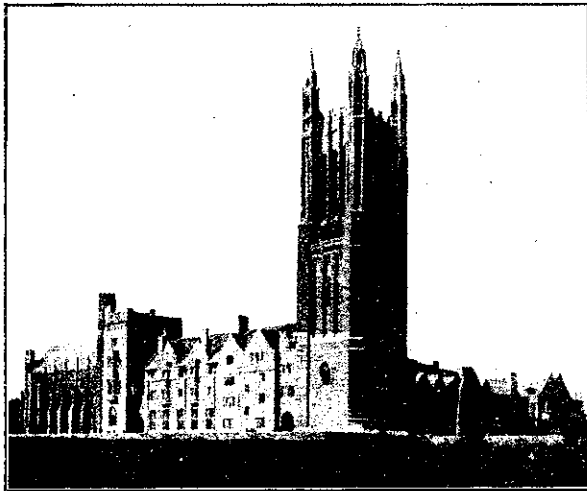


mannerisms without his largeness of conception, good taste, and imagination. The tall buildings of that time were eight or ten stories high; collectively they were referred to as 'elevator architecture'; the steel-frame building had appeared, it is true, but it had as yet made no impression when Mr. Schuyler wrote his book—at least upon him. If one had been asked to name the finest of recent buildings in America at that time he might have enumerated Trinity Church and the nearby terra-cotta Fine Arts Museum at Boston (now demolished); the County Court-House at Pittsburg, the Albany City Hall, some of Richardson's libraries and his Harvard Law School, the Harvard Memorial Hall, the Connecticut Capitol at Hartford, the Chicago Auditorium, St. Patrick's Cathedral, the Madison Square Garden, the three Vanderbilt houses, the 'Villard houses,' and the Mills Building at New York, Link's St.



GRADUATE COLLEGE, PRINCETOWN
American Buildings must "soar", whatever else they do

Louis railway terminal, and the Ponce de Leon at St. Augustine.

"Not another church, railway terminal, or library (except Hunt's Lenox Library at New York), not a museum or theatre, or town hall could be named of any importance, that rose above absolute mediocrity; while in general our civic, Federal, and ecclesiastical architecture was beneath contempt, and our railway stations were a disgrace. A sarcastic survey of American architecture in the London 'Saturday Review' of that period excited considerable indignation; reading it to-day, we cannot help recognizing in it a large element of just criticism, though expressed with that airy superiority which Lowell so deftly satirized in his famous essay on 'A Certain Condescension in Foreigners.'"

The sky-scraper architecture of the past twenty-five years, says the writer, "has been more cursed and discussed' than any other modern type. It has changed the sky-line of New York and of every large American city from Seattle to Bangor, from Los Angeles to Galveston." But this type, while

dominating, does not exhaust the achievements of the period. "There have been seven important exhibitions of national or international scope since the Columbian, at Chicago, in 1893; the Cotton States Exhibition, at New Orleans; the Trans-Mississippi, at Omaha, in 1898; the Pan-American, at Buffalo, in 1901; the Louisiana Purchase, at St. Louis, in 1904; the Jamestown in 1906; and the two in California, at San Francisco and San Diego, in 1915. Each of these, with the possible exception of those at New Orleans and Jamestown, was of first-rate architectural importance. They were all scenic displays of 'staff' architecture, decorations rather than durable buildings, but they all stimulated the imagination and developed the decorative resource of our architects, and for the first time in our history exerted a reflex influence on European exhibition architecture. The Boston Public Library was completed in 1895; the Congressional at Washington in 1897; the Public Library of New York in 1912. With the accession of Wm. Martin Aiken to the office of Supervising Architect of the Treasury in 1893 there began a remarkable reform in our Federal architecture, which continued under his successor, J. Knox Taylor, and was further stimulated by the passing of the Tarsney Act, unhappily repealed in 1914. The custom-houses, court-houses, and post-offices of this régime—at New York, Indianapolis, San Francisco, Cleveland, and other cities; the Senate and House offices at Washington, and a host of lesser Federal buildings, have lifted our national official architecture from pretentious inferiority to a level of high artistic merit.

"The great railway terminals at Washington and New York, and the Northwestern at Chicago, and others of less magnitude at Pittsburg, Baltimore, and other cities, have redeemed us from the former disgrace of the old-time shabby and disreputable makeshifts. University and collegiate groups have been created that are the envy of foreign professors and scholars: Palo Alto and Berkeley, in California; the University of Pennsylvania; Chicago, Columbia, John Hopkins, Princeton, Washington at St. Louis, Bryn Mawr, Vassar, and Sweetbriar colleges, the College of the city of New York, and others represent a branch of architecture which hardly had any existence before 1891. At the same time a new architecture of public-school buildings has been developed, based on scientific principles and the logical expression of plan and structure: witness the modern schools of New York, Boston, Chicago, St. Louis, and a dozen other cities. Certain types of buildings have been subjected to a process of standardization, within well-defined limits, as the result of prolonged and systematic study of their requirements: for instance, public libraries, hospitals, Y.M.C.A. buildings, office buildings, public schools.

The American architect of to-day, the writer adds, enjoys "in increasing measure a host of advantages denied to the men of earlier days. Thus, the facilities for study, the educational resources, have been immensely increased. The volume of architectural literature available in libraries has grown tenfold. The Society of Beaux-Arts Architects has provided every section of the country with