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**Architectural Record.**

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**BOSTON ARCHITECTS.**

PART I.—SHEPLEY, RUTAN & COOLIDGE.

**M**ESSRS. SHEPLEY, RUTAN & COOLIDGE are in an especial way the heirs of Henry Richardson's business and celebrity, but in some of their most attractive work there is little evidence of that especial study of the past which he had made his own. Certainly in the attractive house at Brookline, Mass., which forms the subject of our Fig. 1, there is nothing to be seen of the Richardsonian Romanesque. It is a design in a style as independent of antiquity as a modern house is likely to be, and one cannot help liking it the better on that account. Such marks of tradition as there are about it remind one rather of the early sixteenth century design in England, which preceded the developed Elizabethan, and it has even that stone-arcaded loggia with classical details which so many of those English manor-houses adorned themselves with a century later. In other words, the house is a little in sympathy with the Tudor architecture, as if it were one of those many English modern houses which have sprung out of the past in that way; with strong reminiscences of the "Collegiate" or latest English Gothic. It is a style, as shown in this

attractive house, with which one must sympathize strongly. No system of building lends itself better to modern requirements. It is not necessary to falsify materials, or to make believe in construction, in order to get the best there is out of this simple and natural style. Fig. 2 shows the same house from the up-hill side, where the high-road goes by and the main entrance is. A house commanding an extensive view and yet well within the limits of a populous town—as this one is—is a country house and a suburban house in one, and the twofold requirement is met in this well-managed composition.

Much the same architectural style prevails in the very interesting building shown in Fig. 3. This is the Belknap Building belonging to the McLean Asylum at Belmont, Massachusetts. Undoubtedly the old English buildings which have been its prototype are of later date than those which served as models in the case of the Brookline house above described; but then those very houses themselves, belonging to the post-Restoration reigns and reaching down to the time of William III., have the lingering



FIG. 1.—RESIDENCE OF JOSEPH H. WHITE, ESQ.

Brookline, Mass.

Shepley, Rutan & Coolidge, Architects.



FIG. 2.—RESIDENCE OF JOSEPH H. WHITE, ESQ.

Brookline, Mass.

Shepley, Rutan & Coolidge, Architects.



Belmont, Mass.

FIG. 3.—ASYLUM FOR MEN. Shepley, Rutan & Coolidge, Architects.



Dedham, Mass.

FIG. 4.—COUNTRY HOUSE.

Shepley, Rutan & Coolidge, Architects.

Tudor feeling in them. Styles in England were always slow to yield to time. There was never a day when there was not in hand a building thought by its builders to be Gothic. Down to the day when Sir Christopher Wren was disfiguring Westminster Abbey or building the strange tower of St. Helen's, Bishopsgate, the Gothic style, or what was thought to be that style, was in permanence in England; and if the Gothic style then, so much the more its succeeding manifestations, such as the gabled, late Tudor style so well used in this very interesting design. The building before us has a special charm in its avoidance of the big and pompous public institution look and its well pronounced character as of a large and simple country house.

This simplicity and freedom from affectation is one of the charms of the style we are considering. Its shortcoming is this, that it has to be seen near at hand; that it is hardly adequate when seen from a distance. It is entirely at home in Southern England, as all will remember who have looked out of the carriage window as the train runs up from Dover or Folkestone. No doubt there are hills, twenty miles south of London, from which a view of considerable extent is to be had, but in general the impression made on the stranger, and probably upon the native, is one of small distances and limited horizons. It does not appear that anything is ever to be seen which is half a mile away. Now, in the larger sweeps of landscape in the less thickly settled country of even our olden Eastern States a bolder sort of design seems to be called for, and whether this is to be reached by a modification of the Tudor-Jacobean gabled style, or by a bolder and more novel effort in a new direction may be an open question. The house which we have next to consider seems to be one attempt at answering it.

With the Nickerson house at Dedham we approach the Romanesque of the South. The windows with deep reveals without mouldings, the jamb making a sharp right-angle with the face of the wall, remind one of that

XIV. century Florentine architecture, whose well known type is the Bargello. The view of this house from the southwest forms the subject of Fig. 4, and in this there is seen the large use of bold segmental arches, an element of design which is not used as much as it should be in modern times. The segmental arch is so often the most convenient that it should be studied as an important motive and its possibilities brought out. Fig. 5 gives the very important mantelpiece of the first story hall. This is one of the best pieces existing of the peculiar Romanesque sculpture of semi-Byzantine character which Mr. Richardson's work introduced to this community. There are abundant possibilities open to us in the future in the way of decorating large surfaces of both inner and outer walls with just such surface-carving as this. The almost stern severity of the exterior is echoed in the entrance-hall, as shown in Fig. 6. In the whole of this large mansion of unusual plan and of varied character of design there are details demanding most careful study. No private dwelling is more worthy to form the subject of a detailed monograph than this.

Such a monograph would insist upon this peculiar fact that the Florentine XIV. century work, which is familiar to us all as fronting on the narrow and shadowed streets of the mediæval city, should be found to suit the open landscape equally well and to harmonize with the wooded hillside. The strong and abrupt shadows obtained by these deep arches, with none of that penumbra which mouldings give, and without any delicate architectural details nor any sculpture, are eminently fit to adorn the buildings of an open country only half settled, with roads only in their undeveloped stage and roadsides still adorned with a broad belt of weeds—with one hillside covered with wood of the second growth and the next one freshly cleared, with all its stumps still showing.

The house at Seabright, N. J., of which Fig. 7 shows the great terrace, is interesting as well for its surround-



FIG. 5.—FIREPLACE IN THE COUNTRY HOUSE (FIG. 4).

Dedham, Mass.

Shepley, Rutan & Coolidge, Architects.



FIG. 6.—ENTRANCE HALL IN THE COUNTRY HOUSE (FIG. 4).



FIG. 7.—“AULDWOOD.”—RESIDENCE OF J. C. HOAGLAND.

Seabright, N. J.

Shepley, Rutan &amp; Coolidge, Architects.

ings in the way of matured and architectural landscape gardening as it is for the architecture of the house itself. It has seemed well to insist upon the terrace in Fig. 7 and to the relations of the house proper to the terrace in order that this important side of country-house planning should receive some part of its due. Fig. 7 A, a plan of the house and its immediate surroundings, helps to explain the picture Fig. 7. It is clear that the photograph was taken from the summer house at the bottom of the plate 7 A, and it is clear that the picture Fig. 8 is taken from the upper left-hand corner of the same plate. Finally, the view given in Fig. 9 is from the lower right-hand corner, from a point some distance to the right of the lettered description of the plan. Fig. 8 shows the house itself as seen from a considerable distance and Fig. 9 gives the entrance to the court-yard. Fig. 10 gives a view of another house at Sea-

bright, and it is of some importance that these two very interesting country houses should be considered together. It will be seen that each is designed upon the principle of the timber-framed, mason-filled houses, so common in the architecture of the sixteenth century in England, in Germany, in Northern France, and indeed in all those countries of Western Europe which retained their forests after the rapid increase in population, resulting from the comparative peace and good order of the times succeeding the middle ages.

The view shown in Fig. 8 reminds one indeed of the same class of manor-house as that which we had to allude to in describing Fig. 3; that is to say, it is eminently an Elizabethan or late Tudor house, but showing that modern self-restraint and rather over-refined good taste which has been alluded to as peculiarly the property of the modern, highly-cultured architect.

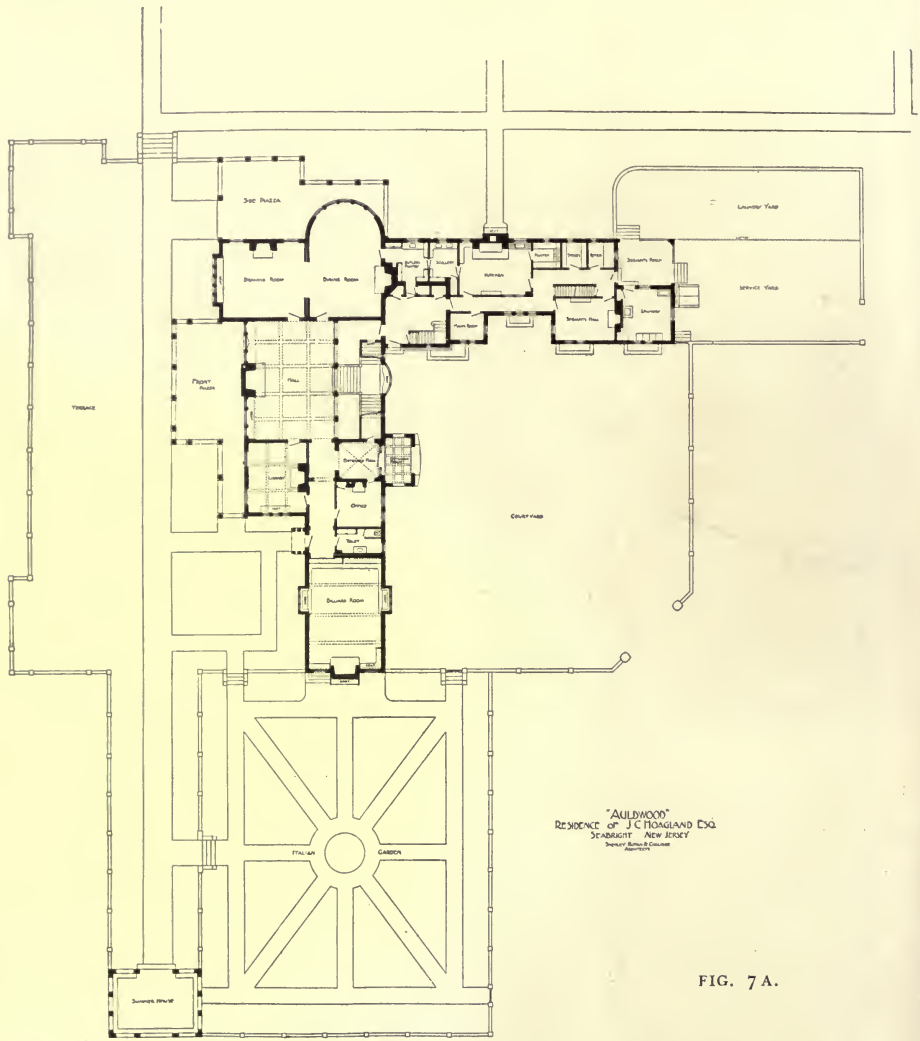


FIG. 7 A.

Over the roofs in Fig. 8 shows the top of an English tower with such battlements as cannot be imagined in connection with another style of building, and this same tower is seen from base to summit in Fig. 9. We accept the situation. This house is to be judged as the adaptation to modern and American requirements of the ancient English manor-house, as it was in the days of Elizabeth or of James I. The use of brickwork, the use of stone, the forms of the classic order in the veranda and of the semi-mediæval parapet around the terrace, those of

the tall chimneys and those of the late classic urns upon the pedestals, diverse as they are, are all alike in keeping with one another, as this style, abundantly matured in the sixteenth century, has made them to be in keeping. Therefore, we ask whether the larger part of the wall surface is really built up of solid timber in an open frame, the openings of which are then filled with brickwork or rubble stonework covered with plaster, or, in place of this, with wattle-and-daub, or even with wooden panel-work cut in between the tim-





Seabright, N. J.

FIG. 8.—“AULDWOOD”—RESIDENCE OF J. C. HOAGLAND, ESQ.

Shepley, Rutan & Coolidge, Architects.



Seabright, N. J.

FIG. 9.—“AULDWOOD”—RESIDENCE OF J. C. HOAGLAND, ESQ.

Shepley, Rutan & Coolidge, Architects.



FIG. 10.—RESIDENCE OF RAYMOND HOAGLAND.

Seabright, N. J.

Shepley, Rutan & Coolidge, Architects.



FIG. 11.—RESIDENCE OF G. W. ARMSTRONG, ESQ.

Brookline, Mass.

Shepley, Rutan & Coolidge, Architects.



Fitchburg, Mass.

FIG. 12.—CROCKER HOUSE.

Shepley, Rutan &amp; Coolidge, Architects.

ber? In other words, are these two houses what they seem to be? because, if not—if they are covered with a uniform sheathing of wood or if they are built with smooth brickwork, the smooth surface in either case adorned outside by a seeming framework of boards, put on for the sake of the poor effect of picturesqueness to be obtained by thus imitating a construction which is not their own, then, indeed, so far as this adornment goes they are not proper subjects for criticism. Each house will be a good house, well designed, sufficiently varied in its forms, well proportioned, spirited in its general character, a well-imagined piece of gable and steep-roofed house-architecture, without these appearances of solid timber framing; but if the framing is really there—if it really is the frame which we see—then these houses have, in addition, the rarer and on the whole more important charm of being pieces of constructional design.

Such questions as those do not arise in connection with simple shingle-covered houses. In these the uniform coat of shingles covers walls and roofs, dormer windows and

veranda posts alike. There is no mistake about the simple charm in such naturally built and realistically designed houses as these. There are some of them by the same architects which are very picturesque and successful. One large building of the kind we give in Fig. 11, the view of a house at Brookline, Massachusetts, as it is seen from Beacon street, with its entrance, its stable and carriage shed near the entrance, and indications of the garden front to the left beyond. The house at Fitchburg, Mass., shown in Fig. 12, is one of that excellently picturesque type characterized by the combination of solid stone walls with frame and shingle walls. In such cases the wall of the lower story is, of course, the thick wall of masonry, and the thin wall of carpenter work above, which, moreover, is often set a little in projection, allows of a larger story above and a more spacious arrangement of the family rooms contained in it.

No one who has followed the tendencies of American architecture during the past dozen years can have failed to notice the remarkable tendency toward extreme severity in external



FIG. 13.—PERKINS HALL—HARVARD UNIVERSITY.

Cambridge, Mass.

Shepley, Rutan & Coolidge, Architects.



FIG. 14.—CONANT HALL—HARVARD UNIVERSITY.

Cambridge, Mass.

Shepley, Rutan & Coolidge, Architects.



FIG. 15.—RESIDENCE.

North State Street, Chicago, Ill.

Shepley, Rutan &amp; Coolidge, Architects.

effect. The classical spirit in our architects' offices tends to make them satisfied with a singular squareness and formality, directly contradicting the picturesque spirit, and seeming to assert that the mere spacing of windows symmetrically and according to a well understood system is ornament enough for a building upon which but little money is to be spent. In city and in country, private and public buildings are numerous in which it is evident that the architect's thought has reached out after considerable individuality of design, and which still present the familiar conditions which

are expressed by those who dislike them in some such familiar phrase as the "packing-box style." Indeed, in the two or three buildings which are next to be named, the spacing of the windows itself and their proportionate sizes are fixed in a non-architectural way by the requirements of the plan with its multiplicity of small rooms, or by these requirements modified only by a slight allusion to what similar buildings had in the way of windows a hundred years ago. And yet there is a strong resemblance between these square-cornered, low roof, plain and hard and formal buildings and the pic-



FIG. 16.—RESIDENCE OF F. S. WINSTON.

North State Street, Chicago, Ill.

Shepley, Rutan &amp; Coolidge, Architects.

turesque wooden cottages of which there has been mention in the last paragraph. Take Perkins Hall (Fig. 13) of Harvard University or Conant Hall (Fig. 14) of the same great establishment of learning, and compare with these large dormitories for students the little private houses so different in material and in style of design, and it is still to be seen that there are marked resemblances between them. Indeed, the main and most essential difference between the two classes of buildings is that the large brick dormitories affect, in a certain lim-

ited sense, an architectural style, and are in a way Georgian or, if you please, eighteenth century in taste, whereas the cottages are nineteenth century and *fin-de-siècle* at that. There is, of course, a good reason why dormitories built on the college green at Cambridge should be designed in the style of George III., because in this manner they more nearly approach to the venerable brick buildings which a former generation has left on the same spot and to which it is no wonder the builder of our own day likes to conform. Apart from this the whim fo-



FIG. 17.—ENTRANCE TO RESIDENCE OF F. S. WINSTON.

North State Street, Chicago, Ill.

Shepley, Rutan &amp; Coolidge, Architects.

the "Old Colonial" style is not so easy to understand. When one is brought face to face with such a dwelling house as that one which is shown in Fig. 15, and which stands on North State street in Chicago, it can only be said that here is a very easy way discovered of avoiding the necessity of designing a front. That remark hardly applies to the porch, however. This porch is really an excellent piece of simple work, and whoever designed it and laid out the setting of its stones, which can with difficulty be

distinguished in the reduced picture, deserves the credit due to a practical artist. Fig. 16 shows a house in which a simplicity of treatment equal to, though differing from, that displayed in the eighteenth century designs above described, seems to strive with another and a slightly conflicting spirit. Fig. 17 shows the stoop and door-piece of this house, and assuredly they are somewhat out of harmony with the flat arches and the carefully laid out brickwork of the principal story. Fig. 18 is a picturesque front, in which



FIG. 18.—RESIDENCE OF A. BROSSÉAU, ESQ.

North State Street, Chicago, Ill.

Shepley, Rutan &amp; Coolidge, Architects.

there are admirable details. Like the previous example, this house stands upon North State Street, Chicago, and adjoining it, to the right, is seen part of another house-front by the same architects.

It is not often that an interior in any private house is very important as a subject of criticism. The requirements of domestic life even of the more stately and elegant sort and the restrictions of modern furnishing make the interior hopelessly unarchitectural, as almost any photograph of a large and splendid room will suffice to

show. The very room which seems so pleasant and so beautiful to your recollection, is seen in the photograph when it reaches you to be ill-proportioned and crowded by its details and its incongruous and inartistic furniture. It appears that the charm of even the finest of our modern rooms is mainly in their color and that when the color is taken away the real lack of architectural comeliness becomes visible. It is only when the apartment approaches in extent and in height the proportions of a church or of a public hall that it is worth





FIG. 19.—MUSIC ROOM IN RESIDENCE OF FRANKLIN MACVEAGH.  
Lake Shore Drive, Chicago, Ill. Shepley, Rutan & Coolidge, Architects

while to deal with it in such an article as this, either in the text or the illustration. The very handsome room in a private house on Lake Shore Drive in Chicago, of which one end is shown in Fig. 19, is such an exception to the rule. The gallery which is carried along the end and the balcony with which it communicates in the left-hand corner give variety to this hall, even apart from the very unusual form of the internal roof. That which is noticeable, however, is the decoration in color and the singular reserve shown in this decoration. That which is fatal to so many decorative interiors is diaper and what is called more properly a "sprinkle" or a "sowing" (*semé*). It seems almost impossible to escape from large surfaces of these kinds of decoration, and when large surfaces are used they are fatal to the dignity of the room which they are supposed to adorn. In this case diaper appears only in the broad frieze above the windows and on the same level with the gallery, and this frieze is a piece of stuff discreetly disposed so as to defeat the echoes which, without it, would make the room other than a good one for music. The reader need hardly be reminded how greatly the conditions are changed by the fact that this diaper-pattern is in a piece of textile fabric and not painted on a smooth and hard surface. This diaper is so large moreover, the separate figures which make it up being at least 15 inches high, that its small comparative extent seems like a mere ornamental band in the room and not a large unbroken surface. There is indeed a little passage of diaper in relief above the mantle-piece and on each side of it a sprinkle of fleurs de lis, also in relief, but which indeed is rather a blot. It is singular how these little conventional flowers catch the eye and vex one who is charmed by the otherwise grave equanimity of the room. The conventional patterns in the large panels of the roof and the smaller and more delicate ones in the panels of the dado and the front of the gallery are what they should be in such a place and are admirably well adapted to

giving the room size and the impressive look which so large a room should have and rarely secures. Of course, there is no entirely adequate decoration of so large a room except by the aid of figure painting, painting of subject or incident, or in short by means of pictures, which in part at least shall replace mere flat adornments. Such flat patterns are meant for the borders and the settings of pictures and not as a principal motive, except indeed in small rooms and those of no very elaborate decorative character. The practice of those artists of the great past who have designed these flat ornaments for us should be sufficient statement of this truth. Not in Assisi, nor in Mantua, nor in Florence are the beautiful patterns which we copy used otherwise than as borders and settings. One broad frieze in which figure-subjects are well and properly disposed, with conventional patterns used to set them off, is worth rooms full of decoration in which the figure does not enter. But, for a room designed entirely in meaningless flat patterns this is a room of extraordinary beauty and of surprising dignity of effect.

What are known as business buildings form a class of structures which has to be judged by itself, because as yet the architectural world has hardly mastered the many difficult problems involved in the adaptation of well-known building forms to the absolutely new requirements as to the division of such large masses into layers of uniform height and as to fenestration so architecturally abnormal as theirs must be. When even a seven-story building is managed as successfully as in the Lionberger store in St. Louis (Fig. 20), especial attention should be called to it. The windows of the ground floor, closed with those broad and low segmental arches which these architects seem to have studied carefully are rightly very different in character and in scale from the windows of the upper stories. The former are show-windows, the latter are windows to light smaller rooms. In the upper part of the building, although the character of the openings, considered



FIG. 20.—LIONBERGER WAREHOUSE.

St. Louis, Mo.

Shepley, Rutan &amp; Coolidge, Architects.

architecturally, differs widely, the scale is well maintained and the windows of the square mullioned and transomed openings of the higher band are in no way out of keeping with those of the large round-headed openings below. Rock-faced stonework is exceedingly well used in this front, arranged as it is in coursed masonry with courses of different heights. A business building of a widely different character is that occupied by the Boston Chamber of Commerce. This is light and of slender appearance comparatively, and it puts on somewhat the air of the *chevet* of a French cathedral; but for all that it is a less satisfactory business structure than the rough and square St. Louis building described above. Fig. 21

will, however, explain the wide divergence of style between two buildings each of them devoted to business purposes and each of them faced with rock-faced stone. Of radically different character is the building at New Orleans devoted to the New South Building and Loan Association. Terra cotta is used for the greater part of this front, as will be seen in Fig. 22. This material lends itself to such treatment as that of the decorative order which makes the chief feature of this very interesting front. It is perhaps unfortunate that the half-columns of the front are repeated by quarter-columns in the re-entrant angles of the piers at the two flanks. The engaged column at best is an ugly thing, an anomaly, a blot upon

every style which has used it; half-column or three-quartered-column—it disfigures Roman and pseudo-Roman structures alike. And that the Greeks used it in Colonial and Asiatic lands is the worse thing that can be said of original Greek architecture. To use a quarter-column is to carry these feeble attempts at repetition too far, and in this case at least it is to miss an ad-

columns attached to the square-banded piers which form the angles. There is one thing which this little front stands in need of, and that is a slight crowning up of the top member of the frame which encloses the store front and the windows above it. Under the apparent weight of the two Ionic engaged columns this frame will always seem to sag, whether it does so or not,

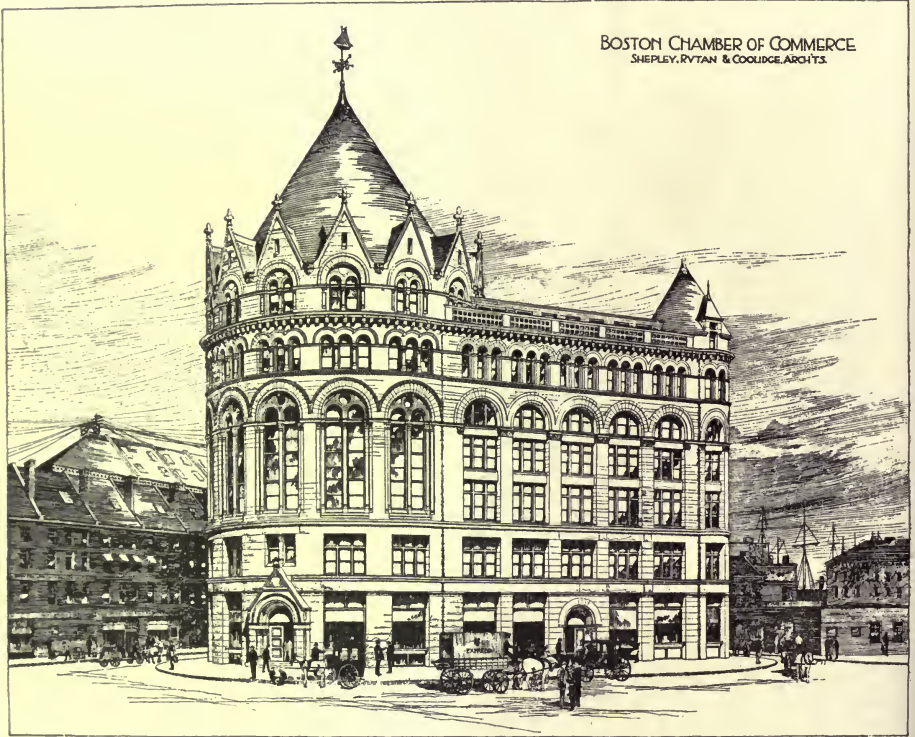


FIG. 21.

mirable chance of obtaining contrast. There is nothing finer than a portico *in antis*. The square antæ give the needed contrast to the rounded shafts between, and to look at this otherwise agreeable front of the New Orleans building is to feel how much is lost when the angle piers are deprived of their square and abrupt forms. Fig. 23 shows the better disposition in the small and slight front of the Mason & Hamlin building on Boylston street in Boston. Surely it needs no argument to convince the reader how greatly this front would be injured by quarter

and it needs some slight upward curve in the form of its horizontal member which will contradict that tendency.

There is only one more business building, for the discussion of which there will be room, the well-known Ames building at the corner of Court Street and Washington Street in Boston. And of this important structure, fourteen stories high and most carefully planned to serve its purpose as an office building, there is this comment, not wholly favorable, which must be made. The main part of the walls—that is to say, all above the



FIG. 22.—NEW SOUTH BUILDING AND LOAN ASSOCIATION BUILDING.  
New Orleans, La. Shepley, Rutan & Coolidge, Architects.



FIG. 23.—MASON &amp; HAMLIN BUILDING.

146 Boylston Street, Boston, Mass.

Shepley, Rutan &amp; Coolidge, Architects.

two-story basement—is extremely well conceived as a wall of windows separated by narrow piers; the cornice, although too large and too widely spreading not to injure a building whose character should be rather strongly vertical and without the contradiction of an overhanging hat-brim of horizontal shadow, is still good in itself; and, finally, the basement is an admirable composition; but is it possible to assert that the three parts form one? Fig. 24 shows the basement, and it shows also so much of the upper wall that its character as a lantern pierced

with an immeasurable number of similar windows can be fairly well estimated. The basement, however, is our affair at present. It was called above, a two-story basement, but it will be seen to consist of a story immediately on the sidewalk and entered by descending some steps. A principal story above this with very large arched openings and finally a story of windows of moderate size; the whole crowned by a rich string-course of considerable projection. Now it is a common fault in our street fronts that there is no scale preserved in the sizes



FIG. 24.—LOWER PART OF AMES BUILDING,

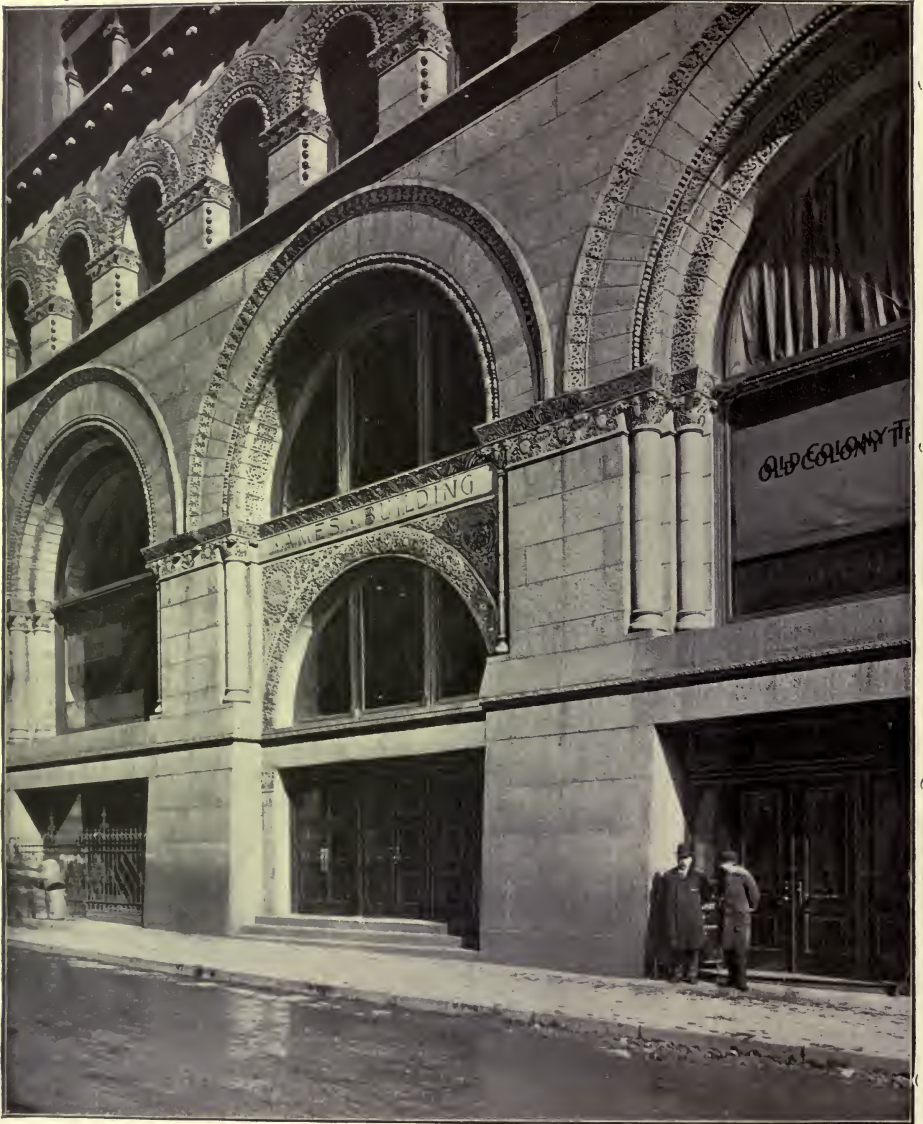
Boston, Mass.

Shepley, Rutan &amp; Coolidge, Architects.

of the openings; that large windows and small ones mix awkwardly and offend one another and the spectator. In the case before us, however, the large openings are where they are wanted—wanted in the first place for the large room, the high room, the spacious banking room of the principal story, and wanted in the second place for the architectural effect produced by this powerful arcade of large arches with broad archivolts at the base of the building. The repetition in the ground floor of these broad openings by the square windows of the sub-basement gives them the height which they need, without in the least weakening the apparent firmness of the great piers. The very slight batter of the lowest part of these piers may also be thought to help in the appearance of solidity, though in general no wall except a long and unbroken one should receive that inward slope. Fig.

25 shows the details of this great arcade on the Court street front, and especially the ingenious arrangement of the entrance doorway. Finally Fig. 26 gives the really beautiful perron which one finds in front of him when he passes through the entrance doorway, Fig. 25, and lets the swinging door shut behind him.

Architectural work of less unusual character is that which we find among the classical public buildings which our architects have erected at Chicago. The Virginia Library which forms a part of the MacCormick Seminary is shown in Fig. 27. It is doubtful whether windows in a row are improved by having the sloping jambs and contracting width, which features are so fine in effect in single openings, such as doorways, and which in that character are so well known to all students of Greek architecture. Would a Greek of the great times have made



Boston, Mass.

FIG. 25.—ENTRANCE TO THE AMES BUILDING.

Shepley, Rutan & Coolidge, Architects.





FIG. 26.—MAIN STAIRCASE, AMES BUILDING.

Shepley, Ruten & Coolidge, Architects.

Boston, Mass.



FIG. 27.—VIRGINIA LIBRARY, MACCORMICK SEMINARY.

Chicago, Ill.

Shepley, Rutan &amp; Coolidge, Architects.

the piers between his windows narrower at bottom and broader at top? As we have no instance of a Greek window—not even one solitary opening for the admission of light to an apartment, we cannot get that question answered in a final way. Meantime here is a really beautiful tetrastyle portico, and one in which the relation between the Ionic capitals of the corner and the broad side is extremely well maintained, the whole design lacking only a deeper recession of tympanum to be perfectly successful. If any one wishes to see what a poor creature an engaged column is, after all, let him compare the row of these same engaged columns at the end of the building with the portico above described.

A larger and more important structure is the Art Institute on the Lake front, of which Fig. 28 shows the main entrance, with the very

interesting arcade of three arches above. It is most unfortunate that the pedestals upon which are placed three bronze reproductions of antique statues should not be advanced to the front so as to form a part of the parapet and to form one design with the balustrade; that is the true Roman method, and those statues would have been immeasurably more effective in themselves and would have helped the building more had they come beneath the arches which form the central feature of this fine building. The Roman Order, of which this central feature is composed, is really fine in conception, and the seated figures in the spandrels, with some suggestion in them of the Venice Library, are admirably well disposed. It seems a pity that the sculptured bas-reliefs on each side of this arcade should have been carefully copied from antique ex-



FIG. 28.—MAIN ENTRANCE TO ART INSTITUTE.

Chicago, Ill.

Shepley, Rutan & Coolidge, Architects.



FIG. 29.—END VIEW OF ART INSTITUTE.

Chicago, Ill.

Shepley, Rutan & Coolidge, Architects.



Chicago, Ill.

FIG. 30.—PUBLIC LIBRARY.

Shepley, Rutan & Coolidge, Architects.



FIG. 31.—UNION STATION, CAUSEWAY STREET.

Boston, Mass.

Shepley, Rutan &amp; Coolidge, Architects.

amples, and there are plenty of reasons why this is to be regretted, into which reasons we will not enter now. Fig. 29 gives the end view of this same very interesting building, and in this the same Roman order, with its sculptured spandrels, forms the most important feature. The proportion between the stories and the relation of these stories to the wall-cornice is here seen to be notably good. Indeed, the only blot upon a beautiful façade is the pair of Parthenon friezes longer and more prominent than those in the front, and not aiding the general composition.

The most important of these Chicago buildings, the most important classical composition of the time and one of the best and most spirited known to us is the Public Library, of which Fig. 30 gives a general view. What is so admirable in it is the free use of the somewhat rigid classical details and classical systems of design

in conformity with the requirements of the building. Thus it was of great importance to fill both stories of this building with daylight, and of the two the lower story needed daylight in the greater abundance. The system adopted for the design has been to put a story with an Ionic Order upon an astylar basement; to give this basement such a continuous arcade, with square piers between the arches, that the basement would seem massive in spite of the large and numerous openings in it; to make the order of the principal story an engaged order and then to take out the whole blind wall between the columns so that each column retains only so much of flat wall as it needs in order to remain an engaged column; and, finally, to make the angle piers rather numerous, by multiplying the projecting angles, and along the longer sides to repeat the forms of these angle



FIG. 32.—WARDER LIBRARY.

Springfield, Ohio.

Shepley, Rutan &amp; Coolidge, Architects.

piers in square-edged piers alternating with engaged columns in pairs. To describe this without showing a picture of it would seem to be to give nothing very new to the reader, and yet it is by these simple devices that a most successful exterior is combined with an interior flooded with light. Observe that the lower story rejects the classical Roman forms altogether and that the arcade which decorates it is of that very free Renaissance style which ignores the Roman Order altogether and springs its arches from their imposts without any sham columnar architecture used to adorn what is really an arcuated wall. Observe again that the principal story is columnar, and absolutely so, without arches. Note then how perfectly well the classical details of the upper story

lend themselves to such a piece of pure utility as this, and note further that this would have been a failure but for the basement of different design upon which this order rests. The Græco-Roman columns require a substructure of a different character and without columns. Nowhere is the superimposition of order above order successful when these orders are of even approximately Græco-Roman forms. When, however, your columns are in one story only and have a firm and well-marked stylobate to stand upon you can do almost anything with the wall below that stylobate, provided you make it look strong and enduring enough.

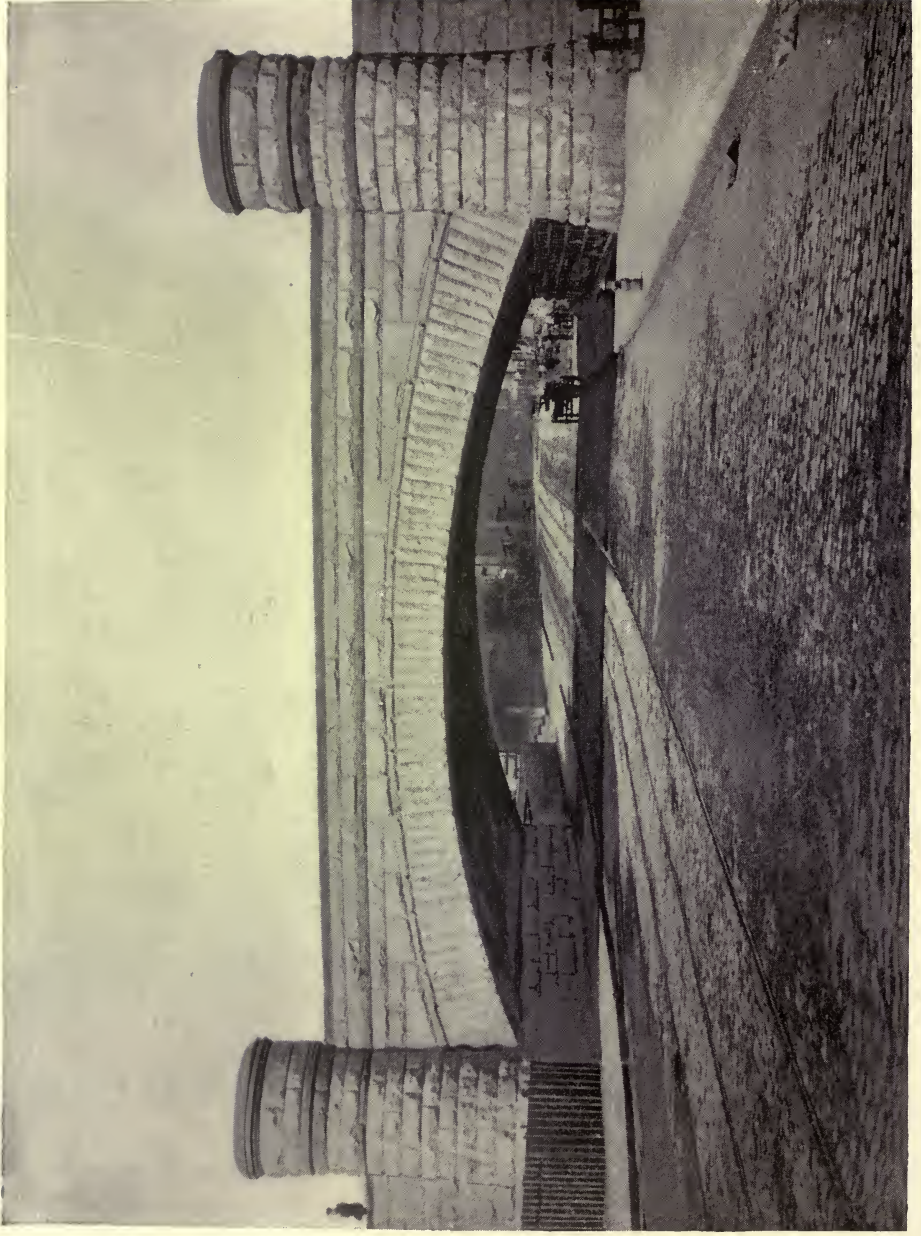
Another piece of the high Roman manner is that given in Fig. 31; the rather stately triumphal arch which



Springfield, Mass.

FIG. 33.—BOSTON & ALBANY R. R. STATION.

Shepley, Rutan & Coolidge, Architects.



Springfield, Mass.

BRIDGE AT BOSTON & ALBANY RAILROAD STATION.

Shepley, Rutan & Coolidge, Architects.





FIG. 35.—INTERIOR OF B. &amp; A. RAILROAD STATION.

Springfield, Mass.

Shepley, Rutan &amp; Coolidge, Architects.

marks the entrance to the Boston Union Station at Causeway street. If a triumphal arch must be stripped of decorative sculpture, except for a little flat leafage in the sprandrels, this is the best that can be done. Commonly it appears that the triumphal arch without its representative and significant sculpture is a poor creature; a smaller arch with its statues and high reliefs would be far better than the bigger arch without them; but clearly in this case, at the entrance of a great railway station, much expense of thought or of money upon elaborate sculpture would

have been out of place. Here the architectural forms alone and those obtained by a free use of brickwork with the marble were all that could be allowed, and it is certain that that which ought to be done has been done. This is the way in which a plain triumphal arch is designed and is built. The flanking arcades combine well with the central structure, although one is conscious of the need of one more rather large member in the composition—of something which shall interpose between the great archway and these long arcades, with their crowning



FIG. 36.—RAILROAD STATION.

Allston, Mass.

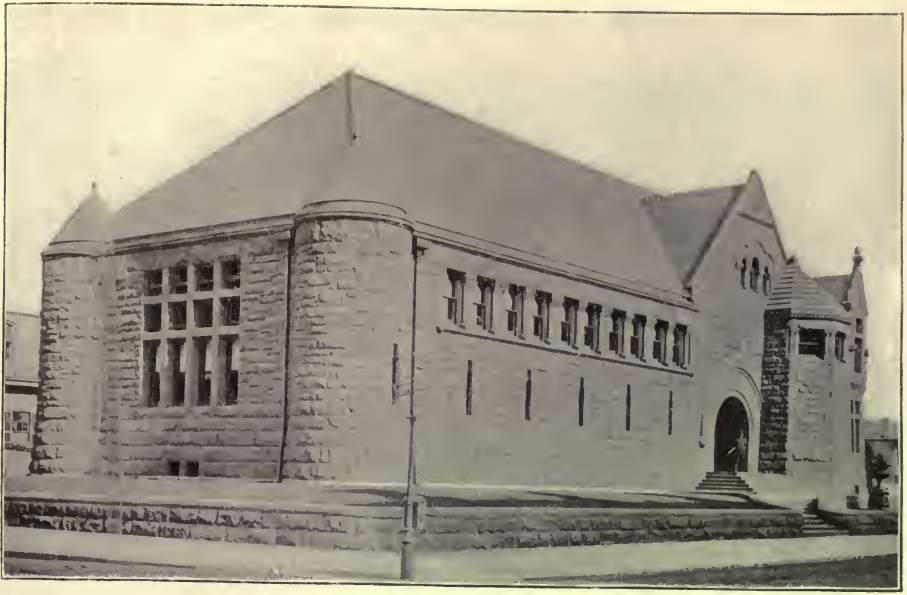
Shepley, Rutan & Coolidge, Architects.



FIG. 37.—THE PUBLIC LIBRARY.

New] London, Conn.

Shepley, Rutan & Coolidge, Architects.



New Orleans, La.

FIG. 38.—HOWARD MEMORIAL LIBRARY.

Shepley, Rutan & Coolidge, Architects.



New London, Conn.

FIG. 39.—WILLIAMS INSTITUTE.

Shepley, Rutan & Coolidge, Architects.



FIG. 40.—MORTUARY CHAPEL—PINE GROVE CEMETARY.

Lynn, Mass.

Shepley, Rutan &amp; Coolidge, Architects.

members which now show their profiles sharply cut by the end wall of the central structure.

The contrast between these classical buildings and those which are now to be described is certainly very great. The reader needs to be reminded again of what is said in the first few lines of this article about Richardson and the influence which he has of necessity exercised upon much of the work of this firm. The Richardsonian feeling is indeed visible in the Ames Building, as its details are shown in Figs. 24 and 25. Richardson's own work is, of course, more familiar to us all in the church and the country town hall; the building with low walls and openings in one tier. Take, for instance, the porch and arcade shown in Fig. 32, the entrance of the Warder Library at Springfield, Ohio. In this the Richardsonian Romanesque is of the most strongly marked character. The remarkable composition shown in Fig.

33 is a part of the new railway station at Springfield, Massachusetts. It is worth noticing how easily and naturally the great change of grade is got over, and how a double perron which is reached through an archway, by means of a larger and single flight of stairs below, leads from the street up to the floor of the passenger station. As a part of the same extensive railroad building at Springfield, Fig. 34 will be interesting, and the great flat segmental arch across a broad street will be found emphatic enough in a good Romanesque way. If it is permitted to pause for a moment to look at the woodwork of an interior, the waiting room in the same Springfield railroad building will be found interesting and as thoroughly in sympathy with Richardson's practice as the stonework of the out-of-door structures. Fig. 35 gives a part of the large waiting room. The roof trusses are too simple and bare for the best effect, and the flat



FIG. 41.—SHADYSIDE PRESBYTERIAN CHURCH.

Pittsburg, Pa.

Shepley, Rutan &amp; Coolidge, Architects.

smooth ceiling of the walls with boards, is of course destructive, so far as its influence is felt; but this is a utilitarian structure and one in which elaboration of detail is not allowed.

Of smaller and less elaborate railway stations this firm have built many, in the true Richardsonian taste, and of these the station at Allston, Massachusetts, may be considered typical. It is given in Fig. 36. The station at Reservoir, and that of Dalton, both in Massachusetts, are also well worthy of study but cannot be given here. The Public Library at New London, Conn., is shown in Fig. 37. This is one of the best of the Romanesque buildings, of rather small size for public buildings which Richardson and his followers have built in so many parts of New England. The fault of the style is of course in its lack of that ponderous massiveness without which one can-

not feel the faults of Romanesque building. It is an unorganized, simple, unelaborated style; one which speaks of the country builder with but little instruction and no science at all, heaping stones upon stones and making his walls thick because he was too unskilled to make them thin. Nor have all the efforts of the modern designers in this style succeeded in removing this character from the style. This is indeed its essential character and anything that looks like an attempt to make it a highly developed and learned style will probably fail in the future, as all such plans have failed in the past. The Howard Memorial Library at New Orleans is better than the New England buildings, because the southern sun has allowed a design with smaller windows and a much greater expanse of solid wall. Fig. 38 gives the exterior of this very successful



FIG. 42.—SHADYSIDE PRESBYTERIAN CHURCH.

Pittsburg, Pa.

Shepley, Rutan &amp; Coolidge. Architects.

building. To compare with the last-named, the building at New London, Connecticut, belonging to the Williams Institute and shown in our Fig. 39, is to see at once how much is lost when these Romanesque buildings are filled too full of windows and doors and when these are of too many different forms. The little Mortuary Chapel in Pine Grove Cemetery at Lynn, Massachusetts, is good in its way, as Fig. 40 plainly shows, and better is the arcading and the detail of the outer ambulatories of the Shadyside Presbyterian Church at Pittsburg, as shown in Fig. 41. Fig. 42 gives the whole of this complete design of the church as seen from the same corner as the one shown in Fig. 41. The low square central tower is an excellent motive for a church of this size and style. Indeed there is no better way of providing an open and unencumbered auditorium. The only requirement which it is a little difficult to comply with is to carry the stone wall of the tower on actual and sufficient arches and to give to these arches

what will be apparently as well as really a sufficient buttress system to take up their very considerable thrust.

Fig. 43 is a photograph from a very large drawing of the Second Presbyterian Church of St. Louis, Missouri. The central tower is, it will be seen, a study of the same Spanish prototype as that which suggested the central tower of Trinity Church in Boston. This study of the past is perhaps within the strictest propriety. It is by such study of the past as this that architectural evolution goes on. The St. Louis tower is much lower than that of the Boston church and has one story less in the order of its fenestration. It is also better in one important respect. Trinity Church is faulty in the way suggested above as common in our American Romanesque. It is made up of too many and too small parts, and so loses its simple massiveness, while yet not highly organized as a genuine Gothic structure would be. The St. Louis tower is free from this objection and is a very manly piece of Romanesque.

 SECOND PRESBYTERIAN  
CHURCH ST-LOUIS MO

SHEPLEY HAN AND COLLIERIE-ARCHITECTS-  
BOSTON - CHICAGO - ST-LOUIS.



PROF. H. O. GRANT

FIG. 43.



FIG. 44.—TRINITY CHURCH AS IT WAS.

Boston, Mass.

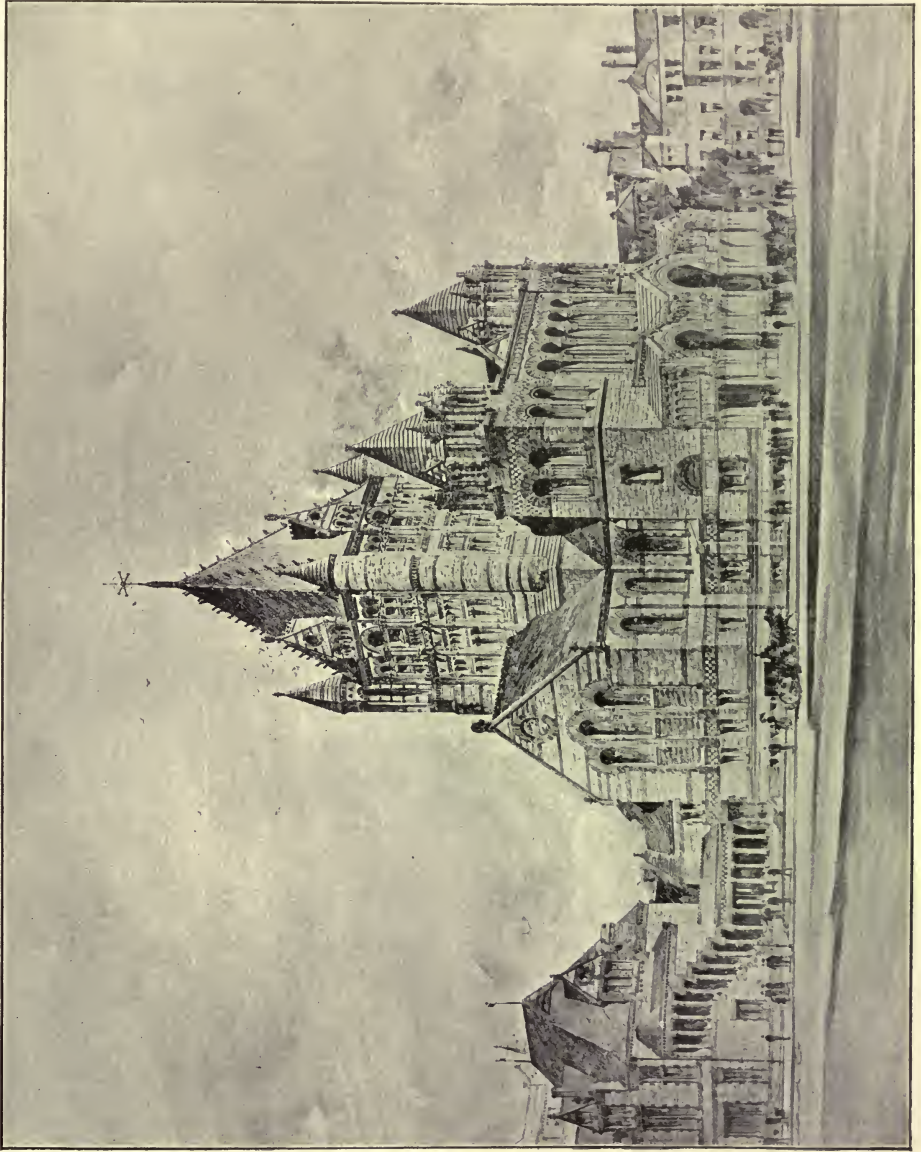
Shepley, Rutan &amp; Coolidge, Architects.

The porch of this church is an admirable composition and worthy of the highest praise.

The most important work of the firm in the Richardsonian Romanesque is, however, the new west front of Trinity Church in Boston. Fig. 44 shows this church as Richardson left it. Fig. 45 shows the building from the same point of view, but as it will appear when the work is finished which is now going on. It will be seen that the change is not very great. At least, if this is measured by square feet of plan or cubic feet of mass. What has been done is the putting of blunt spires with dormer-windows and angle-pinnacles in the place of the square pyramidal wooden roofs of the towers and to build out a porch beyond these toward Copely Square, which is obviously a great improvement to the whole composition, as well as a very rich and elaborate piece of architecture in itself. It may indeed be asked whether the removal of the

square towers and the rebuilding of them as far to the west as the ownership made practicable would have improved the church by lengthening its nave even more decidedly. That is possible, but accepting the programme which has been followed here there is certainly a fine and vigorous group, which is a great improvement upon that which the church presented before its alteration. Fig. 46 is a plan of the porch. Selecting from the photographs of details of the unfinished porch, Fig. 47 gives us one of the archways, and on each side of this archway will be seen great rough blocks stood on end, which blocks are to be carved into statues of a size greater than life, within niches of unusual character, so small that they are filled by the statues and form mere sunken panels for its reception. To the right of Fig. 47 is seen a part of an arcade of small arches, each arch filled up with a block of rough stone, each of which blocks is to be a





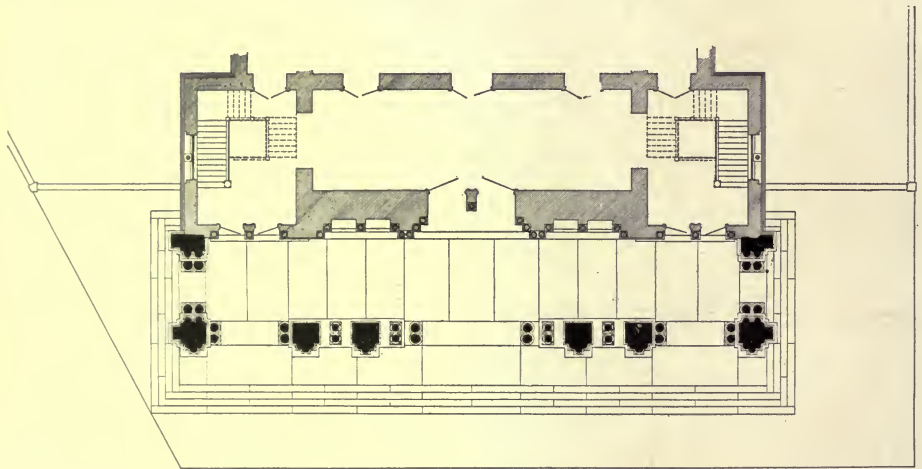
Boston, Mass.

FIG. 45.—TRINITY CHURCH AS IT IS.

Shepley, Rutan & Coolidge, Architects

statue in good time. These figures, both the larger and the smaller ones, are called "statues," because, as Fig. 48 will show, they are treated as statues in drapery and pose. It is probable that they will actually be high reliefs. The fact that the blocks have been put into their places in the building so as to be carved *in situ* would confirm the impression that these are to be alto-reliefs in actual formation, however they may appear as pieces of sculpture. A great course of blocks of stone resting upon the capital is also very much in evidence in Fig. 47. Fig. 48 shows at a glance what is

of all these columns there rests a band of sculptured ornament, a kind of continuous abacus molding, and upon this there will be a broad belt of sculpture which, in Figs. 47 and 49, is represented by unshaped blocks of sandstone, and which in Fig 48 is shown to be, in the clay model which embodies the design, a frieze of figures in high relief, of which the group directly in front and over the name of the sculptor seems to represent the story of Christ in the Temple with the Doctors. Above this, it will be seen, is another projecting belt of stone which is to be carved in semi-Byzan-



ALTERATIONS AND ADDITIONS TO THE WEST FRONT OF  
TRINITY CHURCH, BOSTON  
SHEPLEY RYAN AND COOLIDGE ARCHTS. BOSTON, MASS.

FIG. 46.

to be done with this, as well as the other members of the structure, and how they are to be made members of the architectural design with its wealth of associated sculpture. Let Fig. 49 serve to further illustrate the proposed composition in which sculpture is to play a part so important in connection with varied forms of architectural significance. In this last-named illustration the large columns in front are those which flank one of the main archways of the porch, of which there are three, as will be seen in Fig. 45. The shorter columns beyond are those of the ornamental colonnade which forms the front of the porch. Upon the capitals

tine leafage, and upon this rests the arcade, of which parts are seen in Fig. 47 and Fig. 49, and which in Fig. 48 is shown to be filled with female figures. It is worth dwelling carefully upon this very elaborate piece of decorative architecture, because it is only once in a decade that the chance is given an American architect to use sculpture as he would like to use it, and it is only in buildings of mediæval character that sculpture runs any chance of being treated on original lines. What is the fate of sculpture which is added to severely classical buildings may be seen above, in those friezes which are added to the Art Building of Chicago, Figs. 28 and 29.



FIG. 47.—NORTHWEST ARCH OF PORCH, TRINITY CHURCH.

Boston, Mass.

Shepley, Rutan & Coolidge, Architects.



FIG. 48.—STUDY FOR THE SCULPTURE—TRINITY CHURCH.

Boston, Mass.

Shepley, Rutan &amp; Coolidge, Architects.

Those friezes are restored copies of the naos frieze of the Parthenon. Now, does any one say that a restored copy of such a piece of perfected sculpture as that of the Parthenon is likely to be, a better piece of sculpture than an original design worked out originally? Does it strike anyone that a higher range of artistic merit is to be secured by keeping closely to the almost perfect work of the best ages? If so, there arises at once that question by which architectural designs also are to be judged. We are told every day that tradition and teaching should be allowed to have their way with our modern building. It has been gravely stated, in the way of approving citation of a famous architect, recently dead, that as a Corinthian capital cannot be better designed than the ancient Corinthian capitals were, therefore the pupil had better not try to design even a Corinthian capital for himself, but should take that which the wisdom of our ancestors has bequeathed. Every

time that a building appears which has some decided novelty of arrangement in its plan or its details we find that this building is judged by comparison, not with its conditions and requirements, but with other buildings which are by no means of the same nature. Even a design in a well-known style is judged as if it were an unsuccessful attempt to be something else; as when a Renaissance design is judged hardly because it does not keep the proportion nor the sequence of details offered by a classical Roman example, as if fifteenth century art had anything to do with that of the second century. Still more when something novel appears, as something such does appear now and then, it runs no chance of being welcomed or even fairly judged by those who ought to be the best instructed and most sagacious judges. It does not excite their interest; it is to them an abnormal thing which is not architecture at all, because it is not traditional archi-



FIG. 49.—DETAIL OF PORCH—TRINITY CHURCH.

Boston, Mass.

Shepley, Rutan & Coolidge, Architects.



Buffalo, N. Y.

FIG. 50.—INTERIOR IN RESIDENCE OF W. H. GRATWICK, ESQ.  
Shepley, Rutan & Coolidge, Architects.



Washington, D. C. FIG. 51.—MANTEL IN RESIDENCE OF MRS. B. H. WARDERS.  
Shepley, Rutan & Coolidge, Architects.



FIG. 52.—DINING-ROOM—MRS. B. H. WARDERS.

Washington, D. C.

Shepley, Rutan &amp; Coolidge, Architects.

ecture. And if the few defenders of the novel thing defended upon the ground of its originality in intention, they are met by the scoff that there is nothing original, that everything has been done and thought of and that the only thing left to do is to select the best models and follow them. Select the best models, yes, and follow them, too; but at a respectful distance! Nothing good ever came of trying to act without reference to the past. The bicycle of today was not invented in the first place, but is a slow development out of the velocipede of twenty years ago, the high wheel of ten years ago, to say nothing of the strange monsters which were in use now and then at the beginning of the present century. The designer in sculpture must cling rather closely to his models, as the past offers them to him for his selection, and we submit that the illustration, Fig.

48, will show that the sculptors of those friezes are as well aware of that as their critics are ever likely to be. Between that and the mere copying of an ancient frieze there is a deep abyss which the copyist will never be able to leap over. And in architecture, too, the designer who takes an ancient or a modern building and copies it with here and there a change, such as a piece of tracing paper laid upon a photograph and a few minutes' penciling suggest to him, may imagine he is taking the readiest means to assured success, but he is really putting himself on the level of the sculptor who will take the armed Pallas standing in an arch of the Chicago Art Institute, as seen in Fig. 28 above, and think that he has made a new statue by giving to the figure a helmet of a different type and a few more folds in her drapery, and who will infer from these changes that he

THE LELAND STANFORD JUNIOR UNIVERSITY  
PLAN OF CENTRAL PREMISES - 1888

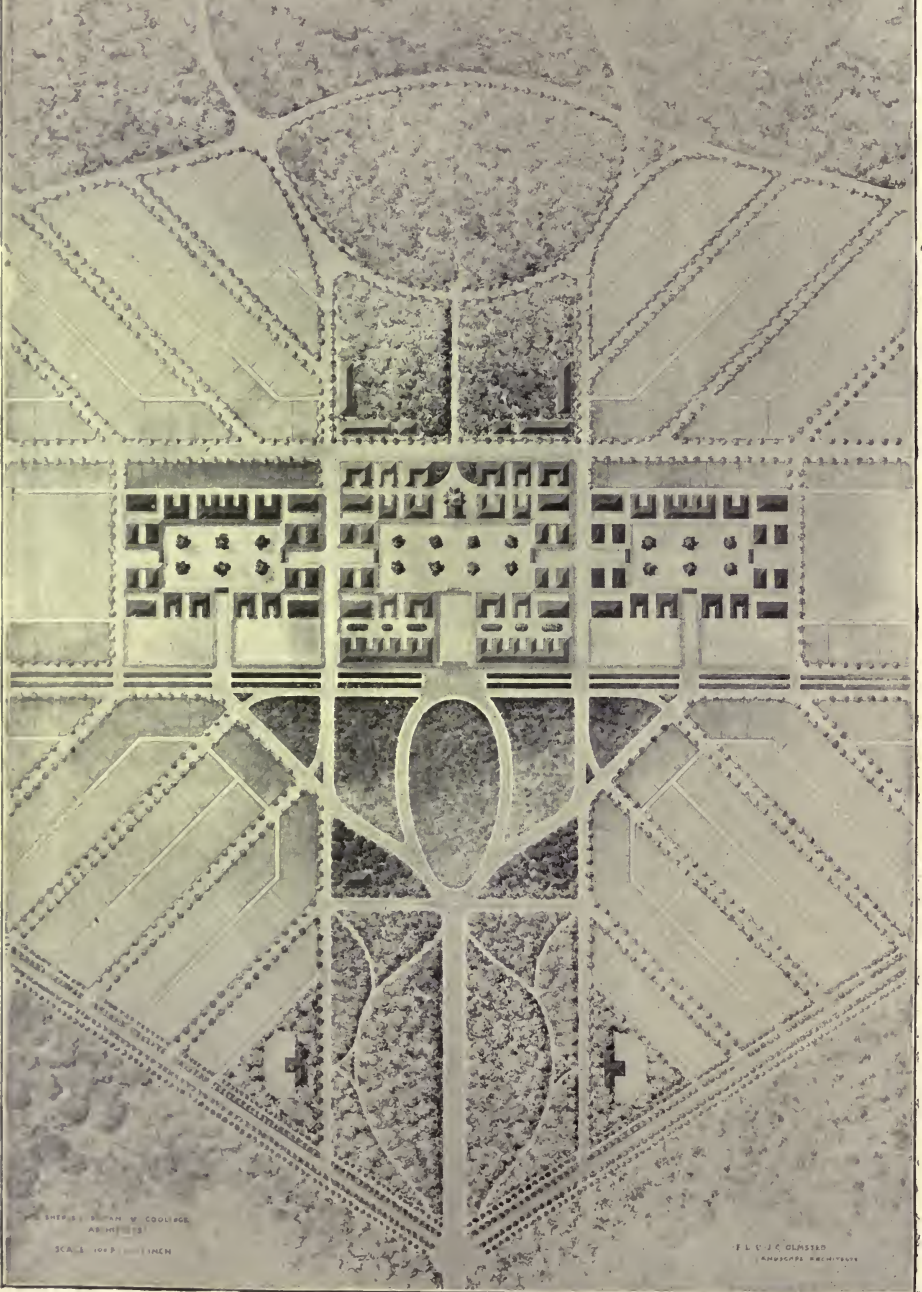


FIG. 53.



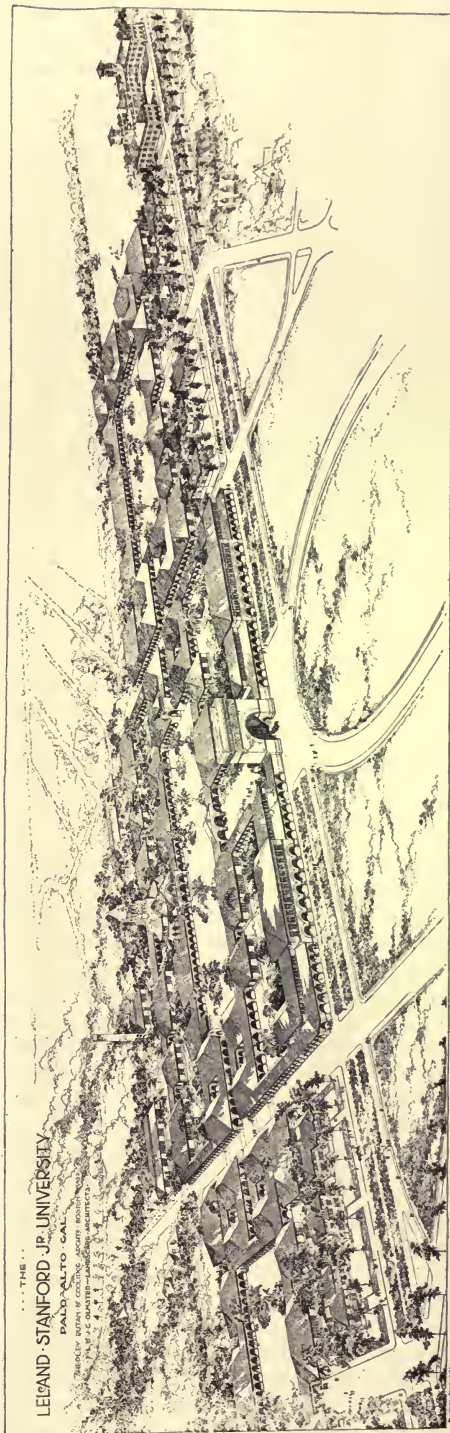


FIG. 54.

has produced a statue of his own, worthy to rank with other men's original work.

The interiors of private houses have received much attention from the architects whose work we are considering, as may partly have been seen in Figs. 5 and 6. The Romanesque or Byzantine sculpture lends itself gracefully to the forms of its own style, and almost equally well to other forms; to those indeed which seem to have been suggested by the early and still picturesque Renaissance. Thus in Fig. 50, the interior of a house in Buffalo, N. Y., the hood of the great chimney, with the corbels which support it, is of a type which may be found in fifteenth century Italian work, and the carrying of this on free shafts, the use of the corbels above to carry the girders of the upper floor, and the insertion of a coat-of-arms in the face of the chimney hood is partly mediæval in feeling, as indeed the early Italian Renaissance is in many of its details. To all this composition the delicate flat sculpture studied from Eastern models adapts itself very perfectly. So in Fig. 51 the chimney breast is as fully invested with sculpture as that shown in Fig. 5, and the sculpture is of nearly the same type. Excellent good taste has been shown in the suddenly increased scale and boldness of projections in the sculpture of the band which forms the cornice. The device of allowing the carving to stop gradually, dying away into the smooth wall, has been somewhat in favor in American decorative work. It is not wholly successful as yet, nor would one venture to prophecy success for it. This interior and the one shown in Fig. 52 belong to a house in Washington, D. C., which was completed as far as its exterior goes from designs of H. H. Richardson. The interior has been carried out with great elaboration and completeness of design by Messrs. Shepley, Rutan & Coolidge and is well worthy of study. The decorative marble-faced wall and Byzantine arcade, shown in Fig. 52, show at once how difficult it is to produce really architectural effects in our rooms of daily occupation, with their comparative low ceilings and the

huddled look which they get from their own too numerous and not well related parts, and from the diverse objects which crowd them—this and also the conscientious skill which in this case has partly overcome the difficulty.

The splendid system of parks and parkways which Boston has drawn around herself has given to Messrs. Shepley, Rutan & Coolidge a great chance in the way of landscape gardening effects. They have erected charming bridges at Longwood station and at Bellevue street, at Scarboro Pond and at Leverett Pond, and the architectural adornments of Franklin Park are all of wonderful interest. That at Longwood station has a foot-bridge over a driveway which immediately connects with the bridge over the stream and increases its comparative importance. It is with regret that we abandon the attempt to illustrate these park decorations. It was well for this firm of architects that they had had some experience in such problems as these—problems in which the face of the landscape had to be considered as a very important factor. The time came at last when it was necessary that they should understand their landscape gardener and he, them.

The Leland Stanford Junior University is known by reputation by all who read the newspapers. It is located at Palo Alto, California, and is gifted with what seems a boundless territory, plain and hill and broken forest land. F. L. & J. C. Olmsted are the landscape architects employed. Fig. 53 gives a map of the immediate site of the University. The buildings of the University occupy the central square and the two squares which flank it; and the houses of the instructors are close at hand, occupying the reservations for that purpose made and provided and often, it appears, occupying the street front of a large plot of ground, the middle of which presents some cloistered buildings of the University proper. Crossing the oblong which the University occupies is seen a broad parkway leading from one large park at the southern edge of the property to another, larger and wider, situated



FIG. 55.—THE LELAND STANFORD, JR., UNIVERSITY.

Palo Alto, Cal.

Shepley, Rutan &amp; Coolidge, Architects.

toward the northwest. In each of the four corners left by the crossing of this parkway with the long rectangle occupied by the University is a quarter of the village of Palo Alto. The map Fig. 53 shows how the village streets are arranged and how the little town is to be grouped about the University. Whoever likes college-town life should find, it would seem, the ideal disposition of his future days in the semi-tropical climate and wild rural surroundings of Palo Alto. Fig. 54 gives a bird's-eye-view of the central block of the University with a part of the neighboring ground. One-story buildings and two-story buildings alternate with one another; three-story buildings are rare, and the broad tiled roofs of low pitch are sure to tell upon the landscape more decidedly than the low walls which support them. One thing only in the architecture proper in the buildings is likely to carry weight in the general effect, as against the broad sun-lighted surface of red tile. This is the system of arcades which everywhere offers itself as forming at once the cloistered walks which surround the garth of each great enclosure and the covered footways which lead from building to building.

Few are the structures which rise above the nearly uniform level of broad and low, almost tent-like, buildings. These few are the chapel which is seen in Fig. 54 and the triumphal arch which forms the main entrance to the central cloistered garth upon which the chapel is set. Fig. 55 shows one of the many archways which lead from one great court into another. It is evident that this is an archway which stands between the triumphal arch and the principal court, as will be seen in Fig. 54. Fig. 56 shows one of the minor arch gateways which lead from court to court and parts of the long stretches of covered walk which connect with it and surround each of these large open courts. The time has not come to rightly estimate this great undertaking. The buildings are still in progress and, indeed, very many of them have not been begun. The architects of such a university have an altogether exceptional chance to create an architectural work on what may really be called original lines. The traditions of a semi-Spanish community combined with an equable and sunny climate to call for such general conceptions of dormitories, lecture-halls, chapels and dwell-



FIG. 56.—LELAND STANFORD, JR., UNIVERSITY.

Palo Alto, Cal.

Shepley, Rutan &amp; Coolidge, Architects.

ings as are not familiar to the Eastern United States. And that is so far a gain that they and their assistant designers will find it easier to create than they would if the regulation four-story stone walls, pierced with windows at equal distances, were offered them as their only chance for architectural effect.

There is another good thing which may be looked for in these new conditions, and that is architectural carving, the sculpture of capitals and friezes, which may seem natural and inevitable as if it grew out of the various soil from which these long low arcades have sprung. It is something that one has felt amid the everlasting repetition of details taken out of books or from photographs brought from Europe that if buildings could be built which would not have the traditional architectural adornments of pilaster and string-course, engaged column and wall cornice, the carving of the columnar and obviously controlling members might perhaps be done in a less artificial, a less conventional, a

more logical way. We would deny no one his privilege of building Roman colonnades with Corinthian capitals nicely studied from the antique, but it is admissible to wish also for plain walls built of adobe or of brick or of rough stone, and then for such ornamentation as would come of trying to carve the corbels and the capitals and the faces of arches, in such a way as a sculptor of some brains and of no architectural traditions at all would enjoy doing it.

The first attempt would result in failure, so far as this, that all persons who love tradition would cry out against the novelty. This would not last, however, and their prejudices might be satisfied by the appearance of a little modification of the too bold sculpture in the direction of old and recognized styles. The outcry would not last, the capitals of the second arcade would be judged more mercifully than those which preceded them and it would not take many months to create a Palo Alto Style with traditions of its own.

*Russell Sturgis.*

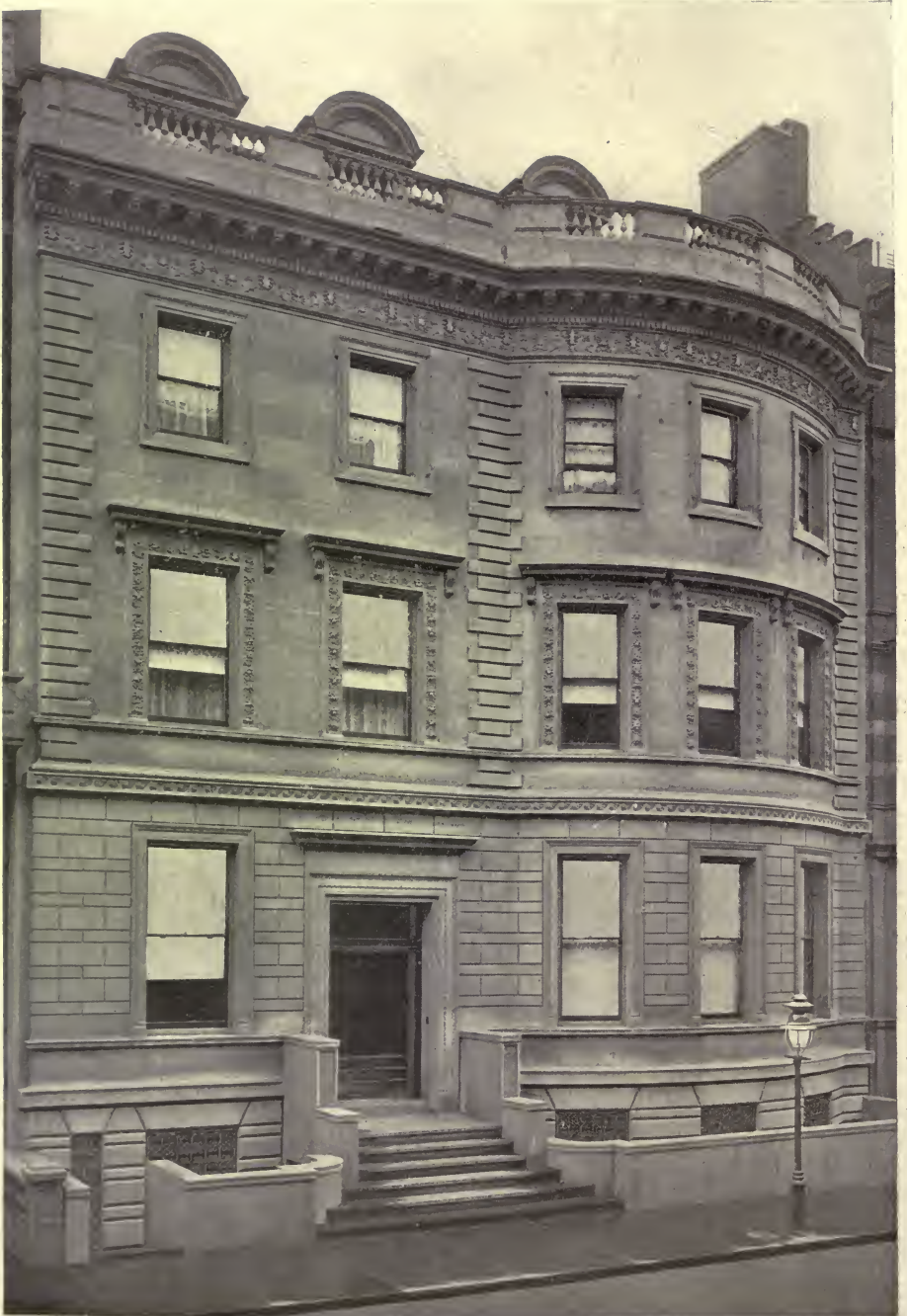
## PART II.—PEABODY & STEARNS.

THE work of this firm is scattered over a great extent of country and a visit to any one town will fail to give an adequate idea of its character and variety. Perhaps New York architects are apt to think that it is to them in the main that Southerners and Westerners come for designs. The record of the work of Peabody & Stearns proves that there are marked exceptions to this rule. Boston, indeed, contains many of their most important buildings, but so does St. Louis, in which latter town they had at one time a resident-partner, Mr. Furber, and a busy office. Moreover, New York city itself, the supposed special home of the architect, who finds his work all over the country, has been invaded by these Boston men and some buildings which the city is properly very proud of are of their designing. Several large private houses in New York, are the work of this firm. The reader may, if he likes, discover in them, a certain Bostonian tranquillity; a simple charm characteristic of that city which holds within its borders more literary intelligence than any other of the United States.

Fig. 1 gives the façade of a house in East 69th street in which the above-named characteristics are to be found in general and in detail; "the swell front" of a part of the house as well as the sloping roof and dormer windows masked by a parapet, are all peculiarities which may be traced to Boston. Fig. 2 is perhaps a better design, although the additional height of the façade itself ought to tell against its beauty of proportion, bringing the front as it does very nearly to the dimensions of an exact square. This peculiarity, however, disappears in the building itself;

the division into the flat and rounded vertical members of the front and the division horizontally into basement, main wall of two stories, and strongly marked attic make the front at once more varied than one would have thought practicable and yet not lacking in unity. The porch of this house is very fortunate in its proportions.

Fig. 3, a house at the corner of Madison avenue and East 39th street, is the most original of the three and is certainly quite typical of the good modern house of our Eastern cities. The neo-classic style in some one of its many forms as developed in Italy or France between 1500 and 1700 A. D. seems to be accepted as the one possible artistic character which may be given to these simple exteriors. No great novelty of design is to be looked for in them; close adherence to tradition, rather, and no more sculptured ornament than some running yards of the rather perfunctory anthemion decoration which we find in the frieze at the top of the façade of No. 1 or of the portico of No. 2. To combine with either of these bands of ornament the architraves of the windows in both these houses in which pendant ornaments of massed fruit and flowers contradict rather too strongly the Greek feeling of the horizontal bands, is perhaps to err in the direction of confusing styles. Obviously, however, this is not a matter to insist upon strongly. Sculptured ornament is of so little consequence in our American designs; it receives so little attention and is so much a matter of mere added sumptuousness to those parts of the building which are thought to need emphasis that the mixture of details having certainly a very different spirit, is of little moment in either of these fronts.



New York City.

FIG. I.—HOUSE ON SIXTY-NINTH ST Peabody & Stearns, Architects



New York City.

FIG. 2.—HOUSE ON SIXTY-EIGHTH ST. Peabody &amp; Stearns, Architects.

The pilasters in Fig. 3, forming part of the triple window, do certainly seem to call for an echo in some other part of the exterior other than the architrave of the main entrance.

The house, Fig. 4, standing on Beacon street, in Boston, is another instance of sculpture applied in a way which comes very near to helping the design decidedly and which yet is not perfectly successful. Fig. 5, which gives a doorway of the same house, partly explains the imperfect success of the sculpture as a means to the end. Granted that the festoons and the pendant bouquets, which immediately adjoin the architrave of the door, are taken from buildings of the same epoch as those which furnish the prototype of the pilasters with carved panels,

—yet these two varieties of sculpture can hardly be thought to harmonize. The band above the basement windows agrees with neither. The house is more nearly a design in itself, and without the use of decorative detail than those which have been discussed above, because its very uniformity of equal openings, equally spaced, allows freer scope to the artist who cares for subtle proportions in the spirit of the Italian sixteenth century work and its modern revival in Italy and elsewhere. It would have done well without sculpture; but once the sculpture decided on, this needed to be harmonized more effectively. From this point of view a small house on Commonwealth avenue, in Boston, distinguished by having a three-story bay window



New York City.

FIG. 3.—HOUSE ON MADISON AVENUE. Peabody & Stearns, Architects.





Boston, Mass.

FIG. 4.—HOUSE ON BEACON STREET. Peabody &amp; Stearns, Architects.

of slight projection, is more nearly successful. The sculpture in this narrow front agrees well with itself and with the style of the windows and the system of the doorway; it is only in the roof parapet that a different and a bolder note is heard and this is not to be named as a thing necessarily counting against the merit of the general design. This front, apparently only 25 feet in width, has more architectural interest than any of those which we have named above.

The building for the Society of Savings, at Hartford, Conn., cannot be given to advantage in one picture; Fig. 6 shows its front so far as the ground story goes, and Fig. 7 a detail of the upper part. In the former of

these a very beautiful Renaissance arcade of three arches is shown. Certainly it will be hard to find a better specimen of the traditional architecture of our time—of that architecture which takes its inspiration and its details in their precise form from the recognized styles of the past. The composition of the upper wall, as shown in Fig. 7, is vigorous, more novel in its parts and in their grouping, and the free use of terra cotta has made possible the employment of sculpture of much greater elaboration and boldness. It is rare that an opportunity is afforded to students in this country to judge how great is the effect, upon the general design of a building of elaborate sculpture, applied to its members. Detailed criti-



Boston, Mass.

FIG. 5.—FRONT DOOR, HOUSE ON BEACON ST

Peabody & Stearns, Architects.



Hartford, Conn.

FIG. 6.—THE SOCIETY FOR SAVINGS.

Peabody &amp; Stearns, Architects.

cism might perhaps suggest the application of the richest and most expressional sculpture to the lowest part of the wall,—at least of the wall above the arcade,—the sculpture growing more abstract as it recedes from the eye; but an answer to this would be that the whole front is not lofty nor any of its members very remote. The whole crowning member, consisting of a modified and diminished architrave, an enriched frieze and a cornice of unusual comparative size and elaboration, is in itself extremely fine. The lower and larger windows are of a well-selected type of Italian Renaissance architecture, and the broad band of figure and floral sculpture combines well with the design of the window proper and gives a modern and uncopied look to the whole. Moreover, the uppermost windows, which are of a form generally identified with the French Romanesque style, are found to be well in accordance with the richer ones below. Fig. 8 offers a

much enlarged detail of one of the archivolts.

The house standing on Locust street, Philadelphia, is especially interesting because of the triple arcade formed by the entrance door and its adjacent windows. Here more than in other designs and more than in most American work, even of the best class, is the abundant sculptured detail well placed, duly subordinated to the architectural masses, which it helps therefore in a most efficacious way, and with all its parts duly proportioned to one another. Fig. 9 gives this arcade which forms the lower story of the central part of the longer front. It is a really remarkable piece of successful architectural detail, serving its purpose perfectly, both for the plan and the exterior, and full of refinement. Somewhat of the same judicious handling of detail is seen in the front of the Pope Manufacturing Company's building in Boston, Fig. 10. The sculpture is not in itself very noticeable except for the



Hartford, Conn.

FIG. 7.— THE SOCIETY FOR SAVINGS. Peabody & Stearns, Architects.



FIG. 8.—TERRA COTTA ARCHITRAVE—THE SOCIETY FOR SAVINGS, HARTFORD, CONN.



FIG. 9.—FRONT DOOR OF HOUSE ON LOCUST STREET.

Philadelphia, Pa.

Peabody &amp; Stearns, Architects.

ingenuity shown in the shields, bearing the word Pope, set upon the angles and hung each by a scroll passing through a ring and fluttering off in streamers; these and the somewhat similar devices used in the transoms of the combined window openings are certainly very clever. There is better than cleverness, though, in the placing of those angle shields exactly where they ought to be. The sculpture is well proportioned as to its distance from the eye; in this respect remarkably successful. The management of the great show-windows is peculiarly noticeable. A student of modern city fronts is always asking himself how this problem of broad and undivided show-windows beneath more solid walls is to be met, and it may not be unfair to say that some such solution as this one is continually suggesting itself. But for some reason or other the problem never does get solved in this simple and straightforward way, and the American citizen has waited 40 years, for these shop fronts to show him how other shop fronts might have been made. All one could ask for is that the iron girders which carry the marble facings above the large openings and is concealed by them should be a little more insisted on. Fig. 11 is a view of

a large livery stable in Boston, which is certainly a very agreeable piece of simple work. Nearly everything is made of the plainest brick-work, simply moulded brick being used for the architraves and archivolt. Except that there is more projection to the cornice than so unassuming a building calls for, the front is hardly to be criticised unfavorably in any way. For the cornice of a city building on a narrow street, let us have rather the device used in the Exchange Building in Boston, which is shown in Fig. 12.

Before leaving the question of ornamental sculpture, it will be well to name the spirited piece of quasi-Romanesque designing shown in Fig. 13. This is the entrance porch or colonnade of a store in Boston. The columns are good in proportion and spirited in their carved ornamentation, and a very successful attempt has been made to treat architecturally the piers which flank the porch and terminate the main wall of the building on either side. The attempt to use these rounded piers as antæ are used in Greek building, and to make of the entrance a *porticus in antis* adapted to circumstances is most commendable, but such attempts ought to be followed up.



FIG. 10.—THE POPE MFG. CO.'S BUILDING.  
(Recently burnt.)

Boston, Mass.

Peabody & Stearns, Architects.



Boston, Mass.

FIG. II.—CHARLESGATE STABLES.

Peabody & Stearns, Architects.





FIG. 12.—THE EXCHANGE BUILDING.

State St., Boston, Mass.

Peabody &amp; Stearns, Architects.

The Volta Bureau at Washington city occupies a pavilion which is represented in Fig. 14. This has been a great opportunity for monumental design. The simplicity of its plan and requirements have left the artists free to design what they enjoyed; to create a monument and see a fine conception carried out. One fancies that the architects whose work we are considering lean toward heavier cornices than are needed; and in this case both cornice and attic are somewhat in excess. Moreover, the windows cut

through the moulded stereobate are impossible to approve. Apart from these things how good this simple and well-thought-out structure is; how perfectly are its smaller details used to enliven and modify the larger ones, and how well these latter combine in an architectural whole.

Somewhat of the same freedom of design and willingness to think out a problem, though in a wholly different style of building, is seen in the Fiske Building on State street, Boston, a ten-story office building



Boston, Mass.

FIG. 13.—ENTRANCE TO WAREHOUSE.

Peabody & Stearns, Architects.



Washington, D. C.

FIG. 14.—THE VOLTA BUREAU.

Peabody & Stearns, Architects.



State Street, Boston, Mass

FIG. 15.—THE FISKE BUILDING.

Peabody & Stearns, Architects.



Fifth Avenue, New York City.

FIG. 16.—THE UNION LEAGUE CLUB.

Peabody & Stearns, Architects.



FIG. 17.—LIBRARY IN UNION LEAGUE CLUB.

New York City.

Peabody & Stearns, Architects.



New York City

FIG. 18.—DINING ROOM, UNION LEAGUE CLUB.

Pezbody & Stearns, Architects.

of very much more than the usual freshness and novelty of design. Fig. 15 shows its front as it is, unfortunately, no more to be seen from Merchants' Row. The ground floor has the main entrance and two large show-windows of stores which are entered from the main hall and the story above has what might almost be called show-windows, although they are used for a bank. Then there are five stories of mullioned and transomed windows, much in the Tudor taste, and then a stone balcony from which one has to wish away the exaggerated egg-and-dart moulding which forms a corbel course to support it. Above this, rise two tower-like pavilions which mask the main roof very successfully. It was a fortunate design; and this writer for one sees no reason whatever why this way of laying out a front should not be the ideal one for which the builders of sky-scrapers are supposed to be searching. There is, indeed, the objection made to the mullioned windows, that each separate piece of sash, each window opening as seen from within, is too small. Five-foot windows are what owners of office buildings demand. So with transoms; it may be said with reason that transoms intercept badly the rays of light which come the most nearly from overhead and which are therefore of the best and purest light. This would seem to be a reason for designing a window whose mullions may be deep, but whose transoms must be shallow as well as narrow. This would no longer be anything like a Tudor window, but it might prove to have architectural possibilities. The buildings which prove to be independent of accepted styles and, in short, buildings of the nineteenth century, in their conception, are none of them quite as frankly modern as the small Boston store occupied by the Emerson Piano Company. It is true that the minor details of this building are taken, some of them from French Romanesque, some from English eighteenth century, and some from still other ancient styles, but the student is not shocked by any disagreement among them. It is a spirited little front.

There is one matter which seems well worthy of notice in the record of the work of this firm, and it is their effort to utilize the very late revived classic, especially that of Germany. The original architecture is found in the Rhine towns, in Vienna, Prague, Dantzic, Stettin and many another German city, perhaps in Dresden, most notably of all France knows little of it and England nothing, while in Italy during its reign—that is to say, during the first half of the eighteenth century—little building was done of any sort. The style has no name; it is sometimes called Baroque, which is another misuse of a term of opprobrium precisely similar to the use of the word Gothic when it first came in, in the seventeenth century; and it is clear that we ought not to perpetuate such nomenclature as that. It is called Rococo, which is a misnomer indeed. There is an interior decoration properly called rococo and it blossoms out on the exterior in a few cases, but not among the buildings of which we are treating. The style, when applied to churches, is called the Jesuit style sometimes, but this is to lose track of your dates by just a century. Such as it is, the style is grandiose enough. It uses the colossal order freely and compels it to help in the adornment of utilitarian buildings. It shows a very considerable feeling for that wholesome subordination of the design to practical requirements, which is indeed the life of all architecture since the tenth century. It has much that is attractive and much that is even good; but it lacks good taste. Now, it is not to be supposed that this architecture is worthless because it was born in a time of exaggerated, unrestrained, unhealthy decorative designing. There are good things in architecture apart from good taste. There are even good things in the minor arts, in carving, in metal work and in painted decoration at epochs when the taste of designers and their employers is felt to be perverted. Still more in the strange compound art called architecture, there may be judicious planning with the result of

stately interiors and suggestive and significant exterior massing; there may be simple and obvious construction and the design of every part may be seen to spring directly from the construction; there may be delicate workmanship and sound building; and out of these things an architecture may be wrought which is not without its claims upon our admiration, while yet it is recognized as being almost devoid of good taste.

What is good taste? It is the instinctive sense of what is appropriate to the place or the time. A very able living architect, speaking of the work of one of his contemporaries, has said that there was nothing of it good except good taste; and the remark was recognized by those who heard it as admirably just. It contained the suggestion that the work which was criticised was deficient in meaning; that it gave little evidence of care and thought and the patient working out of problems; that it lacked originality as a matter of course; but that everywhere there was seen that the controlling mind possessed an excellent sense of *how large, how high, how bold, how delicate*—in short, that the quick artistic insight which no reasoning can match had given to each detail and to the combining of details a charm which more worthy architecture might lack. Good taste of the cold and reserved kind is embodied in Palladio's work at Vicenza, and that is what has made the fortune of Palladianism in spite of the almost complete denial of reason and common sense, made in its system of planning, its use of materials, and its employment of architectural members. On the other hand, by general consent of the present decade, its critics, its dictionary makers and its historians, the art of the first half of the eighteenth century is alluded to only to be called tasteless; and yet there are good things in it in abundance and, especially, no end of good suggestions. This, then, is the reason why it seems well to cite as worthy of attention the building mentioned in the next paragraph and shown in Figs. 16, 17 and 18.

The Union League Club House in New York, on East 39th street, at the

corner of Fifth avenue, is one of the very few instances of this century's work carried out in the spirit of the later revived classic. There is in its larger details some possible reference to the freer spirit of the German Renaissance, and the buildings of the sixteenth century. Memories of Holland may even have haunted the designer. At this time of writing, the consensus of opinion among architects seems to be that the more that you get of pure academic Roman columnar designing and the less you allow of any other decorative art the better. Your windows should be square holes in a blank wall; no money and no thought is to be spent upon such utilitarian things as windows; the colonnade and the *pilastrata* are alone to be considered worthy of the architect's thought. It is as a wholesome corrective of this most un-modern, most un-American state of mind that one welcomes the homely, and, in a sense, domestic look of the big and costly building before us. The photograph of the exterior, Fig. 16, was taken, one sees, on a very hot day—and the club house has all its sails set, in the way of awnings, aloft and aloft. Try to reconcile such a spread of awnings with a building as large and costly as this, built in the severe Roman style! The interior of the club's library, Fig. 17, should be compared with the exterior view, when it will be seen how closely the inside and outside of the building have been kept together; how well the whole has been kept in hand. The library occupies, of course, the story marked by three round-arched windows on Fifth avenue and one on the street, with smaller square-headed windows between. It is to be feared that the vaulting is only a plaster simulacrum; but one has to forgive so much of that sort of thing that the conscience of the critic grows easy. If he is himself practiced, if he is himself an executant, he wonders how any one can do it, but he dares not find fault. Fig. 18 shows the interior of the dining-room whose location in the building can also be traced in the exterior, without difficulty. It occupies the story to which belongs the long





FIG. 19.—NORTH ENTRANCE TO MACHINERY BUILDING, WORLD'S FAIR.  
Chicago, Ill. Peabody & Stearns, Architects.

and large balcony projecting over Fifth avenue.

Another piece of careful study, in the little noted department of the eighteenth century revived classic, was done by Messrs. Peabody & Stearns in the Palace of Mechanic Arts at Chicago. The reasons have been given often enough why those plaster façades set up in front of buildings of iron and glass were not architecture at all. That only is architecture in which the requirements of the building are served by the same structural system which art is called in to adorn. Un-

luckily, however, this investigation which we are pursuing cannot be into the whole architectural achievement in any one case. Of necessity this brief paper takes no account of the difficulties overcome, the successes achieved in fitting an outside to a plan and in planning with the outside kept steadily in view; and yet that is, perhaps, the most important single thing in architecture. Therefore it is not wholly unlike the brief examination given above to the exteriors of buildings, each worthy of study as in a monograph, that a few words should



FIG. 20.—CENTRAL EASTERN PORTICO OF THE MACHINERY BUILDING, WORLD'S FAIR.  
Chicago, Ill.

Peabody & Stearns, Architects.

be said of the two really fine portals of the Mechanic Arts Building with the huge pylones which they adorn. The angle pavilions were good, too, and the long curtains of colonnades set upon an arcaded basement remind one pleasantly of the beautiful buildings on the *Place de la Concorde* in Paris; but still it is the two pavilions of entrance which are the most noticeable and in which the careful study of eighteenth century architecture can best be seen. Fig. 19 is the north porch; the one with the portico of rounded plan. Fig. 20, is the east porch, the one, namely,

which has a hexastyle Corinthian portico and a pediment crowded with figures. Fig. 21 shows the east porch again, together with its flanking structures and one of the corner pavilions. The long open colonnade filling the space between the angle-pavilion and the pylone of entrance, with its basement made up of a heavily proportioned arcade is very fine and delicate.

Memories of very fine and generally disregarded late classic buildings in Europe are brought up by these two vigorous compositions, things as fine certainly as anything in



FIG. 21.—CENTRAL EASTERN PORTICO AND END PAVILION MACHINERY BUILDING.  
World's Columbian Exposition.

Peabody & Stearns, Architects.

the scenic display made in Chicago in 1893.

What is more to the purpose, however, is the serious architectural work done in connection with the gymnasium of Harvard University. There is much of it which reminds the student strongly of the Union League Club, but its fortunate disposition as a one-story building, with its high roof and large dormers, bring it near to another class of structures, that is to say, the class of large country houses in which this firm has done so much good work. Fig. 22 gives the entrance front of the gymnasium, remarkable for its fine porch and the decorated gable which it adjoins. Fig. 23 shows what may be called the rear entrance with the higher and larger mass of the building complete. It is seldom that one has buildings as interesting as these to examine among the modern structures of either hemi-

sphere. It does not appear that anything of this character has been done by the firm of late years, and this is greatly to be regretted. It is not to be denied that architectural designing in a recognized style is far more easily commended to the popular taste and to the taste even of the travelled and somewhat enlightened public than is that wholly novel way of designing which is based upon the requirements of the plan and the necessities of the material, and upon nothing else. It is probably wiser, in most cases, to adopt a recognized style, but with the fixed intention to deviate from it readily, as plan or materials suggest. This is what was done in the Volta Pavilion at Washington, described above. This is what has been done in the Union League Club-house and the Harvard Gymnasium.

In each of these cases it is easy to say that the style chosen is not the



Harvard College.

FIG. 22.—THE HEMENWAY GYMNASIUM.

Peabody & Stearns, Architects.



FIG. 23.—THE HEMENWAY GYMNASIUM, HARVARD COLLEGE.

Cambridge, Mass.

Peabody &amp; Stearns, Architects.

purest of styles. One might prefer the Florentine Renaissance or the Lombard Renaissance of the fifteenth century; the French Renaissance of the sixteenth century, or the Italian classical style of 1520. Still, however, there is nothing in the world to be said against the choice of the eighteenth century German or Dutch work. It does not shine in the way of good taste, but it is full of vigor, adaptability and suggestion, and good taste is a thing which the highly-trained modern architect can supply—that is, what the highly-trained modern architect possesses. He is apt to lack quick intelligence and originality, because the traditional teaching of ten generations has stripped him of those useful mental qualities; but good taste he has, and he is sure to purge the chosen style of its excesses and its vagaries and to go even too far in toning it down toward inane respectability.

A worthy task was undertaken in the St. Louis Museum of Fine Arts, in which it cannot be said that any recognized style was followed. Fig. 24 gives the exterior of this interesting little building, in which the use of the rock-faced stonework of the walls is unusually successful. Persons who object to this kind of facing, and there are many who do so object, should remember that it is very much cheaper than other methods of dressing stone. The requisite is then to discover the right way of employing this finish for stone-faced walls, as has been done in the example before us. The always troublesome skylights have been managed as well as such things can be managed perhaps.

Messrs. Peabody & Stearns have done a little in the way of Romanesque with Byzantine features, and some of it is very much to be commended. It is hard to admire the well-known



St. Louis, Mo.

FIG. 24.—MUSEUM OF FINE ARTS.

Peabody &amp; Stearns, Architects.

Boston building of the American Unitarian Association, because something has gone wrong with its proportions. But the St. Louis Club is very successful and it is a matter of regret that no illustration of it can be given here. The Lawrenceville School, Fig. 25, is so good an example of the Romanesque work of the firm that it alone will suffice to justify the admiration which the student cannot fail to feel for that work. The French Romanesque window with colonnettes supporting the lintel and the sculptured architrave corresponding with the face of the lintel and the upright pieces which flank the opening has never been better treated than here. The very small proportion of openings to wall surface in the wings is a very great advantage of course. How far this is reconciled with a proper lighting of the rooms it is not practicable to discuss here, as this cannot be a monograph of the building in question. An odd contrast

to the Lawrenceville School is the very successful house at Pittsburg, shown in Fig. 26. This is a capital piece of "Old Colonial" and will remind many persons of the temporary structure which all the world saw and admired at Chicago in 1893 as the Massachusetts Building (see Fig. 26 A). Each of these buildings was very complete in its details and its accessories. The Pittsburg house, under consideration, is worthy of mention for such delicate touches as the greater elaboration of the central dormer and the parapet around the upper and flatter slopes of the roof. This parapet by the way serves to screen the modern and inappropriate presence of a ventilator:—it is a pity that the other piece of modernism, the large lights of glass in the lower sash could not also have been disguised. It is curious, by the way, how much this house is helped by the broad enclosed terrace which forms its door-yard. The formality



FIG. 25.—LAWRENCEVILLE SCHOOL.

Peabody & Stearns, Architects.



FIG. 26.—HOUSE IN PITTSBURG.

Peabody & Stearns, Architects.



FIG. 26 A.—MASSACHUSETTS STATE BUILDING, WORLD'S FAIR.

Chicago, Ill.

Peabody & Stearns, Architects.





FIG. 27.—HOUSE AT BROOKLINE.

Peabody & Stearns, Architects.



HOUSE AT BROOKLINE, MASS.

Peabody & Stearns, Architects.



Newport, R. I.

FIG. 28.—HOUSE AT ROUGH POINT.

Peabody & Stearns, Architects.



Newport, R. I.

FIG. 29.—HOUSE AT ROUGH POINT. Peabody & Stearns, Architects.



Lenox, Mass.

FIG. 30 —WYNDHURST. Peabody & Stearns, Architects.



Newport, R. I.

FIG. 31.—BLEAK HOUSE. Peabody & Stearns, Architects.

of the design, a formality necessary to it and coming naturally from the style, finds its proper echo in the emphatic square lines of the retaining wall and parapet, a thing which any student might notice and take as a valuable hint as to the concomitants of a dwelling house exterior. This Pittsburg house is just such a building as would have been built close to the village street a century or more ago. In those times the elegant house fronting on the street of the small town was the type of what was most interesting and most valuable in domestic architecture. Nowadays the conditions have changed; the interesting dwelling house is especially that which is built in the country far from other dwellings; or if within the limits of a village or of city suburbs still isolated at least within its own grounds. The mansion of the wealthy citizen and the smaller house, the shingle-covered cottage, are alike well worthy of study in many examples. Among these are the most attractive pieces of modern American architecture. Thus the house at Brookline, Mass., built in 1889, and shown in Fig. 27, is so satisfactory—so pleasing in its general aspect and so suggestive of comfort and elegant home life within, that it leaves nothing to be asked for. To imagine an added charm of sculptured decoration or some more decided and emphatic originality in the composition would be almost to verify the old proverb about the better being an enemy of the good. Similar charm in a very similar design is to be found in the house at Rough Point, Newport, of which Fig. 28 gives the entrance front. Fig. 29 shows the lawn front of the same large house. Nothing can be more gratifying, certainly, than the mingling of stately planning and great extent with simplicity. Fig. 30 shows part of a similar but still larger house at Lenox, Mass. It is difficult, without making a special study of the plan, and even of the grounds immediately adjacent, to criticise these buildings at all. Their prototype is to be found in England, in the larger manor-houses of the sixteenth

century, the architectural character of which is reflected in the college buildings in the same epoch at Oxford and Cambridge. What has been said above of the good taste which is to be predicated of American architects of the highest class is entirely applicable to these cis-Atlantic mansions. The English manor-house of the time of Henry VIII. is revived in its purest and most abstract form; incongruous additions are taken away, inharmonious excesses are toned down. If, in this process, the picturesque, the playful and the unexpected are all too much ignored, and the resulting buildings are somewhat cold and lack interest, that result is one which might have been looked for. Imitative architecture like that of our time is of necessity tame and lifeless in the best hands. What it is, in other hands than the best, it is well not to remember.

The true American country house is a more original affair. It may not be always as graceful in composition, because as we all know, and as is proved every day, the new style takes time to develop its most graceful expression. The house at Newport, known as Bleak House and built in 1894, is an instance in point. Hipped roofs, stretching with broad eaves far beyond the walls, are never graceful; it is probable that they cannot be made graceful. Their employment in such a form as this is unusual, and is of the nature of an experiment which will be abandoned by and by; but, apart from this, how much there is here to please the lover of simple domestic architecture. The entrance front of this house is given in Fig. 31. It is matter of regret that we cannot study here the arrangements of the enclosing wall, the driveway and carriage porch and the terraced garden, to which a broad perron gives access. The house at Newport, at Ochre Point, and shown in Fig. 32, is an instance of the more common and certainly more effective use of the shingled roof in the simple form. It is good to see gables made effective by their grouping and by the separate proportioning of each to its immediate surroundings, without any attempt at giving them extreme sharp-



Newport, R. I.

FIG. 32.—HOUSE AT OCHRE POINT.

Peabody &amp; Stearns, Architects

ness, or great overhang of roof, or elaboration of visible timber-work, or pierced patterns, or even fanciful arrangements of cut shingles. Of this house, the ground story is walled with rough stone, and all above is the simple wooden frame, boxed in with sheathing boards and shingles, which is the normal state of the American country house. A really admirable design has been made of these simple materials. The small house at Lobster Cove at Manchester, Mass., is so good an instance of this simple and natural method of architectural design, of which the requirements of the carpenter work are made the most of, instead of being ignored and falsified, that it has seemed best to give two views of it. Fig. 33 shows what is the principal entrance for persons arriving on foot. It is a very delightful piece of picturesque designing, and deserves praise so high that one is reluctant to use the adjectives which suggest themselves, lest such praise of a quaint little wood-framed cottage should seem excessive. Fig. 34 shows how the carriage road has been built up causeway fashion, and carried through the substructure of the house. Although the carpenter's construction here is marked by the simulacrum of an arch, this hint at an impossible thing—namely, a wooden arch—may be forgiven in view of the picturesque and fanciful character of the design

resulting from the normal enclosing of all the framework in a case of shingles. As the actual framework is not to be shown, cannot be shown, there is no particular harm in making the concealing wrapper of thin wood-work curvilinear instead of polygonal in its bounding lines. A different and a graver question arises with regard to the houses and parts of houses which are designed as if framed of solid timber, arranged in architectural patterns, with the spaces filled in, in the old English or German manner with rough masonry covered with plaster. The system of building which is here described was indeed common to all those parts of Western Europe which in the middle ages possessed abundant timber, and it lingered the longest where the forests were the best preserved. In the seventeenth century it was still flourishing in England, and attempts have been made to show that the native English feeling was embodied in the manor-houses of this type, while the Norman conqueror's spirit expressed itself in the neo-classic building borrowed from Italy.

This timber-framed construction with the visible framing telling strongly on the design is being utilized in America as a merely ornamental device. That is to say, a building or part of a building constructed in no such way, is adorned



Manchester, Mass.

FIG. 33.—HOUSE AT LOBSTER COVE.

Peabody & Stearns, Architects.



Manchester, Mass.

FIG. 34.—HOUSE AT LOBSTER COVE.

Peabody & Stearns, Architects.



FIG. 35.—HOUSE AT BROOKLINE, MASS. Peabody & Stearns, Architects.



Newport, R. I.

LODGE AT ROCKHURST.

Peabody & Stearns, Architects.



Newport, R. I.

FIG. 36.—ROCKHURST.

Peabody & Stearns, Architects.



Newport, R. I.

ROCKHURST.

Peabody & Stearns, Architects.





Newport, R. J.

FIG. 37.—DETAILS OF ROCKHURST.

Peabody & Stearns, Architects.



Lenox, Mass.

FIG. 38.—WHEATLEIGH.

Peabody & Stearns, Architects.



Lenox, Mass.

ELM COURT.

Peabody & Stearns, Architects



Lenox, Mass.

FIG. 39.—WHEATLEIGH.

Peabody & Stearns, Architects.



Lenox, Mass.

FIG 40.— WHEATLEIGH.

Peabody & Stearns, Architects.



FIG. 41.—CHURCH AT WESTON, MASS. Peabody & Stearns, Architects.

by boarding arranged so as to look like the timber-framing in question. It is hard to take such work seriously. As architecture, it is not to be taken seriously. It is not architectural; it is scenic; that is to say, it is the making of a representation of architecture.

It is impossible to say how far these remarks apply to the house shown in Fig. 35, a house at Brookline, Mass., or to the larger and more elaborate example shown in Fig. 36, which is the residence known as Rockhurst at Newport. Fig. 37 gives a large detail of the central motive of the entrance front, and this view should be compared with Fig. 36. In this instance there is hope that that which looks like solid timber is solid timber indeed. The carving at least must have been done in the massive wood itself.

We come now to a large house, of a character unusual, though not quite unknown in America, the large villa, irregular and picturesque in grouping, but severely classical in detail. Houses

of this type are not Italian country houses, but they are what Italian country houses might be if these latter were not so plain and bare in their external architecture. It might almost be said that these are what ancient Roman country houses would have been, but that their architects, also, cared for the effect of enclosed peristyles and walled gardens rather than for exterior impressiveness and for appeal to the distant spectator. Fig. 38 shows the house of Wheatleigh at Lenox, Mass., from across the fields. Fig. 39 shows the entrance front of the same house, with its Roman Doric loggia above, a most successful piece of designing, by the way, and its Ionic portico open on both sides and leading to an otherwise isolated pavilion on the left. Fig. 40 shows the lawn front of the same house with projecting Ionic porticoes of temple-like form, enclosing on either side a broad terrace to which a *perron* leads from the sloping lawn below. All this is excellent in its chosen way

of severe and grave classical formality. It is a little difficult to criticise such buildings, when found in this country; they are not yet numerous enough, nor have they been here long enough to be judged in the way of their appropriateness to the situation, and their design is so frankly traditional that the historical student of architecture is half-minded to judge them by the academic correctness of their details—a manner of criticising obviously inadequate and unfair. How far is it desirable that these country houses should be adorned with architectural details of academic

correctness? Even that question is far from being settled to anybody's satisfaction.

This examination must close with mention of the charming little church of Weston, Mass., whose low tower echoed by the chimney of what is perhaps the pastor's study in a kind of transept to the left is shown in Fig. 41. The little church seems to be built entirely of boulders, and in excellent sympathy with its rugged plainness is the placing of the two clock faces at points where, it would seem, it was most convenient to establish the works.

*Russell Sturgis.*



TERRA COTTA DETAIL—SOCIETY FOR SAVINGS.  
Hartford, Conn. Peabody & Stearns, Architects.



Newport, R. I.

SHAMROCK CLIFF.

Peabody & Stearns, Architects.



HOUSE AT ST. PAUL, MINN.

Peabody & Stearns, Architects.



Newport, R. I.

VINLAND.

Peabody & Stearns, Architects.



Stamford, Conn.

HAVEMEYER FARM,

Peabody & Stearns, Architects.





Worcester, Mass.

THE CITY HALL.

Peabody & Stearns, Architects.



# SPRAGUE



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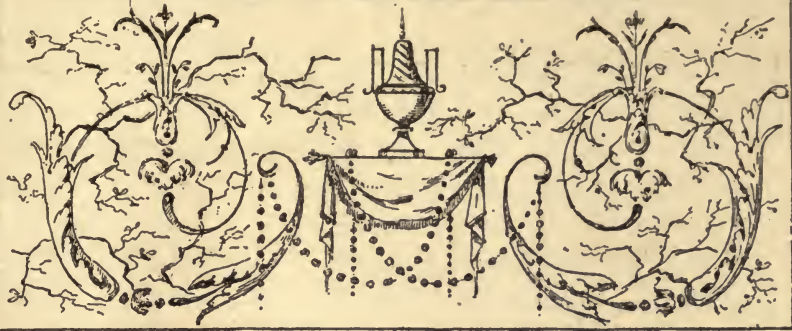
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Gerken Building, . . .	" "	Government Printing Office, War	
Custom House, . . .	" "	Department, . . .	Washington
J. T. Williams Office Buildings, . . .	" "	Merchants' National Bank, . . .	Baltimore
Young Men's Christian Ass'n, . . .	" "	John Hopkins University, . . .	" "
Daniells' Stores, . . .	" "	Guarantee Building, . . .	Buffalo
Edison Electric Illuminating Co., . . .	" "	Union Trust Building, . . .	Detroit
Ahrens Building, . . .	" "	Mabley Building, . . .	" "
Wadsworth Building, . . .	" "	The Callender, McAuslan & Troup	
Residence of Mr. John Jacob Astor, . . .	" "	Co.'s Department Stores, . . .	Providence
Residence of Mr. George Morgan, . . .	" "	State Mutual Life Assurance Co., . . .	Worcester
Graham Building, . . .	" "	Court House and City Hall, . . .	Minneapolis
Board of Trade, . . .	Chicago	City and County Court House, . . .	Salt Lake City
Hotel Walton, . . .	Philadelphia	Currier Bank Building, . . .	Los Angeles
Boston Daily Globe, . . .	Boston	Wilcox Building, . . .	" "
Mutual Benefit Insurance Co., . . .	" "	Canada Life Insurance Co., . . .	Montreal
Parrott Building, . . .	San Francisco		



Technical Department



## MURAL DECORATION IN ARCHITECTURE.

IT would seem at times, when studying interior decorations, that there should be more unity of purpose and greater harmony between the architect and decorator.

The decorator and architect must go hand in hand in their work. Any opposition, any conflict will ruin the efforts of both. One might go so far as to say, why not educate a man in the sculptural arts in conjunction with architecture and decoration, or go still farther and combine fine arts with his acquirements for perfection? While this may seem extreme, still with all of these accomplishments at command the possessor of them would certainly be a master of masters.

Have we any such or any who approach such perfection? Possibly not one, yet there are well-known architects who are very distinguished painters.

Among the decorators of to-day Mr. Albert Haberstroh, firm L. Haberstroh & Son, of Boston, is well known as one of the most conspicuous draughtsmen and artist decorators we have. Possibly his Lowell Institute student life and study of anatomy with Dr. Rimmer gave him his popularity with architects.

Is it not true that after all when you come to consider the architect and the decorator in a common-sense light, the affair becomes a matter of a unity of temperaments as well as education, a conceding of one to the other points of value which must ultimately result in a more complete beauty. No one can question in our æsthetic days that art is not art in whatever form it may appear. The architect has his art to comprehend, his reputation is at stake and he has a conception of that which will best fit his efforts. On the other hand, the decorator with his knowledge of the effect of color and its carrying power, is quite able to suggest and determine local needs.

It is useless to deny the fact that the average architect does not consider the importance of the mural decorator's work. Rarely do we find an architect who comprehends color values and relations which is the true basis of the decorator's art. Unfortunately, the architect many times, either for reasons that he cannot control or for want of interest or lack of time, turns over the color treatment or decoration, for color treatment is decoration, of the building to the general contractor, who usually is a mason or carpenter, and who from the nature of his business cannot comprehend artistic requirements.

The true decorator is one who brings the architecture into harmony with color. Decoration should glorify the forms and lines with tint, tone and line, emphasizing the fine qualities of the construction, and when completed subduing the weaker phases of the work.

Doubtless the architect has his side of the question to discuss, his views upon the ability of decorators to comprehend his meaning, and every fair-minded decorator and critic will accord to him the right to know his own wants and requirements. We know of architects who are eminently capable of dictating, or at least consulting and suggesting to the decorator, what shall or shall not be done to this or that locality, but such architects are not common.

It is, then, of great concern to both architect and decorator that they come together more, that they consult, even prove themselves by experiment to be right or wrong, demonstrating strength or weakness, for both must remember that they are the guides of an epoch and that the coming age which is to be, and nearly is, will pass intelligent judgment upon their work. The æsthetic tendencies of the times demand a closer relationship in the professional arts.

Very beautiful effects in mural decoration are produced by the Haberstroh process. It is a thoroughly artistic method of producing delicate surfaces on ceilings and walls. The designs and color are made to conform with the architecture of the building or room decorated, and it is done with the idea of harmonizing the effect of details. Any one sensitive to the unities of art will appreciate the importance of this idea. The work is done by a process patented in the United States, England, France and Canada by Haberstroh & Son, No. 9 Park Street, Boston, Mass. It is manipulated with a semi-fibrous plastic material, susceptible of any degree of moulding from the lowest relief up to the full alto-relief of the sculptor's art.

The firm makes also reproductions of tapestries, embossed leather mosaics, and textile fabrics. Among their specialties are papier maché, carton pierre and relief decorations.

## GOOCH & PRAY.

**T**HE firm of Gooch & Pray, mason builders, 166 Devonshire street, Boston, Mass., are one of the leading firms of New England. They always have about half a million dollars in contracts on hand, and this is a pretty good indication of the extent of their operations. They are also among the largest handlers of stone, iron, brick and lumber in the East.

Messrs. Gooch & Pray stand very high in the market. They are known to every man in Boston who is familiar with building operations, and they are members of the Master Builders' Association, an organization which is doing a great deal to keep up building operations in Boston on a high level of mercantile honor and intelligence. Mr. Pray is the expert of the firm. He is regarded as a man of rare judgment and experience, and is frequently called upon to aid in the settlement of differences that require arbitration.

On the whole, Gooch & Pray may be regarded as one of the great firms which seem to be making Massachusetts a specialist building State. Other cities besides Boston and other New England towns build for themselves, but nowhere, except in Massachusetts, do we find building firms pushing their enterprises into every part of the country, and getting everywhere some of the choicest contracts.

The New England stone quarries are possibly to be credited with this curious industrial development. Of course there are stone quarries elsewhere. New England is not to be credited with all the rocks in the country; but that rugged section of the Union saw early the necessity of turning all its resources to account, and the development of its stone quarries made one of its earliest industries. First the stones of New England went abroad, often rock-faced, doubtless, and without even a polish. Then they began to receive form and proportion from the stonemason, and gradually were wrought out into the shape of columns, capitals, plinths and architraves. At last whole pediments came from the quarries as they had sprung from the brain of the architect, and only required to be set up over the façade that they were to decorate.

After this the evolution of the New England building industry was easy and natural. A complete structure could not come from the stone quarries; but as the quarries began to form the nucleus of the building industry, other specialties began to throng around them and to prosper through their influence. If it cost less to transport the finished product in stone than it cost to transport the rock-faced product, a corresponding economy could be found in transporting the finished product in other materials, and soon entire buildings began to go out from New England in a form that only required putting in place on

the foundations. It was as easy as setting up a Chickering piano in Georgia.

It is safe to say that, whatever happens, the building industry of New England, and of Boston in particular, will continue to expand. All circumstances favor it. Even if the farmer of the West or South begins to get 16 to 1 for his wheat, of course he will want his domicile aggrandized at a corresponding ratio, and then there should be a boom in all kinds of Boston notions.

One can hardly contemplate New England without becoming a philosopher. It is continually discovering some new trick in industry that can be made commercially profitable, and in all the work to which it has put its industrial fingers, this building industry is among the most promising. The possible demand for the work upon which the builders of New England have so recently engaged seems to be almost anything that they choose to make it. It is not so very many years ago when a spinning wheel and a loom were to be found in every household, and the old ladies everywhere sat knitting stockings from sunrise to sunset. But the spinning and weaving factories of New England long since abolished all that, and probably very few of the rising generation ever saw a domestic spinning wheel or loom, or would comprehend a grandmother's request when they required a favor if she asked them to wait till she had "knit to her middle needle." But that was the old style before the factories came, and it is conceivable that the local housebuilder will, at no very distant day, vanish among the shadows of our grandmother's looms.

We all know of the economy that comes from the specialization of industries and the use of machinery. The market is at the side of industrial centralization, and it is more than possible that the time may come when a man can give an order through his architect to some great building factory for a dwelling or a warehouse and have it put up much more cheaply than it can be done by the local builders.

Such firms as that of Gooch & Pray are certainly doing their share toward bringing about the conditions that may give to New England a monopoly of the building industry. We must continue to have local house carpenters and masons, of course. The plumber, too, we will have with us always. But so also have we the local shoemaker who never makes shoes. It seems to be written in the books of prophecies that everything in the industrial art except the great shop must go. Manual labor must give way to the machine, and the manual laborer must learn to handle the product of the machine and become a merchant and distributor. The change will not make him unhappy.

## A GREAT BUILDING FIRM.

THE growth of the building industry in the United States during the last twenty-five or thirty years, or, rather, the consolidation of the industry in the hands of a few great firms, has been one of the many industrial surprises experienced. There have always been builders enough. Thirty-five or forty years ago New York was growing northward at the pace of nearly a half-mile a year. Buffalo was doubling its population and correspondingly increasing in the number of its buildings every four years, and all over the rapidly advancing districts of the Union cities and towns were springing up almost in a night. Yet no one except those subsisting on it looked upon the building industry as important. It was only an incidental industry, something to be prosecuted necessarily for the benefit of commerce or for protection from inclement seasons, and everything done had to be done in the most economical manner possible. The richest men in New York lived in houses that would not now be thought third class, in buildings that, where they have been kept standing, have been converted either into salesrooms for the commonest kind of catch-penny traffic or into workshops. Some of the swell people who live on Washington Square may not like this declaration and an exception may be made possibly in favor of the Square. The Washington Square people may live as they please; but the animadversion is nevertheless true of the neighborhood.

But we have changed all that, and with the change has come the transformation of the building industry already suggested. Instead of trying to find out how little money can be made to provide protection and comfort, men seem to be struggling now to learn how much money may be judiciously invested in truly architectural exteriors and artistic interiors. Soon, apparently, no man will think himself well housed until he is housed in a palace.

Among the great building firms that are riding on the top wave of the advancing tide is the firm of Norcross Brothers, of Worcester, Mass. "What! Worcester," exclaims the metropolitan observer, "a great building firm to be located in a provincial town in New England?" Well, no, then, not altogether Worcester; but Norcross Brothers, of Worcester, New York, Boston, Cleveland, or almost anywhere that you may find it convenient to look for their office. The firm seems to be a sort of Banyan tree that has overspread the entire country and everywhere offered protection against sun or tempest. The roots only are in Worcester.

Only a partial list of the transactions of this firm, made up from the higher-priced buildings, and buildings constructed for prominent customers during the last few years, foots up a magnificent total of about \$21,000,000. These buildings are widely separated. Many are in Boston and adjacent New England towns; but some of the heaviest contracts were undertaken in places several days' journey from New England. The New York Life Insurance buildings, for example, one in Omaha, costing \$750,000, and the other in Kansas City, costing \$850,000, are



very far away from Boston. Then, again, the Marshal Field Building, in Chicago, costing \$900,000; the Lionberger Building in St. Louis, costing \$275,000, and the Cincinnati Chamber of Commerce Building, costing \$570,000, are all pretty far away from Worcester. But distance seems to have been annihilated by this firm. Away down in New Orleans it is represented in the Howard Memorial Library Building. Nearer home, the high-priced contracts executed by the firm are nearly as common as swallows in midsummer. The Allegheny County Court House and Jail at Pittsburg, Pa., built after designs by the late Henry H. Richardson, at a cost of \$2,500,000, was a work of the firm. In the State of New York they are represented by the Bloomingdale Insane Asylum, at White Plains, \$1,400,000; St. John's Episcopal Church, New York City, \$412,000; Crouse Memorial College, Syracuse, \$220,000; Union League Club House, \$255,000, and other costly structures, such as churches, dwellings and schools. The College for Teachers in New York City, costing \$409,000, was built by the Norcross Brothers.

One reason possibly for the remarkable success of the firm and its wide reputation is to be found in the fact that it was the executive arm of Mr. Richardson during his lifetime, and that it thereby inherited the completion of his works after his death. A firm that could satisfy this admirable architect could hardly fail of becoming the vogue when he was no longer able to recommend. But there was certainly more than one cause for success. In the first place the firm could not have won the favor of Richardson had it not been enterprising and able, and here probably is the chief secret of its phenomenal growth. The managers not only know how to do their work but they have seen the advantage of controlling much of the material that enters into the execution. Hence, we find them in the possession of granite quarries at Milford, Mass., and Stony Brook, Conn., where granite of four different colors is produced; of sandstone quarries at East Londmeadow, Mass., where sandstone of three colors is found, and of their vast wood-working shops at Worcester, in which about everything desired in wood can be produced.

This is certainly a great firm, and it illustrates very forcibly the modern tendency to convert the builders' art into a great manufacturing industry. Under some circumstances this tendency might be something to be deplored. Without good reasons, we might not feel greatly pleased at seeing the art turned into a trade where traffic seems to be the exclusive object. But since we see the architect rising through his association with the builder to a position of more commanding influence it is not a subject for regret, but for a feeling of satisfaction.

C. EVERETT CLARK.

C. EVERETT CLARK, No. 166 Devonshire street, Boston, Mass., is another of the New England builders who seem to be gaining a national reputation while engaged in operations which have been commonly thought to have only a local field. His work is to be found not in Boston and other New England cities alone, but in Illinois, Minnesota, Missouri, and Arkansas.

Personally, Mr. Clark is sometimes regarded as the leader among men who are themselves leaders in their industrial operations and enterprises. It is a far cry from Devonshire street to St. Louis. But if you go to St. Louis with no Republican Convention distractions in your head, you must not forget to take a look at the Security building. You may wish to see it for two reasons. First, you may wish to know how the West is getting along architecturally, and, secondly, you may want to see if an Eastern builder can operate in such dangerous proximity to the habitat of the Populists without making use of gold bricks or some other structural device for trapping the unwary. The Security building was built by Mr. Clark. It cost more than \$800,000, and it is safe to say that you may try it by the test of any moral plumbline, and that you will find it both upright and square. But before reaching St. Louis, if you have time to stop off in Chicago, examine the residence of Judge Tree. This is a beautiful example of the builder's art, and after an examination you may ride around by way of St. Paul, and see the residence of J. J. Hill, President of the Great Western Railroad, the largest house in the Northwest. Both these fine structures are the workmanship of Mr. Clark, and they are honest structures.

But St. Louis is where this Boston builder seems to have made his most important conquest out West. His undertakings there are in the lists of churches, club houses, bank buildings, mercantile warehouses, and private residences that he has constructed. He built the St. Louis Club-house, the quarters of the finest club in the city; the Unitarian Church of the Messiah, the large carpet warehouse of the Trochlicht & Duncker Carpet Company, the Thall and the St. Louis National Bank buildings, and various private residences. Even as far South as Hot Springs, in Arkansas, the workmanship of Mr. Clark can be seen in a couple of mercantile buildings constructed under his direction.

In the New England States Mr. Clark has operated so long and is so exceedingly well known among all persons familiar in any way with the building industry that it seems almost like a work of supererogation to specify his undertakings. Among them, however, may be mentioned the Oakhill residence of Wm. A. Appleton, at Newton, Mass., the residence of Wm. S. Reeves, at Newport, and the old Breakers, built for Pierre Lorillard, also at Newport. The last-mentioned building was burned, it will be remembered, and the place was afterwards sold to one of the Vanderbilts. At Milton, Mass., Mr. Clark built the residence of Chas. E. Perkins, President of the C. B. & Q. R. R., and

another residence at Concord or Battle Lane for a well-known resident. The residence of Catherine L. Wolffe, at Newport, was also built by Mr. Clark, and so also was the Newport house of Wm. N. Burden. The last is a fire-proof house, built at a cost of \$150,000.

Of course the list here given of the undertakings of Mr. Clark is very incomplete. It is intended rather to show the breadth of his field and the character of his work than to cover the full extent of his operations. The total of his operations, in fact, is a matter that concerns the public very little. The builder must be measured by the excellence of his work and his promptness in pushing it to completion, and if he could not be estimated favorably on these requirements it should avail him nothing if he covered half the continent with new structures.

Mr. Clark seems to be an admirable representative of that enterprising and resourceful spirit which has made New England, with its slight natural advantages, restricted territorial area, and limited population a leading section of the Union. People go forth from New England to settle elsewhere. The emigrants do not quite rival the immigrants, possibly, in numbers; but the total population of all the New England States does not equal that of New York. Yet, who shall say that the impression made by New England on the Union and the world does not equal the impression made by New York? There is good reason to think that it transcends it in everything demanding structural ability and the art of creating opportunities from latent forces. The wealth per capita in Boston has always exceeded that of any other city in the Union, notwithstanding the fact that for more than half a century she has been placed at a disadvantage in the agencies of transportation when competing with New York, Philadelphia, Baltimore, and New Orleans. New England made her first success in commerce; but her final triumph has been industrial, and she promises to rule in that domain for an indefinite length of time in the future. Had she the resources in iron and coal that are divided up between Pennsylvania and the States of the West and South it would be hard to say what she might not long since have accomplished. But, then, again, she might not have done so well with greater natural advantages. In the place of her cotton mills she might have had only iron foundries, in the place of her stone quarries only coal mines, and in place of her thrifty industrial towns only mobs of Hungarians or Huns. The best triumphs after all are those that are won without natural advantages, the triumphs won simply by invention, skill and hard work.

The spectacle of a builder holding a simple office on Devonshire street, Boston, and creating a clientele dispersed almost as broadly as the population of the country is edifying. One could hardly believe in the possibility of such a conception outside of New England, and we cannot but feel that it must have cost even a New Englander a pretty hard fight before he could materialize his idea. But there is nothing that succeeds like success; and possibly the day is not distant when the agents of New England building firms will be found traveling throughout the country soliciting orders for work to be executed, delivered, and set up like any other industrial product.

IT might have been Mrs. Sigourney who spoke of the stern and rock-bound coast of New England; but if it was not it was some other poet, and the line described portions of New England as definitely as it could have been done by a picture. But this description might have been made more comprehensive without taking leave altogether of its forbidding suggestiveness. The poet might have spoken of the stern and rock-bound farms of New England, for though there are many very pleasant places within its boundaries, it never has been celebrated as a garden spot. A country with illimitable stone and granite quarries, stone fences, stony fields and stony brooks rarely presents a very soft side for the admiring tourists. The stones of New England have not yet all been so carefully hewn as the stones of Venice, but if her builders proceed as they seem to have begun in building for the entire country they will soon be much more widely distributed than the stones of Venice. When we see the enterprise of New England quarry men supplemented by the enterprise of New England builders it begins to look as though at no distant date the foundations upon which New England is reared would become the foundations of the entire country. In a psychic or metaphorical sense the true New Englander will possibly contend that this is the case already, but if the work of distribution goes on as it has begun for many ages it will become true in the physical sense.

But stern and rock-bound New England has still another signification. We, in America, for a long time thought agriculture the chief end of man; and the New Englanders themselves shared in the general conviction. They were early taught to believe something in commerce; but their faith in agriculture was so strong that they continued sowing their seed in their stony ground long after they found out that it would not come up and produce a hundredfold nor anything approaching it. Indeed, there is a good enough reason to suspect that the chief occupation of the New England farmer was gathering stones in the field and piling them up in the form of stone fences. Of course, they were not the kind of stone fences known in New York city or Boston but regular stone fences marking the partition boundaries of the stony fields. But the people of New England were too practical to continue at that sort of work after finding that it was not productive, and, commerce failing for the lack of something to sell, mechanical industry was born. Then, at last, the New Englander discovered that agriculture was not the chief end of man, and that so far as the New England man was concerned it was capable of producing only exceedingly sour grapes.

Thus it came to pass that the poverty of the New England farms became the foundation of New England wealth. No longer seeking to extract riches from an unwilling soil, the people turned their attention to the construction of mills. Water, fortunately, was abundant, and as it was more useful for turning mill wheels than for purposes of irrigation, country villages in Massachusetts soon became flourishing cities. The infant industries, in fact, soon became giants.

There have been some curious and original manifestations in the industrial development of New England. Not to mention the wooden

nutmegs of Connecticut, which have been recalled so frequently that the paint is lost, there is a tendency among the operators of that district to turn everything in the way of industrial production into factory production. Where else on earth and at what period of time, for example, until New England set the pace, was the builder to be found within the four walls of a factory? In the olden time he did not always have even so much as a workshop. He worked out of doors and studied the weather indications until he had erected the shell of his structure and roofed it over, thereby securing a place to set up his workbench for the construction of his interiors. Until New England took up the art of building no one thought of the builder as a relative of the manufacturer. Indeed, the builder of the past would have felt that his art was degraded had he been thought even so distantly related as a second cousin to the manufacturer. But, practically, New England has made him not the second cousin merely but the manufacturer himself; and his art has not been degraded but devoted by the transformation. It is machinery, doubtless, as well as enterprise and resourcefulness that has led to this advance, and the day may come when complete buildings, lacking only in the work of putting together, will be shipped to foreign countries along with Chickering pianos, steam engines and locomotives as products of the American factories.

Among the great firms that have done so much for the development of the New England building industry is that of Woodbury & Leighton of No. 166 Devonshire street, Boston. The letter heads of this firm is crowned by a picture of the Boston Public Library, built after designs by McKim, Mead & White, by Woodbury & Leighton, and it certainly makes a very effective preface or frontispiece to their business communications. It is an admirable work in architectural design, very costly, and one which would never have been given to any but builders of the first class. But their list of great contracts is long. Among them, built for Peabody & Stearns, are the Unitarian Association building, the Pope building, and the Groton School building. Constructed for the same firm are dwellings for William Richardson, Mrs. Nathan Thayer, Mrs. Mathew Bartlet, Mrs. Charles F. Adams, and the house and stable of John Sloane, at Lenox. For Winslow & Wetherell they built the Pray building, the Jordan building, the Walker building and the Boston Real Estate Trust building. For Shepley, Rutan & Coolidge they built the Jefferson building. For McKim, Mead & White, the firm has just taken a contract for building a large retaining wall for the New York University building, and built an apartment house corner of Charles and Beacon Streets.

Like most of the great New England building companies, Woodbury & Leighton believe in controlling their own raw material as far as possible, and for this purpose they conduct the operations of the Milford Pink Granite Company, I. F. Woodbury, President, and George E. Leighton, Treasurer. They own fifty acres of choice quarry land near Milford, where they employ between two hundred and fifty and three hundred hands, including quarry men, granite cutters and laborers. The quarry is very completely equipped, and the quality of granite produced is not only of the best quality but on account of its pale pink color is thought to be more cheerful and tasteful in tone than the common gray granite. It was selected by McKim, Mead & White for the Boston Public Library, and it was also the material used in the construction of the Elliot Church at Newton. The product of the quarry is certain to become more popular as it becomes better known. The company was only organized about nine years ago and the granite produced has hardly had time yet to gain the attention of the market.

THE reader need not feel startled by any suggestion that may be raised by the title of this article. It is not proposed to go back to the time when the North American Indian—supposing him to have been the first settler of the country—deserted his cliff or cave dwelling to build his first tepee, popularly called wigwam, in the simpler days of the republic. This article is neither biological nor anthropological, but something of as nearly contemporaneous human interest as the discussion of an evolutionary subject can be made. It is only the evolution of the American builder that is in question.

The invasion of New Amsterdam by the Dutch builders from Holland was only an episode in the architectural epic of the continent. It was a brilliant episode and left some permanently good seeds in the soil, it is to be hoped. Still it was only an episode, and the story has now been brought back from its digression, and is being carried to its conclusion among towering pinnacles that almost pierce the clouds. Whence comes the American builder, then, and to what is he tending?

Not to go back to the time of the log cabin, a method of research that might not after all carry us further into the realms of antiquity than some contemporaneous districts of the West and South, we find the original builder in the United States to have been merely a house carpenter. Provided with a kit of tools which included a common woodman's axe, a broad axe, adze, hand saw, cross-cut saw, chalk line, square, planes, compass, two-foot rule, hammer, augers, chisels, brace and bit, and such other "contraptions" as it was convenient to keep on a work bench, this representative of an industrial past, and known as a carpenter and joiner, was ready to undertake any contract in building. Preferably, perhaps, bringing the half score of journeymen and apprentices that he could control to his assistance he would work by the day, leaving to the employer the risks and emoluments of the operation. Architects, strictly speaking, hardly found a place in those days. Architects, there were; there were always architects; but the carpenter and joiner was himself an architect. Sometimes he was simpleton enough to assert the accomplishment in his title, and then it would have been a large undertaking indeed for the period that could have afforded to carry two architects. The architect did not get a footing in this country until he was forced to fight for it almost as stubbornly as his forefathers fought at Bunker Hill. Versatility is the strong point in the United States, quite indigenous to the soil.

But after a time there came a change. The country kept on growing, and became richer and richer, but the carpenter and joiner did not grow, and became poorer and poorer. In the towns, too, constantly growing in relative importance, the stonemason and bricklayer began to dispute with the carpenter and joiner the right of precedence, and finally the fad for iron front buildings became the vogue, and then chaos had come again. Who was properly the constructor of a building any way? Not, certainly, the carpenter and joiner, for he worked only in wood. Neither could it be the stonemason nor the bricklayer, for they,

too, were specialists and were handicraftsmen in material. As to the iron worker, he had made innumerable patterns for stoves, and only displayed a talent for repeating them in the façades of objects that were supposed to be architectural.

This, then, was the opportunity for the builder. The architect was still getting knocked on the head at all points; but as a builder he was able to find an opening and press through into the heart of the citadel. He could take a contract and construct the buildings that he had designed, and in this operation he could gain both honor and profit. It was no longer the carpenter and joiner, then, who built houses, but the architect and builder.

This new alliance of art and industry, however, could not be expected to endure for ever. It was only a step in the process of evolution, and the true builder of to-day claims to be neither architect nor artisan, but solely and exclusively an operator in the field of construction. He is the man really who consolidates and marshals the forces engaged in the building industry, and, after the architect as chief officer, he brings the combined forces into the service of the customers.

Among the great building firms that have grown up under the new regime is the firm formed by the McNeil Brothers, of 166 Devonshire Street, Boston, Mass. It is one of the largest contracting firms in Boston, and it has constructed a large number of the most elegant and costly buildings, not only in that city but in all New England and in New York. It is an old firm as age goes among building *entrepreneures*, the firm having been established in 1868, a date pretty nearly as far back as the *gigira* of the carpenters and joiners.

The character of the work done by the firm will be best illustrated by an enumeration of some of their contracts. They built the elegant residences of Wm. D. Sloane, John S. Barnes, Charles Lanier, and George H. Morgan at Lenox, Mass., and those of Fredk. W. Vanderbilt, Mrs. H. Mortimer Brooks, J. M. Fiske, H. H. Cook, Wm. Gammell, G. M. Hutton, and A. B. Emmons at Newport. Among their buildings in Boston are the residences of Charles Francis Adams, H. G. Jackson, Mrs. H. Keyes, C. T. White, J. A. Beebe, Charles Head, H. H. Fay Miss E. E. Sears, and R. H. White. Some of their New York work is represented in the dwellings of J. S. Barnes, James A. Garland, and Charles Lanier. The mercantile and public building list of the McNeil Brothers is very long. Among them are the Hemmenway, Chickering, Potter, Hunnewell, and R. H. White buildings, E. D. Jordan Estate, Trinity Court, Dartmouth Street, the Parker House, and the Boston Post Office and Sub-Treasury. They constructed also the Boston Real Estate Trust building, and various other notable buildings in various cities.

The McNeil Brothers are a widely-known firm, and it is regarded as one of the most reliable and trustworthy. It has a high reputation for the promptness with which its contracts are carried to completion. Its operations are speedily increasing in number also, and it has many large contracts now on hand.

THIS is an old firm established about twenty-five years ago by the senior member alone, J. W. Bishop, at Worcester, Mass. About five years later Geo. H. Cutting joined Mr. Bishop, making the firm name Cutting & Bishop. About five years ago a younger brother, Nathaniel S. Bishop, became a partner, and the two brothers bought Mr. Cutting's interest, and took over the entire works. The main office is now, at 417 Butler Exchange, Providence, R. I., but the mill is at 107 Foster street, Worcester.

J. W. Bishop & Co. is another one of those New England building firms that has great resources and a wide field of operations. Its mill at Worcester has a capacity of seventy men, and when fully engaged in its enterprises the total number of its employees is over one thousand.

J. W. Bishop is a thoroughly practical man in every part of his industry. He began life as a practical mechanic, and worked assiduously at his trade until his enterprising spirit and capacity prompted him to become a master mechanic, and, during the period of his industrial novitiate, he also studied architecture and all the accomplishments of the calling that he had determined to make his life-work. Like most men of comprehensive study, too, he is one of the hardest workers in his trade; and as he still remains upon the sunny side of fifty, he has before him many of the best years of his life for extending his field of operations.

The firm, of course, own and operate their own quarries. A New England building firm that neglected to build itself upon everything in sight would be placed at a great disadvantage, and this firm is too much an end-of-the-century firm to be caught in anything that could be called negligence. It is equipped for the largest undertakings, and is able to take contracts on the liberal terms which the centralization of what were once several distinct interests under one head permits.

Among the public buildings constructed by J. W. Bishop & Co. are the Worcester Public Library, the Olneyville Public Library, the Hitchcock Hospital at Hanover, N. H.; Lyman's Gymnasium at Brown University; Worcester Armory; Providence Y. M. C. A. Building; Public Library at Montpelier, Vt.; Wrentham Town Hall; the Heminway Gymnasium at Harvard College; buildings for Rhode Island Hospital; State Farm buildings at Howard, R. I.; the Locker Building, Harvard College; Burns' Block, Worcester; Trayne Building, Providence; Merchants' Bank Building, Providence; Boston Store, also at Providence; Harris' Institute, Woonsocket; block in Orange, Mass., and Dexter Asylum at Providence.

Among the churches are the Curtis Chapel, Worcester; Pilgrims' Church, also in Worcester; Old South Church, same city; Gammel Chapel, Olneyville, R. I.; Central Congregationalist Church, Providence; Lawrenceville Chapel and dormitories for Lawrenceville (N. J.) Institution; Methodist Church, Cambridge, and a church at Central Falls, R. I.



Among the dwellings we find the Cabot House, Brookline; the Carpenter House, Providence; the residence of Ross Winans, the Baltimore millionaire; the house of H. H. Cook, Lenox, Mass., and the Ames House, North Easton, Mass.

As mill builders the operations of J. W. Bishop & Co. are very heavy. They built the Warren Manufacturing Co.'s Mills, at Warren, R. I.; the Dartmouth Mill, at New Bedford, Mass.; the Pierce Mill, also in New Bedford; the power station of the U. R. R. Co., Providence; Kent & Stanley Building, Providence; Ginn Building, Cambridge; General Fire Exchange Building, Providence; the Allston Cordage Works of Sewall & Day, Allston; Ann and Hope Mill, Lonsdale, R. I.; Geneva Mill, Wanskuck; Sayles' Works, Rhode Island; Fuller Iron Works, Providence, and the Providence Steam Engine Company.

Among the more noticeable of these structures are the Lyman's Gymnasium, which is a very fine work of high architectural merit; the Heminway Gymnasium and the Locker Building, both designed by Peabody & Stearns; Pilgrims' Church, Worcester, said to be the finest church in New England; Central Congregational Church, Providence; Parish House, North Main Street, Providence; Lawrenceville Chapel and dormitories and the residences of Ross Winans, and H. H. Cook. All three of the last named structures were built after designs by Peabody & Stearns.

Among the more expensive of the mills is the Sayles Works in Rhode Island. This mill was built at a cost of \$1,000,000, and there are few buildings of any kind in the list that are not pretty high-priced.

The sketch of the career of J. W. Bishop, given at the beginning of this article, should give a pretty good idea of the character of the firm. It was seen that Mr. Bishop did not enter upon his work with the spirit of a mere speculator. He first sought to be thorough on the mechanical and technical requirements of his calling. He wished to be a good practical mechanic, and then, as if he knew that mere mechanical skill would not enable him to execute the designs of the architect and interior decorator with intelligence, he sought to acquire a sufficient knowledge of their arts to enable him to give their designs their true interpretation. He sought, in fact, to be in the building trade like one of those master marble workers to whom the most eminent sculptor can entrust his plaster of paris model with the perfect assurance that the finished marble, fashioned in its image, will need no retouching from his own hand.

This is the true spirit in which to pursue the building industry. As to the ability to finance an undertaking, it ought not to be underrated, and the success of this firm shows that it has never lacked good financial direction; but the merely commercial element is not the most important equipment of the builder. A sensible customer will be warned off on his first visit to a builder if there is a too pronounced exposure of financial talent when he is seeking to employ industrial talent.

Thorough qualification for the work in hand, with an assiduous attention to duty, seems to be the secret of the success of J. W. Bishop & Co. The principal member of the firm works hard, partly from impulse and partly because he has a great deal to do, and he thereby uses a double-edged tool and finds a great deal to do because he works hard. There would be more prosperity in the world if we were all made up in this way.

## A GOOD FIRM FOR INTERIOR DECORATION.

**A**RCHITECTURE is the oldest of the arts that have given to modern times any existing examples. But the art of interior decoration, notwithstanding its intimate relations not to say identity with architecture, is a modern art which owes next to nothing to antiquity. The world is full of pictures of the Acropolis crowned by the Parthenon. The ruins of the Roman Coliseum may be seen at all the print-shops, and it is more universally familiar to the popular eye than the picture of any modern structure. Even the Thebes of three thousand years ago still lives in the Tombs, of New York, and the ruins of plinths, columns, capitals, architraves and pediments are scattered everywhere through classic Europe and in museums to serve as models for architectural students. But if the ancients had any knowledge of interior decoration the record has not descended in the history of architecture, and there are no existing ancient examples of artistic interiors. The ancients seem literally to have worn their architectural hearts upon their sleeves where they could be seen of all men. We are told something about the interior decoration of Solomon's Temple; but are not certain that it was artistically admirable or in good taste.

The reason probably why the interiors of ancient structures have made such a slight impression on the history of architecture is in part to be found in the original uses of the buildings that still give us fragmentary examples of Greek, Roman and Egyptian art, and in part to the character of the people. It would be unreasonable to suppose that the contemporaries of Phidias and Apelles did not care for artistic interiors; but the fragments preserved are the fragments of public buildings, of temples, amphitheatres, baths, tombs, and the like, and even the moderns, except in unusual instances, do not exhaust their æsthetic resources in decorating the interiors of buildings designed for corresponding purposes. Home life furnishes the chief inspiration to highly decorated interiors, and we have little reason to think that the home life of the ancients inspired to anything very sentimental or tasteful. The people of two thousand years ago have left but little evidence to show that they cared much for the refinements of their domestic environment.

We cannot be far wrong, then, in assuming that, in every very comprehensive sense, the art of interior decoration is a modern art, and that it does not date back beyond the middle ages. But it was an exceedingly lively art immediately after it was born. It fell into the hands of the wood carver who was an artist in all his instincts and sympathies, and who seems to have anticipated even the modern painter and sculptor in the selection of his vehicle. Fragments of his work collected in European museums are thought to be marvels of artistic excellence. But they were queer fellows, those old medieval wood carvers. Living at a time when arms and not art was thought to be the only proper occupation for a gentleman, and hoping for neither fame nor fortune, they wrought as conscientiously as any modern artist who sees before him an imminent chance of becoming a millionaire, or of being struck by the lightning of an official decoration. Yet they

were doubtless looked upon by the knights and noblemen by whom they were surrounded as men with wonderfully learned fingers but hardly up to the rank of the fabricators of their weapons.

Such, then, was the true origin of the art of interior decoration; and it was entirely fitting that it should have been born at a time when the conditions that make the modern family an agent of such social potency as we see it to-day were at the beginning of their process of evolution. The medieval knight errant did not know it at the time when he was riding up in front of a hostile camp or citadel and demanding the favor of some opposing knight to come forth and enable the challenger to break a lance in honor of his lady love; but the humble wood-carver was providing a way through which his female interests could be more intelligently promoted. The old woman was never so much honored in the tournament and the joust as the new woman is honored in the interior decorations of her modern home.

With regard to the art of interior decoration itself, of course it will have to be admitted that it has declined somewhat from the high ideal in which it was pursued in the beginning. The designer of interior decoration may still be an artist, and color has been brought in to make the work appeal more strongly to the senses. Greater variety, also, is possible in work executed by machinery, the cost limiting the resources of handicraft and confining it to a comparatively restricted surface. But masterpieces in interior decoration, something, that is to say, to be gathered into museums and carefully protected against all the agencies of decay as examples of high art are no longer produced. This is hardly a reflection, however, on the art itself. It is the material only that has been rejected. The highest art should be expressed in painting or sculpture, and the wood-worker has a field for his operations which, on the whole, is more worthily filled now than it was filled at any former period.

Interior decoration has become a great interest. It is at once an industry and an art, and it may be said in one sense to have made itself almost independent of architecture. Or, rather, it would be better to say that it is a sort of supplementary architecture of its own, able to step forward and continue to build when the architect has reached the limit of his resources. Let him go as far as he will with his iron and stone, brick and terra cotta, there is still an unoccupied field which economy will create for the conquest of the wood-worker.

One of the establishments that are making a specialty of interior decorations in wood is that of Ira G. Hersey, of Cambridgeport, Mass. It is an extensive establishment, with capital and resources to sometimes undertake the construction of entire buildings, but its specialty is interior wood-work. Among the customers of the firm are McKim, Mead & White, of New York, who, in the construction of the Boston Public Library, found the work of Mr. Hersey available for their decorations. Other architects by whom he has been employed are Winslow & Wetherell, designers of St. Mark's School at Southboro; Ball & Dabney, architects for the Exchange Club, Boston; Rotch & Tilden, architects of the Sears House, and Clough, architect of the Suffolk County, or Boston Court House; Wm. G. Preston, architect of International Trust Company's Building; Fehmer & Page, architects of Worthington Building and Cabot, Everett & Mead, architects for building at No. 60 State Street, Boston.

Mr. Hersey is a prominent operator among builders of a district that is noted for the solidity of its work, and he holds a leading position. He is a past officer of the Master Builders' Association and the Massachusetts Charitable Mechanics' Association.

## MR. JOHN EVANS, MODELER AND CARVER.

THE modeling and carving establishment of Mr. John Evans (John Evans & Co., 77 Huntington avenue, Boston, Mass.) unquestionably has a national reputation among American architects and builders. The work of this master of interior and exterior decoration is to be seen in about every place where the finest buildings are constructed, and the names of the architects by whom he is employed is an indication of the excellence of the work.

Mr. Evans is fortunate in pursuing an art which can hardly be capable of any excess. Doubtless there are places on architectural structures where the hand of the carver is not needed, but they are so few that there is little danger of encroachment, and wherever his fingers have left their impress, if they have been directed by good taste, there will be something to give pleasure to the eye. Carving is to architecture not altogether unlike what shadow and color are to painting—something to give body, substance and relief.

In the year 1873 Mr. Evans came in contact with the late Mr. H. H. Richardson in the construction of the Brattle Street Church, in Boston, and the result seems to have been a sort of executive copartnership, which lasted through the remainder of Mr. Richardson's life and descends by inheritance to the firm of Shepley, Rutan & Coolidge, the successors of the distinguished architect who first gave the impress of a national style to American architecture. Messrs. Shepley, Rutan & Coolidge not only authorized Mr. Evans to complete the unfinished work that he had begun for Richardson, but they were so well pleased with his efforts that they gave him their own work, thus endorsing the judgment of Mr. Richardson in his selection of a modeler and carver.

The following are some of the buildings designed by Mr. Richardson, for which Mr. Evans executed the work belonging to his specialty: Trinity Church, Boston; the Woburn Library Building, the Quincy Library Building, the Converse—Malden—Library Building, Seaver Hall and the great Court House and Jail at Pittsburg, Pa.

Among the buildings decorated for Shepley, Rutan & Coolidge are the Cincinnati Chamber of Commerce Building, the Boston Chamber of Commerce Building, the Art Institute of Chicago, built for the World's Fair; the Ames Building, in Boston, and the Montreal Board of Trade Building.

For Messrs. Peabody & Stearns he executed the work on the Art Museum, the Turner Building, the Security Building and the St. Louis Club House, all in St. Louis; the Laurenceville school and chapel, at Laurenceville, N. J., the Exchange Building in Boston; the building of the Unitarian Association, also in Boston; the State Mutual Building, Worcester, Mass., and George W. Childs-Drexel's residence in Philadelphia.

McKim, Meade & White, the well-known New York architectural firm, are also patrons of Mr. Evans. He did the work on the Boston Public Library Building for this firm, and especial attention should be called to his work on the mantels and entrances of Bates Hall. They are regarded as amongst the most highly artistic examples of the modeler's and carver's art to be found in the country. The Algonquin Club House, Boston, both in the interior and exterior work, was also decorated by Mr. Evans, and it furnishes a fine example of conscientious work.

For Chas. C. Haight, of New York, Mr. Evans did the exterior work on the Vanderbilt Dormitory, Yale College, and for R. H. Robertson, New York, the carving on the Corn Exchange Bank.

George B. Post employed him to do the granite carving on the Bank of Pittsburg, Pittsburg, Pa., and pronounced it the finest piece of granite carving ever executed to his order. R. M. Hunt employed him to do the carving on the Fogg Museum, Harvard College. For Chas. B. Atwood he did the modeling for the galleries of Fine Arts Building at the World's Columbian Exposition; for J. King James, the Toronto Board of Trade Building, and for R. W. Gibson the Norwich Bank Building. For Renwick, Aspinwall & Renwick, Mr. Evans executed the Wolfe Memorial door, and the tympanum over the main entrance of Grace Church, New York. The pulpit in Grace Church is also his work, it having been executed for W. W. Bosworth. For J. A. Sperry, he did the work on the Equitable Building, in Baltimore; for Chas. Brigham, the carving for H. H. Rogers' residences in New York and Fair Haven, Mass.; for Green & Wicks, the Allbright Library Building, at Scranton, Pa.; for Fehmer & Paige, the Bell Telephone Building, Boston; for Winslow & Wetherell, the New England Insurance Building, in Kansas City. Among others, for Hartwell & Richardson, the Normal Art School and Youth's Companion Building, Boston, and for Longfellow, Alden & Harlow, the Duquesne Club House and Vandergrift Building, Pittsburg, Pa.

The following names and firms are also on the list of Mr. Evans' patrons: W. A. Potter, New York; T. B. Annon & Son, St. Louis, Mo.; J. F. Warren, Rochester, N. Y.; Cabot, Everett & Mead, W. Whitney Louis, R. Clipston Sturgis, Walker & Kimball, Andrews, Jaques & Rantoul, of Boston, and Stone, Carpenter & Willson, of Providence, R. I.

It will be seen that this list of patrons indicates an enormously expanded field of employment. Yet it does not contain all the names of patrons, and only a part of the work done for the architects mentioned can be reported here.

Pictorial examples of Mr. Evans' workmanship can be seen by referring to the illustrations of the architectural designs of Messrs. Shepley, Rutan & Coolidge, and of Peabody & Stearns, published elsewhere in this number of the ARCHITECTURAL RECORD.

### THREE GENERATIONS OF ROOFERS.

**J**OHAN FARQUHAR'S SONS, of Boston, Mass., are an incorporated company of roofers and metal workers. They are dealers also in slate, copper, tin, gravel and all roofing material. Office at Nos. 20 and 22 East street, and they have a wharf for their shipping trade, extending from Nos. 60 to 72 Mount Washington avenue.

Samuel, David W., Joseph, Rolin, and Frank C. Farquhar are the present members of the company, and they are the sons of John Farquhar, a Scotchman, who came to Boston early in the century. He had learned his trade from his father in Aberdeen, Scotland, who was also a roofer, and when he came to Boston he established himself on the very premises now occupied by the existing company. This was just sixty years ago, a period suggestive of a very stable business, well directed and successful.

The new Tremont building is one of those towering latter-day structures that seem to have been constructed for signal stations, and the roofing was done by the firm of John Farquhar's Sons. It is a flat slate-tile roof and the slate tile are embedded in felt, and secured in position by some special mastic. The result, in the language of the firm, is a roof that is water-tight and also fire-proof. The slate tile rests upon fire-proof terra cotta flat arches between I-beams and there is not a particle of wood employed.

Slate treated according to the system that this firm has developed seems to be an ideal method for roofing. Previous to the introduction of the Farquhar flat slate roof, hardly known outside of Boston, the firm had patented a device for securing slates to the purlines of iron roof construction, and the device has been used for many years by American architects for mansard and hip roofing throughout the country. By the Farquhar system of slate roofing the roof of a house may be made as pleasant a place for sitting, lounging or moving about as any floor in the building at all times, and sometimes the pleasantest place.

It is evident that the John Farquhar's Sons Company have solved the roof problem, so far as urban buildings are concerned.

The John Farquhar's Sons Company, it should be remembered, however, are not exclusively engaged in roofing. They are metal workers as well, and among their specialties are copper and galvanized iron work, the construction of fire-proof shutters and doors. They are also a commercial firm, and deal in slate, copper, tin, gravel, and all roofing materials.

Among the buildings done by this company are the following :

U. S. Postoffice, Boston.  
Museum of Fine Arts, Boston.  
Mason Building, Boston.  
Bell Telephone Company, Boston.  
John Hancock Building, Boston.  
Ames Building, Boston.  
Cadet Armory, Boston.  
Armory, Irvington Street, Boston.  
Belmont Stables, Newport.  
Parker House, Boston.

Mutual Life Insurance Company of New York, Boston.  
Worthington Building, Boston.  
International Trust Company, Boston.  
Tremont Building, Boston.  
Armory, West Newton Street, Boston.  
Cornelius Vanderbilt's "Breakers," Newport  
Goelet House, Newport  
Whipple's New Hotel, Boston.  
Grosvenor Building, Providence.

## COLOR EFFECTS IN BRICK AND TERRA COTTA.

It has often been observed that refined tastes differ widely among themselves, in their choice of colors, especially in combinations, and that few men can produce effects pleasing to such tastes.

The architectural profession can claim a large proportion of men who have made a study of color effects, both at home and abroad, and those men who are progressive and are ambitious to excel in their profession and also have "the courage of their ideals," are coming to the front in the use of colored brick, and are giving to the manufacturers that encouragement and assistance which they need in the development of this most interesting field.

Modern clay working has risen rapidly from a plodding industry to a mechanical art. The quality of the production has been vastly improved, until the best is now of a character to outlast any known building material. Forms and sizes of terra cotta are being produced, which, a few years ago, would have been considered impossible. Now comes the question of color. A clay manufacturer, who is alive to the inspiration of his calling, rolls up his sleeves, and calls upon Mother Nature to show up her possibilities. He stands in surprised admiration at the results. Soft, beautiful tones covering an amazing range of color and shade are his. Natural, unfading colors, made beautiful, some of them by intense fires, which are made hotter and hotter till the whole kiln is as white inside as an electric light, while the roar of the stack is like that of a cataract. These bricks have been touched by a master hand. No two are just alike, fine shadings beautify every surface, and when put in position they show a character of their own, and have something to say to the beholder. A great artist is fire.

Boston has never been behind the age. Her architects are leaders in their profession. Their buildings are found in all parts of the land, and those whose work is illustrated in this issue of THE ARCHITECTURAL RECORD are among those of whom Boston is proud. In the use of brick and terra cotta, while fairly conservative, they are progressive. The Youth's Companion Building, by Messrs. Hartwell & Richardson, is one of the best examples in the country of the use of terra cotta and moulded brick. Three hundred thousand of 12x4x1½ old gold fire-flashed bricks were used, with 462 different patterns of hand-made moulded brick, and 200 tons of fire-flashed terra cotta. The only blot upon this building has been caused by the three belts of brown stone, through which the water has passed and somewhat discolored the bricks below. Had these belt-courses been of terra cotta this would not have occurred.

A more recent, and in some way a better illustration of the use of this color and kind of bricks by the same architects is found in the two houses recently erected on the "Fen Way" for Mr. D. S. Ford. For richness, and at the same time refinement of color, these cannot be surpassed. It may be proper to remark that these brick and terra cotta are of Boston production, namely that of the Boston Fire Brick Co., Messrs. Fiske, Homes & Co., Managers. A wide range of colors are produced at the South Boston factory by this firm, who also represent the New York Architectural Terra Cotta Co. in New England, and deal largely in Pennsylvania and New Jersey bricks.

The building at the corner of Winter and Tremont streets, by Messrs. Winslow & Wetherell, is a fine illustration of color effect in bricks and terra cotta, the same being supplied by Jersey parties.

The Jefferson Building, No. 558 Washington street, by Shepley, Rutan & Coolidge, is a solid terra cotta front, and is remarkable for its color effect. It has the appearance of marble, the weathering of the stock having produced that effect. The Mason & Hamlin Building, on Boylston street, by the same architects, is a fine example of gray terra cotta.

THE members of this firm are G. H. Cutting, E. J. Bardwell, B. C. Fisk and W. W. Carter. Their centre of operations is 166 Devonshire street, Boston, Mass., and they can be reached also at 11 Foster street, Worcester, Mass. They are members of the Master Builders' Association, headquarters in Boston, and stand altogether in the front rank of New England builders.

They have many fine structures to their credit. They build largely for Peabody & Stearns, and among the buildings that they have constructed for these architects are the following :

The building of the Ludlow Manufacturing Company, at Boston—the material of this building is of terra cotta and buff brick, with a base of North River bluestone. It is a substantial building, of the kind structurally known as slow-burning. A very creditable work for the builders—the New Bedford *Standard* Building, at New Bedford : this is called one of the finest newspaper publishing buildings in New England, complete in all its equipments, well protected against fire, and, architecturally, a building of considerable pretensions for so small a city. It suggests the great change that has come over New Bedford since the days when the houses were shingled all over, a style of exterior decoration that carries us back to the period when the mariners of New Bedford put out to sea in the pursuit of whales. It is suggestive of great changes in New Bedford, (once about the scaliest looking town in the Union, unless it was rivaled by some other fishing town), when we see over the main entrances of this building elaborately carved terra cotta figures in relief, executed by Bachman. But New Bedford was never a town without considerable pretensions to æstheticism. But its good taste was not manifested in its buildings in the olden time. The extensive addition to the Metropolitan Storage Warehouse at Boston is a third Peabody & Stearns work : this is said to be the most complete building of its kind to be found anywhere. It is an ideal storage warehouse, with its Z-bar columns, its steel girders, and its brick arches. It is as nearly fireproof as anything can be made in a world which is itself said to be inflammable.

But the buildings built on the designs of Peabody & Stearns give but a very imperfect idea of the large operations conducted by this firm. A few additional examples may be mentioned. They built the Medford High School Building, at Medford, Mass.; the granite Library Building, at Northboro, Mass., the Bank Building at Hudson, Mass., a structure of brick and Indiana limestone, and the residence of Edwin Ginn, the well-known publisher, at Winchester, Mass. This house is built of pressed brick with marble trimmings. It makes a very distinguished-looking home.

These examples, however, are only a few of the many that the firm has offered in the way of public and private construction. Some of the finest manufacturing plants of New England came from their hands, examples of which may be seen in the extensive works at Lud-



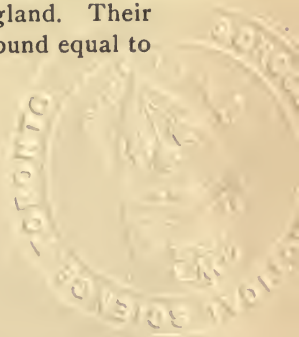
low and Andover, in Massachusetts, Lewiston, Me., and Grosvenor Dale, Conn.

This firm is another of the progressive firms of New England. It has always on hand several hundred thousand dollars' worth of work, and it employs a large force of men in all departments of the building industry. Like all the great New England builders, their operations represent a union of all the forces that work in the building industry. Among their employees are to be found the stonemason and the interior decorator, as well as the house carpenter and the mason; and they can turn out at any time a complete house perfect in all its parts.

It should not be forgotten, however, that the firm has given a great deal of attention to fireproof construction, though one would hardly presume that men who cover their specialty in so comprehensive a manner would neglect this important study. It would hardly do to say that fireproof construction is becoming of more and more importance each year, because it has always been about as important as possible; but its importance is becoming more and more evident each year, as men are beginning to find that it is not really necessary to build inflammable buildings. Nevertheless, the act of protecting buildings against fire is still too much neglected; and when it is known that a builder is studying the subject of fireproof building, it will be felt that he is a safer builder than one who never gives it a serious thought. Two men may build a house from the same material, and on the same general plan. Yet one house will be very much more liable to be burned up than the other, because, in the details of construction, one builder had his eye constantly on the possibility of danger, and the other never thought of it.

We are losing enough money in the United States each year through fire to build a new city large enough to give shelter to several hundred thousand inhabitants. This sounds startling; but it is statistically true according to insurance reports, and after all reasonable allowances are made for carelessness, incendiarism, and the juvenile fervor of the 4th of July, there is a very large account to be charged against careless building. This is all very wrong. There are only a few of us who have money to burn.

From the business point of view Messrs. Cutting, Bardwell & Co. stand among the most reliable builders in New England. Their responsibilities are great, but as they have always been found equal to their fulfillment they are widely trusted.





Newport, R. I.

HOUSE ON THE HARBOR.

Peabody & Stearns, Architects.



Worcester, Mass

THE STATE MUTUAL LIFE ASSURANCE CO.'S BUILDING.

Peabody & Stearns, Architects.