

# THE ARCHITECTURAL RECORD

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## The Milan International Exhibition

It does not come to everyone of us to design and build a city of palaces in six months: nor is it likely to happen that in such a work the architect is given a free hand, an unlimited site and no constructional difficulties to be overcome. All these things have been happening in Milan, where like magic, a gleaming city of huge edifices has suddenly grown, as it were, out of the soil.

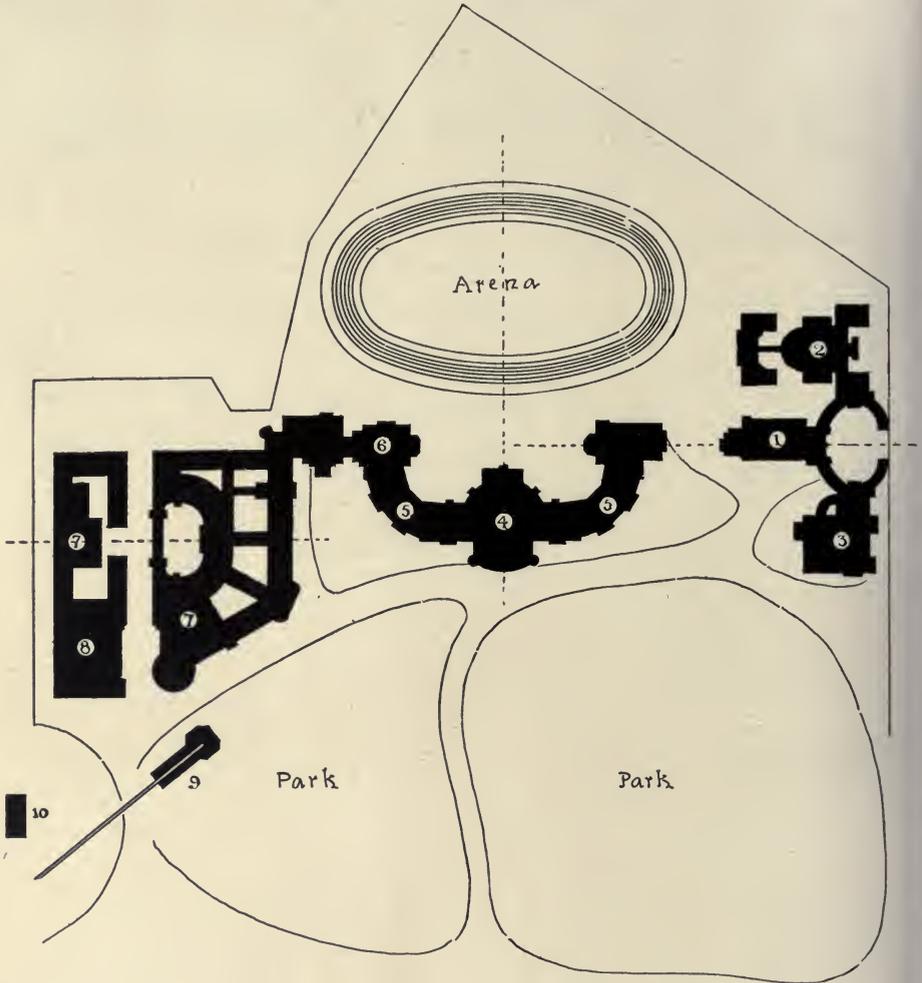
When first it was definitely decided to pierce the Simplon with a tunnel which should eclipse that of the St. Gothard it was thought that some fitting notice should be taken of the successful completion of the work; and accordingly, as this was to be the latest triumph of human ingenuity in the way of transport facilities, it was suggested that the fittest form the celebration could take would be that of an Exhibition of all manner of things connected with transport on land and sea. This was the nucleus round which the present large, and for Italy unprecedented, undertaking has developed. From transport the scheme expanded until all the arts and industries found a place within its scope.

But as is the way with exhibitions and tunnels, however well they may be thought out, there were many unforeseen difficulties to be overcome before either could be realized. At one stage of the tunnel a rock formation was struck which could only be struttéd with a special structure of steel and concrete, which when finished with its enormous lining of granite 6 ft. 6 in. thick, had delayed the work ten months and cost the contractors 25,000 lire per lineal yard. The troubles of the exhibition authorities were of a less terrifying na-

ture: they had money at their disposal, the demand for allotments was steadily increasing and there were open spaces in the city readily available. These were easily filled. First, that portion of the Royal Park which had been ceded for the occasion, and afterwards the whole of the Piazza d'Armi and of two smaller spaces adjacent. The total area is close upon a million square yards and the actual buildings cover 177,000 square yards. The Piazza d'Armi lies about two miles away from the Park and a special railway (electric propulsion) has been made to connect the two portions at a cost of lire 586,000.

As a basis for the arrangement of the work it was intended to keep the art sections in the Park, and to give up the whole of the Piazza d'Armi to the industrial exhibits; but, as a matter of fact, the extraordinary modern development of decorative art throughout Europe rendered the scheme impossible. First France, then Austria, sent in demands for huge areas, and eventually the French exhibitors were accommodated with a separate hall in the Piazza d'Armi. Decorative Art covers a total area of something like 24,000 square yards, of which the French pavilion occupies 10,000 and the Austrian 3,000 square yards.

More than a word of admiration is due to the half-dozen architects who in competition came out first and obtained the work. They are all well known men: Sig. Sebastiano Locati was until recently Professor of Architecture at Pavia University, and his colleague, Sig. Orsino Bongi, belongs to the Ufficio Tecnico at Milan itself. These two architects have designed all the important

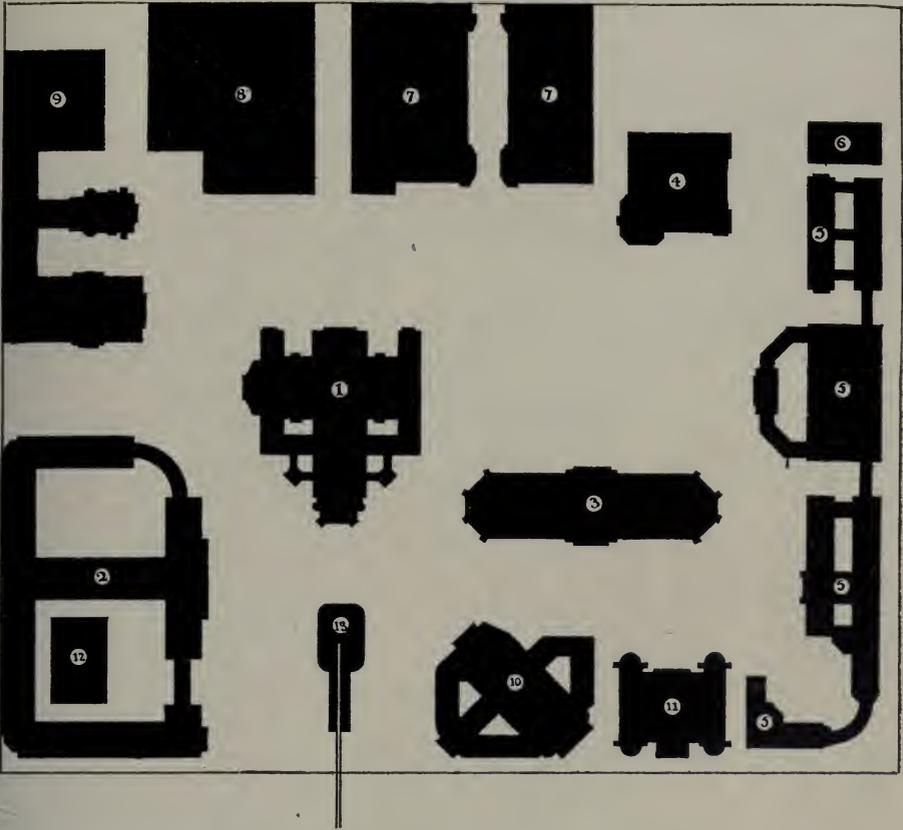


PLAN OF BUILDINGS IN THE PARCO REALE.

- |                             |  |
|-----------------------------|--|
| 1. Galleria del Sempione.   | 6. Architecture.                           |
| 2. Aquarium.                | 7. Italian Decorative Art.                 |
| 3. Retrospective Transport. | 8. Previdenza (Benovolent Societies, &c.). |
| 4. Concert Hall.            | 9. Station for Piazza d'Armi.              |
| 5. Fine Arts Galleries.     | 10. Arco del Sempione.                     |

erections in the Park. Those in the Piazza d'Armi were the work of a triumvirate, Sig. Carlo Bianchi, who is Professor of Ornamental Design at the Institute Tecnico in Milan, Sig. Francesco Magnani, professor of the same subject at the Politecnico in Milan, and Sig. Mario Rondoni, Junior Professor of Ornamental Design, also at the Politecnico.

In considering the arrangement of the general plan it should be observed that the planning in the Park was restricted by the necessity of keeping to the hard and fast lines of the main roads, while the Piazza d'Armi being a perfectly blank open space, left the architects free to dispose of the buildings as best accorded with their own fancies. In the Park, too, stands the Amphitheatre



PLAN OF BUILDINGS IN THE PIAZZA D'ARMI.

1. Marine Transport.
2. Machinery Hall.
3. French Decorative Art.
4. Hygiene.
5. Agriculture.
6. Road Making.
7. Railway Transport.

8. Austria.
9. Belgium.
10. Motor Cars.
11. Carriage Makers.
12. Silk Industries.
13. Railway Station (for the Parco Reale).

01

which Napoleon built when King of Italy. It is not interesting; but for six months it will be able to boast of a beautiful colonnaded gallery around its entire circuit and a triumphal entrance to its arena. With this the general lines of the plan have had to harmonize.

The buildings are temporary, and if they succeed in standing for the period of the Exhibition it will be more by chance than foresight. The oldest and most useless timber has been employed throughout and it has been whispered that more than once the floors have bent ominously under the weight of machin-

ery. The plastering is mixed with wood shavings to make it bind and is laid on bamboo matting by way of laths. Should a fire break out—absit omen—the whole area must inevitably be gutted.

The buildings are magnificent: of that there can scarcely be two opinions. Whether we are to take them as seriously characteristic of the latest development of architecture in the direction of a new style is quite another matter; perhaps we had better regard them as a fragment of by-play in the progress of a great drama. Even considered as such they have their lessons. Things

have been done in the façades which would shock our architectural nerves if controlled by less skillful masters; curves which touch the border line of the permissible; decorations which dared not be more elaborate or profuse; groups of statuary are here, there and everywhere. Mercury himself rises high above the entrance waving his arms frantically, and around him on vantage

criticized, but all the same the effect is striking. Three pavilions face into it, the Galleria del Sempione, the building for Retrospective Transport and the Aquarium. Perhaps the first of the three is the most interesting, as it contains a reproduction of some two hundred yards of the actual tunnel, the piercing of which the Exhibition celebrates. Those who care most for en-



ENTRANCE TO THE COURT OF HONOR—VIEW FACING THE GALLERIA DEL SEMPIONE.

points over the Court of Honor, stand figures of Victory with laurel wreaths clenched in a rapturous grasp.

For Milan has opened her great Exhibition and thousands are flocking, or will flock—or the authorities hope they will flock—to see all that has been prepared for their delectation.

The chief entrance lies in the Park, through the Court of Honor just referred to. It is a fine oval space surrounded by a colonnade that might be

gineering are likely to devote a considerable portion of their time to this section, studying the various phases through which the work passed: for from the piercing of the preliminary gallery down to the finished tunnel with the permanent way laid in it, every stage is represented. The rocks and walls have been reproduced from casts taken on the spot; the strutting shown is that which was actually used; and to complete the illusion, the "Brandt" borers



SCULPTURE GROUP: "MINING" BETWEEN THE ENTRANCES  
TO THE GALLERIA DEL SEMPIONE.

are there, too, working under a pressure of 30 atmospheres and eating into the heart of several tons of Simplon Rock specially brought down to Milan. When it is all used up they will send for a fresh supply. And for those who may not be satisfied with so much realism and ask for more, it is to be found in another pavilion near by, where a cinematograph reels off a mile or so

in future years. It must have been rather difficult to produce a design of sufficient seriousness to be suitable for a public monument and yet to agree with the other and ephemeral erections of the Exhibition. It is as complete as it is possible to make an aquarium and constructed in the main with ferro-concrete, a method of building which is rapidly gaining ground in Italy. The under-



THE CONCERT HALL.

of film which was exposed in the tunnel itself during the progress of the work.

Architecturally considered, the front is novel with its tunnel mouthed entrances, and highly expressive of its purpose. There is, however, far too much unpleasing railway plant used in place of decoration and the buffers over the two great arches cannot under any circumstances be called beautiful. Next to this structure is the Aquarium, built of permanent materials and intended to stand as a memorial of the Exhibition

ground storage tanks are built of it and lined with glass for greater cleanliness, and the carcase of the structure is in the same material, while the surface decorations are designed to form an epitome of modern building construction and materials. There is an exquisite pleasantry in the details of the façade, where crabs and other creatures of the deep sea disport themselves on keystones and corbels; and a mighty figure of Neptune, half man and half beast in his features, stands sentinel over the door-

way. It is a design which has received far more attention and care than any of the others.

Nearly the whole of the other buildings in the Park are devoted to Art; Music in the great circular Festival Hall on the axis of the Amphitheatre; the Fine Arts, painting and sculpture, in sweeping galleries right and left of this centre point; architecture at the

to regret, though, that most of it is so sketchy in form, and a little too allegorical for the ordinary Anglo-Saxon intelligence. Some of its symbolism calls for a deal of explanation. Under the shadow of the French Fine Arts section there is a figure of a nebulous Goddess making something out of a clot of clay. It represents the inspiring Genius of sculpture fashioning a Caryatid, and



ENTRANCE TO THE FINE ARTS GALLERIES.

end of one of them and forming the connecting link with the labyrinth of halls and courts where Italian Decorative Art is housed. This huge range of buildings represents a mixture of architectural styles and a profusion of sculpture which it is difficult to describe.

But sculpture has been called the handmaid of architecture, and, if we are to believe the journal of the Exposition, it holds to the latter art the same relation that ribbons and laces do to the apparel of a woman. We may be allowed

we are told that the corresponding figure on the other side of the entrance engaged in a similar occupation is the Genius of painting modelling a figure symbolical of Color. It may be so; but such fancies are too subtle for a sober mind. Moreover, these works are all done in a great hurry and there is too much anatomy about them. There are fountains at the base of the lighthouse in the Marine Transport Building which are of this kind, roughly hewn in the material, but never rising above the fin-

ish of a sketch from the hand of a master. This is no doubt due in part to the pressure put on at the last moment so as to arrive at some sort of a finish by the date fixed for the opening, and in many of the façades it is quite obvious that much has been left undone, and will remain so. In point of fact some of the structures are, or will be, finished, while others have been frankly left at the "certain stage" or botched up in

to explain, but the directions have been faithfully carried out, and it is Barocco both inside and out: outside with its broken arcades, and gilt dome of wrinkling zinc, its sloping sided flanking towers and their crowning arches of bizarre form, its gallant array of Venetian masts and streamered laurel wreaths. The inside beggars both comment and description: a circular building with an internal octagon carried on



MINOR ENTRANCE, ITALIAN DECORATIVE ART SECTION.

color to represent the modellings in plaster which formed a part of the original scheme.

If we quarrel with the design of the Concert Hall—and it is impossible not to do so—it must be admitted that the blame belongs not to the architects but to the committee of management. By their orders the building is what it is. They commanded that the style of it should be "Barocco," and it was done. Why this style was selected is not easy

columns, and over that a dome and lantern; but it is in the details that the sting lies. In place of columns there are stunted tree trunks growing from Satyrs, volutes and whirly things. Over that, gilt Ionic caps of diabolical invention; then more tree trunks; then branches, and finally twigs, leaves and gilt blossoms bespattered over the facets of the dome. To this it must be added that the walls are pale green and the vault pale blue! And yet, if the truth

be honestly confessed, the result is not so bad as these notes appear to make it.

Now, even an Exhibition committee of management knows that a little of a good thing (if that little be done well) goes a long way, and they forthwith decreed that the Fine Arts Galleries on either side of the Concert Hall should be no more Barocco, but Renaissance. Perhaps they have spared us a great deal; certain it is that there is little to object

carvers arose and submitted so many miles of canvas and tons of marble that something had to be done to find a place for them all. And so Architecture stands alone and tries to look serious in a building of Greek form ornamented with un-Greek details. Minerva (is it Minerva?) reclines on the roof deep in thought or admiration: the columns, "distyle in antis"—to give them their undeserved classic description, have cap-



THE CITY OF MILAN'S PAVILION.

to in the simple design of their sweeping curves and the effects of the group as seen from afar is very satisfactory.

An article in an architectural magazine would not be considered complete unless it rendered special attention to the building set apart for architecture itself. It is not that this art won the honor of separate accommodation by its own merits. It was meant to be included with painting and sculpture in the galleries, but a host of artists and

itals which would shame the most uneasy nightmare of the Art Nouveau dreamer, and the whole architrave and frieze are cut into sadly by the great blank placard which proclaims the uses of the building.

There are no other important buildings in the Park; for the "water-chute" and myriad side shows scarcely claim our attention; but the façade at the end of the Fine Arts galleries (constituting their principal entrance) which faces the

back of the Galleria del Sempione is comparatively simple and very pleasant to look upon. The walls are refreshingly free from ornament and the two colossal and symbolical figures in the horseshoe archway are not so hiddenly symbolical but that the ordinary observer may know them to represent Painting and Sculpture from the palette which one of them holds and the hammer in the hands of the other.

In front is the building for Marine Transport surmounted by a lighthouse 200 feet high and itself sufficient to proclaim the purposes of the building. On the right is the French Decorative Art pavilion and on the left lies the Galleria del Lavoro, or Machinery Hall, the largest structure included in the scheme and covering 24,000 square yards. As it is the largest, so also it is the most effective building and



MACHINERY HALL, CENTRAL PORTION.

There are stations at the termini of the connecting railway, and they unfortunately represent a type of design which is spreading in the neighborhood of Milan. It appears to have been invented by a firm of joiners named Banfi, who evidently pride themselves on having initiated a new departure in constructive woodwork. Its style is beneath criticism. But whatever may be its defects, the terrace of the station in the Piazza d'Armi affords quite the best *coup d'oeuil* of any vantage point in the Ex-

hibition. In front is the building for Marine Transport surmounted by a lighthouse 200 feet high and itself sufficient to proclaim the purposes of the building. On the right is the French Decorative Art pavilion and on the left lies the Galleria del Lavoro, or Machinery Hall, the largest structure included in the scheme and covering 24,000 square yards. As it is the largest, so also it is the most effective building and

has perhaps the choice of positions as well. Its gilt dome forms a part of nearly every view in the Piazza and it is always delightful, however you look upon it. It crowns the chief entrance to the Hall and rides gracefully over one simple and vast arch whose haunches abut on a pair of pylon shaped towers, while right and left are smaller arches resting against lesser towers. Further on to the right and left come colonnades until the end of it all fades imperceptibly away into a background



MARINE TRANSPORT, MAIN FRONT AND LIGHTHOUSE.

formed by the plebeian city outside. It has but little color decoration, and most of that consists only of judiciously used flags and streamers with here and there a few points picked out in gold leaf. The gold is never glaring: as a matter of fact it appears to be of the cheap and nasty variety and is already adopting the hues which lead to black unsightliness.

The Marine Transport building is rather more imposing on the plan than

it has forced itself into notice there is nothing to be done but turn and admire. Yet it is not by a French architect, for all it appears so French in spirit. The design was prepared by Sig. Bongi, who is responsible for so many buildings in the Park. It has been carried out, especially in its ornamental details, almost entirely by French craftsmen, and perhaps they have managed to infuse their nationality into it. The differences between French and Italian views on "l'Art



MARINE TRANSPORT, FRONT TOWARDS ENTRANCE TO THE PIAZZA D'ARMI.

in elevation. It may be that the lighthouse dwarfs the scale of the remainder, or it may be that the eye wanders perpetually away to seek out the many other excellences gathered in the neighborhood. At one moment the corner arcades of the French pavilion of Decorative Art come into the vista and attract attention by displaying the national tricolor in a place where the predominant colors have hitherto been red, white and green of Italy; and once

Nouveau" are strongly emphasized, and it is easy to see that while the latter know better exactly where to place the decoration the former stand easily first in the matter of balancing elaborateness with refinement.

And no sooner has one digested the French element than Austria's temple to Decorative Art looms into view. It is a peculiar building to look at, with a colonnade of fat Egyptian-like columns splashed here and there with rings of

color. They have no capitals, but in this Alice-in-Wonderland architecture it seems not at all surprising that they should stand there in a headless row. It is quite novel, and suggests all manner of weird possibilities inside. But the inside is not yet ready for the public view: a huge notice of "Vietato l'ingresso," and what is still more effective, a group of uniformed officials with gilt badges on their caps and collars keep

hibits are so much as unpacked and many are still undelivered. Milan's Exhibition comes at a time when the State has just taken over the control of the railways and when the country does not possess a tithe of the number of freight trucks necessary for ordinary transport purposes, let alone the extra pressure involved in this undertaking.

A nation which has only been at peace within itself for so few years cannot



FRENCH DECORATIVE ART, MAIN ENTRANCE.

even the representatives of the Press from entering the precincts. To tell the truth, there is little likelihood of its being ready for some time to come and not one of the five or six Decorative sections is in better case. Not even Japan has been able to overcome the indolence and want of "attack" which is inherent in the Italian blood. The curators were unanimous in saying that they would be "ready on Saturday," an absolute impossibility, as few of the ex-

perhaps be expected to jump all at once into a position of foremost rank in every branch of the world's work. Hitherto Italy has not always shone greatly as a pioneer in sanitary knowledge, but Milan is making a very strong feature of hygiene in all its applications. There is a building especially devoted to the subject and it is clothed in a design which should go far towards fostering a better understanding of matters of health and cleanliness. From the lurid



THE HYGIENE BUILDING.

but microscopic monsters that poison our drinking water the visitor is led by easy stages on to the consideration of all sorts and conditions of hospitals in which, according to his nationality, he will be nursed when the inevitable typhoid lays him up by the heels. The recruit who may take part in the next war that Europe produces can study at ease the uniforms worn by the various Red Cross Societies: he may test the

to wonder at the extraordinary fertility of invention displayed by the architects. Not only this, but considering the many thousands of drawings which have had to be made in a comparatively short period of time, it is clear that each member of the vast army of assistants and draughtsmen which has been employed must be of unusual ability. The drawings, some of which are hung in the Fine Arts Galleries, show no sign of



THE MOTOR CARS EXHIBIT.

comfort of stretchers on springs, or straw, or hung like a hammock; and the sight of surgical instruments and operating tables will no doubt fill his martial breast with a sudden dislike for soldiering. Of sanitary engineering there is no great exhibit, but the blank floor spaces may in time still become populous with baths and kindred apparatus.

Our concern, however, is with the buildings; not with their contents. And the more one becomes familiar with the surroundings the more one is compelled

to hurry and are really finished pictures. Unfortunately this same absence of rush is equally prevalent among the workmen and administration, and has retarded the finish of the work to an extent which is highly regrettable.

It is perhaps natural that here in the very centre of the fertile plains of Lombardy a large area should be set aside for Agriculture. It cannot be said that the style of the design for this section is satisfactory. It is a mixture of the "Banfi" style already referred to and

the most vicious phase of Art Nouveau. A lady with the word "Terra" inscribed on her pedestal sits at the base of one pier and represents Mother Earth, and at the foot of the other is a figure of a man, labelled "Aratro" and who probably stands for Agriculture. Between them stand two columns without capitals: and there seems a sort of poetical justice in their decapitation, for they do no work whatever. The rest of the façade is Banfi, unmixed, unalloyed and unspoiled.

The sight of the huge building devoted to every sort of auto-car, brings us face to face with the most startling sign of modern progress in the Exhibition. Ten years ago no one had ever seen such a thing on the roads as a horseless vehicle, and this pavilion of which every available inch is occupied stands as a monument to the tremendous industry which has sprung up with a mushroom growth. It is true, and it is also evident here, that the carriage makers' trade has proportionately suffered, and appropriately enough while

the motor cars are sheltered in a pavilion gay by day with gilding and streamers and by night by electric lamps, that of the older trade is almost bald and severe by comparison.

It is impossible, even with better illustrations than are available, to do justice to the merits of the whole: it is equally impossible to emphasize too strongly the meaning of this great undertaking to Italian commerce. The buildings should be seen; and for the other it is necessary to consult a map of Europe and see how much carrying trade must in course of time take the shorter route of the Simplon and enter Italy through its old northern capital of Milan, or ship for the East in Genoa harbor. Already Genoa is preparing herself for the promised harvest by enlarging her already large harbor until Marseilles will be as a hand basin beside it.

And, perhaps Italy's next great Exhibition will be held in Genoa, when the harbor is completed.

*Robert W. Carden.*



AGRICULTURE, ENTRANCE TO CENTRAL BLOCK.

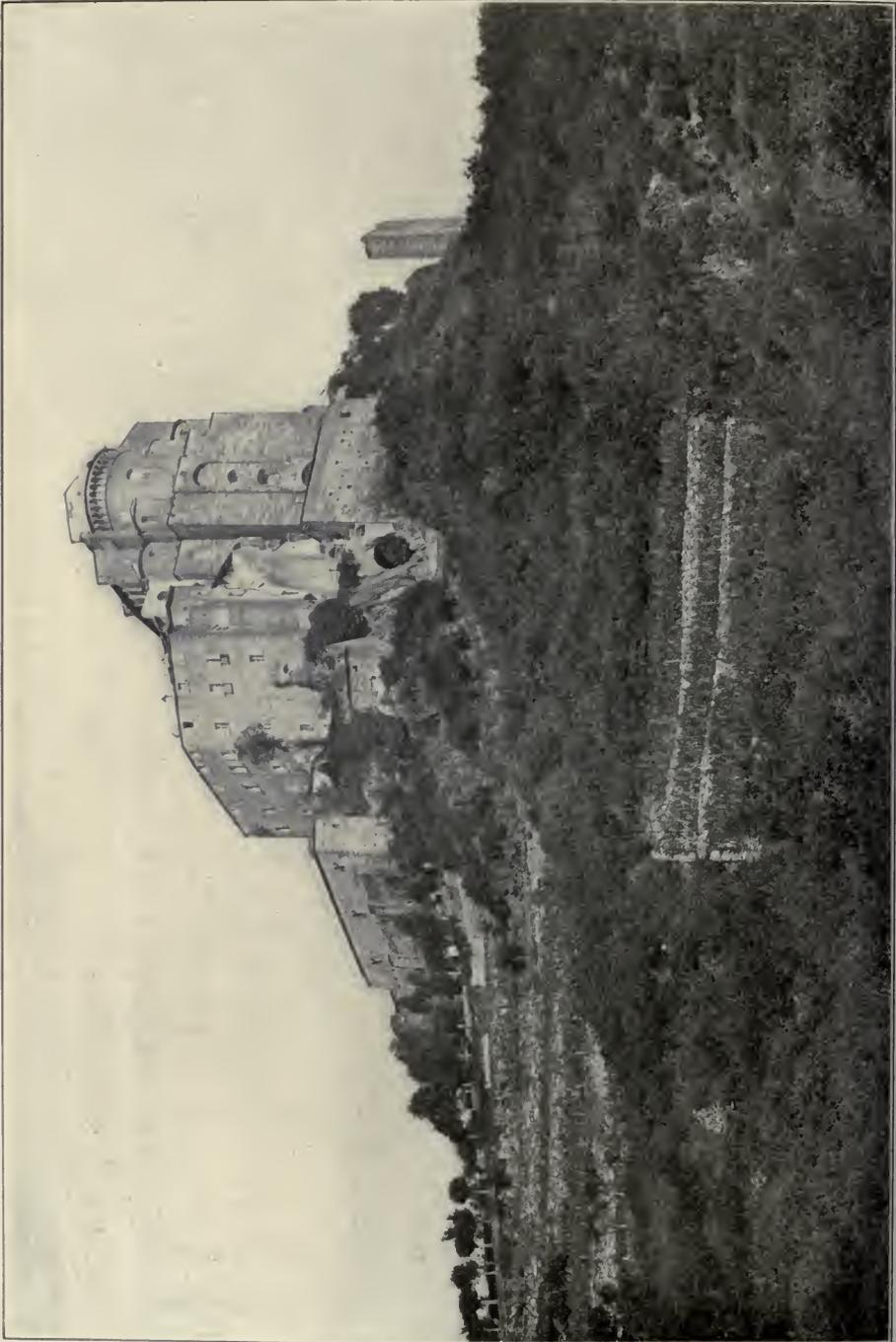
## Modern Italian Monuments—From the Valley of Susa to the Po

There are still in Italy many picturesque and beautiful spots which are almost wholly unknown to artists and travelers. This condition, strange though it may seem, is nevertheless true. But tourists are constantly seeking the unexplored parts of the Peninsula, and generally turn, as the most promising field, to its southern part, where, especially in the Pouilles and the Abruzzes, many unexplored and noteworthy monuments are to be found. The Pouilles more than the Abruzzes have of late years been studied, and the readers of *The Architectural Record* were given much interesting information regarding them, thanks to the researches of my friend, Prof. Wm. H. Goodyear. As for the Abruzzes, our knowledge is less extensive, but even here the love of exploration is beginning to produce its effect. Some months ago an author asked me to write the preface to a book on the Marsica, a monumental spot in the Abruzzes, whose love for art is considerable.

The Abruzzes are well worth consideration, but travelers who come from Rome, and who, less interested in this region, intend to address themselves directly to Naples and Sicily, may profitably make the Abruzzes trip on the way. The railroads are not of much service, and the stranger will find it more agreeable on leaving Rome to visit the cities directly on his way; the rural districts must, however, on no account be overlooked, and it must be deplored in this connection that the *Cicerone* of Burkhardt should have forgotten the monuments of Aquila Chiete and Sulmona as not being of sufficient importance and worthy of serious consideration.

With this foreword of explanation, let us settle our attention on a spot which, like the Abruzzes, is forgotten by travelers. I speak of Piedmont. The impression that this northern por-

tion of Italy is entirely ignored, is not intended; the stranger who is led into the Peninsula generally visits Turin, but seldom does he make his way into the interior of Piedmont, especially into its valleys and its villages, where antiquity has stowed away interesting edifices in greater number than in the capital. However, it goes without saying that the Châteaux of the Valley of Aosta, one of the most picturesque places in Piedmont, does not need to be pointed out to the Italians; but the religious buildings of the Piedmont valleys are neglected even in Italy. With the churches and monasteries of Piedmont there happened what happened formerly in some cities of the Peninsula, where the greatness of such masters as Bramante and Michelangelo has caused the lesser lights to be forgotten. Therefore, the common opinion in Italy that the valleys of Piedmont are of no architectural importance except for the châteaux already alluded to. To be convinced of the error of this opinion, one has but to visit some of the villages and little towns in which Piedmont abounds, and while these places may not contain the most famous of Italy's architectural wealth, still the traveler, be he artist or layman, will not regret his visit. Naturally one need not here look for the refinements of the Renaissance, but if one is interested in mediaeval things, Piedmont offers a precious artistic patrimony. During the epoch of the Renaissance the region was in complete decadence, socially and politically, so that art could not here produce beautiful things. Moreover, not only did Piedmont not produce any works of art during the period of the Renaissance, but it was not even entered by artists belonging to other Italian regions. This dearth of artists is very curious, for Italian artists of the XIVth and XVth centuries went around from one place to another with the greatest



VIEW OF THE NEW CHURCH - SEEN FROM THE EAST



ROCK AND TOWER OF THE BELLE ALDE, SAGRA DE ST. MICHEL.  
Piedmont, Italy.



VIEW SHOWING THE MASSIVE WALLS SUPPORTING THE APSES OF THE SAGRA DE  
Piedmont, Italy. ST. MICHEL.



THE SAGRA DE ST. MICHEL, GRAND STAIRCASE SHOWING THE DOOR OF THE ZODIAC.  
Piedmont, Italy.

freedom. In Piedmont one does not meet an artist of note except Matteo Sammicheli, sculptor and architect (died 1485), from Porlezza in Lombardy, and cousin to the great Michel Sammicheli. Matteo worked at Saluzzo and Casal Monferrato for thirty years, in the Venetian style, and excited more interest than so important an artist as Meo del Caprina, from Settignano, in Tuscany, who designed the cathedral of Turin

mont which is not found along the ordinary lines of travel.

The reign of the Feudal System marks the period of political importance in Piedmont, where, during that epoch, the powerful families took advantage of the topography of the country to build castles that should be as secure as possible against attack; therefore the great number of Gothic châteaux in that region. But the preceding round or



THE VALLEY OF SUSA—DISTANT VIEW OF THE SAGRA DE ST. MICHEL.  
Piedmont, Italy.

(assigned to Baccio Pontelli, died 1492).

The stranger who traverses Piedmont in quest of architecture must therefore interest himself less in the capital (since he is not seeking modern work, rococo for example, which Turin contains in abundance), and visit the little towns, the valleys and the villages. Just the contrary is the case in other Italian provinces, and this contrariety of circumstances in itself accounts for the general ignorance on the art of Pied-

Lombard style, more picturesque though less daring than the Gothic, must now interest us as well as the natural grandeur of the enchanting landscape which in Piedmont must ever be a part of the architecture. But before proceeding with our subject, it will perhaps be well to emphasize the Italian lack of interest in all art other than that of the Renaissance. Italy lived for such a long period out of the intellectual domain of modern peoples, and for this reason is still the seat of *classicism par excellence*.



THE FAÇADE OF THE CHURCH OF STE. FOI, CAVAGNOLO-PO.

Piedmont, Italy.



CHURCH OF STE. FOI, CAVAGNOLO-PO—PRINCIPAL DOOR.  
Piedmont, Italy.



THE CHURCH OF STE. FOI, CAVAGNOLO-PO—INTERIOR VIEW.

Piedmont, Italy.

Bearing this condition in mind, we shall be able to understand why she was so slow to appreciate the poetry which is hidden in mediæval times; why she refused for a long time all recognition to architects of epochs preceding the XVth century. We are also better able to comprehend why Gothic art was for Italians the art of barbarians transplanted into Italy by German architects,

them. Artists and students were still far from admitting the right to existence of mediæval monuments. Perhaps the audacious Italians judged the most imposing monuments of the Peninsula which do not repeat the art of Athens and Rome, as Racine judged the cathedral of Chartres, "Splendid, but a little barbarous." Beyond classicism, the Italians saw only the deluge, and while



PORTALS OF THE ABBEY ST. ANTOINE DI RANVERSO, BUTTIGLIERA ALTA.  
Piedmont, Italy.

who were unable to feel the refinements of classicism.

As for the Byzantine and the Romanesque, they much less than Gothic, interested Italian lovers of art. Even the writings of such authors as Gautier, who created Wilmanstadius, a thinker in mediæval monuments, and Ruskin, one of the chief advocates of the *moyenagist* doctrine, met with opposition everywhere in Italy, and the country at large took no particular stock in

Didron the elder and his collaborators in the *Annales Archéologique* found in Italy a fertile source of *moyenagist* beauties, and spread them with the word and the image, critics continued acquainting with the classic way, *barbarians* who departed from it. But it is in the abandonment of every region that possesses only Byzantine, Lombard or Gothic monuments, and particularly Piedmont, that I want to dissuade my readers.

Let us consider first two noteworthy monuments of Piedmont, the abbey church of Ste. Foi and a monastery called the Sagra de St. Michel. Both of these buildings are in the Lombard style, with all of its ingenuities and delicate refinements. The Sagra de St. Michel is to be seen from afar perched on a steep mountain where the eagle builds its nest; it is so neglected in Italy that many writers on art subjects

Concerning the date of foundation of the Sagra de St. Michel there exists some supposition and much doubt. The earliest information is found in a chronicle of the IXth century, the *Chronicon Malleacense* (868), from the Monastery of Maillezais, near La Rochelle. In that year (868), according to this account, there was built a monastery on Mt. Pircheriano by Giovanni di Pavia, Bishop of Ravenna, and a pupil of the



A CORNER OF THE CLOISTER IN THE ABBEY AT VEZZOLANO.  
Piedmont, Italy.

will be surprised to read about it. The mountain on which the Sagra reposes proudly and majestically like a queen of days gone by ("del bon tempo antiquo," as Pircheriano says), is in the valley of Susa, near the frontier, on the French side, and recalls poets and soldiers, daring adventures and atrocious wars; it was hereabouts that Charlemagne destroyed the Langobard army at Chinsa, which is dominated by the verdant heights of Pircheriano.

great St. Romnaldo. But this chronicle was written in 1174, and based on the *Chronicon Clusina*, written in 1066, and carries little authority. It goes on to say that Giovanni di Pavia built there a little church, which was consecrated by the angels, thanks to a miracle which filled the faithful with admiration. Pilgrimages then began, taking one back to the year 966, which should accordingly be accepted as the date of foundation; but this date will not be accurate accord-



Piedmont, Italy.

THE APSE OF THE CATHEDRAL AT SUSA.

ing to other authorities, who variously place the date as 998 and 1002. M. Tavio in 1888 published a study on the origin of the Sagra de St. Michel, and refuses to accept the date 966. He says the error in the Chronicon Clusina is perhaps due to the chronicler himself, who was anxious to make the Sagra exactly contemporary with St. Michel-en-mer, in the diocese of Avranches, Normandy, founded in 966 by Richard sans-peur.

Whatever may be the facts on the origin of the Sagra, the existing struc-

ture to the south and east that are still inhabited. To these structures were added on the north the other portions called *the old monastery*, near one corner of the *Belle Aude*. At a little later period, on the mount near the principal nucleus, other edifices, such as the Tombs of the Moines, to the south and below the monastery; and lastly was built the church proper, replacing the one before mentioned. The original chapel and its crypt surround it.

From the foundation to the XIIth century rivalry among the Moines of Pir-



CATHEDRAL OF SUSA BRONZES—KNOCKERS.

Piedmont, Italy.

tures on Mt. Pircheriano give conclusive evidence of the architecture of several periods. Roughly speaking, one may say that the various parts, excepting the actual church, were erected in the XIth and XIIth centuries; but it is not easy to say with any degree of certainty in what order they succeeded one another. Careful examination reveals, that at first there was built a small rectangular chapel with an apse turned toward the east. After this chapel there followed a church of modest proportions, with three very irregular naves, elevated in such a way as to include in it the chapel which became its crypt. To this period of the operations, belong also the structures that comprise the parts to

cheriano necessitated the building of a larger church, of which the wealth of the monastery amply permitted. Other obstacles, however, presented themselves: it was desired to preserve the remains of the old chapel dedicated to St. Michel as the nucleus of the new church, also to retain in the temple, the orientation established by the ritual. But as the existing church already occupied the entire area on top of the mount, it became necessary to make room for the new church by pushing toward the east the existing structures, and by penetrating the rock upon which, since time immemorial, the steep road had wended its way. This scheme made it possible to give a greater area to the new church,

and carried with it the necessity of placing the foundations of one of its sides more than twenty meters below the level of the pavement, which was a grand and audacious idea that required money and great constructive skill. The result shows well that neither was lacking in Pircheriano. The illustrations, especially the one showing the apses supporting the church on their enormously thick, high walls, bear witness on what a stupendous scale the architects of the Sagra carried out the scheme. The Sagra de St. Michel in Piedmont recalls similar monuments in France, such as the churches of Mont St. Michel in Normandy, a Benedictine monastery like the former, and Notre Dame du Puy-en-Velay, both contemporary with our subject.

In the XIIth century was erected the absidal side, with the gigantic walls before mentioned, a construction which gives one an idea of the courage of the Italian architects of that epoch. The picturesque staircase shown in the illustrations, with the Door of the Zodiac (so called because of the carved ornaments of the Zodiac upon it), also date from the XIIth century. The church did not progress rapidly during that century, and in the XIIIth century work was carried on in a taste inclining toward the French Gothic, according to the custom of Piedmont, which, like the rest of the Peninsula, accepted Gothic art from France, but preserved in it more than did the other Italian regions, the French feeling.

The names of the architects who did all this work on Mount Pircheriano are unfortunately unknown to us, but if we ascribe it to the Magistri Comacini (celebrated Italian Lombard artists who spread through all the Italian provinces, even Piedmont, for a number of centuries), we shall perhaps not go far wrong. The marked resemblance of certain parts of the Sagra to one of the most elaborate monuments of northern Italy, belonging to the same period, the Cathedral of Piacenza (begun in 1112 and finished in the XIIIth century) would also lead one to this conclusion.

In 1884 a grand scheme for restoring

the Sagra was drawn up, and later another even more grand was considered. Whatever restoration is undertaken can apply but to the general plan of the buildings, and must be practical and decorative. Let us hope that the modern restorers, who generally are less preservers than renovators, will not deprive us of the charm of the Sagra de St. Michel.

From the Valley of Susa let us now address ourselves to one of those Piedmont villages, little known by travelers and artists alike, but always interesting to seekers of the beautiful in out-of-the-way places, the village of Cavagnolo, near Gassino and the Po (the largest river in Italy), and for that reason called also Cavagnolo-Po or de Po. In this village is situated the Abbey Church of Ste. Foi, a church entirely in the Lombard or "Norman style of Italy," with decidedly French influence, which serves to emphasize what has been said of French influence in the architecture of Piedmont, which influence in this case goes beyond the XIVth and XVth centuries, the period of the florid Gothic in Piedmont. The church is a three-aisled structure, the central one being covered by a barrel vault supported on piers with engaged columns; the interior is treated with great simplicity, even down to the column capitals, which are fair examples of the charming simplicity of ornamental art in Piedmont. The façade is especially interesting, on account of its doorway. There are in Pavia, on the Church of St. Michel, some well-known doors, which have some resemblance to the Ste. Foi door, reproduced herewith, which is comparatively unknown. Very curious and important is the suave ingenuity and the bas-relief in the lunette, Christ conventionalized between two angels. The composition is decorative to the last degree, and harmonizes marvelously with the flat decoration on the rest of the church. Ste. Foi is of the XIIth century, like the Sagra de St. Michel at Mount Pircheriano, and its architects are likewise unknown, but the Magistri Comacini might here, too, have recorded their skill. The late Edouard Mella calls

attention at Ste. Foi to the employment of the Egyptian triangle, which, he claims, controlled the builders of this church. Plutarch in his epistles, sets forth the propriety of an isosceles triangle having four parts in the base and two and a half in the height, that is to say, in the proportion of eight to five; and he writes that such were the proportions of the celebrated pyramid of Cheops at Gizeh. This triangle would give rhythm to the principal heights and widths of the monument, following the shape of the triangle, thus producing its incomparable beauty of proportion. The equilateral triangle produces the same results; for example, the Cathedral of Milan would be on the module of this triangle. The theory that these triangles lead to harmonious proportions extends far beyond our own time; Viollet-le-Duc speaks of them in his *Dictionnaire d'Architecture*, and the architects Tourard and Ramée have given proofs of the existence of the triangular system.

Piedmont is thus a country very rich in modern architecture and its allied arts. The remaining views show the portals of the Abbey Church of St. Antoine di Ranverso, at Buttigliera Alta, of the XVth century, and the picturesque cloister of Vezzolano, of the XIIth and XIIIth centuries. Looking at these monuments, new models of a free and powerful architecture, the foregoing remarks offer an inexhaustible source for such investigations as my friend, Prof. Wm. H. Goodyear, made some time ago on asymmetry and architectural refinements, alluded to above.

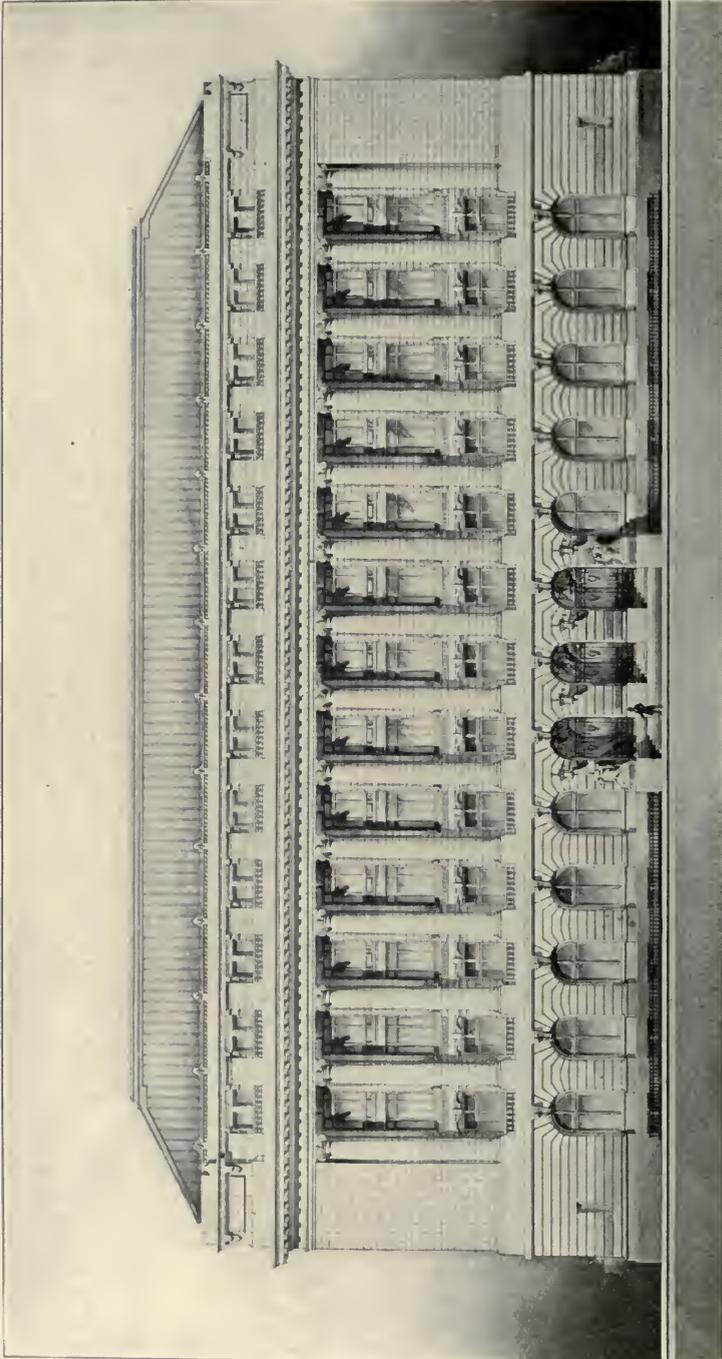
And here are two bronze door knockers, very little known in Italy, of an ingenuity, so to speak, savage, which strike one as a dream or a vision. Italy is rich in bronzes: the celebrated lion of St. Mark on the Piazzetta San Marco, in

Venice, sometimes credited to Utruria, can in some fashion, like the she-wolf in Roman history, lead us to the ornaments here shown. Of the XIIth century, like the great lion of St. Mark, these ornaments formerly decorated the principal doorway of the Cathedral of Susa, but in 1894 they were placed in the sacristy of the church the better to preserve them. They measure about forty-five centimeters square, and are among the most characteristic bronzes of the Peninsula. The most interesting of them is perhaps the one formed into a conventionalized ram's head. Small horns repose rigidly on each side of a woolly skull, and large horns curve around the head, which holds in its mouth a ring, harmonizing with the skull, under which are aligned a pair of powerful eyes, almost to the concealment of the eyebrows. The whole is treated within a field in the shape of a tortoise shell worked in penetrated ornament, which helps to give this fantastically conceived bronze an artistic accent.

One will find a connection between the door knockers of Susa and the ornamental theme of the Lombard style, rich in animal forms and interlaces, and it was very much the same current of inspiration that created the bronzes shown herewith, and produced their perfect harmony with the lines of the architecture.

Having admired, after the Sagra de St. Michel, the Abbey Church of Sainte Foi at Cavagnolo-Po, I am delighted to share with the readers of *The Architectural Record* my aesthetic pleasure, confident that some of them will have a desire to see the monuments that my words and the illustrations have but faintly suggested.

*Alfredo Melani.*



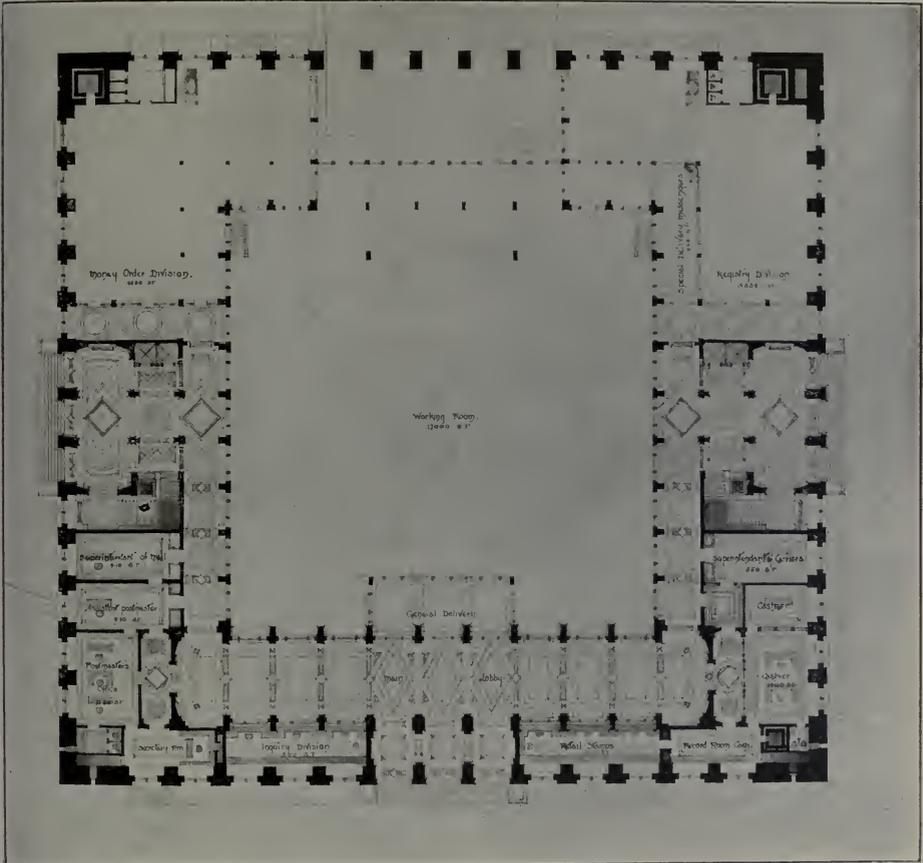
UNION SQUARES POST OFFICE, CUSTOM HOUSE, & COURT HOUSE  
Cleveland, Ohio.

COMPETITIVE DESIGN FOR UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE,  
Cleveland, O. Hunt & Hunt, } Associated Architects.  
J. Milton Dyer, }

# The Work of Mr. J. Milton Dyer

No architectural tendency has been more noticeable of late years than the gradual invasion of the smaller cities of the country by architects whose standards and training are of the best. It was not so long ago that the number of

smaller cities by designers whose training had been inferior, but who possessed a natural sense of architectural proprieties; but such work usually failed to have any leavening influence upon the standards of the city wherein it was



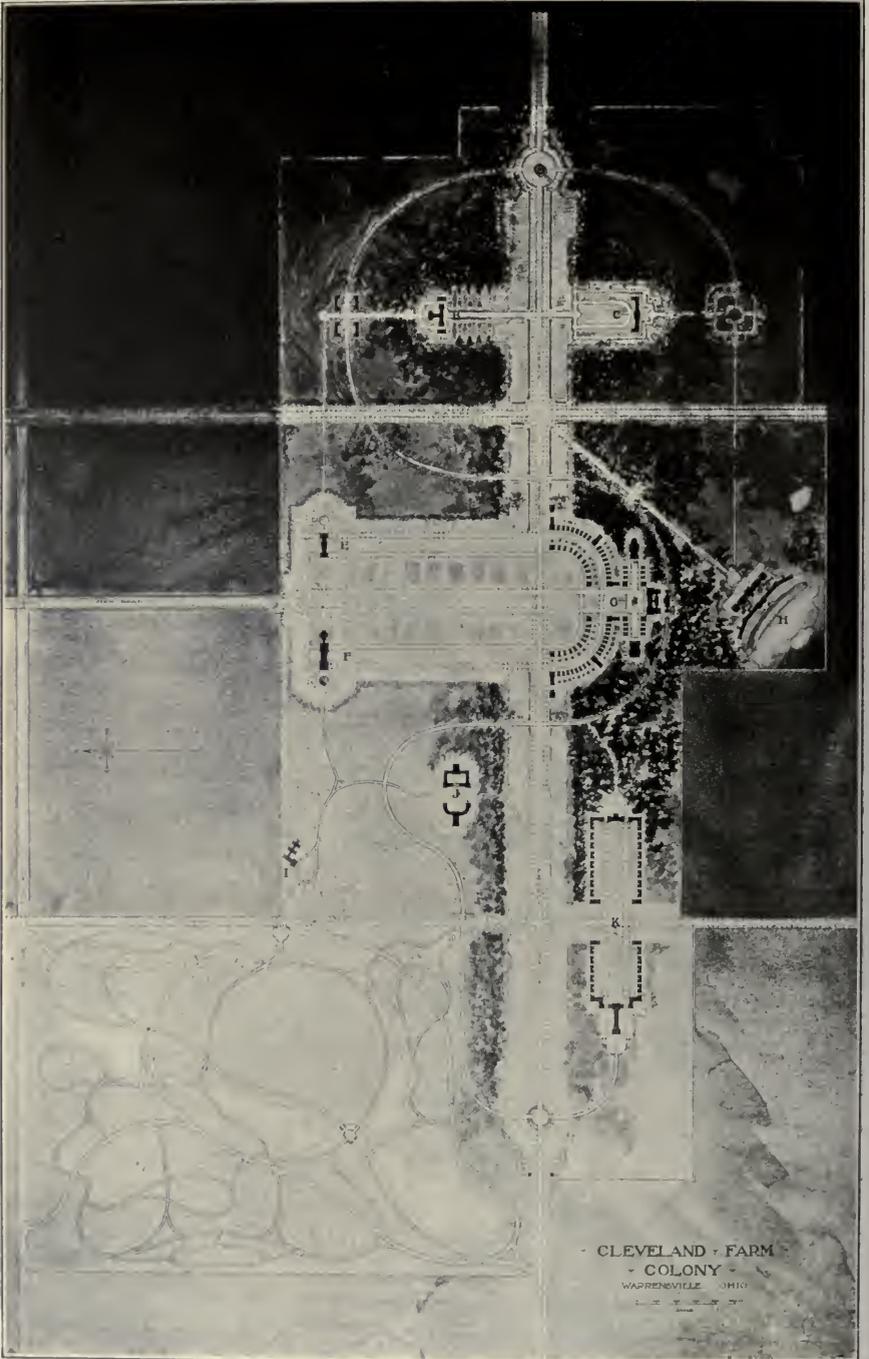
COMPETITIVE DESIGN FOR UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE—GROUND FLOOR PLAN.

Cleveland, O.

Hunt & Hunt, }  
J. Milton Dyer, } Associated Architects.

architects who had received a thorough technical training and who practiced in the smaller cities, particularly of the Middle West, could be counted on the fingers of one hand. A certain amount of good work was performed in these

built, because it was the product of an individual rather than of a formative tradition. The traditions of contemporary American architecture were being made and popularized in a few of the large cities, and the smaller cities



Warrensville, O.

CITY FARM COLONY—GENERAL PLAN.

J. Milton Dyer, Architect.

received the benefit of them, if at all, rather by reflection than by personal transmission.

During the last ten years, however, and particularly during the second half of that period, this state of things has been gradually changing. The number of thoroughly trained architects has been largely increased in that time by many graduates from the Beaux Arts, from the best American architectural schools, and from the offices of the lead-

sign which obtain in American architecture, have spread all over the country, and have in some measure been nationalized. It so happens that the years, in which they have been making their mark have been years of great prosperity and extensive building operations, and they have, many of them, enjoyed an exceptional number of good opportunities. Their work, of course, remains to large extent buried beneath the architectural debris of the three pre-



CITY FARM COLONY—TUBERCULOSIS HOSPITAL.

Warrensville, O.

J. Milton Dyer, Architect.

ing architects in New York and elsewhere. These younger men have in many instances begun to practice in the cities of from 100,000 to 500,000 inhabitants, and they have succeeded in exerting a considerable influence upon the architecture of such cities. In many cases they have come to occupy the leading local position in their profession, and their methods and standards have come to have a considerable effect upon the community. By means of their influence, the best standards of de-

vious decades, but it is becoming more and more conspicuous, and its general superiority to the average of the work which preceded it is fully recognized by local public opinion.

These younger men who have started in the smaller cities have, of course, many serious difficulties with which to contend. They occupy, indeed, a position in relation to their clients similar to that which an architect in New York might have occupied twenty-five years ago. In the larger cities of the East



CLEVELAND CITY HALL—FRONT ELEVATION.

Cleveland, O.

J. Milton Dyer, Architect.



CLEVELAND CITY HALL—WEST ELEVATION.

Cleveland, O.

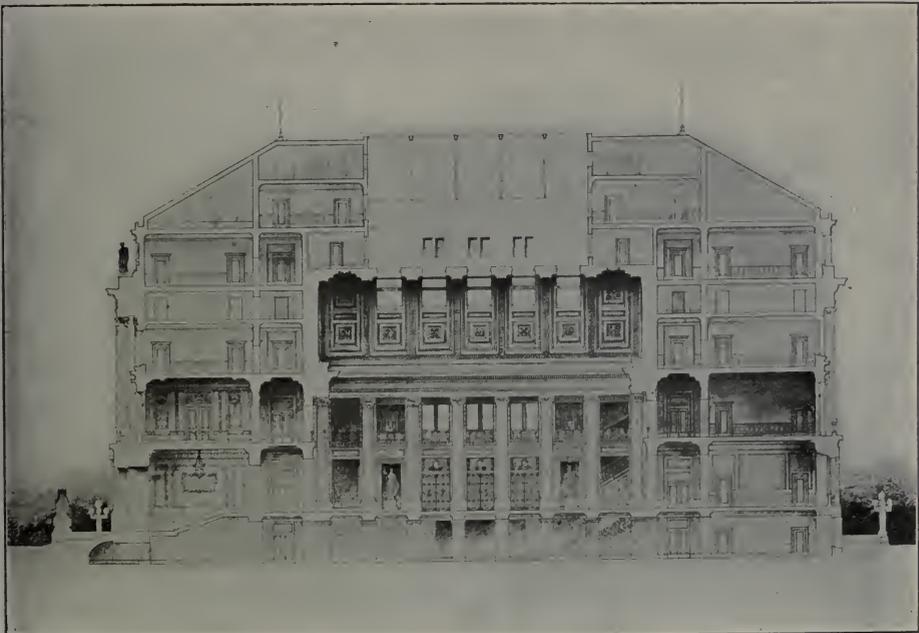
J. Milton Dyer, Architect.



CLEVELAND CITY HALL—LONGITUDINAL SECTION.

Cleveland, O.

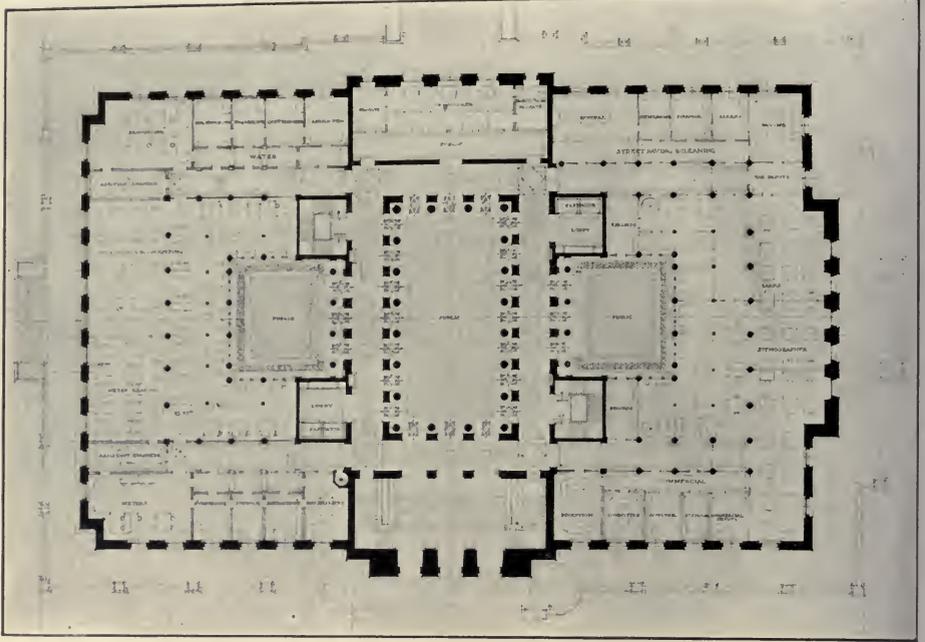
J. Milton Dyer, Architect.



CLEVELAND CITY HALL—TRANSVERSE SECTION.

Cleveland, O.

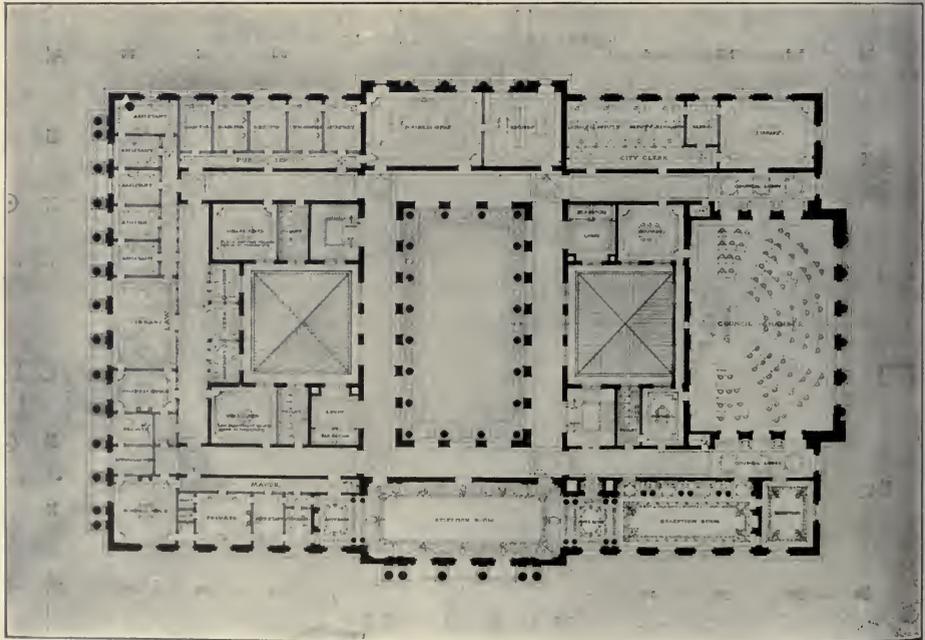
J. Milton Dyer, Architect.



CLEVELAND CITY HALL—FIRST FLOOR PLAN.

Cleveland, O.

J. Milton Dyer, Architect.



CLEVELAND CITY HALL—SECOND FLOOR PLAN.

Cleveland, O.

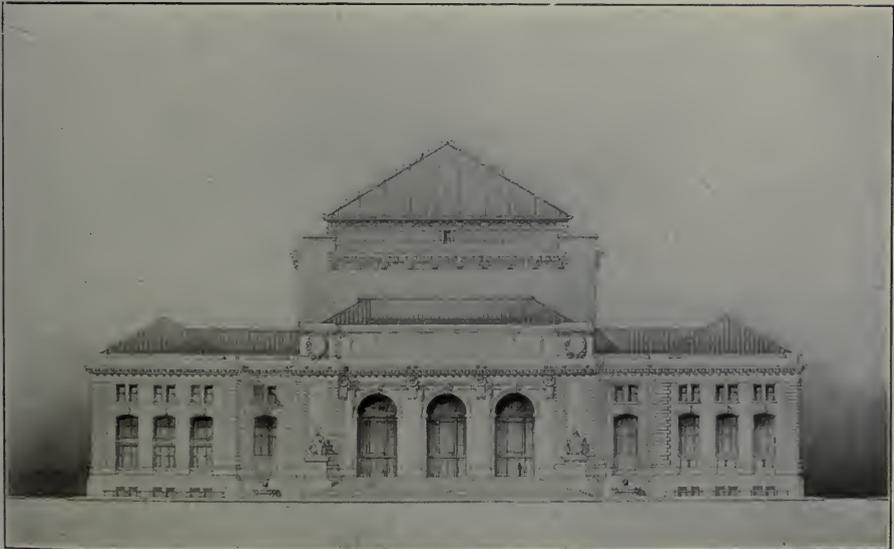
J. Milton Dyer, Architect.



COMPETITIVE DESIGN FOR CARNEGIE TECHNICAL SCHOOLS.

Pittsburg, Pa.

J. Milton Dyer, Architect.



COMPETITIVE DESIGN FOR CARNEGIE TECHNICAL SCHOOLS—  
ADMINISTRATION BUILDING.

Pittsburg, Pa.

J. Milton Dyer, Architect.

the architect has come to have a certain amount of authority. His point of view as a professional man and as an artist is recognized. He is not placed in the same position as a builder who has agreed to do a certain specific piece of work for a certain amount of money, and whose only merits in the performance of his task must be a matter of honesty, care and fidelity. It is recognized, at least to a certain extent, that he is not merely an agent, but an independent and an indispensable professional assistant, who is employed because of his technical training and talent, and who is to be trusted to exercise that talent in a disinterested manner. He has obtained, that is, a certain amount of professional and artistic prestige, and the work which he performs is much less apt to be injured than it used to be by inadequate appropriations and unintelligent interference on the part of clients. But the architect in the smaller city has not obtained to the same extent a position of sufficient authority in respect to his clients. The people who build houses in such cities are, not unnaturally, very much preoccupied by the fact that it is their money which the architect is spending; and the relation between the architect and his client tends to become too largely a matter of business. The architect figures in the mind of a client as a man who has promised to put up a certain sort of building for a certain sum of money, and a man with such a conception of a professional designer is rarely prepared to grant the latter the benefit of disinterested motives in urging the expenditure of more money in order to obtain a completer effect. The consequence is, that the difficulties which attend at best the practice of such a businesslike profession and art are very much intensified in the case of architects who are situated in the smaller cities of the country, and in considering their work large allowances must be made for the fact that they have rarely been allowed to do just what their preferences would have dictated.

Among the architects who have reached a very prominent position in one of the smaller cities of the country is Mr. J. Milton Dyer. Mr. Dyer is a



GUARDIAN SAVINGS AND TRUST CO.  
Cleveland, O. J. Milton Dyer, Architect



CENTRAL NATIONAL BANK—BASEMENT LOBBY.

Cleveland, O.

J. Milton Dyer, Architect.



CENTRAL NATIONAL BANK—INTERIOR, LOOKING NORTH.

Cleveland, O.

J. Milton Dyer, Architect.

graduate of the Beaux Arts, and studied in Paris at the same time as did Mr. Joseph Hunt, Mr. J. R. Pope, and many other of the younger generation of American architects. His period of training at the French school was longer than that of the majority of his contemporaries, and when he returned to this country he was an exceptionally well equipped designer. Soon thereafter he opened an office in Cleveland, Ohio, and during the six years which he has practiced in that city he has been gaining

that of getting five dollars' worth for every five dollars of other people's money which he must needs spend. It is an embarrassment to the majority of architects that architecture is necessarily as much of a business as it is, but when they neglect the business aspect of their profession they are merely encouraging possible clients to prefer inferior architects who are more businesslike in their methods and in the organization of their office.

We have called attention to several



Cleveland, O.

THE BROWN HOISTING WORKS.

J. Milton Dyer, Architect.

constantly in the amount of work which he has accomplished and in the approval with which it has been received. He brings to his work the benefit of the best academic training which can be obtained at the present time, and he has, moreover, recommended himself to his clients by the businesslike organization of his office. The ability to spend a client's money economically is part of an architect's duties which some admirable designers have been prone to overlook, and an architect who really wants to do excellent work cannot do either himself or his profession a greater service than

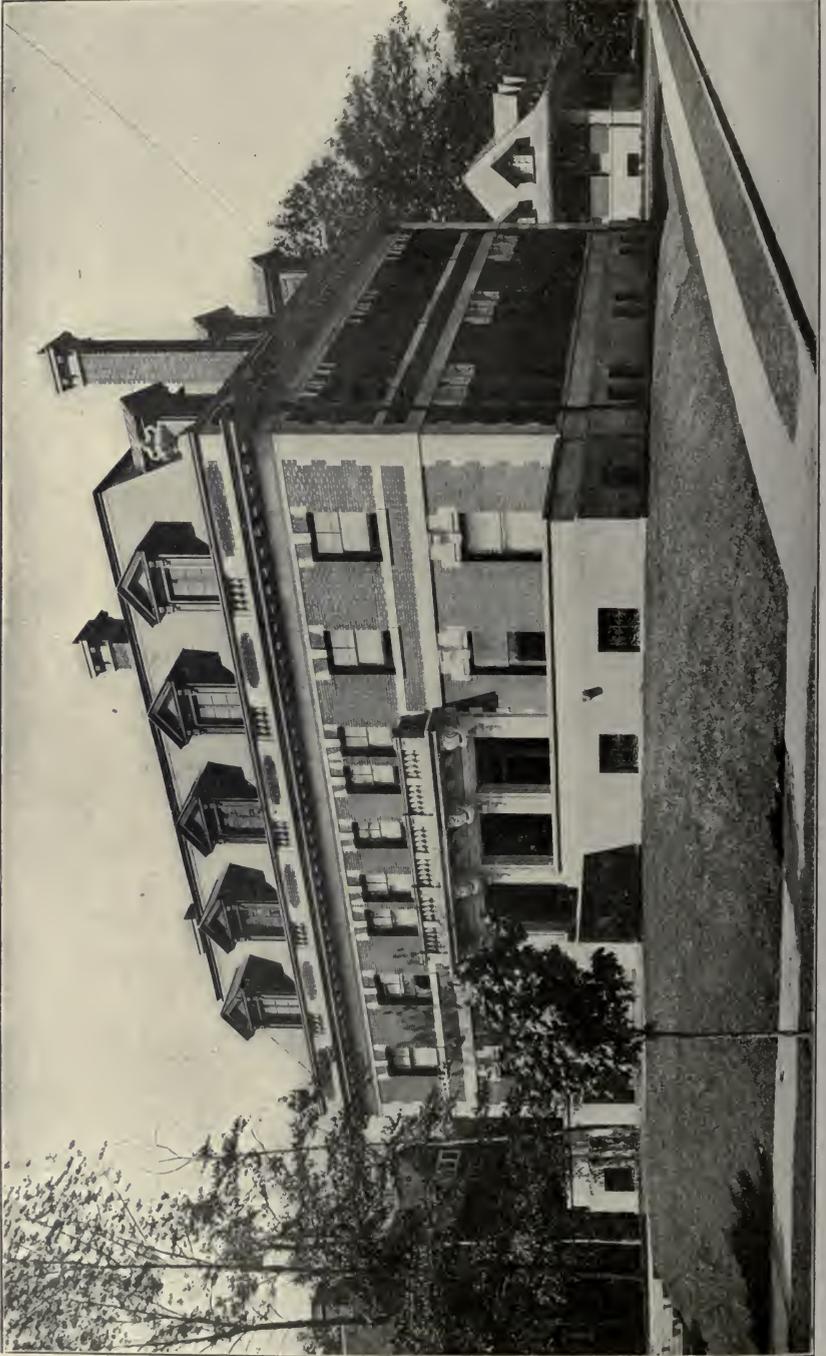
disadvantages from which architects situated in the smaller cities suffer; but they appear to enjoy one advantage which may do something to redress the balance. In the larger cities the tendency of recent architectural development has been in the direction of specialization. While this tendency has not actually been dominant, and while there are many architects whose work includes many different types of buildings, still it has been more and more common for one architect to be chiefly a designer of office buildings, another of residences, another of churches, and



Cleveland, O.

THE MILLS STREET SCHOOL.

J. Milton Dyer, Architect.



Cleveland, O.

RESIDENCE OF LOFTUS CUDDY, ESQ.

J. Milton Dyer, Architect.



RESIDENCE OF LOFTUS CUDDY, ESQ.—DETAIL OF MAIN ENTRANCE.

Cleveland, O.

J. Milton Dyer, Architect.



RESIDENCE OF LOFTUS CUDDY, ESQ.—DETAIL OF CARRIAGE ENTRANCE.

Cleveland, O.

J. Milton Dyer, Architect.



RESIDENCE OF LYMAN TREADWAY, ESQ.

Cleveland, O.

J. Milton Dyer, Architect.



THE TAVERN CLUB.

Cleveland, O.

J. Milton Dyer, Architect.



RESIDENCE FOR J. M. PICKANDS, ESQ.

J. Milton Dyer, Architect.

Cleveland, O.



WINDERMERE PRESBYTERIAN CHURCH.

J. Milton Dyer, Architect.

Cleveland, O.

another of large public edifices. Inasmuch as this tendency is not one which, on the whole, can be approved, it is a fortunate thing that it does not prevail as much in the smaller as it does in the larger cities. An architect who occupies a leading position in such a city is asked to turn out an extraordinary variety of building, and Mr. Dyer is no exception to this rule. There is scarcely one important class of building which is not contained among the illustrations

an enormous range of technical experience.

Probably the characteristic which strikes one most forcibly about the work of Mr. Dyer is just the flexibility which he has shown in designing so well and in so short a time so many different types of building. He has used the utmost intelligence in giving each of these different types of building an appearance adapted to its function, and what may be called its public position. The



MR. LYMAN TREADWAY'S HOUSE—LIVING ROOM.

Cleveland, O.

J. Milton Dyer, Architect

of his work, unless it be a theatre. He has designed schools, clubs, churches, office buildings, factories, a city hall, and other public buildings, libraries, and, of course, a great many private dwellings; and all this during a comparatively few years of practice. An architect who is confronted by technical problems differing so radically one from another cannot very well drop into an easy routine. He is bound to become flexible and alert in his habits of design, and he is bound to acquire in a very short time

Methodist Episcopal Church is a dignified and sober edifice, which is made additionally interesting by the good color and texture of the stone whereof it is constructed. The City Hall of Cleveland is not merely an excellent and carefully studied example of the prevailing style in public buildings, but, what is of more importance, it has the advantage, rare in an edifice of this class, of an extremely economic and convenient plan; and Mr. Dyer is to be congratulated upon his success in working out

such a serviceable plan without in any way impairing the technical excellence of his design. The school, on the other hand, is a simple but dignified brick building, which is effective because of its unpretentious propriety. In the building of the Tavern Club Mr. Dyer has sought to strike a more personal note. The Tavern Club, as its name implies, has a membership which embraces the newspaper men, the artists, and the architects of Cleveland, together with

Trust Co. is a successful compromise between the practical requirements of a tall office building and the ornate and imposing architectural effect which the directors of a modern American bank want for their own place of business. Finally, the numerous dwellings which Mr. Dyer has designed, all of which are situated in the best residential parts of Cleveland, combine the desirable formality of street architecture with a quiet and unobtrusive domestic character.



MR. H. H. JOHNSON'S HOUSE—DRAWING ROOM.

Cleveland, O.

J. Milton Dyer, Architect.

those business and professional men who like that sort of company, and Mr. Dyer has made both the interior and the exterior of its domicile suggest the appearance of an old tavern. The whole atmosphere of the building is very different from that of the rest of Mr. Dyer's work, but the design exhibits an extremely careful and symmetrical composition of its necessarily picturesque elements. The large scale of the gables and of the roof has been cleverly handled. The building of the Guardian

It will be seen, consequently, that Mr. Dyer, during his few years of work, has achieved both a great many and a great many different kinds of buildings, and that he has stamped all of them with signs of his sincerity, his sense of propriety, and his manifest technical competence. To have handled so many different problems so well is testimony at once to his energy, his skill and his unusual technical ability, and a better illustration could not be desired of the value to an archi-

tect of the sort of training which Mr. Dyer obtained in Paris. The schooling which a student obtains at the Beaux Arts is frequently criticized for its rigidity, and from the American point of view, for its adaptation exclusively to French conditions. But in looking over the work which has been performed during the past few years by the prominent graduates of that school, one is struck first of all by the flexible manner in which these architects have succeeded in

tural manners; and this atmosphere they have of being brought up in good company is a powerful force making for the prevalence of better architecture in this country. The quality of style is not a quality which the intelligent layman can immediately define, because it depends upon technical excellences which his eye has not been trained to distinguish; but after the eye has once become used to noticing the difference between a building which has



MR. E. W. MOORE'S HOUSE—DINING ROOM.

Cleveland, O.

J. Milton Dyer, Architect.

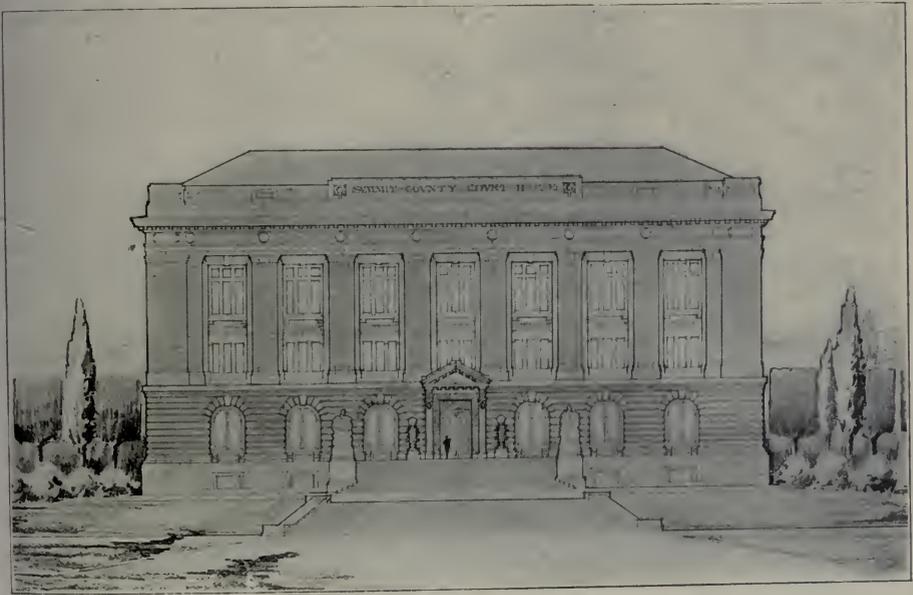
adapting themselves to American conditions. With one or two exceptions, they soon drop the influence of the school so far as it conduces to a specific mannerism; they soon learn to handle the very local problems which confront an American architect with freedom and propriety; but what they do not lose is the habit of close and correct architectural thinking. Their buildings always possess the merit of style. They are always made at least presentable by the evidence they afford of good architec-

style and one which has not, it can never be satisfied again with bad architectural manners, no matter how sincere and individual those manners may be.

An architect like Mr. J. Milton Dyer is performing under difficult conditions a useful public service. He is helping to establish a tradition of good architectural form in a city which is small compared to New York and Chicago, but which is rich and of great local importance. The conditions are difficult, not

only because in such communities the professional position of the architect is not well established, but because a man's very success in a measure counts against him. Success inevitably means, under such conditions, a larger amount of work than any one designer ought to turn out, and this brings with it the use of all the short cuts which an architect can conscientiously take. In Mr. Dyer's case these conditions have apparently resulted to diminish the individual quality of his work. It possesses, on the

whole, style rather than distinction. It worthily represents an admirable tradition, but it adds little that is new and valuable to the American embodiment of that tradition. But at the present time the tradition of good form is the most important thing in American architecture, and it is such a tradition for which Mr. Dyer stands. He has shown in his work flexibility, a sense of propriety, the utmost technical competence, executive ability, and the determination to remain true to his standards.



Akron, O.

SUMMIT COUNTY COURT HOUSE.

J. Milton Dyer, Architect.



THE CLARK ESTATE HOUSES, VIEW LOOKING WEST.  
West 74th Street, New York. Percy Griffin, Architect.

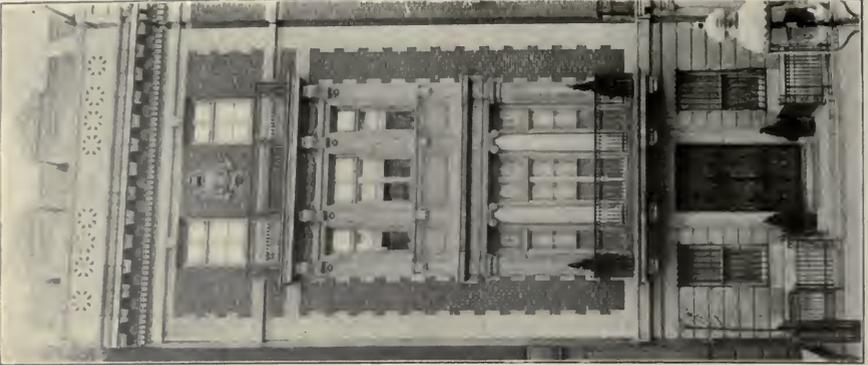
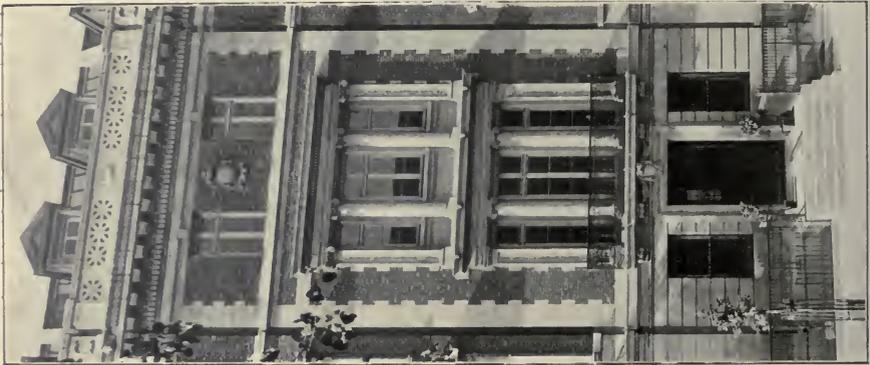
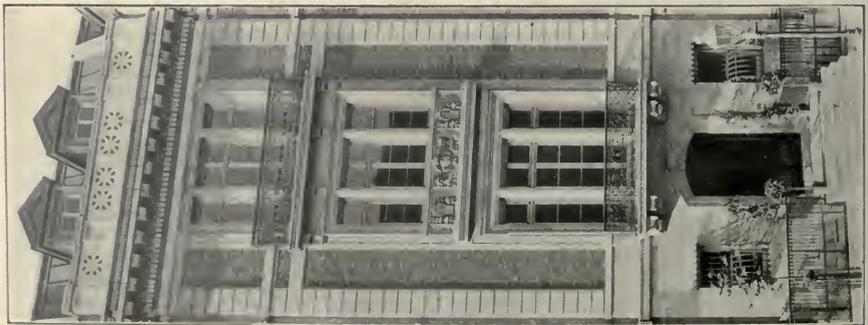
## A Residence Block

Illustrated herewith is a block of private houses recently completed for the Clark Estate (Mr. Frederick Ambrose Clark), and situated in West 74th Street, New York, numbers 18 to 52. This scheme marks a new departure in real estate investment which cannot but be of advantage to the community in general. In these houses it is the aim to provide for families with a moderate income a better abode than they could obtain for an equal rental in an apartment hotel; to provide for such families something which shall be a home in fact, a place where there may be real family life as it used to exist before the city grew to proportions that forced real estate values up so high that now only the wealthy can live in houses.

The block, as shown in Fig. 1, presents the appearance of a composite whole well studied in its entirety for silhouette fenestration and general composition. The houses, though parts of a whole, preserve the individual quality that the prospective tenant of such a house would expect. The illustrations show how ingeniously the architect, Mr. Percy Griffin, has varied the individual façade treatments to give to each house a distinctive character, yet to preserve in its composition certain lines, which allow it to properly take its place in the block. Each house occupies a plot of about 25 ft. x 85 ft., and has a three-story rear extension, making a fairly roomy establishment of seventeen or nineteen rooms. By building these houses at one time it has been possible for the owners to obtain at a reasonable expenditure, many conveniences that to the one-house builder would be prohibitive in price. Each house accordingly has its own steam-heating plant, and a dynamo of sufficient power to run an electric elevator (with automatic control), a convenience that should count with people who have lived in elevator apartments and would object to climbing the stairs. The sanitary features include four or five bath-rooms, a luxury that with apartment dwellers has now become almost a necessity.

In composing the plans, the architect has used three types, or one for each six houses, producing, however, variety in arrangement by slight modifications in layout, variations that to the occupants will make each plan different from any of the others. Moreover, the locality, being in close proximity to both the Riverside Drive and Central Park, is particularly well chosen; people with young children will be attracted by the opportunity of being able to keep them out of doors in healthy, attractive surroundings. The roofs are tiled, and easy of access, making welcome spots where the summer stay-at-homes may enjoy the privileges of cool breezes on private summer gardens. To the passer-by the block presents an orderly and attractive picture, which is aided by well-placed trees and attractive wrought iron fences, entrance doors, grills, and balconies.

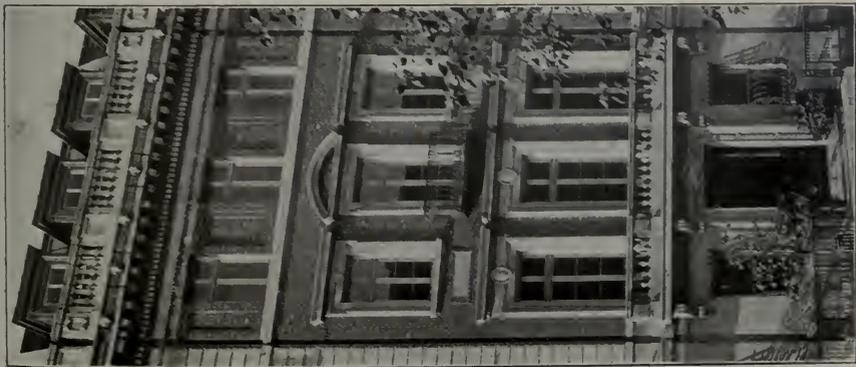
On the whole, the scheme is a laudable one, and if one did not know how it came about, one would be agreeably surprised to see in New York a repetition, with certain local modifications, it is true, but a repetition, nevertheless, of what the Parisians consider the proper treatment of dwelling-house façades. Perhaps the idea will appeal in the future, not only to estates and the like, who, thanks to them, have done the good work in this instance, but to men of moderate means, who can afford to build themselves modest city houses. If people in this frame of mind can, by this successful experiment be interested sufficiently to co-operate before building, so that some kind of uniformity of architectural treatment may result, then the experiment of the Clark Estate will have accomplished a very important step in the direction of rational and good architecture in New York and other large American cities. But this is perhaps looking somewhat into the future, and the law will, no doubt, have to acknowledge the practical as well as the artistic necessity of such a step before any definite results can be expected.



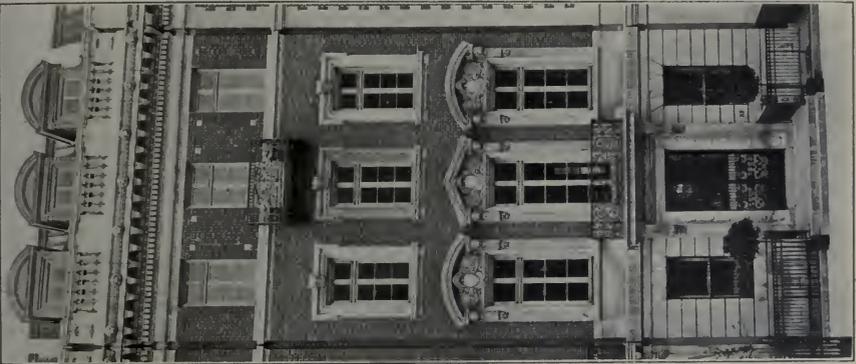
Variations of facade treatment. West 14th Street, New York.

THE CLARK ESTATE HOUSES. The windows are, in these examples, grouped and treated together in one large central motif.

Percy Griffin, Architect.

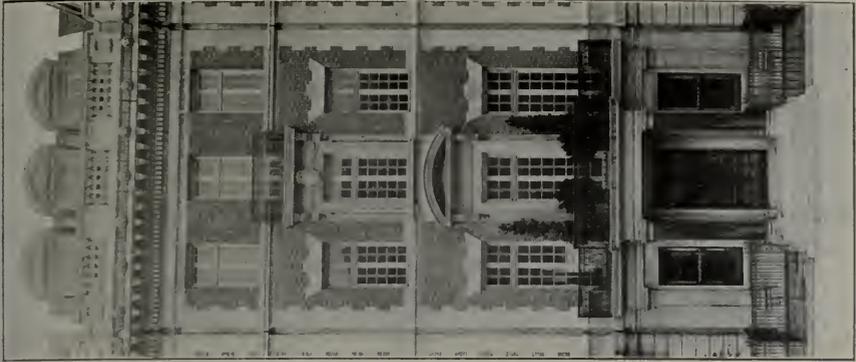


Facades in three bays with the variety expressed in the individual  
THE CLARK ESTATE HOUSES.  
West 74th Street, New York.



window treatments.

Percy Griffin, Architect.





THE CLARK ESTATE HOUSES—DETAIL.  
West 74th Street, New York.

Percy Griffin, Architect.



THE CLARK ESTATE HOUSES—DETAIL.  
West 74th Street, New York.

Percy Griffin, Architect.



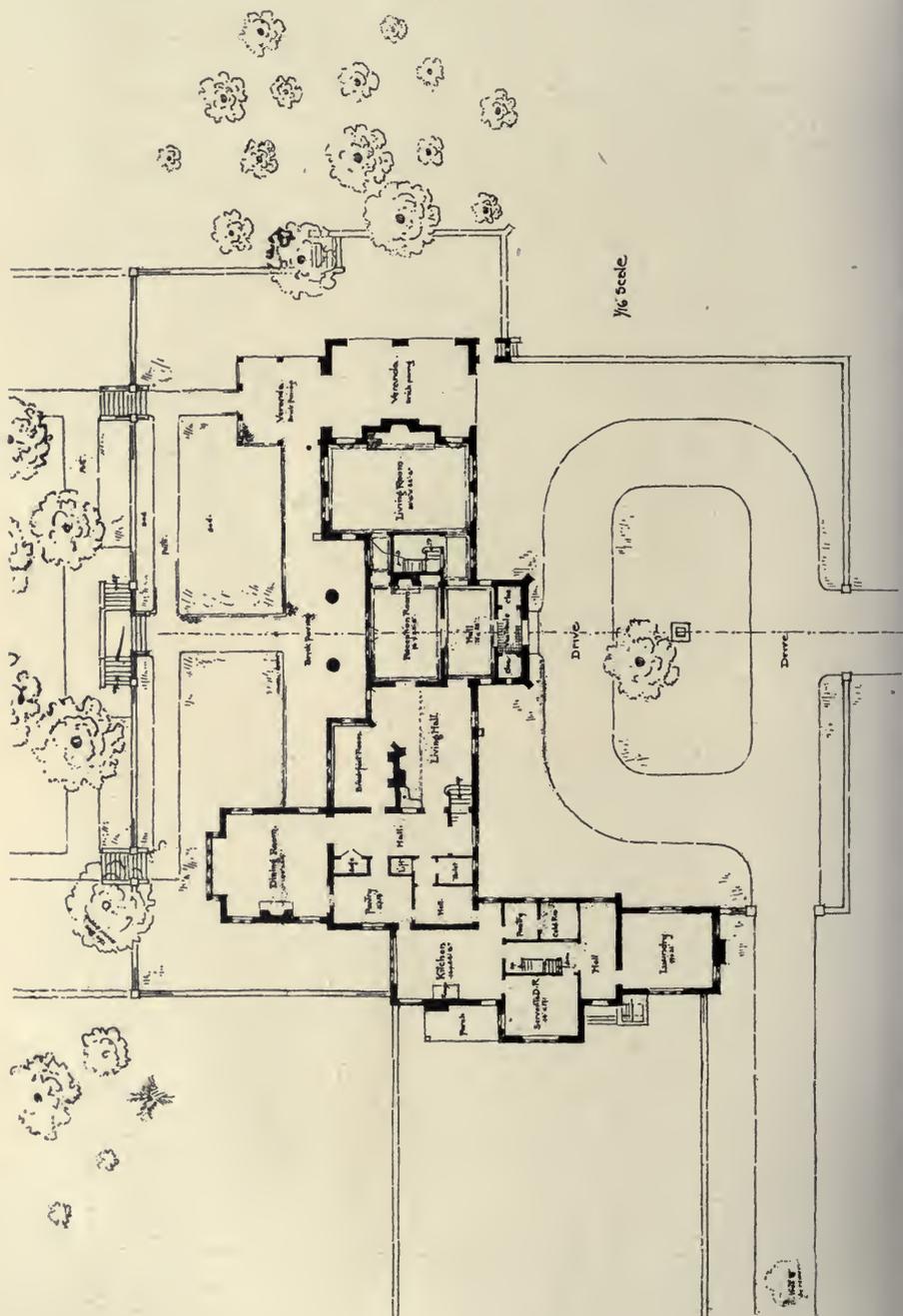
THE CLARK ESTATE HOUSES—DETAILS.



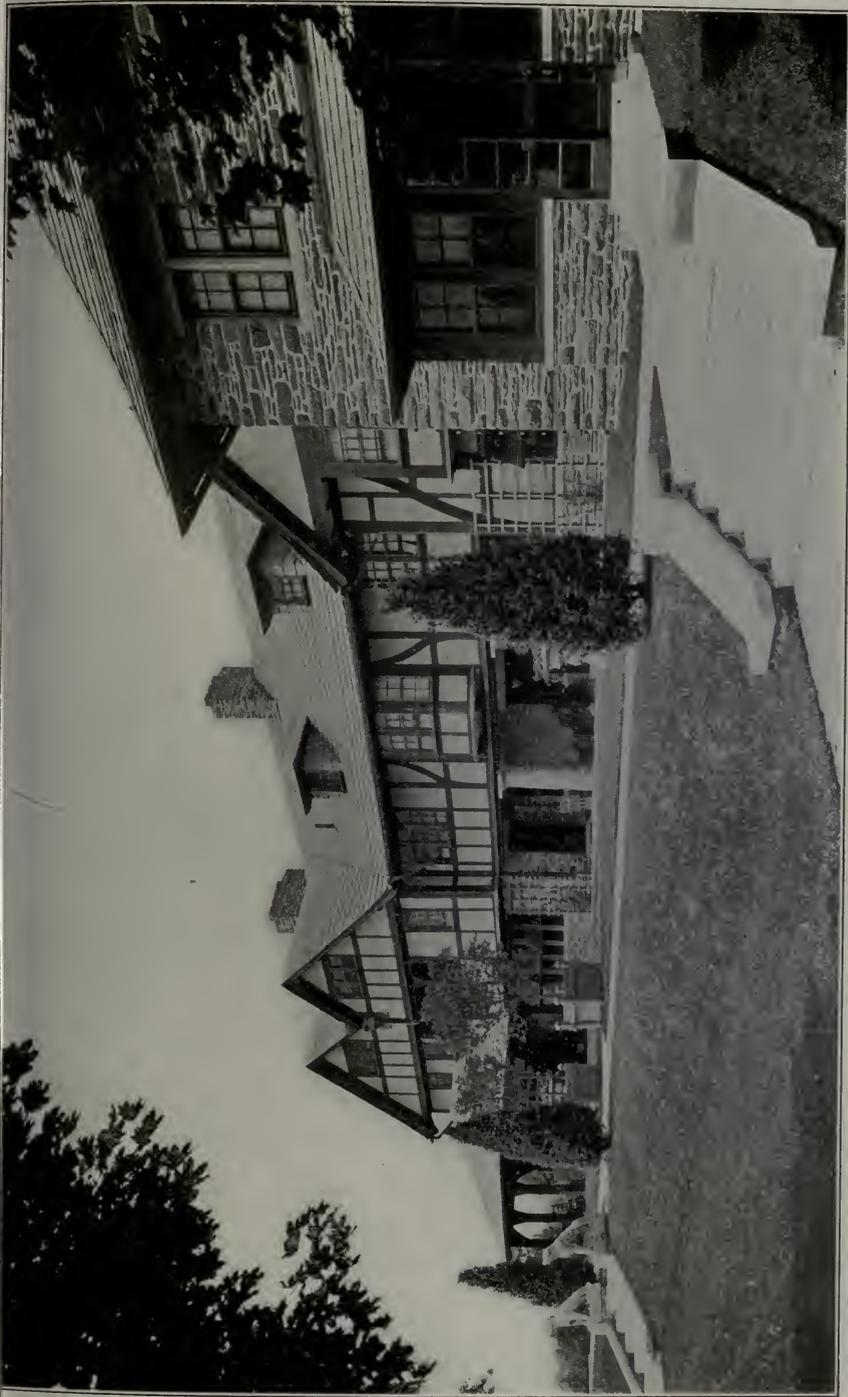
Alterations and Additions  
to Country House for  
**Mr. John W. Pepper**  
J e n k i n t o w n , P a .



WILSON EYRE, Architect.



FOUNDATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.  
DESIGNED BY J. W. PEPPER.



ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.

Jenkintown, Pa.

Wilson Eyre, Architect.



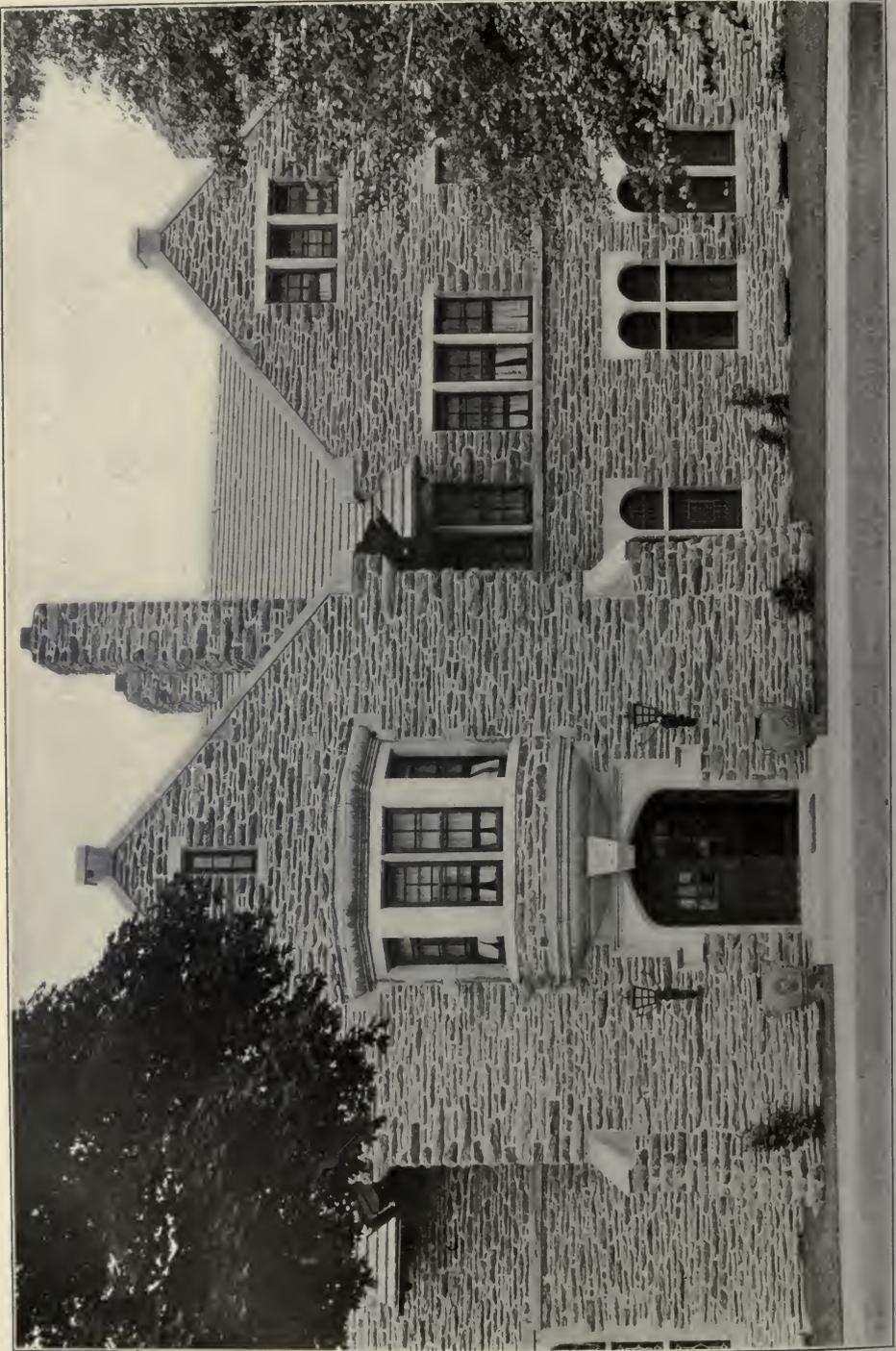
AT MISS A. MYONS' AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER



ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.

Wilson Eyre, Architect.

Jenkintown, Pa.





ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.

Wilson Eyre, Architect.

Jenkintown, Pa.



ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.  
Jenkintown, Pa. Wilson Eyre, Archt.

## A Suburban Home Near Boston

Every individual American dwelling must be more or less a product of circumstance. In plan, it must be suited to the life of the family inhabiting it, and to the conditions imposed by the site. Its exterior design should be influenced, first, by the requirements imposed by site and surroundings, and, secondarily, by the desires or restrictions as to material and cost made by the owners. The interior room treatments are products of all these contrasting, swaying conditions; complicated further by their suitable adjustment to the furnishings that they are intended to house. A somewhat involved problem this, especially when it is realized that any change imposed upon an individual detail by any one of these oft-conflicting elements, makes necessary corresponding changes of greater or less importance throughout the entire delicately balanced fabric.

The suburban dwelling illustrated herewith at Dedham—the second oldest town in Massachusetts—is the product of a set of limitations even more stringent than usual—so far as the site and surroundings are concerned—and so numerous that it would hardly be expected that the resulting solution would be a house so representative of an American type. Placed well back from the street upon the site formerly occupied by an earlier dwelling of the late Colonial period, the house rests quietly upon the old grassed terrace as though it had entirely absorbed the age, as well as having unostentatiously taken the place of the previous structure. So carefully have surroundings and dwelling been adjusted each to the other that the latter has achieved that triumph of architectural fitness in seeming the perfectly obvious structure native to the place. As a result, the house benefits much from its older surroundings; the semi-circular drive upon the north, bordered with century old spruces, cunningly interspersed with a few younger birch and maples; the still older and more stately

elms upon the southern side that were apparently set out only in relation to the present house—so nicely balanced and placed are they; yet, as a matter of fact, its area was much restricted and its proportions and plan in large part determined by limitations imposed by these very trees.

While the front door of the new house is placed in the same position as the old, yet each of the new walls has crept out beyond the original confines of the older cellar; in two directions, to the front, or north, and to the east, but slightly (here the tall, close-growing spruce trees set a bound beyond which it was not possible to pass); to the south, toward the old elms, a little more, and, toward the west, where the lot was clear (in this direction the old dwelling had extended in a constantly decreasing series of "ells"), a somewhat greater distance. This extension had to be carried so far as was possible, and yet retain the entrance door in the *apparent* centre of the principal front. The open space beyond the house, to the west, was laid out as a small old-fashioned garden; not yet attained to its full definition, and, at the time the photograph was taken, before the early spring foliage had bowered and enshrouded the house, it appears even less developed than later in the summer.

At the very outset it was recognized that the close-crowding spruces and spreading elms rendered both paint and plaster undesirable upon the exterior; between shingles and brick there was no question; as the latter only was adapted to the English Colonial style that best became the location, the local type of architecture, and the family furniture.

Architecturally, the entire dwelling is developed from the simplest and sturdiest work remaining in England and America from Georgian times. In proportion and disposition, each motive was studied to reduce it to its simplest, most direct expression; and the detail was invariably determined by the mod-



Dedham, Mass.

HOUSE OF ELMER E. CLAPP, ESQ.—HOUSE

est "Builders' Handbooks" of that period. Historically derived from local and English precedents in architecture, yet with motives first suggested by the development of the plan, it has proved itself well adapted, as several years' occupation has proved, for living in the simple American family fashion; and so becomes modernly expressive of American architecture, as any structure developed to suit insular habits and local conditions should be.

Some of the material taken from the old house was utilized in the new dwelling; the underpinning, with its weathered color and lichen growths; the

brick and tile from chimneys and fire-places, along with some wide pine boards, found places in the newer structure; the front door of the old dwelling was transported bodily to its present location in the end of the tool house in the corner of the garden.

Intended for a winter rather than a midsummer residence, the house is partially shielded by the spruces on the north, making the south, where lies a large grassed open space margined by pleasant houses and estates, offering an attractive outlook, the living front of the dwelling.

Upon the first floor the entire south



BARN AND GARDEN FROM THE SOUTH.

Frank Chouteau Brown, Architect.

front of the house is taken up by living room and dining room; separated only by the hall running entirely through the house, from the large south door with side lights to the entrance under the small pedimented northern porch. The remainder of the floor includes a small reception room under the staircase landing beside the street entrance, that in size, proportions and height is an exact replica of a small Colonial room, with corner posts and panelled end and fireplace; while the kitchen, closets and service portions of the house occur in the northeast corner.

The second story is given to the

eight capacious chambers, with accompanying baths, and the third story includes a play room some 30x48 feet in size, along with the large closet and servant space required in the modern administration of the household.

The staircase occupies the north end of the hall, with the vestibule under the broad staircase landing arranged to be thrown into the larger hall during milder weather by merely opening the two pieces of panelling that act, indifferently, as its inner doors. At the southern end of the hall, at left and right, are the wide door openings to dining room and living room. The lat-



HOUSE OF ELMER E. CLAPP, ESQ.—THE SERVICE ENTRANCE AND PERGOLA, EAST AND SOUTH SIDES.

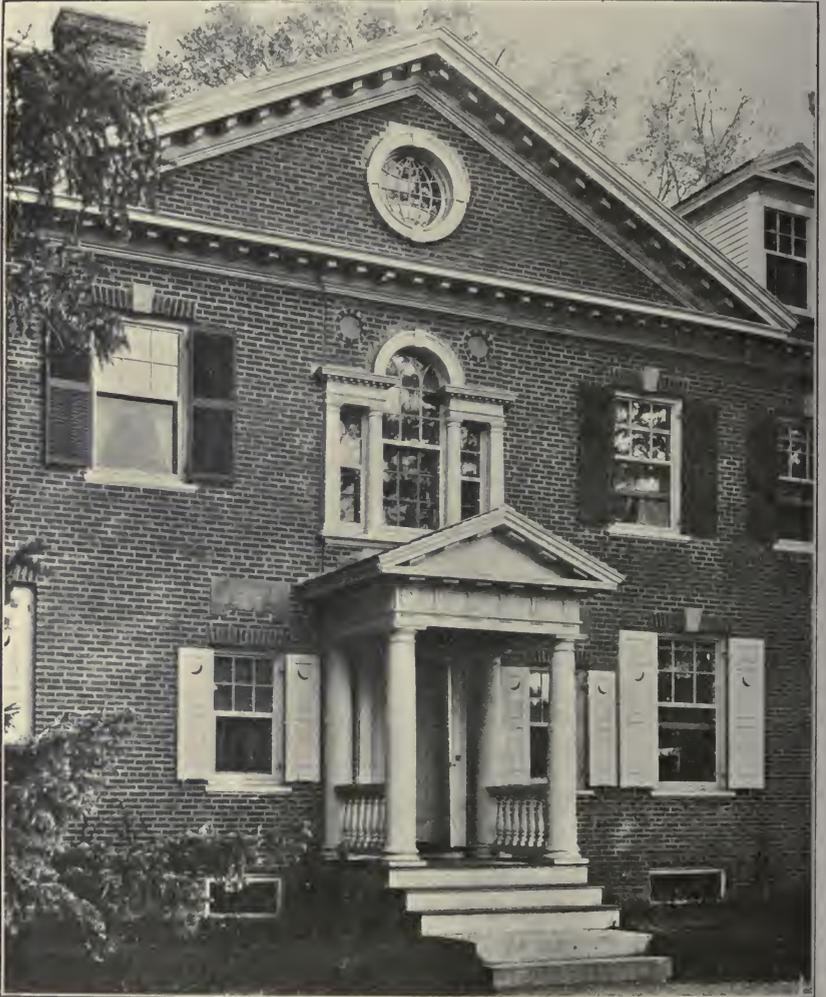
Frank Chouteau Brown, Architect.



HOUSE OF ELMER E. CLAPP, ESQ.—NORTH OR STREET SIDE.

Dedham, Mass.

Frank Chouteau Brown, Architect.



HOUSE OF ELMER E. CLAPP, ESQ.—THE NORTH PORCH AND ENTRANCE.  
Dedham, Mass.

Frank Chouteau Brown, Architect.



HOUSE OF ELMER E. CLAPP, ESQ.—THE DINING ROOM.

Dedham, Mass.

Frank Chouteau Brown, Architect.



HOUSE OF ELMER E. CLAPP, ESQ.—THE DINING ROOM, FROM THE HALL AND LIVING ROOM.

Dedham, Mass.

Frank Chouteau Brown, Architect.

ter, about 24 by 38 feet in size, occupies the entire western end of the house, and extends from the north, with its Georgian Doric pilasters, arched recesses with comfortable window seats, and simple panelled mantel; to the south, three long French windows open directly out upon the pergola covered porch.

The dining room appears from the hall as a room panelled all in wood. Entering and turning about, it is a pleas-

French windows that, as in the living room, extend to the floor; while on the left the dignified mantel and the mahogany door opening into the butler's pantry retain the simple severity of the English Georgian treatment. Two glazed buffets, with a panelled and recessed space between for sideboard, with casement windows opening out into the midst of the pines beyond, compose the room end. The panelling extends to



HOUSE OF ELMER E. CLAPP, ESQ.—STAIRCASE HALL, LOOKING INTO THE LIVING ROOM.

Dedham, Mass.

Frank Chouteau Brown, Architect.

ant surprise to find the doorway at the end surrounded by a simple scenery decoration; the white trunks of the autumn-foliaged birch trees admirably echoing the cream tone of the paneling; while the gray of the distance runs off into the delicate gray tone of the hall papering and ends with the stronger color emphasis of the hand-printed foliage paper in the living room beyond. Down its length, the walls are wainscoted in large, well-proportioned panels; at one side broken by

the cornice, which, along the sides of the room, conceals the lighting and supports the flat plastered arch of the ceiling that springs from the top of the panel work and extends down the length of the room.

The entire house, as finished, accords with exterior and its furnishings, and quietly preaches for homeliness, comfort, simplicity and appropriateness until its effect—if analyzed—is found consistent, dignified, and, most important of all, liveable throughout.

## The House of Mr. Frederic S. Lee

The beauty of a house in the country will depend, of course, almost exclusively upon the effectiveness of its exterior in relation to the conformation, the lay-out, and the planting of the surrounding landscape; and both the convenience and the attractiveness of the interior of such a house will largely hinge on the effective and serviceable adaptation of its plan to those features in the immediate surroundings of the building which are of most practical and æsthetic interest. But with a house situated on a city street the problem is, of course, entirely different. The façade of an urban dwelling can never be entirely satisfactory, because it will be brought into immediate relation with other houses which are entirely dissimilar, and because what may be called the boundaries of the design will thus be entirely arbitrary. The utmost that an architect can hope to do with such a house is to make it preserve its self-possession and self-respect, amid vulgar, uninteresting or disorderly surroundings. His best chance of success in such a house will be to plan and design an interior which will be as serviceable and as good-looking as the conditions will permit, and this in itself will prove to be a sufficiently complicated and difficult task, particularly in the case of a dwelling in New York. Land on Manhattan island in an available residential district is so very expensive that even very rich people cannot afford to appropriate for themselves a very liberal slice of it; and in relation to a dwelling erected under such conditions an architect's task will be even more than usually economic. It will be more than ever his duty to secure for his client as much light, air, and conveniently disposed space as a certain given sum of money can buy.

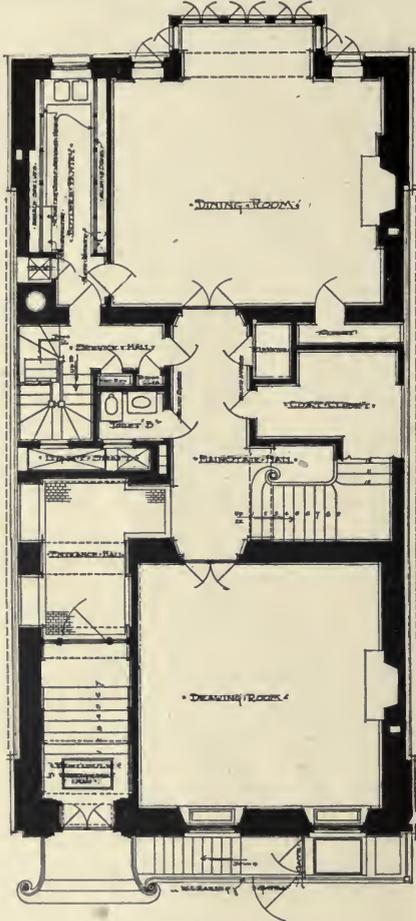
The house of Mr. Frederic S. Lee, which is illustrated herewith, is worth careful examination as a successful solution of this difficult task. In this instance the sum of money available for house and land was considerable, but it was also rigidly confined to certain

limits, and the wise course was adopted of securing a comparatively wide site in a good but not too expensive location rather than a much narrower site in a more expensive location. Mr. Lee's house covers the space formerly occupied by two brownstone houses. The lot on which it is built is thirty-five feet wide, which is an extremely liberal width in New York for any but the most costly houses, and this comparatively spacious frontage on the street enabled the architect, Mr. Chas. A. Platt, to arrange the available space so as to secure for his client many unusual advantages in respect both to the exterior and the interior of the building. A house erected on a narrow lot, in order to provide the necessary living room, must be very high and very deep, and it is not unusual in New York to build private dwellings erected on a single lot as much as six stories high and as much as eighty-five or ninety feet deep. But in the present instance the width of the lot enabled the architect to obtain the needed room in a four-story and basement house, whose depth was a little less than sixty-eight feet, and the consequence was that it became a much easier matter to obtain a well-lighted and a conveniently arranged interior. Moreover, in this as in so many other cases, an æsthetic advantage went hand in hand with the increase in convenience. A façade which is thirty-five feet wide and only four stories high is very much better proportioned than one which is twenty-five feet wide and five or six stories high, and the large and well-lighted floor spaces of the interior afforded an opportunity for effective rooms and spacious halls and passages. The owner obtains thereby a residence which, instead of being narrow, dark and gloomy, becomes in its atmosphere clean, sweet, wholesome and liberal.

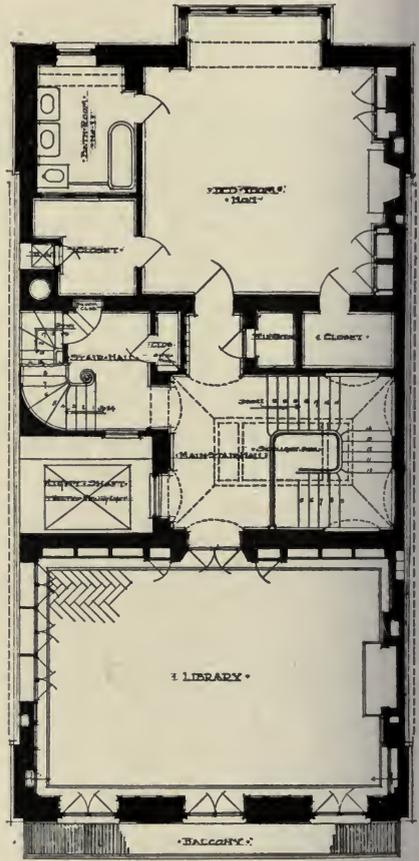
The façade of Mr. Lee's house has, as we have said, the great initial advantage of being low in proportion to its width; and the architect has escaped the usual difficulty of giving a fifth story a logical

and necessary place in the design. The front projects several feet beyond the line of the neighboring houses, and obtains in this way a special character and an unusual emphasis. The design of the several stories frankly expresses their relative importance in the plan of the

side; and the balance is restored by the strong treatment of the middle division of the house, which contains three large window doors, leading out into a simple and beautifully wrought iron balcony, and defined above by a stone string-course. The front is both positive and



First Floor Plan.



Second Floor Plan.

MR. FREDERIC S. LEE'S HOUSE.

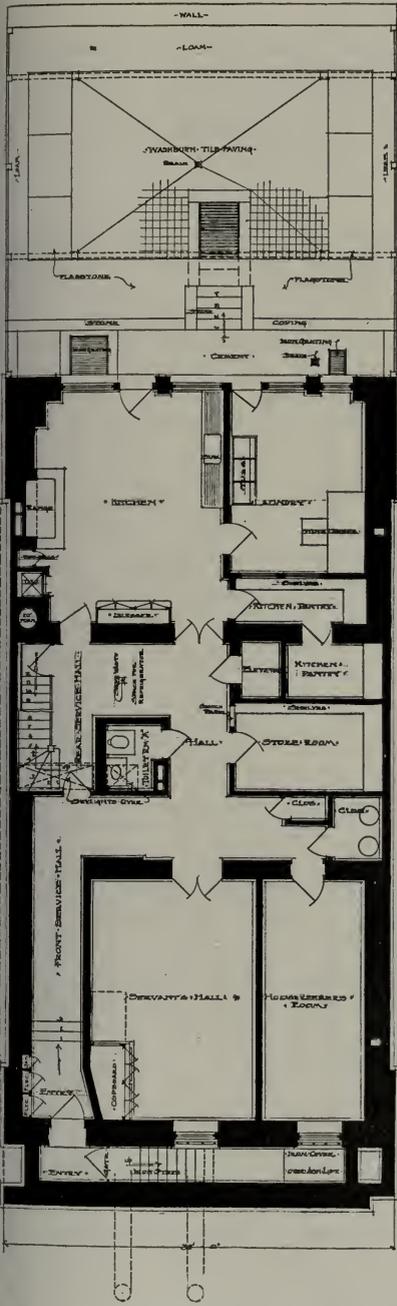
New York City.

Chas. A. Platt, Architect.

house. The south room on the second floor is naturally the most important apartment, and the purpose of the design has been to make this story as attractive and as emphatic as possible without cutting the façade in two. The first story is necessarily unsymmetrical, because the entrance is situated on one

discreet in the effect that it makes, and it contains a large amount of legitimate and well-composed detail. The solid shutters give a valuable and novel emphasis to the design, which has the air of being at once simple, candid, and distinguished.

It will be noticed that the basement



windows are almost as high as those of the old-fashioned brownstone houses on either side, and this arrangement was adopted for the purpose of giving the basement more exterior light than it usually obtains in English basement houses. As a consequence, the level of the first story is some feet higher than the street level, but access is given to the entrance on this floor, not by means of the traditional New York "stoop," but by means of the covered vestibule—a convenient and excellent device, which is popular in Boston, and which is permitted in this instance by the width of the house. Such a vestibule is a desirable intermediate stage in passing from the exterior to the interior of the house. It becomes both a shelter from the possible inclemency of the weather without, and an introduction to the completer privacy within, and we should like to see it adopted in a larger number of New York private houses.

The vestibule of Mr. Lee's house leads to an entrance hall of the same width, and situated consequently like the vestibule on the west side of the house. As may be seen from the illustration, this entrance hall constitutes the bottom of a spacious court, and is consequently well lighted from above. It is plainly and simply finished in that admirable Caen stone, whose bareness will in time doubtless be relieved by appropriate hangings. A guest passes from the entrance hall into a spacious stair hall panelled in white wood, and abundantly supplied with light from above. To the left of the stairway in this hall is a large coat closet, in which guests can take off their wraps, after which they would pass to the drawing-room in the front of the house, and thence to the dining-room in the back. Thus by reason of the liberal dimensions of the site the architect has been able to get on this one floor the entrance hall, the coat closet, the drawing-room and the dining-room, and this arrangement permits a much more convenient arrangement on the second floor. Usually in houses of this kind the drawing-room and library are both situated on the floor above the entrance hall and the dining-room, so that guests

Basement Plan—Mr. Frederic S. Lee's House.  
New York City. Chas. A. Platt, Architect.



MR. FREDERIC S. LEE'S HOUSE.  
East 65th Street, New York City. (Photo by Aug. Patzig.) Chas. A. Platt, Architect



MR. FREDERIC S. LEE'S HOUSE—THE ENTRANCE HALL.

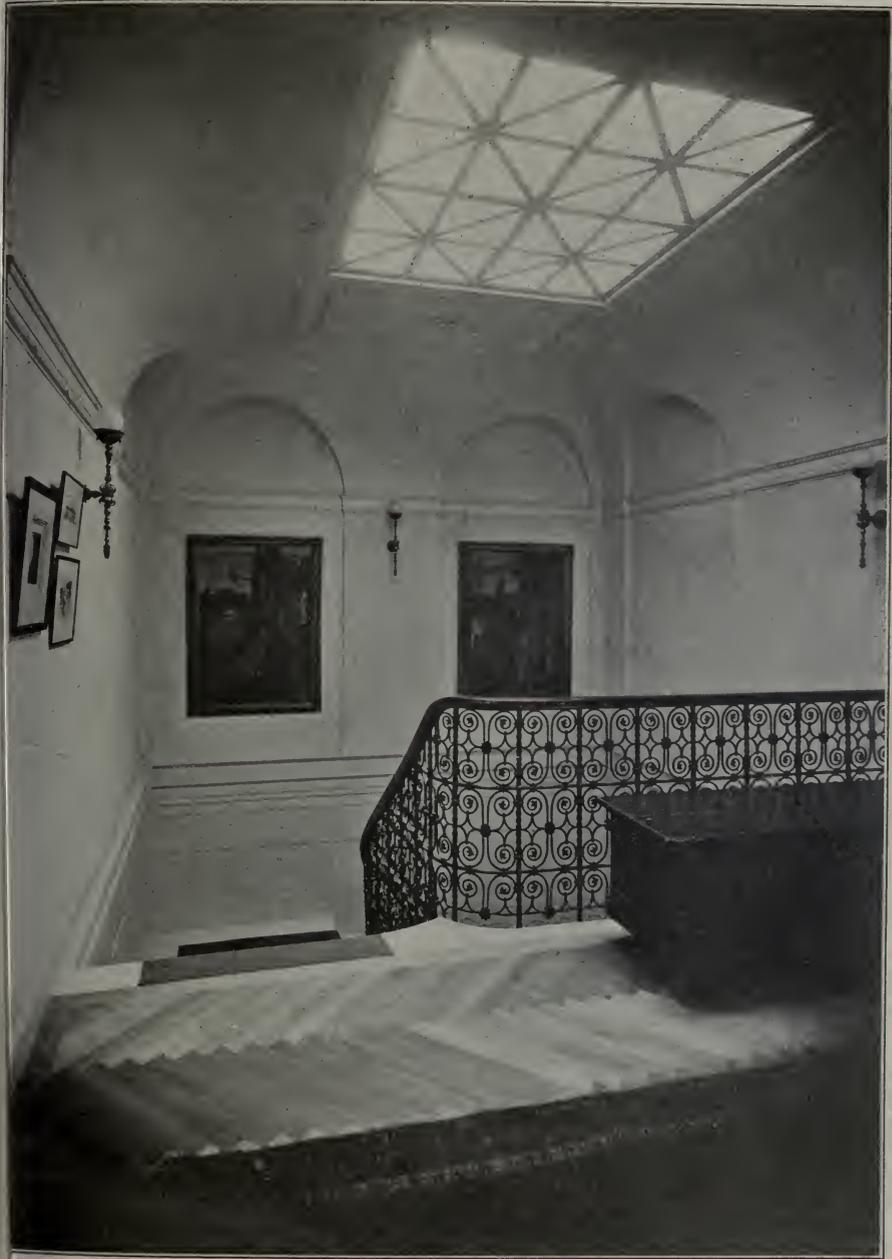
East 65th Street, New York City.

(Photo by Aug. Patzig.)

Chas. A. Platt, Architect.



MR. FREDERIC S. LEE'S HOUSE—THE STAIRCASE HALL.  
East 65th Street, New York City. (Photo by Aug. Patzig.) Chas. A. Platt, Architect



MR. FREDERIC S. LEE'S HOUSE—THE UPPER STAIRCASE HALL.

65th Street, New York City.

(Photo by Aug. Patzig.)

Chas. A. Platt, Architect.



MR. FREDERIC S. LEE'S HOUSE—THE LIBRARY.  
East 65th Street, New York City. (Photo by Aug. Patzig.) Chas. A. Platt, Architect

would be obliged to climb the stairs both before and after dinner. But a plan such as that of Mr. Lee's house affords a drawing-room in which guests can be first received and a library or living-room to which they can be taken, if desired, after dinner. The library consequently becomes, as it should be, a less accessible and more private apartment than the drawing-room, while it also becomes more accessible to the owner of the house, whose bedroom is situated in

only room in the house which is so honored. It is, consequently, over thirty feet wide by some twenty-two feet deep, and it is treated with the utmost simplicity. It is panelled up to about two-thirds of its height in dark wood, and on the sides of the room on which the book-shelves are inserted the lines of the cases coincide with those of the panelling, and the cases themselves are sunk into the wall. The architecture of the room obtains dignity and effec-



MR. FREDERIC S. LEE'S HOUSE—THE DINING ROOM.

East 65th Street, New York City.

(Photo by Aug. Patzig.)

Chas. A. Platt, Architect.

the rear of the same floor. An arrangement of this kind has more convenience and propriety than any other, and is, as we have pointed out, made possible solely by the ample width of the house.

A family which lives its own life rather than that of the world will, of course, make its living-room the most important room in the house, and that is what has been done in the present instance. The library, which is in this case the living-room, occupies the whole second floor frontage, and it is the

tiveness from the admirable scale of the beamed ceiling, and of the panelling, and from the large windows with their deep embrasures. The dining-room is also panelled in dark wood; but in this instance the panelling runs up to the ceiling. Here again the design has been reduced to the simplest possible elements, and here again it is the treatment of the window wall which gives the room its greatest distinction. The centre of this wall is occupied by a flat bay, occupied entirely by windows, which afford

an abundance of light, and are much more interesting in appearance than the usual treatment of a wall pierced by windows of the ordinary size would be. Smaller windows, with deep embrasures, occupy that part of the wall not included in the bay, and these smaller windows, with their solid supports and frames, give the whole arrangement architectural dignity and scale. Every important room in the house, although treated with scrupulous simplicity, is strongly individualized and agreeably diversified one from another, and they all are much improved by the fact that the wall in

which the windows are situated is the wall with the greater length. In the treatment of this wall the architect has seized upon the opportunity of giving the room individuality and distinction. A better illustration could not be desired of the advantage of building upon a broad instead of a narrow site, for it is the width of the lot which has enabled the architect to devise a convenient and appropriate plan to give every room in the house not merely a little but a great deal of light, and to design a series of apartments which are strongly characterized as well as simple and correct.



MR. FREDERIC S. LEE'S HOUSE—THE DRAWING ROOM.

East 65th Street, New York City.

(Photo by Aug. Patzig.)

Chas. A. Platt, Architect.

# NOTES & COMMENTS

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## PUSHING THE PROJECT

The plan that has been suggested for the project's realization is that a special commission be appointed to see to its faithful execution little by little through a long term of years. It is suggested that the government—if it will make appropriations toward the plan's accomplishment—be represented on the commission, that the city administration have members on it, and that the Ontario Association of Architects, the Guild of Art and other appropriate organizations be represented in the membership. In the course of an excellent address, Byron E. Walker—one of Toronto's most prominent business men—pointed out the value of such a commission even before there had been serious advocacy of it. He said: "If by taxation we annually raise a certain sum, and spend it, not in accordance with the particular view of any particular council—and this is not said in criticism of what any particular council has done or may do, it is said in criticism of the system which causes a new set of men to be elected every year who may not have ideas consistent with those of previous councils—if we can have another set of men so organized that a coherent idea will run through the body, and if this money is spent in accordance with a plan which has been approved by the Legislative Assembly, we can in ten years do so much that I am convinced our people would be impatient to see the rest of the plan carried out." He well added: "If such a plan were made law, and a model of it erected in the city hall, or somewhere for the people to see—I should like to see it printed in colors in every directory published in Toronto and in every other form in which the map of the city is published, so that the people will have before them always the problem which they are trying to accomplish—and if we are hewing to that every year, we shall soon see that the people are behind us in a most comfortable way to get the plan pushed ahead and finished." "To me," he said further on, "it is not a question of the city beautiful; it is just a question of practical common sense. Do

we really believe in the city of Toronto? Do we believe that beautiful surroundings, fine roads for driving, fine highways to let your people get in and out, will pay?" Another speaker, in presenting the plan, said: "When the idea of planning for the future development of Toronto first came to us, some of us thought we had got hold of an original idea. We soon found that people were possessed of the thought all through America. Plan making is in the air; and Toronto, in taking this up and carrying it out, will be merely following a movement—and following it a good way behind."

## BROADENING ITS WORK

It is interesting to learn from Philadelphia that the Fairmount Park Art Association, which has been referred to before in this department as one of the most successful and powerful of the organizations devoting themselves to a form of civic improvement, has decided greatly to broaden its work. This is the society which, after all its decorative accomplishments, has laid aside a fund of over \$120,000. That achievement alone makes a record among such associations—with which expenses are usually quite as large as is the income, however considerable the latter. And it is because this fund has been reserved with so little curtailment of the society's proper activities that it finds its original purpose fairly realized and is able now to spread out, in wider ambition. It may be, too, that its members are influenced somewhat by the doubt that is increasingly felt as to the propriety of putting sculpture into parks. Of course, as a matter of fact, there are parks and parks, and in some of them sculpture is a fitting adornment, though in others absolutely wrong. But popularly the distinction is not considered, and Fairmount itself is at least two kinds of a park, of which a comparatively small area only is fitted for sculpture. As even there it should be used with moderation, almost enough has been put in. Thus the society now feels able to resolve not merely to adorn Fairmount Park, but, henceforth, "the streets, avenues, park-

ways and public places in the City of Philadelphia, with statues, busts and other works of art, either of a memorial nature or otherwise; and to promote and foster the beautiful in the City of Philadelphia in its architecture, improvements and general plan." The association was organized in 1871, and for nearly twenty years it has had a minor branch that was devoted to strictly city adornment.

**ONTARIO  
ASSOCIATION  
OF  
ARCHITECTS**

The Ontario Association of Architects is a vigorous and flourishing organization. It is now concluding its nineteenth year. While the greater number of its members live in Toronto, there is a scattering representation from other cities and towns of the province, and a considerable number from Ottawa. The association possesses a small but well selected library, from which members and registered students may borrow; and its own "Proceedings," published in annual pamphlets that are illustrated, and containing in full the papers and addresses, make in themselves a collection worth having. At the last meeting two matters which came up under "new business" merit passing notice. The first was the report of a correspondence that had been had with the Royal Institute of British Architects. The association had been invited to ally itself with the institute, and had pointed out that, while pleased with the suggestion, there was an obstacle in the requirement that no addition or change in the rules or by-laws of an allied society should be made without first referring the change to the institute for approval. The council of the association said that if, in view of the distance of 3,000 miles, the institute would waive this requirement in its case, an alliance would be strongly favored by them. The secretary of the institute replied, courteously, that the rule would not be waived, and mentioned that the Institute of New South Wales was an allied society that had accepted the rule, though at a greater distance. The Ontario Association then promptly voted to remain independent—an event tending to show that Canada is more American than Colonial. The other matter was the unanimous adoption of a resolution that—if suitable arrangements

could be made—the next annual meeting be held in Ottawa. This will be an interesting experiment, significant of the broadening of the association's influence, as heretofore all the meetings have been held in Toronto.

**PLANS  
FOR THE  
IMPROVEMENT OF  
TORONTO**

The Toronto Guild of Art has given to the public the plans, developed after months of study and work, for the comprehensive improvement of that city. The actual preparation of the plans has lain with the Ontario Association of Architects, assisted by the Architectural Eighteen Club and the Engineers' Club, these organizations furnishing the professional skill and the Guild of Art obtaining by subscriptions the necessary money. For the greater part of a year there were weekly meetings to discuss the developing details. The scheme was made public at the annual dinner of the Ontario Association, in the presence of the lieutenant-governor of the Province, of the mayor of the city, and of other prominent guests. It was afterwards, but somewhat prematurely, published in "The Canadian Architect and Builder," and has been now put definitely before the public. The plan falls naturally into three divisions: The better utilization of the waterfront, the construction of encircling parkways, and the creation of direct—diagonal—lines of traffic. The waterfront treatment is broad, simple, ample. There is no attempt to obtain a portal effect. Rather, the level stretches of filled in, or made, land are planted with trees and are designed to offer a waterside park pleasant to see and proferring natural enjoyment. As to the encircling drives, with parks strung upon them at scenic vantage points, they repeat a form of park system that is becoming familiar with us in the development of more beautiful cities. Finally, the cutting through of the broad and long diagonal streets at the points where they are most needed is likely to prove a less formidable undertaking in a Canadian city than it would be in the United States. It is expected that by the sale of the abutting building sites, these improvements can be financed without cost to the community.