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The Architectural Review.

THE CHANGING STYLES OF COUNTRY HOUSES.

BY ROBERT D. ANDREWS.

The illustrations show a number of typical American Country Houses.

TWENTY-FIVE YEARS AGO nearly all the better class of American country houses that were building were of a picturesque, romantic sort. The roofs were of a good steep slope, with dormers; and the masses of the house were broken and freely assembled. Field or local quarry stone was largely used for lower walls and chimneys, and shingles covered the upper walls and roof. The detail treatment given these houses ran from delicate Francis 1st motives to the unmoulded forms of peasant dwellings, according to the taste of the architect or his client. Their plans were mostly free in conception and handling; the staircase was made a picturesque feature, often with a chimney-corner beneath it, and anything like formal symmetry was avoided. The grounds about these houses were treated in a like informal spirit, with curving driveways and masses of shrubs and flowers irregularly disposed. The general idea seemed to be to make the country-house like the country, —naturalistic, unconventional, local.

This mode of treatment was not confined to any one group of architects or to any one section of the country. The houses of McKim, Mead, and White along the Long Island Sound and New Jersey shores were of this description, as well as those of Richardson and Emerson in New England; and what these leaders did was repeated by other architects all over the land, with infinite minor variations.

Since then a very decided change has occurred, especially in the case of the larger and more costly houses. They have departed from the picturesque type just described and become more formal and stately in pretension. One element in this change has been a revival of interest in colonial history. The formation of numerous societies for the perpetuation of colonial associations and the display of colonial ancestries has quickened an interest in the architecture of that time. Western towns,

which were yet undreamt of a hundred years ago, to-day have their colonial mansions as well as Cambridge and Charleston.

Another factor which has had great weight has been the influence of the French School of Beaux-Arts, to which our students have flocked in large numbers, bringing back with them a predisposition for formal types of planning and a technique based on the employment of classical details. Still another factor, more powerful than either of the above, has been the sudden creation of a distinct wealthy class, seeking to emphasize their position by the erection of houses which

should be different in character as well as in degree from the common type. Naturally the standards taken by them for imitation have been the palaces of the European nobility, which are, for the most part, formal in character; and the lead thus given by the "smart" set is widely followed, even by those who would deny their influence.

It is hardly necessary to give examples of this new plutocratic type of country-house, for every student of the archi-

tectural journals can recall many to mind, and the visitor to Newport and Lenox may see them. The best of them are very beautiful and stately and are doubtless in harmony with the life they shelter, which one suspects is related more to the continental than the English standard of what country life ought to be.

But it would be a great misfortune if the mass of our people were to forget the English ideal in their pleasure in formal gardens and symmetrical houses. Happily, there is no serious danger of this result. The amount of Latin blood in the American people is very small compared with that of the Teutonic or northern European races, and hereditary influences are more powerful and lasting than those of environment. The love of individual freedom and all that follows from it is stronger in us than the admiration which the French



HOUSE AT BEVERLY FARMS, MASS. PETERS & RICE, ARCHITECTS.



HOUSE AT WALLINGFORD, PA.
W. L. PRICE, ARCHITECT.



HOUSE AT LAKE FOREST, ILL.
A. H. GRANGER, ARCHITECT.



HOUSE AT FOX POINT, WIS.
ELMER GREY, ARCHITECT.



HOUSE AT GERMANTOWN, PA.
WILSON EYRE, ARCHITECT.

and their kindred people have for centralized power. Nothing is more interesting than to observe how the whole character of architecture and architectural landscape changes when one passes from France to England, or even into Holland. The French instinct is formal and monumental, and is shown in a hundred ways. It loves public ceremonies and displays, builds promenades for public meeting places, accentuates the functions of its government in every possible way, isolates and dignifies its public buildings by parks and fountains, regulates the height and design of private structures along city streets, clips the city trees to uniform size and shape, spends the public money for works of art and for the maintenance of the opera, and, in short, everywhere emphasizes the communal interest above that of the individual. The same spirit is shown in the planning and disposition of separate buildings, which have only to be compared with those native to England to bring out as great a difference as that presented by the aspects of Paris and London. The quality of English architecture is essentially domestic. Even in its greatest buildings, its cathedrals, grace and charm are more conspicuous than monumental dignity. It is in its country houses and parish churches that the English genius finds its most typical architectural expression. If the glory of the city belongs to the continent, surely the glory of the country is the heritage of England. That racial instinct that led Shakespeare to write "the ornament of beauty is suspect" has led the English builder to so unite his work with nature that it all seems like nature, upon which conscious ornamentation could



HOUSE AT CINCINNATI, O.
ELZENER & ANDERSON, ARCHITECTS.



HOUSE AT JAMAICA PLAIN, MASS.
PEABODY & STEARNS, ARCHITECTS.



HOUSE AT WAYNE, PA.
HAZLEHURST & HUCKEL, ARCHITECTS.



HOUSE AT TUXEDO PARK, N. Y.
HOWARD, CAULDWELL & MORGAN, ARCHITECTS.



HOUSE AT BROOKLINE, MASS. WINSLOW & BIGELOW, ARCHITECTS.



HOUSE IN A BOSTON SUBURB. JOHN A. FOX, ARCHITECT.

but intrude. Art there is, and design; but its purpose is seemingly to bring man into harmony with the country rather than the country into harmony with man, which I conceive to be the Latin idea.

As the external masses of buildings are in harmony with their plans, it is not surprising that essentially different modes of planning are found in the two types of houses I am contrasting. The formal, continental method is to work upon a central axis, which is carried entirely through the whole composition of house and grounds. This is crossed by subordinate axes, which, in turn, are crossed by others, the point of crossing yielding symmetrical and balanced views in all directions. The square house with central hall, staircase opposite the door, and equal rooms with equal doors on either side suggests the type. Wherever possible, the central axis is emphasized, and a bilateral uniformity preserved. The effect is formal and conventional.

The typical English method is the opposite of this. There is no long-continued axis maintained anywhere. One moves from one door to another, one feature to another, by a path like that of the Knight on a chess-board, first forward and then sideways. You "tack," as it were, from one point to another, like a sloop beating up against the wind. Enter the porch, and the door is at one side; enter the hall, and you

must turn to look down it; its features of staircase and fireplace are somewhat withdrawn from immediate view, and you must continue well down into the hall ere your destination is made certain. The lighting of the rooms by windows is concentrated, and when you enter the room it has well-defined dark and light areas. The effect is like that of Dutch pictures, mysterious, appealing to the imagination, piquing the visitor to go on and explore to the end, and then to return to some sequestered corner which you alone seem to have discovered. The sentiment of such a house is like a garden or wood; it is filled with reticences and consequent surprises; it is built for individual comfort and family life. Each room has but one door leading to it, and that so placed that it does not command the whole room.

You know from what point intrusion will come, if it comes at all. All the walls of the room are not punched through with windows, soliciting your attention to the external world. Your mind is left free for books or talk. You are at home.

Surely this is the environment that we ought to seek in our country houses, rather than the diminished grandeur that may be borrowed from Roman palaces. It is good to get back to the soil, to get in touch again with natural ways, and to renew the intimacies of an unformalized social life. If the architect is not master enough to know how to express this natural life



HOUSE AT OGONTZ, PA. HORACE TRUMBAUER, ARCHITECT.



HOUSE AT MARION, PA. W. L. PRICE, ARCHITECT.



HOUSE AT TORRESDALE, PA., WILSON EYRE, ARCHITECT.



"PRINCESSGATE," WYOMING, N. J., JOY WHEELER DOW, ARCHITECT.

in the shell he is called upon to build for it, he has missed the truest and most exquisite function of his calling.

If the reader will keep in mind these two opposite modes of planning as he examines the architectural journals, he will observe that the great majority of American houses are modelled upon neither one exclusively; and this, of course, is just what one would expect. If a family can have but one house, especially if it be in that suburban region betwixt city and country, it must serve for formality and domesticity alike.



HOUSE AT FOX POINT, WIS., ELMER GREY, ARCHITECT.

But when one builds in real city or real country, then it is worth while to try to express the local quality of the place and the life normal to it. The city is cosmopolitan, and the attrition of people gathered from many localities tends to wear down their native peculiarities and produce a uniform conventional type. City houses should be conventional and uniform, and our taste in this respect is far from the best standard, as exemplified in Paris, for example. We too often take our rusticity into the city, and try to be individual where we should be conventional. It is an equal breach of fitness to carry the city ways into the country. Just where and how the line is to be drawn is a question which has a different answer in each case. It is a question of manners, of taste,

of unconscious emphasis or relish. Offence comes when one begins to air his knowledge for its own sake. The fault is not in the thing, but in its absence of occasion. See how charming in its freedom from sophistication amongst natural surroundings is a house by Mr. Garden on pages 32 to 34. Mr. Elmer Grey's work has this indefinable quality of naturalness in a high degree, combined with remarkable skill in the composition of masses; and Mr. Howard Shaw displays in his own house shown on pages 23 to 26 a great felicity of technique in handling a balanced mass in an informal spirit. As Browning says:

"A little more, and how much it is;
A little less, and what worlds away."

Why one house is adorable and another is an abomination is hard to say; but the poetic sense underlies all good work, and to the architect who understands his trade and can express in material shapes the moods of men, the country house will always be the most congenial of his tasks, for in it he may give expression to the deepest of man's passions — that which unites the love of nature with the love of family and friends.



HOUSE AT GROTON, MASS., R. CLIPSTON STURGIS, ARCHITECT.



HOUSE AT BRONXVILLE, N. Y., WILLIAM A. BATES, ARCHITECT.

RECENT DOMESTIC ARCHITECTURE IN ENGLAND.

BY H. LANGFORD WARREN.

MODERN English domestic architecture in its best manifestations continues to follow the admirable traditions of house design inherited from past centuries of English life.

It is not too much to say that no other nation has succeeded in developing a domestic architecture having the subtle and intimate charm which in the English country house makes so strong an appeal to the love of home as well as to the love of beauty. Its serene dignity, its air of protecting seclusion, its cosy homelikeness, its quiet and restrained beauty, its close sympathy with the surrounding landscape, its simplicity, are the very expression of all that is best in English domestic life. For it is especially in the country that English home life has developed most freely and most characteristically. The centuries of evolution which finally produced the perfected type of English house may be said perhaps to have culminated early in the sixteenth century, but the centuries before and the centuries which followed each developed variations of this type suited to the needs and manners of the time, and each having its own peculiar charm, and while the treatment has varied from century to century the tradition has been continuous and has never quite died out, although it has suffered partial eclipse. The classicism of the eighteenth century was unable altogether to quench it. Especially in out of the way country places it still had sufficient strength to defy the deadening formalism of the time, though the classicist movement gave it new direction. During the first half of the nineteenth century it seemed indeed to have died; but are we not justified in saying that the old feeling was only dormant, for the last half century has seen a notable revivification of the old traditions and an application of the old forms to the needs of modern domestic life? Indeed, recent English country houses so clearly continue former traditions that present-day

designs can only be understood and justly estimated in the light of previous development.

It is one of the essential characteristics of the English country house and one of its strong points that the house and its surroundings are considered together as parts of a single scheme. The fore-court, the service court, the terrace, the lawn, the flower garden, the shrubbery, the kitchen garden, the orchard, are as closely related parts of the whole as the various rooms of the house itself. Some of these may be omitted, indeed, just as the house may have a larger or smaller number of rooms; but where they exist they all form parts of the design, and fore-court, kitchen court, lawn and garden are as essential as hall and parlor, dining-room and library.

The English country house has been derived from two main types: the early manor house or hall, which is the parent of most of the larger houses, and the yeoman's cottage, from which the smaller houses are mainly descended. But these two types frequently coalesce, sometimes indistinguishably, and in their essential elements are not dissimilar. The type of the yeoman's cottage still continues in the simpler houses of colonial character, with small central hallway and a room on each side. The manor house might be regarded as hardly more than an enlargement of this idea.

It consists of the great central hall, which in the earlier manors was dining-hall and living-room for the whole household, with the family rooms in a wing on one side, and the kitchen and servants' quarters in an opposite wing. As the family life developed, demanding more seclusion, as the standard of living improved and manners became more refined, a separate dining-room was demanded for the family, and the hall gradually became chiefly an entrance hall, continuing to be used to some extent as a living room.

The principal entrance to the hall from outside was placed not in the centre, but near the end of one side. Opposite



"SHIPLAKE COURT."

ERNEST GEORGE & PETO.

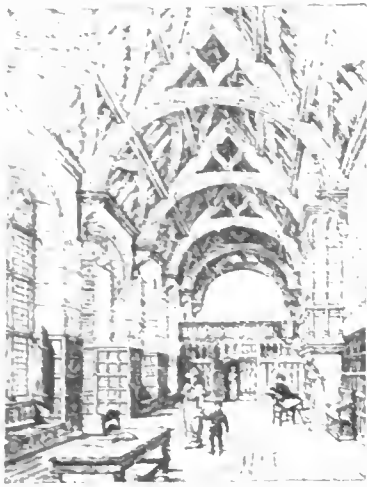
The hall and main living rooms open on a broad terrace which commands a splendid view across the broad lawns sloping towards the Thames.



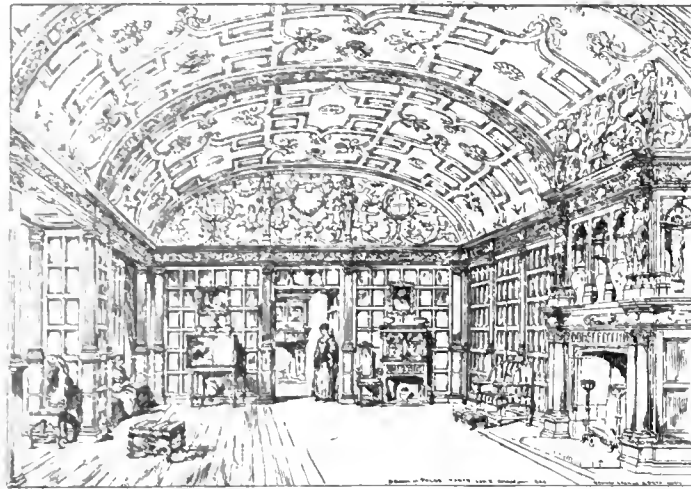
"SHIPLAKE COURT."

ERNEST GEORGE & PETO.

The fore-court, dominated by a picturesque staircase tower.



"SHIPLAKE COURT."



"POLES."

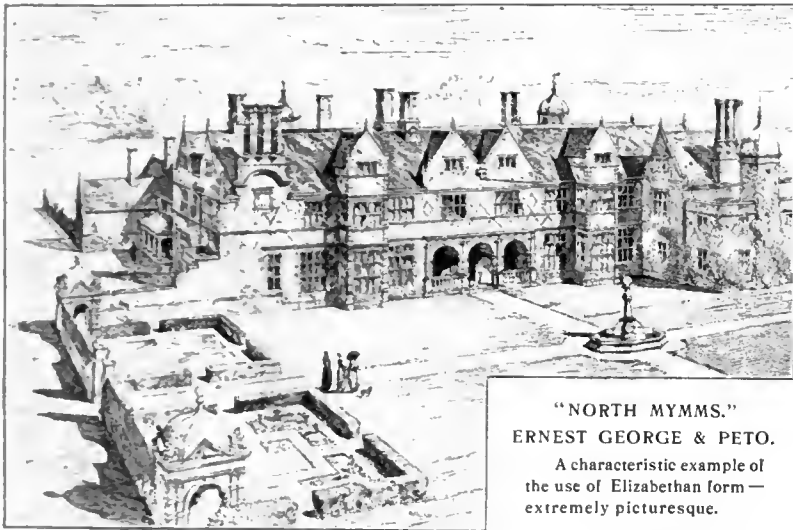


"MOTCOMB."

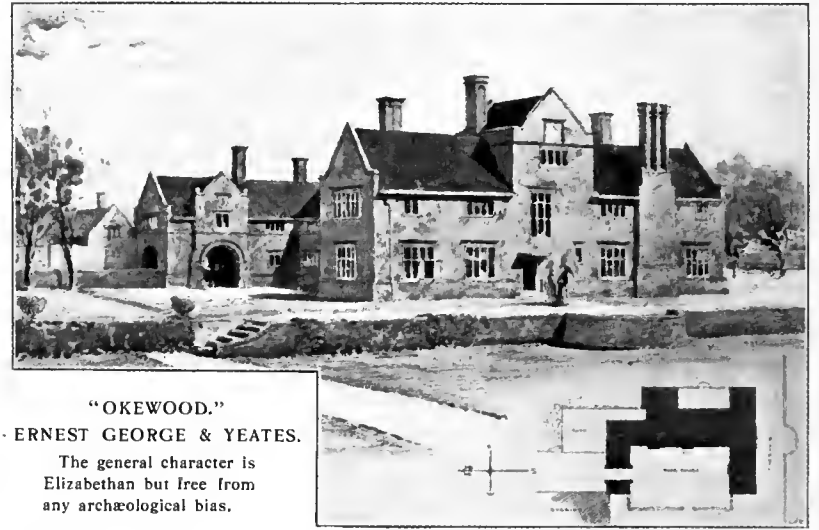
THREE TREATMENTS OF THE HALL.—A CHARACTERISTIC FEATURE OF THE GREAT ENGLISH HOUSE. ERNEST GEORGE & PETO, ARCHITECTS.

this main entrance was the door to the garden. The space between the two doors was screened off from the main portion of the hall, both to give seclusion and to protect the hall from draughts. In later times this was frequently treated as a corridor. Another type, undoubtedly developed from the castle

houses, especially in Elizabeth's reign. It is, however, the development of the smaller houses which chiefly concerns us. By the time of Elizabeth the main elements, of which a well-planned English house has since consisted, were all present. Modern requirements have modified the arrangements, have



"NORTH MYMS."
ERNEST GEORGE & PETO.
A characteristic example of the use of Elizabethan form—extremely picturesque.



"OKEWOOD."
ERNEST GEORGE & YEATES.
The general character is Elizabethan but free from any archaeological bias.

plan, was that of the quadrangle, with surrounding buildings, but always with the same general disposition of rooms. As the necessity for defence grew less and less, this type of plan tended to disappear and for the purposes of this paper need hardly be considered. Before the time of Henry VIII the staircases were circular and confined to the narrow limits of a turret. During his reign and especially under Elizabeth, the staircase became more important. It was generally placed on the side of the entrance away from the great hall. The entrance now frequently projected, forming a porch, and the symmetrical E-shaped plan was developed. One thing that led to the important development of the staircase was the introduction in the great houses of the long gallery or ball-room, which became a feature of the larger

made the hall less important, have demanded more convenient access to chambers, but the essential elements of the plan have remained. These are the central hall, with the family wing on one side, the kitchen and servants' wing on the other, enclosing partly or wholly between them the fore-court, which is, as it were, the open-air vestibule, the entrance to the whole establishment, giving an introduction to the house at the same time that its enclosing walls seclude the rest of the grounds immediately about the house. This arrangement exists whether the fore-court opens directly into the street or road, or is at the end of a long avenue approaching the house through a park. About the kitchen and its outbuildings is placed the kitchen court, and upon the other side about the family wing are arranged the lawns, the terrace



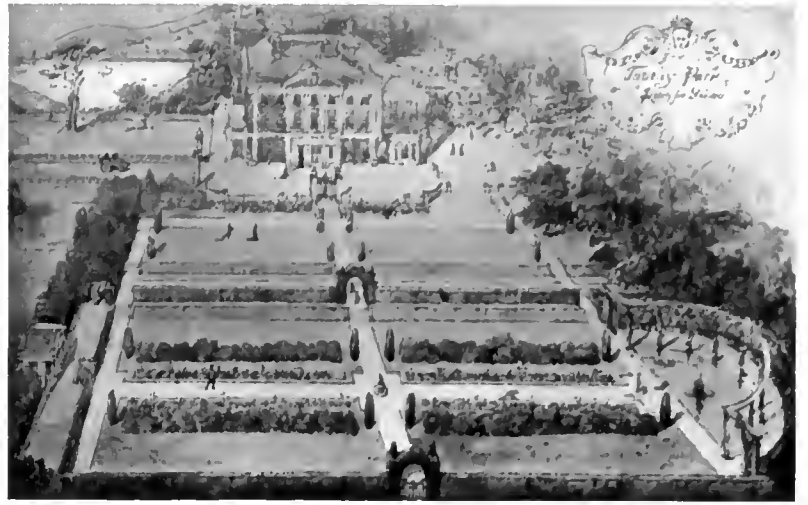
"HOLWELL."
ERNEST GEORGE & YEATES.
Following the precedents of the period of Inigo Jones or Sir Christopher Wren.



"GUILDOWN GRANGE."

JOHN BELCHER.

A successful use of the Georgian style in a house of moderate size.



"TAPELEY PARK."

JOHN BELCHER.

Formal rather than stately and with but little expression of the home.

and the flower garden, the precise arrangement in each case depending of course upon the size of the house, the detailed arrangements of its plan and especially on the conformation of the site and the points of the compass. In smaller houses, in whose arrangement the yeoman's cottage type predominates, there are no wings and the house forms but one side of the fore-court, which is enclosed by walls, hedges or fences. Fore-court, lawns, garden, kitchen court, are all treated as so many outdoor apartments, divided from each other and from the fields or road outside by walls or high hedges. Let us now consider for a moment the general character of the architectural expression in which these arrangements were bodied forth.

In the larger Elizabethan houses we often find a pompous straining after effect which is almost as distressing as the formal artificiality of the Palladian style of a later period. It is in the manor houses of more moderate size that we find the most delightful and spontaneous expression of the English home. The architecture results naturally and simply from the practical requirements. There is no straining after effect; all is sober, restrained, dignified. Delicate or quaint ornamentation of porch, cornice or battlement seems but the natural expression of the builder's delight in his work, of the owner's love for his home. Nothing is forced, nothing out of place. It all has that look of being inevitable, which we find in the works of nature.

An essential element in the expression of cosy homelikeness is undoubtedly the smallness of scale. The rooms are low, the windows often small, but in many cases high rooms and large windows still have the same cosy, homey look, because the unit is small. The large windows are divided by mullions, so that each light in itself is small, however large the window, and the general mass is long and low. The material of which the building is constructed

is taken from the immediate neighborhood; local stone of whatever nature or brick in a clay country, or half-timber in the regions which formerly were rich in forests. This not only helps to unite the building with its landscape, but harmonizes neighboring buildings with each other, so that a whole countryside becomes a unit, full of delicious

variety, but always quietly harmonious. One of the interesting things in the study of English domestic architecture is to note the distinctive local character of the houses in different regions, due largely to materials, but also to local traditions of work. This interest of local material is found not only in the walls, but also in the roof covering, always an important element in the effect of a building, especially in its relation to the landscape. Thus we find in olden times slate roofs in the slate regions; split stone, like the walls, in other counties, especially in the midlands, and in the clayey counties, tile,



HOUSE FOR G. WINCH, ESQ.

JOHN BELCHER.

An uncalled for use of two methods of construction — not altogether effective.

particularly along the east coast and in the south. In the best modern English work this local character is being measurably retained, greatly to its advantage.

We may now turn to consider to what extent these traditions are being continued in recent English work, and to what extent new conditions are leading to any wholesome new developments. The reawakening of the old traditions of domestic work was the direct outcome of the Gothic revival. At first this was too archæological to have any real vitality. The first successful employment of the old domestic forms in recent times, with something like a revivification of the old traditions (traditions not only of design, but of craft work, without which the forms must remain dead), was at the hands of Mr. Norman Shaw, who, following after the early revivalists of forty to sixty years ago, was the first to show any real sympathy for the English domestic work of the great times. Not only the buildings which he has been executing for the



Entrance Front.



From the Garden.

"MINSTED," MIDHURST, SUSSEX. MERVYN MACARTNEY.
It is effective solely on account of its pleasant proportions and is without ornament.

past thirty years have been influential, but many of the best domestic architects of to-day in England have been his pupils, or have come directly under his influence. Mr. Shaw's earlier and more picturesque compositions have been the inspiration of other architects on both sides of the Atlantic. In these he followed somewhat closely the forms and traditions of the late medieval work of the time of Henry VIII, and of those manors of so-called Elizabethan style which in the more secluded country regions (though tinged with Renaissance detail) continued the use of essentially medieval forms until after the middle of the seventeenth century. Later his work imitated the brick architecture of the eighteenth century, and indeed Mr. Norman Shaw became one of the chief apostles of the so-called Queen Anne revival.

Among younger architects no firm has been more influential or has carried out a larger amount of important domestic work than that of Ernest George and Peto (more recently Ernest George and Yeates). Their buildings are always picturesque and show that painstaking study of the details of craftsmanship, of texture in brickwork, in stone work or in roofing, which occasionally brings the best modern English work so close to the straightforward, simple and naive domestic architecture of the England of the middle ages, though too often machine-made brick and tile and

mechanical execution are allowed seriously to mar the effect of an otherwise pleasant design.

We could have no better or more characteristic example of the work of Messrs. Ernest George and Peto than Ship-lake Court on the Thames. The house is approached through an enclosed fore-court, dominated by a picturesque staircase tower, and on this side are the kitchen and servants' quarters and the offices. On the opposite side, away from the entrance, the hall and the main living-rooms of the house open on to a broad terrace which commands a splendid view across the broad lawns sloping toward the river. The gardens extend from one end of the house and are enclosed by walls which extend its lines and serve, as the terrace does, to tie the house to its site. The scheme of the house and grounds follows, in short, the traditional English arrangement and with admirable adaptation to the site. The house is a large one and has as its central feature a great hall whose tall mullioned windows and projecting central bay dominate the front toward the river. This hall runs through two stories and has a fine open timber roof. The drawing-rooms and dining-room are arranged in wings at each end of this central hall. A somewhat unusual feature for England are the two covered porches or loggie, which add to the picturesque quality of the river front. Like so many of the older



"FRITHWOOD HOUSE," NORTHWOOD.

MERVYN MACARTNEY.

A satisfactory use of the forms of Wren's time. A solid, substantial looking house of good single mass, with a broad terrace in front.



"HILDON HOUSE," HAMPSHIRE.

ASTON WEBB.

The elements of domestic work in the past are used with a freedom and knowledge which has produced an harmonious and thoroughly modern design.

houses on this part of the Thames, the house is of brick, with stone mullions and trimmings, tall brick chimneys and red tile roof, not of that aggressive and disagreeable red which is usually associated with the idea of red tiles in this country, but of those soft and varied brown-red tiles, handmade, which are still to some extent manufactured in Europe. The brickwork is ornamented by diaper patterns which are effective, but perhaps somewhat too regular and of too strong a contrast. In the old diaper work the contrast is much less pronounced, and the pattern as a rule intentionally broken to avoid too rigid and mechanical an effect. But in other respects the detail has been as carefully studied as the general composition. The house, rising from its long terrace walls and backed by trees, is very attractive as seen from the river. Stately it is; it has also a homelike quality, which is the great charm of the best English work. There is no obvious straining after effect; the elements used are all simple. Like the old work on which it is founded, but which it does not slavishly copy, it seems the spontaneous outgrowth of its conditions.

The fine open-timbered hall at Shiplake Court is only one of several such which have been carried out by Ernest George and Peto. Poles in Hertfordshire has one which similarly follows the precedents of this characteristic feature of the great English house. Poles itself is not unlike Shiplake Court in general character, but is hardly so picturesque or so well composed. A smaller and less imposing hall by the same firm is that of Motcombe, in Dorset, which is characteristic of the interior treatment of these architects. The precedents here followed are those of the Elizabethan Renaissance, while Shiplake Court uses the forms which were in vogue in the time of Henry VIII, or earlier.

A characteristic example of the use of Elizabethan forms is in the new wing of North Mymms, extremely picturesque with its brick gables and stone mullioned windows, but somewhat more archaeological than Shiplake Court, which is perhaps the best example one could find of the recent English country house of the larger sort.

As a characteristic house designed by Mr. Ernest George since his association with Mr. Yeates, Okewood in Sussex may be mentioned. It is simpler in its architectural elements



"WOODGATE," FOUR OAKS. W. H. BIDLAKE.
Charming in its cosy and homelike simplicity and in the straightforward expression of simple needs.



"LANGLEY," PUTNEY HEATH. W. E. HEWITT.

and less interesting in composition than Shiplake Court. It is of brick, with window-mullions and transoms of wood, and except for the treatment of the tall chimney-tops is almost without architectural detail, save for a very sparing use of moulded brick string courses and base course. The fore-court, entered by an archway through the servants' wing, is separated from the garden and terrace by a hedge. The general character of the house is Elizabethan, but it is frank and straightforward in treatment, and is so far free from any archaeological bias as to be distinctly a modern house.

Hardly an architect can be named to-day who confines his mode of expression to that of a single period. The most consistent of English architects feels free to follow the precedents now of one period and now of another, in the history of English domestic architecture, or to adapt or combine the forms of two or more styles. And so we find Messrs. Ernest George and Yeates, in some of their recent work, following the precedents of the period of Inigo Jones or Sir Christopher Wren, as, for instance, with great success in Holwell in Hertfordshire. Again, we have a building of brick, but here the comparatively large rectangular double-hung windows of the later style, with wooden muntins forming small panes, take the place of the mullioned and transomed windows with leaded lattices which are associated with the houses of Henry VIII and of Elizabeth. The angles of the house are emphasized by slight projections in the brickwork treated as Ionic pilasters carrying the modillioned main cornice. On the garden side between the projecting wings is a veranda with wooden doric columns, like an American "piazza." The plan of the house is L-shaped, the fore-court enclosed between the main house and the kitchen wing, and on

the other two sides by brick walls. For some years past even later precedents, those of the Georgian times, have been much in use by some architects, and though lacking the delicate charm of the earlier work, the simpler of these Georgian houses have much in their quaint dignity to justify the choice. Partly the outcome of this movement, and largely responsible for its increase, have been the books published on this style, especially Mr. Reginald Blomfield's "History of Renaissance Architecture in England," and the work on "The Formal



"WEST GREEN," WINGFIELD.

ERNEST NEWTON.

A gabled house of brick, whose elements are of the simplest.



"HILL END," WENDOVER.

LEONARD STOKES.

Thoroughly modern, yet making full use of the old traditions.

Garden in England," which has been so influential in the improvement of recent garden craft, which he wrote in conjunction with Mr. F. Inigo Thomas. Both of these gentlemen have carried out much excellent domestic work in which both Georgian and earlier precedents have been employed.

Another influential book has been Belcher and Macartney's "Later Renaissance in England," which is the best collection of material for the period covered. Both these authors also have been distinguished for the interest of their executed work.

Mr. John Belcher is especially successful in his houses of more moderate size and in the use of the Georgian style.

Guildown Grange, a simple and very attractive composition in brick with white wooden cornices and window frames, is an example of this. But it is a thoroughly modern house and is free from the affectations which sometimes mar Mr. Belcher's work. The exterior is the natural result of the plan, which could belong only to present-day England. Mr. Belcher's larger houses are less attractive. Tapely Park, North Devon, is a composition in Georgian classic,



"STEEPHILL," JERSEY.

ERNEST NEWTON.

It has a genuineness and simplicity worthy of the best English traditions.

well composed, but formal rather than stately, and with but little expression of the home. Its well composed garden has the same character. The house of G. Winch, Esq., at Holcombe, Chatham, uses Elizabethan forms, partly brick, with stone mullions, partly half-timber. The use of these two methods of construction seems uncalled for, and is not altogether happy in its effect. The house is pleasant, but distinctly lacks the charm of the best of the modern English houses.

The designs of Mr. Mervyn Macartney, his associate in the publication above referred to, are much simpler and much more satisfying. Indeed, few among English architects contrive to give such homelike charm to designs composed of very simple elements as does Mr. Macartney. Minsted at Midhurst, in Sussex, is a characteristic example of his work; it is of random-coursed rock-face ashlar of small size with cut stone in mullions and transoms and in the delicately moulded doorways. It is effective solely on account of its pleasant proportions and

is without ornament. Its elements are old English, but its plan and its whole character are thoroughly modern in the best sense. Equally satisfactory is his use of the forms of Wren's time, in Frithwood House, Northwood, which is of brick, a solid, substantial looking house, of good simple mass with a broad terrace in front. Mr. Macartney's houses are usually moderate in size.

We must at least mention among those who have been conspicuously successful in dealing with larger houses, Mr. Aston Webb, Mr. Halsey Ricardo, Mr. Gerald C. Horsley, and Mr. W. D. Caröe. Mr. Webb's work is always scholarly

and has a quality of sturdy picturesqueness which is attractive: witness Hildon House, in Hampshire, in which the elements of the domestic work of the past are used with a freedom and knowledge which has produced a harmonious and thoroughly modern design.

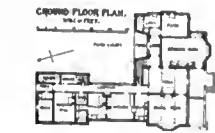
That we cannot, especially in describing most of the larger houses, avoid saying that this is of the style of Henry VIII, and that of Elizabeth, this other of the time of Charles II and that of

the Georges, points, of course, to the reminiscent character which seems inseparable from nearly all modern work that is free from affectation. It points also to the fact that the conditions affecting the larger country houses have changed comparatively little in modern times. The conditions of modern English country life are fully met and expressed in the best of recent houses, and indeed the connection with the past is of the essence of much that is best in this life. The case is somewhat different with regard to the smaller, especially the suburban, houses. In these buildings of more moderate size, the demands of modern life are able to find fewer direct precedents in the domestic work of the past, and it is in the development of these smaller dwellings that originality has its legitimate scope. The traditional forms are still employed, but in somewhat new ways and to meet new conditions, often with a skill and freedom which shows a real vitality in the revived traditions. Most of Mr. Macartney's

houses are cases in point. As other examples of such buildings we may name Woodgate, at Four Oaks, near Birmingham, by Mr. W. H. Bidlake. It is charming in its cosy and home-like simplicity and in the straightforward expression of simple needs. It is of brick with stone mullions and with the roof of hand-made tiles. Again, the low proportions and the small unit of the window openings are essential elements of the expression. Somewhat similar in character is Mr. W. E. Hewitt's Langley at Putney Heath. These represent what is best in recent building of their class, and though the new suburbs of the better sort of such a city as Birmingham are not unpleasant in the picturesqueness of many of the houses, aided by a well ordered development which has not been in advance of natural demands and by a certain consistency of local style, yet many of the houses are marred by a specious and theatrical picturesqueness, by too great variety of features, by a straining after a spurious originality, by a certain aggressiveness emphasized by sham half-timber and staring red roofs, as unlike as possible to the soft brown and purple reds of the old tiles. The stronger men, the architects of the best training, dare to be simple, and succeed. The half-educated practitioners, whose works are usually in the majority, seek effect by striking features, and fail. But even such houses as these are better than the rows upon rows of jerry-built brick boxes and the "genteel villas" which still spring up with mushroom-like rapidity on the outskirts of growing English towns and cities, buildings quite as ugly in their way as the more flimsy wooden structures which correspond to them in America.

Among architects who have been especially successful in the treatment of the distinctively modern English suburban house in which old precedents have been made best use of to meet the new needs, Mr. Ernest Newton, Mr. Edward Mountford, Mr. E. J. May, Mr. T. E. Collcutt, Mr. Leonard Stokes and Mr. Howard Seth-Smith should be named.

Mr. Ernest Newton sometimes follows Elizabethan models, and sometimes uses with freedom and skill the forms of Georgian architecture, as in



"COLD ASH," NEAR NEWBURY.

LEONARD STOKES.

Leonard Stokes. It is covered with stucco and has mullioned and transomed windows. Interesting and very pleasant in general composition is Cold Ash, by the same artist. It is of brick, with stucco in panels, so that horizontal and vertical bands of brick are left on the surface. Among Mr. Collcutt's houses we may mention The Croft, Hertfordshire, as characteristic of his best. It is typical of a number of recent country houses founded on the type of the old farm houses. Its plan is the traditional one of hall in the centre, two wings and fore-court between. Somewhat similar in sentiment is Mr. Howard Seth-Smith's East-cote, at Pinner; very picturesque and homelike, but with too great a variety in material. In an old house, to find one portion of brick in the first story, with a second story all stucco-covered and another portion of half-timber, would indicate a building of two different periods. Its picturesque irregularity would interest us and the effect would be heightened by the knowledge of the historical significance of these differences. In a new house the difference of structure in different portions of the building strikes us as affectation and our pleasure in the undeniable picturesqueness is marred by our knowledge that it is a theatrical masquerade.



"EAST COTE," PINNER. W. HOWARD SETH-SMITH.

Very picturesque and homelike, but with too great a variety in material.



"THE CROFT," TOTTEREDGE.

T. E. COLLCUTT.

Typical of a number of recent country houses founded on the type of the old farm houses.

Steeptill in Jersey, a very homelike and pleasant stucco-covered house of simple outline with hip roof, which recalls some of the best examples of our own colonial architecture. It has a genuineness and simplicity which is worthy of the best English traditions. The same may be said of a house at West Green, Winchfield, a gabled house of brick whose elements again are of the simplest. Another house which is thoroughly modern, yet making full use of the old traditions, is Hill End, Wendover, by Mr.

We have yet to mention another school of designers who have been deliberately and conscientiously seeking for novelty, for modernity of expression, while endeavoring, to a certain extent, to hold on to the old traditions. We believe we are not mistaken in saying that the impulse of this school is largely due to the late J. D. Sedding. Mr. Sedding himself was more occupied with church work

than with domestic work, but the same feeling shows itself in his houses as in his churches. A thorough artist, whose influence has certainly been in many ways a fruitful one, there was yet in much of Mr. Sedding's work a certain straining after effect, a theatrical quality, which shows itself more strongly in some of his weaker imitators, though his undoubted originality has, on the other hand, stimulated others to do even better work than much which he accomplished himself. Mr. Sedding was a pupil of Mr. Street, and Mr. Street of Sir Gilbert Scott, so that we have here a very interesting succession since the early days of the Gothic revival. Mr. Sedding's work connected itself directly with the arts and crafts movement, of which he was a part. This movement, with all its affectations, with all its straining for novelty, with all its mistakes, has yet undoubtedly done much for the revivification of English handicraft and has produced much genuine and admirable work, especially in the smaller things, and it has reacted on the architecture, sometimes to its benefit and sometimes to its hurt. The delightful buildings we have been considering undoubtedly owe much to this impulse. Among the abler men whom we cannot help thinking have been somewhat injured by this movement, is Mr. C. F. A. Voysey. His work is well considered and is not without attractiveness, but the sloping buttress-like terminations to the gable ends of his stucco-covered houses, the exaggerated forms of overhanging gables, are notes of affectation which mar otherwise pleasant compositions.

Moore Crag, at Windermere, and New Place, at Haslemere, in Surrey, are characteristic examples.

We have so far said but little with regard to the characteristics of the plan, especially of the suburban house. It differs radically in many cases from the traditional country-house plan in having the hall practically non-existent,—reduced to a mere entry with small staircase-hall, about which the rooms are grouped, usually with little attempt at that balance of arrangement which, in America, we regard as essential to the good planning even of a small house. Each room is considered by itself and with little regard to unity of scheme in the whole interior. The arrangement, in short, has a haphazard character. This character, which shows itself also in the country houses, the rooms being placed just where they are wanted, with little thought of design in their placing, is in part undoubtedly productive of that picturesqueness which we admire. Of practical

peculiarities in the English plan, which, from an American point of view, one cannot but regard as defects, the most striking are the inconvenient distance of the kitchen from the dining-room and the absence of closets. The dining-room is never, as invariably in this country, connected with the kitchen by means of the butler's pantry. It is often so situated that the meals have to be carried down a long passage half across the house from the kitchen to the dining-room. The English housekeeper and her architect taboo closets (unless large, with windows in them, which are rare) as close and unwholesome, so they are replaced by the equally stuffy, less roomy, and more cumbersome wardrobe. But for these peculiarities the English suburban house is similar to that of America,—indeed the domestic architecture of this country not only inherited English traditions, but has followed at some distance the changing phases of English work down to this time. We have improved, undoubtedly, upon the English type in its interior arrangement of plan in many respects, and have adapted it to our somewhat different needs; but what is best in our domestic architecture has been due, not only to our inheritance and our study of English traditions, but also to the example of those recent and present architects whose work we have been considering. These represent the best of the English architecture of to-day. That there is much also that is meretricious, that, after all, much of the work and the major part of the small work is being done by inferior men, is true



"MOORE CRAG," WINDERMERE.

C. F. A. VOYSEY.



"NEW PLACE," HASLEMERE.

C. F. A. VOYSEY.

Not without attractiveness, but the sloping buttress-like terminations to the gable ends and the exaggerated forms of overhanging gables are notes of affectation which mar otherwise pleasant compositions.

enough, as has already been indicated, but we shall gain nothing by considering this. The fact remains, that the best domestic work of England to-day (and there is much of it) is well worthy of careful study. Our own best work, like that of England, will be done by founding it on the sound traditions of England's past, which is our past also, modifying these traditions frankly and fearlessly in the spirit of the old work to meet our new wants and new conditions. This, be it said, is the method being pursued by the best American domestic architects to-day.

EDITOR'S NOTE. — Notwithstanding the publication of at least six architectural weeklies and one monthly in England, the best examples of English domestic work find only occasional illustration, and a mass of public, ecclesiastical, and stupid domestic work must be gone over to find the few things worth study. The volumes of *Academy Architecture* contain as much good material in small compass as may be found anywhere, but the illustrations are mainly reproductions of drawings. In *The Architectural Review* of London there are to be found a number of good houses illustrated by photographs. It is to these two publications we are indebted for most of the illustrations of this article.

L'ART NOUVEAU.

BY C. HOWARD WALKER.

ART Nouveau is a factor in modern design which must be reckoned with, however difficult it may be to consider it seriously when compared with art of the past. It is a revolt against mannerism which has succeeded in becoming the most ultra of mannerisms, an effort for simplicity which makes true simplicity all the more a delight, an apotheosis of the flowing line which causes rigidity even to be grateful. It is Socialism in art, and has the few virtues and the many lapses of ignorance of that cult. For if there is any one of the accomplishments of man that by its very nature is non-socialistic it is that of fine art, which is preëminently distinguished and of the highest nobility. Art Nouveau finds the art of the past dead, announces its discovery with flourish of trumpet and banners, and proceeds to create a new art from an assumed natural appreciation of beauty of curved line and of form and color, as if those had not existed in other arts and were their spirit if not their substance, with the natural result that where there is no canon of taste, there is a chaos of interpretations, of various degrees of merit, coincident with the ability of the designer, and, as is also natural, where no definite credentials are required, all are free to enter. Art Nouveau is free art beyond the verge of license, unrestrained to the many, subtly felt by the few. The principal criticism therefore that can be made of Art Nouveau is that it has little or no foundation in fact, but depends upon fantasy, and that for that reason it defies teaching, violates constructive laws, ignores proportions, and fails to discriminate between cause and effect. Its successes therefore can be sought in those of the applied arts in which construction is a minor factor, and variations of proportion are necessarily few, such as in cabinet objects, jewelry, ceramics, and small pieces of furniture, in fact in "*objets de vertu*," and its failures may be sought and found in all structural art, especially in architecture, but also in furniture, and in all decorative design which covers large spaces.

In this article it is proposed to mention as much as is possible of what is good in Art Nouveau, not to hold up its mediocrities (and it has proved itself to be most prolific in mediocrities) to criticism, and for this reason very little architecture of the exteriors of buildings is shown, as there is yet to be found a sane architectural facade in Art Nouveau. Interiors, however, are at times of very considerable merit, in proportion as they minimize the art and allow wall surfaces to remain intact. But in most cases the constant desire to worry and bend structural lines is only too evident. Much of the flow of line has been induced by a study of Japanese art, or perhaps it would be better to say a glance at that art. Our knowledge of Japanese art comes largely from collections of kakimonos, prints, and small objects, bronzes, carvings, etc. It has been stated time and time again that in Japan each object is considered by itself and associated with the simplest of backgrounds; that redundancy of line and color is there as here an indication of vulgarity, and that the temples alone are luxuriant by the accumulation of shrines and votive offer-

ings. It should require little discrimination to recognize that the rhythmic lines of Japanese art, while of great merit in foci, become wearisome when expanded over surfaces, or repeated to excess.

One of the chief vices of Art Nouveau is then the very lack of what is considered its chief factor, that is, good taste. Another prolific source of curved structural lines is that of the lines of metal under strain; but these seldom occur in profusion, a fact which should be suggestive in their use in design. There can be no more irritating motives than those which seem constantly influenced by strain. It would be well to apply devitalization to much Art Nouveau. Again, in their woodwork the Japanese with great care select material which has grown by stress of obstacles into curved forms and assemble these pieces into some one special object, or use them as occasional accents. Art Nouveau bends and curves wood into these forms and uses them incessantly, thereby losing the very spirit of the suggestion. In wall papers and stuffs there seems to be a reminiscence of Gothic design and of Pre-Raphaelite backgrounds, a certain ghost of naturalism overwhelmed in a growth of lines, primitive without naiveness, and with affectation, not sincerity, and with a disregard for relative scale to its environment, which is amazing.

Art Nouveau has already established several motives which have literally become hall marks of the so-called style. It is difficult to avoid caricaturing these motives, as they so closely approach the limit of absurdity or of excess that the slightest additional touch carries them beyond sanity. As is natural, these motives appear at the terminations of units of design. It is surprising how seldom an entire surface is treated in Art Nouveau, the designer's entire effort being placed at terminations regardless of intervening spaces; modulation, rhythmical sequence of design, nuance having disappeared. In resorting to primitive, almost archaic types, child-like disposition of ornament appears; all the subtler, more delicate shadings of accomplished art of any period or people is forgotten, it is to be feared through ignorance. For instance, where in Art Nouveau is to be found the cadence of line or form that appears at the apex of the Choragic Monument of Lysicrates, or the splendor of richness of modelling of the famous scrolls of the Forum of Trojan, or the live line of the whirling leafage of the capitals of St. Vitale at Ravenna, or the beauty of the Gothic finial, or the exquisite tracery of flamboyant windows, or even the studied, balanced and multi-fold decoration of Renaissance pilasters. In their place appears a childish performance, to be expected of untrained students in the early years of their novitiate, and behold in the place of the firm masterful scroll patterns of the classic styles, strongly held by borders or within panels, thin wiry scrolls careering madly over space; and instead of the finials of Greek Stele and Gothic shrines and of Francis I. pinnacles, or even of Colonial four-post bedsteads, appear either no finials at all, or else a disc on a stick; and instead of the rich systems of Oriental diapers, overlaid, interlocked, developed



HAUS OLBRICH.



HAUS KELLER.



HAUS HABICH.



HAUS CHRISTIANSEN.

HOUSES OF THE ARTIST-COLONY OF DARMSTADT. PROF. J. M. OLBRICH, ARCHITECT.

in plane after plane, texture within texture, there appears a series of feeble spots of single leaves, four-leaved clovers, sparrows, or that uncouth thing, the spot of pure design, placed symmetrically perhaps on either side of an imaginary axis, or upon a regular or dropped repeat; and instead of the perpendicular growth of the pilaster motive, with its firm base, its central vigorous axis, its rich crown, with all the intermediate space in harmony, form contrasting with form, each auxiliary motive studied in relation to its principal in spacing, scale or relief, behold a tangle of roots a wiggling, climbing string of a stem, in a hurry to get to the top, and a crown, radiating it is true in some cases, but overpowering in mass and puerile in detail. It is the very kindergarten of design. Art Nouveau is young, very young. It has found what has been by no means unknown in the past, that difficulties in design increase geometrically with the number of motives employed, and from that discovery it has apparently drawn a very erroneous conclusion, which would be analogous to a youthful musician decrying counterpoint or subtleties of orchestration, and confining himself to five-finger exercises in one octave. In the constant growth of art under different conditions, styles have been produced by the development of special factors, but in every case these factors have had two phases, one of directness of expression, the other of elaboration of detail. Art Nouveau is extremely doubtful in its expression, running hither and yon, at one moment exaggerating construction and at the next violating it, and up to the present moment it is incapable of elaborating detail. For

instance, it has always been assumed that mouldings were both accenting and modulating elements of constructive forms, no matter what the style. Art Nouveau finds them burdensome, and as a result both accent and modulation disappear.

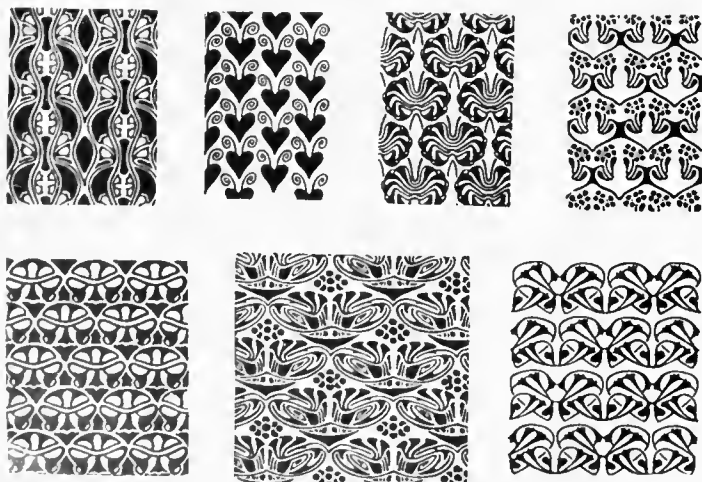
It has always been supposed that the simple methods of obtaining repose in the composition of ornament, such as repeat, balance, sequence, were merely the elemental organic framework upon which an interesting fabric was to be built. Art Nouveau baldly announces the framework and goes no farther, the skeleton being somewhat too evident. But in addition to this, in many cases, the skeleton is distorted and mutilated. The Art Nouveau which has in it the virtue of

the best work of all times is creditable; the other Art Nouveau, of which there is altogether too much, will not long exist.

Whenever there is a new phase in art, whether from the work of an individual, or from a fashion induced by the imitation of some initiative minds, the most positive results, and also the most exaggerated examples appear in expositions, so that it was to be expected that at the Paris Exposition and the Austelling in Dresden, in 1900, and the Expositions in Darmstadt and Turin in 1902, the very last word of Art Nouveau should be heard. The larger the exhibits the more the affectations of the style were apparent. In Paris, with the exception of the extraordinary entrance portal, architecture still maintained a certain reasonableness induced by good traditions, but in Dresden, Darmstadt, and Turin, eccentricity ran riot. The larger exhibits, such as those of the Dresden Art School, and of the Secessionists of Vienna were



HALL DECORATION BY PAUL BÜRCK, DARMSTADT.



WALL PAPERS DESIGNED BY PAUL BÜRCK.



A HALL, BY PATRIZ HUBER.



A DINING ROOM, DESIGNED BY J. B. HILLEN, ARCHITECT.



A CHAMBER, BY PATRIZ HUBER.

somewhat less bizarre than those of certain mercantile houses of interior decoration, it being usually the especial province of these latter to gild the lily. The really interesting things, however, were to be found among the jewelry, enamels, and small bronzes; and in Paris, the exhibits of jewelry by Falezze and Lalique became justly famous. It is doubtful, however, if even these would be becoming when worn. There is a barbaric quality about them that little accords with the delicacies of women's costumes of to-day, and while they are exquisite works of art, their place seems to be more in a museum than as ornament. Many of the results of Art Nouveau which were shown in these expositions are published in Herr Koch's *Innen-Dekoration*, and as they form admirable exponents of the style in all its phases they are chosen as subjects for comment in this paper.

The architecture of the Darmstadt Exposition in 1901 was simplified by its broad masses of plaster wall. In all other respects whatever charm it had was due to the traditions of old German houses, and wherever new detail had been introduced, it was incongruous. Prominent in the Darmstadt Artist-Colony are J. M. Olbrich, Peter Behrens, Paul Bürck, Ludwig Habich, Patriz Huber, Rudolf Bosselt and Hans

Christiansen. Olbrich's work is often simple and direct; broad masses of wood frankly constructive, with occasional touches of decoration well placed, and with excellent ceilings, which are in good scale, as is most of the work, the electric fixtures alone being exaggerated. There is the usual lack of mouldings. Bürck's decorations, like his designs for wine cards, are vulgar. His designs for wall papers are simple adaptations of straight and dropped repeats, scale patterns, meanders, and radial units; the very beginnings of planning ornament. They have in them the value of orderly planning only, the motive units being often uncouth and the general spirit spasmodic. There is here as elsewhere in this type of design, the violent contrast of angles with circles and an excess of scrolled forms that always marks the work of a beginner in design, one who mistakes discords for harmonies. It is interesting to note how this modern design resembles modern music, cacophony taking the place of melody.

The work of Patriz Huber is better, but long thin lines of woodwork sharply contrasted with white walls are somewhat too apparent. The work is, however, structural. His furniture is simple and well proportioned, with the angular forms softened and well grounded. In the Haus Gluckerts, the



VESTIBULE OF THE GERMAN EMPIRE.
PETER BEHRENS.



"THE ROSE BOUDOIR."
CHAS. R. and MARGARET MACINTOSH.



SALON.
BY WILLIAM KREIS, DRESDEN.

THE INTERNATIONAL EXPOSITION OF MODERN DECORATIVE ART, TURIN, 1902.



CORNER IN A LIVING ROOM.
At the left.
 A HALL.
 EXHIBIT OF THE VIENNA "SECESSIONISTS."
At the right.
 A HALL.
 EXHIBIT OF THE VIENNA "SECESSIONISTS."
 WORK BY JOSEF HOFFMANN.



carpet designs are swirls of lines, the exaggeration of volute motives used to excess.

The smaller bronzes in the Exposition at Darmstadt, whether by Habich or Bosselt or others, are interesting, and in many cases admirable.

Bosselt jewelry is heavy, angular, and crude, and could be worn but by a Congo negress.

But whatever faults were apparent in the Darmstadt Exposition were multiplied ten-fold in that of Turin, which was so absurdly ugly that it has probably been beneficial. It is useless to analyze its so-called architecture, which had not even the first factors of construction — the column, lintel, and arch.

Holland's exhibit was especially bad, with the exception of some Delft ware with Mexican patterns, and silver sent by Hooker & Son of Amsterdam. The screens were poor imitations of Japanese. There was a very attractive dining room designed by J. B. Hillen, of Amsterdam.

The Glasgow School in Scotland is even more absurd, the very apotheosis of attenuation of line and form, lacking mass, body or virility, and enamored of the tricks of Aubrey

Beardsley. Such intricacies of lines crossing each other at all sorts of angles is bewildering.

Wilhelm Kries of Dresden had an admirably proportioned salon, vaulted and plastered, with detail well subordinated and fine in scale. This is actually a Roman hall with Art Nouveau ornament. The structure holds the ornament, and the whole scheme is that of an artist.

The Hungarian work from Budapest was simple and in good taste as a rule

The Viennese seem to have had better character in their work than do the others, while the Italians, probably from a desire to out-Herod Herod, produced a most extraordinary collection of absurdities. The rooms designed by Bugatti & Co., of Milan, contain the most unusual farrago of forms imaginable. They seem to be an apotheosis of the circle applied to art, and it is difficult to consider them otherwise than an uncalled for joke, especially as the furniture is covered with asses' skins.



"AN UNCALLED-FOR JOKE." BUGATTI & CO., MILAN.

Prof. Peters Behrens, of Darmstadt, is responsible for the vestibule of the German Empire at the exposition at Turin. This exposition has already a reputation for being the last word in Art Nouveau, and Prof. Behrens' work seems to be the

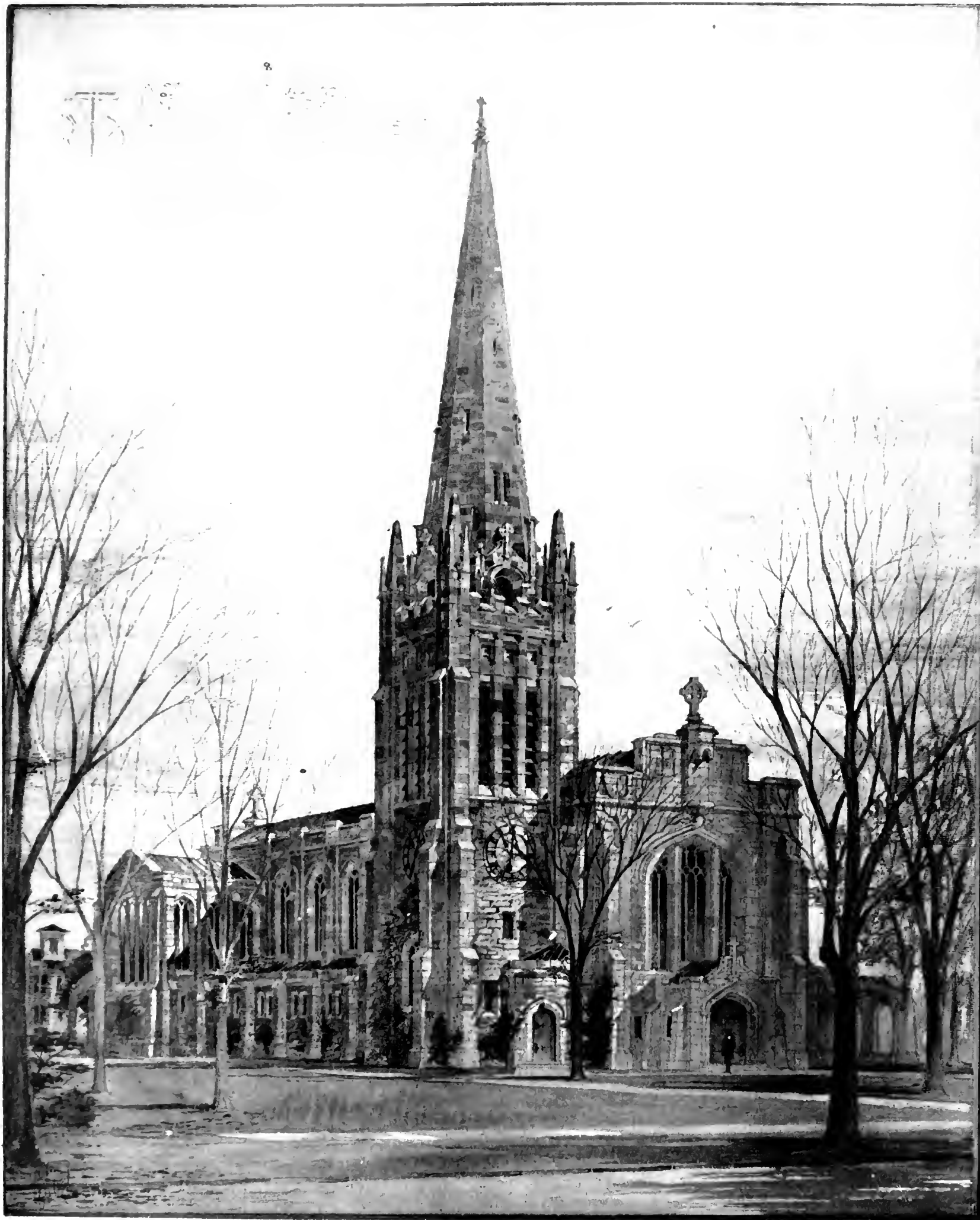
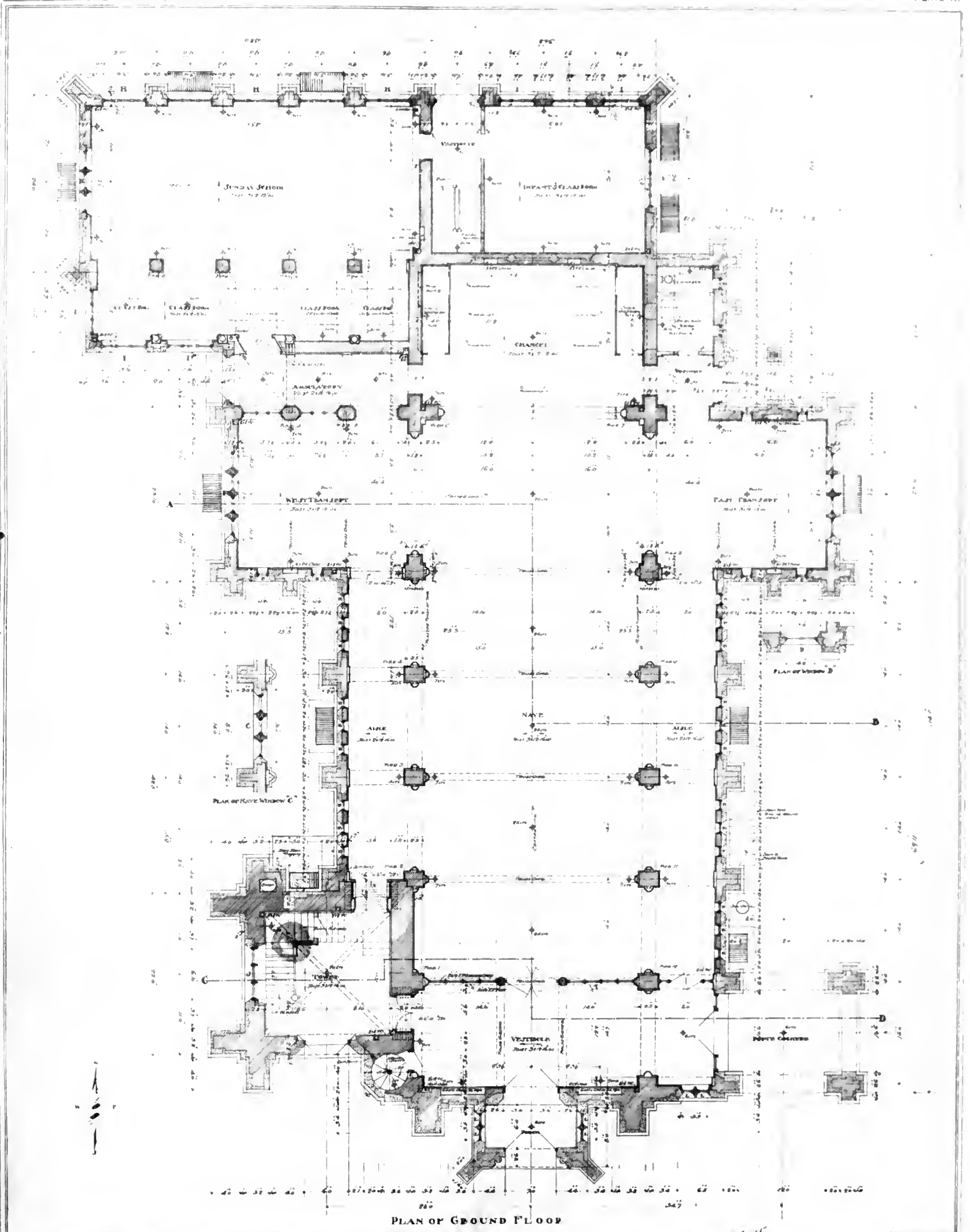


PLATE I. DESIGN FOR THE FIRST PRESBYTERIAN CHURCH, SYRACUSE, N. Y.

DESIGNED BY J. H. & S. W. ARCHITECTS BALLANTYNE & EVANS, ASSOCIATED.



PLAN OF GROUND FLOOR

FIRST PRESBYTERIAN CHURCH
SYRACUSE, N. Y.

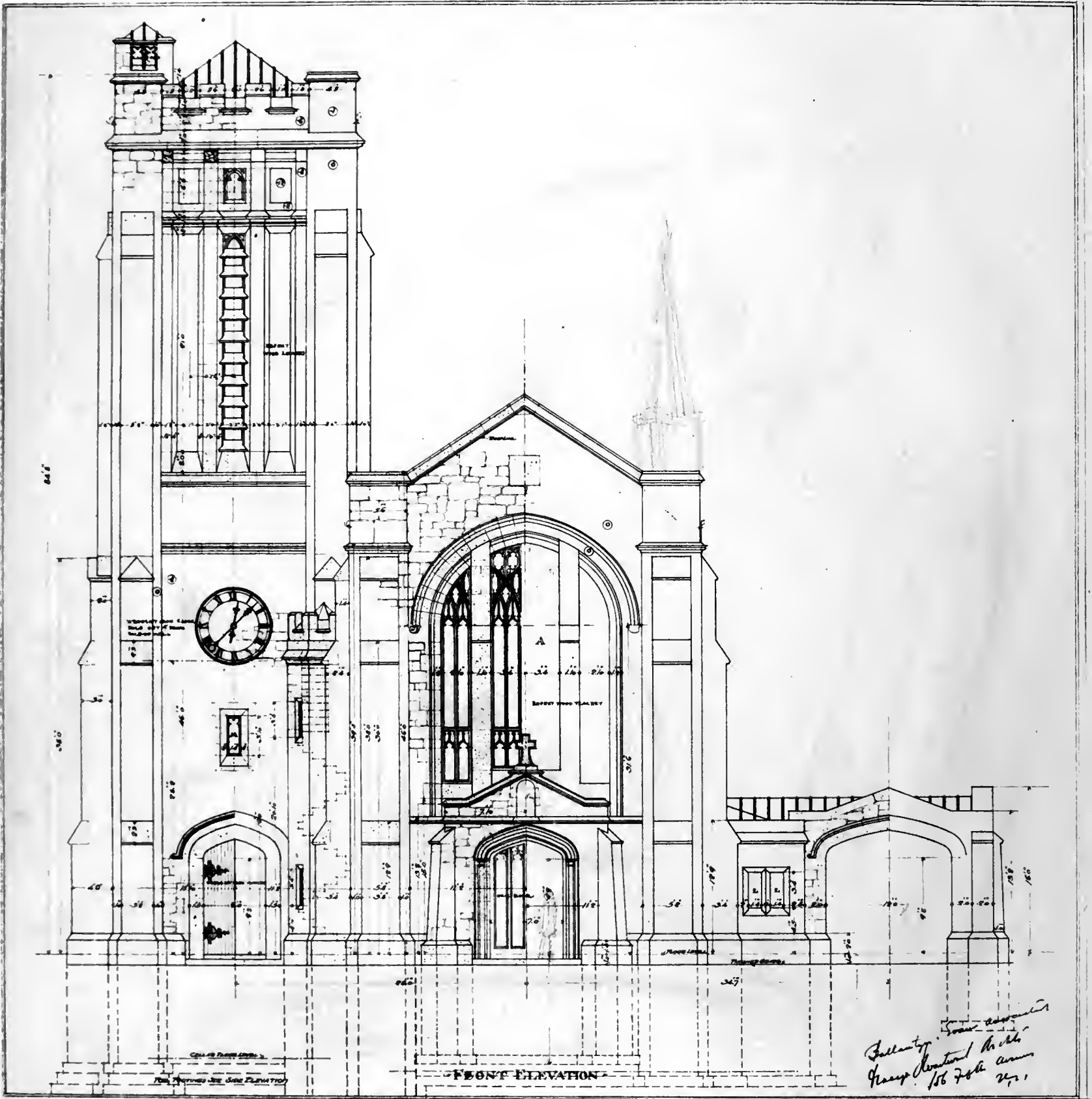
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	BRICK IN SECTION		INDICATION STAIRS
	WOOD IN SECTION		

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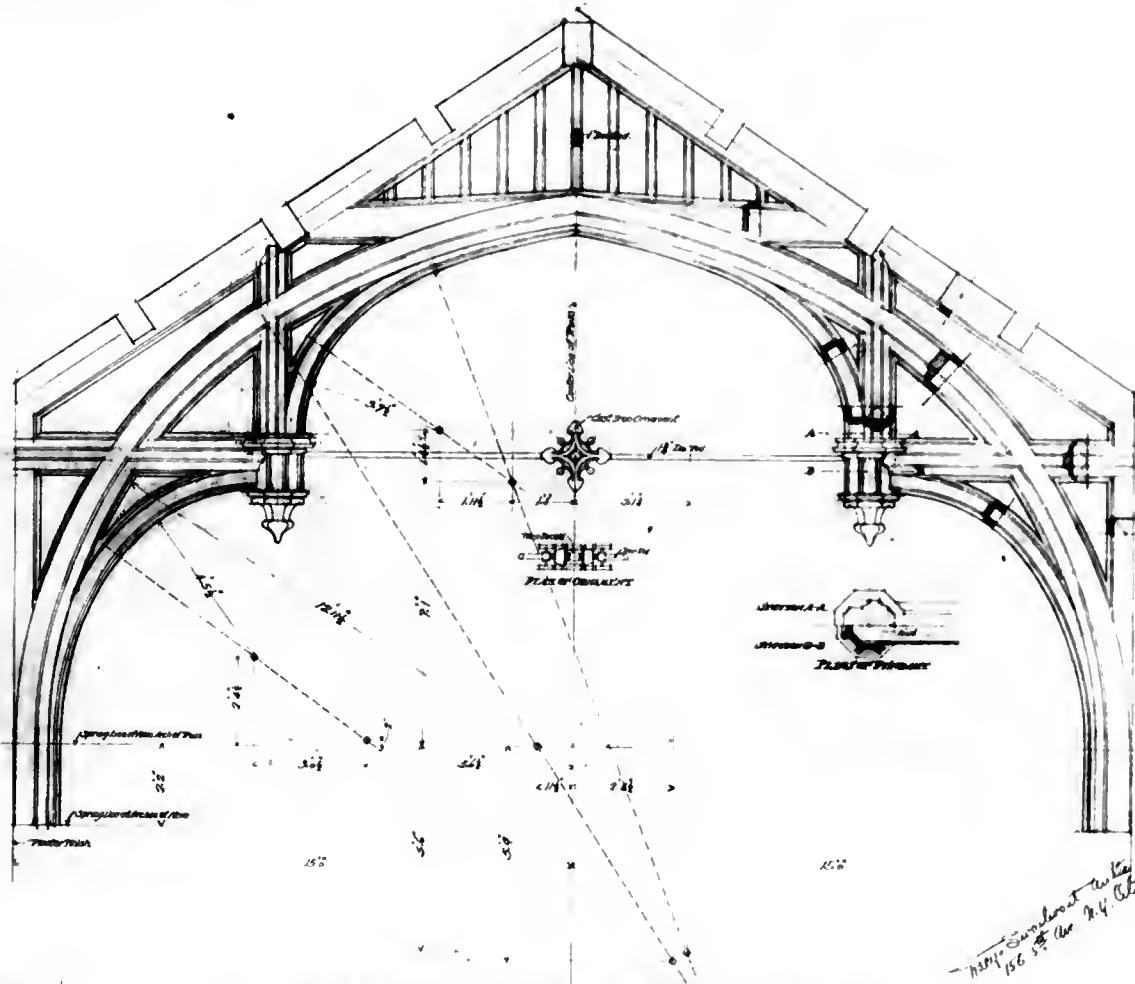


*Ballantyne Evans associated
 Tracy Swartwout Architects
 156 7th Avenue
 N.Y.C.*

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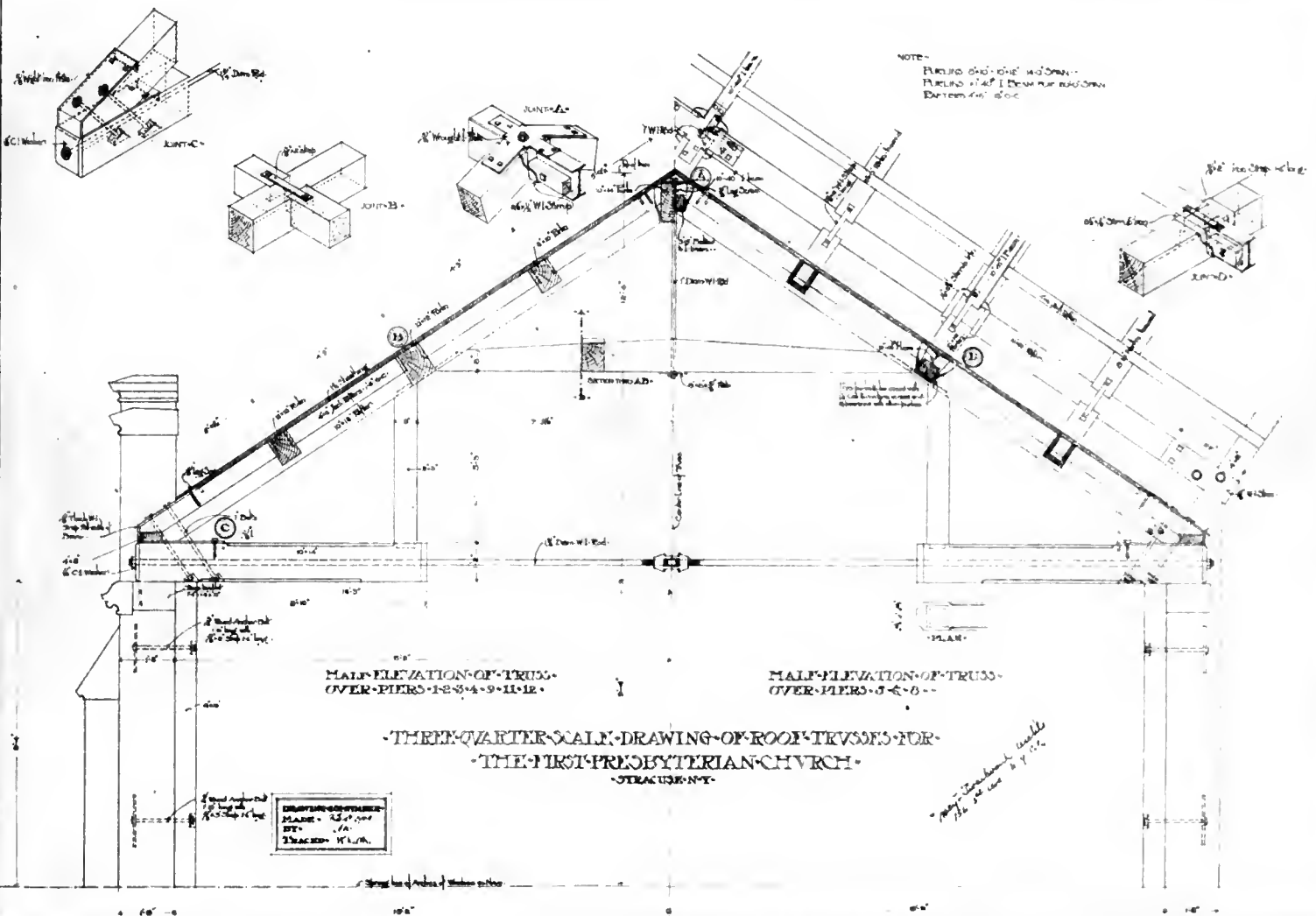
FRONT ELEVATION, FIRST PRESBYTERIAN CHURCH, SYRACUSE, N. Y.
 TRACY & SWARTWOUT, ARCHITECTS; BALLANTYNE & EVANS, ASSOCIATED.



Drawn 103
 Made 103
 BY

THREE-QUARTER VIEW SCALE DRAWING, SHOWING FINISH OF TRUSSES FOR THE FIRST PRESBYTERIAN CHURCH, SYRACUSE, N.Y.

1884
 156 St. Ave. N.Y. City



NOTE:
 PIER 10 AND 11 ARE NOT DRAWN
 PIER 12 IS DRAWN FOR REFERENCE
 BETWEEN 11 AND 12

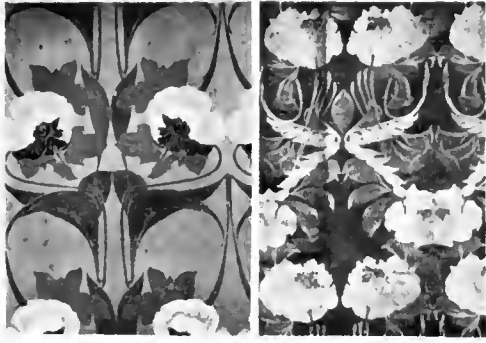
HALF-ELEVATION OF TRUSS OVER PIERS 1-2-3-4-9-11-12
 HALF-ELEVATION OF TRUSS OVER PIERS 5-6-8

THREE-QUARTER SCALE DRAWING OF ROOF TRUSSES FOR THE FIRST PRESBYTERIAN CHURCH, SYRACUSE, N.Y.

Drawn 103
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1884
 156 St. Ave. N.Y. City





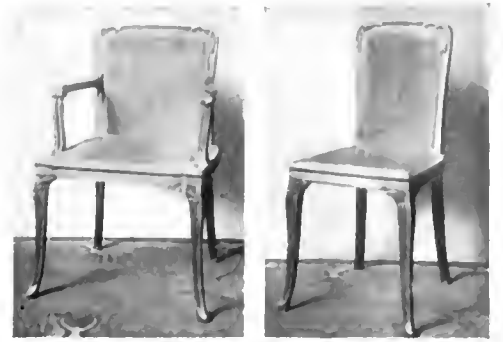
DESIGNS FOR SILKS. GEORGE DE FEURE.

last syllable. Absolute and complete violation of the simplest constructive forms or conditions, an archaistic affectation in every detail and a lack of sense of proportion is evident in every line. Desire for the unusual becomes a cult with him, no one thing can be done rationally, but must be tortured to become new in idea. The Haus Behrens at Darmstadt is also very unusual, especially on the exterior, on which the corner brick pilasters are thin and attenuated, and the usual lack of sense of proportion appears which is characteristic of Art Nouveau exteriors.

Prof. Josef Hoffmann, of Vienna, is among the best of the Art Nouveau designers. His work is that of an artist, refined, restrained. It is the very apotheosis of well proportioned simplicity, austere to the last degree, and therefore a good background and foil to any good applied art. It has in it the very element of quiet refinement which makes the simplest of colonial work so attractive. It must be confessed that in the few points where Prof. Hoffmann has introduced pictures or lamps or bits of decoration, he has done so with an asceticism that smacks not so much of the cloister as it does of poverty,



DECORATIVE PAINTINGS, RESTAURANT KONSS, PARIS. GEORGE DE FEURE.



CHAIRS. GEORGE DE FEURE.

either of purse or of perception. It is, however, on the whole, one of the best presentations of refined taste, and the association of Austrian artists, the "Secessionists," showed excellent judgment in selecting Prof. Hoffmann to install their exhibit, for his work is structural, refined and in good taste, though lacking body. It is safe to presume that he would do admirable work in any style he chose to adopt for the time being. It was worthy of being a setting for much finer work than was displayed on its walls. If Art Nouveau maintained the high standard of Prof. Hoffmann in the hands of its other exemplifiers, it would justify its existence. As a matter of fact, the delicacy of Hoffmann's work is that of some of the artists of the Renaissance, and there is a suggestion of the Portal of S. Giovanni Evangelesta in Venice in his door treatment between the galleries. Tullio Lombardi and Hoffmann would have had tastes in common, but the Italian is easily the more accomplished designer.

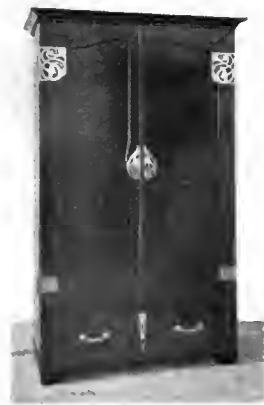
In addition to the work shown in the various expositions, Herr Koch publishes in his magazine on interior decoration (*Innen-Dekoration*) various examples of exteriors and interiors



SEAT WITH BOOKSHELVES. G. SERRURIER-BOVY.



DESK BY MARGARET JUNGE.



MARGARET JUNGE.



GERTR. KLEINHEMPEL.



DRESSER.

G. SERRURIER-BOVY.



BAILLIE SCOTT.



IN THE HOUSE OF "A FRIEND OF ART." BAILLIE SCOTT, LONDON.



BAILLIE SCOTT.

designed by the advocates of the new art. Some of these have interest especially for small house interiors, as they are better adapted to these than to large rooms. It becomes very evident studying Art Nouveau, that mass, dignity, grandeur or luxury can never be expressed by it; that it is an art of little things and small aestheticisms, and in these it is at times charming, so that there are suggestions for the treatment of small houses, especially summer houses, in its efforts. It is also true, that there are similar suggestions in every known style, even including the Egyptian. Herr Koch and Van de Velde and others have eulogistic articles on the following designers.

George de Feure, Paris, is credited with admirable fantasy, a fine sense of gracious line, and a masterly talent in drawing, all of which is but slightly indicated in the examples shown, which in every case have an excess of motive far from refined, an unnecessary disturbance of simple surfaces and the unrest of unrestraint. The chairs, as compared with the best of Louis XV. work, which their lines suggest, are heavy and dull. The

decoration of the Restaurant Konss in Paris is almost heroic in the size of its figures, and therefore quite out of scale with the size of the rooms; the commended drawing is clear and firm, but with little subtlety, and shows a certain sense of varying texture patterns in contrasting values, which seems to be its chief claim to attention. This is evident in the designs for silk. It is, of course, possible that there may be a fine quality of color in M. de Feure's designs which may go far to make them of more interest. They are not the work of a master, but of a clever student.

Serrurier-Bovy, Luttich, receives, as might be expected, a burst of eulogy from H. Van de Velde, who considers that Serrurier is the first artist upon the Continent who has seized upon the manner of the English styles in applied arts. It is doubtful if England would wish to father the result, for of many designers, these appear to be among the worst.

There is no piece of furniture, wall surface, carpet or ceiling which they have touched which they have not bedeviled. It is not alone that any traditional form



HAUS BEHRENS, DARMSTADT.



"POOKWANG" MUSEUM, H. VAN DE VELDE.



FIREPLACE AND INTERIOR BY BERNHARD PANKOK.



FREDERICK ADLER.

long established by common sense and utility is an offense to them, but their facility in the production of the uncouth shows not only a lack but an absolute absence of all knowledge of composition of lines and of scale of adjacent forms. To have such work as this commended as it is in a long article giving its antecedents and pedigree and couched in terms which the German language alone is capable of producing, goes far to justify a dislike for an attitude of mind which can produce such results.

The work of the Society of Handicraft in Dresden, by Margaret Junge and Gertrude Kleinhempel and others, while at times heavy, is on the whole simple and good, inlays are well used, suggestions of constructive forms are not abused. The influence of the training and skill of one great man is often felt even in minor work, and while it may be mere fancy, it is possible that the refinement and power of Semper still exercises an influence in Dresden which makes it saner than other Art Nouveau centers.

It is time something was said of the mawkish aestheticism of some so-called English art. With all its uncouthness, its forcing the note beyond concert pitch until it becomes a screech, there is virility in German and French and Hungarian vagaries, but for unmitigated puerility one must go to England, and especially to the work of Baillie Scott. Feeble motives of Tudor roses, herringbone patterns, that resemble the stripes upon an Austrian toll-post, and a general mixture of colors harmonious in tone but used with little discrimination, the introduction of exterior half timbered work as an interior motive, all show a searching for the unusual that approaches absurdity. Some of the rooms have simply pannelled walls with broad surfaces which are excellent, but such surfaces are common to all types of good design as foils to the detail, and therefore to be considered as the common sense of art, while the details in this case are most uncommon non-sense. There is one motive in Art Nouveau which is so peculiarly bizarre that it is vain to search for its antecedents, that is, the termination of a newel or other post by an exaggerated disc which resembled nothing so much as the spinning plate on the end of a juggler's wand. Mr. Baillie Scott is especially fond of these discs.



SKETCH FOR A DINING ROOM.
HANS SCHLECHTA AND OTTO WYTRLIK, VIENNA.



SALON, BY HUGO KOCH, KREFELD.



DINING ROOM, BY BRUNO PAUL, MUNICH.

Hugo Koch, of Krefeld, with others, has become daft over cycloidal curves, which form the top of anything he sees fit to design, whether it be a door opening or a piece of furniture.

There is a long article by Prof. H. Van de Velde, of Weimar, upon his Folkwang Museum, at the Hague. He admits that it is not his ideal of a museum, in which we concur. It is difficult to apply criticism to forms which thrust themselves upon the attention with such violence as do the balustrades, the ceiling lights, and the door panels of this museum. Perhaps the general remark that a museum should be a background for the objects it contains and should not force upon the visitor its own details, especially if they are bizarre, is all that need be said of Mr. Van de Velde's work. To express the effect of the work in one word, it sprawls ignominiously.

Hans Schlechta and Otto Wytrlik, of Vienna, have eliminated all mouldings and very nearly all curved lines, the interiors being merely compositions of rectangles, and the furniture primitive in its angularity. This is as absurd an excess in the direction of straight lines as that of Van de Velde in the direction of curved lines, and is an interesting example of the deliberately ultra character of the work of the recent designers, but it also testifies to the fact that straight constructive lines even in excess are preferable to many curves. There is, of course, a strong resemblance in this work to Japanese cabinets, tables, etc., which are also devoid of mouldings. The Japanese furniture, however, is in accord with the surroundings. Houses which have partitions of paper screens, and of which the floors are covered with mats, and in which there are no chairs, set a key-note of light and simple forms. It would be manifestly absurd to have heavy furniture in such an environment, but the more massive walls and ceilings

of our construction render such forms rather ephemeral in appearance. There is little accord between the room and its fittings, and a resultant effect of temporary occupation. Such furniture is, however, very well fitted for small rooms and country houses in America.

Bruno Paul in Munich and Frederick Adler, in Stuttgart, have not been entirely able to divorce their design from a touch of Gothic, both in moulding and detail, and the farther away

they have gone from this reminiscence the worse the work becomes. It is fluid Gothic without constructive beginnings or ends, but it at least suggests focussed detail.

Prof. Bernhard Pankok, of Stuttgart, has discovered that the lines of a wish-bone have decorative quality, and has adapted them to a fireplace and a window, with bizarre results.

It will be readily seen by the illustrations that Art Nouveau has but few able representatives, and that the work of these few depends very largely upon the refinement of the artist. It is therefore as expressive of temperament and taste as is a delicate instrument in the hands of a player; but in this case the instrument is one of very limited range, and incapable of strong expression without producing absurdities. It can be compared to a flute which, while expressive, cannot be called upon for the tones of the violin or 'cello. Wherever good taste is evident by a knowledge of composition or scale, Art Nouveau does not offend, but its virtues are negative, and when it becomes positive, its exaggerations and absurdities are ludicrous. From its delicacy of line, and its attenuation of form, it is well fitted at its best for country house interiors, and such designs as those of Hoffmann, Huber, Christiansen, and Kries have much charm; but once allow vulgarity to enter, or ignorance to appear, and what was attractive becomes uncouth, bizarre, and the designs of Behrens, Koch, Serrurier-Bovy, and Bugatti merely retard the gradually improving taste of the public. In all the great styles of the past, whether at their height or in transition, there was a broad, deep background of structural forms, around which had gathered mouldings, ornament and minor details, while in Art Nouveau these details are eliminated or exaggerated, as the case may be,

regardless of the structure behind them, while the structure itself has been minimized as far as possible. The result is an effect of thinness, meagreness, lack of strength, a nervous irritation, which is as far as possible from the robust virtues of the styles of the past.

There seems to be rather a serious arraignment of Art Nouveau when the analysis of the parallel column is applied to it. Against its few virtues of individual refinement and simplicity is to be found ignorance of structural forms and of composition, scale and location of detail, ignorance of all mouldings and their possibilities, lack of force and power of dignity and of repose, and in its place a nervous, irritating repetition of banalities, new, it is true, in that they resemble nothing previously performed, but already in a few years becoming mannered and aged. The last word that can be said of Art Nouveau is like unto the first: It is young, puerile, and without much promise of sturdy middle age. It is admirably adapted for young married couples and callow professors, and budding aesthetics, and in the hands of some few men, it becomes a good background and foil to more serious things, but it is doubtful if it does much to reform the stupidities of other styles, because it has already evolved stupidities of its own. Negation is naturally the preliminary clearing of the field for a new affirmative, but when the affirmative is as aggressive as that of Art Nouveau, its influence is weakened. Instead of being enthusiastic over its efforts, one is thankful that they are no worse. Instead of comparing its results with the masterpieces of the past, one searches to find the jewel which is so admirably concealed in many cases in its batrachian semblance.



TWO INTERIORS BY PROF. JOSEF HOFFMANN, VIENNA.

PLASTERED HOUSES.

BY CLAUDE BRAGDON.

THE growing favor of plaster and rough-cast for the exterior finish of frame country houses finds ample justification both practically and æsthetically. Its grayish white color is charming, seen against green trees or beside still waters. It is not expensive, it is tight, warm and enduring, it needs no renewals, and "tones" beautifully with the lapse of years. That it will withstand the severity of our northern climate is attested by the fact that there are frame cottages near the city of Toronto, and along the northern shores of Lake Ontario, that were plastered and rough-casted exteriorly over forty years ago, and the mortar is as good and sound as when first put on, and looks as though it were good for many years to come.

The best modern practice prescribes that exterior plastering be of cement mortar applied to wire lath nailed to



A COTTAGE AT HAYES, MIDDLESEX, ENGLAND.
(From "English Country Houses," published by Bates and Guild Co.)

furring strips placed not more than a foot apart. The more ancient and inexpensive method consists in using two tiers of wood lath placed about the width of a lath apart, and crossed diagonally, at right angles, like a lattice. The mortar is then applied in two coats, the first coat well pressed into the interstices of the lath to make it hold firmly, and scratched to form a key to the second coat, which should not be put on until the first is dry. The whole is brought to an even surface with the trowel in case a relatively smooth finish is desired. If a rough-cast finish is desired the scratch coat must be well dampened before the second coat is applied, in order to keep the whole moist and soft until the dash or rough-cast is thrown on. Rough-cast has a more interesting texture, more variety, depth and richness, for its minute protuberances and their interstices beautifully break up the light. The dash is composed of fine gravel, clean washed from all earthly particles, and mixed with pure lime and water till the whole is of a semi-fluid consistency. This is mixed in a shallow tub or pail and is thrown upon the plastered wall with a wooden float five or six inches square. While the plasterer throws on the rough-cast with the float in his right hand, in his left he holds a common whitewash brush, which he dips

into the dash and then brushes over the mortar or rough-cast, which gives this, when finished, a uniform color and texture.

All exterior finishing woodwork abutting upon plastered surfaces—window frames, water tables, cornices, and the like—should be provided with a channel or rebate on the vertical and under sides, for working the mortar into, and with a "lip" on top, so that the shrinkage of the wood will not leave an open joint. Care should be exercised, also, in flashing, the tin or copper being nailed to the boarding, underneath the furring, in order that the plaster which covers it may have its customary "key." If plastering is applied to brickwork the joints should be raked so as to give it a firmer hold.

Every kind of building material is susceptible of a distinctive and appropriate treatment, and since beauty, like any natural force, is apt to follow the line of least resistance, that treatment which is found to be the most easy and natural is apt to prove the most beautiful as well. In plaster work broad and unbroken surfaces can be handled with economy



SKETCH FOR A HOUSE AT ROCHESTER, N.Y., BY HARVEY ELLIS.

and ease, but angles, corners, patches, panels and "ins and outs" are difficult and expensive. The best thing practically is the best æsthetically. From the examples herewith given it will be seen that plain wall surfaces and grouped windows are characteristic of the best work. Casement windows seem particularly appropriate and good for houses of this sort. The prejudice against them in this country is rapidly disappearing, now that our architects are learning how to construct them properly, and that suitable fasteners and adjusters are obtainable. The cottage at Hayes, Devonshire, is a fine example of a straightforward and characteristic treatment of plasterwork, and many of the illustrations of American houses in this number of the REVIEW are of scarcely inferior excellence. What could be better, of its kind, than Mr. Howard Shaw's own house (following this article,) or the one by Wilson Eyre on page 49.

A simple and straightforward treatment of woodwork for plaster houses is recommended. Cypress or chestnut, stained so as to bring out the beauty of the grain, look excellently well. In the latest manifestation of the plastered house in England, as exemplified by the work of Voysey and Baillie Scott, the painting of the exterior woodwork in bright colors—blue

and apple green — is, I believe, the “latest wrinkle,” and one can easily imagine the effect to be charming. Overhanging eaves are particularly effective on plaster houses on account of the velvety clearness of the cast shadow. Half-timber work as constructed nowadays is never anything but a sham — the imitation of an abandoned method of construction — and for that reason, despite its picturesque-ness, it is not recommended. When architecture ceases to be logical it ceases to be good.

However, when the half-timber work is confined to an occasional gable, as in the case of the house at Wenham, Mass., shown on page 28, or the example by Mr. Ingraham at Milton (page 67), no serious objection can be raised against it, for the effect is charming, and it must be admitted that the succession of strong vertical lines of the timberwork in Mr. Ellis’ characteristic sketch imparts to the house an added interest and distinction.

The plain expanse of plastered wall can be charmingly relieved, in certain cases, by the introduction of ornamental cast-plaster work, to emphasize an entrance, or in the form of a frieze, under the shelter of a cornice. Some of the oldest plastered houses in England are ornamented in this manner. Another good effect, for a certain type of house, is obtained by differences of texture, framing the openings, cornices, etc., with smoothly finished plaster, and making the intermediate spaces of rough cast. A good example of this sort of treatment is seen in the Golden Lion hotel at Stratford.

Plaster work offers almost limitless possibilities in the matter of color. American architects have manifested an extreme timidity in the matter of exterior chromatic effects, and this is perhaps well, for nothing short of absolute success is tolerable; it is better to attempt nothing than to fail in this particular. The natural gray color of the plaster and the contrasting color of the exposed woodwork, whatever that may be, are usually sufficient to satisfy our unexact-ing color sense. It is sometimes desirable, however, to make the wall surfaces a warmer — that is, a yellower — tone



PROSCENIUM OF THE MASK AND WIG CLUB, PHILADELPHIA.
Decorated by Maxfield Parrish.



THE GOLDEN LION HOTEL, STRATFORD, ENG.



GRAND DUCAL MAJOLICA FACTORY, KARLSRUHE.
F. RATZEL, ARCHITECT.

than the natural color of the dash or plaster. This may be accomplished in a variety of ways. A dash composed of shell-lime and marble dust is said to tone to a beautiful ivory color. The plaster may be tinted a permanent buff, by the admixture of green copperas and strained fresh cow manure in the proportion of five pounds of the former to one of the latter. It is not always easy to obtain a uniform tint by this method, and for this reason a surface application of the desired tint is better, although this has the counter objection of impermanency. The following receipt for a wash for the coloring of exterior plaster surfaces is said, however, to be entirely durable:

$\frac{1}{2}$ bushel of lime,
6 pounds sulphate of zinc,
2 gallons or more of milk,
the more the better.

A little Portland cement and powdered yellow ochre of a quantity sufficient to make the required tint. The mixture must be applied hot; that is, with the natural heat of the lime, on the day of mixing, and heated over a fire if it becomes cold.

If one wishes to go further than this and attempt effects of polychromy, the most satisfactory method is to concentrate bright, harmonious colors in certain places, about an entrance, a window, or in a frieze or cornice. In some of the creations

of L'Art Nouveau, color is employed with great art. A favorite device seems to be a stencil pattern, in bold color, applied directly to the surface of a plastered wall. The old stuccoed houses of Italy and Tyrol have sometimes beautiful paintings on the outside, which should be full of suggestions to the modern architect. I can find nothing in American architecture which at all compares with these, except Mr. Maxfield Parrish's decoration for the proscenium arch of the Mask and Wig Club, in Philadelphia, and, therefore, though an interior decoration, I include it. Neither are the chromatic effects, shown in the central pavilion of the majolica factory at Karlsruhe, strictly apposite, for they are obtained by means of inlaying colored tiles in brickwork, the surface of which is stuccoed, but the building well illustrates the principles which should govern the application of color to plasterwork.



“RAGDALE.”

THE COUNTRY HOME OF MR. HOWARD SHAW, LAKE FOREST, ILL.

HOWARD SHAW, ARCHITECT, CHICAGO.

Photographs by Henry Fuerman, Chicago.

“RAGDALE” is built in an old orchard some three hundred feet back from the highway, its entrance to the east; its garden fronts giving to the west and south on an open valley. A straight drive between rows of apple trees leads from the stone-walled entrance to a circular turn in front of the house. In this open turf circle stands McNeil’s bronze group, “the Sun Vow” lending infinite dignity to the simple surroundings. To the northwest, the stables and farm buildings are built about a quadrangle.

“Ragdale” is interesting from its simplicity of treatment and of surface, its directness of expression, and the excellent result which has been obtained by exercise of good taste. This is not an expensive house in any particular and has very little of any ornamental detail as aid to its effectiveness. It is simply walled and simply roofed with a long ridge line, running as it should with the longest dimension, and two end gables, the long slope of the one to the north running down over the service portion. Its motive

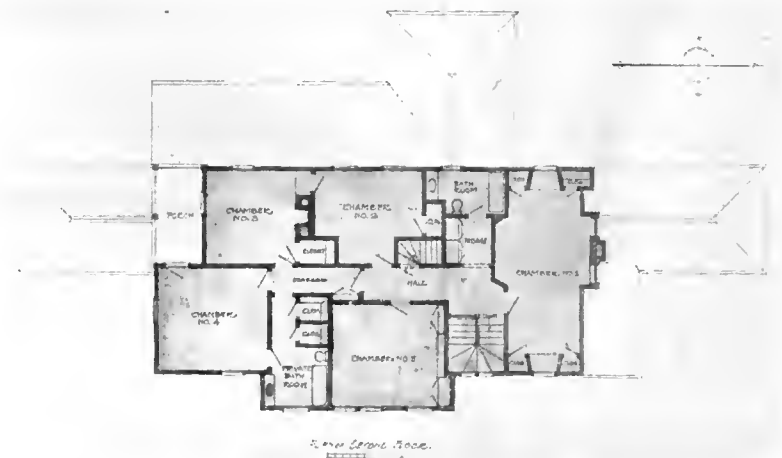
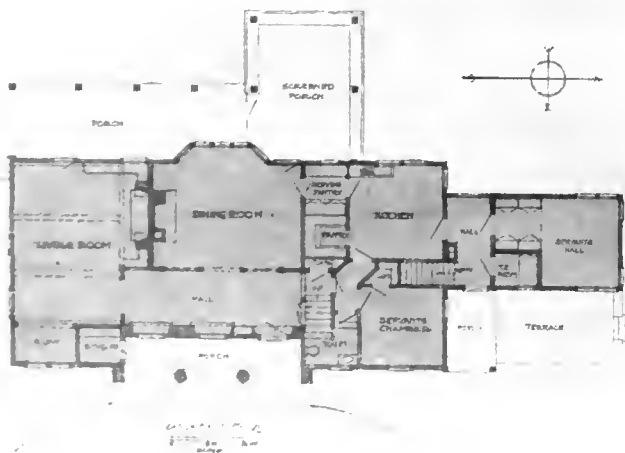
is not unlike that of a certain type of English country house that is to be found in Herts County, England, near Hitchin and Wymondelay. It has, as they do, the very positive advantage of being covered with plaster instead of shingles or sidings, and therefore having cool white wall surfaces, which take delicate shadows instead of being ruled like a copy-book and stained with some muddy pigment. It is pleasant to see that Mr. Shaw believes that plaster will stand a northern climate if its edges and top surfaces are protected, and that he has projected the eaves and maintained strong horizontal lines. The plan of course is one of his own desires. The plaster is a creamy white, the eaves, verge boards, porch posts and timbers are hewn oak, stained gray black, the doors, window casing and blinds are a faded peacock blue, and the sashes are white. It might not be acceptable to some people to enter a hall that is somewhat of a corridor and pass the entrance to the dining-room, and, in fact, look into it through openings before reaching the living-room, but in planning an Ameri-



THE EAST ENTRANCE. SIDE OF HOUSE.

can country house there are many men of many minds, and, as is readily seen from the photographs of the interior, all the rooms are worth looking into. The comparative isolation of the staircase seems to us a good feature and a step in

sunset view. In the interior there are indications of delicate touches of detail which add much to the interest of the whole, such as the coving of the hall ceiling, the arched niches in the dining-room and the high, slight pro-



the right direction, for we yet fail to see why the means of getting to bed-rooms in a small house should be made monumental and the chief factor of the interior. The rear porch is ample and comfortable, with probably a western

portions of the dining-room mantel; and all these give the touch of refined taste applied to simple things, which makes the difference between the work of an artist and that of an ordinary designer. The rooms also have a fresh chintzy

quality peculiarly fitting to a country home; where the flower forms, the crisp foliage of the outer world can well invade the interiors.

It is always difficult to obtain the effect of these rooms in a photograph; certain tones and colors, yellows and reds, become exaggerated to the detriment of blues and grays, and the rooms look so set and unsympathetic, while as a matter of fact, with the sun shining in them, touching

each piece of glass or silver into a gay little sparkle of miniature suns, and with the summer breeze filling the curtains, the contrasts and gaiety of color seem quite in accord. The furniture in this case has a slight touch of the long lines of *Art Nouveau*, but none too much.



THE WEST SIDE OF THE HOUSE.

Such a house as this is to be recommended to the serious consideration of people who contemplate building summer cottages, and who in the ordinary course of events are likely to be fascinated with designs that are spiced with all sorts of bay-windows, queerly shaped roofs and pinnacles and a plan which has so-called cosy corners. It is noticeable that in this plan of Mr. Shaw's house the rooms are

rectangular in shape and of good proportions and the ceilings are not unduly low, and the cornices are kept intact, and yet there is all the variety in general effect of the interior of the room that could be desired. There is nothing that gives the effect of space and of comfort so much as simple rectangular



THE HALL LOOKING FROM THE LIVING-ROOM DOOR.

rooms with openings symmetrically spaced and of the same heights. There is an element in orderly things which gives the impression of quiet and repose, while on the contrary, walls that are cut up with peculiarly shaped openings, and rooms to which are affixed queerly shaped corners and bays become devoid of proportions and seem disorderly and cumbered with accessories. This is not the case with the rooms of Ragdale. It is much more difficult to furnish a small room well than it is a large one. The very expanse of floor and ceiling in a large room tend to unify the whole effect. For this reason a small room appears much more frequently over-furnished, especially with unnecessary bric-a-brac, which is usually placed three deep upon a mantel shelf many times too large for the room. It is better to err on the side of austerity in furnish-



THE DINING-ROOM.

ing small rooms than on that of attempted luxury. A mantel or a sideboard placed on axis go far to furnish a room thirteen feet by fifteen feet and a variety of other furniture is not often commendable. It is also a very good idea to treat small rooms in horizontal zones of color rather than in perpendicular lines. All the horizontal lines tend to increase the apparent dimensions of the room, while the perpendicular ones produce the very opposite effect. In all these particulars the effect of the rooms of "Ragdale" seem to have been intuitively felt, perhaps carefully considered, although it seems probable that the admirable result was more due to instinctive feeling than to that intellectual calculation which is only too frequently over-formal in its achievements. The living-room fireplace is particularly well handled; it is illustrated among other fireplaces on page 108.



THE ALCOVE IN THE LIVING ROOM.

COUNTRY HOUSE OF MR. T. C. HOLLANDER, WENHAM, MASS.

WILLIAM G. RANTOUL, ARCHITECT, BOSTON.

Photographs by Leon Dadmun, Boston.

THE country house for Mr. Hollander at Wenham, by Mr. Wm. G. Rantoul, has the usual quiet charm of Mr. Rantoul's work. It is admirably planned for its purpose, the stables being well placed and isolated, and the service portion concentrated. The rooms are planned with the English initiative rather than the American, that is, they open successively one into another rather than all being grouped around a central hall.

This method always gives great opportunity and flexibility of plan, making it possible to have long masses of building without great depth, and also to have rooms that are lighted at opposite ends, and have not the difficult factors of two walls at right angles with windows opposed to two plain walls, so frequently found in American houses. The objection to passing through one room to another is purely a conjectural one in the first floor of any house. As a matter of fact, doors are always open and rooms are en suite, and if an isolated room is desired it had best be frankly placed alone by itself. Certainly, all rooms need not be capable of isolation, yet the supposition that each room should have an independent entrance into a hall has gone far to injure effects in American houses, and would have made the suites of Italian and French palaces and the successive drawing-rooms of English manors impossible.

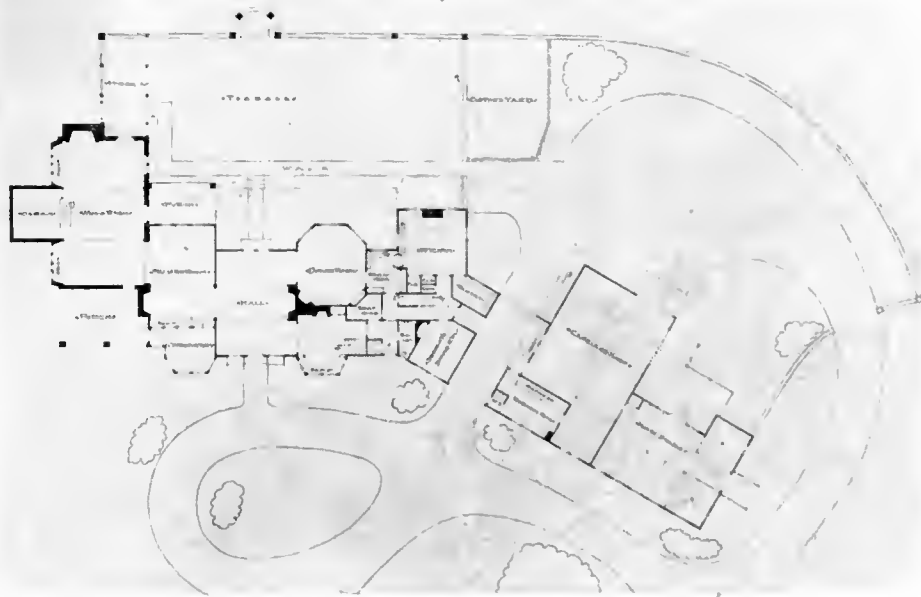
The hall has a fireplace, opposite which is a large opening to the billiard-room. In the latter room is a fireplace on axis with that in the hall, and one end of the billiard-room has windows into the conservatory. This latter arrangement seems rather unusual, as a conservatory is less associated with a billiard-room than with almost any other room in the house. Beyond is the music-room, with a high trussed ceiling. Stand-

ing in the hall there is a vista through the billiard-room terminating with the organ in the music-room which gives an excellent sense of space. The proportions of all these rooms are good, the details simple and in good taste, the beams alone seeming heavy in comparison to the finish. There are occasional little touches of detail, such as the curved top to the postern door from the music-room, and the arched line

upon the entrance to the billiard-room which indicate the feeling of an artist. The organ pipes seem painfully severe and chaste. It is admittedly difficult to make the pipes of an organ harmonize with any room, the repetition of perpendicular lines setting a very awkward motive, but the termination of the pipes, both top and bottom, can be varied and they can have simple horizontal line treatment to oppose the perpendicular lines.

Upon the exterior the house is attractive, its masses in most cases being very well related to each other in form and scale. The chimneys are sufficiently high, and have received treatment of line and cap, which is unusual with American chimneys. The introduction of shingles between the first and second story windows in the bays seems to have been deliberate, and somewhat unnecessary.

The plaster surfaces of the remainder of the walls is interrupted by these shingled spots. It is a genuine pleasure to see a plastered house, and in this case the traditions of shingled wall seems to have been sufficiently persistent to have induced the use of some small surfaces of shingles. In the dormers the verge-boards have been kept closer back to the wall than in the English or French work, and there is a consequent lack of strong shadow, while the shadow at the eaves is exceptionally good and vigorous. The half timbered work





COUNTRY HOUSE OF MR. T. C. HOLLANDER, WENHAM, MASS.



THE HALL.



THE BILLIARD ROOM.

has been introduced very slightly, merely enough to prevent too broad surfaces of plaster from cracking under the unfavorable conditions of a climate which has extremes of forty degrees in a few hours. Half timbered work is most effective

when the space between the upright timbers is but little more than the breadth of the timbers themselves. To this type belong the houses of Rouen, Lisieux, and Evreux; otherwise broad plain plaster surfaces give better effects. The charm

of plaster is largely due to its response to shades and shadows and to reflected lights and colors, and the nearer it is to white the more subtle is its capacity for the reflection of delicate tints. The contrast of plaster walls and tiled or shingled roofs, of the white, broad surfaces, and the dark, at times black, wood trims, goes far to make the houses of Chester, Coventry, Leamington and Shrewsbury amongst the most attractive of the smaller English houses. This quality of contrast has been well handled in this house at Wenham, and in addition the house is well placed on the land. Its plan bends to embrace the southern sun, its roofs drop with the slopes of the hill, and the accents of its chimneys are excellently placed. It is the attention to these fundamental factors of good architecture which has made this house, which in itself is so much less ambitious than many of its contemporaries, have a most attractive individual character, which is an excellent object lesson when compared with the manufactured picturesqueness and ostentatious variety of many of the country houses which have been built within the last decade as summer homes in the United States. There are few of Mr. Rantoul's houses to which this would not apply with equal force.



THE MUSIC ROOM.

THE HOUSE OF MR. JOHN A. HALL, SPRINGFIELD, MASS.

G. WOOD TAYLOR, ARCHITECT, SPRINGFIELD.

THE house shown on this and the two following pages stands on a hill of some prominence overlooking the city of Springfield, Massachusetts. The western or terrace front of the house commands a very fine and most extensive view; the Connecticut river for many miles is seen in graceful sweeping curves and reaches to right and left, while beyond in the distance can be made out the foothills of the Berkshires.

As will be seen from the photographs, some study has been given to providing in an informal way an artistic setting for the house; the shrubbery is well placed, and in the short time since planting, has done remarkably well, as has also the ivy on the brick walls of the house. There is a certain charm about the "ivy-covered wall," but to our thinking there seems to be a greater charm when the wall is only partly covered, as is very well illustrated in the photograph showing the Terrace; here there seems a happy combination of ivy and wall space—an effect which should be maintained. Vines should be

kept within reasonable bounds by frequent trimming and not be allowed, as is too often the case, to overrun the whole of the wall spaces, covering up all the beauty of good brickwork, and completely concealing the structural lines of the building. Our photographs illustrate well the outside of the house, so it will not be necessary to more than briefly mention that the brickwork is a very good example of Flemish bond with black headers and wide white joints; the outside plaster is warm colored and of rough texture, and the timber work is stained a rich warm brown. It will be seen by reference to the plans that the hall has been quite a feature of the house. It is a large, effective, and very handsome room. The opening to the alcove is a low, broad arch, and the raised portion, which is up two steps, is separated from the main hall by arches with quaint twisted columns. The staircase, with its broad landings and leaded glass casement windows, add much to its attractiveness. A pretty and somewhat unique feature is the leaded glass bay breaking out of the first landing of the staircase into



THE HOUSE FROM THE EAST.

the dining-room. The side walls of the hall are paneled in oak and, with the heavy beams of the ceiling, are stained like dark English oak.

The side walls of the dining-room, like those of the hall, are entirely of dark oak paneling, and the ceiling has massive oak beams. This room has a well-designed mantel which extends to the ceiling. The fireplace has a facing of limestone, with moulded corner and with richly carved panel above the flat arched opening. On the wall opposite the fireplace there is a plate shelf extending across the end of the room. The sideboard, which is partially seen in the photograph, adds much to the room. It was designed with reference to the paneling against which it stands and is a very handsome piece of furniture with its richly carved back.

The parlor is finished in mahogany; it has a paneled wood dado, pilasters, and cornice. This is an attractive room with its well-grouped windows, fireplace, and window seat. The fireplace facing here is of Mexican onyx.

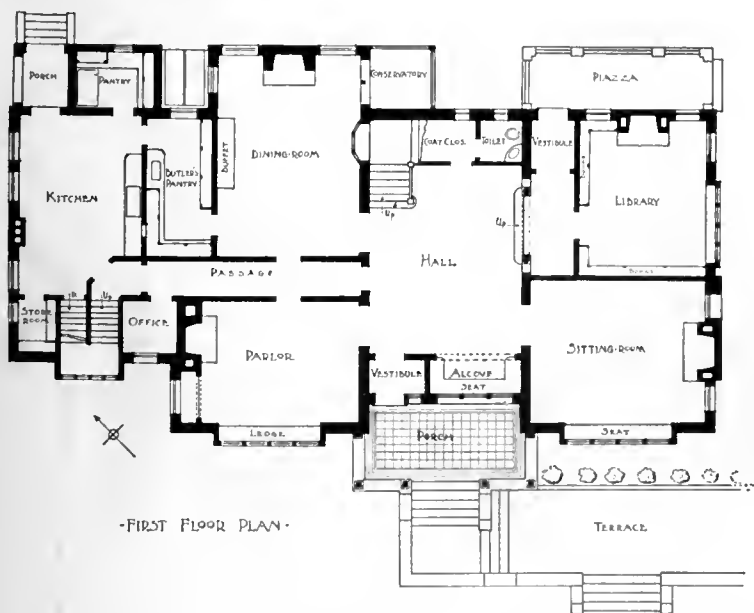


THE TERRACE.

The room has a successful ceiling of ornamental moulded plaster. The decoration of the walls above the paneled wainscot has an artistic color scheme which has been effectively worked into the plaster ceiling.

The floor of the library, which is in the southeast corner, is raised a foot above the level of the main house floor, to conform with the outside grade. This room is finished in oak stained a soft brown, has a high paneled wainscot and heavily beamed ceiling. The fireplace and mantel are very attractive; the wide fireplace and chimney breast, to a height of some five feet, are of mottled Roman brick, of color harmonizing well with the woodwork. In the centre above the mantel shelf is a cupboard with leaded glass doors, on each side of

which are coved circular niches. The room is abundantly lighted, and the group of windows has a wide convenient ledge. The upper sashes are glazed in good lead work of especially appropriate designs. The floor of this room, as elsewhere throughout the first story, is of quartered oak in narrow boards.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

The sitting room, which is across the hall from the parlor, is finished like the hall and dining-room in quartered oak. The fireplace and mantel, while of different design than those in the dining-room, are treated in a somewhat similar manner. The grouping of the windows in this room, like those in the parlor, is well-arranged in regard to the fine western view.

The kitchen—large, well lighted, and well ventilated—is placed at the north end of the house. It is finished in hard pine, and has a wainscot four feet high. Its outside entrance opens directly on to the servants' porch, which is placed conveniently out of the way. A broad, well placed flight of stairs leads down to the cellar, and another up to the servants'

of the third story.

The pantry is well supplied with enclosed shelves and contains the refrigerator. The butler's pantry is of generous dimensions; it has closets with glass doors for the china and a porcelain sink set in marble. There is a slide between this room and the kitchen for the passage of dishes.

In the second story, the hall and staircase are finished in quar-



VIEW FROM THE SOUTH.

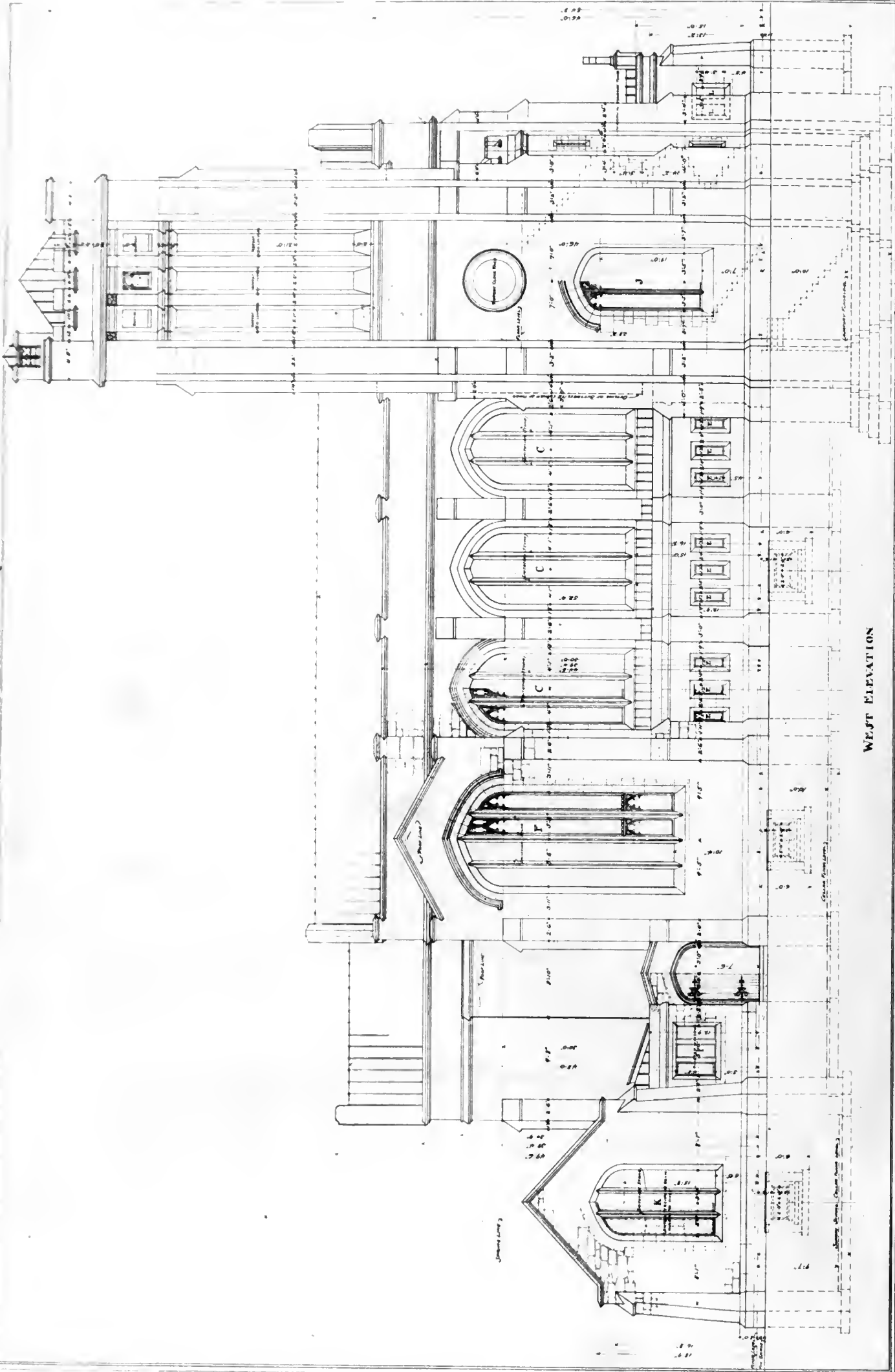
tered oak to correspond with those in first story, but the woodwork in all the chambers is painted with an ivory white enamel paint, rubbed to a smooth surface.

The third story contains a well-lighted, large billiard room, four chambers, a bath room, store rooms, and closets. All of the chambers are well lighted and are well supplied with large closets.



THE HALL, LOOKING INTO THE DINING ROOM.





WEST ELEVATION

FIRST PRESBYTERIAN CHURCH
SYRACUSE, N.Y.

Henry Swartwout, Archt. Syracuse, N.Y.
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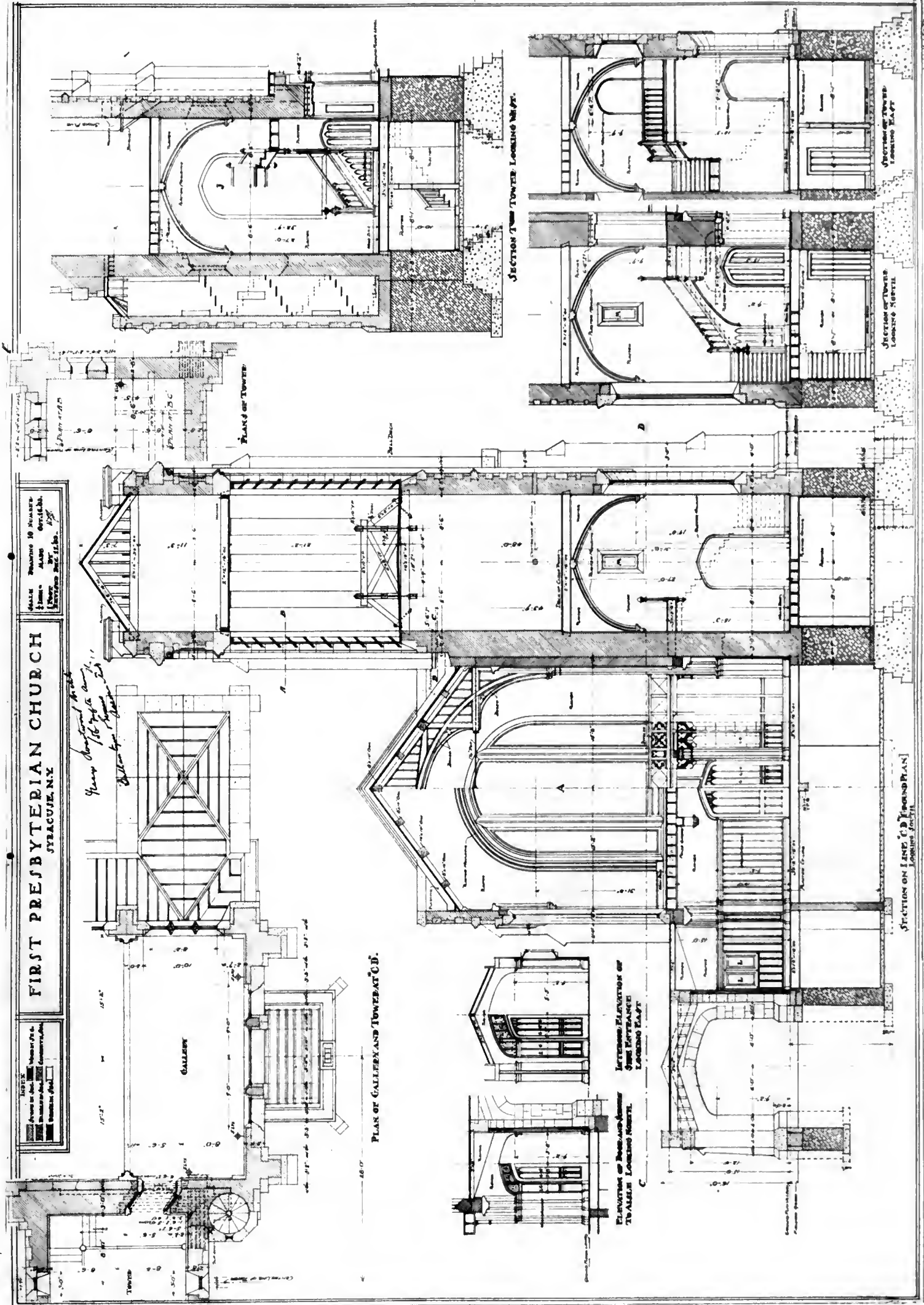
SCALE
1/4" = 1'-0"
1/8" = 1'-0"
1/2" = 1'-0"
3/4" = 1'-0"
1" = 1'-0"

DRAWING MADE BY
HENRY SWARTWOUT

NO. 5
SYRACUSE
SEP. 14, 1874

INDEX
SEE DRAWING PLAN
SIMILAR

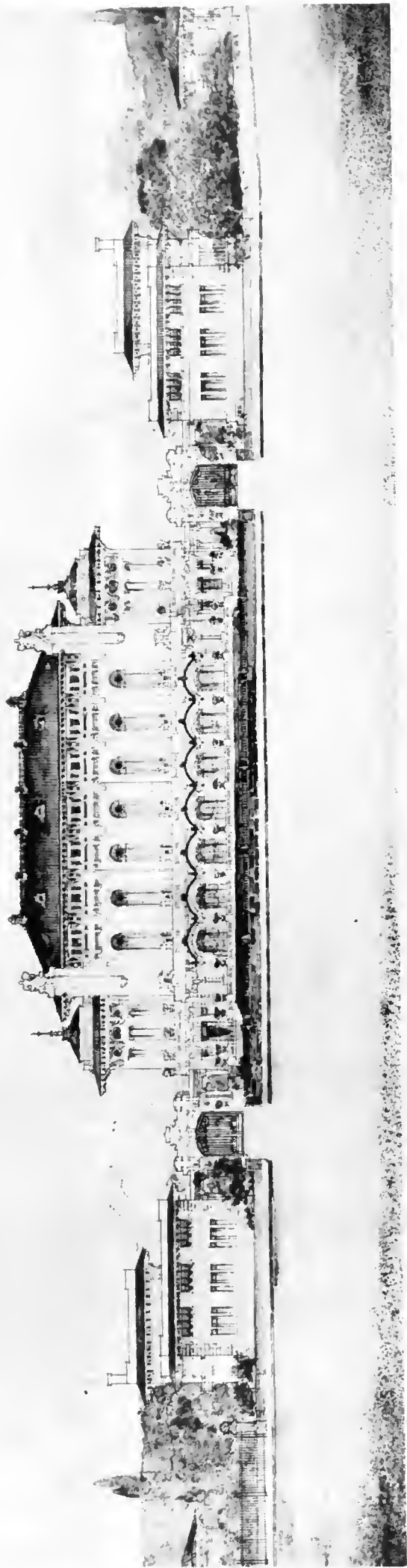
SIDE ELEVATION, THE FIRST PRESBYTERIAN CHURCH, SYRACUSE, N. Y.
TRACY & SWARTWOUT, ARCHITECTS; BALLANTYNE & EVANS, ASSOCIATED.



DETAILS OF THE BOOTH END OF THE FIRST PRESBYTERIAN CHURCH, SYRACUSE, N. Y. TRACY & SWARTWOUT, ARCHITECTS; BALLANTYNE & EVANS, ASSOCIATED.



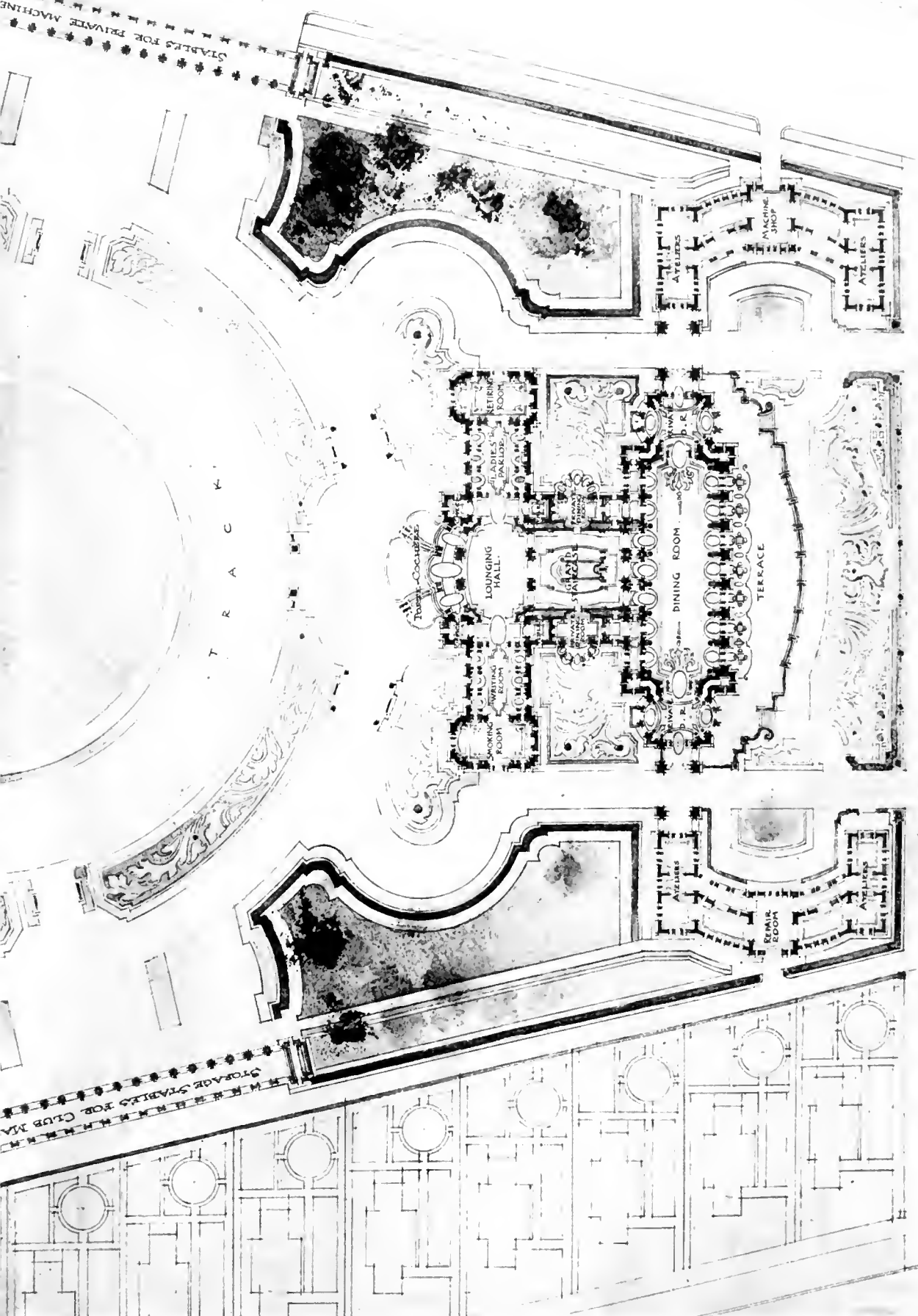


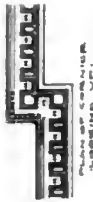
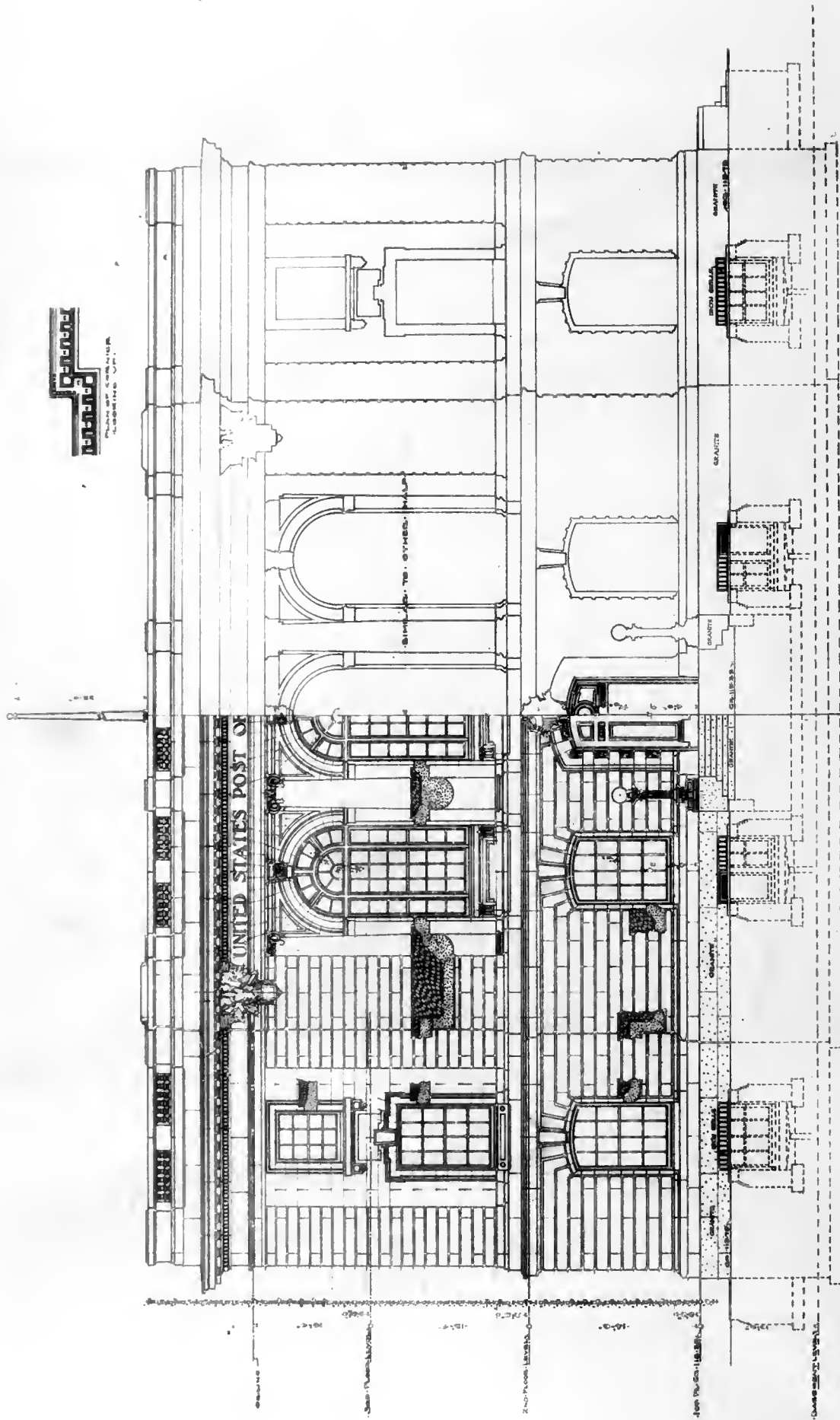


STABLES FOR PRIVATE MACHINES

STORAGE STABLES FOR CLUB MA

T R A C K





INDEX OF MATERIALS

1	BRICK
2	CONCRETE
3	GLASS
4	IRON
5	WOOD

NINTH STREET ELEVATION
 SCALE 1/8" = 1 FOOT.
Parker & Thomas Architects
April 25, 1904

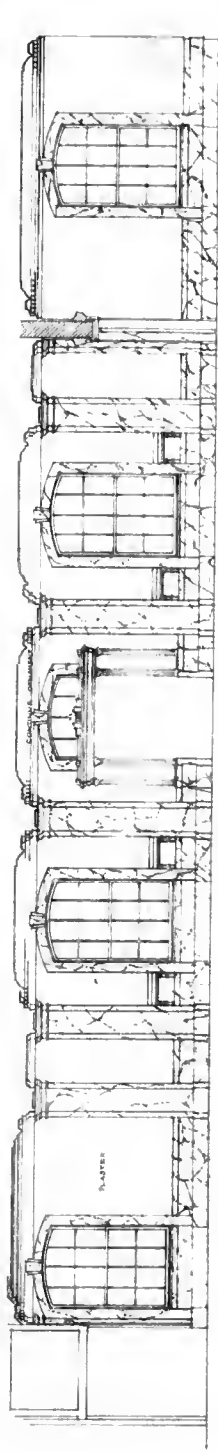
U.S.P.O. & COURT HO.
 HUNTINGTON, W. VA.
 Drawing P.T. No. 12.
 Prepared by *P.M.*

COPYRIGHT, 1904, BY BATES & GUILD COMPANY.

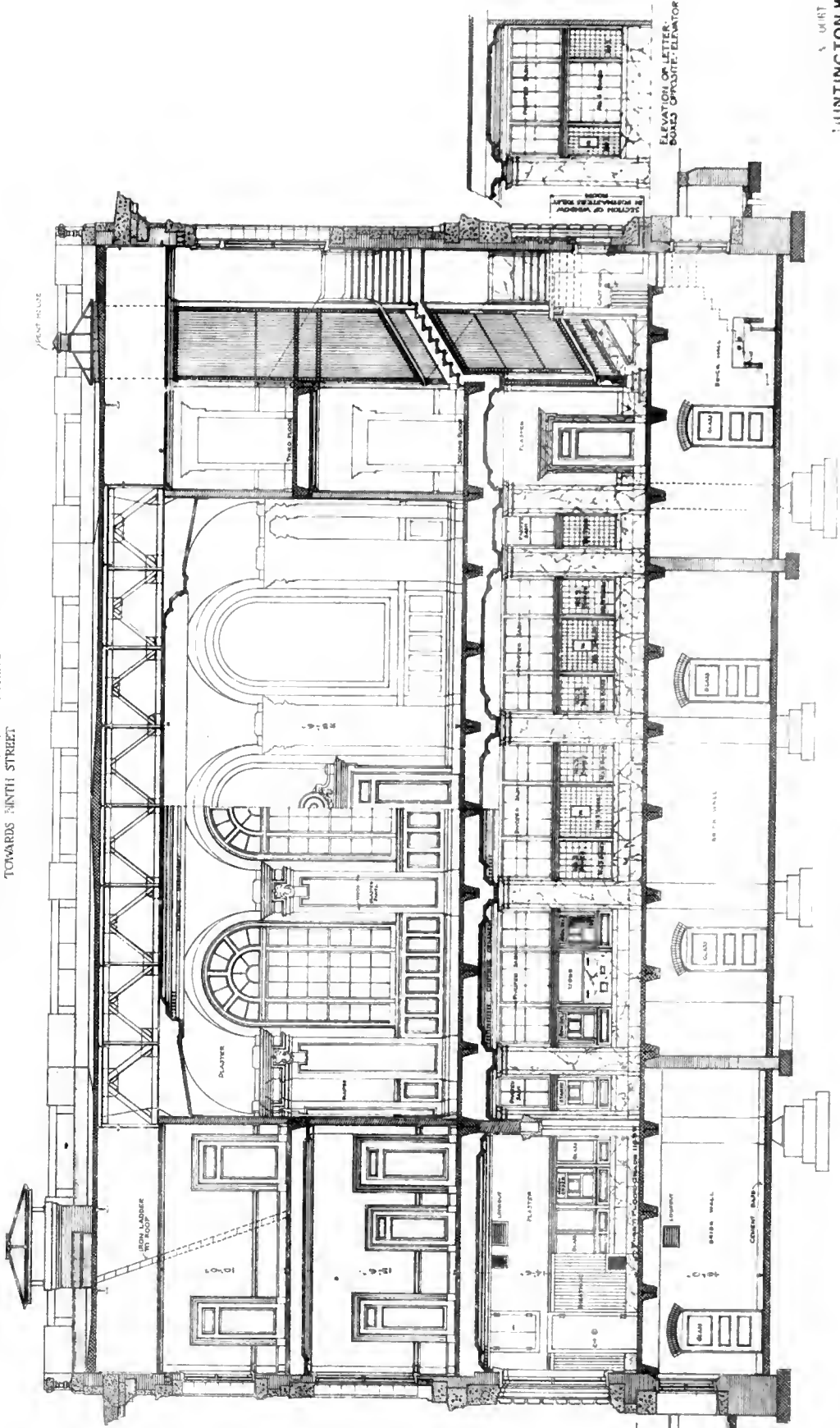
FRONT ELEVATION.

UNITED STATES POST OFFICE AND COURT HOUSE, HUNTINGTON, W. VA.

PARKER & THOMAS, ARCHITECTS.



ELEVATION OF LOBBY IN PUBLIC SPACE LOOKING TOWARDS NINTH STREET



SECTION A-D
SCALE 1/4" = 1 FT.

Robert Thomas Parker
Architect

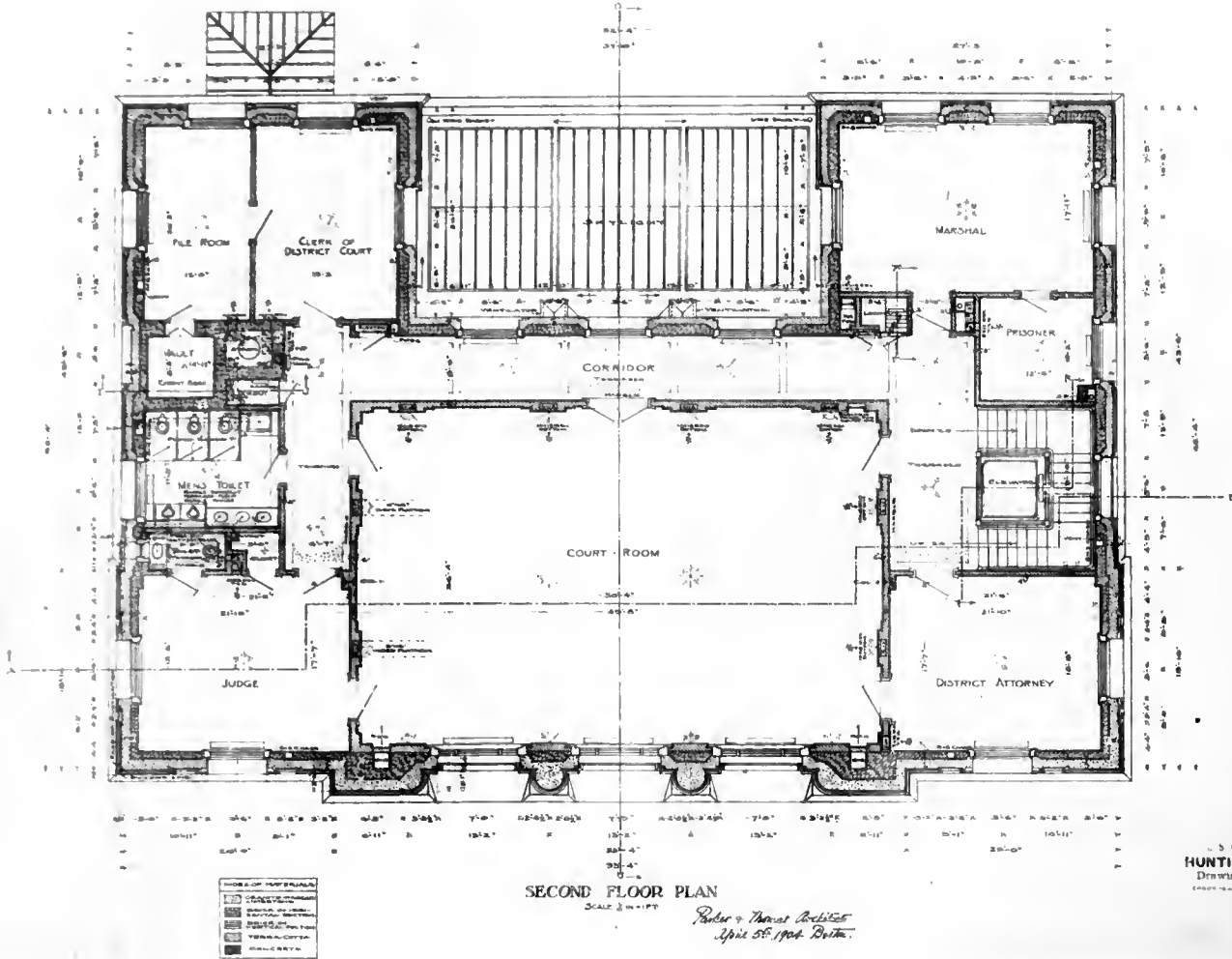
SECTION.

[Symbol]	WOOD OF MATERIALS
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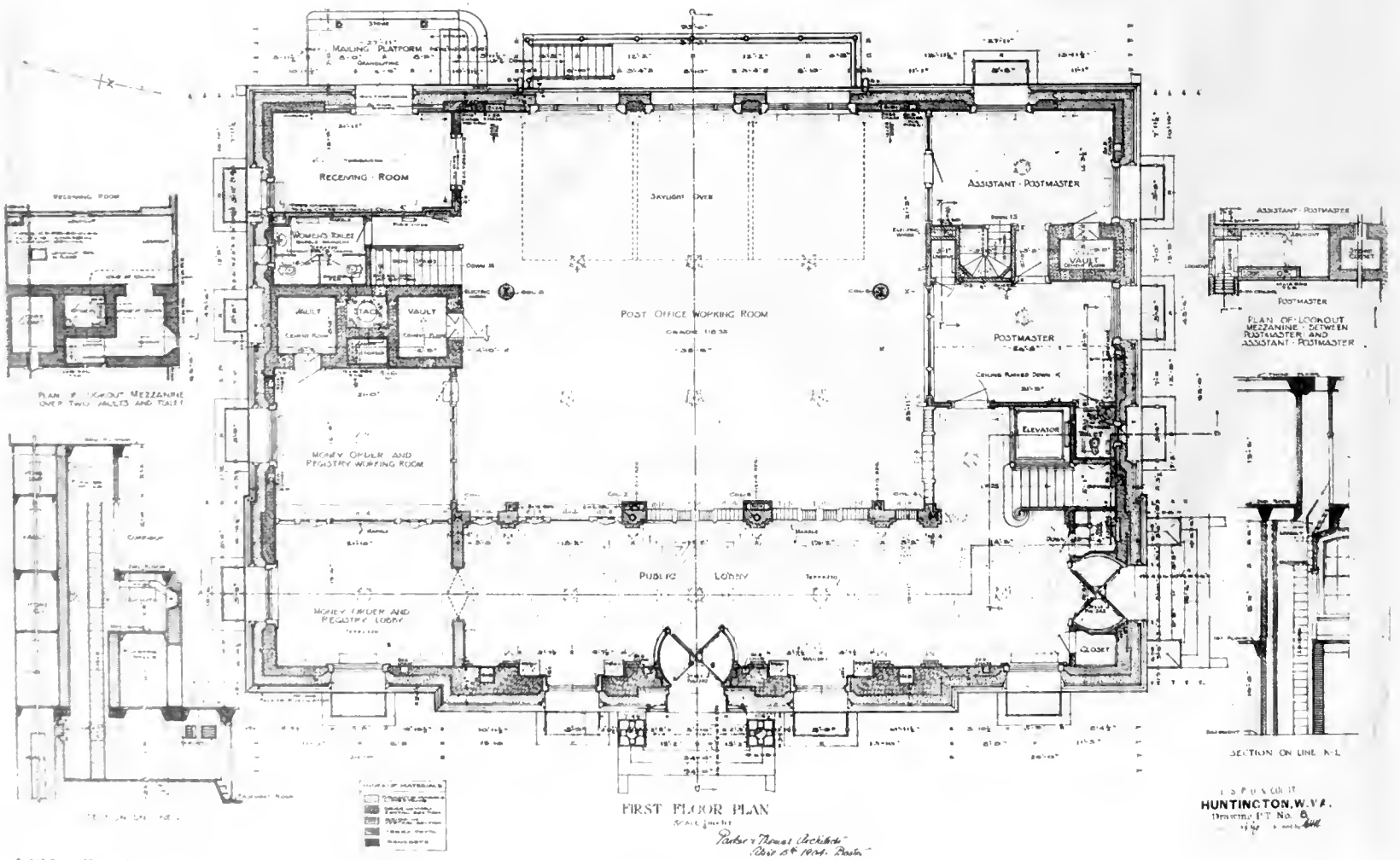
REAR ELEVATION OF MAIN ENTRANCE - "REGISTRY" SCREEN

UNION TRUST BUILDING
HUNTINGTON, W. VA.
No. 16

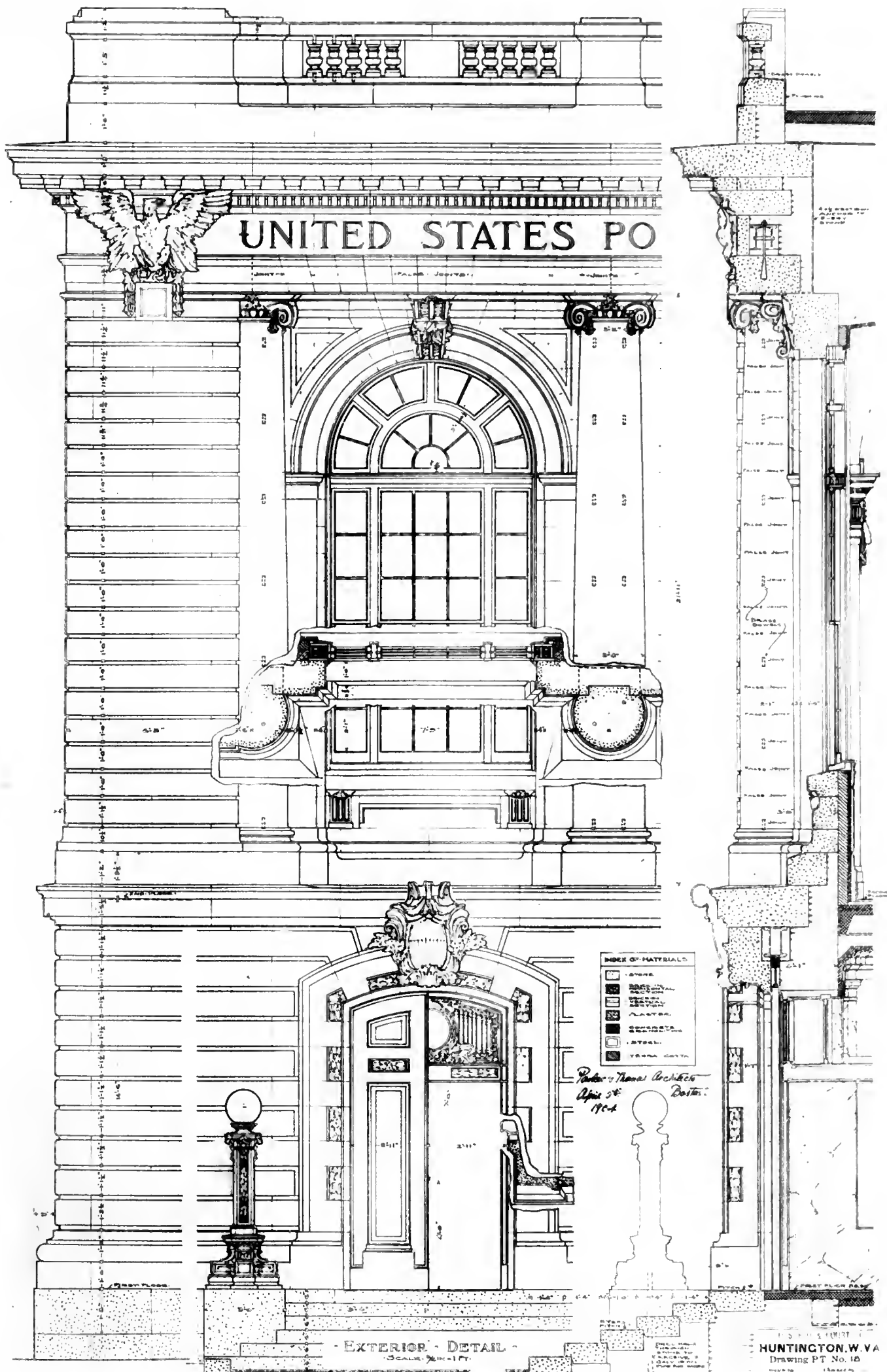




SECOND FLOOR PLAN.



FIRST FLOOR PLAN.



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DETAIL OF THE FRONT ELEVATION.

UNITED STATES POST OFFICE AND COURT HOUSE. HUNTINGTON, W. VA.

PARKER & THOMAS, ARCHITECTS.



“LONGFIELD”

THE HOME OF MR. JAMES CAREY EVANS, LAKE FOREST, ILL.

H. M. G. GARDEN, ARCHITECT, CHICAGO

Photographs by Henry Fuerman, Chicago

MY first visit to the site of Longfield, made before Mr. Evans purchased the property and for the purpose of determining its possibilities as a building site, showed me a comparatively narrow strip of ground not more than 400 feet wide and about 1,200 feet deep. About 600 feet back from Deerpath Road the ground rises in a steady curve to a height of about 20 feet. From this knoll a splendid view of the Skokie Valley is obtained. To the east the green of the Onwentsia Club links and the polo field, and to the south and west the ever varying dip and rise of the Illinois hills, alternating yellow fields of stubble and green masses of trees, with occasionally the long white line of a road, the checker-board of cultivated fields lined off with black fences,

and the varied spots of brown, white, and red which tell of a city man's country house, a farmhouse, or a barn. Distances are excellent along the Skokie, and the views from Longfield when the haze lies over the valley are perhaps as beautiful in their quiet, pastoral way as anywhere in the West. The site itself showed half a dozen good oaks, not more, directly around the crest of the knoll which was to be the building site. Between these trees it was possible to drop the house with the result that they seem always to have been together, and from whatever point of view to form one harmonious group.

The entrance to the grounds being from the north, and the views, sun exposure, and cooling breezes all lying in the opposite direction, the kitchen, yard, and working portion of



THE WEST SIDE, FROM THE GARDEN



VIEW FROM THE EAST

the house lie toward the entrance gate, partly screened by a curving wall which swings down the slope of the knoll and parallels the curve of the entrance road.

The stable also lies to the north of the house on the west line of the property and in low ground. It is kept as low in design as possible, and although it is nearly as large does not compete with the house.

The outsides of the buildings are shingled and stained a dark brown, except the first stories which are of wide-lapped boards of the same color. The window-frames and gutters are painted a dark green, and the sash white.

The entrance porch has a floor of dull red brick in herringbone pattern, and the balustrade panels between the posts are of brick in varying patterns.

The interior of the house is as simple as the outside. The woodwork is stained a dark brown, almost black. The walls of the hall are stained a rich yellow, of the living-room a deep, cool green, and the walls of the dining-room above the oak

wainscot are papered with a peculiar dark gray paper which suggests the Japanese. The alcove off the living-room has a wide, dull red brick fireplace, and a floor of the same material, with seats on either side, and small, high casement windows in diamond leaded glass pattern.

The ceilings of these rooms are stained on rough plaster a dull, warm yellow.

The woodwork of the upper story is painted white, the walls are papered in figured wall paper, generally having a white or cream ground, and the ceilings are tinted either white or cream.





THE HALL AND A CORNER OF THE LIVING ROOM



THE DINING ROOM AND LIVING ROOM

During the five years that the house has been built, the trees, vines, and hedges which were set out have thrived and added vastly to the beauty of the place; and the rose-garden set out opposite the entrance has during the past season been a glow of color and a thing of beauty. It seems, therefore, almost tragic, when the place was just about to reach its best years of beauty and comfort, and when its

owners had become thoroughly attached to it, that a rail-road company during the last summer should have condemned a right of way cutting the place from end to end. The freight cars now clatter by within sixty feet of the dining-room, the house is boarded up and deserted, and when the space it occupies is needed for side-tracks it will undoubtedly be destroyed. H. M. G. GARDEN.



VIEW FROM THE NORTHEAST



A HOUSE AT RIDGEFIELD, N.J.

H. VAN BUREN MAGONIGLE AND WILKINSON & MAGONIGLE, ARCHITECTS, NEW YORK

THE house that is here illustrated is the first of two houses which eventually will occupy the property, — an ordinary large corner lot of a suburban town. The problem of this particular house differs little from that of any corner house except in so far as the general layout of the garden scheme for two houses affects it. The average distance from the street of most of the houses in the vicinity is seventy-five feet, and the placing of this house fully one hundred and thirty-five feet back from the line of Ridgewood Avenue was the occasion of no little comment — not always favorable — on the part of the townspeople. But besides securing a greater degree of privacy it was possible to leave a sweep of unbroken lawn before both houses. This lawn, fully one hundred feet by two hundred and eighty-

five feet in size, has been made the most of by breaking it as little as possible and by massing the interest around the house, getting a most effective contrast between the broad sweep of grass and the broken composition of the rest.

It will be noticed from the plan that both carriage drives enter at the opposite corners of the property, and the foot-path to the house already built passes from a gate on what is really the side street, along the base of a slight terrace until, directly opposite the door, it turns toward the house. Here at the top of the terrace steps a picturesque summer house has been built, and through this and the formal flower-garden the path leads to the door.

The stable and service part of the house are effectually screened by the lattice inclosing the drying yard, and by the



"LYCH GATE." See "a" on Plan

grape arbor extending from the kitchen porch to the lot line on the east, broken only by the driveway to the stable.

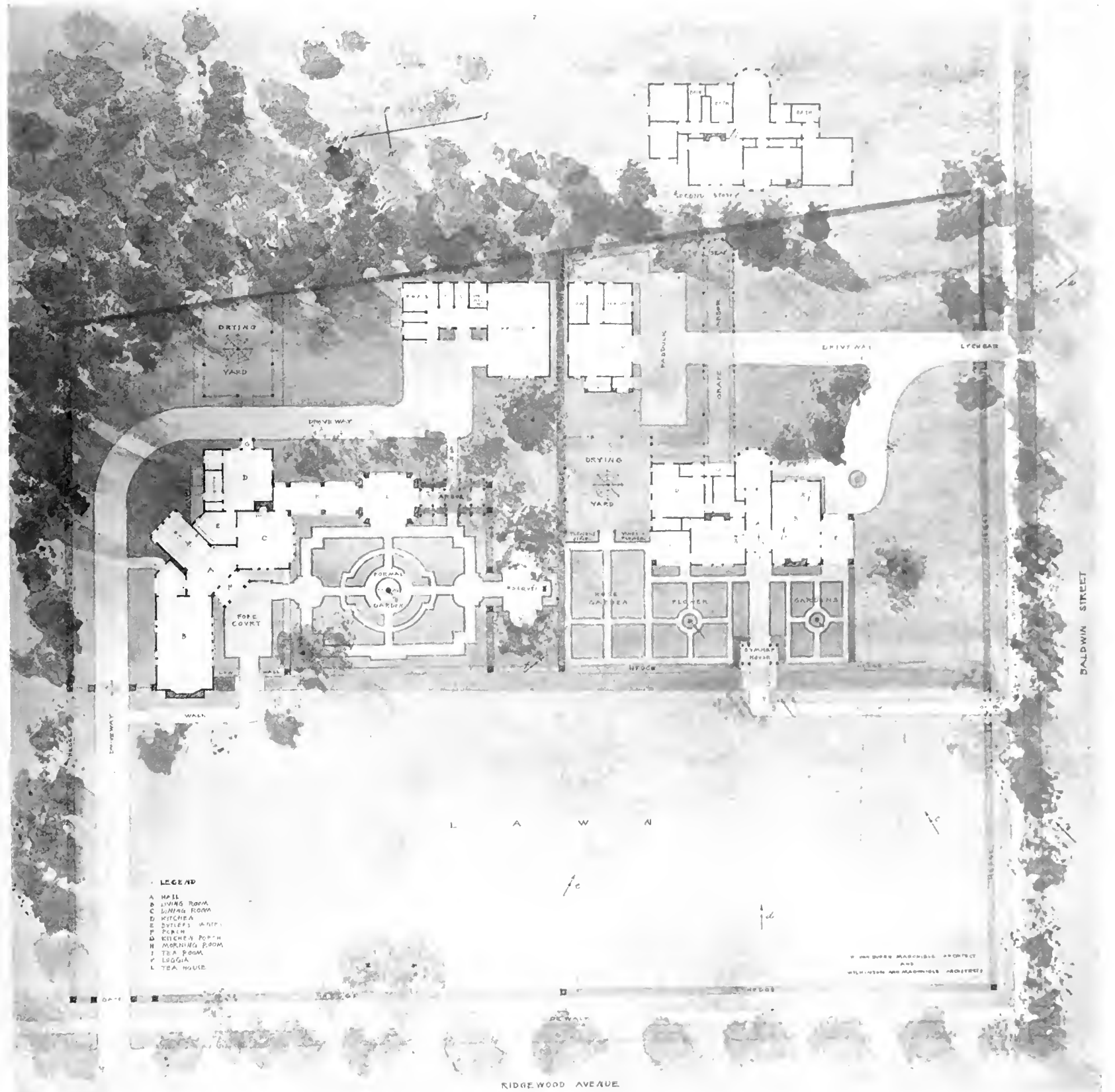
The ground pitches rather unevenly from back to front, admitting of a broad terrace a few feet above the level of the lawn. Three or four years of growth are needed before the architect's scheme of garden treatment is complete. The hedge is to be allowed to grow to the height of the brick gate posts and then be kept trimmed to this height; the lattices on the house are to carry flowering vines; the footpath is to be bordered by small shade trees, now but just set out.

The construction of the house is frame, with Portland cement stucco on metal lath fastened to wood furring strips. A picturesque roof effect is secured by bevelling the gables

and ridges, furring up to the line and weaving the shingles; at the eaves the shingling starts with five butts, and it is laid in courses varying from two inches to five inches to the weather. The roof is not stained, but has been left to weather.

The "Lych Gate" through which the drive passes is built of chestnut which has been treated with bleaching oil. This same treatment was used for the eaves and other exterior wood finish of the house, except the window frames and sashes; the frames are painted to match the stucco and the sashes a gray green. The lattices have also been painted a gray green.

The interior arrangement is clearly shown by the two plans, the second story being drawn above the lot line, giv-



PLAN SHOWING THE COMPLETE SCHEME. ARROWS INDICATE THE POSITION OF THE CAMERA



FROM THE ROSE GARDEN. See "f" on Plan

ing at first glance the impression that it is an adjoining house. The floors are of stained cypress with oak marquetry. In the living-room the wall is panelled by stiles of cypress stained a blue green. The panels are filled with gold Japanese paper which catches reflections of color of different objects, and also tarnishes, giving a delightful variety of tones. The

windows are leaded glass. A larger view of the other end of the living-room than the one here shown will be found towards the end of this issue among the collection of illustrations of fireplace treatments. It is a very simple scheme in dull Grueby tiles with a "ship tile" in the centre of the facing, and harmonizes with the soft green and gold coloring of the



VIEW OF THE LAWN. See "e" on Plan



ENTRANCE FRONT IN DIRECT ELEVATION. See "d" on Plan

walls. Long French windows opening to the tile-paved porch on the south, and the windows at either side of the fireplace on the west, let in a flood of light.

The hall carries out the scheme of the living-room, with a change of color, the panel stiles being brown, a gray-brown Japanese grass cloth filling the panels.

The dining-room also has brown woodwork with a heavy green silk-fibre paper. The leaded glass door leads to the open air tea room adjoining the rose-garden shown in the exterior view on the opposite page.

A study of the plan of the other house to be built



LIVING-ROOM. See "l" on Plan

on the property will reveal many features of interest,—the large living room with its range of southern windows, the dining-room also lighted from the south and looking out upon the formal garden, the loggia leading from the dining-room to a tea house placed on the transverse axis of the formal garden, and the planting of hedges and shrubs to separate the two houses but not destroy the unity of the whole plan.

The several views are taken from the positions marked on the plan. The drawing of this plan is well worth careful study by architects and draughtsmen, as it is in many respects a model rendering of a problem of this character.



DINING-ROOM. See "h" on Plan



HOUSE OF MR. BRADLEY W. PALMER, TOPSFIELD, MASS.

CHARLES K. CUMMINGS, ARCHITECT, BOSTON

Photographs by Leon Dadmun, Boston

THE plan of Mr. Palmer's house in Topsfield shows a rather unusual arrangement, the master's house, the quarters for a farmer or caretaker, and the stable, all being joined together under one roof. This was done with a view to economy of construction and management; and especially during the winter months this grouping together of quarters, which more often appear as separate buildings, has been found convenient and agreeable.

The courtyard formed by the wings opens to the east and looks out upon a gently rolling country, wooded with scrub



VIEW OF THE NORTH FRONT

growth. The master's wing, lying to the north of the court, gives upon a grass terrace from which the ground slopes gradually down to the Ipswich river, which is seen in its winding course from the house.

The outside walls of the building are constructed entirely of the rough stones which formerly composed the fence walls dividing the surrounding pastures and fields. These stones are well adapted for this purpose, generally

having a good bed and a fairly flat face, so that very little splitting becomes necessary in laying up the walls. Their surfaces



are finely weathered and moss grown, and the walls built of them present a wide and pleasing variety of color. As it is almost impossible to build a two-foot wall of this character so that it shall be thoroughly tight under the severest conditions, it is advisable to leave a generous hollow air space with a thin inner wall of brick, tied, of course, to the outer wall. If this space then have a free circulation of air, the rooms should be entirely free from that chilling dampness which is associated with this class of building. In the present building this course was only partially followed; but wherever brick sheathing was not built, the furring timbers were set well in, and provision was made for draining off the moisture penetrating the outside stone wall.



PLAN OF THE HOUSE AND STABLE.

Painted in oils. The other rooms of the master's wing are mostly sheathed with oak or cherry, finished with wax so as to change as little as possible the natural look of the wood.

The windows are double. The outer sashes swing out; the inner sashes which swing in are hung so as to be interchangeable with fly screens.

The hall, shown in the accompanying photograph, is entered from the court and from the terrace. The walls are covered with oak panelling keyed together with wooden pins. But few mouldings were used and the general treatment is very simple. The finish hardware of this room is of an old-fashioned design and is made of bright steel. Later it is proposed to decorate the plaster frieze over the wainscoting with hunting scenes



THE HALL.

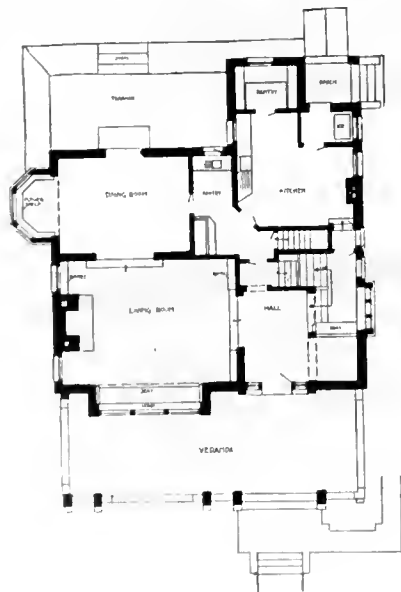


HOUSE OF MR. JOHN J. HEALEY, EDGEWATER, ILL.

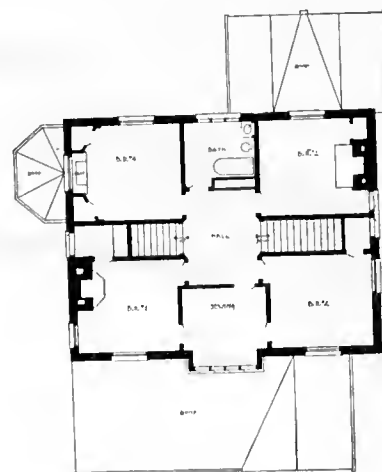
MYRON HUNT, ARCHITECT, LOS ANGELES, CAL.

Photographs by Henry Fuerman, Chicago

THE house faces Lake Michigan, there being no property between the lake and Sheridan Road east of the residence. The glare from the sun made necessary a very broad porch, protecting the entire east front. The house is in reality an exaggerated cottage. There is no attempt at reception room space. The corner at the right of the front door is used for a baby-carriage and children's wagon. The living-room is sunken two steps — twelve inches — below the rest of the first floor; this gives the appearance of a raised dining-room, and makes it possible to see the lake through the living-room windows while sitting at the dining-room table. The living-room is wainscoted with oak about five feet high, and the ceiling is beamed and cross-beamed. The dining-room bay is used as an open conservatory, the floor of the bay being tiled. The French windows off the dining-room open upon a terrace, back of which there will eventually be a formal garden. There is but one staircase



system in the house, but the passageway leading from the kitchen to the main stairway landing is protected by double doors, and ventilated with a window. The finish of the hall, the living-room, and dining-room is specially selected, flat sawed red oak, stained a seal-brown in such a manner as to subdue the veining of the oak.



The central hall in the second story is practically wainscoted in wood by reason of the location of the door-openings. The only unusual feature on the second story is the corner closet scheme in bed-room number four. Each of the closet doors has one large panel filled with a mirror. These doors are so hinged as to make these mirrors into a double peer-glass. A large den, a servant's room, and a large storage room occupy the third floor, and the

staircase to the third floor is made just as important as that from the first to the second. There is a window with a seat on the landing at the head of the stairs which lead from the second to the third floor. Through this window the south sunlight

shines directly down the open staircase, and into the second story hall. The bedroom floor is finished in Georgia pine, specially selected slash-grained wood, stained a bronze brown. One of the most interesting features of the house is seen in the photograph of the living-room, and relates to the method of curtaining the windows. Two sets of bright orange colored Japanese silk sash curtains are used, one set above and one set below, on each window. Inside of these yellow curtains is a set of dark green Japanese silk curtains hung from the top, thus tying together the broken lines of the sash curtains.



THE DINING-ROOM IS TWO STEPS ABOVE THE LIVING-ROOM

It is thus possible to delicately adjust the shutting off of the glaring sun from the lake, and at night to close up the lower half of each window more securely than one curtain would close it, and still leave the brilliant light from within showing from the boulevard. No shades are used on these windows. This was an idea of the owner's, and has proved not only very practical, but unusually effective.

The outside of the house is built of selected Illinois paving brick, laid in a broad white joint. The roof is of shingles stained green, while the trim on the outside is all rough-saw-surfaced lumber, stained with a dark brown stain.



“QUIET CORNER”

THE COUNTRY HOME OF MR. CLYDE FITCH, GREENWICH, CONN.

BENJ. WISTAR MORRIS, JR., ARCHITECT, NEW YORK

Photographs by Leon Dadmun, Boston

QUIET CORNER is a house recently built for a New York playwright, planned to be a retreat from his labors in the city, and where intimate friends may be entertained.

The site is among the rocky hills of Connecticut, some four miles north of Long Island Sound, across which it has a commanding view. The property is bordered by a little-used dirt road which eventually leads to the old village of Stanwich. Owner, lawyer, and architect determined on the site, and while the working drawings were being made the owner went abroad. Second thoughts seemed best as to the site, and the architect changed the position of the house and was justified in taking the chances, for the differences in levels made possible the terraces shown in the illustrations and others to be made as times goes on, for the place is in its infancy.

From east to west the house opens in an unbroken vista, but the levels are broken, there being a gradual descent from the Oval Salon to the East or Breakfast Terrace. The ends of the vistas are the blue distance towards the east, and an old orchard near by in the west, with a beautiful Apollo in the immediate foreground.

Part of the owner's collections have been generously used both in the building and in the later decoration of the walls of the house, and the sentiment of the interiors is as charming as it is out of the ordinary. The main hall is wainscoted almost to the ceiling with panels and old Italian choir stalls, and a transformed renaissance garden gateway is the fireplace. Two great black settees face each other at either side of the fireplace, and the room is dimly lighted with lamps and electric fixtures in carved and gilded wooden brackets.



VIEW OF THE HOUSE FROM THE FLOWER GARDEN



PLAN OF THE HOUSE AND GROUNDS

Between the panelling and ceiling the rough walls are painted a rich olive green, which bring the whole room in harmony with the heavy terra-cotta ceiling, in red, with small repetitions of blue, green, and gold ornament. While full of repose and dignity, the effect is sumptuous.

The salon at the left is oval, and its walls are completely covered with four large landscapes of unknown authorship, but of the Louis XIV. epoch. These with three beautiful examples of furniture of the same epoch, with fireplace and

ceiling in keeping, make a most unusual reception room. It is the one room in the house where formal costumes seem to be *de rigueur*.

The exterior of the house is shingled in double rows, painted white — the blinds are a light gray green, and the roof a reddish pink of a most successful shade, and the use of really expensive materials has been generally avoided. The gardens are young and the planting as yet unfinished, but the beginnings are promising of most delightful effects.



THE ENTRANCE GATES



THE HOUSE FROM STANWICH ROAD



A HOUSE AT LAKE GEORGE

GUY LOWELL, ARCHITECT, BOSTON

DOWN by the shore is the boat-house and the dock where you arrive. You step from the boat-house into the car of the inclined railroad, and go up under the arching trees which completely hide the track from the lake and from the house, and after shooting in under an arch in the terrace below the house, find yourself on stepping from the car in the outer vestibule on the main floor. Then

there is but one thing to do: don't stop for the inside of the house, which is meant to be lived in in the usual attractive, hospitable, American way, but go out on the terrace.

The wide, rough, brick floor, the parapet wall built of big blocks of stone hewn by Nature, the solid piers, even the large hand-split shingles tie in admirably with the rocks, the mountains, the trees, and from the framework to a scene which



VIEW OF THE BOAT LANDING, SHOWING POSITION OF THE HOUSE

makes you forget the house and man's handwork. That is why the house is successful.

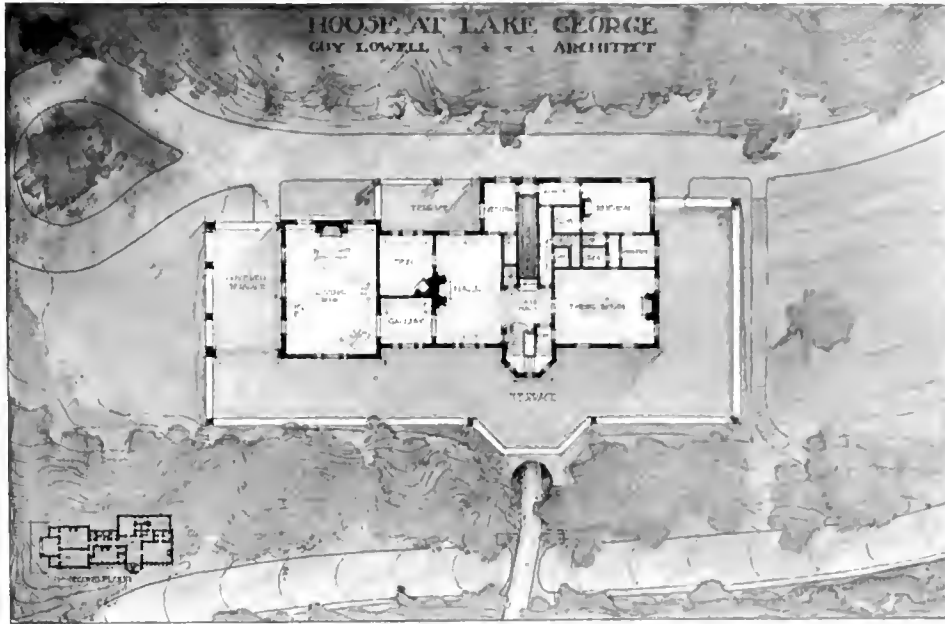
The boat-house at the dock, the power house at the falls where power is generated for the inclined road and for the electric lamps and the lighting, and the outlying farmhouses are all carried through in the same consistent style; wherever possible the material at hand is used, so that everything shall be harmonious with its mountainous surroundings.

It is when a problem like this is approached with no preconceived ideas of style, but with a desire to take the best that Nature has to offer by way of materials, and to use them with skill and with self-suppressions, that the most artistic and individual results can be obtained in

American country houses. At the point where Shelving Rock juts out into Lake George the lake changes slightly in direction, so that from Caldwell, fourteen miles below, or from near Fort Ticonderoga, twenty-five miles above, the rock stands out like a huge buttress flanking the higher range of mountains.

While client and architect were discussing possible house sites, they climbed by a mountainous path and by steps cut in the rock to a narrow ledge several hundred feet above the water in order to get a bird's-eye view of the lake shore. After once seeing that view of the

lake with its hundreds of islands lying deep between the ranges of mountains, no other site seemed possible. The problem was to build a modern house in a position that



THE TERRACE, LOOKING DOWN THE LAKE

would, in the middle ages, have been chosen for a castle on account of its inaccessibility, but to make it, because we are in the twentieth century, comfortable and easy to reach.

Nature made the problem easier, for a waterfall nearby provided electrical power for an inclined railway, and the materials and the workmen for the house were found nearby. Year after year the frost had split one layer after another of rock from the face of the mountain, and the fragments had been covered by the trees that grew up among them, and by the moss that covered the gray stone. It was only necessary to rig two derricks and to swing the stones into



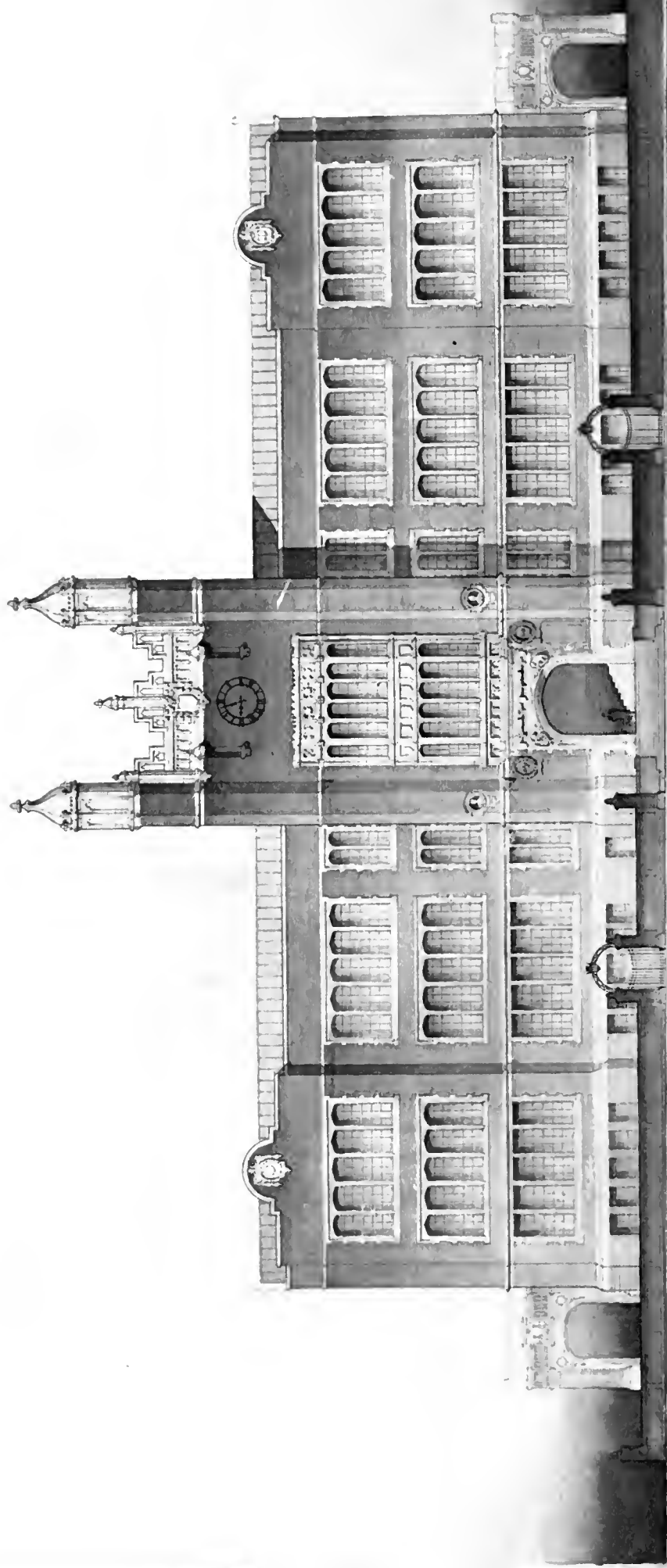
A CORNER OF THE TERRACE

place. It is the stone that belongs on the hillside that ties in with the hill, and that calls for the ruggedness of detail in the rest of the house.

The long stone terrace with its buttresses in places carries far down the face of the ledge to where the winding carriage road overhangs the edge of the cliff, while behind the face of the rock serves as a background for the high gables with the rough, weather-beaten shingles. And yet the platform has been made so large that off to the north, near the shaded covered terrace, there is enough foreground to make a framework for the view of the lake and of the mountains beyond.

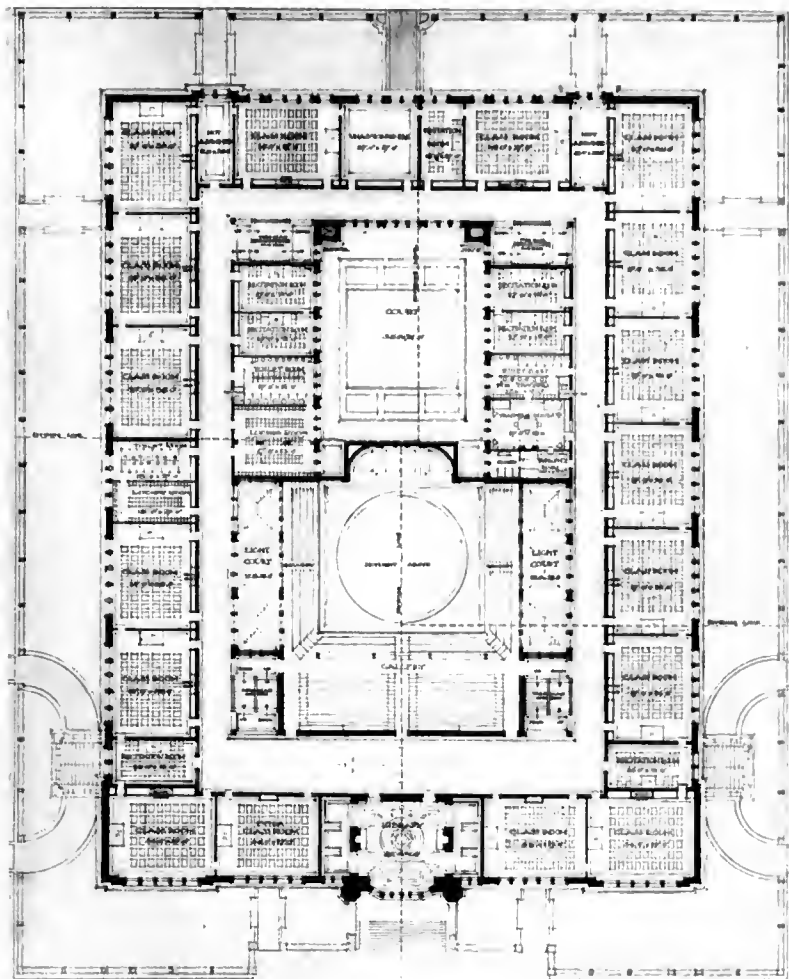


THE SOUTH END OF THE HOUSE

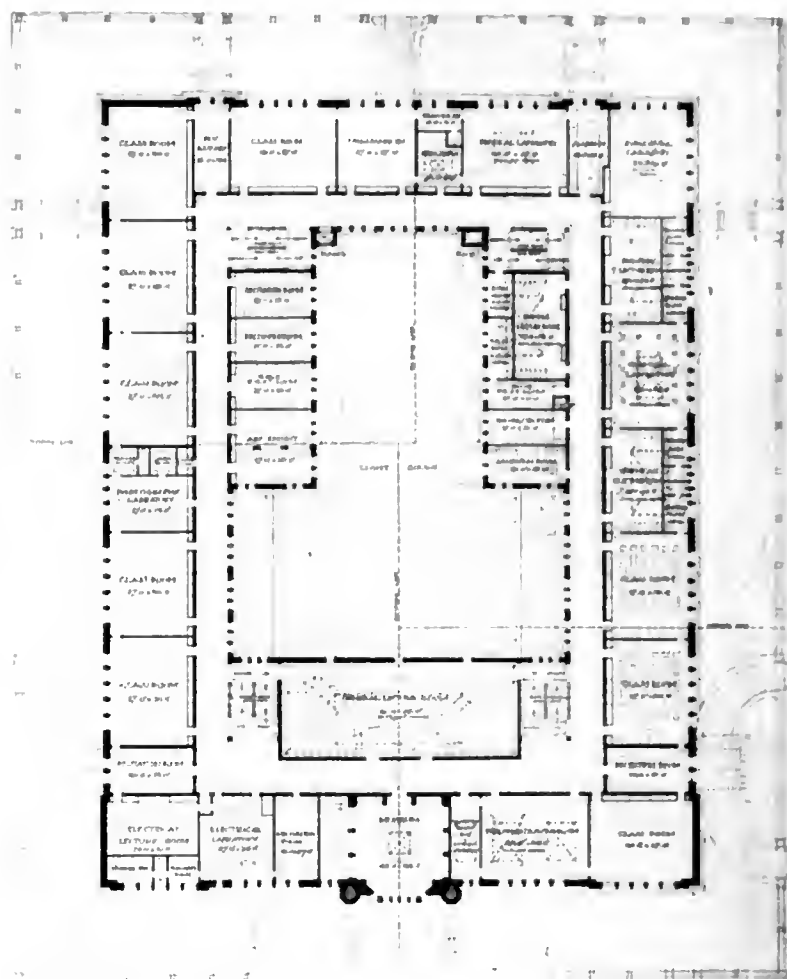


WISCONSIN AVENUE ELEVATION
MADISON HIGH SCHOOL COMPETITION

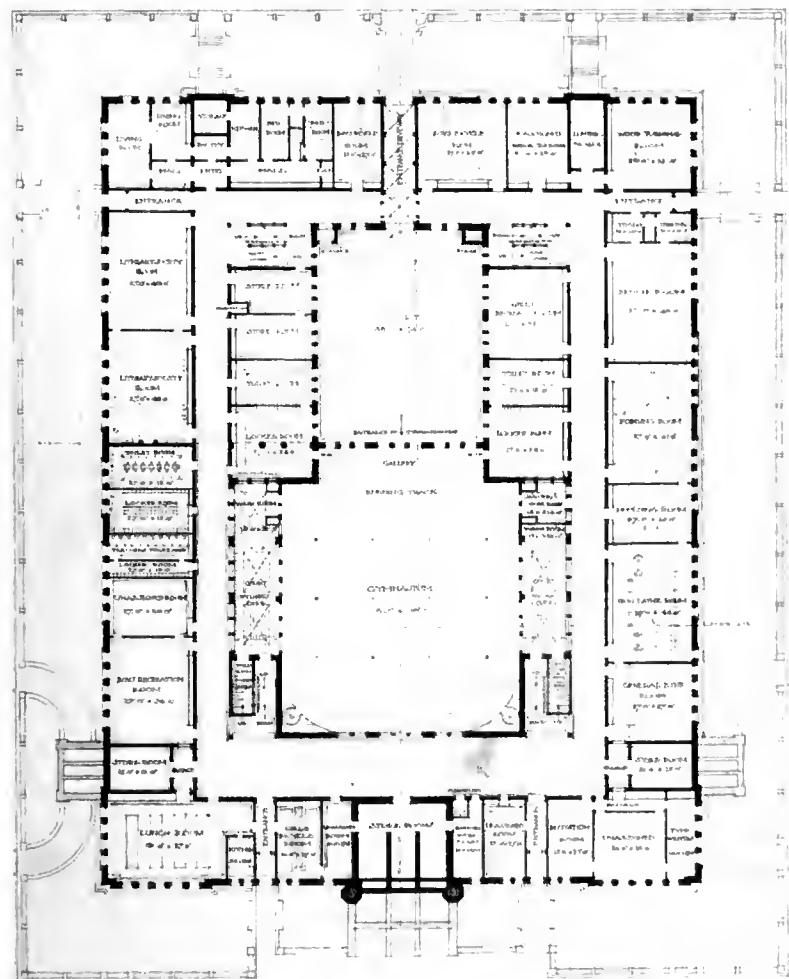
SCALE 1/8 INCH TO ONE FOOT



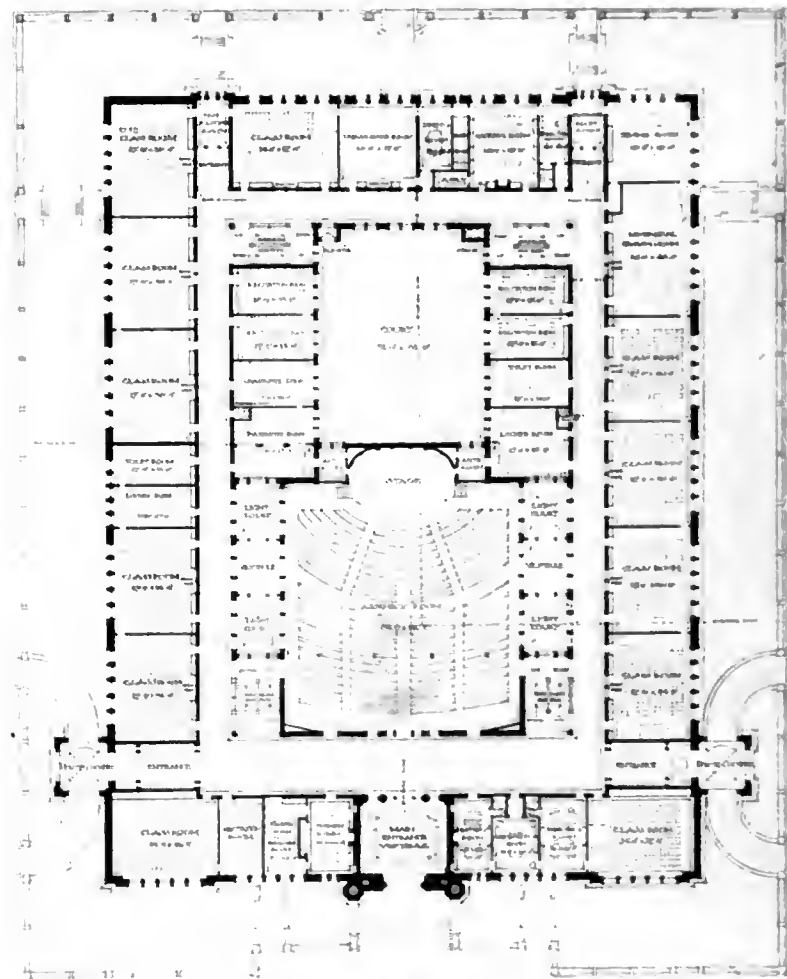
SECOND FLOOR PLAN.



THIRD FLOOR PLAN



GROUND FLOOR PLAN.

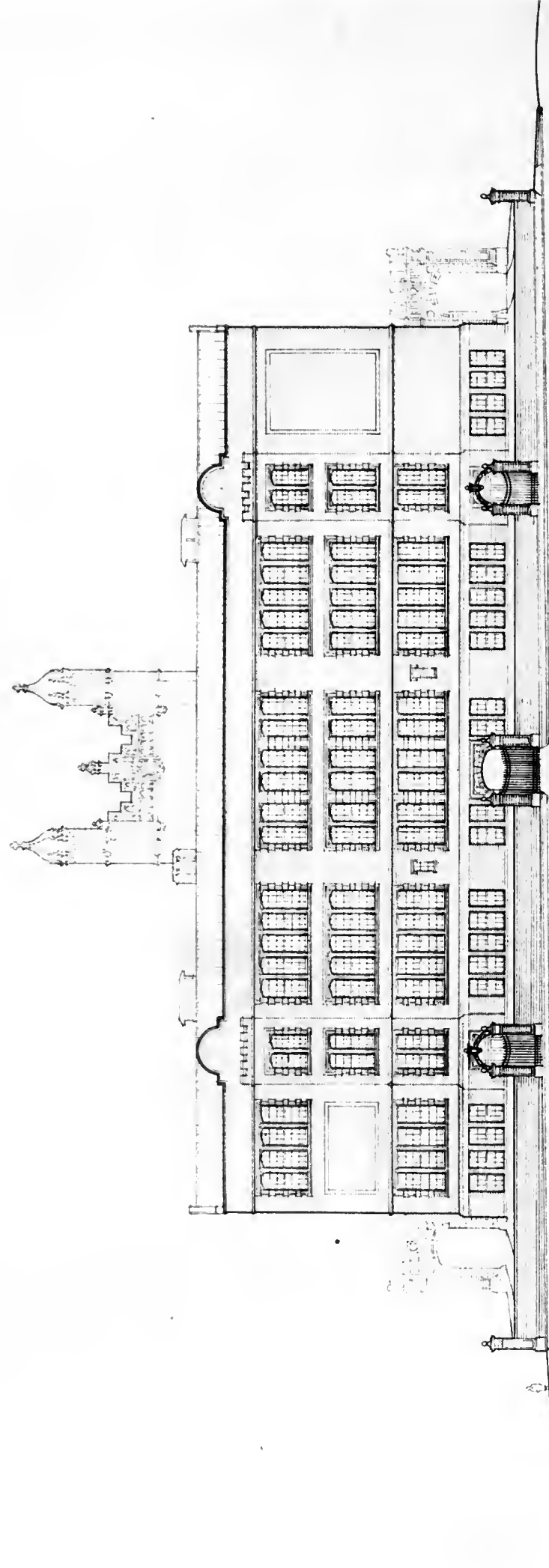


FIRST FLOOR PLAN.

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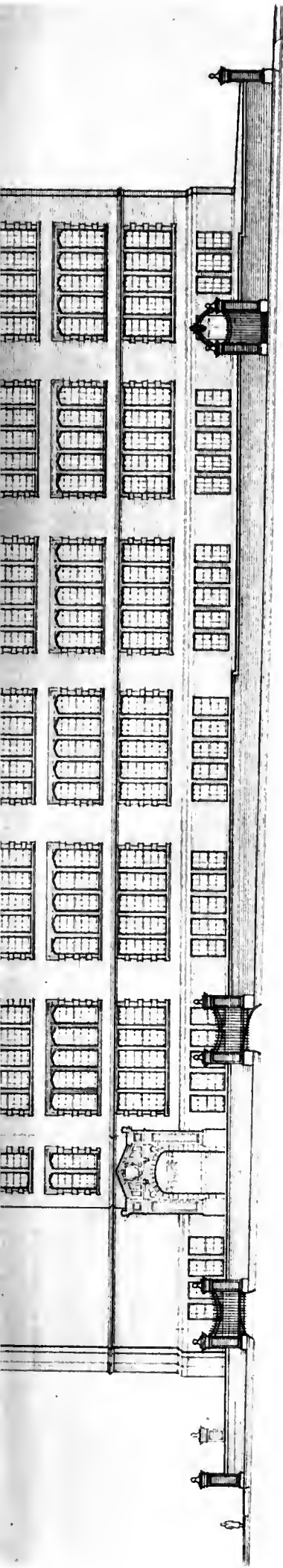


MADISON HIGH SCHOOL COMPETITION



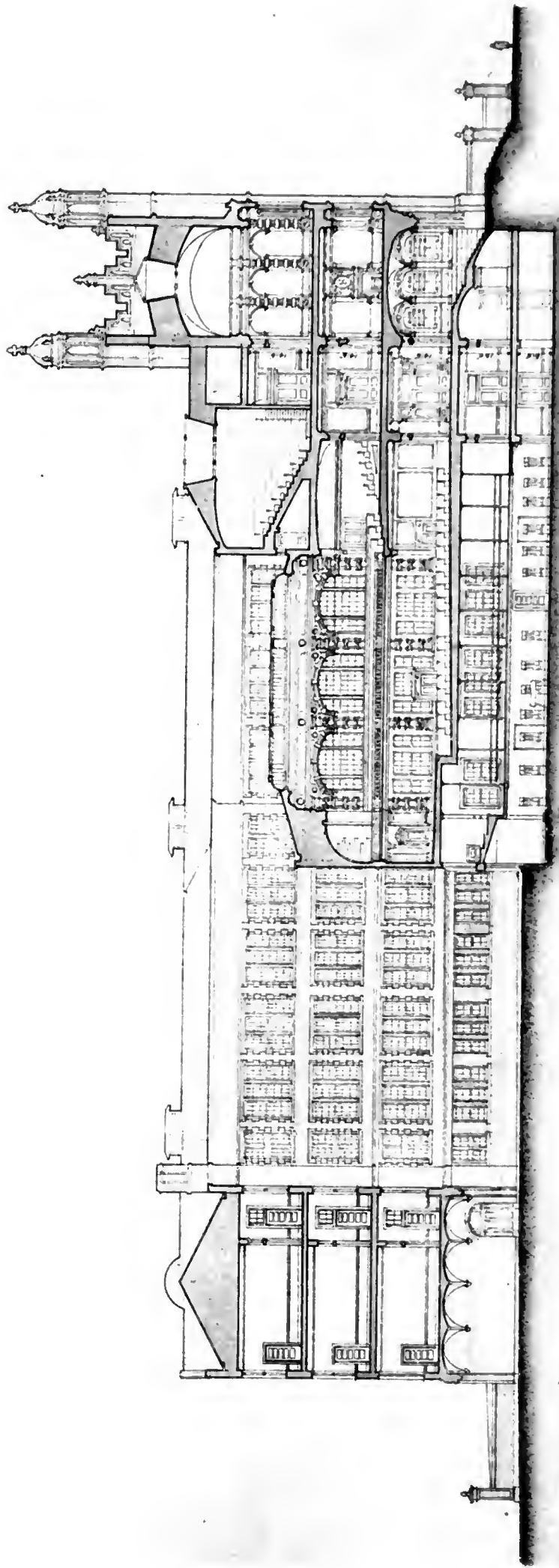
CARROLL STREET ELEVATION

SCALE, 1/8 INCH TO ONE FOOT



JOHNSON STREET ELEVATION

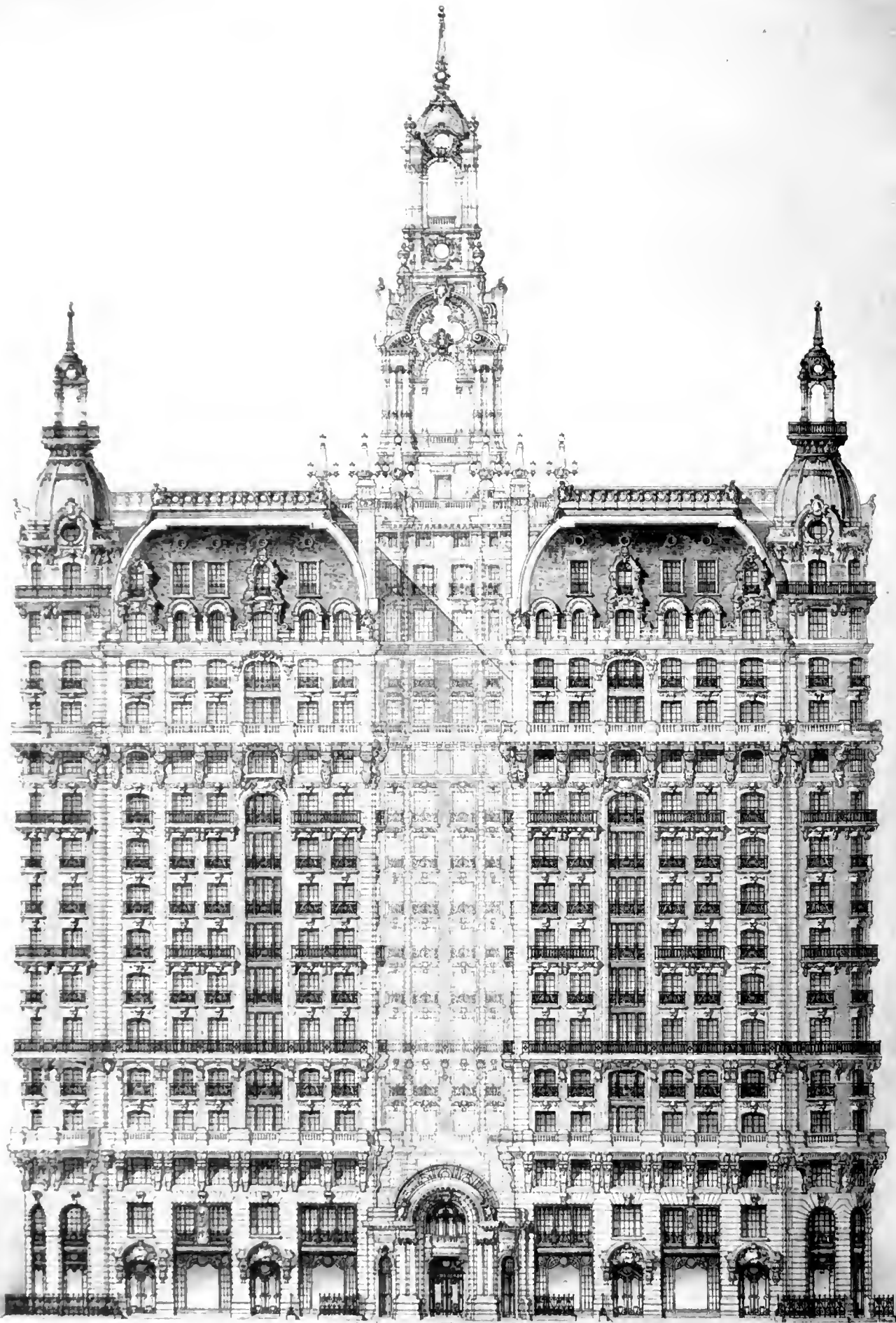
SCALE, 1/8 INCH TO ONE FOOT



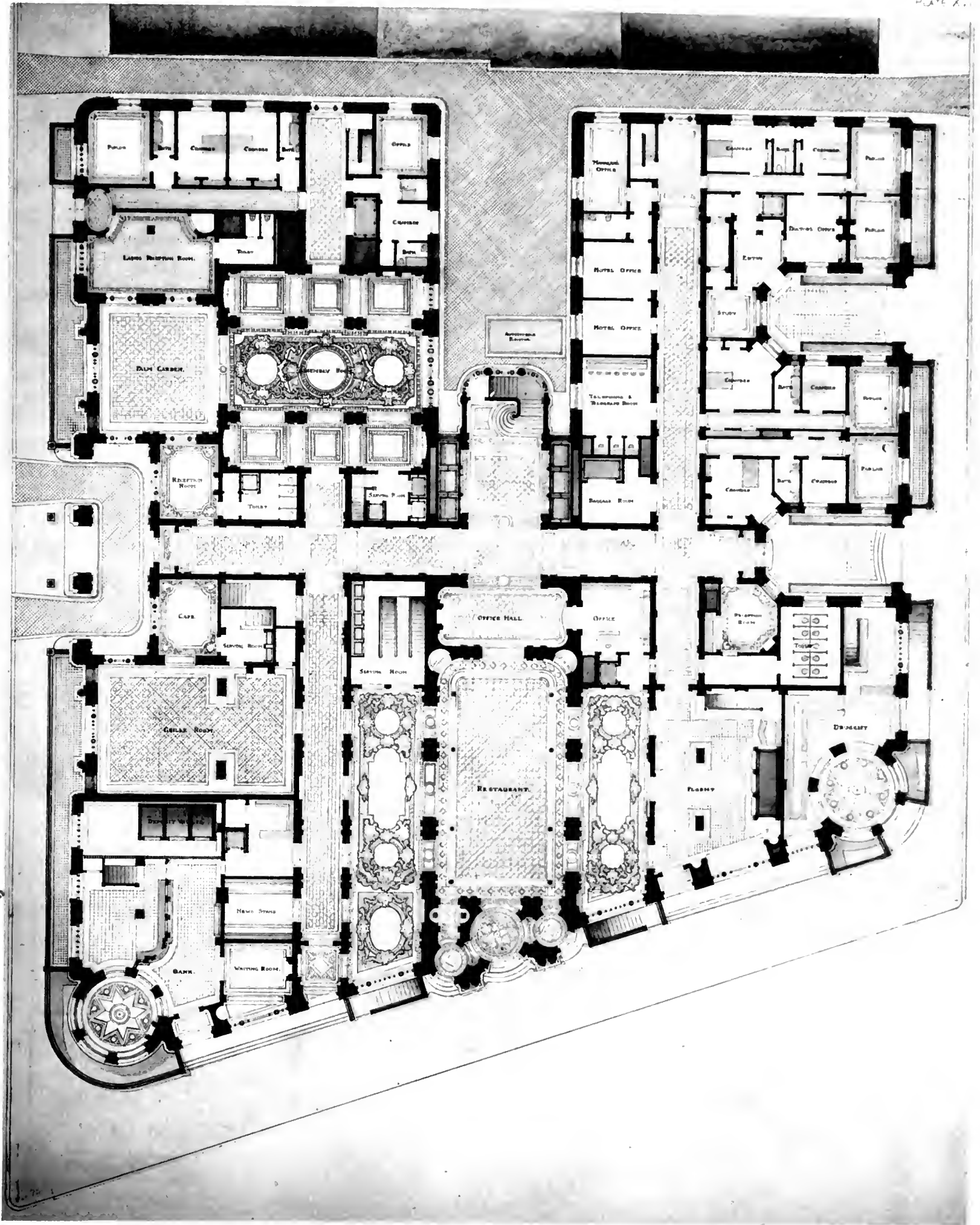
LONGITUDINAL SECTION

SCALE, 1/8 INCH TO ONE FOOT





ROAD AT THE EAST END OF THE ANSONIA NEW YORK, N. Y.

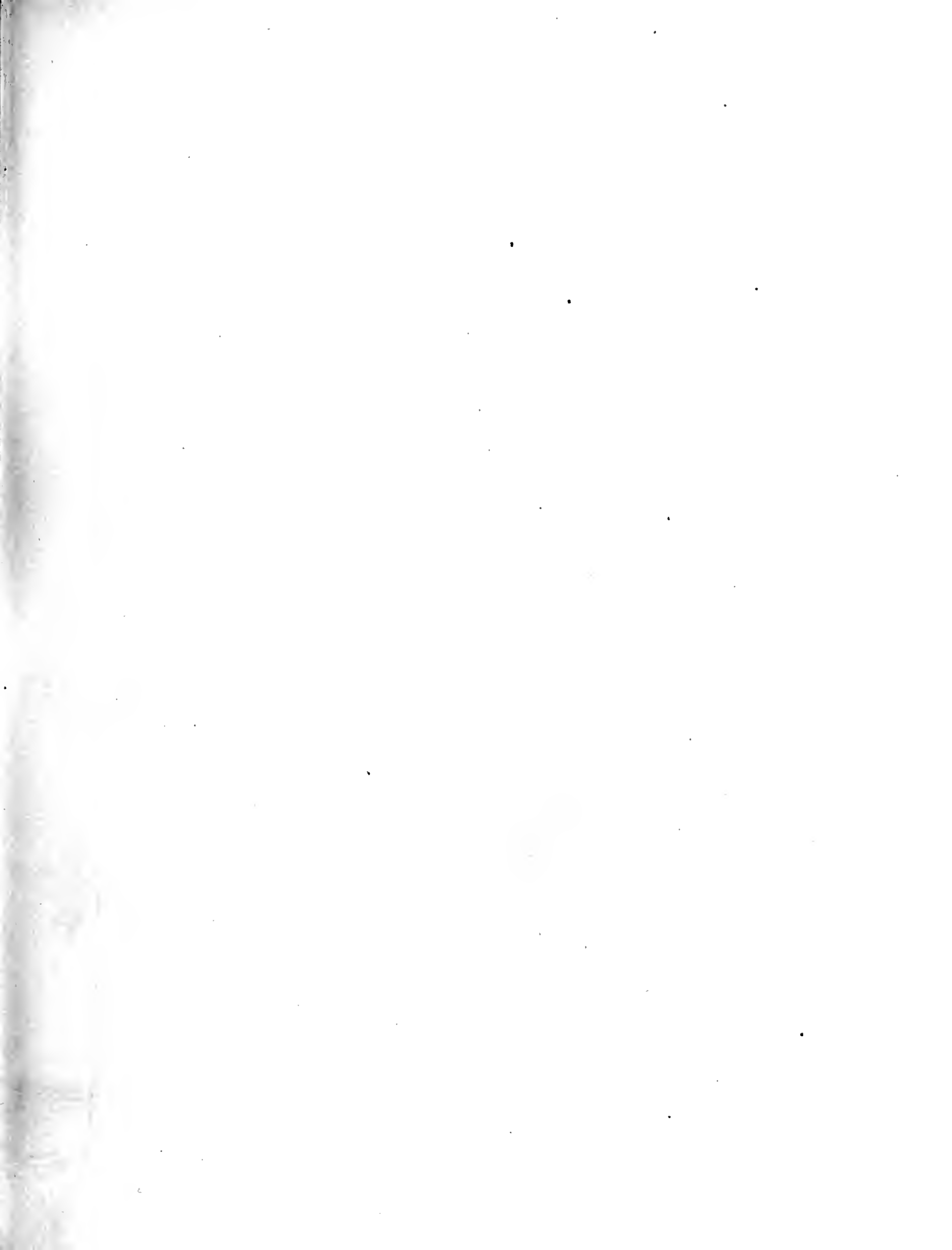


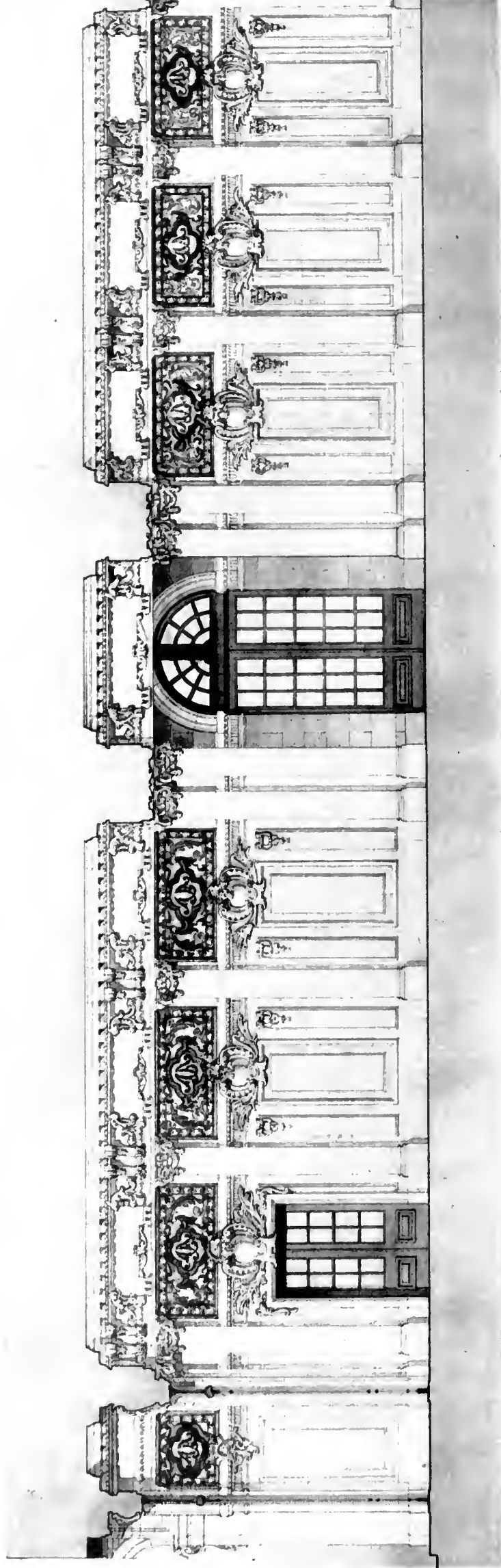
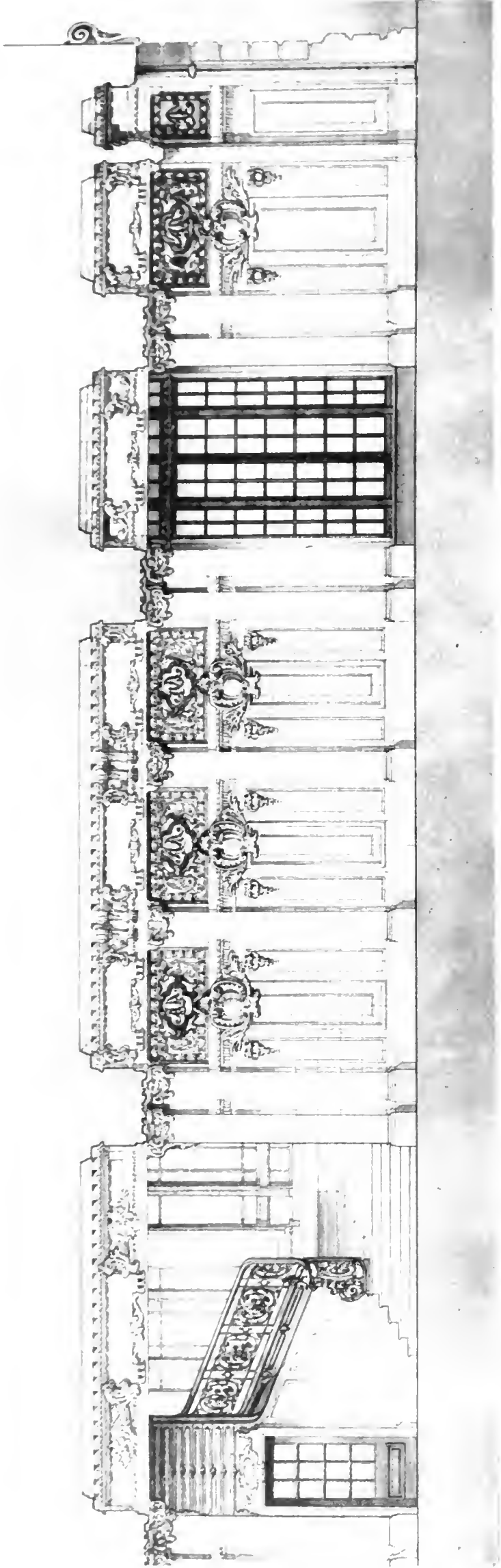
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FIRST FLOOR PLAN OF THE ANSONIA BROADWAY 73RD AND 74TH STREETS NEW YORK N.Y.

PAUL EMIE DUBOY, ARCHITECT

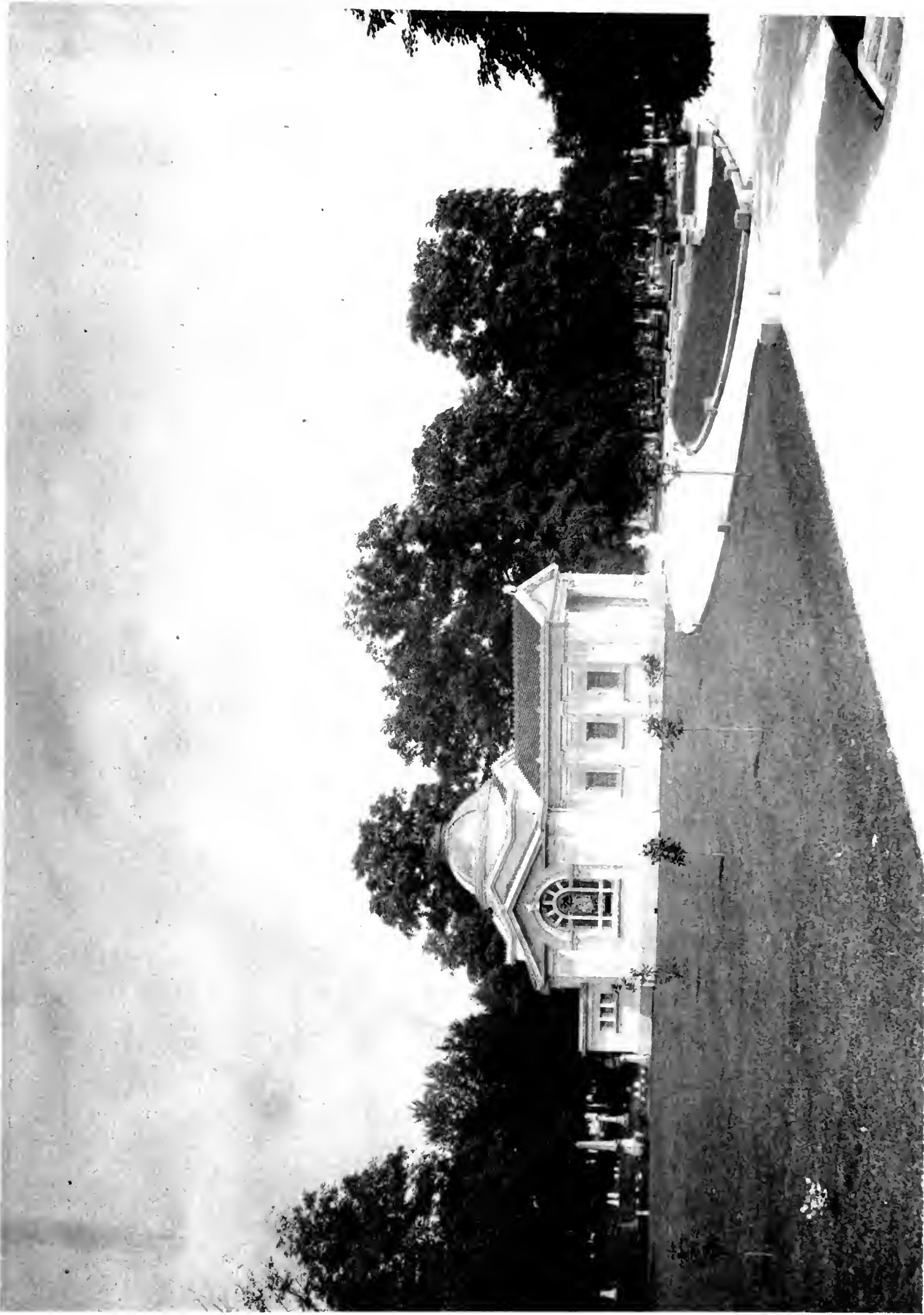






MAIN CORRIDOR OF THE ANSONIA, BROADWAY, 73RD AND 74TH STREETS, NEW YORK, N. Y.

NOTE: THE LOWER SECTION EXACTLY JOINS THE UPPER ONE AT THE LEFT HAND END.



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MORTUARY CHAPEL, GREEN LAWN, NEW YORK CITY.



HOUSE OF MR. THOMAS SHIELDS CLARKE, LENOX, MASS.

WILSON EYRE, ARCHITECT, PHILADELPHIA, PA.

THIS house offers a good example of Mr. Eyre's characteristic methods of design. First of all it has a back-bone, — a long clean line of ridgepole which gives the whole composition organic unity. The essence of the design lies in the grouping of the necessary features, — not in their ornamentation, for they have none. The variations from monotonous regularity come unsought; nothing foreign is introduced; nothing normal is omitted. It engages attention by its absence of all pretence; by the distinctness with which each word is uttered — porch, chimney, roof, wall, loggia, oriel; by the confidence shown in the simplicity of the observer's taste. The whole recalls the best models of English prose, — King James' Bible and Pilgrim's Progress; and is there any higher praise possible to artist?

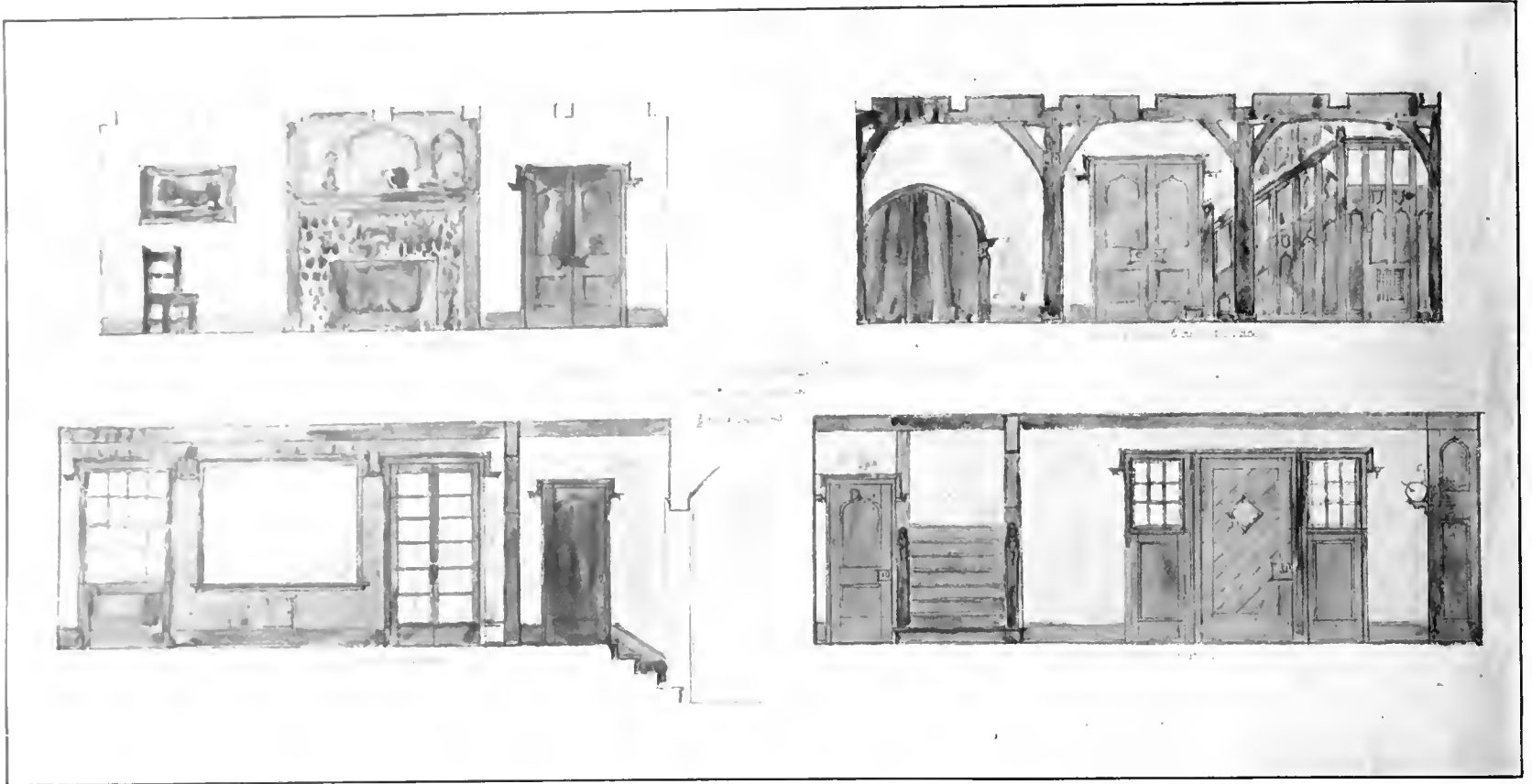
The design of this house was suggested by some of the old French farmhouses, and governed by the lay of the land, which is a large sloping piece of ground, several acres in extent, with hills in the background. The grade of the land demanded a terraced treatment of the garden, which is as yet hardly begun, but which with a few years' growth will tremendously enhance the picturesque effect of the house.

The exterior finish is rough cast cement plaster, creamy white in color, and the roof is of split cypress shingles, which have been stained a deep red in varying tones, giving somewhat the effect of a tile roof.

The house is placed at such an angle that all of the second floor bed and bath rooms get the sun at some time of the day.

The entrance front faces northeast on a fore-court. On the

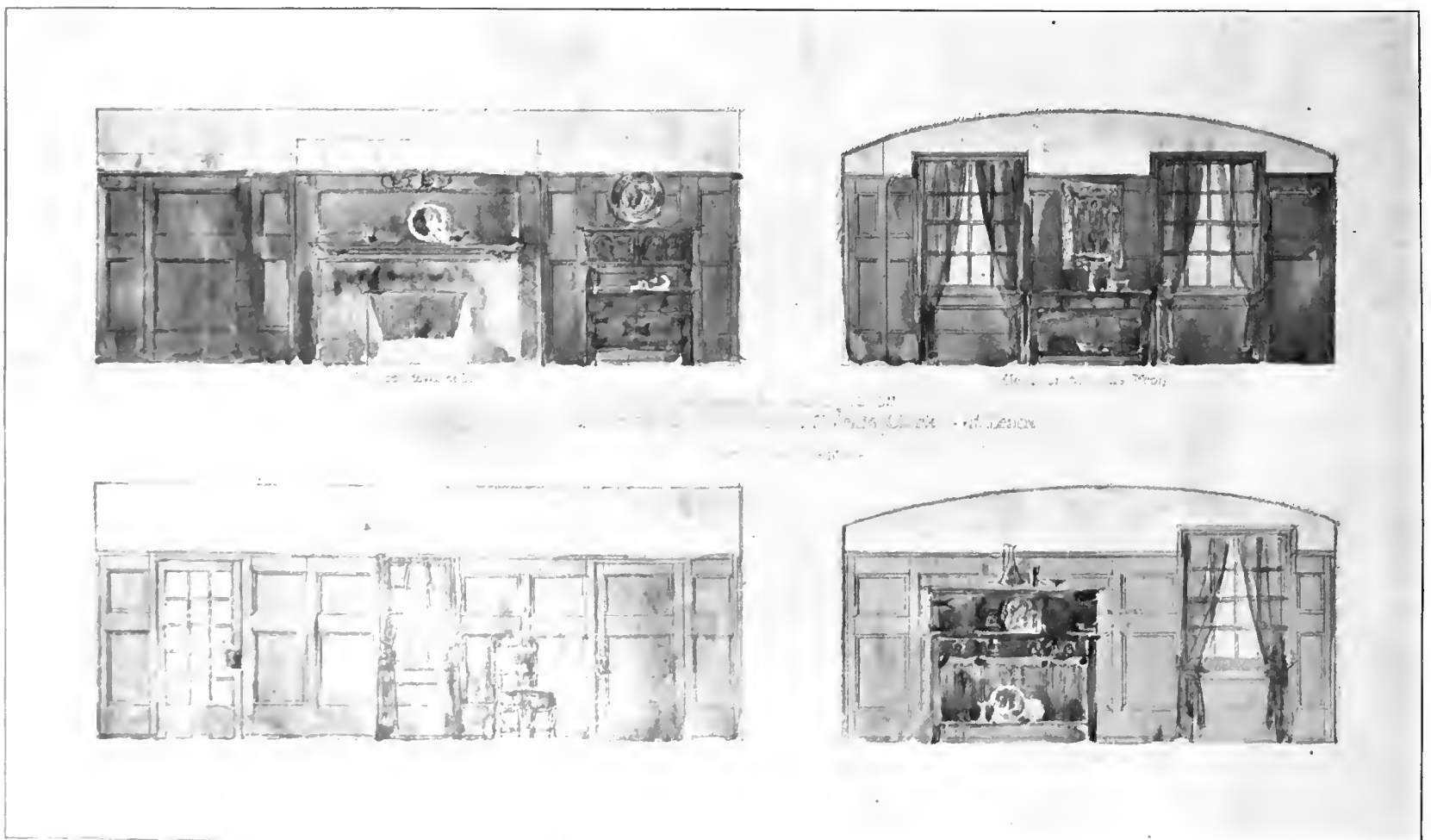




axis of the plan is placed the living-room hall, treated with a heavy beam effect, the woodwork being framed and held together with wooden pins. Directly opposite the entrance is a large view window, through which is seen a vista down the centre of the garden. At the left is the fireplace, and at the right the stairway, with a door at its foot opening into a small reception room. On this side also is the entrance, down a short flight of steps, to Mr. Clarke's studio, which is naturally an important feature of the house. It has a vaulted and

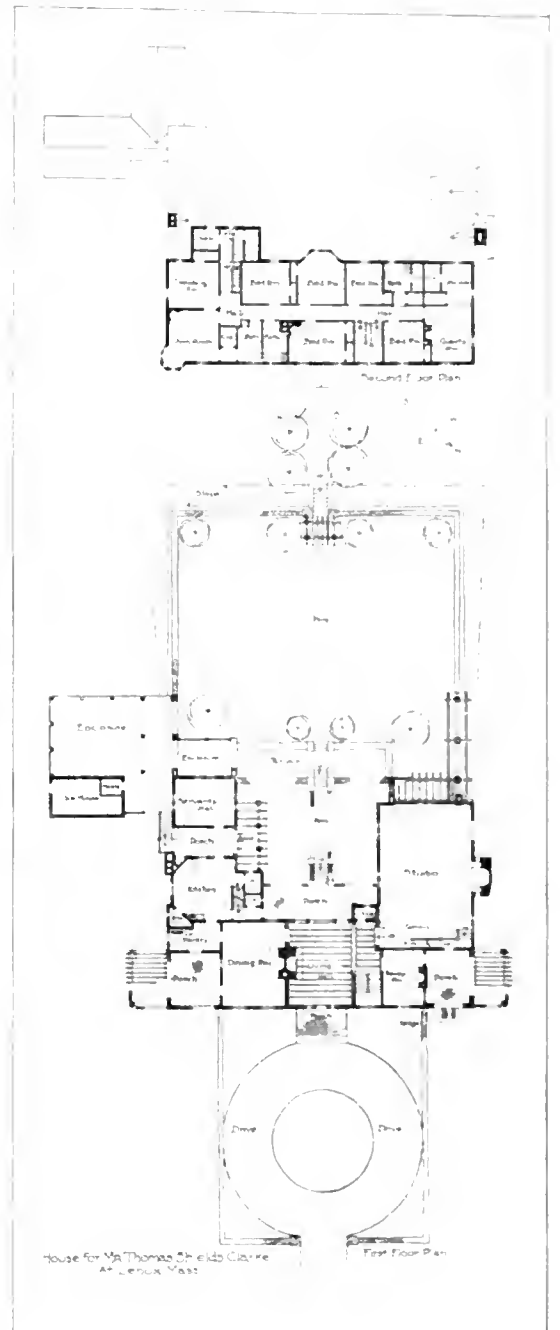
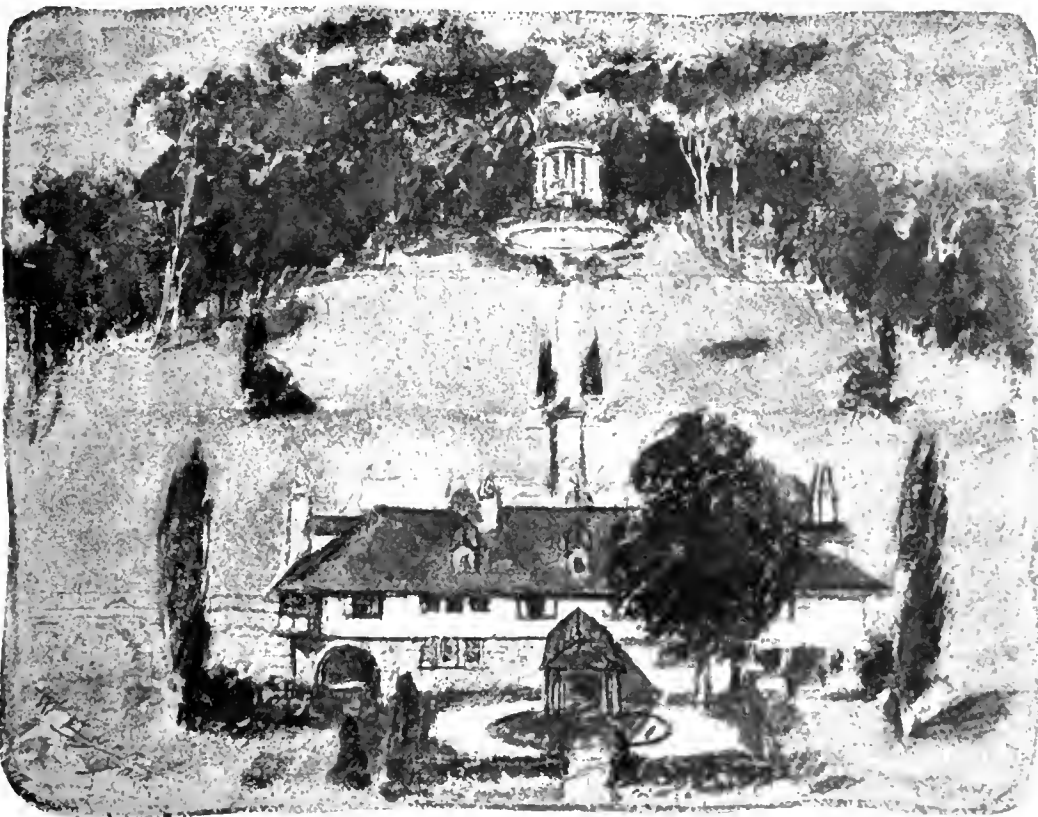
lunetted ceiling, with skylights, a gallery at one end, and a large alcove with a fireplace in it on the north side.

The opposite wing is given to the service, comprising the kitchen and pantry, with a servants' hall beyond a porch cutting through the wing. The small, partly enclosed porches show a very successful treatment of this feature; they are rather open-air rooms than porches, and are part of the house, not merely stuck to it. All of the porches are paved with dark red quarry tiles nine inches square. Another attractive





thing about the house is the liberal supply of large open fireplaces, all of the main rooms on the first floor and three of the second floor bedrooms having them. The third floor is divided into two parts, one for servants and the other for guests. Under the kitchen wing are the laundry and vegetable room. Under the studio is a large workshop and fireproof storage room. The interior woodwork is mostly butternut, left perfectly natural without any finish whatever. In place of photographs of the interiors, we publish two of Mr. Eyre's studies for the interior treatment. We also publish two of his studies for the exterior, but no processes of reproduction can give the charm of these rough color sketches. It is interesting to compare these first studies with the finished work, noting how the general scheme is preserved, with slight changes here and there as a result of further study.



A HOUSE AT NEWTON CENTRE, MASS.

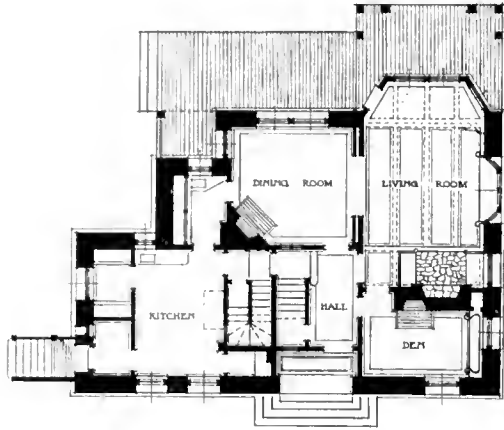
FRANCIS R. ALLEN & CHARLES COLLINS, ARCHITECTS, BOSTON, MASS.

THE house on Dudley Street, Newton Centre, shows a country house for reasonable cost, in which the cheaper materials have been utilized to obtain a solid and substantial effect. The first story is built of the lichen colored stone walls found on the place, and laid with deep joints, care being taken to mix small stone with the large in such a way as to cause a rough, broken appearance.

Directly on this heavy basement rests the half-timbered gambrel roof with an old English gable to mark the stairway and entrance. The finish outside is cypress treated with one coat of dark stain, thus preserving the grain of the wood. The house faces north so that the living-rooms are all on the south and west, the dining-room, however, having the morning sun through an east window opening into a small loggia.

On the first floor the large living-room has a half timber ceiling and an ingle nook with wide fireplace. This fireplace, as also the hearth, is treated with the same stone as the exterior.

The room is very warm and light in winter, having the sun throughout the entire day. The hall, den, and dining-room all open directly out of this living-room and are all finished in handsomely grained cypress. This cypress is treated with but one coat of stain like the exterior, the stain, however, being wiped off with a rag after drying for half an hour. In this way a richly veined effect is produced.



The walls of the large living-room are covered with a dark green burlap, and the dining-room walls between the panelling and the cornice shelf with an old gold Japanese paper. Above this cornice shelf the ceiling coves over, so as to give the room a low feeling. The den has paper of a rich red, which warms this northwest corner, and forms a handsome background

to the black and white etchings and sketches with which the walls are hung. The living-room is hung with water colors and the dining-room has no pictures, depending on the copper and china for its ornament. The doors all have brass latches and bolts instead of the ordinary lock, and all the





THE LIVING-ROOM FIREPLACE

hardware is heavy brass. Thus the furnishings throughout the house have been governed to the architectural effect.

The oak stairs lead to a long platform and window seat over the entrance vestibule, above which the hall rises to the gable roof. The main stairs stop at the second floor. The rooms in the third story are in a gallery which overhangs the second story hall, and is reached by a continuation of the service stairs. Thus the usual unique hall effect sought for in a small house is obtained in the second story, admitting of larger living-rooms in the first story. The bay window and seat is seen from the first story hall, however, and the vista up the stairs does away with any feeling of contraction below. On the second story a very large chamber over the living-room is connected with another chamber over the dining-room and butler's pantry through a dressing-room.



Both these chambers have fireplaces. There is also a chamber over the den and three chambers in the third story, making six chambers in all. The bath-room is unusually large, with

two windows, and is placed over the kitchen. All of the second and third story woodwork is whitewood painted white. The floors throughout are Georgia pine. Especial attention has been given to closet room, the closets themselves being large and every available space under the eaves accessible to storage.

The house is provided with electric light and all the latest plumbing devices. Such a house was built by local contractors at a cost of seven thousand dollars.

At present the grounds are undeveloped. The addition of an old-fashioned garden, vines, and tree planting will eventually add the desired setting.



HOUSE OF MR. CHARLES H. THORNE, WINNETKA, ILL.

RICHARD E. SCHMIDT, ARCHITECT, CHICAGO

Photographs by Henry Fuerman, Chicago

IT is hard for those who do not know the Great Lakes to conceive of the unending interest of the constant procession of steamers, barges, schooners, and small pleasure craft on their way to or from a busy port like Chicago. To those familiar with these scenes, it is no wonder that the view of Lake Michigan, as in so many instances of country houses north of Chicago, was the controlling factor in the planning of this house. The shore at this point runs nearly from the southeast to the northwest. A road running due east and west bounds the property on the south and terminates at the lake bluff. Some few hundred feet back from the lake runs Sheridan Road, paralleling the shore. The property is triangular in shape, its longest side being upon the road at the south, its shortest upon the lake, while the third side is the lot line running perpendicularly to Sheridan Road and the lake. In the point of the triangle, at

the corner of Sheridan Road and the cross road, is the lodge and stable, the drive sweeping up to the house in a large curve. The west was naturally the entrance side of the house.

As the main lines of the house lie north and south, to secure a view from the dining-room along the north shore, the kitchen wing was turned to the northwest.

While the house has the ordinary brick basement, the exterior woodwork was carried down over the wall to the grade line for the purpose of securing a broader effect. The walls are covered with clear cypress flooring, three inches wide, which was resawed to obtain a rough texture; but in resawing, a narrow, smooth fillet on the lower edge of each



board was left, and the slight shadow cast by this, together with the difference in texture, accents the horizontal lines of the boarding. The walls were stained an olive brown and the roof a russet orange. The details of the interior finish are ex-



THE WEST SIDE



THE DINING ROOM

tremely simple, and throughout the first story are the same, a general uniformity of treatment being desired. In the living-room only is there any special decoration, and here it is confined to a stencilled frieze and leaded glass panels in the south

wall over the book cases and door to the screened porch. The fireplaces are all of pressed brick. Another view of the large fireplace in the living-room will be found among the collection of fireplace views near the end of this issue.



THE LIVING-ROOM

“THREE RIVERS FARM”

THE COUNTRY HOUSE OF MR. E. W. ROLLINS, DOVER, N. H.

CHAPMAN & FRAZER, ARCHITECTS, BOSTON

Photographs by W. T. Clark, Boston

THREE RIVERS FARM is situated two miles from Dover, N.H., and is the country seat of E. W. Rollins, Esq., whose family has resided in the vicinity since the days of the earliest settlers. It was originally a part of Rollinsford, and derives its name from the fact that the Salmon Falls and Cocheco Rivers and Fresh Creek come together at this point forming a long, narrow, picturesque bit of land, a level plateau with steep sloping banks to the water's edge. Many splendid specimens of the original forest growth cover these banks and enough of the forest has been left to afford shade and shelter for a delightful pathway on the upper edge of the bank, winding along between oaks and pines three feet or more in diameter, up and down, in and out of ravines, at the bottom of which are springs of deliciously cool water standing forty degrees on the hottest days. In several coves are found canoes ready for owner or friend to

paddle on a voyage of exploration or a visit to some neighbor across the river. Vistas have been cut through the trees on the river banks giving most unexpected and charming views of these neighboring estates and glimpses of winding rivers with beautiful evergreen trees mirrored in the still water. Three Rivers Farm was designed not as a residence to be used continuously throughout the year, but principally for a summer home, although always open for house parties when the owner and friends wished to go up from Boston to enjoy the winter sports. Only those who have tried it know the joys of a tramp through the woods on a bracing New Hampshire winter day, when the snow lies thick on the beautiful evergreens, and the views through the trees and over hills and valleys and rivers covered with glistening white, give fresh interest to every step. And the rollicking fun of coasting the hills on skis makes men boys again. Whether it is skis,



GENERAL VIEW OF THE ESTATE

snow-shoes, skates, sleighs, or toboggans that tempt one out into that bracing atmosphere, there is always the thought of the roaring fire of huge 4-foot logs in the great chimney nooks and the good cheer to follow to draw one back again. The large entrance porch with its great columns two stories high gives the feeling of hospitality and welcome characteristic of the Southern colonial houses. At the west end of the



THE RIVER FRONT

front is a portico 20 feet square, opening directly from the living-room. On the south of the house facing the river are two porticos 20 feet square, and between them and in front of the recessed porch an uncovered brick paved court. In front of this court is a ravine with a winding path of stepping-stones leading down to the river and connected with a small wooded

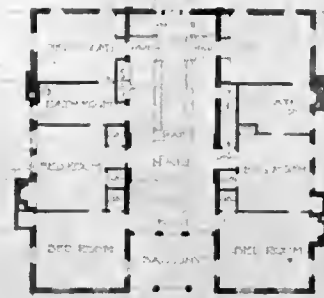
island. The river at this point is parallel with the front of the house, and as the house stands 60 feet above, the views from these porticos are indeed charming. The English manor houses of the Georgian period have been drawn upon for suggestions, and the four large chimneys on the outside enclosing the huge chimney nooks on the first floor and finally rising above the roof, symmetrically placed and joined by the roof

balustrade, are the result of such suggestions. Also the simple groups of casement windows in both ends of the house, and the smaller casements in the side of the ingle-nooks. The walls are rough cherry red brick laid with gray mortar joints, and the kitchen yard is enclosed with the same material, and the latter wall is continued to the old-fashioned barn. On



THE ENTRANCE FRONT

the south side of this wall is a pergola, and south of the pergola, extending the whole length of wall from house to barn, is a formal flower garden, the principal path of which is seen through its whole length from the south porticos. Entering the front door into a hall 18 feet wide extending through the house, one sees the beautiful river view through three double French windows extending from floor to ceiling with arched fan lights over the tops. The broad staircase starts from two columns in the centre of the hall, goes to a landing over the vestibule from which a beautiful view is obtained of mountains in the State of Maine across the Salmon Falls River. The staircase then branches both ways, and a broad gallery extends around the second story which is the same width as first story extending through the house.



THE LIVING ROOM

The staircase has mahogany balusters and rail, and the other finish is painted white with mahogany doors. Above the low wainscoting is a French paper depicting a hunting scene full of life and color, with scarlet-coated horsemen and rich greens and browns in the foliage and pale blue sky. The ceiling of second-story hall shows very heavy trusses of dark stained wood with small leaded windows between the trusses, opening from the lounging-room on third story. The living-room on the right is finished with dark browns stained cypress, and has a rich red grass cloth on the walls from wainscoting to ceiling, which is very heavily beamed with dark stained, rough sawed, hard pine beams. The chimney-nook is of rough red brick on three sides, with a row of dull blue Grueby tiles with deep cream-colored ships and sea gulls. A copper hood extends above the

fireplace, and is full of rich, soft colors, just as it came from the coppersmith, with no finish or polish. The hearth is rough red quarry tiles, and measures 6 feet by 14 feet. The room is almost entirely furnished with Gustav Stickley's arts and crafts furniture. Opening from living-room is a small writing-room panelled with large panels from floor to ceiling and all painted white, and furnished with mahogany. Across the hall is the dining-room, finished in California redwood. The owner had found some planks 5 feet wide and 20 feet long in California years before, and consequently there was little fear of shrinking, and these were used between the beams on the ceiling in one piece. The walls are wainscoted seven feet high, with these planks set upright and tied together with Spanish keys. There was no base used, and only a simple heavy shelf at top supported with heavy brackets. The doors are one plank wide, with broad strap hinges of dull copper. The chimney-nook is of rough red brick on three sides, with a row of many colored Mercer tiles around the top and on a line with the bottom of copper hood. The largest room in the house is the lounging-room on the



THE ATTIC ROOM, LOOKING DOWN FROM THE BALCONY

third floor, occupying one whole end of the house 20 by 55 feet, finished clear up to the ridge of the gambrel roof. Leaded windows opening into the trussed roof of the second-story hall give communication with the first-story hall. Galleries across both ends and one side of the room contain recessed alcoves for four beds, and leading from the gallery is a large locker-room and a bath-room. These beds are only used when winter house parties have filled the bedrooms elsewhere in the house, and a "full house" is suggested by the panelling over the mantels, the wall being painted red and black alternately behind the perforations in the woodwork. The card symbols are also used in the balustrade of the balcony. The woodwork is rough sawed spruce, stained a rich brown, with birch bark between the beams, under the galleries, and between the rafters and trusses of the roof above. The rough plastered walls are painted a dull grayish green, and the hardwood floor covered principally with black and white bearskins. The electric fixtures and old English thumb latches, etc., used throughout the house, were specially designed for the house.



THE ATTIC ROOM



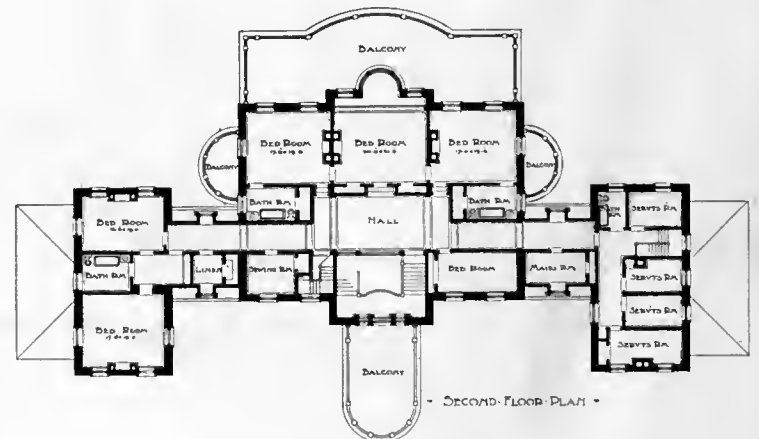
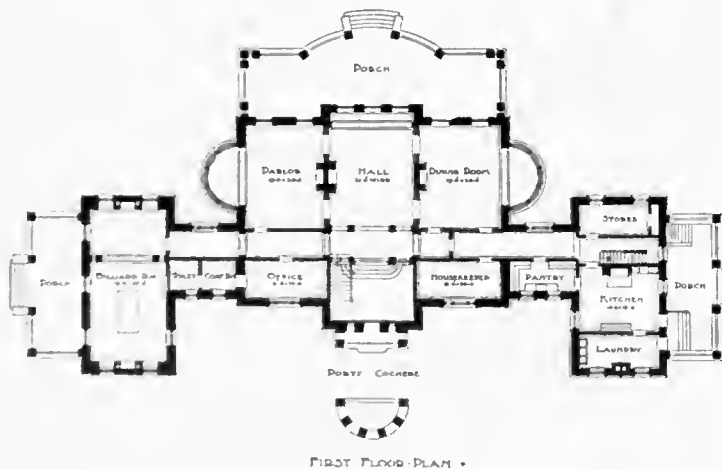
THE SOUTH OR GARDEN FRONT

COUNTRY HOUSE OF MR. GEORGE C. JENKINS, GREEN SPRING VALLEY, BALTIMORE COUNTY, MD.

JOS. EVANS SPERRY, ARCHITECT, BALTIMORE, MD.

THE accompanying illustrations of the residence of Mr. George C. Jenkins, Green Spring Valley, Baltimore County, Md., show a type of house familiar, in its main characteristics, as the model adopted and generally followed in the Southern colonies a century and a half ago. With the modifications necessary to fit it to present customs and conditions it still seems an admirable model, well adapted to the region where it has become an accepted tradition. In its

houses of England, which served as the inspiration for the general plan, the house usually had two fronts, that upon the garden or lawn and that facing the approach or forecourt. These features and characteristics are plainly seen as reminiscences in the present plan. The house is entered from the north, beneath a porte-cochère opening into the main hall running through to the south side. Around the hall are grouped the principal rooms, with the kitchen and service accommo-



earlier form the division of the house into three distinct portions was a direct result of social requirements. The main house was devoted to the family and to the entertainment of guests, while one wing was given over to service and help, and the other reserved by the master for an office, from which the management of the estate was directed. A central hall, often two stories in height, opened through from front to back and gave access to the four principal rooms of the first floor, above which were one or two stories of chambers. Like the manor

dations in one wing, and the billiard room in the other. The south front, which commands a wide prospect over the Green Spring Valley, is the private portion of the house reserved for family use. In its architectural forms the house also follows the precedent already referred to. Its walls are built of stone covered with cream-colored stucco, and the exterior woodwork is painted white. The interior finish is also painted white throughout, with the exception of the doors and hand-rail of the stairway, which are mahogany.



THE NORTH OR ENTRANCE FRONT



THE LARGE HALL, LOOKING FROM THE CARRIAGE ENTRANCE



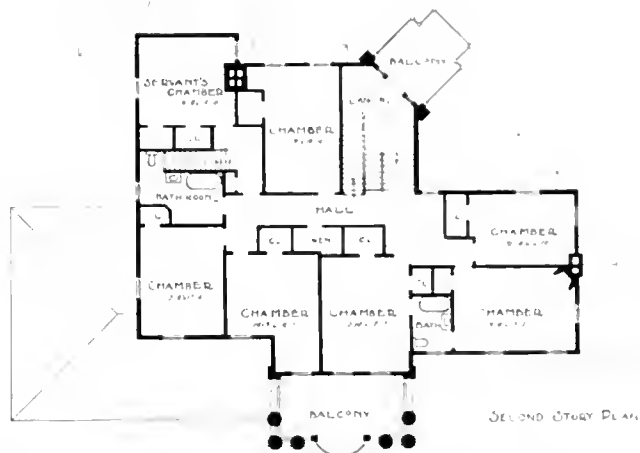
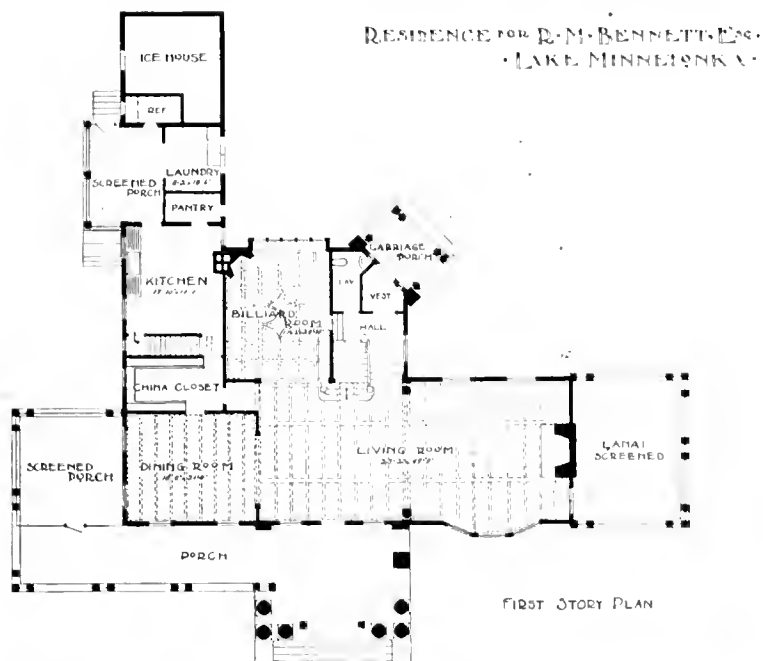
OLD CHURCH, THE HOUSE OF MR. R. M. BENNETT, LAKE MINNETONKA, MINN.
WILLIAM CHANNING WHITNEY, ARCHITECT, MINNEAPOLIS, MINN.



THE LANAI



THE DINING ROOM

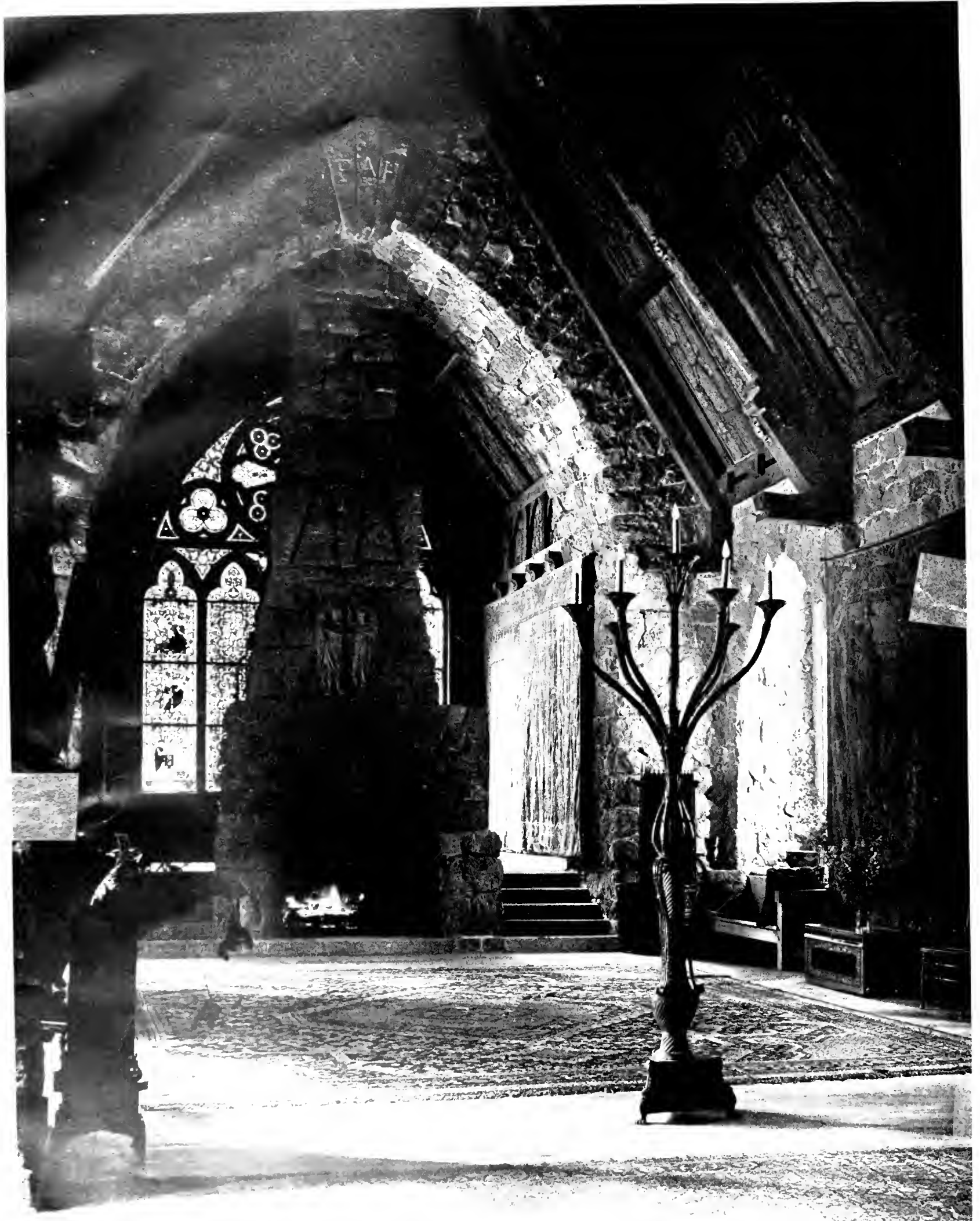


THE LIVING ROOM



THE SMOKING ROOM

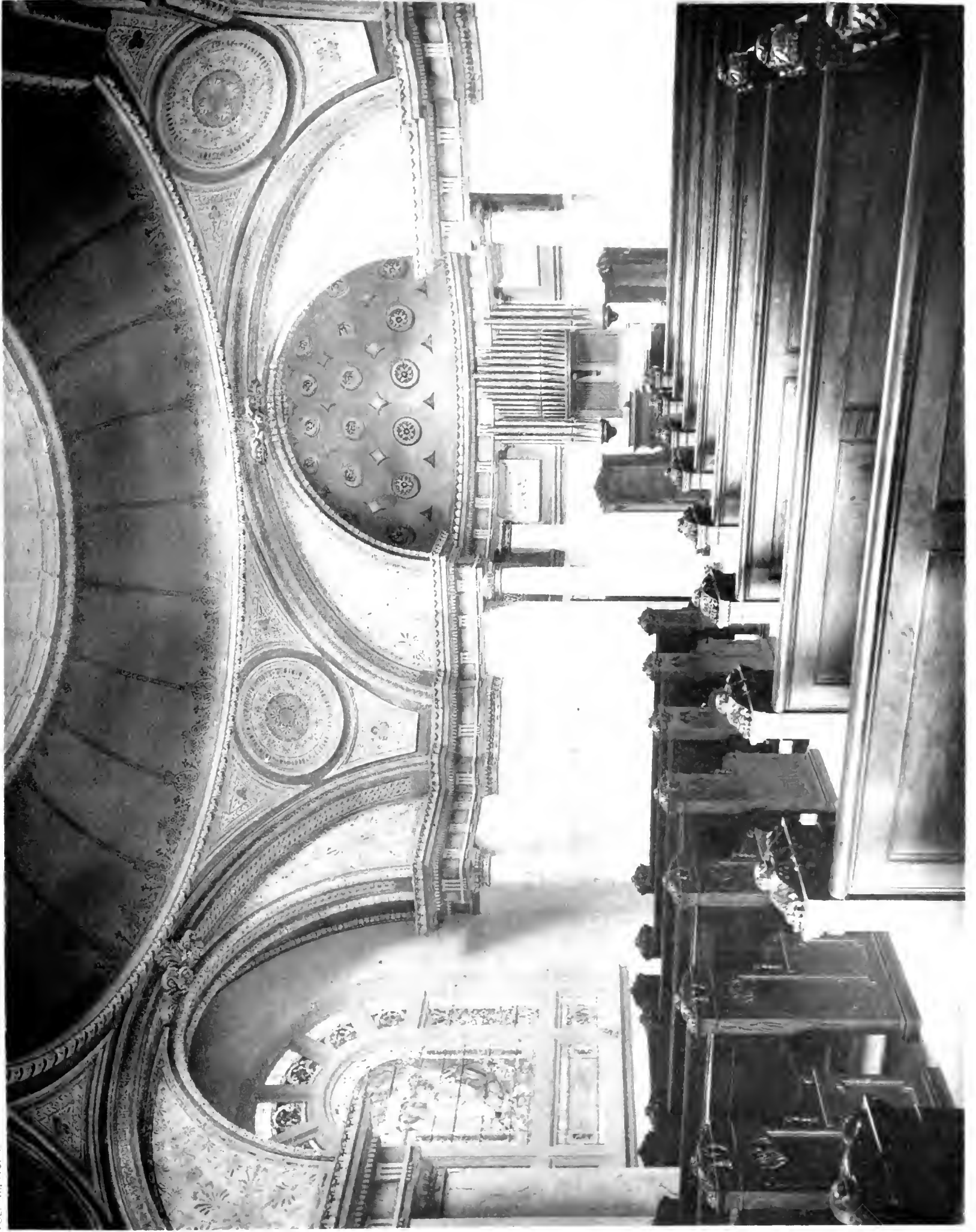
"CEDARHURST," THE HOUSE OF MR. R. M. BENNETT, LAKE MINNETONKA, MINN.
WILLIAM CHANNING WHITNEY, ARCHITECT, MINNEAPOLIS, MINN.



INTERIOR, HEARST CASTLE, HOUSE OF MRS. PHOEBE A. HEARST



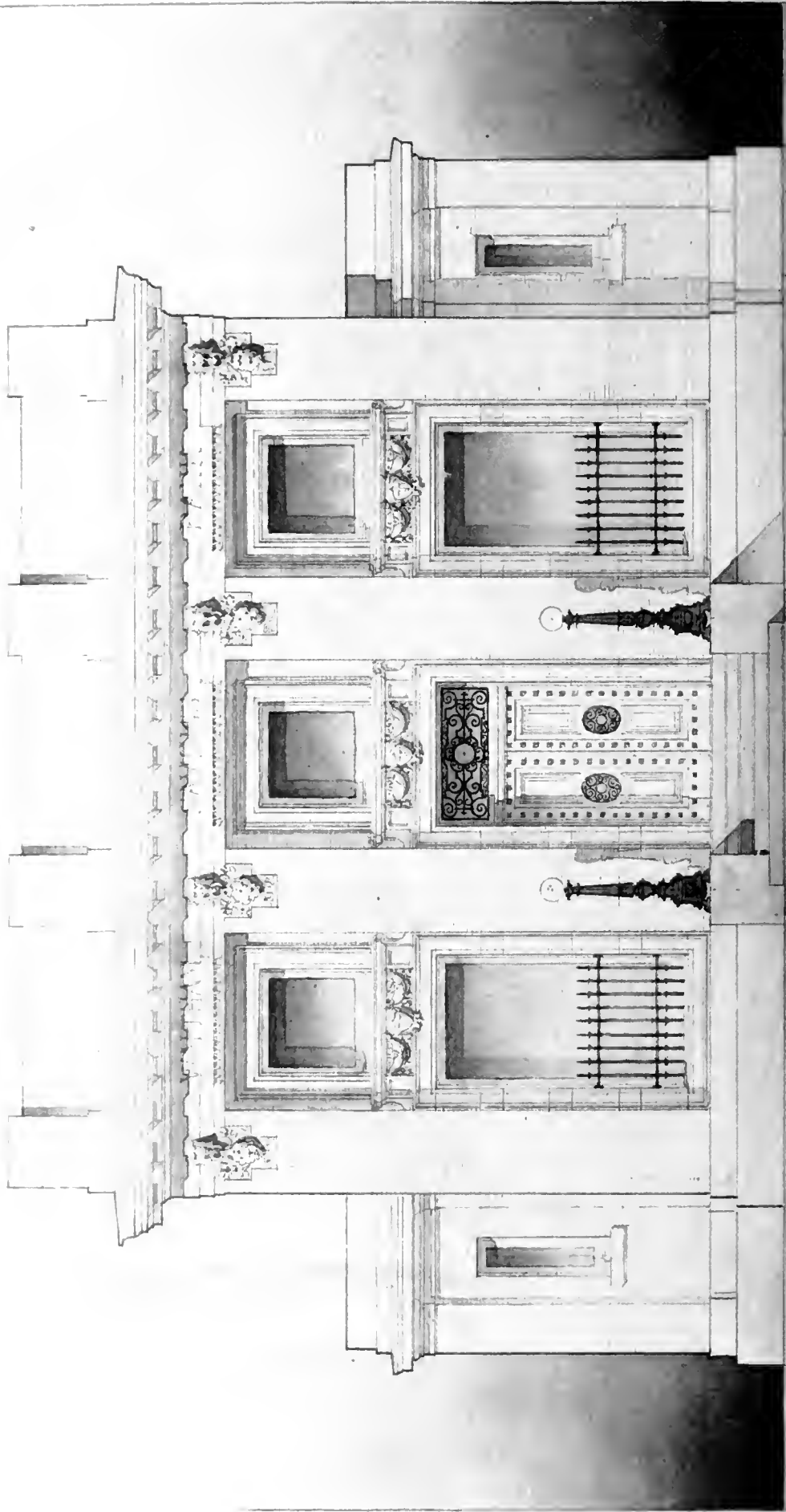
MORTUARY CHAPEL, GREEN LAWN CEMETERY, COLUMBUS, O.



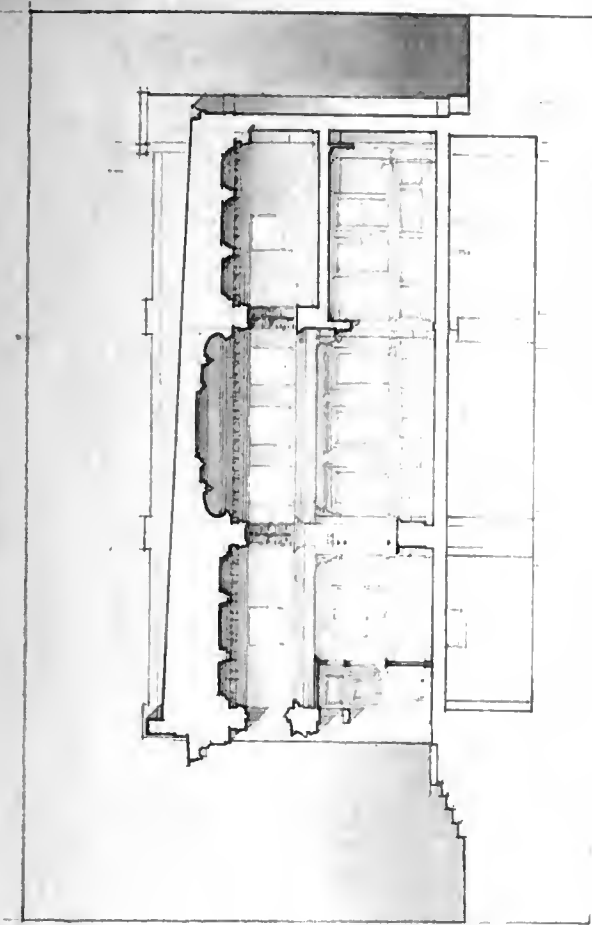
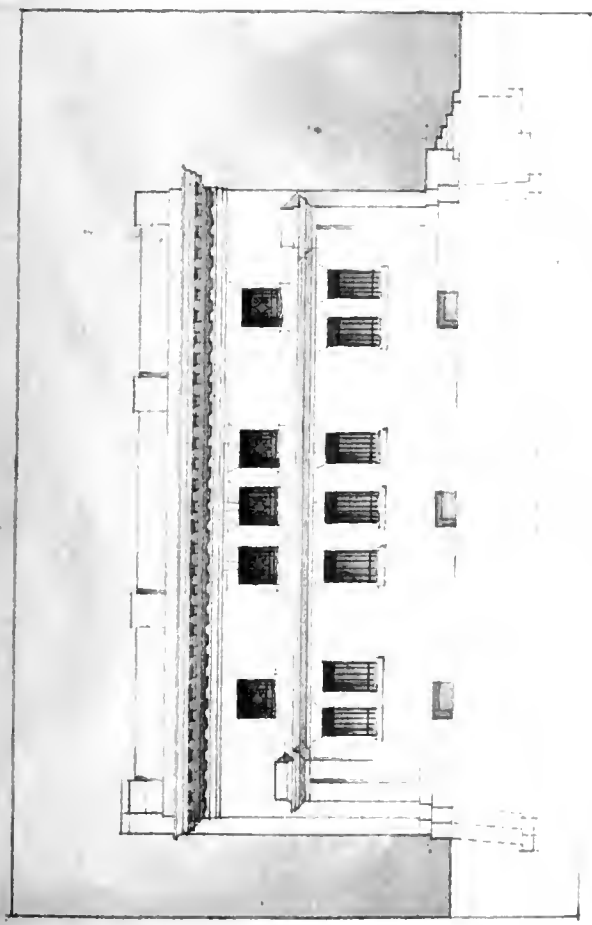




THE WALTHAM SAVINGS BANK



HARTWELL RICHARDSON & DRIVER
ARCHITECTS

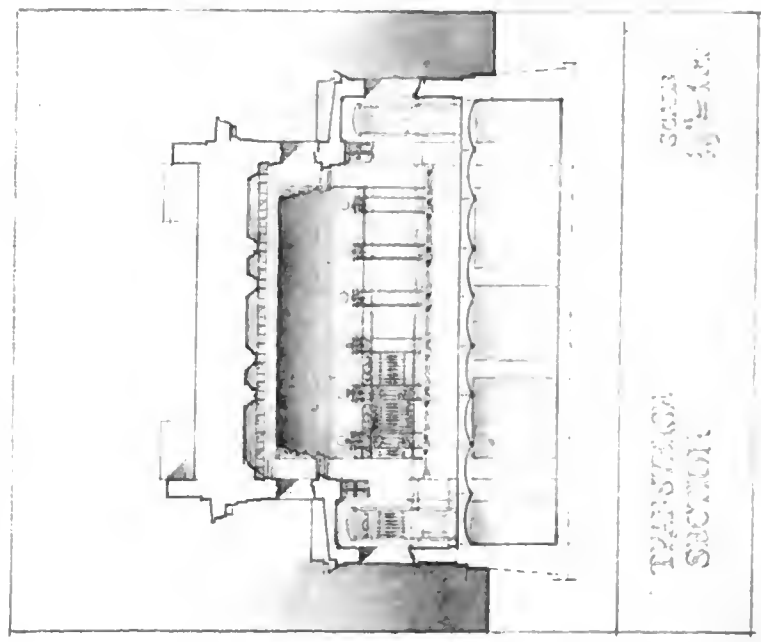


FRONT

SIDE

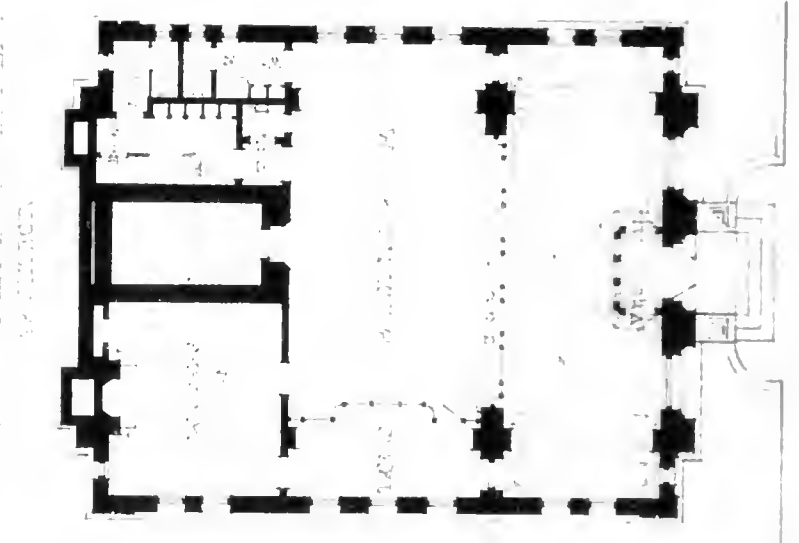
SECTION THROUGH PORTICO

SECTION THROUGH MAIN STOREY

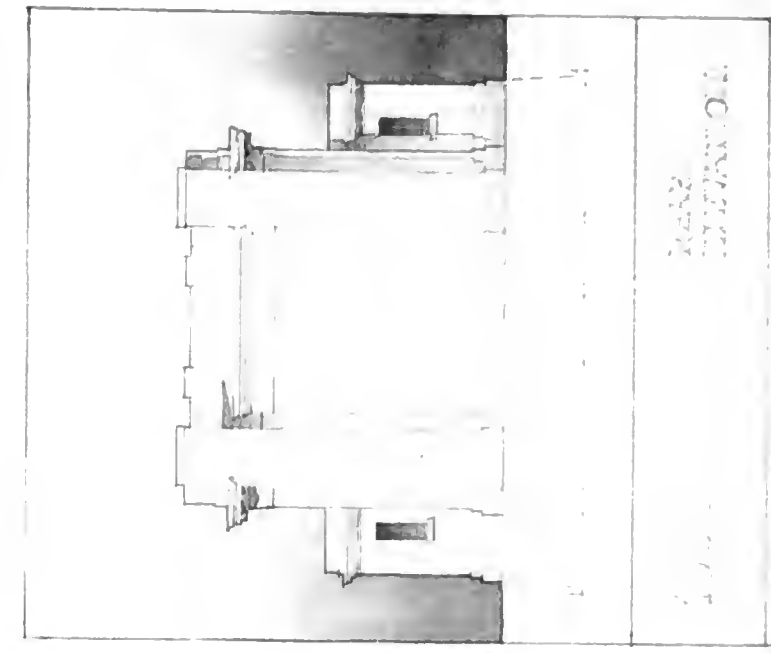


SECTION THROUGH PORTICO

SCALE 1/4" = 1' 0"



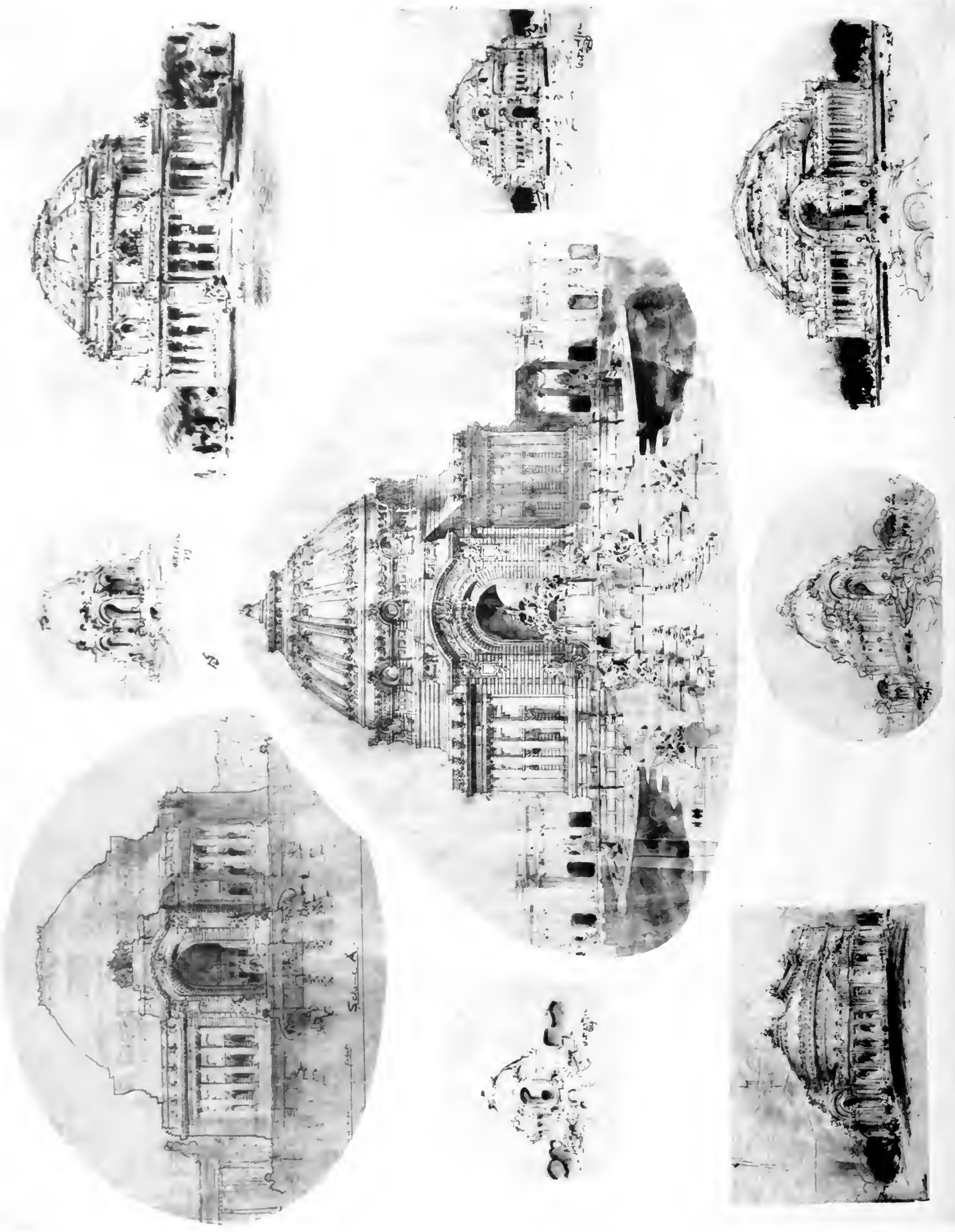
PLAN

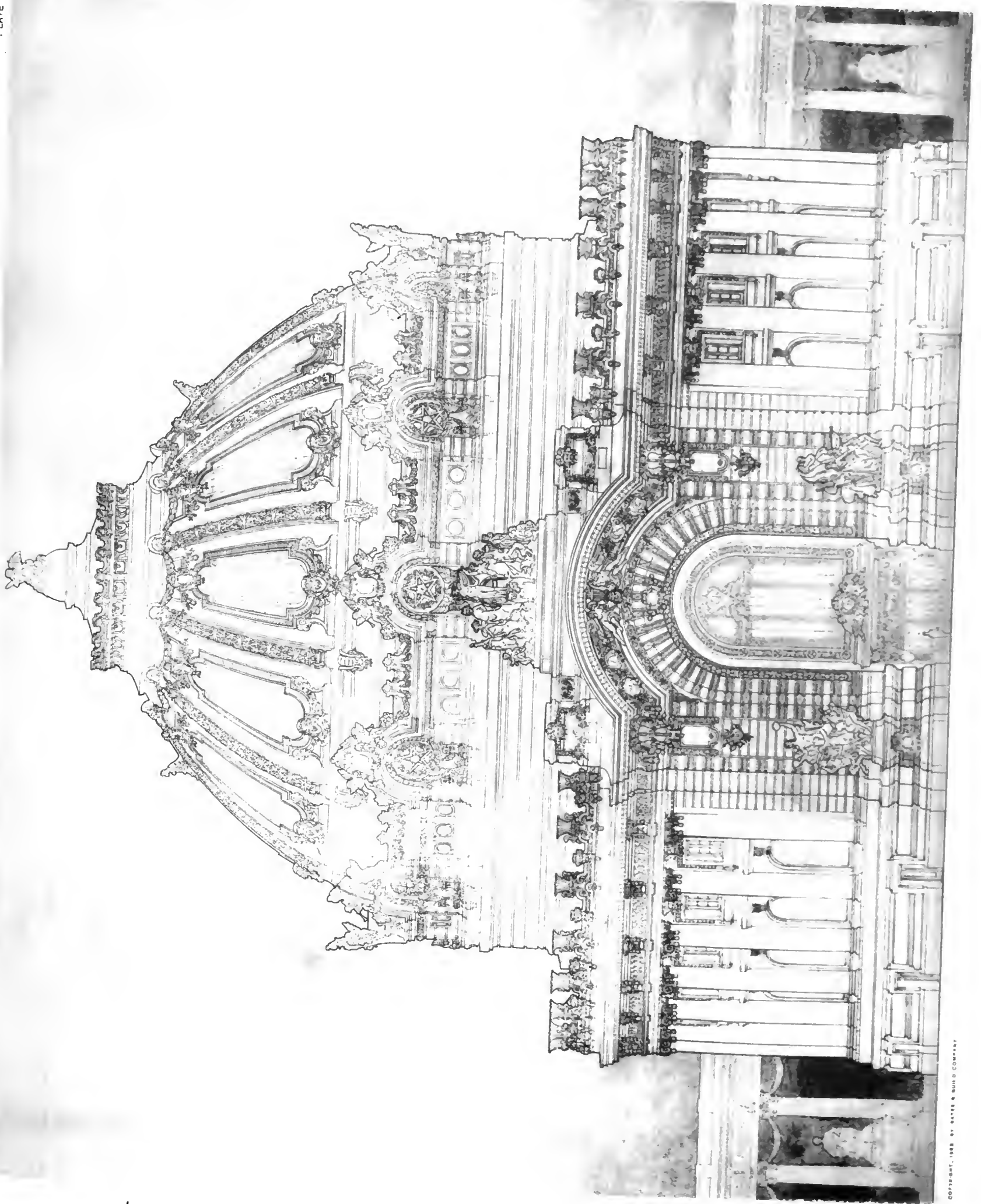


SECTION THROUGH MAIN STOREY



Vol. XI, No. 5.



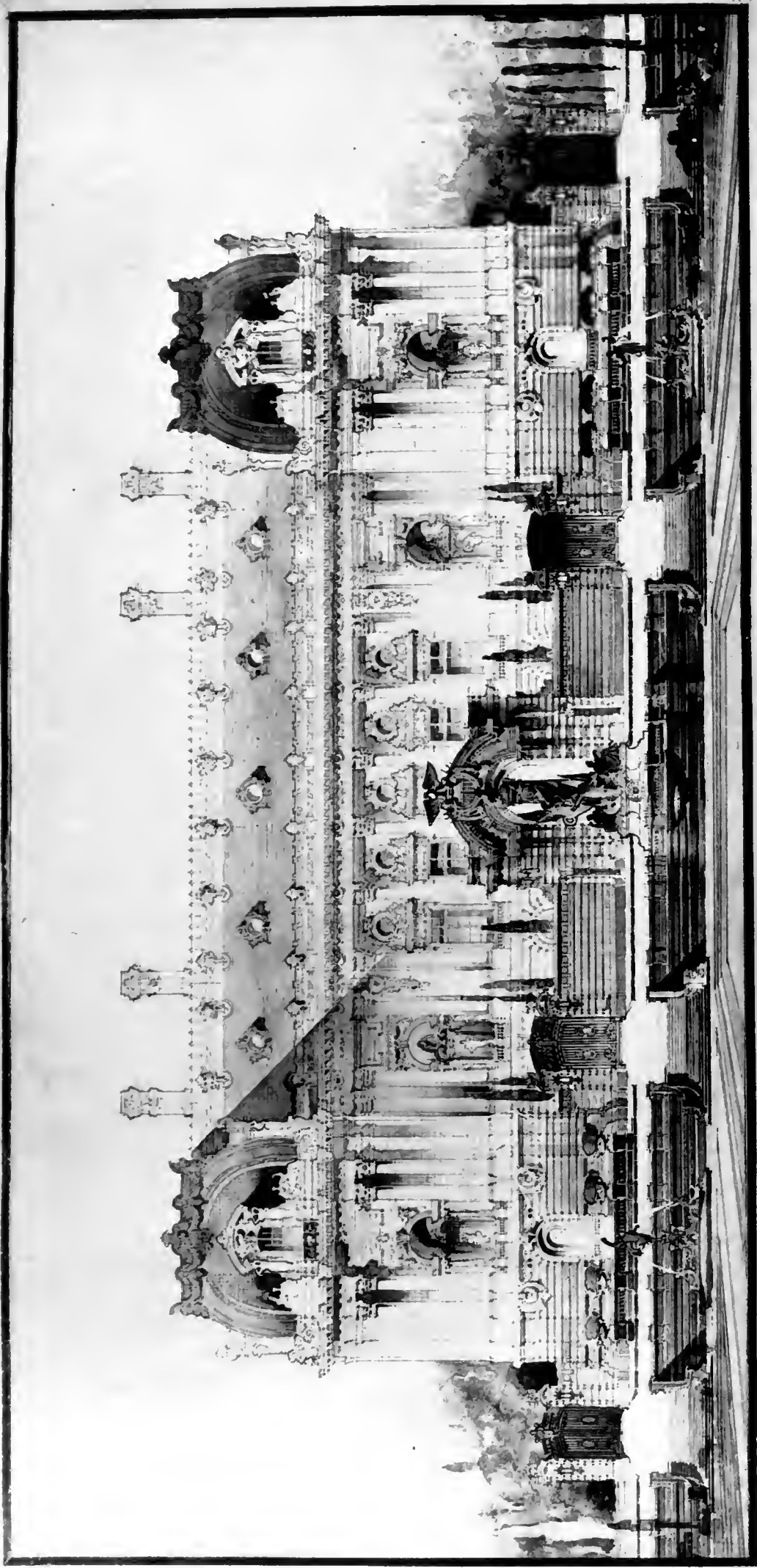


ELEVATION OF THE FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION ST. LOUIS MO.

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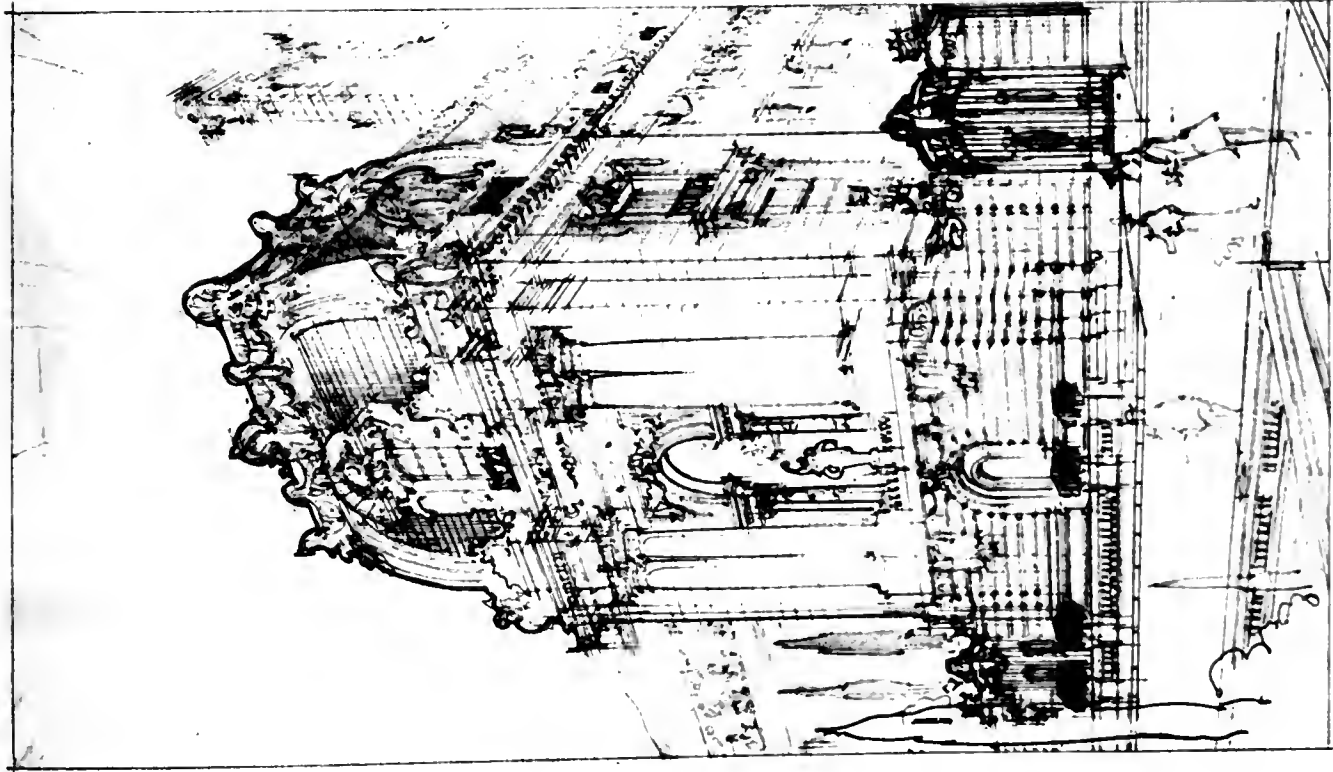




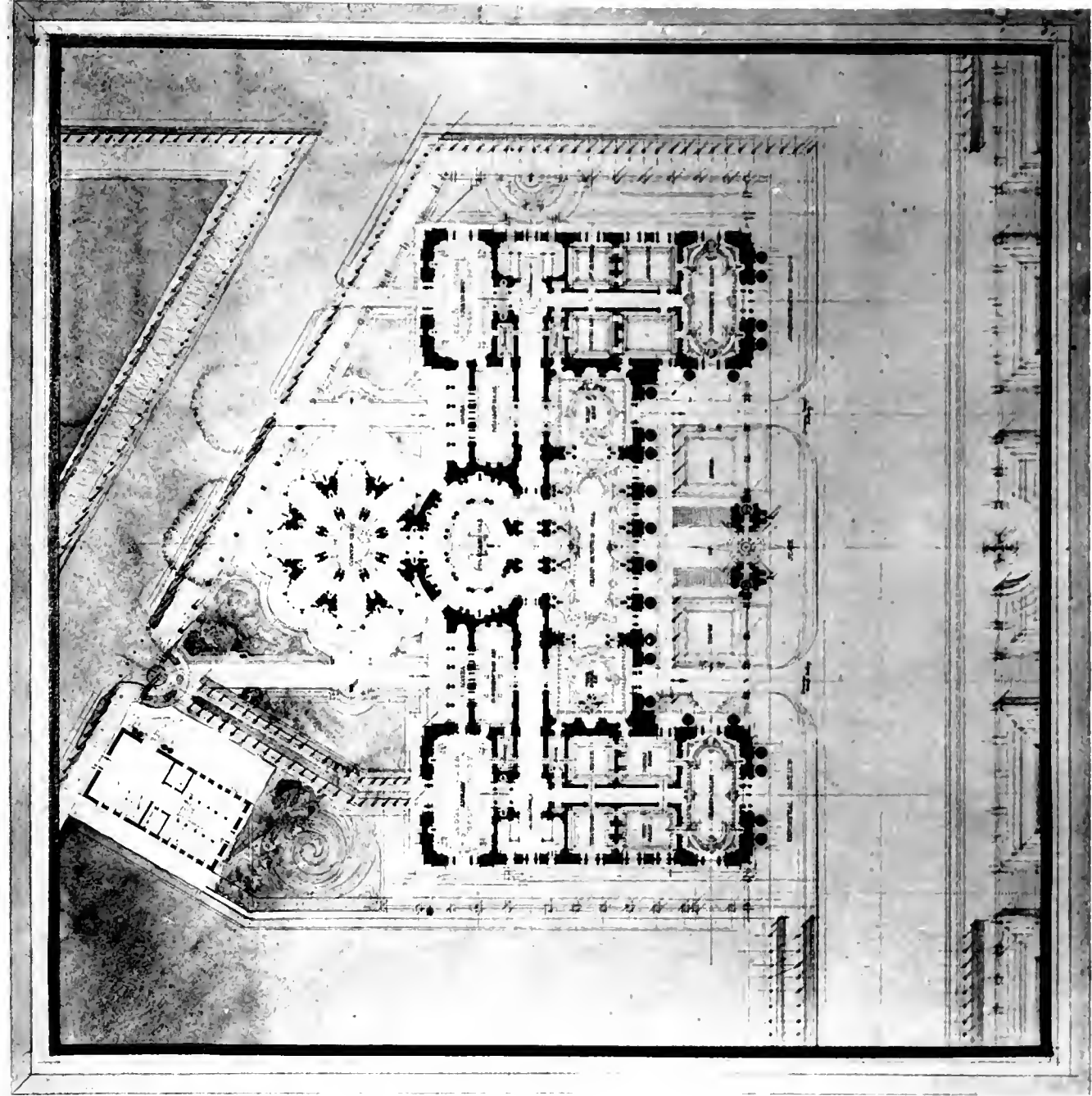
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SUCCESSFUL DESIGN FOR THE ROTCH TRAVELING SCHOLARSHIP. TWENTY-FIRST ANNUAL COMPETITION.
THE AMERICAN EMBASSY, PARIS.

BY F. C. HIRONS.



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SUCCESSFUL DESIGN FOR THE HOTCH TRAVELING SCHOLARSHIP TWENTY-FIRST ANNUAL COMPETITION THE AMERICAN EMBASSY, PARIS.

By F. C. HIRONS.





HOUSE OF MRS. PHOEBE A. HEARST IN SISKIYOU CO., CAL.

MAYBECK & WHITE, ARCHITECTS, SAN FRANCISCO, CAL.

THE idea of composing this construction in the primeval forest on the McCloud River resulted from several causes. First, the six trees in a hemicycle.

Second, the immense size of these trees. Third, the distance from railroad and expense of transportation. Fourth, climate. Fifth, forest fires. Similar conditions existed in the Middle Ages, and, consequently, without effort, the Gothic composition resulted.

The spot is located at the foot of a mountain, the waters from which drain into a crystal torrent, a stone's throw wide. Although the air is dry, it was better to put the bed-rooms high above the ground on account of the close proximity to the river. This was an advantage, for if the building had been only one or two stories high, it would have looked like a hovel in the hillside. As it is, the line of stone (lava flow quarried near by) begins at the opposite side of the river at the beginning of the arched stone bridge to be built next year, and

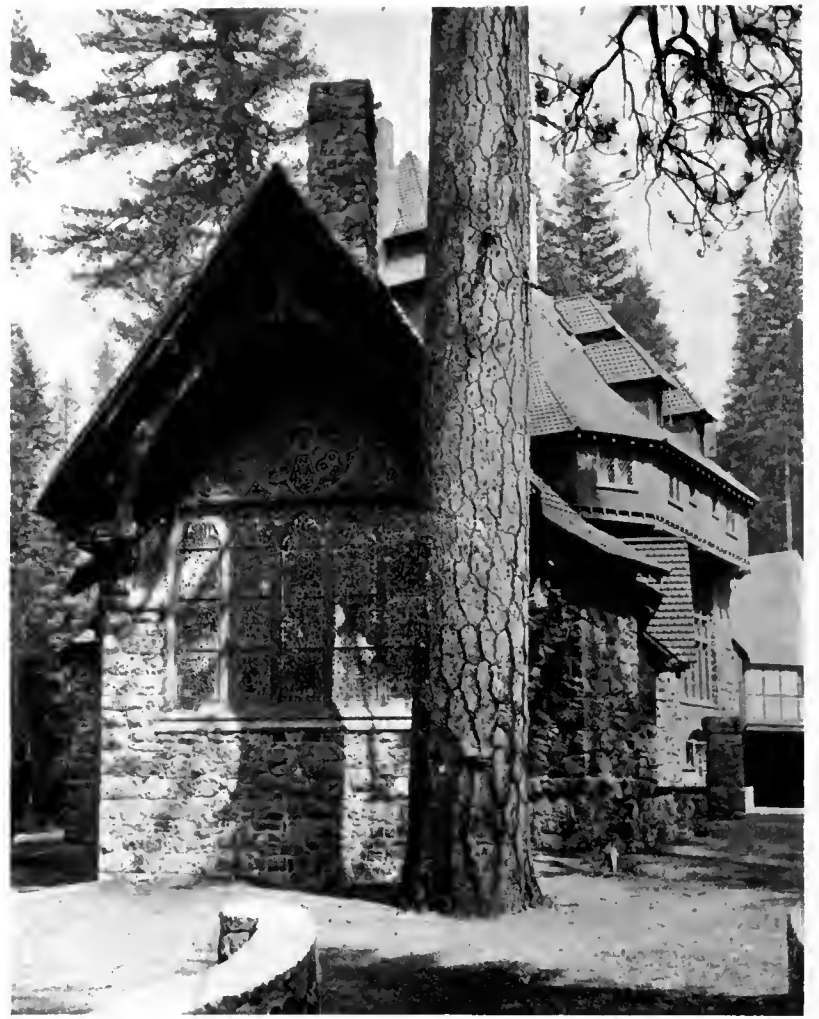
continues up, broken by trees and shrubbery, along the living-room to the top of the tower and chimney. This stone color is blue-gray, verging on warm siennas.

To have built a red tile roof on the building would have been fatal, so we put on a dead Paris-green glazed tile, which, from afar and against the trees, gives a misty color like the holes between the branches in the trees in the forest.

The color of the woodwork is in the color of the bark on the yellow pine-trees, a violet brown. Now fill the windows with leaded glass, and see the light through the dining-room windows, which are large enough to light a cathedral. Imagine the clear blue and white foam of the river in the foreground roaring ceaselessly, and you have a picture of rest, and, at the dawn of day, an enchanted castle. I pointedly refer to the dawn, because the colors are pearly and do not suggest the evening light: in fact, the landscape is pearly.



THE LIVING-ROOM

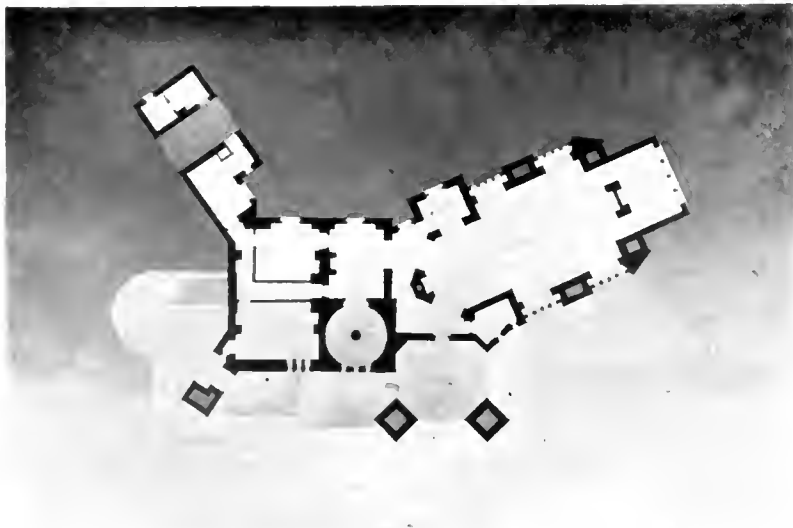


As you enter the house there is a rubble-stone vestibule, with an archway to the living-room. At one end of the room is a fireplace as high as a man, and beyond it a copy of thirteenth century stained glass from the apse of the Lorenzen Kirche in Nuremberg. Old tapestries of the fifteenth and sixteenth centuries keep the moisture from the stone from making the room clammy. These tapestries are all historic treasures, and in texture and color bring the walls and ceiling

harmony, — here you can reach all that is within you. The dining-room has a window at each end as high as two stories, with heavy wooden beam ceiling, and two massive, rough, stone fireplaces, which are needed in the morning to keep the chill off.

The circular stone staircase leads to all rooms in the house, just as did the tower stairs in the middle ages.

It is, perhaps, strange that, having the opportunity and



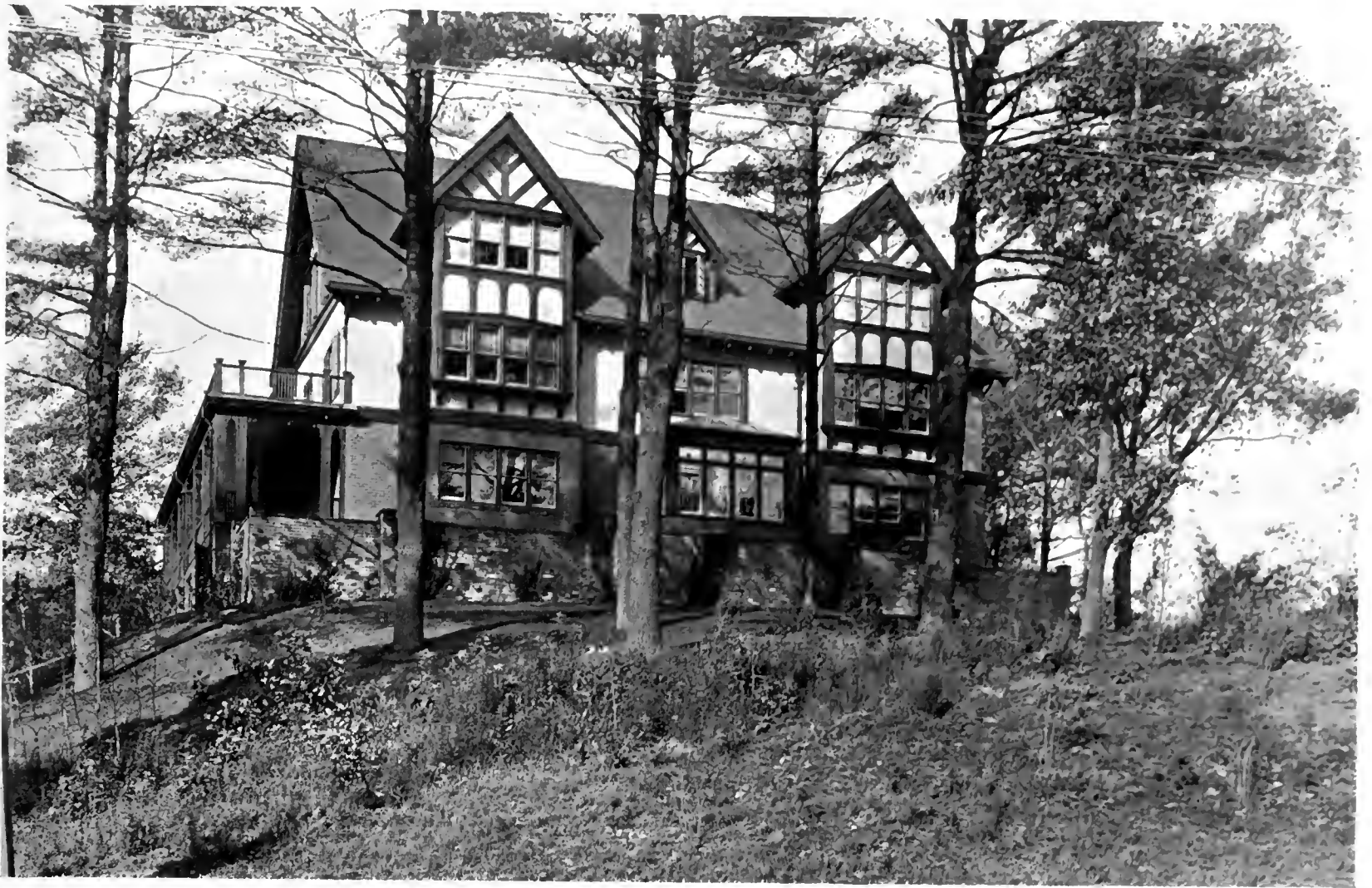
PLAN OF THE MAIN FLOOR



PLAN OF THE SECOND FLOOR

into complete harmony. The dark height of the room, the unobstructed archways, the deep blues, reds, and yellows of the cathedral window, to which time had given maturity, the tapestries, the little flicker of the fire, and the roaring of the river outside; and you, satiated, tired, and inspired by the day's trip among hazel, dogwood, great aged pines, rocks, cascades, great trunks of trees fallen years ago,— a dishevelled

money, the architect did not do architecture. There are places where mouldings and carvings are suggestive of pastry and perfume, and that is the case at the McCloud River; the only modern thing that could be introduced into a problem of this kind was that of proportions; given a "hoary forest" and stone as a theme, make the work in exact accord with the sentiment and use, and give it a beautiful mass.



VIEW OF THE FRONT, FROM CENTRAL AVENUE

HOUSE AT MILTON, MASS.

GEORGE HUNT INGRAHAM, ARCHITECT, BOSTON, MASS.

THE style of architecture of this house is an adaptation of the Elizabethan half-timber architecture, which prevailed in England from about 1565 to Elizabeth's death in 1603. The first story is brick or brick veneer, and the second story stucco, and the gables half-timber. The construction of the different stories may be of interest.

The brick or brick veneer of the first story is constructed similar to the ordinary American dwelling-house, and consists of studs set sixteen inches on centres, plastered with two coats of plaster inside and matched boarded on the outside. Over the matched boarding was put a layer of doubleply sheathing quilt, and over this a layer of heavy tar-paper, so as to form a waterproof coat. Outside of this was placed a brick veneer of hard burned brick four inches thick, set away one inch from the boarding and tied to the same with galvanized ties.

This brickwork was laid in Portland cement mortar. The sills of the windows were formed by placing bricks on edge, and giving them a slope of thirty degrees, and allowing them to overhang an inch for a drip. Over the heads of the windows were placed angle irons, and on top of these were laid splayed voussoir flat arches of brick. A gutter was formed at the bottom of the one-inch air space, to collect any moisture percolating through the brickwork and running down on the tar paper. This gutter was provided with outlets at intervals.

The second story was constructed similar to the first, ex-

cept that over the tar paper were nailed, horizontally, 7/8" x 2" furring strips eight inches on centres, and over this was stretched tightly metal lathing, which was plastered outside with three coats of Portland cement plaster; the last coat was colored a creamy yellow tint and spattered on.

The half-timber gables were constructed similar to the second story, except after the two coats of cement mortar were applied the half-timbering was nailed on. This consisted of Georgia hard pine boards from eight to ten inches wide and one and one-eighth inches thick. After these were firmly nailed on to furring strips provided, the plaster work between the beams was given the third coat of spattered work the same as the second story.

The roof which should have appropriately been flat tiles was, for economy sake, built of shingles stained dark green.

All the exterior finish and half-timber work was stained a dark brown umber stain. Sashes were painted cream white, and all blinds and exterior doors dark green.

In front of the house there is a grass terrace enclosed with a brick wall. The house was originally planned for another site, and had a front door which was a half-timber porch where the present conservatory is located. Another site was afterwards purchased, and owing to conditions of topography it was necessary to change the front door, where shown on the present plan.

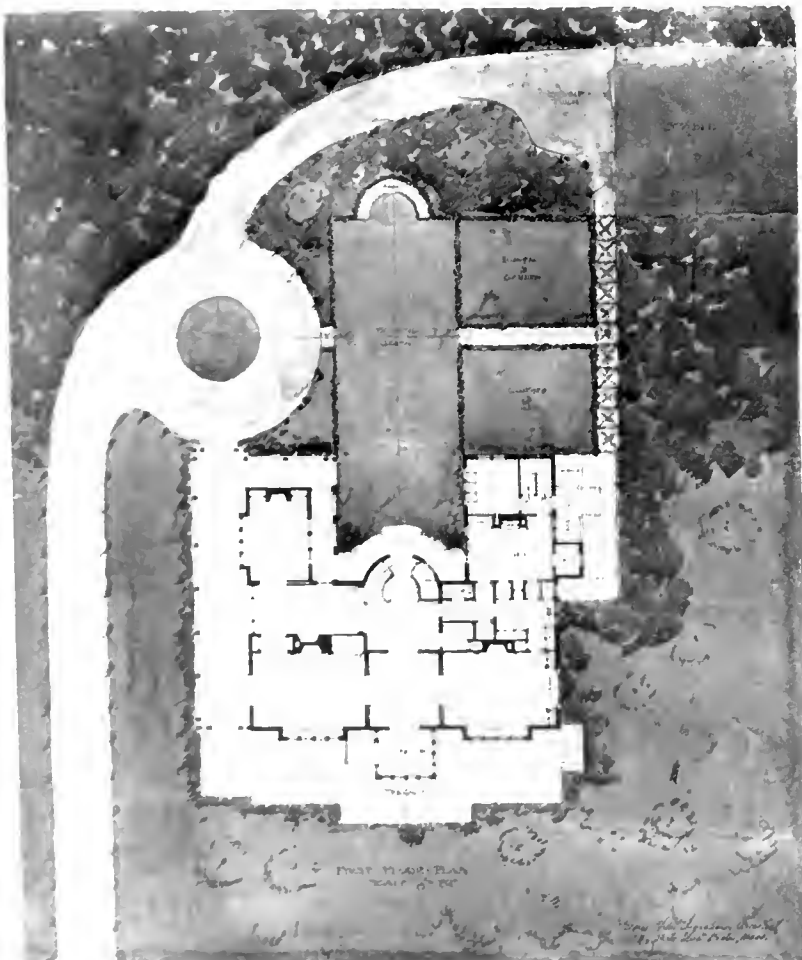
In the rear is a circular tower containing a circular staircase from first floor to third floor.



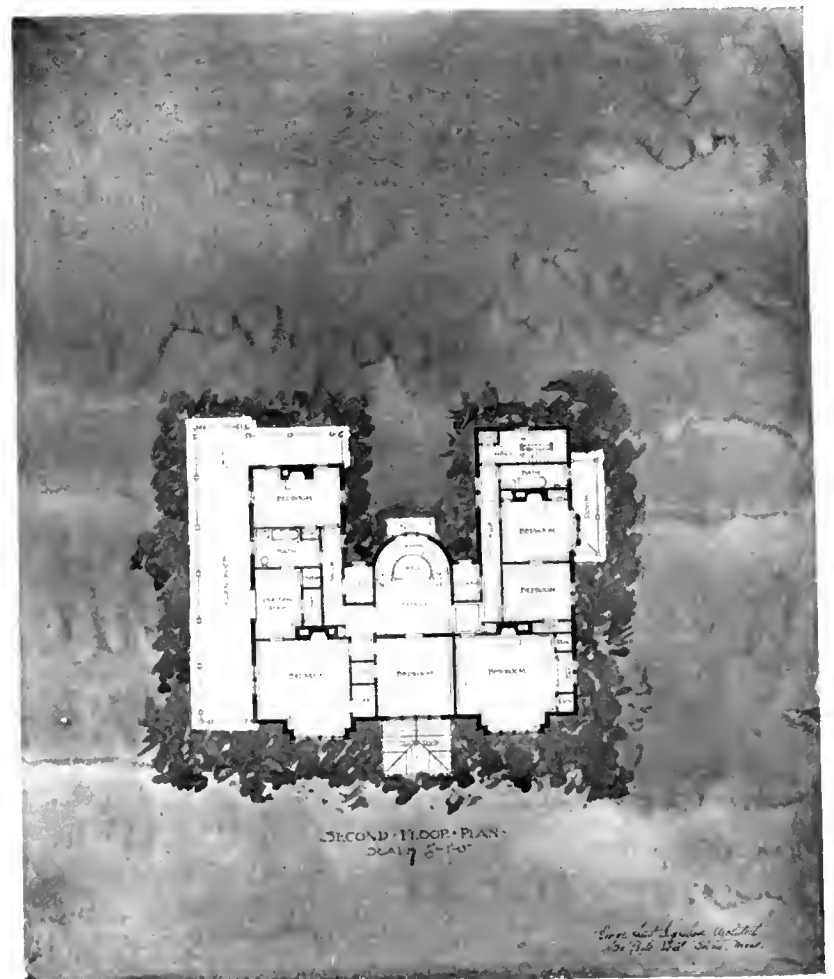
VIEW OF THE REAR, FROM THE BOWLING GREEN

Going out of the rear door under the first landing one enters directly onto the bowling green, surrounded by a private hedge, hardly at present grown to give its ultimate effect.

In the interior of the house the hall and dining-room are finished in quartered oak stained dark antique. The latter room has a beamed ceiling. The library, on the left of the



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THE LIBRARY



THE HALL

hall as one enters, is finished in whitewood stained dark mahogany, and on the right of the hall the living-room is finished in cypress stained a dark brownish stain. The morning room and conservatory are finished in white and the service portion North Carolina pine, natural.

On the second and third stories the principal chambers are all finished in whitewood painted white with the excep-

tion of the nursery, which is cypress natural. All the principal rooms are papered, and the service portion, baths, and servants' rooms in the third story are painted. All floors were Georgia hard pine throughout.

Although all the materials throughout the house were not of the most expensive kinds, the general "tout ensemble" is very pleasing, and the cost compared with the size not excessive.



THE DINING ROOM



HOUSE OF MR. L. W. ANDERSON, CINCINNATI, O.

ELZNER & ANDERSON, ARCHITECTS, CINCINNATI, O.

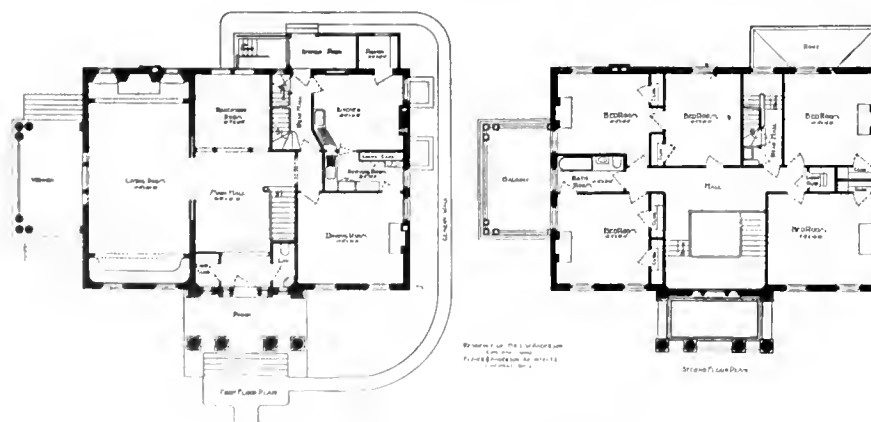
NOTHING new is shown in the design of this house. It follows in every respect an old and well-established scheme and succeeds where innumerable others fail, because the architects have a keen sense of subtle proportions and an understanding of the principles of the style in which they have worked. Notice the fine proportions of the portico, considered either by itself or in relation to the house. The slope of the pediment is just right, the detail is exactly in scale. The arrangement of the staircase, bringing a landing over the front door, admits of dropping the Palladian window below the line of the second story windows, a treatment that contributes not a little to the pleasing effect of the portico.

No feature of this house

calls for attention; there is no striving for something which has not been done before. It is a simple, refined, and dignified house, that will stand the test of changing styles and fashions in architecture as long as it endures.

The same reserved treatment has been followed inside — one large living-room, opening on to the side porch, an ample hall with a small reception room at its end, and a dining-room — no “nooks,” no “cosey-corners.”

The interior woodwork finish is all white, with the exception of the mahogany stair-rail, and red cherry window stools. The walls are tinted in distemper colors, the living-room being green, the hall yellow ochre, and the dining-room blue.



FIRST AND SECOND FLOOR PLANS



DINING ROOM



HALL

The second floor works out well, giving five roomy chambers, four of which are provided with open fireplaces. The service stairs, shut off from the rest of the house, lead to the third floor where servants' rooms are located.

The house is built of a rough, dark red brick, laid in red mortar. The roof is of California cedar shingles which have weathered to a pleasing soft gray, all red tones having disappeared. The cost of the house was about \$10,000.





“BELLEFIELD.”

THE COUNTRY HOME OF MRS. HENRY ST. JOHN SMITH.

JOHN CALVIN STEVENS, ARCHITECT, PORTLAND, ME.

“BELLEFIELD,” the country home of Mrs. Henry St. John Smith, is situated on Cape Elizabeth about five miles from Portland, Maine. The main entrance to the grounds leads from the shore road, so called, and is a beautiful winding way, first passing through a large grove of hardwood trees, then emerging into the open field as it approaches the house, which stands upon a high ridge at such an elevation as to command a very extensive view of land and sea.

The house, as shown by the illustrations, faces the east and is a development from a very modest beginning, as the original building was designed for an inexpensive moderate sized cottage, erected for use during two or three months of summer only, and with no thought of making a permanent home. The original structure had been of frame construction, with gambrel roof and shingled walls. In carrying out the alterations, the general line of the earlier building was not

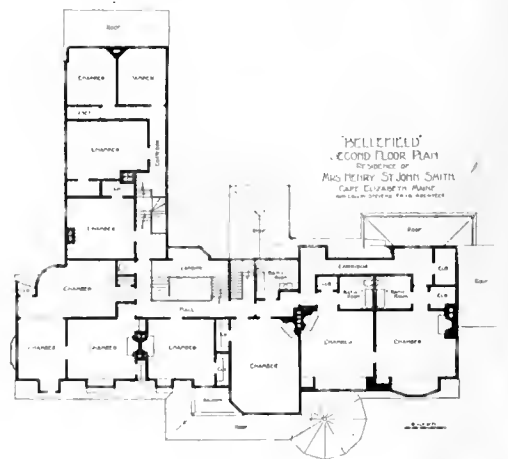
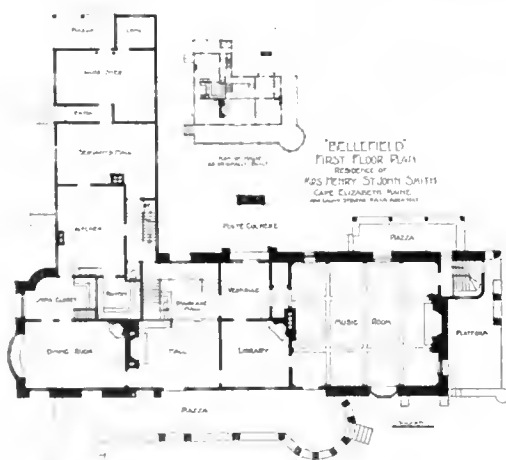
interfered with, but the first story walls of the old portion (with the exception of the ell) were encased with stone, and all new first story walls were built of the same material. The local stone employed is a hard ledge stone with very soft effects of coloring, the prevailing tones being a warm gray brown, intermingled with darker red browns and slaty blue.

The shingled walls and roofs are stained a soft silvery gray, and have taken on with time a deeper tone, finely in harmony with the color of the wall beneath.

No attempt has been made to elaborate detail of the exterior, the whole aim having

been to provide the desired accommodations in a simple form, relying upon the general mass and arrangement of the parts for pleasing results.

The interior of the house is equally simple in its general character; a small portion only having been finished in woods or with stained effects, the greater portion of the woodwork





THE HALL.



THE MUSIC ROOM.

being painted. A decided feature has been made of the staircase, although constructed in the most simple manner, and the large fireplace is constructed of the local stone carefully selected for color effect, and in combination with the seat at the foot of the staircase forms a most cozy and attractive corner. The dining-room is situated in the southeast corner of the building and is finished in butternut stained rather dark, and the whole room carried out in brown tones, the

walls being of painted plaster. The music room, thirty feet by thirty-five feet, is finished in ivory white. Panels on walls are painted a golden yellow, with ornamental bands, and the carved portion of the woodwork is slightly touched with gold. The panelled ceiling is finished in light ivory tones throughout. On the east side of this room is a large picture window, from which is obtained a magnificent view of the rocky shore line and the open sea.



"BELLEFIELD" FROM THE SOUTHWEST.



HOUSE OF MR. G. A. THORNE, WINNETKA, ILL.

GEORGE LYON HARVEY, ARCHITECT, CHICAGO

Photographs by Henry Fuerman, Chicago

PLACED almost on the edge of a bluff overlooking Lake Michigan, the house commands a superb view of the lake. The exterior is of dark red brick with greenish-black headers, laid in Flemish bond; the woodwork is dark-toned oak, the plaster panels slightly darker than natural, and the roof red—a color scheme that has proved a complete success.

The wood finish of the entire first floor is English oak. The living-room is of generous size, with bookcases covering the half of the north wall nearly to the ceiling. Through these the den is entered, small leaded glass doors folding into pockets in the cases. The walls are covered with brown tapestry. The fireplace is treated with rather unusual but effect-



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THE HALL



THE DINING ROOM

ive fashion, with stone, brick, and tile. The dining-room is finished in a very rich tree tapestry arranged in panels that extend up to the plate rack. Its entire eastern end is a bay-window looking out on the lake.

The den is of rough pine, stained dark, red burlap on the walls, a red brick herring-bone floor and timbered ceiling.

One wall is left in the natural rough plaster, into which are inserted cases for smoking articles, etc. In the hall partition is a leaded glass screen, close to the ceiling, so that from the hall one may see the effect of this ceiling, from which hang rare guns and other weapons, of which the room contains a most carefully selected collection.



THE LIVING ROOM



“FAR HILLS.”

THE COUNTRY HOME OF MR. JOHN H. PATTERSON, DAYTON, O.

GREEN & WICKS, ARCHITECTS, BUFFALO, N.Y.

THIS house is placed upon a hill 150 feet above and about two miles distant from the centre of Dayton, O., the owner being the distinguished president of the National Cash Register Company, whose name stands for progress in almost everything.

Its position gives it an extended view of the city, and a

landscape of great beauty in every direction. The plan of the house follows naturally the modelling of the grounds.

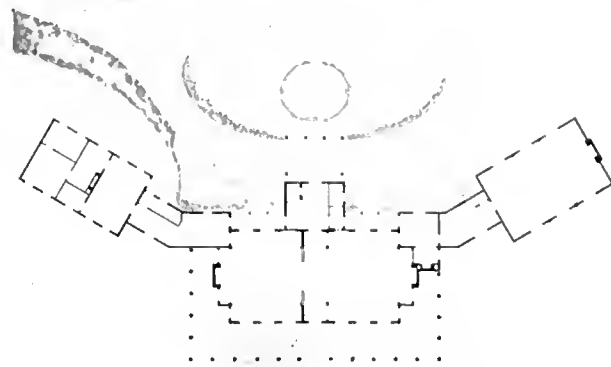
The central or main portion contains the living rooms of the family. The kitchen and servants' rooms, and other offices, are contained in a wing entirely detached from the main portion except by a covered passage. Mr. Patterson's





library and sleeping rooms are in the echoing wing, on the other end. The idea, as at first conceived, was to build a log house, but the matter grew to such an extent that this was given up for a frame house, with especially made clapboards and shingles, everything on the exterior being left from the saw; it therefore takes the stain most delightfully. The idea still remained to give it a rustic appearance; consequently the rafters of the verandas and other places, and posts for the same, are left with the bark on. With this as a starting point, the endeavor has been to keep it a simple

country house for rest and abandon. The landscape has been treated by the Messrs. Olmsted in a rural manner, rather than a formal. The estate is a large one. The grounds are entered through a lodge, and the road runs for nearly a mile through a valley covered with woods to the top of the hill — a most delightfully shaded drive in summer. The interior has been carried out in very much the same rustic spirit. The furniture has been especially made for the house. The great open fireplaces, burning wood, lend a considerable charm to the interior.



THE HOUSE PLAN
ESTATE OF J. P. MORSE, ESQ.,
LAKESIDE, MASSACHUSETTS.



THE GUN ROOM.



THE DINING-ROOM.



HOUSE OF DR. J. H. HUDDLESTON, HIGHLANDS OF NAVERSINK, N.J.

E. M. A. MACHADO, ARCHITECT, BOSTON, MASS.

THE site selected for the house is on the ridge of hills directly back of the Naversink Twin Lights, about a quarter of a mile back from the ocean and Shunsberry river. This ridge is the highest land, directly upon the coast, between Maine and Florida, and the outlook is very beautiful, as the highlands are covered with a heavy growth of hard woods and a great variety of shrubs and vines.

The fact that there is a difference in the grade between the back and front edge of the lot of nearly twenty-five feet, and that the amount of money to be expended was limited, made the problem rather a hard one, and after many discussions it was decided that the Swiss type of house was best adapted to the locality.

The house is situated on the upper end of the lot, and the main entrance is direct from the road, which brings it at this point to within about fifteen feet of the road. On alighting from a carriage you cross over a little rustic bridge onto the front piazza, and going along this, come into the main hall or living-room.

This hall and living room is so arranged that it is possible to use the room in two parts: the room having wide openings, which, at times, are closed by portieres between it and

the dining-room. In addition to this, this floor contains kitchen, pantries, china closet, etc., for the service portion of the house.

In order to save expense, and at the same time have the building harmonize with the surroundings, it was decided to use nothing but rough stock in the whole construction of the house, both inside and out. The outside is covered

with wide clapboards or "siding," showing about eight inches to the weather above the water table and twelve inches below it. The roof is shingled, and has quite a flat pitch, with very heavy overhangs. All the brackets and other finish are made of rough sawed stock. All the posts are left rough, with bark on them, so as to harmonize with the finish. The roof was left natural to weather, while the walls of the house and all exterior finish was stained a soft, hemlock brown,



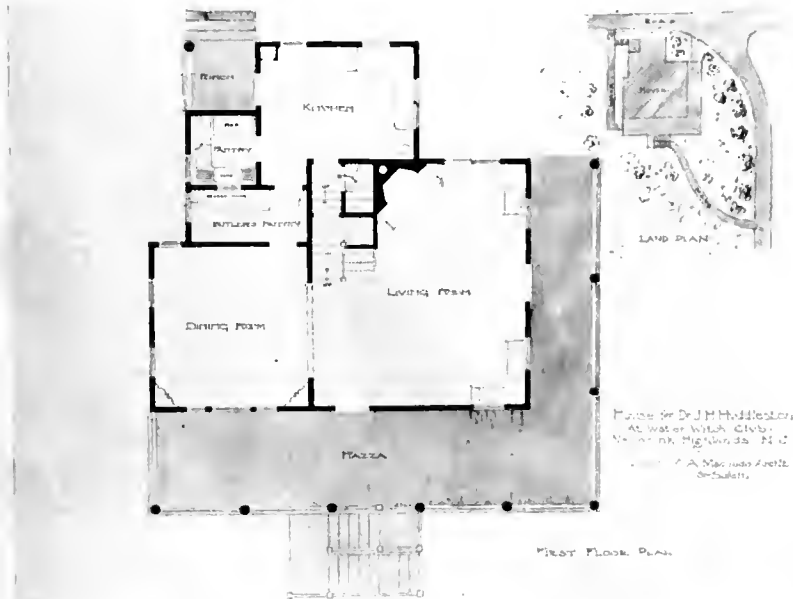
the blinds and finish being a few shades darker than the walls. On the inside the same general idea is carried out. There is no plaster used, except in three of the chambers, but in this case it is put on very rough, and was stained while it was being mixed, giving a very soft and attractive surface to the walls. All the other chambers are sheathed, either their full height,

or to the height of five feet, with matched rough boards; these are stained either soft brown or green. There are also two large chambers in the third story, finished similar to those in second story. The furniture for the chambers is all of the very simplest ash, or oak stained in the natural wood. The living-room, hall, and dining-room are partly sheathed, and above the sheathing the studding shows; sheathing in these rooms was left rough. Between the stud and the outside boards heavy builders' paper was put on, being a soft, dark red in the dining-room, and a gray green in the living-room, the woodwork in these rooms being stained a soft, yellow brown in the living-room, and a gray green in the dining-room; the effect of this soft color of the builders' paper showing between the studding is very effective.

The fireplace is carried out in the same way, the shelf, doors, etc., being made from slabs of wood, with bark left on, and there are large settles, seats,



THE LIVING-ROOM



THE LIVING-ROOM FIREPLACE

and bookcases built in of the same rough wood, the whole treatment aiming to give a soft color scheme to harmonize with the natural surroundings.

The furniture in the first story is a little more finished in design than that of the upper stories, but is very simple, and is finished in the same natural wood stains.

All the coverings, hangings, etc., are of the simplest, being colored chintz or cotton. The pictures are also framed in natural finished wood, and all the ornaments are of the simplest, and rather unique in design.

By using this treatment, it was possible to cut out a large amount of the minimum cost, and, by using the Swiss style, it was possible to have a building to correspond to the landscape, even though the ground area was not very great.

What we wished to avoid in making the design was not to have the building look too high, and this we think has been accomplished.



HOUSE OF MR. C. EDWARD POPE, LAKE FOREST, ILL.

JAMES GAMBLE ROGERS, ARCHITECT, CHICAGO

THIS interesting house is the result of practically disregarding any attempt at architectural treatment. It was planned, the walls were built and plastered, the windows punched through wherever they were needed. The plaster is laid on metal lath, the first coat two thirds lime mortar and one third cement, the second coat one half of each, and the third and finishing coat, just a skim coat, one third lime mortar and two thirds cement. The skim coat was given a rough finish by means of a piece of Brussels carpet.

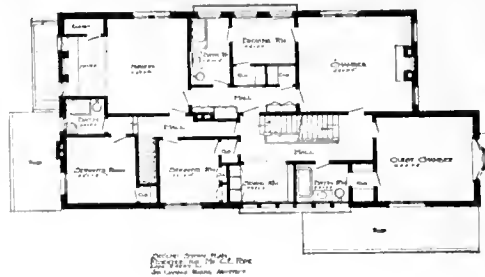
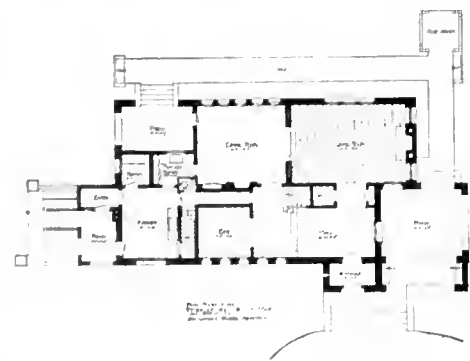
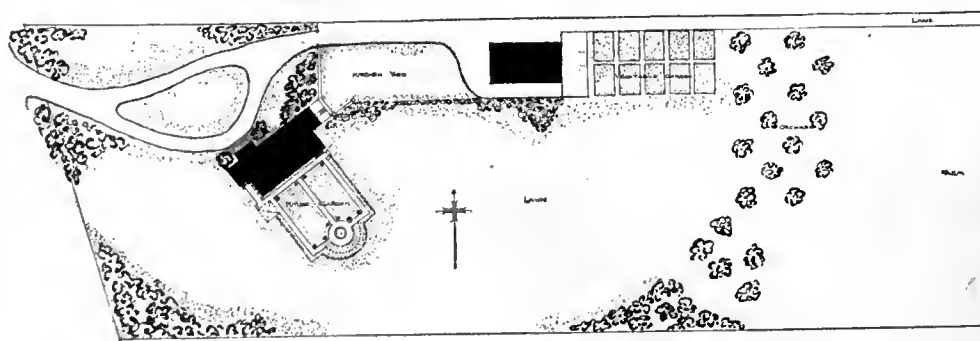
The treatment of the roof is very similar to the house by Messrs. Wilkinson & Magonigle on page 36. There is no cornice, but the shingles are rounded. This is done by curving the lookouts at the end with an eight-inch radius and giving the shingles at the lower edge a two-inch exposure, the next row, two and one-half inches, the next, three inches, and so on, until the usual four and one-half inch lap is reached. Then to continue the same effect the gutter is made semicircular without orna-

mentation and hangs over a little beyond the line of the shingles.

In the interior the windows in the main rooms on the first floor are treated without trim, the plaster rounded right up to the window-jamb with a quarter round moulding covering the joint, giving a quaint, unusual effect. The living-room is finished in Georgia pine stained a light brown with a warm yellow ceiling. The beams exposed in the ceiling of the living-room are the carrying-joists, an honest construction which is attractive but which has the disadvantage of requiring considerable deadening above and some manipulation to hide the plumbing-pipes below.

The dining-room is floored with a large red quarry tile and is placed two steps above the level of the living-room.

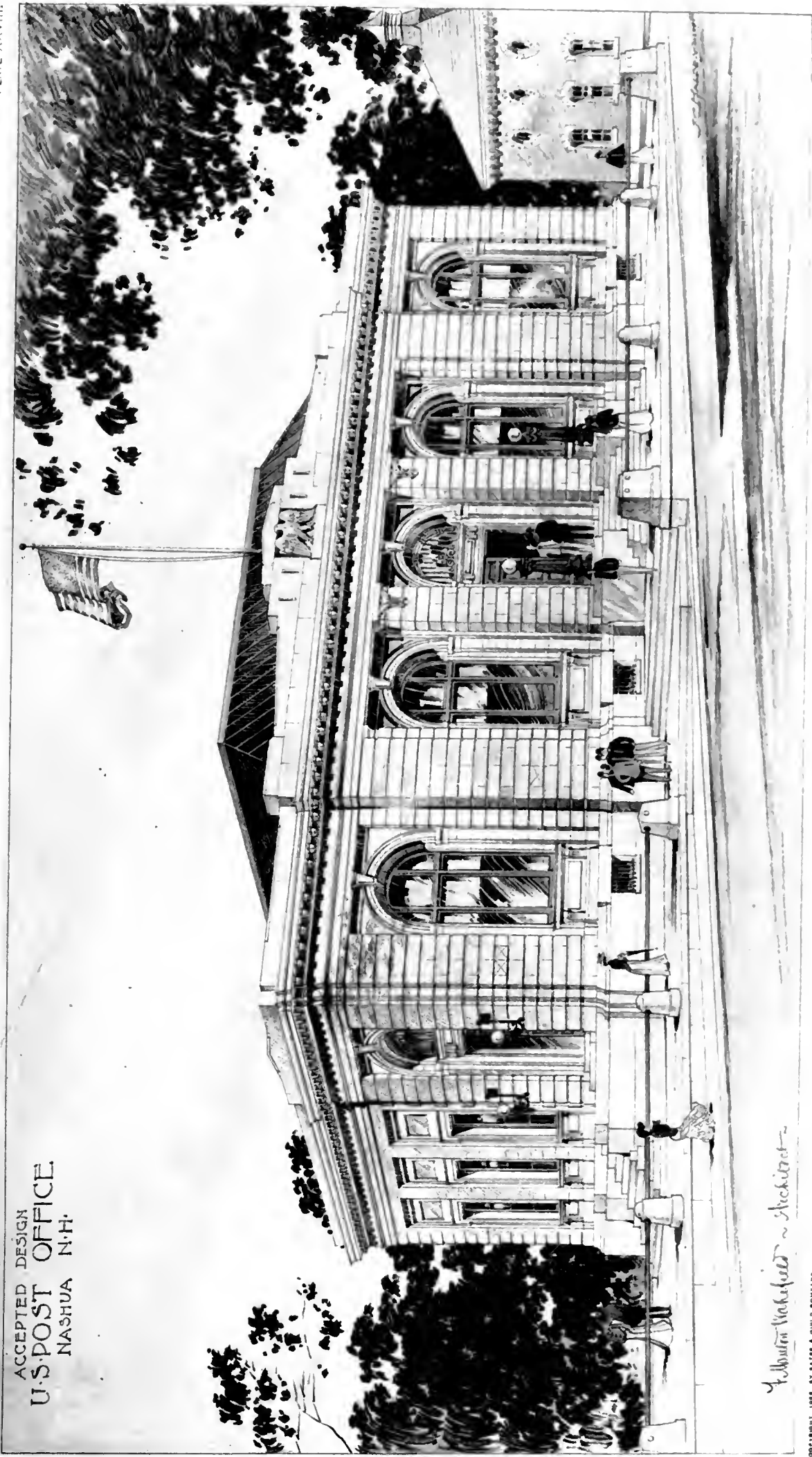
The dining-room mantelpiece is unusual in effect, being of six-inch tile of a peculiar iridescent blue color. In this room the woodwork is of poplar, painted white, and the chambers and bathrooms are treated in the same manner. The hall and



VOL. XI., No. 5.

ACCEPTED DESIGN
U.S. POST OFFICE
NASHUA N.H.

PLATE XXVIII.



DESIGNED BY F. MANTON WAKEFIELD & GOLD BOWEN

SUCCESSFUL COMPETITIVE DESIGN FOR THE U S POST OFFICE, NASHUA, N H
F. MANTON WAKEFIELD, ARCHITECT.

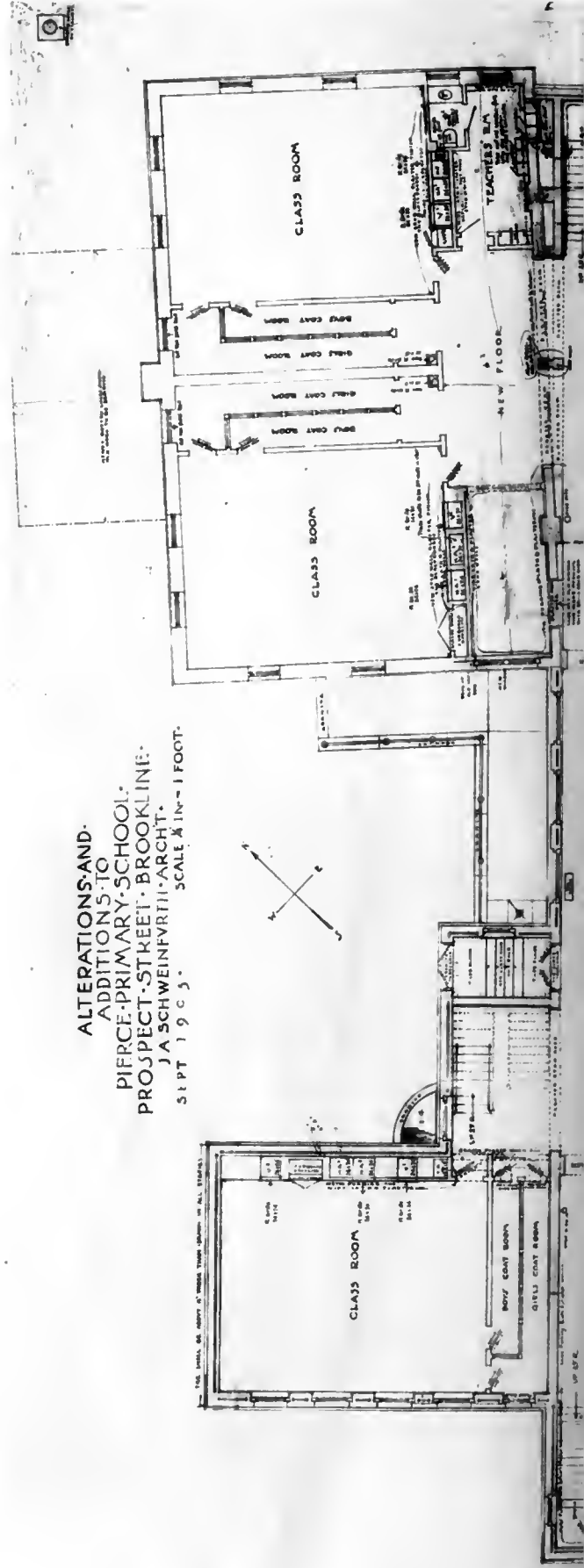


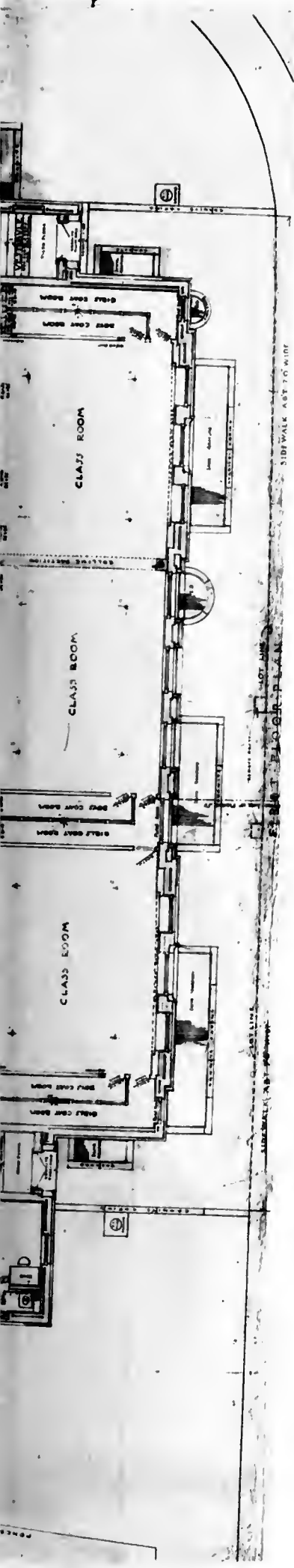


PIERCE PRIMARY SCHOOL.

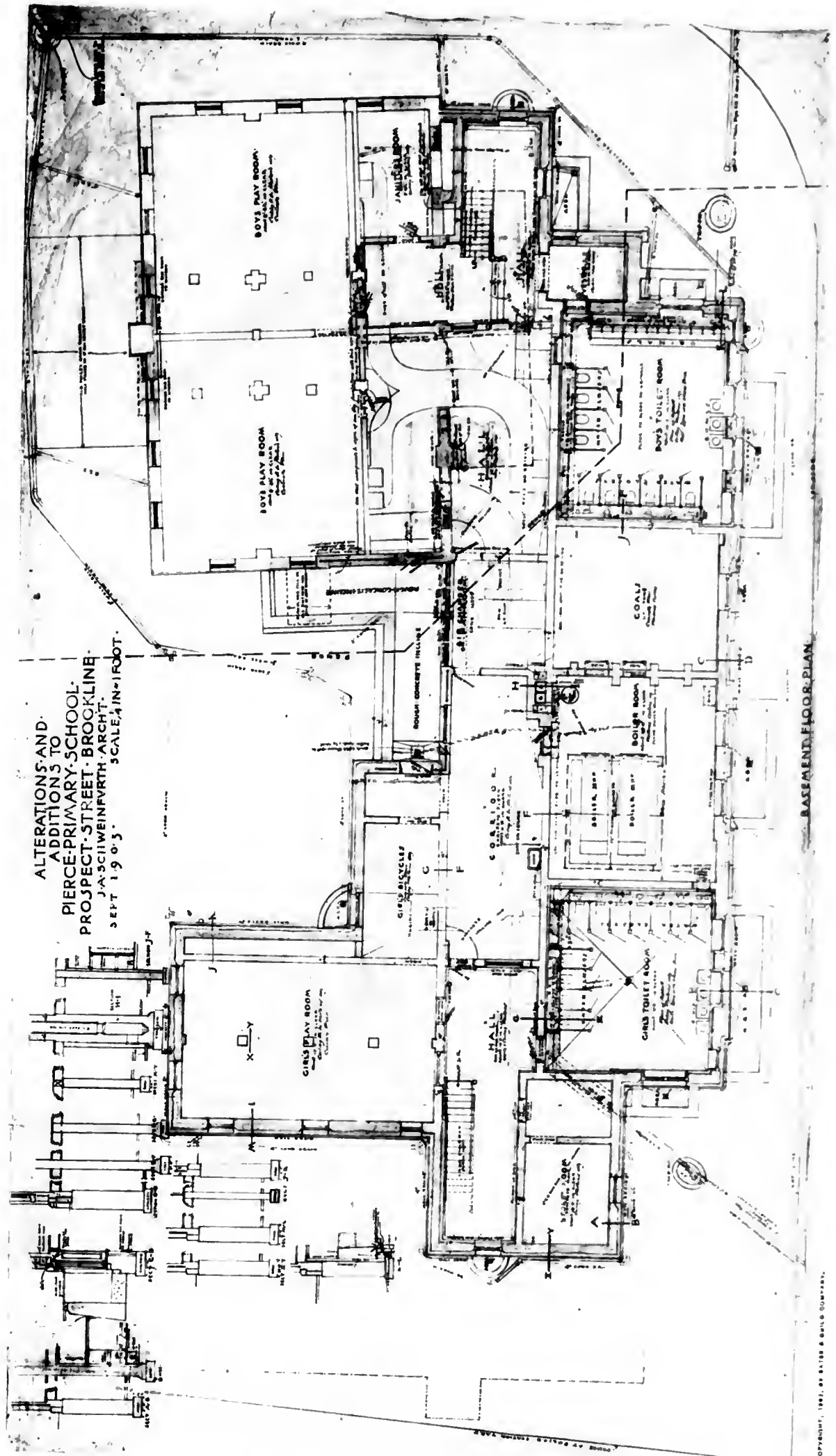
ELEVATION.

ALTERATIONS AND
 ADDITIONS TO
 PIERCE PRIMARY SCHOOL.
 PROSPECT STREET, BROOKLINE.
 J. A. SCHWEINFURTH, ARCHT.
 SEPT. 1903. SCALE 1/4" = 1 FOOT.





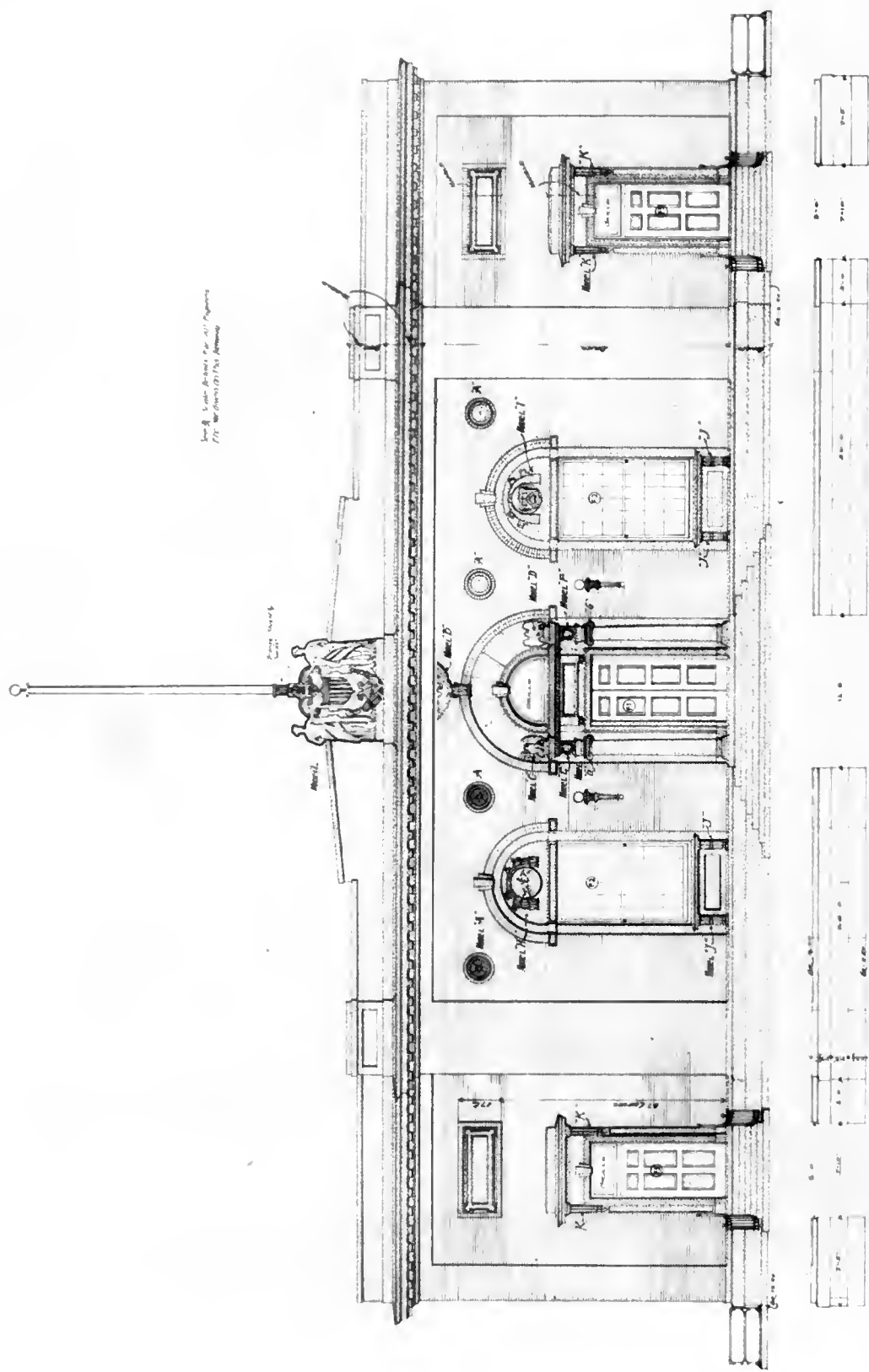
PLAN FIRST FLOOR.



PLAN BASEMENT.

ALTERATIONS AND
 ADDITIONS TO
 PIERCE PRIMARY SCHOOL
 PROSPECT STREET, BROOKLINE,
 J.A. SCHWEINFURTH, ARCHT.
 SEPT. 1905. SCALE 1/4" = 1'-0"

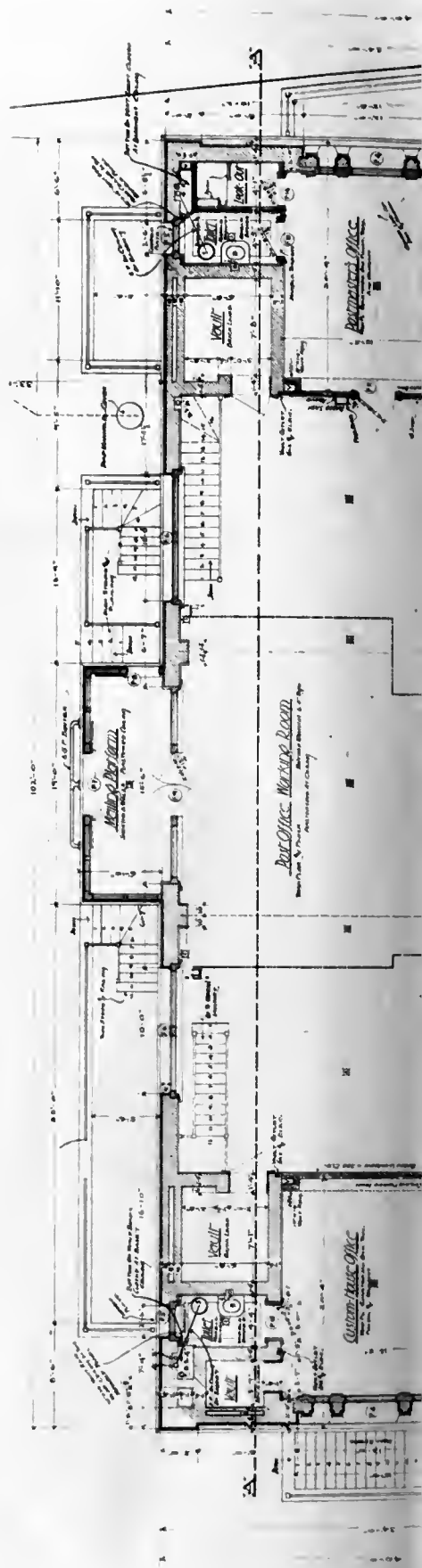




Scale: 1/4" = 1'-0"

Elev. of Granite Arch - cast-iron

SOUTH ELEVATION.







VIEW FROM THE SOUTHWEST



THE EAST END OF THE LIVING ROOM

the small room opening out of the hall are, like the living-room, finished in Georgia pine, but are stained a warm, greenish brown tone, with water stain. The surroundings of the house are at present in that transition state most trying to the

general effect, even in a photograph; but they have been carefully planned for future development, even to the laying out of a small formal garden in the rear, and the little rustic summer-house which may be seen in the exterior view.



THE WEST END OF THE LIVING ROOM



HOUSE OF MR. HOWARD GREENE, MILWAUKEE, WIS.

ALEXANDER C. ESCHWEILER, ARCHITECT, MILWAUKEE, WIS.

MR. ESCHWEILER had that very frequently occurring problem—the placing of a commodious house and stable on a large corner lot, so typical of the residence portions of our smaller American cities. The more important street running north and south naturally made the east the entrance front of the house, and there could hardly be any other position for the stable than the northwest corner of the property.

The feature of the house plan is the large hall, half of it being given to the staircase, the treatment of which is anything but conventional. On the north the library is given a separate wing, allowing it to be shut off from the rest of the house, if need be, while the broad doorway, balancing that of the living-room on the

south, admits of opening up a suite of three large rooms. The dining-room opens from both the hall and living-room, with which it has a second connection through the small conservatory.

The exterior of the first story is rock-face Bedford stone, backed by brick, with a “half-timber” superstructure, the plaster being laid on metal lath, and the exterior wood finish being oak stained with oil.

For the most part the interior is finished in oak and birch. The fireplaces—that in the hall extends two stories—are faced with brick, with the exception of two for which old English tiles have been used. For heating, hot water is used, separate apparatus serving the stable and house. The house and stable cost approximately \$30,000.





ENTRANCE PORCH



MAIN STAIRS



MAIN HALL FROM THE VESTIBULE DOORWAY



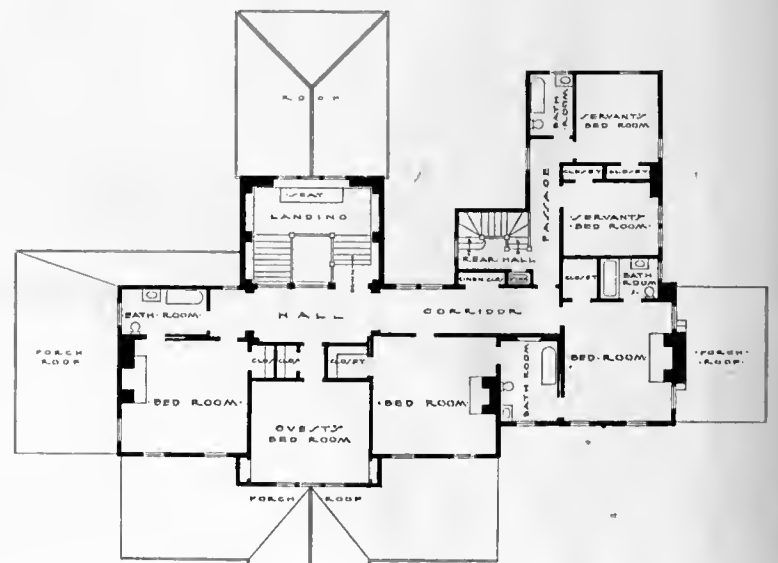
HOUSE OF MR. HENRY BUHL, JR., LEETSDALE, PA.

RUTAN & RUSSELL, ARCHITECTS, PITTSBURGH, PA.

SITUATED on the brow of a hill, this house was planned with the consideration of affording a view of the surrounding country from all the principal rooms and to impede as little as possible the free circulation of air through

the house. The exterior is of local stone and shingles, presenting a uniformly grey tone, relieved by white frames and sash, and green shutters.

The interior finish is simple, the hall being in Flemish oak,



the dining-room mahogany, and the den in pine finished a soft green. The cost of the house was about \$42,000, not including the light and power plant, artesian well and water-tower. Its location, on a hill, necessitating about a mile and a half of

heavy hauling of materials, the frequent occurrence of strikes during the construction, and the increased cost of labor and materials are some of the adverse conditions which had to be met, and which directly influenced the cost of the building.



ANOTHER VIEW OF THE FRONT



THE ENTRANCE HALL OF MR. BUHL'S HOUSE

HOUSE OF MR. GEO. F. BERRY, FRANKFORT, KY.

W. J. DODD & ARTHUR COBB, ARCHITECTS, LOUISVILLE, KY.

OWING to local conditions this house, built at Frankfort, Kentucky, for Mr. George F. Berry, by Messrs. W. J. Dodd & Arthur Cobb, architects of Louisville, Kentucky, had to be simple enough in its design that it might be built by local contractors, and of materials which were obtainable in that vicinity; but as is usually the outcome in such cases, both the restraint thus imposed and the use of local materials proved a distinct benefit in the final result.

The stone for the house was quarried on the immediate premises, and was employed with a lavish hand. The walls are over two feet thick, and this thickness allows deeply recessed window-jambes within, which not only add much to the interior appearance of the rooms, but give convenient spaces for the folds of the casement sashes. These re-

cesses further afford comfortable and convenient window-seats, beneath which are placed the radiators for heating.

The service portion of the main house is connected by a low covered colonnade, the beginning of which is shown at the left of the lower photograph reproduced on this page. This

colonnade, about twenty-five feet long, ends in a one-story, low-eaved, picturesque little building, echoing the main house in style, in which are located the servants' quarters and the laundry. Such an arrangement is very common in the older country houses in our Southern states, especially in the residences of the planters of Maryland and Virginia — at "Westover" and at "Brandon" for examples.

No small share of the external effect of the house comes from the shingles with which the roof is covered, although the



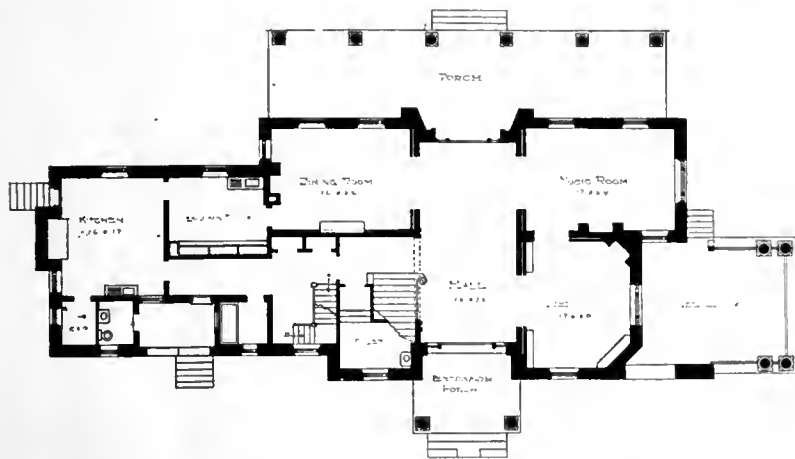
lighting of the photographs does not show this feature to advantage in the illustrations. These shingles of cypress are hand-made. They are very irregular, and about one and one-quarter inches thick. When dipped in stain they have all the merits of the heavy tiles, so much employed abroad, and have the additional advantage of being far better insulators against heat.

The main front of the house faces the high road, or as it is termed in Kentucky, the "public pike." The opposite side, with its long, columned porch or piazza, fronts on a lawn and garden which slope gently down the hill on the brow of which the house is situated, and from which its windows command a view of the winding Kentucky River, and a wide sweep of the pleasantly rolling country through which it flows.

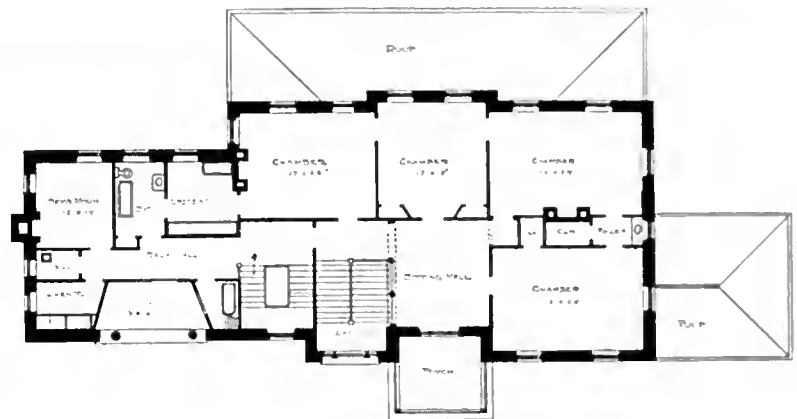
The interior of the house is planned primarily for lightness, airiness, and coolness of



THE ENTRANCE HALL



PLAN OF THE FIRST FLOOR



PLAN OF THE SECOND FLOOR



THE UPPER HALL

effect, and on the ground floor all the principal living-rooms open into each other with spacious sliding doors. The lower hall and the second-story hall are shown in the illustrations on this page, and, like these portions, the wood finish of the principal rooms on both the first and second floors is painted in ivory enamel, while the doors are of deep-toned mahogany. The library is the one apartment somber in tone. It is finished in Flemish oak, and the walls above the wainscoting are hung with tapestry. The floors are doubled and deadened throughout, the top floor being of quarter-sawed oak.

An attractive feature of this house, and one especially adapted to its location, is the porch. Screens sliding between the pillars, and rugs, tables, and chairs, convert it into an airy outdoor living-room in summer, which, when the wide casement windows are thrown open, may be made to form a part of the library.

HOUSE OF MR. R. M. DYAR, GROSSE POINTE FARMS, MICH.

ALPHEUS WILLIAMS CHITTENDEN, ARCHITECT, DETROIT, MICH.

THIS attractive house was built as a summer residence, somewhat less than two years ago, at Grosse Pointe Farms, Mich., for Mr. R. M. Dyar, from the designs of Mr. Alpheus Williams Chittenden, of Detroit. It has distinct advantages of situation, for though the plot of land upon which it is situated is small, it falls away on one side in a high steep bluff which here borders the western side of that charming sheet of water, the Lake St. Clair, which lies so conveniently close to Detroit that the residents of that city have an attractive summer resort brought within an easy trolley ride from the heart of the city. The present house is situated in the suburb called Grosse Pointe Farms. Its rear commands an uninterrupted view of the lake, and receives the full sweep of the breeze from the water. The front of the house faces a shady old country road, lined on both sides with tall Normandy poplars. Directly across this road, and facing the new house, stands Mr. Dyar's old homestead; and one of the main prob-

lems presented to Mr. Chittenden was to keep his house as low as possible in effect, that it might take its proper aspect among the existing surroundings. In this he has admirably succeeded by setting the first floor nearly on the ground level, by his treatment of the roof and eaves, and by the shape and disposition of the windows. The tall poplars which stand on either side of the entrance path also help the general effect by lending in contrast their high slenderness.

The exterior walls are of cement, laid in two coats on metal lath. Hair was used in the first coat, and sand and cement only in the second. It is interesting to note, when so many architects are inclined to look with some suspicion upon the durability of cement as an exterior finish, that in this case, after two years' exposure to a not unrigorous climate, it nowhere shows the least signs of wear. In color the cement is a very agreeable gray, light yet warm in tone, and granulated in surface. The roof and the half-timber work are stained a warm



THE SIDE UPON THE ROAD



THE SIDE FACING THE LAKE

wood brown, the chimneys are of red brick, and the outside blinds are painted an unusually harmonious shade of green. Altogether the exterior color effect of the house is most successful, and gives evidence of careful consideration.

It is to be regretted that there has not been space to include any views of the interior of this house except that showing the living-room, which will be found among the illustrations of fire-

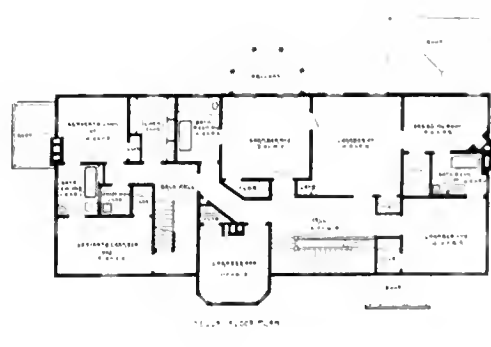
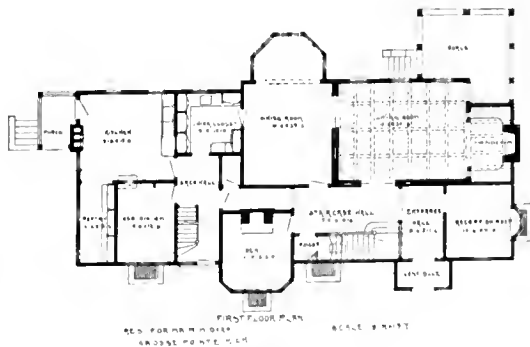
places in another part of this number. In spite of the lack of illustrations, however, brief mention of the schemes of some of the rooms may be found interesting.

The living-room has a bold beam and plaster ceiling, and the fireplace nook is tiled with tiles of subdued tone. The library, den, and hall are all treated in oak, which is dull in

finish and stained in brown of a moderately dark tone, but of uncommon warmth and softness of effect. The color scheme of the hall, above this oak wainscoting, which is here carried high, is based on green. That of the den is brown of a shade

to harmonize with the oak finish, and for it Mr. Chittenden designed special furniture. In contrast with the low tones of the rooms just enumerated, the woodwork of the reception-room,

dining-room, and of all the bedrooms is painted in white enamel. The reception-room has furniture of French design, and the quaint wall-paper is also French in character. To paint the furniture of a dining-room white is rather an unusual experiment, but it has been carried out successfully. The paper in this room is blue.





THE SOUTH OR GARDEN SIDE

HOUSE OF MR. E. M. FAIRFIELD, OMAHA, NEB.

THOMAS R. KIMBALL, ARCHITECT, OMAHA

THIS house typifies, in its cost and pretensions, the class of suburban residence usual with young people of easy circumstances in this section of the West.

In this instance the problem was made interesting to an exceptional degree by the sympathetic cooperation of the owners, whose willingness to use their means in buying private comfort rather than in challenging public attention has, more than any other thing, made the result seem worthy of presentation here.

Little or nothing was available for embellishment of the surroundings. The site (a sharp side hill) determined the character of the design, which, mushroom-like, has adapted itself to the contours as they were found. A four-story height on the one hand and two-story on the other help materially its picturesque character. The family wants, even whims, have been so minutely respected in all parts of the plan that whatever of artistic merit the result may claim might be with propriety credited to accident; unless indeed we may reasonably expect a certain artistic

quality to germinate wherever human needs and desires are intelligently translated into building materials. The objectionable feature of nearness to a public way is largely remedied by lifting the living story well above the noise and dust; while all that is most desirable in a one-story plan is saved to this house through the giving of its main hall directly upon the garden level. Comparative seclusion is afforded this little garden spot by the L form of the house.

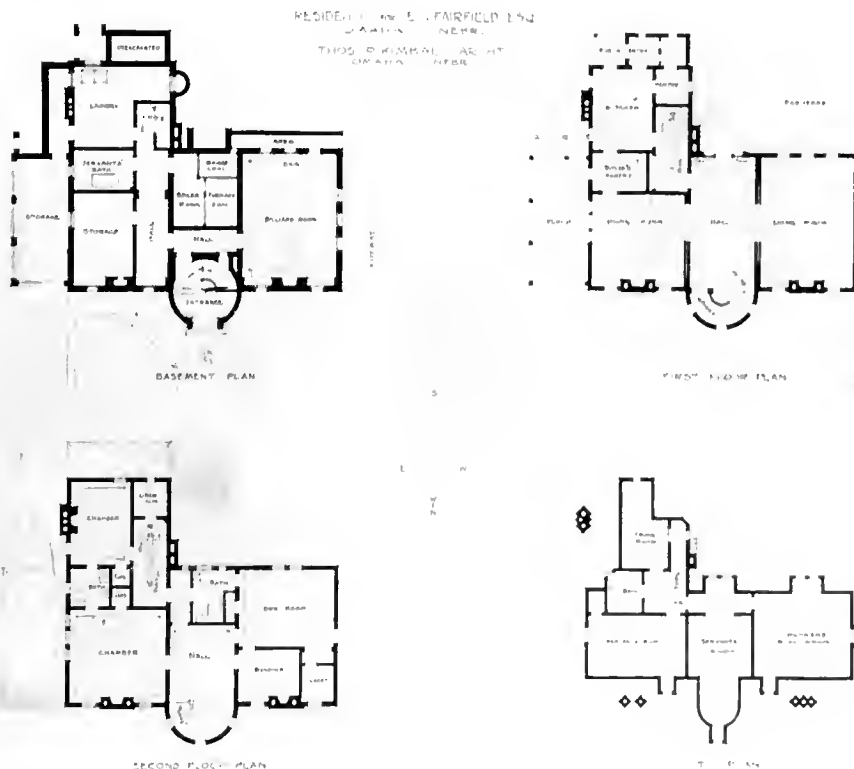
The general plan provides for the living of inmates in the main portion, where are a central hall and stairway, while a wing houses the service and helps to isolate and exclude its peculiar odors and sounds. The basement, besides giving ample space for storage, laundry, and heating apparatus, accommodates a large billiard-room, very conveniently located as regards the entrance vestibule, yet wholly shut off from the rest of the house. The service stairs and basement hall enable the servants to attend the door without passing through any of the living-rooms. In round figures twenty





VIEW FROM THE EAST

thousand dollars was expended upon the house proper; and for that sum, three thicknesses of plaster cover the frame portions, which are heavy and substantial and surmount a ground story of solid masonry. The exterior is in panels of warm grey Portland cement with massive half-timbering treated with a dark sepia stain. The roof is of green slates. A modest portion of oak flooring and mahogany finish in the more



important rooms, with a carefully studied color scheme throughout, in stained woods, old-fashioned papers, and simple hangings, make up the interior, which is more than helped to its thoroughly livable air by a profusion of fine carbons, prints, and books, expressions of reticent good taste which always command the hearty appreciation of the architect even though no credit therefor belongs to him.



RESIDENCE OF MR. MATTHEW BAIRD, JR., ARDMORE, PA.

BAILY & TRUSCOTT, ARCHITECTS, PHILADELPHIA, PA.

THIS attractive house, built by Messrs. Baily & Truscott, of Philadelphia, for Mr. Matthew Baird, Jr., of Ardmore, Pennsylvania, has, in addition to its interesting exterior aspect, an unusually convenient plan scheme. The large living-hall running through the entire width of the house, with its picturesque treatment of the staircase in the Elizabethan

style upon one side, and a generous fireplace, or as it is termed upon the plan, "ingle-nook," on the other, gives ample room for the centering of the every-day family life, while the reception-room and library are so slightly separated as to make it possible to throw them together with the hall for occasional uses. This group of three rooms may be considered to form



together one unit. Another unit is constituted by the dining-room, tea-room, morning-room, and pantry. The morning-room is an apartment so attractive, and so commonly included in the arrangement of the country house in England, that it seems remarkable that it is not oftener included in American plans. In this case its function is plainly to afford a cozy room, smaller and more intimate in feeling than the adjoining dining-room, for the every-day family breakfast. Its very

name suggests the delight of taking the least formal meal of the day in a snug little chamber, into which the sun pours



THE RECEPTION ROOM AND LIBRARY.

through the wide windows of the bay, with an open fire glowing on chilly mornings of spring and fall. The tea room, too, is an apartment that suggests charming possibilities to a hostess. (And in this connection it is a matter of speculation whether architects fully realize the imaginative impression often made on clients by the suggestive titling of rooms on plans.)

The building of the kitchen in a separate wing, with large windows on opposite sides, affords thorough

ventilation. The advantages of having the service stairs entirely shut off from the main body of the house are apparent.



THE STAIR HALL



HOUSE OF MRS. J. J. HAYES, DEDHAM, MASS.

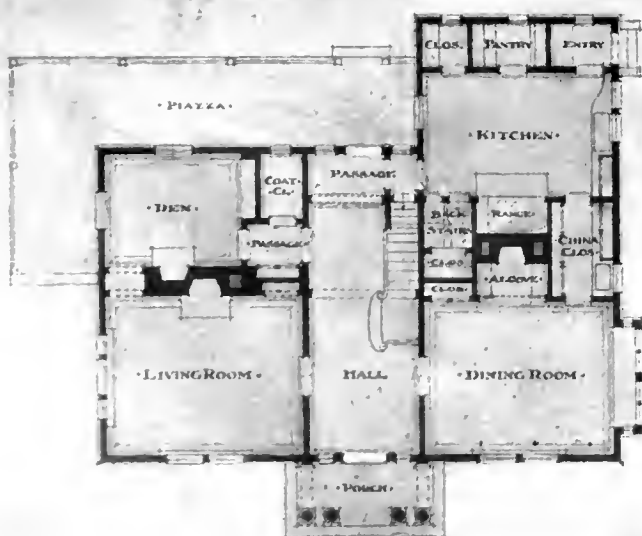
JAMES PURDON, ARCHITECT, BOSTON

Photographs by Leon Dadmun, Boston

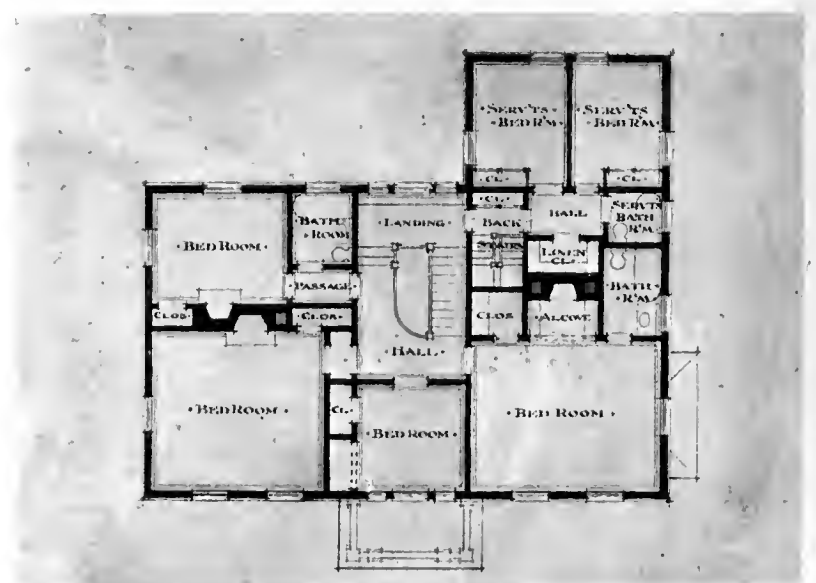
THIS house is distinctive in that it is essentially suburban in character—and a good example of the distinctly suburban house is rare. It is extremely simple and straightforward in both plan and design.

The exterior depends wholly on its proportions, the only

unusual feature being the more marked horizontal effect of the clapboarding secured by alternating battens with the extra broad clapboards, which are given an exposure of seven inches. The house faces the south, and from the living-room there is an outlook on the Charles River, distant only a few rods.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



TWO VIEWS OF THE DINING ROOM

The plan is a well-known and familiar type, showing nothing unusual on the first floor, but calling for attention in the arrangement of the servants' stairs, chambers and bath, on the second floor, where a degree of isolation rarely found in so small a house is obtained.

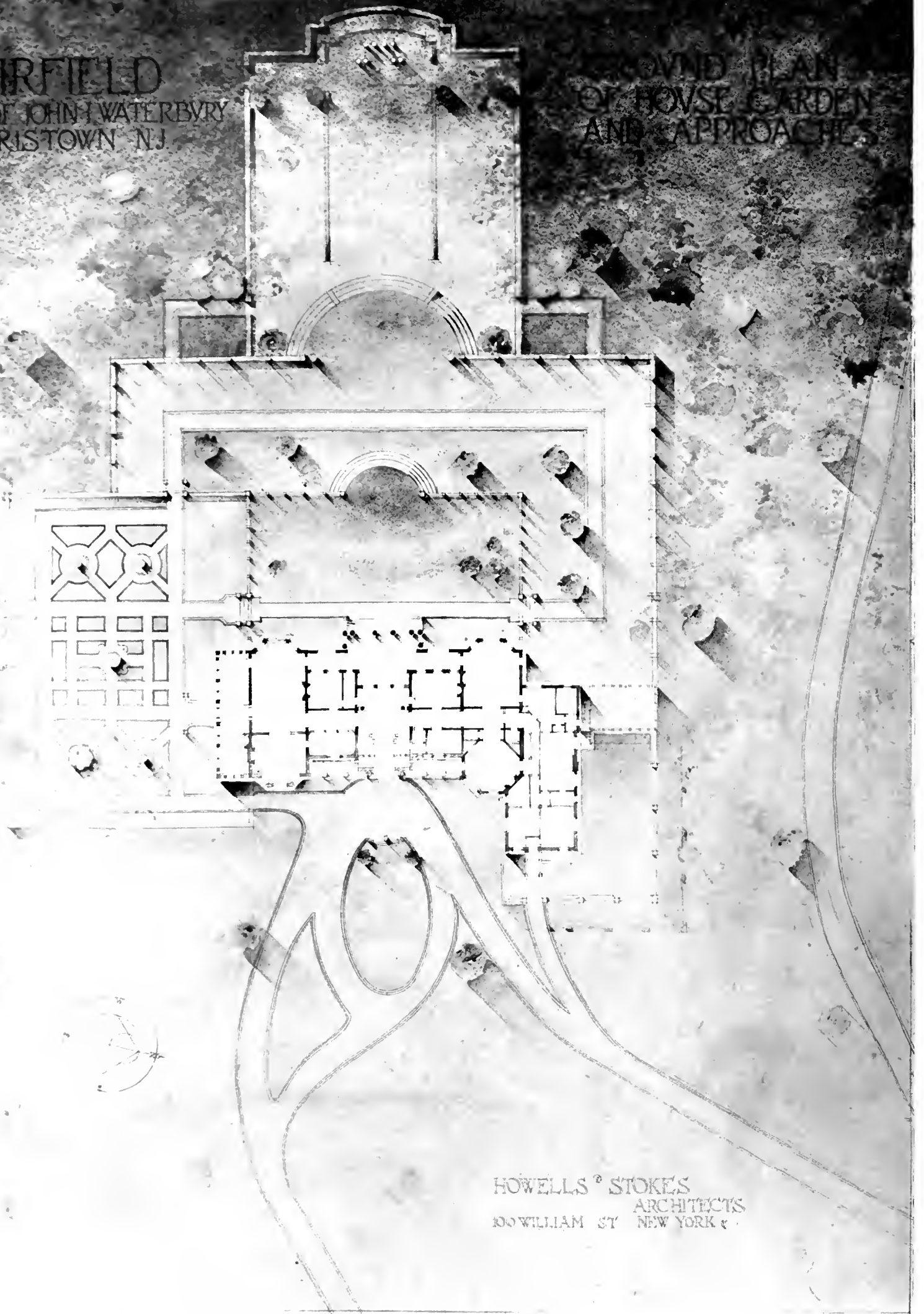
The interior woodwork throughout is painted white, with the exception of the doors, which are mahogany. The dining-room is especially pleasant, with its fireplace nook and wide east window, which is the only "excess" the architect has allowed himself.



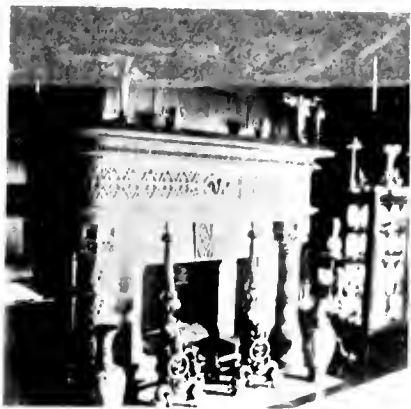
THE STAIRCASE HALL

FAIRFIELD
STATE OF JOHN WATERBURY
MORRISTOWN N.J.

GROUND PLAN
OF HOUSE GARDEN
AND APPROACHES



HOWELLS & STOKES
ARCHITECTS
100 WILLIAM ST. NEW YORK



STONE MANTEL



CENTRE MOTIVE OF ENTRANCE FRONT



WESTERN COLONNADE



DUTCH BREAKFAST ROOM



VIEW FROM NORTHWEST



“FAIRFIELD,” THE HOUSE OF MR. JOHN I. WATERBURY, MORRISTOWN, N. J.
HOWELLS & STOKES, ARCHITECTS, NEW YORK



HOUSE OF DR. A. T. CABOT, HYDE PARK, MASS.

CHARLES A. PLATT, ARCHITECT, NEW YORK

Photographs by Leon Dadmun, Boston

THE house of Dr. A. T. Cabot at Hyde Park, Mass., is one of the most successful of Mr. Platt's designs. While thoroughly colonial in character, elements of modern conditions have suggested adaptation both in plan and elevation which has been admirably carried out. The exterior is in absolute symmetry on either side of the main axis, excepting slight variation on the terminal piazzas. Upon

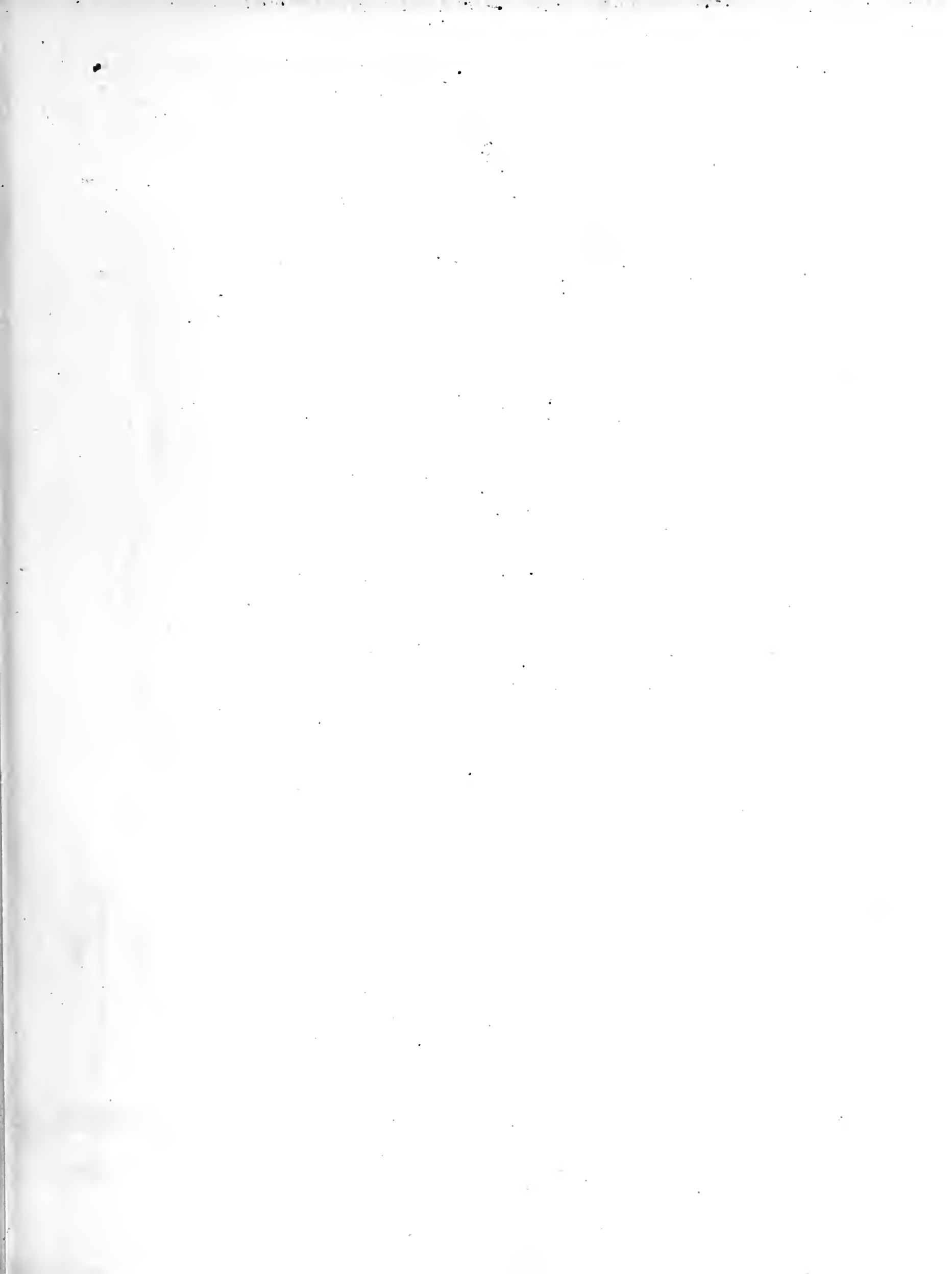
the garden front for example the grouped windows give sun and air and expanse of view from the rooms, which could not be obtained by the more classic formal single openings of the colonial precedents. These windows are well proportioned to the walls and to the portico in antis, which is recessed into an outer vestibule, giving strong shadow on the axis of the entrance. The horizontal lines of white are excellently



THE HALL

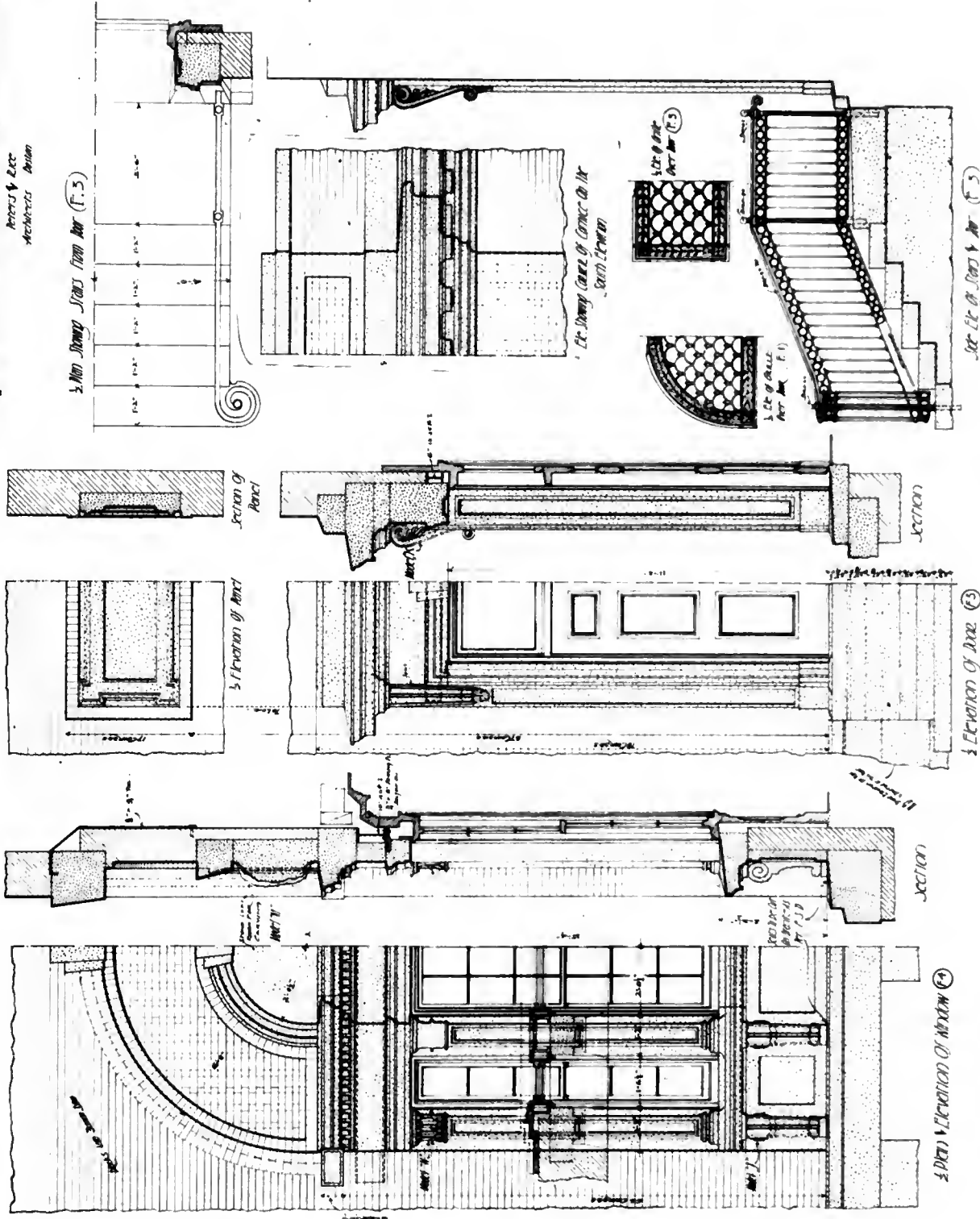


THE DINING-ROOM

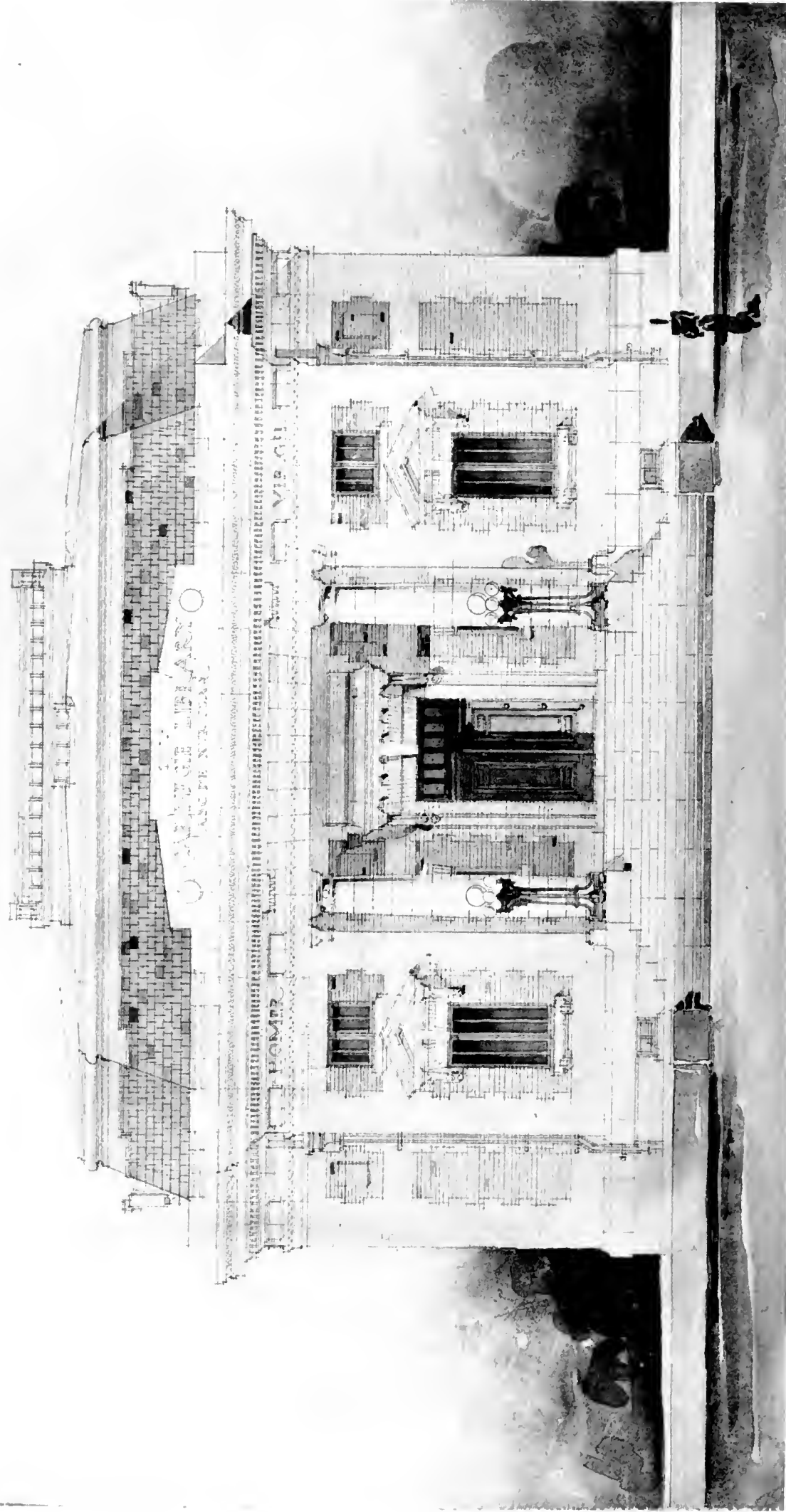


3/4 SCALE DETAILS SHOWING EXTERIOR

Henry & Lee
Architects Boston



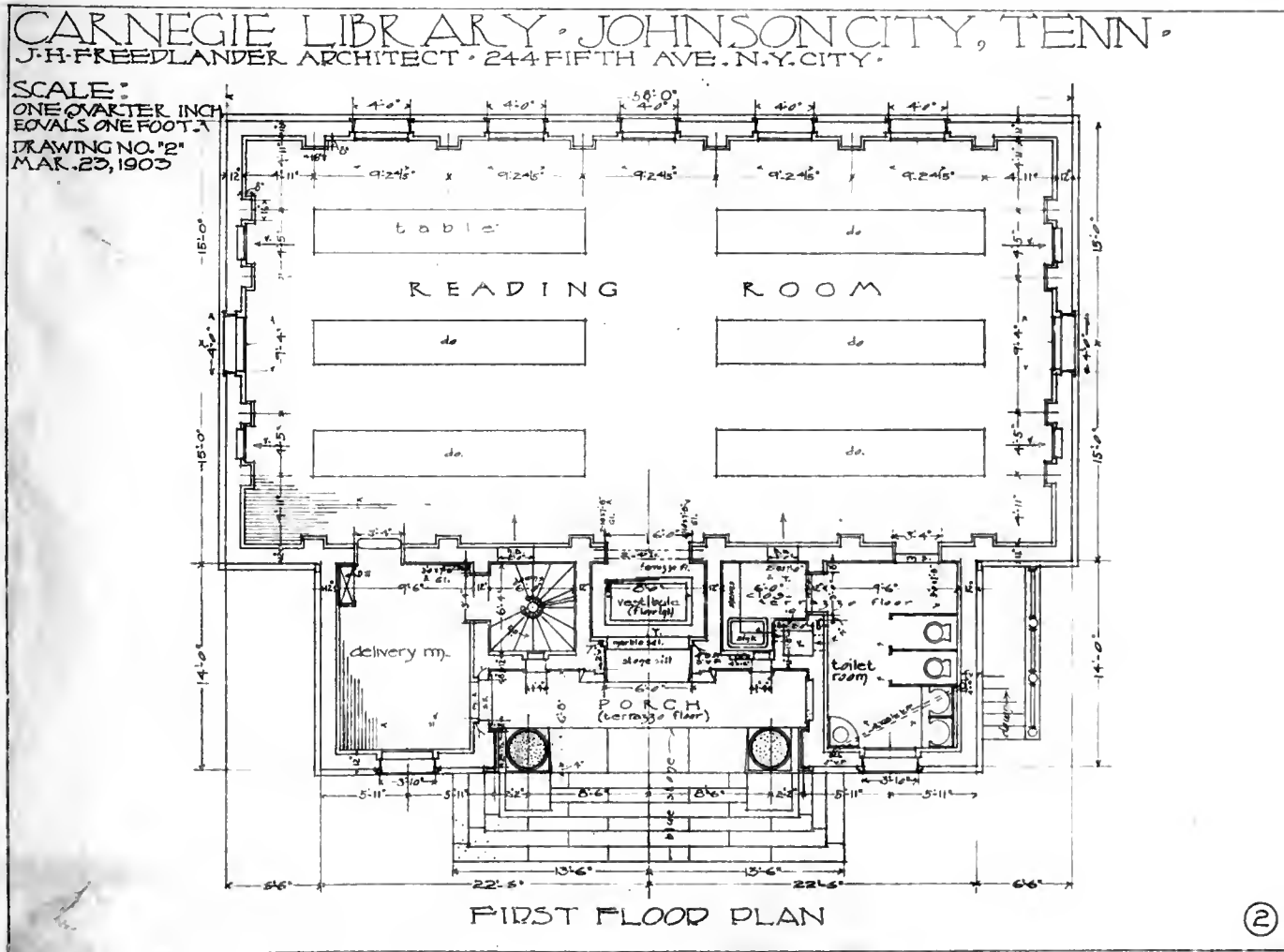
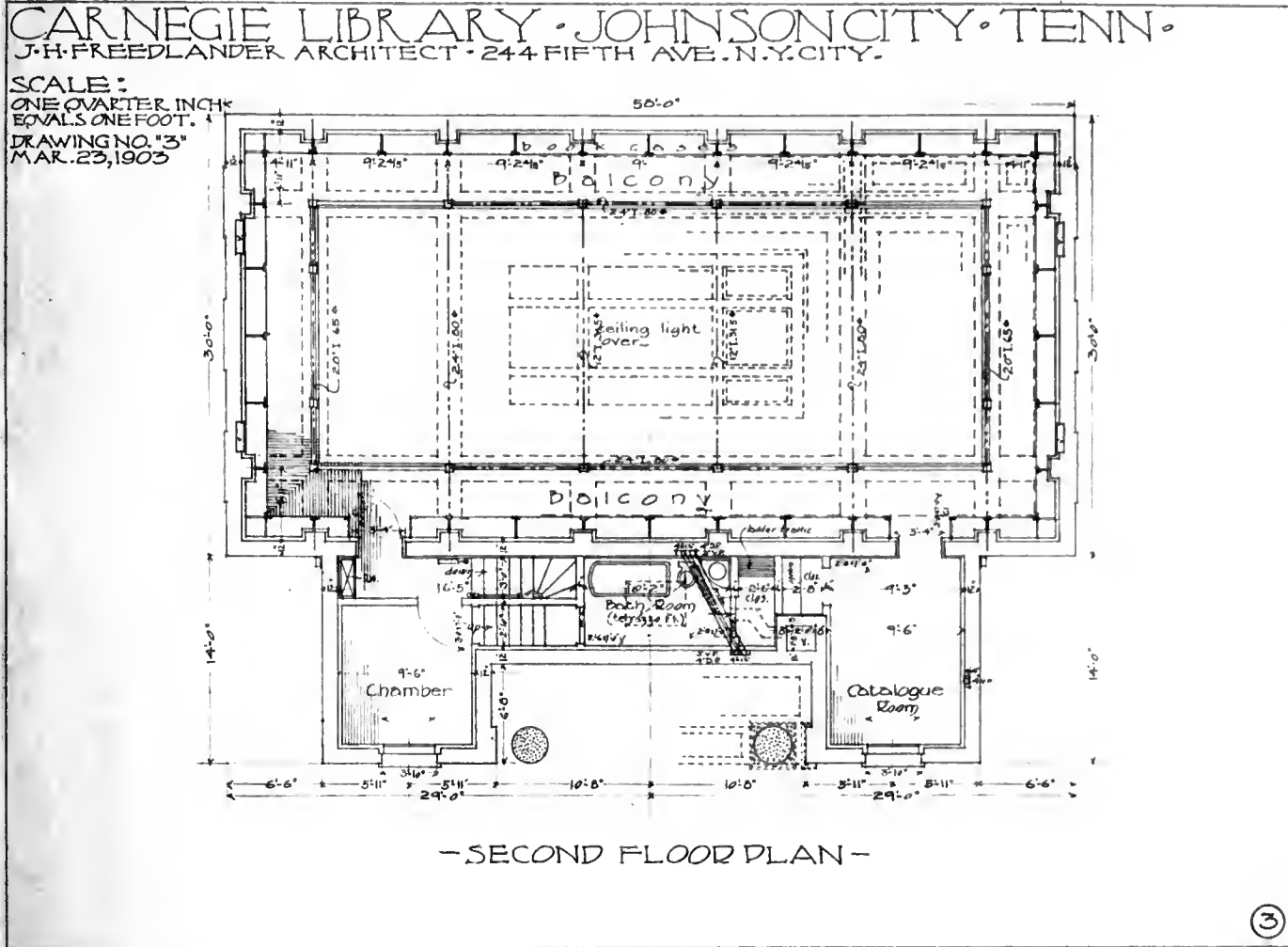




FRONT ELEVATION.

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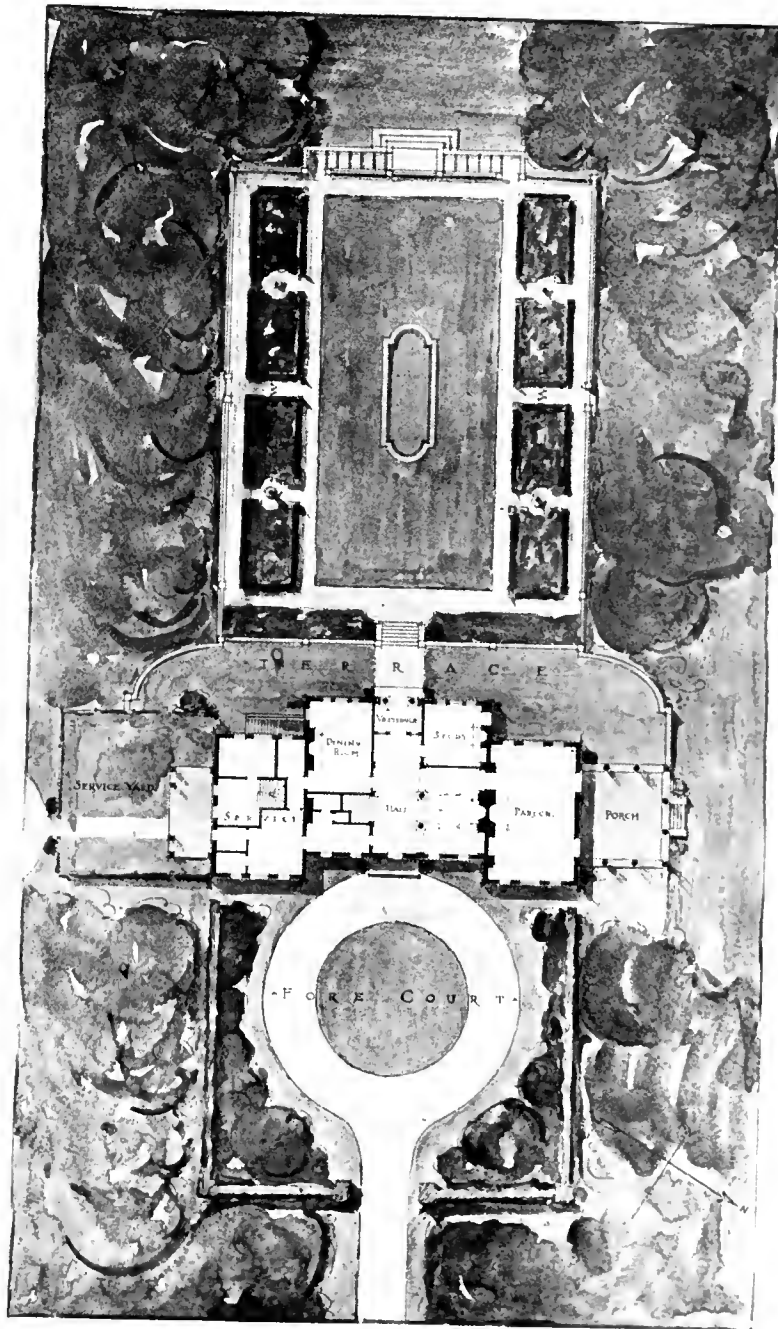




ANOTHER VIEW OF THE GARDEN FRONT

managed, varying in width in proportion to the voids which they span, or the importance of the wall which they crown. The dormers alone seem somewhat large. Dormers should usually have less width than windows on the same axis on the story below.

The plan, while based upon the well known type of a central hall, with entrances at front and back and rooms on either side, varies by the enlargement of this hall into the proportions of a large room, the integrity of the axis being maintained by two large columns which unfortunately do not show in the photograph. These columns assist materially in defining the cross axis of the hall which has the mantel and staircase at either end. The hall is finished in dark oak and has broad and simple surfaces and mouldings and is in an ample scale, larger than in the other rooms, but in harmony with them. The ceiling beams are by no means as aggressive as they appear in the photograph. The dining-room and the study are both simply panelled. The parlor



PLAN OF HOUSE AND GARDEN

is in white with soft red Japanese grass cloth on the walls and with long windows opening on a brick paved piazza of very ample dimensions. On the axis of the dimensions of the hall is the formal garden which is seen at once on entering the house through the long glass doors opening on the recessed portico. The vista is terminated by low trees and a distant rolling country, which might be far from men's habitations, instead of in the midst of a somewhat thickly settled district. The house sets well back from the main highway with a long straight avenue terminating in a forecourt. At the garden side is a terrace which forms a base for the entire design. The brickwork, laid with white joints, is much lighter in tone than is indicated by the photograph, and is soft in color. Altogether the house is an excellent example of formal planning, varied to give the additional charm of variety. It is equally well adapted to be placed in the midst of an estate, or upon a comparatively small piece of land, its formality giving it character on any location.



A HOUSE AT BERLIN, CONN.

DAVIS & BROOKS, ARCHITECTS, HARTFORD, CONN.

FOR many years previous to the erection of the present house, the owner had occupied the place as his residence, and there were many established features which were important factors to be considered in designing the new house and garden. The old dwelling-house was moved to an adjoining piece of property at the rear and the new house placed in practically the same position as the old, preserving the good lawn and the former arrangement of the driveway in front. There was also a regularly laid-out orchard of considerable age just back of the house. The old stables had been added to frequently until there was a group of several attached buildings. These were moved to the extreme rear end of the lot and rearranged about a central stable yard, on the axis of which was built a tower containing water tanks from which the entire place is supplied. To this old group were added the billiard-room and bowling-alley.

In the old place the stables were reached by a drive through the place, but owing to the narrowness of the lot in comparison to its length, and the large part of its width to be occupied by the new house, this drive was done away with, and the side

street was taken advantage of as a means of reaching the stables.

The portion of the grounds between the house and stables offered unusual opportunity for a garden treatment, and on one side of the central drive a formal flower garden has been laid out, balanced by a rose garden on the other side, while a pergola along the street line forms an effective screen.

The general plan of the house was determined by the position of the orchard, which it seemed desirable on every account to keep, and which has been made a central feature of the grounds by laying it out in a semi-formal fashion with iris hedges about the paths and borders of spring flowers, which will bloom before the orchard is in full foliage. The house is in the form of an L about this orchard, and as it faces the east, the living-room and dining-room, which will be seen to converge at the corner of the orchard, have a southwest exposure. Here is a little terrace, reached from both living-room and dining-room, which gives the most absolute privacy and commands a view of the entire garden.

The plan is usually the first thing about a building to com-

mand the attention and study of the architect, while it is the last thing considered by the layman, even if considered at all, to say nothing of being comprehended.

At first glance, the plan of this house seems anything but orderly or balanced; but note with what care this apparently haphazard grouping of rooms has been studied, bringing out an orderly arrangement of wall spaces and openings in the several rooms. The feature of the plan is the large living-room, symmetrical as regards both axes, one of which is also the axis of the formal garden which



THE GARDEN ENTRANCE

the house partly encloses. The ample fireplace alcove, taking one third of the length, is balanced by the grouped windows in the front, while a second group fills the southern end of the room. The same balance is found in the dining room, and in the relation of these two with the entrance hall, while on the floor above there is an orderly arrangement of entrances to the several chambers.

The exterior materials are field stone and shingles stained brown, with just enough half-timber and plaster work in the gables to give a lively note of contrast.



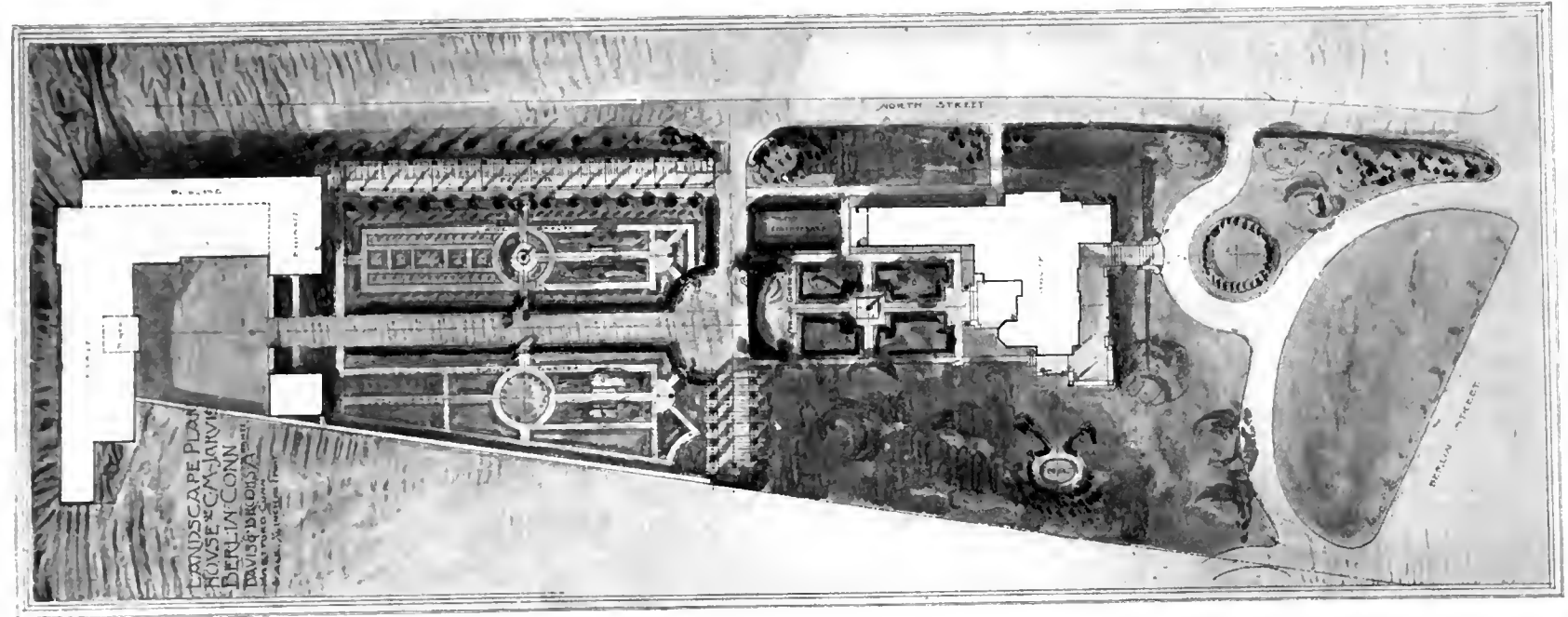
THE FIREPLACE IN THE LIVING-ROOM



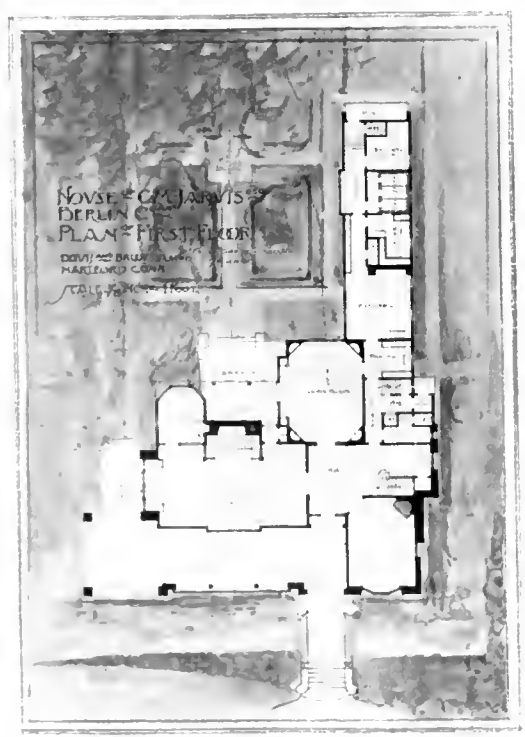
ENTRANCE PORCH



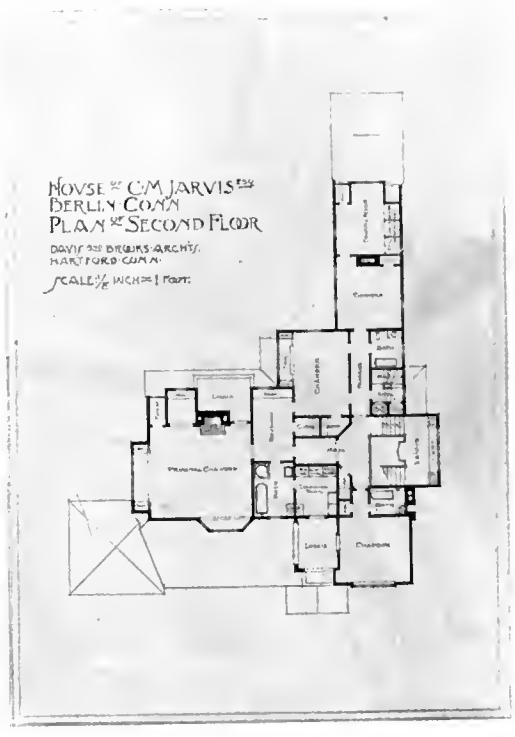
THE FORMAL GARDEN AND PERGOLA



GARDEN PLAN



FIRST FLOOR



SECOND FLOOR

A HOUSE AT BERLIN, CONN. DAVIS & BROOKS, ARCHITECTS, HARTFORD, CONN.



COUNTRY HOUSE OF MR. CHAUNCY KEEP, CAMDEN, ME.

FROST & GRANGER, ARCHITECTS, CHICAGO

Photographs by Leon Dadmun, Boston

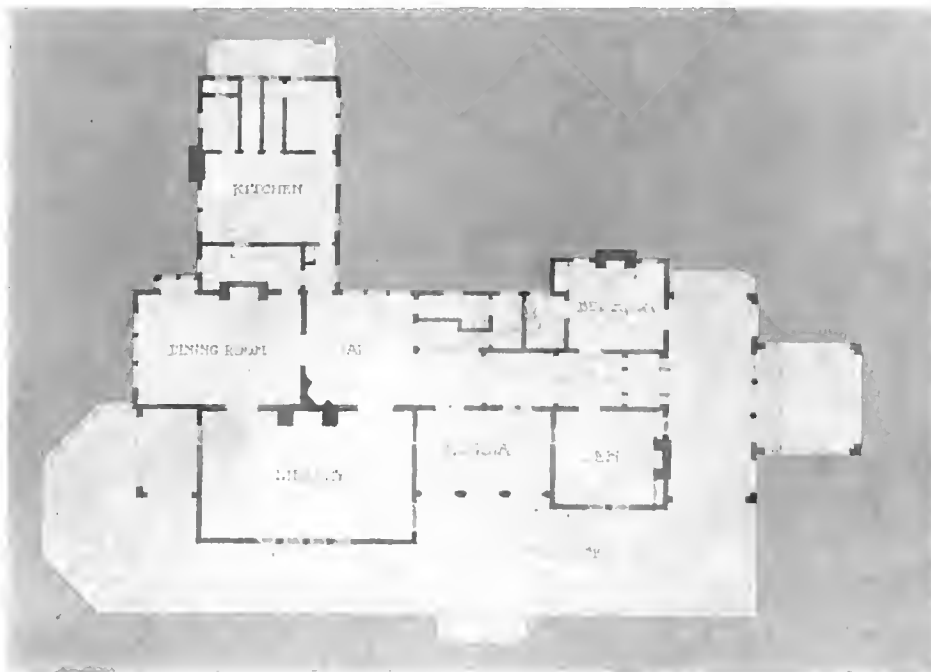
A LITTLE over a mile from the village and well up the mountain, this house commands a magnificent view of Camden Harbor and Penobscot Bay. As the large porch area shown on the plan indicates, life out-of-doors and a full enjoyment of this picturesque section of the Maine coast were the principal factors in the design of the house. The drive reaches the house at the northeast end, where there are a portecochère and broad porch over which the second story is carried. Along the southeast side runs a broad terrace, and on this side are the large library, well-protected loggia, and cosy den, affording ample room for the occasional stormy days of the summer. At the southern end of the terrace is another broad porch so placed as to insure complete privacy, while over this is placed a little loggia, connected with one of the chambers.

With the exception of a level lawn to the south of the house, the surroundings have been left practically in their natural condition, great ledges of rock cropping out here and there, with a scraggly growth, principally of evergreens, which completely screens the lower part of the house from the drive-

way, which in its approach to the house passes the southeast side.

The first story is clapboarded, and above the finish is a rough pebble-dash of grayish white. It is only in the two gables which mark the ends of the unbroken ridge line of the roof that the plain plastered surface is broken by timberwork. All the exterior woodwork is stained a rich reddish brown. The exterior wood finish is carried clear to the ground on all sides,

masonry appearing only in the chimneys, which are of small stones gathered from the surrounding ledges.





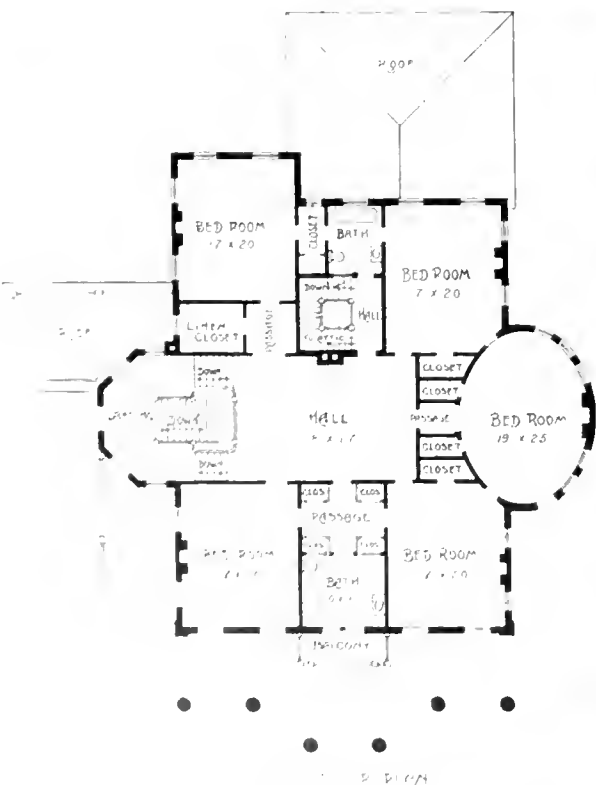
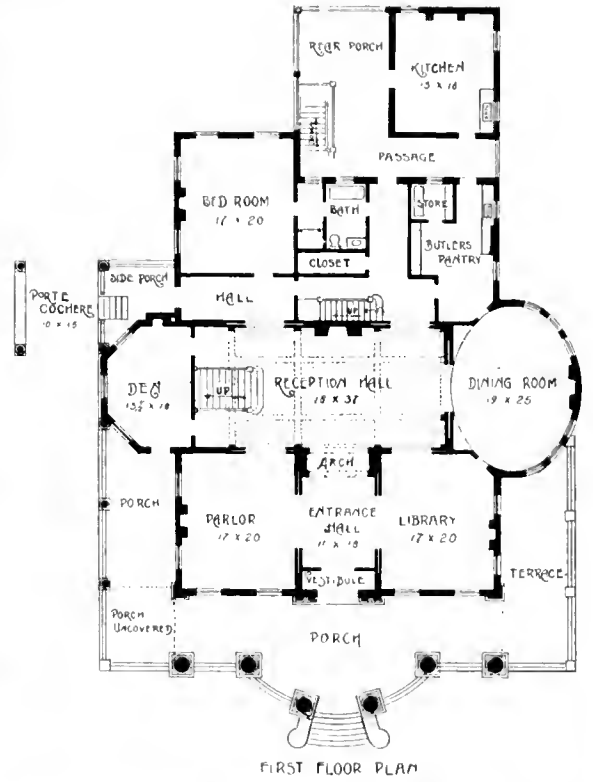
THE LIBRARY



THE HALL AND CORRIDOR



COUNTRY HOUSE OF MR. CHAUNCY KEEP, CAMDEN, ME.



RESIDENCE OF THE HON. F. G. DUBIGNON, ATLANTA, GA. W. F. DENNY, ARCHITECT, ATLANTA



THREE STAIRCASE TREATMENTS BY W. L. PRICE, ARCHITECT, PHILADELPHIA



GEORGE LYON HARVEY, ARCHITECT, CHICAGO

W. L. PRICE, ARCHITECT, PHILADELPHIA

CHAPMAN & FRAZER, ARCHITECTS, BOSTON

THREE VARIATIONS OF A COLONIAL TYPE OF STAIRCASE TREATMENT



STAIRCASES LEADING OUT OF LIVING-ROOMS. E. M. A. MACHADO, ARCHITECT, BOSTON



ALPHEUS W. CHITTENDEN, ARCHITECT, DETROIT



CHAPMAN & FRAZER, ARCHITECTS, BOSTON



FIREPLACE ALCOVE IN THE LIVING-ROOM

HOUSE OF MR. R. M. DYAR, GROSSE POINTE FARMS, MICH.

ALPHEUS WILLIAMS CHITTENDEN, ARCHITECT, DETROIT, MICH.

This house is illustrated and described on pages 88 and 89



FIREPLACE ALCOVE IN THE LIVING-ROOM

HOUSE OF MR. JAS. CAREY EVANS, LAKE FOREST, ILL.

HUGH M. G. GARDEN, ARCHITECT, CHICAGO

This house is illustrated and described on pages 33 to 35



VIEW IN THE LIVING-ROOM AT "RAGDALE," THE COUNTRY HOME OF MR. HOWARD SHAW, LAKE FOREST, ILL.

HOWARD SHAW, ARCHITECT, CHICAGO

This house is fully illustrated and described on pages 23 to 29



IN THE LIVING-ROOM



IN THE DINING ROOM

TWO FIREPLACES AT "THREE RIVERS FARM," THE COUNTRY HOME OF MR. E. W. ROLLINS, DOVER, N. H.

This country house is fully illustrated and described on pages 56 to 59



FIREPLACE IN THE BILLIARD-ROOM, HOUSE OF MR. J. G. WRIGHT, CHESTNUT HILL, MASS.

THREE TREATMENTS OF THE FIREPLACE

BY CHAPMAN & FRAZER, ARCHITECTS, BOSTON, MASS.



STONE FIREPLACE IN A LIVING-ROOM

J. M. A. MACHADO, ARCHITECT, BOSTON, MASS.



A DINING-ROOM FIREPLACE

BENJ. W. MORRIS, JR., ARCHITECT, NEW YORK



A FIREPLACE IN THE LIVING ROOM, HOUSE AT GLEN RIDGE, N. J.

H. VANE MAGONIGLE AND WILKINSON & MAGONIGLE, ARCHITECTS, NEW YORK

This house is fully illustrated on pages 30 to 39



FIREPLACE IN THE LIVING-ROOM

HOUSE OF MR. GEO. R. THORNE, WINNETKA, ILL.



FIREPLACE IN THE DINING-ROOM

HOUSE OF MR. C. A. WARD, EVANSTON, ILL.

GEORGE LYON HARVEY, ARCHITECT, CHICAGO



FIREPLACE IN THE LIVING-ROOM

HOUSE OF MR. CHAS. H. THORNE, WINNETKA, ILL.

RICHARD E. SCHMIDT, ARCHITECT, CHICAGO



FIREPLACE IN THE STUDIO

HOUSE OF MR. WILLIAM L. PRICE

WILLIAM L. PRICE, ARCHITECT, PHILADELPHIA



H. M. G. GARDEN, ARCHITECT, CHICAGO



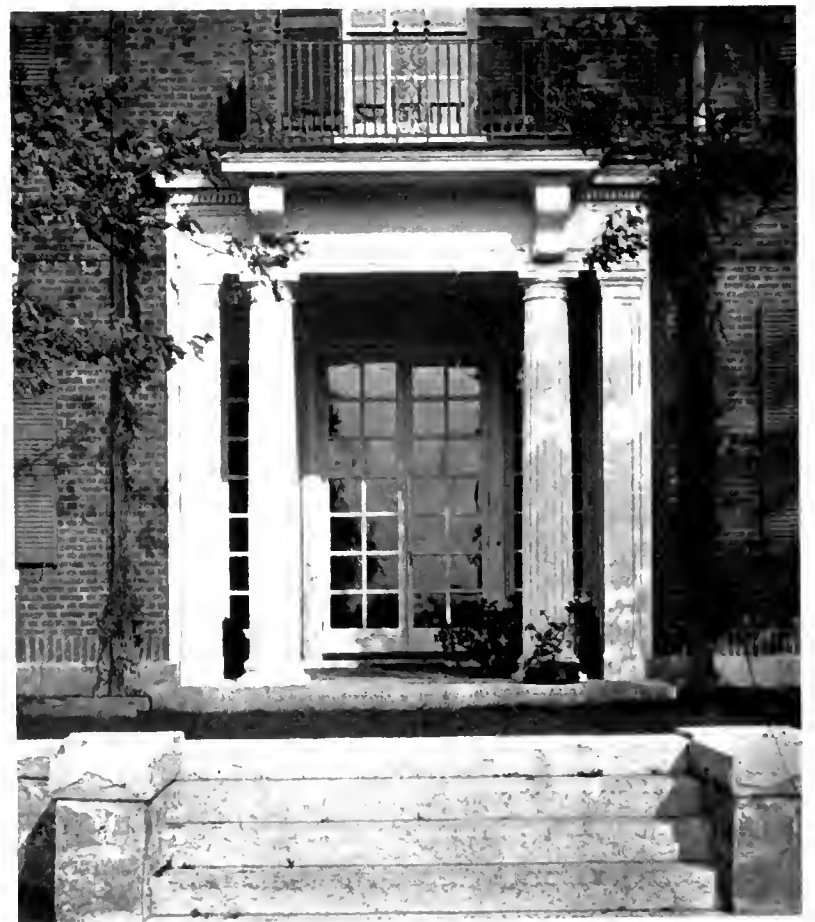
CHARLES A. PLATT, ARCHITECT, NEW YORK



VERANDA OF A HOUSE AT LAKE GEORGE, N. Y. GUY LOWELL, ARCHITECT, BOSTON



F. X. MORRIS, JR., NEW YORK



AN ENTRANCE PORCH BY CHARLES A. PLATT, NEW YORK

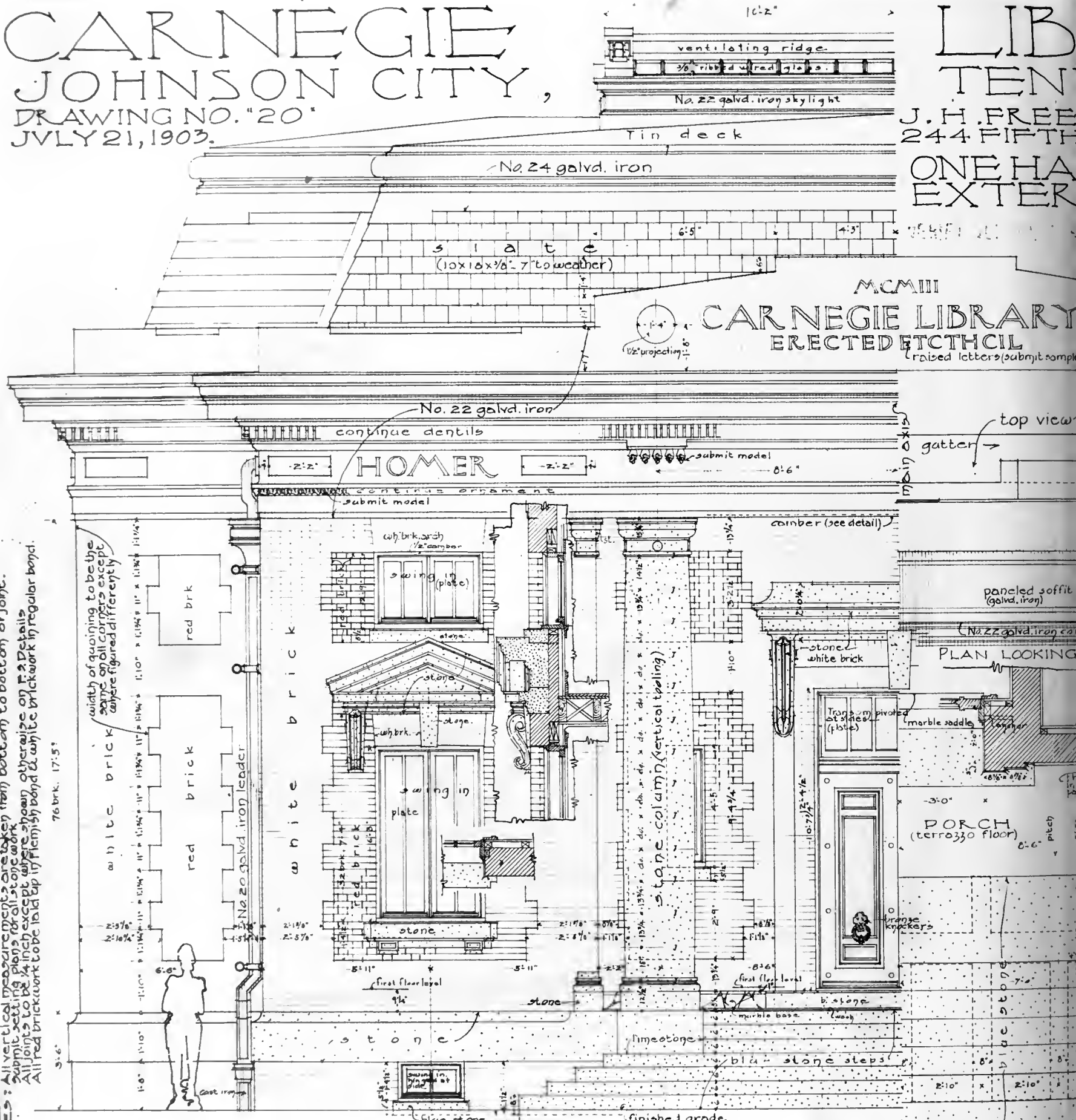


CARNEGIE JOHNSON CITY,

DRAWING NO. "20"
JULY 21, 1903.

LIB TEN

J. H. FREE
244 FIFTH
ONE HA
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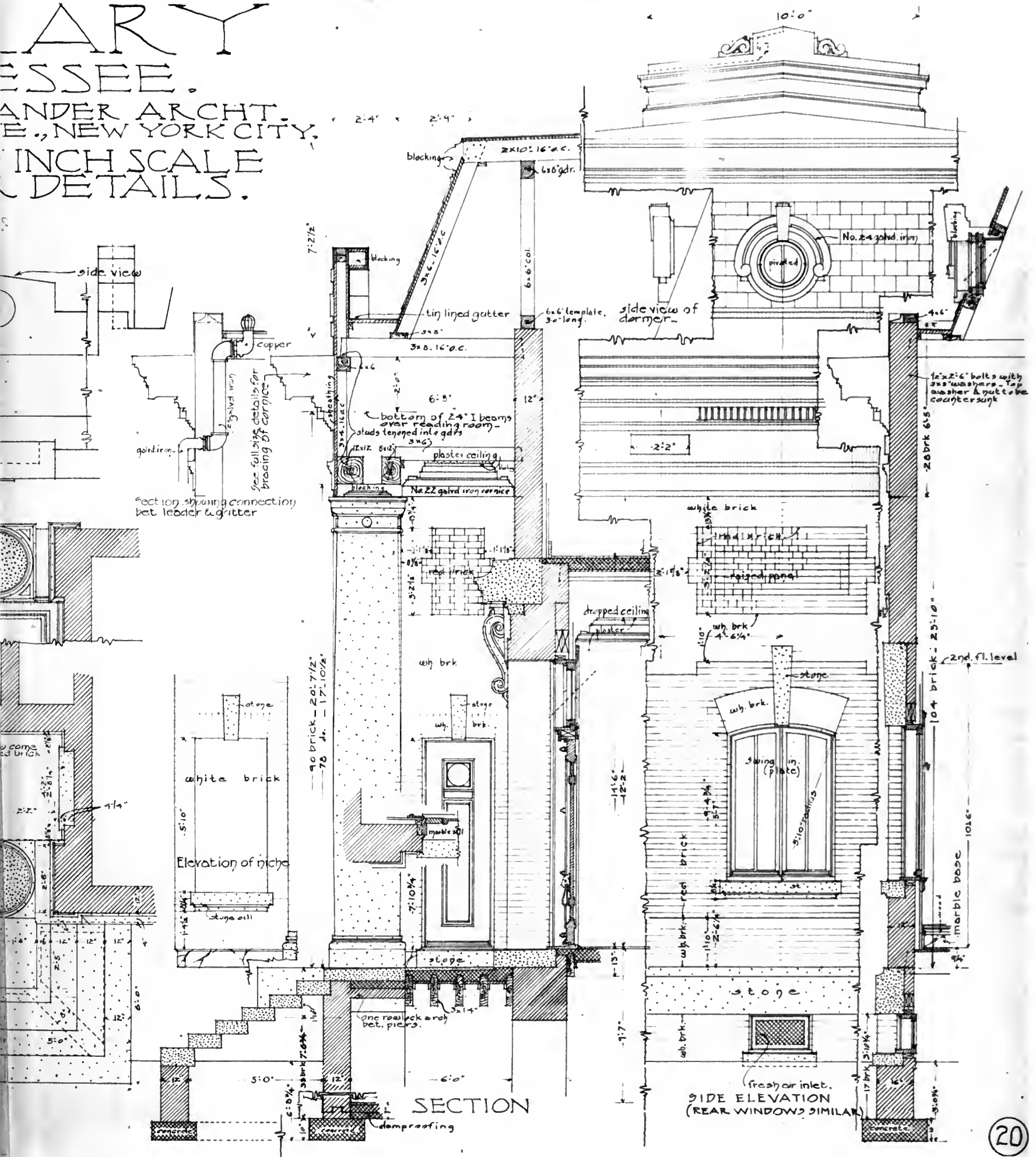
NOTES: All vertical measurements are taken from bottom to bottom of joint.
Submit setting plans for all stone work
All joints to be 1/4 inch except where shown otherwise on F. & D. Details
All red brickwork to be laid up in Flemish bond & white brickwork in regular bond.
76 brk. 17'-5"

ELEVATION

PLAN LOOKING

PLA

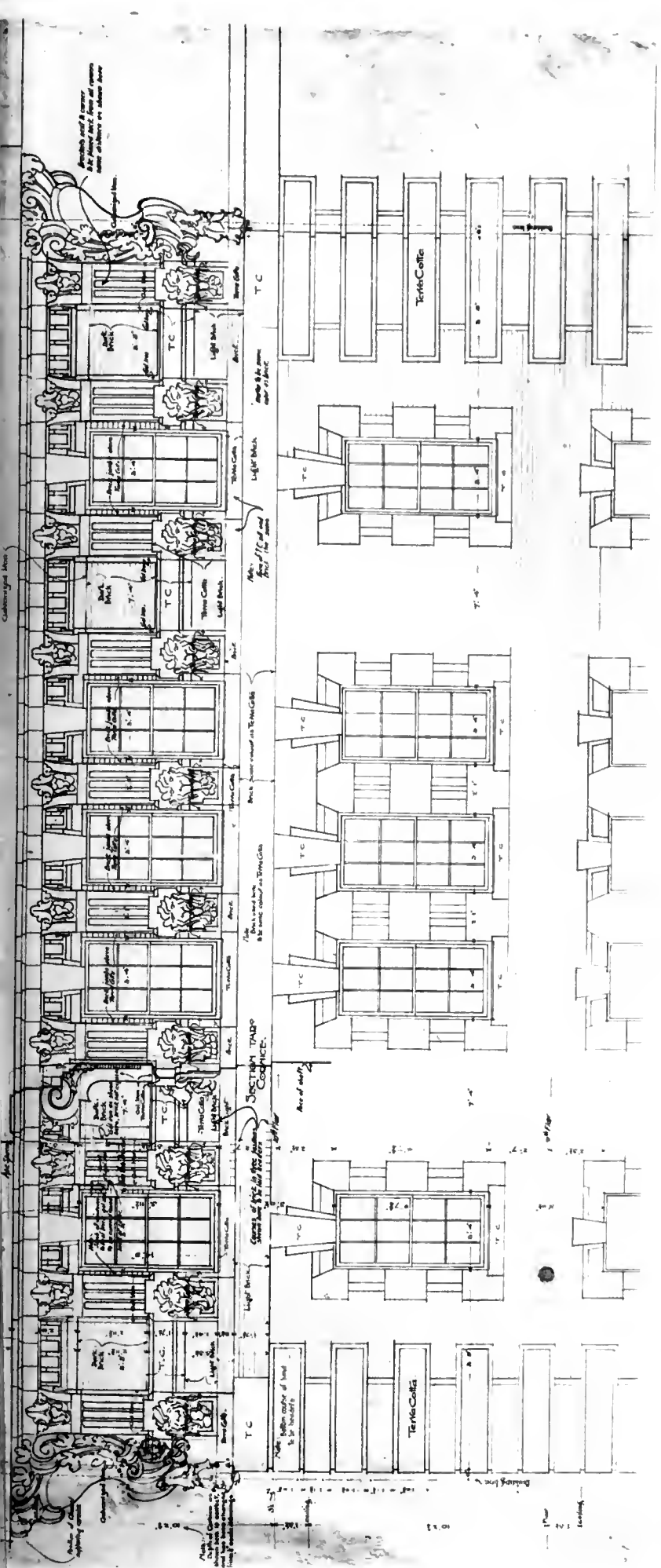
LIBRARY MEMORIAL CHURCH MEMORIAL NEW YORK CITY. 1/4" SCALE DETAILS.



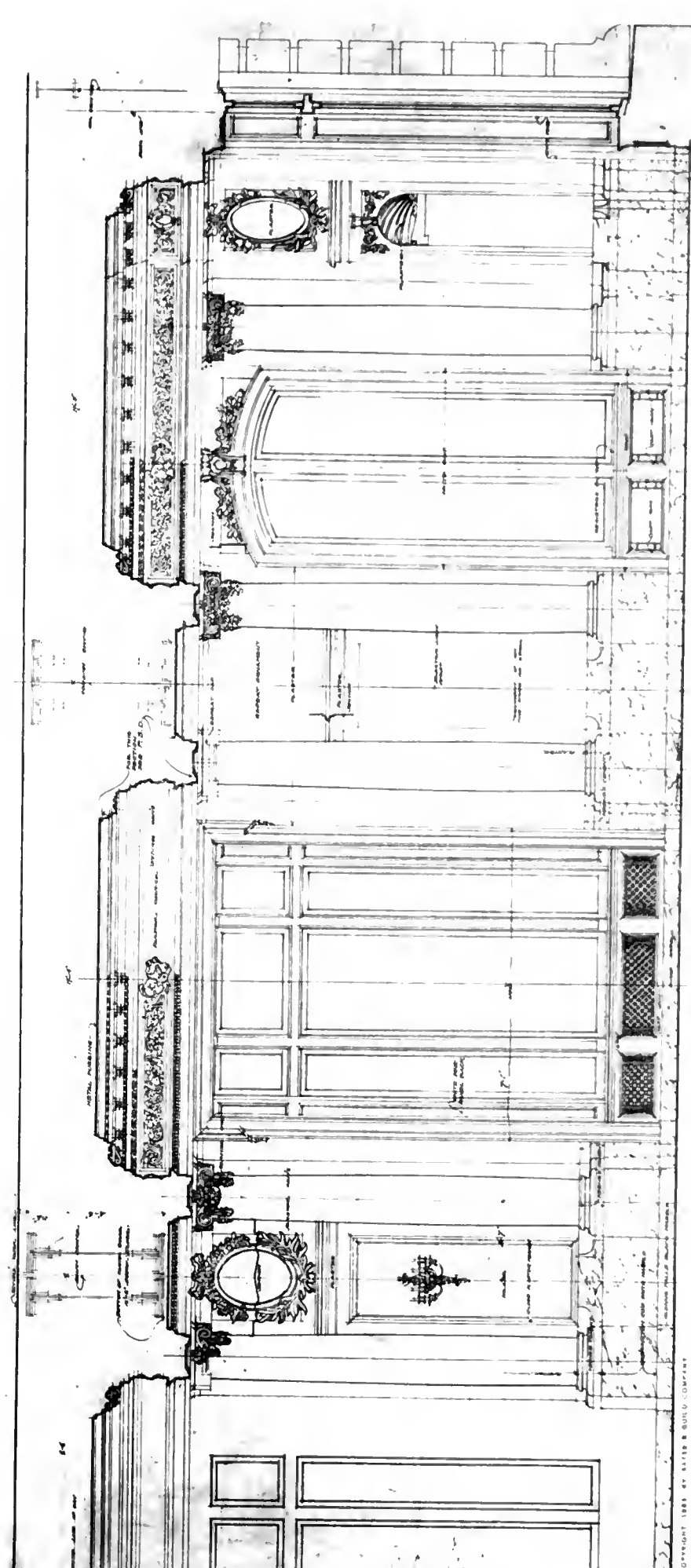
SECTION

SIDE ELEVATION (REAR WINDOWS SIMILAR)



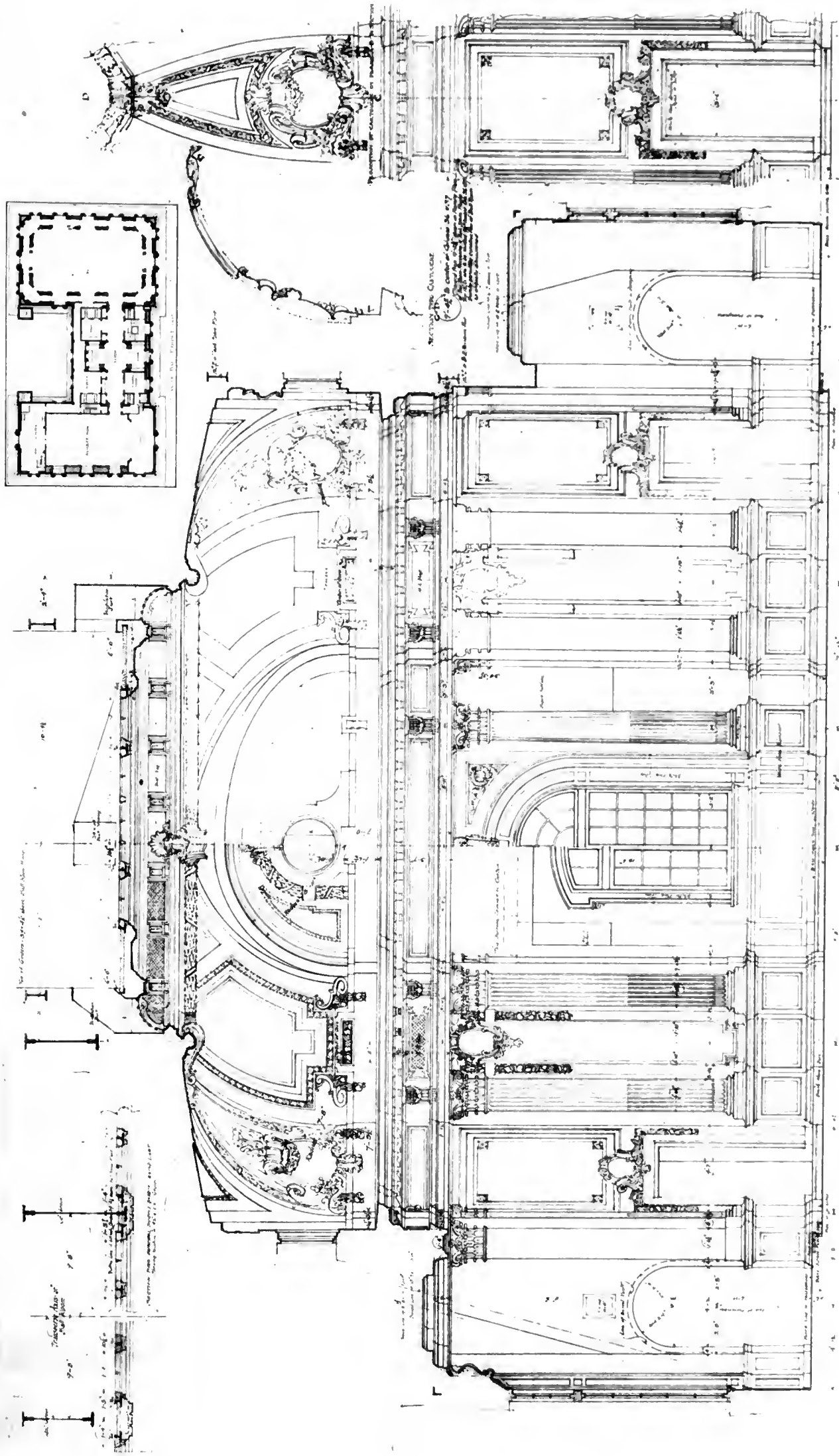


EXTERIOR DETAILS OF DINING ROOM WINDOWS



LONGITUDINAL SECTION THROUGH DINING ROOM





86

ONE HALF-CROSS-SECTION.

PORTION OF LONGITUDINAL SECTION.

Details of **BALL-ROOM**. Scale, $\frac{1}{4}$ inch = 1 foot.
 HOTEL FOR THE BELVEDERE BUILDING COMPANY.
 BALTIMORE, MD.

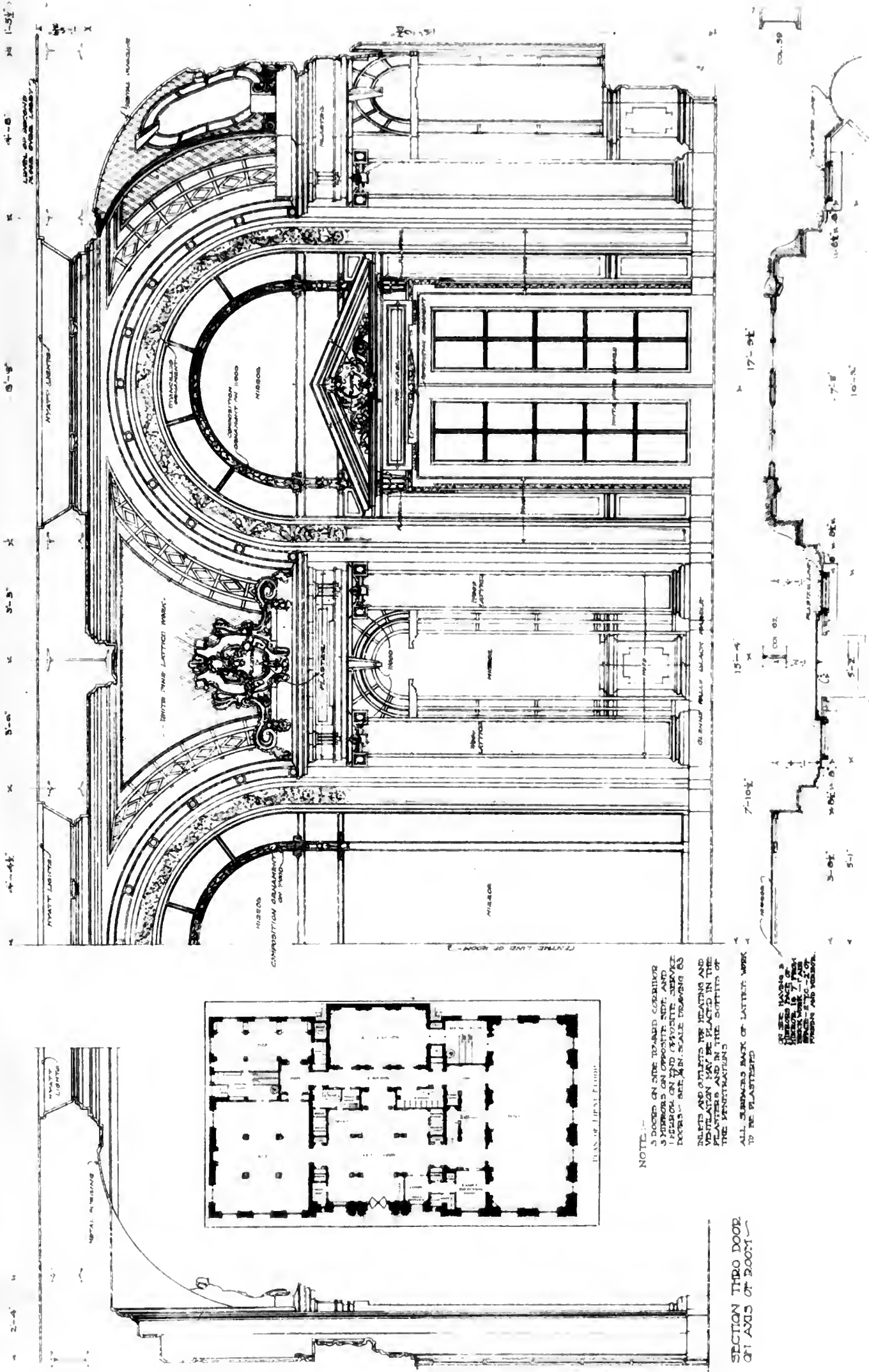
Plans of Hotel Belvedere, Baltimore, Md., 1883.
 No. 1 Somerset St., Baltimore, Md.
 Drawing, 1883.
 Printed by J. W. A. Treadwell, 1883.
 Entered May 15, 1883, by
 J. W. A. Treadwell, Architect.
 This Journal does not include in its price the cost of the paper.

THE BALL ROOM

HOTEL BELVEDERE, BALTIMORE, MD.

J. W. A. TREADWELL, ARCHT.





NOTE:—
 3 DOORS ON ONE TO-RAD CORNER
 3 DOORS ON OPPOSITE SIDE AND
 1 DOOR ON END OPPOSITE SERVICE
 DOORS—SEE IN SCALE DRAWING AS
 RILETS AND GRATES FOR HEATING AND
 VENTILATION MAY BE PLACED IN THE
 WALLS AND THE SUPPLIES OF
 THE FURNITURE
 ALL SURFACES BACK OF LATTICE WORK
 TO BE PLASTERED

SECTION THRO DOOR
 ON AXIS OF ROOM

ON THE WALLS
 LATTICE IS 7' HIGH
 AND 12' WIDE—FOR
 WINDOW AND DOOR
 HEIGHTS AND WIDTHS

HOTEL BELVEDERE, BALTIMORE, MD.
 PARKER & THOMAS, ARCHITECTS

THE PALM ROOM



The Architectural Review.

THE BASILICA OF ST. MARTIN AT TOURS.

BY GEORGES GROMORT.

THE readers of THE ARCHITECTURAL REVIEW may not have forgotten an illustrated article published in the number for last June which was devoted to the great Hotel-de-Ville at Tours, then newly erected from the plans of M. Laloux. While preparing this paper, the writer visited another remarkable edifice in the same city, the Basilica of St. Martin, by the same architect, and promised himself on the first occasion to revisit the capital of Touraine, with the purpose of presenting some views of this Basilica in the REVIEW.

It had been long intended to replace the ancient chapel which sheltered the sacred bones of St. Martin, the ancient Bishop of Tours, by a new edifice; and more than ten years ago the direction of this interesting undertaking was confided to M. Laloux. An architect was perhaps never given freer hand. Neither time nor money was spared; and at first glance one recognizes that here the artist manifestly felt free to follow his own impulses, to obey his own individual preferences.

The plan of the church is truly basilical; its construction is frankly apparent, and the spirit of the whole clearly Latin—a threefold combination ordinarily very difficult to make acceptable to the clients of to-day; for the majority of both modern worshippers and modern priests seem still convinced that Gothic style is the only one which possesses in any sufficient degree the desired religious character.

We shall confine our description of the Basilica of St. Martin to a brief general consideration of the main features of its composition, since the accompanying views will convey a clearer idea of it than could the longest description; but it may be well as to indicate, first of all, the initial impression made by the completed work (though familiar to the writer for some time previously in geometrical drawings), of which so much was expected.

It fell out, by chance, that the writer's visit to Tours was undertaken just after his return from a journey during which he had the pleasure of revisiting several of the most venerated sanctuaries that lie between Palermo and Venice.

Yet on entering the Basilica at Tours, although with a fresh memory of Monreale, of S. Lorenzo Without-the-Walls, of S. Miniato, and of S. Zenone, he was none the less strikingly impressed—a proof of no slight value in determining the true worth of any new edifice.

Although a very individual composition, St. Martin clearly betrays a spiritual kinship with those marvelous constructions of medieval days to which we have just alluded; yet, never-

theless (as we wrote concerning the same architect's Hotel-de-Ville at Tours), the new Basilica is of a composition so strikingly simple, and gives such an immediate impression of ease and facility, that one asks one's self how it could have been conceived otherwise. One feels that nothing in it was directly inspired from any other edifice, but only that the indefinable spirit which reigns over the whole—floating, as it were, in the atmosphere which the Basilica creates—obliges one to grope confusedly after various memories. Here some arrangement half recalls one famous basilica, here a delicate detail conjures up the memory of another. But, taken as a whole, St. Martin's evokes only the majestic and reposeful calm of those early Christian churches, built in that great epoch when religion, first freed from the constraint of many centuries of persecution, had not yet had its simplicity complicated by the intricate logic of theologians. St. Martin's of Tours seems precisely the church fitted for such a religion. It is both clear and living, like the genius of the Latin peoples.

The plan, as we have said, is purely basilical. The first scheme conceived by the architect included, indeed, a court

surrounded by porticos before the façade—an "atrium" such as we find before S. Clemente, or S. Ambrogio of Milan, and which formed one of the constituent elements of the early Christian churches. Later, however, this court was abandoned, in spite of its advantage in affording a transition between the Basilica proper and the street; but perhaps in the near future the acquisition of various lots of land will afford sufficient space in front of the church to allow the clearing of



THE APSIDAL END OF ST. MARTIN'S, TOURS, FRANCE.



THE CENTRAL NAVE OF ST. MARTIN'S.

a paved space surrounded by balustrades; and this M. Laloux plans for, though without any prospect of immediate realization. At present, unfortunately, the façade is wholly masked on the street side, and access to the church is gained through its lateral entrances. But, apart from the abandoned atrium, one recognizes immediately in the plan of St. Martin the different characteristics of the typical basilica—the three naves roofed by decorative construction and separated by simple columns, ending in three semi-circular apses. It should be remarked, nevertheless, that while in very ancient basilicas, like S. Clemente and S. Agnese, the choir and the minor apses open directly from the ends of the three naves, they are here, on the contrary, separated by a true transept of which the central part is more elevated than the sides. We have here



ANOTHER VIEW OF THE CHOIR COLONNAD.

the transverse nave of S. Paolo, lighted by the lantern of S. Ambrogio; which is, indeed, the disposition at Pisa, where, for the first time, the crossing of nave and transept was crowned by a true dome.

But, above all, it is the churches of Sicily which have here impressed their characteristics; it was from Monreale and Palermo that the artist drew his main inspirations—a fact patent to such of our readers who have had the good fortune to visit those churches, and had their minds stamped there with ineffaceable impressions.

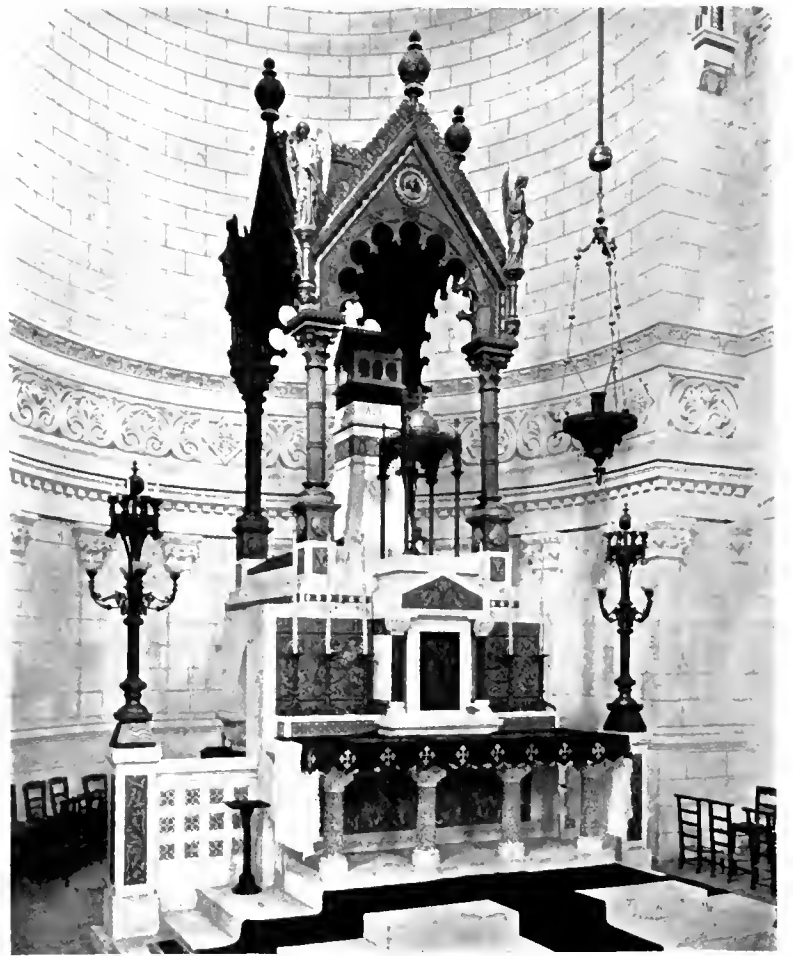
The Duomo at Monreale and the Cappella Palatina at Palermo are planned identically as regards the apses which form the extremities of the three naves. The new Basilica at Tours clearly reproduces this disposition, with the exception that separating the choir from the minor apses two small exits



THE CHOIR AND HIGH ALTAR OF ST. MARTIN'S.



TRANSEPT PIER AND NAVE ARCADE.



THE HIGH ALTAR.



DETAIL OF COLONNADE BETWEEN THE CHOIR AND LATERAL NAIVE.

issue which most advantageously serve the sacristy, and are useful for divers purposes not otherwise easy to provide for.

The above described upper part, or head, of the plan abuts against a transept, well marked on the exterior, and surmounted by a central dome; and here again in the composition we find a souvenir of the Palatine Chapel. The disposition at Monreale, which was adopted by M. Vaudremer in his church of St. Pierre de Montrouge at Paris, and which consists in covering the elevated crossing of nave and transept by a superstructure the roofs of which have slopes parallel to those of the naves, rather than by a dome or octagonal lantern, was discarded by M. Laloux as less decorative, and as lending itself less to those fine effects of light which are so often produced by a circular crown of small bays. As to the naves proper, they are here those of Monreale, roofed by construction not less decorative, although inspired more directly from that of S. Miniato at Florence. The plan of the entrance porch recalls that of the Palatine Chapel, with its small lateral baptistery, which a happy chance seems to have expressly provided for.

This direct inspiration from two monuments of wonderful beauty is echoed here and there throughout the Basilica in the proportions of the arches above the columns of the naves, in the capitals, in the details of the mosaics, and in the general ornamentation. We have, however, no wish to give the impression that it is the sources of its inspiration that first strike one on seeing M. Laloux's church. Such is very far from being the case. Not the actual forms, but only the *spirit* of the sources of inspiration are here apparent; and only the connoisseur could identify the individual echoings from precious structures of the past. The Basilica of St. Martin is quite modern, quite of our own epoch; and of an architecture both personal and novel throughout. M. Vaudremer, who more than twenty years ago built Saint-Pierre de Montrouge to which we have just alluded, at Paris, drew his inspiration from the same sources, Pisa and Monreale; but the same style of decoration and the same architectural spirit translated by the two different masters have produced two works so different that it occurs to no one to seek for points of comparison between them.

We have spoken at some length of the general scheme of the plan. The reader may easily perceive from the photographs herewith reproduced in what broad and imposing fashion, the apse, the crossing of the nave and the motive of the lateral façade are treated in elevation. As we have said above, the principal façade will not be opened up to view until later, when the forecourt is constructed.

It now remains to indicate the way in which the interior of the edifice strikes one as a whole. The first thing which impresses the visitor on entering the church is the great height at which the high altar is situated. A flight of ten steps leads to that part of the edifice situated beneath

the central cupola, and from this level five additional steps rise to the foot of the altar, which is still again raised on three more steps. This disposition not only allows of the crypt of the church being given an advantageous height, but has the further advantage of placing the officiating priest in such a position as to dominate all his assistants, so that none

of his gestures may be lost, and that the worshippers may easily follow the entire ceremony. Lighted obliquely by the high windows of the cupola, the small ciborium which shelters the relics of the saint stands out in pale gold against the white background of the apse. Its position in the plan, and the height at which it is placed, give it an aspect of calm retirement and majesty.

The entrances to the crypt, placed on either side of the wide flight of steps which leads to the choir, afford easy access to the subterranean chapel, while the elevation of the church itself allows sufficient lighting for this crypt by means of windows cut in the exterior. In the crypt, directly beneath the high altar, stands the sarcophagus of St.

Martin, treated in the simplest yet most monumental fashion. The view reproduced will enable our readers to appreciate here, as in other parts of the church, the Romano-Byzantine character of the small columns and their capitals. We recognize this same character in the detail of the colonnades which separate the choir from the lateral naves at the lower level of the four steps which lead to the high altar. One of the

accompanying photographs shows the fine sculpture of this colonnade in detail, and many similar viewpoints in the choir might have been selected which would have shown most interesting effects.

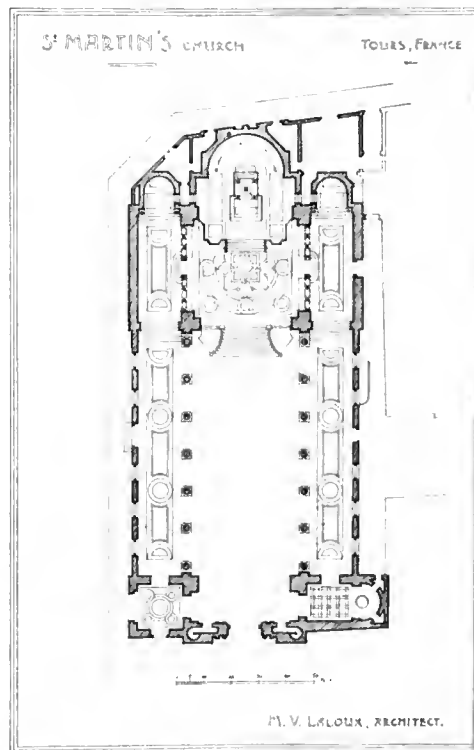
For the high altar itself and its two very simple ambos for the reading of the epistle and the gospel, of its table and its tabernacle, also so simple in structure but richly decorated with glass mosaics, the reader is referred to the special view of this fine composition, from which he may appreciate the clearly apparent idea of the architect in making the precious little casket, which contains the relics of the saint, elevated high behind the altar and sheltered by the ciborium, the focal point of attention.

Such, in its broad lines, is the Basilica of St. Martin of Tours, too little known as yet, but witnessing what results may be obtained to-day from the working out in the Latin and Roman styles of a problem of this type. It would be interesting to compare the spirit of this church with that of the Gothic Catholic Cathedral for London, now in course of execution. The French

architect, though imbued with an equal respect for tradition and for the past, has worked less as a true archæologist than his English confrere, and more as a modern and living interpreter of the forms which time has slowly evolved; and therein lies, it seems to us, the marked superiority of his work—a statement which might afford matter for a long discussion which we may perhaps attempt at some future day.



THE CRYPT, AND SARCOPHAGUS.





THE HALL.



THE CONSERVATORY.

DESIGNED BY FREDERICK LAW FLEMING, HARTFORD, CONN. — ARCHITECTS, ANDREWS, JAMES & RANTOUL.



THE DEN.



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The Architectural Review

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PLATES.

PLATES I TO VI.—PERSPECTIVE AND WORKING DRAWINGS OF THE FIRST PRESBYTERIAN CHURCH, SYRACUSE, NEW YORK.—*Messrs. Tracy & Swartwout and Ballantyne & Evans, associated, Architects, New York, N. Y.*

PLATE VII.—AN AUTOMOBILE CLUB; TRAVELING SCHOLARSHIP DESIGN, DEPARTMENT OF ARCHITECTURE, WASHINGTON UNIVERSITY, ST. LOUIS, MO.—*By Francis S. Seates.*

THE architects of the country are peculiarly interested in the admirable scheme for the laying out of the city of Washington which was recommended by a commission appointed by the Senate of the United States, and which has been widely published and has met with universal and enthusiastic approval. This commission, which served without compensation for its services, consisted of D. H. Burnham, C. F. McKim and F. L. Olmsted. Its appointment was due to an agitation started in Washington by the American Institute of Architects after its meeting in the autumn of 1901, the purpose of which was, in the first place, to stop several schemes which were then threatening the beauty of the national capital, and, secondly, to secure if possible some dignified treatment of the city as a whole along the lines originally laid down by President Washington. The negative purpose was achieved, and until recently it seemed as if the positive purpose was assured of ultimate success. The monumental scheme proposed by the commission has not only its unusual dignity and beauty in its favor, but also the historic fact that it preserves, as far as present conditions admit, the essential elements of the original scheme prepared by L'Enfant under the direction of Washington, which had until lately been so wantonly and unfortunately disregarded.

It was therefore with shocked surprise, approaching to dismay, that the profession learned that this scheme was to be permanently injured by the position proposed for the new building for the Department of Agriculture by the committee in charge, and that their proposal had been approved by the President of the United States. The position now proposed for this building would narrow the great Mall, which is the centre of the splendid scheme, from 890 feet to something like 600 feet, utterly ruining its proportions and its effect. The protests against this proposed vandalism, for it is nothing less, proved absolutely unavailing until a gleam of hope was thrown upon the darkness by the enlightened and patriotic speech in the House by one of the Representatives from Massachusetts, the Hon. Samuel L. Powers, of Newton, protesting against this injury to the great scheme for the beautifying of the national capital. This was followed by the introduction in the Senate by Senator Newlands of Nevada of a bill "regulating the erection of buildings on the Mall in the District of Columbia." This bill is brief and to the point. It reads, "Be it enacted by the Senate and House of Rep-

resentatives in Congress assembled, that no building shall be erected in the Mall of Washington, District of Columbia, within 445 feet of a central line stretching from the centre of the dome of the Capitol to the centre of the Washington Monument." Could this bill be passed, it would go far toward fixing for all time the great scheme on which the dignity and beauty of the city of Washington depend.

Senator Newlands is entitled to and will undoubtedly get the hearty thanks, not only of the architects, but of the millions of people throughout the country who are earnestly desirous of seeing realized the plan which will make Washington one of the most beautiful cities of the world. But if that scheme is to become a reality, it will require the immediate and urgent pressure of all who have the matter at heart upon the Congress of the United States to the end that this bill be promptly passed. Fortunately an outcry from the whole country is going up which can hardly fail of its effect in Washington.

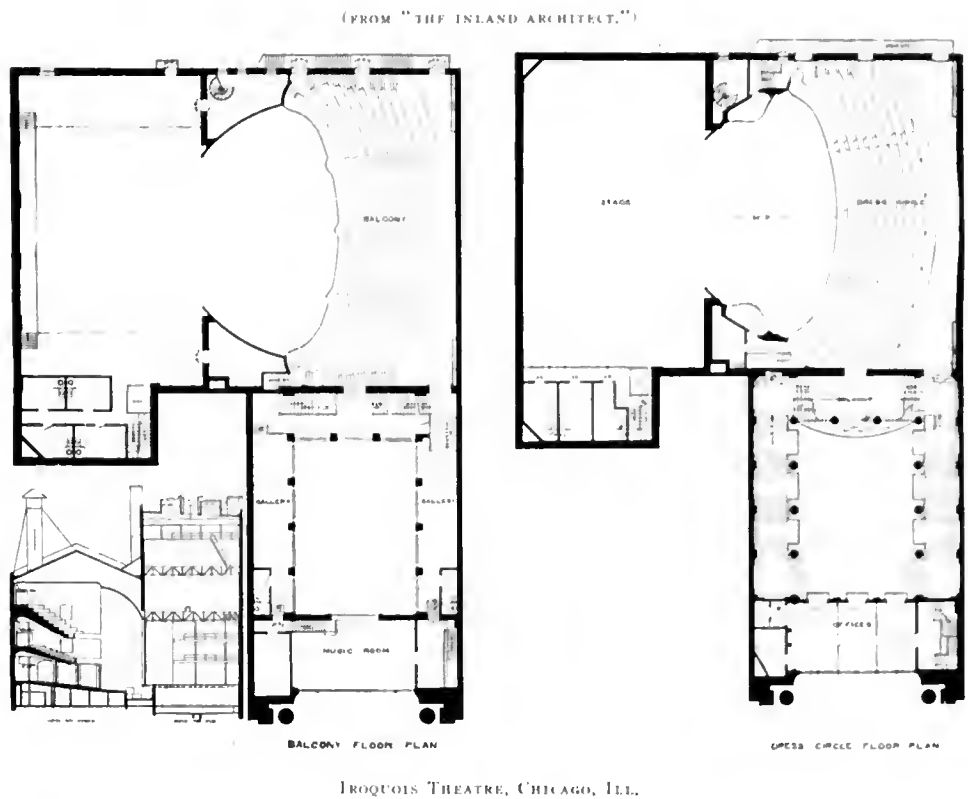
Current Periodicals.

THE *Inland Architect* for January does the best possible service in publishing authentic plans of the Iroquois Theatre, Chicago. A casual glance at these must show at once that the safety of the public in theatres depends more on decent planning than on fireproof construction. In the latter respect this building left nothing to be desired, if one is to believe the published reports, but a single glance at the plans would seem to answer at once the question propounded as to why the loss of life in a fireproof theatre should have been so terrible. If a building of this nature had been planned for the very purpose of minimizing the chances of escape in case of fire, it must have approximated quite closely to this same structure. From the orchestra seats, escape is, and was, a fairly simple matter; from the balcony and the dress circle it is miraculous that any one should have reached the street in safety. Practically the only means of exit from these two portions of the building were provided in one corner, the opposite side being theoretically served by fire-escapes, which, under the best conditions, must have proved death-traps. The responsibility for the ghastly loss of life seems to rest on the shoulders of whoever conceived the idea, or authorized the construction, of a theatre on a lot of land of this nature. If there is one thing that is certain in theatre construction, it is that the means of exit must be direct and simple, as well as adequate in their door openings. If the whole left wall of the balcony and dress circle of the Iroquois Theatre had been omitted, leaving the entire area free for exits, there must still have been loss of life under the conditions that existed. Until a lobby is provided at the level of the upper row of seats of every division of a theatre, large enough to accommodate, without crowding, every person who may at any time be in this portion of the house, until every aisle between seats is made to communicate directly with this lobby, and until separate stairways from each division of the theatre to the ground floor are provided, fireproofing of the structure itself is a matter of comparatively small moment. We prescribe by law a certain number of inches in the width of door exits for a certain number of people, and lay down other minute regulations *ad nauseam*. This is not the point. Adequate lobbies, with direct lines of access to them, and separate exits from them, are a far more important subject for legislation. We reprint the plans of the balcony and dress circle of the Iroquois Theatre as an object lesson to owners and architects, since they show very exactly how a theatre should *not* be planned.

Several very poor reproductions of views of certain of the St. Louis Exposition buildings are printed in this same number, together with photographs of several large New York apartment houses and office buildings, none of which is of very notable importance.

The January number of this magazine contains a view of Messrs. Ackerman & Ross' most admirable Carnegie Library, Washington, and another of Mr. Albert Kahn's severe and dignified synagogue in Detroit, Michigan. There is also a view of a charming house in Detroit, by Mr. H. P. Kirby.

The American Architect for December 12 shows a number of reproductions of working drawings of the Thompson Memorial Library for Vassar College by Messrs. Francis R. Allen and Charles Collins, a piece of severe work, couched in Tudor terms, or rather perhaps in those of the Carolian attempt at a restoration of the national Gothic of Great Britain. In the issue for December 19 is a view of the splendidly dignified and monumental House of Representatives in the Rhode Island State Capitol by Messrs. McKim, Mead & White, and a photograph of a very charming little library in Kingston, Mass., by Mr. J. E. Chandler. December 26, is published a fine photograph of Messrs. Parker & Thomas' Tennis and Racquet Club, Boston. In our December issue we published the only photograph thus far shown of this notable building, expressing our regret that it should have been taken from



(FROM "THE INLAND ARCHITECT.")

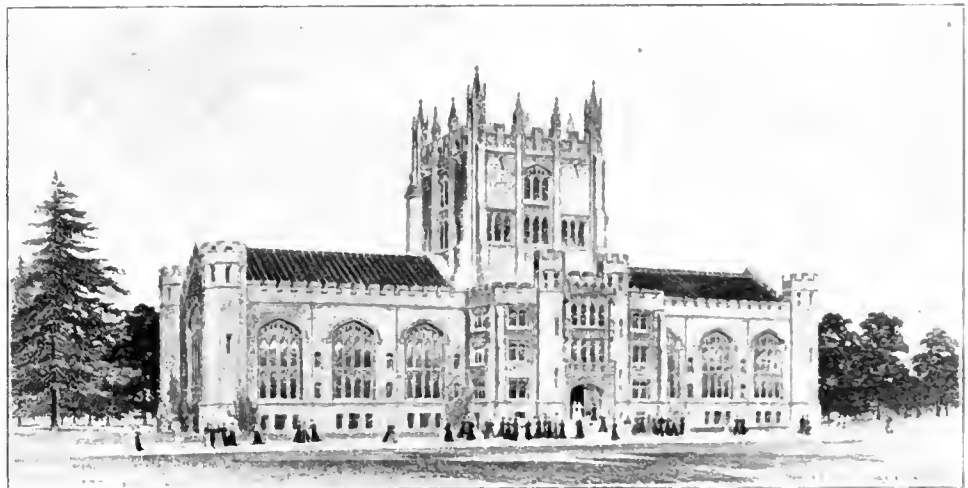


TEMPLE BETH EL, DETROIT, MICH.

ALBERT KAHN, ARCHITECT.

so impossible a point. In the present instance the point of view is admirably chosen, and the building shows up for what it is, one of the most logical and admirable contributions to the development of architectural style that has appeared for many years in this city. Several unimportant designs submitted in the Denver Cathedral competition also appear in this number, a very important one being shown in the issue next succeeding, namely, that by Messrs. Field & Medary. This scheme is admirable in plan, and the exterior is treated with most notable success. We regret only the apparently quite unnecessary weakening of the lower stories of the western towers and the equally unnecessary height of the transept pinnacles. Apart from these defects the work is in a strong and modern version of Gothic that promises the best possible results. Messrs. Henry M. Congdon & Son's design, submitted in the same competition and published January 9, is in a curious form of Victorian Gothic touched by the precedent established by the successful design in the Liverpool Cathedral competition. Messrs. Chapman & Frazer's house in Chestnut Hill, Mass., would be a most engaging piece of adapted English domestic work but for the little American piazzas, which are so often the rock on which American architects split when they try to do local work in an English way. January 16, are published several sheets of measured drawings of the Clifton House in Richmond, Virginia, by Mr. G. R. Tolman. It is

(FROM "THE AMERICAN ARCHITECT.")



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FRANCIS R. ALLEN & CHARLES COLLINS, ARCHITECTS.

to be hoped that *The American Architect* may continue publishing examples of Southern work, and we trust that among them may be included at some future time plans and details of the present Valentine Museum in Richmond, one of the most interesting pieces of design extant in that city. A number of small libraries are also shown in this number, all manifesting a certain degree of French influence, but no one of them worthy to be called really distinguished in conception. Messrs. Carrière & Hastings' house in East 68th Street, New York, published January 23, is, on the other hand, as distinguished as possible, and is a singularly successful treatment of a narrow house front, fine in scale, and very brilliant in its composition. Mr. Charles C. Thian's house in Fifth Avenue, New York, is also a good piece of French classical design. The same remarks may apply to the other small libraries illustrated in this number that held in the case of those referred to above.

(FROM "THE BRICKBUILDER.")

(FROM "THE BRICKBUILDER.")

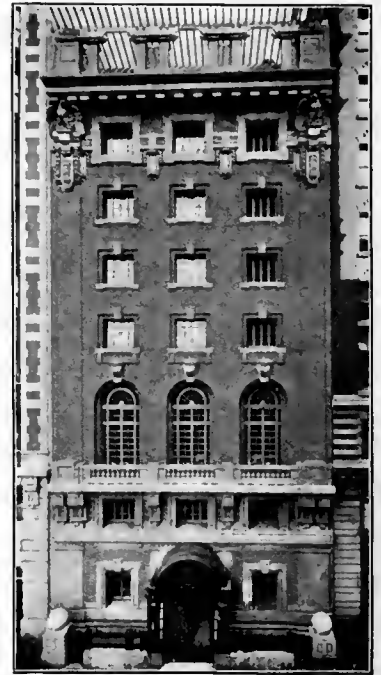
(FROM "THE AMERICAN ARCHITECT.")



HOUSE OF E. K. DUNHAM, NEW YORK.
CARRERE & HASTINGS, ARCHITECTS.



DETAIL OF MAIN ENTRANCE, LION HOUSE, BRONX PARK, NEW YORK CITY.
HEINS & LAFARGE, ARCHITECTS.



CITY CLUB, NEW YORK CITY.
LORD & HEWLETT, ARCHITECTS.

The Brickbuilder for December continues Mr. Kilham's valuable series of articles on "Apartment House Planning," and its illustrations are largely given to Messrs. Shepley, Rutan & Coolidge's dignified house in Thompson, Connecticut. Mr. W. G. Rantoul's house in Des Moines, Iowa, is an effective piece of English brick and half timber work. Messrs. Winslow & Bigelow's Needham Town Hall is characteristic, local in its flavor, and thoroughly monumental. Messrs. John Galen Howard and D. Everett Waid's Montclair Library shows brick used in a thoroughly logical and attractive fashion. The January *Brickbuilder* contains a large number of photographs and drawings of Messrs. Heins & LaFarge's Lion House, Bronx Park, New York, a building with much peculiarly interesting detail. Messrs. Tracy & Swartwout's apartment house in West 45th Street, New York, is a singularly successful building with a very original scheme of inlaid decoration. In our issue for March of last year, we published a number of scale drawings of this, among them one which *The Brickbuilder* contains. We have already referred to the new theatres in New York illustrated in this number, but would call attention to the plans of the Lyric Theatre there published in connection with what we have already said about the Iroquois Theatre in Chicago. Here, also,

(FROM "THE BRICKBUILDER.")



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JOHN GALEN HOWARD AND D. EVERETT WAID, ARCHITECTS.

the exits and entrances are entirely from the sides of the theatre, not directly opposite the stage. In this case there are exits on both sides, but it is exceedingly doubtful if this fact would entirely obviate the possibility of disaster in case of panic. We reproduce a photograph of Messrs. Lord & Hewlett's City Club, New York, a strong piece of composition with good, blocky detail, square and massive.

The Architectural Record for January opens with the first of a series of articles on warehouses and factories considered architecturally, by Mr. Russell Sturgis. Two other important articles are by Mr. A. C. David on "The New Theatres in New York," and Mr. A. H. Moore on the work of Messrs. Herts & Tallant. The illustrations of the latter of these two articles are particularly excellent and illuminating.

The Western Architect for December and January contains little of really vital importance, while remarks in regard to several of the illustrations would be better left unsaid. The measured drawings of New England colonial architecture by Mr. F. E. Wallis are new and very valuable.

The Architects and Builders' Magazine for January has a continuation of Mr. Frederick S. Lamb's series of articles on "Foreign Lessons in Municipal Improvements," well illustrated by convincing photographs.



COMPETITIVE DESIGN FOR CATHEDRAL OF ST. JOHN IN THE WILDERNESS, DENVER, COL.
FIELD & MEDARY, ARCHITECTS.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



"THE CLOSE," BROMPTON.



WALTER H. BRIERLEY, ARCHITECT.

Messrs. Hunt & Hunt's Sixty-ninth Regiment Armory, New York, illustrated in this number by exceedingly poor repro-

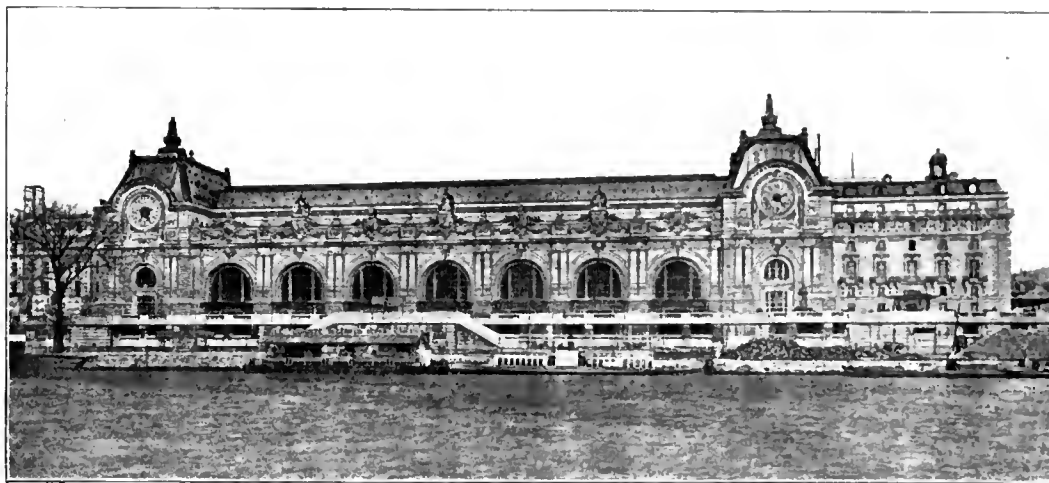
ductions, is a building of extreme power and originality. The use of classical forms is free and spontaneous, and a distinctly military effect has been obtained in the cleverest possible way. We shall hope to see these drawings published in some fashion which will serve to show them to better effect. Mr. Russell Sturgis' series of papers on "Modern Architecture in Europe" is also continued in this number.

The Builder (St. Louis), which appears to be very properly named, since it is manifestly devoted rather to the interests of the building trades than to the architectural profession, contains in its December number many views of the various state buildings for the St. Louis Exposition under the heading of "The City Beautiful." It would be hardly fair to judge most of these designs from the illustrations, which are quite as bad as we have ever seen, but apparently they cover a wide field, from such singularly terrible inventions as the buildings for Texas, West Virginia, Minnesota and Washington to the really good structures contemplated by Virginia, Mississippi, Louisiana, California, Connecticut and Massachusetts. In the case of the Louisiana building, which appears as a photograph of the old Cabildo in New Orleans, we may express a hope that in the St. Louis reproduction, the hideous mansard roof, which is a modern addition, may be omitted.

The Architectural Review (London) for its most valuable illustrations

for. December has several views of the Bridlington Grammar School by Mr. John Bilson, an interesting example of mingled mediæval and Georgian motives. The January number shows many views of a charming little church in Yorkshire by Mr. Temple Moore, and an equally charming house by Mr. Walter Brierley. This latter is a particularly successful piece of delicate design.

(FROM "THE BUILDER.")



THE ORLEANS RAILWAY TERMINUS, PARIS.

M. LALOUX, ARCHITECT.

(FROM "THE ARCHITECT.")



ROMAN CATHOLIC CATHEDRAL, WESTMINSTER.

J. F. BENTLEY, ARCHITECT.

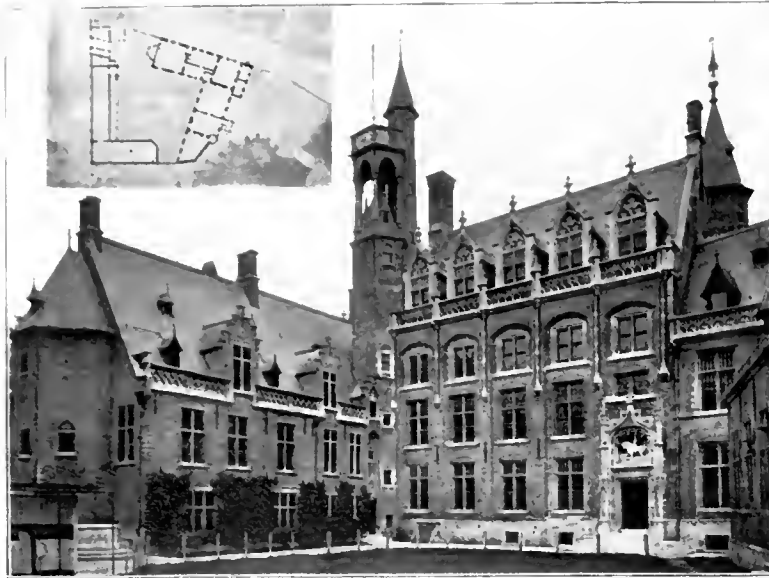
The Builders' Journal and Architectural Record is somewhat less interesting than usual, though we note with great satisfaction that this very progressive publication continues looking on the architecture of America as a matter of some importance. The examples of our own architecture chosen for illustration this month are Messrs. Herts & Tallant's New Amsterdam Theatre, and in the review of "The Architectural and Building Events of 1903," Messrs. Cram, Goodhue & Ferguson's accepted design for the Improvements at West Point, and their general scheme for Sweet Briar Institute, Amherst County, Virginia.

The illustrations in *The Builder* for the month are as usual mingled of delicate little English cottages, archæological "documents," and what may be called general miscellany. Mr. E. P. Warren's church in Lowestoft, published December 12, is original and interesting. The same is true of his somewhat similar church at St. Oswald, Fulham. The gigantic New

(FROM "L'EMULATION.")



DOORWAY, "HOTEL GRUUTHUUS," BRUGES.



"HOTEL GRUUTHUUS," BRUGES.

M. DE LA CENSERIE.



CHIMNEY-PIECE, "HOTEL GRUUTHUUS," BRUGES.

(FROM "ARCHITEKTGNISCHE RUNDSCHAU.")



PARLIAMENT HOUSE, DRESDEN.

J. REUTERS, ARCHITECT.

Year's number covers much space, but this is about all, though we must not forget the editor's remarkable drawing called "A Translation," which appears to be the attempt of one unfamiliar with architecture and draughtsmanship to translate the front of Peterborough Cathedral into supposedly classical terms. The general view of the Orleans Railway Terminus at Paris, by M. Laloux, published January 2, is one of the best views we have thus far seen of a powerful and admirable building.

The English Cathedrals wind their slow length through the pages of *The Architect*, with here and there a nice little cottage, or a horrible example of trivial street architecture. January 8, is published a really fine photograph of the interior of Westminster Cathedral in its unfinished state, so impressive and solemn, and so suggestive and altogether fine in its general effect, that we reproduce it.

L'Emulation publishes many views of M. De La Censerie's "Hotel Gruuthuus," Bruges, a curiously interesting example of Gothic "as she is spoke" in the Low Countries. The work is personal, and, in a measure, original; full of elaborate detail, much of it remarkably beautiful. We reproduce a general view of this work, a very elaborate doorway and a charming and original chimney-piece.

Rundschau is very redolent of the "New Art," and in one article on modern Parliament Houses, it shows a scheme for such a building in Dresden that is so startling, it must "give us pause," and we it a place.

Zeitschrift für Bauwesen, among splendid plates of bridges, caissons, etc., interpolates several sheets of photographs of Port Sunlight, near Liverpool. Many of these we have never seen before, and we select one or two of the most charming, where all are exquisite, for reproduction.

(FROM "ZEITSCHRIFT FÜR BAUWESEN.")



HOUSES AT

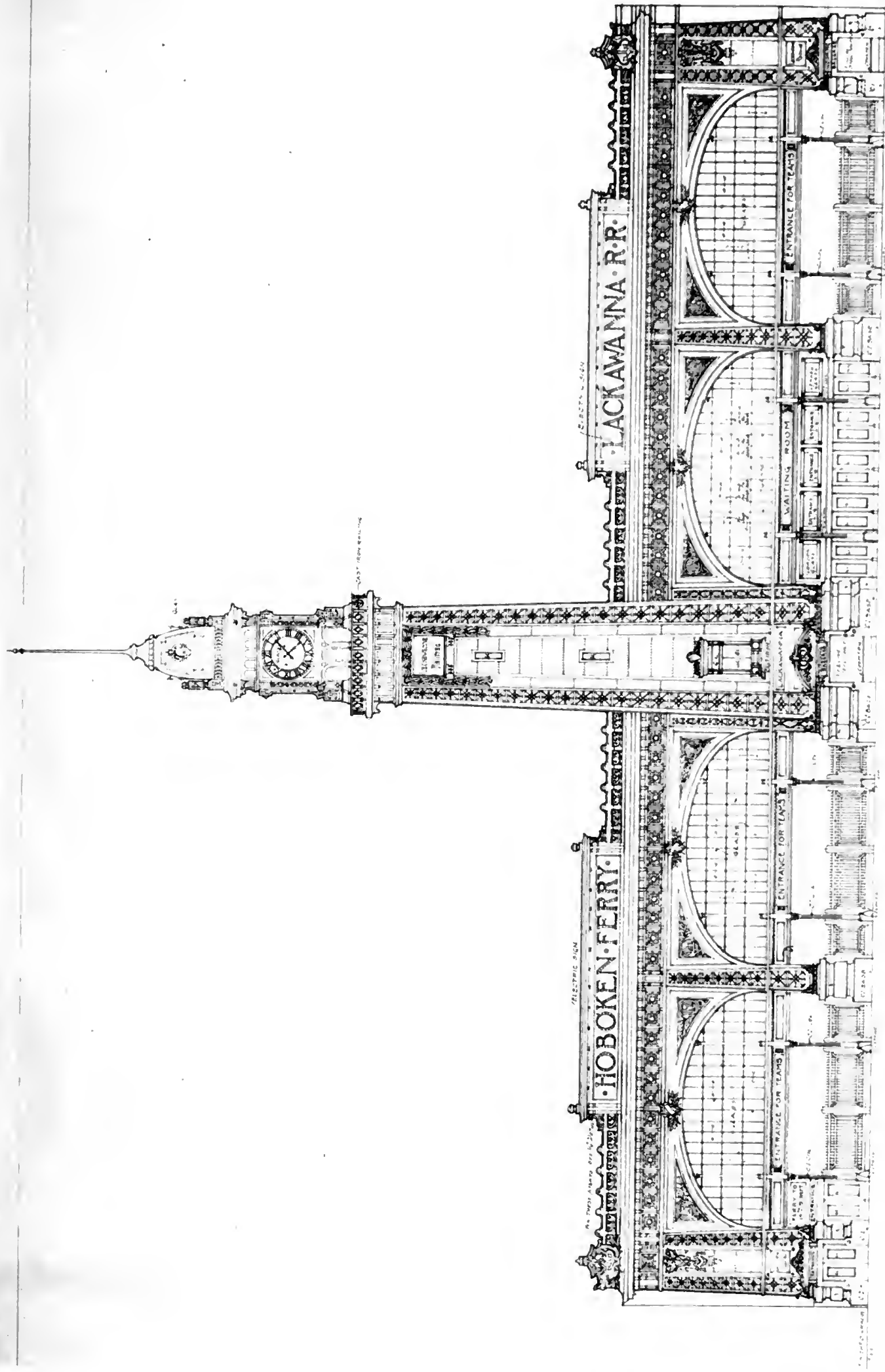
WILLIAM AND SEGAR OWEN, ARCHITECTS.

(FROM "ZEITSCHRIFT FÜR BAUWESEN.")



HOUSES AT PORT SUNLIGHT.

WILLIAM OWEN, ARCHITECT.



FRONT ELEVATION

FERRY HOUSE FOR THE HOBOKEN FERRY CO., NEW YORK CITY

KENNETH M. MURCHISON, JR., ARCHITECT

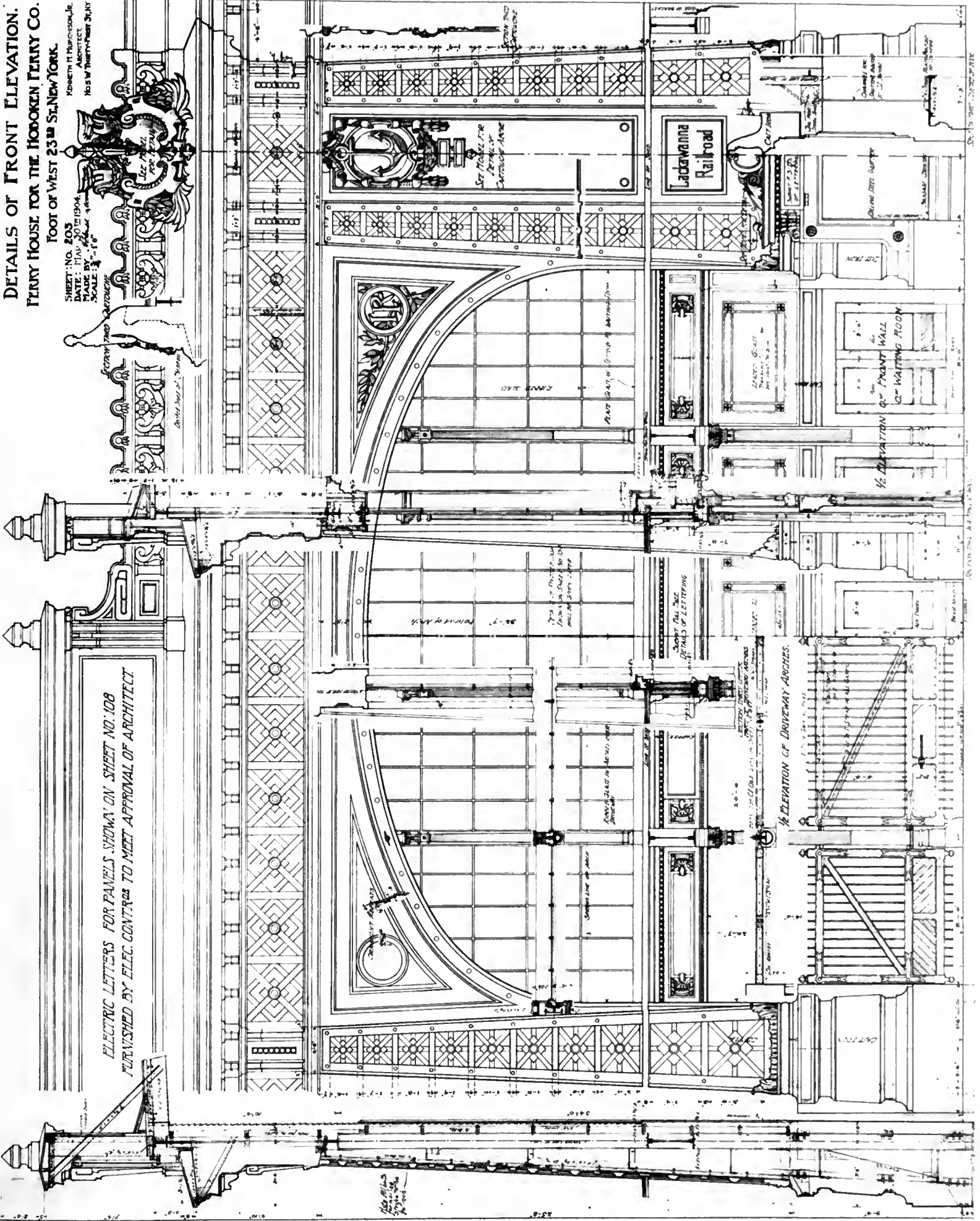
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DETAILS OF FRONT ELEVATION.
FERRY HOUSE FOR THE HOBOKEN FERRY CO.
FOOT OF WEST 23RD ST. NEW YORK.

SHEET NO. 203
DATE: 17TH FEBRUARY 1904
SCALE: 1/8" = 1'-0"
KENNETH M. MURCHISON, JR.
ARCHITECT
Nos 17 WEST 42ND ST. N.Y.C.

ELECTRIC LETTERS FOR PANELS SHOWN ON SHEET NO. 108
FURNISHED BY ELEC. CONTRACTORS TO MEET APPROVAL OF ARCHITECT

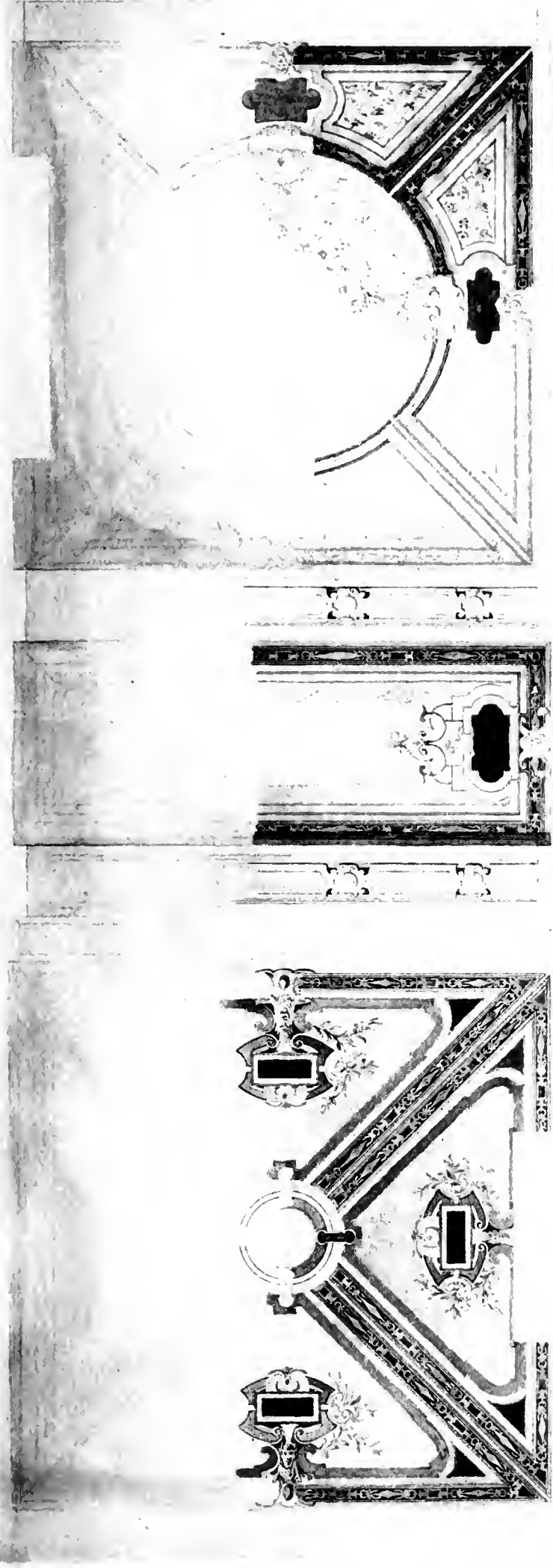


DETAILS OF FRONT ELEVATION

FERRY HOUSE FOR THE HOBOKEN FERRY CO., NEW YORK, CITY

KENNETH M. MURCHISON, JR., ARCHITECT



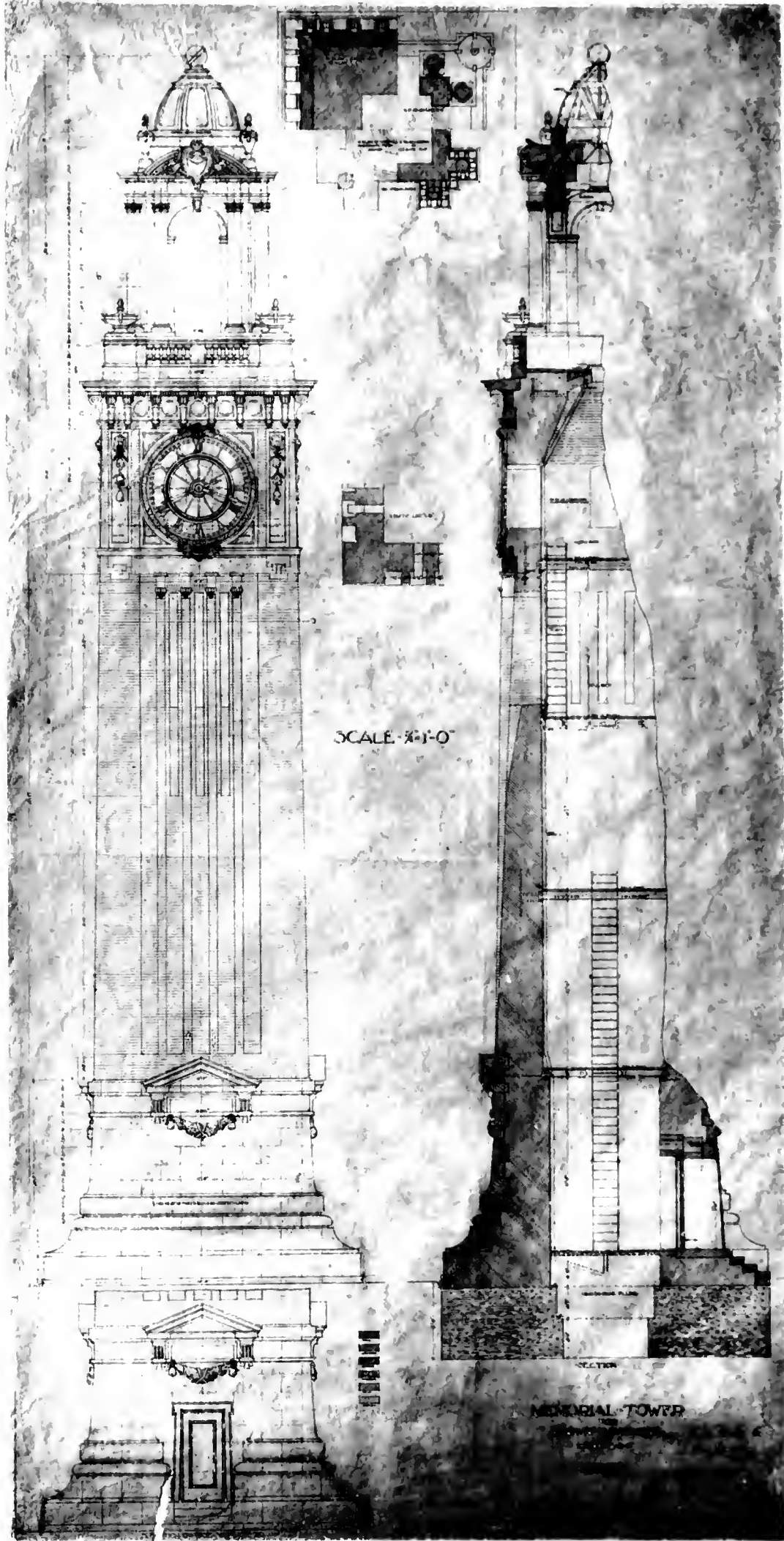


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PRELIMINARY STUDY OF BILLIARD AND SMOKING ROOM, RESIDENCE OF HON. W. A. CLARK, NEW YORK CITY.

LORD, HEWLETT & HOLL AND K. M. MURPHY & CO., JR., ASSOCIATED ARCHITECTS.





THE CARNEGIE TOWER BROWN UNIVERSITY PROVIDENCE R. I.
GUY LOWELL, ARCHITECT.

The Architectural Review.

THE DECORATIVE TREATMENT OF ARCHITECTURE.

BY C. HOWARD WALKER.

ALL architecture of the highest type, in whatever style or material, should be so designed and proportioned that ornament need not be a part of it; that is, ornament should only be used to embellish forms which are already beautiful in themselves, and to accent the virtues of design, not to disguise vices or blunders. The ornament must necessarily be fitting to its place in character, in scale, and in quality, and while it is quite possible that an admirable piece of design may be in the midst of incongruous surroundings, in that case it at once announces that it has no association with those surroundings, appears isolated and accidental, and only causes the desire that it should be given a more appropriate place elsewhere.

Architecture is primarily proportioned construction, so that the first duty of the ornament which is associated with it is that the expression of the construction should not be denied or violated, and as construction is made up of a number of parts, the ornament naturally accents those parts and their combinations. A building has mass, stability, and focus. Its mass is expressed by its surface, its stability by its perpendicular and horizontal lines, its focus either by its axis, its largest unit, or both. As it is made up of a number of integral parts or cells, the parts must correlate and group about one another, usually with the smaller units about the larger. These groups form stratification and axes, and it will be found that a large proportion of the ornament applied to architecture is devoted to accenting these stratifications and axes. All decoration of string and belt courses and entablatures belong to the stratified type,—of columns, pilasters, piers, mullions, and many of the terminal forms to the type upon axes. The decoration of the surface of a building is of minor consideration, and is merely to give scale, tone, or color to the mass. As a building is made up of cells, the main axis of each cell is its centre line, and therefore upon a void and not upon a solid or wall line, and because of this fact, and also that all architecture has grown either from the single cell or from a group of cells about the central one, the main axis of the majority of buildings is upon a void, not upon a solid; and as walls are above walls and cells above cells in ordinary construction, voids come naturally above voids, and openings are over openings on the same axis. So much is this the custom, and so long has it been felt to be an expression of stability which it is unwise to violate, that the axiom, solids above solids and voids above voids, has become universal in architectural design as far as construction will permit. When, as in the Ducal Palace in Venice or in the arcaded streets of Bologna, plain walls, with comparatively small openings, are carried upon supports, both the columns and lintel carrying such walls are given strong and vigorous treatment, and the walls above as light a treatment as possible, either by texture or by delicacy of detail, and this is the mere common-sense of design expressing stability. As far as stratification of exterior is concerned, the wall is divided into stories and has a crown or termination, and ornament is associated with the belt courses and cornices.

The consideration of least importance upon the exterior of a building is the decoration of its broad surfaces, which in most cases are best left plain. If, however, for purposes of scale, tone, or color these surfaces are to be decorated, they become an all-over pattern, either a diaper or of parallel bands, or forms suggested by the material of which the surface is built; for instance, if of brick the patterns are based on checkers or are stratified; if

of stone they accent each stone at either horizontal or perpendicular joints, or both; if of shingles or other lapped covering of small pieces, scale patterns are suggested. The most prolific motives are those of the so-called rustication of stones in which each joint is moulded and borders are carried around the edges of the stones, and also the wall may be stratified by projections and mouldings. The surface patterns upon the stones should be small in scale and even in tone.

All surfaces can be subdivided by panelling of different varieties, the panels being treated as grouped units of ornament. Veneered surfaces admit of all types of treatment.

Interior walls are subject to much greater variety of treatment in tone, color, modelling, hangings, tapestries, stuffs, leather, etc., than is usual with exterior surfaces. They are either assumed to be the chief factor in the decoration of the room, or they are backgrounds for whatever it may contain. If the former, organized schemes of decorations are adopted; if the latter, even tones, comparatively neutral color, and inconspicuous designs giving interest without marked accent are preferable. The factors of a room are the floor, the walls, and the ceiling, and of the three the floor is more apt to remain intact than the others, the wall being interrupted by openings, and the ceiling permitting great variety of treatment in advancing and retreating surfaces. The floor is necessarily a level plane. The wall, on the other hand, while primarily a plane, admits of advancing and retreating motives, and even to a certain extent of inclination, provided such inclination gives no effect of instability; while the ceiling can be treated in any and all varieties of surface, provided it is evidently supported by the walls.

FLOOR TREATMENT. — Floor patterns, as has been stated, should be patterns in one level plane, giving no impression by form, tone, or color of depression or projection. For this reason strong contrasts of tones, unless in very small scale, should be avoided, as should also all marked impressions of overlap, interlace, or embossing. As many of the Oriental patterns are entirely free from these qualities, they are peculiarly adaptable to floor designs. Floors are either covered with wood, clay products, such as faience, etc., concrete or clay, glass or stone set in concrete, *i. e.*, mosaic, or by textiles, carpets, rugs, and mats which are laid over the floor. In cases where the floor is entire, it requires its principal ornament around its edge as a border, to define it from the wall. Manifestly a floor should not appear to sink, or to be depressed at its centre; on the contrary, it is better to have the impression of its being crowned at the centre; and as dark tones retreat, the border, rather than the centre of the floor, should be the darker, either in tone or by amount of detail. The floor becomes a field within a darker border, the border capable of receiving all varieties of border treatment that are kept in one plane. The field can be accented by one or more centres, and divided and subdivided at will. As the floor is under foot and as all ornament is less noticeable below than above the eye, elaborate systems of floor decoration are labor thrown away; the true purpose of the decoration of a floor being that of a foil to the remainder of the room. The ornament, therefore, should be less conspicuous and smaller in scale than that on the walls, and as the floor is seen more in perspective than either the walls or the ceiling, involved or complicated designs upon it become confused; and simple geometric systems of planning are much more satisfactory.

When the floor is covered with rugs and mats, these should be chosen for harmony of scale, tone, and color. Japanese floors are planned as multiples of mats of regular sizes.

The usual mistake made in the selection of rugs and carpets is that the patterns chosen are too large and too strong in contrast of color and tone to allow harmonious treatment on the walls or ceiling of the room. For this reason Oriental rugs and hangings, unless of small detail or even tone, are not satisfactory in rooms without wall and ceiling treatment, or with pale tints in the walls and with flat undecorated ceilings.

If one or more centres of the floor are strongly accented, a large scale is introduced into the scheme of the room, and similar points require accent in the walls and ceiling. The reverse is not necessary; for a very elaborate ceiling or wall may be associated with an absolutely simple, plain floor which acts as its foil. Corner accent of floors is ineffective, partly because the corners are the darkest places in the room, and partly because they increase the scale disproportionately with the walls.

WALL TREATMENT. — The wall is defined horizontally from the floor at its base, and from the ceiling at its crown; and if uninterrupted by openings, is primarily a plane surface between those definitions, but this surface can be stratified and subdivided by zones which, in the simplest combination, are the base, the dado, the wall proper, and the cornice; or if the dado is high, the wall becomes the frieze. The first consideration of wall treatment is then in regard to the proportion of these zones to each other. The usual effect of horizontal bands or zones is to lower the wall and to lengthen it; and this fact more than any other tends to determine the number and proportion of the subdivisions. It is evident that the narrow zones should be toward the top to avoid the appearance of overpowering weight upon and consequent compression of the lower zones, and the same reasoning causes lighter tones and detail at the top than at the bottom. The introduction of minor zones, such as superdados, subfriezes, etc., which appear in Victorian English decoration is unnecessary and confusing. The main point of definition being at the base and cornice, each advances rather than retreats, and the base being below the eye receives slight attention, while the cornices become elaborate. The strength of detail, of tone, and of scale diminishes upward to avoid heaviness at the top of the wall.

The wall is defined in its perpendicular divisions by the corners at which it changes direction, and by the openings in it. In the best planned rooms these openings or voids occur on the axes of the rooms for the reason already stated; and count as upward panels in the walls, which panels have or should have a harmony of proportion with each other. As some are doors carried to the floor and others are windows which may start above the floor, one of the first attempts to harmonize these voids, apart from their relation of similar sides, is to terminate them at the same height, so that the tops of the openings at least may be defined in one horizontal plane. If this cannot be done in the actual openings it can at least be done in the frames about the openings. This treatment above openings is therefore of first importance; and ornament naturally gravitates about them and accents their axes at the top of the opening. Between the openings, the wall is subdivided into panels to the height of the opening. Above the top of the openings the zones of frieze or cornice may or may not run free and intact about the room. The further treatment of the walls therefore between the openings is forced into a panelled treatment of greater or less scale; and the wall with the greater number of openings sets the scale for the plain wall with less. The panelled treatment may be simple fields with borders as at Pompeii; or divided with pilasters and columns as in Renaissance interiors; or have marked perpendicular treatment as in the Chateaux on the Loire; the surface may advance and retreat and become most elaborate in modeling and color, but always the openings and the spaces between them set the scale. It will therefore be found, that as these openings are usually higher than they are wide, that unless there be a very much greater area of wall than opening, perpendicular rather than horizontal treatment is applicable to most walls of interiors; the exception being when windows are so grouped that the width of the group exceeds its height, and when openings are insignificant.

Perpendicular treatment of a wall increases its apparent height and diminishes its length, and is therefore frequently adapted to give effect of height and lightness to an otherwise low room or oppressive ceiling.

The opening in a wall is a focus point of interest, and whatever closes it, whether it be a door or grill or a portiere, is conspicuous and worthy of careful treatment.

The possibilities in this direction are infinite, whether in material, texture, paneling, intaglio, carving, wrought iron work, hinges, etc., but an accented opening should have a frame worthy of the opening; and the trim of the opening at sides and top require special enrichment; consequently architectural treatment about openings is usual, and is the largest in scale and the most vigorous in motive of any interior work, excepting perhaps that of fireplaces and mantels. The dado treatment, even when pilastered or columned, should be in scale with these openings. In the proportioning of dado or wainscot to wall, one or the other should be dominant, the most successful rooms being those in which the dado area exceeds that of the wall. The narrower the wall zone becomes above the dado, that is, the more it partakes of the quality of the frieze, the larger and more conspicuous may become the design upon it. In rooms with projections, such as chimney breasts, the projection requires individual treatment, which, while in scale with the remainder of the room, may be of distinct character. The cornice, uninterrupted by the openings, defines the wall from the ceiling, and therefore projects at a greater or less angle.

At times it is coved, carrying the wall surface over into the ceiling surface, in which case the cove is the dominant of the group of mouldings forming the cornice. If the ceiling is enriched the cornice becomes heavier in proportion to the enrichment upon the ceiling, unless the ceiling be frankly of paneled beams which are carried on the top of the wall, in which case the cornice is not necessary. As the cornice is in most cases a group of mouldings, and therefore band ornament, it can be treated as a band or belt, while the frieze below it, equally uninterrupted by openings, becomes an excellent field for either continuous ornament or specialized ornament at regular intervals on axes. Cornices break naturally around projections, but it is superfluous to break them on the runs between projections except to define some axis strongly.

Cornices immediately above openings require sufficient depth to appear as supporting beams spanning the opening.

The theory of openings in walls will be mentioned under a separate heading. Special foci upon walls, such as mantels or canopies over a dais or throne, or any other motive suggested by conditions, are subject to individual treatment of design, but are to be kept in character and scale with the remainder of the room.

CEILINGS, of which there are the ceilings in planes and those based upon arched or vaulted forms.

The decoration of ceilings depends very largely upon the importance of the room and its purpose. Usually small rooms require little ornament upon the ceiling, both floor and ceiling being simple planes, between which is the decorated wall. Rooms are naturally of two classes, those which are merely backgrounds for the furniture, etc., within the room, and those which are complete in themselves and require but few accessories; to the latter type belong the more highly ornamented walls and ceilings. The flat ceilings in one plane are practically large panels defined by the walls and require panel treatment, *i. e.*, with borders or with centre motives, or both, care being taken that the centre of the ceiling does not appear lower than the sides. To avoid this effect the centre ornament should not have either too much projection, too large a scale or too strong a tone; and it is advisable to have the design of the border more vigorous than that of the centre. Darker tones in the ceiling than in the walls produce the effect of a heavy ceiling, for which reason, unless there are strong supporting motives in the ceiling, such as beams from wall to wall or rich projecting divisions between panels forming a framework apparently capable of self support, it is well to have the tone of the ceiling lighter than the wall. This is also dependent upon the apparent carrying capacity of the wall, for walls with deep reveals, indicating thickness, or with high, broad surfaces which also apparently necessitate thickness, or with pilastered or columned treatment, can carry heavier and richer ceilings than thin walls or walls pierced with numerous openings. Borders upon flat ceilings come immediately in contact with the upper part of the wall, and if undefined from it by cornice lines, require careful harmony or treatment with the design upon the wall, having similar intervals of repeat; in fact the top of the wall, the cornice and the border of the ceiling should always be designed together, not as separate designs. Corners of ceilings contrary to those of

floors are adaptable points of interest for ornament, though liable to disturb the scale.

Beams in ceilings must be manifestly deep enough and of proper intervals apart to carry the floor or roof above; the spaces between the beams becoming panels, subject to panel treatment. Alternation of beams, cross beams, and framework patterns produce coffered ceilings of the richest type, the coffers being recessed to greater or less depth at will, and treated in the same or different tones from the framework, which takes the form of a geometric pattern extending over the entire ceiling and dividing it into panels of various shapes. When the framework becomes delicate and of slight projection, it is advisable to keep the tones of the frame and the panel near to each other; the heavier framework allowing greater contrast of tone and color. Upon the framework, ornament is naturally placed at the juncture on the pieces of frame. Each piece of frame is a band and can be treated as such. All sorts of motives suggested by the construction of framing, such as clasps, bolt heads, pins, rosettes, etc., are applicable even to the point of exaggeration, becoming at times pendant forms.

As has been mentioned, ceilings with beams from wall to wall, if the walls are apparently thick, do not require heavy cornices. If ceilings have retreating paneled planes the centre plane should usually be the highest above the floor to avoid the impression of deflection in the ceiling; and each plane acts as a border around the one next above it. In ceilings with various sizes of panels, the larger panels may be recessed more than the smaller.

Vaulted ceilings are based on arch construction; and the lines of intersection of the arches are the salient lines of ornament, being bands, or borders, or ribs, strongest in their centre lines, and with ornament either in repose or following the lines upward. The spaces between these lines become panels of many forms, the ornament upon them being subordinate in scale or tone to the construction lines; and it is inadvisable to subdivide these panels excepting by some geometric framework or lattice of less strength than the arch lines.

At the points where the arch lines group, rich ornament can properly be placed, such as caps or corbels at the base of the lines; and bosses, rosettes, knots, pendants, etc., at the crown. Parallel bands as borders or arch lines, whether of mouldings or of flat decoration, apparently strengthen the construction; while exceedingly heavy centres in the panels apparently weaken it.

Single vaulted ceilings, such as those spanned by barrel vaults, can be heavily coffered; but all coffering of ceilings of interlacing arches requires lighter treatment to avoid violating the apparent strength of the rib lines. The tympana left by the barrel vaults at the end walls of the room are of unique shape and capable of specialized treatment of great interest. Vaulted ceilings do not require a continuous cornice below them, sections of the cornice forming caps or corbels at the points where the arch lines meet the perpendicular walls being sufficient.

Ceilings with hanging forms or pendants as at Troyes or at Roslyn Chapel, and stalactite ceilings as at the Alhambra, need a strong initial background surface, manifestly capable not only of supporting itself, but also all forms hung upon it; and as an arch over a span can unquestionably carry more than a beam over the same span, the ceilings are best when the background is an arched or vaulted form; in fact, pendants from a flat ceiling should be associated with a strong framework pattern upon the ceiling. In all cases numerous small pendants or stalactites are more agreeable than a few large or apparently heavy ones; and the construction scheme should be carefully worked out in the mass before the detail is applied. The form of the pendants should decrease downwards and partake of the character of hanging forms, not of mere masses fastened as a dead weight upon the surface. It is not unusual to find such forms at a point of departure for chandeliers, etc., from the midst of a plain surface; and in most cases they are unsatisfactory, the tubing or rods of such fixtures appearing lighter when piercing the heart of a flat ornament, such as a rose or circle. The Oriental stalactite ceilings are extremely interesting and built of a series of carefully related units, each of which does its work in supporting those about it. Pendants from keystones can be heavier than at other points, as the keystone is evidently capable of great strain.

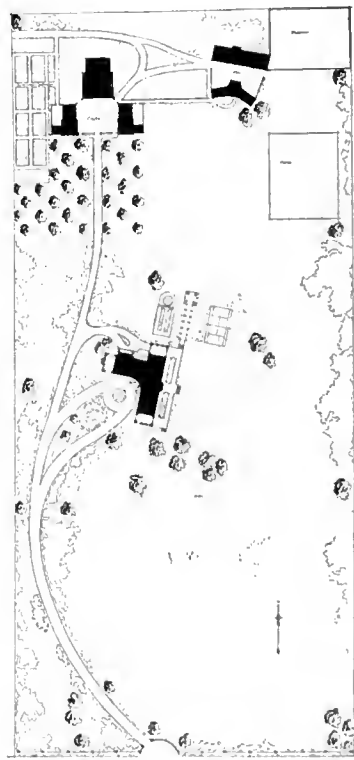
Domed ceilings can receive all varieties of treatment, being ribbed or caissoned, or with the surface of the dome decorated as a whole. The schemes of planning of the decorations are, however, few, being either upon radial lines of the circle, or upon concentric circles. Pendants from centres of dome, while manifestly strong and secure, tend to lower the lift of the dome.

Pitched-roof ceilings, if without the beams or tresses, appear insecure, excepting on very small spans of not over twenty feet. Their decoration is either on bands parallel with the floor, or as large panels with the rafter line.



FIRST FLOOR PLAN.

RESIDENCE OF A. B. DICK, ESQ.,
LAKE FOREST, ILL.



PLAN OF THE GROUNDS.



SECOND FLOOR PLAN.

JAMES GAMBLE ROGERS, ARCHITECT,
CHICAGO, ILL.

Photographs of the Exterior and the Interior of this House are reproduced on the pages following.



THE EAST OR GARDEN FRONT.



THE ENTRANCE FRONT.

Photographed by J. J. Conroy, Chicago.

RESIDENCE OF A. B. DICK, ESQ., LAKE FOREST, ILL.

JAMES GAMBLE ROGERS, ARCHITECT, CHICAGO.



THE BREAKFAST ROOM.



Photographs by Henry Fuerman, Chicago.

THE LIVING ROOM.

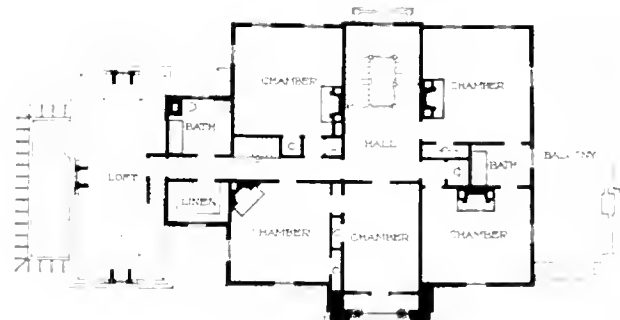
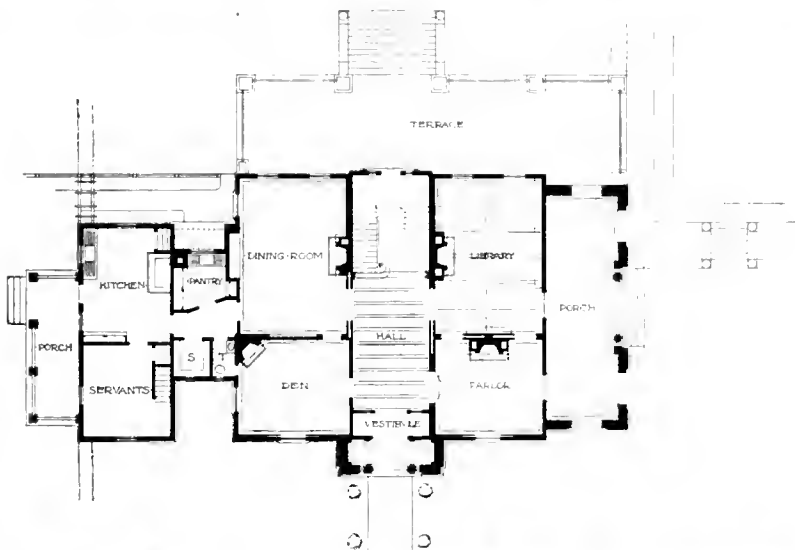
RESIDENCE OF A. B. DICK, ESQ., LAKE FOREST, ILL. JAMES GAMBLE ROGERS, ARCHITECT, CHICAGO.



"STONE GATE" ENTRANCE TO THE PRIVATE ROAD TO THE ESTATES OF CYRUS H. McCORMICK, JOHN V. FARWELL, Jr., AND FRANCIS C. FARWELL, LAKE FOREST, ILL.
JAMES GAMBLE ROGERS, ARCHITECT, CHICAGO.



SENIOR'S COTTAGE, ESTATE OF F. H. PAGE, ESQ., HIGHLAND PARK, ILL. JAMES GAMBLE ROGERS, ARCHITECT, CHICAGO.



A HOUSE AT ROLAND PARK, BALTIMORE, MD.

ELLCOTT AND EMMART, ARCHITECTS, BALTIMORE.

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PLATES.

PLATES VIII. TO XI.—UNITED STATES POST OFFICE AND CUSTOM HOUSE, HUNTINGTON, W. VA.,—*Messrs. Parker and Thomas, Architects, Boston and Baltimore.*

PLATES XII. TO XIV.—SUCCESSFUL COMPETITIVE DESIGN FOR THE HIGH SCHOOL, MADISON, WIS.,—*Mr. Cass Gilbert, Architect, New York, N. Y.*

THE architectural profession has been unusually prominent in recent discussions in Congress, and the debates have been of more than merely professional concern. That Senator Gallinger's amendment to the bill for a State Justice Commerce building reducing the commission of the architect to two and a half per cent. should have been finally defeated on its merits as the result of discussion, is matter for congratulation, but it is humiliating that such a proposition should ever have been made. The debate revealed an astounding degree of ignorance on the part of senators as to the nature of the duties, training, and ordinary practice of architects, and placed Messrs. Gallinger and Hale, especially, in a somewhat ludicrous light. The American architect has laid the profession under obligation by reprinting from the Congressional Record practically the whole of this debate, which is, for architects, very comical, if also somewhat disheartening reading. But it is instructive as reflecting the state of mind of a certain section of the community, and shows the great need there is for a campaign of education with regard to the aims and ideals and the methods of work of architects, and the nature of their duties. Against the unjust animadversions of Messrs. Hale and Gallinger, who seemed to have come to the conclusion that the study or knowledge of architecture somehow unfits a man for designing a building, the profession was fortunate in having such efficient champions as Senators Newlands of Nevada, Dryden of New Jersey, and Hoar of Massachusetts. That the intelligent public has felt a deep concern in this debate has been evidenced by a leading article in the *New York Evening Post* headed "At the Mercy of Architects." The final sentence of this article, referring to Messrs. Dryden and Newlands, is worthy the attention of the profession: "If there are honorary memberships for laymen in the architectural societies, it is easy to see where two might gracefully be disposed. The presence of an honorary architect or two on the floor of the Senate would at least extend its proverbial courtesy to a profession that needs it and would surely prevent the ignorant imputation of dishonesty to gentlemen who, more than any other class, perhaps, are making our cities better to look at and better to live in."

The discussion in the Senate finally fell foul of Mr. McKim's restoration and additions to the White House. Few if any architectural works carried out at the capital during many years have

given such satisfaction to architects throughout the country as the tasteful and refined work of Mr. McKim at the White House. His work there not only restores the primitive dignity of the interior, which had been lost by vulgar accretions and changes, but makes it finer than ever it can have been, yet in perfect harmony with the dignified and tasteful exterior. In view of the constantly repeated attacks on the recent work at the White House, it seems worth while to insist repeatedly on the excellence of Mr. McKim's work, lest the good that has been accomplished would in the future be undone. It is to be hoped that the business offices which were added in a connected position, built in brick painted white, may in the near future be rebuilt or completed in marble by the same architect. Every one admits that the present business building is unsatisfactory, simply on account of the cheap material with which it is executed. It ought without delay to receive a monumental treatment worthy of the old building and worthy of the nation.

The restorations of the White House were brought about by an agitation against a proposed vandalism on the part of an army engineer, which would have resulted in the absolute destruction of the old building. A more important building even than the White House has recently been threatened in a similar manner. It has been proposed to place the projected additions to the east part of the capitol in the hands of the present superintendent of the capitol, who is not an architect, and who is absolutely without any fitness to design and carry out an important addition to the greatest architectural monument which the nation possesses. It is thought that the reference of this question to a joint commission of the Senate and the House has killed this project. It will require great vigilance, however, on the part of all friends of the fine art of architecture, if this danger is not to be renewed. We trust that the hopes that the project has for the present been killed are not over sanguine.

The danger that the placing of the new building for the Department of Agriculture should ruin absolutely the recently perfected scheme for the improvement of the City of Washington, in accordance with the general plan of President Washington and Major L'Enfant, has happily been averted. Some of the authorities are now even claiming that it had never been proposed so to place the building as to narrow the mall. This is especially encouraging as showing what the united demands of the architects of the country and their friends can accomplish when they are demanding something, not for themselves, but for the good of the community. We believe the country as a whole is sensitive with regard to everything affecting the beauty of the capital city. Public opinion needs only to be informed on any matters affecting the question to make itself immediately felt.

It may be worth while to call attention to a report of the Secretary of the Treasury to the Senate with regard to the workings of the Tarsney Act, of the very existence of which some senators were entirely ignorant.

The report gives a list of public buildings for which plans were obtained by competition under the Tarsney act, the conditions under which architects were invited to compete, and the opinion of the secretary as to the merits of the act. The report is very interesting reading, and gives an instructive résumé of the recent action of the Treasury Department in this matter, and with a full statement of the rules of the Department, of the programmes in the several competitions, and their results.

Secretary Shaw states:

In reply to the request for my opinion as to the advantages or disadvantages of said act, I have to state that the experience of the Department with the seven buildings completed and under construction has been on the whole favorable as to merits of design and quality of constructive work.

Difficulties of administration occurring at the outset have for the most part disappeared with practical experience.

The department is more in doubt as to the success of the method when applied to the smaller buildings, and is now making trial in several cases. So far the results on the whole have not been encouraging as to design, and are doubtful as to quality of working drawings and construction. This is to be charged to the fact that architects of the first rank do not care to enter competitions for buildings of minor cost, and the work falls into the hands of persons of lesser experience and professional skill.

The remote location of most of the smaller buildings is also an unfavorable feature, as it increases very much the cost to the architect of the necessary superintendence.

(FROM "THE BRICKBUILDER.")



HARTFORD CLUB, HARTFORD, CONN.
ANDREWS, JAUQUES & RANTOUL, ARCHITECTS.

(FROM "THE BRICKBUILDER.")



THE COLLIS P. HUNTINGTON MEMORIAL LIBRARY, HAMPTON, VA.
DAVIS & BROOKS, ARCHITECTS.

CURRENT PERIODICALS.

THE BRICKBUILDER for February continues Mr. Taylor's valuable series of articles on "Hospital Planning," the current article being devoted to suburban hospitals.

There is also a particularly interesting paper on "Brick Building in Normandy," by M. Jean Schopfer, illustrated by very interesting views of the Manors of Ango and Turpes and the comparatively little known Castle of Dieppe. Among the illustrations, the most interesting is undoubtedly the Hartford Club House in Hartford, by Messrs. Andrews, Jaques & Rantoul, a very simple,

dignified building, colonial in its primary suggestion, but slightly Gallicized, to its distinct improvement. Messrs. Davis & Brooks' Memorial Library in Hampton, Virginia, is as it should be, reminiscent of Jefferson's work at and around the University of Virginia.

In *The American Architect* for January 30 is a fine view of the East Front of the Capitol in Washington, fortunately, it seems, preserved through some unwonted intelligence on the part of the Honorable Senate for a further space of time. There is also a reproduction of a photograph of the new Hotel de Ville in Solesmes, by M. L. Fortier, a structure so generally good in its lower portion that one regards with amazement the fantastic and distinctly ill-bred efflorescence of its roof, cupola and dormers.

The issue for February 6 contains a large number of views of the new equestrian statue of General Hooker recently erected in Boston. If this monument stood in a respectable position, it would be safe to judge it; but as it is, its location is so lamentable in every respect that it is hardly fair to consider the work itself.

Nothing original of profound importance is published February 13, and the same is true of the number for February 20, though the "Woman's Hospital" in New York City by Mr. Francis R. Allen and Mr. Charles Collins is a practical and reasonable treatment of the subject, the style being a modification of very early French Renaissance.

The Architectural Record for February has for its principal article a thoroughly illustrated paper on the work of Mr. Horace Trumbauer under the caption "A New Influence in the Architecture of Philadelphia," a title to which none could take

exception. Mr. Trumbauer's work is on the whole large and spacious, "millionaires' architecture," as it were, very fit and proper for its purpose. It seems to us, however, that he distinctly excels in smaller and more modest structures, for example in the Widener breeding stables and those of Mr. James W. Paul, in the Newport residence of Mr. Storrs Wells, and particularly in the city residence of Mr. E. C. Knight, Jr. This latter building is singularly pleasing in its composition and scale, modern French of the best sort. The "Widener Memorial Training School for Crippled Children" is also a fine development of its Jeffersonian prototype. Where it seems to us Mr. Trumbauer fails wholly is in his attempt to use a mediæval style, as witness the residence in Glenside, Pennsylvania. To be sure, this was built ten years ago and does not, of course, represent what the architect is able to do at present.

(FROM "THE ARCHITECTURAL RECORD.")



RESIDENCE OF MR. E. C. KNIGHT, JR., PHILA.
HORACE TRUMBAUER, ARCHITECT.

The article on "Architecture in Kansas City" fails to show a very lofty standard as yet in this locality. The views of Messrs. Carrère & Hastings' First Church of Christ, Scientist, in New York, are very interesting. We have spoken of this design before, when the working drawings were published. It does not seem to us that the result quite bears out the promise of the drawings themselves, the mass and composition of the resulting structure being distinctly unsatisfactory. On the other hand, the central feature of the main front is peculiarly strong and masterly.

The Inland Architect for February is very miscellaneous in the character of its illustrations, nothing of prominent importance manifesting itself, though Mr. Chester A. Kirk's house in Merion, Pennsylvania, is a very excellent treatment of the local Pennsylvania style.

House and Garden for February has a short article on "The Ornamentation of the New Subway Stations in New York," with illustrations showing how logical and effective is this same scheme of ornamentation. There is another article illustrated by many drawings on "The Philadelphia Architectural Exhibition." Among the plates is one of Messrs. Palmer & Hornbostel's splendid "anchorage" for the Manhattan Bridge. Mr. Platt's exquisite, rather Pompeian garden for the Youdotega Club is considered, and there is a thoroughly well illustrated paper on "Famous Gardens of Japan," by Miss Anna C. Hartshorne. The other articles deal with the City of Salzburg, "An Artist's Home in New Jersey," "The Gardens of the Villa Gamberaia," and "The Evolution of the Street."

(FROM "THE ARCHITECTURAL RECORD.")



BREEDING STABLES OF P. A. B. WIDENER, OGONTZ, PA.
HORACE TRUMBACHER, ARCHITECT.

The Architect's and Builder's Magazine for February is a "theatre number," full of plans and views of theatres all over the United States and Canada. Many of these, indeed all of the most important, have been referred to individually before. We regret to say that in many of the plans we find repeated certain of the serious defects that proved themselves in the case of the Iroquois disaster. If as much attention could be spent on the subject of safe planning as is devoted to the question of decoration, it would be well.

The Builder (St. Louis) for February has, of course, various photographs of the Exposition buildings, and as well a poorly reproduced front elevation of Messrs. Eames & Young's accepted design for the United States Custom House in San Francisco, a very monumental and noble piece of work, altogether fine in its composition and especially able in the scale and disposition of its detail.

There is nothing in the *Scientific American Building Monthly* for February that calls for particular attention, except, of course, the views of Mr. Platt's marvellous gardens for Mr. Larz Anderson, in Brookline.

The competitive designs for the South Wales University College, Cardiff, published in *The Builder*, for January 23, are, in the contemporary vernacular of England, small and unimpressive in their parts and without the faintest suggestion of Welch quality

(FROM "THE BUILDER," LONDON.)



THE TOWN HALL, FRANKFORT.
VON HOVEN AND HERR NEHER, JOINT ARCHITECTS.

whatever. January 30 is published a view of the new Town Hall in Frankfort, by Herr van Hoven and Herr Neher, a composition so picturesque and even theatrical that we give it place. There are also two designs submitted in competition for the R. A. Gold Medal for "A Domed Church," neither of them, it seems to us, very illuminating as possible solutions of the problem. Mr. E. B. Lamb's design for a proposed church, published February 6, is an altogether remarkable piece of work, Gothic made modern, developed to a degree, original, even inspired. This is the way Gothic may be handled in the twentieth century to the end that it may prove itself in possibility at least an absolutely contemporaneous and living style. Practically every detail of this work is without precedent, but in spite of this fact, or perhaps because of it, the thing is strictly and delicately Gothic.

We reproduce from the issue for February 13, Mr. W. H. Seth-Smith's design for a country residence, just as English and

(FROM "THE BUILDER," LONDON.)



PROPOSED CHURCH, DESIGNED AND DRAWN BY E. B. LAMB.

charming in character as it can possibly be. Incidentally, also, it is beautifully drawn. Mr. A. H. Skipworth's scheme for a church in Devon is perhaps hardly up to the standard he has set himself before, a little strained in its effort at development, yet undeniably original. Mr. W. F. Harber's "Competition Design for University Buildings, Capetown," is interesting and suggestive, a distinct effort at some sort of local quality being very evident, though one could hardly say just what was the source of inspiration, nevertheless it looks African, as in a way it should.

The dullness that has taken the English magazines just at present extends to *The Builders' Journal and Architectural Record*, which usually succeeds in finding and setting forth the more important work that is being done. There really is nothing in the month's issues that calls for notice, except some photographs of that most interesting church in Switzerland by MM. Curjel and Moser. We have called attention to this building before as showing a very extraordinary amount of individual thought and decorative

(FROM "THE BUILDER," LONDON.)

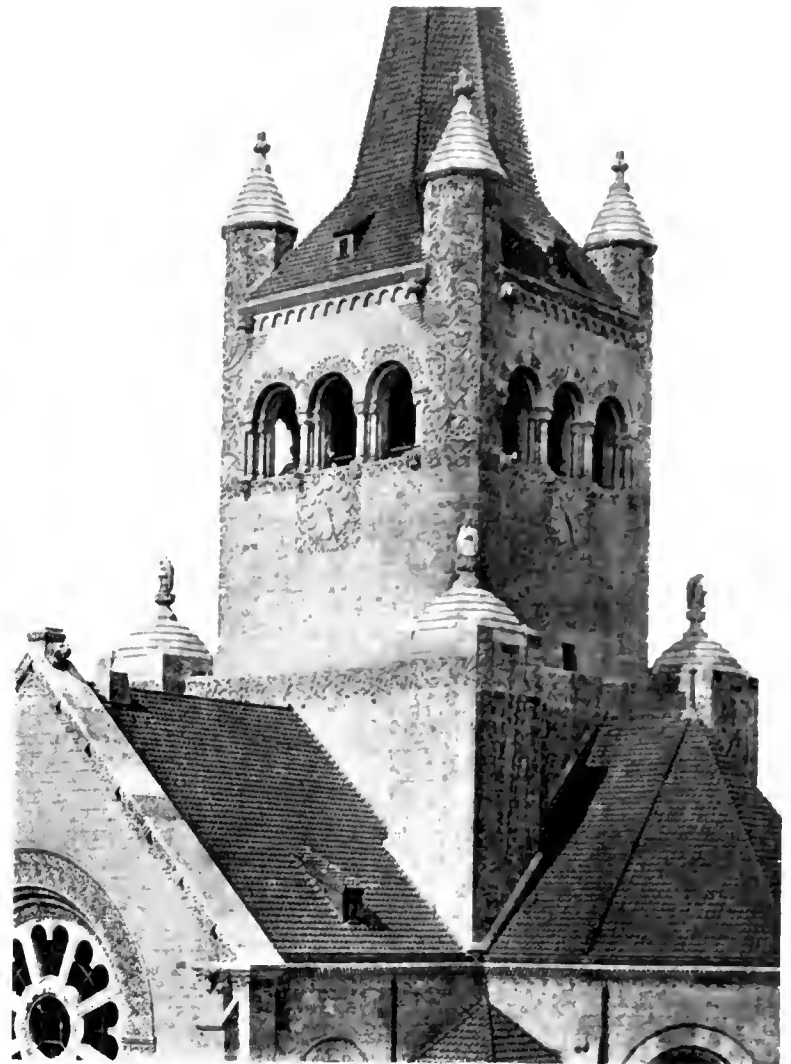
(FROM "THE BUILDERS' JOURNAL," LONDON.)



PROPOSED HOUSE NEAR WITLEY.
W. H. SETH-SMITH, F. R. I. B. A., ARCHITECT.

feeling. It is really convincing, which is an adjective not often safely applied. The view we have chosen for reproduction is a detail of the central tower, which seems to us to show a very notable degree of imaginative ability. The "Soane Medallion" competition designs for "An University Theatre" are published February 17, and one of them, that awarded only a certificate of

(FROM "THE BUILDERS' JOURNAL," LONDON.)

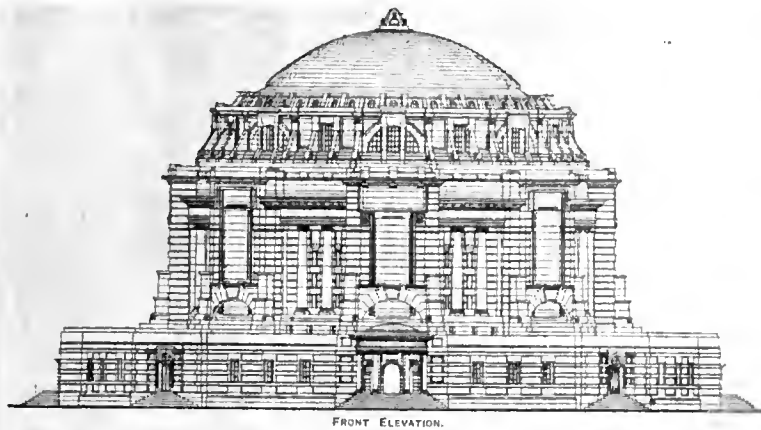


CHURCH IN SWITZERLAND. CURJEL & MOSER, ARCHITECTS.

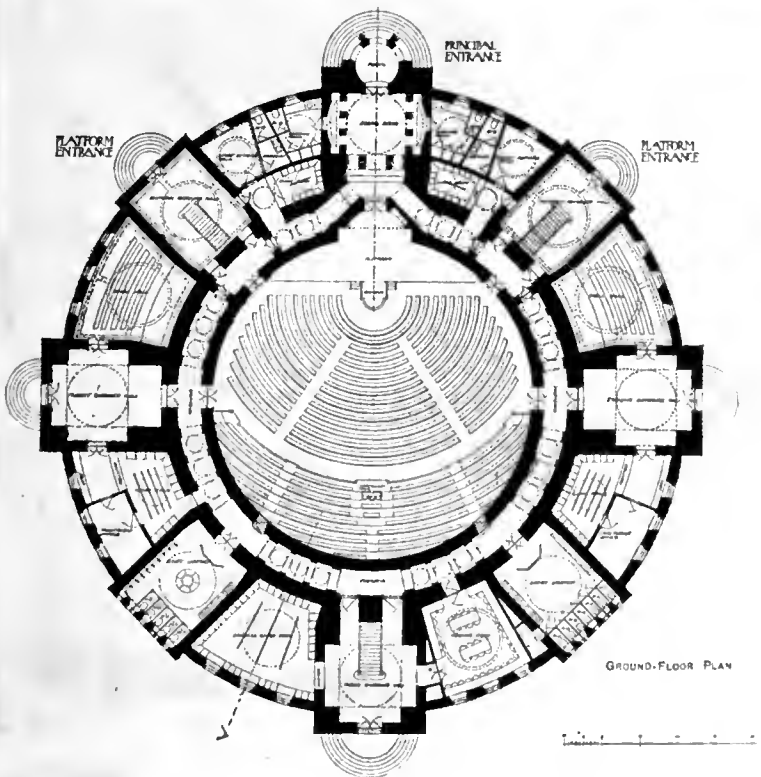
honorable mention, the author of which was Mr. David Smith, seems to us enormously better than the prize design and really a most original and intelligent treatment of the scheme, the massing and composition being singularly effective.

There is nothing in *The Architect* for the month that requires the slightest consideration, except some new photographs of the late J. F. Bentley's Westminster Cathedral, four of which we reproduce. It is possible that the interior may be finer some centuries hence when it is entirely sheathed with precious marbles and mosaic, but it can never be more consistent and splendidly dignified than it is now.

(FROM "THE BUILDER," LONDON.)



FRONT ELEVATION.

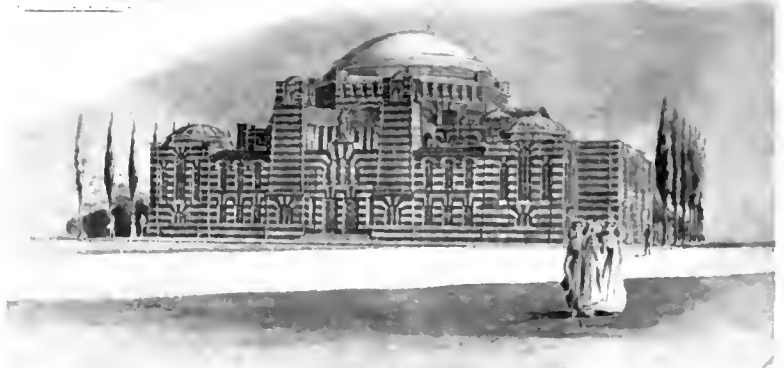


GROUND-FLOOR PLAN

DESIGN FOR A UNIVERSITY THEATRE, BY DAVID SMITH.
SOANE MEDALLION: AWARDED CERTIFICATE OF HON. MENTION.



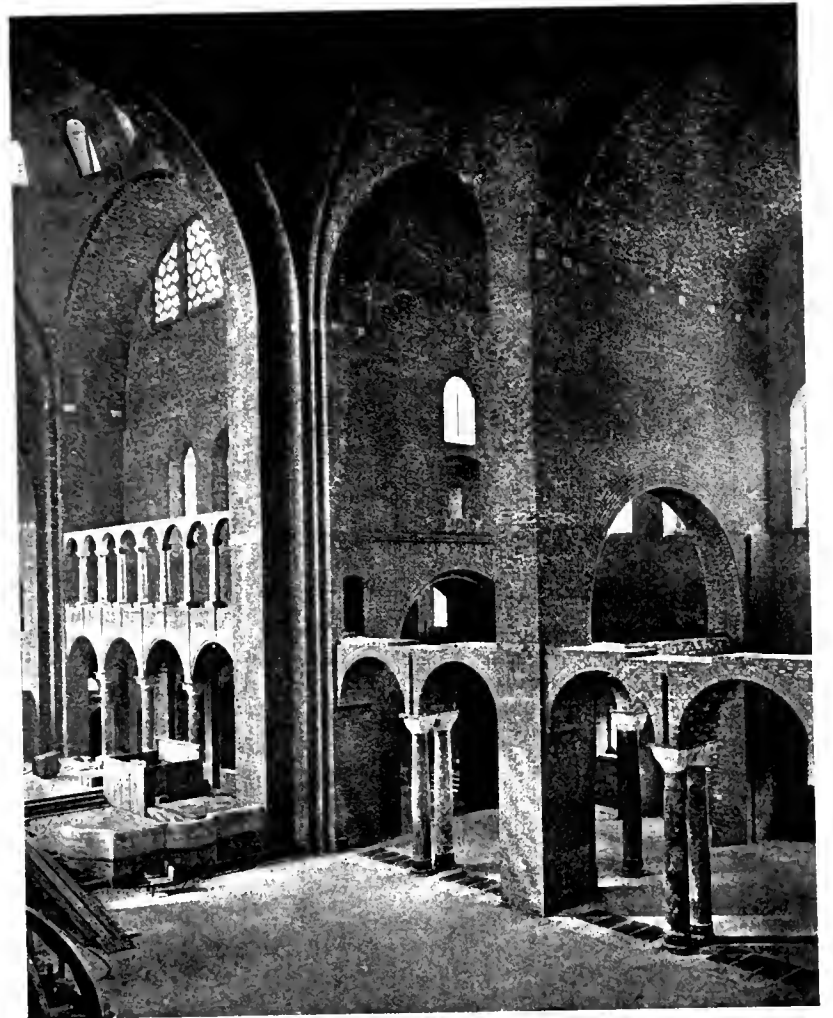
GROUND FLOOR PLAN



COMPETITION DESIGN FOR UNIVERSITY BUILDINGS, CAPE TOWN.
W. F. HARBER, ARCHITECT.



FROM THE WEST TRANSEPT, LOOKING ACROSS SANCTUARY.



LOOKING ACROSS NAVE TO WEST SIDE FROM GALLERY.



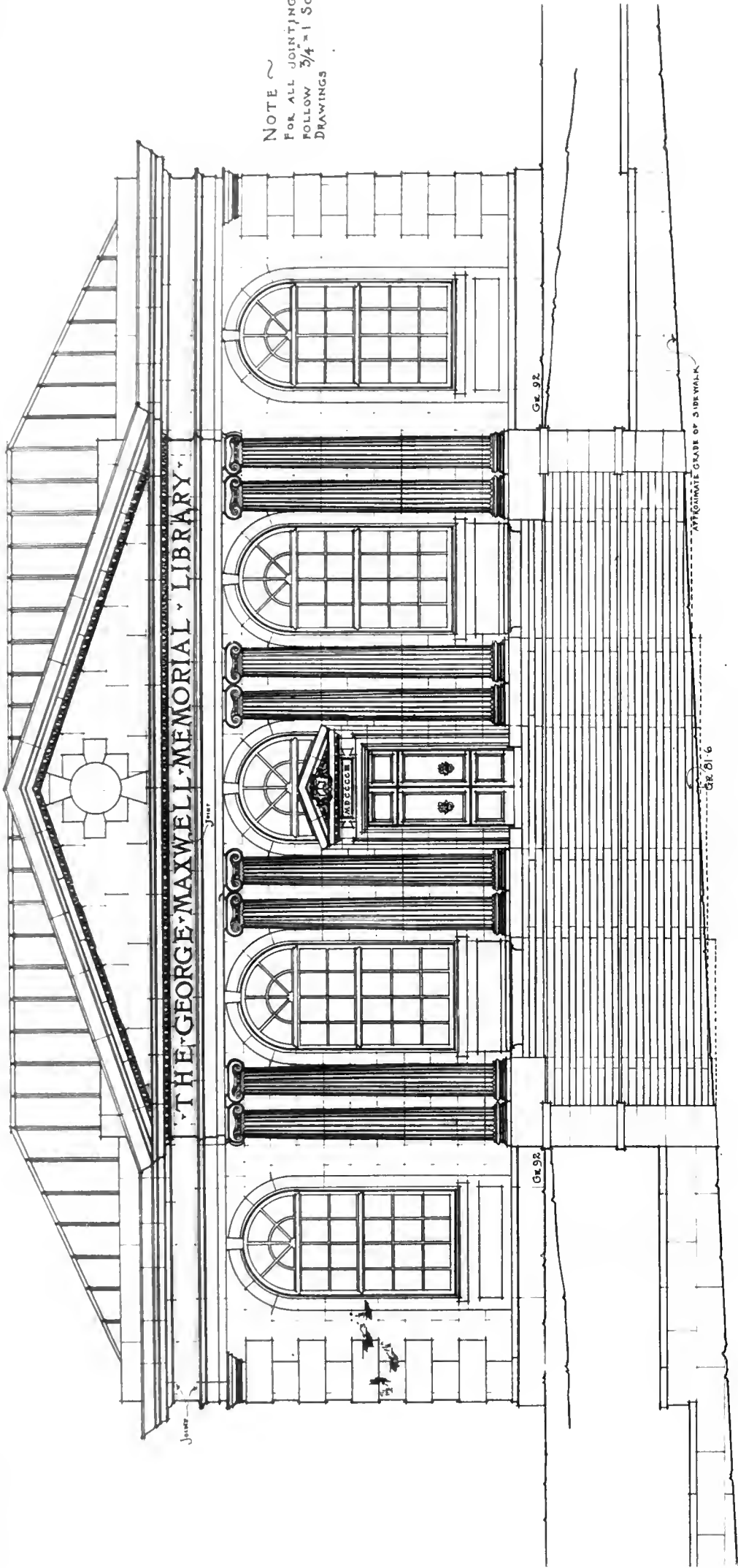
THE APSE



EAST SIDE, SHOWING TOWER.

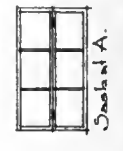
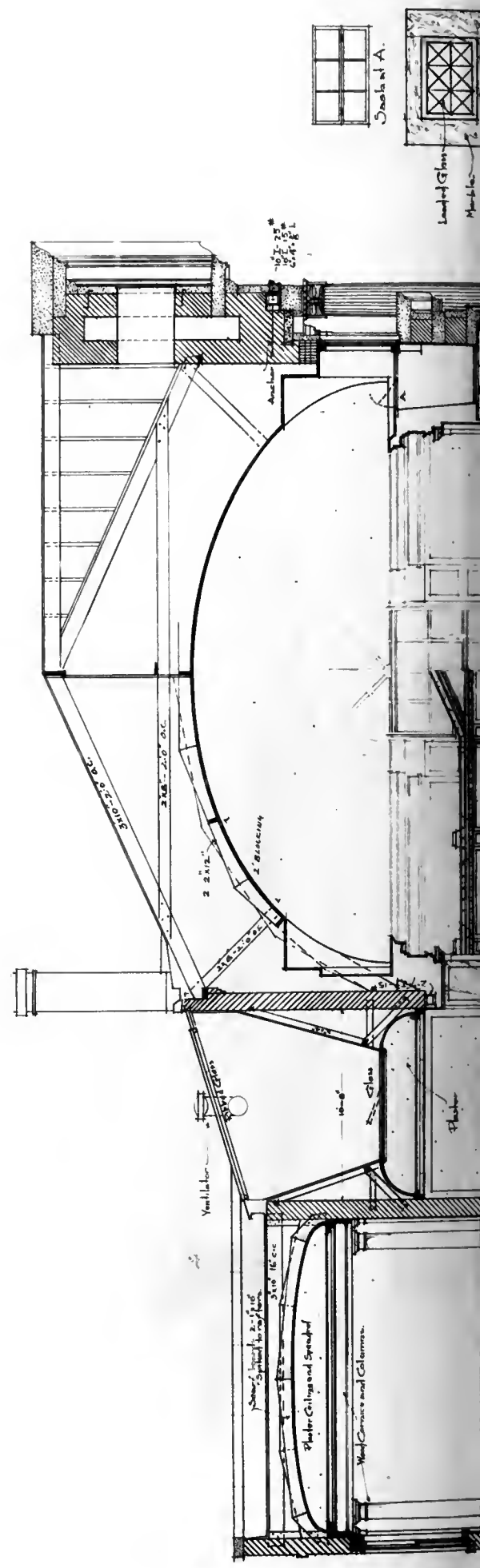
ROMAN CATHOLIC CATHEDRAL, WESTMINSTER: THE LATE J. F. BENTLEY, ARCHITECT.

Reproduced from plates in "The Architect," London.

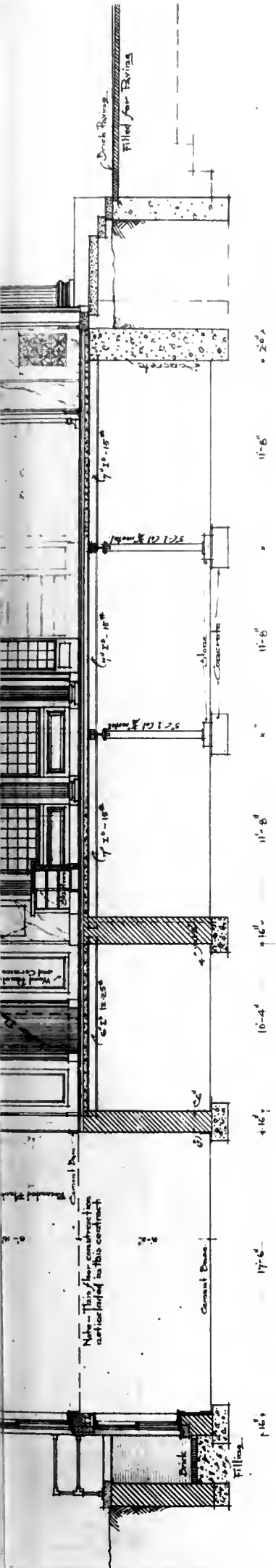


NOTE ~
 FOR ALL JOINTING
 FOLLOW $\frac{3}{4} = 1$ SCALE
 DRAWINGS

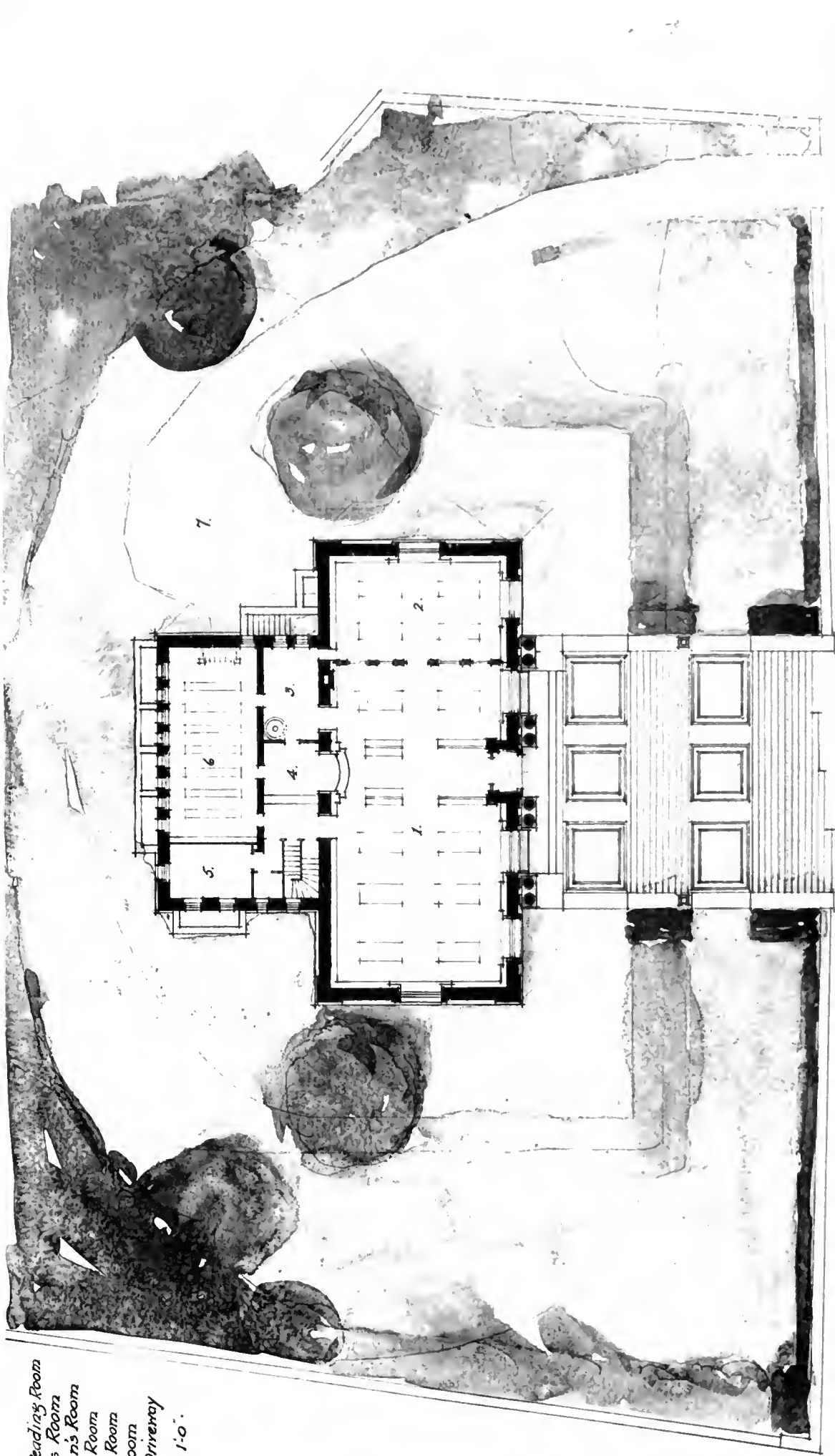
FRONT ELEVATION



Plaster Ceilings and Scaffolding
 Wood Carvings and Columns



TRANSVERSE SECTION.



1. General Reading Room
 2. Children's Room
 3. Librarian's Room
 4. Delivery Room
 5. Reference Room
 6. Stock Room
 7. Service Driveway
- Scale $\frac{1}{8}'' = 1'-0''$.



THE PHILADELPHIA ORPHANAGE.
 WALLINGFORD, PENNSYLVANIA.
 DELANO & ALDRICH, ARCHITECTS.

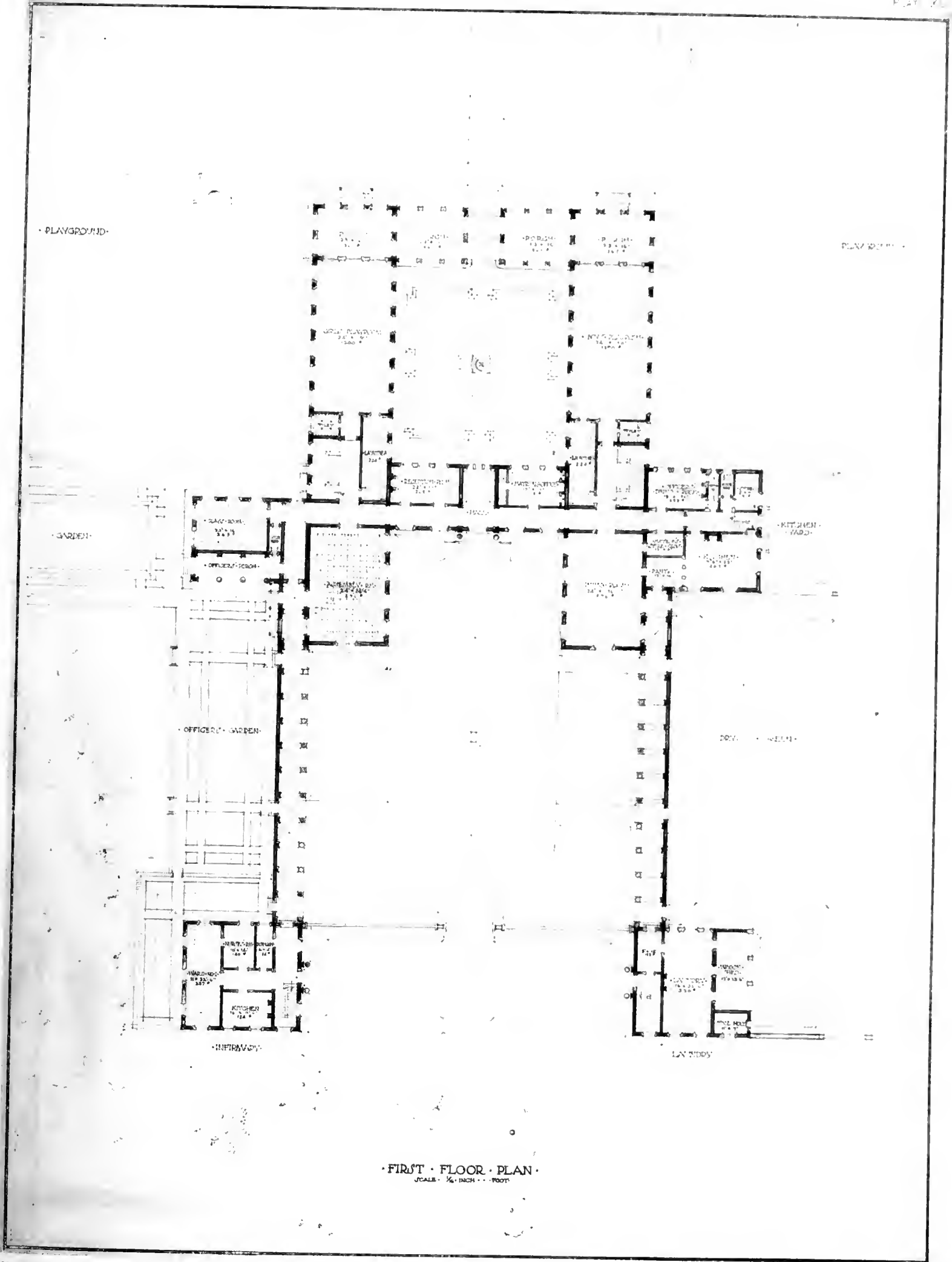
PHOTOGRAPH BY J. H. WATSON

THE PHILADELPHIA ORPHANAGE, WALLINGFORD, PA.

SEE PLAN ON PAGE 108.

NEW YORK: DELANO & ALDRICH, ARCHITECTS, 110 N. 3RD ST.





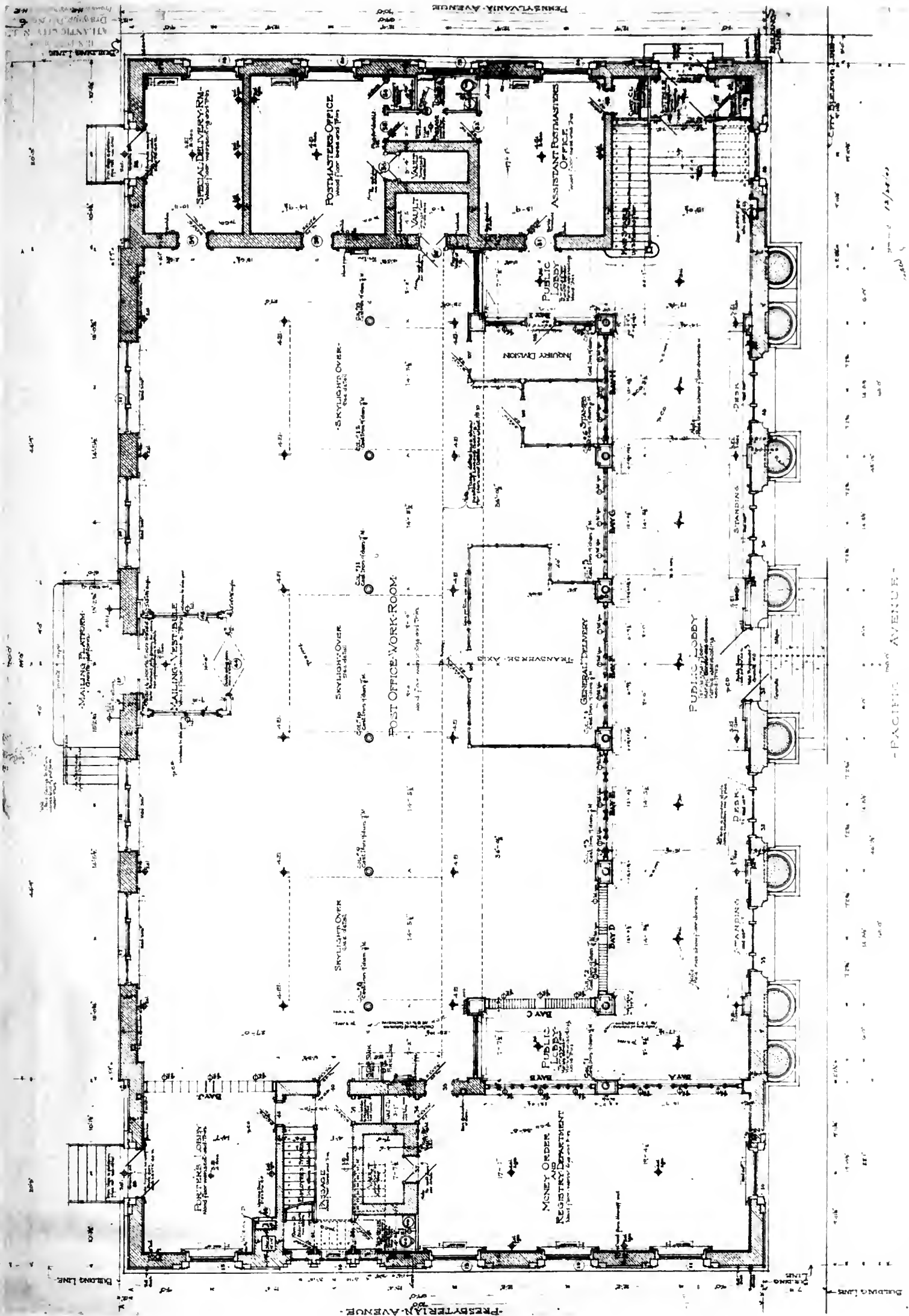
FIRST FLOOR PLAN
SCALE - 1/8" = 1'-0"

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THE PHILADELPHIA ORPHANAGE, WALLINGFORD, PA.
SUCCESSFUL COMPETITIVE DESIGN.
DELANO & ALDRICH, ARCHITECTS, NEW YORK.







FIRST FLOOR PLAN

UNITED STATES POSTOFFICE ATLANTIC CITY, N. J.

SEYMOUR DAVIS & T. A. DAVIS, ARCHITECTS PHILADELPHIA, PA.

-PACIFIC AVENUE-

COPYRIGHT 1907 BY ESTES & PAUL COMPANY.

The Architectural Review.

THE EVOLUTIONARY SEQUENCE IN DESIGN.

BY C. HOWARD WALKER.

The following synopsis is a general statement of the progressive steps in the evolution of design.

THE sequence of study is that of all logical building up along the lines of evolution from primal forms. Design is as much an integral part of the general order of the universe as is the development of plant and of animal life, and to properly comprehend its character, both its motives and its relation to universal organic laws must be understood. The chief element of the laws of the universe is that of order, and either ignorance of the fact or wilful violation of it produces confusion and chaos. All design relates to either the habitations of man or the objects associated with his life, and in every case these are influenced by the fundamental law of gravitation, so that it will be found that evident recognition of this law is necessary throughout design, the minor laws of correlation and growth being also dependent upon apparent stability. The motives which are the factors of design can be separated into the following classes:—those which are representations of inert forms drawn by gravitation down; inert forms drawn towards each other by gravitation or by crystallization and correlation; and inert forms suspended in a medium. Next occur units influenced by centrifugal and centripetal force, such as scrolls and volutes; and the lines of fluids in motion producing rhythmical curves. Of animate motives there are the following: growing forms from a base, with direction against the power of gravitation, or pendant towards it; bodies capable of independent action at rest, and similar bodies in motion. These form a sequence of progressive motives in design that express an evolutionary system closely analogous with the progression of mineral, vegetable and animal forms, and afford a logical basis for successive study, with which is associated the system of planning skeleton schemes of design by which the forms may be arranged upon surfaces.

Skeleton schemes are indicated by lines and can be readily classified into a few elemental variations:—schemes of lines parallel to each other, which have variety by difference of width of line and ratios of intervals, and which produce even or graded tones; stratifications, which if horizontal have inertia, and if perpendicular are balanced; parallel line systems crossing each other at right angles, which produce chequers and plaids, or double sets crossing both at right angles and angles of 45 degrees which produce octagons and eight-pointed stars, or horizontal schemes crossed by opposing sets at 60 degrees which produce hexagons and six-pointed stars, and finally, angles of 72 degrees producing pentagons. Line systems form the basis of progression of ornament in certain directions, horizontally or perpendicularly or diagonally upward or downward, and this direction if of too obvious strength is balanced by opposition. Systems of circles and portions of circles develop into rosettes, scrolls, and meanders, and curves are assembled into radial motives. Design deals with measure, tone and color, position in space falling within measure. Subdivision of ornament into articulation or into spots requires an orderly arrangement which is based upon repeats or upon arithmetical or geometric ratios either of measure or size, of shape, or of tone, or of color, and which applies to intervals as well as to the spots or motives of the ornament. In fact, in fully developed design of any description, the disposition of each area, as well as its surface and the factors of its perimeter, its tone, intensity, and color, all have orderly relation to each and all of the other areas in the design, and there is no element of accident and no portion of the design which does not require careful consideration. In creat-

ing order in the method mentioned, it will be found that the measures of ratio of three, five, and seven, *i.e.*, the ratio of the odd numbers, will be found to be more subtle and more satisfactory than those which are based upon multiples of two. Each design requires some common factor throughout to produce harmony of the whole. This harmony is defined at times as the dominant of the design, and is produced by the repetition of motives of direction or of line, similar tone values, or of color values, that is, by some general similarity of character throughout the design. The harmony is, in fact, the theme of the design, to which all of its component parts are subordinated.

The disposition of the spot in design in space is usually affected by some one or more of the preceding skeleton patterns, and the relative areas of spots are influenced by the intervals and by tone and color values. The shape of the spot itself depends upon the character of its perimeter, and its measures along that line are subject to the requirements of repeat and of ratio already mentioned. If designs are analyzed it will be found that by far the largest proportion of patterns, and many of the designs for specialized ornament, can be placed under some one of the skeleton schemes mentioned, and that great variety is obtained when schemes cross each other. Geometric design is naturally the simplest of all in its manifestation, announcing its skeleton frankly, and therefore has greater apparent strength than more complicated patterns, and makes admirable borders and foils to more intricate ornament. It is to be found in mosaic and tile patterns, such as the Cosmati work in Rome, the brick and stone mosaics of Murano and Torcello, the Alhambra tile patterns, and in its simplest form as a regular repeat in the dentils and modillions of classic cornices.

Equally simple and, in fact, antedating the mosaic geometric patterns are the stripes or bands which appear in all primitive work. The first decorations of surfaces appear to have been in stripes, partly because of greater facility in weaving narrow bands rather than broad widths, and partly because a stripe defines a field in one direction only, making it possible to represent continuous action, but not diffusing it. Language is at first expressed in hieroglyphics which become phonetic signs and which have one direction of sequence, and therefore form stripes. It is natural, therefore, that the stripe is at first more often horizontal than perpendicular, but the suggestion of construction soon creates the latter variety. Stripes are closely associated with borders and are to be found in all styles. Their most remarkable and subtle development, however, is to be found in mouldings, which are actually broader stripes creating their effects by the shadows and shades they produce. Especially interesting striped patterns are to be found in Egyptian wall decoration, upon Greek vases, around Byzantine panels, in the embroidery of the peasants of many nationalities, and in the mouldings of all styles. The chequer is common to all peoples and is the simplest of geometric patterns, but the plaid is almost entirely confined to the Scotch, the tartans indicating the clans and being of great variety. The plaid, like the chequer, is monotonous upon a flat surface, but makes a good textile pattern for stuffs which fall in folds from which both shadows and curved lines are obtained. The simplest of the diagonal line patterns are the zigzags or herring-bone patterns which are strong and vigorous, but somewhat crude in effect. These are often to be found associated with chequers, and are especially prevalent in the so-called Romanesque mouldings, and are usually

indicative of virile, but unsophisticated work. The parapet patterns and key patterns appear to have had an Oriental origin from the use of bricks in building and are to be found in all Oriental work from India to Morocco. They have been used in the European styles at times, but only in an imitative manner.

Frets were so associated with Greek design that they are known as Grecques, varieties of them appear in Japanese and Chinese design and also in Mexican, but the fully developed fret is a thoroughly classic motive, and is scarcely to be found in decorative design between the fifth and fifteenth centuries until the Renaissance again establishes its use. Labyrinth patterns take the place of the fret in China; and the Swastica or crossed key, which is often an integral part of a fret, is a Buddhist symbol. In analyzing designs based upon curves, it will be found that the circle is the prolific source of motives. The circle has from the first been symbolic, has represented the sun and its power, immortality as an endless line, and the Chakra or wheel of destiny of Buddha. It is the simplest and the most conspicuous of all decorative spots, and found its place in the vocabulary of design at a very early date, although not appearing until chequer and triangle designs were well established. By its natural subdivisions it establishes the radial motive, and by its combinations produces meanders and scrolls. It also is similar to many flower forms and becomes a rosette of many varieties. It is to be found in Egyptian and Assyrian ceiling patterns, in classic discs and rosettes, and especially in all early textiles, by far the larger proportion of which up to the tenth and eleventh centuries are based on wheel or circle patterns. From its association with the form of the arch it becomes one of the major architectural spaces from the time of the Romans.

The circle has strong capacity for setting scale in design, and in all ornament in which it is introduced it naturally affects the

relative scale of forms associated with it. Semicircles in parallel lines in the same direction produce scale patterns, and by interlacing produce the Guilloches, both of which are admirable foils for more complicated ornament. Alternation of semicircles in opposite directions produces meanders, which if opposed become the meneau, which is one of the universal patterns in textiles and dropped repeats. Portions of circles in one ratio, connected and progressing in one direction, form spirals, scrolls, and volutes. The double ended scrolls, if the ends turn in opposite directions and the scrolls are connected by a continuous line, the design progressing in one direction, form wave patterns. Scale patterns and meanders are to be found in all types of historic design. Scrolls appear first at an early date upon Egyptian seals and develop rapidly into wave and linked patterns and elaborate all-over patterns, but seldom appear as interlaces. The wave pattern is especially associated with Greek design, and disappears with the decline of Classic art to reappear in the Renaissance. The voluted designs attain their highest specialization in the Ionic Capital. The opposed meander or meneau is the principal motive for Oriental wall surfaces from the eighth century and becomes the motive for textiles in Europe in the fourteenth century. The radial move is of a distinctly higher type than any of the preceding motives. It possesses all the elements inherent in geometric design, and is dependent upon rhythm, which is not the case with the other systems. Rhythm may be defined as expression of motion caused by the action of some dominant force. The factors of a radial motive are rhythmical, both to each other and to the whole. The acanthus is the most thoroughly developed of the radial motives. The systems of planning ornament by lines, and spots subject to ratios, and rhythm, of which the preceding is a synopsis, will be found to be applicable to all ornament, whether upon planes or curved surfaces.

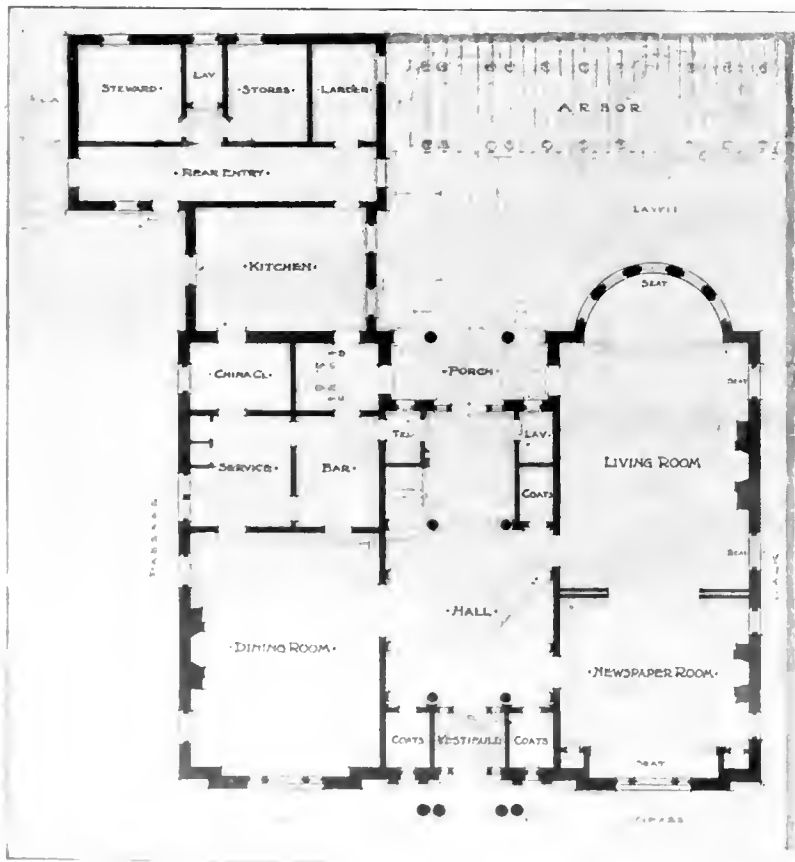
A COLLEGE CLUB-HOUSE, CAMBRIDGE, MASS.

This Club-house by Mr. James Purdon is one of the numerous recent buildings intended to house private student clubs or fraternities.

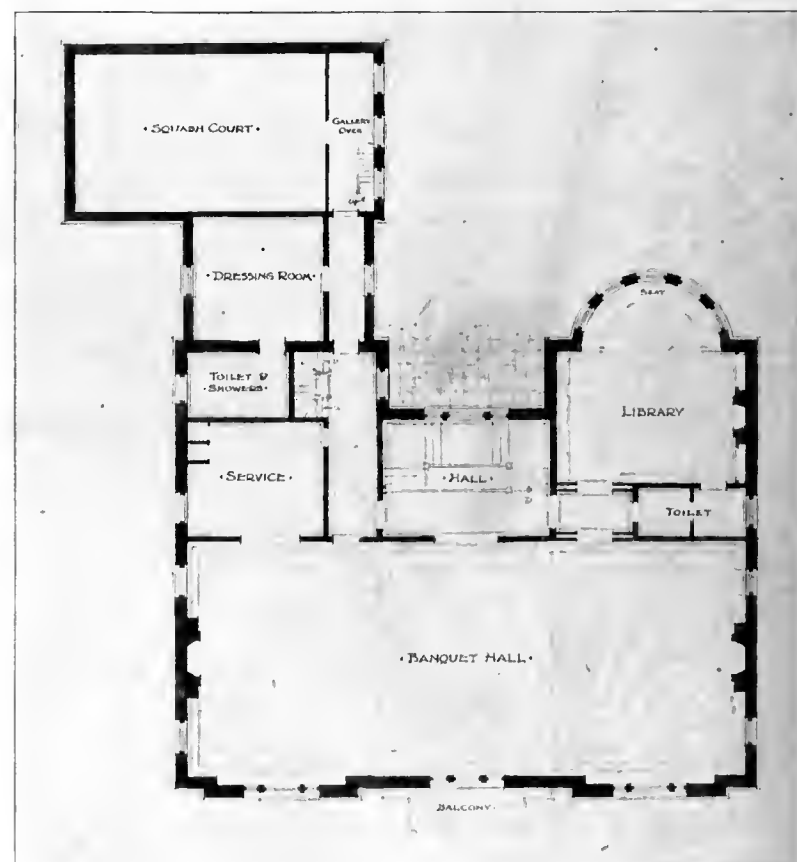
The exterior is planned to harmonize with the type of architecture now adopted in almost all the newer buildings of Harvard University—free Georgian in style, and constructed of "Harvard" brick with cream-colored limestone trimmings.

The photographs of the interior need little comment, except to express the regret that they cannot reproduce several of Mr. Pur-

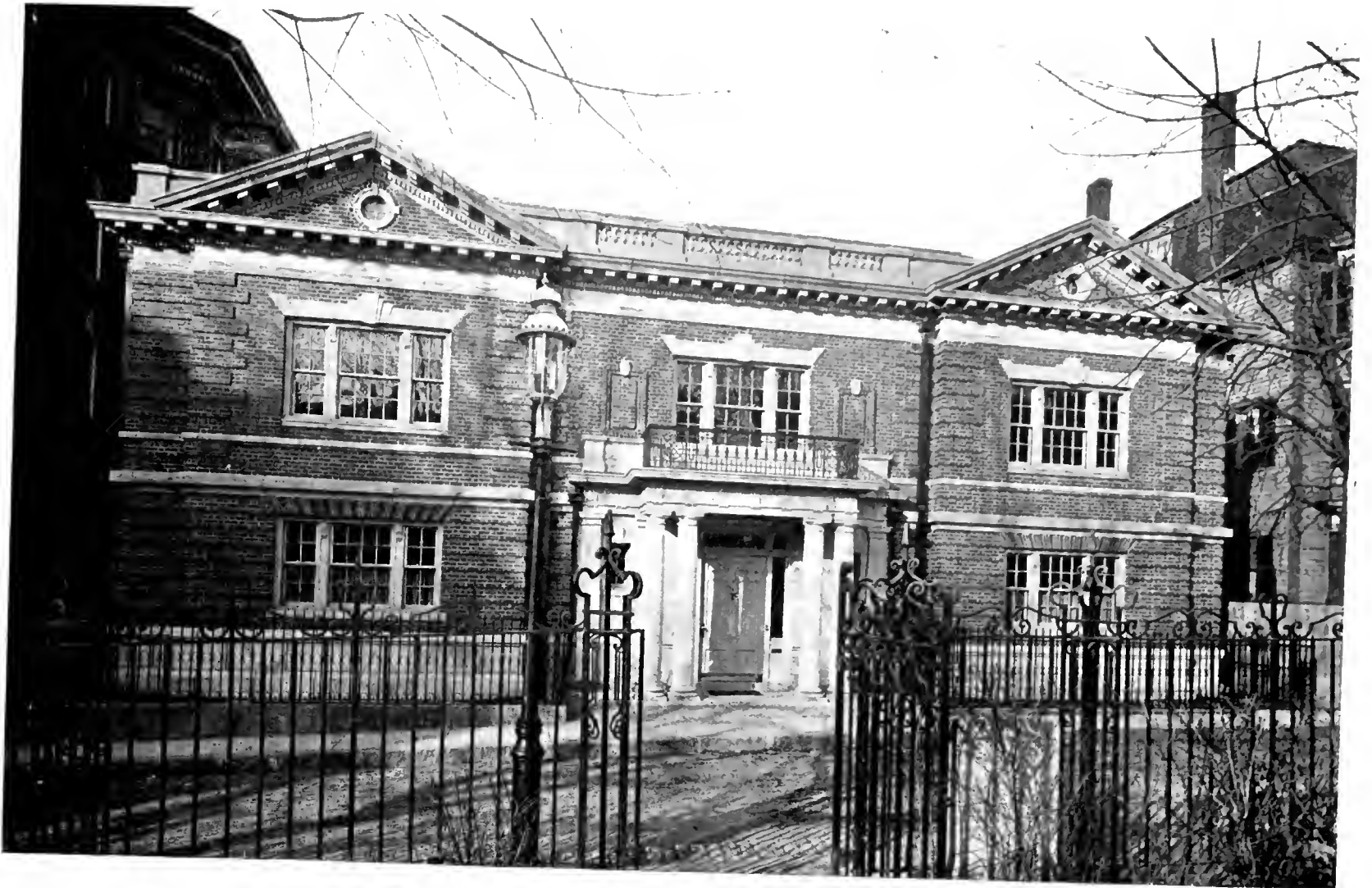
don's unusual color-schemes—the contrast of the white wood-work of the entrance hall and the uncommon shade of crimson in wall paper and rug; the gray-brown of the oak in the living-room, with the delicate gray-green of the tapestry wall paper; and the daring but effective treatment of the billiard-room, in which the wood-work is stained black, the ceiling and mantelpiece are white, and the green of the billiard-table cloth and the plain carpet and cushions which match it form startling rectangles of vivid color. The cost of the Club-house finished was approximately \$50,000.



FIRST FLOOR.



SECOND FLOOR.



STREET FRONT.



HALL.

Photographs by Leon Dadman, Boston.

A COLLEGE CLUB-HOUSE, CAMBRIDGE, MASS.

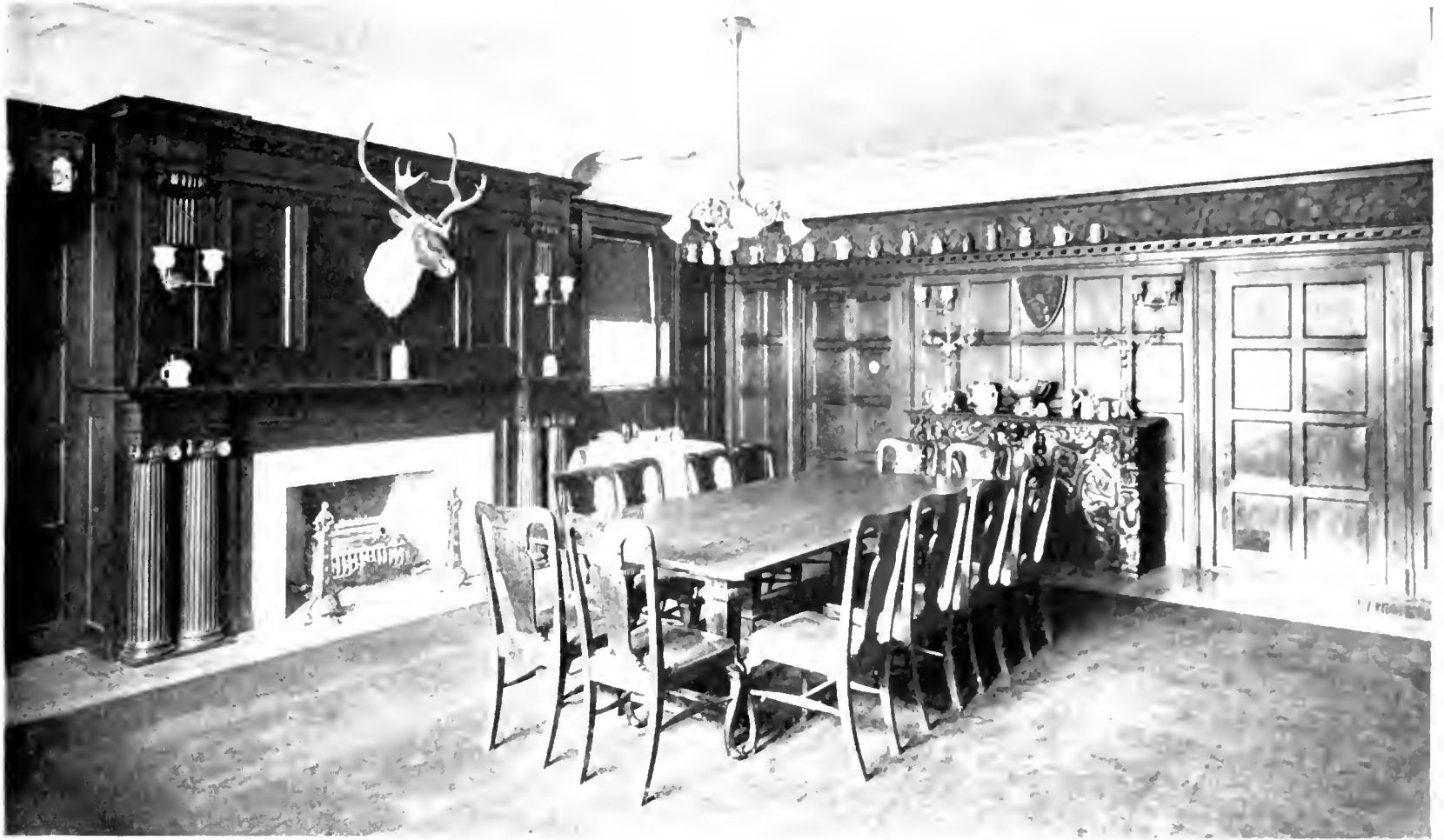
JAMES PURDON, ARCHITECT, BOSTON.



LIVING ROOM.



NEWSPAPER ROOM.



DINING ROOM.



LIBRARY.

Photographs by Leon Dadmun, Boston.

A COLLEGE CLUB-HOUSE, CAMBRIDGE, MASS.

JAMES PURDON, ARCHITECT, BOSTON.



THE BILLIARD ROOM.



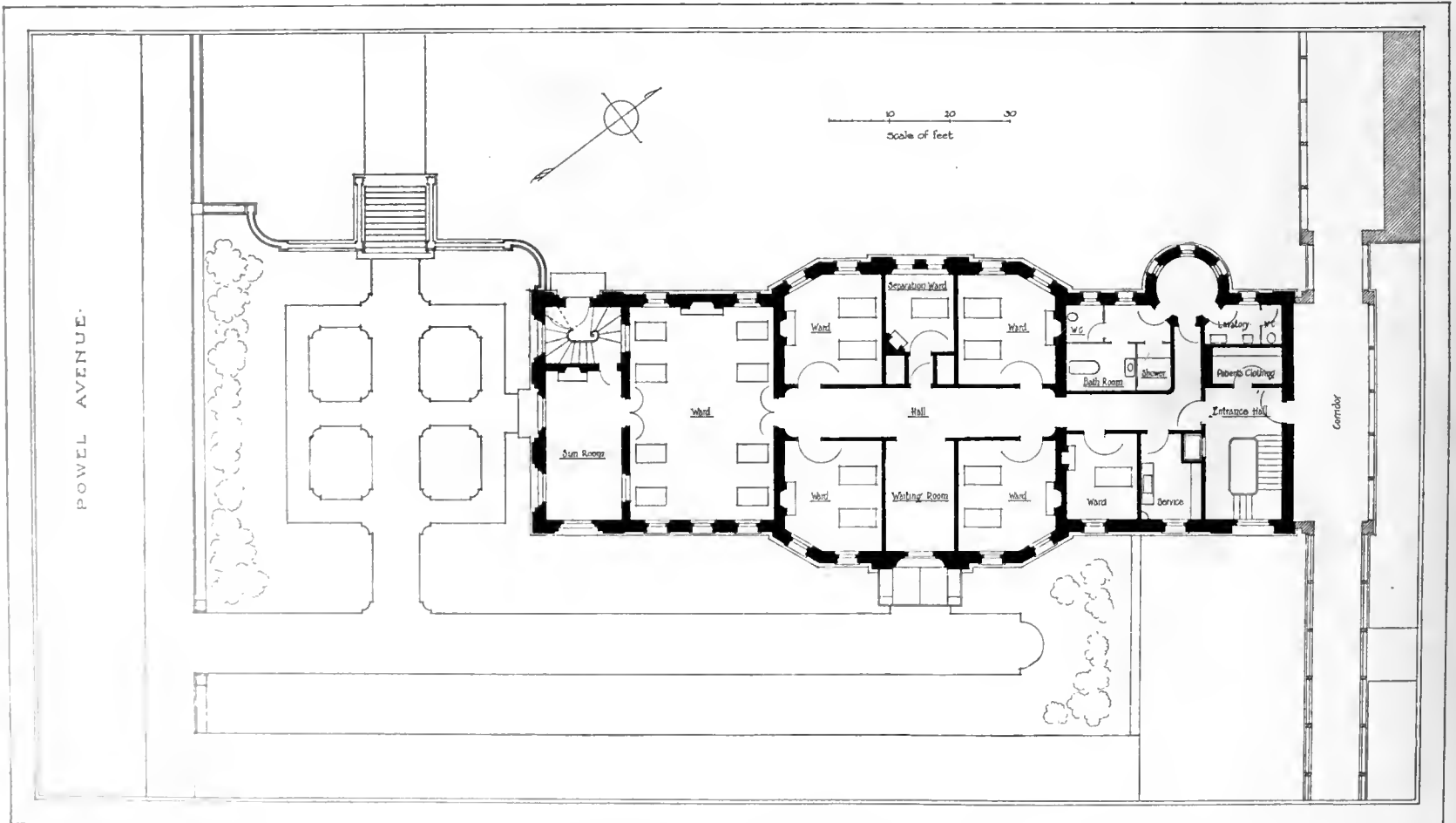
THE BANQUET HALL.



Photographs by Leon Dadmun, Boston.

THE CORNELIUS VANDERBILT PAVILLION OF THE NEWPORT (R.I.) HOSPITAL.

WILLIAM ATKINSON, ARCHITECT, BOSTON.



THE CORNELIUS VANDERBILT PAVILLION OF THE NEWPORT (R. I.) HOSPITAL.

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The Architectural Review

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PLATES.

PLATES XV. TO XVII.—THE ANSONIA, NEW YORK, N. Y.,—*Mr. Paul Emile Duboy, Architect, New York, N. Y.*

PLATES XVIII. TO XX.—MORTUARY CHAPEL, GREEN LAWN CEMETERY, COLUMBUS, OHIO,—*Mr. Frank L. Packard, Architect, Columbus, Ohio.*

PLATES XXI. AND XXII.—THE WALTHAM SAVINGS BANK, WALTHAM, MASS., *Messrs. Hartwell, Richardson & Drier, Architects, Boston, Mass.*

This is the season when in the different parts of the country examinations are going on in competition for the several traveling Scholarships or Fellowships in Architecture, and we are reminded of the enormous growth of these useful institutions since the first of them — the Rotch Traveling Scholarship in Boston — was founded twenty years ago. There are now at least eight such prizes annually awarded, which send the most brilliant students of architecture in the country abroad for at least one, but generally for two, years of study. Usually the number of applicants for the scholarships has been limited, partly because of the limited and local scope of the foundations, which confine the candidates to those of one locality or to the graduates of one institution. The prize of the Society of Beaux-Arts Architects is not thus limited, and, partly owing to this fact, partly owing to the ingenious system of education by competitions which the Society has established, the number of contestants in the preliminary examination for this prize was sixty-seven instead of the half dozen or so men who usually present themselves each year in competition for this prize. This unusual and very gratifying state of affairs indicates the growing realization among the younger men that the advantages of foreign travel and study of the classics by actual observation are to be greatly desired. It speaks well for the influence of the American schools of architecture, in implanting in the minds of their students the aspiration for the highest form of architectural education.

The likelihood that the American Academy in Rome will soon be put upon a more enduring basis is likely to give the Roman prize something more nearly approaching to that distinction and attractiveness which its founders intended for it. If the Academy should follow the precedent set by the American Schools of Classical Studies in Athens and in Rome, of sending each year some distinguished man as annual director, the educational advantages of the Academy might be made vastly greater than they are. If competitors for the Roman prize knew they would find in Rome a trained and experienced architect ready to direct their studies with sympathetic criticism and advice, and by direct instruction if need be, we believe the Roman prize would soon be recognized as having unique value.

WHEN the last convention of the American Institute of Architects adjourned it was left in some doubt whether the next meet-

ing of the Institute was to be in St. Louis at the World's Fair or in Washington. The matter was left in the hands of the Board of Directors. The invitation to the members of the Institute to take part in an excursion to the St. Louis Exposition makes it evident that the Board of Directors has determined that the next meeting of the Institute must be held in Washington. No one who has followed the discussions in Congress, to which we have called attention in these columns, relating to government architecture and to the plan for the completion of the laying out of the city of Washington, can have any doubt that this decision is a wise one. The next convention in Washington is likely to prove unusually interesting and important. Meanwhile it is to be hoped that members of the Institute of Architects in the East will be able to take advantage in large numbers of the attractive plan for an excursion to the Louisiana Purchase Exposition. The lack of pressure of work in the offices is likely to give them leisure, but the same cause may deter many from going to the expense. But any who expect to go at all cannot do better than take advantage of their plan.

"ALL roads lead to Rome" tersely expresses the universal tendency towards the concentration of energy and skill in the centre of activity. In every nation some one community, either from its national or material advantages, becomes the magnet to which the ambitious are drawn. The prizes offered to success seem greater, the opportunity for achievement larger than elsewhere, and the "sanguine complexion" of youth minimizes difficulties in magnifying results.

Especially is this evident amongst architects in the general emigration to New York as the great centre of possibilities of work and fame. Occasionally there is a murmur, such as spread over Florence when Michaelangelo went to Rome, that the minor centres of the country are inevitably losing their best men and that a remedy should be sought. The remedy is always at hand in the survival of the fittest. Whoever enters an arena in which the contestants are many must expect either great success or greater obscurity. In small cities there is possibility of occasional eminence to the men who would be overwhelmed in the maelstrom of a metropolis. Much is dependent upon temperament. The true artist is seldom a promoter, a financier or a manipulator; he is prone to have a disdain for politic methods which has gone far towards his undoing; but he is quite capable of working well if he be somewhat isolated from turmoil.

The best architectural work in the world is by no means confined to the largest cities, nor has it always been produced by the residents of large cities. The modern condition is, as far as the architect is concerned, totally different from that of the past, and has a special development in America which is not existent elsewhere. This development is one of commercialism. The American office has become, in the largest cities, a business office, requiring organization and capital. The artist still occupies a prominent place in the office, either as a partner or as an employee, and will probably always continue to hold such a place, but his influence as an artist is constantly depreciated by the machinery of the organization. He is but a part of the engine, and in proportion to the strength of his personality he may be the governor, or he may be merely an ornamental bolt-head. At all events he does not begin to have the opportunity to impress himself upon his work that the foreign architect with less paraphernalia and fewer opportunities has. It is at least doubtful whether fame follows a firm as steadily as it does an individual, and equally doubtful if work done under the complex conditions of a large office will be of greater value than that produced with more time, greater leisure, and less care. As a matter of fact, the struggle and haste of New York has wrecked more than it has favored, and has already produced a style, excepting amongst the best of the architects, which is conspicuous more for its vulgarity than for its study. It is the old question of ambition versus content.

The question as to where the middle ground, the ideal condition, may be found, a condition which varies with each individual, must be answered by each in his own way. Youth rushes in, ambition leads on, and with each advancing year the one retreats, the other multiplies burdens, and the only limitation seems to be the physical and mental ability of man to stand strain — an ability that is tested often to the breaking point in the great city, but which is tempered until it becomes the finest of steel under the less frequent opportunities, but more healthy conditions in the smaller centres of activity.

(FROM "THE INLAND ARCHITECT.")



THE TOWER GROUP: UNIVERSITY OF CHICAGO. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

CURRENT PERIODICALS.

SO far as the American magazines are concerned, one of the most important is *The Inland Architect* for March, which contains, as well as an article on the Baltimore fire, a large number of views of Messrs. Shepley, Rutan and Coolidge's work for the University of Chicago. This latter is one of the very notable architectural projects of the year. The architects have frankly accepted the collegiate Gothic of the fourteenth and fifteenth centuries, as shown in Oxford and Cambridge, as being the one fitting and proper style for this kind of work, and they have adhered most loyally to the precedent already established, indeed one rather wishes they had allowed themselves a little more leeway. The work is consistent throughout, of course, and is a most intelligent rendering of the problem. On the other hand, it is so very loyal to tradition that it is rather excessively reminiscent, particularly in the "Tower Group," now illustrated, where the garden front of St. John's College and Magdalen Tower are combined in one group. The college front has been considerably shortened, but curiously enough, its proportions are not in the least injured by the change. The modifications in the design of the tower, however, have hardly added to the beauty of its proportions and details. One is so thankful, however, to see an educational institution housed in proper form that one is disposed to overlook minor defects. There is only one that we feel compelled to protest against, and that is the doubling of the intermediate pinnacle and buttress on two sides of the upper story of the tower. As must necessarily be the case where this style is employed, the effect is thoroughly

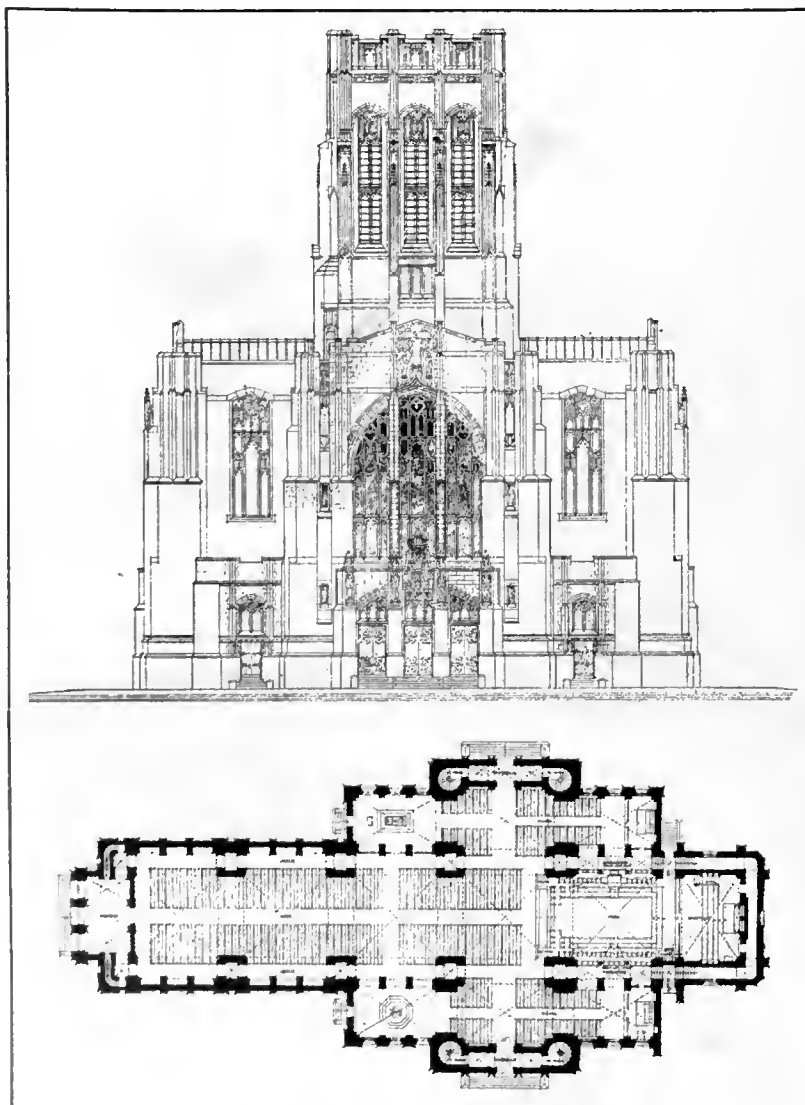
scholastic, and the University of Chicago is greatly to be congratulated on obtaining so appropriate and significant a group of buildings. The other illustrations in this number are of comparatively little moment.

In *The American Architect* for February 27 are published plans, elevations and details of Messrs. Rankin, Kellogg and Crane's Camden County Court House, Camden, N.J., a serious and self-contained structure based on the American type of the large public building—the type, that is, that established itself in the early years of the Republic. In the issue for March 5 is a photograph of a quiet and scholarly little library in the suburbs of Chicago by Mr. S. S. Beman.

In the issue for March 12 many photographs of the wonderful little cottages in Port Deposit, England, by Messrs. Maxwell & Luke, are reprinted from *Zeitschrift für Bauwesen*; also a plan, elevation and perspective of Messrs. Cram, Goodhue & Ferguson's unsuccessful design submitted in competition for the Denver Cathedral. We reprint the plan and elevation of this design. In the number for March 19 are two views of an attractive half-timber house in Jenkintown, Pennsylvania, by Mr. Horace Trumbauer, and a sketch for the Savings Bank in Ware, Massachusetts, by Messrs. Gay & Proctor, the latter in a free type of Classic that is very engaging.

The leading article in *The Architectural Record* for March is on "The Work of Charles A. Platt," by Mr. Herbert Croly. The illustrations are fascinating and exquisite. Mr. Platt is an artist and a poet. Everything he touches seems to breathe a peculiar charm that is quite indefinable. It does not matter whether he is working as architect or landscape gardener, or both; the delicate personality is in evidence everywhere. With his wonderful gardens, we are now thoroughly familiar; but less attention has been called to his architecture, and Mr. Croly puts us in his debt by publishing the present article. We should like to reprint a score of the illustrations, but have selected one only and refer the

(FROM "THE AMERICAN ARCHITECT.")



COMPETITIVE DESIGN FOR THE DENVER, COLO., CATHEDRAL. CRAM, GOODHUE & FERGUSON, ARCHITECTS.

(FROM "THE AMERICAN ARCHITECT.")

(FROM "THE AMERICAN ARCHITECT.")



THE BLACKSTONE MEMORIAL, KENWOOD, CHICAGO.
S. S. BEMAN, ARCHITECT.



HOUSE OF MR. J. W. COLTON, JENKINTOWN, PA.
HORACE TRUMBauer, ARCHITECT.

reader to his house illustrated in our January issue as serving to show Mr. Platt's extraordinary knowledge of "Colonial," his apparent ability to think and feel in Colonial terms and his almost impeccable sense of detail and proportion. It is all very wonderful work—how wonderful, we hesitate to say, since we might lay ourselves open to the charge of hyperbole.

Another article in this number is a most useful one on the Hotel de Ville, Paris, in its various estates. Another is called "A Rational Skyscraper" and deals with an office building in New York, by Mr. Ernest Flagg. The architect's ambition to develop a consistent style from the exigencies of fire-proof construction is laudable, but we may, perhaps, be permitted to say that it seems to us that adventitious wrought iron work when used in excessive quantities and with no structural import may form as inadequate a solution of the problem as strict adherence to the forms and details of simple stone construction, details which, by the way, we notice the architect is not entirely able to forget.

The Architects' and Builders' Magazine contains a con-

tinuation of Mr. F. S. Lamb's series of articles on "Foreign Lessons in Municipal Improvements," illustrated with many photographs from the Continent. The paper on "Some Southern Verandas" deals only with a modern phase of this most characteristic feature of Southern architecture and in nearly every case indicates the preference for comfort, rather than architectural distinction.

In *House and Garden* for March is an article on the Garden of "Weld," of which, of course, Mr. Platt was the landscape architect. This seems to us the most marvelous example of Mr. Platt's work thus far produced. It is redolent of personality and is simply one almost endless series of perfect pictures. We reproduce a general view and as well another which shows peculiarly well Mr. Platt's wonderful power of composition. We also reprint a view of the new entrance doors

of St. Bartholomew's in New York, by Messrs. McKim, Mead & White, a design which, while based on Southern French precedents, is yet made living by most unquestionable genius. It is neither affectedly archaeological nor unjustifiably novel. The balance

(FROM "HOUSE AND GARDEN.")



THE GARDEN OF WELD, BROOKLINE, MASS.

CHAS. A. PLATT, ARCHITECT.

(FROM "THE ARCHITECTURAL RECORD.")

(FROM "HOUSE AND GARDEN.")



"HARLAKENDEN HALL," CORNISH, N.H.

CHAS. A. PLATT, ARCHITECT.



THE GARDEN OF WELD, BROOKLINE, MASS.

CHAS. A. PLATT, ARCHITECT.

(FROM "THE BRICKBUILDER.")

(FROM "SCIENTIFIC AMERICAN BUILDING MONTHLY.")



HOUSE AT LA SALLE, ILL.

POND & POND, ARCHITECTS.



A MOUNTAIN HOME.

MANN, MACNEILLE & LINDBERG, ARCHITECTS.

(FROM
("THE ARCHITECTURAL REVIEW."
(LONDON.)

(FROM "HOUSE AND GARDEN.")

(FROM
("THE ARCHITECTURAL REVIEW."
(LONDON.)



ST. OSWALD'S, BIRMINGHAM.
W. H. BIDLAKE, ARCHITECT.



THE NEW SERIES OF ENTRANCES TO ST. BARTHOLOMEW'S, NEW YORK.
MCKIM, MEAD & WHITE, ARCHITECTS.



ST. CUTHBERT'S, MIDDLESBOROUGH.
TEMPLE MOORE, ARCHITECT.

between the two is perfectly preserved. Articles on the "Exhibition of the Architectural League," on "Chinese Gardens," on "Garden Pottery," and on "The Flower Garden in the Spring," complete the number.

The best things in *The Brickbuilder* for March are undoubtedly two views of a house in La Salle, Illinois, by Messrs. Pond & Pond. We reproduce one of the views, since it is a very notable example of an original, consistent, and modern use of brick. It is notably strong, also, in composition. Messrs. Meade & Garfield's two houses in Cleveland are divers examples of admirable work. The illustrations in the continuation of Mr. Spencer's series of articles on "Brick Architecture in and about Chicago," are somewhat less significant than those which have gone before.

The Scientific American Building Monthly for March publishes several views of Mr. Platt's gardens for Faulkner Farms, together with plates of the house as well. Few views of the latter have been published, and we are particularly grateful for the opportunity to see this most notable work of Messrs. Little & Browne. We reproduce a view of the central feature, together with another photograph of a picturesque arrangement in stone and half-timber, by Messrs. Mann, MacNeille & Lindeberg.

There is almost nothing to say of the English magazines this month — barring *The Architectural Review* (London) — except the stereotyped phrase "nothing worthy

of consideration." There is really nothing to say about *The Builder*, and there is nothing in it to reprint, though some of the schemes submitted in competition for the Tite Prize, the subject being "A Design for a Crescent," are not without modified merit.

The Architect also offers nothing, except some photographs of the rather anæmic work of the late Robert Adam, together with one or two views of the interior of Westminster Cathedral.

The Builders' Journal and Architectural Record has almost abandoned the publication of original work this month.

The Architectural Review (London) is rather better than usual with views of two churches that are most notable — one

in the suburbs of Birmingham, by Mr. W. H. Bidlake, a charming and vital thing in every way, the other a church in Middlesbrough, by Mr. Temple Moore, the exterior of which is in a very interesting form of what might perhaps be called "Developed Early English."

Mr. W. J. Loftie concludes his article on Stamford, and gives some very interesting photographs and measured drawings, showing unusually good examples of the early Georgian period. Current domestic work is illustrated by attractive studies by Messrs. C. E. Mallows and Grocock for two small houses with formal gardens and by photographs of "Garth House," Edgbaston, one of Mr. W. H. Bidlake's characteristic brick and plaster country houses. Three stations of the Danish State Railways by Mr. A. Meldahl are also worth noting.

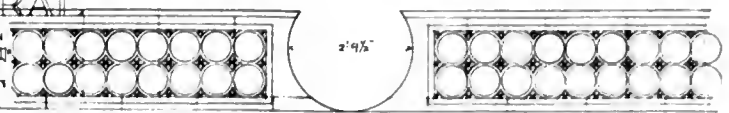
(FROM "SCIENTIFIC AMERICAN BUILDING MONTHLY.")



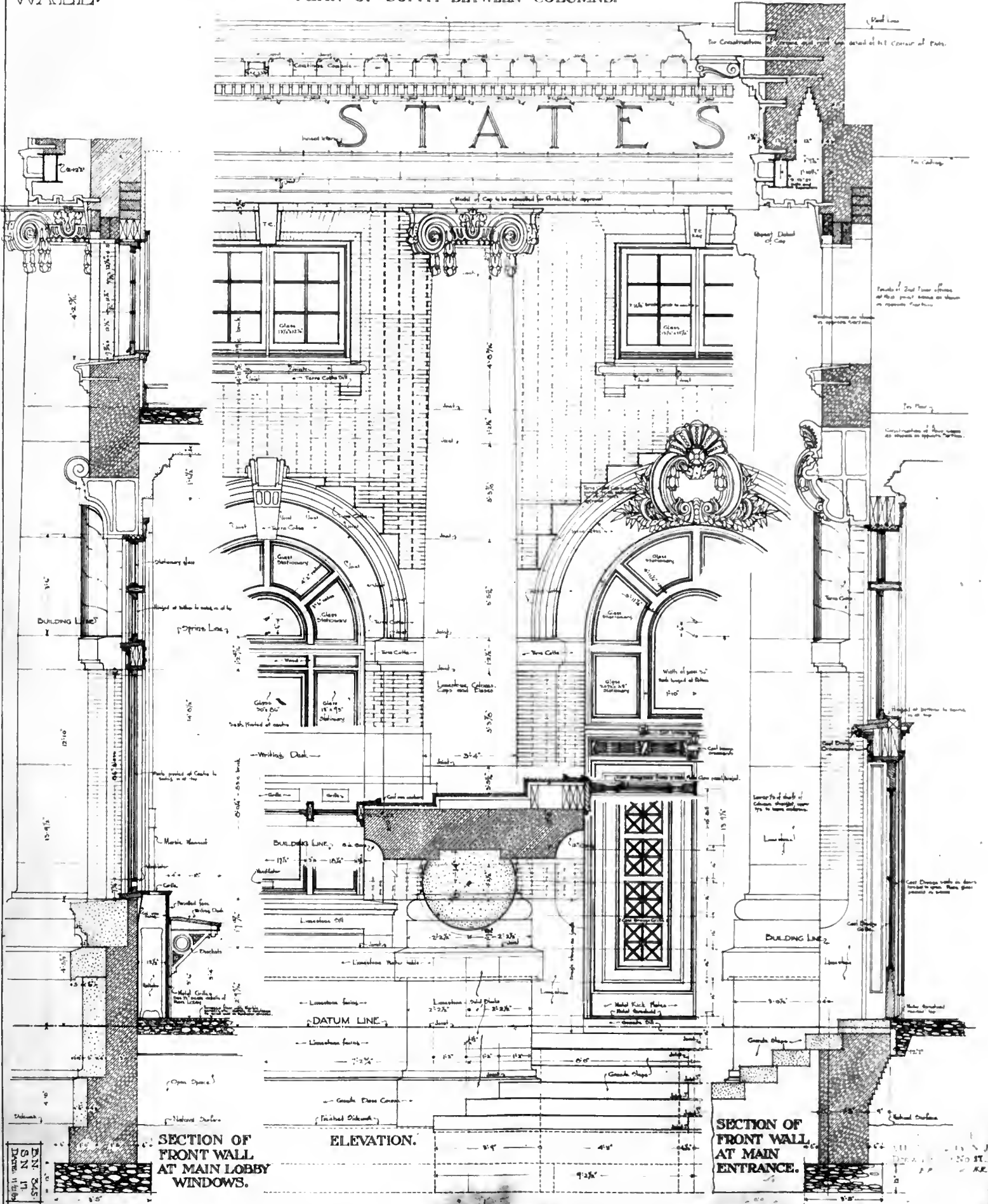
"FAULKNER FARMS": THE ESTATE OF MRS. CHAS. F. SPRAGUE, BROOKLINE, MASS.
LITTLE & BROWNE, ARCHITECTS.

3/4 INCH SCALE
DETAIL OF CENTRAL
PORTION OF BLDG.
BELOW PARAPET
WALL.

Seymour Davis-Paul A. Davis, Architects
407 Walnut Street-Philadelphia, Pa.
Approved: 12/20/1903
S.D.



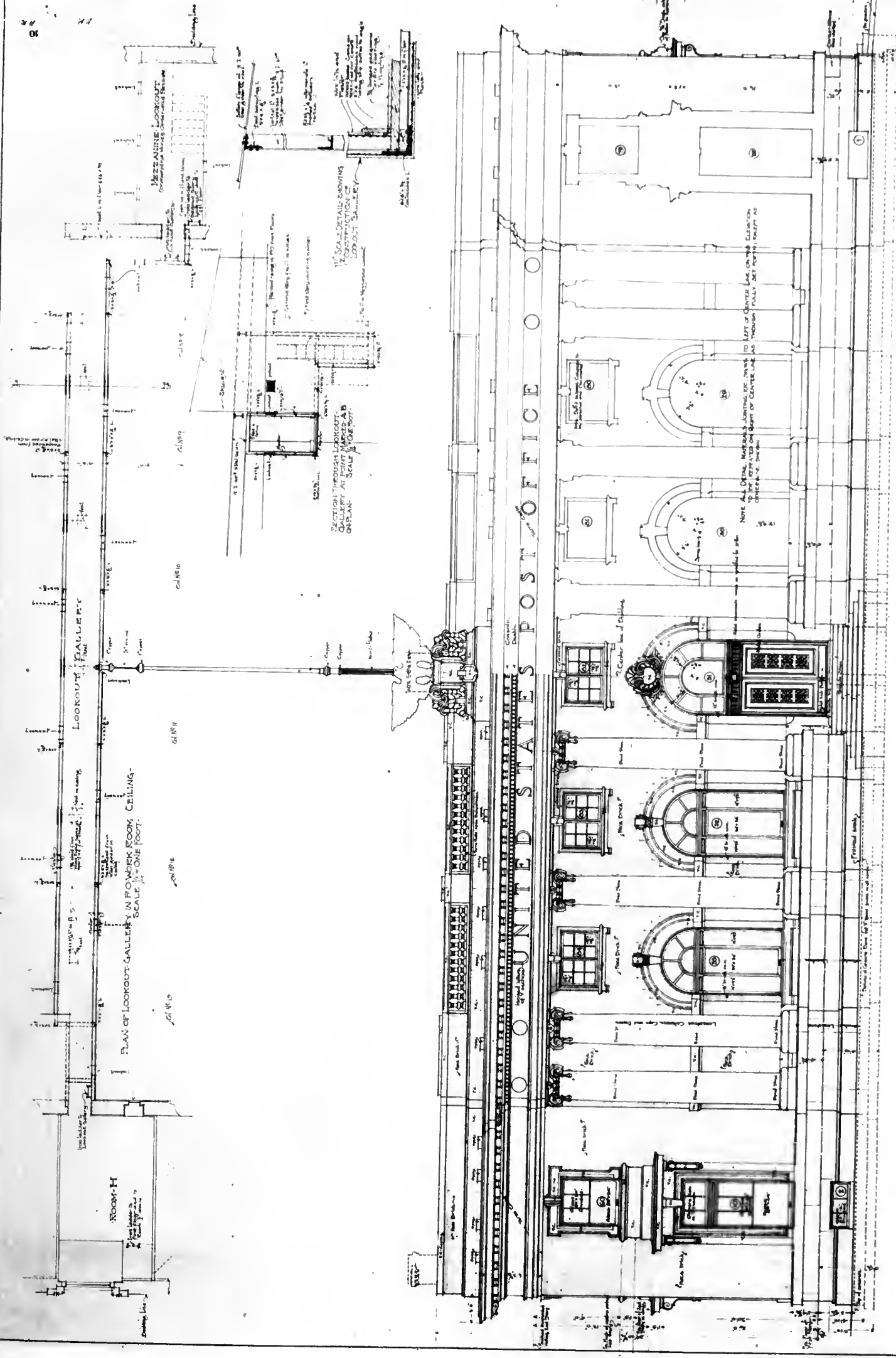
PLAN OF SOFFIT BETWEEN COLUMNS.



SECTION OF FRONT WALL
AT MAIN LOBBY
WINDOWS.

ELEVATION.

SECTION OF FRONT WALL
AT MAIN
ENTRANCE.



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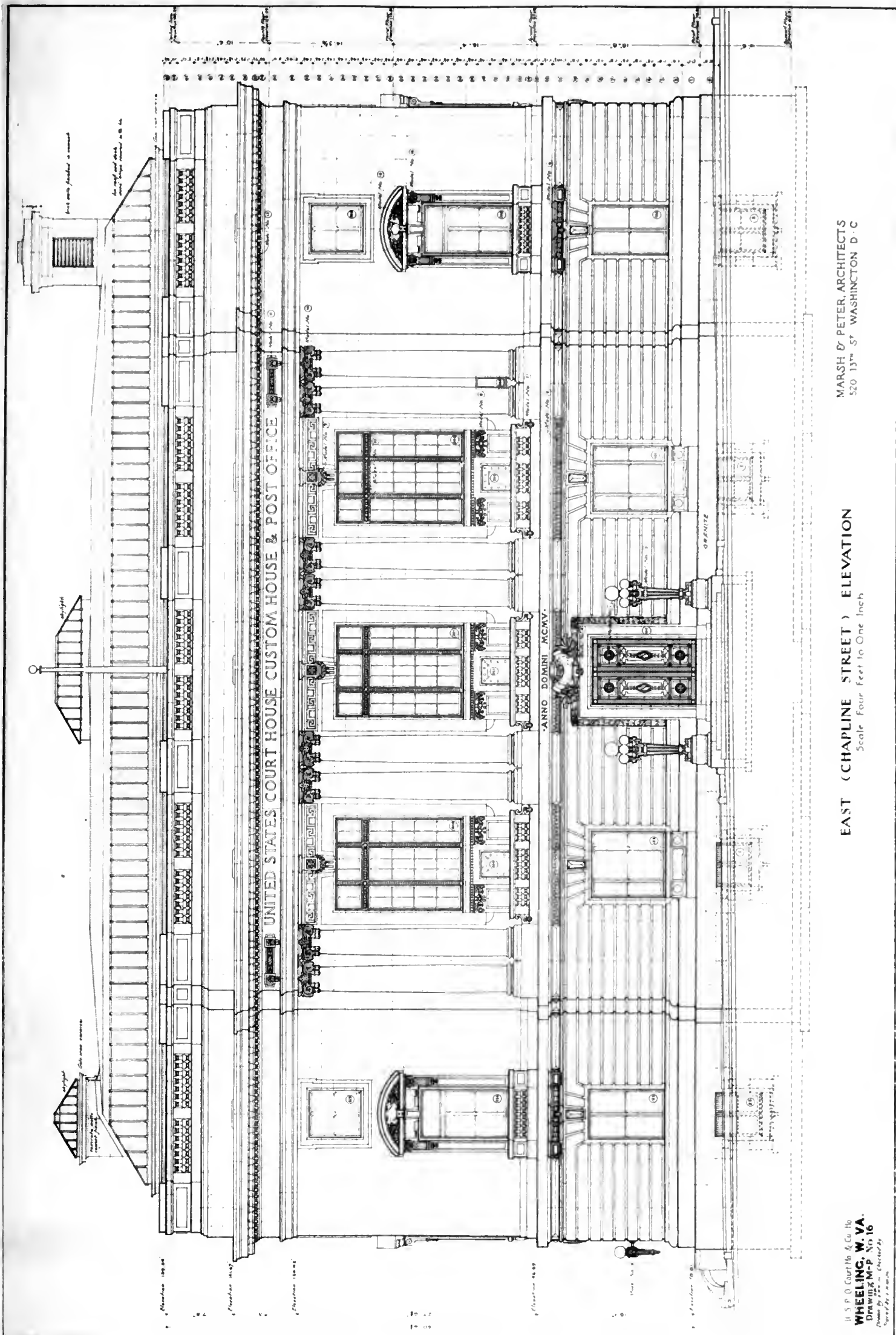
PACIFIC AVENUE ELEVATION.

SCALE 1/4" = ONE FOOT.

UNITED STATES POST-OFFICE, ATLANTIC CITY, N. J.
 DRAWN BY PAUL A. DAVIS, JR., ARCHITECT, PHILADELPHIA, PA.

Copyright, 1908, by GEORGE DEWEY & PAUL A. DAVIS COMPANY





MARSH & PETER, ARCHITECTS
520 13th St WASHINGTON D. C.

EAST (CHAPLINE STREET) ELEVATION
Scale Four feet to One Inch

U. S. COURT HOUSE, CUSTOM HOUSE AND POST-OFFICE, WHEELING, W. VA.
MARSH & PETER, ARCHITECTS, WASHINGTON, D. C.

U. S. P. O. Court No. & Co. 16
WHEELING, W. VA.
Drawn by H. M. P. No. 16
Checked by J. L. S.

Copyright, 1905, by BATES & BILD COMPANY



The Architectural Review.

THE RECENT EXHIBITION OF THE BOSTON ARCHITECTURAL CLUB.

BY J. RANDOLPH COOLIDGE, JR.

THIS title is misleading. There is little to say about the exhibition as a whole, now that it is finished. It was worth doing. It was a better exhibition than it would have been if it were one of an annual series, and it was not quite so good as the last previous exhibition of the Club in 1902. That show contained several exhibits of marked interest, such as the 5th Avenue elevation of the Metropolitan Museum and the accepted design for the building of the Department of Agriculture, while the exhibition just closed has had no drawings of conspicuous merit, whether in design or presentation. Nevertheless, it showed some excellent work, and it is a pleasure here to gather together a few of the good plans, elevations, details and renderings, and discuss them with willing commendation.

by windows along its length and by an ample skylight. The second floor plan (Fig. 2) shows a simple arrangement of corridors surrounding the light shaft and leading to the court rooms, one at either end of the building, and to the offices of the clerks, and the rooms of the judges and jury along the sides. Such a plan is sure to build well and to set a standard for similar public work in this country, which, thanks to the competitive system fostered by the Tarsney Act, is improving every year.

Mr. C. E. Beyer exhibited a theatre (Fig. 3) that is merely a school problem and has but a limited originality of treatment. It is, however, very well worked out. The theatre stands free from all surrounding buildings, facing presumably upon a public square, and has a broad street on either side, and perhaps an alleyway in

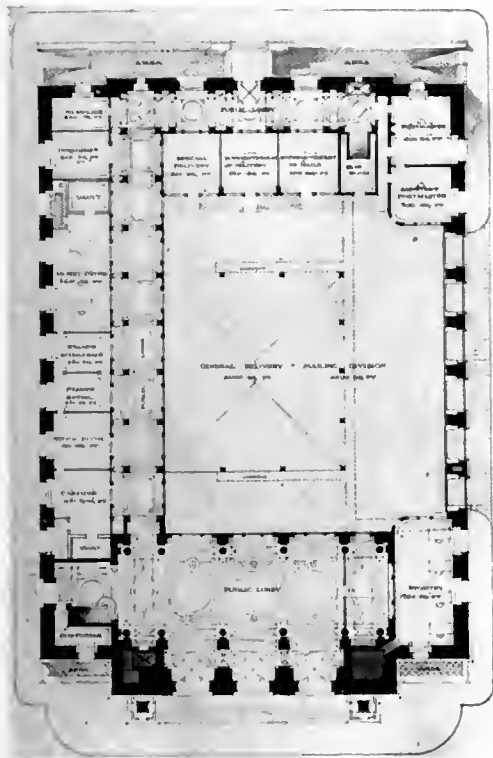


FIG. 1.

FIRST AND SECOND FLOOR PLANS OF THE U. S. POST-OFFICE AND CUSTOM HOUSE, PROVIDENCE, R. I.
CLARKE & HOWE, ARCHITECTS.

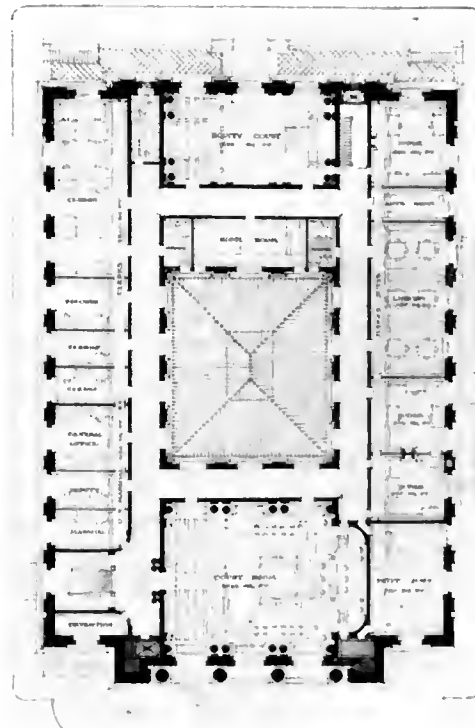


FIG. 2.

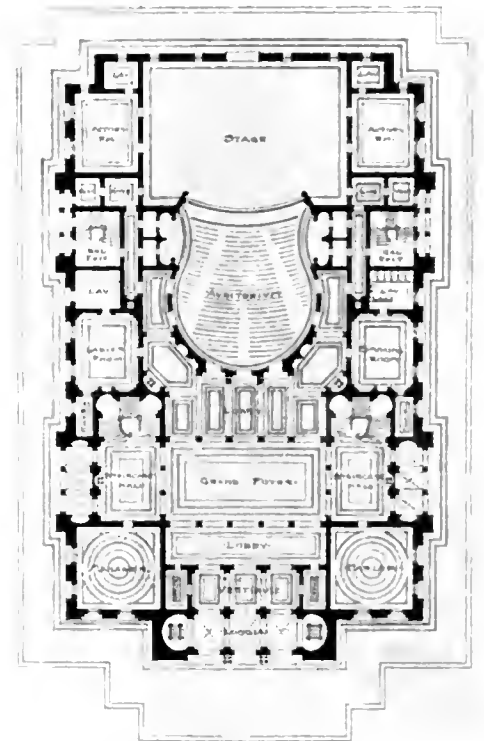


FIG. 3.

PLAN FOR A THEATRE.
C. E. BEYER.

A trained architect gets as much profit from studying a good plan as a trained musician derives from a good score. The United States Court House and Post-office at Providence, R.I., by Messrs. Clarke & Howe, is a winning plan produced in competition with notable rivals. The principal entrance (Fig. 1) leads to an ample public lobby, adjoining which is the Registry Division. The lobby continues down one side of the building, giving access to the Money Order office, the rooms for sales of stamps, the Inquiry Room, and, continuing along the rear of the building, leads to the office of the Postmaster on one corner, conveniently situated between the public and the mailing division. This mailing division is the largest area upon the ground floor and is admirably lighted

the rear. The development of the entrance and approaches to the auditorium is lavish and yet most desirable, following Continental precedents, and offering valuable suggestions for legislation to govern the construction of theatres in this country. The separate gallery exits, the other staircases opening each into its own vestibule and the floor area outside of the auditorium sufficient to hold the entire audience and discharge it directly upon the street—these are the strong points of the plan. The stage and its adjuncts are too restricted in area, and it is extraordinary that no stairway is provided in this portion of the building. This beautiful plan implies good façades, as indeed Mr. Beyer's elevation shows, and it only remains for some millionaire to appreciate his

opportunity and endow one of our great cities with such a theatre as this, a monument to him and to the architect.

Turning now to the real thing (Fig. 4), we have in the plan of the Baptist Social Union, by Messrs. Brainerd, Leeds & Russell, a public hall on the street level forming the ground floor of an eight-story building, intended for denominational and secular uses—an office building, mostly—and one whose cost must yield a fair return. The hall is very attractive with its exits so well contrived that it may be cleared in the shortest possible time and without any interference with the traffic between the street and the upper stories. The entrance to these is placed in the least valuable part of the frontage and against a party wall. The large committee room shown on the corner of the building is sure to be useful when the hall is occupied by conventions, and the long row of windows opening upon a park will encourage such use in the daytime. The four columns across the auditorium are simply blots on the plan, to be justified only by imperative reasons of economy. Surely New York would build over a space not exceeding fifty feet without the use of columns. We trust these will be omitted.

The most interesting exteriors in the exhibition were public buildings. As examples of good design, we illustrate five of these and two country houses, well knowing that there are others of almost equal value which we must omit to mention.

The Public Library at Colorado Springs by Mr. Calvin Kiessling (Plate XXVII) is an unusually fine building in a class that in this enlightened country furnishes architects with one of their most frequent problems. If it be said that Mr. Richardson has created the type for the village library, and that McKim has done much to establish the standard for the central library building in a great city, who shall be designated as the designer of the model library for a growing town? Why not Mr. Kiessling? His Colorado Springs library has scale, simplicity, dignity, refinement—within the limits of moderate size. It is a work, not of genius,

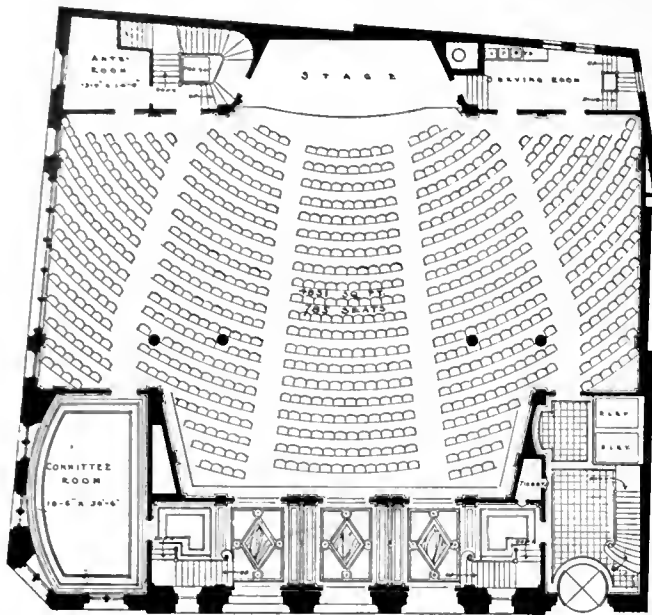


FIG. 4.
PLAN OF THE BAPTIST SOCIAL UNION, BOSTON.
BRAINERD, LEEDS & RUSSELL, ARCHITECTS.

finished building, confident that the ample promise will be surpassed by the fulfillment.

They are building at Nashua, N. H., a post-office from designs by Mr. F. Manton Wakefield (Plate XXVIII). The general scheme for a building of this class has been set forth in a number of examples that are followed by most architects who go into a government competition, and yet a winning design will often have some special feature which captures the expert jury, provided the conditions of the programme have been fully met. In Mr. Wakefield's post-office the management of our national emblem is the feature that seems both new and clever. The conventional spread eagle is a standard property of a United States post-office design in these latter days. It is often so unrelated to the composition that it might almost be taken for a real bird alighting for a moment on the edge of the roof. The Nashua post-office, however, shows an eagle that is a true architectural decoration and nothing else, set in a panel of stone and flanked on either side by a plain stone ramp that serves to emphasize the centre of the building, the public portion, as distinguished from the official and service departments, which are architecturally secondary. We have little doubt that this will be one of the best government buildings of its size.

Here are two schoolhouses from this exhibition, one by Mr. J. A. Schweinfurth (Plate XXIX); the other by Messrs. Winslow & Bigelow (Fig. 5). Mr. Schweinfurth has done a good deal of work for the wealthy town of Brookline, but none of it more excellent than this well proportioned, self-respecting, and not too elaborate façade. The position of the entrances is not quite important enough to satisfy the eye, and the design might well be enriched with additional detail. Otherwise it is satisfactory, and more, since it reaches a level to which public school buildings seldom attain.

The Ware School in Boston, already alluded to (Fig. 5), is a suggestive example of the right use of brickwork, the blank walls becoming thereby exceptionally interesting. These blank walls

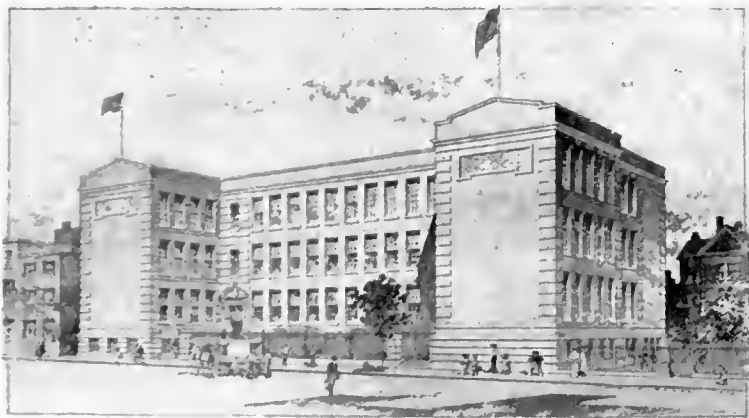


FIG. 5.
WARE SCHOOL, BOSTON, WINSLOW & BIGELOW, ARCHITECTS.

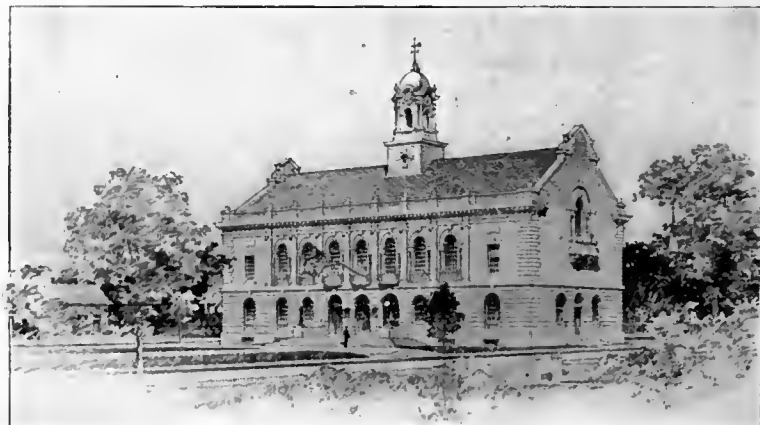


FIG. 6.
TOWN HALL, NEEDHAM, MASS., WINSLOW & BIGELOW, ARCHITECTS.

but of culture—the expression of a trained sense of fitness, of delight in composition, and of an almost austere self-restraint. Three bays, the central one filled up with the main entrance, four big plain piers, and a main cornice, a trifle too light, breaking around the piers and inducing a feeling of verticality unexpected in such a broad low building—there is the whole design. The parapet that crowns the cornice is broken at the central bay by a higher mass almost like the blind attic of a triumphal arch. This mass gives to the centre of the composition just the appropriate emphasis. The cartouche in the middle is insignificant, but can easily be made more important, or omitted. We anticipate a very peculiar pleasure from comparison of this design with the

are the opportunity for schoolhouse designers, and the architects of this building have appreciated the fact.

Another excellent design by the same firm is the town hall for Needham, Mass. (Fig. 6). The character, proportions, and use of materials in this building are equally successful.

The more fortunate of the New England towns are building town halls in which respect for good materials and for the traditions of Georgian architecture have taken the place of the pretentious jig-saw and clapboard structures of a generation ago. Thus far, however, the type-form of the town hall is not permanently established. Richardson's town hall at North Easton, and the Hunnewell town hall at Wellesley, are foreign structures not wholly

acclimated. The town hall at Billerica has a much more decidedly local character. But the later versions of this attractive building do not always sufficiently differentiate the town hall from the post-office, the academy building, or even the library. The open arcade and the belfry clock tower are appropriate elements in the town hall and neither belongs to the library, but we rightly associate the belfry with the school-building and the arcade or its equivalent is sometimes found in a post-office. Perhaps the effort of the architect should be directed, as in the present case, towards the expression of a building in two parts, the town hall and the town offices. The proper character and combination of these parts will go far to establish the desired type.



FIG. 7.

HOUSE OF SAMUEL CABOT, ESQ., WINSLOW & BIGELOW, ARCHITECTS.

In connection with this matter of character we must allude to yet another of Messrs. Winslow & Bigelow's works, the house for Samuel Cabot, Esq., at Canton, Mass. The illustration (Fig. 7) speaks for itself. It shows a very likeable sort of house, ample, simple, reposeful, and, like so many of its predecessors designed by Mr. Bigelow, of a peculiarly winsome, homelike character. His houses, indeed, seem to say: If you love the country, if you grow flowers, if you go in for sports, take refuge here. This is a shelter, an abiding place, a part of the landscape, but never a plaything or a monument.



FIG. 8.

HOUSE OF A. J. CASSATT, ESQ., CHAPMAN & FRAZER, ARCHITECTS.

Mr. Frazer, too, has placed a long line of successful country houses to his credit. One of these, commissioned at Bar Harbor by Mr. A. J. Cassatt (Fig. 8), is a signal instance of artistic recititude in the presence of possibilities fraught with danger. To be personal, this house might belong to any other refined American, as well as to its actual owner. There is not a trace of the "magnate" about it, no self-advertisement, no reek of millions, nothing but an impressive simplicity, adequacy, and restraint. Here again the building does not claim to embellish the landscape, but will become a part of it. Its blunted outlines harmonize with those of the rocks. Its low length suggests the extensive seaward outlook. Bar Harbor is distant from the scene of the owner's activities. His country house stands for repose and renewal of strength, also for simple, unostentatious hospitality. Such a building honors alike its architect and its owner.

To add some technical criticisms, the difference in color between the ground floor and the second story does not appeal to us; lowering the pitch of the upper roof is a very happy expedient; it would be more consistent to roof the carriage porch with a hip roof rather than a gable, but again, the four-in-hand could

not drive under such a roof unless the porch were of ungainly height. Perhaps the best way would be not to have a carriage porch at all. Very few are entirely satisfactory.

To return to the architectural exhibition, we have failed to find in it any noteworthy interiors, except, indeed, Mr. Frazer's hall at Three Rivers Farm, which was illustrated in the country house special number.

There is also no superabundance of interesting architectural details. There never is, and it must be a matter of concern to all connoisseurs that architects and their clients should be so persistent in adherence to traditional forms, or in literal imitation of new foreign work, as to shut themselves out from the enjoyment of original detail. That a patron should take pleasure in setting artists to work for his own exclusive satisfaction is almost unheard of, except in ordering a family portrait. Hence the awkwardness and ugliness of most of our lighting fixtures, which are made up of stock sizes of tubing by metal workers, utterly blind to good design. Hence the pity that a rare exception among lighting fixtures like the handsome bracket (Fig. 9) modeled by Hugh Cairns for Parker and Thomas' Belvedere Hotel, Baltimore, can be executed only in stucco or "compo," or whatever they call it, and gilded, instead of being cast in bronze and tooled by an artist craftsman; and yet the new design in sham materials will help the public more than a traditional design in the best materials.

Here is a decorative novelty (Fig. 10), a panel in mosaic on gold ground, designed by Mr. Francis H. Bacon, to be placed



FIG. 9.

ELECTRIC FIXTURE FOR HOTEL BELVEDERE, BALTIMORE. MODELED BY HUGH CAIRNS.



FIG. 10.

MOSAIC PANEL, SQUIRREL ISLAND LIBRARY, F. H. BACON, ARCHITECT.

above the entrance to the little wooden library at Squirrel Island. Without undertaking to reconcile the materials of the structure and of the ornament, for they are irreconcilable, it is a pleasure to welcome any addition to the very small number of mosaic panels used in American exterior architecture. Why they should be so few and far between, when their effectiveness and durability are so well attested even in the New England climate, is an interesting question. May the latest example be a fruitful one.

It is almost useless to illustrate leaded glass in monochrome, but we cannot omit mentioning the series of small medallions (Fig. 11) designed by Mr. Charles E. Patch. The full height of each is about six inches. They are brilliant bits of color and strong in composition. We shall look for further good work from this designer.

Last in our classification of exhibits are some drawings that we have singled out as modes of representation, wherein we do



FIG. 11. A GROUP OF FOUR LEADED GLASS PANELS. CHARLES E. PATCH, ARCHITECT.

not criticise the design, but rather bestow upon the drawing itself the chief emphasis. Mr. J. H. Freedlander sent, for example, a wash drawing of the Power Station at the Soldiers' Home at Johnson City, Tenn. The spirit of craftsmanship that leads an architect to produce this elaborate drawing of a utilitarian building, which is but one in a collection of structures that make up the Soldier's Home, and one of the least important, is distinctly praiseworthy.

In another medium the bird's-eye view of a house and garden at Weston, (Fig. 12) drawn for Messrs. Jenney & Frost by Mr. J. C. Clapp, Jr., has given pleasure to all who saw it. No illustration can convey the delicate harmony of clear cool grays and greens that make of the house and its setting a creature of the imagination rather than an aggregate of sticks and stones and earth. Mr. Clapp will go far because he knows where to stop.

Among the most effective drawings of the exhibition were those in pencil and water color together, each medium in which was given its separate value. Of these an attractive example was Mr. Pell Pulis' house at Oakland, Cal. (Fig. 13).

Next to these were the pencil sketches tinted in India ink, of which the proposed cathedral at Colorado Springs, by Messrs.

Cram, Goodhue & Ferguson, is a choice specimen, suggesting indeed a poet's dream, a heavenly mansion, not yet firmly planted on earth.

In closing this hasty review of selected works from the exhibition of the Boston Architectural Club, we are impelled to add that however good these are, they do not seem to have been fully appreciated either by the press, the public, or the profession. Architects have not frequented the exhibition as they should have done, still less have they written competent appreciations to interest outsiders and bring them to see it. An exhibition of such varied interests should certainly prove more attractive to laymen. In some respects the exhibition suffered through that which was not there. It was conspicuously lacking in the important work of some of the best men, both outside of Boston and inside. Perhaps this is because the architects think the advantage to be gained by representation in these exhibitions is not worth the necessary trouble and expense. If such is the case there is something wrong with our



FIG. 12. A HOUSE AND GARDEN AT WESTON, MASS. JENNEY & FROST, ARCHITECTS. DRAWN BY J. C. CLAPP, JR.

methods. Six exhibitors from New York City are not enough. Let us have our local exhibitions at three-year intervals if thereby we can improve both the quality and the quantity of the display.

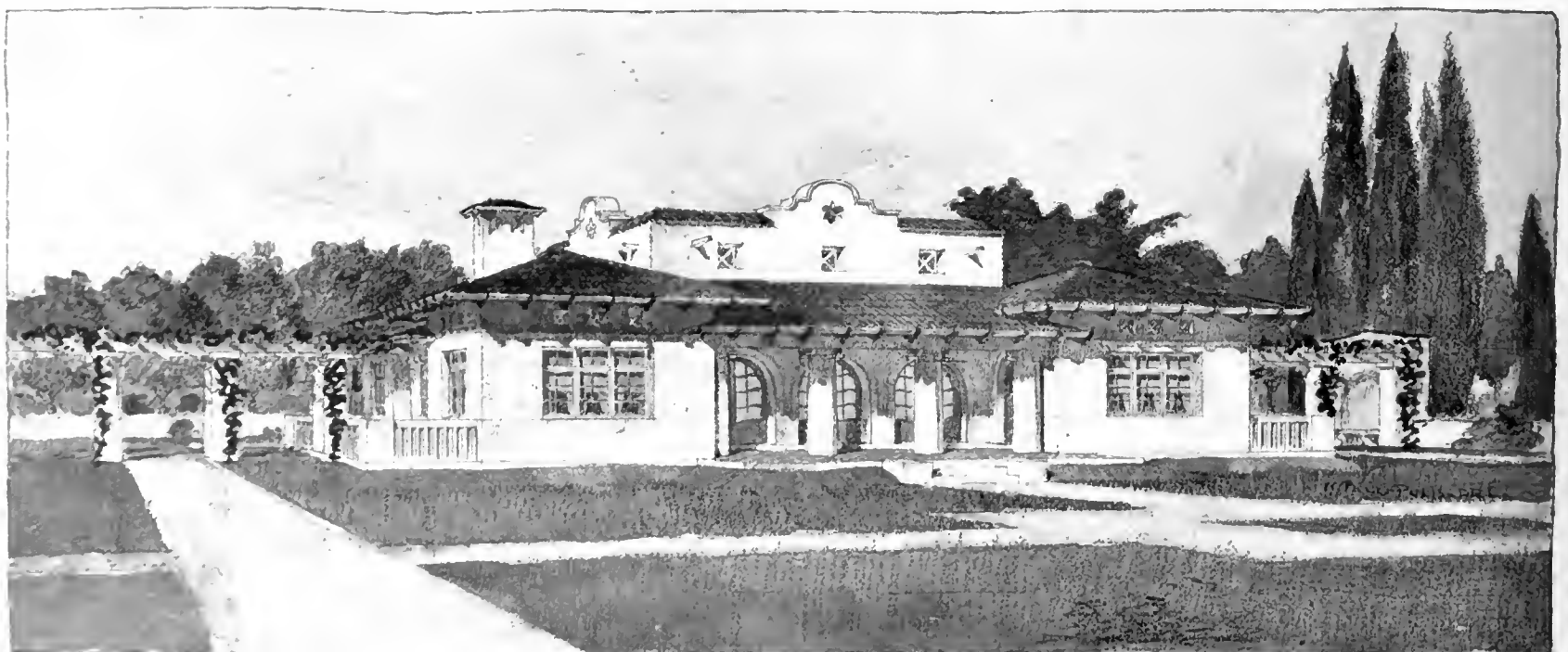


FIG. 13. A HOUSE AT OAKLAND, CAL. W. PELL PULIS, ARCHITECT.



Photograph by Leon Dadmun, Boston.

RESIDENCE OF WALTER C. BAYLIES, ESQ., BOSTON, MASS.

PETERS & RICE, ARCHITECTS, BOSTON.



Photograph by L. Dudgeon, Boston.

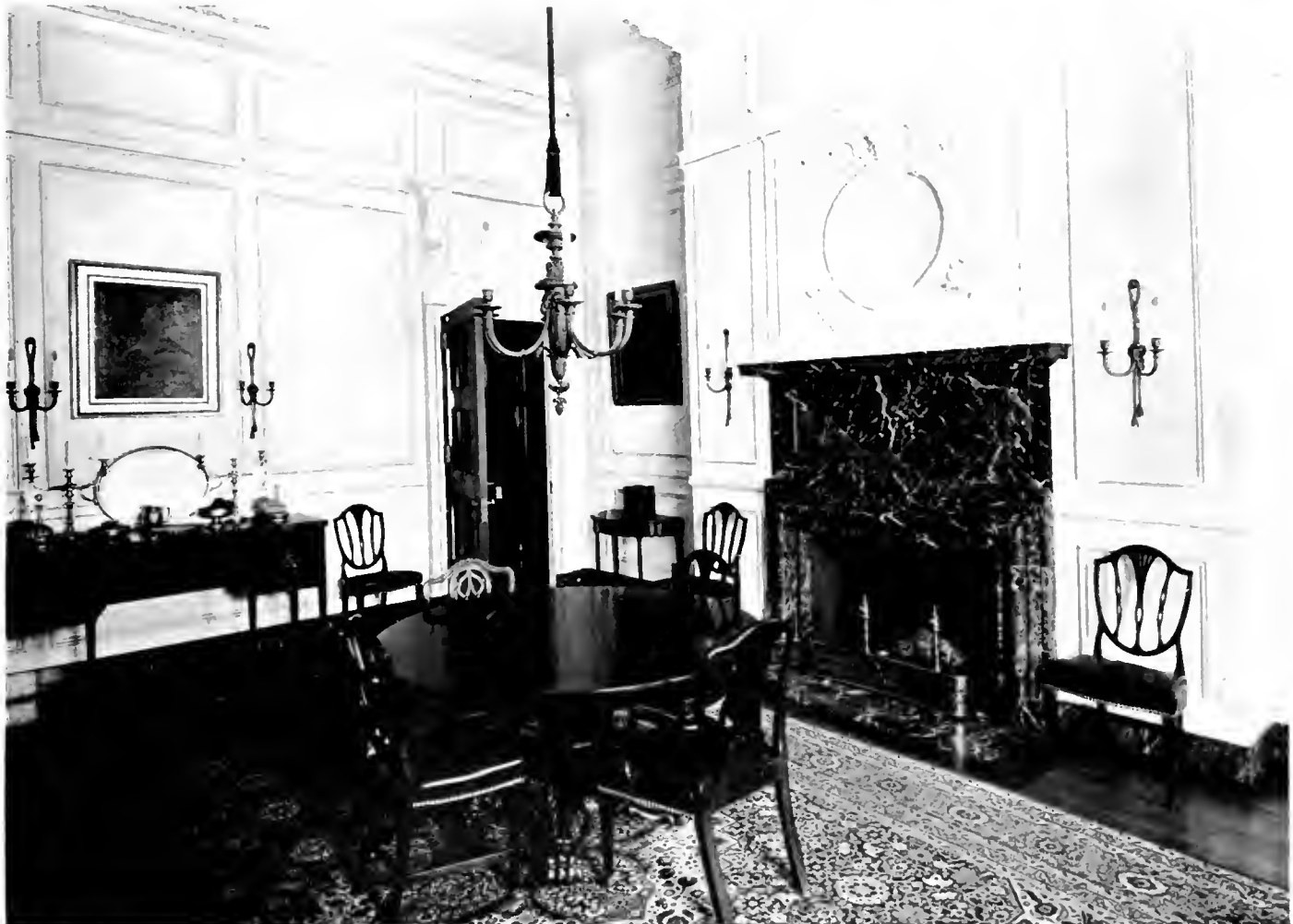
THE HALL.

RESIDENCE OF WALTER C. BAYLIES, ESQ., BOSTON, MASS.

PETERS & RICE, ARCHITECTS, BOSTON.



THE PARLOR.



THE DINING ROOM.

Photographs by Leon Dadmun, Boston.

RESIDENCE OF WALTER C. BAYLIES, ESQ., BOSTON, MASS.

PETERS & RICE, ARCHITECTS, BOSTON.

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PLATES.

PLATES XXIII. AND XXIV.—FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MO.,—*Mr. Cass Gilbert, Architect.*

PLATES XXV. AND XXVI.—SUCCESSFUL COMPETITIVE DESIGN FOR THE ROTCH TRAVELING SCHOLARSHIP,—*Mr. F. C. Hiron.*

PLATE XXVII.—COLORADO SPRINGS PUBLIC LIBRARY.—*Mr. Calvin Kiessling, Architect.*

PLATE XXVIII.—SUCCESSFUL COMPETITIVE DESIGN FOR THE UNITED STATES POST-OFFICE, NASHUA, N. H.,—*Mr. F. Manton Wakefield, Architect.*

PLATE XXIX.—PIERCE PRIMARY SCHOOL, BROOKLINE, MASS.,—*Mr. J. A. Schweinfurth, Architect.*

THE present system of architect's charges is arraigned with much severity in a contemporary architectural paper. The arraignment would be more profitable if it included definite suggestions for a better system. The question itself is so interesting, however, that we will discuss some of the points raised by our colleague and state our own somewhat tentative conclusions thereon. The colleague says that certain parts of the detailed drawings and outlays (shop outlays, setting plans, etc.) have been removed from their natural connections in the architect's office and now form part of the builder's work, because the present antiquated system of architects' charges renders it impossible otherwise to provide for them. We say, also because in many cases the builder can do them *better*. Colleague says, "Under modern conditions, full and complete drawings and outlays and ample superintendence and testing constitute the requisite of speedy and economical building." This is a good statement, but the conclusion "that this work and the entailed responsibility should be placed upon the architect" is mere assertion. We hold that the responsibility of the work being with the architect, it is for him to decide where, how, and when the drawings, outlays and tests shall be made.

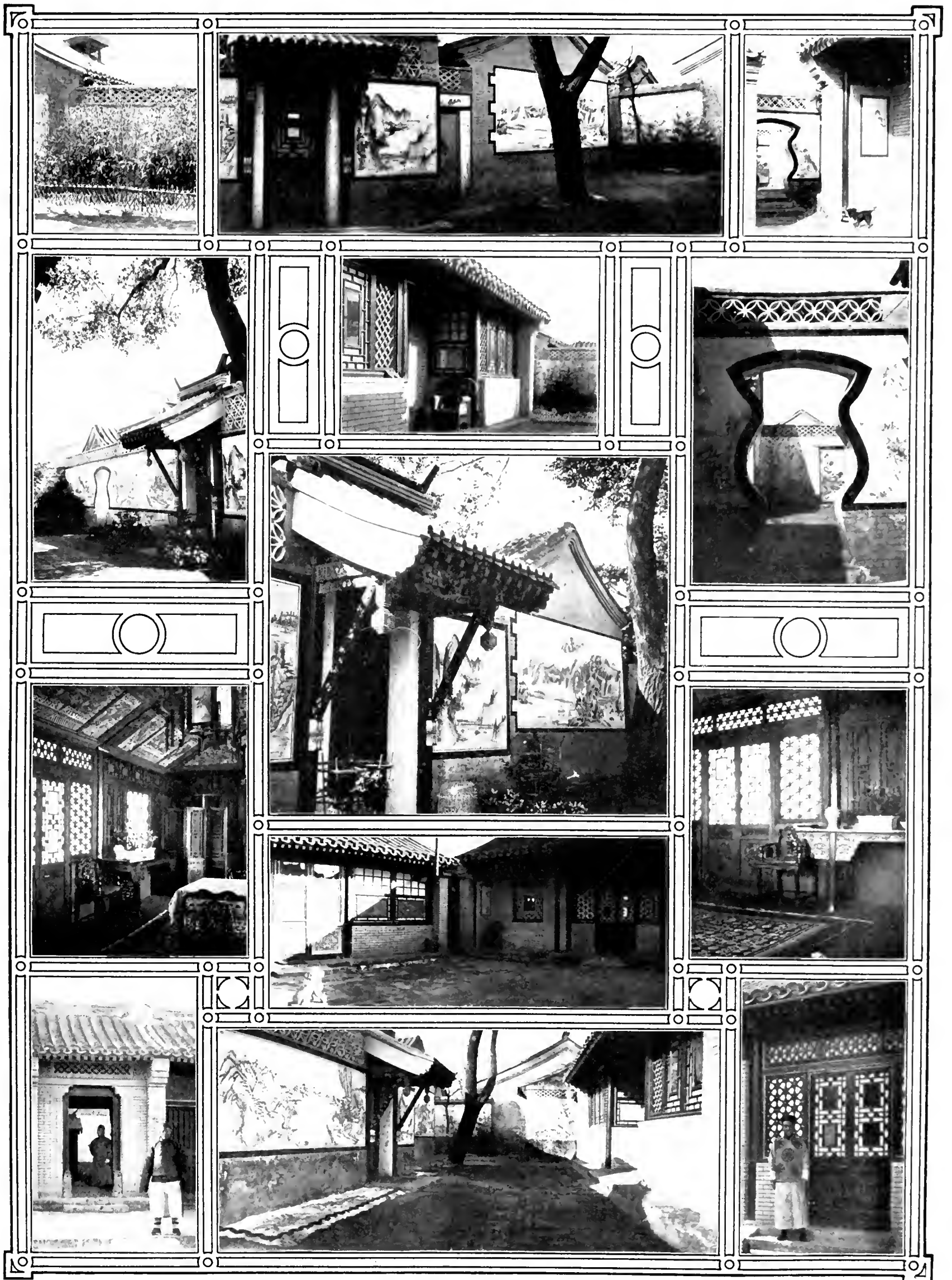
The history of the five per cent. rule is immaterial. The contention that it cannot be applied to all classes of buildings is a familiar one. Nor is it so applied. "For new buildings, costing less than \$10,000, and for furniture, monuments, decorative and cabinet work, it is usual and proper to charge a special fee in excess of the above. For alterations and additions to existing buildings the fee is ten per cent. upon the cost of the work." So reads the revised schedule of the American Institute of Architects. It is indeed true that "heating, plumbing, electric wiring, steel constructions and all the thousand and one improvements and appliances now to be located and studied to the great complication of plans" have vastly increased an architect's work upon certain types of buildings. Our contemporary admits, however, that buildings having become more expensive because more complicated, the present schedule is fairly satisfactory. We think so, indeed, for the reason that "where heating, ventilating, mechanical, electrical and sanitary problems in a building are of such a nature as to require the assistance of a specialist, the owner is to pay for such assistance." Yes,

and the question is how much the owner is to pay. Considering that the full services of a technical expert include the production by him of all the drawings required for his part of the work and superintendence of that part, it seems to us that the fair commission upon the cost of such work is not five per cent., because the architect incurs almost no expense on account of it, but is rather such a percentage as represents the architect's responsibility in selecting his expert assistants and coördinating their work with the general undertaking.

The School-house Commissioners of Boston allow the architects of school-houses two and one-half per cent. as commission upon the cost of the heating, plumbing and ventilating systems in each building, which are under the direct charge of engineers appointed by the commissioners and required to cooperate with the architects. It is probably inevitable that simple constructions and work of repetition should be "vastly more remunerative than complicated structures and work requiring careful study in all its parts." But this latter class of work surely gives far greater pleasure to the idealist in architecture and far greater opportunities to establish or increase his reputation as a designer. There is, however, a system in current use which tends to equalize the architect's exertions and his compensation as follows. It is agreed that the actual cost of drawings, including, of course, a proportion of the office rent and general expenses, shall be estimated as the basis of the architect's commission and that he shall receive twice the amount of his actual outlay. His commission represents fifty per cent. office expenses and fifty per cent. net payment for his services. But the amount so paid has no fixed relation to the cost of the work to the client and is directly governed by the cost of producing the drawings and specifications necessary for execution. It is too early yet to say that this innovation in charges has justified itself both to client and architect. The further experience of concerns like the Boston Elevated Railway will be enlightening.

It has always been charged against the five per cent. commission that it did not discriminate between "the services of the novice and those of the experienced and expert," the work of the well educated and that of the less well trained, the claims of the successful and those of the unsuccessful. Its justification is that it has relation only to the amount of the outlay. A certain responsibility measured in dollars is paid for by a definite proportion of that sum, but questions of training, experience, and success are determined, not unjustly, by the principle of competition. A young man is more ambitious and can give more time to a given job; an older man has a better knowledge of materials and better judgment; a trained man generally has better taste; an untrained man more originality. These matters are taken into account before employing an architect, and, of course, an architect who is already busy is more in demand on that account with certain people and less with others. The most profitable quality for the American architect to-day is executive capacity. Such ability commands the highest returns, because the demand for men to carry out important work and lots of it in a very short time is greater in America than the supply of such men, and far greater than any conscious demand for creative artistic genius.

It is in vain to deplore, as does our contemporary, that the Institute should approve "the principle that the services and ideas of an architect are valuable in proportion to the cost of carrying them into execution," that "a design in a cheap material earns a double fee by being executed in a material twice as expensive, and architects, under this rule, are paid for wasting their clients' money and punished in pocket for saving it." There is no such principle involved in the five per cent. rule. We maintain, as before, that architect's services are paid for in proportion to the responsibility involved in the work and this responsibility is measured by the cost. As for wastefulness, even assuming an utter absence of conscience, is there a more certain way of earning another job from a client than by employing his money to good account. The actual experience of his clients determine sooner or later the amount and the kind of work that an architect will be called upon to do. Unquestionably, however, the great variety of demands made upon architects tends to produce specialists, and these, in their specialties, have a proper and usual advantage over the so-called general practitioners. The development of a good specialty, whether it be offices, churches, schools, hospitals, or even factories, will tend to bring an architect larger returns from his practice by making each individual task easier and less expensive, and will sometimes lead to exceptional achievements being rewarded by exceptional fees.



VIEWS ABOUT THE HOME OF AN AMERICAN GENTLEMAN IN PEKIN.

CURRENT PERIODICALS.

A REVIEW of the publications received up to the time of going to press yields about the usual number of interesting illustrations of architectural design.

The work of American architects which we show this month is good of its kind, but the kind is not new. The pictures largely explain themselves.

From the *Scientific American* for May, the Court at Mill-Brook, Bryn Mawr, Pa., by Mr. Charles Barton Keen, shows a pleasing informal composition, straightforward use of materials, effective accessories in the way of potted shrubs, and a simplicity of character that is perhaps a little overdone.

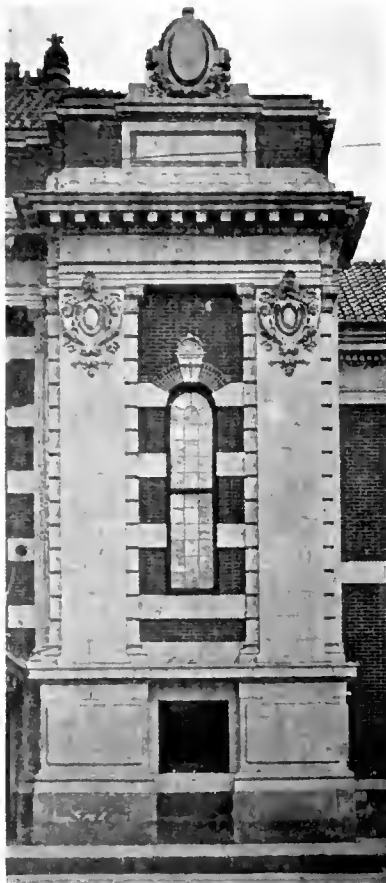
Two buildings of semi-public character show the hand of the scholarly architect. From *The Brickbuilder* for April, Clinton Hall, by Messrs. Howells and Stokes, is a building for the use of

(FROM "SCIENTIFIC AMERICAN.")



THE COURT, "MILL-BROOK," BRYN MAWR, PA.
CHARLES BARTON KEEN, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")



DETAIL, UNION STATION, TROY, N.Y.
REED & STEM, ARCHITECTS.

(FROM "THE AMERICAN ARCHITECT.")



UNION RAILWAY STATION, TROY, N.Y.
REED & STEM, ARCHITECTS.

social organizations on the East Side of New York. Of this building we published the perspective drawing and some of the working details in plates of the March number, 1903, and it is interesting to note how successfully it has worked out. The plans show bowling alleys and billiard room in the basement, coffee room and restaurant on the ground floor, assembly hall throughout the second story, and club and lodge room above. In elevation the roof garden has a sort of black eye from the elevator house, but apart from this the design is simple and straightforward with detail that counts for more than it costs.

Messrs. Reed & Stem have produced in the Union Railway Station, Troy, N.Y., a handsome mass of building, whose centre has a row of ample arched windows framed in a colonnade of engaged composite columns, and flanked by well conceived masses in the nature of corner piers. The detail of these is not quite appropriate either in scale or in character. The plates are from *The American Architect* for April 2.

We illustrated last month from the *Builder* a proposed church designed and drawn by E. B. Lamb. It is interesting to compare with this a proposed hall for imperial monuments at Westminster by

John P. Seddon and E. B. Lamb jointly, which appears as a supplement to the *Builders' Journal and Architectural Record*, for March 30, 1904. The interest of this project centres in the spire, which, however well designed, seems to have for its sole object to dwarf the colossal Victoria tower of the Houses of Parliament at the left, and throw into the shade Westminster Abbey on the right. We confess to a feeling that this aspiring piece of design, including the apparently secondary hall for imperial monuments, should be erected almost anywhere else in London than on the site proposed for it. (Mr. Despradelle's projected monument to the glory of the American people is a more stupendous and far more effective design than this, and is enhanced by its setting between lake and prairie.)

The same *Builders' Journal and Architectural Record* for April 13 contains an article on a new form of hospital ward, the Y-shaped ward illustrated herewith, for which it is claimed that it has all the advantages of the circular ward with a very great saving of space, and all the advantages of the parallelogram ward with a saving in length and height. The heating by a "central fire-

(FROM "THE BRICKBUILDER.")



CLINTON HALL, NEW YORK CITY.
HOWELLS & STOKES, ARCHITECTS.

place block" is characteristically English.

From the *Architectural Review* (London) for April, we show a plan and a view of the new Medical Schools, Cambridge, by Edward S. Prior, a building of a dignified academic character and of curious indirectness of plan. We assume that the unusual position of the wing containing the museum has reference to some vista down the street, but the description merely states that the plan is L-shaped with contemplated extension beyond the lecture theatre.

Another school building from the same number of the *Review* is the Leeds School of Art, where the most uncompromising exterior with absolutely literal expression of the class studios is emphasized, not decorated, by the mosaic panel over the entrance from a cartoon by Gerald Moira. This decorative panel in itself is of excellent character, strong, simple, restful, and worthy of a better setting.

Another suggestive piece of decoration from English sources is the building for offices in Leicester by Messrs. Everard & Pick. Its sole feature is a swell or bay of manifold small pane windows resting on cleverly decorated paneling in cast lead work from plaster models in low relief. This is frankly better than the commercial coper bay.

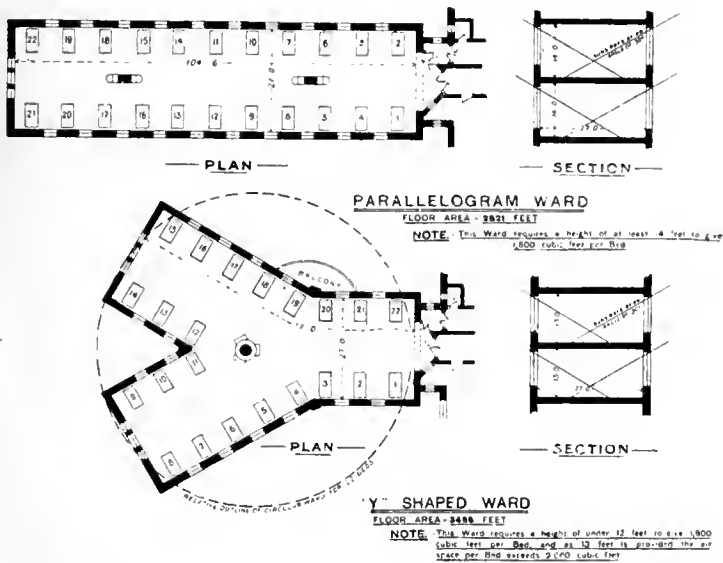
(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD.")



PROPOSED HALL FOR IMPERIAL MONUMENTS, WESTMINSTER.
JOHN P. SEDDON AND EDWARD B. LAMB, JOINT ARCHITECTS.

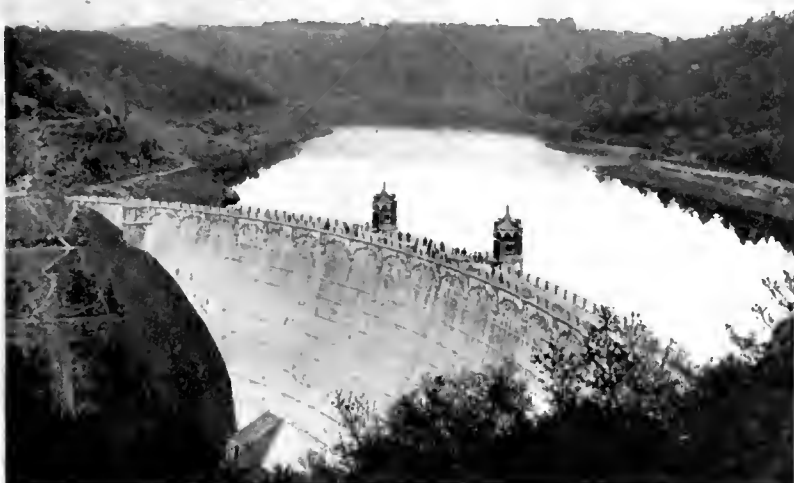
The illustrations from *The Architect* show two interiors from Mr. Belcher's Colchester Town Hall, wherein the architect's part clearly stops short of the furniture and accessories, including the usual organ. Mr. Belcher's fine manly style is as worthy in this place as on the exterior of the Institute of Chartered Accountants. We take exception to the inlaid decorations in the frieze blocks of the great hall as being trivial and out of scale, and we note with ready approval his bold omission of capitals from the square

(FROM THE "BUILDERS' JOURNAL AND ARCHITECTURAL RECORD," LONDON.)



FROM DESIGN FOR REBUILDING THE ROYAL INFIRMARY, MANCHESTER.
HENMAN & COOPER, ARCHITECTS.

(FROM "ZEITSCHRIFT FÜR BAUWESEN.")



CONCRETE DAM, SOLINGEN, GERMANY.

columns at the foot of the stairs, a startling but defensible innovation.

A design that is truly appropriate to its place is the competitive scheme for the enlargement of the University of Jena, the work of Professor Hocheder, illustrated in *Architektonische Rundschau*. The reversion to baroque architecture is a necessity imposed by the older buildings. The composition of the new vestibule and academic theatre above is at once free and forceful; strength and delicacy are blended happily.

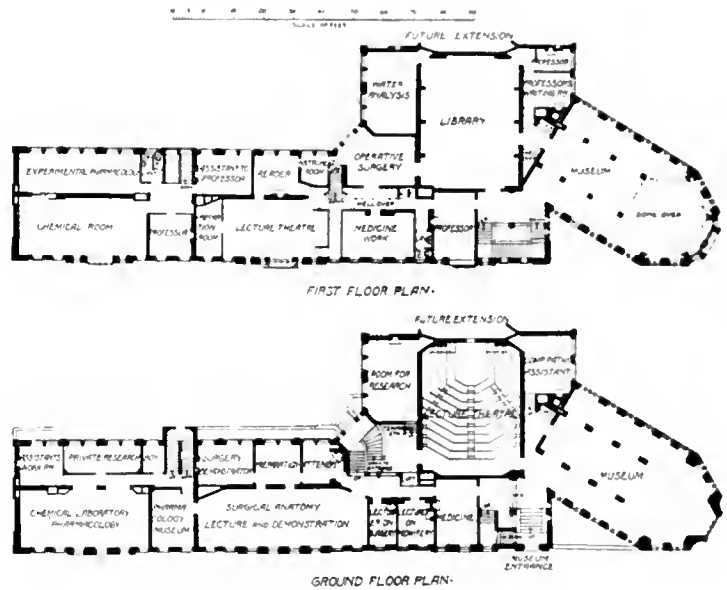
Architects who may have to design electric light standards can take a hint from

(FROM THE "ARCHITECTURAL REVIEW," LONDON.)



MEDICAL SCHOOLS, CAMBRIDGE.
EDWARD S. PRIOR, ARCHITECT.

(FROM THE "ARCHITECTURAL REVIEW," LONDON.)



PLANS OF THE MEDICAL SCHOOLS, CAMBRIDGE.
EDWARD S. PRIOR, ARCHITECT.

(FROM "L'EMULATION.")



ELECTRIC LIGHT STANDARDS, BOTANIC GARDEN, BRUSSELS.
CONSTANTIN MEUNIER, SCULPTOR, AND CHARLES VANDERSTAPPEN.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

(FROM "THE ARCHITECT," LONDON.)



DECORATIVE PANEL, LEEDS SCHOOL OF ART.
GERALD MOIRA.

those of the Botanic Garden in Brussels (from *L'Emulation*), which were designed by the sculptor Constantin Meunier and by Charles Vanderstappen. The reproductions are too small to give any but a very general idea of the detail. M. Victor Rousseau executed the first standard, of which two views are given; M. Paul Du Bois executed the second example, and M. Jules Lagae the third standard from the sketches of the designers.

Finally, we have borrowed from the *Zeitschrift für Bauwesen* the great concrete dam that collects water for the power station of Solingen, simply for the picture it makes.

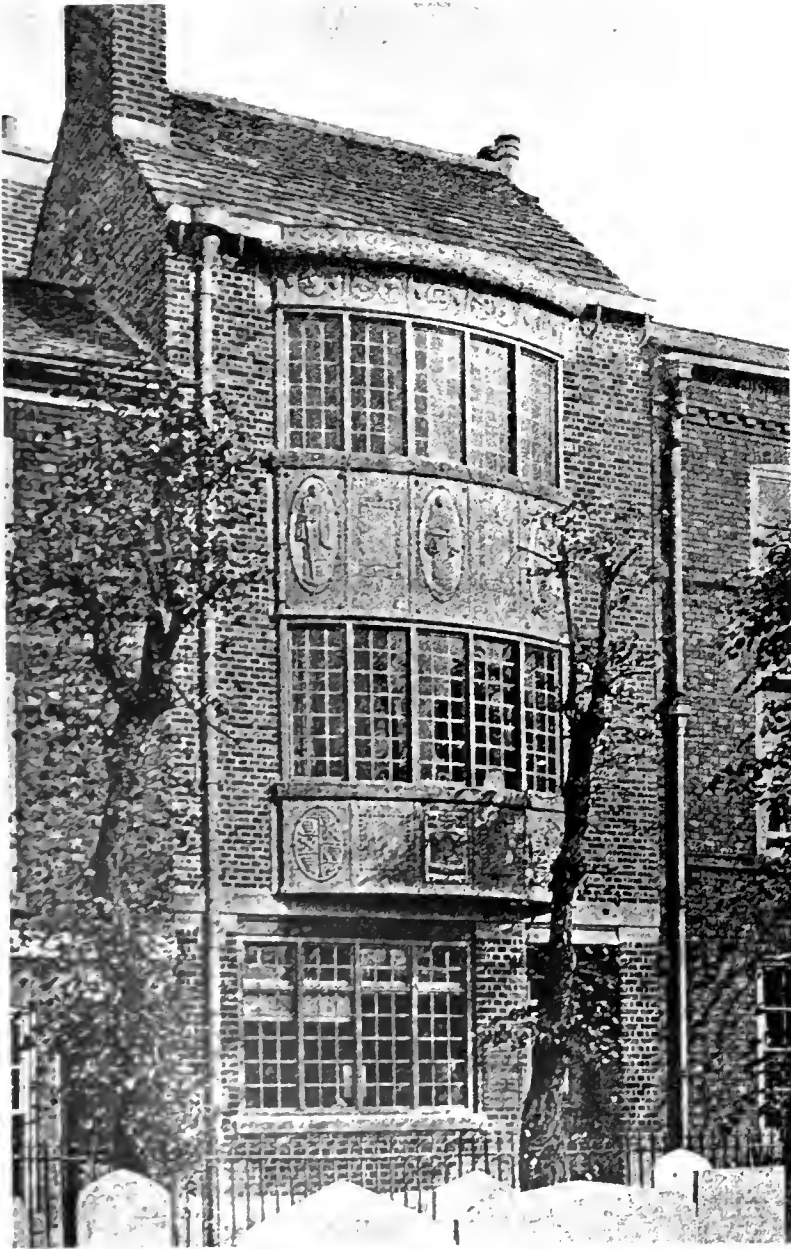


COLCHESTER TOWN HALL.
JOHN BELCHER, ARCHITECT.

LEEDS SCHOOL OF ART.
FRANCIS W. BEDFORD AND SIDNEY D. KITSON, ARCHITECTS.

(FROM "THE BUILDER.")

(FROM "THE ARCHITECT," LONDON.)



OFFICES, MARKET LANE, LEICESTER.
EVERETT & POKER, ARCHITECTS.

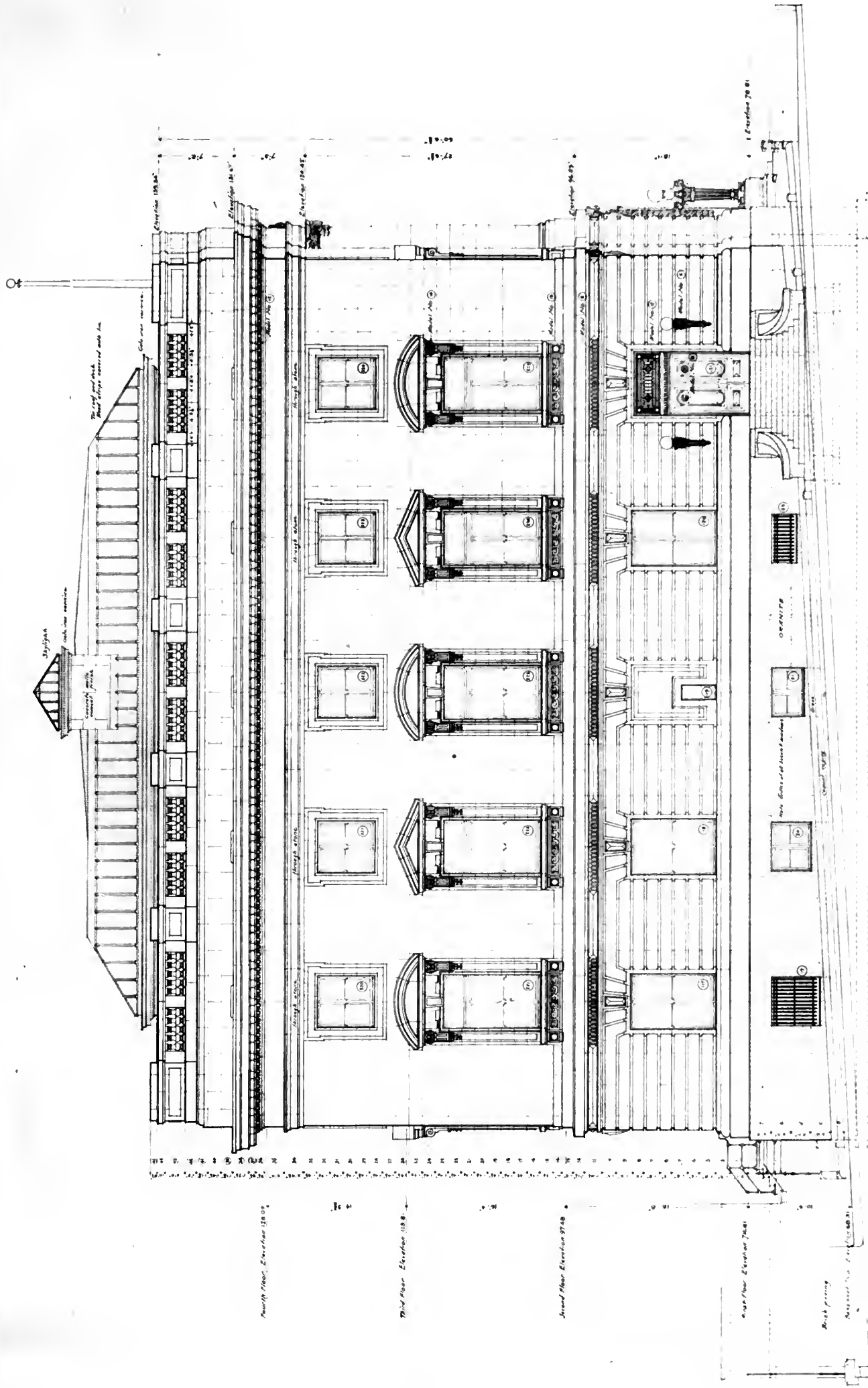


COLCHESTER TOWN HALL.
JOHN BELCHER, ARCHITECT.

(FROM "ARCHITEKTONISCHE RUNDschau.")



UNIVERSITY OF JENA, NEW BUILDINGS.
PROF. C. HOCHEDER, ARCHITECT.



SOUTH (TWELFTH STREET) ELEVATION
 Scale: Four Feet to One Inch

MARSH & PETER ARCHITECTS
 520-13th St. WASHINGTON D.C.

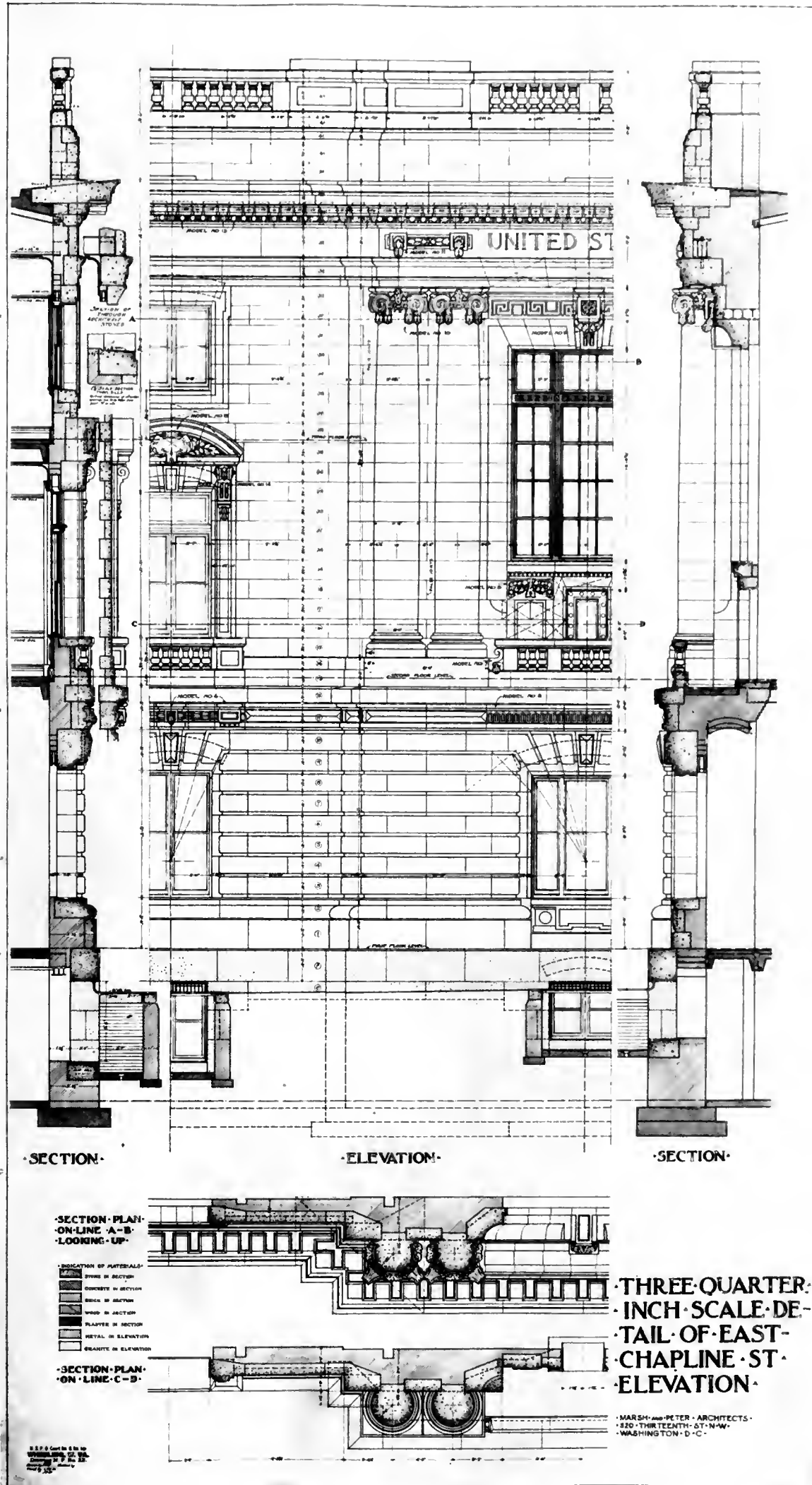
U.S.P. Court Ho. & Co. Ho.
WHEELING, W. VA.
 Drawing M-P. No. 17
 Drawn by L. C. G. Checked by
 T. S. G. Co. G.

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MARSH & PETER ARCHITECTS, WASHINGTON, D. C.



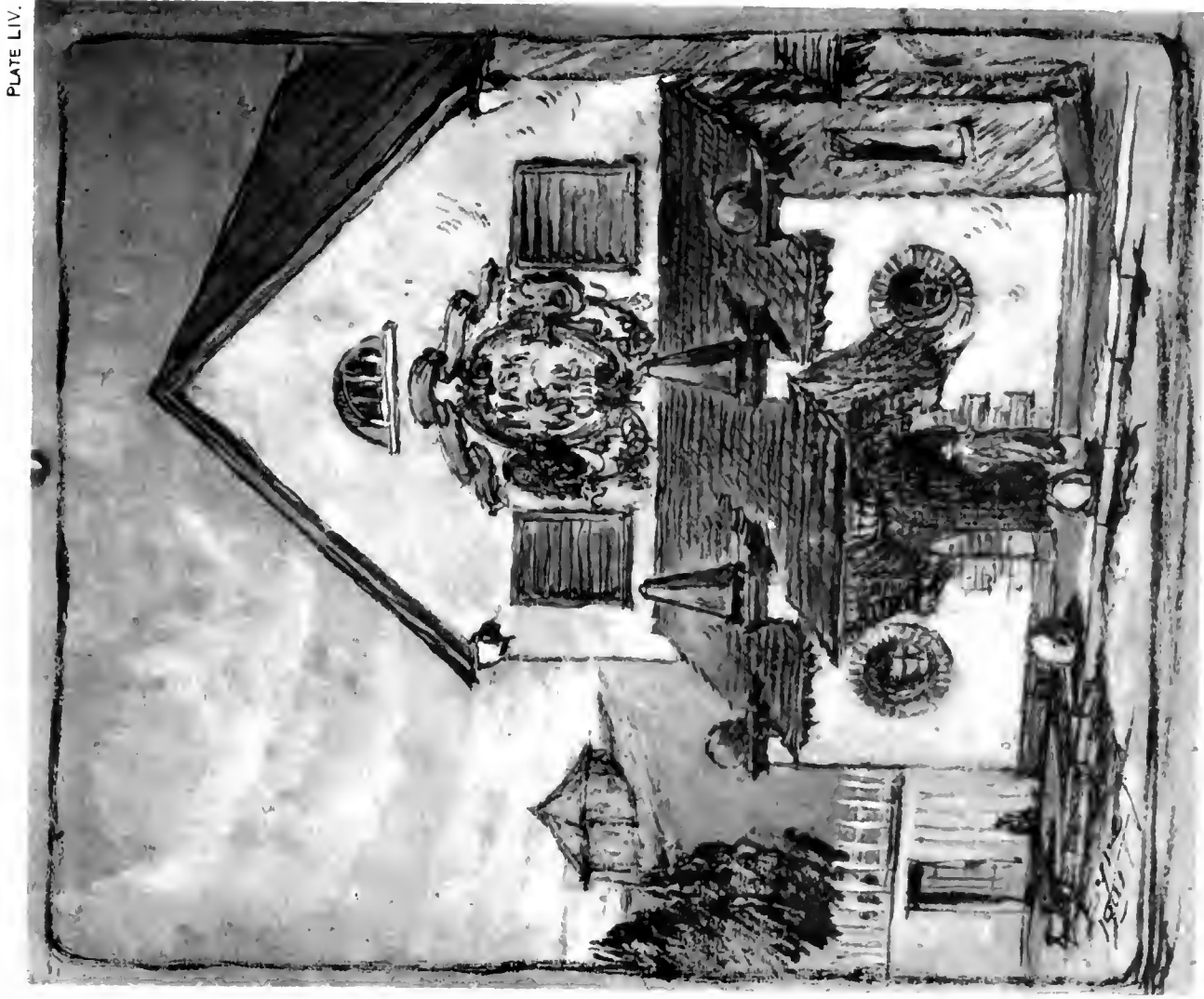
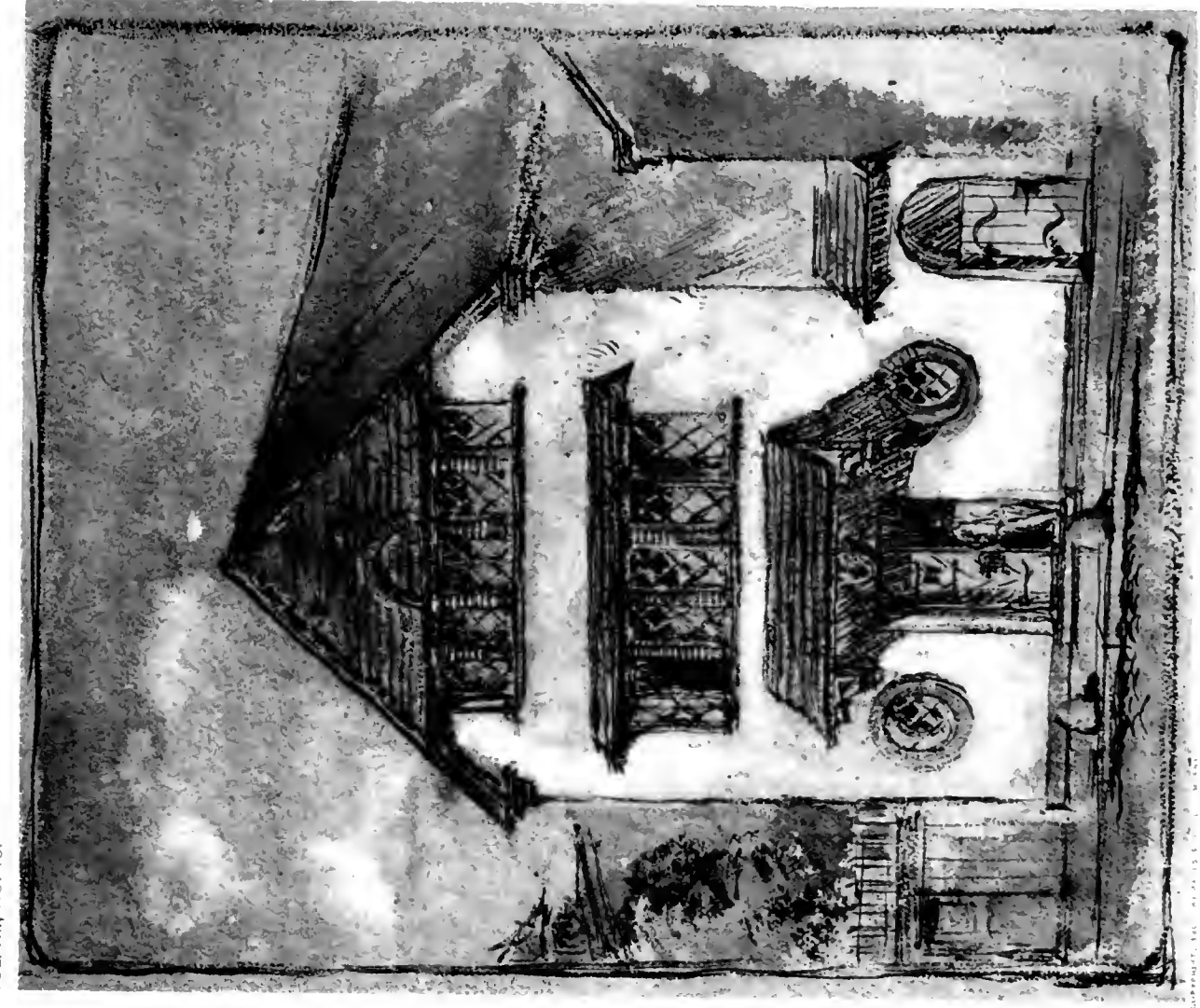


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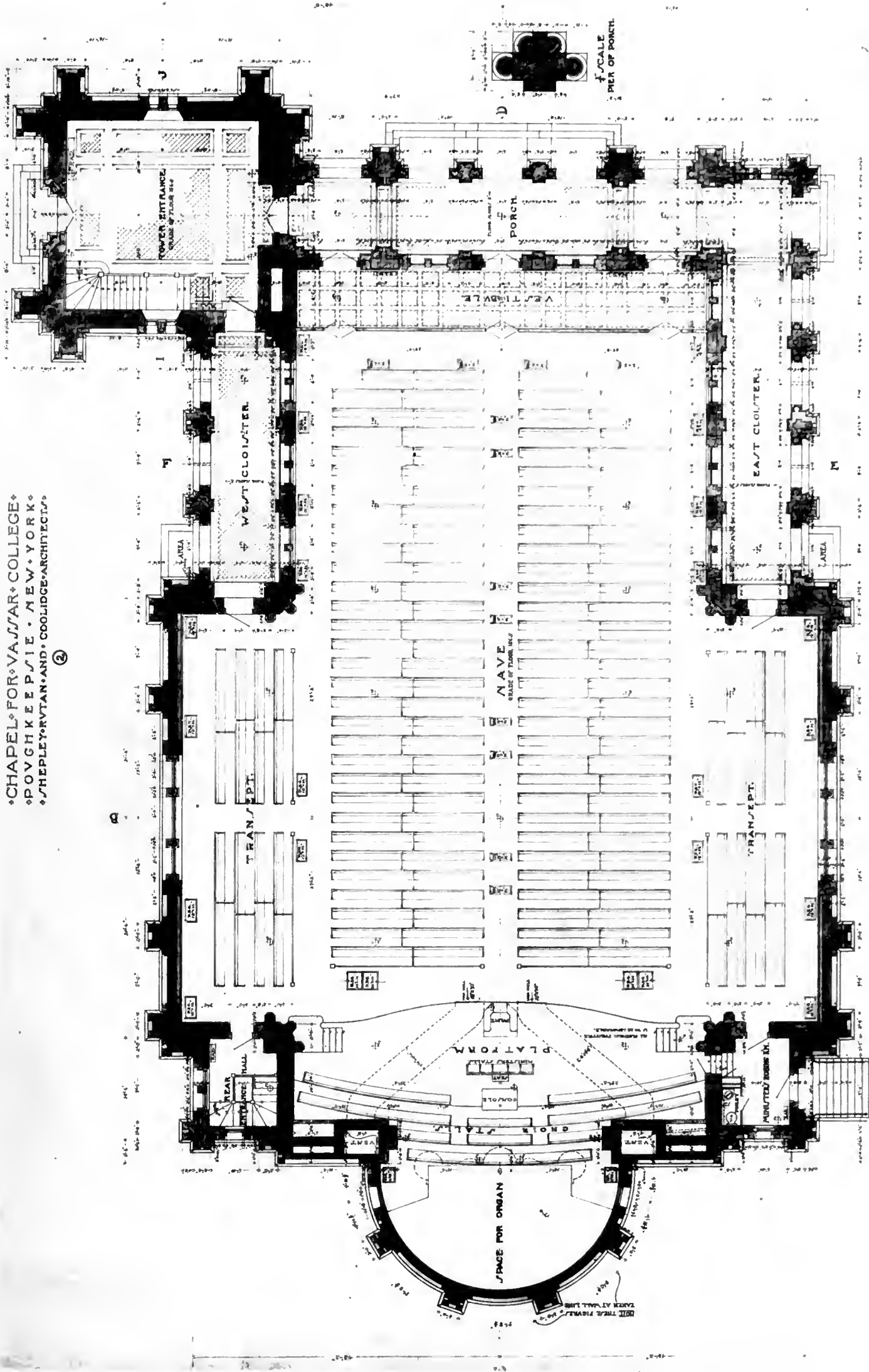


SKETCHES FOR A NEW FRONT FOR THE MASK AND WIG CLUB, PHILADELPHIA, PA.

WILSON BENT, ARCHITECT, PHILADELPHIA, PA.



CHAPEL FOR VASSAR COLLEGE
POUGHKEEPSIE, NEW YORK
SHEPLEY, RUTAN AND COOLIDGE ARCHITECTS



FLOOR PLAN
SCALE 1/8" = 1'-0"

FIRST FLOOR PLAN.

CHAPEL FOR VASSAR COLLEGE, POUGHKEEPSIE, N. Y.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.



The Architectural Review.

CITY SCHOOL-HOUSES.

A REVIEW OF THE RECENT REPORTS OF THE BOARD OF SCHOOL-HOUSE COMMISSIONERS OF BOSTON, MASS.

IT is rare that the architect chances upon material of more practical value than is contained in the two modest looking little pamphlets which embody the reports of the Board of School-house Commissioners of the city of Boston from July 1, 1901, to Feb. 1, 1904. Boston has previously shown a spirit in dealings with her municipal civic architecture worthy of emulation. From 1891 to 1895 she appointed as her city architect Mr. E. M. Wheelwright, under whose direction eighty buildings of remarkably uniform excellence were produced.

In 1901 the municipal authorities created a Board of School-house Commissioners of three members, and gave them, subject only to the approval of the mayor, full power to select land for all the city school-houses, to choose the architects, to determine the character, accommodation, construction, finish and equipment of all new buildings, the laying out of grounds, the repairs and remodelling of old buildings, and the making of all contracts for these works. The members of this board, under the chairmanship of a practising architect of high standing, Mr. R. Clipston Sturgis, have proved admirably fitted to exercise such plenary powers.

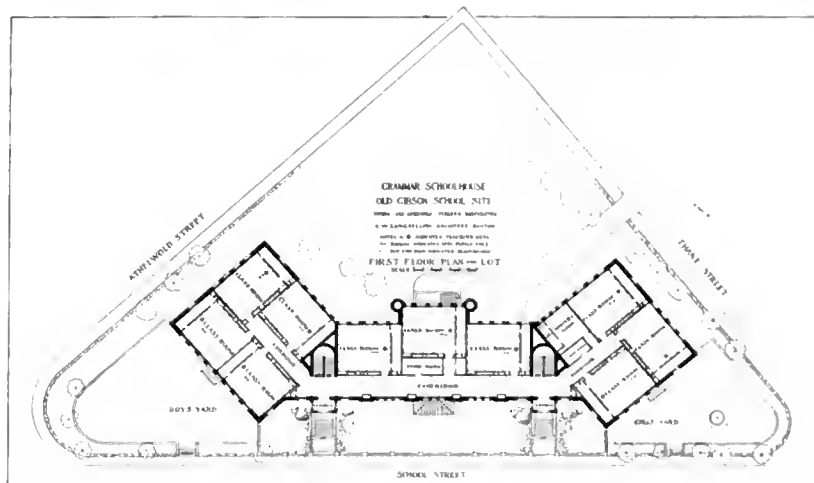
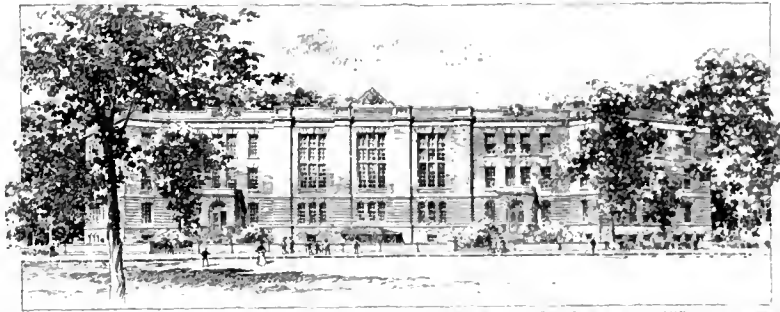
Their reports give evidence of the fact that they have gone into the study of city school-house design and construction, and all the included problems of lighting, heating and ventilation, sanitary arrangements, school-room fittings and furniture (aided in their investigations wherever necessary by experts employed to report upon special matters) with such thoroughness and care that their conclusions may be regarded as authoritative testimony. Of so great practical usefulness, indeed, are their findings that it is the purpose of the present article to summarize them for the benefit of the profession at large, and to reproduce some of the representative school-houses recently erected under the direction of the Board.

The Commissioners began their work by a tour of inspection, during which they examined the school buildings of New York, Philadelphia, Washington, St. Louis, Toledo, Cleveland, Buffalo, and Rochester, and, as will be observed later, have noted in their reports several conclusions drawn from the work in those cities. They found, however, that in no other city were the conditions exactly similar to those confronting them in Boston. Here the school buildings are divided practically as follows: primary build-

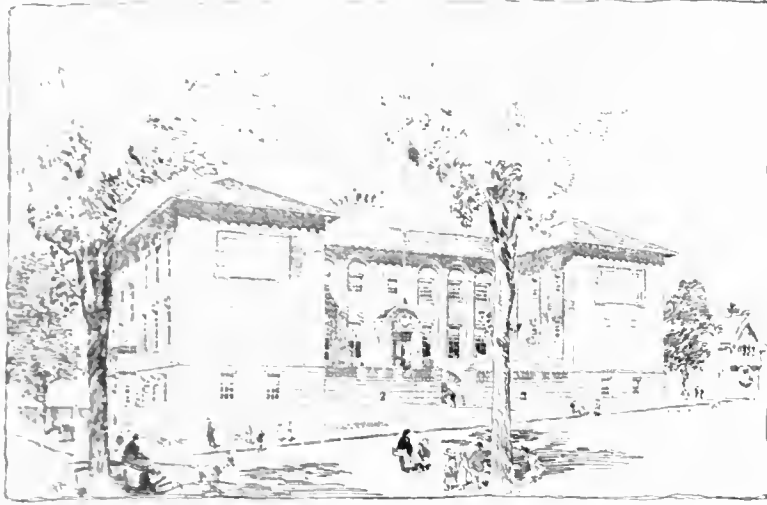
ings for the accommodation of both boys and girls; grammar buildings for boys and grammar buildings for girls; and high schools for boys and high schools for girls. In almost all the other cities there are but two classes of buildings, namely, grammar schools for both boys and girls (including in the same building those which in Boston are put in primary buildings), and high schools for both boys and girls. The conclusions and methods of the Boston Commissioners summarized in the following abstract are, therefore, the results of their own investigations supplemented by the experience of other cities.

As to school-house lots, it was found desirable, when the value of the land permitted, to take sufficient ground to have playgrounds about the building. Otherwise it was necessary to make provision for this in the building, either by setting aside the basement floor for this purpose, or by utilizing the roof as a garden, or by a combination of these two plans. In New York no land is taken for

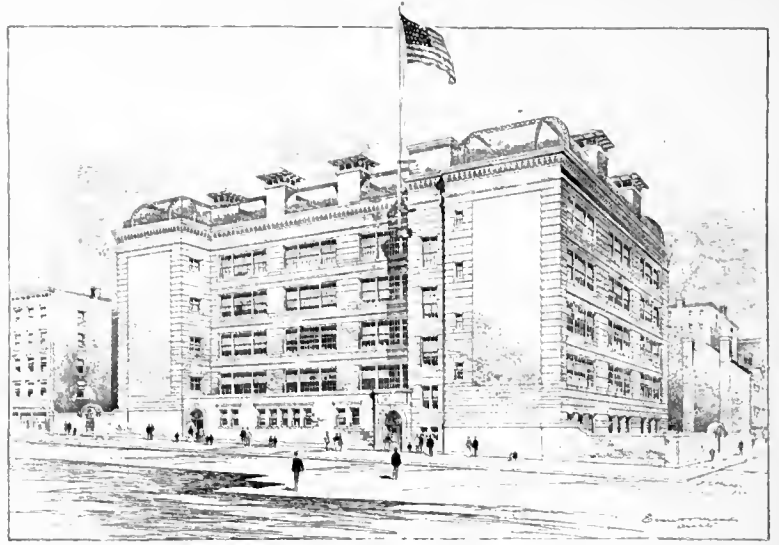
play-yards in addition to the area included within the lines of the building. The first floor in most buildings in that city is occupied by play-rooms, except what is required for the installation of the heating and ventilating plant and sanitariums. This is true even of some buildings which have been erected on corner lots, where the two exterior walls of the buildings are placed on the sidewalk line. In two of the buildings visited, play-rooms were provided in the upper part of the buildings. In one, what is known as a "roof garden" had been adopted, made by putting a waterproof flooring over the entire top of the building, and carrying up the external walls about six or seven feet above the line of the roof. In order to enable the children to play games of certain kinds, a wire netting was stretched upon a light framework over the entire top of the building and connected with the top of the external walls. (An arrangement of this sort is shown in the accompanying illustration of the



Grammar School in the Phillips District, Boston.) Trap-doors, leading into receptacles below the level of the roof, containing steam pipes, were provided for melting the snow which might lodge upon the roof. In the other type the whole upper story of the building was left as one large room opening into the roof, divided by a partition to separate the boys' part from that used by the girls. The windows were protected inside by heavy wire screens.

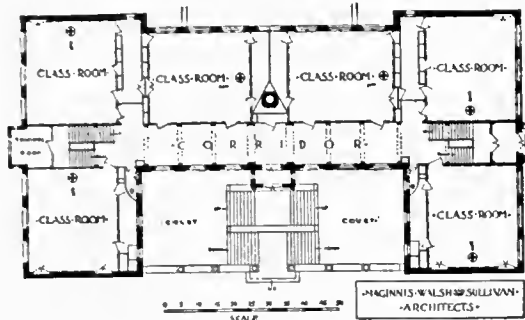


PRIMARY SCHOOL-HOUSE, CHRISTOPHER GIBSON DISTRICT.
MAGINNIS, WALSH & SULLIVAN, ARCHITECTS.



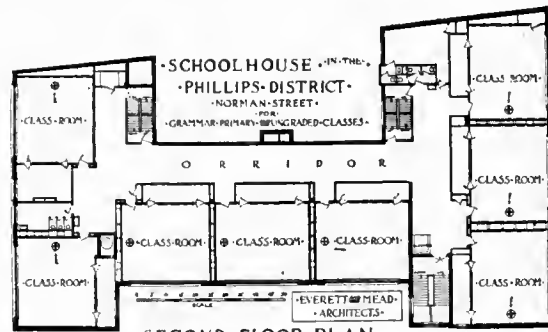
PRIMARY AND GRAMMAR SCHOOL-HOUSE, PHILLIPS DISTRICT.
EVERETT & MEAD, ARCHITECTS.

In New York it was the experience of the officials in charge that it was more economical to acquire lots in the middle of blocks than to purchase corner lots at far greater cost. The buildings could be so planned that they would not be affected by the erection of other and possibly taller buildings adjacent to the school-house sites. To accomplish this, what is known as the "H type" of buildings was adopted, in which the outer sides are simply blank walls with all rooms opening either towards the street or upon two courtyards formed by the plan. In general the corridors ran along the blank walls and were lighted by putting glass in the doors of the school-rooms and by sashes in the upper part of the walls separating school-rooms from corridors.



FIRST FLOOR PLAN.

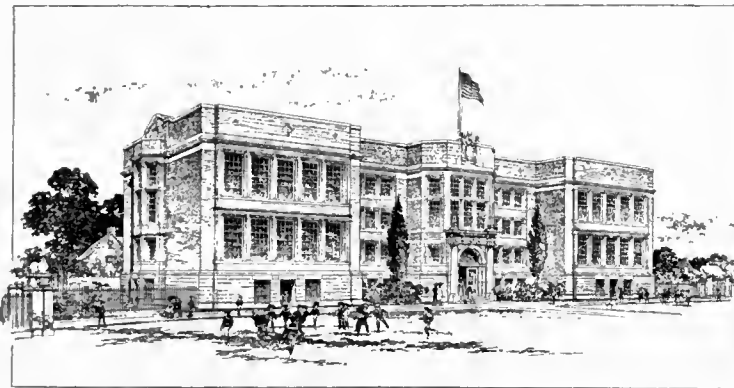
Primary School-house, Christopher Gibson District.



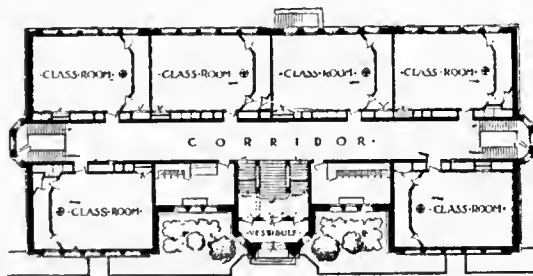
SECOND FLOOR PLAN.

Primary and Grammar School-house, Phillips District.

One very interesting result of the experience of the Commissioners in planning was the testing formula that the total area of the building on a class room floor should not be more than double the area within the walls of the class rooms themselves on that floor. But



PRIMARY SCHOOL-HOUSE, GEORGE PUTNAM DISTRICT.
ANDREWS, JACQUES & RANTOUL, ARCHITECTS.



FIRST FLOOR PLAN.

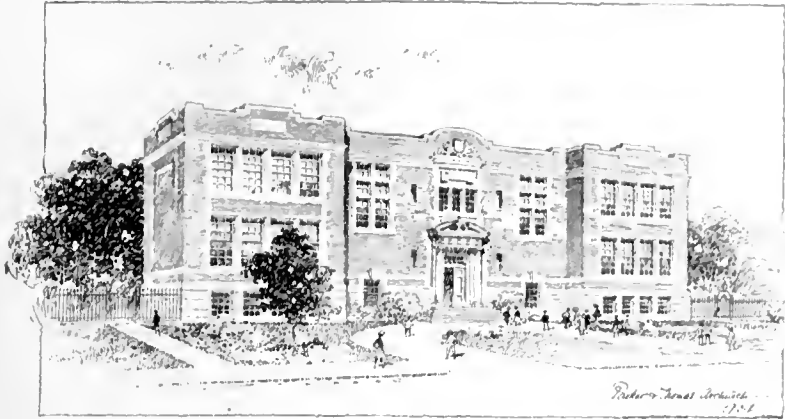
buildings whose plans answered these requirements showed wholly different amounts of cubic feet for the accommodations afforded. It became, therefore, evident that there must be some fixed ratio between the cubic contents and the accommodation; and by comparing a series of typical examples it was found that the primary building of twelve rooms or more, having neither assembly hall nor technical rooms, should never exceed 35,000 cubic feet per class room, and should generally have nearer 30,000 cubic feet; that a grammar building, having assembly hall and cooking and manual training rooms, should generally contain 40,000 cubic feet per class room, the technical rooms not being counted, and should never exceed 45,000 cubic feet. Taking the average cost per cubic foot at twenty-two to twenty-three cents, there can therefore be determined at the outset a reasonable cost for a building, to which might be added a special allowance for exceptional expenses, such as blasting,

The Boston Commissioners have concluded that red brick is the best building material, and that school buildings should be of fireproof construction. New York school-houses are all built of light brick with light stone base-courses and terra-cotta trimmings. Washington and Toledo do not have fireproof buildings. Under the Chicago building laws school-houses may be constructed with fireproof corridors and iron stairways enclosed in brick walls, with the rest of the interior of ordinary wooden construction.

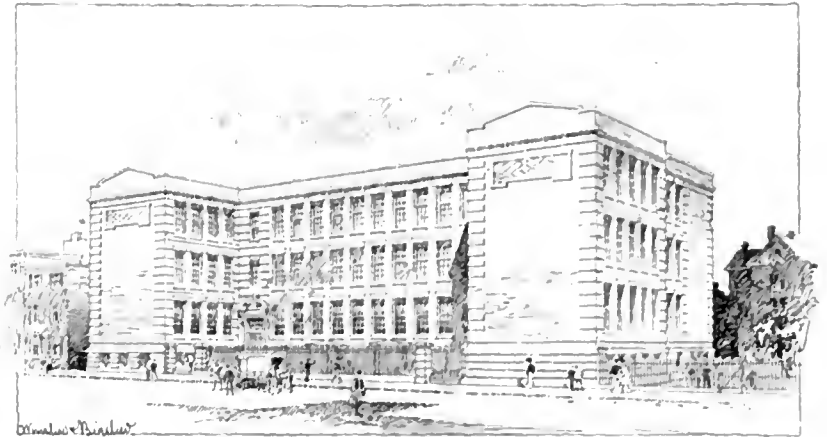
In St. Louis the buildings are fireproof excepting the roofs, which are of mill construction. Wooden floors in corridors are not desirable; either terrazzo, cement, or rock asphalt are preferable.

Aside from the general requirements in regard to simplicity in the character of the exterior of school buildings, it has been the experience of the Boston Commissioners that cornices with heavy projection and roofs of steep pitch are alike undesirable. It is evident that with the necessity for windows extending to the ceiling line, a cornice with heavy projections either will cast a shadow on the windows of the top story, or, if raised sufficiently above them to avoid this, will be enclosing more space above the ceiling than is necessary for non-conducting purposes; and that a pitch roof is undesirable unless the space in the roof can be utilized for an assembly hall, which is not often required.

Staircases, the Boston Commissioners conclude, should be fairly wide, but preferably not over five feet, and with risers not over six and one-half or seven inches, and even less in primaries. Where toilet-rooms are in the basement, it is desirable to arrange the stairs so that those coming in and going to the toilet-rooms will not meet on the stairs those going up to class rooms. In most cases it is advisable to have basement entrances, with convenient thoroughfare through the toilet, to the staircases. The staircases in daily use should be the fire-escapes, and should therefore be easy of access and fireproof. Stairways are generally being built in Boston of iron with treads of wood, slate, marble, North River stone, or asphalt, the two latter being preferable to the others. The twin stairway adopted in New York is



PRIMARY SCHOOL-HOUSE, HENRY L. PIERCE DISTRICT.
PARKER & THOMAS, ARCHITECTS.



PRIMARY SCHOOL-HOUSE, ELIOT AND HANCOCK DISTRICTS.
WINSLOW & BIGELOW, ARCHITECTS.

particularly interesting and worthy of use when circumstances permit. By means of an X-plan two stairways may be built in the space usually occupied by one.

The tendency in school-house planning is toward wider corridors, at least 10 feet for a 6-room floor plan, and with external light. In St. Louis they are made unusually wide and are used for gymnastic and assembly purposes.

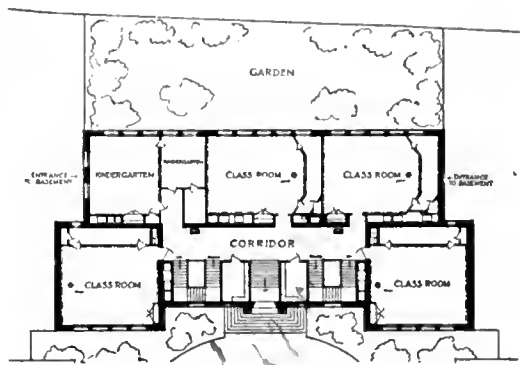
The class rooms should have wooden floors, maple being in every way satisfactory. It is better to have the class rooms lighted from one side, although some authorities, notably those of Cleveland, do not believe in it. There should be separate rooms for the children's clothing, with entrances preferably from the class rooms themselves. The class room doors should contain plain glass panels to facilitate general oversight of the school. Painted burlap for dados, both in corridors and class rooms, has the unqualified support of Chicago and St. Louis, where it is used extensively. It is found advantageous to omit all thresholds. The use of platforms in class rooms has been practically abandoned.

The coat-room should be adjacent to the class room at the teacher's end, and have two doors opening into the class room for circulation, but none into the corridor. The teacher has thus more perfect control of the class.

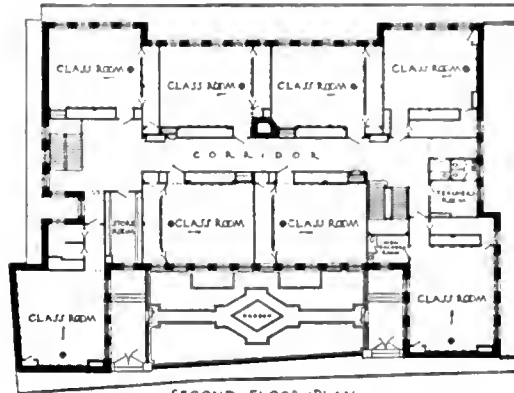
In Boston, primary rooms are made about 24 by 30 feet, to accommodate fifty desks. This in some cases could be reduced, and for ungraded classes in the foreign districts, where older children are in lower grades, the size of desk should be increased and the number of them diminished. Grammar rooms are 26 by 32 feet for 50 children. High-school rooms are sometimes the same as grammar, but may vary, and have desks up to 26 inches wide.

The height of the rooms, when lighted from one side, should not be less than 13 feet, the windows extending to the ceilings, and should contain a glass area equal to $\frac{1}{5}$ of the floor area — roughly from 160 to 175 square feet, measured inside the sash.

A grammar school-house should, in addition to the hall, class and dressing rooms, contain a master's room, a teachers' room,



FIRST FLOOR PLAN.
Primary School-house, Henry L. Pierce District.



SECOND FLOOR PLAN
Primary School-house, Eliot and Hancock District.

and a store-room for books. If the school possesses a library, it can be kept in bookcases placed either in the master's office, in the hall, or in the teachers' room. Teachers' retiring rooms are provided in all modern school buildings. Both bookcases and teachers' closets should be built into the rooms.

Rooms for wood-working and cookery should be provided in grammar schools wherever rooms for these purposes do not exist in the immediate neighborhood. None of the following rooms appear to be essential: a sub-master's office, separate reception-rooms, recitation-rooms, a drawing-room, a sewing-room, nor a laboratory. They are luxuries which can readily be dispensed with. Assembly halls, in grammar schools at least, are not a general feature in school-house construction, but in many places a system of sliding partitions is employed, so that the whole or

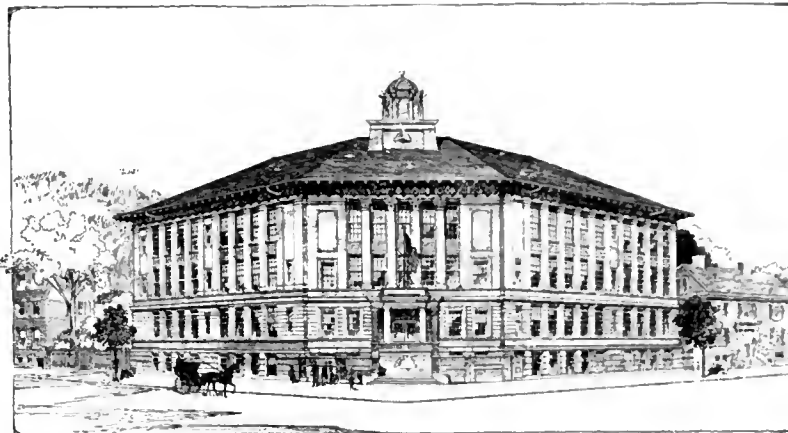
a greater part of a single floor can be thrown into one room. The experience of New York and Washington seems to justify this scheme.

The toilet-rooms are generally placed in the basement, but there are satisfactory arrangements of distributed toilets on the various floors. The sanitariums should have asphalt floors, and the walls should be either painted or of enamelled brick. Latrines are used very extensively outside of Boston, and the tendency is to do away with high partitions and in many cases to omit doors. Boston is doing more in the way of gymnasias and bath facilities than any other city, with the possible exception of New York. Save

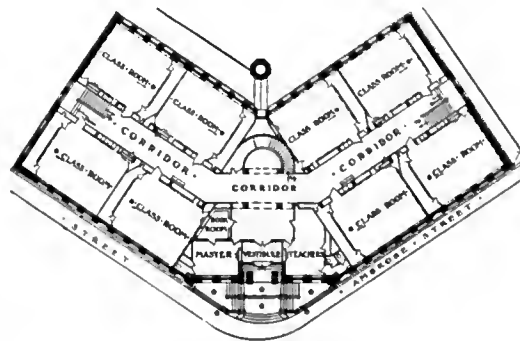
in the more congested portions of a city, these are, however, generally considered unnecessary.

The ventilating systems in other cities are almost as various as the styles of school-house architecture. The general tendency seems to be to use the blower or plenum system either absolutely or in connection with the gravity system. In Boston the Board is carrying on experiments to decide upon the most satisfactory methods, but up to the present time no final conclusions have been reached.

The most modern type of school furniture, the individual desk and chair, is in general use only in Boston and Washington, the



GRAMMAR SCHOOL-HOUSE, DEARBORN DISTRICT.
EDWIN J. LEWIS, JR., ARCHITECT.



FIRST FLOOR PLAN.

objection to it being the expense. Any one reading the report of the investigations of the Boston Board's expert advisor, Dr. Frederic J. Cotton, included in the report of the Commissioners, cannot doubt that it would be far better to practice economy in some other direction.

There are three sizes of desks in use in the Boston primary and grammar schools. The largest, 16 by 23 inches, is spaced with a total distance from desk to desk of 32 inches; from the edge of the desk to the top of the back rest, 13½ inches is correct for "zero distance."—that is when desk edge and seat front are in the same vertical plane. The next size is 15 by 21 inches, with desk to desk total of 31 inches, and desk edge to top of back rest 13½ inches for zero adjustment. The smallest desks are 12 by 18 inches; desk to desk total, 27 inches; desk edge to top of back, 11½ inches for zero adjustment. All desks are adjustable for height and the chairs are adjustable for height of seat and height of back rest. Aisles are made from 15 to 17 inches wide.

Some special experiments have been made with a view to determining the best forms of artificial light, with the result that the Boston Board has decided on the use of light reflected from a white ceiling. The engineers have designed a special fixture to give the desired result.

Stamped-steel ceilings are used extensively in New York, Buffalo and Washington, but the Board found that in the last named city there was the complaint that the noise made on the floor above is very objectionable in the room below.

Telephone systems, connecting the master's room with the various rooms in the building, are adopted in Boston, though not in any other city. In New York, a system of speaking tubes is used, and even that is not considered absolutely necessary.

The policy of the Boston Board of Commissioners in employing engineers for the heating and electric work has proven itself a very wise one. The Board employs these men to make the necessary drawings and specifications for the heating, ventilating and electric work in their buildings, to give all grade lines and levels, and to make all borings necessary to determine the quality of the foundations. They also furnish all information relating to the sewer, water and gas service, and to the rights, restrictions and boundaries of the building lot. This work, being always in the same hands, is specified in a fixed form. On the cost of these services and materials, which the architect is required to supervise, the city pays the architect two and one-half per cent. and five per cent. of all amounts paid for the other materials and labor. The Board furnishes the architect with the requirements and information for the design and construction of the building under consideration, and gives him the approximate cubical contents and proposed cost per cubic foot. The standardizing of the plans and specifications has gone far towards obtaining uniformity in the price of the work as well as a complete understanding with the architect. In the Board's judgment, letting the work under a single contract is the only way in which rigid enforcement of the requirements for good workmanship and materials and execution of the work in a specified time can be secured.

The following valuable skeleton specification is the result of the study and experience of the Boston Board of Commissioners, and is now issued by them to their architects, with the result of greatly facilitating the execution of the work of the architect, besides ensuring a uniform construction which embodies the fruits of their investigations. The appended diagrams are specimens of those accompanying this specification.

GENERAL INFORMATION FOR "FIRST CLASS" CONSTRUCTION.

SCHOOL-ROOMS.

(1.) *Size* will be 24 by 30 Primary, and 26 by 32 Grammar, and not less than 13 feet in clear, modification allowable.

(2.) *Windows* will be on the long side, for left-handed lighting; they will contain not less than 1/5 of floor area, about 160 feet for a room 24 feet wide; neither double run of sash nor double glazing will be required, except in cases of unusual exposure, but a dust-proof weather strip; the head square and close to the ceiling, the sill about 2 feet 6 inches from floor. Finished with plastered jamb, no architrave, metal corner bead.

(3.) *Doors*.—One to corridor, 3 feet 6 inches by 7 feet, partly glazed, to open out, placed preferably near the teacher's end; bronzed steel butts, lock, brass knobs, marble thresholds to fire-proof corridors, none where both floors are of wood.

(4.) *Floors* will be Georgia pine rift or maple.

(5.) *Walls* will be painted burlap up to chalk rail level (window stool), and above this plaster, tinted in water color; the blackboards 4 feet high, 2 feet 2 inches from floor in Kindergarten and Primary, and 2 feet 8 inches in Grammar; behind the teacher and on one long side in Primary, and behind the teacher on long side and end in Grammar and High. These will be of the best black slate 3/4 inch thick. In some Primaries a rack for holding cards is desired above the blackboard.

(6.) *Ceiling* will be level, plaster, no paint nor tint.

(7.) *Lights*.—Six groups of four lamps each and light for teacher's desk, electric; no gas.

(8.) *Heating and Ventilation*.—The inlet for heat about 5 square feet, the outlet for ventilation about 5 square feet for gravity system and 3 square feet for fan.

(9.) *Bookcase*.—Provide a bookcase in any convenient position, capable of containing 300 octavo volumes. (See drawing.)

(10.) *Map Supports*.—Provide one map support. (See drawing.)

(11.) *Teacher's Closet*.—Provide a small closet for teacher's coat and hat, preferably opening from the class room, but allowable from the wardrobe.

WARDROBES.

(1.) *Size*.—Wardrobes will adjoin school-rooms, and be from 4 feet 6 inches to 5 feet 6 inches wide.

(2 and 3.) *Windows and Doors*.—Outside light; two partly glazed doors, both connecting with school-room and not to corridor. Doors, double swung, 2 feet 6 inches wide, brass double-acting butts, foot and hand plates, hooks to hold open, ventilation under door. (See later.)

(4.) *Floors* as in school-room.

(5.) *Walls*.—Burlap up to hook-rail; pole on brass brackets with books under and pins over, or a double pole with hooks. Shoe and umbrella rack below. (See drawing.) Finish above, plaster tinted.

(6.) *Ceiling*.—Plaster. No tint.

(7.) *Light*.—One lamp. Ceiling outlets, electric.

(8.) *Heating and Ventilation*.—Heating direct; ventilation direct, 1½ square feet area cross section.

CORRIDORS AND VESTIBULES.

(1.) *Size*.—Not less than 8 feet wide for four rooms on a floor, not less than 10 feet for over four rooms governed by length, access to stairs, etc.

(2.) *Windows*.—Outside light essential.

(3.) *Doors*.—Outer doors to open out, heavy butts, standard school lock, door-check, heavy hooks to hold open. Vestibule doors open out, heavy butts, pulls, push-plates, hook to hold open. door-checks, no locks.

(4.) *Floors*.—Tile, terrazzo, concrete, or asphalt floors.

(5 and 6.) *Walls and Ceilings*.—Painted burlap, 7 feet high, untinted walls and ceilings. Finish burlap with painted line.

(7.) *Light*.—Ceiling lights, two lamps each, electric, also gas for emergency on stairs and in vestibules.

(8.) *Heat and Ventilation*.—Heat direct. Ventilation, none.

(9.) *Sinks and Closets*.—On each floor above the first, one or two four-foot sinks and emergency closets, one for boys and one for girls.

STAIRCASES.

(1.) *Number and Arrangement*.—Determined by building laws, but fireproof construction in all cases.

(2.) *Material*.—The treads, North River stone or asphalt, or concrete construction with granolithic surface. Rails of simple pattern easily cleaned; centre rail for stairs over 5 feet wide.

(3.) *Steps*.—About 6½ by 10 in primaries, and about 7 by 10½ in grammar and high schools. Rail, not less than 2 feet 8 inches on runs, and 3 feet on landings.

SANITARIES.

(1.) *Size*.—General toilet-rooms in basement, in size approximating space for three water-closets for each school-room, two girls', one boys', and 36 inches of urinal for every school-room, arranged for convenient supervision and circulation. Slate sinks, 12 inches in length, for each school-room, located preferably in the play-rooms. In large schools the number of closets may be considerably reduced, especially on boys' side.

(2.) *Windows*.—Ample outside light.

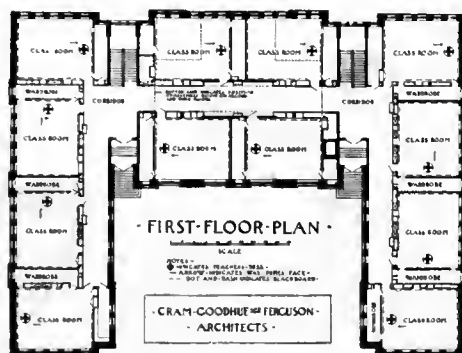
(3.) *Doors*.—The doors arranged "in" and "out," with spring to door-check and stout brass hooks to hold open; glazed; half doors to water-closets, except where ordered omitted.

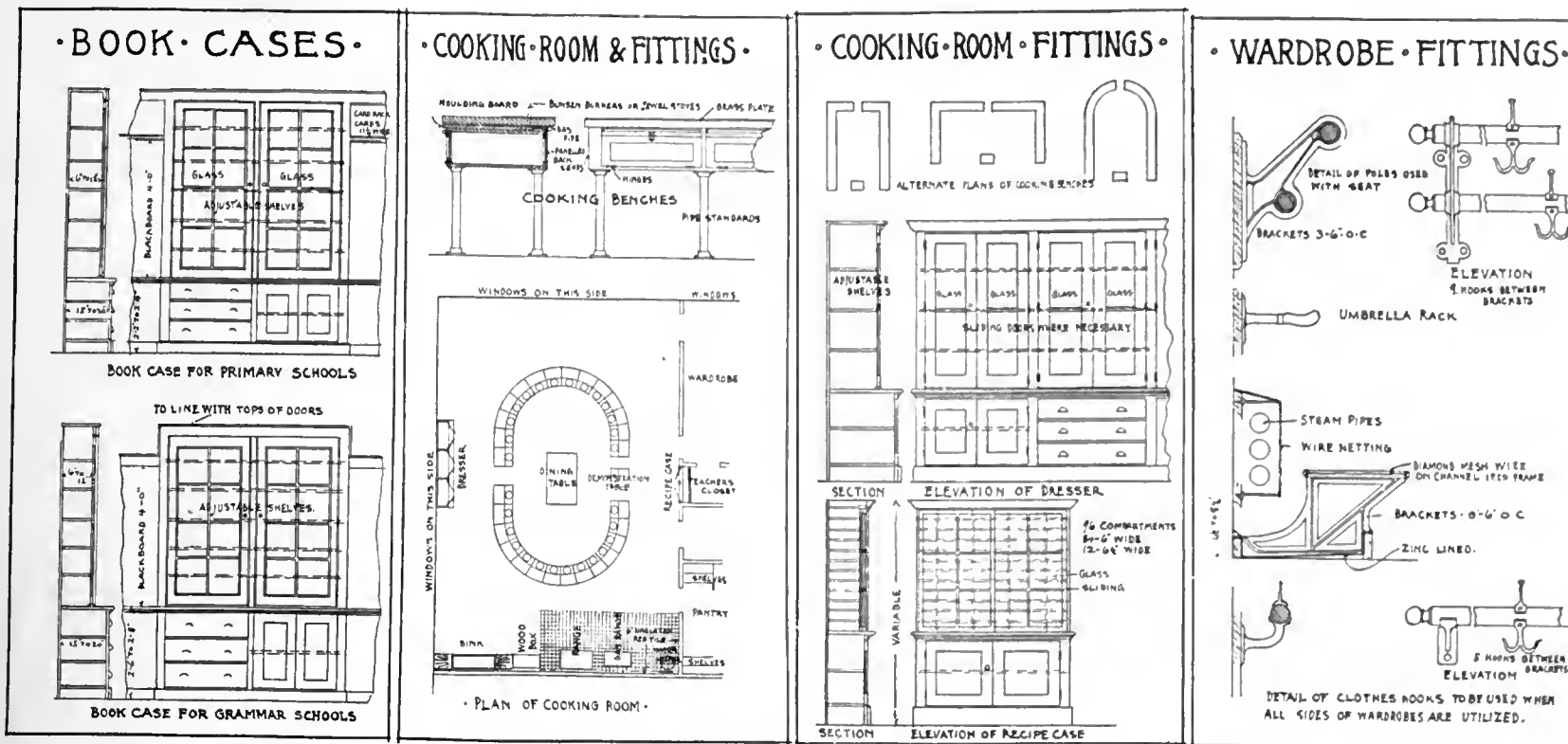
(4.) *Floors*.—Asphalt; boys' drained to urinal, girls' to floor-wash.

(5.) *Walls*.—Salt-glazed, semi-glazed or other non-porous inexpensive surface, 7 feet high; above, brick painted.



GRAMMAR SCHOOL-HOUSE, MATHER DISTRICT.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.





DETAILS OF SCHOOL-HOUSE FITTINGS USED IN BOSTON.

- (6.) *Ceiling*.—Untinted plaster.
- (7.) *Light*.—Ceiling lights in groups of three lamps.
- (8.) *Heat and Ventilation*.—Heat direct. Ventilation through fixtures back of urinals and 13 inches local vent in water closets.

MASTER'S AND TEACHERS' ROOMS.

- (1.) In each grammar school a room of about 240 square feet for the master, with a water-closet and bowl and coat-closet adjoining; and a room for teachers averaging about 300 square feet for ten teachers, with one water-closet and bowl for each ten.
- (2.) Where men as well as women are teachers, a separate small room with toilet accommodations for men.

PLAY-ROOMS.

- (1.) All free basement space to be arranged as separate play-rooms for boys and girls. Painted or whitewashed brick or stone walls, asphalt floors, plaster ceilings, not necessarily level.

PLUMBING FEATURES.

- (1.) *Water-closets*.—The basement water-closets for primary and grammar schools are siphon or wash-out, vitreous earthenware, or enamel iron latrines, or short hopper closets; elsewhere a heavy wash-down closet.
- (2.) *Slate Partitions*.—Supported at ends with iron pipe from floor to ceiling. (See drawing.)
- (3.) *Urinals*.—The urinals will be of slate, floor slab and trough and back, with-out partitions, flushed automatically, through 1/2-inch perforated pipe with hot and cold water vented at bottom into space behind. (See drawing.)
- (4.) *Sinks* of black slate, self-closing cocks, set 15 inches o. c., and cups and cup hooks.
- (5.) *Piping*.—(a.) Cast-iron, must be in trenches in basement, running trap with direct-indirect fresh air inlets, change-outs at every change of direction. Soils and vents exposed as far as possible, no asphaltum, but oil-tested red lead and three coats paint.
- (b.) *Supplies*.—Exposed as far as possible; where covered may be lead, elsewhere brass, no nickel plate. Hot water for janitor's use in basement, for urinal, cooking room, and, if convenient, for master's and teachers' toilets. Supply from boiler and from summer boiler, if any, or from a gas heater, or from cooking-room range.
- (6.) *Fire Lines*.—In second-class buildings and in first-class buildings over 3 stories high, one or more lines of 3-inch pipe.

SPECIAL ROOMS.

ASSEMBLY HALLS.

- (1.) Assembly halls should accommodate the whole number of pupils in smaller grammar buildings, but it is not customary in the larger schools to seat over 600 or 700. The platform should be capable of accommodating one, or, in the large schools, two classes, and should have removable stepped platforms of wood to take the benches. Galleries may be used where the hall is two stories in height. Ante-rooms near the platform are desirable, and a connection from adjoining class rooms to the ante-rooms or directly to the platform. A dignified architectural treatment of the walls and a studied color scheme is expected. The hall floor will generally be level. The lighting and acoustics should be such as belong to a small lecture hall.

MANUAL-TRAINING ROOMS.

- (1.) *Size*.—Room should be approximately of dimension arrangements shown by drawings, for number of benches there given.
- (2.) *Light*.—The windows should be as near full length as possible and on two adjacent sides. Artificial light should be provided in six groups of four lamps as in class-rooms.
- (3.) *Heat*.—Heat and ventilation the same as in class rooms
- (4.) *Stock-room*.—Stock-room should contain at least 80 square feet, preferably long and narrow. Two 18-inch shelves should run around the room, 5 feet 6 inches and 6 feet from the floor.
- (5.) *Wardrobe*.—Wall space for 30 hooks.
- (6.) *Teachers' Closet*.—Teachers' closet should be large enough to be used also for storage of finished work, and should be fitted with all shelving possible as well as with the customary coat hooks. An area of 40 square feet is adequate.
- (7.) *Bookcases*.—Like those in class rooms.
- (8.) *Blackboards*.—Blackboard space of about 30 running feet 4 feet high.

- (9.) *Work-rack*.—About 28 feet long, 6 feet 6 inches high, and 2 feet deep.
- (10.) *Wash-bowl*.—A 3-foot sink is a convenience, but not a necessity.
- (11.) *Finish of Room*.—A basement room should be finished as a shop, simple sheathed or whitewashed walls; if above the basement, as a class room.
- (12.) *Furniture*.—(Not to be included in the contract.) The furniture comprises twenty-six to thirty benches and stools, four display frames, about 6 feet long and 30 inches wide, demonstration steps and guard rail, teacher's desk, table 4 feet by 24 feet with unfinished top, one desk chair and two common chairs. (For all of these see drawings.)

COOKING-ROOM.

- (1.) *Size*.—Should have an area of class room size or more, if available.
- (2.) *Light*.—As much light as a class room, but not necessarily left hand; if located in a corner, light from two sides. Artificial light as in a class room.
- (3.) *Heat*.—Less heat is required than in a class room, but the ventilation should be the same, with additional vent from the demonstration ranges.
- (4.) *Wardrobes*.—Provision for 24 pupils, clothes hooks in separate lighted closet, and small teacher's closet.
- (5.) *Interior Finish*.—Above basement, similar to school-rooms, blackboards 4 by 10 feet back of teacher's desk. Walls and ceilings painted in oils. A basement room may have painted brick walls.
- (6.) *Tile*.—The floor space occupied by the ranges and the wall space back of them (include sides if in recess), to a height of 6 feet, 6-inch unglazed red tile. (For all this see drawings.)
- (7.) *Fittings*.—(a.) Work benches, accommodating 24 pupils, fitted with compartment for utensils, breadboard, etc.; with gas stoves, set on brass plates; benches arranged in the form of an ellipse, if convenient, with access to centre from two sides; top of pine 26 inches wide; open underneath and supported on pipe standards. One section detached and fitted as a demonstration bench; a clear space of four feet all around. Dining table (furnished under another contract) is to be set in centre of ellipse, or other space if available.
- (b.) *Dresser*.—Ten feet long, in 3 sections, 4 adjustable shelves and glazed sliding, or hinged, doors at top; one set of 3 drawers and 2 cupboards on lower part.
- (c.) *Fuel Box*.—In 2 compartments, each about 24 inches square and 30 inches deep, with hinged lids; small shelf in one section.
- (d.) *Bookcase*.—Similar to those provided in class-rooms.
- (e.) *Sink*.—Five feet long; 2 cold and 2 hot water cocks; drip shelves 24 inches long at each end of sink. Sinks should be near ranges
- (f.) *Hot water Boiler*.—(See instructions in plumbing.)
- (g.) *Coal and Gas Ranges*.—Allow the sum of \$150 for the purchase of; contractor to make all connections.
- (h.) *Refrigerator*.—Will be a part of the furniture.

KINDERGARTEN.

Kindergarten.—Placed on first floor, preferably a corner room with a south or southeast exposure, and of a size to take a circle 16 feet in diameter with 4 feet outside; and an adjoining room with an area of about 200 square feet, connected. If a corner class room is used, light from two sides; the smaller room should be well lighted. The other general arrangements and fittings of rooms should be similar to the class room, except that a tackboard covered with burlap at top of blackboard should be provided. Two ordinary bookcases or one large one should be provided in class room. A store closet with 12-inch shelves should be provided for kindergarten supplies, and a closet sufficiently large for the clothing of three teachers should be provided; the wardrobe should be similar to those of class rooms, with accommodation for sixty hooks. It would be convenient, but not essential, to provide a water-closet and a sink adjoining kindergarten. On the floor of main kindergarten regulations circles and lines for kindergarten games should be painted in parti colors. (See standard plan.)

HEATING, VENTILATION, ELECTRIC SYSTEMS.

HEATING AND VENTILATION GRAVITY SYSTEM.

- (1.) *Heat ducts for School-rooms*.—(a.) *Size*. Allow about one square foot area cross sections for each nine occupants.
- (b.) Location in corner room to be within 10 feet of outside wall.
- (c.) Location in room with one outside wall to be on inside wall near middle.
- (d.) Bottom of opening to be about eight feet above floor.
- (e.) Opening to be same area as duct.

ELECTRIC WORK.

- (f.) No guard will be put in.
 (g.) The opening will be finished inside like adjoining wall.
 (2.) *Vent-ducts for School-rooms.* — (a.) Size. Allow about one square foot area cross section for each ten occupants.
 (b.) Location in corner room at inside corner of room, and where possible on same wall as heat-duct.
 (c.) Location in room with one outside wall to be on inside wall near middle.
 (d.) The opening will be full size of vent-duct.
 (e.) The floor will be carried into the bottom of duct and baseboard carried in around. The inside of duct to be finished to match adjoining wall.
 (f.) No guard will be put in.

FAN SYSTEM.

- (1.) *Heat ducts for School-rooms.* — (a.) Size. Allow about one square foot area cross section for each fourteen occupants.
 (b.) Location in corner room to be within 10 feet of outside wall.
 (c.) Location in room with one outside wall to be on inside wall near middle.
 (d.) Bottom of opening to be about 8 feet above floor.
 (e.) Opening to be one-third larger than area of duct.
 (f.) No guard will be put in.
 (g.) The opening will be finished inside like the adjoining wall.

EXHAUST FAN SYSTEM.

- (1.) *Vent-ducts for School-rooms.* — (a.) Size. Allow about one square foot cross section for each 16 occupants.
 (b.) Location in corner rooms at inside of room, and where possible on same walls as heat-duct.
 (c.) Location in rooms with one outside wall, on inside wall near middle.
 (d.) The opening will be full size of vent-duct.
 (e.) The floor will be carried into the bottom of duct and baseboard carried in around. The inside of duct will be finished to match adjoining wall.
 (f.) No guard will be put in.

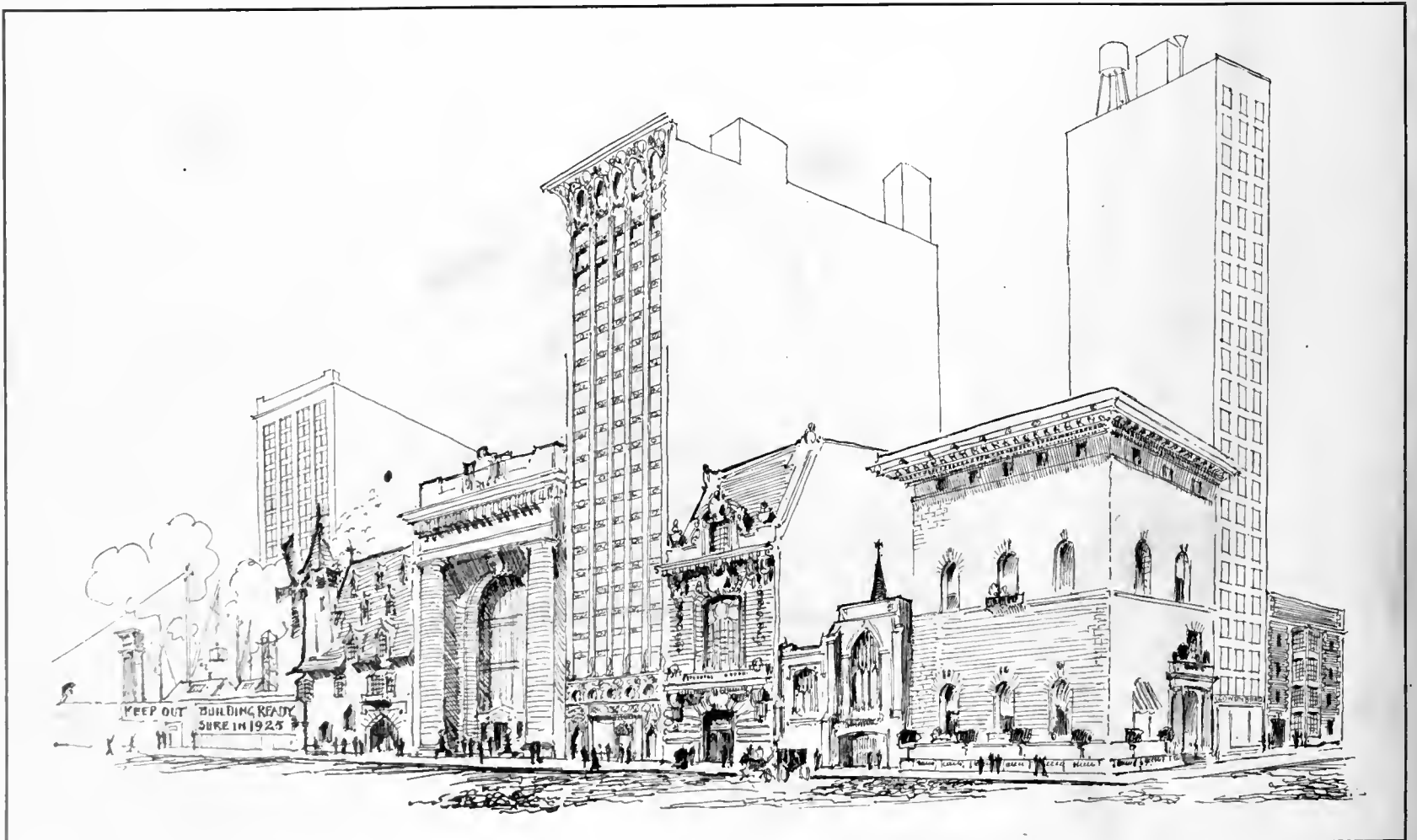
TOILET-ROOMS VENT.

- (1.) Each doorway into toilet-rooms is to have an opening either through lower panels with register face or underneath the door, equal in net area to the size of vent-duct from room.
 (2.) Size of vent-duct from toilets to be equal to 12 inches for each closet, and each 16 inches of urinal space.

WARDROBE VENTS.

- (1.) Each room to have a vent-duct $1\frac{1}{2}$ feet area cross section, with top and bottom registers.
 (2.) The doorway into rooms at end farthest from vent-duct is to have free opening from school-rooms provided as for toilet-rooms, so that air can pass from school-room, through wardrobe and out vent-duct.

- (1.) *Service.* — (a.) This should enter basement underground at location to be determined by reference to Edison mains and building arrangements.
 (b.) Main switch, cut outs and metre should be located as close to service as possible and placed in a cabinet.
 (2.) *Conduits.* — (a.) All wires to be run in an iron conduit concealed, except conduits for mains in basement.
 (b.) Tap circuit conduits to be run in a space of 2 inches below floor beams and above wire lathing wherever concrete construction is used. With terra-cotta construction conduits to be laid on top of blocking in cinder filling.
 (3.) *Wire Slot.* — (a.) Near each end of a large building, or near the centre of a small one, either an open shaft at least 24 inches by 30 inches, or a slot in wall 4 inches deep and 18 inches wide, should be provided from a point 4 feet below basement ceiling to a point above ceiling of top floor.
 (4.) *Cabinets.* — All cabinets to be furnished by wiring contractor, but finished by the general contractor.
 (5.) *Cutting.* — All cutting and patching to be done by the general contractor.
 (6.) *Outlets.* — (a.) Class rooms to be provided with 6 four-light ceiling outlets, controlled by three switches, and one light for teacher.
 (b.) Wardrobes to have one two-light ceiling outlet, controlled by switch in classroom.
 (c.) Corridors to be lighted from ceiling wherever possible.
 (d.) Height of side outlets in rooms to be 6 feet, and in corridors 6 feet 4 inches. Switch outlets to be 4 feet.
 (e.) Switches in corridors, play-rooms, and pupils' toilet-rooms to be operated by private key.
 (7.) *Fixtures.* — Fixtures in class-rooms, to be of special design, to combine a direct and diffused light.
 (8.) *Gas.* — Gas outlets to be provided in all corridors, vestibules, stairways, and boiler-room; all except vestibule to be wall outlets. Gas-piping to be included in Architect's work and fixture in Engineers'.
 (9.) *Stereopticon.* — All grammar halls and high schools to be provided with an electric stereopticon.
 (10.) *Clocks and Bells.* — (a.) All schools to be provided with a system of clocks, operated by a master clock.
 (b.) All primary schools to be provided with a system of signal bells, operated by push-button.
 (c.) In all grammar and high schools the bell system to be operated automatically by master clock, according to pre-arranged programme.
 (11.) *Telephones.* — In all schools, each class room, hall, teachers' room, and boiler-room, to be connected to master's office, or to room occupied by the first assistant, by telephone system.
 (12.) *Auxiliary Fire-alarm.* — At one or more points in each floor there are to be located push buttons connected with an auxiliary fire-alarm box, which is a part of the city fire-alarm system.



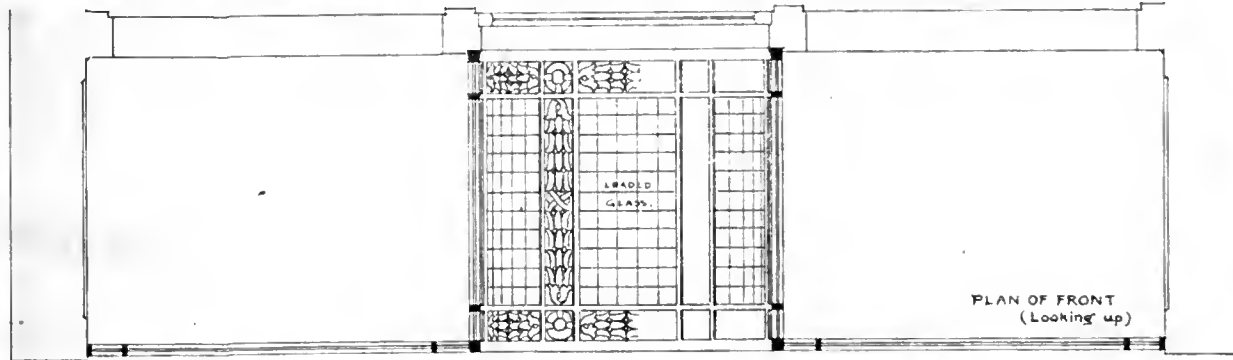
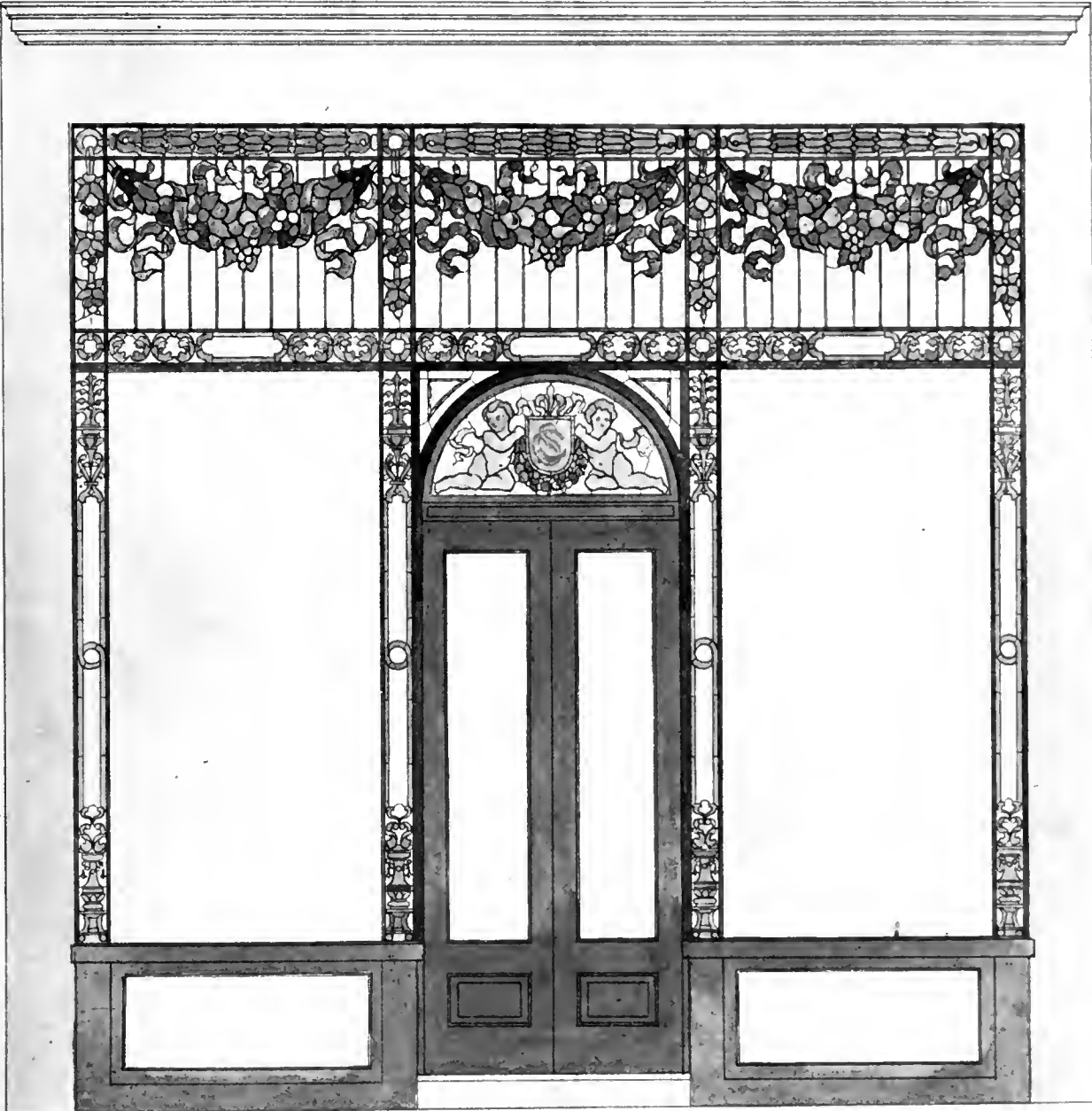
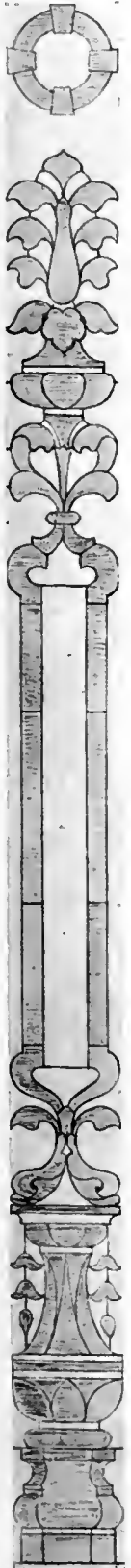
SOME months ago our esteemed contemporary *The Architectural Record* so far unbent from its accustomed dignity as to represent in a cartoon the extreme attractiveness of Baltimore after its fire to architects from all over the country. Not to be outdone, THE ARCHITECTURAL REVIEW presents above an imaginary view of what a rebuilt street in Baltimore might look

like, if any one street could be so fortunate as to enlist the talents of nine such prominent American architects as — (any reader sending a correct list of the names required to complete this sentence will receive a free subscription to THE ARCHITECTURAL REVIEW for one year, the only conditions being that the list be written on one side of the paper and be accompanied by a cheque for five dollars).

A
SHOP FRONT
FOR A
CANDY STORE



AT
PROVIDENCE, R. I.
A. B. LE BOUTILLIER
ARCHITECT.



PLAN OF FRONT
(Looking up)



Photograph by Leon Dudman, Boston.

RESIDENCE OF ALLSTON BURR, ESQ., CHESTNUT HILL, MASS.

WILLIAM G. RANTOUL, ARCHITECT.

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While the Editor of THE ARCHITECTURAL REVIEW cannot hold himself responsible for the care of drawings or manuscripts which may be submitted to him, he will always be glad to consider them, and will return those that he cannot use when the postage for the purpose is provided.

PLATES.

PLATES XXX. TO XXXII.—UNITED STATES POST-OFFICE, MARBLEHEAD, MASS.,
— *Peters & Rice, Architects.*

PLATES XXXIII. TO XXXV.—THE CARNEGIE LIBRARY, NATIONAL HOME
FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.,— *J. H.
Freedlander, Architect.*

FOLLOWING closely upon the effort made in Washington to prepare some definite and rational plan for future municipal building, instead of a hit-or-miss method of procedure which could but result in making of the capital city a collection of meaningless incongruities, comes the news that this influence for good has spread to Manila. At the instance, it is believed, of General Taft, the Philippine Commission has been endeavoring to have one of the members of the Burnham Commission go to Manila and prepare a design for the future building of that city. Mr. D. H. Burnham, the chairman of the Commission entered into the spirit of the idea as soon as it was brought to his notice, and, refusing to accept any remuneration for his services, is making plans to start for the Philippines in the course of a few months.

This news suggests several questions which should be carefully considered for the sake of the future welfare of our colonies and our own country. What influence are we to have on the architecture of these colonies in tropical latitudes recently acquired?

Are we to supersede the political features of a nation that has developed its own distinctive civilization? Are we to stamp aggressive Americanism on all future building, and force northern styles on tropical lands? Or are we to preserve all that is best in native architecture and add only such qualities of our own as may be imperatively necessary?

The answer to the first question is quite plain. We shall try to force our own ideas and methods into an alien soil where they cannot thrive. This has always been done and perhaps always will be, but it is a course to be deplored. The results of such attempts are always bad. Take for example English architecture in India, or American architecture in Honolulu, or Western styles forced into Japan. All are grotesque evidences of the impossibility of such an amalgamation. And yet this is almost inevitable. We shall see Gothic churches for Protestant denominations, Colonial cottages for government employees, French Renaissance city halls, Romanesque schools and libraries springing up amid palm trees and bamboo. It will signify the fact that a conquering nation is forcing its law on an unwilling people.

This is not to be the political and social condition, for we are wise enough to see the far-reaching harm in such a course. Why, then, cannot the architecture express in visible form the facts of the new state of things? If every architect who has occasion to build in the new colonies will use existing forms for the basis of his work it may be true art, for it will frankly express the conditions of civilization.

The influence of the government can be very strong here, for now that officially we are becoming aware of the surpassing advantages of building from a carefully pre-arranged plan, the work of the architects can be directed in logical channels, adapting new work to that already established in the natural growth of a national style. It should not be a slavish reproduction of this, for we must express the fact of the political regeneration, but together with the new ideas and methods expressing the new dominion, should stand the permanent qualities of the old. The history of the colonies does not begin afresh with the raising of the American flag. It simply develops greater brilliancy and expands along more wholesome lines.

That the architecture of our new possessions will have its influence on our own seems certain, and, moreover, desirable. A reciprocal assimilation of the best art in both lands cannot fail to be productive of good.

The interest taken by the American people in making Manila a city beautiful is a most gratifying sign of the progress of art. By all means let us continue the work as it has begun, carefully following the preliminary plans, but above all, making our architectural record (as our political record bids fair to be) one of assimilation, not one of violent conquest and military dominion.



DESIGN FOR THE WILLARD HOSPITAL, BEDFORD, MASS.

J. W. AMES, ARCHITECT.

(FROM "THE BRICKBUILDER.")



EAST PORCH OF MESS HALL, NATIONAL SOLDIERS' HOME.
J. H. FREEDLANDER, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")



COMPETITIVE DESIGN FOR N. Y. HISTORICAL SOCIETY BUILDING.
HOWELLS & STOKES, ARCHITECTS.

CURRENT PERIODICALS.

IN culling over the periodicals received since our last issue, we have not come across any designs of unusual character. There is no monumental architecture, only an approach to it in two or three cases.

The Soldiers' Home at Johnson City, Tenn., deserves an article to itself. *The Brickbuilder* for May illustrates it, but without plans or description. We reproduce views of the mess hall, its tower, and its east porch. We beg leave to question the appropriateness of a tower as an entrance motif to a large dining hall. A tower is a suitable adjunct if it contains clocks. It cannot be sufficiently broadened to suggest easy entrance for a large number of hungry persons seeking admittance at a fixed hour. One can almost imagine the inmates of the Soldiers' Home waiting in line on the steps. It were better to welcome them beneath a porch. The tower itself is a beautiful piece of architecture, well proportioned, rich in detail; well composed in its relation of openings to

wall spaces, in the distribution of color between the light and the red brick, in the scale of its parts, in the modern character that puts a new face on a venerable problem. It must be surely a very effective piece of architecture, considering its moderate size.

The same strength and breadth are evident in the east porch of the same building. This is a suitable termination of a substantial, permanent structure. It is not an after-thought. It is essentially in harmony with its building. Doubtless the trellised roof will some day be overgrown with vines and the porch itself will be a welcome lounging place for an after-dinner smoke. For such a purpose it might well be twice as wide as we see it. The balustrade is over-weighted by its coping. The proportion and spacing of the piers are so good that this portico will be imitated.

A word as to the roof: all the buildings of the group show the peculiar feature of projecting eaves with a flat roof. The eaves cast a deep shadow and protect the upper part of the walls from rain, but they occur too high above important windows to act as awnings, and they have, of course, no relation whatever to the real but invisible roof. Such an architectural expedient, clearly

(FROM "THE BRICKBUILDER.")



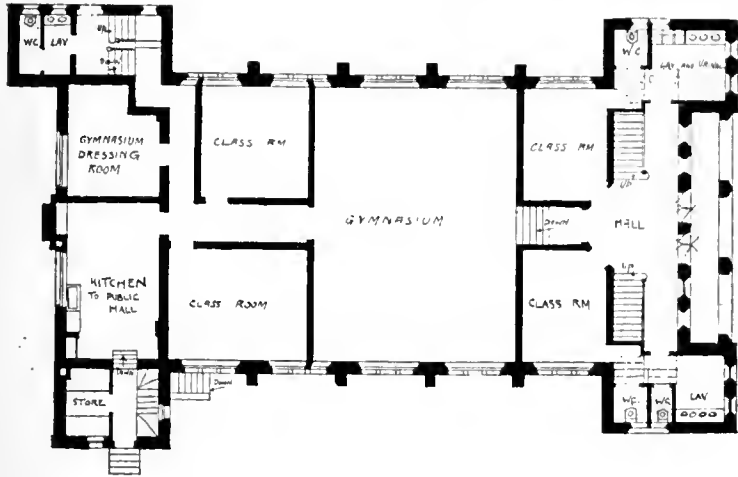
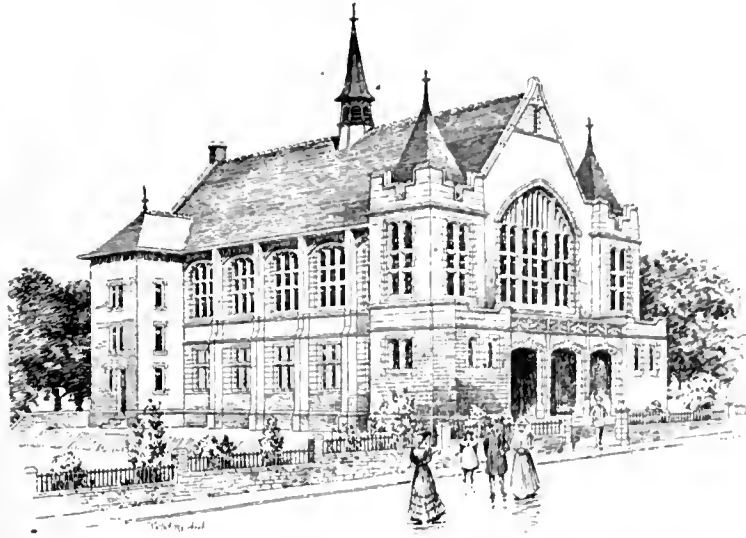
TOWER OF MESS HALL, NATIONAL SOLDIERS' HOME.
J. H. FREEDLANDER, ARCHITECT.

(FROM "THE ARCHITECT," LONDON.)



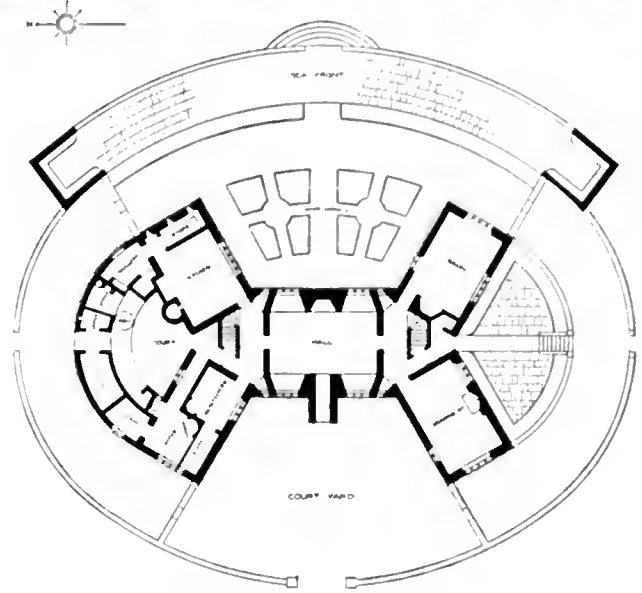
STAIRCASE FROM FLOOR, CHATHAM NAVAL BARRACKS.
BY THE ADMIRALTY.

(FROM "THE BUILDERS' JOURNAL," LONDON.)



ST. MARTIN'S PAROCHIAL HALL, POTTERNEWTON, LEEDS.
PERCY ROBINSON, ARCHITECT.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



HOUSE AT HAPPISBURGH, NORFOLK.
DETMAR BLOW, ARCHITECT.

illogical, can be justified only if it looks well. The roofs in question certainly do fulfil that condition.

The American Architect for June 4, shows Messrs. Howells and Stokes' competitive design for a building for the New York Historical Society. The authors of the building of the Geographical Society might be expected to succeed in a problem like this; and they have produced a quiet, academic façade, appropriately expressing the library and the museum, but, to some extent, leaving out the important lecture room in the centre of the building. The entrance feature has originality and much dignity, but is not quite in keeping with the character of the two wings.

The Court of the British Pavilion, at St. Louis, is the work of Messrs. Ernest George and Yeates, and is shown in *The Architect*

(London) for May 13. We cannot approve from a purist's standpoint the association of brick gable ends full of arched openings with a column screen of cut stone and lintels of greater span than the aforesaid arches. The composition is more decorative than logical, but decorative it certainly is, and, compared with most exhibition architecture, it is fortunately reticent.

The Architect (London) for May 27, gives us a view of the staircase for Chatham Naval Barracks, an excellent piece of interior arrangement that is credited to no designer but "the Admiralty." How different in style and feeling from the new buildings at Annapolis, excellent in their way. The newels of the staircase have a touch of playfulness to relieve the severity of all the rest.

(FROM "THE BUILDER," LONDON.)



TWO HOUSES, BUCKHURST HILL, ESSEX.
A. NEEDHAM WILSON, ARCHITECT.

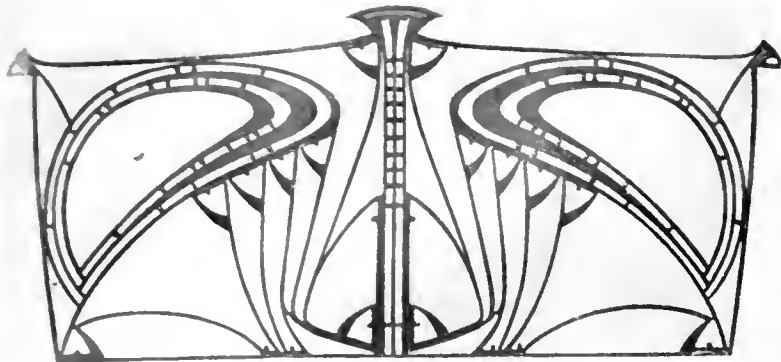
(FROM "THE ARCHITECT," LONDON.)



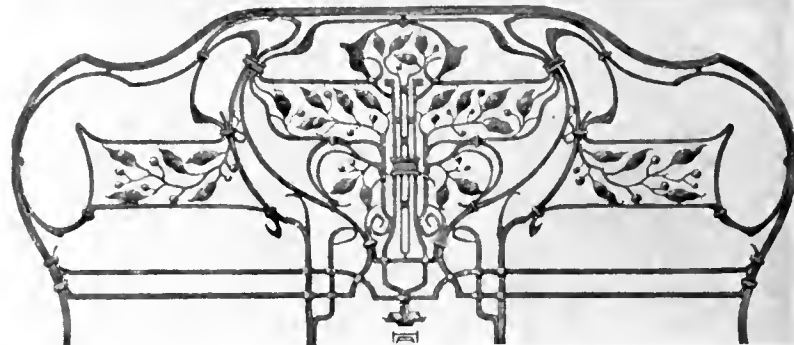
ROYAL BRITISH PAVILLION, ST. LOUIS EXPOSITION.
ERNEST GEORGE & YEATES, ARCHITECTS.

(FROM "ARCHITEKTONISCHE RUNDSCHAU.")

(FROM "ARCHITEKTONISCHE RUNDSCHAU.")



WROUGHT IRON GATE. M. J. GRADL, DESIGNER.



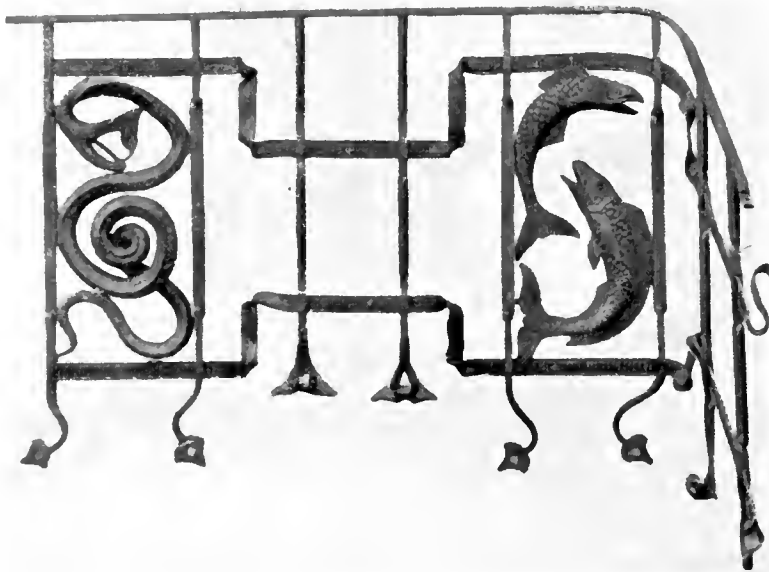
WROUGHT IRON GATE. A. HARTUNG, ARCHITECT.

(FROM "ARCHITEKTONISCHE RUNDSCHAU.")

We reproduce from the *Builders' Journal and Architectural Record* (London) for May 4, a view and plan of St. Martin's Parochial Hall, Potternewton, Leeds, by Percy Robinson. The character of the exterior is exactly what it should be, half-way between secular and ecclesiastical. The second floor contains an assembly hall for six hundred persons, and the cost of the structure in brick with stone trimmings was less than \$25,000.

In *The Builder* for April 30, two houses by Mr. Needham Wilson show an unconventional treatment, with grouped windows, battered chimneys, plain walls, rough boarded enclosure, simple gateways and tasteful plantations, presenting a very agreeable picture.

Another original dwelling is a house at Happisburgh, Norfolk, by Detmar Blow (*Architectural Review*, London, May, 1904). There is perhaps a slight affectation in the use of materials, from the small leaded panes in every window and the flints set in cement in the walls to the most unwholesome thatch upon the roofs. Such an ample residence is not built of materials such as these for economy's sake, but they give a variety of color and of texture that ordinary brick walls and slate roofs would not produce. A careful study of the elevation with its freakish brickwork, its fine big



WROUGHT IRON STAIR RAILING. REINHARDT & SÜSSENGUTH, ARCHITECTS.

chimneys, and of the plan that lacks nothing except a dining room, will awaken a curious interest.

The *Scientific American Building Monthly* has many excellent plates, but the June number contains nothing so interesting as the illustrations of "Blairsdien," the estate of C. Ledyard Blair, Esq., beautified by Messrs. Carrère and Hastings. An article by Mr. Barr Ferree describes the property, and intimates that all structural difficulties arising from the lofty site were smoothed away by liberal appropriations. The outdoor lounging room, here reproduced, shows the architects' definite purpose to combine shelter and prospect in an apartment that is half-way between a room and a porch. As the loggia of a shingled house is generally enclosed by shingled walls, so this outdoor room shows an exterior use of brick and stone,

and barn-like roofing.

Lastly, for we like to conclude with examples of novel detail, the illustrations from *Architektonische Rundschau* (Stuttgart) show wrought-iron stair railings and grilles by architects of Berlin and Stuttgart. These specimens of the latest decorative design make all similar work in this country seem timid and old-fashioned. This is twentieth century design, and the sooner we can accept it and improve upon it, the better for American art.

(FROM "SCIENTIFIC AMERICAN BUILDING MONTHLY.")

(FROM "SCIENTIFIC AMERICAN BUILDING MONTHLY.")



TERRACE GARDEN, "BLAIRSDEN," BERNARDSVILLE, N. J. CARRÈRE & HASTINGS, ARCHITECTS.



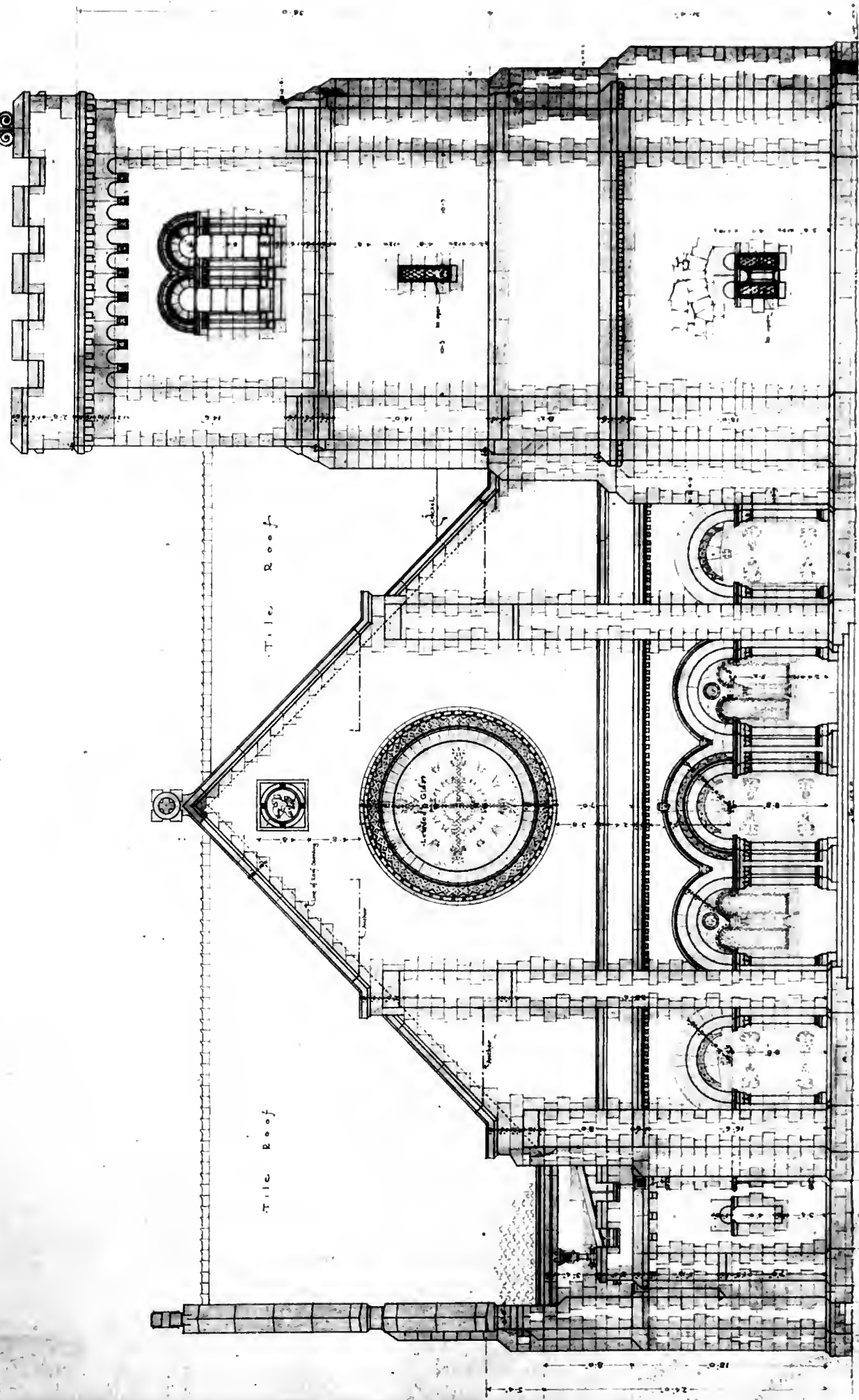
OUTDOOR LOUNGING-ROOM, "BLAIRSDEN," BERNARDSVILLE, N. J. CARRÈRE & HASTINGS, ARCHITECTS.

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Copyright, 1903, Wurts Bros., New York.

CHAPEL FOR VASSAR COLLEGE
POUGHKEEPSIE, NEW YORK
SHEPLEY, RUTAN AND COOLIDGE, ARCHITECTS

(5)



FRONT ELEVATION.

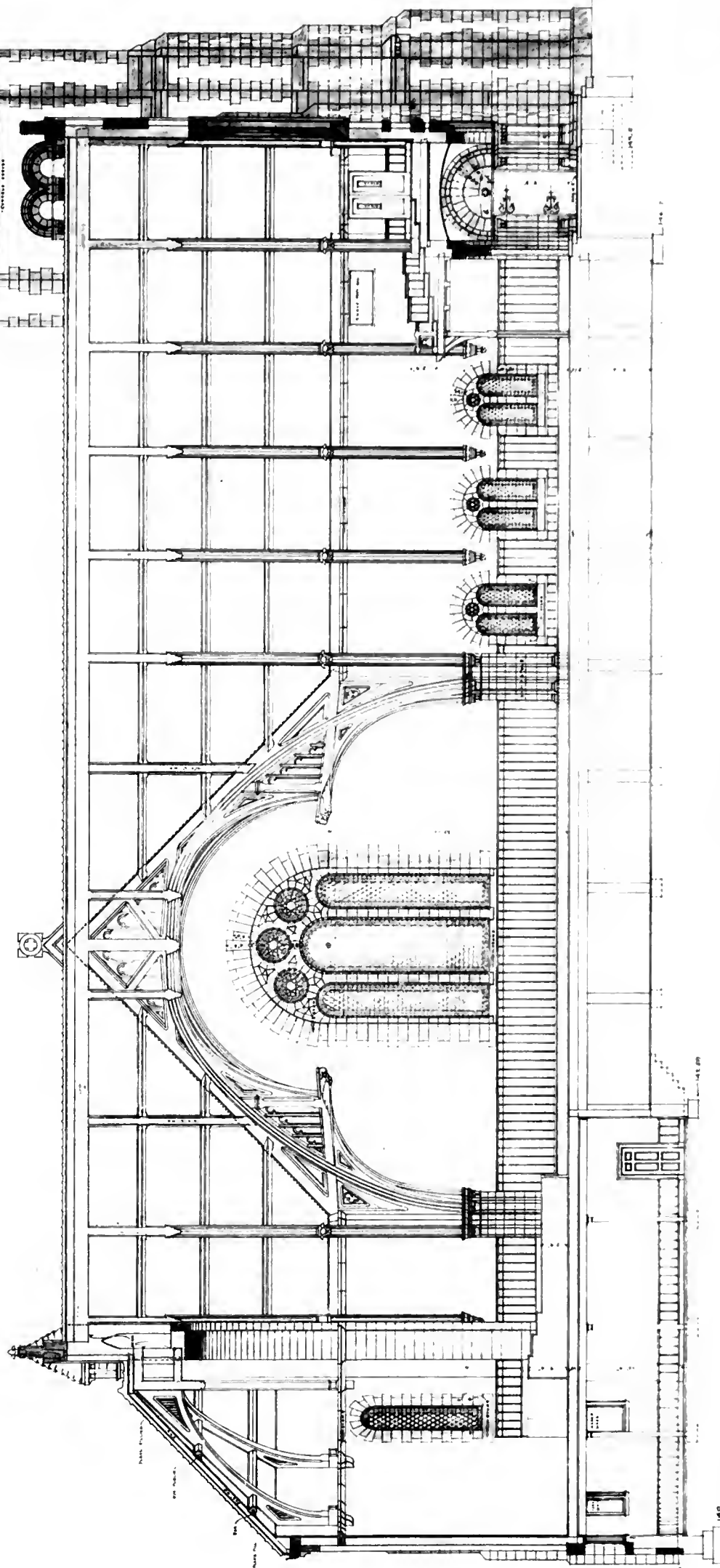
CHAPEL FOR VASSAR COLLEGE, POUGHKEEPSIE, N. Y.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.



CHAPEL FOR VASSAR COLLEGE,
POUGHKEEPSIE, NEW-YORK.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

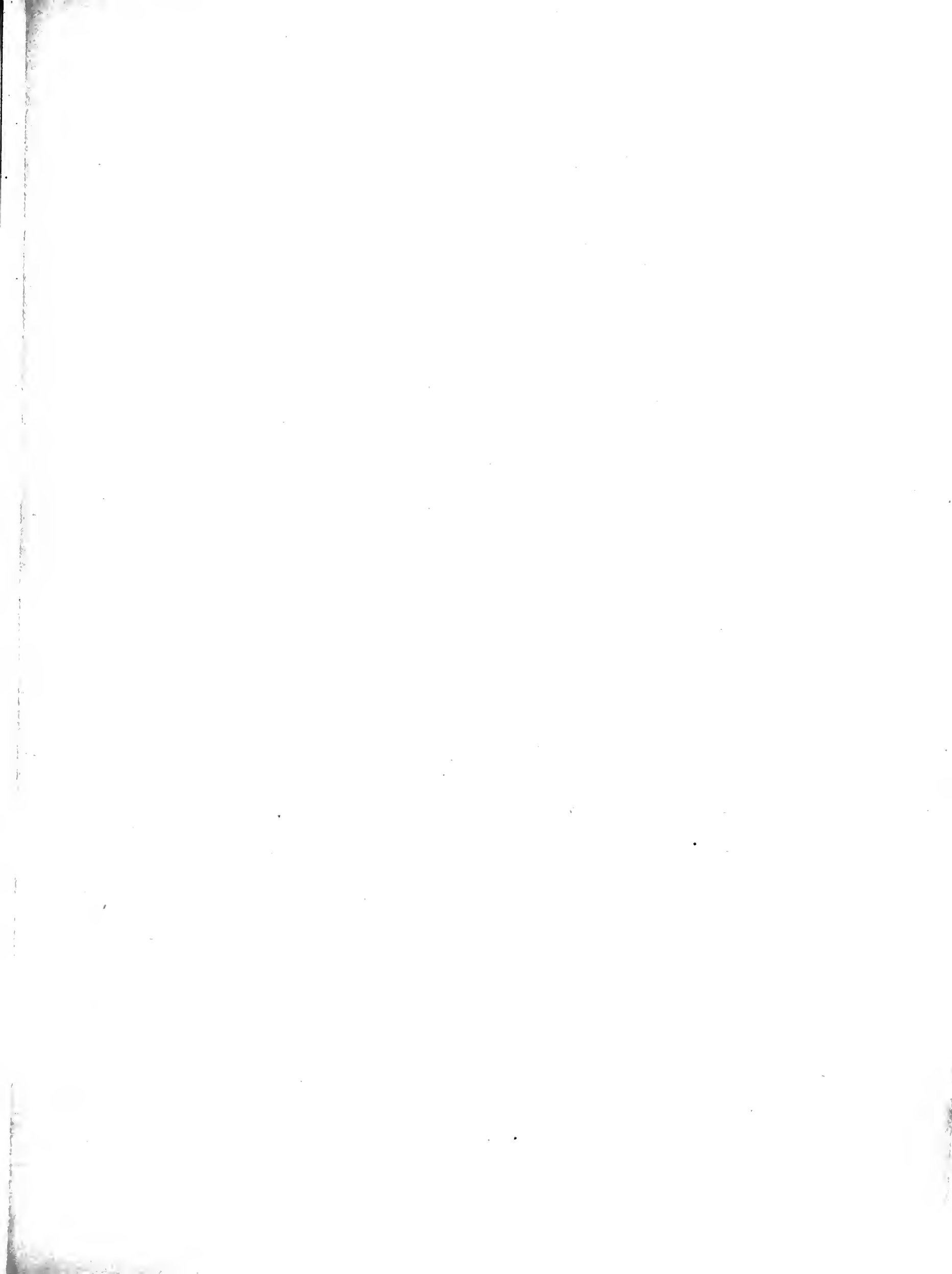
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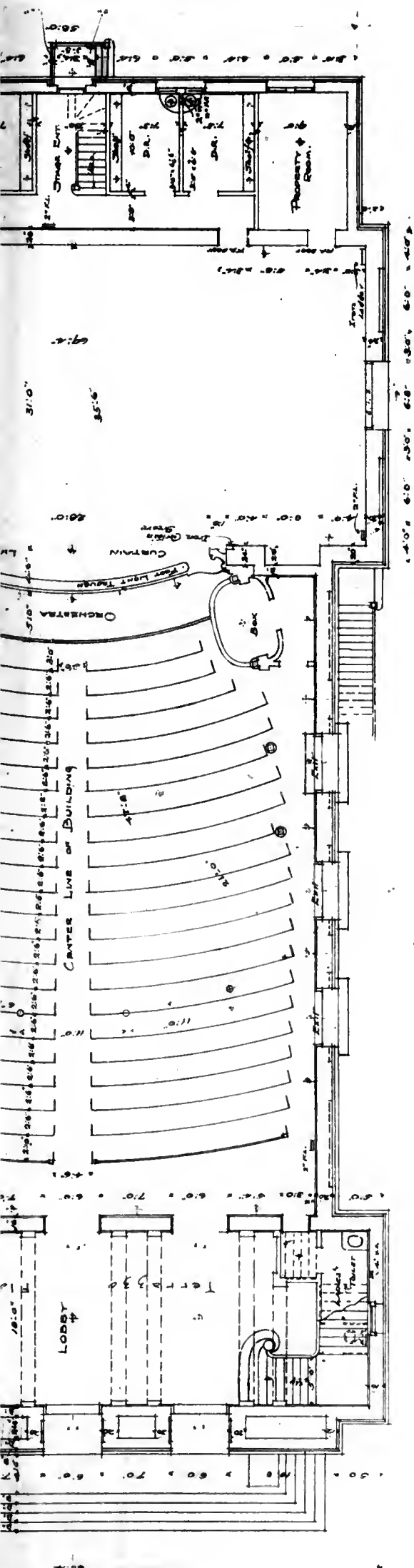


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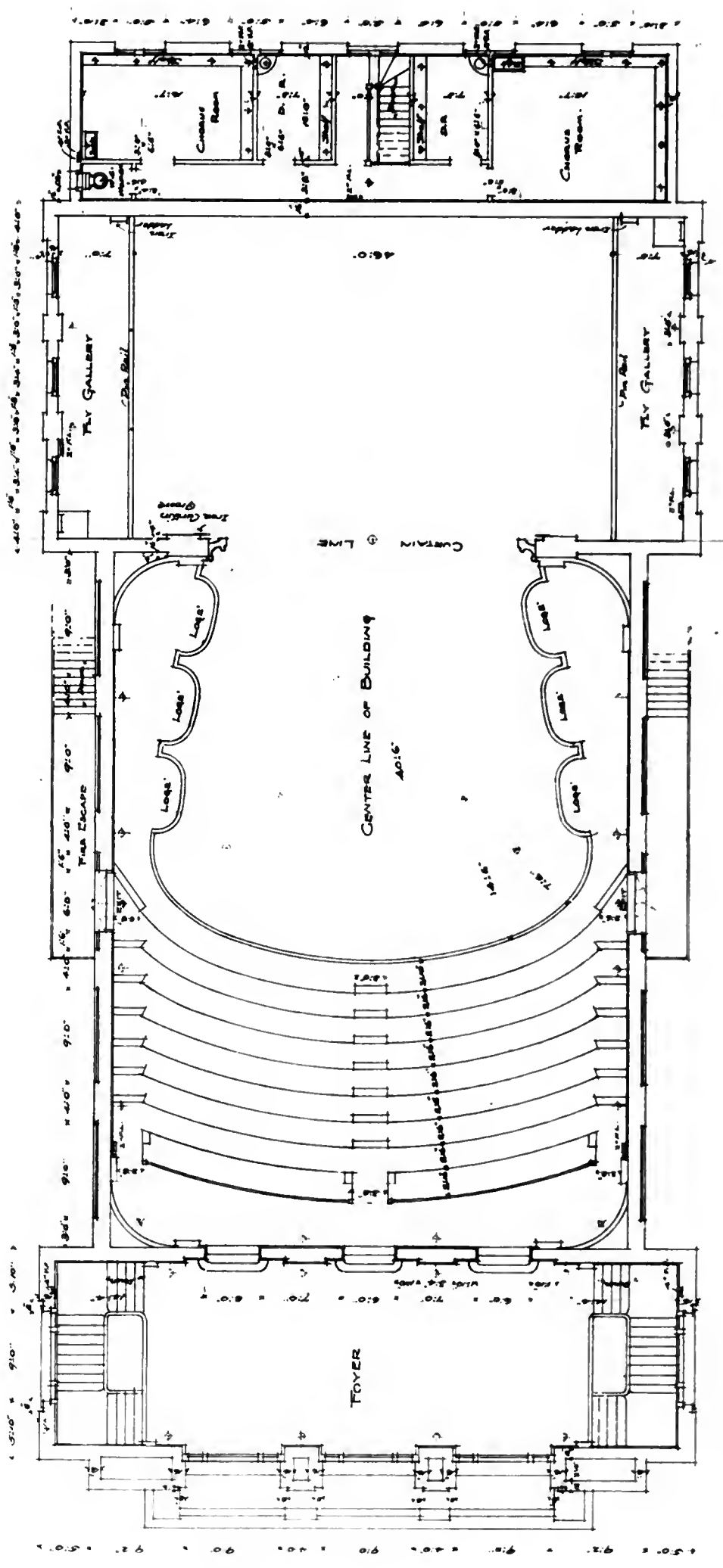
LONGITUDINAL SECTION.

CHAPEL FOR VASSAR COLLEGE, POUGHKEEPSIE, N. Y.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.





139.8
MAIN FLOOR PLAN.



BALCONY PLAN.
THE MEMORIAL HALL.
NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN
J. H. FREEDLANDER, ARCHITECT.

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The Architectural Review

The Recent Architectural Development of Brown University

By Norman Morrison Isham

THE "College" or University in the English Colony of Rhode Island and Providence Plantations in New England did not always occupy its present seat. It began its career in the town of Warren in 1764, and after rejecting the overtures of Newport and East Greenwich, which had striven to possess it, planted itself in Providence in 1770 on the westernmost of the two ridges which form the "East Side" of the town.

The east side of the town was then a fairly compact group of houses and buildings stretching from north to south along the main street, between the river and the steep hillside on the east. Halfway up the hill was Benefit Street, and up to this street the dwellings had crept along numerous cross streets. Beyond this was the green hillside, on the top whereof, overlooking the town, the fathers of the new institution placed their "college edifice."

A strip of land — now the part of College Street from Benefit street to near Prospect — was obtained, forming an approach to the main body of the college estate, which was only about three hundred feet wide, and contained perhaps eight acres. Aside from the approach on the west and a curious strip on the east, "so as to take in a spring brook for a watering place," the ground formed a rectangle.

On the crest of the ridge, then, one hundred feet above the river, with its long axis north and south and its short axis coincident with that of the approach (now College Street), was placed, in 1770, the earliest building of the college, University Hall.

It is necessary to remember this early history in order to understand the later growth of the college, the way in which this growth was governed by the land at the disposal of the authorities, and the way in which it, in turn, governed the placing of the new buildings of which we have to speak.

We have, then, for the original lay-out a long rectangular lot with one approach, and at the highest point of this two buildings, — the Hall above mentioned, and a little way from this, toward the northwest corner of the lot, the house for the president. To this might be added the First Baptist Meeting-house

on the main street, built four years later, and built as much for the college commencements as for the use of the Baptist congregation. The beautiful spire of this church was taken from Gibbs's book, where it appears as one of his rejected designs for steeple of St. Martin-in-the-Fields.

University Hall still stands, and its lines, which are those of the original structure, are good and dignified, though it sits a trifle low on the ground. But the red brick of its walls, now covered, was once visible, and the windows were glazed with small panes. At some date, not within the memory of any one now living, these brick walls and the huge chimneys were stuccoed over, and this, after men had forgotten the brick, had, with its soft gray tone and its partial covering of ivy, a very restful effect.

In 1883 the whole of the inside was torn out, with even the chimneys and window frames, and everything but the walls was rebuilt. The stucco was restored and painted. The building stands on a basement of brownstone, with a water-table of moulded bricks in ogee form, and this old stone was one of the most beautiful bits of color anywhere to be seen. But a contrast was apparent between it and the green paint above, and it, too, was painted. A movement is now on foot to strip off the stucco and to restore the old brick walls. It is devoutly to be hoped that it will succeed!

It will be noted that with the original land no growth could take place except in a line toward the east, or away from the one approach. This was practically impossible, for a dormitory must have its long axis north and south to get sun in all the rooms. To this difficulty was added the fact that, while the land rose from the gate toward University (to use its colloquial

name) it fell away in the east again — gradually for three hundred feet, then quite rapidly — and became almost a swamp at its eastern limit. The next building needed was a dormitory. Fifty years had passed, and the old arrangement had to be enlarged.

The trustees very wisely bought new land toward the north, unfortunately, however, acquiring only four hundred feet east



UNIVERSITY, MANNING AND HOPE FROM MIDDLE CAMPUS.



MANNING, UNIVERSITY AND SLATER FROM COLLEGE STREET.

of Prospect Street, and on this Nicholas Brown built Hope College. This building has also been renovated within, and the window-sashes and doors are new. The balustrade on the roof is a restoration, and the chimneys have been rebuilt, though with little, if any, change. The lines of the buildings are still the same, however, and it stands to this day as a well-composed and dignified piece of work.

The next move was to place between Hope and University a chapel, Manning Hall, built in the form of a Greek temple.

We have now reached a group of buildings, which, except for the president's house, is symmetrical, though placed on an unsymmetrical piece of land,—with Manning in the centre, Hope on the north and University on the south.

Before this time Prospect Street had been carried through from Angell to College Street, and in 1803 Lombardy poplars had been planted on the grounds. The cutting of the street left part of the old lot separated from the main body. On this was placed, in 1840, a new president's house, a sober structure of the Greek Revival. It is no longer new. That title has been taken by the brick house on Hope Street designed by Messrs. Hoppin & Ely.

During these years the process of giving land on the south of the old estate had been going on, and here, perhaps with more excuse, the same mistake was made as on the north. The authorities seem not to have realized that double the old ground would some day be too little. On this southern strip was placed Rhode Island Hall, a stuccoed stone building of the Greek Revival.

In 1862 the chemical laboratory, Rogers Hall, designed by Mr. A. C. Morse, was built, and the lack of land on the northern border became apparent. The building was placed parallel to Manning and several hundred feet east of it. It was the starting point of a new line meant probably to face on Brown Street, if the latter was to run through the grounds in the manner of Prospect Street.

In 1878 the University Library, a fireproof building in so-called Venetian Gothic, by Messrs. Walker & Gould, was built on land north of Waterman Street. Slater Hall, by Stone, Carpenter & Willson, filled, in 1879, the gap between Rhode Island and University.

A little later Sayles Memorial Hall, designed by Mr. Moise in the Romanesque style then prevalent, was given to the college. This was placed on the axis of the ancient estate nearly in a line with Rogers Hall, but as the estates marked B and C had not then been acquired, it was set so far ahead of it as to cause searchings of heart to all who have attempted to lay out paths connecting the two ends of Brown Street. Sayles is a very dignified building with an excellent color scheme, and the hall within is spanned by a very good hammer-beam roof.

Next came the Lyman Gymnasium, a very good piece of work by Messrs. Stone, Carpenter & Willson. The placing of this east of Rogers was the first break into the "Back Campus," a precedent which was not at once followed, for the next addition, Wilson Hall, the physical laboratory, by Messrs. Gould & Angell, was set at one side of Sayles to balance the Chemical Laboratory.

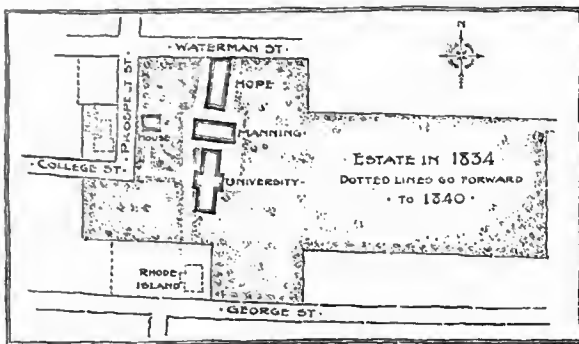
The estates B and C had by this time been acquired, so that the southern strip had been lengthened toward the east.

Another dormitory, Maxcy Hall, was now placed east of Wilson, but from its shape it did not balance the Gymnasium.

All American colleges have found themselves hampered in this problem of laying out their grounds and placing their buildings, because they have often received their buildings as gifts, and have not known what was to be given to them next or when it was to be given.

For an old and established university or college to leave its old quarters and, knowing just what it needs,

to proceed to organize a new working plant—whether it adopt the single-building scheme adhered to by Columbia or the quadrangle idea used by Trinity and the University of Pennsylvania;



FIRST BAPTIST MEETING-HOUSE.



THE JOHN CARTER BROWN MEMORIAL LIBRARY.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



BRUNONIA PRIVATE DORMITORY AND CASWELL.
THE LATTER BY HOPPIN & ELY, ARCHITECTS.

The Hotel Belvedere, Baltimore, Md.

Messrs. Parker & Thomas, Architects.

A FEW words of comment on several points of novelty in the construction of the new Hotel Belvedere at Baltimore — Messrs. Parker & Thomas, architects — may add to the understanding of the illustrations reproduced herewith, and in the accompanying plates XXXVI., XXXVII., and XXXVIII.

The hotel has a noteworthy advantage in site. Situated on the crown of a low hill, it is not only visible as a whole from all parts of Baltimore, but all four of its sides are exposed. The designers have seized the opportunity, and treated the four sides of the building architecturally alike. There are no slighted portions or blank walls. To this the hotel owes no little of the monumental appearance which differentiates it from too many city buildings of similar type.

The Belvedere is constructed of a brown brick, which has in it a peculiar, almost a pinkish, tone, with cream-colored terra-cotta trimmings, and the roof is of green slate. The combination gives it a very distinctive appearance.

The feature of the exterior, which will perhaps first strike the architectural eye, is the unusual depth of the cornice; for the architect will have learned to regret the over-weak cornices of most important buildings with mansard roofs, in which, space being valuable, the room allowed for a cornice between the sill of one window and the lintel of that

below is so small as to rob it of its proper effect. The architects of The Belvedere, however, have not wasted space by their more monumental cornice, for just above the cornice line proper they have inserted a low story, seven feet in the clear, devoted to the water-tanks, service-pipes, ventilating ducts, fans, storage-rooms, and other necessary but not ornamental adjuncts of such a building, which are too often provided for by visible excrescences upon the roof, and this story permits of the depth of cornice shown in the design. The introduction of this story also serves the purpose of deadening sounds from the ball-room above, thus making the upper floor of sleeping-rooms as quiet as any other.

The general internal arrangement of the hotel is clearly indicated by its exterior. On the ground floor are located the lobby, dining-room, café, palm-room, office, et cetera. The second is devoted to private dining-rooms, roof-garden (which occupies the paved roof above the palm-garden, and to which access is gained through the French windows of the private dining-rooms), and the more important suites of apartments. Above this rise seven identically planned floors of sleeping-rooms, the uppermost of which is separated by the seven-foot cornice floor above mentioned from the top floor, which is devoted to the ball-room and the banquet-hall.



HOTEL BELVEDERE, BALTIMORE, MD.

PARKER & THOMAS, ARCHITECTS.

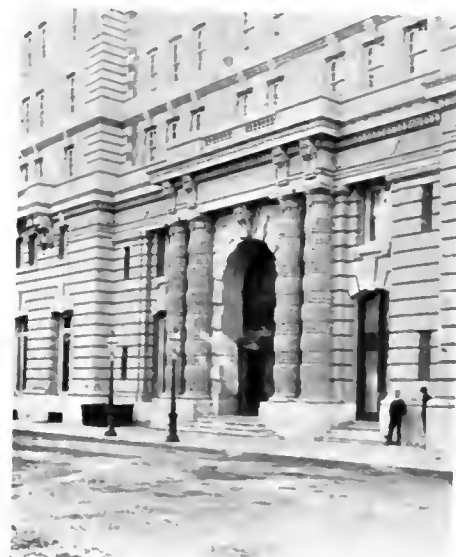


REAR VIEW.



TYPICAL FLOOR PLAN.

An architect being recently asked by a lady to name the style of interior decoration employed in one of our new and ultra-magnificent hostleries replied, "Madam, it seems to be a cross between late-Pullman and early-Waldorf-Astoria." This is a style which Messrs. Parker & Thomas have carefully avoided in The Belvedere. On the contrary, they have aimed — and successfully — to give its interior an air of



ENTRANCE DETAIL.



THE PALM-ROOM.

ing-rooms, the upper to necessary tank and pipe space. When the ball-room is in use, ladies arriving at the ladies' entrance of the hotel are carried directly, by a special elevator, to the dressing-rooms in this mezzanine floor, and thence descend to the ball-room without passing through any part of the hotel proper. Around the ball-room runs a wide *couloir*, or passageway, which makes it possible to reach any part of the dancing floor without crossing it. This *couloir* is built in the slope of the roof, and in the corners develops into cosy tête-à-tête rooms, the windows of which command extended views of the city. The small apartments and alcoves which open from the lobby connecting ball-room and banquet hall form further attractive conversation-rooms for the use of the dancers.

The banquet-hall, which balances the ball-room in the plan, is so arranged that it, together with its service kitchens, may be connected with or shut off from the ball-room as desired.

The cost of the Hotel Belvedere, complete and furnished, was about two million dollars.



THE LOBBY.



THE DINING-ROOM.



THE LOUNGING-ROOM.

spacious and dignified simplicity, and their intention has extended to all details of fixtures, hardware, draperies and furniture. The general style of interior treatment throughout is a free version of the Louis XVI., and the effect is well exemplified in the photograph of the lobby reproduced above, where, for example, broad, plain surfaces of Caen stone are substituted for the usual colored marbles which we have come, alas, almost to expect in hotel architecture.

The ground floor is simply planned, and the effect of spaciousness is enhanced by the two vistas which run completely through the building, one on the central axis from the main entrance, see plate XXXVIII. (it is the intention ultimately to close this vista by a summer garden behind the present palm-garden), and the other extending through the café, main lobby and dressing-room.

The plan for the sleeping-room floors requires no special comment. It is admirably adapted to the purposes fulfilled.

On the uppermost floor the ball-room and banquet-hall extend to the full height of the roof. The space between them comprises two stories, the lower of these devoted to the dress-



THE BALL-ROOM.



HOUSE OF MR. D. D. WALKER, KENNEBUNKPORT, ME.



DEN IN HOUSE OF MR. E. C. STANWOOD, BOSTON.
SOME RECENT WORK OF CHAPMAN & FRAZER, ARCHITECTS.



LIBRARY IN HOUSE OF MR. E. C. STANWOOD, BOSTON.



DINING-ROOM IN HOUSE OF MR. E. C. STANWOOD, BOSTON.
SOME RECENT WORK OF CHAPMAN & FRAZER, ARCHITECTS.

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PLATES

PLATES XXXVI. to XXXVIII.—HOTEL BELVEDERE, BALTIMORE, MD.
—*Parker & Thomas, Architects, Boston and Baltimore.*

PLATES XXXIX., XL.—FERRYHOUSE FOR THE HOBOKEN FERRY CO., NEW YORK.—*Kenneth M. Murchison, Jr., Architect, New York.*

PLATE XLI.—PRELIMINARY STUDY FOR BILLIARD AND SMOKING-ROOM, RESIDENCE OF HON. W. A. CLARK, NEW YORK.—*Lord, Hewlett & Hull, and K. M. Murchison, Jr., Associated Architects, New York.*

PLATE XLII.—THE CARRIE TOWER, BROWN UNIVERSITY, PROVIDENCE, R. I.—*Guy Lowell, Architect, Boston.*

THE great lack of architectural harmony in our American buildings of to-day is becoming constantly more apparent. Everywhere our architects are individually doing excellent work, yet the result is a mass of jarring units. A new street in the better portion of any American city is now developed almost simultaneously by ten or fifteen different architects, and although each building in it may be excellent the result is a series of clashing motives. A splendid opportunity is lost; the city is permanently injured; its architectural future is made almost hopeless.

The Post-office Building in Washington, for example, illustrates the lasting obstacle placed in the way of improvement when once a mistake has been made. Midway between Capitol and White House stands this great stone structure, its tower lifted far above its surroundings, out of tune with the whole city, menacing the future. At West Point, where the very landscape prohibits formal treatment, a recent Memorial Hall, with rigid, classic lines, out of kinship with any other building of the Academy, presents the same difficulty. The latter architecture at Harvard tells the same pitiful story. Countless examples throughout the land are telling it over and over again.

The architecture of a nation can never become great through the mere individuality of its artists. They must work together. This is exactly what American architects are not doing. Coupled with their intense individuality is an utter lack of consideration for their fellow architect's work, even though it occupy an adjoining site. The result is an injury to both buildings, and a clogging of architectural progress that may endure for long.

There is hardly a block in any American city which meets the demands of harmonious composition. If the development of a given street extended over a period of years and changing styles there might be some excuse for this lack of harmony, but this is scarcely ever the case. Bay State Road in Boston is a notable example. Here more than a hundred city houses have been built in the past decade; in many of them simple, straightforward, Colonial motives have been used; yet there is not a single line that carries through, and the sky line is hideous. The total result brings scorn upon the profession.

In one of our great cities, on one of the most widely-known thoroughfares in the world, three important buildings have been erected within the last two years in the same block and by the

same firm of architects. Similar materials were used in all three. In two the requirements and uses were almost identical; evidently no restraints, financial or other, were placed upon the architects by the owners, and each building in itself is receiving general approval, both professional and lay. Yet in the ensemble every principle of unity and harmony has been violated. The very men to whom the public should look for artistic results in civic improvement have proved false to their opportunities and obligations.

The financial resources of our country are at present tremendous; there is a widespread and increasing desire of the public for better architecture; it remains only with the *architects* to make these forces work together toward the common end of developing more beautiful and enduring cities, and, in the country, a domestic architecture which shall have harmony and unity. Never were there greater possibilities for development upon lasting lines than the immediate present, and yet these possibilities will be lost forever unless there can be brought about a realization of some community of ideal, some unity of purpose among our best architects.

One of the first signs of an approaching common ideal and mutual aim will be the development of types, but types with interesting variations. The possibility and intention of this development has been already shown to some extent through the work of the office of the Supervising Architect at Washington; and the great value of such central direction, which is now giving us uniform post-offices and Federal buildings, is gaining general recognition and approval. Along somewhat similar lines, civic, state, and national commissions, made up from our foremost men, may, and should in future, be formed to control our clashing forces; but these cannot be instituted in a day.

The *immediate* burden in the present struggle for improvement rests upon each architect individually. To him the public is looking to be led to a higher plane. Civic pride must mingle with his desire to do good architecture. National pride must awaken him to his opportunities.

The first and most important step in the evolution toward better things, then, must be the recognition of this responsibility in each individual office. Our present hopelessness lies in the apparent lack of this recognition. Hope for the future consists herein:—that each architect should combine with the solution of his individual problem thought and consideration for the work of his neighbor. It is the Golden Rule in architecture. It is but a simple charge. Its influence would be immeasurable.

The Lackawanna Ferryhouse

Plates XXXIX. and XL.

THE Ferryhouse now being built at the foot of West Twenty-third street, New York City, for the Lackawanna Railroad Company, will be the central structure of a group of three such buildings, others being contemplated for the Erie Railroad Company and the Central Railroad of New Jersey.

In an effort to present an appearance of architectural unity at such an important centre of traffic, one architect, Mr. Kenneth M. Murchison, Jr., was commissioned by the various companies to design and supervise the entire group.

The aim of the architect has evidently been to express in his design the metallic character and structural forms of the Ferryhouse. The entire exterior is to be covered with heavy copper. The frieze is in the form of a deep girder, supported by the upright latticed column design of the piers. All the moldings and ornaments are of a distinctly metallic character, thin and sharp, the well-known stone forms having been abandoned.

Sheet metal as an exterior covering was adopted after an investigation into all other available materials had been made. Anything in the line of masonry or terra-cotta was out of the question, both on account of the settlement of the piles in the muddy bottom of the North river, and the severe shocks which these structures occasionally receive from the ferry boats.

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

SOMETHING out of the ordinary and of more than passing interest is the inspiring treatment of a viaduct in the city of Munich, a utilitarian structure made into a work of art with the least possible dependence upon tradition. Note the skilful harmony of curves, their easy transitions from structural to decorative functions; the immense importance of the chief decorative detail (the escutcheon of the city), and the delicate subordination of the wrought-iron fillings and of the pattern ornament upon the archivolt.

An inspired and inspiring composition—excellent, yea, abounding in all the conventional virtues—is the front of the Public Library at Milton, Mass., which but anticipates by a

interweaving of plant-forms being the newest thing in decorative art. The eagles and lions upon the consoles of the big balcony have a special conventional significance, and these emblems of the Evangelists look strangely out of place at the entrance of a "palatial residence." Take it all in all, this entrance is a striking conception, crudely carried out. We ask ourselves how a man can have such interesting ideas and such an apparent incapacity to harmonize them by study. It is worth all the conventional architecture within one thousand miles of it, yet its grossest defect is the wilful disregard of conventional fitness, harmony and repose. Let us class it with scene painting, and be assured that its interest is temporary; its real value comparatively slight.

One of Mr. Louis H. Sullivan's latest buildings is the Schlesinger & Mayer Building, in Chicago, which is described as an attempt to give functional expression to the architecture of a department store. The corner entrance is typical of the whole building. Indeed, the ten stories above it scarcely count, having no decoration whatever, but this entrance strikes us as

(FROM "THE BRICKBUILDER.")



STABLE AT PITTSBURG, PA. MACCLURE & SPAHR, ARCHITECTS.

(FROM "THE BRICKBUILDER.")



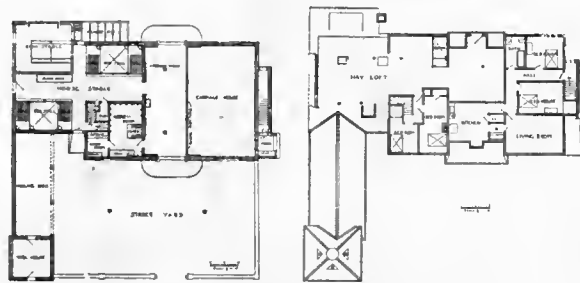
ELEVATION OF STABLE, PITTSBURG, PA. MACCLURE & SPAHR, ARCHITECTS.

generation the time when the beautiful country town shall be developed into a closely-built suburb. This is the city architecture, straight out of the books. Safe and dignified, except for some triviality in the ornamentation, it will be respected hereafter, though its authors be utterly forgotten.

For a complete and thorough piece of work, the stable (from *The Brickbuilder*) that Messrs. MacClure & Spahr have built should entitle these young practitioners to a degree in architecture, and to a larger job of the same kind. Their planning, proportions, effect of color, and, most of all, the happy expression of the combination of stable and servants' lodgings in one building, bespeak natural aptitudes developed by careful training. In their next design we hope to see the stable doorway a trifle more interesting. The tool-house is charming.

We must rank as an architectural curiosity the entrance to the residence of James A. Patten, of Evanston, Ill., by Geo. W. Maher (from *The Architects' and Builders' Magazine*). Brutal in construction, delicate in ornamentation, equivocal in character, tentative in composition, the effectiveness of this entrance is undeniable, and its short-comings, as a work of art, are painfully evident. It challenges attention, compels analysis, but evades definite classification. At a distance the delicacy of the ornament is lost; at short range the coarseness of the structural portions is repellent. The art of concealing art is conspicuous by its absence. There is an intentional and very crude contrast between construction and decoration. Pelasgic masonry is out of date, Sullivan's intricate

(FROM "THE BRICKBUILDER.")



FLOOR PLANS OF STABLE, PITTSBURG, PA.
MACCLURE & SPAHR, ARCHITECTS.

curiously and delicately beautiful. We cannot accept the decorative forms as entirely appropriate to the material used, which is cast-iron, rather should they be worked out in tooled bronze; but it is impossible to study this decoration in detail and not rejoice in Mr. Sullivan's convincing originality. The Partition Screen of sawed mahogany is said to be, without doubt, the most unique and beautifully elaborate wood-work made in this country, using modern methods in the manufacture.

For original decorative details in brick-work, we offer two doorways from the new City Hall at Copenhagen, by Martin Nyrop. They are fairly shimmering with color.

The recent enlargement of the Savoy Hotel, London, deserves attention, both for what has been done, and for the manner of doing it. The building invites our ready appreciation. It was designed by Mr. T. E. Collcutt, architect of the Imperial Institute, and Mr. Stanley Hamp, his partner. When completed it will have cost nearly a million pounds. The contractors were an American firm, Messrs. James Stewart & Co., whose methods, as already exemplified at the Westinghouse Works at Manchester, consist of organization, diligent supervision and push. They have employed men of much better general education than the usual English foremen, have paid them handsomely, and have made them "hustle."

There are very few noteworthy American interiors. Among these few some persons would place certain apartments of the Hotel St. Regis in New York. Our illustrations, taken from *Architecture*, show the architectural schemes of the Smoking-room

(FROM "BLÄTTER FÜR ARCHITEKTUR.")



VIAOUCT OVER THE GEBSATTELSTRASSE, MUNICH, BAVARIA.
TH. FISCHER, ARCHITECT.

(FROM "THE BRICKBUILDER.")



PUBLIC LIBRARY, MILTON, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

(FROM "THE BRICKBUILDER.")



INTERIOR DOORWAY, TOWN HALL AT
COPENHAGEN.
MARTIN NYRUP, ARCHITECT.

(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD.")



SOUTH BLOCK AND ENTRANCE COURT, EXTENSIONS TO
THE SAVOY HOTEL, LONDON.
T. E. COLLCUTT AND STANLEY HAMP, ARCHITECTS.

(FROM "THE BRICKBUILDER")



INTERIOR DOORWAY, TOWN HALL AT
COPENHAGEN.
MARTIN NYRUP, ARCHITECT.

(FROM "THE ARCHITECTURAL RECORD.")



CORNER ENTRANCE, THE SCHLESINGER & MAYER
BUILDING, CHICAGO, ILL.
LOUIS H. SULLIVAN, ARCHITECT.

(FROM "THE ARCHITECTS' AND BUILDERS' MAGAZINE.")



DETAIL OF ENTRANCE, RESIDENCE OF JAS. A. PATTEN, ESQ.,
EVANSTON, ILL.
GEO. W. MAHER, ARCHITECT.



SAWED-WOOD SCREEN, THE SCHLESINGER &
MAYER BUILDING, CHICAGO, ILL.
LOUIS H. SULLIVAN, ARCHITECT.

(FROM "ARCHITECTURE.")

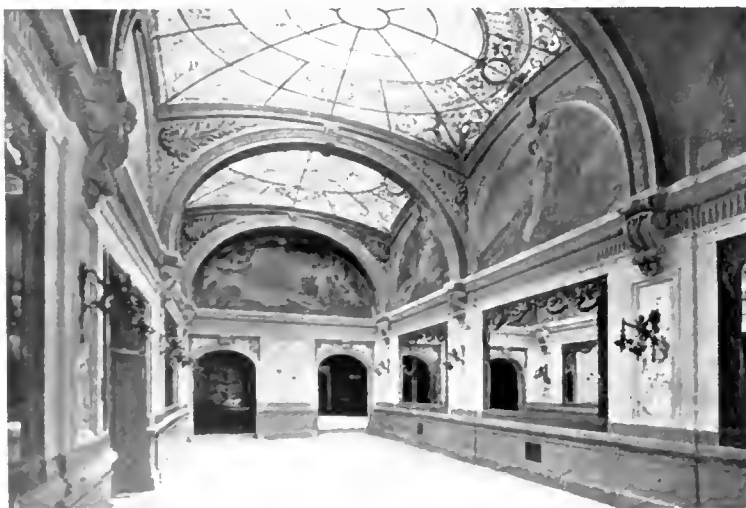


THE SMOKING-ROOM, HOTEL ST. REGIS,
NEW YORK.
TROWBRIDGE & LIVINGSTON, ARCHITECTS.

and the Tea-room. These rooms are undraped and unfurnished, but are complete up to that point, and admirable for their materials, which are stone, marble, bronze, leaded and cut glass, so combined as to get the best results, and for their ornamentation, which is rich but seldom lavish. The style of these interiors is modern French, the Tea-room particularly reminding one of recent exposition architecture, and like the French work it is studied to its minutest details. There are evidently no stock patterns here, only the excusable repetition of one good design in the spandrels, and a good glazing over the vaults. The mirror frames and the lighting fixtures are of unusual interest. The lamps in the Smoking-room are its most striking and original accessories. Very sumptuous are these interiors, and still in good taste; but one is tempted to speculate as to what Messrs. Trowbridge & Livingston would do if instructed to surpass themselves and given *carte blanche*, for in the dining-room, at least, there is nothing left in reserve.

The Architectural Review (London) for June has a description of St. Paul's Girls' School, Hammersmith, with many illustrations. If New York hotels display a luxury rarely seen in England, this girls' school is adorned with a profusion undreamed of in America. Important sculptured panels crown the principal gables, and the Great Hall has a vaulted ceiling and

(FROM "ARCHITECTURE.")



TEA-ROOM LOOKING EAST. HOTEL ST. REGIS, NEW YORK.
TROWBRIDGE & LIVINGSTON, ARCHITECTS.

(FROM "ARCHITEKTONISCHE RUNDSCHAU," BERLIN.)



PRIORY OF ST. HEDWIG, BERLIN.
CREMER & WOLFFENSTEIN, ARCHITECTS.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



THE GREAT HALL, ST. PAUL'S GIRLS' SCHOOL,
HAMMERSMITH.
GERALD C. HORSLEY, ARCHITECT.

walls paneled in oak. The lighting fixtures in this hall are of singular but pleasing design. It is hard to believe that such a hall can be lighted by so few lamps. We learn that the buildings are "warmed throughout with the low pressure hot-water system and the majority of the rooms have open fireplaces as well."

There is sometimes much pleasure in considering as a composition complete in itself the central or lateral pavilion of a building of some size. Here is such a pavilion (reproduced from *Architektonische Rundschau*) marked by a great preponderance of wall spaces over window openings, and yet so happily designed that the balance of interest is perfectly maintained. The wall surfaces, agreeably diversified by pilaster strips and rustication, serve as a setting for windows, one on each story, which are the centre of interest in the composition. The rich dormer is skilfully built up from the ground floor, and its rococo curvatures are consistently repeated in the "sag" of the tiled mansard roof. A light and graceful touch can make eighteenth century architecture acceptable in European capitals and in New York even to-day. This pavilion is good art.

Our last illustration, taken from *The Brickbuilder*, is a charming drawing by Mr. D. A. Gregg, representing a winning competition design by two of the younger Boston architects, Messrs. Purdon and Little, for the Church of the Disciples in that city.

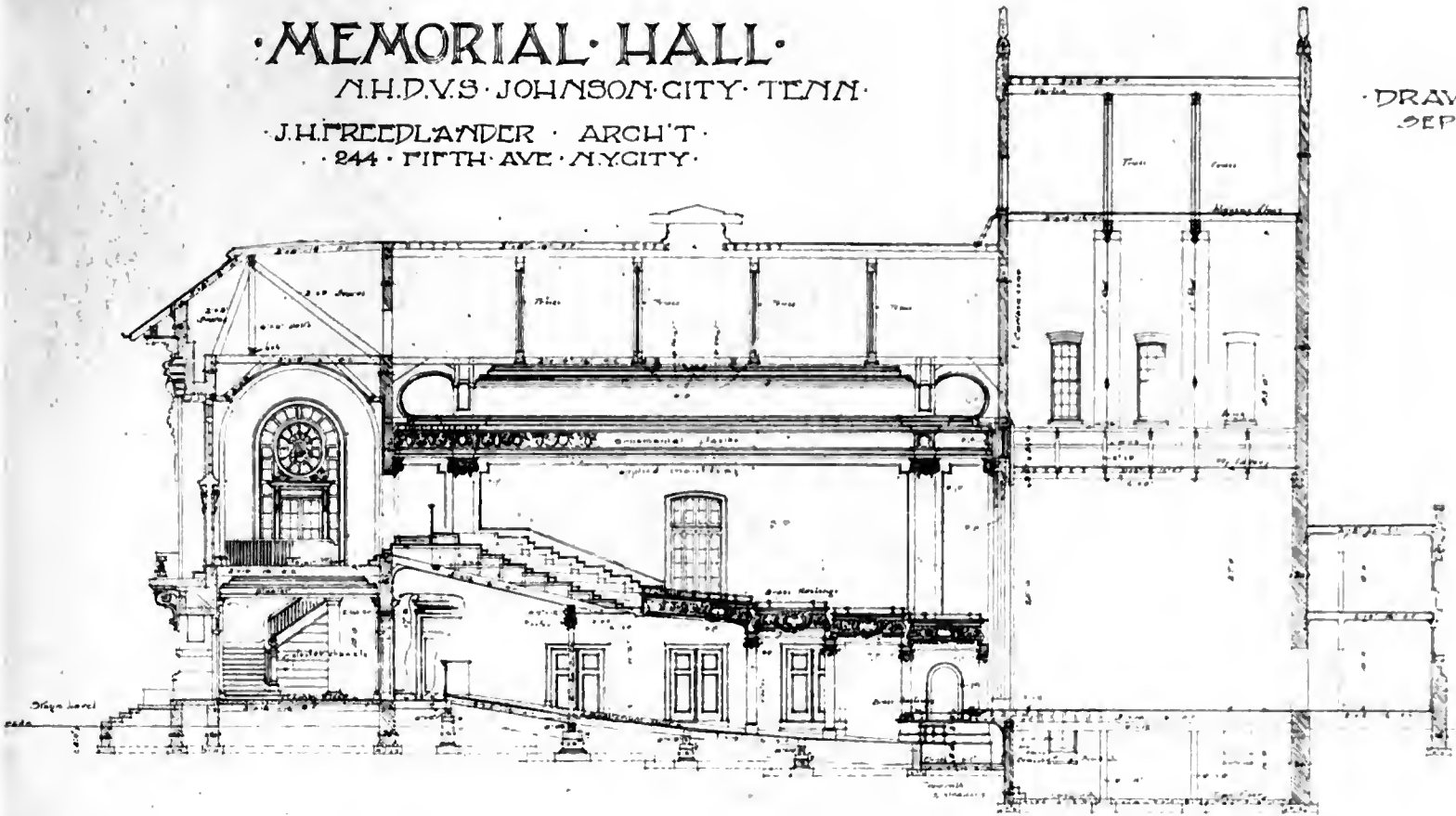
(FROM "THE BRICKBUILDER.")



SUCCESSFUL COMPETITIVE DESIGN FOR CHURCH OF THE DISCIPLES.
BOSTON, MASS. PURDON & LITTLE, ARCHITECTS.

MEMORIAL HALL
N.H.D.V.S. JOHNSON CITY, TENN.
J.H. FREEDLANDER ARCH'T.
244 FIFTH AVE. N.Y. CITY.

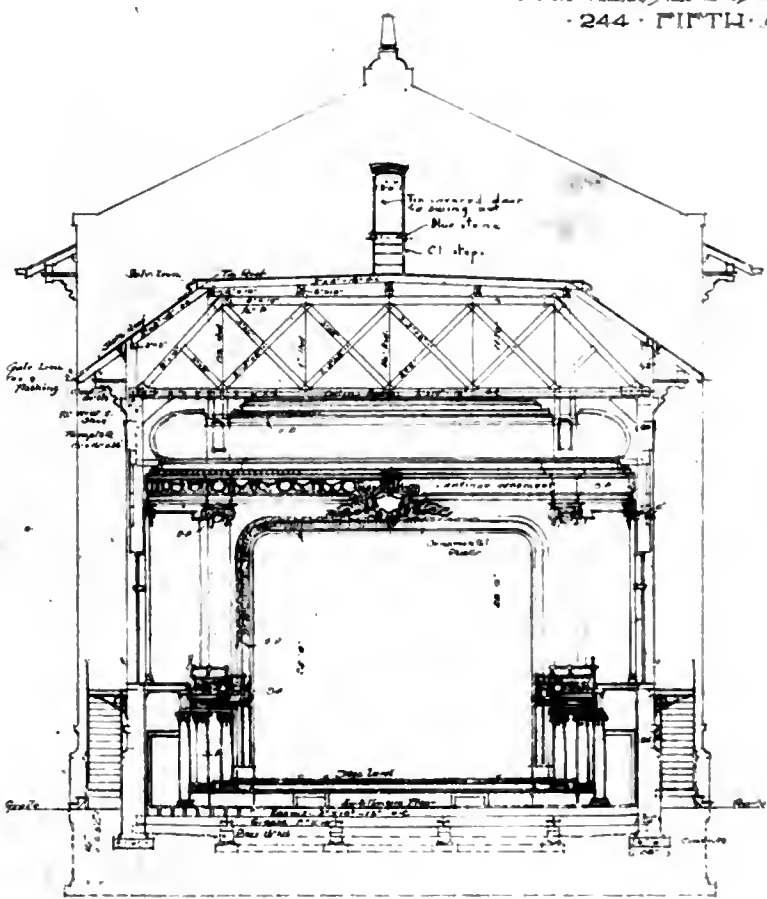
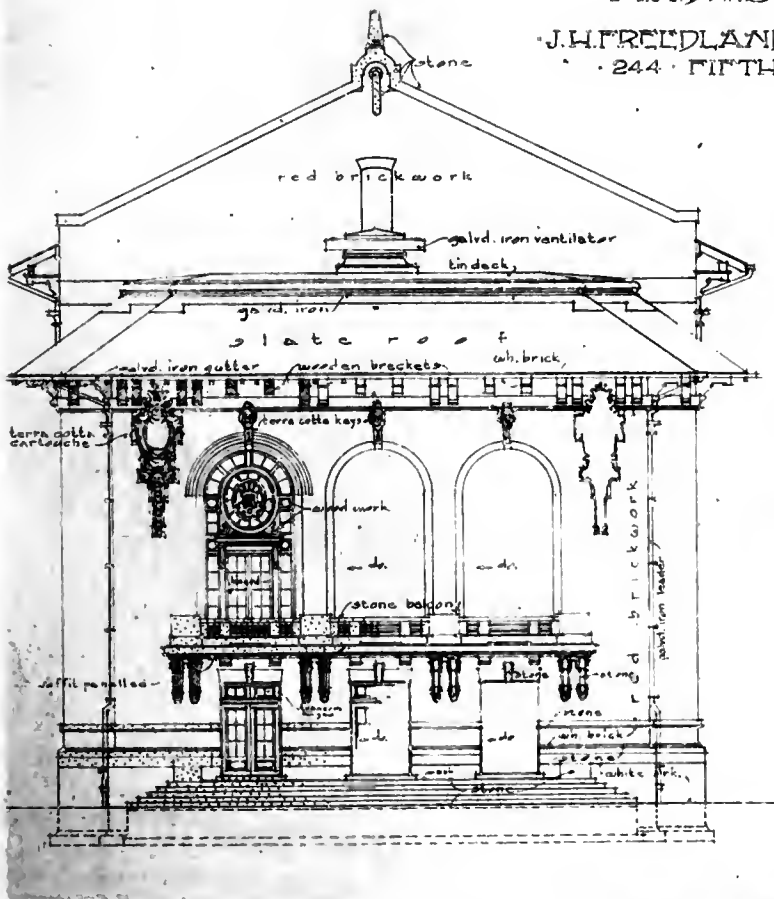
DRAWN
SEPT:



LONGITUDINAL SECTION.

N.H.D.V.S.
J.H. FREEDLANDER
244 FIFTH

J.H. FREEDLANDER
244 FIFTH A



FRONT ELEVATION.

TRANSVERSE SECTION.

THE MEMORIAL HALL.
NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.

J. H. FREEDLANDER, ARCHITECT.

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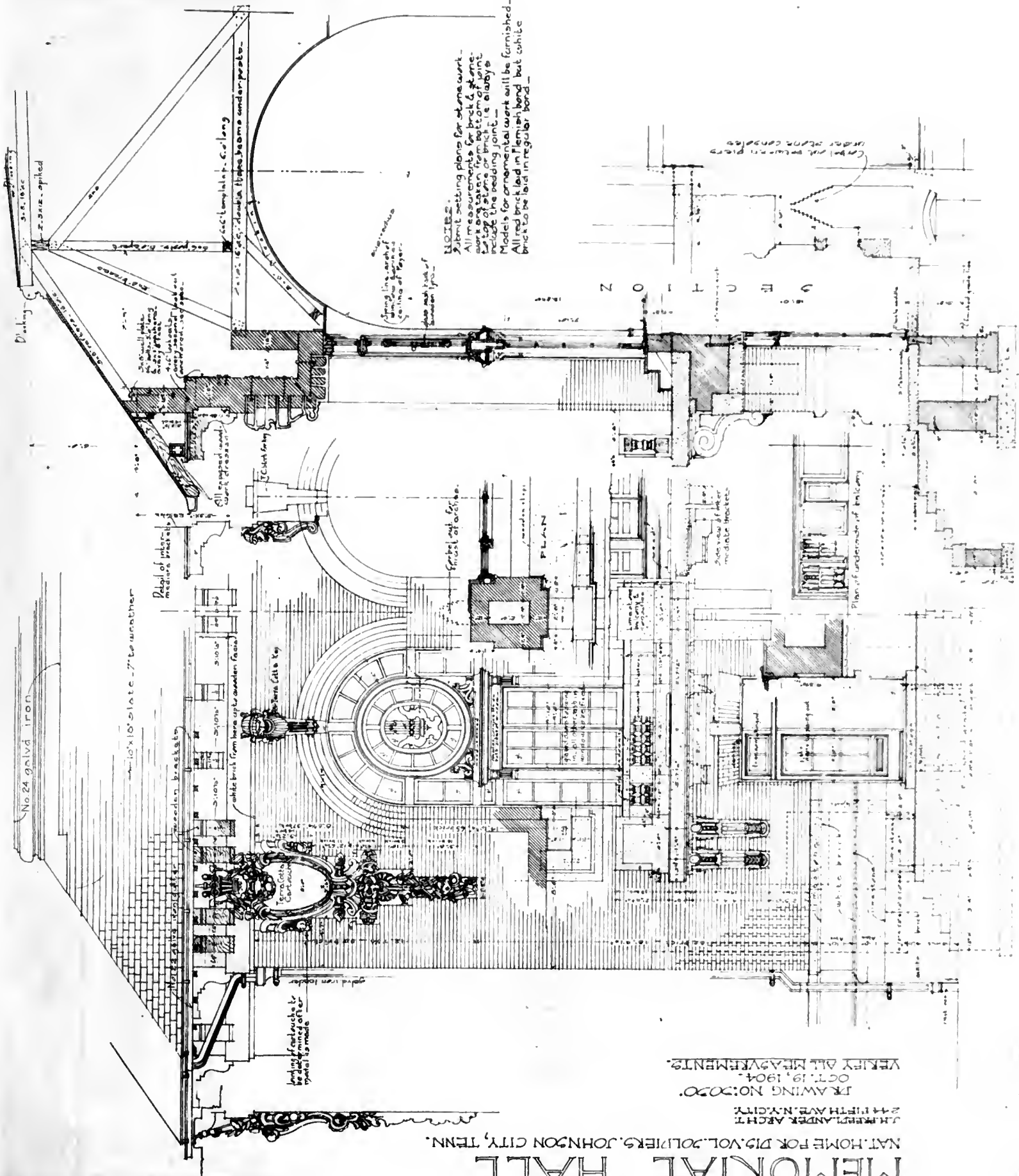


MEMORIAL HALL

NAT. HOME FOR DIS. VOL. SOLDIERS, JOHNSON CITY, TENN.

J. H. FREEDLANDER ARCHT
244 FIFTH AVE., N.Y. CITY

DRAWING NO: 2020
OCT. 19, 1904
VERIFY ALL MEASUREMENTS.

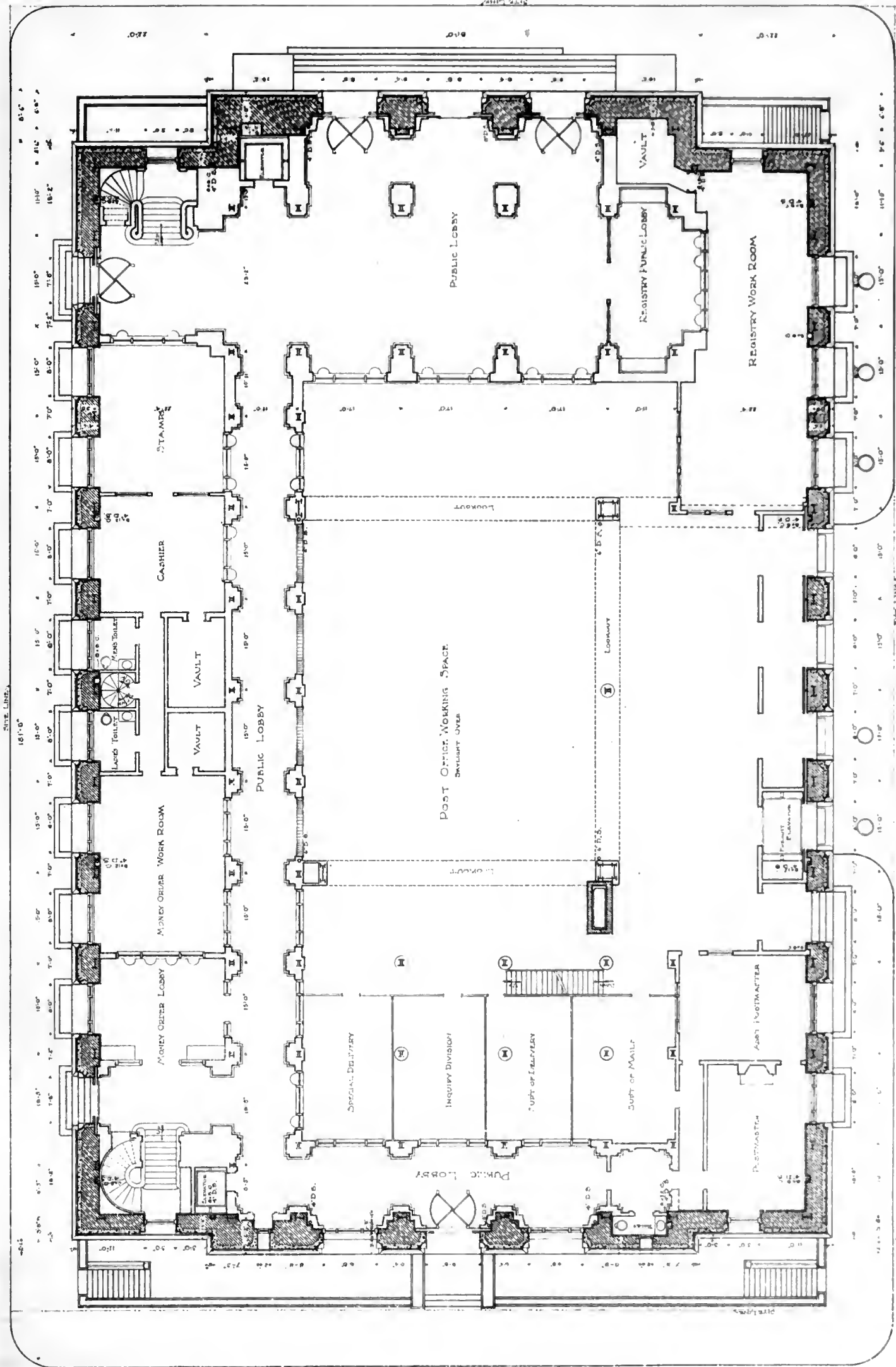


NOTES.
 Submit setting plans for stone work -
 All measurements for brick & stone
 work shall be on the bottom of joint
 unless otherwise noted. Details shall
 include the bedding joint -
 Models for ornamental work will be furnished -
 All red brick laid in Flemish bond but white
 brick to be laid in regular bond -

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EXTERIOR DETAILS.
 THE MEMORIAL HALL.
 NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.
 J. H. FREEDLANDER, ARCHITECT





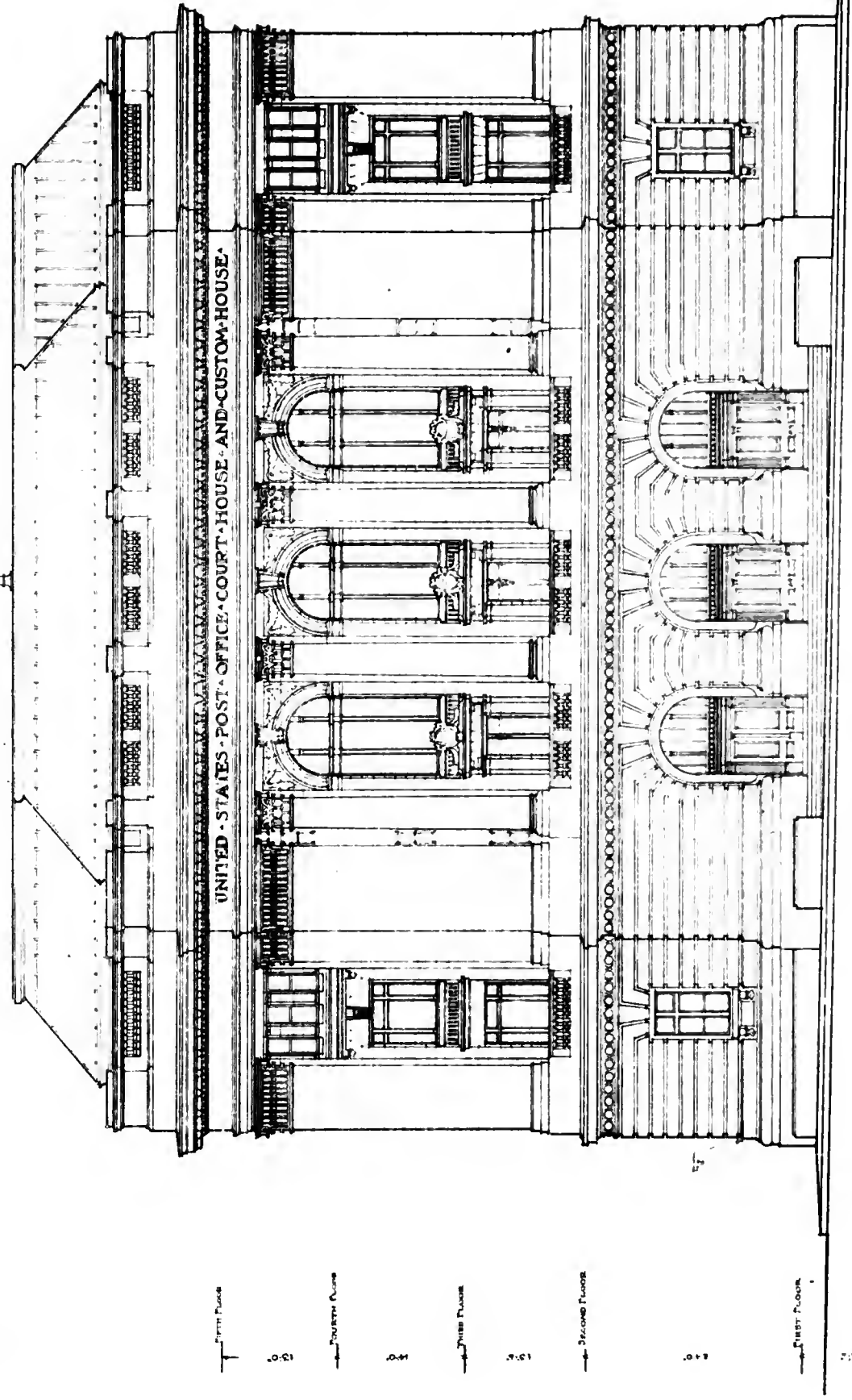
FIRST FLOOR PLAN

UNITED STATES POST-OFFICE COURT HOUSE AND CUSTOM HOUSE, PROVIDENCE, R. I.

CLARKE & HOWE, ARCHITECTS.

Copyright, 1885, by Clark & Howe, Architects.





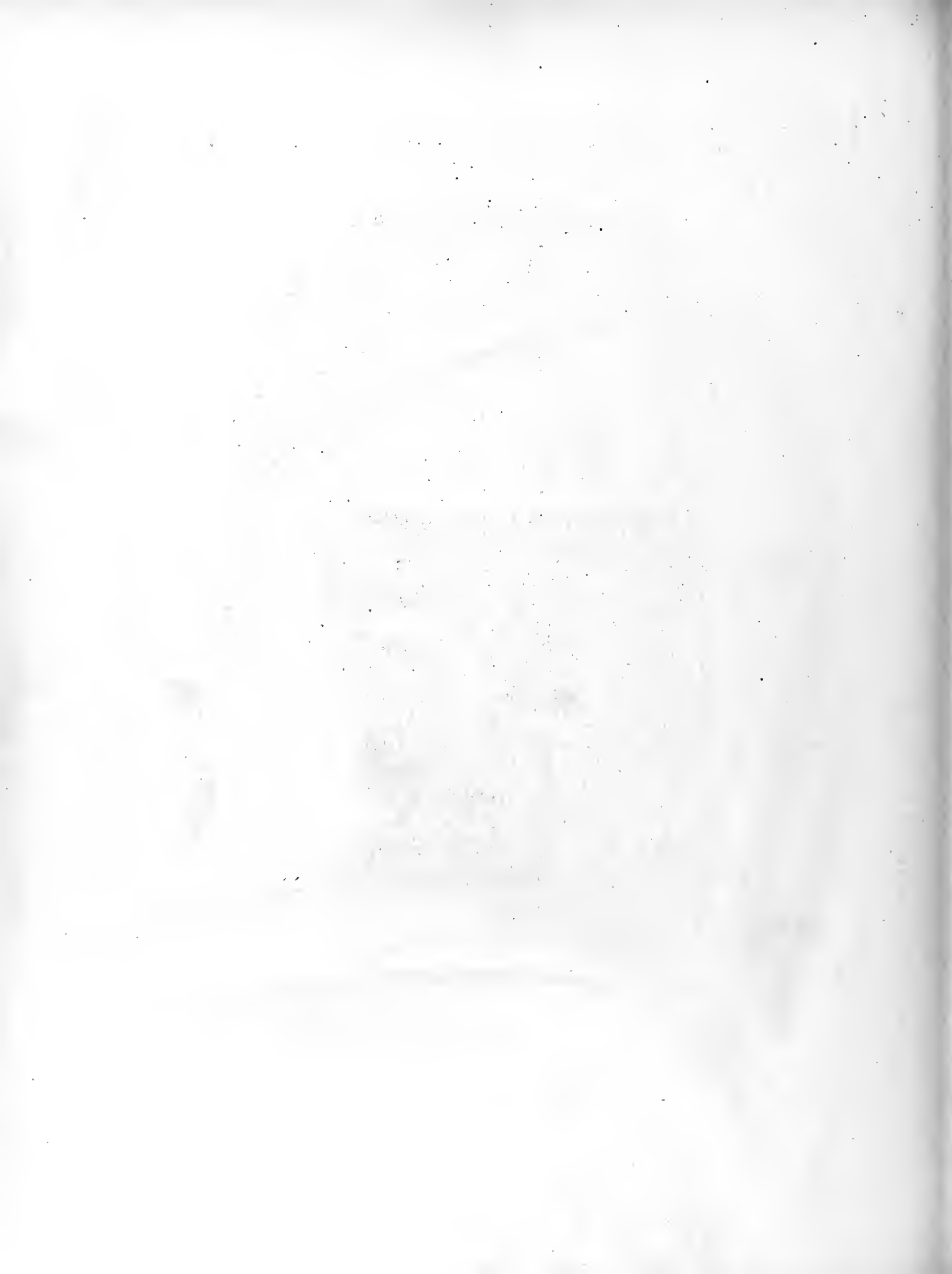
— L. D. B. 11

CONTRACT. 1885. BY GATES & GUILD COMPANY.

SOUTHWEST ELEVATION.

UNITED STATES POST-OFFICE, COURT HOUSE AND CUSTOM HOUSE, PROVIDENCE, R. I.

CLARKE & HOWE, ARCHITECTS.



The Architectural Review

A Municipal Exhibit

By Albert Kelsey

THE request of the editor of *The Architectural Review* for a report on the "Model City," at the St. Louis Exposition, would have given the writer unmixed pleasure had the exhibit been representative of the movement for which it stands.

That it was attempted at all is the significant fact. It stands for a new demand made by humanity of itself in its progress upward: It marks the inception of a new duty.

Ample funds, a splendid location and plentiful opportunity were at hand, and the result is interesting and valuable in detail, but, as a whole, it is a failure. Delays, indifference and the overlapping of classifications lost many exhibits. Others were permanently installed elsewhere before work on the site was authorized. Afterward, the attitude of the Director of Works was such that carefully prepared drawings were set aside, and work in disaccord with the spirit of the exhibit was sanctioned and forwarded by his department. In fact, not one building is located in its true relation to the Town Hall and the Civic Pride Monument, the centre of the scheme, nor was it possible to have the drawings for even this composition adhered to.

Abroad, well-managed departments of this sort are a part of many general expositions, and in Dresden last year it was shown that an entire exposition might be successfully devoted to municipal affairs. But, abroad, the centralization of executive power has made organized civic improvement possible half a century before the time required for the awakening of a people has made it possible here. Now that the time is ripe, and the work has the force of an awakened people to back it, the work of foreign nations can be of use to us.

The paving exhibit at St. Louis is particularly disappointing in view of what was planned. At the Municipal Exposition of 1903, sidewalks and roadways were paved according to the latest ideas, as much attention being given to color and pattern as to material. If this was impossible at St. Louis, it might at least have been shown graphically, which applies also to curbing and other accessories.

Underground construction was also to have been shown (a good example of street-conduit is shown in the Electricity Building), and among such exhibits should have been included several sections of German streets, showing cement construction at its best, where even the grooved car-tracks are drained.

Advertising kiosks were shown at St. Louis, and in these newer types the revolving shutters and a larger illuminated area make a more efficient advertising device and a better piece of street furniture than are those long in use in Paris and Berlin.

Let us consider what the Municipal Improvement Section at St. Louis might have been, with reference to some minor units — those which furnish public thoroughfares and contribute so much to the convenience, repose and dignity of a well-ordered community. If we do not want street fixtures of foreign make and design, a comparison between some of the lamp-standards of Paris and Philadelphia, for instance, would have been suggestive, as in Fig. 3 and Fig. 8. Again, an instructive illustration would have shown the manner in which fête illumination is

produced by simply removing the lamp from the ordinary lamp-post and screwing in its place a perpendicular fixture facing the roadway. When lighted, this becomes a gas-light emblem of some beauty and significance. Further, compare the care of sidewalk trees in Dresden, as indicated by the protecting standard and basketwork cylinder, Fig. 2, with the recent action of a suburban borough near Philadelphia, where legislation has condemned every tree from building line to building line. The same illustration shows a standard trolley pole, probably similar to those in use throughout the United States, but dressed in ornamental castings. Moreover, it is equipped, as are others at regular intervals, with a bamboo rod standing in a loose socket. This can be removed by any one when it is necessary to manipulate a live wire. The same prudence has been shown by the authorities of Brussels, where rubber gloves are available in glass-covered boxes at the various trolley shelters. These are

common-sense provisions, which our people would be quick to adopt if they were brought to their attention. In fact, one company in the United States already manufactures ornamental trolley-pole castings and has an exhibit of them at the fair.

In connection with the subject of street lighting, Fig. 7 shows a design for an arc-light standard for the centre line of broad tree-lined avenues. It is particularly interesting for the plan of the refuge, while like those in London it is designed to receive and fend off the wheels of heavy vehicles, offering a place of safety to pedestrians behind its guard posts. It also suggests a simple color-treatment of the pavement, which would be effective.



FIG. 1. THE CIVIC PRIDE MONUMENT, ST. LOUIS EXPOSITION.



FIG. 2. DRESDEN STREET FURNISHINGS.



FIG. 3. PLACE DE LA CONCORDE, PARIS.



FIG. 4. A PARIS BOULEVARD.



FIG. 5. ENTRANCE TO A PHILADELPHIA ABATTOIR.

Certain of our thoroughfares are noted for their brilliancy of illumination. Cleveland, Columbus and Duluth have streets more brilliant by night than is upper Broadway. Upper Broadway, by the by, depends largely upon private illuminated signs, often of the intermittent winking kind, and upon lamps of all descriptions, while in the other cases a more uniform treatment has been attempted. In Columbus it is unfortunate that by day the succession of trussed steel arches, spanning the thoroughfare from the station to the capitol grounds, should be both obstructive and unsightly; but there is unmistakable evidence of a desire to make the city attractive, which is further borne out in the fact that the unusual character of its illumination is consistently maintained by public subscription. The design of the scheme is unfortunate. Apart from its esthetic inadequacies, the lights can be adjusted only from a tower-wagon, and the cost of construction was too great. In Fig. 15 are suggestions for a more graceful treatment which would be unsightly neither by day nor night, one which may be attached to a special type of trolley pole, and in which the strand of lights may be conveniently lowered and repaired from the level of the street.

In Fig. 16 is an example of plain, substantial and effective lighting adopted by the city of Boston. It is commended, first, because it combines a railing and light standard; second, because it is in

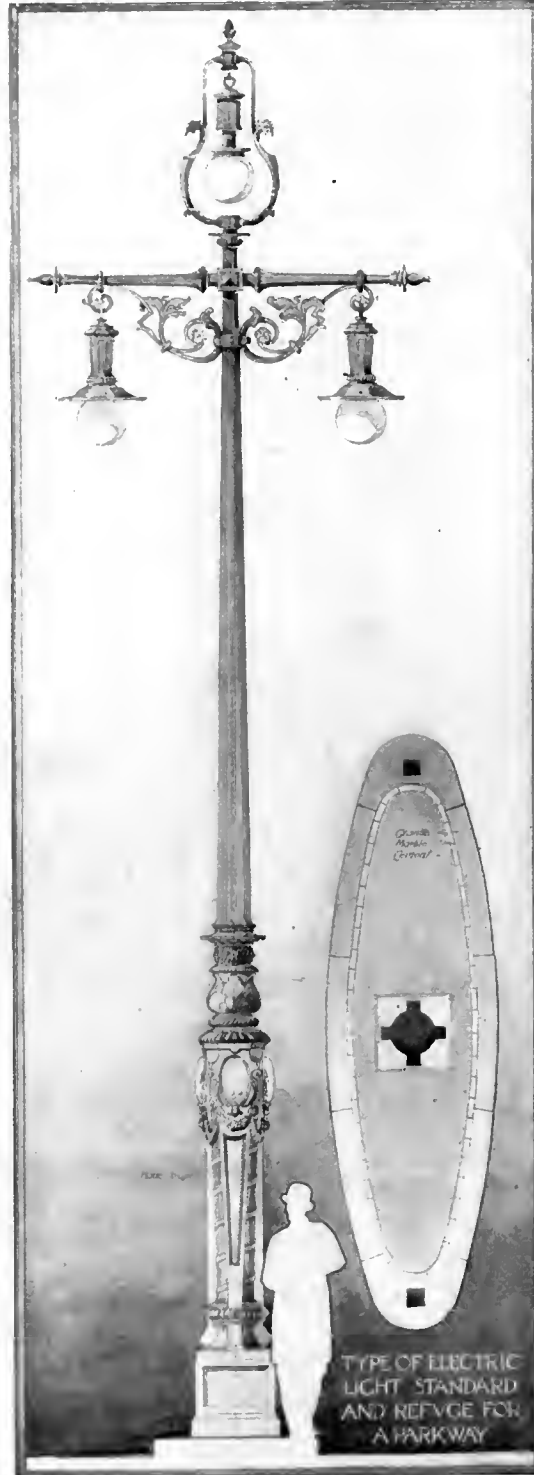


FIG. 7. LIGHT STANDARD AND REFUGE DESIGNED BY THE WRITER.



FIG. 6. ENTRANCE TO A PARIS ABATTOIR.

good taste; and third, because it is inexpensive enough to be adopted by any progressive community. It is in use on the Harvard Bridge, along the Charlesbank, and to even better advantage on the curved recreation pier at Marine Park, where its double row of frosted globes, in perspective, presents a very attractive appearance.

Street signs should be considered in connection with street lighting. Indeed, on the rue de la Paix, in Paris, the light standards come at such frequent intervals that those between corners illuminate instructions as to one's whereabouts by displaying the numbers of the houses before which they stand. The numbers are printed on neat blue enamel labels set in tilted bronze frames cast in one piece with the lamp-post.

Compare the entrance to a Philadelphia abattoir with one in Paris in Figs. 5 and 6. The latter dominates the end of a vista in a bourgeois quarter seldom visited by people of quality. Nevertheless, it was dedicated by the president of the republic with much ceremony, and the bronze bulls are the work of a great sculptor.

The unnecessary confusion at the curb line is another matter demanding attention, Figs. 8 and 10. Fig. 11 shows one of several types of accessories leading up to and forming part of the Paris Opera House. In other cases, billboards are included in the bases of columns carrying clustered lights, and



FIG. 8.
A PHILADELPHIA CURB LINE.



FIG. 9. THE ALEXANDER BRIDGE, PARIS.



FIG. 10. APPROACH TO THE PHILADELPHIA CITY HALL.

are even made integral parts of the masonry of the building. The Opera House also offers the example of masterly treatment in the way in which the curbs defer to the architecture and ease circulation.

A well laid-out surface, street or square, if of imposing dimensions, demands punctuation and emphasis at certain points. On the surface, measure marks and radiating lines; above it, trees, fixtures, benches, fountains and the massive pedestals for works of sculpture are the principal means employed. Imagine the Place de la Concorde such a parched uneven and cracked surface of asphalt as that before our majestic National Capitol, or imagine a wilderness of trolley poles and wires obscuring its noble buildings. This last is the condition in Copley square, Boston, where, in addition, a feeble attempt at horticultural embellishment adds to the discord in one of the most promising civic centres in the country.

The eight massive monuments in the Place de la Concorde, Fig. 3, are not inharmonious units, but eight transit points punctuating the corners of a noble surface. The rostral columns bearing lamps are the termini of balustrades, and give emphasis to lines of circulation, as do all other standards. The obelisk and its two fountains hold down the centre and line up the square as but a unit in the arterial system of a great city. Thus every unit is subordinated to a function, and the larger ones bring distant objects into line and force. Framed with trees and centred with running water, it appears cooler and more shaded than many squares of one-quarter its area.

In the ramped approach to the palace at Potsdam, Fig. 12, we have an extravagant type of candalabrum, while an equally lavish and better disciplined example is to be seen in the standards embellishing the new Alexander Bridge, Fig. 9. These are of bronze, with brilliant pressed glass in the lanterns, and those at the ends of the rail are adorned with gay statuary. The monumental character and great width of this structure required a row of lights on each side of both sidewalks, and it is here that great nicety of judgment has been displayed. Those along the curb are on standards which are lofty, slender and utilitarian, a continuation of the street system on



FIG. 11. DETAIL OF STATE ENTRANCE, PARIS OPERA HOUSE.

either shore, while the others are distinctly parts of the beautiful bridge.

In Fig. 13, this idea of blending is also illustrated. The great pylons of the bridge are led up to by architectural accessories parallel to the quays and at right angles to the bridge, bearing lamps of the same style as those overlooking the water, and the great lion on its massive pedestal completes the union.

The corners of a basin near a great cathedral tower in Spain are punctuated by four monuments, as seen in Fig. 14. Countless other examples might be shown, many of them even more ancient, proving that such accessories have always supplemented the purely utilitarian features to give artistic emphasis. For contrast note in Fig. 10 the modern ash-lift in front of the most costly city hall in the world, and right under the nose of the statue of America's greatest merchant prince. It is thus we do honor to our dead and show our civic pride!

In Fig. 8 the American-Italian, with his wares, is quite as much a fixture as the four curb obstructions erected in accordance with city regulations, and is not half so apt to be run down or left in a state of irreparable delapidation. By taking views of American cities in contrast with similar views in better ordered communities abroad, a great object lesson could have been brought before the public at the St. Louis Exposition.

In so brief an article it is only possible to touch lightly on a few of the lesser units, which are now essential to municipal house-keeping. That in many cities there are many types of fixtures, simple or ornate, to harmonize with their surroundings all know.

That some, as in the famous old square at Brussels, are designed to echo the sentiments of the bygone day still reflected in its architecture, some have observed, and others have noted the patron saint of the city or an ancient emblem which crowns all such public property. Few know, however, that in Switzerland some cities have their coats of arms enamelled in the brightest heraldic colors as an adornment of a mere electric-light standard. Had such a fixture been displayed beside a crooked telegraph pole, with an ugly telephone junction box on top and an arc-lamp dangling from its wire weighted cross-tree, the contrast would have been marked.



FIG. 14. A CORNER OF A BASIN IN SPAIN.



FIG. 12. APPROACH TO PALACE AT POTSDAM.

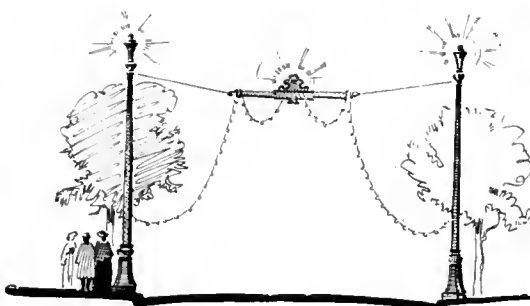


FIG. 15. SUGGESTION FOR STREET PAGEANTRY AND TROLLEY POLES.



FIG. 13. APPROACH TO THE ALEXANDER BRIDGE.



FIG. 16. BOSTON LIGHT STANDARD AND RAIL.

In order to show that the initial impulse back of this exhibit was a worthy one, it is interesting to quote from one of the official circulars. Such information may be helpful in assisting others to get up a really representative exhibit now that the ice has been broken. New York, San Francisco, Minneapolis and St. Paul, and Kansas City have shown by their special buildings at St. Louis that our cities are ready for such a comparative exhibit and willing to pay for it. The same thought is further borne out by the exhibit made by the city of Boston, and the groups displayed by various societies and manufacturers.

As the circular announcement reads, the exhibit at St. Louis was "the opportunity to make practical proof of the economy and character to be gained by putting a little time and thought, in coöperation with others, on questions of municipal improvement only one step less imperative than a sewage system. The commercial advantage that the business man finds in the well-appointed office building he must come to see as equally desirable on the larger scale in a well-appointed and well-cared for city.

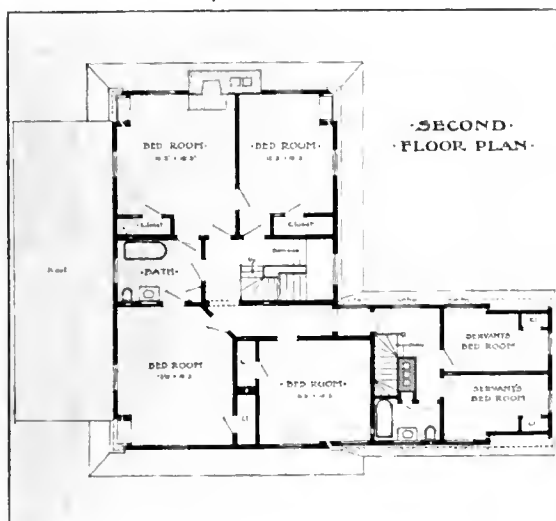
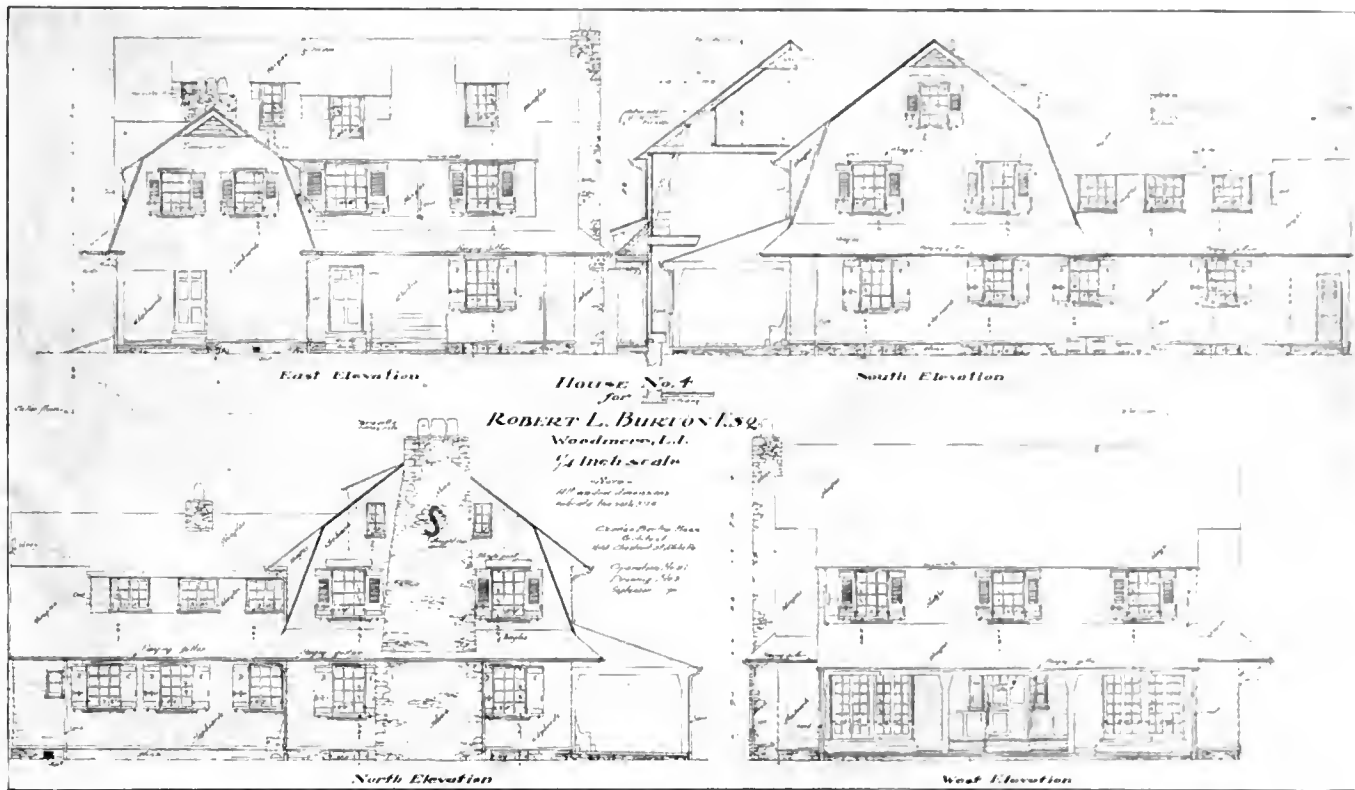
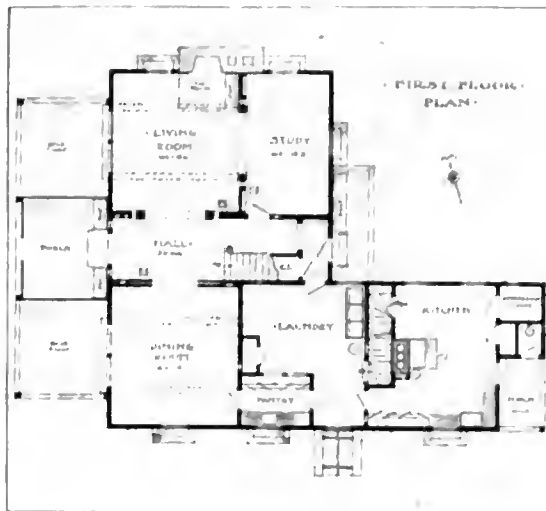
"In private enterprise the principles involved have long passed the dubitable stage, and in semi-public institutions and large manufacturing establishments the influence of order, cleanliness and attractive surroundings upon the efficiency of the whole plant has been demonstrated over and over. In all these cases the initiative of a central or official influence is felt, and the problem before us is to effect a transfer from the private to the public domain, and to make the enthusiasm of scattered individuals and corporations the enthusiasm of cities and nations. It is to make men feel the same pride in municipal neatness as in personal neatness, and the same shame and personal loss

in municipal carelessness that they would feel if forced to appear on the street with unclean hands or disordered dress."

It was realized that as it was to be "surrounded on all sides by the richest forms of architectural construction, it must give a new satisfaction to the already satiated. To do this, and to prove that progress on this line is practical in all communities, the leading notes to be struck are those of simplicity, comfort and convenience. Above all, it means *city treatment* as opposed to *exposition treatment*. The problems dealt with will be those certain to exist in the home town of every visitor, and the treatment such as to be directly and immediately applicable there. It will show, not what might be done under ideal circumstances, but what can be economically done anywhere to-day. By every possible means, an air of permanence and stability is to be maintained. All street fixtures will either be selected from those already in use here or abroad, or will be designed primarily for actual use, with direct reference to a cost of production within the means of any city or town.

"In a word, the exhibit will show how much can easily be done in even a small town; and, further, that what is most needed in the improvement of municipalities is not more money, but a more intelligent and earnest general interest in the subject."

Such were the aspirations. What will be the result? First, this beginning will be the forerunner of municipal exhibitions in the United States, which cannot fail to accomplish much in making American cities and towns more nearly beautiful; second, let us hope the imperfect attempt to call attention to the value of the work of the late Charles Eliot, the father of American city-making, may prove successful.



HOUSE OF R. L. BURTON, ESQ., WOODMERE, L. I.

CHARLES BARTON KEEN, ARCHITECT.



HOUSE OF CHARLES HEAD, ESQ., MANCHESTER-BY-THE-SEA.

HERBERT D. HALE, ARCHITECT.

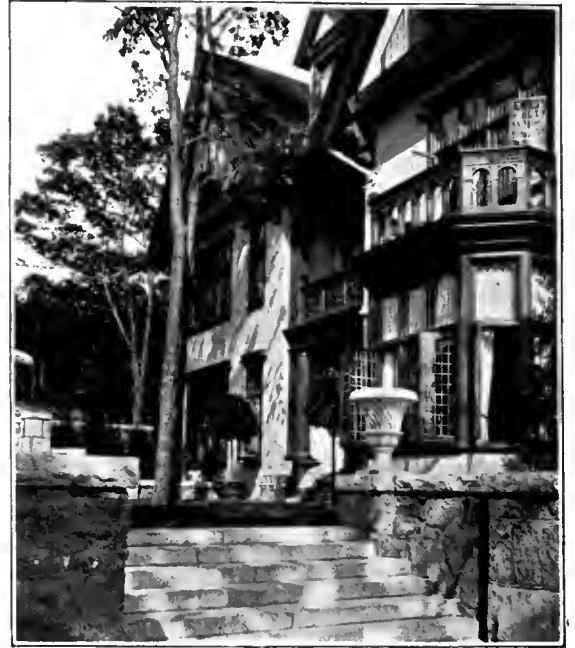


HOUSE OF CHARLES HEAD, ESQ., MANCHESTER-BY-THE-SEA.

HERBERT D. HALE, ARCHITECT.



WEST SIDE, LOOKING TOWARDS SEA



WEST SIDE, LOOKING NORTH



THE LIVING ROOM



THE LIVING ROOM



THE DINING ROOM



THE BILLIARD ROOM

HOUSE OF CHARLES HEAD, ESQ., MANCHESTER-BY-THE-SEA.

HERBERT D. HALE, ARCHITECT.

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PLATES

PLATE XIII.—THE GEORGE MAXWELL MEMORIAL LIBRARY, ROCKVILLE, CONN.—*Charles A. Platt, Architect, New York.*

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A TIMELY, far-sighted and intelligently written article, entitled "The Plan of New York and how to Improve it," appears in the August number of Scribner's. It is by Mr. Ernest Flagg. The article is notable for its breadth of treatment and subordination of details.

Beginning with geographical conditions,—a long, narrow island, extended water-fronts and the commanding topography of the northern area,—he points out the shortcomings of the

existing plan and its meagre possibilities for improvement along projected lines.

Due credit is given the late Frederick Law Olmstead for creating a beautiful rural suburban park, but he rightly demonstrates that the design of Central Park was not evolved to meet the needs of a growing metropolis, and that to-day its rural character does not blend well with its surroundings. Finally, and more to the point: "If it was an error to provide four transverse streets in a given distance to one longitudinal one for a city in which the main flow of travel must always be up and down, what can be said for an improvement which practically closed the two central avenues and placed the park on the natural axis of traffic?"

The congestion of traffic, which prompted the article, justifies his criticism and inspired the proposed remedy. That the congestion exists no one doubts; that the subway will only relieve pressure to the extent that it may provide for the increasing traffic developed during the time of construction is admitted; hence, Mr. Flagg starts at the beginning and develops a scheme of gradual readjustment which solves the most urgent needs of the community and provides for a distribution of park areas which will be brought within the reach of the greatest number.

The gist of the readjustment is to convert the land between Sixth and Seventh avenues from Christopher street to the Harlem river into a parkway. The result would be a thoroughfare a thousand feet wide and ten miles long, lying on the central axis of the city, and capable of being made the most splendid highway of the world.

Mr. Flagg's method of financing the scheme is neither extravagant nor impractical. The city is to acquire one or two blocks a year, selling off at the same time an equal area of its park lands lying outside of the line of the proposed strip. Without great disturbance of values, with little inconvenience, and at comparatively slight cost, this great task could be accomplished.

Lastly, though he does not dwell upon it, Mr. Flagg's scheme opens up countless opportunities for architectural embellishment.

The article should be read by taxpayers, studied by municipal authorities and assimilated by architects. It is the best suggestion we have yet seen for the reorganization of the plan of New York, and its lessons are by no means confined to the metropolis.



THE GEORGE MAXWELL MEMORIAL LIBRARY, ROCKVILLE, CONN.

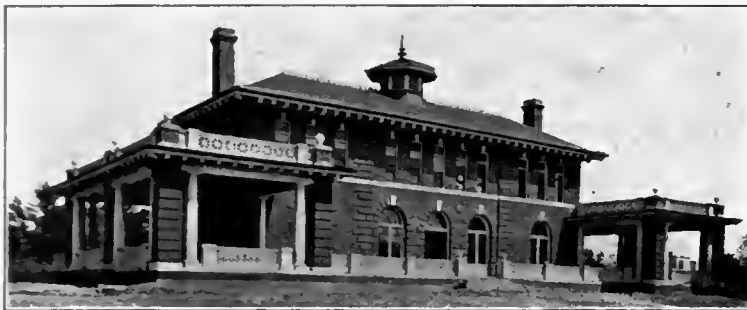
CHARLES A. PLATT, ARCHITECT.

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

A YEAR or two before Mr. Shepley's untimely death his firm was commissioned to build near Washington a Government Hospital for the Insane. This is fairly illustrated in *The Brickbuilder* for July. We note a general and pleasing resemblance in the various buildings to one another, and a suggestion of the hospital in Brookline—a charming piece of architecture in its way. There is no view of the entire group of buildings, and the comparison between the half-tone, showing the Administration Building and the architectural elevation of the same, proves that the view of the finished work does not do it justice architecturally. It is taken too near to the building, and exaggerates a somewhat assertive portico which is the central feature of the composition. The geometrical eleva-

(FROM "THE BRICKBUILDER.")



COTTAGE FOR EPILEPTICS, MALES.

the entire mass, does not seem to crush the columns that directly support it. This, of course, is chiefly due to the fact that it is not and does not appear to be of stone, but looks like wood, and is (unfortunately) probably of copper. When the architects of the Gorham Building shall studiously design a copper cornice as such, they will add one more obligation to the many they have already laid upon their appreciative colleagues.

For quiet, good taste, the wall panelling around the dining-room of the Royal Exchange Club, Leeds (from *The Architect*, London), is easily commendable. The wonder is that such simple work should not make a wider appeal than it seems to. Public taste seems to demand the splendors of the Hotel St. Regis. Few even among domestic interiors are less ambitious than this gentlemanlike woodwork, which, without apparent effort, is completely adequate, completely restful, as club dining-rooms ought to be, excepting possibly the one banqueting-hall reserved for great occasions. Such features as the mantel, the doorway and the screenwork, and the sideboard at the back of the further room, are absolutely satisfying alike for their composition and details, but, above all, for the appropriate employment

(FROM "THE BRICKBUILDER.")



COTTAGE FOR MEDIUM CLASS, FEMALES.

tion of this same building is notable for its fine proportions and monumental effect, notwithstanding a certain disparity between details and masses that we have noted already in the work of these architects. This insufficiency of detail is happily confined to the upper portions of the Administration Building. In the various cottages the details are pleasing and adequate, albeit seldom new. The fine proportions of the several buildings, and the deep shadows of their spreading eaves and wide porches, make them unusually attractive. Judging by the various parts taken separately, we believe that the whole must constitute an institutional group of quite exceptional excellence.

The Gorham Building, taken from *Architecture*, speaks well for Messrs. McKim, Mead & White. Hardly any one else would dare to be quite so Italian on Fifth avenue, or would justify his daring by so brilliant a composition. Students of architecture may well note the organism of this building, with its ample arcade supporting four stories of plain masonry pierced by unadorned openings and crowned by a colonnade corresponding, we presume, to the workshops—a colonnade that lightens and enriches the building near its summit, and sustains a cornice, yea, a *cornicione*, projecting far beyond others of its kind either in this country or abroad. It is especially to be admired in this building that the cornice, while amply large enough to crown



ADMINISTRATION BUILDING, GOVERNMENT HOSPITAL FOR INSANE,
WASHINGTON, D. C.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



FRONT ELEVATION OF THE ABOVE ADMINISTRATION BUILDING.

of the material which is not and could not be anything but hard wood. If we could banish the ornaments from the chimney-piece and invigorate the lighting fixtures we should be glad to do so for the sake of this charming woodwork.

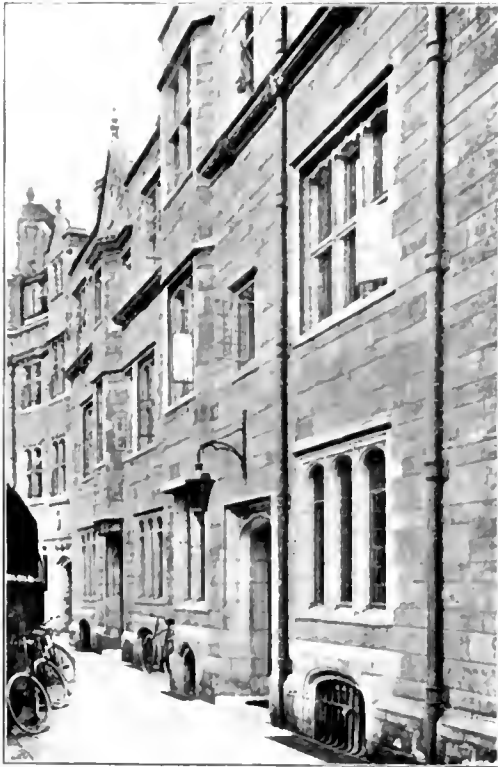
It is well known that English architects find a congenial theme in new buildings for the old colleges. The Master's Court at Pembroke College is one of the best things of its kind by the late G. Gilbert Scott, but it does not outclass decidedly either of two examples published in the *Architectural Review* (London) for August,—the new buildings of Hertford College, Oxford, by Mr. T. G. Jackson, and St. Michael's Court, Gonville and Caius College, Cambridge, by Messrs. Aston Webb and Ingress Bell. We illustrate only the latter, noting that the suites of rooms occupy four stories above the basement, and are laid out on a plan of unusual irregularity which has afforded picturesque variety in the arrangement of the exterior. As a detail of planning, it passes our comprehension that each suite should have a small apartment which is "a cupboard where tea, coffee, marmalade, etc., are kept at hand," whereas the baths are down in the basement, where also is done the washing up of the dishes in which the aforesaid tea, coffee and marmalade have been served. Why does the English university man keep a store of food in his rooms and go down four flights of stairs to take a bath?

(FROM "ARCHITECTURE.")



GORHAM BUILDING, NEW YORK.
MCKIM, MEAD & WHITE, ARCHITECTS.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



GONVILLE AND CAIUS COLLEGE, ST. MICHAEL'S COURT.
ASTON WEBB AND INGRESS BELL, ARCHITECTS.

(FROM "THE ARCHITECT," LONDON.)



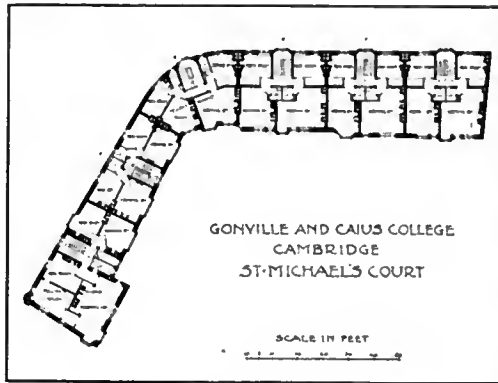
ROYAL EXCHANGE CLUB, LEEDS.
BUTLER WILSON & OGLESBY, ARCHITECTS.

(FROM "CANADIAN ARCHITECT AND BUILDER.")



NEW BANK OF MONTREAL.
MCKIM, MEAD & WHITE AND TAYLOR, HOGLE & DAVIS, ARCHITECTS.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



FIRST FLOOR PLAN.

(FROM "CANADIAN ARCHITECT AND BUILDER.")



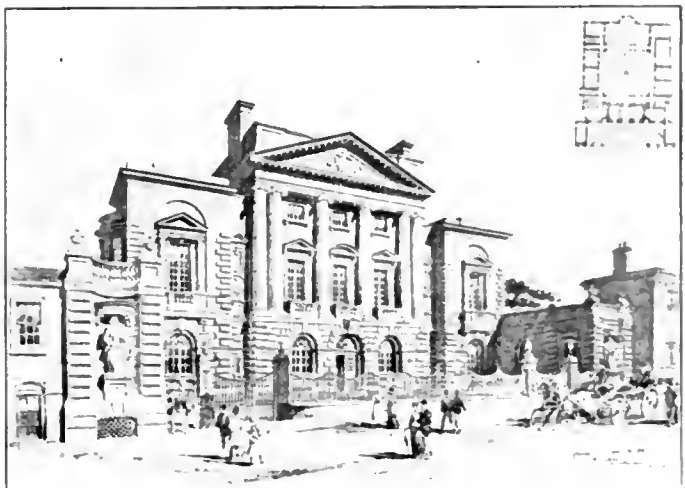
NEW BANK OF MONTREAL.
MCKIM, MEAD & WHITE AND TAYLOR, HOGLE & DAVIS, ARCHITECTS.

(FROM "THE AMERICAN ARCHITECT.")



RAILROAD STATION, ZURICH, SWITZERLAND.

(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD, LONDON.")



HEAD OFFICE, NORWICH UNION LIFE INSURANCE SOCIETY.
GEORGE I. AND F. W. SKIPPER, ARCHITECTS.

One monumental interior meets our eye in the journals of the last month. The new building of the Bank of Montreal, from the *Canadian Architect and Builder*, has the scale and the dignity of the baths of Imperial Rome. The architects of the Boston Public Library and of the University Club in New York, have now embodied the parts and the proportions of World's Fair buildings in enduring materials with, of course, an infinite gain in the refinements of study and execution. Along with Messrs. McKim, Mead & White, the *Canadian Architect and Builder* mentions Messrs. Taylor, Hogle & Davis as architects of this building. We congratulate all concerned in this splendid achievement,—especially the Bank of Montreal.

The Railroad station at Zurich, illustrated in *The American Architect*, is one of those buildings that is sure to have a conspicuous place in souvenir albums of that town; indeed, it seems almost to be designed for the purpose. It is sure to be popular with the masses, and to win a casual and qualified approval from the profession. Unquestionably, the grand triumphal arch is an ornament to the city, but, in this instance, as in cases nearer home, it does not ally itself harmoniously with the remainder of the building, nor does it express a commercial so much as a commemorative purpose. The facades of the Gare du Nord in Paris and of the great station in Frankfort are much more characteristic. Having said this, let us add that the station in Zurich is, after all, one of the very good ones.

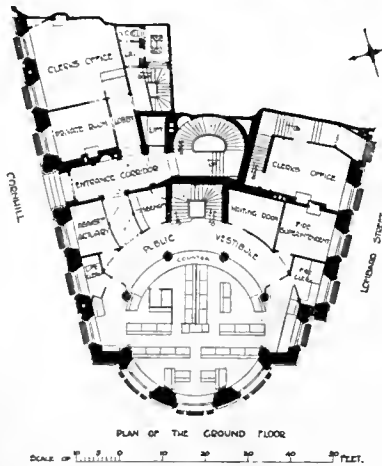
The Builders' Journal and Architectural Record for July 6th illustrates a design sent to the Royal Academy exhibition of this year for the new head offices of the Norwich Union Life Insurance Society. This is nothing new, and in no wise sensational. Sir William Chambers is with us again, and yet, waiving the question of originality, what fine showy architecture this is! What lordly self advertising, and in perfect taste withal! This majestic frontispiece can be executed between party walls and lose nothing of its effect. It is no surprise to learn that the interior contains a central hall seventy feet square, colonnaded on the ground floor with forty

(FROM "THE BUILDER," LONDON.)



monolith cipollino and verde antico columns. The architects hail from Norwich, as we should say Portsmouth, N.H., but this building will carry their fame far beyond their native land

Some of the most effective of English office buildings are those erected for the sole use of one well-known and long-established house. The new offices of the Liverpool and London and Globe Insurance Company, on Cornhill, illustrated in *The Builder*, London, have a rich elegance on the exterior which is, unfortunately, little suited to the trying atmosphere of London, however admirable in itself, however appropriate as the expression of the importance of a great company. The plan of the ground floor has been controlled by the peculiarities of the lot situated between Cornhill and Lombard street. The general office of the company is in the form of a circle, and externally this treatment is continued upward and terminated by the dome, which forms a prominent central feature opposite the axis of Cheapside. Notwithstanding a few infelicities of detail, this is good design.



PLAN OF THE GROUND FLOOR
SCALE OF 1/4" = 10 FEET.
OFFICES OF THE LIVERPOOL AND LONDON AND GLOBE INSURANCE CO., LONDON.
J. MACVICAR ANDERSON, ARCHITECT.

Two country houses a little out of the common seem to deserve passing mention. The first, from *The Builder's Journal and Architectural Record*, London, is from a drawing sent to the Royal Academy exhibition by Mr. C. F. A. Voysey. The drawing represents a country house for W. C. Lawrence, Esq., at Bracknell Gardens, Hampstead. The house expresses its purpose most clearly, without a suggestion of ostentatious display. The composition is dignified, restrained and wholly satisfactory. It has distinction in the impression of spaciousness and homelike comfort given by the big square bays. Of Mr. Voysey it is perhaps enough to say that every work of his deserves the careful attention of architects and visibly influences the designs of many lesser men.

The second is a house at Scarsdale, N.Y., by Mr. James Brite. It is presented in the *Scientific American Building Monthly*, and attracts our notice by a certain crispness and definiteness, both in plan and exterior, that gives it a marked advantage over less carefully studied work that in late years has become all too common.

(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD," LONDON.)

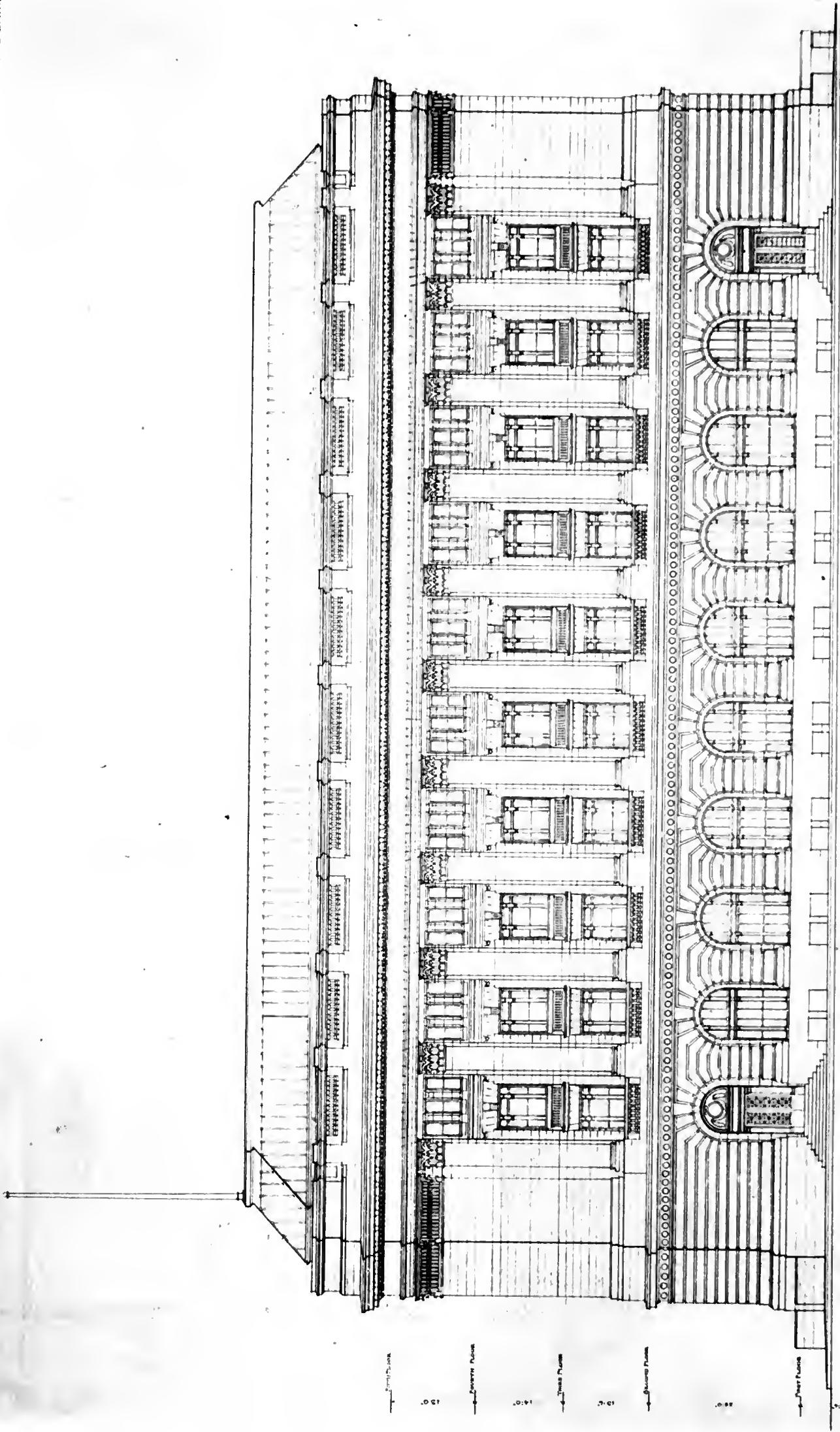


HOUSE AT BRACKNELL GARDENS, HAMPSTEAD.
C. F. A. VOYSEY, ARCHITECT.

(FROM "SCIENTIFIC AMERICAN BUILDING MONTHLY.")

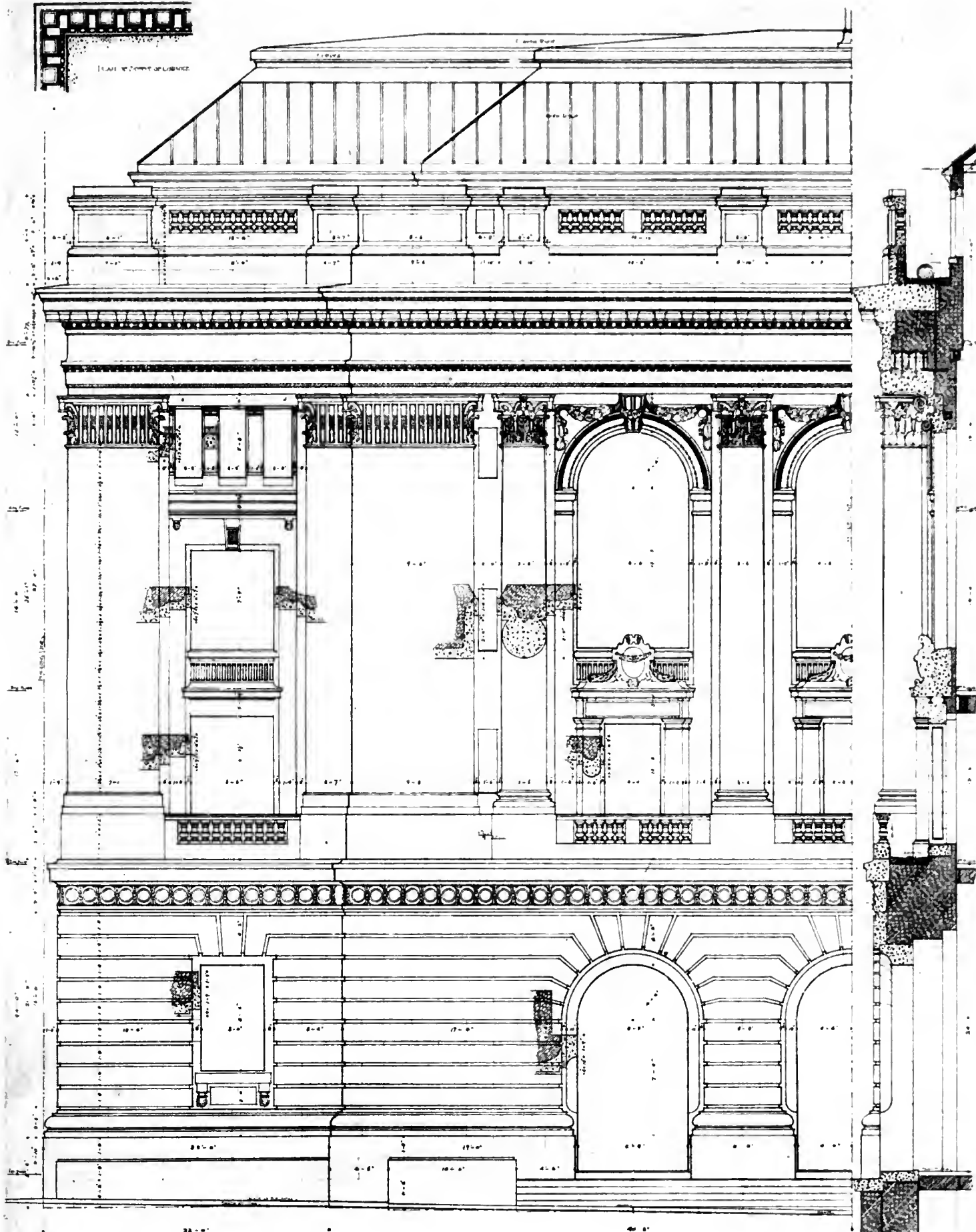


RESIDENCE OF W. W. ORR, SCARSDALE, N. Y.
JAMES BRITE, ARCHITECT.



SOUTHEAST ELEVATION.
 UNITED STATES POST-OFFICE, COURT HOUSE AND CUSTOM HOUSE, PROVIDENCE, R. I.
 CLARKE & HOWE, ARCHITECTS.

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HALF INCH SCALE DETAILS OF FRONT

CLARKE & HOWE, ARCHITECTS PROVIDENCE, R. I.

Scale from 1/2 inch = 1 foot.

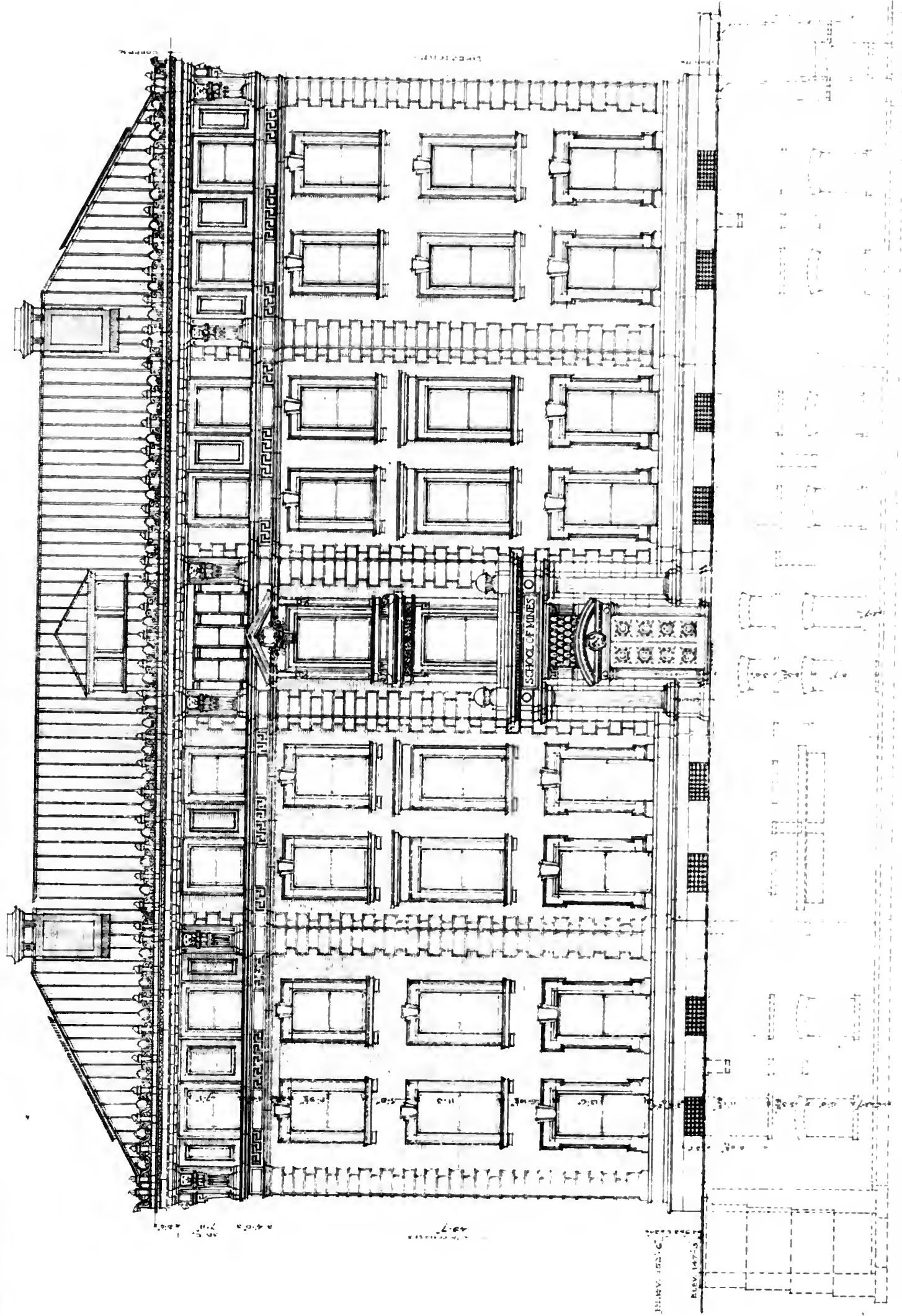
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Drawing C. H. No. 22.
Scale 1/2 inch = 1 foot.

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SCHOOL OF MINES, COLUMBIA UNIVERSITY, NEW YORK, N. Y.

ARNOLD W. BRUNNER, ARCHITECT.

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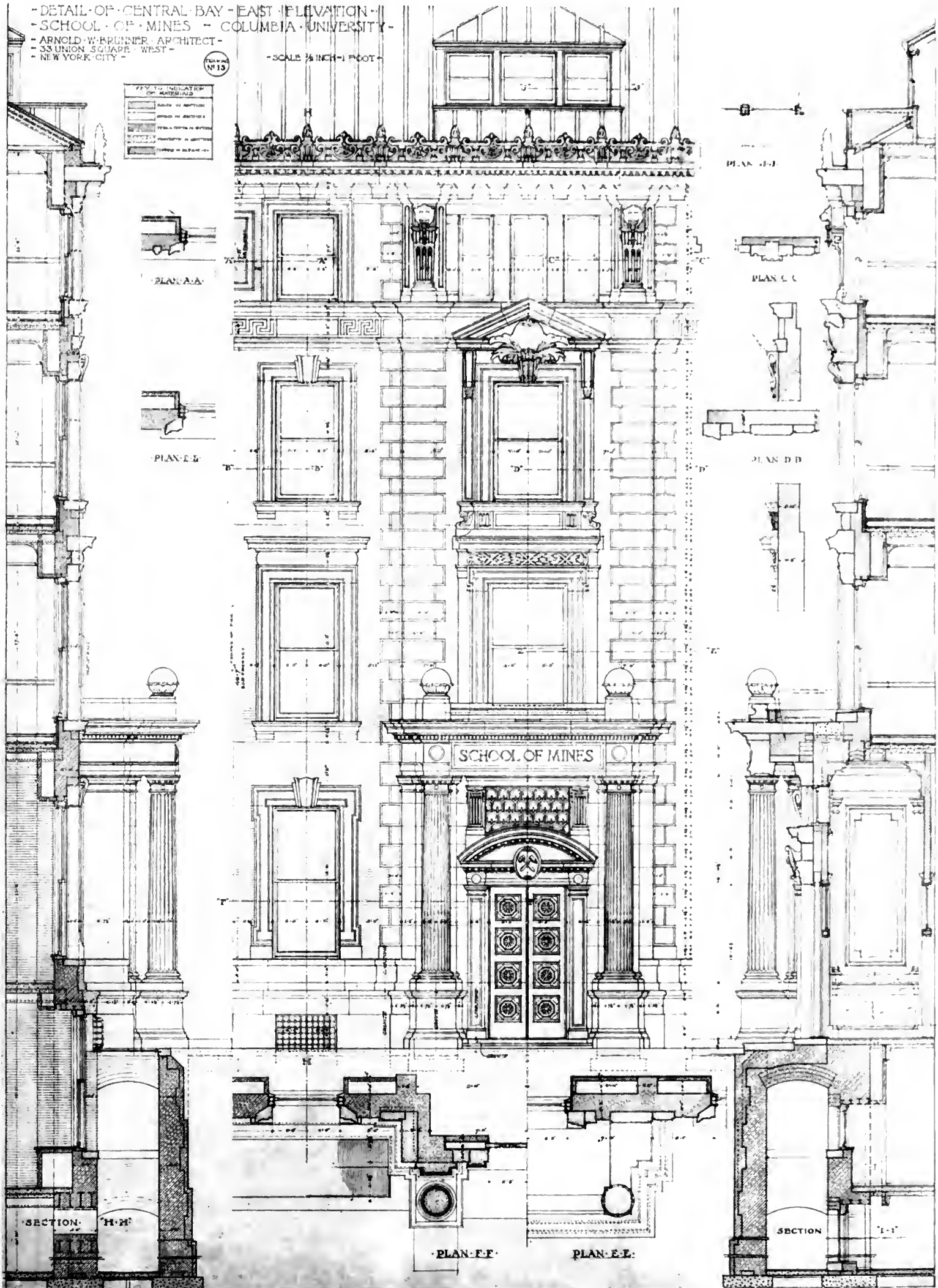
-DETAIL OF CENTRAL BAY - EAST ELEVATION -
-SCHOOL OF MINES - COLUMBIA UNIVERSITY -
-ARNOLD W. BRUNNER, ARCHITECT -
-33 UNION SQUARE, WEST -
-NEW YORK CITY -

PLATE
NO. 19

-SCALE 3/8 INCH = 1 FOOT-

KEY TO INDICATION OF MATERIALS

[Symbol]	MASSIVE BRICKWORK
[Symbol]	TRUSSING IN ROOF
[Symbol]	TRUSSING IN GABLE
[Symbol]	TRUSSING IN CHAMBER
[Symbol]	TRUSSING IN PORCH



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SCHOOL OF MINES COLUMBIA UNIVERSITY NEW YORK N. Y

ARNOLD W. BRUNNER, ARCHITECT.



The Architectural Review

The Louisiana Purchase Exposition at St. Louis, Missouri.

By C. Howard Walker.

Photographs by George R. King, Boston.

TO the public at large, the majority of those who attend a great exposition, the display of products and of processes is of secondary interest in comparison to the general spectacle. Despite the fact that an exposition is primarily for the purpose of exploitation, and that it is called into existence with that end in view, and that its chief functions are those of imparting information and of education, these are constantly overshadowed in the estimation of visitors by the general *mise-en-scene*. Specialists seek and find foci of interest each according to his desire and to his education, but all, whether specialist or casual observer, anticipate the satisfaction of an artistic spectacle, which can be supplied only by the art of architecture. This expectation is so keen that any inadequacy is at once described, especially as from association with the expositions of the last twenty years there has been fostered what serves for an attitude of criticism. Each exposition is compared with its predecessors, of which the best only is remembered, and the standard of each must needs be higher, in order to ensure success. Inadequacy of initial idea or of fulfillment of the smallest detail is at once detected and described, while manifest merits are taken as a matter of course.

The architectural plan and conception of an exposition must necessarily be one which correlates a heterogeneous number of elements into an organic whole. Each integral part must have individual interest, but, while fulfilling its own function, it must be an inevitable factor of the whole. It is the large conception of the general plan, the so-called *parti pris*, which determines the ultimate impression and which makes or mars the result. Minor elements in an initial scheme admit of frequent and often beneficial changes, but when the large masses and spaces of an exposition plan are once established, the omission of any major factor seriously

jeopardizes complete success. This is the more manifest as all features are designed to produce conspicuous visual effect. There must be necessarily a certain quality of the set scene, a certain theatric element, which is immediately injured as much by omission as by unsuccessful commission.

The criticism cannot be made of the St. Louis Exposition that its conception was inadequate either in scope or in scale, but there have been minor factors which have occasioned com-

ment, in most cases justifiable, which, in justice to the result secured, deserve explanation. The general plan of the buildings and grounds was one agreed upon by the Board of Architects, which consisted of eight firms of architects and Mr. Taylor, Chief of Works. The plan was one of six presented for consideration by members of the board. The original sketch (IV.) differs in but one or two particulars from the plan as completed by Mr. Masqueray and Mr. Taylor, but the omission of certain factors shown on that sketch is the direct cause for several of the criticisms made upon the Exposition. The omissions are as follows: first, colonnades, peristyles or connecting architectural links between buildings; second, an architectural union between the ends of the peristyle of the States and the buildings about the courts; third, the closing upon all four sides of the vista formed in the Grand Basin and the Plaza of St. Louis. It was intended that there should be links between



1. FESTIVAL HALL FROM THE NORTHEAST.

the main buildings not only for the purpose of disguising any gaps in the plan, but also to provide continuous shelter from both rain and sun. In regard to this, the fire underwriters insisted that the large buildings should be at least three hundred feet apart, an entirely arbitrary and excessive requirement, which tended more than any other act to destroy sense of relative scale and distance. The lack of connection between the ends of the peristyle of the States and the buildings of the courts is an



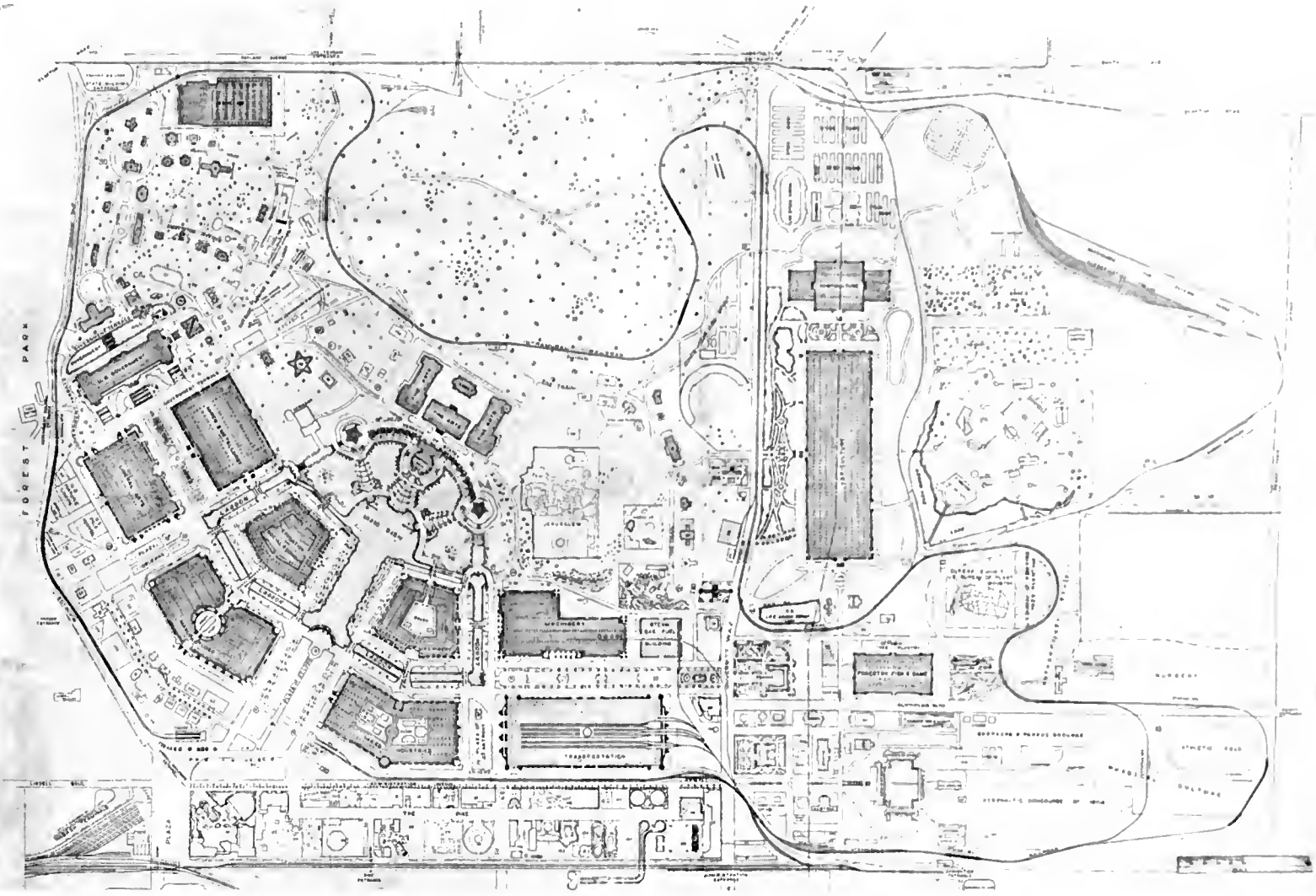
Electricity.

Varied Industries.

II. VIEW FROM FESTIVAL HALL NORTHEAST OVER THE GRAND BASIN.

Manufactures.

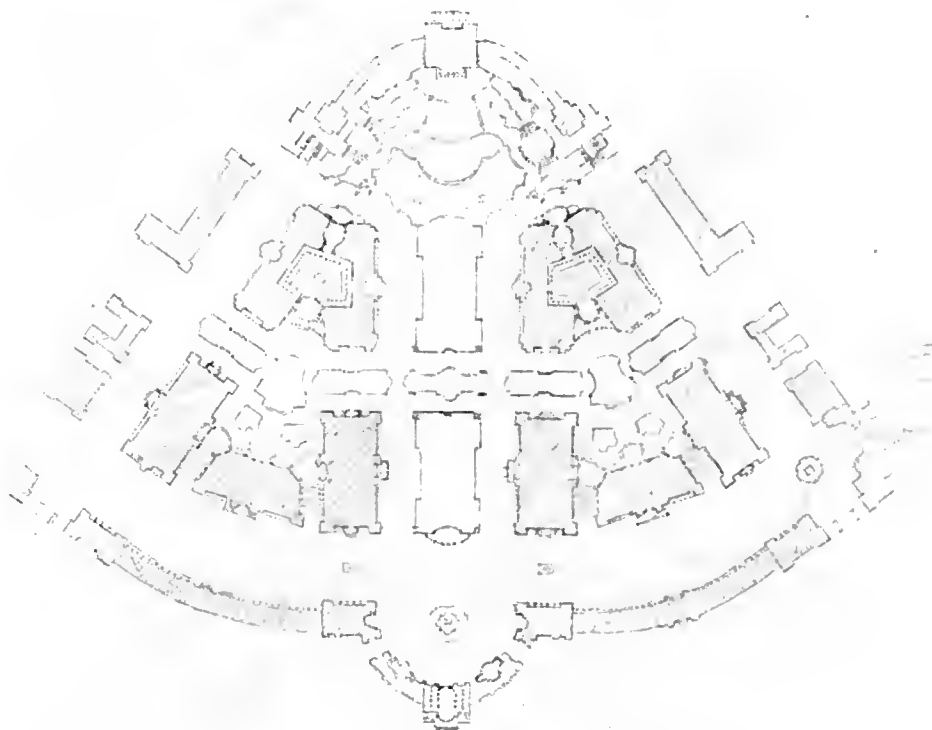
Education.



III. PLAN OF THE EXPOSITION GROUNDS.

obvious weakness in plan. The original plan was one with a peristyle around the crest of the natural amphitheatre which had suggested the general scheme. In the centre of this peristyle was to be the Art Building, and at the ends, buildings for retrospective art exhibits. These latter buildings were changed to restaurants and placed farther away from the large buildings below, leaving gaps which are now partially filled by the German Building on one side and Jerusalem on the other. There is, however, a manifest hiatus at this point which was foreseen in the original sketch.

On the other hand, however, the peristyle has been greatly improved and the introduction of the Festival Hall has formed an excellent pivotal point lacking in the former plan. The really serious omission is one that is a misfortune, for it causes a distinct sense of inadequacy; that is, the neglect



IV. ORIGINAL SKETCH FOR THE PLAN OF THE EXPOSITION.

to close the main vista opposite the cascades, so that the great court should be completed upon all sides. It is the more difficult to understand the cause of this omission from the fact that a similar condition originally existed in the Court of Honor at Chicago, and was well and successfully met; therefore there was a precedent at hand, but apart from this the completion of the main court was one of the integral parts of the original plan at St. Louis. It appeared in early perspective views, was even published upon illustrated postcards, and finally had been carried so far in the office of the Chief of Works that working drawings and specifications were made and estimates obtained for several variations of the design. The original conception had been that of a group of monumental entrances connected with colonnades, which would screen but not obstruct the northern end of the



V. FESTIVAL HALL FROM THE NORTHWEST. CASS GILBERT, ARCHITECT.



VI. FESTIVAL HALL DETAIL.
CASS GILBERT, ARCHITECT.



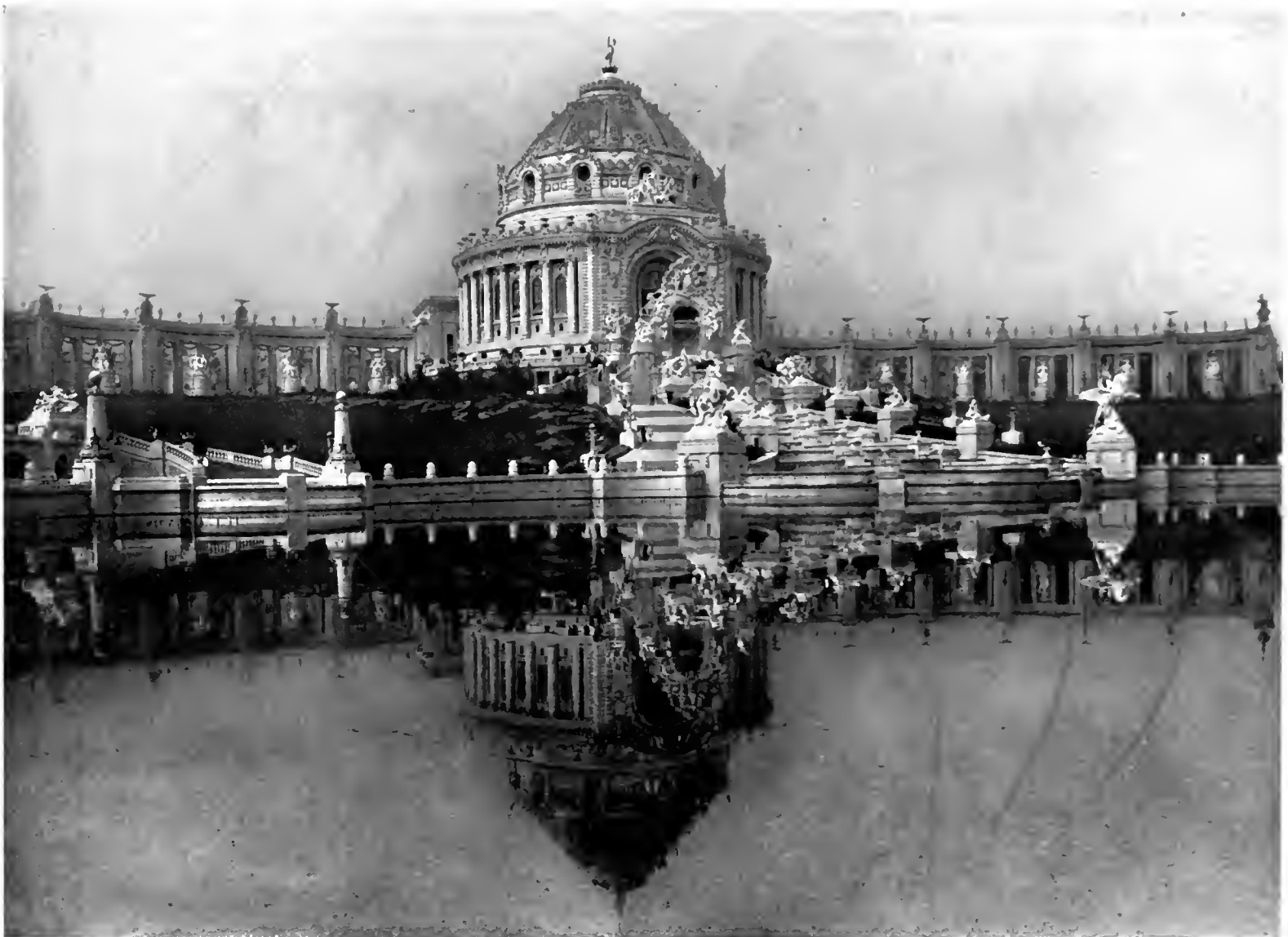
VII. RESTAURANT NORTHWEST OF FESTIVAL HALL.
E. L. MASQUERAY, ARCHITECT.

Plaza of St. Louis. It was expected that the main entrance to the Exposition would be at this point. Although there were doubts expressed at the time whether the public could be induced to enter at any one point more than another, — the example at Buffalo, where the main entrance was neglected and people drifted in at odd corners, being productive of incredulity, — time has proven that the largest number of people arrive at the northern end of the plaza exactly where it was intended they should and where the monumental entrance was planned. As it is, there is a void, with a photographer's pavilion upon one side and the entrance to the municipal exhibits on the other. At Chicago the original scheme left the end of the Court of Honor open to the lake, with a few isolated columns, suggested by those in the



VIII. FESTIVAL HALL FROM THE NORTHWEST.

Piazzetta at Venice, alone marking the line of the court. Mr. Atwood felt this treatment to be so great an error that he finally threw the peristyle across the end, allowing the lake to be seen between the columns, but completing the plan of the court. It is one of the earliest lessons taught in planning that any enclosure should be completed upon its four sides in some manner, especially if the more open side is the shorter one. At St. Louis the so-called Closure was an integral part of the principal motive of the design as a whole, as important as the buildings around the court, and it was a very serious error to omit it. There has been a rumor that it was omitted because it could contain no exhibits, which seems hardly credible, in consideration of the fact that there are many other structures upon the grounds to which the same



IX. FESTIVAL HALL AND THE TERRACE OF STATES FROM THE NORTHEAST.



X. DETAIL OF THE FINE ARTS BUILDING FROM THE EASTERN CORNER OF COURT.

CASS GILBERT, ARCHITECT.



XI THE FINE ARTS BUILDING ENTRANCE.



XII. VISTA SOUTHWEST ALONG THE EDUCATION BUILDING.



XIII. EDUCATION AND SOCIAL ECONOMY BUILDING FROM THE SOUTHWEST.

EAMES & YOUNG, ARCHITECTS.



XIV. EDUCATION AND SOCIAL ECONOMY BUILDING, LOOKING SOUTH FROM JOLIET BRIDGE.



XV. EDUCATION AND SOCIAL ECONOMY BUILDING FROM THE EAST.



XVI. EDUCATION AND SOCIAL ECONOMY BUILDING FROM THE WEST.

WALKER & KIMBALL, ARCHITECTS.



XVII. ELECTRICITY BUILDING FROM THE SOUTHEAST.



XVIII. NORTH SIDE OF THE ELECTRICITY BUILDING FROM THE EAST.



Machinery.

Transportation.

XIX. LOOKING NORTH ALONG THE WEST LAGOON.

Electricity.

reasoning would apply. As a matter of fact, no more serious mistake could have been made than the omission of this feature, which would have formed an adequate entrance where now there is none, and would have completed the one great vista of the Exposition which now fades away into a medley of incongruous forms.

Having once penetrated the Exposition grounds, the general plan becomes manifest and was induced by the natural conditions of the site. The main tract was one of which two-thirds of the area was practically level, beyond which, to the south, arose at slopes of thirty to forty degrees low hills seamed with hollows. The highest altitude above this plain was one hundred and thirty feet. Between two of these hills or spurs, as they jutted out upon the plain, was a natural amphitheatre, almost semi-circular in form and about one thousand feet across. It seemed the natural focus of the Exposition and set the key note of the plan, which accepted this amphitheatre as a place for ornamental



XX. ELECTRICITY BUILDING ENTRANCE DETAIL.

treatment of terraces and gardens, with its crest crowned with a peristyle. From the centre, diverging like the sticks of a fan, ran three great courts, that at the centre six hundred feet between the buildings, while the side courts had each one-half that width. At a distance from the centre of about two-thirds of the length of the courts an encircling avenue appears which was suggested by the Ring-Strasse in Vienna. The intention was to obtain a broad avenue in which the vista was constantly changing as a contrast to the straight courts, where the vistas were fixed and permanent. Originally the façades of the buildings on this avenue, which is called the Louisiana Way, were planned on the arcs of circles, but these were changed to straight lines.

Necessarily the ground occupied by buildings of such great size had to be cleared. The level tract was wooded in most cases by a growth of not more than six years age, with occasional large trees, but the hills were heavily wooded with fine trees, often of



XXI. MANUFACTURES BUILDING FROM THE NORTH ALONG THE CENTRAL LAGOON.

CARRERE & HASTINGS, ARCHITECTS.



XXII. MANUFACTURES BUILDING DETAIL.



XXIII. MANUFACTURES BUILDING DETAIL.



XXIV. THE WEST SIDE OF THE MANUFACTURES BUILDING.

large size. The growth of the plain was known as the Jungle, and was a tangled, delightfully wild mass of foliage penetrated by small wood paths. It is of course to be regretted that this Jungle was cut down, but the damage is not irreparable, as the growth can be replaced in a few years. The larger trees were transplanted and placed upon the courts. The hill section with its large trees was as far as possible left intact. It was devoted to the State buildings, and these were, when practicable, placed in the intervals between the large trees.

The initial plan of the Exposition is therefore an extremely simple one, easily comprehended, excepting for its vast scale. It is very difficult to realize the magnitude of the buildings, the breadth of the spaces, the lengths of the vistas. The fact already mentioned, that there are no connecting links between the buildings, and that the minimum spaces are three hundred feet, alone determines a scale for the St. Louis Exposition



XXV. MANUFACTURES BUILDING SOUTHWEST ENTRANCE DETAIL.

greater than any of its predecessors. It is somewhat Brobdignagian. In some respects, this is to be regretted; it tends to bewilder conceptions, and it certainly necessitates a lapse of some considerable time to make comprehension possible. On the other hand, however, after the perceptions are readjusted, there is an added pleasure in the vastness of idea and of achievement. The scale is characteristic of the West. Something of the breadth of prairie and the distances of illimitable horizons has permeated the St. Louis Exposition, and is felt more decidedly day by day.

In all exposition work the necessity for speed in the erection of buildings is apparent, not so much in construction as in masses, that, however well conceived, evidently have required further study, and in the lack of well developed detail in important places. So much is this the case that, in judging the achievement, the intention, even if unsuccessful, deserves consideration. In several



XXVI. EAST SIDE OF THE VARIED INDUSTRIES BUILDING.

VAN BRUNT & HOWE, ARCHITECTS.

cases is this true in individual buildings, as well as in the Exposition as a whole. Despite the usual precautions taken by the Board of Architects to insure harmony of ensemble, such as the determining of the height of all cornice lines at sixty feet, the definition of the general style of architecture in that it should be classic in character, and the acknowledgment of the harmonizing effect of one universal color, with merely slight variations in tint,—despite these precautions—there is great disparity in the scale and character of detail. Naturally, vast façades and long distances of observation require a large conception of surfaces and strength of silhouette, but it is by no means a corollary that because the architectural orders have become huge that each piece of decorative detail must be enlarged as if by a pantograph. It is a very common error among architects, in the desire to avoid weakness, to exaggerate forms which should naturally be small and to fail to discriminate between two very distinct classes of detail which occur upon all buildings, namely, *constructive* detail and *surface* detail. Constructive detail must neces-



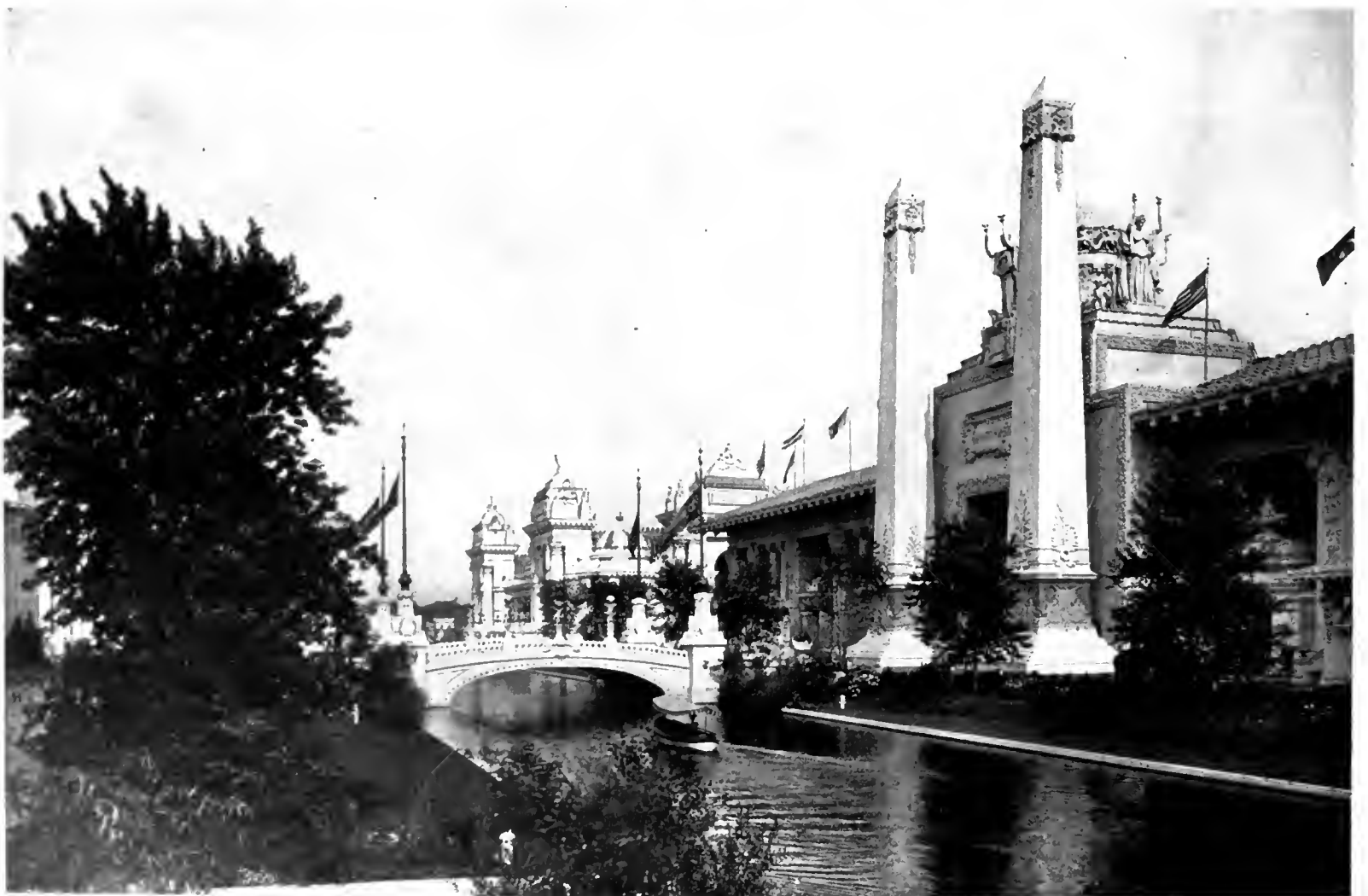
XXVII. EAST ENTRANCE OF THE VARIED INDUSTRIES BUILDING.

sarily increase with the increase in size of the building. It is the skeleton, the bones of the structure, and if this is that of a giant, the constructive detail becomes enlarged proportionally. But by no means is this necessary in the detail upon surfaces, such as that of ornamented moldings, of decorative panels, and the like. In such cases the detail is like the pattern upon a garment, and it is by no means necessary to clothe a giant in an exaggerated pattern; in fact it becomes ridiculous. There is also slight consideration of the position of detail upon buildings in relation to the observer. For instance, in most cases the same scale appears in moldings and ornament close at hand as is set by those upon cornices and pinnacles. As a result, while general masses have been well conceived, over-large minor details have given them an appearance of crudeness. Especially is this the case with minor factors in the whole, such as pedestals, lamps and bridges. These latter, while small in span and comparatively unimportant in the general ensemble, are loaded with heavy forms.

When the work of the sculptor comes in close relation to that of the archi-



XXVIII. SOUTH ENTRANCE OF VARIED INDUSTRIES BUILDING.



XXIX. BUILDING OF MINES AND METALLURGY FROM THE WEST.

THEODORE C. LINK, ARCHITECT.



XXX. BUILDING OF MINES AND METALLURGY FROM THE NORTH.

tect, it is made to suffer by the exaggerated scale of ornamental detail. Necessarily the features of the face, and the sub-division of the hand into fingers determines for the sculptor a scale beyond which he cannot go if he desires to preserve expression. There is no such point to arrest the architect, who can and does swell the proportion of a garland or the diameter of a disc until it becomes Brobdignagian. Behind the statues of the Louisiana Purchase States there is detail upon the peristyle which is not in scale with those statues, and this is particularly a case in point. As a comparison of methods of treatment, some of the work upon the foreign pavilions is interesting, such as that upon India and Siam, in which the oriental detail, while decorating the building as a tone or texture, increases in interest upon approach, being delicate and well developed, and an occasional minaret copied from some eastern original proves conclusively that it is not necessary to be huge or crude in detail to obtain strength of general character.

Among the remarks of foreign critics is the same one that was made at Chica-



XXXI. NORTHWEST ENTRANCE OF THE MINES AND METALLURGY BUILDING.

go and elsewhere — that the architecture lacks originality or, as some stated, novelty. This assumption is made because the orders of architecture are not new upon the earth, apparently, and for no other reason. It seems to be a burden upon the minds of our European cousins that we do not produce something in architecture entirely new, that is, something entirely devoid of law and order. To this criticism there is but one reply, which is this: that the column and lintel and arch are still, even if hard pressed occasionally by the fibrous lines of iron construction, the three great factors in all good building, and that the proportions of the classic orders are still the best proportions in which those factors can be used, and finally, that the group of American architects, both at Chicago and St. Louis, in consideration of the expositions of Paris, Turin and Darmstadt, deliberately adopted this view and preferred conventionality with honor rather than novelty with disgrace. It is quite enough that small objects should be the expression of irritated imaginations without architecture becoming subject to nervous disorders.

With this defined state-



Liberal Arts.

XXXII. LOOKING TOWARDS GOVERNMENT BUILDING OVER THE SUNKEN GARDENS.

Mines and Metallurgy.

ment of the general attitude of the architects that there should be observance of classic standards, there still was a desire to avoid banality and there were some experiments made within reasonable limits to produce new combinations of masses. The plans of the buildings led, for instance, to special difficulties in the treatment of the corner pavilions, and these have been attacked with various degrees of success. In some cases, as in the Manufactures Building (XXI. to XXV.), the corner has been rounded. In others, as in the Education and Social Economy Building (XII. to XV.), it has been treated as a continuation of the colonnade, but with wall and pilasters. Again, in the building devoted to Varied Industries (XXVI. to XXVIII.), there are small domes, and the Electricity Building (XVI. to XX.) has strong pavilions crowned by a pyramidal mass of detail. This is one of the experiments mentioned. There was a desire that the Electricity Building should in some way be expressive in character of nervous activity associated with power. The



XXXIII. FRONT OF THE U. S. GOVERNMENT BUILDING FROM THE SOUTHWEST.

masses of the building were kept simple, excepting in their terminations skyward, and the tops of the corner pavilions were an attempted adaptation of the pyramidal temples of India and Siam, clothed with classic detail. This necessitated a very careful adjustment of detail and sculpture which should have been studied again and again. It was a hazardous experiment to make when the building admitted no change of the initial idea in the process of rapid development. From some points of view these pavilions approach the fulfilment of the desire, from others they fall far short. Another new departure is that of the leap in scale between the wall masses and the entrance portal of the Mines Building (XXIX. to XXXII.). This is startling in its suddenness and requires readjustment of the faculties of observation. The intention to ennoble the entrance is manifest, but it interrupts the repeated motive around the building which has a good deal of dignity.

At the terraced southern end of the great court is the



XXXIV. U. S. GOVERNMENT BUILDING FROM THE WEST.

JAMES KNOX TAYLOR, ARCHITECT.

Festival Hall (I., V., VI., VIII., IX.), gay in detail, as its name and intention necessitate, but restrained and dignified in its general mass. From it as a centre radiate the great courts of the Exposition (II). Around and behind it circles the peristyle of the States (V.), with the colossal seated figures symbolizing the fourteen Louisiana States. The conception of these majestic seated figures, high above the courts, gazing down upon the assembled people, has much nobility, as do the statues themselves — decidedly the best upon the grounds and of unusually equal merit. The building forms a very admirable focus at the end of the great court. Surrounded by semi-detached columns, above which rises a richly decorated dome on a strong base, it is crowned by a single figure which is particularly successful in its proportions. Immediately in front of it is a mass of sculpture, almost if not quite rococo in



XXXV. U. S. GOVERNMENT BUILDING ENTRANCE DETAIL.

character, forming a frame to the great cascade. The detail of the Festival Hall has been very well considered in relation to the sculpture, being full of chiaroscuro and blending well with it, a result which it must have been a most difficult matter to obtain. The sculpture itself lacks points of rest in the form of planes. It actually flickers from the incessant staccato notes of shadow. The work at Caserta is generally considered to be about as far as it is safe to go in the direction of flamboyant sculpture and that work has admirable foils in the broad planes of the landscape and in the straight lines of the walls about it.

On the same axis with Festival Hall and behind it stands the Art Building (X., XI.), which is the one permanent structure of the Exposition. The entrance portico of this building (XI.) is very effective in its dignity and restraint. In the interior the main hall has excellent proportions and is eminently



XXXVI. FISHERIES BUILDING FROM THE NORTHEAST.

JAMES KNOX TAYLOR, ARCHITECT.

successful in the character of its vaulted ceiling. The proportions of the large hall in which is shown the sculpture are, for the first time in American Museums, adequate to the exhibit. The section allotted to American sculpture leaves a strong impression of work carefully chosen, of great merit and very well placed.

Mr. Zolnay, who had the installation in charge, appreciated the fact that a collection of casts, uncolored, would be, as is usually the case, garish in effect, and that figures of heroic size would completely dominate the smaller pieces of sculpture. He therefore had the casts colored in different tones of gold and of green bronze, leaving the smaller figures white, or in white toned toward ivory. The effect is admirable. There is a general harmony throughout the great hall, which, it is safe to say, has never been seen in a collection of casts before this Exposition. The sculpture at Paris in 1900 was un-



XXXVII. A CORNER OF THE FISHERIES BUILDING.

iformly white, and was lighted from directly overhead with an overwhelmingly strong light. All shadows fall directly downward and it was impossible to judge of the general effect or of the modeling in the blinding glare. In St. Louis the light is sufficient, but not too strong. It falls at almost the architectural angle of forty-five degrees, and is well diffused by the soft color of the ceiling tiles. It is as effective for the small statuettes as it is for the heroic bronzes, and in some cases the real value of the work is better shown in the cast than in the finished model. Amidst the sculpture are placed cases of ceramics, an innovation in arrangement that is very effective, the green of the pottery being in excellent tone with that of the statuary.

On the exterior of the Art Building are several of the best pieces of sculpture at the Exposition. The one on the apex of the pediment by Mr. Grafley is of excep-



XXXVI. THE WEST FRONT OF THE TRANSPORTATION BUILDING.

E. L. MASQUERAY, ARCHITECT.



XXXVII. TRANSPORTATION BUILDING FROM THE SOUTHEAST.



XL. LOOKING SOUTH OVER THE PLAZA OF ST. LOUIS.

tional merit. By the same sculptor, a figure of Truth at the left of the entrance shows very delicate modeling.

The Liberal Arts Building (XXXII.) has announced its entrances with triumphal arches of huge scale and has kept the scale of the corner pavilion similar. It is in immediate juxtaposition with the Manufactures Building and the Government Building, both of which have more delicate scale, and there is a lack of harmony in consequence which is unfortunate.

Upon the western court are the Buildings for Machinery and Varied Industries and Transportation, each individual in character and unlike the other.

Varied Industries (XXVI. to XXVIII.) exemplifies the beauty of long colonnades, firmly held at the corners by broad masses of wall, and has a peculiarly successful small dome at one point, ingeniously arranged to cover a transition point in the plan. There is a view of this dome (XXVIII.), grouped with the towers, from the Sunken Garden which is very successful.

The Machinery Building has too many towers, except perhaps to induce variety in the sky line. Its central mass at the main entrance is very well composed.

The Transportation Building (XXXVIII., XXXIX.) belongs distinctively to another type, and intentionally has its façade designed to simulate the necessarily large entrances to a great railway station. The original conception of this idea was caused by the desire to express upon a façade the great roofs of the train sheds behind and bring their lines to the front, and also to express the provision of ample space for the circulation of a large body of people. There is therefore something particularly appropriate in the adoption of this idea in the Transportation Building. On the other hand, however, there are serious objections in the matter of relative scale. Each of the buildings upon the centre, east and west courts are to be considered as parts of a great ensemble. They should have relation to each other in character and be brought into harmony with each other even at the expense of individual desire. The excess of scale in the Liberal Arts Building was unintentional and confined to occasional parts, the colonnades between the arches

being in accord with those of the other buildings, but the scale of the Transportation façade agrees with nothing. It is frankly put out of key with every other building on the grounds in masses and detail. It has therefore violated instructions for a purpose, and that purpose must have been deliberately intended. The same trouble occurred at Buffalo in the Triumphal Bridge, which in that case was isolated, but still in contrast with every other structure on the grounds. If such a discord occurred in an orchestra, there would be no doubt of the result, and in an assembly of buildings, made to have a general effect, it can hardly be pardoned. The remainder of the architects both at Buffalo and St. Louis held themselves strictly to the agreed terms which were formulated to obtain harmony of the whole. In Buffalo and St. Louis the architects of the Triumphal Bridge and of the Transportation Building ignored those terms and must be judged by the results. There can be only one reason for pardoning such an arrogance of intention and that is eminent success in the achievement. It was quite customary for Michael Angelo to adopt a similar attitude with his contemporaries, and many judges of his position among the masters of art consider his action justifiable because of the results. It may be that the same justification exists with the Transportation Building.

The Government Building (XXXII. to XXXV.) has more consistently adhered to classic precedent than any other, and while in a great fair it would probably be of too serious a type to adopt for all the buildings, it is an admirable foil for the others, and a very convincing argument that sobriety of treatment and adherence to the absolutely established laws of classic architecture is productive of very satisfactory results. There is of course a reminiscence of the Art Building at Chicago in the Government Building, but it is merely in the general type, as upon comparison there will be found to be fundamental differences of expression.

Of the smaller buildings, that of the Fisheries (XXXVI., XXXVII.), which is adjacent to the Government Building, is in excellent harmony with it and is simple and good.

Among the most satisfactory of the minor buildings is the Fraternity Building by Mr. H. Van B. Magonigle. It is severely



XLI. AUSTRIAN GOVERNMENT BUILDING.

OBERBAURAT LUDWIG BAUMANN, ARCHITECT.

Doric in character, and from its situation, somewhat isolated from the other buildings, gives testimony to the value of restrained and dignified architecture.

Before leaving the consideration of the main buildings, a word about the grading and terracing around them and the landscape work of this portion of the grounds is in order. At Buffalo one of the chief disappointments was in the neglect of attention to grades. Here, on the contrary, they have been very carefully and successfully considered. The relation of the widths of walks to grass spaces, the height of the walls of the great basin, the disposition of centres of interest, such as kiosks and similar accessories, is very well done, but especially is to be commended the spacing of the trees, which have already been mentioned as having been transplanted from their places in the jungle and placed in a triple row on either side of the great court. These are exactly at the right distance apart to allow the lines of the façades to appear intact between them and yet not seem themselves too scattered and far apart. This successful result of a problem which was by no means easy is very satisfactory.

None of the lines in the terraces at St. Louis are straight. Terraces, steps, balustrades, masses of buildings, all curve and recurve, and the effect lacks the important element of occasional repose. At night this is not so manifest as by day, and the lighting of the buildings and grounds has been done with marked ability. It is far better that perpendicular lines of light be used sparingly, for instead, reflected light from surfaces, the actual lights themselves being concealed, is productive of a certain charm which has never been completely attained. It is only in the Electricity Building that this peculiar silvery quality is seen. A trial of the use of frosted globes, with the idea of tempering and softening the intensity of incandescent lights, would be an interesting experiment. As it is there is so great brilliancy of the points of light that details are lost. In the cases when green light was used upon

the terraces the general effect of the masses of the buildings was much more successful.

Naturally the terraces and cascades and fountains require the accompaniment of much merely decorative sculpture, of which the entire purpose is to express gaiety and movement. There is, however, to some extent a lack of contrasting points of repose upon which to rest the eyes, and by which to obtain the value of contrasts. The decoration and the sculpture is somewhat too universally gay. It smiles a little too evidently. The general mass of the Festival Hall, the dignified figures of the States, and the broad masses of the greensward act as admirable foils, but still fail to control the exuberance of the sculpture of the terraces. Excessive vigor or even jocularly of action in sculpture requires either the seclusion of garden paths and masses of foliage higher than the sculpture, or reduction to the small scale of statuettes. In this case it is in the open, and of gigantic size, so that its activity is irritating. On the other hand, the arrangement of the basins of the cascades is admirable. They are well spaced and well walled and the sprays and falls of water are very successful.

Another point of interest is the purely accidental difference in tint of the different buildings. This is occasioned very largely by the fading of the color applied to their walls. There was a universal color used, a white toned towards ivory. The buildings which were completed late have retained this tone, but those which were completed earlier faded proportionately to the length of time they were exposed to the weather. The result is a subtle variation of tones, at times almost opalescent in character, which is very pleasing in effect. It individualises adjacent buildings, while in no sense isolating them, and goes far towards offsetting too great monotony. This is always to be feared where color decoration is omitted, as it was deliberately in this case. In fact, the only attempts in color are the varying greens, blues and reds of the roofs, a colored frieze in the Liberal Arts Building, which is very successful



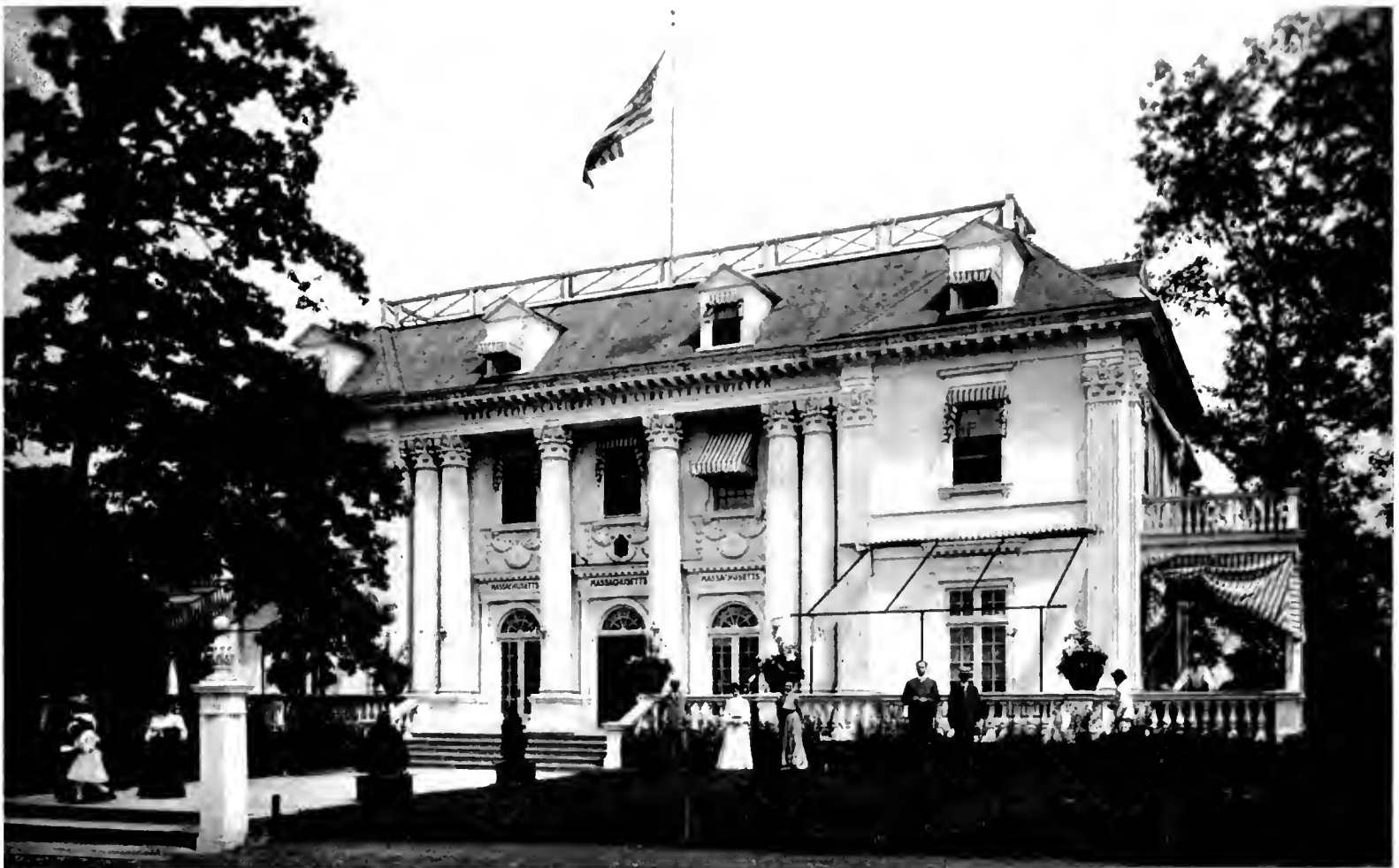
XLII. CONNECTICUT STATE BUILDING.

E. T. HAPGOOD, ARCHITECT.



XLIII. OHIO STATE BUILDING.

FRANK L. PACKARD, ARCHITECT.



XLIV. MASSACHUSETTS STATE BUILDING.

C. HOWARD WALKER, ARCHITECT.



XLV. MARYLAND STATE BUILDING.

ELLCOTT & EMMART, ARCHITECTS.



XLVI. NEW MEXICO BUILDING.

I. H. & W. M. RAPP, ARCHITECTS.

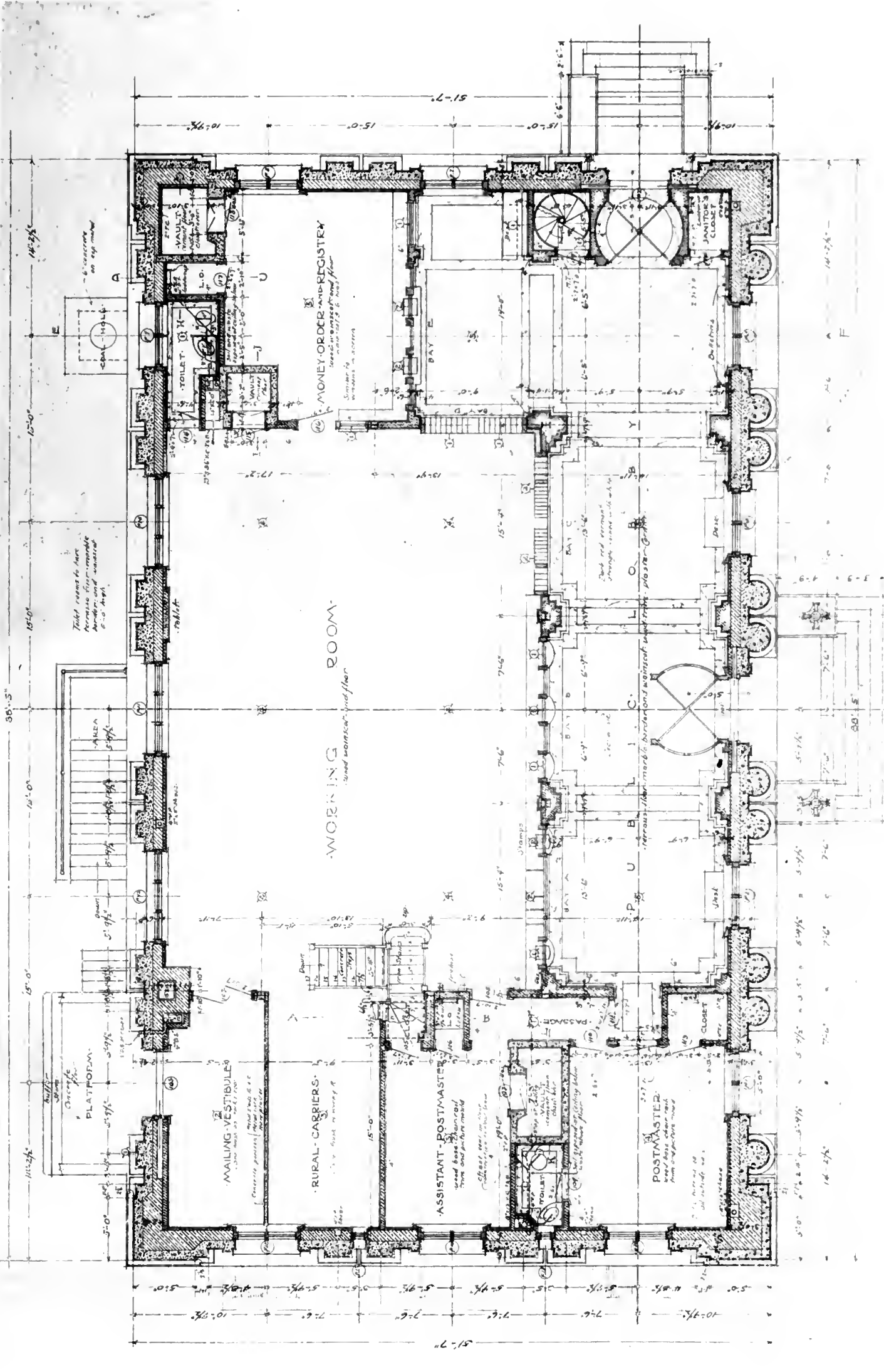
at night, and the frieze of the Fine Arts Building courts, which is picked out in blue.

In the upper part of the grounds among the trees of the park are the State Buildings of various degrees of merit, but few of which are bizarre. Those which have the most carefully studied proportions are Maryland (XLV.), Ohio (XLIII.), New York, Massachusetts (XLIV.), and Connecticut (XLII.). The Maryland building is almost an exact replica of the one representing that State at the Charleston, S.C., Exposition several years ago, designed by the same firm of architects. Some, like Mississippi, New Jersey and Iowa are copies of buildings in those States. The position of these buildings immediately in the midst of trees in an undulating park gives them greater charm than has previously occurred in expositions.

In another portion of the grounds are the pavilions of Foreign Nations. France has reproduced the Grand Trianon, England the Queen Anne Orangery at Kensington by Sir Christopher Wren and China is represented by a temple. As usual, the oriental nations have the best buildings, because they have attempted nothing unusual and bizarre, and in each their style of architecture is well established and they do not depart from it or juggle with it. The interiors of these buildings are often elaborate and well worthy of study. Austria especially has a building (XLI.) of the Art Nouveau type, in which are a number of very delicately colored rooms and many objects of interest. The building was designed by Oberbaurat Ludwig Baumann, a Vienna architect, who was also the author of the design for the Austrian Government Pavilion at the Paris Exposition in 1900. Germany, besides her large building which is a copy of the Palace at Charlottenburg, has a very exhaustive and admirable exposition of the similar tendency of art in her domains. The building representing New Mexico (XLVI.), while very

small, is most charming in ensemble. Another particularly interesting building is the Japanese pavilion, in which each detail is thoroughly considered and carried out, both structurally and artistically. Japanese designs and working drawings are of the simplest description. There is none of the bravura rendering adopted by the classic schools, yet the results are quite adequate and satisfactory. This is partly from the fact that the forms are as well established as are the orders of architecture, but still more is it due to the skilled workmanship of the Japanese, who seem never to slight their work or leave any part of it unfinished. The exhibits of England are also excellent. In fact, apart from the great magnitude of the Exposition, and the general effect of the architectural whole, it can be said that in each department there is to be found exceptionally interesting work.

In summing up the impressions received from the St. Louis Exposition by an architect, the strongest one is that of the scale of the whole. This realization of the size of the buildings and courts does not come at once, but is, instead, gradually formed. The plan is the natural outcome of the site, but it has not been developed to its fullest possibilities. A feeling of regret for detail that has been executed before being sufficiently well studied is probably an inevitable result of all exposition architecture, and this is no exception. In color, which problem has never been solved completely, St. Louis is fairly successful, even though it be partly by chance. However, in spite of its shortcomings in minor details of plan, due to other causes than lack of foresight, in spite of an occasional break in harmony of detail, in spite of all its faults, this, the latest of the world's expositions, installed among forest trees, generous and broad in its spacing, can consistently claim a position of honor among the international expositions of the world.

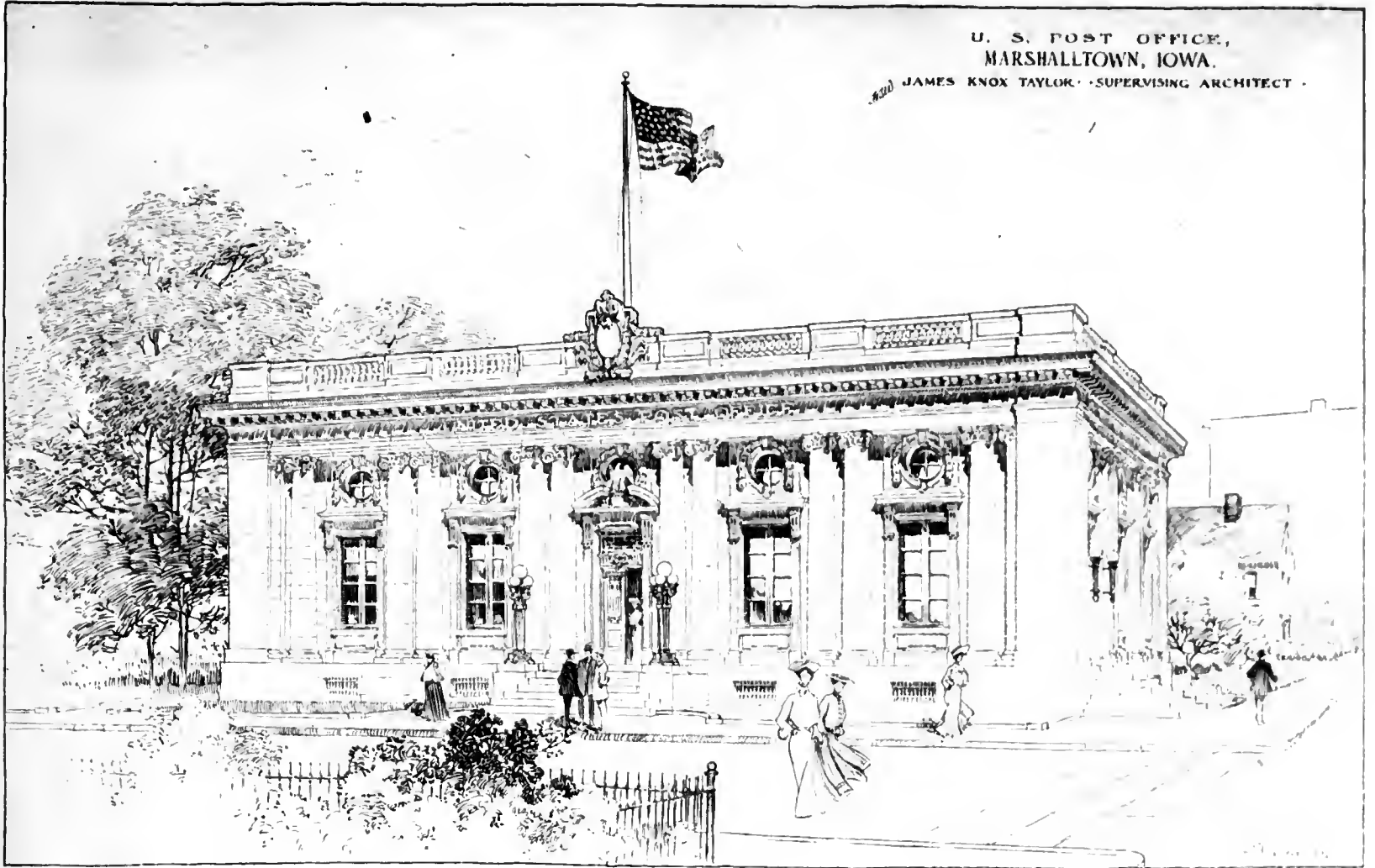


FIRST FLOOR PLAN

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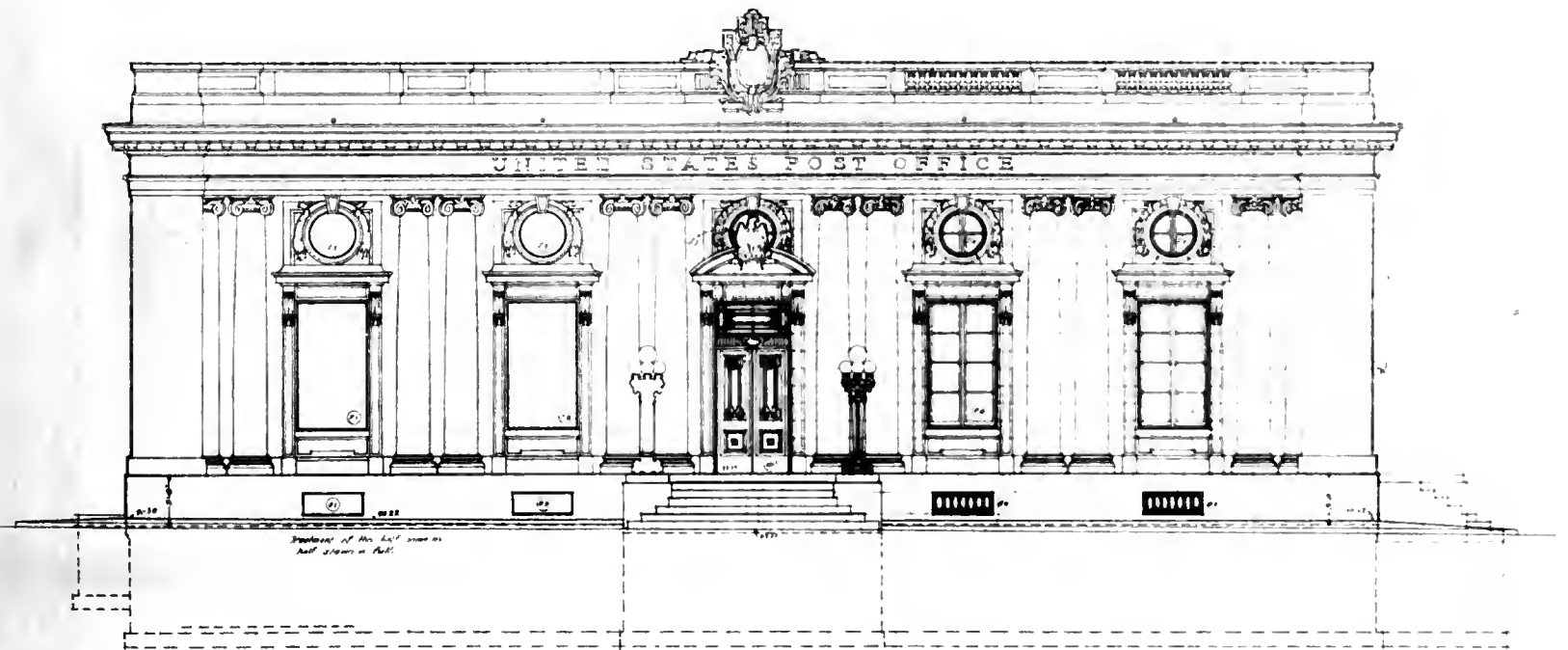
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PERSPECTIVE.



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UNITED STATES POST-OFFICE, MARSHALLTOWN, IOWA.

JAMES KNOX TAYLOR, ARCHITECT, WASHINGTON, D. C.



The Architectural Review

The Bungalow in America

By Katharine C. Budd

THE word "Bungalow" conveys to the majority of people no very definite impression. It is used to describe all kinds of buildings used as summer homes, from the cheap camp cottage to the luxurious country seat, if only it has the one characteristic feature, the long sweeping roof line. The dictionary defines a bungalow as "a Bengalese house." We imagine it to be the typical house of India, its many rooms on one floor opening on a wide veranda, with punkahs waving to and fro, and an immense air space between the roof and canvas ceiling to keep the rooms cool under the burning sun. The idea prevails that in India all natives live in houses of this type, but this is far from the actual fact. The only bungalows to be seen are the "Rest Houses" put up by the English government for the accommodation of travellers, the native houses being small and totally different in style. A Rest House is a kind of hotel, consisting of a large central building containing a hall running from front to rear, large rooms on either side and a detached kitchen connected by a covered way. The bedrooms in the more important of these buildings are in an adjoining long low house. Each room opens on a long corridor and has its own separate bath-room. The floors are of concrete or stone, as wood is unsafe on account of snakes and poisonous insects. The Rest Houses illustrated here are typical ones, with wide verandas and long simple roof lines. They were photographed last winter in Ceylon by Mr. Arthur W. Dow.

A bungalow is especially desirable for a summer residence, as, in the very nature of the building, most of the rooms open out at grade on the low terrace or garden, and the low picturesque roof harmonizes well with the sky lines of the surrounding sand-dunes or low hills.

In adapting this style of house to our needs we find some changes desirable. We dislike to sleep on the ground floor, and, as we are not obliged to provide against the burning

climate of India, we may utilize the waste space under the rafters and place the bedrooms on a second floor. The space enclosed above the collar ties is still sufficient to keep the bedrooms cool, even under our own hot sun. In a bungalow twenty-five or thirty feet wide this space is at least six or eight feet high.

The difficulty comes when one attempts to put windows in to light the bedrooms. At once the graceful simplicity of the roof disappears. If the dormers are small, the general effect outside is spotty and inside is distinctly inconvenient. No man is sufficiently a devotee of the picturesque to enjoy striking his head on a ceiling sloping half way over his bedroom. He demands that his architect shall provide for a second story of bedrooms "all in the clear," and away goes the bungalow roof. It cannot survive a long vertical wall line. The roof must appear to descend almost to the ground at the ends. If the eave line is raised the building may be much finer and handsomer, but it is no longer a bungalow.

Attempts are sometimes made to insert dormers, leaving a flat pocket outside, just under the window-sill. This invariably leaks in stormy weather, as the construction cannot be satisfactory.

One good way to secure good bedrooms in a sloping roof is shown in the stone cottage on page 222. Two octagonal dormers on each side of the house are connected by a slope at thirty degrees, the rest of the roof rising at the sharper angle of forty-three degrees. Where the roof lines show against the sky at the ends of the

house, they have the long sweep of the bungalow; between, where they are not silhouetted, the roof is lifted high enough for a row of casement windows. This photograph unfortunately does not give a good idea of the general effect of this house. It is a snapshot taken during construction, before the sashes were in place. The peculiar light makes the "lift" in the roof more conspicuous than it is in reality. It is situated on the seashore without trees or other buildings near. The

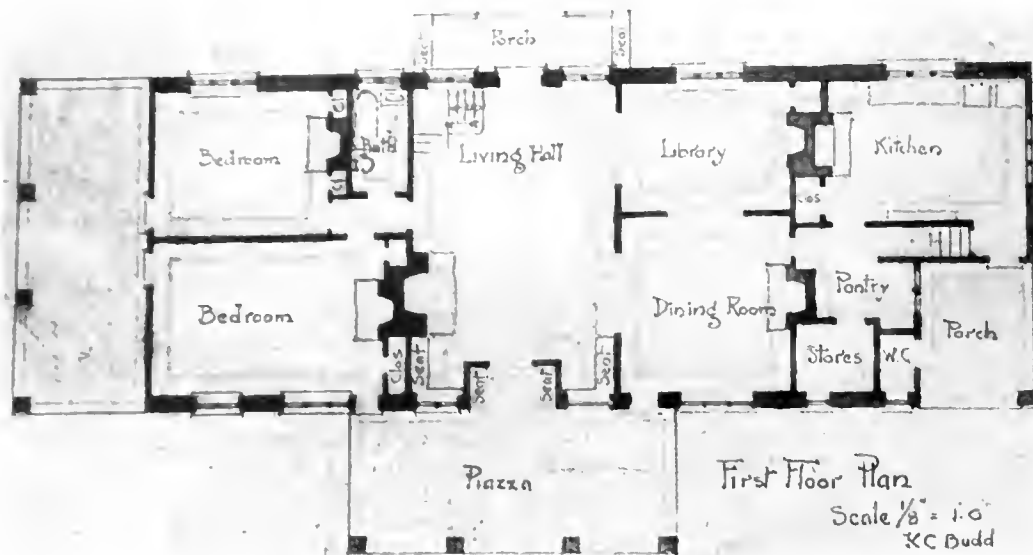


REST HOUSE, ANURADHAPURA, CEYLON.



REST HOUSE, DAMBULLA, CEYLON.

Photographs by Arthur W. Dow, 1903.



FIRST FLOOR PLAN OF THE BUNGALOW SHOWN BELOW.

long roof line counts as one single mass down to the heavy eave moldings, where the wide overhang casts a deep shadow on the stone walls. Inside, a large living-room or hall extends through the centre from front to rear, opening up to the roof, with a gallery around, on which the principal bedrooms open. The house contains eleven comfortable bedrooms, in only three of which the ceilings slope. Large piazzas are arranged on three sides of the house. These do not extend the entire length of the building as in Indian bungalows, as this tends to make the living rooms gloomy and dark.

In planning one of these houses, the question of halls and circulation becomes one of vital importance. Simple as the building apparently is, when finished, it has required much skill to provide easy access from one end to the other without the addition of a long narrow hall. This, when used in Indian bungalows, is perfectly proper. In a hotel one expects to see bedrooms strung along a narrow corridor, but in a private house, especially in a simple summer cottage, the effect is commonplace. In the plans the principal rooms have been carefully grouped about a central hall, which opens up two stories to the roof. This may be seen in the interior view, page 224. In a hall of this kind the rafters are sheathed underneath, and 4 by 6-inch false rafters added, changing the shape, by adding another slope, if necessary, to make it symmetrical when seen from the first floor. The unconventional arrangement of the rooms allows them to be easily furnished. Furniture which has perfect harmony in style is not only unnecessary, but undesirable as well, in a true bungalow. Irregularity to a certain extent lends additional charm to rooms of this primarily informal type.

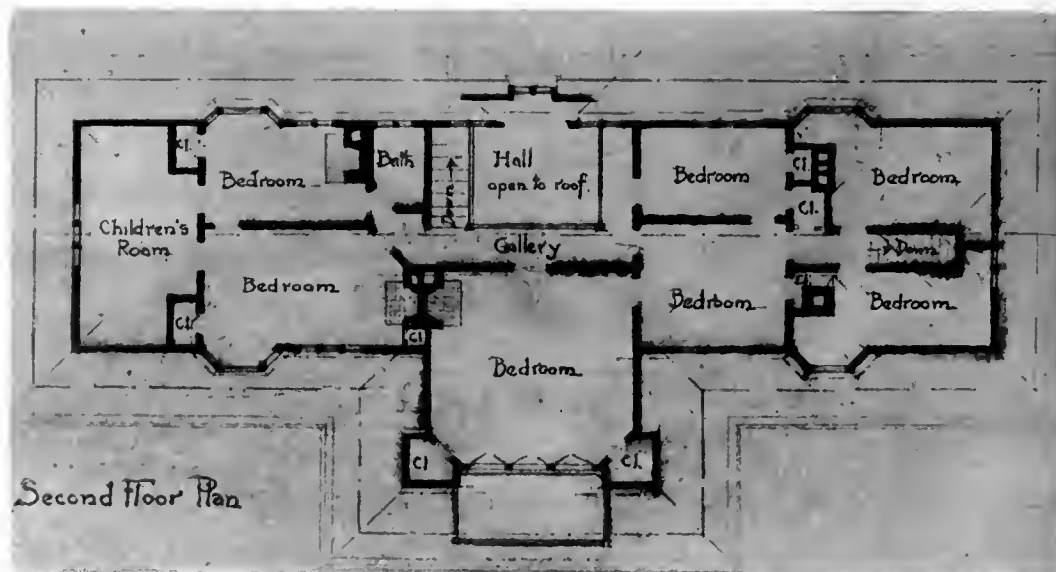


A BUNGALOW BEFORE COMPLETION.

K. C. BUDD, ARCHITECT.

uresque exterior of the house, lessen greatly the cares of the mistress of the house. A summer cottage, regarded by the rest of the family as a place to rest, is by her often looked upon merely as an added burden of care.

Open fireplaces should be placed in every room, for the comfort of a wood fire in the country cannot be over-estimated. The living-room fireplace should be large enough to admit logs four feet long. If near the seashore a fire of driftwood in this will be one of the bungalow's greatest attractions. Wide seats at the side and an extensive hearth, paved with large waxed Welsh tiles, leave little to be desired. If the fireplace is built of stone to harmonize with the walls of the house, it should be lined with pressed brick or fire brick, and, above all, the flue should be very large. Mantels for this and the smaller fireplaces in the rooms give excellent opportunities for characteristic design.



SECOND FLOOR PLAN OF THE BUNGALOW SHOWN ABOVE.

One who plans a country house should simplify the service as much as possible. The kitchen, pantry and laundry should be arranged to save steps. They should be thoroughly well ventilated and lighted, but should not be too large. Store-rooms, cold-rooms and cellars, dressers and sinks must be conveniently at hand. A housekeeper who has lived in France learns to prize the compactness of a French kitchen, where everything is omitted that is not absolutely necessary, and where marvels of culinary skill come to the dining-room from a kitchen hardly larger than a closet. The servants ought to have every aid to the proper performance of their work. A cool little dining-room and a comfortable bath-room for their use should not be forgotten. These small points, which are never noticed by the person who sees only the pic-

The placing of the chimneys in a bungalow should be considered carefully, as they count strongly as accents against the sky line. They should be placed on the ridge, not at the ends of the house where they will at once form an unpleasant vertical line. The practical question of draught is also to be thought of, as these short chimneys, necessarily short because the whole house is low, are apt to be capricious, failing to draw properly under certain winds. This type of roof has a peculiar tendency to create an eddy or back draught during storms. Sometimes the smoke will ascend to the top and then descend the adjacent flue. Of course, this may be remedied by making the troublesome chimney much higher than the others or by adding terra-cotta tops.

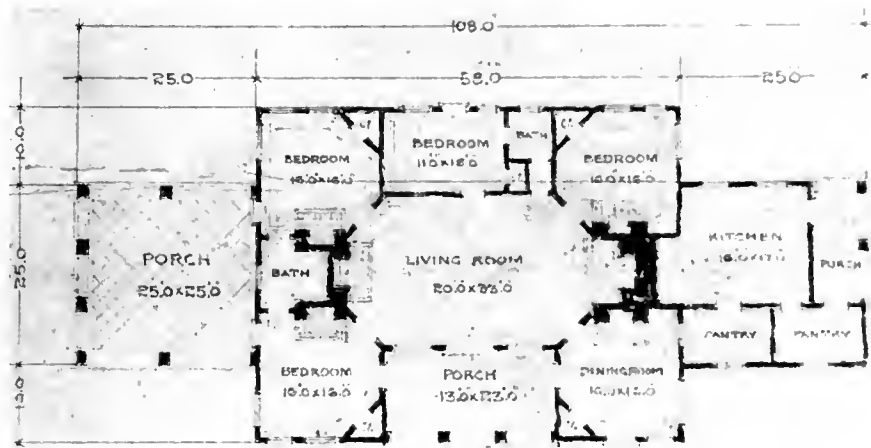
The wide veranda is one of the characteristic features of a bungalow. In America it is seldom carried across from one end to the other, as in India. We prefer to have the sunlight in our rooms. Piazzas may well be planned for more than one side of the house, so that a shelter from wind or sun may always be found.

One point to be remembered in designing a bungalow is that all moldings, eaves, brackets, piers and the like are far more effective if large in scale. Small and delicately carved



SKETCH FOR A BUNGALOW.

K. C. BUDD, ARCHITECT.



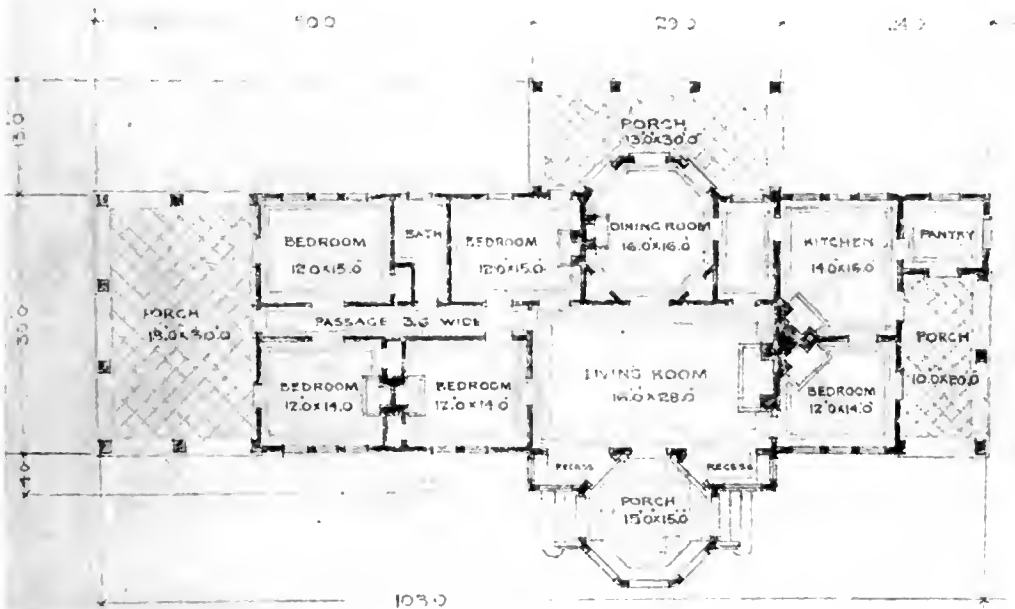
FIRST FLOOR PLAN OF A BUNGALOW.

detail is out of place in this type of building.

Rubble stone is the natural material for the walls of a bungalow, the stones for the exposed portions being broken and laid up to show a clean square surface. Round stones should never be used. If stone is not to be had, a framework of heavy logs without bark, squared on two sides and bolted together, is very attractive. The logs should be oiled and stained.

The majority of these buildings are covered with cedar shingles, which in time take on a silver gray color. If shingles, cornice, piazza posts and all outside trim are of cypress, the woodwork all weathers to the same shade with excellent effect.

In the larger rooms, and especially in the living-hall, the framework may be exposed with advantage. Studding of 4 by 4 inches or 4 by 6 inches, and sheathed, is best, and the spacing needs careful attention. The joists should be of 6 by 10 inches or 6 by 12 inches, Georgia pine, with bridging of 6 by 8 inches cut in between them. Window frames should be detailed so that the casing comes inside the face of the studding. The windows are sometimes hung directly to the studs, but this method cannot be depended upon to give water-tight construction. Long diagonal braces in the cross partitions and wherever else possible are necessary in the bungalow type of building.



FIRST FLOOR PLAN OF A BUNGALOW.



INTERIOR VIEW OF AN AMERICAN BUNGALOW.

K. C. BUDD, ARCHITECT.

The walls are best of sand finish or rough plaster, painted in oils or tinted in distemper. The color effect has much to do with the success of these simple houses. The ordinary country painter seems, as a rule, to be color blind. If he is directed to put raw sienna in to tone his greens he raises a protest against "killing the color." The desired tones are obtained only by supplying him with samples and requiring a sample patch on the wall to pass upon. In preparing the samples in the office, it is well to remember that a painter uses only a few common colors. It is easy to mix a color with cadmium or other expensive colors which he will be unable to reproduce.

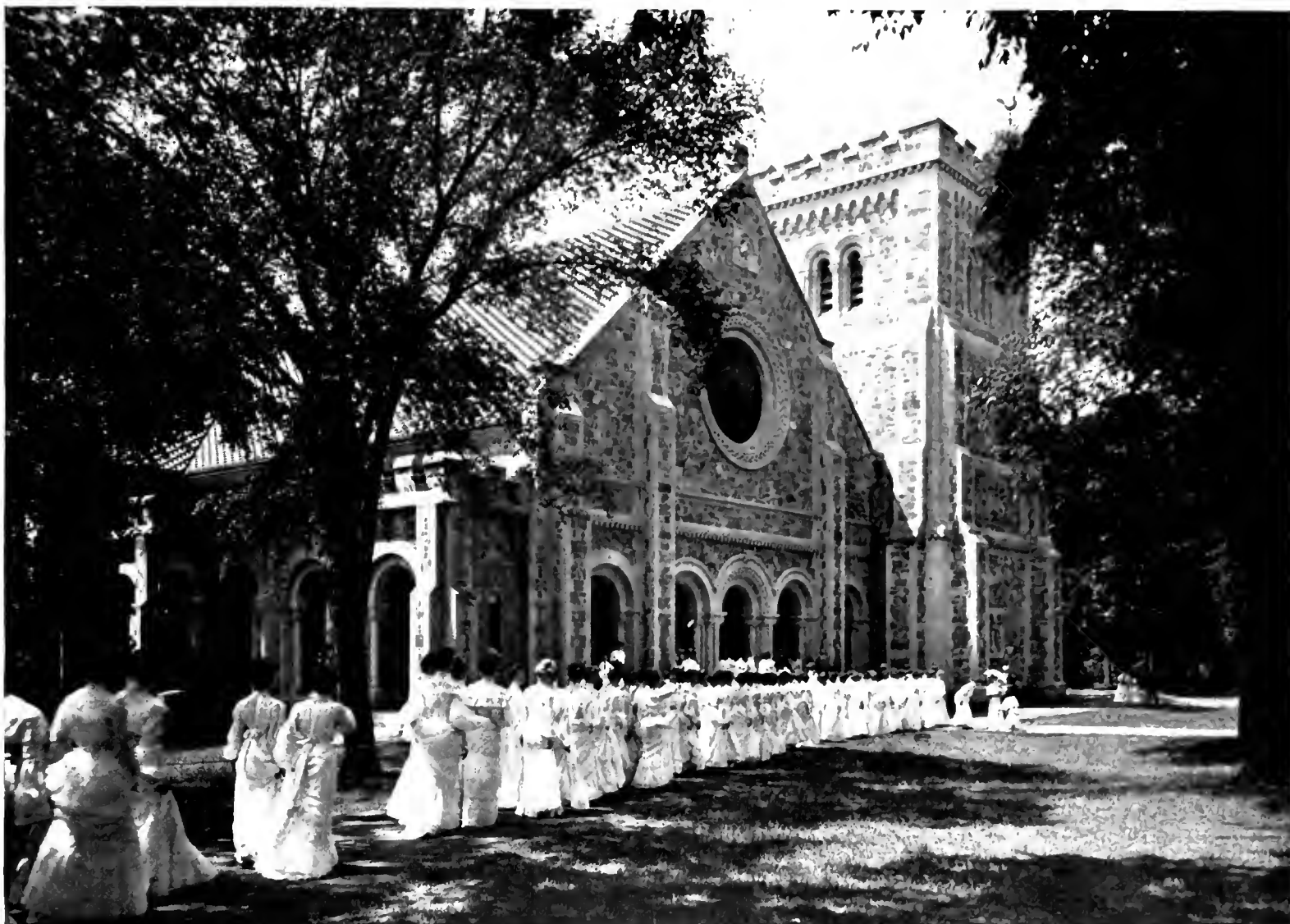
Beautiful effects may be produced by the use of stains. These should be lightly applied, as the wood has a tendency to darken within a few months, and the color must be rubbed off the surface or the result will be muddy and the grain of the wood lost. After the stains are dry, the wood must be twice waxed and rubbed. Soft tones of yellow, brown or green are best for interior work, with ivory white paint (or white stain) for bedrooms. The walls downstairs should harmonize in rich clear greens in sunny rooms, and bright yellows in the north side of the house. It is best to keep the walls plain and add any touches of decoration later in figured curtains and hangings, and in pictures.

In planning one of these cottages it is necessary carefully to consider the surroundings, the exposures to the southern sunlight and the prevailing winds. The success of the house and the comfort of the inmates depend on these details. Frequently a house is built facing the wrong way, so that the servants' quarters and the bath-rooms command the best views, or so that there is no cross draught through any of the principal

rooms. Before beginning it is best to become thoroughly familiar with the site, not by a hurried visit, but by making sketches and photographs of the sky lines, and learning where the more important rooms must be placed in order best to take advantage of the natural conditions. A topographical survey at $\frac{1}{16}$ -inch scale is a great help in placing the house.

The arrangement of the grounds should also be carefully considered at this time. The work should be planned as a complete whole, as a finished picture. An architect in making perspective sketches ties his house down to the ground with the trees and shrubs which he pictures in his imagination. Frequently this work is entirely neglected later. The grading is done in an inartistic manner, without regard for the architect's intentions, unless he happens to be on the spot to direct it, and by an unwise arrangement of the planting the whole picturesque character of the bungalow is lost at the outset. Trees and shrubs of foreign appearance may well be avoided in the planting scheme, for the reason that they distract the attention from the simple masses of the bungalow itself. Careful study of the harmonizing of foliage and building will be well repaid in the result. A country house should harmonize with its surroundings and be a part of a picture. Houses of stately architecture demand formal treatment for the gardens and nearest surroundings. The simple cottage requires only a development of the natural growth of the country side.

Let us remember, then, that in planning a house it must, above all, be designed from the inside out. When the rooms are rightly placed, the roof should "cover it like a blanket." If the plan is good, the roof line will almost certainly be a success.



CHAPEL FOR VASSAR COLLEGE, POUGHKEEPSIE, N. Y. See Plates LV. to LVIII.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



IN THE NORTH ARCADE.

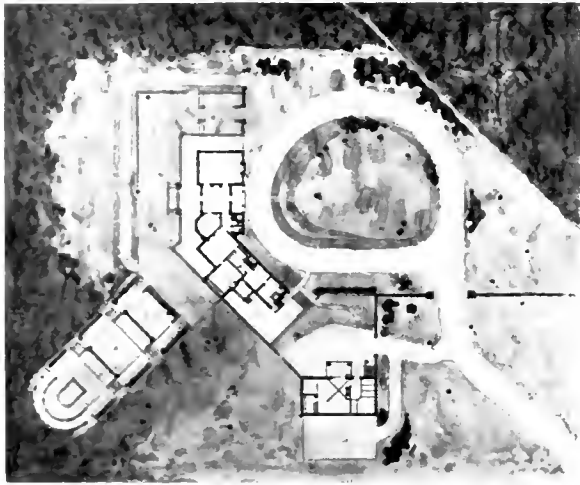


INTERIOR.

Photograph by Geo. R. King, Boston.



THE ENTRANCE FRONT.



Photograph by H. Parker Kolve, Philadelphia.

THE HOUSE AND STABLE.

RESIDENCE OF CHARLTON YARNALL, ESQ., HAVERFORD, PA.

GEORGE BISPHAM PAGE, ARCHITECT.



THE SOUTH END.



THE NORTHWEST CORNER.

RESIDENCE OF CHARLTON YARNALL, ESQ., HAVERFORD, PA.



THE GARDEN FRONT.

GEORGE BISPHAM PAGE, ARCHITECT.

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PLATES

PLATES L. TO LIII.—U. S. COURT HOUSE, CUSTOM HOUSE AND POST-OFFICE, WHEELING, W. VA. — *Marsh & Peter, Architects, Washington, D. C.*

PLATE LIV.—SKETCHES FOR A NEW FRONT FOR THE MASK AND WIG CLUB, PHILADELPHIA, PA. — *Wilson Eyre, Architect, Philadelphia, Pa.*

PLATES LV. TO LVII.—CHAPEL FOR VASSAR COLLEGE, POUGHKEEPSIE, N. Y. — *Shepley, Rutan & Coolidge, Architects, Boston, Mass.*

THE subject of traveling scholarships has been so often discussed in architectural periodicals, and with so little benefit apparently, that it is with some hesitation that we again revert to its consideration. The reason for so doing is that a new plan of procedure has been tried for the last two years in Philadelphia that seems to be a long step forward in method and in results.

While the traveling studentship, abstractly speaking, is generally admitted to be desirable, exception may readily be taken to the method by which the recipient is chosen and the course which he is obliged to pursue while abroad. The traveling studentship in architecture, to be properly applied, should be awarded to the applicant who gives the greatest evidence of a broad architectural perception. In nearly all cases this is determined by a competition in which the crucial test is an architectural design solving a single special problem. Such a test can scarcely be a fair one, and it serves often merely to determine the competitor who has specialized on the particular problem or who possesses some clever trick of rendering or faculty with the vernacular of an individual style. In the Rotch competitions, which furnish the best basis of judging the merits of the case by reason of their having been the longest in existence, the excellence of the designs has been most variable, and the successful design has rarely indicated the quality of the later work of its author.

The conditions under which the scholarship is held should be such that all possible applicants would want it. It is a material disadvantage from the student's standpoint to be obliged to send home measured drawings, usually of buildings or fragments which have been sufficiently drawn and redrawn before, and on which the time required for rendering could be much better spent otherwise. Many draughtsmen prefer to save from their earnings and travel independently, though with fewer comforts, rather than be obliged to waste their time in this way.

To be most effective the prize of the scholarship should exert an educational influence in the preparatory work which it encourages. The Rotch competitions did this formerly, but it has seemed of recent years that the winner could be picked in advance, or at most reduced to one of two or three. The incentive to other men to compete has disappeared.

It has been recently the ambition of many students to follow the course of the *École des Beaux-Arts*. A proper equipment for this means patient work in mathematics, history and French, as well as the drawing and design required for the scholarship competitions. It means also for many men considerable repe-

tion of elementary studies and consequent loss of valuable time. Success not infrequently fails to crown the first attempt at the Paris examinations, and there is more loss of time. One year at the *École* is certainly not enough, and two years scarcely so, to assume the new point of view of the French school, to pass beyond the probationary stage of the atelier and grow into that sympathy with the patron and the fellow student which is absolutely necessary before real progress is possible. Consequently we repeat that the desirability of the architectural traveling studentship, as generally conceived, the method of its award and the course to be pursued by the beneficiary may well be the subject of serious thought.

It is not intended here to solve these questions. They must be worked out in each individual case with reference to the particular student. But we wish to speak of one or two new phases of this branch of architectural education.

The system of constantly narrowing competitions instituted by the Society of Beaux-Arts Architects is well known. Based on the same idea, a school of architecture was started about two years ago at the Pennsylvania Academy of the Fine Arts. The Cresson bequest, of which the academy has the management, became operative at that time. The income amounts to about \$15,000 a year, and is divided among the most meritorious students of the academy for the purpose of foreign travel and study, each student being allowed \$1,000 a year for one or two or three years, conditionally upon his worthiness and progress. The choice of the Cresson scholars is made upon each year's showing of the classes.

Realizing the catholic intention of the bequest, the Academy directors readily agreed to the suggestion of several Philadelphia architects that there should be one scholarship in architecture, and the Faculty invited Walter Cope, Wilson Eyre, Frank Miles Day and Edgar V. Seeler to formulate an architectural course. It was arranged to consist of night classes in which the architects mentioned above alternated in teaching design, while drawing and modeling from the antique and life were taught by the regular instructors in those academy departments. The intention was to attract to the course advanced students only, thus avoiding any duplication of the work of the University of Pennsylvania or kindred institutions, or conflict with them.

At the opening of the second year, the fall of 1903, very little interest was evinced by the eligible student body of Philadelphia, yet the course was continued and the second award was made last spring.

In endeavoring to find the reason for the lack of support on the part of the student body, it occurred to the Executive Committee of the Philadelphia Chapter of the American Institute that in spite of the original intention there had unwittingly arisen a duplication of architectural instruction in the city. A night sketch class was being conducted at the T-Square Club, and a night course had been started at the University of Pennsylvania. The Chapter succeeded in assembling representatives of the three forces in a series of meetings, from which has evolved a union which will be tried during the coming year.

The Academy course, it will be remembered, offered in addition to the instruction in architectural design special facilities in modeling and drawing under the guidance of Mr. Grafly and Mr. Anshutz, artists of recognized ability and excellent teachers, who retain their duties in the reorganization.

The University school has an instructor of unusual strength in M. Paul Phillippe Cret, assistant professor of design, who will have charge of that department in the Academy classes. Of the architects originally on the staff, Mr. Day continues in charge of the course in perspective; Mr. Eyre and Mr. Seeler withdraw; Mr. Cope died in the spring of 1903.

In order to remove the unnecessary restraint and inconvenience of having to work solely at the Academy, students who are members of the T-Square Club may do all their work in architectural design, other than the nine-hour sketches, at the T-Square Club-house. These students have formed a self-governing body of which Professor Cret is the patron, and whose criticisms will be given in the rooms of the Club. Students not members of the T-Square Club will be provided

working quarters at the Academy or the University as they may choose. They will attend the criticisms at the Club.

It is interesting to note that the circular of the academy, to which we are indebted for the information given above, regarding the details of the course, states that it is the intention during the coming year to follow the programs of the Society of Beaux-Arts Architects, students being at liberty to send their *projets* to New York for criticism and award if they wish to do so; this is a reminiscence of the former atelier of the T-Square Club. It is also intended to make one of the problems in design conform in respect of time and subject to the John Stewardson Scholarship Competition. It is further expected that graduates of the School of Architecture of the University of Pennsylvania, who are students of the Academy course, may compete for the Alumni Fellowship by submitting one of the regular problems of the Academy course.

As a consolidation of interests in architecture this move is

(FROM THE "ARCHITECT," LONDON.)



THE LEYSIAN MISSION HALL, CITY ROAD, LONDON.
BRADSHAW & GASS, ARCHITECTS.

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

WE may dismiss the English magazines since August first with a very few words. With the exception of *The Architectural Review* (London), and now and then *The Builders' Journal and Architectural Record*, the various professional publications content themselves with archaeological photographs, unimportant domestic work and the peculiar type of street architecture to which we have so frequently referred as being one of the most marked characteristics of that portion of contemporary English architecture that finds its way into print. It would be interesting to know the

(FROM THE "ARCHITECT," LONDON.)



PARR'S BANK, LEICESTER.
EVERARD & PICK, ARCHITECTS.

(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD," LONDON.)



HOUSE AT RUGBY.

JOHN W. SIMPSON, ARCHITECT.

certainly unique, and if successful it should prove of great advantage educationally. It has, moreover, the additional attraction of leading up to the prize of largest money value in the country. The award is made, not as the result of a special competition, but upon the work of the entire year, with the limiting stipulation that the minimum annual requirements are two plan problems, three sketch problems, one archaeology problem and three examples of modeling or drawing.

The prize is large enough, admitting its continuance through the third year, that a student may settle himself to serious study in a foreign school without the risk of being forced to return at the very moment when his perception has but begun to widen and the acquisition for which he has made so much sacrifice is beginning to be real.

This movement may throw light upon the doubts which we have expressed regarding traveling studentships, and we await its outcome with hopefulness.

methods of selection and judgment that govern so many architectural publications. We know that notable work is being done in England, for we see it when we look for it on the spot, and now and then it appears in the various journals, but the great mass of illustrated material is unimportant and insignificant to a degree; no more so is it true than in any other country, perhaps less so, but it is so conspicuously exploited at the expense of really valuable things that the impression received is quite false.

For instance, in *The Architect* (London), apart from the extremely beautiful photographs of cathedrals, we look in vain for matter of profound moment. The "Mission Hall," by Messrs. Bradshaw & Gass, published August fifth, the "Royal Insurance Building," by Mr. J. Francis Doyle, published August twelfth, "Parr's Bank," Leicester, by Messrs. Everard & Pick, and the "London and Provincial Bank," by Mr. Arthur C. Blomfield, both published September second, are all very characteristic examples of the small scale and over-elaboration of detail that mark

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



INTERIOR OF THE RYLANDS MEMORIAL LIBRARY, MANCHESTER.
BASIL CHAMPNEYS, ARCHITECT.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



THE LAW LIBRARY, CAMBRIDGE, ENGLAND.
T. G. JACKSON, ARCHITECT.

(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD," LONDON.)



THE MANSION HOUSE OF ROSEHAUGH, ROSS-SHIRE, N. B.
WILLIAM FLOCKHART, ARCHITECT.

so much of the work of this kind. Thought has been lavished on these buildings without measure; everything is studied and re-studied to a degree. There is evident a most praiseworthy desire to vary and develop more or less classical detail. Sometimes the itemized success that follows is notable, but the success is dearly bought, for it is almost always at the expense of largeness, simplicity and good composition. The idea suggests itself that an attempt is being made to get Gothic results through the use of classical detail. If this is true, is it not better to do as Mr. Champneys has done in the case of the Rylands Library in Manchester. Gothic detail is ready to hand in England and it is strictly national. It can be adapted without the slightest difficulty to all modern conditions, and it seems rather straining the matter to try to twist a mode of design more rigid and less adaptable for the obtaining of ends which might be more directly achieved through the use of a style which was developed for the very purpose of obtaining richness, picturesqueness and mobility of results.

The best things in *The Builder* (London) for the month of August are sketches by Mr. Green made with the "Architect-

ural Association Excursion," crisp and brilliant drawings of most interesting mediæval work.

Even better, as examples of architectural sketching, are those by Mr. W. S. A. Gordon published in *The Builders' Journal and Architectural Record*. These latter are marvellous examples of clean and delicate outline work. Mr. J. W. Simpson's "House at Rugby," published July twenty-seventh, is full of color and picturesqueness, and the same is true of a lodge in Kent, by Messrs. C. E. Malows & Grocock, published August tenth; also of Mr. A. J. Hardwick's house

in Monmouthshire, published August twenty-fourth. The number for September fourteenth contains reproductions of several sketches for "The Mansion House of Rosehaugh," by Mr. William Flockhart, a picturesque and almost theatrical pile, curious, but a most interesting combination of Tudor and chateausque elements.

The Architectural Review (London) for September contains several more photographs of Mr. Champneys' remarkable Rylands Library in Manchester. We have reproduced the interior view. But for the lack of restraint in the use of detail

this building would be almost beyond criticism, but there is this lack of restraint and also, it seems to us, a failure here and there in point of scale of the detail, notably in the minor arches and the pierced balustrades. Mr. T. G. Jackson's Law Library, Cambridge, while classical in its detail, is most intelligently handled, and its mass and general proportions are strong and vigorous. In this issue are also articles on the "Tombs of the Medici," "English Mediæval Figure Sculpture," "The Greek Acanthus," and "The Florentine Lily."

Messrs. McKim, Mead & White's "Offices of the Bank of Montreal" are illustrated in the *Canadian Architect and Builder* for September.

In *The American Architect* for August twentieth are several photographs of Mr. Guy Lowell's Memorial Tower for Brown University, Providence, R.I., of which we published the drawings and a photograph in the July number. It is a design powerful and yet exceedingly delicate and refined. The problem is treated with great origin-

(FROM "CANADIAN ARCHITECT AND BUILDER.")



HEAD OFFICES OF THE BANK OF MONTREAL.
MCKIM, MEAD & WHITE, TAYLOR, HOGLE & DAVIS,
ASSOCIATE ARCHITECTS.

and decorative sense on the part of the designer; second, because it also shows, it seems to us, an utter lack of any feeling for proportion. Taken piece by piece the work is charming and singularly decorative. Taken as a whole it is an aggregation of parts, not one of which has the slightest relation to any other. It is a good example of the utter failure of design where everything is present except sense of proportion and feeling for scale. *The American Architect* is doing good service now in publishing examples of modern Italian design. "The Villa Crespi," by Signor Pirovano, published September tenth, is an interesting combination of Lombard, Arabic and mediæval ideas; detail piled on detail without much sense of proportion or composition. Signor Arpesani's Palace, illustrated in the issue of September tenth, is more reserved and more consistent, a clever and poetic adaptation of purely Italian motives to modern requirements. It is reprinted below.

The Brickbuilder continues its care-

(FROM "THE AMERICAN ARCHITECT.")

(FROM "THE AMERICAN ARCHITECT.")



AUSTRIAN GOVERNMENT BUILDING, ST. LOUIS EXPOSITION.
OBERBAURAT LUDWIG BAUMANN, ARCHITECT.



PALAZZO GONZAGA, MILAN, ITALY.
C. ARPESANI, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")

ality, and just the right mean seems to have been struck between a tower and a monument. Two distinctly original doorways from the Palace of Liberal Arts, St. Louis, by Messrs. Barnett, Haynes & Barnett, are also illustrated in this number. Still better is Mr. E. V. Seeler's doorway from the Penn Mutual Building in Boston. For a comparatively small thing this is extraordinarily successful; simple, decorative, admirable in scale, supple in composition. The use of bronze and stone is notably successful. The only possible criticism that can be made is on the name of "Wm. Penn." Everything else is so admirably decorative that it is most surprising that lettering so undignified and ineffective should have been used. The doorway is not the only good thing in this building, which is an admirable example of fine commercial design. From the issue for September third we have selected a photograph of the Austrian Government Building, St. Louis, for two reasons: first, because it shows a great amount of artistic



ENTRANCE TO PENN MUTUAL BUILDING,
BOSTON. E. V. SEELER, ARCHITECT.

ful and detailed articles on hospital planning by Mr. Bertrand E. Taylor and Mr. H. Percy Adams. The successful design in the competition for the Y. M. C. A. Building in Pawtucket, R.I., by Messrs. Atherton & Hale, associate architects, is published in the July issue, together with Messrs. Shepley, Rutan & Coolidge's most attractive Georgian House in Louisville, Ky., and various views of the Government Hospital for the Insane in Washington, D.C., by the same architects. In the August issue are views of several country houses by Messrs. Tracy & Swartwout, Messrs. Meade & Garfield, Mr. W. G. Rantoul, Messrs. Cope & Stewardson and Messrs. Pond & Pond.

Architecture for August is largely devoted to the competitive designs for the Engineers' Building and the Engineers' Club in New York. The successful design for neither of these buildings is shown. The problems were most interesting ones and have been solved in very varied fashions by the many architects who entered the competition. The

question of the adaptation of the plan to function is not one we are able to pass upon, of course, for the requirements were highly specialized, but so far as the exteriors are concerned, it seems to us that the unsuccessful designs by Messrs. Whitfield & King, Messrs. Lord & Hewlett and Messrs. Allen & Collins for the Engineers' Building were particularly successful essays in design, while that submitted by Messrs. Lord & Hewlett for the Club was equally admirable. We reproduce Messrs. Whitfield & King's design, which is very strong and effective in its composition, weak only, in our opinion, in the arched windows of the stairways on the second floor, where an attempt has been made to repeat the central motive. We reprint, also, Messrs.

Lord & Hewlett's design for the Club, an essay in designing of high and narrow façades which is peculiarly logical and well composed.

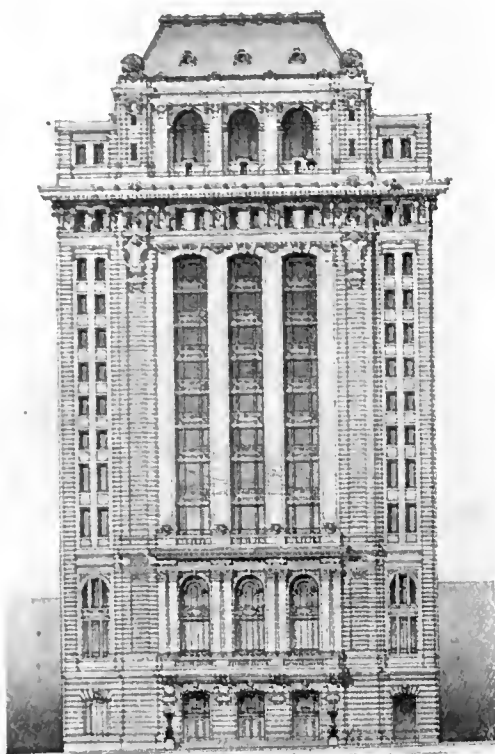
In the *Inland Architect* for August are two churches and a synagogue, all three as bad examples of supposedly religious architecture as one could possibly find; also two of Mr. G. W. Maher's curiously characteristic houses, where precedent is thrown to the winds and originality runs riot. We reproduce one of the designs, thankful for the chance to show something beside the vernacular Colonial, English and French modes that are usually so desperately in evidence.

There is nothing in the *Western Architect* for August that requires notice except, perhaps, some examples of ecclesiastical stained glass, which are consistently wrong in every particular.

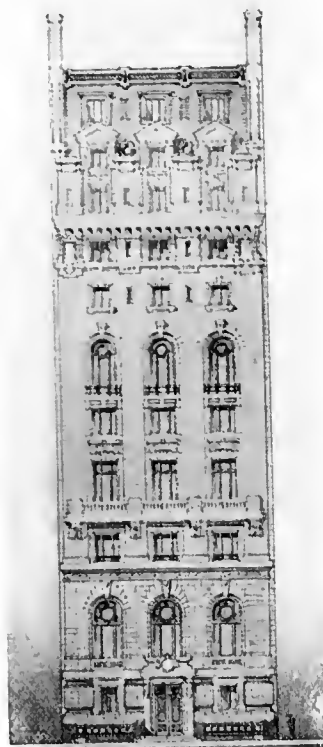
The Architects' and Builders' Magazine for July and August contains articles by Gabrielle T. Stewart on "Municipal Beauty," and in the latter a paper by Mr. Barr Ferree on the architecture of "Dreamland, Coney Island."

The Architectural Record for September has for its principal article a study of the work of Messrs. Barney & Chapman by Mr. Montgomery Schuyler. The sketches for the proposed building for the New York American are scarcely convincing, though undeniably ingenious. Much of the ecclesiastical work illustrated

(FROM "ARCHITECTURE.")

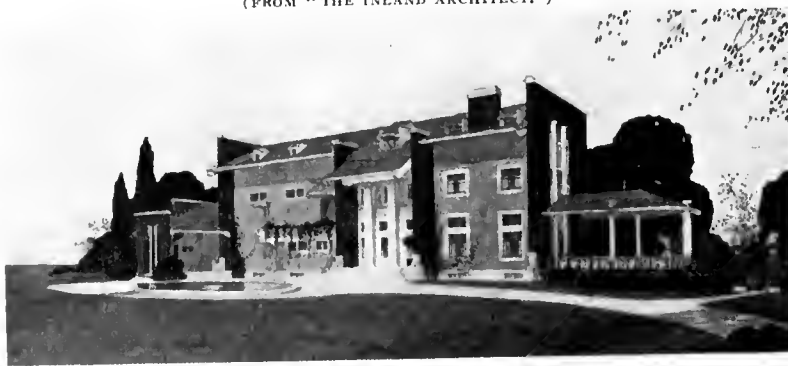


DESIGN FOR ENGINEERING SOCIETIES' BUILDING,
NEW YORK CITY.
WHITFIELD & KING, ARCHITECTS.



DESIGN FOR ENGINEERS' CLUB,
NEW YORK CITY.
LORD & HEWLETT, ARCHITECTS.

(FROM "THE INLAND ARCHITECT.")



RESIDENCE OF HARRY RUBENS, ESQ., GLENCOE, ILL.
GEORGE W. MAHER, ARCHITECT.

(FROM "THE ARCHITECTURAL RECORD.")



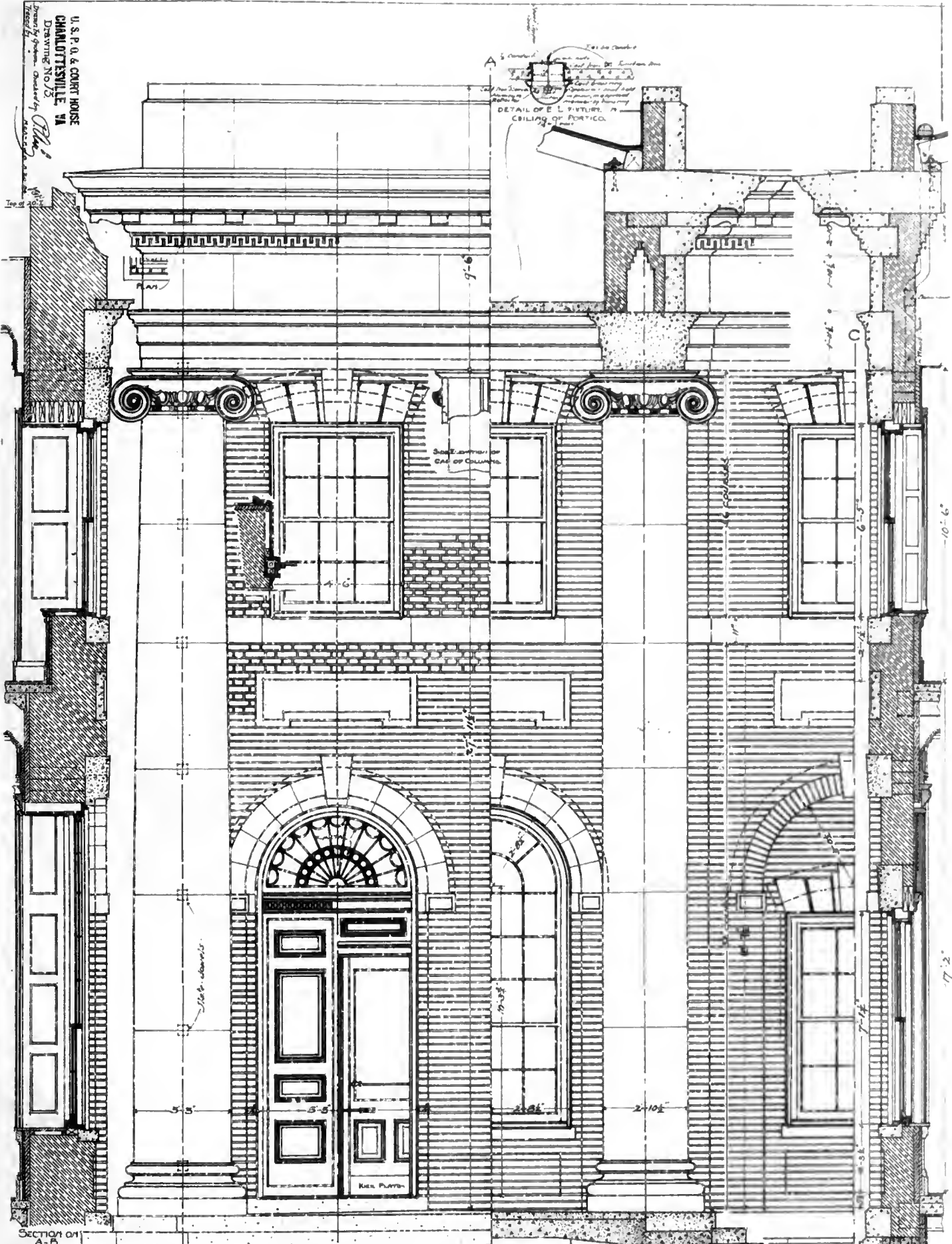
THE BROADWAY TABERNACLE, NEW YORK.
BARNEY & CHAPMAN, ARCHITECTS.

has been referred to before in these pages, but the Broadway Tabernacle is new, except in its window tracery and the texture of its wall surfaces, shows an increasing power on the part of the architects in the constructive development of Gothic as a method of modern design. The building is treated with great originality and fluency. It has the true metropolitan quality and shows unquestionably the work of men who are consciously and devotedly striving to develop church architecture on consistent lines.

House and Garden for August contains an exquisitely illustrated article on "English Cottages and Gardens," by Mr. P. H. Ditchfield, a study of the Villa Palmieri, by Mr. B. C. Jennings-Branley, and the first papers in two new series — one on "The Topographical Evolution of the City of Paris," and the other on "The Park Systems of American Cities." The first of these articles, while of course almost wholly archæological, promises to be particularly interesting and valuable. The second deals with Buffalo, a city which has one of the best park systems in the country, a fact perhaps not generally known.

The Scientific American for August has for its best series of illustrations views of Mr. T. Henry Randall's House in Tuxedo, to which we have had occasion to refer several times before as a most successful example of the adaptation to American conditions of the English country house type.

To transplant bodily into the new environment of America a country house from England is, of course, irrational. Climatic and topographical conditions are entirely different here, and modification is not only necessary, but supremely desirable. Nothing of the original quality of English work is lost in the transformation, if this is in the hands of an intelligent man. Indeed, the work gains materially by localizing. It is exactly this sort of thing that Mr. Randall has done so well in this Tuxedo house, where every consideration is given to new conditions and requirements, and yet the psychological quality of the original English work is admirably preserved.

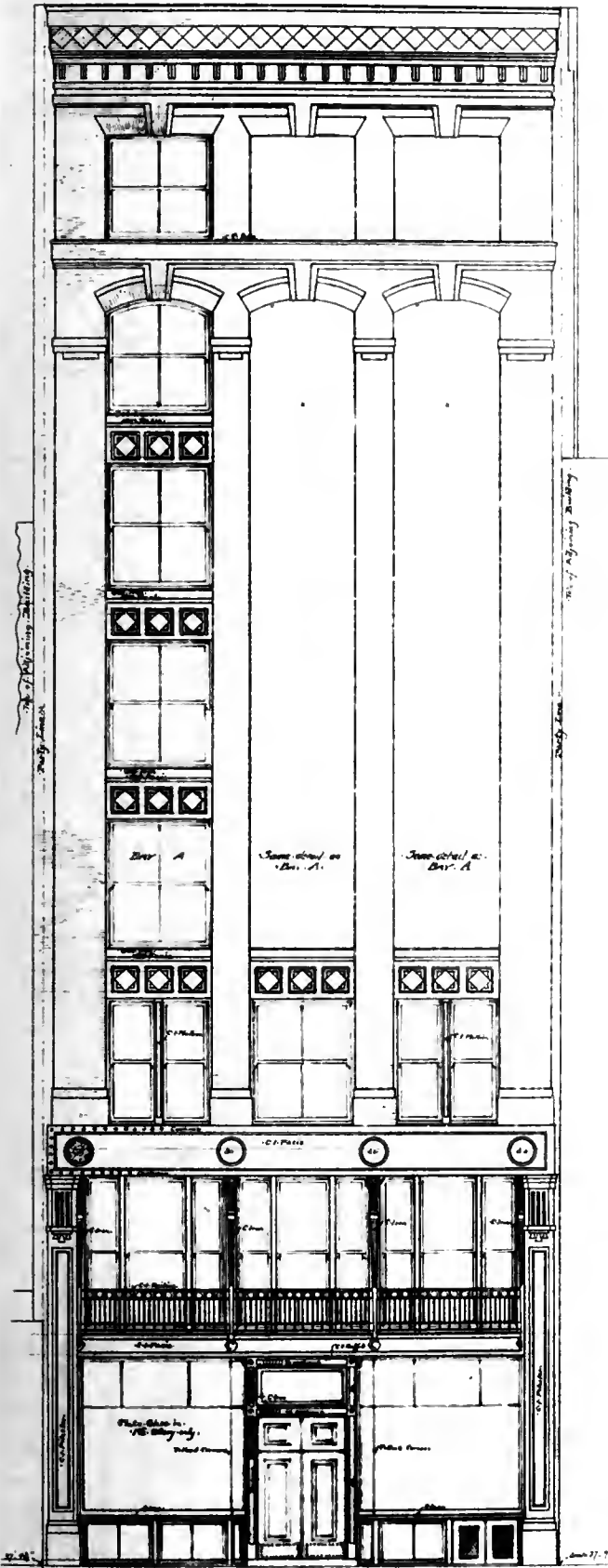


**GENERAL EXTERIOR
DETAILS,**
SCALE 3/4" = 1 FOOT.

James Knox Taylor
ARCHITECT
WASHINGTON, D. C.

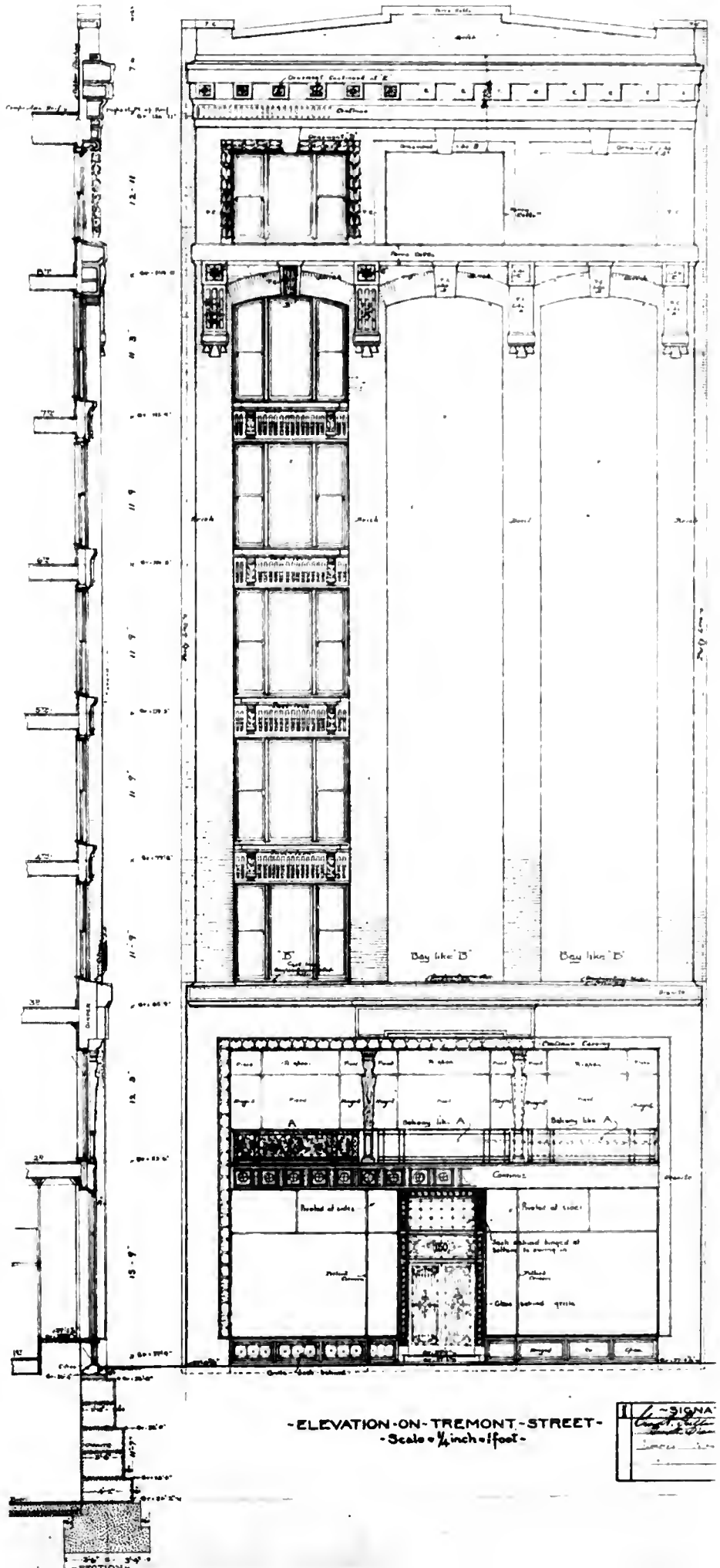


Winslow and Bigelow Architects
-615-621-Phillips-Building-
-Boston-



... MASON ST. ELEVATION ...
SCALE 1/4" = 1'-0"

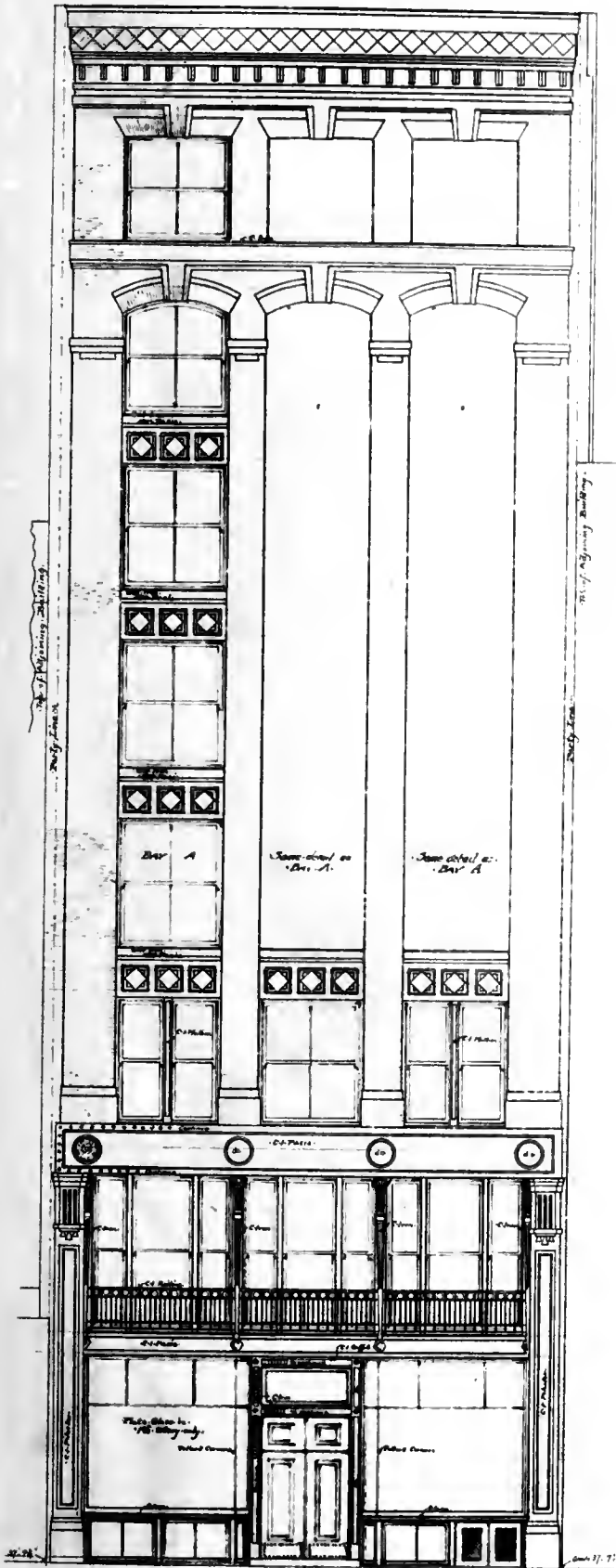
SIGNATURES
W. B. Bigelow
W. B. Bigelow



- ELEVATION ON TREMONT STREET -
- Scale = 1/4" = 1'-0" -

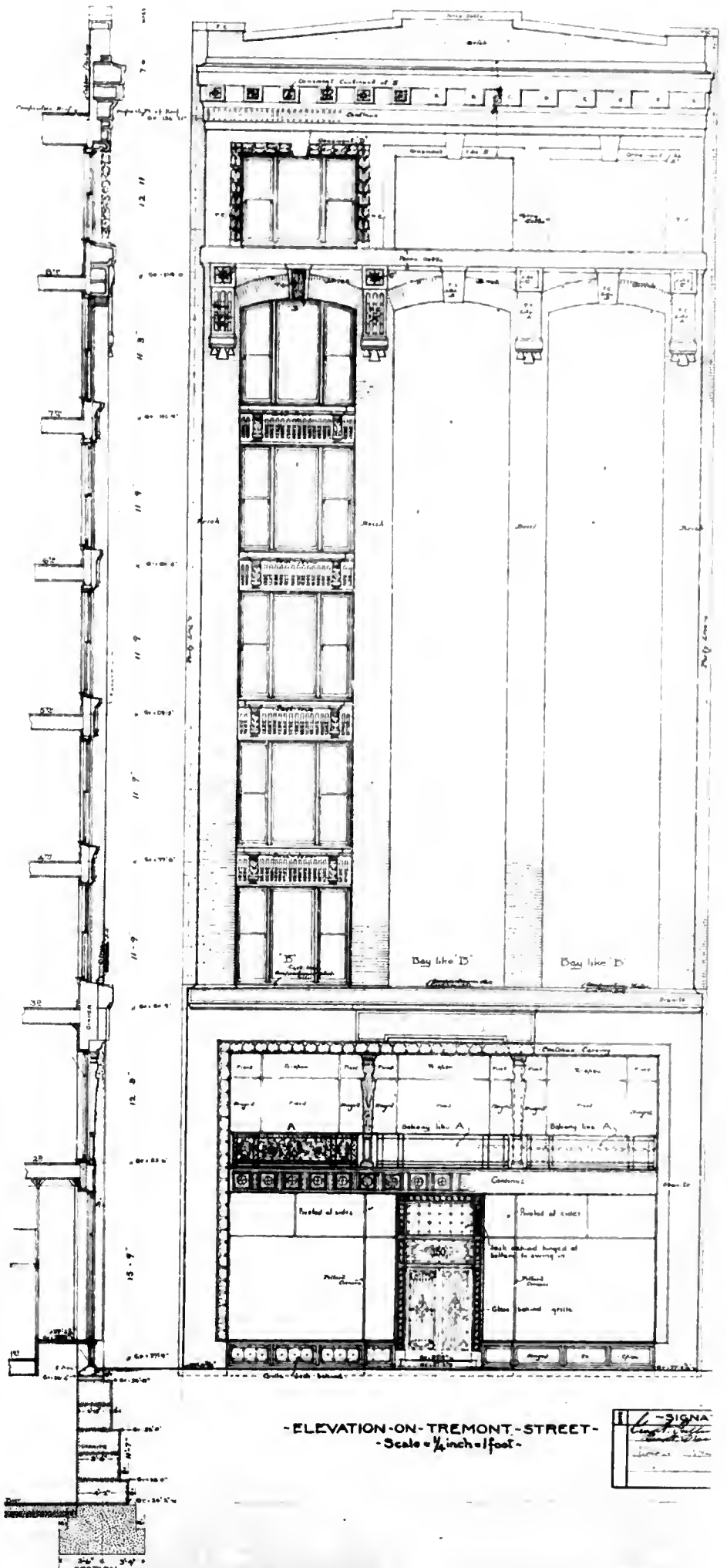
SIGNATURES
W. B. Bigelow
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-Winslow and Bigelow Architects-
-613-621-Phillips-Building-
-Boston-



... MASON ST. ELEVATION ...
SCALE 1/4" = 1'-0"

SIGNATURES
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- ELEVATION ON TREMONT STREET -
- Scale = 1/4 inch = 1 foot -

SIGNATURES
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The Architectural Review

Architecture and Rathskellers

By William L. Price

THE growing use of the "rathskeller motif," if I may so term it, makes it worth while to say something of the possibilities of its use and abuse. Like all the varied influences shown in our uneasy and too faddy striving after architecture, it holds out both hope of better things and danger of a worse degradation. I can conceive of only one worse attitude of mind than that attributed some years ago to American archi-

If we ever are to have a renaissance in architecture — I don't mean a grave-hunting resurrection, but a real new birth — it will be necessary for us to have for our primary architectural asset, honesty. Carlisle says that "originality does not consist in being different, but in being sincere." If we would honestly try to fit the materials at our hand to the wants of our clients, taking due count of their peculiarities and their needs, and at



A RATHSKELLER AT WIEN, GERMANY.

tects, when it was said that "American architecture consisted in trying to make something look like something else that would not be desirable if genuine," and that is the trying to make something look like something else that *would* be desirable if genuine, and this is the danger in the unthinking use of such a style as that employed in the majority of rathskellers. It doesn't make very much difference when you are working in any of the so-called Renaissance styles whether your brackets and corbels really hold anything or are merely stuck on, whether your beams are beams or merely boxes, whether your egg and dart or waterleaf moldings are stone or plaster, for the Renaissance is, in the main, not a system of architecture, but a scheme of decoration. But when you have hewn away these absurdities and assumed the virtue of structural forms, it does make a great difference whether they are real or sham. If you attempt to work in a constructive style and build your beams and posts of inch boards, mill-sawed and shaped, and then hack them to give the appearance of hewn timber, you have simply driven another nail in the coffin of your architectural honesty.



the same time expressing frankly our own thoughts in our work, we would find that a style peculiarly our own would spring up and that every example of that style would be different and individual, for we are all much alike, and still individually different. If, however, we are going to chase round in the silly circle of the merry-go-round of "style" as we have been doing, then the simple form of the rathskeller is only a passing fad soon to be buried in our already crowded style graveyard.

However, as there is some hope that the simple form and absence of meaningless ornament possible in the use of a constructive style may be heeded, it is worth while perhaps to point out some of its possibilities. Born in a cellar, it may like other humble things prove our salvation.

When they commenced to board up the walls of their damp vaulted cellars it was not for beauty, but for comfort. Now we build our vaults of sawed inch boards and plastering-lath to fit our wainscoting scheme. That is the vital difference between architecture and what we call architecture, whether it be a sham pegged table or a twenty-five-storied steel frame veneered with



THE YALE CLUB GRILL-ROOM, NEW YORK.

TRACY & SWARTWOUT, ARCHITECTS.

granite or brick. When we begin to realize that the essential thing is not shape or color, but structural significance; when we can convince our clients that a solid oak beam with cracks in it is better than a veneered box, or persuade him to leave it out altogether; and when we have made the craftsman see that honest construction is better worth while than "piano finish;" at that moment architecture will have arrived. We have already achieved a degree of architectural honesty, and almost unanimously object to the use of pine painted and grained to imitate quartered oak. When, I wonder, shall we reach the point where we shall object to the use of the same ornament or molding in wood, stone, iron or marble — the egg and dart for instance. We insist that our oak shall be oak. When shall we insist on its being used as oak should be? Better have pine really framed together, even if it be painted and grained, than oak doweled together with or without sham pegs used as ornament.

The good that is to come out of the rathskeller, if good it is to be, will be in the recognition of the proper use of materials rather than in the development of line and ornament. The latter will necessarily follow if we strike the right trail. That we are having a revulsion of feeling on the question of ornament is certain and inevitable. Our diet of dead ornament, of swag and festoon, of foliated cap and bedizened cornice, has been too rich for our digestion, and we are inclined, or at least much of the public is, to throw up the whole thing and go in for a diet of rathskellers and "Mission furniture," which, as a fad, is just about as meaningless and unwholesome as unthinking ornamentation. But it lies very largely with the architects to direct and guide

the public into an era of the reasonable use of both simple construction and significant ornament, and the advent of the rathskeller, the elephantine table, and *l'art nouveau* is our chance, if we are wise enough to seize it.

There is nothing so significant or instructive at the St. Louis Fair, not even the most perfect sausage cutter, as the German architectural exhibit. Here is the rathskeller motif and *l'art nouveau* with a vengeance, and it is preaching the doctrine of simple form, quiet color and beautiful texture to the whole country. Here is a call to the public that is being heard, and if we fail to read the lesson and give the public something better than this they will surely get something worse. Much of it has carried over, from the "styles" which it has ignored and repudiated, the same deadly lack of constructive understanding. It has too much *made* form, the thing it is trying to deny, a fetish, and this defect, unless corrected by the thinking architect, will stamp it "fad," and we will pass on to better or worse with its message lost.

And this also is too true of most of the rathskeller work we are doing. We build our rathskellers in the attic or on the first floor, bar out the light and sunshine with embrasured windows and bottle-bottom glass, hack up our board posts, and think that we have arrived, because we have designed something almost as good as the Middle Age carpenter knocked together to make a cellar habitable. Or we stick in a few plaster arches and build up posts under a too elaborate Renaissance ceiling, the beams of which add to the load to be carried instead of carrying it, and then to show the dear public that we did not really mean to deceive them with our arches we put dinky glass cupboards in the supporting piers. Or we take a lot of mill-built wainscoting,



HOTEL KAATERSKILL, KAATERSKILL, N.Y.

WILSON EYRE, ARCHITECT.



THE YALE CLUB GRILL-ROOM, NEW YORK.

TRACY & SWARTWOUT, ARCHITECTS.

all mill joints and bad construction, and scatter overgrown pegs over it with an impartial hand, careless of whether they would have gone through the tenons or not, even if they had not been glued and sprigged on the outside with the grain running the wrong way. When we wish to be very correct we mitre the corners of our sham posts and beams so that they will look like solid wood, as long as the glue and nails hold, usually making them quartered oak all the way round, regardless of the simple fact that nature is so unkind as not to grow "quartered oak" that way. Or we "adze" (with a round-bitted plane) our posts and beams diagonally, although the Lord, or an architect, only knows how an adze-swinger could make such marks or do his work quite so badly, while all the while staring us in the face are the thin edges of the boards of which they are built.

This may seem like an unwarranted attack, but I assure you it is quite as much confession as it is criticism. We all, very like sheep, have gone astray. These things may appear on the surface as trivial or inevitable slips. You may say that the design is pretty good in spite of them. But the way we do the thing is after all much more important than what we do, especially if the method is ours and what we do is, in the main, let us say borrowed. These criticisms happily do not apply to all that we do, or possibly to the things that all of us do, although I suppose there are few of us who would care to have to live with some of our product.

Incidentally, the public is not expected to be admitted to the sanctity of this confessional. Nor does this criticism apply only to the workers on this side of the water. Much of the products of the modern workers abroad is opened to this criticism and worse. *L'art nouveau*



RATHSKELLER OF THE AMERICAN HOUSE, BOSTON.

H. E. DAVIDSON, ARCHITECT.



RUSSELL HOUSE CAFÉ, DETROIT, MICH.



RUSSELL HOUSE CAFÉ, DETROIT, MICH.

A. W. CHITTENDEN, ARCHITECT.

has opened the flood gates for a deluge of meaningless shapes, especially the pulled candy motif, that they use indiscriminately in wood, stone and metal with never a thought of the structural significance of the material employed. But their danger of permanent aberration is not so great as ours. They have too many examples of the thoughtful work of other days and too strong a craft habit for them to swing entirely away from constructive thought, while our adventurous barque carries no such ballast, and it behooves us the more to look out for the

rocks from which mere habit will save them.

In the examples shown of modern European rathskellers the structural appeal is not paramount. Although the arches and vaults may be real enough, they seem designed for the display of kaleidoscopic ornament, which may be sufficiently festive, but is suggestive of delirium rather than reasonable joyousness.

In the woodwork our own work, especially the simpler rooms, such as the Yale Club and the Mask and Wig Rooms, is infinitely better than the trivial design in the German examples. Possibly the most significant thing about these attempts is that those that please the most are the simplest. When you are looking critically at another man's work, or your own, stop a moment and see what of it is worth sketching. It is a good test. As Dooley says, "Appropriation is the sincerest flattery." If there is nothing in it that you would like to "borrow" — nothing that you could not get better from the same source (photograph perhaps) from which the inspiration came — then you may safely mark it down as insincere, providing of course that there was something interesting to you in it in the first place. Now this does not mean that we should consciously try to be different or original in our work or that our work should be very different from that of the average. That in itself would be a

proof of insincerity, for our environment and wants are much alike, and the better and more sincerely we are meeting these wants and expressing ourselves the more nearly we come to developing a purposeful and consecutively growing style. Our very haphazard selection of so-called styles to be dropped after a little picking over is the surest evidence of lack of sincerity and real architectural thought and purpose. We have turned and twisted, mended and remade the cast-off clothes of dead styles and pseudo styles until the public and we ourselves are sick of it. Our country is a

veritable sample house, or junk shop of second and third-hand forms, and our cities have neither the formal dignity of the Renaissance nor the exuberant glory and picturesqueness of the mediæval work.

Neither is the style to which we must aspire to be a fixed style or even a very definite style. There is no such thing as a fixed style until after it is dead, and then it is only a bookman's average. While it lives it grows and changes in form of necessity, and if it be founded on a principle its growth would be continuous and progressive, never making sudden breaks and changes, but always more fully expressing a fuller and fuller life. So it is the business of the architect to find this principle and to hold it fast as the very soul of his art.

Let us begin our architectural regeneration in the cellar. It is a good and fitting start. The best of these cellars show interesting and conscientious use of simple, even rough materials. Beam and bracket and ceiling show their structural purpose. Plastering is left rough, not *made* rough. Floor and wainscot are frankly of boards with battens to cover the joints. The shelf is a shelf, not a classical cornice. Tile floor, hearths and facings are of tiles, neither machine-smoothed or hand-roughened, but simply let alone when carried far enough. Here are car truss beams, unashamed of rod and bolt. Here are chairs and tables to use that would not be spoiled even by a little jackknife carving. Here, in fact, is harmony and evident purpose. No one would mistake them for drawing-room or boudoir, and few would not be glad to escape from the unhuman niceties of boudoir and drawing-room into their restful harmony. And yet they are simple to the point of crudeness. Why do we not accept the gospel of the cellar and go upstairs? Why do we keep on building palaces for our clients to possess and



MASK AND WIG CLUB, PHILADELPHIA, PA.

WILSON EYRE, ARCHITECT.

if you do not know wood construction and the proper use of rough stone and brick for your cellar, no knowledge of "design" will make your work architecture or your house really habitable, for the "design" will not be your design and the house cannot possibly be your client's house. How often are we really trying to build our client's house rather than our own monument? Yet the one is architecture, even if the man and his house be vulgar, and the other is not architecture even though it rival the glories of Greece or Rome in its splendor of line and proportion. At least, if architecture does not mean the honest

use of materials in frankly and, if possible, beautifully fitting the need of our fellow-men, then I do not know what it means. Now the rathskeller, when successful, does this, and therefore appeals directly to common sense and taste as well, and there is no reason why the same consideration should not be given to every part of a building worth the building. But as soon as our hands touch mahogany or other fine grained wood, we commence to torture it, to deny its qualities as wood and consider its grain only as surface decoration. We want to destroy its loveliness with ornament, not that we have anything especially for the carver to say, but just that we cannot let it alone, and if asked why, our best answer would be, "Because a long ago dead man did," or, in other words, the "style" demands it. And we proceed as a rule to misuse that style or rather to copy a bad misuse of the original classic member and ornament. To quote from *The Artisan*, "We seem to be gradually but surely getting some appreciation of the absurdities of meaningless and trashy ornament, and the discriminating no longer have forced upon them the hideous absurdities of distorted scrolls and upside-down festoons. But convention decrees that certain so-called established styles are correct, and we still



MASK AND WIG CLUB.

WILSON EYRE, ARCHITECT.

make precedent our guide, accepting our taste without analysis second-hand. This leads us into errors more ludicrous than mere mistaken taste, and less excusable because we think we know. It fills our streets with Italian and French Renaissance, and our countryside with Spanish and English houses, and our homes with wretched imitations of palace furniture, all of which may or may not be very beautiful, but certainly is not American and therefore is not art. For this is America, and art is the utterance of the living, not the dead. No precedent, no canon of taste, can make an absurd construction or a meaningless ornament either sensible or beautiful, and no mere absence of ornament can atone for unthinking design, no matter how good the workmanship. A failure to realize this puts much of even the simple arts and crafts work in the list of humorous products, and these humors exist plentifully in established styles, sanctioned by long usage and accepted by the critical.

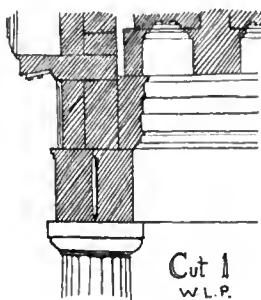
"While talking with a number of architects recently, one of them asked if he had understood me to criticise the use of the same moldings and ornaments in different materials. Well, put the question to yourself. Imagine a series of moldings or ornament cut in marble, with its delicate veinings, its translucence and reflected light. Then imagine the same thing in a gray limestone or sandstone, sombre in tone, without reflected light or veining. Now imagine it in oak, with prominent grain and quartering. It is not possible that it should look equally well in such very different materials. Think of the classic cornice which has been modified in form in Renaissance and Colonial, but which has never been changed in its essential features, whether built of stone (see cut 1) or (see cut 2) of pine boards, as in the good old Colonial, or still later of galvanized iron. Now those among us who profess to have and insist upon taste shy at the galvanized iron as a sham, but are quite content with the Colonial pine cornice, which is not a whit less a sham and an absurd construction, even if worked and carved by hand, instead of stamped out of metal and soldered together, as in the case of our later echo of the Renaissance. It was just as absurd when made of solid wood in the best period of Colonial or Renaissance, for this form of cornice is of necessity built of superimposed slabs of stone held together by gravity, the cement playing only a secondary part. And it is inconceivable that it could be properly built of wood, whether a palpable sham, as in cut 2, or built solid, as in furniture, for it is essentially a stone structure."

Right through the list of materials, and our methods in the use of them, you will find this criticism holding good, and it is this lack of analysis, this unthinking use of architectural forms and precedents, that is standing in the way of architecture and the allied arts that hang upon its skirts. It is a shame and a



MASK AND WIG CLUB.

WILSON EYRE, ARCHITECT.

Cut 1
W.L.P.Cut 2
W.L.P.

reproach to us that in the main the best things we do are the simplest and least interesting in possibilities, and yet it is true. We often do give some thought to a rathskeller, or similar treatment, using the material frankly for what it is. We seldom do so in important work. This is not an assertion that we never do, or that there are not notable examples of real architectural design and construction in this country, but that in our habits of thought we are essentially not constructive, and therefore not architectural.

Our problem is a three-fold one — the needs of our client intelligently and exhaustively studied and met; the coöperation of the craftsman essential

to the carrying out of our design, for without him there is no architecture; and a clear understanding of our own mission and responsibility.

The client must be studied that the building shall be his and be appropriate to his wants and peculiarities, and this whether he be wise or foolish, cultured or uncultured, whether he be an individual or a corporation, a sect or the whole people.

The craftsman, whom we must find, or if not to be found, must create, is a still more difficult part of our problem. He is to be our hands, and he must do much of our thinking for us as well if the result is to be architecture. It is impossible to express to the full a design in wood or iron or stone except in those materials. You cannot draw carving until it is carved, for if the carver must follow exactly a diagram it is in no real sense carving, and the result would certainly not be worth sketching, to apply our test again. Wrought iron can only be designed on the anvil if it is to be worth while. We can do no more on paper than to suggest design. To the craftsman must be left the execution according to his own power and desires, and the responsibility is a great one. Ours should be the guiding hand that compels the rough block, the hewn beam, the lovely sculpture, to fall into their places and proportions, so that the result is architecture. We are indeed "designers of opportunities," and it is enough, more than

enough, if we are to give even to ourselves a reason for the things we do. Here is our real problem. The rest will follow of itself.

If we can square ourselves with the eternal verities of architecture, not architectural style; if we can think in solids, not in line; if we will realize that stone is stone and wood wood, and not misuse them; if we can realize that it lies with us to guide both the public and the craftsman to a simpler expression of their life in the building they must of necessity build; then we may indeed hope for a new renaissance that shall be both reasonable and purposeful. "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man."

HOTEL BRIGHTON, ATLANTIC CITY, N. J.
LINDLEY JOHNSON, ARCHITECT.



HOUSE OF MRS. HENRY LEE, COHASSET, MASS.

Photographs by Geo. R. King, Boston.

JOHN LAVALLE, ARCHITECT.



Photographs by Geo. R. King, Boston.

THE DINING ROOM.



HOUSE OF MRS. HENRY LEE, COHASSET, MASS.

JOHN LAVALLE, ARCHITECT.



HOUSE OF J. L. BAILY, ESQ., WYNNEWOOD, PA.

BAILY & BASSETT, ARCHITECTS.

THE
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NOVEMBER, 1904



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PLATES

PLATES LVIII. TO LX.—THE MEMORIAL HALL, NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.—*J. H. Freedlander, Architect, New York.*

PLATES LXI. TO LXIV.—UNITED STATES POST-OFFICE, COURT HOUSE, AND CUSTOM HOUSE, PROVIDENCE, R. I.—*Clarke & Howe, Architects, Providence, R. I.*

THERE are signs and signboards, but the most pathetic, and at the same time ridiculous, example that has come to our notice of late is the combination of the two used by a well-known Boston newspaper. Out along the lines of the railroads, as great blots on the green meadows, appear signboards bearing the name of the journal and the soul-satisfying motto, "Our single aim the public good." It would be hard, indeed, to find a more contradictory means of expression for a motto evidently chosen for its sound rather than its meaning.

A SUGGESTION of value regarding the proposed alteration of the East Front of the Capitol, at Washington, has been made by Mr. W. S. Eames, president of the American Institute of Architects. It was prompted by the news that the schemes for the alteration would be compared by the use of scale models. Mr. Eames argues, with good reason, that a scale model may be more misleading in its effect on a layman than a perspective drawing, since he has not become familiar enough with the use of the former to discount its limitations. Of course the great trouble in scale models is that the eye sees too much at a glance, so that the impression is quite different from that given by the finished building.

In view of the historical importance of the Capitol, and the need of being absolutely sure that any change is an unquestionable betterment, Mr. Eames suggests the appropriation of funds for the erection of a full-size model of the scheme after all possible advantage has been taken of perspective drawings and scale models. The cost of such a model in staff would probably be less than one hundred thousand dollars. Would it not be of greater value to the country in the result accomplished than a government building at an exposition?

The erection of full-size models of buildings is by no means a new idea. It has been done abroad and is becoming more and more common in the United States. Messrs. Carrère & Hastings are now making use of a full-size bay in staff of the New York Public Library.

In justice to the architects who are responsible for the alteration and to the people of the United States, the owners, Mr. Eames' suggestion deserves earnest consideration on the part of those who have the power to carry it out.

THE Pittsburg Chapter of the American Institute of Architects has expressed itself in no uncertain terms regarding the proposed alteration to the Allegheny County Court House. The building is considered one of the best

designs of the late H. H. Richardson in his own favorite style, Romanesque. To gain needed space it is proposed that three additional stories be added to the Court House, retaining the present roof and dormer windows above these. A splendid tower rises in the middle of the main façade to a height of three hundred and twenty feet above the street level. In the opinion of most of those who have seen the building, this would be dwarfed and the proportions of the building ruined by the change.

The resolutions passed by the Pittsburg Chapter, A.I.A., read as follows:

Resolved, by the Pittsburg Chapter of the American Institute of Architects that the contemplated action of the County Commissioners of an addition of several stories to the Allegheny Court House is hereby condemned, and we wish to record our most emphatic protest against it, sincerely hoping that the proposed action will not be permitted.

The building, from an architectural standpoint, is considered by all, both at home and abroad, as a masterpiece of the highest order, as one of the finest examples of modern Romanesque architecture and as an honor, not only to its author, but to our community and our profession. We feel satisfied that any change made on the plan proposed by the published drawings would completely ruin the unity, dignity and proportions of the building, and that, as an example of the best in architecture, the building should be preserved in its present condition.

We also feel that from a practical standpoint the remodeling of the building, as proposed will be an expensive and difficult undertaking, entirely out of proportion to the results secured, and that the same results could be attained in a more satisfactory manner by the erection of a separate building, conveniently located, and of the same style of architecture.

PITTSBURG CHAPTER, A.I.A.

GEO. S. ORTII, *Secretary.*

The members of the Jury of Awards at the Carnegie Art Galleries added their protest against this blow to the progress of art in the following words:

The International Jury of Awards at the Carnegie Institute feels that, as the Pittsburg Court House is an architectural monument of such artistic and historic importance as to be in a sense a national possession, this body of artists may properly express the hope that the authorities of the city of Pittsburg will not allow an alteration of the character and design as would be implied in the building of additional stories, an alteration which would, from an artistic point of view, amount to total destruction.

ARCHITECTURE places the whole profession in its debt by calling attention to one of the most flagrant, and at the same time ludicrous, examples of bad architecture and unprofessional practice that has occurred for some time. It seems that a certain practitioner has recently produced a residence at Long Branch which seems to himself cra-making, and he cheerfully calls attention to this fact in "verse" which certainly deserves the widest publicity. We quote this wonderful episode in full. We would like to print a view of the building that caused all this trouble, but thus far we have found it immortalized only in the advertising pages of one or two professional magazines.

Here follows the new epic of architecture:

"Its pillars so white, in architectural splendor imposing,
One feature another in harmonious juxtaposition disclosing.
No rivalry here 'twixt stately sisters and brothers,
All living in concord, dedicated to the pleasures of others,
Reveling in silent pride, thankful for existence so placid,
Confessing their birth to a mind pure and massive.

"The wonder but grows when the scene all unfolded
Proclaims a glad song to the mind which did mould it,
Acknowledging that man, with steadfastness of purpose,
Has accomplished great deeds not foreseen on the surface.

"Nor yet on the inside did faithful thought become laggard,
But stirred by outward success new problems soon staggered,
To the end that great halls, lofty and spacious,
Succumbed to the designer's art unhesitatingly, gracious.

"Great salons, ornate music-rooms, festive hall all adorned,
But greater than these loving hearts here abide, holding no one in scorn.
The estate, though so great, knows its master greater,
And he in true greatness, unceasingly thanks the Creator.
For blessings, though manifold, if tainted with ought of sin,
Weigh light in the balance to the richness of blessings from Him.

"H. Edw. C."

IN THE September issue, devoted to the Louisiana Purchase Exposition, we gave credit for the Fraternity Building to Mr. Magonigle. The design was, instead, the work of Mr. M. P. McArdle, of St. Louis, and we hasten to correct the error.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



CHURCH AT KEMPLEY, GLOUCESTERSHIRE. A. RANDALL WELLS, ARCHITECT.

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

A MATTER of a degree of interest entirely disproportionate to its dimensions is dealt with in *The Architectural Review* (London) for October, namely, a diminutive church in Gloucestershire, Mr. A. Randall Wells being the architect. One might, perhaps, take exceptions to certain features of the design, particularly the west window, but the whole thing is treated with such sincerity, and the method of construction withal is so unusual nowadays, that one can forgive much. The interesting part of the whole matter is, however, that everything was adapted to local abilities in construction, and all the work was done by country workmen. It is pathetically stated in the letter-press that "the figures on the beam — Christ, St. Mary and St. John — were carved in pine by Mr. David Gibb, probably the only ship's figure-head carver left in London. These were painted, with the beam, but unfortunately on their completion were removed by order of the Bishop of Gloucester, who at the same time had a canopy, given by Lord Beauchamp, taken from over the altar. The vicar is responsible for the present temporary arrangement of the cast end and candle-sticks." Episcopal iconoclasm in England is still responsible for holding back the development of good art, if for nothing more. Whether Lord Beauchamp, or the architect, was responsible for the idea of working out a design which could be built by local men, the idea is praiseworthy to the last

(FROM "THE BUILDERS' JOURNAL AND ARCHITECTURAL RECORD," LONDON.)

HOUSE AT CHATTIS HILL, HAMPSHIRE.
MACALISTER & TENCH, ARCHITECTS.

degree, and we very much wish something of the kind might be undertaken in America instead of, as is so often the case, letting the whole thing to a "construction company."

In an article on "Architecture at the St. Louis World's Fair," in the same number, the British Government Building is very justly condemned, and is paralleled with the charming structure near-by erected by the French government. Mr. T. G. Jackson's Memorial Museum in Cambridge seems less successful than is the other building for the same university referred to last month. The proportions are less just and the composition far less interesting. The other articles in this issue are of value mainly from an archaeological standpoint.

The *International Studio* for October is as comprehensive and generally interesting as usual. It is from this magazine and the one just noted that one gains the best idea of the good work that is really being done in England in all branches of art today. Of course many of the articles hardly fall within the scope of these reviews. There is one, however, on "Some Ancient Wedding Coffers," by Mr. Francis A. Jones, another on "National Competition of Schools of Art," and a third called "Notes on the Crafts," which could not fail to be suggestive to any architect. "Studio Talk," also, is full of all manner of interesting and original designs in the line of industrial art. This number contains one article, a careful consideration of which would not be possible here. This article is called "The Stained Glass Windows of William Willet," and is by Mr. Nathan Haskell Dole. The author finds in these examples of stained glass the highest type of work conceivable in this direction. We are compelled to dissent from this judgment, not because the work is incompetent, for it is not, it is evidently masterly to a degree, but for other reasons which we shall

(FROM THE "CANADIAN ARCHITECT AND BUILDER.")

HOUSE IN QUEEN'S PARK, TORONTO.
SPROATT & ROLPH, ARCHITECTS.

(FROM "THE BRICKBUILDER.")



HOUSE AT BUFFALO, N. Y.
GREEN & WICKS, ARCHITECTS.

(FROM "THE AMERICAN ARCHITECT.")



RESIDENCE OF EBEN D. JORDAN, MANCHESTER, MASS.
WHEELWRIGHT & HAVEN, ARCHITECTS.

endeavor to put forward in the near future in an illustrated article on modern stained glass.

In *The Builder* (London) for October 1 is an interior view of Mr. Walter J. Tapper's competitive design for Liverpool Cathedral. Apart from this there is nothing in this particular magazine that demands notice. The same indifference is possible in the case of *The Architect* for September 30, October 7 and October 14, though Mr. H. Fuller Clark's "Residential Flats," a view of which we reproduce, is eminently frank and straightforward, while Mr. A. G. Heiton's "Workmen's Dwellings," published October 14, are admirable examples of what can be done with the smallest problems when the architect who deals with them is not scornful of their insignificance.

The house in Hampshire, by Messrs. MacAlister & Tench, published in *The Builders' Journal and Architectural Record* for October 5, is a delightful piece of picturesque composition, and

(FROM "THE BRICKBUILDER.")



ST. JOHN THE BAPTIST CHURCH, PITTSBURG, PA.
BEEZER BROTHERS, ARCHITECTS.

we reproduce it as an example of the intelligent use of sixteenth century motives in nineteenth century work.

In the *Canadian Architect and Builder* for October is another thoroughly good example of domestic work by Messrs. Sproatt & Rolph. We have had occasion frequently to criticise much of the modern work emanating from Canada, but this sort of thing leaves no loophole for adverse comment.

In *The Brickbuilder* for September are three articles, all of the most vital importance: Mr. Charles Peter Week's first paper on "Brickwork on the Pacific Slope," an unsigned and finely illustrated article on "The New Cathedral at Westminster," and the first of a series by Mr. Frank Chouteau Brown on "Some Minor English Domestic Brickwork." Mr. Week's article deals with some of the very best brickwork thus far produced in this country. Comparatively few people in the East are aware how thoroughly original is the work in this material of such architects

(FROM "THE AMERICAN ARCHITECT.")



CENTRAL PAVILION, SIMMONS COLLEGE, BOSTON, MASS.
PEABODY & STEARNS, ARCHITECTS.

(FROM "THE ARCHITECT," LONDON.)



RESIDENTIAL FLATS, LONDON.
H. FULLER CLARK, ARCHITECT.

(FROM "ARCHITECTURE.")



FOYER, METROPOLITAN LIFE INSURANCE BUILDING,
NEW YORK. N. LE BRUN & SONS, ARCHITECTS.

as Messrs. Coxhead & Coxhead, Mr. A. Page Brown, Mr. Albert Sutton and Mr. Edward L. Holmes. In every instance the material is used with singular intelligence, and one feels that the style has developed most intimately from the exigencies of materials of burnt clay.

In the article on Mr. Bentley's marvellous Roman Catholic Cathedral, in London, are many detailed illustrations hitherto unpublished. They show most unmistakably the intense personality of the architect and the almost feverish sincerity he brought to bear on the question of the development of style. The whole work shows a feeling for pure decoration almost Japanese in its intensity.

Mr. Brown's paper is illustrated with interesting little snapshots of domestic brickwork gathered from various parts of England.

Among the plates, Messrs. Carrère & Hastings' building for the Ethical Culture Society in New York stands forward prominently as a piece of severe and vigorous design.

The articles on English and American brickwork are continued in the October issue, and a series is begun on "Town Halls in England" illustrated by many charming photographs of almost unknown subjects. Messrs. Beezer Brothers' Roman Catholic church is another example of the wholesome tendency now observable in the Roman Church toward a better type of architecture. The style, Italian Lombard, seems, perhaps, slightly affected for America and lacking both in local quality and in suggestion of those permanent elements in the church which primarily should find expression through architecture; still the contrast with the ordinary structures, with which the Roman Church has been insulting intelligence for so many years, is so complete that we can waive for the time being the more personal question of style. Messrs. Allen & Collins' Marlboro City Hall is, in general, a dignified example of the modification of French Classic, for the introduction of which into America Messrs. Carrère & Hastings are so largely responsible. The tower hardly seems to us happy in its scale, and we fear its upper portion, which we reproduce on the preceding page, may prove ineffective when seen in perspective. Messrs. Green & Wicks' house in Buffalo is stately and well composed, Messrs. Peabody & Stearns' Marlboro Public Library unsatisfactory only in its flanking windows where the Palladian motive seems hardly to adapt itself to the broad, low wall surfaces of the building.

In *The American Architect* are many views of a most attractive residence in Manchester, Mass., by Wheelright & Haven. We reproduce one of these as an ex-

(FROM "HOUSE AND GARDEN.")



RESIDENCE OF FRANK CHENEY, JR., SOUTH MANCHESTER, CONN. CHARLES A. PLATT, ARCHITECT.

ample of the un-

failing charm of English sixteenth century models.

In the issue for October 15 are views of Messrs. Peabody & Stearns' Simmons College, Boston, a frank and simple design possessing extreme dignity and refinement. Mr. J. A. Schweinfurth's dormitory, one of the projected group for Wellesley College, is a thoroughly fine example of the adaptation of

English collegiate work to American requirements.

The principle plates in *Architecture* for October deal with Messrs. N. Le Brun & Sons Metropolitan Life Insurance Building in New York, and Messrs. Green & Wicks' Buffalo Art Gallery. The first of these structures is one of those luxuriously overloaded examples of elaborate design which are becoming characteristic of life insurance buildings generally. We reprint a view of the main stairway, where the delicate detail seems more in scale than on the vast exterior. The Buffalo Art Gallery is pure Greek, severe and archæological. Its beauty is, of course, beyond question. The only exception one can take to it is in the case of the approach, where it seems to us the confusion of steps, ramps and parapets is far from forming the ideal base to a building of such grandeur and simplicity.

In *House and Garden* for September are several articles full of the utmost charm. One on "Camden Gardens," by Corinne Norton, is full of illustrations of wonderful old gardens in South Carolina. The continuation of Mr. Ditchfield's papers on "Picturesque English Cottages and their Doorway Gardens" contains some of the most exquisite views of English cottages we have ever seen published, and nearly all of them are practically unknown, having been gathered from points far from the ordinary roads of travellers. Mr. Edward R. Smith's most illuminating articles on "The Topographical Evolution of the City of Paris" are continued, and the Villa Corsi-Salviati is dealt with by Mr. D. C. Jennings-Bramley. Architecturally, it is pretty poor stuff, but some of the landscape effects are delightful. One of Mr. Charles A. Platt's noble and most American houses is illustrated in this issue by interesting photographs, one of which we show.

(FROM "ARCHITECTURE.")

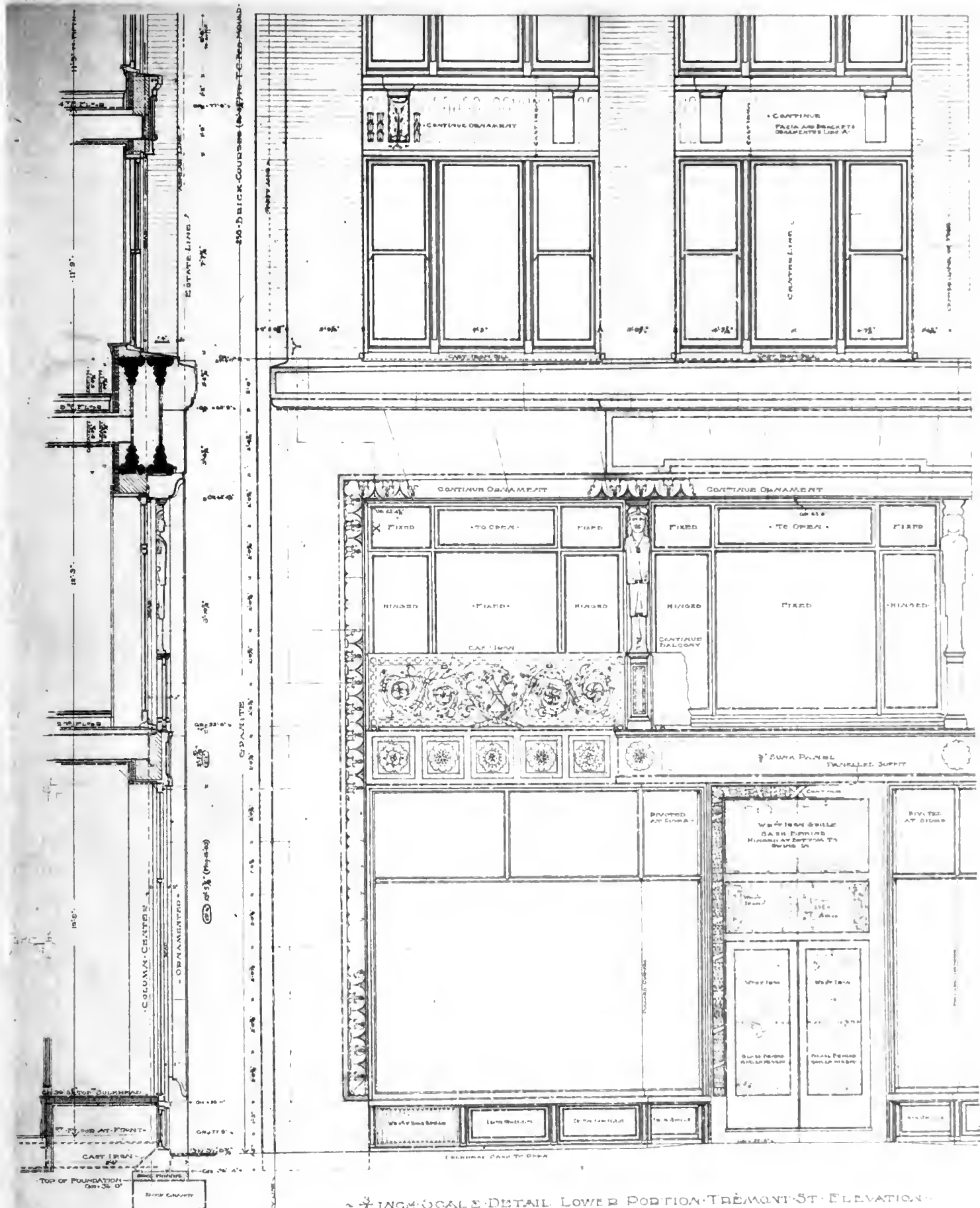


ALBRIGHT ART GALLERY, BUFFALO, N.Y.

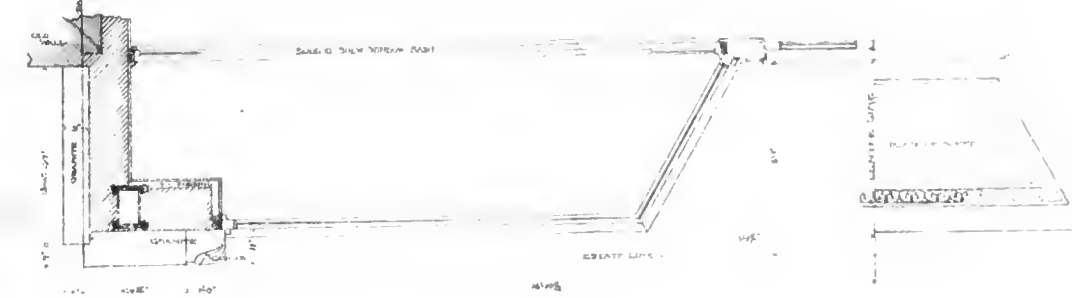
GREEN & WICKS, ARCHITECTS.

In the *Scientific American Building Monthly* for September are many views of Mr. Stanford White's house on Long Island, together with photographs of many other houses, good, bad and indifferent; in the first category being Mr. Frank E. Wallace's at Montclair, N.J., and a stable in Pennsylvania by Mr. Lawrence Visscher Boyd.

In the October issue Mr. Lawson's estate in Massachusetts is shown. It is interesting to see farm buildings architectural without losing the bucolic quality.



1/4" SCALE DETAIL LOWER PORTION TREMONT ST. ELEVATION



SCALE DETAIL OF LOWER PORTION OF TREMONT STREET ELEVATION.
 BUILDING FOR THE WILLIAM LAWRENCE ESTATE, BOSTON, MASS.
 WINSLOW & BIGELOW, ARCHITECTS.

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SCALE DETAIL OF UPPER PORTION OF TREMONT STREET ELEVATION
 BUILDING FOR THE WILLIAM LAWRENCE ESTATE, BOSTON, MASS.
 WINSLOW & BIGELOW, ARCHITECTS.



The Architectural Review

The Pen-and-ink Perspective

By Charles D. Maginnis

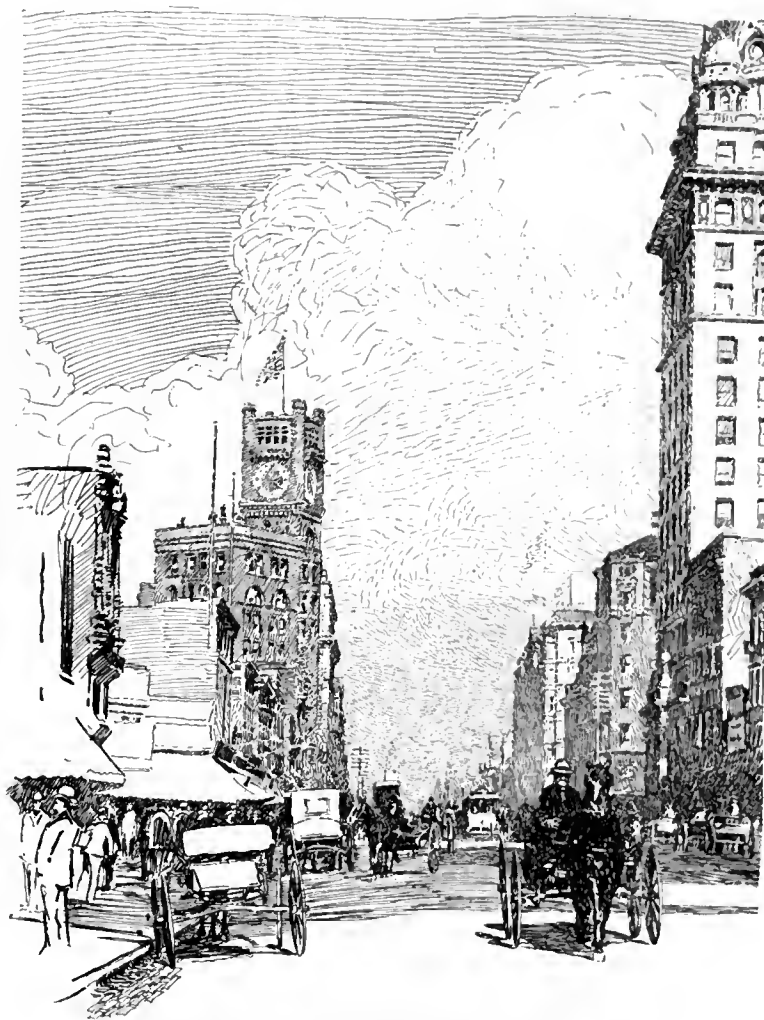
THE *raison d'être* of the architect's perspective was shockingly impressed upon me recently. The contract for the construction of a church had actually been awarded, and a copy of the working drawings had been in the apparently pleased possession of the client for several weeks. Workmen were already busy as beavers, and the foreman was swearing a cheery staccato amid the creak of derricks, when the tardy submission of a water-color perspective first betrayed to the client the awful significance of this activity. As the architect came sadly home to change the spirit of his dream, a solemn silence reigned on the deserted site. Needless to tell, there was not lacking legible testimony to the sobriety of the *second* thought.

Architectural intention, geometrically recorded, is positive hieroglyphics to the patron. Doubtless it is proportionately impressive, but — as we have seen — not proportionately convincing. It must, therefore, be intelligibly visualized into some impression of actuality. Undoubtedly such impression may be most vividly conveyed in the terms of water-color, even the medium known as "wash" having virtues, in this kind, superior to those of pen-and-ink. But this consideration is not to be accepted as finally determining the relative merits of these illustrative methods nor, singularly enough, even their relative power of appeal. Out of its very technical shortcomings the pen has an amusingly ingratiating way of hitting off the non-professional view of architectural values. The eagerness with which it pounces on salient points of expression, the tenderness with which it fondles ornament, leaving it at last in a radiance against the white paper, the playfulness with which it trifles with serious astronomical laws, its predilection for summer atmospheres, all make of the pen an instrument of delicious "blarney," the influence of which, on a committee of really shrewd, hard-headed men of affairs, is as potent as poppy or mandragora or any drowsy syrup of the East. And yet the architect could hardly select a worse instrument with which to flatter *himself*. If he shows "bad form," it has a cruel way of advertising it. For him it has no charity, for from him much is expected. He conceives

in line, so in line should his faults not be made manifest. Though not without its sentiment, for him its point is severe, incisive, surgical. So it is that he submits, with concern always, to its cruel analysis.

Pictorially considered, the average pen-and-ink perspective is not a very artistic performance. The unequalness of its merits reminds one of the egg served to the curate, who, at the polite concern of his host, the bishop, eagerly protested that it was quite palatable — "Indeed, your Grace, *parts* of it are *excellent*." It is not unfair, I think, to apply pictorial standards to the technique of the architectural perspective.

The intent is unquestionably pictorial, with the qualification only that it is, at the same time, illustrative. This qualification is not, however, one that is essentially prejudicial to the artistic quality of the result, though it may, by the nature of the subject, moderate considerably its pictorial appeal. The building's the thing, of course, first of all. Everything else is accessory after that fact. One may draw a whole street of houses in the most playful of moods, but the responsible rendering of one of its units may be quite another story. To give anything like full expression to the architectural meaning of the individual building, and at the same time to bring it into interesting pictorial scale with its natural accessories, is often exceedingly difficult. If the building is large and compact, the accessories of street life will often introduce themselves at a scale so insignificant as hardly to qualify the inflexible formality of the architectural area. Nor is this formality to be lightly



FROM "A STREET IN SAN FRANCISCO."
DRAWN BY WILLIS POLK.

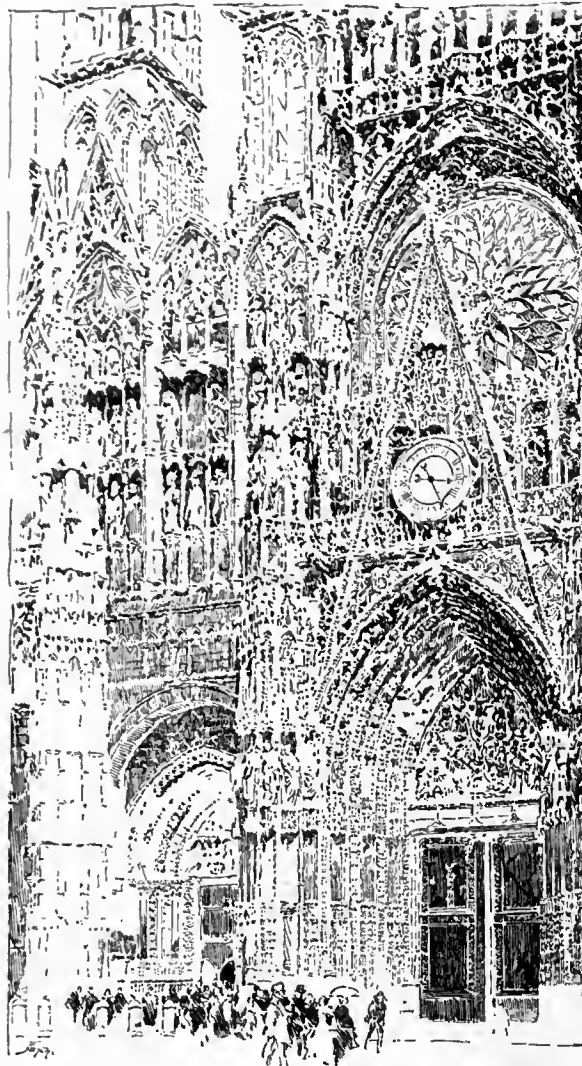
tampered with. One must not obliterate all circumstantial evidence that he is dealing with a building supposedly fresh from the hands of the contractor. The rectangularity, therefore, of the window-openings must be treated with a proper degree of respect. But when this is said, there is absolutely nothing else to differentiate the point of view of the architectural illustrator from that of the magazine artist. The complete expression of the architectural element may — though it does not always — call for a smaller scale in the rendering, but it certainly makes no demand for stiff and peculiar



DRAWN BY C. D. MAGINNIS.

conventions. There is neither sentiment nor a literary principle back of the perspective that is made with a ruling pen and a straight edge. And no technique is tolerable, no matter how "architectural," which is not free and plastic enough to represent contiguous Nature, animate and inanimate, without putting her in a straight waistcoat. But, with the best intentions toward Nature, the draughtsman who is suddenly called on to depict her, after a week spent in "full-sizing" mantelpieces or designing steel trusses, is liable to feel the need of a little mental calisthenics. It is hard to get rid of the feeling of the T-square, and Nature frowns at the approach of that excellent instrument, the thought of which reminds us that the architect's *professional* point of view is not at all pictorial and that his perspective sketch is, therefore, to be accepted as but an evidence of his versatility after all.

I have said that there is no unfairness in judging the technique of architectural illustrations by ordinary pictorial standards. It is distinctly unfair, however, in the artistic estimate of it, not to recognize that it represents an activity quite outside the sphere of the author's usual work. And yet more than one architect is represented in the accompanying illustrations in behalf of whose draughtsmanship even so reasonable an argument need not be urged. The drawing of the San Francisco street, by Willis Polk, might stand in any company, so admirable is it and so free from the least suggestion of professional bias. Yet Willis Polk is an able architect and can do the multitude of difficult things



FROM "THE GREAT DOOR, ROUEN CATHEDRAL."
DRAWN BY JOSEPH PENNELL.

(From "Highways and Byways of Normandy," The Macmillan Company.)

ence, to control and direct them into effective orchestration, to blend them into specific individuality. If the leader of the orchestra, then, indulge a secret and inconstant weakness for the trombone, is there any wonder in it? He is not likely to boast of it to the be-spectacled Teuton in the ranks next day, for whom the trombone is almost as the brazen extension of his own windpipe. Our self-complacency required this much — and some critics.

While the pictorial shortcomings of the pen-and-ink perspective inhere partly in the subject and partly in the point of view, certain pervading and remediable weaknesses must be conceded. Unquestionably the most noticeable of these, and that

which often utterly discredits many a drawing otherwise artistically skilful, is the inability to do justice to the human element of the subject. Only a very few of our draughtsmen can give a convincing look to those very well-dressed people who happen to be strolling in front of the building at the psychological moment. This is the more unfortunate as the unprofessional



FROM A DRAWING BY E. ELDON DEANE.

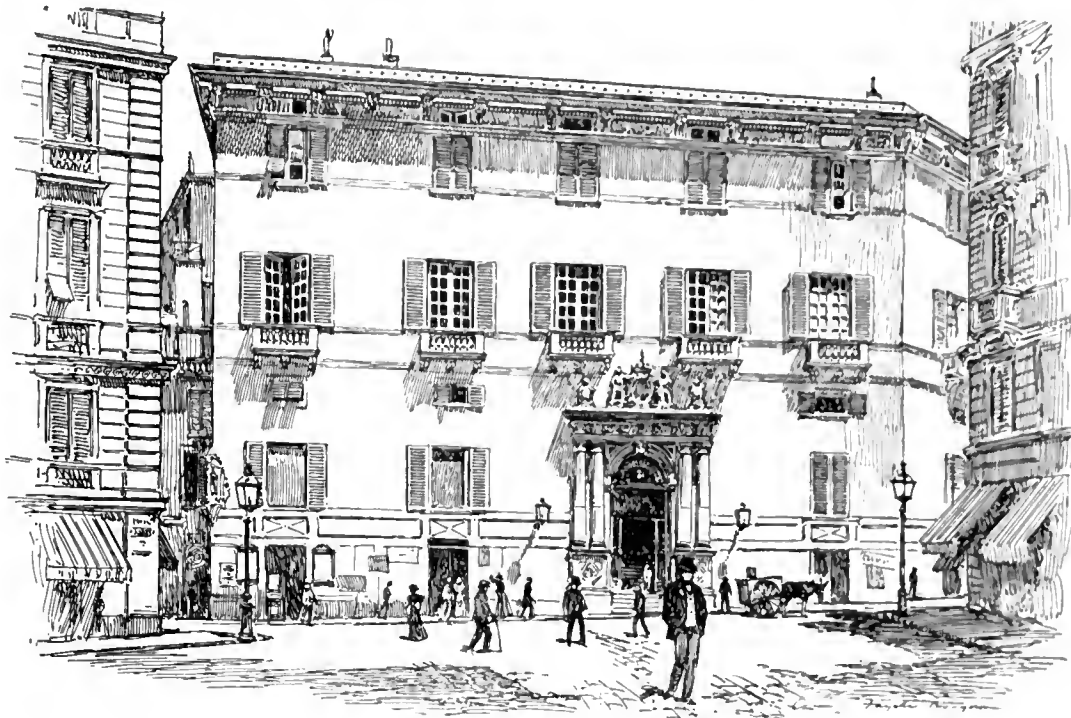


DRAWN BY D. A. GREGG.

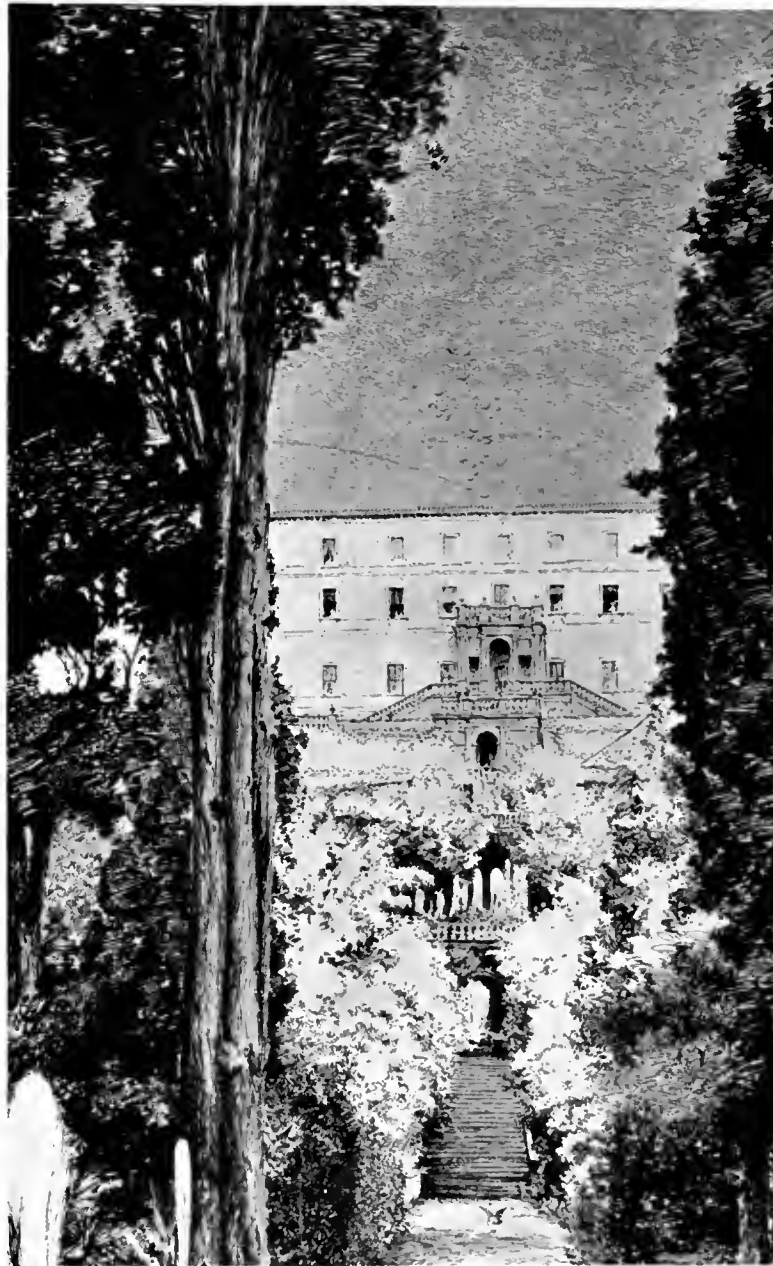
EDWIN J. LEWIS, JR.
ARCHITECT,
BOSTON.

point of view will instantly apply just this test to the draughtsmanship. To give individual expression to a lot of very little figures is no easy matter, but it is generally made gratuitously hard. Why should a draughtsman needlessly advertise his weakness? Why must he, after traversing whole areas of building with a few fleet, suggestive strokes of his pen, suddenly halt and begin dressing up some insignificant creature down on the street as if *he* were the picture — recording the design of his tailoring, dabbling in the pattern of his necktie, and leaving him at last as though he were cased in armor? What use is there in elaborately creating an atmosphere if it is not to envelop this fellow, too? If there is deftness and subtlety anywhere it should be here, as here only is the life and movement.

In the accessory elements of landscape, only a few of our draughtsmen are notably successful. A tree is an excellent test of draughtsmanship, and yet trees are generally represented so as to charitably conceal their anatomy, as if that were something unbeautiful. Mr. Goodhue is courageous enough to place a tree in his foreground and clever enough to render it most convincingly. It is rare to meet, by the way, in an architectural drawing, a detail of foliage so independently interesting as that shown on page 250. Mr. Gregg has some clever methods of rendering leafage in a broad decorative way. The detail (page 248) by Mr. J. A. Schweinfurth, is characteristic of a very artistic feeling which he has for the foreground plane. The decorative value to a drawing of such a setting, thus intimately rendered, is very considerable. Mr. Campbell's rendering of foliage texture I



DRAWN BY CLAUDE F. BRAGDON.

FROM "THE VILLA D'ESTE."
DRAWN BY H. B. PENNELL.

have always thought most successful.

Another common weakness is an unnecessary formalism, a too precise statement of things. This makes for a certain tightness of effect in the drawing which is uninteresting, and a representation of values which is often really untrue. I have a feeling that architecture in the concrete, with the sun shining on it, is much less hard and aggressive than it is oftentimes represented (with what he feels to be an almost immoral degree of insincerity) by the perspective draughtsman. A good example of interesting and quite adequate statement is given in the rendering of the brickwork in Mr. Lowell's tower by Mr. Campbell (page 248). The value and texture of the brick mass is suggested at the most telling place — against the light masonry of the base — and is then carried up and vignettted in oblique waves that gracefully qualify the upward shoot of the tower. Parenthetically, I must explain here that in respect of drawings whose details were of special technical interest, it was thought better to give an adequate illustration of such details rather than to accept the editorial alternative of compressing the whole perspective in each case to so small a scale as to leave nothing but the general effect.

The architectural illustration has a redeeming quality in that it is often characterized by much beauty of individual line, and it would be difficult in this connection to match some of the drawings of Mr. Bosworth and Mr. Partridge, whose work we see too rarely. The Sphinx (page 249) is a singular subject for a pen drawing, but it has been very seriously addressed here. One may not approach the Sphinx in a spirit of trifling. The drawing, of which this is but a



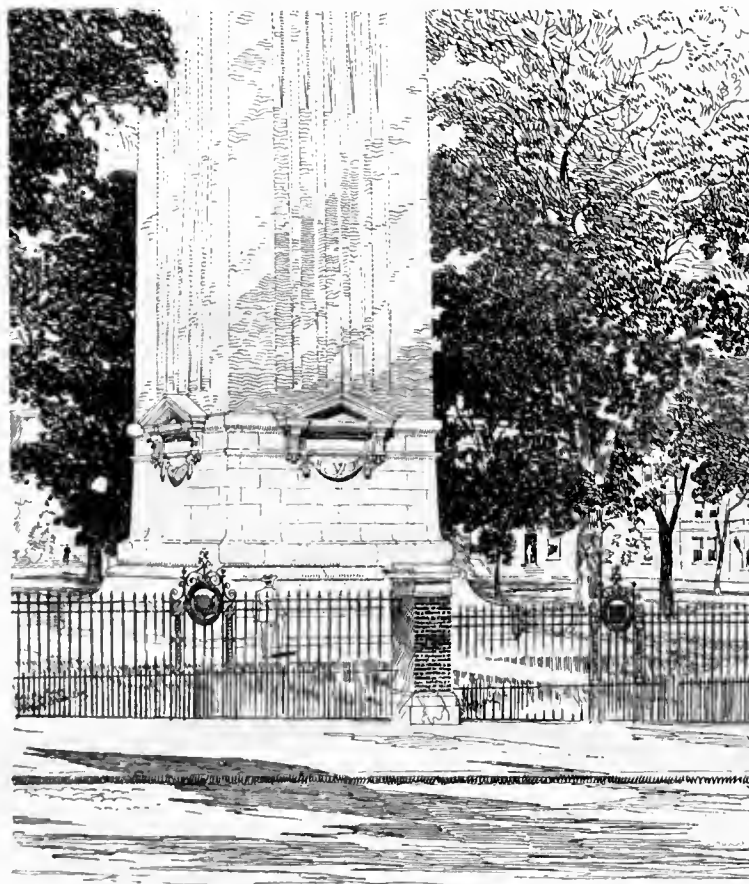
FROM A DRAWING BY W. T. PARTRIDGE.



FROM A DRAWING BY J. A. SCHWEINFURTH.

fraction, is as remarkable an example of patience as of delicate and beautiful pen-work. The drawing by Mr. Partridge shown above is a good example of his facile grace of line. But no one has succeeded, I think, in investing a single line with more power and expression than Mr. Gregg. And, altogether, the influence of no one has been so generally beneficial upon the technique of the American pen-and-ink perspective. We owe much to this splendid, modest draughtsman; indeed, the writer feels that he owes his old preceptor even the title to write at all on such a subject. May he continue to apotheosize for many years to come!

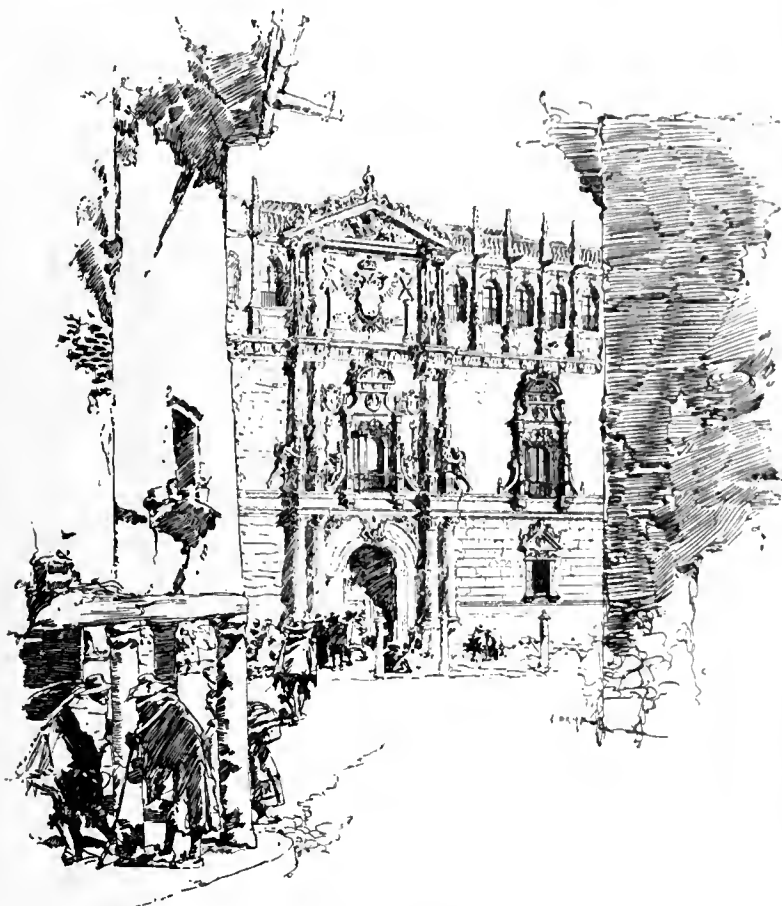
To carry something of the sentiment of the architecture of a subject into its surroundings is a quite conceivable artistic intention. Indeed, it is realized very often in Mr. Goodhue's drawings of those beautiful Gothic churches. The immediate landscape he develops with a great deal of sentiment, and the various features are rendered very intimately, often in a very low key, and so as to heighten very sensibly the romantic sentiment of the architecture. And the detail (page 247) of Mr. H. B. Pennell's well-known drawing illustrates very inadequately how

FROM "THE CARRIE TOWER," BROWN UNIVERSITY.
DRAWN BY W. M. CAMPBELL.

splendidly he has rendered the romantic setting of the *Villa d'Este*.

I wonder if I am wrong in feeling that we see fewer pen drawings in the architectural journals nowadays, and that we have to put the blame on the camera and the *Ecole des Beaux Arts*. Exhibitions of late years have placed more store by the photograph and a less warranted value on the school drawing, what was supposed to be an exceptionally good example of which I was recently called on to admire — much to my embarrassment on presently discovering that one of the principal shadows of it was, for half its length, graded to a lighter value than the wall on which it was cast! But the pen is not quite out of fashion, and a beautiful use of line must ever appeal to the professional sense of the busiest of architects. It is not given me to record any interesting development in recent architectural pen drawing, nor the advent of any individuality of importance, though there is promise in some recent drawings that

Mr. Wilkinson, of Washington, whose power has hitherto been evinced somewhat mimetically, may develop an interesting individual style. One of his drawings is shown on Plate LXVIII.



DRAWN BY DANIEL VIERGE.
From "Pablo de Segovia."



FROM THE ETCHING BY JAMES A. MCN. WHISTLER, "ALDERNEY STREET."
From the "Gazette des Beaux Arts."

There is such special pertinence to the activities of the architectural draughtsman in the charming drawings of Joseph Pennell that one can but wonder why they have not proved more inspiring. As a mere detail of his drawing of the Great Door of Rouen Cathedral — it is to be observed, for instance, what little difficulty the issuing crowd presented to his deft fingers. Yet such a drawing as this is replete with valuable suggestion. Compare it with a photograph and it will be seen how personal it is, how much it eliminates in deference to the limited genius of the pen-point. The local color is suggested only, the mere rendering of the elaborate lace-like design involving an amount of ink sufficient to impart to the whole a rich gray tone which is emphasized by the dark figures in the street. No better lesson could be learned by the be-

ginner from so admirable a stylist than this — that the pen has a sphere of its own, and may not invade the province of the brush without a sensible loss of character. Though less immediately stimulating, the line work of Whistler's etchings must not be neglected by the student of the pen. The beginner must be warned, however, against a too literal emulation. The beautiful etching published here, for example, expresses the architecture of the subject with admirable reference to the artistic intention, but much too subjectively to be of direct value for the architectural draughtsman, who would be disposed to think it all rather careless and scratchy. The etchings of Maxine Lalanne, on the other hand, are splendidly instructive in their greater precision and directness of method, and in their remarkable economy of means.



FROM "THE SPHINX."
DRAWN BY W. W. BOSWORTH.



The Chapel Tower and Chaplains
Quarters - West Point.

Drawn for this article by BERTRAM G. GOODHUE.



THE NORTH FRONT.



Photographs by H. Parker Rolfe.

"POPLAR GROVE," ST. DAVID'S, PA.

FROM THE SOUTHWEST.

LINDLEY JOHNSON, ARCHITECT.



THE MAIN HALL.



THE NORTH PORTICO.

"POPLAR GROVE," ST. DAVID'S, PA.



VIEW FROM THE LIBRARY ACROSS HALL.

LINDLEY JOHNSON, ARCHITECT.

Photographs by H. Parker Rolfe.

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PLATES

PLATES LXV.-LXVI.—SCHOOL OF MINES, COLUMBIA UNIVERSITY, NEW YORK, N. Y.—*Arnold J. Brunner, Architect, New York, N. Y.*

PLATES LXVII.-LXIX.—UNITED STATES POST-OFFICE, MARSHALLTOWN, IOWA.—*James Knox Taylor, Architect, Washington, D. C.*

PLATES LXX.-LXXII.—BUILDING FOR THE WILLIAM LAWRENCE ESTATE, BOSTON, MASS.—*Winslow & Bigelow, Architects, Boston, Mass.*

WHILE the new bronze doors of the Boston Public Library may be little criticised from the standpoint of their artistic merit and interest as bas-reliefs, it seems open to question if the panels, as now employed, are suitable or indeed appropriate and logical solutions of the door problem. A bronze door especially, from its weight and the consequent difficulty with which it is moved, should be nicely adjusted to the conditions under which it must be constantly viewed. And these six new doors or "valves," designed by Daniel C. French to fill the three openings from the vestibule to the lower hallway, cannot be considered as being actually satisfying.

To set aside for the moment any consideration of their appropriateness to the architectural environment in which they are placed, and take up only the questions they first suggest, it is the notable disregard of the ordinary and conventional attributes that custom and necessity have provided for the treatment of the swinging door that is so strongly evidenced in these designs that it first demands attention. If architecture is the art of construction, as it has been tersely defined, it is certainly to be expected that the problem presented in these doors should have been solved in such a way as to, at least, suggest the construction that we know is necessary to properly retain their shape, of which the treatment and design itself should be the logical expression.

In these new gates this principle has been utterly ignored, and the effect upon the eye, familiarized to the suggestion of support that is furnished by the customary visible door framing, is unpleasant, not to say disagreeable. Aside from the disregard of this psychological aspect of the case, the actual fact that no recognition of this necessary construction is given



BRONZE DOORS, BOSTON PUBLIC LIBRARY.
DANIEL C. FRENCH, SCULPTOR. MCKIM, MEAD & WHITE, ARCHITECTS.

in the design, is so unfortunate that the beholder cannot bring himself to regard these bronze reliefs as swinging doors. If they had been immovable panels set within a well-defined architectural border or frame, including a lower or bottom rail as its most important member, or resting upon some supporting belt course, more in the way in which the famous bas-reliefs in the Fountain of the Innocents at Paris were used by Jean Goujon, the result would have been less open to criticism.

The striving for originality that actuated the designer is not only commendable in itself, but is indeed a very considerable adjunct to the modern spirit that is yearly becoming more strongly evidenced in the arts. But if this spirit is not employed with a proper understanding of its relative importance and value, and with the necessary restraint and conservatism, it is well-nigh certain to become ridiculous, as in instances of "L'Art Nouveau."

As regards their appropriateness to the position, the very slight relief in which the panels are modelled is little fitted to the lighting, which is insufficient as well as poorly placed, coming but directly in front of the doorways. Their lack of harmony with the architectural environment in which they are set is even more condemnable where the entire building is such an inspired and scholarly development from the best Italian Renaissance forms, a style which should have been adopted as the very first essential of so important an accessory as might have been furnished by these doors.

It is, of course, purely a coincidence that a set of bronze doors should have been recently installed in another building by the same architects and in a location removed by but a few miles from the Boston Library. Yet those doors happen to be such beautiful adaptations of Renaissance precedent that they would have been immeasurably more effective and better suited to the environment and surroundings in the more centrally located and important building on Copley square.



BRONZE DOORS AND THE VESTIBULE, BOSTON PUBLIC LIBRARY.
DANIEL C. FRENCH, SCULPTOR. MCKIM, MEAD & WHITE, ARCHITECTS.

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

THE *American Architect* for October 1 (overlooked in the review of last month) contains several views of the new buildings for the Middlesex School, Concord, Mass., by Messrs. Peabody & Stearns and by Mr. Charles K. Cummings. These are all in a simple and serious form of modified Colonial, Mr. Cummings' dining hall being particularly fine and simple in its treatment, with the white accents of decoration admirably disposed and in good proportion. There is also in the same number a good photograph of Mr. T. C. Link's Mines and Metallurgy Building for the St. Louis Exposition, a design thoroughly unhackneyed and vigorous, contrasting well with the commonplace-ness that is so conspicuous in many of the other structures. In the issue of October 22 is published a rather unsatisfactory photograph of one of the best examples of office building design we have seen for a long time, namely, the building for the Wm. Lawrence Estate, occupied by the Oliver Ditson Company, Boston, by Messrs. Winslow and Bigelow. The whole front is logical and splendidly built up, strong in massing and in proportion, with the ornament most judiciously placed and in admirable scale. This is a notable building in every way, deserving careful study and demanding keen appreciation. In the issue for October 29 are reproductions of several *Prix de Rome* designs for "National Work Shops for the Manufacture of Rugs and Tapestries." The second Grand Prize, by M. Tauzin, is notably good in elevation, but it might quite as well be labelled "A National Museum of Art" or "A Royal Palace for a Continental King-

dom." It is interesting to find in this same number measured drawings of the famous old Suspension Bridge at Newburyport, Mass., built in 1810, and the first example of this kind of bridge construction in the United States. The drawings are by Mr. A. K. Mosley.

Several more examples of modern Italian design are shown in the issue for November 5. They all show a certain originality and vitality that are very welcome. We reproduce one view of the *Castello di Montegalletto* by Signori Graziani, Parodi, Allegro & Crotta. The work shows a most interesting combination of Italian hints and suggestions, Norman, Lombard and Saracenic. Almost everywhere on the Continent, if we except, perhaps, France, is an indication of a breaking away on the part of the younger architects from the stereotyped traditions of the schools and a harking back to historical precedents, vivified by a modernism that is thoroughly delightful and encouraging. These illustrations accompany a series of articles by Signor Melani on "Brickwork in Modern Italy."

Messrs. Maginnis, Walsh & Sullivan's design for a bath-house for the city of Boston, published November 19, is as charming as one would expect. We reproduce a perspective sketch of this design so admirably conceived in every particular. In this same issue is a thoroughly delightful house in Brookline by Messrs. Winslow & Bigelow; and another excellent example of revived Colonial, also in Brookline, by Messrs. Chapman & Frazer.

The principal illustrations in *The Western Architect* for November are of a Memorial Theatre in Red Wing, Minn., which can scarcely be considered a successful example of proportion or the disposition of decoration. Messrs. Eckel & Mann's Carnegie Library for Albany, Mo., is, on the other hand, original and notably interesting in its simplicity and individuality, while Messrs. Meade & Garfield's residence in Cleveland is simple, dignified and scholarly.

(FROM "THE AMERICAN ARCHITECT.")



BUILDING FOR THE WM. LAWRENCE ESTATE, BOSTON.
WINSLOW & BIGELOW, ARCHITECTS.
(See plates LXX. to LXXII.)



CHATEAU DI MONTEGALLETTO, GENOA, ITALY.
GRAZIANI, PARODI, ALLEGRO & CROTTA,
ARCHITECTS.

(FROM "THE AMERICAN ARCHITECT.")



NORTH END BATH-HOUSE FOR BOSTON (AS ORIGINALLY PLANNED).
MAGINNIS, WALSH & SULLIVAN, ARCHITECTS.

pect. We reproduce a perspective sketch of this design so admirably conceived in every particular. In this same issue is a thoroughly delightful house in Brookline by Messrs. Winslow & Bigelow; and another excellent example of revived Colonial, also in Brookline, by Messrs. Chapman & Frazer.

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(FROM "THE AMERICAN ARCHITECT.")

(FROM "THE WESTERN ARCHITECT.")



HOUSE OF MRS. M. W. BEMIS, BROOKLINE, MASS.
WINSLOW & BIGELOW, ARCHITECTS.



HOUSE OF MR. A. C. WICKS, CLEVELAND, O.
MEADE & GARFIELD, ARCHITECTS.

The leading article in *The Architects' and Builders' Magazine* for November is on Messrs. Clinton & Russell's New Hotel Astor in New York, the interior treatment showing a reserved and architectural quality that is somewhat unusual in work of this class, which nine times out of ten can be prescribed in the immortal words of a New York wit as being "either early Pullman or late North German Lloyd."

The Architectural Record for November has for its first article a consideration of the work of Messrs. Cope and Stewardson, by Mr. Ralph Adams Cram, illustrated with many photographs; Professor Goodyear's studies of "Architectural Refinements in French Cathedrals" are continued in this issue; and there is an article on the New York Stock Exchange by Mr. Russell Sturgis.

A very interesting church for Uganda, by Professor Beresford Pite, is published in *The Builder* (London) for October 22. No effort has been made to transplant English architecture into Africa. Instead, a design has been developed from the most practical considerations, and as a result

(FROM "THE BUILDER," LONDON.)

(FROM "THE ARCHITECT," LONDON.)



NEW TOWER, CHURCH OF ST. JOHN, COWLEY, OXFORD.
G. F. BODLEY, ARCHITECT.



NO. 50 FINSBURY SQUARE, E.C., LONDON.
GILBERT & CONSTANDEOROS, ARCHITECTS.

it possesses distinct originality and value. The whole method of design is particularly interesting and the construction as well. Evidently a very small amount of money was available, but the work serves to show how, with a plier resources, really thinking architects might develop logical and local architecture of extreme value. Mr. Bodley's tower for the Monastic Chapel of the Society of St. John the Evangelist, at Cowley, Oxford, is a notable instance of severe and characteristic design.

In the same magazine for October 29 is a view of the interior of the proposed Cathedral in Umtata, South Africa, by Mr. G. H. Fellowes Prynne. In this case Mr. Prynne has done exactly what Professor Pite did not do — he has transported good English Gothic bodily to a new locale, which, on general principles, would seem to be anything but receptive. One cannot but feel that Professor Pite has followed a far wiser course in letting his design grow from local climatic conditions.

In *The Architect* (London) for November is yet another example of African ecclesiastical architecture, and here,

(FROM THE "ARCHITECT," LONDON.)



ST. ETHELWOLD'S CHURCH, SHOTTON-IN-HAWARDEN.
DOUGLAS & MINSHULL, ARCHITECTS.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



SLINDON CHURCH, STAFFORDSHIRE. BASIL CHAMPNEYS, ARCHITECT.



GOATHLAND CHURCH, YORKSHIRE. WALTER H. BRIERLEY, ARCHITECT.

also, no effort has been made to preserve any essential local quality, the little chapel being quite the sort of thing one would expect to find in the most ordinary industrial suburb. A thoroughly good piece of modern Gothic is shown in this same magazine for October 21 in the shape of the interior of a church, by Messrs. Douglas & Minshull—solid, dignified and impressive work of a conservative, but most admirable character. In the issue for November 4 is a curious example of the overwrought, but in a measure effective, street architecture of London in the shape of business premises, the architects of which are Messrs. Gilbert & Constandeoros

The perspective view of Mr. C. A. Nicholson's competitive design for Liverpool Cathedral is published in *The Builders' Journal and Architectural Record* (London) for October 19, a powerful piece of work, but in our opinion falling far short of the high level achieved in the successful design by Mr. Gilbert Scott. Some very charming architectural sketches by Mr. Gerald Warren appear in this number.

In *The Architectural Review* (London) for November the

immensely valuable articles on "English Mediæval Figure Sculpture," by Mr. Prior and Mr. Gardner, are continued. These men are doing most important work in calling attention to the extraordinary power and individuality of Gothic sculpture in England, an independent school of work which hitherto has received scant credit. Mr. Walter Brierley's Yorkshire church is admirable, both inside and out, as an example of the little country church, and Messrs. Mallows & Grocock's house in Bedford is equally good as domestic architecture. Mr. Temple-Moore's church, while vigorous and direct, is hardly successful in its treatment of arches in the interior, though the work has most admirable force and frankness. Mr. Basil Champneys' Staffordshire church is yet another delightful piece of ecclesiastical work.

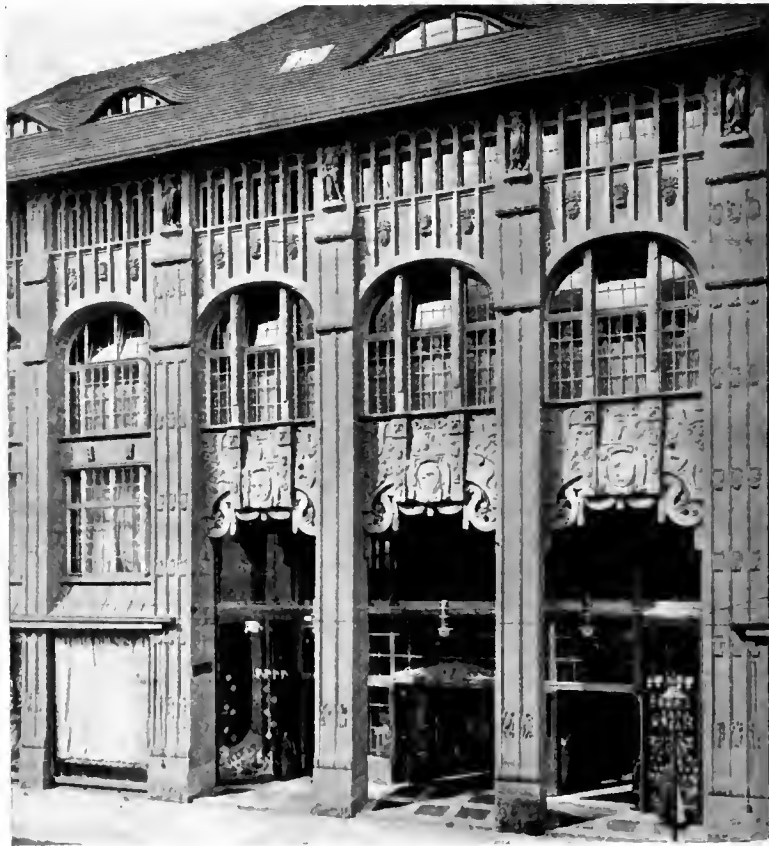
Architektonische Rundschau contains many views of German architecture at St. Louis, and as well, quite the most extraordinary, even astounding, piece of *Art Nouveau*, "as she is spoke," we have ever seen. We have reproduced this last wonderful parable, leaving it to speak for itself, which it does most fluently.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)



HOUSE AT BIDDENHAM, BEDFORD. MALLOWS & GROCOCK, ARCHITECTS.

(FROM "ARCHITEKTONISCHE RUNDschau.")



A STORE AND DWELLING IN BERLIN. ALFRED WESSEL, ARCHITECT.

