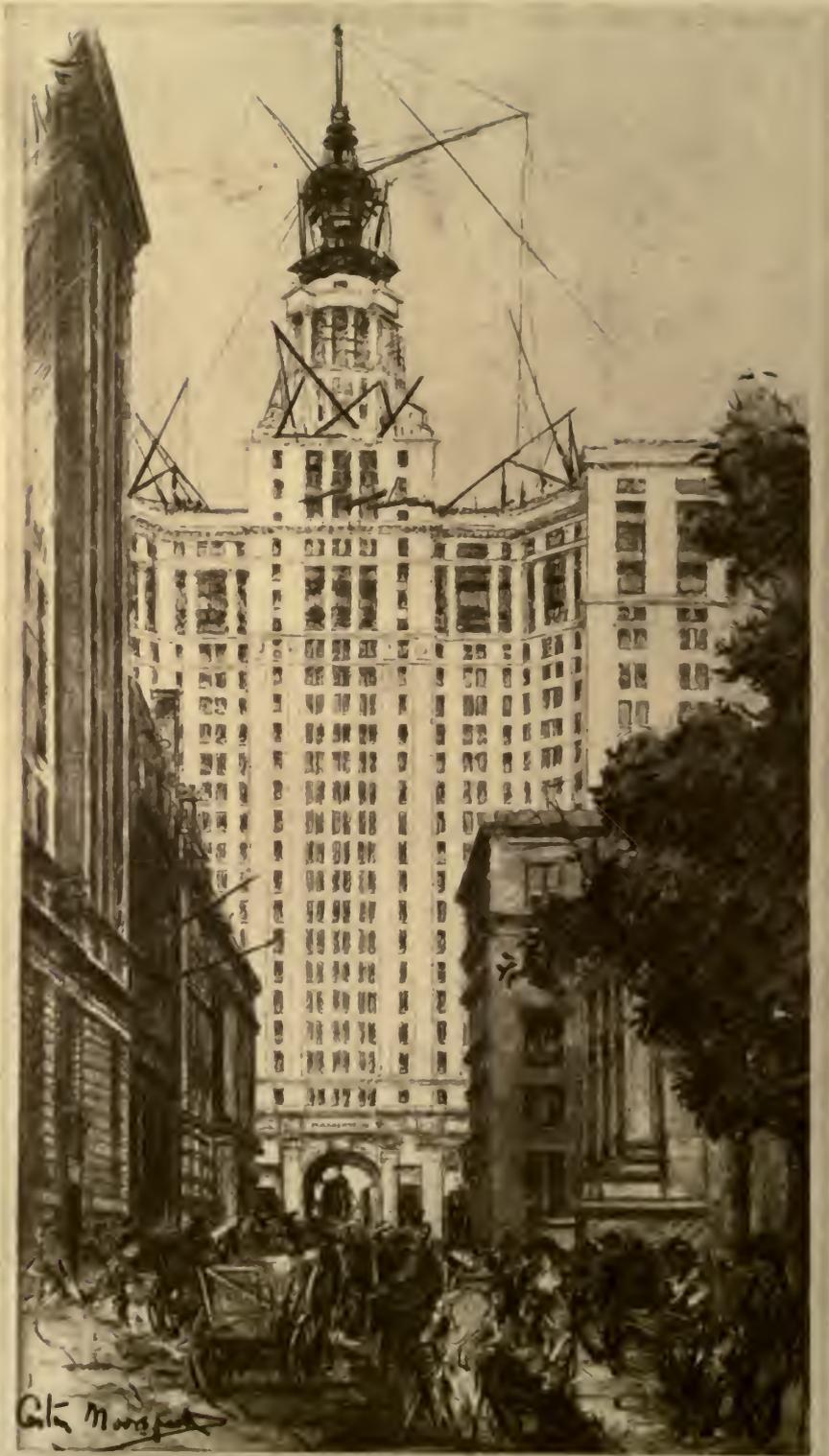


390^a.



THE MUNICIPAL BUILDING

MOKIM, MEAD & WHITF, ARCHITECTS.

Wm. B. Mason Lithographic Company

London & CARTON MOOREPARK.

THE ARCHITECTURAL RECORD

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"NEWEST NEW YORK"

A Note on two Drawings
by Carlton Moorepark & Co.



IT IS INTERESTING to follow the development of "architectural sketching" from its earliest days to its present manifestations. The artist, unlike the architect, is more interested in the building after it assumes tangible shape than when it is all on paper—it is the artist's subject and the architect's object.

When the Greeks built they were far more interested in the actual temple than in the finest imaginable drawing of it, for they lived not in a graphic but in a monumental age.

With the development of painting under the great painters of the Italian Renaissance, the delineation of architecture was always subordinate to that of figures. Buildings were a background rather than a subject, and with the exception of Claude Lorraine this has held true throughout the history of art. It was left for Piranesi (1720-1778) that powerful etcher, to subjectify architecture in his wonderful plates of Roman ruins, and from his time to the present day the etcher and the pen and pencil

draughtsman have found in architecture as a subject, unfailing inspiration.

Architectural draughtsmanship became a fine art in the 18th century in France, when Oppenord and his followers produced drawings of a brilliancy never before attained. The influence which these exerted was so strong that the painters of the day, Watteau, Mignard, Fragonard and others of the school had architectural "motives" in the greater number of their decorative panels—terraces, pavilions, fountains, "*temples de l'amour*" and the like. It was an age of such brilliancy in architecture that a reflection in painting was inevitable.

Later came the great etchers, whose like is not known to-day—Meryon and Maxime Lalanne, who devoted themselves entirely to the delineation of architecture. Meryon's plates of Paris are classics; Lalanne's hold a charm and finesse which are incomparable.

Of more modern etchers, the French show less interest in architecture than the English. Seymour Haden, Frank Bran-

gwyn, Axel Haig and Hedley Fitton—these are architectural draughtsmen of the first water. The architectural etchings of Whistler need greater comment than space affords, presenting a combined freedom and accuracy which baffles random criticism.

Nor have all artists whose inspiration has been like that of Meryon and Lallanne necessarily been confined to etchers.

In pen and pencil Herbert Railton has developed a marvellous technique, unique even in England, which claims also F. L. Griggs, C. E. Mallows, Sydney Jones and many other remarkable artist draughtsmen.

As an etcher, Herman Webster has attained high prominence, and those who visit the picture galleries cannot fail to recall the architectural paintings of Childe Hassam and Colin Campbell Cooper.

In this country also one must certainly add to the widely known art of Joseph Pennell and Vernon Howe Bailey that of Carton Moorepark, recently of England.

In two drawings of "*Newest New York*," the towering masses of the Woolworth Building and the Municipal Building, Mr. Moorepark has epitomized his subject. He has not only recorded the obvious facts, but has seized the spirit of the New York of to-day.

In the drawing of the Municipal Building we have the older structures of the foreground, the ever-moving traffic of drays and wagons, loaded with debris or materials, the hurrying people (a sordid world indeed)—and towering above everything, majestic, sublime, the gigantic mass of the new building, snow-white, and of such colossal proportion that it

seems visionary—the edifice of a dream. And yet the rendering is not that of an idealist, even if this were not proved by the extreme realism of the foreground, for every evidence of the mechanical processes of construction appears in the suggested human activity of the crowning stories.

The remarkable quality in these two drawings by Mr. Moorepark, the quality most worthy of note by architect, artist and draughtsman alike, is the salient manner in which qualities of strictly material accuracy are combined with those far more elusive and subtle qualities which go to make up their pictorial values. They are not impressionistic of the impressionist school which scorns accuracy, nor are they of that no less deplorable school of realism which demands a rendering of unimaginative literalness. They are strong illustrations in that they differ from a mere *picture* in the same degree that a picture differs from a photograph. They depend for their powerful values on the selective discrimination shown by Mr. Moorepark in seizing only the salient features of his subject, and in his portrayal of these in terms at once convincingly accurate and vividly imaginative.

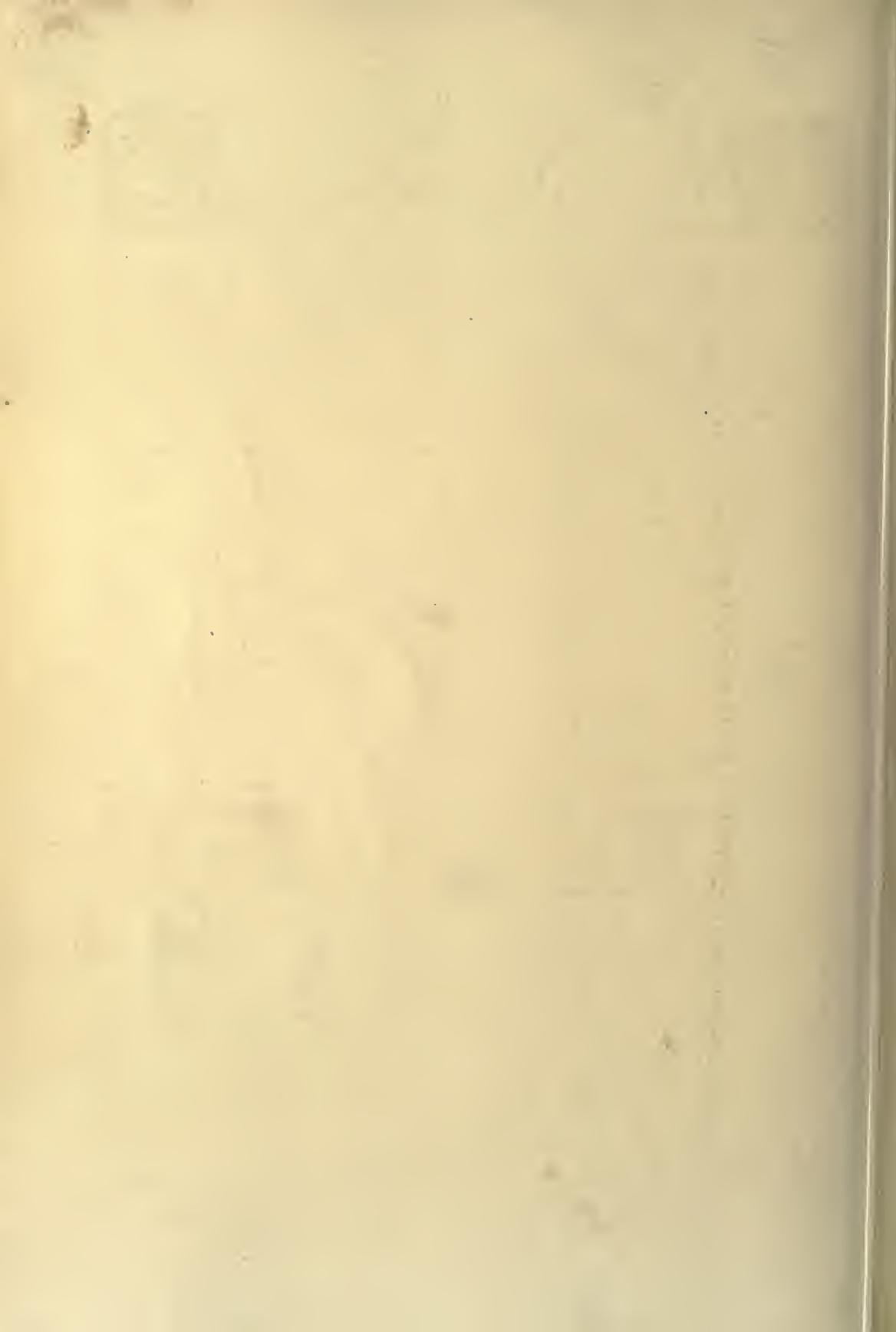
The drawing of the Woolworth Building introduces another phase of the present development of New York, for the confusion and bustle of the street in the foreground is further intensified by the shaft-house, staging and derricks of the new subway. Everywhere turmoil and traffic, and through and above it all rises the vast height of the tower, dwarfing all else, and symbolizing all that is New York, or, to use the designation which the artist took as the keynote of his drawings, "*Newest New York*."

C. M. P.



THE WOOLWORTH BUILDING
CASS GILBERT, ARCHITECT

CARTON MOORE PARK





The New LAWYERS' CLUB of New York City.

Francis H. Kimball Architect.



THE NEW QUARTERS of the Lawyers' Club of New York, at the top of the United States Realty Building, 115 Broadway, are interesting and beautiful. The ancient Gothic style under the skilful treatment of the architect, Francis H. Kimball, his assistant, Frederick H. Rooza, and Henry J. Davison, the supervising decorator employed by the Realty Co., has been correctly, spiritedly and effectively employed to create an environment of particular charm for lawyers, who by training and temperament turn to the precedents of the past. But it has been employed to create an atmosphere not of Ecclesiastical Gothic, or even Commercial Gothic—a term that well describes the architecture of the building and its twin, the adjoining Trinity building—but of College Gothic, the Gothic universities and law courts.

One visitor, as soon as he saw the wonderful stained glass window that is the principal and unique feature of the main dining hall, remarked facetiously: "Let us pray." He was one of those unfortunates whose experience of Gothic and of stained glass windows has been limited to American churches. To one familiar with European examples of domestic and collegiate Gothic, or with reproductions of them, there is not the slightest ecclesiastical suggestion about the Lawyers' Club wherever we turn, to the window with its story of the evolution of law, to the architectural of wall and ceiling, or to the portraits of famous jurists the suggestion is always of law and lawyers. Especially to Mr. Kimball, pupil of the famous English architect, William Burges, himself distinguished for work in both the Gothic and the Renaissance styles, some of which were illustrated and described by Montgomery Schuyler in the Architectural Record for June, 1898, is due credit for the quality and character of the Gothic.

The *tour de force* of the club is the stained glass window. To its soft and warm radiance the eye turns whether in the main dining room, the long hall or the main lounge. It is the centre of light and color and lingers in the memory enchantingly. It is the centre of story interest, and pictures in Fifteenth Century fashion the historic continuity of the law.

The general plan of the window is due to Mr. Davison, and color sketches were submitted by several firms in competition. But of the sketches only one caught at all Mr. Davison's idea, or pleased the architect. That was the sketch illustrated on page 400 made by J. Gordon Guthrie, a young Scotchman, for some years resident in New York, who burnt much midnight oil in the research necessary to make this a "storied window" of the ancient type.

It is with stained glass masterpieces as it is with tapestries. The picture interest is a minor detail, and the illusion interest that makes great easel paintings great, hardly exists at all. What makes a window great is first *story interest*, second *color interest*, third *texture interest*, fourth *picture interest*. The qualities that distinguish it are not those that it shares with painting but those in which it differs from painting.

The beauties of Mr. Guthrie's window I do not propose to catalogue. How beautiful it is can be conveyed, as Homer in the Iliad conveys an idea of the beauty of Helen of Troy, only by a statement of the effect it produces. Mr. Kimball said: "If it had been made in the Fifteenth Century, the people would have fallen down and worshipped it." How faithfully the window corresponds to the original color sketch and how interestingly it differs from it in details changed and improved in the shop is shown by our photographs on page 401. It is unfortunate that space prohibits the re-

production of some of the full-size cartoons that show how the artist told the glass man what he wanted done in the way of form and shape. Like the cartoons used much of the greatest stained glass and tapestry work, they are uncolored, the artist workman being given freedom while following the original small color sketch and subject always to the criticism of the artist, to solve for himself the problems that he is better equipped to solve than anyone who has not the "habit of glass."

The window contains fourteen picture panels, placed vertically, in mullions—one panel in the middle with groups of three on each side. The lower middle panel, shows an ancient full-rigged ship, the Mayflower. Under the ship of the Pilgrims is a figure of Justice blindfolded, with a great two-edged sword and the scales of just decision. She is over a classic building which the lettering describes as the Temple of Justice. At this point, I should like to remark that the free use of captions and descriptive scrolls in the ancient manner is a precedent worthy for others to follow.

The upper middle panel shows a conventional tree bearing several coats of arms. The top and largest shield borne by two personages, a lawyer in green, and an archbishop in ecclesiastical costume, carries the arms of America. There are the arms of Winchester, the ancient capital of England under King Alfred, and the arms of Canterbury, the See of Lanfranc, William the Conqueror's Italian jurist who founded the school in the Abbey of Bec and introduced the Roman Law to the Normans. The other four shields are those of barons who helped to win from King John the Magna Charta of English and American liberties. Below, the Domesday Book.

And now for the four main groups of three panels each. The upper group on the left shows the Emperor Justinian with his chief adviser, Maximian, the learned jurist Tribonian under whom the Roman laws were codified, the conquering general Belisarius, the historian Procopius, the finance minister, John of

Cappadocia. The small pictures forming the base of these three panels show Justinian maintaining the law. On the left the law of usufruct, in the centre the marital law, on the right the law that protects the weak and the enslaved.

Below this Justinian group of three panels picturing the Roman law, are three panels picturing the origins of the Roman law; the Laws of the Medes and Persians suggested by the figure of Darius, the Laws of Egypt pictured by the figure of Amenophis III., the Laws of ancient Republican Rome pictured by the Decemvirs. The central figure of the upper group of three panels on the right is William the Conqueror, Duke of Normandy, and King of England, typifying the Laws of England. The lower group of three panels pictures the origins of the English Laws; The Laws of the Danes under Cnut, the Laws of the Saxons under Alfred, the Roman Laws of Normandy.

The authority for the figure of William the Conqueror is his own great seal, the quaint lettering on the throne canopy being from the same source. On William's right appears Lanfranc. In the same group are Odo, bishop of Bayeux, half-brother of William, Reni of Lincoln, Fitz-Osborn, Earl of Hereford, Robert De Mortain, Roger De Montgomery, Earl of Shrewsbury, and Hugh d'Avranches. At the base of the throne the two lions, familiar to every one, in the arms of England.

At the top of the whole window, above and superior to all human law, Divine law is typified by the two tablets bearing the Laws of Moses, the Ten Commandments. On the left of these tables a female figure, being the Roman sign of majesterial power, the fasces; on the right a figure bearing the Egyptian scourge, also typical of authority.

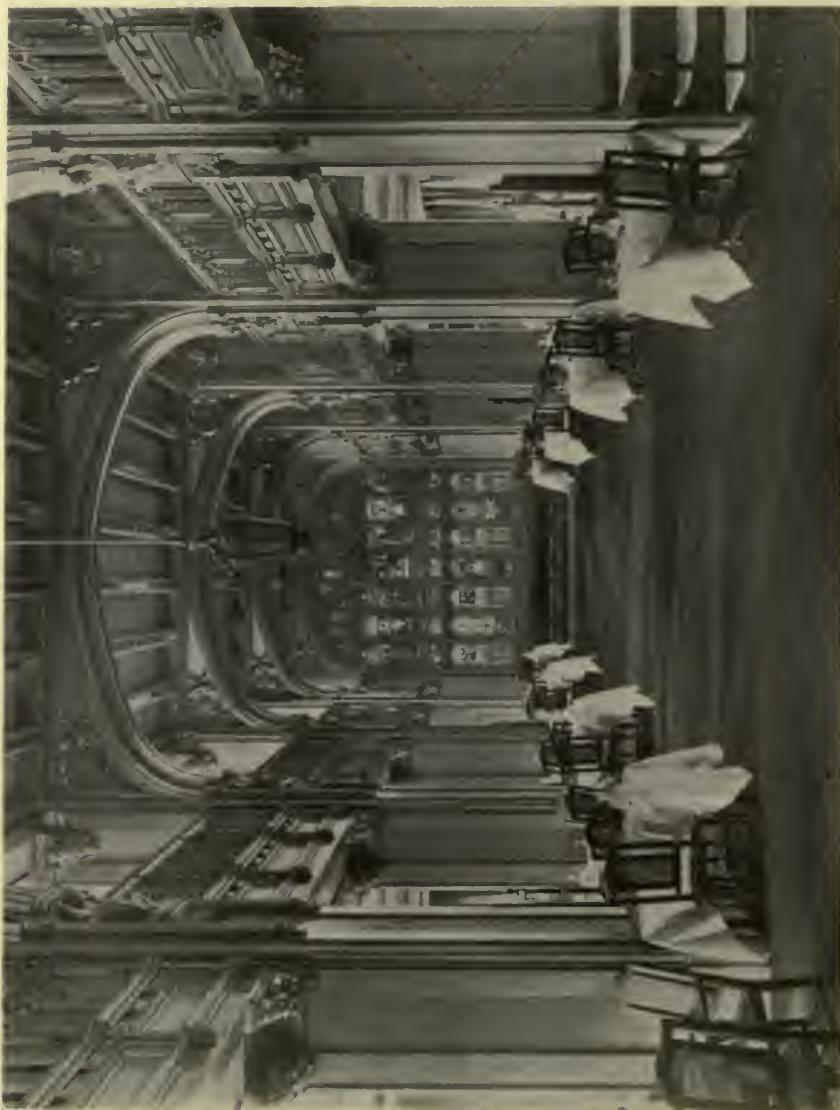
It is safe to say that the character of this window is worthy to be compared with the glories of Chartres and of Milan. Placed as it is in a club frequented by the great lawyers and judges of New York, and visited by the great lawyers and judges of the world, it will be an inspiration not only toward high



THE TRINITY BUILDING AND THE UNITED STATES REALTY BUILDING—NEW YORK CITY. THE LAWYERS' CLUB IN THE UPPER TWO STORIES. FRANCIS H. KIMBALL, ARCHITECT.



THE MAIN HALL, SHOWING THE WINDOW AT THE HEAD OF THE MAIN DINING ROOM. THE LAWYERS' CLUB OF NEW YORK CITY. FRANCIS H. KIMBALL, ARCHITECT.



THE MAIN DINING ROOM—THE
LAWYERS' CLUB OF NEW YORK CITY.
FRANCIS H. KIMBALL, ARCHITECT.

professional ideals, but also toward high artistic ideals.

At the base of the whole window, the living nature of the law is typified by a pool and living plants, not in glass, but in their own substance.

The size of the window is 17 by 22 feet; of the main dining room that it adorns 53 by 88 feet; the nave or central portion being 18 feet wide; of the main lounging room, 56 by 45 feet; of the building, of which the club occupies the twenty-first, twenty-second, and the added twenty-third story, roughly 58 by 272 feet.

One of the enormous difficulties of the task of transforming the top of an office building into a club, with rooms of good proportions and with efficient and economical service quarters, was the shortness of time allowed. In four months from the time tenants moved out of their offices the members of the club moved in. In that brief period one floor was cut through, another for the kitchen was added, and painters and

decorators and furnishers under Mr. Davison's direction worked in crowds at all hours, but without confusion.

The lighting of the club, both natural and artificial, presented unusual problems. The north light on one side of the main dining hall made the carpet one color, the south light made it another. The solution was found in golden brown curtains of light weight. The front of the building was a solid wall which would have stopped many from putting a stained glass window there. Not Mr. Davison. He consulted with the makers of the window and found that they had worked out a perfect plan of lighting windows by artificial light, securing even distribution and freedom from "spots" by the use of a special kind of reflecting mirror.

By night and by day the window is equally brilliant and beautiful.

The artificial lighting of the main lounge is entirely indirect, from light concealed in the large columns, and in the carved black wooden standards. The



THE GRILLE IN THE GALLERY OF THE MAIN DINING ROOM—THE LAWYERS' CLUB OF NEW YORK CITY. FRANCIS H. KIMBALL, ARCHITECT.



THE STAINED GLASS WINDOW IN THE MAIN DINING ROOM, FROM A PHOTOGRAPH OF THE ORIGINAL COLOR SKETCH BY J. GORDON GUTHRIE. THE LAWYERS' CLUB OF NEW YORK CITY. FRANCIS H. KIMBALL, ARCHITECT.



THE STAINED GLASS WINDOW IN THE MAIN DINING ROOM, FROM A PHOTOGRAPH OF THE WINDOW IN POSITION. THE LAWYERS' CLUB OF NEW YORK CITY. FRANCIS H. KIMBALL, ARCHITECT.



THE LOUNGE. THE LAWYERS' CLUB OF NEW YORK CITY.
FRANCIS H. KIMBALL, ARCHITECT.



THE SOUTH LOUNGE.



THE LADIES' DINING ROOM, LAWYERS' CLUB OF NEW YORK CITY.
FRANCIS H. KIMBALL, ARCHITECT.



THE FIREPLACE IN THE MAIN LOUNGE—THE LAWYERS' CLUB OF
NEW YORK CITY.
Francis H. Kimball, Architect.

effect is agreeable and has none of the vacant vagueness suggested by many indirect installations.

Worthy of note are the delightful grotesques that project from the capitals in the main dining room, and the plaster figures of solons that, on the columns, take the place that saints would occupy in an ecclesiastical environment.

The Chairman of the Building Committee of the club was George T. Mortimer, Vice-President of the United States Realty and Improvement Co. The other members, George T. Wilson, Frederic S. Coudert, William C. Demorest, Samuel W. Fairchild, Alton B. Parker, R. A. C. Smith. The president of the club is William Allen Butler.

G. L. H.



DETAIL FROM BASE, CUAHTEMOC STATUE, MEXICO CITY.

THE ARCHITECTURE OF MEXICO CITY

PART II.....MODERN... BY MONTGOMERY SCHUYLER.

WE HAVE SEEN already (ARCHITECTURAL RECORD for September, 1912) that the colonial and "peninsular" architecture of Mexico City was artistically so far in advance of that of the English settlements to the Northward, within what are now the boundaries of the United States, that comparison would be not only ridiculous, but unnecessarily invidious to the weaker competitor. Not only did the Spanish viceroys and prelates of those old days have far more money to spend on monumental building than the provincial authorities of the English colonies, but they had at command immeasurably more competent professional advice as to the best way of spending it. Let alone that, particularly in the article of ecclesiastical architecture, they had much clearer notions in what that architecture consisted. The Puritans, by the force of the term, were eikonoklasts, not eikonopoets, image breakers, not image makers. "The fair humanities of old religion" which were the inspiration of the church archi-

fects of Mexico were anathema to the meeting-house builders of Massachusetts. What wonder that the Northern work should have been so inferior, or that a Mexican artistically sensitive should chafe at the North American assumption of a superiority in the "civilization" of which the arts in which he feels himself so superior plays so large a part. This irritation was amusingly expressed at the time of our war with Spain by a Mexican editor who boiled over with rage at the announcement in an American paper that we were going to bestow the blessings of civilization upon Cuba. "Bah! We know what those Yankees mean by 'civilization.' They mean telephones and roll-top desks."

For our purposes, modern Mexico may be taken to be independent Mexico, as ancient Mexico colonial. It is the same distinction we make with regard to the United States. But while colonial Mexico is a century older than colonial North America, independent Mexico is a generation younger than the United States.



CUAUHTEMOC STATUE, MEXICO CITY.

Independence is commonly dated from 1810, when Hidalgo rang the "Liberty Bell" which as in our own case, is one of the historic boasts of the republic. That is the date commemorated by the monument of independence, more commonly called the centennial monument, which is also the monument of the government of Porfirio Diaz, being its last completed work. The independence declared in 1810 was not established, however, in the sense of being acknowledged by the mother or step-mother country until 1821.

The last of the secular monuments of the Spanish viceroys is the statue of Charles IV. who abdicated, in behalf of his "friend and ally," Napoleon, in 1808. Permission to erect it was granted to the viceroy in 1795, and the statue was unveiled in 1803, by no means in its present site but in the Plaza Mayor or cathedral square. It remained there until 1822, having been prudently roofed in and hidden during the war for independence, or it would pretty surely have shared the fate which befell the statue of George



REINFORCED CONCRETE CHURCH IN CONSTRUCTION, COLONIA ROMA, MEXICO CITY.



AN IRON-WORK GRILLE IN THE OLD CITY.

III., which once stood in Bowling Green in New York. After independence was established, it was smuggled into the grounds of the University, where it remained until 1852, when a sense of its artistic and historic value induced the removal of it to its present site. "Mexico preserves it as a monument of art," says the inscription on the pedestal. It is happily placed on what may fairly be called the dividing line between the old and the modern city, and it would have been a pity and a shame to destroy it. Humboldt called it next to the "finest equestrian statue in the world." There are many candidates for the first place, but his was the statue of Marcus Aurelius in Rome. Certainly there was nothing in its kind that could compare with it on this continent at the time of its erection as an artistic achievement, and still less as a mechanical achievement. The "group," exclusive of the pedestal, is 15 feet nine inches high, its weight nearly thirty tons, and it was cast-moulded and in a single piece and a single operation in the City of Mexico in 1802. Mexico has reason to be proud of such a work, and no need to be ashamed of the monument itself, the work of the Director of Sculpture in the Mexican Academy of San Carlos. Doubtless it has an old-fashioned air to modern eyes, and it might have had that air, say in Paris, even at the time of its erection. But, in



THE OFFICE OF "EL IMPARCIAL," MEXICO CITY.



RESIDENCES ON THE AVENIDA BUCARELI, MEXICO CITY.

addition to the factitious impressiveness given it by its great scale, a scale quite equal to that of similar works in Europe, there is an intrinsic dignity about the statue, albeit of the artificial and periwigged kind. And no sculptural monument could be better placed than this, at the convergence of a network of many streets, through any one of which some aspect of it can be appreciated and studied, and at the inner end of the magnificent Pasco de la Reforma, with which there is no other street on this side of the Atlantic worthy to be compared. When the "Grand Avenue" of L'Enfant's plan of Washington comes to be planted and bordered with the buildings contemplated by the projector, and not till then, the Pasco will have a rival.

With her independence, Mexico entered upon the series of revolutions which constituted her history for sixty years, and until the advent of Porfirio Diaz, and which threaten to constitute it for a long lapse of time to come. The earliest monument of independent Mexico is



STATUE OF CHARLES THE FOURTH,
MEXICO CITY.



DETAIL OF MONUMENT OF MEXICAN
INDEPENDENCE (1910).
Enrique Alclate, Sculptor.

doubtless the "Hotel Iturbide." This dates itself with much precision, since Iturbide entered Mexico City in triumph Sept. 27, 1821, was proclaimed emperor, under the title of Augustin I., May 18, 1822, embarked for Europe May 11, 1823, and, returning, was executed in 1824, leaving behind him much less lamentation than Maximilian forty years later, but deserving much more. His "palace" was evidently erected, therefore, between May, 1822, and May, 1823. Rather exceptionally among Mexican politicians, Iturbide, though born in Mexico, was a Spaniard of pure race, although a native Mexican who had cast in his lot with the country of which he was a "creole"—there is no purism in his architecture, "Peninsular" or other. For that matter, there was not very much in the architecture of old Spain, any more than in that of Mexico, in 1823. All the better for us, who have to look at Iturbide's or his architect's conception of the sort of official abode suitable for the first

ruler of independent Mexico. For you have to observe, in the front of the old palace long since converted into an hotel, that there is nothing in it of the provincial aggressiveness and illiteracy which at that date, and for many a year thereafter, would have deformed the work of an architect on this side of the Rio Grande, who had put himself or been put under compulsion to produce something "original," a demand which seems clearly to have been among the instructions of the architect of the Hotel Iturbide. Evidently the architect had *carte blanche* in the article of expense. He was "unlimited." That circumstance would have been to his disadvantage in the New York, say, of 1823. To begin with, he would hardly have known how to procure the stone-cutters who could account for the money. But in Mexico City, you perceive, there was no difficulty of that kind. An architect in Mexico City, authorized and empowered to employ stone-cutters, regardless of expense, to construct an "imperial palace," had no trouble, so long as the money to pay them was forthcoming. Even to this day, there is no front in Mexico City in which carved stone is more profusely employed, unless it be by chance some church front. And also there is no front upon which

the profuse employment of carved stone more evidently pays for itself. You perceive, in spite of the unfortunate badness of the photograph, that the models of the stone-carving have been subjected to some effective artistic scrutiny and supervision. You also perceive that the enrichment of the front by carving has been made the subject of thought on the part of the architect, so that it gains by contrast with the parts left effectively bare. Comparatively recent changes in the front, so as to fit it for its modern uses, in the way of interpolating shop-fronts in the "rez de chaussée" no doubt impair the original effect, in which the baldness of the expanse of the basement was an important factor. Omitting the recent "devantures," and imaginatively restoring the front to what it was when it was the official residence of "Augustin I.," you will perceive what a very "swell" front it must have been in the year 1823. You will wonder, upon the whole, rather less at the profusion than at the art with which it has been applied. It remains to be added that the profuse stone carving is done in the material in which Mexico is so particularly lucky, the crimson and not the pink of her two "old red sandstones."

There is not much of architectural



CENTRAL BUILDING OF THE MINISTRY OF FOREIGN AFFAIRS, MEXICO CITY.



THE HOTEL ITURBIDE (1823).
AVENIDA SAN FRANCISCO, MEXICO CITY.

"emancipation" in the design of this first of the secular monuments of the "independence." Probably it is all the better for that. Certainly, one might say, in view of the wild, illiterate work that immediately followed the North American declaration of architectural and not political independence. There is another monument of secular architecture in Mexico City, another "profanbau," which touchingly testifies to the unity and continuity of history, inasmuch that its history is hard to disentangle. This is the "National Palace," which would be conspicuous in any capital by reason of its situation and its great extent. It occupies one entire side of the great plaza in front of the cathedral, a frontage of 675 feet, and is in effect a square. The lower floor is devoted to various public purposes, including the historical museums, the upper to the executive offices,



IRON-WORK NEAR THE PLAZA.



THE CHURCH OF THE CAPUCHINS,
SHOWING IRON WORK.

the "Presidential suite." Some of the "departments" are accommodated elsewhere, as the Ministry of Foreign Affairs in its own seemly new building near the statue of Don Carlos. The metallic skeleton of the cupola of the unfinished Legislative Palace towers over the roofs to the northwestward, unfinished and to remain so indefinitely, testifying by its incompleteness to the disturbed condition of country and capital, and leaving the National Palace without a rival in magnitude and impressiveness, unless it be the executive residence in the castle of Chapultepec, crowning effectively the steep hill which marks the eastward extremity of the city. The National Palace, in the form in which we see it, or see the front which in effect comprises its exterior architecture, seems to date from the end of the seventeenth century, and the employment of Fray Diego de Valverde as architect. But there are parts of the pile, though not of this main front, which are plausibly referred to the time of Cortes. Additions were made in the



SPECULATIVE BUILDING—RESIDENCES,
COLONIA ROMA. MEXICO CITY.

viceroalty of Revillagigedo (1789-94), one of the best of the Spanish governors after Bucareli (1771-79) and again under Maximilian. But it is to be set down to the credit of the successive extenders and repairers that, as to this principal front at least, they adhered strictly to the style and manner of the original designer. Hence it comes that this front has the impressiveness of "magnitude, uniformity, succession," if it have no other, as indeed it hardly has. It is thin and shallow. The detail has little of interest and nothing of individuality, which, indeed, may be held to have been precluded by the conditions of deference and conformity. But, thanks to its observance of the three conditions of "the artificial infinite," it "tells" and it impresses you none the less that it will not bear analysis.

The public and official architecture of modern Mexico has been lucky, at least in comparison with that of the United States. The "Greek Revival" of England and America, the "Style Empire" of France, has left no traces in Mexico, and hardly any in old Spain. We were very lucky, on the other hand, that the revived Greek was in full possession of the architectural field in the thirties of

the nineteenth century, that time we had to do the department buildings of Washington, as well as lucky in having so sensitive and cultivated a designer as Robert Mills to do them, insomuch that his buildings have imposed themselves, as we see, upon the designers of the latest department buildings, who will probably, and at any rate who should, esteem themselves fortunate if their works, when they come to be seen in execution, continue and deepen the impression made by his, in spite of the immensely greater resources at their command. It has already been observed that there is only one possible Northern rival to the Pasco de la Reforma, and that is the "Grand Avenue" of Washington as we hope it will become. Meanwhile, the Paseo has over it the considerable advantage of being in existence. And Mexicans ought not to forget that they owe this magnificent and unparalleled promenade to the Emperor Maximilian. Some day, when his political absurdity is forgotten as being no longer mischievous, as indeed is pretty well the case already, thanks to the clean sweep of "clericalism" made by Jaurez, they may have the magnanimity to recall history and do justice by renaming it "Paseo Maximilian," or



A CORNER OF THE AVENIDA CHAPULTEPEC, MEXICO CITY.

Paseo Maximilian and Carlota, for those pathetic historical figures are concerned in it almost equally. Mr. Gladstone once, in a famous speech, defied anybody to put his finger on any point in the map of the world and say, "There Austria did good." The challenge might safely be taken up by anybody who chose to put his finger on the map of the City of Mexico. The trusty Terry informs us that "the first intelligent and sustained efforts to beautify the modern capital were made by Maximilian and Carlota. The Plaza Mayor, then an empty expanse of stone pavement, was converted into the present zocalo. The idea of planting flowers and trees in the central square pleased the Mexicans, and the pretty, flower-embowered plazuelas of other towns in the republic owe their being to this imperial initiative. The Emperor and Empress beautified Chapultepec, added to the charms of the Alameda, modernized the Paseo de la Reforma, and showed the Mexicans that they had the setting for one of the most beautiful cities of the world." That pathetic political noodle who justly expiated his political crime and folly on the hill of Queretaro forty-five years ago was a person of taste and culture. In his time, the statue of Don Carlos, at the site to which it had been removed in 1852, was in effect the outer limit of the city. It was connected with the castle of Chapultepec, nearly three miles away, only by a country road. The notion of converting this country road into a broad straight avenue, of bordering it with statues, contributed by the Mexican States, in honor of their most famous and endeared heroes, and of embellishing it more conspicuously and at the same time punctuating it at important points of its course, with monuments of greater importance, was a fine conception of civic improvement. For this conception it does not seem to be disputed that Mexico is indebted to the usurper whose throne tumbled so promptly when the prop of foreign bayonets was withdrawn from it. The riparian statues do not greatly impress a stranger who is entirely unaware of the commemorability of their subjects, whose names for the most part he encounters

for the first time when he reads them on the pedestals, and to whom the entire series conveys the notion of a celebration not only provincial but Pedlingtonian. But when the stranger, if a Norte Americano, may well reflect that a similar impression as to the subjects might be derived by a foreigner from a contemplation of the statues, two to a state, in the "Chamber of Horrors" in the Capitol at Washington. There are comparatively few of them of whom the foreigner is "charged with knowledge." The average sculptural merit of the statues along the wayside in Mexico City is at least equal to that of those in the Rotunda. And at least Mexico has shown the civilization which we have not shown of insisting on a common scale, instead of allowing that matter to be decided by each of the "donors" for itself, with the result that the biggest and worst of the effigies is apt to be that of the least memorable or honorable person. As decorations along the roadside, the Mexican statues do very well, besides whatever value they may have as incentives to the study of local history.

Not counting the terminal statue of Carlos IV. the last monument of colonial Mexico, the greater monuments are three in number. The only one which Maximilian might have sanctioned, and possibly did, although it was not erected until 1877, ten years after his execution, and perhaps naturally, after the death of Jaurez, is that to Christopher Columbus. This may fairly enough be called a monument to "clericalism" since the instructions of the projector to the sculptor pretty clearly directed him to emphasize, and even, historically speaking, to exaggerate the share that the church had in the discovery of America. Quite irrespective of this point of view, it is clear that the French sculptor, Charles Cordier, knew his business, as modern French sculptors are so apt to do. The group of bronze figures supported by the red granite shaft above the octagonal gray granite pedestal is impressive and attractive as far away as you can see it, and it gains on a closer inspection. The priests and monks holding up the hands, so to speak, of the discoverer, may have



RESIDENCE OF H. E. PEDRO LASCURIAN, MINISTER OF FOREIGN AFFAIRS,
PLAZA DE ORIZABA, MEXICO CITY.

had little or nothing to do with the discovery. Only one of them, perhaps, was ever in America at all, the "Defender of the Indians," and it may not historically appear that the confessor of Ferdinand or even the prior of the convent of La Rabida, who are two of the other figures, were factors of importance in the great fact. It is a dignified and impressive group, all the same, and an unquestionable ornament to Mexico.

The second of the monuments is quite

certain to break in upon the apathy of the most jaded spectator. He can never have seen anything like it. It might almost seem to have been intended as a refutation of the historical assumptions of the Columbus monument that civilization had been brought to Mexico either by the Spaniard or by the church, and as a vindication of the civilization which the Spanish invaders found and destroyed. Certainly it is anti-Spanish if not anti-Christian. It is a statue of Cuauhtemoc.



THE JUAREZ MEMORIAL, AVENIDA ALAMEDA, MEXICO CITY.



RESIDENCE, CALLE DE LIVERPOOL,
COLONIA ROMA, MEXICO CITY.

whom we have learned from Prescott to spell Guatemozin. Curiously, it is Prescott who reminds us that Bustamente, the Mexican editor of the native Mexican historian Ixtlilxochitl, recommended that a monument should be raised on the spot where Guatemozin was taken, which should "devote to eternal execration the detested memory of these banditti." This pious and patriotic aspiration has been fulfilled in the monument unveiled in 1887. Both the defiant figure, some 16 feet high, on the top of a monument of which the total height is 66, the sculptural reliefs at the base, and the architectural details, make this a monumental challenge on the part of the native Indian population to the Spanish rule, past or future. We have only to try and imagine such a work by the aborigines of the United States to see the enormous superiority of the pre-European civilization of Mexico to the barbarous artistic beginnings of the more northern tribes. The statue, put into plastic form by a

native sculptor, after the design of a Mexican Indian, is typically Aztec. The architectural detail is a combination of the remains of aboriginal Mexico, Aztec, Toltec, Zapotec, from Mitla, Tula, Uxmal and Palenque. The most striking of the panels recalls the scene, known to every schoolboy, in which the captive prince, subjected to the torturers of Cortez, asks his wailing companion in suffering, "Am I, then, on a bed of roses?" The artistic success of the monument is unquestionably high, sculpturally and architecturally, besides the unique interest which belongs to it as the one monumental celebration in modern America of the race



A LEGATION BUILDING, COLONIA ROMA.

which occupied the continent before the coming of the Europeans. It is only in Mexico that such a celebration could have been effected, for it is only in Mexico that the native remains an active factor in politics and society. The name of Porfirio Diaz is suitably inscribed upon the base of the monument not only as President of the Republic at the time of its erection, but as himself of mixed descent, a mestizo having one-quarter of the native blood.

Still more significant in this respect is the monument deservedly erected not in the Pasco but in the Alameda, to the memory of Diaz's predecessor, Benito Juarez, a Mexican Indian of pure blood with no admixture at all of the hated



RESIDENCE NO. 300 AVENIDA CHA-
PULTEPEC.

J. G. da Lama, Architect.

Spanish. So much might be inferred from the strong and typically Indian countenance which looks out from the monument. But there is no other expression of nativism in the monument which is a well behaved enough classic exedra, with details of a stricter and purer Grecian Doric than those of almost any other erection in Mexico. Architecturally this monument is a scholarly performance noticeable and attractive by the beauty of its material, a new cut white marble in conjunction with an as yet brilliant bronze, by the grace of its general form, by the purity of its detail and by its admirable execution. But it might be in any capital of Europe or



IRON-WORK, CALLE PUEBLA, MEXICO CITY.

America of which the architecture follows the classic tradition of the Beaux Arts as well as where it is. Considering what a success has been gained in the Aztec monument, by the employment of indigenous motives and details to commemorate an indigenous ruler, it seems that an opportunity has distinctly been missed in the monument to Juarez.

Equally conventional with the exedra that commemorates Juarez is the monument of Independence, or the Centennial Monument, completed and "inaugurated" in 1910, the centenary of Miguel Hidalgo's effort to throw off the Spanish yoke. This is a shaft with wreaths between the drums, in general design recalling the monument raised at Yorktown thirty



AN ENTRANCE ON A CORNER OF AVENIDA CHAPULTEPEC, MEXICO CITY.

years ago to commemorate the surrender of Cornwallis. The Mexican monument, however, is much more elaborate in its architectural and sculptural decorations than the American. It is much the most conspicuous and pretentious of the monuments of the Paseo, having a total height of 150 feet, being constructed of granite and marble, both unfortunately imported from Europe, and embellished with sculpture, not unfortunately native. The sculptor is the director of sculpture in the National Academy of San Carlos, as the sculptor of the Carlos IV. was a hundred years and more before him. Whether symbolic, as in the seated figures of bronze, or portraiture, as in the marble figures of Hidalgo and his com-



RESIDENCE IN REINFORCED CONCRETE, CALLE DE MONTEREY, COLONIA ROMA.

rades, they have character without affectation, and animation without loss of dignity, while in technical skill they are quite worthy of their conspicuous position and their monumental purpose. Comparison would be invidious with any work of our own in the same kind, but it is not the Mexican artists who have reason to dread it. In one respect, and that the mechanical, there seems to have been a falling off in Mexico within the century, for whereas the equestrian colossus of 1803 was cast in Mexico, and in a single piece, the seated figures of the monument of Independence were sent to Florence for casting.

There are other monuments of the reign of Diaz. Unfortunately, they have little of local color or national character. However widely they may differ among themselves, they have in common that they might be almost anywhere, as well as where you find them. The police court of the Sixth District is, on the other hand, a scholarly piece of modern Gothic, and not only modern but distinctly Northern Gothic. It is carefully and successfully done, with detail of rather notable re-

finement, undeniably a picturesque object, but its steep roofs and hooded towers neither belong to Mexico nor recall old Spain. A rather melancholy monument, at least in the condition in which it was six months ago, is the new National Theatre, more commonly called the Opera, arrested in course of construction by the political disturbances which put an end to the government under which it was projected and carried half way to completion and surrounded by its derricks and scaffoldings:

*Pendent 'opera' interrupta, minaeque
Murorum ingentes, aequataque machina coelo*

This will be one of the boasts of the capital when it is, after vicissitudes not to be foreseen, at last brought to completion. It is evidently very costly, very sumptuous, very knowingly done. But it disappoints the hunter after the "things of the country" in the same way that the big modern North American office buildings down in the business part of the old city disappoint him. He is surprised to find them here, surprised and rather resentful, for the precise reason that he



THE NEW NATIONAL THEATRE OF MEXICO CITY.

would not be surprised to find them anywhere else. And so with this correct and elaborate specimen of the current Parisian fashion in architecture.

This same remark applies to many of the new costly and fashionable residences in Colonia Juárez and Colonia Roma, the new quarters West of the statue of San Carlos, which hardly contain a building more than twenty years old. Here also you may see what the world elsewhere has been doing in these twenty years, which is not at all what you "came out for to see." You may see houses three and four stories high decorated with tourelles and crowned with steep roofs capable of shedding swiftly the snow that never falls. You may see authentic and impeccable examples of the



A RESIDENCE ON AVENIDA CHAPULTEPEC, "LATE OF PARIS."



A RESIDENCE ON AVENIDA CHAPULTEPEC.

Beaux Arts in its latest manifestations. Many of these are well done. Some are ill done. There is a very costly residence in the Paseo with a great copiousness of stone carving, the home, doubtless of an exile from North America, which in design is distinctly "perky," and Peorian rather than Parisian. And the "Templo Metodista" is about the crudest and ugliest building in Mexico City. You will see few of these exotics among the photographs which illustrate this article, for the most part taken specially for the ARCHITECTURAL RECORD. But unfortunately they characterize the building of the Paseo de la Reforma. To find Mexican architecture, old or new, you must go elsewhere.

One difference there is between old and new in residential architecture, even equally Mexican in other respects. Domestic architecture in the old city is indistinguishable from commercial in that each consists, exteriorly, of flat continuous wall. The patio, jealously closed against the passer in accordance with Spanish or rather Moorish tradition, and of which he gets glimpses only through the casually opened gateway, is the focus of domestic life. The new Mexican house of any pretension surrounds its grounds. This is noticeable in the Hotel Iturbide, by far the most "palatial residence" of its period. It is noticeable everywhere east of the statue of Carlos IV. The local and native element in the newer Mexican house is in the first place that it is low, never of more than two stories. In effect, even in houses of great costliness and pretension, it is of but one, a spacious and lofty story superposed upon a humble basement which houses the



CALLE VENETIA, MEXICO CITY.



APARTMENTS, COLONIA ROMA, MEXICO CITY.



APARTMENTS, COLONIA ROMA, MEXICO CITY.

"offices." Thereby the house gains in dignity and apparent "livableness," in a city where as yet the elevator is not recognized as an adjunct to domestic architecture. The result speaks for itself, and speaks, in the best instances, attractively and eloquently.

Thus far of houses of pretension, each is built for the use of its occupant. But the great growth of Mexico City in these latter years has stimulated the multiplication of "speculation houses." Here there is an interesting conflict between old and new, between the Mexican builder following his traditions, and the North American "promoter" importing his native practices. Compare the glimpse down Calle Venetia with the block of three-story "speculation houses" in white stucco, also in Colonia Roma. The latter, rather unusually well done in their kind, look as foreign in Mexico as they would look at home in any city of the United States. The former look as much at home in Mexico as they would look "abroad" in a Northern city. They exemplify what the visitor to Mexico City has frequent occasion to observe, and that is the success with which the Mexican architects contrive to differentiate and individualize the dwellings of a "row" without impairing the effect of unity and continuity.

The most modern developments in construction are as familiar in Mexico as in the United States. Reinforced concrete (cemento armado) is extensively employed. The very interesting suburban residence in Calle de Monterey in which the construction is proclaimed by an opening at the angle which would be fatal to stability in a structure of bonded masonry, is, as you would infer, of North American design, and, as you might sus-

pect, of the design of an engineer. A Mexican engineer is the author of the church, shown in its undraped skeleton, in Colonia Roma. In this new quarter, it appears, there is still room for a new church, of which the supply, in Mexico City as a whole, seems so far in excess even of the active demand.

One characteristic there is of the architecture of Mexico City, old and new, which no observant visitor can miss. This is the profusion and the artistic excellence of the iron work, used in the form of gates and gratings. It is for use not less than for ornament. The Mexican sneak-thief is a most skilful operator, and the necessity of keeping him out gives rise to a most elaborate system of defences. Sometimes, as in the building of "El Imparcial," newspaper, all the openings are elaborately grated.

But throughout the entire city entrances are carefully barred, often windows as well as doorways. Moreover, balconies are almost invariable adjuncts of houses of much pretension, and frequent adjuncts of houses of hardly any. This demand has stimulated the ingenuity of the skilful and tasteful Mexican smiths as well as of the Mexican architects, for the rule is that the architect furnishes drawings for the iron work and that the artificer does not do it "out of his own head" as the idiomatic and vernacular character, as well as the wonderful variety of it, might lead one to infer. In point of elaboration, the fence in Calle Puebla is perhaps the most remarkable of all the examples of artistic ironwork. To this the photograph does injustice by confusing it to its disadvantage with the not very interesting architecture of the house behind it.



"CANBERRA", THE NEW CAPITAL CITY OF AUSTRALIA



Walter Burley Griffin, Architect.

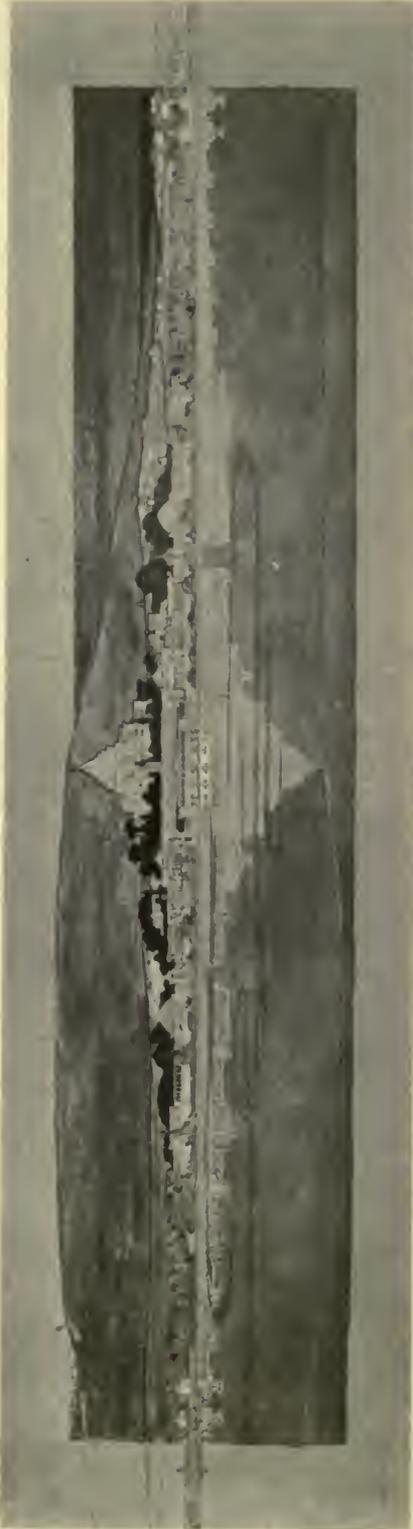
IN THE PROJECTED capital city of the Commonwealth of Australia modern theories in city planning are to be applied on a scale heretofore unknown. The commonwealth was organized twelve years ago. At that time provision was made for the creation of a new capital in preference to utilizing for that purpose either of the leading cities of the commonwealth, and, accordingly, a federal district corresponding to our District of Columbia was established in the Yass-Canberra region of New South Wales. In June, 1911, an international competition was announced. The first prize in this competition was won by Walter Burley Griffin, of Chicago, whose plan provides for a city having an area of approximately twenty-five square miles. In the matter of details this plan is necessarily tentative, much being left for future development. But in its essential outlines the city is completely planned, while the arrangement of the federal and other public groups is developed in considerable detail.

The location of the projected capital is about midway between Sidney and Melbourne and seventy-five miles from the east coast of Australia. The site is a valley having a general elevation of two thousand feet above sea level, and is bordered by hills and mountains. Two prominent peaks, Mount Ainslie and Black Mountain, rise abruptly out of the northerly part of the valley. On the southerly edge is a low-lying mountain, Mugga Mugga, and sheltering forested ranges culminating in the distance in the snow-capped peaks of the Murrumbidgee watershed. Scattered over the valley are a number of lesser hills, among which are Kurrajong, Camp Hill, Vernon, Russell

and Shale. A small stream known as the Molonglo River flows through the site from east to west. A determining factor in the plan of the city is the form of the valley, which, as will be noted from the map, is irregular. It is evident that while presenting a number of serious problems this site furnishes a magnificent setting for a city of monumental character.

The city as planned by Mr. Griffin consists of a group of connected functional centers. In an ordinary city a gradation in relative requirements from centers of lines of activity would be sufficient; but in a capital city the problem of distribution of centers in accordance with their relative importance becomes much more complex. The functional centers to be provided for are as follows: Federal, municipal, educational, recreation, manufacturing, market, residential and agricultural.

The central portion of the city is designed with reference to two axes placed at right angles to each other. One, designated as the land axis, extends from the summit of Mount Ainslie through Camp Hill and Kurrajong, and has its distant terminus in the peak of Mount Bimberri, thirty miles to the southwest, it being a fortunate coincidence that the line joining the summits of these two mountain passes through the two lesser hills. The secondary axis, designated as the water axis, extends from the summit of Black Mountain to a prominent point on the shore of the proposed upper lake. These axes lie midway between cardinal and diagonal points of the compass. Since this is recognized as the most favorable orientation with reference to sunlight and shade, the federal and other public groups are located parallel to these axes.



THE AUSTRALIA CAPITAL—"CANBERRA": SOUTHERLY SIDE OF WATER AXIS, SHOWING CENTRAL BASIN, FEDERAL BUILDINGS WITH THEIR TERRACES AND RAMPS, WATER GATE IN CENTER.

WALTER BURLEY GRIFFIN, ARCHITECT.



COMMISSION
OF A.S.
FEDERAL A.
CONVENTION

VIEW FROM
SUMMIT OF
MOUNT AINSLIE

THE AUSTRALIA CAPITAL: PERSPECTIVE VIEW OF THE CITY FROM THE SUMMIT OF MOUNT AINSLIE.
MOUNT BAMBURGH IN THE DISTANCE.

WALTER BURLEY GRIFFIN, ARCHITECT.

The Molonglo River is utilized for the development of five lagoons, two of which have shore lines determined by the topography, and three of which are architectural in form. These lagoons are designed as the central feature in the architectural setting, and determine the location of the public groups. The fall of the river is slight, and a weir dam of moderate height is sufficient for impounding the water for the four lower lagoons. For forming the upper lake a dam with sluiceways for regulating the flood water is provided. This dam will also serve for carrying the railway across the waterway.

Since the prime object of a federal capital is the housing of various federal activities, the federal group is the one of dominating importance, and is therefore given the central position. A further consideration is that such activities are largely deliberative and require an accessible but quiet location. The center of the federal group is at Kurrajong Hill, on the land axis. From this center radiate one avenue to the north through the Municipal Center and continuing through the Manufacturing Center at the northern limits of the city, and another avenue to the northeast terminating in the Market Center. On the crest of Kurrajong is the administration building, flanked on the east by the premier's residence and on the west by the governor general's residence. In the triangle formed by the two radial avenues and the south shore of the central lagoon is the federal group. The arrangement of the federal group is as follows:

- Premier's Residence.
- Administration Building.
- Governor General's Residence.
- Parliament House and Library.
- Departmental Buildings.
- Prime Minister.
- External Affairs.
- Defense.
- Future.
- Attorney General.
- Departmental Buildings.
- Treasury and Commonwealth Bank.
- Home Affairs.
- Trade and Customs.
- Future.
- Postmaster General.
- Forum.
- Courts of Justice.

The crest of Kurrajong is about one hundred and sixty feet above the general level of the valley. From this hill the ground slopes to Camp Hill, and thence to the lagoon. This feature of the topography has been utilized in a series of terraces, on which the parliament and departmental buildings are located. As will be seen from the above tabulation, this group is developed in sequence of function. The parliament houses are located on the first terrace below the crest of Kurrajong, this terrace being about forty feet above the second terrace. The second terrace contains the departmental buildings. Extending along the land axis through the center of this group is a lagoon, beyond which, continuing on the same level, is the forum. The forum is thirty feet above the lower terrace and has subways for the passage of two driveways. The buildings for the courts of justice have their foundations on the lower terrace, and form at the same time the north frontage of the middle terrace. Stairways between the buildings connect the two levels. The forum terminates in a semi-circular colonnade resting on the arcade of the Water Gate at the south shore of the central lagoon, the two being connected by several tiers of stairways. Driveways wind in and out among the units of the federal group. Connection between driveways on different levels and between driveways and main radial avenues is made by means of ramps.

Across the lagoon from the water gate, recessed into the hill to avoid obstructing the view along the land axis, is the stadium. The zoo, museums, gymnasium and baths are located along the north shore of the lagoon between the radial avenues, the intermediate and adjoining spaces being used as public gardens. North of the public gardens are the theater and opera and several other buildings devoted to public and non-utilitarian uses. Continuing on the land axis north from the stadium is Ainslie Parkway, terminating in Ainslie Park on the lower slopes of the mountain. This entire group, to be used in general by the people as distinct from their representatives and agents, comprises the Recreation Center.

Unversity

Municipal Center



NORTHERLY SIDE OF WATER AXIS.

(Left to right) University and Professional Schools, Municipal Center, Printery and M Bridge, Public Gardens and Zoo, Museum, etc.

Casino

Church

Military with
Wireless Tower

Stadium



Ainslie Parkway

Lagoon

Subway under Forum

EASTERLY SIDE OF LAND AXIS.

(Left to right) Ainslie Parkway, Casino in Section, Railway, Viaduct, Freight House, way Entrance and Church, Library, Station and Military Headquarters, Opera, Mu of Plastic Arts, Museum of Archaeology, Stadium, Baths, Gymnasium, Central Basin Bridge.

THE AUSTRALIA CAPITAL, "CANBERRA," SECTIONS.

Walter Burley Griffin, Architect.

Church

Military, Manufactories,
Barracks and Wireless



Railway Station

Power Station

NORTHERLY SIDE OF WATER AXIS.—Continued.

St. Ainslie, Hotel, Bridge, Church, Station, Market, Public and Military, Manufactories,
Central Power Station, Viaduct, Military Headquarters, Armory, Etc., Lake Ports.

Capitol

Mugga-Mugga



EASTERLY SIDE OF LAND AXIS.—Continued.

Water Gate, Courts of Justice, Departmental Buildings on First Terrace, Fountain,
and Ramp, Houses of Parliament on Second Terrace, Plateau with Plaza, Mon-
ument and Cataract, Subway for Tramways and Street Traffic, Capitol, Red Hill.

THE AUSTRALIA CAPITAL, "CANBERRA,"—Sections Continued.

Walter Burley Griffin, Architect.



GENERAL PLAN; "CANBERRA," THE NEW CAPITAL CITY OF AUSTRALIA, Walter Burley Griffin, Architect.

At the Municipal Center are the buildings required for conducting the business of the municipality, while surrounding this center is a district devoted to the administration of financial and industrial affairs, such as banks, stock exchange and office buildings generally.

It is planned to locate the important wholesale and retail establishments around the Market Center. At this center will also be located the central railway station. The streets connecting the Market and Municipal centers will form a shopping district.

West of the Municipal Center is a large group of buildings forming the commonwealth university. These buildings are arranged in logical sequence, and radiate, as nearly as a rectangular group plan will permit, from centers in the order given below:

1. Natural Sciences—Descriptive.
2. Theoretical Sciences—Derivative.
3. Applied Sciences.

The building devoted to each natural science is correlated to the group of buildings devoted to its derivative theoretical sciences, and the same principle is observed in correlating the theoretical and applied sciences. This principle is carried further in locating different sciences adjacent to facilities for illustrating their theory and application. In the application of this principle the school of law is located on the side nearest the Municipal Center, the school of agriculture is adjacent to the botanical gardens, which extend inland from the west shore of the lower lake, while the school of medicine is adjacent to the hospital, which occupies the small peninsula jutting into the west circular lagoon. On the east slope of Black Mountain is a district to be known as University Heights, and to be occupied by residences for the university faculty and dormitories for the students.

The remaining functional centers are, briefly, a residential district west of the Federal Center, and at the southeast limits of the city three centers which, with adjacent territory, comprise the agricultural suburb, a section devoted to truck gardening and allied industries.

The various centers are laid out rough-

ly in polygonal form, both the hexagon and octagon being used. Such an arrangement results in a multiplicity of obtuse street angles within the polygons, and, owing to the relative positions of the different centers, in the intermediate sections as well. With the exception of the main avenues, practically all streets will be discontinuous or will have vistas closed by obtuse angles, a condition furnishing excellent opportunity for informal and picturesque treatment by means of residences, or otherwise. At the same time this plan provides rectangular building plots between points of junction of the different systems thus formed. It was considered desirable to leave certain tracts to be laid out and developed according to individual initiative. For this purpose many of the blocks in the intermediate sections are made of unusual size. These blocks, in whole or as subdivided, are available as sites for institutions of various kinds, horticultural gardens, playgrounds, enclosed residential courts, etc.

The modern tendency in city development is toward long alignments of trade along lines of communication. With the long avenues connecting the centers, as provided in this plan, this tendency is encouraged. The plan is such, however, as to discourage the spread of trade into adjacent territory, since the intermediate streets, owing to discontinuity or change in direction, are ill adapted to use as thoroughfares, and are therefore unattractive as locations for trade. In this way permanently quiet zones are provided, that are suitable for residential purposes, and are at the same time convenient to lines of trade and communication.

Main avenues are planned for a width of two hundred feet. They will be divided by parkways into three separate arteries of travel to provide for fast and slow vehicles and tramways. It is designed so as to locate the tramways in the intermediate sections that any point in the city will be within five blocks of a tramway. The Federal Center is the focus and transfer point of all tramways in the city. Tramways will be laid in the avenue encircling Kurrajong Hill, and connections will be provided to lines on

each of the radial avenues. The circular avenue, with its tramways, passes through a subway under the avenue leading from the administration building to the parliament building. The avenue curving along the northerly edge of the public gardens is also provided with a tramway, assuring direct access to the opera, theatre, and public buildings along the north shore of the central lagoon.

In the program of the competition it was stipulated that a railway should pass through the city in a northerly and southerly direction. It was a difficult problem to locate this railway in such a way as to avoid injury to the main avenues in the central part of the city, interference with the waterways, and serious lessening of the general architectural effect. The location selected meets these conditions and appears to be the best available. On this location the gradient is slight and practically uniform. The railway throughout the city will be depressed twelve feet below street level, all streets being carried over the tracks by means of viaducts. The central station is at the Market Center, where the railway passes through a tunnel under the slopes of two hills. A local station will be provided at each of the other centers passed through. The railway yards are located immediately

south of the Manufacturing Center. Water supply and sewerage will be developed from plans prepared by the federal government. The water supply will be obtained from the Cotter River, a stream lying some distance south of the projected city, and having an average daily flow of fifty million gallons. The sewerage system has not been definitely worked out. On account of the extreme variation in freshet run-off the separation of sewage and storm water is involved.

As would be expected in view of Mr. Griffin's well known canons of design, the buildings of the public groups, if built according to his recommendation, will consist of compositions in line and mass, designed with reference to the purposes of the buildings and the requirements of the materials used, and independently of all historical styles. Reinforced concrete is recommended by him as the material best suited to the purpose. A study of the plan reveals remarkable success in utilizing prominent points for aspect and prospect. In this connection it is only necessary to call specific attention to Mount Ainslie and Kurrajong Hill, both visible from all parts of the city, and both commanding the widest possible view of the city and its mountain background.

J. E. M.



BUILDING THE HOUSE OF MODERATE COST

THE FIFTH ARTICLE



BY ROBERT C. SPENCER, JR., F. A. I. A.

SOONER OR LATER almost every city man is urged by the desire to get back to the land. Struggling for a hard, bare living, he looks longingly through the smoky air around him to the open country as a means of economic salvation.

Rich and prosperous and having "the price," he wants to be a gentleman agriculturist, stock breeder or horticulturist,—the owner of a "long, low, rakish-looking" house, a five car garage and a gardener's lodge in a setting of broad lawns, tall trees and wide views—to call his own a country place that supplies his table with fresh and delicious produce grown under the care of an expert gardener for flavor—not for profit.

The man of humble means expecting to live on the product of his acres builds a house in the *country*, the well-to-do and the wealthy build country *houses*.

Just where lies the distinction between a house in the country and a country house is no easier to determine than the exact amount at which a check becomes a "cheque."

You may become a long-distance "commuter," build a very modest abode for a few thousand dollars on three or four acres of land, and refer proudly to your country place and your little country house, without gross exaggeration.

Carved on the gate post and embossed on the family note paper, it may bear any high-sounding or old world flavored name you may choose for it. And you will enjoy your fresh eggs, tender "broilers" and succulent stringless beans all the more than your wealthy neighbor near the golf links for your calloused palms, very frequently lame back and that tired and sleepy feeling that comes early in

the evening to the man who works his own garden, and cultivates his own flowers.

Such little country places, with well designed buildings and attractively improved surroundings are comparatively rare on this side of the water. England is dotted with them, and it is there that we find the most fitting suggestions for charming country houses and gardens.

To the artistic nature of the architect, who is fond of the picturesque, no problem appeals more strongly than that of a real country place, in which buildings and grounds may be wrought into a hundred beautiful pictures.

The painter may put upon his canvas a charming rose-bowered cottage, or a chateau mirrored in the Loire. But to the architect it may be given to so place and shape a house and its immediate environment that morning, evening and moonlight, cloud and sun, each paint the same drawing in their own inimitable colorings, while for charming drawing, each new point of view presents some new beauty of composition in mass and line. Even the minor parts have this myriad picture making power. The building is the substance—it has a third—yes, a fourth dimension. The painting may have beauty too, but by comparison it is but a shadow.

Wrought in brick and stone under the inspiration of the architect no one can take these pictures away from their proper setting and hang them upon a wall amid incongruous surroundings. As years go by the painting fades or darkens, but walls of brick or stone grow richer and mellower; the tiles of the roof become more beautiful in coloring; the



AN ALTERNATIVE STUDY FOR A HOUSE NEAR
WHEATON, ILL., USING BRICK INSTEAD OF
FRAME AND STUCCO CONSTRUCTION



A SMALL COUNTRY HOUSE AT GLENCOE, ILL. OVERLOOKING THE SKOKIE VALLEY.

shrubby grows large and dense—the trees tall and sturdy—the ivy clings to the eaves. Each part blends and fits to the other more completely with the years. The rooms within acquire an indescribable look of comfort and “homey-ness”—of being comfortably yet elegantly lived in.

How can I express in a word the essential quality of a country place that unfolds so many beauties to the eye?

“Successful houses”—an overworked term, almost as banal as “up-to-date”—will scarcely do; nor “good,” nor beautiful, nor fine, nor stately, nor even picturesque. All ordinary adjectives, simple, comparative and superlative, lose distinctive meaning through over-use.

A country place must be more than beautiful. It must be planned, built and equipped for every day comfort and practical use, even though it be a “show place.”

And in planning, we must consider the place as a *whole*, whether it be four acres, or forty acres, or a farm.

And here, let me say a word for my brother, the landscape architect, who follows a profession almost as little known to the average American as was my own thirty years ago. As the architect’s profession was once confused with the trade of the builder, so is the profession of the landscape architect confused with the trade of the landscape gardener and the *business* of the commercial nurseryman.

There are architects who are good

landscapists and there are landscapists who are good architects. One can hardly *master* both professions.

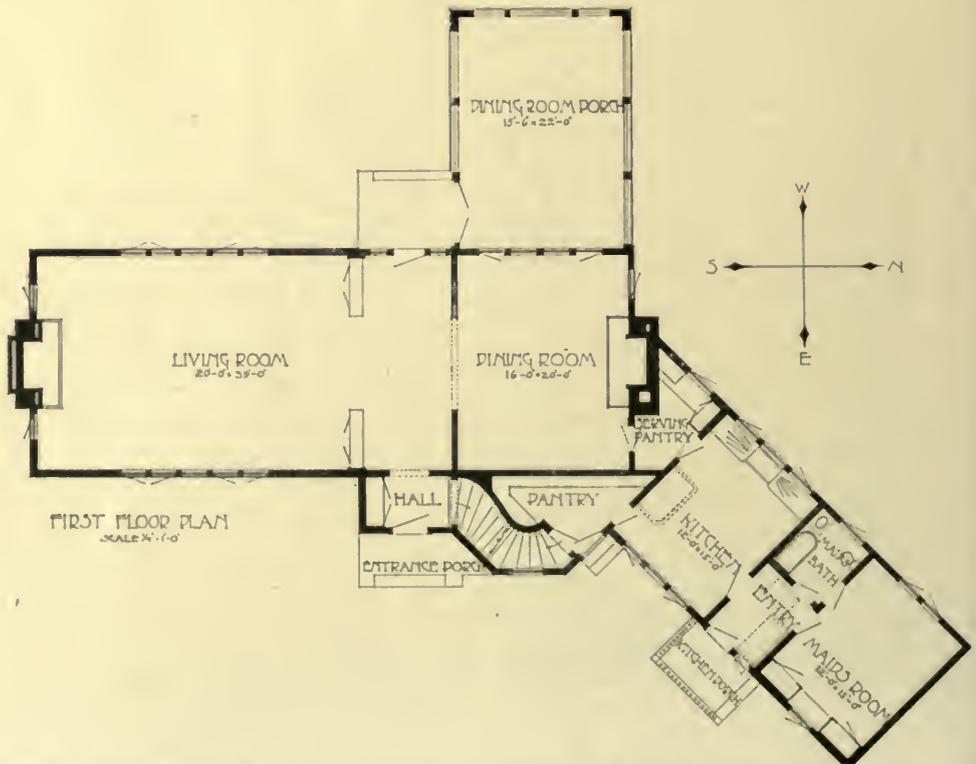
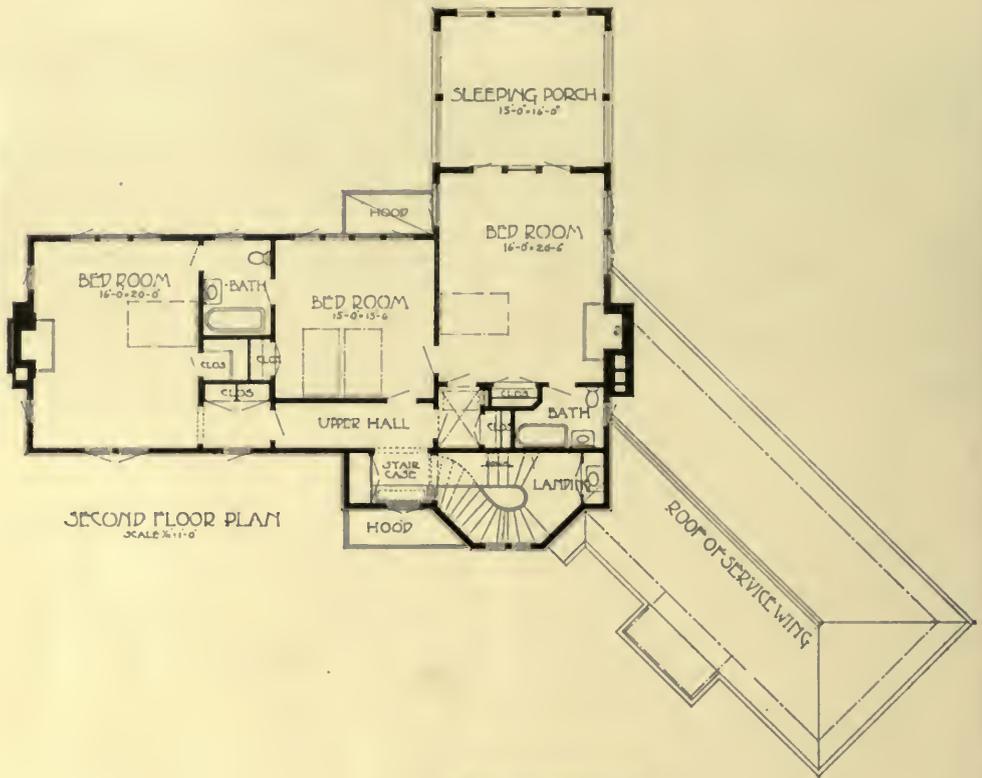
For a large country place, I would advise the co-operation of the two; the architect to be selected first, regardless of the date set for commencing building operations.

Let him advise the owner as to the choice of an able and congenial landscape architect. The preliminary studies for house and grounds can then be prepared at the same time and in sympathetic collaboration—the architect dominating, since the larger responsibility usually rests upon him.

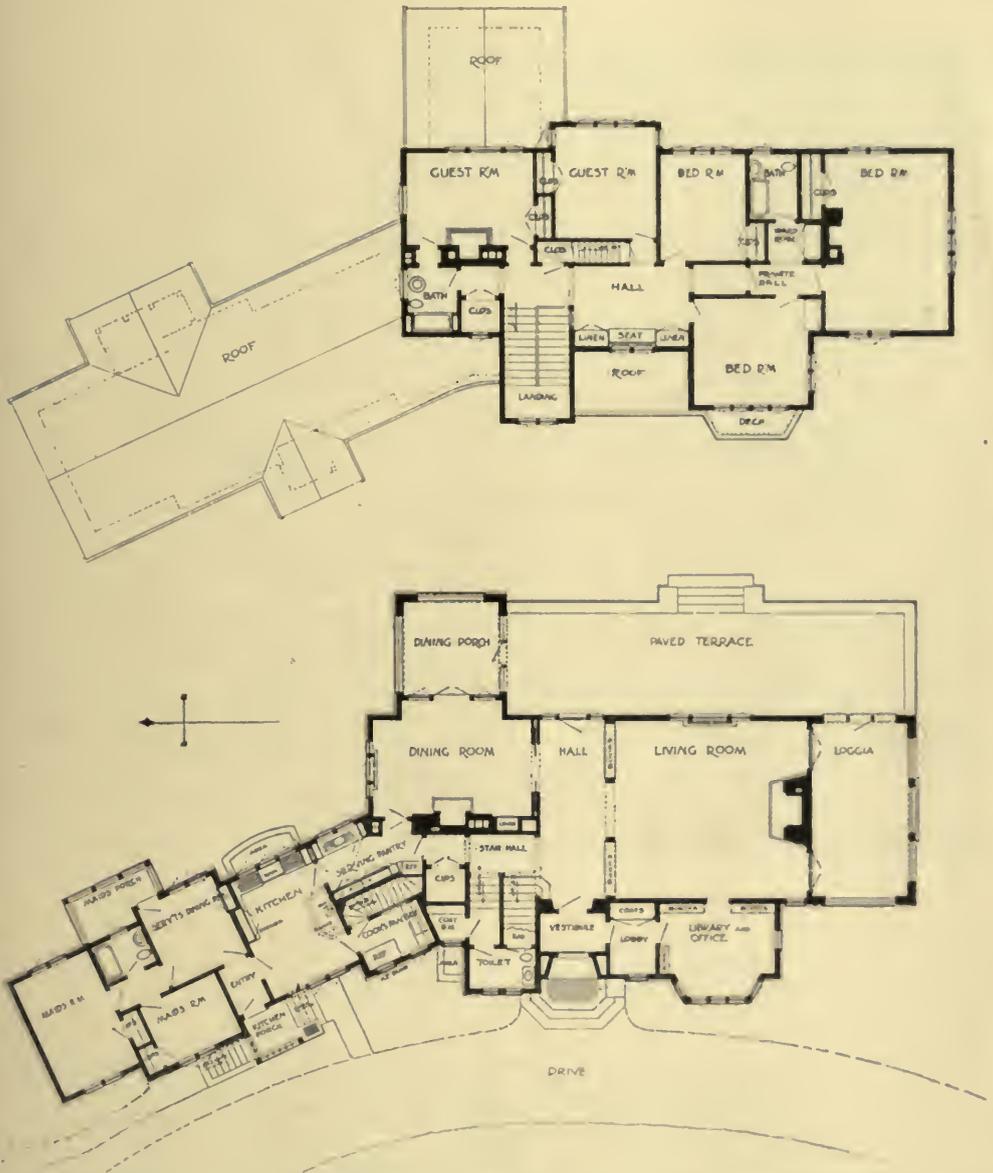
By proceeding in this way, one may avoid danger of hampering the architect through possible errors in the location and layout of the house site and its approaches.

For a very simple place, the skilful architect of country houses can be entrusted with the entire scheme of the grounds as well as much of the planting arrangement.

Before consulting him, have a topographical survey made, giving the contours of the ground and locating the larger scattered trees, and other important natural features of the property. Landscape architects often prefer to have their surveys made by their own men. This can be done to best advantage after the house site has been pretty definitely fixed on the ground by the two architects together, as the survey can be made more



FIRST AND SECOND FLOOR PLANS OF A SMALL COUNTRY HOUSE AT GLENCOE, ILL.—(Photograph on Page 433.)



FLOOR PLANS OF A HOUSE NEAR WHEATON, ILL.—(SEE PERSPECTIVE ON ON PAGES 432 AND 438.)
Spencer and Powers, Architects.

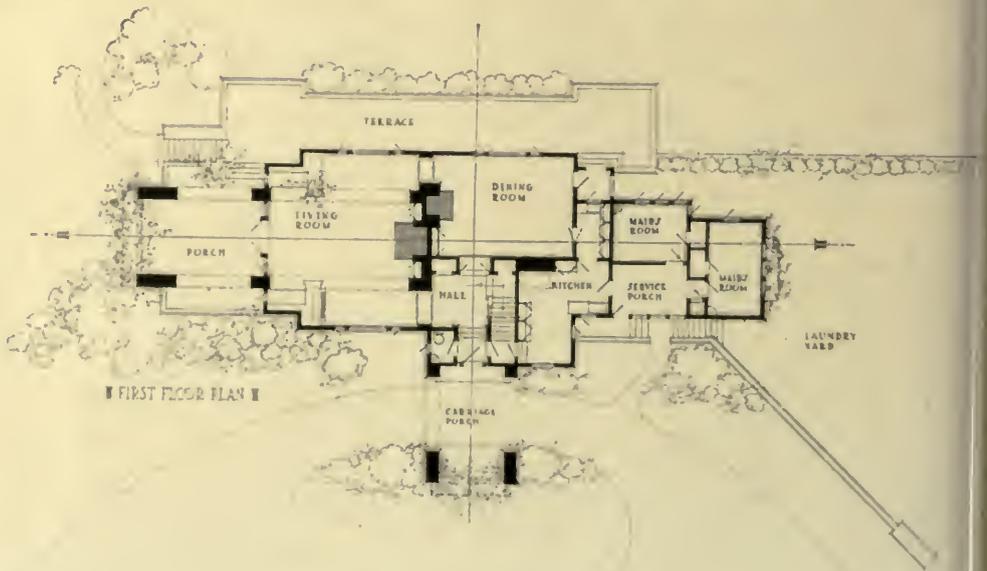
in detail close to the buildings and more broadly elsewhere.

All this sounds rather expensive for a small place of "moderate cost." But it must be remembered that a beautiful and picturesque site offers fine opportunities which one hardly cares to waste or overlook for the sake of a few hundred, or

even a thousand dollars spent in beginning right. Cheap property is often made valuable, merely by the brains put into its development. It is important too that the architect's elevations show pretty accurately the relation of natural and finished grades to the building, where they effect a saving in excavating hard



A COUNTRY HOUSE SET IN A PINE WOOD NEAR SE





SHOWING AN INTERESTING USE OF MATERIALS.

Willetzen and Byrne, Architects.



soil or blasting out rock. Few architects nowadays are equipped to do more than take rough levels after tentatively staking out a house plan on the ground.

The grading and planting of the grounds and the building of drives may be commenced long before the construction of the buildings, if everything is carefully planned in advance.

Driveway filling, whether gravel, crushed stone or cinders, may then receive the benefit of a season or two of weathering and of packing under the wheels of work wagons, the final surfacing of crushed stone or granite being postponed until building operations are practically completed.

In general, a long and comparatively narrow plan, affording three exposures to the living room, and the most agreeable exposure to the majority of the chambers, is preferable to the wide and squarish plan, with its more restricted outlook and heavy looking mass.

With plenty of room in which to sprawl over the ground, the long, rather low, "rambling" type of country house is not only more cheerful and livable within, but harmonizes better with the sweep of wide surroundings.

Whether formal and dignified, or informal and picturesque, the basis of the scheme should be a simple rectangle—as long in proportion as limitations of



COUNTRY HOUSE UNDER CONSTRUCTION ON A FORTY-ACRE PLACE NEAR WHEATON, ILL. (SEE PAGE 435).

Spencer & Powers, Architects.

Where much grading and filling is required, the excavation for the building may be made at the same time and the earth moved directly to where it is most needed. If large native trees are transplanted to points rather near the buildings, as is often the case, they must be safely protected from damage during subsequent building operations.

The first consideration in locating and planning a country house is to make the most of the possible views, consistent with a convenient and pleasing approach. If there are fine, large native trees, or perhaps but one great tree to shade a too sunny exposure and to compose agreeably with the building, they must also be made the most of.

size and cost will permit, predicating a long quiet main roof line.

As between the formal and informal, the choice of type will depend largely upon the personal predilections of the architect. *Sometimes* the bias of the owner will dominate the spirit of the design.

Not a little has been said and written as to the "personality" of the owner as a factor in determining the architectural character of his house. While it is true that the owner's tastes and way of living *do* and *should* often strongly influence not only the plan, but the architectural character of the design, his so-called personality, if he really be at all interested in architecture as a fine art,

will be expressed rather in his choice of an architect than in his direct and positive choice of an architectural style. There are clever designers who are facile not only in the so-called "historic styles," but in clever imitations of every phase of modern design.

Each member of our profession has, as a rule, his own strong personal bent, which will assert itself in almost everything he does, and it is because of what he has *done* and is likely to *do* that his best clients have sought him out.

The most potent element of an owner's

has, until recently, been a rarity in this section.

Cleveland, Detroit, Milwaukee and Chicago have been busy hives for the *making* rather than for the *spending* of money. Few of their wealthy men have been natives or born to money and the spending of it. They have not become thoroughly identified with the soil, and as yet, few have built for posterity.

In the East or in their travels abroad, or for commercial or practical undertakings at home or for charity, they will spend and give their money liberally, but



A COUNTRY HOUSE NEAR SEATTLE, WASH.
Willotzen and Byrne, Architects.

personality as affecting the satisfactory building of a country place is usually his love or lack of love for the beautiful, and his corresponding willingness or unwillingness to pay the price.

We have learned to make good bricks without straw, but it is difficult to produce a beautiful building with a niggardly and inadequate appropriation.

Here in the so-called "Middle West," it has been the prevailing fashion for men of ample means to build too cheaply.

The sort of good, substantial building which one finds everywhere in England in the country homes of the well-to-do

thoroughly good building, as it concerns their home environment in the country is only just beginning to appeal to them enough to really open their purses.

We are also with difficulty and much complaining, adjusting ourselves to a rapid and long continued rise in the cost of construction, which took place much earlier in the eastern states.

Following farther this interesting question of expressing the "personality" of the owner in his habitation, it must be remembered too, that as a rule, it is the *wife* rather than the husband who has the last word as to what the house shall



"HICKOX FARM," NEAR WHITEFISH BAY, WISCONSIN.
R. C. Spencer, Jr., Architect.

be, and who is really the owner. Were it not for the women, a lot of men would be living in shacks.

In many of the intimate details of planning and decoration, if not in design the personality, or at least the taste and intelligence of the wife will dominate or modify the scheme. Sometimes too the habits and tastes of grown sons and daughters are important factors in planning.

As for myself, I must confess to a strong bias in favor of the informal and picturesque type of country house for the Gothic spirit in domestic architecture.

The cold, formal and grandiose, "Colonial" "Georgian" or Renaissance types seldom appeal to me as real homes.

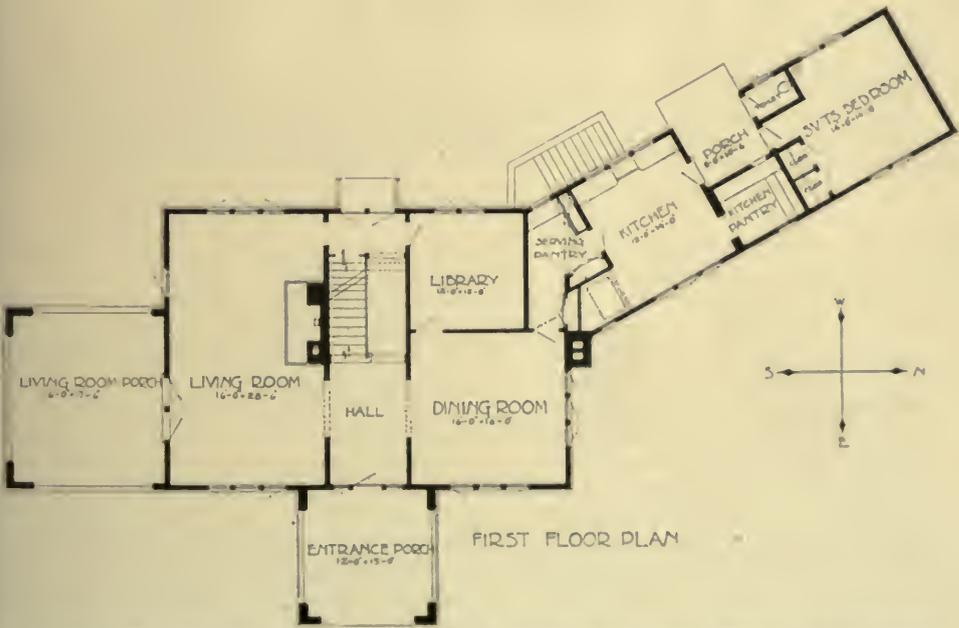
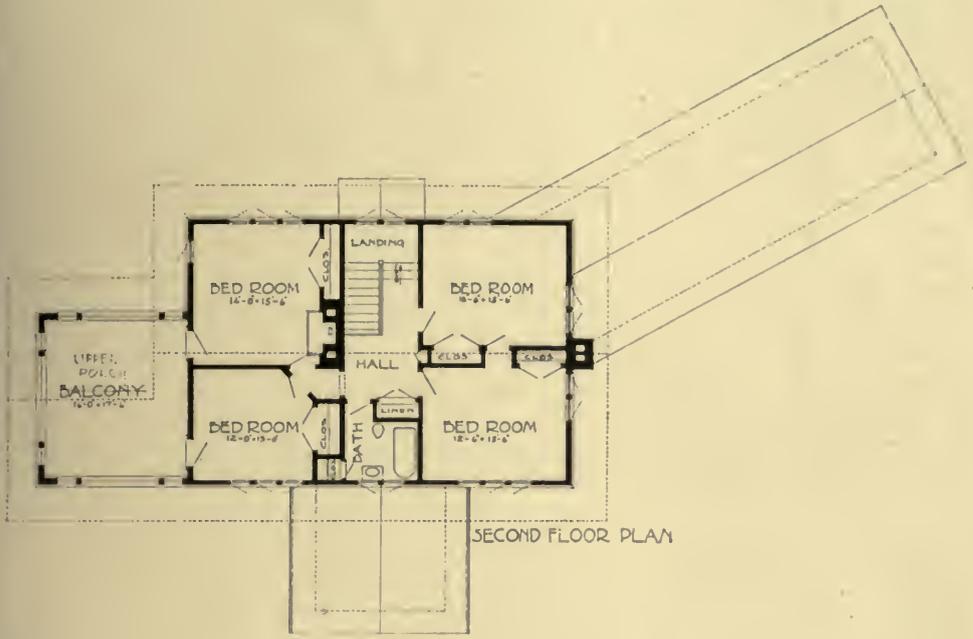
And the somewhat irregular and informal plan offers almost infinite possibilities in the way of comfort and convenient interior arrangement and adaptability to widely varying characteristics of site, which are lacking in formal schemes. The small country house of formal balanced design seems to be posing with an almost absurd affectation of dignity, while the big and elaborate formal house suggests a hotel or public building rather than a home. True, a certain degree of formality and balance is desirable in any type or style, if it is to have a true architectural quality, but it may be merely the elusive and

subtle balance of an apparently irregular composition, the balance of the well painted landscape rather than the geometrical balance of axes and wings, with openings placed for exterior symmetry rather than where they will be most effective and comfortable from within.

In the Gothic type of house (not necessarily Gothic in detail) the character and demands of the plan will be fully and clearly expressed in the exterior.

The formal highly finished house demands a formal treatment of its approaches and immediate surroundings. This formal treatment, too, may not terminate abruptly, as though house and gardens had been manufactured in some great laboratory and dropped in the midst of beautiful wooded lands, or upon the shore of sea or lake. There must be a certain agreeable and quiet gradation, which is seldom found in our more ambitious American places of the formal type. Some degree of garden formality seems almost necessary even in connection with an informal house, but the beauty of many a country place is saved because of the prohibitory expense of creating and maintaining so-called formal gardens in our northern states.

As to the details of country house planning, we have little to learn abroad. It is only in the planning of great houses



FIRST AND SECOND FLOOR PLANS OF "HICKOX FARM" NEAR WHITEFISH BAY, WISCONSIN.

R. C. Spencer, Jr., Architect.

of the "plutocratic" type we may adopt English or Continental ideas very largely.

The average prosperous American likes to live and entertain in a rather informal and comfortable way. He wants a big, generous living room, but does not require a "drawing room," reception room or "great hall," unless the latter is to serve as a billiard room. The living room book-cases are his library. If he requires a separate room of his own on the ground floor, it will be a little study or smoking room, or if his country place is also a farm or large estate, it will be also an office, with a private entrance from without, so that the going and com-

service wing, which may either follow the main lines of the house or be placed diagonally to them. Where accommodations are required for not more than two or three maid servants, this wing need be but one story in height, thus increasing the outlook and ventilation of the bed rooms at the adjacent end of the main house. This treatment of the service wing also accentuates the long lines of the building and tends to merge it with the ground. In such a wing, the kitchen and the laundry below usually extend entirely across, and it should be so placed that the prevailing winds in summer will carry any escaping odors



A STUDY FOR A FARM COTTAGE IN A ROLLING COUNTRY.

ing of his superintendent, gardener and other business visitors will not invade the privacy of the house.

With ample room to spread over the ground, attic bed rooms should be avoided, excepting perhaps one or two emergency bed rooms for guests placed in well lighted gables with small dormers for cross draught in summer.

One of the chief beauties of a long "rambling" house is its rich, quiet, unbroken roof lines and surfaces, for attic bed rooms without ample summer ventilation are an abomination.

The servants' rooms, including the servants' bed rooms, etc., should be in a

away from the dining room and dining porch.

Owing to the fact that a big, modern touring car requires a drive-way of at least sixty feet outer diameter, a service wing at right angles with the main house on the entrance or forecourt side is impracticable to-day, except for a very large house.

With all servants' and service accommodations in a sort of bungalow wing a service staircase in the body of the house may be dispensed with when limitation of cost renders economy of plan important.

More liberal bed room accommodations

for guests are usually required in the country than in town. Therefore, utility and good design suggests one or more porches of the loggia type with bed rooms above.

A very practical feature of some country places is a separate guest house which offers more privacy for both families and guests than is otherwise readily obtainable. (See "The Portfolio," pages 473-474.)

Almost as important as the house itself is the garage, which is making the stable almost obsolete.

Large or "show" places also require comfortable quarters for the gardener, and one or more assistants whether housed in a lodge near the entrance to the place or at some more retired point. It depends upon the character of the property to be improved and the attitude of the owner toward what may appear to some to be an ostentatious aping of old world pomp and exclusiveness. Where the place is large, the approach to the house necessarily long and the homestead concealed by trees flanking a winding road, a gardener's lodge near the entrance from the high-way is a logical, and can always be made a charming feature of the place.

Where the grounds are on a conspicuous and rather bald site, the outbuildings should be grouped as much as possible and either related rather closely to the house or else set away a sufficient distance to avoid an unpleasant farm and outbuilding effect.

The substitution of automobiles for horses has naturally suggested the intimate relation or connection of the garage to the house. There should also always be provided accommodations for one or more visiting cars and for an extra chauffeur. The connected garage may have a basement to accommodate the heating, pumping and lighting apparatus for both buildings.

A modern water, lighting and sewage disposal system is more expensive than in the case of suburban building.

A good source of water supply having been obtained, one or more large pneumatic tanks with a direct-connected gasoline-driven pump will give much better service than the old fashioned and un-

sightly wind mill. The chief difficulty is found in obtaining a good source of supply, and the possibilities of the property with regard to this important matter should be considered before purchasing.

Some years ago we designed a large country house, to be built on a high granite ledge some distance back from the sea shore. A boring for water was commenced while the preliminary sketches were in preparation. After trying for a year to strike a good supply of water at a practical depth, the owner abandoned the site entirely for building purposes. Such cases are, of course, unusual, but without a good supply of pure water, a country place can hardly be enjoyed or properly maintained.

In addition to the water supply systems in the buildings, there should be a system of underground piping with lawn sprinklers for all improved open spaces and gardens so arranged that every part can be watered from a fifty or seventy-five foot hose.

In the matter of sewage disposal, improvements have been made in recent years which seem to successfully combine the good points of both "septic tank" and "sub-surface irrigation" systems yet involving less expense than either for installation.

As to lighting—many country homes are near enough to trolley lines or small towns to secure current without the high expense of a private electric generating and storage plant. Aside from its comparative inconvenience, acetylene gas is quite as good as electricity. The latter affords much better opportunities for a pleasing design in fixtures.

Fuel gas for the kitchen and laundry is almost a modern necessity and a good gasoline gas machine should be installed in the basement of the garage or house.

As to the heating apparatus, there is little to be said which does not apply to any type of house. If it is desired to have servants live in the building during the winter so that it may be well looked after and thrown open on short notice at any time, it is a good plan to equip it with one large and one small boiler cross connected; the smaller boiler

carrying all the radiation in the service wing with just enough additional radiation in the body of the house to temper the air when the owner is away.

The experienced country house architect in handling these problems for years knows just what to do in the equipment of each place or where to go for expert advice, if he strikes a particularly knotty or unusual problem. The same sort of expert advice is at the disposal of the young chap who is wrestling with his first problem in country water supply and sewage disposal. A lot of interested people will also be more than ready to tell him why their particular tanks, pumping apparatus and disposal systems are better than any others. These practical problems having been solved and the last mechanic having packed up his tools and left the house, the work of making a beautiful country house has only just begun.

While the *planning* of every detail cannot be too completely or thoroughly done in the beginning, many details of its execution must be and same *should* be deferred until the owner has had an opportunity to live in the house and become thoroughly at home.

Because of the well-meaning but ignor-

ant zeal of the owner who thought he was improving his place, many beautiful pieces of natural woodland have been ruined by the reckless cutting out of trees and native undergrowth. It is not enough that the trimming of trees be done by a tree expert. The natural form and possibilities of a tree for *beauty* must be considered as well as its *health*.

So much has been written in prose and poetry in praise of trees that there is often danger through mistaken sentiment of saving trees which should be removed. Too many trees close to buildings are almost as bad as none at all.

Trees sprawling and awkward in shape which not only clash with the appearance of the better trees and interferes with their growth but mar the appearance of the building and obscure the good views are allowed to remain because of this mistaken sentiment. In case of doubt, however, it is well to defer the removal of a tree until the building and initial landscape work have been completed, but it is safe to assume that if your architect or landscapist condemn a certain tree as marring the composition which he has been trying to create, that tree ought to be converted into three foot lengths for the living room fire-place.



EAST FRONT OF "HICKOX FARM," NEAR WHITEFISH BAY., WIS., SHOWING WINDMILL OVER SUBTERRANEAN PRESSURE TANK FOR WATER SUPPLY.
R. C. Spencer, Jr., Architect.



"The BVRGVNDIAN SEVEN SACRAMENTS"

A Note on a set of Tapestries at the Metropolitan Museum, N.Y.

By George Leland Hunter..

THE OLDEST and in many respects the most interesting large tapestry in the United States is the Burgundian Seven Sacraments, given by Mr. Morgan to the Metropolitan Museum. It is called Burgundian because woven in the first half of the fifteenth century, when the Netherlands were under the lordship of Philip the Good, Duke of Burgundy from 1419 to 1467, whose power far exceeded that of the King of France, and who met the Emperor, and the King of England, on equal terms. It is almost certainly the *Histoire du Sacrement* that the old account books show was bought in Bruges in 1440 by Philip to decorate the chamber of his son, the young Count of Charolais, known to history as the rash and unfortunate Charles the Bold, several of whose tapestries captured in battle have since been in the Swiss city of Berne.

This Seven Sacraments tapestry was originally about 17 feet high by 38 long, and contained fourteen scenes in two rows, the upper row picturing the origin of the sacraments—Baptism, Confirmation, Penance, Eucharist, Orders, Marriage, Extreme Unction—the lower row picturing the sacraments *as celebrated in the fifteenth century*. Of the fourteen scenes seven remain, in five fragments, about half of the original tapestry. Originally the Old French captions in Gothic letters ran between the upper and the lower rows (or perhaps above the upper row).

Of the five fragments two are mounted wrong side out—either through the ignorance of the repairer or because the colors on the back were much fresher than on the front, the front and back of all tapestries being exactly alike except for the

reversal of direction (the back being left-handed, so to speak), and except for the loose threads that can easily be shaved off. But in our illustrations these two fragments—the one carrying fifteenth century Baptism, and the one carrying fifteenth century Marriage and Extreme Unction—have been reversed back again by the photographer, so that they look as the weaver intended. Also, the different fragments, some of them pulled and drawn out of shape, have been illustrated as nearly as possible in their original relative positions, the gap in the middle showing where the seven missing scenes once were. The captions are also illustrated nearly in their original positions.

Originally the tapestry was bordered by a woven brick wall with floriation outside, and the scenes were separated laterally by Gothic columns. The brick wall can be distinctly seen on all the pieces except Confirmation. The fact that the jeweled inside of the brick wall is turned up and to the left, the inside of the wall on the right being invisible, shows that the designer imposed arbitrarily the viewpoint as *from below on the right*. This convention was effective in supplementing the shadows on wall and figures, which are cast by a light source above and on the left. In later centuries the *central* point of view became the custom, and the inside of the woven frame on the right was represented in high light.

Of the Baptism caption only the last third remains. Translated into English it reads:

.....riters of scripture
.....by holy baptism purified
.....water of Jordan washed



"THE BURGUNDIAN SEVEN SACRAMENTS"
A SET OF TAPESTRIES AT THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY.



At the time of the coronation of the king, the king and queen were seated on a throne, and the king was crowned by the pope. The king and queen were surrounded by their courtiers and the people of the city.



The king and queen were seated on a throne, and the king was crowned by the pope. The king and queen were surrounded by their courtiers and the people of the city.



"THE BURGUNDIAN SEVEN SACRAMENTS"
A SET OF TAPESTRIES AT THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY.

The upper Baptism scene pictures the same sacrament as celebrated in the fifteenth century, the parents of the infant being, perhaps, portraits of Duke Philip and his wife Isabella of Portugal, who also appear in the fifteenth century Marriage scene.

Of Confirmation, the scene picturing its origin has survived, together with the first two-thirds of the caption. The caption, which I have filled out with the aid of the rhymes, reads:

That mortals may devote themselves to virtue, prelates them (give)

Confirmation and tonsure and similar offices of (the Law)

Jacob the patriarch did it, who his hands upon two boys (placed).

The picture shows Jacob with his hands upon the heads of two boys, in the act of confirming them.

Of the two scenes picturing Penance, Eucharist, Orders, all are lost. What they looked like is suggested by Rogier van der Weyden's triptych painted on wood, in the Antwerp Museum, illustrated and described in Lacroix's *Vie Militaire et Religieuse au Moyen Age*. Another picture interesting to compare with the tapestry because of the striking similarity of costumes and damask-figured wall, is reproduced in Lacroix's *Sciences et Lettres au Moyen Age*, from a fifteenth century manuscript in the Paris Bibliothèque de l'Arsenal. It shows Philip ill in bed, entrusting the education of his son Charles to the poet chronicler Georges Chastelin.

Of Marriage and Extreme Unction, all four scenes have been preserved, on one piece those picturing their origin, on another piece those picturing their fifteenth century celebration.

The Marriage caption reads:

The sacrament of marriage by which multiplies the human race

Was shown by God when he created Adam and from his rib formed Eve

Who was of women the first and sweetheart to Adam.

The upper Marriage scene shows God joining Adam and Eve in the bonds of matrimony; the lower Marriage scene, the fifteenth century celebration of the same sacrament.

The Extreme Unction caption reads:
Also, extreme unction, which against temptation

By its virtue gives strength, was shown by the unction of honor

Given at Hebron to King David to make him of greater power.

The upper scene shows David being anointed King at Hebron; the lower scene shows Extreme Unction being administered in the fifteenth century.

Interesting points to note are the long beards and Oriental head-dresses in the Bible scenes of the upper row; and the clean shaven faces and early fifteenth century costumes in the fifteenth century scenes of the lower row. Also, the tipping forward of the baptismal font to show the water it contains. Also, the fact that the personages are well covered with clothing, except the two being baptized. Even Adam and Eve, so often pictured nude in Gothic as well as later art (for instance, in the Mazarin tapestry lent by Mr. Morgan to the Metropolitan Museum), wear one-piece garments of plain white cloth, their bare feet sufficing to connect them with the traditional representation.

This elaboration of clothing and draperies was just as distinctive a feature of Flemish Gothic tapestries as nudity was of the Renaissance ones designed in the warmer climate of Italy by Raphael and his school, working under the influence of Ancient Roman mural paintings.

Also noteworthy from the ornamental point of view is the damask-figured wall that backgrounds the personages, and by line contrast pushes them forward into bold relief; and the tiles that give character to the floor, accentuating it by contrast with the personages upon it and with the wall behind it.

The decorative and contrast value of the jewels on the inside of the brick frame, of the pattern of the brickwork, the fascinating floriation outside, the pattern of the robes, is extreme. Everything was done by the designer of this tapestry to create a picture suited for expression on the loom in the perpendicularly contrasting threads of warp and weft—vertical weft threads and long slender hatching (hachures) against the horizontal

ribs that in tapestry mark the position of the buried warps.

The texture of the Seven Sacraments is delightfully coarse, 12 ribs to the inch, as compared with 20 in a modern Gobelin or 24 in Beauvais furniture coverings. The brilliant effects secured were due to great skill on the part of weaver and designer, and a thorough comprehension of the possibilities and limitations of tapestry texture. Coarse tapestries like this were comparatively inexpensive to make in the fifteenth century, and would be now if we had any weavers able to weave them.

Formerly the fragments of the Seven Sacraments tapestry served as a screen for the main altar of the Memorial Chapel of Ferdinand and Isabella in Granada, until in 1871 they were sold by the authorities of the chapel to the painter Fortuny. In a letter last year to Mr. Bashford Dean, curator of armor of the Metropolitan Museum, the painter Madrazo said (translated):

"There is no question that the tapestries of the fifteenth century which are now in the Metropolitan Museum in New York belonged to my brother-in-law, Mariano Fortuny, and were bought in Granada in the Chapel of the Catholic Kings in 1871. They were taken to Paris in 1875, when all of the objects in Fortuny's studio were sold at auction."

The passage of the tapestry from the Netherlands to Spain probably came about in the natural course of events, Charles V., King of Spain and Emperor, as well as ruler of the Netherlands, inheriting it through his grandmother, Charles the Bold's only child, Mary of Burgundy, who married the Emperor Maximilian after the defeat and death of her father at Nancy in 1477. Thus may a set of tapestries, complex in the origin of their design, change hands at the whimsical chances of history or fortune in a manner no less complex. The pedigree of a tapestry is never final—it can be written only to the date of its last ownership.





American Academy in Rome, Competition In Architecture, 1912 Scholarship Won by Kenneth E. Carpenter, Boston, Mass. Problem: A Navy Yard on an Island in the Southern Pacific Ocean.

WINNING THE SCHOLARSHIP FOR THE AMERICAN ACADEMY IN ROME

Architecture, Sculpture and Painting

THE PRIZES FOR THE AMERICAN ACADEMY AT ROME.

The annual scholarship for the American Academy at Rome has been awarded to the competitors presenting the *projets* in Architecture, Mural Painting, and Sculpture illustrated herewith.

An excerpt from the programme for the Architectural *projet* runs as follows:

"The subject of this competition is a Navy Yard on an island in the Southern Pacific Ocean.

"The site is supposed to be on a plateau about 20 feet above the water level, overlooking a bay which opens to the south. The land approach is from a town which lies to the east. The Navy Yard, enclosed on three sides by a wall, will be in shape a parallelogram a mile and a half by a mile in extent, its major axis being parallel to the coast. The Yard will be flanked on each side by a battery of four guns commanding the bay and the approach to the entrance. On the bay side of the Yard at the center, there will be a large basin about one-half mile in length by

a quarter of a mile in width, the south side being enclosed by artificially constructed moles, terminating in lighthouses flanking the entrance from the bay. On one side there will be a smaller basin entered from the larger one. In this smaller basin

there will be two dry-docks, about 1,000 feet in length with the necessary shops, foundries, etc., in close proximity. Heavy derricks and cranes must be provided for use in dismantling and fitting out ships.

"Moorings for torpedo boats and submarines are to be provided. In the large basin there will be a landing place for boats, leading up to the administration buildings and offices."

The programme subject given for the mural painting and for the essay in sculpture was an allegorical rendering of "Morning," Mr. Eugene F. Savage of Chicago, Ill., winning the prize for painting, with a remarkably well-drawn and well-composed entry, unusually mature for competition work; Mr. John Gregory of New York winning the sculpture prize, with an entry not quite on a par, perhaps, with the painting.



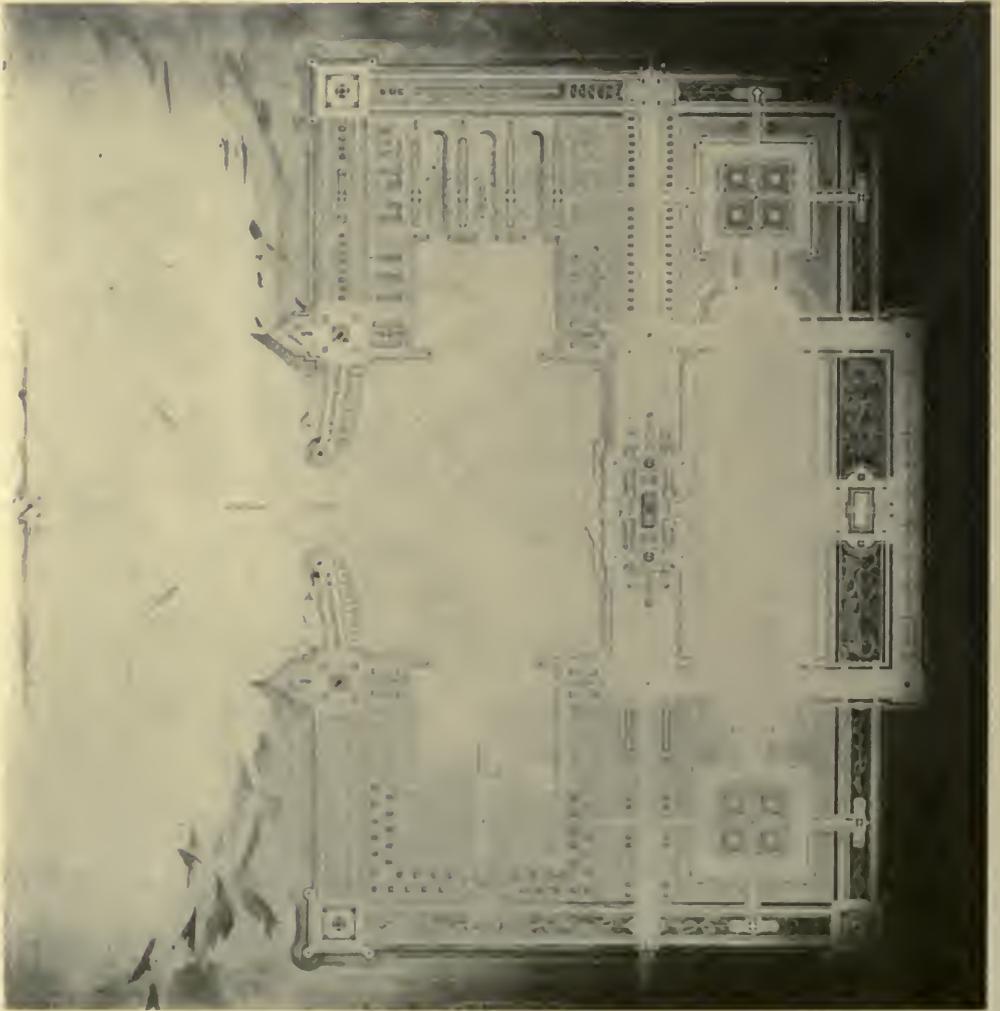
American Academy in Rome, Competition In Sculpture. Subject: "Morning," Won by John Gregory, New York.



THE AMERICAN ACADEMY IN ROME, COMPETITION IN PAINTING, 1912.
SUBJECT: "MORNING." WON BY EUGENE F. SAVAGE, CHICAGO, ILL.



SECTION.



PLAN.

American Academy in Rome, Competition in Architecture, 1912.
Scholarship won by Kenneth E. Carpenter, Boston, Mass.
Problem: A Navy Yard on an Island in the Southern Pacific Ocean.

EARLY AMERICAN CHVRCHES

PART XI

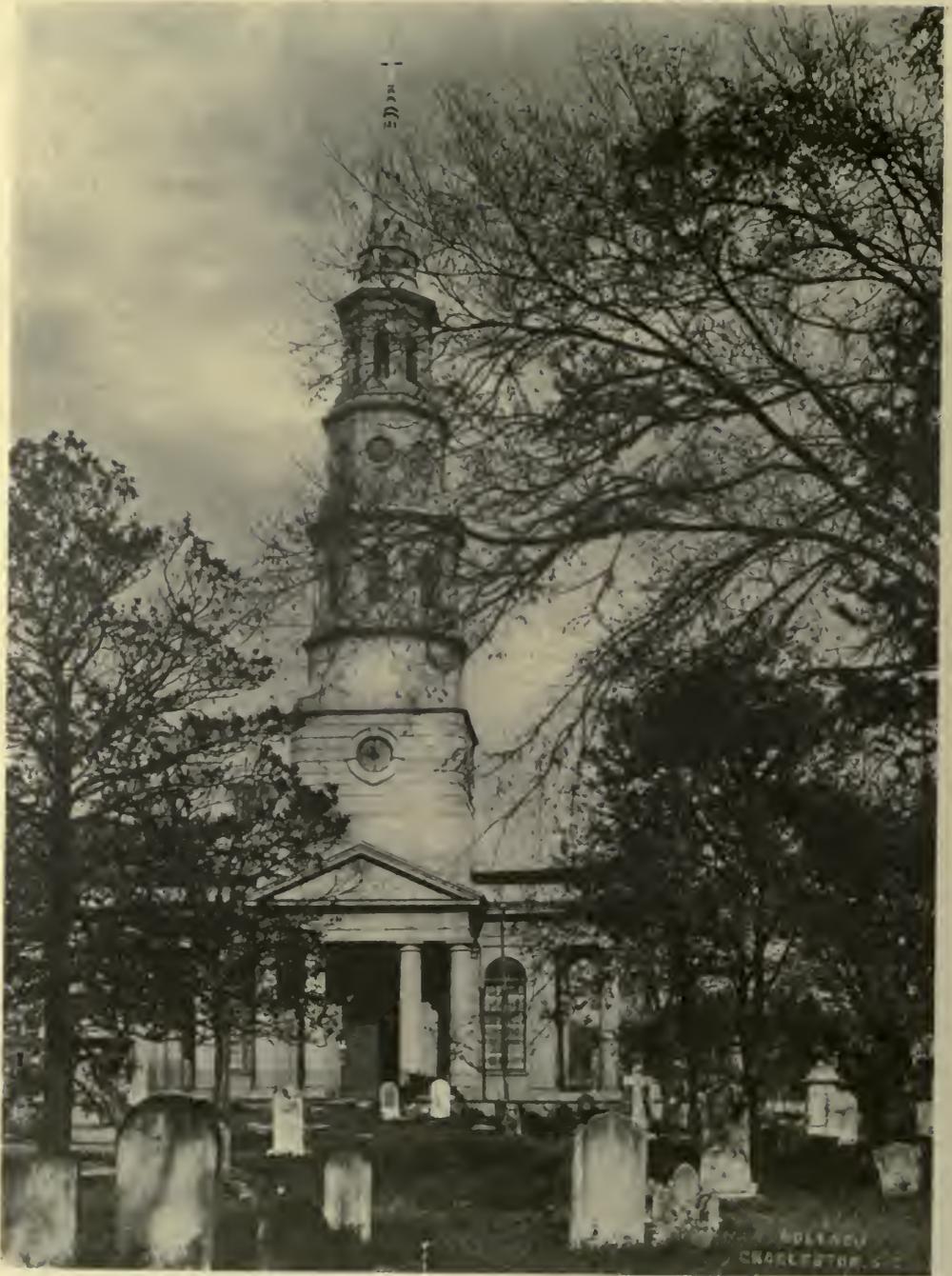
St. Phillip's Church.....Charleston, S.C.
 The First Reformed Church...Hackensack, N.J.
 The North Reformed Church...Schraalenburg N.J.
 The First Reformed Church ... New Brunswick, N.J.

BY AYMAR EMBURY, II.

THE HISTORY of the Episcopal church in America is widely different from that of the other sects, since the Episcopal church was founded and directed from the Home Country, while the other churches were instinctive manifestations of the faiths of their congregations. For example, in South Carolina, the charter under which the colony was founded, granted in 1615 to the Lord's Proprietors, gave to them all the patronage and the power to name and appoint ministers of the churches erected in their territory, and buildings for the Episcopal faith were the only ones then permitted to be erected in South Carolina. The date of the first building is not definitely known, but it is known that none existed prior to 1682. The first church constructed was, however one of the congregation of St. Phillips' and was built where now St. Michael's stands. It was constructed of black cypress upon a brick foundation, and was said to have been fine and stately, and surrounded by a neat white palisade fence. The second building was opened for worship on Easter day, 1723, and was burned in 1835, and the present building, which succeeded the second, was built in 1837, from designs by a Mr. J. Hyde, architect. It is built of brick on the original foundation, except that the eastward or chancel end was extended twenty-two or twenty-three feet beyond that of the old church, and the floor raised from the ground about three feet. The capacity was about twelve hundred sittings. The design of the former building with the three characteristic porches on the north, south and west was repeated with four

Doric columns supporting the entablature and pediment; the square tower with three stages of octagonal sections was also a feature of the old building but the spire was not a portion of the old. This spire was designed by Edward B. White. The same orders of architecture in the old building were retained, but for square piers with Corinthian pilasters were substituted Corinthian columns with capitals in carved wood.

The interior of the church was in general copied after that of St. Martins-in-the-Fields, London, and was declared to be so copied by a meeting of the congregation, although as to whether the idea originated with the congregation or from their architect we cannot definitely say. Both the interior and the exterior are finished in stucco and constitute one of the most agreeable and excellent examples of old stucco work in this country. The building was large, being 120' x 62', without the porches, and 114' x 56' inside; its cost was \$84,200, exclusive of the steeple. Its walls include memorials to a number of very famous Americans, including Senator John C. Calhoun, Bishop Gadsen, General Moultrie and others. During the Civil War the building suffered severely from bombardment and it is interesting to note that the pastor of the church in 1897, the Reverend Dr. Johnson, was the engineer officer of the Confederate troops then holding Fort Sumter, and when Charleston finally surrendered to the Federal troops, Bishop Howe, rector of the church at that time, was banished from the city for refusing to use the prayer for the Presi-



ST. PHILLIP'S CHURCH,
CHARLESTON, S. C.

455



ST. PHILLIP'S CHURCH,
CHARLESTON, S. C.



FIRST REFORMED CHURCH,
HACKENSACK, N. J.

457.



FIRST REFORMED CHURCH,
HACKENSACK, N. J.

dent of the United States, as his predecessor, Bishop Smith, had been banished eighty years before when the British troops entered the city, for refusing to pray for the King of England. In the Charleston earthquake in 1886 the building was badly shattered and was repaired in its present condition. In the cemetery of the church have been buried a number of notable Americans, Robert Daniel, Governor of South Carolina; George Logan, William Rhett, who defended Charleston

against the Spanish invasion in 1706, and the pirates in 1718; four chief justices; Roger Pinckney; Rawlins Lowndes, a Governor of the State; Edward Rutledge; James Pinckney, Major General in the War of 1812; Dr. Prioleau; Edward B. White, the architect; Admiral Shubrick; Commodore Ingraham; United States Supreme Court Justice Johnson; three bishops; Colonel De Berniere of the English Army, and many others only less distinguished.

THE FIRST REFORMED CHURCH

Hackensack, N. J.

THE NORTH REFORMED CHURCH

Schraalenburg, N. J.

THE FIRST REFORMED CHURCH

New Brunswick, N. J.

For the most part the early population of New Jersey, especially in the counties in the neighborhood of New York, was by ancestry Dutch. It was a race comprising no wealthy citizens, but many well to do farmers, and the condition of the people is reflected in their substantial and comfortable houses, as well as in their churches; which were of ample size to accommodate their congregations, very well built, but not extraordinarily well finished or well designed. The oldest of these three churches is that at Hackensack, which is, and has been for many years, the county seat of Bergen County. The congregation of the First Reformed Church of Hackensack was organized as early as 1686, and the first building which was erected on the present site was constructed in 1696. The early building was a substantial stone structure, and when it was rebuilt in 1726, the original proportions were retained, and the stones from the original building incorporated into the new; the structure thus built in 1726

forms, in part, that illustrated in the photograph. Since 1726 the building has been three times enlarged, in 1791, 1837 and 1867, but care has been taken in the enlargement to follow the original scheme, and there has been no substantial change from the historic design. This building may be taken as typical of a considerable number of churches in Bergen, Essex, Passaic and Hudson Counties, and some of the rather unusual forms noticeable in this building are so typical of a comparatively large number of buildings which differ slightly from it, as to make further illustration of them not worth while. It will be noticed that while this building was erected during the Colonial period, there is little of what we regard as Colonial either in its interior or its exterior. The enormously thick stone walls are pierced by pointed windows of semi-Gothic type with wooden tracery suggesting Gothic forms. The openings are formed with brick with the sash and doors set close to the exterior walls and a deep reveal



NORTH REFORMED CHURCH,
SCHRAALENBURG. N. J.



NORTH REFORMED CHURCH,
SOMERSETT, N. J.



FIRST REFORMED CHURCH.
NEW BRUNSWICK, N. J.



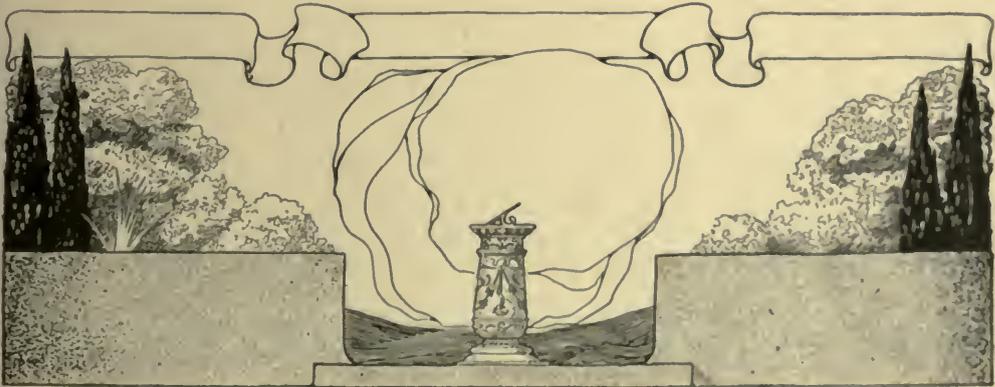
FIRST REFORMED CHURCH,

on the interior. The original type of ceiling we cannot be sure of, but it is believed that it was not dissimilar from that now in use; the rather heavy square tower terminates one end with a small octagonal lantern and spire above. These features are common to practically all the churches in the territory above indicated, and this may be due to some belief perhaps current at that time and in that locality, that ecclesiastical architecture of all kinds required a certain Gothic treatment. That there may be some truth in this view is indicated by the fact that the two Newark churches before illustrated, one Presbyterian and one Episcopalian, both had pointed arches included in their design. It may also be, and more likely is, due to the fact that this old church on the Green at Hackensack calls itself the "Mother" church of sixteen other churches, of which fifteen were constructed before 1814, and all of which resemble in the main the parent church, there having been evi-

dently a desire on the part of their builders to follow what was to them the perfect type of architecture.

The Schraalenburg church was one of these subsidiaries, the congregation having been formed in 1724, and the church building erected in 1801; the small porches on either side of the tower are of course new.

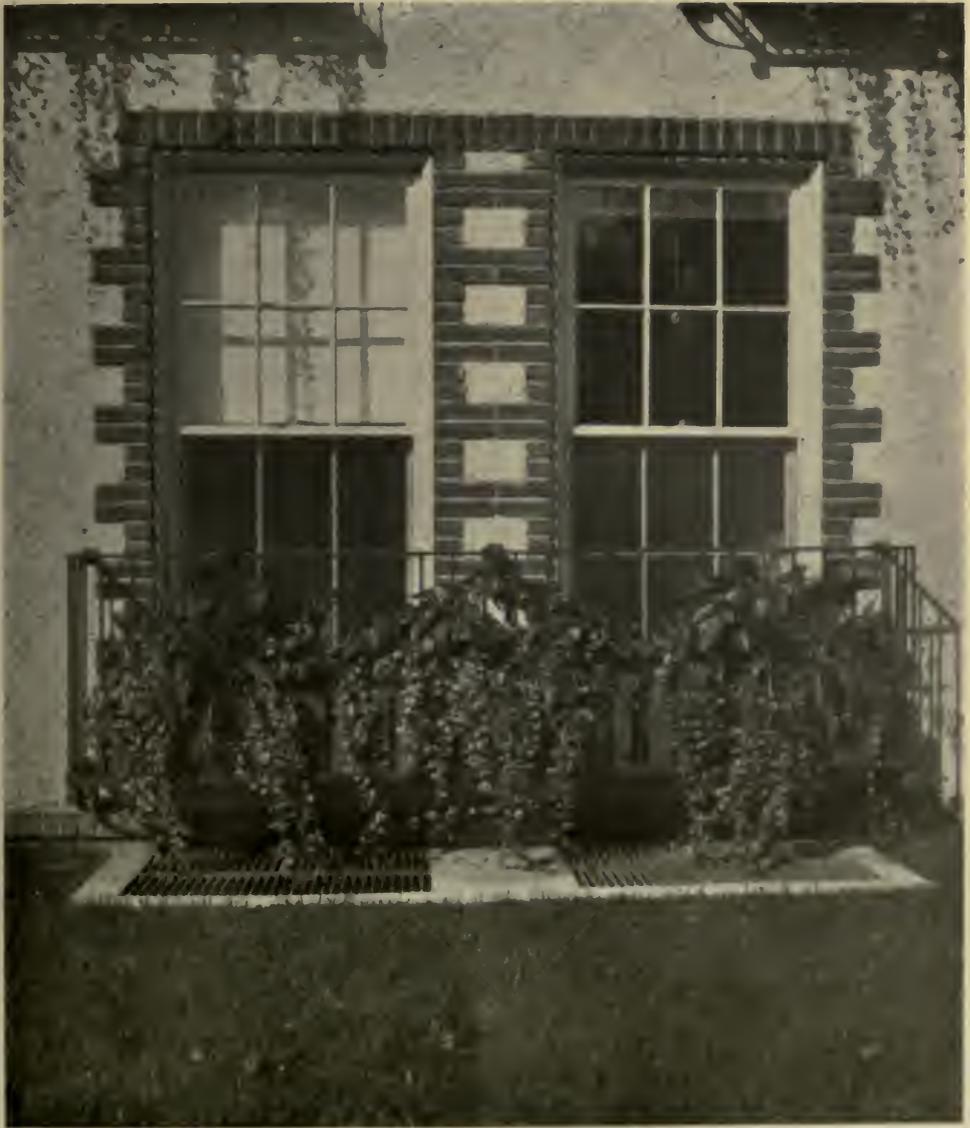
The First Dutch Reformed church at New Brunswick was a separate congregation, founded in 1703, as the Three Mile Run congregation, and organized in its present form in April, 1717. The church illustrated in this article is the second built on the site, and was constructed in 1812, the tower probably being added later, as it contains internal evidence of its design under the influence of the Greek Revival. The building itself is perhaps the most picturesque of all the Dutch Reformed churches in New Jersey, and both in the interior and exterior is agreeably detailed, although exceedingly simple.



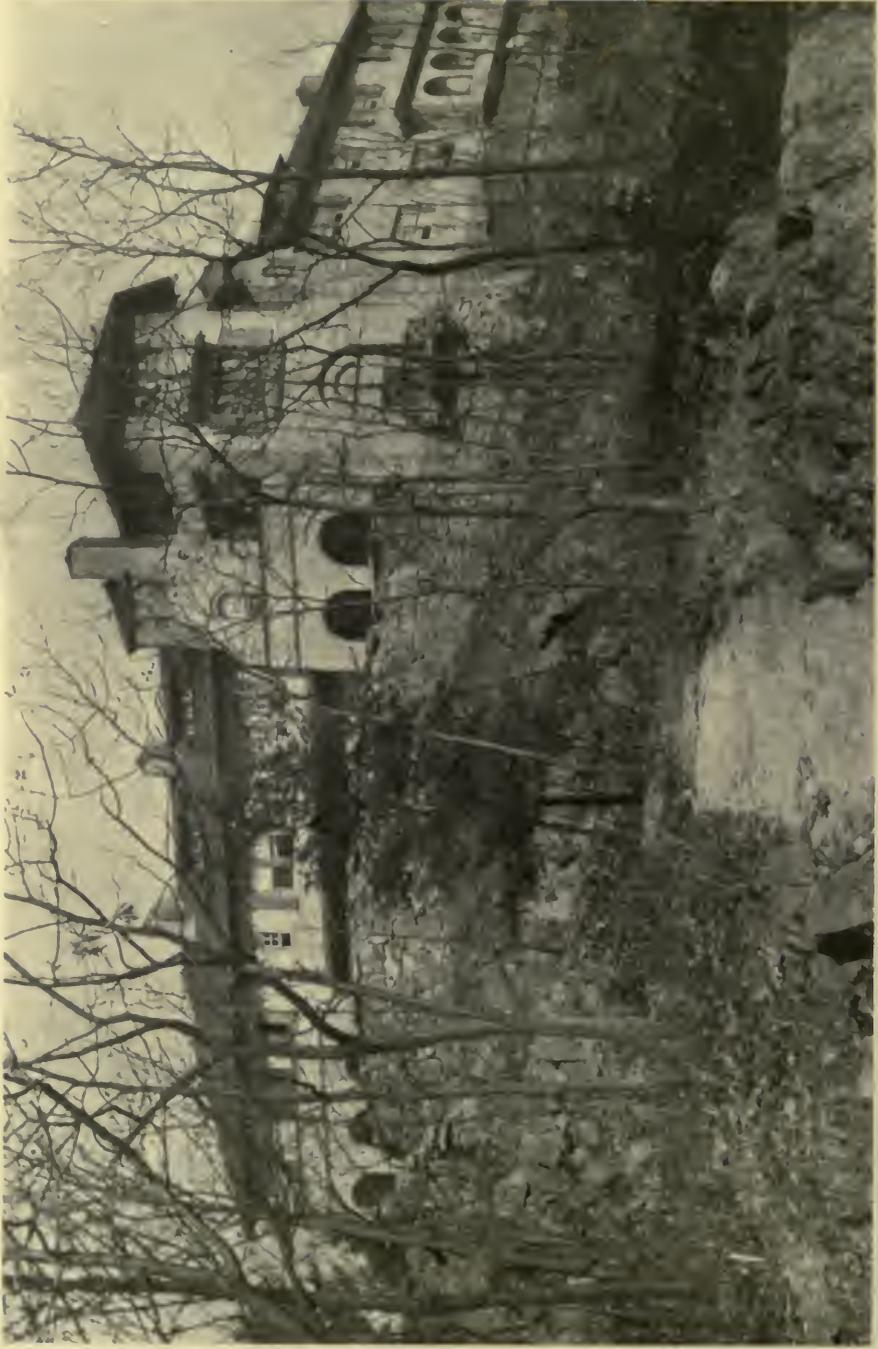


TERRACE STAIR DETAIL, RESIDENCE OF
JOSEPH E. STEVENS, ESQ., TUXEDO PARK,
N. Y., WALKER AND GILLETTE, ARCHITECTS

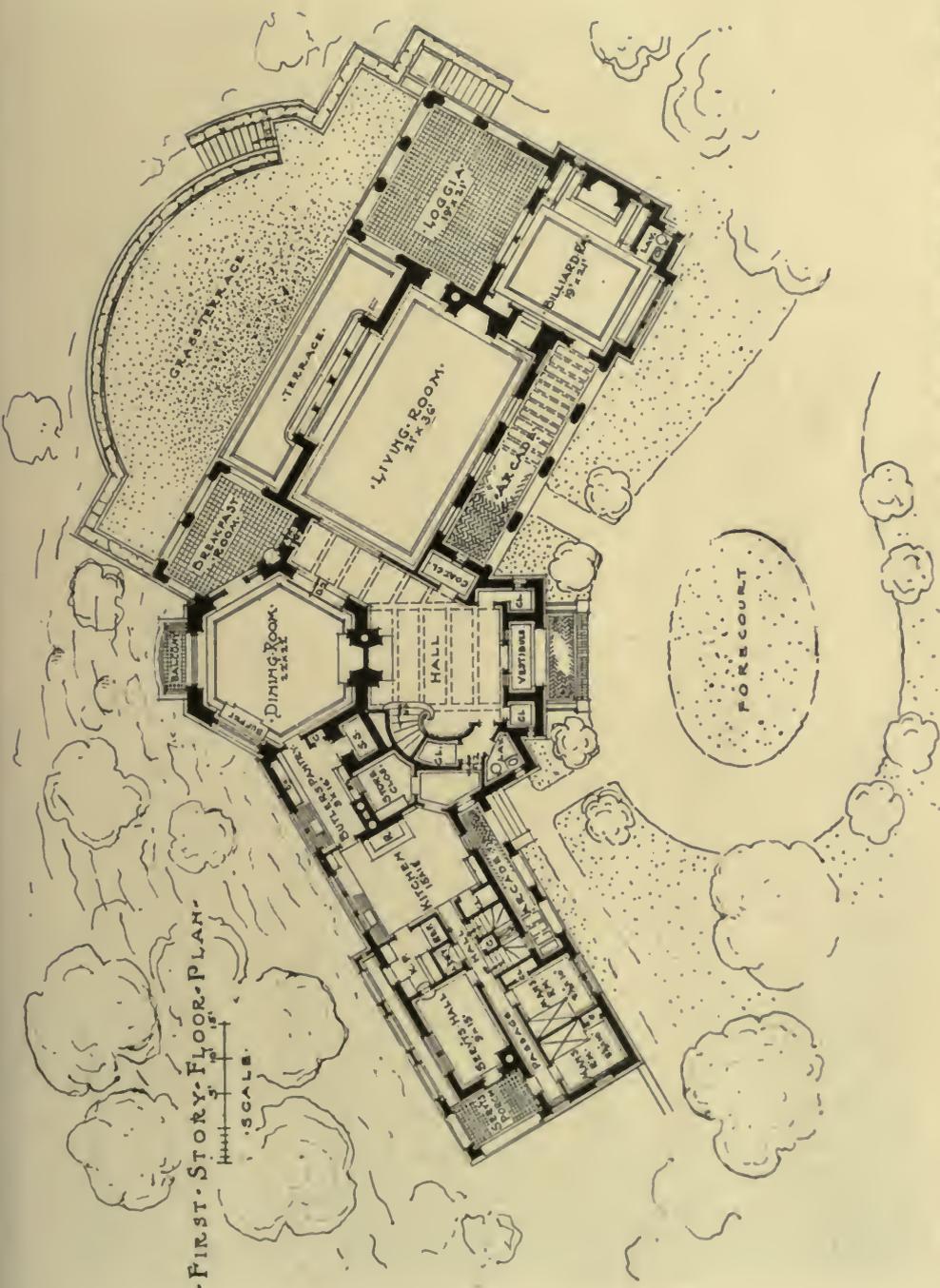
PORTFOLIO OF
CURRENT ARCHITECTURE



A WINDOW DETAIL.
JANSSEN AND ABBOTT, ARCHITECTS.



RESIDENCE OF JOSEPH E. STEVENS, ESQ.,
TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS.



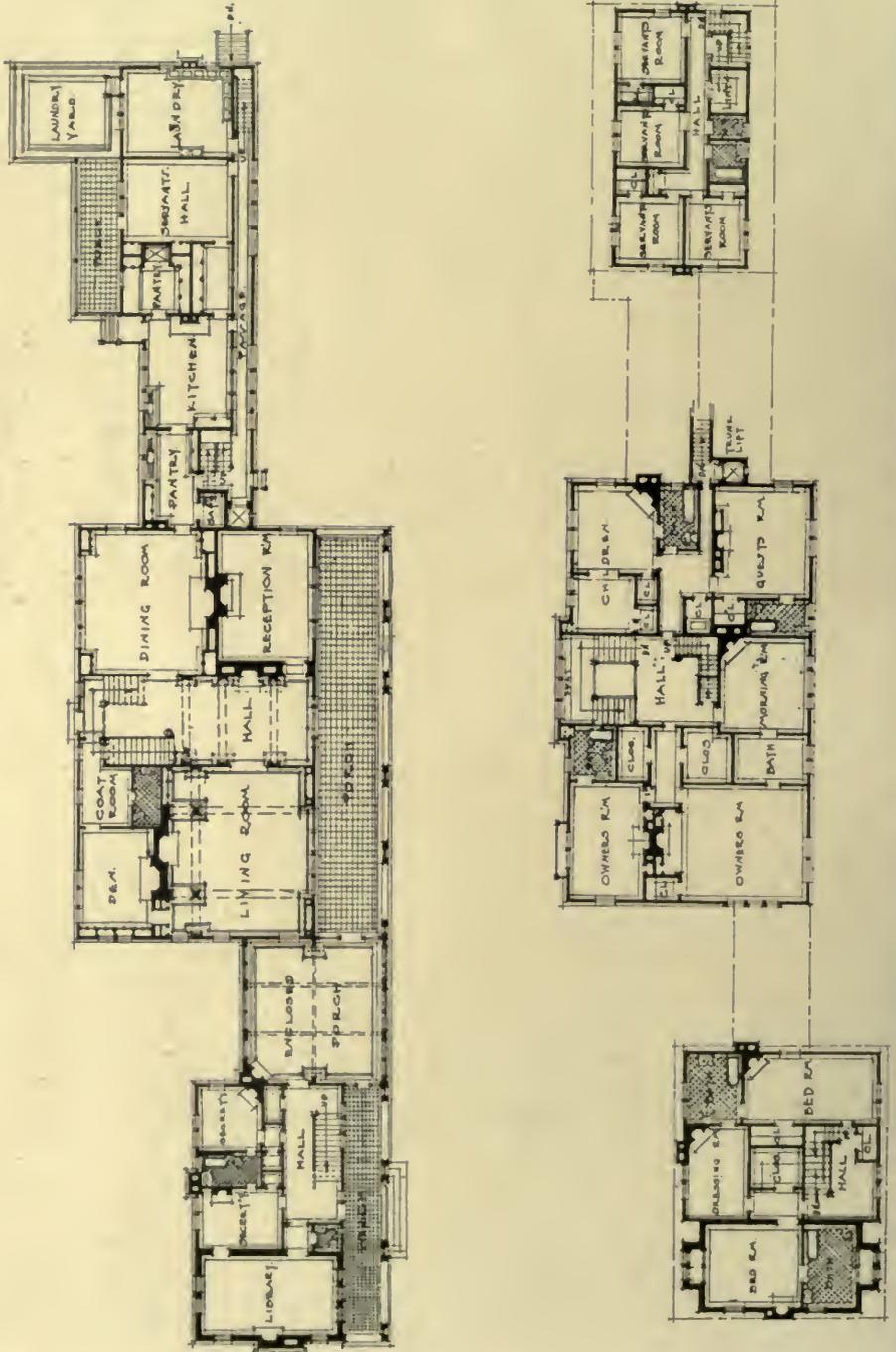
FIRST FLOOR PLAN AND TERRACE LAYOUT, RESIDENCE OF JOSEPH E. STEVENS, ESQ., TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS.



RESIDENCE OF JOSEPH E. STEVENS, ESQ.,
TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS.



DINING-ROOM, RESIDENCE OF JOSEPH E. STEVENS, ESQ.,
TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS



FLOOR PLANS, RESIDENCE OF RALPH PULTIZER, ESQ., MANHASSET, L. I., WALKER AND GILLETTE, ARCHTS.



RESIDENCE OF RALPH PULTZER, ESQ., MANHASSET, L. I.
Walker and Gillette, Architects.



DETAIL OF BACHELOR'S WING, RESIDENCE OF RALPH PULTZER, ESQ., MANHASSET, L. I.
Walker and Gillette, Architects.



Photo by Floyd Baker.

RESIDENCE OF HENRY F. GODFREY, ESQ.,
ROSLYN, L. I., WALKER AND GILLETTE, ARCHTS.

472.



GARDEN FRONT DETAIL, RESIDENCE OF
HENRY F. GODFREY, ESQ., ROSLYN, L. I.
WALKER AND GILLETTE, ARCHITECTS.



ENTRANCE FRONT DETAIL, RESIDENCE OF
HENRY F. GODFREY, ESQ., ROSLYN, L. I.,
WALKER AND GILLETTE, ARCHITECTS.

THE ARCHITECT'S LIBRARY



It is the purpose of this department to keep the readers of the "Architectural Record" in touch with current publications dealing with architecture and the allied arts, describing not only literary, but practical values.

"*The Village Homes of England*," by Sydney R. Jones. An interest in the English type of country house, from the point of view of picturesque qualities, has been steadily maintained in this country for many years, and until an "American" architecture shall have evolved itself naturally from the inner consciousness of American designs, the English type will continue to be a subject for sincere and careful study by architects.

Granting at the outset that there are differences of climate, of social institutions and the like, and that most of the building materials which contribute to the charm of English domestic architecture are unobtainable in this country, there is still an element of the "picturesque" which is well worth emulation.

Domestic architecture in England may be divided roughly in two broad divisions—into the large manor house or "country-seat" and the "village home" or "cottage" type, and it is the latter which forms the subject of

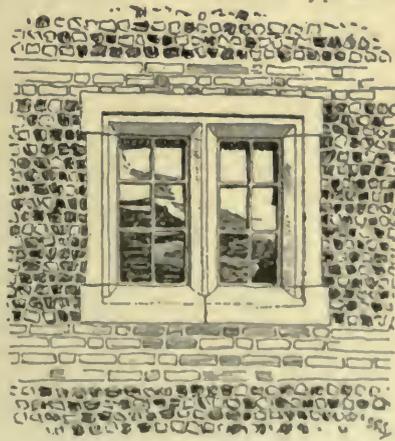
the very interestingly prepared book under consideration.

In arranging its contents, Mr. Holme, the editor, has shown a nice sense of the importance of detail that should appeal in direct terms to the architect. Neither in text nor in illustration does the treatise ramble vaguely into generalities, or fall to the plane of a mere picture book.

The houses which are shown are divided as to locality, and, more important, as to construction, the first parts taking up "Brick-work," "Flint-work," "Timber-work" and "Stone Masonry" in over seventy-five houses. "Pargetting," or ornamental plaster-work as applied to exteriors, and "Thatting," are carefully discussed and practically illustrated. Under "Metal-work" and "Wood-work" are shown typical examples of the hardware

and the furniture of the English "Village Home," and the subject as a whole is concluded with a chapter on "Gardens."

As a work of reference the value of the book depends upon the fact that its illustrations are not from photographs, where much detail is lost, but from peculiarly lucid pen-drawings by the well-known English draughtsman, Sydney



A DETAIL OF BRICK, STONE, AND "FLINT-WORK."
(From "Village Homes of England.")



AN ILLUSTRATION BY SYDNEY R. JONES.
(From "Village Homes of England.")

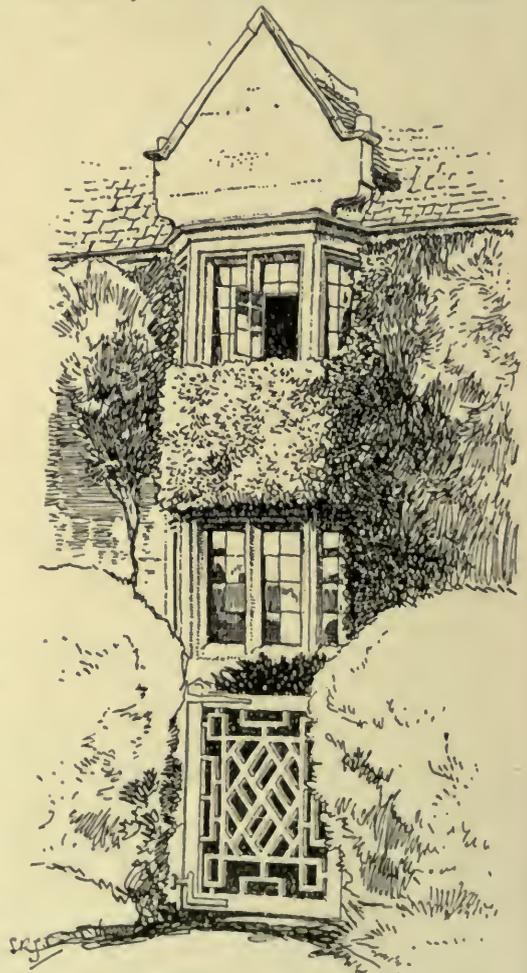
R. Jones. In these drawings it would seem that the primary object in their execution must have been to give as much information as possible. In the many details of masonry this is keenly evidenced, though it forms the most salient feature of the draughtsmanship throughout, the book containing twelve interesting color-plates in addition to its hundred and sixty-two pages of pen-drawings.

Too much stress cannot be laid upon the peculiarly facile accuracy which Mr. Jones shows in these drawings. From the clear and direct manner in which he shows all mouldings—a manner so clean-cut as to make transcription in "F. S. D." an easy matter, one would almost suspect that he is not entirely unfamiliar with the niceties of the draughting board in the architectural office. His drawings are not those of the artist-architect, who cares more for the "profile of the roof," and the vines over the door, but are rather those of the architect-artist, who seizes first the beauties of detail considered in its strictly architectural sense, and, secondarily, the more purely picturesque aspects. The drawings are not of architecture seen through the aesthetically dim glass of

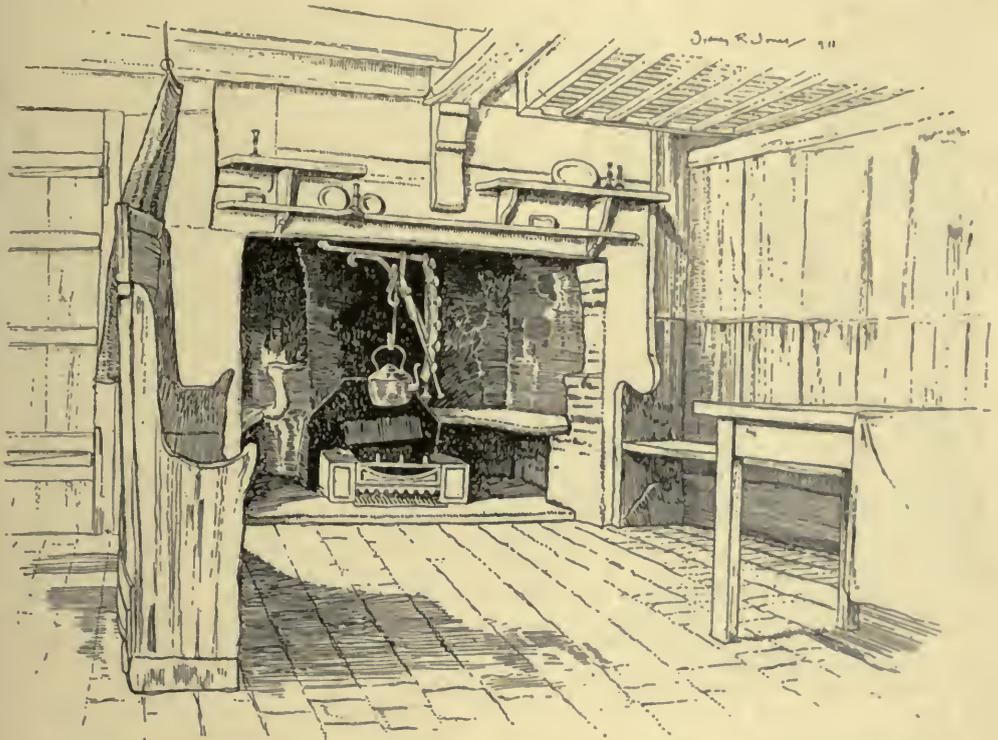
art, but of art placed under the thrice-clear magnifying glass of the architect—and in this lies their peculiar value (to quote our classic Raguenet) as "Documents and Materials of Architecture."

"The English Staircase," by Walter H. Godfrey. It is doubtful if any one detail of design calls for more careful study than the laying out of a staircase which shall be at once practical and graceful, and when it is also required to add historic accuracy, the problem is one not to be dismissed hastily.

Possibly with this in mind, Mr. God-



DETAIL OF A GABLE—AN ILLUSTRATION
BY SYDNEY R. JONES.
(From "Village Homes of England.")



A COTTAGE INTERIOR, DRAWN BY SYDNEY R. JONES (FROM "VILLAGE HOMES OF ENGLAND.")

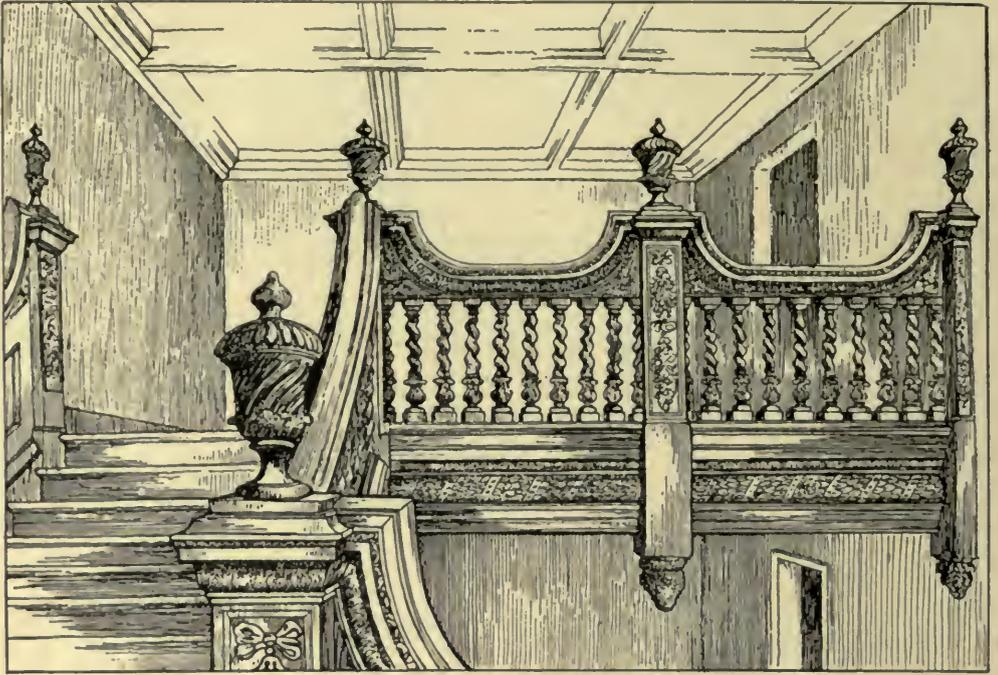
frey has prepared a careful treatise on the subject, with a sub-title which defines the book as "An Historical account of its characteristic types to the end of the XVIII century." The book is copiously illustrated by photographs, and most valuable of all, measured drawings, in addition to numerous detail perspective sketches.

Perhaps it is safe to say that the staircase, owing to its place in the main hall, is the keynote of the house—certainly no failure could be so constantly evident in any other part of the interior. "To the architect the staircase has a special appeal. It is the 'nomad' among the many features of domestic architecture. Everything else yields to the horizontal and vertical lines which confine the greater part of architectural art. But the staircase persists in escaping from bounds and, running in an oblique direction from floor to floor, it presents an equally difficult puzzle to the Gothic and Classic designer. This rebel element in

its construction accounts for the surprises which its history has in store, and for all the apparent inconsistencies in its development."

Mr. Godfrey commences his treatise with the stairway in the castles of Medieval England, followed by the very different aspect which became apparent in the early Renaissance, which saw the rise of the Jacobean style, in all its rich dignity of detail. The development is consistently pursued through the transitional period of Georgian, with an additional chapter on staircases of wrought iron.

It would seem that much care and a scholarly mind governed the selection and presentation of the illustrations, as in most English books of this type. Entire plates are given to such details as newels, strings and balusters, for their greater clearness; many single bits appear through the text. The photographs are reproduced by a process giving far finer detail than half-tone, for the book is designed for the practitioner rather



THE STAIR IN WOLSELEY HALL, STAFFORDSHIRE, ENGLAND.
(From "The Staircase," by W. H. Godfrey.)

than the dilettante, wherein lies its value as a working reference on the draughting table.

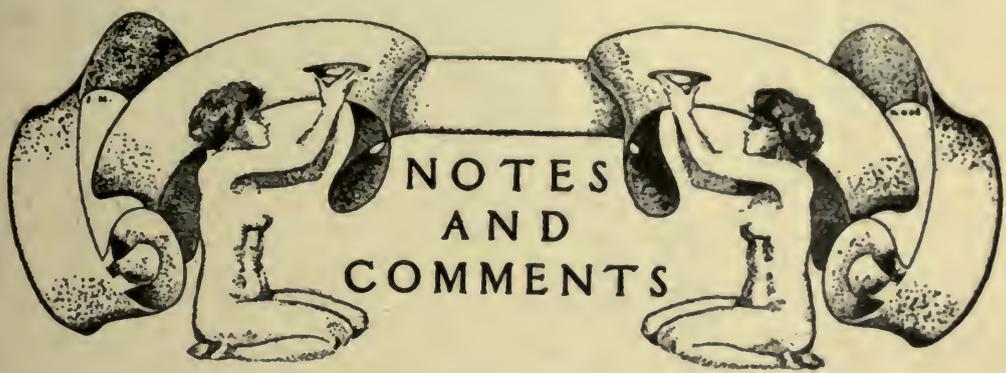
"The Renaissance in Italy, France and England," by F. M. Simpson.

The architectural interest centering in the varied expressions of the great Renaissance is of a perennial sort—and so complex and far-reaching was that great movement that new lights thereon are ever welcome.

F. M. Simpson, Fellow of the Royal Institute of British Architects, is the author of an exhaustive and scholarly series which he calls *"A History of Architectural Development."* The first volume dealt with architecture "Ancient, Early Christian, and Byzantine," the second with "Medieval Architecture," and now the third volume is to hand, presenting a comprehensive study of "The Renaissance in Italy, France and England." The Italian Renaissance has played so important a part in the development of the work of McKim, Mead and White, Charles A. Platt, and John Russell Pope, and the Renaissance in

France has been so inseparable from our idea of the works of Warren and Wetmore, that the lay reader, as well as the architect, must necessarily be deeply interested in the subject from historical and analytical viewpoints.

Mr. Simpson follows his introduction with "The Rise of the Renaissance in Florence," and with a most interesting chapter on "Early Florentine Palaces (1430-1520)." The development is further traced in historical continuity, through secular and ecclesiastical buildings in Italy, until the ninth chapter introduces "The Early Renaissance in France," followed by "The Architecture of the Louis (1625-1780)." The next three chapters take up "The Renaissance in England," "Inigo Jones, Sir Christopher Wren, and London Churches," and "A Century of English Architects and Their Buildings (1670-1770)." "The Nineteenth Century in England: A Postscript," terminates the book, to which great practical value is added by the lucidity of its diagrams, photographs and line drawings.



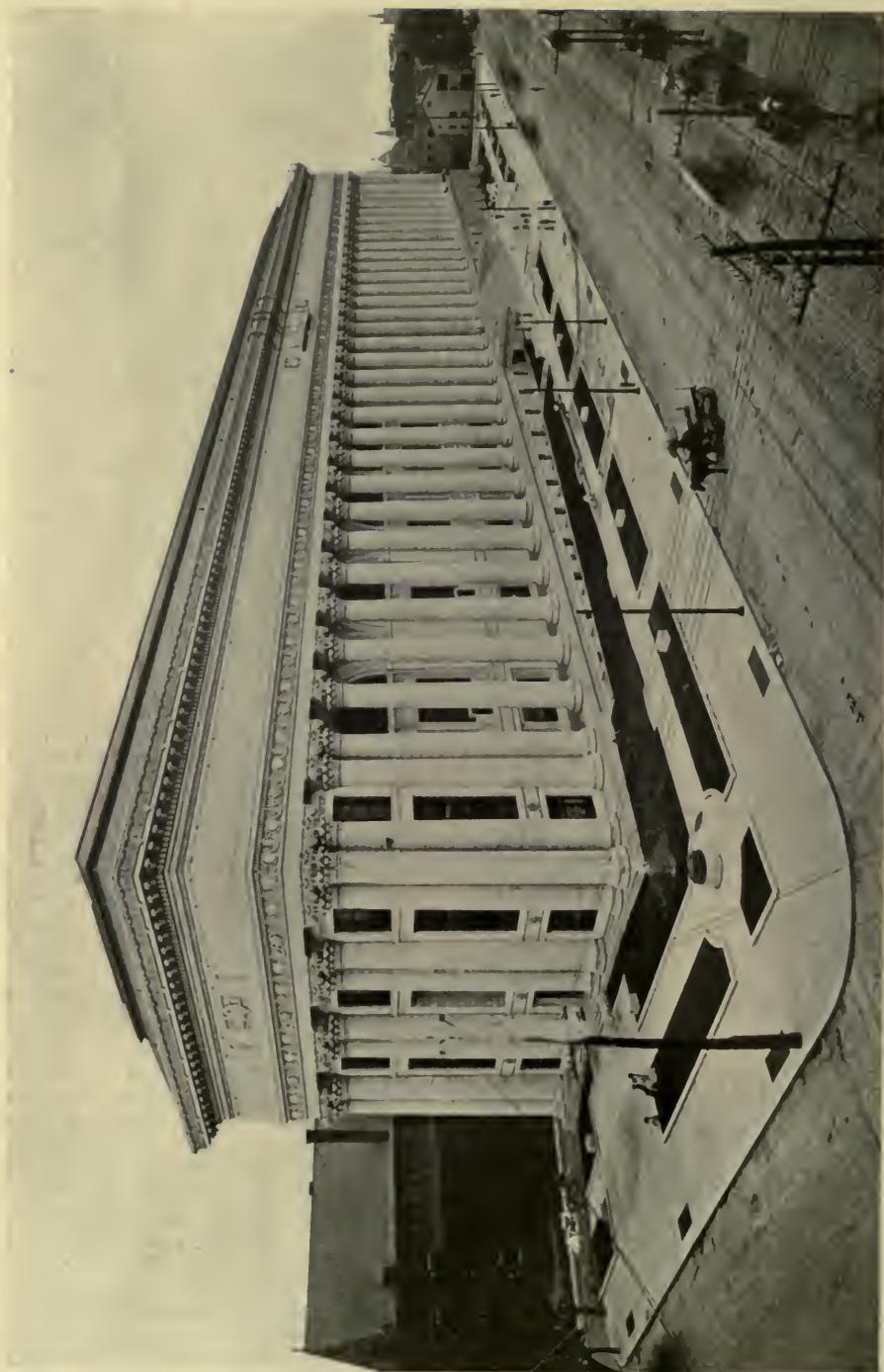
**THE
AVERY LIBRARY
AT COLUMBIA
UNIVERSITY.**

Of particular interest to architects is the new building of the Henry O. Avery Memorial Library, not only because it is exclusively an architectural library, and has the best collection of architectural books in the country, but because it is in a sense the official library of the architectural profession, inasmuch as Glenn Brown, Secretary of the American Institute of Architects, is Chairman of the Purchasing Committee of the Library. The other members of the committee are Austin W. Lord, Professor of Architecture in Columbia University, and Dr. William Dawson Johnston, Librarian of Columbia University. The library was founded in 1890 by the late Samuel P. Avery, of New York, and his wife, Mary O. Avery, as a memorial to their son Henry Ogden Avery, who died April 30, 1890. The nucleus of the collection was the volumes relating to architecture and the decorative arts, and other professional books owned by Henry O. Avery, who was an independent practicing architect in New York City from 1883 to 1890, was an active member of the Architectural League of New York, and of the Archaeological Institute of America, and was a frequent writer on art topics. He was born in Brooklyn, January 31, 1852, and after a course in the Cooper Union schools, went into the office of Russell & Sturgis in 1870 as a student of architecture. On Sturgis's advice, he went to Paris in 1872 and studied under Professor Jules Andre in the Ecole des Beaux Arts. Returning to New York after seven years, he entered the office of Richard M. Hunt, until he set up for him-

self in 1883. In founding the library, Mr. Avery's parents gave, in addition to his collection of books, the sum of \$15,000 for the immediate purchase of books; and the sum of \$15,000, afterward increased to \$25,000, as a permanent fund. This has since been increased by other gifts. The new building, 150x57 feet, is also the gift of the Avery family in the person of Samuel P. Avery, son of the founders. It will be fully illustrated and described in the January number of The Architectural Record. The architect is Mr. Kendall, of the firm of McKim, Mead & White, to whose genius is due the beauty and fitness of the buildings of Columbia University.

**A FEDERAL
APPOINTMENT.**

The President's appointment of B. S. Anderson, of Chicago, to fill the vacancy on the Federal Commission of Fine Arts which was occasioned by the death of Daniel H. Burnham, created surprise. This was not because Mr. Anderson was known to be unfit for the position. It was because he was known so little. He is a young man, who successfully assisted Mr. Burnham in the replanning of Manila, and in the construction of the Union Station at Washington. Through these undertakings, Mr. Taft had come to know him and to feel confidence in his ability. It remains for Mr. Anderson to justify this confidence, and certainly he will have many well-wishers. There may at least be a reasonable expectation that his sympathies will lie with the Park Commission Plan for Washington.



THE STATE EDUCATION BUILDING, ALBANY, N. Y.
PALMER AND HORNEOSTEL, ARCHITECTS.

**THE NEW
STATE
EDUCATION
BUILDING AT
ALBANY, N. Y.**

It is unfortunate that a building of the importance and dignity of the State Education Building at Albany should present any features which might be deplored, when it presents as well so many points of excellence. Its relation to the existing grade has been worked out with frank reference to the problem and distinct grace and ease of effect, and the impression of the long colonnade of the main facade leaves nothing to be desired. The fenestration and detail in the wall behind the colonnade is excellently in character with a building of this type, being at once reserved in general feeling and far from meagre in detailed embellishment.

It would seem a fair open question, however, to query the propriety, on grounds either of classic precedent or superficial appearance, of the inordinately stilted frieze, which is too high for an entablature member and too low for a story, and to query as well the triple column at the corners. Such an arrangement, in any type of building other than a pavilion or a "garden temple" cannot but give a feeling of weakness. A monumental building must be, if nothing else, monumental in character, and a building which finds the bases of its design in classic precedent, can ill afford to ignore this precedent in such matters as columniation and entablature proportions. A rendering can readily enough be free and curative without being inaccurate, and may even be both without being unpleasing, though it must come to be generally conceded that classic precedent is an edged tool, in the use of which discretion may be said to be the better part of valor.

**"THE APART-
MENT HOUSE
MEDAL."**

The New York Chapter of the American Institute of Architects awards each year two medals and four honorable mentions for excellence in exterior designs for apartment houses. These awards of medals and honorable mentions are made to the owners. It is customary for them to award one medal to the class of apartment houses more than six stories in height and one medal to the class of apartment houses six stories or less in height, giving two honorable mentions to each of the above two classes.

The owners of apartment houses desir-

ing to enter their buildings for these awards may do so by sending to the Secretary of the New York Chapter at any time previous to October 1st photographs of completed buildings, and the judgments for the awards will be made during the month of October and medals and certificates of honorable mention presented in January of the following year.

The points for consideration in making the awards are simplicity, good proportion, artistic and practical use of inexpensive materials, the avoidance of imitation or sham materials, the adaptability of design to site, and the satisfactory solution of the necessary utilitarian features, such as fire escapes, tanks, bulkheads, awnings, etc., thus making a competition that interests all and tends to produce results, both practical and artistic.

Any apartment house which has been erected within the Boroughs of Manhattan and the Bronx and shall have been completed within three years previous to October 1st is eligible for judgment, provided it has not received a medal or honorable mention in the preceding year.

These medals are of bronze, inscribed with the owner's name and the location and name of the apartment house, and are accompanied by a certificate setting forth the considerations of the jury in making the award. The owners of apartment houses receiving medals may have inscribed on their buildings the following:

APARTMENT HOUSE MEDAL,
(date)

AWARDED BY THE
NEW YORK CHAPTER
OF THE

AMER. INSTITUTE OF ARCHITECTS.

The certificates of honorable mention are inscribed on parchment with the name of the owner, location and name of the building and the considerations of the jury, and the owner may have an inscription on the building similar to that for the medal, using the words "Honorable Mention" instead of the word "Medal."

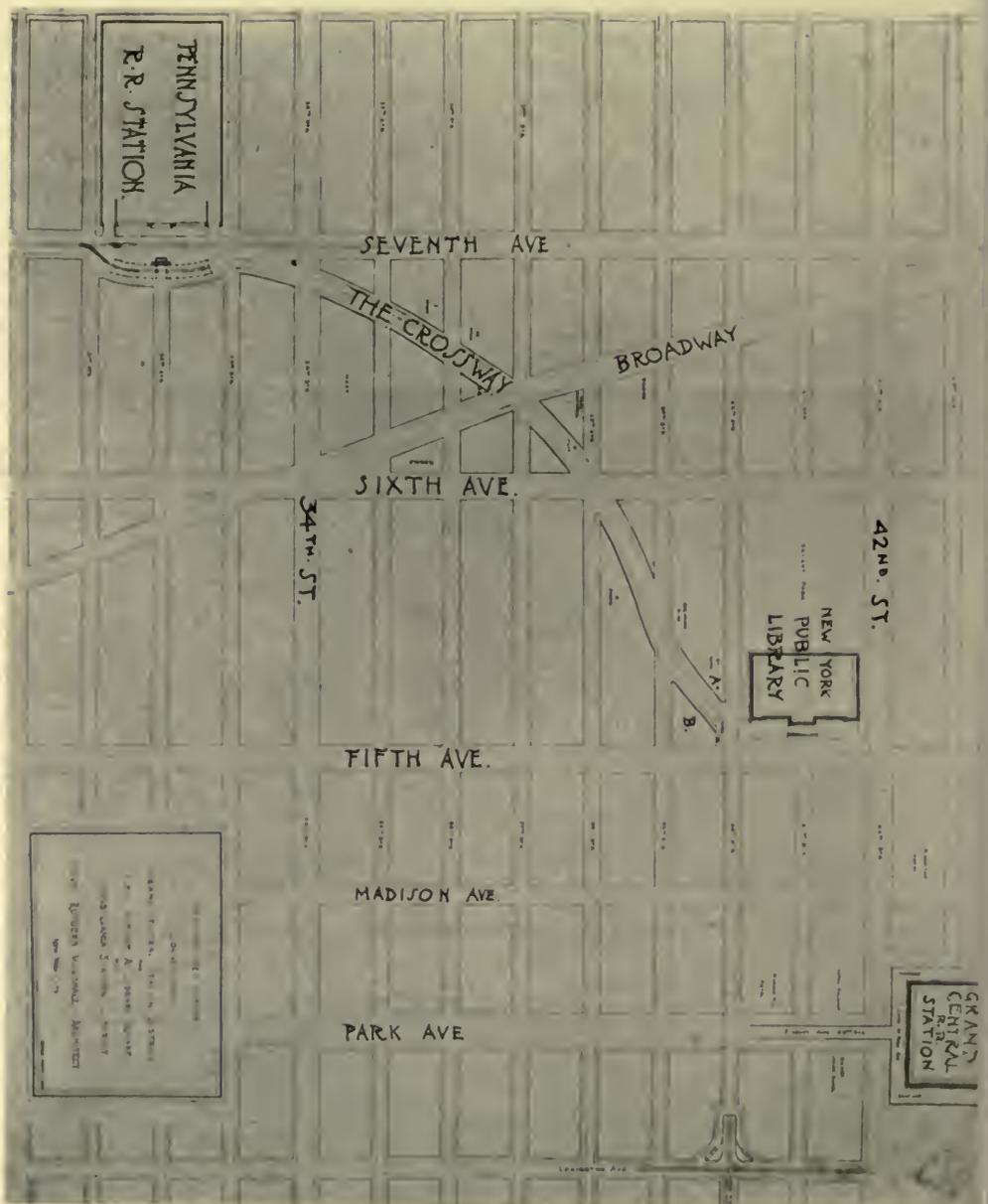
The jury making the awards consist of nine members:

C. Grant La Farge, President of the New York Chapter.

Robert W. De Forest, President of the Art Commission.

John J. Murphy, Tenement House Commissioner.

Five members of the New York Chapter, and Egerton Swartwout, 244 Fifth Avenue, Secretary of the New York Chapter.



STREET PLAN FOR "THE CROSSWAY," THE PROPOSED NEW STREET FOR NEW YORK CITY. HENRY RUTGERS MARSHALL, ARCHITECT.



THE NEW GRAND CENTRAL RAILROAD TERMINAL, APPROACHED FROM A BRIDGE OVER 42ND ST., AT PARK AVE. REED AND STEM, WARREN AND WETMORE, ARCHITECTS.

"THE CROSS-WAY," CIVIC IMPROVEMENT FOR NEW YORK CITY.

It is understood that the projected diagonal avenue between the terminal station of the Pennsylvania and Grand Central Railroads proposed by Henry Rutgers Marshall, architect, is under consideration for definite action. Inasmuch as such a project may be said to affect the development of the city in many ways, it is interesting to print herewith the memorandum presented by the architect, together with a plan and other drawings relating to the proposal:

"It is evident that the public convenience would be greatly served, and the districts involved greatly benefited, if a diagonal avenue were cut to connect the southwest and northeast parts of the city at some point below Central Park.

"THE CROSSWAY." It is proposed to construct such an avenue from Fortieth Street and Fifth Avenue to Seventh Avenue and Thirty-first Street. This location is suggested:

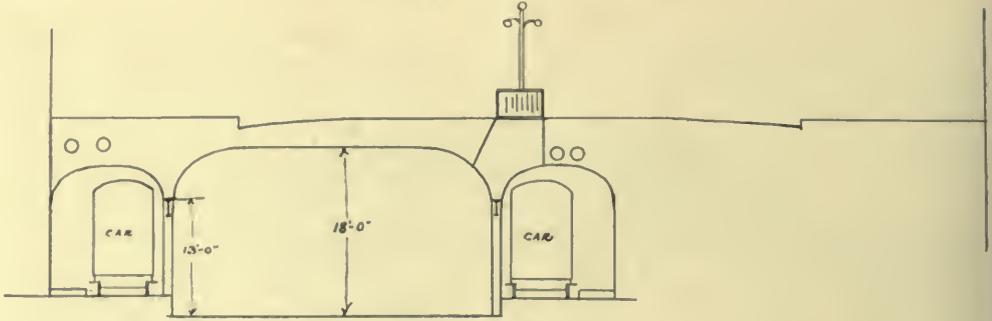
1st. Because it would meet the demand for a connection of the Pennsylvania Railroad Station, the commercial district adjacent thereto, and the ocean steamer and freight piers on the North River south of Thirty-first Street; with the Grand Central Railroad Station, and the rapidly developing region north of the same; a demand which is certain to be permanent.

2nd. Because, if cut on a curved line, as per the plan suggested, it can be constructed at a minimum cost. It would cross Broadway and Sixth Avenue at their intersections with Thirty-seventh and Thirty-eighth streets respectively, and if constructed at once would avoid all expensive modern buildings, except the Knox building at Fortieth Street and Fifth Avenue. Any diagonal avenue cutting into Fifth Avenue must of necessity involve the taking of valuable property on that avenue; but at this point, because of the open ground at the south of the Public Library only one building need be taken.

3rd. It would not be necessary to carry the new street east of Fifth Avenue, for the new viaduct over Fortieth Street, connecting upper and lower Park Avenue, ends at Fortieth Street; and by narrowing the sidewalks, and widening the roadway, in Fortieth Street from Park to Fifth avenues, the cross connection would be completed.

It is proposed to make the width of the roadway 60 feet, 5 feet wider than that of Fifth Avenue. Part of this extra width, in the middle of the road, would be used for cab stands; and part for ventilation openings to the sub-surface road referred to below.

THE SUB-SURFACE ROAD. It is proposed to construct a sub-surface road under "The Crossway" and Fortieth Street to Lexington Avenue, which at that point is about on the level with the tunnel under



GENERAL SECTION THROUGH SUB-SURFACE ROAD
UNDER "THE CROSSWAY" LOOKING WEST.

Henry Rutgers Marshall, Architect.

Park Avenue, carrying the car tracks of the Fourth Avenue line. At the south end this sub-surface road would rise to the level of Seventh Avenue by a gentle grade between Thirty-first and Thirty-third streets on a plaza in front of the Pennsylvania Station. Thirty-second Street at Seventh Avenue would be bridged for foot passengers over this sub-surface road, and vehicular traffic at this point would be carried down an easy grade north and south, reaching the level of Seventh Avenue opposite the carriage entrances of the railroad station.

An entrance to this sub-surface road by an easy grade would be made at Sixth Avenue and Thirty-eighth Street. The easterly outlet at Lexington Avenue would also be reached by an easy grade. A vast proportion of the slow moving cross town traffic which is now forced to pass through Forty-second Street would be thus diverted.

The width of this sub-surface road would be 50 feet, sufficiently wide to accommodate two lines of trolley tracks and four lines of vehicles. It would be brilliantly lighted by electric light, and ventilated by openings in the middle of "The Crossway" over it, as above referred to.

The trolley tracks would carry the Lex-

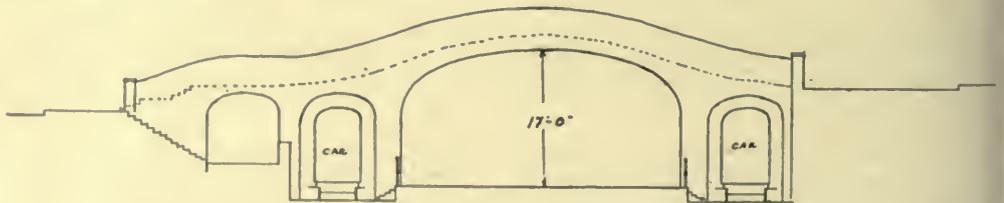
ington Avenue line directly to Seventh Avenue at the Pennsylvania Station, connecting there with the station of the Rapid Transit line, and at Fortieth Street and Park Avenue with the Madison Avenue trolley line. There would be stairways to the streets at important points.

As this sub-surface roadway would be protected from the weather, and unobstructed by cross streets, it would attract slow moving traffic, and would thus materially reduce the congestion on Fifth and Sixth avenues, which is mainly due to the obstruction caused by slow moving cross town traffic.

The immense convenience to the public of the sub-surface trolley connection between Lexington and Seventh avenues would itself warrant its construction.

If this double roadway is constructed at once it can be done very economically. As laid out only one expensive modern building would be taken on the whole line, most of the buildings to be condemned being old structures not over five stories high.

Its cost would be offset by the added values given to the property adjacent to it; for it would open up a large district for valuable improvement west of Fifth Avenue;



32ND STREET FOOT BRIDGE
ACROSS "THE CROSSWAY"
AT 7TH AVENUE.

Henry Rutgers Marshall, Architect.

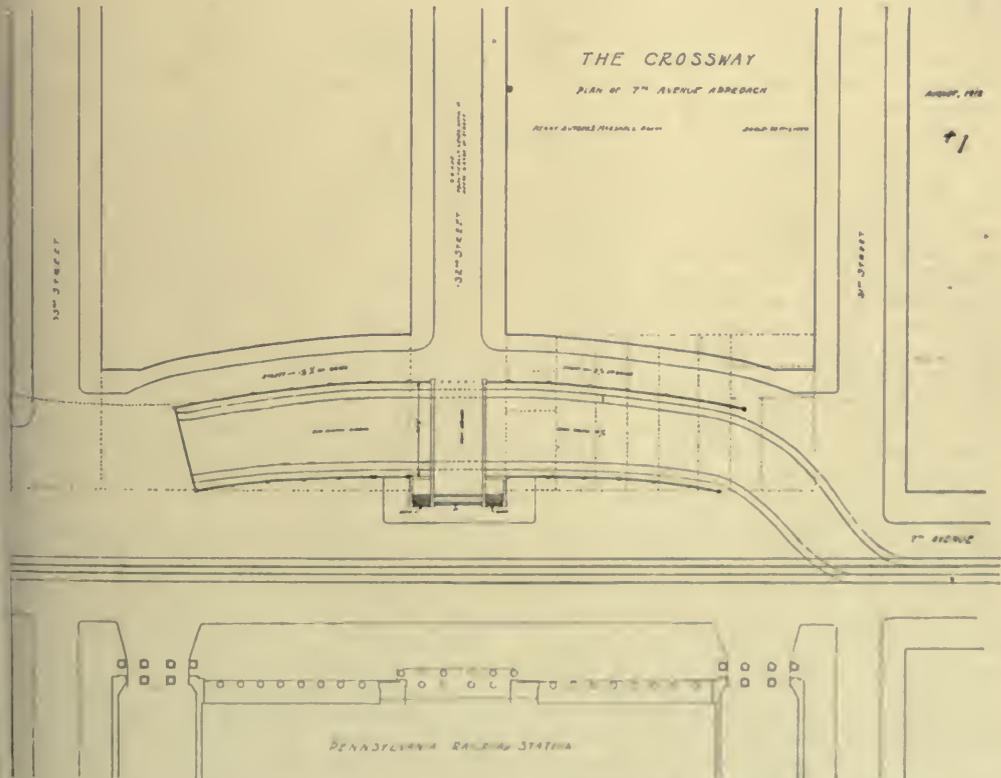
and, as it would tend to concentrate attention upon the region of Fifth Avenue itself, would be of advantage to property on this notable thoroughfare.

The aesthetic advantages of the proposed scheme are self-evident; and civic beauty is an important asset to a city.

The curved avenue would break most agreeably the monotony of our gridiron city plan; thus adding to the interest of the parts of the city directly affected. The view down "The Crossway" from Fifth Avenue at the Library Plaza would add much to the artistic value of this centre of interest, and would emphasize the importance of Fifth Avenue itself. The crossing at Broadway would become a new centre of interest, especially in the fact that from this point a fine view would be obtained of the monumental Pennsylvania Railroad Station, which itself would gain greatly in value by the construction of the plaza in front of it, as indicated on the plan."

Among architects who have signed a letter to the Hon. George McAneny, advocating the carrying out of the project are Messrs. A. W. Brunner, Grosvenor Atterbury, Henry Bacon, W. A. Boring, J. Cleveland Cady, Cass Gilbert, Thomas Hastings, C. Grant LaFarge, William R. Mead and George B. Post. Sculptors and painters are represented among the signatures by Messrs. Daniel C. French, Karl Bitter, Herbert Adams, J. W. Alexander, E. H. Blashfield, C. W. Turner and the late F. D. Miller.

Upon consideration of the plan it would seem highly desirable to park the points marked "A" and "B" on the plan, affording a more adequate setting for the Public Library, as well as an oasis midway between Madison Square and the Plaza. A semi-monumental treatment of these spaces, with well-studied planting, would also form an effective portal at this end of "The Crossway," and might well warrant the additional cost involved.



PROPOSED ADJUSTMENT OF GRADE AT THE PENNSYLVANIA RAILROAD TERMINAL, "THE CROSSWAY." HENRY RUTGERS MARSHALL, ARCHITECT.

THE ARCHITECTURAL CHAIR OF COLUMBIA UNIVERSITY

That Mr. Austin Willard Lord has accepted the Professorship of Architecture to the University of Columbia is a source of congratulation. For some considerable time it has been felt that this section of the work was growing altogether beyond the strength of the present management, able and patient though it has doubtless been. Schools grow and with them the responsibilities, as well as the opportunities, rapidly increase.

"I think you may classify me as a modernist," says Mr. Lord with his characteristic reticence when asked if he intended to advocate a new or classic system of study.

"By that I mean that we can scarcely do better than to accept practically the ideals of the French school endeavoring to so design our buildings in a logical and thorough manner as to show even to the casual observer the purposes for which they are intended. In other words, that a railroad station, an opera, an office building, for say a government routine work, show at once its purpose beyond a doubt. There must not be any mistaking its purpose; this must be written frankly upon its face for every one to read.

"Of course, all American architects know the fundamental purpose of the Beaux-Arts method. The American Society is now some twenty years old, formed and sustained by those who have had the privilege of study abroad. Every one realizes the French idea for plan. Plan is paramount. From it everything grows. Truly no one is oblivious to the elevation; still less does he ignore the conditions imposed by the site or its opportunities. From the plan up does the architect attack the problem in a logical and thorough fashion, assigning, however, to the principal place—the centre of things—the salient portion of the building and relegating elsewhere the minor offices and rooms of less importance. There are doubtless many vagaries, eccentricities and affectations characterizing the frontages of too many French and other projects here and elsewhere, the outcome of extravagant and foolish ideas, but of the underlying philosophy, restraint and wholesomeness for which the French method stands, there can be no doubt. Nor does it simply concern itself with the study of modern Renaissance architecture; it is not simply a revivification of Renaissance ideas as such, for it accepts gladly and interpolates to the best of its ability the motifs of the most available section of the Gothic periods, such as the work of archi-

tecs in the reign of Louis XIII., Henry II., Francis I. In them the French delight. Buildings prompted by this type of architectural adornment and method are to be seen in Paris to-day, handled with consummate skill, for it will be remembered that underlying the Gothic, as well as the Renaissance architecture, is the philosophy of plan, of balance, or of elimination of that which is small, of magnifying alone that which is worthy.

"Yes, the adjustment of accent, the due regard to mass, to scale, to detail, as well as to repose, to the right form of construction, and above all to the purposes of the building, is the cardinal principle for which we work. Doubtless, it is too early to say what we may be able to do at Columbia, but it is not too early to declare our hearty accord of the French system for which we shall strive."

Undoubtedly the appointment of Mr. Lord to the Professorship of Architecture at Columbia will greatly change the outlook and improve the practical knowledge of the students.

The esteem with which the authorities at Washington hold this gentleman is to be seen in his recent appointment to the position of Architect of the Isthmian Canal Commission of Panama. It will be remembered that he is also Chairman of the City Plan Committee of Columbus, Ohio, and that as member of the firm of Lord & Hewlett he was architect of the McKinley monument at Columbus, Soldiers' and Sailors' monument at Albany, Westchester County Court House, Masonic Temple at Brooklyn, and ex-Senator Clark's house of this city.

This change at Columbia is in a way revolutionary. This modernizing of the school will doubtless place it in line with other universities who for years have been following the French method of handling problems. The University of Pennsylvania, the Boston Institute of Technology, Hartford University, as well as the University of Cornell, subscribe to the French method of approach, depending wholly upon the services of Frenchmen, men skilled in the practice of architecture, and who know from daily experience the essentials of the craft they essay to teach. Mr. Lord will adopt the same course.

The Architectural Department at Harvard University has recently received marked stimulation toward French ideals in the person of M. Duquesne, placed in charge two years ago, while Technology would seem to have received a corresponding depression in its loss in this direction by the recent death of M. Despradelles.