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LIVING-ROOM—OWN HOUSE IN
LIME STREET, BOSTON. RICHARD
ARNOLD FISHER, ARCHITECT.

THE ARCHITECTURAL RECORD

JANVARY, 1915

VOLUME XXXVII



NUMBER I

The ARCHITECTURAL RECLAMATION OF SMALL AREAS IN CITIES



By Harold D. Eberlein

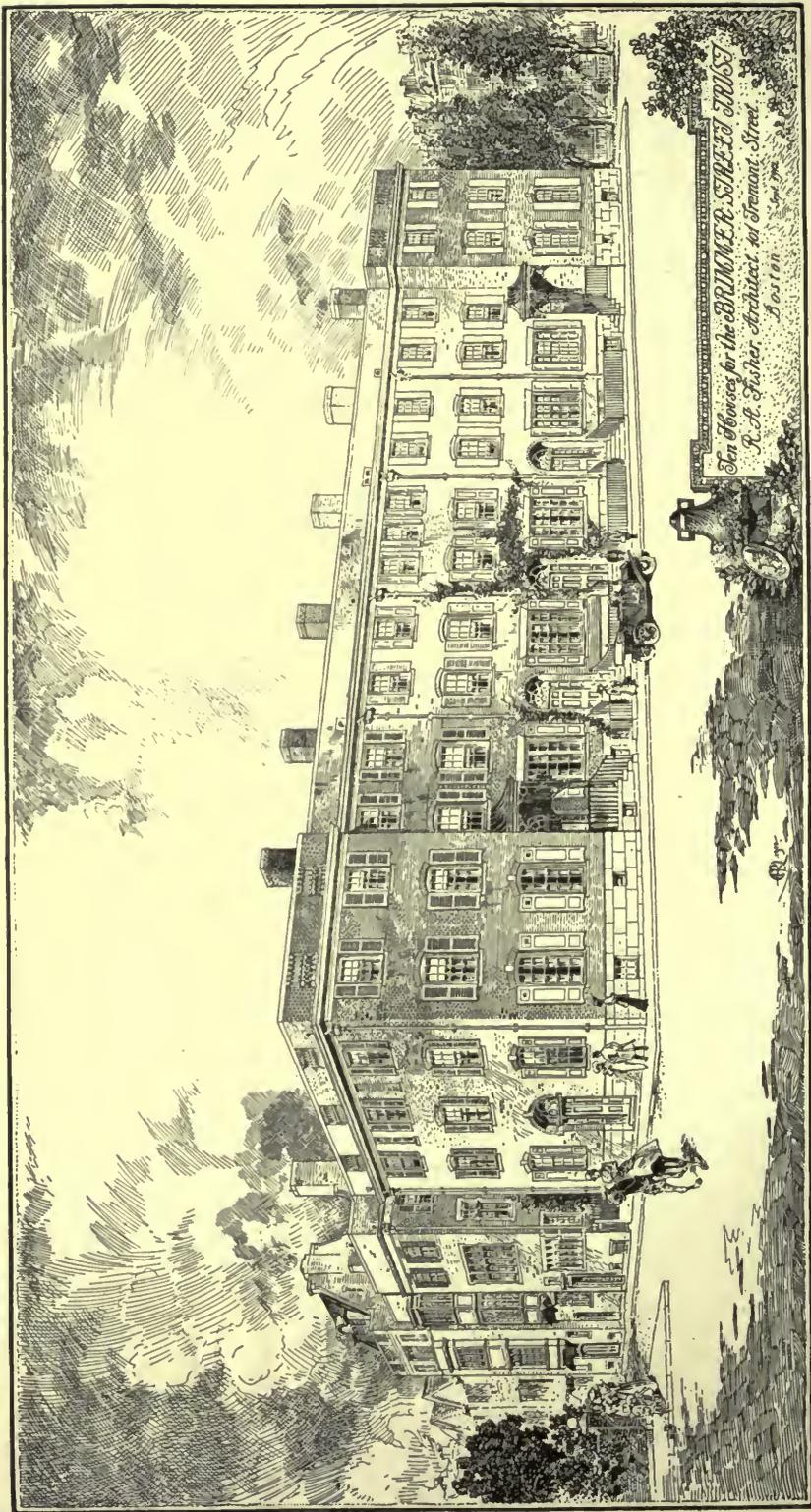


MAKING the most of all available space in our cities is a matter of serious import. Indeed, in many cases, it is more than a matter of serious import; it is a matter, rather, of imperative necessity. The necessity is occasioned and emphasized by the growing congestion of population, a population that is increasing by leaps and bounds, and by the consequent sharp advance in real estate values. In not a few instances the problem of making each square foot of space render its utmost service and bring in the largest possible financial return has become intensely acute. The architectural reclamation of neighborhoods or parts of neighborhoods whose possibilities have hitherto been ignored, offers one valuable means of relieving the strain.

The pressure is felt in business and

residential districts alike. In the business world, motives of convenience and the stress of competition dictate a comparatively restricted area of activity as the eligible location for those whose commercial or professional success depends largely upon ease and dispatch of communication and personal contact with their customers, clients or associates. Modern transit facilities have made it possible to realize this tendency to rush to one focal point and, as a necessary result, the skyscraper has been evolved to relieve the situation in some degree.

On the other hand—and here lies our present concern—in urban residential districts the pressure has been present for some time past, is steadily becoming more and more insistent and refuses to be satisfied with the apartment house or



Ten Houses for the BRIMMER STREET TRUST
R. A. Fisher, Architect, 40 Tremont Street, Boston

GROUP OF TEN SMALL HOUSES BUILT FOR BRIMMER STREET TRUST, BOSTON. RICHARD ARNOLD FISHER, ARCHITECT.

flat as the only practicable solution of the difficulty. While highly organized methods of transportation have greatly fostered city growth and assured ease of communication between the various sections, the fact remains that certain centrally located neighborhoods are deemed particularly desirable for purposes of residence, whether from considerations of convenience, of personal preference or, perhaps, from sentimental attachment. Concurrently with the well recognized "back to the country" movement, there is also a movement in the opposite direction that sometimes escapes notice, a "back to the centre of the city" movement that leads people to seek dwelling places now where a few years ago they would not have thought for a moment of looking. Apartments and flats are not to their taste and yet, oftentimes, their means are not sufficient to warrant the purchase or upkeep of a large house on one of the fashionable residential streets. Consequently they must needs turn their attention to the intensive use of space and look to the architectural reclamation of the unimproved areas in small back streets for the one feasible and satisfactory solution of the problem that confronts them. Thus, by turning to good account the areal by-product of an older and more prodigal method of city building when, as yet, there was no perplexing congestion and hence no particular need to economize ground room, they both enhance the desirability and value of property and accomplish their wishes in the matter of location.

Others who are thoroughly interested in this process of architectural reclamation are those in easy but not affluent circumstances who prefer to live in a comfortable but modest way in the heart of the city, where all things in which they are interested, whether pertaining to business or pleasure, are readily accessible by a few minutes' walk, rather than have a more extensive establishment in the suburbs or country where residence, however agreeable, entails spending daily a considerable time in going back and forth. Yet others, of ample means, maintain country places where

they live during the greater part of the year and do most of their entertaining but choose to live in the city during the winter and early spring and do not care to keep up large and expensive houses which it suits them to occupy during only a limited period. When they are in the city they wish to be in the midst of it where the social life centres. All classes are thoroughly representative of the "back to the city" movement.

Opportunities for the felicitous architectural reclamation of modest neighborhoods and streets are plentiful in the older and larger cities of our Eastern and Middle states. Boston, New York, Philadelphia and Baltimore are full of "backwaters" from the constant stream of traffic that surges through the main thoroughfares. Thousands of people pass within a stone's throw of them every day without being aware of their existence merely because they happen to be a few paces out of the beaten track. Those who are wise enough to search them out and make their homes there enjoy a rare measure of privacy and yet, at the same time, are in the very heart of all urban activity. In their unimproved state these places, it is true, are often far from prepossessing. The sites of potential development may be occupied by stables, blacksmith shops or tiny dilapidated houses of the most flimsy and tumbledown character or there may be small dwellings, old but structurally sound, that need only judicious remodelling, and sometimes but little of it, to render them thoroughly habitable, comfortable and highly attractive. In either case, whether architectural reclamation involves building anew or only a degree of alteration and re-adjustment, it requires but the power to visualize, coupled with ordinary sound real estate judgment, to be able to appreciate the waiting opportunities. While many possibilities in this direction have been eagerly seized upon and made the most of in the cities mentioned, it is safe to say that the field open for this sort of improvement has been scarcely more than entered upon.

In support of this statement may be cited the facts as they appear, both in



LIVING ROOM AND GALLERY—OWN HOUSE, LIME STREET, BOSTON.

Richard Arnold Fisher, Architect.

the shape of actual achievements in architectural reclamation and in the physical possibility that invites improvement. In every American city whose age has passed the century mark there may be discovered attaching to certain favored localities a distinctive atmosphere, subtle to be sure, and well-nigh baffling of analysis, but strongly individual, nevertheless, and not to be ignored as a negligible influence. Beacon Hill in Boston has such an atmosphere of its own and has it to a marked degree. It is altogether too elusive to define in terms of logical exactitude, but anyone who has spent much time in Boston cannot but be conscious of it, especially while passing along Mount Vernon street or through Louisburg Square.

Boston people have felt this mysterious force attracting them and there has been a noticeable movement back to that district on the part of those who prefer to live there in modest elegance rather

than in ampler surroundings in a locality which the casual observer, unaware of Beacon Hill's pervasive charm, might deem physically more attractive. Quite apart, however, from this indefinable but potent allurements, Beacon Hill has very material advantages to offer in its quiet and privacy in the heart of the city, along with ready accessibility to all business and social activities and in its proximity to the Common, the Public Gardens and the Esplanade. It only remains to find eligible sites for architectural improvement, and these are not wanting in the many small streets that the oversight of a former generation passed by in a period of rapid expansion to the west along Beacon street, Commonwealth avenue, Marlborough street and other streets in that neighborhood. What has actually been accomplished in the way of rendering the small streets of Beacon Hill attractive for residential purposes we shall see in following paragraphs.



DETAIL OF LIVING ROOM AND STAIR-
OWN HOUSE, LIME STREET, BOSTON.
RICHARD ARNOLD FISHER, ARCHITECT.



ENTRANCE HALL—OWN HOUSE IN
LIME STREET, BOSTON, RICHARD
ARNOLD FISHER, ARCHITECT.



HALLWAY FROM DINING-ROOM TO STAIRS
—OWN HOUSE IN LIME STREET, BOSTON.
RICHARD ARNOLD FISHER, ARCHITECT.



HALL FIREPLACE—OWN HOUSE IN
LIME STREET, BOSTON. RICHARD



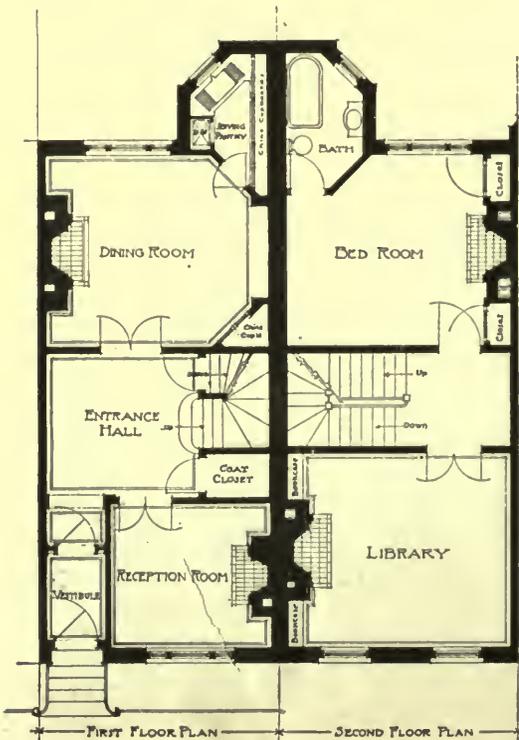
LIVING-ROOM—OWN HOUSE IN
LIME STREET, BOSTON. RICHARD
ARNOLD FISHER, ARCHITECT.

The beginning already made has many useful lessons to teach and augurs well for the future of architectural and economic development upon the lines marked out.

Alluding once more to the influence of a sentimental attachment or of a characteristic local atmosphere and charm in directing attention to the reclamation of neighborhoods and streets that the march of improvement and expansion has swept past and left untouched, we turn to examine Philadelphia's opportunities for architectural renewal of unproductive or decadent areas. Architectural phenomena often find their ultimate explanation in social or economic conditions and in the present instance a slight digression is necessary to show why the strong desire to live within a certain area has started a train of remodelling and made architectural reclamation the object of serious effort.

No one of Philadelphia's many foibles and traditionary prejudices causes more amusement or perplexity in the minds of non-Philadelphians than the generally accepted convention that one must live south of Market street in order to be *au fait* socially or even respectable. No end of fun has been poked at Philadelphia on this score. The fact, however, remains; the feeling does exist and it would be an easy matter to pick out a number of instances in which *nouveau riche* families, hailing from north of the mystic line drawn along the middle of Market street, have sought a place of abode on Walnut, Locust or Spruce streets or on one of the eligible cross streets in their vicinity as a first step toward winning a quasi-recognition in polite society. In the early days it was not so and it would not be difficult even now to find on the taboo north side plenty of estimable people of impeccable birth and breeding whom the veriest snob would kow-tow to did he know their family antecedents, while Arch street, well within the memory of the present generation, was still a stronghold of the old Quaker element.

One can readily see why the coming of the elevated railroad and manufacturing establishments made a difference in some districts, but others that are physically acceptable languish under the blight of social ineligibility, while places of less outward attraction are eagerly sought for the distinction that residence in them is supposed to confer. One can also readily see why the really old section of the city, with its many remaining landmarks and characteristics of Georgian date, should exert a powerful charm, but to understand what must to some seem merely a caprice of snobbery one must know a bit of history, know that many years ago it so chanced that the lower ends of Chestnut, Walnut, Spruce and Pine streets with the intersecting cross streets in the vicinity constituted what may be termed the "court end" of town, that the course of residential progress lay in a westward line as business gradually monopolized the east end, finally, that in Philadelphia and Boston, the "two English cities in

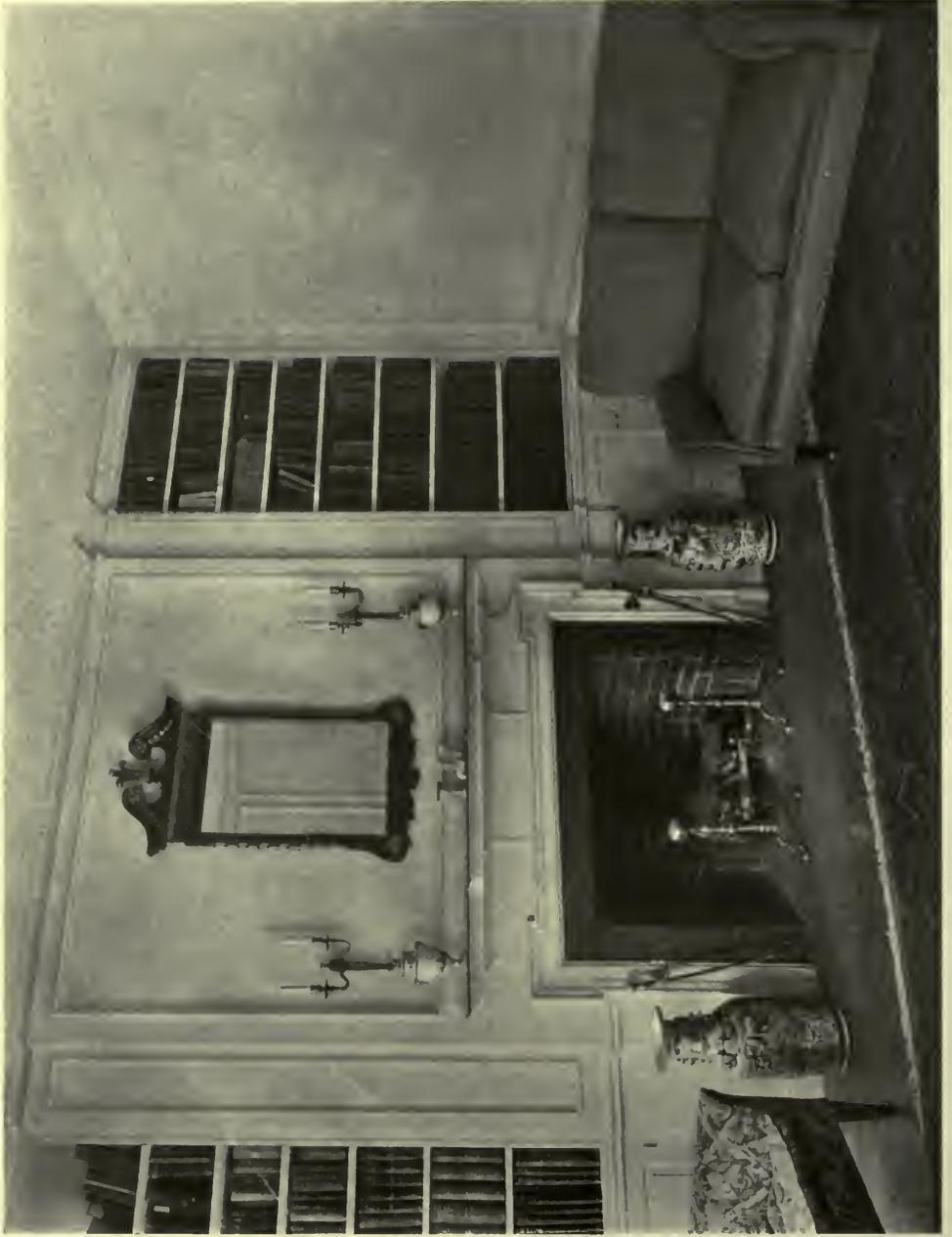


TYPICAL FLOOR PLAN IN BRIMMER STREET HOUSES.

Richard Arnold Fisher, Architect.



LIVING-ROOM—OWN HOUSE IN
LIME STREET, BOSTON. RICHARD
ARNOLD FISHER, ARCHITECT.



TYPICAL PARLOR OF SMALL HOUSE IN GROUP—
LIME AND BRIMMER STREET HOUSES, BOSTON



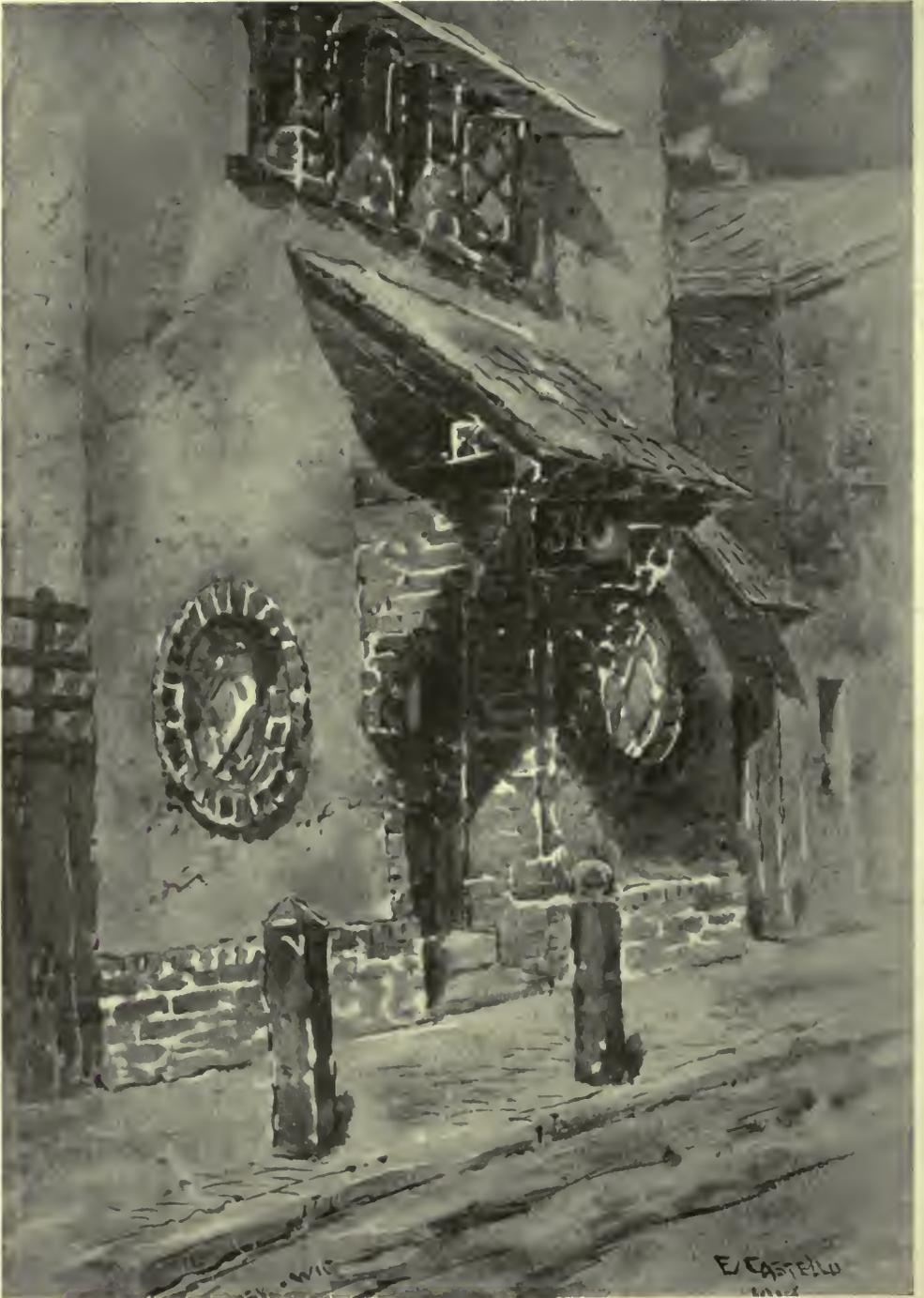
SMALL HOUSES IN MT. VERNON STREET, BOSTON. RICHARD ARNOLD FISHER, ARCHITECT.



FRANKLIN INN CLUB — DEAN AND
ST. JAMES'S STREETS, PHILADELPHIA.
FRANCIS D. CALDWELL, ARCHITECT.



DOORWAY DETAIL—FRANKLIN INN
CLUB, PHILADELPHIA. FRANCIS
D. CALDWELL, ARCHITECT.



From a water color sketch by Eugene Castello.

MASK AND WIG CLUB, QUINCE
STREET, BELOW SPRUCE, PHILA-
DELPHIA. C. L. BORIE, ARCHITECT.



POOR RICHARD CLUB —
DEAN STREET, PHILADELPHIA.

America" as Freeman called them, a strong residuary leaven of British conservatism and devotion to tradition has always largely influenced the reckoning of social status by an hereditary standard of birth and breeding rather than by the fortuitous standard of mere wealth.

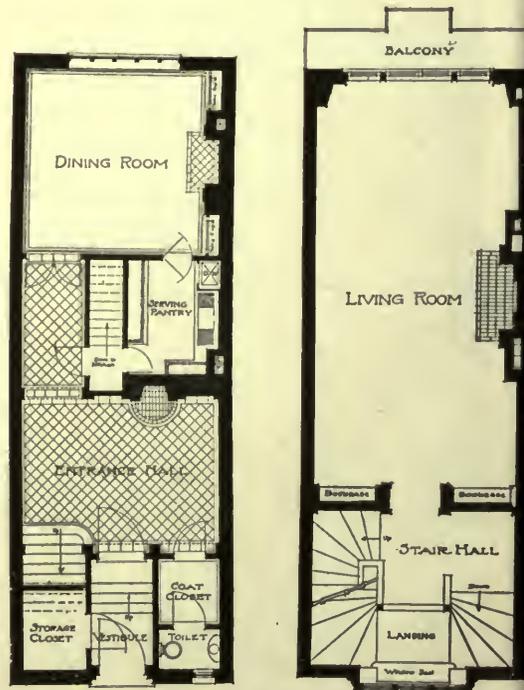
One may pooh-pooh this influence and this explanation if one pleases, but the proof of its reality and power is to be found in real estate values in that section of the city where so many of the descendants of those who used to live in the "court end" of the city have elected to have their present place of abode. Thus also may be explained the tendency to the architectural reclamation of the small streets in that favored neighborhood and therein lies the interest for us and the connection with the subject under discussion that the foregoing explanation was needed to elucidate. Having grasped the complex nature of the motives that prompt to the architectural regeneration of the small streets within a restricted area, it remains to note the present condition of those streets, what opportunities they offer and what has been thus far accomplished.

According to William Penn's scheme the city was laid out like a gridiron with the principal thoroughfares intersecting each other at right angles. This gridiron plan was still further cross-hatched by numerous small streets or alleys running, also at right angles, between the larger streets. While there was still plenty of room for development along the principal streets these small back streets were given over to stables and the dwellings of mechanics, exceedingly simple and unpretentious, but soundly built and oftentimes with a touch of that modest architectural elegance that remained as a heritage from the Georgian builders.

In not a few instances these little houses have fallen into the hands of an extremely undesirable class of occupants and occasionally a condition of squalor and dilapidation prevails so that their presence within a few feet of homes of wealth and refinement is altogether anomalous even though the occu-

pants of the large houses turn their backs and forget the existence of the lesser homes until a brawl of drunken negroes or some similar disturbance at their back gates unpleasantly compels their attention for a moment. The source of annoyance, however, contains the germs of remedy and the remedy has begun to appear in a process of architectural reclamation that is assuming such proportions that we cannot afford to overlook its record and the forecast of future development that it suggests.

Following the order in which the accompanying illustrations occur, the reader may first see a part of the work of reclamation already accomplished in Boston after the plans of Richard Arnold Fisher, architect. The houses illustrated are on Lime and Brimmer streets in the Beacon Hill section, and were erected by the Brimmer Street Trust upon ground that was formerly occupied by stables, small blacksmith



FIRST AND SECOND FLOORS—OWN HOUSE
IN LIME STREET, BOSTON.
Richard Arnold Fisher, Architect.



TYPICAL SMALL HOUSE—
SMALL STREET IN OLD PART
OF CITY, PHILADELPHIA.

shops and other little buildings of tumbledown aspect and dilapidated condition. In this case the reclamation had to be effected entirely by demolition and building anew.

The problem presented was interesting in many ways, but particularly in respect of the size of the lots. They were originally small and it was decided to keep them so. The average size is eighteen feet by sixty feet. Notwithstanding this limitation excellent results have been gained. Regarded from the exterior, the houses in both Lime and Brimmer streets present a reassuring dignity of mien that dispels any apprehensive uncertainty as to the possibility of making the small house an architectural factor of importance and interest. Studied from within, they show praiseworthy ingenuity in getting a great deal of space within a very small compass. As may be imagined, there is no allowance for waste room.

Although the frontage of the block of houses on Brimmer street is treated as practically one architectural unit, there is enough individuality in the treatment of the several houses to preclude the charge of monotony. Furthermore, considered together, their number supplies a cumulative force and they acquire the effect of a large building. The mode of architectural expression chosen is quite in keeping, through its late Georgian characteristics, with the rest of the larger houses in the surrounding district which nearly all show unmistakable traces of Bulfinch influence or the marks of a slightly earlier period. No startling or flighty effects have been attempted and the whole row is instinct with an air of well-mannered sanity and substantial comfort. Before passing on to other points, one cannot fail to note with pleasure several agreeable touches of interest that have been added in the shape of the iron area and step railings and the balustered piercings of the brick coping on the two projecting end houses. This same coping is reminiscent of the British method of employing such a device to screen dormer windows and the slope of the roof from view and present a finished front to the street.

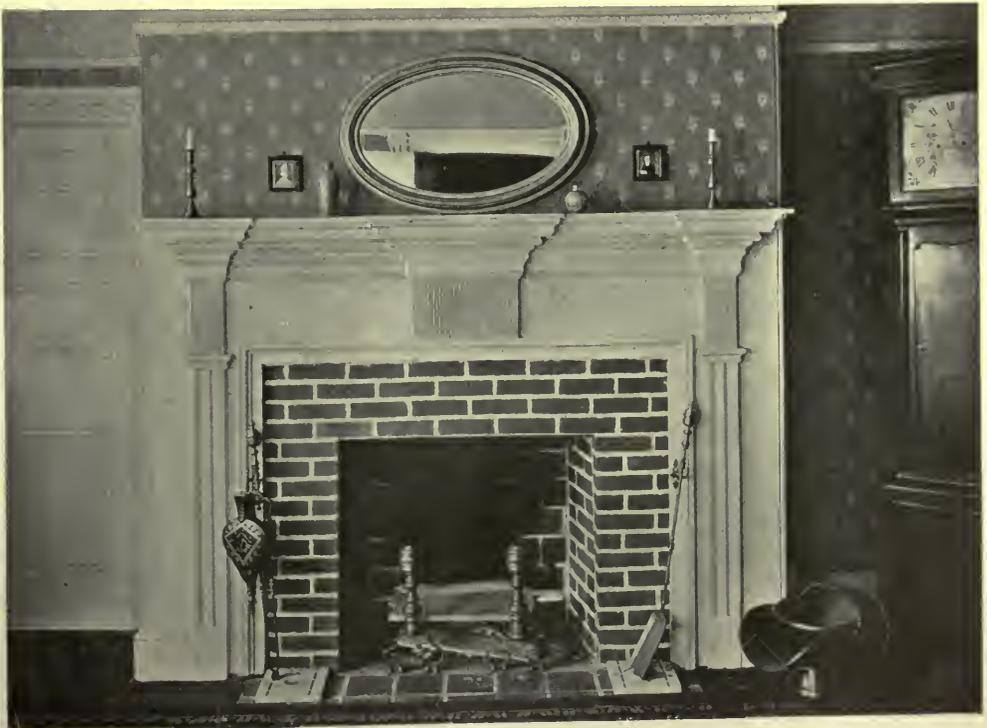
With the Lime street houses, just around the corner from those in Brimmer street, there was the same limitation in the size of the lots, all of which are small. In this connection the architect's own house is particularly significant, as Mr. Fisher designed it largely "as an object lesson to show how a house can be spacious in fact as well as in appearance on a very small lot."

Upon examining carefully the floor plans and the illustrations, the reader will see how admirably Mr. Fisher has succeeded in proving this thesis. There is nothing cramped in the appearance of the exterior and within there is such an agreeable atmosphere of both breadth and height that no one would fancy the architect had been hampered by the strait bounds of the property lines. The house shows conclusively that dignity and spaciousness are not matters necessarily of size. Most of those who read this can no doubt recall upon a moment's reflection, little rooms they have seen that seem large and full of dignity and, on the other hand, large rooms that seem small. If they analyze their impressions they will see how all-important is the consideration of relative scale and proportions. Mr. Fisher has so managed his proportions and detail that all contribute to the effect of spaciousness. He has achieved his purpose with restraint and without apparent effort and is thereby entitled to all the more credit in coping with a difficult problem where any evidence of palpable striving for effect or any resort to "stunty" expedients would have been fatal to the result.

Besides showing that dignity and space are both attainable in a small city house, Mr. Fisher has adroitly contrived his rooms so that they furnish well and thereby contribute to the general impression of amplitude. Free, unbroken wall spaces help greatly in this respect, while the large mullioned window at the end of the living-room, consistent with the seventeenth century English architecture of the rest of the house, admits a flood of light and emphasizes the principle, which we in America are too apt to ignore, of admitting an abundance of uncurtained light at one place. Inci-



LIVING ROOM—TYPICAL OLD SMALL HOUSE, PHILADELPHIA.



MANTEL DETAIL—TYPICAL OLD SMALL HOUSE, PHILADELPHIA.

dentially, it may be added that having secured favorable conditions for effective furnishing, Mr. Fisher has shown excellent judgment in the choice and arrangement of his furniture in keeping with the architectural character of its setting.

Another point to be borne in mind in connection with small houses of the type under consideration is that it is better to have a few rooms, well proportioned and of good dimensions, rather than a larger number of less effective rooms some of which are not used to the full extent that they might be. With fewer rooms, carefully planned to meet all domestic needs, it is possible to use fully every available inch of space, as must be the case if the small, compact house is to be a thorough success. Many of the best houses of our own Colonial period, and large houses at that, had comparatively few rooms, far fewer than would have been the case in most houses of equal size designed today, but our forebears found it not inconvenient and managed to observe with ease all the amenities of polite social life and we can readily accommodate our manner of living to the same conditions.

The two small houses in Mt. Vernon street whose exteriors are shown in one of the illustrations, also designed by Mr. Fisher, are full of interest and suggestiveness for the treatment of such problems. They are almost severely plain and unpretentious, but several pleasing and effective touches, compatible with their studied simplicity, have been added in the form of semi-circular balconies with plain iron railings before the tall second floor windows, the recessed bays in which the windows are set and the stone string course crossing the brick wall at the spring of the bay arches. On comparing them, however, with the block of houses at the corner of Lime and Brimmer streets, one cannot help feeling how much more satisfactory it is to deal with a reclamation project of some extent rather than with scattered cases. It is often urged that it is scarcely worth while, from a financial point of view, for a busy architect to bother with small houses. In isolated cases this

may or may not be true, but that objection cannot validly be made where the operation covers a considerable extent of ground and the architect's fee is not a picayune affair. Furthermore, such an operation provides a favorable opportunity for constructive handling that is impossible where there is only a very small frontage to work upon. With reference to the cost of the houses in Lime and Brimmer streets, it is not permitted to state the exact figures but only to say that the outlay involved was extremely moderate, altogether commensurate with the size of the lots and quite within the reach of those to whom residence in reclaimed districts offers attractions.

Turning now to examine the progress of the architectural reclamation of the small streets in Philadelphia, we find that the process has been in great measure sporadic. One of the few streets that has shown any consistent and continuous development in this direction is Dean street, or Camac, as it is now called, running south from Walnut between Twelfth and Thirteenth and, in its reclaimed portion, almost wholly given over to small clubs. There are the Business and Professional Men's Club, the Franklin Inn Club and the Stragglers' Club, all occupying old buildings that have been more or less remodelled. The most pleasing architecturally and the one to which most has been done is the Franklin Inn Club, situated at the intersection of Dean and St. James streets, neither of which is wide enough to accommodate more than one vehicle. This circumstance will explain the presence of the green fender posts along the curb to restrain a carter's temptation to drive up on the narrow sidewalk upon meeting a wagon coming in the opposite direction instead of one or the other having to back ungracefully out of the street. These posts, besides fulfilling a utilitarian purpose, serve as a reminder of the Philadelphia of Franklin's days, for they are the successors of those mentioned by William Black, one of the Virginia Commissioners who visited Philadelphia in 1744 and recorded in his diary after having wine and



REMODELED FRONTS—OLD HOUSES IN LATIMER STREET, PHILADELPHIA.



SMALL DWELLING HOUSES—RECLAIMED PORTION OF SMEDLEY ST., PHILADELPHIA.

dined too well upon one occasion: "I grop'd my way to where I lodged after having Butted against some Posts on the Sides of the Pavement."

The reclamation of the Franklin Inn Club was more in the nature of a restoration than anything else. The general contour of the old dwelling houses from which it was remodelled suggested the treatment adopted. The exterior was coated with grey roughcast stucco, throwing the white doorway, window sashes and cornice and dark green shutters into strong contrast. Beside the doorway hangs a bronze shingle bearing on either side in relief the head of Benjamin Franklin, modelled by Dr. R. Tait MacKenzie.

In the next block, beyond Locust street, a whole row of small dwelling houses of early date has been converted into club houses beginning with the quarters of the Sketch Club at the corner of Latimer street and including the Coin d'Or, the Poor Richard Club and the Plastic Club. Little has been done to the exteriors of these houses save painting and the making of necessary repairs. It is gratifying to note with reference to these clubs that the opportunity for improvement presented by the backyards has not been neglected.

The other instance in which a consistent effort at reclamation has been made is in Carlisle street, a thoroughfare running for one block from Pine street to Lombard. Here a row of old and uninviting brick dwelling houses was taken in hand by a trust company, repaired, slightly altered and painted so as to be thoroughly attractive and then let at a reasonable rental to desirable tenants. In some cases the alterations were designed to suit the wishes of the tenants. The experiment proved so successful and the character of the neighborhood was made so agreeable that the row has been dubbed, not inappropriately, "Pomander Walk."

Other attempts at reclamation, though scattered, have been numerous and successful. Many of the small houses are so staunchly built that, so far as the exteriors are concerned, they require only well-designed woodwork for the win-

dows and doors, paint, the addition of proper cornices and any other minor items of embellishment that personal taste may dictate, to transform them into desirable places of residence. As a fairly representative example of this sort of thing may be cited the houses in Latimer street. At the left side of the illustration may be seen what the houses were before reclamation, while at the right the result achieved at little cost speaks for itself. The reclamation of these houses is typical of what has been done with scores of others.

The amount of interior alteration depends, of course, upon the inclination of the occupants, but time and again the inside arrangements are susceptible of easy readjustment and the woodwork is so good that little has to be done beyond painting and papering and the addition of bathrooms and plumbing. The little house of which the exterior and interior and a mantel detail are shown required only such items, and it is only one of many. It is hardly fair to cite this instance, where so little has been done, as a case of architectural reclamation, but it serves to show what a groundwork there is to work upon and how rich it is in promise under sympathetic handling.

Altogether apart from architectural considerations, in this process of redeeming the oversight of a former generation, must be reckoned the marked advance in real estate values invariably consequent upon the improvement of a neighborhood. In one small Philadelphia street of the sort previously mentioned there has been a notable and characteristic example of healthy and stable appreciation in the value of property.

For obvious reasons it is not expedient to name the street or indicate the individual houses that have been factors in this desirable change, but if anyone is sufficiently interested to inquire of reputable real estate brokers, the facts in each specific instance, backed up by exact figures, may readily be learned. Six years ago the property values in this particular street were moderately low, a normal condition for streets of this character. At that time began the process of reclamation through remodelling and the work has



OFFICE ON A STABLE SITE—OWN OFFICE, JUNIPER AND CHANCELLOR STREETS,
PHILADELPHIA.

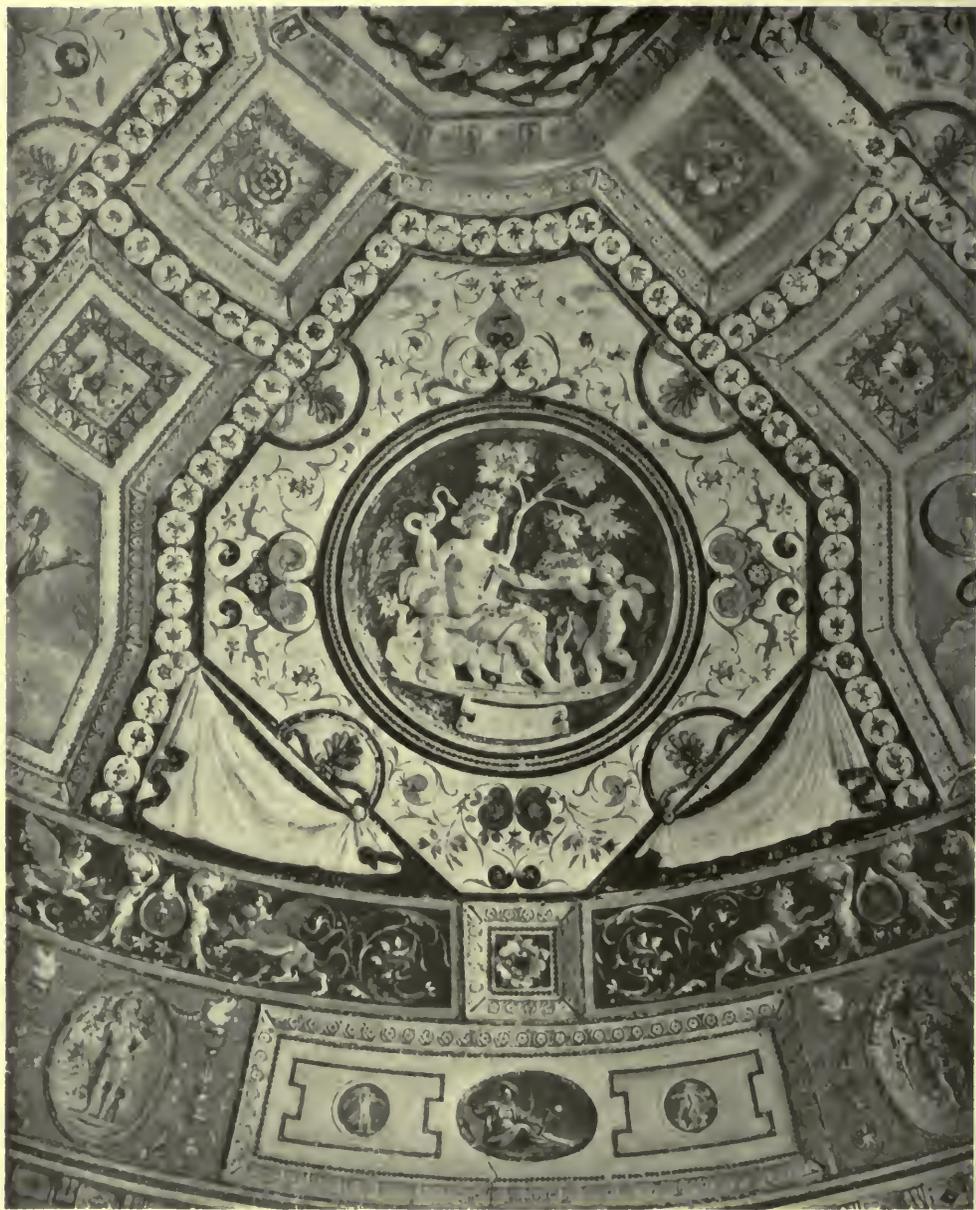
Mellor & Meigs, Architects.

continued since then with more or less regularity. During this period real estate values have slightly more than doubled, and, in the case of one property, the value has almost trebled. No more convincing proof of the commercial utility of architectural reclamation could be asked and the argument ought to appeal to those who are in the narrow habit of cavilling at anything as impracticable and visionary that cannot afford a demonstration in dollars and cents. Experience has proved time and time again, that it is well worth while, both architecturally and financially, to reclaim the small street and the tangible proofs are at hand in an enduring form.

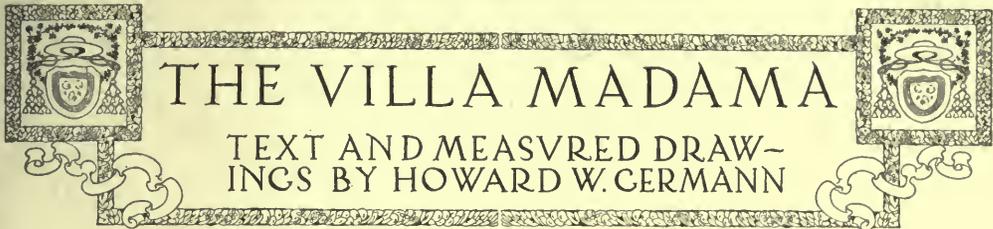
Whether the process of reclamation consists of remodelling or of building altogether anew, it is a work worthy the serious effort of architects, as may

be judged by the instances cited in Philadelphia and Boston, if it be one of the functions of architecture to render our every-day surroundings comely and our cities consistently and universally attractive without blotches and eyesores to detract from the beauty of the finer products of architectural endeavor.

The only obstacle to venturing upon the reclamation of small streets is the uncertainty regarding one's neighbors. In the cut showing the small dwelling houses on Smedley street may be seen an example of this. This objection, however, can be readily overcome by cooperation or by getting a trust company or some reliable corporation to undertake the project of redeeming a whole neighborhood, and the results so far accomplished indicate plainly that the game is worth the candle.



DETAIL OF DOME IN LOGGIA—
VILLA MADAMA, ROME.



THE VILLA MADAMA

TEXT AND MEASURED DRAWINGS BY HOWARD W. GERMANN

ARTICLE II.

THE loggia, or large vestibule, is the principal part of the villa and is the only part that was completed.* In fact, when speaking of the villa Madama today one usually has in mind the loggia and its decorations. That the works of Giulio Romano and Giovanni da Udine might be preserved the three large openings facing the terrace have been closed, and the light now enters through glazed sash above the spring of the arches.

Among the details introduced in the elegant decorations of the walls and ceiling of the loggia are animals, both in their natural and blended form, creatures part beast, part human, such as fauns, satyrs, centaurs, tritons and mermaids. There are genii and female figures that uncoil themselves from the scrolls of acanthus foliage—griffins, birds, lyres, flowers, clusters of fruit and an intermixture of variously shaped panels containing a profusion of joyous mythological deities, allegorical attributes or inscriptions. Frequently, too, appear the six balls of the Medici and the hat of the cardinal, the diamond ring to which Leo X. had added two hawks as supporters, and which Lorenzo de' Medici had adorned with three feathers, one white, one red and one blue, symbolizing faith, hope and charity, adding sometimes the word "Semper," signifying, according to Paolo Giovia, Lorenzo's constancy in his love of God. We find also the yoke used by Leo X as cardinal in 1512 and various symbolical objects forming parts of the

insignia of Giulio de' Medici, such as the blazing sun, the crystal ball and flames of fire.

Hittorff says: "In such works we are justified in saying that taste and richness of resource have reached their climax, for since, by the reintroduction of stucco, it was possible to blend the two effects of painting and sculpture the most distinguished artists carried the execution of the combined decorations to the highest perfection."

The appearance of grandeur given here to the smallest details, the grace and lightness of form and the charming harmony and brilliancy of color, whets our curiosity to know what this villa must have been like in the heyday of joyous reveling, when these openings were free and the light permitted to enter in its full transparency.

The loggia offers, not less than that of the Vatican, a choice example of the decorative painting of the sixteenth century, but the less extended loggia of the Villa Madama and the less frequent repetitions of the arched divisions create a less confusing effect, and the magnificent ceiling a more gratifying and charming influence, than does the loggia of the Vatican.

The ceiling of the loggia in the Villa Madama consists of a small dome on pendentives and two groined vaults, one on either side of the dome. Below the groined vaults, opposite the openings onto the terrace, and also in the west wall, are semicircular exedras or large niches containing smaller niches above which are rectangular panels with various Medici emblems. At one time in

*A restoration of the Villa Madama was made by M. Bernard, a French architect, in 1871, and is now in the Ecole des Beaux Arts in Paris.

the small niches were ancient statues which were probably selected by Raphael while he was in charge of the excavations at Rome. The bust of Jupiter of Versailles, now in the Louvre at Paris, at one time belonged to the Villa Madama, but this with many other statues was sent by the Farnese family to the King of France.

From the center of the loggia a passage leads to a semi-circular court which was once the principal entrance to the villa, but is now in such a damaged state that it is impossible to form a good idea of its original appearance. The living apartments are entered from the passage mentioned above and from the east end of the loggia.

Examining the photographs we see in the center of the dome the armorial bearings of the Medici and at the four ends of a cross formed by small panels a series of beautiful little pictures in which the elements are represented by figures of Jupiter, Juno, Neptune and Pluto. Jupiter is shown with the eagle, emblem of strength, and bearer of his thunderbolts, and with Ganymede his cup bearer; Juno is shown on a chariot drawn by peacocks and accompanied by Eros; Neptune is seen driving his chariot over the sea; and Pluto with Proserpina is shown among the Eumenides, daughters of Night.

Between these paintings upon a ground of imitated gold mosaics are white stucco figures in circular panels representing the seasons. The most graceful is Spring, to whom two cupids are offering flowers; Summer is represented by a female figure with a cornucopia supported by cupids; Bacchus, as Autumn, is seated on a wine cask, while cupids assist him with the vintage, and Winter is represented by Vulcan warming his hands at the flame from a tripod as Venus is preparing his nectar.

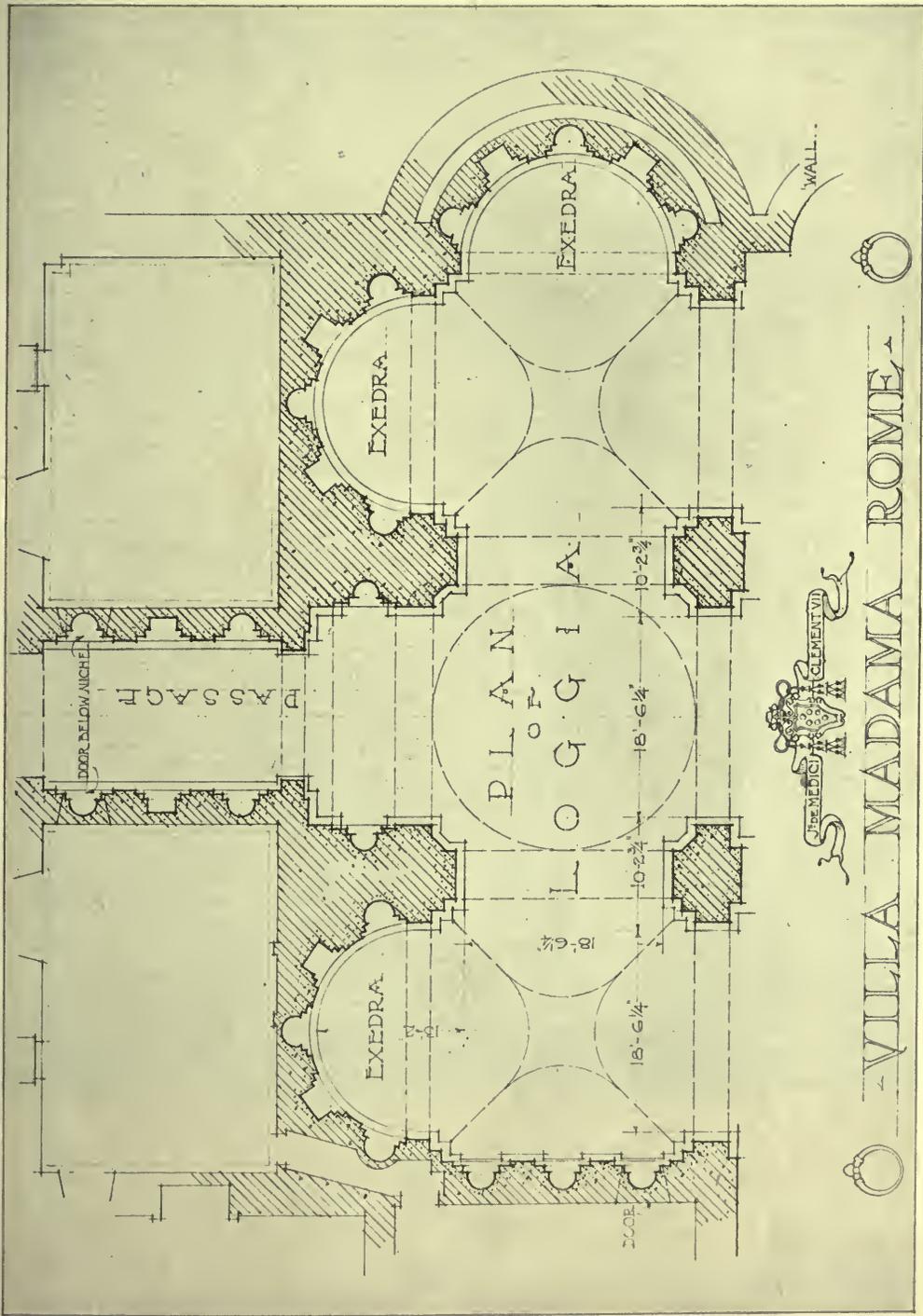
This rich center is bordered by a frieze subdivided into eight square panels, and in each of the subdivisions are two genii with bodies ending in acanthus leaves. They are engaged with panthers, griffins and similar animals and between the genii is the diamond ring of the Medici. Below this frieze a second circle encom-

passes the whole dome and is studded with small and elegant cameos in relief. In eight large oval cameos are the principal heathen deities, while in the smaller ovals are muses and other symbolical and mythological female figures, and in the small circular cameos, on either side of these, are similar but very small figures done in white stucco.

A delicate band with small brackets and diamond shaped panels divides this last circle from the pendentives which are filled with rich flowery arabesques. On two of these pendentives diagonally opposite each other we see the ring of the Medici and the three plumes added by Lorenzo; also the six balls of the Medici escutcheon, each occupying the center of a flower, and the hat of the cardinal surmounting the composition. The other two pendentives have arabesques interwoven with human figures.

Designs equally ingenious may be seen on the soffits of the two arches dividing the dome from the groined vaults. In the center of each soffit a mythological subject has been introduced. They are done in stucco on a light green background; in one is Apollo and in the other are Jupiter and Europa.

The two groined vaults have a symmetrical distribution of the decorations, the detail of one differing somewhat from that of the other. In the center of the west vault is Neptune upon a shell drawn by two sea-horses. This is done in white stucco upon a background of blue with golden rays. On the white field of the four divisions formed by the groining is a variety of colored arabesques similar in appearance to the Pompeian decorations, while the center of each of these divisions contains an oval panel with a painting and these four paintings make another interesting series. One picture, showing Daedalus constructing the wooden cow for Pasiphae, is delightfully executed and is the best of the four. Another shows the Garden of Venus as described by Philostratus. The study for this picture is preserved in the Academy of Dusseldorf and is ascribed to Raphael. The other two show cupids at play and astride the backs of swans. The arbors around the base of



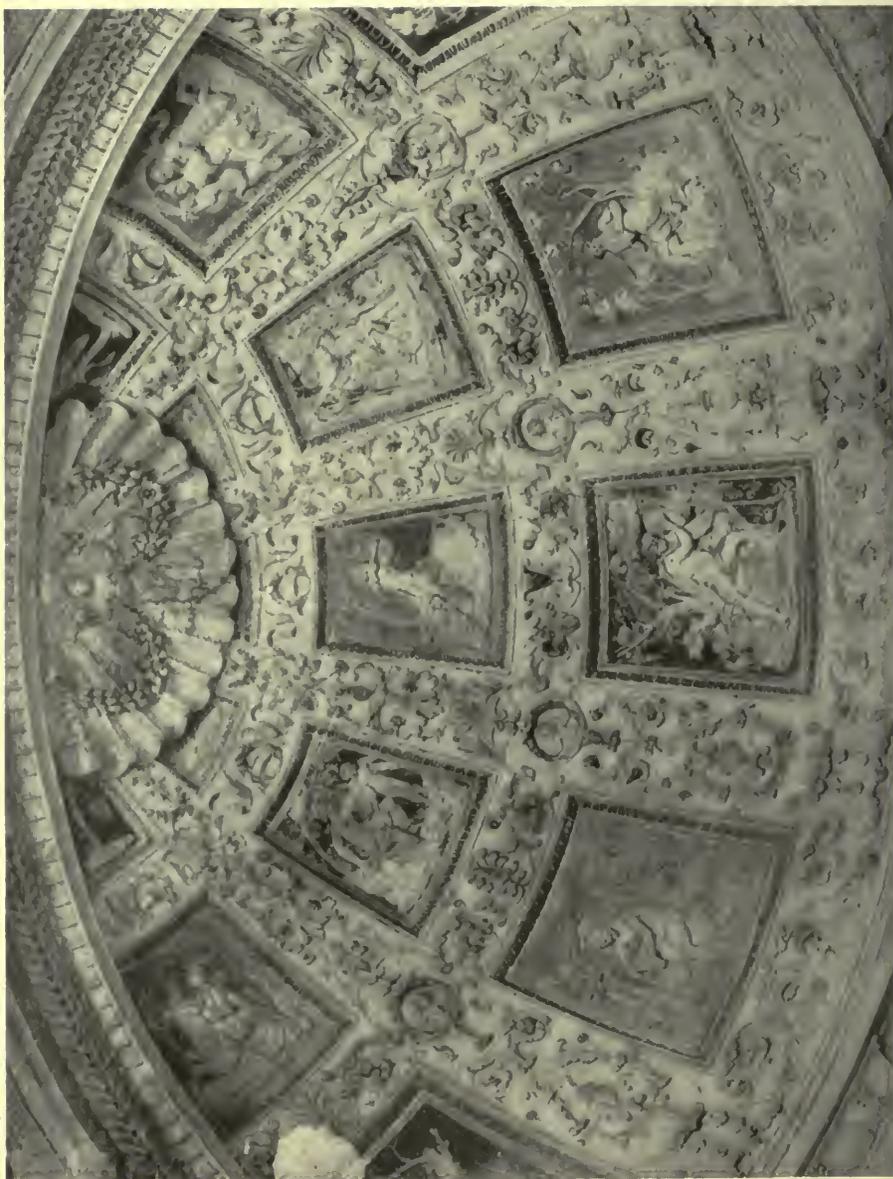
VILLA MADAMA ROME



CEILING OF THE LOGGIA—
VILLA MADAMA, ROME.



DOME IN THE CENTER OF THE
LOGGIA-VILLA MADAMA, ROME.



VAULT OVER LEFT EXEDRA IN
LOGGIA—VILLA MADAMA, ROME.



A PENDENTIVE IN THE LOGGIA
—VILLA MADAMA, ROME.



DETAIL OF VAULT OVER
LEFT EXEDRA IN LOGGIA-
VILLA MADAMA, ROME.



DETAIL OF VAULT OVER
LEFT EXEDRA IN LOGGIA—
VILLA MADAMA, ROME.



VIEW OF RIGHT EXEDRA IN
LOGGIA—VILLA MADAMA, ROME.

the vault contain sea-horses and children in a variety of attitudes.

Amphitrite occupies the center of the east vault, and the four paintings here are: "A Group of Stays;" "Achilles Among the Daughters of Lycomedes;" "The Parting of Penelope and Icarus," and "The Amorous Meeting of Hermaphroditus and Salmacis." The border around the base of this vault is divided by shields, bearing the emblems of Clement VII, genii, animals and graceful arabesques. Of exceptional beauty are the meanders of white stucco on both these vaults.

The large arch, between the loggia and the passage opposite the entrance, is also richly ornamented, and the skill with which Giulio Romano and Giovanni da Udine decorated the different parts of the villa is particularly noticeable here in small architectural compositions, such as niches feigning perspective, busts and graceful meanders. Two octagonal panels in this arch contain figures in relief; on the right Pan holding Hermaphroditus on his knees, and on the left, directly opposite, three fauns seated about a table. The arabesques on the pilasters are done in a slight stucco raised only here and there from the background.

The side walls of the passage have a series of niches similar to the exedras and here below a mask of Medusa is the signature of Giovanni da Udine.

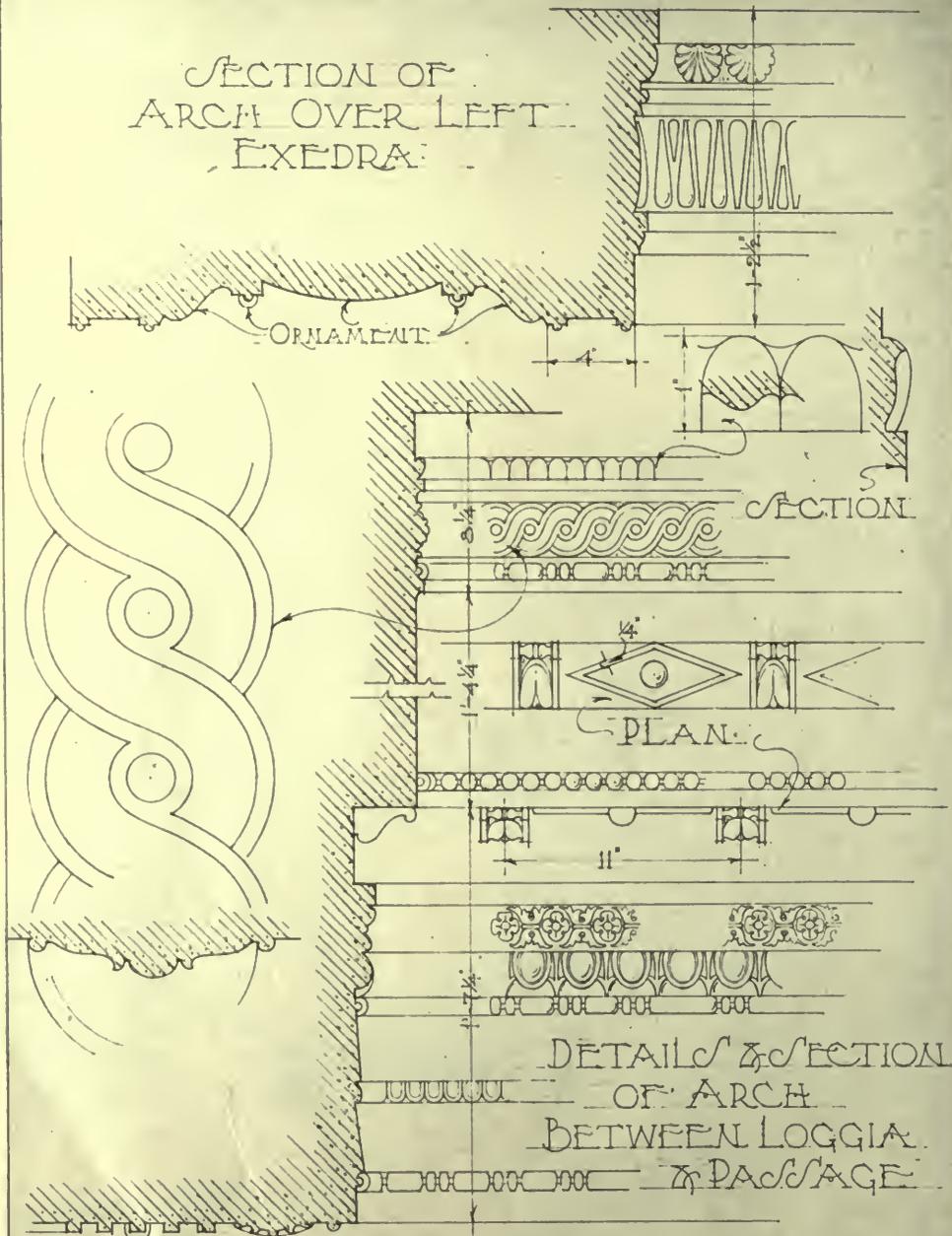
The vault over the left exedra is extremely interesting. At the top upon a shell is Victoria holding in her hands corn-ears and poppies, the attributes of Ceres, and grapes, the attributes of Bacchus. Polyphemus' love for Galatea is the theme here for the decorations in ten nearly square panels bordered by rich arabesques (shown on the accompanying photographs). On either end of the upper row nymphs are shown, being carried over the sea by centaurs; the one at the left represents Calm—the lyre in the hand of the centaur suggests this, while the one on the right represents Tempest—the hair of the centaur and the drapery of the nymph are being blown by the storm. In the second picture on the left in the top row Venus is sending Cupid to Polyphemus to stimulate the Cyclops' love for Galatea, while the central picture

in both the upper and lower rows shows the love-stricken Polyphemus striving to disguise his rough exterior. In the upper one he is clipping his beard with a sickle, and in the lower he is harrowing his coarse locks with a comb. In these pictures we notice that the artists have shown Polyphemus with two eyes and did not slavishly hold themselves to the classical description of him as a monster with one eye in the center of his forehead.

At the left end of the lower row the Cyclops is seen sitting on a rock training a young bear that he is to present to his beloved as a plaything. This motive we find first spoken of by Theocritus, from whom the later poets and authors took it. The next panel shows the Cyclops looking at his coarse features in a pool, and on the opposite side of the centre he is singing of his love for Galatea. In the panel above this we learn that the efforts of Polyphemus are all in vain, for here the object of his love is sitting on the knee of his rival, Acis. Polyphemus' revenge is shown in the lower right-hand panel; he is hurling a rock upon the unfortunate Acis, and Galatea is seen hurrying away. This whole cycle reminds one of the "Myth of Psyche" in the Villa Farnesina at Rome, particularly the panel in which Venus is sending Cupid to Polyphemus, although in the Farnesina it is woven into a different mythcycle following the accounts of Apuleius, a Latin author of the second century much read during the Renaissance. This motive was well known to the ancients in song and picture, and it is found on numerous vases and paintings in the lower part of Italy. The Renaissance became acquainted with it from the Roman poet Ovid, who introduced the rape of Proserpina by Pluto in this manner.

The vault over the right exedra is crowned by an elaborately decorated shell from which hangs a curtain and garlands supported by heads of strange animals, while animals still stranger are shown in low relief between the festoons. Below this is a series of panels of four, six and eight sides. Rosettes occupy the centres of the square ones and the others have figures in relief. In each of the four

SECTION OF
ARCH OVER LEFT
EXEDRA

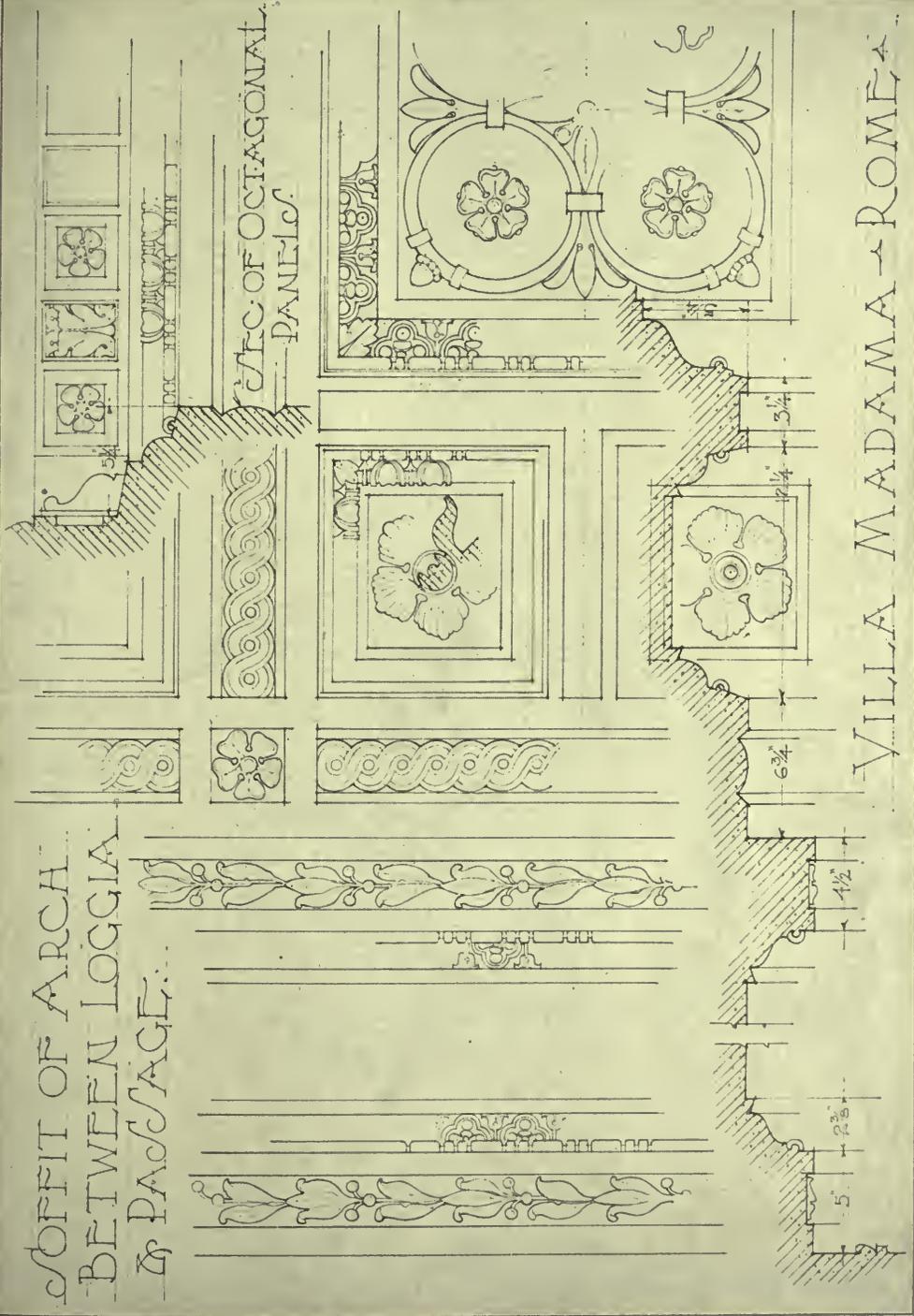


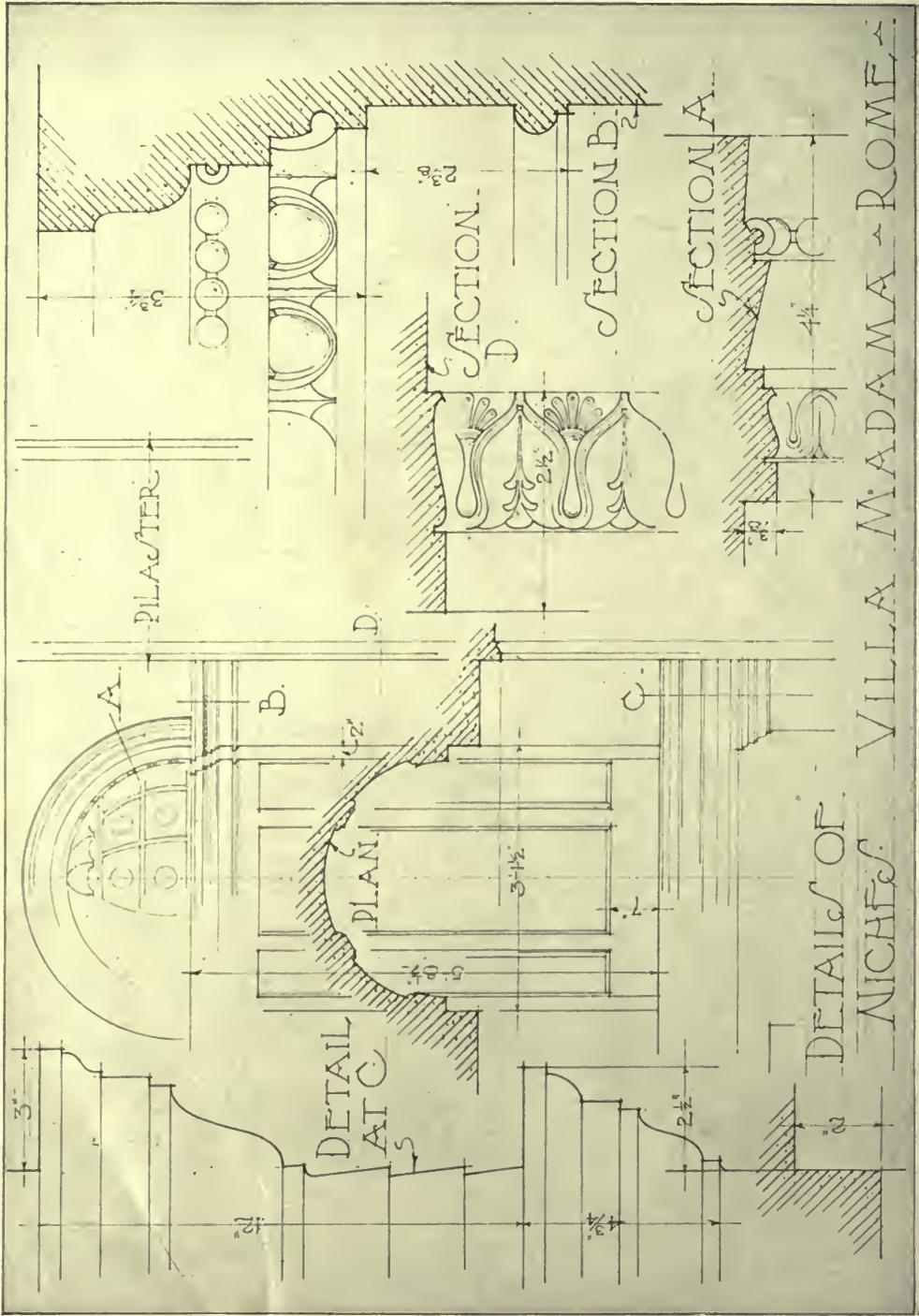
VILLA MADAMA - ROME -

SOFFIT OF ARCH
BETWEEN LOGGIA
& PASSAGE.

SEC. OF OCTAGONAL
PANELS.

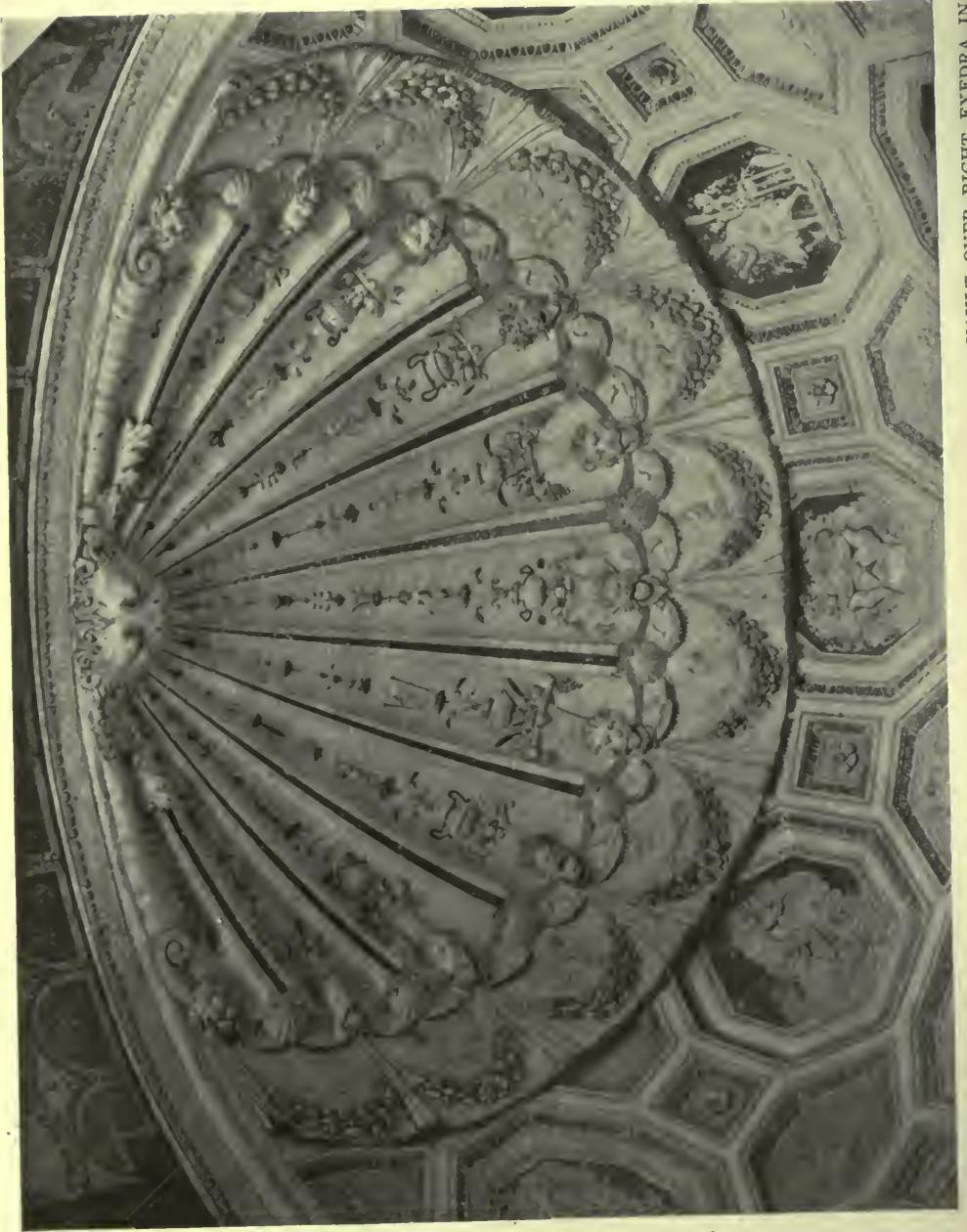
VILLA MADAMA - ROME.



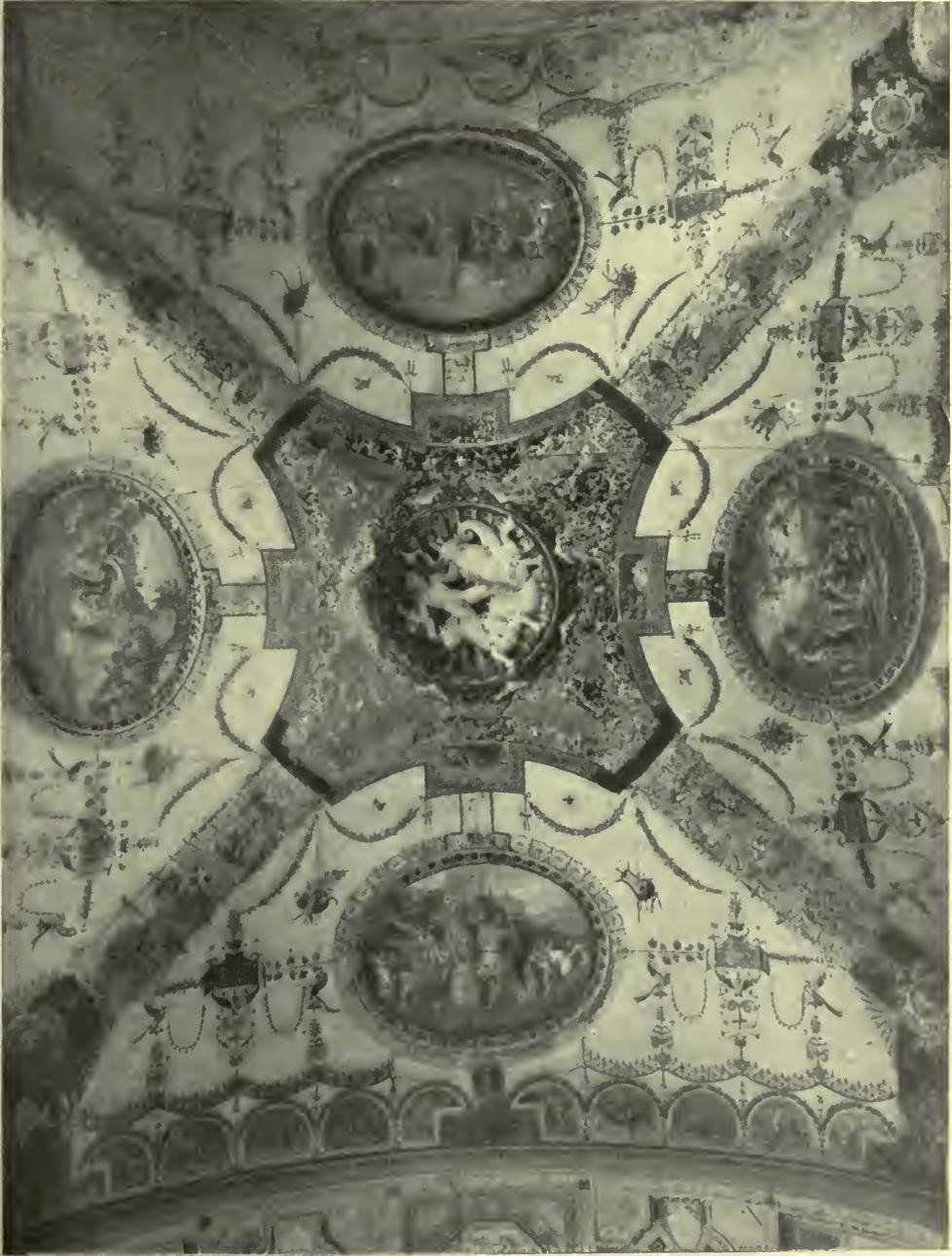


DETAILS OF
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VILLA MADAMA - ROME

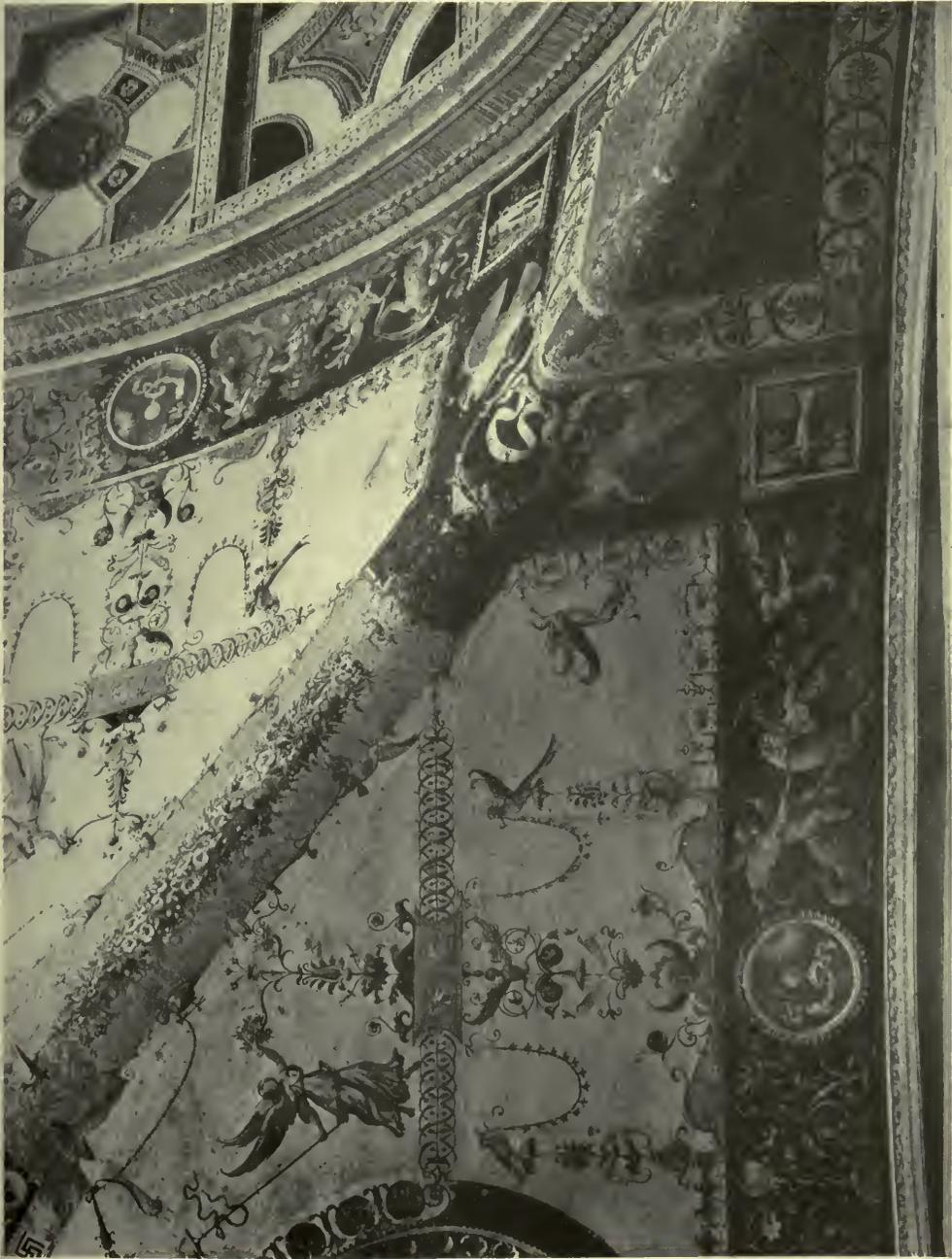


VAULT OVER RIGHT EXEDRA IN
LOGGIA—VILLA MADAMA, ROME.

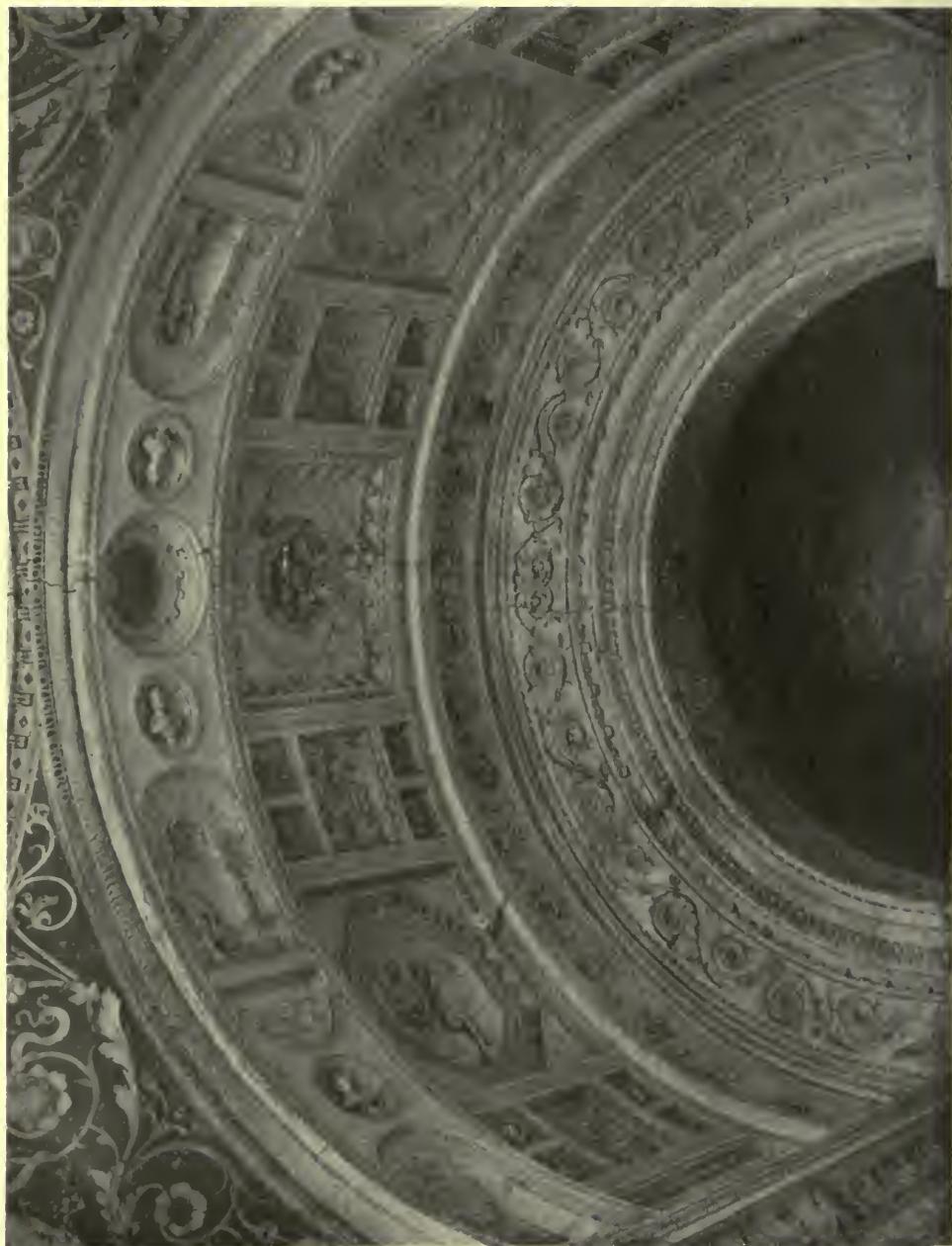


GROINED VAULT IN LOGGIA
—VILLA MADAMA, ROME.





DETAIL OF GROINED VAULT IN
LOGGIA—VILLA MADAMA, ROME.

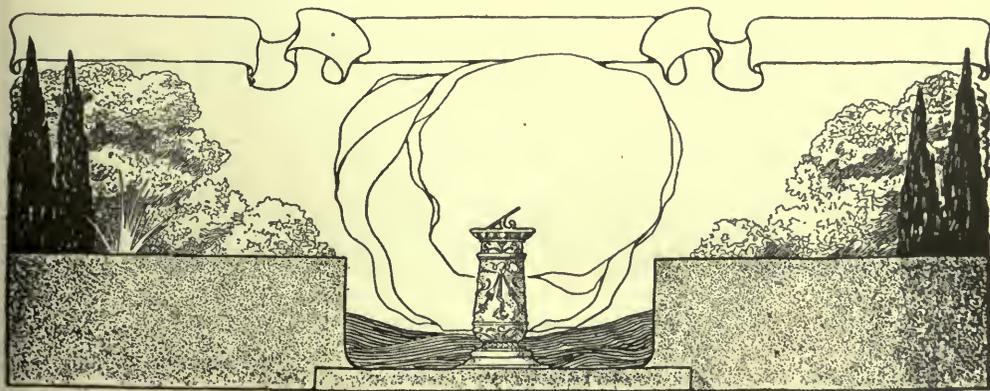


hexagonal panels is a river god in a reclining position, but only two of these are recognized, the Nile represented by a Sphynx, and the Tiber by the she-wolf and the twins, Romulus and Remus. Of the octagonal panels the central one contains genii and the four remaining panels of this row are devoted to Venus. On the right of the centre she is dancing around a tripod and in the picture next to this she is shown blowing a trumpet as she frolics with Cupid. On the left of the centre, Venus is standing with one foot on a helmet, while in the last panel she is shown holding a wreath in one hand while the other grasps a lance, the shaft of which is also held by Cupid. This last figure, according to Amelung, is the same as an antique figure on a relief which was at one time in the villa Borghese and which is now in the Louvre. This motive was also used by Lorenzetto on the bronze relief in the Chapella Chiga in the church of Sta. Maria del Popolo. The panels of the lower row, partly cut off by the cornice of the exedra, contain reclining figures, but it is difficult to determine what these represent.

There is hardly anything left of the decorations on the vault of the exedra at the west end of the loggia. A large shell covered the upper part, and on this shell were the cardinal's hat and ara-

besques, where again the centre of six large flowers contained the six balls of the Medici escutcheon. Besides parts of the shell, two panels are still left, one round and the other square. In the square panel we again find the word "Semper." The lower part of the exedra has suffered severely from dampness, for it is built into the side of the hill and water has seeped through and caused much of the stucco to fall off the walls.

In one of the rooms of the living apartments a frieze of slight interest is preserved, while in another room is a decorated ceiling, by Giulio Romano, with the Medici arms in the centre. The pupils of Raphael executed compositions similar to those of the Villa Madama in Rome, Mantua, Venice and Genoa, and in these reached the full development of their master's style; but with the revolt against the finer rules of the Renaissance which followed shortly after the Sack of Rome in 1527 and marked the beginning of the Baroque period, came more massive compositions. Patrons, stimulated by the examples of the popes, desired vast and showy decorative works with a sumptuous parade of superficial ornament; this the artists attempted to supply. The delicate kind of decoration full of seriousness was no longer followed; the love of false magnificence had replaced the feeling of real grandeur.





FRONT DOOR AND PORCH—OWN
HOUSE, NEW CANAAN, CONN.
ELECTUS LITCHFIELD, ARCHITECT.



SOUTH FRONT—OWN HOUSE, NEW CANAAN, CONN.
Electus D. Litchfield, Architect.

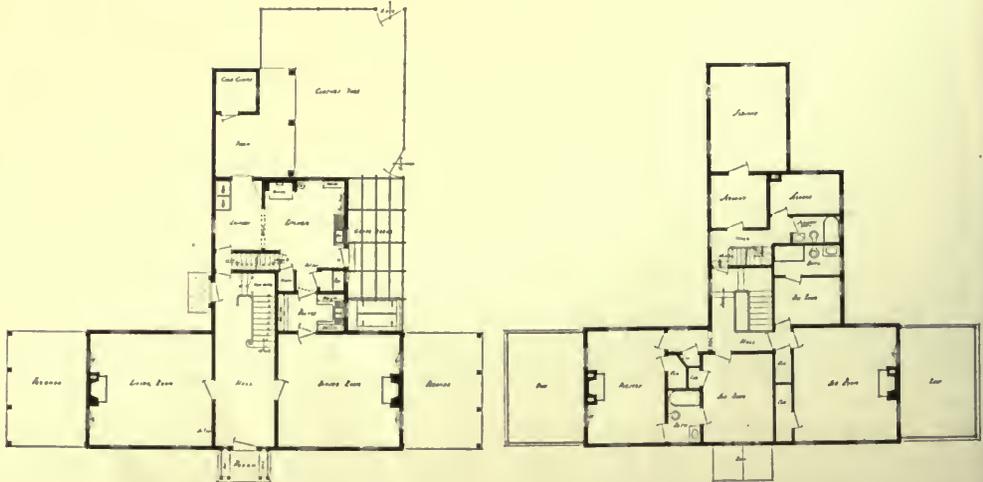
AN ARCHITECT'S COUNTRY HOUSE

& Residence of Electus Litchfield,
New Canaan, Connecticut &

By Harriet T Bottomley

I HAVE before me the very delightful task of writing about the country home of Electus D. Litchfield, Esq. "The House with the Blue Blinds," it is called, and it possesses all the sympathetic charm that one would expect of a house with such a name. Situated about one mile from the New Canaan station on a small plateau that seems to have been made for just this house, it lodges securely among the rolling, wooded hills about it and stretches its long, low, white arms above the valley that slopes away from its front drive, to the shore of Long Island Sound seven miles away. It is a pleasure to see, on approaching it from the highway, how perfectly it is in harmony with its New England surroundings.

Something over a hundred and fifty years ago the settlers in this part of the New World evolved a style of architecture adapted to this very country. It was the outgrowth of memories, more or less definite, of Georgian architecture at home in England, modified by totally new conditions of climate and materials. The Georgian details which were originally designed for execution in stone, had to be adapted and redesigned before they could be made effective in wood, which, from the days of the early colonies to the present time, has always been the cheapest and most abundant building material to be had in New England. A style of architecture resulted that is peculiarly American and very satisfying; classic in its inspiration, it is true, but exceedingly



LIVING ROOM PORCH AND FLOOR PLANS
 —OWN HOUSE, NEW CANAAN, CONN.
 ELECTUS D. LITCHFIELD, ARCHITECT.



VIEW FROM THE SOUTHEAST—OWN HOUSE, NEW CANAAN, CONN.

Electus D. Litchfield, Architect.

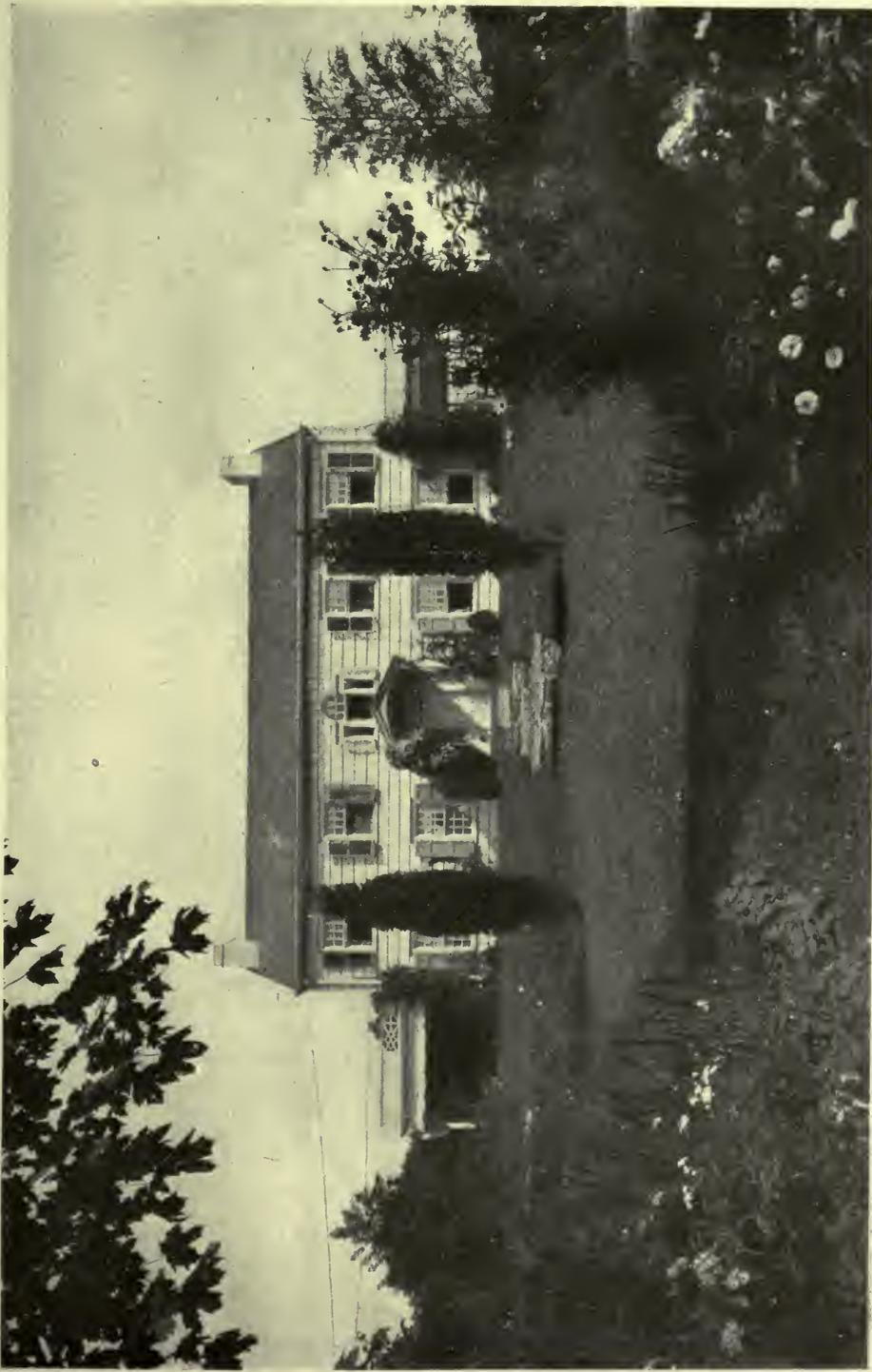
free in its readjustment of classic details, and unique in its development. Nothing has ever been designed that suited better, or as well, the New England landscape, and the life imposed by climatic conditions upon its inhabitants. Those designers of today are wise who follow the well-grounded traditions of the country and build upon the hillsides of Connecticut, long, low, white houses, inspired by the long, low, white houses of long ago. "The House of the Blue Blinds" is such a building.

It is unusually interesting also in that it is an architect's own home, planned and built for himself and his family to live in. Here we are looking at a building into which no interfering client obtruded his ideas. There was in this case, however, one consideration that stayed the imagination of the designer—the consideration of expense. For this house was built upon the firm foundation of common sense. Its prospective owner and its architect decided that, come what might, he would invest in his house and land only the capital represented by the

rent he had been paying for other people's houses. He had, to start with, a knowledge of what houses cost, and he modified his ideas and designed such a house as he thought could be built for his fixed sum of money, making certain compromises in order to bring down the cost. In time, as he chooses, he can add to and change his original to exactly meet his ideals. When reducing his estimates he wisely decided to cut nothing from his finished details. How many houses have been spoiled by cheap, coarse trim and bad mouldings. It is no easy matter to repair such damage, whereas it is always possible to add to what is simple but good. Therefore, cornices, doorways and leadings were carried out with the finest execution. But the cost was very materially reduced by certain omissions. Hardwood floors, for instance, were not laid, but the wide boards of the under flooring were left exposed and painted a yellow that recalls vividly old New England farm houses. The present mantels, though they undoubtedly have a certain quaint effect, are only temporary and are



VIEW FROM THE NORTH-OWN
HOUSE, NEW CANAAN, CONN.
BY SCOTT'S D. LITCHFIELD ARCHITECT



THE SOUTH FRONT-OWN HOUSE, NEW CANAAN,
CONN. ELECTUS D. LITCHFIELD, ARCHITECT.

to be replaced some day by handsomer ones. They were bought from a house wrecking company in New York, four of them for the sum of \$16. The building contractor's estimates were further reduced by replacing the proposed dressed stone coping of the brick porches by bricks stood on end in cement, by substituting cattle hair felt quilting over the studs and under the shingles for the proposed brick filling between the studs, and by using ordinary shingles doubled instead of the extra long, hand-split ones of the Colonial houses.

The first thing one feels on approaching this house is its absolute appropriateness to its site. The building is enclosed on its own plot of ground by a white fence of Colonial pattern. Its rear and side are toward the highway, and a private road leads around to the main entrance of the house, which faces the lovely view to the south. Informal visitors may enter from the side through a gate in the fence, from which a foot-path of irregular flat stones leads to the side door. This gate is an excellent point from which to study some of the charming details of the house. The cornice, so delicate in effect, is partially at least, a product of New Canaan. The frieze was seen by Mr. Litchfield on an old building in the neighborhood which was being torn down by its unappreciative owner, and copied by him on his own house. It is very simple in design, but exquisite in effect. It consists simply of groups of alternate reeds and grooves, the reeds being about two inches longer than their concave neighbors. This grouping was evidently derived from the Greek triglyphs. The perforated board brackets, taking the place of the classic mutules, in the cornice above the reeding in the frieze, add an interesting contrast of dark and light to the overhanging eaves. The fan-lights in the gable-end, and the lattice around the porch are worthy of notice here.

The main front of the house is delightful. Its porch, with the elliptical arch, slender columns and side lights, and the Palladian motive directly above, make a charming center to the composition of the simple facade with the double row of

large plain windows. The porches at either end are, of course, modern additions to this style of architecture, but they have been made so fine and light that they seem an appropriate and integral part of the design. They suit the style as perfectly as do other portions of the house that have been carefully studied from historic models.

The leadings around the front door are specially interesting from the point of view of their execution. They are not, by the way, made after the manner of European or later American leadings. They are true examples of early Colonial; that is, the glass is cut only by the main, structural wooden muntins in the design, and the merely decorative pattern in lead and wood is an entirely separate affair, set in front of the glass. By this method a very pretty effect is gained from the reflections of the pattern in the glass behind it.

The front door opens directly into a hall with dining-room and living-room on either side of it, as is usual in this type of house, but there is a very clever modification here of the typical Colonial plan which was developed from a wish of Mrs. Litchfield's when the house was still only a dream. She said she had always wanted a room with windows on three sides of it. This wish was the inspiration of the present plan, in which there are not merely one, but six rooms with windows on three sides of them. A glance at the plan will show that the main house is narrow, only one room deep in fact, each end room having three external walls pierced by windows. One difficulty presented itself. The hall, being only the depth of the main house, was shallow—too shallow comfortably to accommodate a generous flight of stairs as well as the doors into the rooms to the right and left. After some puzzling over this problem, the kitchen wing was placed directly opposite the front door, but slightly off axis, and the hallway was run back into it, the flight of stairs starting at the intersection of this wing with the main house. Instead of the usual back door opposite the front door, a side entrance was made opening on the stone walk already referred to. There are obviously



SIDE ENTRANCE—OWN HOUSE, NEW CANAAN, CONN.

Electus D. Litchfield, Architect.

great advantages in this over the typical New England plan, and for the site of the "House with the Blue Blinds," it could not be improved upon. By this arrangement the master's bedrooms, as well as the drawing-room and dining-room, get lovely views in three directions, and excellent crossdrafts. The house has the best possible exposure. It faces south, where the finest view is to be seen, and where the summer breezes come from; the windows to the north give free circulation, and the house is flooded with sunshine in winter.

Imagine the wide hall with generous doors of exquisite designs and workmanship opening to the right and the left. Old painted chairs, black with gold decorations, a quaint old sofa and mirror and a "tall clock looking like a mummy set on end," give the keynote of the furnishings of the "House with the Blue Blinds," which is style. Every piece of furniture is suitable. There is something clumsy about much of the early American cabinet work, something not quite arrived about the detail. In the handsome ma-

hogany sofa in the living-room, for instance, the legs, flat pieces of wood sawed in a rather awkward outline, are what give it its undeniable cachet. The old prints on the wall, stiff and technically rather crude in some instances, suit the house to perfection. The silhouettes on the stairway and the quaint old bric-a-brac and blue china, all handed down from our American forefathers, have a delightful effect.

In the entrance hall is the same picture wall paper that covered the parlor walls in the childhood home of Thomas Baily Aldrich in Portsmouth. In his "Story of a Bad Boy" he gives the following graphic description of it: "In the parlor this enlivening figure is repeated all over the room. A group of English peasants, wearing Italian hats, are dancing on a lawn that abruptly resolves itself into a sea-beach, upon which stands a flabby fisherman (nationality unknown) quietly hauling in what appears to be a small whale, and totally regardless of the dreadful naval combat going on just beyond the end of his fishing-rod. On the



HALLWAY—OWN HOUSE, NEW CANAAN,
CONN. ELECTUS D. LITCHFIELD ARCHITECT



HALLWAY-OWN HOUSE, NEW CANAAN,
CONN. ELECTUS D. LITCHFIELD, ARCHITECT.



LIVING ROOM—OWN HOUSE, NEW CANAAN, CONN.
Electus D. Litchfield, Architect.

other side of the ships is the mainland again, with the same peasants dancing. Our ancestors were worthy people, but their wall papers were abominable. I cannot, however, agree with Mr. Aldrich that this paper is "abominable." Certainly the effect in this particular place is perfect.

From the ceiling in this hall hangs a black iron lantern with engraved glass panels. The stairway leads to a second story, much like the first in arrangement, and above that is a garret, capable of developing into a real, old-fashioned garret, "a museum of curiosities," such as we who have had New England grandparents remember so well. The slender banisters and handrail of the main staircase are of cherry stained almost black and rubbed down to a soft gloss. With this exception, and that of the trim in the service wing, the woodwork throughout the house is painted white.

The door frames leading to the right and left from the hall into the dining-room and living-room were copies of old Salem doorways, unusually well executed

in every detail. The cornice, the festooned napkins, the baskets of fruit, and the reeding are beautifully modelled. Drawings of these same Salem doorways are reproduced in the "Georgian Period," but any architect or decorator wishing to copy them would do well to use the photographs accompanying this article instead of the older drawings, which are not accurate in detail.

The living-room is large and homelike, with six windows, two of them opening on the comfortably furnished porch beyond. Opposite the door is a generous fire-place "with room enough for the corpulent back-log to turn over comfortably on the polished andirons." A group of inviting chairs is gathered about it. The foliage wall paper, soft gray in tone, makes an excellent background for the old furniture and mirrors. The modern electric light fixtures are simple, shaded with engraved glass chimneys, and on the mantel are two unique glass lamps and a pair of quaint painted vases. The effect of gray and black and gold in this



LIVING ROOM—OWN HOUSE, NEW CANAAN, CONN.
Electus D. Litchfield, Architect.

room is exceedingly good. There are always quantities of bright flowers from the garden everywhere.

The dining-room across the hall is no less charming in effect. The blue china and mahogany seem to require the buff wall, which is given full value by the long, blue curtains at the French windows, and the fresh white ones at the others. The banister back dining-room chairs are rare examples of American furniture. Luke Vincent Lockwood, in his invaluable book on "Colonial Furniture," places this type of chair between the years 1710 and 1750. They are painted black, with rush bottom seats. The center table of mahogany is old too, as are the prim side tables of inlaid walnut.

It is interesting to note the cement facing in the fire-place. Ninety-nine times out of a hundred the Colonial builders covered their brick facings in this way.

The photograph of the bedroom on the second floor gives a very clear idea of how good the furnishings upstairs are.

The slender four-poster with its delightful spread of tufted cotton, the highboy, the painted chair and the ornaments on and about the mantelpiece are all very stylish.

There are almost as many outdoor as indoor rooms in this house. The brick paved porches on the ground floor opening at each end are delightful places to sit. On the second floor over these are two more porches open to the sky. One of them is provided with an awning in summer and makes an admirable sleeping porch, though really it is scarcely more airy than the bedroom off which it opens. The service wing is amply provided with porches also, which are skillfully placed away from the master's part of the house.

It is unusual to see a house in which the conveniences, all the little things which the housekeeper prizes so highly, have been carefully thought out and embodied in the building. Just to mention one little device that adds greatly to the convenience at certain times, the service stairs are straight and open into a narrow hall, which runs parallel to them.



DINING ROOM—OWN HOUSE, NEW CANAAN,
CONN. ELECTUS D. LITCHFIELD, ARCHITECT.



DOORWAY—OWN, HOUSE, NEW CANAAN
CONN. ELECTUS D. LITCHFIELD, ARCHITECT.



They are wide enough to admit of the passage of a large trunk, but it would be impossible to turn the trunk in the narrow hall above, were it not for a simple and clever arrangement. The railing at the head of the stairs is made entirely separate from the built-in woodwork, and is clamped in place by iron fasteners. These can be opened and the whole railing lifted out of the way, making room for the most uncompromising trunk. Many a house would be much improved by an invention of this kind.

Another detail which simplifies the service is the placing of the wood and coal bins, which are just outside the kitchen door on a level with it, so there is no carrying up and down stairs. These simple conveniences so little appreciated by the casual visitors are highly prized by the inmates of the house, masters and servants alike.

The kitchen wing is screened from the front of the house by high vine-covered lattices, and on the west is cut off from the side entrance and the road by its windowless lower story.

Before closing this article I must not forget the garden. It is on the south slope of the hill, some 50 yards from the front door in the hollow, between the apple orchard on one side and a grove of maples on the other. This is an ideal location. From the house, it leads away into the view, and a sunnier, more protected situation could not be found. This garden is planted between two rugged old stone walls, about 15 feet apart, that are a legacy from the original farm which included Mr. Litchfield's land. They were built to form a lane for the cows leading from the barn, which has long since disappeared,

to the pasture. Fortunately this lane is much wider than most tracks of the sort, and the gray lichen covered stone walls form a lovely background for flowers and growing things. A little brook running down the hill to the right crosses the further end of this lane. Mr. Litchfield has built a rectangular pool just beyond the garden in whose clear sheet of water the house above and the nearby flowers are reflected. Some day the hollow below is to be transformed into a small lake.

Looking straight up the garden between the stone walls and the tall cedars, one gets a lovely glimpse of the house at all seasons; when the peonies are in bloom in the garden, reaching up their brilliant flowers in front of the white house; when the larkspur and madonna lilies rise in straight dignity from the long borders, challenging the white house on the hill to be as dignified as they; or again in the autumn when only the cosmos and the red leaves are left in a last glorious array of color. The house itself is another center for flowers. Climbing roses, clematis and honeysuckle grow about it on all sides. They climb over the front porch and reach toward the arch above the beautifully proportioned slender columns, and hang over the quaint porch seats.

At first one does not realize, in looking at the house, that its very finished and harmonious effect is largely due to just such beautifully studied details as are seen in this entrance porch and which are to be found all through it. The real interest and affection of its designer have been lavished on each line and curve and the result is a home of rare charm.



ENTRANCE TO UNIVERSITY HALL—WASH-
INGTON UNIVERSITY, ST. LOUIS, MO.
COPE & STEWARDSON, ARCHITECTS.



UNIVERSITY HALL—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
Cope & Stewardson, Architects.

WASHINGTON UNIVERSITY ST. LOUIS, MISSOURI

Cope & Stewardson
Architects



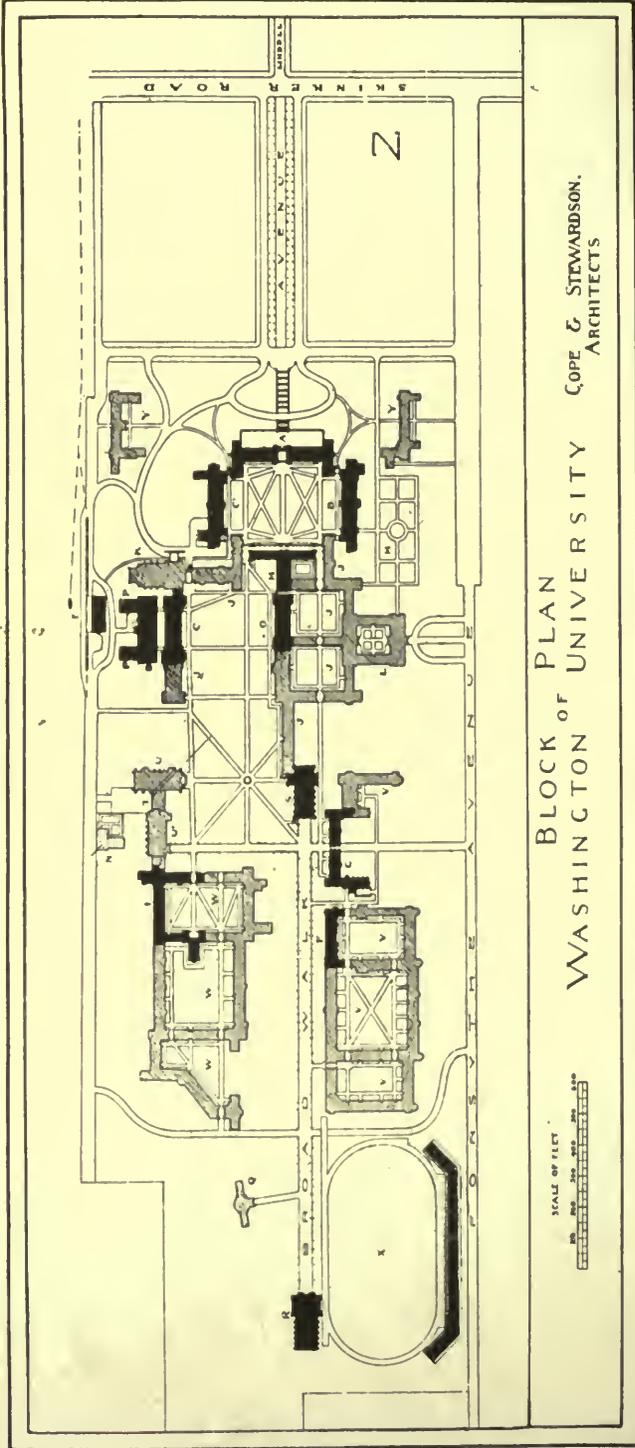
By Study

IN 1834, more than a century after many of the colleges had been founded in the States along the Atlantic Coast, William Greenleaf Eliot, a Harvard theological student, came to St. Louis to become the first minister of the Unitarian Church of the Messiah. The role this young man played in the subsequent history of the city and the State was so distinguished that in 1853, by an act of the State Legislature, a charter was granted to Eliot Seminary, in his honor. Four years later, in order to meet the broadest requirements of a great educational institution, Eliot Seminary became Washington University. Loyal supported by generous friends, Dr. Eliot became its directing force, and finally served as chancellor during the last eighteen years of his life. Even the gift of John Harvard of £400 and his library of two hundred volumes, to the institution that bears his name, is incomparable to what William Greenleaf Eliot did for Washington University in his repeated

gifts and faithful service during the period of a generation; and its enviable distinction as a seat of the highest learning is the enduring imprint of its founder.

The first buildings that housed the university were substantial but plain. They were located in what was then the outskirts of the city. But after thirty years the business section of St. Louis had expanded, and began to encroach dangerously upon the university. At a period when its buildings were only becoming venerable Washington University, contracted by want of space, and hampered by the uncongenial atmosphere of commerce, was forced to seek a new location.

Facing the necessity of moving bodily, the trustees conceived of a greater university, a university that should mean to the Central West what Harvard does to New England; endowed with ample funds, and housed in buildings worthy of its splendid record. As in the past, public-spirited citizens appeared, and the mag-



- A — University Hall—Administration.
- B — Busch Hall—Laboratory of Chemistry.
- C1—Cupples Hall No. 1—Civil Engineering and Architecture.
- C2—Cupples Hall No. 2—Mechanical and Electrical Engineering.
- D —Cupples Engineering Laboratories.
- E—Power House.
- F—Liggett Hall—Men's Dormitory.
- G—Tower Dormitory for Men.
- H—Ridgley Library and the Law School.
- I—McMillan Hall—Dormitory for Women.
- J—Position of Future Extension of Buildings.
- K—Auditorium.
- L—Museum.
- M—Botanical Garden.
- N—Gardener's House.
- O—Eads Hall, Laboratory of Physics.
- P—Extension of Mechanical and Electrical Engineering Laboratories.
- Q—Observatory.
- R—David R. Francis Gymnasium.
- S —Chapel
- T—Kitchen Service.
- U1—Commons Hall—Men.
- U2—Commons Hall—Women.
- V —Dormitories for Men.
- W —Dormitories for Women.
- X —David R. Francis Athletic Field—Running Track, three laps to the mile.
- Y —Dormitories for Instructors.
- Z —The Art School.

BLOCK OF PLAN
WASHINGTON UNIVERSITY
COPE & STEWARDSON.
ARCHITECTS

Buildings already completed or in process of erection shown in solid black.
Proposed buildings shown in light lines.



BUSCH HALL—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
Cope & Stewardson, Architects.

nificent sum of several millions of dollars was raised—a sum sufficient to assure for all time the existence of the university. The crystallization of this undertaking reflects the character of the men who conceived it and whose untiring labors have forwarded it to its partial completion. The location chosen for the new buildings was a thinly wooded plateau overlooking Forest Park and the city of St. Louis.

The trustees of Washington University wisely decided upon a competition to choose their architect. This competition was held in 1900. The successful competitors were Cope and Stewardson. Admirable as were all the competing drawings, yet one cannot but feel that the English Tudor style, interpreting the remarkable plan of Cope and Stewardson, was most fortunate. The plan, while somewhat void of the "brilliant axis" and "focal point" arrangements essential to the splendor of a cold, monumental project, was a plan full of subtlety and of unexpected charm, of picturesque arrangements of courts and compositions of facades, features not strikingly evident on paper, yet all convincing in reality.

Without delay, eight of the principal buildings were begun. A rich reddish-brown Missouri granite, laid in rambling rubble, with Bedford limestone for all cut stone work, was the material uniformly employed. Honesty of construction and truthfulness of material make the buildings of the university group not only models of workmanship but rare examples of architecture in an age of cheap and commercial structures. By 1904, the year of the Louisiana Purchase Exposition, the eight buildings, some bearing the names of the persons who gave them, were completed: University Hall, Busch Hall, Cupples Hall No. 1 and No. 2, Ridgley Library, Eads Hall, Tower Dormitory, Liggett Hall and the Gymnasium. In 1907, McMillan Hall and the Graham Memorial Chapel were added. Early in the spring of 1905, the undergraduate departments were transferred to the new campus. At last, permanently housed and safely fortified by the magnificent park of 3,000 acres, Washington University now only awaits the loving hand of time again to render venerable her walls already covered with ivy.



CUPPLES HALL NO. 2—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
Cope & Stewardson, Architects.



TOWER DORMITORY—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
Cope & Stewardson, Architects.



RIDGLEY LIBRARY—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
Cope & Stewardson, Architects.



EADS HALL—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
Cope & Stewardson, Architects.

While Washington must wait centuries for her elms to grow, for her stones to mellow with age, her harmonious group, in one of the most charming of styles, gives the institution a start that few universities in America have had.

The rule of Emerson, to allow ten years to test the value of a book, may be applied as well to architecture. Scarcely any of the forced styles have remained in use this long. The ethnic relationship of English Gothic is right, and to-day, after more than ten years, Washington's group continues to hold one by its inimitable charm; and to appreciate fully and realize its charm one must live within its walls. Praise, then, is the natural criticism of so important a group of buildings, designed by a strong man to whom fell the good fortune of planning their structure and to whom, after he had met all requirements, was allowed a free hand.

The principal building of this remarkable group is University Hall, the gift of Robert S. Brookings. Its commanding position, approached by a great flight of steps and a broad terrace, is inspiring. The composition of the main facade is masterly. The end facades of Busch and Cupples Halls are really parts of this superb composition. The transition from one Hall to the other formed by the archways is most pleasing, while the picturesque silhouette untiringly leads the eye up to the crowning motive of the central towers. The first building of this group is very appropriately in the style of the earliest of the English periods employed. It falls under the style of the period of King Henry VII, when the oriel window was at its best, when the windows and doors were Gothic rather than Renaissance, and only Gothic motives appeared in the mouldings and decorations. The central archway and towers, while suggested by several archways at Cambridge or Oxford, are far from being copies of any of them.

Passing through the Tudor arch and groined passage, one comes into the First Quadrangle. Directly in front stands the Ridgley Library; to the right, Cupples Hall No. 1, occupied by the School of Architecture and Department of Civil Engineering; to the left, Busch Hall, oc-

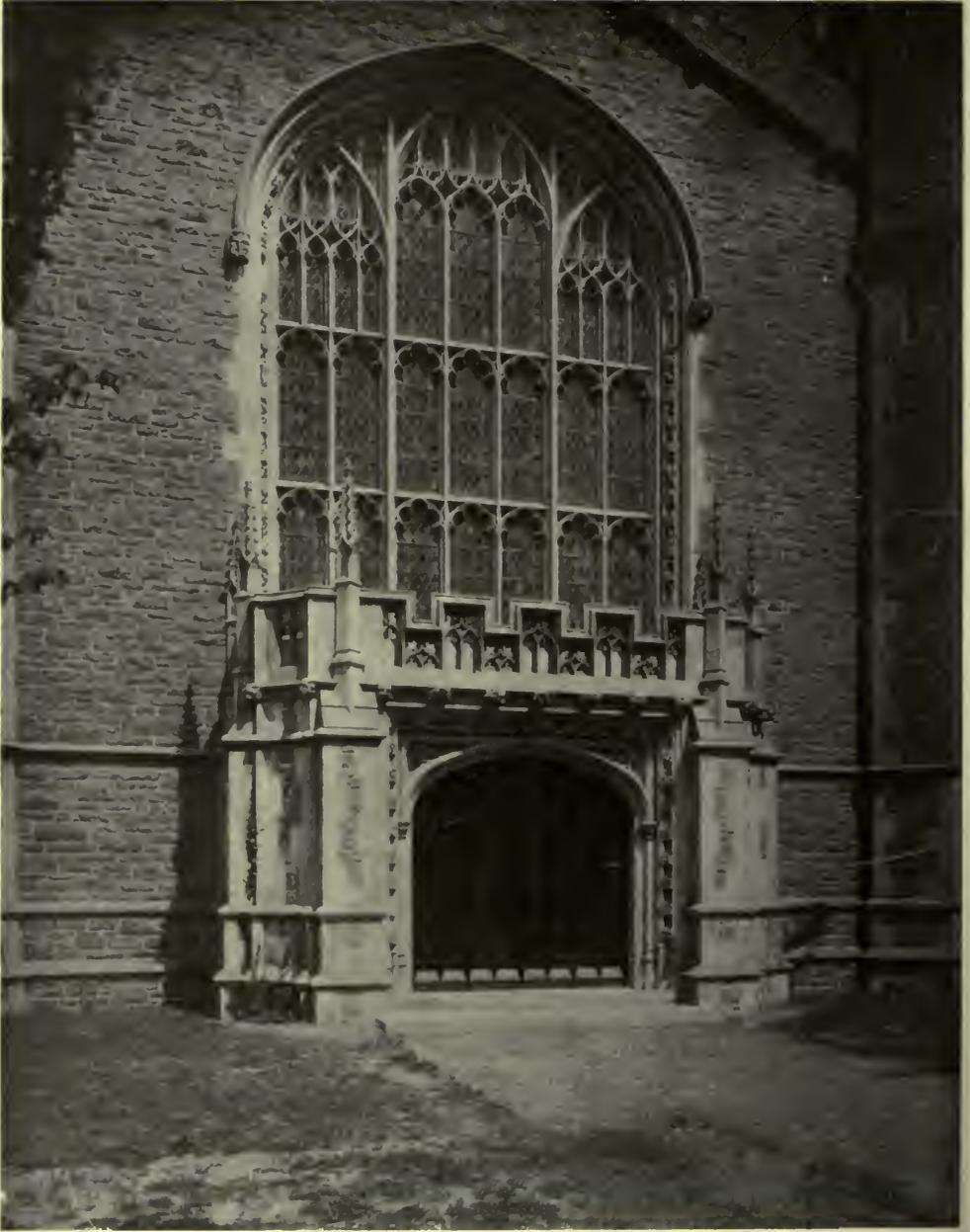
cupied by the Department of Chemistry. Long and low is the main facade of Cupples Hall, with two entrances developed into pavilions. One finds here the introduction of the Renaissance. The pediment over the door, the impost and base of the door arch and the carved ornament, while Renaissance, are cleverly handled so as to give a strongly Gothic feeling. The balustrade serving as a low parapet wall and the sun-dial over the central bay, on the other hand, are quite Renaissance in treatment.

Directly across the Quadrangle in Busch Hall, the general mass of which recalls Cupples, one finds more suggestions from the Elizabethan period. That period of English architecture which has withstood much severe criticism and whose rightful claim to artistic worth reappears many times throughout this modern group of buildings. This style was the result of the second wave of the Renaissance that came from Germany, bringing with it German and Flemish workmen who introduced the strapwork motives and pattern book designs, executing them in plaster, wood and even in stone. The doorways of Busch Hall, with their varied classic entablatures, keystones and short, stubby pilasters, or the low entrance towers with the strapwork balustrade at the top, convince one that their designer was able to handle a transitional style with much of the adroitness of the original craftsmen.

Ridgley Library, opposite University Hall, shows a curious mingling of styles. Its prototype, St. John's at Oxford, shows Italian rather than German influence. The Oxford facade is entirely free from all the heaviness of the undeveloped period of German origin. The arcade on the first story is far more Italian than most of the work of that period, while the small twin windows in the second story and the crenelated parapet are purely Gothic. The central pavilion of superposed columns enclosing the niche on the second floor are, again, very Italian. While this modern adaptation of St. John's is the same facade, it is further studied and developed. The arcade has been strengthened; the second-story windows are enlarged and "Renaissanced";



FIREPLACE IN READING ROOM OF LIBRARY
—WASHINGTON UNIVERSITY, ST. LOUIS,
MO. COPE & STEWARDSON, ARCHITECTS



ENTRANCE TO CHAPEL—WASHINGTON UNIVERSITY, ST. LOUIS, MO.
COPE & STEWARDSON, ARCHITECTS.



THE CHAPEL—WASHINGTON UNIVERSITY, ST. LOUIS, MO. COPE & STEWARDSON, ARCHITECTS.

the crenelations remain and the central motive holds a large mullioned window on the second floor, while slender towers are added to the four corners of the building, recalling Charlecotte Manor. The small details, such as the band course above the arcade, are late Elizabethan. Daring is this facade wherein three periods blend, a veritable tour de force, serving likewise to unite the different periods employed. The beautiful reading room is in the much later style of Sir Christopher Wren, whose small London churches are recalled by the exquisitely modeled plaster ceiling.

This quadrangle is the center of all student life and activities. Here the students meet before going to their lectures and here they congregate to discuss the various incidents of college life. An ideal retreat, this quadrangle, where every sound from the outer world is shut out by the ivy-clad walls or lost in the depths of the arcade. Christ College Quadrangle at Oxford, hallowed as it is by centuries, and by the names of many of the distinguished men of England, separated from the noisy street only by Tom Tower, cannot compare with this Quad at Washington; nor can King's Quad at Cambridge compare with it. We must seek the lovely backs of Cambridge, those velvet swards, those silent elms, those endless walks—

"Whenever free to choose

Did I by night frequent the college groves
and tributary walks."

Such is the atmosphere of this quadrangle, an atmosphere that comes with perfect repose, produced by architecture based on aesthetic truths. We experience this same feeling before a Madonna by Raphael or a landscape by Constable; in the ruined abbeys of England, or Normandy; or in the monasteries of Northern Italy. In the early morning, before the student activities begin, or at evening by twilight when we hear the Tower clock strike out the hour, but little imagination is needed to carry us back to the old world.

Quitting this first quadrangle, we pass along the wing of the Library and Eads Hall, buildings which form part of the

enclosure of two future courts. Eads Hall, occupied by the Physical Laboratory, and Cupples Hall No. 2, occupied by the Mechanical Engineering Department, are both splendidly adapted to their uses. They recall here and there, in the doorways and gables, the Elizabethan manor houses, but beyond these details, they are nothing more than utilitarian buildings, serving well their purposes.

From Eads Hall one passes down an avenue of maples to the chapel and the men's dormitories. The bijou of this group is the Graham Memorial Chapel, of which the general form and main motives are taken from King's College Chapel at Cambridge. The Graham Memorial Chapel, scarcely one-third the size of King's Chapel, and with every proportion greatly changed, on closer examination exhibits very little in common with its prototype. Loftiness is the striking characteristic of King's College Chapel, of which the end facades, very slender in proportion, have almost an effect of being stilted. The end facades of the chapel at Washington are open, perhaps, to the criticism of being slightly squatty. The corner towers, nearly identical with their English examples, while less slender, are indeed graceful and elegant, forming a most delicate silhouette. The side bays, given over almost entirely to glass, add the desired effect of height. The glory of the Cambridge Chapel is its interior, whose lofty fan-vaulted ceiling has no equal in all England. The interior of the Graham Memorial Chapel bears no comparison to the English chapel; but it is, nevertheless, most successful and we may truly say that it is "a thing of beauty and a joy forever." Serving as a chapel in an undenominational institution, this one must forever want the one central motive, the heart, the spark to give it life, the centralizing and glorifying motive of the altar, without which a Gothic Church at times seems incongruous. Of this chapel, Mr. Cram would probably say, as he does of Trinity in Boston, "a church without a soul." But for all this, here is a work of art, whose every detail is worthy of the closest study, and whose wonderfully carved organ and choir stalls, roof trusses

and stained glass, are rarely met with in the modern work of either America or Europe.

As we leave the chapel, a broad walk overhung by maples leads through two groups of dormitories. Only separate buildings have thus far been erected, but eventually they will form sides of different courts. Tower Hall, while medieval in character, in its window treatment, bays and oriels, is given a marked domesticity. The massive central tower over the archway with the smaller secondary tower mounting higher, forms a composition quite pleasing. The dignified and quiet facade of Liggett Hall has much of the feeling of the Elizabethan manor. The varied bays, gables, massive chimneys and quaint doorways give interest to a whole composed with restraint and simplicity. Indeed, quite different are these dormitories compared to those by Cope and Stewardson at the University of

Pennsylvania. The entire group at Washington shows scarcely as many different motives or decorative details as any one building at Philadelphia. Yet upon the whole the balance of favor will fall to the lot of Washington.

A very considerable start has been made in the dormitories for women. McMillan Hall encloses the three sides of a quadrangle. While less quiet than either Tower or Liggett, McMillan Hall composes into more varied and picturesque silhouettes.

If we seek here for every structural and logical principle that dominated either Roman or Gothic art, we shall be forced to call these buildings of a debased style. But if we seek honesty and truthfulness of construction we shall find it here. This work of Cope and Stewardson, marked by a strong personality, has the stamp of the artist and craftsman.



CUPPLES HALL NO. 1.



KITCHEN PORCH—HOUSE OF WILLIAM
T. HARRIS, ESQ., VILLA NOVA, PA.
DUHRING, OKIE & ZIEGLER, ARCHITECTS



HOUSE OF WILLIAM T. HARRIS, ESQ., VILLA NOVA, PA.
 Duhring, Okie & Ziegler, Architects.

A MODERN VERSION OF
 THE EARLY PENNSYLVANIA
 COUNTRY HOUSE
 RESIDENCE of WILLIAM T. HARRIS, ESQ.
 Villa Nova. Duhring, Okie & Ziegler, Architects
 BY C. MATLACK PRICE

THOSE critics who are wont to deplore the absence of an architecture essentially American would, perhaps, come nearer to hitting their mark if they were to deplore more vigorously the over-supply of imported architecture which not only retards the ultimate development of American architecture but also quite drowns out such American architecture as really does exist.

Not only is there an American architecture, but several types of American architecture quite distinct in their several characteristics and in the traits resultant from and peculiar to their *locale*. We can even afford to omit from the catalogue that style which is called "Mission" or "Californian," for by the time there have been taken from them

all traces of derivation either Spanish or Japanese, there remains little but the floor plan.

Distinctly, however, there are the dignified Classic Revival of the Southern States, the severe type of Colonial of the New England States, and the quaint Dutch Colonial of certain parts of New Jersey and New York, as well as that type of Colonial home essentially peculiar to Pennsylvania.

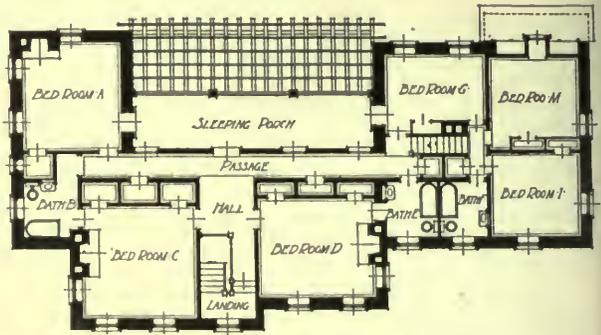
These different architectural expressions are certainly to be regarded as logical national property, because they are fairly accurate reflections of contemporary and local characteristics, ideas, and ideals.

The Southern mansion, for example, was a reflection of the general dignity and lordliness concomitant with the idea

of a large slave-holding estate, owned, for the most part, by direct descendants of English nobility, or by noble colonists of actual title. And these fine gentlemen, in building, very naturally found architectural expression in terms of the classical tastes in contemporary culture.

The severity of the New England type was a reflection of the austere creed developed from Puritanism; the sturdy simplicity of the early Dutch farmhouses was a reflection of the rugged characteristics of no less rugged pioneers; and the Pennsylvania type was a reflection no less true of salient local characteristics. These houses of the early Pennsylvanians were of two kinds, or a blending of both. There were the sturdy farmhouses of the simple pioneers, the more stately homes of the more aristocratic, and the substantial dwellings of a well-bred "middle class."

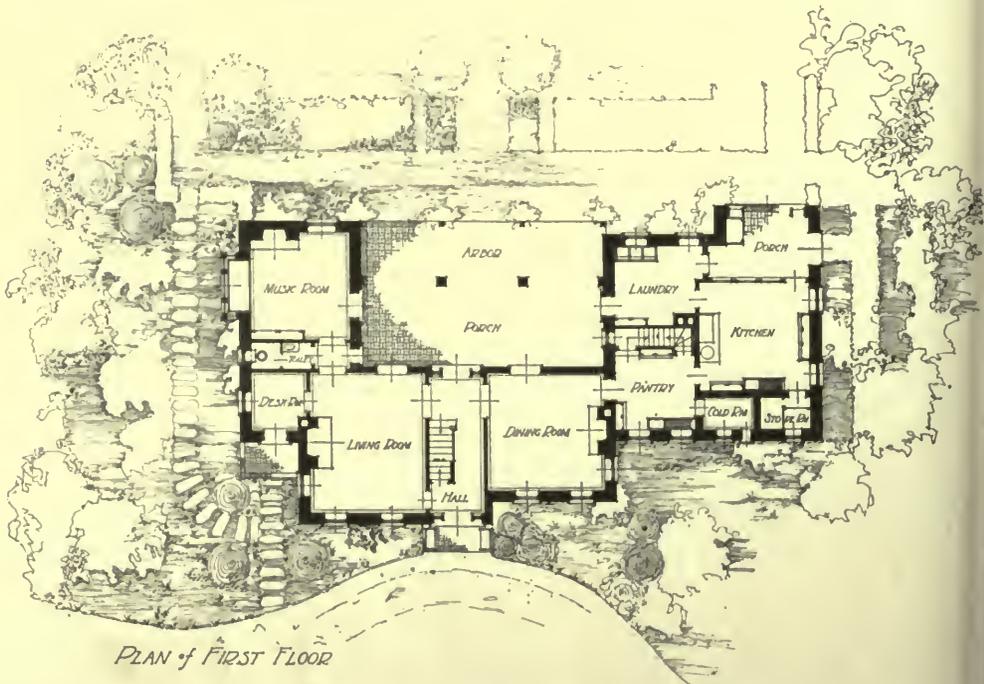
Here would appear to be a wealth of



SECOND FLOOR—HOUSE OF WILLIAM T. HARRIS, ESQ.

material for our present day architect which should afford him a considerable and sufficient range of architectural expression. But this American architecture, taken collectively, has been put into competition with French, Italian, English, Swiss and a score of styles and sub-styles of Europe, so that, in comparison, it has appeared to the superficial observer a sorry enough affair, simply because most of us are not sufficiently well acquainted with it.

There is one quality of inestimable



PLAN of FIRST FLOOR

HOUSE OF WILLIAM T. HARRIS, ESQ., VILLA NOVA, PA.
Duhring, Okie & Ziegler, Architects.



MAIN ENTRANCE AND ENTRANCE TO "DESK ROOM"—HOUSE OF WILLIAM T. HARRIS, ESQ.,
VILLA NOVA, PA.

Duhring, Okie & Ziegler, Architects.

value which may be said to be common to all the types of American architecture mentioned above, and that is the quality of domesticity, which many more pretentious renderings of imported styles have often failed to express. By all means domesticity should be reckoned the most important quality which a home should possess, yet it is a quality surprisingly rarely met with in this country. It is not entirely remarkable that early American architecture should have developed the quality, and very consistently expressed it, because early American architecture came before the day of the "show place," the artificial social index of the *nouveau riche*, and because the old days were days of simplicity and honesty in such matters, when a home was a home, and not an architectural advertisement.

And in the matter of the ultimate "arrival" of an American architecture, this is an important circumstance to take into consideration, because no expression in the arts, whether painting, sculpture, or architecture, can ever attain significance if it be either an imitation or a bid for

attention. It must be a sincere expression of conviction, not only on the part of the architect, but of the public, which brings us to the subject of this article—a recently designed house at Villa Nova, in Pennsylvania, by a Philadelphia firm of architects.

The firm, Messrs. Duhring, Okie and Ziegler, are peculiarly successful in that they have consistently effected a latter-day translation of an early local type of house, without loss therein of any of the charm or significance of the original, but rather with an added touch of advanced architectural taste and ability. This has been evidenced in much of the previous work of the firm, wherein a fine sympathy with the style as it was in early times has been combined with an unusual ability to improve upon it in many modern details and in a certain kind of well-bred good taste which tells its own story to laymen no less directly than to architect.

In developing the early Pennsylvania country house into a modern dwelling, Duhring, Okie and Ziegler have made it both a home, livable and intimate, and a more polished architectural expression,



OBLIQUE REAR VIEW—HOUSE OF WILLIAM T. HARRIS, ESQ., VILLA NOVA, PA.
Duhring, Okie & Ziegler, Architects.



OBLIQUE FRONT VIEW—HOUSE OF WILLIAM T. HARRIS, ESQ., VILLA NOVA, PA.
Duhring, Okie & Ziegler, Architects.



SIDE VIEW—HOUSE OF WILLIAM T. HARRIS, ESQ., VILLA NOVA, PA.
Duhring, Okie & Ziegler, Architects.

which, logically, is exactly what should take place in the rendering of any adaptation.

This house at Villa Nova is especially happy in its setting, an old-fashioned garden—or if one were to take it the other way, the charming garden is fortunate in that it lies about so picturesque and pleasing a house—and here we find the complementary relationship which should (but does not always) exist between architecture and gardening, wherein each gracefully bows to the other, as in the measure of an old minuet.

The plan is an interesting one, simple yet diverse, and giving evidence of pleasant rooms quaintly disposed about a living porch, which recesses the "garden front" of the house, and affords a spacious sleeping porch above. Although the plan is not that of a really large house, there is provided, between the music-room and the living room, a little "desk-room," or "office," which is a very sensible feature of many English country

house plans, in that it affords a place apart from the house, yet convenient, where gardeners, coachmen and other employes about an estate may be interviewed or paid off without encroachment upon privacy.

Six bed-rooms, three baths, a large sleeping porch and numerous closets make an adequate arrangement for the second floor, and complete a well-studied plan.

The reserve with which the detail of the house has been handled is at once characteristic of this firm of architects and explanatory of its success in rendering modern versions of the early Pennsylvania type of country house. There are few factors, but these must be handled the more skilfully for that reason—well-laid fieldstone, studied (yet apparently simple) mouldings, very reserved, panelled wooden shutters, quaint hardware of the period—these are the elements, governed generally by a consistent simplicity and sincerity of feeling throughout.



A HUMOROUS FOUNTAIN IN MUNICH.
FOR COMMENT, SEE PAGE 96

PORTFOLIO OF
CURRENT ARCHITECTURE



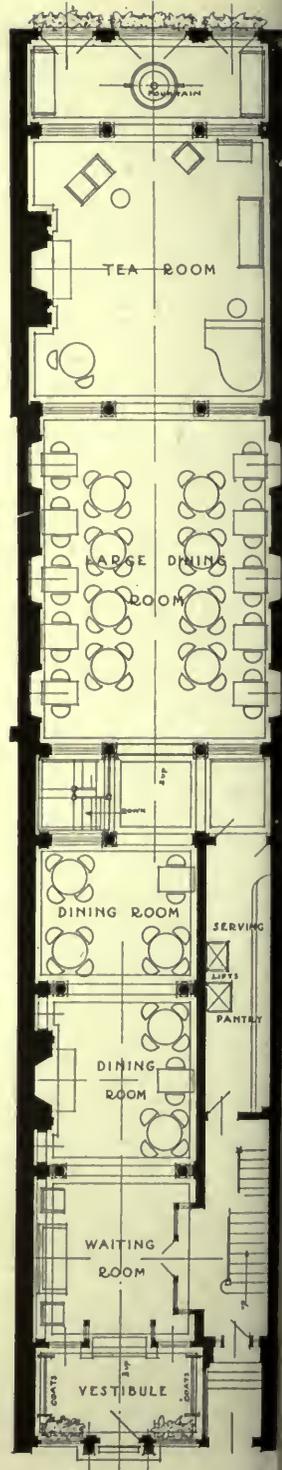
DETAIL OF VESTIBULE—ASSEMBLY TEA ROOMS,
BOSTON. CHARLES M. BAKER, ARCHITECT.

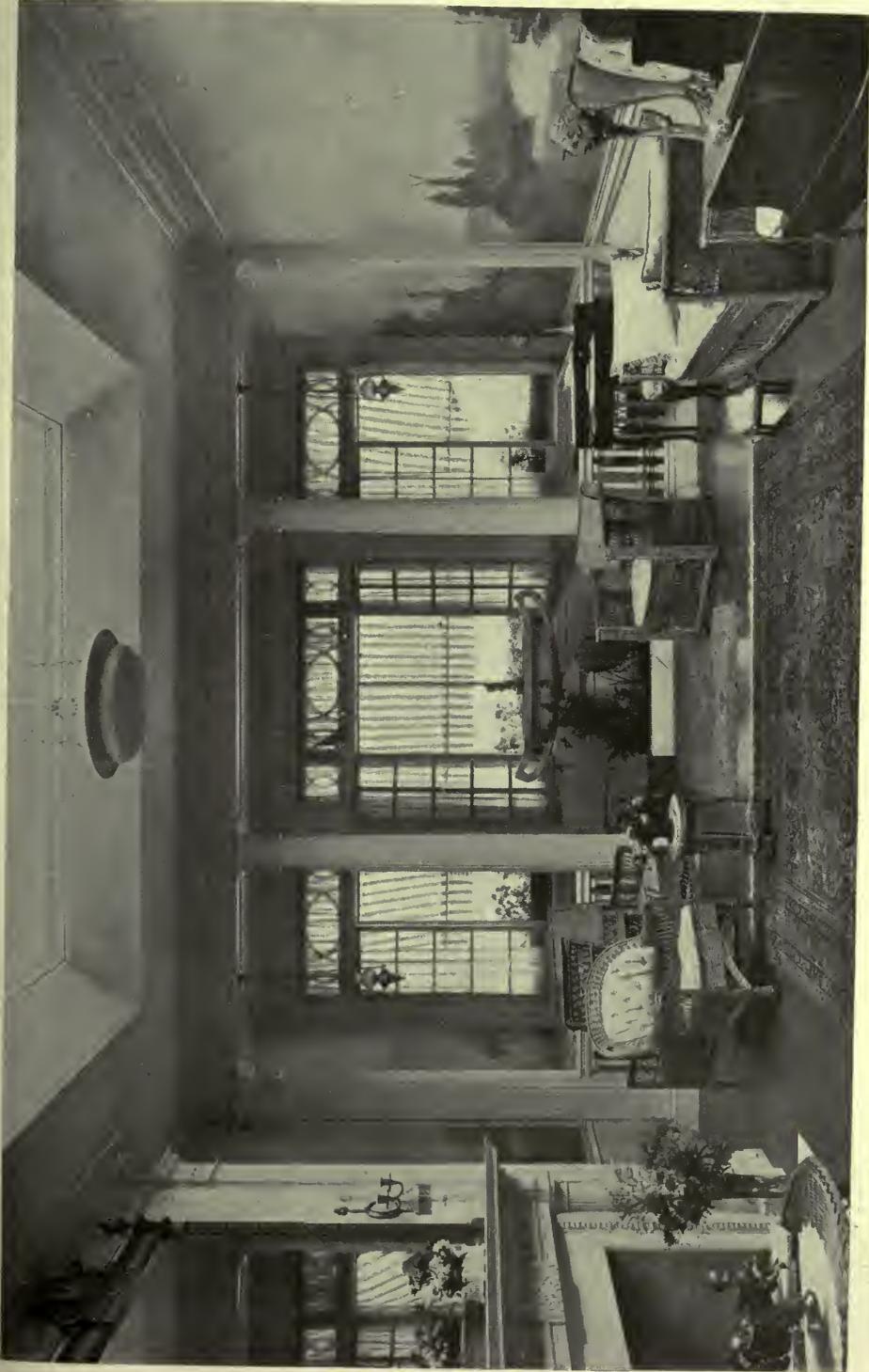


THE ENTRANCE—ASSEMBLY TEA ROOMS, BOSTON.
Charles M. Baker, Architect.



VIEW SHOWING PART OF LARGE DINING ROOM, TEA ROOM
AND FOUNTAIN—ASSEMBLY TEA ROOMS, BOSTON.





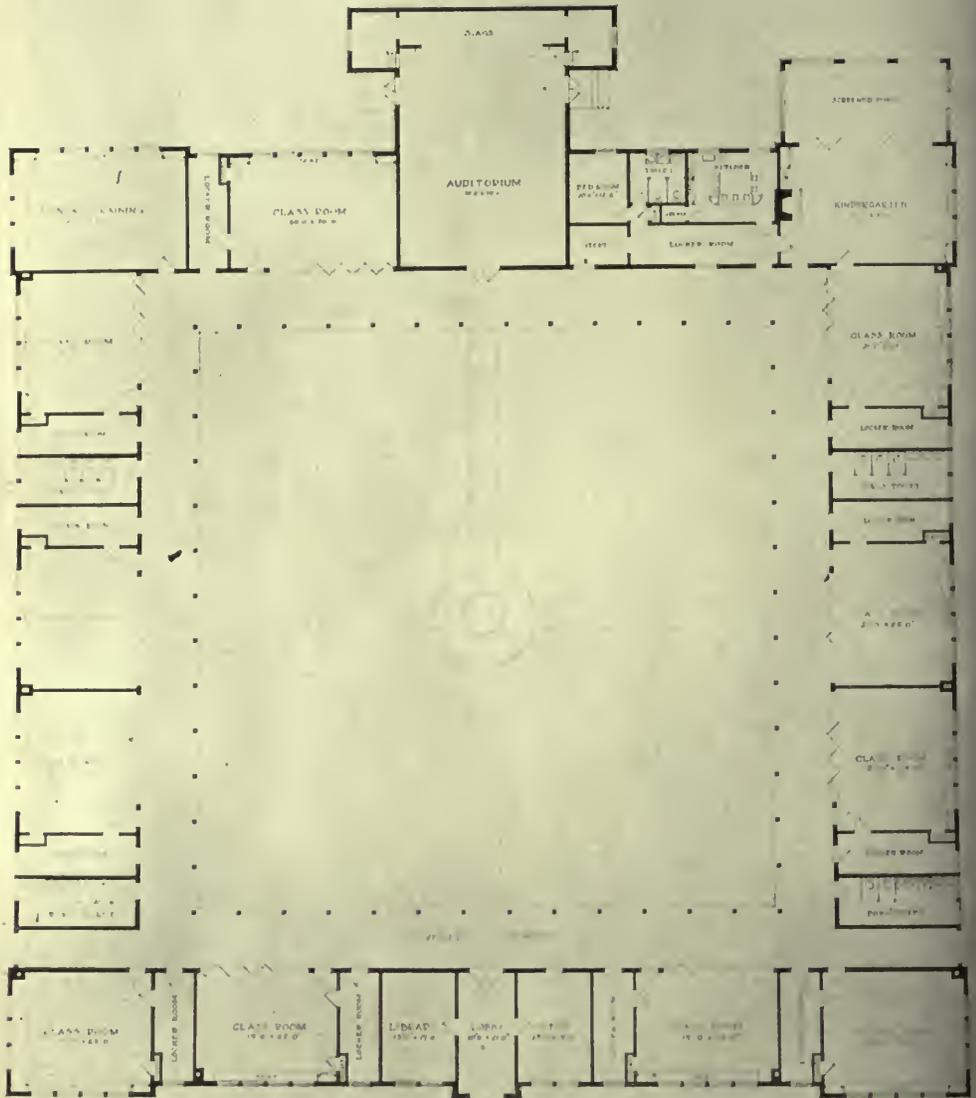
TEA ROOM AND FOUNTAIN—
ASSEMBLY TEA ROOMS, BOSTON.
CHARLES M. BAKER, ARCHITECT.



A CORNER OF THE TEA ROOM—
ASSEMBLY TEA ROOMS, BOSTON.



A CORNER OF THE WAITING ROOM
—ASSEMBLY TEA ROOMS, BOSTON.
CHARLES M. BAKER, ARCHITECT.



PLAN OF THE FRANCIS W. PARK
 SCHOOL OF SAN DIEGO, CAL. W.
 TEMPLETON JOHNSON, ARCHITECT



FRONT ELEVATION—FRANCIS W. PARKER SCHOOL OF SAN DIEGO.
Wm. Templeton Johnson, Architect.



SOUTH AND WEST WINGS—FRANCIS W. PARKER SCHOOL OF SAN DIEGO.
Wm. Templeton Johnson, Architect.



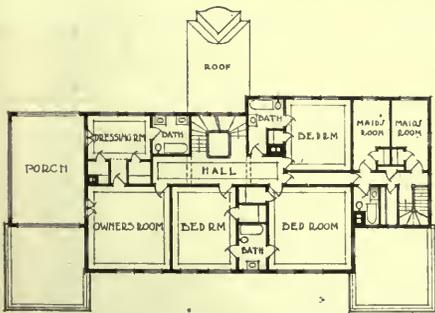
COURT AND OPEN CLASSROOMS—FRANCIS W. PARKER SCHOOL OF SAN DIEGO.
Wm. Templeton Johnson, Architect.



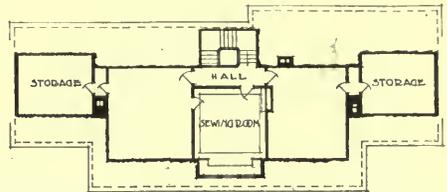
OPEN AIR CLASSROOMS—FRANCIS W. PARKER SCHOOL OF SAN DIEGO.
Wm. Templeton Johnson, Architect.



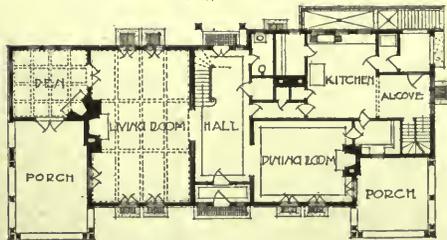
HOUSE OF W. E. MARBLE, ESQ., GREENWICH, CONN.
Rowe & Smith, Architects



SECOND FLOOR PLAN

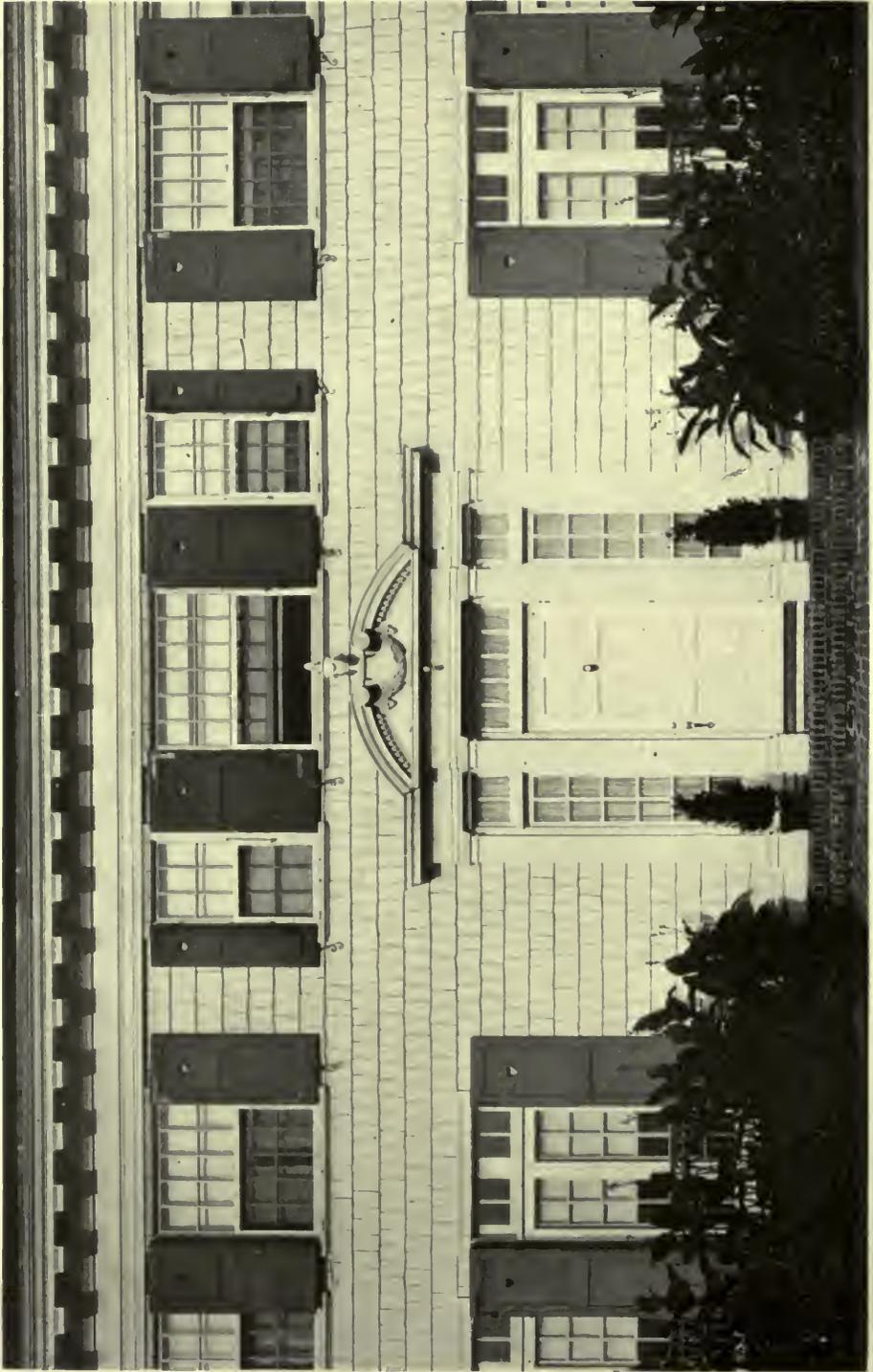


THIRD FLOOR PLAN



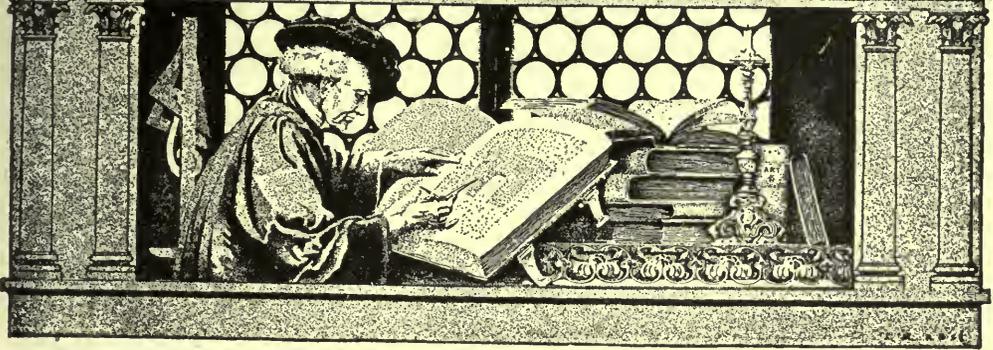
FIRST FLOOR PLAN

THE FLOOR PLANS—HOUSE OF W. E. MARBLE, ESQ., GREENWICH, CONN.
Rowe & Smith, Architects



ENTRANCE—HOUSE OF W. E. MARBLE, ESQ., GREENWICH, CONN. ROWE & SMITH, ARCHITECTS.

THE ARCHITECT'S LIBRARY



TWO BOOKS BY PRACTICAL THEORISTS

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

PART I.

A PRACTICAL theorist is a useful person, a helpful adjunct to his profession and a mentor for the tyro. He is in fact a necessity; without his species any profession may readily fall subject to disorganization, for his method is the method of much teaching, combining practice with the setting up of resultant principles. His efficiency consists in his ability to fashion realities of thought out of a multitude of examples, facts and experiences, a process the logicians call induction. His real value lies in the actuality of his theories, in their present and modern applicability. Theoretics alone are but mental gymnastics, resulting in generalities that glitter but are not proof against the stern truth of practice. But the practical theorist possesses the salutary quality of moderation, of restraint; he does not rush in where the sedate practitioner fears to tread, but holds his fire until experience has been tried by time and repetition. Out of this attitude wholesome theory may readily be evolved, and such a body of theory may then rightly demand the attention of

those who practice only and never preach. For, contrary to the time-worn maxim, practice may be relied upon to make perfect only if constantly revised and corrected. Eminent among the practical theorists are Mr. Edwin Howland Blashfield and Mr. Ralph Adams Cram.

In *Mural Painting in America* (Scribner's; 8vo; \$2.) Mr. Blashfield has published, with many additions, the Scammon Lectures of two years ago, read before the Art Institute of Chicago. We have latterly grown accustomed to look up to Mr. Blashfield and to Mr. Kenyon Cox, both painter-writers, gifted with a lucid and fluent manner of writing and an inexhaustible fund of knowledge and experience, as arbiters of stylistic truth of the present in their important profession and sympathetic interpreters of the stylistic truths of the past. Only recently Mr. Cox published the Scammon Lectures for 1911 under the title *The Classic Point of View*; and we had been expecting the sequel to this volume from Mr. Blashfield, whose attitude is much the same, though his angle of vision may be somewhat different. We

are glad to find him now expanding his original series of papers into a sizable volume, containing about twice the quantity of the material primarily prepared, and fully illustrated with carefully chosen subjects representing all phases of mural painting in this country.

Mr. Blashfield's book gives us a mass of theory and of practice, a concise historical treatment, a discussion of methods and results, a number of anecdotes of men and times, and a wealth of counsel between the lines, all bound together in one of the most readable volumes that has ever undertaken an exposition of this little appreciated field. In his foreword the author says: "Mural painting may safely be called the most exacting, as it certainly is the most complicated form of painting in the whole range of art; its scope includes figure, landscape and portrait; its practice demands the widest education, the most varied forms of knowledge, the most assured experience. Save by the initiated it is apt to be misapprehended as a form of art at best demanding little but arrangement, fancy, lightness of hand, at worst as a commercial product calculable as to its worth by the hour and the square foot." Let us hope the case for mural painting in America is not quite so bad as that.

The scope of the work is adequately indicated by its analyzed table of contents, and its ultimate value might be assured by any one of the individual chapters included. So we have, for instance, "The Importance of Decoration," subdivided into separate disquisitions upon "the decorated building as a teacher"; "the main factors in our decorative tradition"; "the focal importance of the public building," and "national art as a national asset." In similar manner each chapter contains a series of essays on associated subjects, grouped under a unifying major title.

Both Mr. Blashfield and Mr. Cox undertook to plough the same furrow, but they began at opposite ends. Thus the latter treated the classic spirit in art and its influence upon the art of to-day, both "positive and potential." He devoted chapters to extended considerations of subject, drawing, color, etc. Mr. Blash-

field declares his purpose under the title: "The Modern Tendency in Art as Influenced by the Spirit of the Past."

The author first brings together a number of substantiating reasons why the art of mural painting should be considered an art of lasting significance and national importance. He refers in the first place to the past and the influence of painting and mosaic at a time when books were not available as a spur to the intellectual life of the people. The mural painting commemorated the national hero or the protecting saint, the local patron, in short, the allegory, the history, the legend of a given time and place. He who had business in a public building, be it church or hospital, weigh-house or city hall, found there the record of deeds of a great past, or the beauty of a folk story, or yet again the counsel of a high ideal. The eye and the ear are both handmaidens of the mind, but the mind reads more rapidly than the eye, although the best of rhythm and movement is conveyed by the ear. Thus every decorated structure teaches, and, by way of corollary, every decorated structure should teach; especially is this true of the public building, for it is a representative structure; it is in a sense a concrete statement of the ambitions of a number of minds actuated by questions of mutual benefit. It is but little recognized as yet in this country that national art is a national asset.

Mr. Blashfield's pen flies from well-moulded phrase to sharp command; he advises, he relates, he depicts. Whatever his momentary mood, through the whole of his fabric runs the golden thread of love for his art; out of the fullness of his heart he gives his best and surely his earnestness is not without avail. We quote the conclusion of his chapter on the importance of decoration: ". . . and if I had to raise a statue to the typical promoter, whether of matters spiritual or material, I would make him a god Thor, and gird him, with his weapon to hammer, hammer, hammer, again and again in the same place. And he would be no serene god, . . . but a striker of discords. First, and longest, and hardest, he would smite in beating

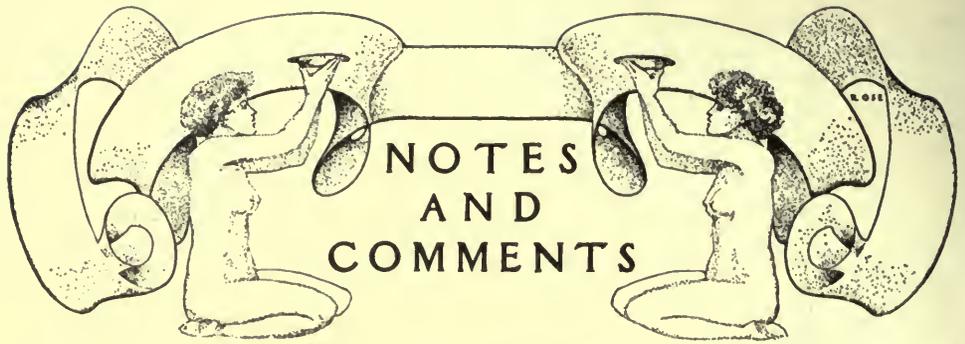
out from the amorphousness of our indifference a conviction—the conviction of the importance of public art—that it should be at least as good as the very best, because placed the most conspicuously, and therefore of all art that most likely to impress and teach the people. Next he would have to strike long and hard in emphasis of the importance of harmony, the mutuality of architect, sculptor and painter in any decorative undertaking, to strike until he had welded the three into one ingot and fashion from it a weapon ten times as tempered to its purpose as it ever could have been in the personality of any one of these artists divided from their trinity. . . . The next thing to be placed on the anvil should be fashioned into a symbol of the importance of experience in the decorative artist. . . . Experience, reiterated and hard-bought experience, is absolutely necessary to him, and in no wise is the lengthening repetition of hammer strokes more typical than it is of this continuity of effort, this long succession, now of essay, now of blunder, now of half-success, fusing at last into a harmonious result. . . .”

Sage counsel may be gathered from the succeeding chapters on harmony between building commissioner and architect, between building commissioner and mural painter, and among mural painters themselves, not to speak of mutuality between mural painter and architect. On the whole we like the authoritative character of Mr. Blashfield's writing. If his pen prods the American appreciation and understanding of mural painting and its importance into activity and life, it will have done a monumental service. His own standard of excellence is high, but it is the measure of himself; he is therefore justified in proclaiming it as a dictum, with somewhat of a tone of finality that demands attention. Indeed, we might cull a number of pointed paragraphs from the present volume and bind them into a useful manual for architects and decorators—and assuredly for the public.

The poor building commissioner is shorn of every shred. Artistic sense he

has none. “The building commissioner thoroughly understands the man who puts in the wires for the lighting, but the artist and he speak different languages.” We would like to go on at greater length to indicate the chief points of Mr. Blashfield's other sub-headings in this second chapter, *e. g.*, the selection of the artist, competition vs. appointment, and finally the control of the architect. The apotheosis of the architect follows: “Historians of art have celebrated the many-sidedness of the Renaissance architect, who could build domes and paint miniatures, play the lute and write sonnets, carve intagli and colossi; but even of them we may believe were hardly exacted more kinds of knowledge than of the modern architect.” And again under the topic “mutuality between architect and mural painter” we come upon these significant words: “In the effort toward mutuality, vital to the success of any great enterprise in decoration, the architect is then essentially the head and commander-in-chief. He designs the building and assigns to each sculptor and painter his place in it. But if this is his unquestionable right, it is also his privilege to expect and to receive authoritative assistance from both sculptor and painter, not only as their work progresses, but even before it begins. In a general way he, the architect, knows beforehand what manner of man is suited to some special work, but in a particular way that man, once selected, knows in turn how to fit his own temperament to that work and how he may best suggest amplification of elaboration of it.”

Later on the mural painters themselves are taught to be good yoke-fellows, working harmoniously and with self-sacrifice at the exacting task of collaboration. But we have not space to discuss all the excellent features of this fine volume. It will prove a Poor Richard's Almanack for painter and architect, if not indirectly for the sculptor. The public at large should have it by heart, for it contains the whole theory and correct practice of mural painting, the most important educational factor of modern building.



A Humorous Fountain in Munich.

One of the most charming pieces of contemporary sculpture that has come to our notice is the little fountain in Munich given by the sculptor, Gasteiger, to the city, and erected in the Karlsplatz, on the site of a portion of the old city wall. (See page 82.) This amusing conception, placed in a secluded part of the square, and surrounded by planting, is altogether free from the heaviness that characterizes the greater part of recent German sculpture. The figures are skilfully modeled, and the spirit of the whole composition is full of the gayety that permeates the gargoyles of the Gothic cathedrals and the pastorals of the eighteenth century, and that is so rarely found in the monumental sculpture of the present time, either in Europe or America. It is, in fact, typical of the city of Munich, the one place in Germany which, despite the archaeological monstrosities imposed on it by some of its rulers during the past hundred years, has preserved a great measure of the spirit of the middle ages, that spirit of simplicity and good-fellowship that is now so rare.

A New Type of Open-Air School.

The Francis W. Parker School of San Diego, designed by Wm. Templeton Johnson and illustrated elsewhere in this number, is believed to be the first school in the United States for which folding sliding-doors have been used in making the building an "open-air" school. By arranging the rooms in the way adopted and planning the school as a quadrangle, the students are protected from wind currents, and yet at the same time have as fresh air in the classrooms as there is out of doors. It was found last winter that only on two days during the whole

winter the doors had to be closed, and even then the ventilation in the rooms was as good as that in the ordinary school building, as there are transoms above the outside windows and above the folding doors as well. A little more than two wings of the finished plan have already been completed, and a beginning has been made in the work of planting the interior court with California wild flowers and shrubs.

In a letter, from which we take the liberty of quoting, Mr. Johnson writes:

"Climatic conditions in Southern California are exceptionally good for the use of open-air school buildings. Before coming to California two years ago, I had offices with my cousin, Mr. Warrington G. Lawrence, in the Brunswick Building, and when I told him that the climate of San Diego is so mild that most people have no artificial heat in their houses, yet so cool that the majority of them do not use any ice, and that there is so much sunshine that people use what are known as solar heaters, which automatically employ the sun's rays to manufacture the household hot water supply, he naturally thought I was lying; but such are the facts."

The Francis W. Parker School of San Diego is modeled, as to educational principles, after the school of the same name in Chicago, founded in honor of Col. Francis W. Parker, noted for his work in connection with the schools of Cook County, Ill.; and is financed by people interested in progressive educational methods. The building is being erected on the multiple unit plan. When entirely completed it will form a hollow square with an open court about a hundred feet square in the center, surrounded on all sides by a covered portico. All the classrooms open on this portico, and their inner walls are arranged with folding sliding-doors, by means of which the rooms may be thrown completely open on the portico. Both the folding doors and the wide French windows which glaze the outer walls have transoms above them. The classrooms have small wood stoves, which are used on wet days.