

THE ARCHITECTURAL RECORD

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FIG. 3. A MOUNTAIN VILLAGE—SHOWING A GOOD EXAMPLE OF THE THATCHED ROOF.

Photo by Miss Ben-Yusuf.

The Architectural Record

VOL. XIX.

JANUARY, 1906.

No. 1.

Japanese Houses

The eyes of the whole world are directed towards Japan at this moment. We are filled with wonder as we watch the persevering little men overcoming one difficulty after another in the face of formidable obstacles. We note the simplicity of the lives of this astonishing nation, and are curious about all details concerning their home life—the meagre diet which strengthens their bodies, the cleanly habits which keep them in good health, and the apparent slightness of the houses which protect them from storms. This slightness is only in appearance, for the workmanship put into their buildings is so marvelous that they can stand shocks that would shatter our more pretentious dwellings. That artistic instinct which in Japan goes hand in hand with mechanical execution renders these houses excellent in line and proportion, as well as perfectly adapted to the needs of the inmates. We see this even in the poorest cottage in Japan, for in that thrifty land there is no poverty such as we know in the Occident. Laborers there, living with their families on a pittance which would not keep the soul in the body of one of our workmen, are decently housed in clean, orderly houses, are well shod, well clad and well fed.

The great fault of these houses is their icy coolness in winter. The hardy Japanese, adding more well-wadded garments as the cold increases, huddle

around a handful of coals with only a paper screen (or at best an eighth of an inch of wood) between them and the freezing winds. In summer, however, their houses are ideal; we may well study them in order to put some of their good points into execution in our own country houses. A few Japanese houses have been built here; costly affairs built of imported materials by Japanese workmen; there is no reason why we cannot take some of their ideas and have them carried out by our own artisans. Of course the cost of labor here renders it practically impossible for us to finish our buildings as beautifully as the Orientals do, carving is out of the question except in very handsome houses, and even then it is rarely successful, because designed by some one at a distance, to be slavishly copied by an artisan who is afraid to put any of his own spirit into the work. We never see carving here in a poor man's house except, perhaps, that of some old sailor who whittles out weather vanes, sign boards or freakish bits of furniture.

The workmanship in Japanese houses is exquisite, the frame being ingeniously constructed and cleverly put together, the finish throughout unrivalled. Few are built of stone or other permanent material. Although the nation is old we look in vain for the "historic monuments" we find in Egypt and

Greece. Wood is used on account of earthquakes, as a frame building, strongly joined together, will withstand a severe shaking like a basket. But having roof tiles fall in all directions on the inside of the house is anything but pleasant. Little children are taught when the earth trembles to run to the shelter of the entrance door, as its well



Fig. 2. Storehouse in the garden of an Abbot's palace. The walls are covered with white plaster.

Photo by Miss Ben-Yusuf.

braced lintel covers the safest place in the house. As soon as a child feels a warning thrill, he scuttles to the door like a chicken to its mother's wing.

Another reason why there are few very old buildings in Japan is on account of the frequent fires, which in the cities sweep away thousands of houses like a whirlwind. People rarely keep valuables in the house, for every well-to-do family has a *kura* (storehouse) of heavy masonry where their treasures are stored. Sometimes the *kura* is sim-

ply a fireproof vault built partly underground in the garden.

Formerly most of the houses were covered with thatch. We still see many of these picturesque roofs in the country villages, but on account of its inflammability, straw has been replaced by tiles, in the cities. It is interesting to notice how many of the characteristic features of the thatched roof have been retained, and are reproduced in wood and tile. The prominent line of the ridge with the quaint curves or small gables at the ends, is always shown. Sometimes the Japanese use great white tiles in the ridge instead of the dark ones on the roof. The eave line is thick and heavy, the little quirks and curves at the ends and corners are still as marked as when they were formed of the finishing bunches of straw, solidly tied together to keep the most exposed places weather tight. At first tiles were laid only on the flattest slope of the roof over the eaves where the thatch was apt to rot out from the accumulation of the moisture. (This is shown in the group of cottages in illustration No. 1.) Nowadays, the whole roof is covered, but as the tiles are still left without fastening, with only their own weight to keep them in place, an earthquake or a heavy windstorm is sure to send many of them flying through the air.

A house in Japan rarely has more than one story. It consists of a rectangular space floored and covered by a massive roof resting on slender posts. The back, a blank wall, is turned to the street, as the Jap jealously guards his home life from prying eyes. If there is sufficient space, he hides his house behind a bamboo fence or a high green hedge.

The roof, the all-important feature, has wide eaves, and often a graceful curve in the rafters. In our country, owing to prevalence of machine cut timbering, a curve is an expensive luxury. A Japanese carpenter selects a large crooked tree, cutting it into suitable sections for barge board, rafters, etc., carefully retaining the natural beauty of the line. Such trees, being of no use



Fig. 3. The side of this house shows the way in which the posts rest upon exposed stones, which are slightly hollowed to receive them.

Photo by Miss Ben-Yusuf.

in our saw mills, are promptly chopped up for firewood. The slope of the roof is necessarily steep in order to shed snow in winter.

A Japanese builder starts his work, not by digging a cellar, but by leveling the ground and tramping it down hard and smooth. There, as a rule, he builds his roof, on the ground, framing together the rafters, ridge, plate and cross braces, putting in large wooden pins instead of nails or spikes. When finished this is raised by many willing hands amid much merriment and singing. The few posts which are inserted under, seem far too slight to bear the weight above. Each rests on a large round stone which is firmly set in the ground (this may be seen in No. 3). The post is not fastened, simply cut at the bottom like a socket to fit the curve of the foundation stone. An earthquake may jar these posts, but rarely displaces them entirely.

The eaves are made very wide in order to turn rain away from the house and also to afford more shelter from the sun in summer. Under the eaves there is often a narrow porch, running the entire length of the house, floored with beautifully polished boards. The great rafters and enormous cross braces supporting the roof of the verandas on very large buildings, such as temples, etc., are splendidly finished with massive carving and gilding.

It is difficult for us to picture a house with but one door—the entrance door—with no windows, no partition walls inside and very little wall outside, with no furniture, beds, chairs, etc., with no furnace, stove or adequate means of warming the building, with not even a

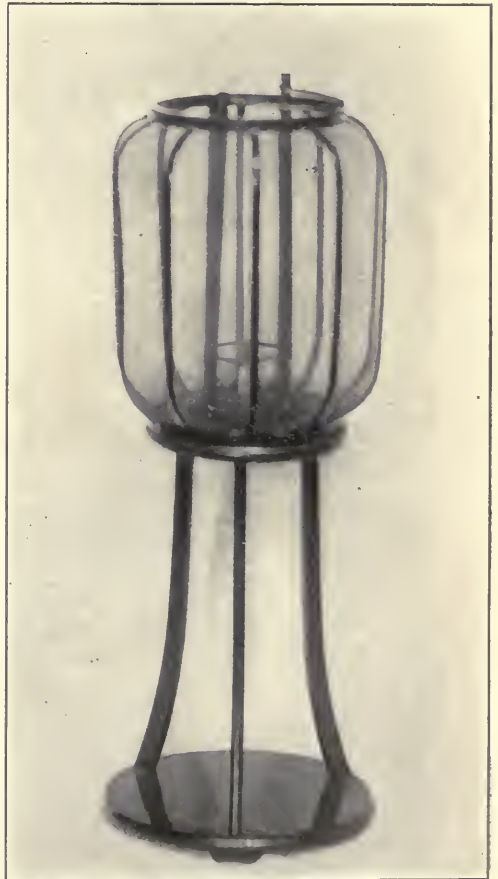


FIG. 4. A JAPANESE HOUSE LANTERN.



FIG. 5. A DECORATED VERANDA BALUSTRADE.

The rail ends are carved with the owner's crest. The building in this case is a temple.

Photo by Miss Ben-Yusuf.

chimney. Yet in such buildings, this wonderful people live in dainty comfort. A foreigner is looked upon as untidy and dirty because he brings the dust of the street into his home on his shoes and garments, and because he prefers washing his hands in his bedroom to taking a boiling hot bath in the bathroom. If we sat, ate and slept on a padded floor, we too might see the advantage of changing our footgear on entering the house!

The house is enclosed by two sets of screens, which run in grooves between the supporting posts. The inner set, the *shoji*, are of thin paper, tough, but semi-transparent. In fine weather the entire side of the house fronting on the garden is left open. During storms and at night, wooden shutters, *ama-do*, are drawn around the house, sealing it hermetically. A traveler who ventured to open one of these shutters at night to ventilate her bedroom, was gravely reprimanded by her host in the morning and informed that the police, who were supposed to guard the inmates from thieves, would not assume responsibility if a robbery occurred in a house where the *ama-do* were open! With thundering noise the maid shoves these screens back at daybreak. They run in grooves on the outside of the narrow balcony to the end of the house where they are stored for the day in a narrow cupboard. In the better class of houses, this is often beautifully decorated. Although the wood in the panels of these shutters is only about an eighth of an inch thick, they are practically air tight when closed. Being well seasoned and neatly joined, the wood never warps or shrinks, running without friction in these grooves year after year. The "patent ball-bearing anti-friction overhead tracks" on which our sliding doors run are unknown in Japan and the Japanese seem to get along very well without them.

The only hardware on these screens is found in the beautiful bronze pieces into which two fingers are thrust to draw them together. A fine collection of these was recently made in Japan for the benefit of an architect in this

country, by a traveler who walked into shops where old bronzes were sold, calmly asking for "*kara kani hiki tai*," which means flush handles made of bronze for screens. A pair of these generally makes a pattern when the screens are closed.

The interior of the house has no fixed partitions, thick paper screens being set in the grooves as occasion demands. The



Fig. 6. Example of a flower arrangement. Note the way in which the stems of the pine branches rise from the bronze vase. On the sliding door may be seen the finger pieces.

Photo by Miss Ben-Yusuf.

Japanese, who deeply resent intrusive glances from an outsider, have few reserves among members of the family. How can it be otherwise with nothing but paper between the rooms? The *fusami* (screens) are sometimes beautifully painted, although as a rule we find no ornament in the whole house except one *kakemono* hanging (scroll) and one vase of flowers, which are replaced by others when the owners are tired of the first. In the illustration (8)

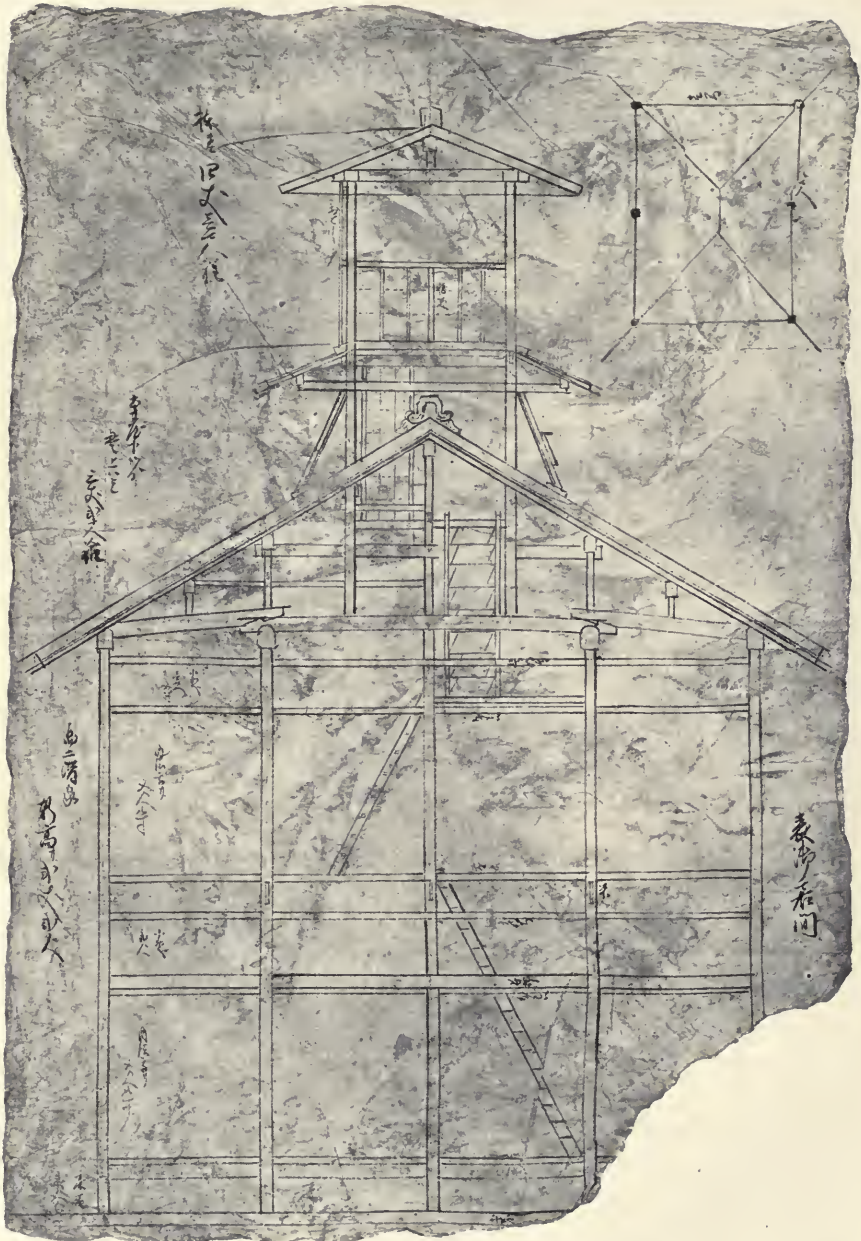


Fig. 7. Old drawing used in the construction of several buildings. The simple plan is seen above. Measurements are given, with constructional lines in red ink. The notching of the timbers, the neat framing, the simplicity of construction is remarkable. No nails are used; when absolutely necessary wooden pegs are inserted. The narrow steep stairs and slender posts are clearly shown.

we see a fusama extending the length of the house decorated with one enormous tree with drooping, wisteria-like branches. The screen panels are framed in dark wood, finished by a thorough rubbing with the naked hand to bring out the grain. The paper is covered with gold leaf put on in square patches, painted with richest browns and greens. The simple frankness of the treatment gives a seemingly conventional effect,

one end of the long side, by a slatted door which opens into a tiny court or vestibule, with floor of earth, and little boxes at the sides into which the maid puts the shoes. From this court, one steps up in stocking feet, into a small hall-way, opening into the main house, and into the bathroom, which is always conveniently near the entrance. If there is an upper story a steep ladder-like stair runs up from this hall, the rooms



FIG. 8. A ROOM IN A PALACE.

A fine example of this type of decoration. Two entire walls were covered with gold leaf, upon which was painted the pine tree, whose branches are continued along both walls in a vivid dark green.
Photo by Miss Ben-Yusuf.

although the drawing is true to nature and the tree of actual size.

We should be miserable in a house where the slightest sound could be heard everywhere, and where at any time an inquisitive finger could poke through the wall a hole for an investigating eye. Few of us will forget our sensations in first reading Mrs. Bishop's account of her experience with the people who riddled her "bedroom wall" to see the "foreign white devil" asleep.

The entrance from the street is at

nearest the stairs and entrance being "least honourable."

At the best end of the "most honourable" rooms the *konoma* (ornamental alcove), the floor of which is raised a step or two above that of the rest of the house. The ceiling here is of boards, carefully matched as they are sawed from the log, and exquisitely polished by long rubbing, until the full beauty of the grain is brought out. In some buildings the *konoma* is elaborately decorated with a paneled ceiling, much carving



FIG. 9. SUITE OF ROOMS IN A PRIVATE HOUSE.

The sliding door on the left is covered with a textile resembling silky straw. The floor is covered with a textile resembling silky straw. Photo by Miss Ben-Yusuf.



FIG. 10. RECEPTION ROOM RESERVED FOR THE USE OF THE MIKADO'S ENVOY IN AN ABBOT'S HOUSE, Which was frequently chosen as the meeting place for warring or peaceful Daimyos.

Photo by Miss Ben-Yusuf.



FIG. 11. DINING ROOM AND RECEPTION ROOM IN A PRIVATE HOUSE.

The lower part of the sliding doors of the dining room is covered with silver-leaf paper. All the woodwork of the sliding doors is unpainted, except the frames of the sliding doors, which are lacquered.

Photo by Miss Ben-Yusuf.

and gilding, and silk screens covered with embroidery or painting. But this is rare. In most houses, the *konoma* contains a single *kakemono*, and one beautiful jar containing flowers arranged according to Japanese taste. Children are from their earliest youth trained in the art of displaying flowers. There are stringent rules for each variety, for each type of vase. Our crowded nosegays are justly regarded as a

house. These mats are bound with cloth at the ends, and are when dusty shaken in the garden. Floors are constructed with a depression an inch or two deep to allow for the thickness of these mats.

There is no furniture. A few thin cushions are sometimes brought in to sit on, chair legs would leave marks on the beautiful soft *tatami*. Foreigners living in Japan who have not learned



FIG. 12. INSIDE THE ENTRANCE GATE TO MISS BEN-YUSUF'S HOUSE.

On the right is the gatekeeper's room. The gate is a two-storied structure, the upper part being intended for a storehouse.

Photo by Miss Ben-Yusuf.

barbarous treatment of beauty. One or two sprays (firmly held at the bottom by leaden weight) forms an artistic composition. Guests are conducted to the *konoma* to be entertained in state.

Floors are covered with *tatami* (mats) of thick straw, beautifully fine and soft. Houses are always built of dimensions to fit these mats, which are one yard wide by two yards long, and are known as twelve-mat or thirty-mat houses instead of, as with us, a twelve by eighteen, or twenty-four by thirty-foot

to seat themselves on the floor as the supple Japanese do, are obliged to put wide pieces of wood (like level rockers) under their chairs. The heel of our shoes leave an impression which may last for months.

A beautiful little table about ten inches high is also brought in. On this the maids place trays of food, which, though always artistically arranged and well served is, to our taste, insipid from lack of salt and proper flavoring.

If the day is bright and warm the



FIG. 13. A GOOD EXAMPLE OF THE ENCLOSED GALLERY, CONTAINED IN THE BEST HOUSES. It is a protection against cold in winter, and enables visitors or servants to pass from one part of the house to the other with greater convenience.

Photo by Miss Ben-Yusuf.



FIG. 14. DRAWING ROOM IN THE HOUSE OCCUPIED BY MISS BEN-YUSUF.

The furnishings are of a correct simplicity. The wall was finished in grey plaster.

Photo by Miss Ben-Yusuf.



谷七郎
 小林六
 小坂六
 村岡六
 長尾六
 葉山六
 津村六
 矢部六
 長不意也
 今鶴岡六
 後山大臣
 山下昌助
 由比濱亮
 鎌倉
 繪圖
 萬國二十
 五坊事
 後白川殿
 勅宣二依
 子二十五
 表七二十
 五院弓立
 其後後小
 松院勅免
 野院号五
 今八十二
 院有之也

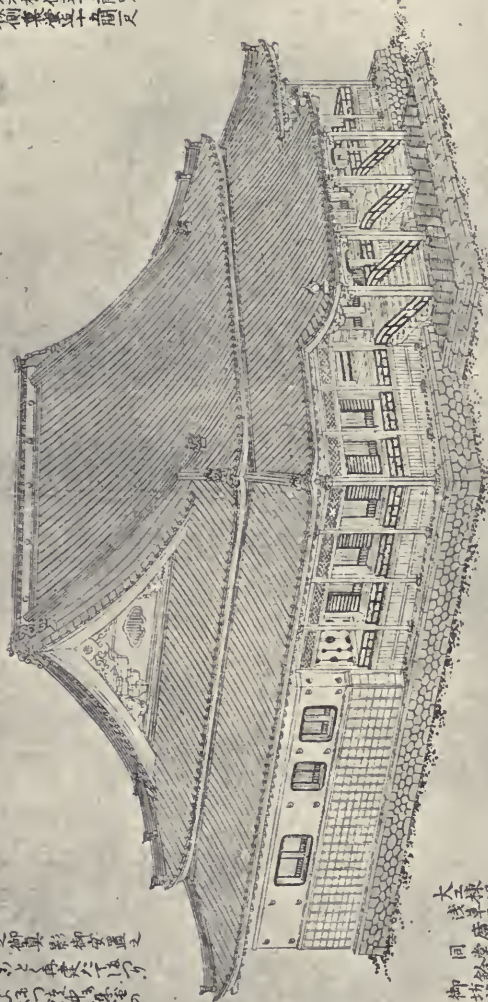
Fig. 15. From an interesting old Japanese book containing many working drawings and plans of the country, indicating the location of the roads and various temples. Each temple is described in a decorative rectangle, directly above it. The building in the centre of this drawing is a Shinto temple.

二十四拜第一番

江戸淺草東叡恩寺

本堂再建之圖 正面左側木圖之
真行柳葉堂土師又

江都木所
發券機破 大物有間畫圖



御開山之御遺物開東第三御真影御發置之
柳葉堂之御遺物之御發置之再建之圖也
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天保六年六月

大五棟架
寺堂前
御發置之御發置之御發置之御發置之
御發置之御發置之御發置之御發置之
御發置之御發置之御發置之御發置之

淺草柳坊
世祐人 惣講中

Fig. 16. Large temple with excellent roof lines, and fine piazza. The priests' quarters are snugly enclosed, the windows being barred. The beautiful ridge, the ornamental window in the gable, the simple finials, add decoration without detracting from the dignified simplicity of the whole.

whole side of the house is left open so that one can enjoy the view of the lovely garden. If the weather is chilly, a hibachi (brazier) is brought in, which serves to warm the hands and slightly temper the atmosphere immediately around. A handful of coals is but a poor substitute for a blazing hot fire, which is what their climate calls for.

not differ greatly from that of the ordinary French kitchen. It is supplied with many pots and copper utensils of familiar shape. Cooking is done on small charcoal stoves resembling those used in France. The cistern (of green pottery) in which is kept the daily supply of water is well shown in No. 26. Sometimes a hole is left in the roof, to pro-



FIG. 17. FURNISHINGS OF A BEDROOM IN MISS BEN-YUSUF'S HOUSE.

The screen is used only in winter to keep off draughts. In the summer a large square mosquito curtain surrounds the bed upon the floor.

Photo by Miss Ben-Yusuf.

The charcoal is started out-of-doors and there burned till the fumes disappear. Sometimes a lighted brazier is left in the room at night when the shutters are closed, deaths from this cause are not infrequent. The metal work on the hibachi is very handsome and the fire and ashes are kept in neatest order, for the Japanese reverence the purity of fire and would be shocked to see a careless person throw a match into the ashes.

The general aspect of the kitchen does

vide an exit for smoke, as houses have no chimneys.

At night thick quilts, futon, are brought out from a cupboard at the end of the room and spread on the floor; there are, of course, no bedsteads.

The bathroom of a Japanese house is exquisitely clean. Sometimes it is in the garden, but always conveniently near the front door. The floor is of well scrubbed slats, with openings between, through which the water runs away. On this one stands, soaps, scrubs and



Fig. 18. Characteristic example of a private closet. The cement floor is paved with blue and white tiles. The opening is framed and protected in green porcelain. A natural twig has been used to make the handle of the cover.

rinses in cool water until perfectly clean. Then he jumps into the tub of scalding hot water to soak for four or five minutes. The tub is oval, of green pottery, with a partition across one end in which a small stove is set. This is lighted at about ten o'clock; about three in the afternoon, when the family are ready to bathe, the water is almost boiling hot. Everyone who has experienced this hot plunge is enthusiastic about the invigorating effect when followed by the douche of cool water, which is applied in primitive fashion by dashing on dipperfuls of fresh water from the cistern. In Japan all the members of the household in turn use the same tubful of hot water. And they have no false modesty about occupying the bathroom at the same time! A stranger within their gates takes care to secure the first

bath and also to fasten the door in some way to prevent intrusion; after the bath, attired in a fresh kimono (bathrobe), reclining at his ease, enjoying a meal of soup, rice, chicken, sweets and the best of tea, he is generally quite willing to praise Japanese institutions.

No reference has been made here to the beautiful Japanese temples and castles, which are richly and wonderfully decorated. Nor have the various accessories of buildings been touched upon, the magnificent lanterns of stone, the monumental gateways, the wide flights of steps and balustrades. But of the value of these the Japanese architect is well aware.

The working drawings of a Japanese architect are most interesting, displaying beautiful lines as free and characteristic as those of a Rembrandt etching. A Japanese artist is trained from his infancy; sitting on the floor with his paper flat before him, he holds the



FIG. 19. BASKET, IRONING TOOL AND KETTLE.



FIG. 20. ONE OF THE SEVERAL GARDENS ATTACHED TO MISS BEN-YUSUF'S HOUSE. A characteristic example of the gardens of stone and gravel. The small shrubs bore a red blossom, and white gardenias flowered in the spring. The lanterns were of grey stone. Photo by Miss Ben-Yusuf.



FIG. 21. THE GARDEN OF A RICH MERCHANT.

brush, vertically, lightly between his fingers, working with free sweeps of his arm. Even their writing is done in this way, the lines of careful explanation to the builder forming decorative borders from top to bottom of the paper. Looking at the fine even lines of such a drawing, one imagines an array of ruling pens, squares and triangles—but not so,

Beautiful gardens accompany nearly every building in the land. Where space is limited, gardens are of miniature sizes of dwarfed trees and plants. On one city lot (of about fifty by one hundred feet) in addition to a house of comfortable dimensions, were found no less than nine separate gardens divided off from each other by



FIG. 22. KITCHEN OF A LARGE PRIVATE HOUSE.

The floor is arranged on three planes. The two upper ones serve as store places for fuel. The lowest one is stone paved. In the corner is a large stone cistern. All the cooking was done by charcoal.

Photo by Miss Ben-Yusuf.

where he wishes to make a series of straight lines, he catches the edge of his board (or perhaps a small round ruler) with his little finger and paints in his delicate lines with great rapidity and accuracy. The materials with which he works are far better than ours, transparent handmade papers of incomparable toughness, sticks of India ink of all colors with small stones slab shaped for rubbing, and all kinds of beautifully made brushes. All these may now be purchased here and will be found of great service in an office.

bamboo fences and hedges. Gardens are always diversified by lakes, bridges, summer houses, in endless variety; when there is plenty of ground, plants and trees of ordinary size are used as in our own landscape work.

The restrained simplicity which characterizes a Japanese house would not please the majority of Americans, whose complicated needs demand a different style throughout. As a nation we are inclined to live for show, to spend up to or even beyond the limit of our income. Simple comfort appeals to us

in theory only; an account of the simpler life seems like a charming fairy tale, not a practical example. A first impression on entering one of our over-crowded houses is bewildering, un-restful. No wonder we break down with nervous prostration! A guest from the country, who saw for the first time one of these elaborate living rooms, turned

country where good servants are scarce and hordes of guests break in on her hours of ease.

A cottage of this type may be exquisite in finish and of the richest material, or it may be as inexpensive as are most of those in Japan. The difference in cost will lie in the materials selected and in the amount of skilled labor required



FIG. 23. BATHROOM IN PRIVATE HOUSE.

Cement on both sides and on the floor. The wooden floor is raised about six inches, and is easily movable so that the cement may be flushed. The waste water runs off through a sink in one corner and is carried to an open drain. The tub is of iron, set in cement, about $3\frac{1}{2}$ feet deep, and is heated from the outside of the house. A wooden disk is placed at the bottom to protect the bather's feet.

Photo by Miss Ben-Yusuf.

to her hostess impulsively: "My dear, it is lovely, but there isn't room for your soul to grow!"

The reason for all this may be found in the complex conditions of our daily life. Amid the turmoil of the city it may be necessary, but surely in the country a simple home may be designed and maintained as a place of rest. Rest, first of all for the overtaxed mistress of the household who, after worrying half the year over the care of her city residence, finds little relaxation in the

in the construction. The same simple plan will do for both.

If we faithfully endeavor to dispense with unnecessary ornament, taking thought as to the quality of the material specified and using what is selected in the plainest way, we will get happier results. In Japan the framework of the house is left exposed to view, and all woods employed are plain and square, not teased into machine run mouldings, not concealed by thick paint or shiny varnishes. Each piece is chosen for

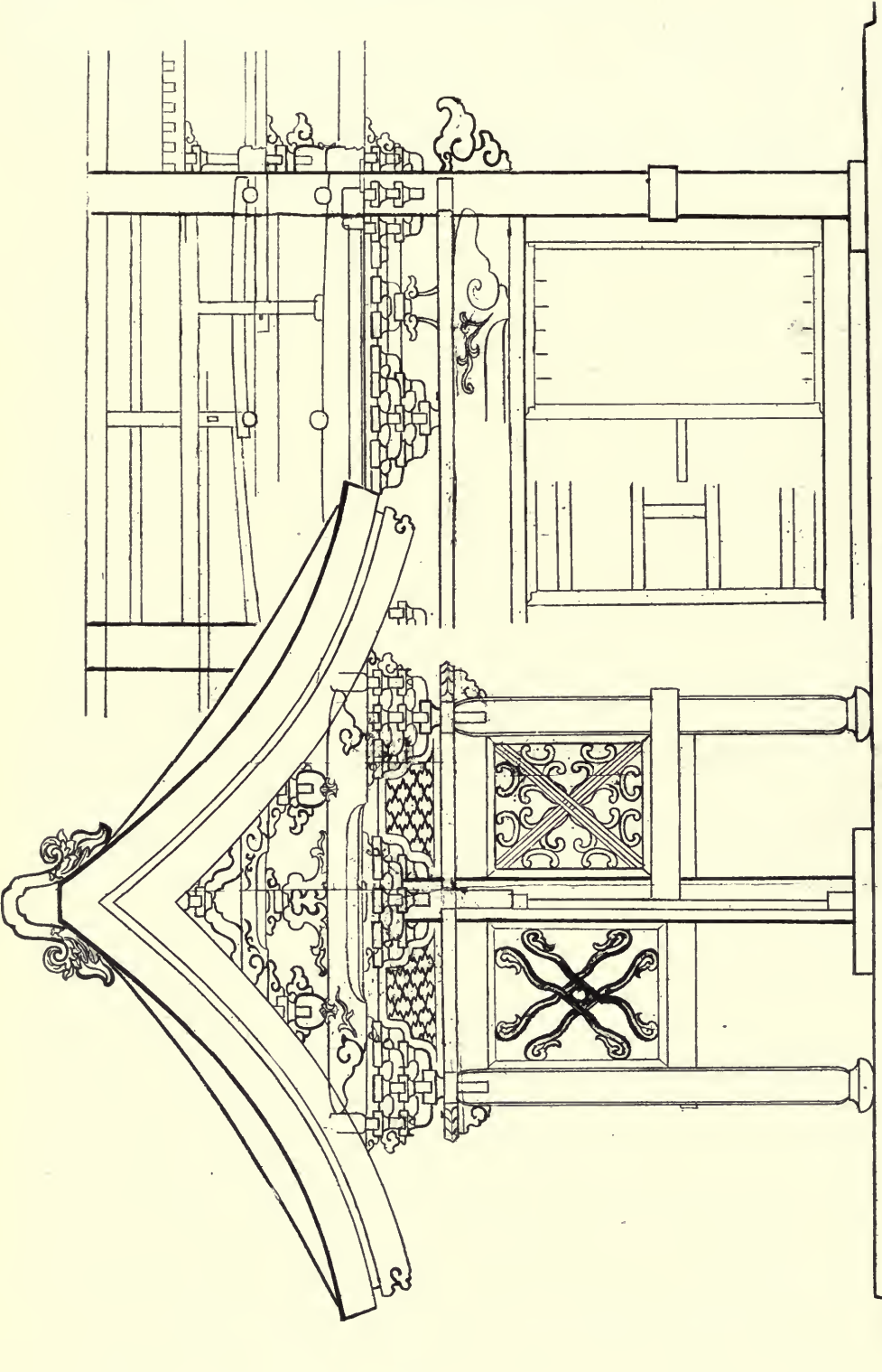


FIG. 24. FRONT AND SIDE ELEVATION OF A JAPANESE TEMPLE—WORKING DRAWING.

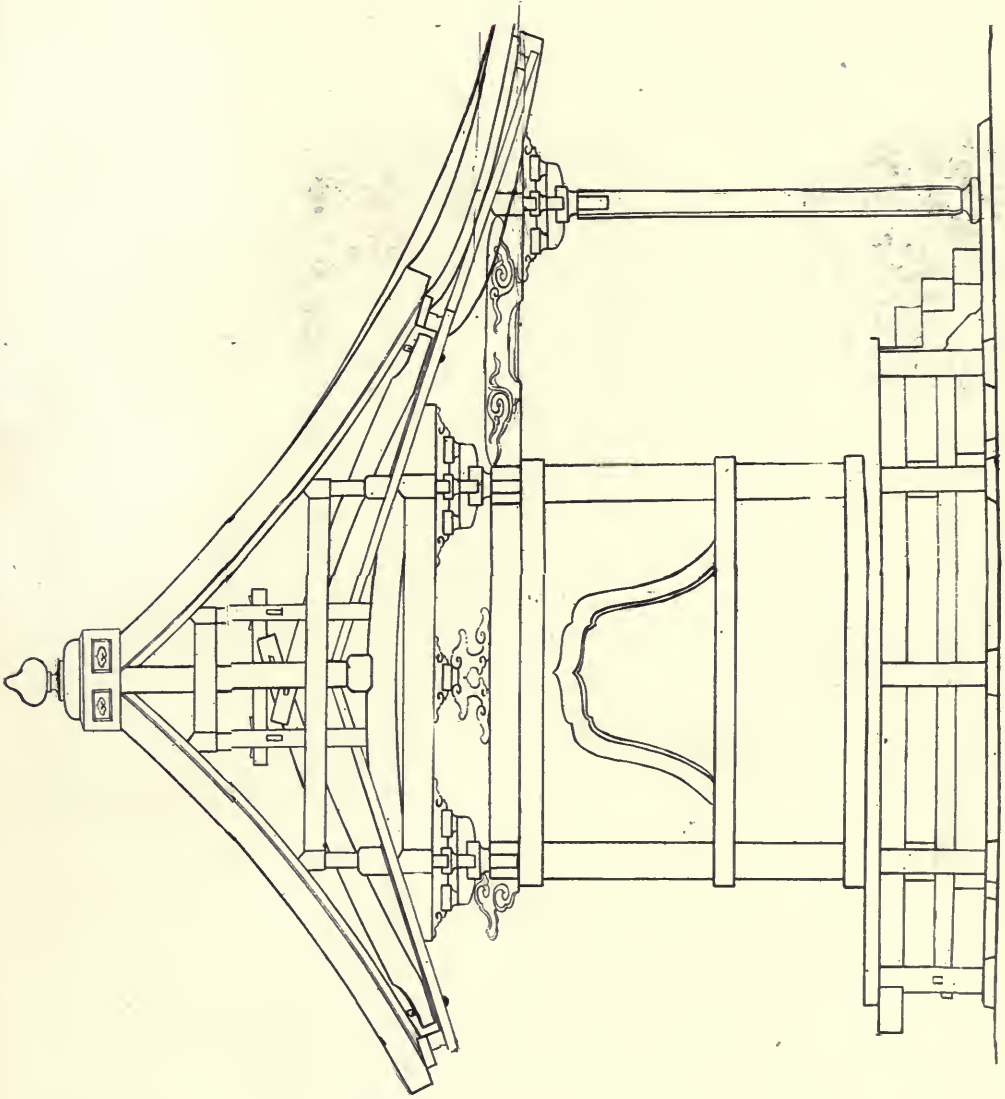


FIG. 25. WORKING DRAWING, SHOWING THE ELABORATE CONSTRUCTION OF THE HEAVY ROOF. THE BRACES AND POSTS SUPPORTING THE VERANDA ROOF ARE ESPECIALLY WORTHY OF NOTICE.

beauty of coloring and natural grain, which are always brought to an exquisite finish by much rubbing.

The sky line of a Japanese street full of small wooden houses is picturesque, because of their honest simplicity. In strong contrast to this is the "Main Street" of one of our towns, with a jagged outline of flimsy towers, gables, peaks, finials, dormers, turrets, etc., with fronts diversified by "tasty"

truly graceful, it should of course be a "free hand" curve, carefully enlarged to the full size of the rafter. A curve drawn in the first place with compasses can never give the same effect. One reason for the picturesqueness of old roofs lies in the fact that the rafters have settled down in a curve under the weight of the roof. Some of the palaces in Japan have interesting roofs, from which we may borrow ideas, carefully



FIG. 26. WELL CURB IN THE COURTYARD OF AN INN.

Famous among the Japanese, but rarely visited by foreigners. The base is of green stone, and the rim of glazed green tiles.

Photo by Miss Ben-Yusuf.

columns and balusters, cornices, consoles, brackets and jig-saw work, all carefully defined by vivid shades and startling contrasts of particolored paint.

The general lines of a Japanese roof are extremely good, although a slight mistake will make this kind of a roof commonplace. With us a curve in the roof line is seldom attempted as one must saw out the rafters by hand. Even a slight curve, one that would hardly be noticed in execution, is a great improvement on the usual rigid line. To be

avoiding the queer little curves and quirks which suit their buildings well, but which would be quite out of place among our square and formal structures.

In this country it is unfortunately necessary to break up the simple roof by putting in dormers, as bedrooms are always in demand. It is difficult to do this with success. Chimneys on the contrary, if massive and heavy, generally improve the skyline.

The tendency to appropriate the fea-

tures of foreign art which are the first to catch our eye, is to be deplored. From competent judges we learn that the Japanese have a high standard of art, that their work, improved by traditions extending over hundreds of years, is wonderfully fine. Straightway we conclude that all that is brought here is admirable. All the while the wily Jap is quietly sneering at our eager acceptance of what he looks upon as

disturbing and unrestful before any of the furniture is moved in. The ornate "trim" full of mouldings, cornices, pilasters and rosettes, thickly smeared with varnish or paint, divides the wall space into ugly panels in which a many colored paper repeats a design that is maddeningly tiresome.

A suite of rooms of this description was recently covered with a rough yellowish brown wrapping paper, which al-



FIG. 27. EXAMPLE OF CARVED BRIDGE AND GALLERY CONNECTING ONE PART OF A LARGE HOUSE WITH ANOTHER.

The wood is left entirely unstained and unpainted. The carving, which is equally well finished on both sides, is said to have been done by a pupil of Hidaro Jingoro, who did much of the carving at Nikko. The old tree on the right is used as a roof support.

rubbish. Let us become familiar with the great principles which make their work excellent, and then apply them to the betterment of our own surroundings. For we can no more adapt their household furnishings without change to our own utterly different way of living than we can adopt their beautiful dress in place of our own. But after seeing one of their rooms lined with paper in monotone, we appraise one of our machine made papers at its true worth. The average "parlor" is

though not hand made was full of small spots and imperfections which made it interesting. The hideous "cherry" woodwork painted to match, subsided into a pleasantly unobtrusive position. The general effect of the room is now restful and curiously full of color, so well do the Japanese prints and water colors, the bits of copper and brass and the few old rugs, assert themselves against this simple background.

The same thing has been done with straw paper (the kind commonly used by

grocers), the rich golden yellow being singularly sunny and pleasing on the wall.

Papers of this kind, like the beautiful Japanese papers, are much more satisfactory than the ordinary cartridge paper which is too smooth and which owing to the fugitive nature of the dye used, fades hideously.

The avidity with which people are buying the so-called "Mission Furni-

chese a cheap machine made copy instead of the hand made original.

Here we have the keynote which makes Japanese work harmonious and beautiful—it is genuine. Let us try to avoid shams in constructing our buildings; the frame should be of heavy timbers, left, if possible, without concealment, the woodwork throughout selected for beauty of grain and simply rubbed to a dull polish, the roof should



FIG. 28. EXTERIOR OF A SMALL TEMPLE.

Showing the lines of a decorated roof, finished in grey tiles. The lanterns are of stone and bronze.

ture" in preference to the tortured woodwork which was the only thing "on the market" a short time ago is proof that we are not slow in showing our appreciation of the best within our reach. A revolution is under way akin to that which followed the days when perforated card mottoes and hearing rugs cross stitched with dogs or roses, were in fashion. In some countries, especially England, this change is showing marked results. Unfortunately we do not yet see the beauty of the genuine, being bourgeois enough to

be covered with permanent material and be massive and weather tight.

Of course, we must have solid walls and windows to protect us from heat and cold; our polished floors are better than the soft matting, and our generous open fireplaces, than the picturesque but inadequate brazier. But all these must be included in a house which, while perfectly comfortable and convenient, shall be as genuinely simple and beautiful, as free from shams as the best to be found in Japan.

Katharine C. Budd.

The House of Senator Clark

Architectural Aberration No. 21

A casual criticism in a weekly paper not long ago observed that the Clark house, which has been standing unfinished so long and inviting speculation at the corner of Fifth Avenue and Seventy-seventh Street, would have been an appropriate residence for the late P. T. Barnum. Therein the casual critic criticised better than he knew, for thereby hangs a tale. Barnum did build a house. In fact, he built two. But the later, "Waldmere," was a decent and inoffensive villa, such as any prosperous Bridgeporter might have erected for himself at the date of its erection without exciting wonder. Its predecessor, "Iranistan," was distinctly projected as an advertisement, and an adjunct to the "show business," in the interest of which the owner trotted out an elephant to plow his grounds in sight of the New York and New Haven trains, as often as these went by. This ostentatious addiction of the elephant to agricultural pursuits elicited letters to the owner, inquiring about the animal's utility, and in particular how much he could draw, whereto the genial old humbug was accustomed to make answer that he had calculated the plow-elephant would draw twenty thousand people to the show! But that is another story. The story of the house is that Barnum's agent went to an architect in New York, then young and struggling, now aged and eminent, and explained his principal's desires. The architect, in whose professional equipment a sense of humor was included, saw at once what the showman desired, and hilariously determined to give it to him.

In Xanadu did Kubla Khan
A stately pleasure dome decree.

Taking his cue from the name he projected an Oriental pipe dream of a sham palace, breaking out at top into an extravaganza of towers and domes in lath. The client was enchanted when the agent showed him the drawings, and the work

proceeded under local superintendence at the site. Years afterwards, the architect happened to be in Bridgeport, and took an excursion to the result of his own machinations. According to his own report, he found it ridiculous beyond his most sanguine hopes and the Mephistopheles within him suggested a call. The door was opened by the showman himself, to whom the stranger explained that he had been struck by the beauty of the edifice, and desired to know the name of the architect. True to his professional instincts, the showman declared that the design of the house had been the subject of an international competition, and that he had paid \$10,000 for architect's fees. At that,—“No, you didn't,” broke out the indignant visitor, and with characteristic quickness the showman rejoined, “Is your name ——?” (which it was)—“Come in.”

That was the day of small things. Certainly the owner of this latest piece of showman's architecture has not gotten off for the figure to which the Barnumic imagination stretched his expenditure for architecture. The commission has served to split an American firm of architects into its constituent atoms, and to “compromise” an eminent French architect. The general belief has been that it was the eminent M. Déglane who sold the Gold Brick to the Copper King, and that all the “Johnny-on-the-spot,” if we may use so cheap an expression about so expensive a work, had to do was to superintend the execution of the imported and imposed design. A recent statement, however, which has the air of authenticity, from the local architect, explains that this is not the case, and that the only responsibility M. Déglane had about the actual design was that he “approved” it. To be sure, that responsibility is sufficiently heavy. But we knew already that French artists, sculptors as well as architects, decline to take a very serious



AN ARCHITECTURAL ABERRATION—THE HOUSE OF SENATOR CLARK.
Fifth Avenue and 78th Street, New York City.

view of the artistic requirements of American millionaires. There is a conspicuous piece of sculpture in Brooklyn, modelled by an American, it is true, but evidently under French influence, which bears manifest testimony to this truth. One can almost see the sculptor at work modelling it, amid the plaudits of his French studio-companions, not one of whom would have ventured to propose it for a French municipality, but who encouraged the sculptor to do it for an American municipality by such cries of sympathy and encouragement as "Give it to 'em," "Serves 'em right," or the equivalent of such expressions in Parisian studio-slang, "Epatiez les bourgeois" par exemple. Similarly one must assume that the eminent M. Déglane would not have proposed this structure for a Parisian "particular hotel," although in truth it would be more seemly there than in the surroundings to which it has been transplanted. But that is no reason why he should not have considered that it served the Yankee owner right.

What, of course, strikes everybody first about the house is its huge pretentiousness, what you might call its rocky cheek. It is, as the cheerful Lawson, picking his words with his usual success, calls it, the "biggest, boldest, brassiest" example of American domestic architecture. It is true, and the fact is so far redeeming, that it also has great massiveness along with its brassiness, and gives promise of a long endurance. Should its room come to be recognized as better than its company, it will be correspondingly costly to demolish. Possibly the next most costly house on the Avenue is that of Mr. Carnegie, designed quite on the opposite and British principle of the avoidance of pretense. The "Steel King" is said to have instructed his architects that he distinctly did not want and would not have "a palace," as he distinctly has not got one. The Copper—or shall we follow Lawson and say Brass—King, seems to have instructed his that he did not want and would have anything else, and they have bettered his instructions. The modesty and retirement of the Carnegie house are emphasized by the ample foreground of reservation be-

hind which the mansion shrinks, an enormously costly expedient for preserving comparative privacy, which is characteristically British, in the manner of the British owner who is willing to spend more money to avoid pretensions than it would cost to have them. Nobody would think of calling the resulting homeliness beautiful, but nobody could fail to recognize it as gentlemanlike. It takes a back place and talks in a low tone, while the other, on tiptoe at the building line, and "built to the limit" yells, "Come and look at me."

"Built to the limit" is not quite true. At the north end of the seventy-five feet frontage on the Avenue, at the east end of the two hundred feet or so of frontage on the street, the extremities decline and retreat. But this declension and retreat throw out all the more into the street and the avenue the central mass which they frame, push it forward like an obtrusive umbrella into the public eye. That would be well enough, perhaps, if the motive of the avenue front, the order "distyle in antis," had been merely repeated at the centre of the longer front and its plane. That would have resulted, really, in a colorable imitation of the Faubourg St. Germain, in so far as the hotel of the Faubourg, secluded "entre cour et jardin" can be guessed behind its jealous screen, instead of being turned out naked into the street, with the effect of indecent exposure. This effect is greatly heightened by the bulging of the central feature on the street front, with no discoverable or imaginable motive but to force it more unescapably on the public view. One may protrude a bay to gain a better and more commanding view for the inmates. But in that case one does not proceed to block up and shut out the view by withdrawing the sides of the bay to the bottoms of reveals as deep as the order, thus nullifying the whole arrangement. It is impossible to attribute to the bulging of the central feature on the long front any more artistic or creditable motive than to obtrude it on public notice.

Meanwhile, there is a feature that might be properly protruded, granting the propriety of its existence at all. That

is the steeple, belvedere, or what not, two-thirds of the way down the side street. The crowning lantern of this and much of what might be called the belfry stage are visible all over Central Park, and much of the up-town region, where they "advertise mystery and invite speculation" upon what sort of meeting-house can possibly have been of late erected in the region indicated. Nobody could possibly infer from the size, shape or treatment of this crowning member that it denoted a dwelling house. But, when one comes near the actual site, the steeple is rendered invisible by being withdrawn, one might almost say modestly, far behind the plane of the front, and left without visible means of support. In fact, instead of the emphatic solid one has the right to expect, if not to demand, as the basis of such an erection, it is represented, in the plane of the front wall, by precisely the largest, and by reason of its treatment as well of its dimensions, the weakest void in the whole edifice, the great arched opening which has at its base the ferociously corbelled balcony projected, at a huge cost in stone cutting, most obviously to carry nothing but itself. A more meaningless and fatuous feature than this steeple it would be impossible to find, even in the wildest vagaries of our domestic architecture. It is entirely without architectural relation to anything else in the building. It is devoid of apparent use as of meaning or beauty. No human creature can decently pretend to admire anything about it.

Justice, it is true, requires the admission that the massiveness is apparent as well as real. The angle piers are of unusual breadth and power. The relation of voids and solids gives the sense of openings really framed—a sense which is worth having, perhaps, even at the cost of also having interiors gloomily dark which practically require lighting from the outside. The treatment, in the matter of stone cutting, is adapted to promote this sense of massiveness, to promote it to a rivalry in this respect with

the fortified palazzos of Florence, let alone the degenerate chateaux of the Ludovician period in France. The ferocity of the stone cutting is, in fact, so unmitigated that the basement seems to have had as its prototype rather a log-house than any extant construction of masonry. Justice, again, requires it to be said that the designer appears to know his style. If he everywhere overbloats his detail and exaggerates his scale, until the effect is what he might call "gonflé" or "bombé," yet the esteemed M. Déglane, if his approval was limited to deciding that the thing was "grammatical," would probably not have been justified in withholding that approval. Only, there is not a bit of this detail upon which any human creature can pretend, again, to look with pleasure. A certified check to the amount of all this stone carving, hung on the outer wall, would serve every artistic purpose attained by the carving itself. The comment the spectator is moved to make, and must make, is only the comment of Mrs. Carlyle's famous housemaid on the Sistine Madonna:—"Lor', Mum. How expensive."

Unfortunately, no degree of vulgarity, of "boldness and brassiness," can make a New York house an "aberration," in the dictionary meaning of "a deviation from the customary structure or type." Or at least it would not have done so a few years ago. But the Copper King and his architect seem unaware that boldness and brassiness are going out of fashion in house building, and that modesty and a sense of home-like seclusion are coming in. The Clark mansion would have been centrally "in it" half a dozen years ago, when it was projected. But it will be hopelessly "out of it" when it comes to be completed, and antiquated and old-fashioned while it is still brand new. Which will be the most just and severe Nemesis that could possibly overtake an edifice which could at no time have any better claim upon anybody's attention than that it was in the height of the mode.

Minnesota State Capitol*

The careful article which Mr. Kenyon Cox has devoted to the new State capitol of Minnesota* deserves the attention of every person who is interested in contemporary architecture. Here is a building which, judged by the very clear and fairly large photographs, twenty of which are before me, is simply one more added to the host of public buildings copied from late neo-classic architecture of Europe; and one not strikingly different,

opinion—that is all—for Mr. Cox would not object to my calling it a copied building; he speaks of it again and again as having that characteristic, and the cupola which he praises more ardently than any other part of the exterior design he calls in more than one case, “a derivative” or “a reminiscence.”

Now there are two ways in which a person who finds such a building a distress to him may feel his disappointment,



THE NEW STATE CAPITOL OF MINNESOTA.

St. Paul, Minn.

Cass Gilbert, Architect.

in kind or in quality, from many others. And yet Mr. Cox, visiting the building, is delighted with it and continues, throughout his article, to praise it in a way which it is not fair to call extravagant, but which is, at all events, remarkably warm and unhesitating when applied to a copied building. These things are matters of opinion, and my purpose in this article is merely to point out how very different the opinions of some persons may be from those opinions announced by Mr. Cox. Differences of

may feel it as a new snub to his best dreams and hopes. He may feel that it is a shame and a sin (not in this or in another architect, but in the community, the committee, the popular taste) to go on perpetuating these copies of copies of copies of a decadent style. Or, again, he may feel that, even to begin with this style, or another inferior and mechanical style, it would be practicable to vary it, to remodel it in part—to remodel it a little more in each new case, until it is new made. Let us not stop to ask, now, whether a good and fresh style can arise

*See Record for August, 1905.



THE DOME OF ST. PETER'S IN ROME.

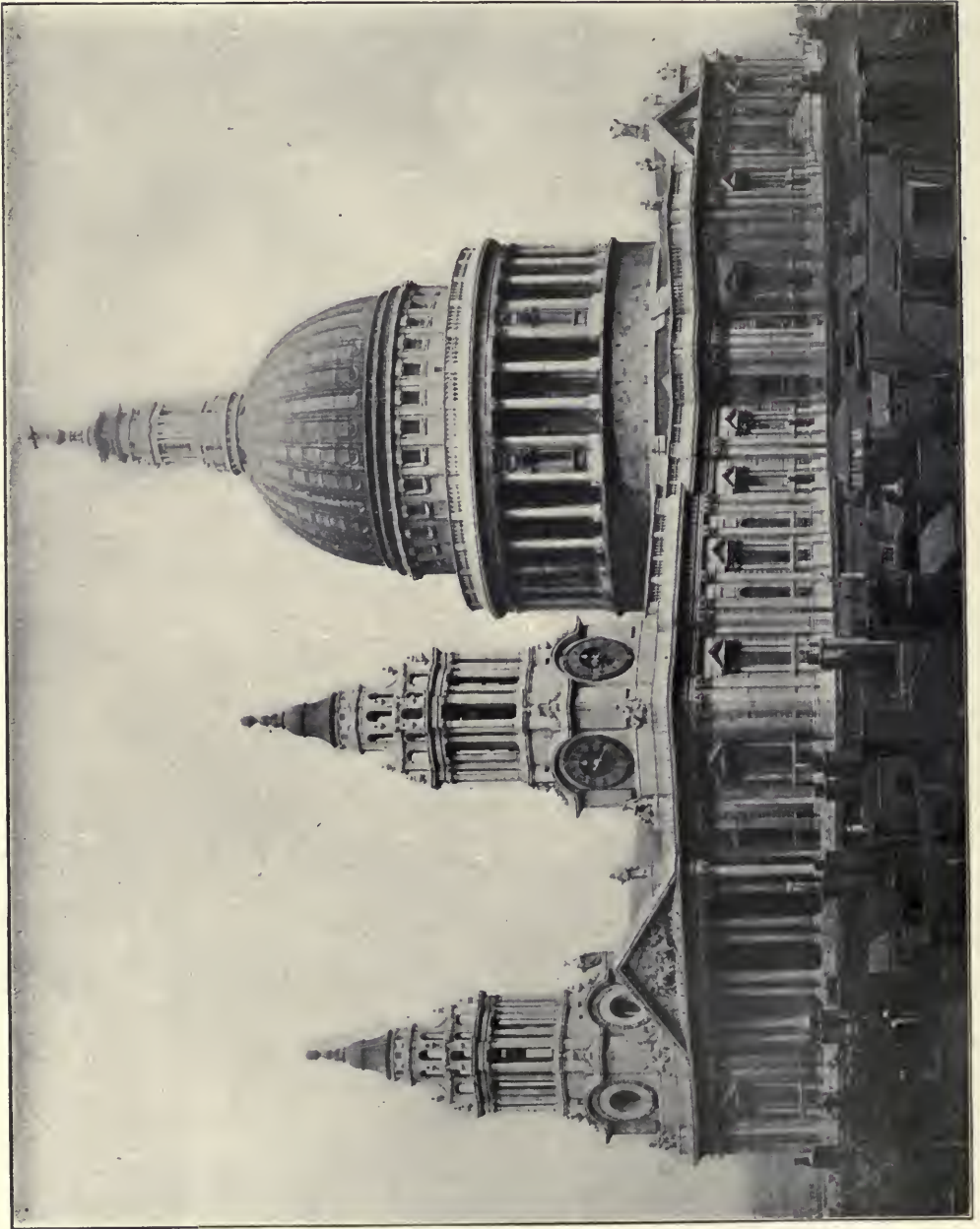
out of a poor and relatively unmeaning old one, like this seventeenth century Italian crossed by eighteenth century French; the thing to do is to try—when the late neo-classic is ordered—to try to remake it for the needs of the new building. And each new structure which goes up without the appearance of such remaking, by means of original thought given to the work, is just one more disappointment.

This article is announced as an examination of Mr. Cox's paper, and therefore it will be well to follow that paper rather closely. And first, in the first paragraph of the article, it will be best to pass over such general remarks as "one of the most imposing and beautiful of modern classical buildings" and to come to a more definite statement such as this: "When its white dome first swims into view there is a shock of surprise, then a rapidly growing delight in its pure beauty." Now it is true that when a rather large, white cupola is seen from a distance, it is an attractive object, like a natural hill, or peak, or detached rock. It catches the light beautifully, and it has the special charm of being the work of man. The natural hill has one beauty, the cupola has another—namely, that of uniform and calculated curvature, smooth surface, and determined breaks and modifications of the surface;—and then it is a work of art and not a natural phenomenon, and as such claims attention from the sons of men. This distant charm, however, is rather apart from its architectural merit. The dome of the capitol at Washington is attractive in just that way. As you approach the city and as you leave the city, its tall white mass is as imposing as one may wish. From a distance of four miles it is really a beautiful object; but I do not know that it is praised by the most ardent admirer of the American neo-classic as being much of a design. The cupola of St. Peter's is beautiful, indeed, as Mr. Cox points out; but does it follow that a recent cupola closely copied from that great one at Rome and put to very different work, should be in itself meritorious? Some beauty it will retain; nor will the handling of an intelligent

architect, a man with initiative and with critical judgment, so mar the original conception that the smaller copy shall be spoiled altogether.

To begin, then, with the dome, which, as we have found, is the subject of the first two or three paragraphs of Mr. Cox's article, and comparing three original and rather large photographs of it with five or six of St. Peter's at Rome, I find only these differences; St. Peter's dome is more rounded, more bulbous; that of Minnesota is somewhat more nearly conical, it tapers more rapidly. Then the drum or tambour, that is, the vertical wall carrying this rounded shell, is in the Roman instance fourteen-sided and adorned with fourteen projecting *ressauts*, with two columns supporting each; while the Minnesota dome has but 10 sides and 10 buttress-like projections. Now, the result is that the columns and their projecting bits of entablature are seen in Rome to be the adornments of a generally circular tower, whose rounding they hardly affect—appearing as graceful ornaments upon its sweep, and leaving one a little in doubt whether it is a circular or a many-sided edifice which they flank. This would not be true if said of the American cupola, for there the tambour is announced to all the world as polygonal in character, even though the actual wall of the drum be circular. The projecting masses of entablature and coupled columns crowned by eagles, repeated by pronounced ribs in relief upon the shell of the dome, are very much more in evidence than those of the Roman original, from the very fact of their being so few in number; each one relatively more important. I see at one look, from a given point of view, 8 ribs springing from 8 *ressauts* when I look at St. Peter's; I see but 6 when I look at the Minnesota cupola; and it seems evident that this is a serious defect in the American example, lowering it at once quite immeasurably from the high standard of grace established by the dome of Michelangelo.

And let us consider here one of the troubles which the copyists have to meet: If they copy a very fine thing, a subtle and delicate design, they can hardly



THE CHURCH OF ST. PAUL'S IN LONDON.

help altering it *for the worse*. All the examples point to that conclusion.

I think that these remarks may apply also to the lantern upon the cupola, which is in itself a huge structure. It is perhaps 70 feet high in Rome, without counting the enormous copper ball; perhaps (this is a mere inference) 50 feet high in St. Paul. It is, in short, a very important detail and one not to be overlooked. The Occidental lantern is rather closely copied from the Roman example; but it seems as if every change made in it were for the worse. What one notices especially is the subordination of the coupled columns in the Roman lantern and the apparent sufficiency of the mass imposed upon them—features which are not noticeable in the American building. To me they are a real annoyance—those twenty-foot columns of the lantern with so little weight on them; and I think, How much better it would have been to have copied St. Peter's, out and out.

It is the most natural thing in the world that the copying, after 400 years, in a wholly different community and climate, for other and very dissimilar purposes, and on a very different scale, of a recognized masterpiece should end in confusions of this sort. St. Peter's dome was designed as the culmination (I had almost written the *apex*) of a square building with four equal apses; measuring, from out to out of two opposite apses, about 458 feet. Each side of the square measures about 324 feet; each apse projects about 67 feet, and covers, with its mighty abutments or flanking masses, at least 185 feet of one side of the square; the plan called Michelangelo's plan has, indeed, a portico built around the eastern apse, but without increasing its projection. Out of the four-lobed plan rises a drum about 187 feet in outside diameter, which carries a cupola rising to a height of 420 feet above the site, the masonry alone being considered. It is, then, a monument, seemingly higher than wide and really almost as high as wide, even in the extreme measurement over the apses. It has an almost pyramidal outline; for each of the apses is roofed below the starting of the drum; this effect (which is also the effect in-

tended), wholly lost to those who look at the church from the Piazza San Pietro, being perfectly visible from the northwest, where the ground is high near the Papal Mint, and at the edge of the Vatican gardens. The great central mass dominates completely; the drum seems almost to spring direct from the ground, so well accentuated are the upward lines of the square which carries it. And that cupola was designed for *that* place—not for the flat top of a long and narrow structure like Carlo Maderno's nave of that same St. Peter's Church, or like one of our American state-houses.

It would seem really, as if the easier way for modern men to work, if they mean to go on copying, would be to take a structure of somewhere near the size and cost of their own intended edifice (taking not one feature alone, but the whole design), and then should try to give it an original treatment. It is nearly in that way that the styles of architecture have developed; and since, in these twentieth century copies of the great past, original treatment is the last thing expected, the last thing tried, the last thing suggested to the designer, why, it behooves the designer to be all the more particular as to what he copies, and not to hoist the dome of a monumental "round church" upon the roof of a long and narrow building of several stories—a modification of some public palazzo to which the architect would never have consented to attach a lofty dome.

The next point made by Mr. Cox is to be found on page 97, and deals with the relation of the cupola to the main structure, calling attention to the abandonment of the pediment for the two fronts, and asserting that the dome in its combination with the building which it crowns seems to him "more entirely successful than in any other important example which I can recall." But, indeed, it is not unusual to leave out the pediment. In fact, it is not usual to have a pediment, except where there is a double-pitched roof behind it. St. Peter's, with its flat terrace roofs and its only just visible pitched roofs of ribbed tile, only shows the pediment when you look at the poor and late front which

faces the east, a thing never dreamed of when Bramante, and then Antonio da San Gallo, and after him Michelangelo worked at the design. And that pediment is relieved against the high attic much higher than the peak of the pediment, which therefore does not count at all on the effect. So with St. Paul's Cathedral in London—the pediment is so far below the rising mass which carries the cupola that it does not interfere with its lines; so with the Pantheon in Paris; and in each one of these buildings the cupola is set far back from the west front, set back by the whole length of the nave, an arrangement which is made necessary by the cruciform plan of the church, with the dome set over the crossing. In the American building the fronts are close to the vertical line of the drum, which, therefore, almost rises out of them; and it would have been a great mistake to put a pediment there. But then, is that mistake commonly made? Are there not about thirty State Houses and a hundred Court Houses in America on which the cupola is set in the middle of a long parallelogram with its two fronts on the axis of the dome and close to it, in which fronts, accordingly, the pediment is omitted?

It cannot be thought that we have good criticism in the phrase (page 97) "A great Renaissance dome above a rigidly classical pediment." Even if we allow the term "Renaissance" to be applied to an eighteenth century building, wherein is that Panthéon dome less classical than the pediment? The one is the

rounded vault of the Roman Pantheon a good deal changed, having passed through just four hundred years (1420-1820) of modernizing; the other is the natural and necessary triangle at the end of a long double-pitched roof, changed as much in its way and for the same reasons as the dome itself. But, indeed, the case is not as the words imply—the question is not of a pediment close upon a great cupola, at its foot. The Panthéon dome is more than twice its own diameter away from the face of the pediment. The whole nave, the enormous porch of entrance, the deep portico, are in projection westward from the outside of the square which carries the dome.

Still, considering the cupola and its relation to the building, let it be said at once that there is abundant room for long-continued and patient thought in doing even such a piece of copying as this. No one knows until he tries it how, in the preliminary studies, the height, the projection, the curve is changed, is built out, is pushed in, is raised, is lowered, is manipulated in a hundred ways until approximate satisfaction results. The point is that this laborious thinking out of a problem which is not worth thinking out is the most saddening part of modern architecture. To think of the devoted and long-continued study given to a thing which will be recognized, after all, by its most ardent admirer as a "reminiscence of Michelangelo's masterwork"!

Russell Sturgis.

Arbor Lodge

The Morton Family Estate

The interest aroused by such a place as "Arbor Lodge" is very far from being exclusively architectural. Indeed, its interest cannot even be principally architectural. "Arbor Lodge" is one of the few estates situated to the west of the Mississippi River which has a history and which embodies an idea; and it has a history because it embodies an idea. Its founder, Mr. J. Sterling Morton, settled in Nebraska in 1854, when the country roundabout was an uncultivated and treeless prairie. Mr. Morton understood with more energy than any of his neighbors that without trees those prairies could not become either thoroughly good for agricultural purposes or thoroughly fitted for human habitation; and he zealously preached and practiced this idea throughout his life. If that part of the West in which Mr. Morton lived and in which Arbor Lodge is situated wears a wholly different aspect from the aspect which it wore in 1854, the difference is the result more of the planting of the trees than it is of the cultivation of the soil, the division of the land, and the building of houses. Whereas in the East and in many other parts of the West the great preliminary American work was that of ruthlessly exterminating the forest, the most necessary preliminary task in the prairie land was that of bestowing shade, depth, coolness and color upon the countryside by the planting of trees. Arbor Lodge as an estate was founded and reared in the interest of arboriculture. Mr. J. Sterling Morton began to plant trees as soon as he began to live on the land; and the history of the estate is the history of the way in which this idea was carried out.

The value of the work which Mr. Morton did to the West can scarcely be over-estimated. Just as so many of his fellow-countrymen are above all tree-destroyers, so he was above all a lover, almost a worshiper, of trees; and such a

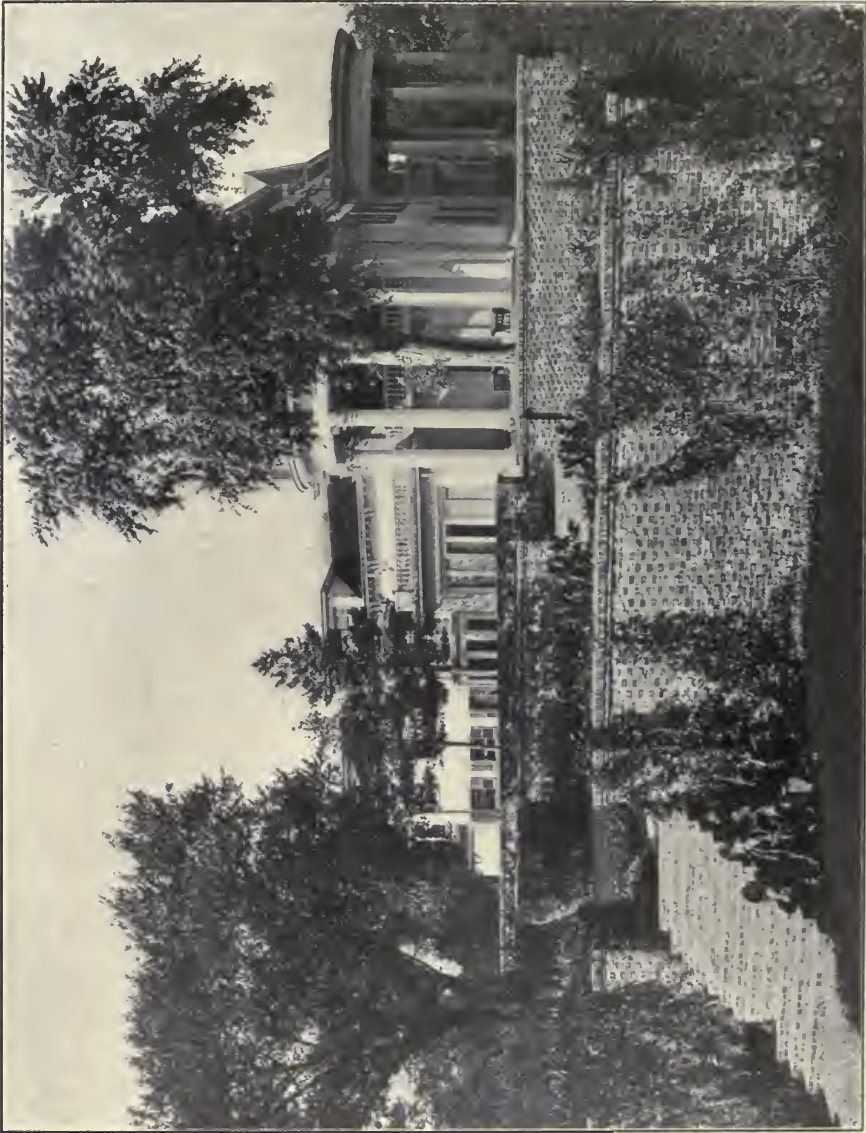
mental attitude was a wholesome and necessary one in relation to the needs of the country in which he lived. In other parts of the United States it has considerably less justification, and there are localities in which the tree-worshiper may do very much more harm than good. However that may be, the reader will now appreciate the application of our preliminary remark that the interest of such a place as "Arbor Lodge" was not chiefly architectural. The place has been laid out and planted rather than as a tree-farm than as a park, and the architectural relation of the house to an estate laid out in this way is bound to be somewhat incidental. Indeed, "Arbor Lodge" was during the life of its founder more than anything else a farm, which was cultivated not for pleasure like the estates of Eastern millionaires, but for profit, and it retains under the conditions of to-day the atmosphere of a farm. The founder of Arbor Lodge is dead, but the place has been maintained by his sons, Paul and Joy Morton, who regard it as the homestead or family residence. They no longer live even partially upon its produce; but they continue to cherish the idea with which their father's name is associated, and they continue to regard it as a farm as well as a country residence. The old house has recently been enlarged and made somewhat more pretentious architecturally, but it has not fundamentally been changed. If the reader will consult the plan which is printed herewith, he will observe that the house consists of two divisions. The larger division embellished by the three porches is the newer portion of the house, while the rear wing, in which the rooms are smaller, is what remains of the original Arbor Lodge. The only illustration in which the old house can be seen is one showing a side view of the building taken from below the terraces. The glimpse of the old house, which this



ARBOR LODGE—THE ESTATE OF THE MORTON FAMILY.

Jarvis Hunt, Architect.

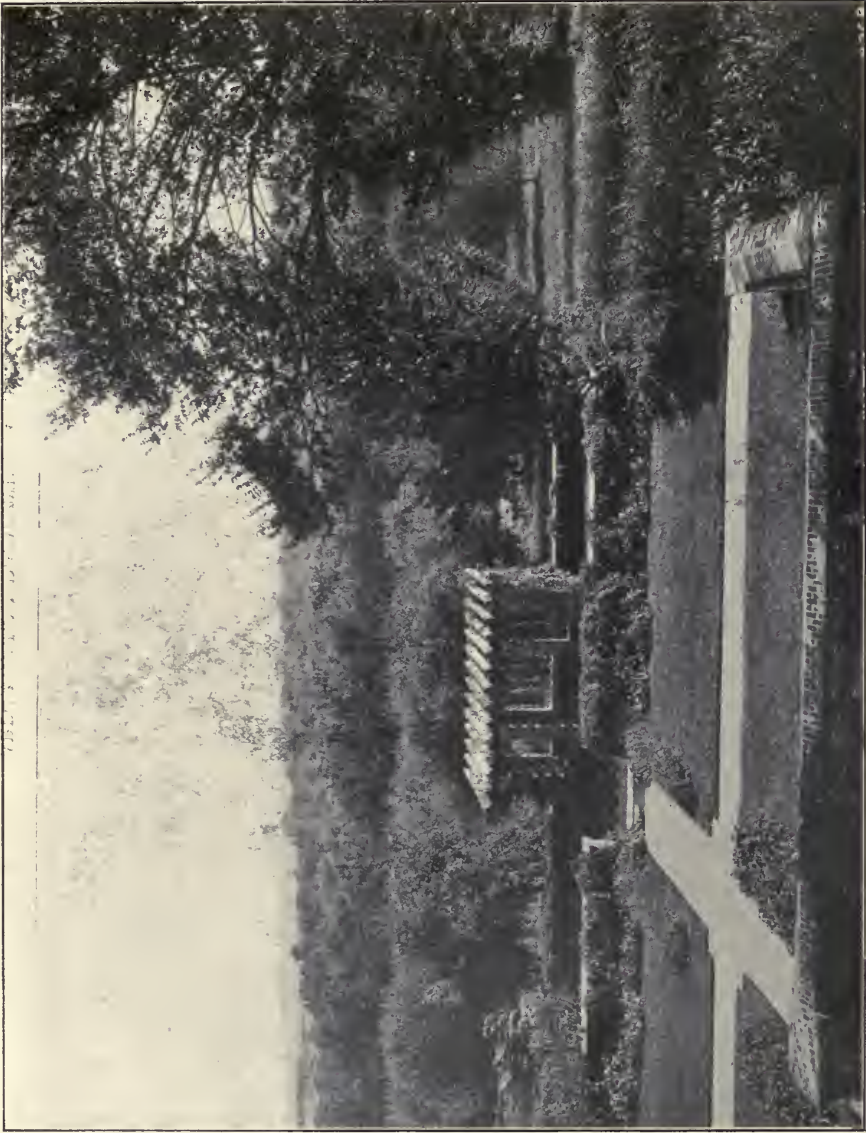
Nebraska City, Nebraska.



Nebraska City, Nebraska.

ARBOR LODGE FROM THE GARDEN.

Jarvis Hunt, Architect.



THE GARDEN OF ARBOR LODGE.

Nebraska City, Nebraska.

Jarvis Hunt, Architect.

photograph affords intimates that it was not without some good lines and proportions and that it possessed a quality of homely propriety, which is, after all, one of the greatest merits that a private dwelling can possess. It is better that the house in which a man lives should be appropriate and comfortable than that it should be beautiful; and Mr. J. Sterling Morton's homestead expresses admirably

late colonial or neo-classic characteristics. The reconstructed house, however, would have harmonized better with the old house, in case the new design had preserved more of the discreet quality of the good colonial architecture. The big porches running up through two stories and dominating by their scale and detail the design of the whole addition—these porches are too conspicuous in the total



THE PARK AT ARBOR LODGE.

Nebraska City, Nebraska.

Jarvis Hunt, Architect.

the simplicity and the sincerity of the man's own life.

I have said that the porticoed extension, which has recently been added to the house, has not fundamentally changed its character; and this statement is true in the sense that there is no marked incongruity between the original building and the addition. If the homestead was to receive an architectural embellishment which was to make it look like a gentleman's residence rather than a farm-house that embellishment was bound to assume

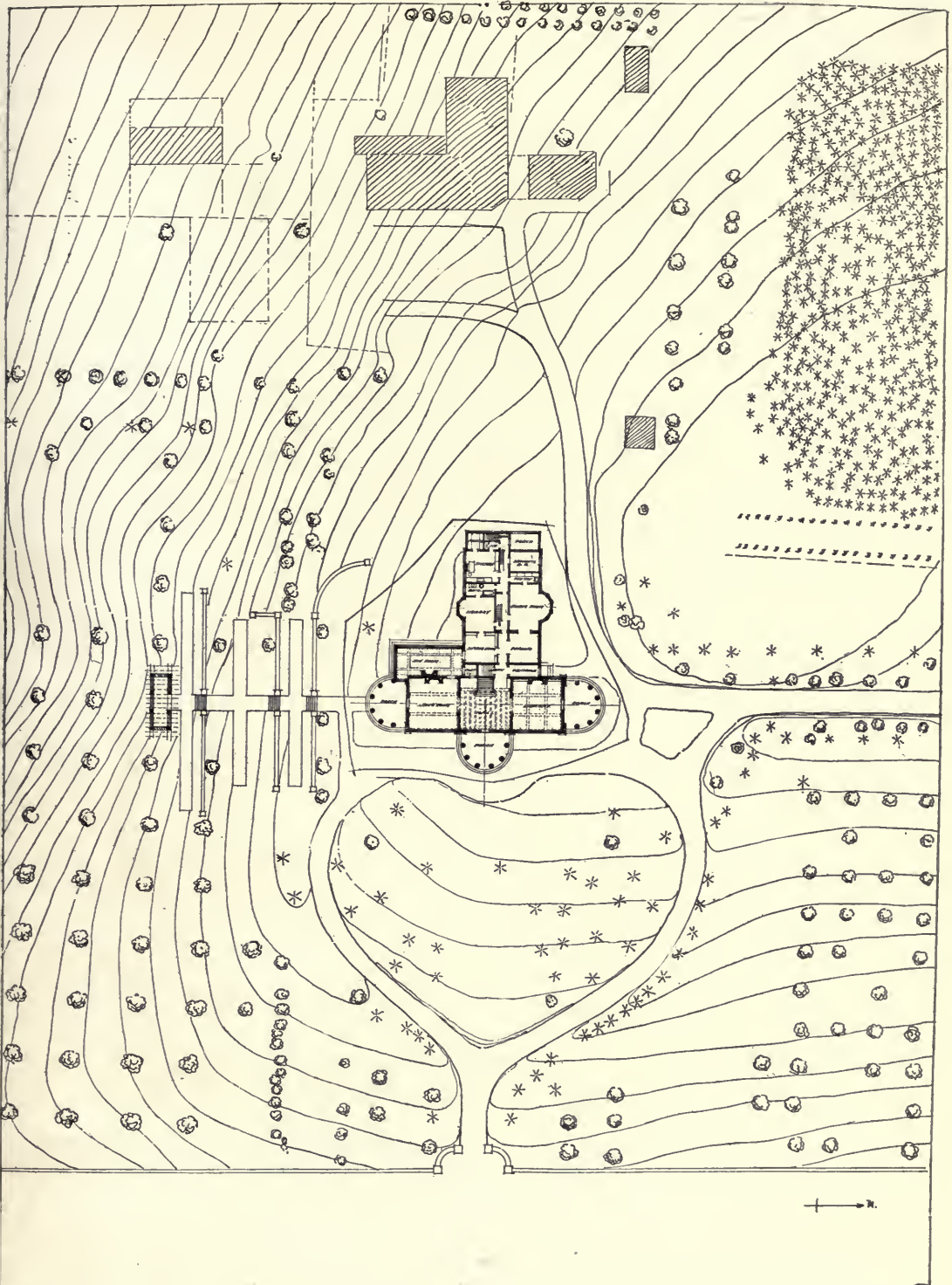
effect of the building. But conspicuous as they are, and over-emphasizing as they do the new uses to which the house is put, it must be added that these big porches associate the new Arbor Lodge with its only analogue in the history of American domestic architecture. Although its present owners are no longer farmers in the sense that their father liked to call himself a farmer, Arbor Lodge must preserve the appearance and tradition of a farm. It is the farm of a gentleman farmer, and the only gentle-



Nebraska City, Nebraska.

THE PORCH AT ARBOR LODGE.

Jarvis Hunt, Architect.





THE HALL OF ARBOR LODGE.

Nebraska City, Nebraska.

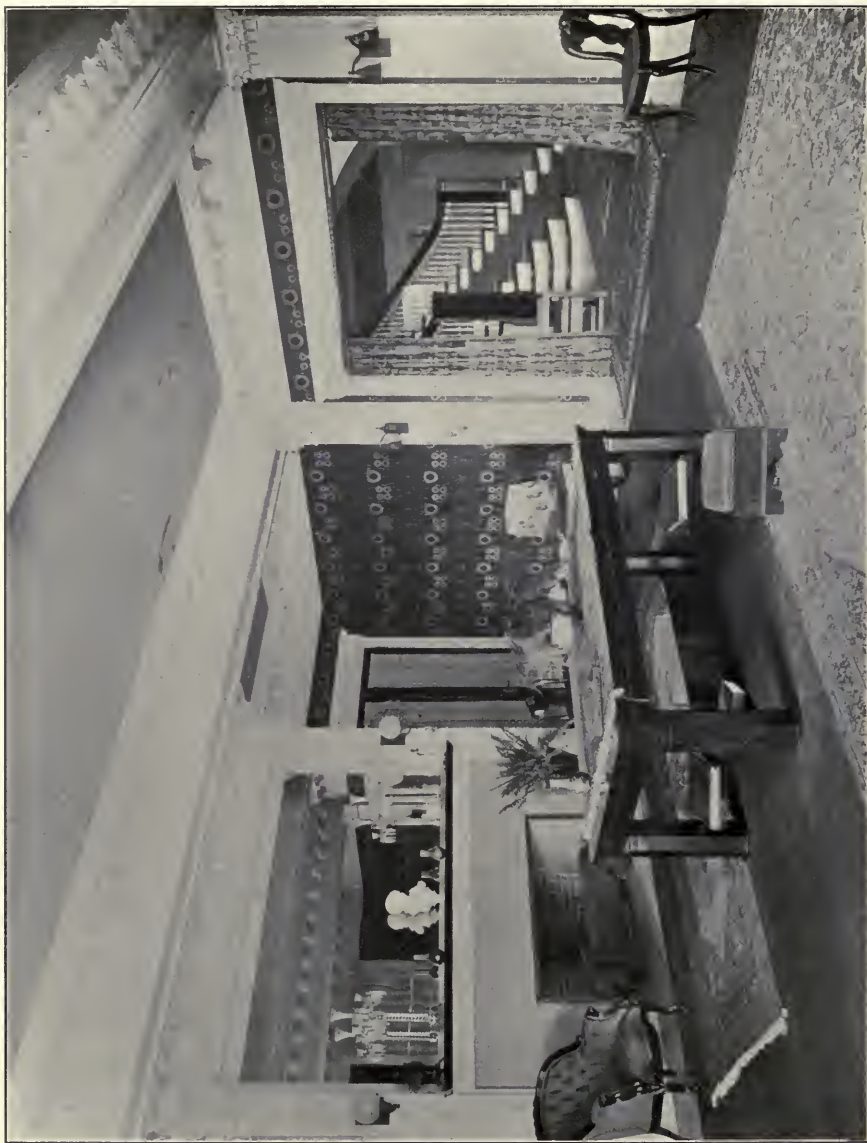
Jarvis Hunt, Architect.



THE LIBRARY AT ARBOR LODGE.

Jarvis Hunt, Architect.

Nebraska City, Nebraska.



Jarvis Hunt, Architect.

THE LIVING-ROOM AT ARBOR LODGE.

Nebraska City, Nebraska.

men farmers, who ever flourished for many years on American soil, were men who lived in a variation of this type of residence.

The plan of the addition to Arbor Lodge is simple, convenient and effective. The main entrance leads into a large hallway, panelled in white, with a large stairway directly in front as its main architectural feature. The effect of this entrance hallway is in general colonial, particularly so far as the stairs and the stair-railing contribute to it, but it is colonial with many differences. The heavy timbers of the ceiling, and of curve which spans the stairway are not in the least colonial, and neither is the character of the panelling or the detail of the mouldings. The effect which the room gives is more spacious and free than is usual in colonial hallways, and less attention has been paid to mere cabinet-maker's detail. The living-room opens off to the left of the entrance hall, and the library to the right, the large doorways of both of these apartments being on the same axis. Neither of them possess much personal quality, which is natural enough in

the rooms of a house which does not belong to an individual, but are only occasionally occupied by the different members of a family; and of the two the library is the more attractive. The living-room is, in fact, the only room in the house which has not been treated in an appropriately simple and correct way. It is rather too dressy for the rest of the house, and it was a mistake not to design the door frame so that it would completely fill the space enclosed by the pilasters and the cornice. The little slips of wallpaper by which the door frame is surrounded make unnecessarily ugly streaks on the wall. This mistake is frequently committed in rooms which are not carefully designed; and it is a mistake which is easily and cheaply remedied. On the whole, however, the interior is in keeping with the exterior, and "Arbor Lodge" inside and out can enter upon its duties as both the embodiment of an admirable tradition and as the common residence of a family whose active life leads them elsewhere—it can assume this dual rôle excellently equipped for the part it has to play.





THE BUILDING OF THE FIRST NATIONAL BANK.

Chicago, Ill.

D. H. Burnham & Co., Architects.

The Building of the First National Bank of Chicago

A bank which proposes to erect a permanent habitation on expensive land in a large city is confronted by two alternatives. It can either build a one or two-story structure for its own exclusive occupancy, or else it can utilize its expensive site to the uttermost by putting up a sky-scraper, the upper portion of which

erect a three-story building on Pine street just large enough for their own business, while Kühn, Loeb & Co. prefer to build a twenty-story structure on the same street at about the same time. In a similar way the Park National and the Chemical National Banks of New York are content with low buildings, while the



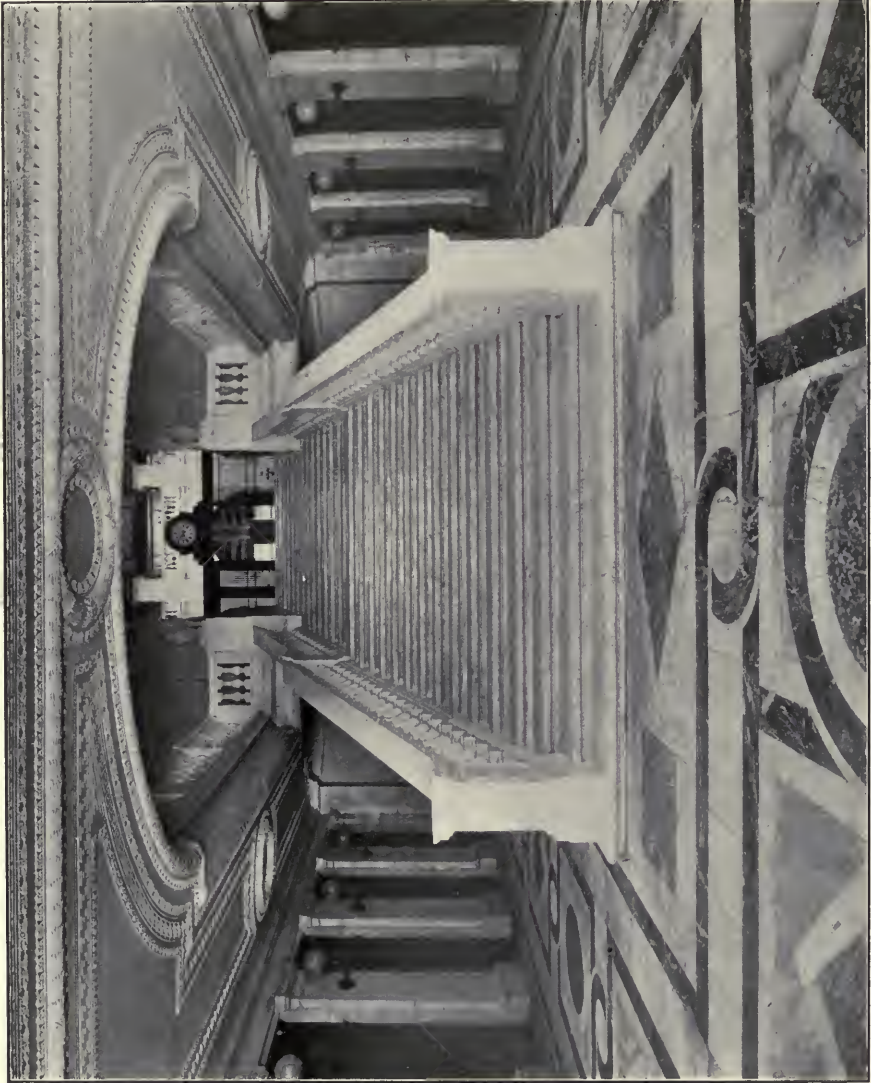
THE BANKING OFFICE OF THE FIRST NATIONAL BANK.

Chicago, Ill.

D. H. Burnham & Co., Architects.

can be leased at large rentals. The selection of either one of these alternatives does not seem to depend upon clear and definite business reasons. The officers of banks, situated in the same parts of the same city, when confronted by the necessity of this decision reach under similar conditions entirely different conclusions. In New York Speyer Bros.

Hanover National and the International Banking Corporation elect to build as high as is economically possible on the sites which they own. So it is in Chicago. Banks like the Chicago National and the Illinois Trust & Savings Bank erect buildings, in which an elevator is no more necessary than it is in a private house, while the First National sees a



THE LOBBY OF THE FIRST NATIONAL BANK BUILDING.
D. H. Burnham & Co., Architects.

Chicago, Ill.



THE BANKING OFFICES OF THE FIRST NATIONAL BANK.
D. H. Burnham & Co., Architects.

Chicago, Ill.

larger profit in occupying only the lower floors of a seventeen-story sky-scraper. A corresponding divergence of policy is exhibited by the banks in all the large cities of the Union, and in advance of the actual decision, no one can tell what view the directors of a bank will take of the comparative economic merits of a high or a low banking office.

Whether, however, the officials of the bank elect to build a high or a low edi-

erecting a low building in which the large general office runs for the most part up to the roof, it can sometimes obtain by means of skylights offices which are better lighted. Such is not necessarily the case, but the extreme desirability of plenty of good light for an office situated on the narrow, dark streets of a crowded city has undoubtedly had a great deal to do with the erection of low buildings by many banks. The other way, in which it



THE BANKING OFFICES OF THE FIRST NATIONAL BANK.

Chicago, Ill.

D. H. Burnham & Co., Architects.

fice, their decision either in the one direction or the other brings with it certain consequences. A bank which erects a building exclusively for its own occupancy has in the persons of its managers reached the conclusion that the larger rent which it must thereby pay for its offices is well spent; and there are only two ways in which it can secure a good value for this larger expenditure. By

can obtain some return for its larger expenditure on rent, is less palpable and perhaps more doubtful. The officials of many banks apparently believe that exclusive occupation of one building adds to the dignity and prestige of the bank as a public institution. Such a building constitutes, in their opinion, a more impressive advertisement of financial exuberance and stability than would be



THE BANKING OFFICES OF THE FIRST NATIONAL BANK.

Chicago, Ill.

D. H. Burnham & Co., Architects.



THE BANKING OFFICES OF THE FIRST NATIONAL BANK.

Chicago, Ill.

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the most towering "sky-scraper," and in order to make this advertisement the more impressive, they are willing to spend a great deal of money upon the architecture of their offices. It becomes generally an affair of marble columns, a dome, mural decorations, and details of palatial gorgeousness. If there is anything in the idea of the advertising value of an exclusive office, the idea certainly

assets. No private investor would dream of erecting a two or three-story building upon property which was worth \$100 a square foot or more, and if a bank assumes the same attitude in this respect toward the improvement of its property, it is surely taking the more business-like and sensible part. What strikes one about such a building as that of the First National Bank of Chicago, illus-



THE SAFES OF THE FIRST NATIONAL BANK.

Chicago, Ill.

D. H. Burnham & Co., Architects.

demands that the gold should not be spared in making the advertisement effective.

One gets the impression, however, that these domed, columned and gilded buildings somewhat overemphasize the institutional aspect of an important bank. A bank is at bottom a business concern like another, and propriety at least suggests that it should be as business-like in planning its habitation as it is lending its

trated herewith, is just its appropriately business-like and sensible demeanor. Money has been freely spent in order to obtain good materials, every possible convenience and comfort, solid workmanship, and permanent results. The building is substantial and serviceable, and it obtains as much dignity from its utilitarian propriety as many other buildings obtain from classic orders and gilded domes. This kind of a structure is frankly a

business office; it does not seek to disguise itself as a temple. No doubt, under certain circumstances, it is better for large and important banks to house themselves in an American version of a Renaissance church, but there is quite as much to be said from the strictly architectural point of view in favor of the edifice which meets a plain contemporary need in a plain contemporary fashion.

buildings which the firm has designed during the past few years. In none of these buildings is it embodied to better advantage than in the First National Bank Building of Chicago, and it is worth while to consider somewhat carefully just what the formula is, and what are its merits. Its chief object, which is wholly praiseworthy, appears to be to subordinate all the sub-divisions of the



THE ROOM OF THE BOARD OF DIRECTORS.

Building of the First National Bank, Chicago, Ill.

D. H. Burnham & Co., Architects.

Among all the contemporary American architects there is no firm which has had as much experience in the design of "sky-scrapers" as Messrs. D. H. Burnham & Co., of Chicago, and there is also no firm which has adopted in making such designs a more definite formula. This formula has not been reached in a day or in a year. It has gradually been worked out in the Fuller, the Railway Exchange, the Wanamaker, and the other

building and all its details to the dominant effect produced by the mass, the color and the salient vertical lines. There is no attempt to emphasize one part or episode of the building, as was done in so many of the earlier sky-scrapers, either by an elaborately ornamented entrance or by distinction of material, or by an attic plastered with bloated terra cotta detail. These methods of emphasis, which are or may be desirable in lower



THE PRIVATE OFFICE OF THE PRESIDENT.

Building of the First National Bank, Chicago, Ill.

D. H. Burnham & Co., Architects.

buildings, have no meaning or place in a structure which is seventeen stories high, and which is visible only from narrow abutting streets. On such a building, seen under such conditions, it is only the essential facts and relations which count.

The essential facts about a building seventeen stories high and fronting two hundred feet or more on two different streets are its mass and its height. The mass is made effective by the warm solid color of the stone, the tone of which gives a dominant consistency to the effect of the whole pile. On the other hand, the height is emphasized by the grouping of the openings. The façades are divided into a series of bays of equal width which are carried up to the top of the building and which are merely repeated along the frontages on both streets. This treatment has been criticized as monotonous and mechanical; but it is also effective because, in the simplest manner and by the use of the merely necessary openings, the salient architectural fact of the height of the structure has been stamped upon the façade. Furthermore, this monotonous system of subdivision is functionally expressive of the fact that the floors of the building are actually divided into a succession of offices of approximately the same size and importance. It should be added that while the openings are used to bring out the vertical lines of the structure, all the projections on its front emphasize, on the contrary, what is in this case the almost equally important horizontal dimension. A strong course of stone separates the third from the fourth story, a weaker one the fourth from the fifth, and mere lines of stone divide all the intermediate stories one from another, while a sharp two-edged projection cuts the building between the fourteenth and fifteenth floors. The building is also surmounted by a cornice, but there has been no attempt to make the projections at or near the top of the building impressive by their mass and depth. Of course they throw shadows, but they are effective rather because of the sharp decisive lines

which they make, than because of the saliency of the projection. The really effectual shadows at the top of the building have been obtained not by projections but by recesses. The reveals of the arches which terminate the window-openings have been made exceedingly deep; and the depth of these recesses not only reinforces the effect of the bays into which the front is divided, but really takes the place of a heavy cornice in crowning the building. By means of these shadows and by projections, both heavy and faint on the surface of the building, the monotonous succession of openings is tied together, and the two façades are properly and successfully aligned on the streets.

In spite of the fact that the officers of the First National Bank preferred to build a high rather than a low habitation, they have not been obliged to sacrifice either convenience of arrangement or sufficiency of light to the height of their building. The main office is one huge room, occupying the second floor of the building, including the area which above is thrown into the court. It is reached by a wide flight of stairs leading from the main entrance, and it is lighted not merely by the unusually high arched windows but by a skylight. Except on the darkest days, artificial illumination is unnecessary. The main banking office is handsomely and substantially, but by no means gaudily, finished; and this general description applies to such details as the furniture and to such rooms as those reserved for the president's office and the directors' meetings. Very little money has been spent upon mere show. The appearance of the place is business-like, prosperous, spacious, and above all substantial. That is practically all there is to be said about it, and that is enough. Such are the clothes which fit the business of a modern bank, and why ask for any other? From the aesthetic point of view, it is all somewhat dull; but from the practical point of view, it is appropriate and serviceable—which is of the first importance.

A. C. David.

The House of Mr. A. B. Pike

At Lake Forest, Ill.

It is with much satisfaction that the Architectural Record publishes herewith illustrations of the house of Mr. A. B. Pike, at Lake Forest, Ill., of which Mr. Arthur Heun is the designer. Mr. Heun is one of the younger architects practicing in Chicago whose work is best worth attention, both for the good taste and skill which it embodies, and for its relation to the most significant

city may sometimes become too conscious and insistent; it may be obtained as much by omission as by the harmonious organization of a rich collection of subordinate members and pertinent detail. Nevertheless, it is on the whole, an admirable thing, because it is unquestionably true that the greatest contemporary needs of American architecture are simplification of method and con-



THE HOUSE OF MR. A. B. PIKE.

Lake Forest, Ill.

Arthur Heun, Architect.

Photos by Henry Fuermann:

tendencies in current Western domestic architecture. His work exhibits, as does that of a number of his associates, a respectful appreciation of the value of traditional forms mixed with a refreshing emancipation from the limitations of the mere copyist. It shows also, what is equally important, a desire for simplicity—an intention of reducing the elements of his design to the most fundamental and indispensable terms—a dislike of over-elaboration of design or superfluity of ornament. This seeking for simpli-

sistency of purpose. Consequently the work of such designers as Mr. Heun is founded upon a correct estimate of the proper line of advance for the design of the middle western house of to-day, and Mr. Heun himself gives a most individual embodiment to this striving for simplicity and propriety.

The house of Mr. Pike, like so many of the better dwellings erected in and near the large middle western cities, is situated on only a few acres of land and is visible from the public road. The



THE HOUSE OF MR. A. B. PIKE.

Lake Forest, Ill.

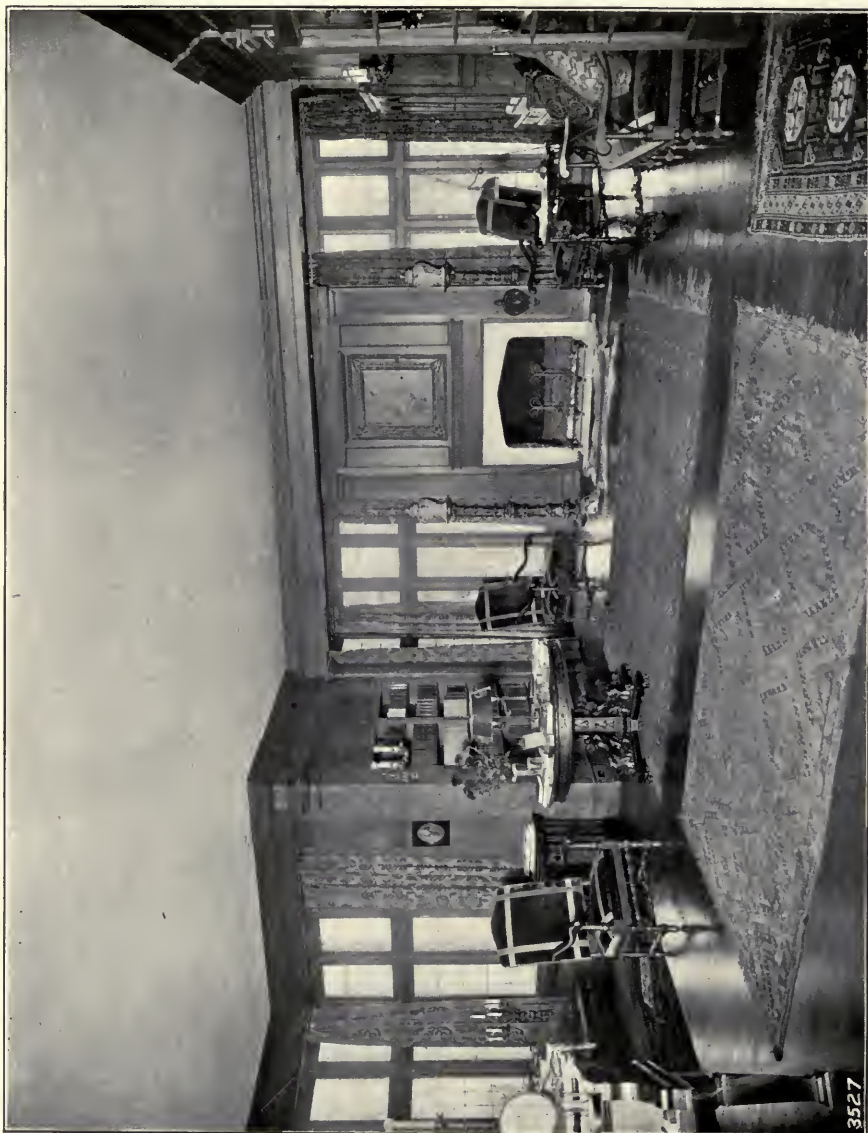
Arthur Heun, Architect.



THE HOUSE OF MR. A. B. PIKE.

Arthur Heun, Architect.

Lake Forest, Ill.



LIVING-ROOM IN THE HOUSE OF MR. A. B. PIKE.

Lake Forest, Ill.

Arthur Heun, Architect.



DINING-ROOM IN THE HOUSE OF MR. A. B. PIKE.

Arthur Heun, Architect.

Lake Forest, Ill.



Arthur Heun, Architect.

HALL IN THE HOUSE OF MR. A. B. PIKE.

Lake Forest, Ill.

grounds of the house are cut off from the road by a high wooden fence of good design, and the entrance to the grounds is emphasized by a pair of plaster posts. From this entrance the road leads straight to the house, and when the trees which have recently been planted are fully grown, the passer-by will see from the gate through a vista of green foliage the entrance porch and the gable, with which the surface of the roof is broken. Apart from this entrance porch and its gable, the house is a plain, symmetrical building, with its height admirably proportioned to its length, with its large expanse of roof equally well proportioned to the walls it covers; and with the whole mass well scaled both to the surrounding foliage and to its distance from the gate. The effect is both charming and discreet, and it is a pity that the chief feature of this front does not add to the completeness of the impression. But, as seen from the entrance gate, the projection which is used as an entrance porch below and is carried out in a gable above, is unquestionably weak. Its mass does not count effectively in relation to the mass of the whole building. It is not emphatic enough for the dominant place which it occupies in the appearance of this facade. Either it should have amounted to more or to less, although it must be admitted that the task of making it either more or less would have required many other alterations in the rest of the design. This criticism applies, however, with very much diminished force, when the house is seen from a place away from the axis of the entrance and nearer to its walls. From a more intimate and oblique point of view, the projection, with its deep shadow becomes much more emphatic, and this fact naturally suggests the question whether a curved approach to the house would not under the circumstances have been more suitable.

The interior is no less attractive than the exterior. The white wood of the entrance hall, the vista which leads

directly to the enclosed porch on the back and the fact that the living room and dining-room open off on the two sides of the hall—in all these respects the house suggests the colonial analogies; but it is as a matter of fact as little colonial on the inside as on the outside. The character of the stairway and the detail of the wood-work is not in the least colonial, while at the same time the effect is admirably fresh and discreet. So it is with the living room. In this apartment the design of the dark stained wood-work is indeed dominated by the pilasters, which run from the floor to the cornice, and these pilasters are suggestive of colonial models. As a matter of fact, however, the room belongs to no historical period, and is to be estimated solely as an attempt to make an appropriate and good-looking living-room, for a modern American family; and as such it is entirely successful. The room is carefully designed; but it is at the same time comfortable in appearance and charming in effect—adjectives which cannot be applied to all carefully designed rooms. The windows are managed with peculiar success and account as much as anything else for the pleasant and cheerful aspect of the room, while a good illustration of the scrupulous attention to detail on the part of the architect may be found in the sinking of the book-cases into the walls, an excellent device for keeping the book-shelves of a panelled room flat in their proper place. It is unfortunate that some of the furniture is too heavy for the character of the room, but there is less incongruity between the design of the room and its furnishings than is usually the case. The dining-room, which is panelled in white, shows a similar mixture of discretion and good feeling, and it helps to confirm an impression that the architect, Mr. Heun, has a peculiar talent for the design and decoration of domestic interiors. He has the right feeling and ideas; he has refinement; he has consistency; and he has even a certain style.

NOTES & COMMENTS

IS GOTHIC DEAD?

It is at least a great refreshment to read the enthusiastic articles of Mr. Ralph Adams Cram, in "The Brickbuilder" on "Ecclesiastical Architecture", even if one should find them less nutritious than palatable, or, contrariwise, less palatable than wholesome. The successful architectural practitioner is so apt to be a man who has discharged his mind of any architectural convictions which it may once have been capable of entertaining, as luxuries which a man who has a living to make by doing the acceptable and fashionable thing cannot afford, that a candid mind would prefer to see an architect wrong, since in honest wrongness there is the promise and potency of life, rather than to see him merely in a state of intellectual torpor, which is death. To be sure, Mr. Cram not only "believes what he knows", but he believes many things which it is difficult to believe that he knows, such as that English Gothic is "more Gothic" than the French Gothic which was, both historically and intellectually, according to the extra-insular modern consensus, its original. The Gothic of the French cathedrals is the attainment of "the system arising out of a principle", which one means by Gothic, when he takes care to define his terms. English Gothic may be called a picturesque degeneration of that system, arising, as the critical examiner of the Gothic remains in the two countries cannot help knowing, in considerable part from a misunderstanding of the original. On the other hand, one may maintain that the "norm" of Gothic is not to be found in France at all, but in the cathedral of Cologne, in which the author carried the "system" to its logical conclusions as it was carried in no French building, and where, it may be added by the disparagers of the German building, the pure logical result was undisturbed by any personal artistic equation.

But to do brutal justice to what Mr. Cram says would be to run the risk of doing injustice to what he means. Following, one supposes, a recent British historian of Gothic,

he traces the differences between French and English, or "Continental" and "insular" Gothic, to the fact that the monastic "plant" rather than the urban church or cathedral was the starting point of English Gothic. It is in the parish church, of which Mr. Cram in his illustration, presents some charming examples, rather than in the cathedral that, one cannot quite say the power and glory, but one can quite say that the charm of the English style chiefly resides. Poor Mr. Ferguson made a grievous error when he undertook to set up little Lichfield as an architectural rival and even superior of monumental Cologne. But if he had shown us the congruity of little Lichfield with the sweet pastoral English landscape which frames it, and appealed to that congruity, he would have stood on firmer ground. The picturesque degeneration is indeed so charming that many there be, in addition to Mr. Cram, who prefer those late stages of it in which it departed furthest from any logical or rational definition of Gothic. There is Anthony Trollope, for example, who likes the Tudor better than any of its preceding modes. There is Edward A. Freeman, who wrote his "History of Architecture" in a Puseyite and Puginesque state of mind resembling Mr. Cram's own, and declared his conviction that "Perpendicular was decidedly the best" of the English Gothic fashions, although he long afterwards deprecated the whole book as colored by "a way of thinking of which I have long taken leave."

Mr. Cram, it will be evident to the readers of his papers, mixes up his architecture with his ecclesiology and both with his "sociology" so that it is sometimes hard to tell whether he is talking art, politics or religion. He seems to accept the Puginesque view that the English Reformation was partly blasphemy and partly blunder, and, like Charles Reade's character, he is strongly in favor of making John Bull little again into John Calf, the joke being Douglas Jerrold's. This is rather a pity, because the Ritualists are all, by the force of the term, Gothicists already, and it is necessary, in order to bring back Gothic as a vernacular style, to make some conversions for it among the Gentiles.

There are "no votes" to be got by simply representing it as the expression of mediæval notions of life, though it undoubtedly was, and recommending it upon the ground that those notions were far superior to modern notions. The more one sympathizes with Mr. Cram's ends, the more one is bound to deprecate his means.

According to Mr. Cram, English Gothic is more Gothic than French, because it is more personal. Undoubtedly Gothic is more personal than is classic, as all romantic art is more personal than is classic art, of which one may almost say the impersonality is the distinction. So also the builder of a parish church has more scope for the display of individuality, from the very fact that he is interested only in the picturesque aspects of his style, than any one of the series of builders who labored for the establishment of a "system arising out of a principle" and whose labors culminated in the development of the groined and buttressed vault. It is quite fair to say of Cologne, in some ways that culmination, that it lacks personality. But in Gothic are many mansions, and it is to exalt not merely individually but eccentricity to find that Amiens and Rheims and Paris and Chartres lack personality.

GOTHIC

REVIVALS

But if Gothic as we historically know it were the only Gothic, if it were merely expressive of, and merely capable of expressing mediæval ideas and mediæval modes of building, its interest would be merely historical, and its place in an historical museum, or, if Mr. Cram prefers, in a reliquary. What makes Gothic viable is the fact that, although we no longer build groined vaults, Gothic vaulting shows us principles which may be applied to any possible construction, principles which belong not only to mediæval ecclesiastical architecture, but to all architecture. The attempt to revive it, in the middle of the last century, in England, in this country as an architectural province of England, and in South Germany (in France the Beaux Arts was too much for it and it survives only in the excellent literature and the bad architecture of Viollet le Duc)—this attempt was a failure, in spite of the labors of many men of talent and enthusiasm. It was a failure because upon the whole, in spite of some brilliant exceptions, the revivalists did not proceed from their starting point, but

marked time at it by repeating the forms of historical Gothic. With this method, the difference between Gothic and classic becomes merely a question of taste, "non disputandum." Mr. Cram knows this as well as we do, but his rhapsody upon the old Gothic, though entirely justified, may blind some of his readers to the fact that he knows it. The clear proof that he does is found in his declaration that among living American architects, Louis Sullivan is "essentially the most Gothic of all", though to the architect who regards his business as form-mongery, and an historical style merely as a storage warehouse of forms, there is nothing at all Gothic about Mr. Sullivan's work.

Meanwhile, as Richardson used to say, "the way for us architects to promote good architecture is to do it, the best we can." Not that Mr. Cram's literary appeals in behalf of the style of his love are to be disparaged. It would be ungrateful to say so. And, fortunately for Mr. Cram, and, to my thinking for the rest of us, his firm has in the new West Point, perhaps the largest opportunity any Gothic revivalist has had in this country, certainly the largest since what I hope I may call, without disrespect to anybody in particular, the Beaux Arts "ring" got control of building in this country and undertook to impose Ludovican Paris as the accurate and adequate architectural expression of American life at the beginning of the Twentieth century. The practical summary of "Gothic principles" is simply "Hoc age"—do what you are doing, and do your best to express what you are doing in historical forms if you can do it without contradicting the contemporary fact, but not otherwise. There are Goths who are doing that; there are Beaux Artists who are doing that. Whoever is doing that is practicing architecture and not merely keeping a form-store. Every one of them is doing his share to make modern architecture such a reflection and expression of modern life as mediæval architecture was of mediæval life, and to bring about in architecture such "correspondence with life" as has not been since the sixteenth century. "Men bring not back the mastodon, nor we those times." The point of departure is of less importance than the point of arrival. But to those who believe, as this reviewer believes, as fully as Mr. Cram can believe, that Gothic architecture is a more rational and a more promising point of departure than classic, of which the practitioners are destined, by force of regarding their models as ultimate, to mark time forever, and never to advance, Mr. Cram's articles, to refer to our beginning, are a great refreshment. M. S.

THE
PASSING
OF THE
SPIRE

The adoption of the domed Byzantine type for the new Madison Square Church is in sharp contrast with the reported remark of the rector of St. Thomas' that he will not hear of the rebuilding of the lamented edifice of that name in any other style than Gothic. The tower and lantern of the burned church remain, and form a picturesque object well worthy of preservation. But they are so dwarfed and overslaughed by the huge and towering flat-roofed edifices which have come to surround the site as to inspire something of the pity with which the passer contemplates the spire of Trinity which he can now see only from its own churchyard, and remembers that it is less than a generation since it was the "landmark" of lower Manhattan. Indeed, the modester height of the tower of St. Thomas is a distinct advantage, as taking it "hors concours." It does not enter the competition with "Mammon" in which the earlier and costlier and taller erection of its architect has been so conspicuously worsted.

Even in commercial architecture, it has been noted, conditions now concur to make a low building a "swell" building, as indicating that the owner can afford to put up a building for his own requirements. Similarly, the very humbleness of a church building may come to indicate a proud humility, and a refusal to compete with Mammon. A church is, primarily and essentially a room, and the highest room that can decently be reared for the purpose of public worship will not be very impressive by its altitude among the modern skyscrapers. The cathedral in Fifth avenue rather exceeds, in the interior height of its nave, the average of English examples. If half as much height again were added to it to bring it into competition, in this respect, with the great French cathedrals, not much would be added to its impressiveness with reference to its actual, and still less with reference to its prospective surroundings. Nobody would recommend a reproduction of Cologne for Manhattan, at least for any part of Manhattan where the surroundings cannot be controlled and restricted by the cathedral.

There is, to be sure, another solution, that which has been reached, with such interesting results, though on a comparatively modest scale, in the new Broadway Tabernacle. The adjuncts and "offices" of a cathedral, or even of a complete parochial "plant," were in mediaeval times grouped around the church, to the absorption of a corresponding area of land. In cities, where land is

very costly, and, indeed, the chief element of cost, these adjuncts can be superimposed so as to give to the crowning feature of the edifice an altitude and an importance which will enable the church to hold its own in a competition of moderate skyscrapers, of skyscrapers of the height to which, according to some, all skyscrapers should be limited by law. In this case, however, the crowning feature will not become the tower or the spire we mean, when speaking of that final in historical church architecture. It will rather spread, as in the instance we have just been citing, into the "cimborio" of the Spanish cathedrals, as reproduced, for example, in Trinity Church, Boston. In the new Tabernacle, in which the bulk of the central feature is comparatively so much greater than in Trinity, and the altitude also, Mr. Barney has shown that the vertical grouping may become picturesque and effective without ceasing to be ecclesiastical in expression, and we may be sure that Richardson would have rejoiced in a problem which not only permitted but compelled him to increase the importance of his central tower.

When the church, as in the case of the Madison Square Church, is merely or predominantly a preaching place, this solution is not admissible. A building is indicated which shall be clearly taken out of the secular competition by being kept down, and shall make its effect by the mass and scale which the skeleton building of many low and equal stories necessarily renounces. In any case, the slim and tapering spire is no longer permissible in a city church. It is too plainly foredoomed to become a pitiable or a ludicrous object, and no considerate architect will any longer recommend it.

M. S.

A
NOTABLE
YEAR

The great news of 1905, in the story of urban development, has belonged to the year's last quarter. The cities are London and San Francisco—significant of the wide sweep of the betterment movement; and the news is such as of itself to make the whole year notable. As might be expected, the tidings from San Francisco are of promise: the announcement of D. H. Burnham's long studied and ambitious scheme, the city's "aesthetic character", as the Merchants' Association calls it; while the tidings from ancient, ponderous London are of achievement; the opening of Kingsway and Aldwych, the two great thoroughfares that constitute the main part of "the Holborn to the Strand Improvement."

**HOLBORN
TO THE
STRAND
IMPROVE-
MENT**

It was on October 18 that King Edward opened the new London streets. For nearly seventy years the urgency of such an improvement has been so plain that it has been advocated. Every American who has visited the great city knows well the streets through which it has been thrust, and recalling the tortuous ride on the green bus through some of the area's narrow ways, en route from Holborn to Charing Cross, has no need to be told how the increasing congestion of traffic could at last overcome the fears of enormous expense. In 1889 the County Council superseded the old Metropolitan Board of Works, and took up this matter. It was ten years later before the work could be begun. But once it was begun, it was prosecuted so well that although Parliament gave until August, 1906, for its completion, it has been opened in October, 1905, and the gross cost appears to be a million dollars under the estimate.

**COST
OF THE
NEW
THOROUGH-
FARES**

Kingsway, starting from Theobald's road, proceeds south along the line of what was formerly Southampton Row. It is here 80 feet broad, which is wide for London—ten feet more than Queen Victoria street, and twenty feet wider than Shaftesbury avenue. Crossing Holborn, it absorbs what was once Little Queen Street, and, now broadened to a hundred feet, proceeds in a straight line to the site of the old Olympic theatre. Here it divides, forming on one side the crescent of Aldwych, which sweeps in a bold curve to cut the Strand at St. Clement Dane's church. At that conspicuous intersection the Gladstone memorial is to stand. The other, or western, horn enters the Strand at Wellington Street, about opposite Waterloo bridge. The length of the thoroughfare is three-quarters of a mile, and though the total cost of the complete scheme, without recoupments, is £6,120,380, the recoupments reduce this to £1,757,180, and it is figured that ground rent, etc., will entirely take care of the interest (£150,000 per annum) on the money borrowed for the improvement. If this is so, the vast work is going to impose no financial burden whatever upon the taxpayers.

**ARCHITECTURAL
DEVELOP-
MENTS**

The architectural features of the scheme have had, as would be expected, no little thought. Eight architects were chosen to submit elevation designs for the buildings in the new crescent road and in the widened portion of the Strand. Norman Shaw accepted an invitation to advise the Council's architect, and further assistance was given by the President and Council of the Royal Institute of British Architects. Already some buildings have risen on the new street, and others will now follow rapidly. The fact is, summer visitors to England have returned full of stories of a changing London. Not only is there this great improvement to arrest attention, but the Strand has some new structures that are quite Parisian, and the great piles which the government has been raising in Whitehall and Parliament Street, for the war office and Board of Trade, show that Washington is not the only capital daring to dream of a new official magnificence. Even in Regent Street the familiar, old-fashioned, crescent structure of the days of George the Fourth is giving place in part to a new, American-like hotel.

**SAN
FRANCISCO'S
AESTHETIC
CHARTER**

As to San Francisco's "aesthetic charter," the Burnham plan suggests improvements that it is thought will cost \$50,000,000 and take some fifty years to execute. It will seem to some that this was rather overshooting the mark, and that there would have been a gain in presenting a scheme more financially reasonable and immediately practicable. However, San Francisco is strong, confident, ambitious, and contains many men of wealth; and it may be supposed that Mr. Burnham knew the conditions and aspirations better than we of the East. The chamber of the Board of Supervisors was thronged with interested spectators when the plan was presented, and the record is that only one voice was raised in protest. Its owner was promptly removed from the room by the sergeant-at-arms. Mr. Burnham himself was not present at the presentation of the plans, but a letter was read from him in which he gave great credit to his chief of staff, Edward H. Bennett, who had charge of most of the actual designing. The day closed with the inevitable banquet, designed, as was said, to mark the

point at which Mr. Burnham's labors ceased and the city's began. Although the expert's services were donated, the expenditures for the work of making and drafting the plans have proved very heavy.

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**PAINTING
AND
ILLUSTRATION**

The voluntary renunciation by Mr. Charles Dana Gibson of an income earned by illustrating and stated to be \$65,000 a year for the purpose of becoming a painter in oils has provoked a good deal of admiring comment in the newspapers; but the most extraordinary thing about the incident is not that Mr. Gibson has renounced \$65,000 a year, but that he ever succeeded in earning it. We may safely assert that the number of "artists" who have, since the beginning of "art," earned for several years as much as \$65,000 a year may be counted on the fingers of one hand. Artists have as a rule been an impecunious lot; and it is only recently that American artists were reproached in a monthly publication for "eking out a precarious existence." Moreover, this is as it should be. The artist has many compensations for his work which are denied to the man of affairs; and in the long run there can be no doubt that art could scarcely become highly lucrative without for that reason becoming impoverished. What the artist needs is not fat fees, but intelligent sympathy, and the prosperous American democracy has been in the habit of rewarding him as little with the former as with the latter. But Mr. Gibson's act of renunciation emphasizes the fact that there is one branch of American art which is highly lucrative; and it may be profitable to consider for a moment why it is that the illustrators are upon the average so much better paid than other American artists.

The fact that they are better paid is unquestionable. Mr. Gibson was exceptional in the amount of money which he was able to earn; but one could easily name a dozen other illustrators whose work returns them anywhere from \$20,000 to \$50,000 a year; and there are many more who make an extremely good living out of their drawings. On the whole, they undoubtedly find their work not only very much more profitable than do the same number of painters, of similar standing, but also very much more profitable than do the English, French and German illustrators. Their opportunities are more interesting and abundant; their rate of pay higher; and the general use of colored

printing has enabled them to employ much more varied and interesting technical processes. Many of them are employed under running contracts, which free them from all anxiety as to the amount and the nature of their work, and which assures them a substantial income without costing them more than a fraction of their time. Altogether their situation from every material point of view is extremely satisfactory, and instead of "eking out a precarious existence" they are by way of building country houses and buying motor-cars.

There is no need of seeking far for the cause of this prosperity. It is, of course, the immediate result of the prosperity of American periodical publications. There are two American weekly journals and a score or more monthlies, whose circulation runs into the several hundred thousand and whose advertising rates are proportional to their circulation. These publications must buy what is believed to be the most popular available material, and the competition among them for such material is keen. They are willing to pay high prices for it, and can afford to do so. It is, furthermore, even more important for them to secure popular and effective pictures than it is interesting reading matter, because it is the pictures more than anything else which advertise the publications. The consequence is that many illustrators can obtain more and readier money merely for the right to publish a drawing than a landscape painter can for an oil canvas, which may be much costlier at once in skill, in time and in personal stress. In current illustration we have a form of art, which, whether bad or good, is undeniably and remarkably saleable, and it inevitably receives a reward proportioned to its popularity.

Be it added that American illustration is not carried into popularity on the back of popular authors. Its effectiveness is, as it should be, entirely independent of the stories with which it sometimes shares the pages of a magazine. Indeed, with a few exceptions, the most successful American illustrators rarely attempt the ungrateful and unnecessary task of embodying the incidents or the characters of a story in a series of pictures; or if they do the value of the picture is entirely independent of its value as an illustration of a certain text. What the American illustrators illustrate is their own vision of things and people past and present, and the most successful are those whose vision is most definite and most individual. Mr. Howard Pyle, for instance, continues to illustrate stories of the several highly col-

ored historical periods; but in his case it is essentially the letter press which explains the pictures, not the pictures, which makes the letter press vivid. The pictures that is, are bound to dominate any text which accompanies them. Or again in the case of Mr. Gibson himself there is no question of illustrating anything but his own observation of contemporary American types and social situations—conceived sometimes humorously and sometimes sentimentally. The same statement is substantially true of such illustrators as Mr. Frederic Remington and Mr. Maxfield Parish. The former has abandoned entirely the illustrations of stories and confines himself to making pictures of historical or imaginary incidents, representative of different phases of Western life, while the latter's pictures have embodied with absolute consistency a fantastic world of his own imagining, which bears only a remote and casual relation to the world of story books. Even such utterly inferior work as that of Mr. Howard Chandler Christie has obtained its vogue from stereotyping in the vulgar and commonplace but very definite way the shop girls' fashionable heroes and heroines. In all these and in many other cases the illustrator is as far as possible from subordinating himself to the author. He is the independent creator of a certain kind of popular art; and it is no wonder that, as in the case of Mr. Edwin Abbey and now Mr. C. D. Gibson, they frequently break away altogether from periodical publication.

It is none the less a very significant fact that the most popular and lucrative form of American art is that of illustration, because the very essence of illustration is of course not its beauty, but its expressiveness. Whatever else it does, it must tell some kind of a story, and this is more rather than less true of illustrations whose value and effectiveness is independent of any lengthy text. They must tell their own story; and they must tell it in a language that people understand. Now the picture-language, which

many thousands of people understand is not of course, the proper, the essential language of painting—a language which is constituted at bottom by certain abstract visual material arranged according to certain abstract and technical values. The picture language which they understand is constituted by familiar human figures, types and scenery, arranged generally with a view to some moral or dramatic effect. The more familiar these types are the more popular the illustration. In the eyes of by far the larger part of the American public the favorite figures of American pictorial art are such racy heroes of comic misadventure as Buster Brown, Foxy Grandpa and Happy Hooligan. But, of course, illustration at this level is not art at all, except in the same sense that good reporting is literature. On a somewhat higher level of the art of illustration, the familiarity of the types depicted is partly the creation of the artist, such as the Gibson man and the Gibson girl; and on this level also the drawings begin to have certain technical merits of line and composition. Finally there is a higher level still, in which, through the medium of three-colored printing, the illustrator becomes still nearer the painter—becomes in fact the decorator of a page instead of a wall and makes his popular effect chiefly by force of repeating his own imaginative or representative vision of nature and human life. On this level there are many illustrators who might just as well be painters; just as there are many painters who might better be illustrators. Moreover, essential as it is for the integrity of American painting to keep its purposes and methods separate from that of illustration, a free movement from the ranks of the illustrators to the ranks of the painters is likely to be a good rather than a bad thing for American painting, because the illustrators may help to advertise American painting into great popularity; and in a democracy nothing seems to succeed which is not, in one way or another, well advertised.

H. D. C.



HALLOWAY OF A NEW YORK RESIDENCE.

Britt & Bacon, Architects.



DETAIL OF CARNEGIE LIBRARY, FRANKFORD, PA.

Terra Cotta by Conkling-Armstrong Terra Cotta Co.

Watson & Hackel, Architects.

The Proper Use of Terra Cotta

III.

In the first article of this series, we gave a short history of the use of terra cotta in this country, and pointed out how during the life of one generation it had developed from a neglected material into a material which was being more widely and more variously used than ever before in the history of building construction. In the second article we pushed the argument further by giving some of the salient reasons for its increasing popularity. Terra cotta has certain manifest and incontestable advantages over the other leading materials, which are employed for ornamental and structural purposes; and these advantages have been the direct cause of its great success. In the beginning it had everything against it—the force of custom, imperfect technical processes, the active opposition of the people interested in other materials, and certain disappointments which resulted from its misuse. But it has triumphed over all these adverse conditions; and at the present time every succeeding year finds its popularity wider and its standing more certain.

In this third article we propose to consider somewhat more in detail the proper use of terra cotta as a material—a subject which is obviously of the utmost im-

portance to everyone who is interested in terra cotta either from the commercial or the architectural point of view; and it is a subject which is intimately related to that of our last article upon its advantages as a material. The proper use of terra cotta consists precisely in using it in such a way that its advantages are most completely developed; and the increase of its popularity depends in the long run absolutely upon the increasing propriety of its use. When employed in just the right way it need fear neither competition nor substitution, but when an architect or builder employs it either clumsily or pervertedly, he is doing the material as a material a real harm. He is either passing counterfeit money, or what is almost as bad, he is passing money which is easily counterfeited; and a counterfeit can never get into the country's architectural Treasury.

That terra cotta should have been frequently misused in the past and is still to a certain extent misused is the inevitable result of the way in which the material was introduced, and of the contemporary condition of American architecture and building. During the other times and in the other places where it was largely and successfully used there was practically no competition between

it and other materials, and there was consequently no temptation to employ it in a perverted manner. The builders of Assyria and to a smaller extent those of Lombardy were obliged to use burnt clay, because stone was available only at a much heavier expense; and un-

We had used wood both as a structural and decorative material merely in imitation of stone; and we had frequently used stone, when brick would have served the purpose very much more efficiently. The habit of American builders was, consequently, at that time almost entirely to



MORRIS HIGH SCHOOL.

Terra Cotta by New York Architectural Terra Cotta Co.

C. B. J. Snyder, Architect.

der such circumstances they did not have any temptation to use terra cotta as a sham material. But in our country we had been accustomed from the start to inferior methods of construction and to the employment of materials without any reference to their best qualities.

disregard the nature of the material in obtaining a desired effect; and as the desired effect was generally that of a dull and mono-chromatic substantiality, it followed that wood, plaster and sometimes even brick were often made to look as much like stone as pos-

sible. It was inevitable consequently that when terra cotta was first introduced, it also would have to win its way into favor by pretending to be a cheap stone; and up to the present day architects not infrequently demand a similar pretence of the manufacturers of terra cotta. But owing to the increased use and cheapness of artificial stones this particular mis-employment of

more than any other designer to give the material an independent standing and consequently a distinctive use, and it is significant that he achieved this result largely by having it manufactured in a new and popular color. Previous to 1877 practically all American architectural terra cotta was the color of stone, but when Mr. Post insisted on obtaining for a residence in 36th st, for the building of



42 BROADWAY.

Terra Cotta by Excelsior Terra Cotta Co.

Henry Ives Cobb, Architect.

terra cotta cannot last very much longer. There are and will be many ways of misusing terra cotta, but the attempt to make it look like stone will not continue to be one of them.

The well-trained architects have been the great reformers of American building methods and standards, and the better use of terra cotta can be directly traced to their influence. In the beginning Mr. George B. Post accomplished

the Long Island Historical Society, and later in the Produce Exchange a burnt clay material of a peculiar warm shade of red, he at once divorced the material from stone and started it upon its independent career. The new color straightway became so popular that the color was named after the material, of which it was made. During this stage in its American career terra cotta was employed almost exclusively in conjunction



TIMES BUILDING, NEW YORK.

Terra Cotta by Perth Amboy Terra Cotta Co.

C. L. W. Eidlitz, Architect.

with brick for the ornamental parts and members of a brick building; and while this was an unnecessarily restricted employment of the material it was a thoroughly wholesome and desirable employment. It is one of the greatest advantages of terra cotta that it is the most economical material which can be used for ornamental purposes, and it naturally came into great favor with the architects who like to ornament their buildings profusely. It was, moreover, during this

way and 39th st. The Moorish character of the design of this building tempted the architects to use elaborate and delicate ornamental patterns, which could, perhaps, have been more artfully worked in stone, but the designs themselves are beautiful, effective and appropriate, and demonstrated that extremely elaborate decorative patterns could be carried out in terra cotta at a comparatively small cost.

There is not very much to be said



CROQUET SHELTER, PROSPECT PARK, BROOKLYN, N. Y.

McKim, Mead & White, Architects.

Built of Dull-enamel Terra Cotta furnished by The Atlantic Terra Cotta Co.

early and limited use of terra cotta that some of the best ornament ever reproduced in burnt clay in this country was applied to certain buildings in New York. In this connection some of the detail of the building of the Long Island Historical Society, designed by Olin Warner, is particularly worth attention, while another of the early buildings which owed much of its charm to the successful application of terra cotta ornament was the Casino Theatre at Broad-

about the proper use of terra cotta for ornamental purposes. In this as in other respects it is frequently employed very clumsily, but its clumsy employment is as a rule not due to a perverted employment of the material as a material, so much as to the inappropriate use of the ornament as an ornament. Thus the application of any ornament, large in scale, to the upper stories of a twenty-story building is a mistake, because no ornament, however large in scale it may be,

is effective at such an enormous height from the ground, and it is scarcely worth while to spend thousands of dollars for decorations which can only be enjoyed by the few inhabitants of the top stories of neighboring sky-scrapers. But this is a mistake in architectural design rather than in the use of terra cotta. It is enough to say in general that terra cotta ornament should not be used when precision, delicacy and refinement of line are required. On the other hand terra cotta is just as effective as carved stone,

architecture of to-day to decrease and to simplify the amount of ornament on buildings; and this tendency should work rather in favor of terra cotta than against it. For when buildings are not ornamented in detail, they must make their effect, apart from their mass, their proportions, and their salient lines, by the texture and color of their materials; and it is in the possibilities it affords of an excellent texture and color that some of the greatest and most peculiar merits of terra cotta consists. This fact was rec-



DETAIL BY NEW JERSEY TERRA COTTA CO.

when the ornament is seen from a greater distance, and when the architect intends that its effect shall be merged in the general effect of the building. Under such circumstances it is, as we have said, just as effective, and it is very much more economical; and inasmuch as precision, delicacy and refinement of line are rarely necessary in contemporary American ornamentation, terra cotta could be employed on many buildings on which at present a great deal of money is unnecessarily spent upon carving.

There is, however, a tendency in the

ognized very early, although it is only recently that improved technical processes have enabled manufacturers to take full advantage of it. During the eighties, when the Romanesque style was much more prevalent than it is at present, it was felt by certain architects that the usual terra cotta with its smooth surface was not adapted to the massive and sometimes rugged character of Romanesque designs. Mr. C. L. W. Eidlitz in particular wanted a rougher surface, and he devised a method whereby terra cotta with combed or crinkled

surfaces could be manufactured. Here again we have a use for the material which was admirable and progressive just because it was distinctive. Such a roughening of the surface could not have been accomplished in any material except one like terra cotta, which was plastic, and the excellent results which were accomplished in this way may still be seen upon the Art and Library Building in Buffalo, upon the Telephone Building in Cortlandt st, New York

ability to varying requirements of this kind, and it is apparent that the great future for the material is connected with this quality. It will continue to be used, of course, for figured ornament, but it will be used still more largely to carry out that part of the decorative treatment of tall buildings, which depends upon maintaining a uniform solid impression of surface, tone and color.

It has been constantly repeated in these articles that the fireproofed sky-scraper



ST. JOSEPH'S NORMAL COLLEGE, POCANTICO HILLS, N. Y.

Terra Cotta by The South Amboy Terra Cotta Co.

John E. Kirby, Architect.

City, and upon the Racquet club house on West 43d st, New York City.

This peculiar development in the surface treatment of terra cotta has not proved to be of much permanent importance, because the need of it disappeared when Romanesque buildings became less frequent; but since that period great strides have been made in giving a more varied texture and tone to architectural terra cotta. Little by little it has become appreciated that one of the greatest merits of terra cotta is its adapt-

affords the greatest of all opportunities for growth in the use of terra cotta, and this is true, not only because terra cotta is an absolutely fire-resisting material, but because of its adaptability to the aesthetic designs of sky-scraper design. The better architects are coming more and more to depend for the effect of such a design, not upon ornamental detail, not upon contrasts of material, which break the façade up into sections, and not, in short, upon any treatment of such a building which impairs the over-

powering effect of its mass; and in intensifying such an effect terra cotta is then an efficient and indispensable ally. It is very much more than a happy chance that there was a coincident improvement between the process of manufacturing terra cotta and the growth in the use of steel frame for tall buildings, because the material is peculiarly adapted to the method of construction. Indeed it is not too much to say that in case terra cotta had not been made in this country at the time the steel frame came into universal use for tall buildings, that method of construction would have imperatively demanded its manufacture. The sky-scraper must have a coating of fireproof material which is comparatively light in weight, which can be economically handled in comparatively small pieces, and the color and surface of which can be for the most part controlled. Terra cotta satisfies all these requirements as no other material, either artificial or natural, satisfies them; and consequently its successful use in tall buildings, while not by any means the only example of its peculiarly appropriate employment, is probably the best example. Constructively it precisely fulfills its function, and it can be made to do an equally good aesthetic service. All the most successful examples of sky-scraper design recently erected are buildings in which a flat, simple, screen-like and monotonous treatment has been adopted and carried out in terra cotta, the aesthetic value of which consisted chiefly in the manner in which its texture, color and ornamentation assisted in bringing out the masses of the big buildings and their comparative lightness. In sky-scrapers such as the Times and Wanamaker buildings in New York or in the Railway Exchange Building in Chicago terra cotta has been applied in a way that is extremely idiomatic and highly appropriate.

There is only one additional way in which the use of terra cotta can become still more appropriate and still more idiomatic, and that is through the use of positive instead of neutral colors. One can imagine, perhaps, that some kind of cement composition will eventually be made which may compete with terra



TERRA COTTA DETAIL BY NORTHWESTERN
TERRA COTTA CO.

cotta as an appropriate coating for a sky-scraper; but no such competitor can arise for the use of glazed and colored terra cotta. Every good quality of the material reaches its highest ex-

pression in this final and most difficult of all achievements in its manufacture, and the last article of this series will be devoted to an account of what has al-

ready been accomplished in this respect, and what a tremendous future is opened up thereby.

H. D. Croly.



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