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THE ARCHITECTVRAL RECORD

MAY, 1912

VOLUME XXXI NUMBER V

A RENAISSANCE IN COMMERCIAL ARCHITECTVRE

SOME RECENT BVILDINGS IN VP-TOWN NEW YORK

By C. MATLACK PRICE

A LITTLE OVER FIVE YEARS AGO the standard of excellence in commercial architecture was raised to a height previously unknown by the erection of the buildings for Tiffany and Company, Gorham and the Knickerbocker Trust Company. The effect of these buildings was to start a wave of ambitious alteration and construction from Madison Square to the Plaza—a wave which even now is not, perhaps, at its height. New buildings began to appear above Forty-second street, which zone has witnessed the greater part of the new work of the past twelve months, and the metamorphosis of New York shop-fronts is of such a significant nature that a review of their present aspect cannot be out of place.

The architects who are represented in this fast-growing array of varied types of design are, for the most part, among the most prominent in the city—Carrére and Hastings, Warren and Wetmore, Harry Allan Jacobs, Delano and Aldrich and J. H. Freedlander, as well as several newer firms.

It is doubtful if any one year has seen the erection of the type of commercial building dealt with in this review to so great an extent as this last year in New York, while every week is signalized by the demolition of some older building and the commencement of a new one. On both sides of Fifth avenue, and in sites near the avenue, in many side-streets, are appearing new business premises whose architectural aspect is of marked interest, for the reason that each one represents, apart from the considerable cost of its construction, a manifest intention on the part of each owner to express in it, to the best of his understanding, a symbol of the character, dignity, standing and prosperity of his house in such a manner and locality that all who run may read.

Thus the aspect of this strenuous year of commercial building must necessarily

attract no small amount of critical attention on account of the occasion which it presents for the study and comparative analysis of the varied stylistic expressions which it presents—of expressions of many different kinds which are governed throughout by the same sets of conditions. In other words, each one of these buildings was primarily designed to furnish premises for the housing of certain more or less exclusive business firms in quarters which should reflect their aims and ideals, yet each one was restricted, in extent varying but little, as to the area of site and as to the location on or near the most exclusive shopping avenue of the city. How then, other than by attribution to the personal preference or taste of the client and the architect may the amazing diversity of styles in design be explained?

It is fortunate that up to this time, no attempt has been made by architectural dilettanti to talk of an "American Style" in city architecture. It is fortunate inasmuch as there is no such style, never has been and, in all probability, never will be such a style. That all our city buildings are based in their design and detail upon European prototypes is too obvious and well known to enlarge upon, and it is manifest that we can consider and criticise these buildings only as adaptations, of which the success or failure must rest solely upon the cleverness or stupidity with which the adaptation has been carried out.

For those who lean toward nicety in designation, I will take this opportunity to illustrate this point by paraphrasing certain remarks which I have made elsewhere upon the critical analysis of domestic architecture in this country.

To say that "The building recently completed for the Messrs. —— on upper Fifth avenue is a striking example of Italian Renaissance architecture" is absurd. The facade of the Palazzo Strozzi, in Florence, is a splendid *example*—the building on Fifth avenue is an *adaptation*. It cannot or could not be an example. With this in mind it is possible to form more intelligent and more definite critical conclusions regarding the recent additions to the gallery of Fifth avenue architecture. Owing to the great diversity which our tastes seem to exhibit, general remarks or broadly taken comparisons are worse than useless, being not only confusing, but individually unfair to the buildings under consideration.

The lucidity of a review may be impaired so seriously by a hair's breadth deflection at the outset, that it is worth while to define a certain method of observation—especially where the buildings to be reviewed are of such widely differing natures, and where it is so stupid to say, in an off-hand manner that one is better than another. It would be as absurd to say that St. Patrick's Cathedral is a better building than the New York Public Library, or that a fork is better than a spoon.

Furthermore, to speak personally, I have little patience with the reviewer who fancies but one style, and seeks to make it paramount by the disparagement of all others. It is understood that one has one's preferences, but if a certain building happens to be a well-studied adaptation of Italian Renaissance and a certain other an equally well-studied adaptation of Louis XVI, I refuse to condemn the first and hold it up to the derision of all architectural critics simply because I prefer French architecture of a certain period.

Comparisons, in the case in hand, are worse than odious—they are stupid. Whether this country is to be congratulated or not upon the diversity of its architectural inspiration is a matter that has concerned critics for some time, and never so much as to-day was it a matter calling for such nice discrimination.

In the "Victorian Period," when our city architecture was a half-hearted copy of the most debased type of building in Paris, it was reasonably safe to dismiss it all with a general and sweeping condemnation as "an imitation of something which, even if genuine, would be undesirable." Then came a period dominated in the country by the fantastic vagaries of Eastlake, and in the city by men who consistently misunderstood Richardson, while endeavoring to copy him.

NOS. 556-558 FIFTH AVENUE NEW YORK,
CARRÉRE & HASTINGS, ARCHITECTS.

It was a period in which the architectural *ego* must have been in a flourishing condition, for we blythely undertook to improve upon the classic orders themselves, and to no less blythely ignore the beauties of the Italian Renaissance and the French revival of the eighteenth century. Certain other architects worked with a comprehensive and thorough misconstruction of every precept in Ruskin's writings, which formed at the time almost the only current collection of essays on architecture. Forgotten were the chaste and dignified ideals of the Classic Revival which produced "Colonnade Row" on Lafayette Place, and designers seemed to fancy themselves endowed with an original genius eclipsing that of the Renaissance Italians, the Brothers Adam, Christopher Wren and Inigo Jones rolled into one.

Lastly, and with infinite present ramifications, came the era of studied adaptation, ushered in by McKim, Mead and White, who popularized the style of the Italian Renaissance to an extent which made it foremost in the better buildings of the city. In addition to this type of architecture, the same firm also introduced a style which has become known as "Harvard," due to a certain similarity which it bears to some of the older buildings at Cambridge, but which, when all is said and done, is neither more nor less than a modified "Georgian." In the city it was characterized by a façade of brick with stone trim and detail, with occasional light iron railings—the brick selected to show burnt ends at random, thus effecting, for the first time in modern architecture, a *texture* in that material. The style, as such, is better illustrated, perhaps, in the street elevations of the Harvard Club than in any building in New York City.

The bars of local precedent were let down, and the pages of the architectural achievements of all past ages in Europe were eagerly scanned by American architects for new inspiration. Holland Dutch, "Francis 1st," Modern French, Renaissance Italian, various kinds of Gothic and half a dozen other styles and sub-styles sprung up like mushrooms, to the complete stupefaction of the lay beholder and the serious concern of the professional observer.

Whether this diversity is desirable in itself is a question by no means readily answered—whether it is desirable as a step toward the evolution of a national architecture (assuming such an architecture to be possible) is immediately answerable in the negative.

As long as such successes are achieved in the adaptation of foreign styles, it is certain that the conservative client will defer the investment of his thousands of dollars in a new and necessarily experimental style of architecture, until the millenium.

Everything is against consistency or originality in architectural design in this country, for we must reckon with the modern facilities for extensive travel, the multiplicity of books on foreign styles of architecture and the excellence of photography and printing to-day as compared with the isolation and centralization of all means of inspiration in the periods and countries which saw the naissance and evolution of the great architectural styles of Europe.

One result of our present diverse expressions of what we severally consider good city architecture is that its adequate criticism has become as complex as the study of architecture *in toto*, and the critic is forced to treat of it in terms relative rather than absolute. Each case is an individual study, and even a comparison would lead to no more illuminating conclusions than Chesterton's hypothetical comparison of "red" and "triangular."

Furthermore it is useless to deplore the diversity of our present essays in architecture, and it is far more purposeful to present a review of our recent acquisitions, with the idea that no small amount of pleasure may be derived from an appreciation of such qualities of excellence as they may have attained.

It is the intention of this review to outline a few individual observations on the more interesting commercial buildings which have been completed within the last few years, or which are still in process of construction.

NO. 7 EAST 43D STREET—DETAIL OF UPPER FLOORS.
Delano & Aldrich, Architects.

II.

By way of limiting the field of this review it may be said that it is intended to speak only of a certain type of commercial architecture, of date not prior to two or three years, and of location on or within one block of Fifth Avenue, New York City.

It is not intended to deal with the "sky scraper" or the loft-building type, but solely with the more exclusive type of shop building. The loft building is essentially a business venture—its purpose being to offer quarters to any kind of business, it has no specific character to express and depends for its architectural values (if any) solely upon the ambition of the owner to offer greater superficial attractions than his competitors. The shops which form the subject of this review, however, have a status between the loft and the private house, inasmuch as they are designed both for business quarters and with a view to expressing as much as possible of the prosperity, standing, character, and even the ideals of the business firm for which they have been built.

Of buildings which show elements of French influence, three may be instanced which show high attainment in sucessfully designed adaptation.

Of these the premises at 560 Fifth avenue, by Warren and Wetmore, not so recently finished as other buildings included in this review, shows, perhaps, a more beautiful study in grace and refinement than any building of its sort in the city. Its general proportions are no less excellent than the character of its detail, which is as finely conceived and disposed as the most captious critic of eighteenth century French architecture could require.

The base, which is of black *"Porte d' Or"* marble, more generally known as "Black and Gold," is relieved by highly burnished bases and capitals of brass, stamping the building with a certain distinctive element entirely its own.

Above this base rise delicately attenuated pilasters, straight to the main cornice, and so delicately proportioned are these that they group as well in pairs as in the three that appear in the corner when the building is viewed at an angle. It is doubtful if the arrangement of the three stories of windows on the front elevation could have been better composed, from the simple balustrade at the bottom of the *"premier etage"* to the console-keystone at the top of the fourth floor. Admirable reserve was shown in decorating the frieze in the main cornice only above the pilasters, while the treatment of the pediment story above, with its severe yet delicate iron rail and block cornice is of exactly sufficient detail to show that it was a matter of careful study, yet of a simplicity which does not detract from the more important part of the building.

A building a little above this, on a similarly disposed plot at 595 Fifth avenue, shows a different treatment of the same theme, though with less in it to suggest French origin. This building was designed for a china shop by Severance and Schumm, and seems to illustrate the idea of "refinement thrice refined" in its every member. Its material is a warm, ivory-tinted marble, which is shown to its best chromatic values in the broad panelled expanses which form the most prominent feature of the building.

The lot being unusually narrow, a clever expedient was adopted in utilizing the entire width for a show-window by placing the entrance at one side. Nearly all the detail of the façade was disposed in the treatment of the show-windows, which are framed in a nicely proportioned moulding of figured marble. In the entablature above this, as in the first string-course and main cornice, every moulded member shows the most extreme refinement. An interesting feature of the first string-course is the wide cove-moulding, which may be seen in profile against the old "brown-stone front" at the left of the wide show-window. The only ornament on the front and side elevations is the delicate strip of Greek wave-pattern, while the main cornice itself is of ultra-refined composition, relieved only by its modillions. Much of the character of this building is lost in the failure of a photograph to show the warm tint of the marble which was used.

The same type of French architecture as that so gracefully shown in Warren & Wetmore's, 560 Fifth avenue, is shown with a little more boldness (as befits its greater height above the street) by Delano and Aldrich in their building for a music publisher at 7 East 43rd street.

The detail shown is at the seventh story, in which it was the intention of the architects to dispense with a deep overhanging cornice, and to effect the needed terminal diversity by means of elaborating the top story. There is very little projection either in the uppermost horizontal member, or in the string-course above the tall window-openings of the lower façade, yet the building, curiously enough, cannot be said to have an abrupt or unfinished appearance. Further architectural interest is lent by the fact that the three central windows on this top story are of circular shape, while the four axes of the main vertical piers are emphasized by the four terminal urns against the sky-line. The ornament is handled with that nice reserve so absolutely essential to a successful rendering of this sort of French architecture—nowhere is the relief too bold or the profile too full. The great lyres, in place of flat cartouches or medallions, are symbolic of the trade for which the building was erected, and the whole scale of the detail is accurately adjusted to the height at which it was to be placed. It is a successful execution of a clever conception—and an illustration of the idea that a commercial building may practically and adequately house a business, and may at the same time be an example of architectural design.

Still adhering to eighteenth century French architecture, it remains to consider a new building for an exclusive firm of interior decorators at 16 East 56th street, by Harry Allan Jacobs. Here the inspiration was derived from

NO. 560 FIFTH AVENUE, NEW YORK.
WARREN & WETMORE, ARCHITECTS.

NO. 16 EAST 56TH STREET, N. Y. CITY.
Harry Allan Jacobs, Architect.

Versailles and the Trianons, and rendered with an effect which could have been improved only by the employment of white marble instead of artificial stone for the façade.

The show-windows, as in many buildings of this type, is severely simple, being designed to show a mere suggestion of the character of the firm's stock, rather than to show how much, as in a department store. One chair and a bit of tapestry may grace this window, or a single bit of rare furniture. Above this window is the oval window—one of the happiest details of the period, while the tall Corinthian pilasters indicate that the foyer or lobby of the building is of lofty proportions. Above this a conservative treatment of the windows takes the eye to the upper story, where the blind front denotes a high-studded room within, lit by a skylight and designed for the adequate display of rare tapestries. Its treatment is an excellent one in consideration of the difficulty which arises in the problem of a blank wall-surface, and it is only to be regretted that the architect's original scheme was not carried out. This scheme showed, in place of the raised panels at the right and left, in the spaces between the pilasters, two niches with statuary. Even the small oval wall-niche with a bust, so characteristic of the period, would have made a splendid design for this upper story. As it stands it is a carefully studied adaptation of a style which is among the most difficult to reproduce in convincing terms to-day.

Departing from the traditions of earlier French architecture, and exemplifying with remarkable accuracy of feeling the type known as "Modern French" is a jeweler's shop at 716 Fifth avenue, designed by Maynicke and Franke. It is difficult, indeed, to realize that a façade so thoroughly and essentially "Modern French" could have been produced in this country, for every detail is in accord with the feeling of that much-discussed and much-abused type of architecture. As a consistent example of the style this little building rivals the Hotel Ansonia, which was designed by that eccentric and gifted "Cartouche"

NO. 716 FIFTH AVENUE, NEW YORK.
MAYNICKE & FRANKE, ARCHITECTS.

NOS. 192-194 FIFTH AVENUE, NEW YORK CITY. CARRERE & HASTINGS, ARCHITECTS.

Dubois, who, however, was an "imported" designer, and one naturally capable of imparting to the Ansonia the true spirit of the style.

It is the more remarkable, then, for a local architect to achieve such a faithful study, for this little building is thoroughly French, from its flamboyant glass marquise to its twin terminal urns —a façade replete with those delightful architectural fantasia of which the keynote is irresponsibility and gaiety. Many of our hotels have seized upon the psycologically cheerful values of modern French architecture, but this is the first commercial building to exploit so direct a rendering.

Whether one fancy (from a personal viewpoint) the character of modern French architecture, or whether one unaffectedly despise it (as many do) it cannot be denied that here is a perfect adaptation of it—with the possible exception of a feeling that the base is a little hard and severe, not only for the rest of the building, but for perfect conformity with the character of the style. There is much to admire in the happy handling of the pediment behind the superficial curved pediment, and in the nice transition between this full curve and the flat arch of the window. It can never be said of the style that it is meagre or parsimonious, or that its detail is sparingly used, and that it is a luxurious sort of architecture is manifest in the amount of skilled stone carving which this detail demands. There are many designers, however, who adhere firmly to the opinion that its aesthetic extravagances are little short of immoral, and that it should be held up to the derision of every self-respecting architect. Perhaps it would not be profitable to discuss the very problematical value of comments of this sort, inasmuch as they are opinions rather than criticisms.

Leaving those buildings which might be considered as being of "French extraction," the review proceeds to deal with several whose legitimate ancestors would seem to have been Italian.

Of these one of the most imposing is the art gallery at 556 and 558 Fifth avenue, by Carrére and Hastings, the most superb, perhaps, being the great jewelry establishment at 192 and 194 by the same firm of architects, and the most charming, a piano shop at 433 by Harry Allan Jacobs.

The first presents a monumental façade of Chasignelles limestone, imported from France—a façade designed with the imposing dignity of the great Italian *palazzi.* The arched openings in the deeply rusticated and "worm-eaten" base story, the tall *"premier etage"* windows, with column and pediment and the balustrade above the main cornice—these are the salient external features of the city architecture of the great Italian Renaissance. The arches to the right and left form the settings each for a single rare painting, while the central arch admits to a lofty foyer, with marble columns and a dignified grandeur of detail.

The uppermost story, as in the decorator's establishment at 16 East 56th street, shows the blind wall of a gallery with overhead light, though in this case no attempt was made to treat it architecturally, the building being assumed, by virtue of its height, to terminate above the main cornice and balustrade.

Greater beauty has undoubtedly been achieved in the rendering of Italian Renaissance as displayed in the great building at 192 and 194 Fifth avenue, designed also by Carrére and Hastings for the premises of a great house of jewelers and silversmiths. Here is a building in every sense comparable with the now well-known buildings by the firm of McKim, Mead and White for Tiffany's and Gorham's.

Owing to its present incompletion it is possible to show only its design above the first floor, thereby missing the beautifully delicate bas-relief work above the doors, between the pilasters of the base.

The first striking feature which meets the eye is the rounded corner, which gives an interesting break both in the first string-course and in that below the top story, where the curved surface is exquisitely ornamented with a great cartouche.

NO. 433 FIFTH AVENUE—DETAIL OF TWO STORIES. HARRY ALLAN JACOBS, ARCH'T.

FACADE OF BUILDING AT 433 FIFTH AVENUE, N. Y. CITY. HARRY ALLAN JACOBS, ARCHITECT.

The entire treatment shows a nice blending of richness and reserve in the handling of the ornament. The heads of the tall two-story windows are beautiful, and the bas-relief of the top story is excellently decorative in effect, but reserved in its rendering, giving this terminating member of the building, with the Italian balustrades beneath the windows, an absolutely adequate appearance. The cornice, unfortunately lost in shadow in the photograph, is of the Italian type, of two tiers of modillions, which it is proposed to paint in the manner of the cornice of Donn Barber's building for the Lotus Club.

As a whole, this building presents an example of the finest type of commercial building in this country, and as a study in the adaptation of an historic style is a monument of well-studied reserve and unimpeachable taste. The same general type of detail is being skilfully employed by Carrére and Hastings in the nineteen-story business building which is in course of construction at Broadway and 58th street, the facings of the building being in white marble to its entire height.

The piano house at 433 Fifth avenue, by Harry Allan Jacobs is one of the unqualified successes of the year in the list of new business buildings.

Essentially of Italian inspiration in design, it presents many features well worth studying. In a commercial building of this type one of the most difficult problems with which the designer has to cope is the disposition of the blank expanse of show-window which the building demands. Here it is cleverly enriched by the almost theatrical design of the curtain, which carries the horizontal line of decorative interest established by the beautiful panel above the door. By this frank but ingenious expedient, the effect of the ground story of the building is raised far above any danger of being either commonplace or uninteresting. Above this is the triple arcade, which not only gives an interesting play of shadow at this point, but also, owing to the slender proportions of the columns and the delicate refinement of the moldings, suggest that element of *grace* which has been consistently carried out as the keynote of the entire building.

In order to lower the apparent height of the façade, the main cornice and balustrade was placed at the fifth floor, which causes the sixth to recede into the background, and tends to make the whole design more compact. To further emphasize the intention of considering this fifth floor as the termination of the building, it was elaborated with delicate bas-relief panels of musical "attributes," and marked off with a slightly projecting string-course and the name-tablet of the building. Lest the two stories intermediate between this and the arcade might seem neglected, a balcony was placed at a central window, striking a note of interest and affording a strong shadow. The entire façade is in white marble, except the columns, which are slightly figured, and the whole is, perhaps, one of the most exquisitely graceful buildings ever dedicated to a commercial use.

One of the most interesting particulars to be remarked in connection with this building is the frankness and sincerity of its treatment—free from any restricted academic formality or personal mannerism, yet essentially expressive of the highest ideals of abstract architecture. To quote some remarks made elsewhere upon this building: "It is a theory on the part of Mr. Jacobs that such architectural expression as this building may possess must have values of permanent significance only in so far as it presents an earnest and sincere intention on the part of the designer to combine the practical considerations of modern necessity and convenience with the greatest possible element of abstract architectural beauty." It would seem that he has erected a marble monument to the truth of this theory in the form of this admirable building.

Again of Italian derivation, but utterly unique in this city, is the charmingly designed little shoeshop at 548 Fifth avenue, by Carrére and Hastings. The salient feature of its façade, the delicately and beautifully rendered *"sgraffito"* decoration, which as applied to the exterior treatment of buildings in

this country, is as rare as it is exquisite in this example. Rarely has a more "cheerful" façade graced a city street on this side of the Atlantic, and the unique and distinctive effect of this application may constitute as it were, a sufficient excuse for a slight digression upon the art of *"sgraffito."*

Vasari, an early Italian architect, says that Morto da Feltre (an architect of the late Renaissance in Italy), "when he returned to Florence (about 1510) from Rome, went to stay with Andrea Feltrini, to whom he imported the newly discovered art." Da Feltre returned from certain of those early Roman excavations, conducted by Raphael, where those marvellous discoveries were made which furnished inspiration for the designers of Italian Renaissance, and while this *sgraffito* work which was discovered at the time was of Roman execution, the art was also employed by the Etruscans. After a little practice on the part of Andrea Feltrini, who may be looked upon as the perfector of the art, it became one of the most frequent and popular methods employed for exterior ornamentation. *Sgraffito* consists of a ground of stucco or lime mixed with black, formed of ground charcoal or burnt straw, or with brown formed of sienna or other coloring. Over this is laid a thin coat of white lime made (in Italy) from ground Tavertine marble. The design is pricked through from full-sized cartoons on paper, the stucco then being scratched off until the underlying color appears where called for by the design. Often certain members of the design, as in the third-story window-frames of 548 Fifth avenue, are further accented by laying the surface in greater relief than the rest of the design. *Sgraffito* was also used for friezes around rooms and for the decoration of the spandrils of arches or vaulted ceilings, as well as for exterior façade treatment.

NO. 548 FIFTH AVENUE, N. Y. CITY.
Carrére & Hastings, Architects.

In the building under consideration the color of the ground is a delicate brown, and

the Renaissance arabesques constituting the ornamentation are disposed in a manner excellently decorative. The execution is a matter calling for consider-

NO. 13 EAST 40TH STREET, N. Y. CITY.
J. H. Freedlander, Architect.

able skill, and a keen sense of line, being executed by an Italian, Menconi, who is one of the few in this country who are capable of handling *sgraffito* work.

While there may be no "period" precedent for the metal and glass hood over the door, or for the "Renaissance" treatment of a shop window, the architects have succeeded admirably in producing an esthetically consistent complement to the whole façade. The eye is pleasantly attracted by the delicate iron railings at the third-story windows, which effectually dispel any sense of "flatness" which the building might otherwise have, and the whole is adequately crowned with a sloping tile roof, over a richly painted double-modillion cornice. In a sea of mediocrity, this cheerful little façade is an entertaining and happy oasis.

Two interesting commercial buildings have recently appeared in East 40th street, of which No. 13, by J. H. Freedlander, presents an attractive façade in white marble, and incidentally illustrates a now popular detail in the design of show-windows. The building is designed for a firm of interior decorators, and with the idea of minimizing the detraction which articles displayed in the window might suffer from an ornate frame, this frame is reduced to its simplest expression, or entirely eliminated. Thus, in the building under discussion, we have two such windows, perfectly plain, and filled with an unbroken expanse of clear, highly polished plate glass.

The building, if one seek to nationalize it, can hardly be said to be either French or Italian in character—the consoles over the tall windows and above the *premier étage* show-window certainly suggest the first, while the sloping tile roof as strongly suggests the second.

It is a building, considered all together, which can well afford to be taken at its face value as a clean-cut expression of the modern commercial building of the exclusive type, and if it lacks the compelling charm of the buildings at 433 and 548 Fifth avenue, perhaps it is the nearer to an evolution in some style more closely tending toward a national one.

Nearly opposite stands an unusually designed building by Mann and McNeill for the business premises of a

dealer in rare rugs. There may be noted the same severe treatment of the show-windows, both on the street-level and at the *premier étage*—the glass being set in the narrowest possible copper rabbet, with nothing to distract the eye from the single rug hung within.

The bricks in the façade and side elevation are attractively set in the mosaic fashion which aroused such a storm of architectural controversy when it was first employed by the late Stanford White in the Colony Club. Only the "headers" or ends of the bricks appear, laid with joints like a checker-board, alternating natural and burnt bricks. If it be considered that brick used in this fashion is used like tile or mosaic, there is nothing "immoral" in the practice, much as it was once decried, though it is to be suggested that the outcry against it was entirely by those who had not been clever enough to be the first to exploit it. At the fifth floor, where the little colonnade of cement columns occurs, the architects indulged in a brilliant *tour de force* of masonry by depicting conventionalized Oriental rugs in variegated brick, with cement centres. A sloping tile roof on projecting brackets completes what constitutes an exceedingly interesting variation in the ever-varying theme of city architecture.

In this immediate vicinity, at No. 305 Madison avenue, stands a reconstructed building originally intended for the show-rooms of a firm dealing in garden statuary and the like. It is the work of that brilliant designer, Henry Erkins, whose sense of architectural proportion is admirably illustrated in this two-story elevation. The original building was of the omnipresent and ever-depressing "brown-stone-front" type, until Mr. Erkins, whose skill at adaptation and remodelling is equaled only by his creative genius, took it in hand. The upper stories were shorn of their display of the ill-studied and crude detail of the Victorian period, and were sanded to match the new front of artificial stone below.

This lower portion is of such perfect design that even the rather sombre and drab color of its material is forgotten

NO. 12 EAST 40TH STREET, N. Y. CITY.
Mann & McNeill, Architects.

DETAIL OF OFFICE ENTRANCE, NO. 417 FIFTH AVENUE,
NEW YORK CITY. BUCKMAN & FOX, ARCHITECTS.

NO. 595 FIFTH AVENUE, NEW YORK CITY. SEVERANCE & SCHUMAN, ARCH'TS.

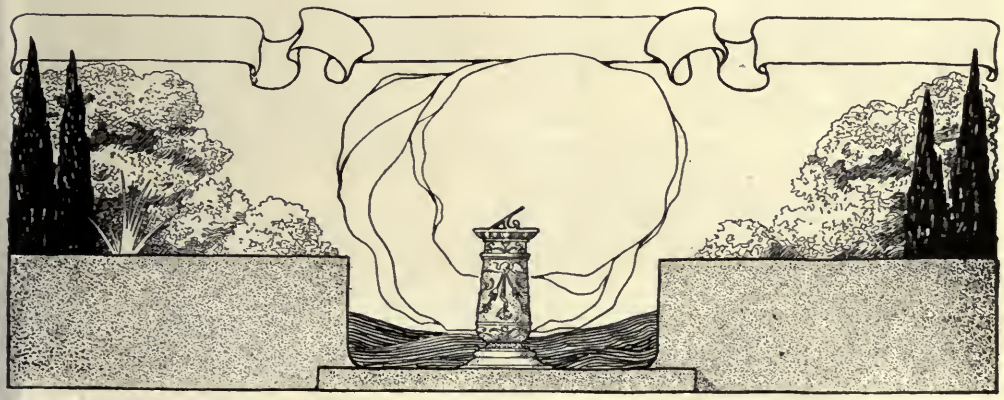
DETAIL OF THE FIRST TWO STORIES, NO. 305 MADISON AVENUE,
NEW YORK CITY. HENRY ERKINS, ARCHITECT.

in the imagination of how exquisite it would have been if executed in white marble, with, perhaps, a colored marble for the unfinished medallions in the spandrils of the arches, and in the shafts of the columns in the arcade.

There is a nicety of feeling both in the general proportions of the principal members and in the many moldings. If anything, its general feeling is Italian, though in common with much other work by Mr. Erkins it shows a daring use of the best that is in classic and Renaissance architecture, combined with that peculiar personal freedom which was so salient a trait in the work of the late Stanford White.

That even the larger of our new commercial buildings are partaking in some measure of the qualities which make the smaller of such architectural interest is evidenced in the detail of the door at No. 417 Fifth avenue. Here is a nice eclecticism of design and treatment which makes this feature of the building more than a mere means of ingress and exit—which makes, in the main, for the elevation of our entire former standards of commercial architecture. Where it is seen throughout in the more exclusive buildings which have formed the subject of this review, it is appearing with constant frequency in larger buildings—in the studied detail of a doorway, a lobby or an elevator-grille, and one cannot but feel that the note struck in the conscientious designs of the shop-fronts of jewelers, decorators and other more exclusive business men has had its effect upon the ideals of that essentially competitive class who have too often in the past decried the expense of esthetics.

Rome was not built in a day, and New York, or even Fifth avenue, is by no means likely to reach that happy state of completion in a decade, yet it is to be doubted if any one year has ever before witnessed the erection of so many excellent or interesting examples of commercial architecture in this city, or has held such splendid promise of future achievements.



THE CLOISTER GARDEN AT
TARRAGONA, SPAIN.

A Study of Romanesque in Spain

Divided into Two Groups

Castile and León, and Catalonia

By M. Stapley
Photographs by A. C. Byne

If we have noticed foreign influences in the Romanesque of Castile and León, they are or should be far more pronounced in Catalonia. The thriving Catalonian seaport of Barcelona was in close touch with all Mediterranean and Adriatic ports. There was a strong colony from Constantinople in Betica and Lusitania in the Sixth and Seventh Centuries and the ancient Greek Ampurias and Rosas on the Mediterranean coast were still inhabited by Greeks; and to add to the mixture, all the Syrians and Armenians bound for Campostela landed at the mouth of the Ebro. It is thus natural that early Catalonian architecture should be full of Byzantine influences. These were mixed with Frankish when, in the Ninth Century, the Counts of Barcelona were subjected to Charlemagne the Frank, who had acquired northern Italy as well as France. Consequently, builders from Lombardy began to arrive in Catalonia, and their round Lombard campinili still stand in the Pyrenean passes. The Romanesque we have already reviewed—that introduced into Spain at the other end of the Pyrenees—was also derived from northern Italy, but it had already been much modified in France before coming south; one might say further that it was much refined in some ways, for the Benedictines from Cluny were much finer masons than were the builders who had come direct to Catalonia from Lombardy two centuries earlier.

When finally the pointed style began to creep into eastern Spain it made but slow headway; Tarragona and Lérida built their cathedrals at the same time that Burgos, León and Toledo were building full-fledged Gothic; yet Tarragona and Lérida have apses, rounded-headed windows and doors, and richly carved detail (in which Street immediately saw much resemblance to North Italian Romanesque) and they yielded to the new style only in their pointed main arches. But while the Catalans apparently considered pointed unsuitable to cathedrals, they found it fit for abbey churches, for the Cistercian monasteries of Poblet, Santas Creus, and Vallbona de las Monjas had been built in a quite advanced Gothic a half century or more before Lérida and Tarragona were built in Romanesque. By the middle of the Fourteenth Century, a truly national style—Catalan Gothic—sprang up in Catalonia and completely superseded Romanesque and French Gothic. It was the only distinctively Spanish style ever achieved on the peninsula.

On the way east from Madrid to Lérida, the splendidly preserved, early pointed cathedral of Siguenza, full of rich furniture, may be visited—entirely a French work, with many resemblances to Notre Dame of Poitiers. But so far as typical Romanesque goes, there is not much to make the traveler halt before reaching Lérida. Nor (except in the highly interesting but non-Romanesque brick city of Saragossa) would he care to halt, for the desolate, dun-colored, treeless desert through which he passes is more depressing to linger in than the steppes of Russia.

There are several remarkable bits of very French Romanesque up in the old Kingdom of Navarre—in Tudela and Pamplona, and a round Templars' church at Eunate; also in the northern towns of Aragon—Huesca, Jaca, Teruel, Tarazona and Veruela. Tudela ranks with Lérida and Tarragona in importance, and precedes them in date; while Veruela, even earlier, is the second Cistercian Abbey founded on Spanish soil and re-

garded as one of the completest examples of Twelfth Century work. The oldest part of the cloisters resemble Tarragona. It was founded in 1141 by a prince of Navarre whom the Virgin rescued during a storm and whom she directed to form an abbey for Cistercian monks. Up to that time, none of them had come to Spain, so the prince had to send all the way to Gascony in France for both builders and inmates. There is, naturally, a great resemblance between Veruela and the earliest Cistercian houses in France, both in plan and in workmanship. All the rules which the reforming Saint Bernard had laid down for his friars are carefully observed—severity in the details, absence of sculpture, the low steeple, the cloister with its chapter-house and projecting hexagonal chamber for a lavatory, and the great dormitory running along one side of the cloister. All these are very similar to the plan and the severe richness already seen in the later Cistercian nunnery of Las Huelgas, and are absolutely uninfluenced by the Byzantine elements that were then permeating Eastern Spain.

But Veruela is far to seek, and one who knows Spanish branch lines is apt to cling to the main road and take the daily express (at a speed of fourteen miles an hour) to Lérida. Lérida, commanding a superb view of the Pyreness, is a forsaken little place with as bad a climate as Burgos; but it is comforting to know that they feed one there with quantities of delicious filberts toasted and salted, or boiled and mashed like potatoes. Even a student absorbed in architecture could not forget how good they seemed midst the other strange, untempting dishes.

The town is backed up by a craggy hill and this is crowned by the cathedral, which was started in 1203. It is now a fortress, and is furthermore almost the only building that has withstood the repeated sieges, captures, lootings and recaptures to which poor Lérida has been subjected. The guide-book says that the cathedral, being now a fortress and one of great strategic importance, cannot be entered without a special permit from the *gobierno militar*. As the military governor's office hours did not accord with our time of arrival we climbed the hill, large camera and all, merely to look at as much of the building as was visible behind the ramparts. Somehow we found ourselves within the gates; a sentinel asked for the permit which we explained we intended getting the next morning at the governor's prescribed hour. The sentinel bowed politely and let us pass on. All the garrison must have been taking their siesta, for we wandered at will and took several photographs and walked out again unmolested. As the interior has been used for military purposes since 1717 it is entirely spoiled for the architect, a second flooring having been laid some ten feet above ground in the nave, thus obscuring the fine roof and capitals. Three very early Romanesque reliefs in the north aisle are almost undistinguishable under whitewash; but the massive strength of the piers is undisfigured and likewise an occasional bit of exquisite detail.

Outside, the west cloisters have been bricked up to make a dormitory. A great late Gothic octagonal tower, set askew to these cloisters, further hinders one in getting an impression of the original building from this side. The east side may be better appreciated, though there, too, the arches are mostly walled up and their tracery gone; but even in their mutilated condition, Street pronounced them the finest he had ever seen. From the tower just mentioned one may get a fine idea of the plan of the building and enjoy, spread below him, the richly stained stone roofs that have defied so much bombarding. The nave will be made out to be very short compared with the transept (the actual lengths are one hundred and one hundred and sixty-nine feet). From here also may be viewed the fine Romanesque clerestory windows and the early Gothic lantern; but no photographs being permitted we had to content ourselves with those surreptitiously obtained the day before.

Lérida possesses three fine round-arched side doorways—in the north transept, the south transept, and one leading into the south aisle. The south transept

TARRAGONA CATHEDRAL FROM THE CLOISTER GARDEN—A COMPOSITION OF UNRIVALED FREEDOM.

doorway is dated 1215. These three doors are surmounted by horizontal corbeled cornices with rich detail that shows that the men who made it had been reared in Lombard Romanesque traditions. There are many resemblances to be recalled later between Lérida and Tarragona cathedrals, while the comparison between their predominating Lombard feeling and the Burgundian and Aquitanian type previously examined in the Salamantine district is highly interesting.

With every slowly gained mile between Lerida and Barcelona the air becomes gentler. The scenery presents some extraordinary features such as the lofty flat-topped salt mountain five miles long, with its glistening crystals taking on wonderful hues in the sunlight; and the great lonely Montserrat sharply outlined on its every side and diversified with the most fantastic rock formations; and, finally, close to the sea, the scowling Montjuich that overlooks the city itself.

HARMONIOUS USE OF TWO FORMS OF ARCH AT TARRAGONA.

Barcelona is the largest, finest and most comfortable city in Spain; but because of these very qualities, perhaps, it has but little Romanesque left. However, of the period before the union of Catalonia and Aragon in 1150, three very interesting little churches remain. From then till about 1600 came the period of the Kings of Aragon, when the city waxed very rich and, from the beginning, imported the new French style—Gothic. Then Barcelona's glory departed for Transatlantic trade became more important than Mediterranean; one's impression, therefore, is of a rich old Gothic town, and it is for the monuments of this period that the city is chiefly interesting.

Of its three very early churches, San Pedro de las Puellas, consecrated in 945, is most curious as showing the strong Oriental influence then predominating in Barcelona—a Greek cross with a single apse and a cimborio or dome over the crossing. This dome is carried by four columns with elaborate Eastern capitals, and the nave and south transept have wagon vaulting. Another church quite as old is San Pablo del Campo, which has passed through all sorts of vicissitudes, including serving as a barracks, until it was declared a national monument some thirty years ago. It is cruciform, triapsidal, wagon vaulted in nave and transepts, and has a very well constructed octagonal vault on pendentives over the crossing. Everywhere the masonry is massive and somewhat uncouth, and the sculpture in the tympanum of the west door is very Byzantine. Down at the harbor's edge lies the quaintest of this primitive group, though only one chapel with its facade and porch remains. This is the *Capilla de Marcus,* built in the Eleventh Century by a rich Constantinople merchant named Marcus, then residing in Barcelona. It is not its architecture that engages the attention so much as the curi

INTERIOR OF TARRAGONA CLOISTERS.

ous remains of the fact that from this little chapel, after the priest had blessed them, the *Compania de Correos,* or Company of Postmen, started out on horseback to deliver letters and parcels through Catalonia as far back as the Twelfth Century. There is a cedar bench inscribed in Catalan: "Bench of the Cavalry Postmen," while under this legend are the arms of the Company, a mounted postman with raised whip in hand. Why these three almost Asiatic buildings should have survived in a city that so early became addicted to Gothic is hard to say.

One of Barcelona's few Romanesque bits is the chapel of Santa Lucia, to which the south side of the Gothic cathedral was joined. It has a fine round-headed doorway leading into the street, with most delicate carving on the archivolt; but the photographer is discouraged by the indescribably poor and gaudy modern painting of the Saint lately placed in the tympanum.

Not twenty kilometres from Barcelona is Tarrassa with three Tenth Century (and earlier) churches which must be seen. And still farther, on the same railroad, is Manresa with its busy cotton mills. Its high-perched Gothic Colegiata is very striking with its double flying buttress, while inside is a magnificent embroidered altar front, pronounced by Street the finest of its age (late Fourteenth Century). In another direction, north along the cost, lies Gerona, a city of remotest antiquity, as is proven by its Cyclopean walls. In its numerous harrowing sieges, where women too fought desperately on the ramparts, it makes Lérida's bloody story seem tame. It is a wonderfully picturesque town beloved of painters, whose sense of smell fortunately, is less acute than that of ordinary mortals.

San Pére de Galligáns is its most complete Romanesque church, built probably in the early Twelfth Century. The name, to one unaccustomed to the Catalan language, suggests that the Saint may have been Hibernian, but he was an authenticated native of Gerona who, I believe, early suffered martyrdom on the spot. It is a massive fortress church, with no side doors or windows below the clerestory, and with its apse forming part of the city wall. Nowhere about the church is there a tinge of French. In fact, as Street remarks, San Pére de Galligáns is the earliest example of the Lombard Romanesque type in Spain. Its main door deserves particular attention. Its deep reveals are set back in a series of five steps, and the second and fourth arches are carried on columns that are fluted vertically and spirally respectively, and whose capitals show a curious procession of conventionalized beasts. The outermost toothed band has a rugged harmony with the time-worn, fortress-like walls. Above is the wheel window with ornamental stone spokes and little arches connecting them. In fact, this door, like the Saint's name, suggests Ireland, for its exquisite low-relief ornament is very like the early Celtic bits found in that country.

The cloister here is now a provincial museum and resembles the beautiful enclosure at the Cathedral; for although the present Cathedral is Gothic, its cloisters are Romanesque, being the remains of an earlier Cathedral destroyed by the Moors. Deserted now, and overgrown with weeds and shut in from every sound of the village below, these cloisters have a picturesque melancholy about them—less stern and more appealing than deserted cloisters back in grim Castile. Their architectural interest lies mainly in the lovely coupled columns and the piers that carry the rounded arches. Their capitals show a naïve mingling of animal and vegetable life carved with a delicacy almost equal to the cloisters of Tarragona. The every-so-often interruption of columns in the little arcades by piers is amusing—a juxtaposition of massiveness and lightness. The Cathedral itself does not come within the scope of this article, but it contains a celebrated piece of Romanesque tapestry representing the Creation. This is probably Tenth Century weaving, and the arrangement of the subject is not unlike the "Creation" mosaics in St. Mark's, Venice.

Near San Pére de Galligáns is the church of San Feliu, built on the very holy spot where St. Felix and three hundred other early Christians were mar-

tyred. For a building as late as this, 1392, there is a surprising amount of Romanesque for, simultaneously, nearby Barcelona was erecting her full-blown Gothic Cathedral. The explanation is that Gerona, still a bone of controversy,

THE INTERIOR OF TARRAGONA OWES ITS MAJESTY TO ITS VAST PROPORTIONS WHICH ARE LITTLE DISTURBED BY DETAIL.

Capital in the Cloisters.
Detail of Capital.

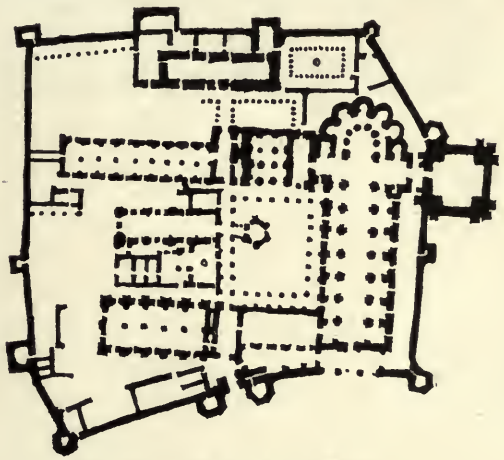
Reveal of Cloister Doorway.

"Burial of the Cats."
The "Butcher Shop."

CAPITALS AT TARRAGONA.

needed fortress churches with massive unpierced walls like at Avila. San Feliu is the last of this type built in Spain.

Finally, in our quest of Romanesque comes Tarragona, about as far south from Barcelona as Gerona is north. The railroad skirts a fascinating bit of coast at the very edge of the deep blue Mediterranean, and gives one, at the last minute, almost as good a view of the perfectly curving harbor as if one had come by boat. The color around Tarragona is wonderful—on the one side the intense blue and green sea broken by glittering sunshine, on the other, stretches of hills soft gray green with olive trees, or purple with grapes and figs. The ancient city (it once belonged to the Phoenicians) is on a rocky hill, and still surrounded on three sides by an imposing and gigantic Roman wall, built on prehistoric or "Cyclopean" foundations. On the highest point of the hill, some five hundred and fifty feet above the sea, rises the Cathedral.



PLAN OF THE ROYAL MONASTERY OF POBLET.

Of the countless temples and other monuments erected when Tarragona was the capital of Roman Spain and had a population of nearly a million, but little remains. The Moors, who were always vandals when they needed building material, pulled down during their four centuries of occupation almost every vestige of Roman civilization, except the walls and the aqueduct. Since the Reconquest from the Moors Tarragona's bishop has shared with Toledo's the title of Primate of Spain, and so the Cathedral is, owing to its Episcopal dignity, in excellent preservation.

It is a brilliant Twelfth Century example. The exterior, as far as one can make out from the houses that hem it in, seems to be a mass of unfinished projects that somehow combine to make a composition of unrivaled freedom, sparkling with exquisite color. Whether regarded as of late Romanesque, Transitional, or Early Pointed style, it is wonderfully consistent in its variations. Nothing is markedly out of its period. Most arches are round; where they are pointed it is because the point was decided on after the building was started, or else they happen to belong to the latest part of the work. How harmoniously Catalan builders could use the two forms is shown in the beautiful cloisters where the structural arch is pointed while the little subdivisions are round-headed and exquisitely ornamented by the same arrangement as the plainer ones at Veruela. Again, on the fine west façade the two different arches are close neighbors, for the fine central door is Gothic and is flanked on each side by a Romanesque one. In fact, the whole exterior is a felicitous assembling of uncontemporaneous features, with Romanesque predominating at the eastern end, where each of the five apses is roofed by a semi-dome. As it was customary in Romanesque times to build the eastern or altar end first, this was nearly finished before Gothic-looking parts were commenced. The large central apse has a particularly early flavor, lighted as it is by two rows of round-headed windows and around its top a rich projecting corbel table. The west side shows at a glance its later construction, and presents the mixture of styles mentioned above—doors leading into the aisles round-arched and the one leading to the nave pointed. Above the south aisle doorway is a very early Romanesque

THE RUINS OF THE ROYAL CISTERCIAN MONASTERY OF POBLET, FROM WITHIN THE OUTER WALLS.

relief of Our Lord entering Jerusalem. The wooden doors themselves are Gothic diapered with iron plates and fitted with magnificent wrought iron knockers of Sixteenth Century Catalan workmanship. All this west front has taken on a deep golden tone, like the stonework of Salamanca. Of the great tower only the lower stages are Romanesque, the octagonal steeple having

THE NEGLECTED ROMANESQUE CLOISTERS OF GERONA CATHEDRAL.

RUINED CLOISTER AT POBLET.

CLUSTER OF COLUMNS AT A CORNER IN GERONA CLOISTERS.

been built with the main Gothic portal. The interior of Terragona Cathedral produces an effect of great solemnity and majesty and this without any recourse to Gothic gloom, for it is full of light. It is an effect produced by wonderful proportions and scale. The plan is cruciform with nave and aisles of three bays, transepts, a large lantern, three apses corresponding to nave and aisles, and in addition, an apse on the east side of each transept. All the main arches are slightly pointed, but the transepts are lighted by a round-headed window in each bay. Undoubtedly the nave also had round-headed windows in the beginning, before the large three-light clerestory pointed ones were pierced. There are fine rose windows in the transepts and a great traceried circle in the west end (made in 1131) all of them containing fine glass. The nave piers are composite; that is, the main arches spring from coupled half-columns, while the quadripartite groining springs from columns which run up between them at the corners of the pier. Nothing could well be simpler than these massive coupled columns, nor more graceful than the slender single one. Altogether, there are fourteen piers supporting the roof. They are thirty-five feet in circumference with their bases broken by four seats, one in each corner; these making in contour an agreeable line that breaks up the severity of the base. All the piers are capped with square Romanesque capitals whose delicate carving is a remarkable contrast to the unadorned massiveness of the mighty piles and arches. Street was highly enthusiastic over Tarragona Cathedral, and in classifying it he remarks that if the capitals were plain it would be called an early pointed building, while being carved gives it a Romanesque look.

But impressive though the interior is, it will always be the cloisters that one will like best. The court is a beautiful garden, with date palms, fig-trees and oleanders crowding each other in semi-tropical profusion. Then, too, the gentle

THE BEAUTIFUL DOORWAY OF SAN PERE DE GALLIGANS, GERONA.

A SURREPTITIOUS PHOTOGRAPH TAKEN IN THE FORTRESS OF LERIDA.

old sacristan is part of the garden and one will always remember how he loves his flowers, and how he chuckles when explaining the humorous carvings of the cloister caps—the company of rats, for instance, burying some supposedly dead cats who suddenly revive and spring upon their "undertakers." He also loves the story of Noah and will never cease puzzling how "all those people and animals are to get into that very, very small ark." And in the Descent from the Cross, where one of the characters is pulling the cruel nails from the Saviour's hands with pincers twice the size of his own body, the sacristan is again mildly amused; nor does the visitor ever fail to find the cloisters a museum of quaint conceits excellently carved in that peculiar sort of primitiveness that no other period equaled. It reaches its best in the door leading into the cloisters out of the north aisle of the church—a door round-arched with a series of heavy mouldings following the contour and four engaged shafts in each jamb and a central dividing shaft supporting a huge lintel. In the tympanum above is Our Lord with the emblems of the Four Evangelists. It is all of marble and, according to the sacristan, was originally in the west façade where the fine Gothic door is now. The marble in the exposed columns of the cloister has taken on a deep golden hue, but this more protected door has turned that exquisite illusive sort of sea-green that one sees in the early Romanesque churches of Ravenna. Marble abounded around Tarragona and so was freely used. The three richly moulded round arches of each bay of the

DETAIL OF THE CAPITAL AT LERIDA.

cloister, the two round windows above filled with thin slabs of alabaster richly traced in arabesques, and the whole enclosed in a great pointed arch make this part of Tarragona a fascinating architectural compromise.

Tarragona Cathedral owns some rich furnishings in the way of choir stalls, retablos, iron screens and lanterns, carved pulpits, and tapestries. These last are magnificent Flemish examples and are hung around the walls and columns to do honor to Saint Tecla, Tarragona's patroness, every twenty-third of September. Only then and on the Octave of Corpus can these be seen. Hung thus, and filled with the sensuous music and incense and color of the robed procession. Tarragona's vast cathedral yields to no full-blown Gothic one in majesty and impressiveness.

Some thirty miles northwest of Tarragona and easily accesible, lies Poblet, the most famous Cistercian monastery on Spanish soil. It was widely known as the burial place of the early Kings of Aragon, but as it was plundered and partly destroyed by the Liberalists in 1835, there is not much left to tell the tale of its once fabulous wealth, but what there is deserves a visit. It has lately been declared a national monument, and the ruins put in sufficient repair to keep them from toppling. Some parts—the massive outer wall within which is another with an enormous gate flanked by two martial towers, and the severely plain early pointed church with its dome and its beautiful cloisters—are still sufficiently intact to be studied. Like Veruela, it obeyed all St. Bernard's mandates as to unembellished capitals, etc., and is therefore an interesting contrast to the freer ornament at Tarragona. Unlike Veruela, it is *not* Romanesque, for it is a much later building, when Cistercian friars had learned the new or pointed style. But though they set this example to the province, Tarragona was commenced a half century later by Catalonians—mostly laymen, in Romanesque. But there is enough of the Transitional about Poblet to make it worth a visit. From this despoiled and deserted mass of grey stone one is glad to come back again to Tarragona, where the splendid cathedral still stands firm against time and wars, a monument to Catalan genius of the Twelfth Century, and the finest efflorescence of Romanesque in Spain.

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Editor's Note.—Castile and Leon were studied in the issue for April, 1912.

EARLY ROMANESQUE TOMB AT LAS HUELGAS SHOWING STRONG BYZANTINE INFLUENCE.

THE DEVELOPMENT OF A GREAT CITY

By OTTO WAGNER

TOGETHER WITH AN APPRECIATION OF THE AUTHOR

By A. D. F. HAMLIN

PROFESSOR OTTO WAGNER, Imperial-Royal Surveyor-in-Chief of Buildings for Austria, and since 1894 Professor of Architecture in the Imperial Academy of Fine Arts at Vienna, is the unquestioned head and leader of his profession in the Austro-Hungarian Empire and one of the most fertile and original of modern architectural designers. He was born July 13, 1841, at Pentzling, a suburb of Vienna, and after a course of preparatory studies in the Ober Gymnasium of Kremsmünster, received his professional education in the Vienna Polytechnic, the Berlin Bau-Akademie and the Academy of Arts at Vienna. The earlier years of his professional career were spent in the office of Siccardsburg and Van der Nüll, the architects of the Opera House and of many other important buildings. From 1862, when he won the first prize for the "Kursalon" in the Vienna City Park.* until his appointment in 1894 as Professor of Architecture in the Imperial Academy of Fine Arts, he was engaged in independent practice of steadily increasing volume and importance—the miscellaneous practice of a successful architect in a great city; but it is in these last fifteen years that he has won the pre-eminent position he now occupies. His appointment to the Kunst-Akademie, not only gave him a new outlet for his artistic activity and an occasion for formulating and giving to the world, both in print and in the more intimate converse of the class-room and studio, his thoughts on architecture, but also a new stimulus and direction to his creative activity. The result is seen in a series of remarkable buildings in Vienna and neighborhood, in an equally remarkable portfolio of "projects" or unexecuted designs from his office, and in a number of pamphlets and articles in which he set forth his ideas and conceptions of the art of which he was and is so enthusiastic a devotee. Every one of these productions bears the impress of a remarkable personality. They are characterized by a striking originality and an exuberant imagination, held in bounds by a cultivated taste and the discipline of a thorough training in construction. For it is worth noting that during his years in the office of Siccardsburg and Van der Nüll his most intimate association was with the first-named, who was the practical man, the structural designer of the firm, rather than with Van der Nüll, who was the artist.

As every one knows, the "Art Nouveau" movement was just beginning to make itself felt in 1894 or soon after. In Vienna its advocates took to themselves the name of Secessionists, and this movement away from tradition and in favor of freer individual expression in design rapidly acquired strength and spread through Austria. It produced much that was merely eccentric and bizarre and some things that reached the limit of extravagance. Professor Wagner, with his sound training and cultivated taste knew how to avoid the extravagances, while he hailed with enthusiasm and appropriated the merits of the new movement. A thoroughly scientific constructor, he designed nothing that does not appear to be rationally and soundly put together; and a certain dignity and simplicity of mass, silhouette and proportion characterizes all his works. The details of classic architecture he uses sparingly and as if they were plastic to his touch;

*The prize did not carry with it the execution of the project.

he is not afraid of broad flat surfaces and ample walls. His details in general are highly original; it is in regard to these that his works offer the most frequent opportunity for criticism. Some will welcome their originality, their independence of all traditional precedents; others will consider many of them freakish and unwarranted, if adequate warrant exists only when and where the new and original feature is a manifest improvement upon the traditional feature which it is intended to replace. Thus the remarkable church at the Steinhof, herewith illustrated, will shock some and please others, but no one will, I think, deny the high artistic quality of the weir and gates at Mundorf shown in another illustration, or of the admirable elevated structure of the Vienna City Railway, which so puts to shame everything of like purpose thus far erected in the United States.

Professor Wagner's fame rests in large measure upon his studies and teachings relative to civic design. When, in 1894, shortly after his appointment to the Kunst-Akademie I had the pleasure of visiting him at that institution, he put into my hands a *brochure* he had recently published, on the true principles that should control the improvement and development of his own city. It had been prepared to accompany his competitive design for the improvement of the city plan and bore as its title the motto inscribed on the competitive drawings: *"Artis sola domina necessitas"*—"Art knows no mistress but necessity." His design had won the first prize, and this pamphlet embodied the artistic creed on which that design was based.

Professor Wagner was the President of the Eighth International Congress of Architects at Vienna in 1905 and has been the recipient of numerous honors from his own and other countries. His seventieth birthday, last July, was the occasion of an impressive tribute of admiration and affection from his fellow architects in Austria. He was invited to participate in a proposed congress on city planning in New York in 1910. This invitation was in part the occasion of Professor Wagner's writing the article which follows, and which will be read with interest by every student of the problem of city planning. It is interesting as much for what it contains that is inapplicable to American problems, as for what is of universal significance. It goes so far in the direction of what is sometimes called municipal paternalism, sometimes state socialism, as almost to take away an American's breath. It is based on conditions which can only exist under a strongly-centralized, not to say imperial, government. The topographical conditions under which alone the particular scheme it sets forth is possible exist in Vienna, but hardly in most American cities, and not at all in New York or any maritime city. It is doubtful whether in this country we shall ever—or at any rate within the lifetime of any now living who read this paper—reach the situation in which a municipality will expropriate the entire outlying territory for development on preconceived lines. And yet in the propositions laid down by the Austrian professor there is abundant food for thought for us Americans. The principle of excess condemnation, so blindly rejected by the electorate of New York State at the last election, is here shown clearly to be fundamental to any thoroughgoing and extensive civic improvement. Above all, it seems to me, this paper exhibits the importance of large views, of the long look ahead, of taking under rational control many forces and resources which we in America squander by abandoning them to chance or to speculation. And it emphasizes the fundamental importance of carefully planned thoroughfares and transit facilities, laid out ahead of the need, not long after the need has become acute; for public service rather than for speculative profit; facilities which shall guide urban development into favorable conditions and not follow the haphazard growth of ragged and unrelated fringes of speculative suburbs.

Perhaps fifty years hence Professor Wagner's propositions will appear less fantastic and chimerical to Americans than they will to some who read them for the first time today.

Otto Wagner

PROJECT—PORTAL OF AN IMPERIAL WAR MUSEUM. OTTO WAGNER, ARCHITECT.

DAM AND GATES AT NUNDORF.

FOREWORD

A FLATTERING INVITATION which came to the author in March, 1910, from Professor A. D. Hamlin of Columbia University, conveyed the request to prepare a paper for an international congress on municipal art, which it was proposed to hold in New York under the patronage of the City and State. This gave the first impulse to the preparation of these pages; while the repeated urgings of another committee to attend the city-planning exhibition in Berlin in 1910, and later the conferences on the Vienna Building Ordinance, finally confirmed the author's desire to give to the public his views on the subject of city planning; the more so in view of the contention of the Association of Austrian Architects that the Vienna conferences had failed to give adequate consideration to the artistic side of their problem as well as to the important questions of street-circulation and building lines.

This paper contains certain propositions which the author feels himself bound to present because thus far all the exhibitions, treatises and addresses on this subject have failed to produce definite results.

The considerations about to be presented apply to no one city, but to large cities in general, although there may be particular cities which stand out prominently by reason of their pressing need for the solution of the problems of future expansion as well as of the improvement of present conditions. What follows represents neither the radicalism of the iconoclast nor the wail of the traditionalist on the subject of city-planning, but proceeds from the fundamental assumption that the most important element in the solution of any such problem is the practical fulfilment of a definite purpose, and that art must impress its stamp upon whatever may result from the accomplishment of this purpose.

Since our manner of life, our activities and our technical and scientific achievements are different from what they were a thousand years ago or even a short time since, and are the results of constant development, Art must give expression to the conditions of our own time. Art must therefore conform its city plan to the needs of the mankind of today.

Those favorite catchwords—"the art of the home," "co-operation in city planning," "sentiment in city-planning," etc., taken in the sense in which they are used by people who know and judge Art only from text books, are empty phrases to which such people cling because they are destitute of ideas on the real problem of the city plan. Only the true architect can distinguish between what is old and beautiful, and what is merely old; he will favor neither the wanton destruction of what is beautiful nor the copying of the antique; nor will he care for the much-lauded "embellishment" of a city; all architectural extravagance is foreign to his nature.

Our democratic existence, in which the

masses feel the pressure of the necessity for economy in their methods of living, and call for homes at once sanitary and cheap, has resulted in a certain uniformity in our dwelling houses. This tendency will therefore find expression in the plan of the future city. Individual dwellings of like cubical contents and plan are cheaper in first cost and rental price if combined in houses of many stories than in houses of few; the cost of the lot, of foundations and of roof entering into account but once. And since the proverb "Time is money" is truer today than ever before, the increase in height of residential and office buildings in the city's center to seven or eight stories, indeed, to skyscrapers (if the city permits) is a natural development.

In any given city the number of dwelling houses must greatly exceed that of its public buildings; and their contiguous multiplication inevitably results in long and uniform block-façades. But our modern art has turned these to monumental account by the plotting of wide streets, and by the introduction of picturesque interruptions of their monotony is able to give them their full artistic effect. There can be no doubt that when Art rightly handles such cases all talk about a "city pattern" is beside the mark. This kind of talk is possible only when Art is left out of the question. Unfortunately the effort to avoid the uniformity of dwelling-house types which has resulted from practical and economic considerations, has led to an altogether objectionable and artistically worthless overloading of the exteriors of these utilitarian structures with purposeless features, meaningless projections, turrets, gables, columns and ornament; although wide streets serve to mitigate somewhat the effect of these ungainly absurdities.

Quite as unjustifiable and as objectionable from an artistic viewpoint are intentional but unwarranted curves and irregularities in the lay-out of streets and squares, intended solely to produce artificially picturesque vistas. Every large city possesses of necessity a greater or smaller number of winding and irregular streets; but these have artistic warrant only when they result naturally from conditions of circulation, traffic, topography or the like.

The characteristic impression produced by a city results from its existing or inherent beauty and its potential beauty. The city's general "physiognomy" is the most important consideration in its plan. Upon it depends the success of the effort to make the first impression as pleasing as possible. This impression is furthermore dependent on the pulsating life of the city as a whole. With regard to this it must be remembered as a fundamental fact that the great majority of the community, including, of course, visitors to the city (we are dealing now with the general mass) are quite ignorant of artistic matters. Therefore Art, if she would arouse the interest of and give satisfaction to the average man, must seize upon every opportunity that gives promise of producing a favorable impression. Industry, trade, fashion, taste, comfort, luxury, all provide media for artistic expression, and must all be availed of to attract the attention of the average man towards Art, so that he may be disposed to bestow favorable judgment upon works of art. The uninterrupted vista of a main thoroughfare flanked by fine stores displaying the artistic products of the city and of the country to the view of the crowds hurrying by; other streets through which one may stroll for an outing and regale himself to the extent of his pocketbook; a sufficient number of good restaurants, where one may find both satisfaction and relaxation; open squares, where public monuments and buildings in artistic settings present themselves to the gaze of the beholder. and many other like factors not here enumerated—such are the things that give to a city its characteristic physiognomy. To these may be added an efficient system of transportation, a faultless street-cleaning department, living accommodations provided with every comfort and suited to every social grade—all these are conditioning factors of a favorable impression on the artistically indifferent average man. In the application of a criterion of excellence to these things beauty, that is, artistic quality is the deciding factor; this alone make

it possible to produce a satisfactory first impression on citizen and stranger alike. Thus impressed, both citizen and stranger will be better disposed towards the city; less moved by a hypocritical pretense of art-interest to martyrize themselves "doing" the art treasures and museums of the town.

The more completely a city fulfils its practical ends, the better does it minister to the pleasures of its inhabitants; and the greater the part played by Art in this ministry, the more beautiful the city. Neatness and scrupulous cleanliness go hand in hand with Art; city governments please take notice!

One chance for the influence of Art on the development of the city, and hence upon its future aspect, is well-nigh closed in these days; not by the pressure of economy, but by the complete indifference of the masses to artistic work, and the consequent lack of artistic creativeness. The masses have been for ages accustomed to leave all matters of art to the ruling classes, and they overlook the fact that the autonomous community having now come into power, it devolves upon it to provide the necessary artistic initiative.

On the extreme periphery of a great city private boundaries, paths, water courses, small differences of level, a tree, even a manure pile, may determine the later location of particular structures. These in turn influence the position of roads, squares, etc., so that at last out of these chance beginnings the permanent plan of the city grows up.

It will never do, however, to elevate such things to the plane of determining influences in artistic development. For if they were so, what would become of our hopes and efforts for the ideal city plan, the carefully thought out placing of public buildings, of parks, of vistas? What would become of the scientific layout of circulation, the practical and economically necessary straight boundaries for building lots, and last of all, the control of building lines, so essential in any great city?

From this it may be seen that the forming of the city cannot be left to chance,

THE DEVELOPMENT OF A GREAT CITY.
As Proposed by Otto Wagner, Architect.

but must be founded on well-weighed considerations. To determine these considerations and point the way by which this goal is to be reached is the aim of this paper.

There can be no doubt of the fact that the majority of mankind prefer living in a great city to living in a small one or in the country. A large proportion of the inhabitants of a great city are forced to do this by their occupations. Profit, social position, comfort, luxury, low death rate, the presence of all the spiritual and physical necessities of life, possibilities both good and evil of recreation, and lastly Art, are all factors in this tendency. Most of the forces which favor the growth of great cities are operating with constantly increasing energy.

Economic forces are potent in all this. It should excite no surprise that city councils favor the growth of large cities.* The exertion of the influence of every city administrator to encourage the influx of inhabitants and strangers is therefore a matter of course.

REGULATION OF THE CITY PLAN

THE SKELETON OF A GREAT CITY is formed by its lines of traffic, by its rivers, lakes or bays, its topography and like permanent conditions. The regulation or systematizing of the city plan can, as I have intimated, be carried out by following a definite principle and scheme, This scheme falls naturally in to two divisions:

1. The regulation of the old, already existing part, and
2. The regulation of future development and expansion.

The regulation of the old part is limited to maintaining its already existing beauty and making use of it advantageously in the city plan.

Conditions of traffic, sanitary requirements, the circumstance that so much that is beautiful is in private possession, that many a work has reached the limit of age and usefulness, and finally social and economic relations—all these demand a special consideration of each individual case in the regulation of the old part.

On these grounds the advance determination of future building lines in the existing parts of the city, however greatly to be desired, is scarcely practicable. It goes without saying, however, that in the case of new buildings or remodelings the city administration should avail itself to the utmost of any artistic advantages from their proximity to existing elements of beauty. But it is the new and undeveloped quarters that can and must be systematized, if coming events are not to bring the city authorities face to face with the unsurmountable "too late." Regulation on a large scale of the housing and living conditions of the future inhabitants, the possibility of conveniences and appliances at present unknown, the provision of "safety valves" for expansion, last and not least the development of the city's growth along lines of beauty, must all be taken into account in the scheme.

How important, how fraught with terrible responsibility this duty of foresight in regard to future conditions of living is, may be gathered from the fact that great cities double in size in from thirty to fifty years. Hence their governing bodies are forced to take care that houses, public buildings, main streets, sanitary arrangements, etc., shall be properly located in advance; otherwise, instead of the hoped-for ideal, a chaos would result, which could be restored to order only at enormous expense.

We may consider it axiomatic that the administration of a great city demands its division into wards. The situation and boundaries of the wards or boroughs form the foundation of the systematized regulation of the great city.

While it may be wise and proper to lay out each ward or borough with careful consideration of its schools, business cen-

*"Es darf daher nicht Wunder nehmen dass die Stadtvertretungen das Anwachsen der Grossstädte fördern." I take this to mean that the representatives of every city desire the increase and expansion of their own city to metropolitan dimensions. (Witness the "Million Clubs" of certain sizable American cities).—Translator.

ters, industrial requirements and domestic conditions, there is no use in planning entire wards for particular classes or purposes; since workmen, employees of high and low rank, officials, and so on, will and must make their homes in their own particular wards. Certain things must however be common to all wards to a greater or less degree; for example, parks, (public) gardens, playgrounds, schools, churches, traffic routes, markets, municipal buildings (courts, police buildings, building department, borough hall), department stores, centers for the handling of inward and outward bound traffic, garages, morgues, even theaters, special museums, libraries, barracks, asylums, workshops, public halls, etc.—this on the ground that, since there are a great number of public buildings whose usefulness can scarcely be determined for more than a century in advance, future buildings for the same or like purposes can only be provided as new wards spring into being.

Naturally the wards will be arranged circularly in zones around the center of the city; whether the zones are closed circles or segments is of no consequence. The distance from the center of the city will always be the determining factor in regard to reaching the permissible building limits or the beginning of rural suburbs.

The division of the wards into zones, in most cases naturally arises from the discharge or out-reaching of the streets that radiate from the city's center.

The maximum population of a ward may be taken experimentally at a hundred to a hundred and fifty thousand. It need hardly be mentioned that, until this limit is reached, two or even three such boroughs may have one administrative center.

A population of from 100,000 to 150,000 corresponds to an area of from 500 to 1,000 hectares,* if the houses are built to the allowed limit of height. The idea of surrounding the city center with zonal streets from two to three kilometers apart, and of laying out the wards in the resulting zones, is therefore in accord with this design.

In any systematic lay-out special care must be taken that the chief radial streets have a sufficient width to meet all future demands of traffic, while the zonal streets should be planned so as to suffice for unlooked for and unknown requirements. The width of the zonal streets may be set at from 80 to 100 meters (262-328 feet). The laying out of zonal streets in the already built-up portion of the city will present great difficulty, but they can be made in part to coincide with streets already existing, and need not measure up to the above mentioned dimensions.

Since, as will be shown later, the separate wards or boroughs will be developed at exact intervals fixed in advance according to a well laid plan, and thus form a group of small cities around a center, it seems more advisable to give each separate division its own open spaces, such as parks, public gardens and playgrounds, than to plan a belt of woods and meadows. Such a girdling of the city forms a hard and fast limitation that is certainly to be avoided. In the light of our present experience the expansion of a city must be unlimited. Moreover, such a belt would be spoiled by the inevitable building along the radial streets that must of necessity intersect it, and thus would fail of its purpose. The system of city building set forth in this article is illustrated by two plans and a bird's-eye view. The first of these plans presents as an example the future Vienna with its zones and wards extended in every direction to the limit of a radius of 14 kilometers (8¾ miles). It is however needless to say that the length of these radii can be increased at any time, and thus the addition of new zonal streets is unlimited.

A second plan shows the proposed development of the future twenty-second ward of Vienna as it would be when completely built up. The height of the buildings is limited to 23 meters, exclusive of roof-story or attic, and the minimum width of streets is 23 meters (75 feet).

By applying the propositions made

*1,300 to 2,600 acres, or about two to four square miles. This is equivalent to a population of from 58 to 77 to the acre.

later in this article, and by systematic planning, it is possible to determine the fundamental arrangement of each division or borough with regard to artistic, mercantile and hygienic considerations before the city administration opens it to development. In this way a series of beautiful and at the same time practically convenient miniature cities will arise. They will present to posterity an uninterrupted plastic history of Art, and thus exclude all mechanical uniformity. A pleasing variety will be presented by such sections as are devoted predominantly to special purposes, such as art centers with their new collections and schools, or university cultural centers with a national library, and so forth.

The lots destined for public buildings in any ward or borough can of course serve other purposes temporarily until the actual construction begins.

Apart from buildings for state and national parliaments, and for great art collections which must be located near the municipal center, and apart from those buildings claimed by the several wards respectively, there will be in every large city many edifices whose location is absolutely determined by topographical conditions, water courses, harbors, local requirements, and so on.

In the same way there will be buildings which are suitable only for particular wards, such as warehouses and factories, the larger workshops, markets, bazaars, etc.; and finally such establishments as must be located at a distance from the city, such as cemeteries, depots, balloon-sheds, barracks, fields for sports of all sorts (including aviation). Cemeteries are, on certain days of the year, so frequented as to tax all means of transportation to the limit, so that it is obviously better to have two or three. Distance in this case counts for nothing, for every large city will soon be in a position to limit the transportation of corpses to railroads, and it seems therefore proper to provide each ward with a mortuary station for this purpose.

It cannot fall within the limits of this article to clear up all questions pertaining to city design, especially that of the grades and levels of particular cities. This, however, is certain: That present way connections must in the future be either elevated above or depressed below the street level, and that present water supply systems cannot be altered. In the same way it can only be suggested here that it is the duty of the city administration to obtain control of all transit facilities.

This being granted, rapid transit must be provided for in such manner that there shall be a constant circulation through the zones, and a constant movement to and fro through the radial streets, so that any desired point can be reached with a single change of cars. Elevators should provide the means of connection between elevated, subway and street car lines at points of intersection.

The carrying out of the proposals herein set forth insure to every city, through systematized regulation, an untrammeled development for all time, and the ominous "too late" vanishes from view.

There is one point, however, that must be emphasized in this connection. Art and the Artist must be governing factors, in order that the beauty-destroying influence of the engineer may be forever destroyed, and the power of the vampire, Speculation, which now makes the autonomy of the city almost an illusion, may be reduced to a minimum. The means of realizing this, and the way in which it may be effected are illustrated in the following discussion of the proposals:

ECONOMIC CONSIDERATIONS

If the systematization outlined above, and the desired amelioration of the great city are to be realized, the undertaking demands abundant means. Economy in such an undertaking it not to be thought of, for the best is in this case scarcely sufficient. One might suggest a sort of competition of administrations in relation

"CULTURE": MONUMENT IN FRONT OF KAISER FRANZ-JOSEPH MUNICIPAL MUSEUM.

to the regulation and amelioration of the city plan. The late able mayor of Vienna, Dr. Karl Lueger, pointed the way most clearly, in that under his régime the city took over the ownership and operation of a number of public utilities, such as gas and electric plants, high-pressure water service, street railways and control of burials, from which it received large returns.

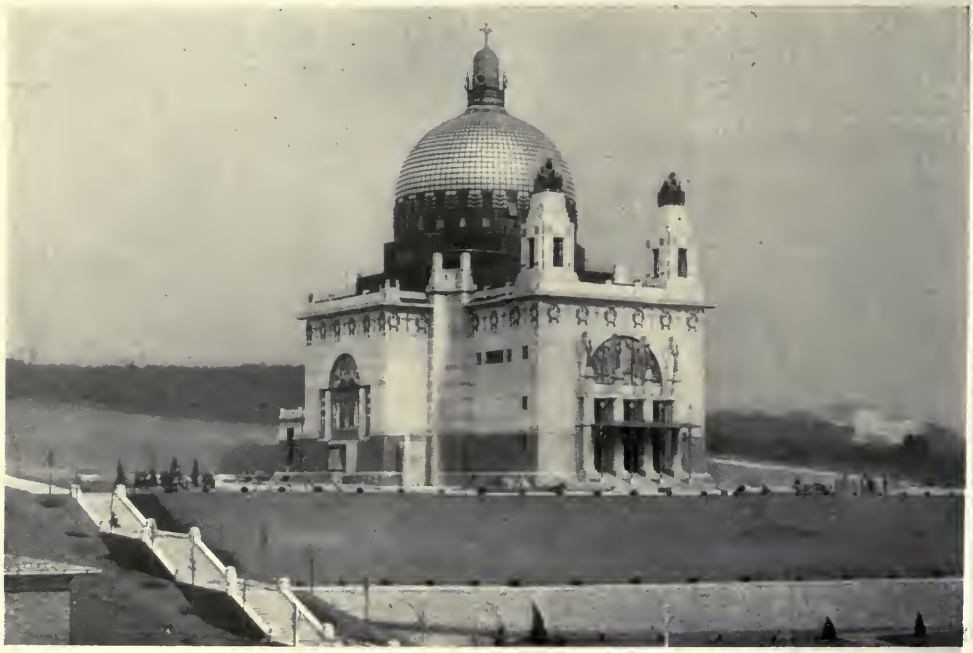
A further resource is suggested in the following remarks:

A continuous increase in land values follows the growth of a large city. It is therefore logical that this increase should accrue to the general weal; that is, to the city. Movements towards this end have made the question of taxes on the increase of land values a living issue, and this tax has already become law in Germany. It is doubtful, however, whether the question can be solved in that way at all, for it is hard to find the right place to apply the lever with success, unless the taxes, as is already the case in Vienna, are to be raised to an enormous figure.

A simple method of attaining this end of raising sufficient funds for the city is offered by the very increase of the city itself, in the city's buying surrounding land which is little or not at all built up, and holding it until it is ready to be built on and incorporated into future zones. It is obvious that this land by being farmed out or leased immediately after its purchase can furnish a sufficient interest on the investment, while at the same time its increase in value will be in favor of the city.

It is certainly to be expected that the value of such lots, even if they at first paid scarcely sufficient interest, will in a short time have increased to such an extent as to far surpass the original investment and its interest, and to bring in a profit amounting even to hundreds of millions.

All the unoccupied land in the neighborhood of a city, it may be fairly assumed, can be obtained at a comparatively low price. The increase of population indicates, however, that a part of this land will have been built up certainly within fifty years, and will therefore have reverted to private ownership again (it is



A CHURCH IN THE STEINHOF.
Otto Wagner, Architect.

ENTRANCE DETAIL, CHURCH IN THE STEINHOF. OTTO WAGNER, ARCHITECT.

assumed that the city has obtained ownership by condemnation). This procedure is followed again and again. It is possible for the city by regulation of prices, allotments, etc., to direct its growth in certain directions, to reserve the necessary public lands in each ward, to limit the present flourishing speculation in real estate, and with the resulting profits to carry out plans for city improvement on a large scale. According to the accompanying illustration, the future twenty-second ward of Vienna has, for example, 5,100,000 square meters;* 50 per cent of this is held for public purposes and hence there remains 2,500,000 square meters (one square mile), which represents, at an increase of only 20 kroner per square meter, a gain of 50,000,000 kroner.

DWELLING IN THE 13TH WARD, VIENNA.
Otto Wagner, Architect.

This total may be still further increased, for the city administration is in a position to regulate the building up of the ward in such a way as to encourage apartment houses of many stories, whereby the land values will, of course, increase.

The possibility of maintaining municipal apartment houses and lucrative municipal establishments, such, for example, as city brickyards, is opened up—establishments which will be a further source of revenue to the city. Two things are necessary for the carrying out of such a scheme by the city:

First: a suitable condemnation law, which is the more easily obtained since every city will support a movement for its own development into a metropolis; such a law is moreover the best and surest of tax-reducers.

Second: the creation of a general municipal sinking fund (Stadtwertzuwachsfonds) by which the house may be relieved of the risks and contingencies of protection, profit and safety.

The advantages to be secured for the community by an expropriation law fall naturally into two categories:

I. The expansion of the city.

*510 hectares, about 1,325 acres, or two square miles.

II. The improvement of the existing part.

With the proposed legislation to build on, the city authorities can seriously consider undertaking those projects which are in keeping with the development of the city and are imperiously demanded by a progressive culture.

The greatly increased income will put the city in a position to erect peoples' clubs and dwelling houses, municipal sanatoriums, city warehouses, promenades, fountains, observatories or belvideres, museums, theaters, waterside pavilions, valhallas, etc., in short, things which are now scarcely thought of, but which cannot be omitted from the plan of the future metropolis.

PROJECT FOR A UNIVERSITY LIBRARY IN VIENNA.

Otto Wagner, Architect.

Although the scale of this study is only that of a general sketch, yet it may justly be maintained that in these proposals the means are presented of enabling the city to satisfy the enormous demands of administration, commerce, hygiene and art.

If one examines the plans and the picture presented here (they are not offered as models to be copied), even the layman will be convinced that houses built in city wards thus planned afford good, cheap and sanitary dwellings, and that the further needs and wishes of the city dweller can be fully satisfied. And one must admit also that only in this way is the problem of our future way of living to be solved.

The longed-for detached house in the still more longed-for garden city can never satisfy the popular need, since as a result of the pressure of economy in living expenses, of the increase and decrease in the size of families, of change of occupation and position in life, there must be constant shifting and change in the desires of the masses. The needs which arise from such changing conditions can be satisfied only by rented apartment dwellings, and never by the individual houses.

Last of all, it must be stated clearly and decisively that homes in buildings on city blocks divided into from four to six lots, each block fronting on a garden, square or park, and bounded on three sides by a street 23 meters wide, are in accord with the demands of our progressive culture, are healthy, beautiful, comfortable and cheap, and are better fitted to our demands, than those whose design is based on fundamentally false principles. To

hark back to tradition, to make "expression" or picturesqueness the controlling consideration in designing homes for the man of to-day, is absurd in the light of modern experience. The number of city dwellers who to-day prefer to vanish in the mass as mere numbers on apartment doors is considerably greater than of those who care to hear the daily, "good morning, how are you " from their gossipy neighbors in single houses.

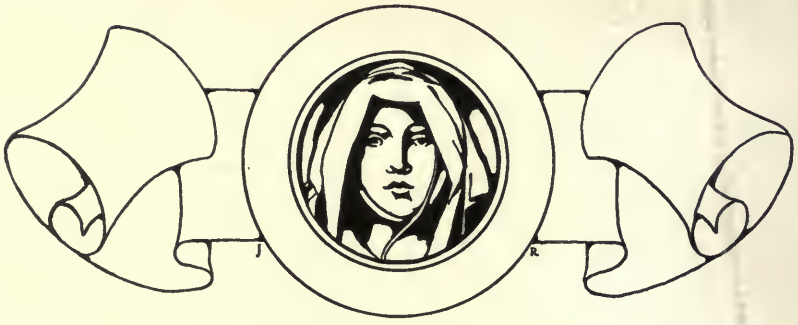
However, it is self-evident that the single dwelling will not vanish from the city plan: its presence, however, will be due to the wishes of the upper ten thousand.

The manner of life which our era has produced, will yet bring to maturity many things of which we can now form scarcely a conception; such as, for example, the movable house, the portable house erected on land leased from the city, and many others.

When it is considered that Vienna, for example, in sixty years, in spite of the most favorable situation, has not produced a city plan of artistic value except Semper's outer Burgplatz (after the removal of the city gate and the remodelling of the castle) and the Schwarzenbergplatz, not altogether unobjectionable (the City Hall and Votive Church squares may be considered failures), while the Ringstrasse owes its existence to a lucky chance; and when one contrasts with this a future, artistic, rational planning and disposition of the several wards brought into systematic relations with each other, the thought must arise even in circles untouched by Art, that without that largeness of conception and breadth of vision suggested by these proposals, and without the constant hand and touch of Art upon every detail, a beautiful city can never be built.

It will not do to leave the expansion of a city to blind chance and artistic impotence as in the past, and to consider artistic efforts as superfluous, or to abandon the development of the city to the most miserable land speculations. The resulting injury to the inhabitants and government of a city is, from a politico-economical point of view, nothing short of colossal. It will continue to grow greater, for the noward march of time will make it ever more and more irreparable.

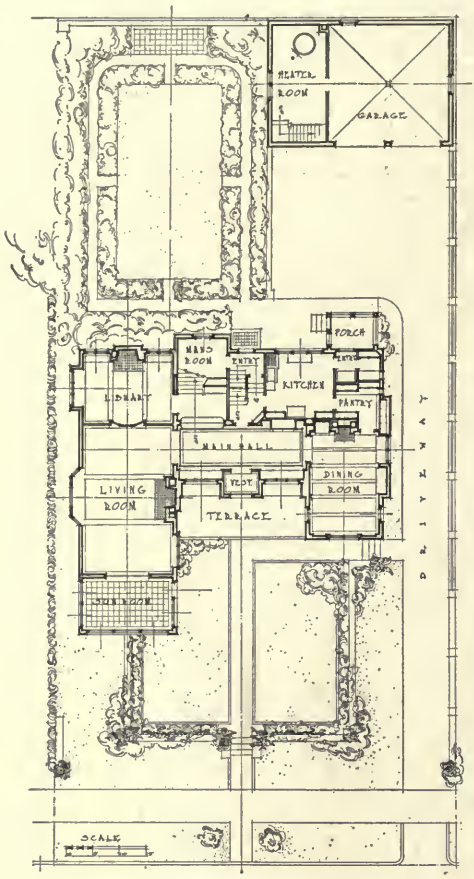
May the representatives of the people in city governments keep particularly before their eyes the fact that a great city can only fulfil its end—which is to be the satisfying dwelling place of a population counted by millions—when it is a beautiful city, and that this is only to be reached through Art.



PORTFOLIO
OF
RECENT SUBURBAN HOUSES

DESIGNED BY
WILLIAM M. KENYON, ARCHITECT,
MINNEAPOLIS.

J. M. ROSÉ



Floor Plan.

RESIDENCE OF WILLIAM M. KENYON, ESQ., MINNEAPOLIS, MINN.

Wm. M. Kenyon, Architect.

The ideals and the variety of the better American Architects receive their highest and fullest expression in the suburban and country house.

In the six houses herewith illustrated by photographs and plans there is a certain local propriety and individual destinction imparted. Each house shows that there is an increasing number of people of moderate means who demand a dwelling with some distinction and propriety of appearance.

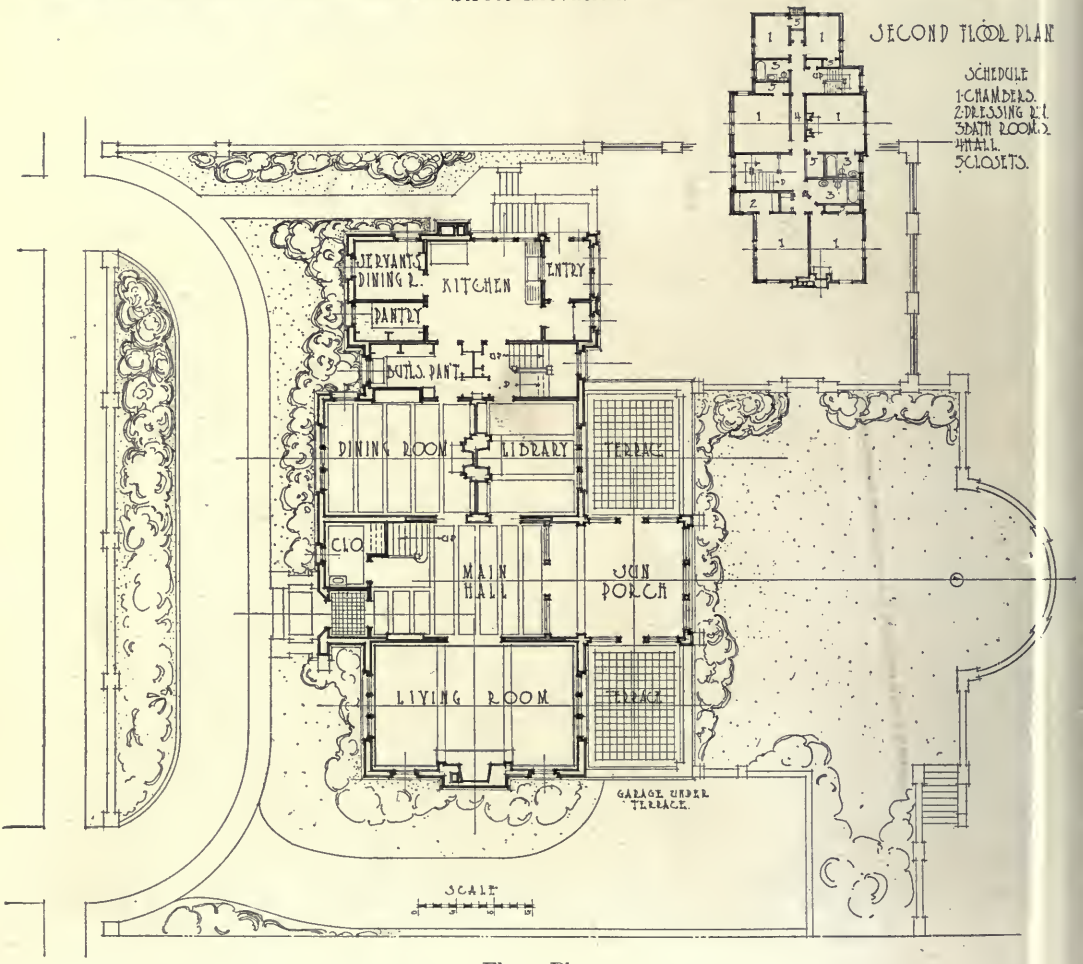
Hall.

Sitting Room—Second Story.

The Library.

THE RESIDENCE OF WILLIAM M. KENYON, ESQ.,
MINNEAPOLIS, MINN. WM. M. KENYON, ARCH'T.

Street Elevation.



Floor Plans.

RESIDENCE OF MRS. WILLIAM DONALDSON.

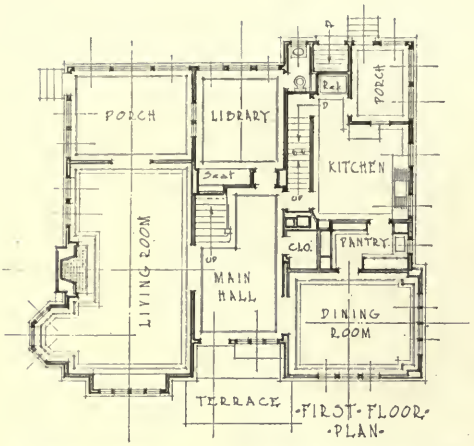
Minneapolis, Minn. Wm. M. Kenyon, Architect.

Entrance Detail.

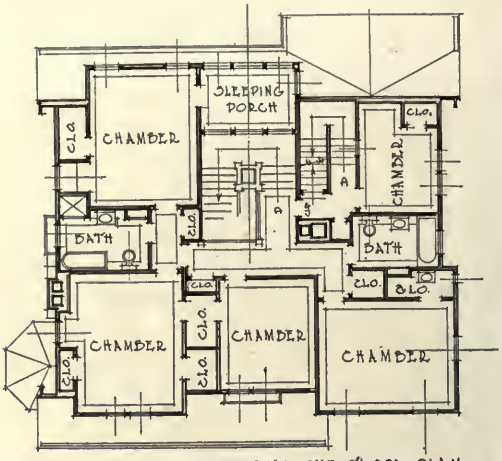
The Hall.

RESIDENCE FOR MRS. WILLIAM DONALDSON.

Minneapolis, Minn. Wm. M. Kenyon, Architect.



·FIRST·FLOOR·PLAN·



·SECOND·FLOOR·PLAN·

Entrance Detail.

RESIDENCE OF DR. A. A. LAW.

RESIDENCE OF DR. A. A. LAW, MINNEAPOLIS, MINN. WILLIAM M. KENYON, ARCHITECT.

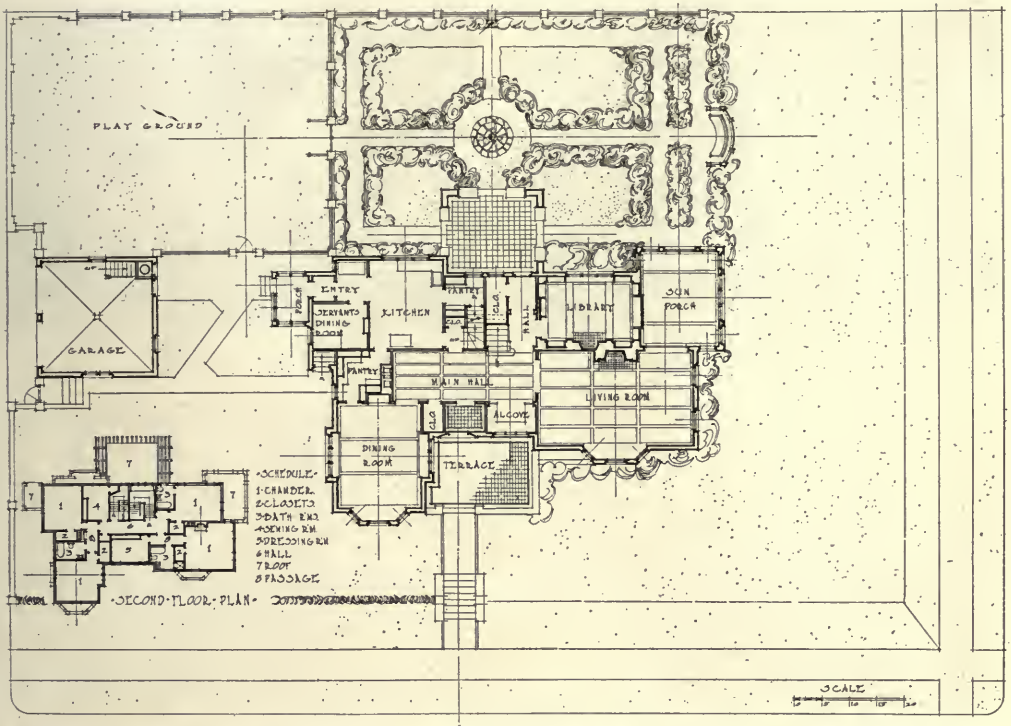
Sun Porch.

The Library.

RESIDENCE OF MR. F. H. CARPENTER.

Minneapolis, Minn.

Wm. M. Kenyon, Architect.



Floor Plans.

Street Elevation.

RESIDENCE OF MR. F. H. CARPENTER.

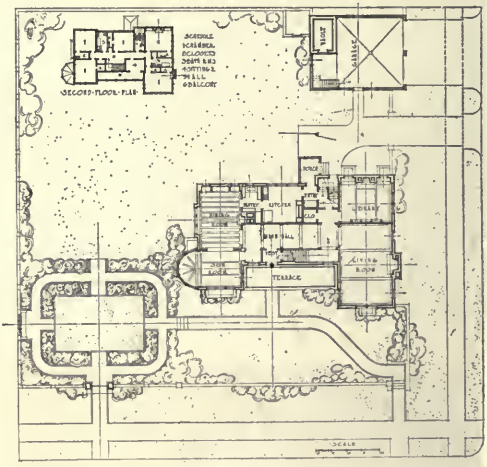
Minneapolis, Minn. Wm. M. Kenyon, Architect.

Recreation Room in the Basement.

Stair Hall.

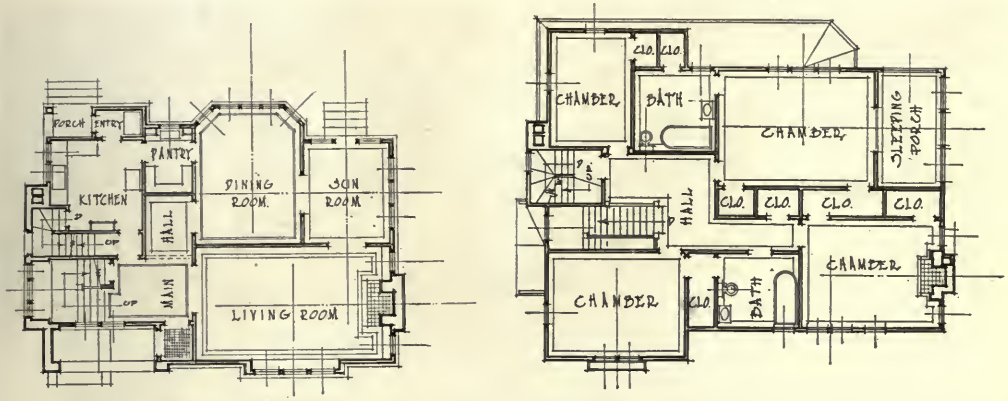
RESIDENCE FOR MR. GEO. P. THOMPSON.
Minneapolis, Minn.

Wm. M. Kenyon,
Architect.



Floor Plans.

Garden Elevation.



Floor Plans.

Street Elevation.

RESIDENCE OF MR. C. H. COCHRAN.

Minneapolis, Minn.

THE GYMNASIUM, WELLESLEY COLLEGE (1909),
WELLESLEY, MASS. J. A. SCHWEINFURTH, ARCH'T.

ARCHITECTVRE OF AMERICAN COLLEGES

X

THREE WOMEN'S COLLEGES—VASSAR WELLESLEY & SMITH

By MONTGOMERY SCHVYLER.

WAS TENNYSON, in his "Princess," the "onlie begetter" of the actual women's colleges of Great Britain and America? Sir Walter Besant was unquestionably, by his novel "All Sorts and Conditions of Men," the beginner of the movement which resulted in the erection of the "People's Palace" in London. Over the completion and "inauguration" of this edifice the novelist had the happiness of surviving to preside. Whether it has since fulfilled the bright previsions of his imagination one does not accurately know. However that may be, and even if the project has turned out to be a disappointment to its projectors, the disappointment is not his.

It is true that one cannot exactly "see" the author of "The Princess" presiding over the inauguration of a women's college. Feminine as some critics may have found some of his verse, nobody ever found the versifier himself other than exclusively masculine. He was not in the least a prophet of sexual equality, but only, as we may say, of sexual equivalence. The head of a female college could no more invoke him as a prophet of her cause than could Mrs. Pankhurst. There is in his "medley" a vein, not of masculine mockery, but of genial and superior masculine banter of "a certain condescendsion" in his treatment of the theory which he imagined to be embodied in practice, the theory

> Maintaining that with equal husbandry
> The woman were an equal to the man,

and equally about his vision, long ago become everybody's

> Pretty were the sight
> If our old halls could change their sex, and flaunt
> With prudes for doctors, dowagers for deans,
> And sweet girl-graduates in their golden hair.

to say nothing of the pathetic collapse of the imaginary institution.

Tennyson is not, in fact, in the least likely to get a statue in the vestibule of any college for women, at least not on the score of his "Princess." And yet who can say that the beauty of the poet's vision of a separate and equal higher education for women, irrespective of the post-graduate lot in life of its beneficiaries, may not have appealed to some more serious and strenuous dreamer who successfully strove with some affluent benefactor to make the dream come true.

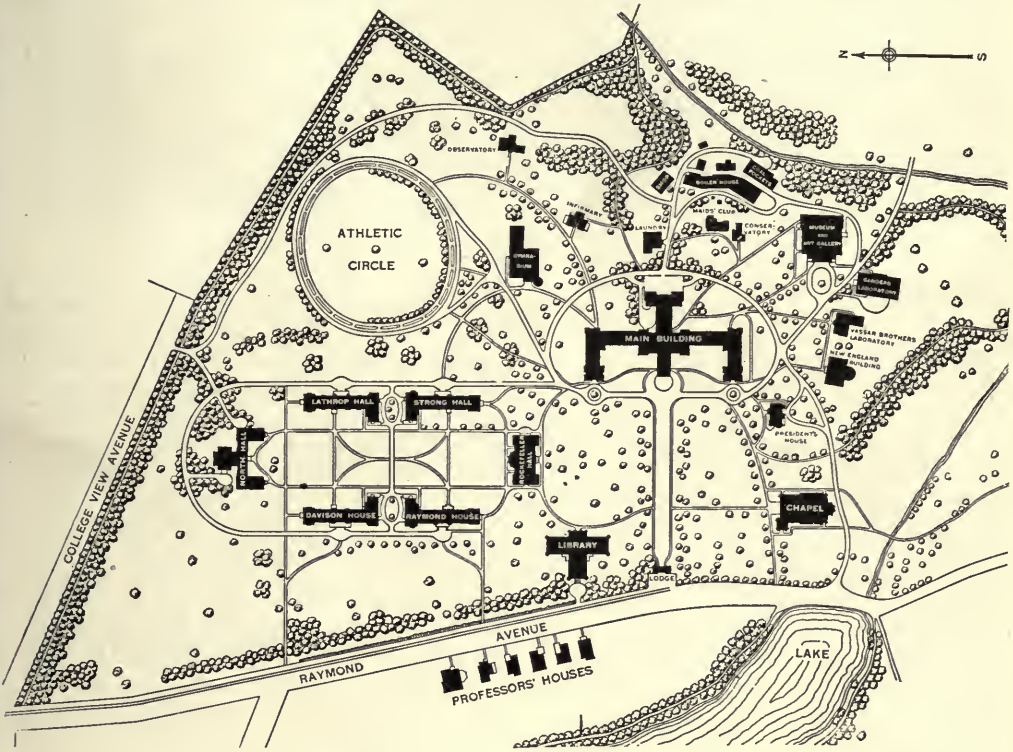
The dates, at any rate, are instructive. "The Princess" was published in 1849. Twelve years later, the germinal idea of a college for women, equal in its requirements and advantages to those of the existing colleges for men, took root and sprouted into the charter of Vassar College. American soil is perhaps more congenial to new ideas in general than that of Europe, and particularly than to that of the British Islands. To this particular order of ideas it is certainly so. Nobody can doubt that who has read Charles Reade's "Woman Hater" on the struggles of American women to obtain medical education in Europe, or the tributary letter from female American medical students which his chivalric championship of their cause evoked. The charter of Vassar bears date January 18th, 1861. Pretty well a decade had elapsed before "the sincerest flattery" of imitation was bestowed upon this pioneer by the establishment of other women's colleges endeavoring to supply the now recognized demand to which it was either demonstrated or assumed that the pioneer was not entirely adequate to sup-

plying. Smith was incorporated in 1871, Wellesley in 1875. On the other hand, or the other "side," the oldest of the women's colleges is Girton, at Cambridge, established there in 1873, though to be sure after a tentative and provisional start at Hitchin, where it had languished for the four years since 1869, and was thus at its earliest eight years junior to Vassar. The second of the Cambridge colleges, Newnham, namely, dated from 1875 as such, though it or its predecessor had been a "hall of residence" for women taking such special university lectures as were open to them, from 1873. As to Oxford, one recalls the remark of the Cantabrigian Macaulay that the distinction of being further behind the age than any other body of the English people is one which that learned body acquired early and never lost. Somerville College was the first of the Oxonian experiments, and Somerville dates only from 1879. Lady Margaret Hall is of the same year. Then follow St. Hugh's Hall, 1886, and thus a year younger than Bryn Mawr, and St. Hilda's Hall coming down to the recency of 1893. Upon the whole, it seems that we are entitled to claim the woman's college, as distinguished from the "Seminary for Young Ladies" as, essentially, an American development.

VASSAR
(1861)

THE BEGINNINGS of institutions even of quite recent establishment are apt to be obscure. That that is not the case with Vassar is due to the fact that in 1867 Benson J. Lossing, one of the trustees of the young college, and a painstaking and accurate historian, was requested by his fellow-trustees to prepare a memoir of it. This he did in a volume "Vassar College and Its Founder," which, quite apart from its literary contents, is notable and worthy of preservation as an example of the best that American presses could do in 1867, the year of its publication, in printing and wood engraving. From this it appears that Matthew Vassar, though he happened to have been born in England, had been brought to Poughkeepsie at the age of four, four years before the close of the eighteenth century. His interests were entirely identified with that place, in which his seniors had begun, and he had taken over and enlarged a brewing business which yielded him in turn a livelihood, a competence and a fortune. Having no children, he cast about for ways and means to make his fortune profitable to his fellow citizens, according to Bacon's famous sentence that "the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men which, both in affection and means, have married and endowed the public." Matthew Vassar was of an entirely open mind as to the form which his "endowment of the public" should take. He had serious thoughts of an hospital, determined very possibly by the circumstance that he was a kinsman of the Thomas Guy who founded Guy's Hospital in London. It seems to have been in the first place the enthusiasm in behalf of the higher education of women of a niece of his who conducted a "Cottage Hill Seminary" on the river bank near Poughkeepsie, but who died before her uncle's project took shape, and secondly and even more influentially, the counsels of a certain Dr. Jewett, a fellow Baptist of the benevolent brewer and the successor of his niece in the conduct of the seminary, of which he had taken charge as early as 1855, which diverted the benevolence of Matthew Vassar from a hospital to a college for women. Dr. Jewett became, in fact, the first President of Vassar, and in the early sixties made a tour of Europe in quest of information relevant to the solution of his new problem. The question of the buildings suitable to his enterprise and capable of accommodating "four hundred students" on the selected site two miles eastward of Poughkeepsie, had concerned the founder from the first, and he had employed an architect, Tefft by name, who had a special standing in school building, to devise plans for the

new institution. The plans were prepared but not used. Tefft went to Europe to study college architecture, and died at Florence, and James Renwick, still "Jr.," and fresh from the recent laurels of the Smithsonian Institution in Washington, was employed in his stead. Although the civil war supervened almost immediately upon the granting of the charter, the work went steadily on, and by the autumn of 1865, at an ex-



Plan of the Grounds and Buildings,
VASSAR COLLEGE.
Poughkeepsie, N. Y.

pense of something less than half a million, the buildings of the original scheme were so far completed as to be opened for the purposes which they have ever since been subserving.

Nothing could be less like the irregular "Norman" of the Smithsonian than the formal and symmetrical and mansarded Louis Quatorze of the huge principal building of the new college. Its humble brickwork would hardly be adopted now in connection with the chosen style. More simplicity and more variety of treatment would be sought by an architect limited to these materials. But at that time nobody questioned that a building as big as possible, and answering as many communal purposes as possible was the correct basis for an "institution." The "pavilion system" had not come in for hospitals, let alone colleges. Accordingly, we have the huge building, five hundred feet long, two hundred deep, and nearly a hundred high, mainly devoted to "dormitories," or studies and bedrooms, but with an extension which is or was a dining hall on one floor, and a chapel and gallery on two more. In spite of the contrast between the pompous style and the simple material, the Ludovican facade has an impressiveness of its own, even to-day. This is much enhanced by the effective placing of it, well back from the road, with a broad and straight way leading to the central

THE LODGE OR GATE HOUSE, VASSAR COLLEGE (1863).
James Renwick, Architect.

entrance from the porter's lodge, homogeneous with it in style and material, of which the archway frames the vista that is closed by the central pavilion. The innocent pomposity of the little porter's lodge with its big pavilions has an attraction of its own. The original plan was rational and comprehensive, and evidently the architect had the co-operation of a landscape gardener, traditionally reported to have been Mr. Olmsted, though there seems to be no documentary evidence on that point. The interior luxury of a multi-colored marble staircase has doubtless been added since the original erection, with no other effect upon the irreverent undergraduates than to make them nickname it "Soap Hall." The architectural detail is not very good, from any point of view, but the grime of half a century gives some venerableness to a front which by its extent alone would be sure of making its impression. Other buildings of the original scheme are what is now known as the Museum and Music Hall, but was evidently intended at first as a riding hall, its queer curvilinear roof denoting a truss span-

THE MUSEUM AND MUSIC HALL, VASSAR COLLEGE.

ning the entire interior space without intermediate supports. The form had a real relevancy to the original purpose, which it has of course lost with the departure from that purpose and the subdivision of the interior to adapt it to purposes far from the purview of the original designer. Small blame to anybody concerned.

It was some years before Vassar felt itself outgrowing the original nucleus of its architecture. And it has to be owned that that original scheme was laid out with such precision as to allow for and encourage the whole subsequent development. When the visitor even of today recalls his impressions of the college, the deepest of them is that winsome if absurd porter's lodge, that spreading front and towering Ludovican pavilion behind, and the long straight avenue that connects them and that places the big building at its proper distance and in its proper place "in the picture." To have maintained this primary effect is "equally creditable to all parties," to the subsequent architects who would not have done at all what the original architect did, if they had been in his place, to the original architect whose conception imposed itself upon his otherwise minded successors to the extent of making itself thus respected. Truly, as to these things, and as to their preservation of the history of nearly half a century, and a half century certainly very eventful, if not so certainly fruitful, in the history of American architecture, one would not wish Vassar different. That effect of the porter's lodge, the long avenue and the big building behind, even though you may be disposed to smile at it as so old-fashioned, you cannot deny to be worth while. It is much better worth while now than when "its new cut ashlar took the light," for at that time, according to Lossing's account, at the time in the summer of 1861 when ground was broken for the college, the site, which had previously been the Dutchess County Race Course, "was without tree or shrub." But this bareness was speedily clothed. The effect of the long straight avenue would have been very depressing if it had not been. Plantation and gardening went on pari passu with the work of construction, and when the buildings of the original foundation were ready to fulfill their intended uses, suitable surroundings had begun to be supplied. At present the gardening of Vassar is an integral part of its architectural effect, and the appro-

THE PRESIDENT'S HOUSE, VASSAR COLLEGE (1895).
Rossiter and Wright, Architects.

THE OBSERVATORY, VASSAR COLLEGE (1865).
James Renwick, Architect.

priateness and copiousness of it count for very much in the total effect. For the near future, one hears of an extensive arboricultural and horticultural project, under the direction of Mr. Samuel Parsons, for the still further enhancement of the inherent and acquired charms of the place.

Upon the whole, Vassar has been fortunate in its architectural development. The original grandiose manner of design may have come to wear a slightly comic aspect in comparison with the manner of its execution, certainly not grandiose. But it was a scheme, and a considered scheme. That was not common in 1861, and there was much virtue in that. The alternative to the Louis Quatorze would probably have been the polychromatic Gothic with which the author of the original architecture of Vassar was concurrently diversifying and variegating so many peaceable landscapes. As between Mr. Renwick's secular Gothic and Mr. Renwick's Ludovican classic, the choice would be difficult That the adopted manner was less ambitious, even if more pretentious, and more humdrum than the rejected manner has come, after half a century, to

LATHROP HALL, VASSAR COLLEGE.

THE ALUMNAE GYMNASIUM, VASSAR COLLEGE.

seem a positive advantage. The original foundation, costing some half a million, was fairly complete in itself, and might, better than most architectural nucleuses, stand by itself in an environment of subsequent erections composed in an avowedly different manner, provided they were so segregated as not to seem part of the original scheme nor to come into direct competition with it. This requirement has been secured, and the securing of it was made possible by the original scheme, considered as a work not less of landscape architecture than of the building. The "New England Building" alone one is pained to note as a distinct architectural jar. Otherwise each group of buildings, and each important building has its own environment, preventing it from being seen in any discordant relation with architecture with which it has no affinity. The fashions which have prevailed since the original foundation are pretty much all represented at Vassar, the Romanesque of the chapel and the Romanesque of a different inspiration of the Alumnae Chapel, the "American suburban" of the President's house, the Collegiate Gothic of the Library, the different modes of "collegiate" in Lathrop Hall and Rockefeller Hall, the nondescript of the new North

ROCKEFELLER HALL, VASSAR COLLEGE.

Hall with its steel framed and many-storied tower. In the description this threatens a mere higgledy-piggledy, like so many others we know and deplore. In fact, thanks to the original scheme and to the successful pains that have been taken in modifying and expanding it to meet new exigencies, the original expenditure of half a million has been multiplied by five and the effect is not that of higgledy-piggledy, but of a series of groups, including the original group of half a century ago, of which each has its own character, and none violently conflicts with its neighbor.

This segregation and seclusion of each of the possibly belligerent elements are not the same thing as conformity, though they tend to the same result of peace and quietness. They are effected by the art rather of the landscape gardener than of the architect, and it is of the value of the gardening to the effect of the architecture that Vassar is one of the most exemplary American evidences. For in fact a college ought to be a park, whenever it can afford the space so to be, and ought to be willing to make considerable sacrifices to the end of becoming so. Is not that the most alluring of all the descriptions of Oxford which gives equal weight to the gardening and the architecture; "Oxford, spreading her gardens to the moonlight and whispering from her towers the last enchantments of the Middle Age"? One result of this mode of designing a college is that the beholder is not so exigent as he otherwise might be as to the strictly architectural merit of the buildings. If an edifice fills its place and comports with its surroundings it will very fairly pass, and in these respects, taste counts quite as much as skill. Not that the buildings of Vassar need any special allowance on this score. They are all, all the recent ones, fairly up to the average of American college building, and the best are considerably above that average. Luckily, the show buildings, those upon which most money has been spent, are also those which most conspicuously show that the money has been well spent. We need not waste time and space in discussing the Alumnae Gymnasium, beyond saying that it is a negotiable specimen of its time and style, the style being the Richardson Romanesque which accurately enough dates itself, wherever you find it, as of the eighth or ninth decade of the nineteenth century, and the accuracy of which, as a specimen, is not in this case disturbed by any "personal equation." Neither Lathrop Hall nor Rockefeller Hall need detain us, after we have acknowledged each to be a negotiable and well behaved specimen of its respective "style." The President's House, which we have called an example of the American Suburban in domestic architecture, makes rather more of an individual impression. True, it might be an "American gentleman's residence" almost anywhere, but it does nevertheless actually and even rather exquisitely fit its collegiate surroundings, and is a pretty little success, all the more successful for its environment. But the two show buildings upon which money has been most lavishly spent one is not only rejoiced but a little relieved to find worthy of their elaboration and expensiveness.

The two show buildings are, as naturally they should be, the Chapel and the Library. Of the former it seems rather odd that the pupils and successors of Richardson, determining upon Romanesque as the style in which they would work out a college chapel, should have abandoned the Provencal Romanesque in which the master had won such successes, and reverted to the "Norman" phase of the style. However that may be, it is certain that the actual chapel recalls rather the abbey churches of Caen than any example further to the Southward. One hastens to add that the result of their labors justifies them. It is hard to imagine any edifice fitting this particular site more appropriately than the edifice which occupies it. It is very prettily placed, with one of its flanks mirrored in the pool which, whether it be in fact natural or artificial, is equally a feature which we owe to the original plan of Vassar. Thanks to the isolation enforced by judicious plantation, the site though distinctly enough a part of a rather crowded and busy campus, has still its seclusion, and nothing could be

THE CHAPEL AT VASSAR COLLEGE,
SHEPLEY, RUTAN & COOLIDGE, ARCH'TS.

View from the Lake.

Rear Elevation.

THE CHAPEL AT VASSAR COLLEGE.

Shepley, Rutan & Coolidge, Architects.

THE VASSAR COLLEGE LIBRARY.
ALLEN & COLLENS, ARCHITECTS.

THE VASSAR COLLEGE LIBRARY,
ALLEN & COLLENS, ARCHITECTS.

come its surroundings better than this flank of rough stone, with its lighter wrought work, this peaked transept and circling apse and this square squat tower. The piece of Norman is quite where and as it ought to be. There is no purism about the design, all the same, and the interior is developed, in the open-timbered construction of a Gothic much later than the rude Norman of the exterior, into a spreading "auditorium" adequate and appropriate to its purpose as the most solemn place of assemblage of the inmates of the institution.

Equally appropriate to its purpose and its surroundings, though of a date of erection some years later, and of an historical style some centuries later, is the Library. This is, perhaps, when one has won his way inside, and escaped from the straight way which leads from the porter's lodge to the central pavilion of the old Main Building, the most conspicuous object on the campus, and it is fully worthy of its conspicuousness. The "multitudinous pinnacle and diademed tower" of the latest phase of English Gothic very suitably crown the low and weighty mass, and find a function, as one divines from without, and ascertains from within, in enclosing and embracing an impressive central hall which is one of the most successful of our efforts in this country at a consistent and appropriate collegiate architecture. These two culminating features of the architecture of Vassar are noteworthy and impressive in themselves. But they gain greatly in noteworthiness and impressiveness from being simply a higher power of the subordinate and accessory architecture which surrounds them. And this in turn proceeds from the fact that Vassar started, fifty years ago, with a comprehensive scheme, in which architecture and landscape gardening were combined and cooperative, and which has been found adequate to the development of the institution, in spite of the wide divergency, in the technical style of the later work,

THE VASSAR COLLEGE LIBRARY.
Allen & Collens, Architects.

from that of the nucleus of the early sixties. The moral seems too plain to be missed hereafter.

There is still another building at Vassar very worthy of consideration. This is the "North Hall," the latest addition to the architecture of the institution, and clearly the most questionable. Here, the latest developments of commercial and residential architecture, enforced in regions far more crowded than the campus of Vassar, have been utilized, in so much that a steel-framed tower of nine or ten stories rises from what one has come to regard as the normal limit of altitude of collegiate building. One does not "see the necessity" of beginning at Vassar. There are so many other campuses more crowded. At the same time, one has to recognize that the innovation has been attempted at a point where it works the least derangement of the pre-existing building of the institution. One also has to recognize that, given the steel-framed tower as an element of a group of college buildings, this is a clever and considered design, in which the central tower is prevented by the treatment of the other parts from too outrageous a spindling, and where it does really take its place as the dominant feature of its own group. However horrifying the innovation may be to conservative architects of college buildings, they have to recognize that "to this complexion must it come at last" if not with the architecture of so secluded and spacious an institution as Vassar, at least with the architecture of colleges more cramped for room, in which the vertical dimensions is the only one left that is available for expansion. Such architects may profitably employ themselves with the question how and where, if the "donnée" of North Hall at Vassar were imposed upon them they could improve upon the result attained in this initial experiment, the conditions of which are so sure to be repeated and even aggravated elsewhere.

NORTH HALL, VASSAR COLLEGE.
Pilcher & Tachan, Architects.

SMITH COLLEGE (1871)

SMITH IS remarkable among other things for being the only woman's college founded by a woman. Sophia Smith was not only childness, like Matthew Vassar, but unmarried, and, like him, "endowed the public." Born in 1796, she was already sixty-five years old when her brother, Austin, died and left her a large fortune. She had no way of spending it, and no one on whom to spend it. She consulted her pastor, who worked out two alternative schemes for its disposition. One was the woman's

college, which actually resulted; the other an institution for deaf mutes. To this latter she inclined, and in 1861 made a will founding the institution for deaf mutes; but in 1867 private munificence and State aid had combined to meet this need. Accordingly Sophia Smith changed her will and became, in 1868, the founder of Smith College. Her last will was executed in March, 1870. She died the following June, and the charter of Smith College was granted March 3, 1871.

Hadfield had been the lifelong home of Sophia Smith and would seem to be the natural habitat of the institution she founded. In fact, a section of the charter provided that the college should be established in Northampton if the citizens or the town should raise and hand over to the trustees twenty-five thousand dollars; otherwise the college was to be established in Hadfield. But Northampton promptly seized its opportunity, and the money required was voted by the town in March, 1871. It just about half sufficed to pay for the site, composed of two adjoining residential plots, those of Judge Dewey and of Judge Lyman. The establishment of the college in Northampton was fortunate for several reasons. In the first place, the town itself had a good library, and one of the townsmen had already declared his intention of leaving enough to found another, a special library of research. Northampton was also abundantly provided with churches, to which the site chosen for the college was convenient, one of them recalling by its name the memorable pastorate of Jonathan Edwards. There was thus, it was decided, no occasion for spending any of the funds of the college upon a library or a chapel, and for many years Smith College had neither of the buildings which are commonly assumed to be primary requisites of a collegiate institution. There was no urgent need of them, for to this day it is evident to the stranger in Northampton, almost at first glance, that Smith College "owns the town."

THE DEWEY MANSION, SMITH COLLEGE (1826).
Northampton, Mass.

In another respect the choice of site was fortunate; one of the estates purchased for the college had upon it the Dewey homestead. This was a mansion dating from 1826, one of the early examples in this region, if not the very earliest example, of the Greek revival. 1826 was about as early as an authentic example of the Greek revival could have been erected, except from the designs of one of the few architects then in the country who were able and disposed to possess themselves of copies of Stuart & Revett's monumental and costly "Antiquities of Athens." In 1824,

Music Hall. College Hall.

SMITH COLLEGE, NORTHAMPTON, MASS.
Peabody & Stearns, Architects.

however, Gwilt began the publication of a new edition of Sir William Chamber's "Treatise on Civil Architecture," with some illustrations from the "Antiquities of Athens," which was at about that time released from copyright. Classical Grecian detail was thus brought within the reach not only of the architects of the larger cities, but also of the rural mechanic. The probable builder of the

HILLYER ART MUSEUM, SMITH COLLEGE.
Peabody & Stearns, Architects.

Dewey homestead was a mechanic of a superior kind, no other than George Cutler, who, upon his graduation from Amherst, in 1826, took up the profession of "housebuilder." The Dewey homestead, it will be observed, dates from the year of his graduation, from a college only a few miles away. An Ionic temple at Amherst, the Boltwood house (1828) is known to be by Cutler, and the presumption is strong that he was also the author of this example of the revival in Northampton two years earlier. The detail is, in each case, that of the Ionic of the Erechtheum, and the order is, in each, tetrastyle, the chief difference being that the columns are more widely spaced in Northampton than in Amherst, where classical precedent is strictly followed. In either case the example of a refined piece of architecture was an especially lucky acquisition for the college of which it was the architectural patrimony, so to speak.

The Dewey house became the first residential building of Smith. The first academic building was College Hall, the dedication of which, July 14, 1875, was also the occasion of the formal inauguration of President Seelye, who had been performing presidential functions already for two years. Here also the young institution was fortunate in its architect and its architecture. The Gothic revival was at its height in 1875, and the choice of no other mode of building would have been considered compatible with a seat of "culture." There are few better examples than College Hall of Victorian Gothic at its best. The specific and detailed expression of each important part of a building the revivalists felt to be imposed upon them. The danger of this mode of design is, of course, that variety and expressiveness will be attained at the cost of unity and repose. The expressiveness in this case is specific and detailed, and the "features" are animated and picturesque, but the animation does not entail restlessness. The general grouping of the building and the union of the features secured by the predominance of the tower combine the "features" into an architectural physiognomy. One would be at a loss to name a more creditable example of its style and date than this initial building of Smith College.

Other buildings followed from the same hand, and of the same character, though the polychrome of College Hall is subdued in Music Hall and also in the singularly attractive and artistic Hillyer Art Museum, no doubt to their architectural advantage, while the expressiveness is retained. To be sure, not all of the early buildings of Smith are as good as these. The "pavilion system" of dormitories was early adopted. Such a building as Wallace Hall, still designed under the Gothic inspiration, is a congeries of cottages suitable to their purposes, and negotiably composed in an architectural sense, but in such a building as the Lilly Hall of Science, it is clear that the designer has succumbed to the temptations of his style, and that the features by no means compose a countenance. In this respect a later dormitory, Baldwin House, commends itself by simplicity and unpretentiousness, being, in fact, a piece of "Old New York" or possibly of "Old Boston," which, nevertheless, looks very much at home in its actual surroundings A still later pair of dormitories by the same architect has the additional advantage of attaining the same simplicity, solidity and homeliness, without invoking reminiscences of other times or other places They seem quite to have grown out of the soil.

The need of a college chapel, which was so little felt in the early days of Smith, has not, even yet, been urgent enough to produce a special building for that purpose. An Episcopal church, a very spirited and individual piece of Gothic, stands almost within the college grounds, and is quite extensively accepted as the college church, although, in fact, it has no other connection with the institution than that of proximity and of natural affinity. A library, however, has lately been added, which is among the noteworthy buildings of the college. It is of excellent material and workmanship, and in design it is evident that the aim has been to obtain simplicity and repose. The ranges of equally spaced openings, the modest scale of the detail, and the large expanse of the roof all conduce to this expression. The de-

THE SMITH COLLEGE LIBRARY (1909).
LORD AND HEWLETT, ARCHITECTS.

THE JOHN M. GREEN HALL, SMITH COLLEGE, NORTHAMPTON, MASS. CHAS. A. RICH, ARCHITECT.

signer appears to have feared that he was carrying the simplicity too far, and that it might become monotony. Some spectators of his work would not agree with him, or at least would not agree that the central feature with which he has diversified the otherwise unbroken expanse is a successful diversification. This central feature is an arch, flanked by columns carrying a balcony and signalized above by a pediimented break in the line of the eaves. It is questionable whether the gain in variety compensates for the loss in unity and simplicity; whether it would not have been better to make the central arch of entrance simply one equal member of the continuous arcade and to omit altogether the order and balcony and the pediment, which so clearly exist for the sake of one another. All the same, the building undoubtedly makes the impression of an artistic and refined piece of architecture.

Although the need of a special place of religious assembly has not yet demanded its supply at Smith, the need of a general assembly hall for the common purposes of the institution has been recognized and supplied in what is doubtless the most monumental and imposing of the buildings of the institution. The motive will be recognized by those who know Dartmouth as in effect the motive of Webster Hall, which is, perhaps, the most imposing of the buildings at Hanover, but at Northampton the design has been carried out on so much larger a scale, and with so much greater affluence of means, as to increase the impressiveness of the result in a geometrical ratio. The seating capacity is twenty-five hundred, which is to say that the interior will hold one thousand more than the fifteen hundred undergraduate population of the college. The material of the monumental order is itself monumental, and everywhere it is clear that the architect has not been stinted. The result is not only by far the most impressive building of the college, but one of the most successful and impressive edifices of its kind in the collegiate architecture of the United States.

WELLESLEY COLLEGE.
(1875)

Wellesley, like some other widely advertised institutions, had no origin "peculiar to itself." In fact, Mr. and Mrs. Harry Fowle Durant, Mr. Durant being a Boston lawyer, had what in Colonial days would have been called a "seat." within negotiable distance of Boston, even in the 60's. It was not in those days within the limits of commutation but was "a summer residence." A beautiful little lake was the cynosure of the estate which the Durants acquired, and which, since they also, like all the other public benefactors and benefactresses, were childless, became the cynosure of their interesting life and of their hopes to be remembered. To secure their "improvements" and the continuous expansion of their improvements, seems to have been more the purpose of the Durants than to benefit their species. It was during the lifetime of both that the charter of Wellesley Female Seminary, which they judged to be the most meet device to secure their object, was enacted. It was in 1875 that the actual institution was chartered under the name of Wellesley College. Mr. Durant died many years ago, but Mr. Durant servives, or very lately survived, and from her own comparatively humble abode, also on the shore of Lake Waban, has seen the conjugal purpose fructify beyond the utmost aspiration of the conjugal dreams.

As in the case of Vassar, the original scheme of Wellesley consisted of one rather tremendous building. This building, considering its date, almost had to be in Victorian Gothic, like the architectural nucleus of Smith. Its name is the same, "College Hall," and the architect whose work most commended him to the founders was chosen to design it. This architect was Hammatt Billings, a draughtsman, painter, architect, illustrator, a person of exquisite artistic sensibilities, entirely anomalous and unprovided for in the general social and political scheme of the New England, and

WILDER HALL, WELLESLEY COLLEGE (1899),
WELLESLEY, MASS. J. A. SCHWEINFURTH, ARCH'T.

THE FARNSWORTH ART BUILDING, WELLESLEY COLLEGE (1889).
Rotch & Tilden, Architects.

perhaps particularly of the Massachusetts, of the period just before the Civil War. A born artist was distinctly "not at home" in any part of the United States during the first half of the nineteenth century, but he was probably further from home in Massachusetts than anywhere else. This stray artist had, however, already had his successes. He had been chosen the architect of the Pilgrims' monument at Plymouth, the commemoration of an event which in its origin was then, as it has ever since been, regarded as, in its own neighborhood, by far the most important in the history of the world. It is considerably to the credit of the artistic sensibilty of the Durants that they should have chosen him as the "instructor" of their institution, and it is not their fault if the result is, upon the

THE WELLESLEY COLLEGE LIBRARY.
Shepley, Rutan & Coolidge, Architects.

whole, disappointing. The big building, 475 feet long and five stories high, is very well placed, right across the access to the main view, which is the view of the lake. The result of this situation to the stranger who passes through the building to the view, is very much such a surprise as that familiar to visitors to old Catskill Mountain House, which also is built directly across the view, and which, when he has traversed the building, he finds to be a view of what Fenimore Cooper describes, in the Catskill case, as "Creation." Nevertheless, the building is by no means so effective as it ought to be. We were just saying about the original "College Hall" of Smith that the specific expression of the parts and the details has there been overruled by a general notion of architectural unity. This is not the case with the "College Hall" of Wellesley. It "scatters." You have to infer and reconstruct the architectural idea instead of having it forcibly impressed upon you. Nevertheless, the building has its own impressiveness, and one is glad to record to the credit of the architect that it is still satisfactorily performing the functions for which it was erected.

It was almost immediately evident that Wellesley met a long-felt want. Hardly had it begun to furnish graduates before graduates began to furnish benefactions. Apparently it has never lacked for means to carry out its ends. It has been observed already, as to Smith College, that it "owned the town," but Wellesley is the town. One alights at the station and naturally betakes himself to the local photographer's and newsdealer's, close at hand, where he gets a sudden suggestion of local manners and customs, which might not in the least astonish him in a barroom, but which is rather paralyzing at the entrance to a woman's college, and a place which seems to rely exclusively upon sweet girl undergraduates for its support. This is a placard, conspicuously hung inside the door, setting forth that "Swearing is positively prohibited; not that we care a damn, but it sounds like hell to strangers."

The walk from the station to the main building entirely justifies the Durants in thinking that the estate which was their pride ought to be preserved from ordinary suburban subdivisions and allotments, and kept as an object of beauty and of public benefaction. It is true, one meets with curious anomalies even in this winding walk. For instance, the observatory seems to have been intrusted to an architect who, quite contrary to the usage, had too much money to spend. The exquisite marble, exquisitely wrought, serves neither its practical nor its picturesque purpose any better than rough brick work would have done. On the other hand, the power house, of which the votive designation imports that the college owes it to the most ruthless and promiscuous benefactor now living, bar one, does not transcend appropriateness to its function in material or in workmanship, but is an entirely congruous and appropriate object.

It is unhappily not to be denied that the recent architecture of Wellesley shows what Homer Martin, criticising the "Dramatic Symphony" of Rubinstein, described as "great variety—of purpose." As often, and indeed commonly, happens individual benefactors and individualistic architects have imposed their individual notions, to the detriment, or rather to the nullification, of anything like a general architectural scheme. The consideration how very desirable it is that a consistent scheme, in almost any negotiable and well-precedented manner, should be determined upon and held to in the architecture of an institution receives as striking and melancholy illustration, of the negative kind, at Wellesley as in most other similar institutions. It is true that when segregated, and separately considered, the individual works have their individual interests. In fact, they have all been done by American architects of the better class. At the same time, what has the mild Colonial of Wilder Hall, for example, to do with the strict classic of the Farnsworth Art Building or with the equally strict classic and equally pure white marble of the College Library? Truly the confusion of Babel has fallen upon our architects, and the lay observer may readily be pardoned for standing aghast in the presence of such a collection of incompatabilities, and longing for

Groups of Dormitories.
WELLESLEY COLLEGE, WELLESLEY, MASS.
J. A. Schweinfurth, Architect.

that Pentecostal day when the observers, and eke the authors, of this heterogeneous aggregation should "come together and be confounded because every man heard them speak in his own language."

The precision and purity of an example of any historical style simply lose their due effect when one has only to turn around to see possibly an equally pure and peaceable expression of an altogether alien manner. Is it the individualism of benefactors or the conceit of architects that gives rise to these "fortuitous concourses of atoms? This is a question which ought to induce some searching of hearts among both the benefactors and the architects, but most of all among the presiding authorities of collegiate institutions. These authorities, it should seem, should make an early commitment of their respective institutions to some uniform and understood way of working, and should "highly resolve" that they will have the courage to refuse unconformable benefactions.

In its later developments, Wellesley has been rather exceptionally fortunate, however, in its architects. A college chapel, of all buildings, one would say, is committed to Gothic, using that term in its largest signification, and the building is distinctly on its defense if it be other than Gothic. Wellesley Chapel is by no means an example of purism; there are even in the elaborated woodwork of its interior some erraticisms of timber construction which one has difficulty in reconciling with elemental mechanical principles, but the general impression, outside and in, is, nevertheless, that of appropriateness to place and purpose. The ground plan, considered as that of a place in which the spectators so largely constitute the spectacle, is effective, ingenious and well worked out. In the most recent of its developments Wellesley seems to have fallen into exceptionally good architectural hands. Of all the phases of English Gothic, that of Henry the Eighth seems to be most appropriate to collegiate uses, and yet it is singularly little illustrated at Oxford or Cambridge. One must go to Eton,

> Where grateful Science still adores
> Her Henry's holy shade,

one must go to Wolsey's building at Hampton Court, afterwards so contemned and classicised by the irrelevancies which one finds it so hard to forgive Sir Christopher Wren. Hampton Court seems to have furnished the motive of the double quadrangle, which is undoubtedly the most striking, and perhaps the most interesting, of the later work at Wellesley. There is no pretense of purism about this work, as indeed how could there be any about work founded on that very wilful English architecture of the later sixteenth and early seventeenth centuries?

Details and even features of the Tudor architecture are drawn from the time of the Stuarts, Jacobean is adjoined to Henrican. But, whencesoever derived, the features and the details go very fairly well together, and it is only a scholastic sensibility that is offended by the juxtaposition. To see what "a promise and potency of life" there was in that confused and irregular architectural period it is necessary only to consider the gymnasium of Wellesley. This is an absolutely modern, unprecedented and untutored assemblage of ordinary building materials to fulfill a rather commonplace requirement. There are even details, such as the projection of the segmental arches of the basement, which have no historical precedents that we are aware of, but which justify themselves by the great projection and emphasis which they assure to the main piers. The diapered decoration is merely a sensitive and rational employment of the most available building materials. But yet, not only how effective is the thing in itself, but how perfectly in keeping with the more precedented architecture of the great double quadrangle. One would be at a loss to name any example of collegiate architecture in this country which has more modernness, more realism and, in spite of its historical filiation upon a period of architectural degeneracy, more "life" than this latest work at Wellesley College.

Photograph loaned by Mr. Warren H. Manning.

KEW GARDENS, ENGLAND. GENERALLY WELL COMPOSED IN MASSES, SURFACES AND MATERIAL, THOUGH THE BUSH ACROSS THE WATER IS SOMEWHAT OF AN EXCRESCENCE. THE VALUE OF LOMBARDY POPLARS AS WELL PLACED ACCENTS MAY BE NOTED.

LANDSCAPE DESIGN AND THE DESIGNER OF LANDSCAPE

By H. A. CAPARN

In response to many requests extending over several years, a course in landscape design has been arranged at Columbia University. The complete course will occupy an average of four years, and will be made up of subjects from the courses in architecture, engineering botany, and Pure Science, and will include surveying, geology hydraulics, and optionals in advanced building, French and German. The lectures and other instruction in the specialized side of the subject are undertaken by three visiting instructors, all members of the Society of Landscape Architects. They are Mr. Charles W. Leavitt, Mr. Harold A. Caparn and Mr. Ferruccio Vitale. The curriculum wiil lead up to the Degree of Bachelor of Science in Landscape Architecture as soon as funds shall be provided for the permanent support of a department of Landscape Art. Meanwhile the University awards a professional Certificate or diploma (without the Bachelor's degree) to all who complete the curriculum above described. A somewhat similar course leading to a degree has been given by the Lawrence Scientific School at Harvard for the past twelve years.

Previous to this time, authority in landscape design was claimed by landscape gardeners, architects, park superintendents, nurserymen, and in fact by almost anyone who could control the development of a piece of ground, whether in the diverse manners of the trained architect or the more or less untrained horticulturist, and most of them with more or less contempt for and indifference to the point of view of the others. Among all these men of knowledge and ignorance there have always been for two centuries some few who by their ability and force could command the respect of other artists; but they have not owed their success to training in any school, and until 1899, the year of the founding of the American Society of Landscape Architects, there was no concerted attempt to crystallize the current thought into a body of opinion, or to create a school of landscape design. Inasmuch as two of our greatest universities have given so serious attention to this subject, it will be worth while to inquire why and how it differs from the thought and the work both of the architect and the horticulturist and why its place among the arts is even now undefined.

Up to the beginning of the eighteenth century garden design was entirely formal; it did not differ in any principle from that of the building to which it was usually an appendage. But about this time garden design began to degenerate, its symmetry and quaintness were exaggerated and its charm missed, and it became the butt of wits like Addison, Pope and Horace Walpole. As these men ridiculed the prevailing style, not as garden haters, but as garden lovers, they naturally cast around for some other sentiment, some other suggestion, and, having been repelled by formalism, they naturally ran to the other extreme of the most untrammelled informality. They looked out on the face of nature, wild or tamed by the hand of man, and saw that it was always more or less good; and Kent, the first to practice in this new and free manner, was said to have "leaped the fence and seen that all

nature was a garden." That is to say, they saw everywhere innumerable combinations of foliage, flowers, grass, rocks, water and the natural forms of the earth's surface that would suggest motives for new combinations in a new manner and with a new feeling, all manifestly applicable to almost any situation and to any scale. It is no wonder that folk lost their balance over the fascinating discovery, that they often missed the point of it and committed absurdities in the name of "imitating nature" as great as any of the formalities they ridiculed.

Photograph loaned by Mr. Warren H. Manning.

A certain stately effect of large trees well placed on level ground. Notice the feeling of motion given to the lawn by the slight rises at the base of the trees and the perspective effect of the successive masses carrying the eye through the opening on the right with the aid of the curved path.

This informal, natural or naturalesque style, as it is variously called, differed radically from that in vogue from the days of ancient Egypt downwards, in that instead of imposing arbitrary, rigid and geometrical lines on the ground, it accepts those already existing, uses them as motives as far as possible and remodels them only to meet the needs of the problem or for better harmony instead of contrast. It takes the natural forms of the earth's surface, its incidents and irregularities, its materials, textures and colors, whether wild or modified by man, and uses them as suggestions for the work in hand. It is an epitome or conventionalizing of nature its exemplar as much as the work of the painter or sculptor. Its practitioner goes to the works of nature, wild or tamed, as the designer in other arts goes to the works of his predecessors in order that he may better express, not them, but himself.

In order to do all this effectively and with convincing authority, the designer in landscape must have a special and peculiar equipment. He should have a natural sympathy with the things that grow out of the ground, the materials in which he works, so that he may, like any

Photograph loaned by Mr. Warren H. Manning.

Cottages at Bristol, England. Informal grouping aided by foliage and especially by the single large tree towards the left.

other designer, be able to think in their terms. He should have an intimate knowledge of ways and means of the possibilities and limitations of these materials, his trees and plants, the most difficult, elusive, uncertain, complex and fascinating of all, and, in short, of an entirely different order from those of

Photograph loaned by Mr. Warren H. Manning.

A free and pictorial setting of a country house. The effect is greatly increased by the suave lines of the lawn and the movement of the curved path.

any other artist, for none other have any interest in themselves beyond what they receive from the painter, sculptor or architect who uses them. He should have not merely a sense of color, form and texture, but also of quality in foliage, of fit or unfit to surroundings because of character of growth, origin or sentiment attaching to them. It is not enough to refrain from injecting masses of hydrangea p. g. or scarlet salvia into the greenery of a rough country because they make fine color effects: he should feel when trees or bushes would be out of place, not because of their form, size, or character, but because they came from Japan or the nurseryman's hybridizing grounds. He should have imagination to see from the present to the future, from the mean little sticks he sets out to the spreading bushes or towering trees of twenty or fifty years hence. These and many more should he have, but over and above all patience and serenity to wait for results which he can demonstrate to no one, and ability to impose some of his own confidence and fortitude on the man who pays the bills, and his candid friends with their ignorant criticism and glib irresponsible advice. It is no wonder that landscape men of ability and force to make an abiding impression on their art and times are rare, but they have existed, such as Repton, Alphand and Olmsted the elder—men in the first rank of contemporary artists; and their work, their personality and the atmosphere investing them, and with which they invested the things they did and those they touched, were so individual, so little dependent on the thought and traditions of other men of creative gifts, as to place them in a class of their own as exponents of a fine art different from the others.

This style, vastly misunderstood as it mostly is, has proved so practical, so adaptable to nearly all conditions, so attractive to innumerable people for two hundred years, that it is and must remain by far the most popular way of treating the earth's surface. It is the style of practically all modern public parks, large or small, it must predominate in private country places of any extent, and it is beyond comparison the prevailing fashion in suburban lots; that one may travel miles of streets with trees and bushes and green lawns without seeing one of them well and consistently handled matters not: the style's the thing, and the example before us may no more show its capacities than a Harlem flat building shows the capacities of architecture. But the snare and impediment to the common understanding of informal design is that, when best done, it is least obvious; it often looks so natural that it does not occur to most people that anything very much has been done. We are so used to art of which the constructed or artificial nature is and must be its most apparent character, that good landscape work seems artless, and it is accused by many who should know better of lacking "design." Thus its best quality, that of perfect fitness, becomes its greatest danger. I have known an eminent sculptor walking in Central Park to remark that he knew no park that owed so little to art—not perceiving that Central Park in creation and expression is as artificial as one of his own statues. It is a paraphrase of nature as a statue of the model.

The general principles of formal or architectural design out-of-doors are, of course, the same as they always were, but its conditions have changed, more especially in this country. People are looking on a garden more as a place to grow flowers, and less as a mere setting to a building or a thing of mere decoration. In this climate of extremes it is difficult or impossible to reproduce the rich evergreen leafage of Europe, whose mild and moist summers and winters foster the growth of box, yew, holly and other evergreens that submit cheerfully to be trimmed into set forms, and which have largely influenced the style of gardening in Western Europe by providing the architect with easily realized rectangular forms in living foliage of rich color and texture. Moreover, there are evergreens in the commonest use over there which here can only be kept through the winter by protection—euonymus, Portugal laurel, aucubas, arbutus, orange trees, bay, cypress, and so on, according to latitude—which give a character to the planting not attainable here. In the Northeastern States, we can

Photograph loaned by Mr. Warren H. Manning.

AN ACTUAL INFORMAL GARDEN FITTED TO THE GROUND AS A BASE TO THE HOUSE.

GARDEN AND COFFEE HOUSE, VILLA ALBANI, ROME.

Formality serving as an extreme contrast to the picture of informally arranged scenes.

grow hardly more than two large broad-leaved evergreens, the rhododendron and the kalmia, and our planting material in consequence is largely deciduous and of a different aspect from that of England and France, looser in habit, less rich in color and less close in texture. In short, our natural development in landscape design, formal or informal, is away from the laborious and imperfect imitation of European models and towards work which is the outgrowth of our climate and the class of vegetation which flourishes in it.

After being eclipsed for several generations by the fashionable informality, formal design in landscape has returned to its proper place, and the modern landscape man can no longer consider himself properly equipped without a sound knowledge of architectural design. But to work in the modern spirit in any style, he needs also an intimate knowledge of his materials, which are now vastly more varied than when the gardens of the Middle Ages were planted, of tree, shrub and plant culture, and many other things of craftsmanship without which he will not be able to fitly express himself; for it is no longer sufficient to block out a scheme (excepting a purely architectural one) and trust to the nurseryman to plant it; and those who think that good outdoor design can be made in this way show an imperfect knowledge of the subject and lack of understanding of the good work they themselves have seen.

As the demand for landscape art and the number of those who practice it and take it seriously has increased so much of late years, its future seems to become continually larger and more assured. Its scope is continually widening, until it logically covers or touches almost any scheme into which the artistic disposition of any features of natural scenery enters. Those who have studied it most are most optimistic about it, and look forward with most expectation to what it will become, what they may give to and learn from it, and what, when it has found itself, it will be to the generations to come. Though inseparable from architecture on one side, yet, on another, landscape design is so different

in expression and requires so different a training and sentiment in those who practice it, that it has claims to be considered a separate Fine Art. And in view of the continually increasing specialization and technical knowledge necessary, both to the architect and landscape man, the truest unity will result in works to which each contributes the best of his own knowledge. Sculpture and mural painting are both necessary to the completion of many works of architecture, and the setting of a building is often as specialized a matter as its decoration. It is to pave the way for an education as authoritative as that of the painter or sculptor without whom the architect cannot fully express himself, that the courses in Landscape Design at Harvard and Columbia and many other universities have been instituted.

TERRACE VILLA ROSAZZA, GENVA.

Illustrates very well the preciseness and charm of formality in an irregular setting.

DEERFIELD CHURCH.

EARLY AMERICAN CHURCHES

PART VI

DEERFIELD,— WINSTON,— SALEM
OLD SOUTH, BOSTON, MASSACHUSETTS
OLD DUTCH, TAP-PAN

By AYMAR EMBURY II

DEERFIELD CHURCH.

DEERFIELD CHURCH is architecturally a very interesting one; it was erected in 1824, but the author of its design is not known to me. Were we to assign churches to their authors as we do pictures I would say that Isaac Damon was probably the architect, but I have no evidence whatever to support this suggestion aside from a certain quality of its design.

Deerfield congregation was a very old one, the original meeting house having been built before 1675 with the Reverend Samuel Mather as its first minister, and like most of the early congregations (whose edifices were apparently very poorly constructed) two buildings fell to pieces in succession before the present one was begun. It is said that some of the interior work in the present church was saved from the older one, but the only thing which seems to be definitely known to have belonged to the older church is the weather cock which was bought in 1757 for twenty pounds.

THE HOME MORAVIAN CHURCH, WINSTON-SALEM, NORTH CAROLINA.

IT IS A LITTLE known fact that at about the same time the German Moravians settled in Bethlehem, Pennsylvania, another colony established themselves at Salem, North Carolina, a town which has now been combined with its neighbor Winston, and is known as Winston-Salem. The original settlement was made in 1753 and the Home Church was built in 1788. As is the case with the Bethlehem settlement the church forms part of a little seminary or college the buildings of which may be seen on either side of it. Little seems to have been recorded in permanent fashion regarding the church or that part of its history which has to do with its design and construction, in spite of the fact that many of the old Moravian customs are still preserved in Winston-Salem, even to the use of a band in place of an organ on certain occasions, and the burying of the males and females on separate sides of the church yard. Another interesting feature of the old life which has been preserved is the announcement of a death of a member of the church by blowing six brass trumpets in the steeple, the various tunes indicating the age and sex of the deceased. While the building has much of Colonial sentiment, its proportions, the tower and the treatment of the cornice indicate a certain remembrance of German traditions. While the church is perhaps not architecturally of the highest merit, it is, I think, properly included in this collection of early American churches because it is the best of a number erected by the early German settlers of this country.

One might also add that so far as is known, this is the only surviving church built before the Revolution in which George Washington did *not* worship.

INTERIOR OF DEERFIELD CHURCH.

INTERIOR OF THE HOME MORAVIAN CHURCH,
WINSTON-SALEM, NORTH CAROLINA.

THE HOME MORAVIAN CHURCH,
WINSTON-SALEM, NORTH CAROLINA.

OLD SOUTH CHURCH, BOSTON, MASS.

INTERIOR OF OLD SOUTH CHURCH,
BOSTON, MASSACHUSETTS.

INTERIOR OF THE OLD DUTCH CHURCH AT TAPPAN.

OLD SOUTH CHURCH, BOSTON, MASS.

THIS CONGREGATION was the third in Boston, and the present building is perhaps the most famous of all our old American churches. The part that it and its congregation has taken in Colonial and Revolutionary American history has marked it as a genuine "cradle of liberty." Every child knows that the Puritans came to this country because they were not allowed to worship in freedom in their own land, but the fact that in the Massachusetts colony they forbade any one not a church member from voting or taking any other part in the public affairs is not so generally known, and this Old South Church was founded by twenty-nine members of the first congregation who seceded because of their disapproval of this stand. These twenty-nine members worshipped together, their wives and children not being permitted to join them until the General Council voted that "whom God had joined no man should put asunder." It was in the old church that Judge Sewall made public confession and repentance for the part he had taken in the witchcraft delusion; also Benjamin Franklin was baptized in the original church. The present building was built in 1730, Robert Twelves being the architect, and the church was built of brick laid in Flemish bond, the steeple continued up in wood 180 feet high. The church became the favorite place for holding mass meetings of the people of Boston, the first meeting being held in 1745 to pray for Divine intercession to prevent the destruction of Boston from a French fleet then on its way. Curiously enough, during the meeting the news arrived that the French fleet had been destroyed by a storm. It was in this church in 1773 that the Boston Tea Party was organized and in 1774 Bourgoyne's cavalry, the Queens Light Dragoons, used it for a riding school and one of the pews for a pig-sty. The building is not at the present time used as a church, but belongs to the women of Boston, who keep it as a sort of historical museum. The present interiors are as they were restored after the Revolutionary War, but the church is unchanged from its original condition.

THE OLD DUTCH CHURCH AT TAPPAN.

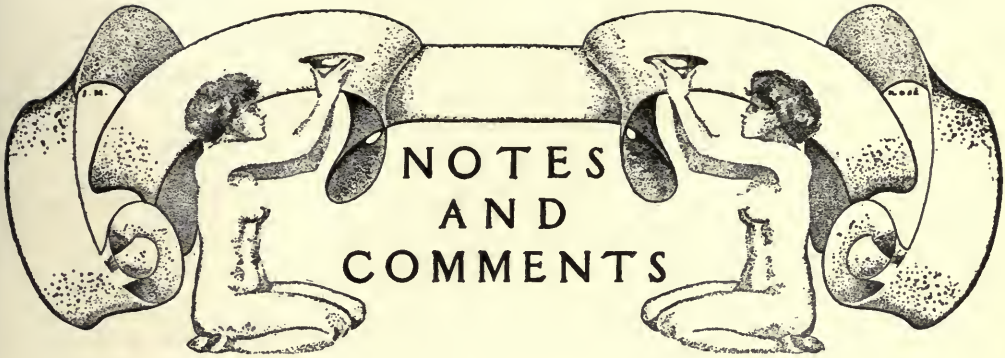
THE FIRST SETTLEMENT in Tappan was in 1640 by one Captain David Petersen de Vries who bought five hundred acres of land (which constitute now practically the whole town of Tappan) from the Indians on the fifteenth of April in that year. He called the place Vriesendaal, but in 1643 after he had built some buildings and secured some more settlers the Indians on second thought regarding the purchase burned the buildings and drove him and his comrades out. It was between twenty and thirty years after that before a permanent settlement was made and the original predecessor of this church was built in 1716, enlarged in 1778 and after being partly destroyed by fire was in the main torn down and the present structure erected in 1835. While the date of this church is somewhat late; the building is in character rather Colonian than Neo-Grec, and in spite of the date belongs distinctly to the Colonia period especially in the treatment of the windows, the lightness of the pilasters and cornice, and in the profiles of the moldings and general design of the tower. This is probably due to the fac that the building was copied very closely after the Cedar Street Presbyterian Church in New York City, long since destroyed. No architect, apparently, was employed, the necessary drawing being made by John Haring, the carpenter contractor, and William Ackermar the mason. I have found in the case o most of the old churches which were rebuilt, that the movement to rebuild cam from the dissatisfaction of the congregation with their then quarters; the ministers in few cases seemed to have ha much to say about the rebuilding, eithe because they were such godly men tha t

THE OLD DUTCH CHURCH AT TAPPAN.

earthly surroundings mattered little to them, or else, and more probably, because they lived in mortal terror of their congregation; who, it is true, were also often in just as much fear of them. A very old gentleman, who is still alive, remembers the beginning of the movement to build the new Tappan Church, when Dominy Lansing, who had just come as the minister, and was very dissatisfied with the dingy old building in which he had to conduct worship, preached from this text: "Is it time for you, Oh ye, to dwell in your ceiled houses, and this house of God lie waste." The congregation felt it was not time for them, and built the church, which stands substantially as when completed.

EDITOR'S NOTE.—The Early American Church Series began in the December, 1911, Number of The Architectural Record. The complete list of subjects published up to date are:

Bruton Parish	Williamsburg, Va.
First Congregational	Guilford, Conn.
First Congregational	Bennington, Vt.
St. Paul's	Augusta, Ga.
St. Peter's	Philadelphia, Pa.
Meeting House	Farmington, Conn.
Christ Church	Hartford, Conn.
"Old Swedes"	Wilmington, Del.
North & Center	New Haven, Conn.
Christ Church	Alexandria, Va.
Pohick Meeting House	Alexandria, Va.
Old Slip Meeting House	Hingham, Mass.
St. Peter's	New Kent County, Va.
St. Luke's	Smithfield, Va.
Old Meeting House	Lancaster, Mass.
First Presbyterian	Sag Harbor, L. I.
Meeting House	Springfield, N. J.
King's Chapel	Boston, Mass.
St. Michael's	Charleston, S. C.



EXHIBITION OF CALIFORNIA ARCHITECTS.

The exhibition of the Architectural League of the Pacific Coast, which was held in Los Angeles February 23d to March 15th, was of interest from several points of view. It was only the third exhibition to be held, and the marks of infancy were upon it in various ways. It was held in a department store, and on the ground floor at that, with an entrance directly from the street as well as from the store. Occupying such precious space, the exhibits were greatly overcrowded. Neither was there any discoverable system about their hanging. Exhibits of one man or of one subject were scattered all about the room, some of them so skied that it was impossible to read the legend. Also the works of two men—Myron Hunt and Elmer Grey—until recently in partnership, greatly predominated. But if these were the faults of infancy, the infant showed much sturdiness and promise for the future.

The rooms were so crowded that the newspaper estimate of an attendance of over 30,000 for the whole period, about double that of last year, seemed conservative. There was no way of telling exactly, for without charge for admission people wandered freely in and freely out, and no doubt many a shopper, with her mind not so much on elevations as on bargains, took a look. But even so, the attendance was highly significant and encouraging. It was the more so because the emphasis of the exhibition was on the domestic side—that side in which California architects are doing their most interesting work. The bungalow, sometimes very artistic and nearly always attractive, and the great mansion with its formal garden—an Italian villa stamped with American dollars, but still having possibilities—made up the bulk of the strictly architectural exhibits. A gallery was devoted to trade exhibits, and here also the domestic predominated—even to laundry tubs and like things which are dear to a shopper's heart. In fact, architecture was broadly interpreted on the ground floor, the decorative arts having a prominent place. There was also an interesting collection of architectural books, including some rare volumes; and sixteen sets of "one thousand dollar prize competition drawings" from San Francisco attracted a good deal of attention. The subject was an open air theatre and festival hall for a world's fair, and the prize—a year of study and travel—was won by a San Francisco lad. Another exhibit, interesting in its novelty, was a collection of photographs showing the work of Mrs. Hazel W. Waterman of San Diego, in restoring to its original beauty the famous Estudillo House, which visitors best know as "the marriage place of Ramona." It is an adobe structure, which, after falling into such sad neglect as to be actually dangerous, has been now rebuilt and planted in its old time splendor, and all this with such skill that in the photographs at least there is never a hint as to what is old and what is new. Finally, if the work of two men seemed unduly to predominate in the exhibition, it must be added that theirs was exceptionally good work.

IMPROVEMENTS FOR CALCUTTA.

Though Delhi is to be replanned, as an imperial capital, it is not to be supposed that the higher urban aspirations, so characteristic of these times, have not touched other Indian cities. Long before the Delhi project was made public, the radical improvement of Calcutta had been arranged for by the Bengal legislature. Open spaces, a system of new streets, and a housing scheme are included in a project of which the expense is variously estimated—with $27,500,000 as the minimum guess. It is interesting to note that by the legislation adopted last Fall these improvements are to be carried out under the direction of a body very similar to the local city planning commissions of American towns. This body, containing eleven members, is called a "trust," a title which to English ears is less fatal to popular approval than in America. To the Bengal government was given the appointment of the president and four other members. The corporation of Calcutta is represented by its chairman and three members. European commercial interests, as represented by the Chamber of Commerce, have the election of one of the two remaining members, while the other is chosen by the Bengal National Chamber of Commerce, which is Indian. A special court has been created to act on appeals against awards for property. Measured by financial outlay, the most important part of the improvement scheme is the system of new streets. These are to be "wide" roads, in order to facilitate transportation between the city and its suburbs, the present difficulty of such intercourse having been held responsible for the congestion of population which is so serious a feature of Calcutta life. A suggestion of the present conditions is afforded in the statement that to these new streets will be given a breadth of sixty feet.

FUNCTION OF A CITY ARCHITECT.

As a result of conferences between the public buildings committee of the board of supervisors of San Francisco and the board of advisory architects on the anticipated city hall and civic center, there has been proposed a reorganization of San Francisco's bureau of architecture which would be so complete as perhaps to mean the bureau's abolition. The plan advocated is that of inviting private architects to compete for public work. As an argument for such a change, the supervisors' committee is said to have found, on investigation, that the city's architectural work now costs about ten per cent. of construction cost, besides being so much behind as to involve long delays. It has been suggested that if a change is to be made, it were best to have the office of city architect rendered one of inspection and supervision rather than of creative performance and rather than abolish it altogether. This would seem a very proper change.

LOS ANGELES ASTIR.

Civic enthusiasm in Los Angeles has been spread over a number of projects so that winter tourists in buying the local papers have been bombarded with civic improvement items of one kind or another every day. The condition was the more notable because the city is so deeply involved financially in the water, harbor and power projects that it really was not in a position to do much. Four schemes especially were to the fore—all of them items in what is known as the Robinson plan. In the midst of the agitation Charles Mulford Robinson himself arrived. He was in the city only four days; but the papers made the most of his presence, and in that time the finance committee unanimously recommended to the city council that it accept the offer of a local banker to buy the Normal School site for $500,000, and hold it for the city until the city should be in funds to take it over without profit to him; the streets and boulevards committee recommended that Vermont Avenue be widened to one hundred and twenty feet; the council agreed to allow the people to vote, at a May election, on the sale of the present city hall and the construction of a new one on the proposed civic center site; and steps were taken for the building of a parkway through a picturesque ravine connecting Los Angeles with Pasadena. As each one of these projects had enthusiastic champions, there was a good deal doing. In addition, the largest woman's club—its membership exceeding twelve hundred—attempted to stir up the council to secure expert advice on the apportionment of street width between paving and parking. But the women were interested in the other projects as well as in that, and as Tetrazzini took a hand in the civic center campaign in San Francisco, it is in-

teresting to find that from Los Angeles a long telegram was sent to her by the organized women who knew her interest. It read in part: "Council and business men met in city hall chambers to consider action on Normal School site for construction of municipal building, including auditorium, art gallery, music hall, library. Charles Mulford Robinson, 'city beautiful expert,' in city, approves such action." The Municipal Art Commission, which had been officially responsible for the Robinson plan, backed all the projects, as did the civic clubs. In fact, when the finance committee of the council held a public hearing on the purchase of the Normal School hill, only one feeble voice was raised in protest in a meeting which was crowded in spite of a short notice. The architectural development of that hill, in the very heart of the city, with beautiful little Central Park in front of it as a forecourt, presents so remarkable an opportunity for a city as large and closely built as Los Angeles that the decision to develop it is of more than local interest.

HALIFAX CONSULTS HER ARCHITECTS.

A town plan for Halifax has been secured by means of a competition of local architects. Eight sets of plans were submitted in response to an individual's offer of three prizes, of a hundred guineas, thirty guineas and twenty guineas respectively. Professor Adshead of Liverpool has made the award. Very probably an excellent plan was secured by this means, but it will be interesting to learn what results from the plan. In an American town, the chances would favor considerable discussion and no action, the jealousy of unsuccessful competitors—or the loyalty of their friends—and a lack of popular confidence in local ability being probably sufficient to prevent definite action. Perhaps they manage things differently in Halifax.

A CITY'S ARMS.

Recent action by the Islington Borough Council, England, in refusing to permit the use of the borough arms on a program of entertainment, has been heartily endorsed by "Municipal Journal" of London. It is quite too common, says the paper, for the arms of a town to be used in connection with advertisements. The like criticism could not be justly made in the United States, where the city arms might well be used more than they are. If the exterior of all municipal public buildings bore the arms, and if they were stamped on every public utility fixture municipally owned, on the apparatus now marked with the city's initial plus P. W., on gate posts, and on bench, there would be more incentive to good design and perhaps more of civic consciousness. It may be said that few American citizens have arms. They all have seals, and with us the seal would do as well as arms. If aspirations be more aristocratic, it may be noticed that most English towns have adopted their arms in honor of their founder or of some especially distinguished son—as Birmingham bears the arms of the barons of that name; Manchester, of the Byrons, etc. What American town has not a benefactor, or distinguished son—or boss?

TYPICAL STREET PROBLEMS.

An extremely interesting city plan report is one which comes, though under another name, from Worcester, Mass. Issued in book form, and with photographs, maps and diagrams, it is entitled, "Final Report and Recommendations of Commission on Relief of Street Congestion." The interest in the report, outside of Worcester, must be rather in the history of its making and its general character than in the specified recommendations.

Briefly, then, there was created by act of the common council and board of aldermen a commission on the relief of street congestion in July of 1907. It was to serve without pay, but was to be allowed all necessary expenses for assistance, etc., and it was to consist of three aldermen, five councilmen, and six citizens to be appointed by the mayor, subject to confirmation by the council. These citizens, however, were not appointed, and six months later the order was rescinded by the authorization of a new commission, to consist of the presidents of the board of aldermen and common council, ex-officio, and of eight citizens appointed by the mayor and confirmed by the council. In March, 1908, the new mayor made the appointments. In so doing he sent a letter to the council in which he expressed the opinion that "Probably no more important appointment will be made during the present municipal year than the members of the commission," and he congratulated the municipality on the fact that "men of such ability and standing" had consented to serve on the new commission. These men included an architect, a construction engineer, a builder,

a civil engineer, a trained legislator, a financier, a lawyer and a business man.

The nominations were confirmed and the appointees promptly met and organized, making Arthur W. French, chairman, and Clellan Waldo Fisher, secretary. The members were divided among half a dozen sub-committees.

Though the commission was authorized to supplement its recommendations by the preparation of estimates of cost and an apportionment of betterments, it early determined not to undertake that very considerable labor, since the creative order did not bestow on it the power to carry any improvement into execution. With costs constantly changing, it would be futile, the commission believed, to estimate costs until the work was imminent. In two other directions also the commission felt itself hampered, or at least limited as to the recommendations it might make. One was the city's lack of the right to excess condemnation—a right which it has been privileged to seek only since last November, when the State constitution was amended in that respect. The other limitation, imposed by the commission's own modesty, is ascribed to the rise of "a new art or science, that of city planning." On this point the commission says: "Starting in Europe, it has spread to America, and has taken a place beside engineering, architecture and landscape architecture—with its own literature and periodicals and its skilled experts." The commission consequently felt that "such an extensive and complete study as it at first thought to give to Worcester should be made by those having expert fitness for such a task." It states the belief that an expenditure of ten thousand dollars to secure such recommendations and plans for Worcester "would be money well spent." Nevertheless, the commission did devote a great deal of time and study to the city; and while, in response to the specific implication of its title, its particular recommendations are largely confined to the business district, where alone congestion of traffic exists, it strongly urges the construction of an outer circumferential street and the necessity for the city's more complete control of all street platting in new sub-divisions. To the lack of that control in the past is ascribed much of the present congestion, and the commission adds: "On the same principal that the city now controls the sanitation and fire hazard of private property, it would seem possible and proper that it should control street development, which is a matter of the greatest public importance." The commission urges, in this connection, that "the city, through its street and engineeering departments, should formulate in advance a comprehensive plan, in outline at least, along which all street development should be carried in those sections of the city at present only partly developed."

In taking up specific recommendations for street changes in the business section, the commission calls attention to three "theoretical principles." One is that natural centers, or foci, should be connected in the most direct manner possible. A second is that streets should be given a width adequate to modern needs. The third is the degree of relief which may be secured on narrow streets by a restricted use of them. The commission pleads for the community point of view, instead of that of private interests in passing judgment on its recommendations; and it answers the criticism of excessive cost, both actual and in comparison with what might have been done a few years ago, by pointing out the anticipated benefits and the indisputable fact that the cost now will be less than a few years hence. Because Worcester's problems are typical, and because their discussion by local men is sane and conservative while broad in its grasp of principles, other communities will find the report suggestive and stimulating.