THE ARCHITECT

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FEBRUARY, 1929

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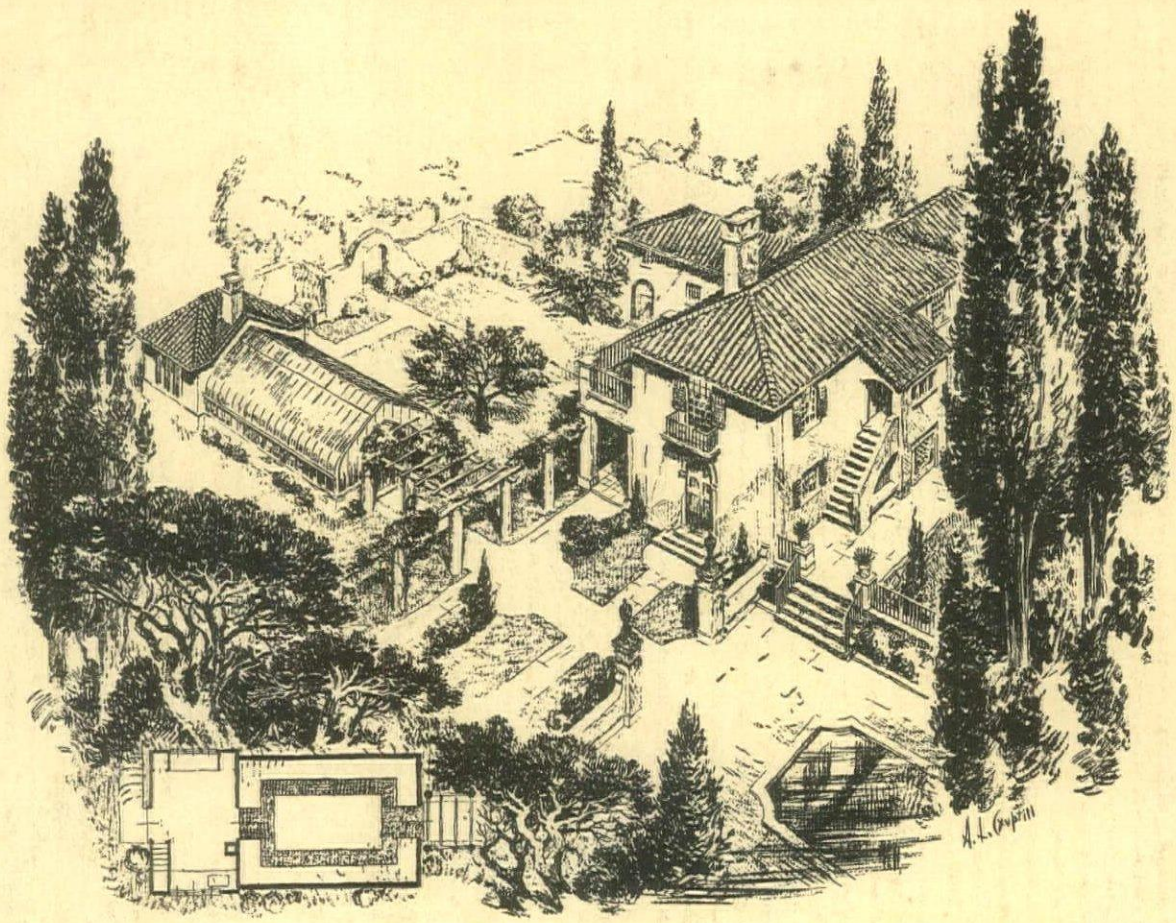

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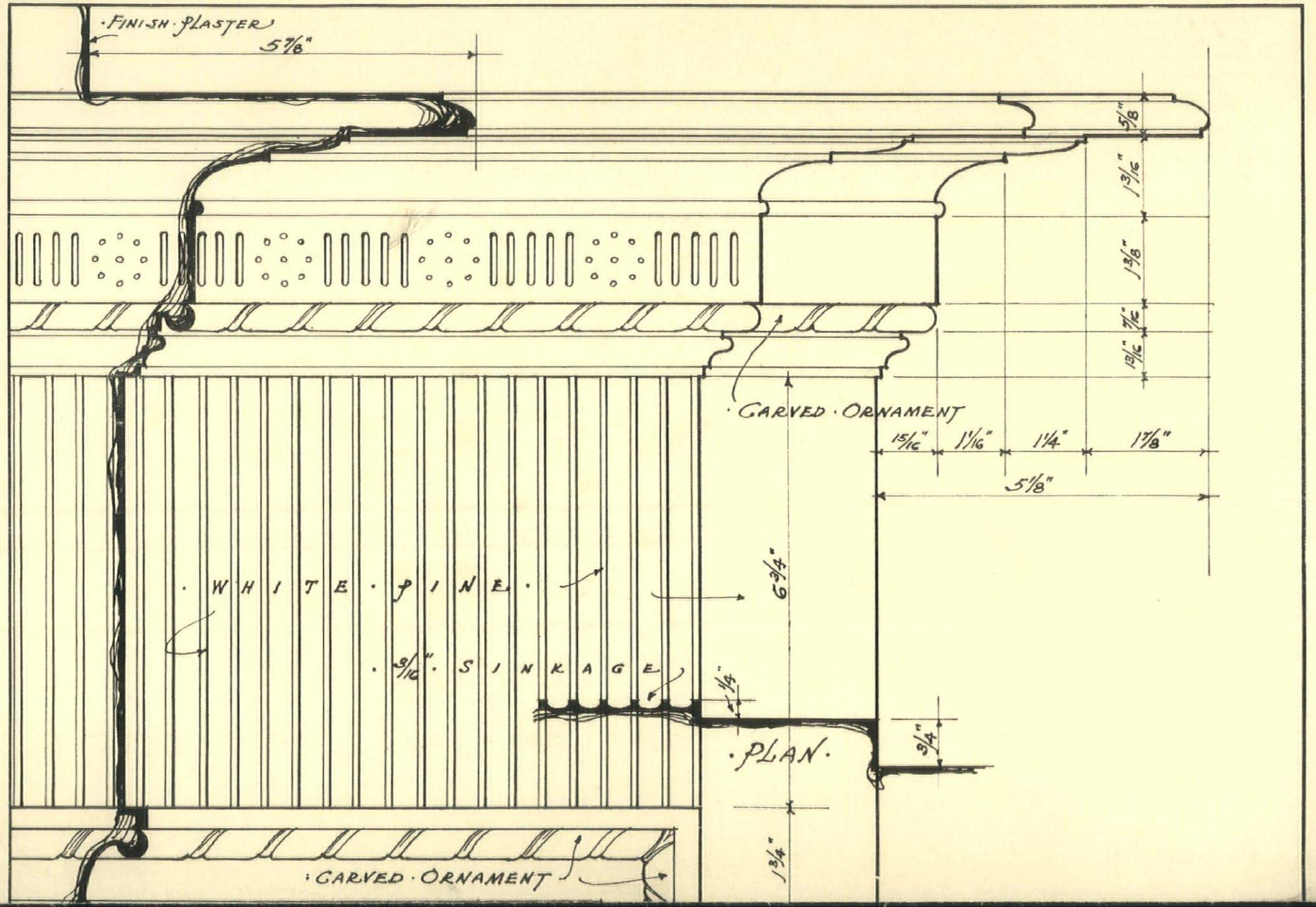

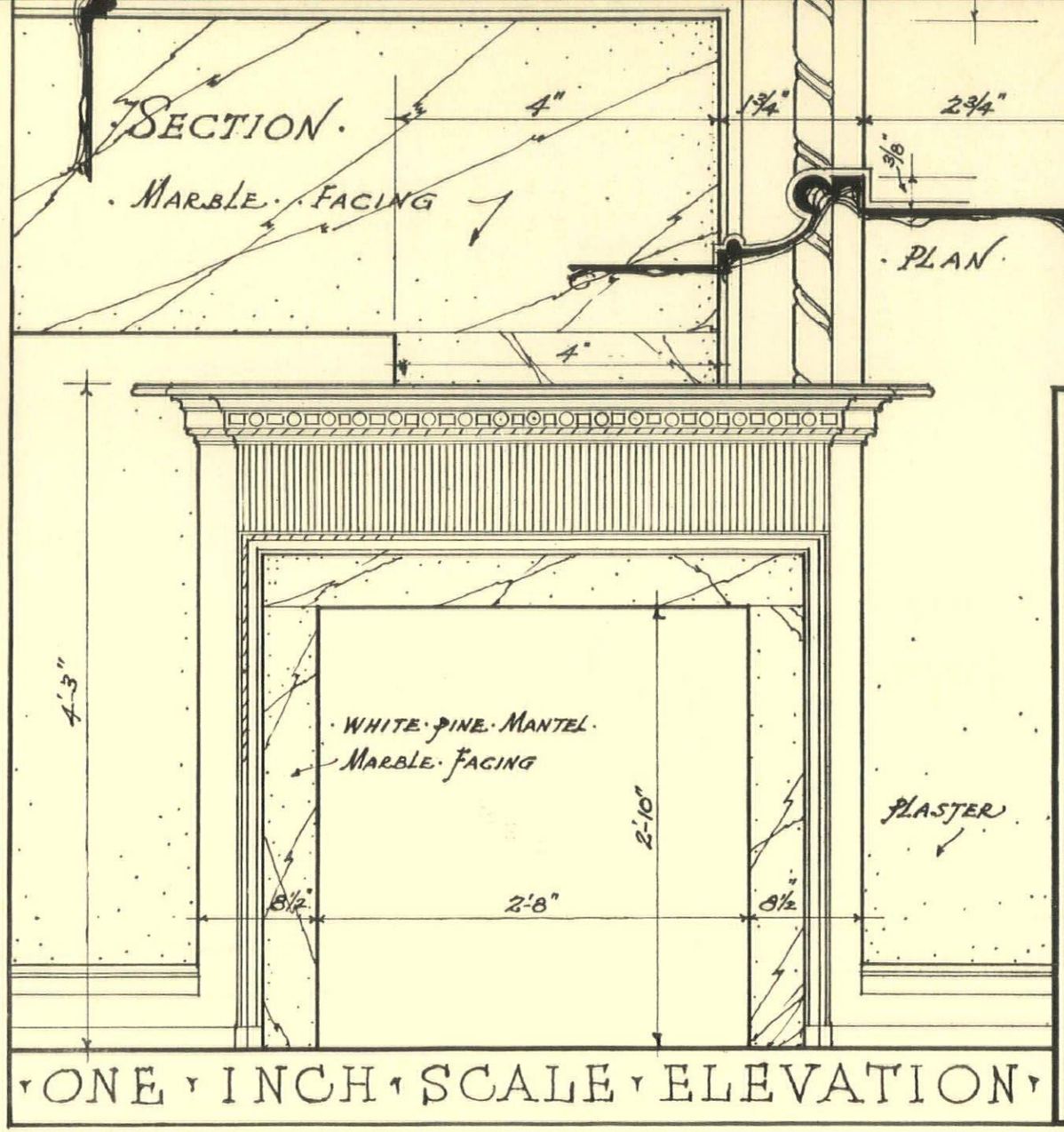

ONE INCH SCALE ELEVATION

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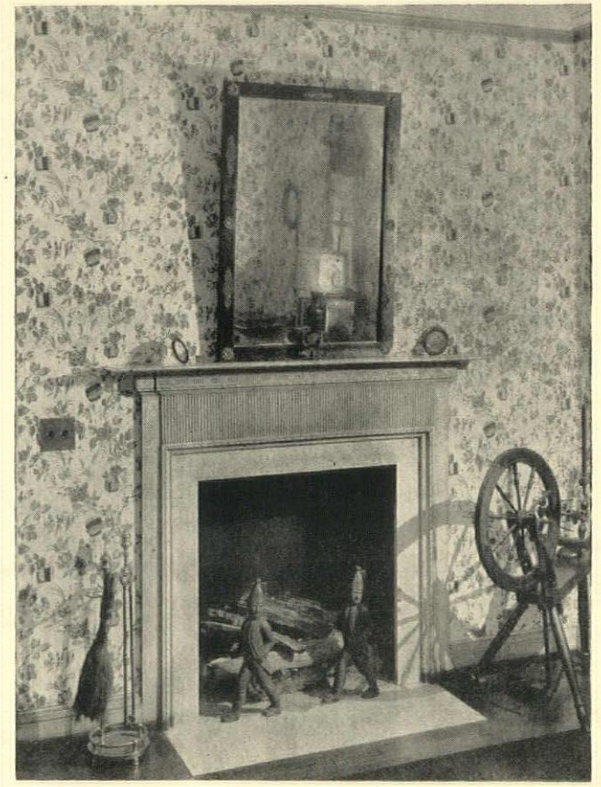

Detail No. 62 · SITTING ROOM MANTEL · February 1929

House of A. W. LAWRENCE Esq. Bronxville New York

PENROSE V. STOUT ARCHITECT NEW YORK

Walter McQuade

THE ARCHITECT

Volume XI FEBRUARY, 1929 Number 5

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-eight to thirty-four full page plates; eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

THE ARCHITECTURAL profession has recently sustained a serious loss in the death of Edward Palmer York, senior member of the firm of York and Sawyer. York was born in Wellsville, N. Y., in 1865. He studied architecture at Cornell and later in the office of McKim, Mead and White. In 1898, after winning a competition for the Rockefeller Recitation Hall at Vassar College, he formed the firm of York and Sawyer and, during his thirty years of practice, he has had many important buildings in his personal charge. Among them were the Bowery Savings Bank on Forty-second Street and the Fifth Avenue Hospital, New York and the law-group of buildings at Ann Arbor, Michigan.

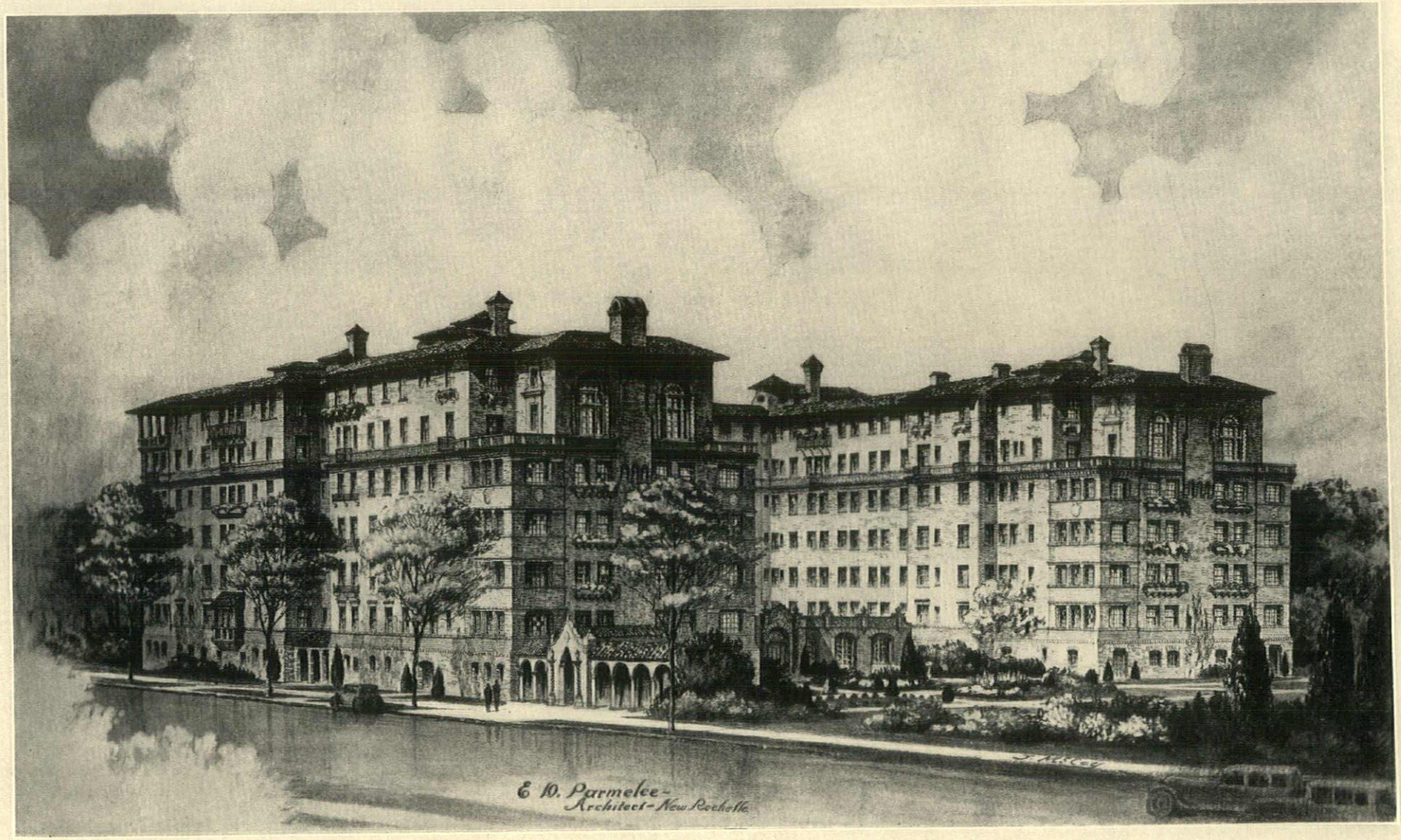
York was a man of exceptionally broad culture and wide sympathies. His summer home was in Stonington, Conn., where he was the ninth generation of his family to maintain a residence. He was instrumental in regaining for this quaint old seaport the disused lighthouse on Stonington Point which he restored and adapted to its present use as a historical museum. This enthusiasm and interest was shown, too, in his keen participation in such organizations as the Sons of the Revolution and the Historical Society, for which he designed a fine building and of which he was a life member. Thus, both in background and in personal character, he represented the finest type of American professional man, loved by his intimates and admired by the country at large. At the time of his death he had just completed the Euthenics Building at Vassar. Thus his first and last work, after an interval of thirty years, was for Vassar College.

Another architect whose death, late in December, will leave a distinct gap in the professional ranks, is Jerome R. Allen, of the firm of Ewing and Allen. He graduated from Williams College in 1895 and studied architecture at Massachusetts Institute of Technology and Columbia University. During the war he served as architect for the Bureau of Yards and Docks of the Navy Department, and later for the Ordnance Department, in which capacity he laid out the industrial town of Muscle Shoals, Ala., and workmen's camps at the War Department Plants at Toledo and Cincinnati. A native of Greenfield, Mass., his personality reflected much of the shrewd humor and upright character of the old New England stock from which he sprang. His loyalty to his alma mater kept him closely in touch with the affairs of Williams College where he will be greatly missed, as well as by his fellow practitioners in New York City.

Criticism

IN A RECENT magazine article, Mr. Deems Taylor, musical composer and lay critic of aesthetics in general, speaks up boldly regarding the feeling entertained by many architects, that they are immune to criticism. "If architects are really artists," he asks, "why are they so touchy about adverse criticism?" He supports his contention that they are touchy by recalling certain lawsuits, brought by disgruntled architects who resented publicly printed criticisms of their works and who were paid off by the publishers of the animadversions who, apparently, feared the results of a judicial verdict.

This is a phase of architecture which we have often pondered and we concur heartily with Mr. Taylor in his deprecation of the sensitive-plant attitude adopted by architects who cannot bear to have harsh things said about their work. Why architecture and architects should be immune when playwrights and authors, sculptors, musi-



J. McCoy, *Del.*

E. D. Parmelee, Architect, New Rochelle, N. Y.

Study, Chatsworth Gardens, Larchmont, N. Y.

cians and all other members of artistic professions must take what is handed to them, will ever remain a mystery. Mr. Taylor implies that the reason lies in the fact that most architects today are *not* artists but business men, engineers, realtors, promoters or bond-salesmen. They are not really sensitive about the quality of their design but they are militantly opposed to any criticism which may affect adversely the sale of the building or the rental of its floorspace. Fully alive to the minatory threat of the Law, they do not hesitate to file a libel suit and threaten their critics with dire punishment and heavy damages if the unkind words are not withdrawn or handsomely paid for in coin of the realm. And, alas, they often get away with it. A magazine does not thrive on libel suits. They, too, are in business and have their advertising to consider. The big corporations back of the construction of most of our great modern buildings have large amounts of money at hand. They talk in terms of millions and a suit for $500,000 is enough to give any editorial board pause. The matter, if brought to court, will be considered by a lay-jury, a group of business men who are far more sensitive to the arguments of other business men than to any theoretical expounding of the importances of free speech or unmuzzled criticism. So, nine times out of ten, the scared editor caves-in and settles out of court. Which is really all wrong.

Naturally, the criticism must not be libelous, but, as Mr. Taylor observes, "Free speech is not libel, necessarily. If the critic misrepresents facts,—if he says that the artist stole his work, or that the architect's building is unsafe, or makes some analogous statement calculated to get the artist himself into legal trouble; if he waxes personal, calling the artist a drunkard or the architect a lunatic, or the author a wife-beater—under such circumstances I think it nothing less than the artist's duty to sue him, simply because he is telling lies. But to try to collect damages for the expression of an adverse opinion is both cowardly and dangerous." He adds, a little later, "If money is the big thing in his life he is no artist, and would better stop pretending to be one."

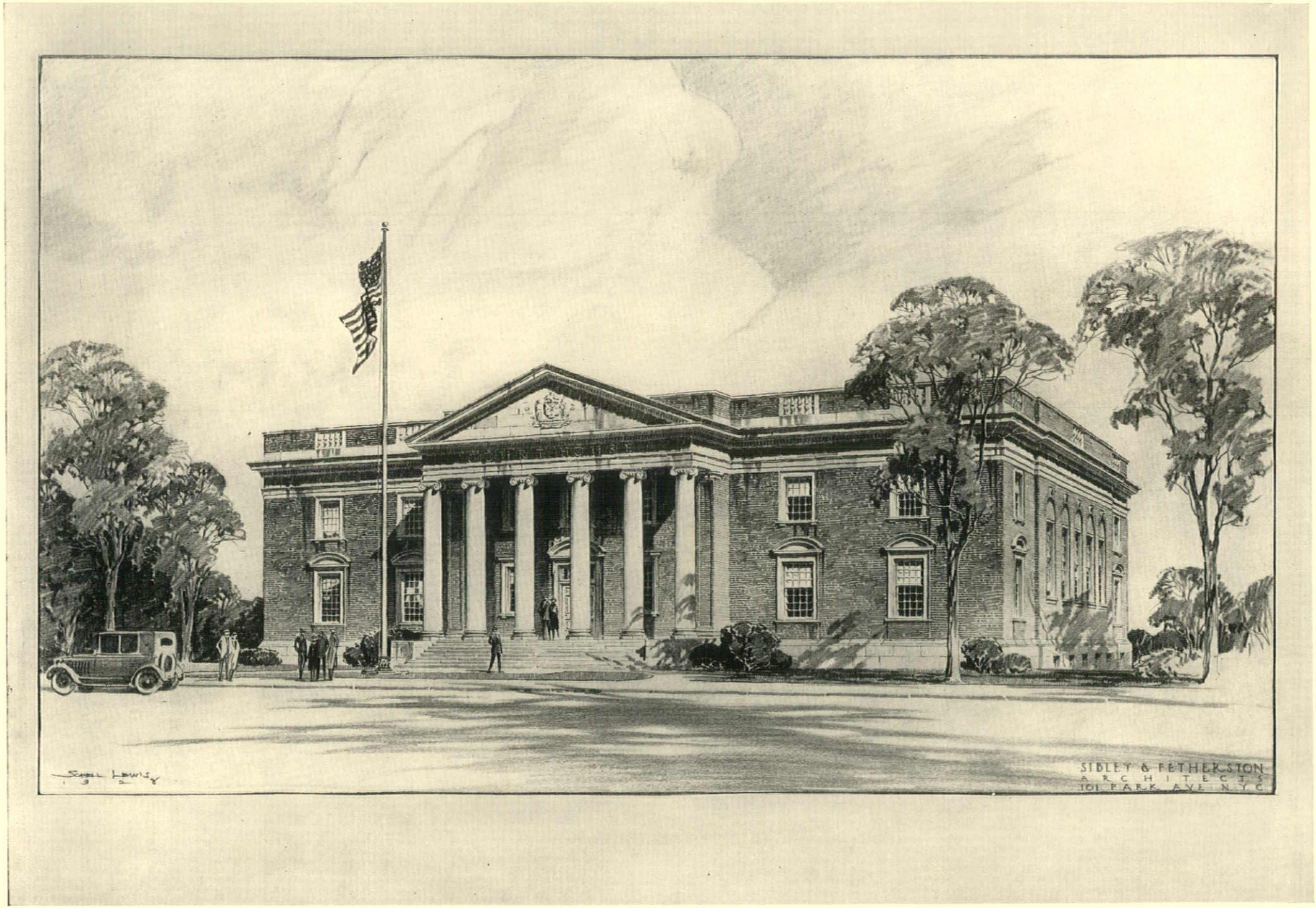
This is setting a high standard for the architectural profession but it is undoubtedly the right one. We are glad to add that, in our opinion, many of our finest designers have exactly this attitude toward their work and toward anything anyone may say of it. They do their best; they put all that is best of themselves into their design, and subsequent criticisms, if they are made, trouble them very little. In fact, if they are real artists, they may well learn something from them.

Fire Hazards

No one who has gazed on the attractive picture presented by a large lumber yard can have failed to think, "What a grand fire that would make!" Indeed, considering the usual location of these areas devoted to timber storage, which are often surrounded by factories and by the tracks of a railway system, it is amazing that conflagrations are as rare as they are. A lumber yard is, we repeat, a most attractive thing. The orderly piling of material along the intervening lanes, its bright clean color and the aromatic smell of new wood, are all gratifying elements in the scene. Occasionally, in spite of careful segregation and watchful superintendence, one of these great areas takes fire and a lot of potential building material goes up in smoke. The Brooklyn shore of Long Island was recently the scene of one of these spectacular displays which destroyed several acres of lumber and taxed the fire-fighting resources of the entire Borough. It was a five-alarm affair and fifty engines were doing their best to conquer the flames. Fireboats pushed their noses against the bank and shot their streams into the crackling inferno, or towed blazing schooners out into the channel where they could be dealt with separately. A coal pocket caught fire and stood, a skeleton steeple of flame against the night sky, while thousands of citizens thronged to all points of vantage and enjoyed the display, made more exciting by the clang of ambulance bells and the hoarse whistles of the engines.

When this lumber is used for scaffolding, as is so often the case in the average building operation, it presents an even more deadly fire hazard which architects and builders would do well to consider. The Island of Manhattan has had two lurid examples of what fire will do, once it is let loose in the interior of a building. No eye witness will ever forget the stupendous pyrotechnical display which accompanied the interior fire of the nearly completed Sherry-Netherlands Tower when the force of exploding steam hurled huge brands far out into the streets below. For hours the tower assumed the shape of a blazing cross which would have gladdened the heart of the Ku Kluxers.

A more recent fire, similar in its combustible material, was that which wrecked the interior of the new Riverside Church, in which Dr. Fosdick's congregation will eventually be housed. For hours the nearly completed temple was a veritable blast furnace from which the flames leaped up the lofty spire and flaunted their banners hundreds of feet in the air.



Schell Lewis, *Del.*

Sibley and Fetherston, Architects, New York

Study, Court House, Stapleton, N. Y.

In a subsequent interview, Fire Chief Kenlon still reflected some of the heat engendered by this holocaust which his men could not reach. "I don't care where a fire starts," he said. "That is outside my province. What I am interested in is where it will end. The place might just as well have been a lumber yard, so full was it of wooden scaffolding and piles of hardwood to be used for interior finish.

"We seem to have learned no lesson whatever from the Sherry-Netherlands fire. This fire was just as impossible to reach as that one. Builders seem to have no conception whatever of their responsibility for the property on which they are working or for the property of others adjoining. There should be a law compelling builders to use steel for their scaffolding on tall buildings."

This seems to us like a sane suggestion. Insurance, mandatory under the terms of the contract, may cover the actual cost of replacing damaged work but it can never make up the time lost on the operation, the disheartening effect of the delay and the possible damage to and litigation with adjoining property owners. Light angle-iron scaffolding would be considerably more expensive at the outset but the fact that it could be used over and over, indefinitely, would gradually eliminate this objection. It is quite possible that, for the smaller building firms, steel scaffolding could be installed on a rental basis by firms equipped to do this special work, just as we note the existence of companies specializing in the erection of covered ways, sidewalk protection, shoring and other safeguards of construction.

The Functions of an Architectural Magazine

WHILE WE ARE still in the forefront or vestibule of a new year, it seems profitable to survey the fields of artistic endeavor which are open to us, with a view to enlarging our scope and making our publication more useful to the architectural profession, to the allied arts and to the building and material trades which are so closely bound to modern building.

Obviously, the publication of the best available work in architecture must be our first consideration and we shall endeavor to maintain the high standards which have been our aim in the past. We feel, however, that there is room in an architectural magazine for the other arts and that they are perhaps too much neglected. The decorator, mural-painter and sculptor all play important parts in the ensemble of our finest buildings. They are too often unmentioned and even when their work is published, no credit is given. Many architects forget the very existence of these other artists and rarely call upon them to assist in the completion and beautification of their designs. Frequently the murals or sculptural adornments of a building are afterthoughts, suggested or donated by interested individuals who have no conception of the fitness of their additions to the design as a whole. Indeed we believe that the charge of indifference in this regard may be laid at the door of many architects' offices. If the publication of an occasional plate showing decoration and sculpture will serve to stimulate our architects to a more serious consideration of their responsibilities, we shall feel that we have done a good work.

We shall endeavor, also, to give more textual space to the builders and material men who furnish the profession with much literature that is interesting and valuable. The possible effect of much of this is lost because of its very volume. A short review of the most striking novelties in the field of building accessories and methods will, we believe, be valuable to the architect and will only be rendering to the business man what is his due.

Needless to say, we can not hope to cover the entire field, especially in this last-mentioned phase, and we must reserve the right of selection which is inherent in our editorial position. New books on architectural and allied subjects are always interesting and we shall endeavor to obtain full lists from the various publishers of such works and to supply more detailed reviews of the most important.

Special articles will naturally continue to be one of our features, with the newsy comments of our special correspondents as spice to the pudding. May we express the sincere hope that our subscribers and readers will feel entirely free to suggest any methods by which we can more fully be of service to them. We assure them that their suggestions will be gratefully received and carefully considered.

Laurels

WE HAVE NOTED with pleasure in the past the growing practice of bestowing laurels in the shape of Certificates of Merit on craftsmen in the various building trades. This is in line with the practice of various institutions and organizations which select for distinction the architects of the most meritorious buildings and alterations which have been completed within a given period. There is something especially appealing in these awards when they are extended to the workers themselves,

C. H. Johnston, Jr., *Del.* C. H. Johnston, Jr., Architect, St. Paul, Minn.

Study, Cyrus Northrop Memorial Auditorium, University of Minnesota, Minneapolis, Minn.

to the bricklayer, plasterer and steamfitter who make up the great legion of labor which is employed in the construction of a building.

A special committee of the Philadelphia Building Congress well express the ideals which will govern their awards in their current circular of information. They quote the words of their Chairman, John Irwin Bright, made on the occasion of their last awards, when he said, "Medals and awards are generally bestowed for outstanding deeds or spectacular achievements, which is as it should be. But the Philadelphia Building Congress sees things in a little different light. It seeks the craftsman who, day in and day out, endeavors to create good, honest and therefore beautiful buildings. The size or the monetary value of the fruit of his toil has no bearing on the choice. It is sufficient that what is done is performed in the routine of earning the daily bread and as well as the individual can do it. The Philadelphia Building Congress recognizes artistic expression in the worker or the designer. It encourages efficiency due to intelligent and honest workmanship. It has no interest whatever in mere speed."

The Certificates of Award cover the grades of Master Craftsman, Co-operating Master Craftsman, Guildsman, Craftsman and Junior Craftsman. These, in turn, cover the many subcontracts incident to building. The architectural profession, as well as builders, has been widely circularized and requested to place in nomination the names of any meritorious individuals who in their opinion are worthy of the honors about to be bestowed. In a word, the Philadelphia Building Congress is going about its task with great thoroughness and with a high appreciation of its responsibilities. We trust that the architects who receive their blanks will co-operate with them fully.

Easy Money

One of our architectural friends has just laid before us a letter received from a contracting firm which certainly "gets off on the wrong foot." It begins, "Would you like to make some easy money? We know you can meet conditions. You draw plans for clients with whom you are acquainted and have influence. Get us an opportunity to estimate on these jobs, regardless of the size."

Our friend was quite hot under the collar. "What are these people trying to do?" he asked. "Do they think they can pay me for giving them a chance to bid? And what right have they to think that I 'can meet conditions'?" He said a lot more which we cannot repeat and was insistent that we do something about it. We will not publish the builder's name for it is possible that his communication was no more than tactless. If otherwise, he has completely mistaken the temper and make-up of the best men in the architectural profession to whom the suggestion of "easy money" immediately suggests something outside of his sphere. The architect is used to working hard for his money and when it comes otherwise he looks upon it with suspicion.

A Scholarship Announcement

Announcement is made of the second annual competition for the A. W. Brown Travelling Scholarship, the gift of the Ludowici-Celadon Company, in memory of the late A. W. Brown, for many years president of this well-known company. The winner will receive the generous sum of two thousand dollars to cover the expenses of a year's study abroad, and additional prizes of Two Hundred and Fifty, One Hundred and Fifty, and One Hundred Dollars will be awarded to the competitors whose drawings are placed second, third and fourth.

The competition is open to any architect or draftsman who is a citizen and resident of the United States; who has never been the beneficiary of any other European scholarship; who has passed his twenty-second but will not have passed his thirty-second birthday on May 1st, 1929; and who has been in active practice or employment in the offices of practicing architects for at least six years, or, if a graduate of an architectural school, at least two years have elapsed since graduation.

The beneficiary, during his European study, will be required to complete at least two *envois*, which shall consist of measured drawings of buildings on which burnt clay has been used for roofing. Otherwise there are no restrictions as to the use of his time or the type of architecture which he may study.

Programs will be mailed to applicants about March 1st, drawings to be delivered about April 1st, 1929. Those wishing to compete should write for application blanks to the Committee's Secretary, Wm. Dewey Foster, 25 West 45th Street, New York City, who, with J. Monroe Hewlett and Charles Butler, completes the Scholarship Committee. The splendid opportunity offered by this competition is a fine tribute to the man whose memory it honors and to the Ludowici-Celadon Company which maintains it.

C. Bonestell, *Del.* C. C. Wendehack, Architect, New York

Study, Entrance to Caracas Country Club, Caracas, Venezuela

French Influence in American Architecture

WITH A FEW RETROSPECTIVE REFLECTIONS ON SCHOOL DAYS IN PARIS

By GEORGE S. CHAPPELL

THE OLDER graduates and ex-members of the École des Beaux-Arts in Paris hear with vague pangs of regret that "the good old school ain't what she used to be." On closer analysis these reports simmer down to the probably true statement that fewer Americans go to the *Ville Lumiere* for extended periods of study. I am not in a position to verify this from personal observation, not being among those fortunate ones who make periodic trips across the Atlantic; economic conditions apparently beyond my control have kept me close to the drawing board and the typewriter in my native land. The lawn mower in Summer and the old family furnace in Winter occupy my lighter hours of recreation and my dreams of a revisitation of my old haunts on the left bank of the Seine have been annually thwarted by the needs of a growing family. But Paris and the École still loom, a hope for the future and a roseate memory of the past.

I have watched with great interest the growth and change of French influence in this country. Years ago, when I shed my velvet pantaloons and came back to rebuild New York and environs, the Paris-trained draftsman was in great demand. Architectural education in this country was, I believe, in a very benighted condition. At our various colleges there were lecture courses in which students were shown a vast number of pictures of antique buildings. The classic school of design was stressed above all others and the small amount of actual drawing required was almost entirely devoted to the "orders" according to Vignola. A steel-engraving exactness and the careful casting of shadows, the beautiful deposit of layer upon layer of India ink, these were the architectural acquisitions of most of my contemporaries. Of actual study in the sense of solving a specific problem there was little or none. This the student was supposed to get in an office. In Paris we had a short preliminary training in these classic elements, to be sure, but even the most inexperienced novice was set to work in the preliminary atelier to work out some simple problem in his own way. He was given a weekly program involving a "Pavilion in a Park" or "The Vestibule of a Hotel-de-Ville" and most of his time was spent over the drawing board, drawing, not in accurate ink but in pencil, scrubbing, erasing, sweating, biting his pencil, pulling his hair and bestially and shamelessly copying the work of his most expert neighbor.

I shall never forget the utter amazement which was mine during the first entrance examination, or "loge," which I, the greenest of the green tackled, when I discovered that copying, far from being discountenanced, was actually encouraged! My examination habit of mind had been formed in the old pre-honor-system days when cribs were artfully concealed and information was only gleaned from a comrade by ruses worthy of a successful bootlegger. And always there hovered over us the horrid dread of detection and the dire possibility of being sent home, disgraced for life, branded. . . . It was a terrible era and who of us who lived through it does not, even now, sometimes wake out of blood-curdling dreams in which he has found himself going up against some staggering subject in which he is totally unprepared.

Imagine my delight, then, as well as my amazement when I found the atmosphere of the school loge to be that of open solutions, openly arrived at. Shaggy-haired *éleves* were darting hither and yon, sticking their noses over one's shoulder or under his arm to see what he was doing and just how he was getting along. For eight hours this free and easy confusion went on with abandon and I gave myself up to it with joy. Under the complacent eyes of a uniformed guardian I darted from stool to stool and faithfully copied one man's elevation, another's section and the plan of a third. They had no relation to each other but they made a lovely sheet which I handed in, signed with a flourish and a deep sense of pride. But I soon discovered why the intercommunication between aspirants was so lightly accepted, for my skillfully assembled drawing got me nowhere. It was merely hung in a limbo of similar offerings across the margin of which was scrawled "H. C. (hors de concours) Lack of Correspondence," a stigma which seemed ironic in view of the methods by which my masterpiece had been achieved.

Throughout subsequent school work I learned that my only salvation was to study for myself but I learned, likewise, the tremendous value of constant observation and consideration of the

Louis Kurtz, *Del.* W. Stanwood Phillips, Architect, New York

Study, Residence for W. Reginald Wheeler, at Riverdale, N. Y.

work of my companions. From each other we learned far more than in any other way. The stronger men in the various ateliers were, naturally, the most copied. There were violent schools of draftsmanship, patterned after these giants and many were the arguments of the different adherents who illustrated their claims in soft pencil on the marble topped table of the "Deux Magots" of "The Escholliers." Beautiful drawings, these were, to some of them, but the waiter's mop removed them coldly along with the saucers by which the final drink-reckoning was computed. But by this imitative and emulative method we did arrive at a fair knowledge of rapid draftsmanship and at an ability to study a problem in our own way.

It was this that gave the École product easy access to the offices in this country. Important competitions for government and other work were of frequent occurrence at this time and the facility of the Beaux Arts methods were of great value to the competing firms.

In the matter of rendering, too, the Frenchmen taught us much. Their courage in the face of a huge sheet of Whatman on which they had completed their final drawing often left me gasping. I recall a competition for one of the special prizes of the school, the "Labarre," I think it was. One of the most intrepid competitors was a fellow member of the Atelier Laloux, one Nathan. His subject was "A Mountain Hospice," and nine-tenths of his huge drawing consisted of natural surroundings, mountains, glaciers and a tumbling torrent. I wondered how he was going to cover the daunting expanse of white paper and my hair rose when I saw him take several bottles of *indelible* colored inks, indigo blue, violet, sepia and bright bile green and pour them deliberately on the top of his tilted board. As the inks ran fused, he rocked the board gently to and fro, keeping up a wild tirade the while. How he manipulated the streams to avoid the important architectural sections of the drawing, I do not know, but he did. The result was the most marvellous thing I have ever seen. The pools and streams of color, dripping from the lower edge of the board, suddenly made the landscape come alive! There were depths in the valleys and live, flowing rhythms in the torrent that no brush work could ever have accomplished. Once dried out, a few canny brush strokes here and there, for emphasis, and the thing was done, and how superbly! And, mind you, this drawing was the fruit of two months hard work. "I am ruined!" he cried, mock tragic, in the midst of the process; but he wasn't.

We did not all acquire this vigor and courage but what we absorbed of its spirit was an added arrow in our professional quivers.

And what of French taste, of their predilection for ornament, shields, cartouches and sprawling women with which they used to incrust their designs? This is a more serious question, with which I doubt my ability to cope. But I have always felt that the elaborateness of much French architecture was, in its place, in its own country, both admirable and natural.

We must remember that their native stone, the soft, workable Caen stone, adapts itself inevitably to ornamentation. In his short but sage introduction to his "History of Architectural Development," the English scholar, F. M. Simpson, says "The determining factors in architectural expression are religion, climate, tradition and the materials available."

These things we could not transplant, though, admittedly, many Beaux Artists in America tried to do so. But the cult soon went out, the exoticisms of the Gallic garden soon withered and died in the keen air of our Western world, in a commercial atmosphere less gracious and amid materials less ductile. But a priceless heritage has remained in our appreciation of the "monumental" in architecture, in the rhythm and balance of design and in the supreme importance of serious, studied planning, be it expressed in what style or material you will.

Perhaps the greatest and truest tribute one can pay to the architectural genius of the French people is the complete remodeling of our own system of education. How entirely has this departed from the old order of "the orders" to which I referred early in this article when I was somewhat mournfully bewailing my own antiquity. The Beaux Arts method of "projet" competition, with all the teaching derived from individual effort and emulation, from the comparison of one's work with another's, with dashing effects of draftsmanship and rendering, all this has run like wild fire through the colleges and architectural schools of this country. There are "ateliers" from coast to coast: the student of today who has never been outside of Seattle or San Antonio or Syracuse, speaks the very language that was born in the dingy halls of the old Mother School on the banks of the Seine. He studies his "esquisse" and develops his "projet" and sub-

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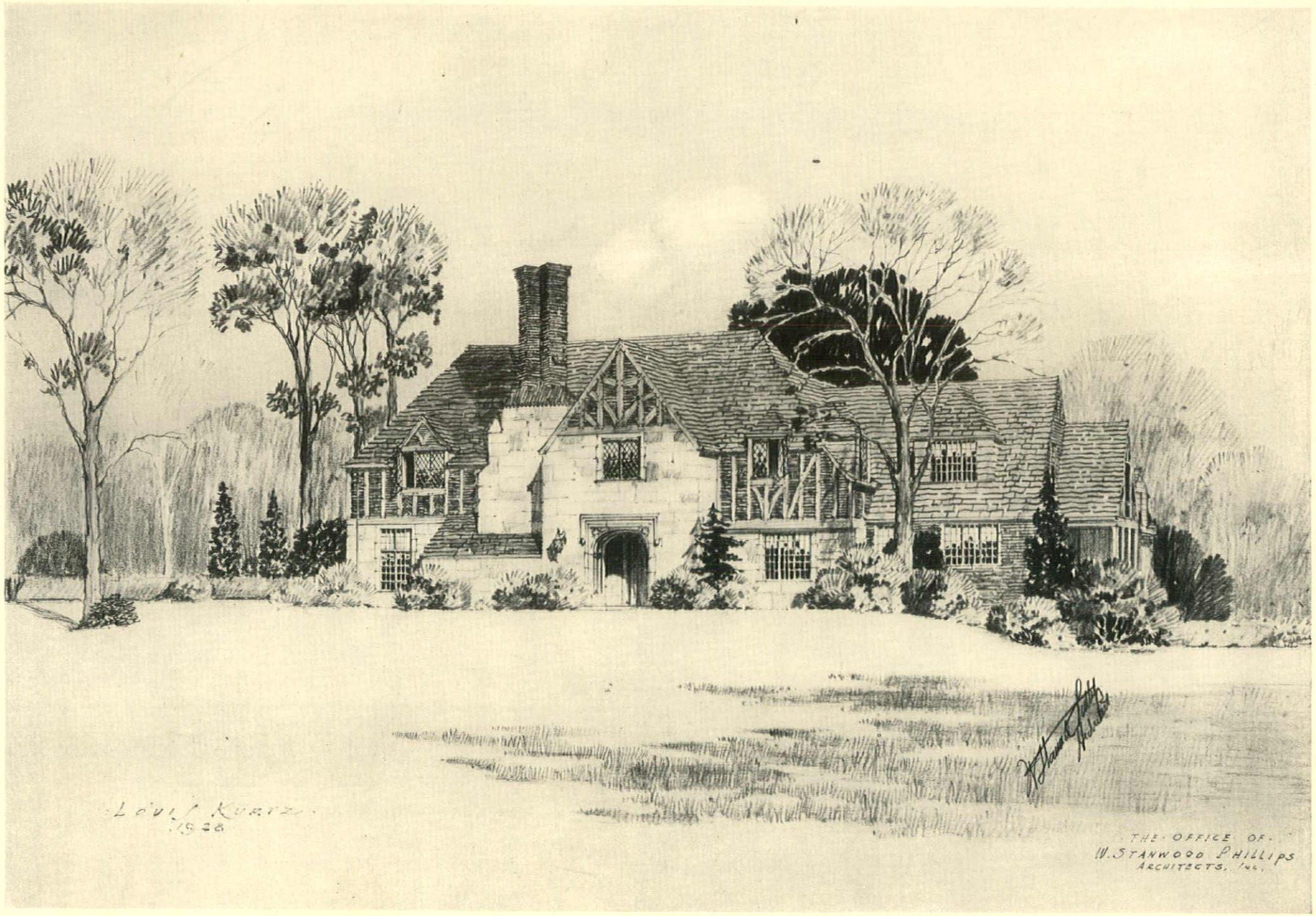


Louis Kurtz, *Del.*

W. Stanwood Phillips, Architect, New York

Study, Residence for Dr. D. N. Morse, at Scarsdale, N. Y.

XIV. Ithiel Town of New Haven and New York

By Rexford Newcomb, A. I. A.

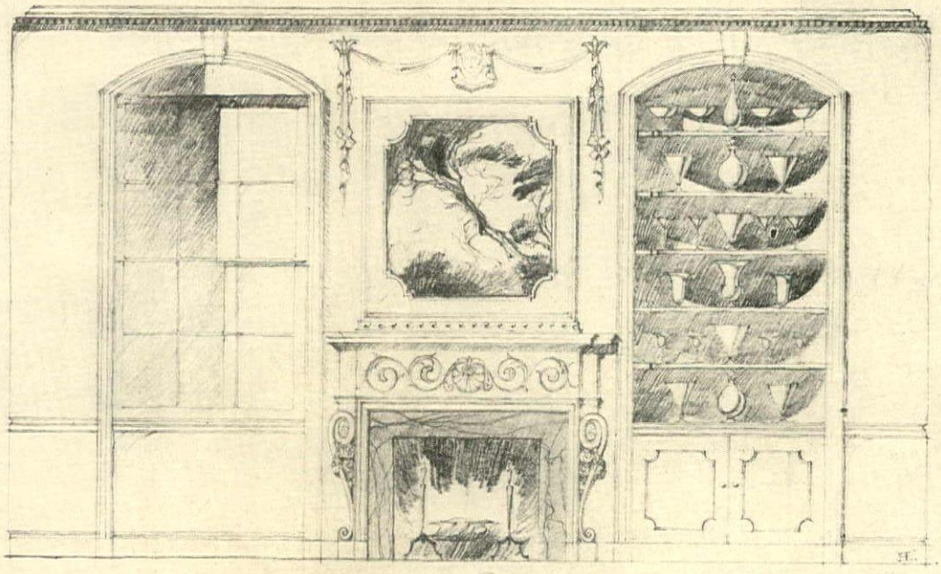
Editor's Note: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

Of the early American practitioners of whom we have so far written, few have shown any tendency to associate with others in the practice of their art. To be sure so catholic a spirit as Jefferson exchanged ideas with prominent professionals of his day, asking the opinion of a Thornton, a Mills or a Latrobe, but we must remember that Jefferson's position in American architectural annals was unique, and that, after all, he did not *live* by his architectural efforts. On the other hand, Bulfinch, Latrobe, Mills, Strickland, Haviland, Shryock, and Walter, while they employed younger men in the conduct of their work, always maintained themselves upon a plane slightly above that of their assistants and always appeared as distinct professional entities. In fact they regarded themselves as independent artists, like sculptors and painters, and certain of them appeared jealous of their standing in society and fearful of their professional reputations.

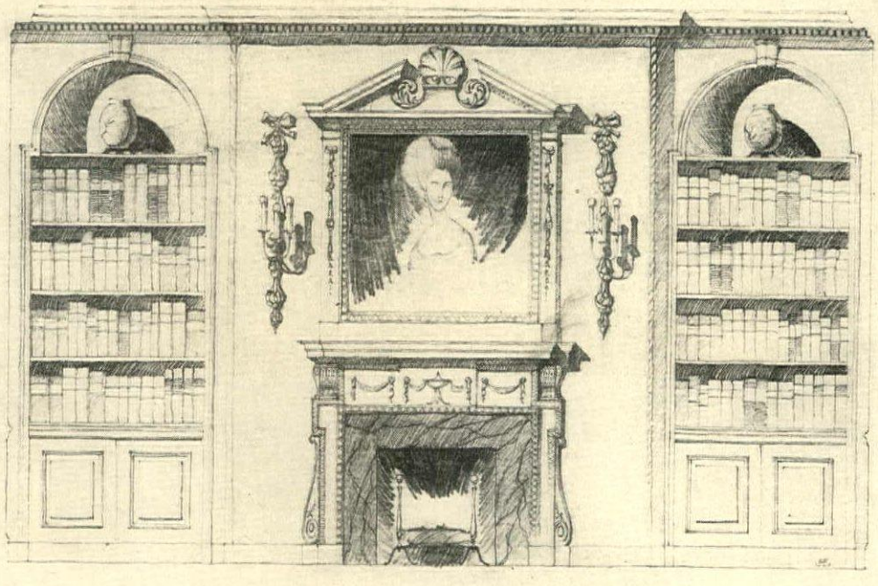
As time progressed and the practice of the profession enlarged, we begin to note a tendency upon the part of some of our professionals to associate with others in the practice of the art. Thus we see Joseph Mangin and John McComb associating upon the design and construction of the New York City Hall (1802-12), an early, perhaps even an accidental, association, because otherwise each man seems to have worked independently. Then, too, Ammi B. Young and Isaiah Rogers (1847-49) are known to have associated in the construction of the Boston Custom House. But undoubtedly one of the earliest regular associations for the practice of architecture was that formed by Town, and probably the earliest architectural partnership in America was that of which Town was a member. We have long been familiar with two-name firms in the practice of architecture in our country, and indeed a number of brilliant three-name firms have added to the lustre of our profession. So far as I know, however, the earliest regular partnership in American architectural annals was that of Town, Davis, and Thompson, architects of New York.

Ithiel Town was born in Thompson, Connecticut, in 1784. We know little of his early life aside from those events which pertain to his professional career. In speaking of himself he displayed a certain reticence which prompted Dunlap to remark (Hist. of the Arts of Design, III, 77): "Of the time of this eminent architect's birth I am ignorant. He has long been prominent among the artists of New York, and I believe is a native of New England. . . . It would give me great pleasure to lay before the public a more full account of this scientific and liberal artist. . . . I have been disappointed in not receiving promised information."

Town arrived in New Haven in 1810, coming thither, so we are told, "from the east." This "east" was Boston, where it is to be presumed Town had been advancing himself in his art at a time when Bulfinch was the principal architect of that city. For knowledge regarding the activities of Town at New Haven, I am largely indebted to Mr. George Dudley Seymour of that city, whose interest it has been to search out data connected with the lives of prominent early architects of the vicinity. It was he who recovered the fine portrait of Town, painted about 1835 by Nathaniel Jocelyn, and shown herewith. This fine likeness of the architect now hangs in the Ives Memorial Public Library in New Haven, awaiting final disposition upon the walls of the National Academy of Design of which Town was in 1826 one of the founders.



Living Room.
Private Apartment for
Mr. Richard Lawrence at
79 East 79th Street NYC.
Dwight James Baum Arch't - N.Y.C.



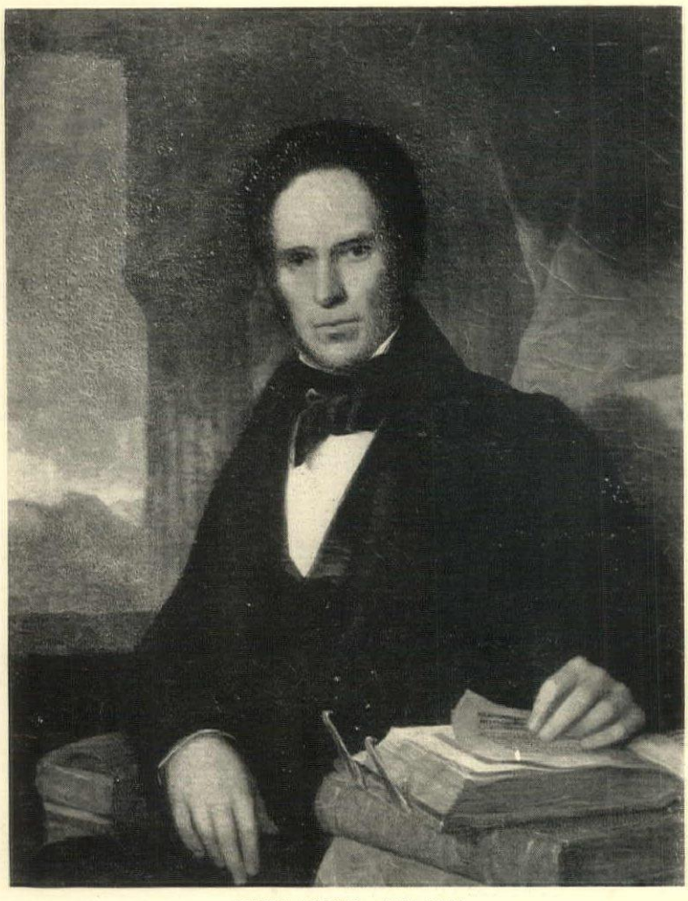
East Elevation
Scale - ½" = 1'0"

Library.
Private Apartment for Mr. Richard Lawrence -
at 79 East 79 Street N.Y.C.
Dwight James Baum - Arch't N.Y.C.

Dwight James Baum, Architect, New York

Studies, Private Apartment for Mr. Richard Lawrence, New York City

One of Town's earliest and finest works is Center Church in New Haven, a commission for which he received not long after he arrived in the city. This lovely design, which lends a fine old-time distinction to that noble square near Yale University, known as the "Old Green," is in the Georgian-Colonial manner. Built between the years of 1812 and 1814, it comes then as one of the later good examples of this style and yet early enough not to be affected by the Greek Revival that presently did serious damage to a noble church architecture in New England. There are those who believe Center Church to be Town's "masterpiece," and certainly it is more graceful than many of his later Greek designs, which, it should be said, compare favorably with the best work of *that* manner in America.



ITHIEL TOWN—1784-1844

That Town had a sound training as a builder is evidenced by the very ingenious method he devised for erecting the slender spire of Center Church, the data regarding which Seymour (*Researches of an Antiquary,* 3) gives us. He quotes Henry Howe, an old chronicler of New Haven, as saying that "An old citizen tells us that the spire was built within the tower, and he saw it raised by windlass and tackle. . . . . It took about two hours and went up beautifully." This is in itself splendid testimony to the constructive planning of Town and is in no sense detracted from by the fact that the spire of the Farmington (Conn.) Meeting House (1771-2) was said to have been raised by a similar method. The spire of Farmington, for one thing, is much lighter, but the important thing to be noted is that Town's spire "went up beautifully" in "about two hours," an event that would in our own time be considered remarkable.

Henry Austin (1804-1891), a pupil of Town, doubtless inspired by his master's feat, in 1857 attempted to raise a spire on the Congregational Church at Danbury by the same method. Unfortunately his venture ended in disaster for, upon the breaking of a rope, the spire toppled over to plunge through the roof of the structure. The spire was rebuilt by the ordinary method, however, and was long referred to as the "Pride of Danbury."

In 1829 Town formed a partnership with Alexander Jackson Davis (1803-92), nineteen years his junior but an architectural delineator of power and an architectural designer of promise. Davis, who up to the age of twenty had followed the printer's trade in a brother's office, had studied at the "Antique School" which, opened in the rooms of the New York *Philosophical Society,* eventually became the *National Academy of Design.* After drawing perspectives for A. T. Goodrich, the book publisher, Davis entered the office of Brady, then the only architect in New York, where he "passed some time in the study of practical architecture and classical antiquities." By the spring of 1826 he had opened an office in Wall Street, practicing "as an architectural draftsman, furnishing proprietors and builders with plans, elevations, and perspective views for public and private edifices, both in town and country."

During the winter of 1827 Davis went to Boston, where he made views of many of the principal edifices of the city for publication. Among others were Bulfinch's State House, Harvard College, the city market houses, and Bunker Hill Monu-

ment. Here he met gentlemen of distinction and improved himself by study in the library and collections of the *Athenaeum*, where he spent two winters. The publication of Davis' works in large folio brought him before the public and Town evidently recognized his abilities. Therefore "In February, 1829" as Dunlap tells us (Op. Cit. III, 210-214) "proposals were made to him by Ithiel Town, Esq., architect and bridge engineer, then recently from the east, and an association was formed under the firm of Ithiel Town and A. J. Davis, architects, and an office was opened in the Merchants' Exchange for the transaction of business."

This partnership, which permitted the members to practice independently or in collaboration, lasted until the death of Town, during which time the firm had important work in New York, New Haven, and vicinity, with commissions from cities as far distant as Raleigh, North Carolina, and Indianapolis, Indiana. This type of partnership makes it difficult to assign authorship of specific buildings and thus in the published accounts of their day the authorship of their structures is variously assigned. It is, of course, easy enough to segregate the works of each before the date of collaboration; thereafter, however, the question presents problems which are in no sense diminished by the addition to the firm of a third member, Martin E. Thompson, thus giving the firm the style of Town, Davis, and Thompson.

Our reference to the *Merchants' Exchange* must *not* be taken to mean the present building on Wall Street, long the Custom House, and now the National City Bank. This structure, designed by Isaiah Rogers and completed in 1842, replaced the former "exchange" destroyed by fire in December, 1835. Rogers was during these years one of the principal competitors of Town's firm, but the years of his greatest activity fall after the death of Town. Thompson was in 1838 awarded first prize in the competition for the Ohio State Capitol at Columbus, but the work was awarded to Henry Walter of Cincinnati.

Besides the Center Church at New Haven, it appears that Town was independently the architect of the former State Capitol in the same city. This structure, now demolished, is described as an amphiprostyle Doric temple of heroic proportions. Built of brick, the columns are said to have exceeded seven feet in diameter. This building was erected in 1829. There were, of course, a number of residences, mostly in the Greek Revival manner. Those of A. N. Skinner and James Hillhouse, Jr., both in New Haven, were prostyle Ionic, being based upon the restored drawings of the Temple upon the Ilissus. His own residence, very dignified, even to the point of having a certain, formal public building quality, was also in the Ionic. Alexander Davis' engraving of this is to be seen in the 1839 volume of *The Family Magazine* (p. 241).

The City Hall at Hartford (upon a Doric temple plan), the Town Hall and a Presbyterian Church at Middletown, Connecticut, to say nothing of several residences, also seem to belong to the pre-partnership practice of Town. The Russel House at Middletown (1833), an amphiprostyle Corinthian design, can, however, be definitely attributed to the partnership era. Certainly the well-known *Custom House* (now the *Sub-Treasury*) in Wall Street, New York (1834-41) is an outstanding example of the work of the partnership. This structure, erected upon the site of the old *Federal Hall*, where Washington's first inaugural was held, is to this day one of the familiar structures of lower New York. Other New York examples were the Church of French Protestants, a marble edifice of Latin cross plan with a tetrastyle Ionic portico, the West Presbyterian Church, and Arthur Tappan's Store in Pearl Street. In the latter example Dunlap (Op. Cit. III, 213) credits the firm with the introduction and first use of granite piers in New York City.

It was in such structures as state capitols, many of which were erected during the thirties and forties, that opportunity was given the architects of the *Greek Revival Period* to display their knowledge of the classics. Town and his associates were given two such opportunities in the commissions for the building of the capitols of North Carolina and Indiana. New York was rapidly assuming commercial leadership at the time, and as head of the principal architectural firm of the city, Town was looked to by men "out in the provinces" for the solution of major architectural problems. Thus New York City early began to assume the professional leadership that she has since almost continuously enjoyed.

In June, 1831, a fire destroyed the old State Capitol at Raleigh, North Carolina, carrying with it Canova's marble statue of George Washington (Wheeler, Hist. Sketches of N. Car., II, 415). In 1832 the commissioners appointed to arrange for the reconstruction of the building consulted Mr. Town, who was asked to make a design similar to that of the old structure but somewhat larger upon plan. This demand enforced the construction of a high podium or basement story which contrasts therefore with the low columnar treatment

of the normal Greek Revival structure. The work progressed slowly, due to the inability of local workmen, and in 1834 Town seems to have appointed David Paton, a local architect, as resident superintendent. He completed the structure in 1840, making doubtless some minor changes in the design. On the whole, however, the Capitol which today adds a classic distinction to Union Square is felt to be almost wholly the work of Town's firm.

The commission to "do" the Indiana capitol had come to Town even before the awarding of the North Carolina work. Perhaps the recognition of Town by a state so far from New York as was the Indiana of that day materially benefited his reputation in the East. Why the commissioners at Indianapolis did not employ Gideon Shryock of Frankfort, Kentucky, who had just completed the splendid capitol in that State, it is difficult to explain. Perhaps even then, before the construction of railroads in Indiana, New York was "closer" than many places much nearer geographically. At any rate the work went to New York, and in 1831 Town's firm was approached by James Blake who was "commissioner to supervise the work, obtain plans and materials, and prepare generally for active operations." According to W. R. Holloway (*Indianapolis, A Hist. and Statistical Sketch, 1870,* 42), "The plan (for which he (Blake) was authorized to offer $150) was to include a senate chamber for fifty members, a hall for one hundred representatives, rooms for the Supreme Court, and the State Library with twelve committee rooms and the necessary appurtenances .... The commissioner did his work and obtained a plan from Ithiel Town and A. J. Davis, of New York, which when reported to the Legislature of 1832 was approved, and Governor Noah Noble, Morris Morris and Samuel Merrill appointed to superintend the construction. These commissioners contracted with Ithiel Town, the architect, for the work at $58,000. He began early in 1832 and finished in December of 1835, in time for the meeting of the Legislature. . . . The style of the building is Grecian, following the Parthenon, except in the preposterous little dome. If that had been left off it would have been handsome and tasteful, though the Grecian style is not fitted for a level country." This structure no longer stands, but if one may judge from old engravings, it was somewhat handsomer than the grotesque building which succeeded it.

Town was not without honor in his home city and as early as 1825 Yale University had conferred upon him an honorary M. A. As his fame as an architect increased and he felt the need of a larger outlet for his abilities, New York called. But although he conducted a business in New York for many years, Town seems always to have considered New Haven as his home. He maintained a residence here and spent much of his time in the city. He died at New Haven on June 13, 1844, his local practice being succeeded to by Henry Austin, his pupil and for over fifty years a leading practitioner. Town as the "first architect of New Haven" had trained Austin; Austin in turn was to train many younger men, so many in fact that he is remembered locally as the "father of architects."

Town, like most of the men of his day, was an accomplished engineer and is credited with a bridge over the James River near Richmond. In fact his reputation was that of "bridge engineer" as well as architect. He is credited with the authorship of one treatise on bridge structures entitled "*Description of Improvements in the Construction of Bridges,*" (Salem, 1831). Other titles among his published works include: "*School House Architecture,*" (1835), "*Suggestions for Improving the Style and Manner of Building in New York,*" (1836) and "*Atlantic Steamships: On Navigating the Ocean with Steamships of Large Tonnage,*" (1838).

Thus through good works, honest performance of his professional duties, the encouragement of all forms of art, and the championship of sound construction, Ithiel Town contributed immeasurably to the advancement of the arts of design and the profession of architecture. His staunch monuments have long stood as testimony to his taste and constructive ability, but few gazing upon them even heard the name of their author. In 1912, a full hundred years after the construction of his splendid Center Church, George Dudley Seymour had erected in the vestibule of this masterpiece a tablet with the following inscription:

In Memory of Ithiel Town

The designer and builder of this house An. Do. 1812-14, and other notable buildings erected in New Haven and elsewhere during the forepart of the last century. Born at Thompson, Connecticut, in 1784. He lived in New Haven from 1810 until his death in 1844. One of the founders of the National Academy of Design.

Si Monumentum quaeris circumspice.

An admirer of his art placed this tablet here Anno Domini 1912, the year of the restoration of this building to its original exterior appearance.

French Influence in American Architecture

(Continued from Page 517)

mits his "rendue," performing each phase of the work with amazing skill. The standard of draftsmanship and rendering and the ability to study have transformed the student of today from a dull drudge to what he should be, a splendidly equipped, potential architect. But let us not forget where the torch was lighted.

Some maintain that, thus, things being as they are, Paris and the French influence are things of the past, things no longer needed. I do not believe this. Perhaps a shorter stay than the three and four years which used to be allotted is now sufficient. Many scholarship men now spend a year at the École, having acquired before their arrival, a high degree of technical skill so that they can do the First Class problems without wasting time in elementary work. This is quite as it should be but I am thinking now less of the strictly architectural influence in its outward forms and more of the spiritual "kick" which the sensitive student cannot fail to get from a close association with the French "camarades," in the happy, unselfish, courageous life of the atelier and in the keen, spirited arguments which enliven the hours of recreation. From these only can we derive and understand the true influence of France and appreciate how enormously they have affected the course of architectural development in America. To continue to send fresh envoys of Youth from the selected ateliers of our own land is, I believe, of tremendous importance. We must not fail to keep in touch with the fountain head of enthusiasm and explorative daring which still rests firmly on foundations and traditions built up by the most logical people in the world.

The French influence, then, is now mainly an imponderable one, a spiritual force, a way of thinking, a free, vital working principle. Let us keep this in mind and drink as often as possible of the old original fountain in the Cour D'Anet. It was no less an American than Russell Sturgess who said, after noting the exuberance of much of the French architecture, "There is everywhere the visible presence of thought, of matured study of the problem, and that is a thing so rare in the modern architecture of other lands that we are never brought face to face with the French instances of its active presence without a new thrill of admiration."

PLATES FOR FEBRUARY

SKETCHES AND DRAWINGS

Photograph by Guild Service C. Howard Crane and Associates, Architects, Detroit

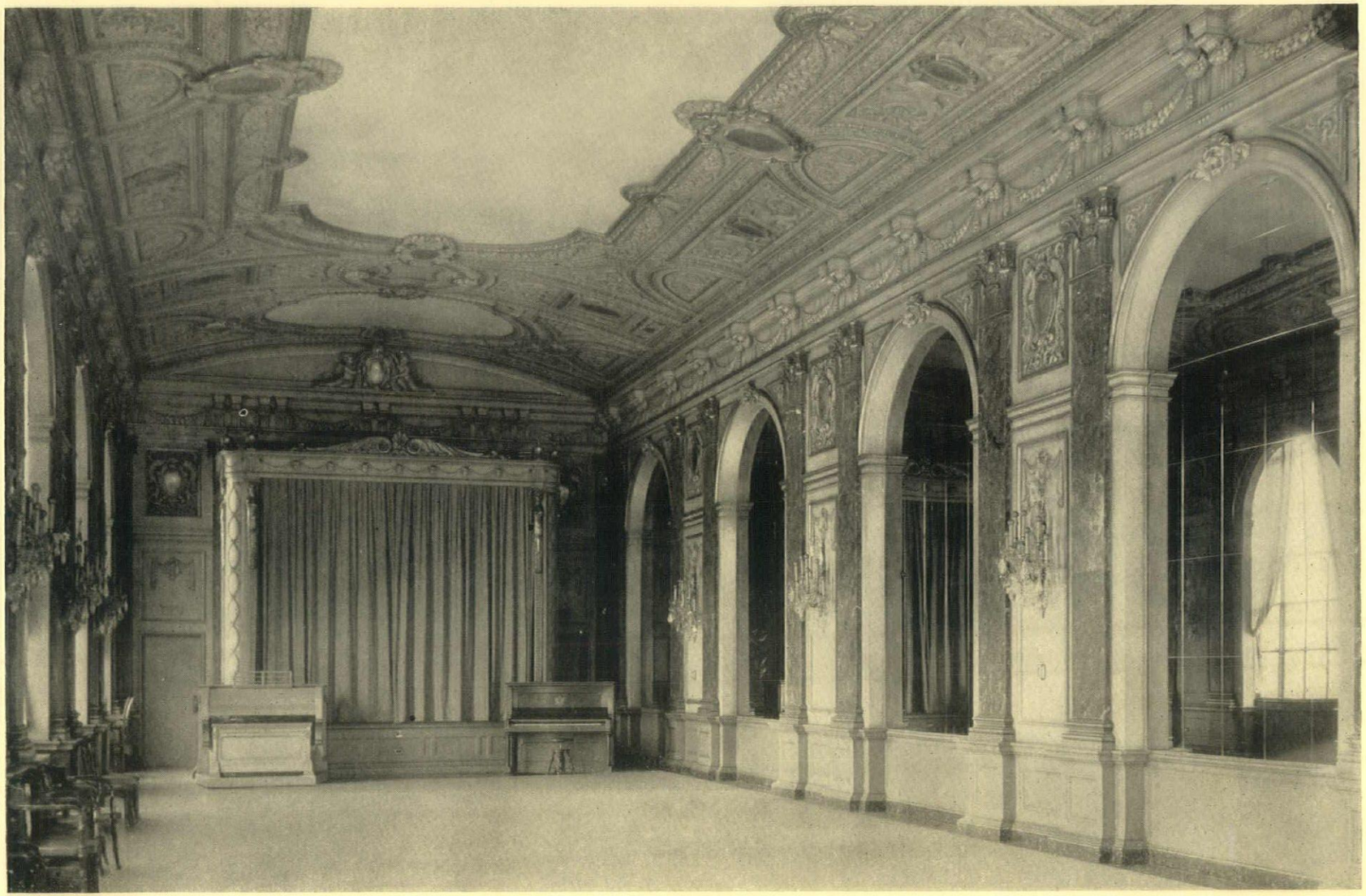
American Insurance Union Citadel, Columbus, Ohio

Photograph by Guild Service C. Howard Crane and Associates, Architects, Detroit

Detail of Tower, American Insurance Union Citadel, Columbus, Ohio

Photograph by Guild Service C. Howard Crane and Associates, Architects, Detroit

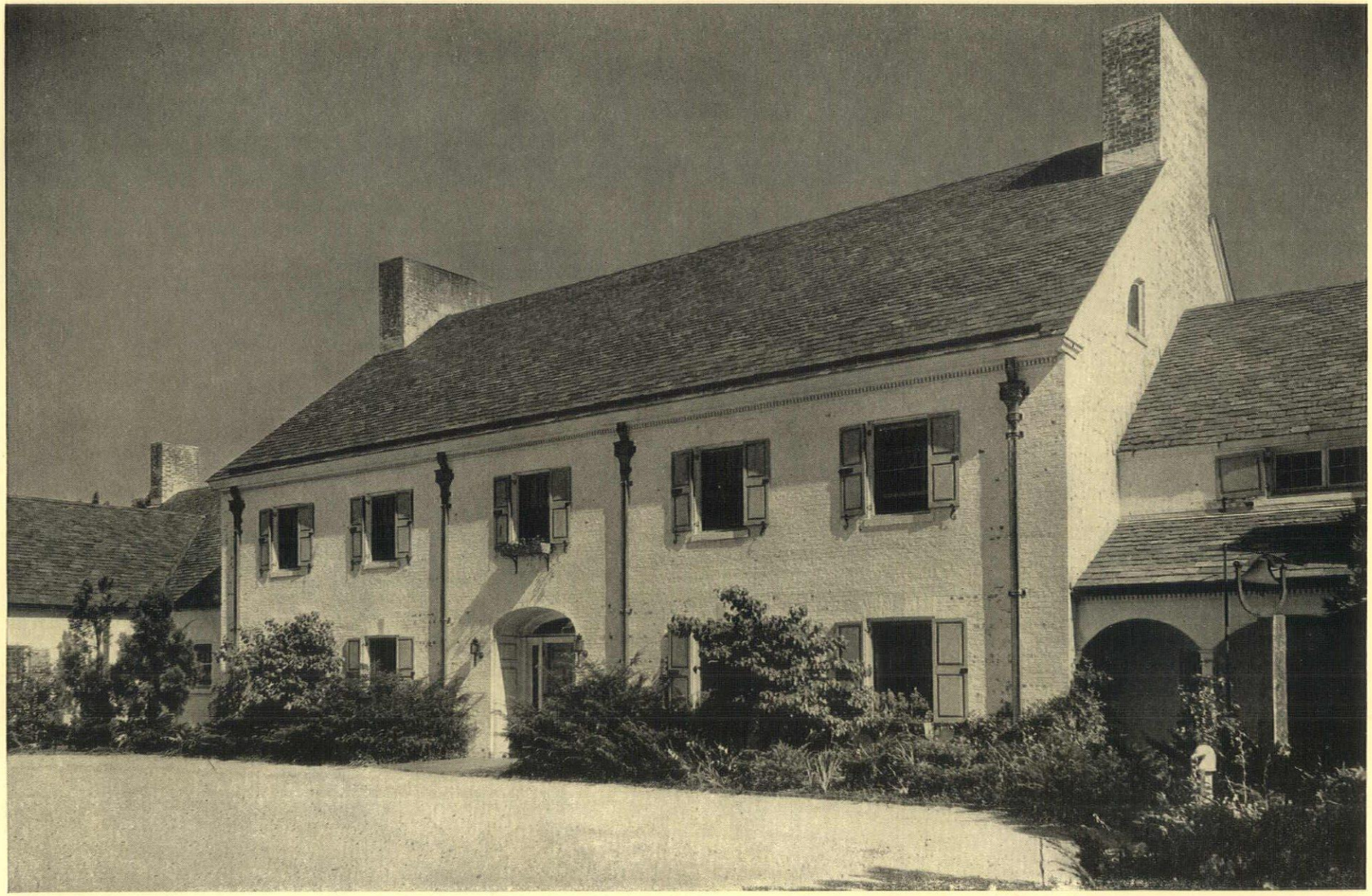
Broad Street Entrance, American Insurance Union Citadel, Columbus, Ohio



Photograph by Guild Service

C. Howard Crane and Associates, Architects, Detroit

The Hall of Mirrors, American Insurance Union Citadel, Columbus, Ohio



Photograph by Gottscho

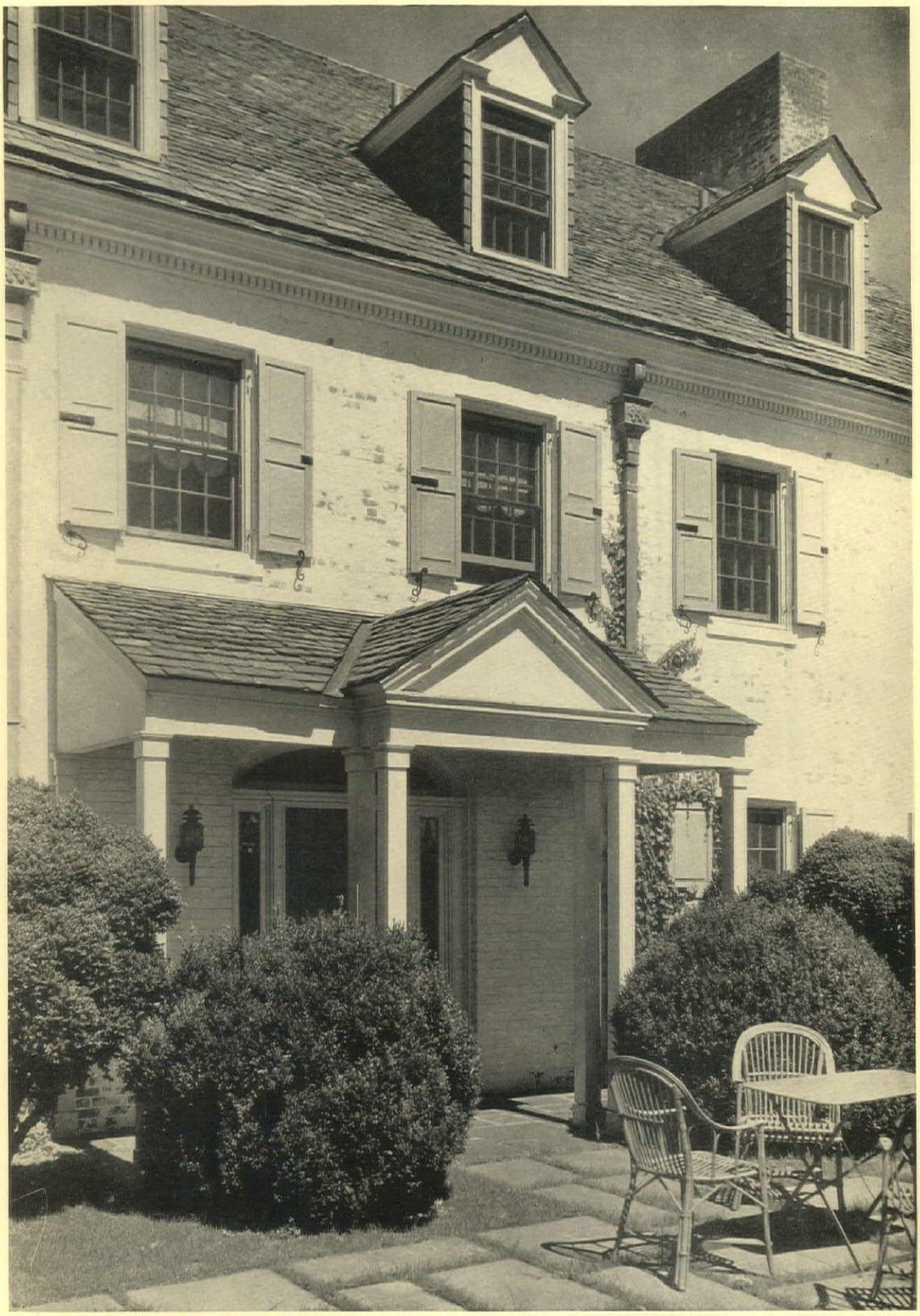
James W. O'Connor, Architect, New York
Robert Ludlow Fowler, Jr., Landscape Architect, New York

Entrance Front, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

James W. O'Connor, Architect, New York
Robert Ludlow Fowler, Jr., Landscape Architect, New York

South Terrace, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island



Photograph by Gottscho

James W. O'Connor, Architect, New York
Robert Ludlow Fowler, Jr., Landscape Architect, New York

South Entrance Detail, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

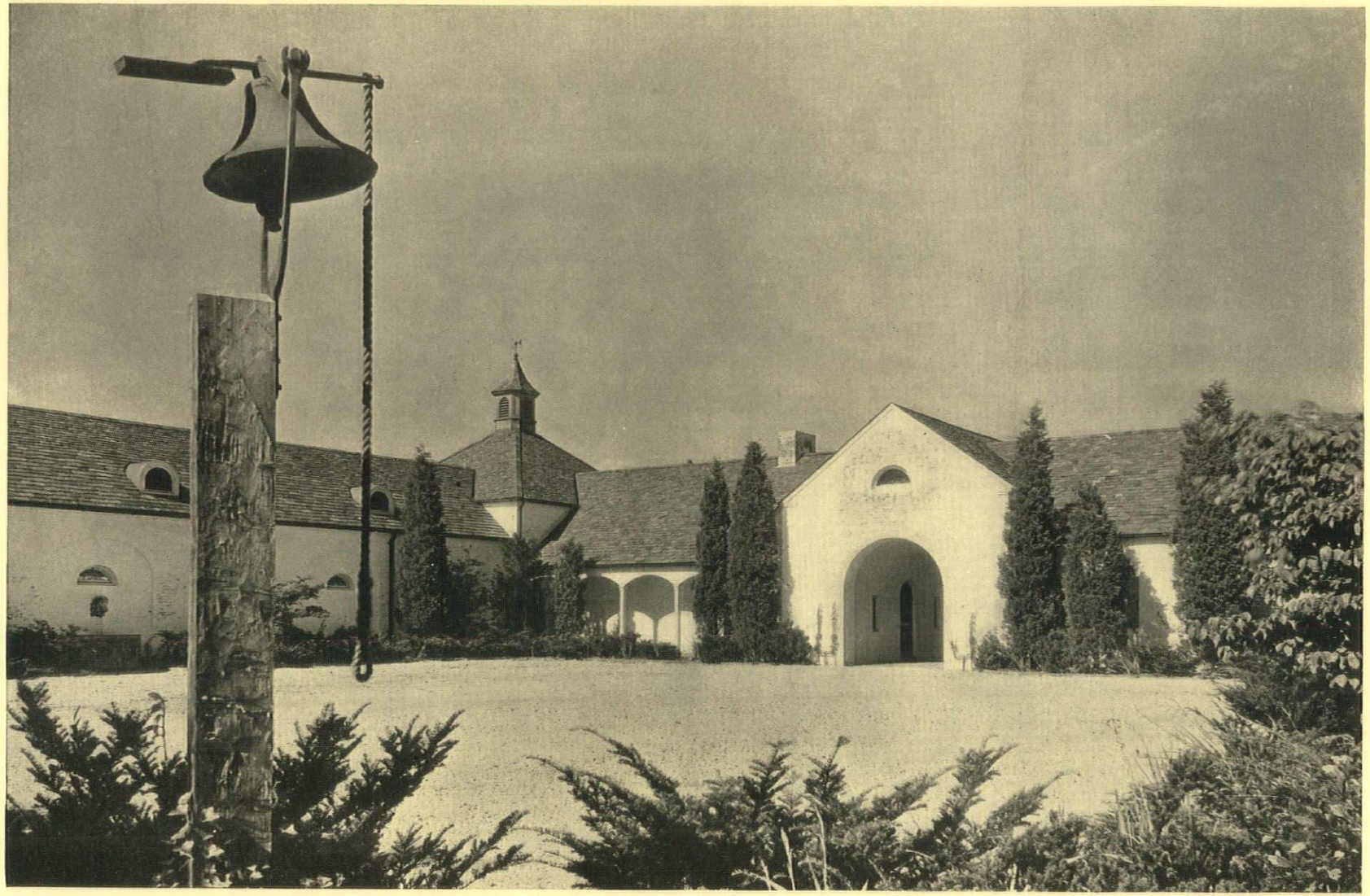
James W. O'Connor, Architect, New York
Robert Ludlow Fowler, Jr., Landscape Architect, New York

Gable and Porch Detail, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

James W. O'Connor, Architect, New York
Robert Ludlow Fowler, Jr., Landscape Architect, New York

West Gable Detail, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island



Photograph by Gottscho

James W. O'Connor, Architect, New York
Robert Ludlow Fowler, Jr., Landscape Architect, New York

Stable Group, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

James W. O'Connor, Architect, New York

The Tap Room, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

James W. O'Connor, Architect, New York

The Dining Room, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho James W. O'Connor, Architect, New York

The Library, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

James W. O'Connor, Architect, New York

Library Fireplace, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by Gottscho

James W. O'Connor, Architect, New York

The Living Room, Residence of Mr. Geraldyn L. Redmond, Brookville, Long Island

Photograph by P. A. Nyholm

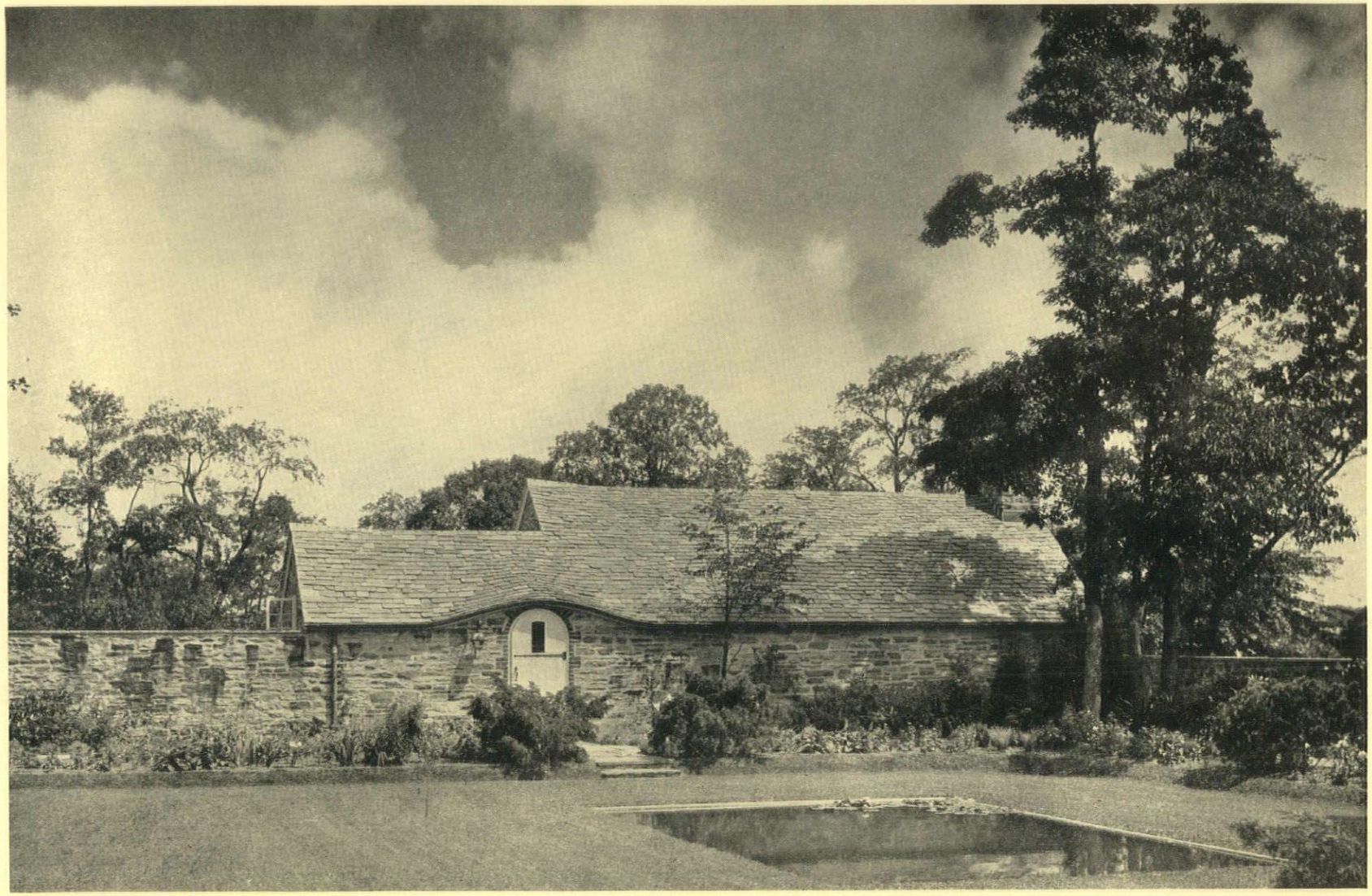
Penrose V. Stout, Architect, New York

Entrance Front, Residence of Mr. Arthur W. Lawrence, Bronxville, New York

Photograph by P. A. Nyholm

Penrose V. Stout, Architect, New York

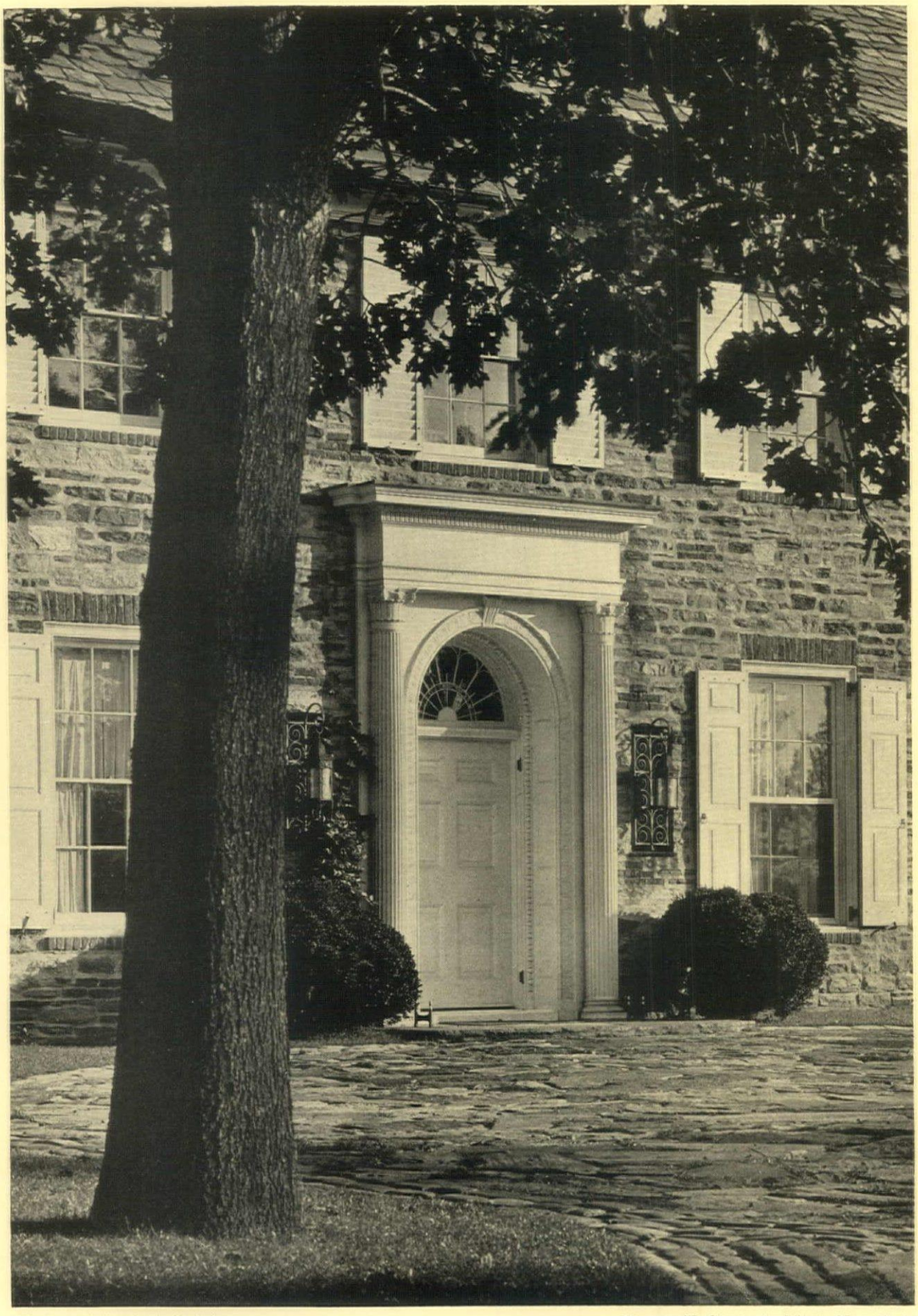
Garden Front, Residence of Mr. Arthur W. Lawrence, Bronxville, New York



Photograph by P. A. Nyholm

Penrose V. Stout, Architect, New York

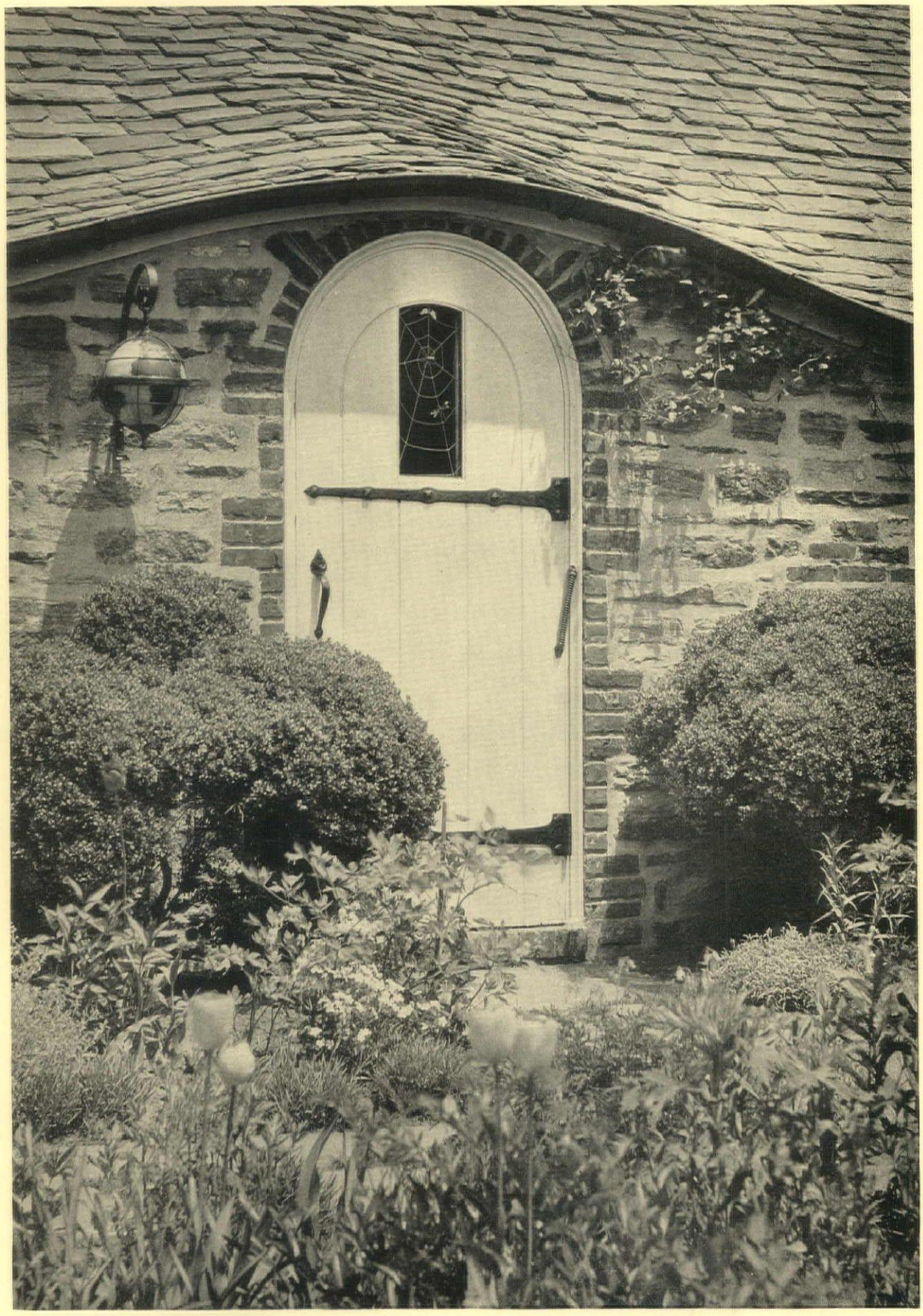
Gardener's Cottage (over Garage), Estate of Mr. Arthur W. Lawrence, Bronxville, New York



Photograph by P. A. Nyholm

Penrose V. Stout, Architect, New York

Entrance Detail, Residence of Mr. Arthur W. Lawrence, Bronxville, New York



Photograph by P. A. Nyholm

Penrose V. Stout, Architect, New York

Detail of Door, Gardener Cottage, Estate of Mr. Arthur W. Lawrence, Bronxville, New York

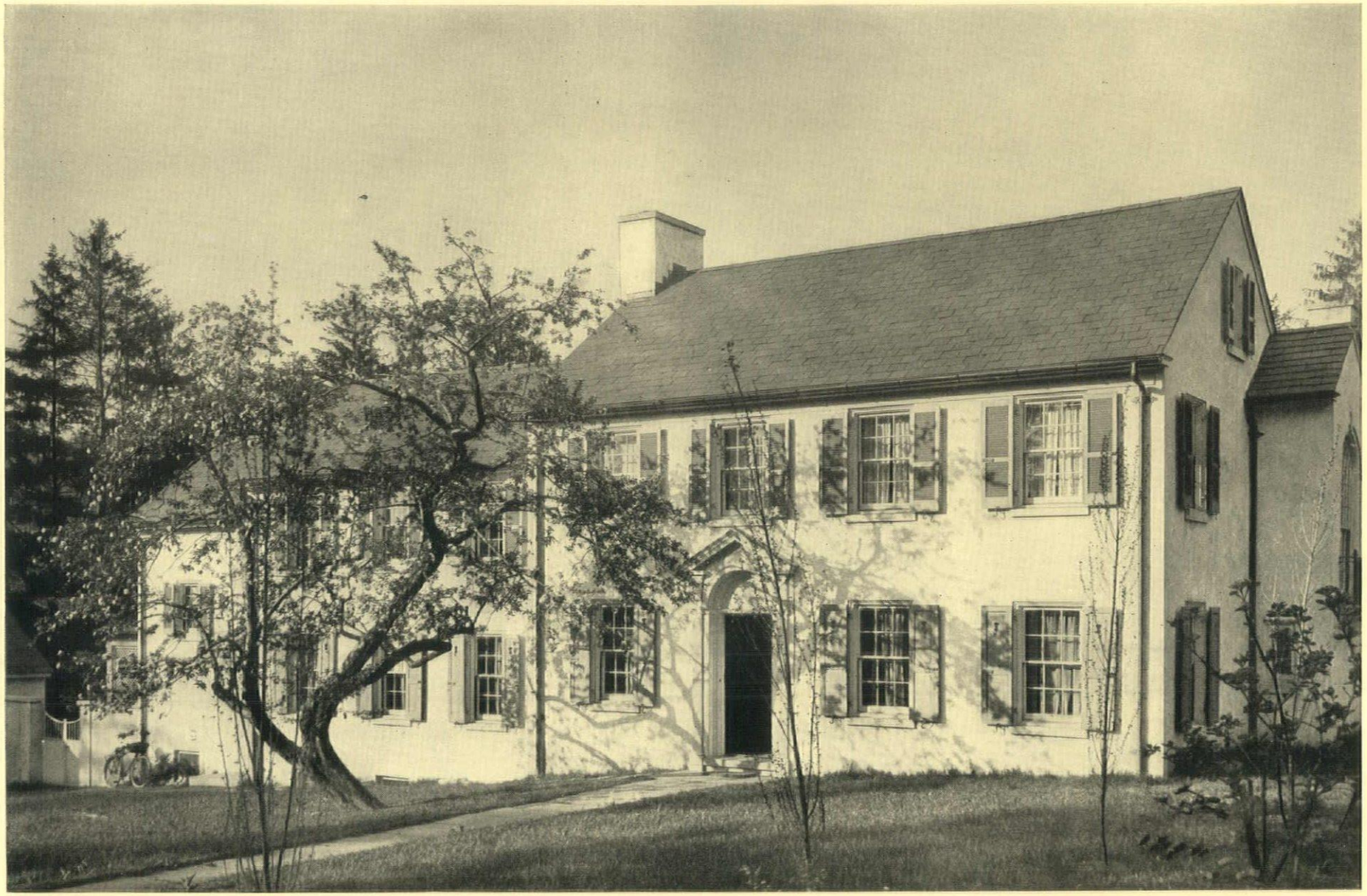
Photograph by P. A. Nyholm Penrose V. Stout, Architect, New York

Pergola and Garden Terrace, Residence of Mr. Arthur W. Lawrence, Bronxville, New York

Photograph by P. A. Nyholm

Penrose V. Stout, Architect, New York

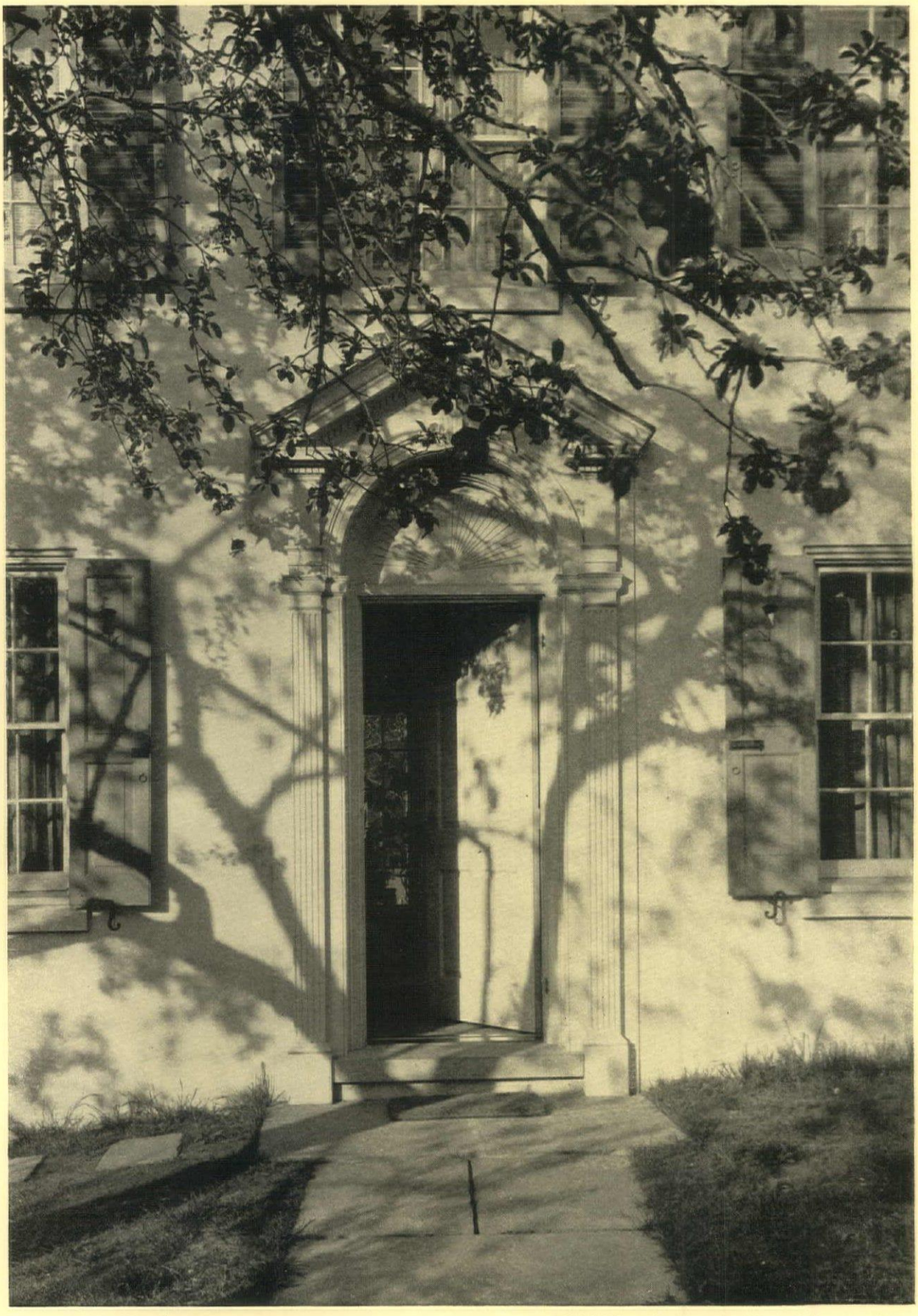
Entrance Hall, Residence of Mr. Arthur W. Lawrence, Bronxville, New York



Photograph by Eberline

Rolf William Bauhan, Architect, Princeton, N. J.

Entrance Front, Ballater House, Princeton, New Jersey



Photograph by Eberline

Rolf William Bauhan, Architect, Princeton, N. J.

Entrance Detail, Ballater House, Princeton, N. J.

Photograph by Eberline

Rolf William Bauhan, Architect, Princeton, N. J.

The Entrance Hall, Ballater House, Princeton, New Jersey

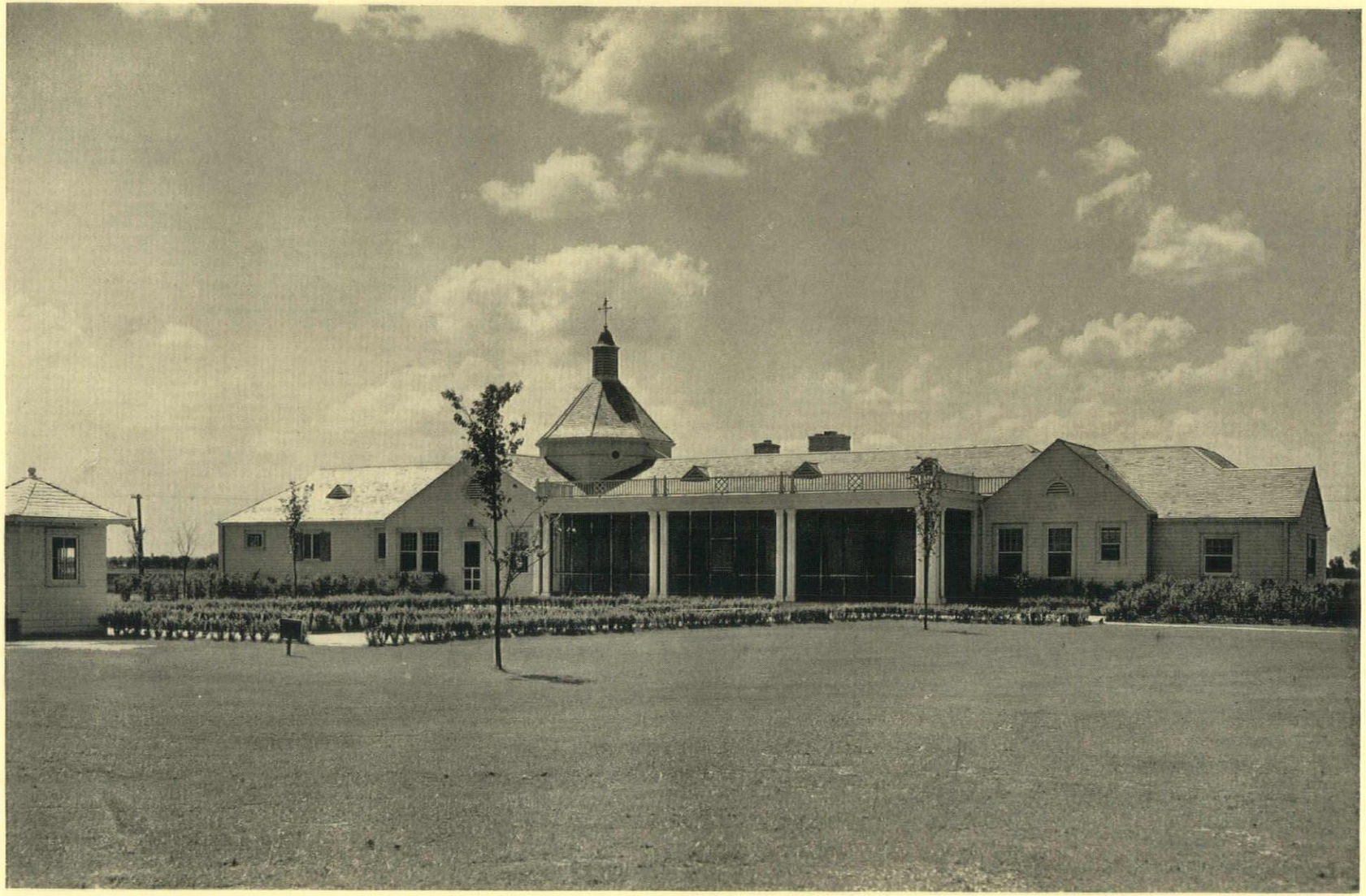
Photograph by Henry Fuermann & Sons — Albert R. Martin, Architect, Chicago

Entrance Detail, Techny Fields Golf Club, Techny, Ill.

Photograph by Henry Fuermann & Son

Albert R. Martin, Architect, Chicago

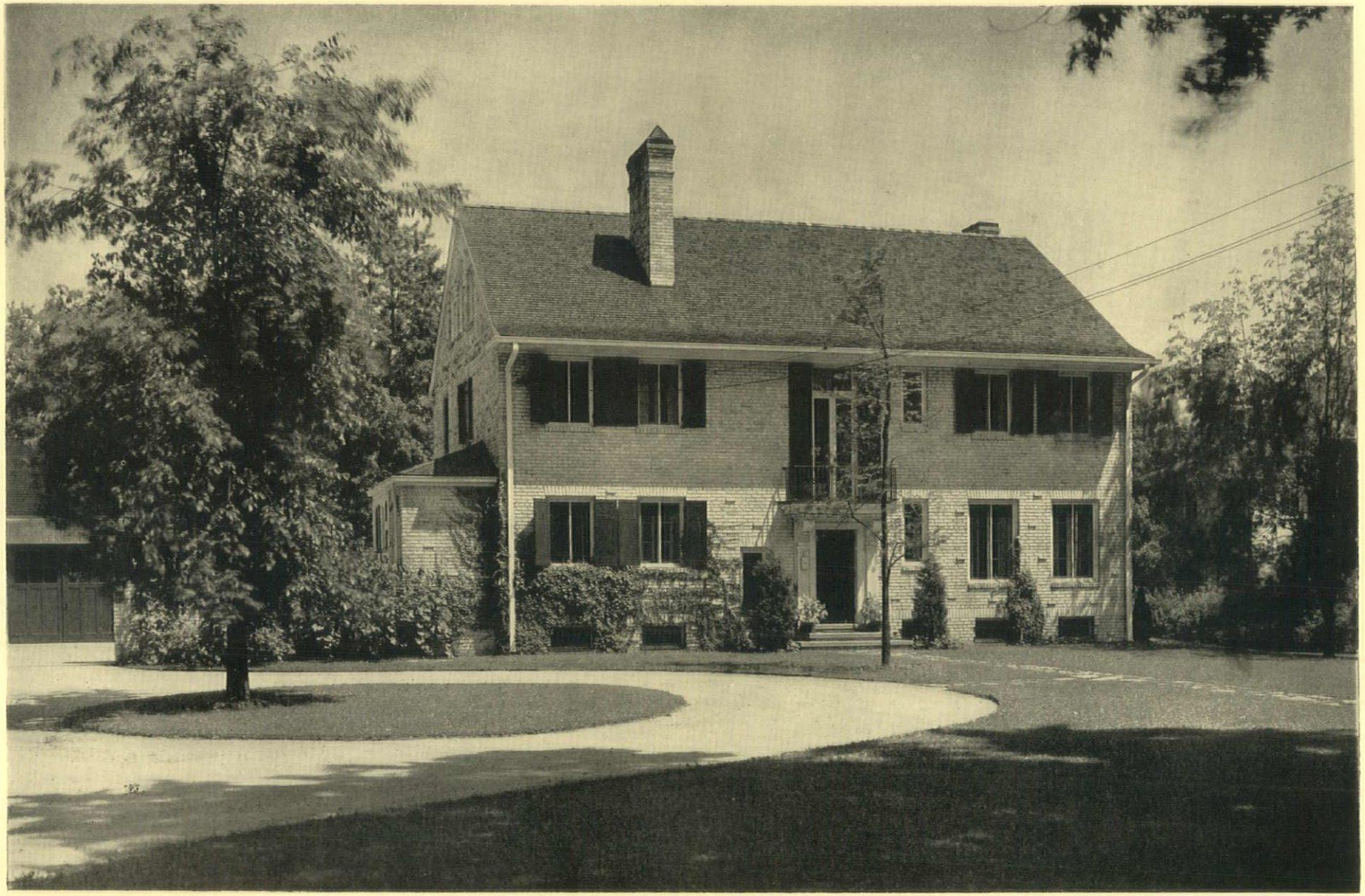
Entrance Front, Techny Fields Golf Club, Techny, Ill.



Photograph by Henry Fuermann & Son

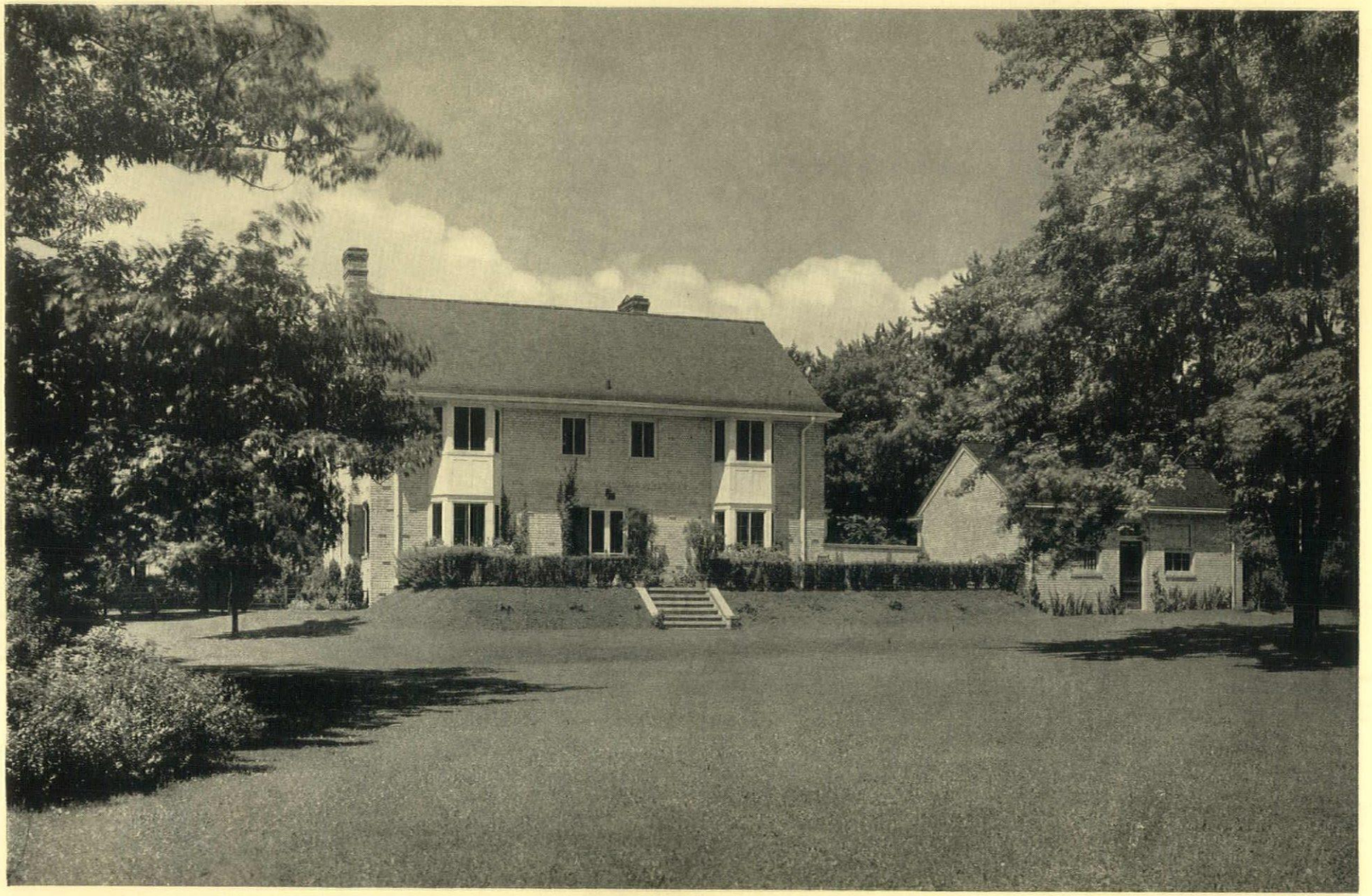
Albert R. Martin, Architect, Chicago

Porch Elevation, Techny Fields Golf Club, Techny, Ill.



Granger and Bollenbacher, Architects, Chicago

Entrance Front, Residence of Mrs. Thomas H. Cowles, Lake Forest, Ill.

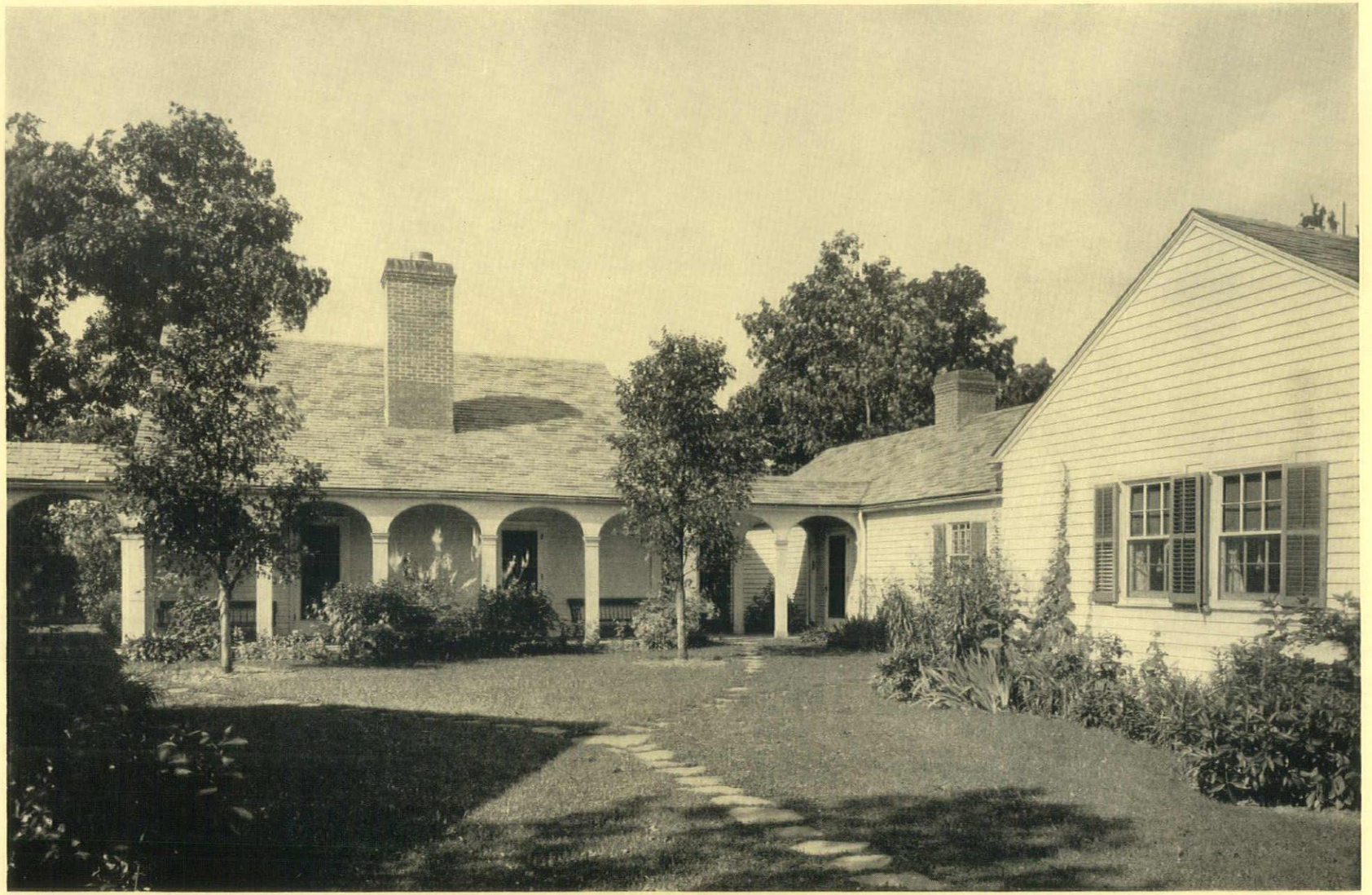


Granger and Bollenbacher, Architects, Chicago

Garden Front, Residence of Mrs. Thomas H. Cowles, Lake Forest, Ill.

Granger and Bollenbacher, Architects, Chicago

Dining Room, Residence of Mrs. Thomas H. Cowles, Lake Forest, Ill.



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Cottage of Mr. Thomas White, Chagrin Valley, Ohio

Sash Control Problem No. 16

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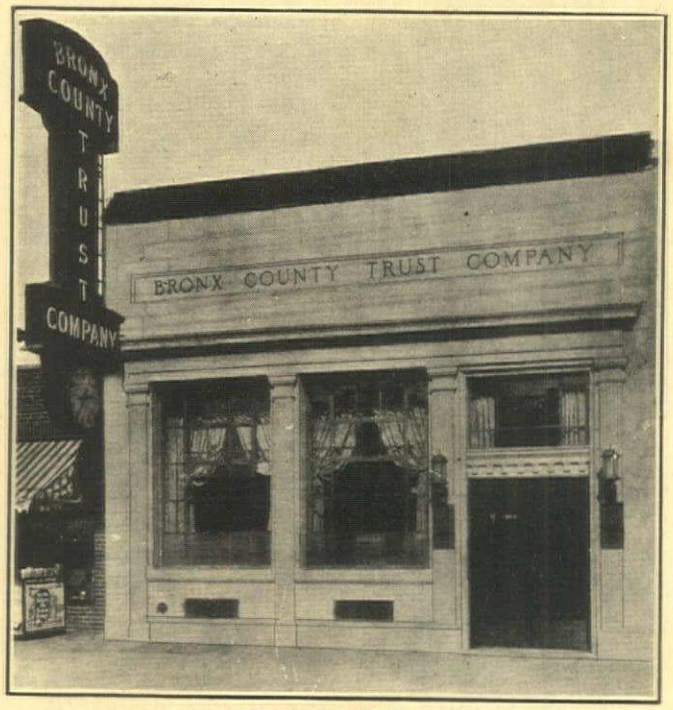

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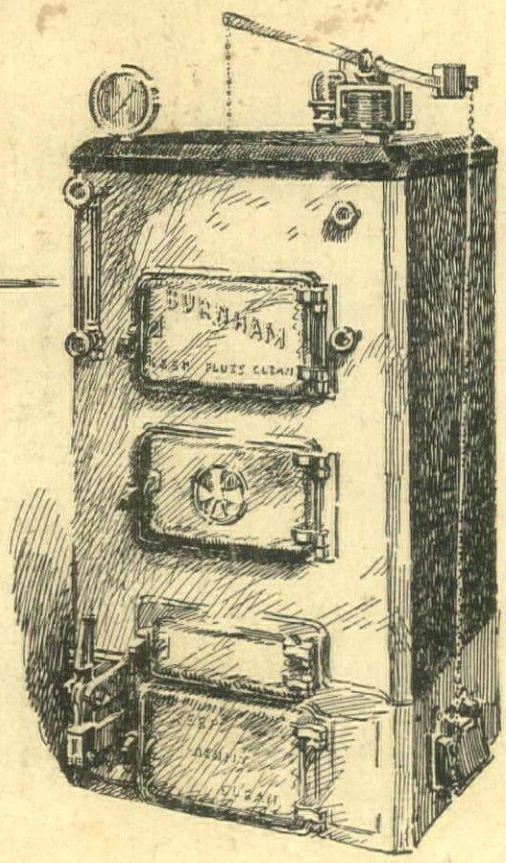

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