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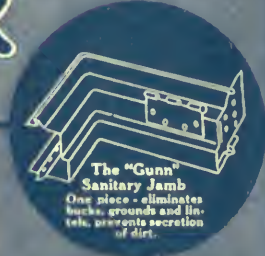
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ENTRANCE HALL AND STAIRS—COUNTRY
HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON,
L. I. WALKER & GILLETTE, ARCHITECTS.

THE ARCHITECTURAL RECORD

VOLUME XXXIX



NUMBER I

JANUARY, 1916

THE COUNTRY HOUSE OF H. H. ROGERS, ESQ

WALKER & GILLETTE ARCHITECTS

BY JOHN TAYLOR BOYD, JR



FEW among recent creations of American architecture will excite more interest than this latest work of Walker and Gillette, the house of Mr. H. H. Rogers, at Southampton, Long Island. This deserves our notice, because not only is it a perfectly wrought design of unusual merit in itself, but it brings to the front certain fundamental principles of mass and color at the root of the highest art. How is it that architects occasionally allow themselves to be so absorbed in the technique of form that they grow indifferent to the needs of color and of mass? In this respect, Messrs. Walker and Gillette have been of great service, in repeating the warning that technique is a means, not an end—a warning, moreover, which they have emphasized in such definite terms of three dimensions

that, unlike mere words, it cannot be very well ignored.

Southampton, an old American town, with nearly three centuries of history, lies along towards the eastern end of the island, about a mile from the sea, where the country is flat and rather sandy. The landscape of the district is one of dark wind-swept heaths and white dunes along the ocean, changing inland to a neighborhood of level farms. Because of these attractions and its soft sea-climate, which permits out-door life through the greater part of the year, Southampton has become well-known as a place of country residences.

Only a few of these houses front directly on the ocean, and one of them is the Rogers house. What a rare picture it presented when I saw it last autumn in

the soft October sunshine! Perched astride the dune, its roofs of a mellow deep claret red and walls of rich ochre gray, spotted with blue gray shutters, it stood out boldly against the blue sky. Along the crest of the dune the dark green beach grass tossed in the wind above the white sands, where the blue waves broke into glittering mist scarcely fifty yards away from the house. The whole scene, house, gardens and sunlight, seemed almost Italian, and the incessant wind reminded me of the gale in the oak trees of the Villa Farnese on the mountain top above Caprarola.

It was by thus braving the exposed situation that the owner attained a character and effect hardly to be acquired in the more placid neighborhood of Southampton village. I have said that the dunes form a rampart astride which is the house. This placing of the dwelling brings the first floor on a level with the top of the sloping beach, and allows the basement floor to be above ground on the north, at the garden level. Through this arrangement, the kitchen, laundry, etc., of the service wing, situated in the basement, obtain plenty of cheerful light and air. To protect the planting from the never-ceasing winds, high stucco terra cotta walls surround the gardens and traverse them at intervals, sub-dividing them into a series of courts. Around the outside walls, a screen of tree masses will still further shelter the shrubs and flowers, besides furnishing them with a background. One is struck with the unusual distinction of these high stucco walls, and wonders why they are not used oftener, for besides providing a background, the shadows of the foliage play on the wall surfaces with a fine sparkle of light and shade in the brilliant illumination of our summer sun. Such frequent use of walls adds a sense of comfort and protection, for through them the gardens acquire an intimate, cozy, sequestered air—the charm of old cloisters, of old religious enclosures. Yet there is nothing imitative about all this, since the protecting walls are a necessity of the wind-driven site.

The place provides a whole series of pictures, one after the other. It brought joy to the photographer, who could for-

get the injunction to "show the architecture clearly" and turn himself loose in his picture-making. The house is a succession of combinations in masses, shapes, colors and textures, with but little regard for architectural machinery. In fact, right here is the chief secret of Messrs. Walker and Gillette's success in the Rogers house. The architect may well be thankful when painters or photographers find in his achievements opportunities for the brush or the camera, for these artists will not be deceived by any correctness of architectural technique, or by elaboration of design; rather will they seek to eliminate or to suppress all details and aim for whatever fundamental design may be discovered in the architect's work. This is one of the chief necessities in architecture today—to maintain the painter's point of view, the painter's sense of the dramatic.

The free treatment of Mr. Rogers' house characterizes the plan as well. The scheme is symmetrical, but not obtrusively so, and the architecture is not forced upon the beholder. As you progress through the house from the main entrance, you are aware of axes, but not of balanced symmetry. Besides, the most symmetrical front of the house, the ocean front, is the one least seen. What impresses one is the bold treatment of symmetrical balance, the big striking contrasts; large openings and small ones, broad wall surfaces of fine texture relieved by bits of decoration in the shape of sculptured ornament, iron grilles, furniture and hangings, emphasizing and enriching the design, preventing baldness. This bold, honest treatment in mass and color, this skilled sense of form and refinement, this discard of conventional formulæ and of ostentation, this informality—the good sense and sentiment and gaiety of it all—are not these the qualities most precious to Americans? Such an effect of simplicity and informality with a dramatic effect—could we have anything better in architecture?

The numerous drawings reproduced in these pages illustrate admirably the principles of design outlined above. It will be seen that they represent little more than plain walls and door and window



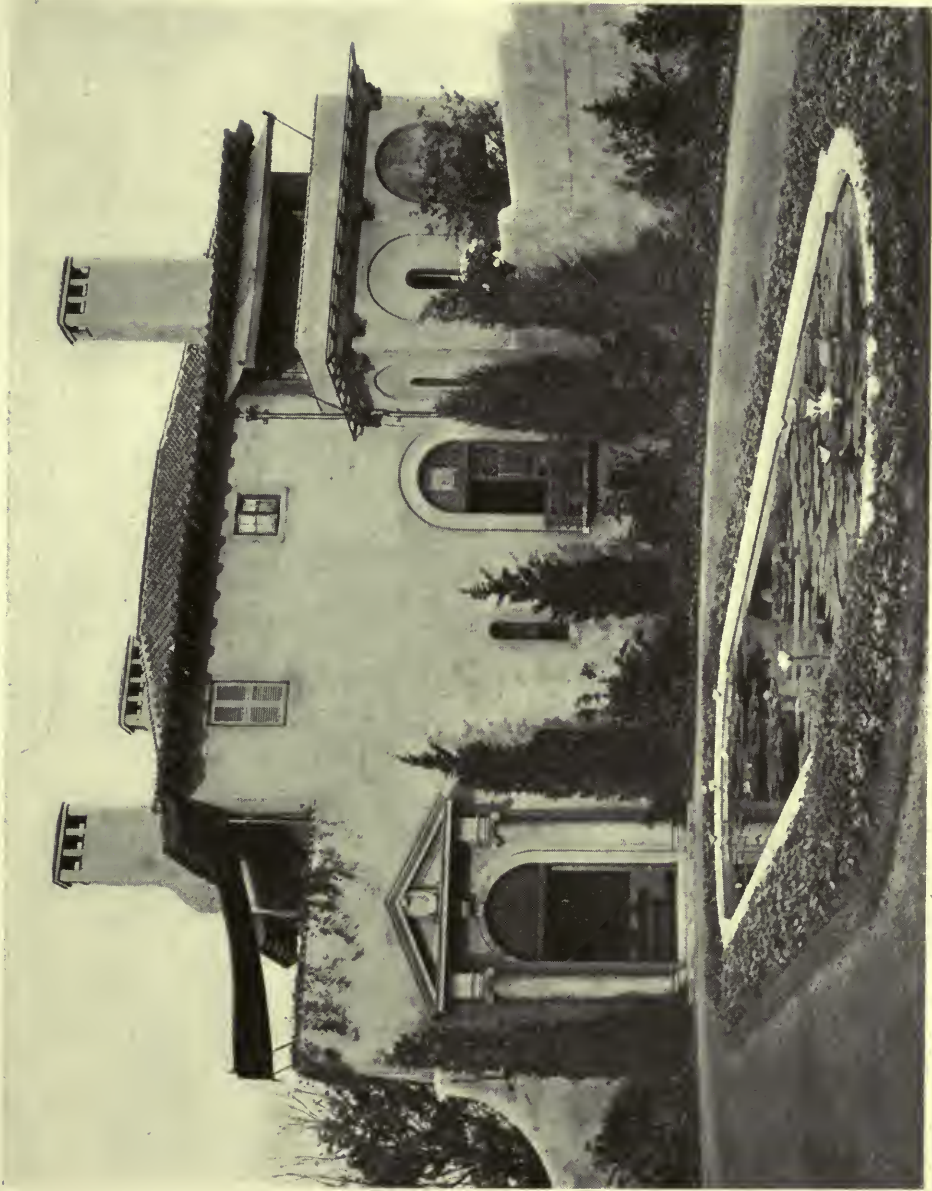
SOUTHWEST CORNER OF HOUSE SEEN FROM THE TOP OF
THE DUNE-COUNTRY HOUSE OF H. H. ROGERS, ESQ.,
SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



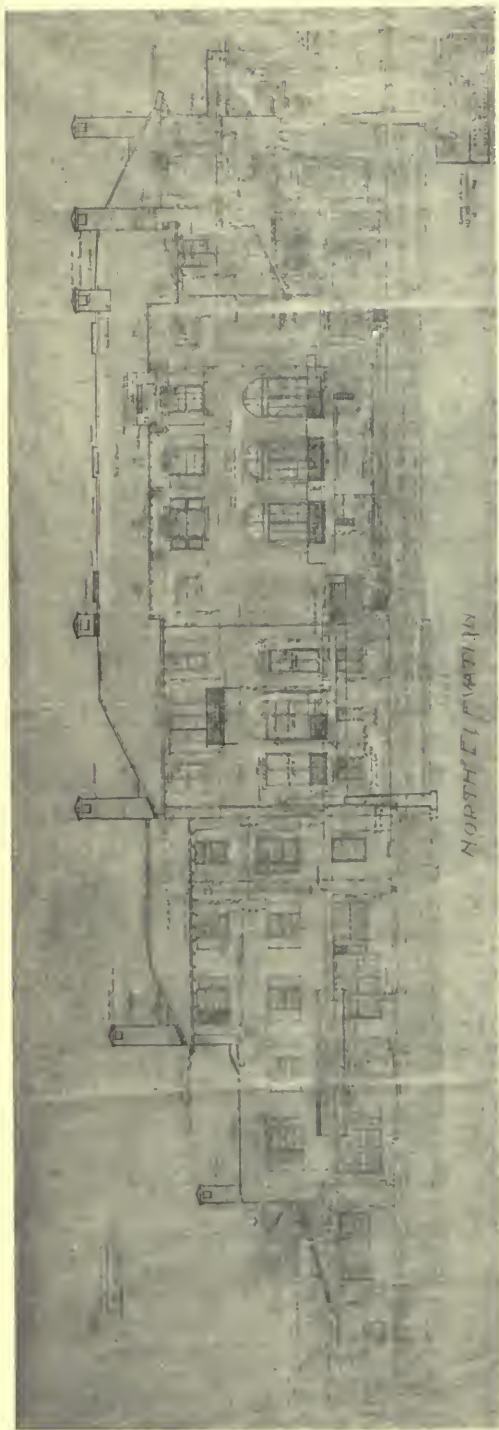
HOUSE, WALLS AND STABLES—VIEW PRESENTED IN APPROACHING THE COUNTRY PLACE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.



HOUSE AND FLOWER-GARDEN—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.

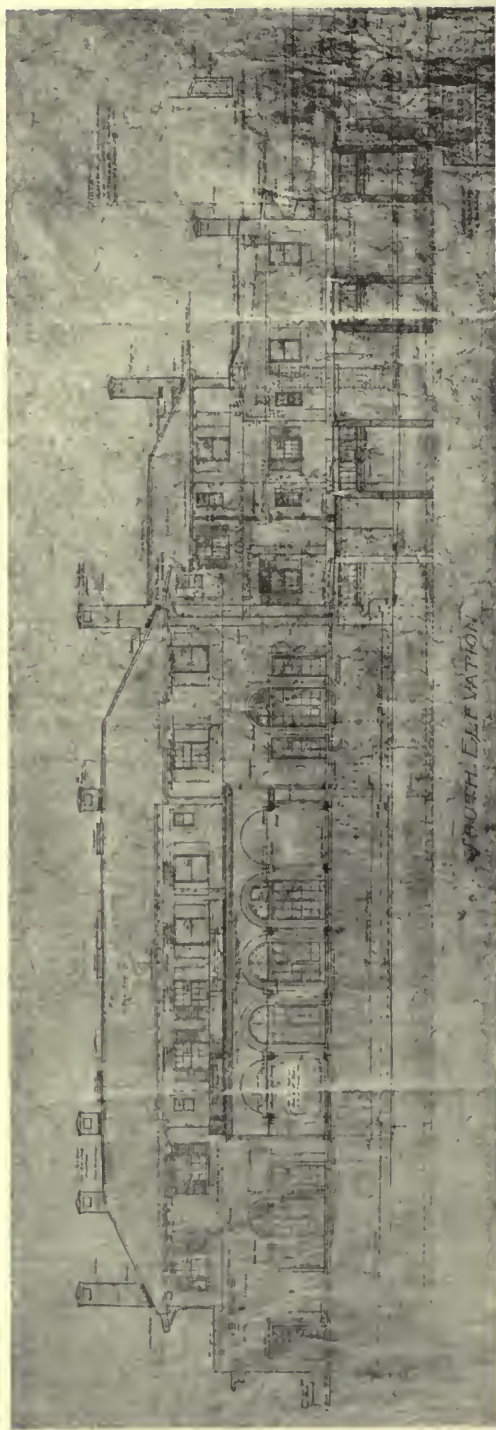


MAIN ENTRANCE ON THE WEST-COUNTRY
HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON,
L. I. WALKER & GILLETTE, ARCHITECTS.



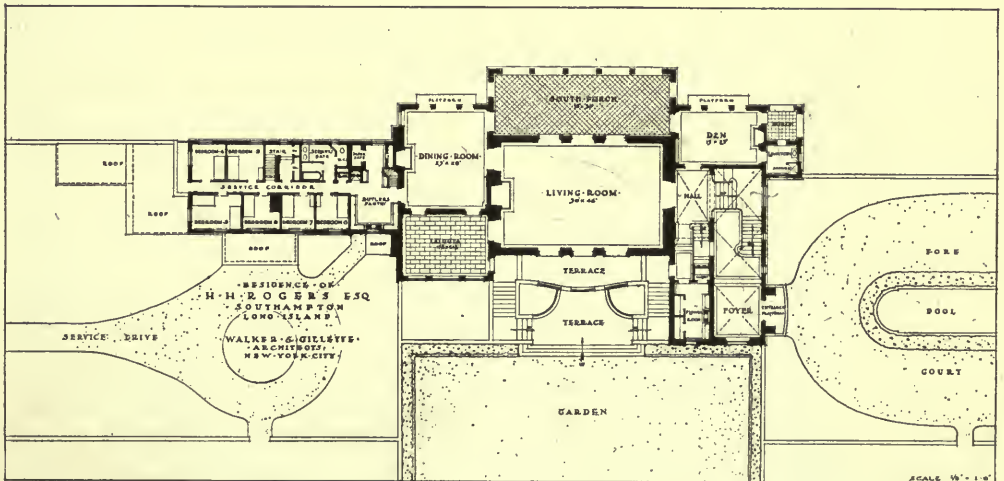
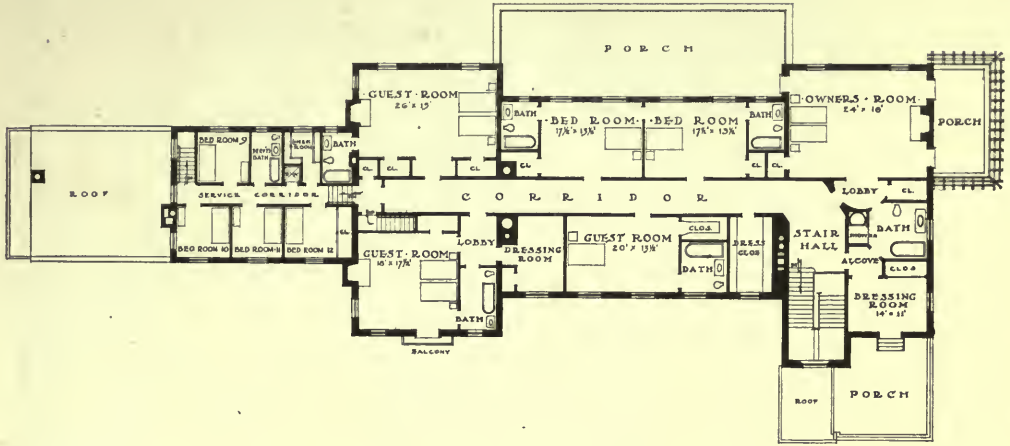
NORTH ELEVATION

NORTH ELEVATION ON GARDENS—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.

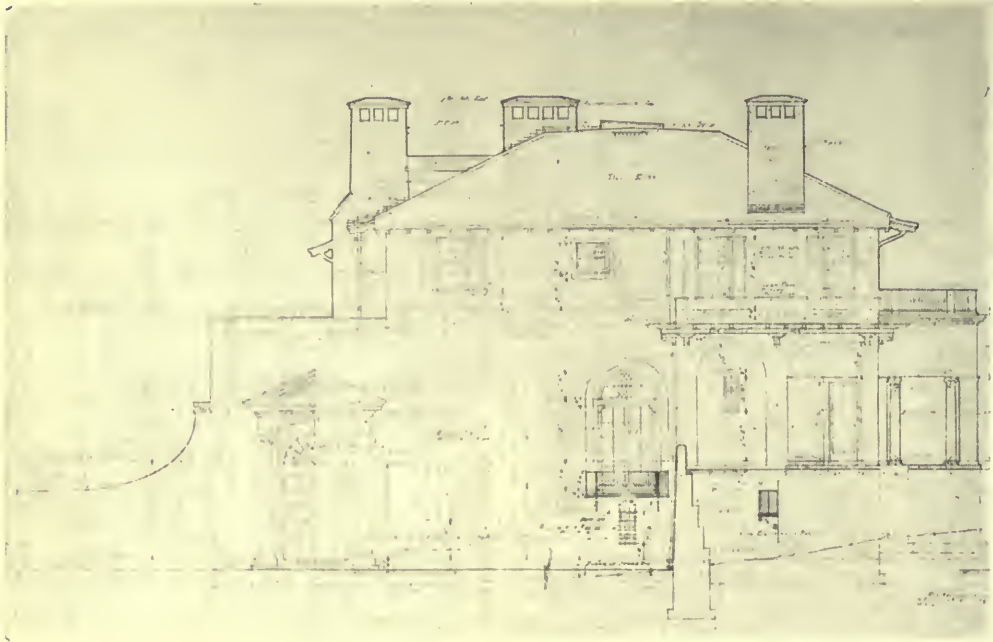


SOUTH ELEVATION

SOUTH ELEVATION ON OCEAN—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.



FLOOR PLANS—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



WEST (ENTRANCE) ELEVATION, COMPARE PHOTOGRAPH ON PAGE FIVE—COUNTRY HOUSE OF
H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.

openings. In this regard they will remind the readers of *The Architectural Record* of the simple drawings of McKim, Mead and White for the Harvard Club plunge published in the November issue. To a certain type of client, who loves display, they would be extremely disappointing, and on paper they would make but a sorry showing against a more conventional design of pilasters, cornices and ornament, elaborately drawn and tricked out. But as executed, as built, how infinitely superior they are! They prove the more ostentatious effects to be but idle glitter, mere soap-bubbles of architecture! 'Tis the old, old conflict between paper architecture and real architecture, a conflict which harasses both architect and client. Fortunately, the more discerning part of the public today is willing to accept a simple drawing from an architect, and to stand by him loyally in carrying it out in construction.

Of course, Walker and Gillette have not deserted tradition in the Rogers house. It provides reminiscences of very early Renaissance Italy, with many medieval touches and some high Renais-

sance ones. Its contrast of plain wall surfaces with sparkling bits of detail, its virility and dramatic effects are distinctly Spanish. But if this house were side by side with any villa in Italy, it would reveal more differences than appear at first glance—its American qualities would be brought out. For one thing, there are the more generous window openings, the lower story heights of the Rogers house, besides its greater air of comfort and hospitality, its atmosphere of an American home. Indeed, why may not Americans seek inspiration in the Middle Ages? Just as the Renaissance Italians turned to classic antiquity, so do moderns discover in themselves a real sympathy for the picturesqueness and the romance of medieval times.

How consistently the Rogers house embodies these principles! With the cooperation of architect and client, bits of sculpture, fragments of decoration and color, columns, fireplaces, etc., have been carefully selected and given a right place in the design. This is as true of the long expanse of garden walls as of the house itself. The gardens teem with odd bits

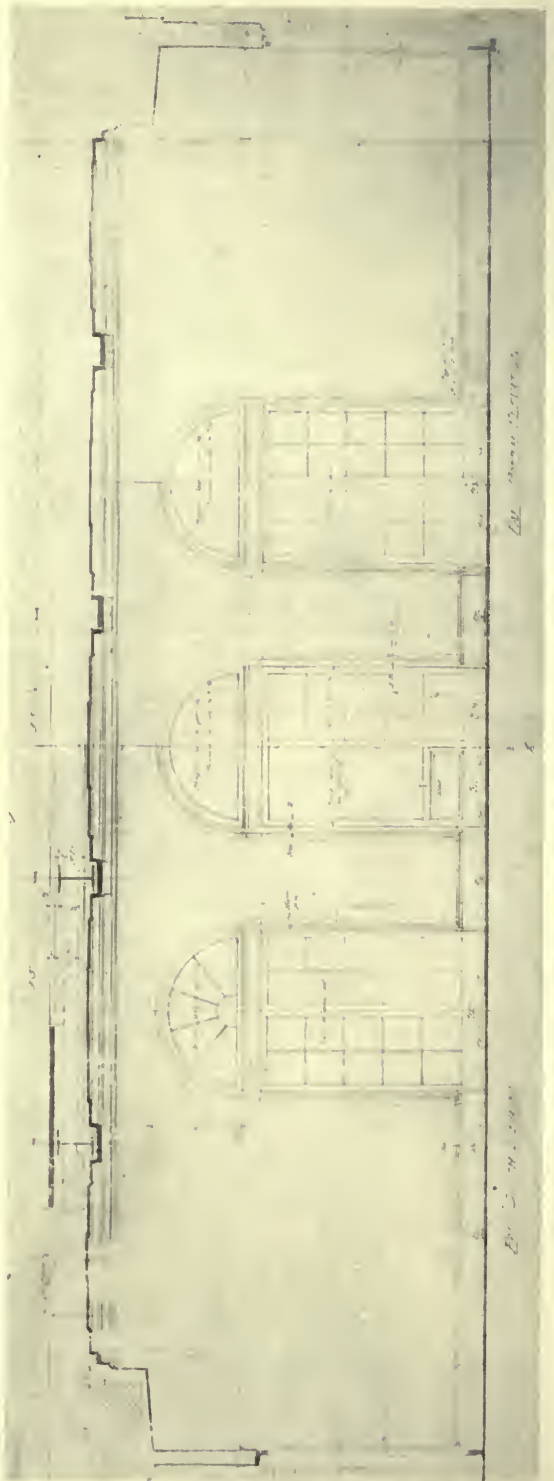


GARDEN ELEVATION ON NORTH-COUNTRY,
HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON,
L. I. WALKER & GILLETTE, ARCHITECTS.

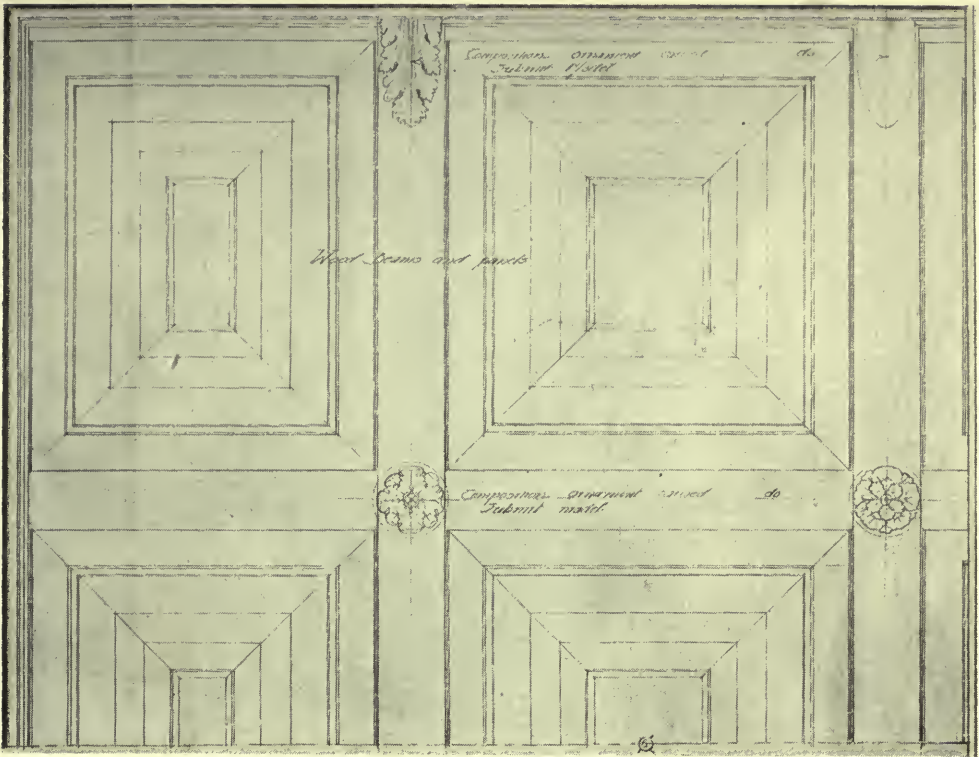
of interest, likewise all the interior decorations—furniture, hangings, art objects—have been chosen and built into the scheme of architecture to become an integral part of it, just enough to complete each room and nothing more. The result is a really impressive collection of art objects. One is reminded somewhat of Mrs. John L. Gardiner's Fenway house, in Boston, and also of the Davanzati palace in Florence, the opening of which to the public caused such a stir several years ago.

Let us consider the details. Approaching the house, the first impression is of the long west wall and the stable at one end, and the house at the other—a view of the whole estate. As we turn into the entrance court on the south, we notice a long pool with white marble curb in the foreground, beyond it the fine entrance doorway. This doorway is the main feature in an unsymmetrical elevation. The door itself is a heavy paneled, medieval-looking thing, as are all the doors in the first story of the house. (Incidentally, those who are interested in the technical side of the profession may care to refer to the files of *The Architectural Record* for April, 1914, containing a special article on the work of Walker and Gillette, and see how closely two excellent preliminary sketches have been followed out in the photographs of the completed work. These are the garden elevation of the house, illustrated as a head-piece on the first page of the article, and the pen-and-ink sketch on page 297, of this entrance court, on the west of the house.) Entering from the court, we find ourselves in a lower hall paved with tile, with walls of tinted plaster, somewhat the color of sandstone and spanned with an undecorated groin-vaulted ceiling. Off this entrance hall open two dressing suites for visitors, finished in tints of faded old rose. Unusual indeed is the main stairway of brick treads and risers, topped with an extremely simple iron rail.

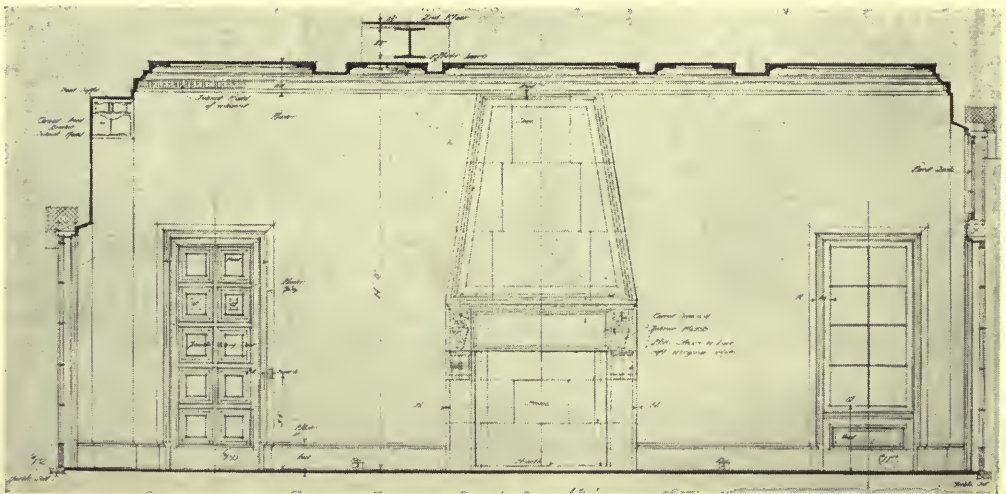
At the head of the stairs in the main floor is an attractive little den, decorated with an oak beamed ceiling, bookcases at one end, and a small fireplace of tall, whimsical design at the other. Here is a noteworthy feature of this little room: it



ELEVATION OF RECEPTION ROOM—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.



DETAIL OF RECEPTION ROOM CEILING—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I. Walker & Gillette, Architects.



EAST ELEVATION OF DINING ROOM—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I. Walker & Gillette, Architects.



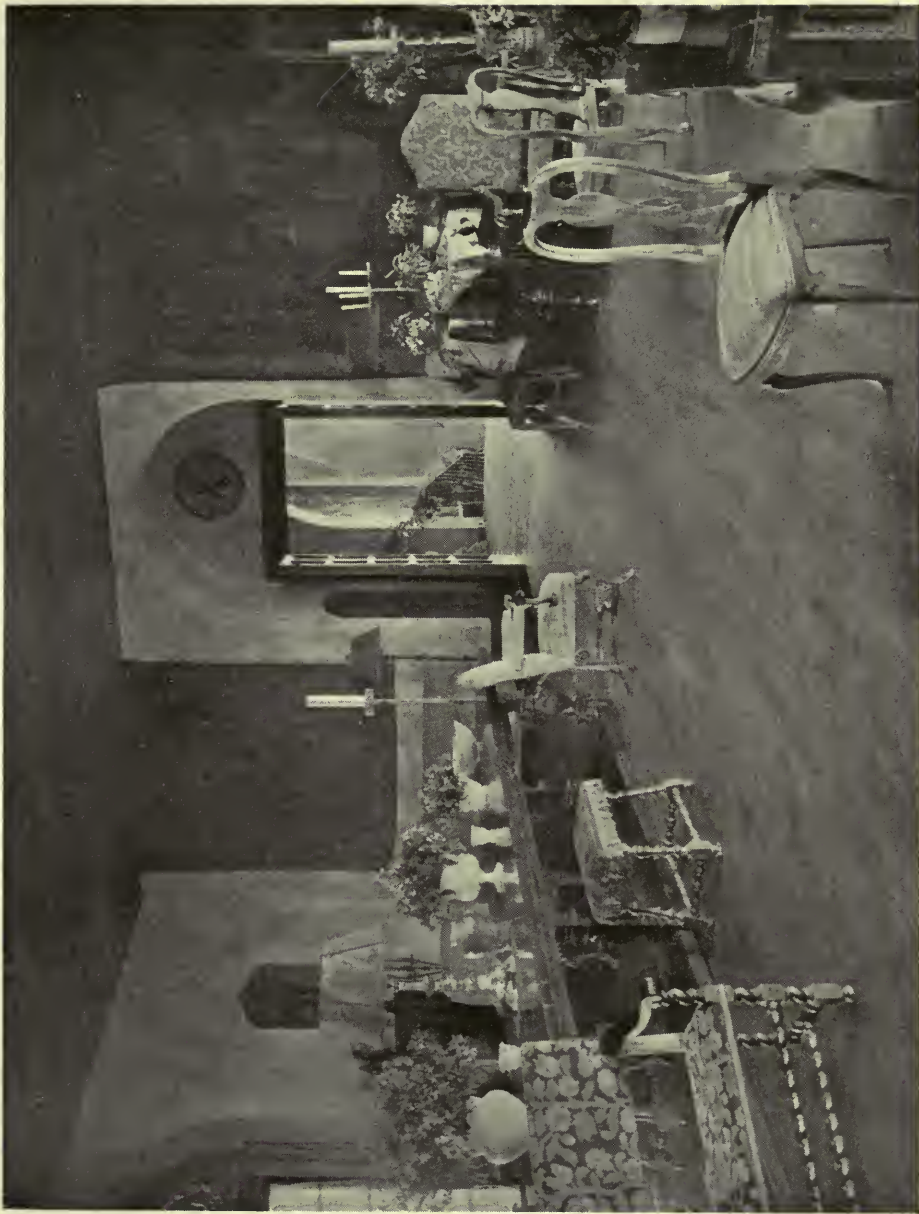
DETAIL OF TERRACE ON MAIN AXIS OF GARDEN—
COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTH-
AMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



INTERIOR OF ENTRANCE HALL—COUNTRY
HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON,
L. I. WALKER & GILLETTE, ARCHITECTS.



DEN-COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTH-AMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



RECEPTION ROOM—COUNTRY HOUSE OF H. H. ROGERS, ESQ.,
SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



DINING ROOM, SHOWING FIREPLACE IN DRAWING REPRODUCED ON PAGE ELEVEN—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



NORTH LOGGIA OVERLOOKING GARDENS—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



VISTA ALONG MAIN AXIS OF GARDENS SHOWING POOL AT CROSS-AXIS—COUNTRY HOUSE
OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.



GARDEN DETAIL—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.
Walker & Gillette, Architects.



FIGURE IN POOL AT THE CROSSING OF THE GARDEN AXES—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTH-AMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.

has not a bit of trim in it. The floor is laid with small hexagonal red tiles, with a tile base at the walls some 6 inches high, and above this base is a band of yellowish gray about 20 inches high. Instead of using wooden architraves, the panelbacks of the doors and windows are splayed back in the thickness of the walls, and painted gray with a gray edging around the opening. All the rest of the walls, except this gray base and the gray strip around the doors and windows, are a deep rich blue. In fact blue, of one shade or another, is the color one notices most in the house, which has indeed a great variety of color. The dimensions of this room are 21 feet by 14 feet 8 inches, with clear ceiling height of 14 feet 4 inches.

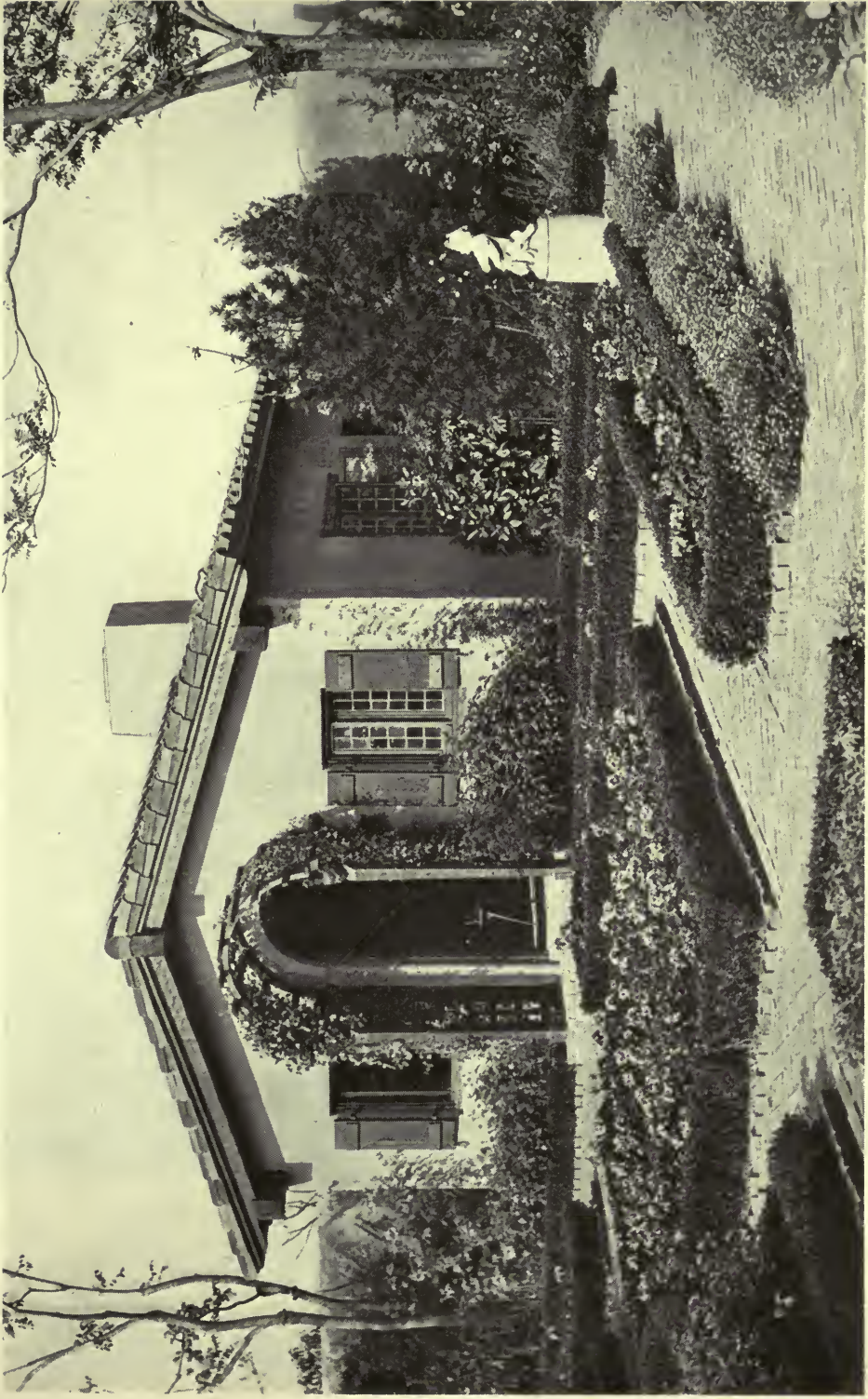
Also at the head of the stairs do we find the large reception room, the windows of which look south on the sea and north over the main axis of the garden. There is a long oak table down the centre of the room, and at the opposite end a large old stone hooded fireplace, brought from Italy. The floor is of oak. Unusually effective, the ceiling of this drawing room is paneled in squares, three across the room and five the length of it, of oak and plaster, very dark, picked out in deep colors. The hangings and furniture coverings are of a soft clear blue of medium value, with faint gold threads running through the material. The walls are plaster tinted somewhat the color of sandstone. The dining room has much the same treatment as the reception room—plaster walls, oak ceilings, marble fireplace and oak floors. The dimensions of the reception room are 44 feet 4 inches by 29 feet 3 inches, with clear height of 14 feet 2 inches; of the dining room, 29 feet 4 inches by 24 feet, height 14 feet.

These are the principal rooms and well do they typify the spirit of the whole design. In them the architecture is subdued to make a background for the furniture and hangings—without any competition between the two. It is a principle that is coming more and more into modern art, though it is as old as anything we know. What a sense of rest these rooms give us! What harmony of color and of form! No spottiness, no ostentation, no surfeit anywhere.

As part of the main floor layout are the two loggias, opening off the main rooms south and north, which are more traditional than most of the Rogers house. The south loggia overlooking the sea has a red tile floor and elliptical vaulted ceiling with penetrations, painted a light clear blue. This blue field is relieved by the narrowest of white vault ribs and medallions showing the signs of the Zodiac. Delightful indeed is the north loggia, overlooking the garden, to the left of the main axis, the walls of which are covered with some remarkable frescoes.

In the bedroom floor it is not surprising to find a slight change of character. Heavy oak tables and chairs would be something of a nuisance in bedrooms, and there is provided instead simple, graceful modern furniture, painted in the lightest of tones. The rooms themselves show a surprisingly simple, uniform treatment; delicate trims, a slight "picture" mould, painted blue—from which pictures do not hang—and a 6 inch cove above the picture mould at the ceiling, of which the clear height is 9 feet. The usual mantelpiece treatment is missing; instead the small fireplaces are merely openings in the face of the plaster wall, edged with vitrified figured tile, and built with a raised cement hearth and a little shelf supported on four brackets above the opening. The door and window trims are detailed with a flat band, which is tinted a rich blue or else decorated in a flower pattern, to harmonize with the painted furniture. All the rest of the trim is a strong gray and the plaster walls are painted in extremely light tones. Altogether, it would be impossible to exaggerate the good taste of these bedrooms.

In such a design of large plane surfaces, careful treatment of texture is absolutely a necessity. The tile, ironwork and woodwork of the house and gardens are all selected to this end. Inside, the plaster walls have a texture somewhat resembling that of painted burlap or the very roughest water color paper. As for the outside, to equal the tile roofs, one must visit Segovia or Salamanca in Northern Spain, where perhaps the finest roof tiles in the world are found; and it is interesting to learn that the architects have even gone so far as to soften



PLAYHOUSE IN CHILDREN'S GARDEN, CLOSING EAST END
OF CROSS-AXIS—COUNTRY HOUSE OF H. H. ROGERS, ESQ.,
SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.



FOUNTAIN IN THE LOGGIA WHICH CLOSES THE CROSS-AXIS OF THE GARDENS ON THE WEST-COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I. WALKER & GILLETTE, ARCHITECTS.

the lines of the roof by making them slightly uneven, as if they had become wavy through age. The photographs give some idea of the effective finish of the stucco walls, and, as a further example of this careful attention to detail, the ironwork has been hand wrought by Belgian workmen.

A slight notice of the gardens completes the description of the Rogers house. The design was supervised by the architects, and the planting is the work of Mr. Gallagher of the Olmstead Brothers' firm of landscape architects, of Brookline, Mass. I have mentioned the situation on level ground to the north of the house, and the big stucco walls that surround and intersect the planting. There are really three long parallel axes that lead down from the house, divided by these high enclosures. The main axis, on the reception room of the house, shows an expanse of greensward, with a large pool in the centre of the nearest court, marking the cross-axis. The west parallel axis runs from a gate in the entrance court, and follows through a series of de-

lightful flower gardens of intricate geometrical paths, in delicate scale, where a multitude of dainty, reed-like Gothic columns about 6 feet high are outlined admirably against the foliage and flowers. In contrast to the other two long vistas, the third parallel axis, opposite the service wing, is cut up into three cozy little square enclosures beyond the service court from which they are separated. First is a little grass court called the croquet garden; next, at the cross-axis, an exquisite garden of roses and cedars; and further on, a children's garden with a quaint playhouse in it.

All this work, house and gardens, is conceived in the spirit of true architecture. The practical needs are completely fulfilled, and are expressed in terms of mass, shapes, colors, and textures, in the most perfect way. Fortunately the day of architecture copied from books and "examples" is passing, and we are glad to hail a work so free, so sure, and so splendidly dramatic. There is nothing so difficult as to be dramatic, without ever being theatrical.





MIDDLE AND LOWER GARDEN—GROUP OF THREE RELATED HOUSES ON WILLOW GROVE AVENUE. ROBERT RODES McGOODWIN, ARCHITECT.



PASTORIUS PARK, PHILADELPHIA AND ITS RESIDENTIAL DEVELOPMENT

BY HAROLD D. EBERLEIN

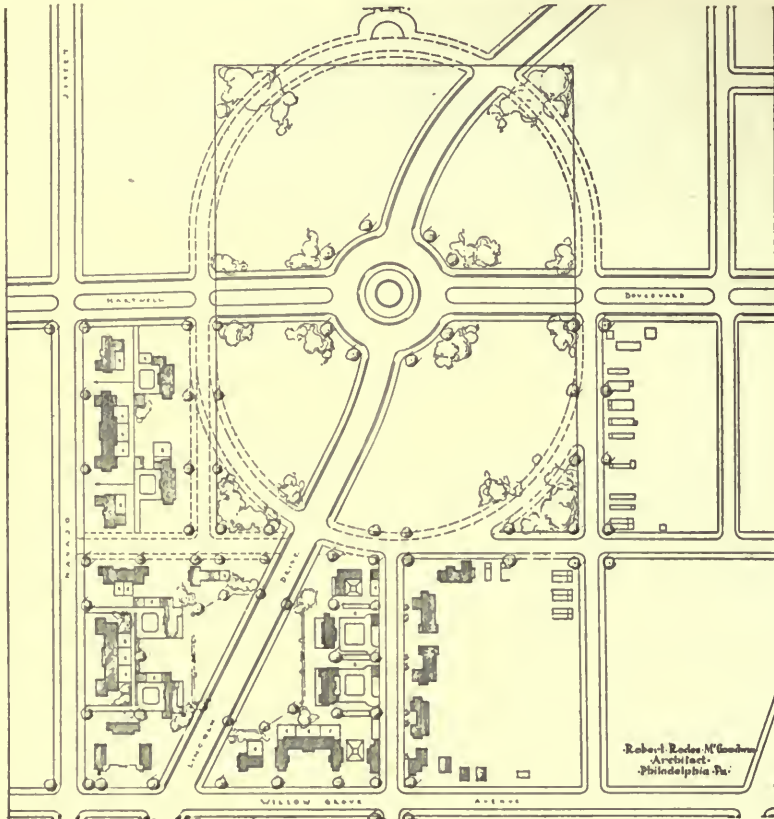


THE creation of Pastorius Park, St. Martins, Philadelphia, along with the erection of adjacent dwellings, affords a threefold opportunity for profitable study, highly significant from the aspect of city planning in connection with coherent residential development. The scheme of development supplies, in the first place, an admirable instance of a comprehensive plan to eliminate an ugly suburban slum and make what has been, until recently, an unprepossessing tract of untilled farm land into an engaging garden spot, eventually to be incorporated in the chain of the city park system, whose upkeep is under the charge of the park commissioners. Conditions of local topography have marked this tract for the intersection of two important thoroughfares, bound, before long, to be main arteries of a constant flow of inter-suburban traffic and the provisions adopted were studied with a provident view to future requirements as well as present desiderata.

In the second place, the plan of Pastorius Park and the adjacent houses shows a well considered scheme of erecting on the land abutting upon the edges of the park a suitable and original environment of dwellings. The scheme adopted, and already partly realized, incorporates certain features that have not hitherto figured, so far as we are aware, in any previous American building development of a similar nature. Finally, the Pastorius Park development gives an opportunity to see three architects working

independently but concurrently upon the plans of surrounding dwellings in such a manner that there may be sufficient architectural unity, when all the buildings are completed, to ensure the ultimate agreeable aspect of the park environment. While each architect enjoys considerable liberty in the choice of expression, so that his individuality of interpretation is not curtailed, it is so arranged, through amicable collaboration, that there shall be in the final *ensemble* neither jarring inconsistencies nor disappointing incongruities.

How the plan for the park came into being, and how the scheme was evolved to have all the neighboring houses designed to compose a coherent architectural *ensemble*, is a story not without an interest of its own. Besides showing how a large and far-reaching result can often come about from the determination to embody in tangible form the passing chance inspiration of a moment, it outlines the steps by which a practical realization was arrived at and affords an insight into conditions necessary to a clear understanding of the development. The idea for the park was born in London. Several years ago, the gentleman to whose energetic initiative, public-spirit and far-sightedness the inception and vigorous prosecution of the scheme are wholly due, chanced to be stopping at the Hyde Park Hotel in Knightsbridge and, looking out over the park, set with its refreshing greenery in the midst of the surrounding city, was seized with the idea of carrying out at St. Martins, Philadelphia, the prin-



PLAN OF PASTORIUS PARK AND HOUSES ON LAND ADJACENT.*

ciple of a dwelling-surrounded park as an important constructive measure of city beautification. Conditions were ripe for the furtherance of such a project, although there were several very material obstacles to be overcome before it could be brought to a successful issue. The tract of land that logically suggested itself for conversion into a small park was bound eventually to be built upon in the natural course of the city's growth unless some plan was immediately adopted to reserve it as a breathing space. Fortunately there were buildings upon only a small part of it, and they were of such a character that their preservation would have been a detriment to the neighborhood. The rest of the land—the tract comprised within the limits of Pastorius Park is altogether about thirteen and a half acres—had ceased to be used for farm purposes because of city

encroachment and was idly producing a luxuriant crop of weeds and brambles. Part of it was considerably lower than the grade which the city survey required for several streets that were about to be cut through, so that the arrival of trains of dump wagons was imminent.

But there were considerations that invited the creation of a small park at this point. Hartwell Lane traversed it from east to west just about the middle and Hartwell Lane, when certain pending improvements were carried out, was bound to become the main artery of communication between Chestnut Hill and the Whitmarsh Valley region, on the one hand, and Bryn Mawr, Haverford, Merion, Radnor, and all the numerous chain

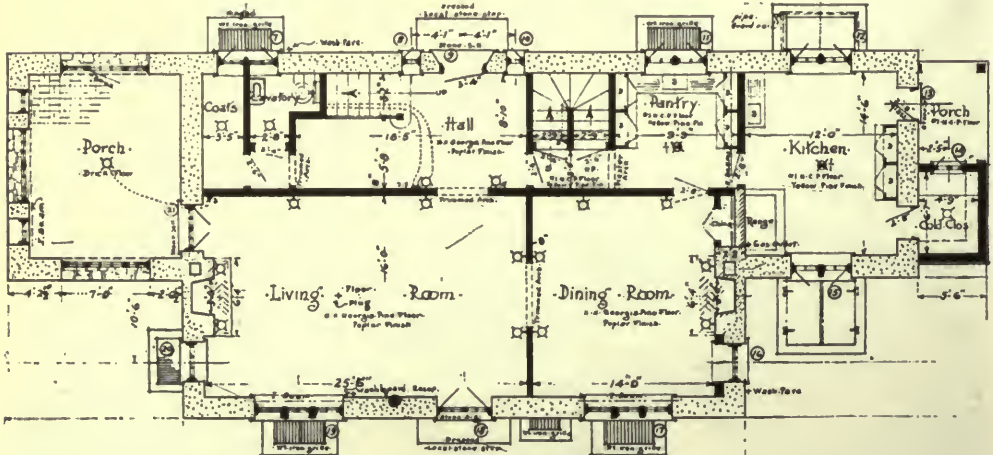
*The plan of the park is that adopted by all three architects. The location of houses in this diagram is the suggestion of Mr. McGoodwin, individually. Substantial changes have been made by Mr. Duhring and Mr. Gilchrist in the grouping of their houses.



DIVERTED BROOK—PASTORIUS PARK.
H. L. Duhring, Jr., Architect.



SPRINGHOUSE AND POOL—PASTORIUS PARK.
H. L. Duhring, Jr., Architect.



NORTH AND SOUTH ELEVATIONS AND GROUND FLOOR PLAN—MIDDLE HOUSE OF RELATED GROUP ON WILLOW GROVE AVENUE. ROBERT RODES MCGOODWIN, ARCHITECT.



COMMON COURTYARD—GROUP OF THREE RELATED HOUSES ON WILLOW GROVE AVENUE.
Robert Rodes McGoodwin, Architect.



FROM LOWER OR SUNKEN GARDEN—GROUP OF THREE RELATED HOUSES ON WILLOW GROVE AVENUE.
Robert Rodes McGoodwin, Architect.



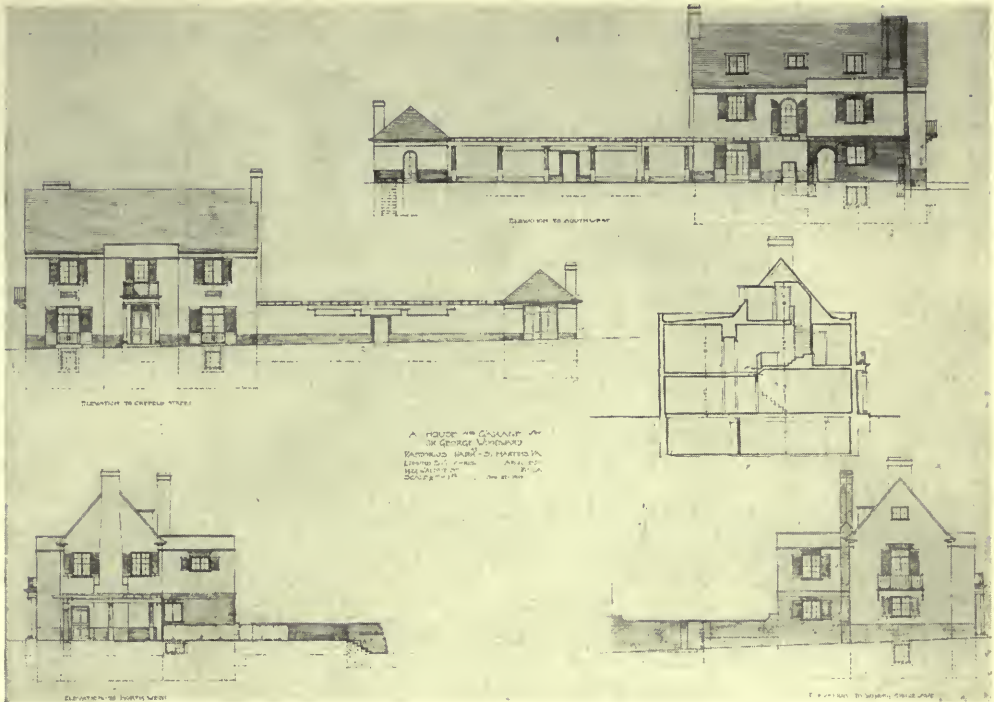
GROUP OF HOUSES NEAR PARK—CREFELDT STREET, ST. MARTINS.
Robert Rodes McGoodwin, Architect.

of residential settlements along the main line of the Pennsylvania Railroad in the old Welsh Barony tract, on the other. The Lincoln Drive, a boulevard which extended from Fairmount Park towards Chestnut Hill, was to cut through part of the tract and come to a dead end at a street nearby—a blundering, ill-planned and meaningless termination for an important boulevard. According to the contour map of the land, much of it was below the prescribed grade, but, as an offset to this, the conformation made a gently sloping amphitheatre, there were some fine old trees, a good brook and a spacious old springhouse—all of them destined to go if the city grade plans, as they then stood, were to be carried out.

The constructive plan evolved, in response to the considerations just noted, contemplated preserving the natural features as they then existed and turning them to the best account. The amphitheatre-like contour of the land was to be retained, the course of the brook was

to be cleared of obstructions, the trees were to be saved and the springhouse was to be repaired and made the centre of a pleasing water feature. Lincoln Drive was to be given a better and more reasonable course that would bring its terminus to the Germantown Road nearly opposite the point where another great highway, the Bethlehem Pike, branches off, so that a continuous boulevard, stretching for miles into the Whitemarsh Valley and beyond, would be assured. The intersection of Hartwell Lane and the Lincoln Drive was to be made in the centre of the proposed park.

The chief obstacles to be overcome before this scheme could be adopted consisted of inducing the various city authorities to consent to the revision of the plans for Lincoln Drive, although the new plan was far more logical and better served the purposes of traffic; the abandonment of certain grade provisions, and, finally, the appropriation of the necessary funds to condemn and remove two



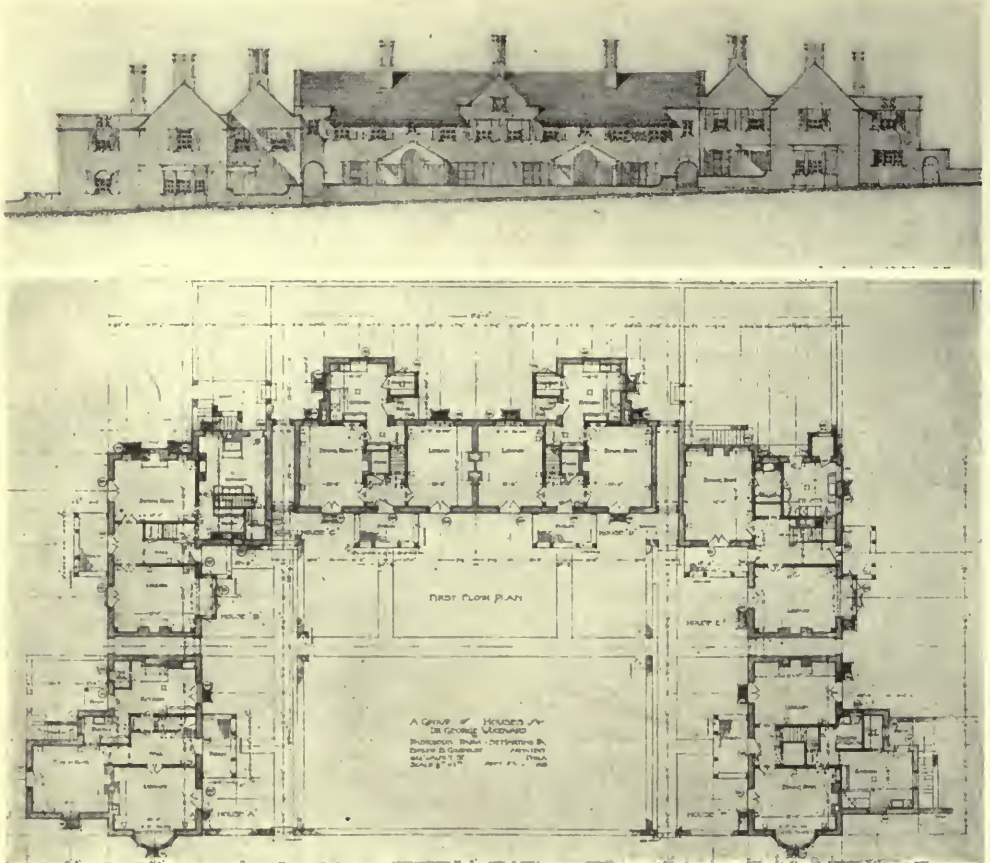
HOUSE AT CREFELDT STREET AND WILLOW GROVE AVENUE—ADJACENT TO PASTORIUS PARK.
Edmund B. Gilchrist, Architect.

rows of small houses—one of them little better than a slum, and thoroughly unsightly and undesirable—that had been built about twenty or twenty-five years ago on the lines of two then proposed streets. These undesirable dwellings and their yards occupied in all about two acres.

All difficulties, however, were surmounted. Sundry objections that had been raised were withdrawn. The modification in the course of the Lincoln Drive and its extension for a slight additional distance were approved, consent was secured to retain the natural contour of the land and funds were appropriated to condemn and remove the existing small houses and to make the necessary expenditures for street building in the case of the Drive and Hartwell Lane. The appropriation of the requisite remaining acreage for the park was a comparatively simple matter, as the land was all in the possession of two owners who were heartily in sympathy with the project, one of them being the gentleman already

mentioned who had conceived the whole scheme. The actual work of construction was then ready to be entered upon.

It was designed that the residential development adjoining the park should consist of houses of moderate size and moderate cost or rental. Notwithstanding this requirement, it was determined that they should be of sterling architectural merit. This was quite as much of a *sine qua non* as the first consideration. In the experience gained through other houses erected in the vicinity within the past decade, it had been thoroughly proved that houses of this character were constantly in demand, while the houses that had been built in the manner employed by the ordinary speculative builder went a-begging. Tenants or purchasers, as the case might be, demanded dwellings possessed of some individuality and architectural worth and were not satisfied with the jerry-built rows or semi-detached structures all patterned after the same banal plan. They had shown an unmistakable preference for the better planned



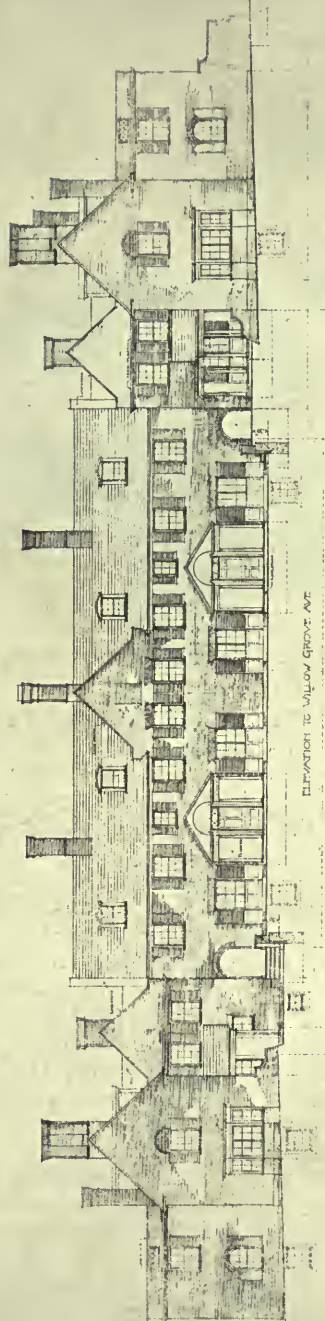
ELEVATION AND GROUND FLOOR PLAN—CONTIGUOUS GROUP ABOUT QUADRANGLE, WILLOW GROVE AVENUE.

Edmund B. Gilchrist, Architect.

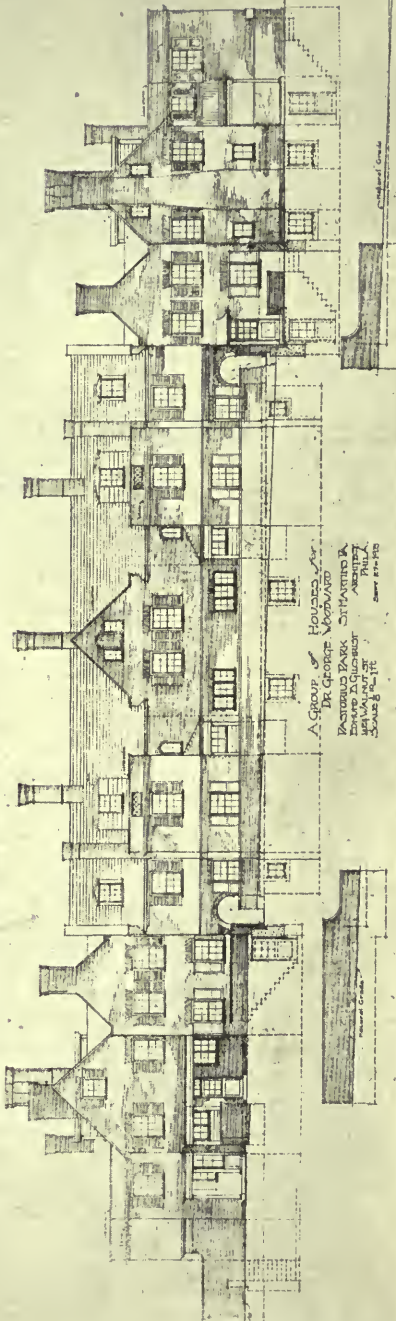
houses designed with some consideration for architectural amenity, even when they had to pay somewhat more for them. A notable case in point was to be seen in the quadruple houses, designed by Messrs. Duhring, Okie and Ziegler, fully described in *The Architectural Record* of July, 1913. At that time, these houses rented for forty dollars a month, they were all occupied, and there was a waiting list of eager applicants. At the same time there was, less than a block distant, and in a thoroughly desirable neighborhood, a row of houses of the usual speculative builder's operation type, renting for thirty dollars a month, only two of which were occupied. The determination, therefore, to make the houses in the residential development of the tract ad-

ja-cent to Pastorius Park architecturally worth while was fully justified by sound business considerations and was not a chimerical project of merely idealistic origin.

Besides Herman Louis Duhring, Jr., of Messrs. Duhring, Okie and Ziegler, two other architects, Edmund B. Gilchrist and Robert Rodes McGoodwin, had previously designed a number of houses in the neighborhood for the sponsor of Pastorius Park and the building development of the ground adjacent to its borders. These three architects were chosen to develop a scheme for the treatment of the park itself and to plot the location of houses to be built around it. They were also to design the houses, each architect taking different groups to develop accord-



ELEVATION TO WILLOW GROVE AVE



ELEVATION OF FRONT REPAIRING WALL

A Group of Houses
 DR. GEORGE MORGAN
 BOSTON MASS
 ARCHT
 1891
 100 State St. Boston Mass

NORTH AND SOUTH ELEVATIONS—CONTIGUOUS GROUP ABOUT QUADRANGLE, WILLOW GROVE AVENUE. EDMUND B. GILCHRIST, ARCHITECT.



HOUSE ON CREFELDT STREET, ST. MARTINS—NEAR PASTORIUS PARK.

Edmund B. Gilchrist, Architect.

ing to his conception. The houses, therefore, do not represent collaboration further than an adherence to a general and somewhat elastic outline of requirements, sufficient to ensure an harmonious result in the aggregate. Ample scope was thus given for individual initiative and originality in the treatment of the several groups.

The first thing to settle was the laying out of the park. Hartwell Lane crossed it in a straight line in the middle. Lincoln Drive entered the lower end at a diagonal, crossed Hartwell Lane in the middle, curved slightly in the upper portion as it skirted the foot of a rise, and passed out at practically the same angle at which it had entered. A plan for the park and the location of the proposed houses on the adjacent land had been submitted by a prominent firm of landscape architects, but it was perfunctory and lacking in character and was set aside as entirely inadequate to the situation. Each of the three architects, already named, then prepared plans and the scheme finally adopted represents the work of all three, arrived at by frequent

conference and the weighing of all questions of expediency. The constructive work so far achieved in the park, outside of the road building now under way, is the reclamation of the springhouse, of which, with its adjoining sunken pool and the entering brook, there are several accompanying illustrations. Mr. Duhring was especially interested in saving the springhouse and the trees near by, all of which would have been swept away had the city's original grade plan been adhered to, while the brook would have been buried in a sewer. The springhouse needed but little repair, a slight diversion was made in the course of the brook, and at a trifling expense for digging a pool and laying up dry retaining walls of native stone an enlivening water feature of permanent value was secured. It was a simple matter to grasp opportunities offered ready at hand and make the most of them, as was done in this case, but too often such opportunities provided by nature are wholly ignored or brushed aside to make way for some preconceived scheme that oftentimes has not nearly the same merit as the unspoiled natural con-



HOUSES NEAR CREFELDT STREET—ADJACENT TO PAS-
TORUS PARK. EDMUND B. GILCHRIST, ARCHITECT.



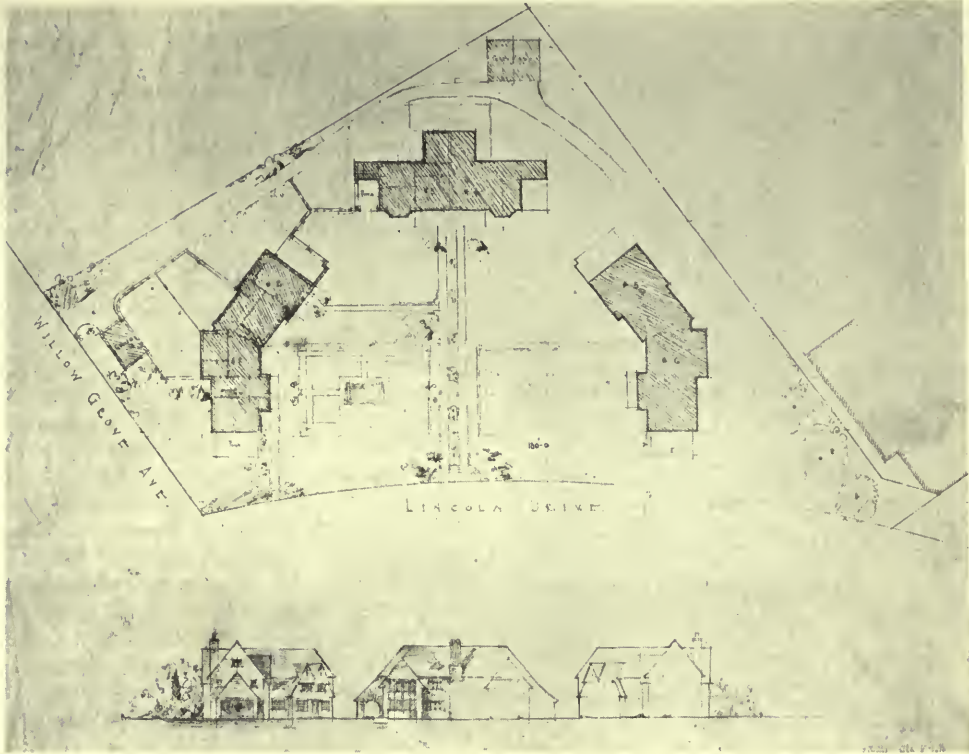
ELEVATIONS OF PROPOSED HOUSES—PASTORIUS PARK DEVELOPMENT.
 Duhring, Okie & Ziegler, Architects.

ditions. Mention is therefore due the commendable wisdom displayed in keeping and improving a good thing already on the spot, although it might not accord with the plan for a formal, and too often dull, park area.

The groups of houses, in connection with the residential development of the park, already finished, under actual construction or planned to be started in the immediate future, present features that are unusual and, for that reason, deserving of special study. In the group of three houses, at the junction of Willow Grove Avenue and the Lincoln Drive, the architect has taken advantage of the slope of the ground to create an interesting arrangement of three levels in the form of a sunken garden, a middle terrace, on which stand the two forward houses, and an upper terrace, on which is the house farthest removed from the street. The retaining walls that separate, the steps and the random paving of the garden walks are all made of the same native grey Chestnut Hill stone as is used in the quarry-faced rubble walls of the houses. The accompanying illustrations and the plan on page twenty-six (which has been somewhat changed in actual execution), will fully make clear the manner in which the three separate dwellings are built around three sides of an open quadrangle or courtyard, the middle level with its random paved walks and central pool forming a common lawn expanse for all three. Indeed, the whole garden area on all three levels belongs to all the houses in common and constitutes one of the most admirable features of this group arrangement. The satisfactory upkeep, of course, implies a reasonable degree of neighborly co-operation on the part of the occupants of all three houses, but it is

surely not too much to hope for such co-operation when, in return, it is possible for each tenant to enjoy a freer, better and larger expanse of garden than if each dwelling were pent up in its own small plot with the usual "shinny-on-your-own side" aspect conveyed by too many enclosures about suburban houses. This communal grouping of houses about a central garden plot is frankly an experiment, but it is, apparently, an important move in the right direction and ought to work out satisfactorily, if we may judge by the results of similar planning in England. It seems not unreasonable to expect that well-bred American citizens should be neither more disposed to contentiousness nor more incapable of neighborly co-operation than our British cousins.

Quite apart from all aesthetic considerations and questions of suitable garden care and supervision, the group is well contrived. Privacy is assured in the garden in a manner altogether impossible where houses are planned with "fronts" and "backs," whose characteristics could by no chance be mistaken or confused. The "front" garden is obtrusively a front garden and everything that goes on in it is patently on exhibition for the public eye unless there happens to be a high protecting hedge, which is all too rarely the case. In the group under present consideration the foolish distinctions of "front" and "back" have happily been eliminated. Each house is set quite at the edge of the property, abutting upon either a street or a driveway, thus permitting easy ingress and egress without trenching upon the privacy of the common garden. At the same time, this method of placing reserves the greatest possible amount of space for legitimate garden



GROUND PLAN—HOUSES AT LINCOLN DRIVE AND WILLOW GROVE AVENUE.
 Duhring, Okie & Ziegler, Architects.

purposes and none of it is frittered away in meaningless and picayune "front yards" which are neither beautiful nor practical. An examination of the floor plans will show that, in every case, hallways, kitchens, pantries and the like have been put on the entrance side, while the pleasantest rooms in which the members of the family chiefly live are placed on the garden side and so arranged that they have the most cheerful exposure and most agreeable outlook. The service yards and clothes-drying enclosures are well masked behind stone walls so that their presence is not at all conspicuous. The houses themselves, of a composite Anglo-Flemish type, are decidedly interesting in mass and detail and their plan also is deserving of attention, but on this particular occasion the arrangement and treatment by groups is more significant and more germane to the purpose in hand.

Just beyond Lincoln Drive, and on the same side of Willow Grove Avenue, is a group of houses, designed by Mr. Gil-

christ, now in course of erection. The elevations and first floor plans are shown on pages thirty-one to thirty-five. The houses are six in number and they are all adjoining. But they are not in a stupid straight row, and by this departure from customary usage, Mr. Gilchrist has struck an entirely new note in the American practice of designing small contiguous dwellings. It is this very fact and the fact of the groupings planned by Mr. Duhring and Mr. McGoodwin for the houses they have built or are building that make it highly desirable to study the Pastorius Park residential development now, in its unfinished state, instead of waiting till it is all done and ready to be discussed from an architecturally critical point of view. Mr. Gilchrist's houses are just above ground; some of Mr. Duhring's and Mr. McGoodwin's show scarcely more than the cellar excavations and all three have still other groups planned for locations where ground has not yet been broken. Everyone of the sin-



GROUND FLOOR PLAN—HOUSES IN PASTORIUS
PARK DEVELOPMENT.
Duhring, Okie & Ziegler, Architects.

gle houses or groups has abundant architectural interest—a glance at the sketches, elevations and halftones will show this—which will come up for discussion in due time, but for present study our point of chief concern is with the manner in which the problem of an extensive residential development has been approached and the scheme of grouping adopted.

In other large developments, either under the control of a single interest or else fostered by allied interests so that some general constructive and harmonious plan could be followed, there have been single houses, twin houses, apartment houses and various other types of abode, all decently arranged with trim gardens and so disposed as to put the best foot forward and keep the too often slatternly side of the back door life concealed from public gaze, but they have all toed the mark of cut and dried convention and fronted at intervals, regular or irregular, upon roads straight or winding. The effect has been not altogether unlike that of the so-called model English villages where "everybody's good and everybody's happy," and, one might add, where every-

body's a bit dull and uninteresting too. Now the architects who planned these suburban or rustic plots of elysian bliss may not have been inspired to do otherwise with their general scheme, or they may have been hindered by restrictive building laws or hampered by narrow and unsympathetic views on the part of the financial factor. At any rate, the three architects represented in the residential development of the land adjoining Pastorius Park have done something entirely new, for which they deserve full acknowledgment. It is not a small thing that they have collaborated so successfully to secure ultimate unity of result while each, at the same time, has maintained his own individuality, but the chief thing is the revolutionary and vital element they have introduced, by their system of closely related groups and contiguous massing about three sides of a quadrangle, each group or mass considered as a unit in the general scheme, which is bound to have its effect upon future developments of suburban building. The sponsor of Pastorius Park also must be thanked for a ready and supporting sympathy with the plans evolved. The contiguous massing of dwellings about three sides of a quadrangle and the grouping of separate houses about a common garden have precedents in English work, but the inspiration drawn thence has been modified and judiciously adapted to local needs. This adaptation and the novelty of the principle in American practice, pregnant as it is with suggestive ideas susceptible of future application in sundry beneficial ways, constitutes an ample justification for considering the work before it reaches completion.

To return once more to a particular inspection of Mr. Gilchrist's group on Willow Grove Avenue, the dimensions and floor plans should be carefully noted. Each of the two houses forming the far side of the quadrangle has a frontage of about forty feet. When we consider, however, that the depth, exclusive of the kitchen extension, is only seventeen feet, and reckon up the floor space in square feet, we must account them as houses of very moderate size. Hitherto suburban houses of a like floor space have almost invaria-

bly been built in twin blocks and have rarely presented an attractive appearance either inside or out. City houses of the like square foot area would have been jammed in a solid row with uncomplainingly ugly exteriors and ill-planned, ill-lighted interiors. An examination of the plan of the Willow Grove Avenue group will show that several important and highly desirable features have all been achieved at the same time. The rooms are of comfortable dimensions, they are well lighted and the windows are so placed that it is easy to arrange furniture, the plan is convenient and livable, the objectionable service exposure has been minimized almost to the point of elimination without impairing interior efficiency and the whole scheme has been invested with an interest not usual in dwellings of similar size, especially where there are more than two or three of them. In this case each house has a distinct individuality, the treatment in a contiguous mass gives an opportunity rich in possibilities of interesting contour and use of materials and the utmost extent of ground for garden and lawn is achieved. Communication between the quadrangle and the outer side of the mass is gained by arched passageways, a very unobjectionable development of the old-fashioned covered city alley. The sloping grade of Willow Grove Avenue has been followed by descending terraces.

It is matter for regret that more of Mr.

Duhring's plans were not available for publication in this article. From those given, however, it may be seen that they are of decided interest. While Mr. Gilchrist is using brick for the group on Willow Grove Avenue, Mr. Duhring is sticking to the native Chestnut Hill stone for quarry-faced rubble walls. These walls are laid without pointing, so that the fullest possible relief of shadow will mellow their aspect. The general type is that of the gabled Cotswold cottage and the roofs will be of graduated slate instead of stone tiles which, under the circumstances, it would not be practicable to use. All exterior woodwork is of oak, absolutely without finish of any kind, and for the interior work, where any departure is made from white paint which so many tenants seem eager to have, unfinished oak will be used and allowed to take its finish from time and the action of the atmosphere unaided by other agency.

Pastorius Park and its residential development, apart from the intrinsic architectural and civic embellishment interest attaching to such an undertaking, supplies food for thought in many quarters; but especially in the matter of uninspired commercial building, particularly the building of dwellings in suburban "operations," it prompts the query whether the speculative builder and financier may not learn from it a lesson whose fruits will be to their pecuniary advantage and the gratification of public taste.



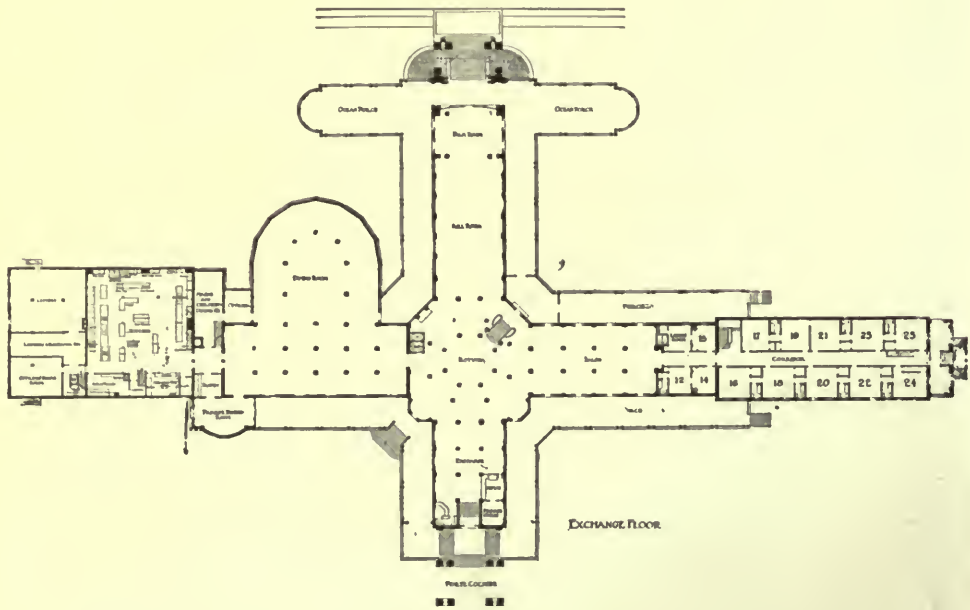
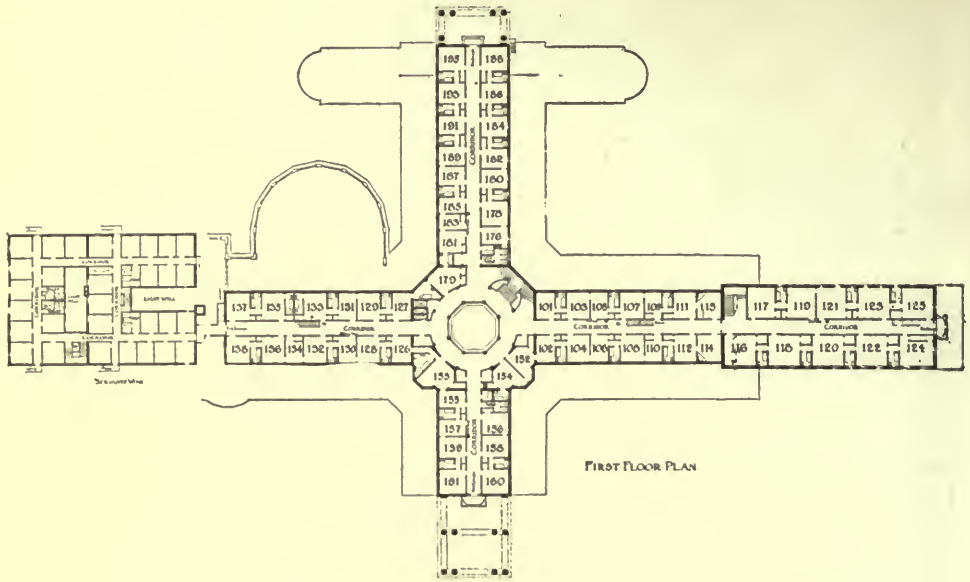
NEW MONMOUTH HOTEL, FROM THE LAKE AND
LOOKING EAST TOWARD OCEAN, SPRING LAKE,
N. J. WATSON & HUCKEL, ARCHITECTS.

PORTFOLIO
OF
CURRENT
ARCHITECTURE

J. H. ROSE



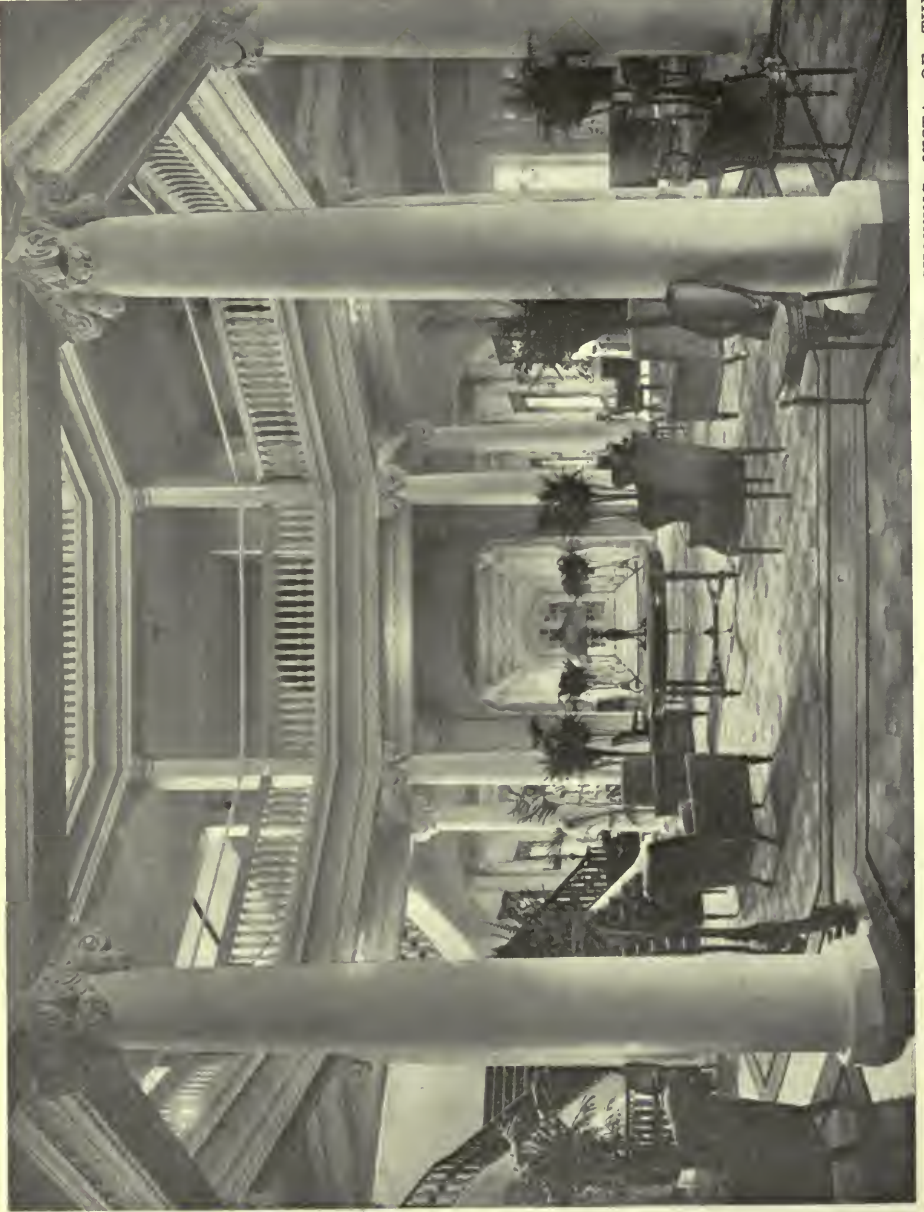
OCEAN ENTRANCE, NEW MONMOUTH HOTEL.



FLOOR PLANS—NEW MONMOUTH HOTEL, SPRING LAKE, N. J. WATSON & HUCKEL, ARCHITECTS.



GRAND STAIRCASE IN ROTUNDA, FROM THE
LOUNGE—NEW MONMOUTH HOTEL, SPRING
LAKE, N. J. WATSON & HUCKEL, ARCHITECTS.



THE ROTUNDA, SHOWING VISTA OF THE SALON—NEW MONMOUTH HOTEL, SPRING LAKE, N. J. WATSON & HUCKEL, ARCHITECTS.



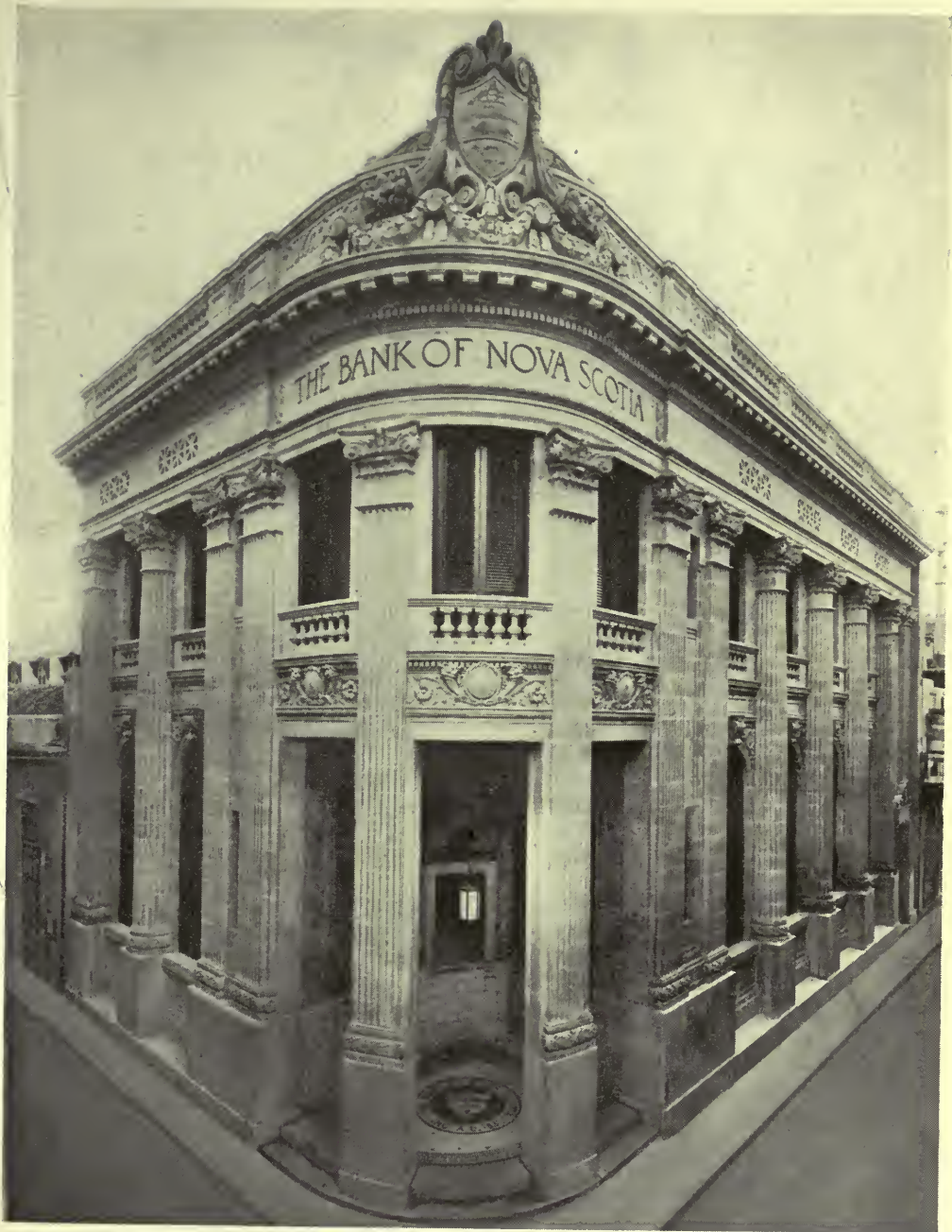
GRAND SALON, IN LOUIS XVI STYLE—NEW MONMOUTH HOTEL, SPRING LAKE, N. J.
Watson & Huckel, Architects.



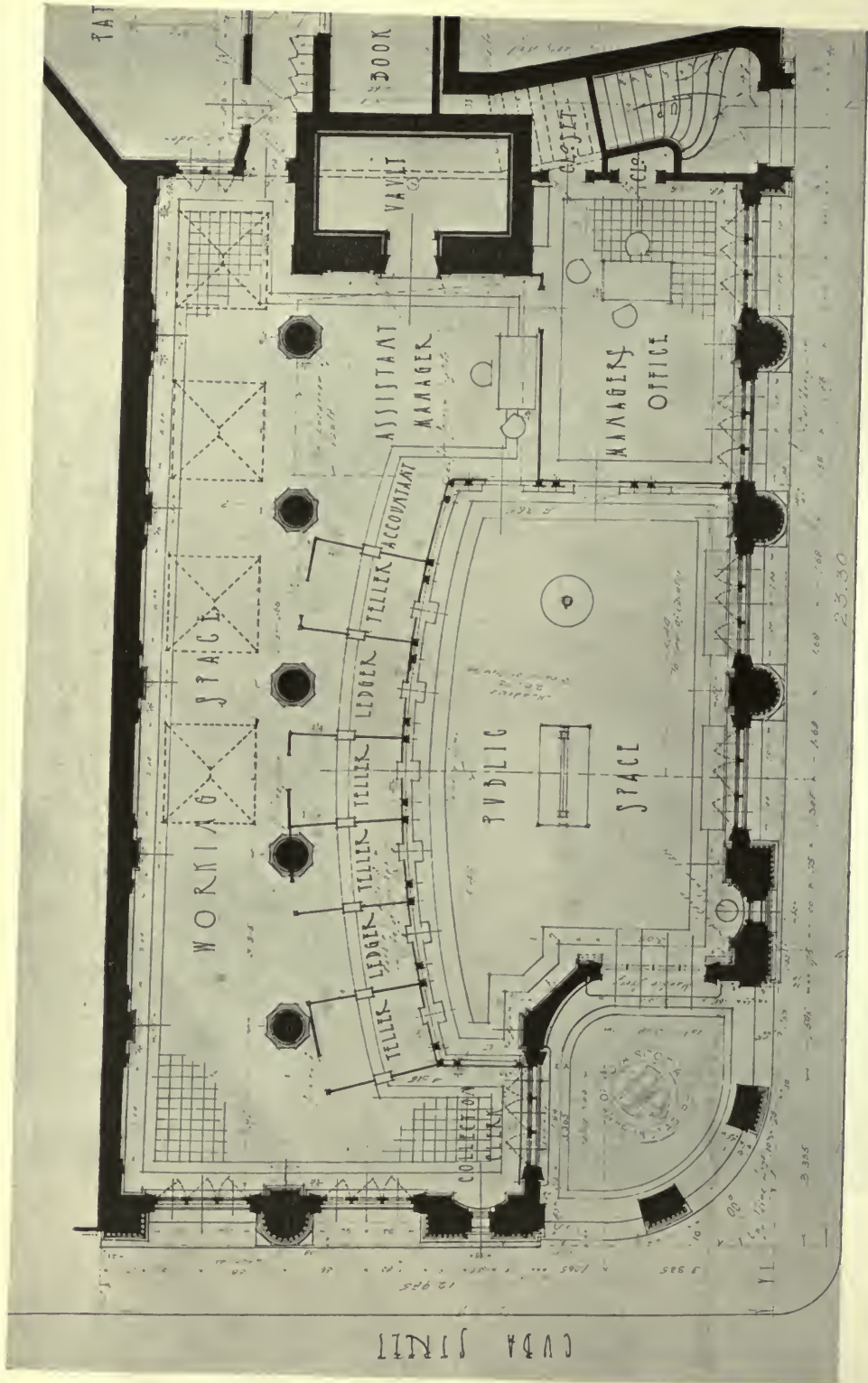
ROTUNDA AND GRAND SALON, FROM OFFICE CORRIDOR—NEW MONMOUTH HOTEL,
SPRING LAKE, N. J.
Watson & Huckel, Architects.



DETAIL—BANK OF NOVA SCOTIA, HAVANA,
CUBA. ARTHUR LOBO, ARCHITECT.
D'OENCH & YOST, ASSOCIATE ARCHITECTS.



BANK OF NOVA SCOTIA, HAVANA, CUBA.
ARTHUR LOBO, ARCHITECT. D'OENCH
& YOST, ASSOCIATE ARCHITECTS



FLOOR PLAN—BANK OF NOVA SCOTIA,
 HAVANA, CUBA, ARTHUR LOBO, ARCHITECT.
 D'OECH & YOST, ASSOCIATE ARCHITECTS.

CUBA STREET



PLAN OF RESIDENCE AND GROUNDS OF GEORGE
 B. MONTGOMERY, ESQ., AMHERST ESTATES, BUF-
 FALO, N. Y. MANN & COOK, ARCHITECTS.
 WILLIAM PITKIN, JR., LANDSCAPE ARCHITECT.



RESIDENCE OF GEORGE B. MONTGOMERY, ESQ., AMHERST ESTATES, BUFFALO, N. Y. MANN & COOK, ARCHITECTS.



HALL—RESIDENCE OF GEORGE B. MONTGOMERY, ESQ.



SUN ROOM—RESIDENCE OF GEORGE B. MONTGOMERY, ESQ.



LIVING ROOM—RESIDENCE OF GEORGE B. MONTGOMERY, ESQ., AMHERST ESTATES,
BUFFALO, N. Y.
Mann & Cook, Architects.



DINING ROOM—RESIDENCE OF GEORGE B. MONTGOMERY, ESQ., AMHERST ESTATES,
BUFFALO, N. Y.
Mann & Cook, Architects.

COLONIAL ARCHITECTURE IN CONNECTICUT



*Text and Measured Drawings by
Wesley Sherwood Bessell*



PART V.

DOOR blinds, as we have already seen, add much to the charm of many Colonial houses. They give color and, when closed in summer, suggest coolness within. There is something of quaintness and homeliness about these simple blinds on a door that is peculiar to them, with their carefully studied detailing, whether they be solid or slatted. In construction the blinds are numerous and varied, but in the majority of cases the stiles and rails are narrow, with a small beadlike moulding as a frame for the slats. The window blinds on the church at Simsbury are not uncommon, yet seldom do we see blinds split as these are; and just this has emphasized the atmosphere we are after. The solid ones were paneled with sunk, raised, or flush panels.

Colonial hardware also is varied and interesting. There are two firms in Boston manufacturing hardware from old models and forms, and true reproductions of the old hardware can be obtained. Unfortunately, most of the hardware on the market is over-elaborate, fussy and lacks character. The old thumb latches, the H hinges, the long wrought iron hinges, and the small oval knobs, the rim locks and knob latches are all found on these old Connecticut houses. The thumb latch was usually set high on the door, giving it a pleasing appearance; the foot scraper, which was carefully designed, the iron railing, with each baluster set into the masonry separately, and the wrought iron lamps were conscientiously studied for effect as part of the exterior.

The clapboards are still another point. Today they are usually spaced all alike, and what a monotony! Not so on the old house; they may be as near to a size as it was possible to get them in some

cases; in others they are just as they came from the rough, varying from a three-inch up to an eight-inch exposure. In some houses where boat nails were used the heads are left exposed, and the paint over them has added greatly to the attractiveness of it all.

The wood quoining, or keyboards at corners, has not been used of late years; if carefully studied and adapted, more of the old atmosphere is procured. This wood quoining is built up separately and fastened to the sheathing, a corner board at first being run flush with the sheathing, and of a fair width. The quoinings vary in size, and should be of a thickness that will stand the weather. How many know that a great deal of the trim is flush with the clapboards on the outside and with the plaster on the inside, that dormers at the jamb are only the thickness of construction, in some cases but five inches, and that in a brick arch there is usually a single line of headers?

All of the above are points of quality seldom found in reproductions, and these, together with other details obtained by close study, are not given the thought they should receive.

The knockers shown in our line drawings are unique in that there are few of this kind in Colonial work, especially the two Essex knockers, which were brought over by Capt. Hayden from England.

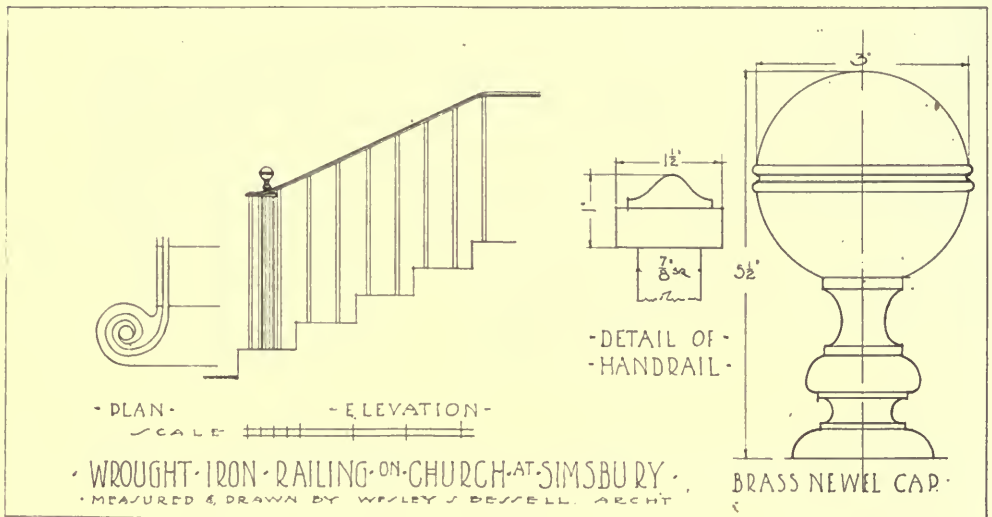
The leaded glass fanlights and side lights shown in the detail drawing give some idea of the old Connecticut practice in the early days. That on the Deming house, which was lately discovered to be pewter, has been for years covered with black paint. Upon the removal of this paint the pewter was found to be tinted in very beautiful colors, the urns in gold, the straight arms in blue, the leaves in a grey white, and the center

piece, the crown of King George III, was in gold and blue. Many of the eagles or setting suns were painted in gold leaf upon the glass itself. Innumerable cornices of elaborate design greet one in certain sections, while other sections have nothing but the plainest of cornices.

Another bit of quaintness still in existence is the sign of the Blackhorse Tavern at Saybrook Point. Certainly there can be nothing more picturesque than these old tavern signs. The black paint on the Blackhorse Tavern sign is very

berland Inn, built in 1767 by a man named Robbins, shows a rather interesting newel post composed of four balusters set under one cap and upon one base. This stair has a high rise and narrow tread, and an open string with paneled jib leads up to a platform from which there is a short run to the second floor.

In the stair of the old house at Essex, the balusters and newels are plain square pieces of wood, the balusters set on an angle with the face of the rib. The rise is nine inches and the tread eight and one-half inches, a very startling condition one



well preserved, and must have been decidedly strong, as the white paint is almost all off. This tavern was on the water edge, and used when travel was principally by water. The sign hung over the doorway, and is an excellent example of Colonial sign boards.

And, last of all, mention must be made of the old bow bay shop windows, of which a fine example may be seen at Litchfield. It is to be hoped that we may witness the return of such artistic little windows as those used by our forefathers which are still unimproved upon.

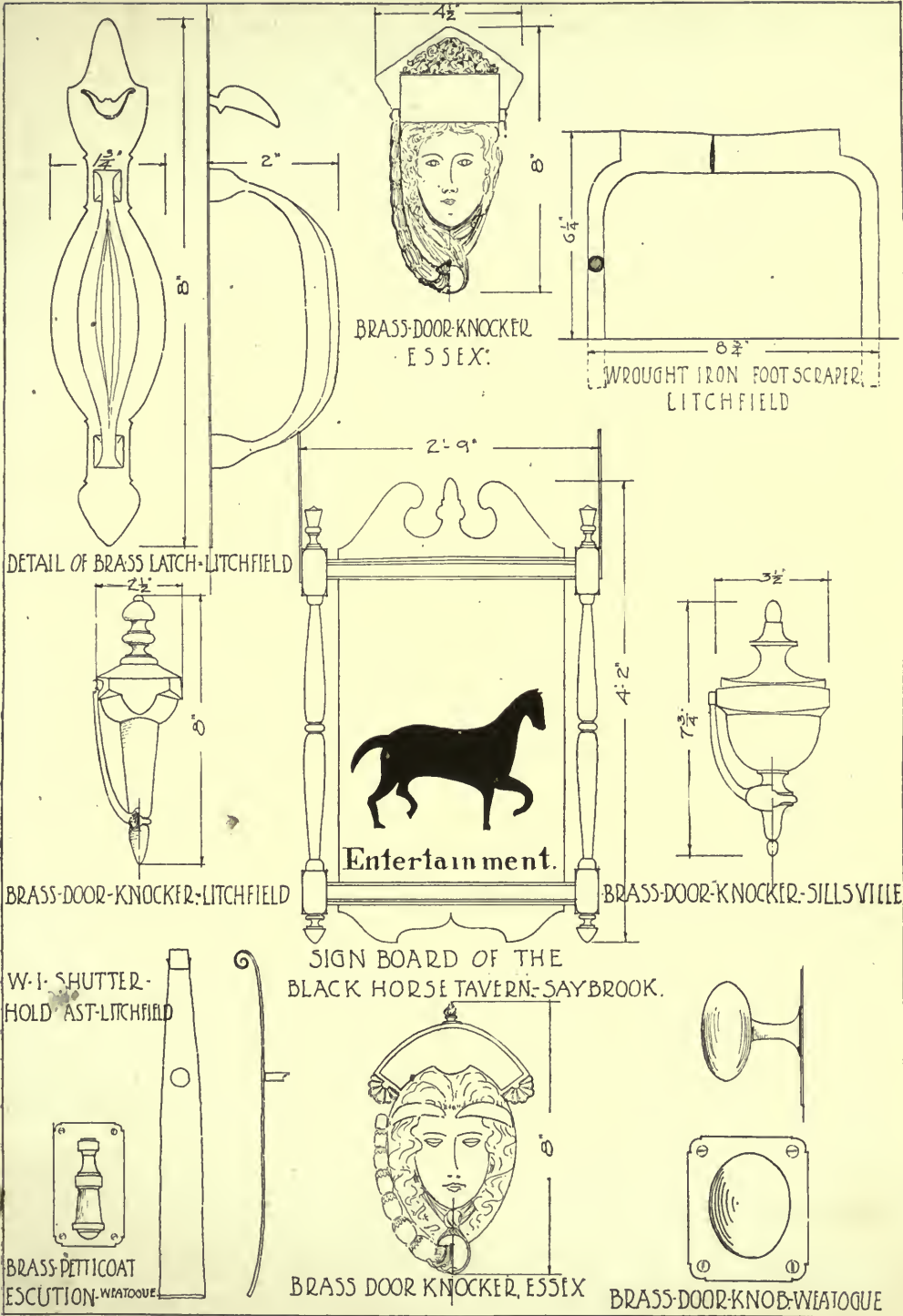
Let us now enter our Colonial home and consider what was done inside to conform to the simplicity of the exterior. As we enter, we naturally turn to the stair and stair hall.

The stairway in the old Duke of Cum-

might say, but in reality the stair is easy to ascend and very quaint and homelike. The saw-cut open string, although in reality hand work, is typical of Colonial stairways, the pattern varying greatly.

The stairway in the Talmadge house, at Litchfield, has a rise of eight and a half inches by a ten-inch tread, a very dignified stair; and the wall side is paneled with a wainscot thirty-one inches in height on a line with the nosing. The balusters on this stair are exactly the same as those of the old Wolcott house in the same town. The saw-cut ends here are of a pattern different from that in the Essex house, and the nosing of the tread is delicate and exceptional; the hand rail is made of mahogany.

The hall containing the stairway is sometimes a mere vestibule with the



BRASS-DOOR-KNOCKER
ESSEX:

WROUGHT IRON FOOT SCRAPER
LITCHFIELD

DETAIL OF BRASS LATCH-LITCHFIELD

BRASS-DOOR-KNOCKER-LITCHFIELD

BRASS-DOOR-KNOCKER-SILLSVILLE

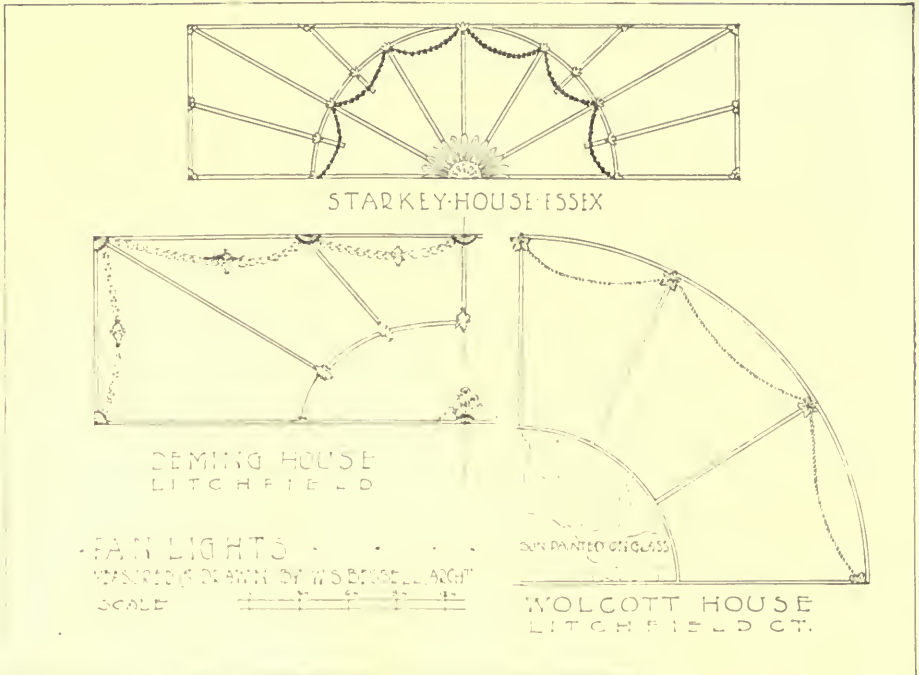
SIGN BOARD OF THE
BLACK HORSE TAVERN-SAYBROOK.

W.I. SHUTTER-
HOLD AST-LITCHFIELD

BRASS PETTICOAT
ESCUTION-WIATOUQUE

BRASS DOOR KNOCKER, ESSEX

BRASS-DOOR-KNOB-WIATOUQUE



running across the front, as in the Essex house; sometimes large halls run through the house with stairways running in the same direction, as in the Talmadge house. Then again we have the circular stair and stair hall, as in the Taylor house at New Milford.

After leaving the hall one may enter the parlor or front room; and here usually one's attention is attracted to a well-proportioned mantel and open fireplace. The mantels are delicately moulded as a rule, and sometimes contain very interesting carved bits of ornamentation, such as the mantel in the Butler house at Litchfield. This mantel is one of the best of our Colonial pieces, and worthy of close study. Here the dentils are cylindrical in form, with a coved filler. The column is a one-half column with a very peculiar cap. The whole is painted white and set into the wall, having only a slight projection.

The mantel in the dining room of the Hayden house at Essex is a noteworthy bit of refinement, especially in the mouldings. A great deal of quality is obtained if we follow the old manner of setting these mantels. Instead of the

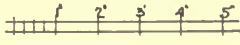
ugly projection generally given today, the early mantels are set practically flush with the plaster wall, making them appear to be part of the construction. The frieze on the Hayden mantel is curved, which is not an uncommon treatment in Colonial work. The shelf of most mantels is set at a height of about five feet to five feet six inches from the floor level.

The mantel in the Thomas Starkey house and the one in the Pratt homestead are types interesting in both detail and proportion. The Starkey mantel with its channeled pilasters is painted a pumpkin colored brown, and the mantel in the Pratt homestead is white, with an interesting rope moulding and a peculiar channeled member to the base of the pilaster.

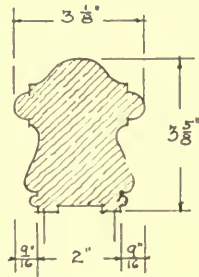
A curious old mantel, coarse and heavy, yet which might be adapted and refined, is that in the "Doctor's house" at Essex; all hand work and rather roughly done, it presents a possibility. In good hands, a design similar to this one could be made very pleasing.

Frequently we come upon a room with the fireplace end entirely paneled and

DETAILS OF STAIR NOSING
BALUSTERS & HANDRAIL.
IN THE TALMADGE HOUSE.
LITCHFIELD, CONN.

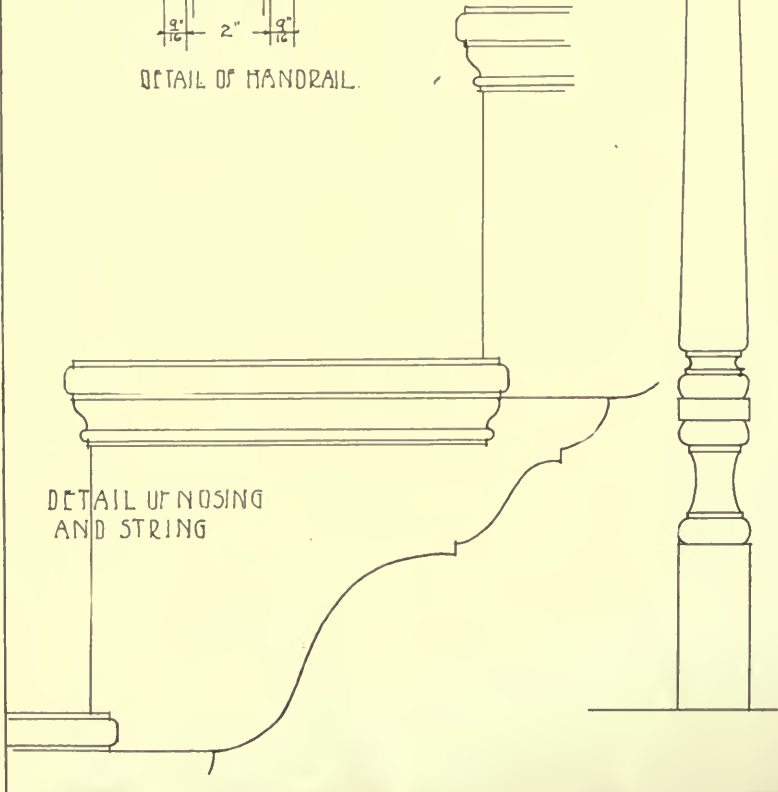
SCALE 

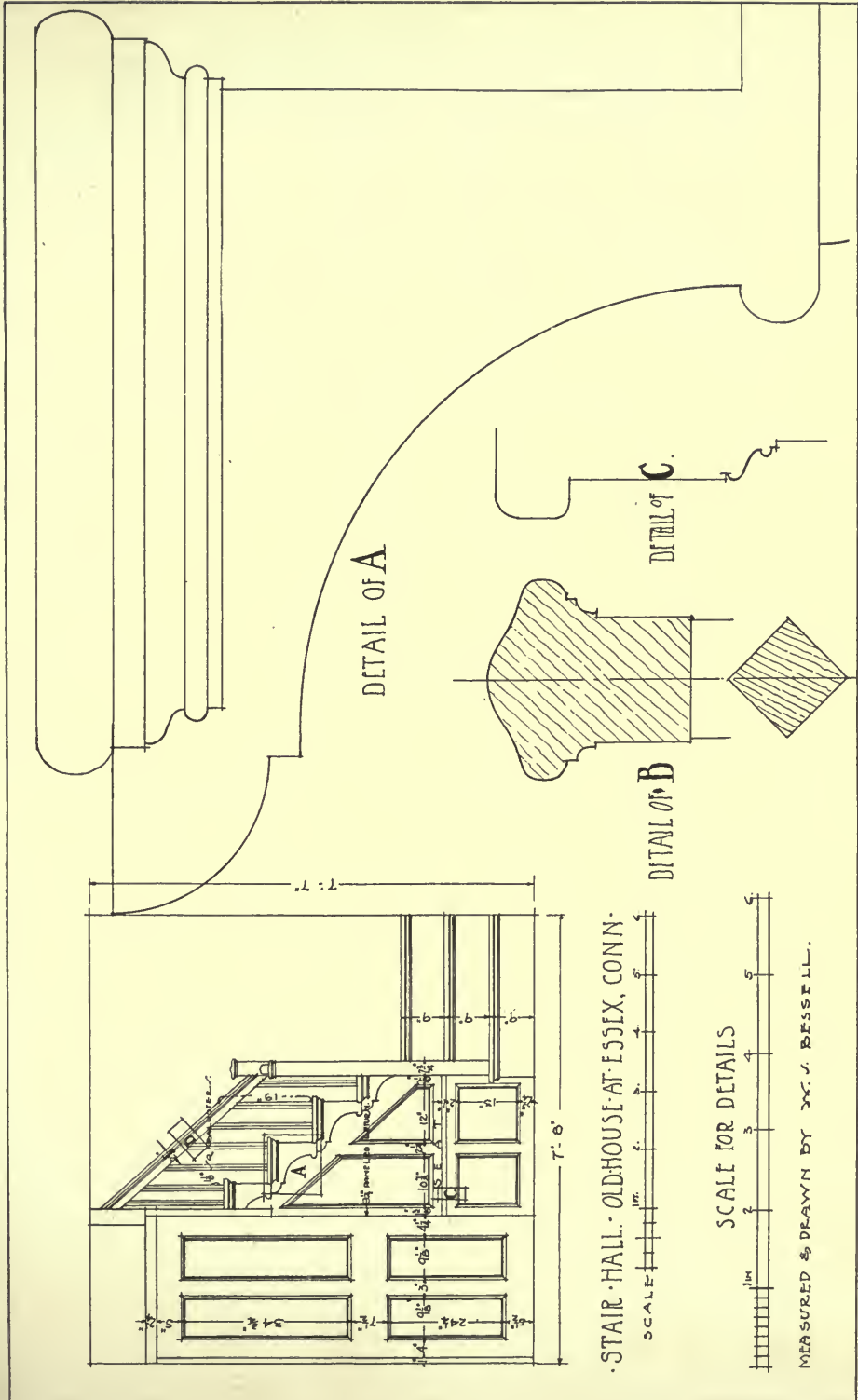
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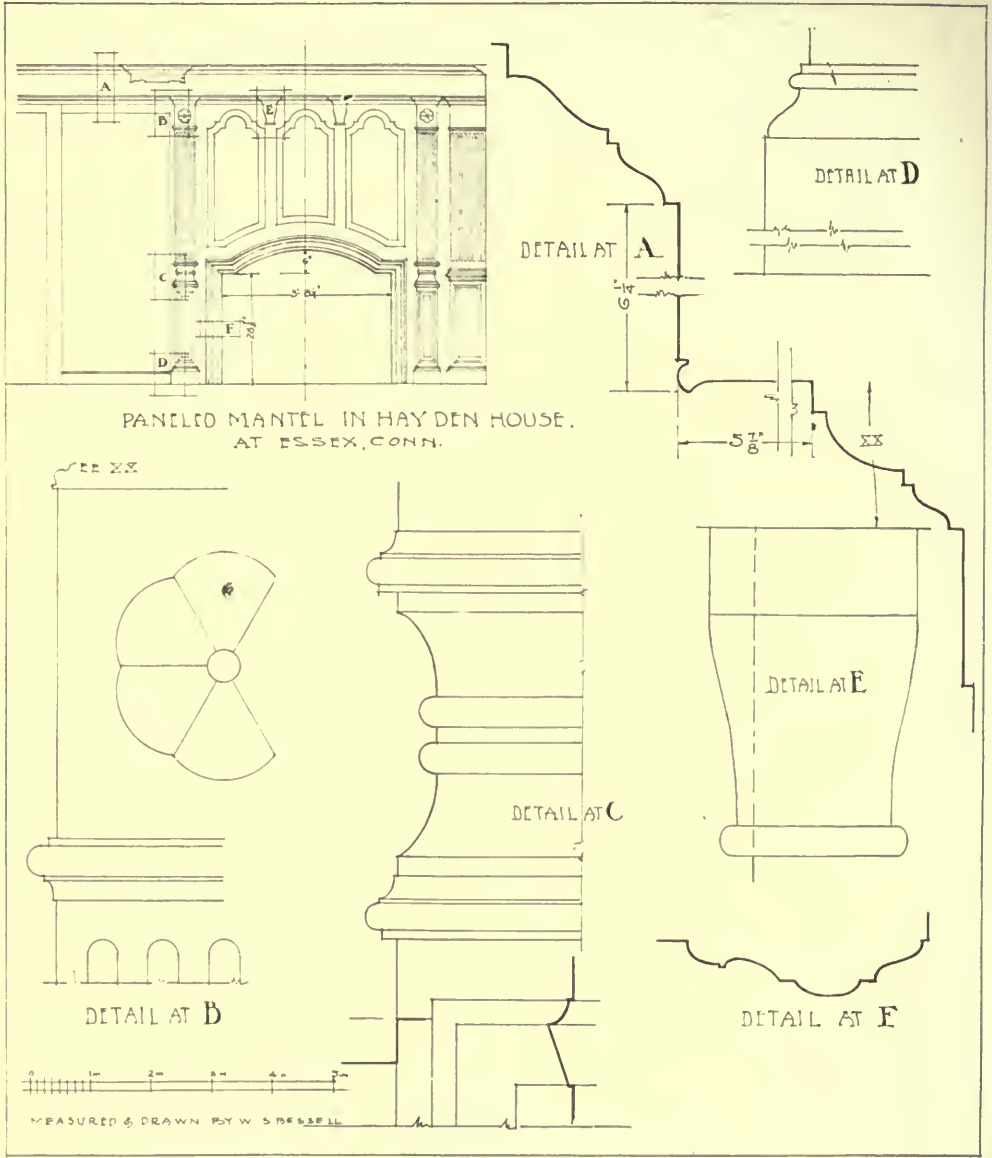


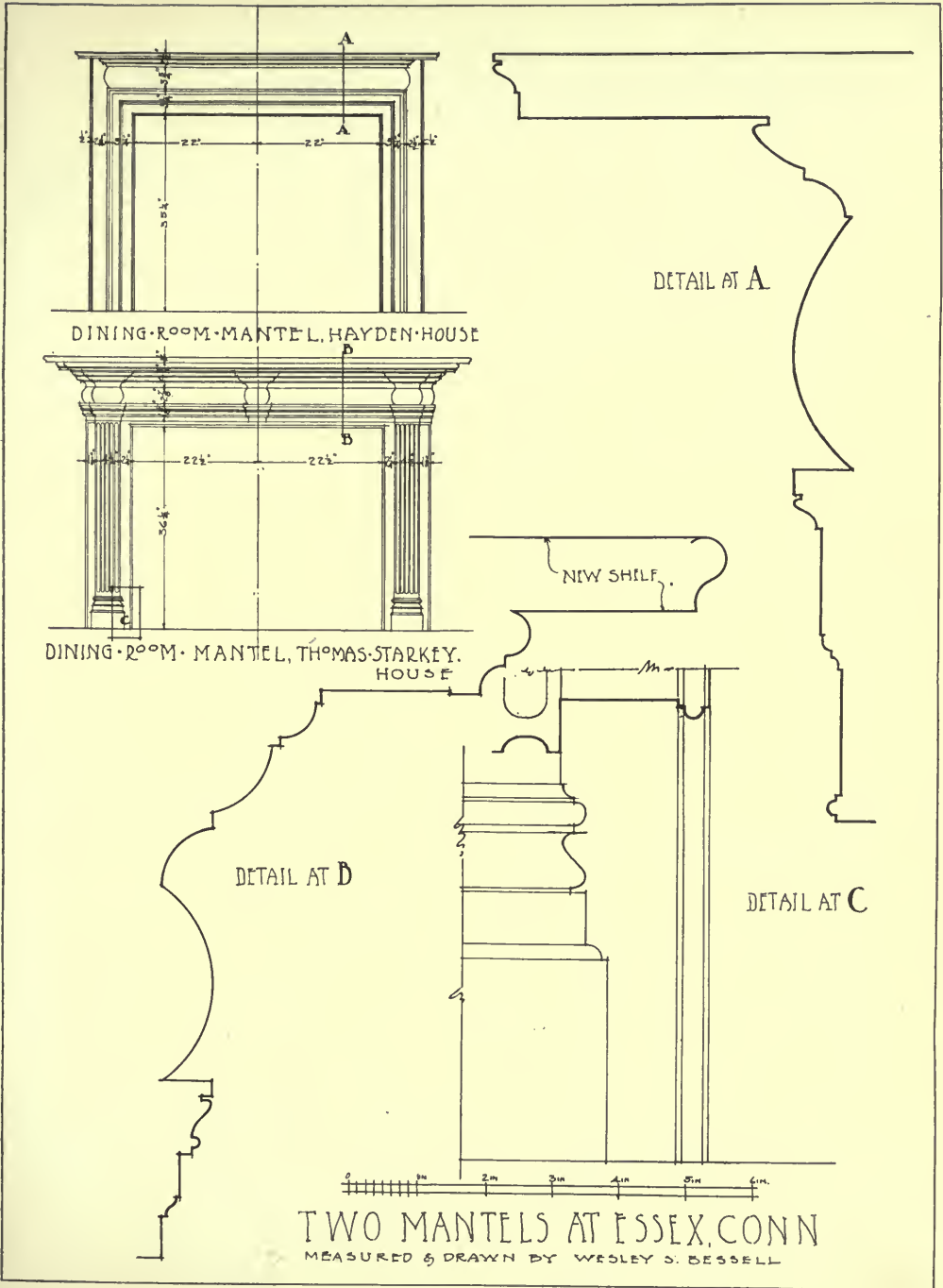
DETAIL OF HANDRAIL.

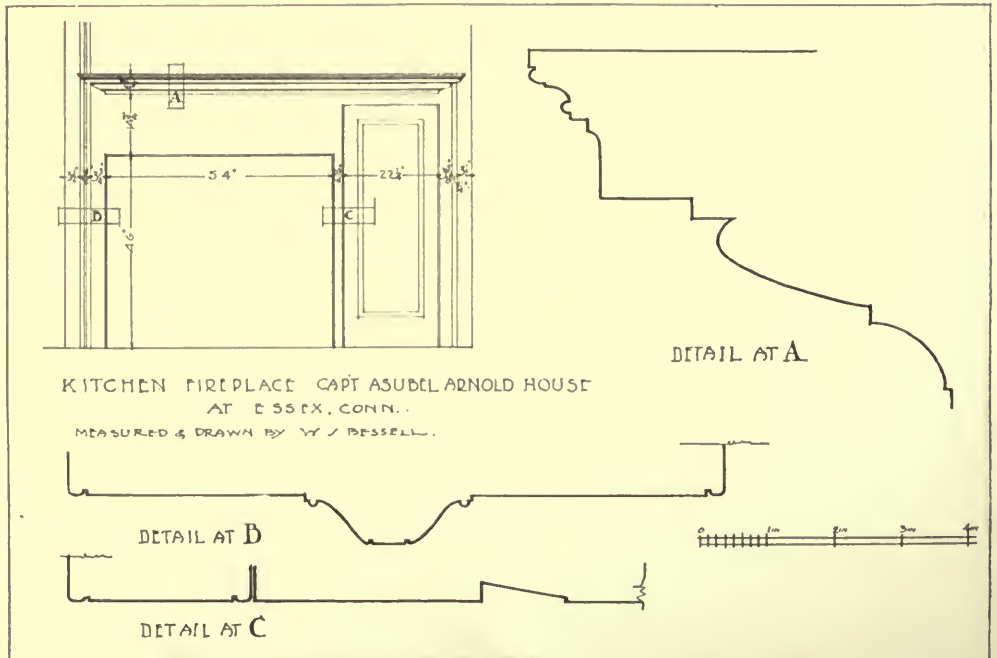
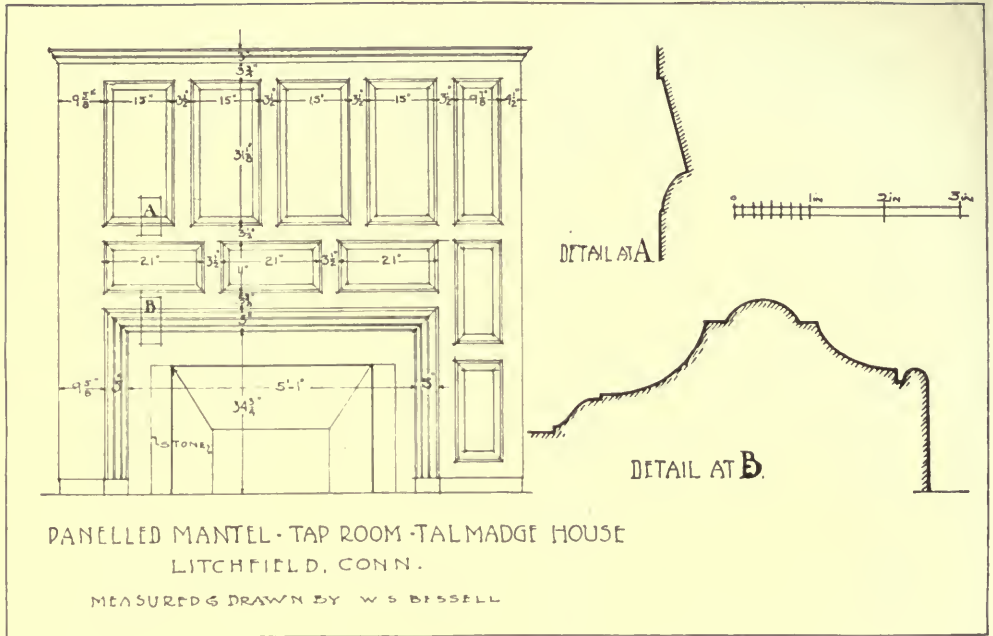
DETAIL OF
BALUSTER.

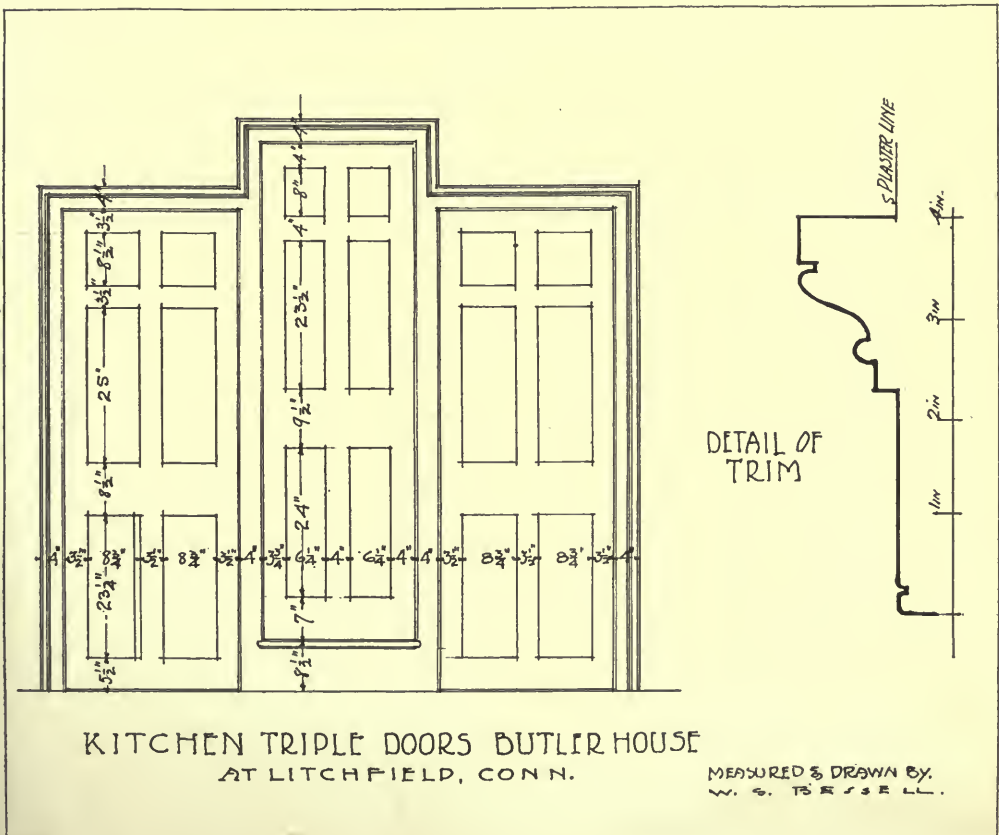
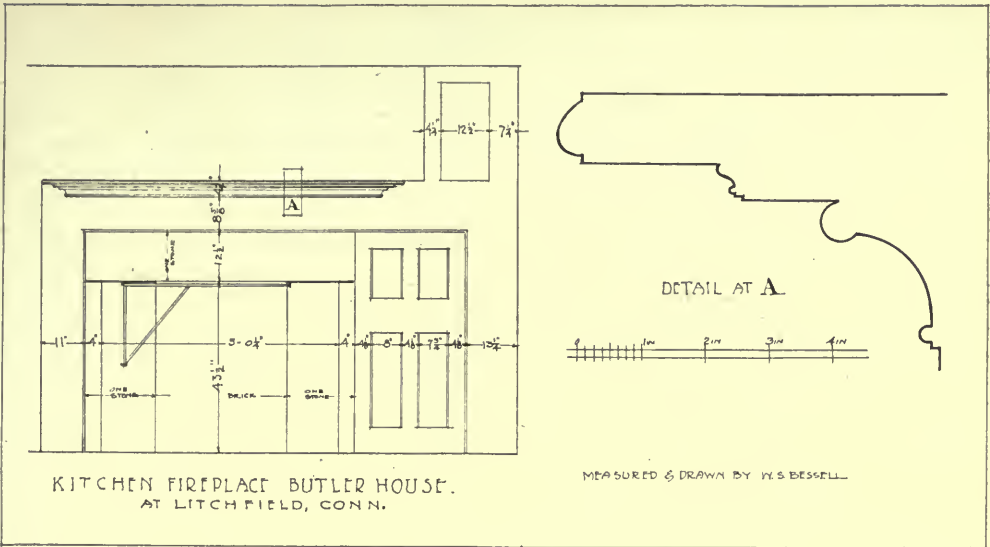










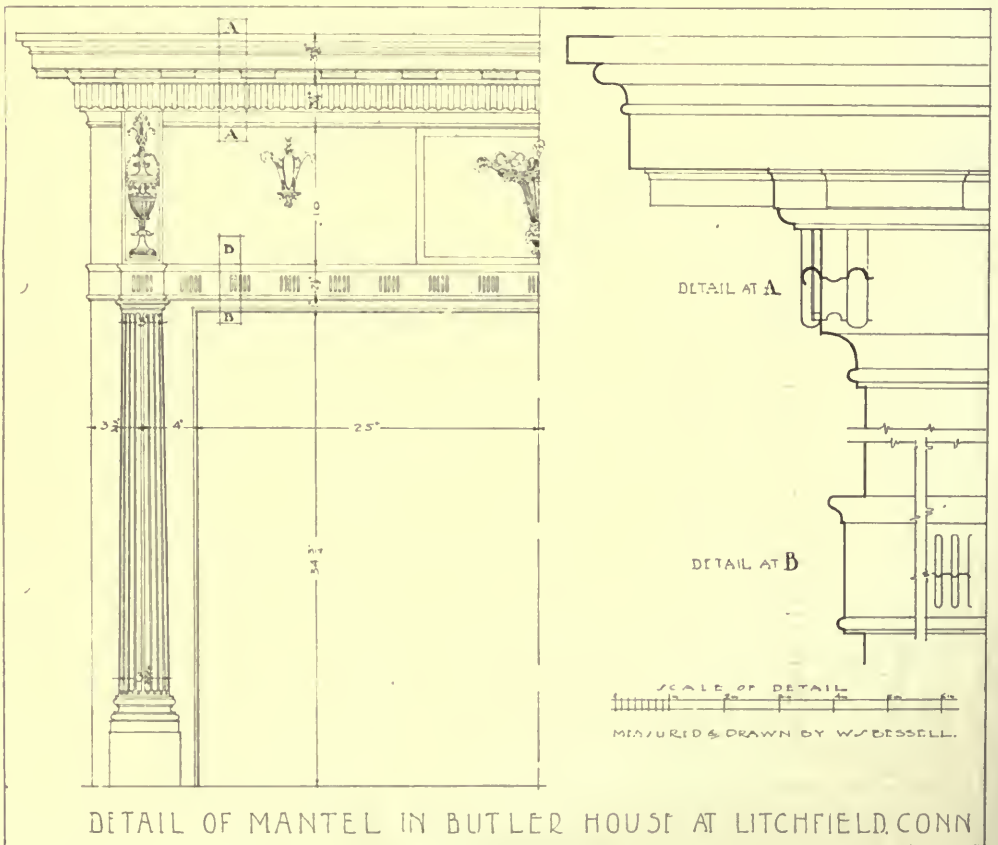


rear stairway; here the trim is shown as it was generally put up, flush with the plaster.

The interiors of our old houses show a simplicity of good taste corresponding to a plain, straightforward exterior. Thought along the same lines should be given to the furnishing of such a room; the vast majority of interiors today are improperly furnished, and greatly over-furnished; there is no chance given the wall surface to play its most important part. A mad jumble of furniture, unsymmetrical one piece with the other, and none of it in harmony with the room itself, make our interiors a sorry mess.

What an opportunity has been lost to

America! One can but dream of the evolution which our architecture might have followed. Think of Colonial America, with its endless possibilities developed along Colonial and Georgian lines. Towns all harmonizing one with the other, yet each an individual and interesting unit. New England with her English interpretation, New Jersey and Pennsylvania with the Dutch influences, Maryland and the South with their own dignified adaptation. Instead we have the Victorian, Queen Elizabeth and carpenter architecture, followed by the present day mad scramble of every architect and client trying to outdo his neighbor, each in a different type, with the great majority poorly interpreted.



The AMERICAN HOSPITAL DEVELOPMENT

By EDWARD F. STEVENS

PART II.

THE Bridgeport Hospital is one of those referred to where modern additions have been made to existing buildings in an effort to make a well-balanced and complete institution.

The maternity and children's pavilion, finished during the present season, has some features rather unique for an American hospital. The ward unit adopted in the public ward is one which the writer found very successfully used in the Rigs Hospital (Fig. 31) at Copenhagen. This ward unit in the Bridgeport Hospital (Fig. 32) differs from the ordinary sixteen-bed ward of the majority of hospitals in this respect—instead of the beds being arranged in two rows of eight each, they are arranged in four groups of four each, with permanent screens between the groups (Fig. 36). Upon these screens are placed the nurses' call system, the bedside lights, and any other necessary permanent fixtures. In the children's ward, the screens are made of plate glass (Fig. 37), affording absolute supervision of the ward.

The day-room, or play-room, is introduced into this hospital as a necessary adjunct to the children's ward.

The isolation department is so arranged that it can be used for either children's or maternity cases.

On the second floor of the maternity pavilion (Fig. 33) are situated the delivery rooms, sterilizing room, doctors' waiting room, etc., the major part of the floor being devoted to private rooms.

The third floor (Fig. 34) is devoted entirely to an outdoor or roof ward. Provision, however, is made in the equipment for the care of patients here throughout the twenty-four hours by

having a serving kitchen, toilet room, and isolation room.

The operating suite (Fig. 42), also a new addition, is planned and equipped with reference to best light, ventilation, and hygienic conditions.

In planning the St. Luke's Hospital, the prevailing idea of some of the best European hospitals was brought into play—that is, the use of the low, isolated pavilions, grouping these around the service buildings.

While this institution is only partially complete, the general block plan (Fig. 43) will indicate the general scheme in the architect's mind. These buildings are connected by open-air corridors. The service for food and for the transportation of patients from building to building passes through these open-air corridors or across the grounds.

The isolation pavilions are, perhaps, the most interesting features of the group, there being one building for white patients (Fig. 48) and one for colored. The plan is an adaptation of that of the Pasteur Institute of Paris, and avoids all the cumbersome and elaborate arrangements of the old school. All classes of contagious cases (with the exception of smallpox) are treated in one building, all acute cases being in single rooms and the convalescents in small wards. The rooms are cubicals, with glass partitions for ease of observation, each cubical being complete in itself. Each case is treated as a separate entity. The success of the plan depends largely upon the correct technique, the so-called "aseptic nursing."

The problem of providing a small hospital in the small municipality is quite as

complex as and sometimes more difficult than that of providing the larger institution; for the thirty to fifty-bed hospital must be planned with provision for the care of the same cases that the two-hundred to five-hundred-bed hospital must have.

Still it is impossible, except in rare cases, to provide for the more complex departments where research work can be done. The smaller municipality then must be content with equipment sufficient to do major surgical operations and to provide for the simpler methods of medical treatment and dietetics, and must rely on the larger institutions for help. In addition to performing the major operations it must be prepared for maternity work and the care and segregation of children and still keep the cost within the modest appropriation at the control of the hospital committee.

The thirty-bed hospital at Barre (Vt.) (Figs. 50 to 54) fills the needs of such a small municipality. On the first floor provision is made for the administration, laboratory, and X-ray work, the heating, cooking and storage, while the two upper floors are devoted entirely to patients.

The contour of the Vermont hills lends itself to the economic planning of this institution.

Complete departments for the surgical and maternity work are provided, segregated from the rest of the hospital. An effort has been made, even in this small hospital, to minimize the noises that arise in any institution of this kind.

The roof ward (Fig. 53) is made complete, similar to that mentioned in the description of the Bridgeport maternity pavilion.

The popularity of the private hospital is extending so in Canada, as well as in this country, that many of the larger institutions are setting apart buildings for the care of the wealthy sick, fitted up with all the luxuries of the best-kept private homes. The demand for such a building in Canada's great hospital, the Royal Victoria of Montreal, has been so great that one of her most generous-hearted sons has provided the means for building a complete and thoroughly-

equipped private-patient pavilion for this institution.

The general plan (Fig. 55) shows the location in connection with the existing hospital. Again it has been necessary to plan with precipitous grades, and the approach to this pavilion from the main hospital is over a bridge from the second story of the present building; thence through the tunnel into the mountain; thence, by means of elevators and staircases, to the various floors of the new pavilion.

While every institution should have its entrance speak "Welcome" to the coming guest, it is doubly important in a building of this kind that much care be devoted to making an entrance commensurate with the object for which the building is erected. The severe hygienic detail which it is desirable to use where surgery and surgical dressings are going on can be abandoned here and the esthetic side considered. While the question of hygiene should never be lost sight of in any hospital department, the hospital architect should not be a slave to this fancy, but should be able to couple good hygiene with good design.

The medical department of this building will be as complete as that of any building of its kind in America, for it is realized by the authorities of this hospital that it is time that the medical man should have greater opportunities for his work than are provided in the majority of medical institutions.

The surgical department will be most complete. The system of lighting will be entirely indirect, no lighting fixture being in the operating-room, but all concealed behind the glazed ceiling.

Entirely new models of sterilizers are being designed for this building. Distilled water for drinking purposes will be provided on all floors.

A series of balconies from private rooms is arranged on all sides of the building, making it possible for the private patients to have their own private balconies, just as they have their own baths and toilets. Additional airing balconies for every floor are provided.

Much of the equipment will be especially designed for this building.



FIG. 29. OPERATING ROOM—OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA.
Edward F. Stevens, Architect.



FIG. 30. ISOLATION DEPARTMENT CORRIDOR—OHIO VALLEY GENERAL HOSPITAL,
WHEELING, W. VA.

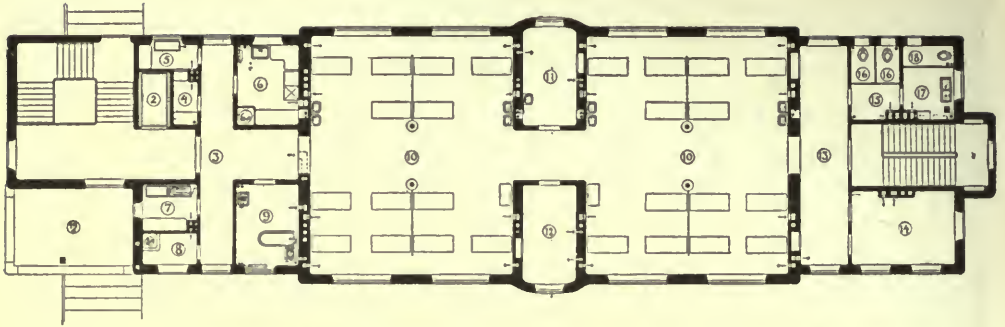


FIG. 31. PLAN OF WARD UNIT—RIGS HOSPITAL, COPENHAGEN, DENMARK.

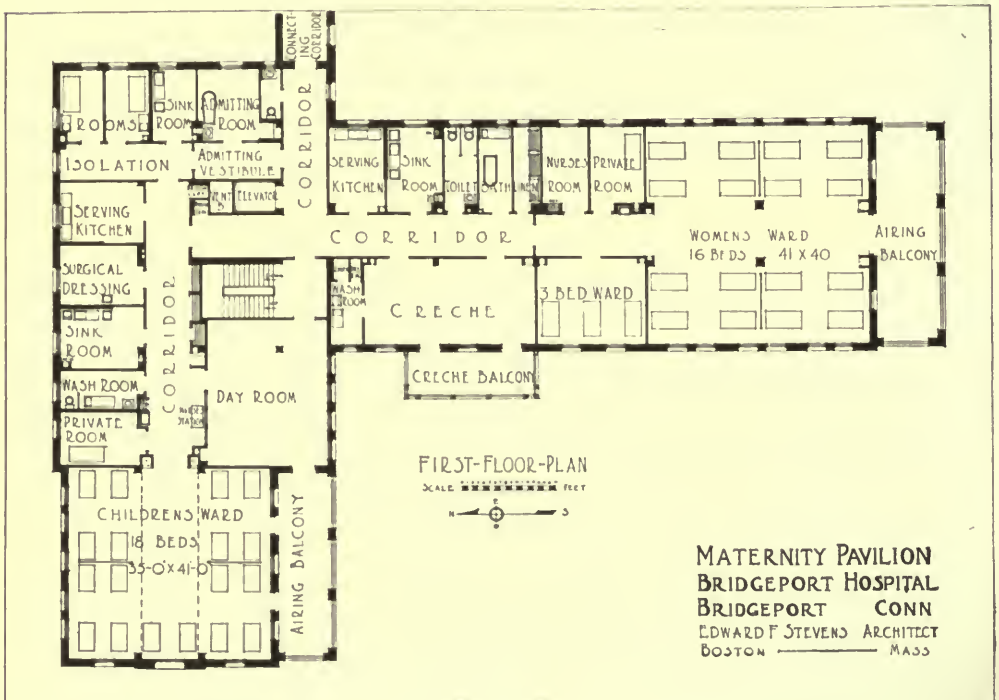


FIG. 32. PLAN OF FIRST FLOOR—MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL. Edward F. Stevens, Architect.

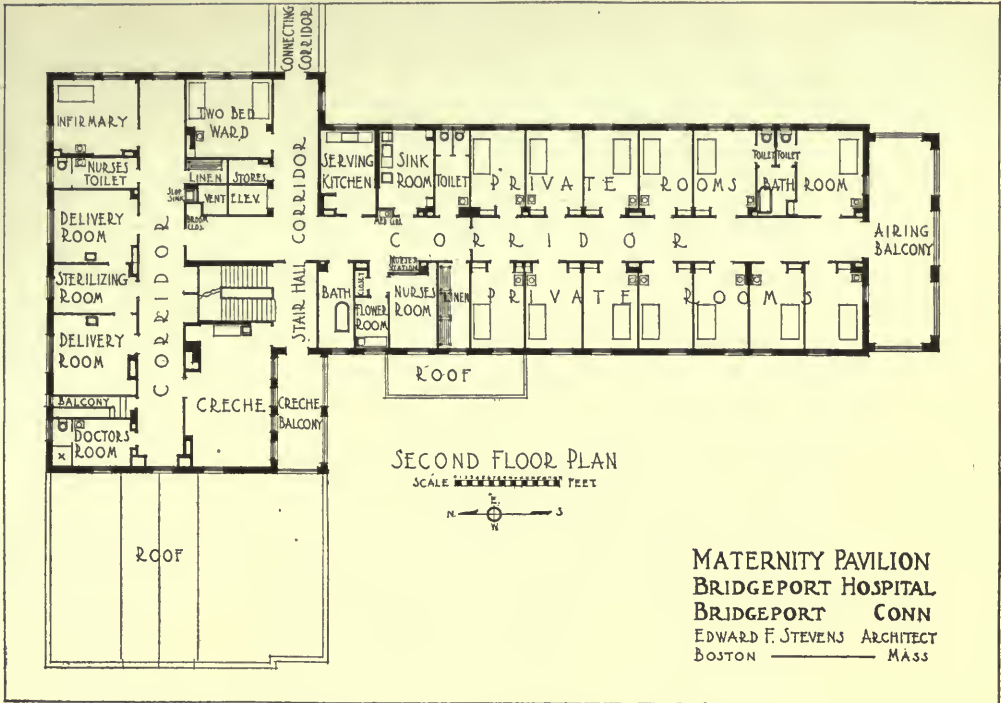


FIG. 33. PLAN OF SECOND FLOOR—MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.

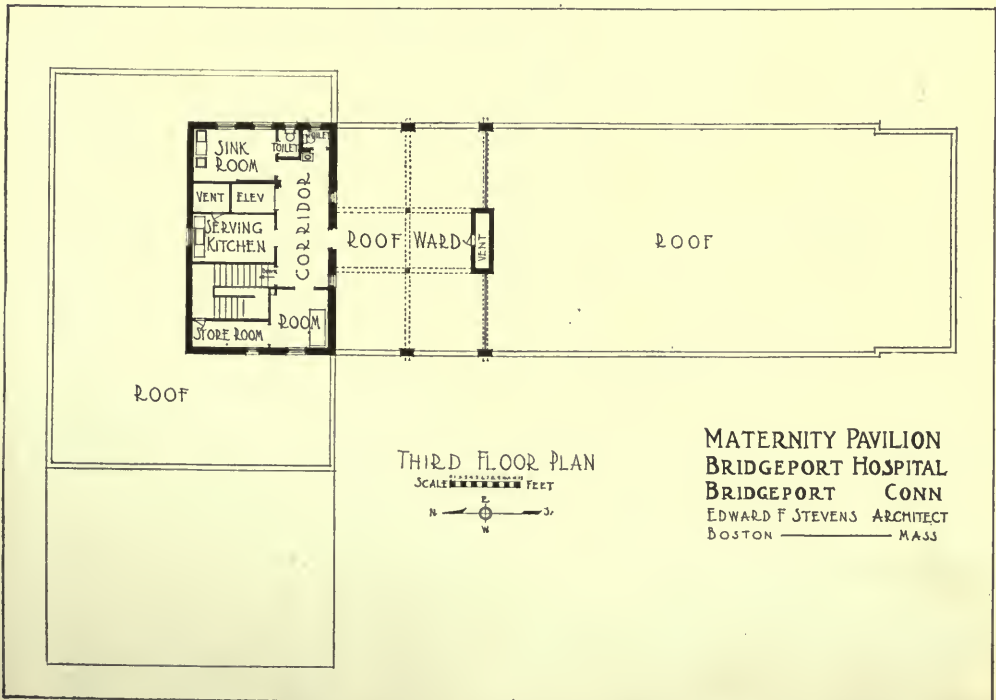


FIG. 34. ROOF WARD—MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.



FIG. 35. EXTERIOR OF MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL. EDWARD F. STEVENS, ARCHITECT.



FIG. 36. MATERNITY WARD—BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.



FIG. 37. CHILDREN'S WARD—MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.



FIG. 38. DAY ROOM IN CHILDREN'S WARD—BRIDGEPORT
(CONN.) HOSPITAL. EDWARD F. STEVENS, ARCHITECT.



FIG. 39. MATERNITY OPERATING ROOM—BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.



FIG. 40. PRIVATE ROOM—MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.



FIG. 41. CRECHE-MATERNITY BUILDING, BRIDGEPORT (CONN.) HOSPITAL, EDWARD F. STEVENS, ARCHITECT.



FIG. 42. MAJOR OPERATING ROOM—BRIDGEPORT (CONN.) HOSPITAL.
Edward F. Stevens, Architect.

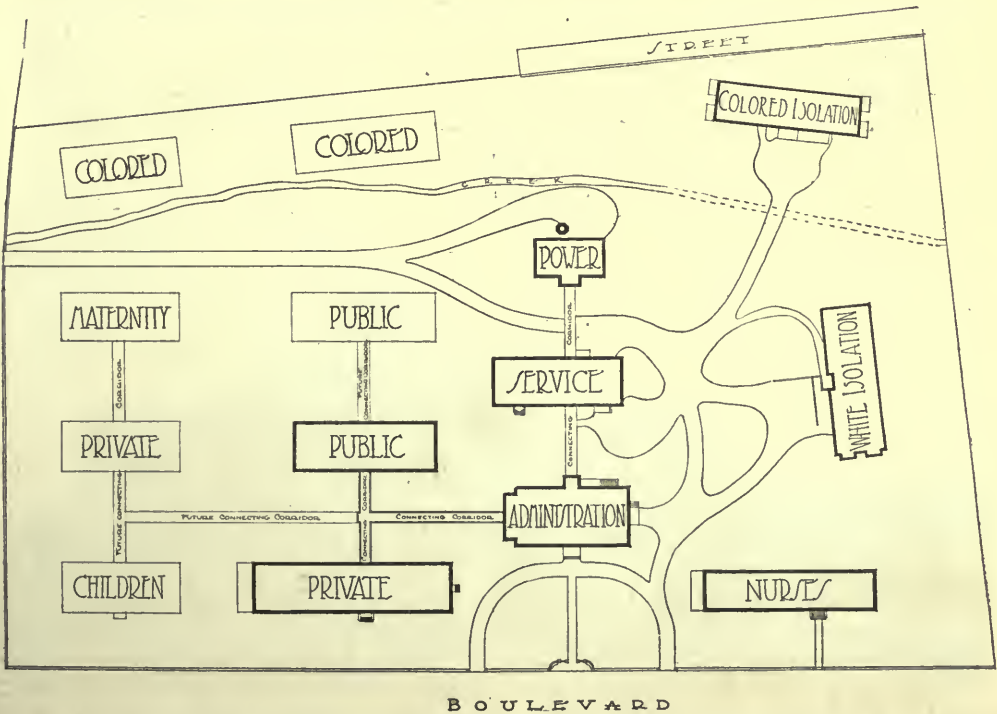


FIG. 43. GENERAL GROUP PLAN—ST. LUKE'S HOSPITAL, JACKSONVILLE, FLA.
Edward F. Stevens, Architect; Mellen C. Greeley, Associate Architect.

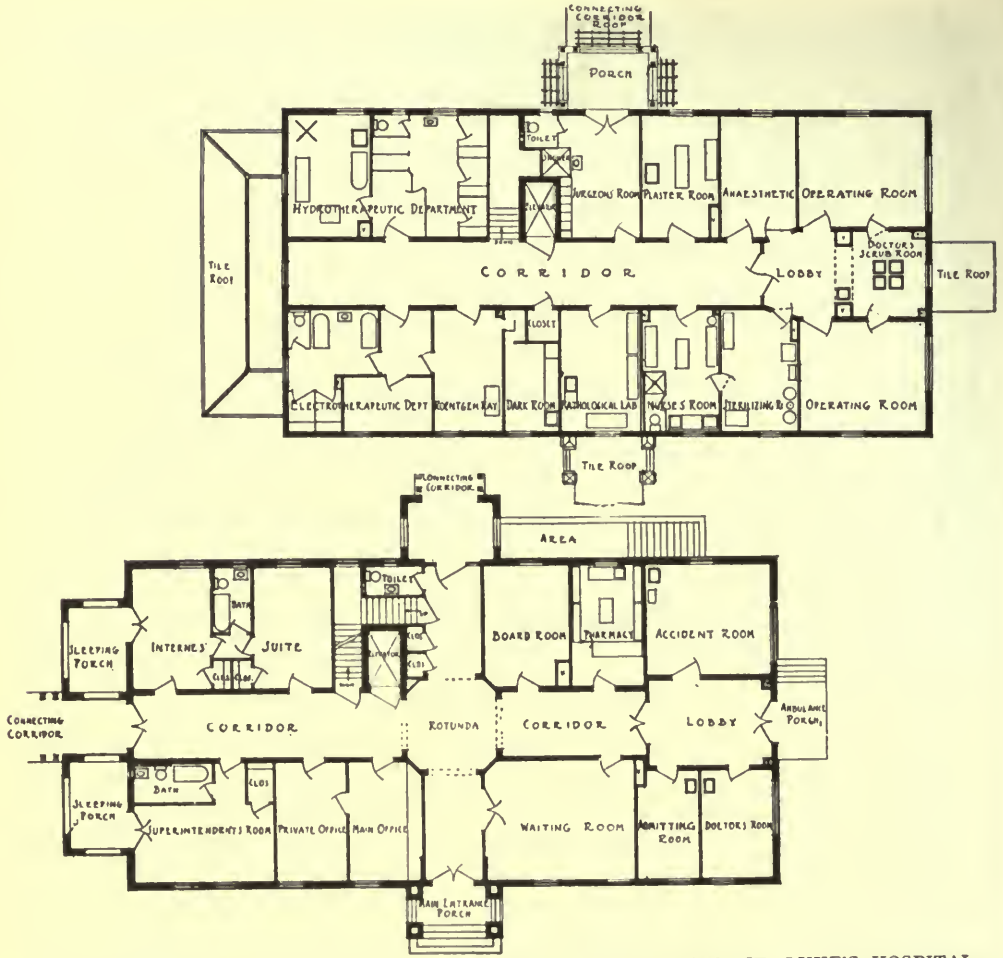


FIG. 44. FIRST AND SECOND FLOORS—ADMINISTRATION BUILDING, ST. LUKE'S HOSPITAL.



FIG. 45. VIEW OF ADMINISTRATION BUILDING, ST. LUKE'S HOSPITAL, JACKSONVILLE, FLA. Edward F. Stevens, Architect; Mellen C. Greeley, Associate Architect.

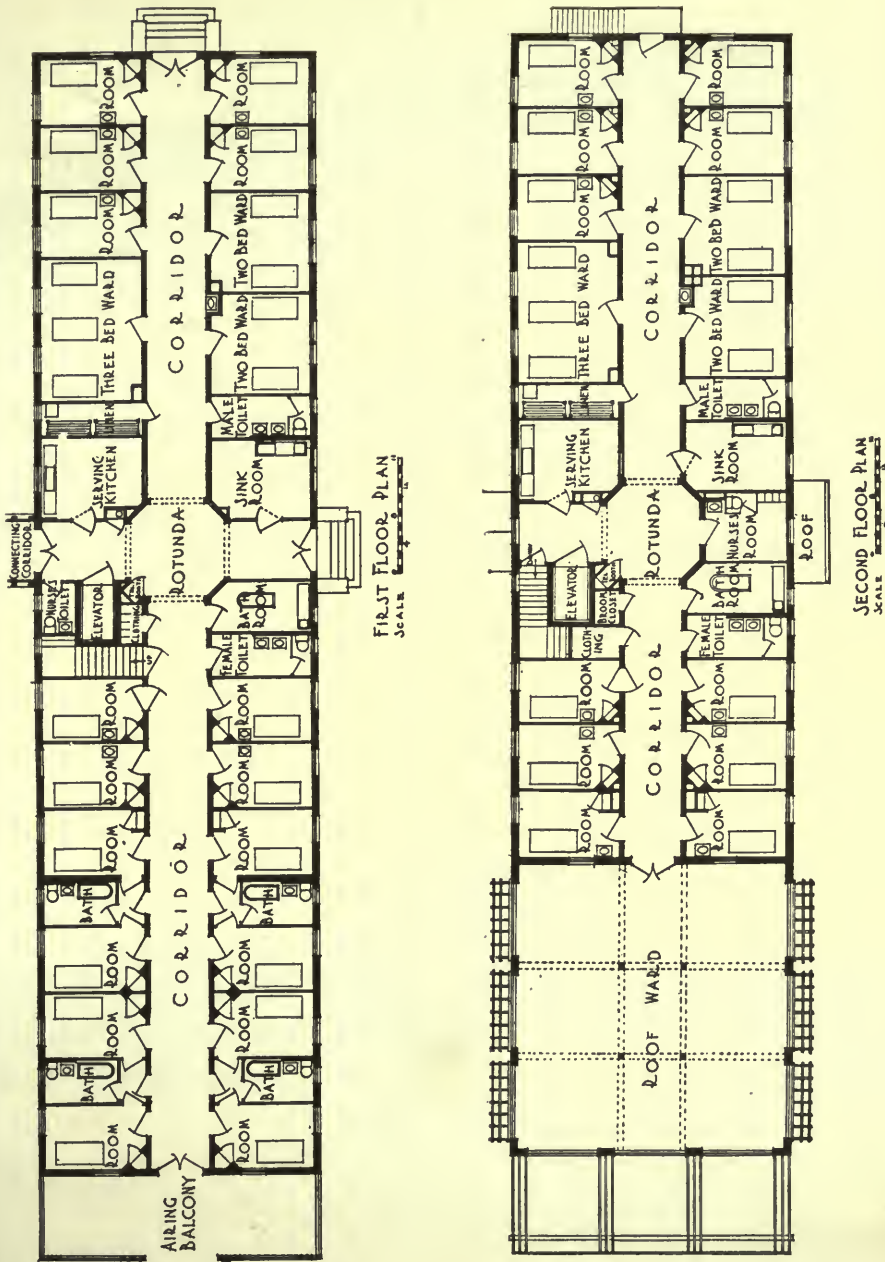


FIG. 46. FIRST AND SECOND STORIES—PRIVATE WARD BUILDING, ST. LUKE'S HOSPITAL, JACKSONVILLE, FLA. EDWARD F. STEVENS, ARCHITECT; MELLEN C. GREELEY, ASSOCIATE ARCHITECT.



FIG. 47. VIEW OF PRIVATE WARD BUILDING—ST. LUKE'S HOSPITAL, JACKSONVILLE, FLA.
Edward F. Stevens, Architect; Mellen C. Greeley, Associate Architect.



FIG. 48. VIEW OF WHITE ISOLATION BUILDING, ST. LUKE'S HOSPITAL, JACKSONVILLE, FLA.
Edward F. Stevens, Architect; Mellen C. Greeley, Associate Architect.

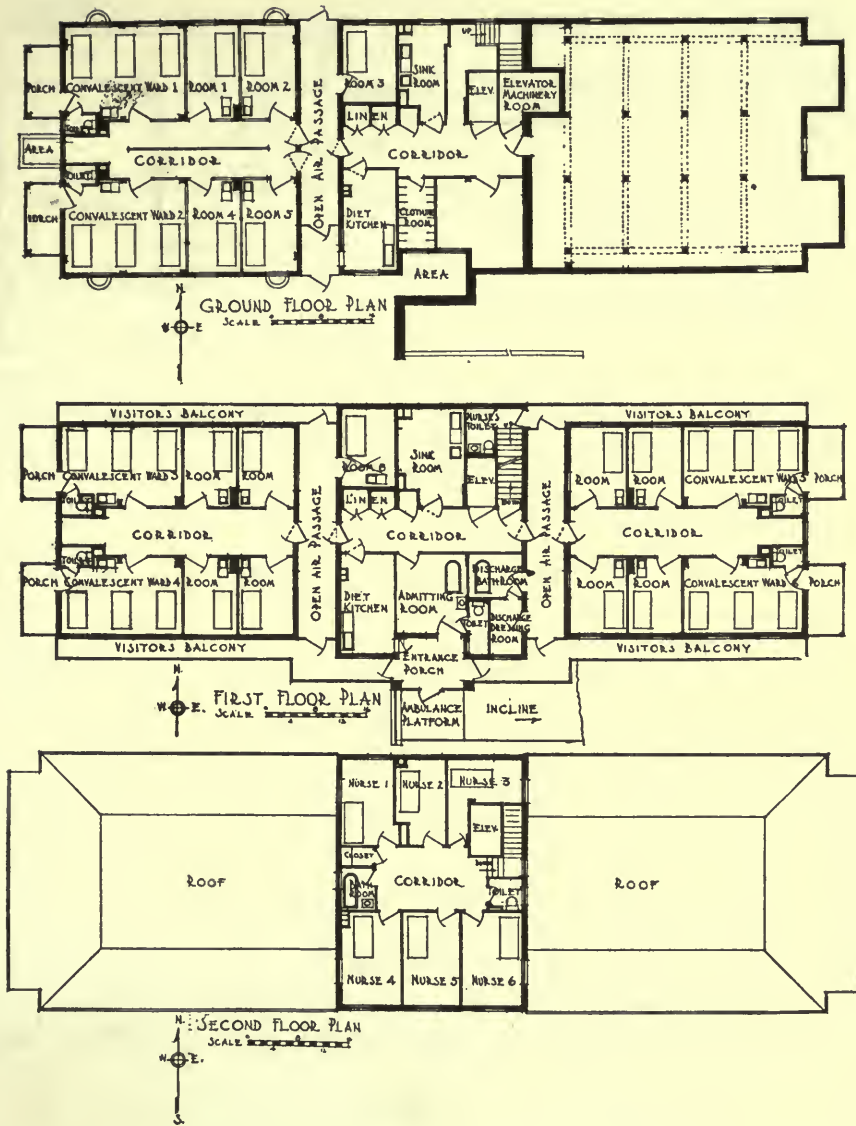
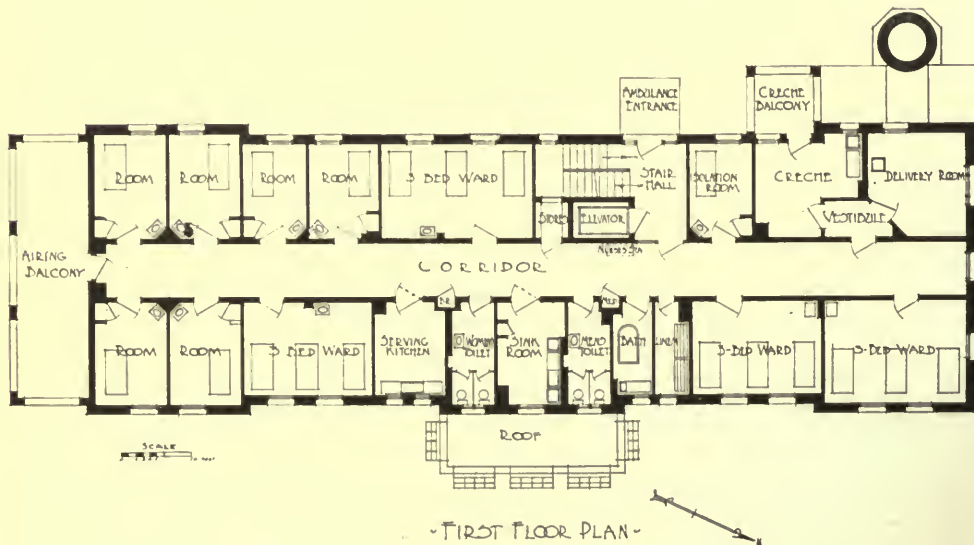
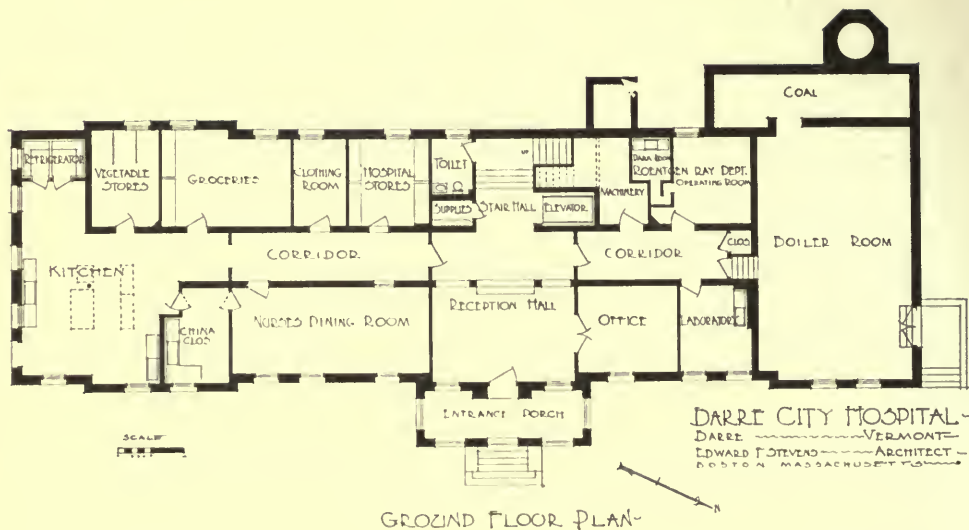
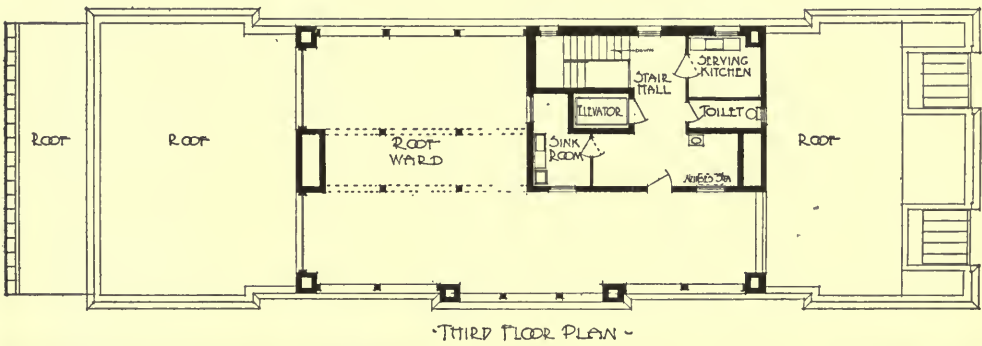
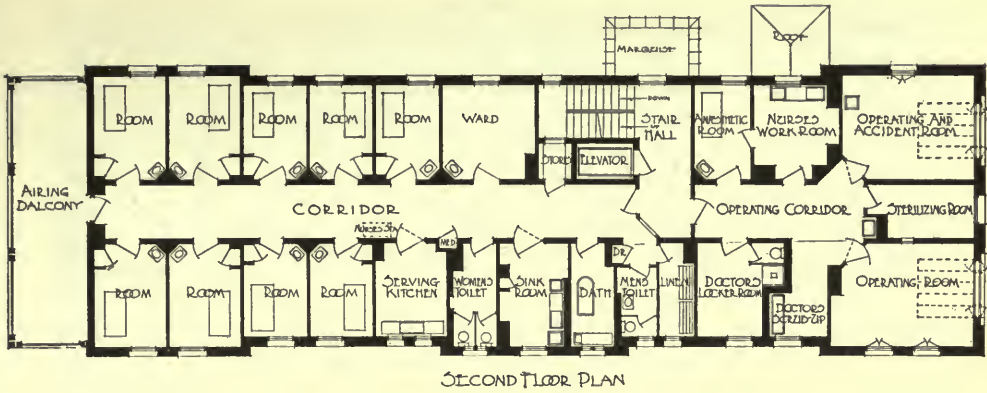


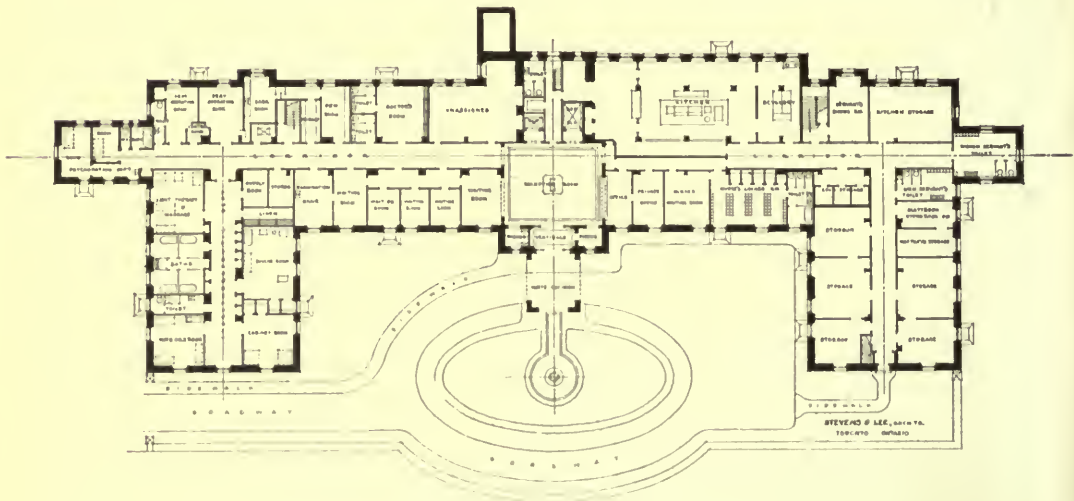
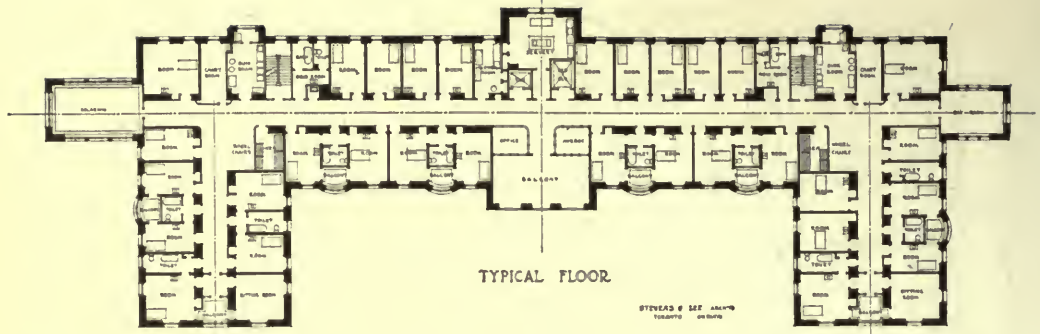
FIG. 49. FLOOR PLANS—WHITE ISOLATION BUILDING, ST. LUKE'S HOSPITAL, JACKSONVILLE, FLA. EDWARD F. STEVENS, ARCHITECT; MELLEN C. GREELEY, ASSOCIATE ARCHITECT.



FIGS. 50 AND 51. FLOOR PLANS—BARRE (VERMONT) CITY HOSPITAL. EDWARD F. STEVENS, ARCHITECT.



FIGS. 52, 53 AND 54. FLOOR PLANS AND VIEW OF EXTERIOR—BARRE (VERMONT) CITY HOSPITAL. EDWARD F. STEVENS, ARCHITECT.



FIGS. 55 AND 56. GROUND FLOOR PLAN AND PLAN OF TYPICAL FLOOR—ROSS PAVILION, ROYAL VICTORIA HOSPITAL, MONTREAL, CANADA. STEVENS & LEE, ARCHITECTS.

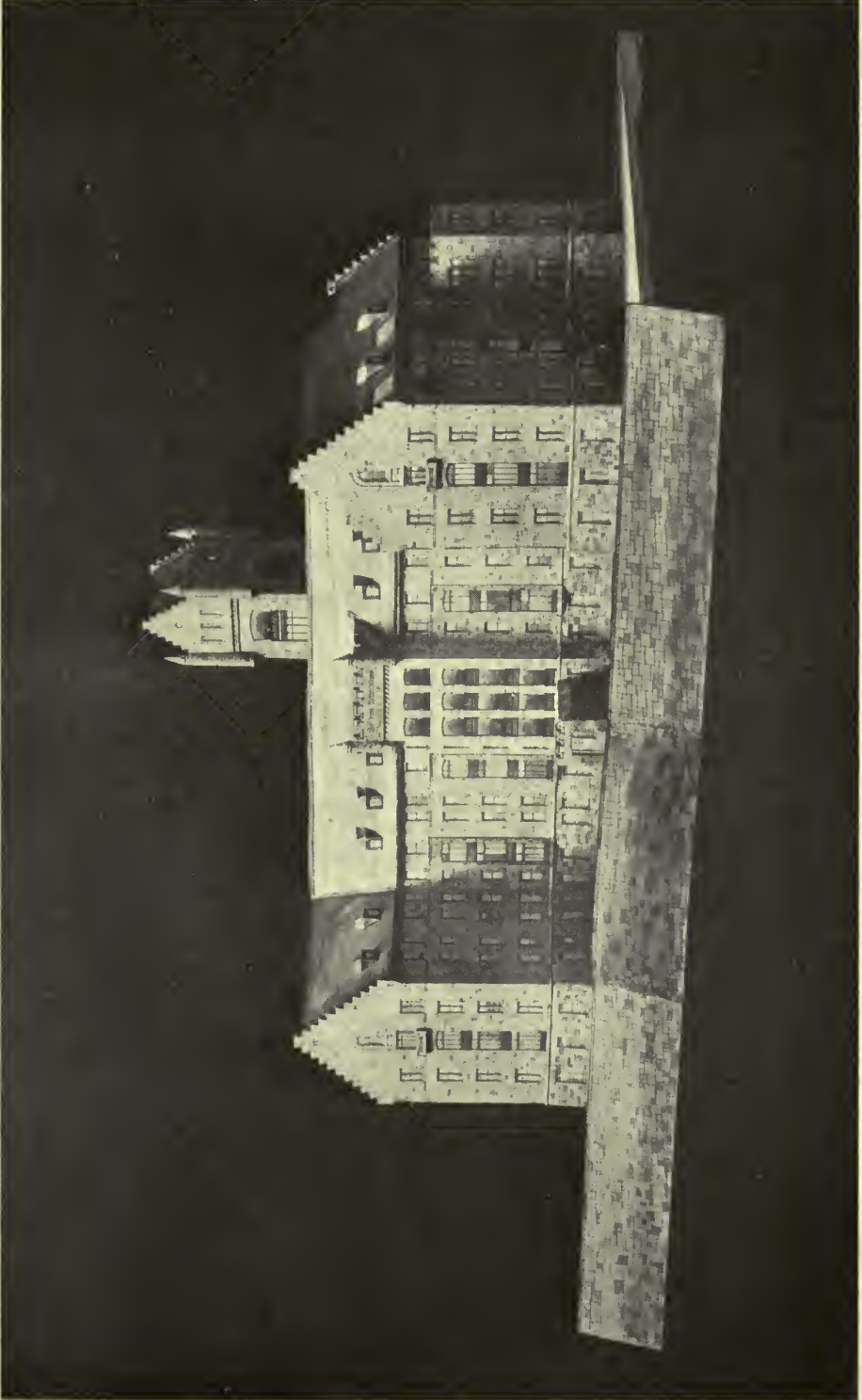


FIG. 57. SKETCH OF EXTERIOR—ROSS PAVILION, ROYAL VICTORIA HOSPITAL, MONTREAL, CANADA. STEVENS & LEE, ARCHITECTS.



Personal Reminiscences of
CHARLES·FOLLEN·M^cKIM

— By Glenn Brown —



*M^cKim and the
White House*

JAMES HOBAN, an architect educated in Ireland, who had established his reputation in South Carolina by designing the State Capitol in Columbia, won the competition for the Executive Mansion in 1792. The building was completed under his direction. The interior, being of wooden construction, was destroyed and the exterior stone walls marred when the British piled combustible material in its rooms and set it on fire in 1814. The house was restored and completed under James Hoban about 1830. It remained with little change in its original condition until after the Civil War. From this period until the administration of Theodore Roosevelt there were constant changes in the interior, made on authority of the presidential resident, which destroyed the fitness and dignity of this beautiful building.

Under Grant's administration the East Office (as Jefferson named the one-story projections extending east and west, or the East Terrace, as it is now called), which gave an effective colonnade on the garden front, was pulled down and the East Room redecorated. The type of the decoration was furnished by the saloon of the Palace Sound steamers and this illusion was increased by installing circular settees and other furniture which went with this type of design.

President Arthur had the dignified entrance hall separated from the corridor by a stained glass screen, elaborate and costly, completing the bizarre effect by decorating the walls and ceilings with elaborate plaster relief ornaments and covering the floor with tile of brilliant colors and elaborate patterns. The frequenters of the Hoffman bar, noted in those days for extravagant beauty, would have felt at home in the entrance hall of the President's residence. The Red Room was turned over to the designer of

the Pullman Car Company, noted for the palatial interiors of their cars, and an elaborate mantel covering the better part of one side of the room and other decorations were placed in this refined room. The State Dining Room was decorated and furnished, inspired by the eating hall of the more important boarding houses so well known in Washington to the average Congressman. I do not know under whose administration this change took place. Minor changes had crept in, like the placing of the boiler and coal storage in the stately elliptical South Room of the basement, and the dignified vaulted hall of the basement had been filled with steam, hot air, plumbing, gas and other pipes, leaving scarcely passage room for the visitor. Beautiful old marble mantels, pier tables and other pieces of fixed furniture had been removed throughout the house and replaced by the commonplace stock mantels and furniture of the unfortunate period when the changes were made.

The painting, paper, cornices, wall decorations and furniture were in keeping with this period, the least affected by good taste in our history, and the White House represented the lowest ebb of the period.

The building was in the condition I have described when Roosevelt commissioned McKim, Mead and White to restore the mansion to its original dignity and good taste, so it might be a fitting residence for the head of a great nation.

There had been a determined effort to enlarge the White House under Colonel Theodore A. Bingham, Commissioner of Public Buildings and Grounds, during McKinley's administration, without the supervision of a competent architect; a scheme was presented which would have overshadowed and destroyed the beauty of the historic mansion. This unfortun-

ate enlargement came near being executed and was only stopped by the effective protest of the American Institute of Architects. Roosevelt, soon after he became President, fortunately selected the firm of McKim, Mead and White to restore instead of to enlarge the building. McKim immediately entered heart and soul into the restoration of the house, selecting for every detail the best models of French and English interiors, based upon the Italian, which influenced the original designer of the period when the mansion was erected.

The order for this work was given in the latter part of June, and the living portion of the building, according to agreement, was to be completed in November, when Roosevelt and his family intended to return to the finished house. McKim offered me the local superintendence of the work, which I accepted with pleasure. I had an inherited interest in the building, as my great-grandfather, Peter Lenox, was clerk of the works and superintendent under Hoban for fifteen years. Added to this interest was the fact that for years I had been devoting myself to the study of the history and design of early government buildings.

McKim gave his whole attention to design, from the broadest principles controlling the relations and unity between the larger elements of halls and rooms down to the minutest details of mantels, stucco ornaments and lighting fixtures.

The broad principles of the work consisted in restoring the terrace on the east, removed during Grant's administration; removing the greenhouses and propagating beds, which had increased in number and size with each administration until the West Terrace was covered and screened by them and hothouses bid fair to cover the South Garden; removing the President's public offices from the residence to a separate structure; restoring the interior from the ground to the roof; and re-furnishing the principal floor.

While McKim was maturing his designs and the drawings were being made, the building as it existed from the ground to the roof was being torn out, leaving only the walls, windows and upper floors. The first floor joists were removed to make at

least this part of the building fireproof. One of the first directions given to me by McKim was to get all the pipes and ducts out of the basement corridor and restore it to its former vaulted dignity, and clear the boilers from the elliptical room, as this was to be the diplomats' lobby and cloak room, thus giving a convenience they did not have in the house. This direction meant excavating for a cellar for the heating apparatus and large conduits under the basement for ducts, heating coils, gas, plumbing pipes and electric wires. These utilitarian measures went on while the drawings were being prepared.

In his studies for the East Room McKim found that the four great chimney breasts which projected two feet and a half into the room decreased its apparent size, as they cut it into three parts.

The contractor said it was nearly impossible to change the flues in these breasts. McKim, in his quiet, sympathetic way, pointed out to me the advantages to be gained if we could take off about two feet from each projection. "Why," he said, "it would be worth five thousand dollars in the appearance of this room to get them out of the way." "If you want it, I will get them out of the way," I said.

The projections of the chimneys were reduced the desired amount and the flues were cut back into the brick walls, which were found ample to carry them, much to McKim's pleasure and to the added dignity and importance of the room.

In excavating for the East Terrace foundations, the drawings having been made to duplicate the terrace on the west, we found beneath the ground the foundation of the old colonnade, and the new columns fitted the old foundations on which they were placed. Work went on day and night and before the structural work was complete the finished interior work began to arrive.

An example of the thought McKim gave to what would be considered by many an unimportant detail is shown by the consideration given to the parapet on the north area wall, over which a rather crude iron railing had been erected. Should it be a solid wall, should it be a stone balustrade, should it be open iron work? I recollect sitting with him

on a stone in the North Garden a beautiful moonlight night, about twelve o'clock, looking at the White House and discussing or rather listening to him soliloquize on this parapet wall. Would not an iron railing affect the lines of the house behind it and attract undue attention to the railing? Would not a stone balustrade obtrude itself in the same way, only in a less degree? Would not a solid wall of the same color be merged into the house without attracting undue attention? Thus, on a moonlight night, at twelve o'clock, this question was settled to the advantage of the building.

As the work progressed, McKim gave each detail his attention as it went into place. He did not hesitate, although the time was so limited, to alter or change details which he found did not appear just as he had expected.

This seeking the best results was well illustrated in finishing the private dining room. The molded panels and cornices of this room, McKim thought, were too coarse in scale when he saw them on the wall. He had portions of them made more delicate. New moldings were made and put up, then others, until he finally selected those most appropriate.

The new moldings threw cornice ornaments and the center out of scale and these had to be removed and others secured after several trials before he was satisfied with the room as a harmonious composition.

This room was nearly done at the time these changes were made and Roosevelt and family, having moved into the bedroom floor, were demanding the use of the private dining room. McKim was inexorable in his determination to secure the best results and Roosevelt, although a strenuous President, gave way to McKim's quiet insistence. The electric fixtures throughout the house are probably the most artistic that have been designed in this country, and while outlined in design and supervised by McKim, they had the personal attention of Caldwell throughout their manufacture and installation. While all were praising the crystal chandeliers in the East Room just after they had been hung, I saw the doubtful, rather sad, expression on Mc-

Kim's face which I knew meant trouble. Then it came out: "Yes, they are very fine," he said, "but they are a little too large for the room. I would like to see them about six inches less in diameter." The remark meant that they would come down, be altered and reassembled. When this was done we could all see the great improvement. The same thing happened with the silver chandelier and side brackets in the State Dining Room. The State Dining Room is paneled from the floor to the ceiling in beautifully grained English oak and McKim wished to secure the proper shade of grey in the ceiling to harmonize with the side walls. A small sample of color was not a guide to secure the shade; it required seven coats of paint over the entire surface before the desired shade of grey was secured.

In looking over the attic, we found stored, where they had been for fifty years or more, two of the original mantels, two pier tables and a circular table, all of marble chastely designed and delicately carved, evidently of Italian importation. These rare pieces of the old furnishing had been thrown into the rubbish heap. They were brought out of hiding and replaced in the Red and Green rooms and in the corridor, where they again made fitting ornaments.

The wall covering, silk, velvet and paint, was given close study. McKim could not find a blue, such a man's blue as he desired, for the Blue Room, so he secured samples of some Napoleonic ribbed silk, made about the period the White House was rebuilt in 1814, from abroad and had some woven from this sample, that he might secure the dignity necessary in this important room, where the President usually received his guests.

The private library or office on the bedroom floor, which had been supplied with modern (in the early seventies) mantels, cornices and wall decorations, was re-established in its period by making a marble mantel based on one in the Supreme Court room of the Capitol, and the cornice was secured from the dining room in the Octagon, redrawn and designed in scale with the size of the library of the White House.

It was necessary to build a structure

for the public office separate from the residence. McKim determined to place this at the end of the West Terrace, making it one story in height, no higher than the terrace, thus making it in every way subordinate to the main building. While he considered this a temporary building, it contained all the office rooms needed for the conduct of the President's business. McKim's hope was that an adequate office building, with stately apartments, for diplomatic and other functions, might be built some time in the near future, facing the Capitol at the Executive Mansion end of the avenue, thus restoring the original idea of a reciprocity of sight between the executive and legislative branches of the Government.

This one-story office building was much ridiculed because it did not compete with the White House and was so simple in its design.

At a private dinner in Washington, among some dozen guests, McKim and Secretary of Treasury Shaw were present. The Secretary began to belittle and to ridicule the office building of the President. McKim said: "The conversation reminds me of an afternoon in Saint Gaudens' studio some years ago. The wonderful statue of Farragut, just finished, was on exhibition and a lady, handsomely dressed and stately in carriage, came in. I retired and Saint Gaudens carried her in to see the statue. After a short time Saint Gaudens returned with a cheerful countenance and whistling merrily. I said, 'Well, Gus, I know she must have been pleased with the statue, as you are so gay.' 'No,' he said, 'she did not like it. If she had I would have known it was bad.'" A broad smile ran around the table, the Secretary stiffened up, but finally gave way and joined in the laugh.

A prominent English architect, visiting this country some years ago, while making a pleasure trip, was looking over the work of various Americans with reference to awarding the Royal Institute Gold Medal, when I took him through the White House soon after it was completed. He said: "I did not think there was an architect in America who could do

such chaste and refined work, as I must confess I have been disappointed in the expensive buildings I have been going through in other cities." He then remarked: "Don't you think McKim is the American who most deserves the Royal Institute Gold Medal?" I agreed with him and have often thought that the White House work was the controlling factor of his being presented with the Gold Medal of the Royal Institute of British Architects a year later.

McKim's refinement, good taste, keen appreciation of the beauty of the old White House, together with his long study of Italian and of the Georgian adaptation of Italian Renaissance, made him the ideal man for its restoration again into a dignified residence for the President of a democratic nation.*

Entering through the East Terrace, where their wraps are deposited, guests pass into the dignified reclaimed vaulted corridor of the basement. Turning to the right, they pass up the broad, imposing stone stairway to the first floor.

From this stairway, entering the entrance hall on the first floor, they would be attracted by the dignified beauty of the room, made effective by the Doric columns which divide it from the corridor and the simple Doric cornice which surmounts the columns and pilasters, which break the wall surfaces, by the pleasing color of the halls painted in buff, by the ceiling decorated in scale and harmony with the walls, and by the floors laid in the warm grey Joliet flag stone.

They would be impressed by the magnitude of the hall, as well as by its harmonious color, refined detail and dignity in composition.

Passing from the entrance hall, they would enter the simple, chaste corridor with its segmental arched ceiling, decorated and painted to combine with the hall. Standing in the long corridor, it is sight worthy of memory to see the

*The article by the late Montgomery Schuyler, entitled "The New White House," which appeared in *The Architectural Record* for April, 1903, may be consulted for illustrations. It was written in Mr. Schuyler's best vein and is a notably fine example of American architectural literature. A full technical account of the restoration, including working drawings, is contained in Senate Document No. 197, Fifty-seventh Congress, Second Session, entitled "Restoration of the White House" (Government Printing Office, 1903).

President and his guests come down from the second story by a simple stone stairway with its delicate iron balustrade, to which McKim gave such careful thought, before marching through the hall to take their place in the receiving line. Leaving the corridor, the visitor would enter the State Dining Room, finding it a stately hall of the early English Renaissance, borrowed from Italy. The walls of this room have been paneled from floor to ceiling. Its pilasters, cornice, medallions and carved mouldings are made from beautifully veined English oak. The dark walls, the silver side lights and central chandelier, the great Worcester stone mantel, the mahogany tables, the tapestry covered chairs and the polished oak floor complete a room both artistic and dignified.

All can immediately appreciate that it is a dining hall in which our President may gracefully and adequately entertain the most cultured of our own and foreign lands.

The Red Room adjoins the State Dining Room. Here we find the walls hung with red Venetian silk velvet and the new wood work modeled from good examples in keeping with the house. One of the Italian marble mantels holds the place of honor; rich materials, harmonious colors, refined details again make this room a fitting private parlor for the Executive Mansion.

From the Red Room you would pass into the Blue Room, where the President usually receives his guests at receptions.

The walls of this room are covered with heavy ribbed blue silk, woven from a sample of silk made during the Napoleonic period. The color suggests the stately receptions of the Empire.

The mantel in this room has been patterned after the well-known example in the Petit-Trianon and the furniture is in the Empire style, covered with silk in

harmony with the wall hangings. We feel that this is a room in which our President may receive the most cultured guests of this and other countries without fear of shocking their good taste.

On the way to the East Room you pass through the Green Room, where the walls are hung with a pleasing olive shade of green Venetian silk velvet. The second Italian mantel resurrected from the garret has been placed in this room; the furniture is designed from the best models of the period in cream white. The smaller chairs were copied from a chair owned by Frank Millet, which he said originally belonged to Marie Antoinette.

The room as redecorated and furnished forms a restful and charming parlor. From this room the visitor enters the great East Room, where we see the walls paneled from the floor to ceiling, with pilasters, panels and cornice artistically carved and beautifully proportioned, the whole composition being satisfactorily completed by a great ceiling in chaste low relief.

This room, with its graceful crystal chandeliers, its refined standards and harmonious cream colored walls, enriched by figure panels, well modeled in low relief, and its polished oak floors gives a stately hall for grand functions which only needs gaily gowned ladies to give color and charm. Leaving this room we depart by the stone stairway to the basement and out through the East Terrace.

When we look at the object lesson furnished in this chaste and beautiful building and remember the designing was commenced the latter part of June and the living portion of the finished building was turned over to the President in November, we must respect the task accomplished by McKim, Mead and White and thank Charles F. McKim for again bringing us back to the simplicity and good taste shown by the fathers of the Republic.

F. W. DODGE
— A TRIBUTE —

By Roger W. Babson

F. W. DODD

- A. TRIMBLE

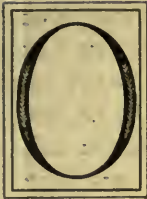
1850



W. W. Dodge

F. W. DODGE
— A TRIBUTE —

By Roger W Babson



ON January 24, 1864, the father of building statistics was born in Melrose, a suburb of Boston, Mass. This boy was brought up according to old-fashioned New England standards, both his father and mother being from old New England stock. He was educated in the public schools of Newton, Mass., to which place his family had moved. Like most boys, when he went to work

he took the first job which came along and tried two or three different things before he finally succeeded in finding the niche for which he was fitted. In view of the analytical quality which later appeared in all his work, probably the most potent of the early influences that fixed his habit of mind was a study of chemistry, coupled with a brief employment in the State Assay Office of Maine. He was an original boy, more or less of an inventive genius. What he was thinking about in those days will never be known; but we all do know that when he found the place for which he was adapted, success came at once. This boy to whom I refer was Frederick Warren Dodge.

He found his place in the world's machinery when he was twenty-seven years old, for in 1891 he founded the F. W. Dodge Company of Boston, to collect and distribute construction news throughout the country, thus making national building statistics available. Before he had been in business two years he had opened a branch office in New York, and in 1896 formed a partnership there with Mr. Clinton W. Sweet, publisher of the Architectural Record, Sweet's Catalogue, and the Record and Guide. Shortly afterward the main office of the F. W. Dodge Company was moved to New York, and branch offices were rapidly established in other large cities.

In 1912, Mr. Sweet sold out his interest in the company to Mr. Dodge, and at that time the F. W. Dodge Company absorbed all the Sweet publications. In the space of not quite twenty-five years this youth of Newton became the leading publisher of architectural and building data in America.

At the time of Mr. Dodge's death, some sixteen publishing corporations were under his control. These corporations covered every department of the building field, from the purchasing of real estate to the furnishing of the finished structure. The F. W. Dodge Company is a great factory, a great department store, a great clearing house

for engineering and architectural news. From a publishing standpoint it constitutes a systematized national business of homogeneous parts. It is a business in which the greatest economy of production and distribution is combined with the most thorough coöperation and efficiency of service.

At this point I wish to emphasize this word "coöperation." When Mr. Dodge was building up his business there was no such thing as coöperation along any business lines. The motto of the real estate operator, the architect, the contractor, and the manufacturer was "Every one for himself." The fundamental idea of the F. W. Dodge Company, on the other hand, was coöperation, and this has always been its basic principle. When Mr. Dodge first began to preach it, he found many who were willing to pay him large sums for exclusive information, but it was difficult to convince competitors that they would be better off by each paying smaller sums and coöperating with one another for the good of all. However, Mr. Dodge succeeded in accomplishing his purpose. Each time he converted a man to the idea of coöperation, it was easier to convert the next one. As soon as the law of action and reaction was allowed to work, results multiplied with great rapidity; for confidence reacts as confidence and trust reacts as trust. If Mr. Dodge had accomplished nothing else during his lifetime, he would be entitled to great praise for simply having demonstrated to the building trades of America that we are all brothers, and that one can prosper only as others prosper; that misfortune to one means misfortune to the whole industry.

In the early nineties, when the F. W. Dodge Company was founded, the prospect for a young man with slender means to start in the building news publishing business was very discouraging. The first steel skeleton building had barely been erected. Scarcely any one at that time could have prophesied the influence which steel skeleton construction was to have in connection with producing building materials and contracting for their construction. Individual building operations were comparatively small. The business of contractors (and manufacturers associated with the building industry) was more or less local in character, and the demand for building news was likewise very narrow. There were few people, for example, in Chicago or even in New York who cared to hear about building operations in Boston. The most that the Chicago builder desired in the line of information was data as to proposed buildings in Chicago.

The F. W. Dodge Company, however, adopted a novel method of issuing news. Twenty-five years ago the principle of the library card catalog, previously developed only in Germany, was being introduced in America. At first used in connection with bibliography and scholarship, the principle was rapidly being adapted to filing systems in business offices. Mr. Dodge applied it to the publication of news.

Each successive stage in the progress of a building was reported on a separate card, so that the news was presented in the form most convenient for use in a business office. The different items could be acted upon at once, or classified for attention when needed. Besides, the subscriber need receive no items except those of value to him.

On behalf of the architects, the Dodge Reports announced specific dates when bids would be received for a certain new building, thus saving valuable time for architects as well as for contractors and dealers in building materials. This plan met with prompt success. It was practical and applied coöperation. Not only did the company suit its method of publishing to the relatively primitive conditions in the building industry twenty-five years ago, but the method was broad and flexible enough to accommodate itself to the varied and complex changes which have since taken place in that industry.

Before 1893, big corporations were comparatively few in America, though not entirely unknown. After the panic of that year, the most noticeable fact in the business world was the general development of large-scale business in nearly all lines of industry. Such business needed more efficient and exact trade news than had been available before that time, and the changes and forward strides in trade journalism since then make a very interesting chapter in the history of the American publishing business.

The general introduction of steel skeleton construction gave an added impulse to the building trade and its allied industries, which no doubt would in any case have tended toward large-scale business. In order to construct the huge buildings demanded in various large cities, contracting concerns needed to have sufficient capital to specialize on large work of the kind, and building material manufacturers were also obliged to sell goods on a mammoth scale.

Naturally all this large-scale business created a demand for construction news which should cover fully all sections of the country where big construction work was being carried on. Mr. Dodge's method of publishing enabled him to meet this exacting demand with efficiency and economy. Before long his company was issuing upwards of 300,000 separate authenticated news items a year, of which one subscriber might require one hundred, while even the largest would not require more than a few thousand. Several hundred different lines of business were represented among the subscribers to these Reports, which as well served the small local business man as the great national corporations. It may therefore be said that Mr. Dodge's rise to eminence in the publishing and statistical business was typical of the industrial evolution which has taken place in America during the last quarter century and was thus identified with it.

Mr. Dodge had been an officer of the Architectural Record Company for a number of years, becoming its president in 1912. He had

a genius for seeing things in a large and sane way, and to one of his analytical bent it was natural as well as imperative that this magazine should adopt a definite policy and occupy a distinct place among his many enterprises. It strove to serve the architect in two directions; first, by placing before him the best examples of work, and again by encouraging general appreciation of good architecture. In order to accomplish this dual purpose the magazine dealt with the art of architecture rather than its practice; and to gain the confidence of the non-professional reader, as well as the architect, it excluded from its text "trade notices" and any matter which might appear to be inspired by business motives. Any technical information which might be needed could be found in Sweet's Catalogue; therefore Mr. Dodge felt all the more free to devote the magazine to the art of architecture.

In closing, I wish to say a word acknowledging my personal indebtedness to Mr. Dodge, and also to his half-brother and associate in business, Mr. Franklin T. Miller. I was greatly handicapped in the early stages of my business to secure statistics needed to compile our Composite Plot of Business Conditions. Notwithstanding the huge amounts which our government had been spending for statistics, it was almost impossible to secure in the early days any up-to-date figures which were of real value in forecasting business conditions. I was almost discouraged, when Mr. Miller consented to put the matter up to Mr. Dodge. These two men, at considerable inconvenience, and without any prospects of profit, commenced compiling for me a back record of the new building figures for the largest cities of the United States. At every point, these men were willing to cooperate for the good of all concerned. Of course, to-day conditions have changed. Thanks to Mr. Dodge and a few other far-sighted men, there has recently been as rapid an advance in the compilation of statistics as in the development of building trades. Hence, to-day building statistics are only one branch of the many barometric statistics which are available. But it was not so in the early days.

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THE ARCHITECT'S LIBRARY



BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part II.—Secular Buildings (Continued)

NO record has appeared to date concerning the work of restoration of the New York City Hall.* Perhaps the Municipal Art Society, which in its usual altruistic feeling of solicitude toward all works of fine art destined for public consumption, had much to do with the original idea of restoring the building, will at some time undertake a more definite published record of its success in this part of its chosen field. The opportunity could not be better timed for a complete history of the City Hall, within and without and including the portable objects, not so imposing, of course, as Glenn Brown's *History of the Capitol*, but equally important. This should be a volume of carefully measured drawings, with accompanying photographs and a thorough text record of the life story of the early national center. It is high time that the great metropolis recognized the educational

value of its architectural heritage. What is more, a conscientious piece of work undertaken in New York may prove the first of a series of similar records published by other cities or local organizations with the preservation and restoration of public monuments in view. Out of the series, in turn, may grow a comprehensive body of authoritative information concerning our important public buildings of the early time.

In the meantime the buildings grow older, many are falling into decay, many others have been sold to housewreckers. Only occasionally does one hear of a structure handed over to a society which lends its funds toward the preservation of landmarks or to a public department of a city, as was done recently in the case of the Dyckman house in New York. Thus the old State Capitol of New York was superseded by a larger structure, but there is no published record available for students beyond what may be gleaned from the descriptions in the *Annals of Albany* and similar publications mentioned previously. The history of the buildings of the University of Virginia

*A description of this work, together with a history of the City Hall, based upon a search of documentary sources, including those of McComb's drawings that have been preserved, is in preparation for The Architectural Record by Charles C. May, of the office of Grosvenor Atterbury.

has never appeared in printed form useful for architectural study, although we are aware of manifold efforts in this direction in connection with a general study of the drawings by Thomas Jefferson undertaken by Professor Fiske Kimball of the University of Michigan. This gentleman has published several articles in the Harvard Architectural Quarterly, which recently suspended publication, and in the Journal of the American Institute of Architects on Jefferson's designs for various edifices, and we are given to understand that these papers are preparatory to an inclusive work in folio in which will be reproduced the majority of the presidential amateur's drawings now in the collection formed by Mr. T. Jefferson Coolidge. This is scheduled to appear in published form in the coming spring. The subject is likewise very ably handled, though from a more inclusive point of view, in *Thomas Jefferson as Architect and a Designer of Landscapes* by William Alexander Lambeth and Warren H. Manning. This was published in 1913 (Houghton, Mifflin Company) in a limited quarto edition; only five hundred and thirty-five copies were issued. The volume is, however, still available. It is a careful work, well illustrated by views of Farmington, Monticello and the University of Virginia, as well as by twenty-three plates reproducing Jefferson's drawings for a number of plans and elevations, as well as specifications and calculations in facsimile, and even including suggestions for a bell to ring the hours automatically. Mr. Lambeth's position as Superintendent of Buildings and Grounds at the University of Virginia rendered him particularly well qualified for his work, while Mr. Manning's training as a landscape designer lent him likewise an even judgment in the interpretation of Jefferson's remarkable results, achieved without professional training and based solely upon an innate art appreciation.

In connection with Jefferson's work at Charlottesville, we are also mindful of a series of articles in *The Architectural Record* by the late Montgomery Schuyler on *The Architecture of American Universities*, in which the Virginia group

received due attention, issue for July, 1911. This material, as well as much else that has been printed in a number of other periodicals, will appear in due time in connection with a later part of the bibliography of the literature of Colonial architecture, to be published in a future issue of *The Architectural Record*.

It is altogether fitting that mention should be made, as part of the present discussion, of a type of book which belongs properly in any category of works on the subject of Colonial architecture, a type of book which offers not only history or theory, but essentially a few direct lessons in simple appreciation and understanding based upon historical examples, and intimately related to modern practice. Such a volume is that by Herbert C. Wise and Ferdinand Beidleman entitled *Colonial Architecture for Those About to Build*, being the best examples, domestic, municipal and institutional, in Pennsylvania, New Jersey and Delaware, with observations upon the local building art of the eighteenth century. (J. B. Lippincott Company, Philadelphia, 1913; crown octavo, pp. xv+270, 207 ill., index. \$5.) This is a conscientious effort in the direction of the elevation of public taste; and the effort may be considered a highly praiseworthy one, when we reflect upon the multifarious sins that have within the knowledge of most of us been committed in the name and formal guise of Colonial architecture. The authors have restricted themselves to the middle region of the old revolutionary territory, saying, "New England and the South as regions of characteristic modes of building have been well covered; but it has seemed to us that the Colonial buildings of Pennsylvania and contiguous territory have not been adequately portrayed. A very small proportion of New England Colonial work is of other material than wood. A rigorous climate there caused peculiarities of structural detail and of the laying out of buildings and of groups of buildings. In the South a manorial scale of living called forth ambitious architectural schemes in accord with aristocratic ideals. In the Pennsylvania Colonies a mean is to be found."

The subject matter of the book is subdivided chiefly according to type of building, and additional information is given on such subjects as the Carpenter's Company, building materials, and the plan and design of early buildings in general. Throughout the reviewer is aware of a thorough understanding of the field on the part of the writers, a sympathetic appreciation of Colonial intentions and a sane interpretation of Colonial results. The volume will prove of great value as a general work on our early building art and has surely added much material to our records of Colonial architecture in the middle region of the original United States. The photographs are of excellent quality, the subjects well chosen, the type clear. Our only suggestion toward a possible improvement, if improvement it be considered, would be the addition of a more directly descriptive subtitle on the cover, giving a closer definition of the author's purpose. The title as it stands brings to mind definite principles of planning, structural details, and, what is more, encourages the reader to expect modern adaptations in illustration.

It is fortunate, of course, that Messrs. Wise and Beidleman were able to avoid that particular field in their valuable work, for, without doubt, the quality of their result could not have benefited by the addition of modern examples.

Fortunately, also, it was deemed advisable in this volume to eliminate all personalities, genealogies and records of ownership and occupancy of the buildings discussed. Writers upon this and allied subjects readily wander into the fascinating but architecturally usually irrelevant field of community and family history. The introduction of such material has rendered many a volume but a regurgitation of previous works, and the avoidance thereof in the present instance except upon the limited number of occasions when "the old chronicler has been permitted to put the story in his own quaint words, which alone bring the reader into terms of intimacy with the circumstances surrounding the work of building," has doubled the architectural value of the book.

In the next paper of the series on the literature of Colonial architecture, we shall begin the discussion of volumes concerning the much more prolific field of the early dwellings.

Before concluding the present survey of the literature dealing with the secular buildings, we wish, however, to add the following paragraphs, which logically should have formed part of the prefatory sketch reviewing the principal extant buildings of this class:

The early secular buildings of Maryland must be sought chiefly in Annapolis and Baltimore. The first had been the old capital city, commercially as well as in government. But it was superseded in the former capacity by the larger centre of Baltimore before the Colonial period was well over, and the resulting stagnation in Annapolis has left us that city almost intact as a monument of a by-gone style. The secular buildings in Annapolis include St. John's College, dating from 1744, and the State House by Joseph Clarke, begun in 1772 and recently much increased in size and thoroughly restored. Charleston, South Carolina, still preserves its undoubtedly altered old Post Office, and Newport its Redwood Library, designed by Peter Harrison and finished in 1750.

But the most significant secular work of the Colonial time was produced in Boston and in Washington. In Boston are the now altered Faneuil Hall and the State House, about which many an architectural skirmish has been fought. The latter was the work of Charles Bulfinch, born 1763, who brought into being the most monumental structure in the United States up to that time, illustrating incidentally the first use in this country of an order placed over an arcade, according to the precedent set by Mansard at Versailles. This building served as a source of ready imitation for minor public edifices at other places, frequently with the result that inexorably attends the torturing of largely conceived designs into the smaller scale forms expressing the needs of less important buildings. It is interesting to note in passing that Bulfinch has to his credit also the erection of the first theatre in

Boston in 1793, a remarkable concession for that stronghold of Puritanism at so early a time in its history. The first theatres in the territory of the United States at large, however, were erected more than forty years earlier at Williamsburg, Virginia, and at Annapolis, Maryland. There is record of a playhouse at the latter city in 1771, while the date 1751 appears in the local annals as that of the second theatre built at Williamsburg.

The crowning public work of Colonial times is, in point of size and importance architecturally, as well as in point of national significance, the fine Capitol Building at Washington, the design of an amateur—this time a West Indian physician—Dr. Thornton, later much modified by a number of persons and finally completed by dint of several additions to the fabric—not the least of which was a cast iron dome—in a thoroughly Roman feeling. Begun as our greatest Colonial edifice, the National Capitol itself fell subject in no indefinite sense to the classicalizing tendency that is the keynote of monumental design during the period of the Revivals. Still it is not for that reason less characteristic of our own growth, for in its stones in their progressive additions our history is written. The growing pile kept pace with the increasing number of stars in the national flag; the finished work is a congeries of the efforts of many years, curiously wrought into a splendid whole which—despite its much maligned dome—is a fit representation of a nation that has grown by similarly varied steps.

A Correction.—In the Architectural Record for August the editor of *The Georgian Period*, Mr. William R. Ware, was also credited with being the founder of the School of Architecture at Columbia University. As a matter of fact, there were two members of the same family, uncle and nephew, bearing the name William R. Of these, William Rotch Ware, not Professor Ware, was the editor of the volumes mentioned, while William Robert Ware was the dean of the profession of architectural teaching, also mentioned in the text referred to above.

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- Note:* In the preparation of these lists, it is obvious that no space can be given to annals, chronicles and geographic or historic works other than such mention as they may receive in the text. Although some works are included which are not distinctly architectural, they have nevertheless a direct bearing upon the subject matter. In the same manner an occasional title may fall in point of time slightly beyond the limits of the period under discussion.



The Critic Defined.

In a recent issue of *The New Statesman* we have come upon a concise statement of the requirements rightfully to be exacted of our critics. Mr. A. H. Hannay writes: "If all that art criticism does is to discover genius, then there is no such thing as art criticism as contrasted with art; there are simply two types of artists—the creative and the recreative; the producers and the appreciators. . . . If art criticism is a different activity from that of artistic creation, then it must produce something different—something of which art is the antecedent condition, but not the substance. . . . It seems . . . that art criticism does . . . more than merely express approval and disapproval, discover genius, and lay bare charlatany: it *explains*." Strength to your pen, Sir. Criticism does explain. We find "explain" defined as "to make clear or intelligible," and we might surmise that the editor of the dictionary had some inkling of the trend of fine arts in this eclectic century when he so defined the word. Were our work intelligible, we might in great measure reform the whole of present critical method. This has been sadly warped to an alien purpose, that of "making intelligible." Why should our art have to be made intelligible? What is there in it that is cryptic? Or does it describe a graceful curve above the heads of those who need it most? If art is the expression of life, it should be naturally assimilated by the mind, as the stomach takes food. Our critic's true function lies in a different channel. He should be a person gifted with superhuman breadth of vision, toleration and a firm conviction of the relationship existing between life and art. His purpose, in accordance with these requirements, should not be to waste his effort upon the Gordian knots of art, seeking a meaning, finding in works a significance

never confided to them by their authors, trying to make clear the artist's purpose; for if the artist's purpose is so concealed as to require the critic's sharp sight to ferret it out then his product need not interest us. The critic should rather approach his work through the channel of the contemporary life, for of that the figure or the building or the canvas is an infallible record. Mr. Ralph Adams Cram says, in his usual straightforward fashion: "You cannot sever art from society; it follows from certain spiritual and social conditions, and without these it is a dead twig thrust in sand, and only a divine miracle can make such bloom." It shall not be the critic's purpose to water the dead twig. Too many of his tribe now pay too little attention to the forest of living trees that cry for interest, the myriad trends and impulses that seek guidance, direction and unification. Study life, ye critics; it is yet greater than art.

A Public Bathhouse at Pompeii.

Among the remains of buildings excavated at Pompeii is a suite of public baths, admirably arranged, spacious, and highly decorated. On a wall of one of the courts of these baths is a Latin inscription which, when translated, reads: "On occasions of the dedication of the baths, at the expense of Cnæus Alleius Nigidus Maius, there will be a chase of wild beasts, athletic contests, sprinkling of perfumes, and an awning. Prosperity to Maius, chief of the colony." In this way, imitating the example of Rome, the baths were dedicated to the public.

The baths (thermæ) formed an irregular quadrangle, about 162 feet long, with an average depth of 174 feet, and were divided into three separate compartments. One of these was appropriated to the furnaces and the servants, while the other two were each occupied by a set of baths, contiguous to

each other, and supplied with heat and water from the same furnace and reservoir. The apartments and passages were paved with white marble in mosaic.

Originally the baths for men and women were united, for convenience and economy of fuel; but later all direct communication between them was cut off.

The Pompeiian baths were built solely for bathing, and are not comparable therefore with the Roman baths of their period, which included porticoes for walking, halls and courts for games and combats, as well as apartments for lectures and recitations.

The first chamber in the Pompeiian bath under notice was, as usual, the "tepidarium," with a warm but soft and mild temperature, which admirably prepared the body—as in our modern Turkish baths—for the more intense heat of the vapor and hot baths. The wall was divided into a number of niches by male figures (Telamones), two feet high, in relief, and supporting a rich cornice. The ceiling was worked in stucco, in low relief, with scattered figures and ornaments of little flying genii, delicately relieved on medallions, with foliage carved around them. The ground was painted red and blue.

From the "tepidarium" the bathers entered the "caldarium," or vapor-baths.

On one side of this room was the "laconicum," containing the great vase, "labrum." This was a large round basin of white marble, over five feet in diameter. Into it the hot water bubbled up through a pipe in the middle, and served for the partial ablutions of those taking the vapor-baths. The "labrum" was raised about three feet six inches above the pavement on a round



ROOM IN PUBLIC BATHHOUSE AT POMPEII.

base built of small pieces of stone or lava, stuccoed and colored red, and about five feet six inches in diameter.

The "laconicum," which was well stuccoed and painted yellow, was provided with a highly enriched cornice, supported by a highly enriched cornice, supported by fluted pilasters at irregular intervals. These



RECEPTION ROOM IN PUBLIC BATHHOUSE AT POMPEII.

were red, like the cornice and ceiling, which was worked in stucco with little figures of boys and animals.

On the opposite side of the "caldarium" was the hot bath, or "lavacrum," whose length was twice its width, and through whose hollow pavement and walls the heat was admitted.

The women's bath was smaller and less ornamental than the men's, but was heated by the same fire and supplied with water from the same boilers. The robing-room contained a cold bath and was painted with red and yellow pilasters alternating with one another on a blue or black ground. A light cornice of white stucco was provided, and also a white mosaic pavement with a narrow black border.

From this room the "tepidarium" was entered. It was painted yellow with red pilasters, lighted by a small window high above the ground.

The construction of these baths plainly manifests an excellent style of architecture, which was somewhat marred by such errors as a neglect of symmetry in certain particulars, or a pilaster being cut off by a door passing through the middle of it.

Under the porticoes of the bathhouses above described was found a sun-dial, consisting of a half circle inscribed in a rectangle. It was supported by lion's feet, and was elegantly ornamented.

R. I. GEARE.

**A
Praiseworthy
Innovation
at
Columbia.**

Columbia University has inaugurated a notable experiment in co-operation between the teaching and the practice of architecture. On the assumption that nothing but good could accrue to both school and profession through a proper understanding and reciprocal appreciation of one another's provinces, the university authorities decided to invite three architectural societies of New York City to elect three practising architects each, to form a Committee of Visitors, whose advice as based upon periodic inspections of the school's plant or equipment, current work and mode of teaching could be depended upon as a guide in checking up scholastic results by professional standards and demands. The three so-

cieties and the elected members from each to compose this committee are the following: From the New York Chapter of the American Institute of Architects—Bertram G. Goodhue, Charles A. Platt and Egerton Swartwout; from the Society of Beaux-Arts Architects—Thomas Hastings, Henry F. Hornbostel and Lloyd Warren; from the Alumni Association of the School of Architecture of Columbia—Goodhue Livingston, John Russell Pope and I. N. Phelps Stokes.

The committee in question is purely an advisory one, but its work is none the less of great administrative value. Its recommendations will be the upshot of frequent attendance at the school, and, once submitted, it will be the function of the authorities of the school to make proper adjustment wherever academically feasible to accord the existing curriculum with the most urgent practical demands of the great body of architects who employ its graduates.

We may frankly say that Columbia deserves the utmost credit for its initiative in thus accepting the professional world in a definite way as its pacemaker. There should be no apprehension on the supposition that it is now planned to translate the school into terms of the office, for there is not sufficient synonymy of purpose in the two fields, however closely they may be allied in the order of supply and demand. The school must in the final balance maintain its academic point of view; it cannot be made to assume—except in its design branch alone—the guise of the atelier; for the proper quantities of historic, theoretic, scientific and cultural material, not to mention untold hours of drawing, modeling and construction, must hold their place in the well rounded and closely co-ordinated system of teaching. The Committee of Visitors, then, will not attempt to govern but to advise. The technicalities of administrative control will remain as heretofore in the hands of the Administrative Board. On the other hand, the committee will call into play its hard bought experience, its knowledge of the fundamental demands of practice, as well as its cherished ideals of a great art ingrained through many qualitative tests, so that the scholastic intention may be brought to a full grasp of the objective of professional practice.