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The

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## THE WAREHOUSE AND THE FACTORY IN ARCHITECTURE.

WHAT is a warehouse? When the present writer was a student in Germany, a comrade of his—one of those polyglot Poles, who were present in every polytechnical school, art school or university course on the continent of Europe—a man who spoke every language in use among his contemporaries—asked one day what was the English word for “such a building as that.” The word *warehouse* being furnished and explained to him, he expressed the greatest delight, finding sufficient reasons for the belief that no other modern language of Europe possessed an equivalent term. Probably that is true, for as far as contemporary evidence goes no language has the equivalent term of any word in any other language. Translation is falsification (and that phrase comes closer than most translations do to their originals, to the ancient saw: *Traduttore, Traditore*). What is called the “translation” of a foreign author implies, or should imply, the restating of that author’s thoughts in such terms as may express them aright. Beyond the simple every day words “wet” and “dry,” “cold” and “hot,” there are no interlingual synonyms; and even those words may be found to be used in a larger or a narrower sense as you go from one tongue to another. But the warehouse, as the great cities of America know it, we may take to be a building which is devoted to industrial purposes, involving the safe keeping of a large quantity of goods. A six-story building in use as a manufactory, with huge, bare, relatively low halls, full of shafting or, in these modern days, with the less bulky contrivances of the electrical plant, is not a warehouse; but then it is a “Factory,” and thus we reach the definition of the second term of our title. Without splitting hairs too minutely, we come to the conclusion that anything is either a warehouse or a factory which is devoted to the rougher kind of business enterprise; that is to say, not primarily to offices where professional men

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sit quietly or clerks pursue their daily task, but one where the goods are piled up, where the unloading and loading, the receiving and the shipping of such goods goes on continually, where the floors are to a great extent left open in great "lofts" and where in consequence the general character of the structure within and without is the reverse of elegant. It may be costly, it may be thoroughly built, it may be, as we shall have reason to find in the course of this very paper, an architectural monument; but it can hardly be minutely planned, with many refinements in the way of interior arrangement, nor can it be the recipient of elaborate exterior decorative treatment of any kind. The windows can hardly be grouped in extraordinary combinations—the external walls will put on the appearance of a tolerably square-edged, flat-topped box, nor will the external masses anywhere break out into porches or turrets. Delicate stonework is not for the warehouse or for the factory. Sculpture is not a part of its architectural programme. Color, if applied, and it is apt to be applied rather freely, is of the nature of large and somewhat boldly treated masses of natural material supposed to contrast agreeably one with the other in their not very positive hues.

This being our subject, it is found to be a rather interesting subject in view of the really attractive buildings of this sort which New York and other cities have seen erected during the past quarter century. Some slight attempt at verifying dates has ended in confusion; nor is the writer able to say, at present, which of all these buildings which he has been considering is the first, or which are among the first. To whom is due the credit for the introduction of that type of building which is perhaps the most common among them—which is, at least, the most notably characteristic of the whole group? Is it the building at 175 Duane street (Fig. 1) or (Fig. 2) the De Vinne Press in Lafayette Place? Those two buildings are the work of the firm of Babb, Cook & Willard, of New York, and they are of the years between 1877 and 1885. Perhaps they were the first to present the character which we wish to insist upon, here, as being the most marked among all these warehouse buildings. The massive structure of rough brickwork with no high-priced material—no face brick of any sort used anywhere about the building (except where actual castings in terra cotta are the order), the effect produced by very deep reveals, a natural result, by the way, of that relegation of the lower stories to mere groups of piers with larger openings between them; the absence of a projecting cornice, indeed of any wall cornice whatsoever and the substitution for it of a parapet of one kind or another, very often a mere brick wall pierced with open arches; the use in some cases of a roof cornice, that is, of boldly projecting eaves which, however,

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FIG. 2.—THE DE VINNE BUILDING. Babb, Cook & Willard, Architects.  
Lafayette Place and Fourth Street, New York City.

are but small as compared with the height of the wall or the mass of the structure; the prevalence of a roof so nearly flat that it does not in the slightest degree affect the external appearance of the building; this architectural problem is the one proposed and to a very great extent successfully solved by the designers of these now rather numerous structures.

The building, Nos. 173 and 175 Duane street (Fig. 1) is of simple character and has only one street front to show us. It cannot be compared to its rivals, the buildings of the same class which are to be mentioned with it. The combined windows, two, two and a lunette, under one arch are a poor and cheap device, and the filling with brick walling and arches of the space within the larger opening tends to prevent the use of deep reveals. The pair of simple round-arched openings below each of those great recesses cannot be thought more original or more significant. The double superstructure—the two arcades of seven and thirteen openings, some filled with glass, some open to the sky, that is a brave thought, if you please! It is so that designs are made, if they are to be really designs! The invention of such a pierced parapet as this might almost be thought to date from this facade, it is so obviously called for here. And there are some well-placed and admirably designed bands and archivolts of terra-cotta; the ornamentation kept down to the severe, conventional patterns, the platted and twisted band, "strap-work" and "knot-work," such as befits a work-building. It is, however, the De Vinne building which shows what this style is capable of; and for this we have the fixed date, 1885.

Of this building (Figs. 2, 3 and 4) it is to be said that no photographs give the full sense of its bigness, its breadth and its mass. More than once visitors on their way to see it have been pulled up suddenly by a sudden sense of its large presence; it is not quite what they were looking for, but much more broad and ponderous. Now, does this point to any fault in design? Is it of necessity a fault, if your masses are larger and the general "scale" of the building greater than usual? If so, it is a fault shared by every Greek temple bigger than the Theseion. If the Greeks had possessed the photograph it would have altered their style, once for all; for who would have built the temple of Zeus at Olympia, 90 feet wide, or either one of those at Selinus or Akragas, 75 feet wide, in such a style that the little shrine at Rhamnus, 33 feet wide, would have shown itself, in the sun-picture, as big and as imposing as the building of twenty times its mass and its cost? No, it is *not* a fault, if a building proves to be greater in its whole and in its parts than the faithful portrait had shown it to you! You had lost nothing, you missed nothing, while you studied its image; and you gain much, now that the building itself confronts you.

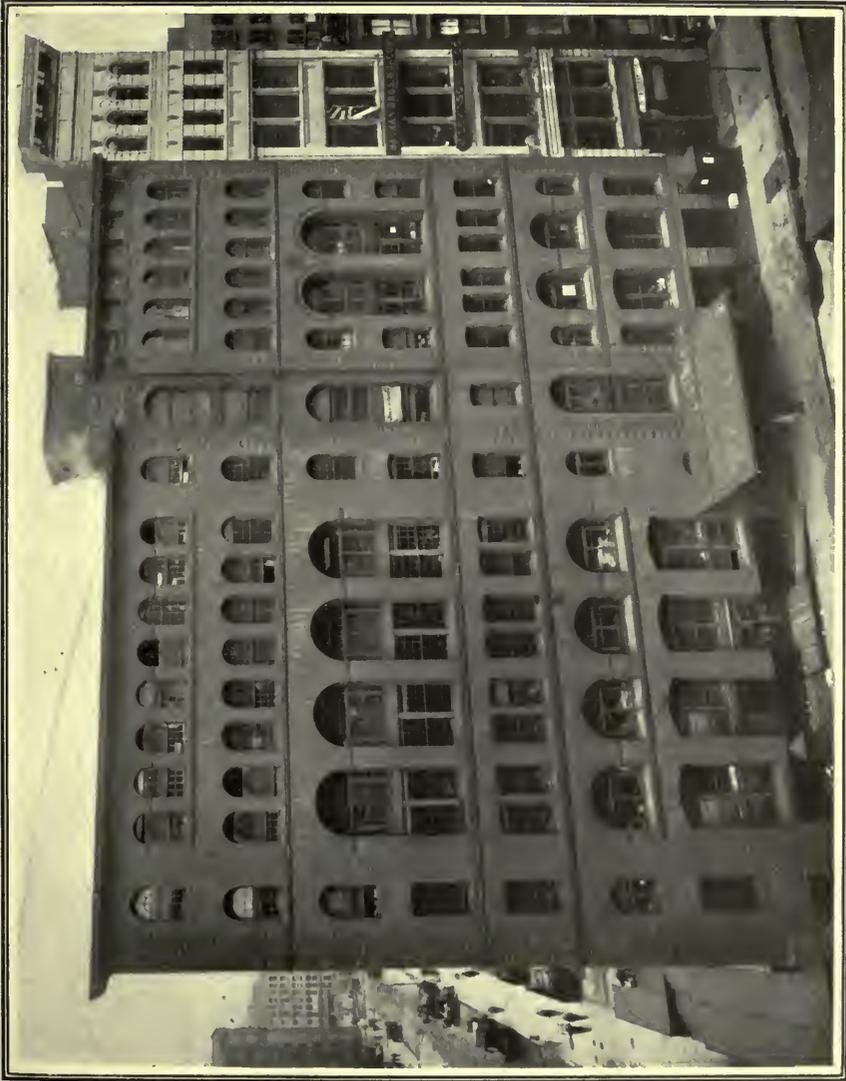


FIG. 3.—THE FAÇADE OF THE DE VINNE BUILDING, ON FOURTH STREET, Lafayette Place and Fourth Street, New York City. Babb, Cook & Willard, Architects.

The three doorways on Lafayette Place have a reveal of forty inches, less the slight lap of the wooden moulding. The three great arches above have the same reveal, and, as to those combinations of many windows under one window-head, let the difference be noted between them and what seems the same motive in the Duane street building, Fig. 1. That is always a doubtful thing to do, to exert yourself to make three tier of windows look like one; but as attempted in the smaller building it is feeble and without apparent purpose. Here, in the De Vinne Building, the great arched opening, sixteen feet wide and three times as high, has no subdivisions more massive or more constructional than slender window-bars and thin panels of light material. The four large openings on the side on Fourth street are built with twenty-four-inch reveals. The smallest windows have their jambs sixteen inches wide.

So much for ponderable realities; and thereto must be added such considerations as the admirable treatment of the segmental arches of the ground story—their extrados stepped off and so fitted to the courses of brick; and the breaking of the deep jambs by a very small and thin rebate, a mere twinkling line, adding marvellously to the effectiveness of the massive reveal. The extension on Fourth street, shown in Fig. 3, is just enough varied in design from the original and larger mass to express the idea of a kindred structure of a later period, and the zone of separation between them is most ingeniously managed. As for the delicate ornament in relief which surrounds and invests the main doorway of entrance, it is to be judged fairly well as it is seen in Fig. 4; and it serves as an almost perfect example of how ornament may be concentrated at one point, while still serving well the general purpose of the building as a whole.

To be compared with these is the building in Centre street at the corner of White street, the work of the firm already named as singularly successful in this attractive, this worthy method of design (see Fig. 5). That building, which we will call by the name which is given in relief, in dark-red terra-cotta upon a sign on the corner pier, and of which the initials H and S occur in highly decorative panels elsewhere on its Centre street front, is unlike the De Vinne Building in that the great uprights take precedence even of the most important—the largest—the most significant arches of the exterior. The piers, three feet square and from that to four feet on the face, are carried up in unbroken line from sidewalk to skyline. They grow thinner, of course, as they ascend, but they keep what may be called their "face value." Where it has been the wish of designer to use small windows as if for the sake of employing sash of a more usual and certainly more handy size and character, these piers serve merely as pilasters to divide up the wall into bays, which

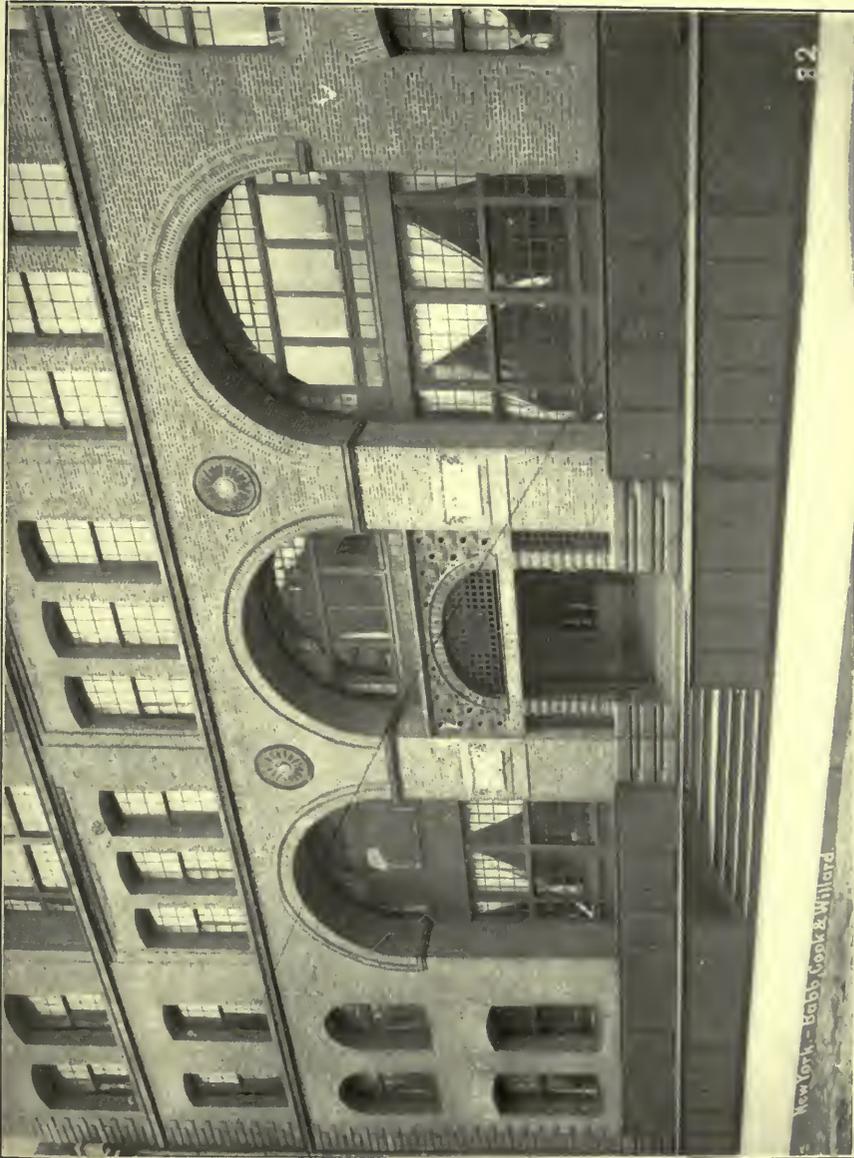


FIG. 4.—THE LOWER STORIES OF THE DE VINNE BUILDING.  
Babb, Cook & Willard, Architects.  
Lafayette Place and Fourth Street, New York City.

wall at the same time they stiffen in the way which all primitive and unsophisticated wall-building is done. Again below, on the ground story, where the whole surface of the exterior wall is to be broken up into doorway and window-opening with as much glass as possible, only the barest necessity being allowed to govern the size of the masonry wall, the piers are isolated pillars. In one story alone the system of semi-circular arches is carried out for the whole extent of one story and surrounds the building with a belt of similar openings differing somewhat in size and in detail, but altogether similar in treatment. Here is what no other one of our warehouse buildings has, the archivolt of a great arch disappearing into the plain brick reveal of the square piers. This suggestion of the "Roman Order," this hint at the supremacy of the post over the arch, is not to be found anywhere else; for all these buildings are of a character which might be called Romanesque if the name of an ancient style were to be attached to them; nor is it clear that it is a happy result in this case or that the treatment of the smaller arches in this story—those in which the width of the archivolt is retained throughout the vertical impost until the sill of the windows is reached, is not a better architectural motive. That is hypercriticism, however. The Centre street front of the Hanan Building is one of the most striking and effective and one of the most sincerely designed of all the warehouse buildings which we have to consider; but the reader should study our photograph; for the building is now (October, 1903) so covered up with signs that its charm is lost.

Very soon after this was built, by the firm of McKim, Mead & White, the Judge Building (Fig. 6) in Fifth avenue, at the corner of West 16th street. It is confessedly studied from the buildings which we have named already; but its treatment with a much more decorative system of design—with a much closer approach to the modern office building, tends to separate it from our category. It is easy to see that another selection might be made from which this building should be excluded as being very much too "architectural." The very unexpected and effective rounded corner where the two principal facades meet; the repetition of the treatment of those very large and highly developed quoins on the two other corners, especially that treatment which is to be seen at the extreme western edge where there is a large offset in the wall, and where the mass which is in retreat comes into sight beyond the main corner, as to emphasize effectively the *chainage* of the main structure; the refined group of mouldings like a classical entablature which marks the springing line of the greater arched openings and the smaller group of mouldings at the spring of the arches below; these, and more especially the wall cornice with the heads



FIG. 5.—THE HANAN BUILDING.

White and Centre Streets, New York City.

Babb, Cook & Willard, Architects.

which pass for gargoyles, whether they serve as such or not, are all of them claims upon our attention as taking the building out of the Factory-Warehouse group into a more generally recognized class of architectural design. The pilasters and even the columns of the entrance front are of less consequence; they might be added to the De Vinne or the Hanan building without impropriety; and the admirably conceived string course which is carried across a part of each of the two façades, namely that which separates the groups of three among the windows of the fourth tier from the larger pictures of windows just above, are also admissible, even in a warehouse. The same thought is carried out in the moulded sill-course of the uppermost row of windows. The artistic thought involved in putting those two broken sill-courses in and stopping them where their need exists no longer, stopping them with a simple return, is one of the most charming things to be seen along our greatest thoroughfares.

And so it is that if the student of such things dissents entirely from the plan of including this among warehouses, he is not to be villified for his opinion or even for the bold expression of it. It can only be urged that this seems to give the most interesting example which is possible of the warehouse treated in a grandiose way, treated in a way to fit a Fifth avenue corner. And let the reader study our photograph, for the building it represents has perished. Even now, in October, 1903, the top of it is taken off; it is in the way of being altered out of all recognition. So it goes in a modern city of approved business habits. Wight's best building, the unique Academy of Design, has gone; the two best things that Eidlitz built are, both of them, swept away. Haight's admirable Columbia College library and halls are all destroyed; and this in the lifetime of their creators. And all this has been deliberate.

There is much architectural significance in the design of the lost Tarrant Building (see Fig. 7) which once stood in Warren street, two blocks west of Broadway. This was destroyed by fire; it is one more little custom of the American considered as citizen, to burn up his buildings at intervals—self-congratulatory, if only the occupants escaped death. The warehouse was the work of Henry Rutgers Marshall; and if this subject of ours will allow of such extension of its limits as to include some of the buildings which are *not* warehouses and yet have received this same architectural treatment, we shall find that Mr. Marshall has done other things in the simple brickwork which challenge comparison among modern designs. All that we can give of the Tarrant Building is a reproduction of the author's drawing. It appears that no adequate photograph of the structure was taken while it still existed; and this mainly because of the obstructing mass and confusing hori-



FIG. 6.—THE JUDGE BUILDING.

Fifth Avenue and 16th Street, New York City.

McKim, Mead & White, Architects.

(Now in course of reconstruction.)

zontal lines of the elevated railway. Nor is it well to spend much time in analyzing a building which has perished. The admirable treatment of the brickwork in two colors is all that the present writer clearly remembers in the building as it stood and it is better to look for even that attractive motive to more recent and still existing buildings.

The Tarrant Building was of about 1890. Of the same age, or thereabout, is the warehouse at the corner of Spring and Varick streets, the design of Charles C. Haight. This building is shown in Fig. 8; and he is not to be blamed who thinks that it is the best, because the most suitable, design of all. Let any one note the peculiarities of the design and consider them together, and separately, and decide whether they do not embody nearly everything which goes to make up an admirable design of a simple character. The high basement, faced with cut stone, and with all its openings closed at the top with flat arches, with enormous voussoirs accurately cut and doing their work perfectly, represents two stories of rooms within. A moulded and dentilled string-course acts as a surbase for this basement story. A brick wall, six stories high, broken only by two slight sill-course bands of brick work corbelled out, course beyond course, in the simplest possible fashion, the windows small and especially low for the mass of wall around and above them (in which characteristic the openings of the basement story share), the arches whether segmental or flat, very deep in proportion to their span and telling their story of abundant strength, color introduced in horizontal bands at the sill, at the top of the jamb and half way up the pier of each row of windows and again half way between each horizontal belt of openings; all that is wanted to make a design of this is just that which every design needs as a primary requirement, grace. But grace is exactly what this design contains. It is a rather favorable instance of elegance used so as to be the most marked characteristic of a very simple exterior. The proportions of openings to wall space are fortunately better than those which must of necessity follow from the requirements of office work or residence. More wall surface is allowed than is generally practicable in city building. Of this fortunate circumstance the best use has been made; nowhere is there a more perfectly successful design of extreme simplicity, nowhere a better spacing of square openings in a plain wall. And that the openings are not all square—that some of them have segmental arches; or else, if you please, that they have not all segmental arches, that some are thought to do better with the horizontal soffit and others with the curved intrados, is to the hypercritical the most serious fault, if there is any serious fault, about the building. Why should some of the windows be thought to need

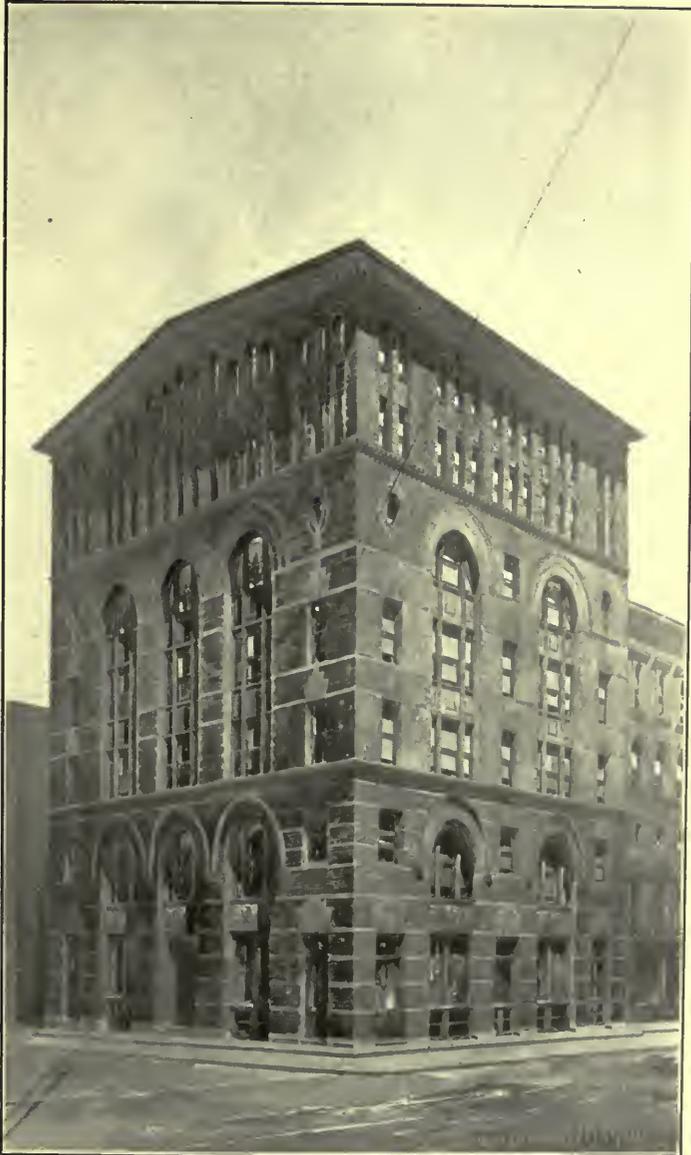


FIG. 7.—THE TARRANT BUILDING.

Formerly at the corner of Warren and Greenwich Streets, New York City.

Henry Rutgers Marshall, Architect.

a segmental arch? That fidgety kind of questioning is very disagreeable to some students of modern architecture; but it is so very natural to others—it comes so inevitably to the front whenever we are thinking about the why and the wherefore in a design which is worthy of our notice, that it is to be given a place. Should we prefer the building if all six courses of windows had segmental arches? Yes—or at least we should prefer it, probably, if all except the top story were so treated. The uppermost row of windows, as forming almost a terminal frieze, and with the tops of the windows cut off by the preparation for the wall cornice (which is somewhat larger than so simple a building requires) are entitled to be square if they will, even if all the other windows in the brick wall had rounded heads.

In all this there has been no mention of the recessed wall on the left, on the Spring street front, with the bits of corbelling which bring the recesses out again to the main surface of the wall. In like manner nothing has been said of the very simple and effective porch of entrance. Nor is it practicable to dwell upon the details of the color system as one would be glad to dwell upon it if this building were the only subject of our inquiry. Assuredly the De Vinne building is greatly more architectural in character, the creation in itself of a new style; but as certainly this Garvin building is the typical work of low cost and obvious utility.

Some of the newer warehouse buildings are still more simple in character. It is one of the delights of this particular inquiry that one sees in the treatment of these recent and very plain—very utilitarian—structures, a wholesome architectural influence, coming, without doubt, from those buildings which we have named already and which seem to be, on the whole, the prototype of the movement. One of those new buildings is the prodigious pile which fills the whole river front, and indeed the whole westernmost block, between West 26th and West 27th streets. Our view, Fig. 9, is taken from the south, and shows the 26th street flank and the comparatively narrow front on 11th avenue, although that front itself is of 200 feet. There is a far away, unpretending, unsophisticated look about the building. The designer has felt and has wished to express his feeling that he is not anywhere near the world of residence, of the life of the city, as that is generally understood; that nobody who is likely to look twice at a building for its own sake will pass his way unless he is so very earnest a scholar that he hunts it up because of its subdued and quiet reputation. The building is the warehouse of the terminus of no matter what great railway; it is called the "Terminal Stores," but it is announced as being the property of the Terminal Warehouse Company, the office of which you enter by the little round-headed door just beyond the



FIG. 8.—BUILDING OF THE GARVIN MACHINE CO.

Corner of Spring and Varick Streets, New York City.

C. C. Haight, Architect.

broken telegraph pole and the lamp-post which stands near the corner. The reader is asked to enjoy the brick cornice on the avenue front, built with long, thin corbels and little arches. He will indeed see the same study of mediæval fortification in other storage warehouses, but it is so natural and obvious a device that he has a right to enjoy it afresh every time it occurs.

The long front on West 26th street is one of those walls which could not be altogether spoiled except by the most wanton "uglification," by the senseless addition of misunderstood ornament, and yet it has a charm given to it by the simple device, which is also a good one, for the protection of the building against fire on the



FIG. 9.—THE TERMINAL STORES.

11th Avenue, from 26th to 27th Streets, New York City.

G. B. Mallory, Architect.

exterior—the device of setting the fireproof shutters four inches in from the face wall. It can be understood what that signifies. It is evident that with the shutters fitting into a rebate, made by the four-inch offset of brickwork, the tongue of flame from across the street cannot so conveniently find its way inward, following the draught of air. It is greatly to be regretted that this simple improvement has not been repeated on the river front, where the shutters come outside of and upon the brickwork of the wall without the rebate.

As for the avenue front, it was practicable to leave that so very solid, to pierce it so little with windows, that two most attractive things were possible. One of these is the enormous doorway, the huge, semi-circular arch with short imposts. The fitness of it, the

obvious necessity of having an entrance to the central—street-like passage way—so ample that the largest loaded truck can enter it readily, is not the only reason for admiring this great arched doorway. The other attractive feature is the “staggered” arrangement of the windows in the projecting masses at the two ends of this façade. They are not staircases, though the disposition of the windows makes one think of that possibility, they are arranged in that way, apparently, for effect alone; but the effect has been secured.

*Russell Sturgis.*

A second paper upon later buildings of this class will appear in the February number of this magazine.



DETAIL NEW AMSTERDAM THEATRE.

Herts & Tallant, Architects.



GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.

**“GORDON HALL,” THE HOUSE OF DAN R. HANNA,  
CLEVELAND, OHIO.**

THE adaptability and fitness of the style of building prevalent in England in the early days of the Renaissance, to our domestic conditions and modes of living, are perhaps the most notable reasons for its adoption and extensive employment in America. Particularly is this true in the designing of country establishments. Here, where the very nature of the work makes it incumbent upon the architect to arrange harmonious relations between buildings and neighboring conditions, this style of dwelling is found peculiarly suitable, because of its well-known picturesque qualities; and any style less congenial—except when deftly treated, becomes undeniably conspicuous and unpleasant. The extent of its use, however, implies no necessary disparagement of buildings designed in an Italian manner or to splendid schemes whose lines are drawn under the present French influence, for as the reader will readily understand upon a little consideration, the question of comparison is to a great extent of an economic nature. The Italian villa and French chateau are indeed beautiful and impressive, but only when they are carried to their fullest consummation. The Italian lends itself beautifully to the landscape under certain conditions, while the building of French lines, with all its imposing elements, its proportions and elaborate details, imperatively demands a continuity, on the same grand scale of richness and decoration, throughout the entire fabric, and extending to its setting, so as to leave no mark of incongruity. Without its statuaried garden, peristyles, and fountains, the Italian villa is incomplete; and discloses a picture containing an element discordant with surroundings that would better adjust themselves to a less formal design.

But place the house built essentially in an early English spirit, modest in its outline, quiet, pure and dignified in its several features; with broad, simple, bricked surfaces, exquisite in texture and color values, the whole bearing a consistent and congenial expression—place this kind of a house in any spot where there are trees and probable lawns, and you have a picture. There is no need of adding subordinate features for the purpose of neutralizing effects. The house demands no more of the setting. It is satisfied, and still it will happily tolerate ornamental accessories possessing the same restraint that is peculiar to itself. It will bear extensive gardens more or less formal. It will welcome the introduction of almost any embellishment in the matter of landscape art, but it remains independent in its beauty, always implying an idea that its accessories are not indispensable, and that being simple in itself, it requires

but a simple setting. It becomes apparent that of the three, the English—the early English it must be borne in mind—is comparatively the most liberal in its extent of adaptability, surpassing even our own colonial, which, like the later Renaissance, involves a setting of considerable stateliness to bring about consistent effects. Economically considered, it is most generous in the extent of its fitness. It can suit a patron of wealth, availing itself judiciously of his means, or, if skillfully handled, it can successfully comply with conditions imposed by a moderate purse. The success of the other two can hardly be attained except by patrons of great wealth—



THE LODGE OF GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.

whose liberality make it possible to employ materials, with which to rear a work of magnificence, sufficient to bring these styles up to their highest standards.

The people of no other country have been and still remain, more devoted to country life than Englishmen. They have not only loved its advantages, but have in consequence studied its possibilities so as to leave them almost authorities in the disposition and treatment of its various appointments. The question of his abode—at any rate from an artistic point of view—has never received the least of his attention. There is ample testimony of his artistic ability and his keen sense of the picturesque in the many fine old

examples scattered about the British landscapes, and although these buildings of early days may appear in the eyes of the austere academician architecturally imperfect, measured upon his narrow scale of truth in rudimentary elements as to its parts and details, no one can resist the entrancing beauty of the harmony that is invariably disclosed between the great house, the garden, and the surroundings. Details are secondary items, and if they play their part well in the general ensemble, what matters it if a column is short a diameter or two of Vignola, or a moulding is incorrect according to established rules, or, if some other detail is not just



STABLE OF GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.

right, for which the builders in those days failed to obtain the proper pattern. A more important principle dominated their minds, a principle worked out self-evidently in these old designs with admirable success, and this harmony of treatment with respect to the whole, creating almost a kinship between the house and its surroundings is the pre-eminent feature of the efforts of these old builders, in which their descendants, or rather their disciples, have willingly and irresistibly, but not always successfully, followed. The failures hinted at are accountable in many ways. It is well known that the departure from simple themes to those elaborate conceptions to which developments of the Renaissance gave birth,

is due entirely to the perfecting of architectural standards in England upon—if we may state it so—Italian models, which in turn were based upon the works of ancient Greece and Rome. As the purity and refinement of classic art became better known and its principles better understood and more widely used and applied; as appreciation of the beauty of form increased and a higher conception was acquired of the laws governing composition, it is true a more correct kind of building became current; but the picturesque characteristics of earlier and less informed times were too often omitted in the eagerness to adopt the possibilities of the new art. While buildings became more ornate, their possible affiliation with surroundings of the old order became less perfect, and an absurd contrast is often to be noted, in the work of this period, between the house and its situation. There was, indeed, no blindness to the picturesque effect attained in earlier works, as quite the contrary is evident in a perfect willingness to retain it in the incorporating of new ideas, and consequently there is apparent once in a while a vain effort to reconcile the two. The earlier buildings "fell in" beautifully with their surroundings. The later ones, however, of foreign origin, necessarily required foreign treatment in the way of some intermediate medium to break an abrupt contrast and make them appear to their best advantage, and hence followed the introduction of appropriate accessories borrowed also from continental neighbors. Instead of the old-fashioned English garden sufficing, it was essential to render the grounds adjoining the house in a progressive break of style—using a long process of transition in crossing the breach between the house, the garden and its decorations and the natural features of the landscape.

Modern architects of England, and a few in this country, that have distinguished themselves in handling the English motives (sometimes in a very original manner) have readily benefited by the lessons of profit and loss offered by the architectural history of the Renaissance. No other domestic models offer such a wide field for original development, none so elastic in opportunities to express the individuality of the designer, and none better upon which to conceive a picturesque design than those old buildings of the period, when the influence of Italy was but slightly felt in England, and not yet strong enough to eradicate the romantic enthusiasm of its builders, which is so thoroughly stamped upon their works. Availing himself of the incentive found in principles and detail, the architect can, in his design, produce an exceedingly attractive composition. With this conception a singular fulfillment is discovered in the design of Gordon Hall. The photographs accompanying this article, with all their shortcomings, show us an engaging example of the outgrowth of this significant



EXTERIOR OF GORDON HALL.

Residence of Dan. R. Hanna, Cleveland, Ohio.

Decorations by the Brooks Household Art Company of Cleveland.

Jarvis Hunt, Architect.

theory directed by an instinct truly artistic. The keen sense of the picturesque which materially holds a paramount interest in all of Mr. Hunt's work—especially in country houses—found a ready and sympathetic ground to work upon here, for Gordon Hall occupies a beautifully situated site, full of the handsomest trees to be seen anywhere, with broad stretches of greensward to the west, besides its own well-kept lawns immediately adjacent. That such conditions irresistibly invited sympathetic treatment in the mind of the architect is scarcely to be wondered at, but such an accomplishment is not always an easy matter, and particularly under the



THE VERANDA, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.

Decorations by the Brooks Household Art Company of Cleveland.

circumstances that governed the planning of our subject. The lot, by the nature of its boundaries, being narrow and long in the direction North and South, and the grade virtually level, with a general appearance of uniformity everywhere, carried a condition that decreed a certain uniformity in the scheme of building. A home of a rambling nature in plan and irregular in composition, no matter how poor its architecture, usually presents itself favorably in a picturesque light, a result which is almost inevitable under such conditions. But how rarely is picturesqueness a concomitant of uniformity and symmetry! Gordon Hall forms an instance of



THE LIVING-ROOM OF GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Decorations by the Brooks Household Art Company of Cleveland.

Jarvis Hunt, Architect.

this combination which makes it doubly worth appreciation. It has been the labor of the architect to accomplish this one prime object, and that he has done it, and done it well, is evident in the photographs, and more so in the actual building. The house is neither domineering nor subordinate for so skillfully are lines and materials handled and disposed that perfect relations with surroundings have been established and the harmony of the picture is complete. As to its architecture, the photographs disclose that it is good and refined. The whole composition bears an air of dignity and repose, and its features are appropriate and all in due relation to the whole, possessing the same refined and quiet restraint, well detailed, and serving well their decorative purpose.

The lot upon which the house and its appurtenant buildings stand is not very large, extending a thousand feet along Bratenahl Road, with a depth of about four hundred feet, and an L extending obliquely northeast, some three hundred and fifty feet, where are located the servants' lodges, gardener's house, the kitchen gardens, poultry yards, and other appendages convenient to an establishment of this kind. But fortunately the situation of the Hall facing west, as it does, commands acres of beautiful park land by virtue of its being closely united to Gordon Park, whose great sweeps of green and graceful drives in combination with the beauties of the actual private grounds form an estate of enviable proportions. Bratenahl Road divides the grounds from those of the public park, but the division is not perceptible to the ordinary observer, for one indeed appears to belong to the other. A very low hedge lining the simple cinder walk along the front of the lot is the only thing that gives a suggestion of privacy—a gentle notice to wanderers in the park that to go beyond this line would be intrusion. One of the photographs taken from the park side of the road shows well the attractive nature of the approach to the house from the main drive. It is following this avenue which swings gracefully in a semi-circle from the right to the front door and out again to the left that the house is reached and from which, as we walk up to it, a clear view of the house itself is offered. What kind of design could more befit this beautiful place! The presiding character of the house—namely, its fitness—immediately prepossesses and detains the eye. Its easy and tranquil outline is impressive because it betrays a profound sense of comfort in its position, snugly set upon the ground, and surrounded as it is by those noble trees and a broad terrace of turf elevated some three or four feet above the road level. There is almost a human expression of contentment revealed in the restful brick walls that display soft tones of dull reds, grays and blues, heightened here by sunlight and here again variegating in shadows and reflexes, that blend quietly with



MANTELPIECE IN THE LIVING-ROOM OF GORDON HALL.  
Residence of Dan R. Hanna, Cleveland, Ohio. Jarvis Hunt, Architect.  
Decorations by the Brooks Household Art Company of Cleveland.

the natural tones about the house—effects peculiar to the brick of which the walls are constructed. The bricks used are a New Jersey variety known well to the profession as rain-washed, and these laid up with horizontal joints deeply raked out, and consequently plainly continuous around the house, and the inherent quality of color in the brick, impart, also, a delightful vesture of age. In short, the effect of it all upon the beholder and written plainly upon these warm brick walls is summed up in the one significant word—Hospitality.

The design is, as a whole, symmetrical—with only the north extension, comprising the service portion of the house, and the nook projection at the south end, as features somewhat irregular; still counterbalancing each other in general effect and thereby not disturbing the precise balance maintained in the principal part of the house by the jutting out of two wings beyond the central surface, from which there is another projection emphasized by the treatment which the entrance receives. This central projection is distinct by reason of the duplication existing in the other two facades. The quoins at the corners play their part well in securing the appearance of stability, and the simple terra-cotta cornice, very narrow but deeply under-cut, giving a well defined shadow line with the brick parapet above it simply coped; and the bold spheres of terra-cotta at the angles confer all that is needed to give a finish to the outline. The triple arrangement of windows in the wing elevations receives, in the second story of each, a strong accent in the shape of a treatment common in the later days of the Renaissance and to our colonial work. The proportions are carefully studied and the balcony with its three panels carved in Elizabethan open pattern forms a proper base for this interesting feature of each wing. The entrance is flanked by pairs of Doric columns of terra-cotta upon brick pedestals surmounted by a cornice purely classical, forming an imposing portal which makes one instinctively feel that passing through it will disclose an equally imposing and generous interior. A detail that may appear somewhat incongruous to many is evident in the Gothic frame around the doors. It happens to be a license freely indulged in from the time that classic forms were first indiscriminately grafted around Gothic shapes, down to the present time, jarring the sense of historical consistency because of the thought of conflict, more abstract than real, between the styles. Consistency, however, is a shiftless, unstable, element in human nature, varying in its impression upon individuals, and in this case the architect was warranted by his own principle to believe that this frame would serve his purpose best in decorating the space between the columns and the doors. The effect is not displeasing. The legitimate use of the decorative



THE SUN-ROOM OF GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.

Decorations by the Brooks Household Art Company of Cleveland.

panel over the door, however, is more doubtful, as it was a feature commonly employed in England to display the arms of a household. In our democracy it need not apply to such a purpose, so that this finely modeled panel is meaningless, but not a blemish. Going around to the south, this dimension of the house follows the line of the lot. From this point on the house is extremely plain and severe. A distinguishing feature in the south end is the external treatment of the chimney nook whose walls are carried up a trifle higher than the coping of the main house, and by its toothed parapet suggesting a type of building current in the border times of England. The rear of the house owes its charm to the exquisite texture of the brick, for it consists of only a broad surface randomly punctured here and there by a window. There is an evident purpose, however, that explains its present barrenness and want of some relieving feature, for, in the ripeness of time, this broad, naked surface is to be completely covered with vines or ivy.

Passing into the interior, the pictures given herewith can serve our purpose better than verbal description. The spaciousness of the house and its generous hospitable arrangement in plan are most striking. Like the exterior, the interior of the house is freely and vigorously handled and a paramount fact is that here, as well as externally, Mr. Hunt shows himself in favor of texture and color rather than mouldings and carvings. The rooms being large and generous, all admit of the broad spirit of treatment and the arrangement of the woodwork in the hall and living room is designed well with the object of bringing out the inherent qualities of the grain in the wood. The hall, which is of enormous size, has a wainscot eight feet high, consisting of broad oak slabs of beautiful grain and some twelve to fourteen inches wide with a square open joint between each slab of depth just enough to secure a strong vertical line. The effect of this wainscot, which is stained black, with just a simple cap that also forms the door heads, is admirable and accomplishes its object of appropriately finishing the room. Opposite the door as one enters is a great open fireplace with a breast fully twelve feet wide, built of the brick that is used in the outside walls and forming the central feature in this interesting room. Recesses from which coat rooms are accessible are placed on either side of the fireplace and under a common landing formed by the stairs ascending from either end of the room in somewhat grand proportions. Though a trifle more ornate than the detail in the rest of the room, the staircase is not out of keeping in general effect, as its newels and rail are massive and heavy. The panels formed by the construction in the ceiling are rough plaster—untouched by the decorator—and the beams themselves are encased in oak treated the same as the wainscoting.



A BEDROOM, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Decorations by the Brooks Household Art Company of Cleveland.

Jarvis Hunt, Architect.



DINING-ROOM, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Decorations by the Brooks Household Art Company of Cleveland.

Jarvis Hunt, Architect.



THE DINING-ROOM, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Decorations by the Brooks Household Art Company of Cleveland.

Jarvis Hunt, Architect.

All in all, the hall is extremely interesting in the way its various features are mutually related and conspire sympathically to give a smooth continuity of effect. The low-toned tapestry that fills up the small wall space above the wainscot, the dull Venetian red in the rugs, the generous furniture, the hangings, of Genoese velvet and dull red in color, are all appropriate and harmonize successfully with the architectural spirit of the room. One disappointing impression received, however, is given by the superfluous amount of small furnishings and bric-a-brac strewn around which only disturbs the perspective that would otherwise be a great delight. But perhaps it is not our place to speak of it here for their introduction is due to matters of sentiment that appeal strongly to the family and therefore are rightly justified in their presence.

To the left of the hall is the living room, interesting in many ways, with its beamed ceiling, its panelled wainscot and book-cases, its cosy nook finished solidly to the ceiling in wood and its simple fireplace of gray brick. One is fairly captivated by the beautiful silky texture of the Circassian walnut used in the finishing of this room, and treated skillfully in mouse gray that works well with the tone of the decorations which are in general quiet, barring the pictures with their clumsy gold frames, of which there are too many, and which almost completely cover the deep-toned brocaded velvet that is hung upon the walls. But the picture gallery evidently must be maintained and the room suffer in losing the beautiful effect the decorated surface would give in its changeable tones according as the light strikes it. The east French windows of this room lead into the spacious piazza, a comfortable and attractive retreat and not an unimportant feature in this house.

The dining and sun-rooms are practically in one, as only a glass partition separates them, which is arranged cleverly in connection with the oval lines in the sun-room and the serving tables of the dining room. The two enjoy a floor space, like the living room, almost equal to that of the hall, which is thirty by sixty feet, and it is to this generous arrangement of plan and size of the rooms which merge into one another through wide openings that the airiness and cheerfulness of the house are due. These great rooms comprise the living part of the house—and livable and comfortable do they frankly look—pleasant in the prospects from the windows, especially towards the west, and in the cheerful light the sun sends into them. One distinguishable feature in the dining room is its color scheme. The walls are hung with Brabant tapestry whose predominant tone is a dull Antwerp blue and rather light, and the floor is covered by one of the handsomest rugs I have ever seen. Its color is a fathomless blue with a narrow border of Indian pat-



BEDROOM, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Decorations by the Brooks Household Art Company of Cleveland.

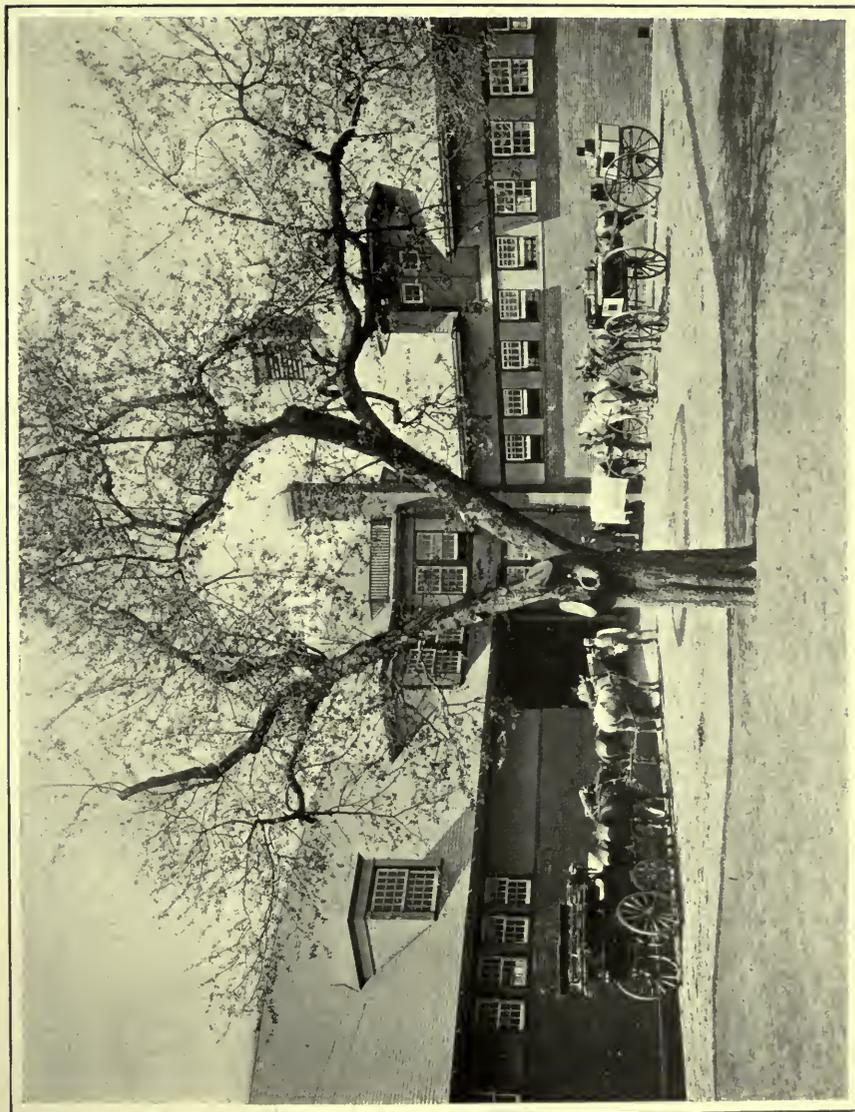
Jarvis Hunt, Architect.



STABLE INTERIOR, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.



EAST ANGLE OF THE STABLE, GORDON HALL.

Residence of Dan R. Hanna, Cleveland, Ohio.

Jarvis Hunt, Architect.

tern, a rug which, as it is gratifying to know, is of domestic manufacture. This glorious color is followed well in the curtains and the coverings of the furniture, all in Padua velvet, rich and regal in appearance. It is most unfortunate that photography should fail us in color values, for this room cannot boast of any architectural features, being extremely plain in white enamel, and therefore from our picture wins small appreciation. The sun-room, however, is just the opposite in conditions, for here is an interesting room in point of detail which is refined and done in white enamel. By the very nature of its being a sun-room there is more glass than wall space. The east windows arranged in two groups of three and a casement between, with three-quarter fluted columns serving as mullions, afforded a view down a quaint brick walk, running directly east to the point where it turns, taking the nature of a lane which leads to the north end of the lot where the outbuildings are situated. There is a skylight of oval shape whose glass is of pretty design, against which the cove of the ceiling springing from the cornice abuts, making a dome. The full columns on the side towards the living room are arranged to complete the oval shape of the room, leaving spaces between that are found happily useful for palms and ferns.

The second story is divided into large, generous bed chambers and their necessary appurtenances, which need not be dwelt upon further than that they are well arranged, cheerful and appropriately decorated.

The stable, which is complete in its appointments, the cosy servants' and gardener's houses together with the fine arrangement of the grounds complete one of the finest establishments to be found in the West—convenient, beautiful, and above all, perfectly homelike, a description which would not apply to some found elsewhere.

*Charles Bohassck.*



DECORATION IN THE EMPIRE THEATRE.

William D. L. Dodge, Painter.

Carrère & Hastings, Architects.

## THE NEW THEATRES OF NEW YORK.

NEW YORK has not of recent years been very fortunate in the architecture of its theatres. It has rarely happened that they have been entrusted to really competent designers, and the consequence is that the design of theatres, both so far as interior and exterior are concerned, has not exhibited the same general progress as has the design of other important types of buildings. There have, of course, been individual cases of good work; but these cases were both infrequent in themselves and were practically without effect upon subsequent designs. Thus, the exterior of the Casino is a very brilliant and successful experiment in a somewhat outlandish style, and has found many admirers but no imitators. The architect of the Casino has also designed other theatres, which, while less successful, lived up to a very respectable standard. As to the interiors, that of the old Lyceum endeared itself to many New Yorkers by its pleasantly restful feeling and the warmth of its general tone; but here again the better thing had no general influence—which in this case was just as well, for the Lyceum, with its soft, pleasant, quiet appearance, was in the way of being a “boudoir” rather than a theatre. Of all playhouse interiors of New York, the most correct and eligible design has been that of the Garden Theatre. While it was not in itself a very attractive performance, it had the advantage of being in a good style and approaching the problem from the proper point of view. With the interior of the Garden to work upon, and with a proper appreciation of its merits and defects, the designers of subsequent theatres could have reached a wholly admirable result; but unfortunately for the ten years following the erection of the Madison Square Garden, the majority of the new theatres were erected



EXTERIOR LYRIC THEATRE.

42d and 43d Streets, near Seventh Avenue, New York City. V. Hugo Koehler, Architect.



INTERIOR LYRIC THEATRE.  
42d and 43d Streets, west of 7th Avenue, New York City.

V. Hugo Koehler, Archt.lect.

by a playhouse speculator, who had neither the money to pay for a good thing nor the instinct to have it made; and the result has been deplorable—not merely in design, but in the mechanics of good and safe theatre construction.

Fortunately, however, that is all an affair of the past. The development of the hotel and amusement section of Manhattan, which began in 1900, has resulted in the erection of six new the-

atres. In all of these more or less intelligent attempt has been made to pre- and better appearance than had been the case with the theatres previously erected. The higher aesthetic standards, which have been so of all the more recently constructed buildings in New York, have had their influence on the play-houses also; and statement is illustrated as much by the reformation, effected in some of the older theatres, as by the character of the new designs. The Belasco, the Empire and the Manhattan have all been remodeled and redecorated, so that the changes which have been taking place are visible in fully one-half of the theatres in Manhattan; and the total effect of the new theatrical architecture has been not only to give the public a number of interesting interiors which



EMPIRE THEATRE  
DECORATION.

and discuss between the acts, but also to establish a standard of playhouse design, which will have its effect hereafter.

Certainly from the point of view of its effect on popular taste, there is no class of building in which good designing is so necessary as in the theatres. The public, or at least the American public, attend the theatres in a gay and exhilarated, if irresponsible, frame of mind, and all the circumstances of a theatrical performance tend to make them very much alive to their surroundings. While the curtain is up, their eyes are, of course, fixed upon the stage, which alone is made visible, but between the acts the audience has plenty of leisure to take in its surroundings, and is in a peculiarly favorable situation to give them lively attention.

new buildings some have had their interiors also; and the statement is illustrated by the reformation, effected in some of the older theatres, as by the character of the new designs. The Belasco, the Empire and the Manhattan have all been remodeled so that the changes taking place are visible in half of the theatres in Manhattan; and the new theatrical architecture has been not only to give the public a number of interesting interiors which they can observe



DETAIL OF THE PROSCENIUM ARCH, LYRIC THEATRE.  
42d and 43d Streets, west of 7th Avenue, New York City.  
V. Hugo Koehler, Architect.



EXTERIOR OF THE MAJESTIC THEATRE.

Grand Circle, New York City.

John H. Duncan, Architect.

Thus it is peculiarly important that these surroundings should repay the attention they receive; and the opportunity is one which the better American architects are excellently qualified to turn to good account. What is needed is an interior æsthetically bold and effective, with good telling lines, with lively but harmonious colors and with an abundance of appropriate detail—all of this at once restrained by good taste and tied together by the prevailing forms

A theatre is the last place for the display of refinement or for any treatment. It is a playroom, and should be frankly and boldly treated

Whatever the individual jobs of architects or redecorators they have assuredly held different views of the most appropriate interior. In fact, no six more unlike than these two. They vary all the way between the frankly classical Empire, and the frank design of the New Amsterdam, and like to compare the value and force of American Architecture, on the one hand, for the intelligent and effective



EMPIRE THEATRE  
DECORATION.

forms and on the other for the more enterprising introduction of new ones, could not have better material for comparative study than is afforded by the interiors of these two buildings.

The new Empire is an adaptation of the interior of the theatre at Versailles, and a very admirable piece of Louis XIV. work it is. The outer vestibule, as is proper with a passage that makes the transition from the street to a rich and striking interior, is finished in Caen stone, a cool, fair gray material, admirably adapted to precise classic treatment, and one of the few unpolished stones which are fitted for interior use. In the foyer the note of the whole interior is struck. The color scheme is light red and gold as a transition to the richer red and gold of the theatre itself.

of a definite style. place in the world ineffective refinement and a modest reticence of showroom and should be frankly as such.

dividual success of architects who have had in our new theatres the old ones, taken widely different colors and forms to their purposes. interiors could be those illustrated in Architectural Record the way between design of the newly unconventional Amsterdam, and like to compare of the motives in texture, which are hand, for the the in-ive use of the old



PROSCENIUM ARCH OF THE MAJESTIC THEATRE.

Grand Circle, New York City.

John H. Duncan, Architect.

The pilasters, cornices, ceilings, and other architectural features, as well as all ornamentation are treated in gold, the wall panels in silk brocades, and the floors with red carpets. The barrel vault of the ceiling has been decorated by Mr. William D. L. Dodge with paintings, which, whatever their other merits, harmonize with the general effect and enhance it. The theatre itself differs from other New York theatres, in that the old-style proscenium arch treatment with columns and entablature has been adopted, but the galleries have been handled according to the modern practice—even to the extent of eliminating all the columns and permitting an unobstructed view of the stage from all points of the house. The color scheme of the theatre is also red and gold, the wall surfaces being treated in red, while pilasters, box and balcony fronts, the cornices and mouldings are of a dull, rich gold. Over the proscenium arch are paintings also by Dodge, the effect of which from the seats below is gay and appropriate. All the draperies and curtains in the house, including the stage curtain with its lambrequin, the hangings of the boxes and the like are in different shades of red.

It is not too much to say that this room is one of the most consistent, most appropriate, and cleverest pieces of interior decoration in this country. Every disposition and every detail shows the work of designers, who know the value of the forms and materials they are using and who are perfectly capable of adapting these forms to novel conditions without any loss of effect. The great success of the theatre consists in the propriety with which the striking and telling colors are used, the admirable scale of the detail, which always gets its effect without overdoing it, and the total impression it gives of being rich and gay without being gorgeous or trivial. No better example could be desired of the proper way to translate a classic style into a sufficiently modern equivalent.

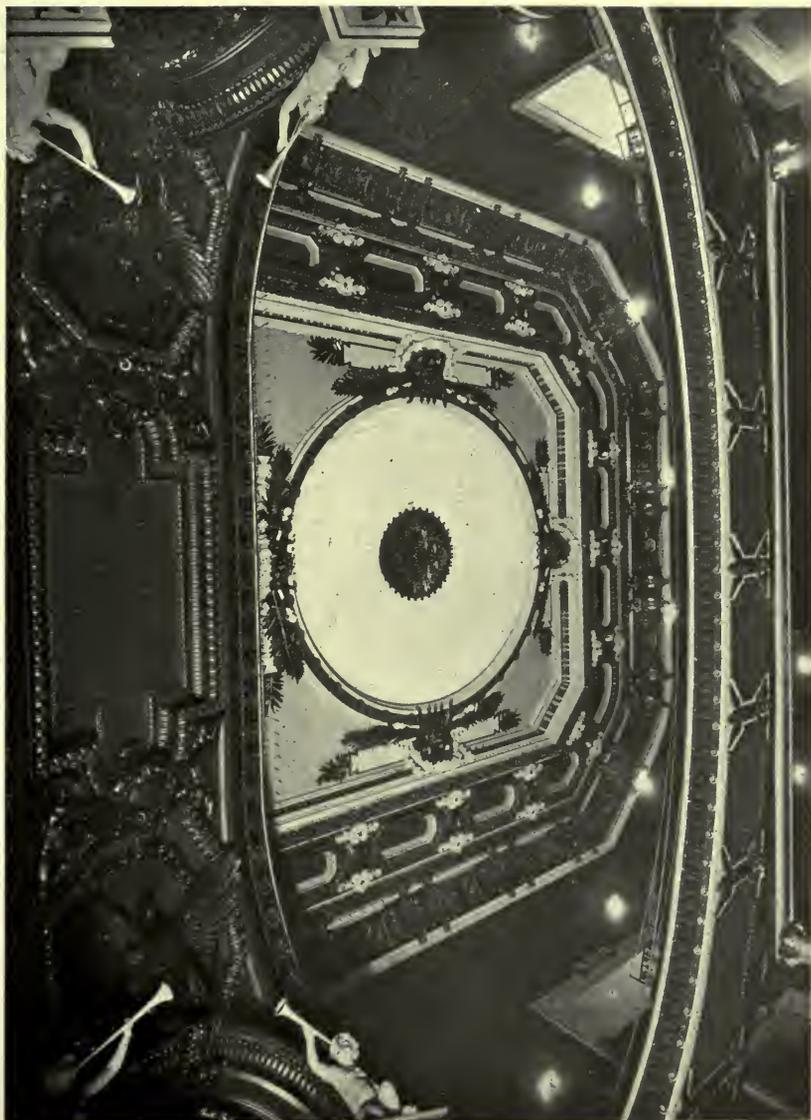
Turning to the New Amsterdam, it is to be remarked immediately that one's judgment of its architectural value will be very much influenced by one's opinion as to the need or desirability of the introduction into American design at the present time of any effort after originality. If one believes that it is extremely desirable to break away from the historic styles, one would naturally welcome any attempt in that direction, even if the enterprising designers were not yet entirely sure of their footing. On the other hand, if one believes that at the present stage of American culture, and popular appreciation of the fine arts, a conservative use of well-established forms is the safer and more fruitful course one would not look with so much leniency upon experiments,



John H. Duncan, Architect.

AUDITORIUM OF THE MAJESTIC THEATRE.

Grand Circle, New York City.



DETAIL OF THE CEILING, MAJESTIC THEATRE.

Grand Circle, New York City.

John H. Duncan, Architect.

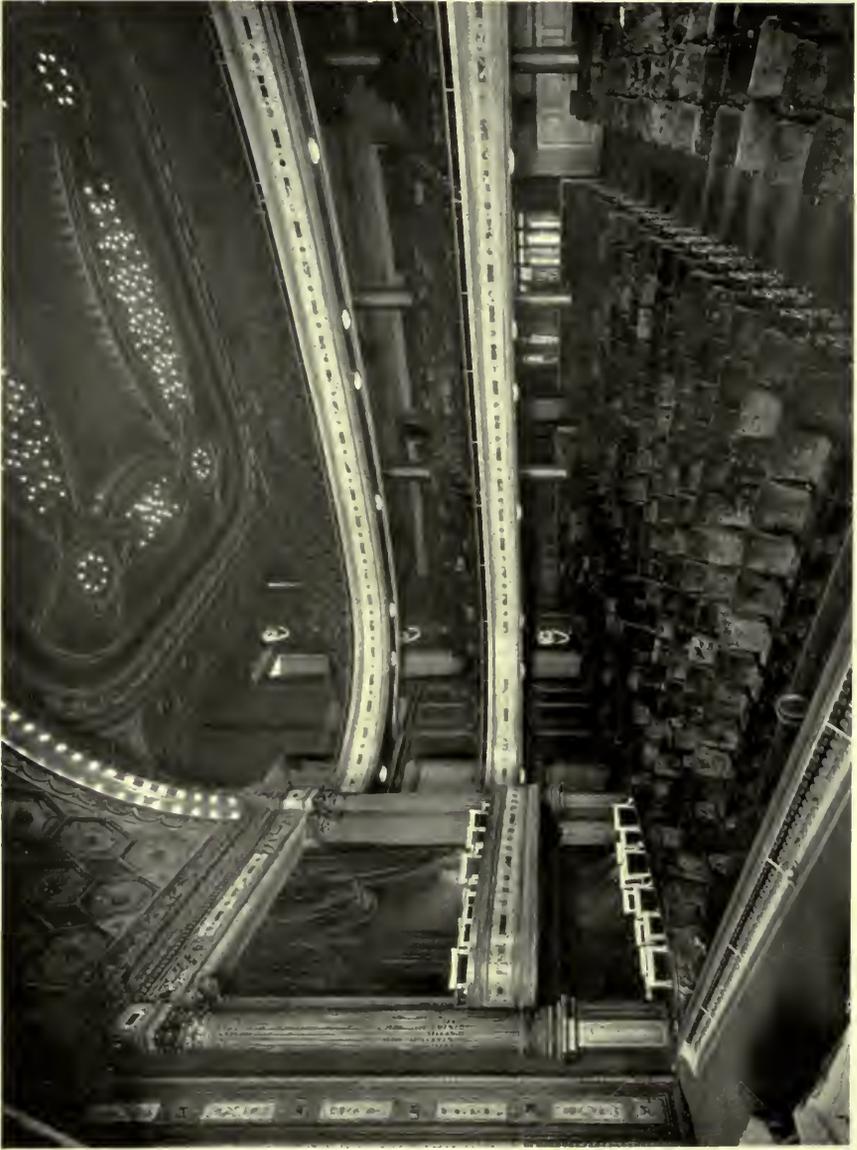
which must at the beginning have their dubious aspects. Certainly the New Amsterdam experiment has its dubious aspects, but its most dubious aspect does not consist, as might be supposed, of an extravagance of design or an excessive splurge of color. Its most dubious aspect consists precisely in the absence of bold and effective color treatment. The color scheme of the auditorium is mother of pearl, violet and green, which, even if crudely applied, is a harmonious combination, but is too neutral and delicate in tone for the large surfaces, the long distances, and the necessary showiness of a theatre. It is one of the misfortunes of any attempt to reach novel effects in the fine arts that the classic styles have already appropriated the primary colors and the most suitable forms, so that the would-be original designers are forced to fall back upon secondary colors and less suitable forms.

The greatest need of contemporary American architecture is not so much originality as propriety, consistency and carefulness of design, and the reason for welcoming such a building as the New Amsterdam Theatre is not that its architects have tried to break precedents so much as that they have made a careful, laborious and intelligent attempt to design a building that is finished in every detail; and it is excellence of much of this detail, particularly in the smoking and other subordinate rooms of the theatre, which is the best achievement of the architects. These gentlemen stand for a very high technical standard; and their work is never merely bizarre and crude. On the contrary, notably in a residence which they have designed at 1053 5th avenue, and which is also published in this issue of the Architectural Record, is restrained and informed by a sense of proportion, and the kind of architectural values most closely related to the classical styles.

The new Lyceum Theatre, which is designed by the same architects, as the New Amsterdam, has, however, a very different order of defects and merits. Although framed on more conventional lines, it is, if you please, a much more energetic piece of architecture. The facade is dominated by an order, which, if anything, counts rather too much than too little; and, since the building is situated some hundreds of feet from Broadway, it was a very happy thought to make its situation and front conspicuous at night by means of flaming lanterns, which glare from the balcony over the cornice. The auditorium, also, is more boldly treated than it is in the other theatre. The detail is designed on a much larger scale and is, in certain instances, particularly in that of the garlands, which overhang the boxes, both misplaced and coarse. The repellent masks upon the curtain offer another conspicuous case of a somewhat romanesque imagination. On the other hand, the lobby is treated with a rather conventional reticence, which, however,



BACK OF THE AUDITORIUM, HUDSON THEATRE.  
J. B. McElfatrick & Son, Architects.  
44th Street, New York City.



AUDITORIUM OF THE HUDSON THEATRE.  
44th and 45th Streets, New York City.  
J. B. McElfatrick & Son, Architects.



DECORATION IN THE EMPIRE THEATRE.

William D. L. Dodge, Painter.

Carrère & Hastings, Architects.

flowers very pleasantly in the wall paintings which Mr. James Finn has placed over the doors. The color scheme of the auditorium, in which Mr. Finn also had a hand, is well-combined, but rather morose than gay; the upholstery, the gallery and box fronts being a metallic green and a metallic gold, and the ceiling chiefly a dull blue.

The interior of the Hudson Theatre, on the other hand, while the effect of it is pleasant and quiet, errs on the side of understatement. The façade is simple and dignified, but the means which have been taken to make it conspicuous from Broadway are neither so successful or so interesting as in the case of the Lyceum. In the interior, the effects which the designer have sought are more appropriate to domestic than to theatrical architecture. The foyer—whose dimensions are pleasantly spacious,—decorated in bronze, green, ivory and gold, and with Louis XIV. mirrors and sofas covered with green velour—is a sufficiently elegant and good-looking apartment, but the scale and feeling is that of a private house. This effect is less conspicuous in the auditorium; but the treatment of this interior is an excellent example of that modest refinement of appearance, which is wholly unfitted to a theatre. The failure of the interior in this respect has been so well expressed in one of the daily papers that I cannot do better than quote it here: "There is a general tendency," says the writer, "to subdue and be quietly elegant in the color scheme; but the result is quite lacking in character. One wishes for a few notes of virility, and for some big, strong masses of color somewhere in the ensemble. In brief, the theatre is pretty, but it is very tame."

From this brief view of the theatres which have recently been erected in New York it will be seen that the danger from which the better designed theatres of New York suffer is less that of being vulgarly showy than that of being excessively refined. It looks as if the architects had for the most part been so desirous of escaping the ostentatious crudity of some of the former theatrical interiors that they had fallen into the other error and pitched the scheme of their interior on too low a key. This would not be true of the Empire and the new Lyceum, it would be true of the New Amsterdam only in the special sense, indicated above; it would not be true of the Majestic theatre, which is a vigorous and well composed piece of interior decoration, but it would be true of the other theatres, and it is the fault against which the designers of similar buildings hereafter should be very much on their guard. A refinement that does not count—a weak refinement—has as an unfortunate effect upon taste as a coarse ostentation; and the one character which theatres in New York or elsewhere particularly need is a sort of a good gaudiness.

*A. C. David.*



DECORATION OVER PROSCENIUM ARCH, NEW AMSTERDAM THEATRE.  
Blum & Wenzell, Painters. Herts & Tallant, Architects.

## INDIVIDUALISM IN ARCHITECTURE.

The Works of Herts & Tallant.

IT is always difficult to arrive at a correct estimation of contemporary conditions. A moderate perspective is necessary to obtain an even approximate idea of relative proportions, yet he who runs in this age of hurry cannot fail to observe one salient point which will stand with posterity as the main characteristic of our times. We are living in a period of transition such as never before has occurred in the history of mankind.

In no field of activity is this fact more prominent than in that field of architecture and the allied arts. Clarence Cook may have been somewhat radical when he wrote that "for three hundred years not a single building has been erected in Europe or anywhere else that has an original claim to admiration or that could occasion the least regret by its loss except on grounds of convenience or utility." Yet, certain it is that the principle of literal adherence to preceding styles, inaugurated during the Renaissance, has run its logical course to its predestined conclusion. Increasing servility of imitation has resulted in increasing sterility of imagination. During the last ninety years we have had very little in the way of original artistic product. Yet, even this comparative barrenness involved in itself the seeds of reaction. Here and there signs of original inspiration have become again visible. These outcroppings have been for the most part confined to the smallest and least important fields of art, to jewelry, to bibelots, furniture and textile fabrics. Yet, in the face of much adverse and often justifiable criticism the desire for originality and the effort to obtain it has been



FAÇADE ON 42D STREET, NEW AMSTERDAM TREATRE.

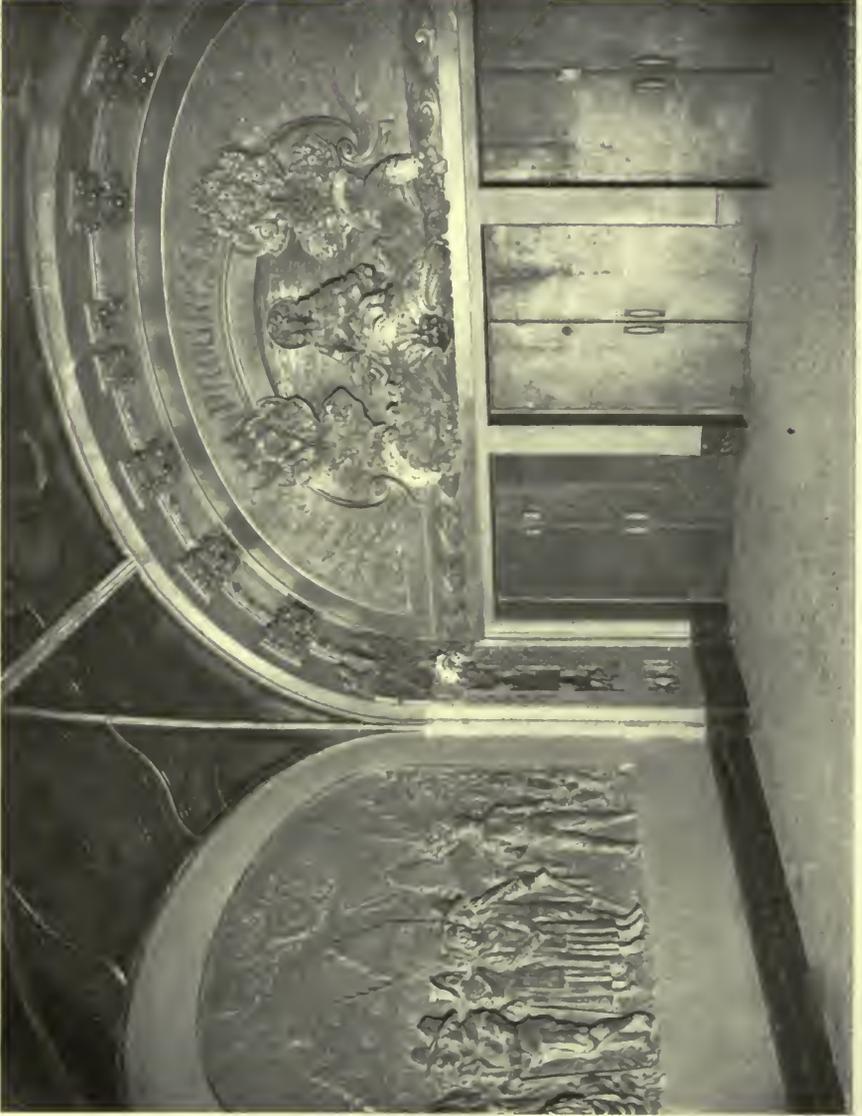
42d—41st Streets, near 7th Avenue, New York City.

Herts &amp; Tallant, Architects.

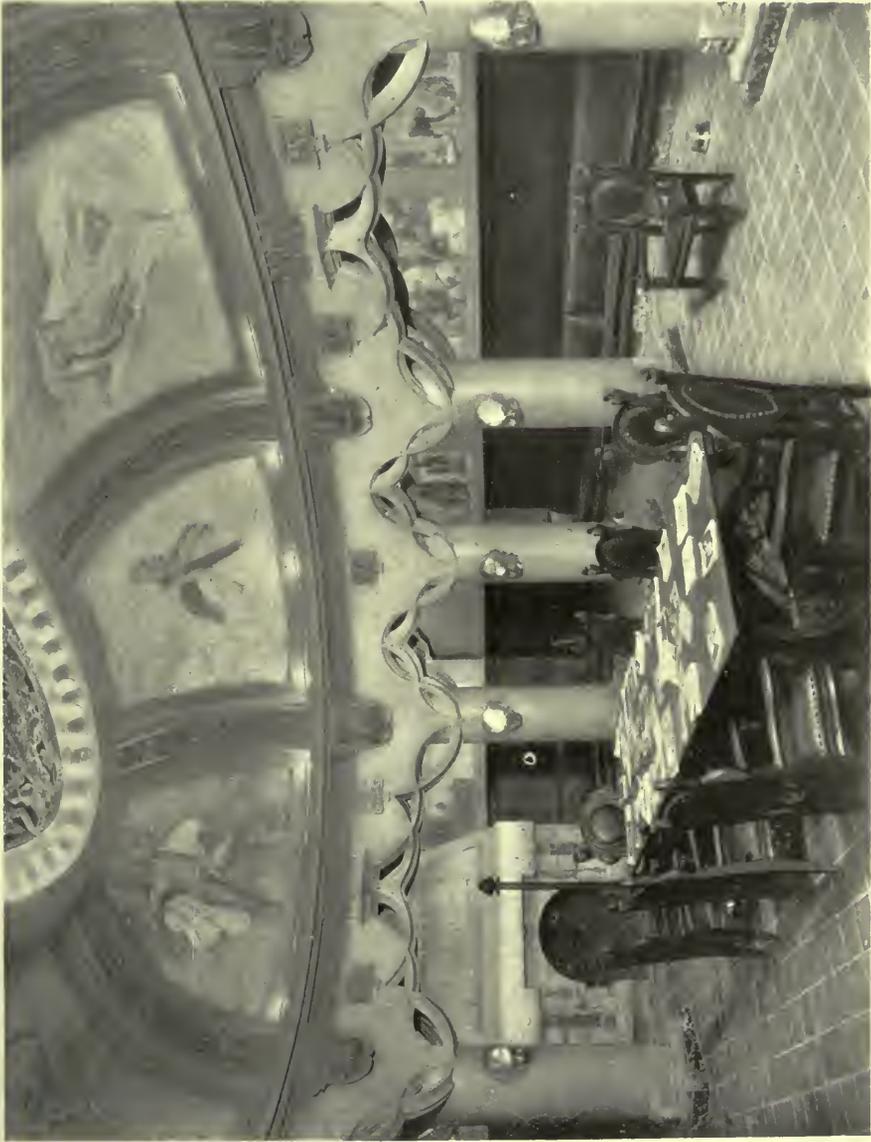


ENTRANCE FOYER, NEW AMSTERDAM THEATRE,  
42d-41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.



PROGRESS PANEL, FOYER OF THE NEW AMSTERDAM THEATRE.  
St. John Issing, Sculptor.  
Herls & Tallant, Architects.



SMOKING ROOM, NEW AMSTERDAM THEATRE.  
42d—41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.

growing stronger, and wherever it appears it should be welcomed, even though the somewhat experimental works in which it is first embodied may not be acceptable to prevailing standards of taste.

In the New Amsterdam and New Lyceum theatres, there have recently been erected in New York two important public buildings, in which the architects, Messrs. Herts & Tallant, have tried to substitute for the current routine a certain originality of conception and treatment; they have tried to give their individual powers of



DETAIL OF NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City. Herts & Tallant, Architects.

design a freer expression than has been customary. This individuality of expression, exhibited in absolute freedom in the New Amsterdam Theatre, under self-imposed restraint in the New Lyceum, is evident in all the work of this firm. They did not, however, permit themselves such complete liberty of expression until they had schooled themselves to avoid the excesses of their good qualities, first by as good an art education as the world affords, and second by the execution of several important buildings designed along the standard architectural lines. They appreciated that vastly more



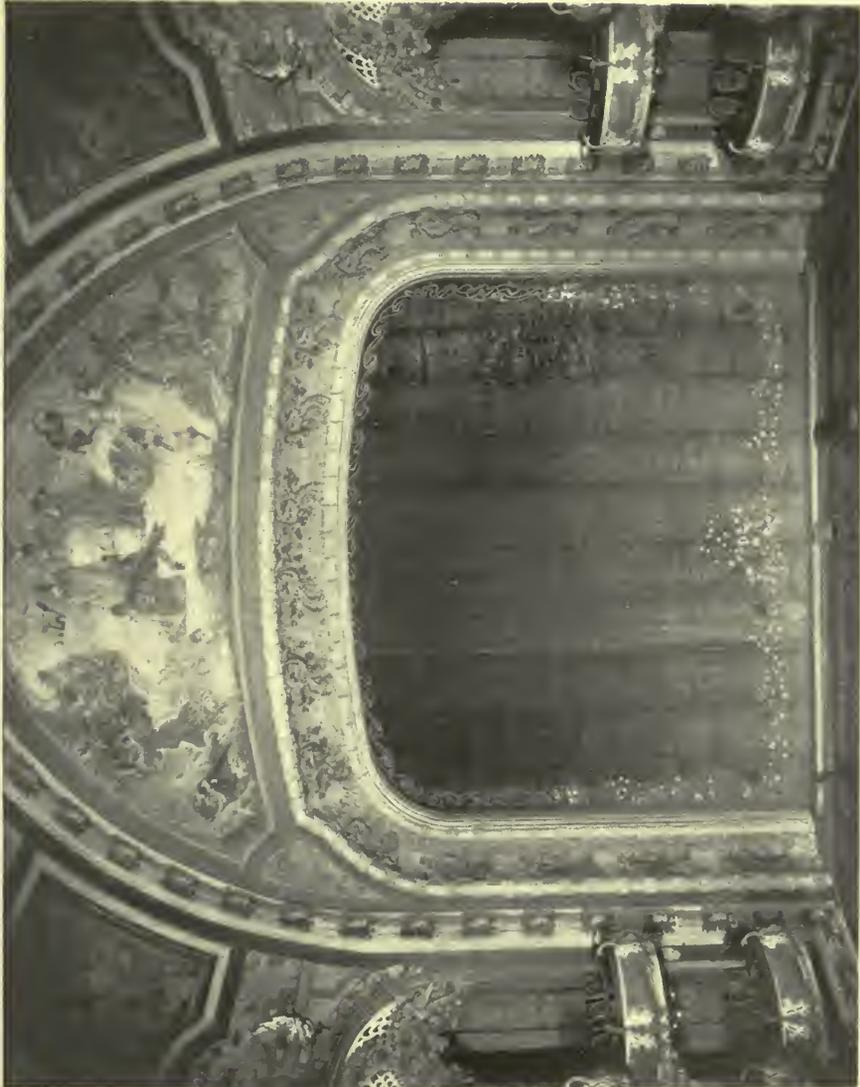
THE LADIES' BOUDOIR, NEW AMSTERDAM THEATRE. Heris & Tallant, Architects.  
42d—41st Streets, near 7th Avenue, New York City.



AUDITORIUM, NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City.

Herts &amp; Tallant, Architects.



AUDITORIUM, NEW AMSTERDAM THEATRE.  
42d—41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.

productive of artistic discord than even the exact reproduction of authentic classic styles is the ignorant application of, for instance, the so-called "Art Nouveau" to architecture and mural decoration. To create a style it is not necessary merely to give ductile expression to the most soaring ideas and the most deeply seated feelings, but a systematic and perfectly digested knowledge of every rule of composition must be acquired before the transition can be made and before the architect can be allowed to embody his imaginative vision in a free creative fashion. Thus the work of Messrs. Herts & Tallant is a vehement denial of the right of any man to disregard the discipleship and even the tyranny of set form, unless



DETAIL OF NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.

the individual point of view offered in its stead shall righteously meet a present and future need. It is only the achievement of technical mastery that gives even the lightest talent the legitimate means of showing its power. The architects took no forward steps without a knowledge of the ground they already occupied and made no radical departures without previous tests on a smaller scale. Before, however, calling attention to this carefully planned line of progress as exemplified in the illustration, it will be well to give some idea of the course of preparation to which the two partners of this firm underwent and to note some general characteristics of all their designs.

Mr. Herts, who comes of a family of decorators, has received an education which enables him to deal with practical contractors as well as imaginative artists and sculptors. As a boy he at-

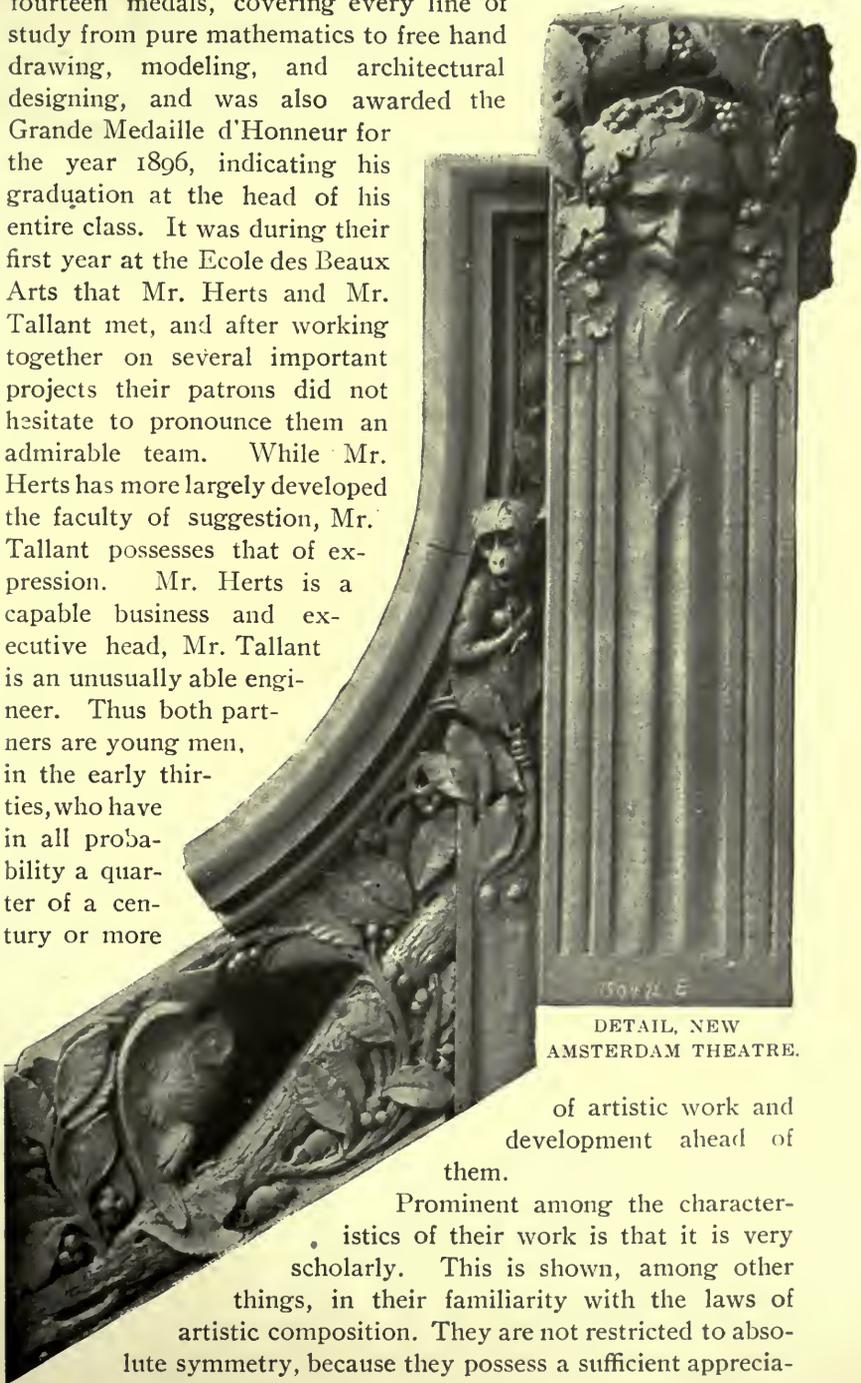


STAIRWAY, NEW AMSTERDAM THEATRE.  
42d—41st Streets, near 7th Avenue, New York City.

Heris & Tallant, Architects.

tended a public grammar school and in course of time entered New York City College. Here he became restive under the restraint of ordinary tuition in large classes, especially as he was continuously reprimanded by the class instructor for sketching on the fly leaves and covers of his books. At a very early age he left the City College and entered the office of Mr. Bruce Price. He had worked there but a few months when Mr. Price remarked a display of unusual talent on the part of young Herts and he persuaded his family to insist upon his entering the School of Mines at Columbia College. This he did after a period of preparation at the Woodbridge School and in 1892, while still an undergraduate at Columbia, he justified Mr. Price's prediction by winning the competition for the Columbus Arch, a competition entered into by forty of the most prominent practicing architects in New York, the competition being decided by John La Farge, Richard M. Hunt, Augustus St. Gaudens and Stanford White. Mr. Herts was at that time not quite twenty-one years of age. After four years at Columbia he settled in Paris and entered the Ecole des Beaux Arts, where his work was always commented upon by the masters and especially by his particular patron, M. Deglane, for its originality and individual quality. The Parisian critics seemed to value Mr. Herts' work at the Salon, where he frequently exhibited, chiefly for its elevation and poetic suggestion. In particular a painting of Ely Cathedral exhibited in the Salon of 1898 called forth great praise for its imaginative power and its expression of atmospheric effects. In marked contrast to the earlier career of Mr. Herts is that of his partner. While Mr. Herts never received a diploma from any college, never won a prize or medal at any school, and invariably stood at the foot of his class in the institutions of learning he attended, Mr. Tallant gained every prize at both school and college, thus making an interesting balance in the history of the two men. Mr. Tallant's first tuition was received at the Roxbury Latin School, where for six years he stood at the head of his class. In 1887 he entered Harvard College. Here he devoted himself largely to engineering and mathematics, graduating in 1901 with both the A. B. and the A. M. degrees, this being the first time in the history of the college that both degrees had been simultaneously conferred. Besides his purely academic work he contributed illustrations to the *Lampoon*, of which he was an editor during the entire four years. In addition, he was awarded several prizes for literary essays, and was also known as a remarkable athlete, a reputation which he maintains to this day. After a year spent in the office of Shepley, Rutan and Coolidge, he was awarded the Kirkland fellowship from Harvard, which enabled him to go abroad in the fall of 1892. He entered the Ecole des Beaux Arts the following February and

graduated in the fall of 1896 with the "Prix Jean Leclare," the highest prize open to any foreigner. During his course he received fourteen medals, covering every line of study from pure mathematics to free hand drawing, modeling, and architectural designing, and was also awarded the Grande Medaille d'Honneur for the year 1896, indicating his graduation at the head of his entire class. It was during their first year at the Ecole des Beaux Arts that Mr. Herts and Mr. Tallant met, and after working together on several important projects their patrons did not hesitate to pronounce them an admirable team. While Mr. Herts has more largely developed the faculty of suggestion, Mr. Tallant possesses that of expression. Mr. Herts is a capable business and executive head, Mr. Tallant is an unusually able engineer. Thus both partners are young men, in the early thirties, who have in all probability a quarter of a century or more



DETAIL, NEW  
AMSTERDAM THEATRE.

of artistic work and development ahead of them.

Prominent among the characteristics of their work is that it is very scholarly. This is shown, among other things, in their familiarity with the laws of artistic composition. They are not restricted to absolute symmetry, because they possess a sufficient apprecia-

tion of balance; they exhibit no incongruities of scale, because they possess a developed sense of proportion, and where they vary from the standard details of the classic orders, they do not offend good taste. Another well-marked characteristic is their insistence upon the truthful expression in design of the structural requirement, the conformity of the raiment to the skeleton, the demands that all ornament shall form an integral and even necessary part of the design adopted. They hold that new constructural methods and new practical requirements cry out for a new artistic expression, new contents demand a new outward form, and they hold it to



GROUP ON THE FAÇADE OF NEW AMSTERDAM THEATRE.

42d—11st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.

be nothing less than a mark of subserviency that the forms which issued from the imperative conditions under which the early architects worked should be seriously adopted by their imitators as absolute law.

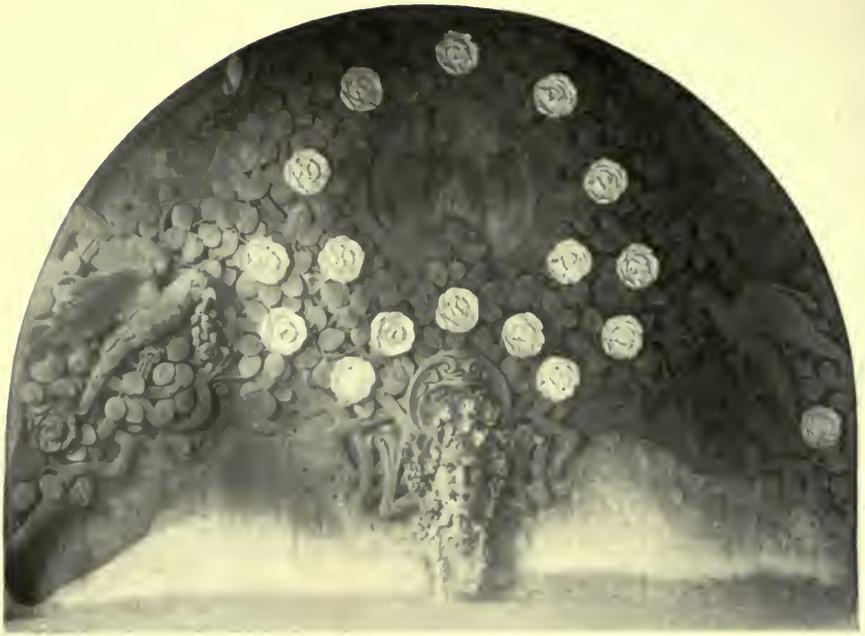
The effectiveness of the complete diversity of the New Amsterdam and New Lyceum Theatres lies in the well-defined fact that the architects have stamped the significance of each playhouse with distinction. The former, gay and whimsical, properly lends itself to the production of large pictorial effects, the latter in its quiet elegance appeals eminently to a more cultured audience and stands as a fitting frame for the conservative works of the most distinguished living dramatists. The New Amsterdam is throughout picturesque, playful, teeming with movement and color; the New



CHAIRS IN THE NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.



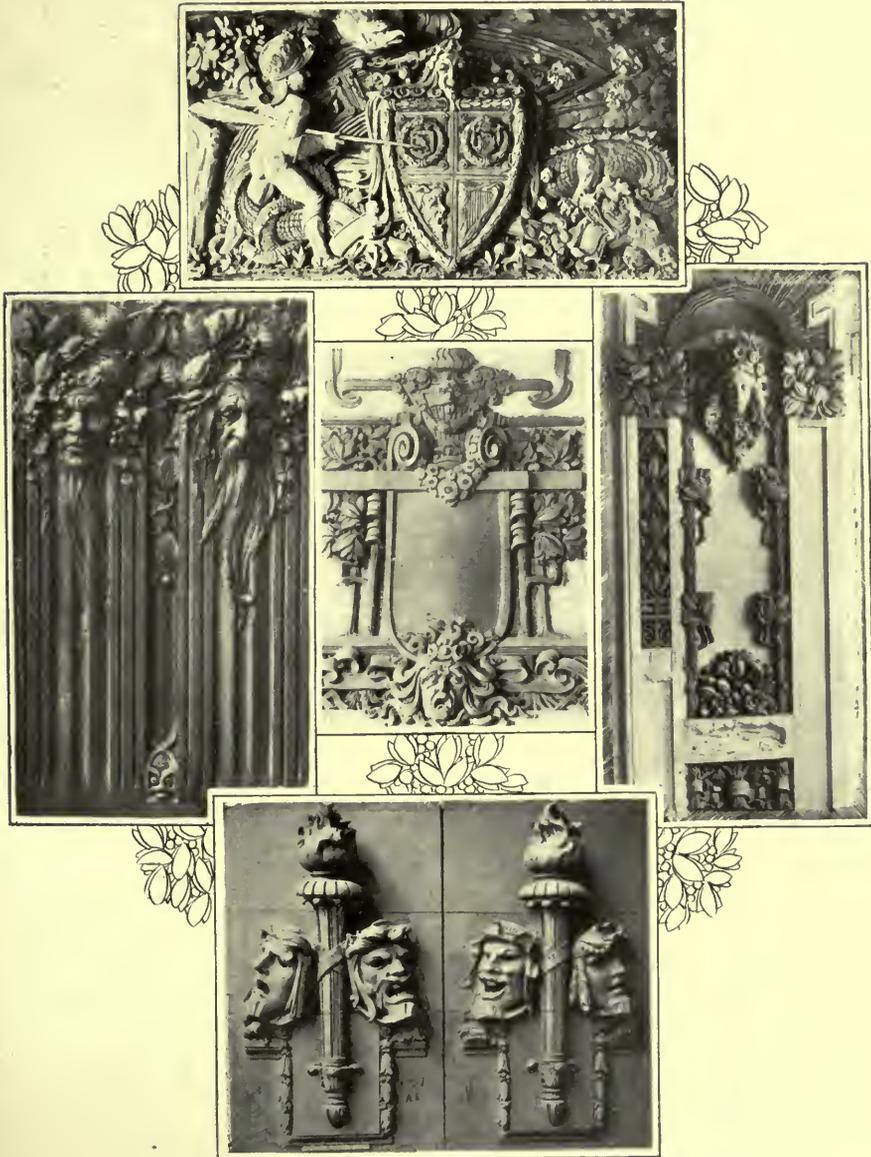
DETAIL IN THE NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.

Lyceum Theatre is quietly rich in tone, and, while individual, at the same time displays the strictest regard for the essential groundwork and grammar of architecture.

While the artistic creed of Messrs. Herts & Tallant is largely traced through Jean Francois Millet's words "Le beau c'est le vrai," they do not fall into error of absolute realism, for in their ornamental details they never make an exact or slavish reproduction of nature. It is true that in their present work and particularly in the New Amsterdam they revert for their inspiration directly to floral and animal forms, but at the same time they never insert these forms in their decoration without first subjecting them to a careful and at the same time personal conventionalization. The ladies' boudoir in the New Amsterdam Theatre has for its entire scheme of decoration the tea rose, but the flower is here studied and utilized in a fashion more real and logical than the manner in which flowers were ornamentally employed by our Italian predecessors. Even a cursory glance at their wood carvings and marble and stucco relief will show a use not merely of the blossom, the fruit, or the leaf, but of the stem, the bud and even the thorn harmoniously embodying a complete scheme of decoration, entirely individual,



DETAIL OF THE NEW AMSTERDAM AND NEW LYCEUM THEATRES.

Herts & Tallant, Architects.

yet eminently satisfactory. In this departure their method finds its closest artistic parallel in the work of William Morris and Walter Crane, for these men always gave a fair and captivating form to a mood of their own time, which struggled for expression and



LANTERN, NEW AMSTERDAM THEATRE.

While a great number of artists, sculptors and general decorators have been employed in the work of the New Amsterdam Theatre, the whole bears the sharp imprint of the architect's personality.

which the cravings of mere naturalism had not been able to satisfy. The purely artistic result of their work was as important as the historical. The art of the nineteenth century had begun with a decayed idealism which could only keep its ground by leaning upon the old masters, principally the Greeks and the fifteenth century Italians. By opposing this imitative and eclectic art these men blazed a path to a new, independent, and wholly personal view of nature. Rossetti especially stamped that clear perfection of form which belonged to the classicists with the imprint of his own personality, although he never underestimated the teachings of his master, Botticelli.

In this way, Messrs. Herts & Tallant impress the stamp of their personality upon every department connected with their work.



AUDITORIUM OF THE NEW LYCEUM THEATRE.

Herts & Tallant, Architects.

45th Street, near Long Acre Square, New York City.



THE FAÇADE OF THE NEW LYCEUM THEATRE.

45th Street, near Long Acre Square, New York City.

Herts & Tallant, Architects.

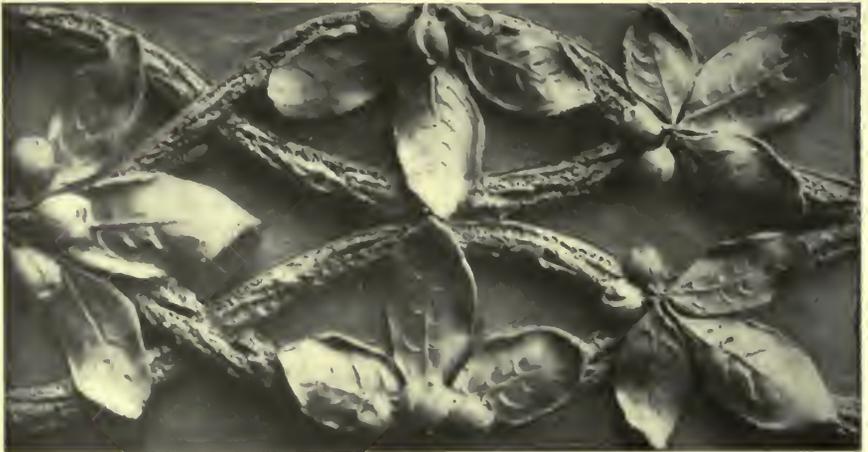


THE NEW LYCEUM BY NIGHT.

45th Street, near Long Acre Square, New York City.

Herts & Tallant, Architects.

This is strikingly noticeable in Blum's large decoration over the proscenium arch and in Perry's important panel representing the Drama of the Ancients. Both of these compositions possess the same decorative quality, the same feeling for mystery, the same fertility of intellectual resource. A similar romantic and picturesque element of form and color is remarked even when the artist employed falls short of good execution as in the case of the two large lunettes in the waiting room, where the color scheme and general artistic feeling are admirable, but where the drawing and technical execution are worse than mediocre. Yet these things are not of sufficient moment to mar the general effect which is one



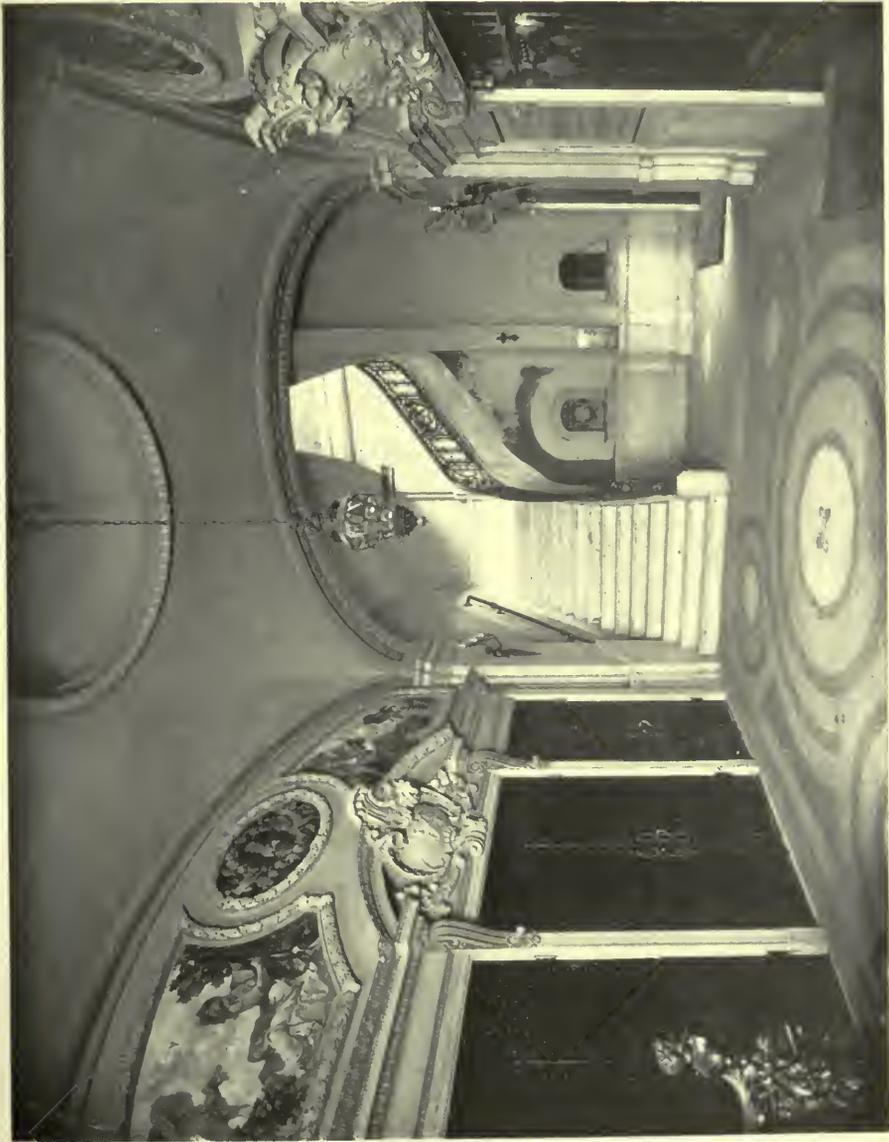
DETAIL OF NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City.

Herts & Tallant, Architects.

of almost consistent harmony throughout. The same characteristics are carried down to the design of the furniture, and even the match safes in the smoking room.

A great capacity for taking pains with even the smallest detail is also a characteristic of the work of Herts & Tallant. In the case of the New Amsterdam Theatre in order to attain the desired result the architects were compelled to make most minute and accurate drawings of every detail down to the smallest point and in many cases were obliged themselves to model on the very clay to give the workmen an idea of their requirements and of the end they had in view. The technical incapacity of the wood carvers is painfully evident in the carving of the wooden transoms over the entrance door. On the other hand, the greater part of the plaster relief is admirably executed. I understand that many of the workers in plaster improved sensibly after two months instruction, and that



FOYER OF THE NEW LYCEUM THEATRE,  
45th Street, near Long Acre Square, New York City.

Herts & Tallant, Architects.

the lighting fixtures were executed almost without supervision by the same modeler who had general charge of all the plaster ornament. If this is true, it shows how quickly it is possible to obtain good results where intelligent men are given the keynote and then allowed to develop their own ideas. Individualism in architecture ought to be one of the important means toward the end of establishing in our city a great school of artist artisans, stone cutters, wood carvers, and workers in metal and mosaic. When such a class of men, opportunely weeded from the mass of American craftsmen shall be educated, the purely commercial architect will find it difficult to get sufficient workmen to take any interest in the reproduction of the same stupid molding in tens of thousands, or to add here and there without cause or reason the same cartouche. The craftsmen will be above producing work which is fit only for a machine, and this state of affairs lends hope that we may at a time not too far distant find the commercial imitator an outlander in a city where intelligent individualism in the marriage of the allied arts is understood and appreciated.

The illustrations to this article will give a better idea than can any description of the peculiar individuality exhibited by the work of this firm. In the Bates College library we have a balanced, strictly classical design, of the dignified character appropriate to its requirements. The residence of Mr. Rice shows a similar purity of style applied to a private residence. Here the formality of the detail is neutralized by the picturesque treatment of the general masses of both house and terracing, which exhibit balance without absolute symmetry. The iron work in the façade of the Aguilar Library shows the first real attempt of these architects to develop a decorative effect out of modern structural requirements.

The residence at No. 1053 5th avenue is a further logical step toward the complete artistic liberty displayed in the New Amsterdam Theatre.

Specific description of the latter is hardly necessary in view of the numerous illustrations. The absence of the meaningless cornice usually encumbering the tops of our tall buildings is a refreshing feature of the exterior. Similarly the omission of the columns and entablatures which usually encumber the proscenium arches of our theatres lends originality and lightness to the design, and at the same time serves the practical end of affording a better view of the stage from the boxes and the extreme sides of the house. Much of the effect of the interior is unavoidably lost through the failure of the photographs to indicate the beauty of the different materials employed. At the same time the color scheme, while in general excellent, exhibits many defects in the smaller details. The beauty of the entrance is marred by the bilious



BOXES OF NEW LYCEUM THEATRE.

45th Street, near Long Acre Square, New York City.

Herts & Tallant, Architects.

color accorded to the bronze work, a defect which could be easily remedied. A similar criticism might be made of the tinsel domes in the curved lobby immediately in the rear of the auditorium, and while the general scheme of the main house is exceedingly pleasant, the lack of development in the color details occasions a certain crudeness of contrast between the different tints. This last, however, is probably the result of too great haste in the completion of the painting; and, indeed, certain spaces are apparently unfinished, as, for instance, the two small triangular spots just above the proscenium arch at either side. Other lapses from grace, such as the awful pinkness of the ladies' waiting room and



DETAIL OF NEW LYCEUM THEATRE.

45th Street, near Long Acre Square, New York City.

Herts & Tallant, Architects.

the hideous painting in the ceiling of the same room, the more difficult to account for unless the architects were to a certain extent trammelled by exaggerated ideas of conventional requirements.

In the case of the New Lyceum Theatre, the work, I understand, was absolutely left within the jurisdiction of the architects. At all events every part holds together admirably. The continuity of the color scheme is not broken by any discordant notes, and the richness increases continuously from the entrance through the entire house to the group over the proscenium arch, which stands as the culmination of the decorative development. The exterior of the New Lyceum Theatre is dignified and rich, having com-



SMOKING ROOM OF THE NEW LYCEUM THEATRE.  
45th Street, near Long Acre Square, New York City.  
Herts & Tallant, Architects.

paratively little color—barely an introductory note in the marble panels over the central windows.

The main foyer possesses a certain richness of material, owing to the use of bronze and marble in the staircases and marble with bronze inlay in the floor. The one strong color note of the painted lunettes, though perhaps a trifle exaggerated, avoids too strong a transition between the simplicity of the foyer and the extreme richness of the auditorium. The main ceiling of the latter is an example of exquisite modelling and rich blending of color calculated



CORAM LIBRARY.

Bates College, Lewiston, Me.

Herts & Tallant, Architects.

to throw just the correct shadow across the graceful upper curve of the proscenium arch, while in the group of the centre of the arch we get the restful impression of a logical combination of sculpture, decorative painting and general richness of material. The curtains and all draperies, I understand, were supervised in their most minute details by the architects and certainly prove helpful adjuncts to the entire decorative scheme, so that the whole gives one an impression of admirable poise and harmony.

The success of these two theatres, judged from the standpoint of general artistic harmony, goes to show the desirability of placing



AGUILAR LIBRARY.

110th Street, near 3d Avenue, New York City.

Herts & Tallant, Architects.



IRONWORK, NEW AMSTERDAM THEATRE.

42d—41st Streets, near 7th Avenue, New York City.

Herts &amp; Tallant, Architects.



THE RICE HOUSE.

Riverside Drive and 88th Street, New York City.

Herts & Tallant, Architects.



THE RICE HOUSE.  
Riverside Drive and 88th Street, New York City.

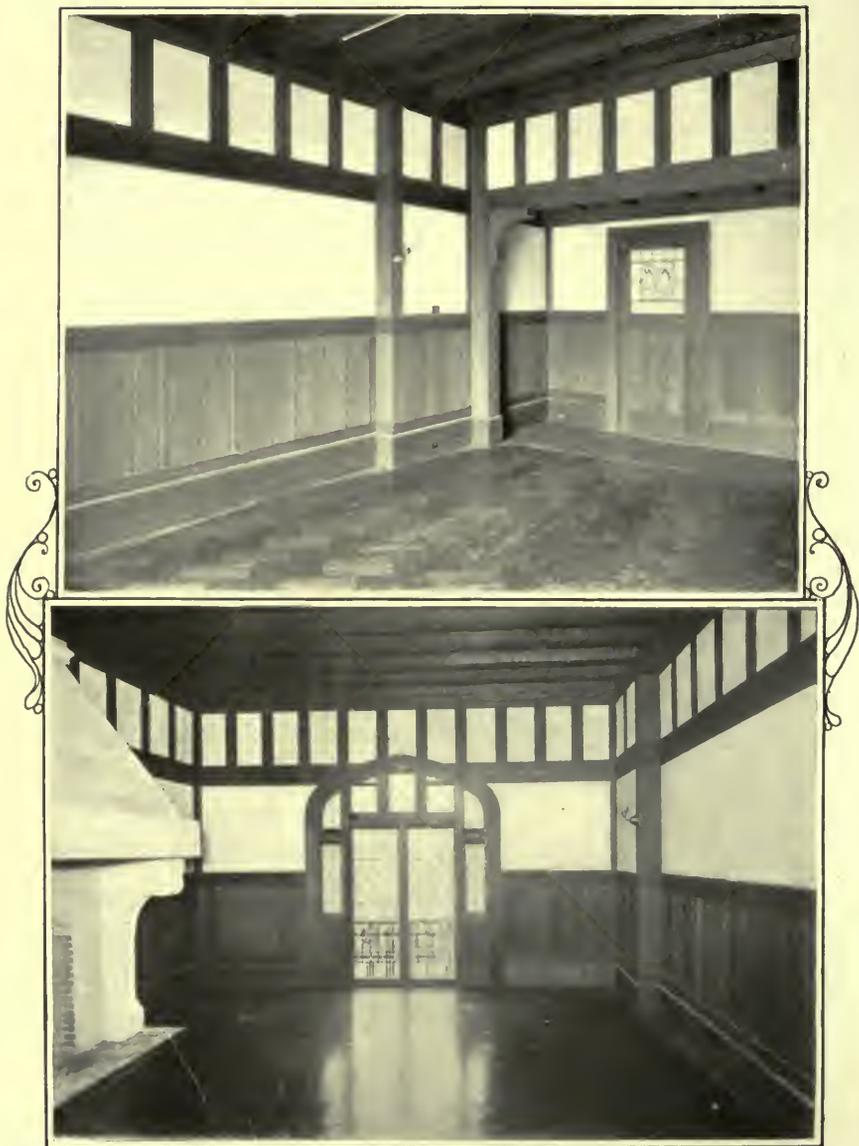
Herts & Tallant, Architects.



NO. 1053 FIFTH AVENUE—HALLWAY.

Herts & Tallant, Architects.

New York City.



INTERIORS, 1053 FIFTH AVENUE.

New York City.

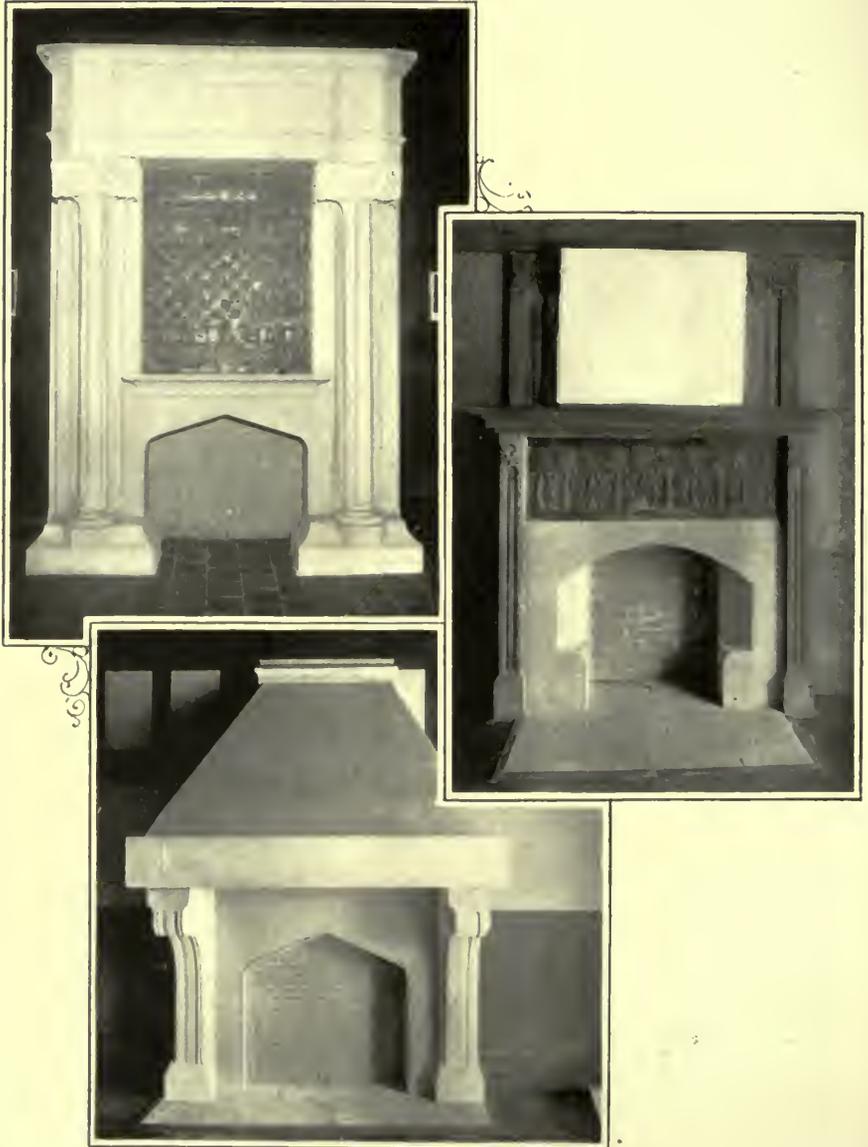
Herts &amp; Tallant, Architects.



INTERIORS, 1053 FIFTH AVENUE.

New York City.

Herts & Tallant, Architects.



MANTELPieces, 1053 FIFTH AVENUE.

New York City.

Herts & Tallant, Architects.

all decorative work in buildings of this character entirely under the control of the architect. In fact, the view that architecture, painting and sculpture must be allied, that every separate art is in need of the other to attain its full height, has been the inspiration of all the famous periods of art. Messrs. Herts and Tallant have tried in these two theatres to make each of these arts reinforce and contribute to the effect of the others; and they have made this attempt not in a building liberally paid for by the government, but in buildings that were erected under ordinary commercial conditions. Opinions will differ as to the extent of their failure or success, but all must admire the originality, courage and laborious work which they have shown in their ideas and in their completed achievement.

*Abbott Halstead Moore.*



NO. 1053 FIFTH AVENUE.

Herts & Tallant, Architects.

New York City.



ENTRANCE TO NEW AMSTERDAM THEATRE, NEW YORK CITY  
Messrs. Herts & Tallant, Architects

ORNAMENTAL IRON AND BRONZE  
FOR THE ENTIRE BUILDING EXECUTED BY  
THE WINSLOW BROS. COMPANY  
CHICAGO · NEW YORK