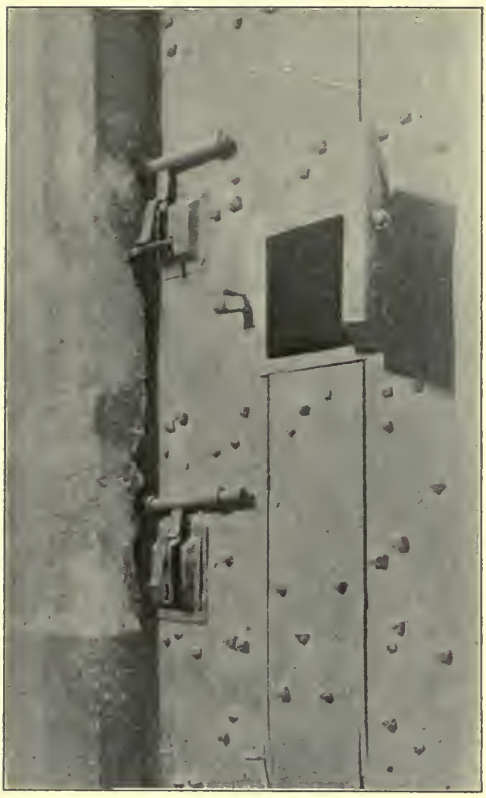


FIG. 22.—ANCIENT LOCKS, BOLTS AND PEEP-HOLE IN THE PRISON DOOR.
Château of Langeais.

ganization, a capacity for far-reaching combinations, a faculty of statesmanship, which became the heritage of the Angevins, and lifted them as high above the intellectual level of the rulers of their time as their shameless wickedness degraded them below the level of man."

Having overthrown the Bretons, Fulk next turned his attention to Touraine, and won it bit by bit, till only Tours stood out against him. The Château of Langeais was built to command the road from Tours to Angers, the principal means of communication between the west and the centre of France, and he showed himself a master of strategy in choosing the right spot. Twice he got possession of Tours, once by winning it in a pitched battle, and once as a gift from another wandering robber-chief who had taken the city and was unable to keep it, but each time the inhabitants showed a preference for their old ruler, Eudes, Count of Blois; and Fulk was obliged to retire to Langeais, where Eudes, who had obtained the assistance of Gelduin, surnamed "The Devil of Saumur," besieged him.

Authorities differ as to the result of this siege, some holding that Fulk, having obtained the friendship of the King of France, by the rather original method mentioned by Mr. Green, received reinforcements and drove back his enemies. Others declare that, as the castle was shortly afterwards in the possession of the Count of Blois, Fulk must have been driven out. It is not improbable that he turned his attention to some other quarter, in which conquest was easier.

Old Fulk died at Metz, and his son regained possession of Langeais and other parts of Touraine, which remained in the family for two or three generations.

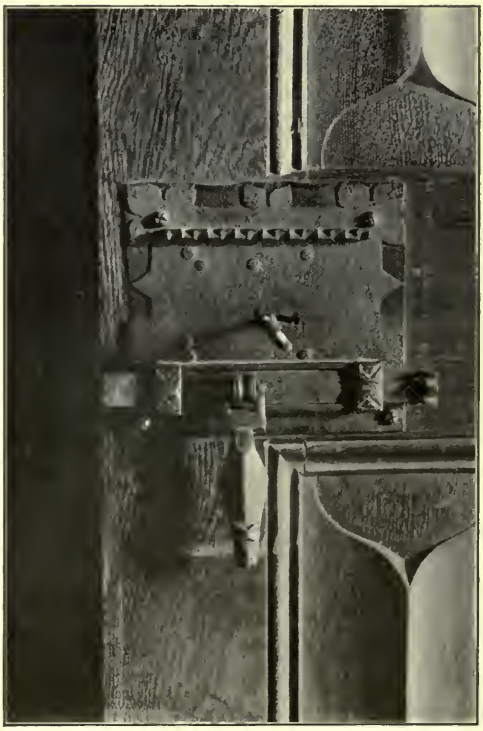


FIG. 23.—ONE OF THE COMBINED LOCKS AND BOLTS FITTED TO THE INNER DOORS OF THE CHATEAU OF LANGEAIS.

The castle changed hands several times, and was later the property of Richard Coeur de Lion, who probably never visited it. After his death it belonged to the unfortunate Prince Arthur. He gave it to one of his friends, André de Vitré. When the Prince was murdered, the King of France confiscated all the property which King John had tried to seize, but André de Vitré received compensation, and was given another estate. Strange to say, though John Lackland was deprived of Langeais, it came back to his widow, Isabelle of Angoulême, who married Hugh X. of Lusignan, and the castle was presented to them to indemnify her for the loss of her estates in England.

Langeais changed hands several more times before it was given by Louis IX. to Pierre de la Brosse. Up to that time, Fulk's tower had been more of a fort than a place of residence, but the new owner considerably enlarged and improved it. In fact, he is credited in some guide-books with the construction of the present château; but that is obviously an error. He seems to have been a pushing, energetic man, and though of low birth rose from barber-surgeon to the King to be Prime Minister. His fall was more rapid than his rise, and sufficiently dramatic, especially as he was one of the principal founders of Langeais, to deserve some mention.

His low birth, and the extraordinary favor he enjoyed, excited the jealousy of the nobility, who plotted his downfall. Philip the Hardy had married a second wife, Mari. of Brabant, and the young queen appears to have taken a cordial dislike to the minister. She and her friends accused him to the king of holding treasonable intercourse with the King of Castile, who was then at war with France. Philip paid little heed to the accusation, but Pierre de la Brosse did, and waited for an opportunity to lodge a counter-complaint. The King's son, by his first wife, died shortly afterwards, and Pierre de la Brosse dropped a hint that the Queen might have poisoned her stepson. This was quite in accordance with the spirit of the times, and so also was the means which the King took to discover the Queen's guilt or innocence.

In a nunnery, in a distant part of France, there was a nun who was supposed to possess the gift of prophecy; and two envoys—one of whom was a relative, and the other a friend of de la Brosse—were sent to lay the matter before her, and ask her opinion. It was said that they tried to bribe the nun to proclaim the queen guilty, but she was too clever to imperil her professional reputation as a soothsayer, so replied in one of those ambiguous phrases which have been favored by all oracles since the days of Delphi. The King read it as a proof of the Queen's innocence, and remembering the former charge against Pierre de la Brosse, condemned him to death. He was hanged at Montfauçon, outside Paris, on June 30th, 1278. Taking all the circumstances into consideration, it does not seem that he was particularly deserving of sympathy, as the terrible charge he brought against the Queen was probably false, and, had it been believed, she would in all likelihood have been put to death. On the other hand, it is doubtful if Pierre was a traitor. It was just a game of chance, or skill, with a human life for the stake.

There is nothing particular to record concerning Langeais during the next 150 years. It continued to have an ever-changing series of proprietors, one of whom was an English knight, Sir Thomas Stone, who married a French widow, Isabelle of Goyon. She survived him and married a third time. The castle was also taken by the English, who held it until they were driven out by Joan of Arc.

The country settled down during the reign of Charles VII., and great changes were effected at Langeais and elsewhere in the reign of his successor, Louis XI. Like Fulk the Black, the new King was a good strategist, and saw the value of the position of Langeais, and that a strong castle there, held by a retainer in whom he could trust implicitly, would, in a great measure, protect him from all attacks coming from the west, when he was in Touraine.

In the reign of Charles VIII., the son

of Louis XI., the Château of Langeais witnessed the most important historical event which had ever occurred within its walls—the marriage of the King of France to Anne of Brittany. The father of this princess, the Duke of Brittany, had no sons, and left his rich duchy, which was then independent, to his daughter Anne, who was a mere child at the time of his death. As the duchy was a very rich possession, and was coveted by several kings and ambitious nobles, and as a marriage was far less troublesome, expensive, and uncertain than a war with the brave and hardy Bretons, her hand was sought for by many suitors, and it is, perhaps, not surprising that she was twice betrothed and twice married—but not to the suitors to whom she was "engaged"—before she had completed her fifteenth year.

Of the betrothals I have not space to speak. They were promises wrung from her father during his last illness, and Anne, who was a very shrewd and sensible young woman, did not feel herself bound to perform them, for she had a great dislike to one lover, and reasonably expected that she might do better than marry the other. The only promise to her father that she thought herself bound to fulfil was to preserve the Duchy, if possible, and Brittany had been so weakened by constant warfare with the French that her only hope lay in an alliance either with the French King, or with one of his enemies who was powerful enough to protect her against him.

But Charles VIII. was almost as good as married, for he was betrothed to a child of seven or eight, and though the marriage could not take place for some years his prospective father-in-law was strong enough to make him keep his word. The child was the daughter of Maximilian I., the German Emperor. There had been war between Maximilian and Louis XI., and though Maximilian had been successful in the field, he was no match for Louis in cunning and intrigue, and had been induced by the French king to betroth his daughter Margaret, a child of four years, to the Dauphin, and to give Artois, Flanders, and the Duchy of Burgundy as her dowry.

The only suitable husband for Anne appeared to be Maximilian. He was nearly middle-aged and a widower, and his daughter was not much younger than Anne herself; but he was powerful, chivalrous, and cultured, a poet, and the author of several works on gardening, architecture, and hunting. He was by no means indisposed to take a young and pretty wife who would bring him a rich dowry, but he was far too occupied in making war to be able to spare the time to do any courting, or even to attend his own marriage. He therefore sent an ambassador, who was married to Anne in his name.

The marriage had to be kept secret, for the real ruler of France was Anne of Beaujeu, the sister of the King, and a worthy daughter of Louis XI., who was hardly, if at all, inferior to her father in cunning and intrigue; and who was not likely to view with satisfaction a powerful enemy to France established so close to its borders. As a matter of course, the news of the marriage soon leaked out, and Anne of Beaujeu at once stirred up her brother to declare war against Brittany. The excuse made was that the late Duke of Brittany—who seems to have been somewhat liberal in death-bed promises—had engaged, only a few days before his death, not to marry his daughter without the consent of the King of France.

Charles laid siege to Rennes, but a siege was a long undertaking in those days, and his sister, who was never happy unless she was conducting some intrigue, had the happy idea of breaking the agreement with Maximilian, sending his daughter back to him, and arranging a marriage between her brother and the heiress of Brittany. With the aid of Dunois, she contrived a meeting between Charles and Anne, and they presumably came to terms, for Charles at once raised the siege, and retired to Langeais, where Anne shortly joined him.

She came attended by a few faithful retainers, but her retinue, if small, was

FIG. 24.—KING CHARLES VIII.
From an Engraving by Jacques de Bil.

magnificent, and she rode through the streets of Langeais, the cynosure of wondering eyes, in a "travelling-dress of cloth and velvet, trimmed with a hundred and thirty-nine sable skins," and on a palfrey adorned with three ells of crimson velvet. She was pretty—or at least had the beauty of youth—and Brantôme describes the black eyes and well-marked eyebrows, long black hair, fresh complexion, and dimpled chin, and the only defect he noticed was that one leg was a trifle shorter than the other, which he is careful to add is hardly a defect at all, for it was also the case with many "beauteous and virtuous dames" with whom he was acquainted.

The dress which she wore at the wedding ceremony the next day displayed a rare magnificence, for the States General of her Duchy had granted her a large sum of money. It was made of cloth of gold, embroidered with gold, and cost, at the present value of money, $24,300. She gave velvet dresses to all the ladies and gentlemen of her household, that of Madame de Laval being of violet velvet, and a costume of cloth of gold to the Prince of Orange.

The ceremony, which, as I have already said, took place in the hall of the Château of Langeais known as the Salle de Anne de Bretagne, was performed by the Bishop of Angers and the Bishop of Alby, brother of Cardinal d'Amboise, who was afterwards minister to Louis XII., and who has left a name in history. The bridegroom, who was then in his twentieth year, was "short, sickly-looking, and extremely thin," but nevertheless had a "handsome, gentle, and agreeable face." Amongst those present were the Duke of Orleans, afterwards Louis XII., and Anne's second husband—(or third, if the simulacrum of a marriage to Maximilian is counted)—Prince of Orange, Duke of Bourbon, Count of Angoulême, Count of Vendôme, Count de Foy, and Guillaume de Rochefort. The date of the marriage was December, 1491, but historians are not quite agreed as to the day, which was probably the 13th of the month.

Whether this was an unlucky day, or whether, as Brantôme thinks, the marriage with Maximilian was really binding, and ought not to have been dissolved or ignored in this off-hand fashion, the union of Charles and Anne was not fortunate. All her children died young, and she was left a widow in less than seven years. Dunois, who was one of the principal parties in arranging the match, fell dead from his horse in a fit of apoplexy, a few months after the wedding. On the other hand, there is an important set-off against these personal troubles in the fact that Brittany became henceforth a part of France, and an end was put to the wars which had long devastated both countries. A singular clause in the marriage contract provided that, if Charles died young, leaving no son, Anne was to wed his successor, and in accordance with that arrangement, she married Louis XII., and had several children. Her subsequent history, however, does not here concern us, and we will return to the Château of Langeais.

Ten days after the wedding, Charles and his young bride left the castle and went to Tours, where they were received by all the city officials in their state robes. After the usual addresses of welcome had been read, Anne entered the city under a dais carried by four "notables." She received an enthusiastic welcome from the townspeople, and the Mayor had considerately provided—for the weather was cold—hot hippocras spiced with cinnamon, cloves, and ginger for the Court, and the common people had the usual delights of fountains running with wine—to say nothing of "mystery plays" performed in the public places.

When the portcullis closed behind the last soldier who brought up the rear of the procession, it closed also on the glory of the Château of Langeais. It had reached its zenith, and henceforth was doomed to decline; but at least it was destined (if tradition can be credited) to receive one guest whose name will be remembered when the kings and nobles who strutted for a brief hour in the halls of Langeais have been forgotten.

Among the many tenants of Langeais

FIG. 25.—ANNE OF BRITTANY.
From an Engraving by Jacques de Bil.

in the 15th century was a certain Du Bellay, who is believed to have been Cardinal Du Bellay, and, if so, the rafters of the old castle must often have rung with the Homeric laughter which greeted the quips and sallies of that strange genius—a humorist grafted on a moralist, three-fifths buffoon and two-fifths sage—Francis Rabelais. It is true that some assert that Du Bellay did not live at Langeais, but at Langey, in the department of Eure et Loire, but, on the other hand, there is an old house in Langeais, close to the castle walls, which is still known as "Rabelais' House," and it is difficult to see why it acquired that name if the great satirist never inhabited it. A legend so comparatively ancient can hardly have sprung from no foundation; and besides, Langeais is in Rabelais' favorite district, near his birthplace, and close to the town he loved so well, Chinon. On the whole, it does not much matter, so long as we have Gargantua and Panurge; but it is pleasant to imagine that Francis Rabelais once walked through these quiet village streets. exchanging repartees with the local wit, chucking pretty girls under the chin, quaffing huge draughts of wine with any chance traveler at the inn, and bringing everywhere with him that breezy, rollicking spirit of fun and good humor, dashed with common sense, which pervades his books!

Many other memories of Langeais and its castle could be recalled if only space permitted, but the foregoing must suffice.

Let me say, in conclusion, that the visitor to this fine old castle is under a deep debt of gratitude to its present owner for the magnificent manner in which he has restored it; for its splendid decorations and furniture undoubtedly largely contribute to our evocation of the past. But the restoration of the château and its presentation to the Institute are not the only things for which he deserves credit. M. Siegfried has not only presented this fine château, he has deposited in the hands of trustees a sum sufficient to produce an income of $2,000 to pay for repairs, and other expenses, as well as a lump sum of $20,000 to provide for any expenses incurred in connection with the arrangement of the contents of the castle, and the admission of the public, etc. Money is no great matter to him, for he is a rich man, but there are few collectors who would care to sacrifice a private hobby to a public good, and M. Siegfried's name deserves to be remembered as long as the castle's walls frown down upon the sunlit waters of the Loire.

Frederic Lees.

TROUGH IN THE COURTYARD.
Brought to the Château of Langeais from Carrara by M. Jacques de Siegfried.

The New Hall of Records.

Or, rather, why "new"? For the old Hall of Records, so-called, was not in the least worthy to be so-called. Nothing could have been more absurd, or more calculated to bring the whole demand for the preservation of our antiquities, such as they are, into disrepute than the clamor which arose from certain sentimentalists, for the preservation of that entirely ridiculous object, a plastered sham with a plastered colonnade, of no merit whatever, which had been, moreover, filled up to make more room. The verdict of the judicious and the aesthetic, when it was decided to demolish the absurdity, was "a good riddance to bad rubbish." And the maudlin sentimentalizers had really nothing to say for themselves excepting that the cellars of the old place had some historic interest as having once been a set of dungeons, and having incidentally served as a political prison in the time of the Revolution, which the actual superstructure much post-dated. That is not exactly a reason for perpetuating a nuisance which is also an eyesore.

About the actual and only Hall of Records, it is, in the first place, odd that, after all the Parisianization of our street architecture which has been going on since the first missionary from the Beaux Arts returned to convert his fellow natives, and practice his art "in partibus infidelium," the most Parisian thing in New York should be the product of an architect who was not of that school or propaganda at all, nor indeed of any other. Perhaps "the most Parisian thing in New York" is an exaggeration, or at least an ambiguity. Paris, architecturally, is a noun of multitude, signifying many. From Notre Dame to the Tour Eiffel or the Palais de l'Industrie is a far cry. But, when one comes to think of Paris, from the composite image which the word calls up, is not that which first detaches itself the broad, solid, ornate palaces, of an ample scale, which have been reared to accommodate the communal activities of the state or of the city? Specifically, and perhaps most of all, is it not the palaces that confront the Place de la Concorde, with their high arcaded basements, their superposed orders extending through two stories, and their pedimented wings, the whole fronts bearing that unmistakable stamp of style and stateliness which is so eminently what we mean when we say Parisian? It is these qualities that have made the buildings of Paris in general, and these masterpieces of Gabriel in the early eighteenth century and the reign of Louis XV., in particular, the models of so much of the European and extra-European architecture, of which so comparatively little is worthy of the model. The palaces of Gabriel, occupied now, the one as the Ministry of Marine, and the other as the club of the Rue Royale, are the most typical of the secular work of the later Ludovican period, as the Nouvel Opera is the most typical of the Second Empire.

It is this particular effect that the Hall of Records comes nearer than any other public building in New York to recalling. Very few American architects, it will be agreed, have come so near to recalling it, not to say rivaling it, as the architect of the Hall of Records has come, in spite of his difficulties and his limitations. The works of the Greek revival of the "thirties" and "forties" of the last century, including Isaiah Rogers's Merchants' Exchange, now fulfilling the term of its provisional service as a custom house, and Seth Geer's Colonnade Row in Lafayette place, now doomed to demolition, are of a simpler and more primitive inspiration. If they have any Parisian prototype, that prototype is the Bourse, which is one of the chief monuments of the First Empire. It is by its resemblance, a resemblance rather of spirit than of detail, to such edifices as the Hotel de Ville and the hotels of the Place de la Concorde that this latest ex-

THE NEW "HALL OF RECORDS."
Chambers and Centre Streets, New York City. The late J. R. Thomas, Architect.

ample of the municipal architecture of New York becomes the most accurate representative that New York possesses of the Parisian "official style."

It is odd, as we were just saying, that this distinction should be attained by the work of an architect who had not a trace of the French official instruction, which is commonly supposed to be indispensable for the attainment of that particular result. In fact, the late Mr. J. R. Thomas was so much a self-taught architect that, if he had not been a considerable man, his natural destiny would seem to have been that of an "artchitect." Coming to New York from "up the State" where his buildings, specialized in the direction of prisons and reformatories, were more conspicuous and creditable as examples of the practical adaptation of means to ends than for any strictly architectural qualities they possessed, he contrived, in the decade or so of life and practice that remained to him, to make a considerable mark in the architectural activities of the city. He began by winning a remarkable number of open competitions, especially for churches, the best of which were the rather flat and, so to say, hidebound but nevertheless dignified and impressive, Gothic Baptist church in Fifty-seventh street, between Sixth and Seventh avenues, and a spirited and picturesque Methodist "auditorium church" of brick in upper Seventh avenue, of which the custodians have done what in them lay to spoil its exterior effect by painting it. But his chief successes were in the armories which he designed for the city, that of the Seventy-first Regiment in lower Park avenue, in stone work, since destroyed by fire and now rebuilding under an entirely different inspiration, and the much better armory of the Eighth in upper Park avenue, which remains, with its conforming addition in the armory of Squadron A, distinctly the most successful example of military architecture the city possesses; and it possesses so many, done by designers of repute, that the achievement may safely be assumed to be considerable. It is one of the most effective buildings in its kind that we have to show. But the kind is as different as possible from the official style of Paris or of any other capital, being simply an effective composition in free architecture, which, by its thick round twin towers, reminded a traveled observer of the Castle of San Angelo, of which the designer had never happened even to hear.

The manner of Mr. Thomas's appearance as an expositor of the French official style was, in the consecrated phrase, equally creditable to all parties. There had been a competition for a new City Hall in City Hall Park, under the authorization, or the pretence, of extending the old City Hall, as nearly as we can remember. To this competition Mr. Thomas contributed a design, of which the general manner and some of the particular features are perpetuated in the Hall of Records, and which may roughly be described as an Americanization of the old Hotel de Ville of Paris, being also tremendously mansarded. Doubtless there were a considerable number of the pupils of the French school in the competition. But the fact nevertheless was that the expert judges of the competition, if we do not misremember, Professor Ware, the late Richard M. Hunt and the late Edward H. Kendall, gave the first prize, without hesitation, to the architect who had been his own schoolmaster in the "style officiel." Thereupon, however, the municipal aesthetes arose in their might and procured at Albany the passage of an act forbidding the proposed desecration of the City Hall Park, and thus withdrew the ground from under the premiated and accepted design. Thereupon, again, the good Mayor Strong, when the question of a new, or a, Hall of Records came up, reminded his Board of Estimate that the prize winner deserved some consolation for a failure that had occurred by no fault of his own, and proposed that he should be appointed outright architect of the authorized new building. And this was done, subject only to the report of a specially appointed new commission of assumed architectural experts on the architectural merits of the new plan. It was, as it has turned out, as good a solution of the problem as could have been devised. The commission was not for

nothing. Mr. Thomas's original design carried the colonnade of the Chambers street front across the curtain walls, with an effect of huddle, considering the extent of the front and the projection of the centre, that would have been injurious to its dignity, if not destructive of it, but he was persuaded, by his imposed advisers, to suppress this continuation, and also to give more importance to the entrance than he had originally proposed, doubtless to the benefit of the result. Upon the subordinate Centre street facade, which, unlike the principal front, made no pretence of a triple subdivision, the colonnade was extended along the whole front, and the central stoop, which had been a feature of the original design, was subordinated very nearly to the extent of being effaced.

We have described the building as a reproduction, so far as the conditions allowed, of the effect of those palaces of the Place de la Concorde, meaning of the expanse, of the ornateness, of the stateliness of those famous palaces, and by no means meaning a reproduction of their composition, much less of the detail. The real problem, as the architect saw it, was to get some of the effect of a three-story building of ample frontage into a seven-story building of less frontage. A seven-story building, when Gabriel built, was out of the practical purview of an architect. It is well settled that three stories are the maximum that can be accommodated with dignity and five stories the maximum that can be accommodated at all by the unassisted human powers of ascension. The elevator has changed all that. In the design of a new public building, at the end of the nineteenth century, and in New York, the architect had a perfect right, in stopping at seven stories, to "stand astonished at his own moderation." Of course, there was more than that in it. The big mansard was a necessity, the attic another necessity, the raising of the basement from one story to two a third necessity. We may add that the raising of the included stories of the order from two to three was a fourth necessity. Mind, we are not pleading that the architect's view of his problem was the right one. We are only assuming the problem that he assumed, and considering his solution in view of his view. So considering, how little there is to blame, and how much there is to praise. Because, as we have been all along saying, he has reproduced the effect of monuments designed under so much simpler conditions. His basement he has raised from one story to two without intolerably stilting it. His "order" he has made to include three stories instead of two without intolerably stilting that, and even while preserving it as the "feature" of his front. The newspapers, by the way, acclaimed the columns of the order, when they were put in place, as the largest monoliths in New York. The claim is doubtful. Doubtless they are taller than the demolished columns of Lafayette place. But one would like to see a report of actual measurements before admitting that they are taller than the columns of what is still called the Custom House in Wall street, though those include but two stories and these include three. The Chambers street frontage is by no means so ample as the frontage of Gabriel's palaces, and, on the other hand, the height of the modern building is much greater, so that the effect, in comparison, of "spindling" was an effect very difficult to avoid. But in fact the front does not spindle. It was out of the question to flank the colonnade with the pedimented pavilions which flank the masses of the Parisian prototype, equally out of the question to crown the colonnade with only a mild subordinate attic which should render the predominance of the attic more striking. The big "bow wow" attic had to be added and "brazened out." But that the designer of the more difficult modern building has retained so much of the characteristic effect of the older, in spite of these necessary variations, is very distinctly to his credit. Although he has been compelled to exaggerate his basement and exaggerate his attic and shrink his terminal pavilion to a mere pier, and otherwise to compromise with his limitations, not many judges will be disposed to deny that he has done a good thing. And, whatever

may be said specifically of the sculpture of which the architectural motive is to heighten the architectural dispositions, there is no denying that it does fulfil this latter function. The "clocktops" are effective clocktops, effective in placing and scale and relation, whatever we may have afterwards to say about them as sculpture.

And, after all, the most important result and lesson of the Hall of Records is that it determines its own continuation. The architect himself, upon securing the building of it, was heard to exclaim, in his professional way: "This means ten million dollars worth of work." So it does. For it means that the Hall of Records shall constitute one flank of a series of municipal buildings which shall extend from Centre street to Broadway and from Chambers street to Reade. The design of the new building contemplated that, for nobody can help seeing that it is the "wing" of a projected group. The building of the Hall of Records determines the arrangement, to all persons who have aesthetical perceptions, as it equally determined the clearing of the City Hall Park of all the obstructions to the view of the new series of buildings, the ancient, as we count ancientry, and architecturally venerable old City Hall only excepted. Since the Hall of Records was completed, there have been various propositions for the erection of more "modern" and altitudinous edifices to answer the municipal needs of the greater municipality. But the erection of the Hall of Records, by indicating its own supplement, has led the popular instinct to demand the completion of the scheme, and to frown down and discourage all projects which prevent the completion of the programme thus rendered obvious and inevitable. To provide in this manner for the extension of his own work is the greatest municipal service the architect of the Hall of Records had it in his power to render, even greater than the production of that handsome and dignified edifice, though this latter service is far from insignificant.

Montgomery Schuyler.

MANTELPIECE OF ROOKWOOD WARE.

FIG. 1.—THE BATTLE HOUSE AND THE PRESIDENT'S MANSION.
The house above is the Battle House and was built about 1840. The house below is the mansion of the President of the University of Alabama. Date, 1827.
Tuscaloosa, Alabama.

The Greek Revival of the Far South.

Tuscaloosa, Alabama.

Perhaps nowhere over the South can be found a town, which more perfectly blends the relics of the old regime with that of the new, than we find here in the quaint old town of Tuscaloosa, with its wide streets and their rows of massive oaks, forming overhead a veritable canopy of verdant green, and lined with houses and grounds roaming about with the true Southern disregard of space. It is a town which to the historian teems with interest of the early days of the state, and it should teem with interest to the architectural student, for here we find a type of house of the Southern variety, which in many ways is superior to the other multitude of charming old buildings that deluged the Black Belt and the South in general with their white be-columned porticos in the early part of the past century. In studying these old buildings we cannot fail to be interested in their histories and their romances.

The town of Tuscaloosa was founded in 1816 on a high plateau on the banks of the Black Warrior River, at a point where the foot hills of the Appalachian Mountains emerge into the flat country which only a few miles from Tuscaloosa again emerges into the black-soiled prairie of the so-called Black Belt. The little settlement made in 1816 grew rapidly and in 1819 it was laid out in streets and chartered as a city. Continuing to grow in size and importance, it was chosen in 1826 as the capital of the state, to supersede Cahawba which had grown uninhabitable on account of its malaria. In 1826 it was also chosen as the site for the state university which, in 1831, opened its doors to the youth of the state as an institution of learning.

The town's prosperity and importance continued until 1846 when it received somewhat of a set-back by being superseded as the capital city by Montgomery, a larger and more central town. Since that time it has not retained the important place in business and governmental affairs that it held in its earlier days.

But the point which really interests one is the high degree of enlightenment its society attained in ante-bellum days—a quality which it retains to this day. Perhaps the reason for this highly developed society in so young a town as Tuscaloosa was the superior class of immigrants attracted by the town's prosperity and importance; and according to all accounts this class of immigrants consisted largely of men of the professions of law and medicine—and these professions were the only honorable ones in ante-bellum days. The association of the executive officers of the state and legislature with the faculty and student body of the university also give us an indication of an unusual social condition. It may also be said that the settlers of this old town are generally known to have come from Virginia and the Carolinas. One old writer who seems a little enthusiastic over the society of that time says: "This class of men was the ruling class of the South —the slave-holding class, which, during ante-bellum days, formed in itself a veritable little aristocracy. From the earliest times the social lines of demarcation were very broadly marked. Old families rich from commerce or planting, at the head of cotton houses or baronial plantations down in the Black Belt with their teeming population of slaves, with their large incomes, opportunity and taste for leisure, luxury and culture, brought home-life here to a degree of polish and elegant exclusiveness that was unsurpassed. Here hospitality ripened into a fine art and never flowered to a more exquisite display than in this old town. The men were honorable, chivalric and thoroughbred. New ideas have since come to towns of this class,

the old baronial civilization is gone; but the fragrance of the old vase lingers."

What delights the student of architecture in Tuscaloosa most is the good detail found in the early-built houses, for in them are found little of the carpenters' version of the orders, and, while many motives are plainly seen to be mere copies from old publications, still the spirit of the designer generally manifests itself.

early as 1840, when this house was built. Another clever piece of stucco work is in the Eddins House on Greensboro Avenue directly opposite the Battle place. In this building the walls are covered with a thick coat of stucco and laid off in blocks in imitation of stone, each block being differentiated from its neighbor by a slight difference of shade in the tinting of cool gray. The massive columns which extend around three

FIG. 2.—ENTRANCE TO THE BATTLE HOUSE.
Tuscaloosa, Alabama. Date about 1840.

Perhaps the material in which the old builders worked best was plaster stucco. Their admirable use of this as a covering for brickwork indeed delights us. The best piece of work is evidently in the Battle or Friedman House where the front brick wall is covered with this stucco in clever imitation of colored marble, the soft Italian pink and chrome streaked blocks being marked off in white to imitate the pointing of cement. This stucco work of the Battle House is known to be the product of negro mechanics and shows the high point of artisanship slaves had been brought to as

sides of the house are of a brick core and covered with this same stucco. Perhaps the cause of the use of stucco here to such a great extent can be traced to the fact that the native-burned brick of that time were of too rough a surface and too unattractive a color to satisfy the æsthetic ideas of their builders. With stucco they could obtain a smooth and even surface which from time to time could be refreshed by light tinted washes. The stucco work in all these buildings in Tuscaloosa has been wonderfully preserved, especially in the Spence and Somerville houses, where

hardly a crack can be found in their broad smooth wall surfaces, and along with this we are pleased with the excellent repair in which the buildings as a whole have been kept. Through the crisis which architecture passed in the period following the Civil War and up to comparatively a few years ago, these buildings have been kept sacred from the hands of the remodeler and the restorer, although the paint brush has been at times used without mercy, as

FIG. 3.—THE SPENCE HOUSE.
Tuscaloosa, Alabama. Date, 1827.

in some instances capitals and cornices which should be white or cream colored are sometimes found a dull red.

Why the houses of the Greek Revival sprang up so numerously over the South in all their elegance of detail and proportions is an interesting study. And when we consider the men who built them, their classical education, and the great interest taken in Greek literature at the early part of the 19th century, we are convinced that their interest and admiration of Greek civilization was the prime cause for their building such stately porticoed homes. Among the other causes for this outburst of Greek architecture was the need for such portico features. The houses must have shady verandas during the long summer, the glare of the brilliant sunlight must be shut off from the rooms, and at the same time the South breeze from the Gulf must be given the liberty of circulation through the house. This desire for free ventilation is plainly seen in the plans where the wide hall extends down the center of the house, high ceilings being used exclusively, and large windows and door openings always made.

There is record of only one architect having practiced in Tuscaloosa durin the '20 and '30's, this one being Nichols, an Englishman brought here by the state to erect its capitol and the buildings of the university. As to the other houses here, all so well built and many so well designed—it is quite certain that they are the products of their owners or builders. These well-educated men can be justly classed with builders such as Thomas Jefferson and many others in Virginia, and in the north as

FIG. 5.—THE OLD STATE CAPITOL—1824-26.

Nichols, Architect.

Tuscaloosa, Alabama.

FIG. 6.—THE SNOW HOUSE.

Tuscaloosa, Alabama.

Date, 1830.

FIG. 4.—TWO TUSCALOOSA HOUSES.

The upper house is of brick, with stucco, while the lower is brick. The flutes in the columns are chiseled in the brick. The capitals are of bronze or cast iron, and the hardware throughout is of sterling silver. Date, about 1830.

architectural enthusiasts. Besides being well versed in the classics, they were men of travel; they had seen the buildings of the Greek Revival recently erected in Europe; and naturally they wished to build for themselves homes in this dignified style. And why not? They were men of means, free from the cares of business; slave carpenters and masons could be bought and efficient white foremen could be employed.

FIG. 7.—HALL AND STAIRWAY IN THE SNOW HOUSE.
Tuscaloosa, Alabama. About 1830.

As to the buildings built by the architect Nichols, we cannot fail to be pleased with them from an architectural standpoint. His conception of plan and the excellent design of his motives are the things which seem most worthy of commendation. Much of his ornament seems late English Georgian, especially in the exterior of the old capitol while the great majority of his motives are of real Greek origin. Again, in the President's Mansion at the University he has used Italian Rennaissance details, the details of the order used in the large front portico being modeled after parts of Palladio's Basilica at Vicenza. The general scheme for the university buildings was the same as Jefferson used for the University of Virginia, with the exception that Nichols' rotunda was modeled after the Temple of Vesta at Rivoli instead of the Panthéon, the model used by Jefferson; and the buildings to either side were not connected by covered ways as the buildings at Virginia were. Unluckily almost all of the university buildings, including the rotunda, were destroyed by fire during the latter part of the Civil War at the hands of a party of Federal troops. The President's mansion was built along with the other university buildings about 1826-28, and has since always been the residence of each succeeding president of the institution. The house is of brick, thick

walled—as were all important Southern houses of that date—the front walls and columns covered with stucco—a cool, gray tint given to the wall surfaces and a light warm yellow to the columns, while the capitals, bases and entablature were painted white. The most interesting feature to the house is the cool sequestered loggia under the main portico—a delightful stone-paved retreat, where one during the heat of the day could find comfort and seclusion. Some very admirably designed wrought-iron work may be found in the balustrade to the portico balcony; and the railings to the ramping entrance steps leading up to the main story on either side of the axis of the house.

FIG. 8.—THE "GOVERNOR'S HOUSE"—SOMERVILLE HOUSE.
Tuscaloosa, Alabama. Date 1827.

Besides the Greek Revival houses in Tuscaloosa we find a number of old homes which are survivors of the Georgian of the two-porch treatment and are almost all built of wood. We can also find many Georgian motives in the houses which can be classed as distinctly of the Greek Revival, such things as doorways, stairways. The Foster house is perhaps the best of the wooden-built houses of the late Georgian in Tuscaloosa, although the date of its erection, 1829-31, is rather late for a house of this class. It has a double-storied front portico which suggests "Shirley" on the James River in Virginia. The pilasters at the corners of the house and the entrance door are also distinctly Georgian motives. This house was built by a Dr. Joshua Foster, a well-educated man of that time, who was for a long time a professor in Alabama University. In the drawing-room of the Foster house are some very well done frescoes, a form of decoration very seldom seen in antebellum houses. While the front of this house is Georgian, the rear betrays truly Southern nature, for the wide double-

storied portico with large Doric columns stretches the entire width of the house.

The Stillman house only a few blocks from the Foster place is another survival of this late stage of the Georgian. Its front portico, however, is not so good in proportions and detail as that in the other colonial example.

FIG. 9.—HOUSE IN TUSCALOOSA, DATING ABOUT 1845.
The front is stucco on brick, painted to imitate pink marble.

As we trace the Greek Revival in the South from its birth, we are strikingly surprised at its short life of perhaps 40 odd years. About 1810 is the time it made its first appearance in this section of the country; and from 1850-55 we begin to see signs of its decay: first in the absence of entasis to the columns, badly modeled and badly designed capitals, columns of bad proportion and the use of fancifully-shaped brackets in the cornices. In 1860 its fall was lost in the maelstrom of the Civil War which attracted the attention of the people of the South as completely as it did those of the North. During the years between 1850 and 1860 the period of imitative design ran amuck in Tuscaloosa, as well as in other towns in the South. Every style of architecture seems to have been tried, the florid Gothic, the Roman villa, French Louis XV and XVI, and even Moorish arches are sometimes found. Some can be called clever imitations, but on the whole a very lamentable class of buildings.

Perhaps the Eddins house is the most purely Greek in design in Tuscaloosa. Besides the columned portico its front doorway and the ornament over the window lintels are all of Grecian design. This house was built in 1830. The entrance steps to the house lead almost immediately down to the sidewalk, so that much is lost by its not being situated

FIG. 10.—THE FOSTER HOUSE AND THE HAYS OR OZMENT PLACE. Tuscaloosa, Alabama.

back from the street. To the left of the house can be seen the vestiges of its former garden, which must have made a charming scene in its palmy days. Now the flower beds have been trampled under foot, the hedges have gone untrimmed, and the shrubs and rose bushes sadly neglected, for the tenants of the house of post-bellum times have been more or less indifferent as to its welfare.

No garden in Tuscaloosa or almost anywhere over the South has been better kept, and more closely to its original design, than the one of the Battle or what is now the Friedman home; and it is quite a unique and interesting one. Its surrounding hedges stretch along the Greensboro Avenue side the whole length of the block and down the side streets to points opposite the main house, and behind this barrier the interior is made quite secluded. This surrounding hedge has at places been pierced by openings which allow one to wander to its outer walks from the quaint old garden within. The walks are all of white sand and are constantly kept so fresh as to shine out through the deep luxurious green of its rich shrubbery and its rose bushes. Between the rose bushes and shrubs are found little violet beds rich in their coloring of green and deep purple. From the front garden one wanders to the side lawns and the vegetable garden, for the place is not stinted in the area of land that it covers. This Battle house was built by a Dr. Alfred Battle in 1840. The house itself has many interesting features, the most prominent of which is its portico with the glaring white wood paneled pillars. The capitals and bases of these are without precedent and are, indeed, a novel creation—yet with these grammatical errors they are well proportioned, well spaced, and have an entasis that shows the designer of this old home to have been one of ability.

Strolling farther up the sleepy old thoroughfare of Greensboro Avenue, with its sidewalks shaded by the giant oaks, we catch the sweeping silhouette of the Snow house, a mass of yellow buff stucco with dazzling white columns against the deep green setting of the live oaks with their covering of vines which have roamed without restraint high up among the spreading branches. The house is of brick with this yellow stucco covering and dates from 1830. It was originally used as a school for girls, but during the '50's it was owned by one Richard McLester, whose descendants still occupy it as a home. The interesting point about its interior is the spiral stairway—quite a unique feature. The peculiar archway in the hall is not a motive which interests us and is supposed to have been added some years after the erection of the main body of the house.

The Governor's mansion or the Somerville house at the end of Broad Street and the Spence residence were both built in 1827 by Mr. Deering, who was a man of much wealth and who was very enthusiastic as a builder. These two houses built by him have many points of similarity, although the Spence house portico is pseudo-peripteral and the portico of the Somerville house is prostyle. The Somerville house is generally known as the Governor's mansion, as it has been of late years supposed to have been the official residence of the Governor of Alabama when Tuscaloosa was the capital city. The fact has recently been disclosed that Governor Collier in the early thirties was the only governor who ever occupied this residence, he being its owner at that time. The stone dogs at the entrance are quite interesting as specimens of sculpture of ante-bellum days and are fairly good pieces of work.

An interesting old relic of slavery days in Tuscaloosa, which is always pointed out to the stranger is the old slave block at the corner of Greensboro Avenue and Broad Street. It is of solid brick masonry and now serves as a sign board.

In the plantation district to the south and west of Tuscaloosa we find few old houses of interest from an architectural standpoint. This is a fact hard to explain as the land was rich and the plantations teemed with slaves, but these rural districts never seemed to be attractive to the ante-bellum gentlemen as places of residence. *J. Robie Kennedy, Jr.*

FIG. 1.—THE HOUSE OF MR. M. NEWBORG.
No. 50 East 52d Street, New York City. J. H. Freedlander, Architect.

A New York House of To-day.

The Residence of Mr. M. Newborg. J. H. Freedlander, Architect.

The architect of even handsome and costly dwellings in New York is confronted by extremely difficult problems. Land is so very expensive in the best residential districts that a man who is willing to pay, say, $100,000 for house and lot is frequently obliged to put up with very inadequate space. In any other city in the world, a sum as large as that would secure a desirable site of ample dimensions and leave at least $70,000 to be spent upon the house; but in New York, a man who wishes to live in a choice location, and does not wish to pay extravagantly for it, must be satisfied with a lot measuring not more than 25x100, and frequently not even as much as that. The architect, consequently, is obliged to plan a house on a site, which is very narrow and very deep; and he must at the same time so dispose his space that he will afford his client both every convenience and a spacious as well as a handsome architectural appearance.

It was a problem of this kind which confronted Mr J. H. Freedlander in designing the house of Mr. M. Newborg, which is illustrated herewith. The lot, situated as it is in a very desirable location on East 52d St., measures twenty feet on the street by one hundred feet deep, and on this narrow area, five times as long in one direction as it is in the other, the architect had to plan a house which was to be both good-looking and comfortable. Of course, the necessary room for comfort must be obtained by occupying as much space as possible in every available direction. The house could not be more than twenty feet wide, but it had to be as much as that. It could not be more than 100 feet deep; but with the extension it runs back 93 feet, which makes the back yard nothing more than a court. It could not be more than five stories high, because the owner did not want an elevator, but the five stories project higher than any other five-storied house in the vicinity. Finally this particular house not only has a basement, but a sub-basement as well, which is unusual in a dwelling of this size. Thus by obtaining as much space as possible in every direction, and by the ingenious management of the space so obtained, the architect has succeeded in designing a residence, which is conveniently planned, fully equipped, comparatively well-lighted and spacious in interior effect.

In designing the façade Mr. Freedlander departed in several important respects from customary arrangements. In spite of the fact that his lot was only twenty feet wide, he was not afraid to make his front almost ten feet higher than the fronts of the neighboring buildings. The proportion, consequently, between the width and the height of his façade was the same as that between a building which is forty feet wide and eleven stories high. The building was by way of being a tower, yet it could not be treated as such and keep its proper domestic effect. The architect was obliged to adopt a scheme, which would serve to make the height of the building less rather than more conspicuous; and this obligation carried with it the necessity of strong horizontal projections, dividing the façade into three members. The usual result of such a division is that the lowest member, consisting of the ground floor, is insignificant in architectural effect compared to the upper members, each of which consists of two stories. But Mr. Freedlander has avoided this difficulty by making his ground floor much higher than is customary, as may be seen by comparing it with the ground floors of the neighboring buildings. A large part of the extra height is thrown into this division

FIG. 2.—LIBRARY IN THE HOUSE OF MR. M. NEWBORG.
No. 50 East 52d Street, New York City. J. H. Freedlander, Architect.

of the façade, which occupies a place in the composition corresponding to its functional importance. In other respects, also, the architect has managed his design very cleverly. The three members of the façade are distinguished by marked and significant differences of treatment. On the ground floor the rustication of the stone work, the strong arch of the doorway, the stoop with solid posts on either side, and the *marquise*—all these details combined to give the story an individual character appropriate to its special function. In the next division, including the second and third stories, the treatment looks towards a certain grace of effect, which is obtained by the flat masonry, the balconies and windows suggesting handsome interiors, and the motives of the ornament. The upper stories are, of course, treated as a roof with a dormer in the center and with a bull's-eye above on each side. Different, however, as are these three members, they are tied together by the stone frame of the sloping roof, and by the downward droop of the prominent decorative details. The only instance in which Mr. Freedlander has used his detail in a very questionable manner is that of the consoles carrying the lower balcony, which give too much the appearance of being externally applied to the heavily rusticated masonry behind. The whole scheme, however, is extremely compact, considering the ornate character of the design, and is at the same time full of significant detail. The architect is to be congratulated on his careful and skilful disposition of an intractable group of architectural elements.

The unusual height of the first story has enabled Mr. Freedlander to obtain an entrance hallway of extraordinary dimensions. It is hard to believe as one enters this hall, that it has been made in a house, which is only 20 feet wide. This hallway is finished in Caen stone, and is elaborately ornamented—rather too much so to my taste; but it makes a handsome approach to the house. It will be noticed from the illustration that on leaving the entrance hall the visitor mounts four steps to a higher level, which in turn leads to a stairway, and that the first landing of this stairway gives directly on a room of some importance. This room is the dining-room, the situation of which in this particular place is the peculiar feature and virtue of the plan of the house. It is the height of the first story, which has enabled the architect to raise the level of the dining-room above the level of the entrance hall, and by this means to give it both a good architectural approach and convenient arrangements below. Beneath the hall there is nothing except the boiler-room, but beneath the dining-room are two rooms, one below the other. The first of these rooms is the kitchen, and the second the laundry. In this way the architect has given the housekeeper a spacious kitchen and a spacious laundry both on a 20-foot lot, while between the kitchen and the boiler room he has found an opportunity for a servants' dining and sitting room. Both the kitchen and the laundry are equipped with the best machinery in the way of ranges, refrigerators, clothes-dryers, and the like; and the whole arrangement is an excellent example of ingenious and economical house-planning.

In other respects also the plan is well considered. The house measures seventy-four feet from front to rear, omitting the extension. This area is occupied by spacious rooms back and front, and in the middle by some debatable space, which varies in amount and use on each floor. On the first floor the doubtful area is comparatively small, because the drawing room in front is 35 feet deep, and the library in the rear is 28 feet deep. The hall takes up most of the remaining area, but space is found for the servants' stairway on one side and a small retiring room on the other. The hall is lighted and aired by a court, measuring 4 by 17 feet, which is unusually large for a house of this size in New York. On the floor above, which contains a large bedroom back and front, it is natural that space should be taken from the bigger apartments and devoted to humbler but no less essential purposes. Thus there are two bathrooms, a shower, five or six

FIG. 3.—ENTRANCE HALL IN THE HOUSE OF MR. M. NEWBORG. J. H. Freedlander, Architect.
No. 50 East 52d Street, New York City.

FIG. 4.—DINING-ROOM IN THE HOUSE OF MR. M. NEWBORG. J. H. Freedlander, Architect.
No. 50 East 52d Street, New York City.

FIG. 6.—HALLWAY IN THE HOUSE OF MR. M. NEWBORG.
No. 50 East 52d Street, New York City. J. H. Freedlander, Architect.

FIG. 7.—BEDROOMS IN THE HOUSE OF MR. M. NEWBORG.
No. 50 East 52d Street, New York City. J. H. Freedlander, Architect.

FIG. 5.—DRAWING-ROOM IN THE HOUSE OF MR. M. NEWBORG.

No. 50 East 52d Street, New York City. J. H. Freedlander, Architect.

closets, and the servants' stairway, all tucked into the space between the two rooms, while the extension on this floor naturally becomes a boudoir. On the floor above the area is, of course, still more subdivided. In the rear there is a nursery and in the front a bedroom, the intermediate space containing, besides the usual appartenances, a large linen-room. The architect has even managed to provide an outdoor playground, for inasmuch as the extension does not run through this story, its roof can be used as a sort of an elevated yard. On the top floor there are not only four servants' bedrooms, but sewing and store rooms besides. Throughout the whole house every inch of space is used, and the housekeeper has not been obliged to forego any facility or comfort, because of the narrow limits of the site.

One peculiarity of the plan, which makes for admirable interior effect, is the octagonal shape of the rear rooms. The corners of the body of the house have been cut off both for the sake of the light and because of the more interesting shape which certain important apartments would thereby obtain. It will be noticed, for instance, that both the dining room and the library are octagonal in shape, and that this fact has had an important effect upon the design of these rooms. For all the interiors of Mr. Newborg's house are as thoroughly designed as is the exterior. That is the difference between this house and the majority of modern New York houses of the same class. As a usual thing the rooms of these houses are only decorated. In the present instance they have been, as we have said, really designed. More or less appropriate historic styles have not been adapted to the several different apartments; but the purpose has been to make each room look as if it served its purpose, and at the same time look well. In carrying out this idea the mantelpieces, the paneling, the ceiling, the rugs and the furniture are all of the architect's own selection or planning; and in his dispositions he has sought for simplicity as well as propriety. It is all very vigorous work with plenty of depth to the treatment of the surface detail, and the result borrows nothing from upholstery or hangings of any kind. Such is the way in which the interior of houses should be handled, and in this particular instance the architect was as fortunate in his client as the client in the architect.

FIG. 8.—KITCHEN IN THE HOUSE OF MR. M. NEWBORG.

New Dreams for Cities.

There has appeared in the last three or four years a new and exceedingly interesting municipal movement. Its results, which seem very promising, will be watched with the keenest regard. There never has been anything exactly like it before, and its recent rapid spread suggests that its development is destined to go far.

Reference is made to the matter—one may almost say to the custom—of securing expert plans for the physical improvement of cities. This improvement is not designed to be one merely of aspect, though that phase is receiving more and more consideration, but it includes problems of circulation, adaptability, recreation, and site, these involving the greater convenience of the city, the increased effectiveness of its public buildings, a greater economy in the transaction of its business, and enlarged facilities for the pleasure of its citizens.

The improvement has various development. Different places throw the special emphasis on different phases. In New York to-day's demand is the relief of congested street traffic; in Chicago it is the acquirement of an outer park system; in Washington it is the increase of the urban stateliness and beauty. In one place the making of the plans is entrusted to a committee of citizens, in another to an outside commission of experts, in a third to a single recognized authority. In one case the cost of the report is borne by a private association of citizens who have the interests of the community at heart. Elsewhere it is secured at the expense of the business men in the Board of Trade or the Chamber of Commerce. Again, it is paid for by the municipality.

But these variations are matters of detail. The spirit is the same throughout. It is the wish, in sudden apprehension of the physical possibilities of our cities, to realize them more fully, to make the community worthy of its present, to fit it better for its nobler future. It is the desire to give proof that the community's vision is enlarged, that its ideals are higher, that it no longer lives from hand to mouth, gingerly making petty changes when they cannot be avoided and resignedly putting up with endless inconvenience, as if increasing discomfort rather than greater splendor were the proper lot of growing cities. The nearest semblance to the movement is to be seen in the work that has been done abroad.

The spirit in Europe is similar; but the conditions are different. There the problem is mainly to remake the cities, and, indeed, it has been grasped with a splendid courage. Here it is primarily to plan with wise forethought and a broad outlook for their future growth. Ours is much the easier task, and in the end—because it is the easier and we are left artistically freer—the results should be the finer if our plans be worthy the opportunity. And even in the very heart of our cities, circumstances have left—as study is proving—many precious chances; and it is realization of this fact and the certainty that delay will mean their loss, which is hurrying the movement and giving at once to it so broad a sweep.

Let us examine some of the reports, now made or making, assured that in the emphasis variously placed on different phases of improvement there is no city that will not find some hints which are suited to local conditions.

Necessarily the date that marks the beginning of what may be called the present movement must be chosen a bit arbitrarily. A convenient and proper one would be the appointment of the expert commission to consider the improvement of the city of Washington. This was the spring of 1901, and the commission—of whom not a single member was a resident of the District of Columbia—consists of Daniel H.

Burnham, Frederick Law Olmsted, Charles F. McKim and Augustus St. Gaudens. There is no necessity to speak in a publication of this kind of the work of this commission. Its admirable report is well known to every reader. But the history of its appointment as well as the fact of it has doubtless had much to do with the quick impetus that the movement has gained.

In December of 1900, it will be remembered, there was celebrated in Washington the centennial of the removal of the seat of the national government to that city. In the concentration of the public attention on the significance of this move, and the general looking backward to the first ambitious plans that had been so widely departed from in the hundred years' development, and that yet had evolved a splendid city, it was inevitable that the keynote of the celebration should be the expression of a wish for the improvement of the capital city and of the District of Columbia. It was desired that this be done in a manner and to an extent commensurate with the dignity and resources of the nation. Very opportunely, in order to give definiteness to the wish, the American Institute of Architects happened to be in session in Washington at this time, and I think no one who was there will forget the feeling, that seemed to tingle in the very atmosphere, that we were on the verge of a great step, of a great national opportunity—vague, mysterious, impelling—if we but used sufficient tact and fitly rose to it. The result, after many papers that tentatively put forward various plans, was the appointment of a committee on legislation. This committee held several consultations with the Senate committee on the District, finding in Senator McMillan, the chairman, a staunch friend and ally. In March, 1901, the Senate having authorized its committee to secure expert advice, it asked Messrs. Burnham and Olmsted—at the suggestion of the American Institute—to serve it, and invited them to associate with them in the task such other experts as they desired.

Thus the commission was constituted, with the result that from the outset every city which contained a chapter of the Institute had in it citizens who felt a special, almost paternal, interest in watching the work of the commission. Added to this was the circumstance that each member of the commission had a national reputation, and that Washington is looked upon as representative of the country at large, as having almost as great an interest for the citizens of Maine, California and Florida as for those who live within its borders. The idea of an expert commission to make plans for improving a city could not have had other more prominent and appealing example. The commission went in a body to Europe, which was another somewhat spectacular event; and finally its plan, when announced, commanded the artistic approval of the country, and has stirred the imagination of the people, while touching at least upon almost every problem involved in the improvement of cities. Thus is it reasonable to attribute much of the strength of the present movement to this commission.

Next in point of influence and time came the work in Harrisburg. It was in December, 1900—the very date of the awakening in Washington—that a woman, Miss Myra Lloyd Dock, illustrating her points with lantern slides, fairly shocked the moulders of opinion in Harrisburg, in an address before the Board of Trade, into a realization of the needs and opportunities of the city. Up to that time the city, of some 50,000 inhabitants, had been getting along with a makeshift sewerage system, and one little park of twenty-four acres, and had been drinking polluted and unfiltered water. The newspapers, particularly the "Telegraph," nourished the seeds that Miss Dock had sown. Various suggestions were brought forward, but at last, in May, 1901, J. V. W. Reynders, an engineer resident in Harrisburg, came forward with a proposal that $5,000 be raised as a fund with which to obtain expert advice and comprehensive improvement plans. The suggestion was so promptly recognized as

good that in ten days the fund had been made up by subscription. The subscribers met and appointed a carefully selected executive committee, to which they added the mayor, the city engineer and one member from each branch of the councils, to secure the plans and look after the spending of the money. Three experts were called to the city's service—James H. Fuertes, of New York; M. R. Sherrerd, of Newark, N. J., both engineers, and Warren H. Manning, a landscape architect, of Boston. The experts made their report in the fall. Mr. Fuertes on the sewerage and filtration problems, Mr. Sherrerd on the paving, Mr. Manning on the park development, and the reports were accepted by the committee and the subscribers to the fund.

To carry out the recommendations, it would be necessary for the city to negotiate a loan of $1,090,000, and for this permission must be secured by popular vote. The matter was put before the people for their decision in the municipal election of February, 1902. It is not an easy matter to secure the consent of a cosmopolitan population to the extra taxes that a million-dollar loan in a small city involves, and a vigorous campaign was necessary. Those who had subscribed the first $5,000 came forward with subscriptions of another $5,000 to pay for a campaign of education. Conducted with skill and earnestness, it ended in a hurrah of enthusiasm such that when the ballots came to be counted it was found that only three precincts in the whole city had given adverse majorities, and of them the largest was of less than a hundred votes. That machine politics, as such, could not have been vitally interested in the loan's success appears from the fact that there was created with it, to expend the money, a Board of Public Works, composed of three prominent citizens of unquestioned probity, and not in active politics nor of one party.

The Harrisburg and Washington experiments, coming together in point of time, make interesting contrasts. The one was the move of a strongly paternal, even autocratic, government in which the citizens had absolutely no voice. The other was a move by the people themselves, in illustration of how the Washington idea could be taken up and applied by civic democracy. The one put the idea before the cities; the other showed them how it could be availed of by them.

The plans prepared for Harrisburg by the three experts are of a particular rather than general interest, and those on the sewerage, filtration and paving problems are necessarily technical and local. Mr. Manning's park scheme includes a plan for the utilization of the State Capitol grounds and river front as "interior" parks, the establishment of several playgrounds, and the construction of an encircling parkway. This is to be a double road, two hundred feet wide, with a middle strip throughout its length planted with trees and shrubs. This walk and drive, for it will be arranged for both uses, will begin at what is known as the Lochiel Run and will pass through the hollow formed by that pretty winding stream to the almshouse property. There it will turn to the north, and go by Paxtang Cemetery to Reservoir Park. Just beyond the reservoir the road broadens into a large tract, in the center of which will be a huge circular bed of flowers. There will be a fine view from here of the State Capitol and surrounding country. Thence the road descends gradually toward the river, following Paxton creek and passing several noble groups of trees. To prevent floods from the creek, it is proposed to construct a storage basin, in which case the roads will skirt a lake, probably a mile in length, set in woods. The parkway is to reach the river at Otts lane. This brief outline gives an idea of what the plans mean to Harrisburg, and with what concreteness they raise the civic ideal.

While these Washington and Harrisburg movements were under way, the extraordinarily interesting plan to group the public buildings of Cleveland was independently taking definite shape. Though each movement must have greatly encouraged and strengthened

the others, nothing is more remarkable than their widespread concurrence. Locally it is said that the Cleveland scheme was suggested as early as 1898, in a conversation between three men, of whom one was, it should be observed, a newspaper man. That this modest beginning, only seven years ago, of the great work which is now actually in process of accomplishment, can be spoken of as "early" is certainly significant.

Popular sentiment was assiduously cultivated. In 1899 a Municipal Art Society was organized, and the Chamber of Commerce was sufficiently interested to hold public meetings, addressed by well known architects. A postoffice, county court house, city hall and library were to be erected, and there was a prospect that to these would be added an auditorium. It was proposed to bring them all into a single group scheme, that should connect the lake front and the Public Square, and thus, perhaps, bring a new railroad station and the present Chamber of Commerce building into the plan. The proposal was so splendid as to be very alluring. Everybody had ideas. The newspapers found the exploitation of plans a good stock feature, with excellent effect in keeping alive the public interest. The City Hall commission, before selecting a site, actually conferred with those representing the other buildings—a proceeding so extraordinary in American cities that it was clear that something would be doing. The city accordingly went to the legislature for permission, getting its hint from Washington and Harrisburg, to employ three undoubted experts, who should have veto power over the erection, style and character of the public buildings, and who should formulate the plan to be carried out. The permission was obtained, and Daniel H. Burnham, John M. Carrère and Arnold W. Brunner were appointed the Board of Supervision. Their task, the development of a tract only five city blocks in length by two in width—save at the lake front, where it is proposed to improve a width of four blocks—and the addition of a waterside park, was very concrete and limited compared to the problems that confronted the Washington and Harrisburg commissions. But its purpose was exactly similar—the making of a more beautiful city; and the citizens, in entrusting it to the wisdom, skill and tact of distinguished outside experts, were attacking it as those cities did.

If the problem was concerned with a smaller space, it was perhaps no less difficult, and certainly of no less splendid opportunity. Of the four new public buildings, the design and site of the postoffice was already determined beyond the possibility of change, and the location of a waterside park and playground was fixed by the city's reclaiming of a tract of land from the lake north of the railroad tracks. Thus the plan had to be developed from certain given conditions. On August 1, 1903, the Board of Supervision made its report—which has been very strikingly and stunningly printed.

It developed two schemes—"A" and "B." Scheme "A," which the board termed ideal, made use of the waterside park. But it involved an elimination of the railroad, and was, therefore, designated impracticable, the board throwing all its argument on the side of scheme "B." This, as far as appearances go, ignores the lake and substitutes for a waterfront terminus, a handsome railroad station. To do this in the face of the somewhat vague popular desire to use the lake, required a courage that necessity must have inspired.

In a general way, the board says, the scheme of the group plan consists in placing the postoffice and the proposed library, if it be sufficiently large and important (otherwise the city hall), at the south end of a mall, systematically balancing each other. At the north end of the mall, and on its axis, a monumental railroad station is placed. As to the mall itself, it is hoped to line it with dignified and harmonious architecture. There is to be on each side of it and next to the abutting buildings a roadway for the ordinary traffic approaching them. Two other avenues for general traffic are provided, some-

what removed from the buildings, and lined on either side by two rows of formally clipped trees, "with a sidewalk on the outer edge and a gravel parking with seats and drinking fountains placed under the trees, the full length of the mall." In the middle portion, between the inner rows of trees, the center part is depressed, forming a sunken garden. Flower beds and other accessories are introduced at various points, the whole

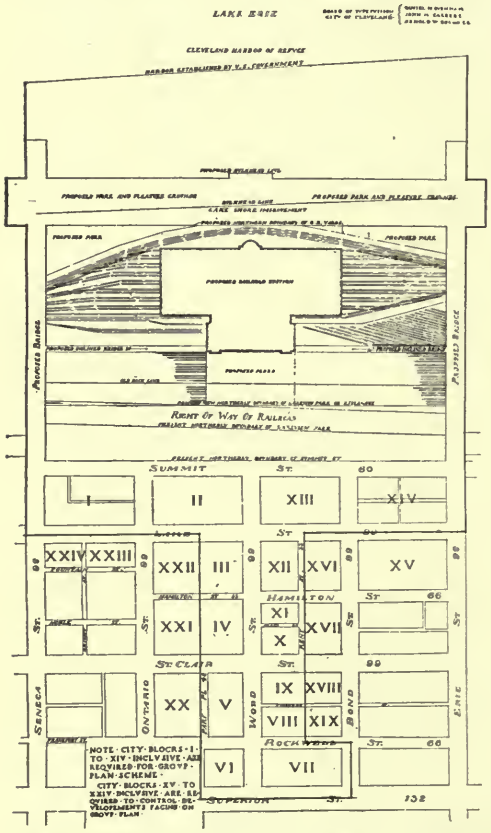


Fig. 1.—Map of Business Section of Cleveland, Indicating the Territory to be Included in the Group Plan Scheme and the Land Required for these Improvements.

virtually forming a useful park. At the south end of the mall there is to be a conspicuous fountain. This, and two subordinate monuments on the axis of the two main driveways, form features of a secondary court, which makes an attractive foreground to the postoffice and library. The court is further defined by the termination of the trees and the introduction of flower parterres. At the other end of the mall, also, the effect of an open square is obtained. Upon this face the city hall and court house on the one side, and on the other—looking up the mall—the monumental railroad station. This court is on a bluff above the level of lake and tracks, which are further shut out by rows of trees similar to those of the mall, and beyond them by a colonnade. The approach to the station, which is set considerably back from the court, is made wide enough to continue the effect of the mall, while the screening colonnades, turning at either side of the bridge, form a covered way for pedestrians. Provision is made, also, for an inconspicuous street car approach.

As to shutting off a view of the lake from the court, the board expresses the opinion that the view would have slight attraction when seen through a mist of smoke and cinders and with a railroad yard as a foreground. At each end of the court, however, it is planned to extend a street over the tracks, by viaducts, and then to lead it down to the lake level, where there may be recreation piers, baths, and so on. It is hoped, also, to have at this level a fine quay.

The Cleveland commission, having to do with a problem that is primarily architectural and being composed of architects, lays down at some length and perhaps inevitably the principles that it believes should govern the construction of the buildings of the group. It urges uniformity of architecture as of first importance. It recommends that the designs should "be derived from the historic motives of the classic architecture of Rome; that one material should be used throughout," as well as that a uniform scale should be maintained. The latter should apply not only to the cornice line, but to the general mass and height. It is urged that the greatest architectural value of the group structures will be their permanent influence upon building throughout the city, and the board advises that all municipal buildings, for whatever specific purpose, "should have a distinguishing character."

It is obvious that the Cleveland report is, all things considered, of im-

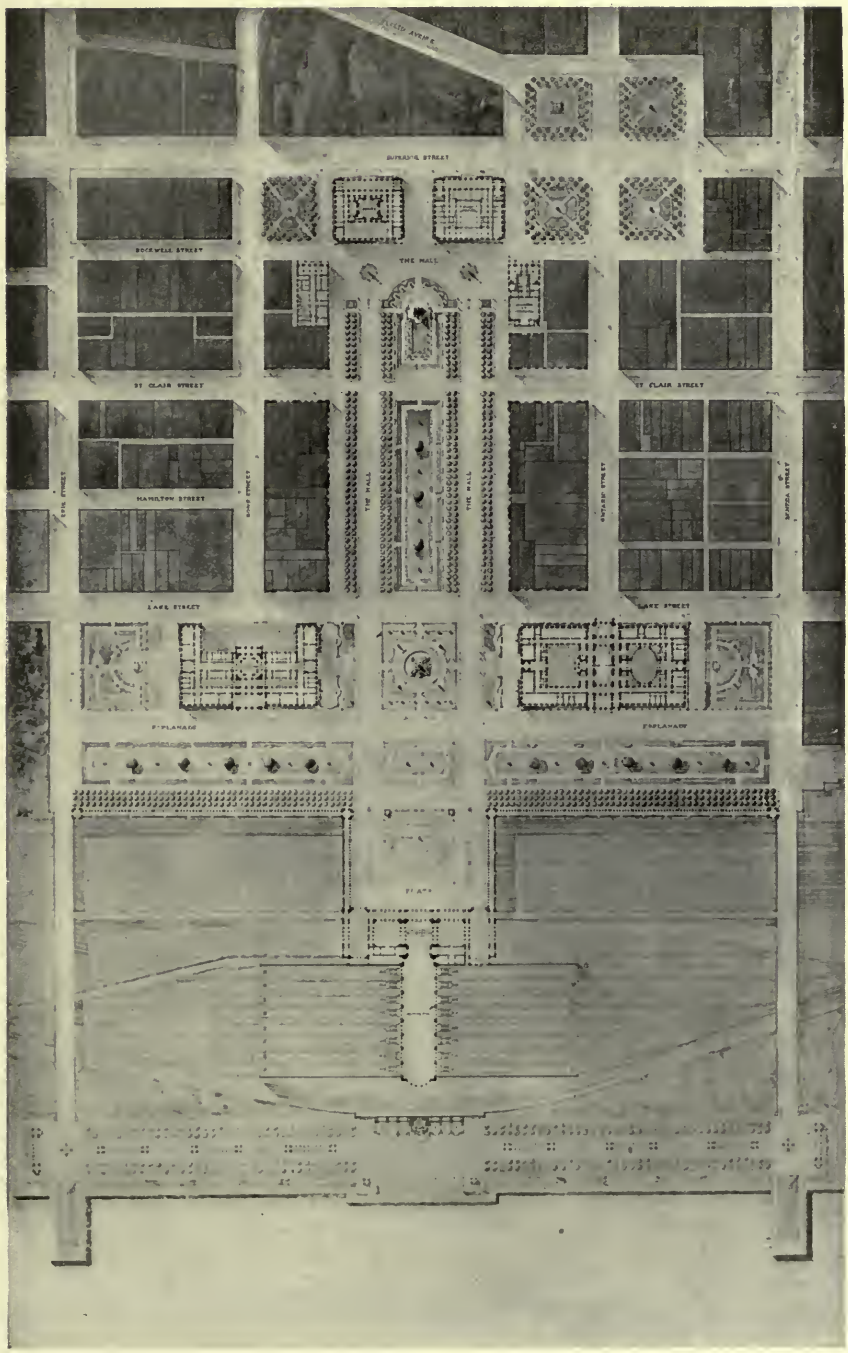


FIG. 2.—SCHEME B. IN THE GROUP PLAN FOR THE PUBLIC BUILDINGS OF CLEVELAND, SHOWING THE TREATMENT OF APPROACHES, PARKWAYS AND PLEASURE GROUNDS.

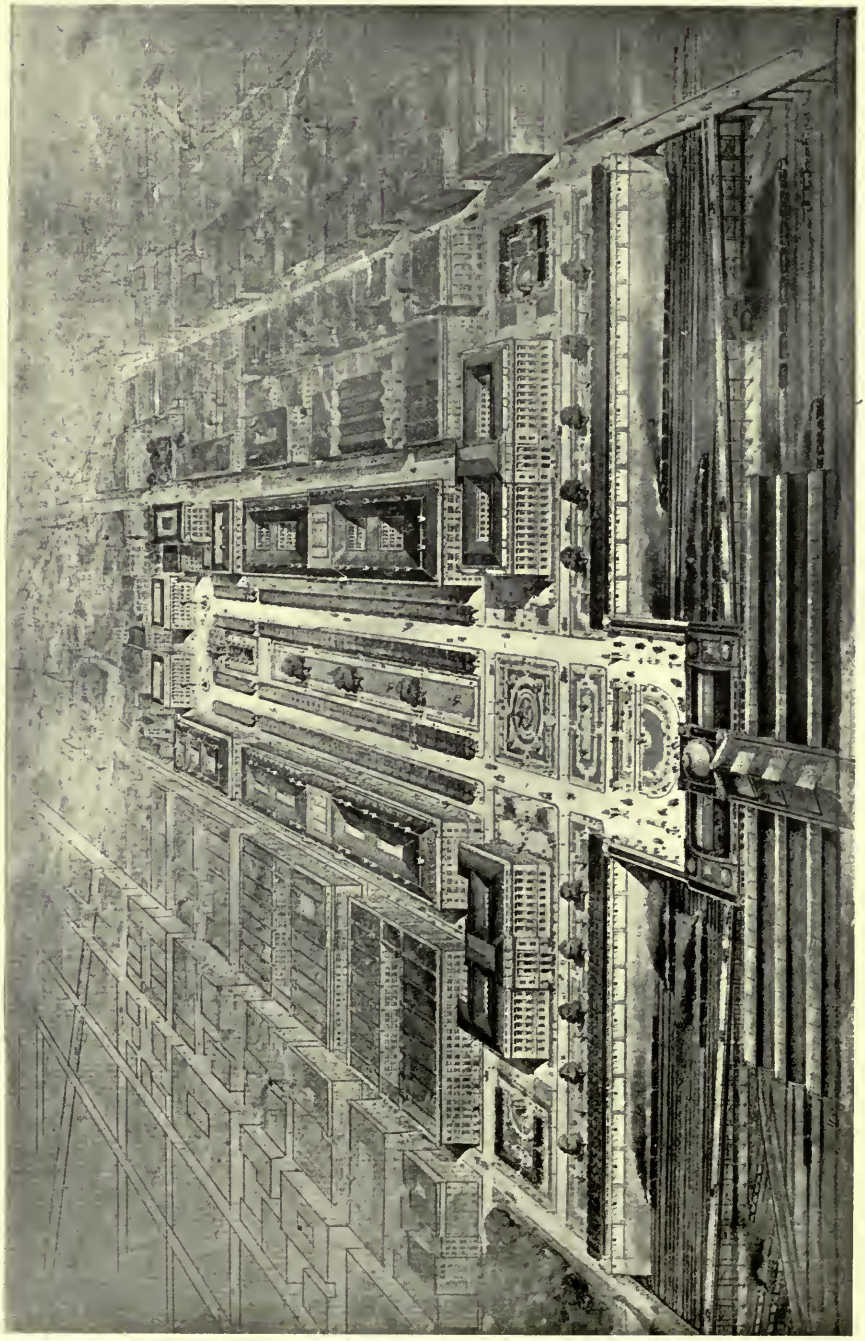


FIG. 3.—GROUP PLAN FOR THE PUBLIC BUILDINGS OF CLEVELAND.
Bird's-eye View, Looking South.

mense civic significance—not only in the fact that it was ordered made, but in its promise for the city's future. It gives assurance that in its way Cleveland is to be no less interesting than Harrisburg or Washington. The individuality of the various reports is, in fact, one of their greatest attractions and merits.

While Cleveland was thus planning for future greatness, its ancient rival, Buffalo, had not been entirely idle. There had been formed, with a large membership, the Society for Beautifying Buffalo, and this had made one of its first steps the engagement from outside of a civic student to investigate the local conditions and report on what the society might properly undertake to do. The report was rendered in the spring of 1902, and it is interesting to observe that it was read at a public meeting, and afterwards published in a little pamphlet and sent broadcast over the city. As the author of the report was the writer, it may be here dismissed merely with the note of this new manifestation of the movement's many phases.

Of an interesting and valuable report for Ottawa, that was submitted at the end of August, 1903, one need not speak at great length. This is because it devotes itself principally to the park development, though it is a bit significant that the popular cry was to make of Ottawa "the Washington of the North."

What is known as the Ottawa Improvement Commission was appointed by the Dominion government in response to this appeal. Having been charged with outlining a scheme for parks and general improvements that should be worthy of the capital of Canada, it employed Frederick G. Todd, a landscape artist of Montreal, to make a report. Mr. Todd wisely says at the beginning that it would not be well to copy Washington too closely, the topographical conditions being absolutely different. Ottawa is broken by steep terraces and picturesque cliffs; its rivers, the Ottawa and Rideau, rush through it by leaps and bounds, in contrast with the placid Potomac, and the government buildings are pure Gothic—as suited to their picturesque site. The duty, as well as the opportunity, of Ottawa lies, as Mr. Todd says, in developing its natural characteristics, and not in copying Washington. He then takes up the matter of providing a park system, considering under separate heads the reservation of large natural parks, suburban parks, boulevards and parkways, waterway parks, and city parks, squares and playgrounds. On the latter points he touches upon the landscape development of existing properties, rather than upon the acquirement of new. The general, outside significance of his report is mainly its revelation of this sort of civic awakening in a community as remote, in various ways, as is Ottawa. For recommendation has been followed by achievement. In October, 1904, the Commission issued a handsomely illustrated report showing the work already accomplished. Of this the Rideau Canal Driveway is perhaps most important.

This report, while pretending to consider the general subject of city improvement, traps one into consideration of landscape work alone. In fact, this is so important a phase of civic improvement that there is always a tendency to emphasize parks—as is well shown by the Washington report. But it opens another whole field of municipal investigation and report—a field strikingly developed in recent years, and very rich in suggestion and in meaning, and very interesting, but not adapted to discussion here. We may touch upon only one or two of the reports to indicate their scope and their close connection with the general movement.

Chicago, not to be behind other cities, obtained, in 1903, from the County Board the authorization of a commission to plan and secure an Outer Belt of Parks and Boulevards for Cook County. The members of the commission are twenty-nine—five to represent the county, five the city, ten city and county combined, and three from each of the city's three park commissions. The president is the president of the County Board. Included among the various

members of the board are the Mayor, several City Councilmen and members of the County Board, as well as citizens of general public spirit, so that it has not merely authority, but official "pull." The president of the board stated last fall that the commission had been organized and was ready for work and "will crowd things ahead the coming year." And he underscored the promise.

As is not very commonly realized, Chicago is surrounded on its landward side by a beautiful region of forest and meadow, with valleys of rivers and large creeks and some hilly heights that form a watershed between the Great Lakes and the Mississippi. It is proposed to establish the "outer belt" in this region. In the northern section there is suggested a park or reserve of from seven to ten thousand acres, in the west a reserve "of at least ten thousand acres," that may extend to the county line, and in the south a reserve of six to eight thousand acres. It is proposed to secure and preserve the picturesque valley of the Desplaines, perhaps to take the whole of Lake Calumet, and to connect the lands by a broad boulevard, leaving the reserves themselves—as far as practicable—in their natural beauty.

It is clear that the carrying out of any such plan as this is of immense civic significance, and that—though it deal with parks to the exclusion of distinctly city changes—it is not to be ignored as a phase of the general movement.

Another distinctly park report that must not be overlooked, is that which has been prepared for the city of Baltimore, on a scale probably more elaborate than has been made for any other American city except Washington. In April of 1900, when the Washington and Harrisburg reports were still in the discussion stage, the executive committee of the Municipal Art Society of Baltimore—lately formed, but very strong—reported to the directors that it was considering a recommendation to the city to purchase a belt of suburban property, some of it to be retained as parks and the rest leased as the city grew to it. The committee pointed out that much of the beauty of Edinburgh is due to the comprehensive plans for its development that were made sixty years ago, and it advised that an expert be called to Baltimore.

Two years passed, and then, May, 1902, the Municipal Art Society, believing that the time was ripe and that the city would recognize the importance of the project and would meet the cost, authorized the Olmsted Brothers to make a report "on the development of public grounds" in and about Baltimore, and guaranteed the cost. At the end of November, 1903, the Olmsteds submitted their report, and on the recommendation of the park board $3,000 was appropriated to pay for it, and $500 additional to pay for its printing. The printed report appeared only last fall. It contains nearly 30,000 words, and is fully illustrated with photographs, maps and charts. About half of it is devoted to a general discussion of the park requirements of cities, that is as applicable to any other municipality as it is to Baltimore, and that is full of sound reasoning, and is very valuable.

In regard to the specific recommendations for Baltimore, it may be said, very briefly, that the report urges (1) the somewhat familiar scheme of an encircling chain of boulevards or parkways. These would connect Patterson Park, the area of which should, the report declares, (2) be doubled; Clifton Park, where (3) there should be a slight amendment of the boundary lines; Montebello Park, Wyman Park and Druid Hill Park. Thence the parkway should reach Gwynn's Falls, and following that creek come to the river. Reservations are urged in the valleys of (4) the Patapsco river, (5) Gwynn's Falls, (6) Jones Falls (thus bringing Lake Roland, which is already city property, into the scheme), (7) Stony river, and (8) Herring Run. There are urged large reservations far beyond the limits of the county, as (9) Lock Raven, (10) Black River, and (11) Marley and Furnace creeks, together with recommendations (12) for the control of various roads that make accessible these

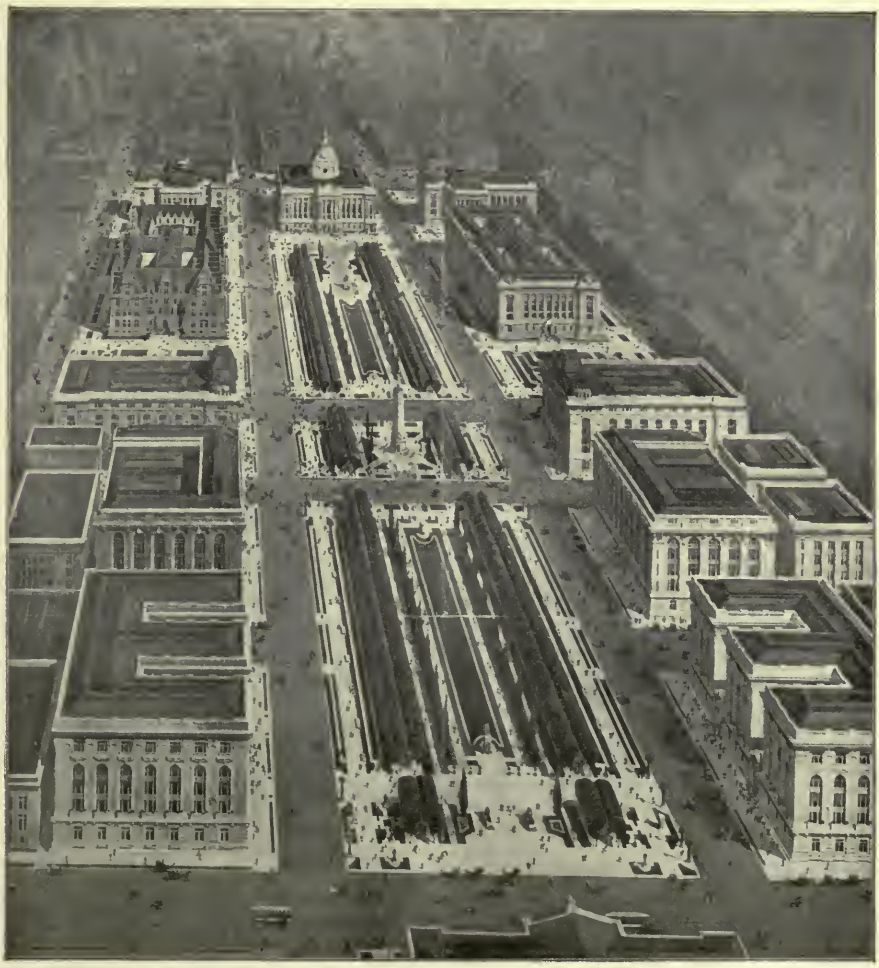


FIG. 4.—PLAN NO. 2 FOR THE PROPOSED CIVIC CENTER IN ST. LOUIS.
Looking South, Between Thirteenth and Fourteenth Streets.

reservations, and (13) for the acquirement of a large number of small open spaces of more intimate urban significance. The whole plan is most splendid and elaborate, and it is presented bit by bit with a force of argument that may well prove convincing. It is clear that municipal times are changing when our cities have before them such civic dreams as these.

On the street changes recommended by the Baltimore Emergency committee after the great fire a year ago, there is little need to dwell. They were mainly widenings, and through a combination of circumstances the city did not rise to its full opportunity. But at least it did not start to rebuild on quite the old lines, and its much-heralded difficulty in trying to meet adequately the opportunity which the catastrophe had so suddenly thrust upon it, has served to enforce with other cities the lesson of the value of having a comprehensive plan all prepared. And in Baltimore itself a sudden change of executive has since resulted in larger ideas and brave determination.

As if to emphasize the far-reaching character of the movement for securing expert plans for cities, there appeared almost coincidently with the Baltimore report the report of the Public Buildings Commission of the city of St. Louis. This is issued in a handsomely printed and illustrated pamphlet, and its interest is assured by the composition of the commission: John Lawrence Mauran, William S. Eames and Albert B. Groves.

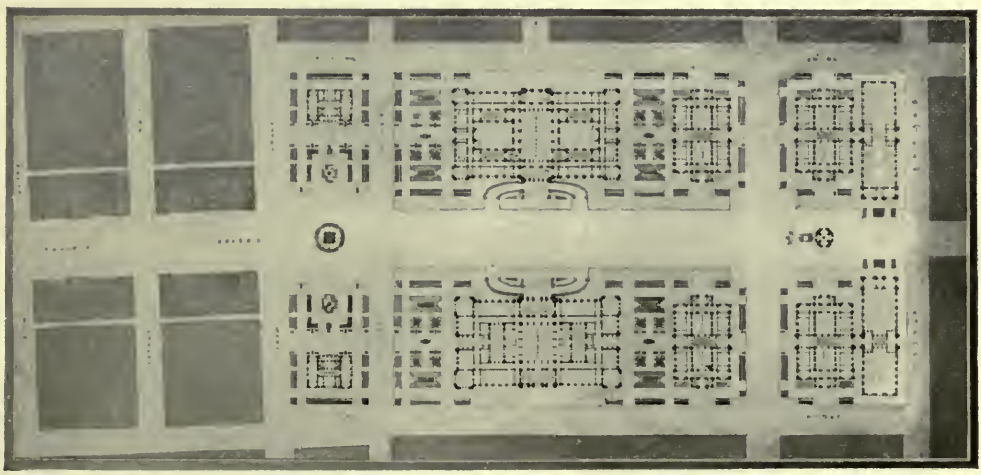
Having considered briefly the present "intolerable" conditions in various municipal eleemosynary and penal institutions. and methods of remedying them, the commission takes up "the much more difficult scheme of housing the municipal departments in a convenient, economical and dignified manner." To this problem it brings enthusiasm and artistic zeal. Addressing their report to the Mayor, the commissioners say that they do not expect the whole project to be undertaken by one administration, but that it is their purpose to advocate such placing of the buildings now most urgently required as to "start a plan so obviously advantageous that in years to come succeeding administrations will recognize the desirability of adding to and finally completing the project." In thus planning for the future the Public Building Commission of St. Louis is following in the steps of the various other expert commissions.

The municipal buildings immediately needed in St. Louis are a main building, about the size of the new and costly city hall, and in proximity to it, to house the various courts now using the Four Courts and the old court house; the police and fire department headquarters, dispensary and detention rooms, etc.; and a modern jail, which also may be near the other structures. Two plans are submitted, each forming a civic center in which the present city hall is a feature. Plan number one, which is the more obvious, develops Twelfth street as a municipal court. Across the way, and balancing it in size, is placed a new court house. On the right of the city hall, as a smaller structure, is an executive building, and to balance it there is placed on the left of the court house a law library. Then comes Clark avenue, and on its corners (1) the fire department headquarters and engine house, and (2) police headquarters and jail. These fill the block to Spruce street, which terminates the municipal court on that side. To the left of the city hall, and filling the corresponding block between Market and Chestnut streets, is a historical museum, while similarly placed across Twelfth street is a hall of public records. Plan two develops a scheme on the other, or Thirteenth street side of the city hall. This is much more elaborate, substituting for a mere "court" a magnificent parkway, the width of the block between Thirteenth and Fourteenth streets, and extending four blocks past the city hall to provide a vista to the public library. At the near end of the "parkway," and closing the vista from the public library, would be the new executive building. Across the "parkway," but now between Fourteenth and Fifteenth streets, the new court house would again balance the city

hall. On the left of the city hall would be the fire department headquarters, and on the right of the opposite court house the police department. Both plans make elaborate provision for monuments and fountains, and promise a very imposing effect. Of the two, the second would involve slightly the less immediate expenditure; and it is noteworthy that even for the first the sum immediately required to secure the land and erect the buildings now needed, is estimated at under three millions—a matter that should make feasible the realization of St. Louis' dream.

This article has already grown long, and the whole story of this new American municipal movement has not been told. But the other plans are still for the most part under way, and are not yet published. Probably more civic expert work is being done to-day than at any other time since the movement began, and in a year or two there will be need of another catalogue of concrete civic ideals, of dreams that other cities have resolved to bring true. In New York, for instance, Mayor McClellan appointed a commission on city plan in December of 1903, and it has already made a preliminary report that is full of suggestion. The Association for the Improvement and Adornment of San Francisco has recently engaged D. H. Burnham to make a report to it; and Mr. Burnham is now in Manila, on orders from the Seceretary of War, to make plans for the artistic regeneration of that far eastern capital. The writer himself has within a few months submitted a report to the Board of Commerce of Detroit on the inspiring opportunities presented by that city for physical improvement and civic dignity and beauty; and doubtless there are many other plans in preparation, of which we shall not hear details until they are completed. At least there is already evidenced a great and significant awakening to new civic ideals—a matter that is of extraordinary promise in architectural opportunity, not to take a wider view of it.

Charles Mulford Robinson.



Hall of Public Records. Court Building. Law Library. Police Headquarters and Jail.
Historical Museum. City Hall. Executive Building. Fire Headquarters.

FIG. 5.—PLAN NO. 1 FOR A CIVIC CENTER IN ST. LOUIS.

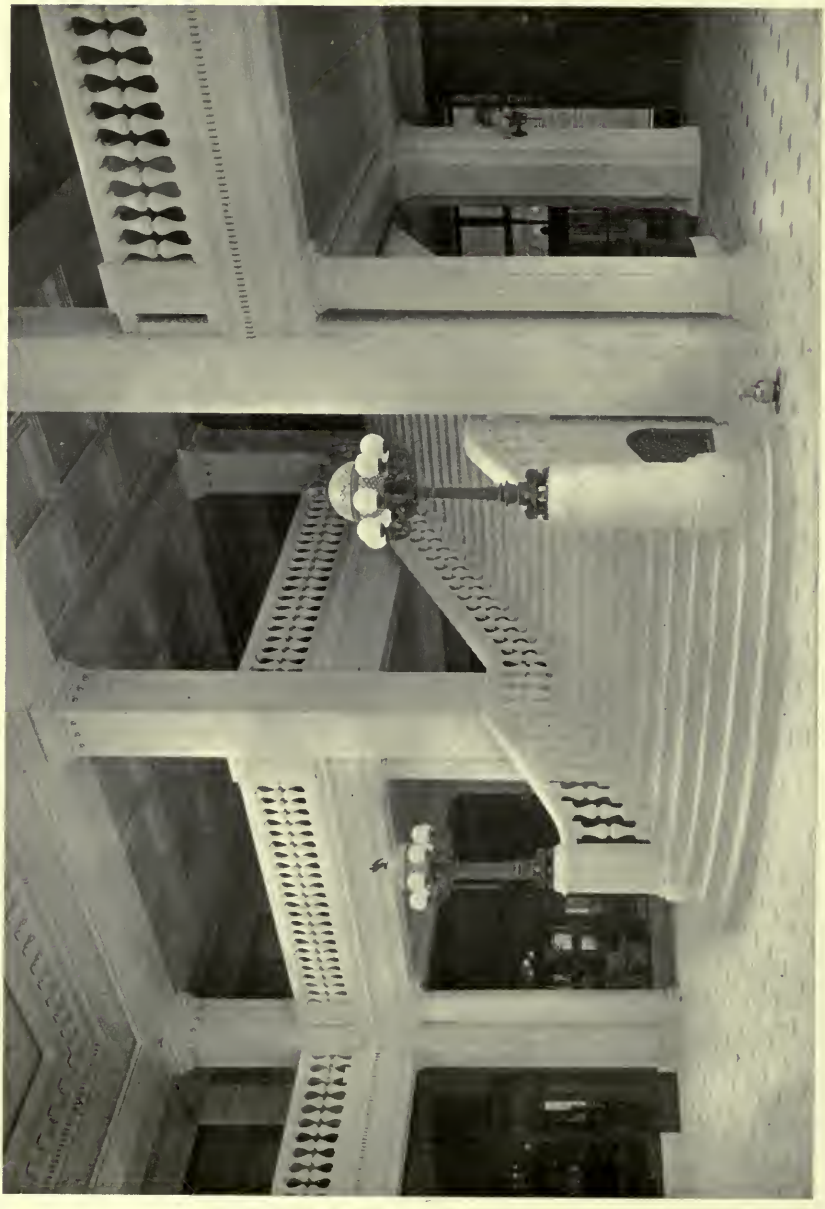
THE RAILWAY EXCHANGE BUILDING, CHICAGO, ILL.

D. H. Burnham & Co., Architects.

NOTES & COMMENTS

RATIONALIZING THE SKYSCRAPER

I was rather surprised the other day to hear an eminent architect, who has himself "committed" many sky-scrapers of the prevailing florid type, seriously maintain that we need, more than we need anything else, a period of fasting in architecture. In making this remark, he was innocent of plagiarism, but as a matter of justice, I would like to fix the patent for this proposition upon its veritable author, Mr. Russell Sturgis. The patent will probably not be of very much value to its author just at present, but by-and-bye when experience has chastened the entire profession, there may be no little renown in it. For we may recognize later on that there are benefits to be derived from even a very meagre diet. Although the eminent architect, to whom I have referred, is not, I judge, likely ever during his career to profoundly alter his practice to conform with his creed, there are others in his profession, an occasional few here and there, who perhaps as much from necessity as from preference, illustrate what might be derived were the period of fasting actually promulgated. In the Railway Exchange Building, in Chicago, designed by D. H. Burnham & Co., we have an example. Curiously the Chicago millionaire has from the very first exercised a "restraining grace" upon architecture. Possibly the result is due to the circumstance that his practical sense has been so very much stronger than his artistic inclination. Mr. Burnham, as we all know, has operated a great deal under this western restricting influence, so long, indeed, that we may say his practice of architecture illustrates it. Looking at this Railway Exchange Building, the candid mind can hardly refrain from at least asking "whether the theory and practice there exemplified are entirely without merit—whether, indeed, they are not after all very much closer to a thoroughly sound starting point for the design of a skyscraper than the more pretentious methods of our school-men." Of course, it will be said at once: This Railway Exchange Building is monstrously ugly, a tremendous affair of window-sashes, an aggregation of bird cages, lacking structural sufficiency as a matter of design in all its parts, but especially in the basement, in the piers, in the corner abutments, in all the horizontal lines, except, possibly, in the crowning story where—mark you!—the architect (perhaps because these upper stories are invisible, save from a steamer out on the lake), has departed from his practical theory and has inserted a row of round windows in a solid wall. It must be admitted one cannot directly shake off this attack. It would be a queer eye that would claim beauty for the result. No! the design is not beautiful—it is merely interesting because it is rational, or rather more rational than it would be had the architect been less of a radical. Of course, if we can dispense with the rational in architectural design, and by that means, produce in the course of time an architecture worthy of real consideration, well and good! The verdict then is clean against Mr. Burnham, and all others that shall follow in his foot-steps. But that is not a judgment that can be pronounced off-hand. It is not at all out of the question that we shall yet come to see that the first thing we have to establish is the Building, our first concession to art is to accept it (the building) as it really is, and then patiently and laboriously labor with it, to beautify it and "design" it. Of course, this is equivalent to saying that the task imposed upon the architect by the skyscraper involves "the art of creating with difficulty, works of an easy and natural character." This is a task, be it for Mr. Burnham, or be it for anyone else, quite beyond the capacity of the innovator. Perhaps it is because our designers are so ready to dispense with the rational element as Mr. Burnham and the Chicago millionaire are not, that our architecture has never acquired any dynamic force. There is no mordant in our designs. Of charm and merit there is much in what has been done, but the qualities are superficial, exhibiting a certain craving for instantaneous effects. Old Dr. Johnson spoke of notions borrowed from without, and put them in opposition to notions generated from within, and this is the whole of the matter with our architecture. Our modern work is a mass of quotations, and it is as certain as anything can be, that we shall never nationalize our architecture until we have done very much more than we have done towards rationalizing it. Herein, I judge, we have the value of this particular piece of Mr. Burnham's work. He even indicates in this Railway Exchange Building,



INTERIOR OF THE RAILWAY EXCHANGE BUILDING, CHICAGO, ILL.
D. H. Burnham & Co., Architects.

in his treatment of the upper four stories, the long projecting bays, and the cornice, the direction in which experiments at least may be made towards giving the skyscraper a more definite form, and a stronger artistic coherence. Moreover, there is the material. Mr. Burnham used in this building a white glazed terra-cotta. Nothing could possibly be better for the smoky atmosphere of Chicago. But a building of this material need not be wholly white, or white at all. Color so far has been an element of effect which our architects have, at most, employed with great timidity. It is interesting to note that in the interior of this Railway Building the architect has so completely "gone back" on his theory, that one might, possibly ungraciously, perhaps unfairly, ask whether after all, he had any consistent theory. In the large entrance hall, which we illustrate, it may be seen how far he has returned to the conventions, and let us note conventions carried out in white glazed terra-cotta, a material entirely unsuitable to at least some of the forms which he has employed. The piers may pass, but certainly we cannot forgive fluted columns covered with a glaze which absolutely confounds the flutings and their arrises. Even the honeysuckle design, beautiful in stone where the sharp edges and their shadows are possible, loses all decorative value when coated, flattened, and filled up with a gelatinous-like glaze. The moral perhaps is that it is not so easy to reach even the rational standpoint off-hand.

H. W. D.

A NEW HISTORY OF ARCHITECTURE

"Which 'History of Architecture' would you advise me to read?" This is a very familiar question, one that in the beginning comes almost naturally to the lips of the architectural student, for the student limited to English, there is hardly anything between "Old Ferguson" (of course, in its amended form) and Russell Sturgis's "European Architecture." The English language, indeed, is singularly deficient in good hand-book of architecture, a deficiency which arises, no doubt, from Anglo-Saxon indifference to the subject. They do these things better in France, so much better that the student acquainted with that tongue, is literally embarrassed by the "riches," from which his selection may be made. Even in French, however, there is nothing to equal Choisy's extraordinary "History of Architecture," of which one would be tempted to say it can never be excelled, were it not for the fact that prophecies of this sort have suffered repeated reproof. The Germans, in some respects, are even more abundantly provided than are the French with hand-books of the kind that we are speaking of. The latest to appear in that language is Dr. D. Joseph's "Geschichte der Baukunst," (New York City, Bruno Hessling). This work is published in two substantial volumes, each of over four hundred pages. These volumes are abundantly and wisely illustrated. Be it understood that to say this of a hand-book of architecture, is at once to bestow upon it no inconsiderable praise, for architecture is quite indiscussable with the student at any rate, without the accompaniment of photographic reproductions and plans, and the selection of the fittest subjects for a work that contains something more than seven hundred pictures is not a task of small or easy labor. In Dr. Joseph's book the pictures, of course, are selected from all sources, from the works of previous writers, from special monographs, and from the well-known photographic collections. This method, perhaps the only one available for a work that is not to be put upon the market at an extravagant price, has, however, this very serious defect—the plates are usually somewhat poor and "muddy." A half-tone plate, made direct from another half-tone print, is necessarily imperfect. The detail inevitably is lost to some extent, and the "half-tones" tend to disappear in blotches of printers' ink. We hope the day will come when publishers of repute will adopt a sounder method, at least in regard to their "half-tone plates," working, in all cases, direct from the photograph. The practice of transferring cuts from one book to another was not open to this complaint when architectural books were entirely illustrated from pen-and-ink drawings, and when the engravings were made on wood—but the case, or at least the result, is different with "half-tones." Moreover, publishers should keep in mind that, except in rare cases, a photographic half-tone of an architectural subject is preferable to a line drawing, a caution which, of course, does not applying to plans, or to old sketches that represent buildings as they were before alteration or dilapidation. Dr. Joseph's work is free from very many errors on these counts, but it is not entirely free. As to the text, the author has proceeded along conventional lines. He exhibits, however, an admirable sense of proportion in his description and elucidation of the different styles. He provides the student with exactly the information that is absolutely necessary, and

at the same time rigorously omits a great deal of the parenthetical matter, which encumbers a great many other architectural hand-books. To the student, who is familiar with German, we can heartily recommend this new work. Finally, and by the way, the German is, for German, singularly clear, fluent, and devoid of unnecessary technical terms.

BUILDING OR ARCHITECTURE?

While these "Histories of Architecture," to which Dr. Joseph's work is the latest addition are before us, it is difficult to resist the inquiry: "To what extent do they really deal with architecture itself?" Would it not be more exact to style them Histories of Building Construction? Possibly, to some persons, this may seem like making a distinction where really there is none, and, undoubtedly, it is somewhat of a metaphysical effort to endeavor to draw a line between the aesthetic substance of architecture, and the materials and forces by which and in which the fine art element necessarily finds its expression. Every one will agree, however, we think, that there is something more to architecture than its morphological parts. For instance, when one has been told that the "Greek Temple" was a building of so many columns of such and such proportions, of architrave, of pediment, etc., in short a building composed of so many elements placed in this and that relation to one another, what has one really learned about the "fine art" element of the structure? Does any description of the constructural divergences that separate the Doric style from the Gothic style permit the student to penetrate by a single hair's breadth beneath the surface of the difference? These enumerations, these bills of particulars, no matter how complete and detailed, do not bring us at all within touch of the intellectual action in a work of art. The most that we can obtain from these structural descriptions of a building is the "how" of architecture, not the "what"—in other words, we are limited entirely to the ponderable realities. The process reminds one somewhat of an endeavor to describe the engineering of a cantilever bridge to an engineer by informing him of the weight of the materials used, the number of the supports, the strength of the members, and so on. Surely to all of this, the engineer would say: "Tell me the principle involved, give me the calculations, in short, enable me to penetrate into the mental proposition involved in the structure." And is not the mental or aesthetic proposition involved in a work of architecture the very element, the only element, that makes of architecture a fine art? The fine art difference, that distinguishes one style from another, does not lie in the use, say here, of the trabeated method, and there, of the arcuated method. Those are constructural items. They may, indeed, involve, even if you like, necessitate philosophically aesthetic differences of the profoundest character, but in themselves, they are not of fundamental distinction. There are many styles employing the arch that are infinitely further apart from one another than from other styles that employ the post and beam. As an illustration of our point, we cannot resist quoting Lowell's:

"Now it is not one thing nor another alone,
Makes the poem but rather the general tone,
The something pervading uniting the whole,
The before unconceived, unconceivable soul."

A History of Architecture, it seems to us, should have a great deal more to say about this "general tone" than is the case. Surely, this element is not unthinkable. It is not indescribable. Does it not, indeed, fall well within the possibility of analysis? Is it not, in some degree, to be accounted for? If it be alleged that the task is impossible and we must content ourselves with the superficial description of buildings, the enumeration of columns, the measurement of altitudes, and other circumstances of the foot-rule, then let us frankly omit the word "architecture" from the title of our histories, and hand-books.

H. W. D.

A NEW CHAPTER OF ART HISTORY

In some sense a continuation of Mr. Lethaby's admirable discussion of Byzantine art (for which see the April number of the Record) is the very remarkable little quarto published last year at Leipzig: Kleinasien, ein Neuland der Kunstgeschichte: "Asia Minor, a new field of art history." It is the work of two different students, J. W. Crowfoot and J. I. Smirnow, but the editor of the whole work,—the compiler and in one sense the author of the text—is Joseph Strzygowski. It contains two hundred and forty odd square pages, and 162 cuts in the text—of which some are plans and sections, and perhaps half are fairly successful half-tone prints. Now, it is simply the most interesting thing which the architectural student of strange and little known subjects has to hope for, this opening up of a region always rich in buildings of one or an-

other epoch, and which in the time of the early Byzantine development was a prosperous land; for the misery, the waste, the desolation of Asia Minor is of modern times. It dates from the conquest of the Ottoman, which was, however, only the last of the successive waves of invasion which rolled over the land, as the power of the Eastern Empire declined.

Mr. William M. Ramsay has explored the country and has renewed the cartography of the heart of Asia Minor; the borders of the country at least have been explored by the American School at Athens and by other such investigators of classical sites, for noble buildings of Greek type; Armenia has been studied, more or less, in connection with the land north of the Black Sea; and now comes this investigation especially devoted to the early Byzantine churches of the highlands in the heart of the country.

A map is given of Asia Minor, and those points are indicated where there are now to be found monuments of Christian art. They are shown to be thickly grouped in the highlands near the Halys river, where there are twenty towns of interest; again farther south, as near the coast as the high mountainous land reaches at that point, and here another score of towns are still more closely grouped together; and finally in separate places as far removed one from the other as Nicomedeia from Pergamon, and both from the ruins of Aphrodisias. Following this map comes the study of those discoveries which are specially credited to Mr. Crowfoot, the buildings themselves being described and explained rather fully, to the extent of 40 pages with 27 illustrations. Following this comes a very elaborately classified study of the architectural types of Asia Minor: I., the Bascilica; II., the Octagon; III., the Basilica with the Dome; IV., the Cruciform Church with a Dome or Domes. It is worth noting that buildings in Constantinople are compared with these newly discovered churches of Asia Minor, and that in this way the indirect service is done to the student of giving him some of those important churches in the Capital of the East. Then, again, some few churches of Asia Minor are also rather stately in appearance, and as yet unruined; such an one is the church at Nikaia (Nicaea), which is a large domed church as full of hanging lights and pulpits and screens as any building in Constantinople, and displaying a most gorgeous iconostasis.

Following this long study of the type, the question of epochs and the fixing of dates calls for attention, and as the churches do not bear inscriptions, with a few very rare exceptions as pointed out on p. 158, so a very elaborate piece of reasoning has to be undertaken. Again following this essay, there is a discussion of the position of Asia Minor between the Orient and Greece, between Rome and Byzantium, which is further developed in a final essay bearing the same title as the whole volume.

It has seemed necessary to state what the contents are, because we know so little about Asia Minor that only an examination of the book can give one any idea of what its scheme is. What has Asia Minor for the student of church architecture? No person need be ashamed of not having had the answer to that question at his tongue's end, until now. This very exceptional book will enable him to form an opinion as to what the very old "new land" does really contain. R. S.

ST. PAUL'S CHAPEL AT COLUMBIA

The Columbia University Quarterly publishes a plan and two views of the proposed chapel of the University. Those who know the grounds will remember that the huge, nearly square library stands in the middle of the southern front, set back not very far from West 116th street, and that there are ranged around the outer edge of the grounds many buildings devoted to the different departments, the lecture rooms, etc. Directly on the transverse axis of the library, a line running nearly southeast and northwest, and between the library and Amsterdam avenue, is to stand St. Paul's Chapel. Its orientation cannot be regular, as the choir will have to be set well away from the east and west line; it will be somewhat crowded among the taller buildings about it, but they are not much taller—five-story college halls—nor will their nearness to its windows prevent the building being light enough for its purposes. This will certainly be the case if the windows of the towerlike cupola, to be mentioned below, are allowed to help in the illumination of the interior. The building stands on rising ground, so that the view of the apse shows long flights of steps filling the whole width between Fayerweather and another future "hall," as if the chapel stood upon a slope composed of such a gigantic stairway; but this, indeed, is a not unfamiliar device, and it is not without a certain interest that one sees a building built on a hillside but without the appearance of threatening to slide down it. It may not be out of the question to do as the Greeks would have done in such a case, and to build these steps on a greater than human scale—two-foot

risers and the like, with only a comparatively narrow usable stairway built into the architectural stepped base. That would take away from the singie objection to this system of disguising the slope by steps—the objection that it comes to look like a pile of sheets of paper in comparison with the massive buildings near.

Extended notice of the building is deferred until its completion, next fall, or at least until it approaches completion. Something, however, may be said in advance, the more readily that the carefully made perspective views lead one to hope for a remarkable triumph of intelligent design. Now, in using such words as this, in speaking of a design as triumphant, it has to be understood that the structure itself will be a noble thing, and not merely its picture in the artist's mind or on his office-made sheets of drawings. And that there may be some reason given for this hope—for this extraordinary promise of that rare and wonderful thing, a consistent building, let its character be explained. It is cruciform in plan, with the arms of the cross in but slight projection from the square mass of the crossing. This crossing is covered by a cupola, of which there must be special mention, and from it project the arms of the transept, not more than ten or eleven feet northeastward and southwestward, while the choir projects in the same way perhaps fifteen feet to a square gable wall and again projects as much more in the form of a semicircular apse. The nave toward the library building has a somewhat greater projection than the square part of the choir, or somewhat less than that of the whole choir, including the apse. This is very difficult to follow, but the plan, however carefully and delicately drawn, is without scale and all that is given here is a matter of inference. The seating accommodation is given, however; the choir seating 120 persons in its removed and separated capacity as a thing apart from the rest of the chapel, while the main floor is to seat 820 persons, and the galleries (in the transept) 100; so that if those dimensions are set down here as 140 feet long from out to out of the heavy walls and 80 feet wide from out to out of the transept, the figures so given will not be far away from the ultimate result.

The cupola, then, which rises from the crossing, will be 48 feet in diameter within, and it will take the form of a sixteen-sided polygon, one story high above the ridges of the low roofs of nave, choir and transept, that one story being filled with round-arched windows separated by double pilasters. A low attic, or more properly, *bahut*, rises above and in retreat from the main wall of this blunt tower, and is crowned by the tiled roof, which will have a slight swell, as of a depressed cupola crowned by a very small, perhaps a too minute, an unimportant lantern. The windows of the apse and of the transept front are round-arched, but their detailed character is not quite decided upon, as is evident from the treatment of these windows in the perspective views, where the pattern of the glass is allowed to dominate even in the exterior view.

The main porch of entrance is a semi-classic portico *in antis*—two columns of what may be called a Roman Doric type between two semi-columns or attached columns of the same style—but this detail is a thing which may be constantly in the way of change until the final contracts are let. The reader who has the patience to follow this examination will note that the details are very nearly classical, while the structure is round-arched in the mediæval sense—Byzantine, if you please, though not of the Byzantine of Constantinople. R. S.

THE CHAPEL'S STRUCTURE

So much can be learned from the published drawings given, though on a small scale, as stated above, in the pages of the University Quarterly. But now there is to be given to our readers some good news for which the architects are responsible, since letters of appreciation and hope sent to the architects have been answered by assurances which are gratifying enough. The building will be a study in true vaulting and in that decorative treatment which comes of a carefully studied construction. The visible parts of the construction, the brick, the terra cotta, the "Guastavino work" or vaulting in tile, the marble surface adornment—those are to be the only mediums of internal decoration except, evidently, the very rich windows which it is clear are either promised or confidently hoped for, and which will give the otherwise lacking element of varied color to the interior. The outside, then, will be a frank study in arched construction, with many late Roman details. Perhaps, instead of late Roman, we should say Eastern Romanesque—Syrian Romanesque—except that there is no sign of deference to the Greek example which has caused the Syrian buildings themselves as shown in the famous books of De Vogüé and Howard Crosby Butler to originate the new word Hellenesque to match Romanesque in a very obvious and natural way.

And for the interior we must expect a

building which many visitors will call "cold" or perhaps "hard"; that is to say, it will have no wooden floors, nor window trims, nor doors of pretty cabinet work; but will be sternly consistent as a building of masonry, walled, vaulted and floored in stone, brick and cement mortar, with only so much of the wall as is translucent given over to brilliant or powerful coloration.

It is a pleasure to record these promises of the future and to put Columbia University on record as willing to devote a considerable fund to really sincere and intelligent architecture. One hopes for still better things than that, one hopes for a noble design nobly carried out: but the straightforward sincerity of the undertaking is already made certain. R. S.

THE YALE & TOWNE POCKET-BOOK

It is a stout little volume of 1,117 pages, besides advertisements, but measuring only 4¼ by 6½ inches, although so thick. It is entitled "Locks and Builders' Hardware," by Henry R. Towne, and is published by John Wiley & Sons, under date 1904. It is one of those rather numerous books of universal information which the elaboration of the building trades—their great complexity, their many-sided nature, their varied appeals to the purse, have brought into existence; and if this volume seems to deserve a note all to itself, it is because of the unusually varied character of the information contained in the book, both in text and in picture, and the accurate and trustworthy character sustained in its pages. As for the variety of the contents, it can only be explained by a brief attempt at analysis; for, as to text, there is first a glossary of technical terms filling 24 pages, which glossary would form a valuable addition to any dictionary one can name; then, Section 1, which covers "Lock Making and Art Metal Working in America," by the author; and Section 2, "Artistic Hardware," written by Mr. Montgomery Schuyler seven years ago and published at the time. To stop there for a moment and to comment, it may be said that the purpose of the book is, of course, to publish and proclaim the merits of the metal house-fittings by the firm, Yale & Towne, and that there is no disguise attempted of that fact, while at the same time it is not forced upon the reader. All through the book there are interspersed pages of photographic prints of the lock-plates, hinges, escutcheons, and such other "builders' hardware" as is susceptible of what may be called artistic treatment, and larger pictures show the interior mechanism of locks of many kinds. Section 3 is an interesting paper by Henry Harrison Suplee, entitled "Artist and Artisan," and Section 4, entitled "A Bit of History," deals with the foundation of the Yale lock as a highly developed industry and the modifications that it has undergone. This subject is continued in Section 6, which is especially entitled "Story of an American Industry," and in Section 7. Then the book seems to settle down to a historical discussion of locks and lock making generally in all their varieties, and a brief chapter is devoted to that, and with page 102 the end is reached of the first part of the little volume with multifarious contents.

Part II. is rather more consecutive and weighty in its general subject. The theory and nature of the lock and key and its essential characteristics; the process of picking locks, with the lessons to be learned therefrom; the different grades of builders' locks; the peculiarities of locks having master-keys; locks of wrought metal with their special elaboration of mechanism; locks with cylinders and pin tumblers; keys in all their different forms; "the front door lock"; locks for residence use and those for hotels and large offices; to each one of these subjects a separate chapter is given. If one were to read these chapters consecutively, ignoring the titles, he would have very nearly a continued essay on the subject, which essay, although it might seem a little wanting in the valuable quality of continuity and inevitableness, would yet prove interesting enough, and full of material. So, when the editor of the book abandons the lock itself and goes off into hinges, kick plates, knobs, spindles, bolts, window-holders and shutter-holders, padlocks, and lock-boxes for the post office, the same characteristic of a pocket encyclopedia made accessible by a tolerably full index is maintained. Very much of what we want to know in our every-day practice is given in these 220 pages; and yet we have passed through only one-fifth of the little volume.

Now, if that were all, the book might pass for a cleverly built advertising pamphlet, and would demand no mention in this department, but a new departure is taken with Part III., and after an essay on the relation between architect and client, the purpose of which appears to be to get architects to specify American hardware, the editor settles down to a discussion made up of papers by W. W. Kent, the architect. The title of this section is "The Schools of Ornament" and it occupies 350 pages, with pictures which make it something very like the Owen Jones'

Grammar of Ornament on a small scale. There is a good deal of sense shown in the discussion of the differnt styles of decorative art. What is said about India and Egypt is not, perhaps, important except for the mechanics into whose hands this book would fall, and who may have by them but little information in this department; but the paper on Chinese art, followed by one on Japanese art, that on Persian decoration, and the considerable number of well chosen photographs which illustrate those three chapters, are worthy of anybody's close attention. You may have large opportunities for the examination of photographs and yet not find, on the whole, so good views of important monuments in China and Japan, or of monuments of relatively equal importance of the more transportable kind. But, indeed, this characteristic obtains throughout the volume, and the little illustrations of Greek art are as well fitted to the text and as good in themselves as those of any other branch of the subject. To be sure, it is an annoyance to have pages of the Yale & Towne patterns in what is supposed to be designing of the Greek school, interspersed between the real designs of antiquity; but that is what the book is for. So in the pages of Roman art, there are some, indeed, of the conventional little pictures of urns and candelabra which everyone knows, but there are also ornaments chosen from Pompeii, which are well presented and of possible utility. The whole treatment is so very brief and summary that a person already half-informed and wishing further knowledge, will be somewhat impatient at the quick dropping of a subject; but on the whole, patience in reading what there is here is apt to be rewarded. Byzantine art is taken up and illustrated by a number of good pictures to which the text fits, and to this, of course, succeeds the Moslem art which was the natural sequence of Byzantine. It is noticeable that there are no mistakes made. Wherever the information came from, it is up to date in a way. A few years ago, and it would have been impossible to have written in this way about Byzantine and Saracenic art; for it is of our own time, the information we have gained of that strange epoch in artistic history.

It is not practicable to follow up the changing themes of the book throughout, but it is evident that only practice with the book in hand would enable any one to decide how far the whole of its multifarious contents are easily available. Not altogether can the index make every part of the book accessible. There is the entry "door-knocker" and the entry "knocker, door," but it does not follow from this that every possible question which could be asked of the index could be answered with promptness and fullness.

One is left wondering what is the full influence of a book of this character. Will it tend to make the owner of it much too sure that he has everything which under any circumstances he might need, or will it work rather toward greater wisdom by inducing a man to go further? That it contains a great mass of knowledge and may be of great use to the working builder is evident enough in what has gone before.

There is a bibliography somewhere in the volume, but search in contents and index fail to bring it to light when needed. It is to be found at page 286; but while it includes the names of very good and very recent books, it is very brief and contains some odd blunders. R. S.

NOTABLE LECTURES IN BOSTON

In Boston during the last winter there have been remarkable opportunities to hear civic improvement lectures of extraordinary power, and they have been availed of by very large audiences. One of the Lowell Institute courses of free lectures was given this year by Professor William T. Sedgwick, who took as his subject "The Sanitation of Cities." He likened the municipality to an organism, and in a series of ten lectures considered the various problems of income and outgo involved in its proper nutrition. In addition to this course there was a free course at the Public Library, where the lecture on "Village Architecture in Massachusetts," by J. Randolph Coolidge, Jr., was possibly of most interest to our readers. The speaker stated that of the public buildings in the towns of the Commonwealth, the library was usually most conspicuous architecturally. At present there was a drift, he observed, from the picturesqueness of the H. H. Richardson type to a formalism that could be traced to the influence of the building of the Boston Public Library and that was not complete without a formal setting. A third notable course was that given by M. Despradelle, the French architect, before the Alliance Française, on the Evolution of Modern Paris. Although these lectures were given in French, they drew audiences that packed Huntington Hall. The last of the series was on the public buildings and M. Despradelle named the four following works as easily heading the list: Notre Dame, the dome of the Invalides, Gabriel's Garde-Meuble and the Opéra. After these come the Hotel de la Mannaie—he thinks— the Min-

istry of Foreign Affairs, some of the Ecoles and Lycées, a few railroad stations and hotels, without forgetting, naturally, the splendid portions of the Louvre, such as the old Louvre of the Renaissance, the facade on the Seine and its beautiful arcades. The speaker thought that Labrouste had especially excelled in making his buildings express purpose, naming his Library of St. Genevieve and certain parts of the National Library as masterpieces.

WESTERN MUNICIPAL ART COMMISSIONS

It is interesting, from both a civic and social standpoint, to find that the creation of municipal art commissions has spread into the West. And in moving Westward they have undergone that scarcely definable change, which the East would have half expected, that finds expression in the admission of women to their membership. On the Art Commission of the City and County of Denver, two women are included, and one of these has become its Secretary. On the Municipal Art Commission of Los Angeles, there are also two women and one of these, in the drawing of lots for length of term of office, drew the lot for the longest period of all—five years. So the women have arrived with something of a rush!

The Denver Art Commission, at the request of the Mayor—who is its only ex-officio member—has undertaken the preparation of a report on "the present condition of the city, for guidance in matters affecting its artistic improvement and future development." The Los Angeles Municipal Art Commission—which until January 23d of the present year was the "Public Art Committee"—has issued its first report. It seems that on Nov. 2, 1903, the City Council unanimously passed a resolution authorizing the Mayor to appoint, from "lists of names supplied by public organizations that are at work for the betterment of the city," and subject to confirmation by the Council, a Public Art Committee of five, "including one or two women." Its status was to be "semi-official, with a view to its possible incorporation into the city charter at some future time, after its usefulness has been clearly demonstrated." The committee was not invested with any executive power, nor provided with funds, and could act only in an advisory capacity, making recommendations and exerting such influence as it could to have them carried out by the various legislative and executive bodies of the city. The Commission in its first report urges a vigorous enforcement of half a dozen existing ordinances; urges new action against the poles, billboards, and unsightly vacant lots; offers more than a dozen positive endorsements and recommendations—including, in the architectural field, the construction of an Art Gallery, a Public Library, and an Archaeological Museum; and calls attention to certain accomplishments of which it has approved during the year. It has displayed real Western energy, and would appear very promptly to have justified the experiment.

OPENING MUNICIPAL MUSEUM

The formal opening of the Municipal Museum of Chicago, which took place on February 23d, was marked by a reception at which addresses were made by Mayor Harrison, Theodore Lewald, the Imperial German Commissioner General to the St. Louis fair; Jane Addams, Edward B. Butler, Robert R. McCormick, and Prof. George E. Vincent, the president of the Museum. Though the Museum is designed to be ultimately a "permanently comparative municipal exposition (an exposition of processes, a living force making for a better understanding of all the problems of city making)", it was opened with a loan exhibition. This lasted for a month, and was largely drawn from the St. Louis Exposition. It included a large collection from the Municipal Art Society of New York, many exhibits from American cities (including New York) and from European, and from architects, landscape architects and others, whose work is of public significance. The permanent collection is devoted especially to the city of Chicago, apparently leaving still unoccupied an opening for an immensely valuable Municipal Museum of national, or international, extent.

THE AMERICAN CIVIC ASSOCIATION

The American Civic Association takes in good part the comments recently made in these columns on the beginning of its work. Quoting in its clipping sheet a portion of the article, which it declares "inspiring because critical," the Association announces that it "is prepared to devote itself thoroughly and heartily" to the work now mapped out, if it has sufficient support both inside and outside its membership. It makes the somewhat surprising statement that the merger of the two national organizations for civic improvement has resulted, not in economy as had been expected, but in

a larger expense, owing to the adoption of "more systematic" and therefore more costly, methods of work than had been heretofore adopted. It therefore finds the two most pressing problems now before it to be "the proof of positive usefulness" and the raising of the funds necessary to promote such usefulness. We must hope that both problems will be satisfactorily solved.

ORNAMENTAL TROLLEY POLES

There comes from a manufacturing company an announcement sufficiently notable and encouraging to merit comment at nothing a line. This is the production of an artistic (!) trolley pole. The underground trolley is doubtless the ideal of the civic art reformers; but except in New York it is far removed from immediate realization. Meanwhile the crude bare poles in general use are among the most notable disfigurements of American city streets, marring many a handsome building and mocking the expenditure put upon rich facades. against which they show conspicuously in all the immediateness of an essential foreground. Few architects who have put up good buildings have not been conscious of discomfiture by this stolid parasite of the public way—unimaginative, unambitious and ineradicable. The tipsy poles that show black against the Public Library in Boston are a sufficient example. Though probably—and that fact is perhaps of encouraging significance—without civic art ideals, the Phoenix Iron Works Corporation in Hartford, Conn., has obtained from an architect of national reputation drawings for a good pole, and from these it has made castings of an ornamental base and cap to which the trolley or light pole can be fitted. It is probably too much to hope that such an improvement will be at once adopted generally throughout the cities, as one finds it in Europe; but for show places and in front of good buildings it ought to find a ready sale. At all events, it is encouraging and notable that a corporation has thought it worth while to manufacture these castings.

THE CHARLES RIVER IMPROVEMENT

Although it is well known that the letting of the contract for the work on the splendid Charles River improvement in Boston has been followed by a vigorous beginning of construction, it will be a surprise to most readers to hear that the Commission was able, during the recent legislative session, to present its second annual report; and that in the year ending September 30, 1904, it had spent $50,000. All this means, not a squandering of public moneys, but that careful laying of foundations which

DESIGN FOR TROLLEY POLE.

has made possible rapid progress, once the more formal constructive work was undertaken. This Charles River improvement—a scheme of European breadth and daring in the center of a closely populated community—is of so much interest, both in itself, its American novelty, and its valuable suggestiveness, that those who are interested in observing the physical development of American cities are watching it attentively. At a State House hearing in the winter, it was estimated that the cost to the city of Boston of building the retaining wall, filling in, and developing with

walks, drives, and landscape treatment the embankment, from Cambridge bridge to Charlesgate West, would be between $500,000 and $600,000, without including possible land damages. This practically extends for this distance the present Charlesbank (park), in widths ranging from 100 feet behind the houses on Beacon street to 300 feet at Mt. Vernon street. Subsequently, a plan has been developed for tunneling Beacon Hill and building, with much economy, under this embankment a new subway to Brookline and the Western suburbs—in interesting evidence of how one city improvement waits upon and dovetails with another.

CHARLES GOODYEAR

The fine statue of Charles Goodyear by Mr. Tonetti, which was designed for the St. Louis Exhibition is the first memorial of the inventor which has ever been seen in public, aside from two portraits by Healy, one of which is on loan in the Brooklyn Museum. Considered as an attempt to embody in form the pertinacity, spiritual exaltation and firm purpose of this great man the statue must be considered a brilliant success. As far as the mere facial portrait is concerned the painting from life in Brooklyn, by Healy, is naturally a superior record to the statue made some forty-eight years later, but considered as a projection, by means of attitude and bearing, of the spirit of the man, Tonetti's statue is most satisfactory and deserving of all the celebrity and attention which the statue of so great a man ought to enjoy.

As the only surviving son of Charles Goodyear and as the only person in the world who can now be called upon to say something of his personality and worth from the standpoint of personal contact and personal memory, it has fallen to my lot to add to the expression of my sincere admiration for Mr. Tonetti's work some memoranda of the personality which it commemorates; and under the circumstances it may surely be excused if these memoranda to some extent take the form of personal impressions and recollections.

It is a matter of record that this man who was born in 1800 and who died in 1859, gave to the world a new material, which, having alternately the general consistency either of leather or of ivory, added to the qualities of the former those of elasticity (if desired) and of impermeability to water and dampness, and which added to the qualities of the latter those of economic availability and unlimited supply. Hard rubber is practically an ivory which can be produced cheapy and in objects not limited in use, size, and number by the great cost of an elephant's tusk. How is this ivory obtained from the gum of a South American tree? Rub your fountain pen for a moment and note the odor of sulphur which results. This sulphur is the ingredient which is essential to "vulcanization," the discovery of Charles Goodyear. Otherwise the process consists in the application of heat, and the double discovery was this, that whereas a certain degree of heat melts and ruins the gum, a greater degree of heat (with sulphur) transforms it into a new compound which is either hard, solid and elastic, or soft, tough and elastic, as may be desired and according to the heating process.

The problem of the early india-rubber industry was to prevent the melting of the manufactured fabric by summer heat. The solution of the problem was—more heat. This astonishing and paradoxical solution was not reached either by guesswork, intuition or scientific chemistry (which had abandoned the problem), but by pure persistence and dogged determination in the matter of experiment, in the face of more disasters, disappointments and failures and of greater consequent public neglect, contempt and indifference than have ever fallen to the lot of any other man, as far as known to literary record (and lasting for ten years, 1834-44).

Although it is the vulcanized hard india-rubber which has been mentioned first, it is the vulcanized soft india-rubber which is now most indispensible to man, as found in shoes, mackintoshes, tubing, packing and belting for machinery, etc., "cloth impervious to water, paper that does not tear, parchment that does not crease, leather which neither sun nor rain can injure." Of all applications of india-rubber, that of packing for the steam-engine and connected machinery appears to have been the most important, as it has been an essential condition of the development and extended use of steam as a motive power.

It was the distinction of Charles Goodyear, not only to create a new material but to have also created the numerous industries of its applications, and it is here that his title of inventor applies. Vulcanization was a discovery, achieved by persistent experiments of years' duration, but still actually due to an accident quickly noted by the inspired genius. It was therefore not an invention, but the processes, machines and devices by which the gum, as vulcanized, is now converted into a fountain-pen or a coat, were inventions and the whole enormous industry based on these inventions as it exists to-day is practically the creation of one man. It is

matter of record that, with rare exceptions, all the extensive applications of india-rubber (and there are over two hundred of them) were devised, launched and financed by Charles Goodyear up to the point where any other business man or manufacturer could do the rest, and at that point he always stopped, and at that point he invariably began to develop a new application. He never was a manufacturer in the strict sense, or beyond the early days when manufacture was the only means of earning money for experiments. He was never a manufacturer for gain and never belonged to any of the so-called "Goodyear Companies" in all of which the name was simply a trade-mark. Nor has any member of the Goodyear family since his death ever been in the india-rubber business, in spite of the wide diffusion of the name as a trade-mark.

FIGURE OF CHAS. GOODYEAR.
F. M. L. Tonetti, Sculptor.

It lay within Goodyear's power, at any time after 1844, to identify himself as a manufacturer with some one of the great industries which he successively launched, and to share by this activity more largely in the enormous profits which these industries produced under protection of the patent laws. His greatest glory is not that he discovered vulcanization, but that having discovered it. he scorned the wealth which the discovery created, excepting in so far as it helped him in the nobler task of continuing to create new industries.

All opinion to the contrary, Charles Goodyear was a rich man after 1844, rich for those days, and rich enough, if the expenditure of thousands, up to some fifty thousand for some single given enterprise (like the Paris exhibit of 1855) can be considered as indicating riches. Each successive application was developed, engineered and financed, up to the point where it became a business proposition for the world at large. Then it was sold for a bonus and a royalty. Thus did the man create several successive fortunes and thus did he successively and inevitably spend them. How could the accusations that he was extravagant and a spendthrift have been otherwise levelled at him, for his private life was notoriously moderate, temperate, and frugal. Spendthrift he was, and a right royal one, for thousands on thousands of dollars were devoted to the creation of new industries. The lawyers, too, came in for their share, as witnessed by his $25,000 fee to Daniel Webster in the suit at Trenton in 1852, and this was a heavy fee at that date.

The glory of Charles Goodyear lies first, it is true, in the stoicism with which he underwent privation and starvation, but it is his greater glory that, having known the bitterness of want, not even the memories of those bitter years could prevent him from devoting his entire income to the creation of this new industry. It is this wholesale scorn and indifference for social distinction, show, luxury, and material ease and comfort, this grand contempt for money except as a means to one single end, that makes him a unique figure. A puritan Monte Cristo in temperament, at one and the same time creating and despising wealth, he went through life from 1844.

To this be it added that no word of theory, or self-announcement, or of detraction of others for money-getting ever passed his lips. To the looker-on the facts show that he had but one use for money, but to the listener there were no doctrines of self-abnegation, of the vulgarity of luxury, or the emptiness of show, and no propositions regarding the philanthropic duties of other

men. Neither was the man, in the days of success, unduly parsimonious or frugal. In London he kept his brougham, although it often pleased him to put the coachman inside and take the box for himself, a proceeding significant of his absolute indifference to conventional appearances. But in such matters he also had no theories.

His dress was always neat, his large dressing gown was of rich red velvet, as is shown in the Healy portrait in Brooklyn. He was lavish with presents, overflowing with bounty to poor relatives and dependents, and adored by his servants. In literature he mainly, but not wholly, confined himself to the Bible. In politics has was a Southern sympathizer and a conservative.

His frequent attacks of gout or of acute dyspepsia made the services of a body physician who was attached to the household, advisable after his return to America in 1858, and he did not stint this expense. A valet or other personal attendant was habitually attached to his household. He made it a practice to own houses rather than to rent them, selling them again as he moved from place to place, and he rarely remained more than six months in one place. Thus one may quote for the six years in England (52-58) houses in Bath, Ventnor, London, Norwood and Sydenham, and in America (58-59) houses in New Haven, New York, and Washington.

The only theory that I ever heard him announce was that it was a mistake to leave money to children. He did not entirely live up to his principles, and although his estate was somewhat involved at the time of his death as the result of foreign litigations, it must have been ultimately worth, after all royalties were paid in, some two hundred and fifty thousand dollars.

One of the most signal indications of the man's independence of character was his refusal of the offer of half the English Mackintosh rights on the ground that the whole belonged to him; as by priority of discovery. though not by English law, it probably did.

The Charles Goodyear described here is not the Goodyear of 1834-1844. My knowledge of those days of frightful want, not induced by original or necessary poverty but by reckless devotion to a purpose held vain and foolish by all sane persons, is like that of other men, wholly literary. Neither is this Goodyear entirely that of later years as known by other descriptions, involved in business troubles and financial difficulties, dying in want and unrewarded by men. Rewarded he was. and nobly. He had his own way, and how many can say that? A man who was never down on his luck, never despondent, and never idle; whose family life was never crossed by a shadow, excepting that of death; who was upright, pure, simple, truthful and who never had an enemy outside of business antagonists, such was Charles Goodyear. In the statue of Mr. Tonetti one sees the practical dreamer, the resolution of a firm idea, the valiant triumph over obstacles, the victory of determined persistence, and the far-seeing wisdom of a wholly unselfish man W. H. G.

DESIGNS FOR MOTOR CARS

It is interesting that business firms find it profitable in the economical transaction of their business to call upon artists and designers for an increasing variety of services. Of course the firms whose demand for the assistance of designers is most imperative, are those connected in one way or another with the finish of buildings; but the building trade is far from being the only one in which their help is needed. An illustration of this fact may be found in the publicity which a manufacturer of motor cars in Buffalo is giving to his desire for good designs for the body and the color scheme of automobiles. This firm advertises in another column that a number of different prizes will be given to designers who work out shapes for different types of cars which will be both thoroughly practical and unimpeachably good looking; and it is much to be hoped that he will succeed in eliciting some good designs. There is certainly room for improvement in the appearance, particularly of American cars.

THE RIGGS NATIONAL BANK

The Riggs National Bank in Washington, which is illustrated herewith, is an excellent type of the bank building which is now being erected in the different cities of the country. Our wealthy banks are coming more and more to build offices exclusively for their own use; and the fronts of these structures are generally designed in a severely classical way—with piers and colossal columns surmounted by a pediment, and exhausting the whole height of the building. This type of design is institutional and it develops naturally out of a plan which includes as its chief element a large and well lighted counting room. It is coming to prevail even in large cities like Boston and New York, where land is so valuable that taller buildings are justified.

THE RIGGS NATIONAL BANK.

Washington, D. C. York & Sawyer, Architects.

INTERIOR OF THE RIGGS NATIONAL BANK.
Washington, D. C. York & Sawyer, Architects.

THE BROOKLYN EAGLE BUILDING.

Brooklyn, N. Y.

INTERIOR FIREPROOFING.

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

Dry Mixtures and Wet Mixtures

The Hecla Fireproofing material, composed, as it is, of a mixture of magnesite, a mineral, and chloride of magnesia, a fluid, with a fibrous material, such as excelsior, through the mass so that the product can expand or contract without warping or cracking, is a "dry" mixture. The chloride of magnesia is the setting material when added to the magnesite, and quickly converts the mass into a light, strong, stone-like substance. There is no water to be expelled. Cement concrete, cement mortar, lime mortar, and the like are "wet" mixtures, and after a building is completed tons of water remain to be slowly evaporated. Until the drying-out process is complete a building is not healthful for human habitation. In one sense brick have to be included in the category of wet mixtures. In warm weather brick are well wet before being used; and this is to prevent the brick from too quickly sucking up the water in the mortar when laid in place. In cold weather brick are wet but slightly, or not wet at all. Brick left exposed in freezing weather will absorb rain water and freeze, and although subsequently appearing to be dried, wind dried on the outside, yet on breaking one of the brick the frost, not to say ice, will be seen extending in fairly to the center; such brick have no absorbing qualities, and the frost will thaw out in due time. In localities where the weather alternates frequently from extreme cold to quite moderate, ordinances in many cities forbid the building of walls and piers during freezing weather, and if frozen require that they shall be taken down and rebuilt. The freezing point is commonly understood as 32°. In the city of New York the Building Department seems to have arbitrarily set twenty-four degrees above zero as the lowest point for work. During the past severe winter brick were laid in some cases when the thermometer registerd nearer ten than twenty-four degrees, and when the hands of the bricklayers were so benumbed with cold that it was impossible to make proper joints in the brickwork. In their haste many builders not only did that which the building code forbids them to do, but they went contrary to common sense and their own best interests by imperilling their own money, not to speak of other people's lives, by building in a positively dangerous way.

A Vast Field for Meritorious Productions

The Hecla Fireproofing material does not seek to displace brick walls, nor in any other direction to encroach where brick work is commonly used. The field for its advantageous use is a vast one, and will so appear to all thinking architects. Trade enmities are therefore neither sought nor desired. There is room in plenty for all meritorious productions.

Downfall of Buildings

As a consequence certain walls of nine tenement houses that were in course of construction fell in ruins in March last, during a heavy rain that signalized the departure of Winter and the entrance ot Spring, and as a further consequence the walls of some two score or more buildings that were erected during the cold weather were officially condemned as unsafe. There may have been a number of contributing causes to account for the fall of some buildings and not of others which were done during the freezing weather; but the one evident mistake was the laying of brick in freezing weather. In weather that freezes and thaws alternately, a process of nature will impair, if it does not destroy, any wall construction. Where continuous freezing weather extends over a long period the results are not so bad. The collapsed buildings were of a class where the services of an architect are not desired beyond the making of the plans and obtaining official approval therefor. It does not necessarily follow, however, that the services of an architect as superintendent of the work are an absolute guarantee that a wall will not collapse from the effects of freezing and thawing. My first experience in this direction came in 1871 as an iron contractor in connection with a large warehouse building erected on Lafayette place, running through from Broadway. A long gable wall of the new building collapsed from the cellar to the roof, carrying down one section of the floors for the entire length and height. The direct cause of the collapse was the thawing of the frozen earth mixed with snow and ice that had been used for the outside filling along an embankment of earth, and thereby the foundation wall was forced inwards. In that case the architect was the superintendent, a

man of recognized ability and prominently connected with the American Institute of Architects. As he was gathered to his fathers some years ago, no harm can now come from mentioning these facts.

Hecla Fireproofing in a Notable Building

In the "Record and Guide" of March 25th, there is an illustrated article headed "A Remarkable Piece of Work," referring to the Jefferson Medical College Hospital in Philadelphia, Pa. The architect is Mr. John T. Windrim, former Supervising Architect of the U. S. Treasury Department. The building is devoted to science; it is also, from the point of view of construction, a scientific building. After a very careful investigation, Mr. Windrim adopted very extensively in this building the Hecla Fireproofing. The window frames and sashes are constructed of this material. The main staircase is likewise constructed of this material, after the method shown in the accompanying illustration. The seats in the operating theater are also made entirely of this material, in one monolithic piece without joints or seams, as here illustrated. Some two hundred doors in the building are made of this material, and it is worthy of mention that all these doors are flat surfaced, without panels or mouldings, thereby insuring perfect sanitation and freedom from dust and microbes. Mr. Windrim stands in the front rank of architects in respect to extended experience and ability both as a constructor and designer. In this notable building of his is a practical demonstration of the extraordinary excellence and value of the Hecla Fireproofing material.

Problems Solved

The experimental stage with this material has long since been passed. In many buildings where cost was no object, the best thing being required, like the St. Regis Hotel in New York, which is the most expensive building, per square foot, ever erected in this country, and where the architects were practically uninstructed in their selection of materials, the Hecla Fireproofing is in use. The problems that have given architects the most trouble, namely, what material to adopt for doors, window frames and sash, trim, stair-treads, and other interior work in important structures, have been solved and every requirement met by the