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"THE LOGGIA"—HOUSE OF HAROLD F. McCORMICK, Esq.  
LAKE FOREST, ILL., CHAS. A. PLATT, ARCHITECT

*The American Architect & Building News  
Photo. by John A. Hensley*

# THE ARCHITECTURAL RECORD

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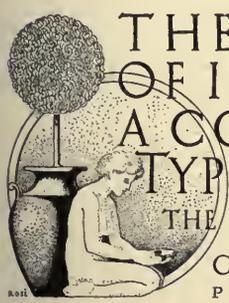


NUMBER III

## THE RENAISSANCE VILLA OF ITALY DEVELOPED INTO A COMPLETE RESIDENTIAL TYPE FOR USE IN AMERICA

THE HOUSE OF HAROLD F. M'CORMICK, ESQ.  
AT LAKE FOREST, ILL.  
CHARLES A. PLATT, ARCHITECT

PHOTOGRAPHS BY JULIAN BUCKLEY



THE VILLAS AND GARDENS of Italy have excited the admiration of the world for centuries. These villas were country homes, intended for the occasional occupancy of their owners, who, history tells us, were men of large means, of big ideas, of education and culture. They were the expression of social conditions of the age in which they were developed. The owners of these villas brought with them to the country all the civilization of the city together with that desire for artistic attainment which their culture demanded.

As a consequence we find that the Italian villa included not only the casino or dwelling place and the other necessary buildings, but the park with its gardens, terraces, fountains and pavilions as well. These parts were arranged to give the fullest opportunity for the enjoyment of the various pleasures of country life and

to reveal at every turn the beauty of the landscape.

The Italian villa of the Renaissance has come to have a peculiar value as an architectural type under contemporary American conditions. We find to-day, a large number of our countrymen who in many respects can be favorably compared to the owners of the past. Conditions seem to be repeating themselves in the desire of our more fortunate citizens for life in the country. It is a characteristic of Americans to know what will best meet their requirements. We seem to show a power to assimilate ideals, traditions and forms which are not native to the soil. It can not be said, however, that in the act, we lose any measure of originality. It is that freshness, life and color imparted by the sympathetic use of historic models which is giving propriety to our designs.

In the March, 1904, issue of THE ARCHITECTURAL RECORD, we called attention to the part Mr. Charles A. Platt has taken in making the Renaissance villa a complete residential type. It now remains for us to study one of the most recent examples of this development.

The Harold F. McCormick house at Lake Forest, Ill., has given Mr. Platt an unusual opportunity to realize one of his early aspirations, that of working freely in the style about which he is so enthusiastic, a style which has not been undertaken by many of the American architects, notwithstanding its appropriateness for the large American country house.

Conditions at Lake Forest, Ill., situated on the shore of Lake Michigan, were most favorable for the location of just such a house.

The same excellent judgment that prompted the architects of the Italian villas in the selection of the site, the ingenuity with which every natural advantage of the place was made use of and the skill with which the designer has disposed the various parts to form a charming whole, disclosing new surprises and unexpected delights at each turn, has been shown in the McCormick plan.

The McCormick property consists of many acres with a large frontage upon the lake. The ground rises abruptly from the water to the court terrace level: a height of seventy feet. The house has been placed on the edge of a heavily wooded bluff overlooking the Lake and the surrounding country.

As one turns into the grounds from the highway the house is to be seen terminating a broad drive. This drive divides as the house is approached, making a splendid lawn before the entrance.

One does not realize that they are in such close proximity to the lake as they approach the house through the wooded drive. It is not until the house is entered, and passed through, that the wonderful glimpse of the water comes to one as a complete surprise. Upon a sunny day it is hard to believe you are not sojourning in Italy itself with the blue waters of the Mediterranean sea at your feet.

So it will be seen that the buildings are

so placed that there is a progression, artistically managed, from the unconfined naturalism of the forest park to the strict formality of the grounds which immediately surround the dwelling. We include among our illustrations a general plan which is well worth careful attention.

An architectural feature has been made of the Lake approach which has been cut through the trees opening up a full view of the water from the court terrace. We show the design for this scheme on page 223. The Italian method of making a feature of this avenue is not lost sight of. Fountains, pools and cascades are included with embellishments of statuary at the different terrace levels. A bath house has been worked in at the lowest level. This opens onto the swimming pool.

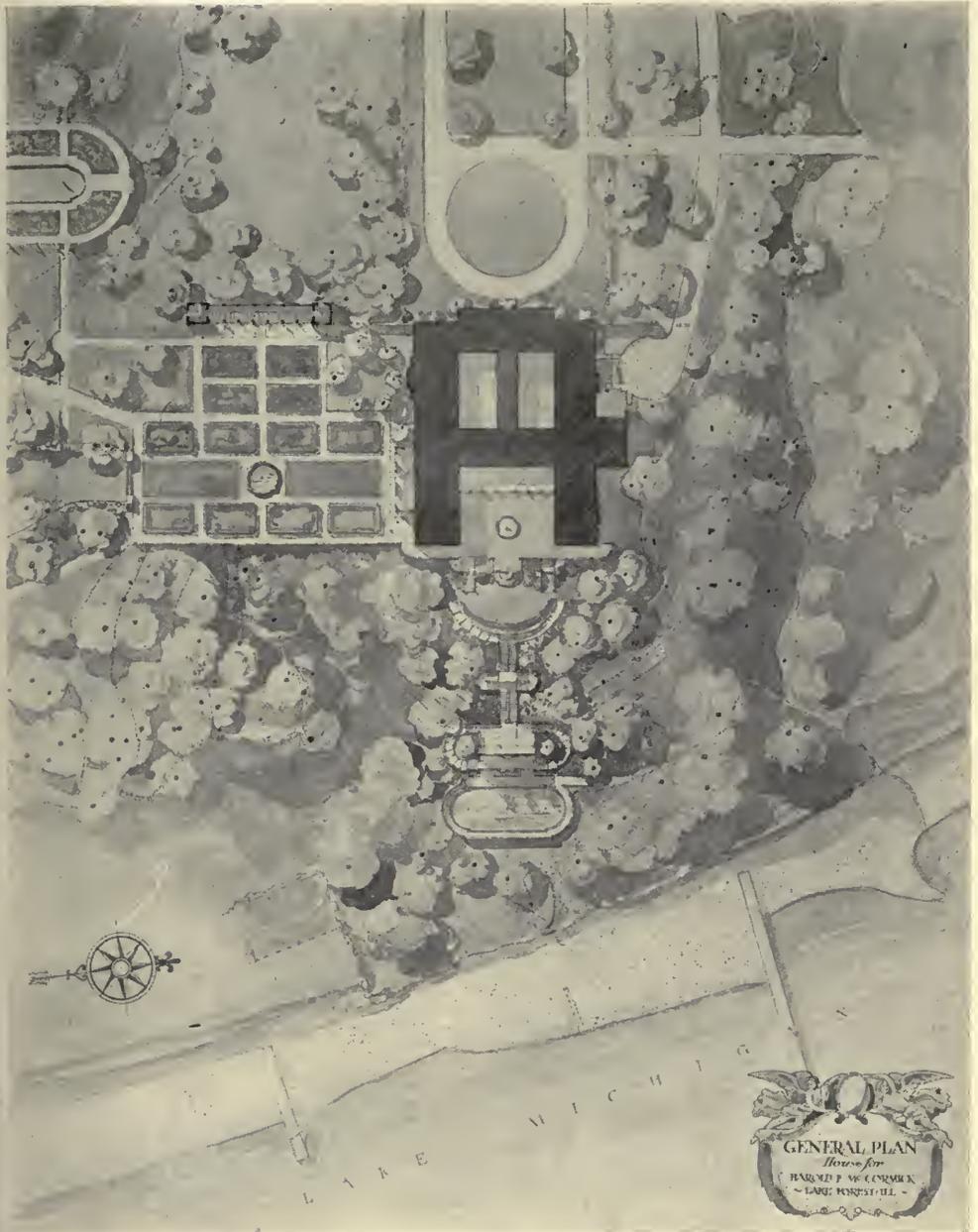
The house was originally less than half the size that our illustrations show it. The East (Lake) front remains unchanged. The addition was made on the West (entrance) front by adding all the rooms shown on the plan west of the staircase. The form of this addition was dictated by the width of the promontory on which the buildings are located. It would have been impossible to enlarge the house on either the north or the south ends.

Fireproof construction throughout has been used. The house is built of brick covered with a nearly white cement stucco. All the trimming and ornamental features are of limestone. The roof is concrete, covered with red tile.

The cornice is particularly interesting in detail and color. It gives another touch of the Italian influence with its weathered brown brackets with the panels between decorated in blue and gold.

As one enters the house he finds himself in a wide entrance hall, stone lined with an interesting carved wood ceiling. From this hall a barrel vaulted corridor extends through the house to the Loggia and court terrace. Our frontispiece pictures in a most attractive manner just what can be expected upon reaching this loggia. There are unrestricted vistas in three directions.

On either side of the corridor are th



GENERAL PLAN—HOUSE OF HAROLD F. McCORMICK AT LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.





ENTRANCE DETAIL—HOUSE OF HAROLD F. McCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.

Open Court and the Fountain or Pompeian Court. Both of these courts have been treated as architectural features, as will be seen by the illustrations.

The library and dining room overlook the lake and open upon the loggia and court terrace. Photographs of all the rooms are shown among the following plate illustrations.

Special attention should be called, however, to the drawing room with its walls of Formosa marble. Instead of the garish and cold appearance so often associated with marble as a wall covering, this room is of a color and warmth which

makes the room most livable. The floor of this room is teak. Throughout the remainder of the house the floors are marble or terrazzo.

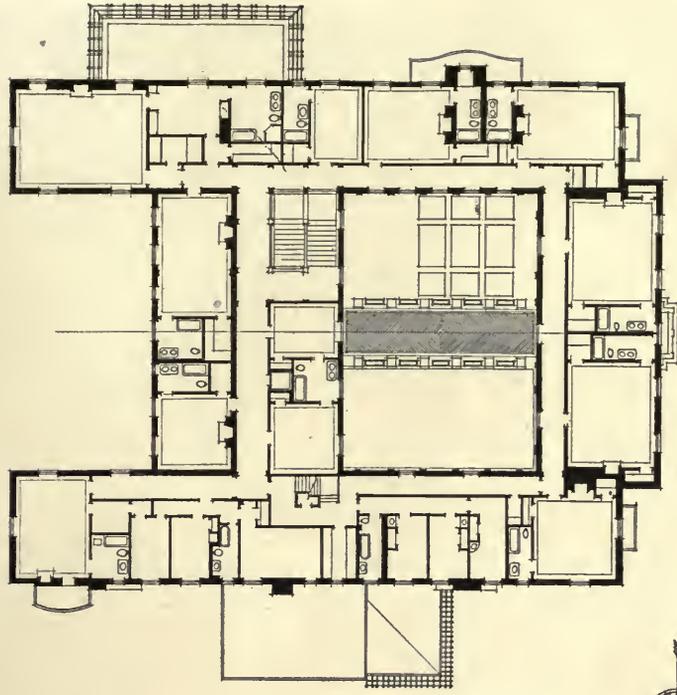
The dining room and the library are paneled in Italian walnut with painted ceilings. These ceilings add to the many interesting features.

The McCormick house is one of three that Mr. Platt built at the same time on the shores of the Great Lakes, the Mather house near Cleveland, which The Architectural Record published in November, 1910, and the Alger house situated on Lake St. Clair.



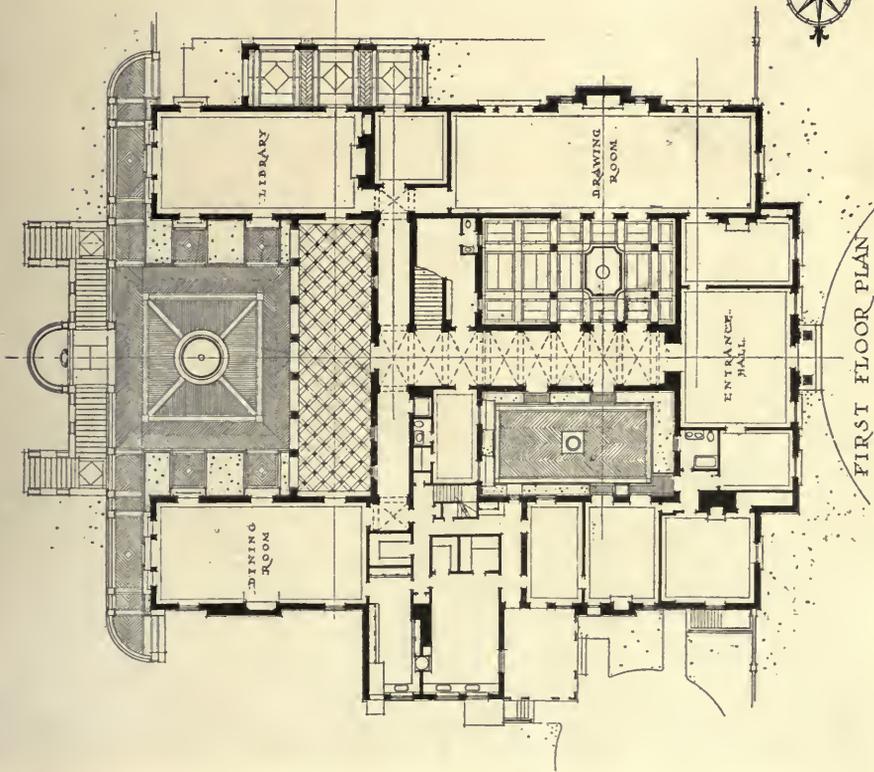
Fountain and Garden Detail.

THE HOUSE OF HAROLD F. McCORMICK, ESQ.  
Charles A. Platt, Architect.

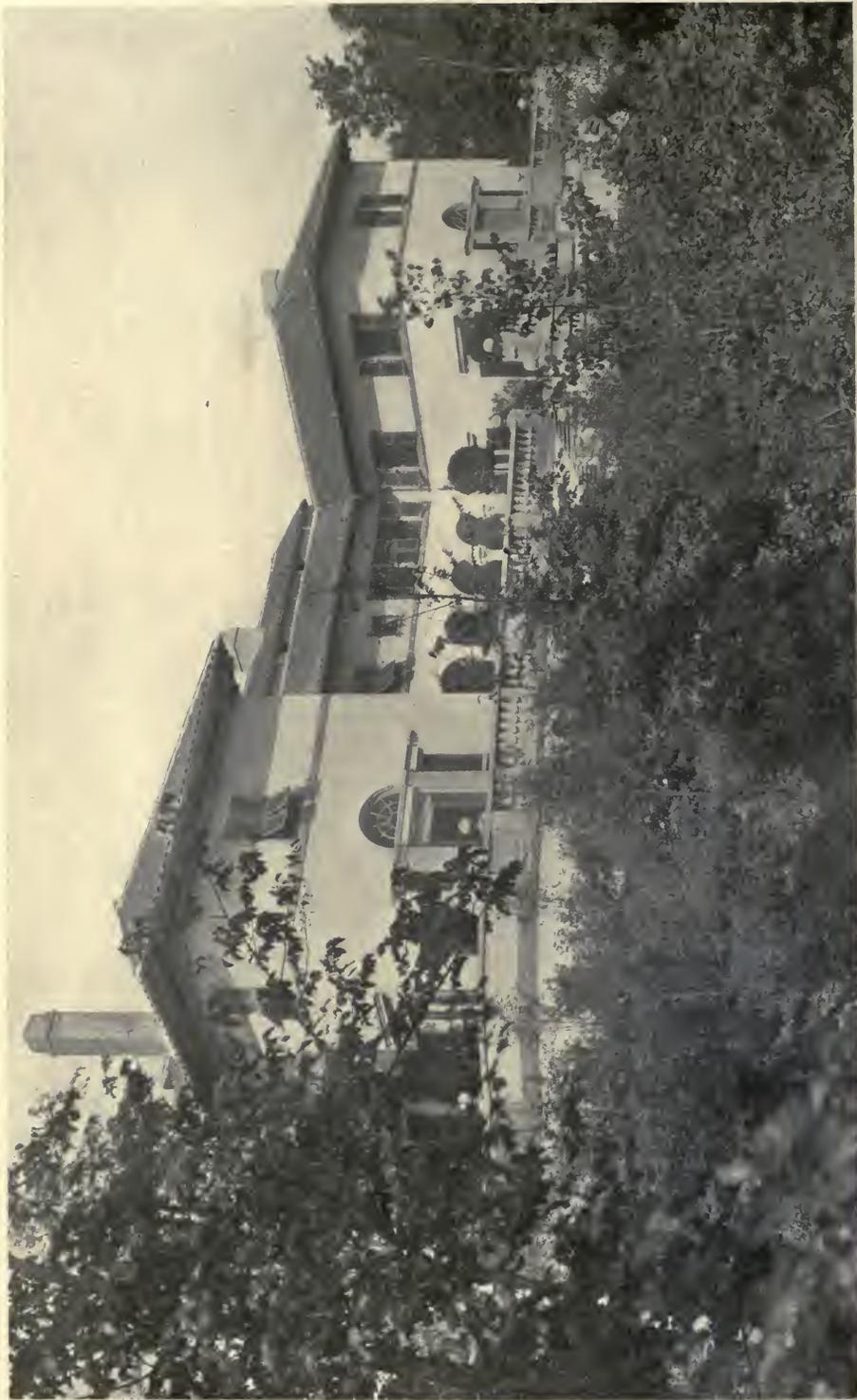


SECOND FLOOR PLAN

PLANS OF THE HAROLD F. MCCORMICK HOUSE,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHT.



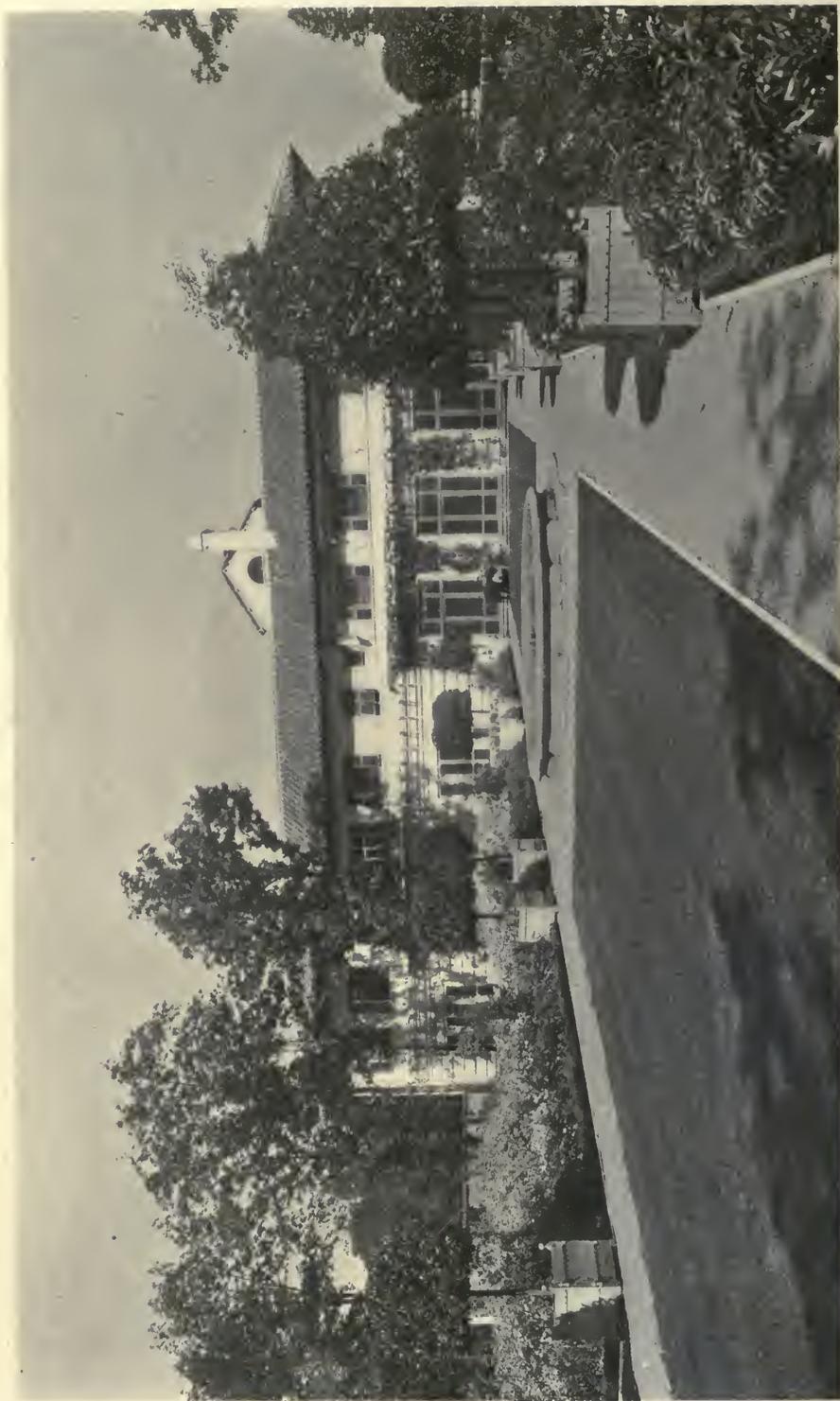
FIRST FLOOR PLAN



THE EAST ELEVATION OF THE HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



TERRACE AND LOGGIA—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
CHARLES A. PLATT, ARCHITECT.  
LAKE FOREST, ILL.



GARDEN ELEVATION—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL.  
CHARLES A. PLATT, ARCHITECT.



GARDEN ELEVATION—HOUSE OF HAROLD F. McCORMICK, ESQ.,  
CHARLES A. PLATT, ARCHITECT,  
LAKE FOREST, ILL.



DETAIL OF SOUTH FRONT—HOUSE OF HAROLD F.  
McCORMICK, ESQ. CHARLES A. PLATT, ARCHT.



DETAIL OF SOUTHEAST CORNER—HOUSE OF HAROLD F. McCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



THE SOUTH COURT—HOUSE OF HAROLD F. McCORMICK, ESQ., LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



DETAIL OF TERRACE FOUNTAIN—HOUSE OF  
HAROLD F. McCORMICK, ESQ., LAKE FOREST,  
ILL. CHARLES A. PLATT, ARCHITECT.



ENTRANCE FROM GARDEN VESTIBULE—HOUSE OF HAROLD F. MCCORMICK, ESQ., LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



MAIN ENTRANCE HALL—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL.  
CHARLES A. PLATT, ARCHITECT.



THE DINING ROOM—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



THE LIBRARY—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



THE DRAWING ROOM—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



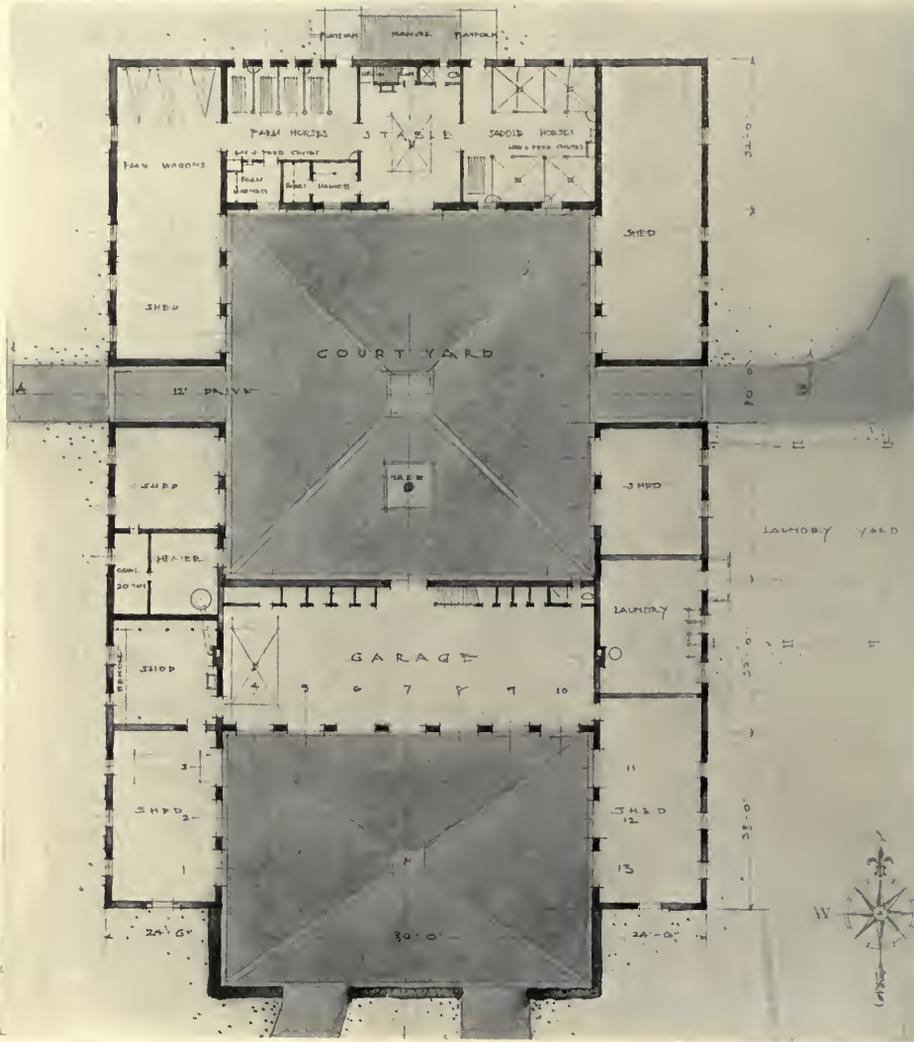
THE POMPEIAN ROOM—HOUSE OF HAROLD F. MCCORMICK, ESQ.,  
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



DETAIL OF LIBRARY MANTEL—HOUSE OF  
HAROLD F. McCORMICK, ESQ., LAKE FOR-  
EST, ILL.      CHARLES A. PLATT, ARCHT.



AVENUE FROM THE LAKE—HOUSE OF  
HAROLD F. McCORMICK, ESQ., LAKE FOR-  
EST, ILL. CHARLES A. PLATT, ARCHT.



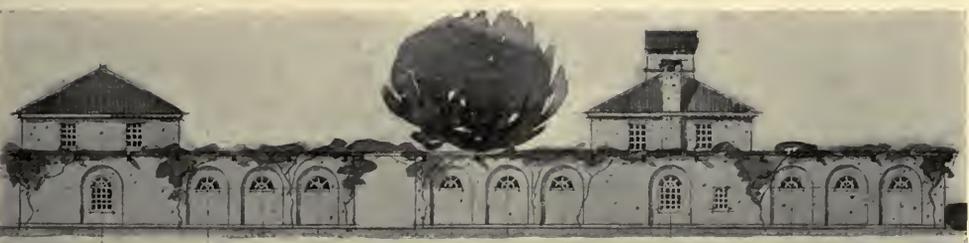
PLANS FOR THE STABLE AND GARAGE FOR  
 HAROLD F. McCORMICK, ESQ., LAKE FOREST.  
 ILL. CHARLES A. PLATT, ARCHITECT.



SECTION



ELEVATION A-B



WEST ELEVATION



SOUTH ELEVATION

ELEVATIONS FOR THE STABLE AND GARAGE  
 FOR HAROLD F. McCORMICK, ESQ.,  
 CHARLES A. PLATT, ARCHITECT.



THE COURT OF THE PALAZZO MASSIMO.  
BALDASSARE PERUZZI, ARCHITECT.

# THIS MOST EXCELLENT MASTER BALDASSARE PERUZZI



BY M. STAPLEY

PHOTOGRAPHS & DRAWINGS BY A.G. BYNE



VASARI IN HIS CHAPTER on Baldassare Peruzzi remarks in his quaint moralizing way: "Among all the gifts which Heaven confers on mortals there is none which can be, or justly ought to be, held in higher esteem than elevation of the mind with quiet and peace of soul." This is Vasari's way of telling us that Peruzzi was a shy, reticent, self-communing man who gave but little time to his friends. The matter is put more brutally by another contemporary as "the simplicity and faint-heartedness of Peruzzi," which words caused Milanesi in 1880 to lament "that anyone should call that an awkward faint-heartedness which was indeed the extreme delicacy and true modesty of this most excellent master."

Extreme modesty and delicacy then let us call it; but, by no matter what name, we regret that it prevented the fullest scope of Peruzzi's unquestionably splendid talents and caused him to shrink under the more assertive and powerful personalities of Michael Angelo and Raphael. The record of some fine wrangle, bitter or friendly, among them over their work (for they were often employed together) would give us an inner glimpse of our man; but Peruzzi never quarreled; he excited no strong hatreds nor loves; save for the suspicion that he was poisoned by a rival jealous to supplant him as director of St. Peter's, there is no hint of any enmity. As for the poisoning, tradition has allowed scarcely any great man of the period to die a natural death; and as for the friendship men bore him, its evidence came too late—as for instance

when the Pope sent money to his death-bed, or when his pupil Serlio, who published "The Five Books of Architecture" in 1551 said in introducing the Fourth Book: "For all you will find here to please you, do not give praise to me, but give it well to my predecessor Baldassar Peruzzi of Siena, who was not only very learned in this art, but was also courteous as well as liberal in instructing those who were interested, especially me, which recounts to his benignity." There are other contemporary tributes to Baldassar's nobility of character, but this nobility never served to endear him to his colleagues, else they would not have left him to die in poverty and misery.

Though we know little of the inner man Peruzzi we find that his life was not without some striking incidents. "Then came the year 1527," writes the gossipy Vasari, "and in the cruel sack of Rome poor Baldassar was made prisoner by the Spaniards and not only lost all he possessed, but was also maltreated and shamefully tormented; for having a grave, noble and commanding aspect, they believed him a great prelate disguised, or some other man who could pay a large ransom. . . . Then Baldassar, having escaped from their hands, took ship for Port Ercole and thence to Siena, but on the way was stripped and robbed and arrived in Siena in his shirt. Nevertheless he was honorably received and clothed and appointed to superintend the fortifications of the city." We find that soon after these narrow escapes he was before the walls of Florence as engineer, helping the Papal and

Sieneſe army to ſubdue the city. But it is not recorded that he ever mentioned theſe events as things worth remembering, nor that he ever diſcuſſed the well-known manner in which ſeveral of his patrons impoſed upon him. It was to him as if his life were without incident; and we can only conclude that his genius ſo poſſeſſed him that he remained indifferent to life's vicſſitudes. Yet all his years he did much journeying up and down Italy with more or leſs adventure, and left in the north and the ſouth architecture and painting that place him in the firſt rank of the Cinquecento.

Through ſtudy of theſe we find Peruzzi's pre-eminent quality to be an excluſively refined taſte. As an architect no man ever worked in a greater variety of materials or ſtyles; but whether he concerned himſelf with ſmall bricks in northern provincial Italy, or big blocks of claſſic marble in the Eternal City, he infuſed into each his own delicacy. An organ for Santa Maria della Scala, a little villa for the Turchi with its terra cotta cornice that is almoſt Greek, or a magnificent palace for the Maſſimi, all are as recognizable to the architect as Van Dyck's burgo-maſters and courtiers are recognizable to the painter, and for that ſame ineffaceable ſtamp of personal elegance in the author.

Peruzzi's birthplace was moſt probably Siena, and the date probably 1481. Other towns claim him, but he always ſigned himſelf *Senese*. His father was a weaver (and not a nobleman as Vaſari claimed), who moved to Siena from Volterra and placed his ſon with a goldſmith. This had always been, in the earlier ſtage of the Renaiſſance, the firſt ſtep in the development of talented boys; and whether later theſe became painters, ſculptors or builders, they acknowledged through all their works their early training. Orcagna's canopy over the Virgin's picture in Or San Michele in Florence, rich with ſtatuettes and precious ſtones and ſmall reliefs, proclaims itſelf immediately as a piece of *orfèverie*, to mention but one example. But at a later day, when Florentine

boys who were to become painters worked with painters, and future ſculptors with ſculptors, the old practice of learning from the goldſmiths ſtill prevailed in Siena, ſo that Baldassare Peruzzi is one of the few maſters of the High or Late Renaiſſance who had this early training.

It was ſoon followed by another branch, however, for he worked as Pinturricchio's aſſiſtant when this maſter was painting the Chapel of San Giovanni in 1501. In fact, as Siena was then building her Duomo, an impreſſionable, eager youth might have found a dozen outlets for his talents. Soon after helping on the San Giovanni fresco he went to his father's town of Volterra to paint a chapel, and there met Peter of Volterra, who was about to return to Rome where he had been painting in the Vatican for Pope Alexander VI. To Baldassare, as to other Tuſcan artiſts, the magic name of Rome ſtood for the far-off brightneſs of his dreams. The popes, after having left the Eternal City in long deſolation, had lately returned to it and were ſeeking, by lavish expenditure, to make up for their previous neglect. Every provincial burned for a ſhare in this great work; and ſo on the day of young Piero's departure, two painters inſtead of only one tramped foot and ſoul out of Volterra on the long ſouthward road to Rome.

Years before, back in Siena, architects, ſculptors and painters had long wavered between the art of the Middle Ages, and that of the Renaiſſance which they hated, yet envied neighbors, the Florentines, were ſo ardently developing. This ſtruggle had gone on throughout the Fifteenth Century till, towards its cloſe when Baldassare Peruzzi began his ſtudies, Siena, too, had come under the ſeductions of the New Art. But it was a more moderate manifeſtation of Renaiſſance than at Florence. The Sieneſe were always fine rather than forceful; they caught more of the grace and diſtinction of the new movement, at the ſame time reconciling with it the deep religious miſticism which had ſo penetrated their own peculiar Gothicism. This naive verſion of

the Renaissance was, then, the influence which had been working on the sensitive young goldsmith and painter who was traveling south to stand in awe before the powerful, almost brutal, buildings of the old Romans. If in Siena, he had been thrilled at sight of the few antique fragments there, what must have been his emotions in presence of the Pantheon! He never voiced them, but we know by the course he took that it showed him he could tell a bigger,

tary on Vitruvius, to study mathematics, astrology, and perspective, and to commence a book on the antiquities of Rome. In order to illustrate this book he made the numerous drawings which came later into Serlio's possession and which he used in the "Fourth Book of Architecture" mentioned. And all this while the young Peruzzi kept dreaming of the great palaces he would some day build.

During these studies he had been



PALAZZO POLLINI AT SIENA, ITALY.

Baldassare Peruzzi, Architect.

broader, more human message than could ever be expressed by little silver statuettes of saints, or by painted frescoes in dim chapels. It decided him to become an architect—and a great architect.

And so while decorating the choir of San Onofrio (his first commission in Rome) and later the Chapel of Santa Rocca and the fortress of Ostia, he made time to study and measure Roman monuments, to translate and make a commen-

helped financially by his townsman, Agostino Chigi, one of the wealthy aristocrats that the munificent example of the new pope had brought to Rome; and it was from this Maecenas that in 1509 he received his first architectural commission—to build the beautiful villa now called the Farnesina,\* of which

\*Baron Geymuller in his "Study of Raphael Sanzio as an Architect" has tried to give to his favorite the glory of this exquisite palace; but his arguments have been rejected by all other critics, who insist that it is unmistakably Peruzzi's.

Vasari wrote that it was "born, created by a breath, not built." The Farnesina was finished in 1510—or possibly 1511—and from then on till the bleak January day in 1536 when they laid him beside Raphael in the Pantheon, Peruzzi's life was the life of a great architect, producing in rapid succession works of imperishable fame. After Bramante he was the last *harmonist*: like him he used the most elementary forms and motifs; *unlike* him, he gave to these life and color. Profound though his grasp of the antique was, nowhere in his productions is there any trace of the dry archæologist. A façade by Peruzzi *sings* with the joy of a new born thing. No building but has some distinctively original touch. In the Farnesina he pierces the frieze with windows, a motif that ever remained a favorite one with him, and was copied even to the cupids and festoons by Sansovino in St. Mark's Library at Venice. In the battering basement of the Casa Pollini he adapted his own walls and bastions just constructed for the defense of Siena. From his plan for the Rocca di Caprarola (which was long erroneously assigned to Antonio da San Gallo the Younger) Vignola got the idea for his famous pentagonal villa. From his theatre curtains with their palaces, streets and bridges painted in deceptive perspective, Palladio got inspiration for his Vicenza theatre. So it is, all through, that we find proofs of his ingenuity. Of all the great ones of the first third of the Sixteenth Century the "faint-hearted" Baldassare Peruzzi shows the most striking independence of treatment as well as the most subtle elegance and refinement.

Ignoring several early excursions into the provinces in his capacity as architect and painter, and commencing with Rome, two of Peruzzi's palaces, the Farnesina and the Massimo each a *chef d'oeuvre*, would be sufficient on which to rest his fame. The former (whose plan may be seen in the Uffizi) is an oblong having on the garden side two wings with a loggia between. Nothing could be simpler; yet no one had done it before. The loggia, the broad fenestration, the symmetry, are all a depar-

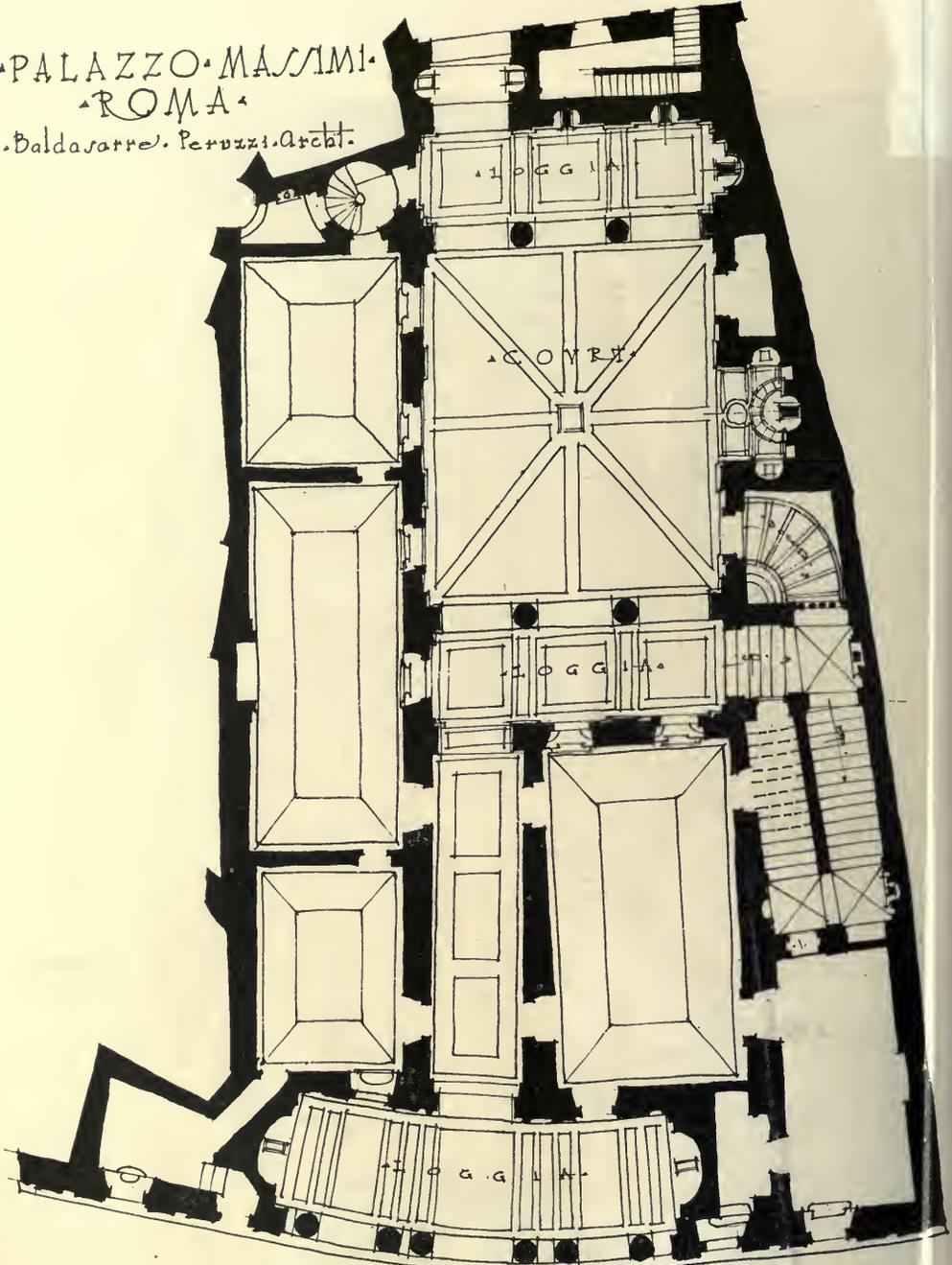
ture. The window-pierced frieze and the bold, admirably proportioned cornice are also innovations—the latter seeming to leap centuries ahead of Bramante's timidly felt, insufficiently crowned *Cancellaria*. Reclining figures in the spandrels of the arches, a motif long unused, reappear in the Farnesina to be used ever after. In fact, throughout the palace, one sees that its architect felt a modernity in Roman architecture unfelt by others, and that he passed it on to us to be a lasting influence. Yet this fresh, delightful creation for Count Chigi is almost dry—*troppo secco*, as Monaldini puts it—compared with the master's later work. In the Farnesina the orders are used throughout; but later he discards them as too stereotyped save for entrance porticos.

This breaking away would alone suffice to account for much of his originality. Given a broad palace façade to be made interesting without recourse to the orders, an architect must use not only ingenuity, but rare taste; but Peruzzi had set himself a problem within his capacity; before he was thirty he had left the orders behind to those of his colleagues who needed them more. Our illustration of the Villa Farnesina does not, unfortunately, show the best side overlooking the garden; nor have we any photographs of the frescoes with which Peruzzi, along with Raphael, decorated the interior. But Rome is only ten days' distant, and an architect has only to present his card at the Farnesina gate (and a grateful *pourboire* to the porter) to get inspiration that no photo could give him. And as the visit will at once make him an enthusiastic admirer of Peruzzi the painter, as well as of Peruzzi the architect, he will be sure on returning from this Trastevere trip, to visit that little church of which Arthur Symons has written: "I am never tired of the *Pace*, the Church of Peace, which nestles against the *Anima*, the Church of the Soul, in a poor central part of the city. And it is not for the Sybils of Raphael, admirable in grace of invention as they are that I go to it, but for the frescoes of Baldassare Peruzzi on the opposite wall, with their



PALAZZO FARNESINA AT ROME, ITALY.  
BAIDASSARE DEBITZZI

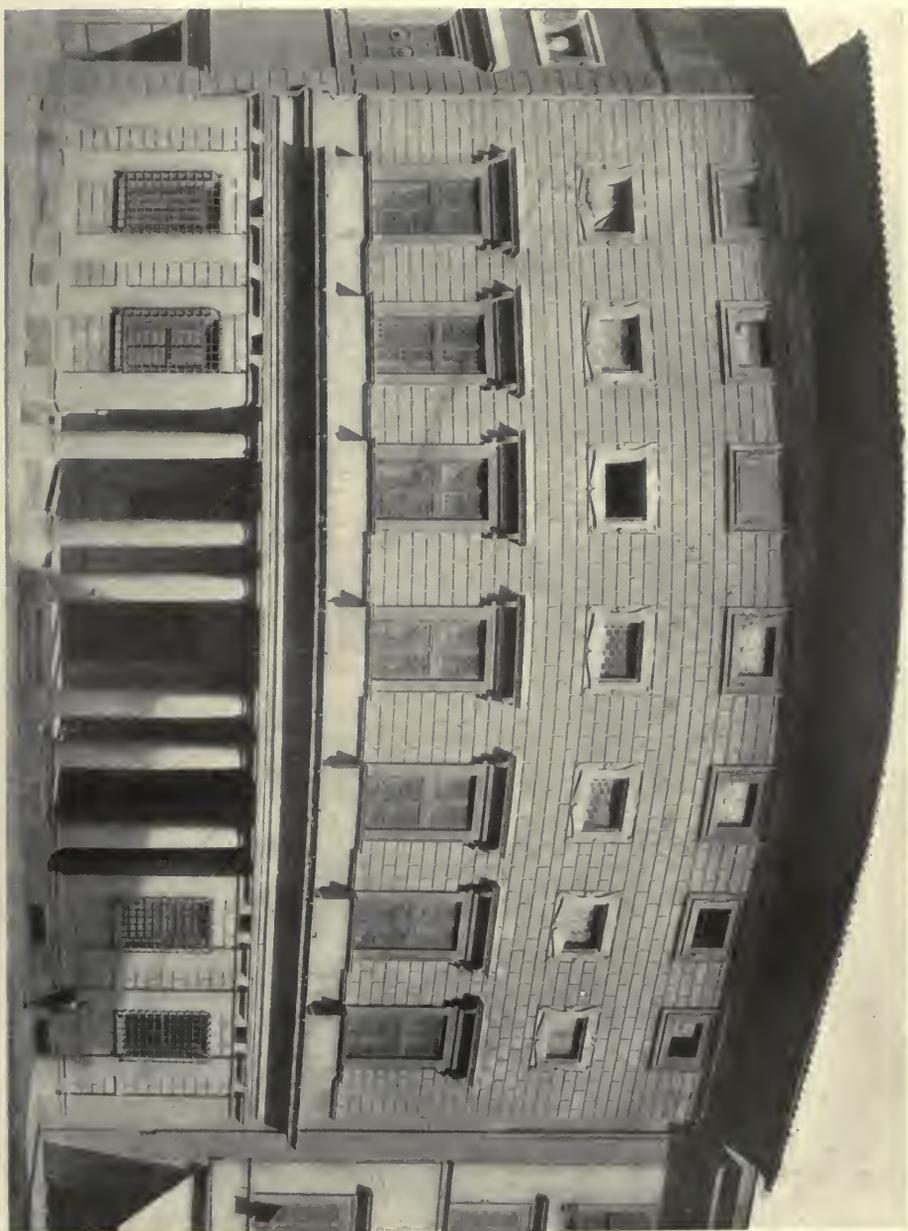
•PALAZZO MASSIMI•  
•ROMA•  
•Baldassarre Peruzzi Archt.



CORSO VITTORIO IMANUELE

A.G.B.  
ROME

FLOOR PLAN—PALAZZO MASSIMO,  
BALDASSARE PERUZZI, ARCHITECT.



PALAZZO MASSIMO—ROME, ITALY.  
BAIDASSARRE PERUZZI, ARCHITECT.

strength, their gracious severity, their profound purity."

Nearly a score of years after his Farnesina début, Peruzzi built in Rome his more noble and better known *palazzo*, the Massimo. Into this masterpiece he transmuted the swarming ideas and experience of the intervening crowded years—years that had enriched Rome, Siena, Bologna and other cities with the fruits of his genius. It has been said of Leonardo, and for that matter of many another artist, that he "never worked

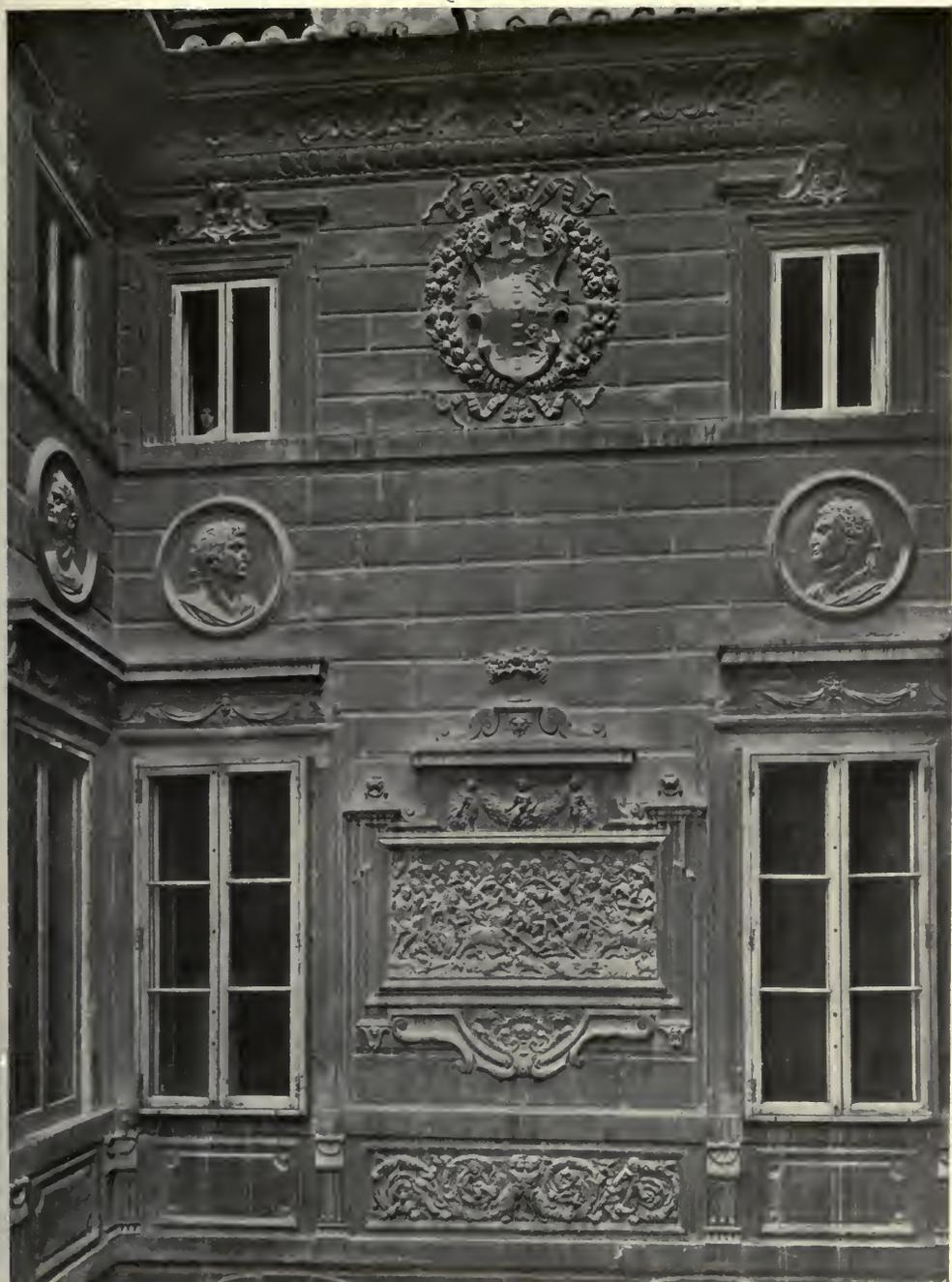
ously bends materials and all the exigencies of the case—such as an irregularly shaped site or a site of several different levels—to his own artistic ends. The little Casa Pollini in Siena is simply and frankly truncated to accommodate the intersection of the Via Baldassare Peruzzi with a steep lane; the lower moulding is continued in the high wall of the raised garden, above which rises a great loggia of several stories; good proportions, good brickwork crowned by a rich terra cotta frieze modestly



PALAZZO MASSIMO.—THE ENTRANCE HALL—BALDASSARE PERUZZI, ARCHITECT

till the happy moment came—that moment of *bien-être* which to imaginative men is a moment of invention." Can it be then, that for this quiet man who "had no personality as a man, but only in his work" every moment was a happy one? It would seem so, since surely every moment was one of invention. The materials and styles and kinds of buildings by which he had been expressing himself between the Farnesina and the Massimo are of extraordinary variety and in every instance he dexter-

withdrawing itself back under far projecting eaves, and we have one of the most refined and dignified houses in all Italy. Nearby is another simple brick and stone house, the Turchi, with shallow eaves and a frieze, and with architrave and cornice almost Greek in their refinement. Then out beyond, magnificently overlooking the city from its hilltop, is his Villa Belcaro, half castle, half Tuscan farmhouse, with its curiously interesting "landscapery," following closely his plan for it that is in



PALAZZO MASSIMO. — ROME.  
BALDASSARE PERUZZI, ARCHT.



MURAL IN THE CHURCH OF FONTE-  
GUESTA BY BALDASSARE PERUZZI.

the Uffizi. The hillsides around are thick with pines, and close against the high wall enclosing the house is an unbroken line of cedars. The top of the wall is a paved promenade as on old Roman walls, and from it one looks down into the courtyards and across the garden to the beautiful loggia or summer house whose ceiling is our architect's finest bit of painting. Quite a different note is struck in "Peruzzi's Wall," as they still call the Sienese fortifications, for these set one thinking of old Egyptian gateways. The wall and the four city gates still standing out of the seven he built, represent his services as "architetto publicco" at five crowns a month. But while earning this he was busy in other works. Santa Catterina's Court and Cloister, the High Altar for the Duomo, and the capricious and remarkably beautiful organ he designed for Santa Maria della Scala, and whose mo-

tifs he went back to again and again for every conceivable purpose, helped along with the residences mentioned to fatten the five crowns a month.

In Bologna, whither he had been invited to make plans for the church of San Petronio, we again get more than the initial project, or rather, in this case, *other* than the initial project; for San Petronio was never built—thus depriving us of the chance to see how Peruzzi would have succeeded with the extraordinary Gothic plan and complete working drawings still shown in the sacristy—but his visit left Bologna enriched by several other works that formed important episodes in the city's art history. The most striking of these is the Albergati Palace. Tranquil, noble, it seems to have the grand rhythm of majestic music. Its vast wall area with a minimum of void imparts an impressiveness which is augmented by the battering base. The excellent proportion and disposition of the fenestration are so well known to students as to overshadow the claims of the very original detail which is a curious mingling of classic and Egyptian. As the Albergati stands, it



MURAL IN CHURCH OF SANTA MARIA  
DELLA PACE BY BALDASSARE PERUZZI.



PALAZZO ALBERGATI AT BOLOGNA,  
ITALY. BALDASSARE PERUZZI ARCHT.

is but half of Peruzzi's scheme; but it is no tax on the imagination to see it, completed, the stateliest palace ever "built of squared brick."

In Rome, besides private patrons, the Popes kept him busy (for Peruzzi saw some seven of them succeed to the papal chair). He was entrusted with chapels, with papal tombs, papal casinos, and finally with the supreme honor St. Peter's itself. As architect of St. Peter's, where he had been preceded by

ter of good engineering the dome should rise from the existing foundations, he returned to the more symmetrical Greek Cross and drew the finest plan yet conceived. Had this splendid scheme been carried out Peruzzi's consummate taste would have made it one of the most magnificent structures in the history of architecture, and the Renaissance, too, might have boasted of a Parthenon. But it was immediately after Peruzzi's plans were finished that



HOUSE OF S. CATERINA NEAR SIENA.—BALDASSARE PERUZZI, ARCHITECT.

Bramante and Raphael, he found matters much tangled in their change from Bramante's equal-lengthed nave and aisles grouped around a central cupola to Raphael's simpler and very beautiful Latin cross. Besides the problem of the plan, he was confronted by foundations and piers inadequate to even the still meagre superstructure; several piers having already crumbled, his first task was to strengthen them—a business which cost much thought and brought no glory. Next, feeling that as a mat-

the vascillating Clement VII brought the wrath of Emperor Charles V upon his head with the destructive consequences previously mentioned—Rome pillaged and the architect of St. Peter's taken prisoner. The coveted opportunity of continuing the Basilica never came to him again. But it was after these years so ill-starred for Rome (and so profitable for Siena so far as Peruzzi's services are concerned) that he returned and, while waiting for the Pope to take up the question, erected on the

ruins of their battered-down abode a new double palace for the two Massimo brothers.

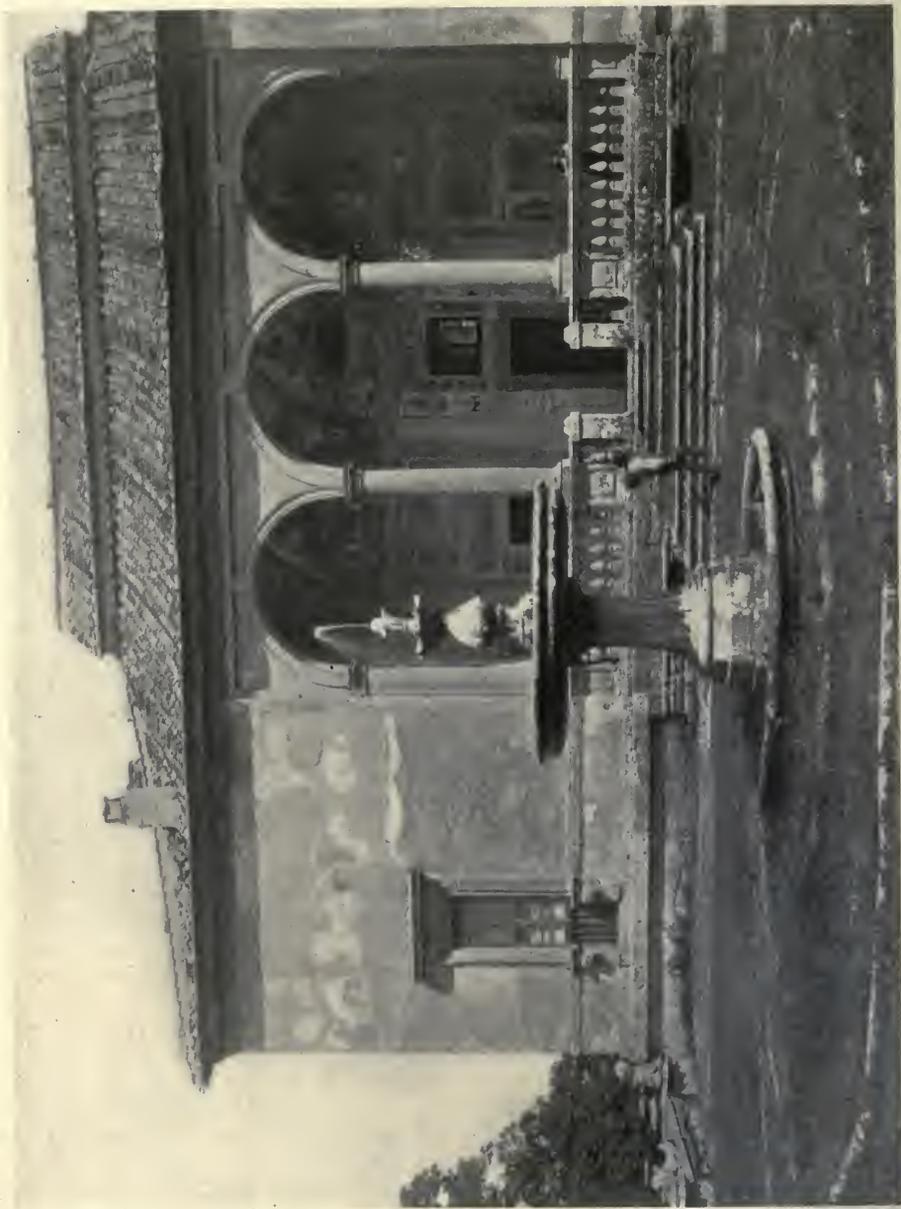
And now finally let us examine this last great work of the master. The conditions were singular; he must for economy's sake, use what he could of the ruins on a lot facing a great bend of the street (now the Corso Vittorio Emanuele) and running into further irregularities at the back; he must plan two separate residences into one seemingly large palace, and this palace was to be modeled after that of Fabius Maximus at Pompeii, for the old Roman adversary of Hannibal was the ancestor of the present family; furthermore their full Italian surname, *Massimi del Portico*, later changed to *Massimi delle Colonne*, must be expressed on the façade. How the architect penetrated with his customary quickness and ease into every one of these exigencies and converted each into some striking attribute of beauty can be seen in the plan and the façade illustrated. Take for example the arrangement of the *colonne*; to couple columns is ordinarily not a practice to be recommended; but Peruzzi, by placing both pairs under an unbroken solid that rises through three stories, and by bringing their outer limits exactly in line with the extremity of the windows, makes their doubled strength seem a necessity and at the same time makes them hold his composition together. His *portico* and *colonne* are the most salient feature of a severely beautiful façade.

From a courtyard (which though small is the finest in Rome) leads a staircase absolutely unpretending; when one has mounted it he is in the charming *loggia* of the *piano nobile* under the gold and reds of a richly coffered ceiling; from here he passes direct into the *grand salon*, with its magnificent frieze. The scenes Peruzzi has painted here from the life of the Roman general could not fail "to emotion" one into respect for such an ancient pedigree; but an architect would be more interested in Peruzzi's decorative innovation—the fact that the broad ornamental frieze usually placed above the cornice

has been brought down between it and the architrave, thus expanding the entablature into twice the space it would occupy if classically correct. This has been followed ever since in interiors, but Peruzzi used it as often on exteriors, for he seemed to have an aversion for literally copying any detail from the ancients. Throughout the decoration Greek and Roman are in close fellowship, but always dominated by Peruzzi's individuality.

But it is in the planning of the Massimo palace, more than in its decoration, that Baldassare Peruzzi is peculiarly sympathetic to moderns; nothing mediæval is left in it. With the passage leading to the *cortile* so deftly on axis with the entrance *loggia*, and all unevenness that would have interfered with his classic treatment so subtly taken up in the thickness of the walls, with a maximum of façade windows and the height of upper stories diminished to present day usage; with sunlight everywhere, the Massimo is the first instance of that modern balance demanded between architectural requirement and comfort for the inmates. Refinement of detail is everywhere apparent to proclaim him a great artist; but his premonition of a sort of planning not really to be established till many years later proclaim him a profound thinker—betray his leading instinct, his initiatory ideas as to the lines on which future domestic life would settle down.

Besides being "the most elegant painter among the architects and the most ingenious architect among the painters" Baldassare Peruzzi gave himself to several minor activities that add to our interest in him. Like Leonardo he became a celebrated designer of pageants and made the coronation of Clement VII the most gorgeous fête Renaissance Rome had ever witnessed. Long before this he had undertaken the staging of Cardinal Bibiena's "Calandra" played before Leo X. It was the first drama written in Italian and Peruzzi, as if its modernity was breath to his nostrils, threw his whole heart into devising a modern setting for it. He painted realistic contemporary scenes and further worked out the



CASINO OF THE VILLA FARNESE AT  
CAPRACOLA. BALDASSARE FERUZZI, ARCHT.

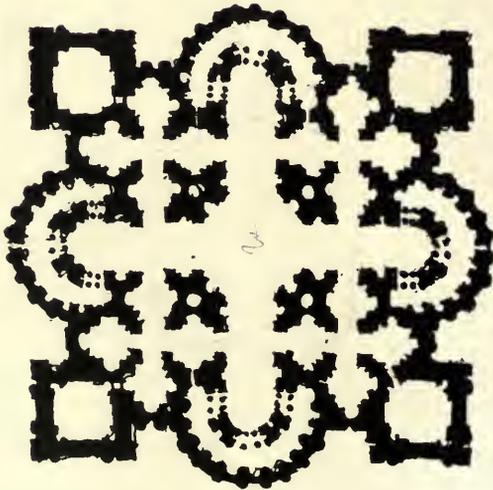


ST. IN BOSCO, BOLOGNA, ITALY.  
BALDASSARE PERUZZI, ARCHT.

mechanism for shifting them, thus giving us the earliest movable stage scenery heard of. This really amounted to an invention and one we have never since learned to do without. Scene-painting, inaugurated by an artist of such high rank as Peruzzi, soon attracted the most talented men in Rome; just as, years later, after the Italians had introduced the theatre into France, it called on the talent of Watteau and Boucher. But Peruzzi as initiator of the modern theatre had carried his work farther than merely scene painting, and had designed stage costumes and furniture as well. Then, like Raphael and Mantegna who had been associated with him in the diversion just mentioned, he made cartoons for the tapestries that rich Italians, following Pope Leo's lead, were having woven in Flanders. One of these cartoons, for a tapestry now in the Vatican, is in the collection of Prince Sigmaringen. It is an Adoration of the Magi; not, however, the one in the London National Gallery. This latter is a rich composition of forty or more

figures quite beyond Peruzzi's customary restraint, and was engraved by Caracci in 1579. But all these more fugitive manifestations of his versatility were lost or destroyed when the Constable of Bourbon, "enemy of God and man," as Vasari calls him, led the Spanish troops to the memorable and terrible sack of Rome.

We are glad that out of the havoc made by them it was permitted to Peruzzi to raise a great and mature monument to his fame. Soon after completing the Palazzo Massimo he died, worn out, it would seem, like any ignoble toiler of the soil, by the mere struggle for existence, still comparatively young—fifty-five or six—leaving behind him an output staggering in quantity, variety and excellence—and brimming with the pathos of having been inadequate to keep its author from poverty and misery. *Virtus laudatur et alget.* But we would rather turn from this curious waywardness of Nature and let it lose the man in the bright cloud of his own great art.



PLAN OF ST. PETER'S, ROME.  
By Baldassari Peruzzi.

# THE AMERICAN ACADEMY IN ROME

BY CHARLES HENRY CHENEY

"WATERING THE PLANTS OF GENIUS" CELLINI

A GREATLY RENEWED INTEREST in the American Academy in Rome has been evinced recently by artist and layman alike because of the many changes and additions which it is now undergoing. Early in 1911 came the merging of the American School for Classical Studies with the Academy. This was soon followed by the announcement of the bequest of the Villa Aurelia, high up on the Janiculum Hill, commanding a splendid view of the whole city, and directly across from the Villa Medici of the French Academy. On this site extensive buildings are being erected, which, upon completion, will provide ample studios, dormitories, library, etc., for the housing of such an institution.

When finally established in these new quarters, the amalgamated Academy is to have a Director-in-Chief, who will be nominal head and administrator of its business affairs, a School of Fine Arts under its own Director and a School of Classical Studies with its Director. Thus organized, there will be a large financial saving in the maintenance of one establishment in place of two, the Fellows will have the great advantage of close daily intercourse, and the fine library and splendid lecture courses for the classical students become available to the artists. These are very material improvements and plainly indicative of the growth of the institution. If they tell very little of the hard work and boundless enthusiasm of the Trustees who brought them about, they certainly have effectually

called public attention to the training one can get in Italy. Thus they naturally revive in the minds of art students, at least, those old questions: Why go to Rome? What is to be had there? Why stay there so long in preference to other parts of Europe?

The answers to these questions are harder to arrive at than it would at first seem, as they involve practically the whole subject of modern art education. Unquestionably, however, one must appreciate that artists in America have had few such opportunities for development as has been given them in the establishment of this Academy in Rome. It is founded upon the theory that the young architect, sculptor, painter and archæologist should live together and together study the classic treasures of the Old World, absorbing and analyzing them for the secret of that refinement and skill that guided the hand of Greece, the Renaissance and other great periods. Do architects, in particular, realize what a wonderful possibility there lies here, how much it means to the training of the profession?

Certainly a great inspiration moved the late Mr. McKim and the little group who had worked with him on the World's Fair in Chicago, where those very possibilities of classic architecture had been so clearly revealed that the following year (1894) they determined upon and founded the School of Architecture in Rome. It was a success from the start, soon broadened to include painters and sculptors, and advanced its standard

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[EDITOR'S NOTE.—This article was written with the idea of examining the purposes and opportunities of the Academy, chiefly with regard to its position in the education of American architects. More detailed information in regard to competitions for the fellowships, etc., can be had by addressing a post card to the Secretary of the American Academy in Rome, Chemists' Society Building, 50 East 41st Street, New York City.]

gradually until it became practically a post graduate institution of research. Now it is to include classical students. The union of the three arts, of artist and the professor of art, of architect and archaeologist in a common study is a most happy idea. It opens new worlds, new points of view that cannot but stimulate each to a deeper understanding and a broader culture. In their work they are independent of teaching of any sort—they choose, with the approval of the Director, their own line of research, and are required each year to make only a certain number of finished sketches. The third year architect, sculptor and painter choose a problem in design that will permit of equal opportunity for study in collaboration.

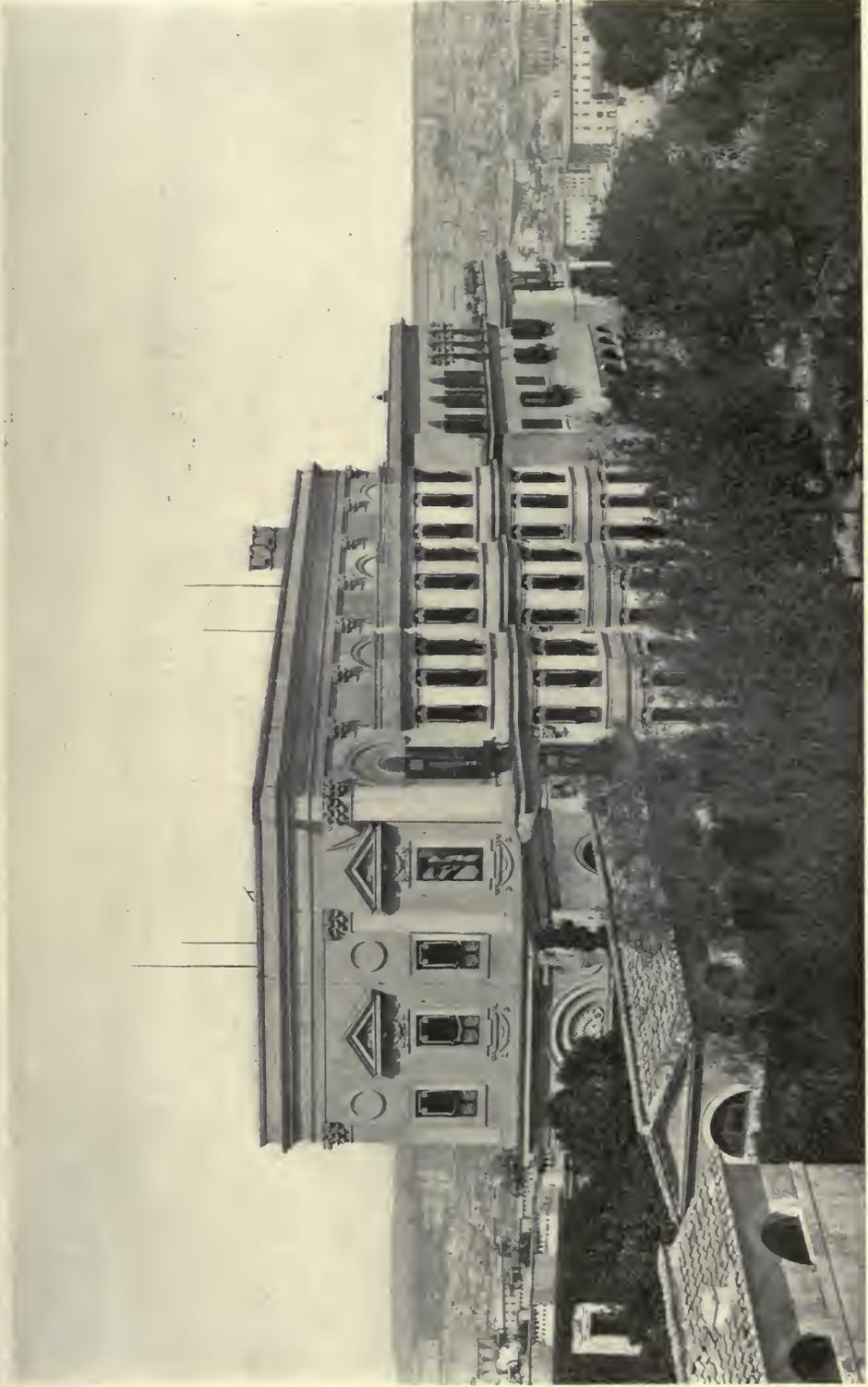
Designed for mature men, it is not the purpose of the Academy to offer definite courses of instruction. It is not a school in the sense of the Ecole des Beaux-Arts in Paris, for instance. It is planned essentially for the man approaching thirty years of age, fully developed in technique and with some years of practical experience in his profession. He must already be trained in what to look for—to see possibilities as well as actualities—and he should be able to put down easily what he sees and thinks. Only thus equipped can he derive the greatest benefit of his sojourn there; it may well be said that "the more a man takes with him to Rome the more he will bring back." Coming after years of *projets* and the steady grind of preparatory work, this three-year period offers the artist a breathing spell in which to "find" himself, and at the same time the opportunity to acquire culture and taste in the most inspiring environment the world possesses.

Perhaps the strongest cause for founding the Academy was the generally increasing demand in America for evidences of higher culture and taste in all the arts, and particularly in architecture. Since the Periclean Age the civilized world, admittedly, has turned to Greece as having attained the highest aesthetic expression in artistic endeavor. Its perfection was appreciated and cultivated by the Romans, who

adapted and modified it to their own various purposes, until many of the monuments of Rome became second only to the art which inspired them. Much of the later Greek work is also to be found in Italy—the temples of Pæstum and Sicily obviously furnish some of the best examples extant of Greek architecture. During the Renaissance the centre of the art world was definitely transferred to Italy. Thus, covering as it does these two great periods, Rome may be considered the logical focus for students of classic art, and the best base from which to approach Greece, Spain, France and the rest of Italy. It has long been considered to be of the highest importance to all students of art to study thoroughly the monuments of antiquity in these countries before they start upon independent professional careers.

This forms the *raison d'être* of the Academy, and emphatic confirmation of these ideas is attested by the presence on the Board of Directors of such respected professional men as: (besides the late C. F. McKim and J. M. Carrère) William Rutherford Mead, William A. Boring, S. P. B. Trowbridge, and Cass Gilbert, architects; Edwin H. Blashfield and Francis D. Millet, painters; Daniel C. French, sculptor; Prof. Andrew F. West, of Princeton University, J. Pierpont Morgan, Robert W. De Forest, Henry Walters, and twenty other distinguished men. Every spring they award a fellowship of one thousand dollars a year each, for three years, to an architect, a sculptor and a painter, and to two classical students. These fellowships are won by competitions held under prescribed conditions and open to all citizens of the United States.

There is always lurking in the mind of every young artist—be he architect, sculptor or painter—the question as to the highest possible training for his profession. It is of vital importance: he knows that future success and the peace of his soul depend upon choosing the right course. Oddly enough, nearly every fellow artist, understanding this, will try to set him on the right track, and he is almost sure to be swamped



THE VILLA AURELIA, RECENTLY BEQUEATHED TO THE AMERICAN ACADEMY IN ROME.

the right were part  
The Arches on  
of the original  
Aurelian wall, from

On the extreme left can be seen  
the Villa Medici across the city.

with well meant but conflicting advice. Of course, no formula can be made to fit all cases. Certain it is, however, that no artist can claim to be ready for independent work until he has developed himself along two distinct lines—technique and culture. With the growth of technique he learns how to draw, to compose, to plan, to render—it is a training of the hand, eye and the subconscious part of the mind to respond to thought and inspiration. But culture is deeper—it is essentially knowledge on which to base thought and inspiration—it is very largely a matter of education (and thus also to be required). While culture includes refinement and taste, it must not be confused with them, as they are personal. Undoubtedly this personal element, which varies so widely in different individuals, gives a flavor to expression, but it can hardly supply that deep background of learning which is acquired from long contemplation and researching among the remains of a previous art. An architect shows his culture very clearly in the character and execution of his façades and details—of course, in his plans as well, but there it is not so easily distinguishable. It is also a peculiar thing that real beauty and grace in façade seem nearly impossible of attainment by an architect lacking in this essential.

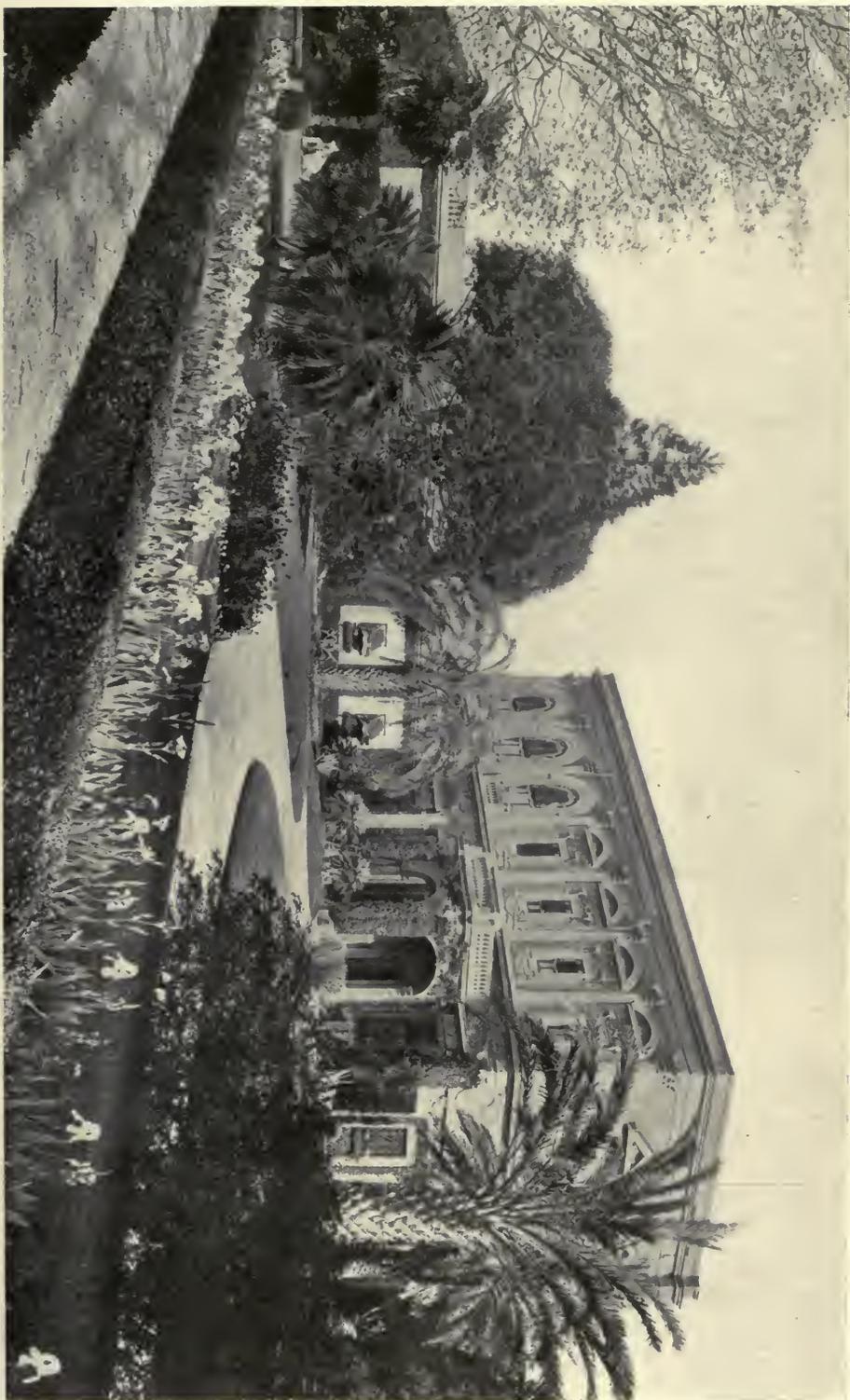
Mr. Edwin H. Blashfield tells us that the greatest artists of all ages were men of the highest culture. This does not necessarily mean college education, although in this country that is perhaps the most thorough foundation for the future acquirement of culture. At the proper age travel and study in Europe stimulate, inspire and advance the culture of an artist in the highest degree, because the art of all the ages is there—the monuments, decoration, frescoes, statues, above all the atmosphere which called them into being—that arouse the senses to the highest possibilities of effort. "Genius is eternal patience," so Michael Angelo is reported to have said, and certainly in those charming discourses on art with Francis of Holland\* he brings out very clearly that success

comes only by striving ceaselessly for perfection.

Sculptor, painter and architect, Michael Angelo remains the wonder of the ages—his very understanding of all the arts made him stronger in each of them. The great men of the Renaissance nearly all were so trained in the three arts in the "bottege" or studios of the goldsmiths. Vasari tells how Brunelleschi,\* that first and most original architect of the early Renaissance, who designed the Pazzi Chapel, San Lorenzo, and the dome of the Cathedral in Florence, was at an early age placed in the Guild of the Goldsmiths that he might acquire the art of design. First mastering niello and bas-relief, he turned his attention to the adjustment of weights and the movements of wheels, and after this to many professions. Nor was it long until his excellence in architecture was recognized; he also discovered a perfectly correct method of perspective, the rules of which were little understood at that time. Thus working perpetually, his technical training became thoroughly developed. At twenty-four years of age he departed for Rome with Donatello, the sculptor, and there for six years they labored unceasingly, measuring cornices and taking ground plans, making careful drawings of all the vaults and arches of antiquity; and if by chance they found fragments of capitals, columns, cornices or basements of buildings buried in the earth, laborers were set to work to dig these things out, until the people of Rome came to call them "treasure-seekers." Donatello having returned to Florence Brunelleschi studied more industriously than ever, never resting until he had drawn every description of fabric—temples, basilicas, aqueducts, baths, arches, the Colosseum, amphitheatres, churches of brick, of which he examined all the modes of binding and clamping, as well as the turning of the vaults and arches. He took notes likewise of all the methods used for stone jointing, and having found that in all the larger stones there was a hole, formed exactly in the centre

\*Raczynski—"Les Arts en Portugal."

\*Vasari—"Lives of Italian Artists"—Have lock Ellis trans.



IN THE GARDEN OF THE VILLA AURELIA.

of each on the under side, he discovered that this was for the insertion of the iron instrument with which the stones were drawn up. Thus he restored the long lost use of the mason's clamp which has been in vogue ever since. The results of such study are manifest in those great monuments which he designed on his return to Florence, and Vasari's story of how these researches enabled him to construct the dome of the cathedral practically without scaffolding, after the greatest architects of all the countries of Europe had been summoned in congress and had declared it impossible, is ample food for thought.

There is no question but that there is plenty for the architect, sculptor or painter to occupy himself with in Rome. The Academy has broadened the field, however, further even than Brunelleschi ever dreamed of, and the Fellows are now required to spend a definite part of their time in Greece and the other countries where there are to be found important monuments and treasures of art.

While Rome is ideal for research among the classic remains of all the ages, and while the power of discrimination in beauty of form and color is awakened on every hand, it contains absolutely no preparatory or even intermediate schools of art for foreigners. What Rome and Greece have to give must be dug out by men well prepared in design, draughtsmanship and general education, who have gotten all there is to be gained from school projects. The spirit of competition, which is the life of all *atelier* work, is dead and buried in Rome. It is doubtful whether it could ever be built up. Probably the soft southern climate has much to do with it. Except for two or three months of rainy weather, the warm skies and atmosphere everywhere call for out-of-door work, and an artist takes to sketching like the much-mentioned duck to water. But the man who is not ready, particularly the would-be architect, finds little to do—except to make water colors—or is so staggered by the vast amount of material before him, that he flounders hopelessly. It is curious that

each year still brings its quota of such men, sent by some well meaning friends at home, who think that Rome "ought" to be a good place for the beginner. Of course, every tourist gains from travel in Europe, but such mere sight-seeing is nothing as compared to the intelligent study of a building, painting or piece of sculpture by a man with a well developed understanding of "motives," value and solution of the problem in design before him.

This distinction between the acquirement of technique and the acquirement of culture is not a new one; it is only recently, however, that attention has been called to it in America. The feeling seems to be growing that training is distinctly one-sided if it does not take both these acquirements into separate account and allow a proper time for each. For many years Americans have been going to Europe for advanced education in the arts—to the Ecole des Beaux-Arts in Paris, or to Rome or Greece. It is natural that, while the travels of students in these countries generally overlapped, a strong partisanship should have grown up about the place where each had spent the most of his time. The young man was often advised to go to one place in preference to the other, without any seeming analysis of what either one of them had to give. Only a short time ago a young draughtsman came to New York with a letter to a member of one of the most prominent firms of architects in America, to seek advice. He was told to "Go to Rome, stay in Rome and come home from Rome." Some friends in another office, just back from Paris, told him that the only thing worth while was to go to Paris and get a diploma, and not to worry about "this measuring of mouldings." These are, of course, the extremes of partisanship, nearly always the result of an honest misconception of what kind of training Paris and Rome really offer. A logical and unprejudiced consideration of fact seems to show that these two great centres are, for Americans, entirely distinct in their teaching—Paris being chiefly valuable for its technical school and Rome for the cul-

ture of its antiquities—and that each is an almost equally important factor in any complete course of training.

As an active, virile and stimulating centre for technical training Paris has held undisputed sway for nearly two hundred years. Cloudy days two-thirds of the year and the bracing winters so conducive to atelier and other indoor work, the cosmopolitan crowd of students from all quarters of the earth, combined with that native French quickness of perception and expression in art,

of attacking problems and the directness of planning that has entered into all our big work, and for the spirit of education which has built up our great schools of architecture. It has inspired the Society of Beaux-Arts Architects to maintain ateliers in forty-five cities in the United States and Canada during the past year, and the National Sculpture Society is now following their lead by establishing similar ateliers. It is perfectly remarkable the advance in art education in this country during the last



THE ENTRANCE TO THE VILLA AURELIA, ROME, ITALY.

and their great ability and cordiality in imparting them to foreigners, have built up a spirit of enthusiasm for work such as exists nowhere else to-day. In the study of design, of planning and composition, the Ecole des Beaux-Arts is everywhere acknowledged to be the foremost school for architects in the world. A very large number of the prominent architects of the United States have received at least part of their training there. The debt which this country owes to France on that account is immeasurable, particularly for the method

fifteen years: if the next fifteen years sees an equal advance, it is a question whether American students will need to go to Paris.

There are some things about the work in Paris, however, that cannot be engendered anew in this country in a hurry. M. Laloux used often to say to the younger men in his atelier there that more than half of what they learned must come from the older students—the only ones who could “beat into” the heads of the *nouveaux* many of the great truths



AN OLD TOWER IN THE GARDEN OF THE VILLA.

that every man must acquire in the "loosening up" process. These older men are most of them through with the regular work of the school but come back to the atelier until they are thirty to do the bigger competitions of the year, in order to be in training for the Grand Prix de Rome. Many of the quickest steps forward for the younger men came from "niggering" for *les anciens*, and from seeing them work. The *patron* of one of the oldest New York ateliers also points out that it must naturally be a good many years before we can accumulate enough real "monuments" of architecture here for students only to have to run around the corner, as in Paris, to see a good solution of some difficult point in a problem. But we must not forget that it was France who so freely provided the inspiration, theory and method for what we already have, and with the same cordial spirit in which she so freely gave her blood, and financial aid to our forefathers in Revolutionary days.

It has long been a noticeable fact that Americans who go to the Ecole des Beaux-Arts, or to other of the famous ateliers for painters and sculptors in Paris, become largely engrossed in technical matters of planning, color or composition, and generally seem to neglect any thorough course for the acquirement of culture. The French attitude of accentuated individualism in development and study, from the age of adolescence, is so opposite to our unified, all-in-one-mould system of education, that it seems well-nigh impossible to fall

into their way of attaining culture. They hold the "science of drawing" to be the first and foremost thing that every artist must have and master, and certainly they carry it to great perfection. The French Government, as long ago as A. D. 1666, decided upon the value of supplementing this with a thorough culture course in the study of the monuments of antiquity. Thus grew up that now world-famous prize, the *Grand Prix de Rome*. Annually an architect, a sculptor and a painter are chosen by competitions open only to French citizens under thirty years of age, and sent for four years to the Villa Medici in Rome. The candidates in architecture alone have numbered recently as many as four hundred and fifty in one year. While only a few can win the prize, it points the proper way to culture for many other French students, and for foreigners of many countries. Spain, Belgium, Germany and England have long maintained Academies in Rome. Perhaps the best indication of results obtained is to be seen from the fact that during



DOME OF THE CATHEDRAL FLORENCE.  
By Brunelleschi.

the past century the winners of the Grand Prix in their later years formed such a large proportion of the great artists of France. Garnier, Letarouilly, Besnard, Ingres are only a few of them.

The average citizen of the United States is practical first and artistic afterward. The revival of architecture in America, which set in upon the return of the first Paris trained men, some forty years ago, was eagerly hailed by the laymen because of practical planning and directness of solution of the problem in hand. But the great inspiration of beauty in façade was not appreciated and demanded until McKim, Mead & White and some others of recent years, awakened everyone to what might be done. Now the day is fast coming when neither beauty of façade nor utility of plan, will either one of them alone be acceptable.\* The chief problem is to train the men that they may be so thoroughly equipped as both to be able to win their competitions by strength of planning, and to carry them out in this high standard of beauty and refinement.

Two recent events may be cited to show how strong the trend of opinion is becoming. The first is the holding this year in Paris, for the first time, of the competitions for the fellowships of the Academy of Rome, simultaneously with those held in the different cities of this country—of course, for American citizens only. The second is the suggestion by a prominent member of the Society of Beaux-Arts Architects,† that it would be a good thing to increase the Paris Prize to include a year in Rome. This prize annually sends an architect, by courtesy of the French Government, directly into the First class of the Ecole des Beaux-Arts, for two and a half years. Of course, most of the Paris Prize men now spend some time in travel in Italy—but as one of them expressed it, six weeks in Rome made him "fidgety," without a definite program of work after the strenuous com-

petitions of Paris. Unlike sculptor or painter, who is used to choosing his own subjects for inspiration, the architect spends his life working out programs presented by others. Possibly this is why so many architects leave Italy without appreciating half of what is there. It is also difficult for a student who has never had practical work in an office, making full size details of stonework, to understand the necessity of measuring and drawing out cornices and mouldings. Who can appreciate, for instance, an egg and dart moulding until he has measured the cornices of the Farnese palace or of some great classic building? Thus the American Academy in Rome hopes to work out the most comprehensive scheme of study possible as a model not only for its own scholars, but for all Americans who go to Rome. But the secret of the subtle refinement of the Renaissance or of Greece can only be grasped by living some time with it, analyzing, sketching and measuring—not to learn to copy what it inspired, but to put the same culture and grace into new things at home.

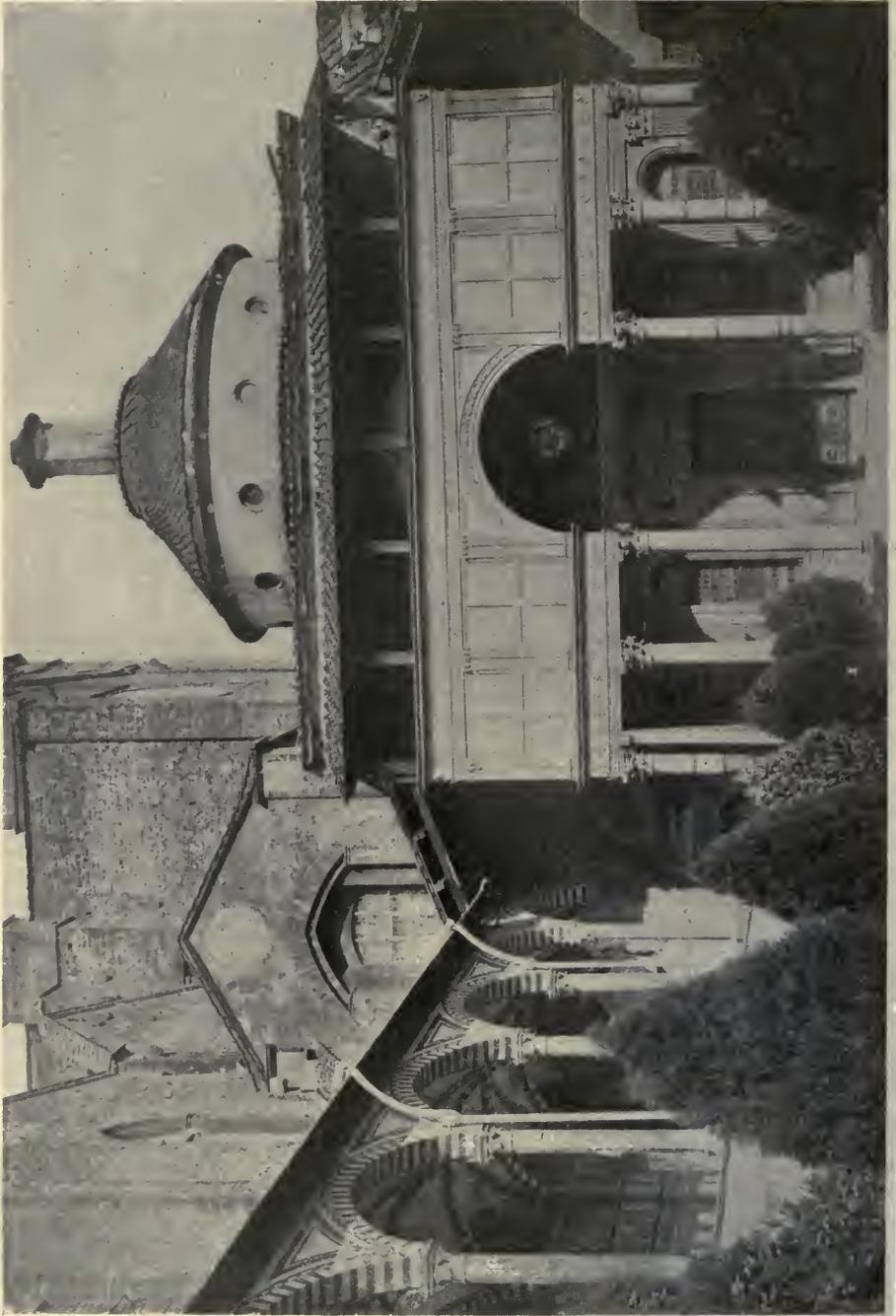
One of the greatest things gained from the French system of training, is opposition to copying and to too much formalism. Keeping this in mind a thorough knowledge of the classic forms is only a proper steadying influence to the strong modern tendency to originality, which, untutored, generally has ended only in the bizarre. Even the architects who are making such good use of Gothic forms in modern skyscrapers will attest to the truth of this statement.\* While the Academy directs its students principally to the remains in Italy, certainly no man is considered cultured until he also has seen the magnificent Gothic cathedrals of France. It is for this reason that the Fellows are required to do a prescribed amount of travel, which may even include Spain and England and Germany.

The official adoption of the classic style of architecture by the United

\*Mr. H. V. B. Magonigle points this out quite clearly in his chapter on Architecture in the "American Annual" for 1912, in speaking of the influences that go to make up our present day work.

†Mr. Donn Barber.

\*Witness the presence on the Board of Trustees of the Academy of Mr. Cass Gilbert, whose introduction of the Gothic into the design of the West St. Building, met with such notable results.



THE PAZZI CHAPEL, FLORENCE, ITALY. BY BRUNELLESCHI.

States Government some years ago, undoubtedly has done much to increase the number of students who go to Italy. Scarcely a public building is projected in this country which does not include probable embellishment by sculpture and color decoration. Of mural painting, Italy and Rome particularly are thought to contain the world's finest examples, and one of the greatest opportunities which the Academy in Rome has today is to properly educate painters in this much neglected art. The great variety of examples, expressed in nearly every known medium, form the widest possible field for study. Mural painters can pore over Michael Angelo or Raphael with probably small chance of copying, while in a center like Paris they are so close to modern work that they seem often led to imitate it.\*

"The artist seldom stays abroad long enough," says Mr. Francis D. Millet,† "to emerge from the stage of incubation to that riper period of experience when he has such command of his tools that he can forget them, when his effort is directed, not toward method, but toward result. Briefly and frankly our artists are only half educated. What the Academy proposes to do is to provide the opportunity for them to cultivate themselves. . . . The young artist can be taught the mechanics of his profession, his taste can be developed and stimulated by calling his attention to the qualities of fine works of art, but no one can teach him to produce those qualities in his own work. He must arrive at it by enriching his mind with the knowledge of what has been done in the past, and by perfect familiarity with the sources of all great art. It is the purpose of the Academy to furnish the student exactly this kind of stimulus."

The work of the Fellows in classical studies is bound up in all of this, just as classical literature and archæology are full of the contemporary art and ar-

tists of the period. These students come to Rome principally for one of three things—for ancient languages, for literature or for study of the material remains. They prepare to become archæologists, authorities on certain periods of art and art history, and a few to become museum experts. This last is most important just now when so many new museums are springing up all over the country, in need of well-trained heads.

Most of the Fellows already hold a Master's, and often a Doctor's, degree, and have had a thorough grounding in ancient languages. It is chiefly an historical sense which takes them there,\* to be right on the old stage of events, with the setting still there, and only the actors gone—a Mecca for imaginative reconstruction. Although they have a rigorous course of study before getting there, they need the perspective of the whole field, for which Rome is the best vantage point, to determine the meaning of classic art, literature and history. The artist is there to work from inspiration, and is affected by the inspirations of his historic surroundings. The classical student from the side of the scholar knows and can direct the art student to the right well. In return the artists give catholic interpretations, and receive an enrichment of deep and exact literary and historical knowledge. Both have their own methods of training—the combination is highly gymnastic and stimulating, and provocative of new ideas and independent effort. It is a great blending of the humanistic impulse with the modern purified revival of ideas in art and classical studies. It is the hope of the Trustees eventually to organize a separate Division of Mediaeval Studies and another of Renaissance Studies.

In this connection a most amusing point is brought out by a prominent sculptor,‡ who rejoices in the closer understanding that must come between artists and that professor of Greek sculpture, who is so prone to say, "Why don't you do things as the Greeks did?"

\*This is the view of Mr. Edwin H. Blashfield, who believes that the younger American painters are too eager, and so interested in the manipulation of pigment color that they neglect to form a proper background of general culture.

†American Review of Reviews, vol. 31, (1905).

\*So Professor Andrew F. West informs us.

‡Mr. Daniel C. French.

Just as though he could have done so himself if he had happened to be a sculptor!

While the Academy in Rome is probably still too young to show how great its influence on American art will be, the work of some of its graduates has already set a highly notable standard.\* One and all, they are very enthusiastic over their training, and have organized a strong alumni association to further the good work of the Academy. It has been suggested that the hundred and fifty or more men who have traveled abroad under different scholarships might well gather a few statistics as to what each found the most valuable way of working there. The collective result, if made public, would undoubtedly be of great use to all American art students. It is interesting to note that a large number of the graduates of the Academy received part, at least, of their technical training in Paris. One of the sculptors, who did very strong work in Rome, had previously studied six years in France and had received an honorable mention at the Salon.

The amount of individual time and effort the Trustees have put into the Academy's development can hardly be appreciated. These public spirited men have worked unceasingly for the past fifteen years, and many times, on account of a panic or for other reasons, they have drawn from their own pockets to tide things over. The late Mr. McKim, who was practically the founder, left his entire fortune, amounting to two hundred thousand dollars, to the Academy, and other recent benefactions have now finally given it a sound financial basis to work upon.

The comparison has often been drawn between the American Academy and the French villa Medici and its work. One of the greatest difficulties the Directors have met is to get men in any way as well qualified in preliminary technical

training as are the men of the Grand Prix when they come to Rome, at the ripe age of from twenty-eight to thirty years. It is not so much that there are no men of equal training in America, but that there is such a tremendous volume of building operations now going on in this country.\* There is such need of men with any training at all that long before they are thirty those strong enough to win the Fellowships are thrust into practice or into a position of responsibility. Thus most of them totally lose sight of the necessity of adding the final polish to their education. Naturally men of even mediocre training approaching thirty years of age are still greatly in demand: but will these men ever be able to compete later with those whose training has been thorough? Will this country much longer accept mediocre architecture or art of any kind? Already much is being said about the survival of the fittest. With all the prizes and fellowships now offered, it is squarely up to the young men whether they will let the "bird in the hand" be "dust in their eyes."

The thought of being away three years bothers some men—perhaps they should be given the opportunity to go to the Academy for one or two years, with the option of the balance of the regular three-year term. It is safe to say that they would be only too anxious to stay it out after seeing how short that time is for all the work to be done in Rome. The early marriage age in America also has to be taken into consideration and the Academy now accepts married men, provided their families live outside the villa.

In conclusion, the inference can well be drawn that "Rome teaches what to do, Paris how to do it." It may seem odd that Paris enters so much in relation to the Academy in Rome, but their instruction is so different and yet they so counterbalance each other in the training of the artist that only by con-

\*One has only to mention the work of H. V. B. Magonigle, oldest alumnus of the Academy, of John Russell Pope, who previously had completed the course of the Ecole des Beaux-Arts in Paris and of Harry Allen Jacobs, among the architects; of H. A. McNeil, among the sculptors, and of many of the other graduates of the institution.

\*In the year 1910, the building operations in the City of Greater New York, exceeded \$210,000,000. Professor A. D. F. Hamlin, of Columbia University, has figured out roughly that this was more than the combined cost and labor involved in building all the forty great French cathedrals of the thirteenth century.

parison can a real understanding of each be arrived at. The Academy believes strongly in the French training or its equivalent, and really needs it as a prerequisite to accomplish the best results. Naturally every patriotic American looks forward to the time when our artists can be fully prepared in this country. However while we may sometime be able to duplicate here much of the training to be had in Paris, it obviously never will be possible to transplant the classic monuments of antiquity, nor the setting which inspired and frames them. For this reason there will, for several generations at least, be pressing need of a central institution in Rome to provide for their proper study. Exactly for this purpose is the American Academy in Rome maintained, with the sanction of the United States Government, through a Federal charter. Who could conceive of a better opportunity than it now offers? The architects, sculptors, painters and classical students who can win the competitions are sure to find themselves among those

doing something worth while, the really great in American art. Perhaps with its growing development as a separate profession, a fellowship in landscape architecture some day may be added to their number. Already the winning of a fellowship gives a man standing in his profession beyond his fellows. With the rapidly increasing interest and ever growing number of competitors this prize should soon outrank in importance every other competition. The Frenchmen believe that to win the Grand Prix de Rome at twenty-eight, a man must begin trying the competitions at eighteen and hammer away at them until he wins. When the advantage gained from "going into training" for prizes in this way once begins to be appreciated in this country, the Trustees will be swamped with applications for the fellowships. Certainly no art student in the United States can feel that he has not every opportunity to make the most of himself. He only needs to remember, as Longfellow says, that—

"Art is long, and time is fleeting."



INTERIOR OF SAN LORENZA—FLORENCE, ITALY. BY BRUNELLESCHI.

# EARLY AMERICAN CHVRCHES

PART IV

SHIP MEETING HOVSE, HINGHAM, MASS.  
ST. PETER'S, NEW KENT COVNTY- ST. LVKES,  
SMITHFIELD-OLD MEETING HOVSE, LANCAS-  
TER, MASS.

BY AYMAR EMBVRY II

It is seldom we find framework so skillfully put together that it is able to withstand the wear and tear of over two centuries. In the case of the old "Ship" Meeting House, however, we are shown that the timbers were selected and erected in the year 1680.

On May 3, 1680, the selectmen was directed to carry on the business to effect about building a new meeting house, and at the same meeting it was voted to set it up where the old one now stands. Violent conflicts took place in regard to the placing of a meeting house in which the interference of the general cast was required.

A tradition is handed down that the site for the meeting house was fixed on the lower plain, that the day was appointed for the raising of the frame, but that on the preceding night it was carried to the spot where the meeting house now stands.

On August 11, 1680, the dimensions of the house were fixed by a vote of the town. These being fifty-five feet in length, forty-five feet in breadth and height of the posts twenty feet. There were galleries on the side and porch ends. On May 2, 1681, the town approved of what the Selectmen had done in relation to the new meeting house and its location.

New England can boast of many of the quaint religious landmarks of the colonists. The severe taste of all of these settlers is exemplified in the style of the architecture employed in Old Ship.

It is interesting to know that the building was given its peculiar name because of its appearance. It is two stories in

height on a rectangular plan. The roof is in the form of a truncated pyramid surmounted by a belfry and lookout station. This "lookout" has given the church its nautical "nickname." Surmounting the belfry is a weather vane.

A notable feature of not a few of the old meeting houses of New England is the copper weather cock, perched upon the top of the spire, the purpose of which is to remind the church of Peter's warning and constitute a call of repentance. The most famous of these church roosters were made by a noted London copper-smith and brought to this country in 1750. They are now to be found on the old South Church in Boston, and on churches in Newport and Springfield.

The church stands today, as far as the exterior is concerned, just as it was originally erected, except for a small porch added to the west side.

The interior of the church is rather prosaic. Whatever elaboration we find is the product of the last few years. As will be seen in the illustration shown herewith even the bell rope is allowed to dangle in the centre aisle. The pulpit is rather a massive structure. A curiously contrived canopy answers for a sounding-board.

The organ was not introduced until the year 1866.

Bishop Meade, in his eulogy of the church says, "There exists nowhere within the original limits of the United States a house for public worship as old as the meeting-house of the First Parish in Hingham, which still continues to be used for the purpose for which it was originally erected."

## ST. PETER'S CHURCH

New Kent County, Virginia

ST. PETER'S PARISH, it is believed, was established with the forming of the New County of Kent, which was formed from the County of York in 1654. There are no extant records for the period between its foundation and the year 1684.

The first reference in the Vestry Book to the present St. Peter's Church is found in the minutes of the meeting held August 13, 1700: Whereas the Lower Church of this Parish is very much out of Repair and Standeth very inconvenient for most of the inhabitants of the said parish: Therefore ordered that as soon as conveniently may be a new Church of Brick Sixty feet long and twenty fower feet wide in the cleer and fourteen feet pitch with a Gallery Sixteen feet long be built and Erected upon the maine Roade by the School House near Thomas Jackson's; and the Clerk is ordered to give a Copy of this order to Capt. Nicho Merewether who is Requested to show the same to Will Hughes and desire him to draw a Draft of said Church and to bee at the next vestry . . .

Work on the new church was begun in the spring of 1701 and in 1703 the work was so far advanced that services could be held in the building. This building remained unaltered for twenty years or more except for a brick wall built around the church yard, "s'd wall to be in all Respects as well done as the Capitol wall in Williamsburgh."

In 1722, a belfry was erected at the west end of the church and in the year 1740 we find that, "the Minister and Vestry of this Parish have Agreed with Mr.

Wm. Worthe, of the Parish of St. Paul in the County of Stafford, Builder, to Erect and Build a Steeple and Vestry Room according to a Plan Delivered into the Vestry drawn by the S'd Walter (?) for the Consideration of One Hundred & thirty Pounds at times to be paid."

Such minor alterations and repairs as have been made to the old church since 1740 have not changed its outward appearance to any great extent. St. Peter's looks to-day much as it did toward the middle of the eighteenth century with the added attractiveness produced by the mellowness of age.

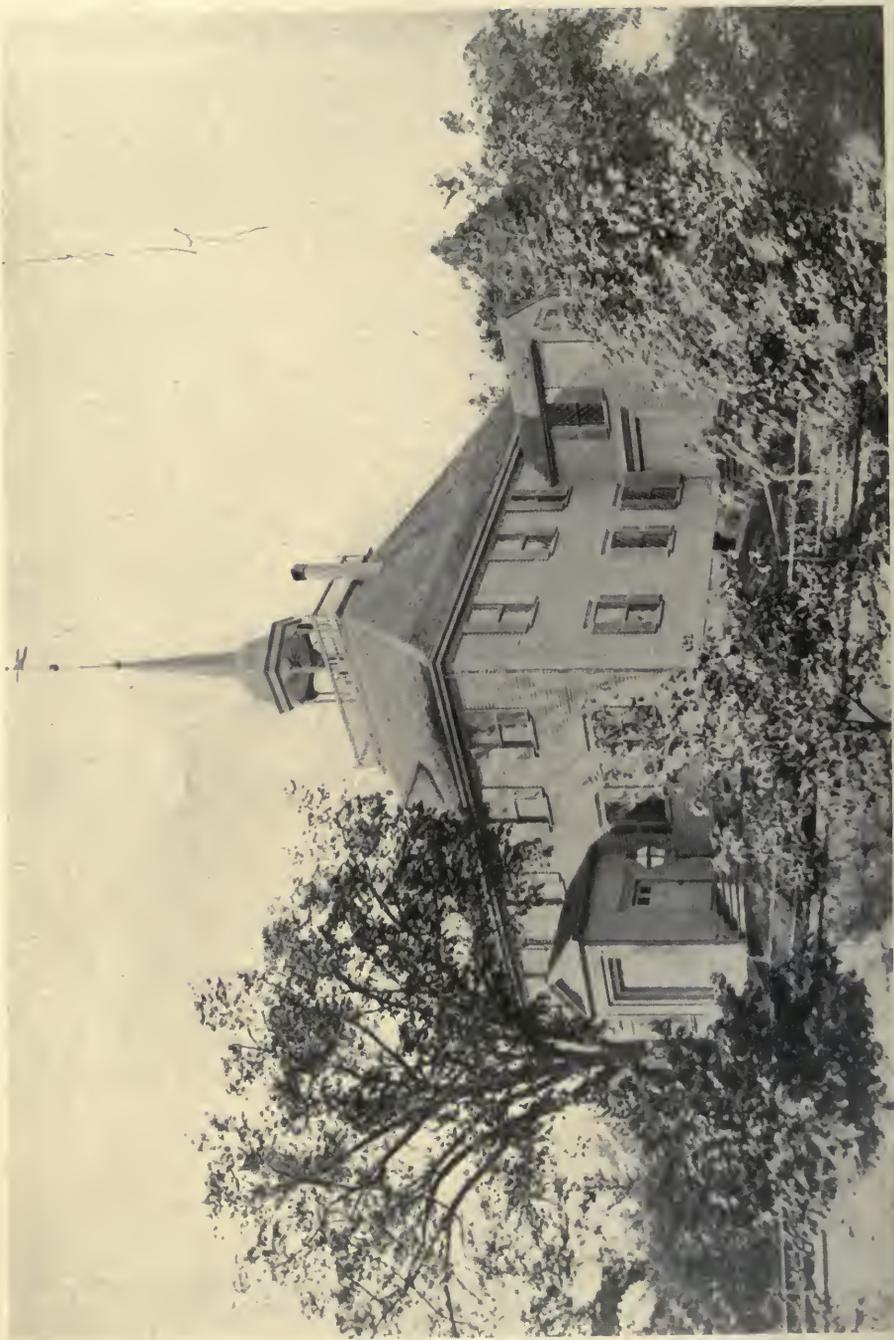
During the Civil War, St. Peter's was defaced by the soldiers who used the building for a stable. The war did much to scatter the congregation. 'I nere were those left, however, who set to work to renew and repair the damaged church.

The interior of St. Peter's Church as it appears to-day deserves notice. The walls are plastered, marked off in blocks and colored a soft grey. The benches are simple in design and have been painted a sober brown. The picture obtained is somewhat severe in its simplicity, but not without advantage as offering little to distract the worshippers' attention.

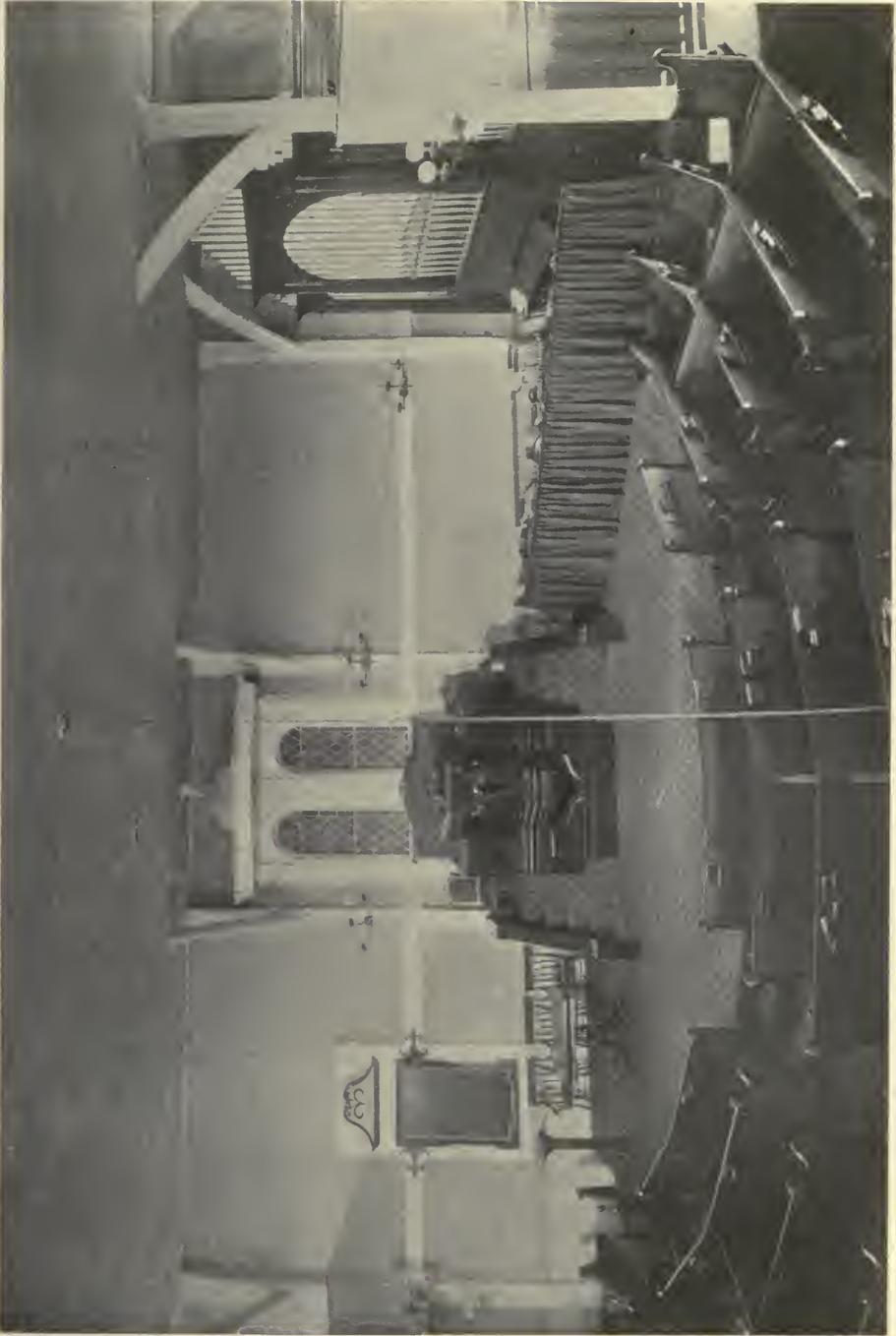
St. Peter's Church is about twenty miles from Richmond on the York River Branch of the Southern Railroad. One drives from Tunstall's station for a short distance.

Services are still being held in St. Peter's on one Sunday of the month.

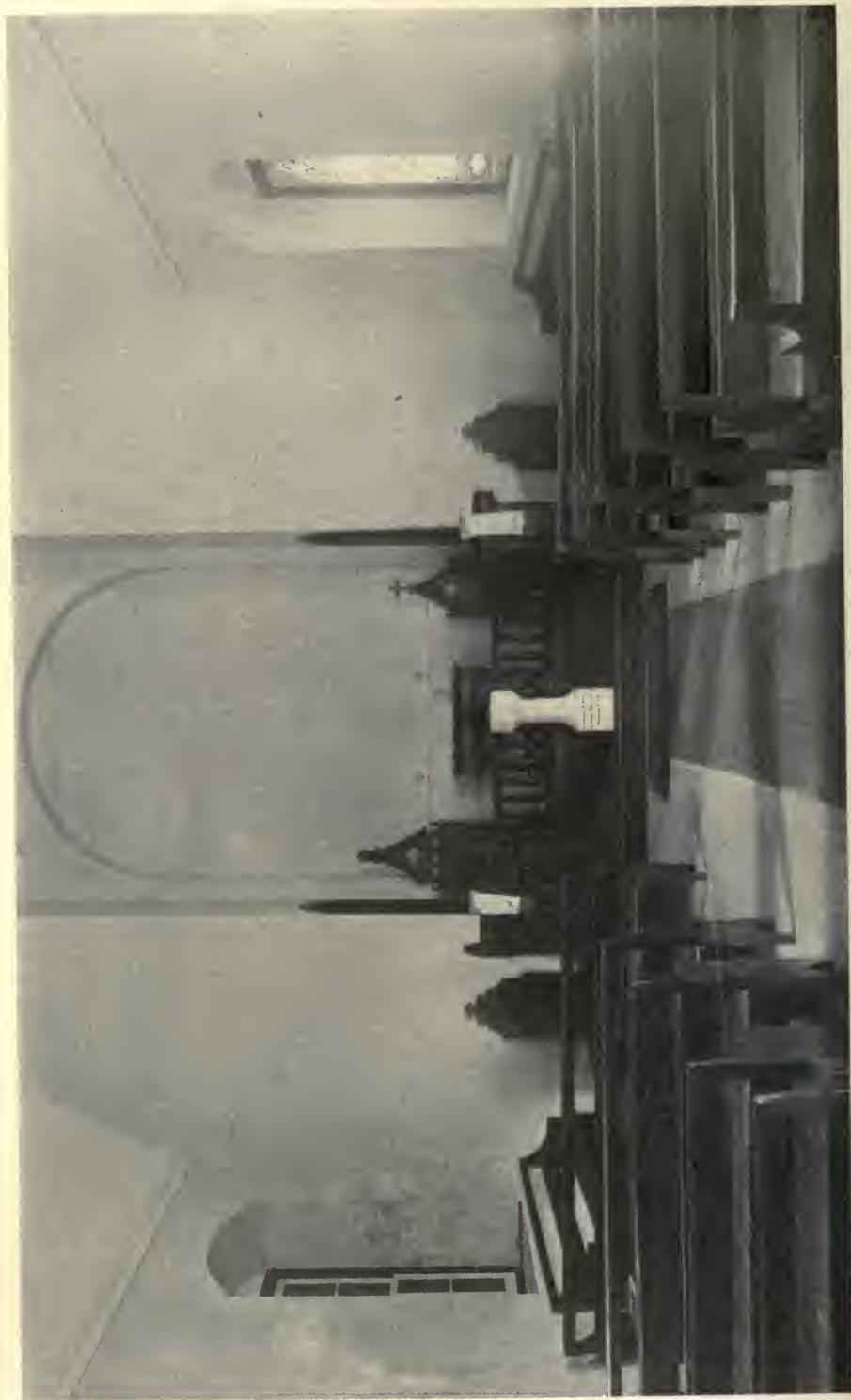




EXTERIOR OF OLD "SHIP" MEETING HOUSE,  
HINGHAM, MASSACHUSETTS.



INTERIOR OF OLD "SHIP" MEETING HOUSE,  
HINGHAM, MASSACHUSETTS.



INTERIOR OF ST. PETER'S CHURCH,  
NEW KENT COUNTY,  
VIRGINIA.



EXTERIOR OF ST. PETER'S CHURCH,  
NEW KENT COUNTY,  
VIRGINIA.



INTERIOR—ST. LUKE'S CHURCH,  
SMITHFIELD, VIRGINIA.



EXTERIOR—ST. LUKE'S CHURCH,  
SMITHFIELD, VIRGINIA.



Photo by G. P. King.

OLD MEETING HOUSE,  
LANCASTER, MASS.



Photo by G. P. King.

OLD MEETING HOUSE,  
LANCASTER, MASS.

# ST. LUKE'S CHURCH

Smithfield, Virginia

THE OLD DOMINION contained several of the now famous historic churches. Chief among these is St. Luke's, Smithfield, in the County of Isle of Wight, Virginia.

Erected in 1632, by Captain Bridges as builder, this edifice was used continuously for over two hundred years as a place of worship. The record tells us that in 1836 the church was abandoned and left to the seekers after relics. Evidently these proved of great interest and value, because we are told that in 1887 scarcely any portion of the original church remained except the brick walls. All of the removable fixtures, woodwork and glass were carried away.

The most interesting architectural feature of St. Luke's is the east window. Brick mullions divide this opening into seventeen distinct windows. This window retains its original construction today as will be seen from the photograph used to illustrate the interior.

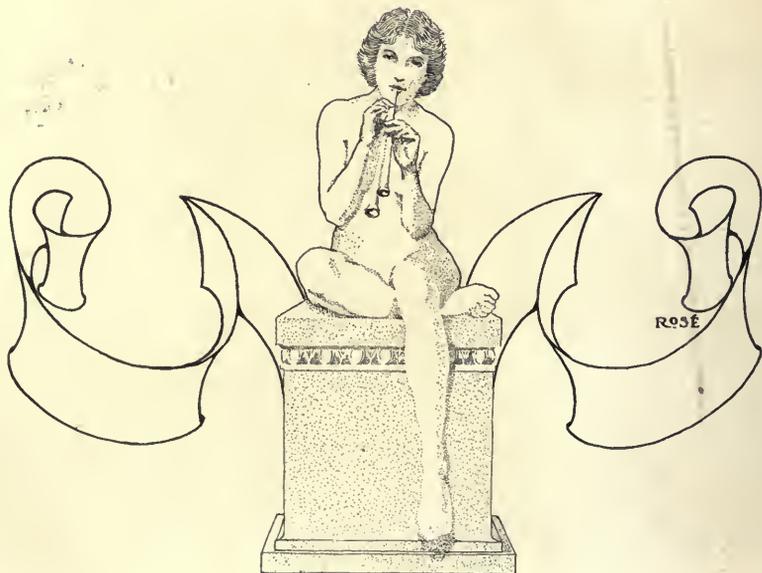
The restoration of St. Luke's was carried on by Dr. David Burr, who visited the parish in 1887.

Many new features were added while the restoration was going on. The archi-

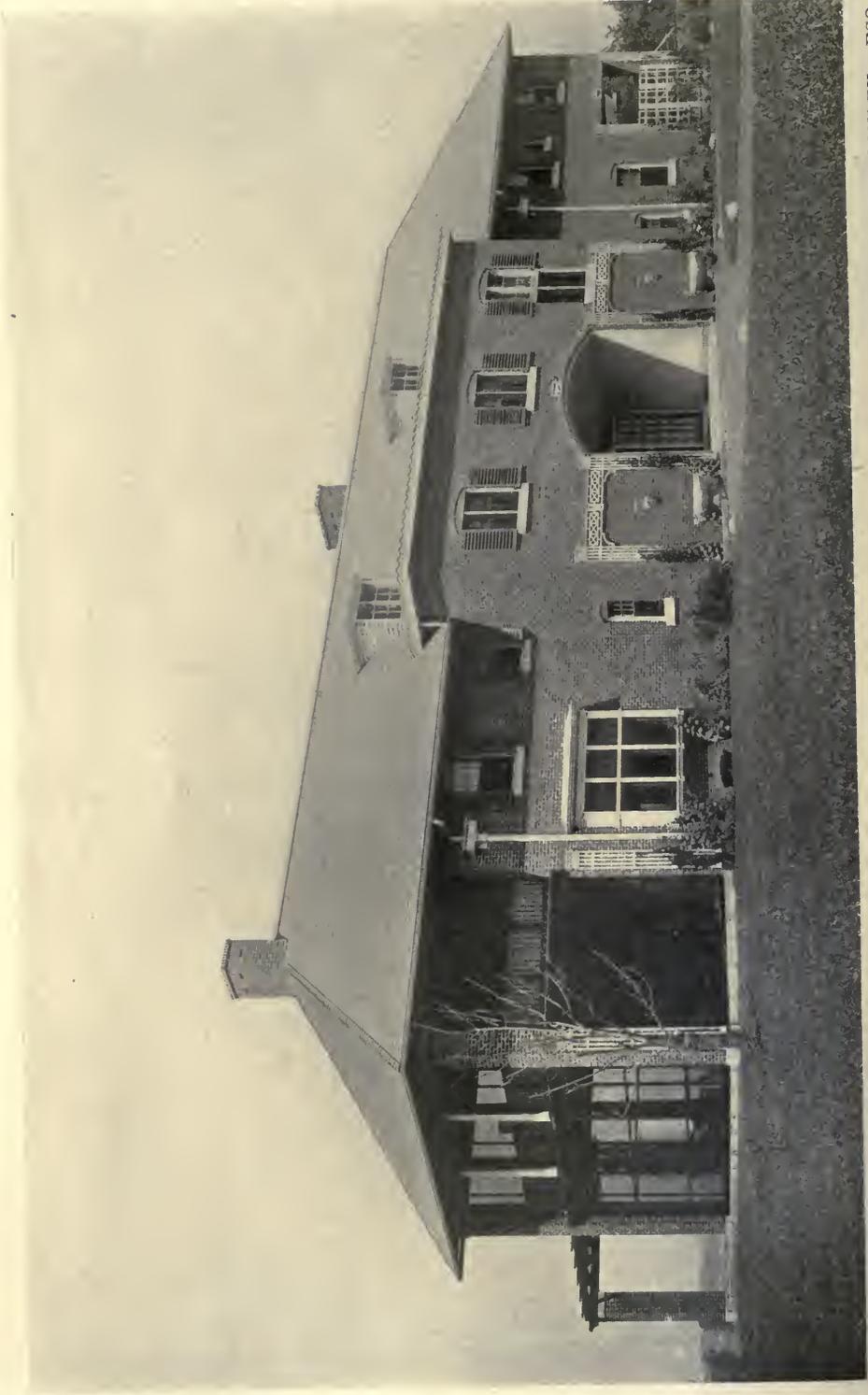
tectural style and traditions belonging to the early structure were most carefully studied and incorporated in the present building. Thanks to the interest created in no less than twenty-one of the United States a fund was raised which provided for twelve memorial windows. It is interesting to note the names of those to whom the windows were dedicated: George Washington, Gen. Robert E. Lee, Captain Bridges, Rev. Mr. Hubbard, the last Colonial rector, Sir Walter Raleigh, Capt. John Smith, John Rolfe, who married Pocahontas, Bishops Madiscn, Meade, Moore and Johns, the first four Episcopal Bishops of Virginia, and the Rev. Dr. Blair, founder of the College of William and Mary.

In order to keep as nearly as possible to the original building the chancel railing was constructed from portions of the original roof which had fallen in. From the old Colonial Church at Jamestown the restorers obtained several thousand bricks, which were incorporated in the present building.

Smithfield is about ten miles from Fortress Monroe, Va.







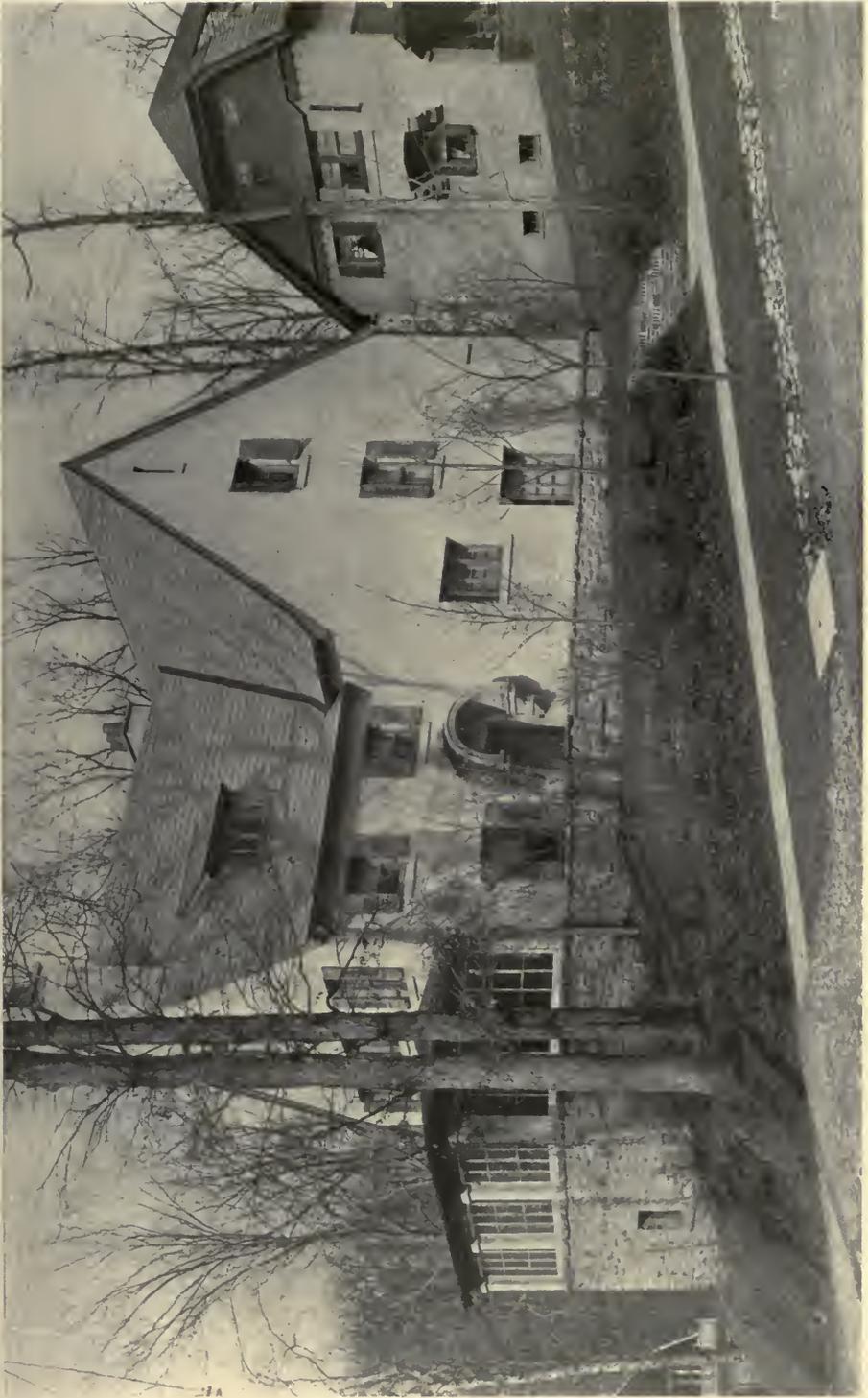
THE RESIDENCE OF PRENTIS COONLEY, ESQ.,  
LAKE FOREST, ILL. HOWARD SHAW, ARCHITECT.



THE "ORCHARDS"—RESIDENCE OF TYLER REDFIELD, ESQ.,  
GREENWICH, CONN. FRANK MOORE, ARCHITECT.



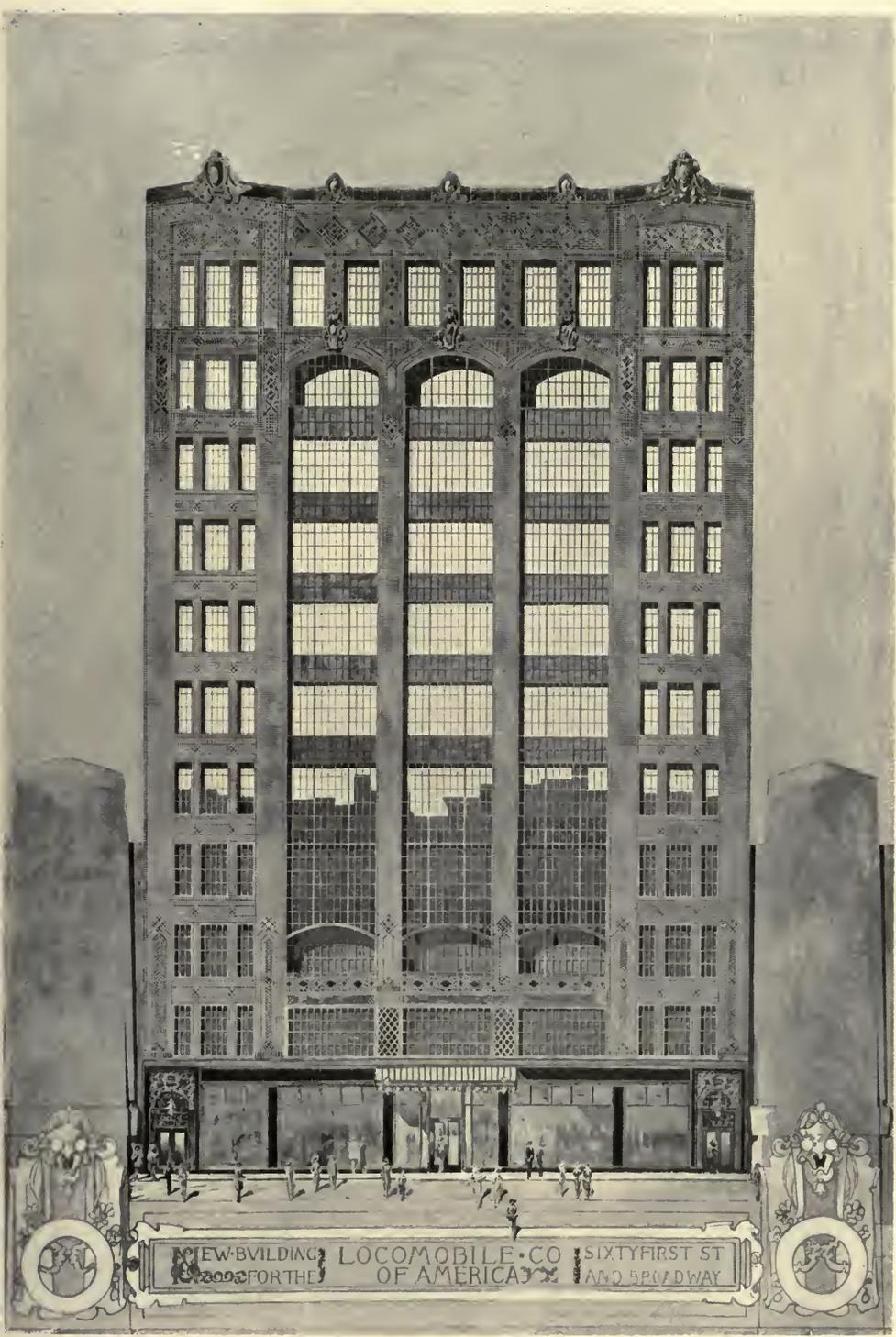
THE MONTGOMERY HOUSE AT HOUBBERT  
WOODS, ILL. HOWARD SHAW, ARCHITECT.



HOUSE OF E. L. PALMER, ESQ., ROLAND PARK, MD.  
EDWARD L. PALMER, JR., ARCHITECT



SKETCH SHOWING PROPOSED SUMMER HOME FOR  
THE PRESIDENTS OF THE UNITED STATES NEAR  
DENVER, COLO. J. B. BENEDICT, ARCHITECT.



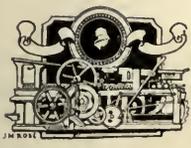
NEW BUILDING FOR THE LOCOMOBILE CO. OF AMERICA SIXTYFIRST ST AND BROADWAY

NEW BUILDING FOR THE LOCOMOBILE CO. OF AMERICA, NEW YORK CITY. JOHN PETITT AND HENRY KIRBY, ARCHTS.

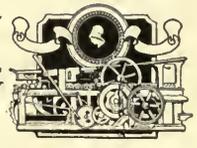


MAIN ENTRANCE DETAIL — HOME OF THE  
CURTIS PUBLISHING COMPANY, PHILADELPHIA, PA.  
EDGAR V. SEELER. ARCHITECT.

# A MODERN PUBLISHING HOUSE



THE CONSTRUCTION & EQUIPMENT  
OF THE NEW BUILDING FOR THE  
CURTIS PUBLISHING COMPANY  
PHILADELPHIA, PA.



BY MONTGOMERY SCHVYLER & THOMAS NOLAN, F.A.I.A.  
PART I

It is quite out of the question to talk about the new building of the Curtis Publishing Company on Penn Square in Philadelphia without adverting to the enormous scale of the concern, even though the adverting may seem to connote advertising. The fact is glaringly plain that when you have two periodicals, each of which has arrived at a circulation of a million and three-quarters, be the same more or less, and a third which is visibly headed towards the same elsewhere undreamt-of goal, the production and promulgation of them requires a deal of accommodation. Just how many thousands is the population, in business hours, of the new building I have no doubt been informed, but if so have promptly forgotten, as also the dimensions of the new building. These are very considerable and take up a large area of about the dearest land in Philadelphia. And, large as the building is, it is to be still enlarged, by occupying adjoining land, to half as big again, or perhaps even bigger.

Facing Independence Square, a judicious architect could not help taking account of the venerable and illustrious edifice which is already in possession of that clearing. How well the Philadelphians have taken care of that unique monument, for the behoof not only of themselves but of all Americans. As "Independence Hall" it has now acquired the unusual dignity of almost a hundred and forty years. As the State House of Pennsylvania it probably antedates any public building now in this country, excepting the old State House in Boston, having stood and discharged its public functions for a cen-

tury and three quarters. The original building, designed by the amateur architect and professional lawyer Andrew Hamilton, as the contemporaneous Christ Church was designed by the amateur architect and professional physician John Kearsley, was already a hundred years old when Robert Mills added to it the fire-proof wings. Even a modern office building, erected in sight of such a monument, is forced in decency to recognize its vicinity. One of the many commendable points in the design of the Curtis Building is that it recognizes and defers to the neighbor in possession as much as a ten-story building of great area can defer to a smaller and humbler relic of antiquity. A skyscraper, if a ten-story building can any longer be described as such, which should ignore the little elder brother and compose itself in the tip of the present mode would be an outrage upon comity and good taste of which one is glad to note that the owner and the architect of the new building have shown themselves incapable. In fact, any proclamation of novelty and up-to-date-ness in the architecture of the Curtis Building has been shunned instead of being sought. That is one of the gratifying things about it. If there be a combination of material which is familiar to Philadelphia from of old, and endeared by its familiarity, it is precisely the combination of red brick and white marble which is shown in Independence Hall and was for several generations shown in all the domestic building of what was still "The Quaker City." That is the combination chosen for the new building and in all details in which con-

formity was practicable, even to the bond and the joints of the brickwork, the old Philadelphia fashion has been followed.

To be sure, the resemblance cannot be complete. The builders of the old State House and their contemporaries were hampered at every turn by lack of means, and in the new building it is plain that

restricted. The entrance, with its colonnade, is the one exterior feature which gives the sense of the lavish employment of money; and indeed not lavish, but liberal and ample are the proper adjectives to apply even to that. An order of a single story would have been belittled by the bigness of the building. Two stories



Washington Square.

Philadelphia, Pa.

THE HOME OF THE CURTAINS

the means have been ample. The greater credit to the modern architect and his client for refraining from making a show of them and for sticking to the modesty and simplicity of the old examples. They have done nothing in this exterior which the old builders would not have been glad to do if they had been equally un-

were really required to put the order in scale. And, given the scale and the material, to put the columns in monoliths instead of building them up in drums was merely to do the thing handsomely. The Ionic of the capitals harks back beyond the time when the Ionic of the Erechtheum, doubtless intrinsically preferable

had been exhumed and applied to modern uses, harks back to the Ionic of the Italian Renaissance.

It is the same within. Nobody who goes through this building will think of disputing that this is "the architecture of efficiency." The strictly manufacturing departments, the pressrooms and compos-

the design, the visitor has not the same sense he has in some factories which boast themselves to be examples of the architecture of efficiency, that everything that pertains to the brightness and enjoyableness of life has been rigorously and on principle excluded. Factories of this kind, ostentatiously limiting their



Independence Square.

PUBLISHING COMPANY.

Independence Hall.

Edgar V. Seeler, Architect.

ing rooms and stereotyping rooms and paper-stores (fancy storing paper for a total "circulation" of well over three millions) are even the fastnesses of a rather grim utilitarianism. Even in these apartments, however, in which the primary requisites of efficient labor, including good light and air, are the chief data of

architecture and their equipment to the physically indispensable, one has seen in which it has been borne in upon him that they provided, in spite of themselves, facilities and provocations for the workman to hate his work, and from which one could readily conceive that the workmen emerged only to plot anarchy. As



THE BOARD ROOM—HOME OF THE CURTIS  
PUBLISHING COMPANY, PHILADELPHIA, PA.  
EDGAR V. SEELER,  
ARCHITECT.



THE GRAND LOBBY—HOME OF THE CURTIS  
PUBLISHING COMPANY, PHILADELPHIA, PA.  
EDGAR V. SEELER, ARCHITECT.



Main Reception Room.



Bronze Elevator Doors.

HOME OF THE CURTIS PUBLISHING COMPANY.

Philadelphia, Pa.

Edgar V. Seeler, Architect.

William Morris has it: "If I had to spend ten hours a day working at something that I hated, I should spend my evenings, I hope in political agitation, but I fear in drinking." There is no temptation to such sentiments in the barest and baldest parts of this publishing establishment, while in what may be called the residential regions in which the multitude of men and perhaps especially of women spend their working days, there is not

more than complacency the provision for the out-of-door promenade and the indoor "lounge." These things, one may say, not only discourage the anarchistic sentiments which some examples of the architecture of efficiency have the look of encouraging. They constitute as effective a safeguard as could well be named, "in the present state of the art," against the formation of class-feeling, against hatred, envy, malice and all uncharitable-



The Office of Mr. Cyrus Curtis.

HOME OF THE CURTIS PUBLISHING COMPANY.

Edgar V. Seeler, Architect.

only every provision for their physical comfort and well-being, but there is ample recognition of the fact that man and perhaps especially woman does not live by bread alone, but has social and mental as well as physical needs. One inspects with complacency the provision for lunching and clothes-drying and the like, and the provision for sudden seizures of illness in the completely equipped little hospital. But one inspects with

ness. And in these places one is pleased to note some relaxation of the rigidity of the architecture of efficiency, so that the "recreation-room," for example, while still evidently part of a place of business, is as unmistakably a place of social intercourse and relaxation. "The hearth" is the traditional social centre and the mere introduction of a fireplace and a chimney would stamp the apartment, even in an unfurnished condition, as a place in

which the rigor of business was relaxed.

The architectural Gradgrind would almost certainly object to the treatment and the equipment of what may be called the "state apartments" of the edifice as a departure from the rule of "efficiency." Certainly such apartments as the private dining room and the board room are not limited to the industrially indispensable. Neither are the quarters of the leading members of the staff. Possibly the moral might be drawn that when you have attained your three millions of circulation you are entitled to take it a little more easily than when you were struggling along with a beggarly million or so. No doubt some of the apartments reach even the "palatial" pitch in the quality of their appointments. The material is the most sumptuous that can be had, and the work-

manship, as in Ovid's line, surpasses the material. But at least there is, even here, always a restraint in the treatment of these sumptuosities that is most grateful. There is nothing over the line of a severe good taste. Even the richest of these rooms, as Rufus Choate observed of his famous second-hand harness, "has not upon it all that gloss and glitter that take the eye of a vulgar crowd." It seems perfectly safe to encourage other publishing concerns which have attained an equal success to go and do likewise, and after they have erected a building which will accommodate their business, to celebrate their success by decorating it as freely as this building is decorated, provided they do the decoration with an equal moderation and restraint.



Office of Mr. C. H. Ludington, Secretary and Treasurer.

HOME OF THE CURTIS PUBLISHING COMPANY.

Edgar V. Seeler, Architect.



Office of Mr. Edward Bok, Editor of "The Ladies' Home Journal."



Office of Mr. George Horace Lorimer, Editor of "The Saturday Evening Post."  
HOME OF THE CURTIS PUBLISHING COMPANY.  
Edgar V. Seeler, Architect.



Women's Rest Room.



The Hospital for Women.  
THE HOME OF THE CURTIS PUBLISHING COMPANY.  
Edgar V. Seeler, Architect.



Recreation Room.



Terrace Outside Recreation Room.

THE HOME OF THE CURTIS PUBLISHING COMPANY.

Edgar V. Seeler, Architect.



Private Dining Room.



Manager's Dining Room.

THE HOME OF THE CURTIS PUBLISHING COMPANY.  
Edgar V. Seeler, Architect.



Lockers.



School Room.



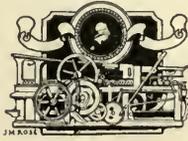
The Lunch Room.

THE HOME OF THE CURTIS PUBLISHING COMPANY.  
Edgar V. Seeler, Architect.



DETAIL OF MARBLE COLONNADE—THE HOME OF THE  
CURTIS PUBLISHING COMPANY, PHILADELPHIA, PA.  
EDGAR V. SEELER, ARCHITECT.

# A MODERN PUBLISHING HOUSE



## PART II THOMAS NOLAN

THE COMPLETION of the most notable private building for manufacturing and executive uses in a great city, a building which is not only one of the largest factories in the world for the production of magazines, but also one of the most successful solutions of a difficult architectural problem, is of more than local interest.

It has been said of the publications of the Curtis Publishing Company that they are unique, each in its own sphere; that one is not in the least like any other in existence, or that ever was in existence and that another also is in a class by itself, and has an individuality even more pronounced than the first. Perhaps either statement may be truthfully made of this great building now housing the army of workers that brings them to light. It is itself unique. Just as the work of the editors of these periodicals faithfully reflects the men themselves, just as they think in the terms of their readers, so this finished work of the architect and the engineer expresses the solved problems and the satisfied demands of architectural fitness and of practical needs and necessities. The architects and the engineers have thought and planned and wrought in terms of both the æsthetic and the utilitarian requirements, and have thus become at once successfully intelligible in their interpretation of their problem and intelligently successful in its solution.

It is fortunate that no single edition of one of the magazines has to be stacked up in one pile, nor its pages placed side by side. For in the former case the building would have to be 29,100 feet high, about fifty-two times as high as the Washington Monument or twice as high as the Matterhorn; while in the latter

case the pages would go around the world one and a fifth times.

The complication involved in the planning and equipment for an institution of this kind may in a way be understood and appreciated when one learns that it takes an entire month, except Sundays, to print an edition of one of the magazines and that during all this time the presses are hurrying out over 6,800,000 pages a day of this one magazine alone, the actual daily output in printed pages for all publications being in the neighborhood of 27,860,000 pages a day; when one is told that they turn out of this great shop 125,000,000 complete magazines every year; that it takes forty large folding and binding machines to bind them; that one edition of one of the periodicals weighs 2,250,000 pounds and that the paper it is printed on, if laid out flat in a single sheet would cover four square miles; that it takes sixty-five railroad cars to move and distribute it and over 60,000 pounds of ink to print this one edition.

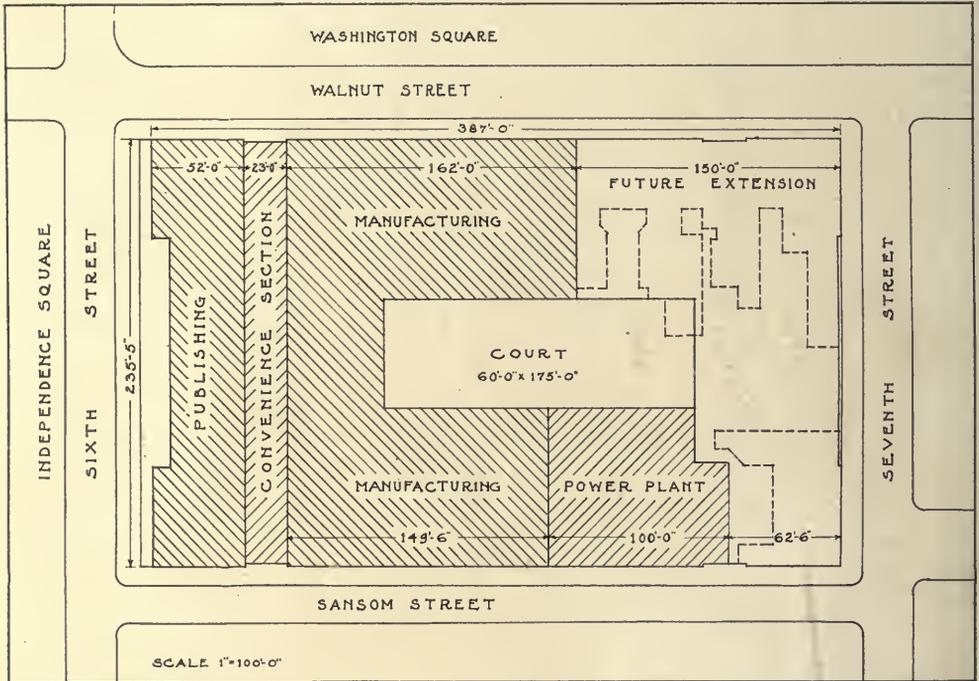
The company in one year's time uses approximately 12,000,000 United States postage stamps on its correspondence; it pays the post office over \$400,000 a year to carry its magazines; it receives in its editorial department alone over 80,000 letters a year and in its business departments over 2,000,000 letters a year. It has been suggested that with a present population of 3,500 employees and with nearly that number of engine horsepower, every worker represents about one horse-power. Perhaps this may be taken as the index of the real efficiency of this well-equipped house.

Frank C. Robert & Company and Edgar V. Seeler are the architects and engineers of the building and their work represents the best thought of modern archi-

tectural and engineering practice. During the recent dedication of a great department store in Philadelphia by the President of the United States, a distinguished architect said it was the last word of housing and handling merchandise, and a work into which the architect and the builders had put much of their lives; and so this Curtis building is the last word of caring for all the activities of one of the world's greatest publishing houses.

architects and engineers following and adapting in a general way the simple Colonial motives used in the design of Independence Hall.

The removal of the old buildings was begun in April, 1909, and the excavations for the foundations of the power building in May, 1909. The erection of the steel frame of the power building was begun in August, 1909, and completed about January 1, 1910; while the erection of the steel superstructure of



Block Plan.  
THE HOME OF THE CURTIS PUBLISHING COMPANY.  
Edgar V. Seeler, Architect.

The site, which with the old buildings on it, cost over one million dollars, is historically one of the most famous spots in America. Occupying an entire city block, it is bounded by Sixth and Seventh Streets on the east and west and by Sansom and Walnut Streets on the north and south. Independence Square is on the east and Washington Square on the south, both of great historic interest; and the general character of the building is in keeping with that of its surroundings, the

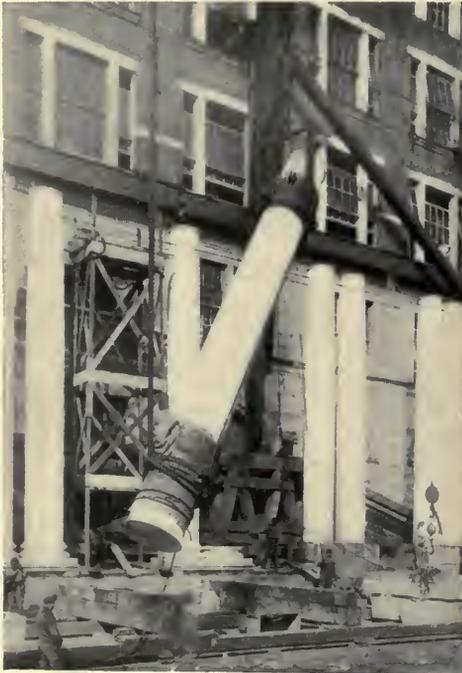
the Walnut Street portion of the manufacturing building, begun on December 22, 1909, and of the publication building, the convenience belt and the Sansom Street addition of the manufacturing building, followed in sections, about in the order named.

The materials used for the facing of the street façades are Milford, Massachusetts, granite for the base-course below the first-story floor level and for the steps and platform leading to



THE MARBLE COLONNADE — HOME OF THE  
CURTIS PUBLISHING COMPANY, PHILADELPHIA, PA.  
EDGAR V. SEIDLER, ARCHITECT.

the Sixth Street entrance; "old English" red brick, made in a special size,  $3\frac{3}{4}$  by  $8\frac{5}{8}$  by  $2\frac{1}{4}$  inches, with  $\frac{3}{4}$ -inch horizontal and  $\frac{5}{8}$ -inch vertical joints, laid in Flemish bond similar to that used with the 4 by 8 by 2-inch bricks laid with a  $\frac{1}{2}$ -inch horizontal and  $\frac{3}{8}$ -inch vertical joint in Independence Hall; and white Vermont marble for the trimmings in general and for the entire first, second, ninth and tenth stories of the publication building, including its Sixth Street colonnade and third-story and roof balustrades. The fourteen columns of this impressive col-



Setting Shaft of a Marble Column.  
THE CURTIS BUILDING.

onnade are 32 feet  $8\frac{1}{2}$  inches in total height and 3 feet 4 inches in lower diameter, the shafts being monoliths and weighing about 21 tons each. It required a year to quarry them; and to set them in place, a specially designed tackle, shown in the accompanying illustration.

Bronze balustrades are set in between the columns of the marble colonnade and in front of the windows of the ninth story of the publication building. There are two beautifully wrought bronze lamp-

standards, one at each side of the main entrance steps, and bronze gates at the main entrance. The walls of the interior light-court are faced with cream-colored terra-cotta.

The general structural character of the buildings is that of the fireproof steel cage supporting the floors and roofs and their loads and also the partitions and outside enclosing walls. The buildings of the plant will eventually cover the entire 235 by 387-foot city block, except a 60 by 175-foot interior court area, reserved for light and air. The accompanying ground plan indicates the scheme of buildings, those completed and those still to be erected, and shows also their division into four distinct parts, the publication building, the convenience belt, the manufacturing or mechanical building and the power buildings, with the open court in the middle. The publication building, which faces Sixth Street, is 235 by 52 feet in plan; the convenience belt, immediately west of this, 23 by 235 feet; the manufacturing building, facing on Walnut and Sansom Streets, 162 feet long by 88 feet deep on the Walnut Street side, with a section 54 by 60 feet just west of the convenience belt and an 88 by 150-foot Sansom Street addition; and the power building, facing on Sansom Street, about 88 by 100 feet in extreme dimensions. Other sections will be required to cover the remaining ground space of about 25,000 square feet set apart for future buildings and fronting on Walnut, Seventh and Sansom Streets. The present buildings contain floor space equal to about 630,000 square feet or about fourteen and one-half acres.

All the buildings except the power house and the convenience belt have ten stories above grade and rise to a height of about 176 feet. An eleventh story, over part of the structure, together with a basement and basement mezzanine, increase the total height to about 220 feet from the bottom of the deepest foundation to the highest point of the roof. The power building has eleven main stories and its roof is about 180 feet above grade. The height of the stories in the publication and manufacturing buildings, above the 20-foot 8-inch first story, is

generally 16 feet, while in the convenience belt double tiers of vaults, toilet-rooms, store-rooms, etc., are provided by introducing mezzanine floors.

In the publication building the first or ground floor is given up to the entrance hall, cashiers and bookkeeping departments, daily mail department and rooms for the reception of visitors; the basement to a storeroom with steel shelving for current stock supplies; and the basement mezzanine to the women's locker-rooms, toilet rooms, clothes-drying room and a separately entered boys' locker-room. The second and third stories are entirely given up to the circulation departments; the fourth to the administration and advertising departments, the former occupying the southern half, and including the offices of the president and of the secretary and treasurer; the fifth to the circulation department, with the office of the manager in the southeast corner; the sixth to the editorial department of the Saturday Evening Post and the Country Gentleman, with the offices of the editors; the seventh to the editorial department of the Ladies' Home Journal, with the office of the editor; the eighth to the art department of the last-mentioned magazine in the north half and to the rooms of the training school for the clerical force of the circulation department in the south half. In this story a space about 17 feet wide at the Walnut Street end is taken up by the board-room and the ante-room leading to it.

The ninth story is given over to the women's lunch-room, on the walls of which are seventeen beautiful wall panels by Maxfield Parrish, to the manager's dining-room and to a private dining-room with ante-room, at the south end; and the tenth story to a large rest-room for women, well fitted with comfortable chairs and lounges, a library, offices of the welfare department, a well equipped hospital and smaller rest-room with six beds, a large auxiliary lunch-room, servants' dining-room, kitchens, pantries, etc. There is a broad staircase from the women's lunch-room to the auxiliary lunch-room in the south end of the tenth story, from which an inclined passageway leads up to the recre-

ation-room in the upper story of the manufacturing building.

What may be called the "welfare" department of the company is particularly well organized and many details of the planning and the installation were arranged to meet its requirements. The health and comfort of the employees are well looked after. In stormy weather wet wraps are dried and cared for; there are lunch-rooms in which wholesome foods are furnished at nominal prices, and on the walls of which are paintings by masters of mural art; quiet rooms are there with the big chairs and lounges of the luxurious club; recreation rooms and roof-garden, pure drinking water; softened and diffused artificial light to work in during the long winter days; and a hospital and trained attendants for those in need of temporary assistance.

The kitchen and dining-room apparatus represents a distinct style of equipment, designed to harmonize with the finish of the rooms and to feed the employees at the most economical cost of service and preparation of food products. The gas-range installed in the kitchen does away with the handling of coal and ashes and the steam cooking-kettles eliminate the cost of fuel. The section of the hood over the kettles is lined with copper and the condensing steam, which drips back into the pan holding the kettles, runs off through the gutters and outlets provided for it. The kitchen refrigerators are lined inside with white enamel, and there is also a refrigerator for freezing the garbage, to prevent escaping odors in removing it from the building. The dining-rooms are provided with equipments for serving hot and cold foods. They are so arranged that employees passing in front of the counter are served direct, and the cost of waiters eliminated. The dish-washing pantries are so located that the employees, after finishing their meals, can conveniently collect their own dishes and deposit them upon enclosed counters as they pass out. A special pantry, also, is provided for the service of officers and guests. In the employees' dining-room, the counter is so arranged that employees who wish cold foods, such as sandwiches, salads, milk, etc., can get them at

one end of the counter and those who wish hot foods can get them at the other end; while the entrances and exits are so planned that all possible confusion is avoided.

The problems involved in the interior illumination of workrooms are economic as well as humanitarian, for it has been found that greater attention to questions of human welfare results in greater mercantile or economic efficiency. With this fact in mind, and after many careful tests made under actual working conditions to

gated glass mirror reflector, which throws the light on the ceiling and gives an even illumination on the working plane throughout the offices. The ceiling is painted a soft cream color in a dull finish, this color being selected as the one showing the minimum amount of dirt. The fixtures are so arranged that it is practically impossible to partition off a space without leaving at least one fixture in the room formed by the partitions; and this is the reason for using the single-light unit. The halls, fire-towers, stair-



INDIRECT ILLUMINATION IN CIRCULATION DEPARTMENT.  
THE HOME OF THE CURTIS PUBLISHING COMPANY.

Edgar V. Seeler, Architect.

determine the best methods of eliminating glare, objectionable shadows and discomforts occasioned by direct-lighting units, the system of indirect lighting, or illumination by diffused light was adopted, as the one approaching the nearest to daylight in its results. The general working offices are lighted by single-unit fixtures, each containing one 250-watt tungsten lamp, consuming only ten per cent. more current than is used by four 16-candle-power carbon lamps. Each fixture is fitted with a one-piece corru-

ways, etc., are lighted by direct lighting, translucent reflectors being used. The mechanical department is lighted by arc lamps, with double globes in some places and tungsten lamps in others, fitted with opaque or translucent reflectors, as required.

A word may be said regarding the materials used in the interior finish, especially in the publication building. In the entrance lobby the flooring is laid with a field of Georgia creole marble, and with borders of Greek Pentelikon and No-

wegian white marble, the former coming from the old quarries near Athens and the latter, which is of particular beauty, from southern Norway. Pentelikon marble is used for the side walls also and the ceiling is of stucco; while the lamp-standards are fashioned with Carrara marble and have alabaster light-fixtures bowls. The interior finish of the remaining rooms of this building, with the exception of some of the private offices, board-room, private dining-room and rooms of the sixth, ninth and tenth stories, is quartered oak, fumed or antique-finished. In the sixth story there is a white-enameled trim and mahogany doors and furniture and in the ninth and tenth stories a gray paint finish. The president's office in the southeast corner of the fourth story is paneled to the ceiling with French walnut. The cornice and mantel pilasters are beautifully carved, the mantel itself being of Caen stone. The ceiling is stucco in delicately fashioned patterns, the lighting fixtures of alabaster set in bronze and the furniture inlaid with different woods and trimmed with brass. The private editorial offices in the sixth and seventh stories, also, have especially elaborate finishes, the former a white enamel on cherry, with mahogany doors and furniture, and the latter richly figured Italian walnut, paneled to the ceiling. In this room, set in the paneling of the north wall and also over the mantel shelf, are fine copies of two of Rembrandt's paintings, one, about 8 by 4 feet, being "The Syndics of the Cloth Hall" and the other the portrait of Elizabeth Bas. The interior design of the board-room in the southeast corner of the eighth story is of interest, the side walls being covered with heavily paneled and elaborately carved English oak from floor to ceiling, the latter executed in stucco.

The interior finish of the outside walls of the circulation department occupying the second, third and fifth stories consists of the buff-brick lining itself; the side walls of all public hallways and stairways in the convenience belt are faced with gray Tennessee marble, as are also the walls of all toilet-rooms. The public elevator shafts are lined with white enam-

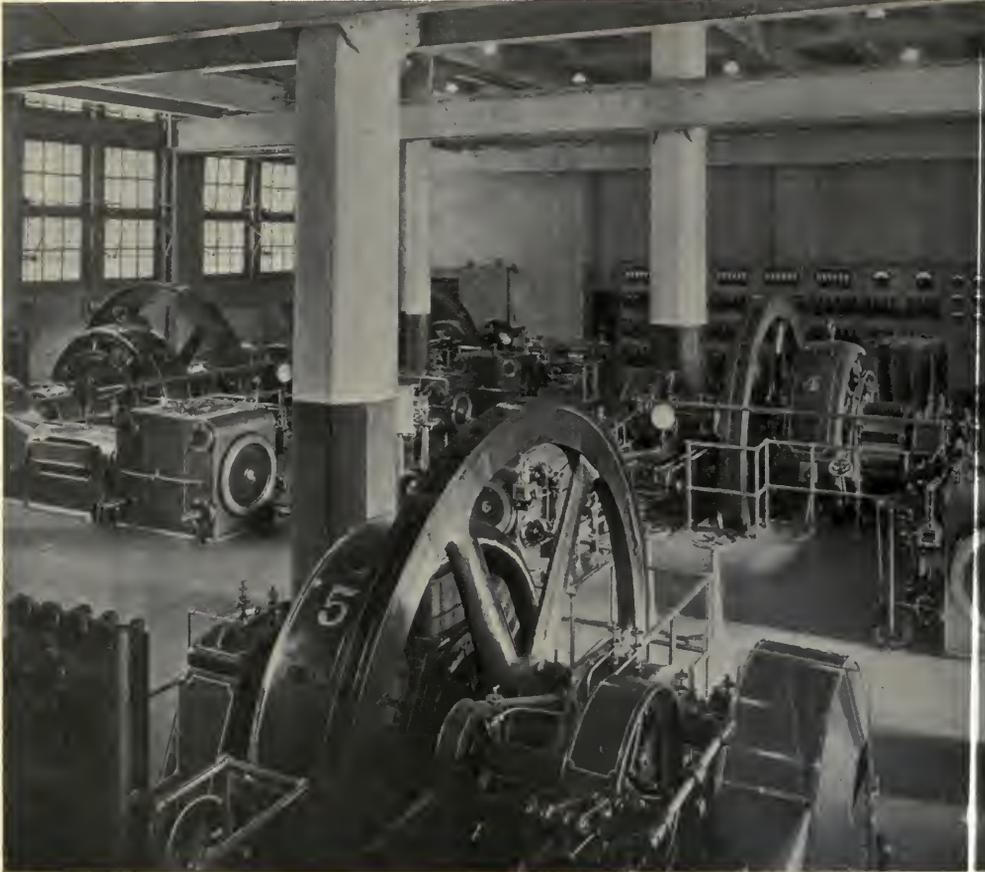
eled brick. For the floor coverings many different materials were used, such as maple, quartered oak, wood blocks, various compositions, cork tile, red clay tile, decorative faience tile, marble and concrete.

The convenience belt, especially applicable to buildings of this character, which have to partake of both the office building and the factory, is separated from the publication and manufacturing buildings by two brick fire-walls, 22 feet apart and parallel to the Sixth Street façade. The purpose in locating all conveniences in a belt extending across the entire width of the building is two-fold: to prevent the communication of the noise of manufacturing from the mechanical to the publication department and to provide a continuous fire-wall between them. It contains the elevators, toilet-rooms, stairways, shafts for steam pipes, water pipes and electric wires, heating and ventilating ducts, and, in fact, with minor exceptions, all the connections of the mechanical service of the entire building. This clever arrangement makes available also, a maximum amount of the best lighted and ventilated areas, besides being convenient in plan and economical in space. In order that it might contain also the overhead electric elevator machinery, the heater-coils, ventilating exhaust-fans, etc., this section was extended one story above the roof.

In the manufacturing building the basement is used for magazine-paper storage, with receiving platforms in a mezzanine story; the first story for the mailing division, with ample shipping platforms, to which three spiral chutes, made of  $\frac{1}{4}$ -inch thick plates, lead from the second story; and the first mezzanine floor for mail storage, men's locker and shower-bath rooms and a toilet-room for women. The second story is entirely occupied by the press-room of the Saturday Evening Post; the third and fourth stories by the binderies, with the office suite of the superintendent of the mechanical department in the southeast corner of the latter; the fifth story by the circulation department and a well appointed photographers' room in the north or the Sansom Street side, a locker-room,

pneumatic-tube exchange and telephone-exchange in the middle section and a press-room in the southern or Walnut Street side. The occupancy of the sixth story is the same, except that the tube and telephone-exchanges are omitted. The seventh and eighth stories are occupied by press-rooms. Two larger conveyors carry the magazines from the bind-

to the proving press-room and in the middle section of this story there is also a gallery over the blocking and proving-room which is used for locker space and storage. The area of the tenth story, which is about two-thirds that of the ninth, has its northern division given up to the engraving department, elevator machinery, fan-rooms, men's locker-room



Philadelphia, Pa.

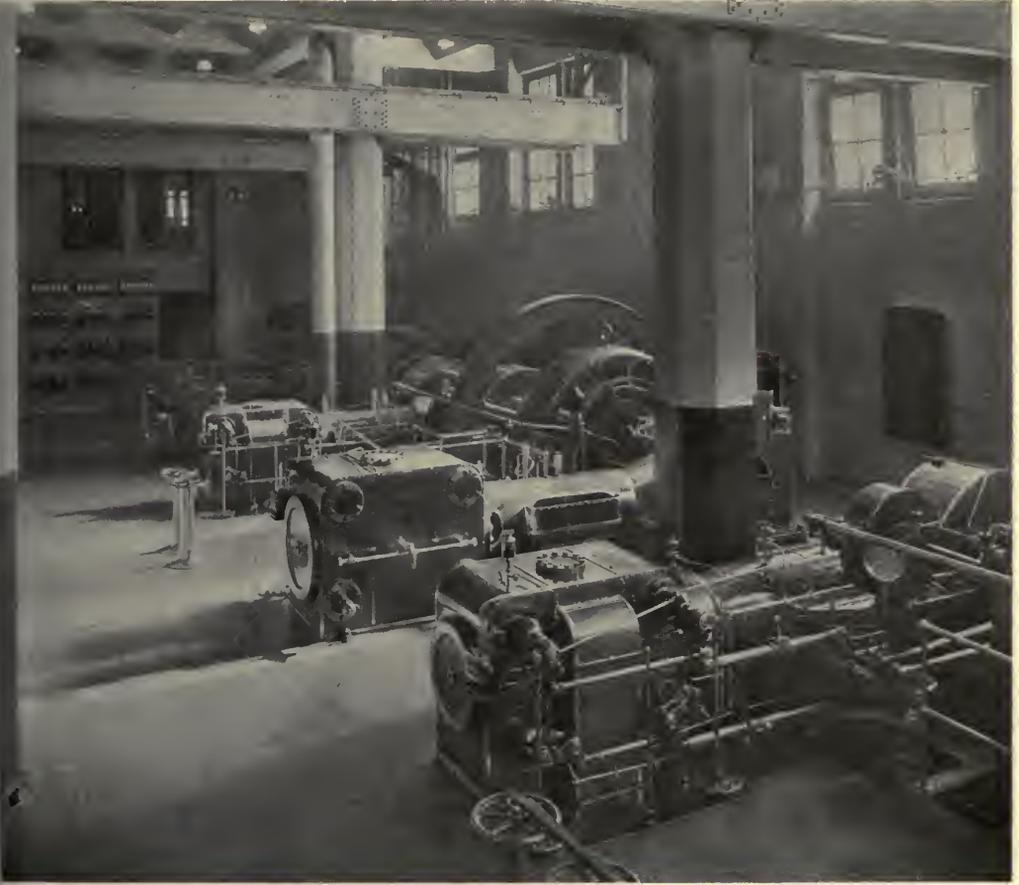
THE ENGINE ROOM (LOOKING EAST)

eries to the mailing division. The north side of the ninth story is occupied by the circulation department, electrical repair-room and proving press-room; the central section by the melting and casting-room and the blocking and proving-room; and the south side by the composing-room. On this level a bridge crosses the interior court from the composing-room

and office; its middle division to engraving and its southern section in part to the recreation room, mentioned above, for the women employees. This latter room is about 30 by 130 feet in size, and intended for noon exercise. It is enclosed in winter and has a mammoth fire-place and comfortable lounging corners. A very interesting detail in brick

and white stone frames the fire-place. The walls were finished to a height of about 7 feet with red brickwork and above that, in the barrel-vault ceiling, with gray-colored rough plaster. In summer it is thrown open through wide casement windows upon a roof promenade overlooking Washington Square and the city to the south, and it is approached by

rooms, store-rooms, elevators, etc. Its floor is 6 feet below the sidewalk grade and its ceiling about 27 feet high, and on the west side there is a visitors' gallery. A wire-glass-enclosed metal spiral stairway leads to the office of the superintendent of the mechanical department in the story above. All windows in this room and on the entire Sansom Street side of the plant



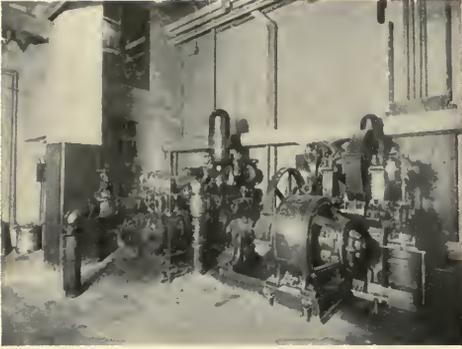
OF THE CURTIS PUBLISHING COMPANY.

Edgar V. Seeler, Architect.

the wide incline mentioned above, leading from the tenth-story level of the publication building.

In the power building the engine-room, about 86 feet by 86 feet in plan and free from all piping, occupies the entire first story with the exception of the extension on the west containing the fire-tower stairway, toilet-

rooms, store-rooms, elevators, etc. Its floor is 6 feet below the sidewalk grade and its ceiling about 27 feet high, and on the west side there is a visitors' gallery. A wire-glass-enclosed metal spiral stairway leads to the office of the superintendent of the mechanical department in the story above. All windows in this room and on the entire Sansom Street side of the plant



PUMP ROOM—FIRE AND FEED PUMPS.

ous mezzanine floors, making a total there of twenty stories. The adoption of the "double-deck" type of power-plant, in which the boilers are situated over the engines, affords the necessary amount of space for the shipping department of the street level and for the interior light-court.

From an architectural-engineering point of view, perhaps the three most interesting groups of details of the new buildings of the Curtis Publishing Company are: those connected with the foundations; those necessitated by architec-

another. The pump-room, 25 by 40 feet, is on the same level and adjoins the engine-room on the east. The second story contains the ash-car runways with their hand-cars and tracks, and the carpenter-shops, storerooms, boiler feed-pumps, heaters and fans. The boiler-room floor is on the third story level, two full stories in height and the same size in plan as the engine-room, the upper part of the room being occupied by the large hopper-bottom coal-bunker, extending the full length of the boiler-room. The fifth story is occupied by an extension of the circulation department from the publication building; the sixth and seventh by an outside electrotype company; the eighth by the job press-room; and the ninth and tenth by another engraving company with offices on the ninth and studios on the tenth mezzanine stories. In the half-width western extension of this building there are numer-

Pump Room—Ice Machine.  
THE CURTIS BUILDING.

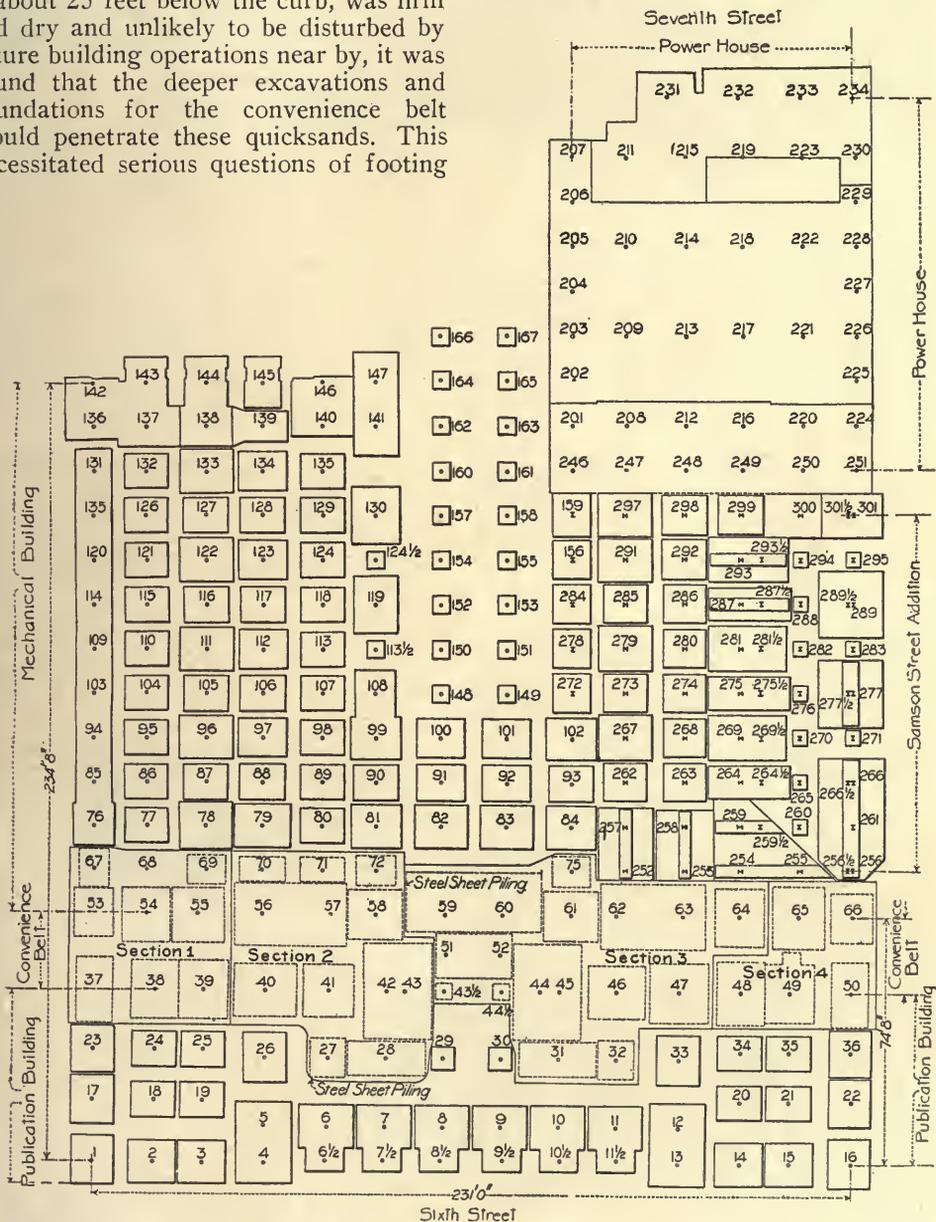
THE BOILER ROOM.

tural considerations, such as the recessing of the Sixth Street façade for the marble portico and the provision of the large unobstructed space in the entrance lobby of the publication building, planned to receive a mural painting, about 50 feet long and 13 feet high; and those pertaining to special and unusual requirements in the power-house.

Nothing connected with the construction of a heavy building gives the architect, the engineer and the contractor more concern than the treatment of the foundation-beds in soils of varying and uncertain degrees of resistance to superim-

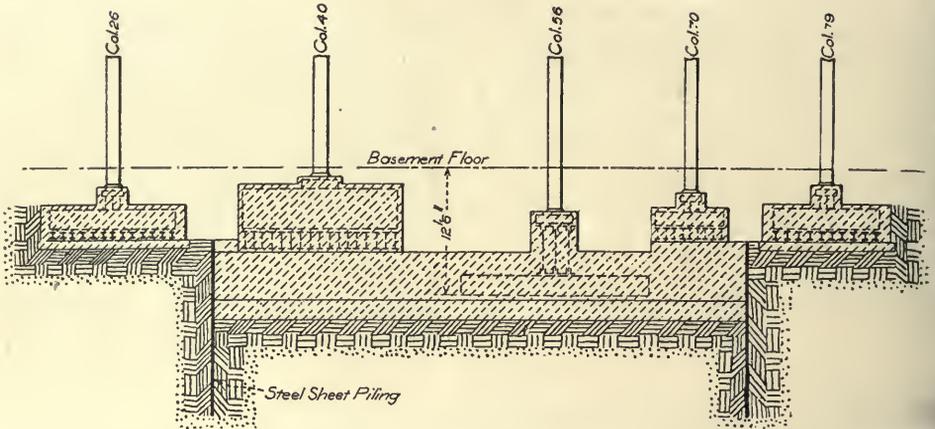
posed loads. There were some real difficulties met with in laying the foundations of these buildings, but they were overcome by clever and comparatively simple methods. Preliminary soundings indicated quicksands at certain depths on certain portions of the site; and although the soil above ground-water level, which is about 25 feet below the curb, was firm and dry and unlikely to be disturbed by future building operations near by, it was found that the deeper excavations and foundations for the convenience belt would penetrate these quicksands. This necessitated serious questions of footing

design and foundation construction, going down 7 feet below ground-water level. Accordingly, to preserve the inherent capacity of the sand to safely sustain the required loads in this particular section of deeper foundations, it was confined and protected from lateral disturbances by enclosing it within deep perma-



Courtesy of The Engineering Record.

PLAN OF CONCRETE FOOTINGS FOR GRILLAGES.

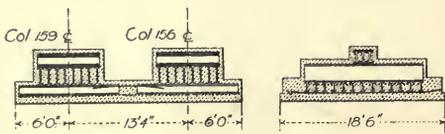


Courtesy of The Engineering Record.

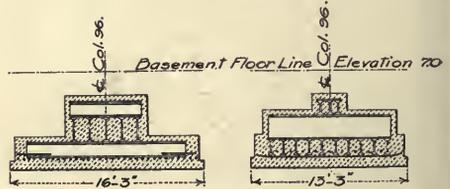
FOOTINGS ENCLOSED BY PERMANENT STEEL SHEET PILES.

ment steel sheet-pile walls or coffer-dams and covering it with monolithic slabs of concrete from 2 to 3 feet thick. Thus the foundation grillages supporting the

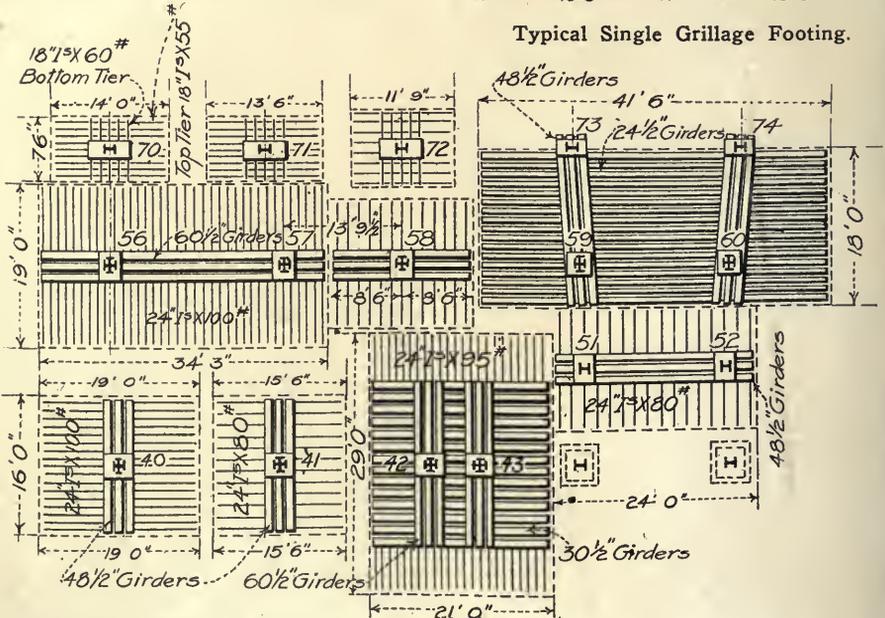
columns of the convenience section are enclosed by a cofferdam 244 feet long, from 44 to 71 feet wide and 33 feet high; and to facilitate the construction, this en-



Double Grillage Footing.



Typical Single Grillage Footing.



Courtesy of The Engineering Record.

REGULAR AND SPECIAL GRILLAGES IN PUBLICATION BUILDING.

closure was divided into four sections by three transverse rows of sheet-piles. The accompanying diagrams show the plan of the concrete footings for foundation grillages, a section through some of the footings enclosed by the permanent steel sheet-piling or cofferdam and some of the regular and special grillages: and the photograph, taken November 15, 1909, is a view looking north and showing section 2 of the cofferdam, the upper edge of the dam itself around this section and the large grillage foundations for columns numbered 40, 41, 42 and 43 on the footing and grillage diagram.

The alcove mentioned above for the mural painting in the main entrance lobby is spanned at the second-story floor level by a box-girder 41 feet long, 3 feet 4 inches deep and of a relatively greater weight than other similar girders in the building, occasioned by its limited depth, due in turn to clearance requirements; and it was just at this point that there was offered to the architects and engineers a choice of methods in structural design and one of those constantly recurring opportunities for the exercise of nice judgment. The two lines of columns omitted in the first story under this box-girder were not restored above the second-story floor level, the panels being maintained the full width from the second story to the top of the building and the floors of all the stories above the second being supported on lattice-girders, 41 feet long and 7 feet 5 inches deep, between the two lines of columns supporting the box-girder. The result is a type of conservative construction which, in the case of fire, and of even serious injury to one or more girders supporting the ordinary loads of but one story, would not involve large portions of the building in any failure such as might result from the failure of a single heavy second-story girder supporting excessive concentrated column loads from seven or eight stories above. Other advantages of these deep lattice-girders over plate-girders are their lightness, the opportunities they offer of carrying not only each main floor on their top flanges, but also the floors of the convenience-belt mezzanine stories on their



COFFERDAM AND FOUNDATION GRILLAGES.

lower flanges, and of the possibility of bonding through their latticing the brick fire-walls, which at the same time entirely enclose and protect them instead of splitting them into the two thin brick faces resulting from the use of plate-girders. The illustration shows part of a large lattice-girder ready to be hoisted into position.

Only one or two of the many interesting and rather unusual structural details of the power-house can be referred to in this article. As already mentioned the



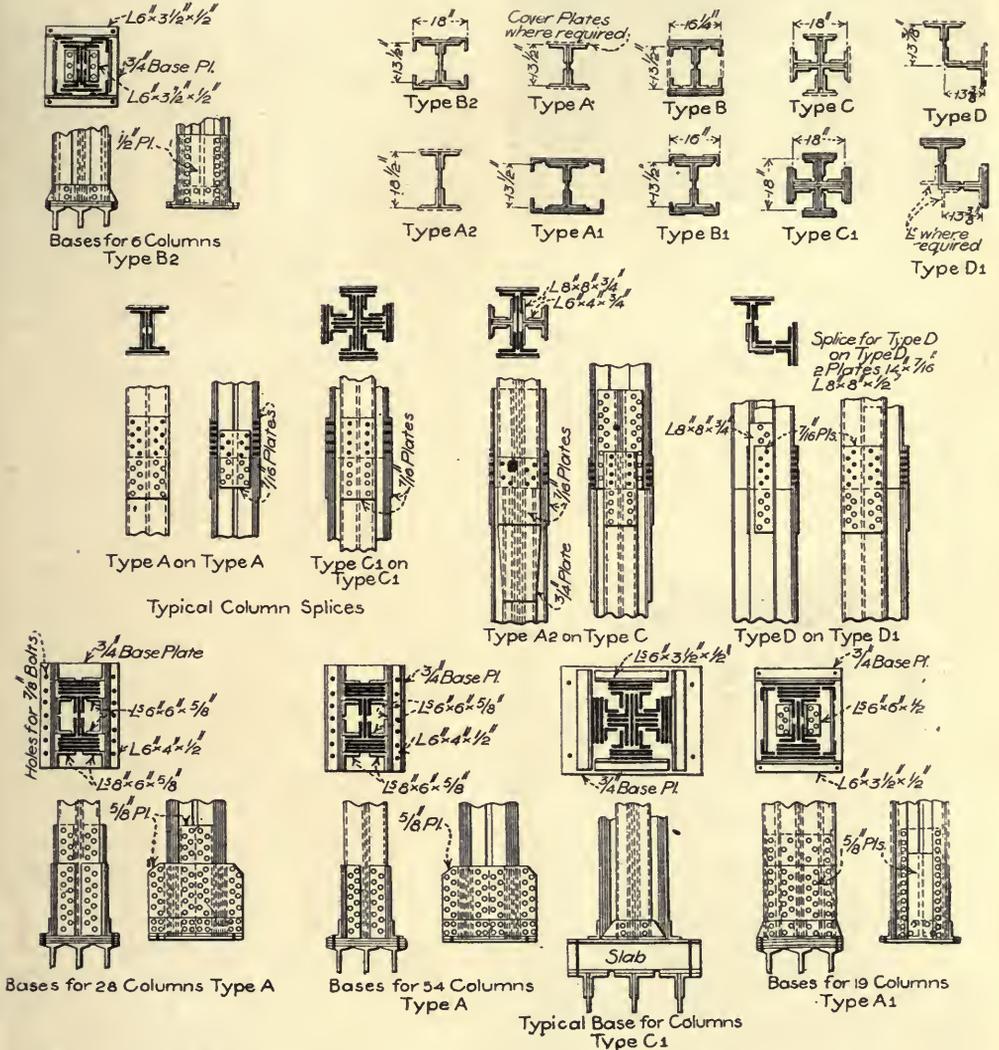
PART OF DEEP LATTICE GIRDER.



in front of each boiler, by emptying into one of two traveling chutes designed to weigh and hold 1,000 pounds each, and discharged onto the concrete floor in front of the boilers. The latter are fired by hand and the ashes discharged through

them, receive the ashes and cart them away.

In regard to the mechanical equipment of this interesting group of buildings, only the briefest summary of the most significant features and results can be



Courtesy of The Engineering Record.

REGULAR AND SPECIAL COLUMN SECTIONS, BASES, AND SPLICES.

hoppers under the grates and dumped into the hand-cars running on tracks laid on the ash floor below and leading to large ash-bins on the court-yard side. These bins have hopper-shaped bottoms and are placed at such a height above grade that ash-carts can be driven under

presented. There are enough interesting facts, did space permit, for a lengthy treatise on each installation. The power-plant may be described very generally as a 2,250-kilowatt, equal to 3,319 horsepower, plant using exhaust steam for heating; an engine-room and boiler-room



STEEL FRAME OF POWER BUILDING—  
SHOWING INDEPENDENT FOUNDATION  
FOR ENGINE ROOM.

designed to permit the future installation of an additional 1,200-kilowatt capacity; remote control for the electrical apparatus meters on all service lines and feed-water lines and circuits to all departments; and complete arrangements for the keeping of accurate and separate departmental operating expenses.



POWER BUILDING FROM COURT, SHOWING  
COAL-BUNKER FIRING COAL  
CONVEYORS, SMOKE-STACKS, ASH  
BINS, BRICK FACING ON COURT  
SIDE, ETC.

The seven units of various sizes into which the present total capacity of the plant is divided and which permit various combinations for handling the load most economically, are all run at 150 revolutions per minute, and consist of non-condensing engines, direct-connected to direct-current generators. They consist of one 18 by 30 by 32-inch cross-compound engine driving a 500-kilowatt generator; three 16 by 26 by 32-inch cross-compound engines, each driving a 400-kilowatt generator; two 12 by 20 by 30-inch cross-compound engines driving 200-kilowatt generators; and one 14 by 24-inch simple engine driving a 150-kilowatt generator. Four 350-horse-power and one 300-horse-power boilers furnish steam at 180 pounds and 125 degrees superheat and space is left on the opposite side of the boiler-room for a duplicate set.

The surface of the superheaters consists of a cold-drawn seamless steel tube on the outside of which cast-iron rings are shrunk and inside of which a displacing core is inserted. This design insures a uniform temperature at the superheater outlet; an important feature, as troubles resulting from the use of superheated steam are largely due to fluctuating temperatures. The superheater is located in the first pass of the boiler setting where it is heated by the furnace gases after they have passed the first bank of tubes. The steam is brought to it through the regular boiler outlet, this connection having no valves, cocks, or other appliances requiring attention. The steam at the superheater outlet, which is under 180 pounds pressure and at 120 degrees superheat, loses about 20 degrees of this temperature before reaching the throttles of the prime movers, thus effecting a decreased steam consumption in the engines by its use. There are two steel smokestacks, 120 feet high and 8 feet 10 inches diameter, lined with fire-brick and carried on special steel supports, and two economizers, saving 8½ per cent. in cost of fuel, placed on the boiler-room ceiling, and to supplement the natural draught by a forced balanced draught, there is not only a powerful blower to deliver air under the grates,

but also a steam blower which may be used instead of the former as a second source of mechanical draught, located at each ash-pit. The accompanying illustration shows the two smokestacks on the court side of the power-house.

An outside-packed steam pump and a motor-driven pump, supplemented by injectors, handle the feed-water, one only being used ordinarily but both being automatically put into service whenever the load increases sufficiently to make more than one necessary to maintain the water in the boilers at the required level. On the feed-water supply there is a meter with automatic recorder attachment. A hot-water heater furnishes the feed-water to the pumps, which deliver it to the two fuel economizers. One of these serves three boilers and the other two boilers, the flues and economizers being so planned that the gases can be by-passed around and made to flow into the stack direct. On the boiler-room floor, back of the boilers, is a 650-gallon tank for oil storage; and from this the oil flows to the engines by gravity and from them to a settling tank and filters located in the basement, where there is an additional 750-gallon supply of filtered oil. From this lower point it can be pumped to the upper storage tank.

The problem of heating and ventilation for a group of buildings, the cubical contents of whose rooms amounts to 10,000,000 cubic feet, is an important one. It was decided to install throughout, except in the power building, the indirect system of heating and ventilation, to be used for all ordinary conditions; and to supplement this with a direct system of heating during severe weather. For the former the engine-exhausts are led to the roof through an exhaust main, 36 inches in diameter and through a branch, 28 inches in diameter, along the roof to the heating stacks over which fresh outside air, previously washed, is drawn by electrically controlled fans and then forced to the various rooms through metal ducts. The vacuum system is employed for both the indirect and the direct system of heating, which takes its steam from the same exhaust-main supply and serves the radia-



ELEVATOR MACHINERY TOP OF SHAFT.

tors with a one-pipe system and with vacuum-pump connections to the radiator valves. When the temperature of any room falls below the desired degree, the radiators are put into service by means of a thermostatic control. In case several of the engines are not running or the power load is not sufficient to furnish enough exhaust steam, live steam is turned into the system through reducing valves. The returns carrying the condensed water collect into a basement hot-water tank



STORE SERVICE TUBE ROOM.

whence they flow to the feed-water heater. A small fan in the basement of the power building ventilates the engine-room by drawing down the air through openings around the columns. There are over 300 thermostats installed throughout the manufacturing and publication buildings, placed at convenient locations, each controlling a certain number of diaphragm valves on the direct radiators. The temperature of the heated air is controlled by these thermostats, inserted through the walls of the warm-air shafts, and the air is maintained ordinarily at a temperature of about 70 degrees, it being understood that this air is primarily for the purpose of ventilation. The compressed-air for the operation of the thermostatic system is furnished by two large electric air-compressors which operate alternately. Cold drafts from the skylights in the rooms in the upper story are prevented by steam coils, placed so as to intercept the down drafts. These coils are controlled by pneumatic switches of the push-button type, accessible to the occupants.

The cold-water service is maintained by two motor-driven triplex pumps with a capacity of 300 gallons of water each per minute, against 198-foot head, and by four pressure-tanks; and the hot-water service is supplied from two hot-water tanks.

Conceding the fact, now so generally recognized by efficiency engineers and industrialists, that safe drinking water is a powerful profit factor, by steadying individual employee output, this plant is consistently equipped with recognized apparatus for water sterilization by heat. In addition, therefore, to the refrigerated water for the drinking fountains, all water for kitchen and pantry use, including the dishwashing machines, is heat sterilized.

The refrigerating and ice-making equipment for cooling the drinking water and making the ice for the kitchen service is located in the main pump-room and is very complete. For the refrigerating plant there are two 20-ton machines, each with two vertical single-acting ammonia compressors of 9-inch bore by 12-inch stroke, driven by a horizontal direct-con-

nected steam cylinder of 8-inch bore by 12-inch stroke; three coils of 1¼ and 2-inch pipe ammonia condenser, twelve pipes high and 19 feet long; one ammonia-receiver and one oil-separator; one 25-ton shell and tube brine-cooler; two brass-fitted vertical 5 by 7-inch triplex brine-pumps, direct-connected to 5-horse-power motors two water-coolers, each ten pipes high and 10 feet long, together with pan; two brass-fitted vertical triplex 4 by 5-inch ice-water pumps, direct-connected to 3-horse-power motors. There is also one ½-ton freezing system, consisting of a tank 6 feet 3 inches by 3 feet 9 inches by 28 inches, containing fifteen 50-pound cans for ice. A deep-well pump drawing its supply from an artesian well driven under the building furnishes the cooling water for the ammonia condenser; and in case of failure of the well, the city water is let into the system by an automatically operated valve.

There are seven passenger elevators, six in the convenience belt and one in the power building; and six freight elevators, two in the convenience belt, one in the Sansom Street middle division, one in the power building and two in west end of the manufacturing building. There is also a sidewalk elevator, a basement lift and three dumb-waiters. The passenger elevators are provided with interlocking gate devices which prevent the opening of the enclosure door until the car is opposite and which locks the operating device in the car as soon as the enclosure door is opened. All the elevators have overhead installation and all passenger elevators are provided with the flash-light system for signaling. All operate on 220 volts, direct current.

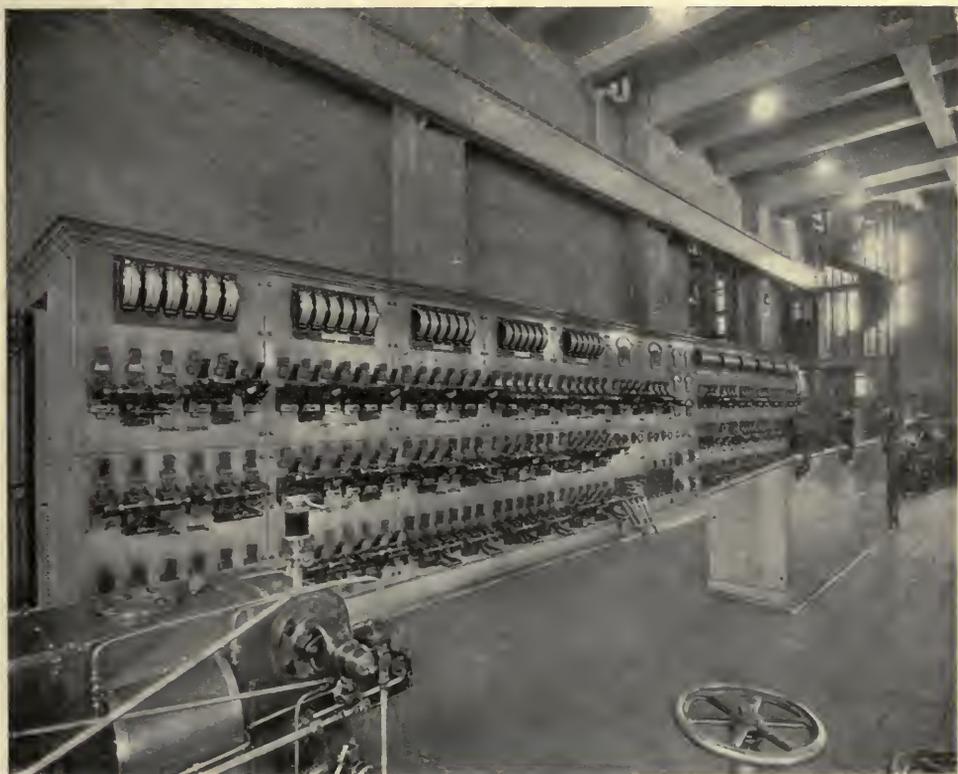
There is a complete vacuum-cleaning system, serving all parts of the buildings, and operated by two rotary vacuum pumps, each with a capacity of discharging, with a 10-inch vacuum in the system, about 250 cubic feet of air per minute.

In regard to the general electric equipment and distribution, 220 volts is the power used for running the presses, elevator, pumps, motors, etc., and 110 volts for the lighting. For the latter current the usual three-wire system is used

with balancer sets and with a current generated at 220 volts. On a panel close to each machine are the circuit-breakers, and rheostats, handled from a central benchboard. The two groups of panels of the main 40 by 10-foot switchboard are subdivided into those for the power circuits on the right, those for the lighting circuits on the left and those for the balancer sets and instruments on the three central panels. There is a watt-meter for each machine and in

an auxiliary switchboard is automatically thrown into service by a no-load release, and as this board is fed from the city electric service and is connected with emergency lighting circuits in all stairways and in the engine-room and boiler-room, these parts of the building can never be shut off from artificial light.

In regard to fire-proofing, fire-resistance, and fire-protection, all the buildings and all their parts are planned and con-



The Switch Board.

THE HOME OF THE CURTIS PUBLISHING COMPANY.

both the positive and negative bus-bars; and to indicate the unbalanced load, an additional instrument. In order that each department may determine its proportionate expense for power and light, the circuits to each one are metered; and in order to determine any grounding of wires, an ammeter switch throws the instrument to either the positive or negative side. In case of accident to the electric equipment, putting it out of service,

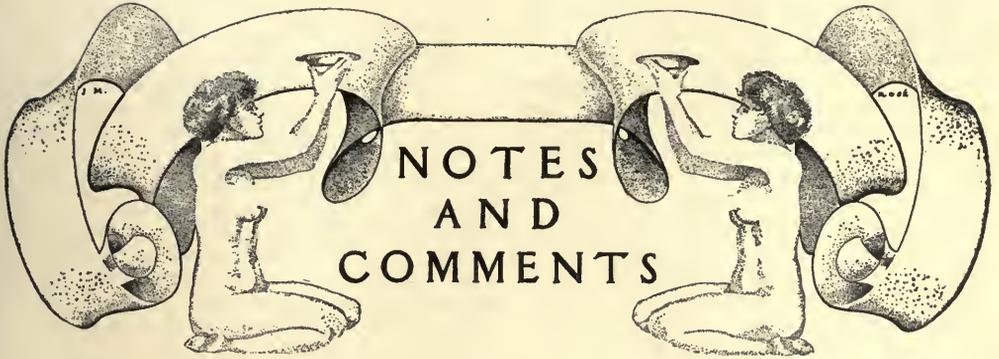
constructed not only for the protection of the building itself and its contents, but also for the protection of the employees and visitors. In addition to the solid brick fire-walls separating the great divisions of the plant and completely cutting off each section from the others by the closing of the hollow steel or metal-covered self-closing fire-doors of occasionally necessary openings, there are at present four tower-fire escapes, those at each end of

the convenience section enclosing two separate non-interfering stairways reached at every landing through fire-doors from outside areas which connect with both the publication and the mechanical buildings. There is one also at the Walnut Street side of the mechanical building and one at the northwest corner of the power building. Outside automatic sprinklers are installed over all the wall-openings of alternate stories, beginning with the second, on the Sansom Street side of the entire plant except in the fire-tower and over the openings of the recessed southwest corner of the power-building and there are rolling fire-curtains on the Sansom Street side of the publication building. Holding in reserve 10,000 gallons of water, there is a large

iron fire-tank on the roof furnishing an ample volume of water in case of need. There is also a 750-gallon-per-minute fire pump and numerous stand-pipes with reels of hose on every story and with fire-nozzles on the roof, always ready for service. The house-supply pumps are also so connected as to be available for fire service in case of necessity. Outside the building, on the three streets, there are three plugs for the fire-engines, with connections also directly into the stand-pipes and sprinklers; and each has three openings, two of which are for the steamers and one for a high-pressure service. For the numerous fireproof and burglar-proof vaults, eighteen sets of 800-pound vault doors and specially designed vault bridges are installed.



The Entrance Gates.  
HOME OF THE CURTIS PUBLISHING  
COMPANY.  
Edgar V. Seeler, Architect.



## NOTES AND COMMENTS

### MUNICIPAL ART COMMISSIONS.

Milwaukee and Pittsburgh have recently established Municipal Art Commissions, and Philadelphia's Art Jury—finally appointed, more than four years after the passage of the act which authorized it—has elected a very progressive and energetic secretary. This is Andrew Wright Crawford who, as secretary of the local City Parks Association, has gained a national reputation for bringing things to pass. As the Philadelphia Art Jury has exceptional powers, the situation is encouraging. All this makes a considerable batch of art commission news for one month. The Milwaukee commission consists of seven members—two architects (William Schuchardt and George B. Ferry), two painters and, as ex-officio members, the president of the Park Board, the president of the Museum Board and the president of the School Board. The latter has been made chairman of the Commission. Of the Pittsburgh commission, the chairman is John W. Beatty, director of the department of fine arts of the Carnegie Institute. The ex-officio members are the mayor and the director of public works, and the appointees by the mayor, are, in addition to Mr. Beatty, A. B. Harlow, a well known architect; Henry W. Goodwin, the dean of the architectural department of the Carnegie Technical Schools; W. C. Mellon and Alfred B. Orth. The Pittsburgh commission is unique in having, also, two members from another city—New York. These are John W. Alexander, president of the National Academy of Design, and Henry A. MacNeil, president of the National Sculpture Society. This extending movement among cities, to secure fidelity to artistic standards in the public work, is an encouraging sign of the times.

### NEW YORK'S CIVIC CENTER.

The choice at last of a site for the new Court House in New York—though in itself a sufficiently interesting matter after the years of discussion—gains its greatest interest from the circumstance that it will add another important structure to the growing assemblage of public buildings and thus bring nearer to realization the possibility of a civic center. Such, at all events, is the popular view of the matter, the public following the lead of the committee of the Board of Estimate who, in reporting on the site, declared that they had "kept well in mind the need of a civic center in the heart of the city, into which a court house of monumental design would naturally fit." The site and its surroundings have been so generously pictured in the newspapers that there is no occasion for exact description here. It need only be chronicled that while the Board as a whole have officially adopted the proposed site for the Court House, and the Court House Commission has appointed Walter Cook as its advisory architect, the Board postponed, for consideration at some future time, the matter of a civic center. It ought also, perhaps, to be said that the civic center, if it is ever realized as now contemplated, will probably look better in the reality than it does in the diagram. The bigness of the buildings which so often impress—not to say, oppress—the pigmy observer, dominating the picture before him and diverting his attention from symmetry of ground lines, serves also to screen a lack of symmetry and to distract him from contemplation of what may be called the civic design of a scheme. And yet it is probable that no trained observer would be able to look upon the civic center as it is proposed

without feeling deeply its shortcomings. So vast a sum expended by so rich a city to get three successive open spaces, separated by single blocks, and each a civic center unrelated to the other and having independent axis of its own, would make a strong plea for comprehensive and far-sighted city planning. If only one building had been placed a block away, and another turned a little differently, what opportunities there might have been! But having been without that far-sighted planning until property values set limitations even to the imperial city, the plan is probably as satisfactory as any that could be worked out in the somewhat restricted section in which a civic center is now a practical possibility. Such a result was to be expected, however, from the deliberations of the architects to whom the committee referred the subject: Grant La Farge, Walter Cook, Grosvenor Atterbury, William M. Kendall, H. V. B. Magonigle and Egerton Swartwout. To their gratuitous service, as the committee report declares, the city is greatly indebted.

The report of the Federal Commission of Fine Arts, lately made to the President, for the first year of its existence, has been awaited with some interest.

#### FEDERAL ART COMMISSION.

The public has heard little about any activity on the part of the Commission, and even the members of the professions who were most called on to aid in securing the legislation which authorized its appointment have had scant knowledge as to what it has, after all, been able to do. It now appears that during its first fiscal year, which ended July 1, 1911, forty-one questions were acted upon, the money expenditure involved in the cases being about \$16,000,000. In each instance, action was taken by the Commission as a whole, but usually after committee investigation and report. Incidentally there were frequent conferences with officers of the government, architects, artists, etc. The more important of the questions considered were the site of the proposed Lincoln Memorial, the designs for the new buildings for the Departments of State, Justice, and Commerce and Labor; of the new building for the Bureau of Engraving, and the new Washington City Post Office. Of the \$10,000 appropriated for the payment and use of the Commission during the year, about five hundred dollars was left untouched. The Commission seems to have been neither extravagant nor useless.

#### HISTORIC PRESERVATION SOCIETY.

The sixteenth annual report of the American Scenic and Historic Preservation Society is a volume of something more than six hundred pages, exclusive of 65 full-page plates and several maps. Thus is it in a class by itself as regards the Society's preceding reports. In the usual account of the Society's activities and interests of the year, there is included an exceptional record of efforts to preserve historic buildings. Among the structures which it tried to save to the public were the Billopp House on Staten Island, a stone building believed to have been erected in 1668; the Verplanck Mansion near Fishkill Landing; the brick dwelling in Kinderhook, which was the residence of Martin Van Buren; the very old building known as Fort Craigo in the city of Rensselaer; the Schuyler Mansion in Albany; the Glen-Sanders House in Scotia, across the river from Schenectady, erected in 1713, but mainly from the material—doors, woodwork, and massive timbers with wooden pins—that was in its predecessor, built in 1658; and the Herkimer House in Danube. Only in the case of the Schuyler Mansion was entire success achieved; but as several of the bills were vetoed by the governor after passing both houses of the legislature, and as in several cases the agitation may be said to have only begun, it is by no means certain that at least most of these structures may not eventually become public property, carefully preserved in about their original condition. Another section of the report to which architects will turn records the considerable action taken, and more attempted, to secure a regulation of public signs. Included among the appendices are reports by Dr. George F. Kunz, the President of the Society, on American City Parks—with rather remarkable compilations of statistics; on Foreign Regulations for the Conservator of Scenic and Historic Places and Objects; and on the dedication of the building constructed in Washington for the Bureau of American Republics.

#### NEW KIND OF CIVIC CENTER.

The term "civic center" has lately come in Philadelphia to have a different— that is to say, a more compact— meaning than in most other cities. During recent years, the tendency of the term has been expansive. It has included groups of buildings of various

kinds, sometimes semi-public as well as public; it has embraced the broad plaza, or even park, that bound them to one another; it has been elongated, as in Baltimore, into a succession of squares on which public buildings stand; it has been extended around corners and tangentially, as in the discussion of the possible developments around the new Court House site in New York. But Philadelphia has contracted the term to mean a single structure. The discussion arose through the need of the City Club for a commodious home of its own. One way to secure this was by the erection of a clubhouse; another way, which has been very earnestly considered, was by the erection of a large structure that should house various enterprises of kindred purpose and should be in such very truth a civic center that the use of the phrase was inevitable. Such a building, pleaded the Public Ledger, would do for civic organizations what the home of the United Charities in New York does for the several organizations sheltered by it; or what is done by the building in which the greater engineering societies have their New York offices. It says: "The physical grouping of the social, civic and philanthropic forces of the city's life, such as is contemplated by this plan, would have far-reaching consequences." It surely would; and how interesting would be the problem of expressing architecturally the dignity of purpose, the fellowship of labor and of interest, the significance to the State and to society, of this true civic center! Contacted, shorn of gurgling fountains, of formal trees, of seats for idle but weary citizens, of harmony of cornice line and set back, it yet loses nothing of its architectural interest. If the problem should be given and adequately solved, the designer of this compact civic center will not want for recognition.

"What America wants is the inoculation of Garden City ideas." This is a statement made by Thomas Adams, town planning expert of the local Government Board of Eng-

#### AN ENGLISH-MAN'S ADVICE

land, in an article which he contributes to the magazine, "Garden Cities and Town Planning" and in which he gives a summary of impressions gained by him in a recent visit to this country. He argues his point in this interesting fashion: "Whether Americans are likely to adopt the Garden City method may be opened to doubt, but I am satisfied that the country is ripe for a propaganda similar to that which has been

conducted in England for the last ten years. The upward tendency of rates, rents and price of land in the great cities, the congestion of traffic, the increasing difficulties of transportation, the growing desire to improve the conditions of life in the cities, for the working classes, the recognition of the fact that the efficiency of the laborer depends largely on healthy home environment, make it a field in which Garden City ideas can be sown with the prospect of a fruitful harvest. Moreover, there are the usual prejudices to remove—the erroneous ideas that concentration for business purposes is necessary for efficiency even when carried to the extent of congestion, that workpeople do not want to live away from the lurid glare and unhealthy attractions of the city streets and saloons, that it is more expensive to manufacture in the country than in the town. Isolated and unorganized movements of manufactories have tended to strengthen these prejudices. There is wanted the organized effort which has its expression in this country at Letchworth. Many of the mistakes at Letchworth can be avoided. The special conditions of the United States can be fully regarded and the enterprise and advertising genius of Americans can be used to make such an effort bolder and more rapidly successful than in this country.

"It is needed not so much for the sake of the experiment itself that would merely be a drop in the ocean. It is needed to make Americans realize that town planning must begin at home, must provide amenities for the house as well as amenities for the city as a whole, must prevent the recurrence of evils as well as attempt to mitigate them when they are created, must 'spread the people' rather than concentrate them."

#### ENGLISH TOWN PLANNING CONFERENCES.

The National Housing and Town Planning Council of England has sent out announcements regarding the so-called Northern Conference, which is to be held in Manchester, England, March 27th and 28th. It was originally intended to have only one Conference, which should be national in scope; but, significantly, the interest in the subject has become so widespread in England—owing largely to the operation of the Town Planning Act—that now three Conferences are proposed. That in Manchester will come first. A month later the Southern Conference will be held, in London on April

24th and 25th. In June, it is expected, a Conference for Scotland will be held—probably in Glasgow. At these Conferences the need for town planning will be taken for granted and the whole time will be given up to the consideration of practical measures for securing its benefits. Of these, it is promised that a subject which will receive special attention is the planning of roads (or streets) in town planning schemes—both main arterial and secondary streets. The limitation of the number of houses per acre—various standards in such limitation and the probable effect upon rents—is another matter which the committee says will be earnestly discussed. It is expected that at the close of the Conference an Advisory Town Planning Committee for the Northern district will be elected, to serve for the ensuing year. At the Conference held in Liverpool, a year ago, 600 representatives of local authorities were appointed to attend. It is expected, the announcement declares, that the number of delegates at each of this year's three sectional conferences will be far in excess of that number.

#### BURNHAM GOES TO BROOKLYN.

New York has had an unusually prominent place in the city planning news of the last two months. The selection and definite adoption of a site for the new court house in Manhattan was preceded by only a few days by the visit of Daniel H. Burnham to Brooklyn. Where Mr. Burnham goes to talk city planning, one may be sure of big ideas and great ambitions. His visit to Brooklyn was in response to the invitation of a com-

mittee containing many influential men, and at the Hamilton Club he was the guest of about two hundred of Brooklyn's moulders of opinion. The mayor of the greater city and the president of the borough have been interested in the project of a Burnham plan for Brooklyn and a committee has been organized to carry forward the campaign in behalf of it.

New York, including the borough of Brooklyn, has had great plans made for it before this—by the New York City Improvement Commission, for example, in an official report to Mayor McClellan and the board of aldermen. This was in 1907, and nothing came of it except the handsomely illustrated report. But several circumstances give reason for hope of more tangible results, should Mr. Burnham now make a study. One advantage is that Brooklyn is a more homogeneous community than is the greater city. It has that self-consciousness which is so valuable a possession in civic enterprises. Another advantage is that Mr. Burnham is not a local resident. The words of an outside expert always carry weight. And finally there is a great advantage in the enthusiastic support of a public-spirited local committee. To this committee Mr. Burnham gave the following excellent advice, as a parting word at the time of his visit: "Get the right start," said he. "Begin by making your people enthusiastic. Go after them and keep on going after them by speeches, by pamphlets, by charts and lectures. You must have the people behind you before you can do anything for a city. Show them that it pays in dollars and cents that their city should be beautiful. Do this and the rest will be easy."

