



WALTER MELLOR

WALTER MELLOR was born in Philadelphia, April 25, 1880, prepared for college at the Haverford School, and graduated from Haverford College with the class of 1901. The following year he entered the Architectural Department of the University of Pennsylvania, graduated with the class of 1904, and after about a year in the office of Mr. Theo. P. Chandler he formed the partnership for the practice of architecture with Arthur I. Meigs, under the firm name of Mellor & Meigs.

These are the facts, as devoid of sentiment as a reference from "Who's Who," and, as might be supposed, are at least important considerations when we are thinking of Mr. Mellor's work. It is an important fact to note in passing that the firm is not one of those firms made up of 70 individuals, differing in their artistic convictions, for its work is an intimate association of work with Mr. Meigs, hence the firm.

Here is work of a peculiar sort and with a peculiar kind of charm — work which it is doubtful could be developed elsewhere outside Philadelphia. There is a great architectural influence ever present in Philadelphia, and whether its effects are expressed literally or only in intangible phases of feeling (as in the case of Mellor & Meigs' work), that influence is subtly felt. Its name is Wilson Eyre.

I do not mean to suggest that any of Mr. Mellor's work could be traced to anything as definite as what a student would call a "Wilson Eyre influence," because it is very individual and personal with the younger firm, and full of great deal of architectural sanity and spirit all its own.

The keynote of the work we are discussing is more difficult to define than to feel in the presence of the work itself. It is informal, it is free of academic tendencies, but always sane and not at all bizarre. It is frank, sincere, and straightforward. One does not feel the presence of any architectural tricks or mannerisms, and at the same time there is that quiet absence of "period style" which comes only from easy familiarity with all styles.

Without impairing the real originality of the firm's work, Mr. Mellor has been able to find worthy inspiration in the work of the modern English architects, and with this there is also a subtle suggestion or echo of the same medievalism that constitutes much of the romance of Wilson Eyre's work.

Certainly the character of an architect's own office must reflect with more intimate exactness than the run of his work — that architect's personal tastes and convictions. This would be borne out in the case of the office of Mellor & Meigs, — picturesque, practical and straightforward, and rendered with an agreeable dash of personal individuality, and with that peculiar *friendliness* towards the materials used that characterizes the works of the modern English architects. — C M P



ALFRED HOYT GRANGER

IN surveying the work of Alfred Hoyt Granger, one must pass beyond the confines of the material and seek in the ideals and convictions of his strong personality the reflection of a sympathetic mind. The architecture of Mr. Granger has not sprung from the drafting board, neither is it a concoction of academic rule and theory, but rather a reflection of the great human efforts of the day. His is a mind that dwells upon the amalgamation of the modern forces of thought, his ideas, those moulded from the conceptions of poet, of engineer, and of philosopher, whose works he studies and loves. He speaks the language of the art philosopher, who interprets the thought of the generation. It is a delight to discover such understanding combined with such certainty and independence, and he who would place the gauge of fleeting architectural fancies upon the buildings constructed by him, will be at a loss to take their measure by our bandied conventionalities. The truth is, these are the works of a thinker, unharassed by "movements in art." It is the very isolation from contemporary work that makes their true worth more difficult of understanding, yet more distinctive, and bold. His devotion to his patron, H. H. Richardson, has influenced his views and conception of his problems; and earnestness, deep consideration, and independent thought have held him close to the truth. Mr. Granger is a Massachusetts Institute of Technology man, but his training has never been forced into the narrow channels of atelier idiosyncrasies. At Pascal's atelier in Paris, this manifestation of broad visions left him free from the "company march, shoulder arms" spirit, and he was always an advance scout for the wider fields of thought. In England he later found a charm that appealed to his spirit; he drew, sketched, and measured, and, more than all, retained the sense of simplicity which he found. This influence of English architecture blended with the New England traditions which he held, and we find the delightful combination in one of his earlier works, the Rice house in Cleveland. His subsequent work all rings true in this fundamental understanding of cultured demands, and there remains in and near Chicago a lasting expression of honest, beautiful buildings, homelike, individual, and substantial, true to these first acquired principles. His larger work in railway stations, office buildings, college groups, and sturdy warehouses are redolent of earnestness and honesty. His encouragement to younger men lies in his love for his profession, which he has always supported with sacrifice and the ardent labors of the enthusiast. A lover of books, human nature, and his art, he has accomplished much in welding them together to make up his environment. — J. B. B.