

Milton Bennett Medary

Jeffrey S. Eley

B.F.A., Virginia Commonwealth University, 1979

A Thesis Presented to the Faculty
of the Division of Architectural History
of the School of Architecture
in Partial Fulfillment of the Requirement for the Degree
Master of Architectural History

School of Architecture
University of Virginia

December 1982

NOV 24 1982

[Handwritten signature]
[Handwritten signature]

Table of Contents

List of Illustrations	iii
Preface	vii
Acknowledgements.	viii
Introduction.	1
Chapter One: Background Information and Medary's First Association with Architecture .	7
Chapter Two: Medary's Early Career: 1895-1910. . .	23
Chapter Three: Medary's Mature Phase: 1910-1929. .	45
Conclusion.	77
Endnotes.	81
Bibliography.	90

List of Illustrations

Chapter One

1. Milton Bennett Medary
2. Merchant's Exchange, William Strickland, Philadelphia.
(White, Philadelphia Architecture)
3. Art Club, Frank Miles Day, Philadelphia. (White,
Philadelphia Architecture)
4. University Museum, Cope and Stewardson, Frank Miles
Day, Wilson Eyre, University of Pennsylvania. (White,
Philadelphia Architecture)
5. University Dormitories, Cope and Stewardson, University
of Pennsylvania. (White, Philadelphia Architecture)

Chapter Two

- 1a. Houston Hall, University of Pennsylvania. (Schuyler,
"The Architecture of American Colleges: V)
- 1b. Rectory, St. John's, Lower Merion, Pa. (PACY 1906)
2. Rectory, St. John's, Lower Merion, Pa. (PACY 1906)
- 3a. Competition Drawing, Washington Memorial Chapel (WMC),
Valley Forge, Pa. (Pamphlet published in conjunction
with cornerstone ceremony)
- 3b. WMC, contemporary photograph.
4. WMC. (Philadelphia Architectural Club Yearbook 1929)
(PACY)
5. Chapel of St. John's School, Goodhue, Manlius, N.Y.
(PACY 1903)
- 6a. Ironwork gate, Samuel Yellin, WMC. ("The Washington
Memorial Chapel at Valley Forge, Pa.")
- 6b. Cloister, WMC. ("The Washington Memorial Chapel at
Valley Forge, Pa.)
7. Interior, WMC. (PACY 1929)
8. Choir stall, WMC. (PACY 1929)
9. Window, Nicola D'Ascenzo, WMC. (New York Architectural
Club Yearbook 1927) (NYACY)

10. Young, Smyth, Field Company, Philadelphia. (PACY 1902)
11. Apartment Building Proposal. (PACY 1903)
- 12a. Country House at Bala, Pa. (PACY 1903)
- 12b. Country House for P. S. Collins, Wyncote, Pa. (NYACY 1909)
13. Butcher Residence, Philadelphia. (Architectural Review, v. 3, March 1911)
14. Spring Garden Branch Library, Philadelphia. (Architectural Review, v. 3, March 1911)
15. Entrance Gates, Fischer House, Philadelphia. (American Country Houses of Today, 1912)
16. Entrance Front, Fischer House. (American Country Houses of Today, 1912)
17. Plan, Fischer House. (American Country Houses of Today, 1912)
- 18a. Entrance Hall, Fischer House. (American Country Houses of Today, 1912)
- 18b. Living Room, Fischer House. (American Country Houses of Today, 1912)
- 19a. Garden Front, Fischer House. (American Country Houses of Today, 1912)
- 19b. Dining Room, Fischer House. (American Country Houses of Today, 1912)

Chapter Three

1. Advertisement including Masonic Home model. (Pittsburgh Architectural Club Yearbook, 1913)
2. Plan, Masonic Home, Elizabethtown, Pa. (PACY 1911)
3. Advertisement including Altar and Reredos, Trinity P.E. Church, Pottsville, Pa. (PACY 1928)
4. Window, Nicola D'Ascenzo, Trinity P.E. Church. (NYACY 1926)
5. Memorial Doors, St. Mark's Church, Philadelphia. D'Ascenzo studios, painting and gold; Yellin, ironwork; E. Maene, Carving and Woodwork. (NYACY 1924)
6. Competition drawing, St. Paul's, Chestnut Hill. (PACY 1917)
7. Plans, St. Paul's. (PACY 1917)
8. Interior, St. Paul's. (PACY 1929)
9. Sketches for Foulke-Henry dormitories. (PACY 1929)

10. Foulke-Henry dormitories, Princeton University, Princeton, New Jersey. (PACY 1925)
11. Pennsylvania Athletic Club, Philadelphia. (PACY 1927)
12. Penn Charter School, Philadelphia. (PACY 1929)
- 13a. Model, Divinity School, Philadelphia. (Architectural Record, v. 54, n. 2, August 1923)
- 13b. West and East Elevation, Academic Building, Divinity School. (PACY 1929)
14. St. Andrew's Chapel, Divinity School. (PACY 1929)
15. Plan. St. Andrew's Chapel, Divinity School. (Architectural Record, v. 54, n. 2, August 1923)
16. Section. St. Andrew's Chapel, Divinity School. (Architectural Record, v. 54, n. 2, August 1923)
17. South and North Elevation, St. Andrew's Chapel, Divinity School (Architectural Record, v. 54, n. 2, August 1923)
18. Truss, St. Andrew's Chapel, Divinity School. (Architectural Record, v. 54, n. 2, August 1923)
- 19a, b. Exterior detail. St. Andrew's Chapel, Divinity School. (PACY 1929)
20. Elevations, Deanery, Divinity School. (Architectural Record, v. 54, n. 2, August 1923)
21. Plan, Deanery, Divinity School. (Architectural Record, v. 54, n. 2, August 1923)
22. East front, Library, Divinity School. (Architectural Record, v. 54, n. 2, August 1923)
23. Decorative Sculpture, Joseph Bass, Divinity School. (PACY 1928)
- 24a. Fidelity Mutual Life Insurance Building (FMLIB), Philadelphia.
- 24b. Plan, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)
25. Exterior, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)
26. Detail, Exterior portal, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)
27. Detail, Exterior, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)
28. Detail, Sculptural decoration, Lee Lawrie, FMLIB, (Architectural Record, v. 63, n. 1, January 1928)
- 29a. Outer Vestibule, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)

- 29b. Lobby, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)
- 30. Dining Room, FMLIB. (Architectural Record, v. 63, n. 1, January 1928)
- 31. President's Office, FMLIB. (Architectural Record, v. 63, no. 1, January 1928)
- 32. Integrity Trust Company, Paul P. Cret, Philadelphia. (PACY 1924)
- 33. Advertisement including FMLIB. (PACY 1930)
- 34. Advertisement including FMLIB. (PACY 1930)
- 35. Advertisement including FMLIB. (PACY 1930)
- 36. Preliminary sketches for Bok Tower, Lake Wales, Fla. (PACY 1929)
- 37. Bok Tower. ("America's Taj Mahal", reprint of Scribner's article by Georgia Marble Company)
- 38. Section, Bok Tower. ("America's Taj Mahal.")
- 39. Plan, Bok Tower. ("America's Taj Mahal.")
- 40. Nebraska State Capital, Goodhue, Lincoln, Nebraska. (Kidney. The Architecture of Choice: Eclecticism in America 1880 to 1930)
- 41a.,b. Railroad Station, Helsingfors, Finland, Eliel Saarinen. (Architecture, May 1929)
- 42. Entrance door, Samuel Yellin, Bok Tower. (The Mountain Lake Sanctuary)
- 43a.,b. Interior, Bok Tower. (The Mountain Lake Sanctuary)
- 44. Detail of Sculpture, Lee Lawrie, Bok Tower. ("America's Taj Mahal," reprint of Scribner's article by Georgia Marble Company)
- 45. Washington Herald, May 24, 1927. photo.
- 46. Birdseye perspective, Federal Triangle.
- 47. Plan, Federal Triangle, Washington Evening Star, June 17, 1927.
- 48a. Department of Justice, original model. ("Making of Capital City," The American Architect)
- 48b. Department of Justice today.

Preface

Among those who have achieved distinction, we find some of marked scholarly attainments, some brilliantly original in constructive ideas, some of exquisite fantasy in design, some wise in counsel, some able in executive functions, some gifted in the leadership of men.

In the combination of all these qualities Milton Medary's pre-eminence lies.

--J. Monroe Hewlett

Acknowledgements

I would like to acknowledge those who have assisted in the development and writing of this thesis. My sincere thanks to those who listened, advised, read, edited, re-read-- my thesis committee members: Richard Wilson, Marjorie Balge and James Cox. Their encouragement and time were deeply appreciated.

I am indebted to other individuals who helped me locate material for my research. I am grateful to Tony Wrenn for his insight and direction to material on Medary in the archives of the A.I.A., and Sandra Tatman for similar assistance at the Athenaeum in Philadelphia. My heartfelt thanks to Mrs. William Norris for her personal recollections and the insights she provided concerning her father.

With affection, personal thanks for the support I continually receive from my parents. I cherish the generosity, love and understanding they have given me. Finally, thanks to Julie, Barb and Alan for their consistent encouragement and enthusiasm during this past year.

INTRODUCTION

The architecture of Milton Bennett Medary is an example of how America adapted and developed selected aspects of the Arts and Crafts movement. The Arts and Crafts movement in the United States had a number of regional strains illustrated in the works of Gustav Stickley, Frank Lloyd Wright, Charles and Henry Greene, and Irving Gill. Medary's application is an east coast and especially Philadelphian interpretation. His vehicle for the translation of these philosophies was an architecture which can be labeled as eclectic in nature. This was acceptable since the Arts and Crafts in America did not adhere to strict adoption. It represents an approach that allowed a variety of extractions and applications to other styles. Medary's career provides the opportunity to study this significant approach to architecture. As an Arts and Crafts Eclectic architect, he was not isolated. East coast architects, such as Bertram Goodhue, and mid-western architects, such as Howard Van Dorn Shaw parallel Medary in many ways. However, Medary has not received the attention and study that his architectural contributions deserve.

In April 1929, Milton Medary was the recipient of the Gold Medal from the American Institute of Architects. This honor was "bestowed in recognition of his high standing in the profession and his untiring efforts in preserving and furthering the completion of L'Enfant's original plan for the

City of Washington."¹ Although not unexpected, this award was presented two months after his fifty-fifth birthday, at a time when Medary had reached the height of his career. On August 7, of the same year, Milton Bennett Medary was dead.

Medary's career as an architect is characterized by his desire to develop and improve architecture. When he died, he commanded a virtually unparalleled respect in his profession. During his lifetime this esteem, gained through his art, was widely recognized. He established this respect quickly, and before his thirtieth year he had become an established architectural leader. His architectural achievements in Philadelphia included: Howard Houston Hall at the University of Pennsylvania, the Memorial Chapel at Valley Forge, the Philadelphia Divinity School, Penn Charter School and Episcopal Academy, hospital buildings in downtown Philadelphia and Bryn Mawr, the Fidelity Mutual Life Insurance Building and many small structures, such as churches and libraries. Several domestic designs were undertaken, including one of the most pre-eminent Art Nouveau homes in America, the Fischer House. In Elizabethtown, Pennsylvania, he designed the masonic home and at Princeton, the Foulke-Henry dormitories. His last work, the Bok Tower, was built in Lake Wales, Florida.

Respect for Medary was not limited to his talents as an architect. Outside of Philadelphia his architectural contribution is evident in more advisory capacities.

"Whenever the architectural profession was in search of a man for an important and delicate negotiation Medary was generally the first to be considered."² He was appointed by President Harding to replace John Russell Pope on the Commission of Fine Arts in 1922 and President Coolidge made him a member of the National Parks and Planning Commission in 1926. As a member of the Board of Architectural Consultants for the United States Treasury Department concurrently with his Presidency of the AIA (1926-28), Medary possessed a dual interest in the development of plans for the Federal Triangle and other areas of Washington, D.C. In 1918 he served as Chairman of the Committee of the United States Housing Corporation in conjunction with the design of Workingmen's Villages in Pennsylvania. The city of New Orleans sought his expertise for the development of a plan which could be applied to that city's growth. John D. Rockefeller enlisted Medary in advisory capacities for projects which included the Metropolitan Opera House and the initial work on restoration of Williamsburg, Virginia.

Medary was a man of many special qualities, attested to by his character and architecture. One wonders how a man of such distinction could be overlooked so consistently and for so long. Medary's architectural accomplishments alone, although more than worthy of recognition, have failed to receive a single significant citation since his death. Sometimes this is because architects leave no meaningful

written theory. Medary, though not prolific as a writer, was hardly silent, and his leadership abilities and positions of responsibility provided him numerous public forums from which to speak.

At the time of Medary's death, the Modern Movement in architecture was emerging as the new "spirit of the Age." Medary's work was viewed as representative of many things, and for the prophets of this new spirit, his architecture spoke of the past. Eclecticism had become unacceptable to this new generation. Architects had now become obliged to demonstrate the new born spirit. "To express an antiquated 'Zeitgeist' is to be condemned as a poor artist or architect."³

In the conclusion of his book, Morality and Architecture, David Watkin reviews some of the problems art historians have created. Watkin observes that art history, "has come dangerously close to undermining, on the one hand, our appreciation of the imaginative genius of the individual and, on the other, the importance of artistic tradition."⁴ If, in fact, the art historian tends to categorize art history in the terms of the "spirit of the age," with emphasis on a professional development combined with a strong inventive character, then Watkin's conclusion is valid.

As a practicing architect, Medary believed that architecture should never succumb to a popular set of standards. He was extremely consistent in this philosophy. In an address at the Sixty-first Convention of the AIA in May

1928, Medary spoke of the emerging spirit of modern architecture:

To limit architectural expression to a naked answer to a given problem, with exaggerated emphasis on the utilitarian or functional aspects, is by no means a guarantee of sincerity or truth, and is more often than not an indication of a poverty of imagination The influence of tradition is less arbitrary. What has been at one time considered true is, in the light of greater understanding, sometimes found to be false and misleading. Tradition should never stand across the path of progress, but rather should serve as the stem on which new growth is grafted, and only when it is proven untrue or false should it be rooted out altogether.⁵

Medary's death prevented him from defending his work or merging his designs with the new spirit of architecture. Therefore, as an Arts and Crafts Eclectic, Medary is an example of the undermining of which Watkin speaks. Furthermore, Medary's associates could not carry the responsibility of his defense because they were too busy developing their own work and adjusting to the new forces governing contemporary architectural design.

To learn about Milton Medary, it is necessary to turn to an investigation of his work. In order to understand the development of that architecture and comprehend the variety of eclecticism evident in his work, one must first investigate the nature of architecture preceding Medary's period of practice: 1895-1929, the forces shaping it and the influential aspects of it. Chapter One will treat this background material paying close attention to developments in Philadelphia. It covers Medary's first association with

architecture as a student and draftsman. Chapter Two includes his early career until his association with Clarence C. Zantzinger and Charles L. Borie, and demonstrates the eclectic nature of his work and his inclusion of Arts and Crafts sensibilities. Chapter Three discusses his later work, and pursues the thesis of how Medary's Arts and Crafts Eclecticism evolved to full expressiveness. A conclusion evaluates Medary's architecture and its significance.

Chapter One

Background Information and Medary's First Association with Architecture

Milton Bennett Medary was born in Philadelphia on February 6, 1874. The son of Milton Bennett and Mary Emma (Cregar) Medary, he was descended from Jacob Madery who had come from Holland to Pennsylvania in 1739. Jacob's son, Sebastain, changed the spelling of the name to Medary. Sebastain's son, Jacob, married Mercy Bennett, and their son Bennett married Anne French. These were the grandparents of Milton Medary. Medary was a fifth generation Philadelphian.¹

Philadelphia was a city of history and immense pride. From the days of William Penn to Benjamin Franklin it had been the center of the colonies. Planned with great regularity and incorporating a series of public squares, it was a city well aware of its heritage and potential. In 1876 when Medary was two years old, the population of Philadelphia was listed at 817,448. It was rapidly growing, up from a count of 674,022 only six years earlier.² The city was still mostly confined to the area between the Delaware and Schuylkill Rivers.

The architecture of Philadelphia featured an abundance of styles, particularly in the downtown section. It boasted a great number of buildings of the Colonial and Early Republic period, illustrated by such structures as the

Georgian Independence Hall and the Greek Revival Merchants Exchange. The basic building material in the Philadelphia area had been brick. However, by the last quarter of the nineteenth century, stone, iron and marble had become popular resulting in a more varied architectural appearance. James McCabe, writing in 1876, left this personal description of the city:

The greater part of the business of the city is transacted between Vine and Spruce Streets, east of Twelfth Street. The wealthiest private section, that inhabited by 'the fashion', is south of Chestnut, and west of Seventh Street. Walnut above Tenth is considered the most costly and beautiful residences in the Union. The suburbs of Philadelphia are noted for their beauty, and are thickly built up with handsome country seats, villas and cottages. They abound in exquisite scenery, especially in the vicinity of the Wissahickon.³

This was the city that in 1876 celebrated the centennial of the United States with a major exhibition. Not only a celebration of the new solid Union, it was a forum where the finest art and industrial products of the world could be displayed. All the best, from furniture to china, was imported by Philadelphia or exported from the Continent. Also at the Exhibition, the juxtaposition of imported architectural styles provided Americans the opportunity to compare their own architecture with that from other countries. They were overwhelmed.

As a result, Americans became anxious to educate themselves in order to appreciate the American artistic heritage. "The immense flood of popular interest in the art exhibits

of the Philadelphia Centennial Exhibition inaugurated a new phase in American aesthetic development."⁴ Art criticism became fashionable and books on interior decoration were popular. Concurrent with this new interest in the arts, architecture gained respect and achieved professional status. This was due chiefly to an increase in education, both in the United States at such institutions as the Massachusetts Institute of Technology, Columbia and the University of Pennsylvania, where architectural programs were established in 1865, 1880 and 1895, respectfully; and at institutions abroad, especially the Ecole des Beaux-Arts in Paris. George Jackson states:

. . . It is true Philadelphia in 1876 had influenced American architects and convinced them to travel to Europe. They observed the successful example of Richard Morris Hunt who having studied at the Ecole des Beaux-Arts was revolutionizing American building by his scholarly use of French precedent both old and new.⁵

If anything, the Centennial Exhibition was most influential in creating a resurgence in the push for a strong sense of nationalism in the arts. The methods, chiefly imported via Americans attending the Ecole des Beaux-Arts, led to the architectural movement referred to as the American Renaissance. With the Colonial Revival, these became the pacesetting stylistic applications of the newly revived nationalism that architects began to use on the national and domestic scale.

However, even though Philadelphia was a prosper-

ing city, by this time it had become second to New York. Simultaneously as it slipped from the forefront of American culture, it became isolated from contemporary trends in New York, Boston and Chicago. This is because the Ecole trained architects were returning from Europe and taking residence in these cities and not Philadelphia. This isolation carried over to the architecture and is evident in a blatant individual look to many of its post-Civil War buildings.

This recognized individuality was clearly illustrated in a January 1903 article in "The Architectural Record." Entitled, "An Amusing Street Front," the author discussed an unusual double house in New York. In the text he wrote:

. . . Accordingly the present reviewer has shown the photograph of this street front to some of his friends . . . the architects and the artists in general, without committing themselves too far, find it "interesting," find it "amusing," even when they find it too questionable to be passed upon offhand. Another thing they are apt to agree upon, and that is finding it "Philadelphia." It is in fact, times revenge upon what was the most conventional and humdrum of American cities that it should have goaded so many architects to such a pitch of rage and mutiny that the frenzy of the Philadelphian revolt against the "regular thing" should be held to characterize whatever is markedly unconventional or aberrant, even when it occurs in more plastic New York . . . without a doubt, the name of Mr. Eyre or of Mr. Day will occur to the experienced New York observer of this New York street front more readily than that of any local architect.⁶

Few buildings of Philadelphia exhibit qualities of the classically inspired American Renaissance until the very end of the century. Also, M.I.T. and Columbia could claim Ecole trained professors by the early 1880's. On the

other hand, the University of Pennsylvania had little involvement with the Ecole until 1893 when Edgar V. Seeler was added to the faculty.⁷

Behind all the impetus which led to the growth of the American Renaissance, the Colonial Revival and the other styles, there was a strong historic motivation. Essentially these were stylistic applications which had been developed through historically interpreted associations.

Not only were the forms of historic architecture valuable through their beauty, but they came to our times freighted with historic associations that every cultured person was familiar with, and that seemed to suggest, even demand, that a certain building in a certain place be built in some rather restricted range of styles.⁸

This rather restricted range of styles provided the basis for the nationalism seen in the variety of movements in architecture. By the end of the century the increase in the choice of styles resulted from a growth of historical knowledge. Historical spirit had always been a key component in the development of architectural style. However, until the latter nineteenth century in America, architectural style tended to succumb to the European architectural approach. This imported "historical spirit had already contributed largely to the growth of classicism and romanticism, and their divisions into Roman and Greek, Gothic and Romanesque."⁹ As Americans began to look to the previous Americanized interpretations of these styles, this historically motivated architecture led to a varied appearance.

Nationalism, urbanism, innovation and industrialization were the characteristics of America at the turn-of-the-century.¹⁰ Architecturally this nationalism is seen in the form of an eclectic approach. Of the styles, Classic and Gothic had grown as representative forms of nationalism. This Classic Revival was born out of the Columbian Exhibition and found little stimulus in contemporary Europe. "It was American in its origin and was to remain American in its leadership."¹¹ Gothic forms had never been completely rejected, as they remained an accepted expression of ecclesiastical architecture. Gothicism, however, was experiencing a strong renaissance at this time. Richardson's Romanesque had rivaled the use of Gothic in the 1880's, but with C. Grant Lafarge's design for New York City's St. John's in 1889, Gothic became reestablished as the undisputed style for churches. Gothicism was an attractive stylistic application to the newly trained architects because it was more strictly academic than the other popular ecclesiastical architecture represented in churches constructed in the spirit of the Colonial Revival.

As these forms, Gothic and Classical, "grew to become national emblems of cultural institutions"¹² counter movements also sprang up, especially in domestic architecture, whose purpose was to reestablish a truer expression of local and regional characteristics which had incurred a loss of uniqueness as an insurgence of "technology tended to destroy regional difference."¹³

On the domestic scale the English Arts and Crafts, in the guise of the "Queen Anne", first appeared at the Centennial Exhibition:

One beautiful truth fell upon many, Colcott's group of English cottages . . . built in half-timbered and shingle work, revealed how lovely a thing a cottage could be when built with intelligence. The influence of these buildings upon both the public and professional mind, was, at the time, very great. They . . . taught us to appreciate, from the example of their own fitness the merit and beauty of our national work about us on all sides. . . .The good of the old being revived there; and soon the good in the old with us was sought out and studied.¹⁴

The English Arts and Crafts movement in architecture was the result of philosophies promoted by William Morris and Philip Webb. Morris had initiated the resurgence and revival of interest in the crafts through "the honestly domestic brick buildings of the days of Anne, when Medieval and classic motifs were still freely mingled."¹⁵

In America, some of the principles of the Arts and Crafts were easily accepted "principally because it contained an ethical basis of integrity and integration of craftsmanship and design."¹⁶ There was no single Arts and Crafts style, but various manifestations, which in accord with the major goal of American architects, pursued "indigenous forms and functions often drawn from the vernacular."¹⁷ Americans tended to translate the philosophies of Arts and Crafts architecture to domestic structures. Many architects followed the lead of McKim, Mead and White in studying the architecture of seventeenth-century America; the local characteristics

and material. This approach was the first close response to the English Arts and Crafts. As architects turned from the investigation of seventeenth century toward the eighteenth century, shingles turned to clapboards and symmetry took over from the picturesque. Refinement continued, and about 1890, the beginnings of proportions and style led to an architecture more closely resembling Georgian.

McKim, Mead and White, however, were architects of New York and Newport. In Philadelphia a refinement had come, also through a study of historic and vernacular forms of the area. Yet the materials of Philadelphia architecture were brick and rough stone, not clapboard. There many homes exhibited stone as a chief building material. This led to a stronger English look to the Philadelphia implementation of the Arts and Crafts on the domestic scale.

The Philadelphia area was especially blessed with fine residential architecture. Until the 1880's practitioners such as Samuel Sloan and Frank Furness had dominated the scene with designs that were good but had, in full measure, the mid-victorian hardness; Furness was, and remains, famous for his strident Gothic Mannerism. In 1881 . . . was found a highly talented exponent in Wilson Eyre . . . combining the love of fantasy and sophisticated simplification . . . With Eyre started a gentle whimsey, that has characterized much Philadelphia architecture since, up to, and including Venturi.¹⁸

Whereas the influences of the Arts and Crafts philosophies were not as profound in the United States as it was in Europe, stylistically "it was more widely, and in some instances more deeply felt."¹⁹ In Philadelphia, "those like

Wilson Eyre and William Price . . . became ardent protagonists of the Arts and Crafts and display a very pure Arts and Crafts style."²⁰ It was Eyre's interest in the Arts and Crafts, enforced by his frequent trips to England and advocated within the T-Square Club publications, that contributed largely to the first interpretations of the Arts and Crafts movement in America.

Architectural Clubs were becoming a popular way to provide the exchange of architectural philosophy. The T-Square Club of Philadelphia, founded in 1883, was probably the most active in America during the latter nineteenth and early twentieth centuries.²¹ During the 1880's and 1890's this organization had gained unequalled respect as a training ground for architectural draftsmen. The Yearbook of architecture which it published was one of the most influential sources for studying recent architectural designs. Also, the T-Square Club with the Philadelphia Chapter of the AIA were the main forces which led to the establishment of the architectural program at the University of Pennsylvania in 1890.

This University campus is of extraordinary architectural quality and surprises. "The University of Pennsylvania has employed a Who's Who of Collegiate Architects,"²² including the fantasy-like Library of 1888, designed by Frank Furness. In 1890, upon his graduation from high school at age sixteen, Medary enrolled in the first class of the School of Architecture at the University. However, Medary attended the

University only one year. In 1891, following several months of travel in Europe, he entered the office of Frank Miles Day as an apprentice and remained with him until 1895.

Day's architectural approach was eclectic in his refusal to adopt strict stylistic adaptations. Instead he preferred to study architecture and then extract the features which he believed would best serve his purpose. Architects operating under such a philosophy could not be viewed as non-original. In fact, the method they employed proved contrary; for in their eclecticism they created original pieces, and as we look back today, we see that eclecticism also represents the components of America. Day observed this in the architecture of America. He believed it would be admirable if architects could create new forms stimulated by contemporary forces instead of relying on those of the past, but understood that this was impossible because it riddled architecture of the essence of sentiment and excellence. He wrote:

Yet archaeological style, pure and simple, though it may place us by recalling some happy moment of foreign travel or tickle our vanity by the thought that we really know its name and period, is of trifling import. In place of it, what may we in reason ask? Surely it is not too much to demand that our houses speak of their own place and time. And so in the main, they do, for the whole body of our domestic architecture reflects our habits of life and our stylistic eclecticism.²³

From Day Medary would learn that even though the historical styles in America might be European in origin, they were still American. He understood that to copy was not wrong.

Capturing the essence of America in a style was important.

During the four years as an employee in the Day office, Medary came to understand that in architecture more crucial than style is the ability of the architect to be artistic. This was a quality that could fall "within or beyond the limits" of an understood style. For a building to be truly a work deserving attention, it should be a building in which plan suited function, materials are understood and represent both the location and knowledge of its "finer possibilities", and mass which incorporates appropriate detail. Fundamentally, this is a work which strove to rise above the desire to merely succeed; a building that appealed to intellect, imagination and emotion alike.²⁴

Medary was also exposed to other methods of self-education and architectural exploration. Day's office certainly afforded him the opportunity to read many magazines and journals concerning architecture and the arts. Publications of this type were popular as people, eager to learn, turned to them for enlightenment. Such publications flooded the market and Philadelphia published a large number. Such sources would both stimulate Medary's imagination and educate him regarding specifics about style, construction, materials and ornamentation. Nowhere did Medary gain initial understanding more than during his tenure in Day's office. From Day's first commission, The Art Club of Philadelphia, to his buildings at the University of Pennsylvania, Medary was

aware of Day's eclectic approach to architectural design. This is seen in the works at the University, especially in the University Museum.

This museum, which resulted from the collaboration between Eyre, Day and Cope and Stewardson, was done during the 1890's when Medary was working in the Day office. Montgomery Schuyler, in an article on the architecture of the University of Pennsylvania, wrote:

What one sees now is the result of an experiment which was nonetheless adventurous that in this instance it has been crowned with so signal a success. It was the experiment of joining, in the design, three architects who had distinguished themselves in highly individual works. The experiment was daring in that all the collaborators have apparently been employed on every building and every feature, so that there is none to which any one of them can point as individually his own. This is a different matter from the Chicago Fair, in which each collaborator had his own building to . . . its greatest value is that its best effect is its contribution to the total . . . it is an architecture of craftsmanship . . . not an architecture of formula.²⁵

This collaboration produced the most significant building in Philadelphia during the last decade of the nineteenth century.

Tallmadge noted:

It is . . . in the Lombard Romanesque style with the "seven Churches" at Bologna having evidently suggested wall and window treatment. But the style has . . . no straight-laced archaeological manner . . . It is most emphatically the kind of building that must be lived with to be fully appreciated.²⁶

Day certainly involved Medary with this building as a draftsman. He may have also employed Medary's assistance on other buildings such as the University of Pennsylvania Gymnasium. It is a symmetrical structure that exhibits

strong Tudoresque and Jacobean qualities and uses red brick with cream colored terra cotta string courses.

As the same time, Cope and Stewardson were busy with University projects of their own. Their designs for both the Medical Laboratory and dormitories at the University would impress Medary. His earliest designs affirm this fact. In the dormitories, the architects display qualities of Jacobean and early English Renaissance style. The Medical Laboratory on the other hand has a more Medieval Tudor appearance. Also, through Cope and Stewardson's buildings at Princeton and nearby Bryn Mawr, Medary received contemporary appreciation for modern Gothic expression.

Through these architects, Medary was learning to create an architecture that was comprehensible and served its purpose, while concurrently demonstrating an imaginative and unique quality that would represent an artistic honesty. "The character of basic design--planning, expression, composition--became the deciding elements."²⁷ Their eclectic approach provided familiarity with a large majority of current styles. It was demonstrated in a new found honesty and delight in materials and their possibilities. "Colors and textures began to be played against one another; made an integral part of the design."²⁸ There was developing "a new psychology of style."²⁹ Style was no longer an idol as it had become a product of architects that had successfully created or could create art. It was no longer imitation but

expression. These architects exercised a free approach and with the confidence gained through understanding style, they created original designs they believed to be the proper expression for the building program. Through his observation of the work of these men, Medary began to develop the foundations for his later designs--foundations composed of an eclectic approach and attention to, and proper expression of, detail. This expression of detail was tied to the American interpretation of the Arts and Crafts movement.

Architecturally, we can see the work of Medary as part of an Arts and Crafts Eclectic strain. Like most successful architects of the day, he found particular aspects of design crucially important. These included correct materials, proper symbols and quality ornament. As an architect, Medary relied greatly on the help of other artisans. He developed a network of craftsmen and suppliers on which he could depend and as their professional relationship progressed, many of these people grew to anticipate what Medary expected.

The men who have worked with him, whether as artists, craftsmen, artisans or executives, have been inspired by the fire of his enthusiasms and by the truth of his criticisms. From him they have gained a better understanding of the nature of real collaboration in the arts.³⁰

"The major Eclectic buildings called for a union of the arts."³¹ These included architects, sculptors, painters, decorators, glass and iron makers, and mosaicists, and through his involvement, Medary exhibited a broad understanding

and sincere admiration and love of the crafts.

As an Arts and Crafts Eclectic, Medary believed his buildings were particularly American--American in their purpose, in their use of native materials, as well as in their concept and in artistic and engineering achievement. For these reasons the eclecticism in the architecture of Milton Medary represents a sensible approach to design which had logically grown out of all the forces in nineteenth-century architecture. The forces had pushed toward proper national style. As Medary would say:

Character is architecture, as in all manifestations, arises from sincerity and truth . . . The architecture we are creating in the United States must express the national life which it serves and in common with that national life must recognize the influence of constantly increasing contacts with the rest of the world³²

Many of the nineteenth-century forces in architecture carried into the new century. Additionally there were also new developments in architectural theory that concerned abstraction and the machine aesthetic. Medary recognized these forces and he did not ignore them. However, he did not surrender to these developments. As did Sir Edwin Lutyens, Medary believed that his architecture was one that did not "stoop to popular taste, but instead tried to develop and improve it."³³

Artistic creation is a never ending stream. In art unlike science, there is no single "right" way. Art must change to live.³⁴

Medary's eclecticism in his architecture allowed him to

develop building programs which he believed represented one of the "right" ways. In his application of Arts and Crafts sensibilities, through careful approach and understanding, his work exhibits a sincere belief in the "associated arts" as a requirement of successful design. It is through these details that the desired expression he pursued could be both further enhanced and made more easily comprehensible. As an architect who employed such an approach, his work can be seen as constantly evolving and developing. His early works, whether they be the Gothicism of the Valley Forge Chapel or the Art Nouveau character of the Fischer House, demonstrate this fact. They also provide insights into later buildings which would be developments of these earlier designs. If anything, Medary benefitted from a fruitful, early career, and an extremely creative learning process.



Fig.] Milton Bennett Medary

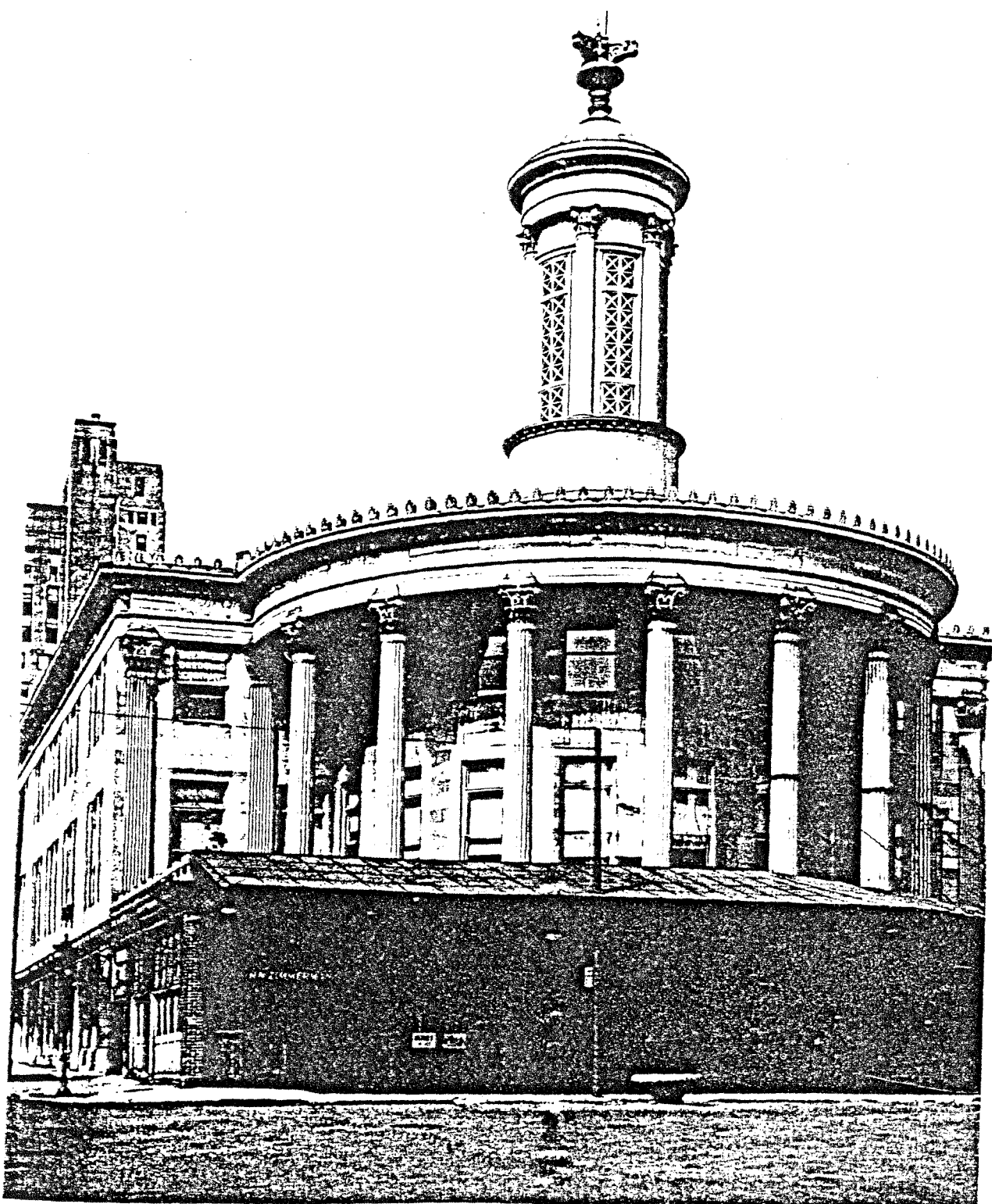


Fig. 2 Merchant's Exchange

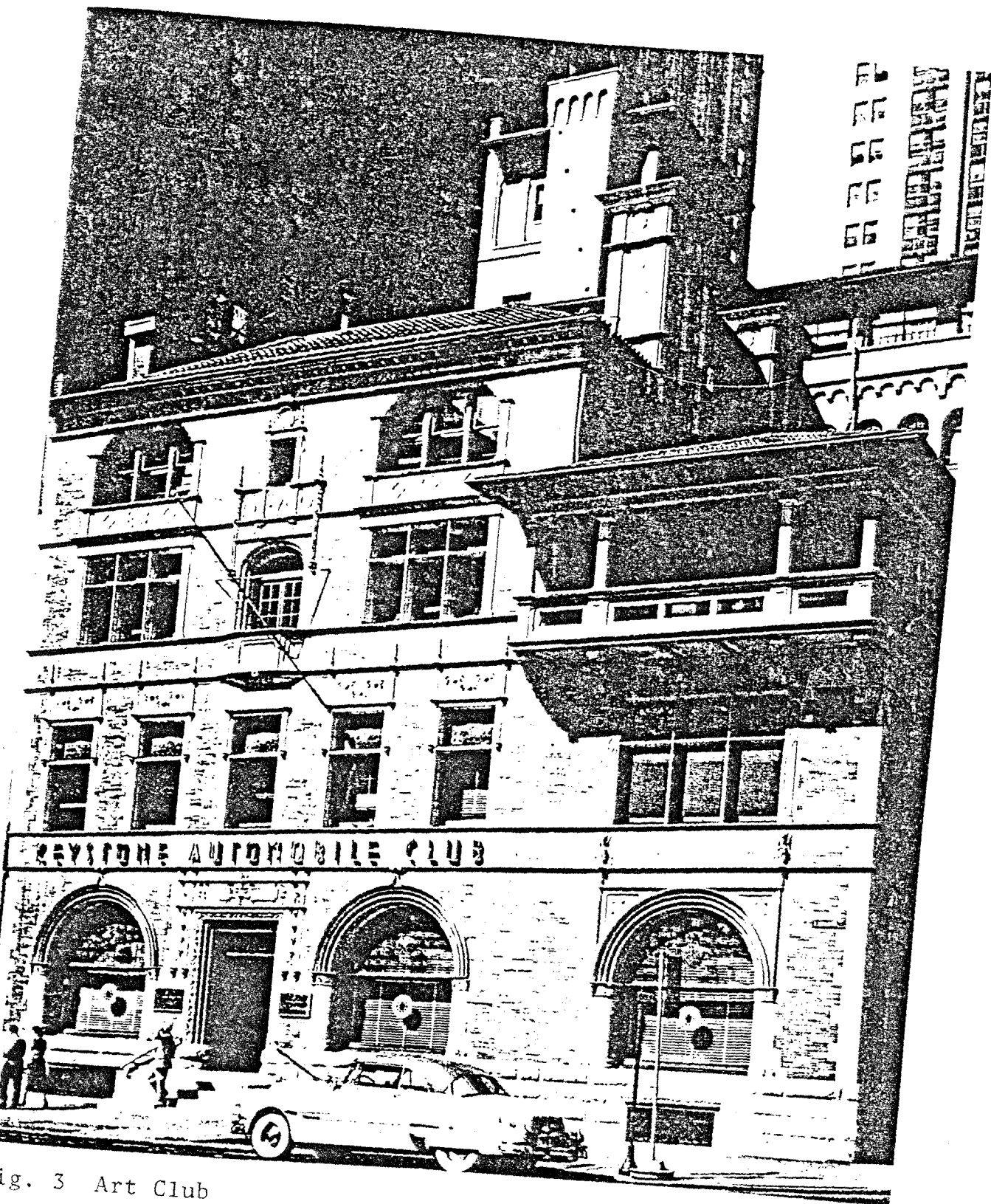


Fig. 3 Art Club



Fig. 4 University Museum

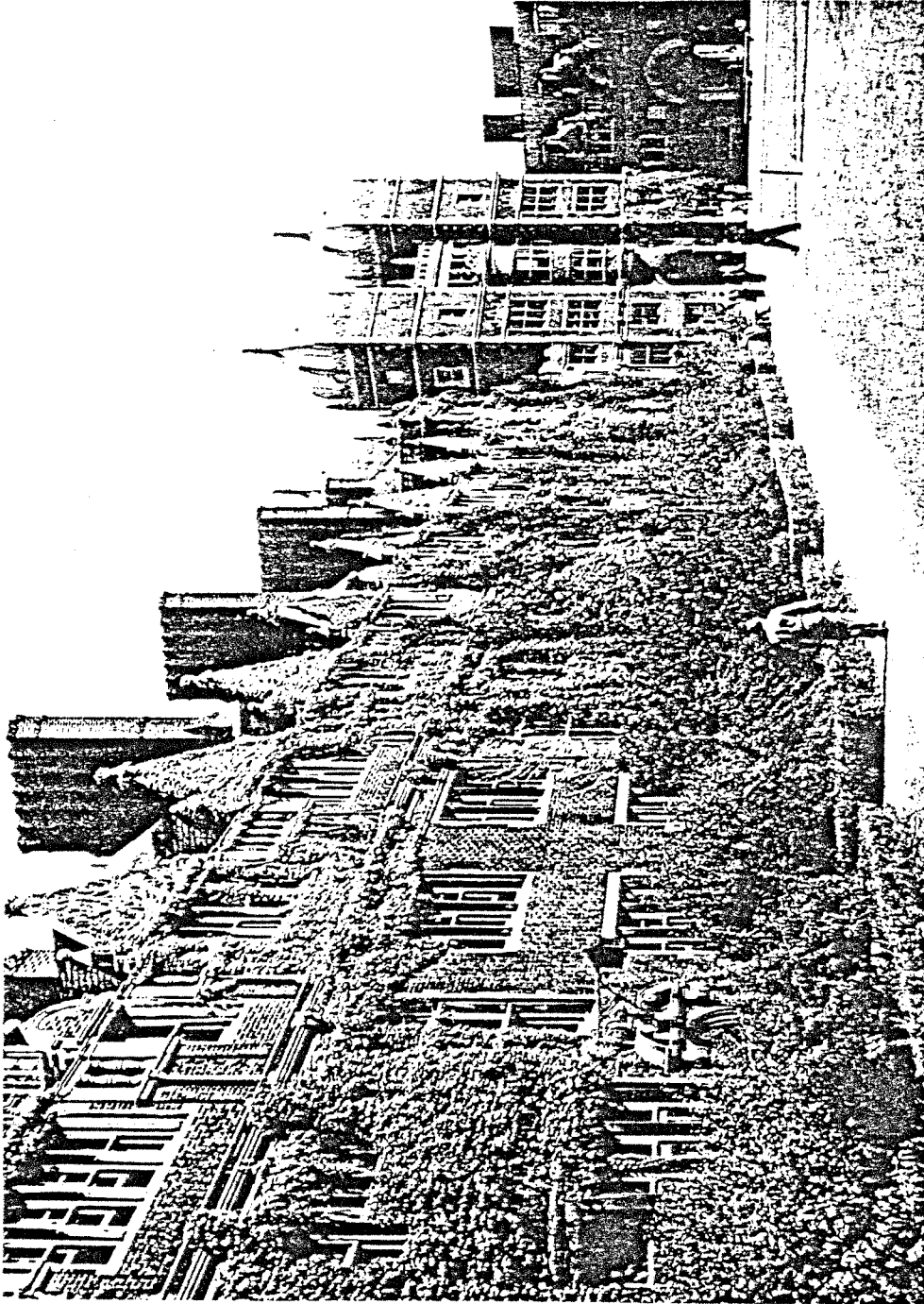


Fig. 5 University Dormitories

Chapter Two

Medary's Early Career: 1895-1910

During the years 1895 to 1910 Medary begins to develop his architectural career. Beginning with his first professional achievement, Houston Hall in 1895, at the University of Pennsylvania, this time span also signals the emergence of his interest in architectural and civic organizations. Medary's work demonstrates a continual development of eclectic styles and expression which leads to his solid establishment as an important architect of Philadelphia and a rising architect of national regard. By 1910 his election as President of the T-Square Club, coupled with his partnership with Zantzinger and Borie substantiate his growing prominence. It also serves to mark the end of his early career.

After the reception of his first commission, Medary left the office of Frank Miles Day and formed a partnership with Richard L. Field. Field was an 1892 graduate of the architectural program at the University of Pennsylvania and had studied there with Medary. Both men were members of the T-Square Club; Field joined in 1892 and Medary had become a member the year before. Their personal friendship and professional respect led to the formation of the firm, Field and Medary, and it would last until Field's death in 1905.¹

They produced several significant works. These designs tend to echo the conventional applications seen in contemporary stylistic trends.

In 1899 Medary applied and was accepted as an associate member of the American Institute of Architects. The application requested submission of works he believed would best justify his admittance into the Institute. He included for consideration the exterior of the George B. Roberts House, the parish building for St. John's P.E. Church, elevations of an Episcopal home for the aged and a plan for a new Pennsylvania State Capitol building.

Also, on December 27, 1900, Medary married Hannah Leech Stadelman (died 1962), of Bala, Pennsylvania. They had five children: Hannah Stadelman, Henriette Rachel Leech, John Van Dyke, Milton Bennett, III, and Richard Young. The family resided in Bala, in the vicinity of 47th Street and City Line. Hannah (Mrs. William Norris) recalls fond memories of her father always sitting in the library, smoking his pipe and reading a variety of literature. Medary enjoyed his hunting and fishing trips to Maine, and many times these resulted in deer hanging on the back porch providing enough venison for the winter meals.²

After Field's death, Medary continued to practice under the firm's name. During their partnership, it is difficult to establish exactly what part each played in the commissions they received. In 1905 the opportunity to investigate

Medary's individual expression becomes easier. The works from this time until his partnership with Zantzinger and Borie, illustrate the first capabilities of his architectural vocabulary. His professional exposure during these years increased, and his designs were featured in architectural club yearbooks in New York, Boston and Washington.³ Many exhibit Medary's progression from the Day office through his partnership with Field to his practice as an architect on his own.

Medary's first work was Houston Hall. Completed in 1896, it was the first college union building in America. Donated in memory of an alumnus, "Houston Hall was to serve as a center of social and recreational life at the University."⁴ The design was selected in an architectural competition. The competitive selection method was inspired and had emerged out of the desire to promote the Ecole process of design. At this time the Ecole des Beaux-Arts enjoyed its greatest popularity with American architects, demonstrated by the fact that between 1890-1914 American attendance at the Paris institution was at its height.⁵ At the University of Pennsylvania this had been emphasized by Seeler and the other Ecole trained architects returning to Philadelphia.

The building was the result of a collaboration between Medary and another architect, William C. Hays. Both men were still members of the Day office at the time of the selection, and therefore, officially, the work was developed and carried

out by Day with Medary and Hays listed as associate architects. Their collaboration produced two different entries and the men were awarded first and second prize. The result is a building that combines both designs, "the exterior plans of the second prize design used unchanged."⁶

Houston Hall illustrates the popular contemporary trends in collegiate architecture as it employs Gothic and Medieval features. In the late nineteenth and early twentieth centuries, many college buildings were designed as complexes patterned after the picturesque medieval fashion of Oxford and Cambridge. These universities had become the preferred and accepted forms of American institutions of higher learning.

These applications had been initially introduced in the Philadelphia area by Cope and Stewardson in their buildings on the campus of Bryn Mawr College in the early 1890's. In 1895 they brought similar expression to the University of Pennsylvania in dormitory designs. These buildings incorporated stronger Jacobean qualities; however, the emulation of the picturesque medieval of English schools still predominated. These dormitories gave added impetus to the trend and undoubtedly led to the implementation of a similar expression for Houston Hall.

Hays' and Medary's work demonstrates the desire to create a building strongly picturesque in character. Yet, in its original state, Houston Hall expressed domesticity, emphasized by its less imposing size in comparison with the

two buildings on either side, the Furness Library and Franklin Hall. Schuyler felt that the domestic nature of this building was stressed through particular attention to roof design, and agreed with Ruskin's philosophy that there is a much stronger expression of hospitality "under my roof" than "within my walls!"⁷ The conveyance of hospitality was a desired goal of the architects as they sought a design to fit the function as a "place where all may meet on common ground."⁸ The roof also contributes to the Hall's individual nature apart from its contemporary University structures. This was due to the approach of many architects, who designed buildings for institutional and instructive purpose at this time, which demonstrated the feeling for a need to separate these forms from domestic applications.

It is difficult to determine which aspects of the design of Houston Hall are Hays' and which are Medary's. It is interesting that in his application to the A.I.A. Medary does not list Houston Hall as one of the examples of his work. This is probably because the building was a collaboration and not an individual work. Nevertheless, their use of Gothic and Medieval styles, which represent a tie to the English picturesque character of pre-Renaissance architecture, combined with the domestic nature led to the success of this first work. In many ways this building would serve as "an important predecessor of a regional Philadelphia Arts and Crafts idiom."⁹

The Arts and Crafts approach as it developed in Philadelphia in the 1890's was more an attitude than a style. It was interpreted not as much as a mandatory philosophy, but rather something which could be incorporated along with other styles. This was demonstrated best in the decorative nature and application of materials. In the Philadelphia area the use of Gothic forms on the larger scale, combined with the multitude of interpretations which promoted the Colonial Revival on the domestic scale, were the popular vehicles for the implementation of Arts and Crafts sensibilities. This variety of acceptable applications of the Arts and Crafts, led to its eclectic nature, not only in Philadelphia, but in America.

Medary's next two commissions lend themselves to such categorization. He chose a Gothic expression for the parish building at the Church of St. John's in Lower Merion, and the domesticity of the Colonial Revival is exhibited in Field and Medary's Georgian gymnasium at Haverford College. These buildings demonstrate Medary's experimentation with these two modes of expression. Also, they further initiate his interest and involvement with artisans. Medary believed that the combination of his designs and the creative abilities of the artisans could produce the decorative qualities he felt necessary for a successful building. In this implementation Medary's initial Arts and Crafts Eclecticism is apparent.

Field and Medary's gymnasium at Haverford is a logical response to the architecture already constructed on the campus. Founded in 1830, the College buildings had been added when growth deemed necessary. A Quaker institution, the campus buildings were characterized by Schuyler as "being the simplest and baldest satisfactions of the material requirements."¹⁰ Essentially, the college campus was a vernacular architecture, with some feel for the architectural style popular at the time they were built.

In the late 1890's Cope and Stewardson designed two buildings which would dictate, to an extent, the design Field and Medary would propose for the gymnasium. These buildings, Lloyd Hall and Roberts Hall, continued in the original progression of local tradition. The former is an especially austere domestic scale building. It exhibits aspects of Georgian Revival architecture which were important facets of the Colonial Revival. Architects of Philadelphia had fine examples of original colonial buildings. Especially beautiful domestic structures, such as Clivedon, provided Cope and Stewardson, as well as others like Medary, with that "local tradition" on which they could formulate their designs. The other building, Roberts Hall, is similar in scale. However, with Cope and Stewardson's inclusion of an Ionic portico, it demonstrates the only betrayal of the Quaker tradition of no ornament.

The gymnasium follows in the tradition of these buildings.

It is constructed of rough stone walls and combined Pennsylvania colonial vernacular tradition with Georgian Revival elements. However, due to the size required to facilitate the athletic and other functions, this building is unable to retain the domestic nature of the Colonial Revival. This was a difficulty architects had when they attempted to employ this style on a larger scale.

In the late 1890's Gothic was best illustrated in the churches of the area, a fine example being the Tabernacle Presbyterian Church, 1884-1886, located near the University of Pennsylvania campus. The use of Gothic elements formed an important part of the eclectic vocabulary of Medary. This can be seen in his first commission of ecclesiastical architecture. St. John's would be his first involvement with several buildings for the Episcopal church. Since Medary listed this parish building on his A.I.A. application, and because it strongly echoes the style of Houston Hall, it appears to be predominantly his design. Commissioned in 1897, it is a precursor of Medary's first major commission, the Washington Memorial Chapel at Valley Forge.

The Washington Memorial Chapel resulted from a rising nationalistic fervor. The Chapel was constructed to "the memory of George Washington, communicant and lay reader of the Church, and the Patriot Churchmen and Churchwomen who served their God and country in their struggle for Liberty."¹¹ Funded by the Protestant Episcopal Church, it was to serve

as a tie between patriotism and religion. The proposal came from the Reverend W. Herbert Burke, whose conception was the result of his "deep impression of the religious character of the founders of the nation and particularly of the character of Washington."¹² The pamphlet which the Church produced in conjunction with the laying of the cornerstone emphasized the desired connection of national pride and religious worship.

Could there be any more appropriate place in which to erect a monument to the 'Father of his Country?' Could there be any better way in which to remind the people of this nation that their leader was not only a great general, an able statesman, but that above all he was a true Christian and devoted Churchman.¹³

Perpendicular Gothic was the style desired by the competition committee, and they selected Warren P. Laird, Professor of Architecture at the University of Pennsylvania to judge the works and select the best. Laird chose the submission of Milton Medary of the firm of Field and Medary, Architects. His report on the selection read:

Its ensemble expresses truthfully the theme of the competition; a memorial chapel with auxiliary structures. The Chapel dominates the group while not overpowering it, and the tower, higher than the Chapel and sufficient to its purpose as an observatory, is placed at the right point to complete the balance of the group. This is as simple a plan as it is effective in mass. The Chapel, while pure in historic character and fine in proportion, has an expression of dignity, repose and strength . . . In its wall and window treatment there is presented, as nearly as possible . . . the Medieval approach of Church to fortress building . . . In architectural quality it is scholarly and tasteful to an unusual degree and possesses real charm and distinction.¹⁴

Laird and Medary were extremely close friends and not only would Laird select Medary's entry in this instance, but he would do so again in the competition for the Divinity School.¹⁵

The exterior evokes a picturesquely romantic feeling through the variety in massing. On the exterior the walls of the Washington Memorial Chapel are constructed of Holmesburg granite and the cut stone is Indiana limestone. The predominant feature is the Chapel with its large Gothic window above the entrance portal. The tracery is divided by strong vertical elements which echo the limestone window framing and flattened buttresses at the corner of the building. These elements emphasize the verticality desired by Medary. However, the almost flattened roofline provides a strong contrast, and the combination of the two directions give the exterior its massive character.

In this complex Medary combines symbolic ornament with symbolic function. The Cloister of the Colonies extends from the left of the Chapel and consists of three sides of the square with the chapel wall as the fourth. It was designed to incorporate thirteen bays in honor of the men who served in the revolution from each of the original colonies. The Cloister is of the same building materials and in the floor of each bay are large brass representations of the seal of each colony.¹⁶

To the right of the Chapel Medary continues the

symbolism in construction and function in his inclusion of "Patriot's Hall" and the "Thanksgiving Tower." The former provides a space where patriotic societies could gather and the design incorporates a very similar style to Houston Hall and the Parish House at St. John's. The Tower was not built as originally conceived. Later in the 1920's a more dominating carillon by Medary was constructed. He also provided space for a library and a museum for the purpose of storing documents and relics related to the Revolution.

Medary's attention to detail and beautiful, if dramatic, lighting produces an interior which emotes feelings of repose and reflection. The plan of the Chapel is a nave without side aisles. The length of procession from entrance to altar is emphasized by the narrow width and short crossing. Access to the Cloister and the other parts of the Church are through side doors. In the interior, limestone is used for the wall facing, the pulpit, altar front and perclose.

Included in the interior design are numerous features that also combine symbolic ornament with symbolic function. Most noticeable are the arms of Washington, the Crusaders' cross and other religious symbols which are exhibited in the ornamentation of various functional features such as the pulpit, font and lecturn. The stained glass windows depict the history of our country: "the discovery of America, the settlement of the colonies, and the development of the nation."¹⁷ Also included is a series of windows representing the life of

Washington and important Revolutionary figures. On the ceiling are forty-eight panels, each dedicated to one of the States of the Union, the entirety representing the nation which grew out of the original thirteen colonies. The pews also display the same careful thought of design evident in the other parts of the Chapel.

With this work Medary displayed his contribution which insured the use of Gothic forms. "The gentlemen most responsible for the revitalization of Gothic,"¹⁸ had been Ralph Adams Cram and Bertram Goodhue. At the turn of the century their firm, Cram, Goodhue and Ferguson was creating the most respected Gothic structures in America. Of the three, Goodhue had the most artistic talent."¹⁹ Artistically, Medary closely echoes the approach of Goodhue. Goodhue developed his eclecticism through Gothicism. His approach to his craft and the style he selected to design in was the result of his desire, "to revive the use of Gothic architecture and to revolutionize its technique."²⁰ This revival of Gothicism in an academic manner is seen early in his career. At this time the academic approach to Gothic style was in America a popular route for the implementation of Arts and Crafts sensibilities. Goodhue's Chapel at West Point and the Chapel at St. John's School are examples with which Medary was familiar. These represent a close stylistic parallel to the Memorial Chapel. However, Medary was not an imitator of Goodhue. The early Gothic designs demonstrate Goodhue's

ability to excel on the exterior, in his "playing of masses against masses and verticals against horizontals,"²¹ whereas Medary's Gothic displays understanding for decoration and detail.

The Washington Memorial Chapel represents the first time Medary truly attained national prominence. Even though the massive size of the building is typical of churches built at the time (evident in the work of Cram, Goodhue and others), the artistry and attention to detail does set it apart. In 1926 Talbot Hamlin noted in The American Spirit of Architecture:

Its rich pinnacled choir stalls are particularly noteworthy. The contrast of stone arches and the dark timbered roof does as much to give the interior its distinction; and it is of this sort that make the whole a creative work, despite its closeness to precedent. Proportion, contrast, color, richness rightly applied are effective in any style.²²

Medary would always recognize the necessity of the craftsman, and his interest in what they did and how they did it resulted in deep familiarization and rare insights of their potential. This understanding and incorporation of artisans allowed Medary to achieve the Arts and Crafts romanticism seen in the complex. Arts and Crafts sensibility was also promoted through the personalized production of details, individually created and non-machine oriented. The Chapel demonstrates an architecture which is understandable, artistic and imaginative. Concurrently, it successfully serves its purpose both in function and symbol.

Symbol had become a key element of American architecture,

and many architects searched for a correct style to demonstrate this fact. However, "even among those who wanted a national style, there was no agreement as to what it should be."²³ Medary realized that one particular style could not represent America. He believed his country to be a combination of many elements and therefore understood that this should be reflected in the architecture of the Nation. He saw symbolism incorporated in various styles as the method to create the architecture that was America. This is evident not only in the Chapel but in his Arts and Crafts Eclectic approach as a whole.

Even though Medary's office might favor a particular style, such as Gothic, it was not to promote that expression entirely. Field and Medary would occasionally venture into other styles, both historic and non-historic when dictated by the program or client. This was true of most offices. The search for a national architecture through its reliance on history and the desire for individual expression had led to Eclecticism. This is especially noticeable in the public buildings and domestic work which came out of the office of Field and Medary and in Medary's own work after the death of Field.

In the public sector, two examples of Field and Medary's high-rise design aesthetic during the early twentieth century illustrate their eclecticism with the abandonment of Gothic forms. These buildings are the Young, Smyth and Field

Company, completed in 1902 in Philadelphia, and a project for a high-rise apartment house of the next year. The former is a collection of Chicago School and Beaux-Art expression. It demonstrates an awareness of architects such as Sullivan, and it provides stylistic similarities in the three part or columnar composition. This is represented in the first two floors of the building by the incorporation of monumental material to be read as a base. The next five floors are less ornate and read as a shaft. The top floor is where the decorative treatment occurs and alludes to the capital portion of the column. Their other high-rise design, a proposed apartment house of 1903, is much more Beaux-Art in appearance with a stronger emphasis on facade ornamentation. This building displays the contemporary vogue for apartment house design. "As in other fields of architectural effort, the influence of the Ecole des Beaux-Arts has made itself strongly felt in the exterior designs of these (apartment) houses . . . creating Paris-like buildings in major cities."²⁴ Significantly these buildings exhibit the effects of the American Renaissance--the contemporary force behind large scale building design during this time.

Architects designing domestic buildings in the various Colonial Revival styles used "indigenous forms and functions often drawn from the vernacular."²⁵ The nature of vernacular architecture, tradition and local adaptations frequently with a strong "craftsy" feeling, was a method for use of

Arts and Crafts non-machine qualities. During the first decade of the twentieth century the domestic designs of Field and Medary, as well as Medary's individual designs after 1905, parallel this popular American taste and implementation of the Arts and Crafts. From the large stone country house near Bala, 1902-03, to "Solitude," a domestic work of the same style a couple of years later, Field and Medary are in the mainstream of Philadelphia style. Both houses are native stone construction and rely more on the picturesque aspects of the early Colonial Revival than the symmetry of its later Georgian Revival.

After Field's death Medary produced at least three homes which exhibit his eclectic nature of working in several styles: Georgian, Jacobean and Art Nouveau. The Georgian Revival residence in the Wyncote suburb of Philadelphia illustrates the strongest use of American forms in its Colonial Revival approach. It adheres to the vernacular with its use of Philadelphia stone used in so much of the work of the Philadelphia "Main Line."²⁶ This use of stone provides the strongest separation of Philadelphia's Georgian Revival from other areas of the East coast where brick and clapboard are the popular materials.

The Butcher residence, 1907-08, in downtown Philadelphia grew out of the popular English Jacobean and Renaissance tradition initiated in Cope and Stewardson's University dormitories. This stylistic approach was the way Medary chose to

design his domestic-sized Spring Garden Library, also constructed at that time. It displays an eccentric interpretation related to Cope and Stewardson's work and can be seen as exhibiting the "Philadelphia" in Medary.

With the increased understanding of the Colonial forms, architects seemed to turn their interest to the possibilities and perfection of the craftsmanship involved. Honest use of materials and proportion became a new fascination of domestic work. These homes would show this greater attention to craftsmanship. This interest led Medary to create one of the truly unique homes in American domestic architecture--a home that displayed his diverse approach through the choice of style and implementation of interior decoration strongly reminiscent of Arts and Crafts sensibilities in a style rarely seen before or after in America--the Art Nouveau.

In 1910 Adelbert K. Fischer commissioned Milton Medary to design and build him a home on Wissahickon Avenue in Chestnut Hill. A suburban area, this was not the "Main Line." However, by this time the area was becoming the alternative to the saturated West End. Fischer was a German immigrant who had come to America in 1903. By 1906 he was promoted to the Presidency of a manufacturing company which processed valves, steam fittings, etc.²⁷ Fischer married a German woman, and they both had strong affinities for their homeland. In fact, they were German sympathizers during the First World War. This tends to demonstrate that the

Fischers, in the home they employed Medary to design, desired an example of what they believed to be a "proper German House."²⁸

The Fischer House exhibits few qualities of Medary's earlier domestic work. The entrance and garden fronts are completely symmetrical with a massive boxiness promoted by the wide eaves. The exterior of the house employs a Schist stone rubble foundation wall. On this rises a rubble wall stucco faced and symmetrically fenestrated. Window sizes are various; each is trimmed in limestone and stained glass is used. The entrance front includes a dominating vestibule topped by a limestone balcony. The facade is flat and a limestone beltcourse appears under the second floor windows. The garden front employs two rounded window walls in the dining room and the library. On the second floor, "the detailing of the iron railing . . . is extremely similar to the iron railings designed by Victor Horta for his Horta Hotel, c. 1899."²⁹

The plan of the house is quite regular and much more typical of contemporary Philadelphia residences than the exterior. From the vestibule one enters into the main hall which includes the stair. Access to the right is to the pantry and to the left are additional service areas. On axis with the vestibule entrance are the doors to the living room with the library and dining room at either end. Hence, the living spaces all face the garden front. Upstairs are four

principal bedrooms, each opening onto the long "Hortaesque" balcony. Except for the curving ends of the dining room and curving window wall in the library, the plan is rectangular.

Even though Medary was a creative architect, many features make this home unique to his architectural design. The house must be seen as a work involving a collaboration of the architect and client. When Fischer had come to America, the Art Nouveau in Germany was at its height of popularity. Peter Behren's house designs in the Artist's Colony in Darmstadt represented the German search for nationalism and, like American architecture, looked to the reexpression of vernacular forms. Fischer was undoubtedly familiar at first hand with the movement, and Medary was familiar with it through examples seen in publications. The projecting eaves, round dormers and details such as fenestration as well as the use of stucco are similar to the German and Belgian vernacular of the period and thus echo aspects of the Jugendstil as well as the Art Nouveau.

The house is not without other strong influences. Frank Lloyd Wright was firmly established as the architect par excellence of the Prairie School design. In 1910, with an exhibition and publication of a volume of his work in Germany, he affirmed his position there as America's greatest architect. Both Fischer and Medary were aware of the respect Wright commanded, and Medary possibly felt that a design which exhibited some Wrightian characteristics would not be

displeasing to his client. Elements of Wright's architecture can be seen in the Fischer House, especially in the massing. The boxiness echoes strongly that of the Winslow House with its wide projecting eaves.

The exterior of the house bears little relationship to its Philadelphia neighbors. Other than the vague similarities in the window treatments, the only other possible tie might be in the projecting eaves. By 1910, however, this feature was incorporated by other architects.

On the interior, as with most of his previous works, including the Chapel, Medary more freely exercised his eclecticism and consequently left an even greater personal stamp. His education and his understanding of detail and ornament was very English Arts and Crafts in essence. Yet, he was expressing elements associated with the Art Nouveau style and appears to have chosen to combine aspects of the two. This is evident in the lighter Art Nouveau details which seem to be stylistically similar to those of the Scottish designer, Charles Rennie MacIntosh. The interior illustrates the strongest association of the Art Nouveau in the glass and oak doors which separate the main hall and the living room. These doors employ the curving lines associated with the European Art Nouveau of Horta and Behrens. Otherwise, the interior expresses the look of Scottish and English creations and their responses to the Art Nouveau movement. The stair balustrade is reminiscent of Voysey

in the close placement of dowels. Cabinetry work resembles much of what MacIntosh was producing.

The Fischer House also presented Medary a forum for his continued practice of employing and working with the associated arts. Medary continued his professional use of Samuel Yellin, metalworker of highest capability, and also employed Nicola D'Ascenzo, who created four Art Nouveau designs which were done in stained glass. D'Ascenzo, like Yellin, would work consistently with Medary on his projects.

The Fischer House represented a unique step in the architectural career of Medary. Medary approached his architectural design through an eclectic program searching for correct style and proper expression. The Fischer House is representative of the changeableness and capacity of architects, like Medary, to interpret and employ many particular styles. Medary's projects until 1910 demonstrate a continually developing design ability. The Washington Memorial Chapel and the Fischer House especially provided Medary the opportunity to increase his understanding and expectations of both the arts and crafts and eclecticism he enlisted in his design. Through his association with Gothic, Classic, Art Nouveau and varieties of English Arts and Crafts styles which he had combined with an understanding of his local vernacular, he had solidly created a foundation consisting of both sensible and unique knowledge which he could build on in the future.

In 1910 this Arts and Crafts Eclectic architect, Milton Bennett Medary joined with Zantzinger and Borie. He had established himself at the height of his profession which was evident both in his work and leadership roles.

The dominance and power of the architectural approach resulted in several factors. The architect encompassed the worlds of the artist and the businessman. Men, such as Charles McKim, Daniel and Burnham and Cass Gilbert, were at home in the corporate boardroom, the university trustees' meeting, the club room, the mayor's office, the drafting room, the building site and the artist's studio.³⁰

Medary by this time had attained this status.

The years until 1910, had been a full and beneficial period of learning. With the foundation complete, Medary began the next phase of his career, one marked by the knowledge and confidence that he possessed not only the facilities of a good architect, but the understanding of how to use it to his fullest expressive and influential ability.

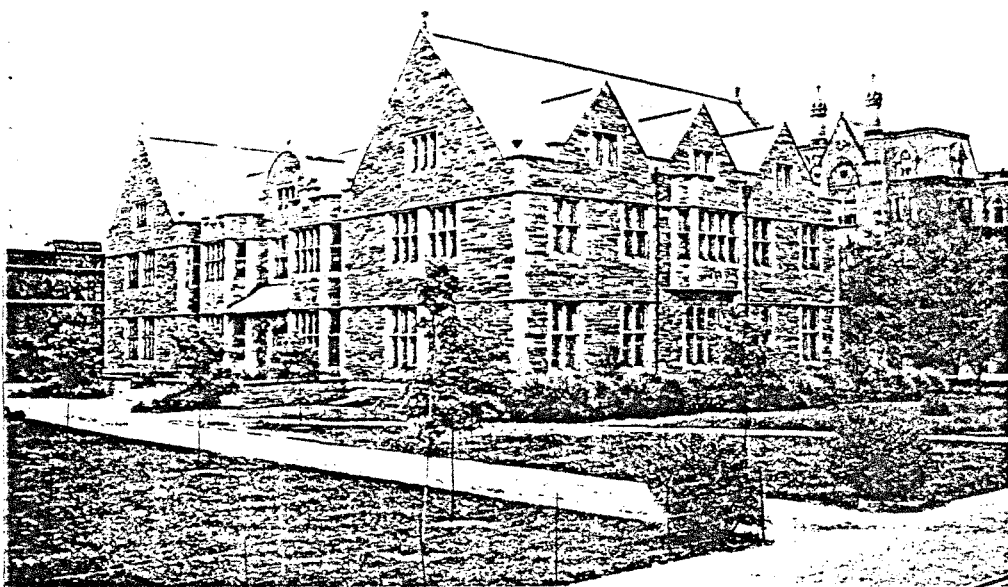


Fig. 1a Houston Hall



Fig. 1b Rectory, St. John's

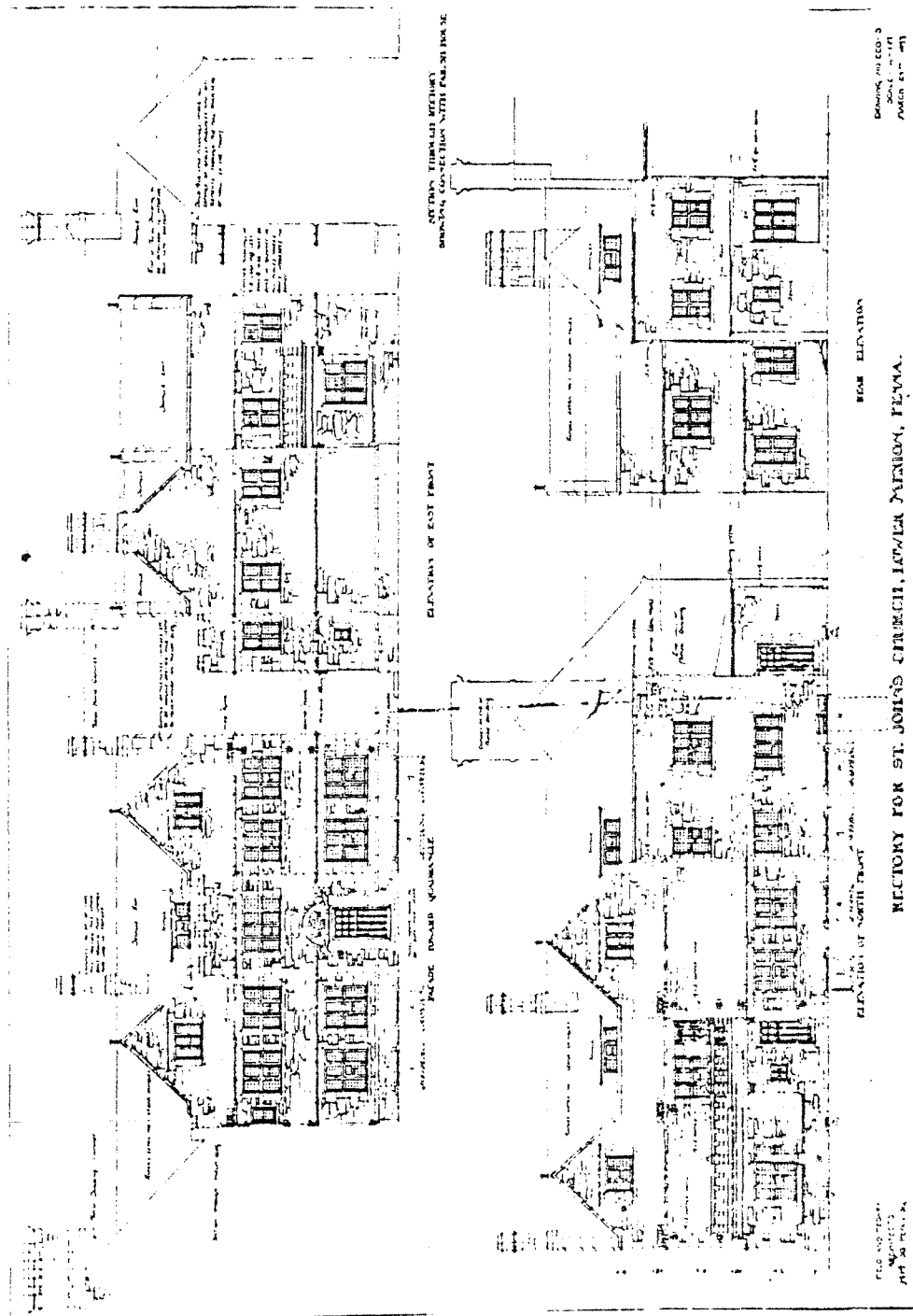
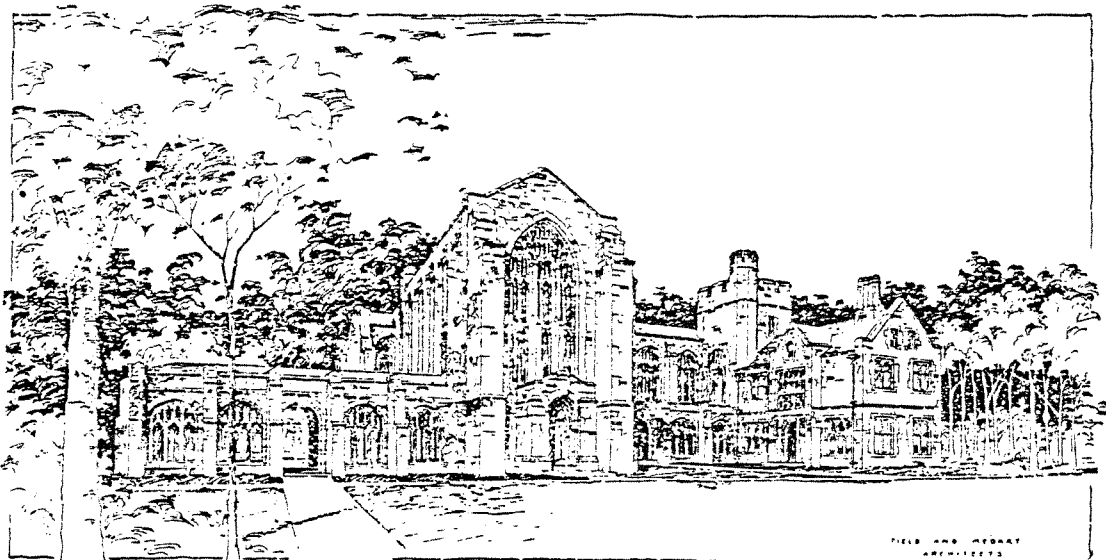


Fig. 2 Rectory, St. John's



The Washington Memorial Chapel, Valley Forge, Pa.

Fig. 3a Competition Drawing

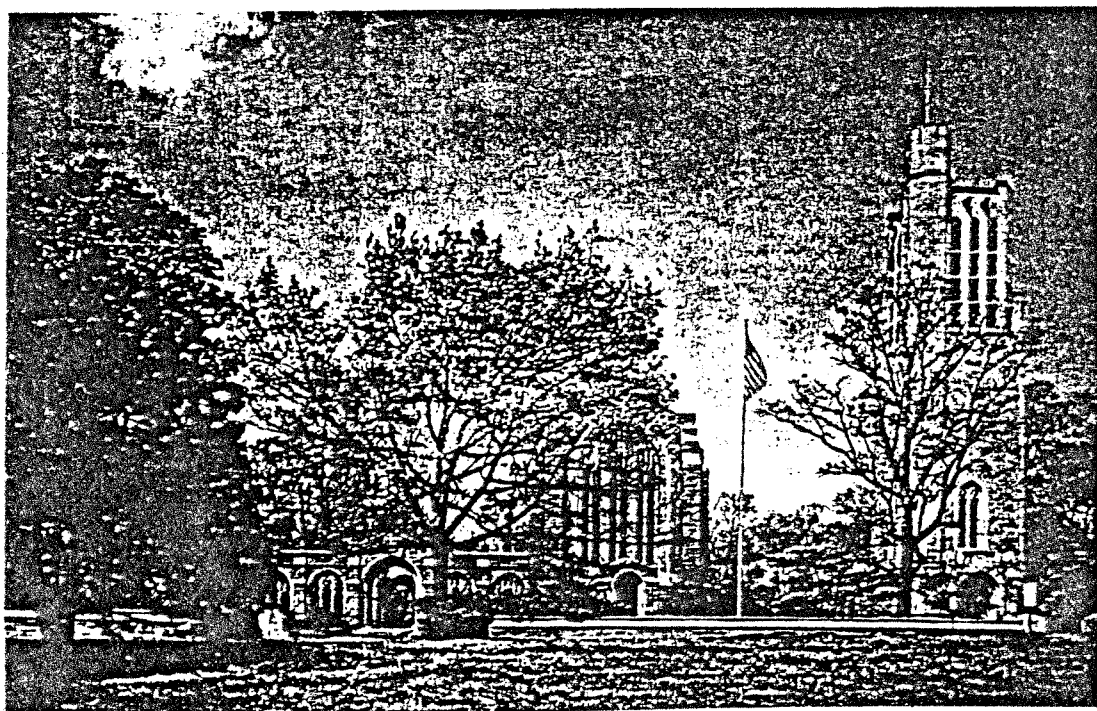


Fig. 3b Washington Memorial Chapel

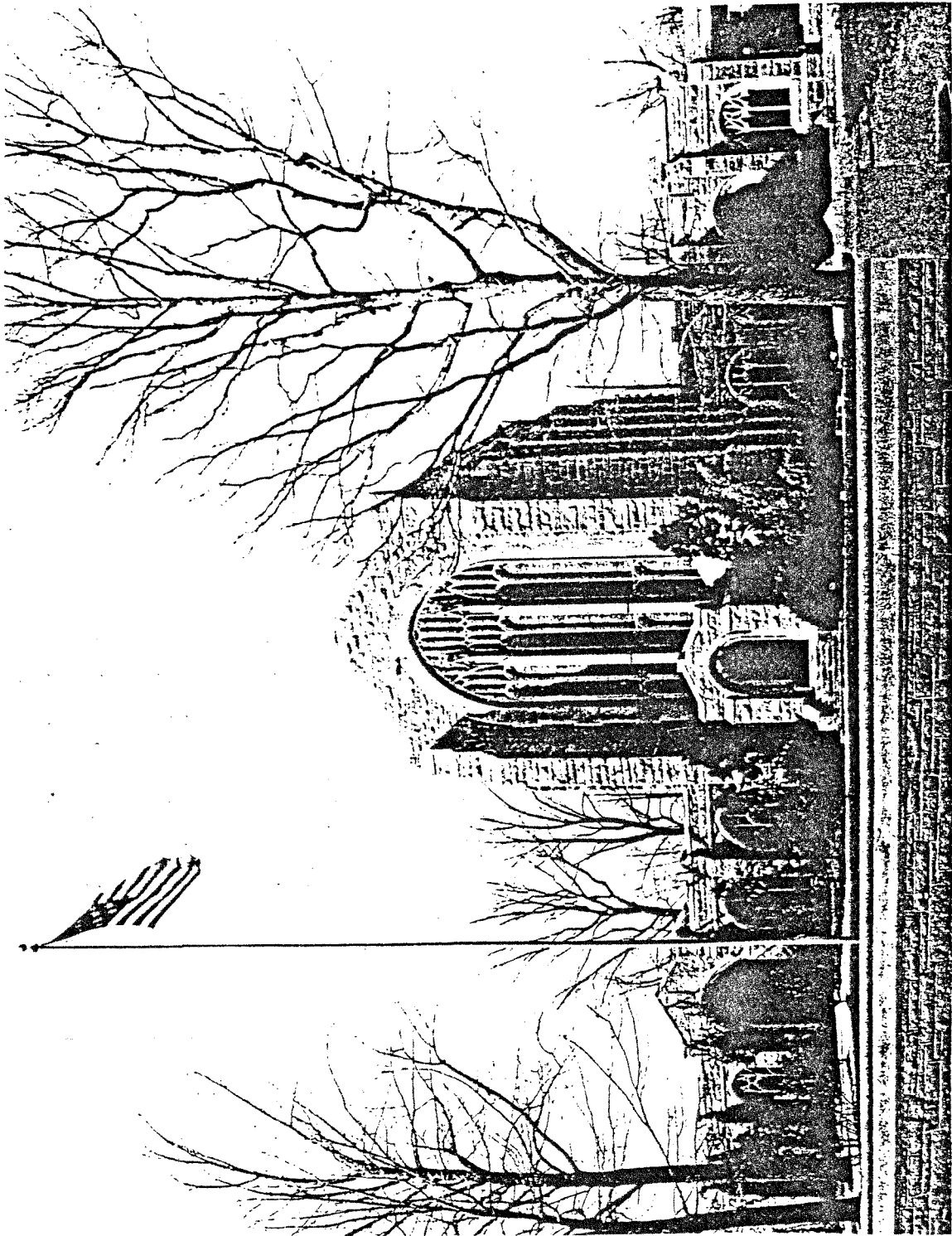


Fig. 4 Washington Memorial Chapel

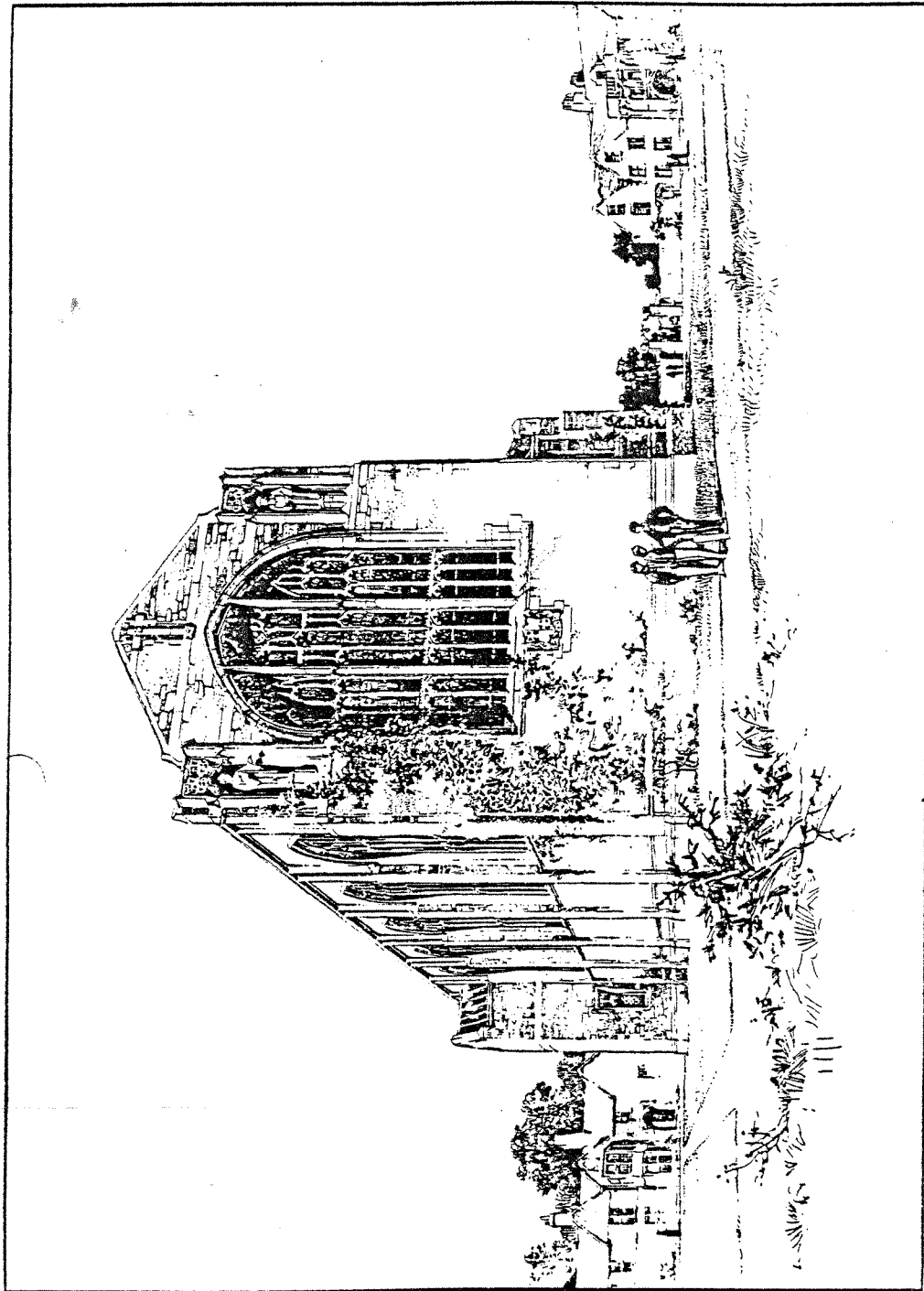


Fig. 5 Chapel of St. John's School, Goodhue

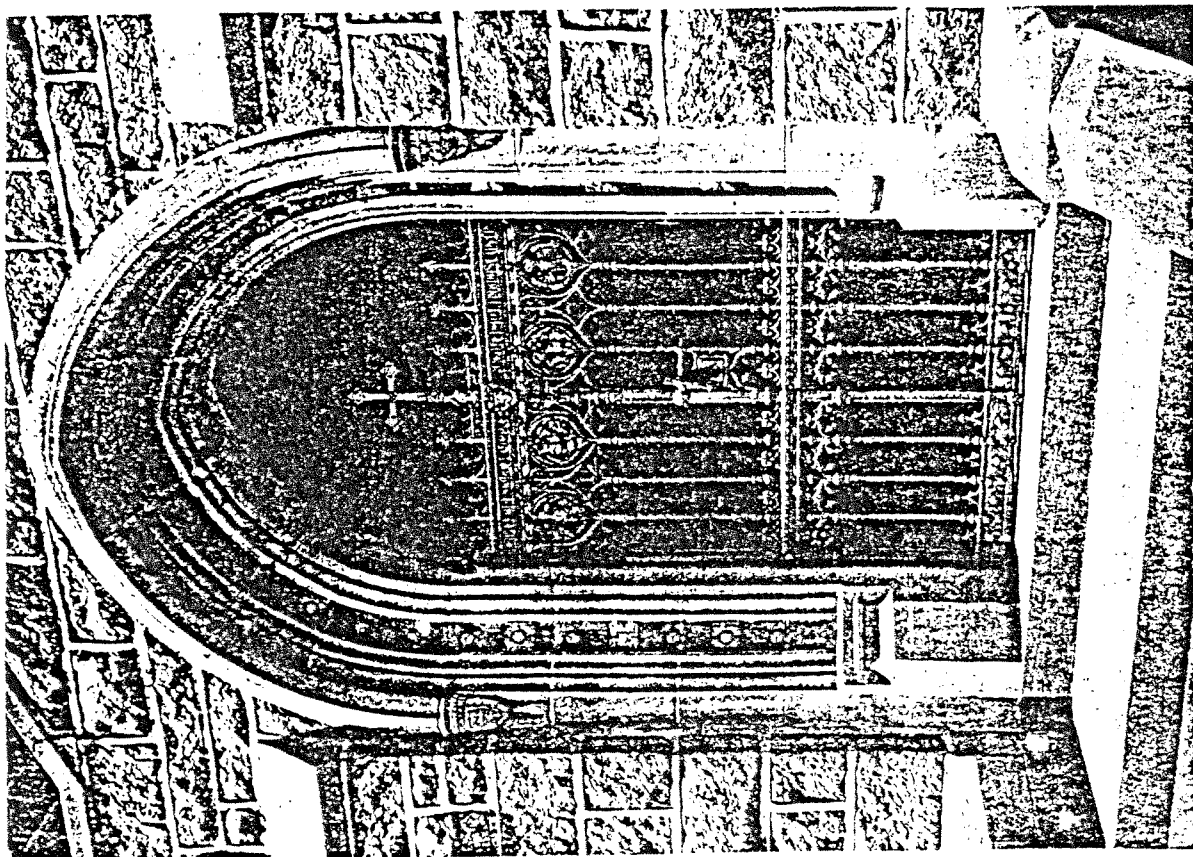


Fig. 6a Ironwork Gate, Yellin, Washington Memorial Chapel

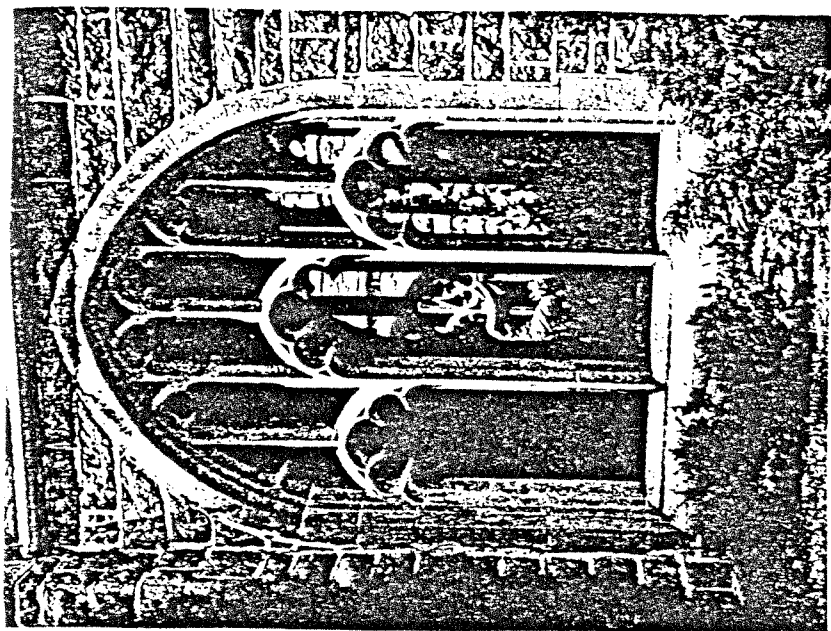


Fig. 6b Cloister, Washington Memorial Chapel

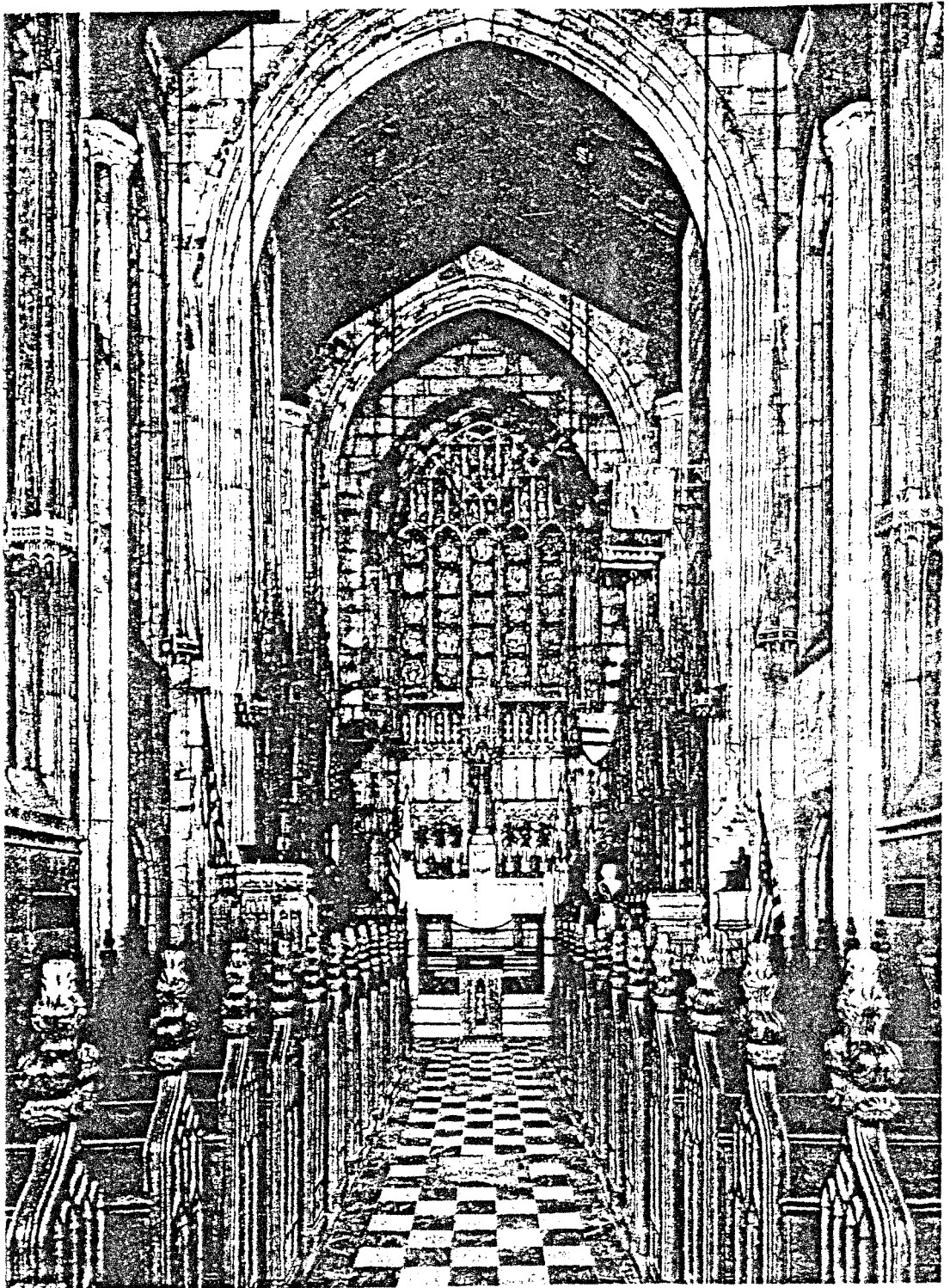


Fig. 7 Interior, Washington Memorial Chapel

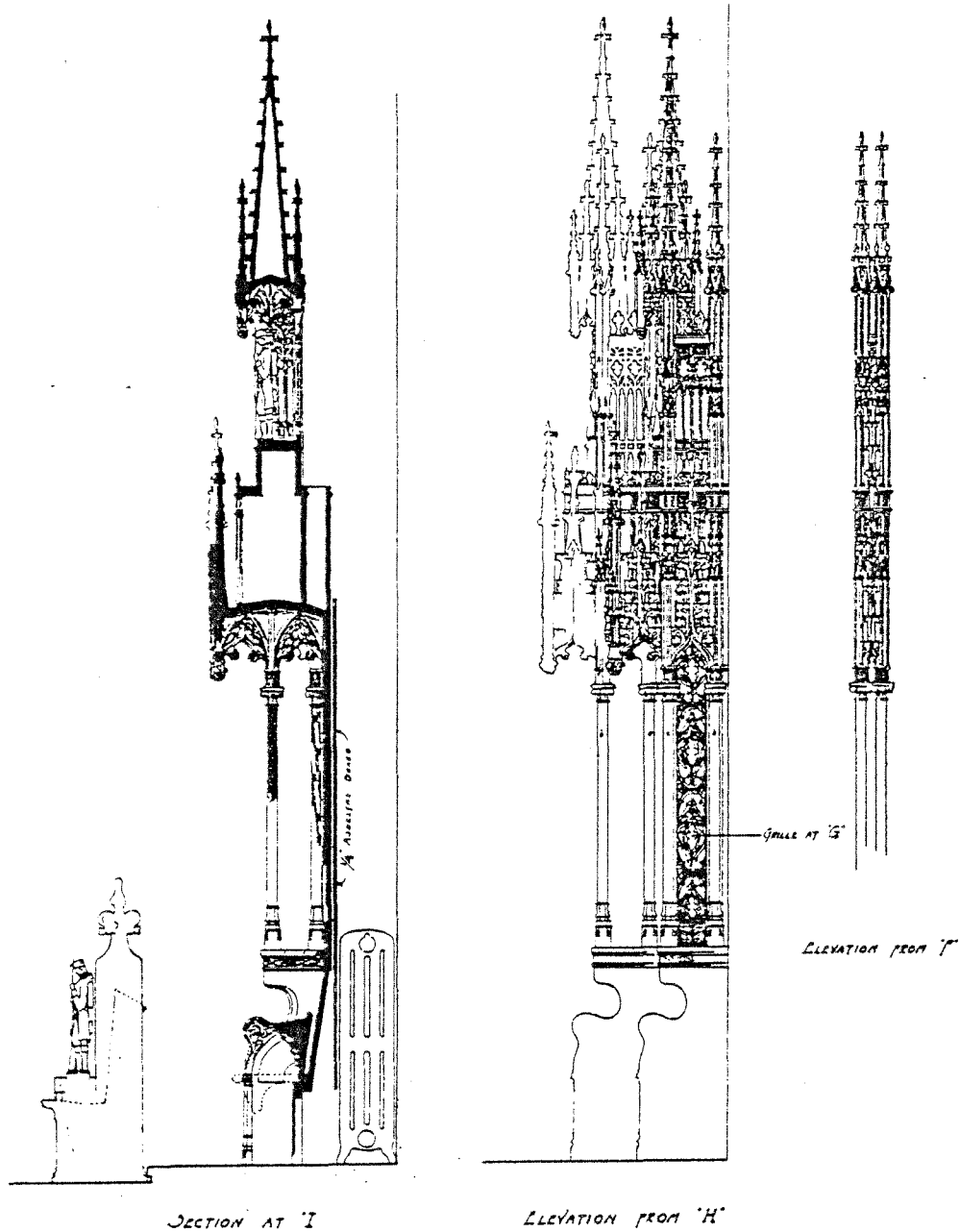


Fig. 8 Choir Stalls, Washington Memorial Chapel

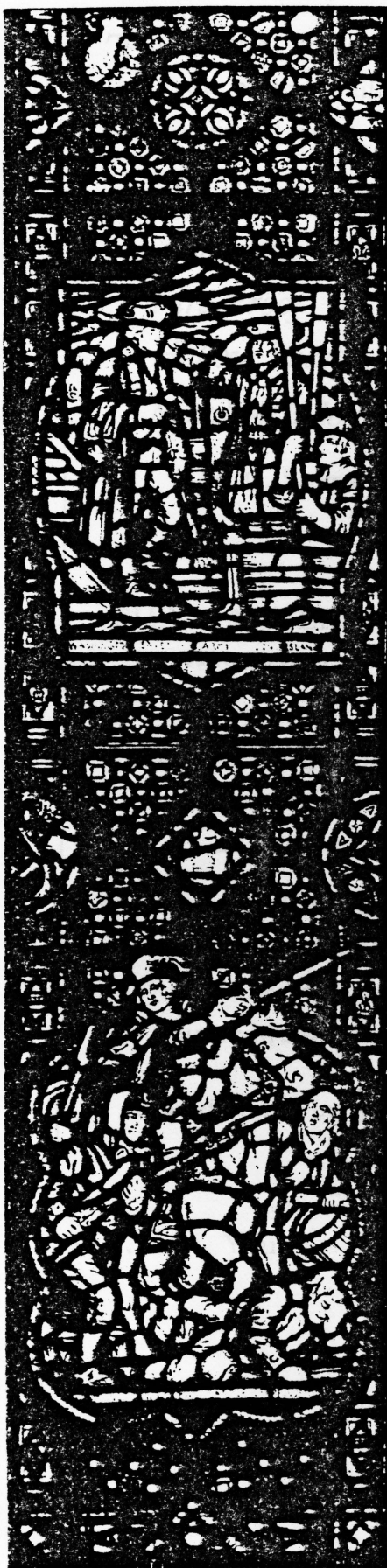


Fig. 9 Window, D'Ascenzo Studios, Washington Memorial Chapel

THE entire front and
rear of this building
equipped with

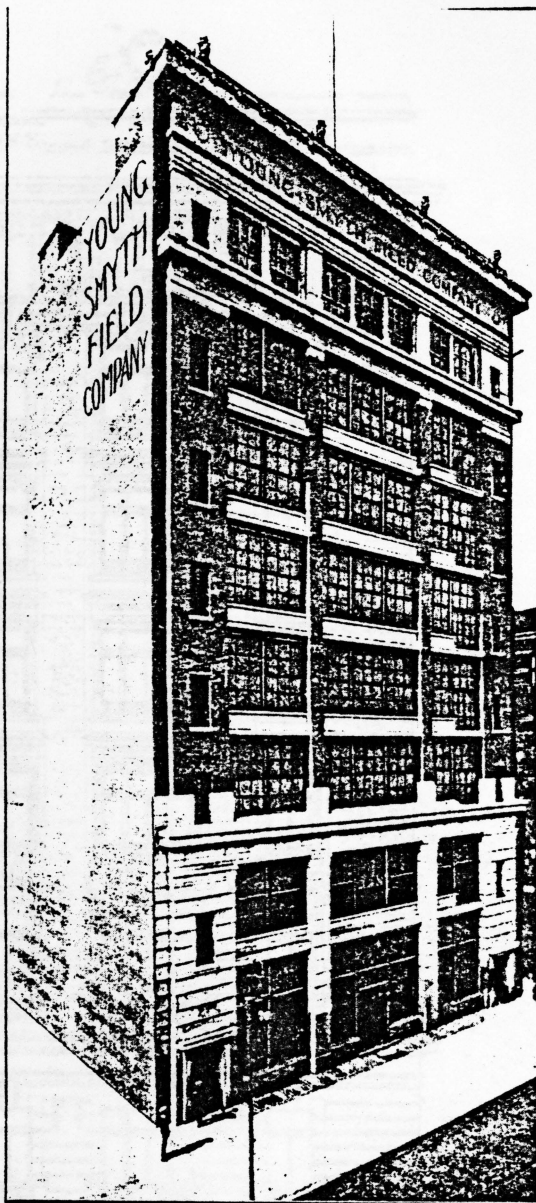
*Absolutely
Automatic
Fire Proof
Hollow Sheet
Metal Windows*

H. C. SMITH'S
Patent

FIELD & MEDARY
ARCHITECTS

LEWIS HAVEN'S SONS
BUILDERS

WRITE for Catalog of
METAL WINDOWS
and ARCHITECTURAL
SHEET METAL WORK



Manufactured by **David Lupton's Sons Co.**
PHILADELPHIA, U. S. A.

Fig. 10 Young, Smyth, Field Company

Fig. 11 Apartment Building Proposal

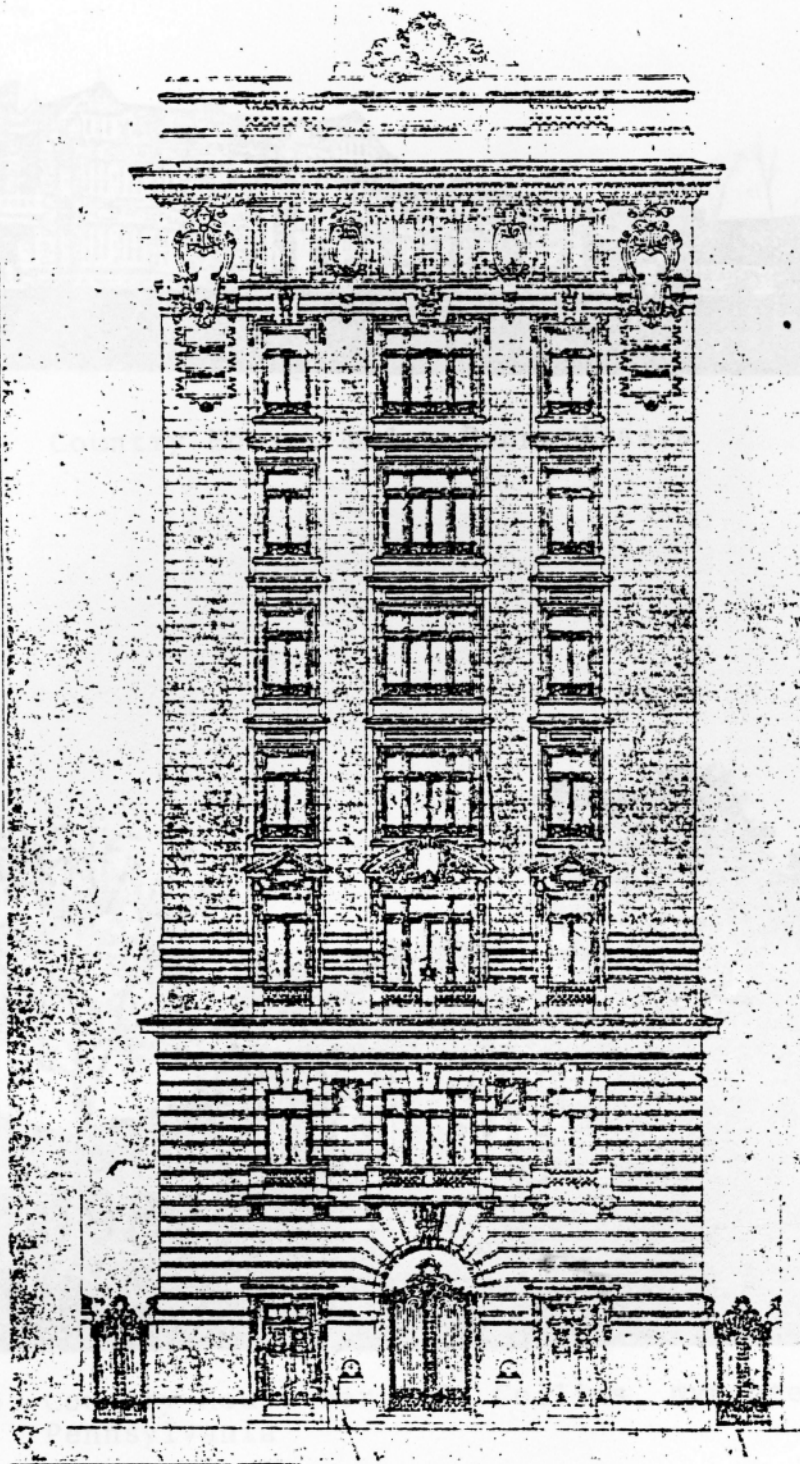


Fig. 11 Apartment Building Proposal

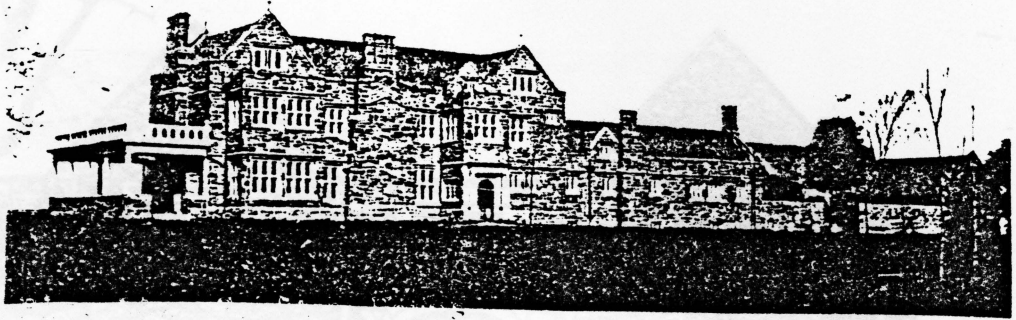


Fig. 12a Country House, Bala, Pennsylvania



Fig. 12b Country House for P.S. Collins, Wyncote, Pennsylvania



Fig. 15 Butcher Residence

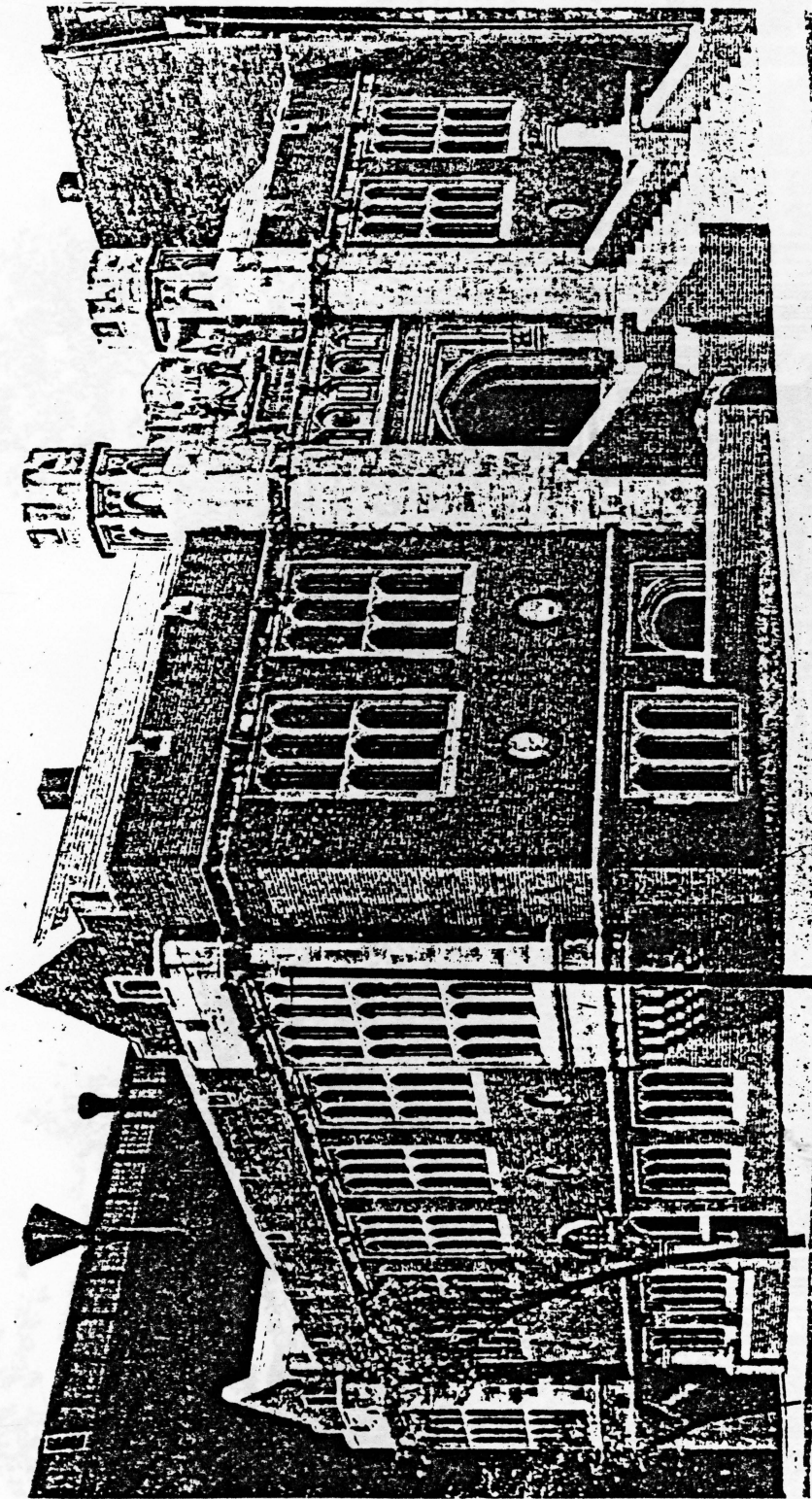


Fig. 14 Spring Garden Branch Library

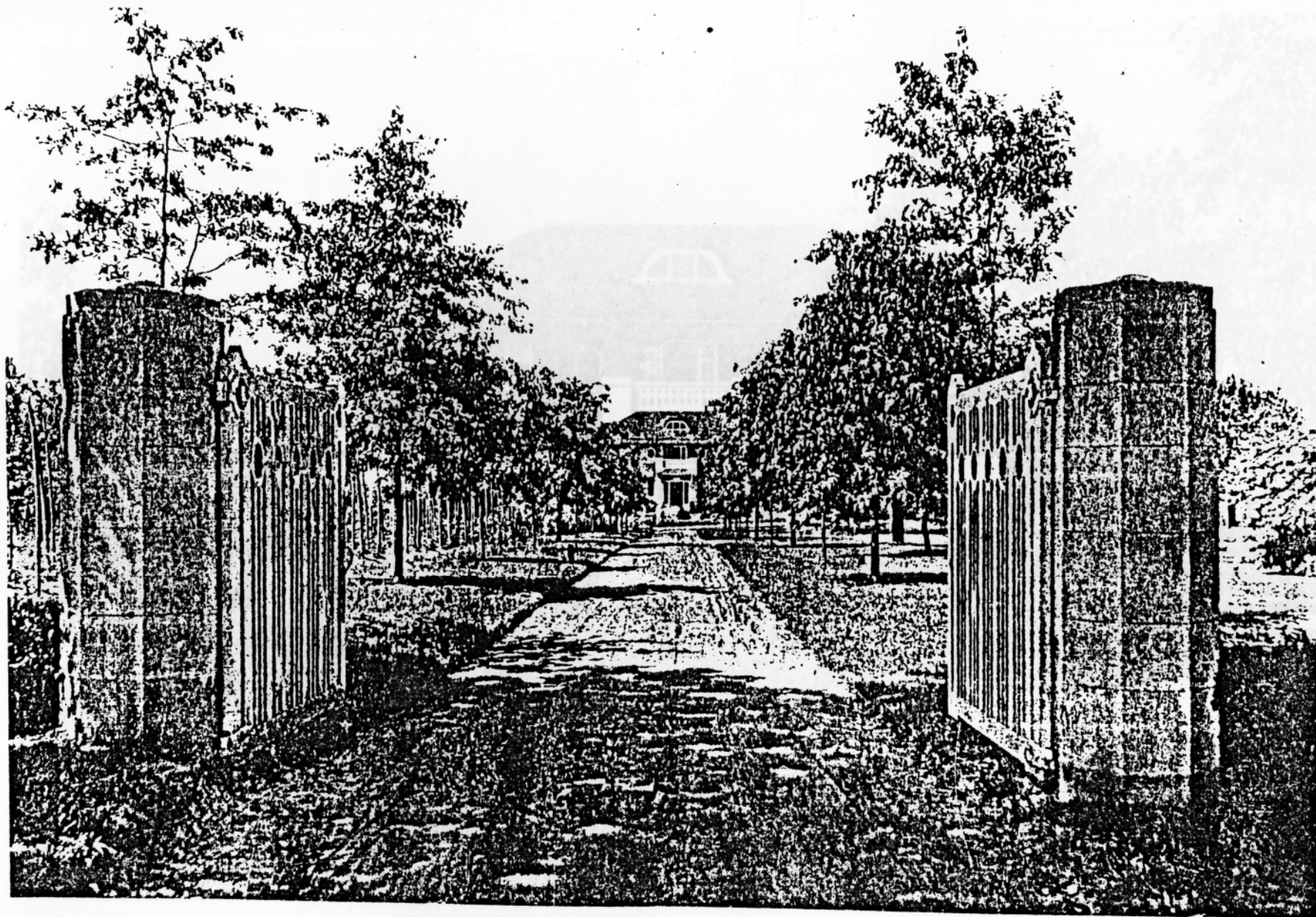


Fig. 15 Entrance Gates, Fischer Residence

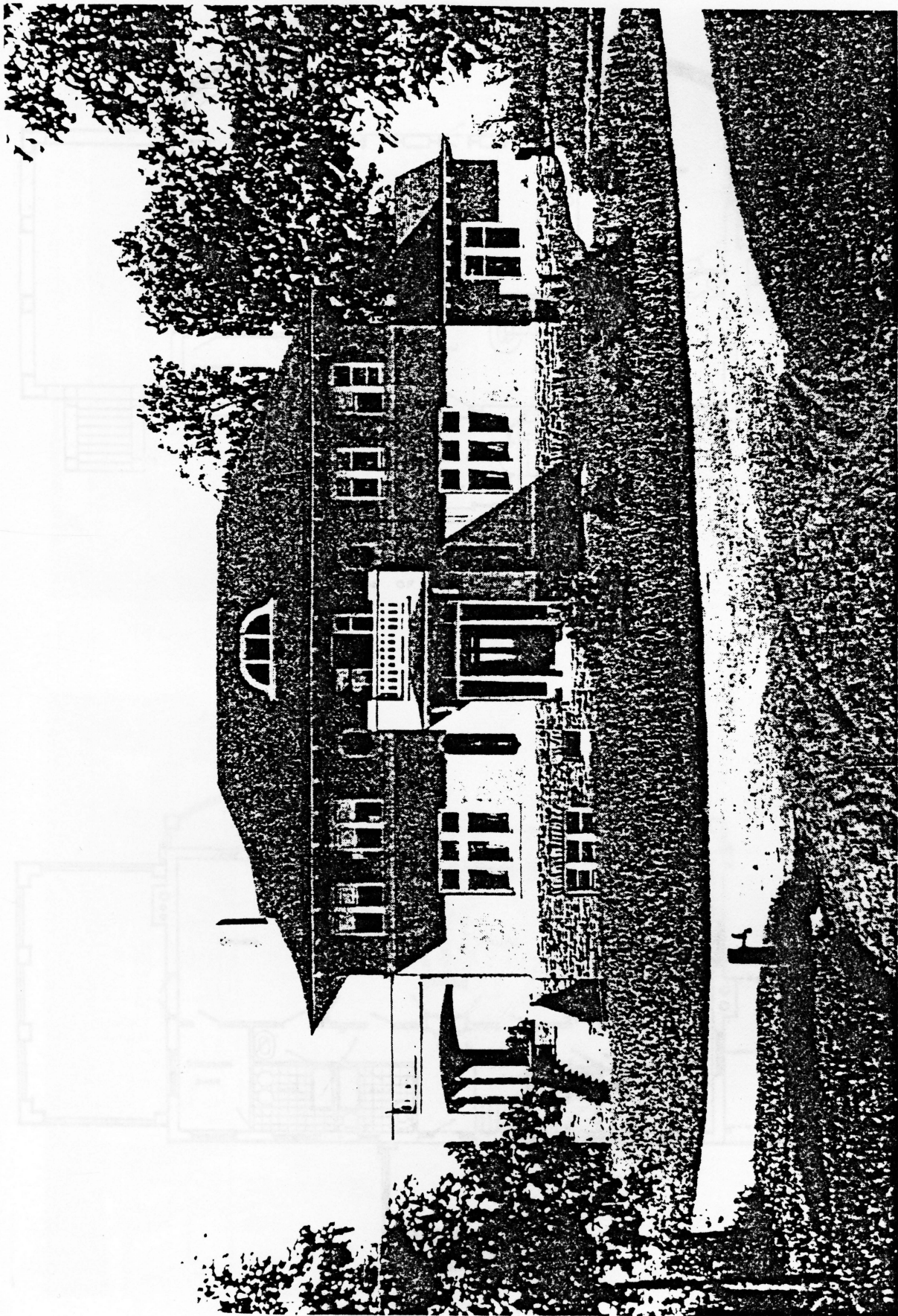
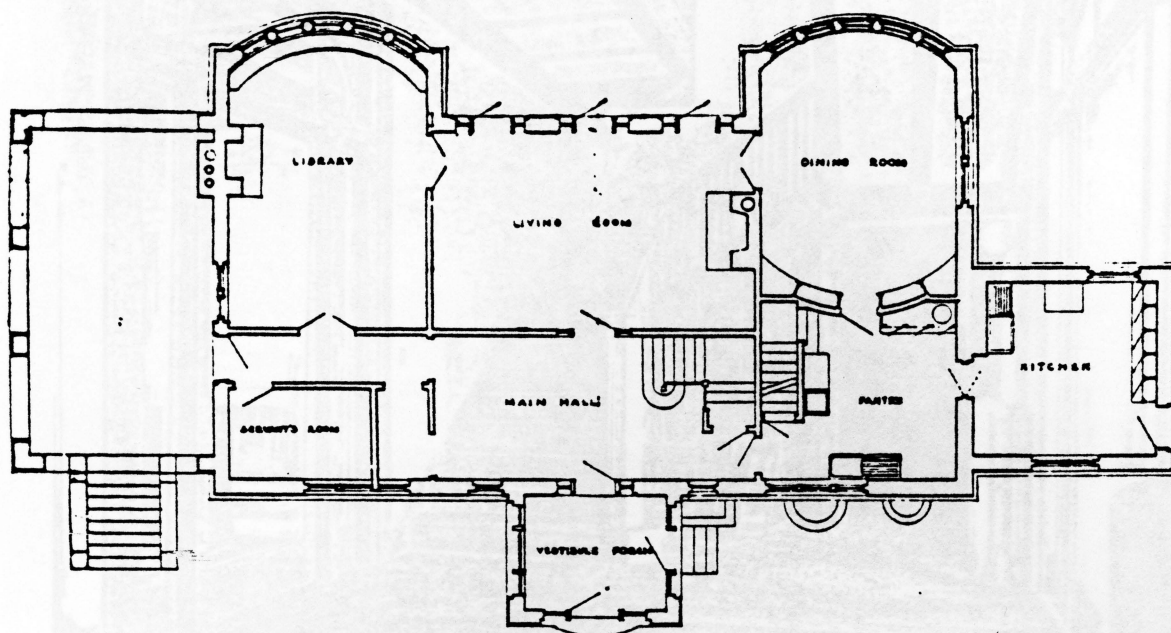
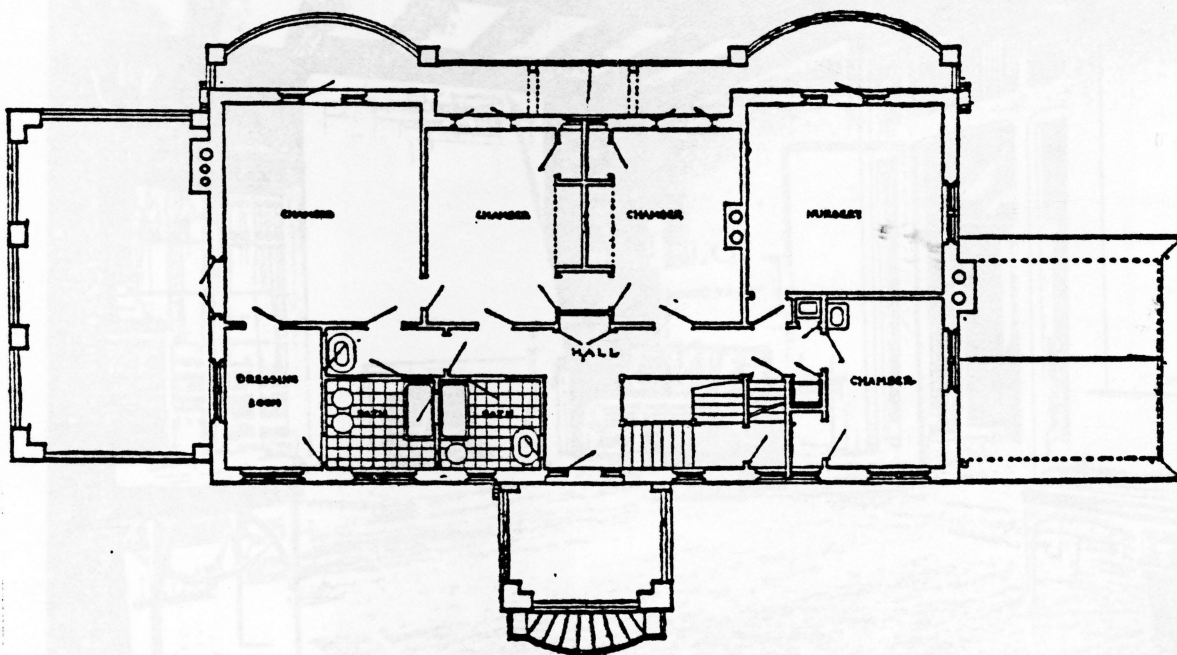


Fig. 16 Entrance Front, Fischer House



PLAN OF FIRST FLOOR



PLAN OF SECOND FLOOR

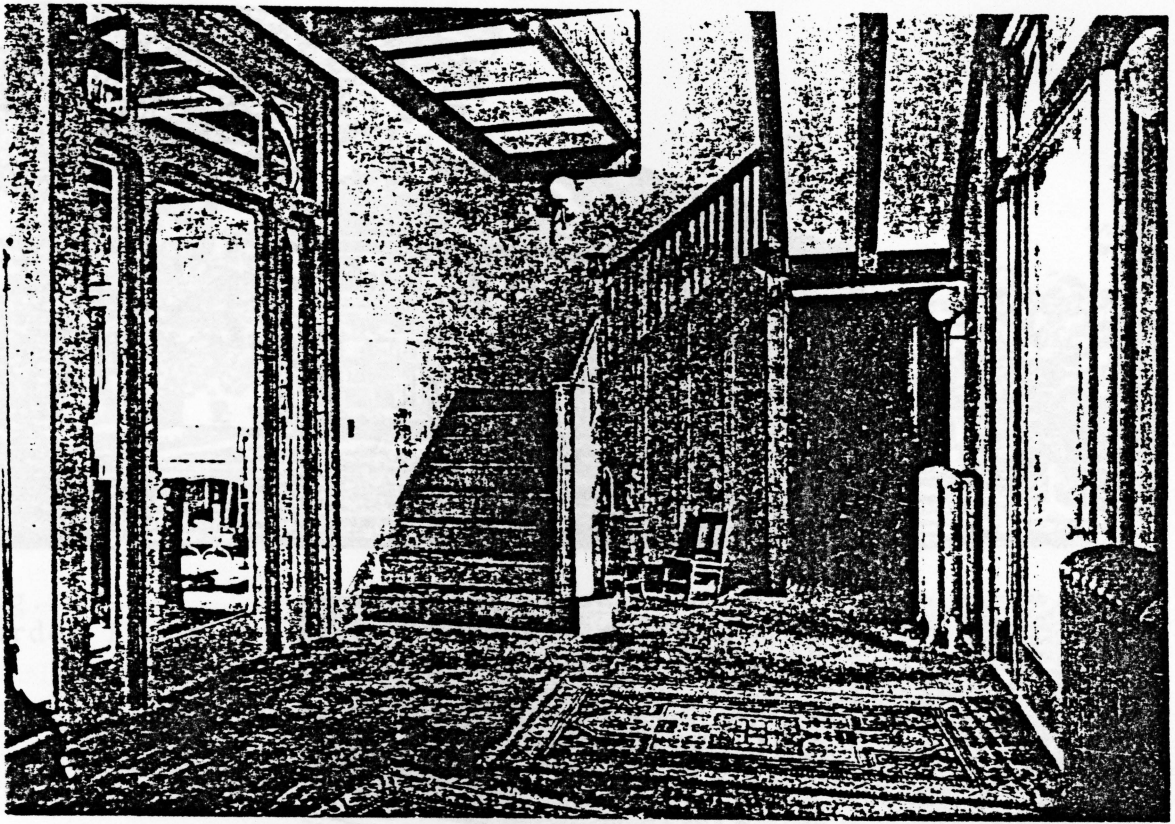


Fig. 18a Entrance Hall, Fischer House

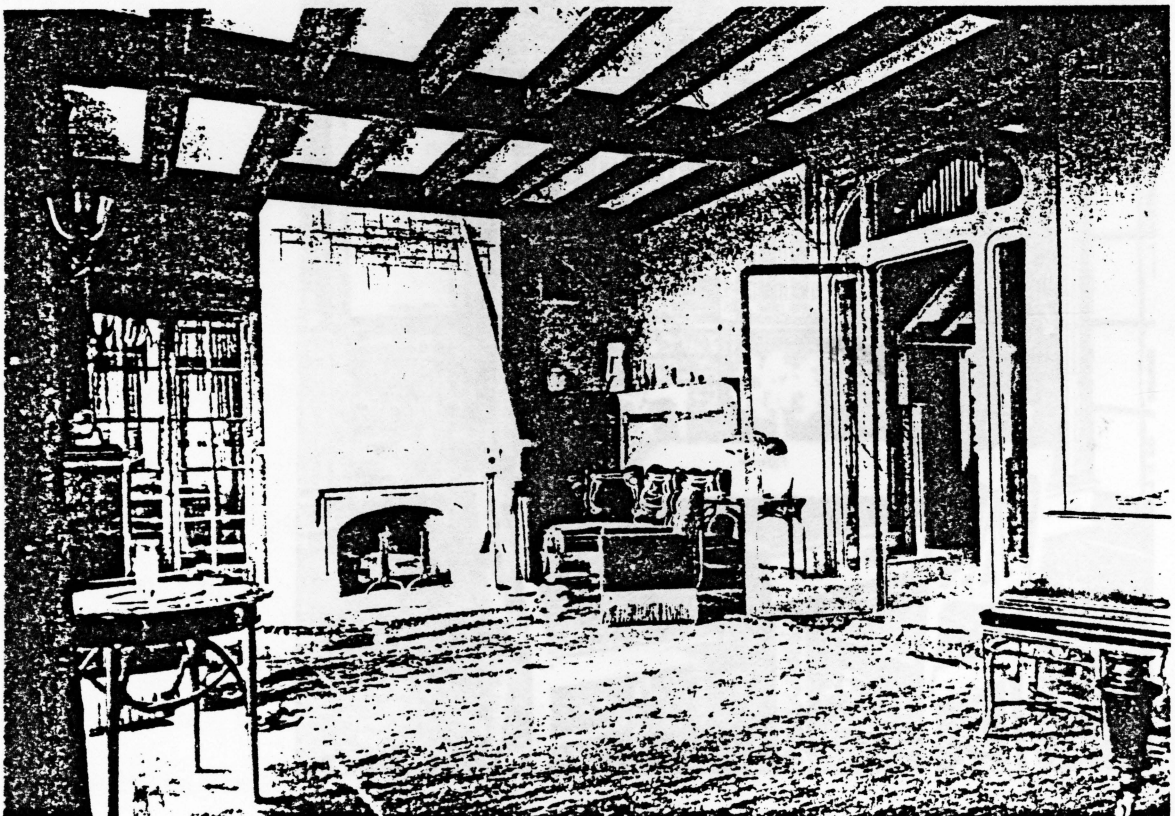


Fig. 18b Living Room, Fischer House



Fig. 19a
Garden Front



Fig. 19b Dining Room, Fischer House

Chapter Three

Medary's Mature Phase: 1910-1929

Medary produced his most significant works and displayed his continually developing imaginative eclecticism during these years. He entered this period of his career full of confidence in his ability, having gained the respect of his peers, and involved in an association with two other highly regarded architects, Clarence C. Zantzinger (1872-1954), and Charles L. Borie (1871-1943). During the initial years with the firm Medary produced designs which logically progress and develop the expressions of his previous works. These proposals evolved from forces behind the rising nationalism evident in buildings displaying American Renaissance style, and in Medary's case, Gothic and Colonial Revival. In the firm Medary would gain respect as a designer, while Zantzinger concerned himself with promotion and Borie tended to office management.¹

By the end of the second decade, America was confronted with a new architectural "Zeitgeist" whose theories were creating an increasing state of confusion. For the first time since the Centennial Exhibition, this was a spirit formulated for the most part in Europe. The new spirit was characterized by new materials, such as steel and reinforced concrete, and new building types such as factories. There was a growing number of architects who were reinvestigating

ideas of form and function, many of whom began to expound the theory that truth was the supreme principle of their profession. They believed it was wrong to surrender to nature, while others saw the spirit as a growth of freedom to employ new styles.

Medary faced the "myriad confusions and complications of twentieth century life,"² which was creating a sense of bewilderment in mankind. He did not disregard their significance or legitimacy but expressed hope that these confusions would lead to "the awakening of a new springtime in art."³ However, he warned against a refusal to remember, and the abandonment of, the lessons learned from the past. He said:

In literature, in religion, in sculpture and painting, in music and the drama, as well as in architecture, the world is in revolt. We refuse to repeat the expression of other lives and demand the opportunity to add our own expression to the sum of truth and beauty built up through the ages. But, as in all revolts, we are passing through extreme forms of repudiation with all its crude accompaniments, called for the want of a better word, by the name of 'Jazz.'

The architect hears everywhere: Let us have a new architecture, an American architecture; let us have done with dealers in classic and medieval forms; let us try something truly American . . . This is plain sophistry!⁴

Despite this confusion, nationalism was still the argument used to justify the designs produced. There was no agreement as to what that style was supposed to be, the chief reason being that "regionalism, deeply loved, stood in antithesis to nationalism."⁵

Medary believed that a democratic society was essential to provide the environment needed to obtain the highest

development of art. He continued to believe that a proper national architecture could be represented through symbols which could be invented; and employed in chosen materials and styles and especially in the integration of ornament. Because of the strength of this "deeply loved" regionalism, Medary also understood that there was a difficulty in the possible establishment of one particular style as a national style. He realized that whereas a salt box home might represent a national architecture in New England, it meant little to the inhabitants of Texas or the Philadelphia "Main Line." He also saw external influences prohibiting the achievement of a particular style, and attributed this to the "revolutionary contributions of communication between the peoples of the earth,"⁶ which, he believed, would forever prevent isolation of thought and expression. He spoke of the "fallacy of American Architecture" which he saw as the desire to create a new style that would avoid all "other national architecture from our forms of the past."⁷ Consequently, he saw that an American Architecture could be created from, and represented by, many styles.

Every nation as long as we shall have nations, and particularly every clime, whether coinciding with natural boundaries or not, will of necessity develop identifying characteristics in any truthful architecture . . . To the rich inheritance of all past time, representing the most exalted expressions attained by the noblest spirits of China, India, Persia, Egypt, Greece, Rome and Medieval Europe are added streams of inspiration pouring in upon us from contemporary art throughout the world.⁸

Medary continued this eclecticism as he entered the firm of Zantzinger, Borie and Medary. From 1910 through the second decade, he was involved in the design of several buildings which exhibit his own personal characteristics. He was closely involved with the design of the Masonic Home in Elizabethtown, Pennsylvania, alterations to Trinity Church in Pottsville, Pennsylvania, and designs for St. Mark's and St. Paul's Churches in the Chestnut Hill area.

The commission for the Masonic Home was received shortly before Medary joined Zantzinger and Borie. Begun in 1911, the design illustrates his reliance upon Gothic, Medieval, Tudor and their modernization by Arts and Crafts sensibilities. These elements were combined to create his largest and most involved complex of buildings until this time. In many ways this work demonstrates similarities to the work of Lutyens; evident in a variety of massing, emphasized and somewhat exaggerated roofing but without the playfulness of Lutyens' axial elements.

Church designs follow Medary's Gothic vocabulary expanded by his continued association with the Memorial Chapel at Valley Forge. Medary remained closely involved with the Memorial Chapel and personally supervised the final design and initial work on the interior. In 1915 he produced the final design for a Thanksgiving Carillon Tower to be built at the Chapel. The tower is located to the right of the Chapel and rises to a height of one hundred feet. More

dominant than the tower of the 1903 proposal, it is topped by a parapet and contains a chime of thirteen bells. During this period he also became involved not only in the business of the firm, but in other activities related to his profession outside of the office. These included Medary's active and avid interest in the affairs of the American Institute of Architects. Throughout the 1910's, Medary spent a great amount of time working on a number of committees for this organization. From 1911-1915 he served on the Committee for Governmental Architecture, acting as Chairman from 1912-1915. In 1915 he was a member of the A.I.A. committee concerned with contracts and specifications, and worked to establish an architectural code of ethics which, through the endorsement of the Institute, would continue to enhance the reputation of Architecture. Often this involvement took him to Washington, D.C., and he became instrumental in that City's development. He believed the future of the Capital depended on the preservation of the possibilities inherent in L'Enfant's plan.

The increasing interest in the appearance of Washington, D.C. grew from the combined resurgence of national fervor and the overwhelming success of the Chicago World's Fair of 1893, where architects had created dignity in a "whole aggregation of buildings, each giving added distinction to its neighbor by its studied relation to it and to its landscape setting."⁹ In 1901, under Senator McMillan, the

McMillan Commission was created of the men, who had demonstrated at Chicago the power of a comprehensive plan. This Commission developed a plan that reaffirmed the vision of L'Enfant and worked to regulate and direct the expansion and restoration of those ideas. In 1910 the Commission of Fine Arts was established with Daniel Burnham as first Chairman. As an outgrowth of the McMillan Commission, yet with no direct authority from the government, this commission continued to pursue the proposals of the 1901 plan. During the second decade, in its advisory capacity, it guided major works in accordance with those goals, but was unable to prevent some further destruction of L'Enfant's design. In 1919 with the enactment of the Zoning Law by Congress, and in the early twenties with the creation of the Park Commission and later the National Parks and Planning Commission, the controls for future development in Washington, D.C. were established.

Medary's official involvement began at this time. His tenure on A.I.A. related commissions combined with his position as Chairman of the United States Housing Corporation made him a valuable asset to the Fine Arts Commission when he was appointed in 1922. His wish to see the particular development of a Capital City, which would be a "worthy symbol of the spirit of a great Nation,"¹⁰ together with his stature in the A.I.A., led to his influential position as advocate and chief spokesman for the passage of a bill which provided government funds for the construction of the Federal Triangle.

Referred to as the "Louvre Plan"¹¹ before passage and written in conjunction with the Secretary of the Treasury, Mellon, and the Chairman of the Public Buildings Commission, Senator Reed Smoot, it called for a comprehensive development of governmental departments and bureaus. This plan was "designed not merely as individual buildings to meet immediate necessities . . . but rather as a great element in the City Plan."¹² In this group of buildings the original design for the Department of Justice Building was by Medary.

Over this period of time Medary was able to increase his influence professionally and personally as an architect and public servant. This development followed a long, steady course. He had "not alone the gifts of a fine mind and a rare creative ability but the will to do, and not only the will to do but the impulse to serve others."¹³ Nowhere is this more evident than in observing his career as a public servant and as an artist and designer during the last decade of his life.

The excitement generated by the publication of Medary's work resulted in numerous citations. In 1926 he was honored with a corresponding membership in the Royal Institute of British Architects; in April 1927 Medary was awarded the Gold Medal of the Art Club of Philadelphia, and in June of that same year he received an honorary doctorate from the University of Pennsylvania. Two years later, in April 1929, he achieved the American Institute of Architects highest honor--The Gold Medal.

Medary's architectural involvement during these years included such significant works as the Foulke-Henry dormitories at Princeton. These buildings, begun in 1922, promote aspects of his Gothic vocabulary, relying strongly on the conception for the Divinity School which he had designed three years earlier. These dormitories also display great respect for an earlier complex of buildings created at Princeton by Day and Klauder. In 1924 he mentions the projects of particular interest: the "Penn A. C. (Penn Athletic Club), Penn Charter, Episcopal Academy and the Penna. Hospital."¹⁴ Of these the athletic club and Penn Charter are the most interesting as they demonstrate an abandonment of Gothic forms since he chooses to use Georgian expressions. The large size of the athletic club is Georgian through applied ornament, whereas the school's domestic size permitted it to be more authentic.

Three designs from the last decade of his practice particularly demonstrate why Medary garnered such recognition. In chronological order these are the Divinity School of Philadelphia, the Philadelphia office building for the Fidelity Mutual Life Insurance Company and the Bok Tower, a carillon built in Lake Wales, Florida. These buildings present a continuation of his eclectic progression, as they develop from the Gothic of the Divinity School, to the emerging Art Deco of the middle twenties, Fidelity Mutual Life Insurance Building, and finally, the Bok Tower. This last design

offers elements of both styles as he develops a structure of Deco-Gothic nature and also exhibits the culmination of his Arts and Crafts Eclectic approach.

Not only do these buildings show a stylistic progression, they also reveal Medary's continued interest in and greater reliance on the associated arts. He realized to what extent the products of these artisans were integral to the success of his architecture. Believing that architecture could have no existence apart from the elements of its composition, Medary observed:

. . . no architecture can be created or ever has been created which is not an assemblage of the arts; and that no truly great architecture ever was or can be except it be a complete fusion of all the arts into a perfect harmony, each dependent upon the other . . . This is more than cooperation; it is the stimulation and cross fertilization of all by the collective presence of a full orchestra of creative impulse.¹⁵

The Philadelphia Divinity School was reported in the Architectural Record of August 1923 to be "one of the most significant architectural undertakings now in the course of erection in America."¹⁶ For Medary it represented his most personally developed Gothic expression to date and if it had been completed, it would have been his largest, most involved complex of buildings.

In 1919 the firm of Zantzinger, Borie and Medary was one of several invited to submit designs to the competition committee for this school. Other firms participating included: Cram and Ferguson of Boston; Tilton and Githens

of New York; Rankin, Kellogg and Crane of Philadelphia; and Allen and Collins of New York. William Laird, who was now Dean of the School of Architecture at the University of Pennsylvania, was advisor. Laird had also been the judge of the Washington Memorial Chapel competition fifteen years earlier. Just as then, Laird selected Medary's entry.

The original design included on one city block the Chapel, Library, Deanery, Commons Hall, Academic Hall, Gate-houses as well as dormitories and faculty housing. It was strongly Gothic in style and closely reminiscent of the Medieval expression popular in many institutional designs of the day with its clustering of buildings connected by a number of open spaces of various sizes and shapes. However, only Medary's Chapel of St. Andrew, Library, Deanery and two faculty houses were constructed.¹⁷

In 1920 the erection of the first building, the Library, began. Completed in 1922, it has been described as a twentieth century expression of a Medieval Great Hall. Architectural Record claimed that it seemed "too short for its height,"¹⁸ for the Library rises some seventy feet high above a width of only thirty feet. However, the article pointed out that it must be remembered that the Library had to be understood in relation to the other buildings which were to be adjacent.

The Deanery is an excellent example of how the "Arts and Crafts idiom" which Medary had translated through Gothic

style as early as Houston Hall, was still a popular expression for domestic structures. It is the most picturesque of the three, chiefly emphasized by the irregular fenestration. The plan incorporates an irregular layout of rooms along strong axial corridors.

The Chapel is the most important structure completed from the Medary design. Like that of the Library, the exterior of the building places strongest emphasis on a sense of height, an emphasis enhanced through the decision to retain the physical characteristics of the site. Thus, Medary was confronted with designing a complex of buildings on a roughly contoured sloping area of land. However, by saving these natural contours, Medary could situate the most important building, this Chapel, on the highest portion of the site resulting in an even greater intensification of the verticality of the Chapel.

The Chapel is situated on a high base which incorporates a double, biaxial stair to the main door. Like the Washington Memorial Chapel, this facade is dominated by a large Gothic window above the door. However, instead of a heavy limestone surround, the Divinity School Chapel's south window is framed in part by two narrow buttresses on either side. The steep roofline further emphasizes the vertical nature of this facade. This roofline is unlike the Washington Memorial Chapel, one which is more horizontal and results in that building seeming to be more massive. Medary continued

this push skyward with the addition of a fleche. The opposite, north elevation is similar to the entrance facade except for the solid stone expanse where the door is placed on the south elevation. The east and west elevations continue the vertical expression through repetition of tall thin windows between narrow buttresses.

The interior emphasis on height is enhanced by the design of a narrow nave measuring a mere twenty-four feet wide in relation to a length of 110 feet. The interior has a rustic character evidenced by the elaborate exposed wooden truss roof. The interior features, including stained glass, decorative iron screens and elaborately carved pews and choir stalls. The decorative fittings show that the level of artistic competence was high and stemmed from the architect knowing which craftsmen to employ and how to orchestrate their assimilation to create the expression he desired. Medary enlisted Joseph H. Dulles Allen, Nicola D'Ascenzo, Gustav Ketterer, Samuel Yellin and Joseph Bass to work with him. It was also these who, by 1920, had become the nucleus of Medary's network of artisans.

Allen was the owner of the Enfield Pottery Company. Located outside Philadelphia, it had gained a fine reputation for its products in ceramic tile. D'Ascenzo had worked with Medary before. He created stained glass windows in an Art Nouveau motif for the Fischer House, as well as for several churches. At the Divinity School, he planned an entire set

of windows; however, only three above the altar were realized. Ketterer, president of the Chapman Decorative Company, was responsible for the overall scheme of interior decoration. This included the supervision of all carving, gilding and painting, and the design of the highly praised choir stalls and painted timber roof. Under the supervision of Ketterer this company was one of the organizations specializing in the decorative art production which was crucial to the activities of eclectic architects. Yellin was again selected for the wrought iron and metal work. His work on projects such as the Washington Memorial Chapel, private residences throughout the east and universities such as Princeton, led to a prominence in his craft second to none. Bass was responsible for the architectural sculpture; he also worked with Medary on the Foulke-Henry dormitories. With the collaboration of these men, Medary approached this design with obvious regard for the components he always deemed most crucial to proper expression, the implementation of appropriate materials, ornament and style. From this combination he realized that the proper symbol would be achieved.

For the chief building material, Medary used the local Schist stone trimmed with limestone as he had done at the Memorial Chapel at Valley Forge. The use of native material was important to Medary's desire to build something comprehensible to the public. His use of ornament was used to emphasize the religious nature of the structure. Medary

incorporated his understanding of the importance of height in successful ecclesiastical architecture to give added dignity and "nobility."¹⁹ It also provides a better space which produces finer acoustics.

In the Chapel Medary exhibits a different style from the Medieval buildings of the remainder of the complex. The Chapel differs because it illustrates some French characteristics juxtaposed with English Gothic. "The proportions are distinctly Norman, and not a few of the details, as well as the arrangement of the south approach, betray strong Gallic affinities."²⁰ English character is found particularly in the plan and details.

In the Chapel Medary demonstrates his eclecticism through his extraction of aspects of the past and use of components he believed best suited to his program. He thus created a building of Gothic nature which nonetheless is firmly a product of the twentieth century. It is a building of "highly individual interpretation. Nowhere is there any suggestion of meticulous, pendantic archaeology."²¹ Instead it demonstrates a culmination of Medary's understanding of Gothicism and the elements of Gothic architecture and represents his grasp of the essence of the style.

Here it is necessary to draw the distinction . . . between style and expression. To take an extreme instance, for the sake of example, the jig-saw fretwork artists of the Centennial period chose to revel in Gothic forms. We cannot deny that the style they affected was Gothic. There is no single name by which to label it. But heaven forbid that

we should accept their expression of Gothic, or deem it worthy of its name. Style is the corpus vile, expression is what makes or mars it.²²

Medary's unique expression must be understood not only as the result of a particular approach to an architectural style, but as expression which comes from style which is alive and fresh. "No style is dead until it has become completely ossified and rigid."²³ Medary's fresh expression is the result of a deep understanding of Gothic style which enabled him to feel confident enough to create something new within that framework, and the Divinity School illustrates his belief that architects should search "the roots" of previous style and discover the parts "which are universal and have abiding character."²⁴

In 1924, while still involved with the Divinity School, the Fidelity Mutual Life Insurance Company selected the firm of Zantzinger, Borie and Medary to design its headquarters building in Philadelphia. The Company had selected a conspicuous and auspicious site across from the immense, highly classical, Philadelphia Museum of Fine Arts. Located on the developing Benjamin Franklin Parkway,²⁵ that city's interpretation of a Parisian boulevard, Medary's design for the building illustrates the monumental nature necessary for such a site. However, Medary chooses to disregard classical expression achieving monumentality in a building which is an early development of the Art Deco Style.

The plan of the building is principally an outgrowth of

the shape of the building site. Instead of a perpendicular street corner, an intersecting road extending from the parkway slices off the corner of the lot and the building plan follows the irregular contour. This results in a design whose shape seems to be three sides of an incomplete octagon. Medary emphasizes the shift in angle by situating the important entrance functions at those points. One entrance is pedestrian, the other is vehicular. The latter incorporates an opening through the building which separates the lower floors of one third of the design completely from the remainder of the structure. In this area Medary isolates such mechanical functions such as the boiler room and coal storage. An arcade over the automotive entrance connects the upper floors throughout the design.

Entrance into the first floor of the building is up a broad exterior stair, and through a giant arch. The lobby inverts at the end of the room opposite the entrance the partial octagonal plan of the building. To the left and right are departments and offices of various sizes. Below the first floor Medary situates the more manual functions of the Insurance Company and includes the addressograph room and packing and supplies. On the second and third floors are a variety of offices on either side of a central hall and include the President's Office and the Officers' Dining Room.

Medary develops a facade which, when begun in 1925, must

have appeared to be a very austere treatment for the outside of a major office building. Medary places emphasis on the entrance towers through their height and the large arch. With their decorative features, these towers create a strong contrast with the long office ranges with their repetitive fenestration separated by simple piers. The building incorporates elements of stripped-classicism developed to Art Deco and therefore demonstrates many similarities between early Art Deco and this other style.

Medary had exhibited little in his prior career to suggest the design of this building. He had shown some interest in an imported modern style through his Art Nouveau related design of the Fischer House. As his first major involvement with Art Deco, the Fidelity Mutual Life Insurance Building is a development of stylistic elements which had been emerging since the decline of the Art Nouveau. In Europe elements could be seen in the works of architects such as Eliel Saarinen and W. M. Dudok. Their designs had abstracted familiar forms evident in many European Gothic towers and prove to be closely related to what the formal Art Deco doctrine would later propose. In these examples Medary saw an avenue to establish some modernist additions to his architectural vocabulary. He noted:

The so called 'modern movement' in central Europe and the Scandinavian countries is as well known to American architects as to Europeans and its outstanding examples are published and analyzed in our architectural press of America as freely as the work of our own architects.²⁶

However, if the Art Deco "was formally introduced to the United States at the Exposition des Arts Decoratifs held in Paris in 1925,"²⁷ it is necessary to note that similar forms were created in America prior to this date. The best illustration is seen in the later works of Goodhue, and especially his Nebraska State Capital design, which preceded the Exposition by over four years.

Goodhue's first study for the Capital at Lincoln, Nebraska, was entirely Classical. His design of 1919 was a skyscraper, but it was later made more vertical, better organized and simpler in form when, in 1920, he studied the work of Eliel Saarinen, particularly his Finnish Parliament House at Helsinki of 1908.²⁸

Art Nouveau, as a forerunner to Art Deco, was also important in the initial establishment of part of its architectural character. Art Nouveau, in turn, was largely a continental European translation of the English Arts and Crafts movement. Therefore, Art Deco, related to Arts and Crafts philosophies, was seen as a vehicle which provided architects an excuse to pursue aspects of "modern" they had refused to acknowledge.

Art Deco, even modernistic, had for the Eclectic an emulsifying function, allowing him to be 'modern' without disorientation; not only were these styles fluid enough to be fitted to buildings of unprecedented dimensions and proportions, but they could retain symmetry, the density and the placing of ornament.²⁹

Art Deco became recognized as an alternative to the implementation of a Classic form on a large building. Many Americans saw a liberating opportunity in the Art Deco approach as it allowed for freedom from academic detail without

surrendering monumentality. The more stylized sculptural embellishments, which are firmly integrated in the structural form of an Art Deco building, do little to break the mass of the design; whereas, the Classical buildings' applied academic sculpture is generally ornamental and disrupts the solid character. Stripped-Classical structural vocabulary with Art

Deco Many architects and artists justified the use of Art Deco saying it promoted a preservation of "the American heritage of simplicity and unity of form."³⁰ This was essentially to be the doctrine behind the development of Stripped-Classicism, a popular architectural style of the late twenties through the forties. In many respects this approach resembled Art Deco through rectangular, cubist forms. It was also an approach aimed at modernizing the American Renaissance image of strict Classic forms, and as Art Deco became symbolic of skyscraper design, Stripped-Classicism became the popular name of the building style which used simplified Classical motifs of scale, mass and applied ornament. It is the integration

of Paul Cret became a chief proponent and designer in this style, and significantly he worked with Medary's firm on such buildings as the Indianapolis Public Library and the Detroit Institute of Fine Arts. His Frankford War Memorial of 1922 and his Integrity Trust Company of 1923, both in Philadelphia, illustrate early examples of this style. Importantly,

Mr. Lawrie's reputation is based fundamentally upon the fact that his sculpture is conceived as the modeling and decoration of the structural elements

Medary would have been familiar with these buildings and seems to have been most influenced by the repetitive simplicity of piers alternating with window openings. However, Medary develops these ideas one step further through his integration of decorative detail and structure. This combination utilizes elements of Stripped-Classical structural vocabulary with Art Deco decorative qualities. The simplified nature of the structure of the Insurance Building "has been deliberately subordinated in the desire to create a decorative opportunity."³¹ This decoration is not applied, as is especially evident in the sculpture, which is carved into the architectural form.

Medary's continued self education of the inherent nature of the associated arts provided him deeper understanding and respect which allowed him to create his most individual architecture to date. He once more chose to work with Allen, D'Ascenzo, Yellin and Ketterer. Most noteworthy are Allen's colorful terra cotta work and Yellin's ornate metal grilles incorporated in the entrance portals. It is the integration of sculpture and architectural structure that demonstrates the greatest collaboration in this building. It is through this sculptural approach that Medary chose to provide the bulk of symbols to promote the proper expression. Lee Lawrie was selected to do the sculpture, and Medary's confidence in Lawrie was demonstrated when he wrote:

Mr. Lawrie's reputation is based fundamentally upon the fact that his sculpture is conceived as the modeling and decoration of the structural elements

of the work and not as separate ornaments applied to it or standing upon it. As a result of this basic conception, his work is bold and structural in character, but full of exquisite feeling.³²

Lawrie's success as a sculptor had been confirmed a few years earlier when he had worked with Goodhue on the Nebraska State Capital. There the two men had succeeded in creating a design which exhibits a "fusing of architecture and sculpture."³³

This building demonstrates a combination of Goodhue's Gothicism and Classical understanding. To be more precise, the design combined simplified Gothic and argueably the first instance of Stripped-Classicism. Through these expressions the Nebraska State Capital design incorporated some of the initial Art Deco characteristics in American architecture. Along with Goodhue's Los Angeles Library, Tallmadge saw them as "purely creative," and felt "Goodhue believed them to be truly American."³⁴ Fiske Kimball in 1928 described it as Romantic in conception, yet he believed:

The fusion is not entirely complete. We may welcome the experiment, but we must recognize that the new hybrid still recalls somewhat too insistently its diverse origins.³⁵

It is this incomplete fusion that confers added distinction and importance to Medary's design. It is in the Fidelity Mutual Life Insurance Building that Medary borrowed Goodhue's "American" style, and with his inventiveness and the enlistment of Lawrie was able to develop this "hybrid" into an

early example of Art Deco architecture.

Lawrie incorporated his own philosophy of architecture and sculpture in the Insurance Building. Many of his beliefs had been formulated during his involvement with Goodhue. He felt structure should determine the placement of form and color. There was no use for frills--for anything used to merely decorate. In essence, "any expression in pattern would be of the building, not upon it."³⁶ This is most blatantly illustrated in the figures of 'Fidelitas' and 'Frugalitas' which emerge from the stone walls of the entrance arch. In 1928 Architectural Record reported Lawrie's work as "sympathetically developed" and displaying a "keen sensibility to architectonic quantities in composite effect . . . which is rarely encountered in his profession at this present time."³⁷

Medary and Lawrie emphasized in their Art Deco architecture this logical integration of structure and sculpture, more so than the early Stripped-Classicism of Cret which is almost devoid of sculpture, and, as the buildings became more simplified, so did the sculpture. It "became more stylized, less concerned with the anatomy and clothing and more with a lively summing up of the figure."³⁸ Excellent examples of this sculptural style were created by Lawrie in a series of bas-relief sculptures. The Art Deco movement would be characterized by the use of bas-relief cover panels and friezes. Architects would use these sculptural areas to

promote the desired symbols. Lawrie's panels depict various animals protecting their young. This is an obvious allegorical reference to the theme of life insurance. These panels, along with the gilt panels inlaid in the windows, were incorporated by Medary as the only decorative features on the office expanses of the building.

On the interior Medary clearly displays his continuing eclecticism. This is achieved through his implementation of Arts and Crafts sensibilities, some closely tied to strict English Arts and Crafts vocabularies and others translated to a more Art Deco motif. The former is employed in the Officers' Dining Room. Here Medary's half paneled walls and Tudoresque ceiling decorations recall details in his earliest works. On the other hand, the President's Office and the main lobby exhibit Art Deco forms in the geometry of the wall panels, ceiling design and lighting fixtures. All of these are carefully integrated and demonstrate Medary's guidance in selecting and advising artisans to create a congruent and harmonious result.

The Fidelity Mutual Life Insurance Company building is immensely important as an early example of Art Deco architecture in America. Representing a continuing development of Medary, the artist-architect, it was described as exemplifying "a principle in coordinated effort that might well serve as a model in future practice."³⁹ Through his collaboration with artisans, especially Lawrie, Medary was

able to invent an expression unique in nature to both his past designs and the current architectural scene. Most important, Medary was able to add elements of Art Deco expression to his personal architectural comprehension. This understanding represented an assimilation of over thirty years association with architecture and would provide him the capability to produce his ultimate architectural expression-- a design which reveals the highest maturity of the Arts and Crafts Eclectic approach of Milton Medary.

This design is a carillon in a sanctuary created by Frederick Law Olmsted, Jr., and is referred to as the Bok Singing Tower. In 1922 Edward Bok bought the first of several parcels of land which now comprise the Sanctuary. A multi-millionaire Philadelphian of Dutch origins, Bok had achieved his wealth and prominence as editor of the Ladie's Home Journal. During his association with this publication, the magazine became famous for combining provocative guidance for women with features on celebrities and articles on home designs and decoration. Bok lived in Merion, Pennsylvania, and his home had been designed by longtime associate William Price. Price was not only a contributing architectural advisor to the Ladie's Home Journal, but possibly the American architect who would employ Morris' Arts and Crafts philosophies most rigorously.

Bok created the Sanctuary on the premise, "wherever your lives may be cast, make the world a bit better or more

beautiful because you have lived in it."⁴⁰ Bok first enlisted the help of Olmsted to landscape the garden and begin the planting. Bok noted it was while this transformation was going on that the decision was arrived at that the rest of the "dream" could be realized. He saw this as "the erection of the most beautiful Carillon Tower in the world,"⁴¹ and, "the commission for the Tower was given to Milton Bennett Medary, of Philadelphia, for a Tower to be as beautiful as that of Malines, Belgium . . . but adapted to the gentler and warmer climate of Florida."⁴²

Medary and Bok became closely acquainted during their association with the Philadelphia Sesquicentennial Celebration Committee which was formed in 1922. Bok was undoubtedly aware of Medary's work at the Divinity School as well as his proposals and construction for the carillon at the Washington Memorial Chapel. Medary was also of Dutch ancestry. Concerning his selection of Olmsted and Medary, Bok would write:

I could not have obtained two men more thoroughly filled to give me what I wanted to present the American people for visitation . . . a spot which would reach out in its beauty through the architecture of the tower, through the music of the carillon, to the people and fill their souls with quiet, the repose, the influence of the beautiful, as they could see and enjoy it in these gardens and through this tower.⁴³

Medary, upon the occasion of dedication of the Tower, would comment on its inception:

In creating both Sanctuary and Carillon Tower, the only specification laid down by Mr. Bok was that they must be beautiful--as beautiful as it possible to make them--and that material and craftsmanship

must be chosen with that object as their raison d'etre. As a matter of fact, no other specification was ever written for the Carillon Tower.⁴⁴

By August 1926, Medary had begun formulating his ideas. In a letter written to Bok on the twentieth of that month he accounted for the current situation:

I have not heard from Olmsted but expect to spend four days with him in Washington beginning tomorrow. It is very unlikely that I shall go with him to Florida at this time unless he feels it absolutely necessary. I have come to the conclusion that my next trip would be more valuable after he has made further plans of the region surrounding the Tower. With these in hand, I can better judge the exact relation of the Tower, to the nearest trees.⁴⁵

Medary also makes references to a series of sketches he had sent Bok telling him that they had been "hastily made from a large number of studies."⁴⁶ The letter mentions nothing more about the design but concerns itself with the necessities of structure and height to support and provide the desired acoustics for the bells. He closes stating his wish to "preserve the proper proportions in as low a tower as we can use while maintaining the maximum effect of the bells."⁴⁷

Next month Medary wrote Bok in reference to his trip to Georgia and Florida to investigate the available building material for the Tower and the site for the Carillon. Also included in the same correspondence, Medary speaks of the site in respect to the situation of the foundations. Medary relayed that he and the construction engineer had "located the four corners of the Tower."⁴⁸ This seems to illustrate that he had created a fairly definite Tower design by that

September, one created in collaboration with Lawrie, Yellin and Allen. At this time Medary was associated with these men on the Fidelity Mutual Life Insurance Building.

Medary's supervision and confidence in Lawrie, Yellin and Allen results in their artistic contributions raised to such a level that the architecture seems subservient. However, the Tower is the thread of the work, the impetus of the expression, and all three credit the conception and originality of the idea to Medary.

Medary recognized that to create a Tower which had "dignity and power and authority in its mass, thoroughbred proportions and lines of grace and beauty and loveliness in its detail,"⁴⁹ that this would be enhanced by his association with the artisans he had established complete confidence. Artisans he knew approached their designs with a sense of love and beauty and followed their creation in the hands of their workers with thorough supervision. Medary wrote of those associated with the construction of the Tower.

I was delighted with the result of my visit to Florida (July 1927). Mr. Burrell has gathered together a most unusual group of workmen, everyone of the group being a master of his craft and intensely interested in the work . . . Under the rules covering union labor in our large cities, it would be impossible to have such a high percentage of skilled men on any one piece of work . . . The marble base had been set up far enough to permit the laying of a sample course of coquina for my inspection. As a piece of workmanship the sample could not be excelled and represents a use of coquina, in a manner never attempted before.⁵⁰

The Tower rises to a height of 205 feet. At the seventh

level, some 150 feet from the ground, are eight Gothic windows each thirty-five feet high, from which the chimes issue. Eight windows are possible at this level because the Tower plan evolves from a square to an octagonal shape. The base of the Tower is marble while the shaft is of coquina stone with pink marble used for the simplified buttresses and areas incorporating sculpture. Medary, on his first visit to the Georgia quarry, wrote that he found "large quantities of exactly the material I should like to use on the Tower. This marble runs from a deep old rose to a light buff with heavy markings of coral pink, almost exactly the color of the plumage of the flamingo."⁵¹

The lowest placement of decorative features are the entrance door on the north side and the sundial carved in the south wall. This latter feature indicates the latitude and longitude. Encircling the dial is a bas-relief featuring the figures of the Zodiac and their ancient mythological symbols. In the east and west walls of the lower part of the Tower are windows which include intricately carved marble grilles. One depicts a man planting a garden while the other grille represents a person feeding cranes and flamingoes. Above these features is a frieze which circumscribes the entire Tower. It includes pelicans and herons as well as a portrayal of the fable of the fox and the goose and the hare and the tortoise.

In a letter to Bok, Medary provides a personal description

of the upper part of the Tower. It seems Bok was anxious for publicity of his new project. Sometimes in his eagerness, he would incorrectly describe what was being done at Lake Wales. This letter was prompted by an article Bok had written for Scribner's. It reads in part:

. . . you [Bok] speak of the Adam and Eve panels in a way that suggests that they are at the top of the larger windows. This is not the case, as the larger windows are devoted to trees and climbing foliage reaching to the sky and containing birds and their nests . . . The Eagles referred to, of which there are four, are not at the extreme top, but are at the top of the square portion of the Tower . . . there are two different doves at the base of each eagle, one carrying the oak and the other carrying the olive.

The pinnacles at the extreme top of the Tower are cresting cock and hen birds of the heron family, and between them is a perforated marble cresting of flowers and palms.⁵²

On the interior of the Tower a massive fireplace dominates the room occupying the entire ground floor. Above it is a map depicting the course of the winds. On the ceiling is painted the Goddess of Plenty with her cornucopia spilling over with fruits and flowers. The interior of the shaft of the Tower remained unfinished except for the upper levels which were designed to incorporate the bells and booth for the carilloneer.

Yellin's most outstanding contribution to the carillon is his bronze entrance door which depicts "the creation of all forms of life in twenty-four hand-wrought panels."⁵³

Also, he created the gates of the moat, the interior stairway

and the hanging lamps. Allen later noted that one of the special problems involved in the conception of the Tower was his designs for "the large grilles through which sound waves could pass."⁵⁴ His creation of these grilles, done at the Enfield Pottery and Tile Works, were so well received that "the Metropolitan Museum requested a specimen for display in the International Exhibition of Ceramic Art."⁵⁵ Allen also designed the ceramic ground floor.

However, Lawrie was the most conspicuous contributor of the three. He felt that his work was developing "toward the quintessence of art which is in the abstract form, and which is really Beauty itself."⁵⁶ He believed his style was the result of:

. . . what the Egyptians did not have, the Mesopotamians did not have, what the Greeks, the Byzantines, the Goths, the Early Moderns did not have--the combined experience of all of them. So, from these historic styles, we may weld our own style, using, rejecting, and adding to with our more power and skill.⁵⁷

Medary's collaborative design represents a truly eclectic stylistic solution. A design that obviously enlists Gothic inspiration, the Bok Tower also includes his enthusiasm for Art Deco. It echoes Goodhue's search for "American" style--and his Nebraska State Capital was probably the greatest influence on Medary--translated not only through Medary's knowledge but through the hands of Lawrie.

It is the integration of these men and their art, this eclecticism, which distinguishes this work of architecture. The use of decorative features, as blatant as sculpture or

subtle as the colors of the building materials, was all calculated.

Along with his immense understanding of numerous architectural styles, Medary had the ability to combine many different elements. He extends both his refinement of Goodhue's Gothic "hybrid" and his previous Art Deco venture into an Eclectic work where architectural expression and decorative expression are interdependent. The balance of these expressions is directly related to his continual work with, and respect of, artisans. Medary established this facet of his design approach early in his career through his desire to create distinction and individuality. He initially felt this to be an attainable goal through the implementation of Arts and Crafts sensibilities, and would build on this understanding by incorporating other artistic expressions to create an enormous decorative vocabulary. From his sizable architectural vocabulary, Medary was able to draw many different styles and expressions and combine them in an eclectic manner. Nowhere is this more evident than in this Tower of Gothic inspiration. However, with the use of many artistically invented forms, integral to the structure, most traces of Gothic or any specific style are concealed.

On August 2, 1929, Medary wrote Bok concerning the interior furnishings of which Ketterer was in charge, and briefly mentioning their next meeting at the Tower in January, Medary closes, saying:

I am very sorry to hear you have not been well . . . and hope that before the summer is over you will get some real benefit from your stay in Maine.⁵⁸

Ironically, it was five days later, August 7, 1929, that Medary died.

When Medary died, he was involved with several projects which continued to exhibit his eclectic approach. Most significant was his design for the Department of Justice Building in the Federal Triangle. This building exhibits his closest response to the Classicism reminiscent of the fading American Renaissance. However, his work was far from being purely academic as it was the most radical of the very controlled program set for the designs of the complex. Most obvious was Medary's use of octagonal domes that provided a rare interruption to the strict cornice and roofline carried throughout the entire Federal Triangle scheme. Construction began after his death and numerous alterations befell Medary's work. These changes included location, plan and the removal of features including the domes. Essentially completed in 1934, the modifications to Medary's Justice Building design by his associates has led to a building which is now largely the product of Zantzinger and Borie.

Conclusion

The early work of Milton Bennett Medary combines his eclectic nature of choosing different styles for various programs with his interpretation and application of Arts and Crafts sensibilities. Many architects who designed at the turn-of-the-century relied on the English Arts and Crafts movement for the development of their decorative approach. In America the Arts and Crafts movement was understood more as an attitude than a style. Most architects chose to develop its themes of using local, traditional styles and attention to ornament, rather than the methods of production or the Arts and Crafts' philosophies for living as proposed by Morris. This translation accounts for the varieties of Arts and Crafts inspired architecture, as architects, designing in different areas of the United States, employed numerous regional characteristics. Medary's earliest works incorporate a stronger, stricter, English interpretation chiefly because the Philadelphia architectural heritage was English in inception and had remained strongly so throughout the nineteenth and early twentieth century. As an Arts and Crafts Eclectic architect, Medary quickly achieved recognition.

During the second decade of the twentieth century, the seeds of rebellion and change concerning the current state of architecture were planted. The importation to America of

European thought via such events as the 1913 Armory Show had signaled the beginnings of new ideas and theories governing the aesthetics of "the arts." Combined with innovations in building materials and new building programs, the result was a strengthening criticism against the use of Eclecticism and the architects who had chosen that path of design. After the interruption of the First World War, the growth of change, in the guise of the Modern Movement, had taken root.

Medary investigated this new "Movement" and chose to employ various qualities of the emerging architectural styles in his design vocabulary. Essentially Medary incorporated decorative aspects; significantly he was one of the first to involve them directly with the structure. Medary's architecture was changing from an eclecticism which was originally established through the use of different styles in different designs toward designs which are eclectic in their combination of several styles in the same design.

Medary's attention to decorative qualities is a consistent feature and distinguishing characteristic of his architecture. His works demonstrate a continual reliance on collaboration in the arts and his promotion of the importance of these related professions to architecture is an important facet of his career. His determination to raise the status of these related arts was displayed when he addressed the A.I.A. convention in May 1928.

Now as to the particular subject which we brought before the convention last year, collaboration in the

arts. This has been regarded as a new subject, coming out of a clear sky, in the minds of some members of the Institute . . . we had devoted a vast amount of time in a most valuable way to developing our own business relations, our contract documents, and related subjects . . . through the scientific research department and then the structural service department, we had set up a most valuable contact with all those with whom we must deal in the production of materials that we use in our practice and the methods that we use in the construction of our buildings . . . We had set up an actual point of contact; we had set up a system by which we could exchange ideas and develop all angles of this material side of our practice. But it seemed to be an astonishing fact that an architectural organization such as The American Institute of Architects had never set up any such contacts or any such means of intercommunication, any such means of direct fellowship, with all of the arts of design and all of the crafts which represent the esthetic side of our practice. Last year we tried to make clear that the Institute must go as far in the esthetic side as it had gone in the material side, and it must go far to do so. For that reason we have asked the Committee on Allied Arts again this year to take the floor at this morning's session and give the Allied Arts and crafts first consideration, in order that your minds may be directed in all of your actions in this convention by consideration of the artistic as of the material phases of our problems.

. . . This morning we shall focus our attention upon those guiding limitations which must be recognized if the character of an architectural work shall measure up to the standards of sincerity and truth, for it is this element of character which gives life and meaning to all art expression.¹

Therefore, it is the Bok Tower which represents the culmination of Medary's Arts and Crafts Eclecticism. In its design he demonstrated his eclectic vocabulary merging several stylistic elements and integrating the decorative aspects so thoroughly that structure and ornament are one. Medary evolved his Arts and Crafts sensibilities not only stylistically but also expressively. His work progressed

from a more academic approach deeply rooted in nineteenth century style, to expressions simplified in appearance but more complex in the combination of many of the same components. This is a progression which exhibits his continual understanding of Architecture--from the recreation of styles to the development of character which enabled his creation of individual, alive and fresh expressions.



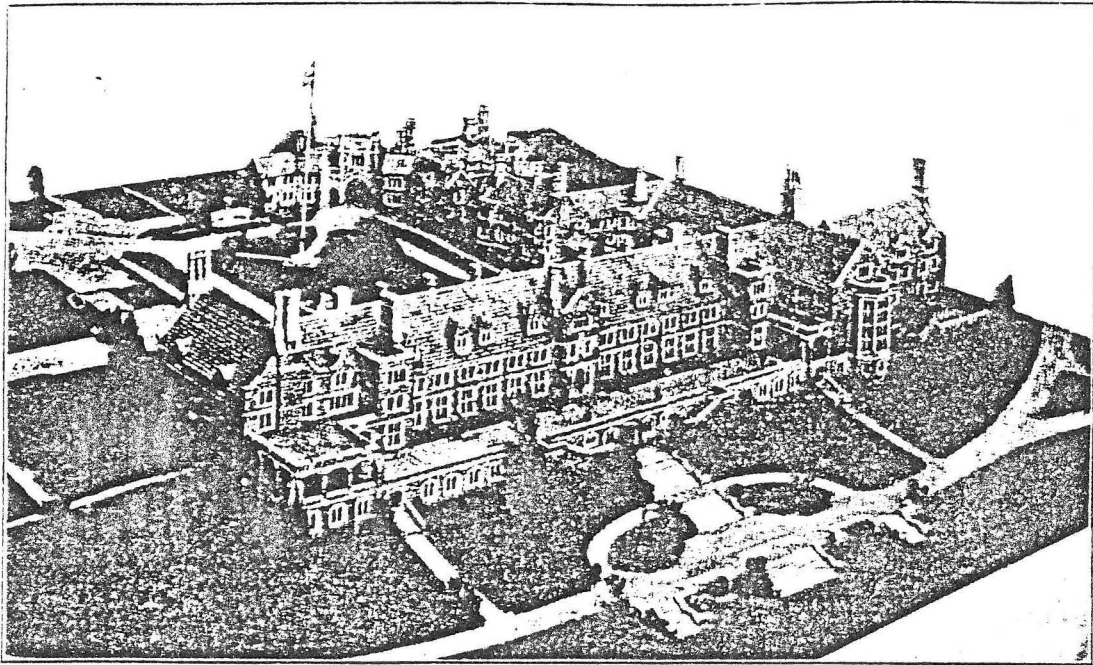
Mascoe House, P. & L. H. of Pennsylvania, Elizabethtown, Pa.

The contract for decorating and completely furnishing these buildings was won, in competition with a large number of expert decorators, by the Joseph Horne Company.

OUR Decorative Studios accept work in any amount, from the making of new hangings, to blend with present decorations, to the taking of a house just out of the builder's hands, completing it for occupancy. No contract is too small but that it will receive the utmost attention of our designers. These studios are under the supervision of skilled artists, who understand the artistic furnishing of a house in every sense. Upon request, representatives will call, study requirements, and within a short time and without charge submit drawings for your inspection.

Joseph Horne Company
Pittsburgh

Fig. 1 Mascoe House, Elizabethtown, Pennsylvania



Masonic Home F. & A. M. of Pennsylvania, Elizabethtown, Pa.

The contract for decorating and completely furnishing these buildings was won, in competition with a large number of expert decorators, by the Joseph Horne Company

OUR Decorative Studios accept work in any amount, from the making of new hangings, to blend with present decorations, to the taking of a house just out of the builder's hands, completing it for occupancy. No contract is too small but that it will receive the utmost attention of our designers. These studios are under the supervision of skilled artists, who understand the artistic furnishing of a house in every sense. Upon request, representatives will call, study requirements, and within a short time and without charge, submit drawings for your inspection.

Joseph Horne Company
Pittsburgh

Fig. 1 Masonic Home, Elizabethtown, Pennsylvania

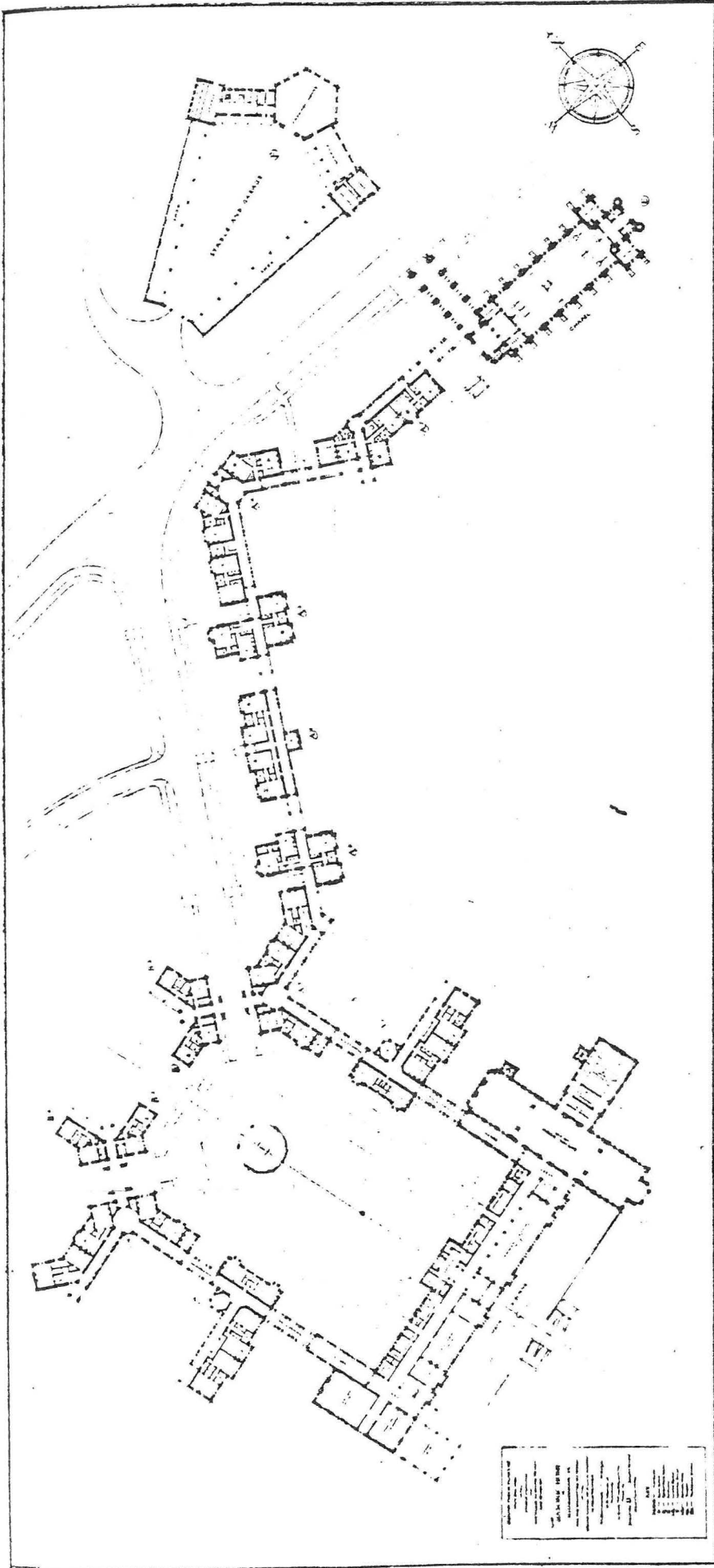


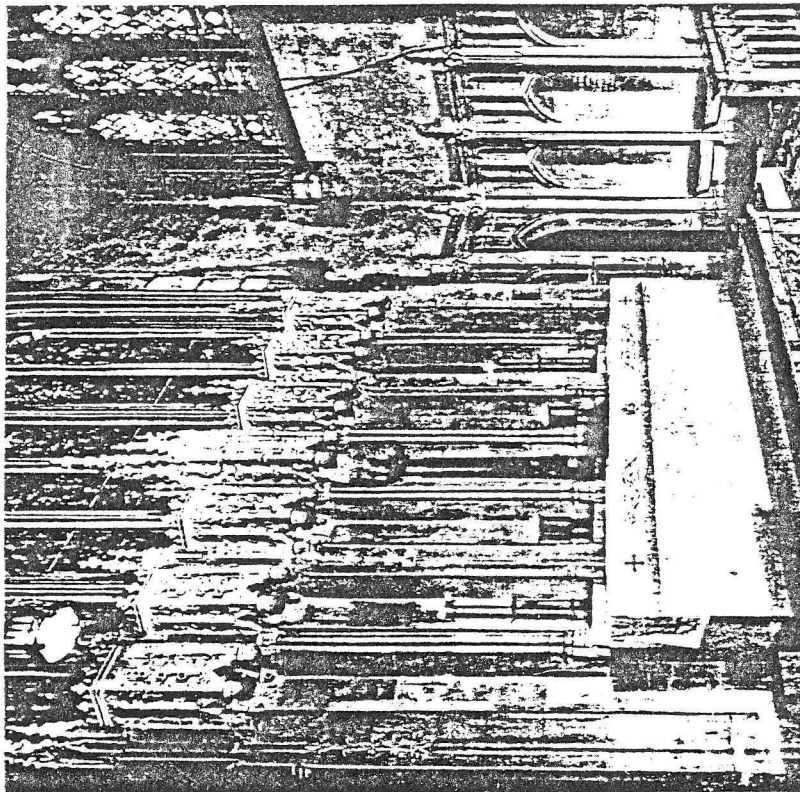
Fig. 2 Plan, Masonic Home, Elizabethtown, Pennsylvania

Zanviger, Bore
and Medary,
Architects

B. RIDGWAY & SON

[Cut Stone
Flagstone]

4300 CLARISSA STREET
PHILADELPHIA
PENNA.



ALTAR AND REREDOS—TRINITY P. E. CHURCH, POTTSVILLE, PA.

Fig. 3 Altar and Reredos, Trinity P.E. Church

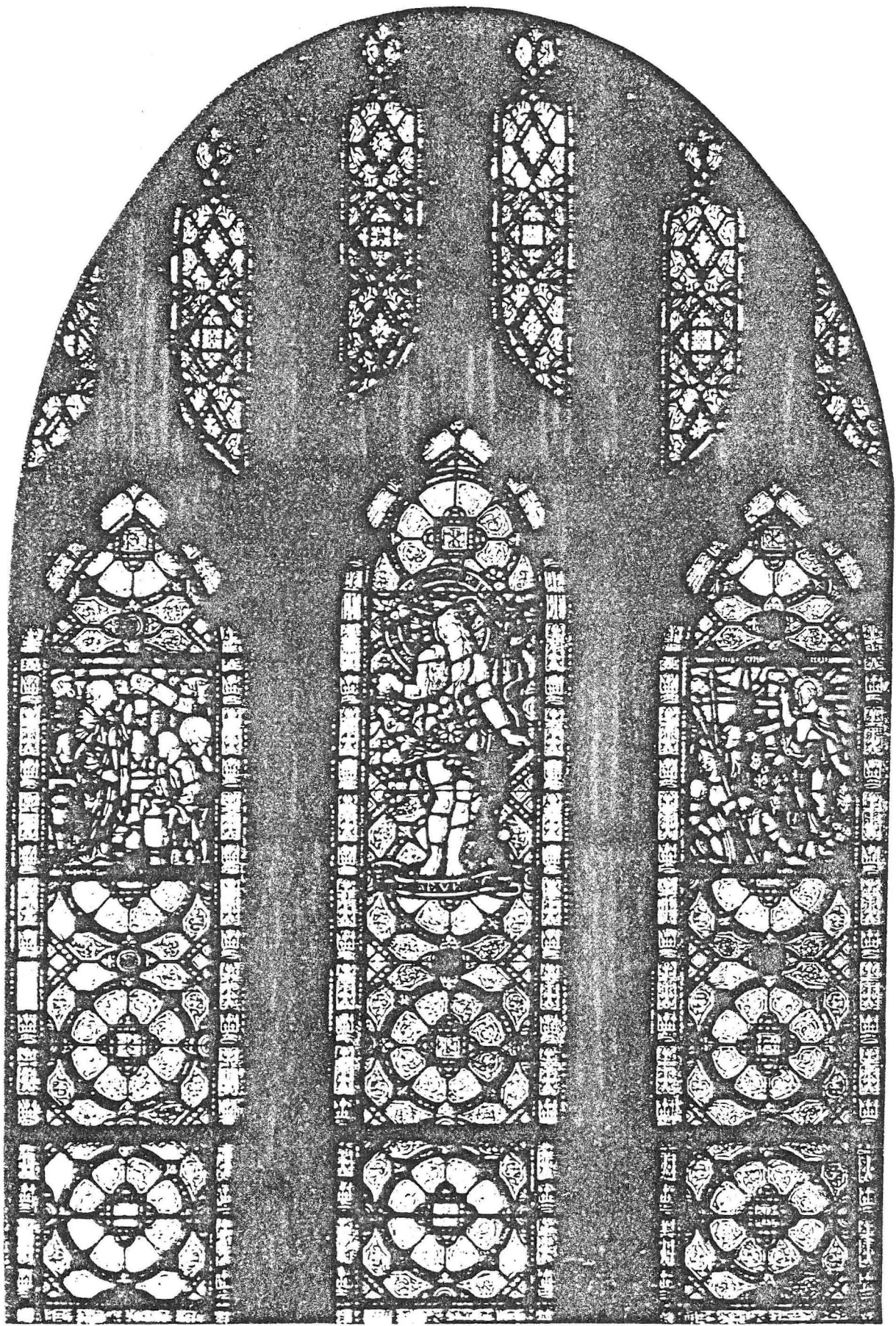


Fig. 4 Window, D'Ascenzo Studios, Trinity P.E. Church

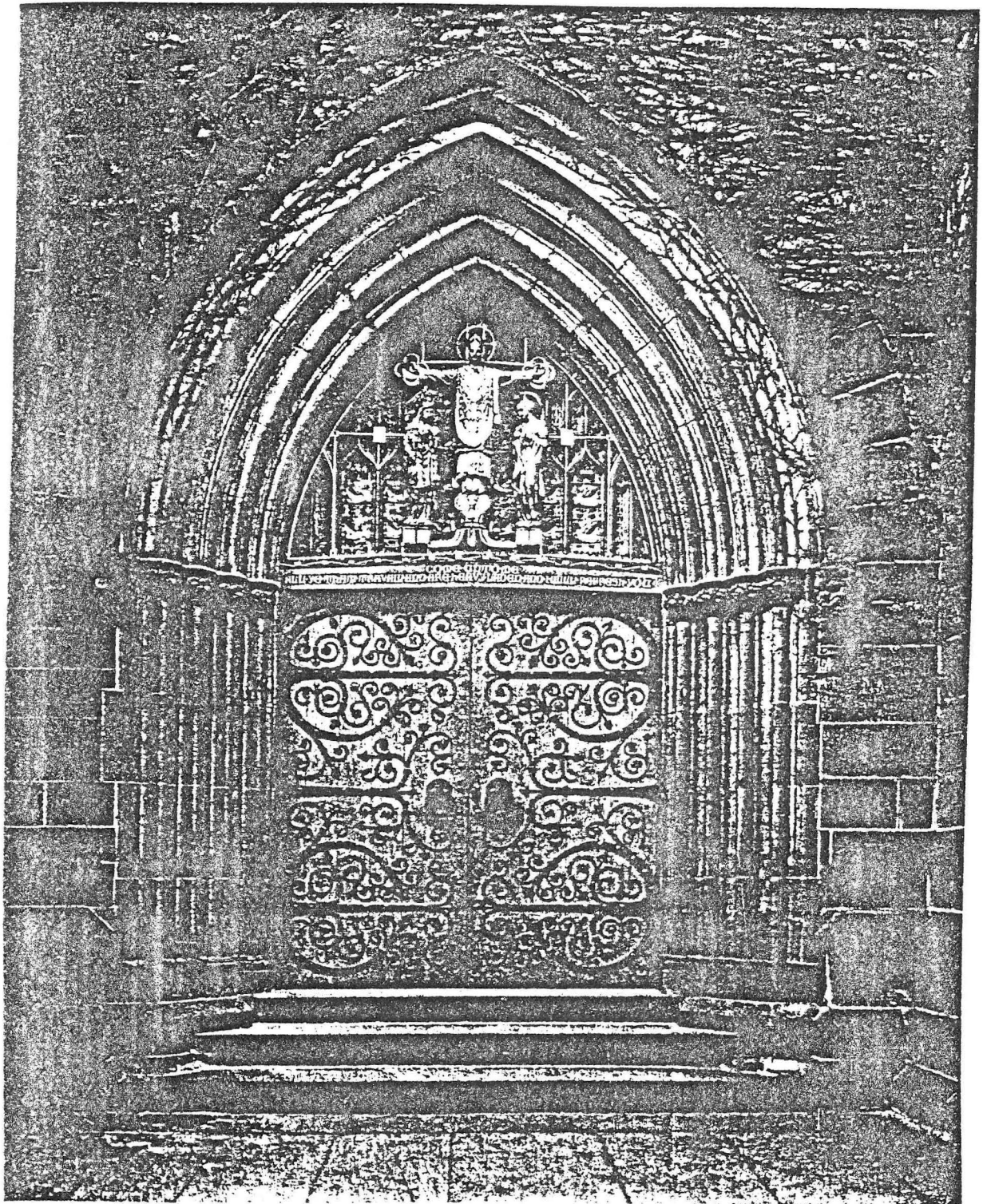
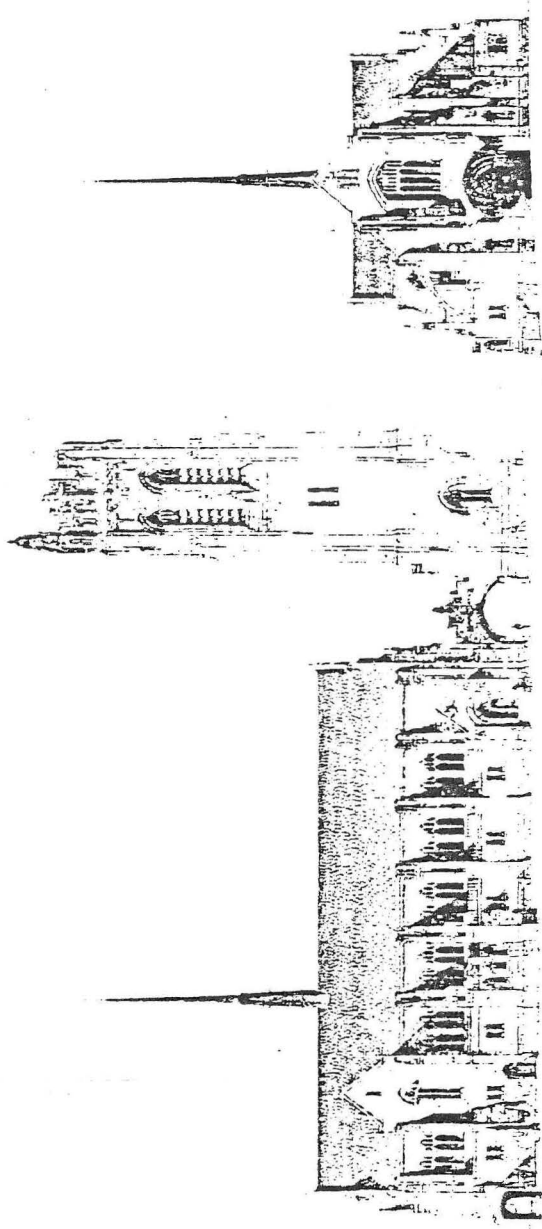
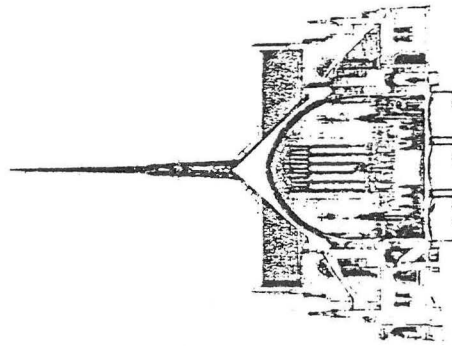


Fig. 5 Memorial Doors, St. Mark's Church, D'Ascenzo Studios, painting and gold; Yellin, ironwork; E. Maene, carving and woodwork.



Side Elevation

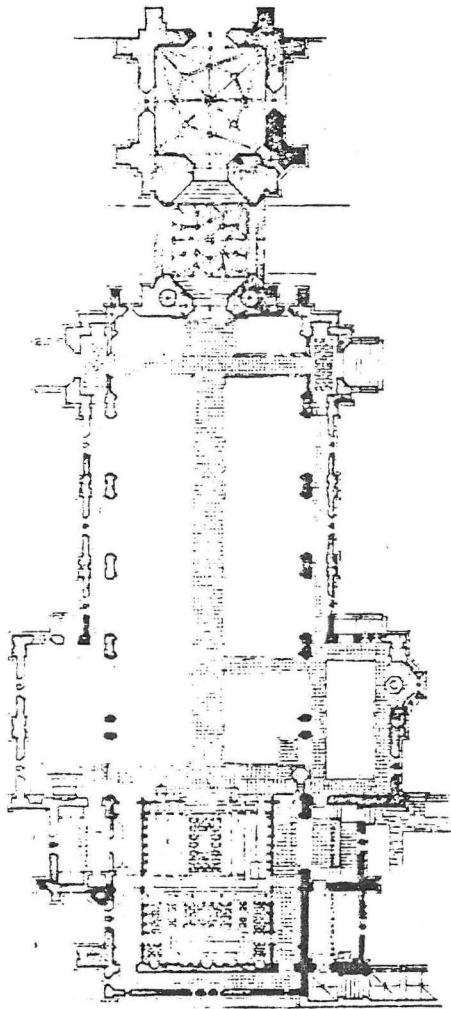
Plan View



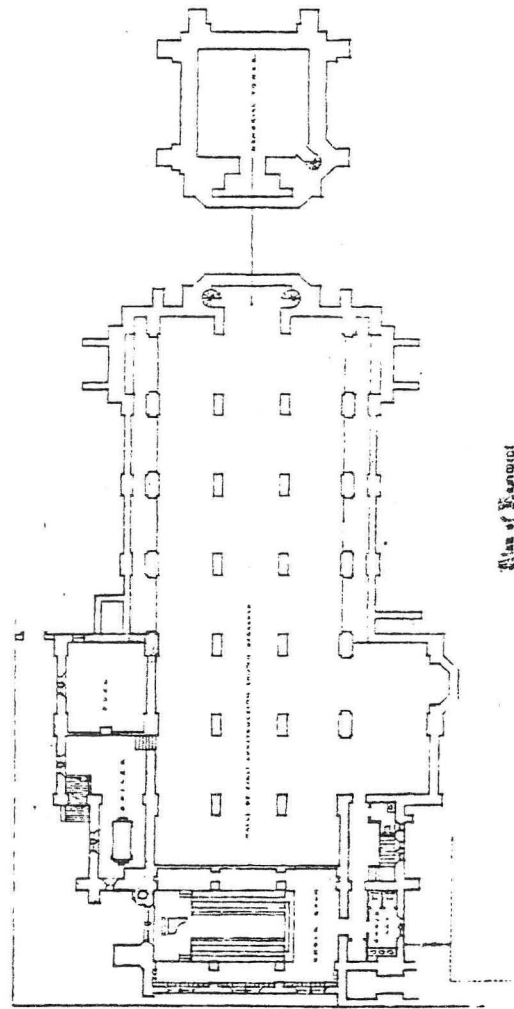
Cross Section

Plan View

Fig. 6. Competition Drawing, St. Paul's



Plan of First Floor



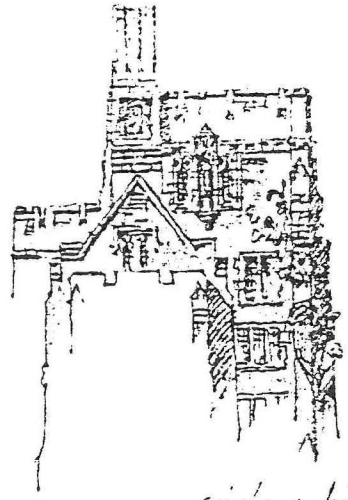
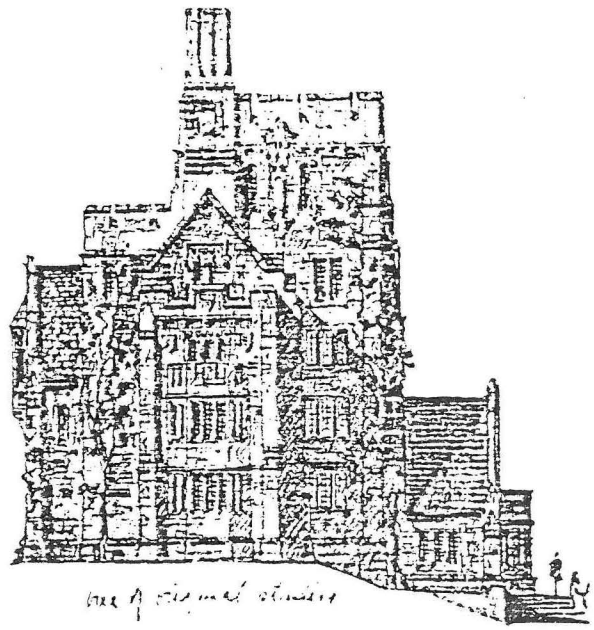
Plan of Second Floor
Comparison of St. Paul's Cathedral & St. Paul's Cathedral

Fig. 7 Plan, St. Paul's

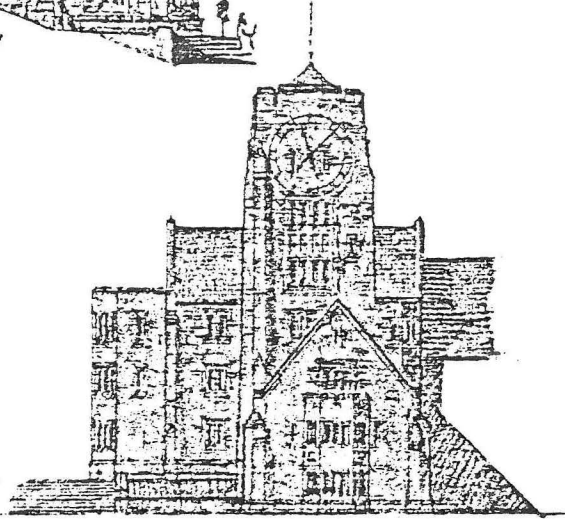


Fig. 8 Interior, St. Paul's

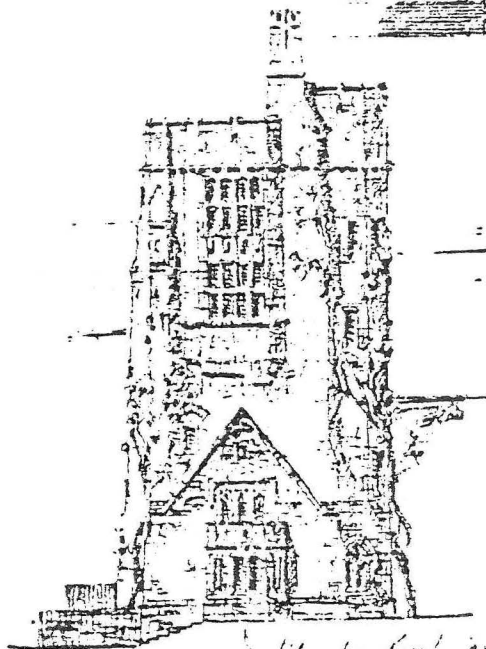
New study



niche + figure
reduced + figure 4'-6"



Second Courtyard -



use of original studies
plan for heavily projected
of this bay should be
retained

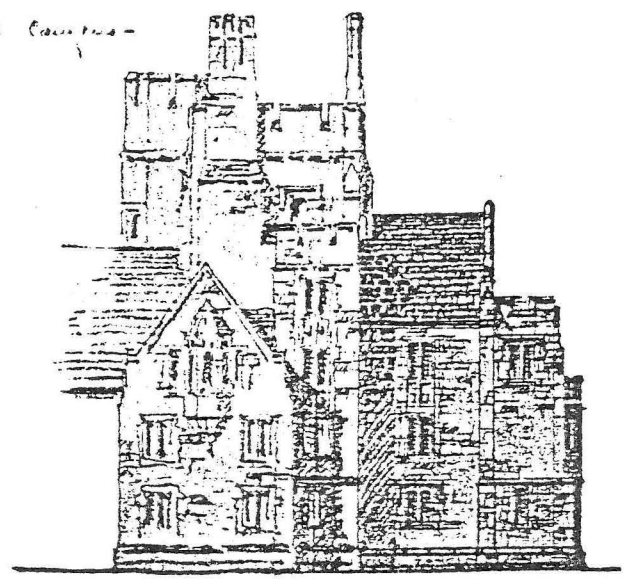


Fig. 9 Sketches for Foulke-Henry dormitories.

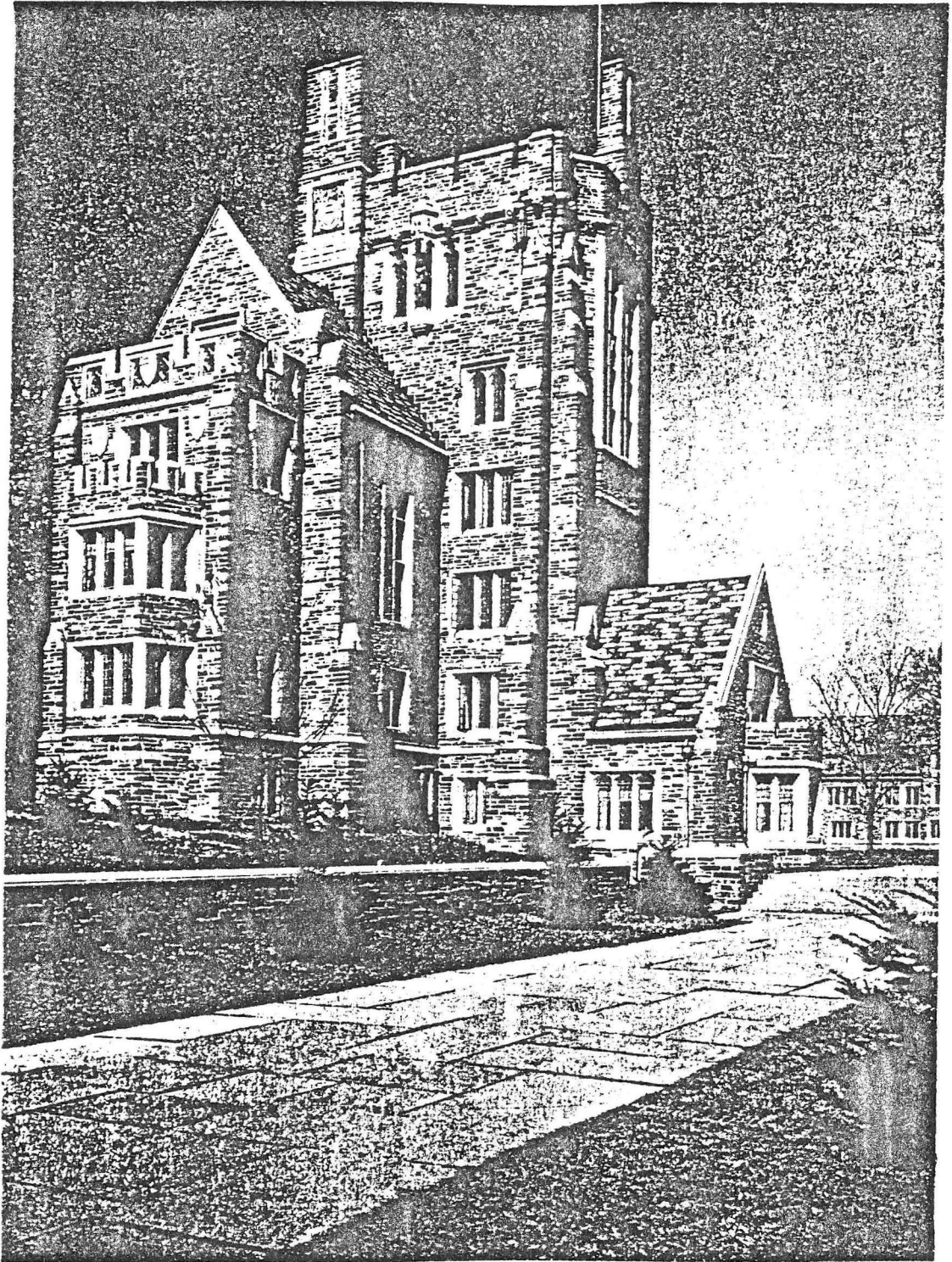


Fig. 10 Foulke-Henry dormitories. Princeton University

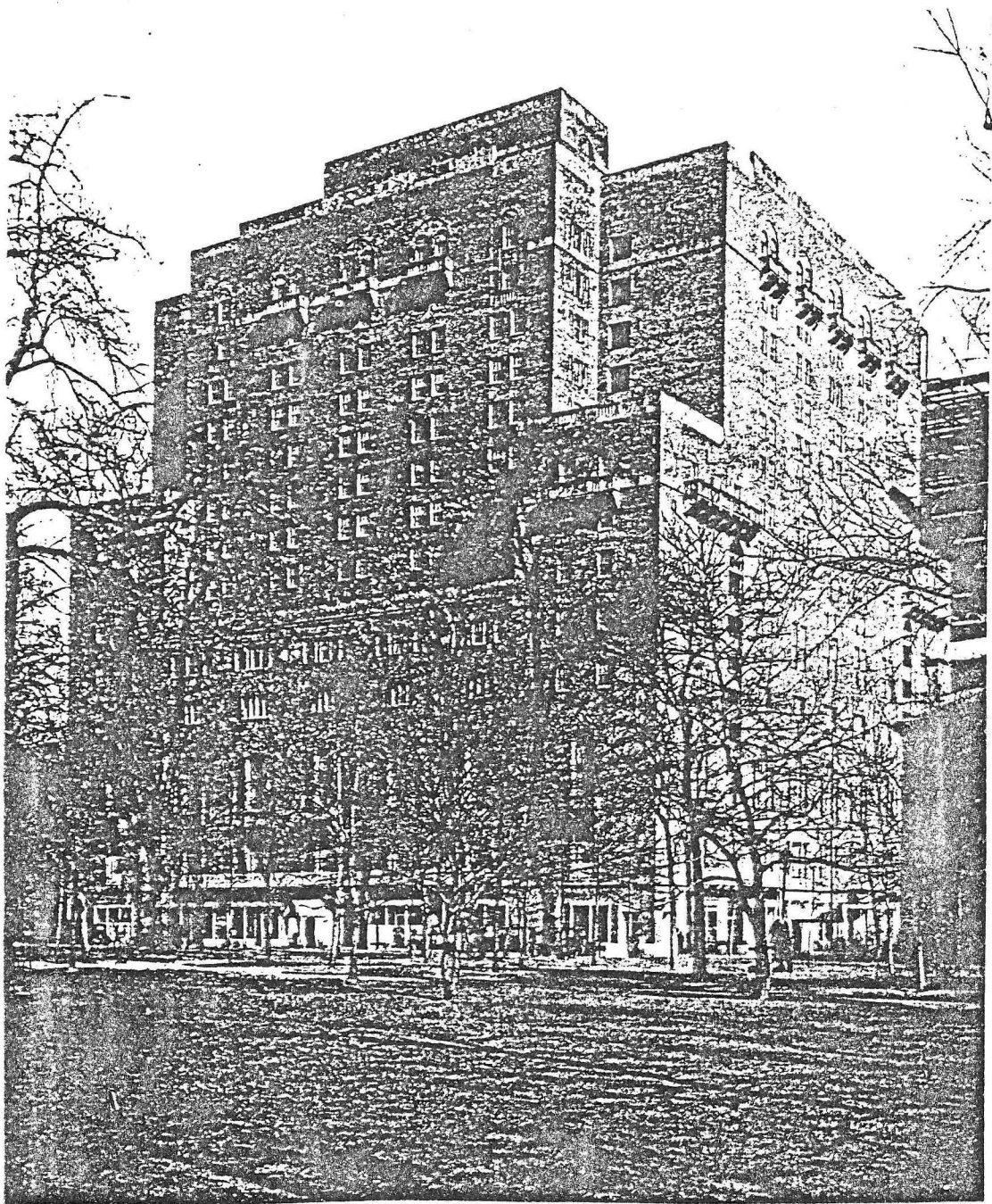


Fig. 11 Pennsylvania Athletic Club

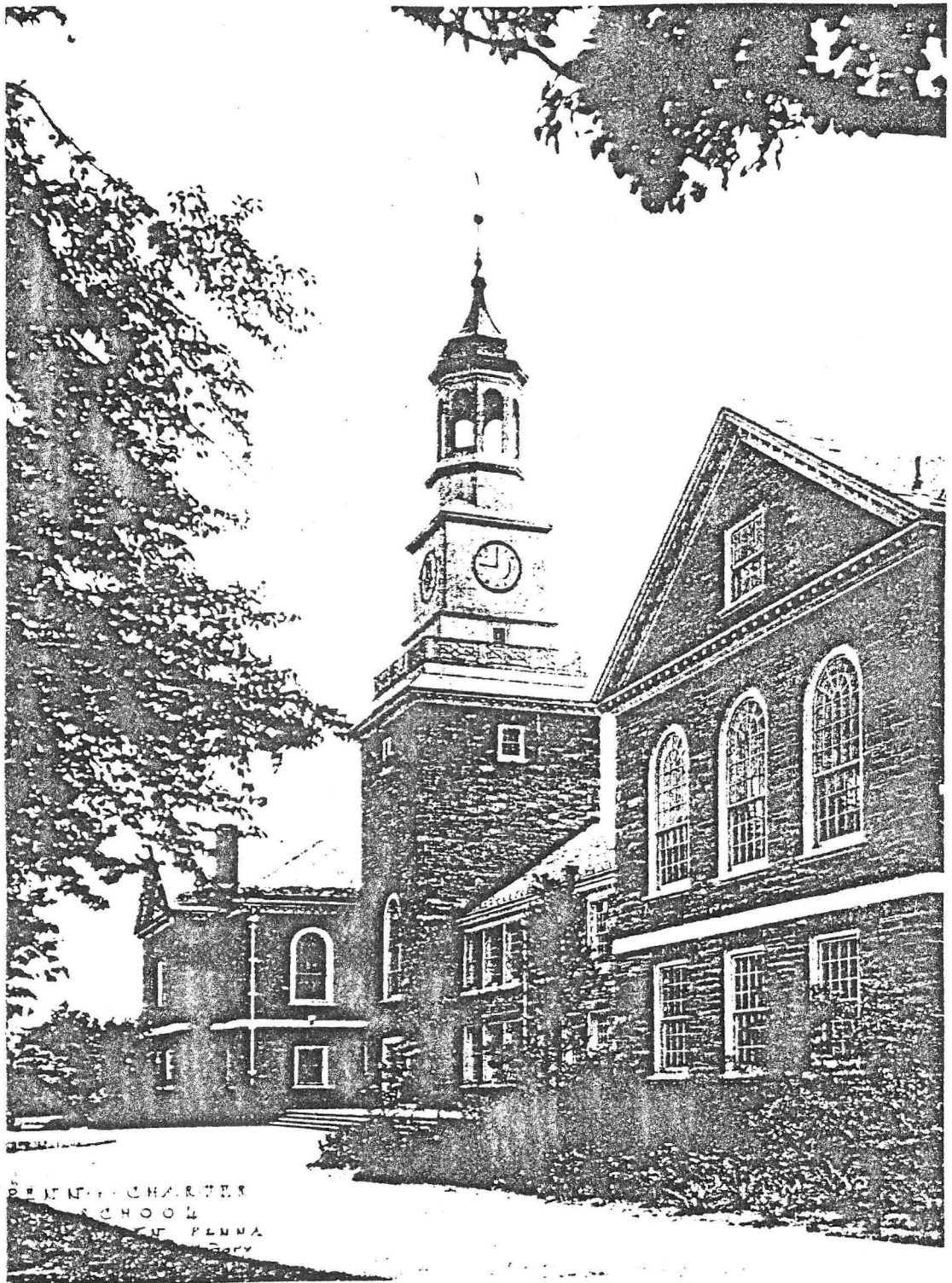


Fig. 12 Penn Charter School

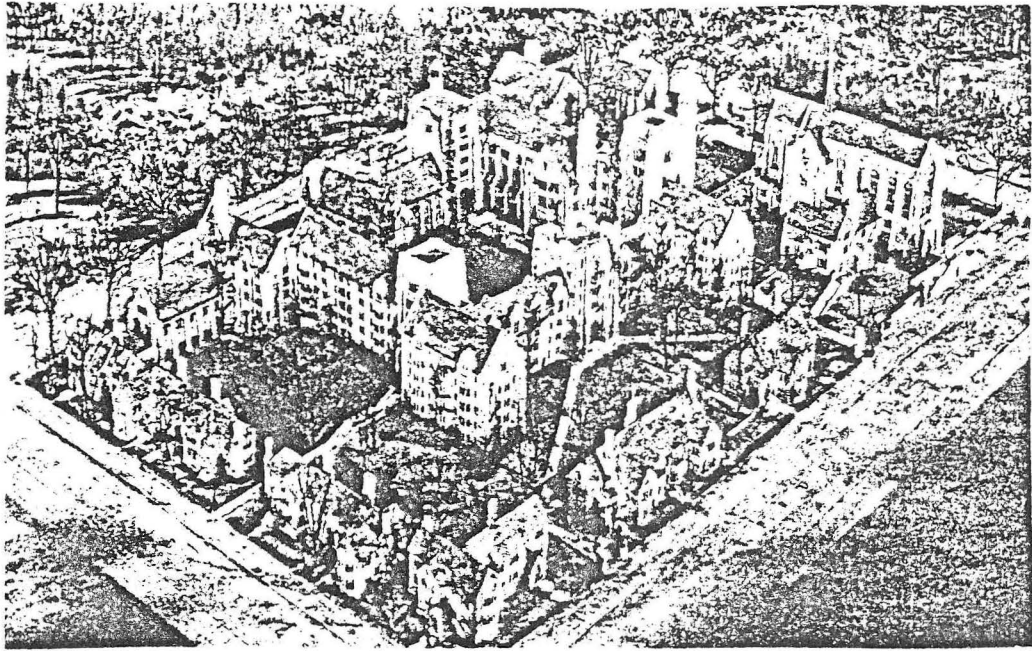


Fig. 13a Model, Philadelphia Divinity School

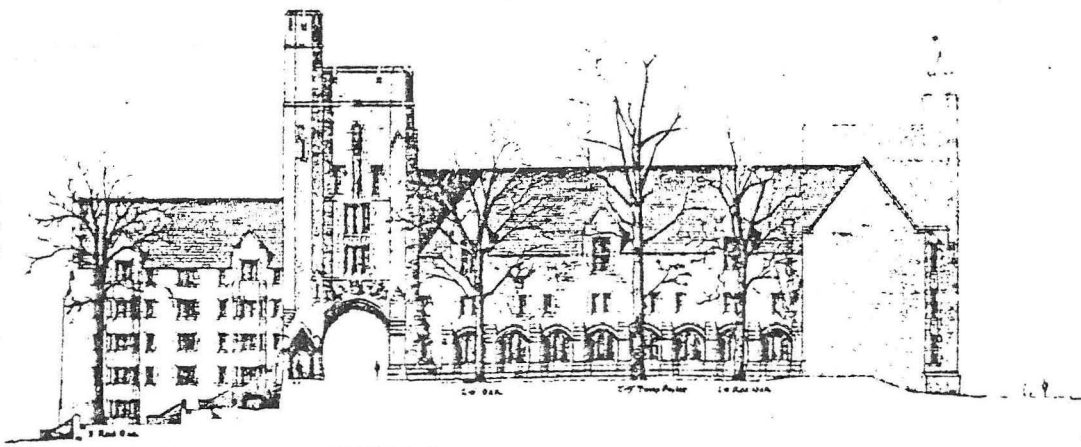
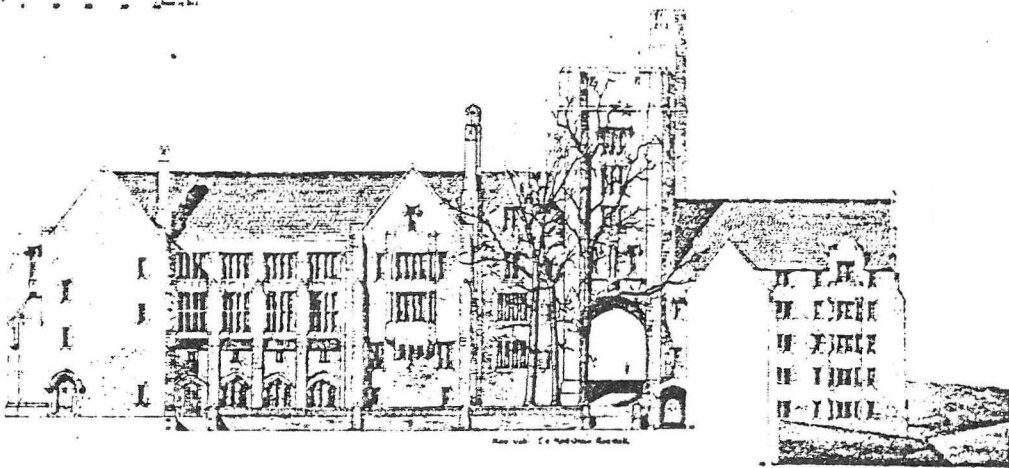
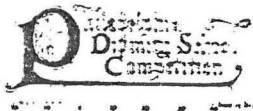


Fig. 13b West and East elevation, Academic Building

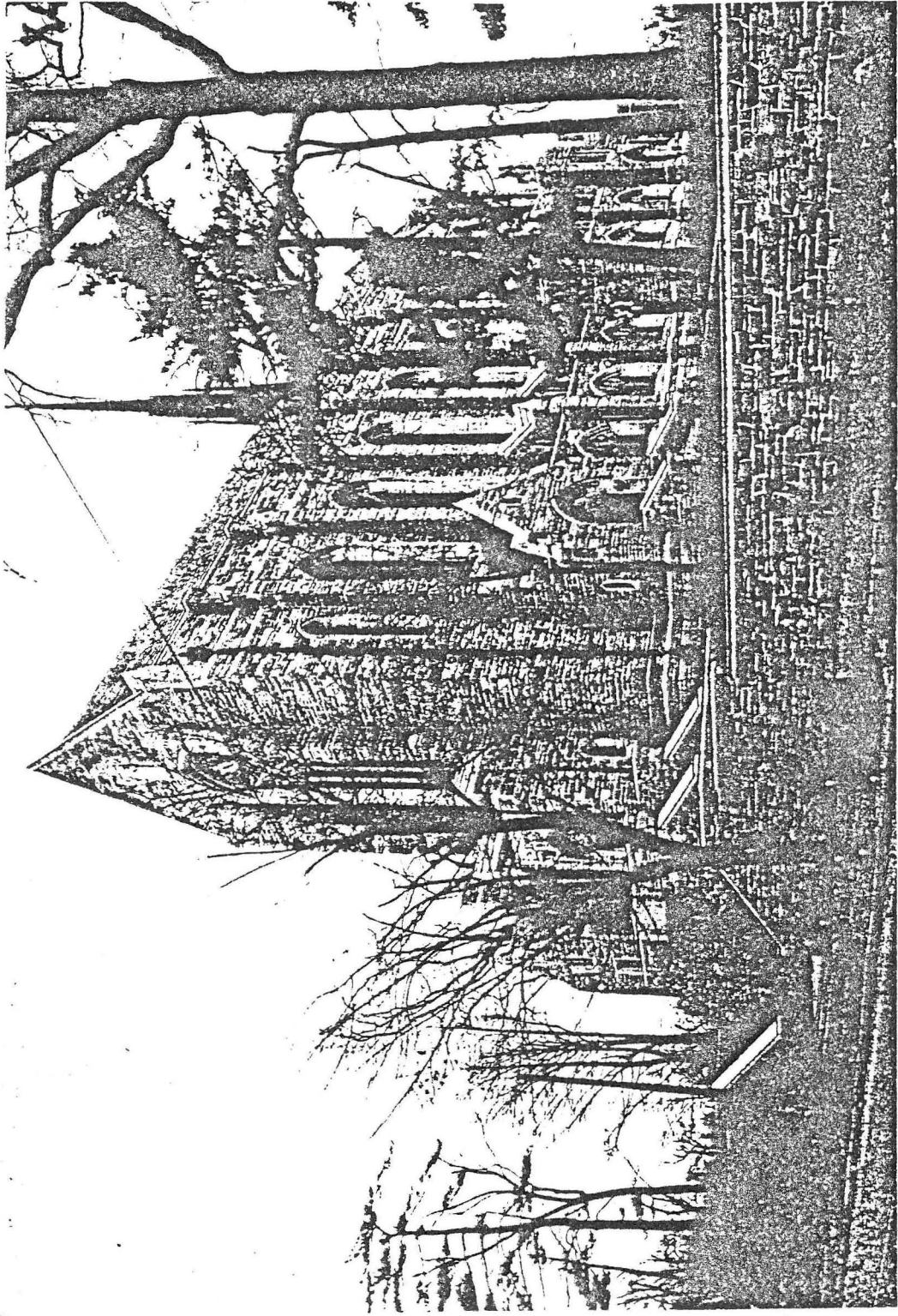


Fig. 14 St. Andrew's Chapel, Divinity school

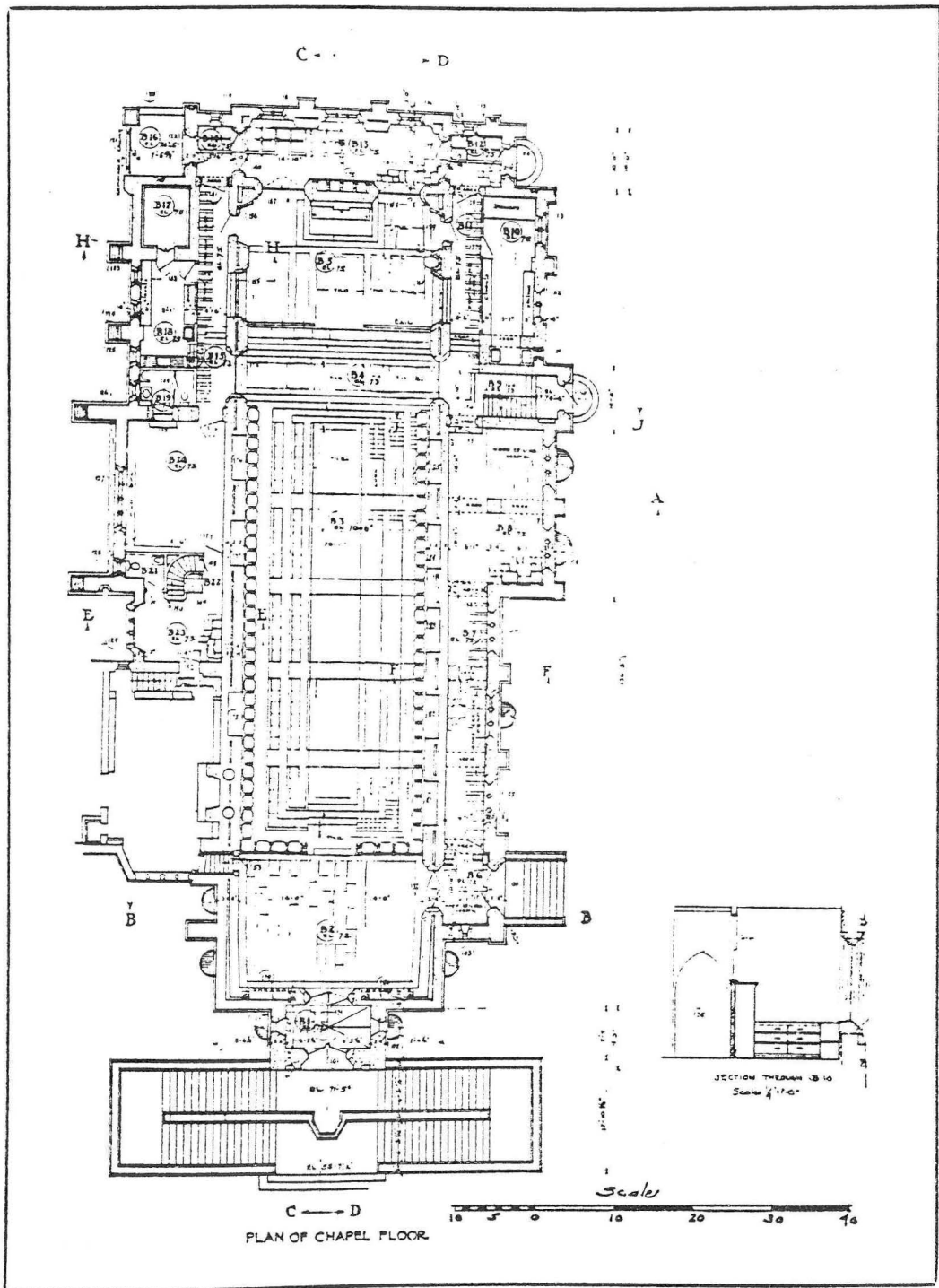


Fig. 15 Plan, St. Andrew's Chapel, Divinity School

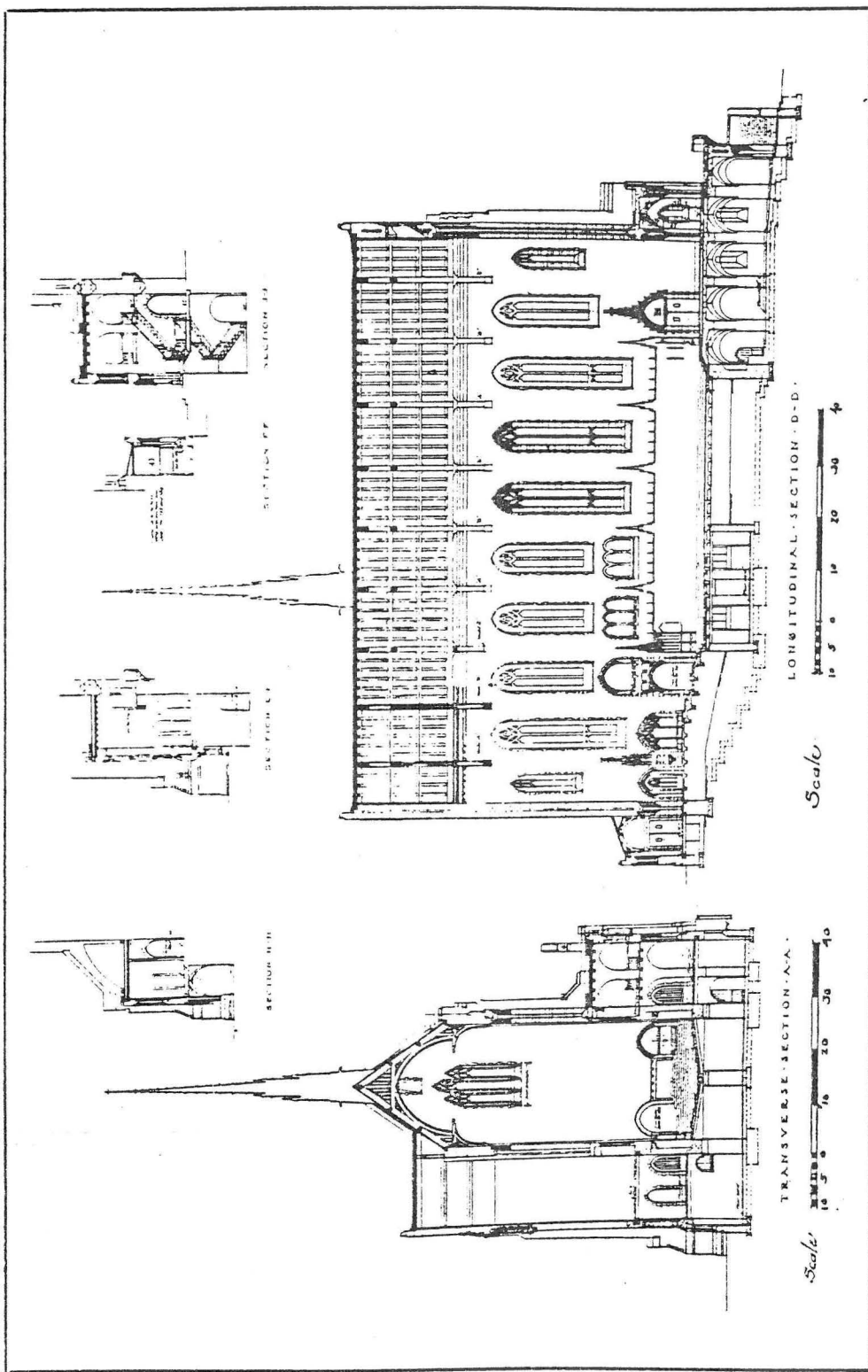


Fig. 16 Section, St. Andrew's Chapel, Divinity School

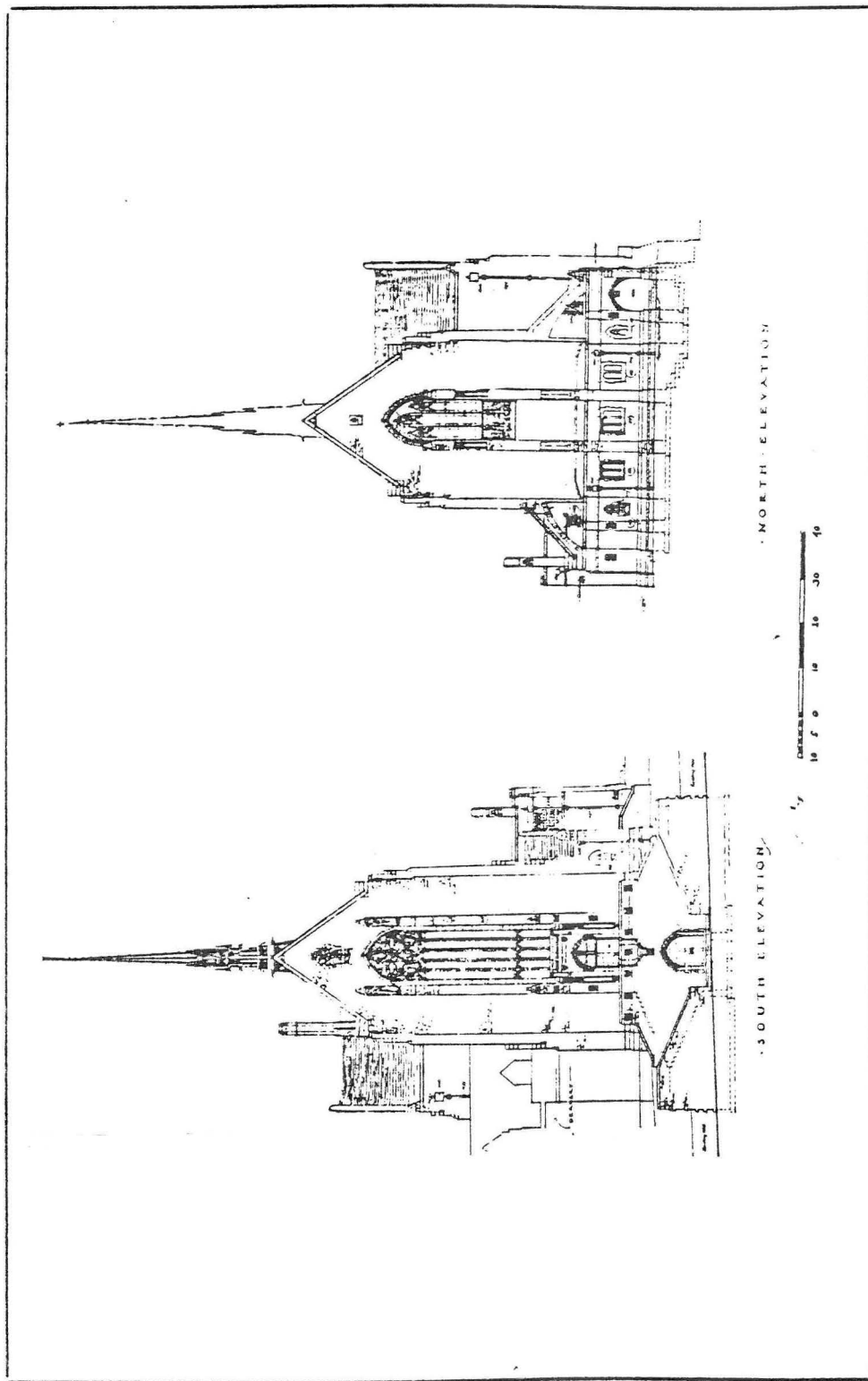


Fig. 17 South and North elevation, St. Andrew's Chapel, Divinity School

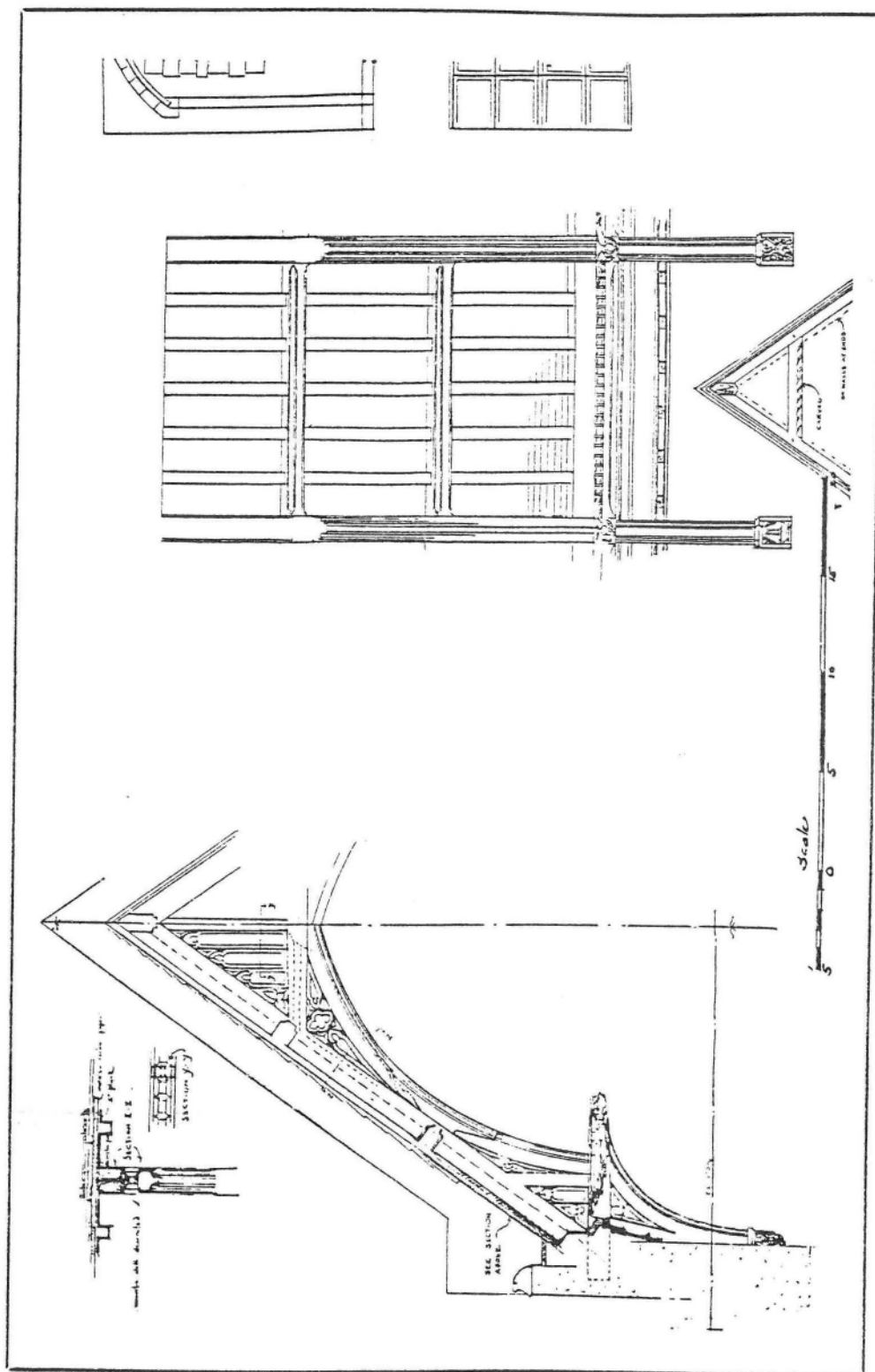


Fig. 18 Truss, St. Andrew's Chapel, Divinity school

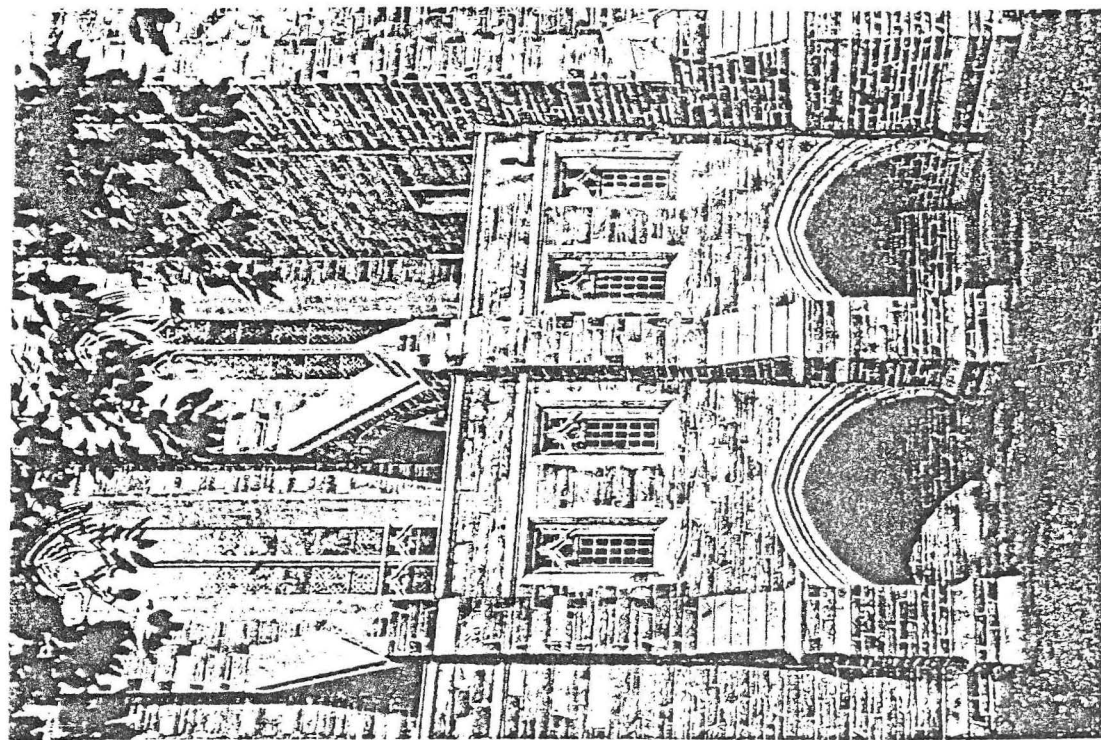
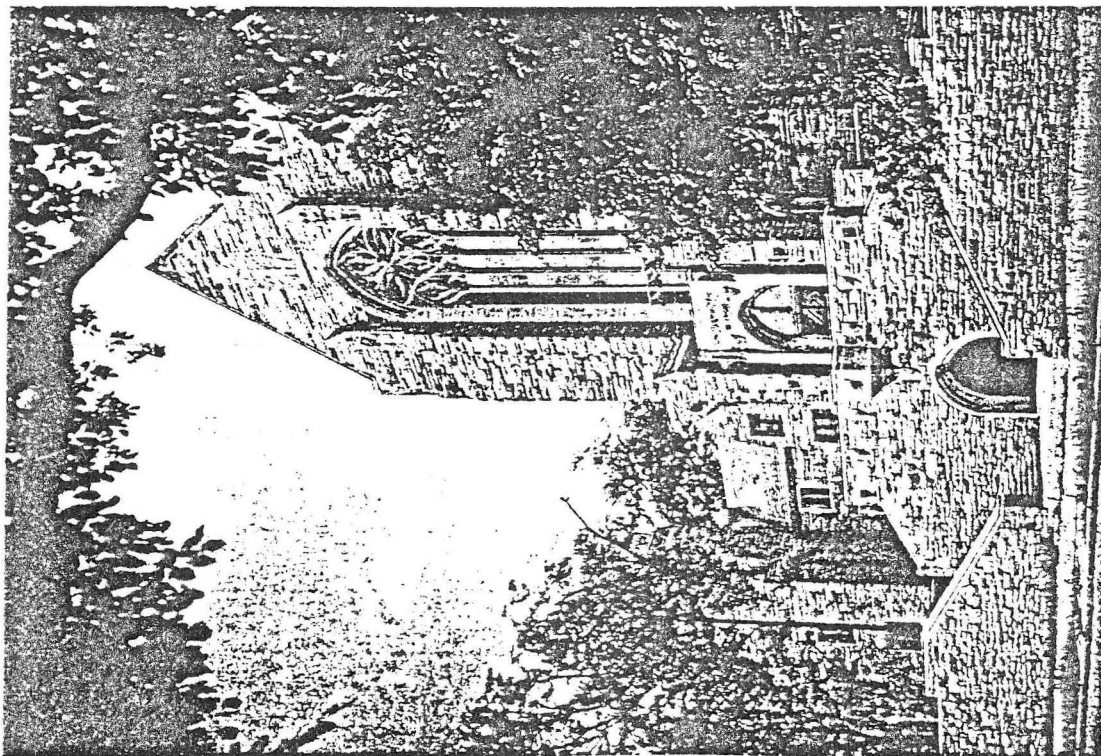


Fig. 19a,b Exterior Details, St. Andrew's Chapel, Divinity School

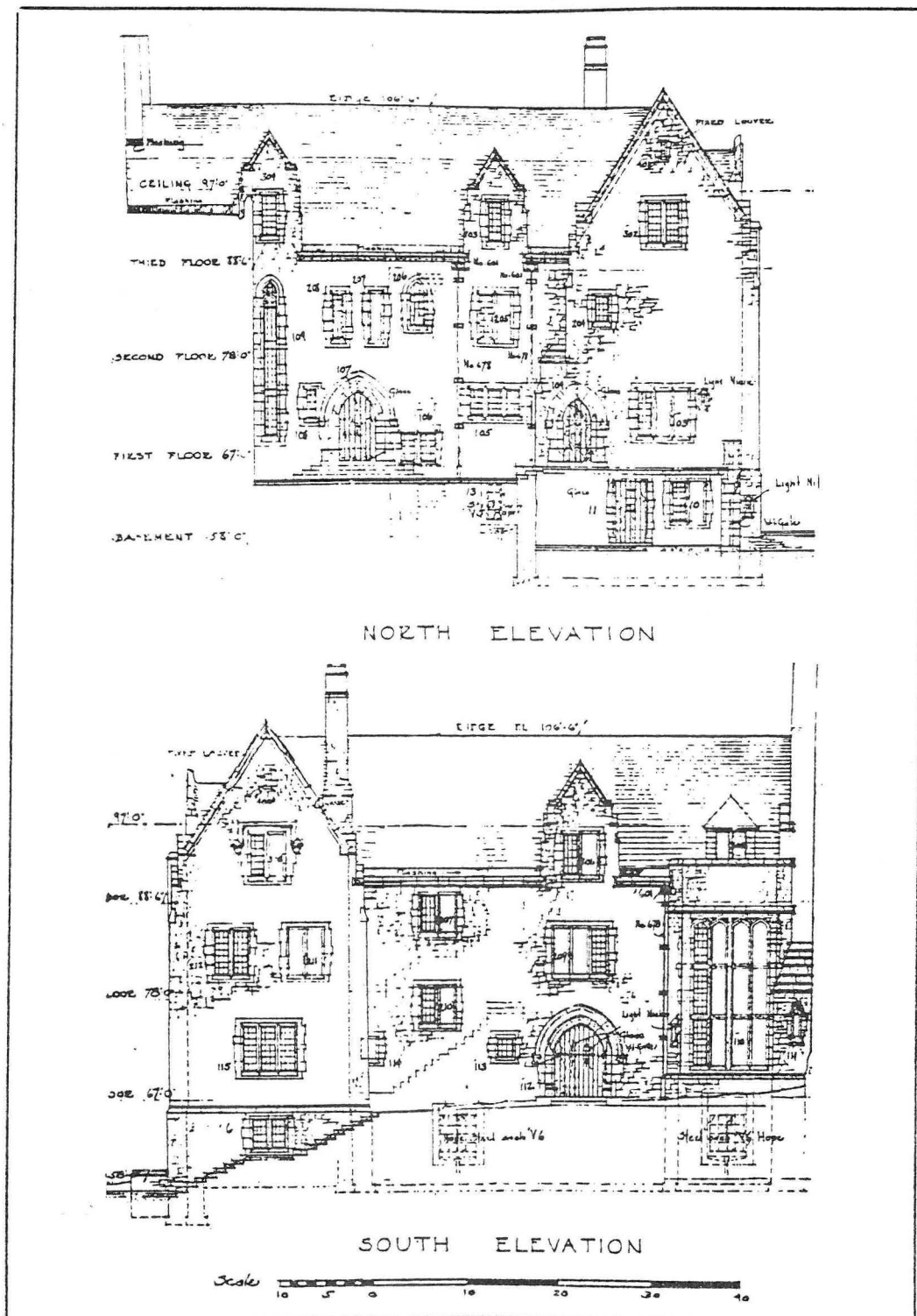


Fig. 20 Elevations, Deanery, Divinity School

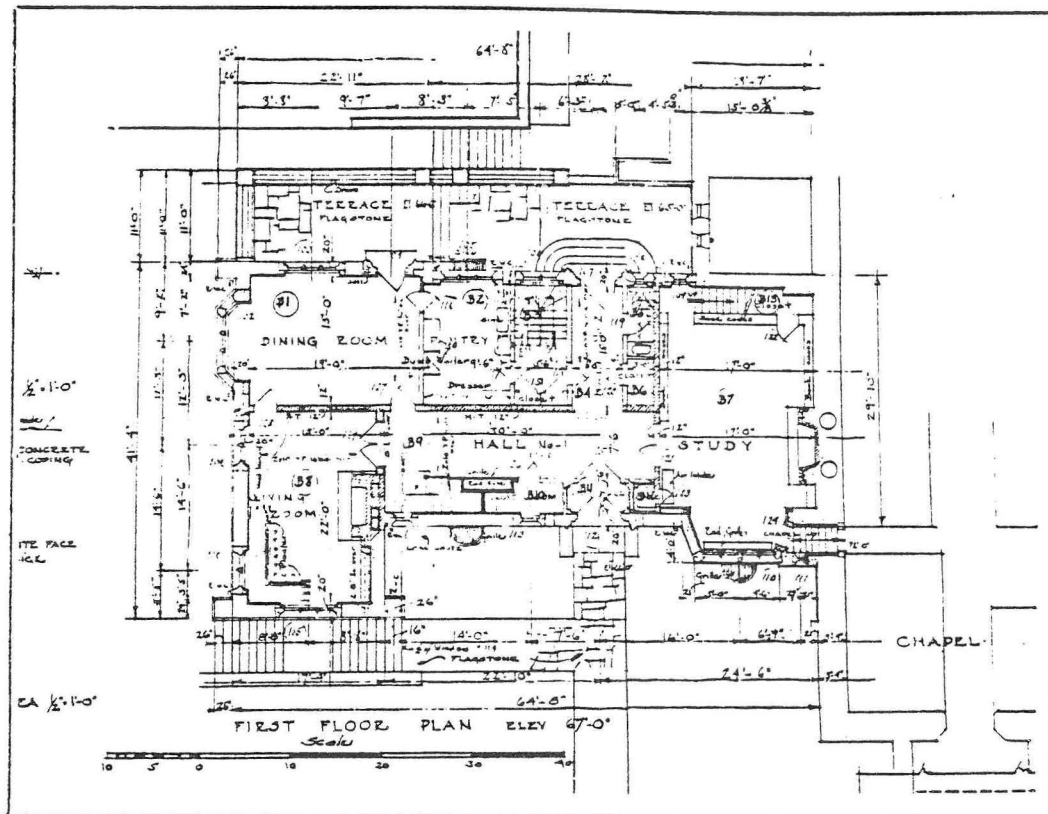


Fig. 21 Plan, Deanery, Divinity School

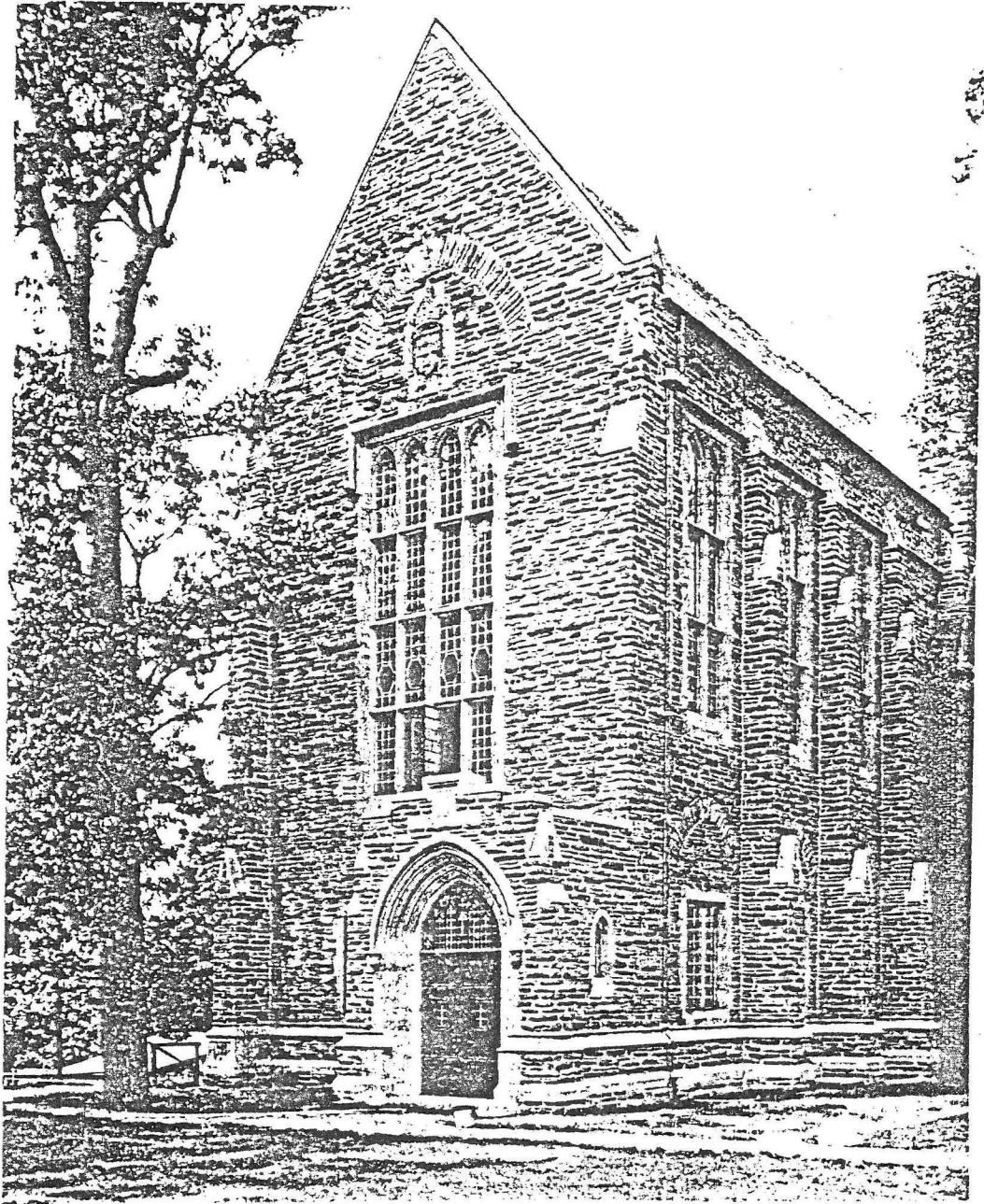


Fig. 22 East Front, Library, Divinity School

JOSEPH H. BASS

Architectural Modeling and Carving

2036 RITTENHOUSE ST.
PHILADELPHIA



BUTTRESS FIGURES FOR PHILADELPHIA DIVINITY SCHOOL CHAPEL, 42ND AND SPRUCE STREETS
ZANTZINGER, BORIE & MEDARY, *Architects*

Architectural Modeling for the

PACKARD BUILDING, PHILADELPHIA
RITTER & SHAY, *Architects*

INSURANCE CO. OF NORTH AMERICA, PHILADELPHIA
STEWARTSON & PAGE, *Architects*

LIBRARY DIVINITY SCHOOL, PHILADELPHIA
ZANTZINGER, BORIE & MEDARY, *Architects*

FOULKE & HENRY DORMITORIES, PRINCETON UNIVERSITY
ZANTZINGER, BORIE & MEDARY, *Architects*

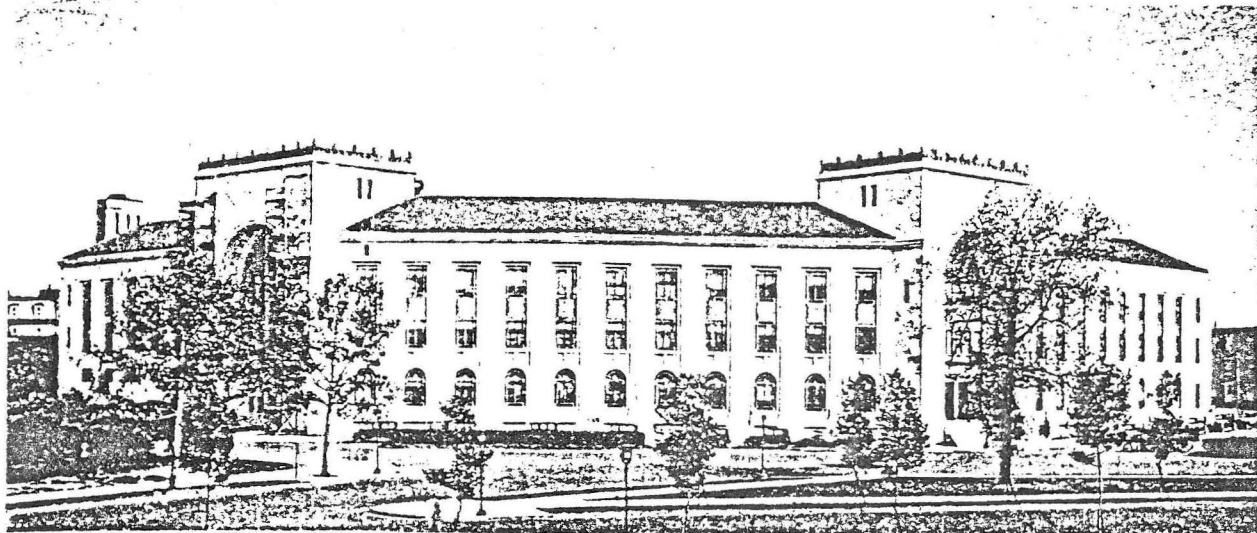


Fig. 24a The Fidelity Mutual Life Insurance Company Building

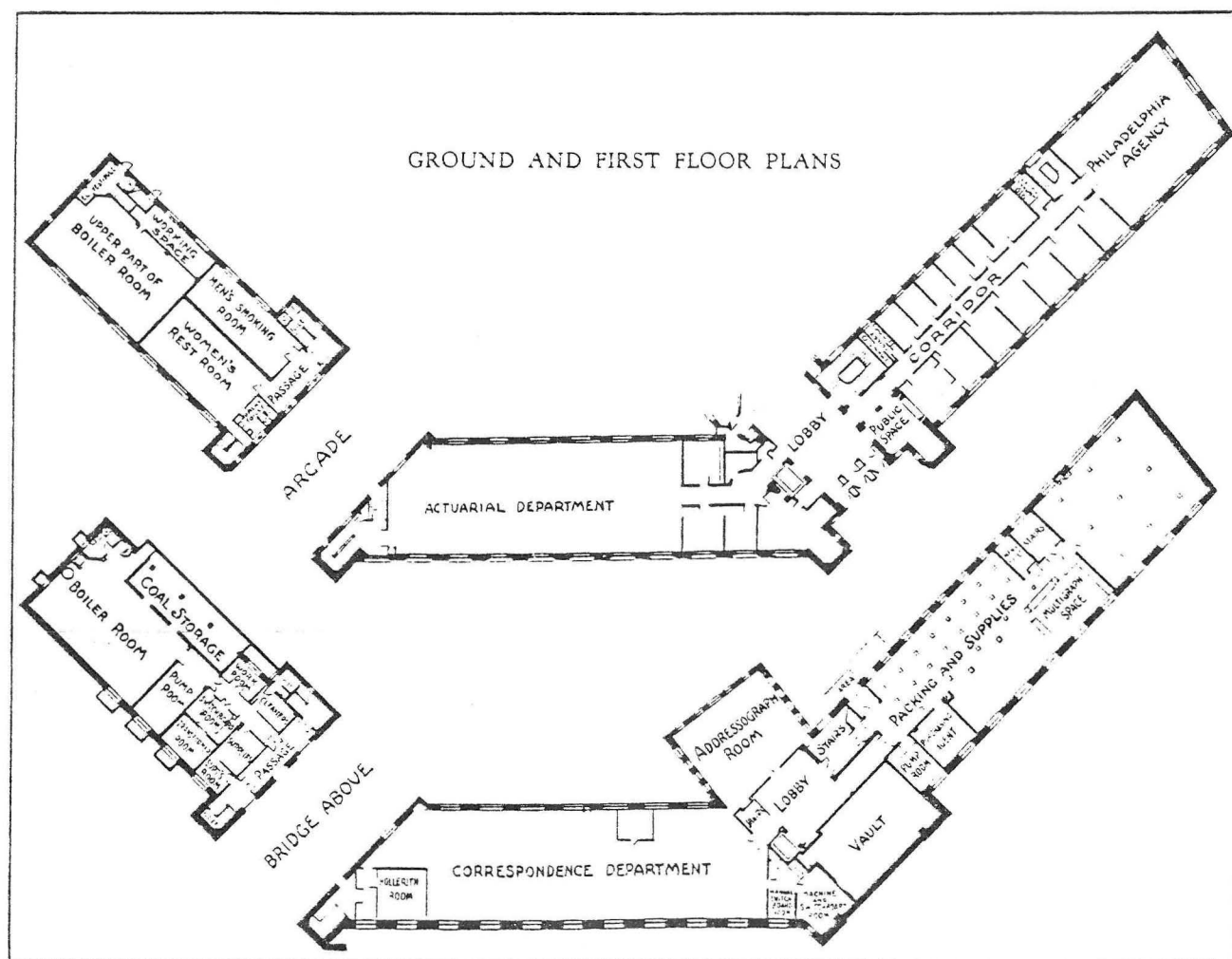


Fig. 24b Plan, FMLICB

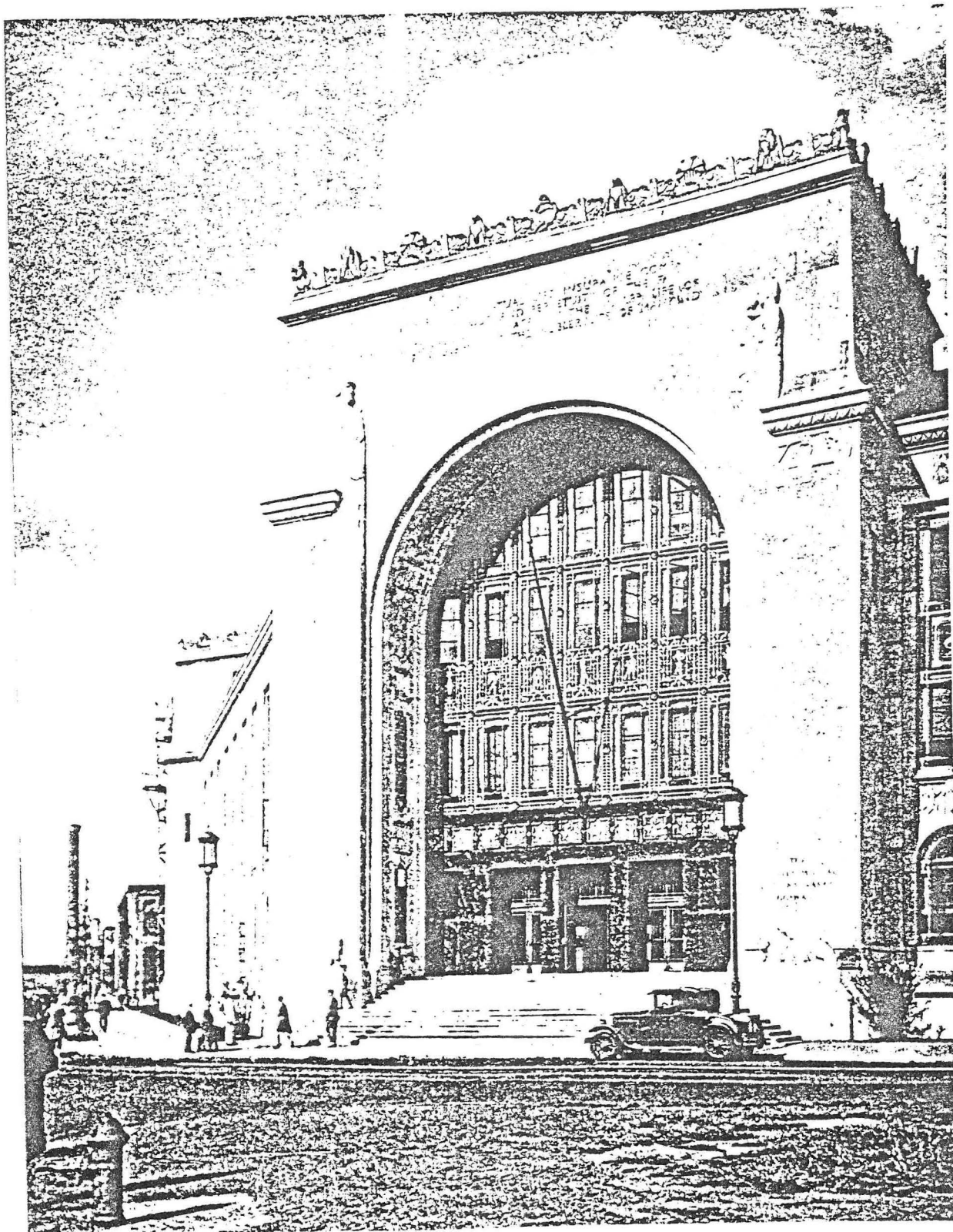


Fig. 25 Exterior, FMLICB

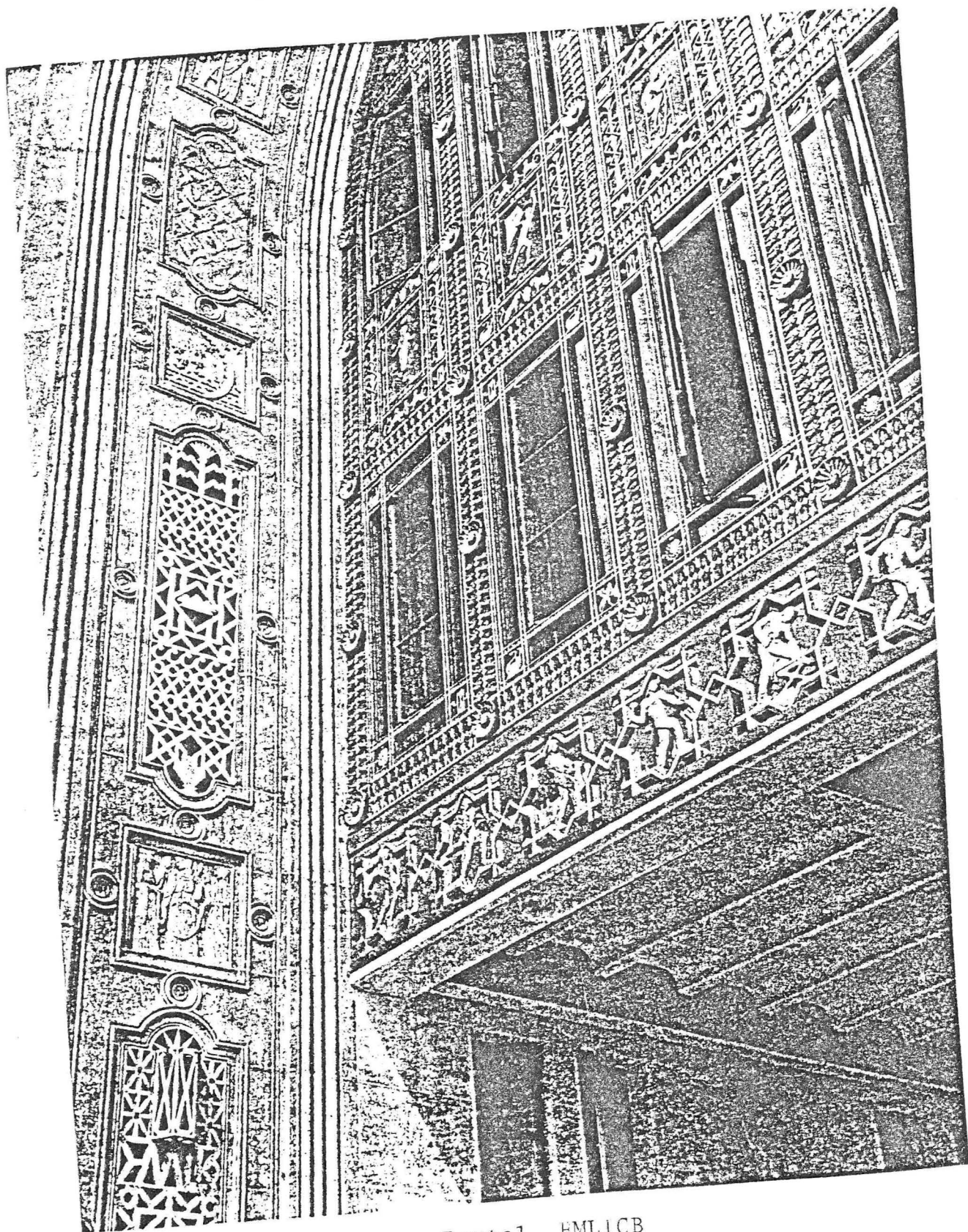


Fig. 26 Detail, Entrance Portal, FMLICB



Fig. 27 Detail, Sculptural Decoration, Lee Lawrie, FMLICB

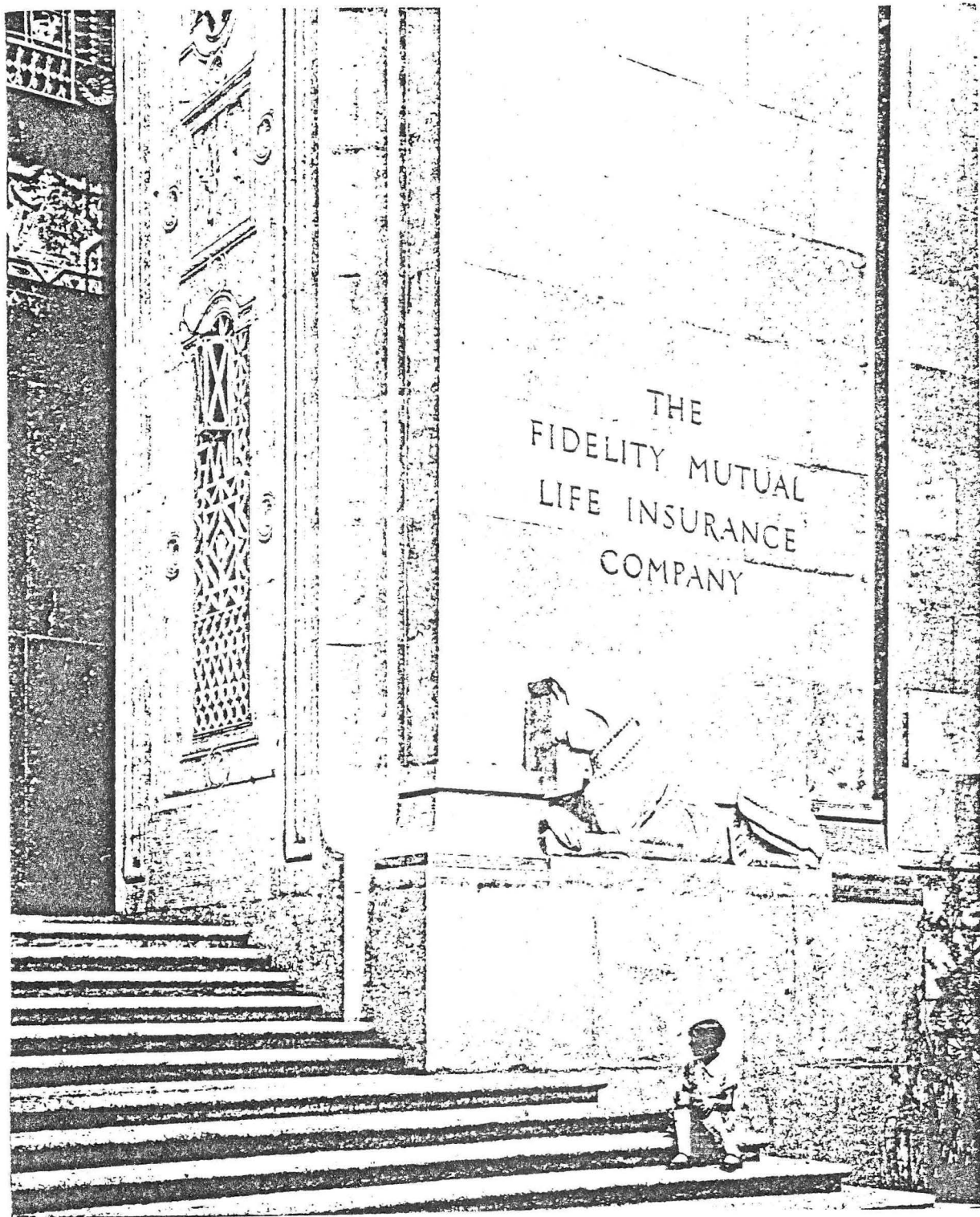


Fig. 28 Detail, Sculptural Decoration, Lee Lawrie, FMLICB

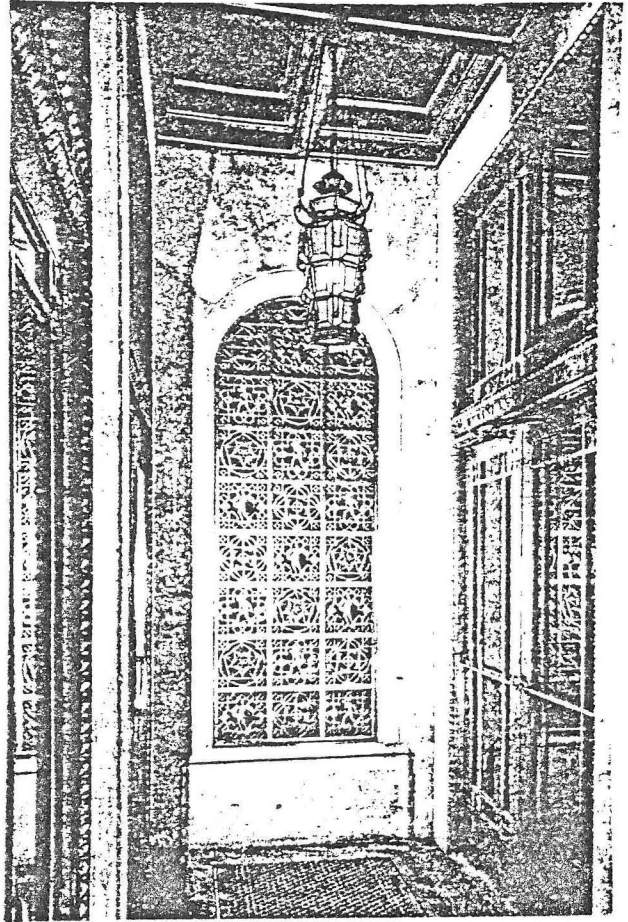


Fig. 29a Outer Vestibule,
FMLICB

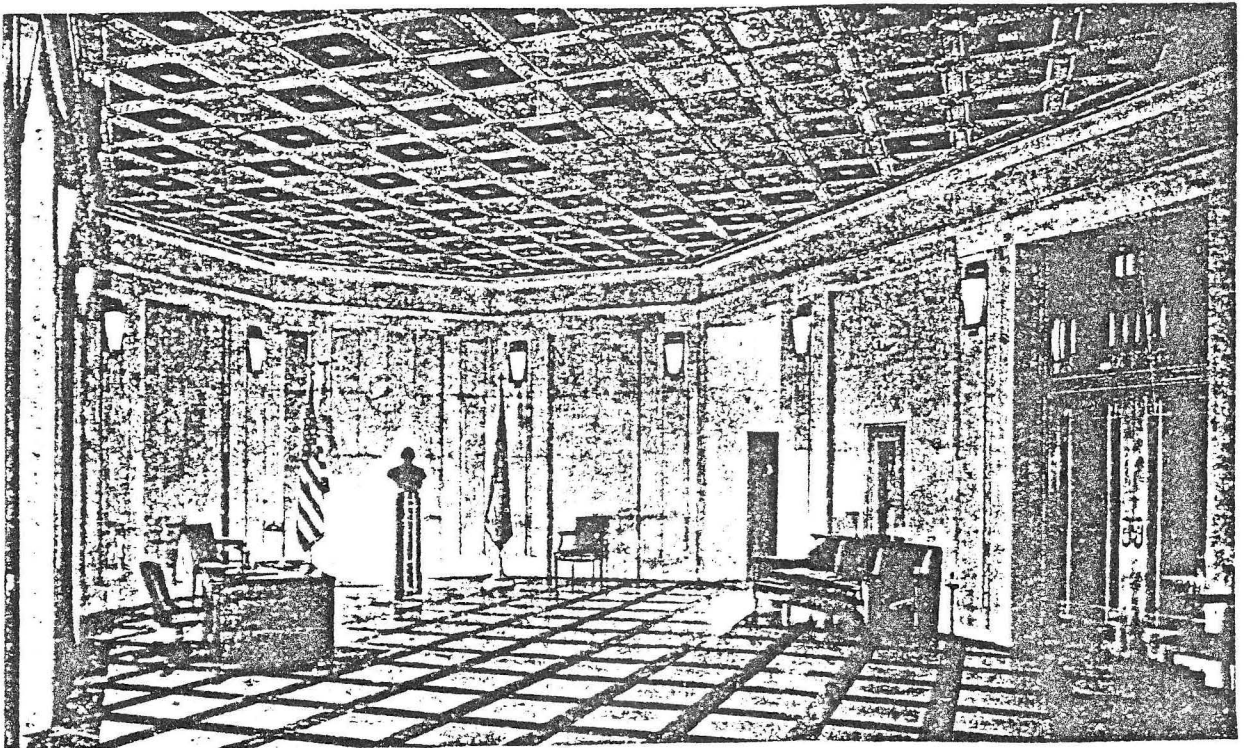


Fig. 29b Lobby, FMLICB

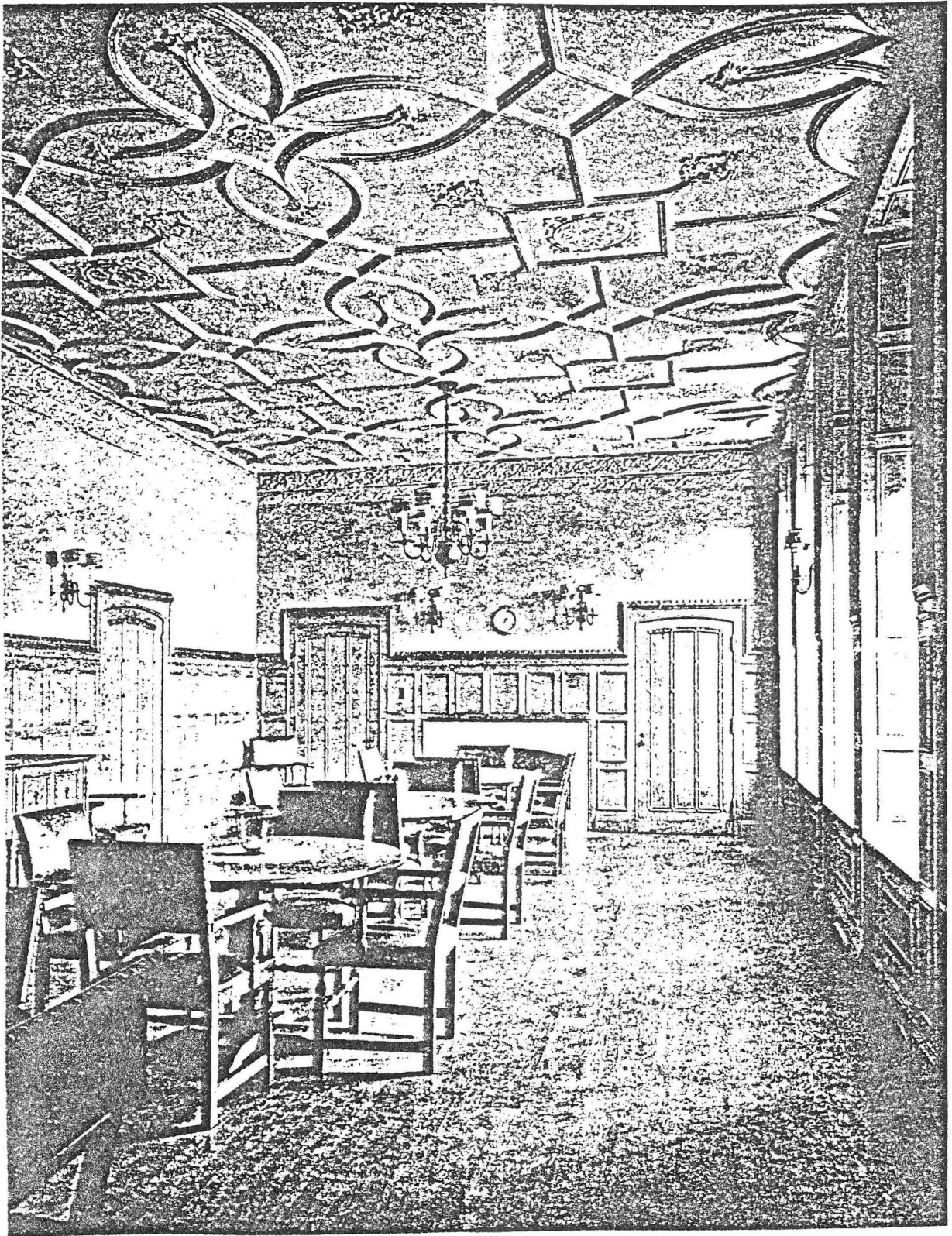


Fig. 30 Dining Room, FMLICB



Fig. 31 President's Office, FMLICB

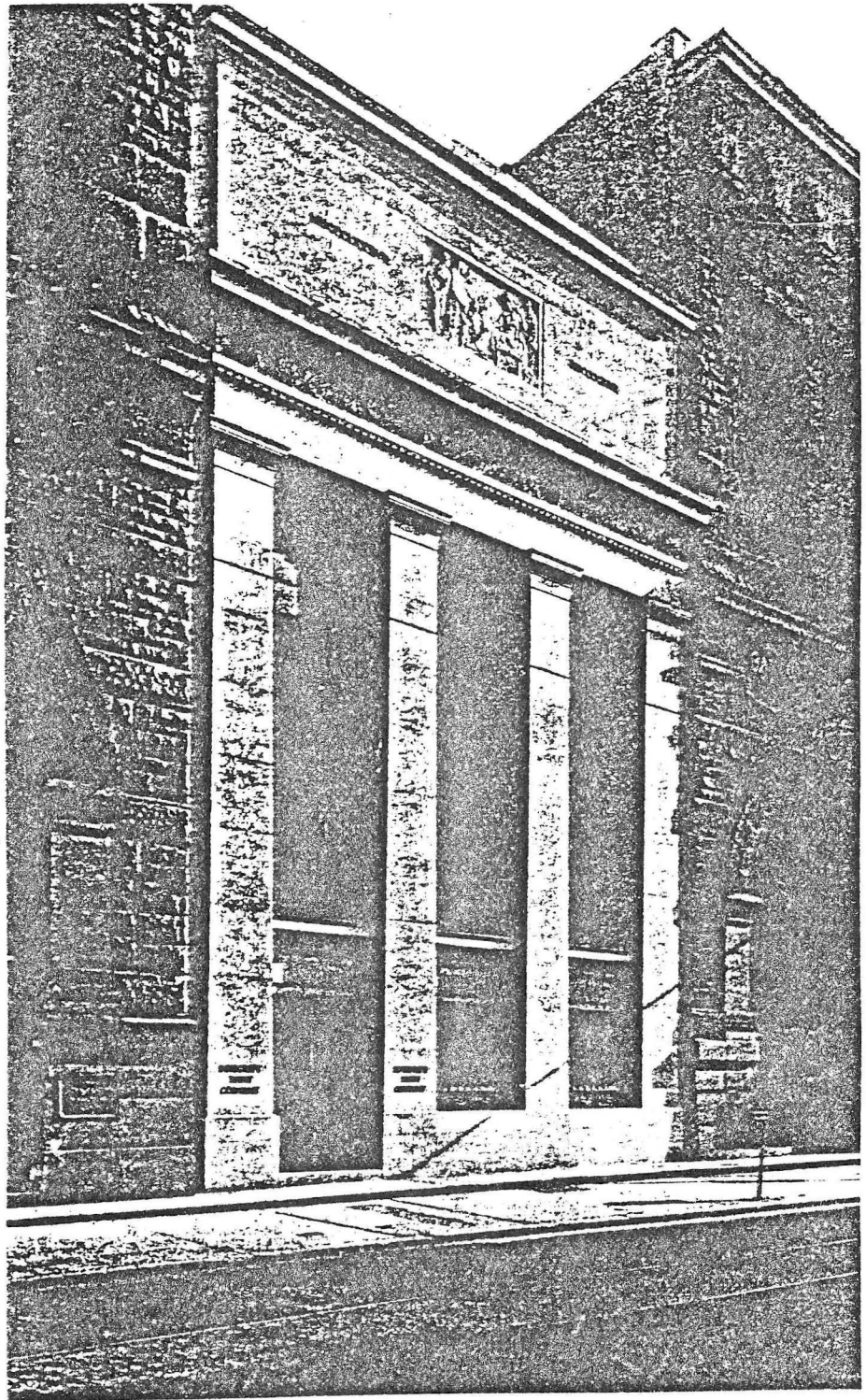
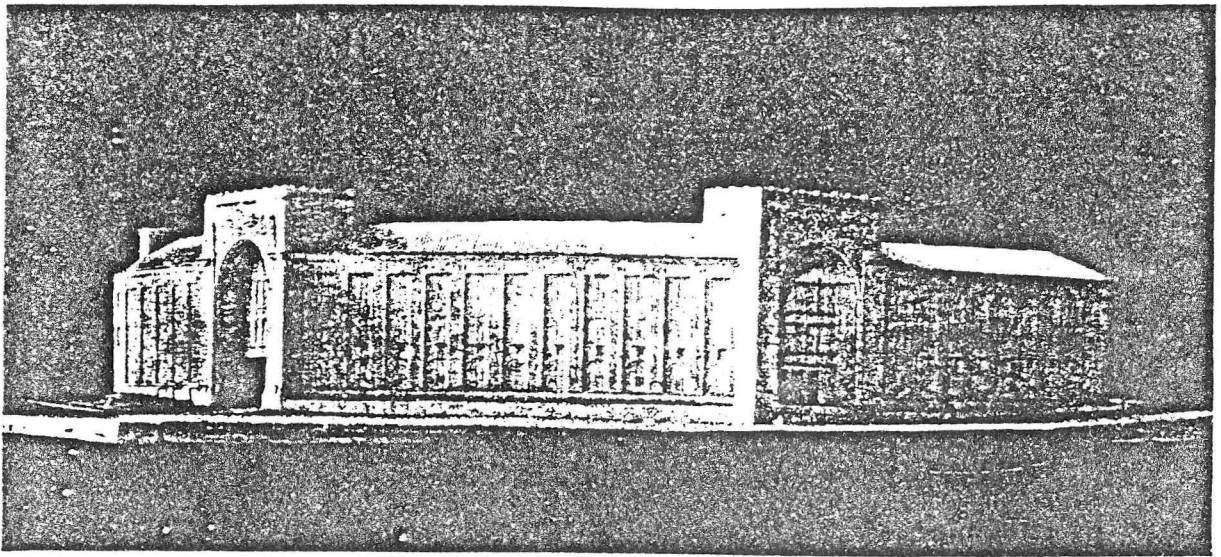


Fig. 52 Integrity Trust Company, Cret,
Philadelphia



HOME OFFICE BUILDING, THE FIDELITY MUTUAL LIFE INSURANCE CO.
PHILADELPHIA, PA., ZANTZINGER, BORIE & MEDARY, *Architects*

Situated on the Parkway, opposite the new Art Museum, this structure will be one of finest Institutional buildings—architecturally in harmony with its location and surroundings.



The following buildings are also under construction:

NEW BREAKERS HOTEL, PALM BEACH, FLORIDA
SCHULTZ & WEAVER, Architects

HOME OFFICE BUILDING, MASSACHUSETTS MUTUAL LIFE INSURANCE CO., SPRINGFIELD, MASS.
KIRKMAN & PARLETT, Architects

FLORIDA EAST COAST OFFICE BUILDING, MIAMI, FLORIDA
SCHULTZ & WEAVER, Architects

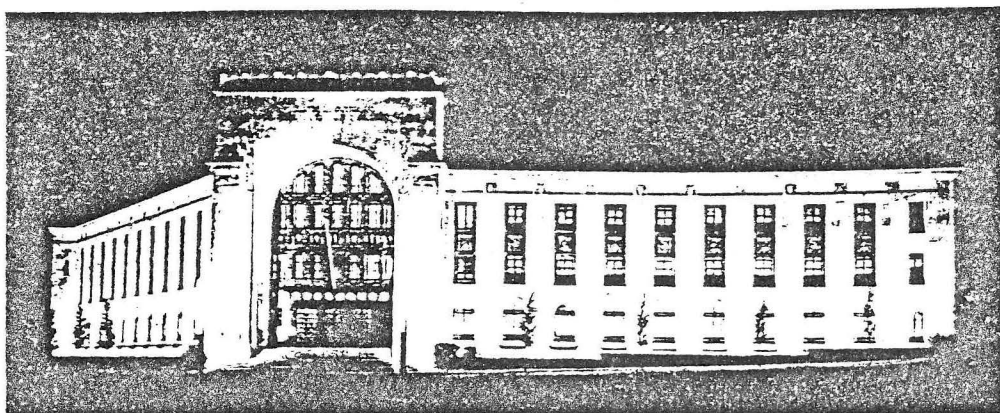


TURNER CONSTRUCTION COMPANY

ATLANTA
CHICAGO

PHILADELPHIA
NEW YORK

BUFFALO
BOSTON



. . . The FIDELITY MUTUAL

LIFE INSURANCE COMPANY'S HOME OFFICE BUILDING is one of the most attractive buildings of its kind in the country. Located on Philadelphia's beautiful Parkway, opposite the Art Museum, this structure must always be on dress parade.

In keeping with the other appointments of this building it is fitting that the flood lighting system should be a step ahead of the crowd. Concealed in the deep areas along the wings, powerful searchlights spread a brilliant glow of gold-hued light over the entire surface.

This effect is continued in the main entranceway by similar equipment

concealed behind the wrought iron grilles of the interior of the arch.

On the pavement directly in front of the arch, stand two slender, luminous pylons, which conceal the lighting equipment to flood the face of the arch.

The outstanding feature of the whole installation is that the building is beautifully luminous although the source of the light beams is not visible by day or night.

This installation was designed by Zantzinger, Borie and Medary, Architects, Isaac Hathaway Francis, Consulting Engineer, collaborating.

The flood lighting, including design and installation, was supervised by the Lighting Service Section of Philadelphia Electric Company.

Philadelphia Electric Company, through its Lighting Service Engineers, stands ready to cooperate with any architect in producing any kind of lighting effects which will help advertise Philadelphia as a leader among cities.

Philadelphia Electric Company

INTERNATIONAL CASEMENTS

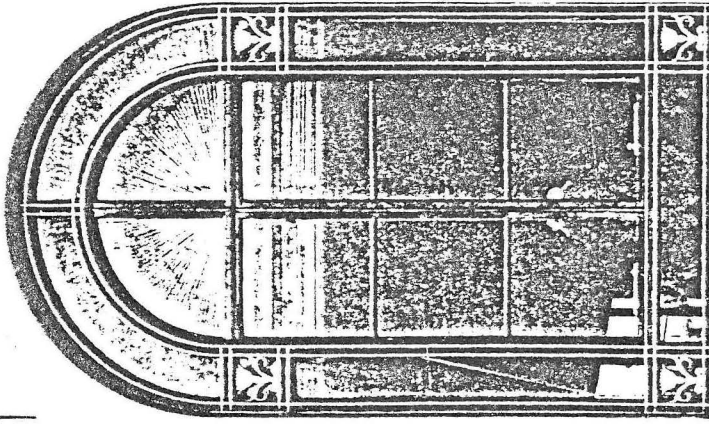
IN Buildings such as the Fidelity Mutual Life Insurance Company's Offices, where materials of the highest quality are required, International Casements are specified.

INTERNATIONAL Metal Casements now are available equipped with Screens.

Descriptive Literature will be sent upon Request

INTERNATIONAL CASEMENT CO. INC.
JAMESTOWN · NEW YORK

Agents in all principal cities



Zantzinger, Borie & Medary, Architects.

Fig. 35 Advertisement including the FMLICB

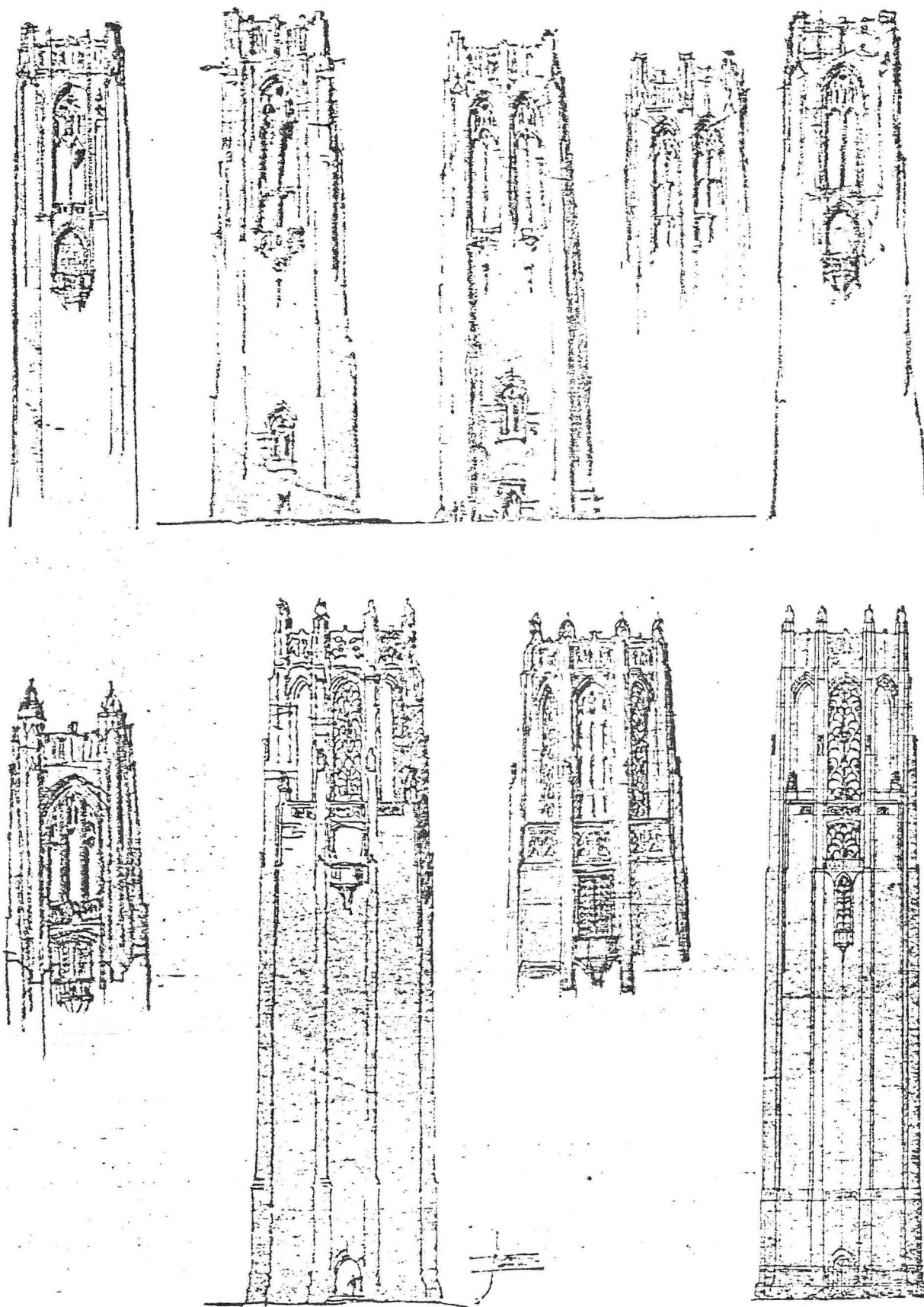


Fig. 36 Preliminary sketches for the Bok Tower

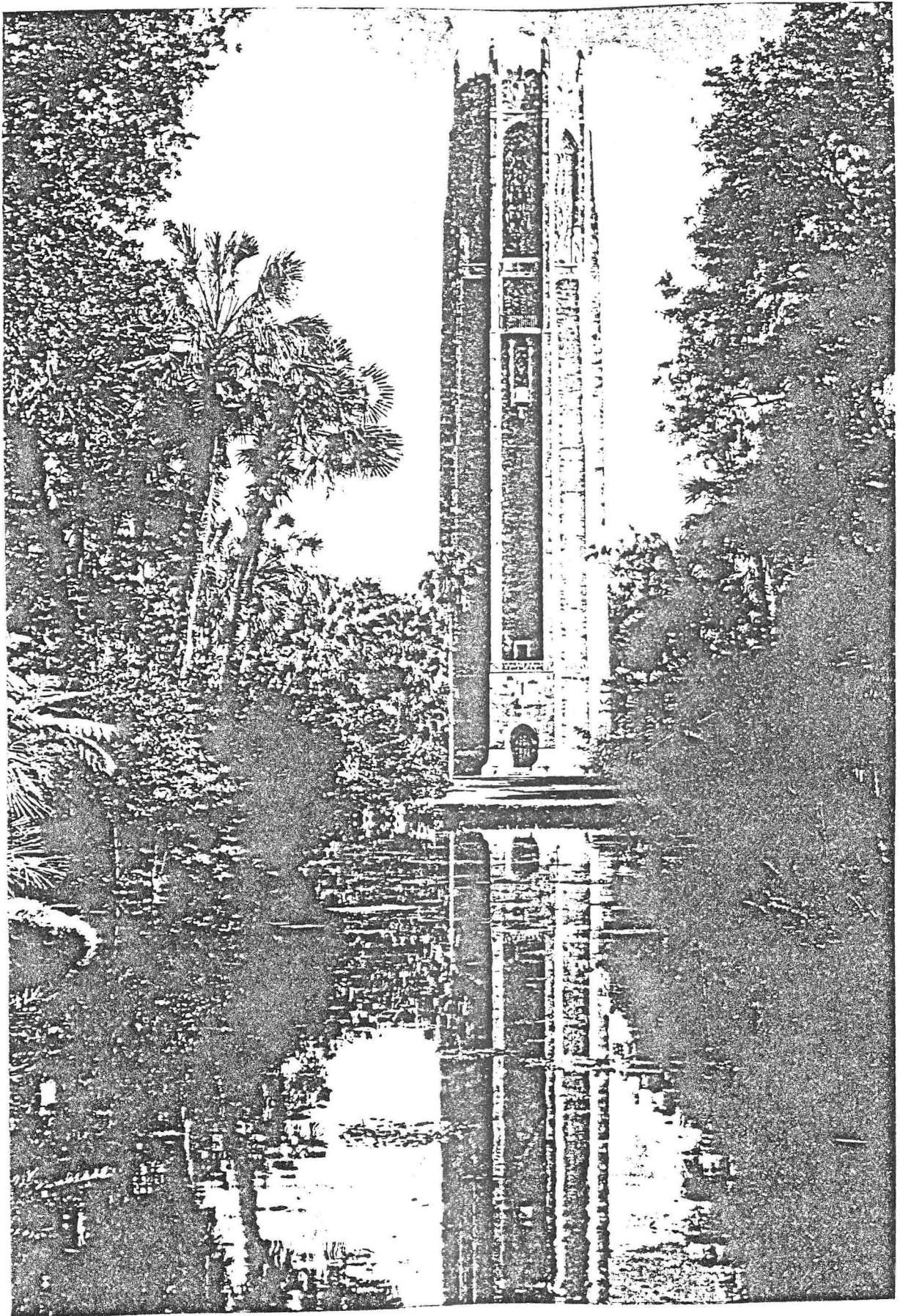


Fig. 3/ Bok Tower

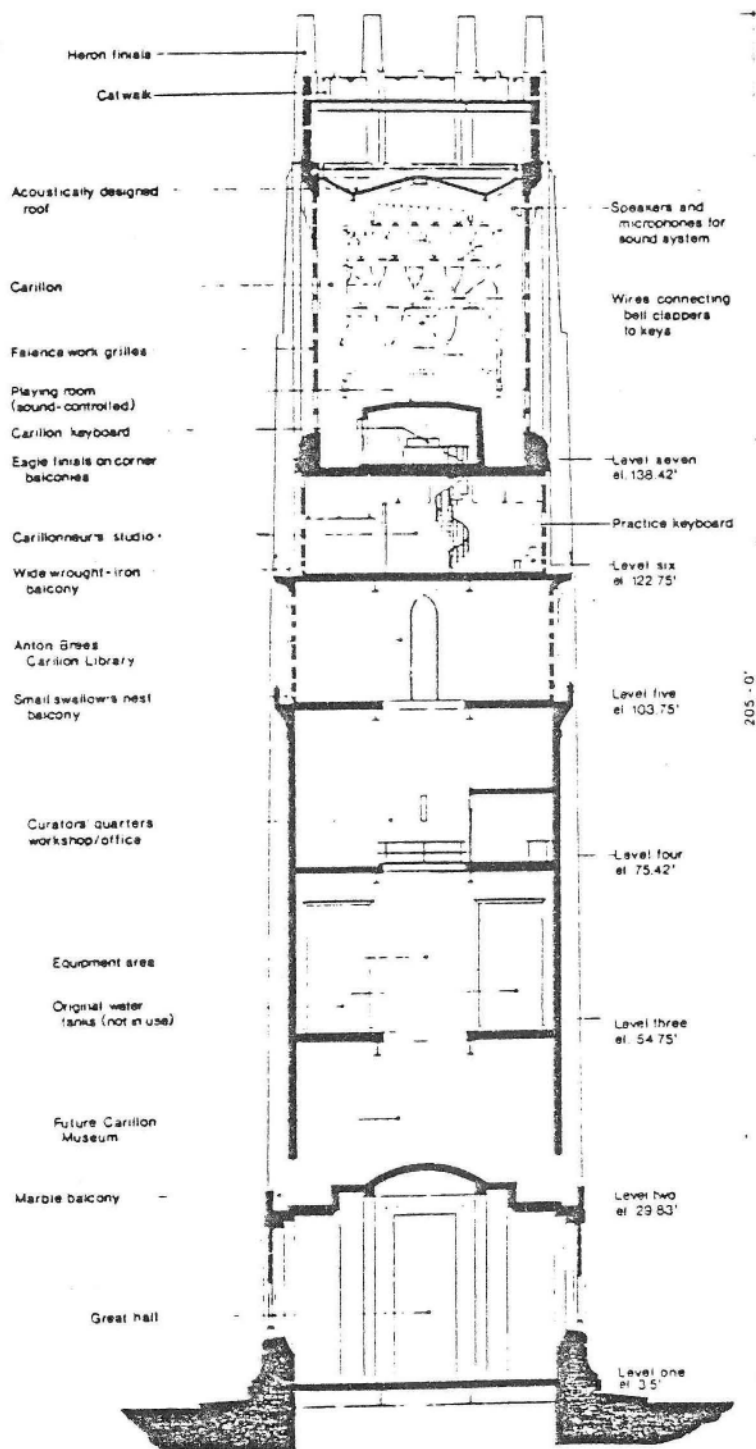
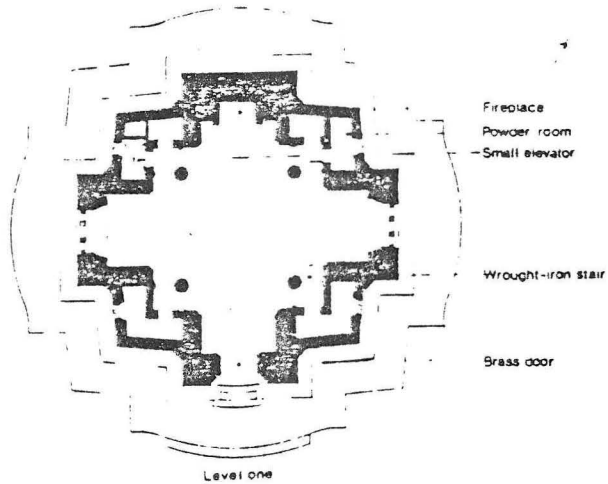
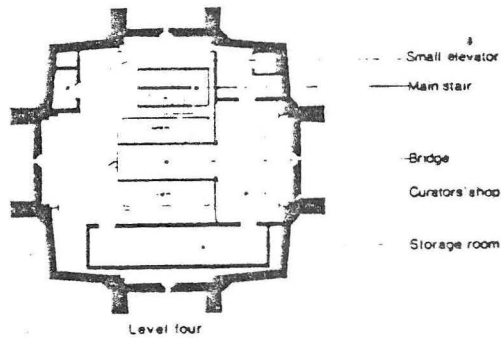
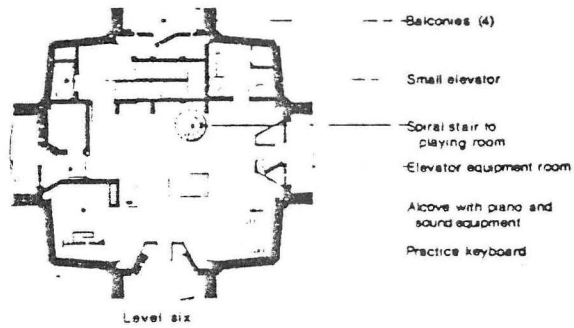
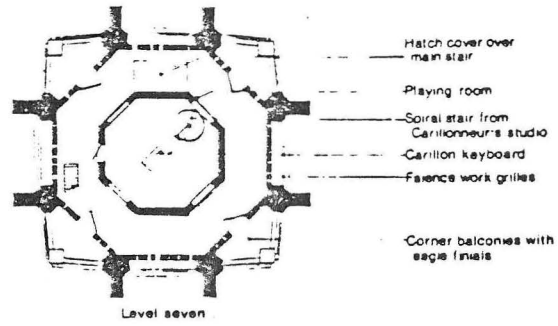


Fig. 38 Section, Bok Tower



Plan

Fig. 39 Plan, Bok tower

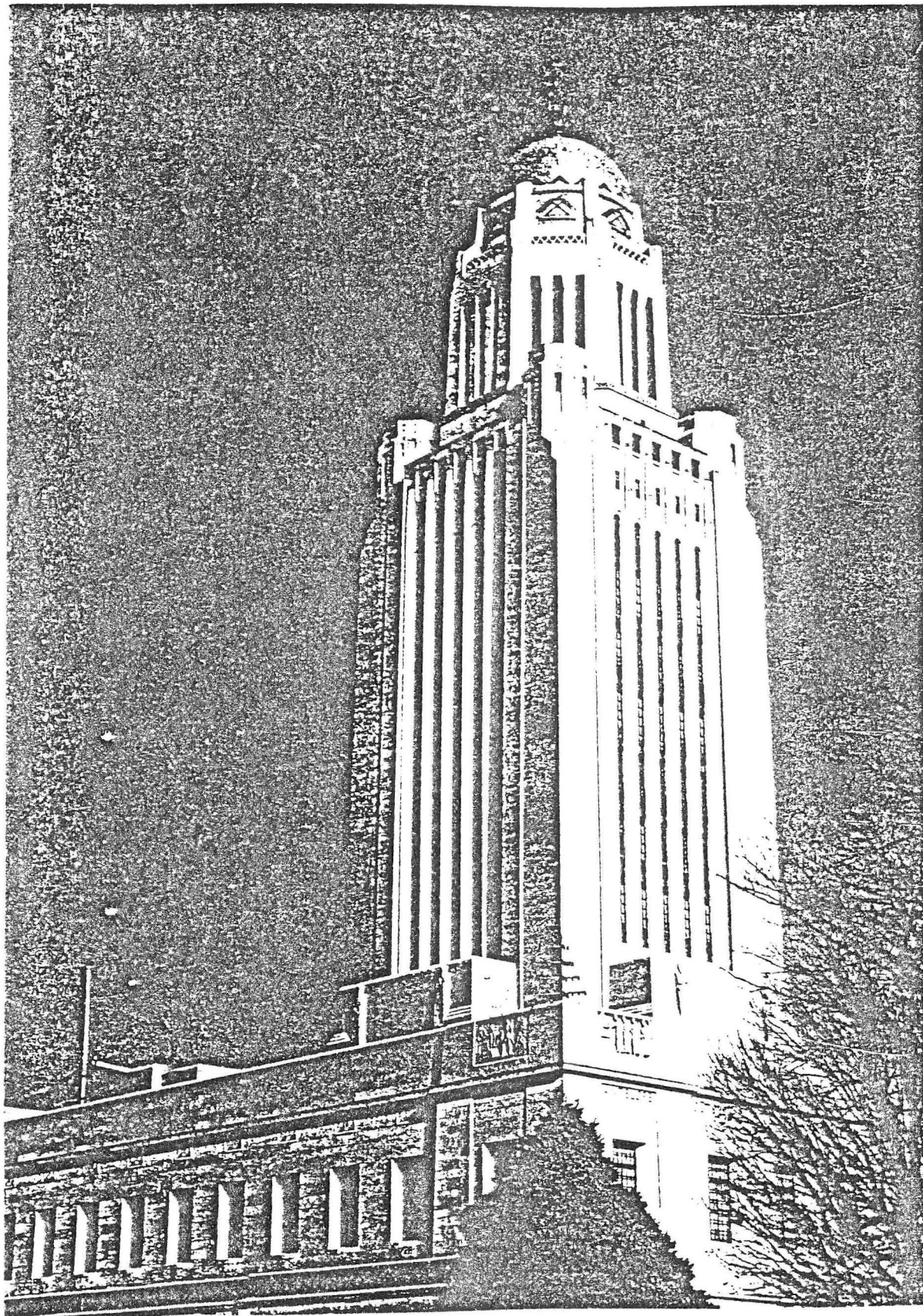


Fig. 40 Nebraska State Capitol, Goodhue

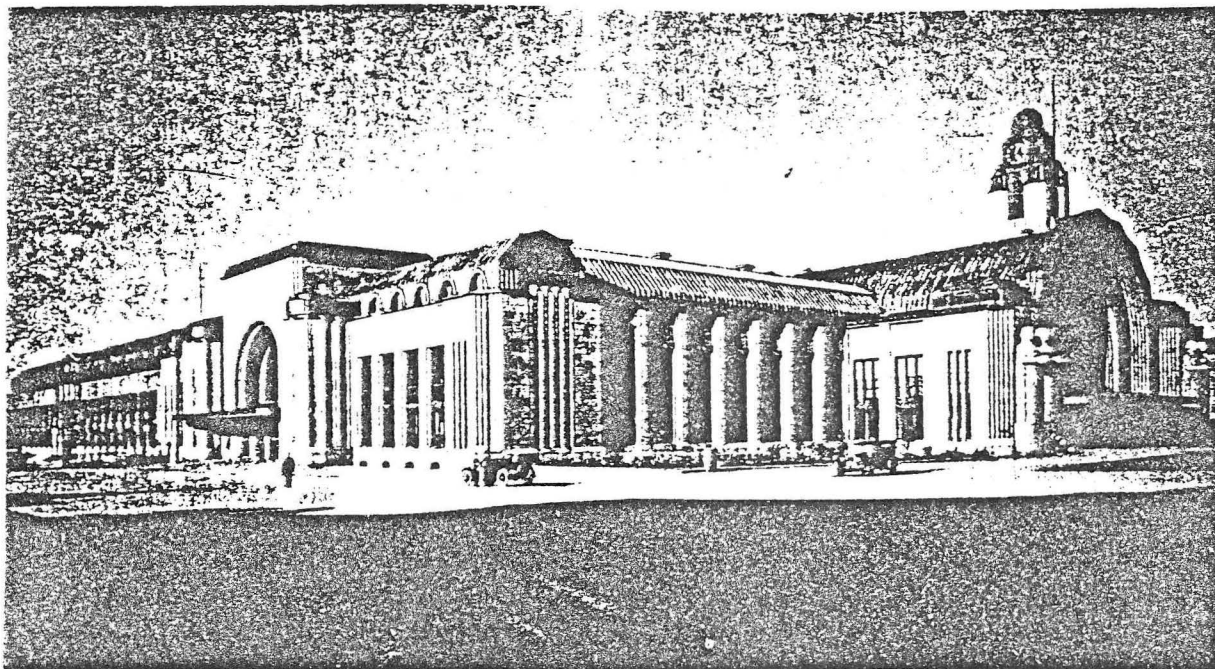


Fig. 41a,b Railroad Station, Heisingfors, Finland, Saarinen

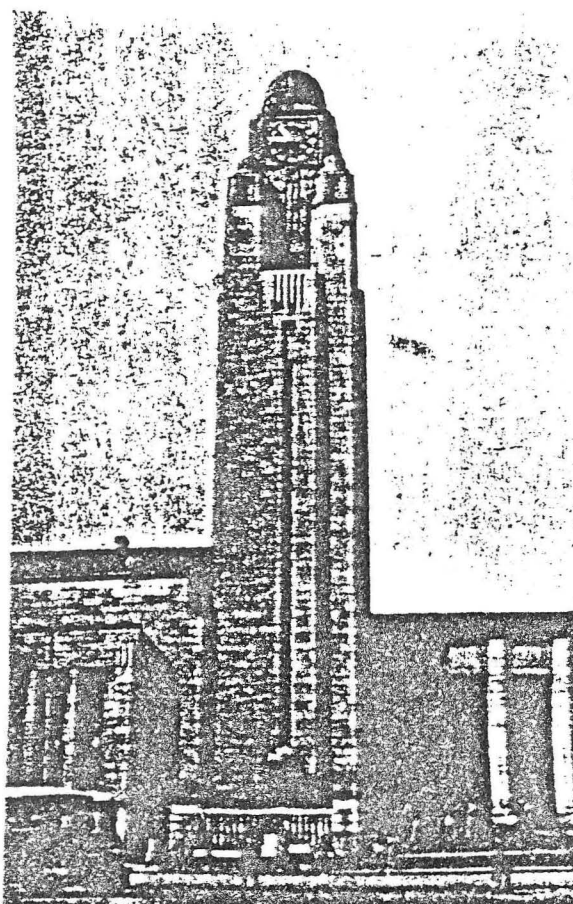




Fig. 42 Entrance Doors, Yeilin, Bok Tower

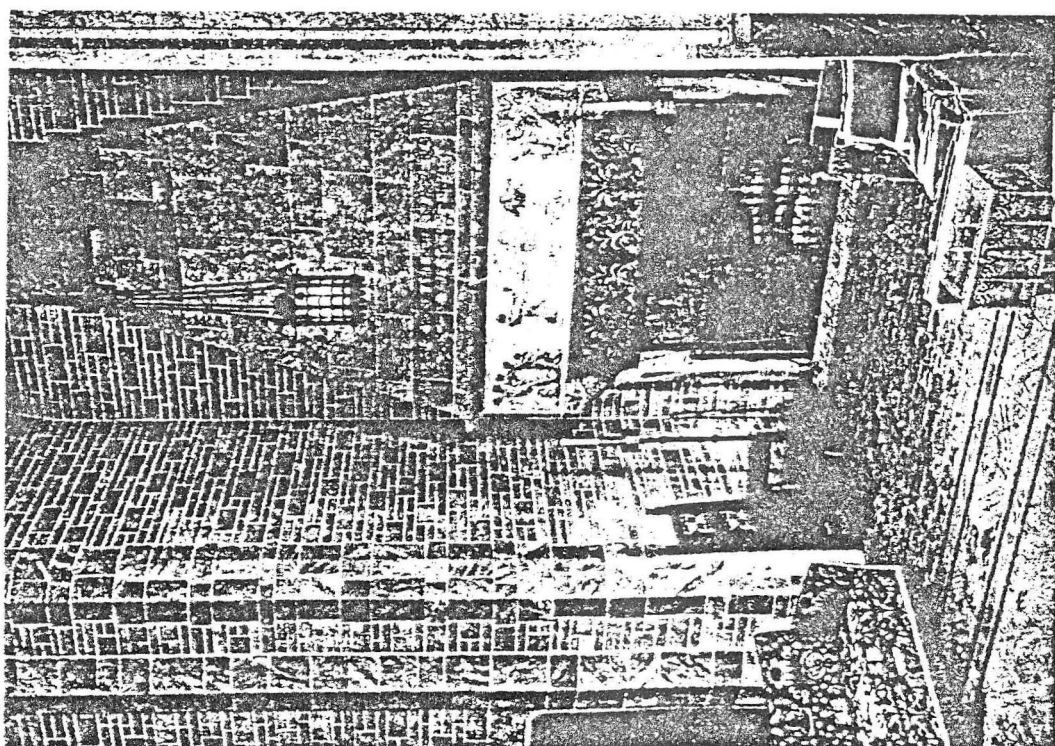
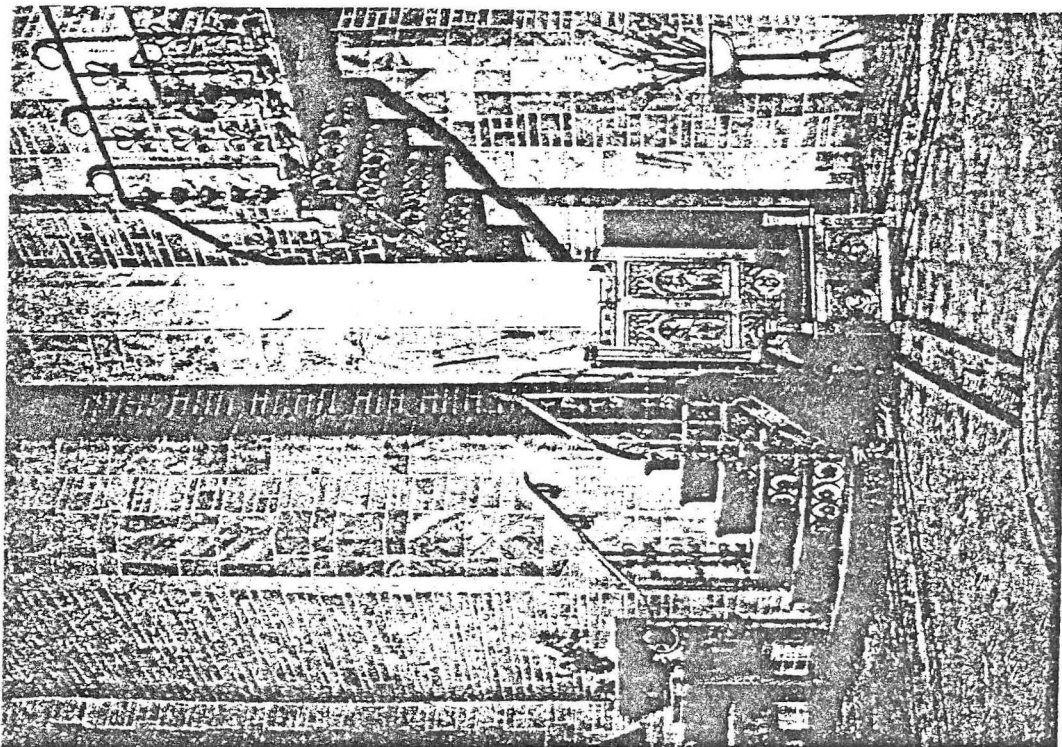


Fig. 43a,b Interior, Bok Tower

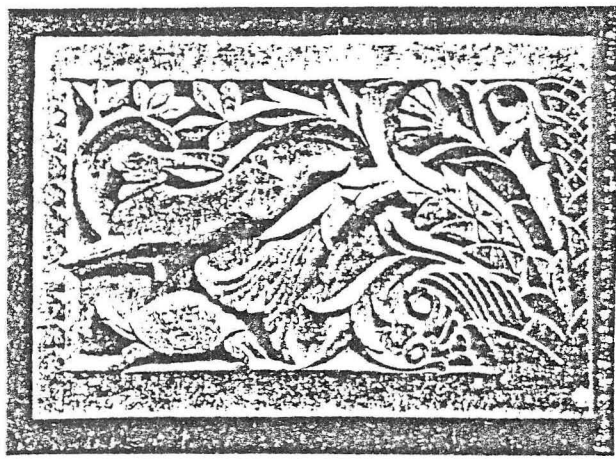
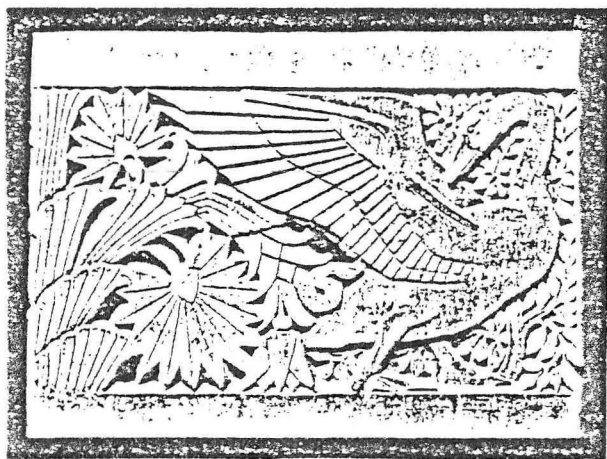
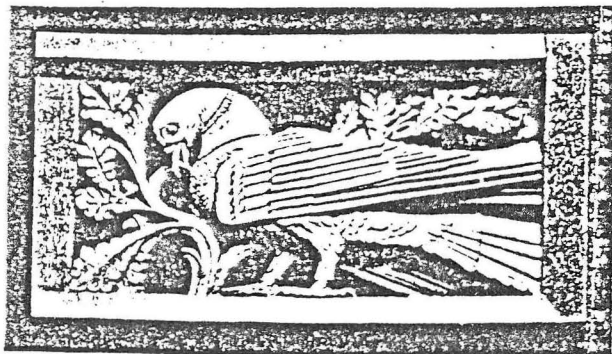
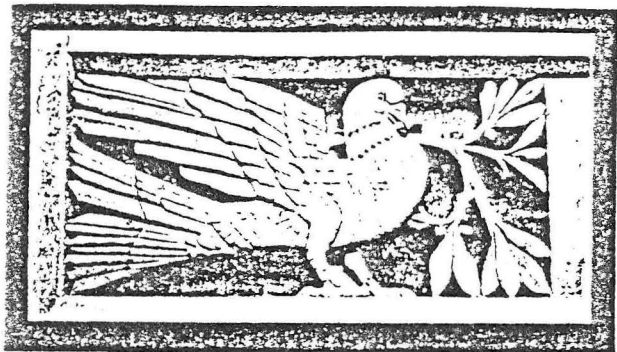


Fig. 44a,b,c,d,e,f Detail of Sculpture, Lawrie, Bok Tower

They Plan a More Beautiful Capital



—Underwood & Underwood

ARCHITECTS, who conferred yesterday with Secretary Mellon on the beautification of Pennsylvania Avenue. They are: Edward H. Bennett, of Chicago; M. B. Medary, of Philadelphia; Undersecretary of the Treasury Dewey, and Louis Ayres, of New York. Back row, Louis A. Simon of the Treasury Department; William A. Delano, of New York, and Arthur Brown, jr., of San Francisco.

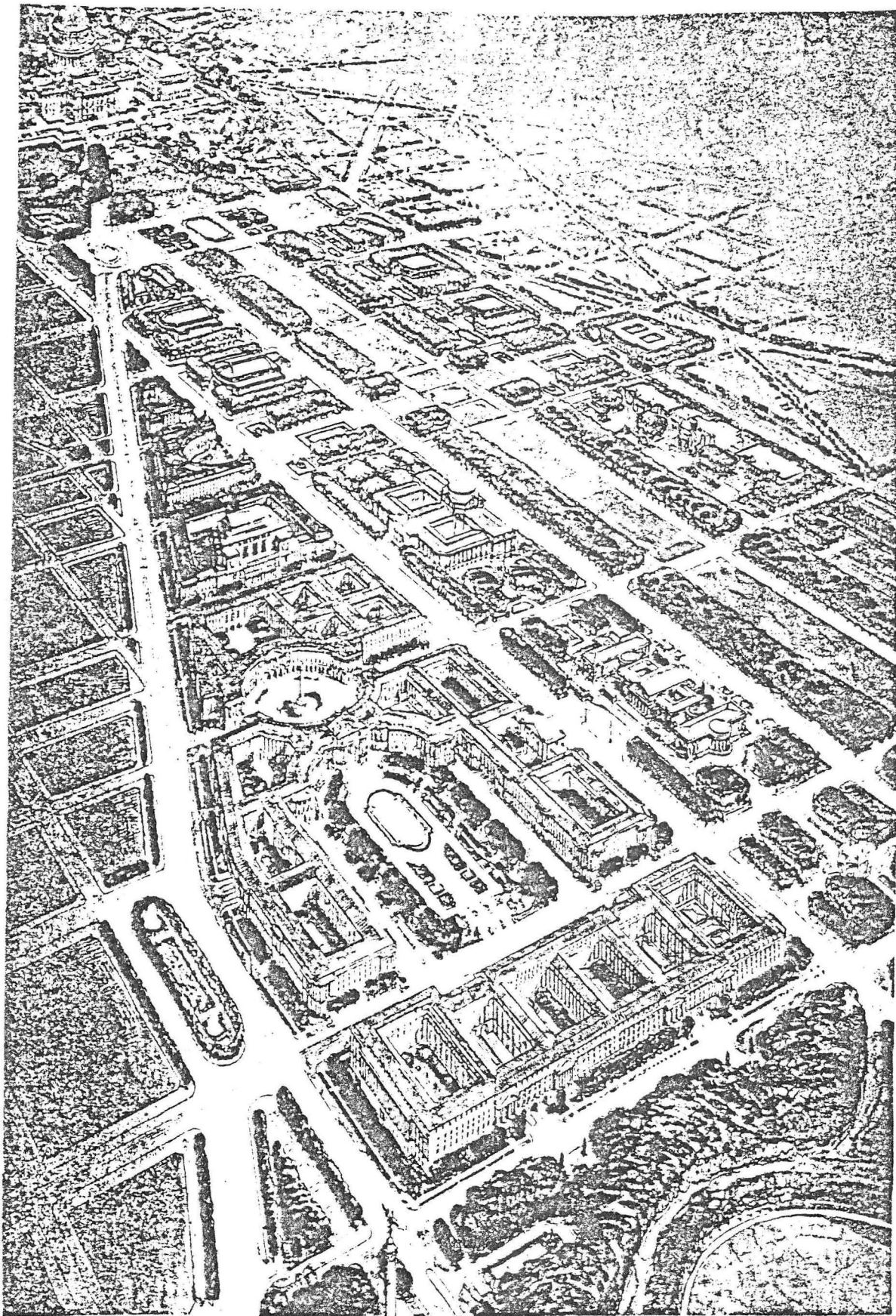


Fig. 46 Birdseye Perspective, the Federal Triangle

This is a detailed architectural site plan of the National Mall in Washington, D.C. The plan is oriented with the Washington Monument at the top. The Lincoln Memorial is located at the bottom left, and the Reflecting Pool is at the bottom right. The National Museum is at the top right. The plan includes a grid of streets and a scale bar.

The plan shows the layout of the Washington Monument, the Lincoln Memorial, the Reflecting Pool, and the National Museum. The plan includes a grid of streets and a scale bar.

The Washington Monument is located at the top of the plan. The Lincoln Memorial is located at the bottom left. The Reflecting Pool is located at the bottom right. The National Museum is located at the top right.

The plan includes a grid of streets and a scale bar.

Map shows new arrangements of central parkways, archways over streets and changed positions decided upon by the Public Buildings Commission. The numbers indicate sites allotted for building and landscaping projects: No. 1, Commerce Building; No. 2, Labor Building; No. 4, Internal Revenue; No. 5, Archives Building; No. 7, Department of Justice; No. 10, new park layout; No. 11, proposal to retain present District Building plan; Nos. 3, 6, 8 and 9 are sites reserved for the General Accounting Office, the Interstate Commerce Commission and other independent offices and any future developments.

Fig. 47 Plan, The Federal Triangle, Washington Evening Star, June 17, 1927.

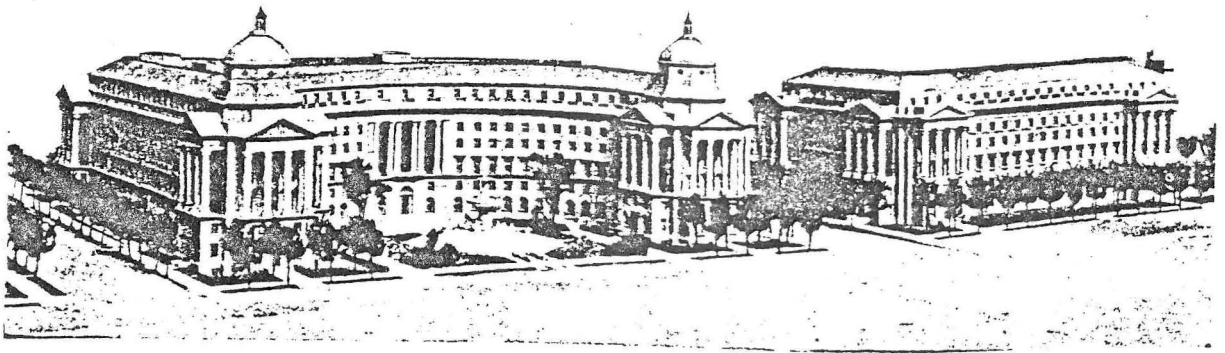


Fig. 48a Original Model, Department of Justice

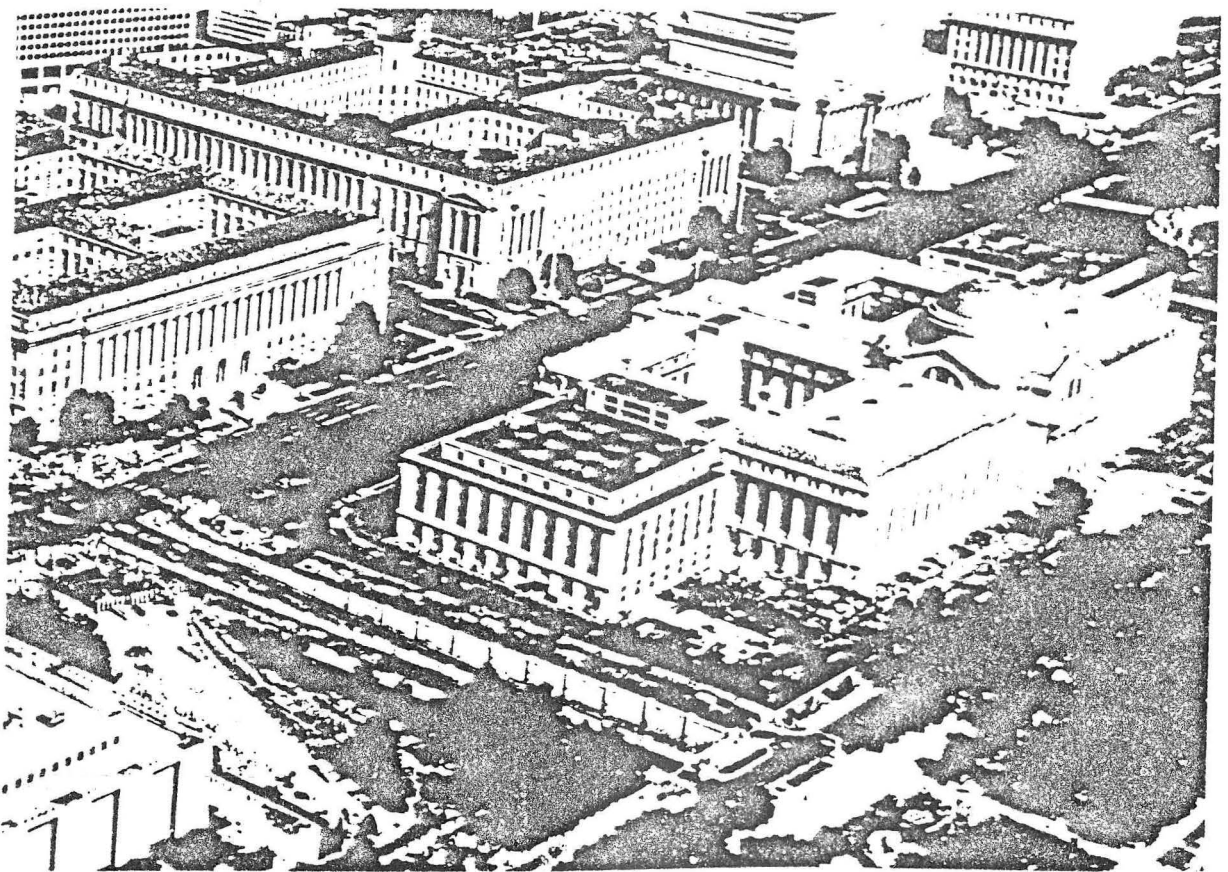


Fig. 48b Upper left, Department of Justice, today

Endnotes

Introduction

¹Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles: 1956), p. 416.

²"Milton B. Medary--Memorial Section," Philadelphia A.I.A. and T-Square Year Book (Philadelphia: 1929), n.p.

³David Watkin, Morality and Architecture, (Oxford: 1977), p. 113.

⁴Watkin, p. 115.

⁵Milton B. Medary, "The Mission of the Institute," The A.I.A. Journal, v. 16, n. 6, (June 1928), p. 238.

Chapter One

¹The National Cyclopedia (New York: 1934), v. 24, 424.

²James D. McCabe, The Illustrated History of the Centennial Exhibition (reprint), (Philadelphia: 1975), p. 9.

³McCabe, p. 10.

⁴Talbot Hamlin, The American Spirit in Architecture, (New Haven: 1926), p. 165.

⁵George Jackson, History of Centennials, Expositions, and World Fairs, (Lincoln, Nebraska: 1939), p. 18.

⁶"An Amusing Street Front," The Architectural Record, January 1903, pp. 49-54.

⁷James Noffsinger. The Influence of the Ecole des Beaux Arts on the Architects of the U.S., (Washington: 1955), p. 24.

⁸Walter C. Kidney, The Architecture of Choice: Eclecticism in America, 1880-1930, (New York: 1974), p. 2.

⁹ Sidney Fiske Kimball, American Architecture, (New York: 1928), p. 119.

¹⁰ John Burchard and Albert Bush-Brown, The Architecture of America: A Social and Cultural History, (Boston: 1961) p. 222.

¹¹ Kimball, p. 162.

¹² Burchard and Bush-Brown, p. 291.

¹³ Burchard and Bush-Brown, p. 291.

¹⁴ Bruce Price, "The Suburban House," Scribner's Magazine, 8 (1890), p. 4.

¹⁵ Kimball, p. 128.

¹⁶ Richard Guy Wilson, The A.I.A. Gold Medal: 1907-1982. McGraw-Hill, 1983.

¹⁷ James D. Kornwolf, M. H. Baillie Scott and the Arts and Crafts Movement, (Baltimore: 1972), p. 346.

¹⁸ Kidney, p. 44.

¹⁹ Kornwolf, p. 345.

²⁰ Kornwolf, p. 345.

²¹ Architectural Clubs were organized throughout the United States at this time, including: New York, 1880; Boston, 1890; Chicago, 1887; Washington, 1896; Pittsburgh, 1902; St. Louis, 1894.

²² Richard J. Webster, Philadelphia Preserved, (Philadelphia: 1976), p. 201.

²³ Frank Miles Day, American Country Houses of Today, 1912, (New York: 1912), iii.

²⁴ Day, vi.

²⁵ Montgomery Schuyler, "Architecture of American Colleges: University of Pennsylvania, Girard, Haverford, Lehigh and Bryn Mawr." Architectural Record, v. 28, (September 1910), 198-200.

²⁶ Thomas E. Tallmadge, The Story of Architecture in America, (New York: 1927), p. 257.

²⁷Hamlin, p. 166.

²⁸Hamlin, p. 166.

²⁹Hamlin, p. 166.

³⁰J. Monroe Hewlett, "Milton Bennett Medary--An Appreciation," The Octagon, August 1929, p. 96.

³¹Kidney, p. 24.

³²Milton Medary, "The Mission of the Institute," p. 238.

³³Marcus Binney, "An Architecture of Law and Order: The Lutyens Centenary Exhibition at the RIBA," Country Life, v. 145 (April 10, 1969), p. 8768.

³⁴Kimball, p. 227.

Chapter Two

¹Mrs. William Norris, eldest daughter of Milton Medary, recalled Field's death as an accidental drowning which occurred during an ice boat race on the Schuylkill River.

²I spent a Sunday afternoon in January with Mrs. Norris and learned important information and gained interesting insights concerning her father.

³After Field's death, Medary promoted his work in these architectural clubs in exhibitions of 1907 and 1908.

⁴Houston Hall and Irvine Auditorium (Philadelphia: n.p., n.d.), p. 1.

⁵Noffsinger, pp. 106-110.

⁶Architecture in Philadelphia: A Guide (Philadelphia: 1977), p. 191.

⁷Schuyler, "The Architecture of American Colleges," p. 193.

⁸Houston Hall and Irvine Auditorium (Philadelphia: n.p., n.d.), p. 1.

⁹Wilson, The A.I.A. Gold Medal: 1907-1982.

¹⁰Schuyler, p. 203.

¹¹Washington Memorial Chapel, pamphlet published in conjunction with the laying of the cornerstone, 1902. n.p.

¹²"The Washington Memorial Chapel at Valley Forge, Pa.," The Architectural Review, vol. 9, no. 3, September 1919, p. 73.

¹³Washington Memorial Chapel, pamphlet. n.p.

¹⁴Ibid., n.p.

¹⁵Laird, in his memoirs entitled "Memories of a School of Architecture and the Career it Fostered," reads in part:

The choice of my successor had been the subject of much careful thought. An obvious candidate seemed to be Milton Bennett Medary, of Philadelphia, probably the most distinguished member of the A.I.A. An architect of rare talent, he was also a man of sound judgement in affairs. An alumnus of the school, he was familiar with its character and development. The School would have been greatly fortunate to have secured him as its head but shortly before the time arrived for making a decision his sudden death removed him from the scene.

¹⁶"The Washington Memorial Chapel at Valley Forge, Pa." p. 71.

¹⁷Ibid., p. 69.

¹⁸Kidney, p. 38.

¹⁹Kidney, p. 41.

²⁰Tallmadge, p. 257.

²¹Kidney, p. 41.

²²Hamlin, p. 314.

²³Burchard and Bush-Brown, p. 206.

²⁴Charles H. Israels, "New York Apartment Houses." The Architectural Record, v. 11 (July 1901), 508.

²⁵Kornwolf, p. 346.

²⁶The "Main Line" is the name given to the collection of suburban communities which grew up along the railway leading westward from Center City. See Pakradooni and Michel, Glimpses: A Pictorial History of the Greater Main Line.

²⁷Charles H. Boney, Jr., "The Adelbert K. Fischer House," Paper, Univ. of Pennsylvania, 1980, p. 1.

²⁸Boney, p. 1.

²⁹Boney, p. 1.

³⁰Richard G. Wilson, The American Renaissance, 1876-1917, (New York: 1979), p. 75.

Chapter Three

¹As told by Mrs. Norris.

²Milton B. Medary, "The President's Address," The Journal of the A.I.A., v. 15, n. 5, (May 1927), p. 223.

³Medary, "The President's Address," p. 223.

⁴Ibid., p. 223.

⁵Burchard and Bush-Brown, p. 205.

⁶Medary, "The President's Address," p. 224.

⁷p. 224.

⁸p. 224.

⁹Milton B. Medary, "The Most Beautiful City in America," Remarks, meeting of the Philadelphia Forum, February 1928, p. 5.

¹⁰Medary, "The Most Beautiful City in America," p. 1.

¹¹"They Plan a More Beautiful Capital," Washington Herald, May 24, 1927. n.p.

¹²Medary, "The Most Beautiful City in America," p. 8.

¹³Warren Laird to Mrs. Milton B. Medary, personal letter, August 1929.

¹⁴A Seattle newspaper reported in late June 1924:
BIG GAME HUNTERS ON THEIR WAY TO ALASKA
Frank C. Baldwin, architect and hunter from
Fredericksburg, Va., and his friend and hunting companion, Milton B. Medary of Philadelphia, who will accompany Baldwin on a fifty-day hunting trip on the

northern slope of Wrangell Mountain, famous for its big game and well known to big game hunters throughout the country, are at the New Washington Hotel to-day. A special permit from the secretary of agriculture will enable these men to exceed the big game bag limit. They will collect specimens for the United States Biological Survey that will go to the Smithsonian Institution. Baldwin expects to bag specimens of three types of grizzly bear and specimens of caribou, mountain sheep and goats.

Skulls and skins of the big game specimens are especially of value to the Smithsonian Institution, as they will be used for extensive research purposes.

Andrew M. Taylor, who was in the same region last year with John E. Bernhein, president of the American Game Protective Association, will accompany Baldwin and Medary. "Jimmy" Brown, the survivor of many trying ordeals, who has been in the region since the days of the gold rush, escaping death from freezing and from falling into crevasses many times, will act as packer and wrangler, for the party.

Leaving Seattle Saturday, the hunters will proceed to Cordova, at this point taking the Copper River Railroad to its terminus at McCarthy, where they will join their guides for the trip over the Nizina and Russell glaciers to the headwaters of the Chesana and Nebesna Rivers.

Medary's entry of Saturday, September 6th reads:

We are all getting things together for breaking camp tomorrow. Frank and Johnny are doing their wash and Andy is working on the trophies. The sky is dull and heavy and the air raw and suggestive of coming snow. I have just gotten another letter from Miss Jennings and find myself wondering what is going on in the office with the vacations over and the Victory Hall mixing things with the museums, the Penn. A.C., Penn Charter, Episcopal Academy and the Penna. Hospital, and how Miss Jennings is finding Lake Mohawk. I hope her friends have been as kind and thoughtful and bully in adding to the pleasure of her outing as she has in adding so much to mine. It took all of Saturday to arrange the packs, clean the trophies, wash the capes and clean up generally. I spent about two hours hunting spruce hens but without finding any. When I got back to camp, I tried out my rifle at a target again and found it still working hard and shooting high. I have been using Johnny's rifle and will probably do so if I get a chance at a bear.

¹⁵Medary, "The President's Address," p. 224.

¹⁶Costen Fitz-Gibbon, "The Philadelphia Divinity School," The Architectural Record, v. 54, August 1923, p. 107.

¹⁷"The Chapel on the Hill: The Philadelphia Divinity School." Charette, September/October 1967, p. 16.

In 1929, while the interior was still unfinished, Milton Medary died, and his architectural partners and the craftsmen who had worked with him banded together to complete the north wall as a memorial to him. Samuel Yellin (1884-1940), the famous artist in wrought iron, executed the two pierced-metal screens that stand in the archways on either side of the altar. An inscription records the memorial -- "The enrichment of all this wall, the three-fold window, mural paintings, gilded and colored wood carving, great dossal . . . was in 1930 made and invented to the glory of God in affectionate remembrance of Milton Bennett Medary by Joseph H. Dulles Allen, Charles L. Borie, Jr., John A. Cornelius, Jr., Nicola D'Ascenzo, Gustav Ketterer, Samuel Yellin, C. C. Zantzinger. . . .

After the Second World War, building began again at the Divinity School. C. C. Zantzinger of Zantzinger and Borie submitted plans for Memorial Hall; begun in 1951 it was completed in 1953. Borie and Smith designed Bishop Hart Hall (containing the new Refectory) which was completed in 1955. In 1961 the eastern addition to the Library was completed after the designs of Carroll, Grisdale and Van Alen. The latter firm has been asked to undertake the designing of a new site plan for the entire campus of the School.

¹⁸Fitz-Gibbon, p. 116.

¹⁹p. 118.

²⁰p. 118.

²¹p. 118.

²²pp. 118-19.

²³p. 119.

²⁴Medary, "The President's Address," p. 224.

²⁵Before Medary joined Zantzinger and Borie, Zantzinger was involved with the Philadelphia Parkway (Benjamin Franklin Parkway) with Paul Cret.

- ²⁶Medary, "The President's Address," p. 224.
- ²⁷Kidney, p. 59.
- ²⁸Burchard and Bush-Brown, p. 379.
- ²⁹Kidney, pp. 58-59.
- ³⁰Hamlin, p. 314.
- ³¹Leon V. Solon, "The Fidelity Mutual Life Insurance Company Building, Philadelphia," The Architectural Record, v. 63, no. 1, January 1928, p. 3.
- ³²Milton Medary to Edward Bok, Bok Tower Library, September 15, 1927.
- ³³Kidney, p. 26.
- ³⁴Tallmadge, p. 262.
- ³⁵Kimball, p. 208.
- ³⁶Lee Lawrie, from speech to symposium: "Architecture as a Problem in Form and Color." Journal of the American Institute of Architects, v. 15, n. 3 (March 1927), p. 81.
- ³⁷Solon, pp. 4-5.
- ³⁸Kidney, p. 28.
- ³⁹Solon, p. 3.
- ⁴⁰The Mountain Lake Sanctuary and Singing Tower, (Lake Wales, Florida: 1971), p. 9.
- ⁴¹Edward Bok, "America's Taj Mahal," republished by The Georgia Marble Co., p. 3. (Originally appeared in Scribner's, Feb. 1929).
- ⁴²Bok, "America's Taj Mahal," p. 4.
- ⁴³The Mountain Lake Sanctuary and Singing Tower, p. 9.
- ⁴⁴Milton Medary, "The Bok Singing Tower," Architecture, v. 59, no. 4, April 1929, p. 199.
- ⁴⁵Milton Medary to Edward Bok, Bok Tower Library, August 20, 1296.
- ⁴⁶Ibid.

⁴⁷Ibid.

⁴⁸Milton Medary to Edward Bok, Bok Tower Library, September 29, 1926, p. 2.

⁴⁹Medary, "The Bok Singing Tower," p. 200.

⁵⁰Milton Medary to Edward Bok, Bok Tower Library, July 28, 1927.

⁵¹Medary to Bok, Bok Tower Library, September 29, 1926.

⁵²Milton Medary to Edward Bok, Bok Tower Library, May 23, 1928.

⁵³The Mountain Lake Sanctuary and Singing Tower, p. 13.

⁵⁴J. H. Dulles Allen, "The Polychrome Grilles of the Singing Tower," Architecture, v. 59, no. 4, April 1929, p. 203.

⁵⁵Allen, p. 203.

⁵⁶Lawrie, p. 81.

⁵⁷Lawrie, p. 81.

⁵⁸Milton Medary to Edward Bok, Bok Tower Library, August 2, 1929.

Conclusion:

¹Medary, "The Mission of the Institute," p. 238.

Bibliography

Archives of the American Institute of Architects,
Washington, D.C.

Collections of the Athenaeum, Philadelphia.

American Foundation, Incorporated, and the Library of the
Bok Tower, Lake Wales, Florida.

Collections of the Furness Library, University of
Pennsylvania, Philadelphia.

Personal Papers of Mrs. William Norris.

Architectural Exhibition Yearbooks: 1899-1930. Philadel-
phia Chapter of the A.I.A. and the T-Square Club

Books

American Competitions. T-Square Club of Philadelphia.
New York: William Helburn Co. 3 vols., 1907, 1908,
1912.

American Country Houses of Today, 1912. New York: The
Architectural Book Publishing Co. 1912.

The Architecture of Frank Furness. Catalogue by George
Thomas and James O'Gorman. Philadelphia: Philadelphia
Museum of Art. 1973.

Baker, John Cordis, American Country Homes and Their Gardens.
Philadelphia: House and Garden, The John C. Winston,
Co. 1906.

Bok, Edward. The Americanization of Edward Bok. Scribner's.
1920. Philadelphia, Drake Press. 1973.

Bowsher, Alice. Edward Bok's Attempt to Promote Good
Design in the Suburbs. An Analysis of Architecture
Illustrated in the Ladies Home Journal. M. Arch.
Thesis, U. Va., 1976.

Burchard, John; Bush-Brown, Albert. The Architecture of
America: A Social and Cultural History. Boston:
Little, Brown & Co., 1961.

- Burk, Herbert. The National Cyclopedia. New York: James T. White, v. 24. 1934.
- Collins, Peter. Changing Ideals in Modern Architecture, 1750-1950. Montreal: McGill-Queen's University Press, 1965.
- The Craftsman: An Anthology. Ed. Barry Sanders. Santa Barbara: Peregrine Smith, Inc., 1978.
- Drexler, Arthur, Ed. The Architecture of the Ecole des Beaux Arts. New York: Museum of Modern Art, 1977.
- Fitch, James Marston. American Building: The Forces That Shape It. Boston: Houghton Co., 1948.
- Gordon, Archie. Towers. London: David and Chandler, 1979.
- Hamlin, Talbot F. The American Spirit in Architecture. New Haven: Yale University Press, 1926.
- Harbeson, John F. The Study of Architectural Design. New York: Pencil Points Press, Inc., 1927.
- Hitchcock, Henry Russell. Architecture: 19th and 20th Century. New York: Penguin Books, Ltd., 1977.
- Howe, Samuel. American Country Houses of Today. New York: The Architectural Book Publishing Co., 1915.
- Jackson, George. History of Centennials, Expositions and World Fairs. Lincoln, Nebraska: Wekesser-Bunkman, Co., 1939.
- Jordy, William H. American Buildings and Their Architects: Academic Ideals at the Turn of the Twentieth Century. New York: Anchor Books, Anchor Press, 1976.
- Kidney, Walter C. The Architecture of Choice: Eclecticism in America, 1880-1930. New York: George Braziller, 1974.
- Kimball, Sidney Fiske. American Architecture. New York: Bobbs-Merrill Co. Publishers, 1920.
- Kornwolf, James D. M. H. Baillie Scott and the Arts and Crafts Movement. John Hopkins Press, Baltimore, 1972.
- Kubler, George. The Shape of Time: Remarks on the History of Things. New Haven: Yale University Press, 1962.

- McCabe, James D. The Illustrated History of the Centennial Exhibition. Philadelphia: The National Publishing Company, 1876, 1975.
- McDonald, Travis. Modernized Classicism: The Architecture of Paul Philippe Cret in Washington, D.C. M. Arch. Thesis, University of Virginia, 1980.
- Mumford, Lewis. The Brown Decades: A Study of the Arts in America. New York: Dover Publication, 1971.
- _____. Sticks and Stones: A Study of American Architecture and Civilization. New York: Dover Publications. 1924; 1955.
- New Free Style: Arts and Crafts--Art Nouveau--Secession. Ed. Ian Latham. Architectural Design Profile. London: Architectural Design, 1980.
- Noffsinger, James Philip. The Influence of the Ecole des Beaux-Arts on the Architects of the United States. Washington, D.C. Catholic University Press, 1955.
- Pakradooni, D. Loyd and Michel, Timothy M. Glimpses: A Pictorial History of the Greater Main Line. Philadelphia: International Printing Co., 1975.
- Philadelphia Architecture in the Nineteenth Century. Ed. Theo B. White. Philadelphia: The Art Alliance Press, 1973.
- Reese, David. Carrere and Hastings Design for the U.S. House and Senate Office Buildings. M. Arch. Thesis, University of Virginia, 1981.
- Scott, Mel. American City Planning Since 1890. Berkeley, California: University of California Press, 1971.
- Stickley, Gustav. Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement. New York: Dover Publications, Inc., 1909; 1979.
- Tallmadge, Thomas E. The Story of Architecture in America. New York: W. W. Norton & Co., Inc., 1927.
- Webster, Richard J. Philadelphia Preserved. Philadelphia: Temple University Press. 1976.
- Wilson, Richard Guy, Dianne Pilgrim, and Richard N. Murray. The American Renaissance, 1876-1917. New York: The Brooklyn Museum, 1979.

Withey, Henry F., and Elsie Rathburn Withey. Biographical Dictionary of American Architects (Deceased). Los Angeles: New Age Publishing Co., 1956.

Wittkower, Rudolph. Architectural Principles in the Age of Humanism. New York: W. W. Norton and Co., 1971.

Wurman, Richard Saul and Gallery, John Andrew. Man-Made Philadelphia. Cambridge: MIT Press, 1972.

Periodicals

"Address of C. Herrick Hammond: President of the American Institute of Architects." Journal of the American Institute of Architects, v. 17, n. 5, (May 1929), 665-66.

Allen, J. H. Dulles. "The Polychrome Grilles of the Singing Tower." Architecture, v. 59, n. 4, (April 1929), 203.

"An Amusing Street Front." The Architectural Record, v. 13 (January 1903), 49-54.

"Architecture as a Problem in Form and Color." A Symposium. Journal of the American Institute of Architects, v. 15, n. 3, (March 1927), pp. 73-90.

"The Artistic Possibilities of Wrought Iron." The American Architect, v. 106, n. 2068 (August 11, 1915), pp. 81-85.

Barney, J. Stewart. "The Effect of the Beaux Arts Training on American Architecture," The Architectural Record, April 6, 1909. pp. 300-30.

Bok, Edward W. "America's Taj Mahal." Scribner's, (February 1929).

Boney, Charles H., Jr. "The Adelbert K. Fischer House." University of Pennsylvania, paper, 1980.

Bright, John Irwin. "Milton Bennett Medary-Memorial Section." The T-Square Yearbook 1929. Philadelphia: A.L.A. and T-Square Club, 1929.

Cret, Paul. "The Ecole des Beaux-Arts: What Its Architecture Means." The Architectural Record, v. 23, (May 1908), 367-71.

_____. "Sculptural Decoration in Our New Building,"
The 3-C Book, 16 (March 1935), 209-10.

"The Development of the National Capital." The Architectural Record, v. 135, n. 2569, (May 20, 1929), 638-53.

Fitz-Gibbon, Costen. "The Philadelphia Divinity School." The Architectural Record, v. 54, n. 2, (August 1923), 106-20.

Hewlett, J. Monroe. "Milton Bennett Medary." Obituary, Journal of the Royal Institute of British Architects, October 19, 1929, 800.

"Houston Hall and Irvine Auditorium." Pamphlet published by the University of Pennsylvania. n.d.

"Huge Circle Added to Triangle Plans." Washington Evening Star, June 17, 1927.

Huger, Elliot. "Architecture in Philadelphia and a Coming Chance." The Architectural Record, v. 25, (April 1908), pp. 295-309.

Israels, Charles H. "New York Apartment Houses." The Architectural Record, v. 11 (July 1901), 508.

Laird, Warren P. "Memories of a School of Architecture and the Career It Fostered." Memoirs at the Athenaeum. 1942.

_____. "Milton B. Medary." Released in conjunction with the Presentation of the Gold Medal of the Art Club of Philadelphia. April 29, 1927.

Maass, John. "Philadelphia City Hall: Monster or Masterpiece?" Journal of the American Institute of Architects, 43 (February 1965), 24.

Marshall, Henry R. "Expression in Architecture." The Architectural Record, v. 9 (January 1900), 255.

Medary, Milton B. "The Bok Singing Tower." Architecture, v. 59, n. 4, (April 1929), 199-200.

_____. "Making a Capital City." The American Architect, v. 135, n. 2569, (May 20, 1929), 630-38.

_____. "The Mission of the Institute." The Journal of the American Institute of Architects, v. 16, n. 5, (May 1928), 237-40.

- _____. "The Most Beautiful City in America." Remarks to Philadelphia Forum, February 27th, 1928. Norris files.
- _____. "The President's Address," Journal of the American Institute of Architects, v. 15, n. 5, (May 1927), 222-25.
- "Milton B. Medary." American Interprofessional Institute Quarterly, v. 5, n. 3, (September 1929), 5-6.
- "Phases in the Development of Washington, D.C. 1791-1929." The Architectural Record, v. 135, n. 2569, (May 20, 1929), 654-64.
- Price, W. L. "A Philadelphia Architect's Views on Architecture." American Architect, v. 82, (October 17, 1903), pp. 27-8.
- Roberts, Kenneth L. "Everybody's Capital." The Saturday Evening Post, (April 16, 1927), 26-7, 183-90.
- _____. "Nobody's Capital." The Saturday Evening Post, (April 9, 1927), 20-1, 80-6.
- Schuyler, Montgomery. "The Architecture of American Colleges: University of Pennsylvania, Girard, Haverford, Lehigh and Bryn Mawr." The Architectural Record, v. 28 (September 1910), pp. 183-212.
- _____. "Our Acquired Architecture," Architectural Record, v. 9, (January 1900), pp. 277-314.
- Solon, Leon V., et al. "The Fidelity Mutual Life Insurance Company Building, Philadelphia." The Architectural Record, v. 63, n. 1, (January 1928), 3-16.
- Stuart, Percy C. "Architectural Schools in the United States: University of Pennsylvania--No. 2." The Architectural Record, v. 10 (January 1901), 314-36.
- "They Plan a More Beautiful Capital." Washington Herald, May 24, 1927.
- This Singing Tower with its Adjacent Sanctuary. American Foundation Inc., 1940.
- Tinkcom, Margaret B., et al. "Philadelphia Architecture after 1776: Innovation Within a Tradition," Society of Architectural Historians Journal, v. 35, n. 4, (December 1976), 295-99.

Van Trump, James D. "The Chapel on the Hill: The Philadelphia Divinity School." Charette, (September/October 1967), 13-16.

Washington Memorial Chapel. Pamphlet published in conjunction with the laying of the cornerstone.

"The Washington Memorial Chapel at Valley Forge, Pa." The Architectural Review, v. 9, n. 3, (September 1919), 69-74.

Wilson, Richard Guy. The AIA Gold Medal: 1907-1982. McGraw-Hill, 1983.

Wright, Frank Lloyd. "In the Cause of Architecture." The Architectural Record, v. 23, (March 1908), 155-221.