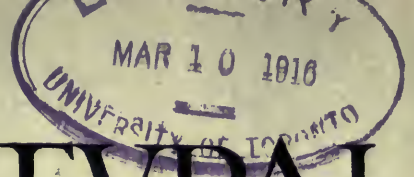


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Yearly Subscription—United States \$3.00
—Foreign \$4.00—Single Copies 35 centsEntered May 22, 1902, as Second
Class Matter, at New York, N. Y.Copyright 1916 by The Architectural
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PUBLISHED MONTHLY BY

THE ARCHITECTURAL RECORD COMPANY

115-119 WEST FORTIETH STREET, NEW YORK

F. T. MILLER, Secretary and Treasurer



DETAIL OF SERVICE WING—COUNTRY HOUSE AT SOUTHAMPTON, L. I. GOODHUE LIVINGSTON, ESQ., OWNER AND ARCHITECT.

THE ARCHITECTURAL RECORD

VOLUME XXXIX



NUMBER III

MARCH, 1916

TWO · COUNTRY · HOUSES AT · SOUTHAMPTON, L.I.



By



JOHN TAYLOR BOYD

IF a student of architecture should seek a district where he might gain a comprehensive idea of American house design he could hardly do better than to take the train to Southampton, Long Island. In this little town of Colonial ancestry the visitor would discover an epitome of American house architecture running back even to pre-Revolutionary times. Such early historic examples are, however, not very numerous in the district; there are scarcely any of the mansion type of dwelling, and only a few of the farmhouse type. What is most noteworthy in Southampton is the more recent development, beginning some thirty or forty years ago, when architecture was emerging from the blight of Victorian taste as it found expression in the work of commercial building firms.

Our visitor could not help being impressed with the progress made from this

transitional work to be the level reached at the present day, where technique, orderliness, and a real sense of form produce works such as the two houses designed by Mr. Goodhue Livingston and Mr. F. Burrall Hoffman, Jr., illustrated in these pages.

Luckily for Southampton, its development of country houses began with the arrival of the architect in American building, and consequently the architecture of the town is typically modern and on the whole successful. Beginning with this modern era, some twenty-five years ago, were built a number of large, roomy, shingle cottages of simple architectural elements and comfortable aspect. With big gable roofs and a very sparing use of simple Georgian detail, they were what might be called a cottage-by-the-sea type, and came from the hand of none other than Mr. Grosvenor Atterbury. From

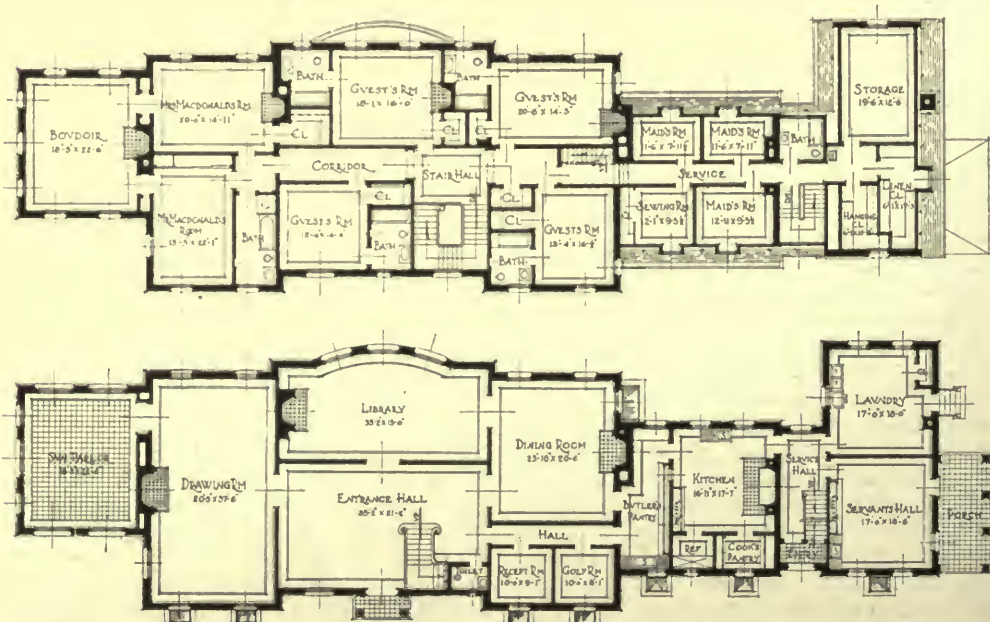
that time to the present day one may find in Southampton a steady sequence of houses of the various types—formal, informal, Italian, English, Georgian, etc.—that are current in our house architecture. Mr. Atterbury figures often in this development. Following his first cottages, he designed a group of houses of the Spanish type, located west of the town of Shinnecock Hills. Here the architect fitted the dwellings into the rolls and hollows of the open moor, combining the irregular roofs with the silhouette of the terrain so admirably in the process that people have compared the result to the success attained by the Japanese in harmonizing buildings with their sites. This group of houses was completed some fifteen years ago, and marks an advance of the work of ten years earlier. Latest of all is Mr. Atterbury's recent art museum on the main street of Southampton, a distinctive brick structure, which brings up to date the record of steady progress in achievement during a generation accomplished by this particular architect.

But perhaps among all the houses of Southampton, the one best known to both layman and architect is the house of James L. Breese, designed by McKim,

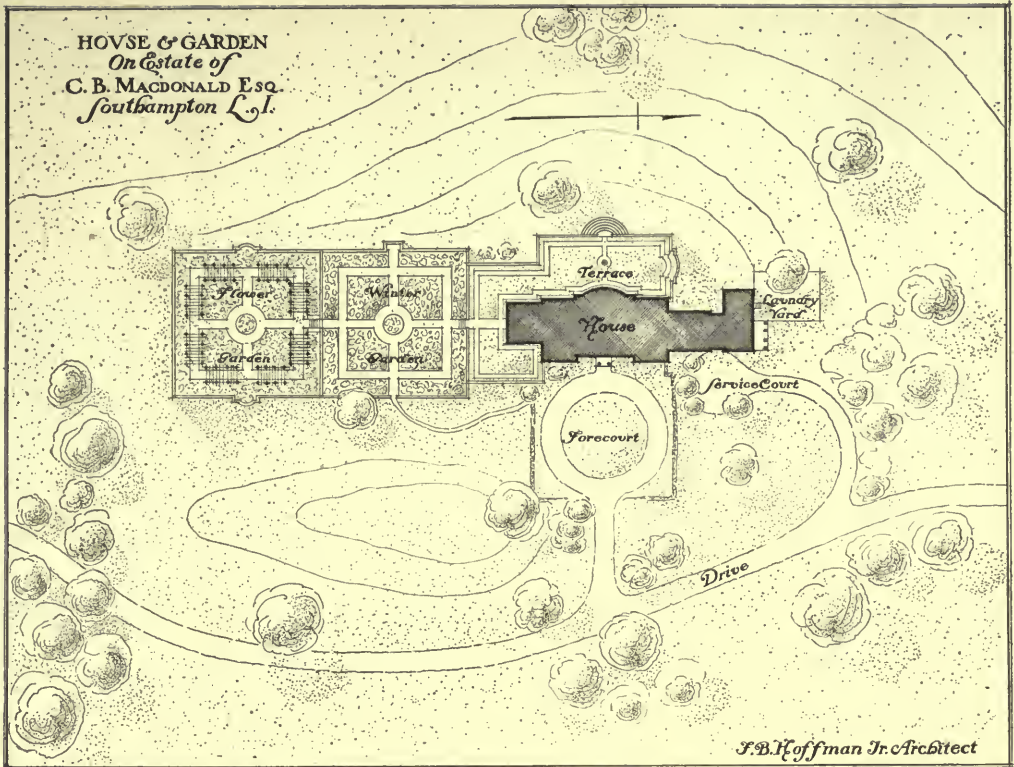
Mead and White, some twelve years ago. Even today the beautiful lines and tall thin columns of this masterpiece are still reproduced from time to time in the pages of the various art magazines. In its mellow harmony it seems already ancient. Among the more recent houses and of a different type from the Breese house is the new villa of Mrs. H. H. Rogers, of which Walker and Gillette are the architects, which was described in the January issue of the Architectural Record.

The two houses covered in this description—the house of Mr. Charles B. Macdonald, designed by Mr. F. Burrall Hoffman, Jr., and the house of Mr. Goodhue Livingston, designed by himself—mark the latest phases of Southampton architecture. The first is a distinctly English Georgian type, while the second represents a large, simple, straightforward sort of dwelling rather more American than anything else; differences of exterior treatment, be it said, for the plans follow the same scheme and the interiors have many points of resemblance.

Out in the country, some two miles to the northwest of the town, is the site of Mr. Macdonald's house, who is to be congratulated on controlling a situation of



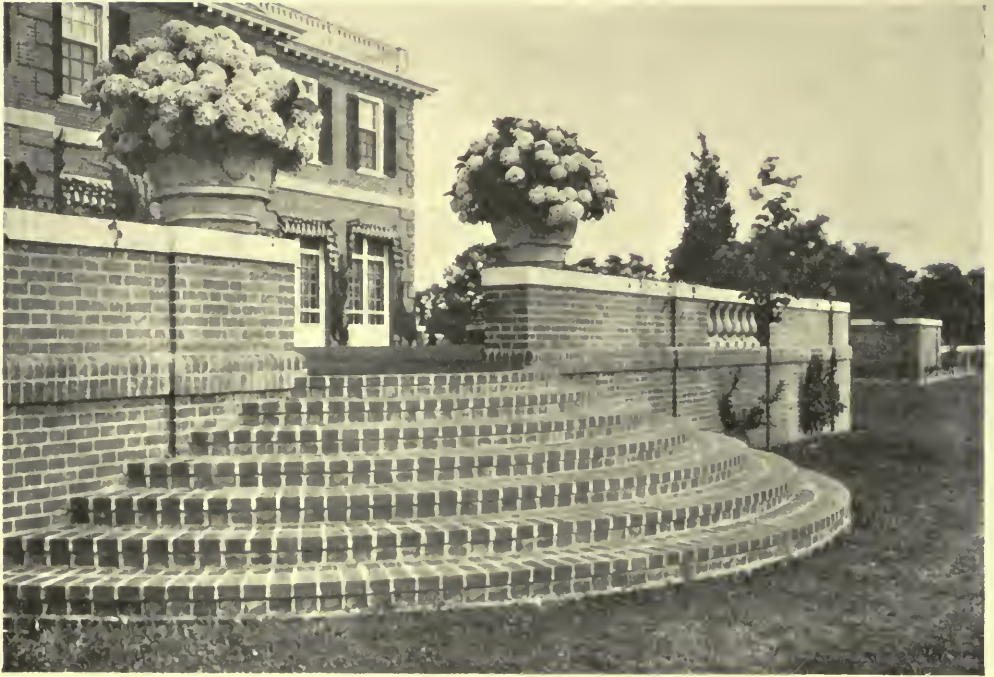
FIRST AND SECOND FLOOR PLANS—COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I.
F. Burrall Hoffman, Jr., Architect.



such unusual natural beauty. His estate lies at the edge of a sheltered district of woods and old farms, which one traverses to arrive at the house where, entering on the east, and passing through the house to the brick terrace on the west, one comes upon an enchanting view of heaths and moors sloping down for a half mile to the waters of Peconic Bay where it makes in from Long Island Sound—a view stretching miles over the broad, dark-green moor and the sunlit waters, with scarcely a sign of human dwellings anywhere in sight. Mr. F. L. Olmsted, Jr., the landscape architect, is sensitive to the beauties of this Long Island landscape at Shinnecock Hills and along the shores of Peconic Bay. I recall his reference to it in his teaching as an excellent illustration of “scale” in landscape—how its delicate scale and fine proportions gave it a greater effect of size than it really possesses. On the vast plateaux of the Far West, he was wont to say humorously, he often failed to realize the true immensity of things because the details of the ter-

rain were themselves so colossal and stood out so clearly in the rarified atmosphere that they dwarfed everything, more especially the works of man. In such a landscape telegraph poles look like fence posts and steers appear the size of rabbits. But at Shinnecock, where distances are really short and the “hills” are called such by courtesy and because of a commendable feeling of local pride common in all communities—in spite of that, the delicate proportions of ground and growth and of the atmosphere invest the landscape with an air of vast range and size, making it extraordinarily impressive. And so, after wandering about these heaths until thoroughly under the spell of their magic deceit one may be suddenly alarmed at beholding, silhouetted against the horizon, a monstrous beast of undreamt size, which turns out to be merely a Long Island cow! Such is the illusion of the eastern Long Island landscape and one of the secrets of its attraction.

The situation of the Macdonald house takes full advantage of the landscape pos-



DETAIL OF TERRACE ON THE WEST—COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I.

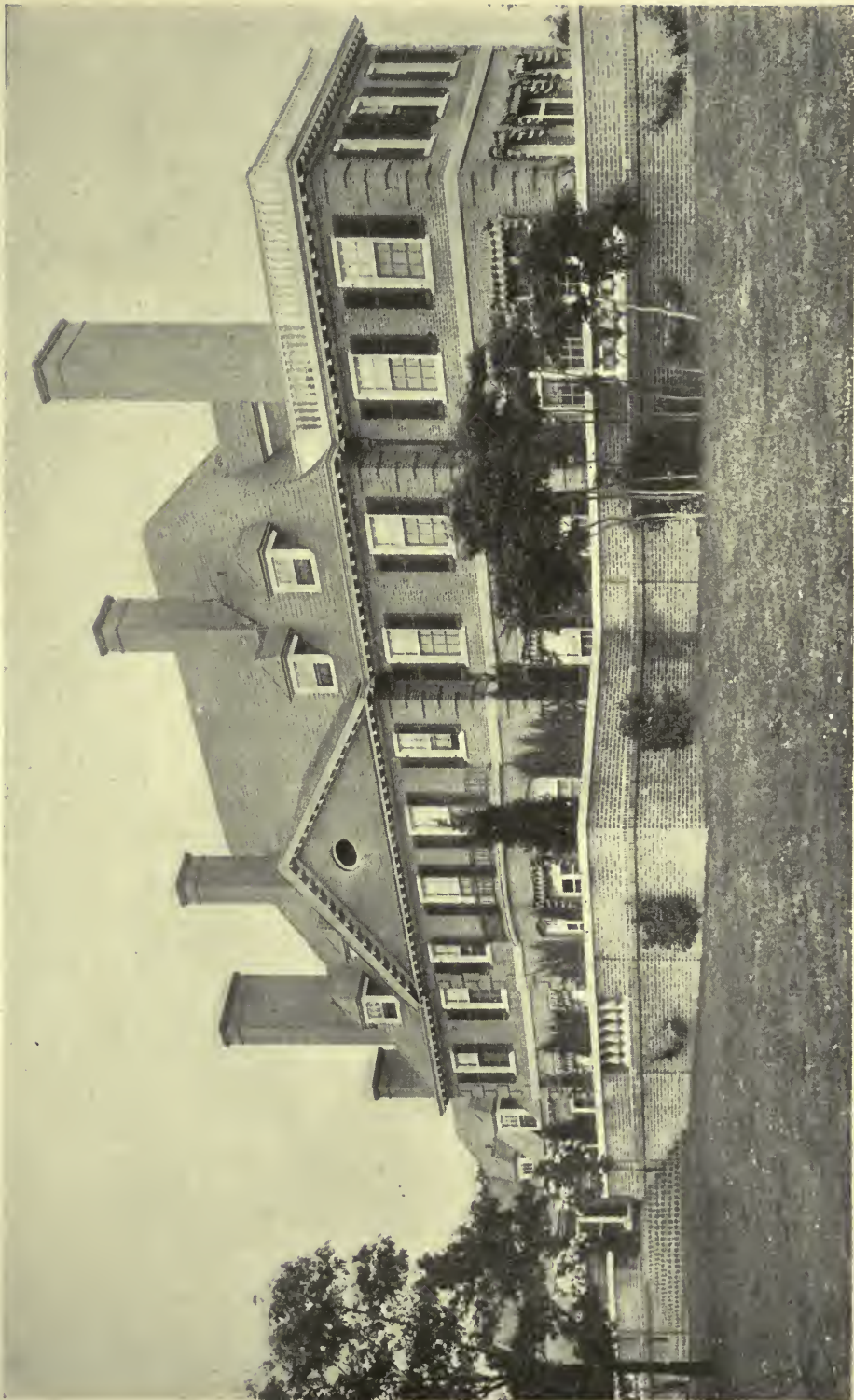
F. Burrall Hoffman, Jr., Architect.

sibilities of the site. Situated just below the crest of the eminence where the fine dark roof of tall chimneys and small nestling dormers towers up against a background of trees, the house stands strongly and solidly, overlooking the slope to the water—formal, thoroughly suited to the scheme of things. Well conceived, too, are the formal gardens leading from the south end of the house, designed in the same broad scale, the work of Rose Standish Nichols of Boston. They comprise two large squares, with a few feet difference of level between and a pergola in the lower square, and serve admirably to tie the house into its setting.

The exterior of the house shows a sure handling of proportions and details, at once comfortable and homelike, carried out consistently in English Georgian motives, with a fine effect of style. This solidity and air of comfort is apparent throughout the place, inside as well as outside, and as a result the English Georgian motives are free from any air of stiffness and sophistication, which would

be thoroughly out of place in a country house in the wild Shinnecock landscape. Another feature of the exterior is the large segmental bay on the first floor of the west front overlooking the view, a skillful touch of planning to make full use of the view over the moors and at the same time provide a more interesting library inside. The details of the exterior are ably executed in a local hard-pressed brick of pinkish tone, with wood cornice and Indiana limestone, and with the characteristic Georgian elements of wide window casings and heavy muntins.

Inside the house the plan is symmetrical, easily and spaciously arranged, affording rooms that are decorated in a restrained, quiet good taste. The photograph on page 202 shows the well proportioned formal entrance hall, all in white, with floor of black and white marble squares and walls relieved by Ionic pilasters. It is interesting to note the furniture, how well it is chosen, just enough of it to avoid bareness. At one end of the hall is the main staircase of



WEST FRONT—COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I. F. BURRALL HOFFMAN, JR., ARCHITECT.



ENTRANCE HALL AND STAIRS—COUNTRY HOUSE
OF C. B. MACDONALD, ESQ., SOUTHAMPTON, L. I.
F. BURRALL HOFFMAN, JR., ARCHITECT.



LIBRARY-COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I. F. BURRALL HOFFMAN, JR., ARCHITECT.



DINING ROOM—COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I. F. BURRALL HOFFMAN, JR., ARCHITECT.



VISTA ALONG MAIN AXIS OF GARDEN—COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I.
F. Burrall Hoffman, Jr., Architect.



LOWER LEVEL OF GARDEN—COUNTRY HOUSE OF C. B. MACDONALD, ESQ.,
SOUTHAMPTON, L. I.
F. Burrall Hoffman, Jr., Architect.

marble treads and wrought iron railing, ascending to the second floor in a stair hall of white Caen stone effect. Two features of the plan are worthy of mention: a convenient little ladies' room and a small golf room opening off the hall beyond the main stairs.

Taking up the more important rooms of the house, the dining room treatment is well shown in the photograph on page 204. The white plaster enframements for the family portraits, are the most noteworthy features of this room, which is finished in a cream color that is almost a shade of tan. I have mentioned the strategic position of the library with its bay window commanding the view—a large room, with bookcases and panels in oak to the ceiling, and a great fireplace. Delightful, also, is the large drawing room which opens off the end of the hall. In this room Mr. Hoffman has carefully maintained the 18th Century English character of the house in the big raised panels of solid mouldings in which the face of the panels projects beyond the stiles. All this woodwork in the drawing room is executed in birchwood with a finish resembling somewhat that of oak. Off the drawing room opens a sun room overlooking the gardens to the south, its little niche set against the drawing room fireplace in the thickness of the chimney breast.

The second floor of the house is given over to six bedrooms and a very homelike boudoir, which with two bedrooms forms a suite facing south for Mr. and Mrs. Macdonald. Each bedroom is decorated with a chair rail and strip panels above. Mr. Hoffman uses very broad stiles in his strip paneling, nearly eight inches wide in fact, obtaining thus a broad, almost naive, result that adds greatly to the homelike appearance of the rooms. Another feature of the bedrooms (in occasional use elsewhere) is the slat doors opening off the hall like those in steamship rooms. These are hung outside the usual solid door and add greatly to the comfort of the house in summer; nor do they detract one whit from the appearance of the hall.

The second floor of the service wing is well planned to provide three maids'

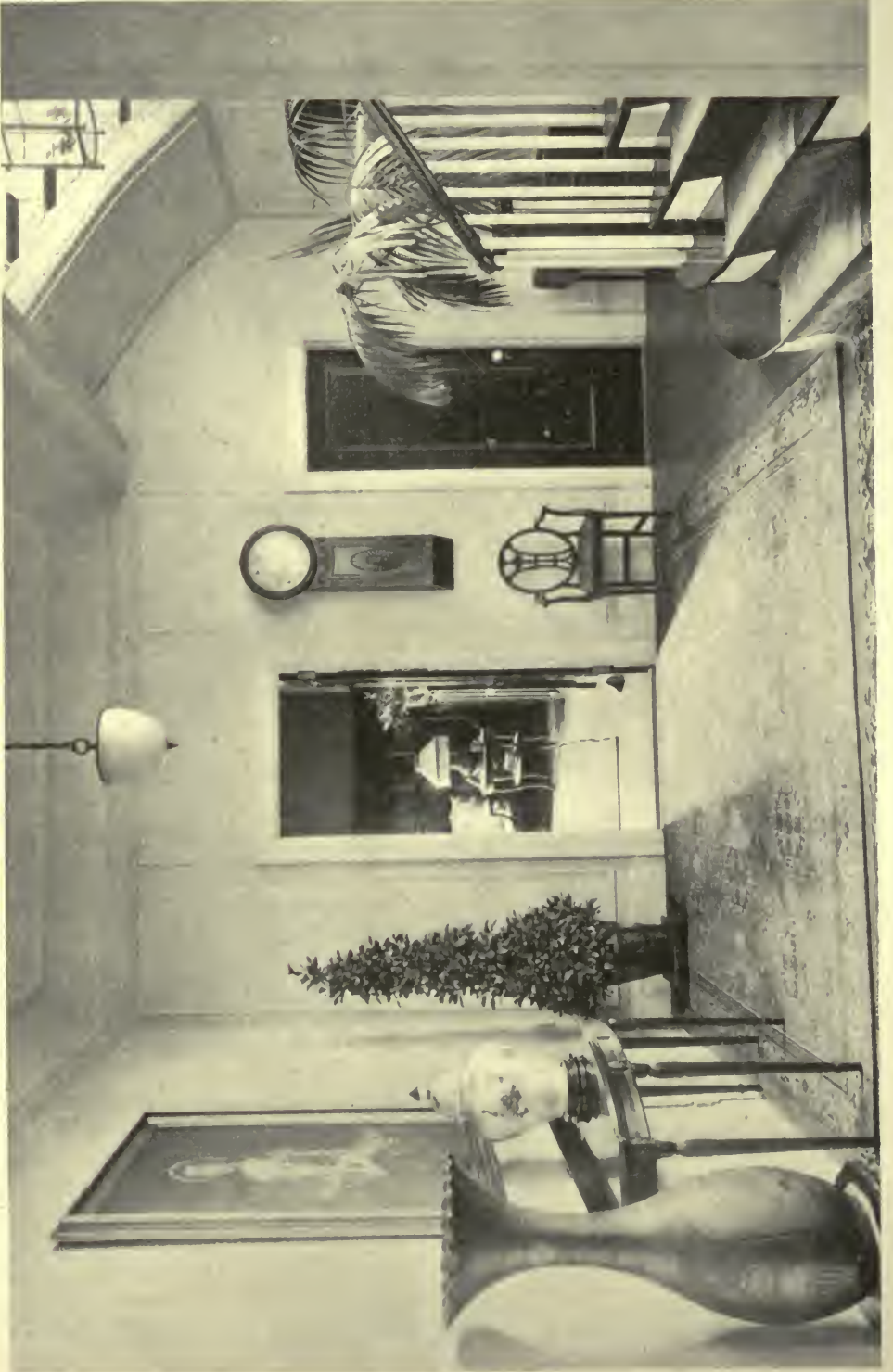
rooms and a sewing room, good space for linen and hanging closets, besides a stairway in the master's portion of the residence to the maids' rooms on the third floor. Altogether, the house is ably designed and skilfully executed, a worthy feature of a remarkable landscape.

The second house is the summer residence of Mr. Goodhue Livingston, the architect, who in partnership with Mr. Trowbridge under the firm name of Trowbridge and Livingston, is well known for his work in monumental architecture, notably the thirty-story Bankers' Trust Company building at No. 16 Wall Street, New York City, and the new offices of J. P. Morgan & Co., opposite. Something of the monumental character may be discovered in Mr. Livingston's own house—in its dignified, substantial and spacious proportions, which are nevertheless free from stiffness or artificiality. Comfortable in its exterior aspect, it is no less homelike inside. The design shows nothing eccentric, a fact which seems to violate the tradition that when an architect sets himself to plan his own home he will develop something odd or curious, merely as a reaction from the restraints imposed on him by his clients. After all, the site of Mr. Livingston's house does not call for any phantasy of design. The house faces on a large placid pond or midget lake, whichever you wish, that lies between the center of Southampton town and the bathing beach. Along the flat, slightly rising shores of the pond are a number of houses, having rear entrances on a road encircling the pond about a furlong back from the water—altogether an informal effect of level greensward shores and large houses set out against a background of high trees.

If one keeps this idea of site in mind, he will realize how effective Mr. Livingston's work is; how well the architect has schemed it in its setting. In these days when individuals vie with each other in aggressive display, it is gratifying to find such an expression of neighborliness and good manners in house design as Mr. Livingston has shown us here. Perhaps this is where, after all, Mr. Livingston has done the



FRONT ELEVATION—HOUSE AT, SOUTHAMPTON,
L. I. GOODHUE LIVINGSTON, ESQ. (OF TROW-
BRIDGE & LIVINGSTON), OWNER AND ARCHITECT.



HALLWAY-COUNTRY HOUSE AT SOUTHAMPTON, L. I.
GOODHUE LIVINGSTON, ESQ., OWNER AND ARCHITECT.



LIVING ROOM—COUNTRY HOUSE AT SOUTHAMPTON, L. I.
GOODHUE LIVINGSTON, ESQ., OWNER AND ARCHITECT.



DETAIL IN LIVING ROOM—COUNTRY HOUSE
AT SOUTHAMPTON, L. I. GOODHUE
LIVINGSTON, ESQ., OWNER AND ARCHITECT.

eccentric thing in reaction from the conventional ideas of clients, for although the most discerning people avoid aggressive effects it would not be difficult to find communities where unobtrusive architecture is abnormal.

When seen from the southeast, the house stands out well on a slight projection of the shore, a fine gray mass of shingle walls and high roof slope outlined against the trees, relieved by the white twin porches and blue window blinds. Especially successful is the low service wing that has all the cosy proportion and perfect scale of an old farmhouse ell in the early Dutch settlements of New Jersey.

On entering the house, a light, cheerful, spacious summer home is revealed to the visitor. The plan unfolds easily in most experienced fashion, as might be expected from the skilled hand of its designer. Taking only one instance of good arrangement, the stairway opens off the main hall apart from the entrance—the correct place for it if the space can be afforded. Too often do we see the stairs made the most prominent feature of the entrance, so placed that they appear to beckon each visitor up into the most private portions of the dwelling. Such planning is a thoughtless imitation of the monumental stair-flights of public buildings where people are allowed free access to all floors. Incidentally this stairway of Mr. Livingston's is a very graceful bit of detailing of mahogany rail without newels, and of delicate scroll ornaments on the strings under each tread.

The most striking feature of the whole house is the unusual consistency of its interior. Practically all the rooms and the hallways upstairs and down have a uniform treatment of light, almost white, walls, decorated with strip panels, and a

delicate, well proportioned, plaster cornice at the ceiling. However formal this scheme may seem, it cannot be said to be heavy or artificial, as a glance at the photographs accompanying this article will show. The easy, comfortable, cheerful effect is emphasized in them, an effect admirably aided by the spare use of very well chosen furniture in which the formal characteristic is not overdone. In this respect of good furniture carefully and sparsely chosen to accord with the architectural design, each of the houses treated in these pages is noteworthy. Indeed, it seems as if neither architecture nor furniture had precedence one over the other in a relationship of master to servant, but dwelt instead equals in a happy union—a marriage of design.

Exceptions to this rule of uniform treatment are the library and small study on the ground floor, of which the former is an English room with strapwork plaster ceiling and paneled wainscot and bookcases, some two-thirds the height of the walls; and the latter a simple room finished in dark green.

Upstairs the bedrooms open from both sides of an ample hallway. Decorated with the same scheme of strip panels and chair rail mentioned, each is finished in various shades of extremely light gray, with furniture painted in the same general tone of the walls. The floors are light wood and covered by a single big thick rug, without border or pattern, of one deep shade of rose or green or blue, all enhancing the summery effect of the rooms.

Simply wrought as Mr. Livingston's house is, its very unobtrusiveness is the result of extreme care, accuracy and good taste in both house and furnishings. The more it is studied, the better will its success be appreciated.



LIVING ROOM BAY—HOUSE AT CYNWYD,
PA. MELLOR & MEIGS, ARCHITECTS.



· EXAMPLES · OF · · THE · WORK · OF · MELLOR · & · MEIGS

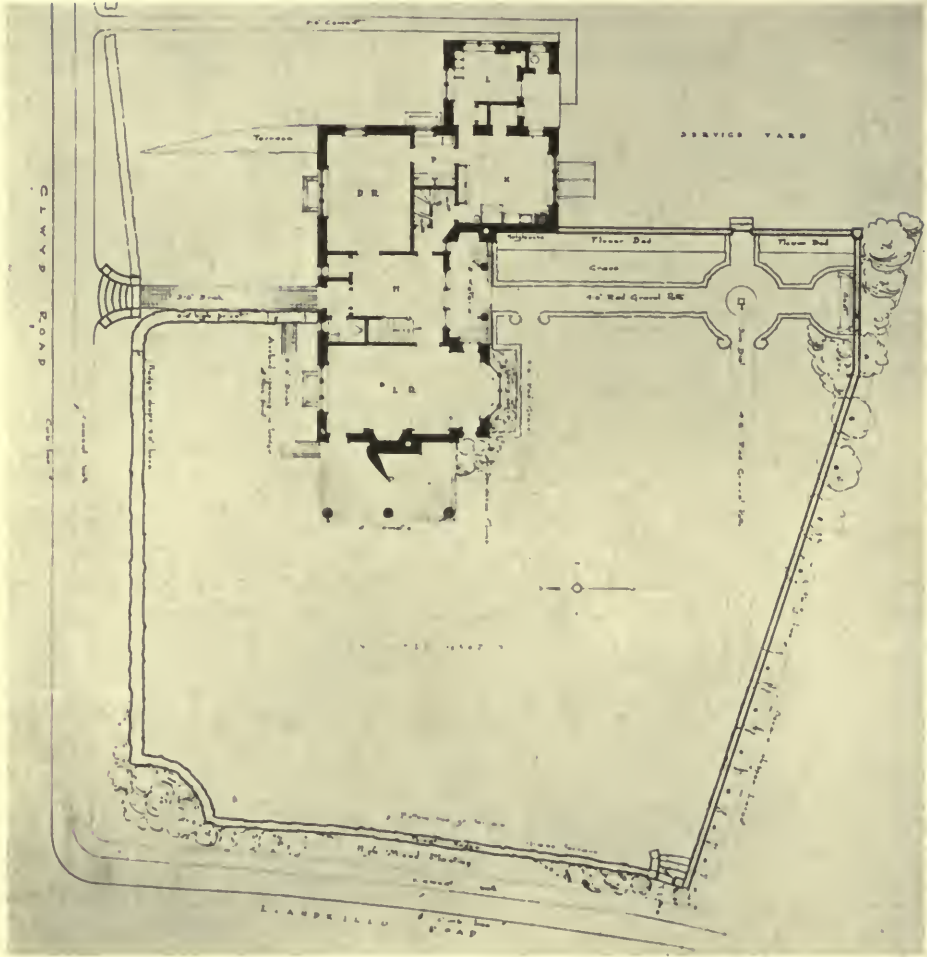
By

HAROLD · D · EBERLEIN

INFORMAL, comfortable, well mannered, interesting, sincere. These five adjectives in related succession might appropriately be used in describing the work, at least the domestic work, of Mellor and Meigs, architects, of Philadelphia, if anyone were asked to epitomise the characteristics of their style in the most succinct form possible. Their interpretation of domestic architecture, while chiefly informal, is always decorous and well considered. The houses they have built are comfortable and practically livable and look the part. Their style is well mannered, as indeed it must needs be if the informal quality is to be sustained with fitting decorum, but well mannered without being devoid of vigor. It is interesting because it bears the stamp of a sane, balanced individuality, an individuality that does not verge upon "stuntiness," as architectural individuality un-

fortunately often does. In their more formal houses and in the buildings they have designed for clubs, the agreeable qualities of comfort, poise and interest are sustained. Furthermore, their work is catholic in scope, for they have shown an equal command of resources whether designing dwellings, club houses, farm buildings, garden houses, furniture or in plotting and executing gardens because they have interpreted with sincerity and freedom the needs of each occasion. In all their performances one can trace the blessed leaven of common sense. But the enumeration of generalities is not conducive to clear ideas, so let us turn forthwith to an examination of the structures illustrated, and see whether the individual examples do not bear out the characterization just noted.

First in order comes the house at Cynwyd, Pennsylvania. One sees with satis-



GARDEN AND GROUND FLOOR PLAN—HOUSE AT CYNWŷD, PA.
Mellor & Meigs, Architects.

faction that the architects have preserved a virtually uninterrupted expanse of roof, notwithstanding the frequently insistent demand for numerous dormers that break up the sky line, destroy the repose of the roof and often fail to realize more than a modicum of the utility they are popularly supposed to achieve in making a third floor capacious, light and airy. There is, of course, nothing inherently bad about a dormer in itself. The mischief is in the way it is used, or perhaps we had better say, abused. The single small dormer visible from the garden front is so unobtrusive in proportion and construction that little exception can be taken to its presence even by the strictest

stickler for long sweeps of unpierced roof. The unbalanced disposition of gables of unequal height and unequal projection imparts an agreeable note of diversity to the mass quite compatible with the informal character of the work.

In their use of materials, Mellor and Meigs are singularly fortunate. They have adhered, in great measure, to an expression in vernacular resources and methods without, however, being slavishly subservient to tradition. The stonework in the Cynwŷd and St. Davids houses is laid with material from nearby quarries and its manner of laying is, for the most part, the manner practiced by the original Welsh and English settlers and



GARDEN ELEVATION—HOUSE AT CYNWYD, PA.
Mellor & Meigs, Architects.



GARDEN SIDE—HOUSE AT CYNWYD, PA.
Mellor & Meigs, Architects.

handed down by generations of local masons in the neighborhood of Philadelphia. It is this masonry tradition that has made the stonework of the Philadelphia neighborhood so justly famous. In the matter of style, the modern English mode with its occasional touch of Norman austerity, of which Mr. Lutyens is so capable an exponent, has no traditional precedent, but in a place so steeped in tradition as Philadelphia and the surrounding country, it is rather refreshing once in a while to get away from tradition. The plaster in the peak of the end gable of the Cynwyd house makes a pleasing point of variant interest and is happily introduced just at the line where the broach of the chimney begins to sheer off to the stack of brick flues which are themselves of a design worth noting. The same touch of plaster work is agreeably echoed in the small gable above the living room bay. The half timber work on the garden front of the house, introduced as a treatment for a frame wall made necessary by the overhang, and which would have been spotty had it been left plain, affords an amusing bit of contrast in the handling of materials and is echoed, in bolder form, in the service wing gable where the intervening spaces between the timbers are filled with brick laid herring-bonewise instead of with stucco. Being intended for occupancy by a small family of modest means, the Cynwyd house is simple and unpretentious in plan.

The house at St. Davids possesses a large share of individual interest in its own architectural right and, besides that, it deserves special attention, because in its design and construction the architects have judiciously overridden certain fancied conventions which, though not universally applicable nor invariably supported by reason, have been wont to exert too strong an influence upon the public mind in its estimation of architectural convenience and propriety. They have backed the house squarely to its approach, a performance contrary to the ordinary precedent established on the theory that such a practice might prejudice the sale of adjoining properties; they have left an unbroken roof and, last of all, they have left off porches, or at

least porches in the usually accepted significance of the term. In all of these things they have shown a healthy virility of conception and a wide awake perception of the real requirements and opportunities in the conditions presented for treatment. Quite apart from all other considerations, the St. Davids house shows an exceptionally happy and successful solution of the problem of the small country house erected on a site of limited extent. The whole lot comprises exactly one-third of an acre.

The apportionment of the ground space is well balanced and falls into the three natural divisions of forecourt, service yard and the area covered by the house with its garden. It was the part of common sense to back the house to its approach and face its more genial aspect, with the garden and the view from the principal rooms, towards the southeast, looking over the golf links towards which the ground slopes and where the prospect is the most pleasing. By doing this an exposure was gained that is about as near the ideal for a country house exposure as one can find. In the morning all the living rooms have an abundance of sunlight while by four o'clock in the afternoon, or a little after, the sun has gone far enough to the north of west for the house to cast a shadow and make the terrace a pleasant and sheltered place to sit. The slope of the hill has been properly recognized and both the house and the garden have been accordingly planned to follow the contour of the ground without any artificial modifications so that one drops down both inside the house and out.

The plan of the house is especially worthy of close scrutiny. There is an altogether too common disposition to believe that a small and inexpensive house, in order to ensure the maximum of comfort, convenience and economy in space at a minimum of outlay, must be made a square, three-story box-like structure. The St. Davids house is a refutation of that theory as a piece of unalterable necessity. It is a minimum sized house, kept down to what is ordinarily contained in a like sized three-story, square, box-like dwelling of the type just alluded to,



ENTRANCE ANGLE—HOUSE OF LEONARD T. BEALE, ESQ.,
ST. DAVIDS, PA. MELLOR & MEIGS, ARCHITECTS.



SOUTHEAST TERRACE—HOUSE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Architects.

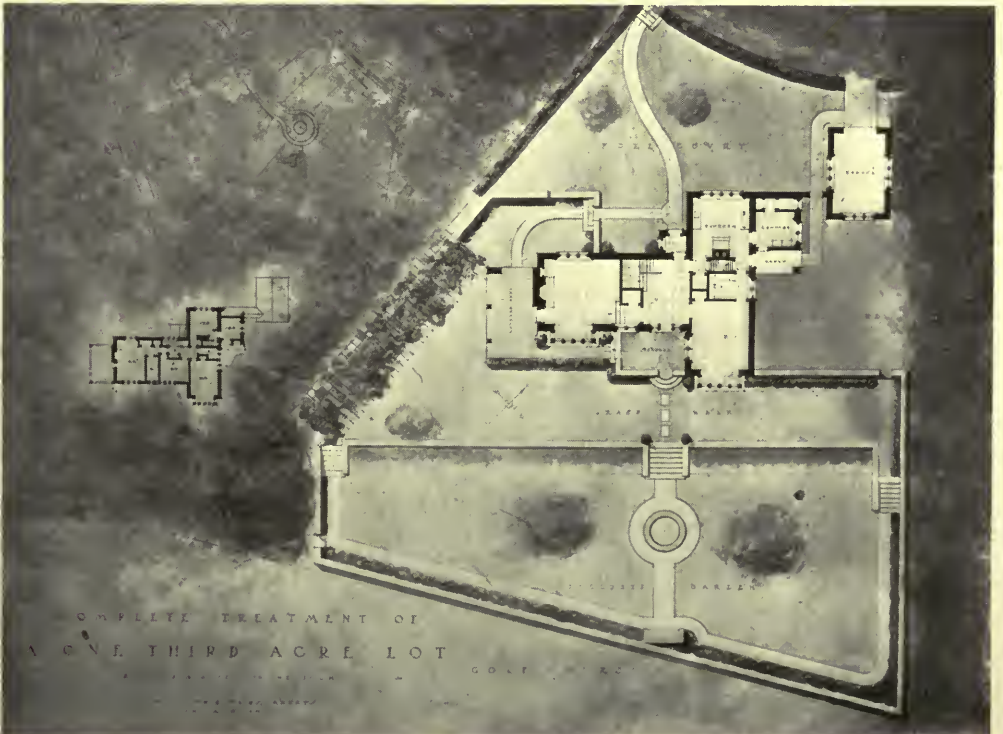
only it is built long instead of high, with the rooms closely packed together. And yet the St. Davids house is essentially an inexpensive house. Its cost was nearly the same as that of a square, three-storied house of like capacity. On the ground floor it contains, at the southwest end, an isolated living room opening into the central hall on the other side of which is the dining room with the kitchen, pantry and laundry beyond. Above-stairs there are three master's bedrooms, two baths and two servants' rooms. An examination of the plans will show that the family's living rooms and bedrooms have a southeasterly and southwesterly exposure, while the kitchen and the servants' rooms are towards the north and railroad, thus giving the best exposure and the most agreeable outlook to the family, while the less desirable is left for the domestics. It is only a two-servant house and yet it is complete in every essential provision for domestic comfort but it does not attempt to provide more than is absolutely necessary. In this particular it might be regarded as a whole-

some rebuke to the present tendency of the small house builder to reach out for too much and demand a vainglorious house containing all the features of a big country estate instead of being satisfied with simplicity and a comfortable sufficiency. In regard to the outside arrangement of the buildings, one of the best features of the plan is the placing of the garage forward to the north at one side of the forecourt, so that it forms a part of the enclosure for the kitchen garth without necessitating an artificial screen.

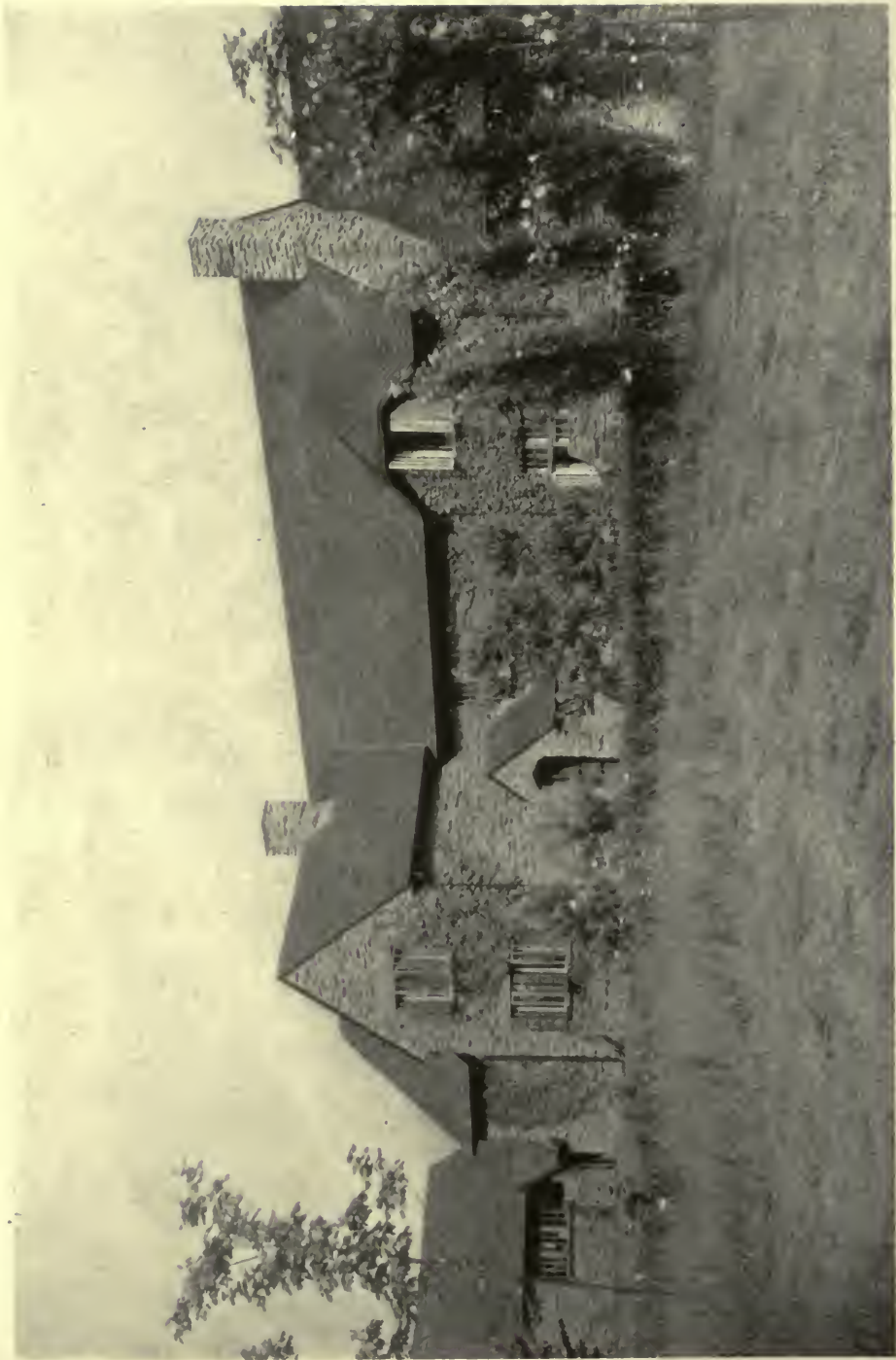
The gabled stone entrance porch for the protection of those entering the house door in inclement weather and the terrace on the southeast front of the house, overlooking the garden and golf links, answer all the purposes of utility and comfort that are commonly supposed to be fulfilled by porches of the usual type and none of the ground floor rooms have their light interfered with. The solution is eminently sensible. If there is really a reason for having a porch, by all means have one, but when its functions can be fulfilled by other legitimate means,



GARDEN SIDE—HOUSE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Architects.



GARDEN AND GROUND FLOOR PLAN—HOUSE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Architects.



ENTRANCE ELEVATION—HOUSE OF LEONARD T. BEALE,
ESQ., ST. DAVIDS, PA. MELLOR & MEIGS, ARCHITECTS.



FORECOURT—HOUSE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Architects.



LIVING ROOM—HOUSE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Architects.



HOUSE DOOR—HOUSE OF MRS. WILLIAM J. WILLCOX,
ST. DAVIDS, PA. MELLOR & MEIGS, ARCHITECTS.



SOUTH FRONT—HOUSE OF MRS. WILLIAM J. WILLCOX, ST. DAVIDS, PA.
Mellor & Meigs, Architects.



LIVING ROOM—HOUSE OF MRS. WILLIAM J. WILLCOX, ST. DAVIDS, PA.
Mellor & Meigs, Architects.



GARDEN FRONT—HOUSE OF DR. FRANCIS W. MURRAY, SOUTH
ASHFIELD, MASS. MELLOR & MEIGS, ARCHITECTS.



DINING ROOM INGLE SEATS AND FIREPLACE—HOUSE OF DR. FRANCIS W. MURRAY,
SOUTH ASHFIELD, MASS.
Mellor & Meigs, Architects.



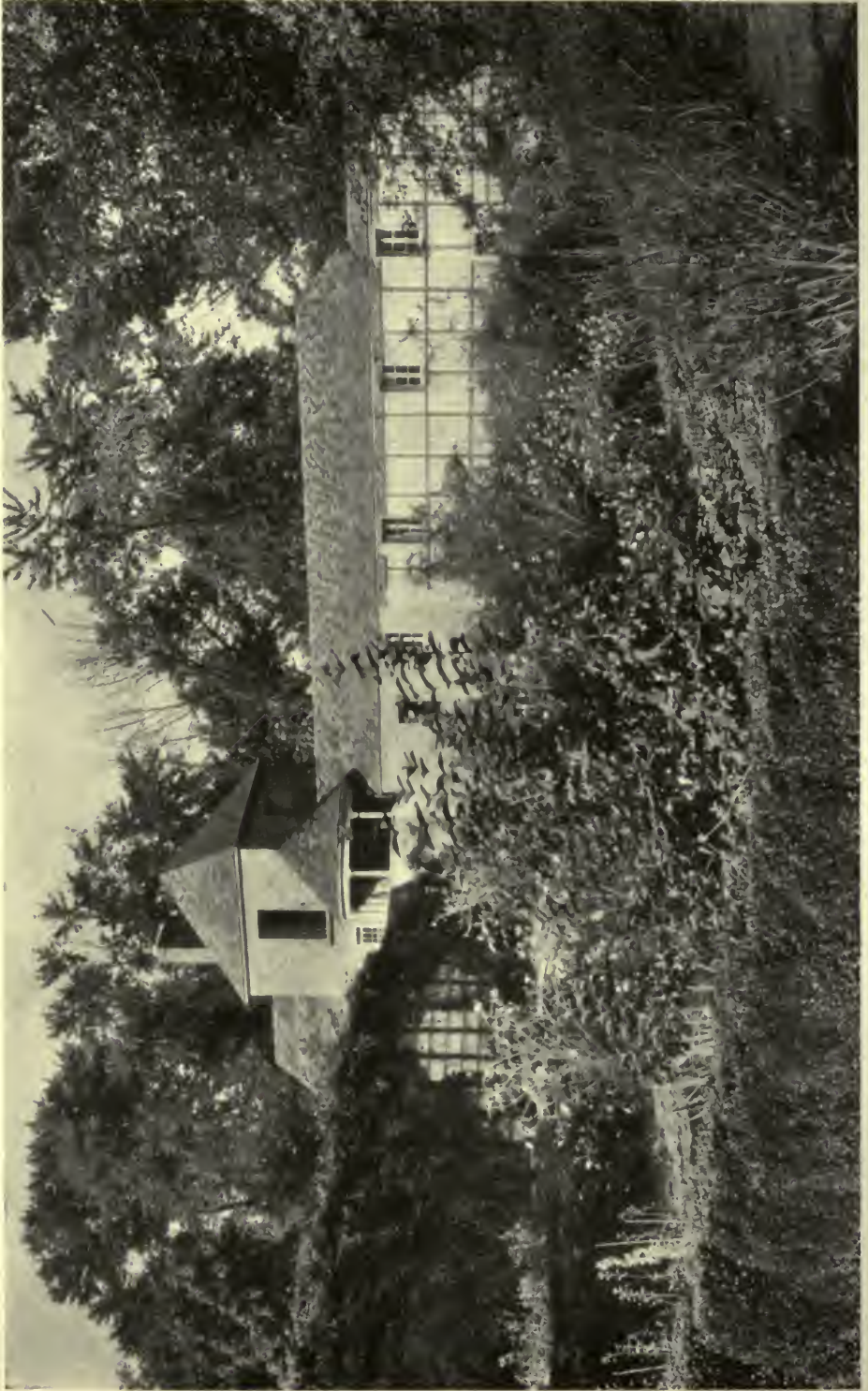
MUSIC ROOM FIREPLACE—HOUSE OF DR. FRANCIS W. MURRAY, SOUTH ASHFIELD, MASS.
Mellor & Meigs, Architects.



DETAIL OF STAIRWAY—GARDEN BUILDING
FOR CHARLES BIDDLE, ESQ., ANDALUSIA,
PA. MELLOR & MEIGS, ARCHITECTS.



ESPALIERED WALL—GARDEN BUILDINGS
FOR CHARLES BIDDLE, ESQ., ANDALUSIA,
PA. MELLOR & MEIGS, ARCHITECTS.



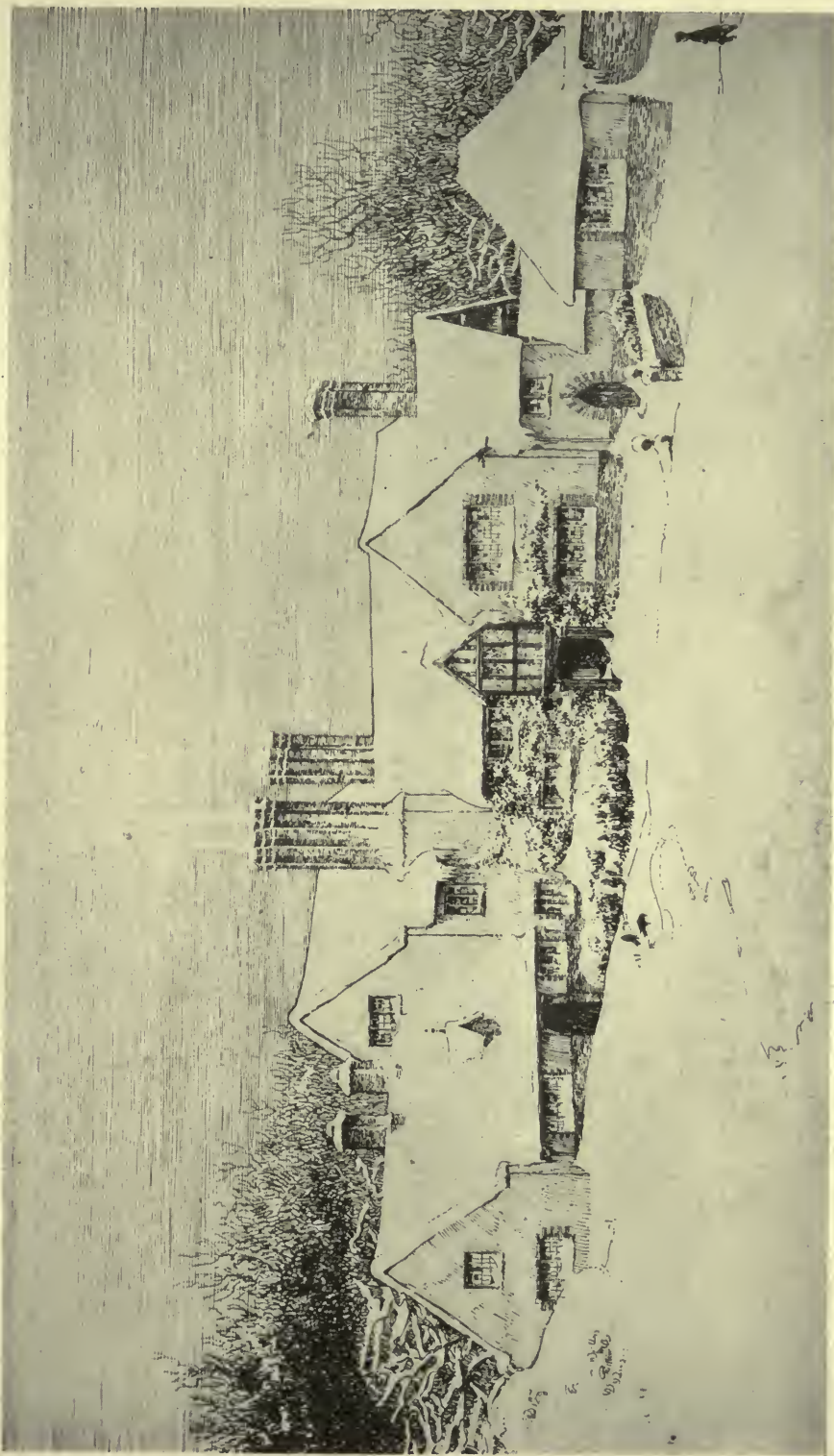
FROM THE GARDEN—GARDEN BUILDINGS
FOR CHARLES BIDDLE, ESQ., ANDALUSIA,
PA. MEYER & MEIGS ARCHITECTS



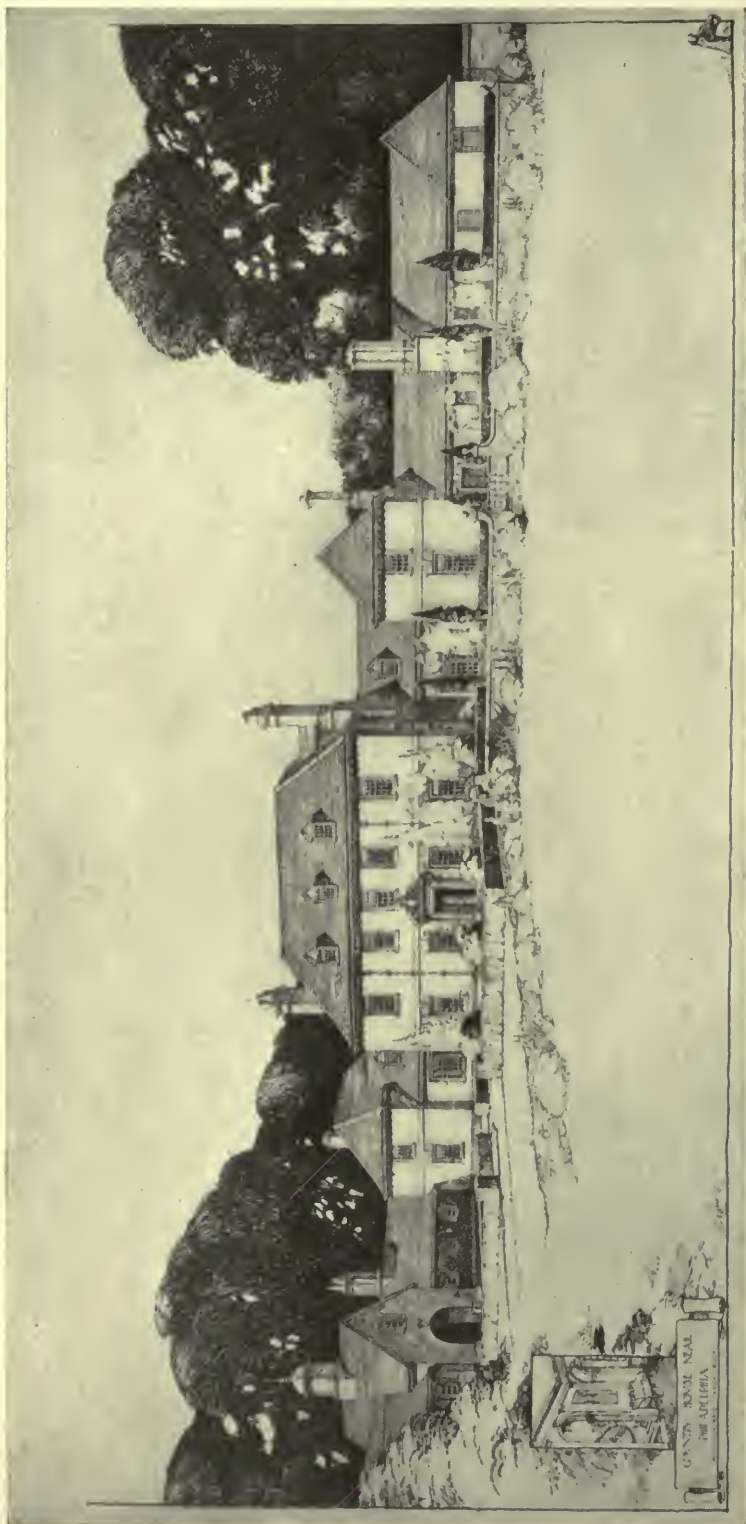
HOUSE OF E. F. BEALE, ESQ., STRAFFORD,
PA. MELLOR & MEIGS, ARCHITECTS.



HOUSE DOOR DETAIL—HOUSE OF E. F. BEALE, ESQ.,
STRAFFORD, PA. MELLOR & MEIGS, ARCHITECTS.

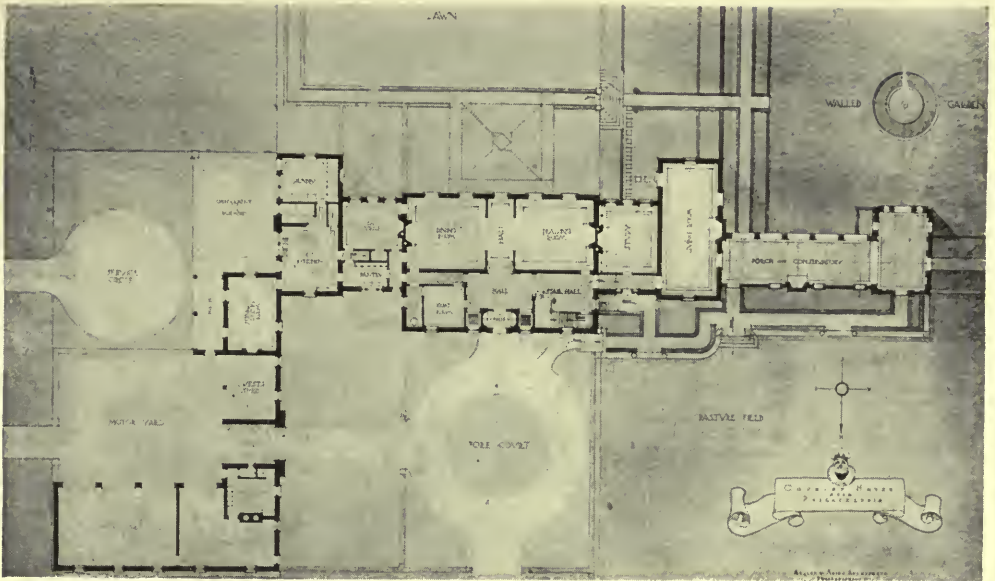


RENDERING—HOUSE OF CASPAR WISTER MORRIS, ESQ.,
HAVERFORD, PA. MELLOR & MEIGS, ARCHITECTS.

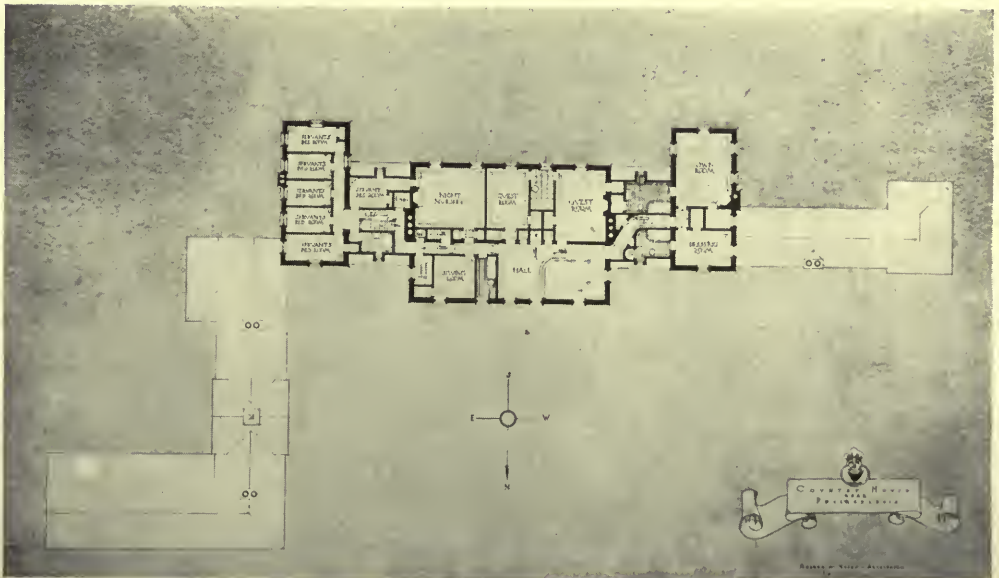


RENDERING—COUNTRY HOUSE NEAR PHILADELPHIA. MELLOR & MEIGS, ARCHITECTS.

CUNNINGHAM & CO. ARCHT.
PHILADELPHIA



GROUND FLOOR PLAN—COUNTRY HOUSE NEAR PHILADELPHIA.
Mellor & Meigs, Architects.



SECOND FLOOR PLAN—COUNTRY HOUSE NEAR PHILADELPHIA.
Mellor & Meigs, Architects.



BARN AND POLO STABLES FOR A. J. DREXEL PAUL, ESQ., RADNOR, PA.
Mellor & Meigs, Architects.



BARN AND POLO STABLES FOR A. J. DREXEL PAUL, ESQ., RADNOR, PA.
Mellor & Meigs, Architects.



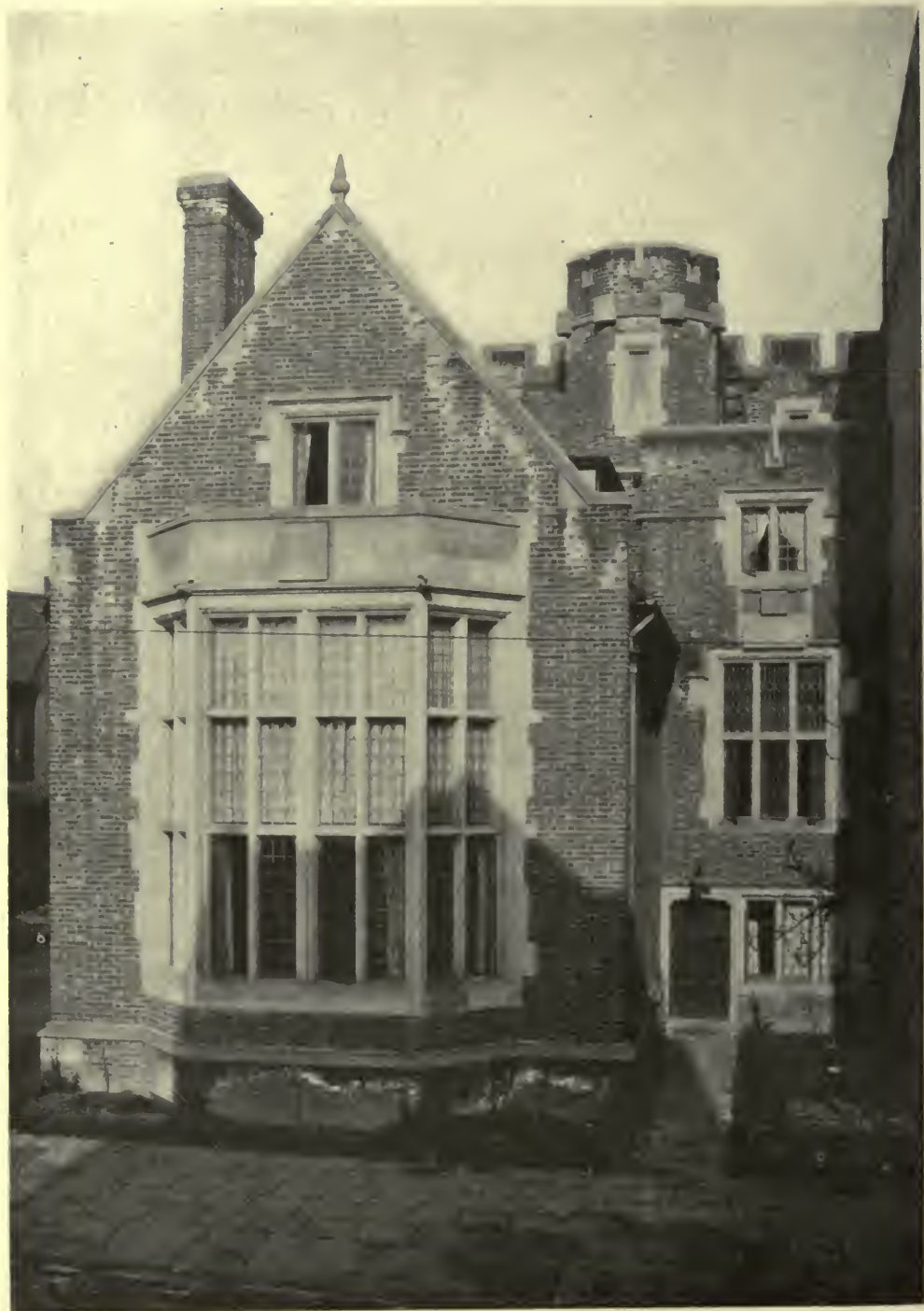
STREET FRONT—PRINCETON-CHARTER CLUB,
PRINCETON, N. J. MELLOR & MEIGS, ARCHITECTS.



ENTRANCE DETAIL—PRINCETON CHARTER CLUB,
PRINCETON, N. J. MELLOR & MEIGS, ARCHITECTS.



FRONT TERRACE—PRINCETON CHARTER CLUB,
PRINCETON, N. J. MELLOR & MEIGS, ARCHITECTS.



SOUTH FRONT—PHI GAMMA DELTA
FRATERNITY HOUSE, PHILADELPHIA.
MELLOR & MEIGS, ARCHITECTS.



ENTRANCE DETAIL—PHI GAMMA DELTA FRATERNITY HOUSE, PHILADELPHIA. MELLOR & MEIGS, ARCHITECTS.

the gain in light for the ground floor rooms and the agreeable lines of the mass are the predominant considerations. When there is an unquestionable use for a porch in a logical place, no really valid objection exists to making one. There is no denying, however, that a good deal of our suburban and rural domestic architecture has suffered from a multiplicity of porches tacked on in a perfunctory, matter of course manner, apparently without first stopping to ask whether they were actually needed, whether they would be used after they were built and whether their purpose could not have been as well or better fulfilled by some other means, perhaps by a paved terrace, or by a detached pergola or garden house.

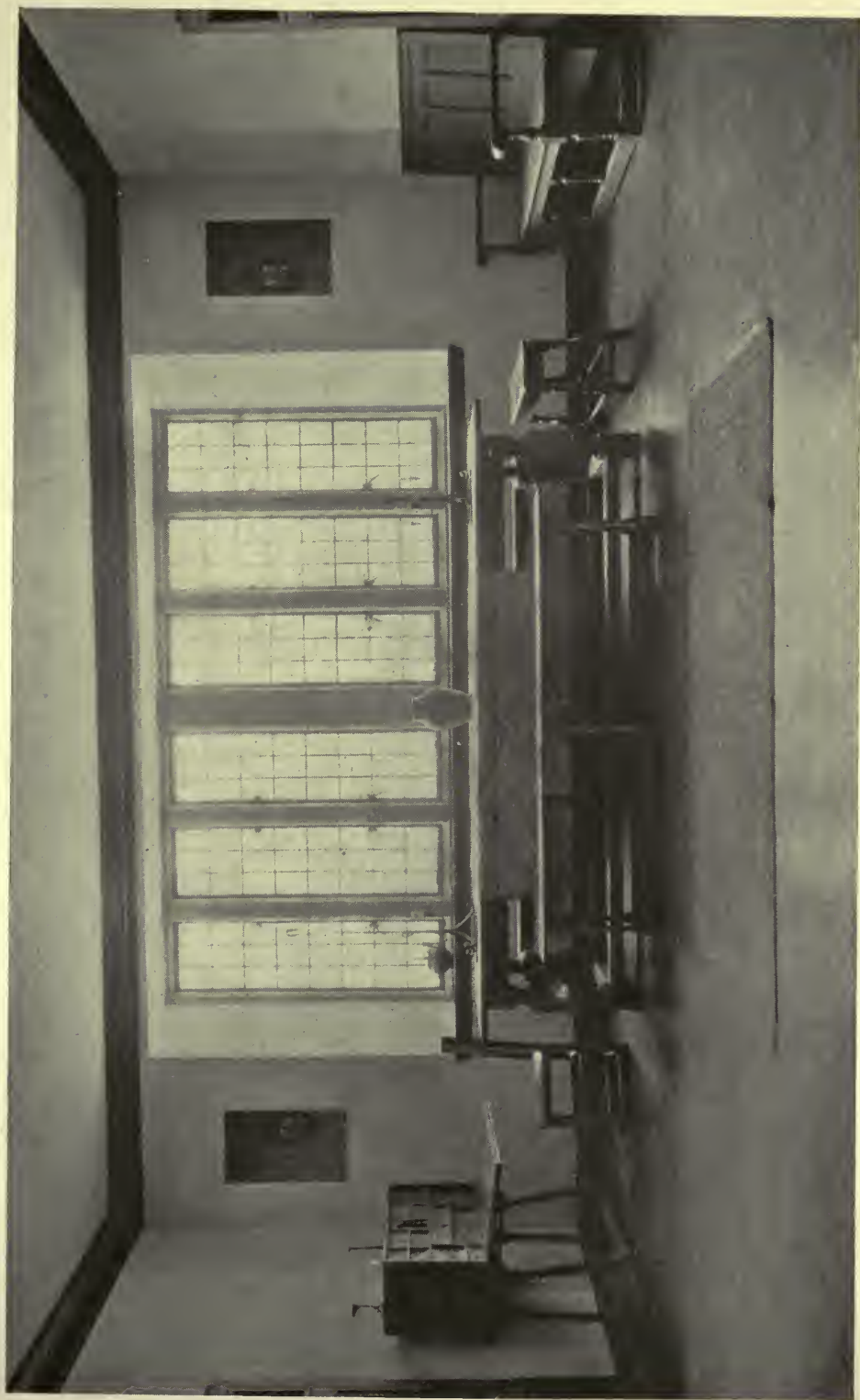
The aspect of vigorous, austere simplicity, quite Norman in character, especially on the entrance side, is one of the most agreeable features of the house, an aspect to which the absence of projecting eaves or barges at the gables, the long unbroken wall spaces and the almost severe setting of the casement windows counted in no small degree. The second story window, bending the eaves to allow for its introduction and visible from the approach, is treated in a manner characteristic of South of England architecture, and serves to enhance the repose of the roof contour rather than to disturb its tranquillity. All things considered from the points of view of both plan and design, the St. Davids house may be regarded as a particularly successful treatment of a small country place. It is also manifest that its execution exhibits a medium of expression in which the architects have been exceptionally felicitous in the matter of sympathetic interpretation.

While the Willcox house, following the two former examples in sequence of illustration, presents points of merit, it can scarcely be said to show the same freshness and spontaneity of conception or the same vigor of treatment as the dwellings already discussed. Indeed, it appears to be a house designed without enthusiasm and perhaps "forced" by the client. Its style is much more matter of fact in tone and leaves not the same lee-

way and invitation for engaging touches of originality. The windows are too many and too large and the consequent lack of wall space gives it an air of restlessness. The house door affords an interesting example of a successful combination of Queen Anne and late Georgian inspiration and is both distinctive and pleasing. One cannot help feeling, however, that it would have gained considerably in strength and character if the bracket-like bit of trellis above it were either removed or set farther away.

As a consistent example of restoration and addition in close conformity with local precedent, the house of Dr. F. W. Murray, at South Ashfield, Massachusetts, commands attention. The exterior represents an extension of the original structure carried out in the characteristic New England clapboard style with merely the addition of a great cobble chimney stack in an angle of the walls that echoes the field stone walls of the garden. The wisdom of not attempting to add any extraneous modern frills to a severely simple old body is apparent. The two interior views showing fireplace treatment are particularly interesting. The addition of an ingle settle beside the dining room fireplace calls attention to the architect's province as a designer of furniture, a branch of architectural activity in which they have been notably successful and of which something further will be said in a subsequent paragraph. Meanwhile, it may be observed that the settle is of excellent design, thoroughly in keeping with its surroundings and altogether constitutes a wholesome example of adding new features to old in a consistent spirit. The unusually high opening of the music room fireplace throws into strong contrast the low ceiling, and produces an interesting "jump" in scale which, if successful, is always agreeable.

As a piece of reconstruction and addition to what was an unpromising nucleus to start with, the garden house at Andalusia well merits genuine admiration. A fire had left what was formerly a carriage and tool house, with a tank tower at one end, in ruins, and the object of the owner was to build again in the cor-



HALL—PHI GAMMA DELTA FRATERNITY HOUSE,
PHILADELPHIA. MELLOR & MEIGS, ARCHITECTS.

ner of his garden a high accent, which would replace the old tank, and serve any particular function which his fancy might dictate. In the event of rebuilding and remodelling it was a case where too much addition, too much elaboration, too much introduction of new or ambitious features would have been out of harmony with the rest of the environment. As in most ancient gardens, there were traditions to be preserved and respected. The architects have done just enough and then stopped, with the fortunate result that the rebuilding of the old and the addition of the new are harmoniously blended. Furthermore, the whole composition is eminently in keeping with the unpretentious but dignified garden arrangement, in a style that obtained more than a century ago, with box-edged paths and great luxuriant masses of bloom. Somehow one cannot quite get away from the feeling of being suddenly set down in the garden of one of the lesser old manor houses of France. The general tone of the treatment is thoroughly Latin in character; the severely plain rectangular openings, with their simple iron balustrades, in the upper part of the tower, its pyramidal roof and the conical roof of the "gazebo" at the top of the stair, the absence of heavy cornice or projecting eaves and the casement windows set back with deep reveals are all reminiscent of what one may see in certain parts of the South of Europe. The garden house at Andalusia is further interesting as an instance of the thrifty using up of materials already on the ground. In lieu of limestone for the reveals of the openings of the upper story in the tank tower, concrete blocks were cast on the spot. The iron balcony rails at these same openings were also set in projecting concrete sills moulded *in situ*. The brick course just below the cornice, which is reduced to a minimum, gives a pleasant note of diversity and represents the employment of some more old material lying ready at hand. The turret-like projection approached by the stair is really at the angle of two walls and serves a double purpose in that it provides a buttress and also agreeably

diversifies the lines of the structure, incidentally affording a point of vantage for viewing the garden. Altogether, the work is a pleasant treatment of a pleasant subject.

The house of E. F. Beale, Esq., at Strafford, Pennsylvania, furnishes an example of rigorous restraint. Barring the concentrated and somewhat ponderous ornamentation of the entrance and the balcony above it, enclosed with an interesting bit of ironwork, the building is wholly devoid of any architectural pretension. As regards plan and execution, it is the exact antithesis of the St. Davids house in that it represents the compact, square box type, logically and frankly carried out. It has an aspect of staunch, four-square honesty about it and presents a generous breadth of scale. Despite its exceeding plainness, the agreeable amplitude of its proportions imparts a presence that cannot be ignored.

By way of sharp contrast to the Strafford house, we come next to that designed for Caspar Wister Morris, Esq., a contrast that testifies to flexibility of conception and execution. As the reader may readily see by the pen and ink rendering, the architects have contrived to combine interest of texture, mass and fenestration. There is abundant variety in the disposition of masses and the contour of the roof line, while sufficiently varied, is neither uneasy nor captious. One may say that the mass builds up to a climax and then quiets down again, a characteristic that usually tends to cement a house to its setting in a very satisfactory manner. The general aspect is one of unpretentious dignity and simplicity and, withal, of solid domestic comfort, and yet richness of detail is not lacking where there is occasion for it. Thanks to the flexibility of the architectural mode chosen, there are numerous opportunities to place accent where it is desirable or to suppress that which would seem too prominent were an absolutely uniform method of dealing with them adopted, as, for instance, in the treatment of the windows and their trims. In one place we find attention directed to a window by its brick trims, in another that is less



DINING ROOM—PHI GAMMA DELTA
FRATERNITY HOUSE, PHILADELPHIA.
MELLOR & MEIGS, ARCHITECTS.



REAR VIEW—PICKERING HUNT CLUB, PHOENIXVILLE, PA.
Mellor & Meigs, Architects.



ENTRANCE ELEVATION—PICKERING HUNT CLUB, PHOENIXVILLE, PA.
Mellor & Meigs, Architects.



SOUTH TERRACE—PICKERING HUNT CLUB, PHOENIXVILLE, PA. MELLOR & MEIGS, ARCHITECTS.

important the casement frame is set in an inconspicuous wood frame into the masonry without any emphasizing decorative feature. The Morris house may be regarded, in short, as an embodiment of the principles of design for which the architects stand and in which they often find their happiest form of expression.

No less scholarly and virile in treatment, though distinctly different in style, is the Queen Anne-Early Georgian house, near Philadelphia, shown in a subsequent rendering. Here again we find the mass building up to a climax, starting with the low flanking buildings on one side, rising to the greatest height at the central portion of the house proper and then subsiding by due gradation on the other side. The whole arrangement of masses is broad and striking. The plans of this house, following the rendering, almost speak for themselves and require but little additional comment. One feature, however, it is especially important to note and that is the way in which a porch has been provided, incorporating it as an integral part of the plan and enhancing the composition of the whole mass. It will be seen that the long wing at the right is in reality a wall whose doors and windows are filled with iron grilles—in winter glass sashes may also be added—and that on the other side of the wall, instead of a succession of rooms, there is an open colonnade or porch looking out southward over the garden. This arrangement and exposure make the porch a feature of all the year round utility. Another interesting point of the plan is that there is provided a day nursery on the ground floor in close proximity to the back stairs and the servants' wing so that the children may be close to the ground and go in and out without coming into other parts of the house when it is desirable that they should do so.

The barn and polo stables on the estate of A. J. Drexel Paul, Esq., evidence another point in the catholicity of the practice of the architects whose work is under consideration and stand as a protest against the tendency to credit one

architectural firm with the ability to do only one special thing well, whether it be houses of a particular type, churches, banks or farm buildings.

As representative examples of club and fraternity house treatment illustrations are given of the Princeton Charter Club, at Princeton, New Jersey, and of the Phi Gamma Delta Fraternity House, of the University of Pennsylvania, in West Philadelphia. The former is a composition of breadth and dignity and of striking interest in its detail as exemplified in the accompanying cuts. It is also conspicuous for its just proportions, poise and purity of style. The Phi Gamma Delta Fraternity House, in a wholly different vein, is equally pleasing. The illustrations will speak sufficiently for its general and more obvious features, but special attention should be directed to several items that are thoroughly characteristic of the work of Mellor and Meigs. In the first place, in the treatment of all details such as mouldings, decorative ironwork, hardware, interior woodwork and the like, they habitually display the most painstaking care with the result that all these features manifest an exceptional combination of both refinement and vigor as well as sound design.

In the second place attention should be called to the fact that Mellor and Meigs not infrequently design certain pieces of furniture for buildings they have erected, thus emulating the practice of the Georgian architects, whose efforts in this direction had such a marked effect upon the development of the mobiliary art in England of the eighteenth century. All of the furniture in the dining room and some of the furniture elsewhere in the Phi Gamma Delta Fraternity House was designed by the architects and their achievement in this field has been notably successful. In their solicitude for honest craftsmanship, the honest use of materials and the proper furnishing of their interiors Mellor and Meigs have set their faces in the right direction and taken a step forward in the progress of American architecture.

Albany Academy

Measured and Drawn by
J. L. Dykeman and F. J. Ricker

Text by *C. B. Cutler*. Photographs by *E. V. Rockwood*

Part II.

THE life of Philip Hooker has left no record other than that indicated in his work. What manner of man he was we may not know beyond such inference as is to be drawn from this material expression. A careful study of the Academy building in detail shows a painstaking that closely approaches genius. Nothing seems to have been too small for consideration.

What Hooker's inspiration may have been it is not easy to guess. The exterior certainly has more of the French than English in flavor, but French taste was probably influential at that time, only as it may have been reflected in English architecture and such books on the subject as were current here. Among these it is possible that James Gibbs' *Book of Architecture*, Sir William Chambers' *Civil Architecture*, Paladio, Isaac Ware, Robert Adam, and many of the minor books intended rather for the layman than the professional architect were known to him. Hooker had some technical training, for he was a City Surveyor for a considerable time and he doubtless enjoyed the acquaintance of many contemporaries of wealth and culture. His work, however, must be taken as an indication of the prevailing taste and tendency of his time. It is quite as much an expression of these as was the dress, the manners and conversation of the day, and, like them, suggests that adjective, then so common, "elegant." In this and all of his buildings Hooker indicates a mastery of the Greek orders and a wide acquaintance with their modifications in common use in the more pretentious works of the time.

In the capitals of the exterior pilasters, for instance, we find the rose at the abacus center inverted and projecting its full diameter. This is to be found in St.

Paul's Chapel, New York, and in King's Chapel in Boston, both much earlier buildings. The absence of any portico at the principal entrance is almost unique in this type of building, and entirely so among all of those known to have been designed by the same man. The treatment of this entrance is also unusual—note the curves of the landing platform and the door sill, forming a wider landing. This is very successful in removing the otherwise too apparent lack of liberality in approach.

The sharp reduction in scale of the wings is also noticeable on analysis, but not at all in ensemble.

The whole exterior is formal and this is curiously emphasized in the second-story windows west of the wings. These are crossed by the third floor not far from the spring of the arch, but so carefully is this concealed inside that one of the professors, though he had spent thirty years of his service in daily occupation of this very room, had never noticed it.

Like many similar buildings the Academy was designed for three aspects only, the front and ends. The rear half of the building is of three stories and the front only two. The ends being cared for by the dummy window arches, the rear was frankly drawn with its three levels indicated and without any decoration whatever beyond the cornice and balustrade.

Clearly, Hooker knew the value of mass and wanting this he deliberately combined his two and three floor elements in one large block rather than indicate the "great room" or chapel under a single roof as he might readily have done by sacrificing the desired impressiveness of a central mass with minor wings. Having gotten this he was able to crown it with a cupola of unusual beauty and of sufficient size to dominate the whole.

The vane shown on the detail sheet of

the cupola is the original one and now replaces in the attic, having been superseded by that shown in the photograph. No bell was ever installed.

Another instance of successful mass design was seen in Albany in the old Mechanics' and Farmers' Bank Building erected in 1814. The writer had always ascribed this building to Hooker, but was informed very positively by Mr. Dudley Olcott, President of the Bank, that this was a mistake and that he thought the architect's name was Smith. In the absence of any record or assumed positive knowledge we may be forgiven for clinging to a conviction supported by every probability.

This building was of one story with an attic, unpierced; was of white marble in severely classic feeling and was crowned with a peculiarly formed dome of ordinary transparent glass. It is well remembered by the older Albanians and was illustrated some years ago in Scribner's. Like Mr. White's Presbyterian Church on Madison Square, it was in the shadow of an enormous and ugly neighbor and was designed in serene disregard of its environment. In spite of it, rather, it was easily the most notable object in that part of the city and remained so until demolished in the early '70s.

Returning to the Academy: if we enter the hall at the front, the viewpoint of Mr. Rockwood's admirable photograph, the architect's grasp of his problem becomes evident at the first glance. Here is formality in arrangement sufficient for dignity and again a wonderful skill in adjustment of scale. This is a strictly indoor formality, classic in feeling, but widely different from the exterior. All of the interior detail repays careful study. It was designed intelligently to produce a desired effect, and the effect resulted.

Mouldings were studied with reference to light and shade. Undercutting to intensify shadows was a matter of course, labor was liberally expended everywhere.

Take the front entrance for example: The mullions and transom are of stone, frames and architraves of wood and every moulding is scaled and formed for its own particular function. This is true through-

out the building—in the entrance hall and in the composition of the columned division between it and the stair hall we find an entablature and cornice with no architrave. This peculiarity is repeated in the framing of the doorways.

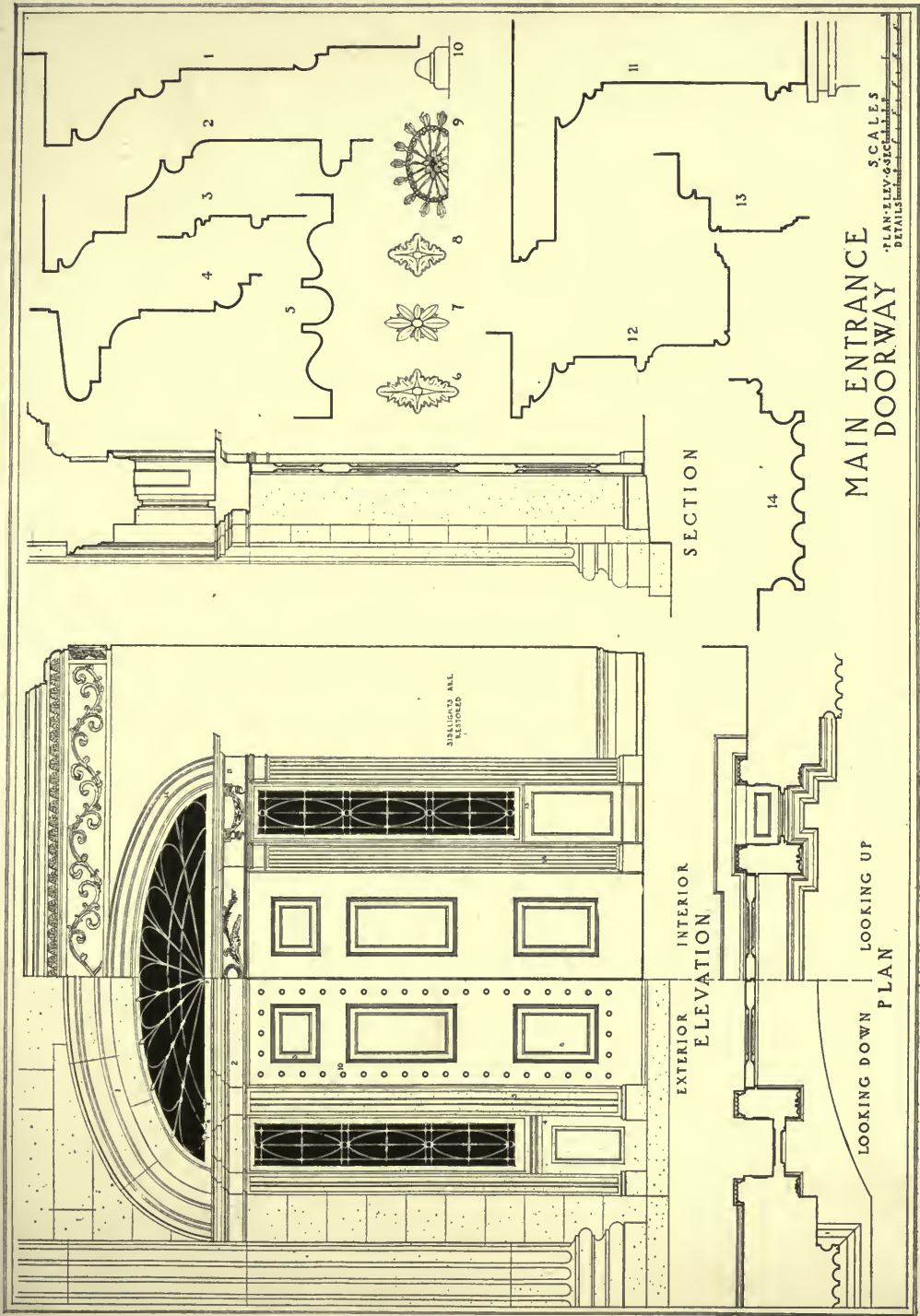
In the second-story hall we find the doors marked by similar free columns surmounted by an architrave and paneled frieze, but no cornice other than a very small inverted quarter round having a low plinth above it. Entering the "great room" or chapel the full entablature is found over all the doors.

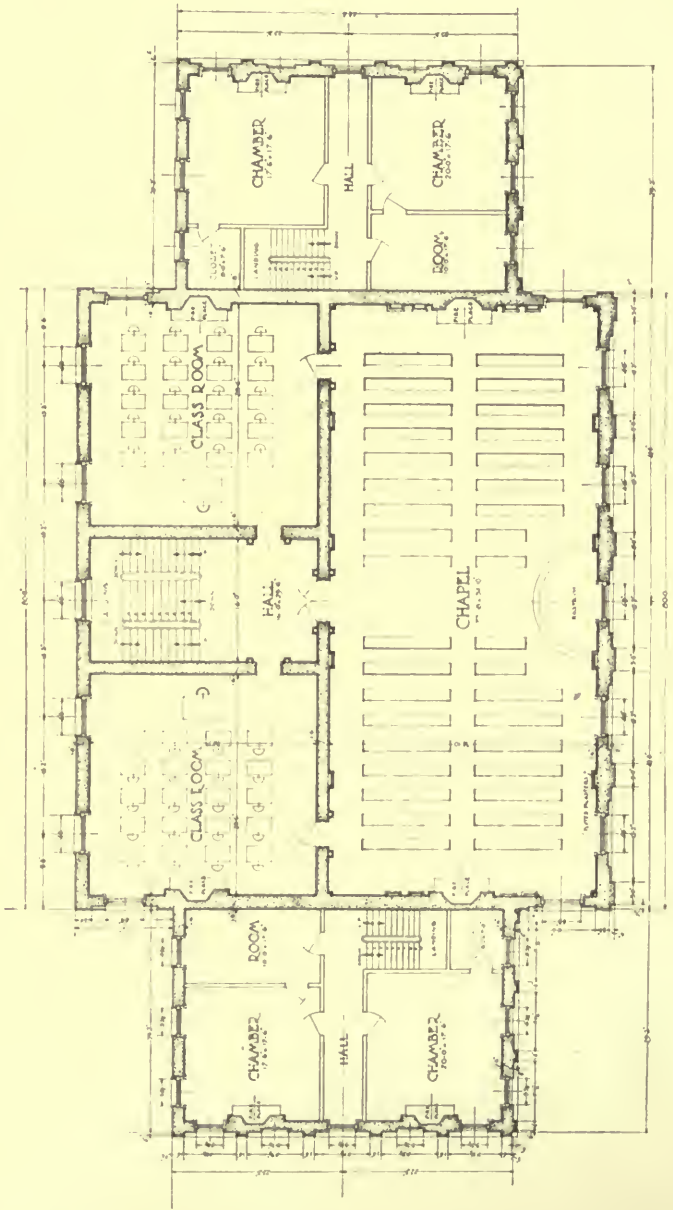
The door shown in the southeast corner of the chapel, giving entrance to the second story of the wing, is new and therefore not shown on the drawings. If one were to compare this piece of work with the original, which it is supposed to reproduce, he would "take off his hat" to the earlier workman. It should have been entrusted to no one but a cabinet maker.

In the chapel we find Mr. Hooker in difficulty with his corners. The arrangement of pilasters centered on the piers was obvious enough; and had the exterior treatment of the front returned on the ends, there would have been no trouble. But the ends required blank wall from which to spring the wings; the windows were crowded toward the front and the corner pilaster was reduced in plan to a square equal to its projection. This required the unequal spacing of the pilasters on the long sides of the room, as indicated on the plan, but the variation is so slight as to be unnoticed.

The photograph of the chapel gives undue prominence to the ceiling decoration, which is not seen in the original. The ceiling and all of the ornament above the necking of the Corinthian capitals are white and the decoration is perfectly proportioned in weight.

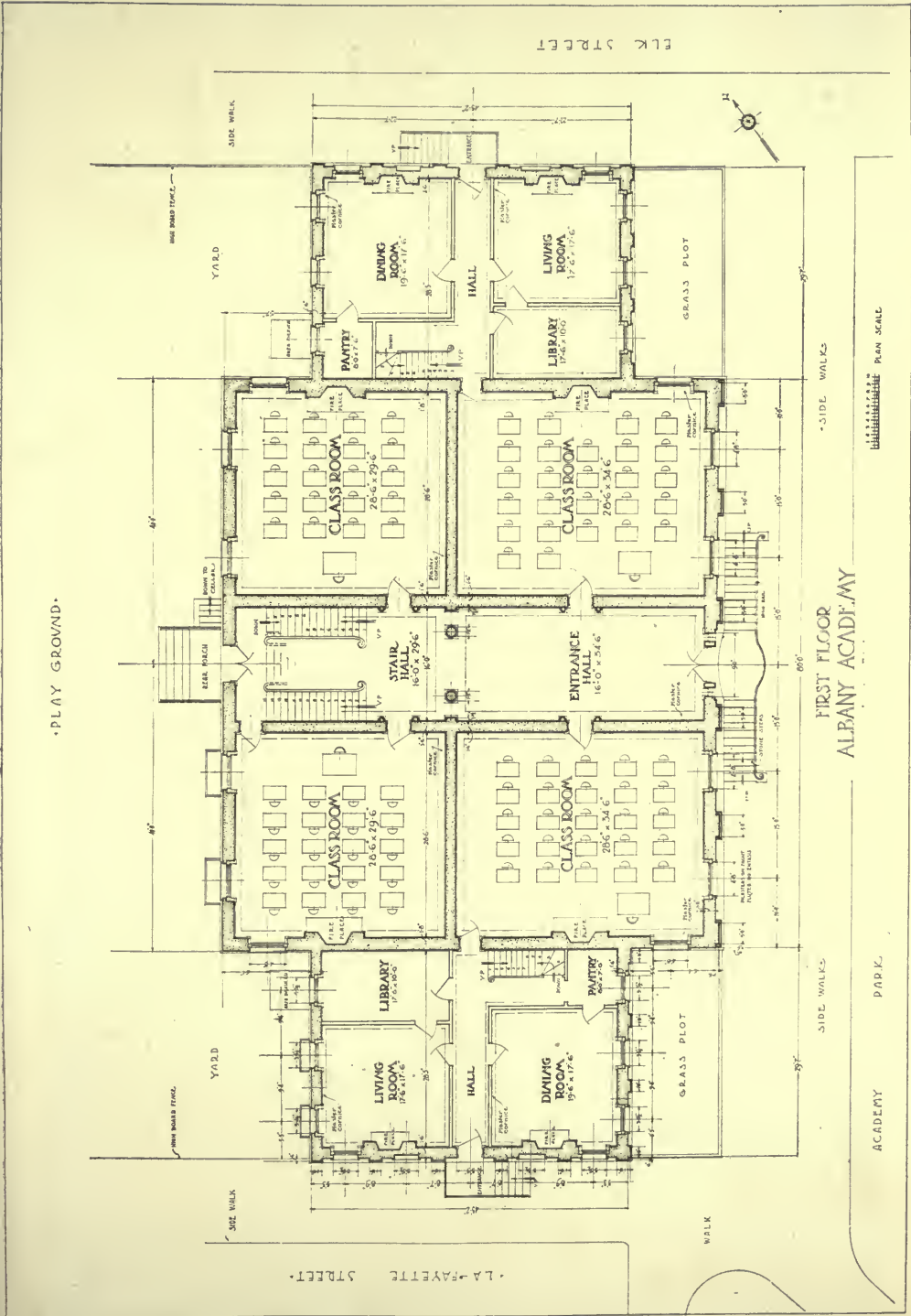
The sections of mouldings show very well the freedom from mere convention that prevails in every detail. Whatever the source of Mr. Hooker's architectural training he was not hampered by any timid deference to European standards. Neither the sodden clumsiness of the English, nor the exuberance of the French Renaissance held him in its thrall. His





SECOND FLOOR
ALBANY ACADEMY

PLASTER ON LATH
WOOD TRIM
DOOR CASES AND ENTRALS



•PLAY GROUND•

FIRST FLOOR
ALBANY ACADEMY

UNIVERSITY PLAN SCALE

PARK

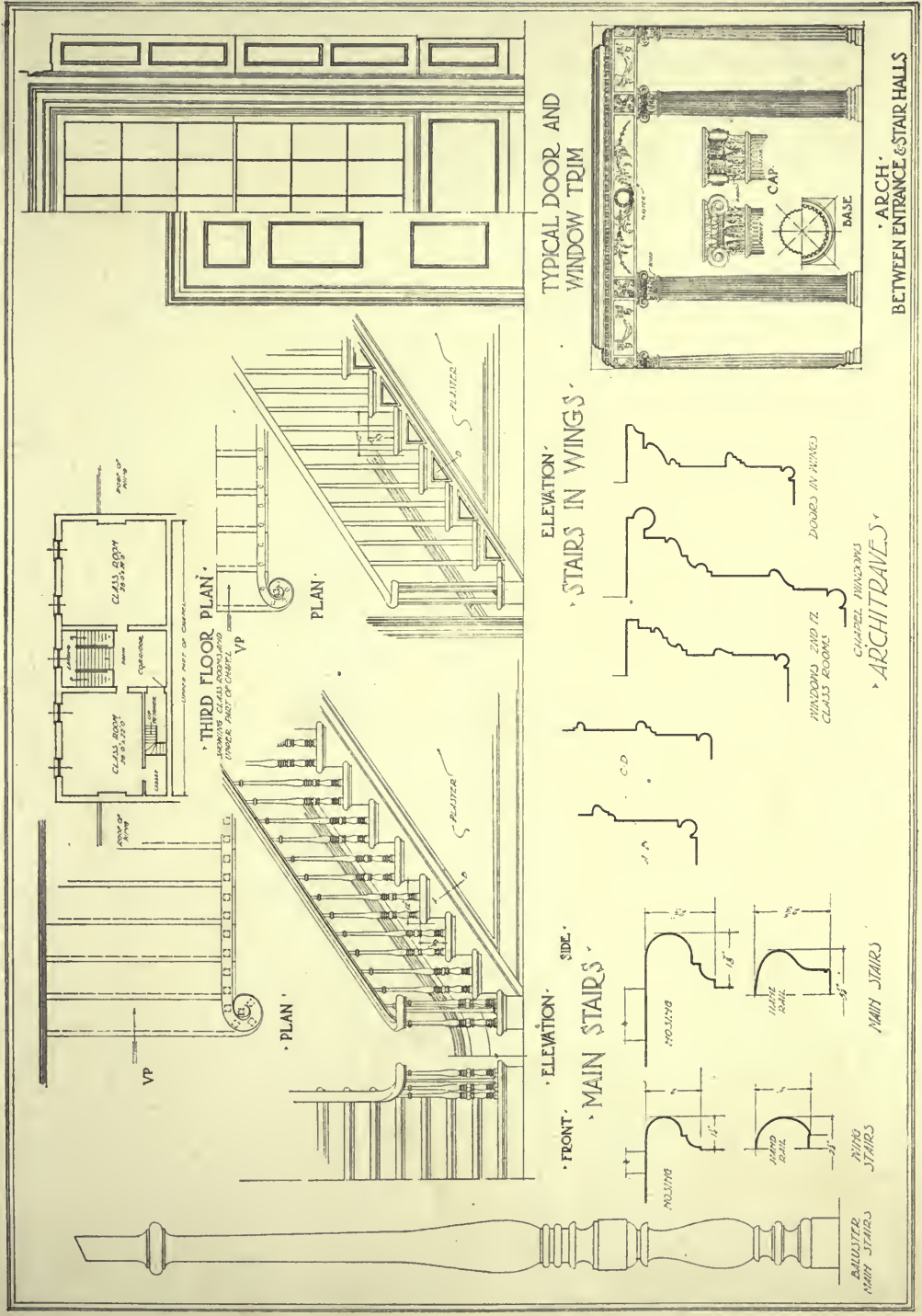
ACADEMY

ELK STREET

LA-FAYETTE STREET

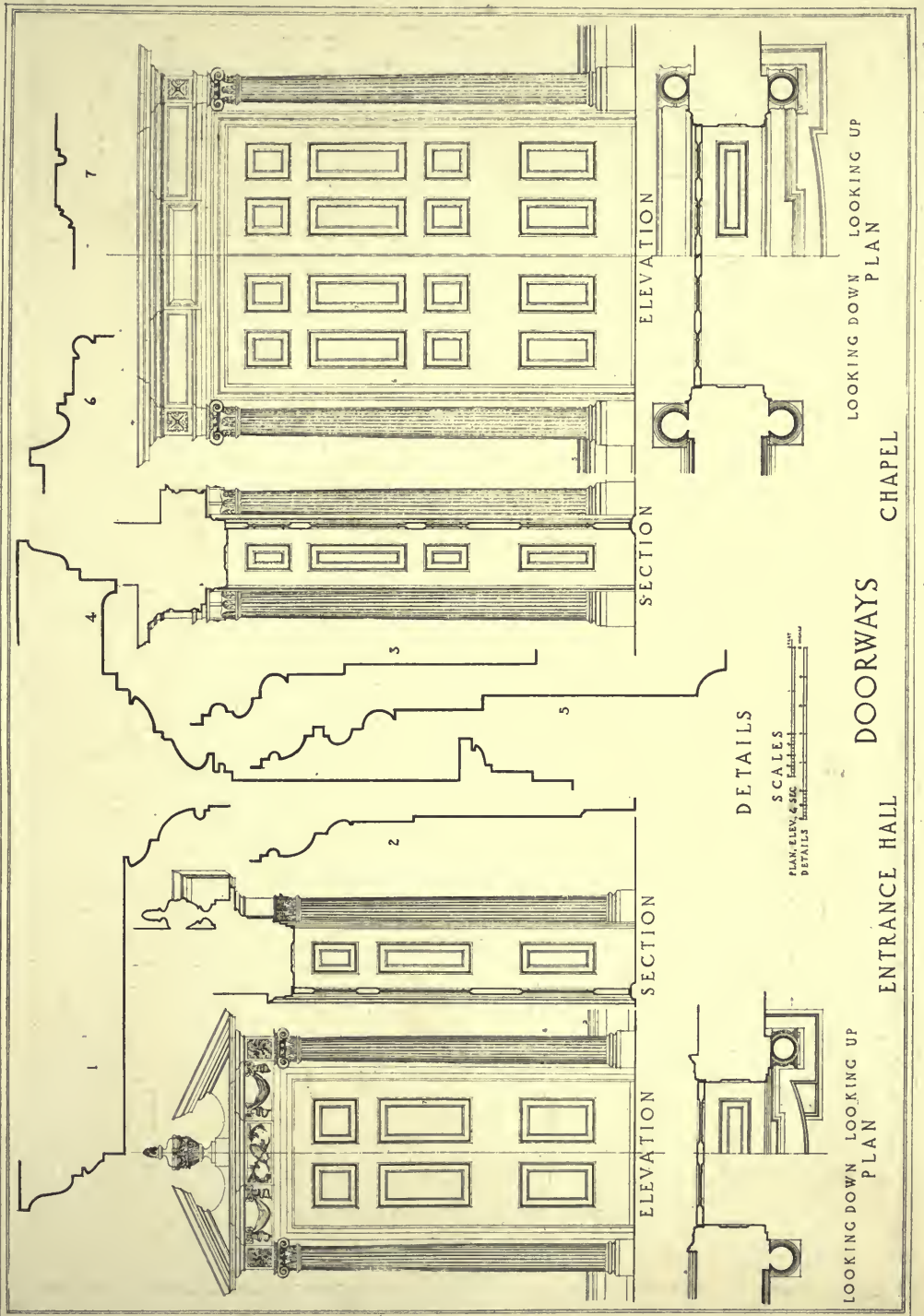


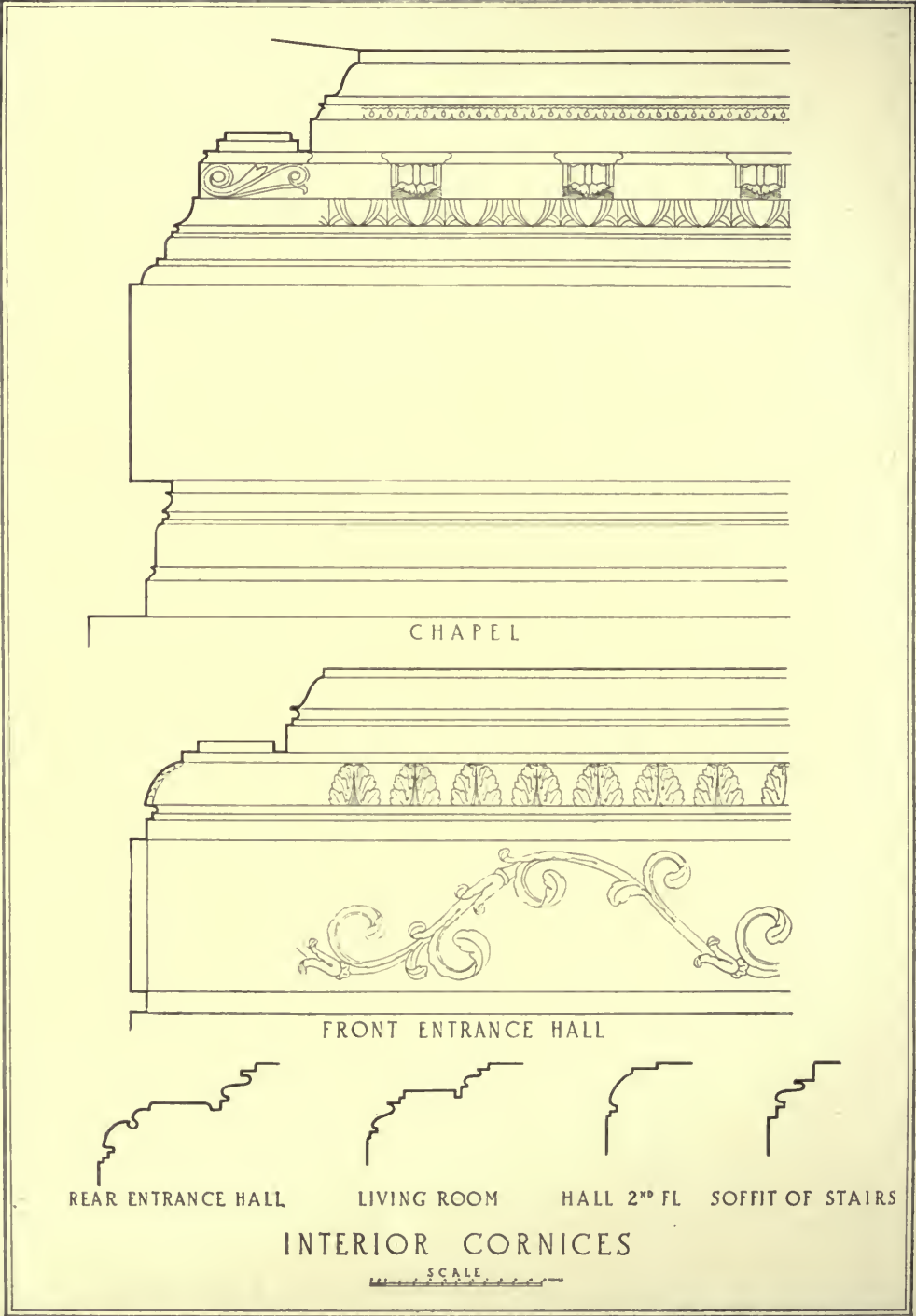
ENTRANCE HALL, LOOKING TOWARD
STAIR HALL—ALBANY (N. Y.) ACADEMY.



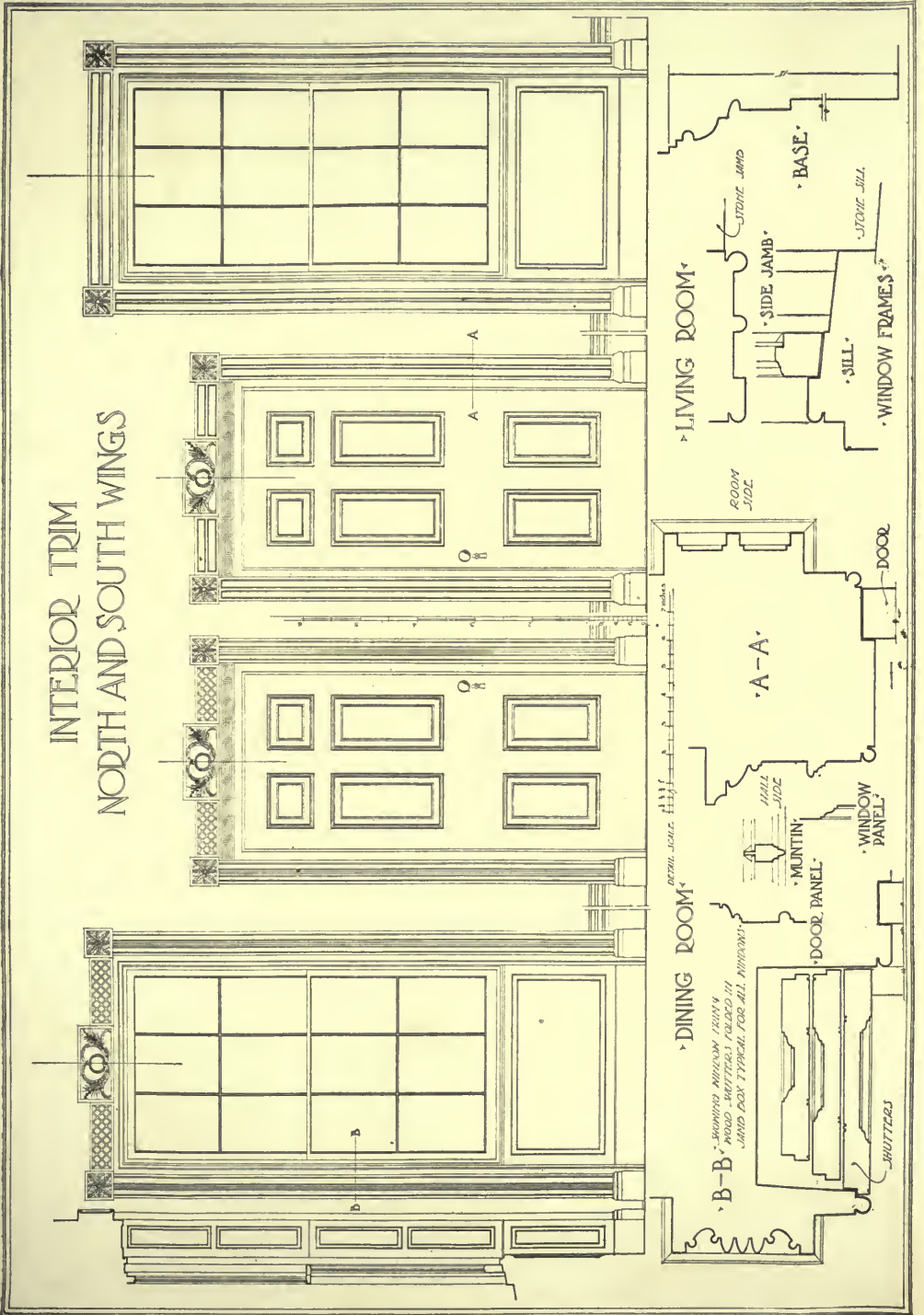


DOOR TO CLASS ROOM FROM ENTRANCE HALL,
MAIN LOBBY—ALBANY (N. Y.) ACADEMY.



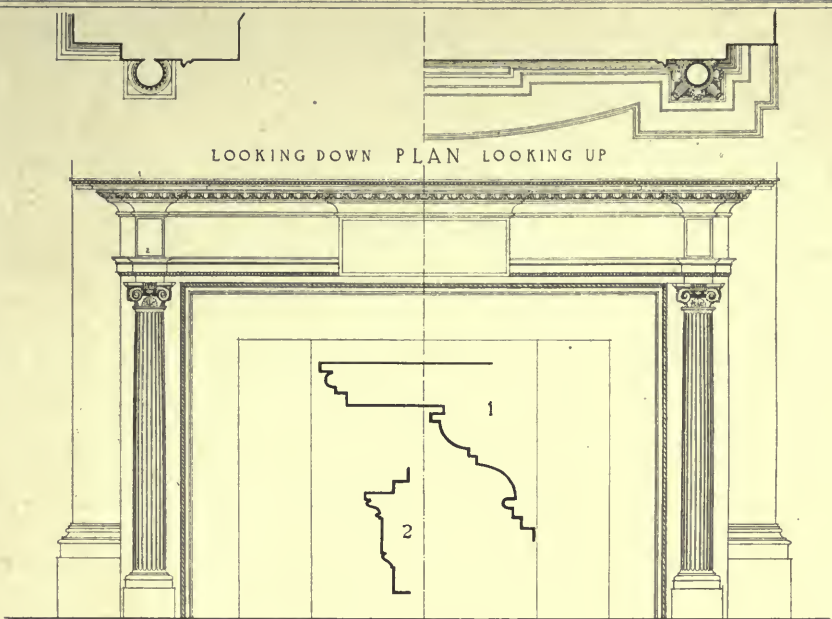


INTERIOR TRIM
NORTH AND SOUTH WINGS

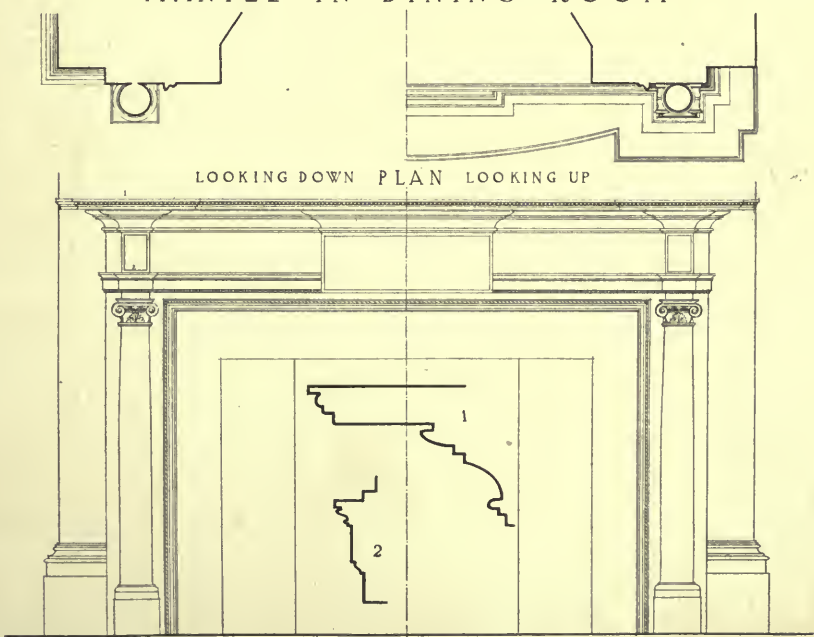




DOOR IN WINGS, FIRST FLOOR, ROOM
SIDE—ALBANY (N. Y.) ACADEMY.



ELEVATION
MANTEL IN DINING ROOM



ELEVATION
MANTEL IN LIVING ROOM

SCALES
PLANS & ELEV. 1" = 1'-0"
DETAILS 1/4" = 1'-0"

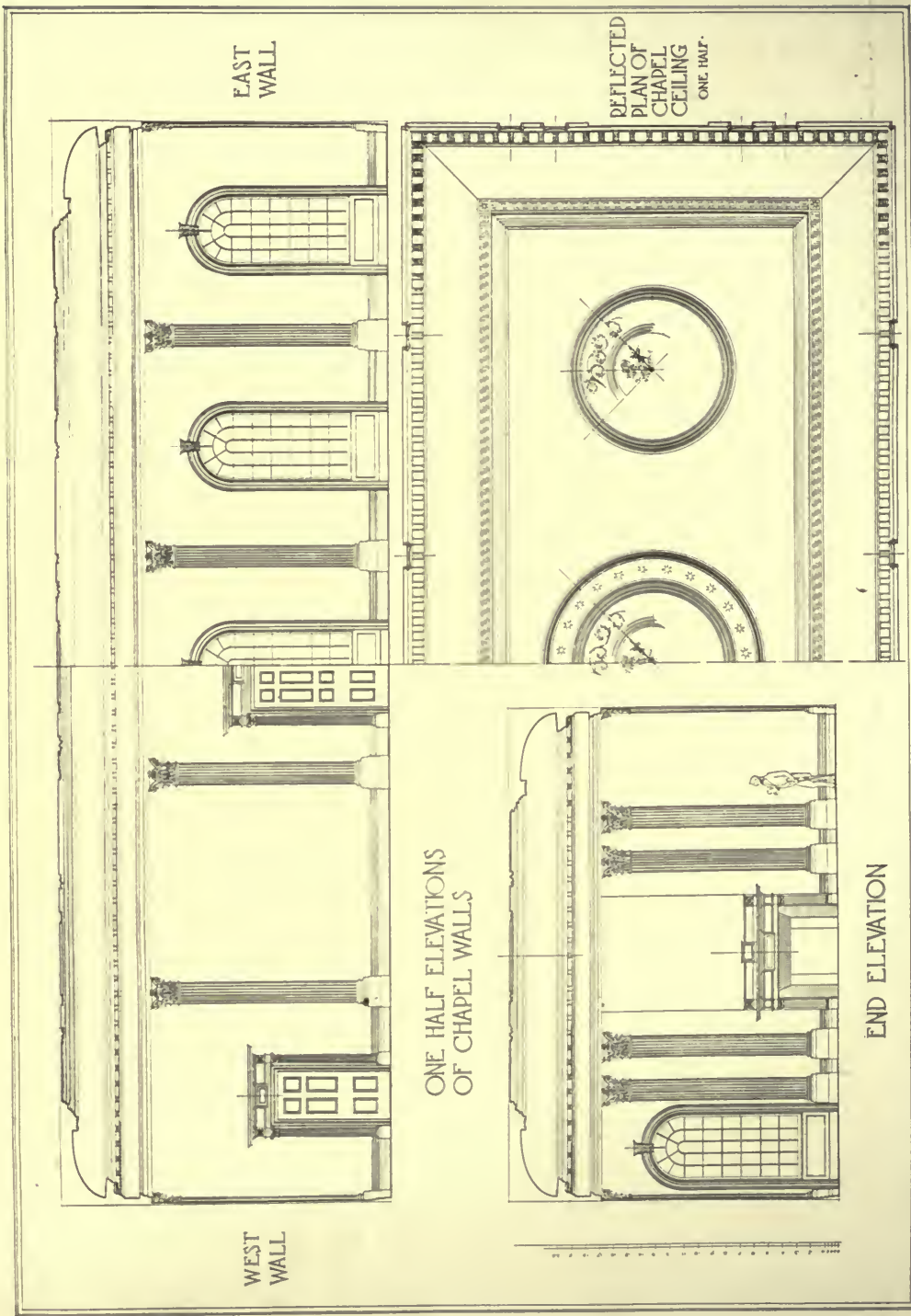


CHAPEL DOOR TO CORRIDOR
—ALBANY (N. Y.) ACADEMY.



Note.—Mantels in this room are modern, therefore not shown on drawings.

CHAPEL DETAIL, LOOKING TOWARD SOUTH—ALBANY (N. Y.) ACADEMY.



work was manifestly of the new world. His decoration never descends to exploitation of the skill of his carver or stone cutter. Ornament, where it occurs, is for a decorative purpose only. Occasionally, as in the doorways of the first-story hall, it approaches heaviness, but never quite oversteps the limit of subordination to its base. Nor can we imagine any of it a servile copy; the versatility of the designer is so obvious as to preclude that suggestion.

The drawings and photographs illustrate the subject in hand so completely that it is unnecessary to particularize further. What may be read from them should repay their study and careful comparison with contemporary European work. The inevitable conclusion must be that in spirit and feeling this building like many others of the period is American.

It may be worth while to consider its genesis a little further than its architect. Its cost was nearly \$100,000 and the population of Albany at its completion was 10,020. Beginning in 1803 with the State Bank, we know of nine other buildings, excluding the Capitol, built by Hooker in twenty-eight years and averaging \$80,000 cost for each.

In 1686 Albany was granted a city charter by King James II through his Royal Governor, Thomas Dongan, the population being under 2,000. In the hundred and four years following to 1790 this had increased to only about 3,500, but in the twenty-five years from 1790 to 1815 it jumped to 10,020.

Albany was made the capital of the State in 1807, though the citizens had anticipated this by laying the cornerstone of the new capitol in the preceding year. It would seem, then, that Albany felt the benefit of independence very soon after its final achievement in 1783.

Mere material prosperity, however, will not explain the Academy, nor Union College, which was almost as much an Albany institution in its early days.

It is quite evident that a man of Hooker's genius could not have found expression for it without some sort of appreciation, and it is very certain that he found it in generous measure.

Albany was not so far behind New York in importance and its population was largely made up of successful men. Agriculture had ceased to be the sole reliance of the people. Manufacturing and mercantile business were claiming more of their attention. Liberal education as it was then understood was, next to birth, the hall-mark of a gentleman, and was eagerly sought for their sons by men who could afford it. And this "liberal" education included a smattering at least of architecture. It is a safe assumption that in the centers of population at that time a very much greater percentage of men had some knowledge of architecture than today. Witness the amateur architects, who were many.

Albany and some other towns like it abounded in buildings of good design and surpassing workmanship because they demanded them and appreciated them. Then too they had the workmen, men who worked for wages, but none the less for the love of the doing. In the Academy records one Snyder is spoken of as the "sculptor," doubtless he did that beautiful carving; very likely did both stone and wood.

It is a rare pity that Albany, where up to the '70s could be found scores of as fine examples of early American work as anywhere in the country, should have permitted their destruction during the very lowest period of architectural decadence. Until 1878 the Staats house, the last surviving example of the Dutch stepped gables in this country, stood on the corner of State and Pearl Streets. It was replaced by one of those neo-Byzantine rock-faced banks standing mostly on a single fat column like a lone pork barrel.

Not many years ago it was proposed to take the Academy site for the new Education Building and it is a source of lasting gratification that an alumnus, who was also an architect, was able to persuade the late Doctor Draper, then Commissioner of Education, that the building could be adapted to the present site and thereby secured its adoption.

The Second Presbyterian Church is of blue rubble stone trimmed with red Nyack sandstone and has a very fine spire rem-

iniscient of Wren or Gibbs. The second St. Peter's and the old Fourth Presbyterian were similar in that they had wooden spires in the same manner.

Albany was rich in handsome dwellings, two conspicuous examples of which were those of Drs. James MacNaughton and Alden March. The former stood on the present site of the Kenmore Hotel, named for the Doctor's Scottish birthplace, and was of white marble with English basement. Its interior was designed with the same care as the Academy exhibits and mahogany doors and beautifully wrought white trim give it an atmosphere that was a fitting environment for the noble figure of the Doctor, a splendid example of the old school gentleman, one who exemplified the finest traditions of his race and his profession.

The March house is but a dim memory, but one that once seen could never be forgotten. It was also of white marble and its lot extended through a deep block with stables in the rear, which in material and spirit repeated the more important characteristics of the residence. A wonderful garden was seen through the wrought iron gates.

It is extremely probable that these houses were designed by Hooker, or possibly Taylor, who preceded him, but of whose professional activity little is known. All over the city were to be seen examples of this same intelligent care in design and workmanship. Some fine specimens are still to be found in the lower part of the city, now given over to the foreign contingent.

Albany, it is to be remembered, was an inland city; there were no railroads, water communication with New York was slow and uncertain until accelerated by Fulton in 1809, and the journey by stage was an adventure.

Even so, the stone for the Academy, the Capitol and the State Bank, as well as that for trimming numerous other build-

ings, was brought from Nyack by sloop. Lime came from Massachusetts, generally from the Stockbridge region. Building stone was plentiful in the vicinity and clay for brick abounded on both sides of the river. Glass was made at Sand Lake in Rensselaer County, about twenty miles away, and nails and building hardware were very early local products.

Prosperity nurtured a leisure class and leisure seems to have been well employed. Society demanded of those who sought its attention something more than money and Albany was known very early in its history as a centre of cultivation and the home of many men of more than local importance. Its population at the beginning of the nineteenth century had been stable for many years in the sense of permanent residence of its families. Property was handed down from generation to generation and local pride was strong.

Architecture in an inland city at that day was much more an expression of a social condition than it is now. The desire for the best is evident enough and what was achieved despite the limitations exhibits a high standard of architectural beauty and fitness.

This one building would be a sufficient indication of the conditions that made it possible, but it was one of many of equal merit and not all by the same hand. Their lesson is clear enough. They were built in sober mood, intended to last, to be seen of men, and their builders gave of their best with never a thought of having "another chance."

Not many years ago while riding about an old college town, the Litt. D. asked his two companions: "What is it about these old houses that makes them so beautiful? Is it convention or the eternal verities?" The architect replied: "You have answered yourself, it's both." The college president said: "Yes, but skillfully compounded." Perhaps he was right.

PAVL · W · BARTLETT'S LATEST · SCULPTURE



By JOHN · J · KLABER

THE Capitol at Washington is an edifice of the highest interest to the American public, since it is, as no other building can be, the visible symbol of the government of the United States. Dating from the early years of the republic, it has grown to keep pace with the growth of the country, and its history is closely connected with that of the nation. Architecturally, moreover, the Capitol is by no means unworthy of its pre-eminent position. The original design, by Dr. William Thornton, was one of the ablest works of its time, and the additions since made have for the most part added to its effect, particularly those by Mr. Thomas U. Walter, who designed the House and Senate Wings and the great dome. The interest centering in the building is further increased by its having served as the prototype of many others, including the capitol buildings of most of the States.

The execution of the Capitol, however, is in many respects far inferior to its design. A large part of the work was executed at a period of bad taste, when proper workmanship was almost unknown, and the details, particularly of the sculpture and decoration, are of most unequal merit, and in some parts of a very low order. The building has also suffered from much neglect, at various times, and even now is in urgent need of improvements that have been postponed for years.

A curious case of this neglect is that of the pediment of the House Wing, which has remained vacant for over half a century, although the corresponding

Senate Wing received its sculptural decoration as soon as it was completed. The House Wing was finished in 1857, and it was not until 1908 that Congress, on the initiative of Representative McCall of Massachusetts, decided to fill the pediment with sculpture.

In view of the haphazard manner in which artists for the work on the Capitol have been selected, it was a remarkable piece of luck that caused the selection of Mr. Paul W. Bartlett for this work, from a list of sculptors submitted by the National Sculpture Society. The selection is the more notable since Mr. Bartlett has met with tardy recognition from the government of his native country, the merit of his work having been previously recognized by several foreign governments, including France, Belgium, and Japan. Now, however, this forgetfulness is being remedied, and Mr. Bartlett is beginning to be justly accepted as one of the most eminent sculptors that America has produced.

The particular work in question is of a type that is peculiarly adapted to Mr. Bartlett's genius. His interest in sculpture has always been broad enough to include its relation to its architectural environment; he conceives his work, not for its appearance in the studio, but for its effect in the position for which it is intended. In the design of the pediment, he has seen, not merely a group of figures, but the expression of a national ideal and the embellishment of the most important building of the country.

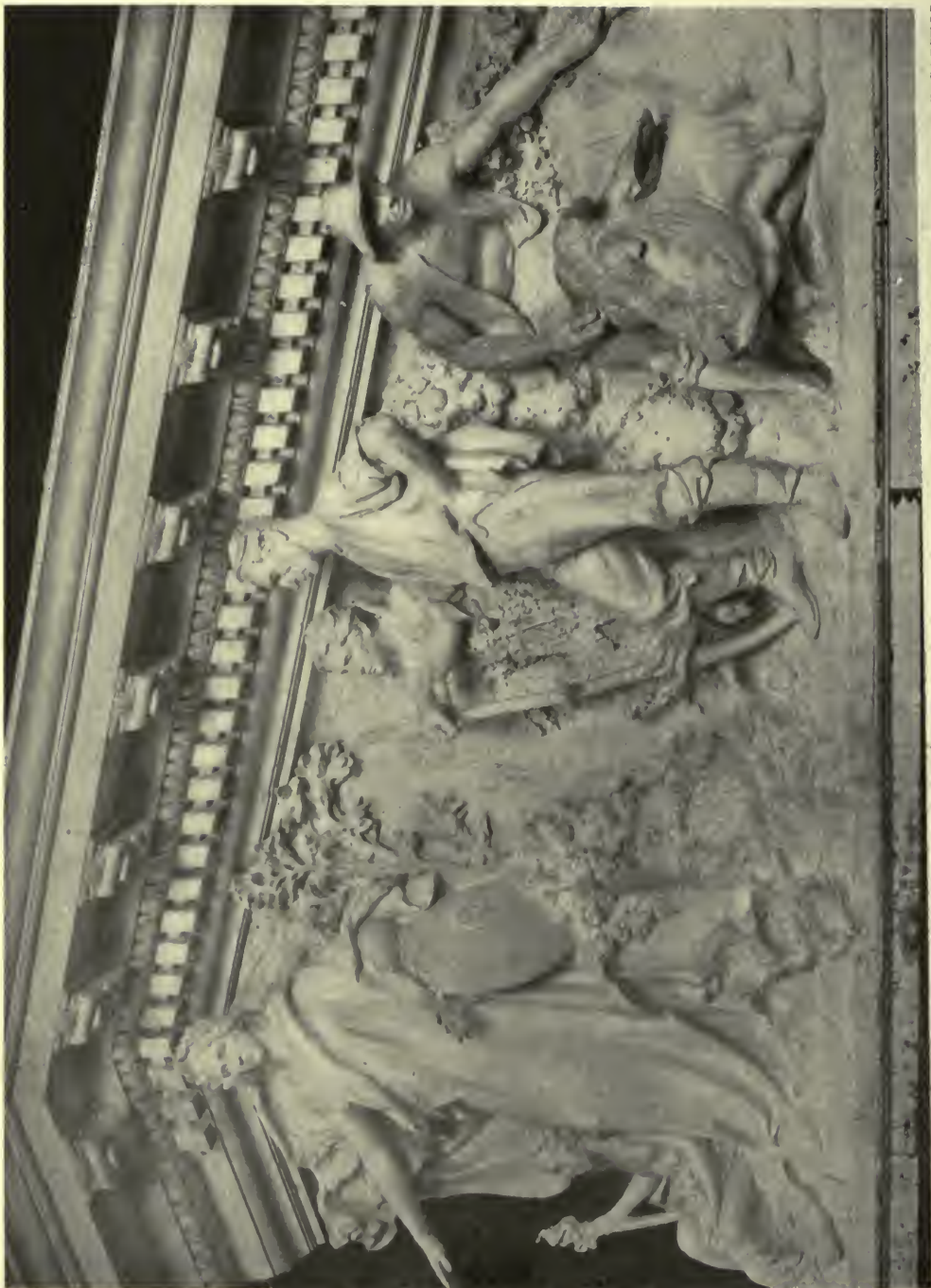
The design of the pediment, on which



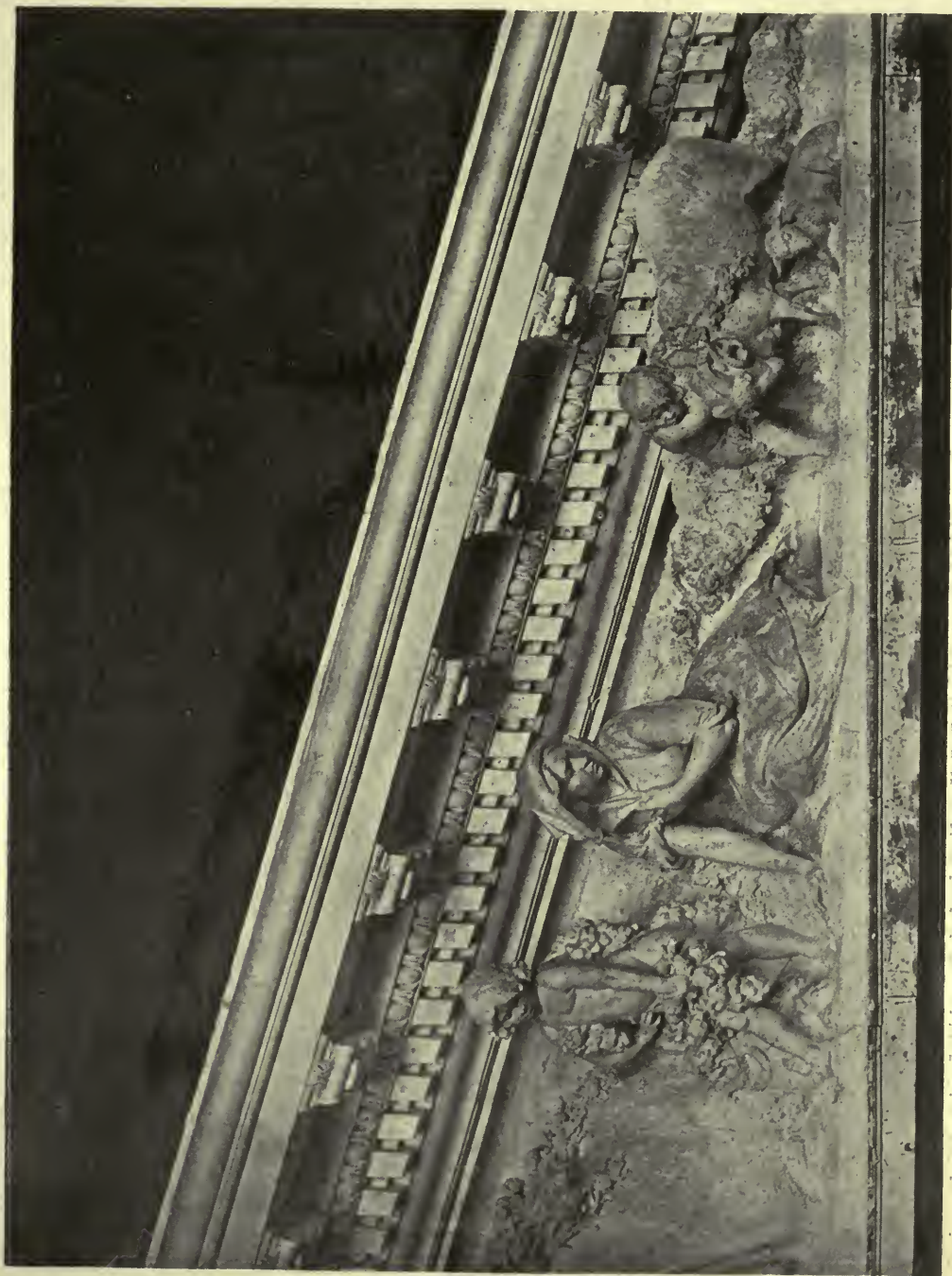
DETAIL OF PEDIMENT—HOUSE WING OF THE CAPITOL
AT WASHINGTON. PAUL W. BARTLETT, SCULPTOR.



DETAIL OF PEDIMENT—HOUSE WING OF THE CAPITOL
AT WASHINGTON. PAUL W. BARTLETT, SCULPTOR.



DETAIL OF PEDIMENT—HOUSE WING OF THE CAPITOL
AT WASHINGTON. PAUL W. BARTLETT, SCULPTOR.



DETAIL OF PEDIMENT—HOUSE WING OF THE CAPITOL
AT WASHINGTON. PAUL W. LARLETT, SCULPTOR.



THE CAPITOL AT WASHINGTON. THE PEDIMENT OF THE HOUSE WING, ON THE LEFT, IS TO BE OCCUPIED BY MR. BARTLETT'S SCULPTURES.

Mr. Bartlett has been engaged for the last seven years, and the work on which is now nearing completion, is intended as an apotheosis of democracy, as represented by the working people of the United States. In composing it the idea of the sculptor has been to avoid the usual banality of classic compositions, so often found in this class of work, and to make a decoration typical of modern times, without loss of the dignity befitting its position. This idea is altogether in keeping with the architectural treatment of the building, which, although classic in its general character, has sufficient freedom of handling to allow of this departure from tradition.

The space occupied by the sculpture is about sixty feet long and twelve feet high, so that the figures are approximately double the size of nature. The adjustment of the sculpture to the triangular space, always a matter of some difficulty, has been accomplished, not by a variation in the scale of the figures, but by their different attitudes, and by allowing some of them to encroach on the mouldings of the inclined cornice, a method of treatment that adds interest and mitigates the severity of the architecture.

The central figure of the group, more classic in character than the others be-

cause of its more abstract character, represents Peace, protecting Genius, a smaller figure holding aloft a torch. This central figure forms the connecting link between the two halves of the pediment, one representing agricultural and pastoral occupations, including farming, stockraising and horticulture, while the other represents various forms of industry, including printing, ironworking, textile manufacturing and fishing. The extreme ends of the pediment are occupied by waves, symbolizing the Atlantic and Pacific Oceans.

The entire composition is remarkable for its variety and interest. The figures are grouped in masses of light and shadow, avoiding the monotony of the usual pediment groups, and the sculptor has been most successful in adapting modern costumes to monumental treatment, and in combining in a harmonious effect the homely elements of every day life and the idealistic qualities proper to architectural sculpture.

This pediment group, as Mr. Bartlett has conceived it, is only part of a larger project for future development. The existing sculptures in the pediment of the Senate Wing, as well as in that of the central portico, are so inadequate that they must be replaced at some future date,



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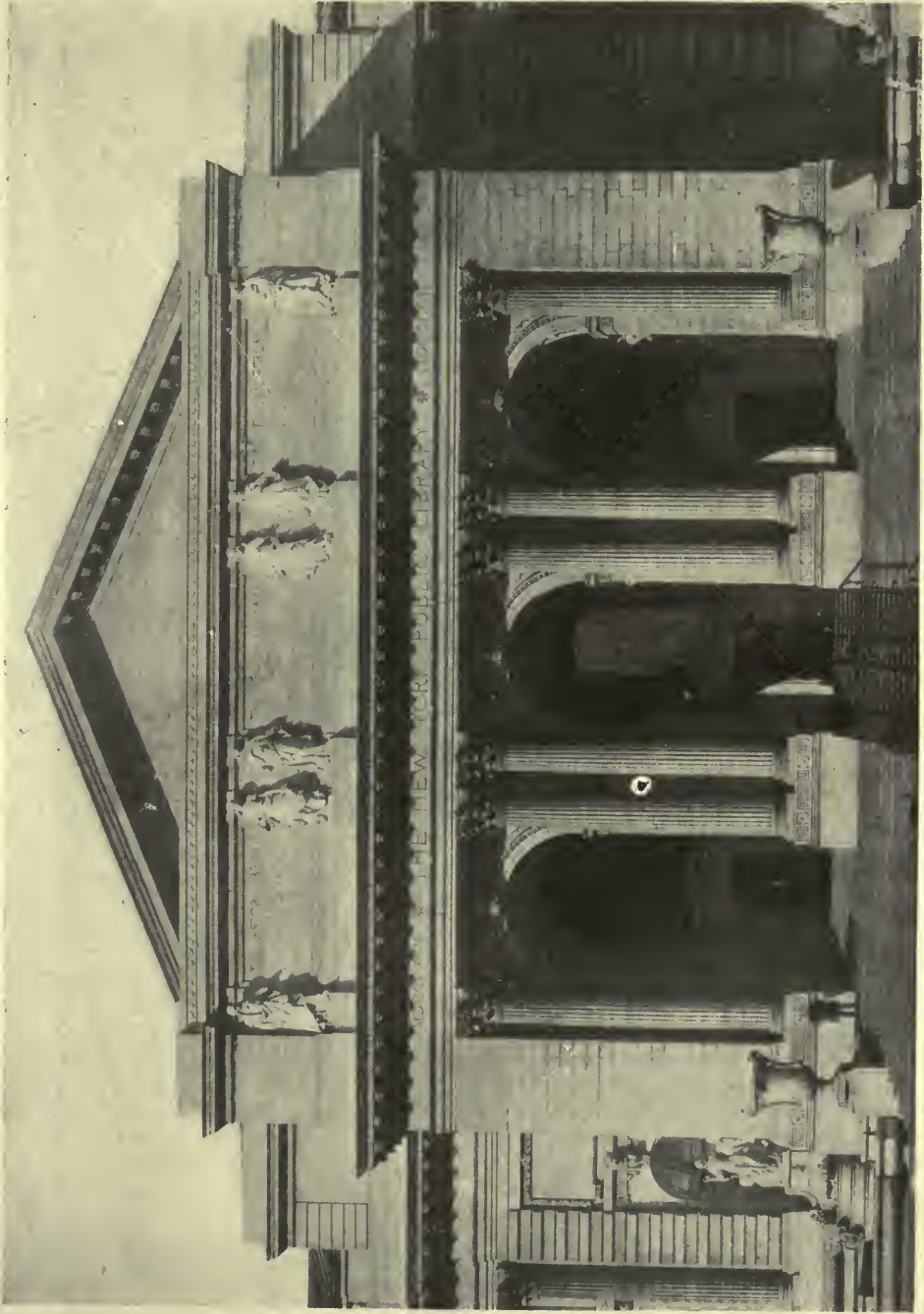
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CENTRAL PAVILION OF THE NEW YORK PUBLIC LIBRARY,
SHOWING STATUES IN POSITION. CARRÈRE & HASTINGS,
ARCHITECTS. PAUL W. BARTLETT, SCULPTOR.

if the building is to produce its full effect. Mr. Bartlett has taken this fact into consideration in his choice of a subject for the House Wing. As this represents the working classes, so the Senate Wing pediment, in his scheme for future improvements, should symbolize the intellectual elements of the country, the arts and sciences balancing agriculture and industry, while the central group would be symbolical of the majesty of the government and the strength of the Union.

Another building, of scarcely less importance than the Capitol, for which Mr. Bartlett has recently executed some most interesting sculptures, is the New York Public Library. The library is superior to the Capitol in certain respects, being the work of a single period and a single firm of architects, and thus more unified and consistent. It was, moreover, built at a more favorable period, and the details and workmanship are far better than those of the Capitol, although the general effect is less impressive, and the proportions less fortunate.

The design of the library called for a considerable amount of sculpture, and this work has been entrusted to several different artists, chosen from among the best known sculptors in the country. Mr. Bartlett's work, the last to be completed, consists of six figures, each about eleven feet high, ornamenting the attic above the main entrance.

In the design of these figures Mr. Bartlett has overcome a mechanical problem of some difficulty. Despite their size, and the necessity of modelling them with considerable relief, in view of their location high above the ground, they had only a shelf one foot wide on which to stand. Thus the adjustment of the figures to their position, the working out of their forms so as to obtain the necessary relief, became a most difficult matter, which but few sculptors would have had the

skill to solve with any degree of success.

The placing of the figures has been determined by the arrangement of the columns below, the four central figures being thus grouped in pairs, while the two end ones stand alone. From this grouping, enforced by the architectural design, the character and detail of the figures have been naturally developed.

The subjects chosen for representation are the various phases of literature, namely, from left to right, philosophy, romance, religion, poetry, drama and history.

It has been Mr. Bartlett's idea, in modelling these figures, to rely as little as possible on the use of accessory symbols, but rather to give each figure the particular character appropriate to its subject. The photographs show how he has developed this conception, each figure, by its pose and expression, indicating clearly the exact idea it represents, while the entire series of figures maintains an appearance of unity, and is altogether suitable to its position and to the relation between the sculpture and the architecture of the building.

The most notable characteristic of Mr. Bartlett's sculpture, both on the Capitol and the Library, is its thoroughly modern character. The aim of most of our sculptors, particularly in monumental work, has always been to copy, as closely as possible, the work of classical antiquity, and above all that of the Greeks. But Greek sculpture, beautiful as it is, is the expression of a civilization very different from ours, and is no more suited to our aesthetic needs than is Greek architecture to our practical needs. Mr. Bartlett has shown, in his work, how sculpture can become modern without ceasing to be monumental, and has pointed out the lines on which American sculpture may attain to a far higher standard than it has yet reached.

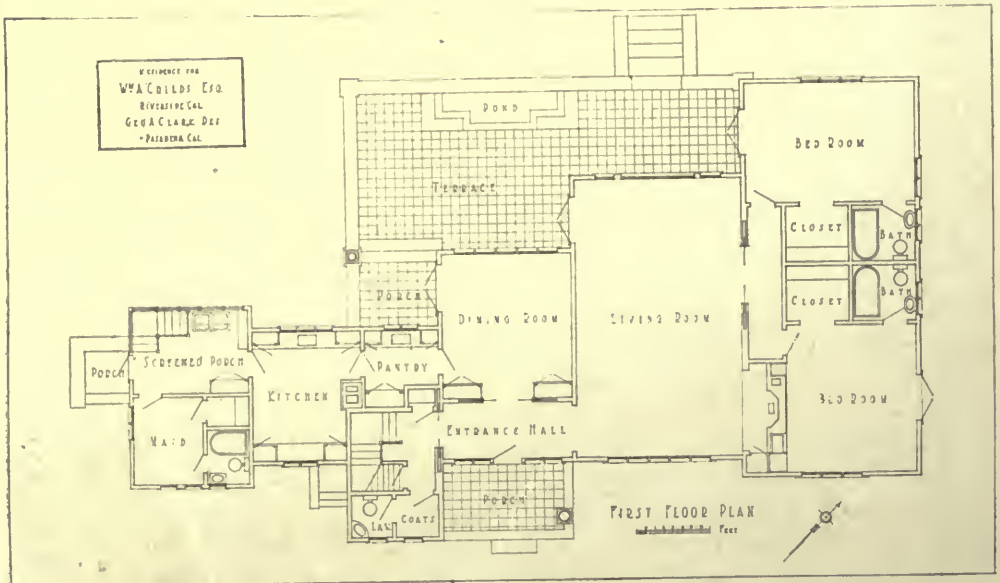
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RESIDENCE OF WILLIAM A. CHILDS, ESQ., RIVERSIDE, CAL.
George A. Clark, Architect.



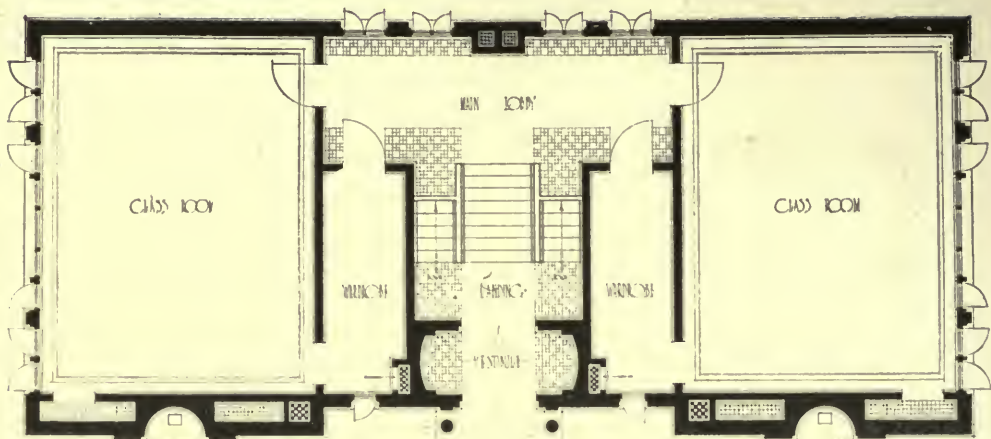
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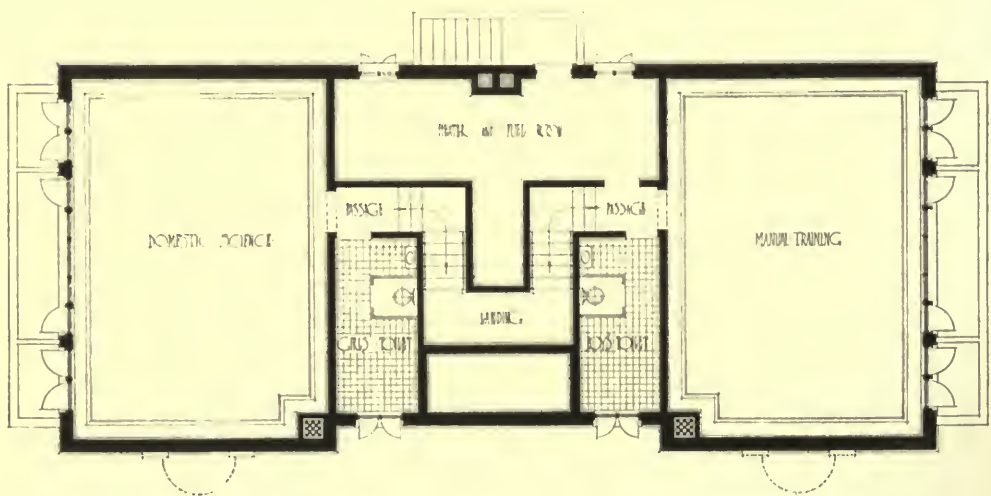
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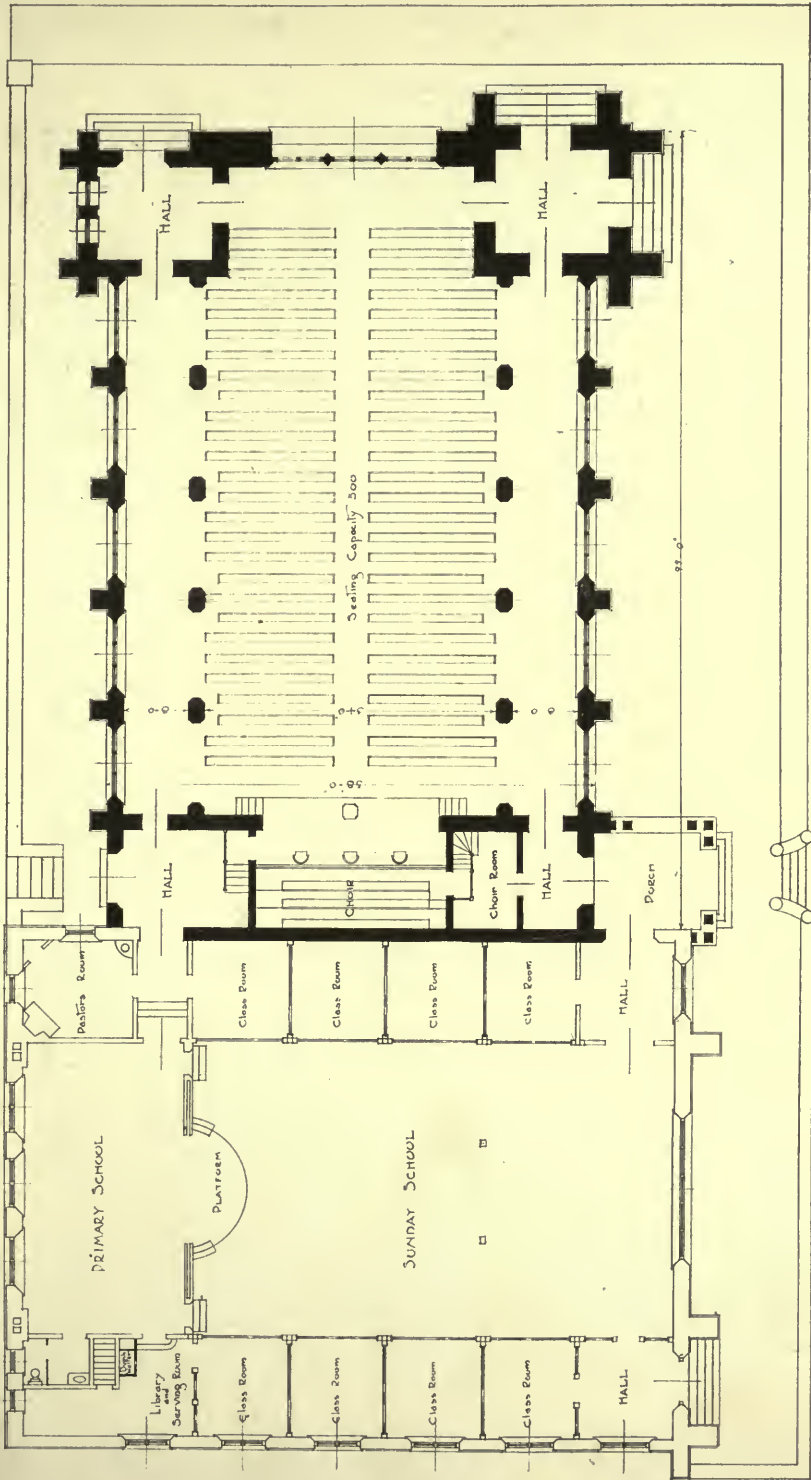


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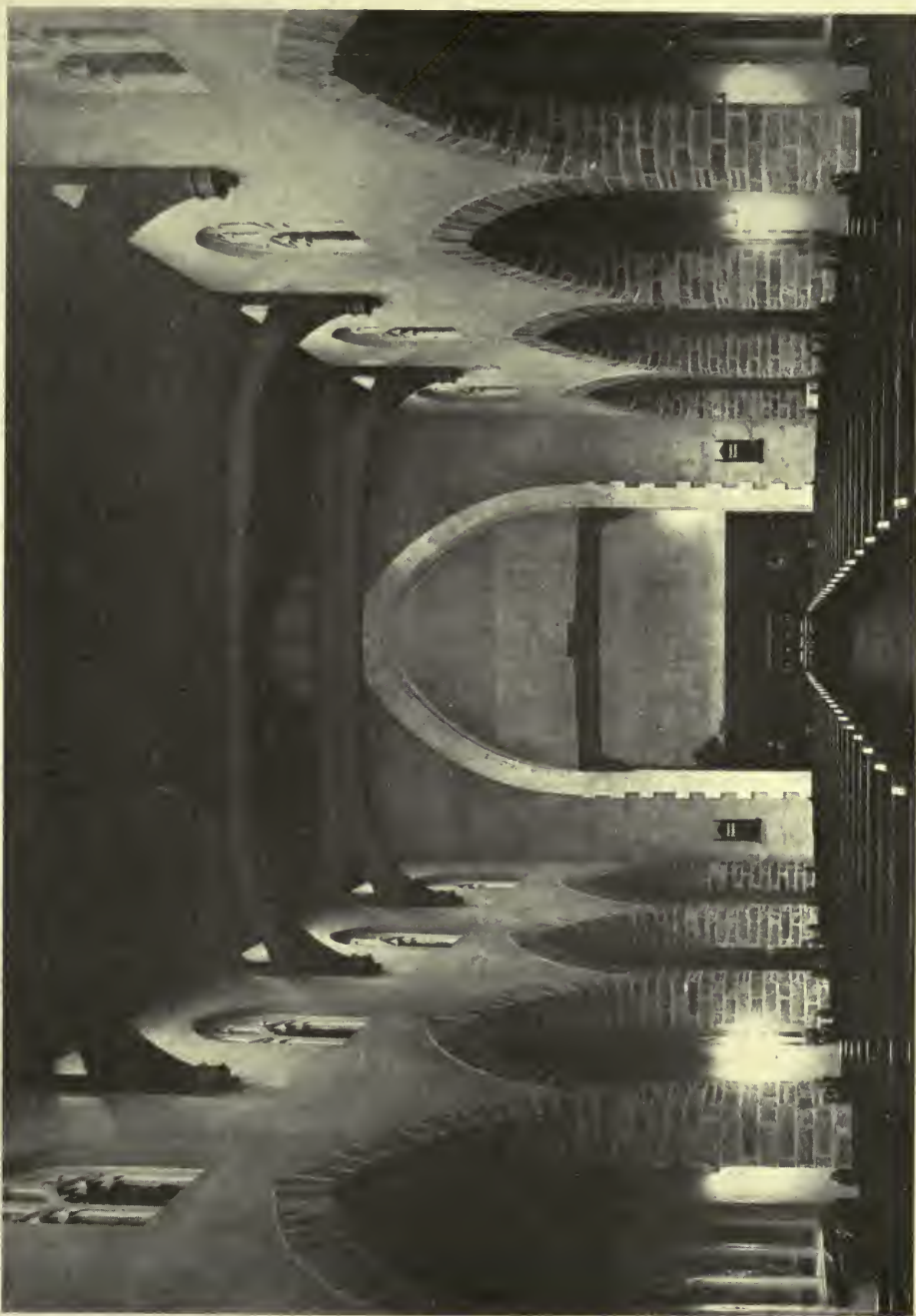
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PROF. FROTHINGHAM'S NEW VOLUMES

In Continuation of Sturgis's "History of Architecture"

By RALPH ADAMS GRAM

IN writing the two final volumes of the great *History of Architecture** projected, and half finished, by Russell Sturgis, Professor Frothingham has admirably accomplished a very difficult task. An exhaustive, and at the same time concise, history of all architecture from the earliest times that should incorporate the new knowledge acquired during the last generation, and in the English tongue, was imperatively necessary, for Ferguson, admirable as he was, no longer filled the bill. In so far as the matter, both literary and pictorial, is concerned, this now completed history serves to admiration. It is quite frankly a history written from the monuments, and from intelligent opinions of others thereon: it is in no respect a "philosophical history," nor does it claim to be this. If the need of an "objective" history is now supplied, as it is, the field is still open for a companion work that shall trace and demonstrate the other arts, and the vital impulses behind them all, that had their origin in the economic, social, philosophical and re-

ligious life of the peoples that have made art possible and, indeed, inevitable.

It may seem ungrateful adversely to criticize in any way so valuable a work as this, but one is forced to do so in the matter of "format." Most unfortunately the four volumes are printed on what is practically cardboard, not paper, and though the illustrations may gain thereby, the work itself is so unwieldy as to make its general use, except for occasional reference, quite impossible. A volume that weighs no less than four and a half pounds is not for reading purposes, and it is greatly to be hoped that the publishers may issue a new edition on paper of half the gross weight *avoirdupois*, so that this invaluable book may be used as it should be, as a textbook in schools of architecture and also for the general information of a public that needs it badly and would welcome it accordingly.

Professor Frothingham's first volume (Vol. III) deals with all Gothic except that of England, and is apparently susceptible of no criticism whatever, if one accepts, as one must, his own declaration that he has reduced to a minimum all consideration of "the correlation of architectural development with the rest of con-

*A History of Architecture. Vols. I and II, by Russell Sturgis, Ph. D.; Vols. III and IV, by A. L. Frothingham, late professor of archeology and the history of art in Princeton University. Garden City, N. Y.: Doubleday, Page & Co. \$20.

temporary civilization—political, social, intellectual and religious.” His analysis is clear and exact, his estimate of comparative values admirable, his descriptions terse and technical, but so lucid that any intelligent layman can perfectly understand them. As in the case of Mr. Sturgis’s part of the work, the illustrations are not only innumerable, but cleverly chosen, perfectly reproduced, and so distributed that they fit exactly into a letter-press that depends on them as precisely as do the words of a lecturer on the slides he throws on a screen.

That unfortunate aberration of mind and of an atrophied critical sense (at the same time so Prussian and so pedantic) that tried to reduce Gothic and the study of Gothic to a system of meagre and scientific formulæ, has been wholly avoided, and Christian architecture from 1150 to 1400 has been treated as a consistent and essentially united style, wherever it is found, and whether its buildings were stone vaulted or not. The analysis of the development in France is excellent and one is particularly grateful for the care that is given in distinguishing the varied schools from Normandy to Languedoc. The only book we know that deals with Gothic in as constructive and explicit a way is Porter’s “*Mediaeval Architecture*,” 2 vols., but the two are not rivals, for the latter is a monumental work for the use chiefly of profound students, while the book we are considering is calculated for the use of those with less available time. As for the chapters on Gothic in Spain, Italy and Flanders, they are the best and fullest and most sympathetic showing of these most interesting national schools that have thus far appeared in any similar history in English.

The chapters on English Gothic are far less full and apparently less sympathetic, though this national school is given due credit as a brilliant manifestation of a great art. Of course no such fullness of treatment as Mr. Prior’s, in his masterly “*History of Gothic Art in England*,” was possible, but a more explicit study of the monastic ruins (where the best of English Gothic is to be found) would have been possible, and profitable, while something more than a paragraph could well be

given to the parish churches, which reveal, even more than cathedrals and abbeys, the peculiar virtues of English Mediaeval art.

Professor Frothingham has been singularly successful in discovering and recording the very names of the architects, or, rather, “masters of works” of the greater Mediaeval monuments, and the profession should be grateful to him on this account.

When he takes up the origin and development of Renaissance architecture he rises at once to the level of his best work on French Gothic. His analysis of origins is masterly, and he makes inevitable the inference that our careless way of speaking of “Early” and “Late” Renaissance gives an absolutely false idea of what actually took place, since it indicates a development varying only in chronology, whereas actually the motives and origins of the two episodes were absolutely different.

“Early” Renaissance might better be called “Mediaeval” Renaissance, for Brunelleschi, Michelozzo, Alberti, and even Bramante in his early days, returned for their inspiration not to the remains of Imperial Rome, but rather to the early and vital Mediaeval work of Italy, such as they could find in Tuscany in the XII and XIII centuries. All the good in Mediaevalism was still in them, their sense of beauty and integrity was unimpaired, and they naturally revolted against the popular pseudo-Gothic that had been introduced from France by the Cistercians and reduced to absurdity by Arnolfo and the conceited and bickering amateurs who were making Milan a scandal. It is a real pleasure to find Alberti given his true place as the greatest genuine artist of the time, and due credit assigned to Fra Giocondo and the Lombardi.

Broadly speaking, this “Early” Renaissance, which was in so many ways an Italian flowering of Mediaevalism, lasted up to the year 1500, after which a new fashion came in, that of an artificial and unstructural and pedantic classicism, mitigated by the excesses of the Barocco and Rococo. This was the style of the Bramante of the second period, of San Gallo, Peruzzi, Sansovino, Sanmicheli,

Palladio, Vignola, and it differed from the art of the quattrocento as much as this differed from Gothic, therefore some new system of nomenclature is necessary, and though Professor Frothingham suggests none, he leaves little doubt of its desirability.

The manner in which the Renaissance of France, Spain, Portugal, Germany, the Low Countries and England is treated

makes one wish there were more of it, but as it is, it is sufficient to give a clear and constructive view of a development that varied in its methods as much as in its results. On the whole it is possible to welcome the completed work as an invaluable contribution to the history of architecture, and as well to the teaching of this great art as soon as it is made generally available in manageable form.

BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BAGH

Curator, School of Architecture, Columbia University

Part III.—Dwellings (Continued)

THE only comprehensive history thus far published which may properly be said to cover the field of Colonial Architecture adequately is that written by Harold Donaldson Eberlein under the title, *The Architecture of Colonial America*, (Octavo, pp. xiv. + 289, ill., index Little, Brown & Company, Boston, \$2.50). Since the point of view in this volume is decidedly in favor of the domestic side of our formative building era this volume may be properly discussed in the present subdivision of our general review. The author's conception of his task is concisely stated in his foreword. He treats his subject with reference to the close connection existing between architecture as the concrete product on the one hand and the social as well as the economic circumstances of that romantic period as determining causes on the other. By maintaining this close relation the buildings are peopled with the daily conditions of life among the founders of the commonwealth. This point of view, however, has already been practically illustrated in other volumes considered and will appear again in a number of examples yet to come under our notice. The greatest value of the present work lies in a different direction, for the author gives us, in addition, a careful, critical analysis of the origin and development of the various seventeenth and eighteenth century styles in which our early building history was so characteristically recorded.

At the outset it may be interesting to note the wording of the title. Mr. Eberlein has undertaken to write not of Colonial Architecture, but of *The Architecture of Colonial America*. For general purposes the term colonial architecture has been much misused and is in six out of ten cases misapplied. In the present series of reviews no fine distinction has been made and the word colonial has been taken in its broadest significance, namely, to include the architecture of the settlers and pioneers, that of the later colonists of various races, that of the Revolutionary times, and that of the early years of the United States as a nation up to the time of the ascendancy of the lifeless Greek revival. We are well aware, of course, that in this inclusive use of the style name we must make place for the directly transplanted forms taken verbatim from England, that is to say, the exact transliteration rather than translation of English classic architecture. There were, then, in reality two representative varieties of architecture in the original states; of these one was truly colonial in the narrow sense of the word, the direct product of conditions in the Colonies, their sturdy building vernacular; the other variety was foreign, the product of the England of the Georges, representing a land four thousand miles away from the Colonies and expressive of nothing colonial except the fact that every colonist longs for his original home. When the matter in question concerns his

dwelling itself that longing is vested in an actual copying of homeland examples so far as native skill and available local materials will permit. The Georgian remains an illogical colonial style. Its use is the result rather of wealth than of organic growth, although it is extensively favored in the early years of our national existence and is still the source of frequent suggestion in current practice. It never was an indigenous art language. It is a bitter truth that the true colonial and Georgian styles were to a certain extent of radically opposite suggestion. The first was the expression of struggle, the slow winning of the wild, and the early years of the laying of foundations; the other was to a degree the grand manner, the style of merchant princes and of a sort of plantation nobility, and was not called into requisition until the firstlings of building activity were considered inadequate to the richer conditions of the growing nation. Thus in many cases the Georgian building superseded the true colonial on the same site, and the manner of the later structure has long been mistakenly accepted as the full flower of stylistic beauty in this country during the first two centuries of its colonial as well as separate national history.

Both of these styles fell subject to the urgency of local requirements, the response to which remains to us in variegated regional manifestations, all adhering to the main style stem, yet each of them pronouncedly individualistic with reference to the immediate causes that made each vary from the general style expression. Thus in the true—we might almost say, aboriginal—colonial manner, as we have had occasion to point out before, one form is “to be found in New England, and outside of New England is not to be met with. Another type, of wholly diverse aspect, is peculiar to the parts of New York state settled at an early period by the Dutch colonists and to the parts of Long Island and northern New Jersey where Dutch influence was paramount. Still another and altogether distinct colonial type of architecture is to be seen in numerous examples in Pennsylvania, New Jersey and Delaware. A fourth type, with yet other clearly defined

peculiarities, may occasionally be discovered in Maryland, Virginia and the other colonies.” Characteristic of all these varieties is a quality of staunch native originality “due to the local forms, evolved in response to local exigencies, dictated by resourceful mother-wit and engrafted upon an inherited stock of architectural traditions which the first settlers had brought hither with them. In other words, it was the logical and necessary outcome of architectural precedent, modified by contact with a new environment and all its forms are clearly traceable to typical antecedents on the other side of the Atlantic.” As a whole, the true colonial manner was then a direct response both in construction and in design to the demands chiefly of utility; it remained to the end, and in its derivative effects still remains, a thoroughly unpretentious building manner.

Having thus disposed of the general considerations necessary for a broad interpretation of his field the author has taken the various phases of the subject in detail. He begins with the Dutch Colonial type to which considerable space is devoted, proceeds thence to the colonial architecture of New England, of the Middle States, and of the South. The same geographic subdivision is then followed for Georgian architecture, in the discussion of which three distinct stages of the Georgian style are established. “By systematically scrutinizing and comparing the Georgian work throughout the colonies, always keeping the historical background in view, one cannot escape the conviction that there were three phases of Georgian manifestation, and, furthermore, that whatever minor local differences may have arisen, there was a fairly close chronological correspondence between them and the general phases that marked the evolution in England. Speaking approximately, we may say that the first phase included the houses erected prior to 1740 or 1745; the second phase endured from 1745 until about 1775 or 1780, while the third phase, profoundly influenced by Adam inspiration, lasted until the Greek or Classic Revival completely held the field.” This triple subdivision of the Georgian manner is then exemplified on

the basis of numerous extant buildings treated in detail. Finally it is given a particular application in the various broader regional manifestations of the style.

By far the greater part of the book is devoted to domestic architecture. There is a chapter on the Post-Colonial period, another on the public buildings and still another on the churches. Two very good concluding chapters cover "Materials and Textures" and "Early American Architects and Their Resources."

Mr. Eberlein deserves great credit for producing the first general history of colonial architecture; we are convinced that his book will at once find favor.

It is obvious, of course, that within the scope of less than three hundred octavo pages a subject of such importance cannot be conclusively treated, nor would the format of the volume render possible any great detail in the way of illustrations. The author has apparently relied upon the reader's initiative in parallel research, for we are already provided with a goodly, though insufficient, number of folio works replete with photographic detail and measured drawings.

We cannot help but feel that a bibliography of such specific works might with benefit have been appended to Mr. Eberlein's book.



Modern School Houses. Part II. Illustrating and Describing Recent Examples of School House Design Executed in the United States. Ill., 9 by 12 inches, 80 p., index, with 169 plate illustrations. New York: The American Architect. \$7.50 net.

California Garden City Homes. A Book of Stock Plans. Ill., 6½ by 9½ inches, 78 p. Los Angeles: The Garden City Company of California.

American Art Annual. Who's Who in Art. Volume XII. Florence M. Levy, Editor. Ill., 6 by 9 inches, 538 p., index. Washington: The American Federation of Arts. \$5 net.

Comprehensive Plan of Newark. Ill., 6 by 9 inches, 172 p., index. Newark, N. J.: The City Plan Commission. \$1 net.

Bridge Foundations. By William Burnside, Assoc. M. Inst. C. E. 32 diagrams, 4¼ by 7¼ inches, 136 p., index. London: Scott, Greenwood & Son. New York: The D. Van Nostrand Co.

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A Reminiscence and an Appreciation.

The demolition of the Victoria Hotel building, in this city, calls back to mind the early architectural ideals and conceptions of Mr. Richard M. Hunt. When Mr. Hunt had returned from Paris, after his years of study, travel and practical office work abroad, he had not only learned "to draw and design" after the official manner, but also to "think" independently about architecture; and he brought back with him definite ideas and aims. He knew his subject well, had studied its literature and philosophy, had come in contact with the brightest men of his time and was cognizant of the ideas of the classicists, the romanticists and the rationalists alike. Viollet-le-Duc was then at his height as an author, teacher and leader. He taught that architecture should be artistically expressed and expressively ornamented construction and that it should also reveal plan, purpose and character of a building, instead of being purposely constructed decoration behind which its real elements were hidden. There was also at that time that great teacher, Gottfried Semper, at Zurich, preaching with his remarkable book, "Der Stil," the derivation of most architectural forms, types and ornaments from the ceramic, the textile and the metal arts, and from the early practice of personal adornment and the beautifying of the movable or permanent abode. He disclosed the "technical" side of design in the detail and execution of the various elements and showed its required rational agreement with the character of the material concerned and the processes employed.

Mr. Hunt, although he had revelled in the glories of the Italian Renaissance and in the exuberances of the French chateau architecture, in the Byzantine and the Arabian wonders of the past, became imbued with these "rationalistic" ideas and made them

his own. These ideas of rational design in architecture, although mainly deduced from the manner of Gothic and Romanesque work, were not put forth as a matter, so much, of any particular historical style or association of forms and ornament as of a principle of "free expression" in every sense, and capable of being applied in association with any past style or with new, original, invented forms, moldings, ornaments, and with elements of composition arising naturally from the factors of plan and construction.

And thus, when Mr. Hunt started practice in New York, he applied these ideas as an artistic creed, a conviction, as a "mission," he hoped, for American architecture. Here, in the United States, there seemed indeed a field, he thought, where architectural practice was less rigidly tied down to the tyranny of tradition, school and established taste, and where something might be done in the way of making a fresh and clean start towards better things. Mr. Hunt was favorably situated financially, by connections, by his artistic reputation, by his personal earnestness and eloquence to secure a class of work and clientage that gave him the opportunity to express his faith. As a result there appeared, successively, such buildings as the Tribune Office, the Coal and Iron Exchange, the Victoria Hotel, the Lenox Library, various apartment buildings and work of similar class, variety and design in other cities. These designs constituted an architectural sensation, they were, in fact, a revelation; they were, alike, admired and condemned, praised as works of new inspiration, or denounced as a mere fad and mannerism. But their "honesty" of design, their straightforward expressiveness, their fine composition as to masses and proportions, their strong, eloquent and original detail were freely admitted. In all general matters of design they were works of the best possible arch-

itecture. In his aims and labors the chief was ably and enthusiastically assisted by Mr. M. Fornachon and Mr. E. Raht.

It is undeniable that Mr. Hunt had succeeded, gradually, to work out not only a consistent style of his own but a consistent general style of virile architecture that showed at a glance that there was a definite idea behind it. It had an attractive naturalness about it that "spoke;" the individual forms were of an elegant simplicity, the moldings were bold and expressive of technical character and structural function, the ornamentation was strikingly beautiful and original. Effective color grouping was an important factor in these designs by the skilful massing and treatment of brickwork, the judicious use of marble and granite, of decorated tiles, of painted ornamental iron-work, railings, copperwork and picturesque roof design. Much in this line we take for granted today from properly trained architects, but in Mr. Hunt's earlier time it was a novelty. Mr. Hunt was probably the first to express as a visible artistic feature the support of the masonry over wide storefront openings by the use of ornamental iron girders and jamb columns, as at the Victoria Hotel.

Most refreshing, also, was the total absence of needless, senseless ornamentation, of carved work that has no further meaning than to tell us that some people can carve, of the multiplicity of cartouches without purpose, of shields without a message, of niches without statues, of festoons, cupids, ornamental mouldings, of misplaced Gothic tracery, foliage, grotesques, of gargoyles without gutters, etc., etc., *ad nauseum*, with which the Americanized Peaux-arts style and the Americanized Tudor style are wearying us. Thanks to Mr. Hunt for his hatred of shams, the senseless, the superfluous. The old Tribune porch and tower still stand today as most remarkable pieces of composition and detail in his best vein. What wonderfully effective, yet simple, capitals that man composed! In wood-work detail, also, in his famous "chamfers," in his flat ornament, in the panel-detail, in his treatment of marble and plaster work this remarkable architect showed not only a consistent rationalistic principle, but also a fund of inventiveness as original as it was inexhaustible.

In his office there were no stereotyped practices and perfunctory methods of work, no servile and convenient copying of features and details from the work of the past; his architecture was not to be a mechanical rehash of what had already been done, but

a free and inspired effort, a process of bold thinking and "true designing" with a conscious artistic purpose. Moreover, architectural designing was to be under determined mental control, not haphazard, not an "accident" of mere draftmanship; the pencil was not to run away with set opinions of what would be right and sensible. Moderation was to reign at all times. The general character and cost of a building was to be proportionate to its uses; plain-purpose buildings were to receive plain treatment, the highest resources and effects of the art were to be reserved for the highest tasks. In short, there were to be no shirt-waist factories designed like Paris hotels or Oxford college buildings, no fire-apparatus houses like French castles; there was to be no prostitution of the choicest features of past styles nor of the most competent invention by ourselves upon the ordinary, everyday problems of building, simply because, perhaps, we could "afford it." Mr. Hunt thought, in a higher sense, that we could not at all afford to do this.

In this way Mr. Hunt labored for some years. Scores of students and draftsmen and brother architects came under the influence of his teaching. And what became of all this earnest effort? Did a great school of architectural thought and direction spring up and spread over the country? Was there a lasting architectural movement inaugurated, a "new style" established? Alas! it is my sad duty in truth to answer these questions negatively. No great lasting movement followed in the wake of Mr. Hunt's work and inspiration, less even than from the work of that later meteor, Richardson, of similar fruitful ideas. Here and there some isolated practitioners followed Mr. Hunt's lead for a time. While the general influence that followed from his example was a highly salutary one in all that relates to quality of architectural design in general, to a higher plane of construction, to a loftier conception of professional practice his particular style and direction, as such, died out. Nor is this strange fiasco, deplorable for so many reasons, very difficult to explain. For, concurrent with the earlier years of Mr. Hunt's career, as I have described it, a complete change had come over the entire life of the country. The accumulated wealth was bursting its bounds, the old simplicity was dying off and a new era of social, educational, artistic expansion was taking hold. With the increasing contact of our rich people with Europe, particularly Paris, the revelations of art and of luxury of life which

followed, and the desire to "enjoy and display" their wealth, likewise a new "atmosphere" had arisen for architecture. The call was for a more pretentious, ornamental, decorative and mobile style than any that had theretofore prevailed in this country; and this call, naturally, comprised furniture and furnishings, dress, social functions, the entire scale of life and living. Meanwhile American schools of architecture had arisen patterned after the French school, and an increasing number of American students completed their education at the Ecole des Beaux-Arts and by foreign travel. Irresistibly thus the great wave of the Renaissance, French and Italian, burst in upon us and swamped the country, architecturally, with Beaux-arts work and feeling—more playful and exuberant, if less truthful—more adaptable, if less vigorous—more resourceful, if less pregnant of permanent architectural advance—than Mr. Hunt's work, or any other previous work, had proven to be. Mr. Hunt himself, sad to record, ultimately succumbed to the seductive stagecraft of the new idea and, to a large extent, abandoned his own cherished style.

His first departure occurred in the direction of the rich and delicate Francis I. style when commissions of great munificence, like the Vanderbilt House at Fifth Avenue and 51st Street, came to him. For such work, and the sumptuous interiors it demanded, his early Spartan style was too bare and sober. That style of artistic masculinity, of truthfulness, of chaste simplicity, was well suited to the rugged austerity of the earlier Americanism with which it was contemporary, or to the plainer building problems generally, but not adequate to the translation of the rich French chateau style into an American city—a chateau of the most elaborate and costly description, in harmony with the new wave of luxury. And, even so, what a wonderful, scholarly, exquisite and original piece of work Mr. Hunt did produce with that famous house! It is, in my opinion, to this day the finest work of architecture in this country. Still later Mr. Hunt occasionally fell into the trough of the regular "French styles," with occasional departures into more severe Italian; at Biltmore, however, he created another work of great merit and beauty, in which, perhaps, he succeeded more than in any other to combine his early faith with his later leanings, compelled, largely, by the spirit of the new times.

The final outcome of the architectural evolution of Richard M. Hunt, whether it

be regarded as a development, a conversion or a retrogression, has always been something of an enigma to me, and, no doubt, to others also. It would have seemed more "natural" for him to gravitate towards a regenerated and modernized Gothic or Byzantine Romanesque than towards the formally decorative French styles which, above all others, were the furthest removed from his philosophy. Why, indeed, did he change at all? Why did he not stand firm and defy the onrushing wave of the Beaux Arts movement? He was "big enough" to do it and could have made a successful independent stand with his art. Or, perhaps, had Mr. Hunt learned to feel that his early style, with all its merits, had a certain severity about it that restricted its use, a certain lack of pliability, a certain paucity of resources (like the Richardsonian) that early led to exhaustion of effects and to monotony? It is possible. Art must be governed by ideas and by ideals; but the natural aesthetic impulses from which it springs must not be thwarted by too much theory; its mansidedness must be met, and this can only be done, in a highly advanced civilization, by a comparatively "rich" style.

It is my humble opinion that had Mr. Hunt right at the beginning, instead of following his own "original turn" so exclusively, or later, when he had come to feel the limitations of his style, espoused as his medium a somewhat rich and mobile Renaissance, like the Flemish or the earlier phase of the Italian Baroco, and imbued it with his rationalistic views and trenchant artistic intelligence, he might have accomplished a great deal towards a truly vital modern style of architecture. This road is still open to others; it would afford the freedom, virility, and large scale of motifs which much of our work demands, joined to unlimited richness of ornamentation. A successful beginning in this direction is already being made with the revived Spanish renaissance of the Pacific Coast. J. A. S.

**An
Interesting
Country
Schoolhouse.**

A rural school should be a building that is, in itself, educational, and an inspiration to the teacher to give the pupils their first glimpse of the principles of architecture and art. This has been the ideal in creating the Whitworth District School, a few miles north of Spokane, Washington, designed by Whitehouse & Price, of that city.

Italian Renaissance was chosen as the style, since the grounds around the school are to be laid out along the lines of an Italian garden, with a pergola leading to a cottage for the teacher, an *exedra* where open air classes may be held, a sun dial, a bird bath, and other features in keeping with the scheme. Certain plots of the ground will be reserved for the teaching of experimental farming. The walls are of light buff cement stucco, with a roof of dull Italian red. The wide projecting cornice is of a putty tone, with modillions a shade darker, and is further enriched by sunken panels in the soffit, which are painted alternately light green and light blue, and raised panels on the frieze, which are of vermilion and orange.

Spots of vermilion are also used on the square blocks on the soffits of the modillions.

The entrance is a columned portico in wood, with a tile lunette panel to give color to the shadow, depicting children on their way to school. The end pavilions contain semicircular niches, in which are placed *hermæ*, cast in white cement. The subjects were chosen as being in harmony with the style of the building, and at the same time as being educational. The head



HERMES AND DRINKING FOUNTAIN—DISTRICT SCHOOL NEAR SPOKANE, WASH.
Whitehouse & Price, Architects

of a Florentine Girl, by Luca Della Robbia, has in front of it a small bubble drinking fountain. On the other side the head of the Laughing Boy, by Donatello, has in front a pool with a frog spouting water. Descriptions of the sculptors and their work have been read to the children by the teacher, and a personal interest aroused in these *hermæ*.

All the windows of the school are case-ments. There are four rooms in the building—two in the basement for manual training and domestic science, and two standard classrooms on the main floor—and all with excellent light. Toilets are also provided in the basement. The walls of the classrooms are in two shades of tan, and the floors and stairs throughout are covered with heavy linoleum. The rooms are

thoroughly heated and ventilated throughout by fresh warm air supply ducts and foul air vents. The foul air is exhausted from the classrooms through the wardrobes, thus insuring against the air from the wardrobes being breathed by the pupils in the rooms.

The school was planned so that four more rooms could be added in the future by extending to the rear two pavilions the same width as on the front, and forming a court in the rear.