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FIG. 21. VIEW THROUGH PORTE-COCHERE  
—MELODY FARM, LAKE FOREST, ILL.

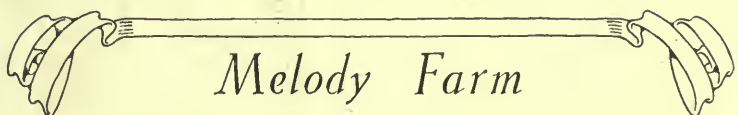
# THE ARCHITECTURAL RECORD

VOLUME XXXIX



NUMBER II

FEBRUARY, 1916



## Melody Farm

*The Country Home of  
J. Ogden Armour, Esq.,  
Lake Forest, Ill.*

*Arthur Heun, Architect*

*By Peter B. Wight*

IN an article in the issue of the Architectural Record for October last, an attempt was made to describe the conditions on which progress in the designing of country houses in the Middle West in recent years has depended. Numerous illustrations of the present condition of the art were given, and in addition to these there appeared in the December issue pictures of six more houses of the same kind, which had been crowded out of the October number for want of room. The illustrations were mostly of houses of moderate cost. It is now my privilege to illustrate and describe a house and garden in the planning and design of which limitations of cost are not evident, and carried out on a scale that has seldom been equalled in any other country home in America. But lest the reader should infer that

“scale” is a controlling merit in the present instance, let it be here understood that mere bigness has had no influence upon the writer. It is only an accident which gave the architect the free hand to express himself in a large way; and in so doing he has not allowed his good taste and artistic feeling to be overmastered by the exceptional opportunity that came in his way. Neither has the writer hereof any desire to describe and illustrate it so fully as is now attempted, had he not been impressed with the idea that it expresses ideas of rationality and beauty not less than of modesty and fitness.

Six years ago Mr. J. Ogden Armour, of Chicago, whose name is a figure in modern business not only in America, but throughout the world of trade and commerce, bought to satisfy his desire to provide for the rest of his life and that

of his family, a country place which would not only provide them with all the comforts of home that they could ever hope for, but which would be large enough to supply him with a field for exploitation and development during many years to come; in which when the cares of business may have been laid aside and entrusted to others he might enjoy farming and every other thing that the cultivation of land comprises and implies, under his own direct observation. For Mr. Armour is only now beginning the period known as middle life, and has many years of cheerful prospect before him.

He first satisfied this desire by purchasing several contiguous farms comprising twelve hundred acres or more, situated only thirty miles from his home in Chicago. This property is west of Lake Forest, which since 1870 has been the favorite site for the country residences of the wealthy and cultured business men of Chicago. Lake Forest, the farthest from the city of Chicago's suburban settlements, is a natural woodland, divided into building sites with more or less garden surroundings; it is not farm land, because its native trees are its best asset. Mr. Armour's place is located west of the C. M. and St. P. R. R., which runs through one corner of the farm, and it possesses only a few patches of natural forest. Hence it is in every sense a farm and is intended to be cultivated as such. Not more than forty acres are devoted to house and gardens and the rest will be cultivated as opportunities are offered and disposition is inclined. Permanent farm buildings have not yet been erected or planned. Therefore only the house and gardens are of any concern to us at present.

Mr. Armour, in building the house and laying out the gardens, did not so much consider his own desires as those of his wife, his daughter and one who had not the least consideration—his mother. He only desired to make it their country home—and he has succeeded; for it is what might be called a self-contained house in that respect, like many of the old English manor houses; but it is still very near to the large number of good neighbors residing in that part of Lake Forest which lies between the C. M. and St. P. R. R. and Lake Michigan.

He selected as his architect Arthur Heun, of Chicago, than whom he could have found no more sympathetic and enthusiastic coadjutor. Mr. Heun is one of the younger Chicago architects who are known for their artistic accomplishments and progressive tendencies. He has had control of all the work, which required nearly two years in its accomplishment, having engaged other professional help, such as that of engineers, landscape executives, and gardeners to carry out the designs, which were entirely his own. The house was completed and the gardens were practically laid out and graded four years ago. The growth since that time only up to the summer and fall of 1915 is therefore shown in the photographic illustrations.

To make the illustrations most intelligible to the reader, they have been arranged in such order as that in which one would make a tour of the premises, which Mr. and Mrs. Armour have kindly placed at the disposal of the Architectural Record for the time being.

The visitor, arriving by train or from Lake Forest by other conveyance, is first driven over the concrete bridge built by Mr. Armour which spans the tracks of the C. M. and St. P. R. R., and on a perfectly made road through a piece of natural forest, shown in Fig. 1, from which he emerges to get the first general view of the house and attached outbuildings. This forest is the only natural woodland on the site.

The road then winds around, turning somewhat away from the house at first, and then toward the east entrance, which is approached by a straight road from which most of this side of the house is seen in elevation, as in Fig. 2. This leads into the forecourt, in the center of which is a fountain around which the road turns in a circle, passing the loggia at the main entrance and continuing to the right through the porte-cochere, which is under the northeast wing of the house, between the office and the side entrance (Fig. 3). This road continues on in a northerly direction toward the stables and garage. Fig. 4, reproduced in color on the cover and looking in the same direction, gives a better view of one of



FIG. 1. MAIN DRIVE JUST BEFORE IT REACHES THE OPEN GROUND UPON WHICH THE HOUSE IS BUILT—MELODY FARM, LAKE FOREST, ILL.

the observation towers. It will be observed that rooms in the second story extend over the porte-cochere and most of the loggias, so that the second story covers more area than the rooms of the main floor. There is no third story except in the two towers. Fig. 5 is another view in the same direction showing the entrance porch and the porte-cochere, and Fig. 6 shows the detail of the entrance porch and the beautiful loggia over it. This picture gives the best view of the overhanging eaves which surround the whole building and the relation between the marble work of the exterior and the stuccoed brick walls, which are everywhere finished the same. Fig. 7 is a view close up to the entrance to the porte-cochere, giving a vista of the road to the garage and beyond the arch, and the marble details of the second story.

We are now supposed to have entered the house through the large entrance loggia and vestibule and are standing near the north end of the grand central hall, from which we have the view shown in Fig. 8. We are looking south, and the

main door through which we have entered from the vestibule is between two Chinese vases on pedestals and opposite the central table on which are chrysanthemums. This hall is 20 feet wide and 112 feet long. At the far end as we stand is the open fireplace concealed by the bunch of flowers, on each side of which are open arches which connect with a corridor. From this corridor are three glass doors connecting with a loggia still farther on, a door on the right leading into the living room, one on the left leading into the music room. In this view of the central hall the five double doors to the right lead into the winter garden, which is on the west side of the house. Fig. 9 is a view of the central hall looking toward the main stairway, which is at the north end. Here the five doors to the winter garden are on the left and the opening on the right where the columns of Caen stone are shown is into the palm room. Fig. 10 is a view of the great marble stairway leading to the second story. It is very plain, but has bronze railings. Observe the care that

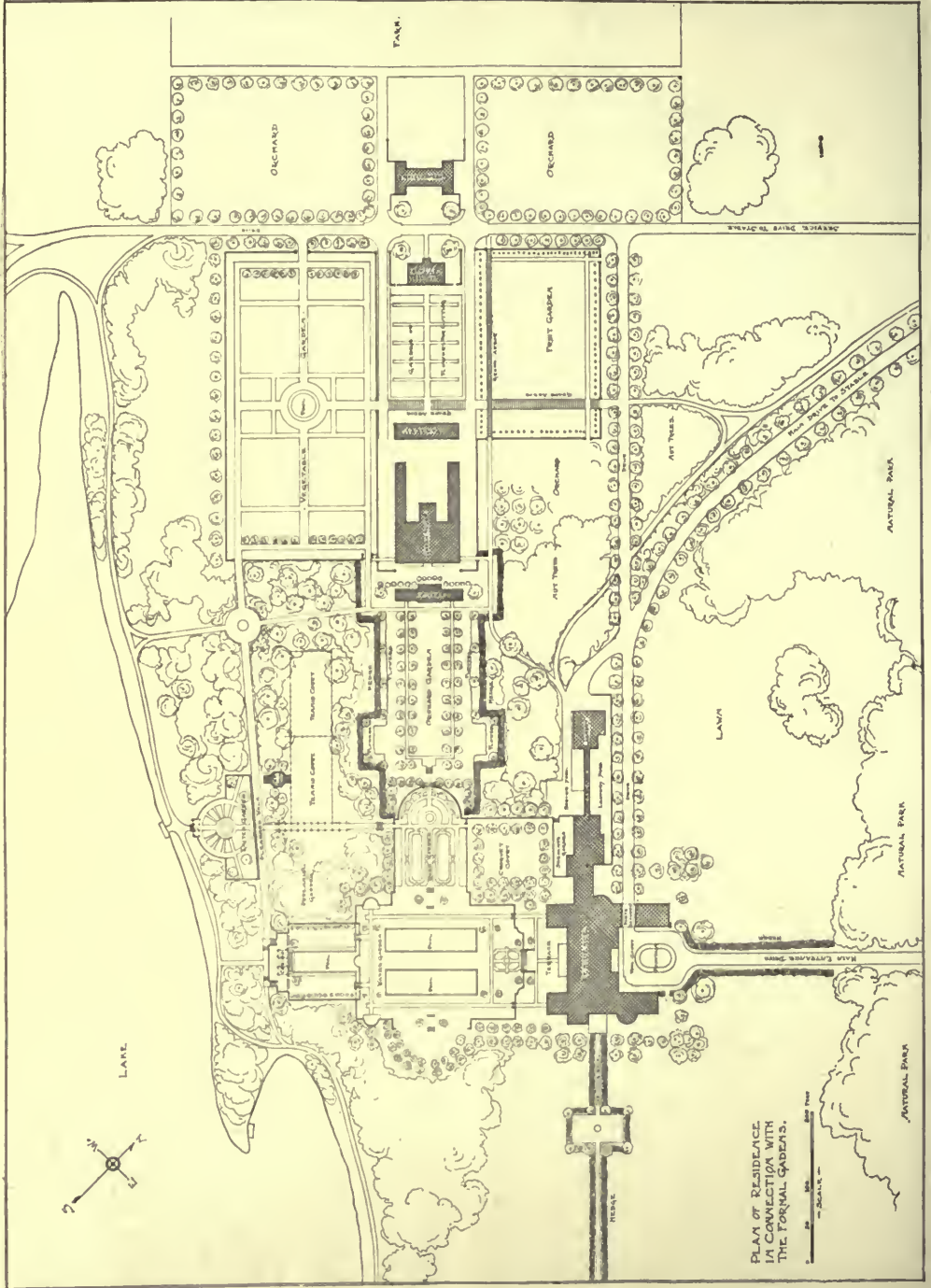


FIG. 1a. MELODY FARM, COUNTRY HOME  
OF Y. OGDEN ARMOUR, LAKE FOREST, ILL.





FIG. 2. MAIN APPROACH AND FORECOURT  
—MELODY FARM, LAKE FOREST, ILL.

must have been taken to weave the rug so as to fit the curvatures of the stairs. This illustration shows also the details and carvings of the walls of the main hall, which are entirely lined with Caen stone built up in blocks against the brick wall. The floor of the main hall is of marble tile, but is almost entirely covered with rugs.

Our itinerary now leads us to the other end of the main hall. There we pass out through the arch at the left of the fireplace and, turning to the left, enter the music room through a double door, opening from this short corridor, which connects the three large rooms at the south end of the house. Fig. 11 is a general view of the music room looking east. Near the far end is a transom beam supported by two piers, rendered necessary by the construction of the second story and serving to relieve the great length of the room, for this room measures 68 by 25 feet on the floor. The floor, by the way, is of marquetric in large patterns, having only one large rug in that part where there is an open fireplace. The beam and piers forming a partial screen at the east end, serve to cut off the organ section, so as to leave the remainder of the room in good proportion for symmetrical treatment, with fireplace in the center, and opposite to it a large semi-circular bay window on the south side, the opening to which is only suggested in the illustration. The pipe organ is at the east end, and is in two sections covered with open metallic screens, which entirely conceal it. Between these sections is a large triple window in which, when the picture was taken, the shades were drawn down preventing a glare of light which would have spoiled the photograph.

A good idea of the inside finish of the large rooms on the main floor (except that of the dining room, which is of colored marbles and not illustrated) is given in this picture. There is, however, considerable difference in the decorative treatment of the main rooms.

Nothing has been said thus far of the architectural details of this building. But it is patent that the reader must have observed that the exterior of the house does not pay tribute to any of the so-

called "historical styles." Superficial observers only have called it an Italian villa, which it is not. It is only a rational rendition of the plan and materials which the architect decided to use, and its beauty, which no reasonable person can deny, is due to the discreet use of these materials and the absence of all straining for effect. The house is neither a villa nor a palace, as its great size might have suggested. It is merely a country house after all, built for a family of good taste and refinement by an architect who understood all the conditions that affected it in the making, with a sincere desire to do the best that he could, untrammelled by any outside artistic influences. It speaks for itself, and illustrates the culmination up to the time when it was built, of all the influences that are making the country house architecture of the Middle West what it is. The decorative features of the materials used in the finish of the interior are only slightly related to those which prevailed in Italy, and especially in Venice, in the early days of the Renaissance. But they are more delicate and more refined. The details are not prominent or glaring, as was sometimes the case in Italian work, but are subdued and diminutive in detail, so much so that they are hardly evident in the pictures except on the ceilings of such rooms as are decorated in those parts. The reductions by photography are therefore such as to make it difficult for the reader to examine them properly.

We will now return to the great hall and pass into the winter garden, which is the center of the house on the west side of the hall. Its size is 55 feet 6 inches in length by 24 feet in width (Fig. 12). It is the most attractive room in the house, and is furnished with every imaginable comfortable appliance and decorated with many works of art; a room adapted to family gatherings and the entertainment of many guests. The decoration of the upper walls is too delicate for present description, and may be a field for discreet treatment with color; that of the lower walls, suggesting lattice work, is an intimation that we are approaching what far surpasses all that art may do. It is the most direct and natural approach to the water garden,



FIG. 3. FORECOURT LOOKING TOWARDS PORTE.  
COCHERE—MELODY FARM, LAKE FOREST, ILL.



FIG. 6. ENTRANCE PORCH—MEL-  
ODY FARM, LAKE FOREST, ILL.



FIG. 5. ENTRANCE PORCH AND PORTE-COCHERE—MELODY FARM, LAKE FOREST, ILL.



FIG. 7. DRIVE TO GARAGE THROUGH PORTE-COCHERE—MELODY FARM, LAKE FOREST, ILL.



FIG. 8. MAIN HALL, TOWARD SOUTHERN PORCH. ON RIGHT, DOORS TO WINTER GARDEN; ON LEFT, OPPOSITE TABLE, ENTRANCE FROM VESTIBULE AND PORCH—MELODY FARM, LAKE FOREST, ILL.



FIG. 9. MAIN HALL, TOWARD MAIN STAIR-  
CASE—MELODY FARM, LAKE FOREST, ILL.



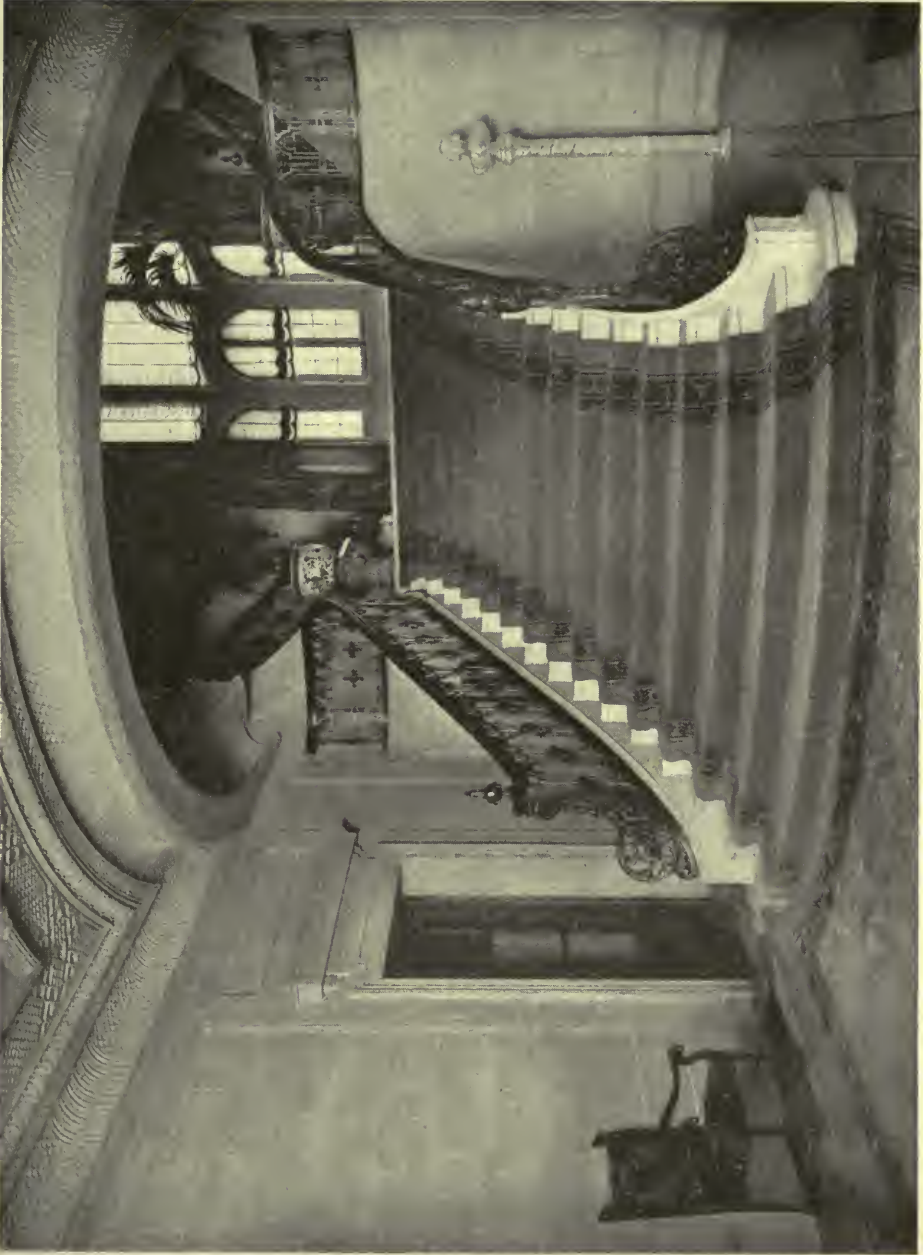


FIG. 10. MAIN STAIRCASE AT NORTH END OF  
MAIN HALL—MELODY FARM, LAKE FOREST, ILL.

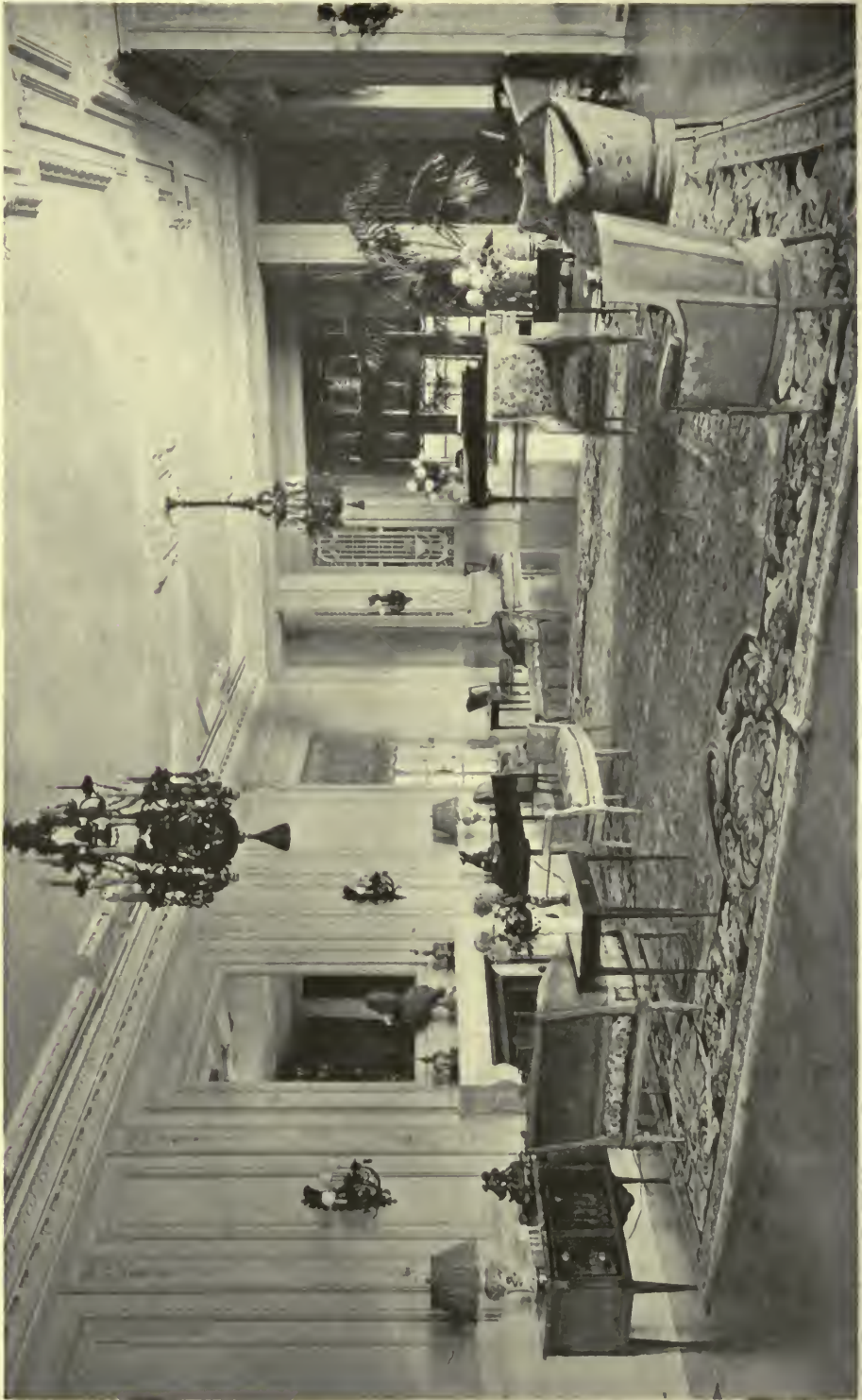


FIG. 11. MUSIC ROOM AT SOUTH END OF MAIN HALL. THE PIPE ORGAN FILLS THE TWO DISTANT CORNERS—MELODY FARM, LAKE FOREST, ILL.



FIG. 12. WINTER GARDEN, FROM ONE OF THE DOORS IN THE DINING ROOM. AT FAR END ARE ENTRANCES TO THE LIBRARY, WHICH LIES BETWEEN THIS AND THE MUSIC ROOM. AT LEFT IS MAIN HALL AND AT RIGHT ARE THE DOORS TO THE WEST TERRACE AND WATER GARDEN—MELODY FARM, LAKE FOREST, ILL.



FIG. 14. CASINO AND TERRACE AT WEST END OF WATER GARDEN—MELODY FARM, LAKE FOREST, ILL.



FIG. 15. CASINO AT WEST END OF WATER GARDEN—MELODY FARM, LAKE FOREST, ILL.

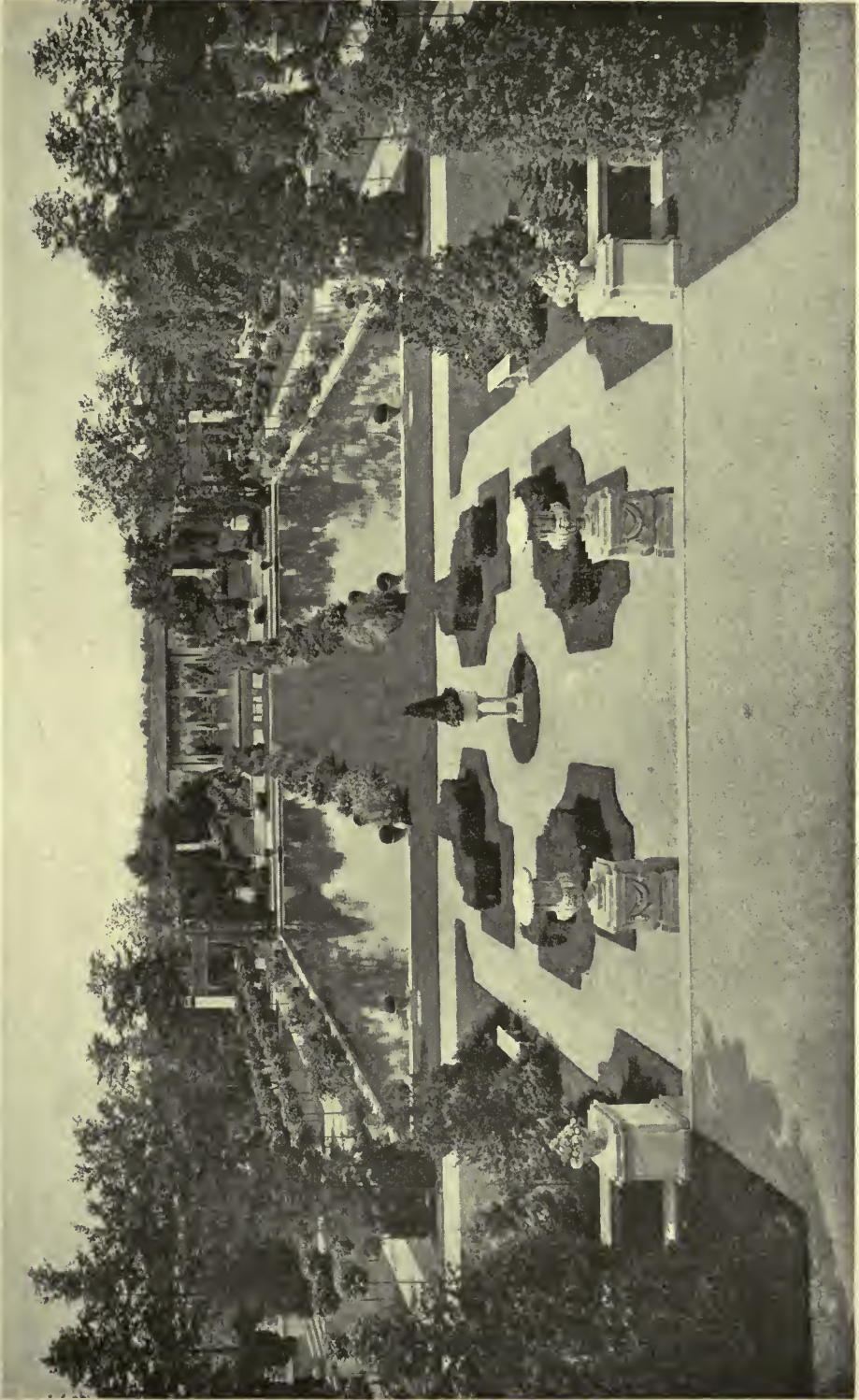


FIG. 13. WATER GARDEN, FROM THE WEST TERRACE—MELODY FARM, LAKE FOREST, ILL.



FIG. 17. WEST FRONT, FROM THE CASINO ACROSS THE WATER GARDEN—MELODY FARM, LAKE FOREST, ILL.



FIG. 16. LOOKING TOWARDS THE HOUSE FROM THE CASINO—MELODY FARM, LAKE FOREST, ILL.



FIG. 18. DINING ROOM LOGGIA TO THE LEFT, FACING THE WINTER GARDEN. A SIMILAR FEATURE IS CONNECTED WITH THE LIVING ROOM ON THE OPPOSITE SIDE OF THE TERRACE—MELODY FARM, LAKE FOREST, ILL.

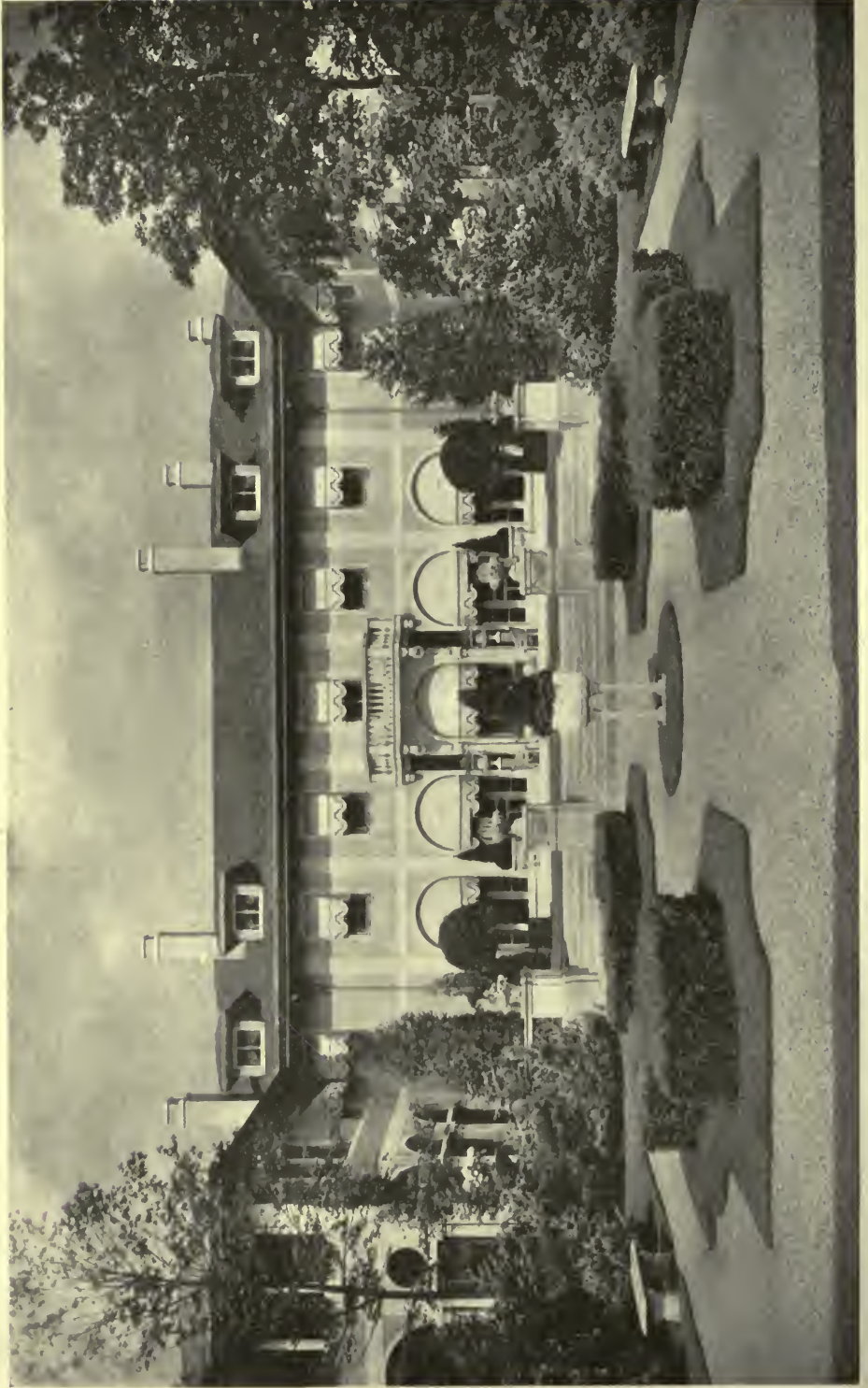


FIG. 19. WEST TERRACE AND FRONT. ON THE LEFT IS THE LOGGIA CONNECTED WITH THE DINING ROOM.—MELODY FARM, LAKE FOREST, ILL.





FIG. 20. WEST FRONT BETWEEN THE LOGGIA—MELODY FARM, LAKE FOREST, ILL.



FIG. 22. APPROACHING THE ROSE GARDEN FROM THE NORTH—MELODY FARM, LAKE FOREST, ILL.



FIG. 23. ENTRANCE TO ROSE GARDEN. IN THE DISTANCE CAN BE SEEN THE PERGOLA AT THE NORTH END OF THE ORCHARD GARDEN AND, BEYOND, THE UPPER PORTION OF THE ORANGERY—MELODY FARM, LAKE FOREST, ILL.



FIG. 24. PERGOLA AT NORTH END OF ORCHARD GARDEN—MELODY FARM,  
LAKE FOREST, ILL,



FIG. 25. IN THE PERGOLA AT THE END OF THE ORCHARD GARDEN—MELODY FARM,  
LAKE FOREST, ILL,



FIG. 26. FOUNTAIN AND SEAT IN THE WATER GARDEN—MELODY FARM, LAKE FOREST, ILL.

where man's work is only that of an accomplice of Nature.

Passing out through the doors on the right, we find ourselves on the west terrace, which reveals to view in one long perspective all the beauties of the water garden, with the casino at the extreme end, shown in Fig. 13. This garden contains three pools, two nearest the house with a carpet of green lawn between them, and the third one beyond, seen in Fig. 14, with a terrace on each side of it leading up to the casino at the extreme end on a still higher terrace. Nature has done its best in four years to develop the beauties of this garden, but Art has crowned it at the end of the perspective with a casino of remarkable beauty, through which the unobstructed sky is seen. Here the architect has indulged his fancy uncontrolled by the practical conditions which prevail in house architecture. The casino is of stone and terra-cotta surmounted by a tiled roof with generous projections in the eaves (Fig. 15).

The pictures show nothing but sky beyond the casino, but the reader must

now be let into a secret which will be revealed in actuality near the end of this article. The view from the casino to the west is a surprise. It is across a beautiful artificial lake of about twenty acres, dotted by two islands, all the surroundings of which, having been recently planted, are still in the making.

We will now turn to the east and retrace our steps to the house. The first glimpse of its west side is seen in Fig. 16 at the right, showing also on the left the lattice work which covers the garden side of the pergola separating the orchard garden from the water garden.

Another view of the water garden and the west front of the house as seen from the casino is found in Fig. 17. Still approaching the house, we have a view across one of the pools of the west front which reveals the loggia in front of the dining room and the terrace in front of the winter garden, over which we have passed in entering the water garden. (Fig. 18). Another near view of the terrace and center of the west front is seen in Fig. 19. A still closer view of the central door from the winter garden giving upon

the terrace is shown in Fig. 20. Note the dark color on each side of the door deliberately placed there and the effect that it produces in its relation to the dark of the windows and the bay trees, and in contrast with the light gray of the awnings.

We have now re-entered the house and having passed northerly through the main hall to the foot of the marble stairs, and turning to the right, pass out through a branch hall and loggia to the portecochere, where we turn around and have the view through the arch looking back to the loggia which forms the east or main entrance (see frontispiece).

As a detailed plan of the house or main group of connected buildings is not shown, it may be of interest to give some of the dimensions which are not mentioned in the above description. The dining room is 38 feet 6 inches by 24 feet. The dining room loggia is 29 by 30 feet. The living room is 52 feet 6 inches by 24 feet, with an extension on the long side of 12 by 25 feet and a loggia 29 feet by 18 feet. The central hall is 112 by 20 feet with a corridor and loggia at the south end measuring 40 by 20 feet, the total length of hall

corridor and loggia over all being 152. There are three stairways in the main house, and in the kitchen extension one, also one in the laundry. There are four loggias on the first floor of the main house in addition to those already mentioned. The main house is planned in the shape of a letter H, and the outside dimensions both ways are 164 feet. The outside length of the kitchen extension is 114 feet and the width 48 feet. It is two stories high with a basement. The laundry is connected by a covered corridor, 89 feet long, with the kitchen and is 52 by 36 feet in ground dimensions. The extreme length of the main house, kitchen extension, corridor to laundry, and laundry is 419 feet.

Fig. 1a is a plan of the house and gardens. The water garden, west of the main house, has already been illustrated and described, and the special features illustrated in Figs. 21, 22, 23, 24, 25 and 26, and not described, can be located on this plan. The landscape treatment of about forty acres around the house and the remaining gardens will be the subject of further illustrations and comment at a future time.



FIG. 27. LOOKING ACROSS THE LAKE TOWARDS THE HOUSE AND GARDEN FROM THE WEST. CASINO SEEN AT LEFT OF CENTER—MELODY FARM, LAKE FOREST, ILL.



PENN MUTUAL BUILDING AND CURTIS BUILDING, PHILADELPHIA. SEEN FROM WASHINGTON SQUARE, LOOKING TOWARDS THE STATE HOUSE. EDGAR V. SEELER, ARCHITECT.



WEST SIDE—PENN MUTUAL BUILDING, PHILADELPHIA. SEEN FROM WASHINGTON SQUARE.  
Edgar V. Seeler, Architect.

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*The Penn Mutual Building, Philadelphia*  
*Edgar V Seeler, ~ Architect*

*By Harold D. Eberlein*

THE Penn Mutual Building, Philadelphia, facing on Independence and Washington Squares, claims attention both for its architectural merit and as a structure whose physical qualifications are peculiarly well adapted to meet all the manifold requirements of the home office of a great life insurance company. When the Penn Mutual Life Insurance Company found it necessary to move into new and larger quarters, it was determined to build with an eye not only to present needs of accommodation, but also to providing for growth of business in years to come. The site chosen, at the southeast corner of Sixth and Walnut Streets, with a front of 123 feet on Independence Square and 216 feet on Washington Square, afforded area suf-

ficient to erect upon it a structure of the necessary size. The open location, where an excellent and unobstructed view could be had from several directions, invited a design that should both commend itself to casual inspection and, likewise, present conservative features of enduring interest suitable to a fabric occupying so conspicuous a position before the eyes of thousands daily passing by. The historic and architectural traditions of the immediate neighborhood, furthermore, prescribed to some extent the mode of expression to be followed in compliance with the civic desire to attain a seemly degree of unity in the buildings surrounding the birthplace of our national existence.

A clear understanding of the building and its points of merit will best be gained



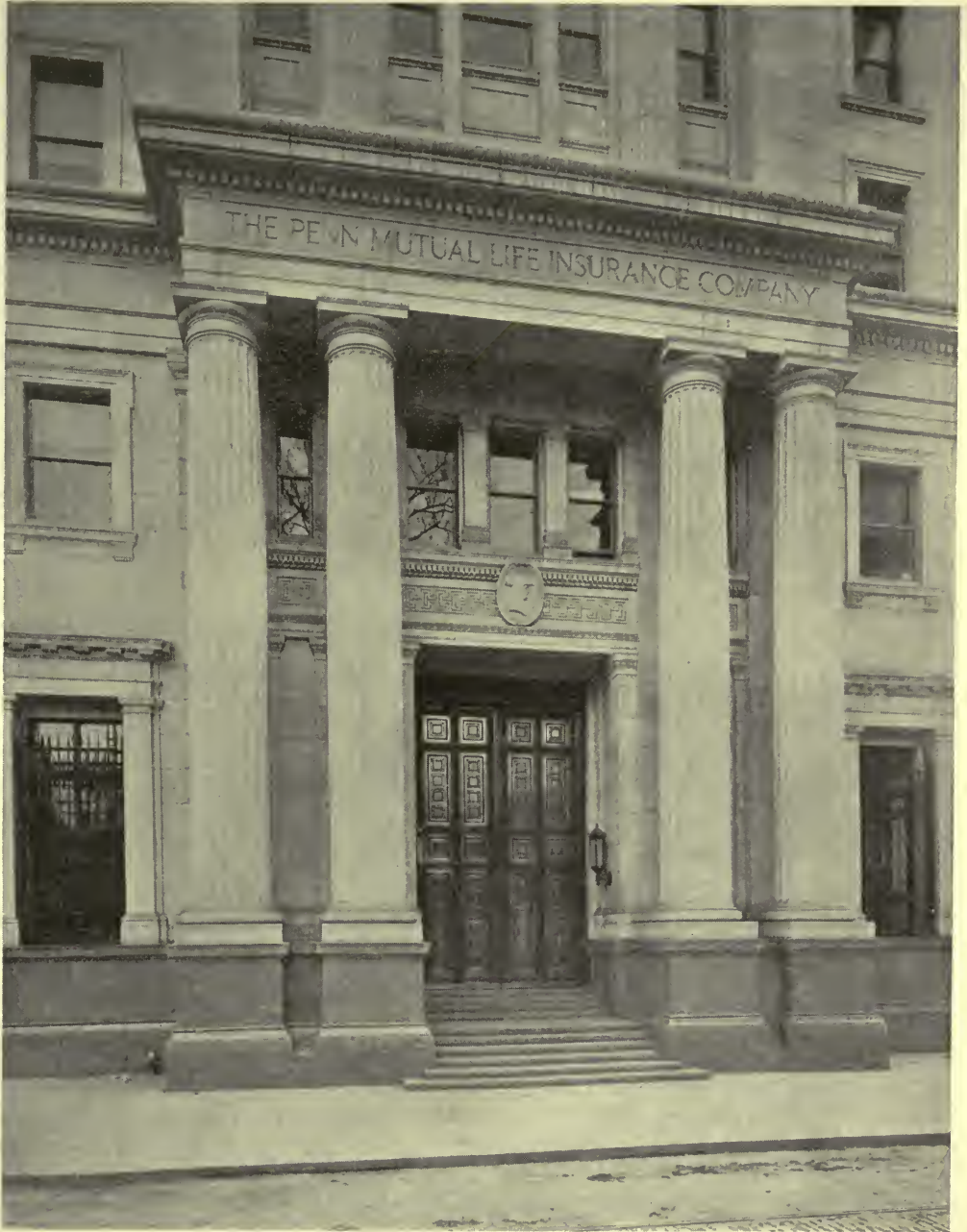
GATE AND FENCE DETAIL—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.

by first of all surveying its physical conditions. Besides incorporating in the structure, in complete and most modern form, every feature and working accessory incident to thorough equipment for convenience, efficiency and comfort, a well considered plan has reserved enough ground for the creation of a garden and a generous light and air space between the building and the other structures eastward in the block facing on Walnut Street. In its basement and nine floors the new home of the Penn Mutual Life Insurance Company contains, besides the regular business office, officers' rooms, actuaries' offices, medical examiners' offices, board rooms, safe deposit vaults, agents' offices and consulting rooms and accommodations for the clerical force, a fire-proof record room, a kitchen completely equipped with every efficiency device, dining rooms for the officers and for the employees, sleeping quarters and baths for the servants living in the building, a suite of apartments for the superintendent and his family, a rest room for the women employees, a recreation and

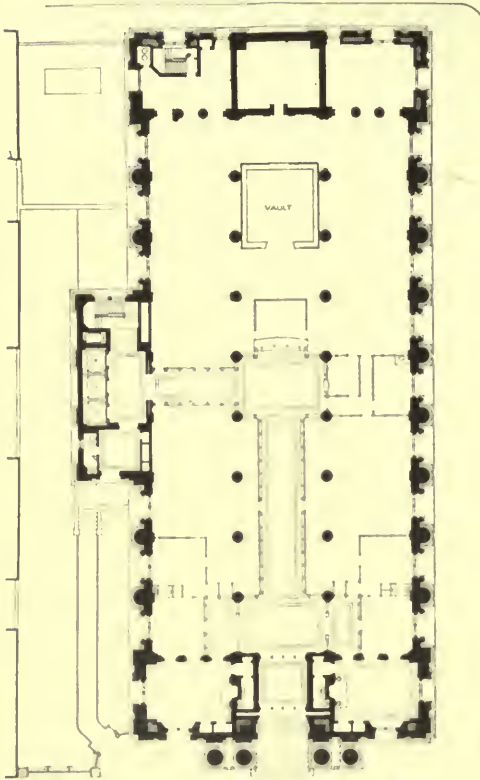
smoking room for the clerks and, finally, refrigerating, electric, heating, ventilating and power plants.

The employees' entrance, the lifts and the stairway are in a convenience tower on the east side of the building so that none of the rectangular area of the main portion of the structure is encroached upon for internal traffic purposes. The top of this granite tower, carried out in the same material and style as the rest of the fabric, encloses the water tanks that usually make an unsightly blot against the sky line of large city buildings devoted to office or manufacturing purposes. It also contains the clerks' recreation room in the form of a polygonal deck house opening out upon the flat roof of the main structure, which is covered with tiles laid in mastic and surrounded by a high and substantial granite parapet so that it becomes an auxiliary recreation space during the luncheon hour. The boilers, engines and pumps are partly in the basement of the tower, but chiefly under the back part of the air and light area at the end of the garden farthest from the





DOORWAY ON WALNUT STREET—  
PENN MUTUAL BUILDING, PHILADEL-  
PHIA. EDGAR V. SEELER, ARCHITECT.



GROUND FLOOR PLAN—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.

street so that the throb and vibration of the machinery are not perceptible in the body of the building, even on the ground floor. So much for the purely physical considerations to be noted.

Regarded from an architectural point of view, the cardinal traits of the Penn Mutual Building are dignity, conservatism and well-bred unobtrusiveness. Allusion has already been made to the fact that the historic and architectural traditions of the vicinity of the State House presupposed a treatment that should exhibit the characteristics of classic design either as interpreted through Georgian media or by a more direct return to ancient models. When the building of the Curtis Publishing Company, of which Mr. Seeler was also the architect, was erected several years ago, with a long frontage on Independence Square, conformity to the long-established architectural tone of the neighborhood was main-

tained by adopting a mode of expression obviously of Georgian provenance. At the same time, a note of blithesomeness was incorporated, consonant with the many-sided enterprise to which the structure is devoted. In the case of the Penn Mutual Building the nature of the business for which it was designed demanded a more serious and reserved form of expression. Viewed from Washington Square, the southeast corner of the Curtis Building and the northwest corner of the Penn Mutual Building form the sides of a frame bounding a vista of Independence Square and the State House with its strongly emphasized architectural character. The two great buildings, brought thus close together with only a narrow space separating them, afford interesting points of contrast and comparison. Both occupy an unusual frontage and both proclaim a classic source of inspiration. But the Curtis Building's immediate ancestor was Georgian and thus there was room for considerable play of flexibility in treatment. The Penn Mutual Building, on the other hand, while plainly displaying the traces of a general family resemblance, shows a close adherence to more ancient Roman precedents and thus gains materially in austere dignity, which is exactly what it was intended it should do.

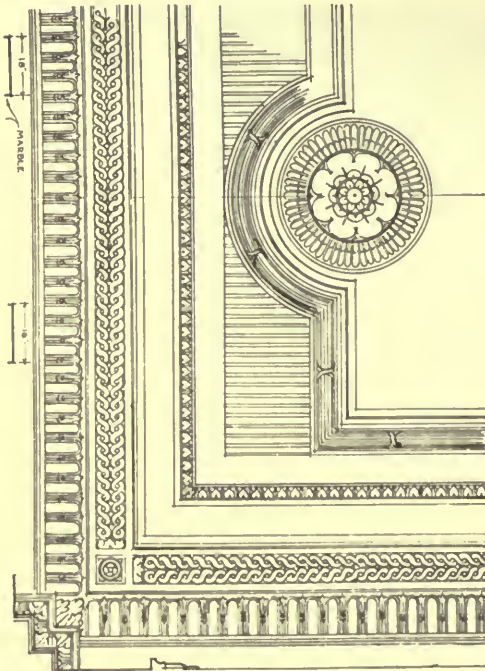
The close adherence to classic precedents in the design of the building may have stamped it with the ineradicable impress of conservatism, but it has not entrapped the architect in any of the pitfalls of perfunctory execution. In the first place, the adoption of the three superimposed orders, with the strongly accentuated horizontal lines of their entablatures, as an expedient to keep down the apparent height of a structure, where it was desirable that the aspect of height should be minimized, and to give interest to the whole wall surface of an exceptionally long frontage unbroken except by window openings, a wall surface that must otherwise have appeared bald and barracks-like, shows a ready command of the principles of sound composition and a nice perception of fitness in their application to meet peculiar local requirements. There is a conservatism of resourceful-



GARDEN SIDE—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.



DOOR DETAIL—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.

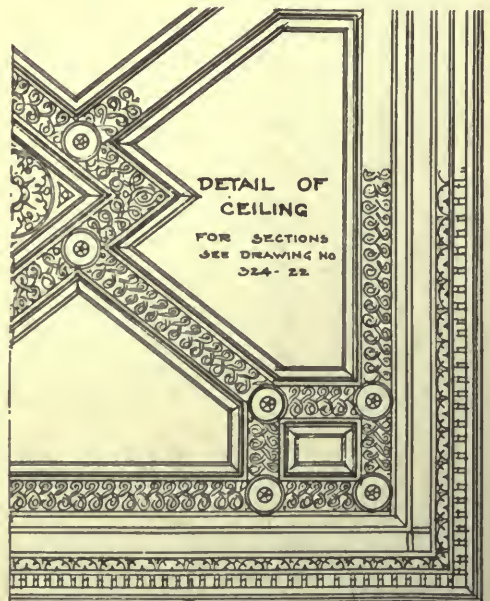


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PHILADELPHIA.  
Edgar V. Seeler, Architect.

ness and mastery of the situation and there is also a conservatism of banality that bespeaks ineptitude and a jejune imagination. The latter is usually either the concomitant or the cause of perfunctory achievement. Of the two sorts of conservatism, one may unhesitatingly say that the second is not discernible in the structure under present consideration. There is, perhaps, no quality of architectural execution more difficult of successful attainment than a legitimate conservatism which steers a safe course between the Scylla of forced originality and the Charybdis of perfunctory dullness and incapacity, both equally perilous. At any rate, it is thoroughly refreshing to find an example of deliberate conservatism and restraint such as may be seen in the Penn Mutual Building, and especially so when one has not far to seek to discover not a few instances in which, apparently, the feverish desire to be impressively original and the hectic striving, conscious or unconscious, after novelty have betrayed many architects—and men of unquestioned ability they are, too—into piti-

able exhibitions of bizarre faddishness or grotesque inconsistency. In any critical estimate of the worth of the Penn Mutual Building, particularly with reference to the item of originality of treatment, it must also be borne in mind that civic good taste and respect for historic conditions demanded that it be designed not merely as an wholly independent structure, but with reference to the type of other buildings near by in order to preserve due harmony in the Independence Square group.

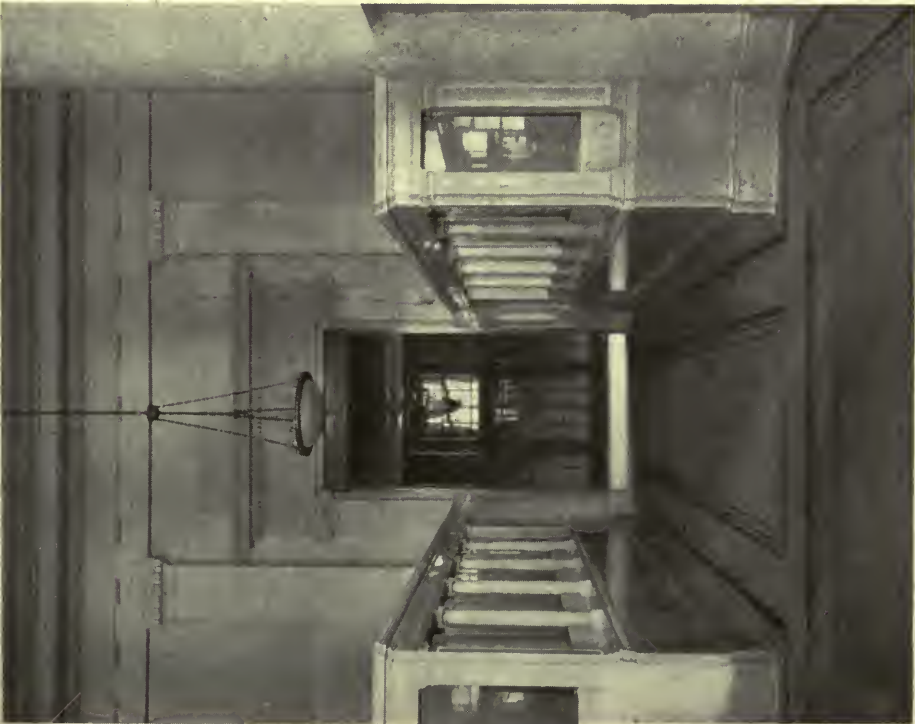
The consistently maintained quality of unobtrusive simplicity verging upon austerity, both outside and in, has not prevented an appropriate display of concentrated enrichment in legitimate places. The detail of ornamentation is as chaste and as carefully proportioned as are the mass and the various structural features of the building. In this connection it is of interest to note the method employed prior to and during the course of erection to ensure satisfactory results. A full sized model in wood and plaster of a section of the whole lower stage of the structure was put up and from this were made a minute study and revision of pro-



CEILING DETAIL—PENN MUTUAL BUILDING,  
PHILADELPHIA.  
Edgar V. Seeler, Architect.



BY MAIN DOORWAY—PENN MUTUAL BUILDING,  
PHILADELPHIA.  
Edgar V. Seeler, Architect.



CORRIDOR TO TOWER AND LIFTS—PENN MUTUAL BUILDING,  
PHILADELPHIA.  
Edgar V. Seeler, Architect.



WOMEN'S REST ROOM—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.



SECOND OFFICERS' DINING ROOM—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.



FIRST OFFICERS' DINING ROOM—PENN MUTUAL BUILDING, PHILADELPHIA.  
Edgar V. Seeler, Architect.

portions. Sections of other external features and details were subjected to a like critical scrutiny and justification of line. Before the interior plasterwork was put in place or the marble carved, full-sized detail casts of cornice sections, ceiling enrichment, door trims and minor details of decoration were set up in place and carefully rectified for apparent proportions, contour and requisite depth of cutting. The process was costly and troublesome, but the result has fully justified all the labor and expense involved. There are no crudities, no contours, no proportions, miscalculated for their visual effect, to cause regret. Structural parts and decorative detail are blended into one balanced and complete whole and so modestly does the ornamentation, however rich, stay in its place that it needs more than the casual glance to be aware of its merit or even of its presence. When examined, however, it will stand the test of close inspection and repay the effort by the interesting variety disclosed. In the bronze doors, for instance, there is no perfunctory repetition of rosettes, but all

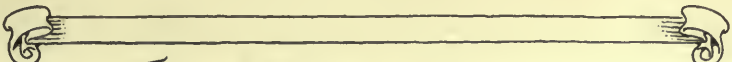
are of different pattern from those in their immediate neighborhood. Some notion of the variety of ceiling treatment may be gained from the accompanying section details.

Another point that makes for satisfaction is the honesty of the materials used in construction. Whether it be the grey granite of the exterior, the Tavernelle marble of the interior, the bronze or the oak woodwork, one is conscious that it is all genuine and sound and there is not the distressing sense of spacious substitutions that, sooner or later, are bound to come to light and disappointingly destroy even the flavor of honesty. The one feature of finish and equipment open to serious criticism is the use of mahogany woodwork in several of the officers' rooms and in the board room and the retention of the mahogany furniture used in the board room of the former building, furniture as ugly as it doubtless was expensive. It is unfortunate that an antiquated obsession that mahogany is the only proper wood for fine work should have marred an otherwise excellent interior.



FRONT ELEVATION—ALBANY (N. Y.) ACADEMY.





# The Albany Academy

By C. B. Cutler

With Measured Drawings by J. L. Dykeman  
and F. J. Ricker Photos by E. V. Rockwood

## PART I.

IN 1812, through the persistent efforts of Phillip S. Van Rensselaer, then Mayor of Albany, the Common Council appointed a committee to report on the "expediency of establishing a city academy and endowing the same."

As a result of this beginning the Regents, "conceiving the said academy calculated for the promotion of literature," duly granted a charter to "the Trustees of the Albany Academy," March 4, 1813. This charter is still in effect and the institution, as well as its house, stands a monument to the foresight and liberality of its founders. Its high standards are maintained to-day and its classical course was unequalled save by Yale until within a few decades.

Within its walls Joseph Henry spent his early student days and later, as an instructor, gave to the world his discovery of the principle of electro-magnetism, upon which is based every useful application of electro-mechanics, from Morse's telegraph to the mighty dynamos at Niagara.

So much of its history one must know to understand the remarkable care and expenditure bestowed on its housing.

Phillip Hooker was its architect beyond a doubt, though tradition has credited the work to Thomas C. Taylor and also has it that on the copper plate placed in the corner stone in 1815, was engraved, "Seth Geer, Architect, H. W. Snyder, Sculptor."

Hooker's name appears on a slab over the center window of the upper story in the rear wall, and the characteristics exhibited in his many other buildings are so prominent in this, that there is no reason to dispute his claim.

The building is noteworthy for the skilful handling of its mass, the breadth and liberality of its plan and the variety of the interior detail, which still retains unity in feeling.

A remarkable feature is to be seen in comparison of the front elevation with the photographs. In the sharp rise of the hip roof is ample evidence that the designer understood perspective and had calculated his elevation with reference to the site, which slopes rapidly away from the building on the east.

The high basement was originally buried almost to the first floor level and it was not until 1821, when 10,000 loads of earth were removed in grading, that the complete design was disclosed to view from the noble park that lies to the east and forms a beautiful setting.

Nyack red sandstone is the material, and it narrowly escaped being discarded for brick, in the rear. It was finally determined, however, to use the better material throughout.

For timber, white oak, every stick hand hewn, was thought none too good and white pine forms the interior trim.

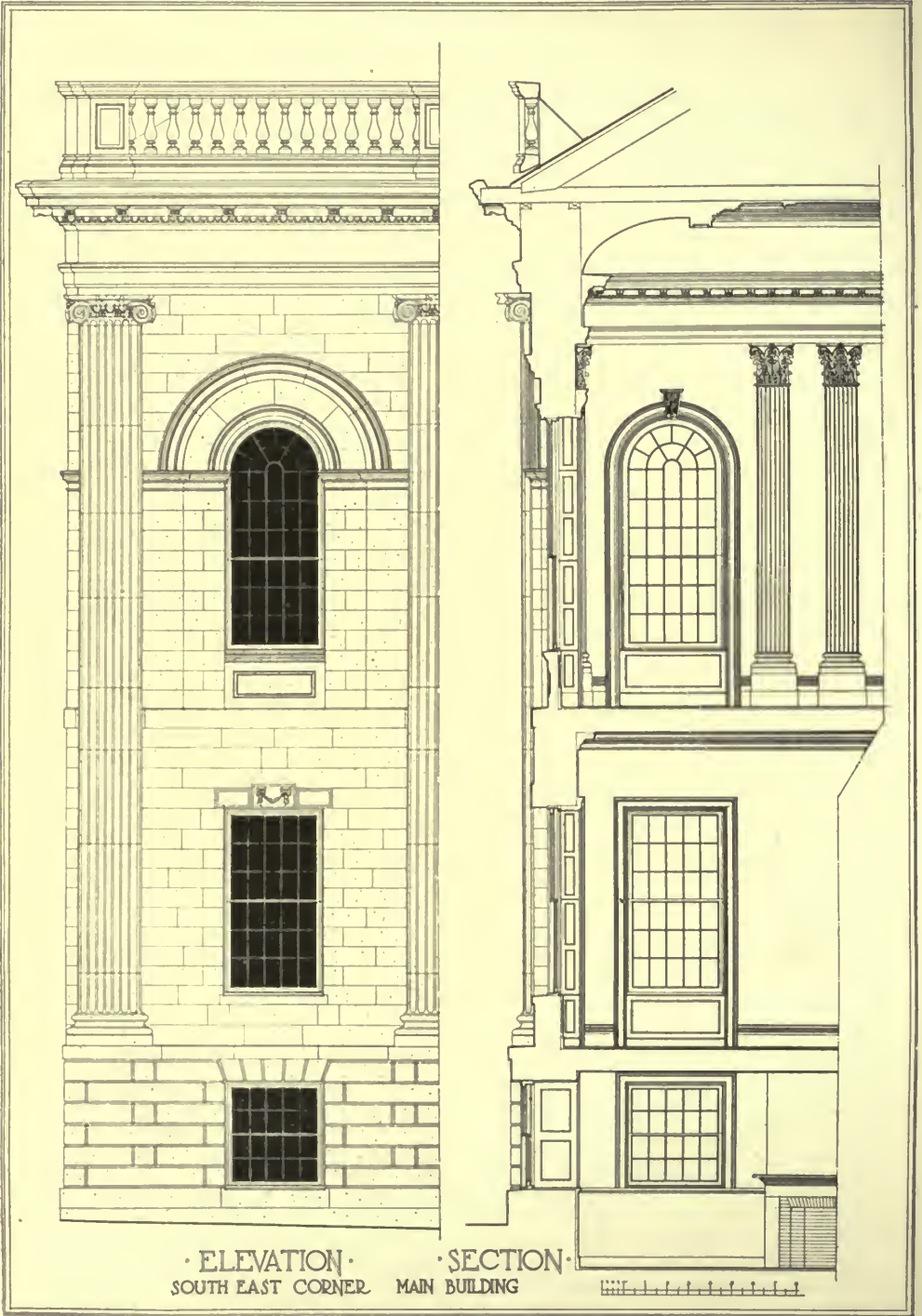
There is no composition ornament, by the way, every leaf and volute being carved in the solid, as every moulding was run with the hand plane.

The stair treads are of white oak and have never been renewed; next to the mahogany rails they are worn into deep hollows.

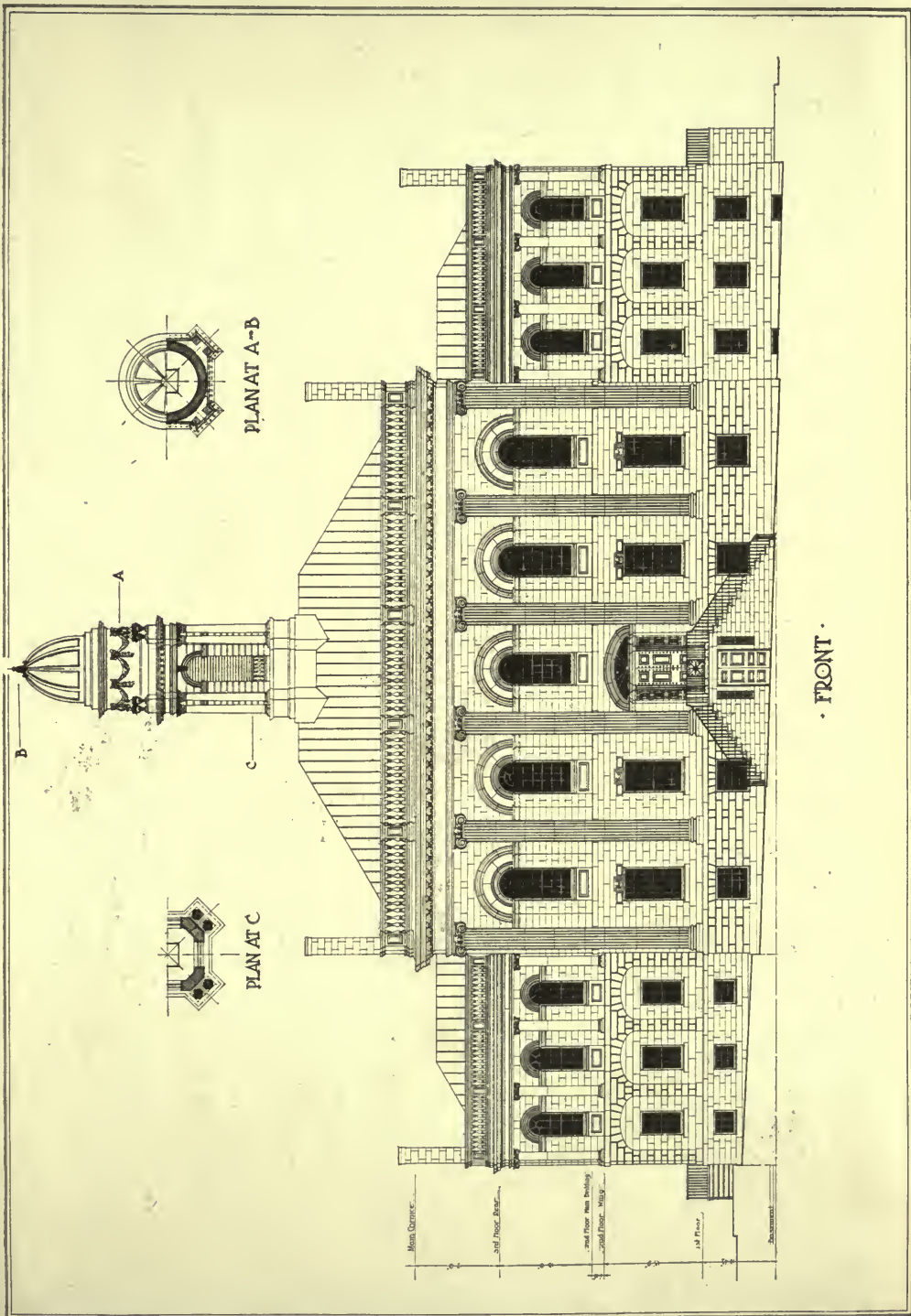
Heating and ventilation were intended to be combined, as is shown in the air flues carefully cut through the stone of the outer walls slightly below the fireplace hearths. Their position indicates connection with an air jacketed stove, in severe weather, of a type shown in contemporary publications.

Fresh air was fed to the annular space between stove and jacket and discharged warm through an upper opening.

No less remarkable than its beauty is the condition of this century old building to-day. It has escaped any mutilation, has not been altered in any essential way



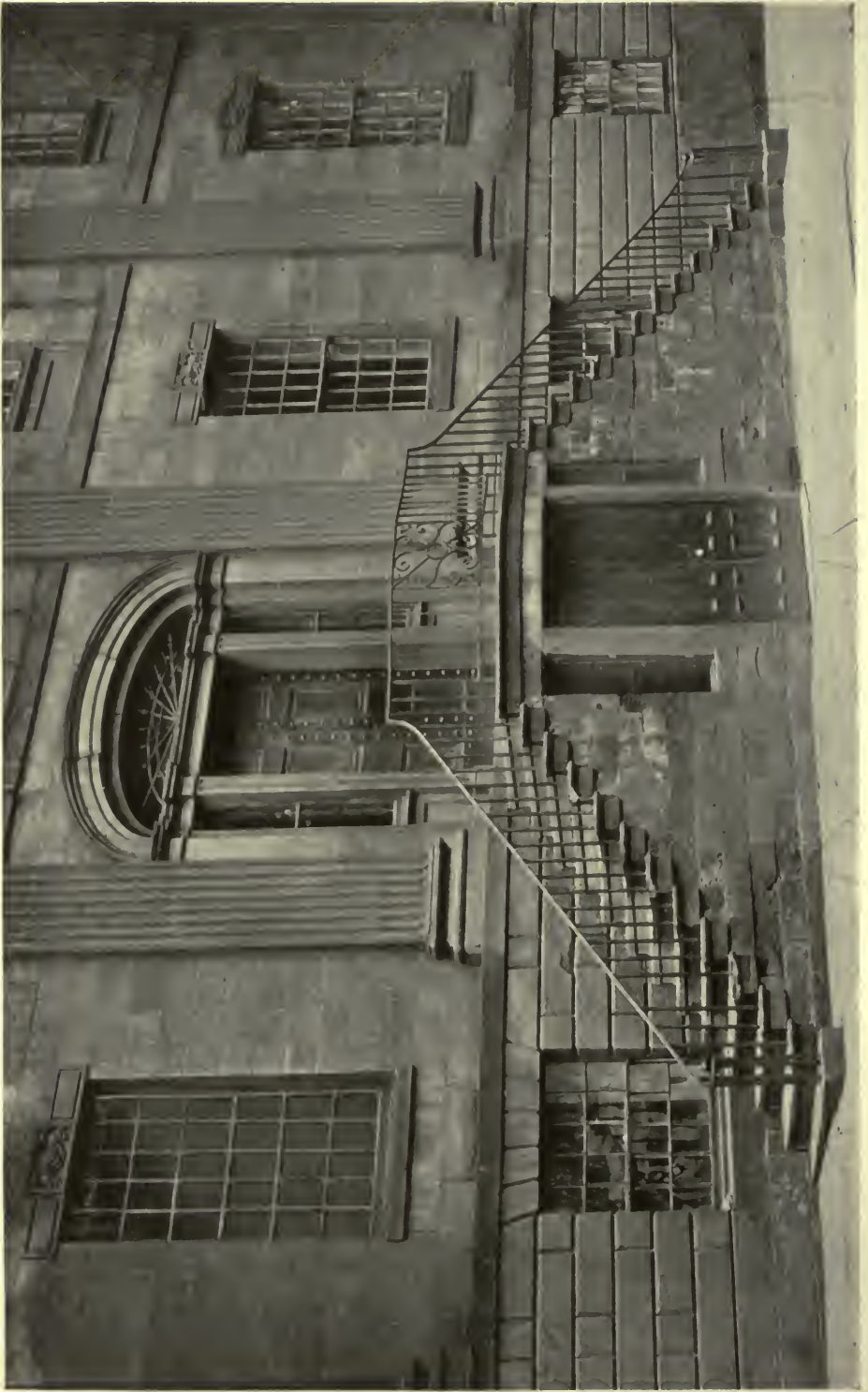
ALBANY (N. Y.) ACADEMY.



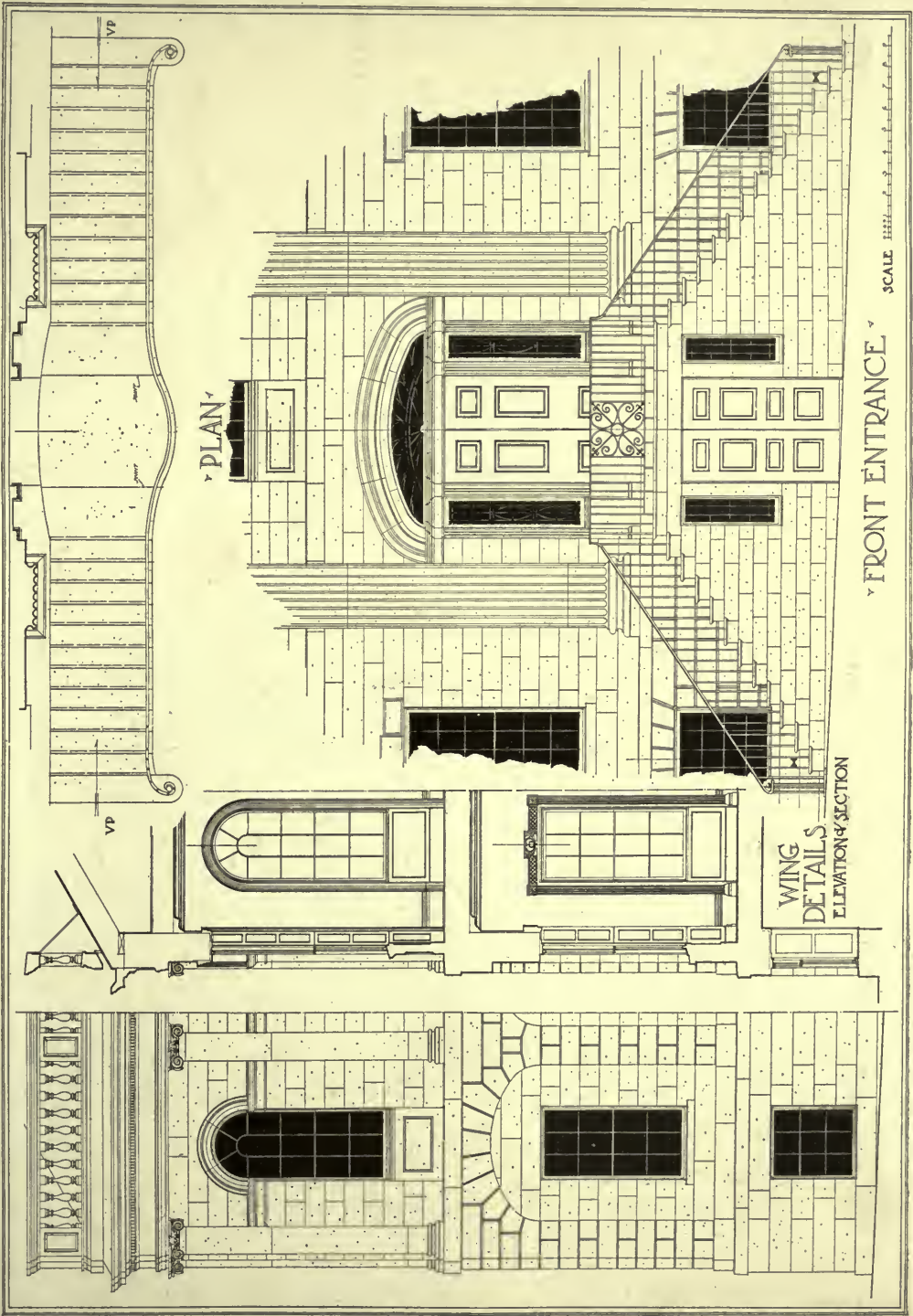
PLAN AT A-B

PLAN AT C

FRONT



DETAIL OF FRONT ENTRANCE,  
ALBANY (N. Y.) ACADEMY.



FRONT ENTRANCE

WING  
DETAILS  
ELEVATION & SECTION

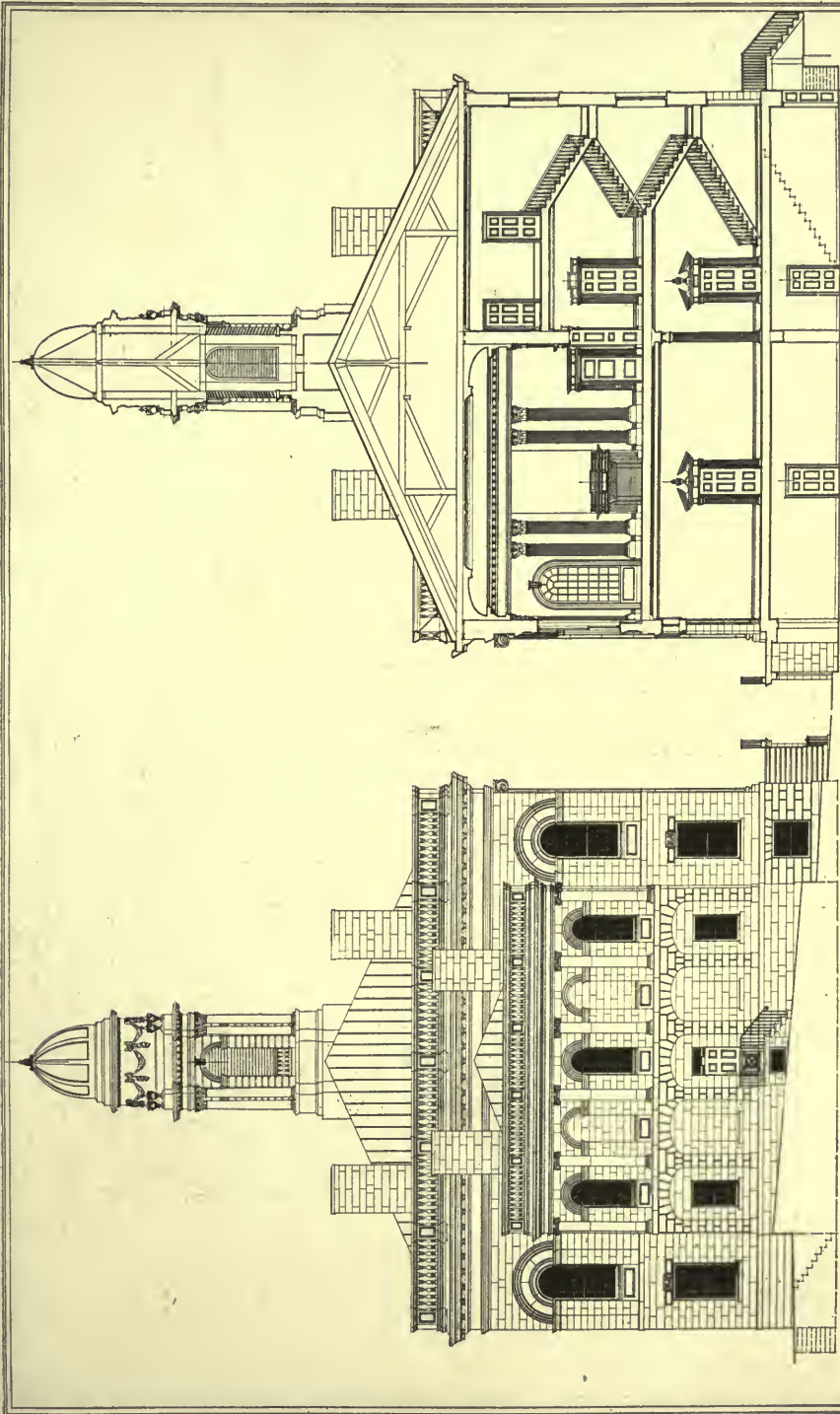
PLAN

SCALE 1/4" = 1'-0"

ALBANY (N. Y.) ACADEMY.



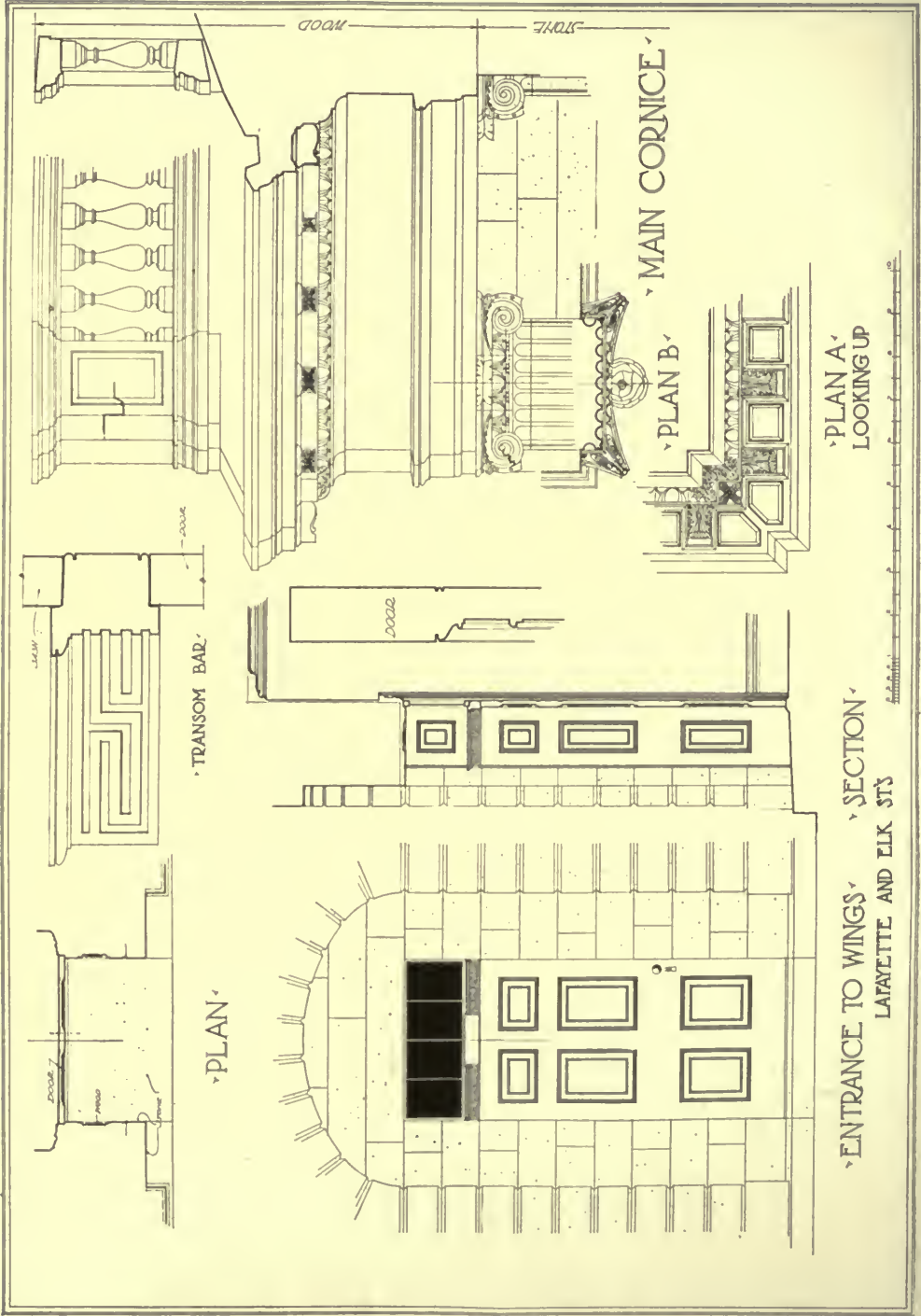
END, OR LAFAYETTE STREET, ELEVATION—ALBANY (N. Y.) ACADEMY.



• CROSS SECTION

• END •  
LAFAYETTE ST.

ALBANY (N. Y.) ACADEMY.



ENTRANCE TO WINGS  
 LAFAYETTE AND ELK STS

PLAN A'  
 LOOKING UP

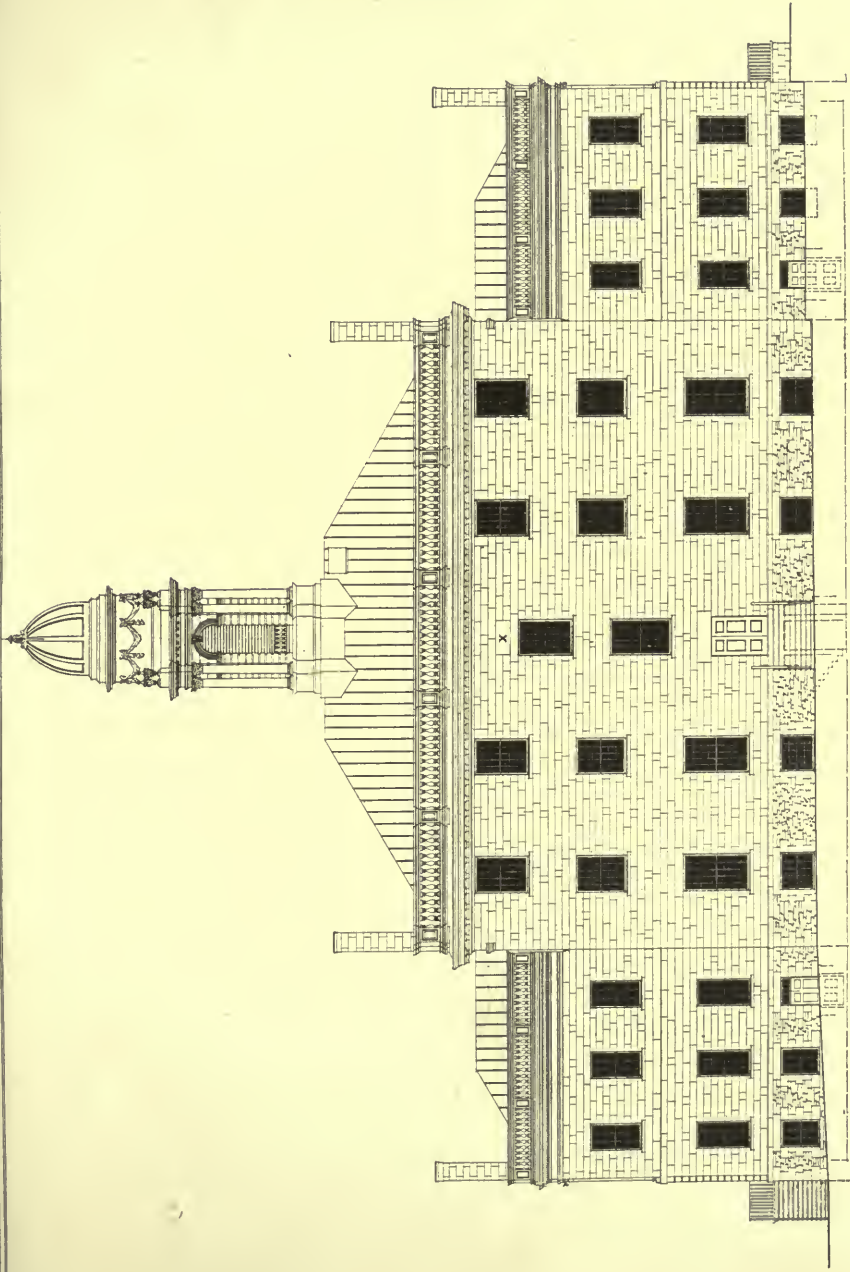
MAIN CORNICE

PLAN B'

PLAN

TRANSOM BAR

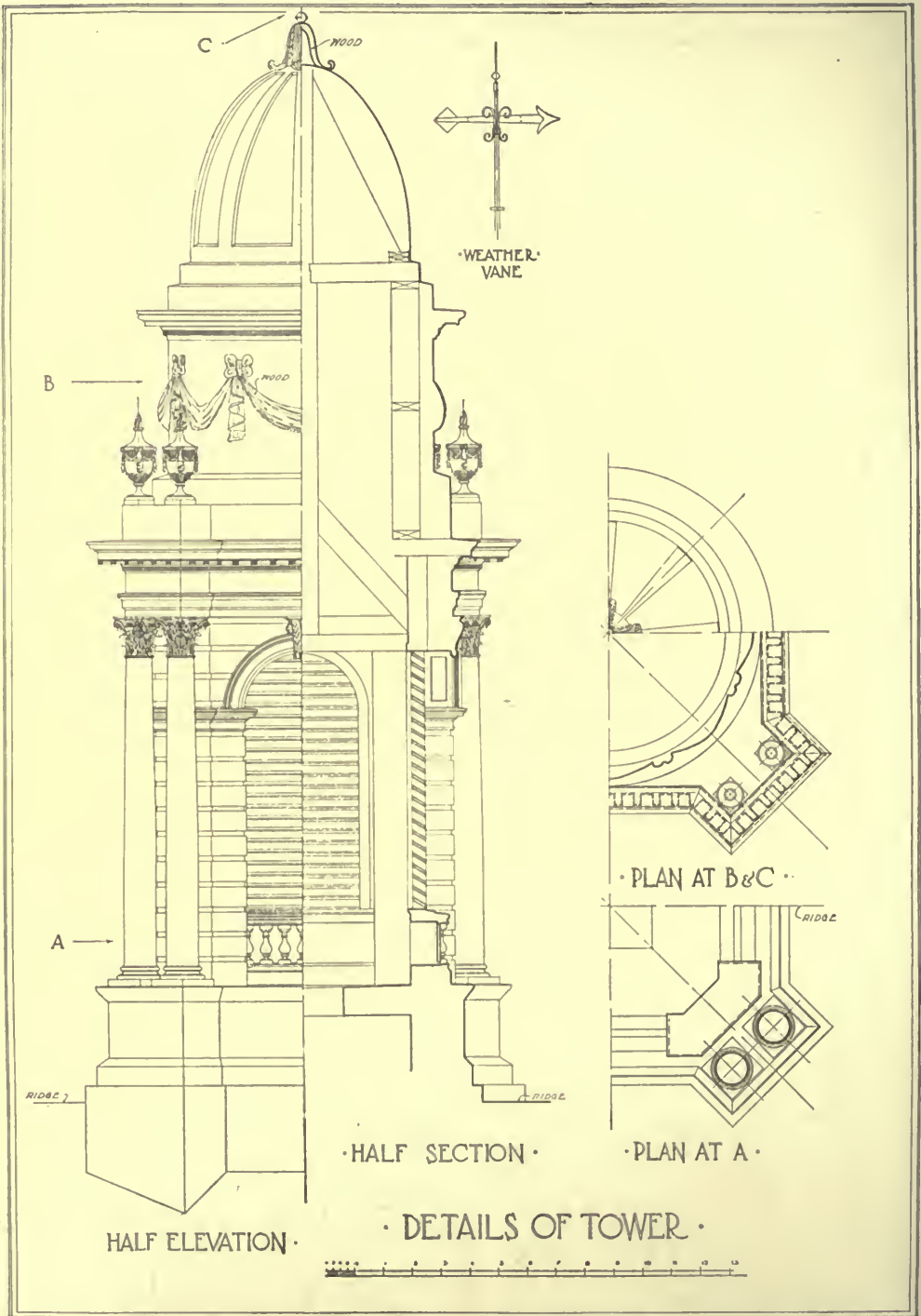




NOTE  
 X indicates Door, Steps, which  
 is inscribed  
 THE BOARD OF  
 BY THE COMMISSIONER OF THE  
 CITY OF ALBANY,  
 Ph. S. W. ALBANY, Warren  
 Chauncey, Albany, Conn. W. G. Van Kleeffer  
 Ph. Hooper, Albany  
 Ph. Hooper, Albany  
 Ph. Hooper, Albany

PEAR.

ALBANY (N. Y.) ACADEMY.



ALBANY (N. Y.) ACADEMY.

and is one of the most perfect specimens of its type in existence.

Of all the wealth of architectural landmarks that the old city of Albany once possessed, the Academy stands alone, if we except the Schuyler Mansion, 1752, now being restored by the State, the "North Dutch" Church, which has been so altered as to have little of interest left, and the Second Presbyterian Church.

Philip Hooker has to his credit: the old State Capitol, 1820; the old City Hall, 1829; the State Bank, 1802; the Second

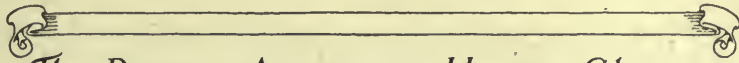
Presbyterian Church; the old Fourth Presbyterian and the Second St. Peter's churches; and the three Dutch Reformed churches, known locally as the North Dutch, the South Dutch, and the Middle Dutch. The last mentioned was an especially beautiful example of the early nineteenth century classic work. Of them all the North Dutch, the Presbyterian Church and the State Bank remain, with the Academy, as evidence of a skill and refinement, notable in that day and none too frequent in our own.



DETAIL OF TOWER—ALBANY (N. Y.) ACADEMY.



DOORWAY—THE BARRETT APARTMENTS, CHICAGO.  
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.



## The Barrett Apartment House, Chicago

Richard E. Schmidt, Garden & Martin, Architects

By W<sup>m</sup> D. Foster

WHILE there is no inherent reason why an apartment should not have the charm of a home, the fact remains that many are quite devoid of any domesticity or individuality. An apartment can be given an individual touch, both in planning and in decoration and furnishing, which will relieve it of the monotony of a repeating motive. A place can be created where one can go with quite the sensation of possession and intimacy which is so much an essential human instinct.

It is just this point which has become a distinguishing feature of the work of the firm of Richard E. Schmidt, Garden and Martin, as expressed in the apartment houses which they have designed in Chicago. It is a result not of accident but of very conscious effort on the part of the architects, who believe that it is the only way to rescue this branch of architecture from the slough of impersonal building in which it was born and which it has never been able to leave completely.

The domestic quality of these buildings has been aided by the fact that the apartment house has developed along a somewhat different line in Chicago from that followed in the East. By reason of the fact that the better residential districts are not yet so congested, the land values are lower and the apartment houses have therefore been made to spread over a considerable ground area rather than to rise to any great height. To be sure, there are some few buildings along the Lake Shore Drive which are very similar to the New York type, but they are conspicuous because of their isolation. Another factor which has made for this limitation of height to three stories or three stories and an English basement is the fact that any greater height means a greater proportionate investment in order to meet the requirements of the law concerning fire-escapes and fire protection. Any building

over three stories must be made fire-proof. It is obvious that in a low building a more domestic character can be obtained than in a high building. Verticality has never been able to give the repose and calm restfulness that result from horizontality.

The apartment work of Richard E. Schmidt, Garden and Martin, of which we illustrate the latest, well shows that these architects have not only escaped the errors in taste of the ordinary apartment house design, but have achieved actual architectural merit and style.

The earlier buildings—the Chandler, the Hardy, the Chase, and the Craig, all in Chicago—have a general atmosphere which shows an adaptation of English motives; in the Barrett we find a very distinct Italian feeling.

Perhaps the most successful from the point of view of exterior design are the Chase and the Craig, each of which has a most delightful spirit and recalls distinctly the brick and stone work of the Renaissance in England. But while this spirit of the English Renaissance is very evident there is no copying and, in fact, hardly an adaptation of any particular motives. The designs simply have that air which can only result when with a true knowledge of precedent there is combined an artistic insight that makes mere copyism impossible.

The Chandler was the first to be built and is particularly interesting because of the development of an interior court. Here a fountain with grass plots and shrubbery—and a terrace beneath which are the garages—gives a touch of domesticity not to be found everywhere and of particular value in affording a pleasant outlook for many of the rooms.

Second in the group came the Hardy. This building follows more closely the influence of the Jacobean precedent. It too has a very interesting plan in that the light courts which become necessary



THE BARRETT APARTMENTS, CHICAGO. RICHARD  
E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.

when one has a large place to deal with have here been so arranged that they light only the unimportant service rooms. The other rooms look onto larger areas, as the fine forecourt.

The largest of the buildings and, in many ways, the most interesting is the Chase apartment. It is, moreover, the least expensive of the group and shows well the fact (which many might realize more fully) that it is not the money, but the study that goes into a building, which makes it a work of architectural beauty. Of the simplest material and construction, this building has a charm of proportion, a delicacy in detail, and a restraint in ornamentation which makes it a distinct achievement in this type of problem.

The plan also is noteworthy. In fact, the whole solution was considered so unusually good that the Illinois Chapter of the American Institute last year (1915) awarded to the architects its annual gold medal for the most noteworthy architectural performance.

Again, the Craig apartment is interesting particularly in plan—in the use that has been made of a corner lot. In this case a large forecourt has been developed with the principal facade running at 45 degrees with either street. This has resulted in more of the principal rooms having a street outlook than would otherwise have been the case, and also in greatly enhancing the architectural effect of the corner.

In all of these buildings the English basement has been used as the most economical scheme and also because it gives a safe and comfortable elevation above the street level for the first renting floor.

The Barrett apartment is the latest of those built and has a rather different style from the earlier ones. Simple and restrained, the facade, with the stone cartouche at the first floor level, has an Italian feeling which is modified by fenestration of almost Colonial proportions. The scheme of treating the entrance motive united with the windows above and the whole balanced by a similar mass of stone on the other side of the axis is quite similar to the wood treatment of the entrance of the Craig apartments.

The vestibule and entrance hall on the basement floor are simply treated with plaster walls paneled with simple moldings and a black and white cement tile floor of considerable distinction. The spaciousness of this public part lends a certain dignity, while the placing of pieces of furniture in the hall and the fireplace give a truly personal air of comfort.

Each of the five floors is given to only one apartment. As one steps from the elevator into a small entry the feeling is as if one were in a home immediately, for even this part of the public hall has a piece of furniture, a chair or a table with a mirror or picture above it. From here one enters the reception foyer off of which open the living and dining rooms and a passage to the bedrooms. The plan has been so arranged that the greatest advantage possible has been taken of the southern exposure, three bedrooms and the sitting room with its eastern-exposed sun-porch all facing south. The living-room also has southern exposure, which leaves only the service on the north.

The interiors, although simple and restrained, are quite dignified. While the same general treatment has been followed throughout the building, there are many variations which were made according to the wishes of the individual tenants.

The planning of the fifth floor is quite different from that of the others, and with a small sixth floor forms a so-called duplex apartment. The space which in the other floors was given to servants' rooms here forms a most interesting "court," which has come to be the real center of the apartment. The "court" extends through the two stories and has a small balcony running across one end, a place for musicians when dances are given.

The floor is of black and white tiles and at the end opposite the balcony there is a fountain; the center of interest, however, is the large fireplace with its interesting mantel. These special features which were incorporated at the request of the prospective tenant create an individual effect that immediately removes the stigma of "apartment" and makes a home.

It surely is most gratifying to note the advance which these buildings mark in



ENTRANCE HALL--THE BARRETT APARTMENTS, CHICAGO.  
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.

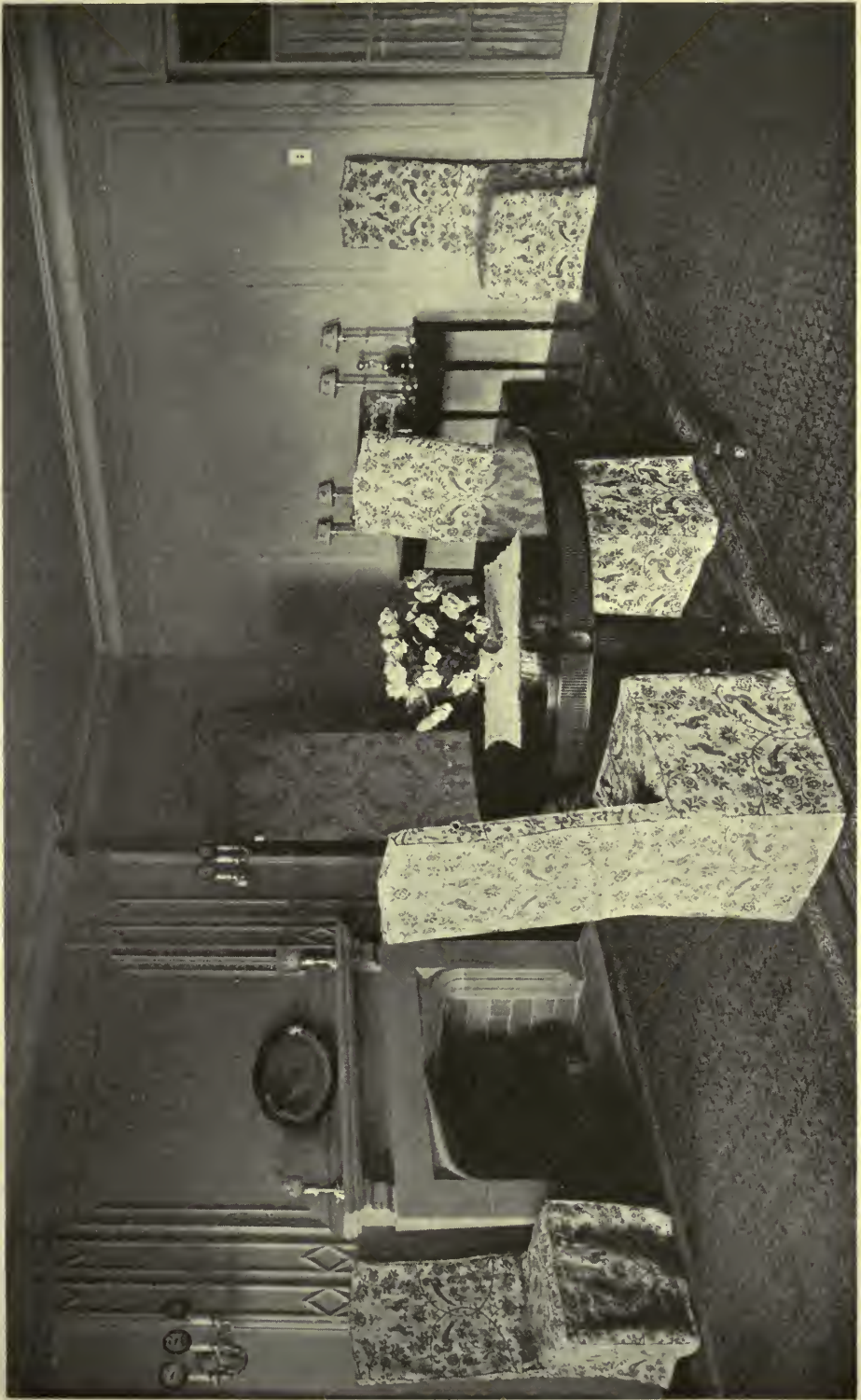




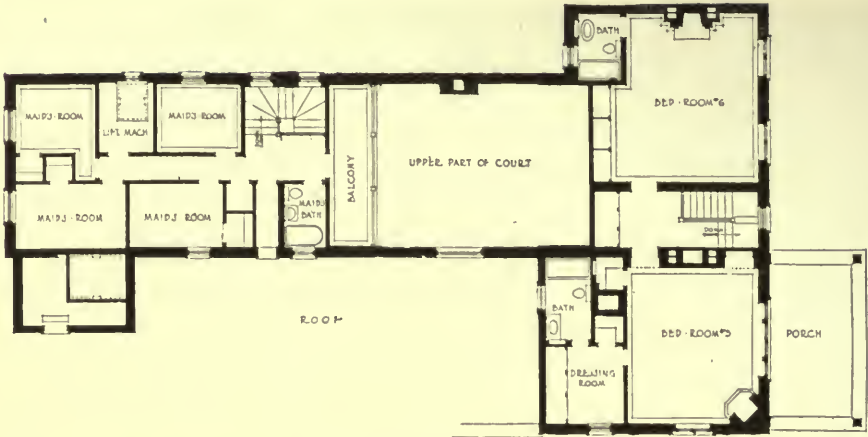
ENTRANCE HALL—THE BARRETT APARTMENTS, CHICAGO.  
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.



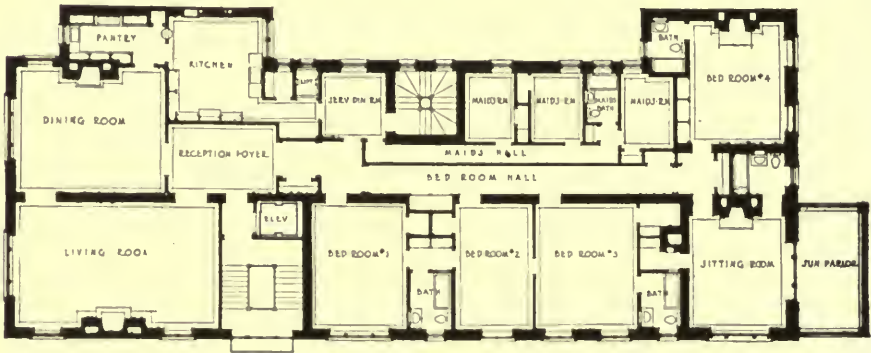
LIVING ROOM—THE BARRETT APARTMENTS, CHICAGO.  
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.



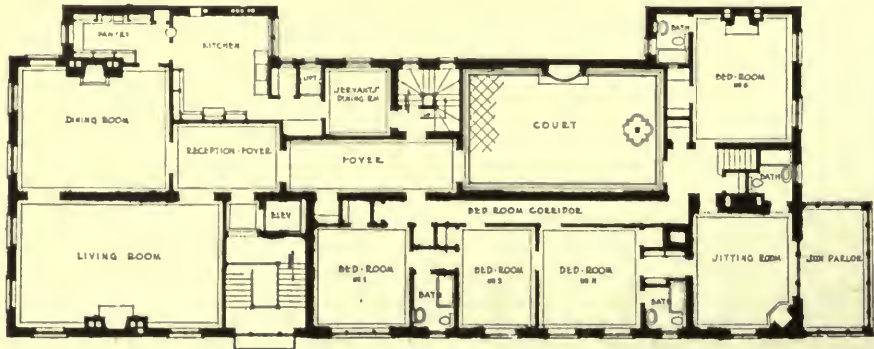
DINING ROOM.—THE BARRETT APARTMENTS, CHICAGO.  
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.



Fourth Floor.



Third Floor



Typical Floor.

FLOOR PLANS OF THE BARRETT APARTMENTS, CHICAGO.  
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.

the design and construction of a problem which is to be met with increasing frequency. Inherently a problem that presents many difficulties—the arrangement of a plan that is generally hedged in by many restrictions, the designing of an elevation to appear domestic in spite of its repetition of equal elements on various floors and the handling of large surfaces—the solutions have only too frequently been unsatisfactory.

The efforts at first were so ruled by the desires of real estate investors, who were only interested in the amount of their investment and its effect upon an early purchaser, that little competent study was put upon the problem. But at a comparatively early date the public felt the inadequacy of these buildings that are homes to so many city dwellers and objections were heard on many sides to their poor construction, their poor planning and some even, to their poor aes-

thetic appearance. Laws have been passed that have done something toward relieving conditions, at least toward the protection of life, in that cubical contents, light area and other such points have been fixed; but the aesthetic relief has been slower.

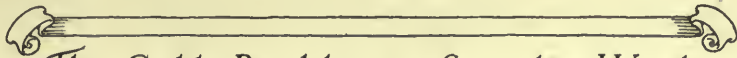
Of course, substantial advance did not come until architects of real ability worked upon the problem and achieved good results; the public, recognizing and appreciating the change, made the owners realize that greater investments would pay them well. It is now impossible at any time to make a survey of recent architecture without including many excellent apartment houses.

These by the firm of Richard E. Schmidt, Garden and Martin are representative of this striking advance and are particularly commendable because of the distinct note of domesticity which they possess.





COBB BUILDING, SEATTLE, WASH.  
HOWELLS & STOKES, ARCHITECTS.



## *The Cobb Building, Seattle, Wash.*

*Howells & Stokes, Architects*

*By John J. Klaber*

ONE who observes the tendencies of current architectural growth may readily note the great increase, in recent years, of office buildings for special purposes. We have printers', chemists', architects', and lawyers' buildings, to name only a few examples taken at random. In some cases the specialization is merely a convention adopted by the owners of the structure, in others it involves special planning and equipment.

The medical and dental office buildings may be included in the latter category. While their divergence from the general type of office building is not great, it is, nevertheless, sufficient to merit special notice.

Until very recent years the offices of doctors and dentists were invariably in their homes. But the growth of electrical and other technical apparatus, the increased difficulty of housekeeping under modern conditions, and the desire on the doctor's part to confine his activities to stated hours, instead of being called on at all hours of the day and night, have prompted the location of his office outside the home, thus following the example set by most of the other professions.

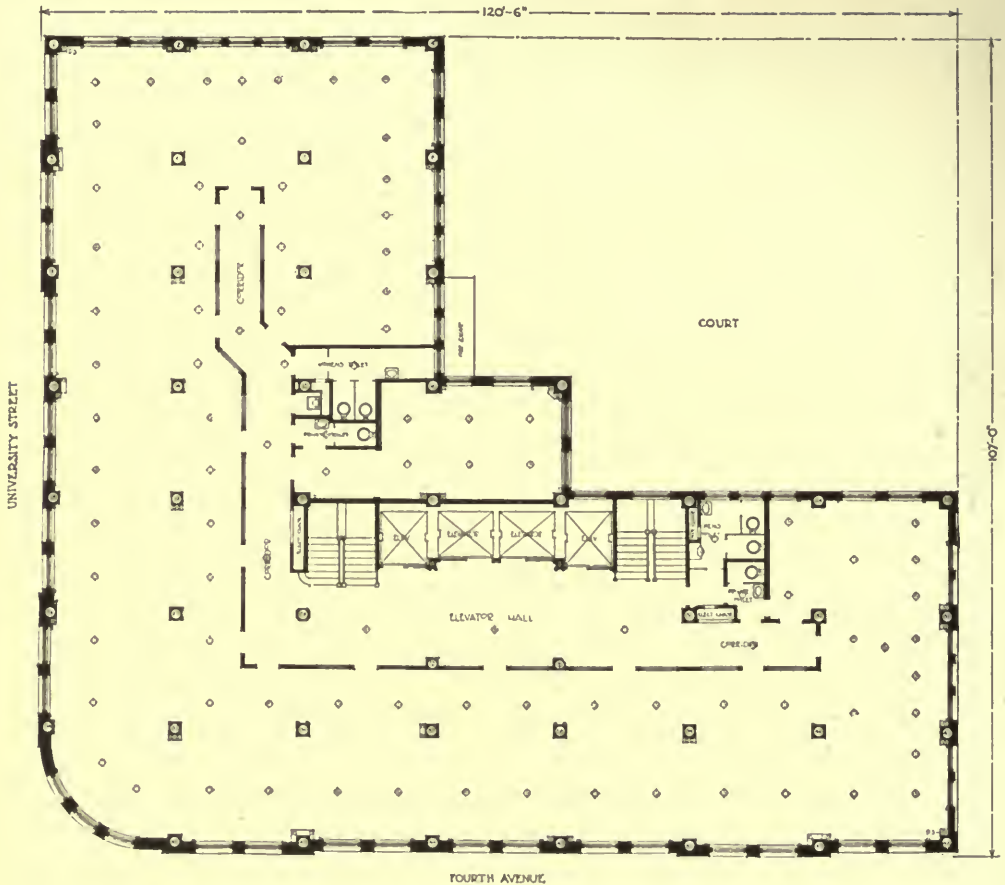
The segregation of this type of tenants in buildings exclusively for their use is also mainly a question of obtaining the necessary technical facilities. They require electrical and plumbing equipment in excess of that of the ordinary tenant, and naturally prefer those buildings in which these superior facilities are to be found. There are also other considerations, affecting more particularly the owner, and prompting him to cater to this specialized demand, since medical practitioners, although willing to pay a good rental, are difficult to satisfy, require an equipment and janitor service that would be unduly expensive for a general office building, and their presence tends to ren-

der the building less desirable for many other classes of tenants.

We find, therefore, a number of buildings, in various cities, whose construction and equipment has been specialized for the use of doctors, and whose tenancy is largely or wholly restricted to their use. Of these the Cobb Building in Seattle is probably the largest, and represents the highest type of development yet reached. It is of first class fireproof construction, and contains everything that may be useful for its purpose. It has, in consequence, been a great financial success, so much so that the owners are contemplating the erection of an annex to take care of the growing demand for offices.

The Cobb Building is one of the units of a group being gradually developed by a company owning a large tract in the center of the city of Seattle, formerly occupied by the State University, and now being developed with a variety of commercial buildings, including a theatre, a convention hall, and several office buildings. All these have been designed by Messrs. Howells and Stokes, in a simple dignified treatment of brick and terra-cotta, of which little need be said here, since these buildings, so far as their external features are concerned, have been already discussed in an article by Mr. Herbert Croly in the *Architectural Record* for July, 1912. We are, at present, more particularly concerned with the details of the internal arrangement, and its adaptation to its purpose.

The Cobb Building is ten full stories in height, plus a basement partly above grade and a roof house of considerable size, used for offices, and accessible by two of the four elevators. The ground occupied has a frontage of one hundred and twenty feet on Fourth Avenue, and one hundred and seven on University Street. On the side parallel to Fourth Avenue



TYPICAL FLOOR PLAN—COBB BUILDING, SEATTLE, WASH.  
Howells & Stokes, Architects.

runs an alley about twenty feet wide, while the fourth side, facing approximately north, has its light protected in part by the new Federal Post Office, of only moderate height, a permanent north light being thus assured. The floors are spaced eleven feet apart, floor to floor, and the columns sixteen feet ten inches on the avenue and fourteen feet ten inches on the street, although this latter spacing has been found to give rooms that are a trifle small for their special use.

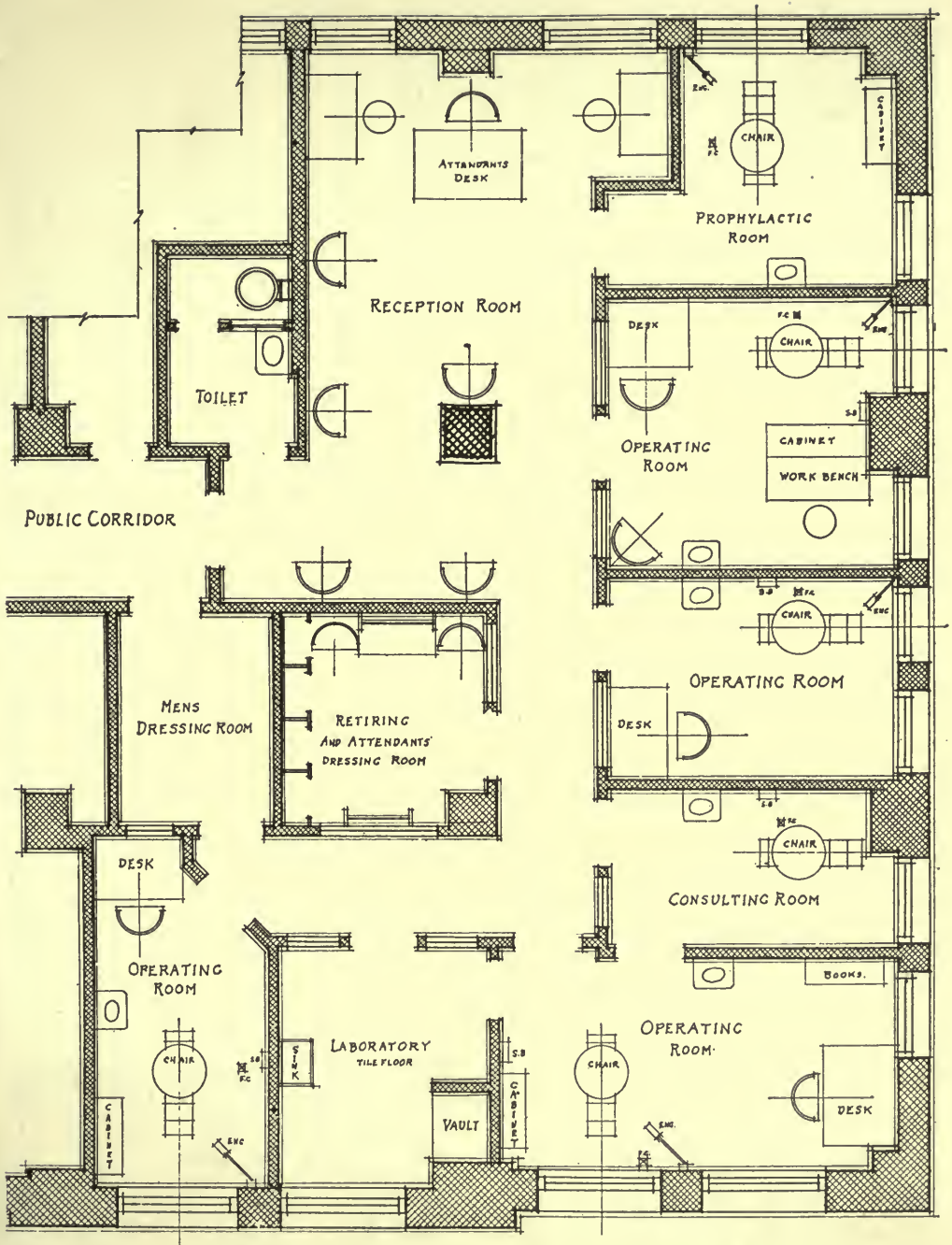
The general plan is substantially that of the typical modern office building, except as to a few features. There are, for example, toilets for both sexes on every floor, as well as two private toilets, intended to be rented in connection with the adjoining offices. This latter feature was not greatly appreciated at the time of its

introduction, but is growing in popularity, and in the proposed annex it is likely that it will be still more extensively used. The architects of the building even favor the use of private toilets with each suite, public toilets being almost entirely eliminated.

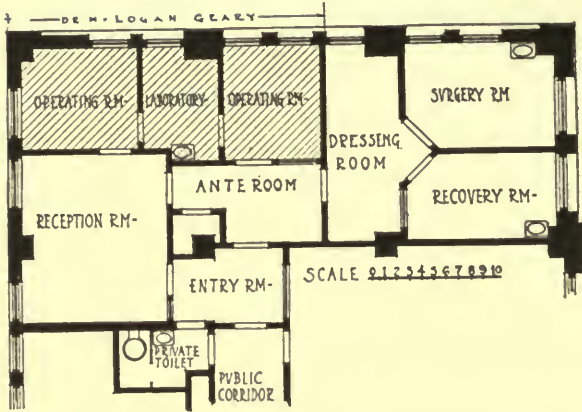
In addition to these facilities, all the offices are provided with wash-basins, the pipes in some parts of the building being of a size that will allow extra toilets and bathtubs to be put in if desired, although as yet this has not been done.

Some other features of the general plan may be mentioned. The round corner has not proven particularly successful, making the offices more difficult to rent. The space back of the elevators, on the other hand, has rented readily, being of a good size and with excellent north





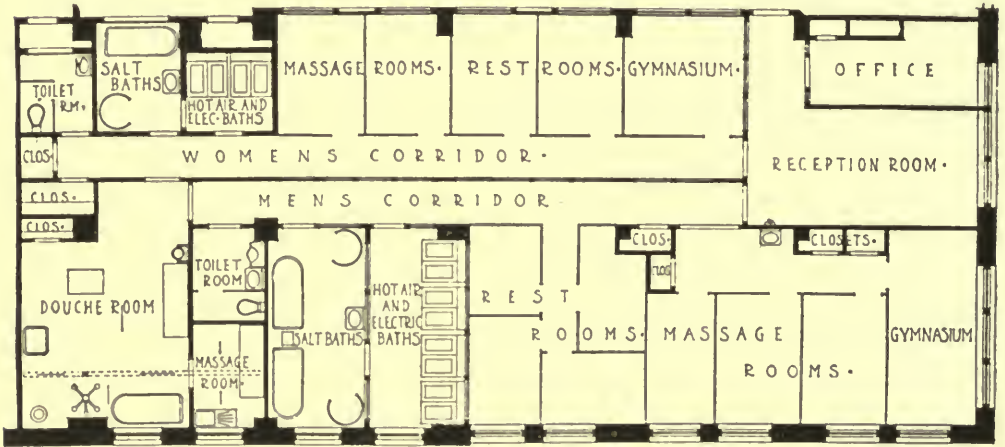
OFFICE OF DR. FRANK I. SHAW—  
 COBB BUILDING, SEATTLE, WASH.  
 HOWELLS & STOKES, ARCHITECTS.



OFFICE OF DR. H. LOGAN GEARY, WITH SURGICAL OPERATING ROOM.

and the additional expense has been made up by the increased rate of rental.

This increased rate, however, has not meant unduly high total rents, because of the economy of space afforded by the plan. The building, as constructed, has not been divided, but the offices have been installed as needed, so that each one is adapted to the individual tenant. Thus, although the expense of partitioning has been somewhat increased, this has been more than offset by the greater economy of space, with a gain both in renting value and in convenience to the user.

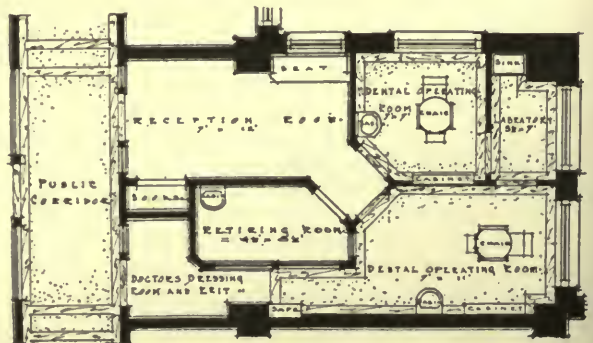


PLAN OF HYDROTHERAPEUTIC BATHS—COBB BUILDING, SEATTLE, WASH.

Howells & Cookes, Architects.

light. A special feature is the use of double walls between offices and toilet rooms, to render the former quieter and more desirable.

The equipment of the building is of course very complete, including gas, compressed air, vacuum cleaners, and both direct and alternatng current. The elevators are very large and of rather slow speed, in view of the large number of women and children using the building. In all these matters special attention has been given to the needs of the occupant,



OFFICE OF DR. GEORGE T. WILLIAMS, IN THE ROOF HOUSE BACK OF THE ELEVATORS.



VIEW OF OPERATING ROOM—COBB BUILDING, SEATTLE, WASH.  
Howells & Stokes, Architects.

The plans of office layouts reproduced herewith show a few of the possible arrangements. Dr. Williams' office, located in the roof house back of the elevators, may be taken as more or less typical of the smaller suites, except that it has the advantage of light on two sides. It contains a reception room, a retiring room for patients, two operating rooms, a small laboratory, and a special exit for the use of the doctor. With light on the end only, this arrangement would require to be modified by the reversal in plan of the laboratory and the smaller operating room, the reception room and laboratory being lighted only by artificial or borrowed light.

Dr. Shaw's office, located in the north end of the building, is a far more elaborate suite, having four operating rooms, with a prophylactic room, consulting room, laboratory, reception room, two dressing rooms and a private toilet. In spite of this large number of rooms, the

space occupied is only about forty-five feet by thirty.

Dr. Geary's office is somewhat smaller, although it occupies a similar location on another floor. In connection with it is a surgical operating room, with its accompanying services, using Dr. Geary's reception room. The financial management of this operating room is somewhat peculiar. It is maintained by Dr. Geary, although he does not use it for his own cases, and is leased by him to the various surgeons who may wish to make use of it.

It is intended only for minor operations, and does not compete with the hospital. Two recovery beds are provided in the room adjacent, and two graduate day nurses are regularly employed, a night nurse being sent for when a patient is not sufficiently recovered to leave before night. The operating room has a floor of vitreous tile, and woodwork finished in hard white enamel, and is

equipped with all the surgical apparatus appropriate for its use.

From the consideration of these and other offices certain general rules may be deduced, for use in the planning of future installations. The width of a dental operating room should be not less than seven or eight feet, its depth about nine or ten, and somewhat more if a laboratory bench is to be in the same room. When a separate laboratory is used, this requires a space about four feet by six, although it may advantageously be larger. The operating room requires strong but diffused direct light, and should therefore have one or more windows, as large as possible, and preferably facing north. In the Cobb Building most of the dental offices are on the north side, the rest of the space being occupied by physicians, surgeons, and oculists.

The reception room may be fairly small, and lighted entirely by electricity, as few patients now come except by appointment, and they need seldom wait a long time. The ladies' retiring room may be quite small, about five feet by seven, as it need contain only a dressing table, chair, and couch, with a lavatory if convenient.

A small store room is of value, though not indispensable, and an office desk should be provided, in some part of the suite. The space necessary for these various rooms seems best furnished by a column spacing of about seventeen feet, with a depth of from twenty-two to twenty-six, according to the individual office arrangement, and the Cobb Building conforms very nearly to this requirement.

The finish of the building is of a simple and sanitary character, walls and ceilings being treated with a smooth washable cement paint. The oak trim is of the

simplest character, and the floors are of hard maple. Floors with cove terazzo base have been used in part of the building, but have not shown a rental value to justify their more extended use—in Seattle at least. Ventilation has been provided for by a special type of window ventilators, installed throughout the building, and since placed on the market.

In addition to the offices of about fifty dentists and over one hundred other practitioners, the Cobb Building accommodates medical and photographic laboratories, dental and medical supply houses, the offices of the Board of Health and the State Medical Library Association, all features that increase the convenience of its use to the tenants. There is also an installation of hydrotherapeutic baths, with an office and reception room, various rest rooms, massage rooms, salt baths, electric baths, hot air baths, and toilets for both sexes, as well as a large douche room with massage room attached. The building contains also a lunch room, hair dressing and manicuring establishment, and other similar installations appropriate to its special use. It is, in fact, reserved entirely for medical and dental purposes, with their subsidiary services, except for a part of the first floor and basement.

When the building was opened, certain co-operative suites were installed, for the use of those having a small practice, not justifying separate offices. These have since been abandoned, being found less profitable to the owners than a division into individual suites. Similar arrangements, however, have proven more profitable in other cities, and the experiment might be worth trying elsewhere, and would certainly be appreciated by many of the younger practitioners.

# PORTFOLIO OF CURRENT ARCHITECTURE



ROSÉ



HOUSE AT 15 EAST SEVENTY-FOURTH STREET, NEW YORK CITY. HEWITT & BOTTOMLEY, ARCHITECTS.



DETAIL OF FACADE—HOUSE AT 15 EAST SEVENTY-FOURTH STREET, NEW YORK CITY. HEWITT & BOTTOMLEY, ARCHITECTS.



DRAWING ROOM—HOUSE AT 15 EAST SEVENTY-FOURTH STREET,  
NEW YORK CITY. HEWITT & BOTTOMLEY, ARCHITECTS.





DINING ROOM—HOUSE AT 15 EAST SEVENTY-FOURTH STREET,  
NEW YORK CITY. HEWITT & BOTTOMLEY, ARCHITECTS.



DETAIL OF DINING ROOM—HOUSE AT 15 EAST  
SEVENTY-FOURTH STREET, NEW YORK CITY.  
HEWITT & BOTTOMLEY, ARCHITECTS.

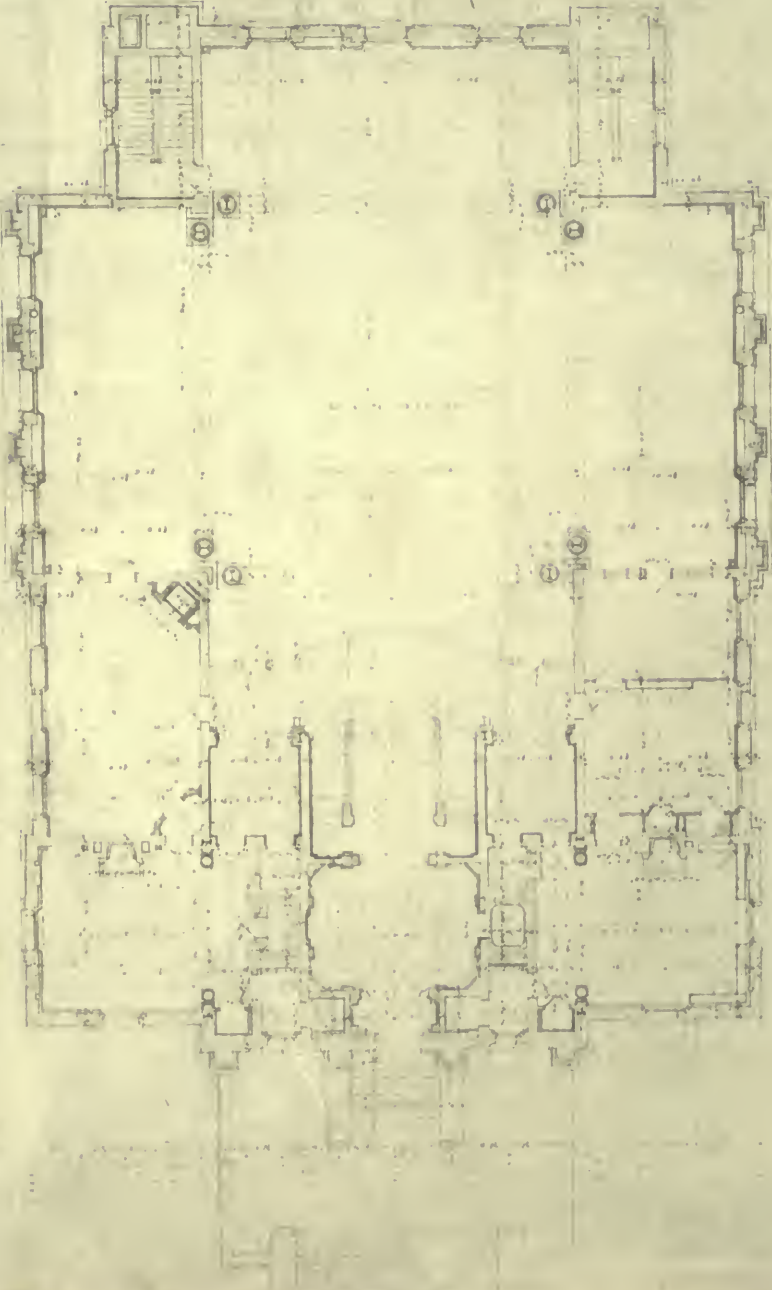


LIBRARY—HOUSE AT 15 EAST SEVENTY-FOURTH STREET, NEW YORK CITY.  
Hewitt & Bottomley, Architects.



LIBRARY—HOUSE AT 15 EAST SEVENTY-FOURTH STREET, NEW YORK CITY.  
Hewitt & Bottomley, Architects.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



PLAN OF FIRST FLOOR—ROSSIA INSURANCE COMPANY'S BUILDING, HARTFORD, CONN. EDWARD T. HAPGOOD, ARCHITECT.



ROSSIA INSURANCE COMPANY'S BUILDING, HARTFORD, CONN. EDWARD T. HAPGOOD, ARCHITECT.



ROSSIA INSURANCE COMPANY'S BUILDING, HARTFORD, CONN.  
Edward T. Hapgood, Architect.



MAIN ROOM—ROSSIA INSURANCE COMPANY'S BUILDING, HARTFORD, CONN.  
Edward T. Hapgood, Architect.



UPPER STAIRCASE—ROSSIA INSURANCE COMPANY'S BUILDING,  
HARTFORD, CONN.  
Edward T. Hapgood, Architect.



DETAIL OF MAIN ROOM—ROSSIA INSURANCE COMPANY'S BUILDING,  
HARTFORD, CONN.  
Edward T. Hapgood, Architect.

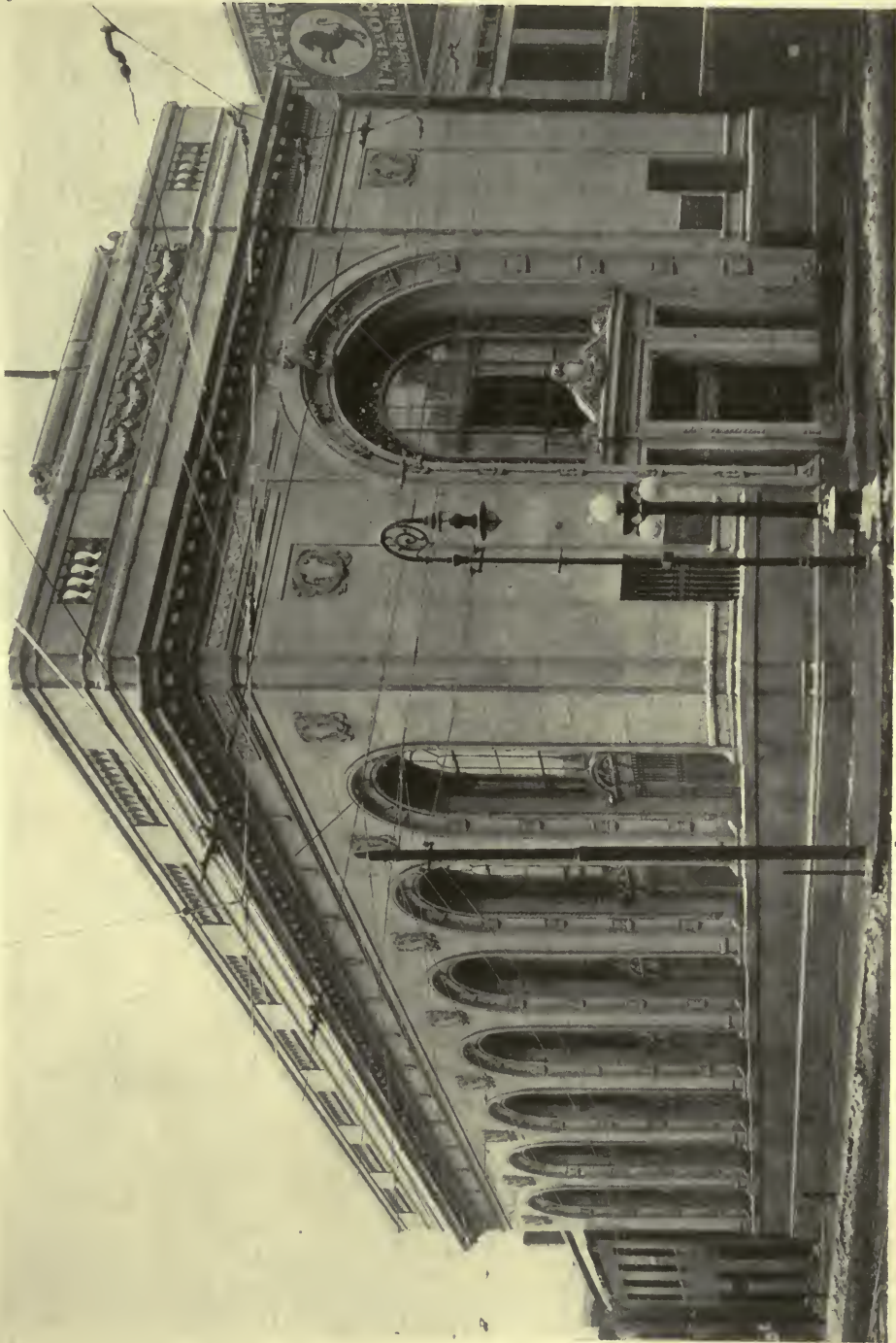


NEW STATE CAPITOL, SALT LAKE CITY, UTAH.  
R. Kletting, Architect.

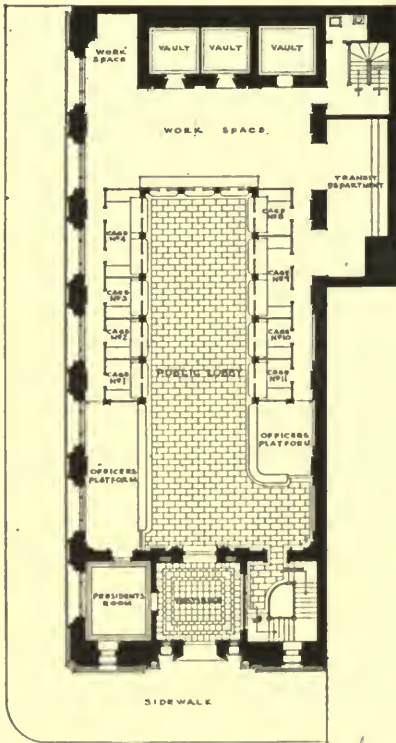


NEW STATE CAPITOL, SALT LAKE CITY, UTAH.  
R. Kletting, Architect.

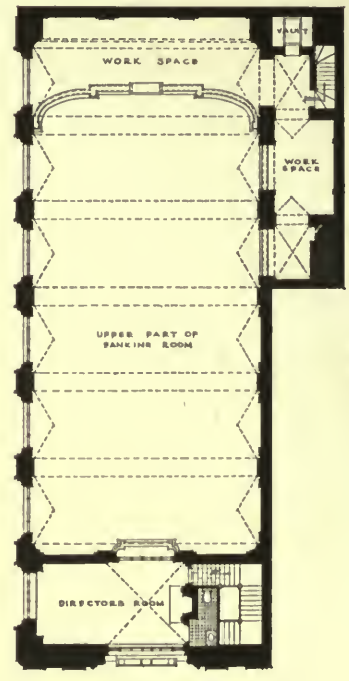




CITY NATIONAL BANK, EVANSVILLE,  
IND. MUNDIE & JENSEN, ARCHITECTS.



MAIN STREET  
 FIRST FLOOR PLAN  
 MADE BY ARCHITECTS

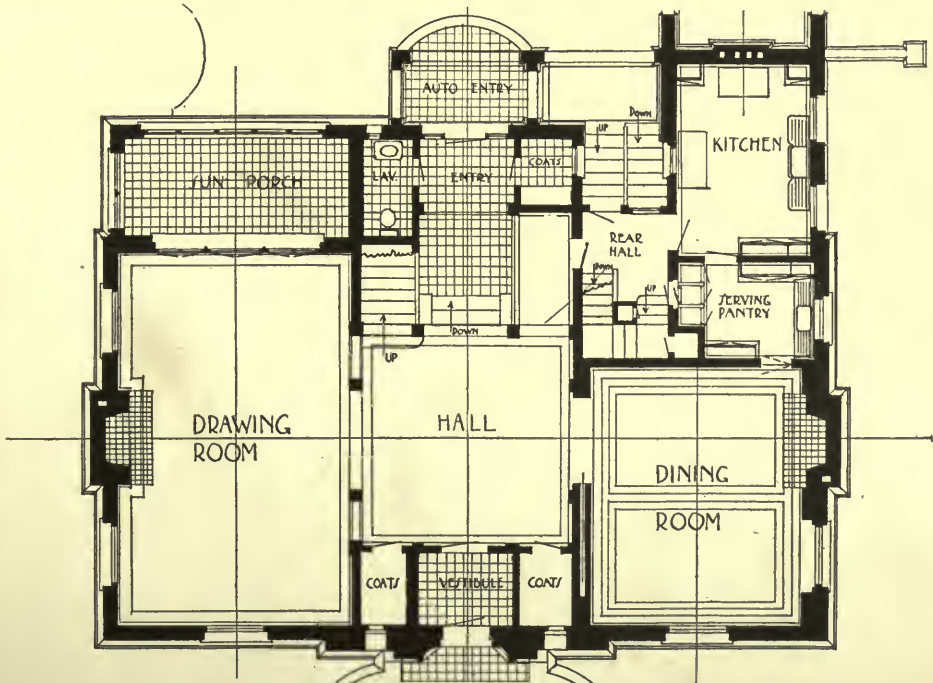


MEZZANINE FLOOR PLAN  
 MADE BY ARCHITECTS

FLOOR PLANS—CITY NATIONAL BANK, EVANSVILLE, IND. MUNDIE & JENSEN, ARCHITECTS.

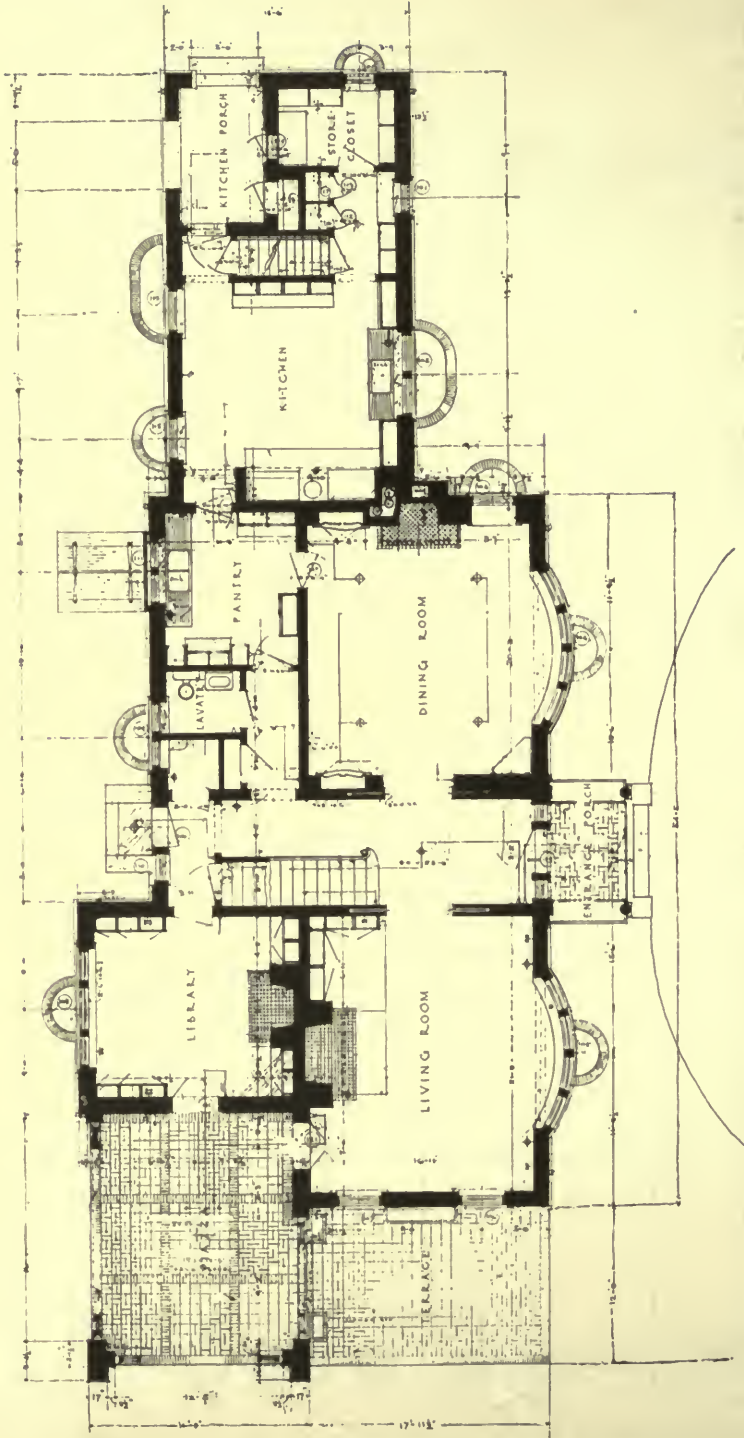


RESIDENCE OF EDWIN M. COLVIN, ESQ., CHICAGO.  
George W. Maher, Architect.



PLAN OF FIRST FLOOR—RESIDENCE OF EDWIN M. COLVIN, ESQ., CHICAGO.  
George W. Maher, Architect.

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PLAN OF FIRST FLOOR—HOUSE ON LLANFAIR ROAD,  
ARDMORE, PA. HORACE WELLS SELLERS, ARCHITECT.



HOUSE ON LLANFAIR ROAD, ARDMORE,  
PA. HORACE WELLS SELLERS, ARCHITECT.



*Personal Reminiscences of*  
**CHARLES·FOLLEN·M<sup>c</sup>KIM**

— By Glenn Brown —



❁ *McKim's Way* ❁

**M**CKIM'S way, which in my experience led to success, was a most interesting study of personality. There was, in his intercourse with others, an innate diffidence which was flattering, a charming deference which was winning, a fund of knowledge which was convincing, a refinement of taste which was enlightening, a breadth of view which was enlarging, a concentration which was absorbing and a persistence which was successful. Positive in his convictions, sensitive, refined and unerring in his judgment of beauty, persistent in carrying out his ideas, he was unrivalled, in my experience, in winning against opposition.

He entered a discussion by apparently agreeing with his opponent, frequently calling attention to good points not seen by the author, then, bit by bit, a suggestion was made here and there, showing where the scheme or idea might be improved. The suggestions often called for radical changes, and I have yet to see anyone fail gladly to avail himself of the ideas offered, as they were always good. His concentration on the subject in hand was most notable; no side issues or outside problems, no matter how important, were allowed to interfere.

His study of a subject was painstaking and exhaustive, starting with the broad principles and descending to the minutest details. His power of enthusing others through his charming deference and clear ideas was exceptional, whether it was brought to bear on a strenuous President like Roosevelt, a great collége President like Eliot or broad statesmen like Elihu Root, an eminent brother artist like Saint Gaudens, a literary enthusiast like Gilder, or a cosmopolitan like Frank Millet. The capacity of exciting enthusiasm and securing co-

operation extended through his office to the youngest draftsman. This power made many of his dreams for the advancement of the fine arts and the culture of the people blossom out into realities.

Time and labor were never considered by him or by those enthusiastically working with him; the object in view was the most perfect design or the best method of advancing the fine arts.

McKim's way is well illustrated by the following occurrences which came under my knowledge.

The American Academy in Rome was started by the brilliant group of artists who had charge of the Chicago Exposition in 1893, to give our country a post graduate school of architecture. It was soon after I became secretary of the American Institute of Architects that I became, through McKim, interested in the future of the American Academy. For years he had largely supported the school from his private income, and it was his ambition to secure an endowment and see it firmly established before his death. He felt keenly that a school of this character was the surest step toward advancing the fine arts and adding to the refinement and culture of the public. His first move was to secure an endowment and one of the means he adopted was the noted dinner of the American Institute of Architects, a full account of which has been given in a previous paper. McKim thought a national charter was necessary to give the Academy a recognized dignity among the other foreign schools in Rome, which are all endowed by their governments, while the American school remained only a private affair. To secure the national charter required an act of Congress. To get an act of Congress called for the

approval of the Committee on Library. To get the approval of the Committee on Library required Speaker Cannon's approval. Cannon was opposed, he said, because while the bill for a charter did not call for an appropriation, it was only an entering wedge for final government support of the school.

For several years the bill was held up by the Committee of the House. Finally Representative J. T. McCleary from Minnesota was persuaded by Cass Gilbert, whom McKim called to his assistance, and Gilbert's friends from Minnesota, to take an interest in the subject and Cannon allowed a favorable report to be made. I think Cannon felt assured that the measure would be stopped in the House, as a single objection would kill the bill for that session, as the bill must be brought up out of the regular order and during the last days of the session.

Representative J. T. McCleary and Representative Henry Kirke Porter gave us the names of the five Representatives, any one of whom if present would object and thus prevent the passage of the bill. McKim laid his plans to ward off these objections by securing the aid and co-operation of prominent men in the State of the member. I recollect I was delegated to see Secretary Hay, who was a friend of one objector, and secured his assurance of help. Aid was sought from New York, Chicago, St. Louis and Boston for this purpose and all asked responded to the call.

There was one objector from the South, and W. S. Eames got an assurance from a Representative that he would take the member down for a drink just before the bill was called. The bill came up, no objection was raised, due to the carefully laid plans of McKim, and passed the House.

The Senate had already passed the bill, but slight modifications made it necessary for the Senate to again pass upon the measure and it was the last day of the session.

I had been in touch with Senator Newlands and Representatives Porter and McCleary during the days of the campaign, and acting on instructions, I secured a copy and hurried over to the

Senate with the modified charter. Senator Newlands immediately brought it before the Senate, by previous arrangement, but here again a single objection would have prevented its passage. Senator Teller, as we knew, had signified his intention to object to all bills of this character. Senator Newlands when it was read went across the Senate chamber and sat by Senator Teller and as he arose to object, Senator Newlands actually pulling him down by the coat tails, asked as a personal favor that Teller allow it to come before the Senate for consideration. The Senator yielded to this personal plea.

The bill passed and was signed by President Roosevelt and the American Academy in Rome received its national charter. McKim felt that we had started the Academy on a firm foundation.

The first home of this school was a rented building, the Villa Aurora; the second was the Villa Mirafiore (without the walls) presented to them through the generosity of Mr. Henry Walters; the third and permanent home, given a short time before McKim's death, is the Villa Aurelia on the summit of the Janiculum Hill in Rome. This Villa within the walls overlooking the historic hills, cathedrals, arches and temples of Rome from the Alban Hills to the Mediterranean, was devised to the Academy by the will of Mrs. Clara J. Heyland, formerly Miss Jessup of Philadelphia, as a memorial to her parents and to assist and encourage education in the fine arts.

This Villa makes real the dream of McKim, which revealed a place where the students would be constantly in the atmosphere and under the influence of Rome and nearby Italy, in daily association with its enlightening antiquities, being adjacent to the Villa Pamfili Doria, not far from Saint Peter's, the Vatican, and the Roman Forum. New buildings are being erected to give the students studios and work rooms, and a fine library, reserving the Villa for the residence of the director and more or less public functions.

Through the zealous and wise conduct of Mr. William R. Mead, who became president after McKim's death, and Frank Millet, appointed director, the



AMERICAN ACADEMY IN ROME. Mc-KIM, MEAD & WHITE, ARCHITECTS.



school is now in a position to fulfill in the highest degree the ideals of Charles Follen McKim, who left his estate, subject to a life annuity to his daughter, to carry forward the education of the bright students in sculpture, painting and architecture, who will by their good work in the future interest, enlighten and lead the public to demand only the best in the fine arts.

McKim's persistent way of searching for and attaining the best results was shown vividly to me in his design for the base of the Sherman Statue in New York. One day he was lunching with me at the Cosmos Club, when he opened the conversation by saying, "I am thankful Saint Gaudens and I have settled on the design of the base for the Sherman Statue. My first idea was a high base something on the order of Colleoni, while Saint Gaudens wanted the figure only a few feet from the ground. We have compromised, making it higher than he first wanted it and lower than my first idea. I have made about fifteen hundred studies for this base and I am thankful that it has been settled."

We had not been at the table half an hour when McKim received a telegram which he opened. A curious expression crept over his face as he read the telegram to me: "Charles, that base is all wrong. Gus." I don't know how many other studies were made before these two men of genius were satisfied, as they finally were, with the result. Just before the Sherman Statue was unveiled I spent three hours with McKim and Saint Gaudens at the statue while they were discussing pro and con the minor details of the tone for bronze in the ornaments on the base to make it harmonize with the gilded statue and red granite base, and the question of leaving the sculptured earth on which the figures stood, as it was cut of red granite, or gilding it to go with the statue.

During the three hours many tints were tried on the bronze band and on the trophies, and each shade carefully considered in its relations to the granite base and to the bronze sculpture. The tints were chosen and the determination reached to gild the sculptured stone earth

just in time to have them ready before the unveiling.

It was McKim's way to give of his time and talent to serve the public, as in his constant efforts to maintain the design of the Park Commission Plan when new buildings were erected or new parks planted.

He freely gave of his time and talents on juries for selecting the designs for public buildings and monuments. He was one of the jury which selected the design for the Bureau of American Republics, one of the most satisfactory structures of recent date, and his criticisms and suggestions for modifications and changes were of assistance to the architects, Messrs. Kelsey and Cret.

He was one of the jury in selecting the memorial to Grant which is now being erected at the eastern end of the Mall, and he not only selected a monument that would be suitable for this most important position, but by his advice made it more fitting than it was in the original form.

McKim's way caused him to often try full size models or sections in place, ignoring the criticism of the thoughtless, so as to judge more clearly of their scale and relation to each other. I recollect spending an afternoon with him in the Harvard Club building, New York, when he was experimenting with the beams in the ceiling, trying their depths and distance apart until he had arrived at the solution which he thought best. At the same time several designs for paneling the lower third of the walls, made full size, were put in place and the one most suitable chosen. All acknowledge that this hall is one of our best interiors.

He acted in an advisory capacity in many directions in which, while not adding to his reputation, his good judgment was of great value to the community which sought his advice, as was the case in saving the Confederate State Capitol in Montgomery, Alabama. Additions to this old building, a good example of the Greek revival of about 1820, were contemplated; and some of the officials being sufficiently doubtful of their capacity to undertake these changes, determined to ask McKim's advice or judgment on the proposed additions. I received a letter



FOUNDERS' COURT—AMERICAN ACADEMY IN  
ROME—McKIM, MEAD & WHITE, ARCHITECTS.



ENTRANCE . VESTIBULE—AMERICAN ACADEMY  
IN ROME. McKIM, MEAD & WHITE, ARCHITECTS.

asking if I would go with him to the hearing on the subject, before the Governor and other State officials, in Montgomery, Alabama. We spent the next day in the drawing room of the Pullman, studying the drawings of the proposed additions, which would have overshadowed the original building and destroyed its dignity and importance. He mapped out the proposed changes in the drawings which he considered would keep them in harmony and subordinate to the old structure. The arguments for the changes were mapped out so the case was well prepared when we met the Governor and his official family the next day. After McKim had given his views, he called upon me as author of the History of the United States Capitol, to give mine, which it goes without saying coincided with his. Advocates of the improper scheme as proposed made their statements and cross questioned McKim and myself. Before the meeting was over we could see that the majority was with us and the Confederate State Capitol was saved.

During our trip McKim said, "If my father knew I was trying to save the Confederate State Capitol where Jefferson Davis took the oath of office and was inaugurated President of the Confederacy, he would turn over in his grave." McKim's father was a clergyman and strong abolitionist.

It was McKim's way to draw to him by his charming, lovable disposition, brilliant mind, sensitive and highly cultivated sense of the beautiful, keen appreciation of the best in literature, music and the fine arts, other spirits who were seeking the best in art, literature, education—such intimates as Richard Watson Gilder, Augustus Saint Gaudens, D. H. Burnham, Frank Millet, John La Farge, Elihu Root, Joseph Choaté, Nicholas Murray Butler, Charles Eliot and Theodore Roosevelt. It was to McKim that such men listened and by whom they were swayed and guided in discussions of the fine arts. When one differed with him those who did not know would think he had changed his views, while he was simply working around to it by what appeared to be roundabout paths, but by ways that carried him and his op-

ponents with him to his goal. He never gave up until he gained his end in every instance that came under my observation.

Another factor in the success of McKim's way was his genius as a designer.

I recollect very well as a young man the sad feeling of disappointment, when McKim, Mead and White showed their tendency in design as illustrated by the Boston Public Library and other early work.

I had only a short time before left the Massachusetts Institute of Technology, where just across the street Richardson was completing his great masterpiece, Trinity Church, which enthused me, as it did many others, with the idea that the true expression for American architecture was the Byzantine or Romanesque. Many of us felt that this style, which never reached its highest expression in the old country, was capable of development into a national distinctive style and that it would reach its artistic development in this country through the genius of H. H. Richardson and his students.

When Charles McKim and Stanford White, two of the brilliant men in Richardson's office, showed they were not following in the Byzantine, but were adopting the Italian Renaissance, I was distinctly disappointed, as I thought they were the men to give us a national style developed from the beginning by Richardson.

As the years passed and I saw the effect of Richardson's brilliance and personal genius as it spread over the country and the woeful results produced by the strong men and the weak men in attempts to follow his example, my views changed. It may be safely said that no building, among the thousands erected as Richardsonian or Romanesque, can even approximately be thought a work of art, except those on which Richardson left his personal impress. I began to feel that it was a misfortune that any one tried to follow Richardson, and I am now glad that no one attempts his style. As the years passed I became more and more enthusiastic on the work of McKim, Mead and White, particularly admiring the

buildings in which the design was attributed to McKim.

The grasp of big composition, careful proportions, the charmingly refined details, the due consideration of the setting and harmony with surroundings, the treatment of landscape with just the proper formality to enhance the building, all were more perfect and more artistic than had been done in this country before.

Nothing in this country, and I know of nothing better in other countries, illustrate these principles more fully than the approaches and flanking buildings combined with the Columbia Library, New York. Here we have dignity, harmony, good proportion, refined detail, combined with just the proper formal landscape, making one of the great architectural compositions of the world.

I was very much interested some time ago in attending a lecture on modern architecture, where there was a mixed audience of some six hundred people. Views were given of noted foreign buildings, showing their influence on American work. Views were given of the noted buildings in this country. When the view of the Morgan Library, New York, by McKim, Mead and White, was thrown upon the screen, there was a spontaneous burst of applause and this was the only slide among the many good things shown that produced applause.

This showed an appreciation of the beautiful by a mixed American audience that I felt augured good for the future of the fine arts. McKim's influence, in simplicity, harmony, refinement, and landscape, has been one of the greatest factors which, spread through the great men who have graduated from his office on whom his principles have been impressed, has placed architecture in this country in the forefront in modern architecture.

Another factor that led to success in McKim's way was the power of con-

centration, the faculty of wiping from his mind surroundings, other problems and conditions, and focussing his mind on the problem in hand.

It was this concentration, while innumerable other problems were thrust upon him, but ignored, that proved so successful in his work of restoring the White House, in designing the great plan for the Mall in Washington with its great vistas and monumental memorials and buildings, and in his work for the public through the American Institute of Architects which proved so effective and satisfactory.

McKim's way meant loyalty, through good and evil report, to friends and associates when he had tested and knew the good qualities of a man or the capabilities of the artist. He defended them against malicious attacks and brought forward their good qualities and good works. On many occasions it has been my pleasure to hear him defend men to whom false motives had been attributed; while it was difficult for him to see the evil, he was quick to see the good in a person.

McKim was diffident in expressing himself before a large body of men and his delivery was not impressive, as he often hesitated and apparently missed the proper word. Strange to say, that while a stenographic report of his speeches required but little change, many of the ready and fluent talkers had to rewrite their efforts. In his hesitation he found the right word to convey the thought; it was McKim's way to seek, while apparently hesitating, the word best suited to the idea.

McKim's way drew around him a coterie of men, idealists, but practical in presenting, persistent in maintaining and effective in attaining their ideals, among which was the advancement of the nation in the fine arts; they believed appreciation of the beautiful by the people was a long step in the culture of the nation.

## THE ARCHITECT'S LIBRARY



# BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part III.—Dwellings

As logically as the Eskimo builds his igloo of ice, does the Colonial pioneer erect his house of wood; his first building, whatever its purpose, was assuredly a log house. A group of small log house dwellings centered about a larger log house of sufficient size to shelter most of the small community and of sufficient strength to withstand a military undertaking against it. Occasionally, when hunting or trade drove the settler into the wilds, perhaps as a trapper or dealer in furs, his dwelling, as a remote outpost of civilization, became in fact and of necessity also his castle, and was correspondingly conceived. It took on certain aspects of defense and found but small use for decorative detail. As all such outposts were ultimately engulfed by the advancing tide of civilization, they leave but little impress on the architecture of which they formed one of the first and most truthful manifestations. At the outset, of course, the actual difference between this outpost dwelling and the dwelling nearer the coast lies only in the degree of danger to which it is exposed. The decorative beginnings are not long outstanding, however, and soon add a restrained charm to a type of building that

had the benefits of a plentiful supply of wood and more limited supply of bricks, yet had at the beginning only a minimum of mechanical skill to rely upon.

Progress was, in modern terms, very slow until the sawmill became an established fact in the new land. This aid brought proper materials readily to hand and its effective work is apparent at once. But the majority of the settlers, confronted with the problem of increased architectural development brought about by the sawmill's help and encouraged by the growing wealth and prosperity born of Colonial peace after 1730—and but little good Colonial work antedates that time—seems to have had no alternative in design but to hark back to English models for the larger buildings of the third and fourth generations. The conception of a full-fledged and indigenous wood architecture, the product of the soil, an autochthonous or home born development such as that of Switzerland, the Tyrol and of Scandinavian countries, found no place in his reasoning. Thus the log house beginnings are seen to aspire to the high places of European architecture despite the handicaps brought about by a lack of technical skill and ar-

tistic ability. The more important buildings of domestic type indicate the direct suggestion of the home country very early. The architectural vagaries of the carpenter are the immediate result of the translation of stone forms into wood and by the translation contribute not a little to the character of Colonial building in certain districts. The Dutch settler, and also the Swede, are impelled by similar traditions in their respective national terms. The larger houses which at the outset were not thus inspired from homeland types were likewise of little architectural merit. Thus, in the sentiment of Lowell concerning Cambridge, many of the early cities were but English villages poorly transplanted. The same was true of the Colonial centers of other nationalities represented in the new world.

As a single and refreshing exception to this rehabilitation of models drawn from the mother country, we come upon the cottage type, with its long sweeping roof falling away toward the rear of the house and canting off a corner from each story on its way. This type has persisted and seems to have been one of the earliest and most rapid of the various phases of domestic development. It was especially characteristic of New England and both there as well as in the central States has formed the basis of interesting derivations in design at later times.

In general it may be said that, as a truthful product—in fact, as a kind of signature—of the Colonial epoch, our formative architecture may be subdivided into a number of regional varieties, the geographical distribution of these being controlled by the fundamental economic conditions imposed by different methods of land holding. Thus the landed gentry of the early times were found chiefly in the South and in New York State; while in Pennsylvania and in the New England States the small farmer prevailed and merchants fostered the rapid growth of cities. As a result, the manorial type of living flourished on the Southern plantation about the spacious mansion, usually of a size calculated to house many more than its owner's family, and also in the country residences situated upon the old

established land grants of New York. Along the shore of Massachusetts and Connecticut, as well as in the commercial communities, many towns offer a wealth of city residences. Boston, New York and Philadelphia soon spring into the lead, while in the interior of these colonies and in the hinterland of New Jersey and Pennsylvania the sturdy yeoman builds his more modest but none the less characteristic farmhouse, without pretense but in full enjoyment of comfort. The Dutch farmhouse in the latter districts in particular soon crystallizes its own easily recognizable type whose influence also reaches into the present day, as any survey of current country house building will show. Meanwhile the hegemony of wood has been challenged by brick makers and stone cutters, though for some time any carving of importance whether stone or wood was imported in finished state or else executed by imported carvers. Many a shipload of bricks was brought from Holland; in fact, whatever Dutch city architecture there may have been in New York City, for instance, was from the very beginning predominantly of brick. In certain other Northern cities, as well as in some Southern districts, brick also asserts itself, especially after the manufacture of this material had become an established industry in the colonies. Stone appears in many farmhouses, both small in New Jersey and Pennsylvania, and large in parts of New York. In New England wood remains paramount.

In the ensuing papers covering our study of the literature of Colonial architecture, which deals chiefly with domestic buildings, we shall follow the triple subdivision of the original territory into New England, Central and Southern States, not that this subdivision has any decided advantages, but simply to carry through the logical disposition of groups of communities later to become States in a geographical sense, which also expresses itself with fair exactitude architecturally. We shall not attempt to offer a general résumé of existing dwellings as a preface to the discussion of the books, as was done in the case of the secular edifices; this will be amply provided for in the reviews to follow. Furthermore,

since our early architecture, like most modern architecture, was predominantly domestic, the extant examples are too many to permit separate enumeration.

The books available in the field of Colonial dwellings are chiefly of two kinds: those most readily classified as general historical or as popular works and those which devote themselves to a more definite architectural purpose, carried out through the agency of photographs or measured drawings with details of construction or of decoration. Not a few bold spirits have undertaken a general treatment of domestic buildings throughout the original thirteen States and have confined themselves to but one or two volumes. Such studies have invariably been entirely non-architectural and they have, furthermore, in many cases savored of the popular tendency of a certain type of talkative guide books. What is more, in any event, only a limited number of exceptionally good or important examples could be shown. The works which have been careful to maintain a closely architectural view-point have of necessity treated the buildings only, without reference to the occupants. A thorough treatment of the field has, of course, not yet been undertaken; if such a thorough treatment is understood to include measured drawings of interesting details of a goodly number of the most representative building types in each of the three fairly well developed sections of the original revolutionary territory.

Among the works which grant chief consideration to the occupants of Colonial mansions those of Marion Harland, entitled *Some Colonial Homesteads and Their Stories* and *More Colonial Homesteads and Their Stories* are perhaps the best so far issued. In these volumes the author has dwelt upon the colorful historic background for each dwelling, recording carefully estate histories, owners' descent, romantic marriages and similar matters of importance to the chronicler of intimate family life for which the dwelling proper offered an entirely adequate stage setting. She has made a systematic study of all available records, manuscript letters, pictures and mementos, as well as of other objects still contained in many of

the extant houses discussed, and she has brought to her work a conscientious accuracy in regard to historical data which forms a sustaining framework for studiously collected anecdotes of individual and family biography. The whole conception of both volumes may be styled popular in so far as that word may indicate the avoidance of the dry manner of writing of the historian and also the total elimination of any attention to architectural forms. The books are well printed. There are many illustrations and the stories of no less than nineteen Colonial homes are told in the first series and of fourteen in the second series. The various chapters are not made to depend upon one another in any sense; in fact, a number of them have appeared individually as contributions to periodicals. The many accounts are presented in very attractive style and may be considered of value in connection with more thoroughly architectural works as a basis of verification in regard to detail matter for which professional publications of necessity reserve but little space.

A similar point of view is maintained throughout in a volume on *Our Colonial Homes* by Samuel Adams Drake; in fact, if the books by Harland are available that by Drake and perhaps one or two others may be readily dispensed with. A one-volume undertaking in this field can offer but little consolation to both author and reader unless the study is restricted to a very limited area or perhaps even to a small group of buildings representing the same type of colonial life such as, for instance, a group of plantation residences of the Southern type or of city mansions of the Boston or the New York type.

Mr. Thomas Allen Glenn, in *Some Colonial Mansions and Those Who Lived in Them* has to a certain extent maintained such a segregation of a given number of the old houses. As was the case with both the books reviewed above, he allows no definite connection to obtain between discussions of different buildings. No great amount of architectural knowledge would have been necessary as a basis for a running critique of the detailed stylistic conception of the various houses considered. In such rapid criticism



very little detail would have sufficed and by dint of occasional comparisons a greater unity would have been achieved. In their present guise the two volumes composing the work are each subdivided into a series of chapters bearing no relation to one another. The difference between the two points of view will be appreciated at once if it is understood that the modification suggested above would readily transform into a readable history a volume which in its present form must remain a detailed reference work. The intrinsic value of each chapter, however, separately considered as the life story of a single family and the old manor house about which its activity centered, is not in the least impaired by the arrangement adopted. Each discussion is followed by profuse notes and usually by a genealogy. A close study of the volumes will bring to the reader's attention many appealing characteristics of colonial life, both in its English and in its Dutch aspects. But, as was the case with the other books thus far discussed, but little detail or even accurate general architectural information may be gleaned from the work. The volumes are very well presented typographically and profusely illustrated.

In *Stately Homes in America, from Colonial Times to the Present Day*, Mr. Harry W. Desmond, at one time editor of the *Architectural Record*, and Mr. Herbert Croly, who is now a contributing editor, have presented in eight long chapters, very well printed and illustrated, the whole life story of American dwellings of pretentious character from the dignified home of our first President at Mt. Vernon and its compeers, to palatial modern residences in New York, Philadelphia, San Francisco, Bar Harbor and Newport. As its title indicates, the volume does not concern itself with the humbler dwelling nor does it devote much space to architectural discussion in a technical sense. It is of decided interest to those who wish a general survey of American residential architecture chronologically presented; the authors have been careful to reserve for treatment a definite and very attractive portion of the vast field of house architecture. It is assuredly a praiseworthy volume and it is, fur-

thermore, of particular value to that much maligned stratum of society known as the dilettante, a class of persons in which might reasonably be included all who are not connected with a given field in a definite professional capacity. To such persons the last two chapters of the volume under discussion which treat of exteriors and interiors in a general architectural way would be of especial interest. For our purposes, of course, only the early part of the book has a decided application. This gives a fair résumé of the character of the larger Colonial and transitional residences.

A much more inclusive work of similar purpose is that entitled *American Renaissance, a Review of Domestic Architecture*, by Joy Wheeler Dow (New York, The William T. Comstock Company, Small quarto., pp. 182, pl. 96, 139 ill., \$4.00). This volume contributes not a little to the general philosophy of good sense and good style in American domestic building. The author has long been known as one particularly interested in the Colonial field and has latterly distinguished himself in its interpretation or rather exploitation in the ultra-historical and studiously correct New Meeting House at Summit, N. J. A general appreciation of Colonial quality and a persistent desire to impress upon the reader the value of Colonial architecture to modern practice and modern architects in this country runs through the series of chapters, which follow through the volume, a fairly close historical analysis of the dwelling house. Introductory chapters are devoted to questions of "ethics" and of "art and commercialism." Later chapters make considerable progress in the fertile fields of "adaptation" and of "style." A large number of illustrations are presented showing all phases of American dwelling from the sturdy, true Colonial type to certain modern examples in the Middle West that have for a number of years been seeking recognition from a nation not readily reconciled to any further additions to the gamut of styles that must be run everlastingly to appease an alleged "eclectic taste," whether or no any national style shall ever be born of the process.

The modern examples referred to the author analyzes in caustic fashion as: Moresque Spanish, ten per cent.; Moresque Algerian, ten per cent.; California Mission, ten per cent.; East Indian, five per cent.; Chinese Ornament, five per cent.; the remainder, modern invention pure. In order that all essential items may appear in his stylistic balance sheet, he introduces the item Anglo-Saxon home atmosphere, opposite which he enters 00 per cent. One is left to believe that such a graphic analysis of modern dwellings or of modern architecture in general would place beyond the pale many a building that still justifiably claims the right to be seen and, what is more, to be considered a contribution to architectural growth in this country.

A number of other features in the vol-

ume partake of the same sprightly character evidenced by the analysis given above and which appears under an illustration of one of the offending designs. Although we cannot consider *American Renaissance* a valuable contribution to the list of essential historical works, we do not hesitate to grant it a very important position among the philosophical writings concerned with American art appreciation, and with the difficult problem of bringing home to the understanding of American people the true value of their splendid architectural heritage. The book is well worth reading and we are convinced that it will be read in many places where the sterner historical material has not as yet penetrated and for the study of which Mr. Dow's book will offer a readable preamble.

(To be continued.)



Paris, Past and Present. Edited by Charles Holme. Text by E. A. Taylor. Ill., 8½ by 11 inches, 200 p., including 10 plates in color. New York: The John Lane Co. (International Studio). \$3.00 net.

The Building Estimator's Reference Book, a Practical and Thoroughly Reliable Reference Book for Contractors and Estimators Engaged in Estimating the Cost of and Constructing All Classes of Modern Buildings, Giving the Actual Labor Costs and Methods Employed, etc. By Frank R. Walker. Ill., 4¼ by 6¾ inches, 592 p., index. Chicago: Frank R. Walker.

Michelangelo: A Study of His Life and Work. By Romain Rolland. Ill., 6½ by 8¾ inches, 167 p., index. New York: Duffield & Co. \$2.50 net.

Smoke Abatement and Electrification of Railway Terminals in Chicago. Report of the Chicago Association of Commerce Committee on Investigation. Ill., 9 by 12 inches, 1052 p., appendix. Chicago: Rand, McNally & Co. \$6.00 net.

A Treatise on Safety Engineering as Applied to Scaffolds. By the Travelers In-

surance Co. Ill., 6¼ by 9¼ inches, 339 p., index, with 127 plate illustrations. Hartford: The Travelers Insurance Co. \$3.00 net.

Power for Profit, Principles Governing the Use of Machinery and Labor in Modern Buildings. By Reginald Pelham Bolton. 8 by 11 inches, 200 p., index. New York: The R. P. Bolton Co. \$2.50 net.

The Structure and Properties of the More Common Materials of Construction. By G. B. Upton, Assistant Professor of Experimental Engineering, Sibley College, Cornell University. Ill. 6 by 9 inches, 319 p., index. New York: John Wiley & Sons, Inc. \$2.50 net.

The Architects' and Builders' Pocket-Book: A Handbook for Architects, Structural Engineers, Builders and Draughtsmen. By the late Frank E. Kidder, C. E., Ph. D. Thomas Nolan, Editor-in-Chief, Fellow of the American Institute of Architects, Professor of Architectural Construction, University of Pennsylvania. Ill., 4¼ by 7 inches, 1772 p., index. New York: John Wiley & Sons, Inc. \$5.00 net.



### The Various Vane.

The earliest weather-vane of which we have any certain knowledge was that which surmounted the Tower of the Winds at Athens, built by one Andronicus Cyrrhestes—i. e., Andronicus of Cyrrhus, in Syria—about a century before the Christian era. This unique monument still stands, but its vane has long since vanished. The building is octagonal, each side bearing in relief a figure symbolizing the wind that blew from that quarter. At the summit of the conical roof was a brazen Triton, holding in his right hand a wand, which always pointed to the panel corresponding to the wind blowing at the moment—or, let us say, was supposed to do so; for vanes were probably as uncertain a score of centuries ago as they are today, and the exposure of this particular vane, at the foot of the Acropolis, was highly unsatisfactory from a scientific point of view. The task of telling which way the wind blew was, moreover, made doubly difficult in those days by the fact that hardly two men agreed about the points of the compass—if one may use the latter expression in speaking of a time before compasses were. It was no simple question of north, east, south, and west. There were wind-roses of eight rhumbs, and wind-roses of twelve rhumbs; one man's Boreas was another man's Aparktias, with a separate and distinct Boreas farther to the east; in fact, to a certain extent, the wind directions were identified with particular points in the local landscape, and so were materially dislocated by a change of base. In the middle ages a twelve-point wind-rose prevailed. Only with the introduction of the mariner's compass arose the now universal notion of a horizon divided into thirty-two parts, designated by combinations of the names of the four cardinal points.

M. Terentius Varro, "most learned of the

Romans," had on his farm a vane that could be read indoors by means of a dial. This idea was revived toward the end of the sixteenth century of our era by another erudite Italian, Egnatio Danti (or Dante), who erected several vanes of this sort in Bologna and Florence. Some of Danti's vanes—an account of which he has left us in his "Anemographia"—were fitted with horizontal dials on the ceilings; others with vertical dials on the wall. Such vanes are still frequently constructed.

The belief is irresistible that the elaborate vanes of Andronicus and Varro must have had cruder predecessors, and that at least the former, which was celebrated in antiquity, must have been occasionally imitated; yet few notices of other vanes have come down to us from the classical period. A vane in the form of a Triton is said by Du Cange to have stood on the Temple of Androgeus, at Rome. A remarkable monumental vane was built at Constantinople—possibly during the reign of Theodosius the Great—in the form of a great column, which overlooked the whole city. The sides of the column were adorned with various rural scenes, perhaps typifying the different winds, while the heroic figure of a woman constituted the vane proper.

The weathercock, in the literal sense of the term, dates back at least to the ninth century, for in the year 1652 it was recorded that a vane of this shape then standing on a church at Brixen, in the Tyrol, bore an inscription stating that it had been erected by Bishop Rampertus in the year 820. Brewer, in his "Dictionary of Phrase and Fable," tells us that a Papal decree of the ninth century required that every church steeple should be adorned with one of these birds, as the emblem of St. Peter; but this statement lacks confirmation. The origin of the weathercock is, in fact, still obscure, though there has been no lack of speculation on the subject. One thing is certain: this particular form of vane was used widely, and almost exclusively, on ecclesiastical buildings for



SILHOUETTE PORTRAIT VANE.  
Designed by Ernest Spital.

hundreds of years, and therefore must have had some special religious significance. The idea that the cock typified, not merely clerical vigilance, as is often stated, but the priestly office in general is curiously developed in a rather celebrated Latin hymn, "Multi Sunt Presbyteri," etc., supposed to have been written in or before 1420. A translation is given in John Mason Neale's "Mediæval Hymns and Sequences":

Many are the Presbyters  
Lacking information  
Why the Cock on each church tow'r  
Meetly finds his station;  
Therefore I will now hercof  
Tell the cause and reason,  
If ye lend me patient ears  
For a little season.

Cock, he is a marvelous  
Bird of God's creating,  
Faithfully the Priestly life  
In his ways relating;  
Such a life as he must lead  
Who a parish tendeth,  
And his flock from jeopardy  
Evermore defendeth—

and so on, through fifteen stanzas, drawing almost every imaginable parallel between Clerk and Chanticleer, even to the resemblance between the cock's bald pate and the tonsure.

It is scarcely necessary to deny the old story that the English chose cocks (galli) for their weather-vanes in order to ridicule the inconstancy of their neighbors the French (Galli). As a matter of fact, there are several records of weathercocks on English churches before the traditional feud between France and England began with the Norman Conquest; notably the representation of one on St. Peter's Church, Westminster, in the Bayeux Tapestry. Johann Beckmann, who has done more than anyone else to elucidate the history of vanes, cites from the life of Queen Emma, the consort of Canute the Great, the statement that a Norman fleet sent to England in 1013 had figures of birds on its masts, turning with the wind. Later in the century, William the Conqueror's ship had at its masthead a vane of gilded brass in the shape of a banner.

In mediæval France the banner-shaped vane was reserved for the use of the nobility. Originally it appears to have been the exclusive prerogative of those military

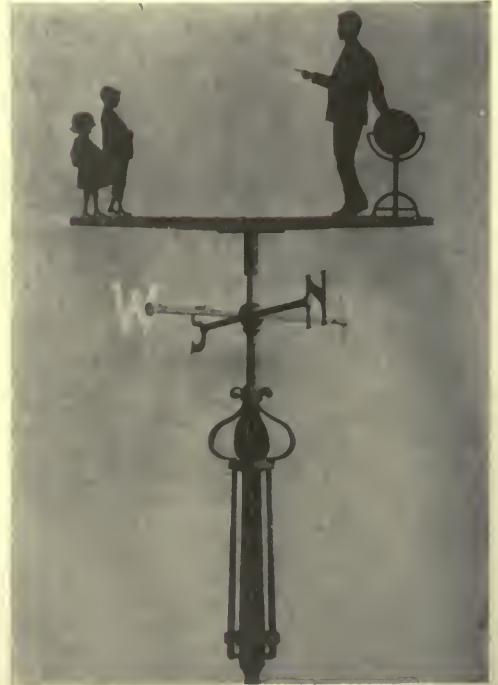


TABLEAU VANE.  
Designed by Spital & Clark.

leaders who had first planted their banners on the walls of a captured city or castle; and again, the square vane was reserved for knights' bannerets, and the pointed vane for ordinary knights. Such vanes were commonly adorned with the owner's coat-of-arms, either painted or cut out. Many heraldic vanes of this character still exist, in both France and England. Some are surmounted by coronets. In Tudor England the rod on which the banner vane was hung was often held by a bird or beast, sitting on a slender pedestal. The banner-shaped vane is still a favorite with vane-makers. In trade catalogues such vanes are styled "bannerets."

Figures of angels have served as vanes on many churches, and various symbolical human effigies have fulfilled the same purpose on buildings of all kinds. St. Michael, who was invoked against lightning, was a favorite on fifteenth century cathedrals. The Giralda of Seville takes its name from the vane at its summit—a female figure which shifts quite as readily with the breeze as if the artist had not chosen to make it a symbol of Faith. This "Giraldillo" is of bronze, thirteen feet high, and weighs a ton and a quarter. It was cast by Bartolomé Morel in 1568. As the Giral-



SILHOUETTE PORTRAIT VANE.  
Designed by Spital & Clark.

da furnished the inspiration for the tower of Madison Square Garden, so the Giraldillo is responsible for the vane of the latter—Saint-Gaudens's charming Diana. The angel on the cathedral at Berlin weighs about nineteen hundred pounds, and is one of the largest vanes in the world.

Vanes serve in an endless variety of ways to indicate the character or attributes of the buildings on which they are placed. The patron saint of a church is denoted by his appropriate symbol—as the key on the spire of St. Peter's, Cornhill, and the grid-iron on that of St. Lawrence, Jewry; both in London. The famous grasshopper on the Royal Exchange, in London, has an heraldic origin—it was the crest of Sir Thomas Gresham, the founder of the building. So has the dragon on St. Mary-le-Bow, this creature being the supporter of the City arms. One of the alleged predictions of Mother Shipton had it that when the dragon of Bow and the grasshopper of the Exchange should meet, London would be drenched with blood. They actually did meet in the year 1820, when the two vanes lay side by side in a stonemason's yard awaiting repairs, but without any dire sequel—though it was a day when England



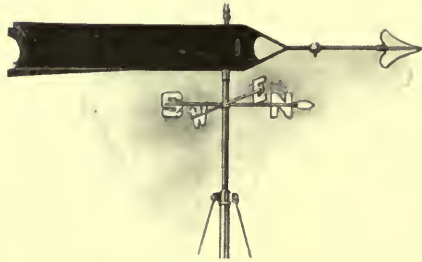
BANNER VANE.  
Designed by Spital & Clark.

was ripe for violent strife over the burning question of Reform.

The catalogues of modern vane-makers figure vanes appropriate for almost every kind of building—including some that do their best to make up in realism for what they lack in beauty. For one's stable there is the gilded horse—not

merely the nondescript equine, but any one you choose of several famous heroes of the turf, as "Dexter," "Patchen," "Ethan Allen," "Goldsmith Maid," and the like. Automobile vanes arrived soon after garages. The pen hovers over academies; the lyre over concert-halls. Certain makers have lately introduced the idea of representing complete little tableaux en silhouette in their weather vanes. These vanes are especially suitable for structures of moderate altitude, such as rustic pavilions, summer houses, ornamental gateways, and the like. A certain English country clubhouse is surmounted by a silhouette vane representing one of the members of the club playing golf. The possibilities of such vanes are inexhaustible, and offer a tempting field to craftsmen. In fact, it may be said that vanes in general deserve more attention from artists and architects than they have yet received. It is especially desirable that more regard be paid to the historic associations of the existing types of vanes, in order that architectural incongruities may be avoided.

The vane as a meteorological instrument is in a class by itself. Needless to say, neither artistic nor symbolical considerations enter into its construction. It is planned, on the one hand, to be highly sensitive to shifts of the lightest breeze, and on the other to be free, as far as possible, from oscillations other than those of the wind itself. An ordinary vane, once set in motion, is apt to be carried too far by its own momentum, and may even spin completely around under a sudden impulse. In the scientific vane this tendency is restrained by means of the spread tail; the pressure of the wind on the diverging blades serving to hold the vane in the cor-



ARROW VANE, WITH SPREAD TAIL, USED BY U. S. WEATHER BUREAU.

rect position. The spread-tailed vane was introduced by G. F. Parrot, in 1797. Originally the two blades of the tail were set at an angle of 45 degrees, but half this angle is now usually considered best. The arrow-shaped vane with spread tail is in almost universal use at meteorological observatories and sta-

tions. It is frequently connected with some form of apparatus for making a continuous record of the wind-direction on a sheet of paper.

Two other scientific vanes deserve passing attention—the windmill vane and the vertical vane. The former, in its latest form, comprises two little fan-wheels which rotate except when their axis is at right angles to the wind, and between them a pointer or wind-arrow. By the agency of a suitable gearing, the movement of the wheels causes the whole contrivance to swing round until the arrow points to the wind, when the wheels cease to turn and the vane comes to rest.

The vertical vane is designed to show the slope of the wind, up or down—of which, of course, the ordinary vane gives no token. It will, perhaps, surprise the layman to learn that few winds blow exactly parallel to the surface of the earth. The inclination is usually small, but sometimes very great. This is a matter of considerable practical importance to the aeronaut.

The dog-vane, used on shipboard, is usually a simple ribbon of bunting attached to a weather shroud. Sometimes it consists of thin slips of cork, stuck round with feathers, and strung on a piece of twine;

or again of a conical tube of bunting, the large end of which is fastened around a metal ring, forming an orifice to admit the wind. All out-of-door folk, whether by land or sea, are familiar with the expedient of holding up a wet finger to determine which way the wind blows. The smoke from chimneys is one of the best makeshift vanes. Sailors sometimes throw a piece of live coal into the sea and notice which way the steam inclines.



SEAL OF THE ROYAL METEOROLOGICAL SOCIETY.

Our forebears believed that if a dead kingfisher was hung up by its bill, its breast would always turn to the wind—whence this bird has been called the “natural weathercock.”

C. FITZHUGH TALMAN.

The word “institutionalism” has been invested with a new meaning in order to describe that

#### Institutionalism.

characteristic of buildings by virtue of which they may be immediately and unconsciously classed in the category of high school, post-office, etc., on the basis of obvious indications of design. Architects have long preached expression in architecture; they have lingered over the word “expressive,” and have sought out every opportunity for its proper application, strained every nerve to make their structures expressive of their purpose. Perhaps they have succeeded too well; possibly the cant phrase has been overdone. The fact remains that every mode of procedure is bound to achieve a certain amount of regularity or mechanical system, whether it be a mode of making car wheels or a mode of architectural design. The human brain seeks just such regularization or simplification, if you will. It favors a sort of conventionalization in a broad form. Owing to this tendency we have occasionally carried the matter of expression in architecture a bit too far, so that it would be gratuitous to inscribe a name over the portals of many of our modern structures. Outward indications assure us at once that the building before us is a bank or a library.

We do not wish to gainsay the opinion of those great among us who preach just such expression. As a matter of fact we are heartily in accord with their text. Yet when we note the orderly regularity which seems to control the design of most institutional buildings, the rubber stamp of design, as it were, we are prone to see a menace in the grinding out of compositions that are blatantly expressive. They are too easily referred to type and in like proportion they lose in interest. The quality of versatility and life is eliminated. We do not, on the other hand, wish to advise disregard of purpose or disguise. That would invite immediate dissolution. Nor do we favor a freedom of design that would necessitate descriptive signs on our public buildings. The fact of the building's purpose must ultimately lie in the

plan, that poorly understood and utterly inscrutable professional thing of which the layman consistently washes his hands. The plan once established, the designer should be granted—and should demand—a greater freedom in the treatment of exteriors, a freedom which will avoid stereotyped forms and the consequent danger of seeming repetition. But in all things moderation. The cardinal virtue of restraint must lie at the bottom of any attempt to steer such a middle course. Restraint is the “open sesame,” the high road to proper expression. It is at once the impulse and the corrective. It will prevent dry institutional design and it will reasonably curtail loose liberty of design. But there is always hope in numbers. The plentiful possibilities of thousands of public structures of varied character yet to be erected in this country will in the end, no doubt, prove the salvation of this important branch of architecture.

#### Somerset House.

Mr. A. E. Richardson's reputation as a critic and student of the English Neo-Classic style of architecture is a matter of general recognition, and for that reason we find a decided interest in his statements concerning Sir William Chambers' remodeling of Somerset House, forming part of a lecture delivered at University College, London. “. . . the high standard of composition attained in the plan was not wholly extended to the elevations. As individual blocks, each separate group is superb, the climax to the conventional scenery being the magnificent group fronting the Strand. . . . But once the glorious vestibule is passed and the courtyard reached, one searches in vain for a feature sufficiently impressive to dominate the grouping from the southern extremity. Chambers failed, in this composition, properly to unite the elevation of the buildings parallel to the river with the group forming the Strand block. It is apparent that he feared a double climax, and followed a tamer course, by introducing an unworthy dome with supporting turrets to the side wings. The river front, considered as a series of terraces rising from the water line, is extremely fine, but the flat dome is far from convincing, as well as being unrelated to such a lengthy facade. On the other hand, if all the traffic had entered the building from the river frontage and directly approached the head of the plan, namely the Strand frontage, then the above argument



CHIEF SEATTLE.

Decoration on Cobb Building, Howells & Stokes, Architects. (See page 154.)

would be . . . void. Yet, compared with such a masterpiece of French architecture as the Cour d'Honneur at Compiègne, by Gabriel, the grouping of the courtyard at Somerset House shows superiority."

#### Hawks- moor.

Queen Anne's Act, passed in 1708, provided a splendid opportunity for the growth of ecclesiastic building in London. The act made possible the erection of fifty churches and Nicholas Hawksmoor (1661-1736) was among the architects who benefited by the resultant distribution of commissions. An English contemporary, the Architectural Review, has prepared an accurate account of Christ Church, Spitalfields, begun by Hawksmoor in 1714 and finished fifteen years later, long after he had served his period of tutelage under gruff Sir Christopher Wren, who had

been his chief for thirty-nine years, and with Vanbrugh, whom he had assisted at Castle Howard in 1702. The most attractive feature of Christ Church is the characteristic tower, which rises in six stages to a height of about 225 feet. It is a creditable monument to the joint influence of Wren and Vanbrugh; witness the freedom from detail generally, an attribute of the "grand manner" of the former, and the window treatment found repeatedly in the towers of the latter. The east and west walls are extended north and south up to the fourth stage and then brought back to the body of the tower with a simple arc. Other notable examples of Hawksmoor's churches are St. Mary, Woolnoth; St. George's, Bloomsbury; St. Anne's, Limehouse, and St. George's in the East.

#### Trafalgar Square.

High on his column in Trafalgar Square old Nelson has since 1843 stood aloof from mundane criticism. At last he has come to grief, and the whole of the civic centre which he dominates has been considered inadequate because of him. In a paper read before the Royal Institute of British Architects, Mr. T. Raffles Davison has no pity whatever for the plaza which Americans find in London almost as readily as they seek out Times Square in New York, and he delivers himself of the following: ". . . it will never be a fine square so long as the Nelson Column remains—one of the most ridiculous monuments and effigies which have ever memorialized a national hero. We can never give Trafalgar Square a scale which will hold such a thing. Then the commanding site and dignified mass of the National Gallery is dominated by one of the most absurd pepper-box domes in London. When you look at the south side of the Square, everything is hopeless, though it might have been saved by a fine entrance to the Mall and a fine widening out of the Whitehall thoroughfare. The east and the west sides of the Square are not parallel, and the buildings which face them are only so good that they might be worse."

The Nelson Column is a copy of one of the columns of the Temple of Mars Ultor, the avenging god of war, in Rome. It stands 145 feet high and is surmounted by Baily's figure of Lord Nelson, which is 17 feet high.