

The ARCHITECTURAL RECORD

VOLUME 58

DECEMBER, 1925

NUMBER 6

The CHURCH OF ST. JOHN OF NEPOMUK, NEW YORK

John Van Delt, Architect

WHEN I FIRST came in touch with this New York Parish I had to fix the unfamiliar Czecho-Slovak name by Potomac—with the accent on the first syllable.

The story of the saint is interesting and has a bearing on the decoration of his church. In life he became the spiritual director of the king and queen. The King's disposition seems to have been both unloving and unlovable; but he was a jealous monarch. The queen had enemies and the king heard rumors of her unfaithfulness.

So His Majesty sent for John and asked him what the queen had revealed during her confessions. John refused to tell and the infuriated potentate had him scourged and imprisoned. John still refused to break the seal of the confessional and the king then had him murdered and his body cast from the old bridge that spans the Danube at Budapest. He sank below the waves but the saint's spirit

rose to be the symbol of the confessional's inviolability in token whereof he is pictured with his finger on his lips.

When Father Krasula asked me to build his church I suggested the possibility of using a Czech or somewhat Russian style. He said the congregation would not like it because of its sharp contrast to other buildings in New York. I had met with similar reticence when I built the Nippon Club of New York and proposed a Japanese entrance porch.

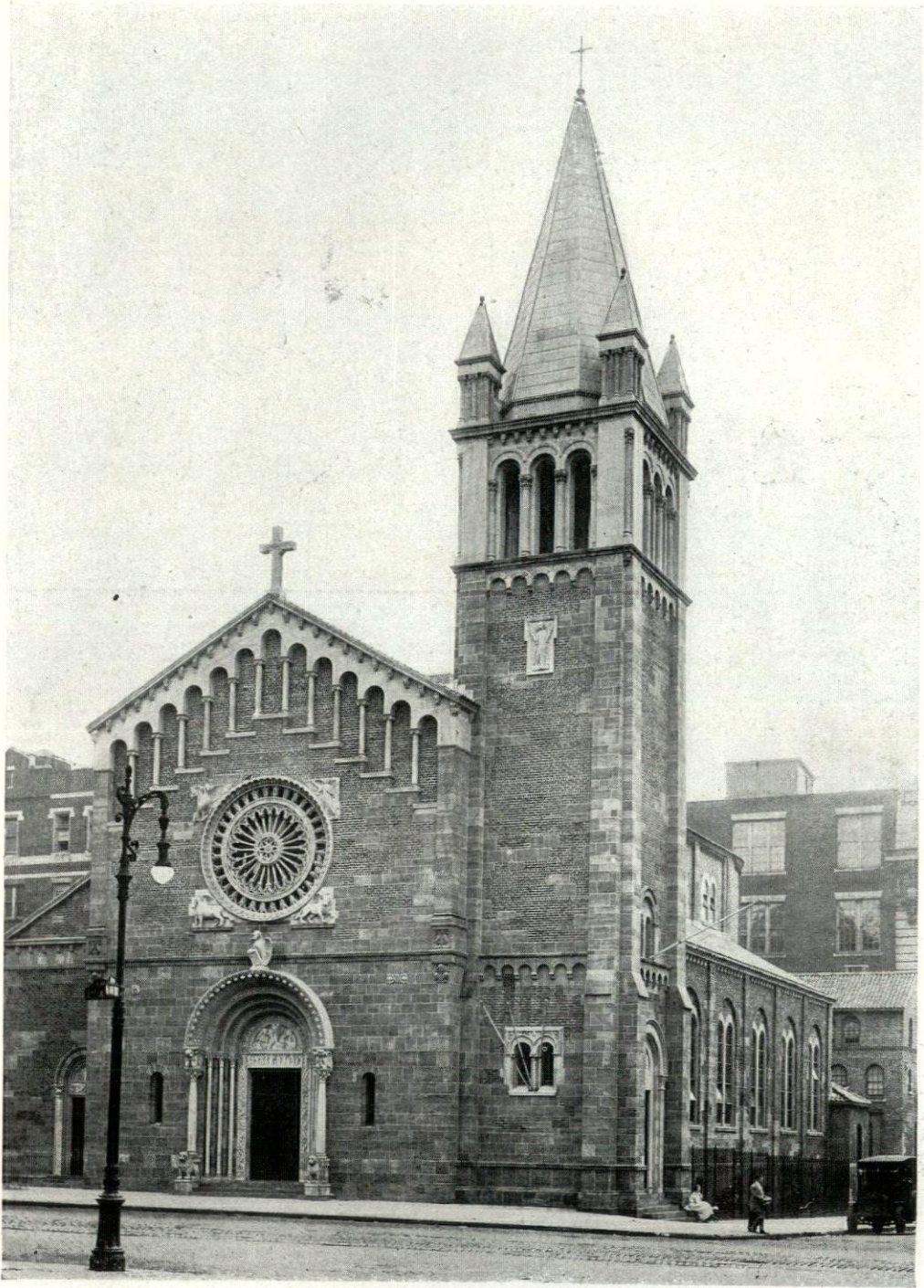
Nevertheless, it seemed to me that the style should be one of those associated with the history of the Roman Catholic Church, with something of the mystical that might fairly house a service in Czecho-Slovak, harmonize with the emotional temperament of the worshippers and might eventually lend itself to a decoration in deep and rich coloring, a keynote of the art of the land which gave it birth. Ten years before I had used



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West Façade
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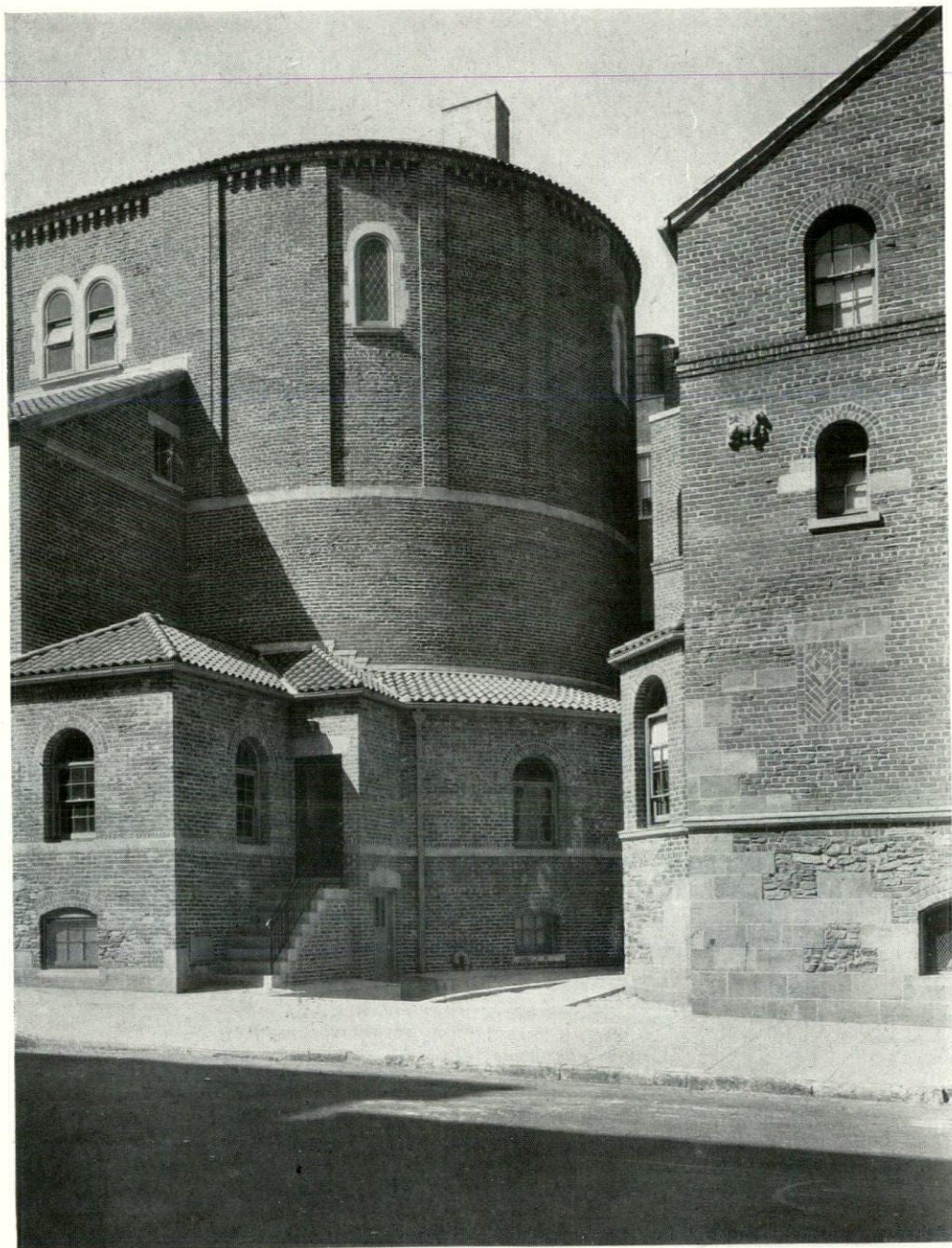
Southwest Façade

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Southeast View of Church and Rectory
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Italian Romanesque for a church in the Bronx with which the Rector and parishioners were pleased. York and Sawyer had just finished the Bowery Savings Bank. So an approval of this style was obtained from Father Krasula and the trustees of the new church.

The two primary requirements of the church itself were that it accommodate eight hundred and have a tower with a pointed roof or spire.

The property, partly on the corner of First Avenue and Sixty-sixth Street, with an extension running through to Sixty-seventh Street was rather small for all that it had to contain—a church, rectory, garage and building for the church activities, with bowling alleys, space for church suppers and kitchen in the basement, an auditorium to seat one thousand, with stage, gallery and motion picture booth on the first floor, a twelve class room school above this and on the top floor four or five society rooms. Furthermore, a space had to be reserved for a Convent to house fourteen or fifteen sisters who would teach in the school. First Avenue is now one of the best situations for a building in New York City and the evident location for the church itself was on the corner.

Next, came the question of material. With some difficulty I persuaded my clients to let me use common brick, mixed with about forty percent of dark swelled brick. The main front was to be largely stone and the one finally selected for the ashlar is Glenmont Ohio sand stone from the quarries adjacent to those of the stone of the Bowery Bank. This forms a warm, veined background for the buff and variegated Indiana limestone of the major portion of the carved work.

The lot was one that had never been used. On the surface lay refuse, local stone and bed rock cropped up at one corner. We utilized this in the walls, mixed in with the brick and sandstone and were fortunate in finding just enough good rubble stone to face out nicely in the areas allotted to it.

Every practicing architect will appreciate the difficulties in the way of executing this kind of work in a locality

dominated by union organizations. When I wrote the specifications I hoped it might be possible to obtain cards for a limited number of men in both the bricklayers and stone setters unions. In the country with somewhat inaccurate masons the problem would have been simplified. The contractor began with bricklayers as soon as the concrete foundations were in, doing this on the north side of the church back from the street where little stone appeared in the design. As the rubble worked in in larger quantities some of the bricklayers grumbled but on the whole they seemed interested in the work and I think considered it a lark. The cut stone setters were working on the front of the church by this time and came around when needed for the ashlar courses just as the bricklayers went around to the cut stone to back up. So all went merrily till a cut stone setter had a grievance, became virtuous and reported to the stone masons that the bricklayers were doing their work. Then the business agent came around.

Of course, I was only the architect and I do not know what happened at the ensuing conference. Probably it developed that the rubble stone end of the work was not very interesting and that the stone masons could not supply any men in such a busy season. At any rate the agent went away and did not return. From then on every one was contented.

The second difficulty lay in getting the men to do the kind of work I wanted. They were all too good. Forty percent black brick meant a proportion of two black brick to every five red. A five eighths joint was a five-eighths joint. They had to line up to obey the union rule and I found it hard for them to forget to lay the brick level with the line. To run the courses up over a piece of rubble stone was unheard of. The brick had to be cut to fit.

The first samples of wall came out evenly peppered with the black brick. I dropped everything else and lived on the job for a few weeks directing the placing of practically every piece of rubble and of all the massing of the black brick. Finally the masons began to understand



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Main Doorway
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what I was driving at, and after that everything changed. As a general guide, on a set of old prints I blacked in areas of the brick work that massed in agreeable contrasts to the cut stone and architectural lines and turned over this broad diagram to the foreman bricklayer. My only remaining work was to keep the contractor's superintendent from firing the bricklayers. They were so pleased with what they were doing that they became cocky and no superintendent can stand that. However, as far as the building was concerned I could forget it. All I had to do was to admire the result of their labors.

When we first began to lay up face brick I encountered a most disquieting opposition from the congregation. Some of them were practical bricklayers and freely criticized what they considered rottenly careless work. Disquieting is an inadequate description of the rector's feeling when the contributions and gifts of the people began to fall off. However, I stuck to it, argued against a machine made front and Fordesque architecture and loaned the rector books to show to the trustees and the insistent members of his flock. Finally I won out and the ones who objected the most are now loudest in praising the result.

The sandstone has a warm yellow tone with considerable variation and brown and reddish veining. Harder than Indiana limestone, it is more expensive to cut and carve. A gang saw finish was specified for the ashlar with the limitation of an eighth of an inch for offsets in saw-cuts. For those who have not had experience with this kind of stone it may be worth while to note that the dark and light stones should be indicated on the scale drawings.

Joints were wide at the time Italian Romanesque was in flower. In the ashlar of St. John's they average about three-eighths of an inch in width and it was found more convenient to finish them with a rounded jointer even though they are almost flush. The mortar is light, made with a mixture of one part of white Atlas and two to two and a half parts of white and yellow sand, mixed.

The limestone is a combination of buff and variegated Indiana, the latter introduced to relieve the flat effect of a uniformly buff color, yet, not in large enough proportion to give the whole a cold tone. The finish of flat portions of the limestone is planed, joints flush, light and about an eighth of an inch wide.

In a description of the Romanesque ornament and sculpture it would not be fair to omit mention of the artistic skill and whole hearted cooperation that René Chambellan displayed in making the models for the stone carving. The method of procedure that I prefer is only to give the modeller full sizes of the mouldings with relatively vague suggestions of the modelled ornament and sculpture. When the frame work is set up and the mass roughly put in place, I find it better to take a hand personally, revise and build up the design myself as I have it in mind and not till then turn it over to the modeller to finish up. This means that the modeller must be sympathetic and quick to grasp one's ideas, else work with him would be impossible. In this particular case the result was more than usually difficult of achievement because of the subtle combination of archaism and sophistication of this period of Romanesque. For instance, the tympanum of Moissac is imbued with a spiritual idealism that could only emanate from an art entirely untrammelled by preoccupation with the photographic reproduction of human beings and household forms. Yet it is almost omniscient in the uncanny skill with which the contrasts are handled and the actual modelling and carving is done, while the figures, faces, and graceful lines of the composition are perfect in their beauty and grace. Moissac is a French example but the Apocryphal beasts and angels of Toscanella would have served as well. Indeed I did not attempt to confine myself too closely to Italian work as part of the program imposed upon me was a spire or pointed roof for the tower, a form more usual in northern countries.

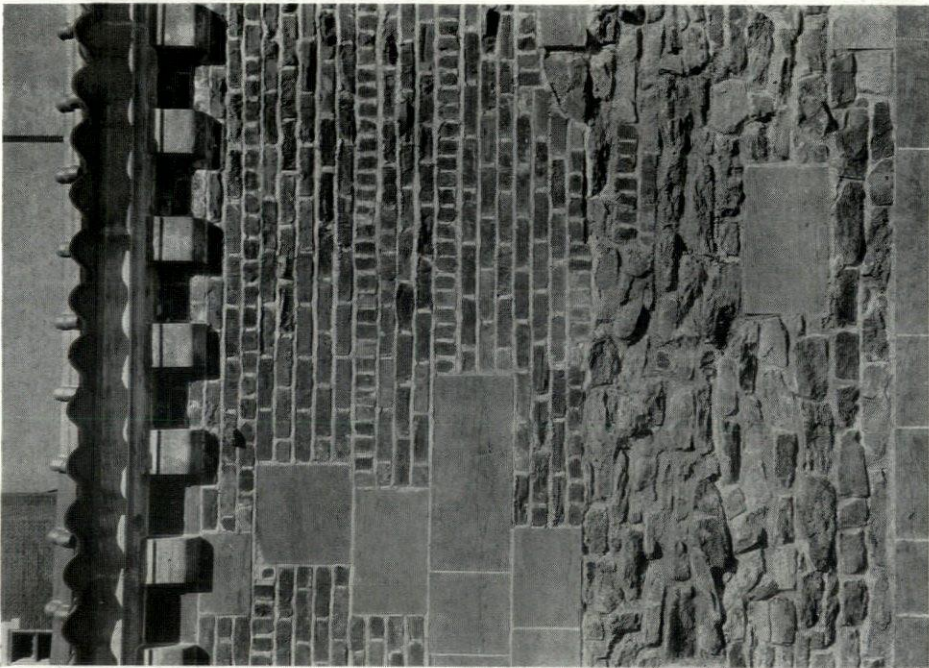
With the carving of the ornament, I experienced more difficulty than with the modelling. Unfortunately, although I



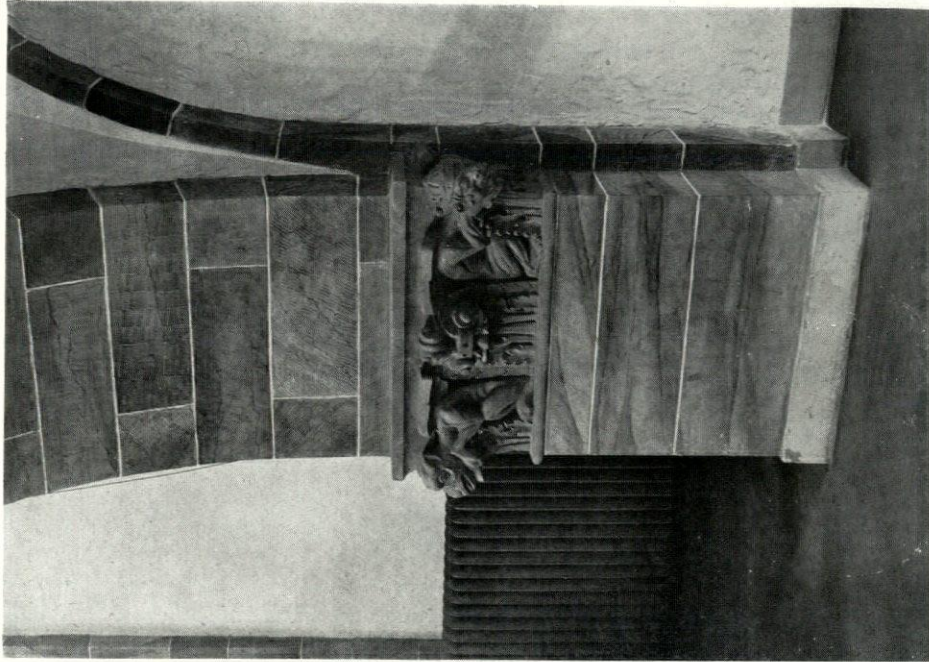
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Main Tympanum Over Entrance Doorway
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Detail of Garden Wall

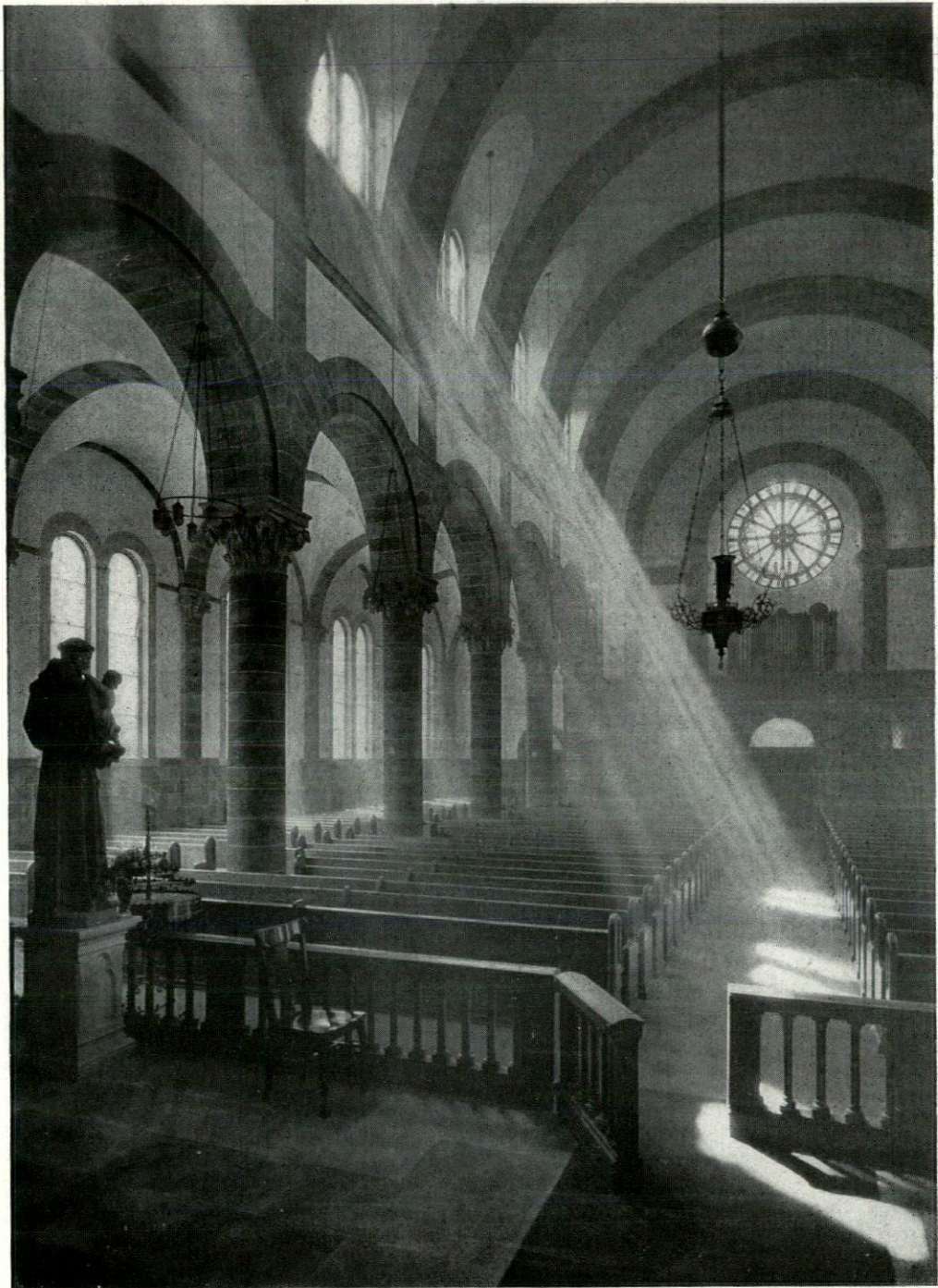


Detail of Ornament, Interior

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Interior View Looking West
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Interior View Looking East

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Crypt

THE CHURCH OF ST. JOHN OF NEPOMUK

John Van Pelt, Architect

can work in clay I have no experience in stone cutting. The carvers furnished to me were too good, or rather too used to doing finely detailed ornament typical of some of the Renaissance work where a machine like accuracy is required and feeling counts for little. They were considered among the best workmen in the city and eventually came to understand what I was driving at, but it took several serious altercations to prevent excessive refinement of detail from a much simpler expression in the model and reproduction of the model on both sides of an axis, although the specifications clearly stated that the model was only to be used as a suggestion in the case of repeated motives and that successive elements were to be drawn out in charcoal on the stone, revised by the architect and cut directly by a carver used to doing such work. Several years before an Italian had done a wonderful piece of carving for me in just that way.

The subject of the main tympanum over the entrance doorway shown on

page 524 is St. John of Nepomuk in the customary attitude implying the seal of silence. On either side of him is an executioner, one with a scourge and the other symbolical of his death in the river. Immediately below, over the doorway, is a frieze of which the two central figures portray St. Methodius and St. Cyril. These two saints, wandering evangelists, brought about the Christianizing of central Europe. The figures extending to each end of the frieze portray their converts. The modelling of these little figures was done by Mr. Chambellan almost without criticism on my part and it is, I think, unusually full of the spirit of the sculpture of the time.

The upper part of the tower is somewhat like the one at Loches. The metal covering on cleats in horizontal locked bands is of zinc. All of the gutter work, conductors, etc., are of the same metal. I had to devise and make cardboard models of a new joint to take care of the expansion and contraction of the long sunk gutters that run around the church. The

color of the zinc is toning rapidly and eventually will not be noticeably different from that of a lead covering. Lead was the metal usually adopted in the old work.

The roof of the church and rectory is of a flashed and variegated Imperial Spanish tile. Soft and warm in its general coloring it harmonizes with the warm tones of the sandstone and the brick.

The garden wall (page 525) continues north from the Church along First Avenue. It forms the protection of a small enclosure behind which will eventually be the Convent of the Sisters who will teach in the school.

The Rectory is on Sixty-sixth Street behind the Church and the driveway between the two leads down under the dining room to the garage below the rear of the school.

The school front is on Sixty-seventh Street in a narrower piece of ground extending north from the Rectory.

The general plan of the Church is of the Basilica type with a vestibule on First Avenue above which is the gallery and organ left. Stairs in the tower provide the exit from the latter.

The color scheme of the Church interior has the warm tone of the sandstone for the lower wainscot, columns

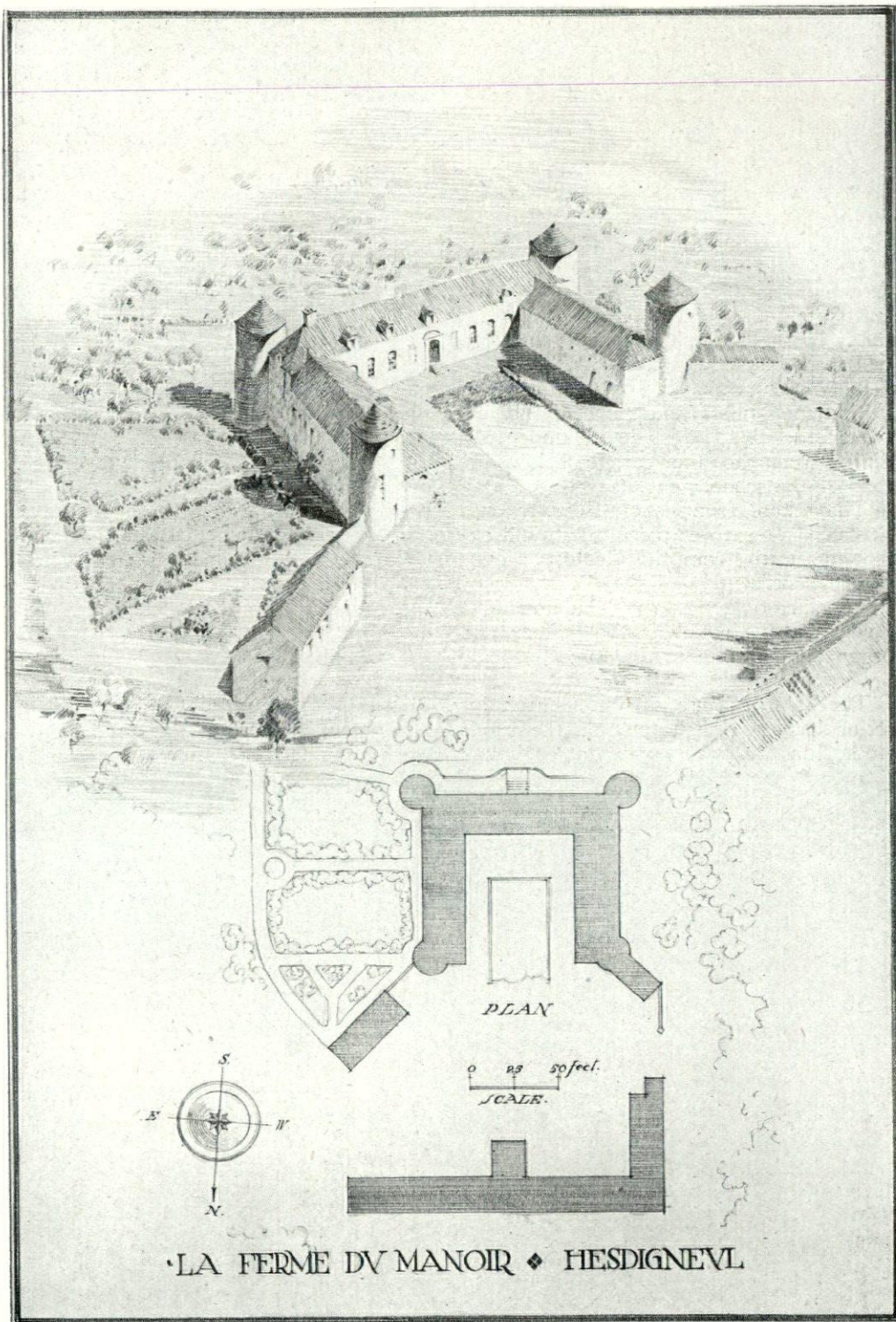
and arched ribs contrasting with a creamy white plaster, having a somewhat unequal surface obtained by trowelling with a small trowel. In the vault of the nave and the semi-dome of the apse akousolith plaster was used to reduce the reverberation.

At present no interior decoration has been attempted but eventually it is hoped that in the apse a large fresco or mosaic in deep colors, having a blue background and showing a large half figure of Christ with accompanying angels may be done in the spirit of the old Romanesque decoration. Lack of funds made it impossible to install the stone altar and an old one from the former Church on Fifty-seventh Street was moved in temporarily. The design calls for medallion windows of pot metal glass and these also, it is hoped, may be installed some day.

For the floor of the Church, as in the class rooms, elaterite was used and is proving very satisfactory. The floor of the church vestibule is slate of varying colors, from reddish purple to grayish green. The Church is entirely fireproof and was built for a cost of about fifty cents a cubic foot, the church building being completed for the original contract price without additions.



Detail of Ornament at Entrance
THE CHURCH OF ST. JOHN OF
NEPOMUK





The
FARMSTEADS and SMALL
MANORS OF FRANCE



By
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and Leigh Hill French, Jr. —

I. LA FERME DU MANOIR, HESDIGNEUL

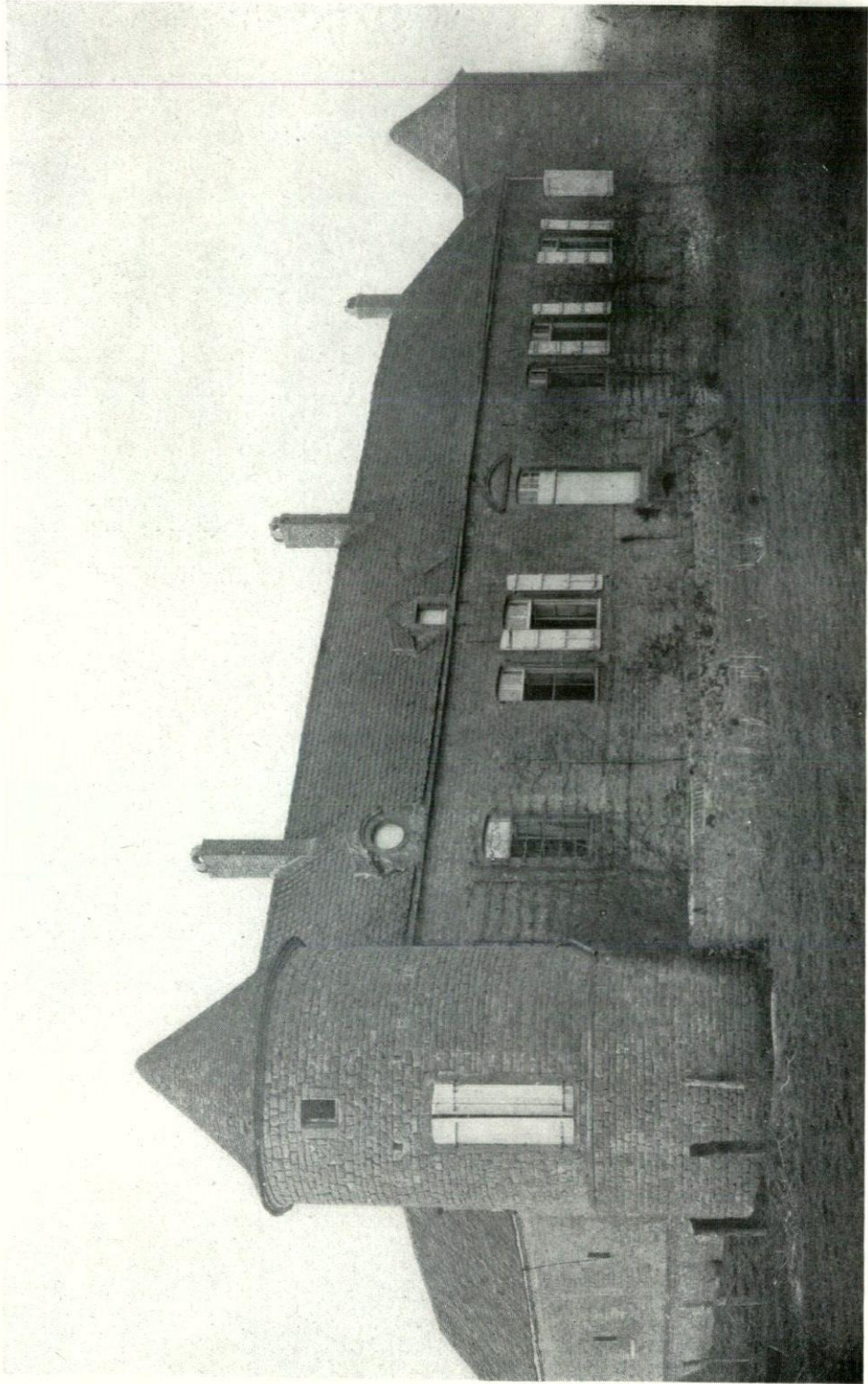
The Ferme du Manoir, at Hesdigneul, is one of those fortified farmsteads so characteristic of Picardy, especially of the district lying between Boulogne and Montreuil. Centuries ago, when the English army sate at Boulogne and the French army sate on the strongly walled hill-top of Montreuil, the landowners of the intervening region fortified their farms for protection against straggling bands of marauding soldiery and the rapacity of foraging parties from both camps. Thus we see a distinct type of domestic architecture called into being as a result of the local disturbance of political conditions.

In its present form the manor farmhouse of Hesdigneul dates from the seventeenth century. It is more than merely a dwelling for peasant farmers; it was once a seat of the lord of the manor, a distinguished person of importance in the neighborhood, the Marquess of Hesdigneul. This fact accounts for a measure of urbanity in the buildings, not to be expected nor found in the habitations of hinds. The architectural amenities, however, are of the simplest kind and the thoroughly agricultural character of this *gentilhomme* or gentleman's farmhouse is not for a moment subordinated to any taste for ostentation. In the arrangement and expression of the whole group the ends of utility are dominant; considerations of pretentious display have no place. Every feature of the composition is perfectly straightforward and directly contributes to the main purpose in view—the administration of farm activities concentrated about the abode of the feudal lord. That is why the com-

position achieves style and convincing force, and that is one reason why it merits study as a source of possible adaptations.

The master's quarters—a dwelling of very limited extent, only one room deep from front to back and virtually all of it on the ground floor—faces south and constitutes the southern member of the group between the flanking angle towers at the southwestern and southeastern corners of the quadrangle. The western member, terminating in another circular tower with conical tiled roof, contains storerooms nearest the dwelling, and, farther on, coach-house and stables all under the roof of one continuous building. Beyond the opening into the great quadrangular court or farmyard, the barns, once containing the seigneurial chapel as a central feature but now wholly given over to the storage of farm products, form the northern boundary of the enclosure. An opening on the east, corresponding to the opening on the west, gives access to the fields and adjacent pastures. The rest of the east side is shut in by the east wing of the main group—nearest the master's dwelling are the kitchens and sculleries, then come the dairy, the cow byre, the sheep-fold and the pig-styes, poultry quarters tucked in between, and last of all the circular tower that serves as a *colombier*. The northwestern tower is also a dovecote.

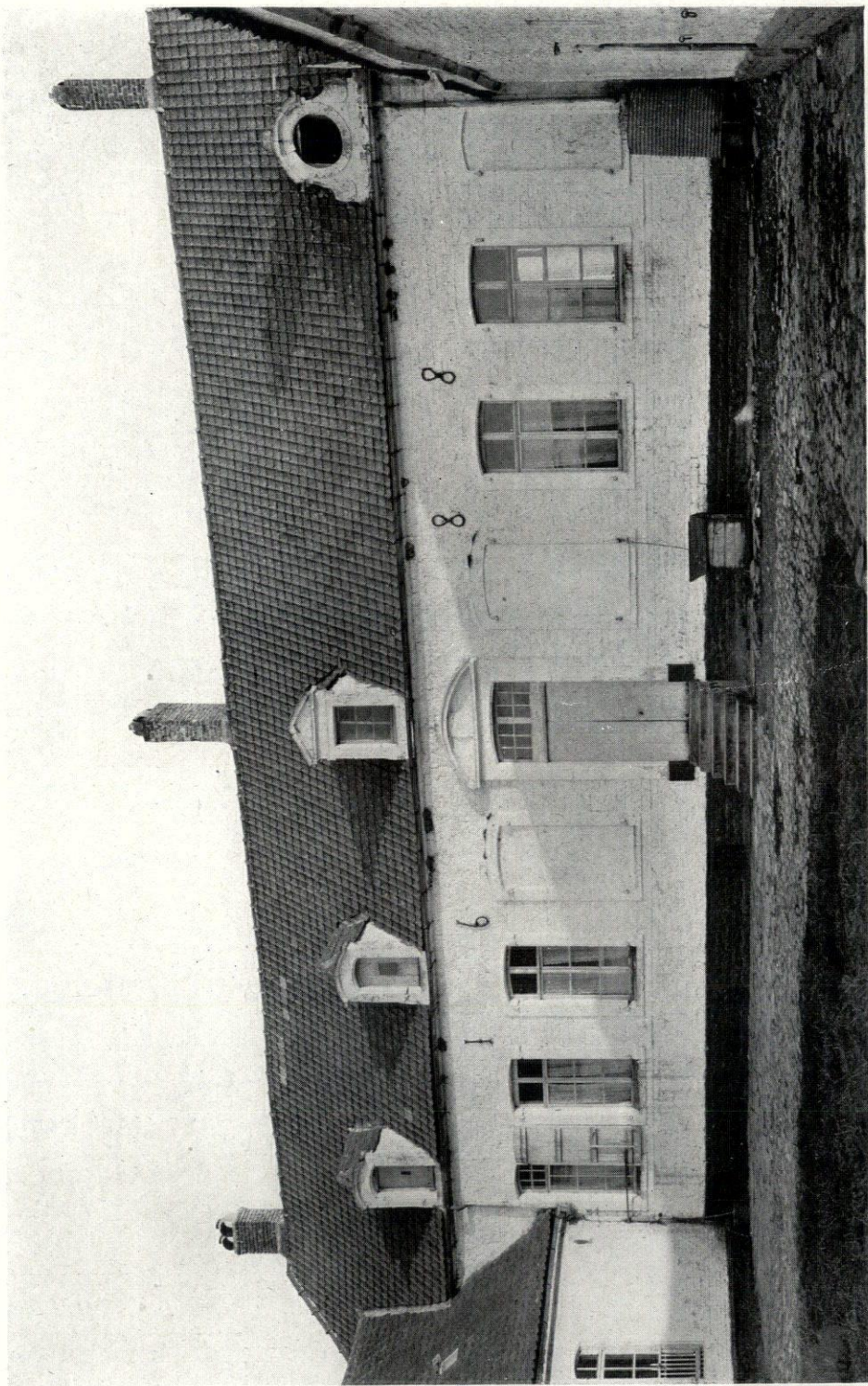
Stone paving about fifteen feet wide extends along the west, south and east sides of the quadrangle. The rest of the central expanse is sunk several feet below the paved level and devoted to manure storage, incidentally furnishing perennial entertainment to the numerous



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SOUTH FRONT, LA FERME DU MANOIR, HESDIGNEUL

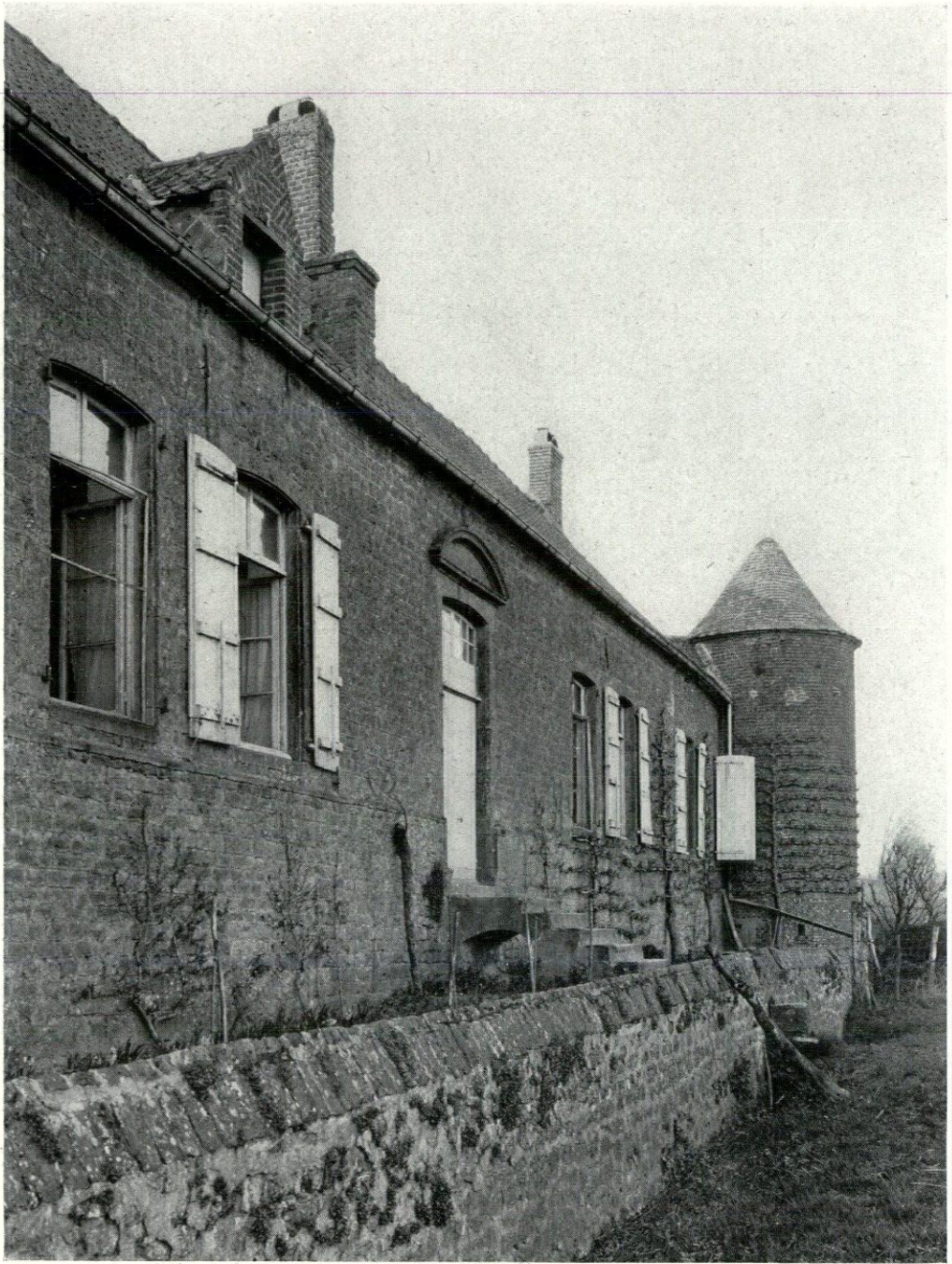
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NORTH FRONT, LA FERME DU MANOIR, HESDIGNEUL

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Terrace and Garden, South Front
LA FERME DU MANOIR, HESDIGNEUL



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East Front and Potager
LA FERME DU MANOIR, HESDIGNEUL
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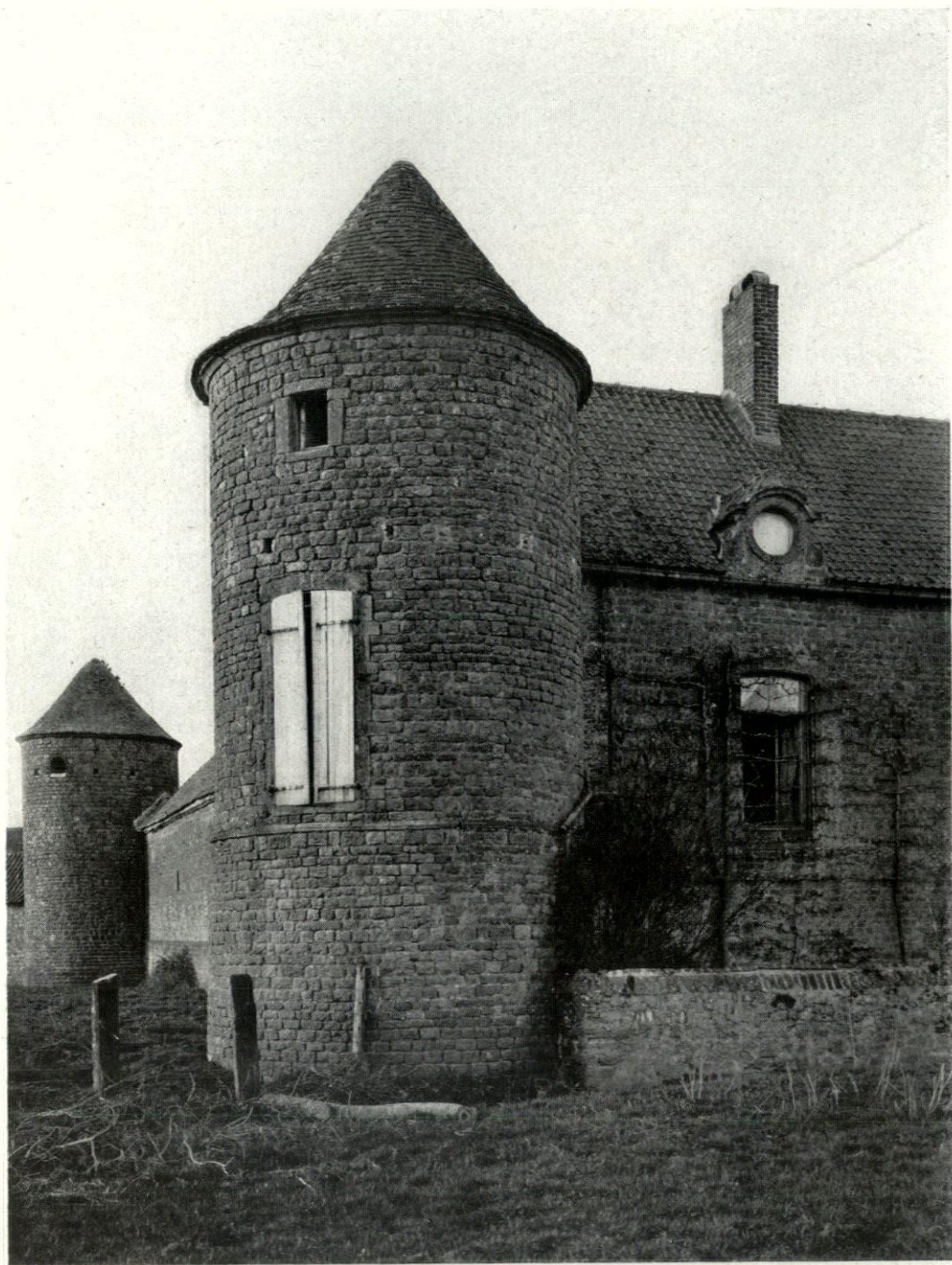


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Colombier
LA FERME DU MANOIR, HESDIGNEUL

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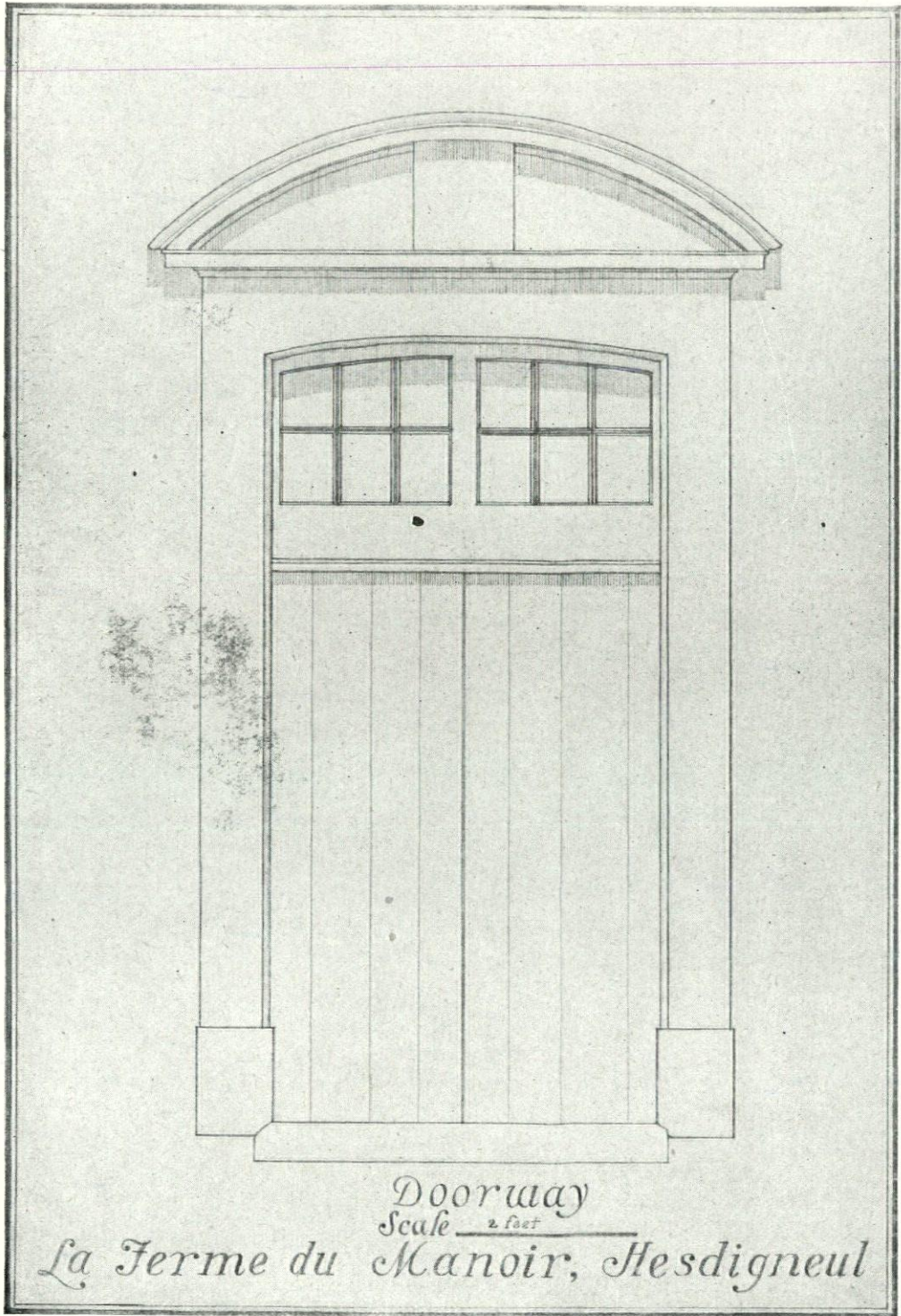


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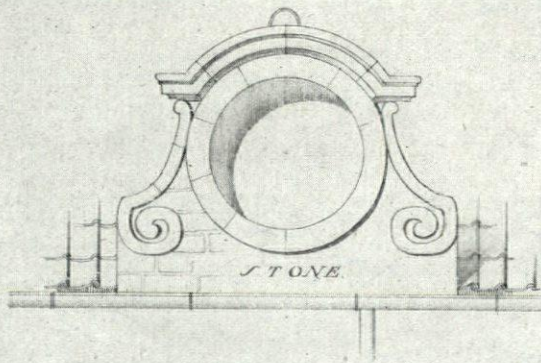
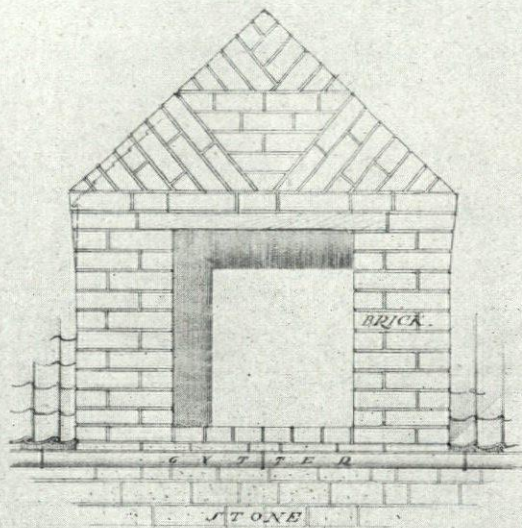
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Western Towers
LA FERME DU MANOIR, HESDIGNEUL

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Doorway
Scale $\frac{1}{2}$ foot
La Ferme du Manoir, Hesdigneul



Dormers
 2 feet.
 Scale
La Ferme du Manoir, Hesdigneul.

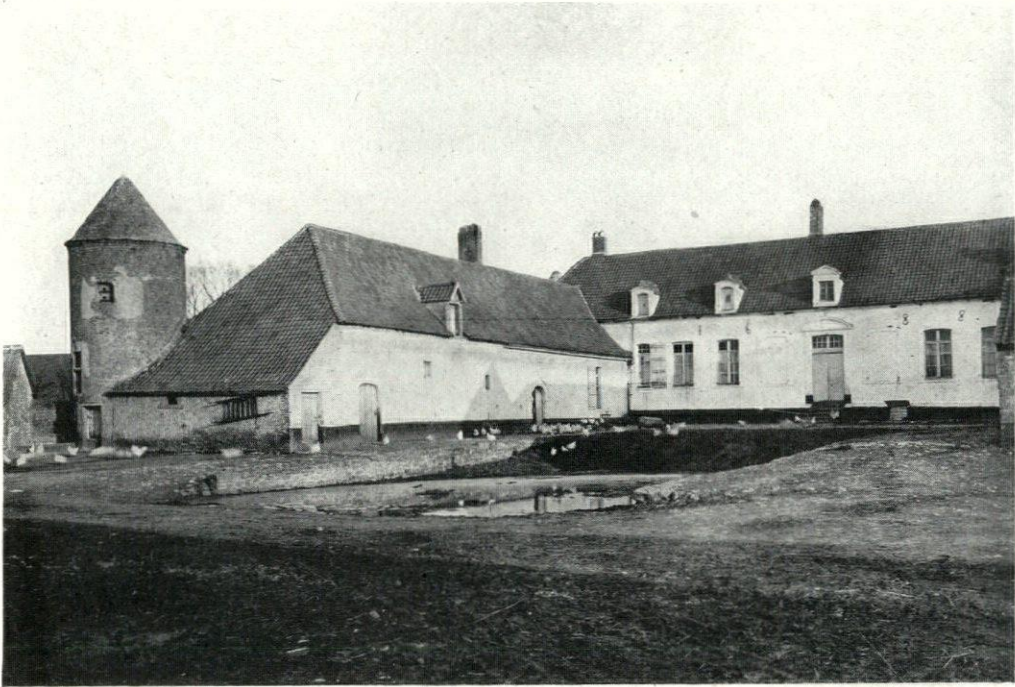


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North Door
LA FERME DU MANOIR, HESDIGNEUL

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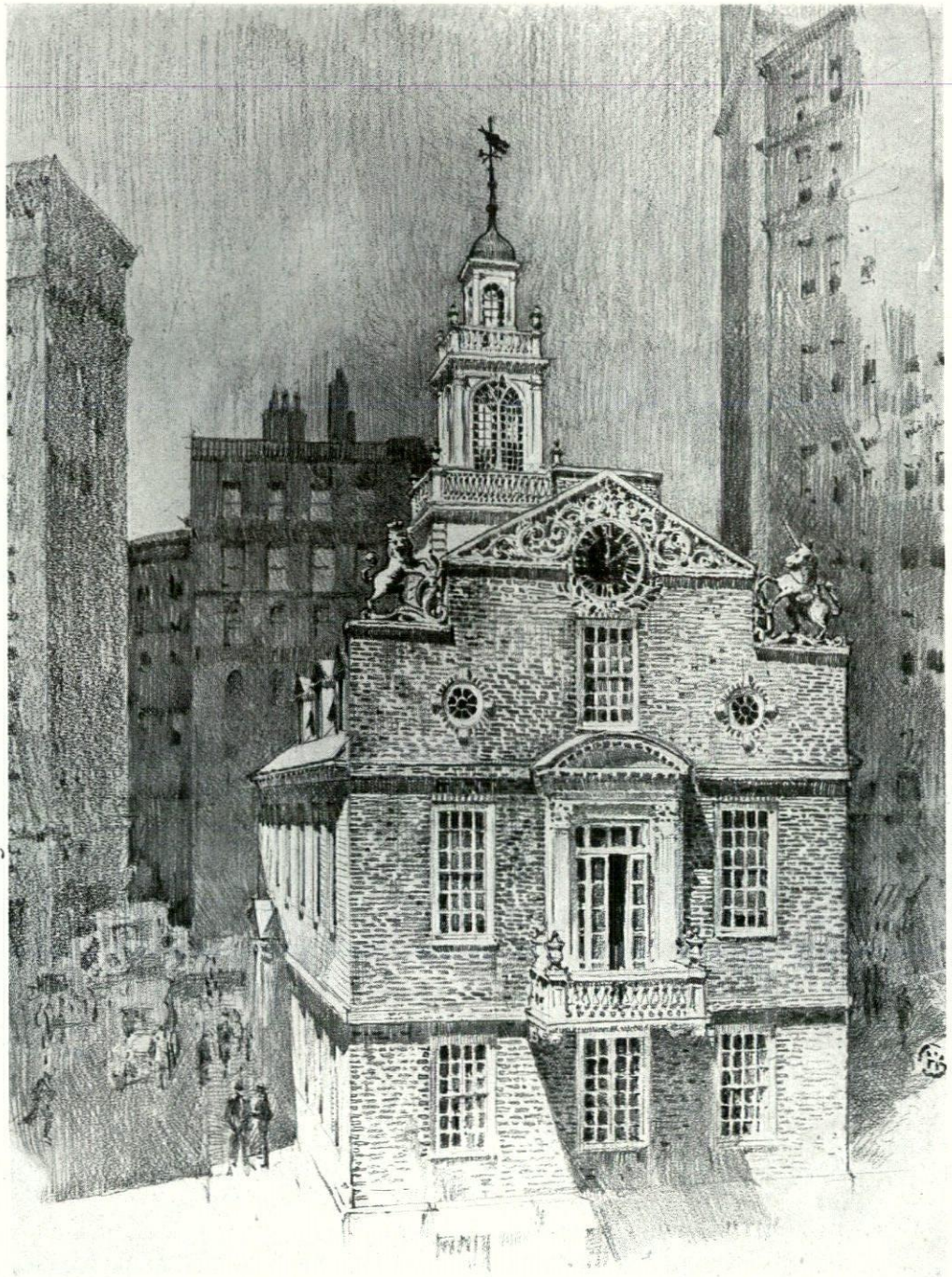
Farm Courtyard
LA FERME DU MANOIR, HESDIGNEUL

swine and fowls. With the dung pile directly under the windows of the house it is easy to understand the French farmer's aversion to outside ventilation in his sleeping rooms. In the long lee of the east wing is the *potager*. Fruit trees are espaliered against the house wall and standard pear-trees, closely pruned, are set along the bounding paths, while the plots are devoted jointly to vegetables and flowers.

The use of materials is thoroughly naïve. The northwest and southwest towers are built of the native limestone, as is also the outer wall of the west wing between them; the south front is likewise of stone up to within a few feet of the eastern end where there is a sudden change to dark red brick, the brick continuing for the southeastern tower, the outside wall of the east wing and the northeastern tower. Within the quadrangle only the wall of the master's dwelling is of stone, the fronts of the east and west wings being of brick. The

coating of whitewash supplies the note of conformity. While mentioning the brickwork, it is worth while to mark the skewed bricks in one of the dormer heads of the south front, a detail repeated at several other points. The retaining wall of the terrace along the south front is of stone with a brick coping. Save for the fruit trees espaliered against the house wall, this little terrace is altogether devoted to flowers and furnishes an engaging incident of the composition. The roofs are of red tiles and some of the original roofing may still be seen on the towers and in one or two other places. It was composed of small, thin oblongs and was vastly more agreeable in colour, texture and scale than is the more recent covering which replaced it.

The Ferme du Manoir is exceedingly simple, but on close acquaintance it discovers so many unexpected and fascinating details that it will bear close study. It has pre-eminently the quality of wearing well.



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THE OLD STATE HOUSE, BOSTON

Drawing by Hubert G. Ripley

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BOSTON DRY POINTS



By
Hubert G. Ripley

1. THE OLD STATE HOUSE

THERE HAS BEEN perhaps, no feast in State Street that equals the famous banquet held there in January, 1793, in celebration of the first news of the French Revolution. "A roasted ox weighing a thousand pounds, with gilded horns, raised upon a car twenty feet high, was drawn by fifteen horses through the town as 'a peace offering to Liberty and Equality.' The table spread for the feast in State Street reached from the Old State House to Kilby Street. From the balconies of the neighboring houses many women looked down upon the scene. In theory it was beautiful. In practice it ended in somewhat the same manner as the Revolution it was celebrating; at least portions of the ox are said to have been thrown into the air, and even the balconies became coigns of doubtful vantage. The laws of week day temperance were not always so carefully observed as those of Sabbath Keeping."*

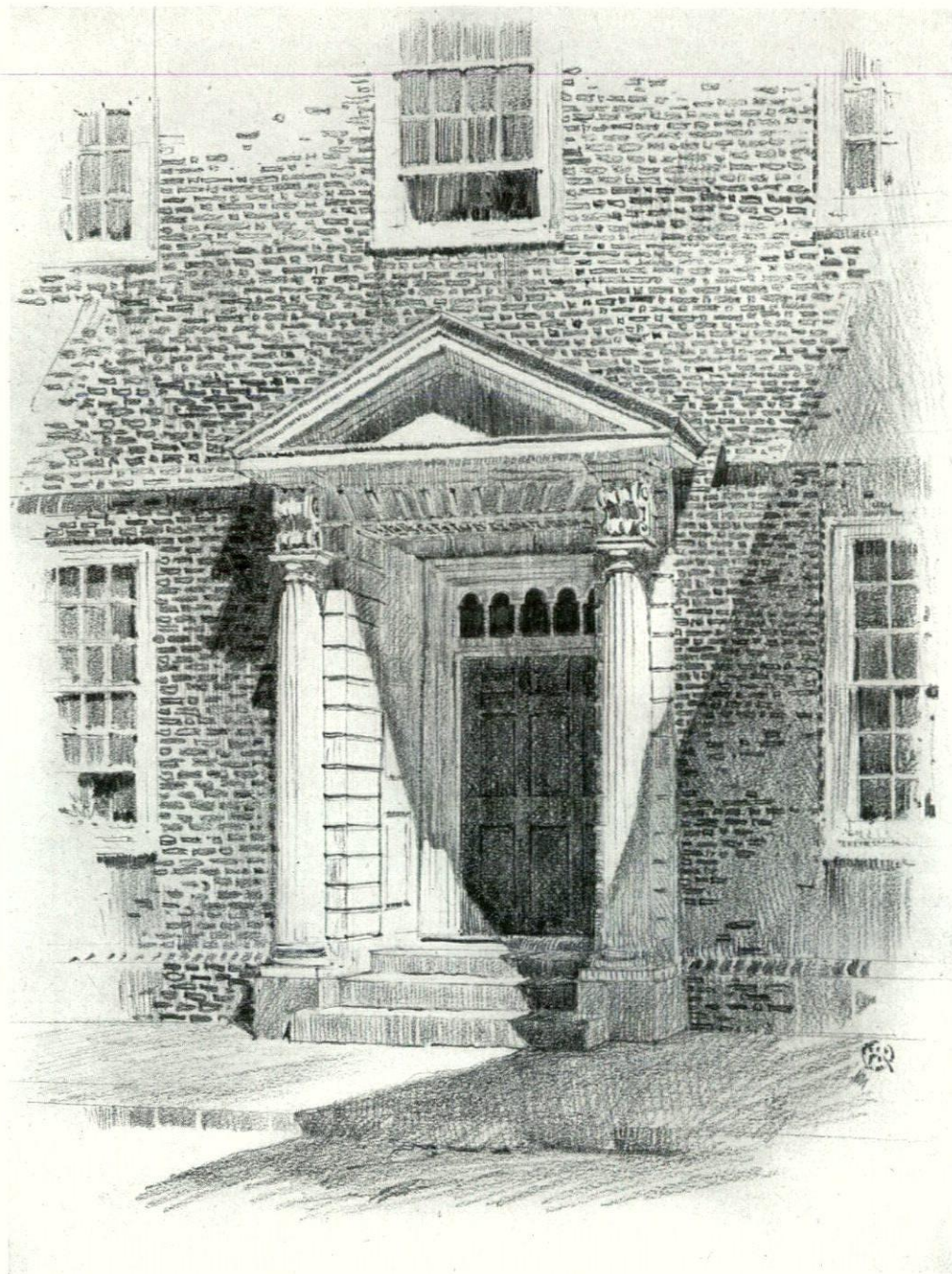
From the east front of the Old State House to Kilby Street is about 375 feet, so that this gargantuan free lunch table forms a record in Boston for all time. The generous lunch tables that used to stand in "The Congress," just off State Street, from 1890 until the year of the Great Drought, were perhaps an unconscious reflection inspired by this noble example. As an expression of good feeling and international amity the Banquet of 1793 was a great success though the domestic politics of the town became shortly afterwards as greatly befuddled

as the participants at the end of the feast. The demonstration itself was largely responsible for the formation of two great parties, the "Federalists" and the "Republicans."

Congress Square, once the home of the Castalides and the sacred magpie, is a short court in the form of a carpenter's steel square. One end of it, if projected, would run in front of the Old State House. State Street is one of the finest and widest streets in the old town district. It runs in almost a straight line to Atlantic Avenue, and was formerly called "the great street to the sea." At its head the Old State House stands directly in its center axis, the roadway debouching to the north and south, joining Washington Street, originally named Marlborough Street. Thus the Old Town House looks directly down the broad way for a distance of five or six hundred feet as far as Custom House Square where the highway slightly converges. When the present building was erected in 1713 it dominated what A. Trystan Edwards (M. A. Oxon) would rightly call a polite, urbane and well mannered highway.

A Devonshire Street office building, running through to Congress Square, formerly housed a number of famous old architectural firms. Ware and Van Brunt, Cabot and Chandler, and Peabody and Stearns, all had their offices here and used to keep watchful eye on one another, as was customary in those days. From the upper back windows overlooking Congress Square Eddie Hoyt and Tim Walsh used to drop paper bags full

*Boston, the Place and the People. By M. A. DeWolf Howe.



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THE DOORWAY OF THE OLD STATE HOUSE

Drawing by Hubert G. Ripley

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of water on the fat policeman and Tony the Italian basket vendor as they made their morning rounds past Cochrane's wine store. Our first interview with Bob Peabody was held in that very building. It was not a long interview, only about a minute, just long enough for the Master to say, "No, I don't think we need any more draughtsmen at present." We watched him draw a doorway in the Palladian style with the shadow of the supporting consoles correctly indicated as he said these fatal words. We can see that sketch now. It was in pen and ink about two inches high on a scrap of white paper lying on his desk. Somehow it seemed to assuage the pang of disappointment his words caused. As we passed out we caught a view of Jule Schweinfurth through the door of the draughting room. He was in a lurid conversation with Neil MacNeil and John Evans, while Tim and Eddie looked on admiringly, their bright young faces aglow with enthusiasm.

"Conklin's" as long ago as we can remember was located in Congress Square, thought not always at the same number. It was also called "The Congress" and was managed by "El Capitan," as we used to call him; a large, handsome man with a beard like George V. It was here that we became acquainted with a merry band of care-free draughtsmen from the nearby offices. Countless unsettled problems of life and art were vigorously expounded over many glasses of beer with the enthusiasm of the early Puritan preachers, who, if tradition does not belie, were accustomed to fortify themselves with a glass or two of good old New England rum before entering the pulpit. One was always certain to find some one in Conklin's ready to spend a pleasant evening. We can see Eddie Crane, now, coming down the steps in a belligerent mood looking for the man who told him a Tom Collins was an excellent foundation for the day—or good old Pritch, with the latest gossip from Fehmer and Page's. The place was unique, and always presented the same characteristics in its different locations. At the period of its greatest renown it was located in the basement of the

Worthington building, eight or ten steps below the sidewalk level. The low basement window contained a pair of beautifully polished buffalo horns mounted in silver and ebony, tastefully set off by a strip of black velvet.

The interior color scheme was black and gold, and there was not a speck of dust anywhere. The two attendants at the shrine of Bacchus always wore spotless starched white coats with red carnations, and the pyramids of glassware sparkled like flawless crystal. The top of the bar was plate glass one inch thick through which could be seen white metal bins full of finely shaven ice. There was a small German silver faucet for carbonated water, and larger ones for plain water, hot and cold. There were various chalices and bowls containing orange and lemon peel, slices of pineapple and choice fruits of the season. Additional touches of color were given by the array of noble bottles with their brilliant labels on the shelves at the back of the bar. There was a section next the ice bins containing cubby holes surrounded with chopped ice, in which reposed those beverages that are more palatable when chilled.

At the sides and ends of the rather large room were glass topped tables, some in alcoves, at which draughtsmen and stock brokers held important conferences. Two additional tables covered with snowy linen, held at noon, and again from five to seven in the evening, platters of thinly sliced meats, plates piled high with geometrical squares of white bread from which the crust had been removed, bowls of cold slaw, a great cheese wrapped around in a damask towel, and saucers of the most delicious hot corned beef hash with beets that the mind of man can conceive. Two sub-lieutenants were charged with the care and replenishment of these tables, the serving of the seated customers, and the impeccable condition of the whole establishment. The floor was in squares of black and gold tile and the high ceiling beamed in black and crystal, with the softly glowing lights flashing iridescence from its many prisms. Every evening at 7:30 the place closed and all went home. It is not in

the memory of man that a customer ever so far forgot himself as to overstep the bounds of courtesy or propriety in El Capitan's.

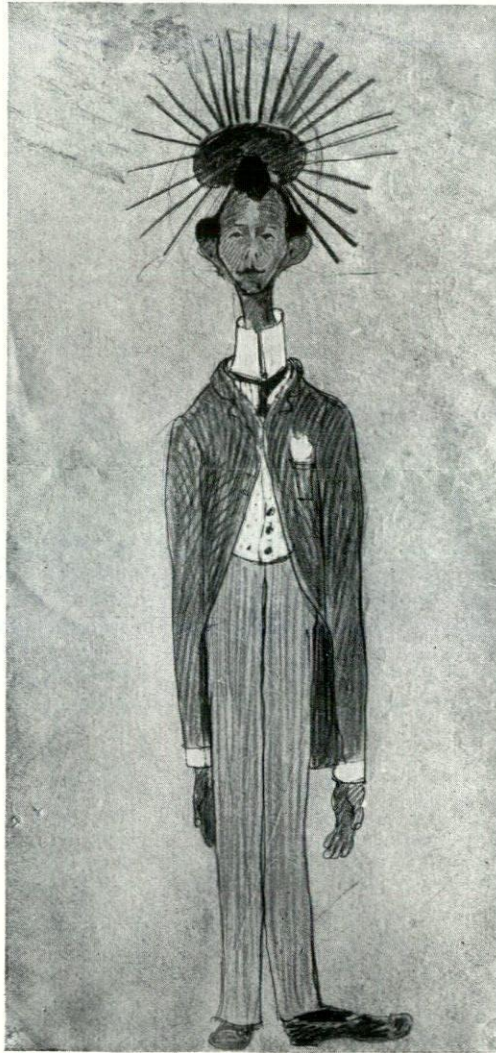
The high priest of Dionysius who presided at "The Congress" was one of those rare geniuses who could make a perfect Martini. He was a tall, spare, gray-haired man of reserved and dignified mien. A man of few words, but once, when business was quiet, he so far unbent as to impart to us a secret of his craft. "The Martini cocktail," he said, "should be a perfect blending of gin, vermouth, and bitters. A shade too much or too little of either ingredient will ruin it." He illustrated, and so perfect was his art that the draining of the mixing glass to its last drop just filled to the brim the little crystal bowl with its slender stem, on the bar in front of us. The result was what Nathan Bailey calls Nectar, "a pleafant Liq u o r feign'd by the Poets to be the Drink of the Gods."

When the sun was crossing the meridian, say about 11:45 A.M. in this latitude, used to be an excellent time to visit "The Congress." Then there was an air of leisure and anticipation about the place, a pot of brilliant geraniums in the exact center of the counter behind the bar, a

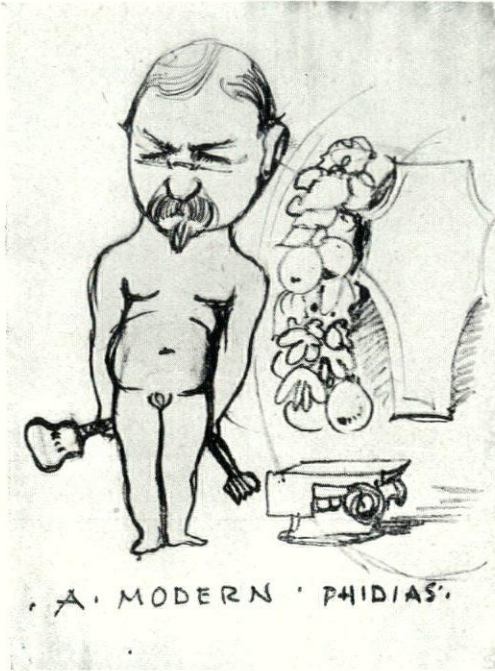
pleasant sound of ice being shaved, and the free lunch tables most inviting. A half hour's stay formed a splendid background for the appreciation of Civic Art.

It was a matter of course, on the occasion of a visit from some distinguished draughtsman from Saint Louis or New York, Oscar Enders or Julius Harder, for example, to take them first to the Congress, where appropriate rites were observed, and then pay reverence to the Old State House.

On stepping into Congress Square we saw the old building in all the perfection of its rejuvenation. The shadows on the East front are long and sweeping at that hour and bring out to best advantage the salient details of this superb piece of Queen Anne architecture, the finest and most nearly perfect child of the Heliconiades west of Skibbereen. The color of the brick-work, its bonding and size, width of mortar joints, disposition of belt courses and other details have never been surpassed, and may never again be duplicated. The general proportions of the buildings, the way it piles up in graceful pyramidal form terminating in the elegant cupola is preeminently satisfying. With unerring choice, Dr. Wilhelm Lübke, professor at the Polytechnic Institute and at the Art



Willie Johnson, Peabody & Stearns Office Boy as He Appeared in 1893



John Evans, Who Did All the Ornamental Work for Peabody & Stearns

School in Stuttgart, in his "Outlines of the History of Art," has selected the Old State House and Faneuil Hall, as the best examples of their period in the United States. Julius used to tell us all these things and more while Oscar looked on critically, humming a stave from Fra Diavola, than which no more stirring draughtsman's chorus was ever trolled in the romantic hours of dewy morn. Oscar had his own lyrics which fitted Auber's music perfectly, as well as a dozen other "Songs for Draughtsmen" which deserve to be in more permanent form than the battered blue print copy in our library.

Formerly the shore line of the harbor came well up State Street, and for about one hundred and fifty years this fine old building formed as good an example of town planning as one might wish to see. Mr. Charles F. Read, in his most interesting and valuable pamphlet, "The Old State House and Its Predecessor, the First Town House" (published by the Bostonian Society), modestly says: "It

is to be regretted that it is not known who drew the design of the Old State House, for even at the present time, when the art of architecture has made such tremendous strides (*sic*), we must admit that the structure is of pleasing style and of good proportion."

Now the "unsociable skyscrapers" and the heterogeneous scramble of unsightly buildings that so completely swamp its graceful beauty, must cause acute discomfort to the astral wraiths of Elisha Hutchinson, Penn Townsend, Addison Davenport, Samuel Thaxter, Samuel Phipps, Thomas Buttolph and William Payne, the building committee who "built so true and well that their work endures to this day."

From 1713 to 1747 the State House was occupied by the Colonial Governors, and the courts and council, and the first story served as a market place and shops for clerks and booksellers. "In the cellars, which were hired by several persons, a great quantity of wines and other



Walter Campbell—Pronounced "Camel"—the Well-Known Renderer of Architectural Perspectives

liquors" were stored. On December 9, 1747, the building was completely gutted by fire, and its valuable contents lost. The brick walls, however, still staunchly stood, having been so well and solidly built as to warrant their continued use. The reconstruction cost the town and county £3,705 11s 4d. Captain Francis Goelet, who visited Boston in 1750, tells us how the rehabilitated Town House appeared to him. "They have also a Town House, built of Brick, situated in King's Fstreet. Its a very Grand Building, Arch'd all Round, and Two stories High, safh's above; its Lower Part is always Open, defign'd as a Change, tho' the Merchants in Fair Wether make their Change in the open street at the Eaftermoft End. In the upper Story are the council and Affembly chambers &c. It has a neat Capulo, fafh's all round, and which on rejoycing days is Elluminated."

For fifty years state officials occupied

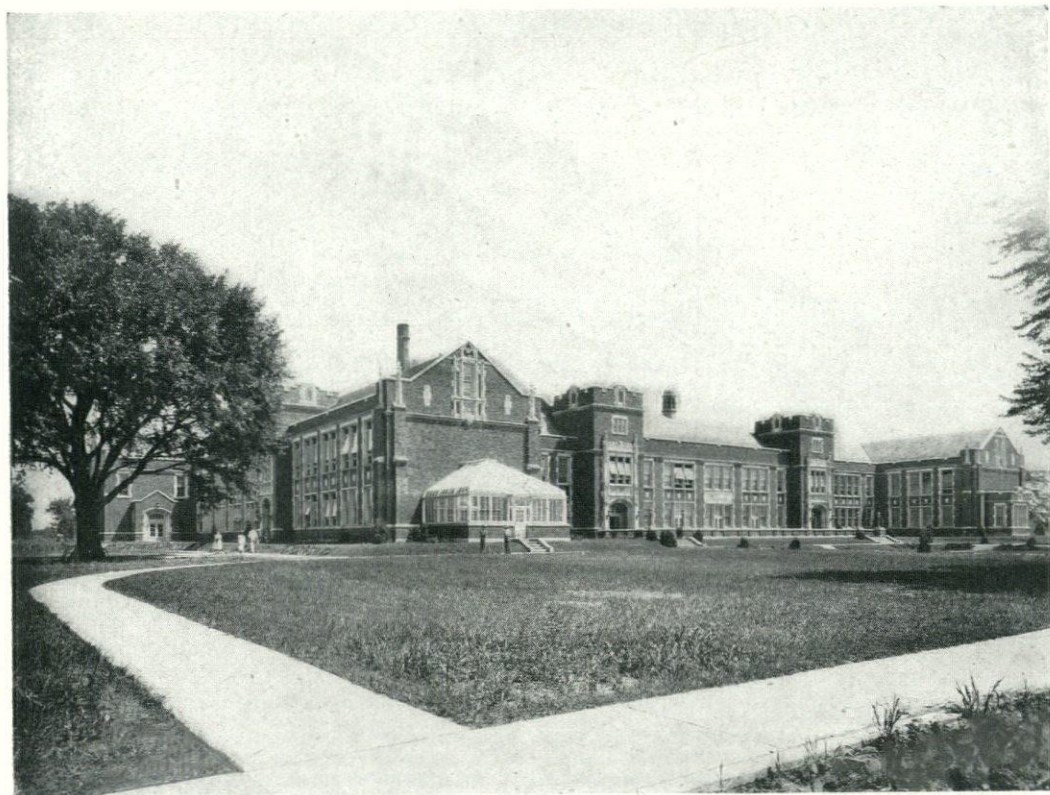
the structure until the seat of government was transferred in 1798 to Beacon Hill. From then on until 1881 when the Boston City Council authorized its reconstruction to the original form, the old building gradually suffered minor structural changes until it became inconceivably hideous with mansard roof, four light windows, and completely plastered over with signs.

The work of restoration was intrusted to the able hands of Jos. Everett Chandler, who performed his task with loving care and a just appreciation for its original design. There might almost be imagined a conspiracy to conceal the fact that to Mr. Chandler more than to any other architect, Boston owes the faithful restoration of many of its most beautiful and historic monuments. This fine artist should have a crown of laurel and official recognition for his services on the Old State House.

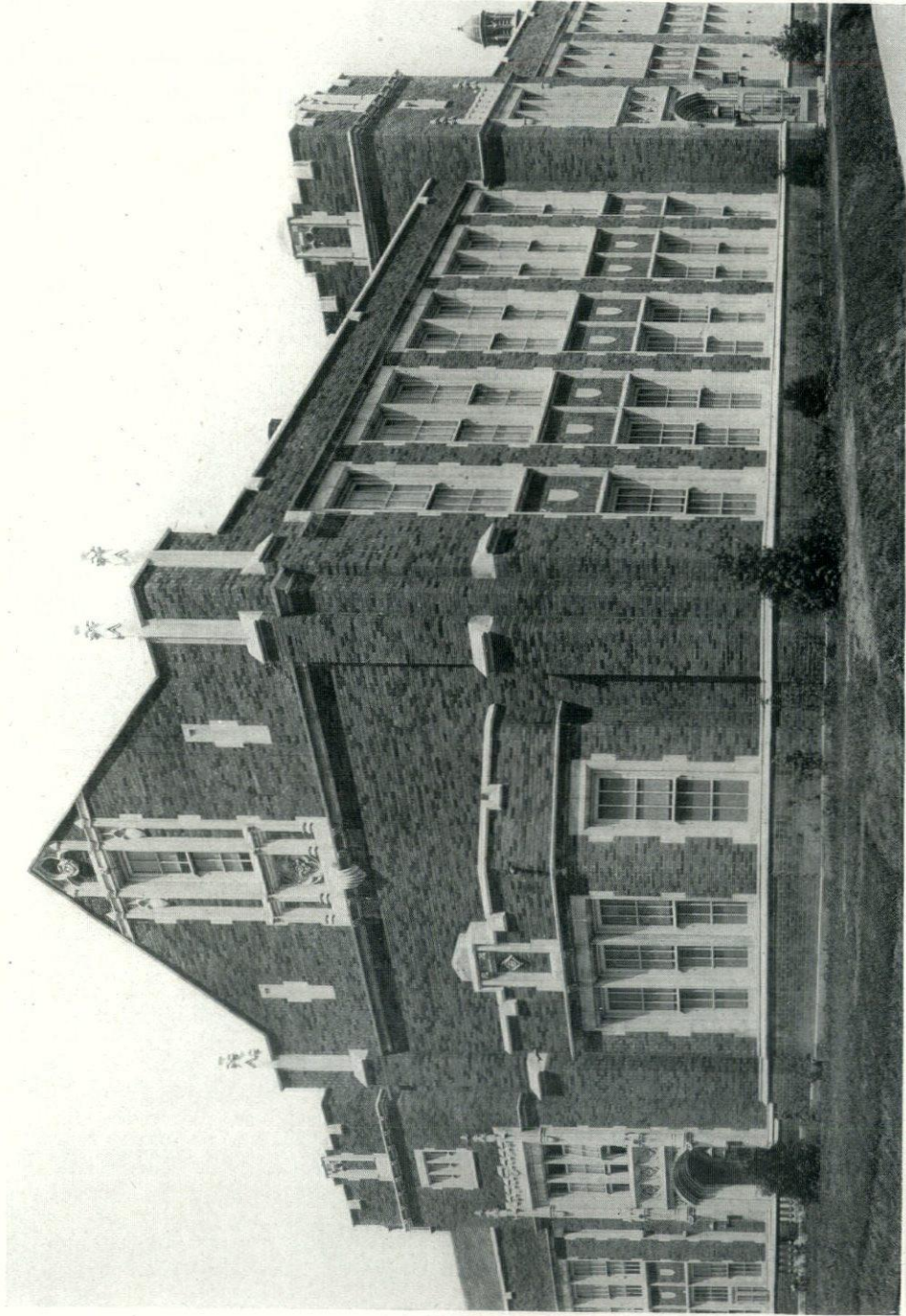


Frank Stearns, Son of John

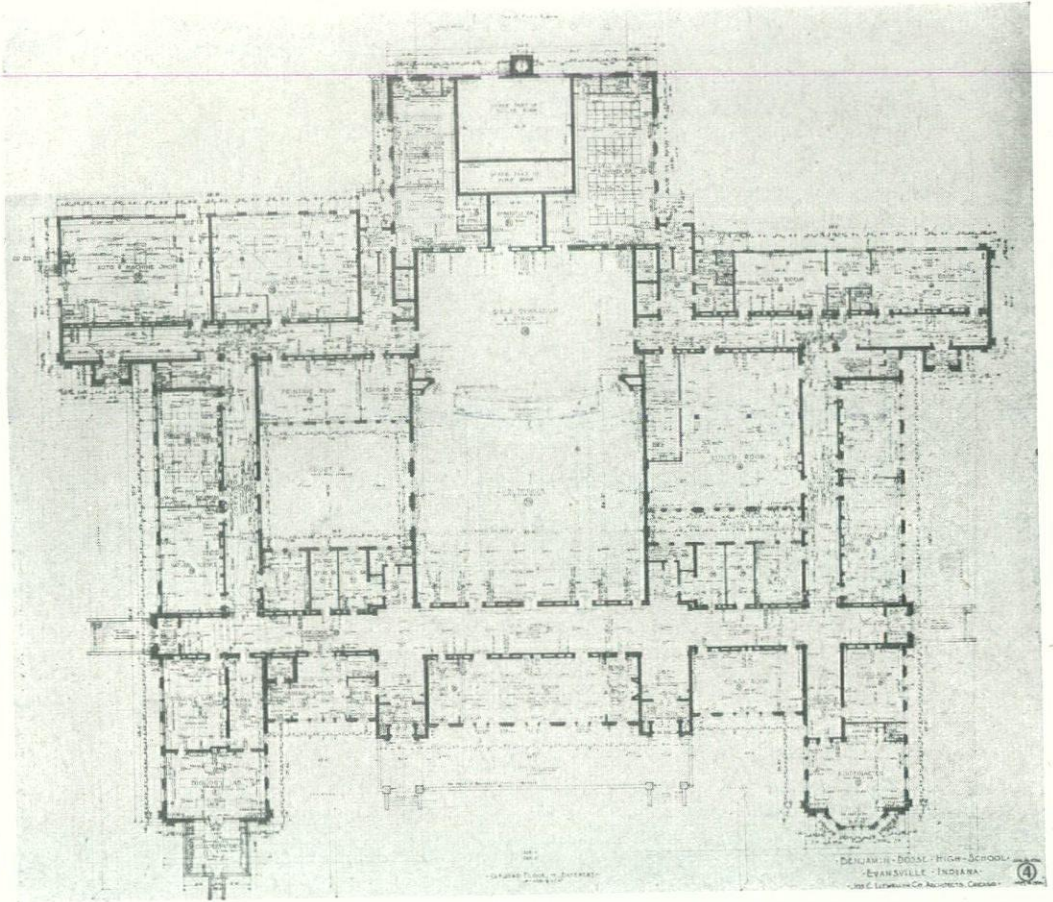
P O R T F O L I O
C V R R E N T A R C H I T E C T V R E



General View from Southwest
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA
Jos. C. Llewellyn Co., Architects

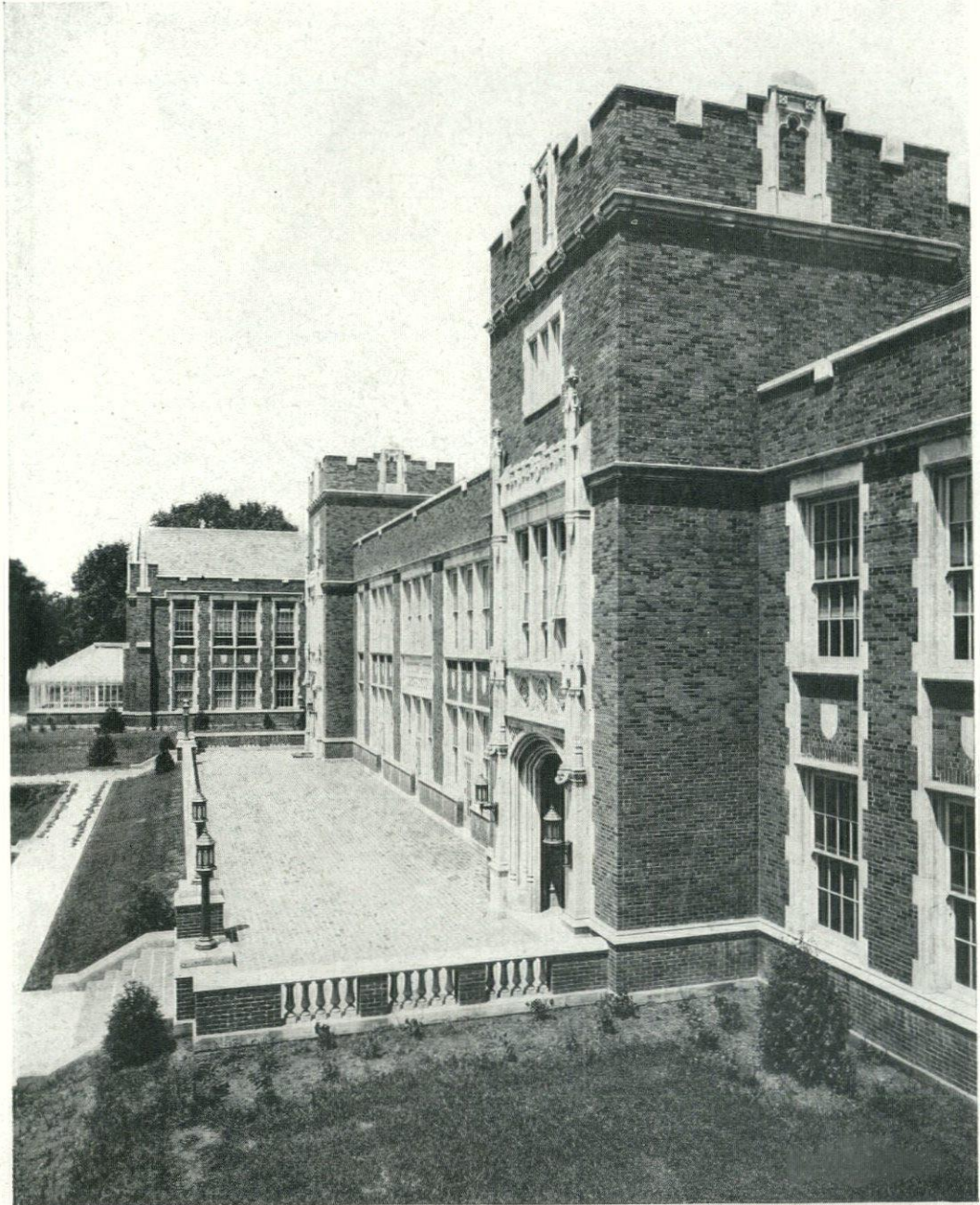


Detail Elevation from Southeast
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA
Jos. C. Llewellyn Co., Architects

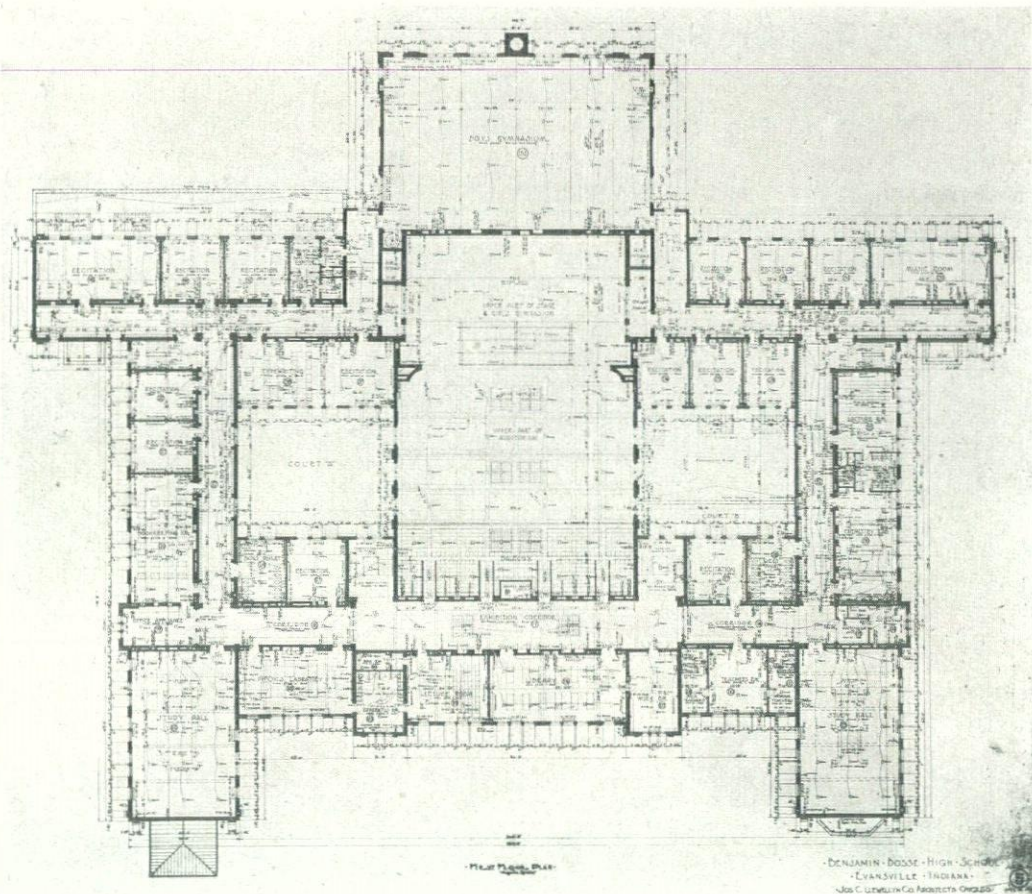


Ground Floor Plan

THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA
Jes. C. Lewellyn Co., Architects

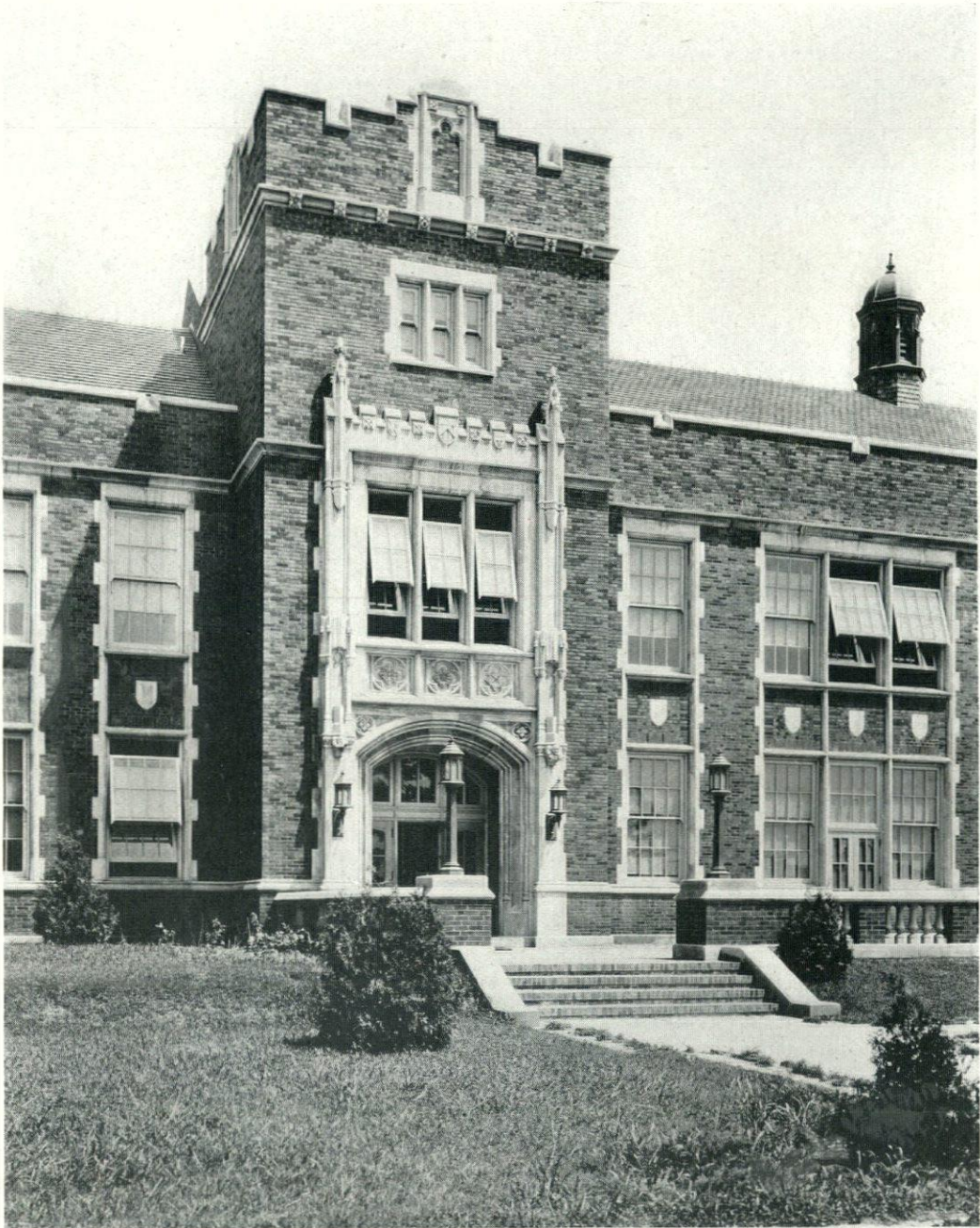


View Across Front, Showing Terrace
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA
Jos. C. Llewellyn Co., Architects



BENJAMIN BOSSE HIGH SCHOOL
 EVANSVILLE, INDIANA
 JOS. C. LLEWELLYN CO. ARCHITECTS CHICAGO

First Floor Plan
 THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA
 Jos. C. Llewellyn Company, Architects
 [554]



Detail of One of the Main Front Entrances
THE BENJAMIN BOSSE HIGH SCHOOL, EVANSVILLE, INDIANA
Jos. C. Llewellyn Co., Architects



RESIDENCE OF J. O. WARBURG, ESQ., NEW YORK

William Lawrence Bottomley, Architect



RESIDENCE OF J. O. WARBURG, ESQ., NEW YORK
William Lawrence Bottomley, Architect



RESIDENCE OF J. O. WARBURG, ESQ., NEW YORK

William Lawrence Bottomley, Architect

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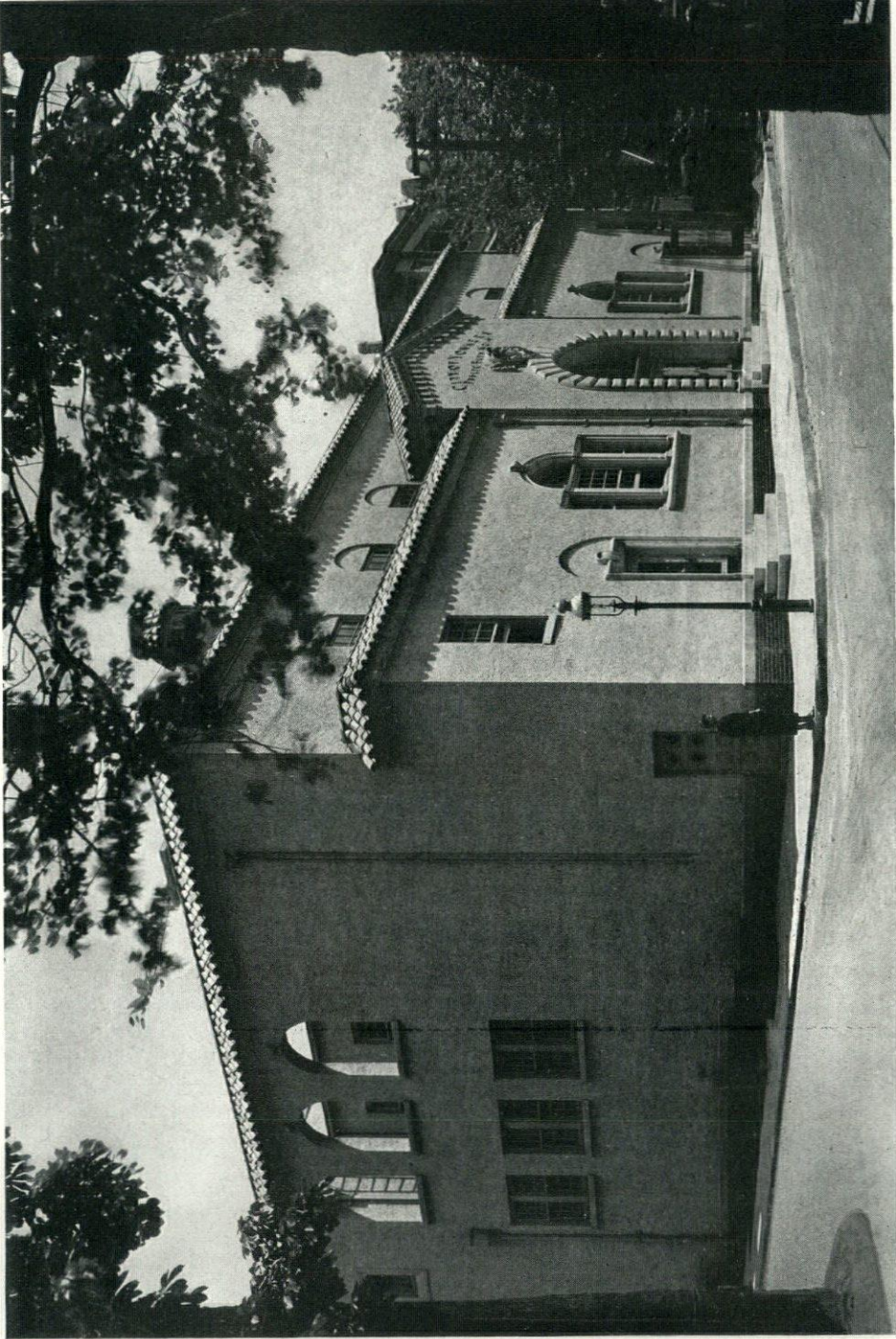
LAWYERS BUILDING, BOSTON
Coolidge, Shipley, Bulfinch & Abbott, Architects



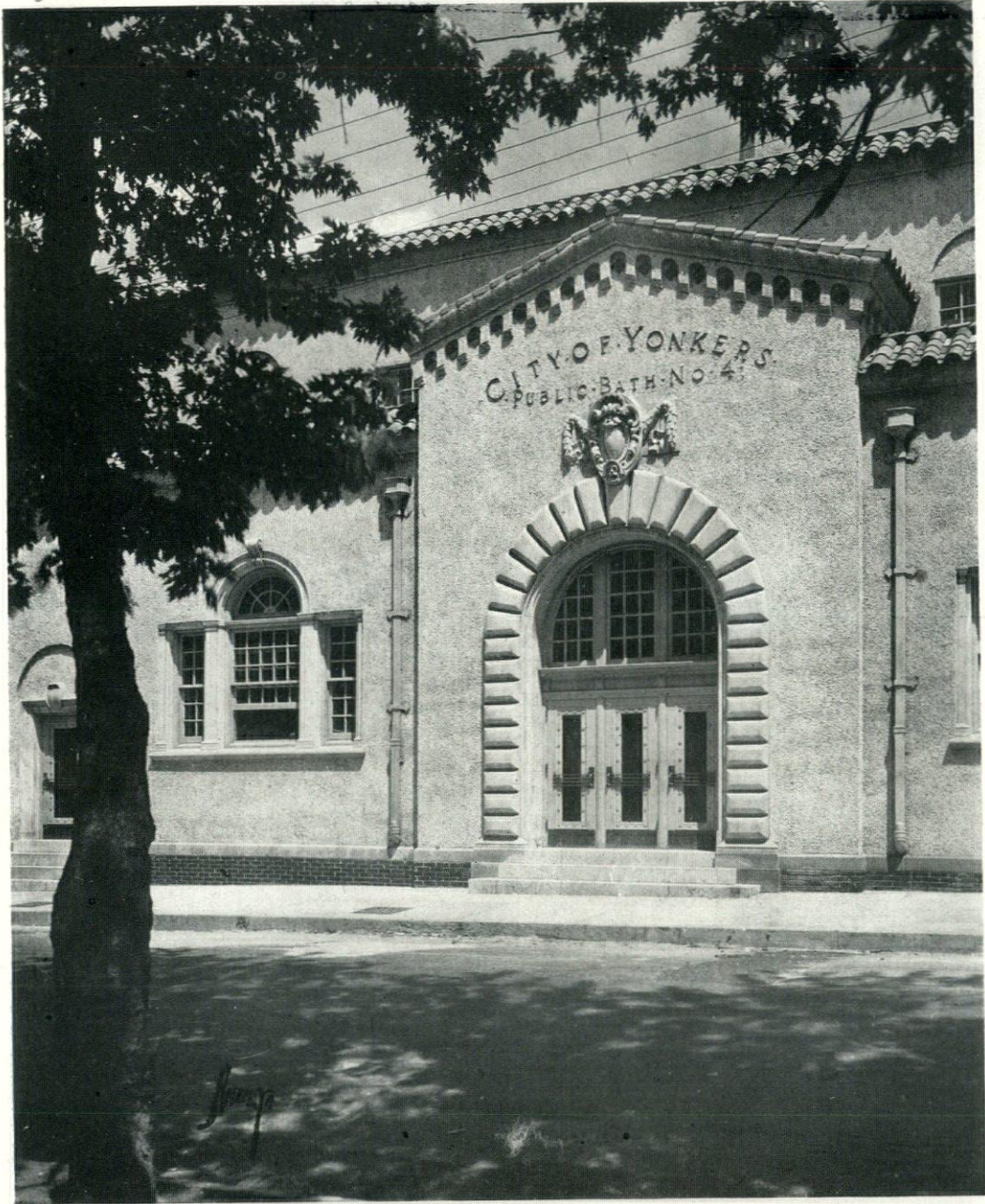
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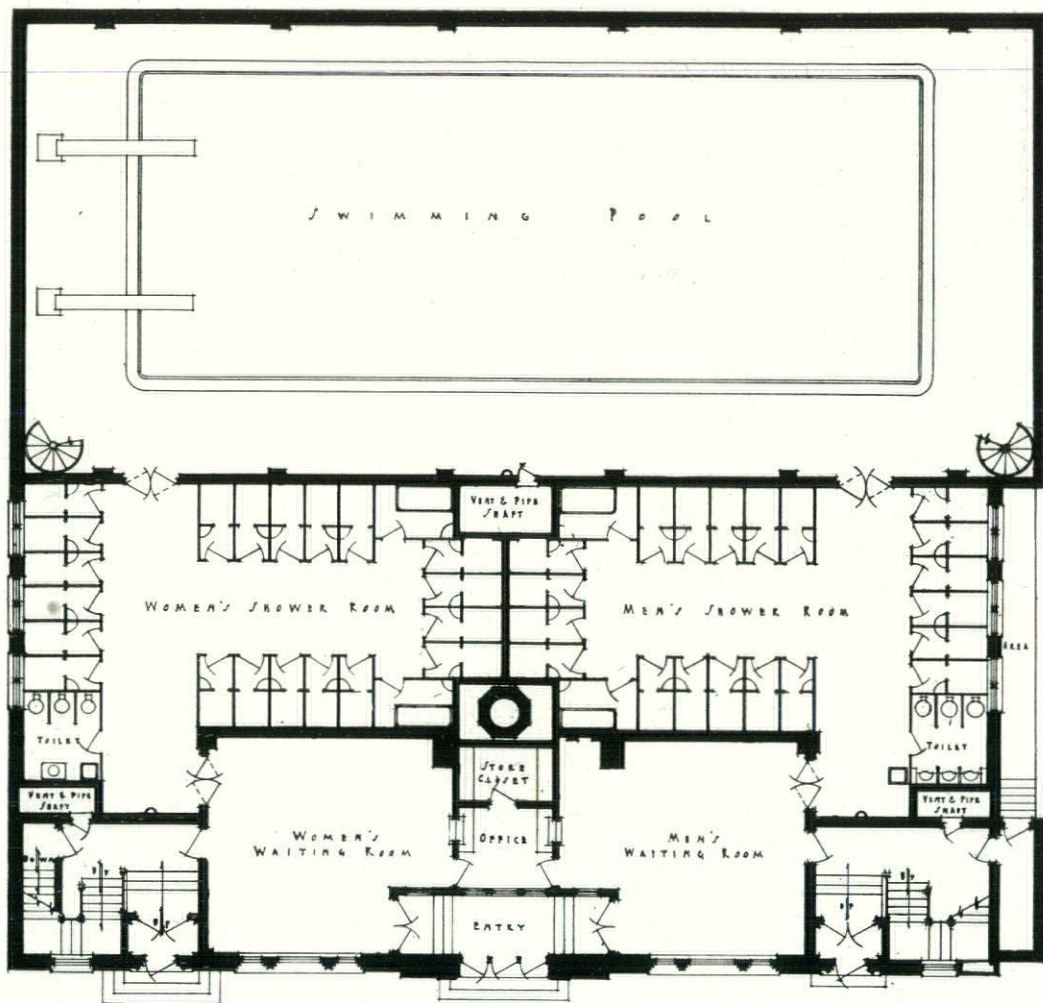
LAWYERS BUILDING, BOSTON
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PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.
O. J. Gette, Architect



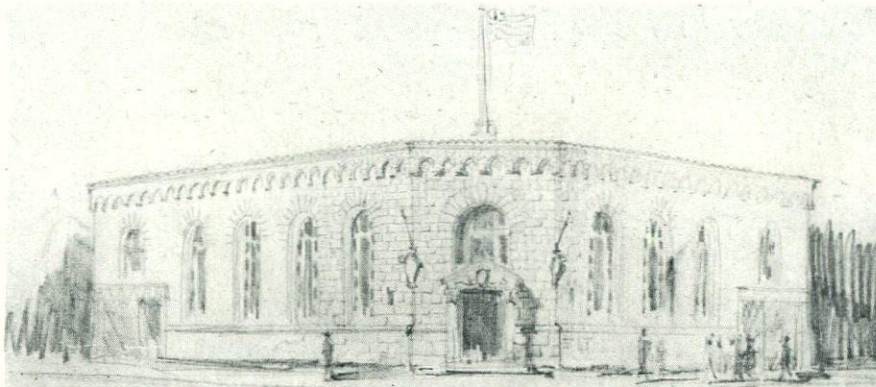
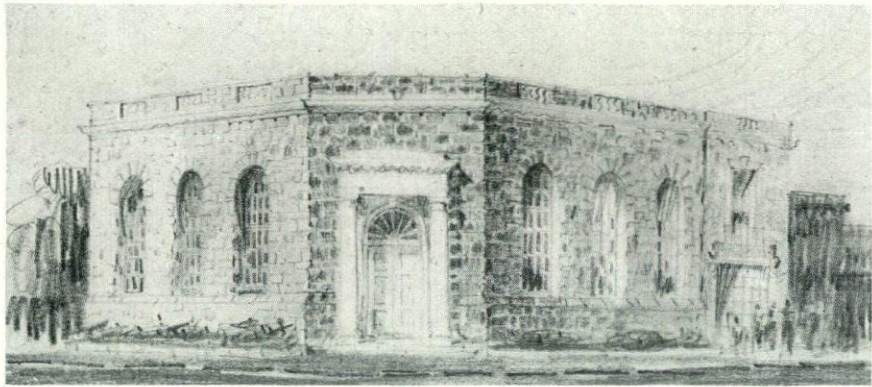
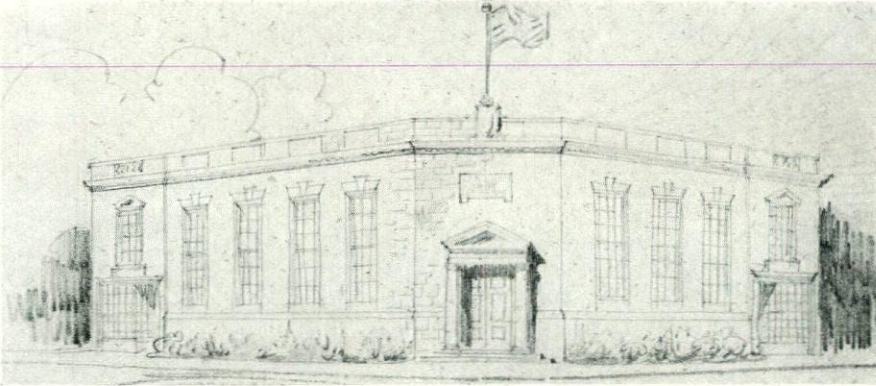
PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.
O. J. Gette, Architect



PLAN OF PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.
 O. J. Gette, Architect



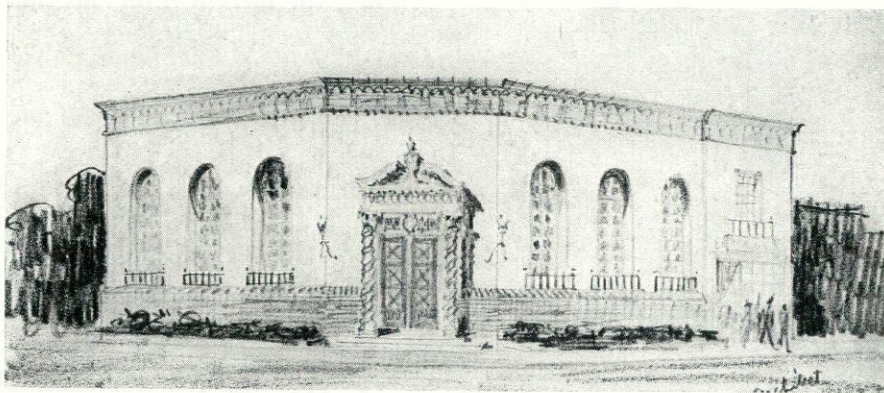
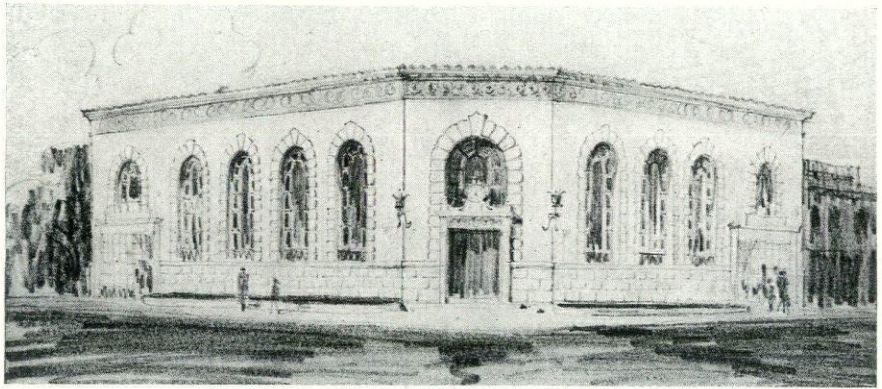
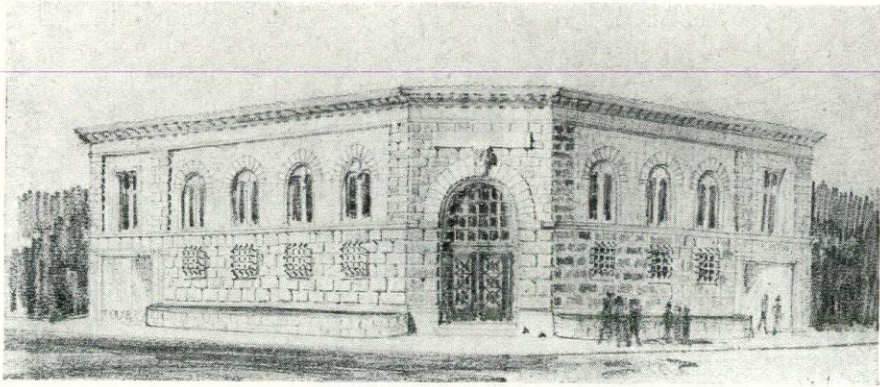
PUBLIC BATH HOUSE FOR THE CITY OF YONKERS, N. Y.
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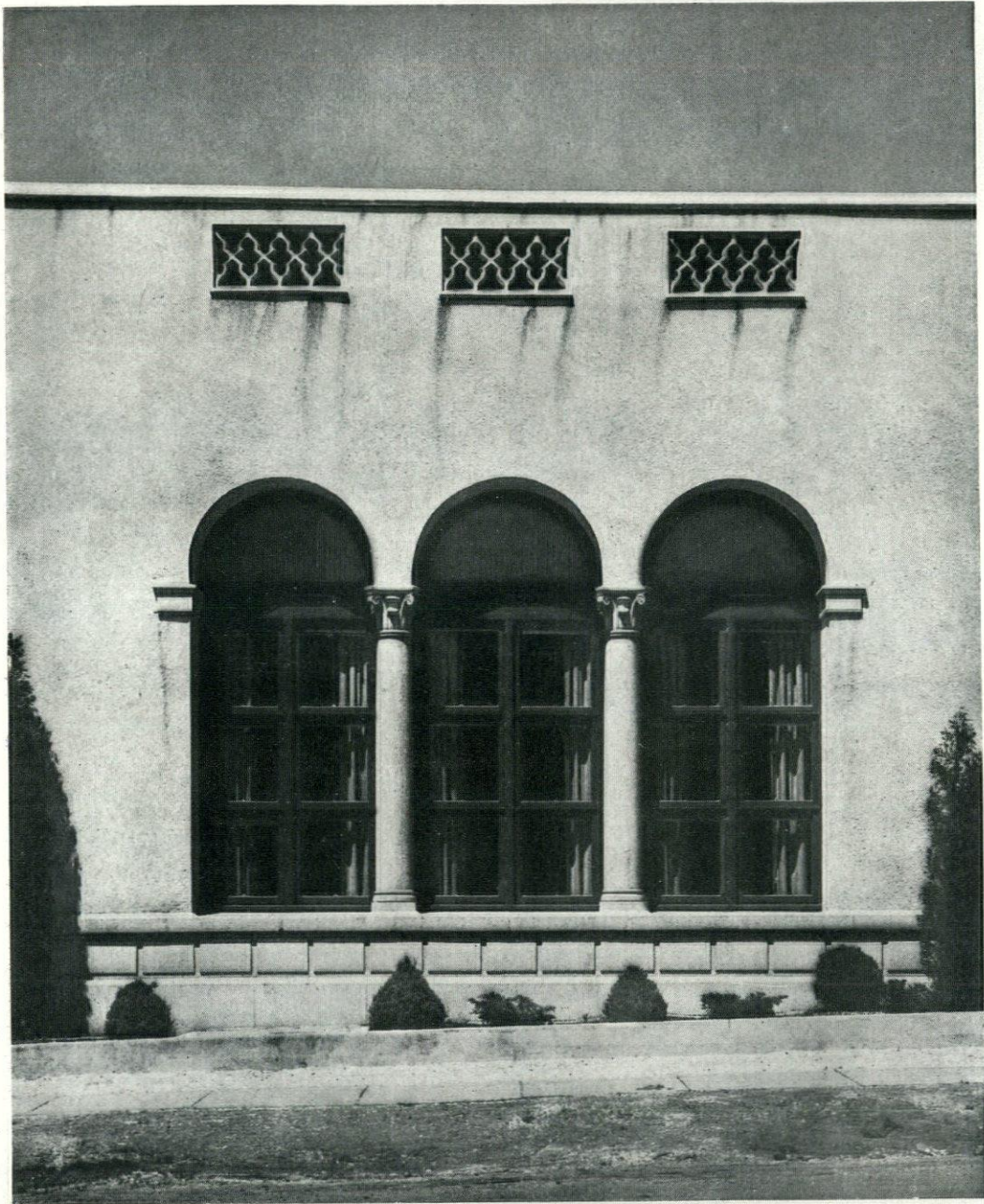
PRELIMINARY STUDIES FOR THE TRUST COMPANY OF LARCHMONT
E. D. Parmelee, Architect



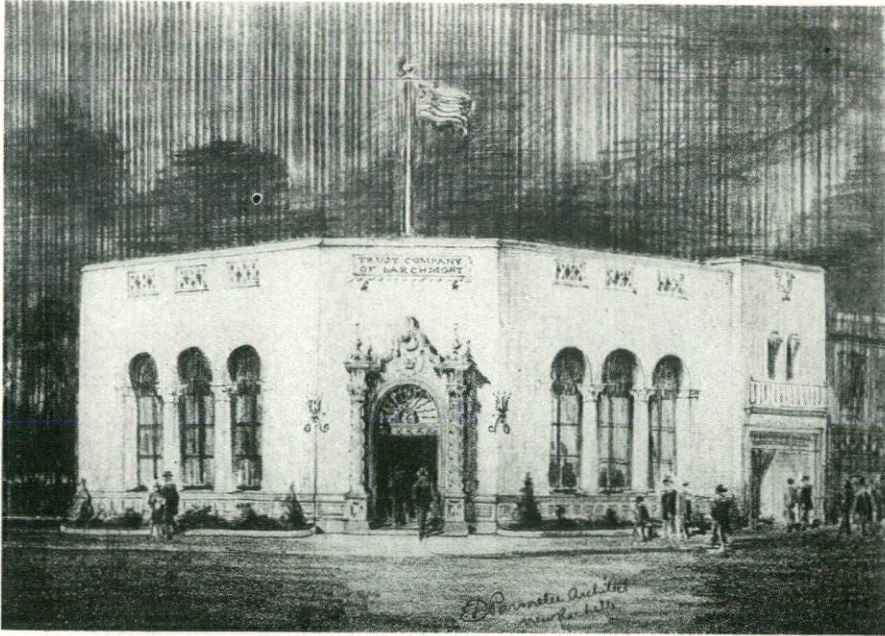
BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.
E. D. Parmelee, Architect



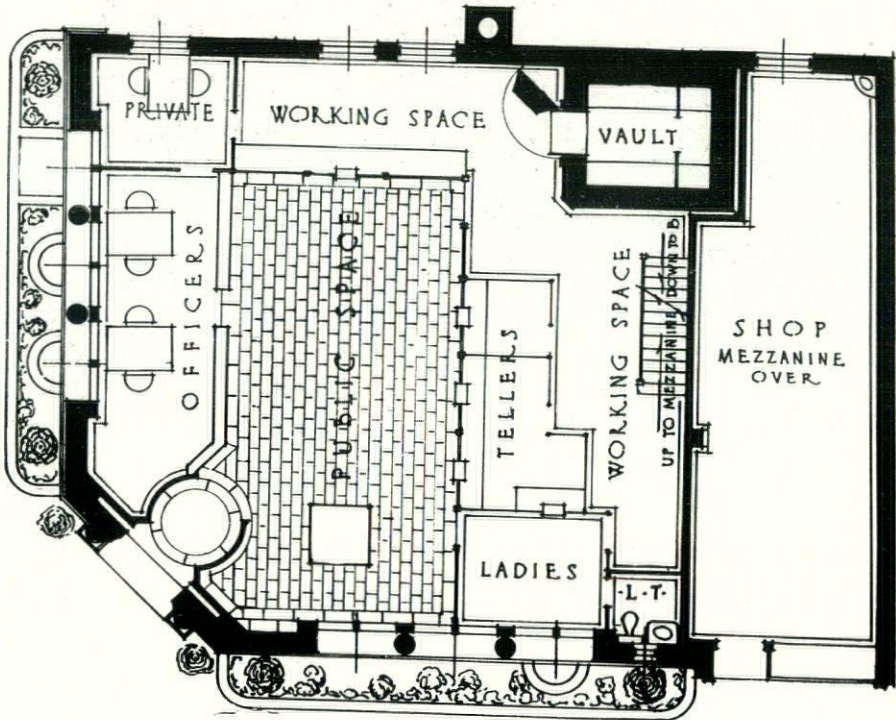
PRELIMINARY STUDIES FOR THE TRUST COMPANY OF LARCHMONT
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BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.
E. D. Parmelee, Architect



Final Study



Plan

BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.

E. D. Parmelee, Architect



BUILDING FOR THE TRUST COMPANY OF LARCHMONT, LARCHMONT, N. Y.
E. D. Parmelee, Architect

The
BANK OF THE UNITED STATES

1818 - 1824



By Jiske Kimball

IT SEEMS A paradox that the ideal of the classical revival everywhere, which was reproduction of the Parthenon with its front of eight Greek Doric columns, should first have been realized in America. We still tend to forget that, in a new country, men think at first less of originating than of conserving, less of being original than of being "correct." We forget, too, the freshness of republicanism which made the ancient republics of Rome and of Greece seem very near. Then, finally, to imitate the Parthenon was not banal a century ago as it is today. It had a rare combination of virtues: it was both correct and novel.

The idea of using the form of the temple in buildings for practical modern uses had first been seriously urged by enthusiastic American laymen and amateurs. Jefferson had taken the initial step in 1785, in modelling the Virginia Capitol on the Maison Carrée. A further step, in 1799, had been the use of the Greek orders in the Bank of Pennsylvania, with its porticoes of six marble columns based on those of the Erechtheum. The fine professional skill with which the design was developed and carried through was that of Benjamin Henry Latrobe, but the fundamental notion of adopting the temple form in it came from laymen. In the satirical "Index," by William Thornton to Latrobe's "Private Letter" to members of Congress, 1806, Latrobe is represented as saying: "The Bank of Pennsylvania I know has been much admired, but it would have been much handsomer if Joseph Fox and the late John Blakely, Esqrs., directors, had not confined me to a copy of the Par-

thenon (*sic.*) at Athens." Latrobe himself in a tribute to the President, Samuel M. Fox, said the "existence and taste" of the building were due to him. In the Philadelphia *Port Folio* for 1814—of which the editor, Nicholas Biddle, had been the first American to travel in Greece—there had appeared an essay by George Tucker urging an uncompromising imitation of Grecian architecture.

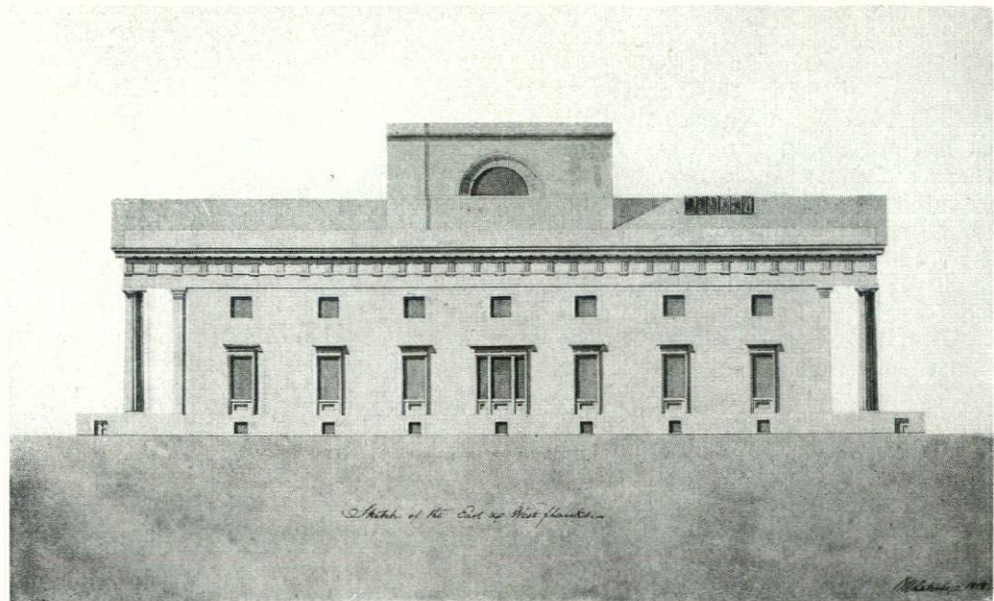
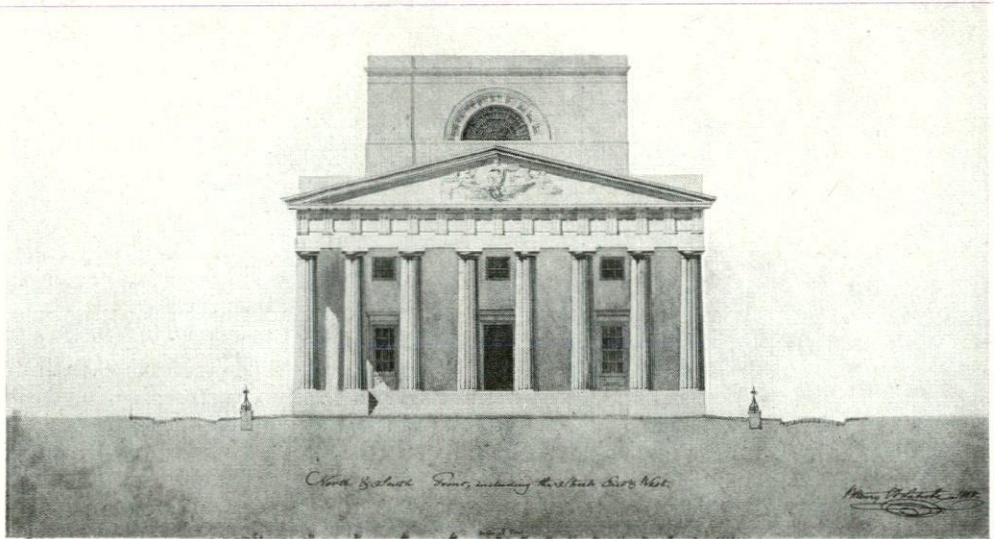
For the new Bank of the United States it was again the laymen of its Board who suggested the form of Greek temple, rectangular and fronted with porticoes. The advertisement for designs, as published for instance in the *United States Gazette* for July 9, 1818, is as follows:

"BANK OF THE UNITED STATES

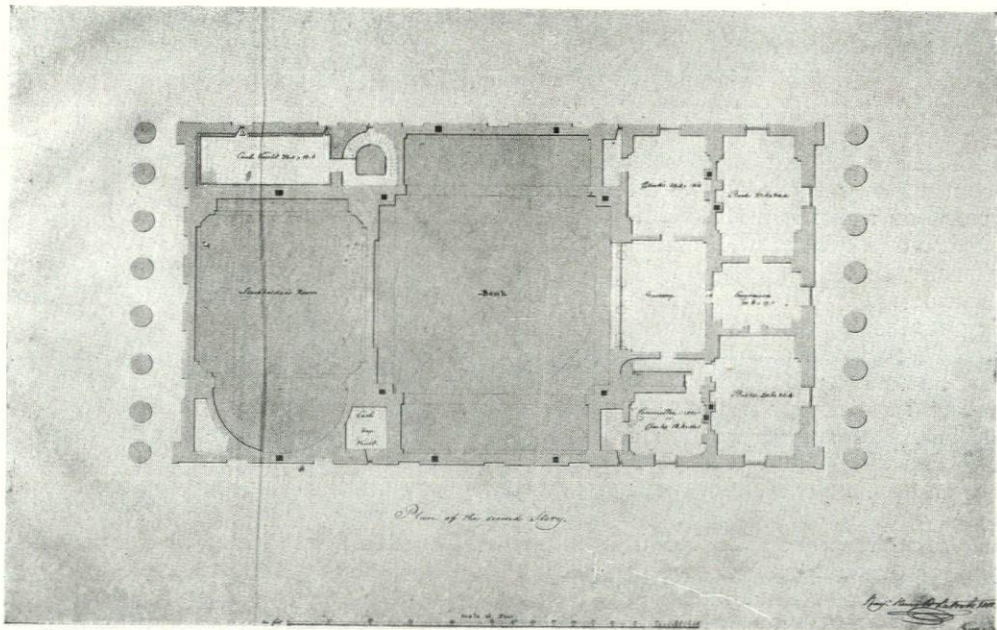
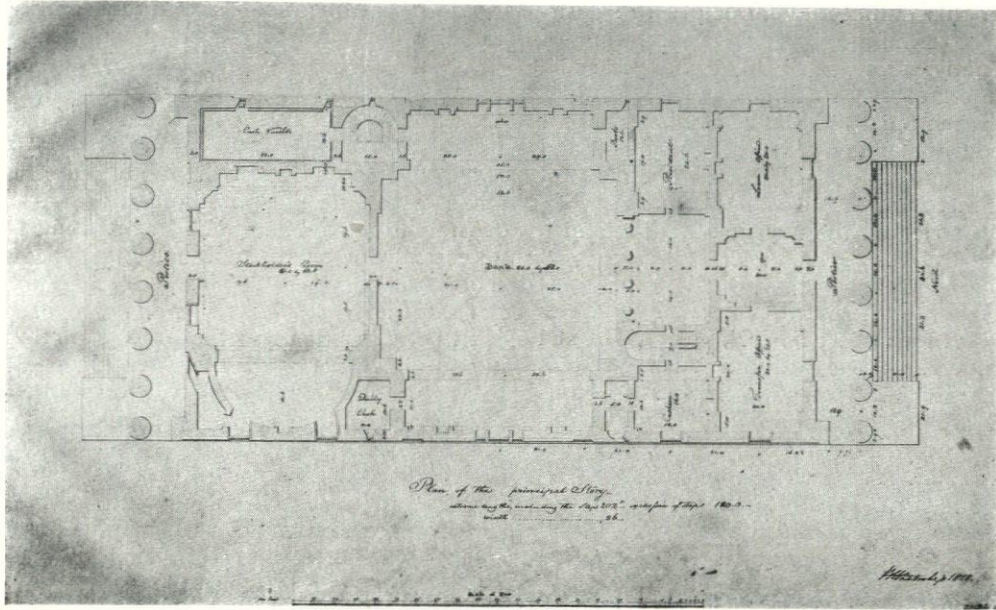
May 12th, 1818.

"Architects of Science and experience are invited to exhibit to the Board of Directors, on or before the 1st day of August, next, appropriate designs for a Banking House, to be erected on the site purchased for that purpose, bounded on the north by Chestnut and on the south by Library Street, containing one hundred and fifty-one feet in a width east and west, and two hundred twenty-five feet in depth north and south.

The ground plan will include an area of about ten or eleven thousand square feet in a rectangular figure of equal, or unequal sides, as may be best adapted to the interior arrangement. The building will be faced with marble; and have a portico on each front, resting upon a basement or platform of such altitude as will combine convenience of ascent with due proportion and effect.



Competitive Elevations
 BANK OF THE UNITED STATES, PHILADELPHIA
 Benjamin Henry Latrobe, Architect



In this edifice the Directors are desirous of exhibiting a chaste imitation of Grecian Architecture, in its simplest and least expensive form.

Five hundred dollars will be paid for the design, which shall be approved, and two hundred dollars for the next best specimen.

By order of the Board of Directors,

JONA SMITH, Cashier."

The second Bank of the United States had been chartered April 10, 1816, and organized in the autumn with William Jones as president. Biddle, whose influence we might anticipate, became a Director only in 1819, and President not until 1822. The first year was a prosperous one, and in the spring of 1818 the institution appeared to be in a very flourishing condition warranting the erection of a magnificent banking house.

Latrobe had, from the beginning, left no stone unturned in attempting to secure the commission of designing the future building, which promised to be one of the great prizes of the profession. Already on August 27, 1816, when Architect of the Capitol in Washington, he made a first application, preserved among his letters by his great-grandson, Ferdinand C. Latrobe, and later letters show his continued efforts to be entrusted with the work outright. On the public advertisement for designs, while he was engaged on the Cathedral and Exchange in Baltimore, he lost no time in preparing and submitting a project.

His first sketches, preserved by the Historical Society of Pennsylvania, are signed and dated July 20th to July 24th, 1818. Here are nine large studies of plans, elevations and sections, mostly inked and partially tinted, with a first draft of a memoir. These served as the basis for the competitive set of which the major drawings are here reproduced, which was rescued from destruction by Mr. W. B. Windom, and is in the office of the Supervising Architect of the Treasury. There are in all thirteen sheets of drawings, ten of them marked "J. H. B. L. del," and thus the work of Latrobe's second son, John Hazelhurst

Boneval Latrobe, as a draftsman for his father. They are of excellent workmanship, and all but two are rendered, quite competently, in ink and wash.

Latrobe's accompanying memoir is as follows:

"The designs herewith submitted are made, as all designs first offered to the consideration of a public board, must necessarily be made, without the expectation that they will require no change or modification whatsoever.

In adapting them to the objects of the institution, the very polite attention paid to my application for information by the President and Cashier of the Bank of the United States and some experience in the design & construction of Banks, have render'd me essential service and I have endeavoured to comply, as nearly as possible, with the terms prescribed by the public notice expressing the wishes of the Board.

The design itself is, in its principles, construction and general mass, that of a Grecian Doric temple. But the necessary arrangement of a house of business, requiring a multitude of apartments and abundant light, is so contrary to that of a Temple containing only an anteroom (Pronaos) a dark cell, and perhaps a few minor rooms for attendants, that nothing but the general character & style of the best Grecian Architecture, can ever be preserved in such a design. For every part of the exterior, I have therefore, I believe, the authority of the best edifices of the best era of Grecian art. The interior, being entirely vaulted, has no example in Grecian architecture.

By the public notice of the Board, the Building was permitted to cover from 10 to 11,000 superficial feet. In my design, the body of the building covers 13,386 superficial ft. and including the Porticos 15,702 superficial feet. The area thus covered is larger than was wished at the time of discussing the size of the building by the Board. But by a proportionate reduction of every part the design may easily be reduced within the prescribed limits.

In order to ascertain whether a reduction can be made, without a sacrifice of

solid advantages, I will state separately the size of the different apartments.

	Length Feet	Width Feet	Super- ficial Feet
1. Transfer Office	30	20	600
2. Loan office—being the size which, on enquiry in the present offices, appeared no more than sufficient	30	20	600
3. President's room in which the directors will generally meet	24.6	18	441
4. Cashier's room	18	16	288
5. Stairs	20	7	140
6. Daily Cash Vault.....	11	10	110
7. 8. Book Closets—each	11.9	5	117.6
9. Great Cash Vault.....	32	13.6	432
10. Staircase to Vaults.....	14	12.6	175
11. Banking Room	80	50	4,000
12. Recesses of do.....	8	46	368
13. Entrance of do.....	28	21	588
14. Stockholders' room: where the full board of the Institution will generally meet	40	40	1,600
15. Niche	213		213
16. Hall of Great Entrance..	17	20	340
17. Closet—in Stockholders' R.			100
			11,112
18. Walls			2,274
		feet	13,386

It must however, be observed that the size of the apartments are much dependent on each other, and although in the mere architectural point of view, the reduction is a matter of indifference to the appearance of the building, its actual effect upon its convenience requires more consideration.

The Bank of Pennsylvania covers 7,155 feet, and cost independently of the enclosure, watch houses and furniture, 168,000\$ or 23 D 48 cts. for every foot of ground occupied. I presume that 28 dollars may be a fair estimate for the present building, if built in the same style of construction; for it must be considered that the exterior, the most expensive part, is increased only in a geometrical or superficial ratio, while the interior, which increases in a cubical ratio could be executed *now* nearly at the same rate of expense as in the year 1800. The limited extent of the ground does not permit any lawn to be attached to the building. But an iron railing on the sides, at the distance of 10 feet may enclose it and leave an open street of 22 ft. 6 in. on the East and West. For the sake of distinctness I have omitted this railing in the drawings.

The watch houses and privies must necessarily be in the Basement story; unless a small lot, in the immediate neighborhood for the latter could be procured. But the privies would not be offensive, the whole building being vaulted.

HENRY B. LATROBE.

Philadelphia
August 1st, 1818"

There are also estimates which it is interesting to compare with the costs of today:

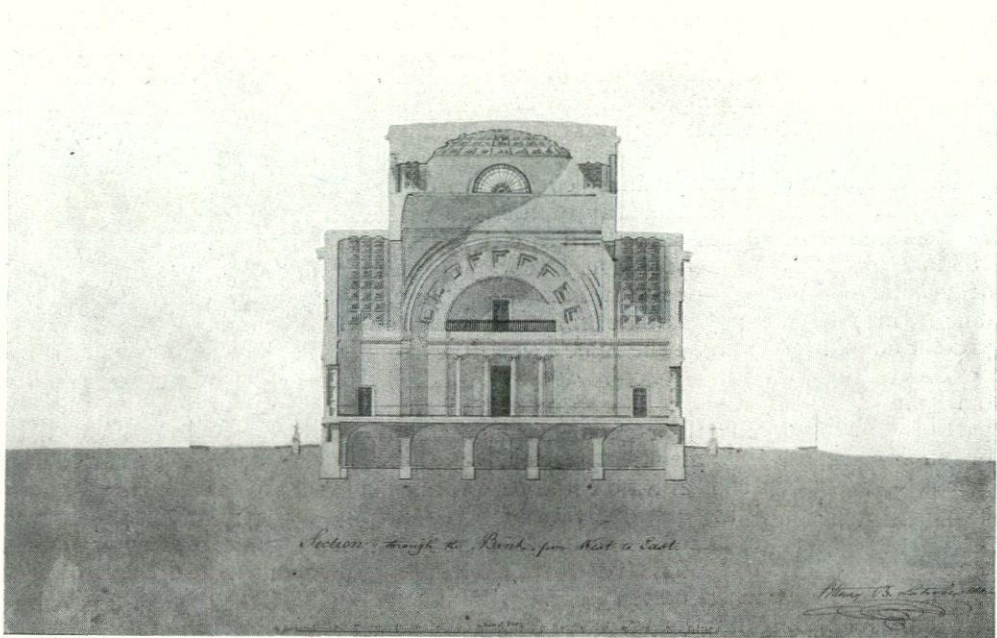
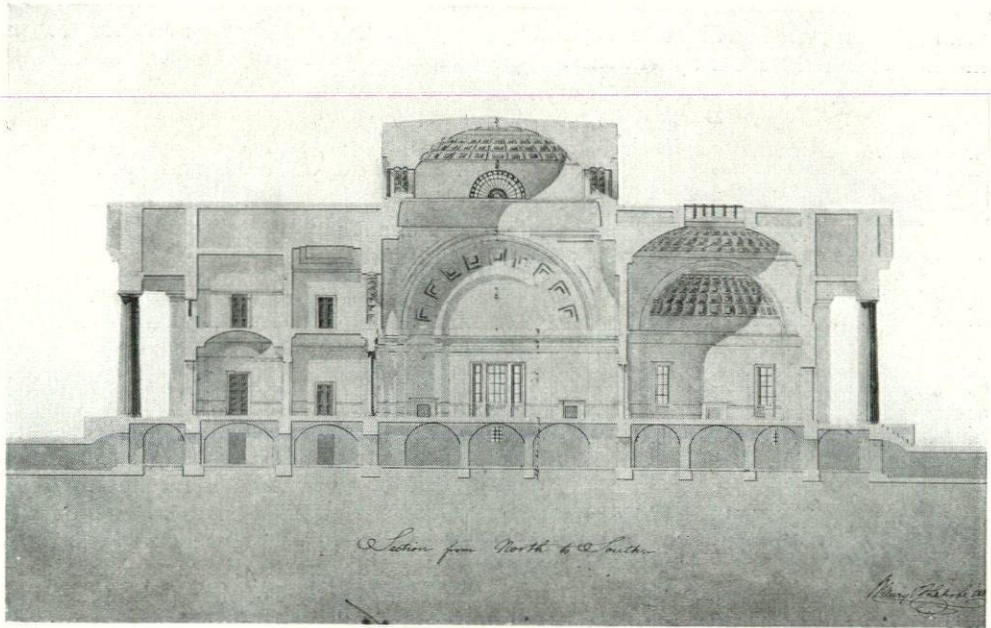
"Memorandums relative to the probable expense of the United States Bank—

By the advertisement of the Board it appears that the manner of building the United States Bank is intended to be exactly that adopted in the Bank of Pennsylvania. The expense of the latter will therefore afford a reasonable data on which to judge of the probable expense of any plan that may be chosen provided it conforms in its construction to the terms of the Advertisement.

The Bank of Pennsylvania, exclusive of the inclosure, and of the furniture, cost \$168,000. Its dimensions including both Portico's are 135 ft. by 53 ft. It therefore covers 7,155 superficial feet, making the building cost \$23 48/100 for every superficial foot. If a calculation be made of the cost of the building pr cubic foot the result will be as follows: The building contains 392,202 cubic feet, giving nearly 43 cents pr foot.

If the data be given from the South wing of the Capitol of the U. States, the result will be as follows: N.B. The south wing of the Capitol was a building of the same character with the Bank of Pennsylvania, in its whole construction, excepting that Freestone was used in the former, and Marble in the latter, and that in the Capitol there was both externally and internally a great profusion of Sculpture not employed in the Bank of Pennsylvania.

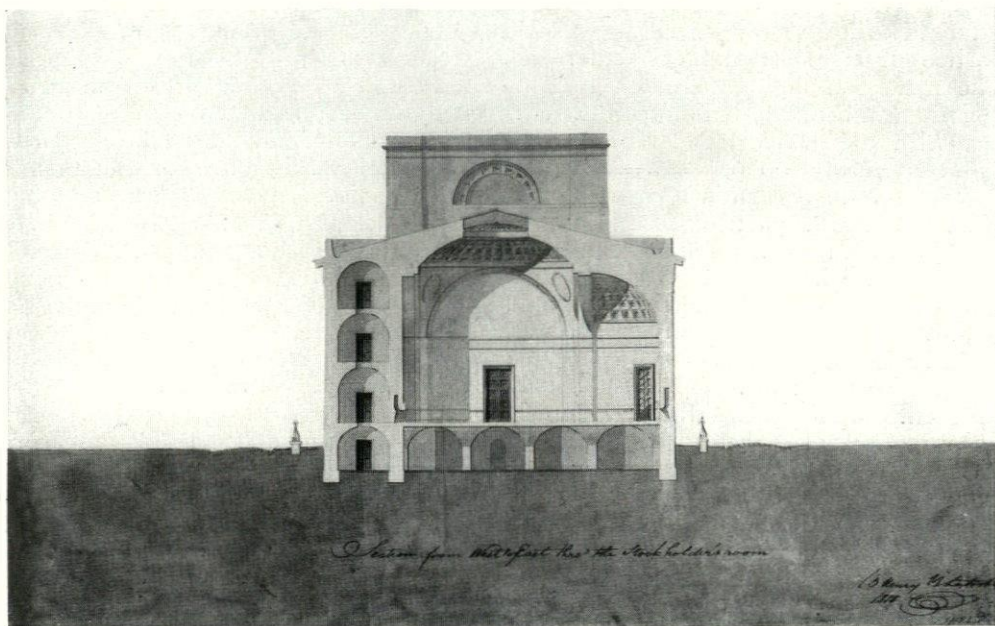
The cost of the South wing was \$275,000 Dollars. It covered 14,220 superficial feet, making about \$19 34/100 pr. superficial foot. The same building contains 895,860 cubic feet and cost therefore nearly 31 Cents pr Cubic foot.



The Architectural Record

December, 1925

Competitive Sections
 BANK OF THE UNITED STATES, PHILADELPHIA
 Benjamin Henry Latrobe, Architect



Competitive Section
 BANK OF THE UNITED STATES, PHILADELPHIA
 Benjamin Henry Latrobe, Architect

Since the Bank of Pennsylvania was built, the price both of Labour and Materials has risen considerably, in *some* branches and only moderately in *others*. Mere labour is at the same standard namely \$1 pr Day at an average. Carpenters and Masons wages are somewhat higher, and Stone Cutters considerably. It is presumed however from the most correct calculation which can be made, that the Bank of Pennsylvania if now to be erected, and under the system as to the conduct of the work, the manner of contracting, and the controul of the Accounts which was adapted there and at the Capitol, would not cost more than 27 to 28 Dollars pr. foot.

Agreeably to my design, the Bank of the United States would cover (36 x 180) 15,430 superficial feet, which rated at \$28 Dollars pr. foot is \$433,440.

In comparing the cubical dimensions of the two buildings, no fair estimate can be made, because, the most expensive part, the part which occasioned the Bank to cost so much more in proportion, than the South wing of the Capitol of the

United States. *The Marble Casing*, increases in a geometrical ratio only, while the Mass (of which the vacant space is much larger in proportion than that of the Bank of Pennsylvania, is cubically increased. But in order to exhibit the result, say: The Bank of the United States would measure 1,564,480 Cubic feet, which at 43 Cents pr. foot Amounts to \$672,726 Dollars.

From these data the Board may judge of the probable expense of any Plan that may be offered to them, and also of the propriety of contracting throughout the Plan herewith submitted, if it should be thought more proper to consult the present expenditure on the building, than the probable demand in future of an Institution, the growth of which in importance and dignity must necessarily keep pace with the inconceivably rapid strides which our whole Country is making to wealth and power.

Philadelphia, Augt. 24th 1818

B. HENRY B. LATROBE."

The plans show the side colonnades of the Parthenon suppressed and the cella

enlarged to leave only a shallow prostyle portico of eight columns at either end. The main banking room extends across the full width of the building in the center, with a central dome of fifty feet diameter, resting on pendentives, flanked by barrel vaults. Behind it, opening also from the south portico, is the Stockholders' Room, with a saucer dome and a great semicircular niche at one end. The minor rooms are skillfully disposed to preserve axial relationships. The wall surfaces are kept severely plain, and the fine effect of the rooms depends primarily on their varied spatial form and their masonry vaulting, enriched with coffers.

On the exterior the great porticoes fronting the streets to north and south, are the chief adornment. On the north or principal front the cella wall is pierced with but a single window on either side of the door. Above the center of the building rises a square attic, not unlike that of the old Museum in Berlin, with a lunette on each side piercing the dome and giving adequate light to the banking room.

Evidently designs had not been plentiful at first, for beginning July 29th, the following advertisement appeared in the *Philadelphia Gazette* and other papers:

July 28, 1818

"Notice is hereby given, that the time prescribed for exhibition to the Board of Directors 'appropriate designs and elevations for a Banking House,' has been extended to the 31st day of August next ensuing, and that such as have been or may be deposited at the Bank, will remain sealed up until that day unless called for by the artists to whom they respectively belong.

By order of the Board,

JONA SMITH, *Cash'r.*"

Latrobe's own final design, we have seen, was not submitted until after August 24th. As to other competitive designs we are very much in the dark. None of the published histories of the Bank make any mention of the building, and no opposing competitive drawings are preserved in the principal public collections.

Our only suggestion is in the manuscript memoirs of George Escol Sellers, written at a great age, but from a retentive memory, at the close of the century, and kindly communicated by Horace Wells Sellers. Escol Sellers, an engineer, had studied freehand drawing under Hugh Bridport of Philadelphia, the associate of Haviland, and had also known William Strickland, Latrobe's famous pupil, who superintended the erection of the Bank. He speaks of a model which had served as a bird-house in his own yard during his younger days, as "Bridport's bank model, the roof of which could be lifted off to show the interior arrangement When the U. S. Bank offered a premium for designs, both his and Strickland's were Grecian designs as to fronts and portico, but Bridport's was the most elaborate and besides drawings he made a model."

Search in the newspapers of the time has failed to reveal any announcement of a decision. The Biddle papers in the Library of Congress throw no light on the matter, and do not include the Minutes Book of the Directors. Escol Seller's statement that "Strickland's interior arrangement got him the premium and the job of supervision, in spite of his horrid side windows in a Grecian temple," must be discounted somewhat as an inference from Strickland's employment in the execution.

How matters seemed to Latrobe, then feverishly engaged in Baltimore with the building of the Cathedral and of the Exchange, appears in a letter to his wife written September 10th:

. . . "As to the U States Bank, I do not at all count upon it. If there had been a powerful majority for me the decision would have been made before now.—I am sure that it is best to keep aloof. I have written to Jonathan Smith, to explain my absence. Godefroy sticks to the board—& I should not wonder if he were to succeed."

Instead of Godefroi (the French designer of Baltimore), however, Latrobe himself must have received some encouragement to proceed, as there is preserved by the Historical Society of Pennsylvania

a plan of his, reduced in area, dated September 19th.

Unknown as yet to Latrobe, matters of the gravest character had meanwhile begun to distract the attention of the Directors, and, having already forbidden such an increase in the size of the building as he had first proposed, were soon to jeopardize its erection altogether. Catterall, in his financial history of the Bank tells the dramatic story of inflation and disaster. Before the end of July business had begun to diminish, and it was evident something was wrong. By August 28th the Directors were thoroughly alarmed, and in October they repeated their demands for retrenchment. In November a national panic had fallen, the bank was plunged in the most serious embarrassments and was struggling to save its very existence. Any hope of building the new banking house was deferred to an indefinite future.

Meanwhile, however, affairs were imperatively calling Latrobe elsewhere. His eldest son, Henry, who had been building the waterworks in New Orleans, had died the year before. His own earnings invested in the project, were in imminent danger of loss. Early in November, with the Baltimore Exchange covered in and the Cathedral nearly in the same state, his resolution to go himself to New Orleans became definite. He left by sea December 17, and except for a hasty return to Baltimore to bring on his family, had to remain there until his death, which came suddenly, of yellow fever, on September 3, 1820. In a letter written to Ackerman, the English publisher, a month before, and paraphrased in the obituary in *Ackerman's Repository* for January, 1821, Latrobe writes that the bank of the United States now building by one of his pupils, Mr. Strickland, is his design, but that the principal room is a deviation from it.

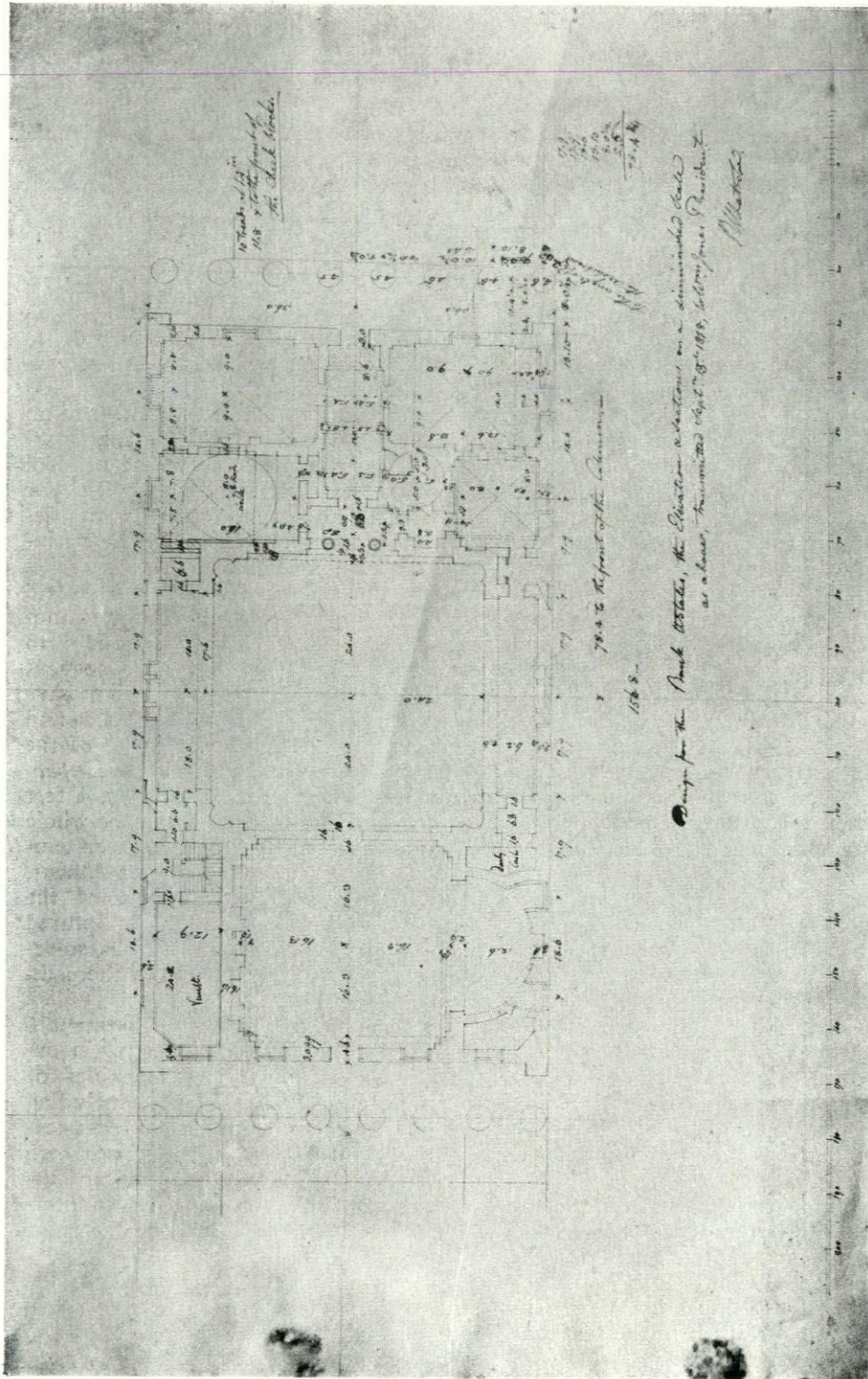
Meanwhile, in the *Analectic Magazine* for March, 1819, there had appeared a "Front Elevation of the Bank of the U. S.," substantially similar to Latrobe's, bearing the line, "Designed by W. Strickland, Architect." With it in the text was the following account:

"The engraved plate accompanying this number, represents the front elevation of the new Bank of the United States, according to the design of Mr. Strickland, which has been adopted by the directors. It is to be built of Pennsylvania marble, on the site lately purchased for the purpose, in Chestnut street, between Fourth and Fifth streets.

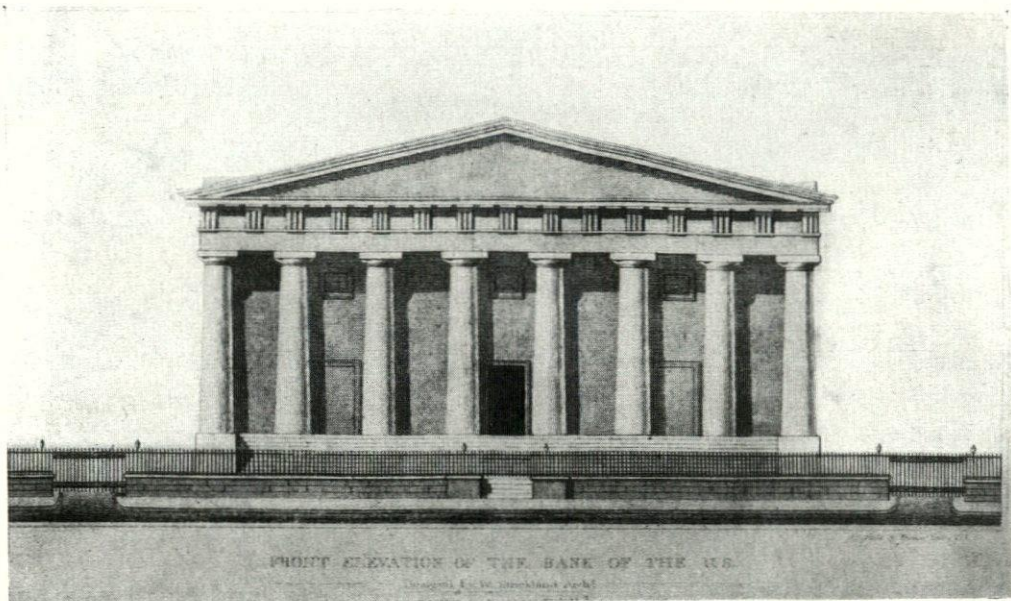
In the design and proportions of this edifice, we recognize the leading features of that celebrated work of antiquity, the Parthenon at Athens. In selecting this example as a model for a building such as a Bank, requiring a peculiar internal arrangement and distribution of space and light, it becomes a difficult task for an architect to preserve all the characteristics of a Grecian temple whose original design and appropriation was solely for the worship of the gods, and for the depositories of public treasure. The peripteros or flanking columns of a Grecian building, produce a decidedly beautiful feature in architecture. But they cannot be applied with their proper effect to places of business, without a consequent sacrifice of those principles which have a constant application to internal uses and economy. The design before us is of the Grecian Doric—characterized as *Hypæthros*, having eight fluted columns, 4 feet 6 inches in diameter, embracing the whole front, taken from the Parthenon, or temple of Minerva, hecatompedon at Athens, being divested of the columns of the peripteros and pronaus, of the sculptured metopes, of the freize, and the basso-relievo figures in the tympanum of the pediment.

The columns rise from a basement 6 feet in elevation, supporting a plain entablature, extending along the sides of a parallelogram 86 by 160 feet, including the body of the building and porticoes that project 10 feet 6 inches from each of the fronts. The vertical angle of the pediment is 152°, forming an uninterrupted line from end to end of the ridge or apex of the roof.

The ascent to the porticos from the street is by a flight of six steps, to a terrace or platform, extending 16 feet on each flank, and in front of the edifice.



Revised Plan for the Bank at a Reduced Scale, September, 1818
 BANK OF THE UNITED STATES, PHILADELPHIA
 Benjamin Henry Latrobe, Architect



Executed Design

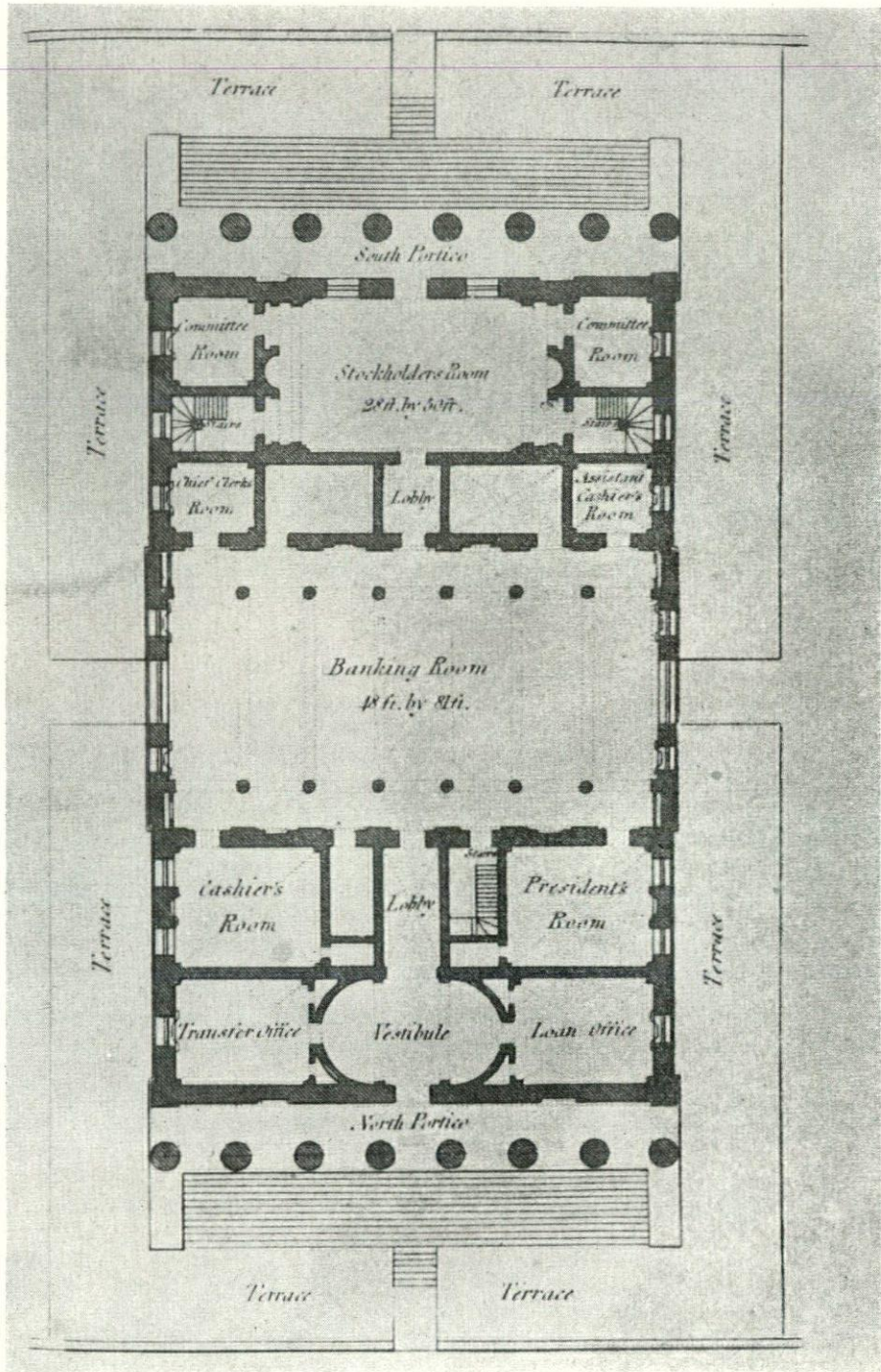
BANK OF THE UNITED STATES, PHILADELPHIA
Benjamin Henry Latrobe and William Strickland, Architects

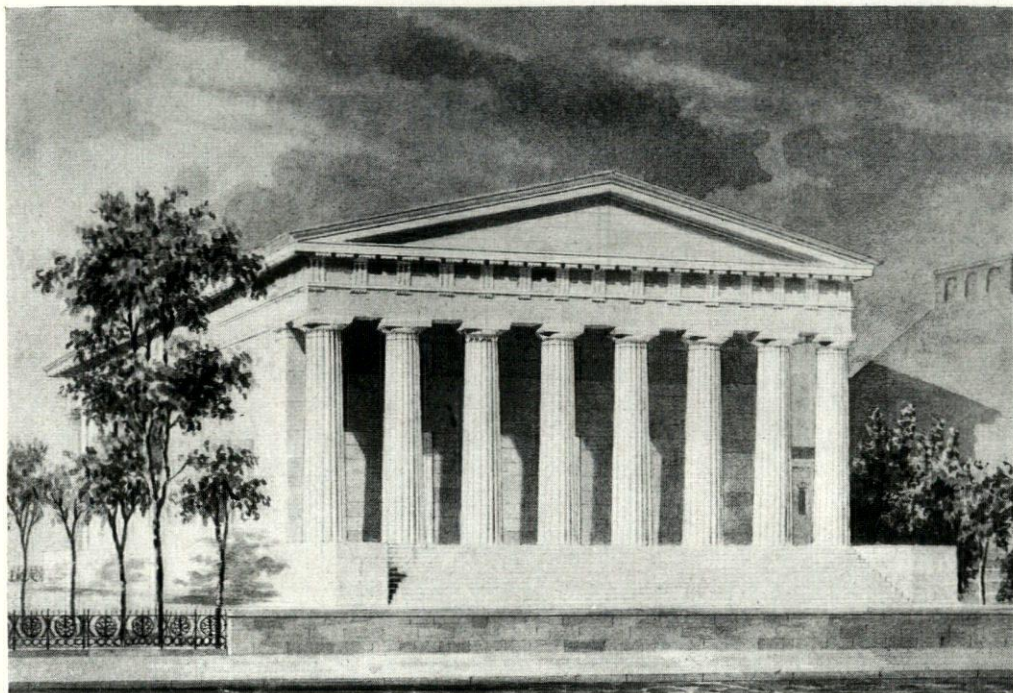
It is on this terrace that the building is reared, and from which it derives a great portion of its effect. The gateways on the right and left open into paved avenues, which extend from Chestnut to Library streets, along each of the flanks, serving to insulate the building from surrounding objects, it being inclosed along these avenues by a return of the iron railing exhibited in the front elevation.

The door of entrance opens into a spacious pronasus or vestibule, leading to the banking room, which is placed immediately in the centre of the building. On the right and left of the vestibule is the loan office and transfer office, which are entirely distinct from the rooms appropriated to banking purposes. The banking room *in plan*, is a spacious parallelogram of 45 by 80 feet, containing twelve polished marble pillars of the Ionic order, copied from the temple of Minerva Polias, at Priene. These pillars are placed at a distance of 8 feet from the sides of the room, and support a vaulted pannelled ceiling, across its shortest diameter. The desks, and counters, range

throughout the inter-columniations, forming a capacious area in the centre and along the sides, for the transaction of business. The president's and cashier's rooms, on the north, together with the vaults and private stairways on the south, are adjacent to the sides of the banking-room, and can only be approached by doors of communication from this room. The stockholders', directors', and committee rooms, are situated on the southern front of the building, having passages of communication with each other and with the banking-room. It is to be remarked that in the plan all the rooms are bounded by parallel walls, at right angles from the fronts and flanks; that these rooms are lighted exclusively from the flanks of the building, which are at a distance of $33\frac{1}{2}$ feet from the boundary lines of the lot, affording ample space for the circulation of light and air in every direction."

An account in the *Port Folio* for September, 1821, borrowed from John Haviland's "Builder's Assistant" (1818-19) adds a plan, and is identical in wording, with some elaborations. It will be seen





THE BANK OF THE UNITED STATES, PHILADELPHIA

From a drawing by Alexander Jackson Davis

that the scheme is essentially identical with Latrobe's except for the abandonment of the central dome, with its exterior attic, and the substitution of a transverse, basilican hall with a barrel vault.

Although Strickland makes no mention of Latrobe, we cannot conclude otherwise than that Latrobe's design forms the basis of his own, as published and executed. Whether or not the directors first adopted Latrobe's, and then on his enforced departure, entrusted it to Strickland for execution with certain modifications, or whether Strickland was retained directly, and adopted many features of Latrobe's plans, is immaterial. The correspondences in the descriptions and in the designs themselves are too close to permit any hypothesis that Strickland did not make use of those of his master and teacher.

Strickland, to be sure, had for some years been established independently in Philadelphia and was no doubt himself

eager to secure the commission directly. In the case of the Capitol at Harrisburg, in 1817, he had indeed even tried to get the work by guaranteeing an estimate and by competing in the amount of charges asked. In calling himself architect of the bank he was supported by the old usage, then still prevalent, of giving this title to the man who executed and superintended the work. Since the competition proposed "a rectangular figure," "a portico on each front" and "a chaste imitation of Grecian Architecture," it is easy to believe, as Escol Sellers states, that he too submitted a temple design, and even that it was based, independently, on the Parthenon. This, however, would not explain the many points of identity in modifying the antique model: not only the omission of the side colonnades, but the treatment of the front (with panels and false doors just where Latrobe had shown real openings), and the practical disposition of the interior, with ever important room in exactly the same lc

cation, even to their assignment left and right of the centre when this was wholly immaterial. Nor would it explain the way in which Strickland's published description corresponds with Latrobe's manuscript, using sometimes its grammatical constructions and even its very words. The intellectual and artistic property was Latrobe's.

The execution and later history of the building we have still to follow. On April 20, 1819, the following report appeared in the *United States Gazette*:

"Yesterday at 12 o'clock, the ceremony was performed of laying the Corner Stone of the building for this institution.

Enclosed in the stone was deposited secured in a leaden case, a Glass Vase containing several of the Gold, Silver and Copper coins of the United States, and the following inscription beautifully printed on vellum paper:

On the 19th day of the month April, in the 43d year of the Independence of the U. S. of America (being the year 1819 of the Christian Era).

This, the Corner Stone of the Bank of the United States, was laid by Langdon Cheves, President, and Jonathan Smith, Cashier.

Attended by Nicholas Biddle, John Connelly, James C. Fisher, and Joshua Lippincott, the Building Committee; William Strickland, Architect; Adam and Thos. Traquair, Marble Masons; Philip Justus, Carpenter; Daniel Groves and Joseph S. Walter, Bricklayers.

And a numerous assemblage of the citizens of Philadelphia."

The building, which cost nearly a half million, as Latrobe had estimated, was occupied by the Bank from 1824 until its liquidation in 1841. It was purchased

by the United States, September 23, 1844, and has ever since then served as the Philadelphia Custom House.

In the day of its building the Bank attracted an attention which was international. Bernhard of Saxe-Weimar who saw it in 1825, writes: "It is the most beautiful building that I have yet seen in this country"; H. W. S. Cleveland, writing in the *North American Review* for October, 1836, says: "The Bank is, undoubtedly, the most faultless monument of its size in the United States." The highest praise is that of a correspondent of the *London Morning Chronicle* for July 11, 1837, who writes that it "excels in elegance and equals in utility, the edifice, not only of the Bank of England, but that of any banking house in the world."

All these estimates were dependent on the universal success of the Greek revival, which had ultimately reached the same goal. In Great Britain in 1829 Cockerell had adopted the form of the Parthenon for the National Monument at Edinburgh. In Germany, where Gilly had proposed in 1796 to employ it for a monument to Frederick the Great, it had been finally embodied in the Walhalla at Regensburg, built 1830-1842. All these, however, were commemorative monuments, and it scarcely occurred to architects abroad to follow the great Athenian model in a building devoted to practical uses. Thus the Bank of the United States not only antedates the foreign versions of the Parthenon by a decade, but represents an extreme of classicism unparalleled abroad. Whether we like it or not, we must recognize it as one of the distinctive American contributions to style.

— The —
ENGLISH PARISH CHURCH
AND ITS DETAILS

By
Robert M Blackall
Measured Drawings and Photographs by the Author

PEW-ENDS OF SHEPTON MALLET
CHURCH

Since the beginning of Christianity seats have always been provided for the priests and clerks and we find in the churches built primarily by the clergy that the choir seats have the greatest elaboration; in fact, in the churches of Italy and in most of those of France, no pews are provided in the church nave at all.

It is in England that we find the first development of a bench or pew for the people. The oldest benches appear to be about the 13th century. They are extremely solid and rude and have but little ornament, usually taking the form of a shaped top. As the use of benches became more uniform, more elaboration was placed upon them. Quite often the coat of arms of the occupant of the pew was carved, or some particular design executed to mark it from the rest, and it is quite common to see each pew-end in old churches different from the other. The older seats were generally too narrow for the modern idea of comfort, twelve inches being sufficient width. A book ledge was generally provided, which before the Reformation was generally level, but which after the Reformation sloped.

The pew-ends of the English parish churches can be divided into two classes, one, with the horizontal top, and two, with the pointed top.

The pew-end at Shepton Mallet is a modern one and has a moulding carved on the edge of the pew-end, running its entire length, starting and ending from the floor. This pew is an exceedingly comfortable one and marks the differ-

ence between the modern and the older designs, in that the back of the seat has a slope of about one inch, which seems to make a far more comfortable seat than a vertical and horizontal plane.

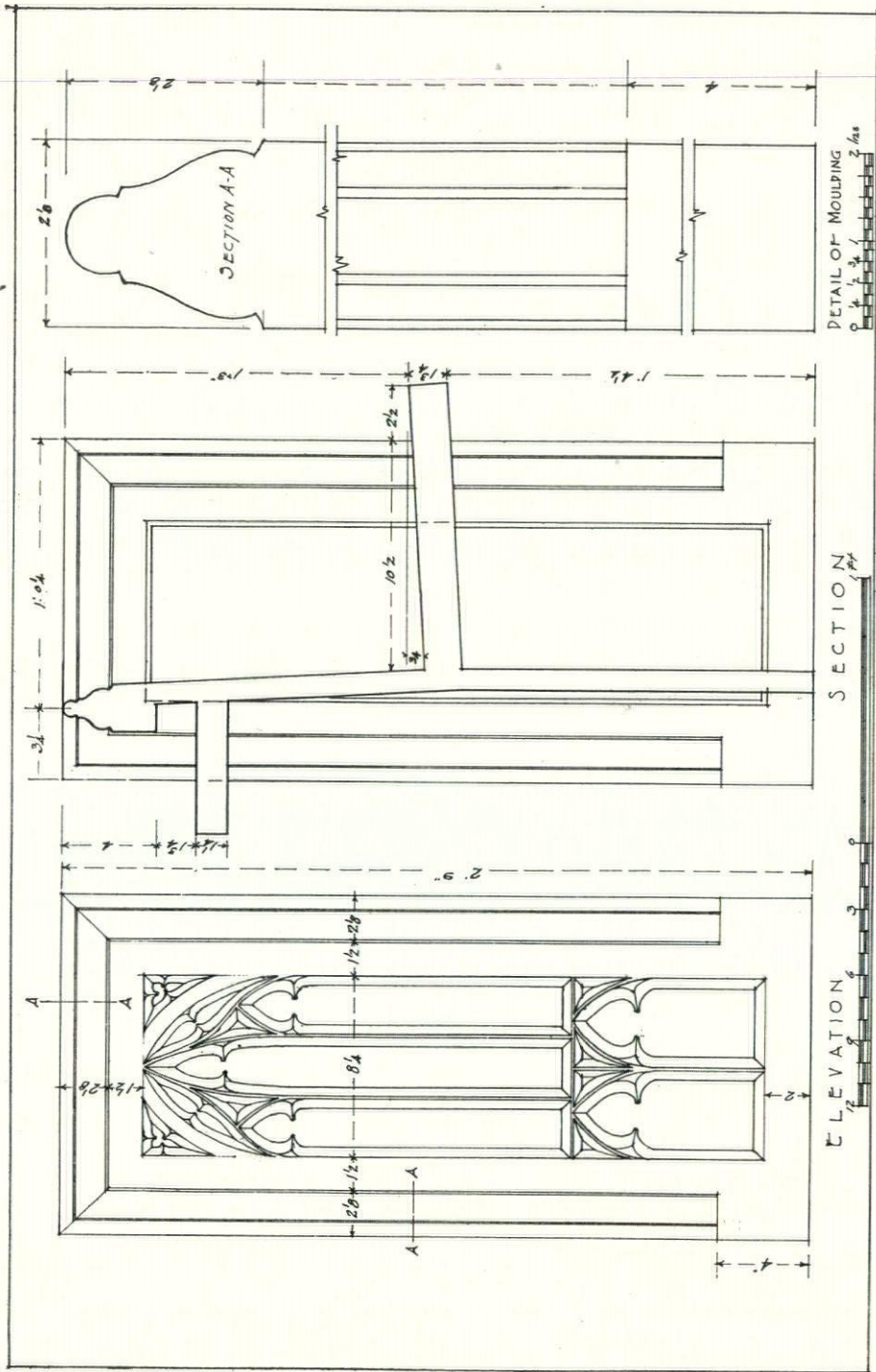
THE PEW-ENDS OF SWALCLIFFE
CHURCH

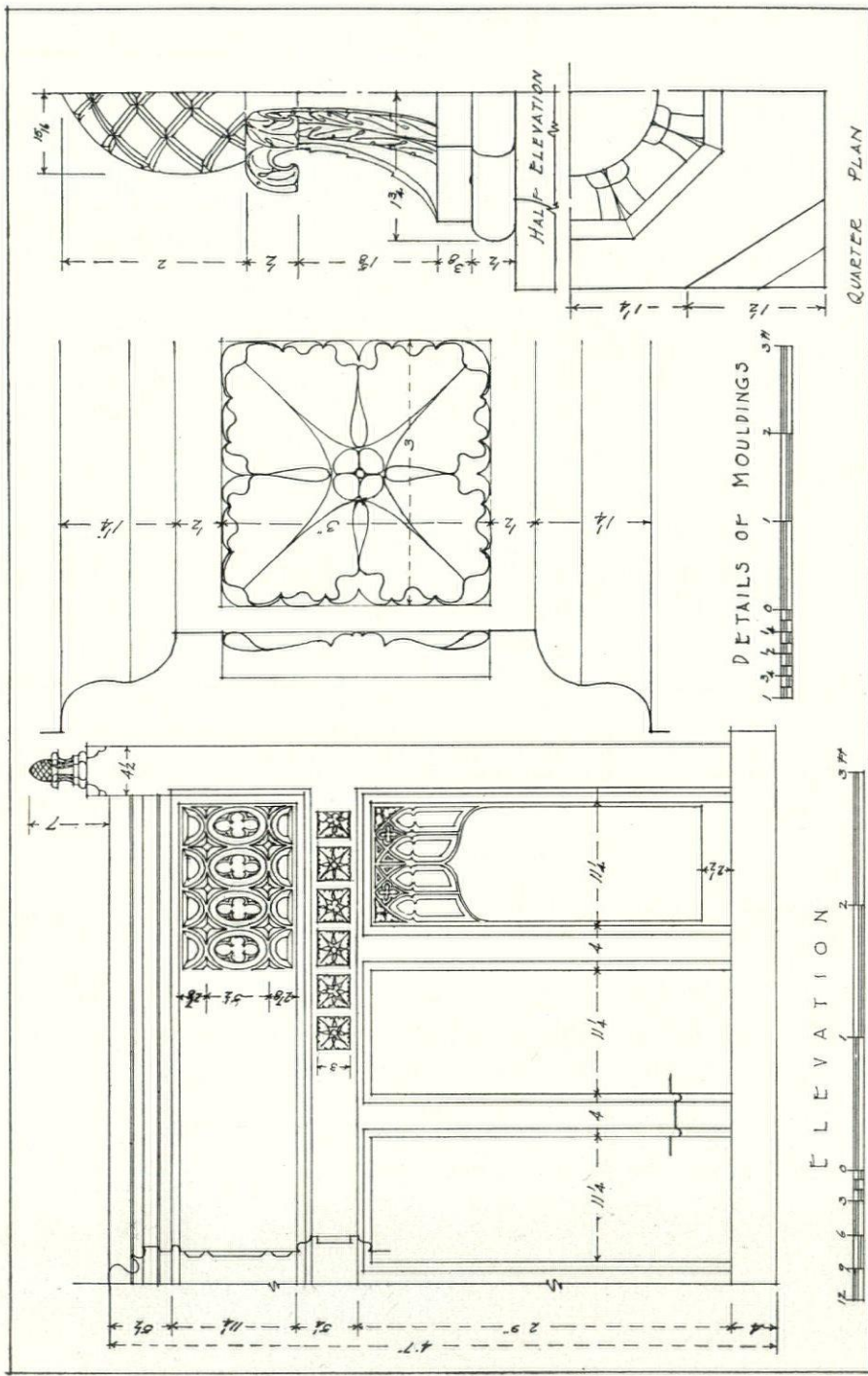
Swalcliffe, which is in the southeastern portion of the Cotswold district, contains a little stone parish church of no particular architectural merit, but inside there are some very interesting old Jacobean pew-ends. Unlike a great many of the pew-ends of this period, the carving and ornamental work of the Jacobean period remains, while the mouldings signify the period of the Classic revival, some of them tending to be almost Colonial in form. The upper portion, which is decorated, differs slightly in each case, the rest of the pew-end being simple.

THE PEW-ENDS OF TADMARTON
CHURCH

The pew-ends at Tadmarton form an excellent example of an old square-end top with the top moulding tenoned into a solid block of wood. All tracery is sunk and in some cases, as shown in the drawings, a pointed tracery is formed; in other cases, the design, while containing pointed forms, is in the main a square top. One example is shown of the rigid gridiron type, but frequently the design is very free.

Each pew-end of this church is different. Undoubtedly the workmen carved without a carefully-drawn plan, as the irregularity in the design is that of hand workmanship.

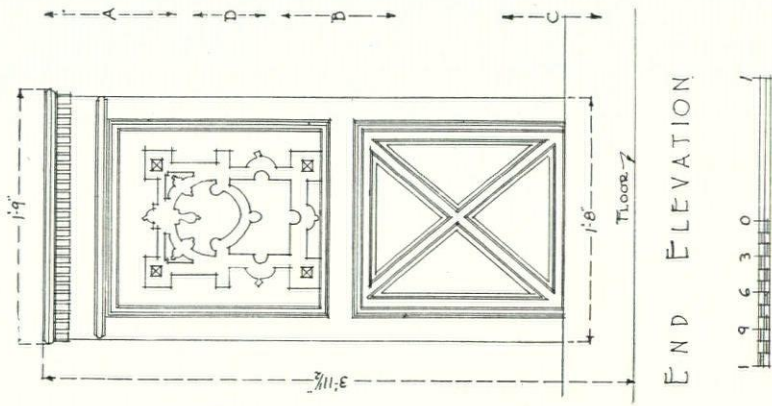
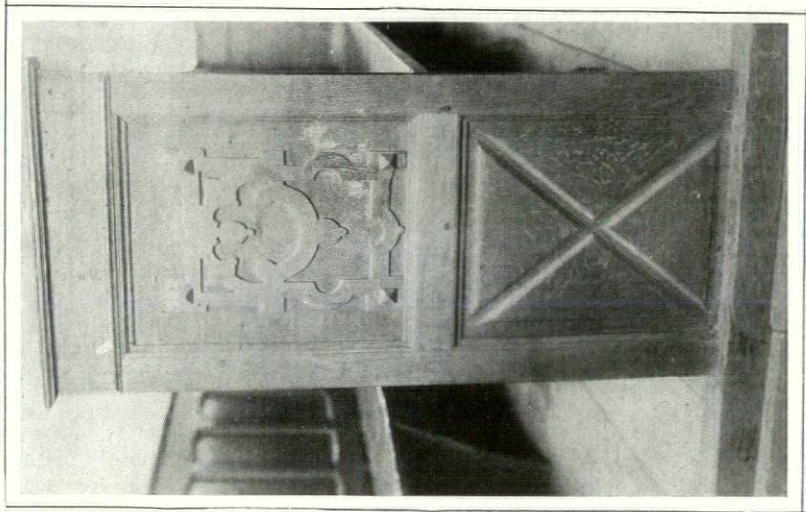




December, 1925

Pew Back
 CHURCH OF ST. JOHN THE BAPTIST, GLASTONBURY, SOMERSETSHIRE, ENGLAND
 Measured and Drawn by Robert M. Blackall

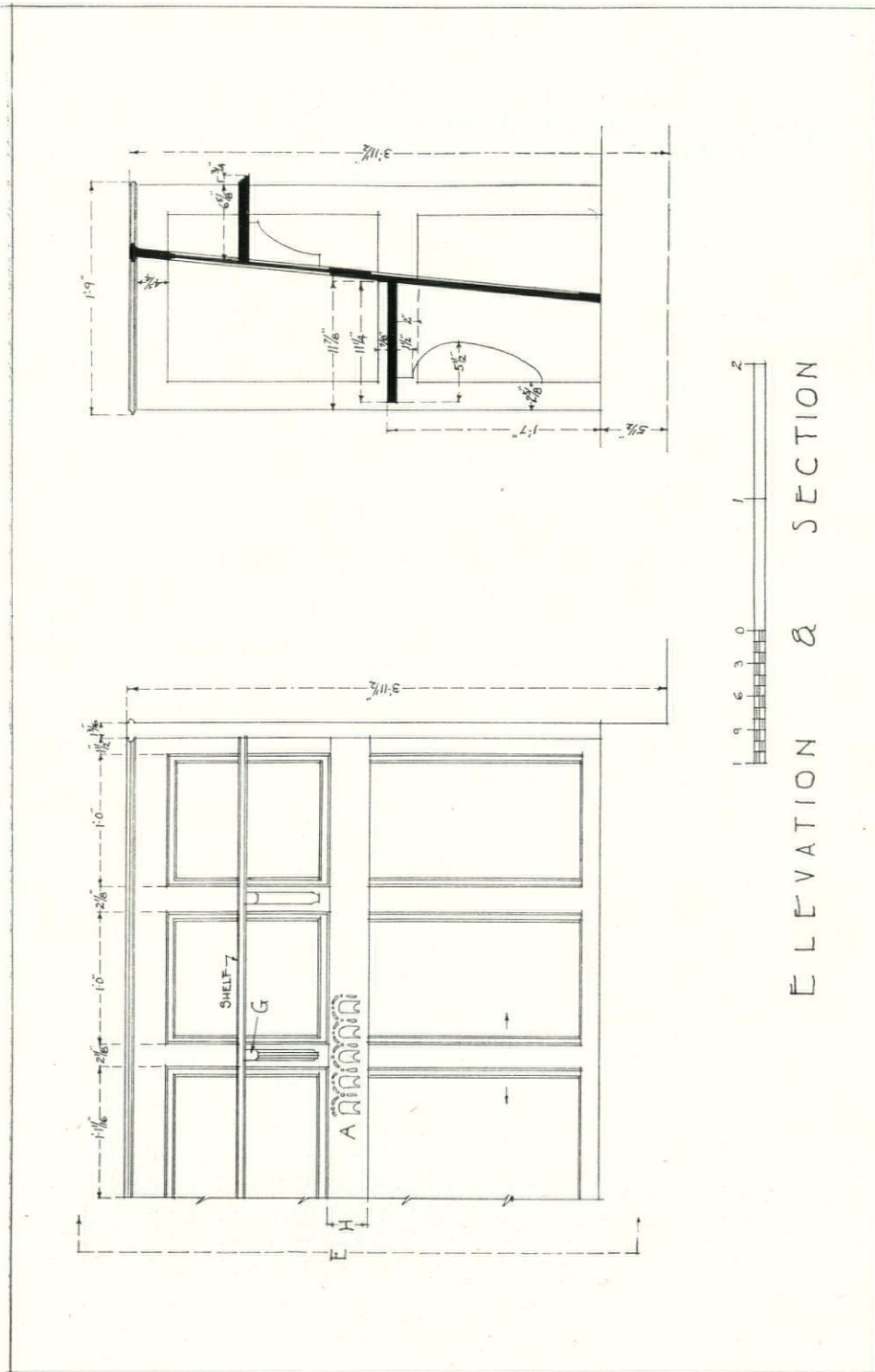
The Architectural Record



Pew End

CHURCH AT SWALCLIFFE, COTSWOLD DISTRICT, ENGLAND

Measured and Drawn by Robert M. Blackall

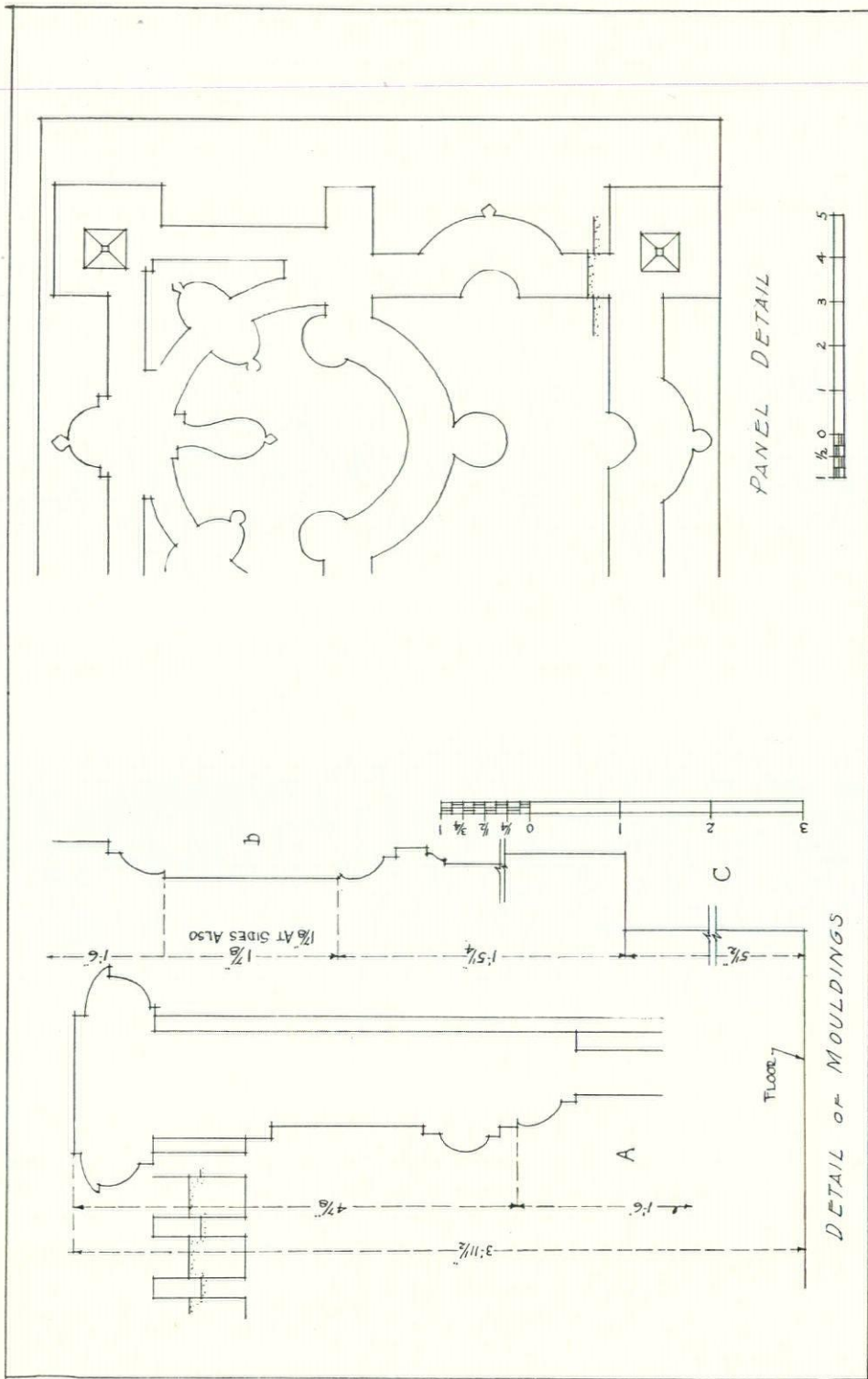


ELEVATION & SECTION

December, 1925

The Architectural Record

Pew Back
 CHURCH AT SWALCLIFFE, COTSWOLD DISTRICT, ENGLAND
 Measured and Drawn by Robert M. Blackall

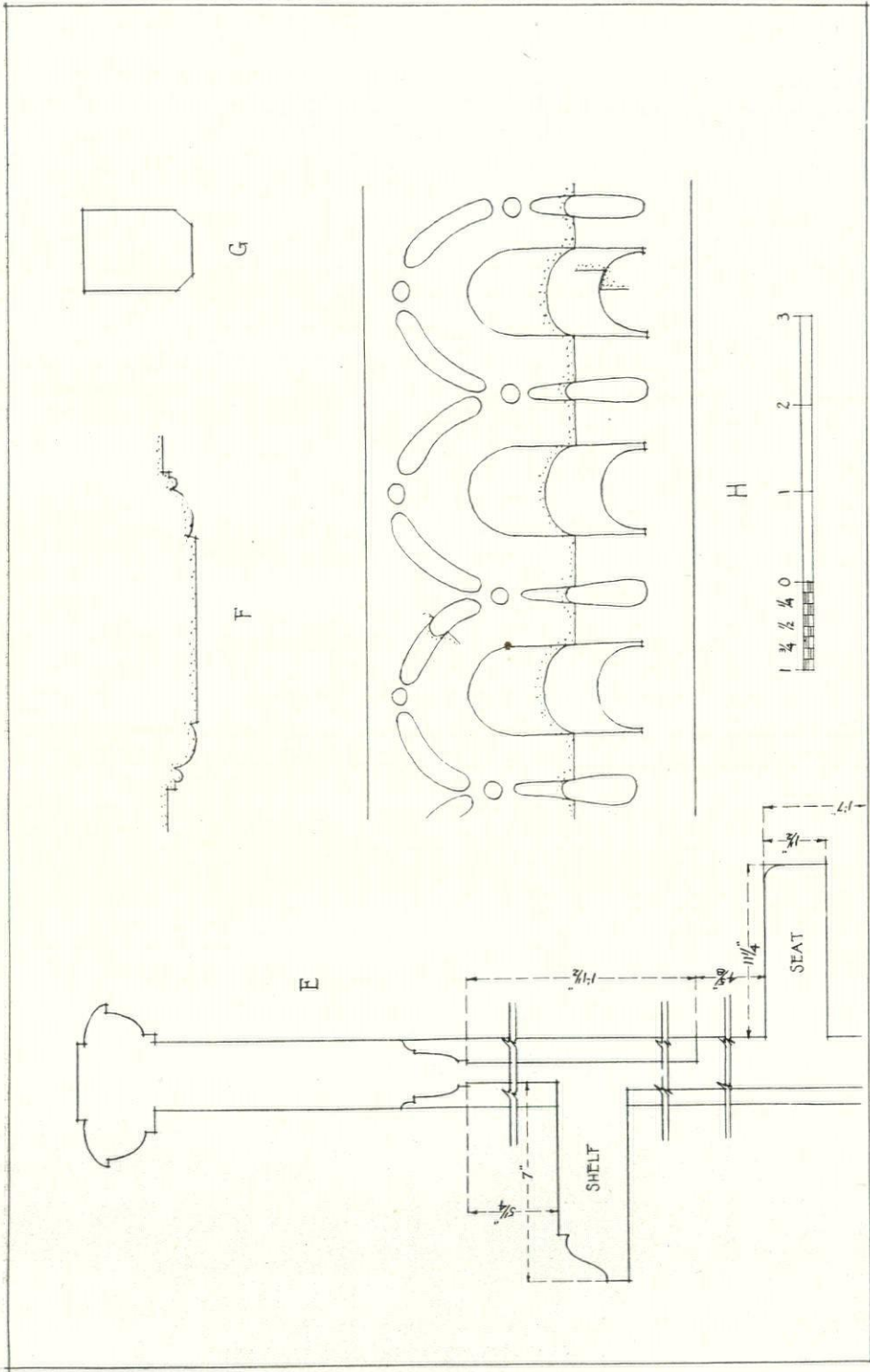


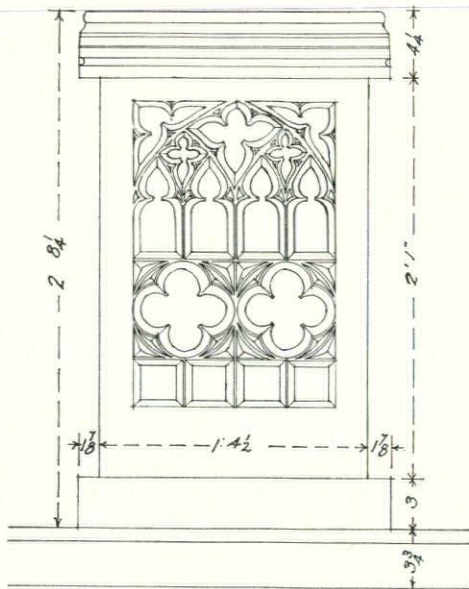
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The Architectural Record

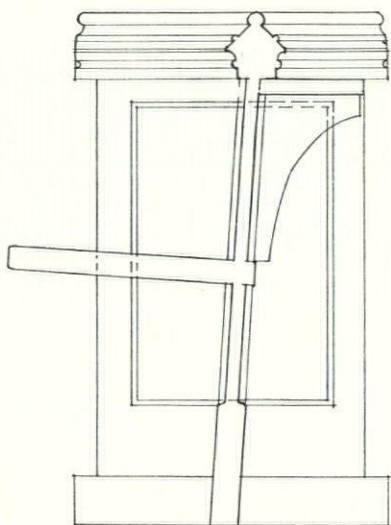
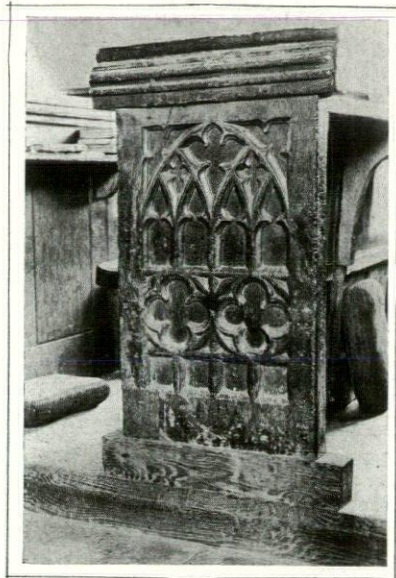
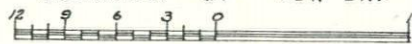
Details of Pew Back
 CHURCH AT SWALCLIFFE, COTSWOLD DISTRICT, ENGLAND
 Measured and Drawn by Robert M. Blackall

December, 1925

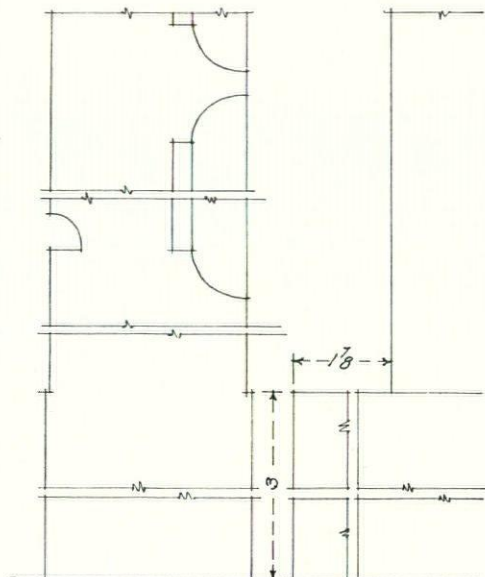




ELEVATION OF PEW END

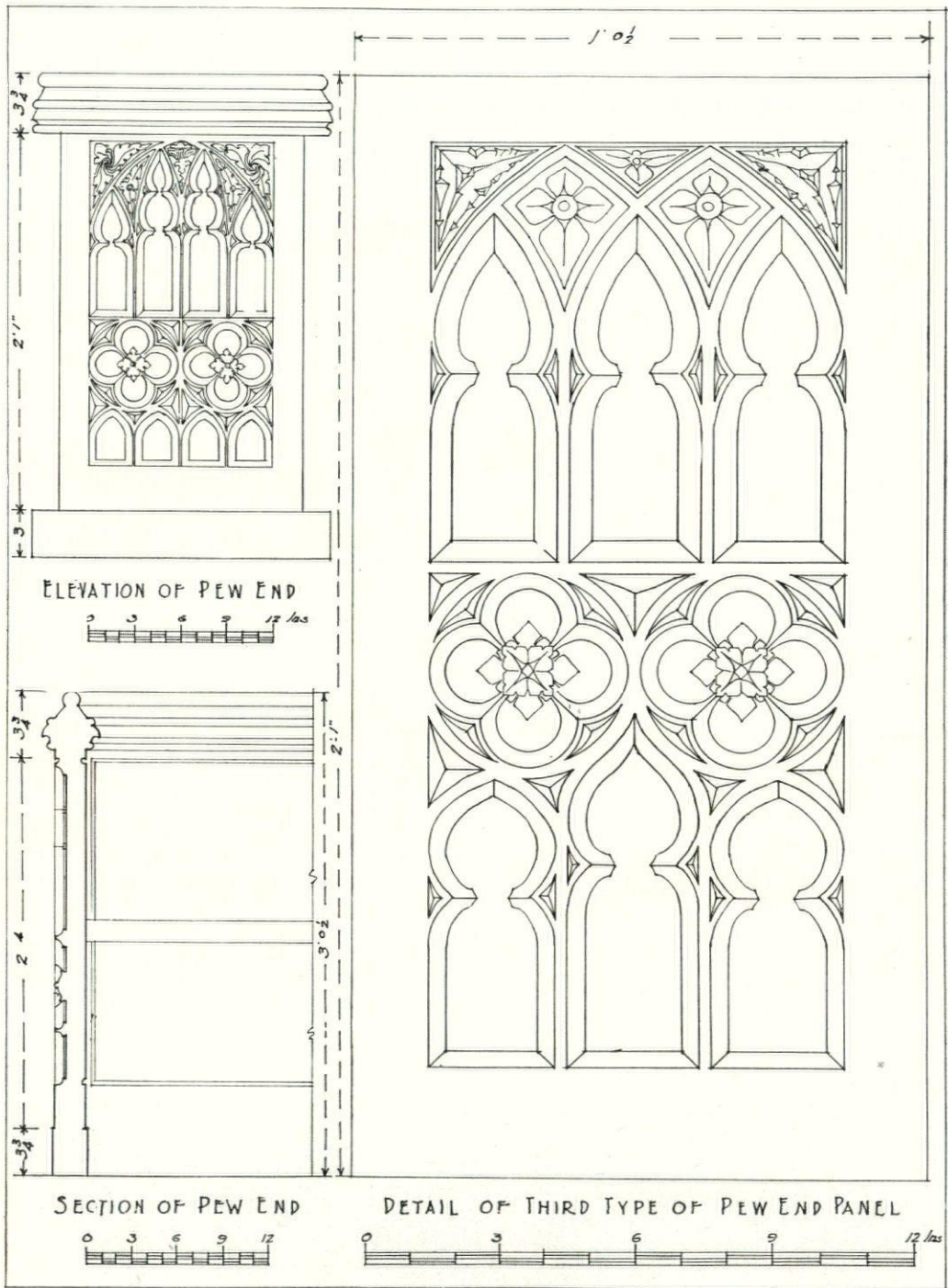


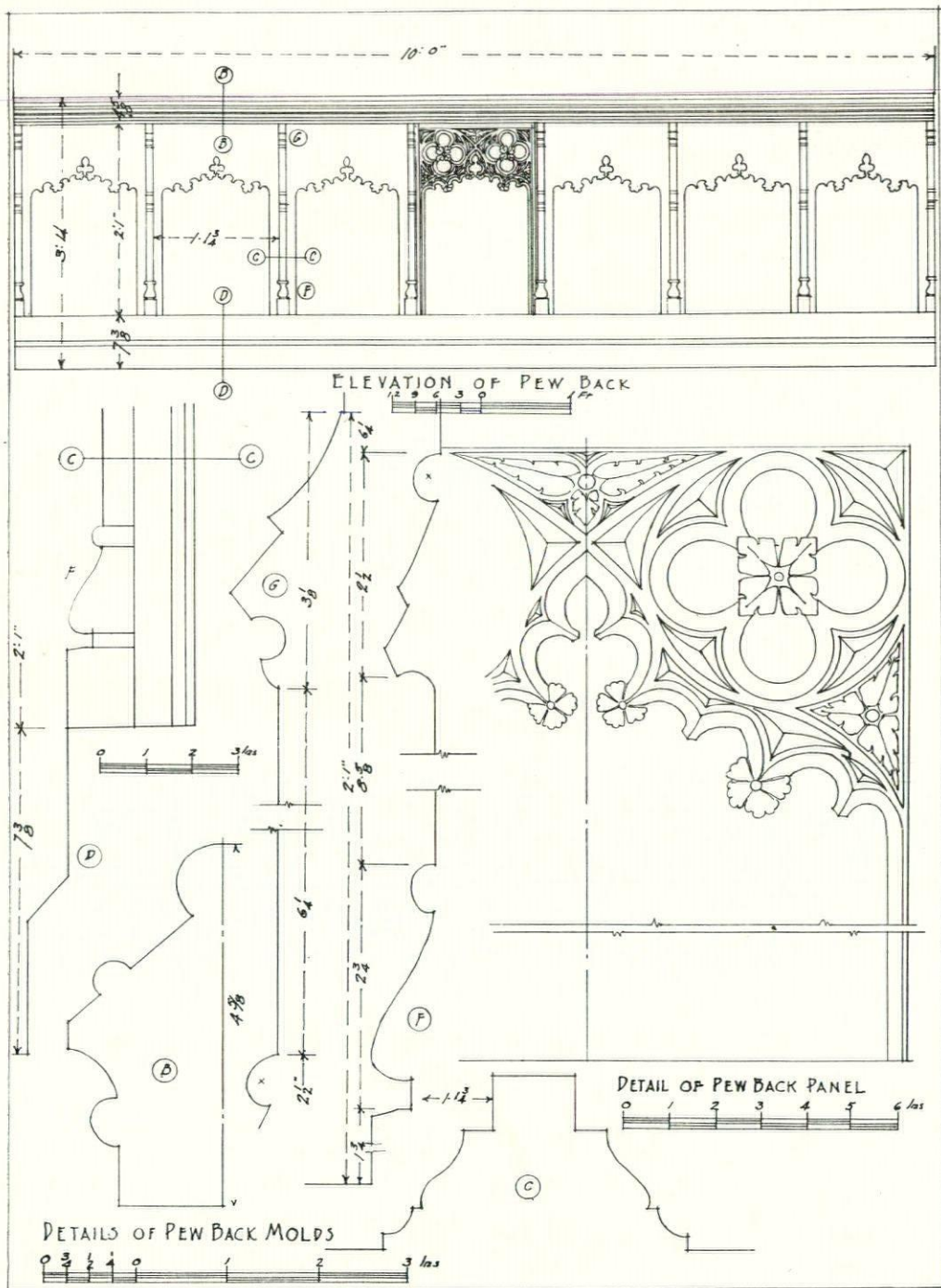
SECTION OF PEW

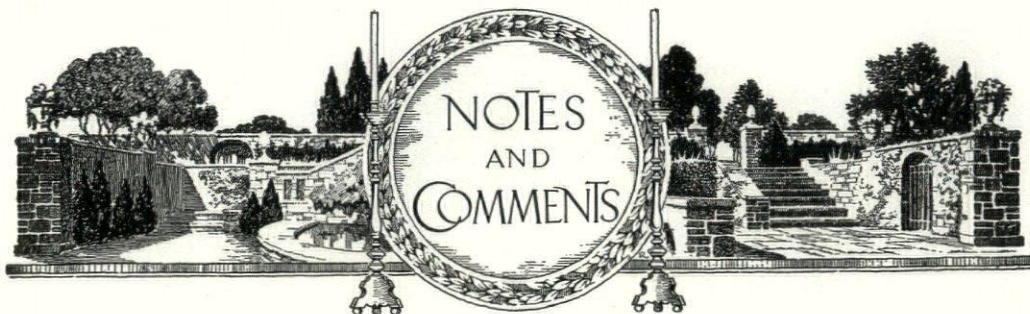


DETAILS OF PEW END









A NATIONAL WINTER SUBURB

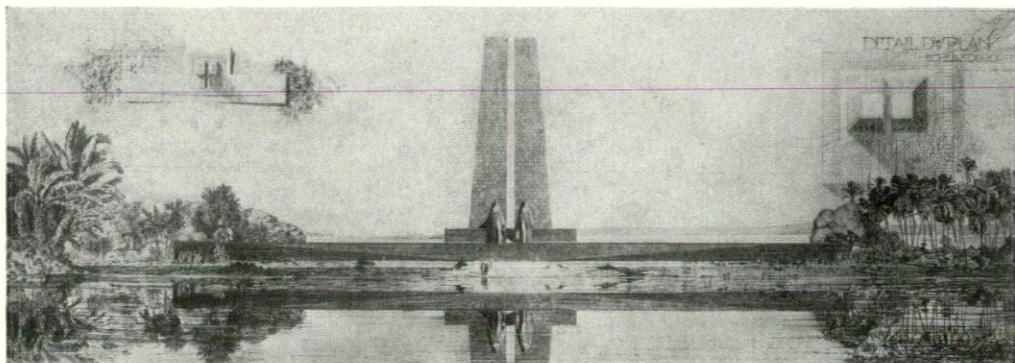
The United States has always been a paradise for real estate speculators, but in the history of real estate speculation in the United States there has never been anything remotely resembling what is now taking place in Florida. It is unprecedented in the amount of capital which is employed, in the number of people who are implicated, in the area of the territory which is being exploited and in the rapidity and magnificence of the increases in price. In no matter what part of the United States you travel, conversation in the Pullman smoker begins and ends with the marvels of Florida real estate. It has superseded prohibition as the most interesting and universal topic of discussion for the male American.

In the past, speculative movements in real estate have always appealed to a local clientele and have depended for their success upon the anticipation of the future effects of local sources of prosperity. They have taken place in the neighborhood of rapidly growing cities. But in the case of Florida the speculation pervades a large part of an entire state and it appeals to a clientele which lives all over the country. It is based on the assumption that millions of American citizens who live and work in the cities of the north and the west will buy a building lot in Florida, erect a bungalow and live there for a part of the winter. Enough land has already been cleared and subdivided into building lots to accommodate about 6,000,000 new residents; and the manufacture of this popular commodity goes merrily on. They are creating in Florida a really national suburb and winter resort. It is intended not for exceptionally wealthy people but for the average small town American who in the past has considered himself unable to afford such luxury.

It seems certain that during the past year the Florida real estate speculators have anticipated the growth of the state in population for a decade or two, but it also looks as

if there now existed in the United States the economic and social conditions which rendered possible a national suburb and winter resort. During the last fifteen years the number of leisured or semi-leisured American families has increased enormously—families, that is, with incomes of from \$1500 to \$15,000 a year which were not derived from active participation in business. Until recently there was a tendency among this class to migrate to southern California, but when they decided on this move the distance was so great that they settled permanently in the neighborhood of Los Angeles. Now they are flocking to Florida. Some of them propose to live all the year in Florida as they might have done in Los Angeles, but more of them intend to go to Florida late in the fall and return to the north early in the spring. It is the comparative accessibility of their present goal which permits them to come and go. That and the effect of owning a motor on the psychology of the American who does not have to work all the time. He is becoming accustomed to touring, and when the weather gets cold and the landscape bleak there seems to be no reason why he should not follow the birds in their flight to the south. In France, Germany or England there were never more than a few thousand families who could during the winter sun themselves on the Riviera. In the United States until recently there were not many more. But now there are apparently hundreds of thousands of such families and according to the real estate speculator in Florida there will soon be millions.

This particular class of Americans are extremely suggestible. They are accustomed to being beguiled by advertising to spend their money on national brands of food stuffs, wearing apparel and petty luxuries; and they are now being similarly beguiled by the advertised advantages of a winter residence in Florida. The proportion of the existing real estate boom in the land of that state would



WINNING DESIGN IN COMPETITION FOR A MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

be wholly inconceivable if it were not propagated by a prodigious publicity which is eagerly devoured by people with minds prepared to do what they are told. A whole state is being "sold" to the American people by national advertising.

If the anticipations of the speculators are realized and millions of Americans build winter homes in Florida, this alteration in social custom will eventually react in an interesting way on domestic architecture. We should expect the seasonal commuter between Florida and the north to develop a gay, highly colored, amusing and somewhat frivolous type of bungalow-villa. There is already a movement in that direction. The kind of bungalow which is now being erected is stereotyped, but it is not so universally built of wood as it is in the north, and those which are made of plaster or concrete are usually Spanish in origin, simple in design and obtain their effect from the prominence and the color of their roofs. But we shall not know what kind of house the commuter to Florida will finally prefer until the boom period is over. The residents of Florida will then have to decide what they will really do with their leisure except play golf and pitch quoits. If they amount to anything, they will try to amuse one another not only with sports and amusements, but with pageants and plays and serious shows—including, we hope, architectural shows.

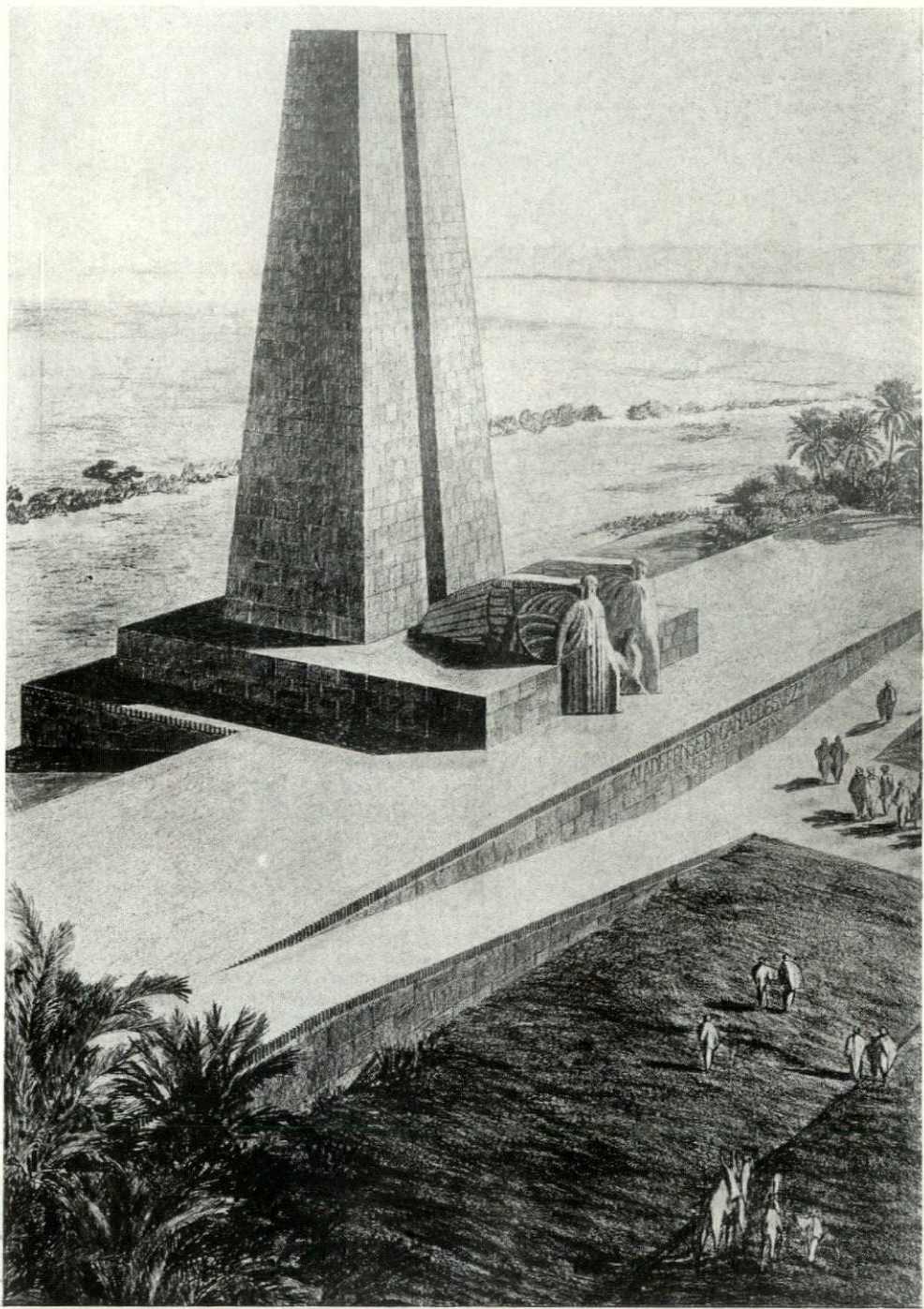
HERBERT CROLY

A CORRECTION

An error unfortunately occurred on Page 389 of the October issue of the ARCHITECTURAL RECORD. The phrase "for architecture is not an individual, but a commercial product" should have read ". . . is not an individual, but a communal product."

MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

A limited number of French architects were recently invited by the Compagnie Maritime de Suez to compete with designs for a monument to be erected in commemoration of the defense of the Suez Canal during the Great War. Michel Roux-Spitz, architect, in collaboration with Raymond Delamarre, sculptor, won the contest with the designs herewith reproduced. Among the host of banalities that have been produced since the declaration of Peace to immortalize heroism, this design stands out with marked distinction. Many difficulties surround this problem, mainly centered in the attainment of adequate scale; for desert areas have an unflinching capacity for minimizing the scenic value of man's handicraft. In our estimate of dimensions in vast open spaces we are intuitively inclined to take the average human stature as the unit of measurement; only when we discern the microscopic figure of a man upon the lower slopes of a great mountain, can we react vaguely to its colossal mass and towering height. The immense unbroken blue dome of the African sky, and the overwhelming sense of horizontality induced by an unbroken horizon, premise a condition under which any work of man of lesser mass than that of the great pyramids must necessarily appear meagre and trifling. All our impressions of the scale of modern monuments are so carefully safeguarded by the necessity to tread encircling paths, or to approach them along studiously calculated vistas, that their designers have a simple problem as compared with that which confronted the designers of Egypt during the Fourth, Fifth and Sixth Dynasties, for whom there was no foreground dimension, and who were compelled to fight spatiality with heroic mass.

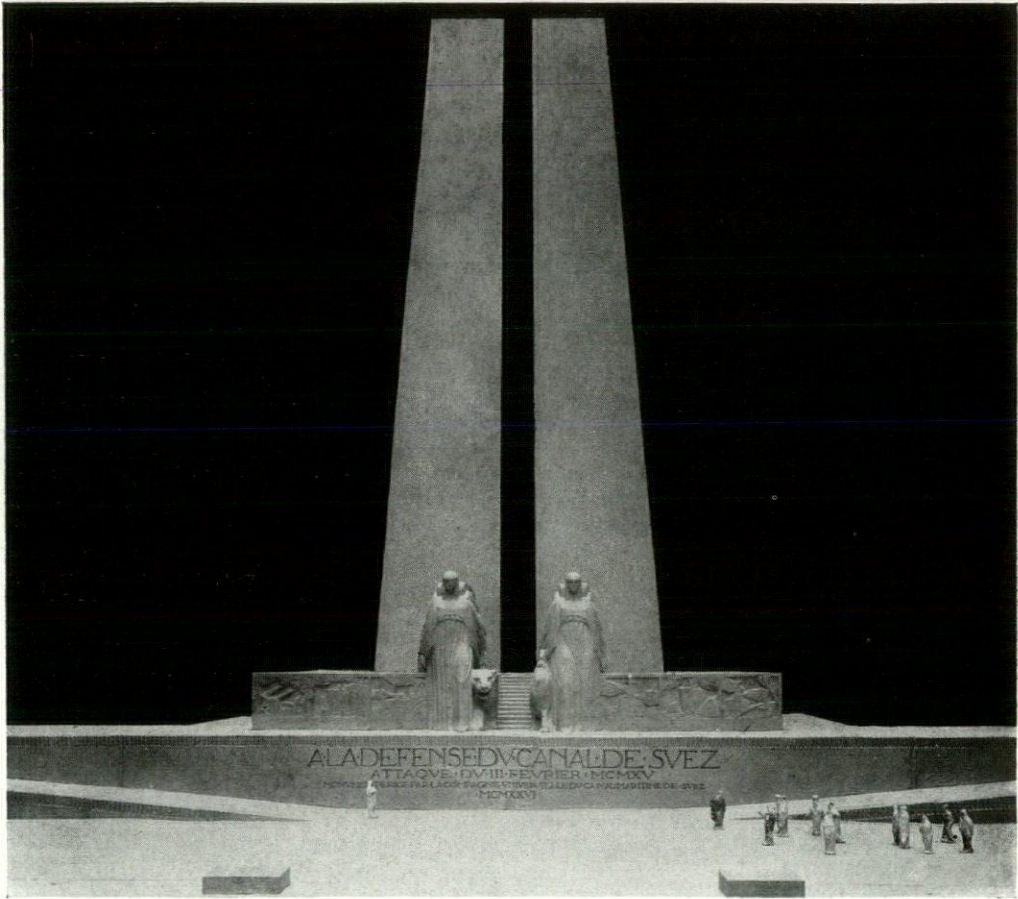


The Architectural Record

December, 1925

MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

Michel Roux-Spitz, Architect
Raymond Delamarre, Sculptor



MONUMENT TO THE DEFENSE OF THE SUEZ CANAL

Michel Roux-Spitz, Architect
Raymond Delamarre, Sculptor

Fortunately for the competitors the main difficulty of the ancients was eliminated, and the point of observation fixed, as the structure is to be placed upon the banks of the Canal, to be viewed by those who journey on ships navigating that water-way. Under the circumstances, this constitutes a most favorable condition; but there were a number of other difficulties peculiar to conditions of light which were turned to artistic account through a mastery of the subtleties of scale-adjustment in design.

In the designers' concept of form, both architectural and sculptural, the successful contestants display sound judgment in avoiding any literal transcription of the historic manner of the native race; these served as suggestion only, to the extent of supplying data for the realization of effects which the keen sensibilities of great artists of ancient Egypt had evolved

through familiarity with climatic conditions and scenic configuration. The design of the great figures in this composition is a curious complex of the feeling of Assyria, Egypt and early Greece. The reaction which they stimulate is reminiscent, but the evident fixity of artistic purpose frees them of the hybrid taint, and causes us to regard them as examples of homogeneous expression. They appeal to our craving for freedom from archaeology when artistic invention is due; for, without stooping to the adoption of stylistic ear-marks, a result has been achieved which renders the work thoroughly suited to an uncompromising environment. The comparatively small scale of the attendant animals adds much to the heroic aspect of the two great figures. One of the most interesting features in the whole composition is the parallel shaft of light between the pylons, and the converging outer planes

which produce the effect of uniting the masses of the two pylons. Another interesting feature is the truncation of the two obelisks, the flat tops of which produce a forceful termination to the upper part of the composition. The photograph of the scale model reveals the skilful manner in which tonal interest and the sense of great scale is conveyed with the surface treatment of certain units. A distinct and different decorative quantity is realized in each feature treated, and a careful effect-relation established; the elaborate carving of the plinth, the inscription on the base, and the sculptural quality of the figures all react upon the impressiveness of the simple pylons. In the sculptural technique we find the influence of ancient Egypt in modernized form, all of which originally evolved through peculiarities of atmospheric conditions. The entire composition is a masterly demonstration of artistic ingenuity based upon the recognition of rigid circumstances.

Such examples of stylistic feeling, produced by those who are not of the race, encourages optimism; the isolation of the American from the structural treasures of ancient lands may become a real advantage, in that the receptive faculty is not dulled by a life-long familiarity. Recently the writer met a Mid-Western business man who had just returned from his first visit to Europe: the account of his observations might fittingly be epitomized under the title of "The Discovery of Europe by Columbus (Ohio)."

LEON V. SOLON.

THE ALLEGHENY COUNTY JAIL BUILDING

The following appeal has been received from the Pittsburgh Chapter of the American Institute of Architects:

Architectural Record, October 12, 1925.
119 W. 40th Street,
New York, N. Y.
Gentlemen:

The Pittsburgh Chapter of the American Institute of Architects has noted with concern the proposal to destroy the Allegheny County Jail Building. This organization has studied the subject with care and wishes to submit herewith certain specific and practical suggestions which are designed (1) to clear off some of the area now occupied by the jail structure, as a concession to traffic needs; (2) to make a modification of the present use of the structure; and (3) to retain the original and most interesting portion of the structure as a combined utilitarian building and architectural monument. Therefore, the Pittsburgh Chapter A. I. A. submits the fol-

lowing recommendations, requests your serious consideration thereof, and bespeaks the favor of a specific comment and reply.

Recommendation No. 1—It is recommended that the present Allegheny County Jail Building be restored to its original area and exterior condition as designed by Henry Hobson Richardson, one of the greatest American architects; and that the interior of the original Richardson jail be remodeled to serve as a County "Hall of Records."

Recommendation No. 2—It is recommended that such a solution of the thoroughfare, bridge-approach, and kindred city planning problems of the jail locality be adopted as will adequately meet the city's present and future traffic requirements and will not prevent the restoration of Richardson's architectural masterpiece as a necessary, utilitarian, and dignified building. It is confidently asserted that this building will prove a credit to the municipality and an appropriate companion to both the adjacent public buildings and to the mercantile developments that will inevitably follow the completion of the Liberty Bridge.

With respect to these recommendations, the Pittsburgh Chapter of the American Institute of Architects desires to say:

- (a) The accumulation of public records has made the question of their safe and accessible housing in a "hall of records" an obligation not much longer to be neglected. The cost of acquiring an expensive site near the Court House together with the cost of erecting a suitable hall of records buildings might be expected to agitate the taxpayers if the present suggestion were not so pertinent and satisfactory.
- (b) To restore the jail building to Richardson's original design will necessitate the removal of the forbidding looking wall of the jail yard, the diagonal northeast wing, parts of the north wing and the east wing, and, perhaps, some other minor portions.
- (c) It is granted, of course, that the encroachment of the jail structure upon Diamond Street, should be corrected.
- (d) The Pittsburgh Chapter A. I. A. is concerned to tender its services to public officials, in advisory capacity, during the development of the suggested alterations, so that a great architectural monument may not be unduly mutilated or destroyed; or this Chapter will undertake to promise, on behalf of its parent body, the American Institute of Architects, that an advisory committee

will be appointed for the same purpose by the President or Board of Directors of the Institute.

The Pittsburgh Chapter has been careful to ascertain that a feasible plan, meeting the conditions of the Chapter's second recommendation, has actually been devised. No doubt this plan will be made public at the proper time by the City Planning Commission, inasmuch as that department of the city government is now engaged, by direction of the City Council, in developing general plans of which the plan here mentioned is a part.

The subject matter of the present communication has been given very careful study by this Chapter and by a special committee appointed for the purpose. A formal resolution of the Chapter is, for your further information, quoted in full as follows:

"WHEREAS the group of buildings known as the Allegheny County Court House and Jail has been for years recognized, in this and foreign countries, as an American architectural monument of outstanding merit; and its architect, Henry Hobson Richardson, who is placed among the greatest architects of this country, regarded this group as his best work; and

"WHEREAS recent serious proposals to destroy the jail portion of this masterpiece have been given considerable commercial publicity; and

"WHEREAS there appears to have been no serious attempt to reconcile the alleged objections to the present use of the jail building and various municipal requirements;

"THEREFORE BE IT RESOLVED that the Pittsburgh Chapter of the American Institute of Architects present to the proper public officials and to local civic bodies, the proposal to reduce the jail structure to its original extent and exterior condition and to remodel the interior to serve as a much needed hall of records, to the end that this architectural masterpiece may be conserved to future generations of Americans as an historic and cultural asset."

Very truly yours,

HOWARD K. JONES,
President

THOMAS W. LUDLOW,
Secretary

THE NEW YORK ARCHITECTURAL CLUB

A large group of men have assembled together and organized the New York Architectural Club with the idea of developing

the physical and social sides of the life of the architectural and allied arts man. Properly conducted, this undoubtedly will fill a long-felt want among the embryo architects. These men not only need development along professional lines but also the companionship and camaraderie of their fellow draftsmen. The various architectural societies now in existence cater to a very small extent in this requirement of the men and therefore a real architectural club has never come into existence.

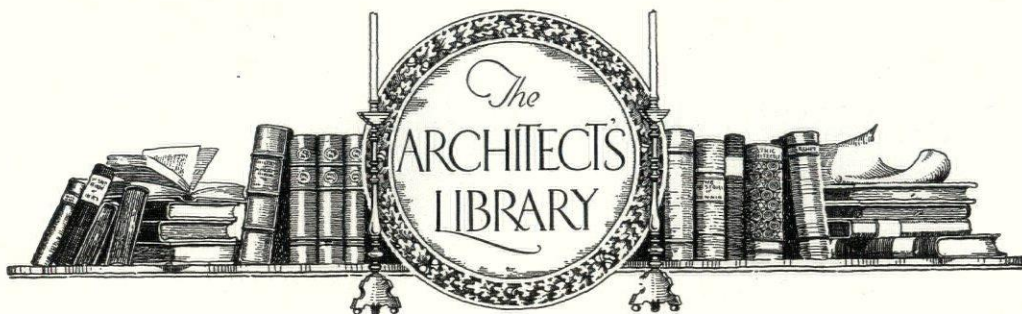
A great number of these younger men who take themselves and their profession and ideals very seriously will undoubtedly find a club of this sort a pleasant retreat from their strenuous work, making architecture a serious, but also a human ideal full of mutual endeavors and pleasures.

The success of this movement has now reached the stage where these ideals are materializing. The membership has grown to large numbers and a campaign will soon be started to accomplish the establishment of a suitable clubhouse which is essential for the purposes of this organization. Many architects have signified their intention to help this idea along in a financial way. Allied Arts men are also offering their financial help and, by the general enthusiasm expressed, the clubhouse will soon be a reality. It is hoped to locate somewhere in or near the Grand Central zone by buying or leasing property or perhaps in cooperation with other bodies by erecting a special building.

Athletic activities will be provided for as well as the social and professional. Bowling alleys will be a feature—squash courts will, if possible, be installed—billiard and card rooms—dining room and perhaps dormitories.

The membership covered by this club will include those on the staffs of practising architects and other draftsmen insofar as they are engaged in the allied arts and crafts. These latter men will be classed as associate members. Practising architects, artists, builders and other leading men will be admitted into honorary membership and it is to these that encouragement and advice and support, both moral and financial, will be looked for.

An institution of this sort in New York, the great center and vortex of the arts and crafts, will undoubtedly be a highly beneficent force not only to this community, but to the entire country and should receive the support of all the architectural and art societies in this great center.



HOUSES AND GARDENS BY SIR EDWIN LUTYENS, DESCRIBED AND CRITICIZED BY SIR LAWRENCE WEAVER.*

The modern architectural "renaissance" in America and in Sweden (as noted in a review of Ahlberg's *Modern Swedish Architecture* in *The Architectural Record* for August, 1925) has affected public building as well as private and domestic. In England, Sir Lawrence Weaver says, there has been no great change in architecture in the last generation, except that the level is markedly higher, and this improvement has mainly been concerned with domestic architecture. "England lags behind the Continent" in the matter of public monuments, and he attributes it in part to a difference in temperament and in part to a difference in method. "The English character does not happily consort with visions of the Grand Manner. We are so desperately afraid of being pompous that our schemes generally issue in a small banality." There is also "an unwillingness to spend money freely and gracefully on an object which is not utilitarian." With regard to method, there is no Ministry of Fine Arts as in France, and the choice of design usually rests with a committee, which commonly contains no representative of the arts or architecture and sculpture.

The situation in America is probably more miscellaneous, but so far as public monuments are concerned, the criticism, somewhat differently worded, would perhaps apply as well. There is no Ministry of Fine Arts here; the committee system flourishes, though not always unprofessional; and public monuments successfully "in the Grand Manner" are certainly not as yet an American distinction. Still Americans do seem not unwilling to spend money freely on non-utilitarian objects and the

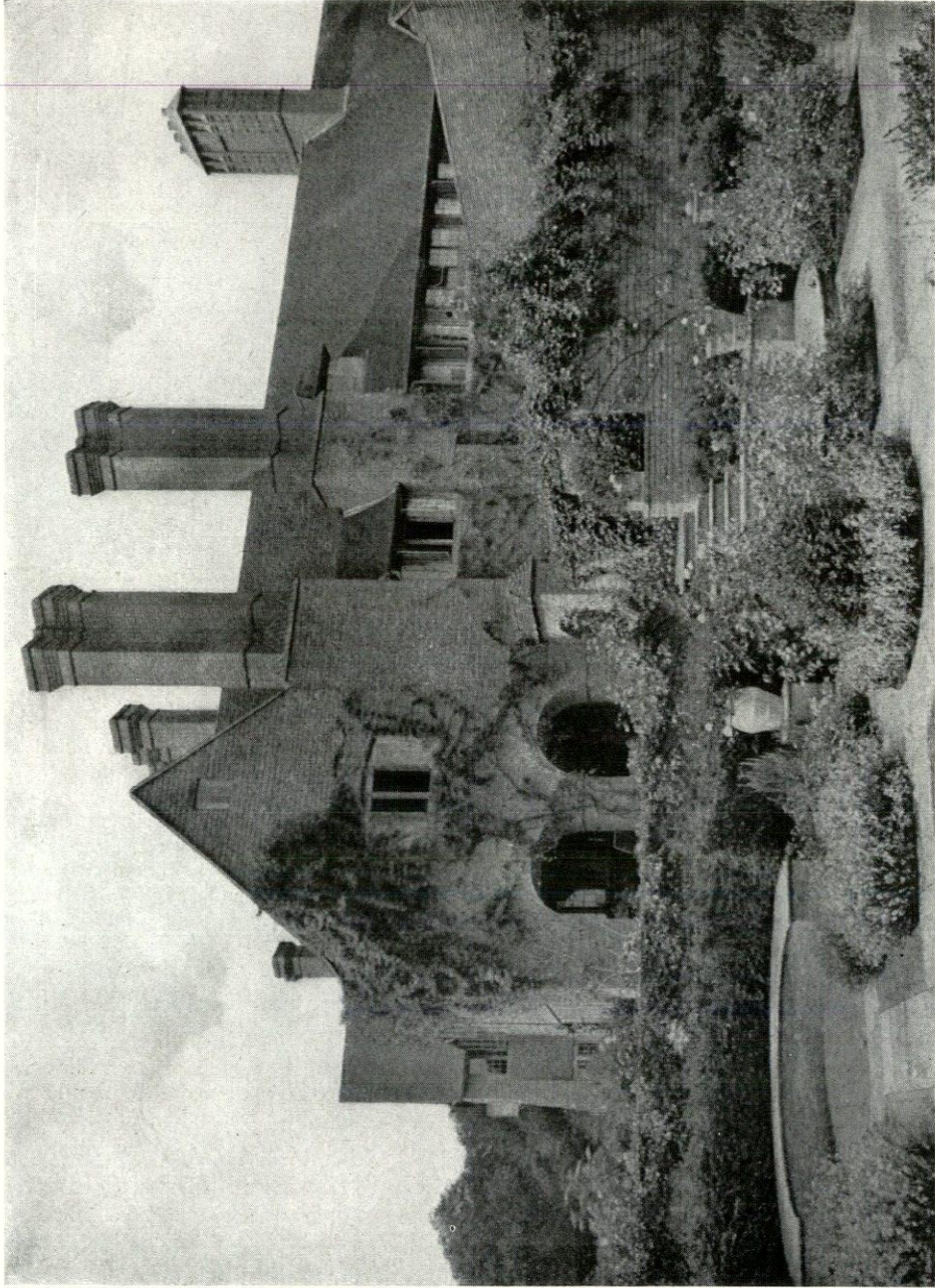
architectural developments of the last generation have made a distinguishable difference in the architecture of many public buildings.

At any rate, it is to these English characteristics of temperament and method that Sir Lawrence Weaver attributes the fact that Sir Edwin Lutyens' designs for public monuments such as the Edward VII Memorial were never carried out. Most of the work here illustrated and described—and the amount is very great and very varied—is country house architecture. The volume is a reissue of the edition of 1913, with almost no changes. Had the author been able, as he intended, to cover the ten subsequent years during which Sir Edwin's art notably developed, the proportion of mature work would have been greater, much "juvenilia" omitted, and the impression given would have been different. Sir Edwin's taste has grown more austere. A volume on these later years would devote much attention to the work he is now engaged in for Delhi, the Indian capital.

But the inclusion of the early work has this informative value, that it shows Sir Edwin Lutyens was doing in the nineties the kind of thing which hardly any one was doing here then, and which is being done everywhere now. If, as Sir Lawrence Weaver seems to say, Sir Edwin was no innovator of styles, it must mean that he drew on English tradition of cottage and country house building, familiar everywhere there in old examples. This volume may be the more useful to American architects for this reason, that the impulses and influences which have affected him are similar to those which are now moving and inspiring them, and it looks as if this work in the edition of 1913 had already been useful.

He seems to have drawn almost entirely on English tradition, a very composite tradition. One can be Gothic or Renaissance and still be English. Sir Edwin expresses himself in a variety of styles, but there is something English about it all. Sir Lawrence Weaver remarks that with all the elements of artistic surprise, there is a reticence about him. "As

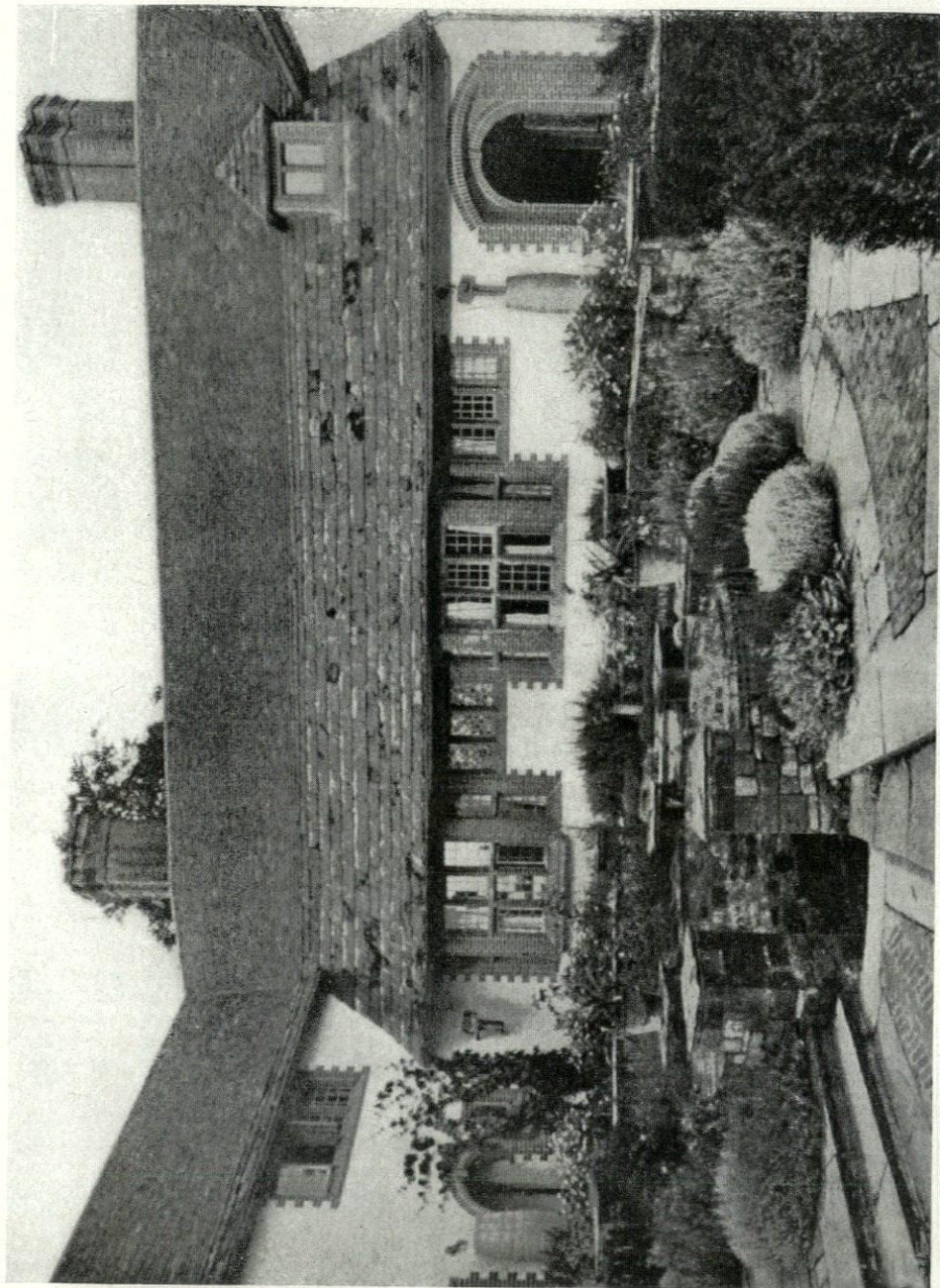
**Houses and Gardens* by Sir Edward Lutyens, R.A. By Sir Lawrence Weaver. Scribners.



The Architectural Record

THE ORCHARDS, GODALMING, SURREY, ENGLAND
Illustration from *Houses and Gardens* By Sir Edwin Lutyens, R.A.

December, 1925

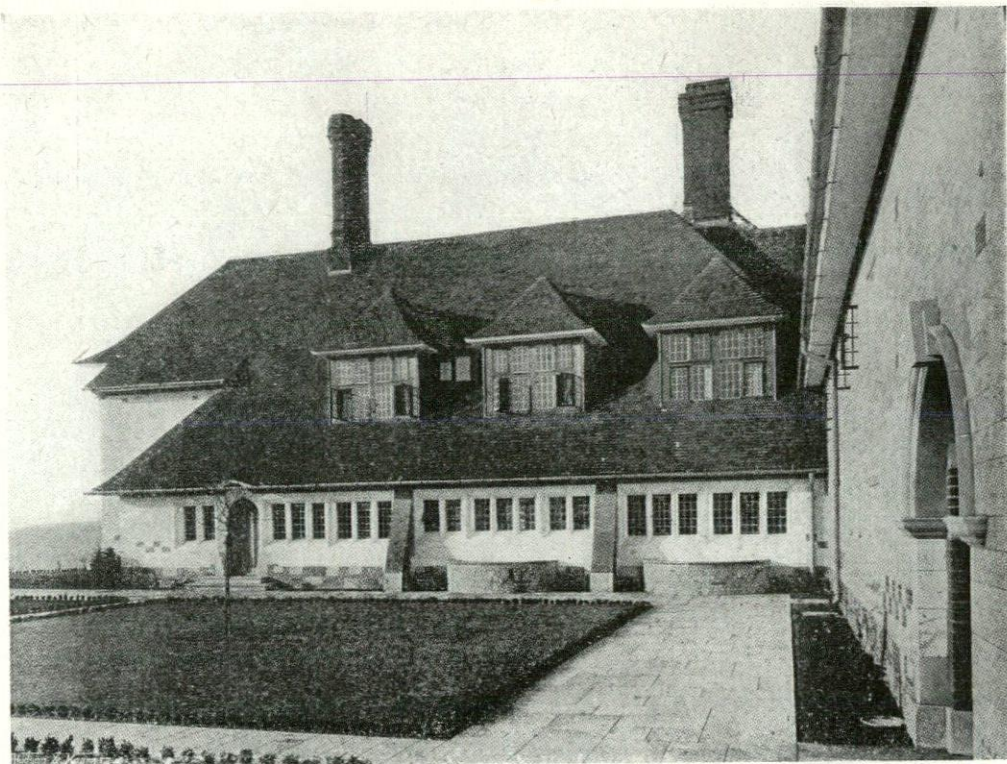


The Architectural Record

GODDARDS, SURREY, ENGLAND

Illustration from *Houses and Gardens* By Sir Edwin Lutyens, R.A.

December, 1925



EAST WING, MARSHCOURT. HAMPSHIRE, ENGLAND

Illustration from *Houses and Gardens*, by Sir Edwin Lutyens, R.A.

soon as he has enlivened a composition with a gracious touch of strangeness he retires into a gravity which interests because it is unconscious." Perhaps that is part of the "Englishness" of it, this combination of surprises and reticence. The early work is mostly in the 16th and 17th English Manner.

Sir Edwin Lutyens is perhaps the most familiar name, in this country, among English architects, and perhaps the most popular in his own. If in the immense quantity and variety of his work—here represented in nearly 600 illustrations—one is more impressed by an invariable good taste, skill and intelligence, than by anything striking or distinctive, the absence of the latter may be taken as the result of the former. Modern country house life does not call for the Grand Manner, or the arresting individuality of the architect, so much as for an atmosphere of comfort and charm based on a harmony of design and detail, for flexible resource and invention to meet incessantly varying conditions. That much of Sir Edwin's garden architecture is due to Miss Jekyll, Sir Lawrence Weaver suggests, but does not par-

ticularize. Formal design and informal detail seem to be their half magical secret. (See figs. IX, XI, and fig. 68.) Indeed his gardens are enchanting. His use of water in long canals is perhaps the least English feature, but not the least interesting (See fig. 49). Marshcourt (chap. V and figs. 137-163) is a wonderful house, rich in Tudor fancies, and wholly as it should be. "It shows the art of Sir Edwin in its gayest mood, the richest expression of his earlier manner." Is it Tudor or Jacobean? Perhaps both. Sir Edwin never built "period" houses. The sunken garden at Marshcourt and its lovely steps have no derivation date. One associates red tiled roofs and gaily modeled red brick chimneys with Tudors and early Stewarts, and notices that most of Sir Edwin's houses up to 1913 were picturesque rather than classic. The revival of the use of brick is a modern return to an older love of color and to the materials of structure left visible and undisguised.

Sir Lawrence Weaver has given us a work not only generous in illustration but rich in his own experienced comment. In most il-

illustrated folios of this nature the plates are nearly the whole, the text meagre if not perfunctory. In this volume the text is important.

The Touchstone of Architecture, by Sir Reginald Blomfield, R.A., M.A. New York: Oxford University Press, 1925. 245 p. 5¼ x 7½ in. Bound in Boards. \$3.00.

A collection of essays embodying the results of Sir Reginald's experience in the practice of architecture and of observation of contemporary art and art criticism.

Farmhouses and Small Provincial Buildings in Southern Italy. Photographs by Marian O. Hooker; Text by Katharine Hooker and Myron Hunt. New York: Architectural Book Publishing Co., Inc., 1925. x, 126 plate illustrations. 9½ x 12½ in. Cloth. \$13.50.

Published under the auspices of the Allied Architects Association of Los Angeles, and the result of many trips by Miss Hooker, each covering many months spent almost entirely in out-of-the-way Italian places. "From the inspiration furnished by such books as these," says Mr. Myron Hunt, "is developing the minor architecture of the United States."

Small Country Houses of Today, by R. Randall Phillips, Hon. A.R.I.B.A. New York: Charles Scribner's Sons, 1925. Vol. Three. xvi, 206 p. illus. 8¾ x 11¾ in. Cloth. \$10.00.

Forty examples are brought together in this volume, the majority being houses erected during the past few years in various parts of England. A few reconstructions of old houses have been included.

The Orders—Fifty-eight Plates Illustrating the Five Orders of Architecture—(I) Tuscan, (II) Doric, (III) Ionic, (IV) Corinthian, (V) Composite. Chicago: American Technical Society, 1925. 105½ x 15 in. Bound in Boards. \$3.00.

Study of the Orders—A Comprehensive Treatise on the Five Classic Orders of Architecture, including Photographs of Noted Examples of the Classic and Renaissance Periods, and a Carefully Selected Set of Illustrative Plates. Prepared by Frank Chouteau Brown, Frank A. Bourne, S.M., and Herman V. Von Holst, A.B., S.B. Adviser, J. R. Coolidge, Jr., A.M. Chicago: American Technical Society, 1925. 385 p. illus. 6½ x 9½ in. Cloth. \$3.00.

The general method followed in "laying out" the orders is that employed in the Ecole des Beaux Arts, Paris—but simplified. All the plates have been carefully selected, analyzed and explained by architects of acknowledged professional standing.

Relation in Art, by Vernon Blake. Being a Suggested Scheme of Art Criticism with which is incorporated a sketch of a Hypothetic Philosophy of Relation. New York: Oxford University Press, 1925. xxiii, 325 p. illus. 5¾ x 9 in. Cloth. \$6.00.

"The chief aim of this book," says the author, "is to look on the means of plastic expression as a language fitted to express forms of thought."

Italian Landscape in Eighteenth Century England, by Elizabeth Wheeler Manwaring,

Ph. D. A Study Chiefly of the Influence of Claude Lorrain and Salvator Rosa on English Taste—1700—1800. New York: Oxford University Press, 1925. The Wellesely Semi-Centennial Series. xi, 243 p. illus. 6 x 9¼ in. Cloth. \$3.00.

An appreciation of the part played by painting in developing the love of landscape in England.

Johnson's New Handy Manual on Heating, Ventilating and Mechanical Refrigeration. Milwaukee, Wisconsin: C. N. Caspar Company, 1925. 13 ed. 439 p. illus. 4 x 6¾ in. Cloth. \$2.00.

Ancient and Modern Rome, by Senatore Rodolfo Lanciani. Boston: Marshall Jones Co., 1925. ix, 169 p. 4¾ x 7¾ in. Cloth. \$1.50.

A close and detailed comparison between ancient and modern municipal life and management, between ancient and modern home.

A Monograph of the William K. Vanderbilt House—Richard Morris Hunt, Architect. By John Vredenburg Van Pelt. New York: John Vredenburg Van Pelt, 1925. 23 p. LX plate illustrations. 14½ x 19½ in. Bound in Boards. \$33.00.

Bertram Grosvenor Goodhue—Architect and Master of Many Arts. The Text by Hartley Burr Alexander, Ralph Adams Cram, George Ellery Hale, Lee Lawrie, C. Howard Walker, Charles Harris Whitaker. Edited by Charles Harris Whitaker. New York: Press of The American Institute of Architects, Inc., 1925. 50 p. CCLXXII Plate Illustrations. 11 x 13½ in. Cloth. \$30.00.

The Way to Sketch, by Vernon Blake. Notes on the Essentials of Landscape Sketching; Particular Reference Being Made to the Use of Water-Colour. New York: Oxford University Press, 1925. vii, 111 p. illus. 6¾ x 8¾ in. Bound in Boards. \$2.50.

Introduction and ten chapters, comprising Perspective, Landscape Drawing, Choice of Subject and Composition, Values, Light and Shade, Nature of Color Harmonies, Simplification, Color-box and Color-mixing, Technical Hints and Concerning the Reproduction.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

Lockers, Steel. Illustrated folder describing Durabilt Steel Lockers. Durabilt Locker Company, 432 Arnold Ave., Aurora, Illinois. 8¾ x 10¾ in.

Carbon Circuit Breakers. Westinghouse Carbon Circuit Breakers Type CL for Industrial Applications. Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa. 8 x 10½ in. 25 pp. Illustrated.

Paint. "Hockaday Paint Mileage." The Hockaday Company, 1823-29 Carroll Avenue, Chicago, Illinois. 8 x 10¾ in. 55 pp. Illustrated.

Ash Hoists. "Is Your Janitor Over-worked?" Illustrated Booklet Describing "Morris" Ash Hoists. Herbert Morris, Incorporated, Buffalo, New York, $8\frac{3}{4} \times 10\frac{7}{8}$ in. 8 pp.

Tube Systems, Pneumatic. Illustrated Folder Describing the G. & G. Atlas Pneumatic Tube Systems. G. & G. Atlas Systems, Inc., 535 West Broadway, New York City. $8\frac{1}{2} \times 11$ in. 8 pp.

Hose Cabinets, Fire Hose Reels, Etc. "Fire Protection for Buildings." Booklet J. Wirt & Knox Manufacturing Company, Sedgley Avenue, York and 23rd Streets, Philadelphia, Pennsylvania. $7\frac{3}{8} \times 10\frac{5}{8}$ in. 40 pp. Illustrated.

Pencils. "The Venus Pencil in Your School," by Harry W. Jacobs. American Lead Pencil Company, 220 Fifth Avenue, New York City. 6×9 in. 16 pp. Illustrated.

Pencils. "London." Written and Illustrated by Hayward Young. Venus Pencils—17 grades—Picture London's Lights and Shades. American Lead Pencil Company, 220 Fifth Avenue, New York City. $7\frac{1}{2} \times 10$ in. 26 pp.

Cornices, Sheet Metal. Published by The Cornice and Educational Publicity Committee in Cooperation with the Trade Development Committee of the National Association of Sheet Metal Contractors, 608 Chestnut Street, Philadelphia, Pennsylvania. $8\frac{3}{4} \times 11\frac{3}{4}$ in. 32 pp. Detailed illustrations.

Furnaces, Gas. Catalogue 22-A-1925. Describing Payne Gas Furnaces. Payne Furnace & Supply Company, Inc., Post Office Box 496, Los Angeles, California. $7\frac{3}{4} \times 10\frac{3}{4}$ in. 16 pp. Illustrated.

Refrigerators, Electric. "Frigidaire" — Electric Refrigeration for the Home. Delco-Light Company, Subsidiary of General Motors Corporation, Dayton, Ohio. 6×9 in. 14 pp. Illustrated.

Burners, Oil. "Gregory Heat"—Using Oil and Water. Gregory Oil Burners, Inc., 2626 Prairie Avenue, Chicago, Illinois. $8\frac{1}{4} \times 10\frac{3}{4}$ in. Illustrated.

Paging Systems, Fire Alarm Systems, Etc. "The Autocall Line of Signalling Equipment—for Interior Installations. The Autocall Company, Shelby, Ohio. $8\frac{1}{2} \times 11$ in. 43 pp. Illustrated.

Lighting. "Show Window Lighting." Pittsburgh Reflector Company, Bowman Building, Pittsburgh, Pennsylvania. $8\frac{1}{2} \times 11$ in. 28 pp. Illustrated.

Hinges. Catalog No. 42. Describing Richards-Wilcox Special Purpose Hinges. Richards-Wilcox Manufacturing Company, Aurora, Illinois. $8\frac{1}{2} \times 11$ in. 25 pp. Illustrated.

Elevator Equipment. "E. S. Positive Electro-Mechanical Interlock. Catalogue No. 30. Elevator Supplies Company, Inc., Hoboken, New Jersey. $8\frac{1}{2} \times 11\frac{1}{8}$ in. 20 pp. Illustrated.

Casement Windows, Steel. Fenestra Case-ment Windows. Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Michigan. $8\frac{1}{2} \times 11$ in. 24 pp. Illustrated with photographs and detail drawings.

Pipes & Fittings, Clay. "Tentative Standards." Vitrified Salt Glazed Clay Sewer Pipe and Fittings, etc. Clay Products Association, 913 Chamber of Commerce Building, Chicago, Illinois. 6×9 in. 24 pp. Illustrated.

Elevator Signals. "Elevator Dispatching System." Elevator Supplies Company, Inc., 1515 Willow Avenue, Hoboken, New Jersey. $4\frac{3}{8} \times 8$ in. 12 pp.

Terra Cotta. "Studies in Polychromy—The Romanesque," by Leon V. Solon. No. 12. Volume VII of Atlantic Terra Cotta Series. Atlantic Terra Cotta Co., 350 Madison Avenue, New York City. $8\frac{1}{2} \times 11$ in. 16 pp. Illustrated.

Registers. "H. & C. Wrought Steel Warm-Air Registers and Grilles." The Hart & Cooley Company, Inc., New Britain, Connecticut. $7\frac{3}{4} \times 10$ in. 88 pp. Illustrated.

Tile. "Details of 'The House of Tiles' Built by Associated Tile Manufacturers at the Architectural & Allied Arts Exposition." Associated Tile Manufacturers, Beaver Falls, Pennsylvania. $7\frac{3}{4} \times 11$ in. Portfolio of plate illustrations.

Furniture, Out Door. "Pratt Furniture for Out of Doors." Pratt Manufacturing Company, Coldwater, Michigan. 6×9 in. 32 pp. Illustrated.

Boilers. "The New Richardson Round Smokeless Boilers"—Advance Information to the Trade. Richardson & Boynton Company, 260 Fifth Avenue, New York City. $8 \times 10\frac{1}{2}$ in. 8 pp. Illustrated.