

THE AMERICAN ARCHITECT

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Vol. XCV.

WEDNESDAY, MARCH 10, 1909

No. 1733

A Chicago "Model Tenement"

By WEBSTER TOMLINSON, A. A. I. A.,

MEMBER ADVISORY COMMITTEE, CHICAGO SCHOOL OF CIVICS AND PHILANTHROPY

IN large cities there is scarcely a more important factor in civic welfare than good housing for the wage-earner and in the congested districts. Bad housing is expensive to a community in that it fosters low social conditions conducive to immorality, poverty and crime. Herewith are presented basement and upper floor plans of a recently erected Chicago tenement to which the adjective "model" may properly be applied because emphasis has been laid upon securing the following conditions, viz., well lighted, well ventilated and sanitary apartments with an unusual degree of privacy, together with the addition of conveniences and as much "attractiveness" as possible as an inducement to the cultivation of self-respect and a higher scale of living.

The site is an "inside" lot with 50 feet street frontage—a three-story building adjoins on both north and south sides.

The basement (floor level 2 feet 1 inch below sidewalk grade) contains two stores, two four-room apartments (one connected with the south store and one for janitor's use), a public shower bathroom, laundry room and boiler room as planned.

Each of the three upper stories contains six apartments, each consisting of four rooms and bathroom. Every apartment has janitor service, steam heat, hot and cold running water, combination sink and laundry tub,

illuminating and fuel gas, full bathroom equipment consisting of bath-tub, water-closet, lavatory and medicine shelves, electric bells to front and rear entrances, speaking-tubes, letter boxes, hardwood floors, Georgia pine trim stained dark oak, mahogany and natural finish, tran-

soms to all room doors, window shades, and every room has a good-sized closet with shelves and hooks, and in addition, the living-room or kitchen has a cabinet containing four drawers, bin, wide counter shelf, four shelves with doors, and two cupboards or storage spaces, also shelves over the sink. One-half of the apartments also have an extra closet off the hall. Electric lights are kept burning in public halls.

In conformity with the Chicago ordinances each apartment is enclosed with solid brick walls and is reached by two flights of stairs, the "front" stairs being also enclosed within solid brick walls and the "rear" stairs being outside in connection with the rear porches, which can be closed off from the stairs by a door under lock and key, affording private out-door space for ice box, drying clothes, sitting out, etc.

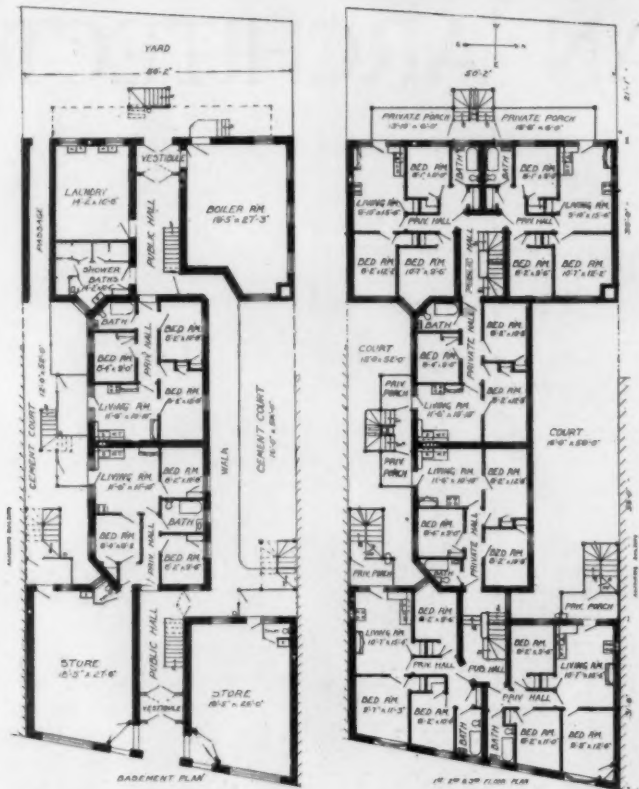
Some unusual features found in this building are as follows:

- (a) Absence of small and closed interior courts.
- (b) Direct outside light into every room, 39.7 per cent. of the area of the lot being left vacant for light



THE LEAGUE "MODEL TENEMENT"
CHICAGO, ILL.

MR. WEBSTER TOMLINSON
ARCHITECT



FLOOR PLANS

THE LEAGUE "MODEL TENEMENTS"

and air (or 33.5 per cent. if the building has been erected on the ordinary 125 feet deep lot).

(c) Direct cross-ventilation in every apartment and same facilitated by transoms over all room doors, doors and windows being on opposite sides of the room.

(d) No windows opposite each other except at opposite ends of long courts, 52 or 58 feet distant.

(e) All rooms practicably accessible from a private hall, thus avoiding necessity of passing through a second room to reach entrance door, bathroom, etc., and affording a greater degree of privacy where a room is sublet to a lodger (as is almost always done in this class of tenements).

(f) A maximum degree of "flexibility" in the unit plan, by which is meant the possibility of using the several rooms for different purposes.

(g) The separating of one apartment from another by public halls, bathrooms or closets, so that noises made in one apartment are not readily heard in the adjoining one.

(h) The avoidance of long dark passages and halls, easy means of access and ample means of egress by a choice of several different ways in case of fire or panic.

(i) The installing in the basement, or ground floor, of a shower-bath room (with three showers, water closet and sink) for the use of lodgers and the public under the supervision of the janitor, and the installing of the "public" laundry room for the use of any tenant who might "take in" washing separate laundry-tub facilities are provided in each apartment.

The above has been accomplished at such moderate cost that the investment shows a net income of 6 per

cent. on cost of ground and 10 per cent. on cost of the building, or (borrowing \$20,000 at $5\frac{1}{2}$ per cent.) a net income of 15 per cent. on the equity or amount actually invested. The above is conservatively computed on a rental basis of \$16 to \$20 per month according to location. (The actual rents charged in this building are from \$18 to \$25, showing, of course, a much better return.) The building is of "ordinary" construction, i. e., solid brick enclosing and dividing walls, wooden joists and wood stud and plaster partitions, floors double and deafened with steel girder on iron columns through the center as an extra precaution. The front is high-grade pressed brick with stone trimmings.

One peculiarity of the building is perhaps worthy of more extended notice, that is the "unit plan" and its "flexibility" and privacy. The decision to make all of the apartments to consist of the same number of rooms was arrived at only after long investigation and analysis. The Chicago ordinances define an "apartment" as "a room or suite of two or more rooms occupied or intended or designed to be occupied as a family domicile;" they also require that each "apartment" shall be separated from every other apartment by a solid masonry wall, and further, that each apartment shall be reached by at least two stairways, and main entrance hall and stairway shall be enclosed by solid masonry walls. This, then, would involve, if it was desired to have

some suites of only two or three rooms, a relatively more expensive construction for these smaller apartments, thus defeating the very need for low rent which the smaller apartment was intended to meet. At first glance it might seem desirable to have a variation in the number of rooms allotted to each suite so as to give a choice and variation in rent, as in the Phipps' houses, where 30 per cent. of the rooms are arranged in two-room suites, 44 per cent. in three-room, 20 per cent. in four-room and 6 per cent. in five-room suites. With this variation in accommodations and rents there arises a feeling of class distinction which is not conducive to neighborhood harmony. The element of "flexibility" of the unit plan, which in great measure compensates for the lack of choice in number of rooms, is attained by so arranging them that they may be readily converted to various uses. On the diagram, here presented, each apartment is shown as consisting of a living-room and three bedrooms. One of these—the one next to the living-room—could be used either as a dining-room or sitting-room, while another could be used as a parlor or sitting-room. Again one room may be sub-let to a "roomer" or boarder, or two rooms can be let out and still leave the tenant a living-room and one bedroom in which his family life can be shut off from the lodger by the closing of one door. Eight combinations are possible, ranging from the one where the tenant uses all the rooms himself (as living-room, dining-room, parlor and one bedroom), to the case where he uses only the living-room and one bedroom and sub-lets two bedrooms. As his family increases or his means permit he can reclaim these two rooms to his own use. This possibility is an incentive

to expansion and a better scale of living, whereas if he originally started out with a two- or three-room suite, the tendency would be toward overcrowding in the effort to avoid expense and bother of moving. Moreover, by sub-letting one or two rooms the tenant can still have three or two rooms for his own use and at a much lower rental than he could elsewhere find a three-room or two-room suite, and still have a large degree of privacy.

The opening of all the rooms practically off the private hall is greatly to be desired, giving privacy and easy access to the bathroom from each bedroom without passing through another room, and also permits of one of the rooms being used as a "company" room or parlor, obviating the necessity of taking every caller im-

mediately into or through the kitchen or living-room, as is so often the case to the embarrassment of both the guest and host alike.

The bathroom windows are glazed with obscured glass and the upper half is hinged at the bottom to swing in like a transom sash so that ventilation may be obtained, yet the interior of the room be not exposed to anyone outside on either the same level or a higher level.

In locating the windows attention has been given to so placing them that the least view of the room is given.

All these items may be minor points but the sum total, it is believed, helps toward a better feeling among the tenants, and toward a better physical, social and moral condition of the neighborhood.



THE PEACOCK INN

ROWSLEY

THE LURE OF OLD ENGLISH MANSIONS.

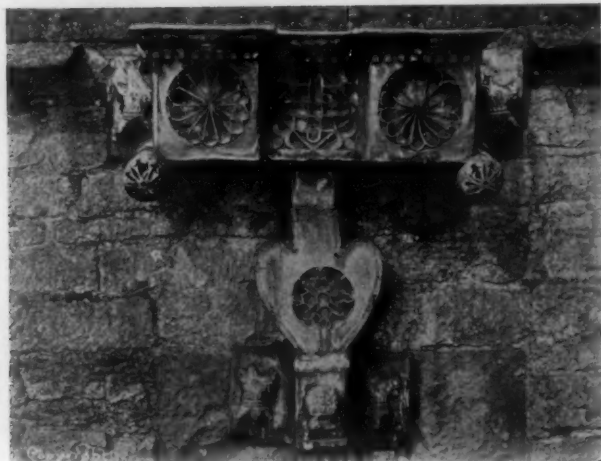
By ARTHUR G. BEIN.—(Concluded)

It is only a step to Liverpool, which busy, dirty city one is glad to leave for a visit to Port Sunlight, the ideal industrial town, started by Lever Bros. in connection with their soap factory less than ten years ago. Besides being beautiful this little experiment offers an agreeable revelation of the adaptability of old methods to modern construction.

I stopped off at Manchester solely to visit Agecroft Hall, built during the reign of Henry VII. Owing to the encroaching railroads and the proximity of some extensive rolling-mills, this once delightful old house has been abandoned by its owner, and is now falling into ruin. It recalls Pitchford Hall, except that the spacing of the timbers is a little closer, about eight or nine inches. The most noticeable bit of detail in the façade is the carving under the various little oriel windows. Whether the grime and dirt from the nearby coal yards and mills have defaced the interior as well as the exterior

I am unable to say, the rooms being closed to visitors. One can only turn away regretful at the sad fate that has overtaken it, and strike south for Rowsley, whose famous old Peacock Inn is still as rural and untouched by modern commerce as the day it was built. There is much to admire architecturally about Peacock Inn, and its guests, nearly all anglers taking their sport very seriously, were entertaining to watch.

From Rowsley to Haddon Hall is but a short walk. Though practically dismantled in 1740 and unoccupied since, the place is still in good preservation and has lost none of its romantic charm. It was partly built by William Peveril, natural son of the Conqueror, and later passed by marriage to the Vernons, who for four centuries held high revel there, and whatever remains of its furnishings are reminiscent of the fact—racks for stringing bows, jackboots and leathern doublets, and huge fire-dogs. The dimensions of the ballroom alone would attest the gay roystering life of the Vernons, for it is 110 feet long by 18 feet wide. It is safe to say that Haddon Hall, largely of course because of the Dorothy Vernon elopement, has given rise to more literature than



LEADER HEAD

HADDON HALL

all the many other old residences of England combined.

The architect will be impressed by the varied and excellent character of the outside stonework. All the dressed stone is simply surfaced; the filling-in stones are rectangular throughout with no large projections left to disturb their unfinished surfaces. The actual joint of the filling-in stone averages about half an inch, though in many cases it appears to be much wider owing to the cement being sometimes smeared over a depression in the stonework.

In connection with the stonework the unique rain conductor heads form a noticeable decorative detail. They were made in the most flourishing days of the lead craftsmen, just before the Renaissance, and carry out even to miniature battlemented tops and heraldic devices the style and period of the house. The play of light and shade over their hammered and etched surfaces lends a mildly gay note to the gray stone façades.

Lead is again used for covering the roofs, most of which are flat. Some repairs being in progress, the lead was curled back in a way that afforded the chance of measuring the sheets. They were three feet ten inches wide by eight feet long. The lead was laid directly on the roof boards which are tightly nailed together. Only the edge of the lower sheet is nailed down and this to a wooden batten on the roof boards. The overlapping sheet is joined to the lower by simply folding the edges over and hammering them to this batten. Thus soldering is avoided.

In the interior is much of architectural interest. One of the oldest portions of the building is the chapel, a good specimen of early pointed Gothic and still containing some interesting furnishings. Among the many tapestried state bedrooms is the one Queen Elizabeth occupied, with her bed, dressing table and mirror still in place. But more than any other room in the house the vast kitchen tells the tale of former hospitality. There are at least half a dozen immense hooded ovens, and connecting larders spacious enough to provision an army.

In the way of constructive detail the first thing to attract attention is the stout oak floor boards of the ball and dining rooms. They range from 6 to 24 inches and nowhere show serious signs of warping or cracking.

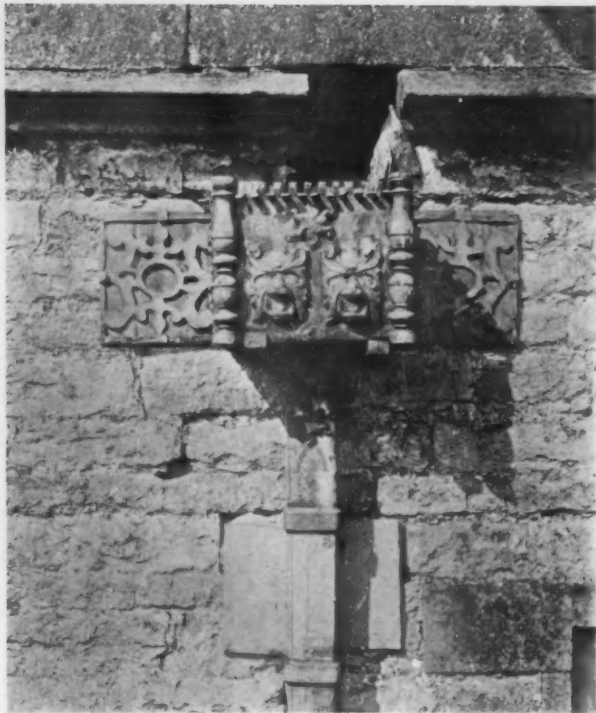
They are surface nailed with no trace of pegs or peg holes. The caretaker insists that this is the original floor laid in the latter half of the sixteenth century, but it seems incredible that at that date boards should have been planed off so smooth and true. From the cellar below one is able to examine what the early method of arranging floor joists was; under the 110-foot ballroom or gallery, at intervals of eight feet on centers, were placed 8x12-inch timbers spanning the short dimension of the room; between these and parallel to the floor boards (which ran lengthwise) were 4x6-inch timbers 4 inches on centers, framed into the 8x12 with their tops flush. Let into the 4x6-inch timbers, at right angles to the floor boards and directly supporting them, were 2x3½-inch pieces, also 14 inches on centers. Thus there was a graduated system of timbering, all framed together so as to bring their tops to a common level for receiving the floor boards. There is no question of the solidity of the method, for, after centuries of use, the floor still sustains without a groan the hundreds of tourists who annually crowd the gallery.

The banqueting hall offers a chance for examining an admirable bit of early Gothic paneling, whose constructive members are much heavier than in later work. The stiles are built up of 3x4-inch pieces, framing into panels measuring 18 inches by 4 feet 6 inches, and filled with a single board. The edge of the stile is moulded in some instances and champfered in others; but in no case does the mould mitre or intersect at the corners; instead, it dies out and leaves a square block. In the sixteenth



BAY WINDOWS

HADDON HALL



LEADER HEAD

HADDON HALL

and seventeenth century paneling seen at Haddon Hall, both the section of the stile and the size of the panels were greatly reduced for practical reasons, although the earlier idea of letting the panel mould die out or stop abruptly at the corners was long retained. What seems to be a mitred moulding in the dining-room panels is in reality where the moulding is an integral part of the stile. This advanced feature is the forerunner of our modern attachable panel mould, which probably originated shortly after the Elizabethan period. The heraldic carvings in the frieze panels of the dining-room wainscot are extremely interesting in design and execution, and the motto over the fireplace—*Drede God and Honor the Kyng*—bespeaks the family ideal of conduct.

Haddon Hall chimney backs are simply enormous caverns with neither wind shelf nor damper. The flues have an area of about one-tenth of the fireplace opening. Owing to their vast size, most of the flues were grated with iron on top.

The large "dog gates" in the hall at the foot of the staircase to prevent the hounds from running over the entire house are an interesting feature, but unadaptable to modern use.

The Haddon Hall gardens, which are beautifully kept, contain plentiful inspiration for sketching and note taking, and are overlooked by the famous bay windows. These are very fine and yield considerable data. It is worth while, before leaving the grounds, to visit the keeper's cottage at the foot of the slope—a delightful little spot with pretty flowers mixed in with the kitchen produce, and with yew trees clipped to fantastic shapes. Beyond the grounds are sequestered lanes leading to little hamlets of thatched cottages, over all of

which the house seems to have thrown the glamour of romance, making one loath to leave.

Not far south from Rowsley lies Nottingham, and two miles east of the town line of Nottingham lies Wollaston Hall, the seat of Lord Middleton. It is a great Jacobean pile, more interesting in its mass than in detail. The ornament, like all of that period, is much overwrought. The surrounding gardens are magnificent, showing charming vistas through long avenues of aged limetrees, and recalling some of the best formal gardens of the Continent.

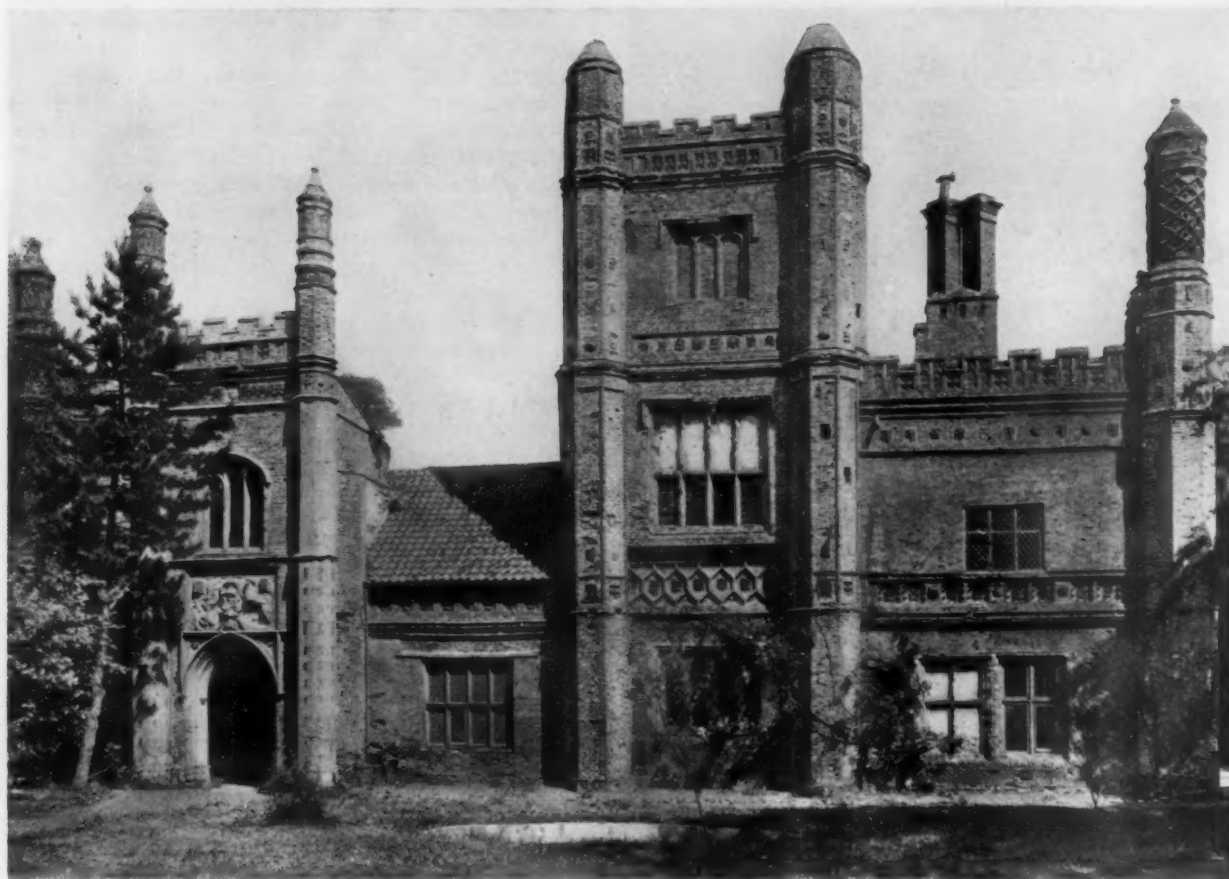
Continuing south to Peterborough, with its fine cathedral, one is at the threshold of the lowlands. These eastern counties, Norfolk, Suffolk, Essex and Cambridge, are celebrated for their splendid examples of brickwork erected during the fifteenth, sixteenth and seventeenth centuries. Brick was the favorite material in this section, owing to its proximity to the Netherlands, where building with bricks had been developed to perfection. Besides the large mansions, attractive little bits of brickwork may be found everywhere in chimneys and gables; or possibly a house will show no more brickwork than the "nogging," nogging being an English term for the filling in between the exterior exposed timbers by bricks laid in every conceivable way to form various patterns.

In the earlier examples of brickwork in East Anglia the bricks were brought over from Holland. Previously they had been little used except for chimneys, copings and bits of detail. Brick was not much manufactured in England before the sixteenth century; then when a building sufficiently large to warrant it was planned, the bricks were manufactured on the premises, transporting them any distance being impossible in those days.

Peterborough is a good starting place for East Barsham, one of the most famous examples of brick construction in the kingdom. It lies about ten miles in from The Wash near the little town of Fakenham. Although parts of East Barsham are in ruinous condition, it will well repay the visit. Besides the brick a quantity of terra cotta was used as trimmings, mouldings, pinnacles and chimney tops. At the south end of the hall, the big chimney with its ten great round flues is an admirable piece of terra cotta work. These cylindrical shafts are wonderfully elaborate with geometrical patterns. The chimney base is ornamented with numerous little panels and plaques exquisite in their detail. Similar plaques with heads in relief, quatre-foils and letters, were used copiously over the whole façade. The heraldic devices over several doorways are also admirable. In fact, one is impressed by the purity of the detail, considering that the building verged into Renaissance times, when so much foreign ornament began to creep in.

From Barsham south past Ely, rising like a mound from the plain, one is reminded of the similar low-lying country across the North Sea. For here, too, as in Holland, are picturesque windmills lazily turning their cumbersome arms as if in protest against their task of grinding corn or pumping water from the meadows. The flatness of the country renders the towers of Cambridge visible from a great distance.

In mass and general scheme the Cambridge buildings



EAST BARSHAM MANOR HOUSE

PART OF SOUTH FRONT

From domestic architecture in England during the Tudor period. Courtesy of B. T. Batsford, Publisher, London.
Charles Scribner's Sons, Importers, New York.

are too collegiate to be adapted to domestic purposes, but there are many details and small motifs to study and sketch—more even than at Oxford, for the predominating material here is brick. It would be superfluous to mention these; they are on every side as one wanders about. The general view is best from the lovely little river, where canoeing is excellent.

South from Cambridge and into Suffolk is the town of Long Melford, the site of Melford Hall, another famous mansion of this eastern section and a favorite resort of the court in the Tudor period.

Approaching the house from the main road one passes through the gate lodge, a very satisfying little composition with two octagonal Jacobean towers repeated farther on in the Hall itself. The lodge is so freely composed and so picturesque that the stately severity of the main building is at first glance disappointing. Aside from six little octagonal towers crowning the various corners of the building there is nothing to relieve the rectangularity of the mass of brickwork. But a closer examination reveals much of interest, especially in the material itself. For the most part the brickwork was laid up in diamond-shaped pattern with dark headers, the pattern being considerably smaller than at Sutton Place or Compton Wynyates, which make it perhaps less effective. The diamond, $21 \times 19\frac{1}{2}$ inches, was composed of twelve headers. Both mortar and bricks are very

coarse, and the joint has been scraped flush with the brick. In some portions of the wall the diamond pattern was discarded in favor of the Flemish bond (alternate headers and stretchers) or sometimes, of the English bond (alternate courses of headers and stretches). This varied treatment added a great deal to the mural color and interest.

The architect notes with keen regret that the leaded glass windows of the façade have been replaced by ordinary double hung sash, painted white. Were it not for the curious old wooden porch, the front of the house would be most disappointing. This redeeming feature is supposed to be the only part left of the old timber and wattle house that was torn down to make room for the present mansion. With its high-peaked roof and two grotesquely carved figures acting as caryatides to hold up the barge board, it is a unique piece of design and has served as model for innumerable porches erected since.

The extensive and well kept lawns and gardens around the place are severely simple. The garden wall is another admirable piece of brickwork of varying color and with a coping now covered by creepers. At the end of the wall is the hexagonal garden house, whose beautifully patterned brick peeps through occasionally from the dense mantle of vines. Each of its six sides is crowned by a little gable, which, along with the dome-

like roof, gives the pavilion a playful silhouette that softens the formality of the garden.

The interior of Melford Hall presents no great architectural treatment, being of marked simplicity and convenience of plan. But the beautiful antiques it holds, and the view from the bay windows across the flat gardens to the trees beyond—trees for which the place is famous—make the interior worth seeing.

The last place to be visited, for we are nearing London now, is Moyne's Park—the finest of East Anglican houses. It is by no means an easy estate to get to. It lies near the quaint town of Bumstead, whose nearest railway station is Sturmer, twelve miles directly west of Long Melford. The station was so little used that it closed early and I was advised to at once buy my return ticket. No conveyance was available for the three or four miles that lay between Sturmer and the house, and I had had no lunch. The only person about the one inn of the town was the stable boy who, in the absence of his master, could not assume the responsibility of serving me. But a shilling bribed my way into the larder, where I proceeded to serve myself, much to his amazement.

It took considerable searching to arrive at Moyne's Park. It is situated in the midst of a beautifully wooded deer park and has lovely old-fashioned gardens immediately surrounding the house. Its name, in which one will recognize the French *moine* (monk), perpetuates the legend that there was once a monastery on or near the site of the present domicile.

The main façade facing the approach is most typical of this style of architecture. Built entirely of brick, save for stone quoins, finials and window trimmings, its flatness is broken by enormous semi-hexagonal bays extending from the ground to the level of the parapet. The great clusters of flues of the various chimneys give additional variety to its top. In addition to this the brickwork is decidedly agreeable in tone and with such a pronounced texture as to almost sparkle in the sunlight. It is unpatterned, consisting of three rows of stretchers with every fourth a row of headers. The bricks are exceedingly rough, warped, cracked and discolored—defects not caused by time but by the original burning—and which contribute much to the artistic charm of the structure. Portions of the rear of the house are laid up with a Flemish bond. The mortar is coarse and brittle, chipping off at touch of the finger nail, yet it has weathered very well—one of the inexplicable features of all foreign masonry.

The cornice high up under the projecting eaves is an admirable example of moulded brickwork, easy to repeat nowadays. It is composed entirely of units of the regular brick size formed into a series of simple mouldings.

Over the side windows are brick relieving arches, three headers high, that impart a by no means objectionable crudeness to the design.

Attached to the main house, and antedating it by many years, are the strikingly picturesque remains of an older building, composed of that combination of timber and brick previously described as nogging. The ingeniously laid up bricks form all sorts of herringbone and rectangular patterns. Like most buildings of this

type, the second story projects beyond the first and is supported on projecting timber brackets.

The striking chimneys which rise to a great height over Moyne's Hall are most interestingly made, each flue being in separate octagonal shafts four inches apart, whose caps and bases are connected by their respective projecting mouldings. From each corner of the caps a small tile spout projects that adds much to the variety of the silhouette. These chimneys cannot fail to provoke extravagant admiration, and it comes like a grief to learn that the method of their construction is impractical. For each isolated flue has a great cooling surface due to the circulation of cold air around the entire shaft, and this forces a down draught in the flue. However, one feels that a little smoke would be but a slight obstacle to the possession of such fine old chimneys as these.

The garden, with arbors completely hidden under a tangle of roses and climbers, and with fragrant flowers still brilliant in the fading sunlight, made a delightful sketching ground and afforded besides the best view of the house. Leaving out of account those chimneys that did not succeed, it may be boldly asserted that the ancient builders of Moyne's Park and the other English residences visited, had, more than their contemporaries on the Continent, handed down dwellings that can be comfortably occupied to-day, and whose exterior, at least, modern architects can gratefully reproduce. I could have admired till nightfall, had not my hand, wandering into a pocket, felt that regretted ticket back to London.



WAINSCOTING

HADDON HALL

A TIMELY AND VALUABLE SENATE DOCUMENT

From the Government Printing Office at Washington comes Senate Document No. 665, under the title, "Bureau of Arts: Council of Arts: Extracts from the Proceedings of the American Institute of Architects and Its Correspondence with President Roosevelt." This brochure contains the bill introduced by Senator Newlands of Nevada, "for the creation of a Bureau of Arts and Public Buildings and of a Council of the Arts, and defining their duties." The rest of the contents of the document comprise the proceedings of the forty-second annual convention of the American Institute of Architects at Washington, and the correspondence which led to the recent appointment of the national Council of Fine Arts by the President.

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY THE
SWETLAND PUBLISHING COMPANY
239 West 39th St., New York

H. M. SWETLAND, *President*. J. T. MORRIS, *Treasurer*. M. J. SWETLAND, *Secretary*.
G. E. SLY, *Advertising Manager*
M. C. ROBBINS, *Western Manager*, Monadnock Block, Chicago, Ill.

E. J. ROSENCRANS, *Editor*.
HENRY H. SAYLOR } *Associate*
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SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba...\$10.00 per year
All other countries.....\$12.00 per year

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Entered at the Post-office, New York, as Second-class Matter.

Vol. XCV., No. 1733

March 10, 1909

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ILLUSTRATIONS: Building for Second National Bank, Pittsburg.—Market House, Pittsburg.—A House at Pittsburg.—Restau- rant, Farmers' Bank Building, Pittsburg. Foyer in Music Hall, Carnegie Library Extension, Pittsburg. Entrance, "Stenton," Germantown, Pa.	
Frontispiece: Church of St. Mary, Eccleston, Eng.	

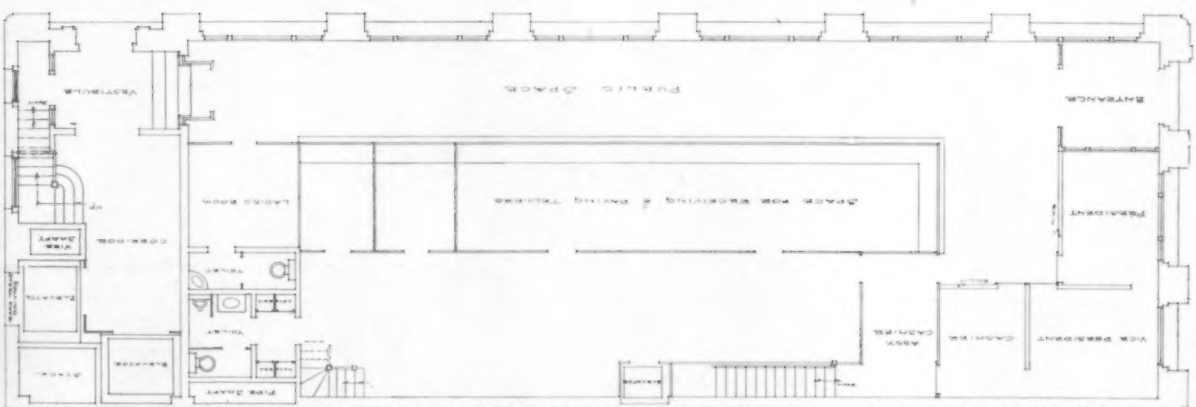
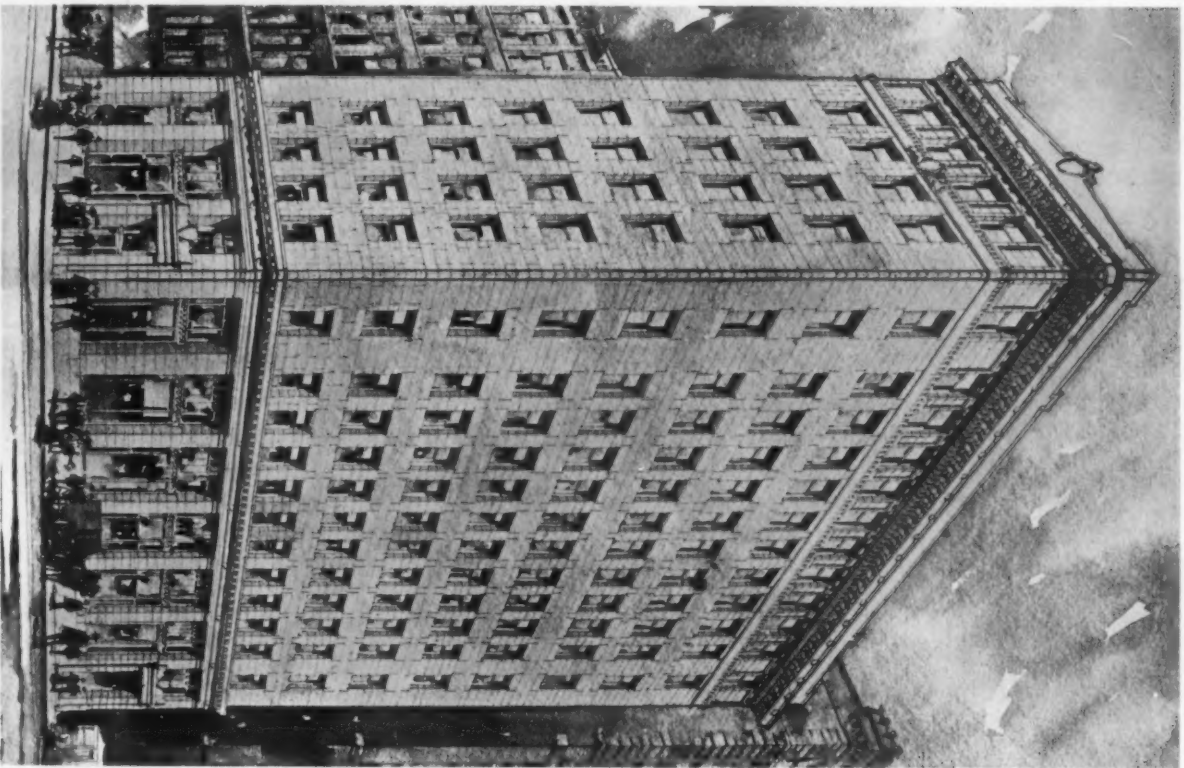
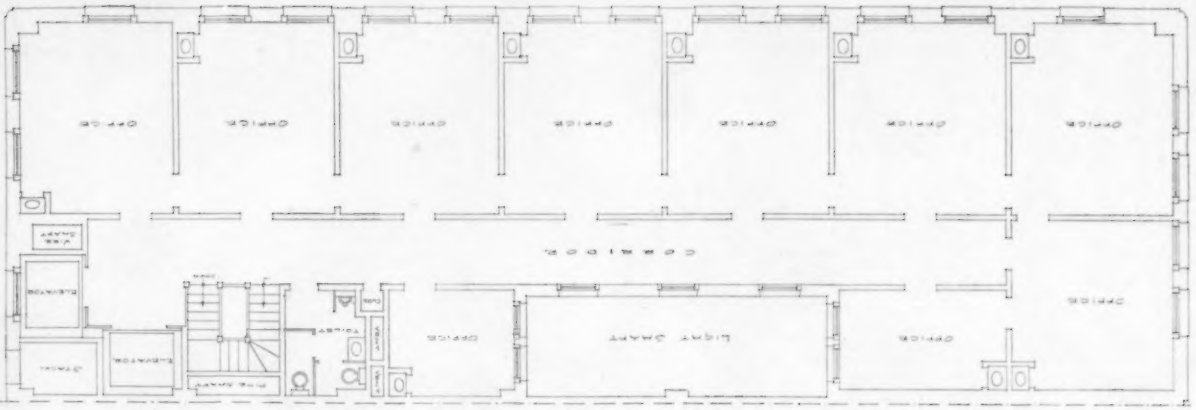
DISCUSSIONS in Congress on subjects relating to architecture and the other fine arts have always been for the profession a source of much amusement. And always there is mixed with this amusement a generous amount of disappointment and regret that the aims and ethics of architects are not better understood by our representatives in Washington. The discussion in the House on the subject of Mr. Roosevelt's Fine Arts Council, its relation to the Supervising Architect and to the House itself, is a case in point. Through the irony of fate it occurred on Washington's Birthday and we can imagine our first President turning over in his grave at the realization that, in all these years, and with the impetus he himself gave our national architecture, we have made such a pitifully small advance in our appreciation of its dignity. Think of the anguish of his soul could he have heard Mr. Clark, of Missouri, say, in connection with the fact that the Supervising Architect supplies individual designs and specification for every public work in his charge: "Is that not a mere pretext to give a lot of men employment as draftsmen that would not be necessary if we had uniform plans and specifications for, say, \$30,000 buildings, \$40,000, \$50,000 or \$60,000 buildings and just keep them in stock?" Or imagine his chagrin at the discovery that the House apparently accepts without question the inference of another member to the effect that the new office buildings for the House and Senate were designed by the Superintendent of the Capitol Building and Grounds, with a firm of architects—among the ablest in the profession—as mere "assistants."

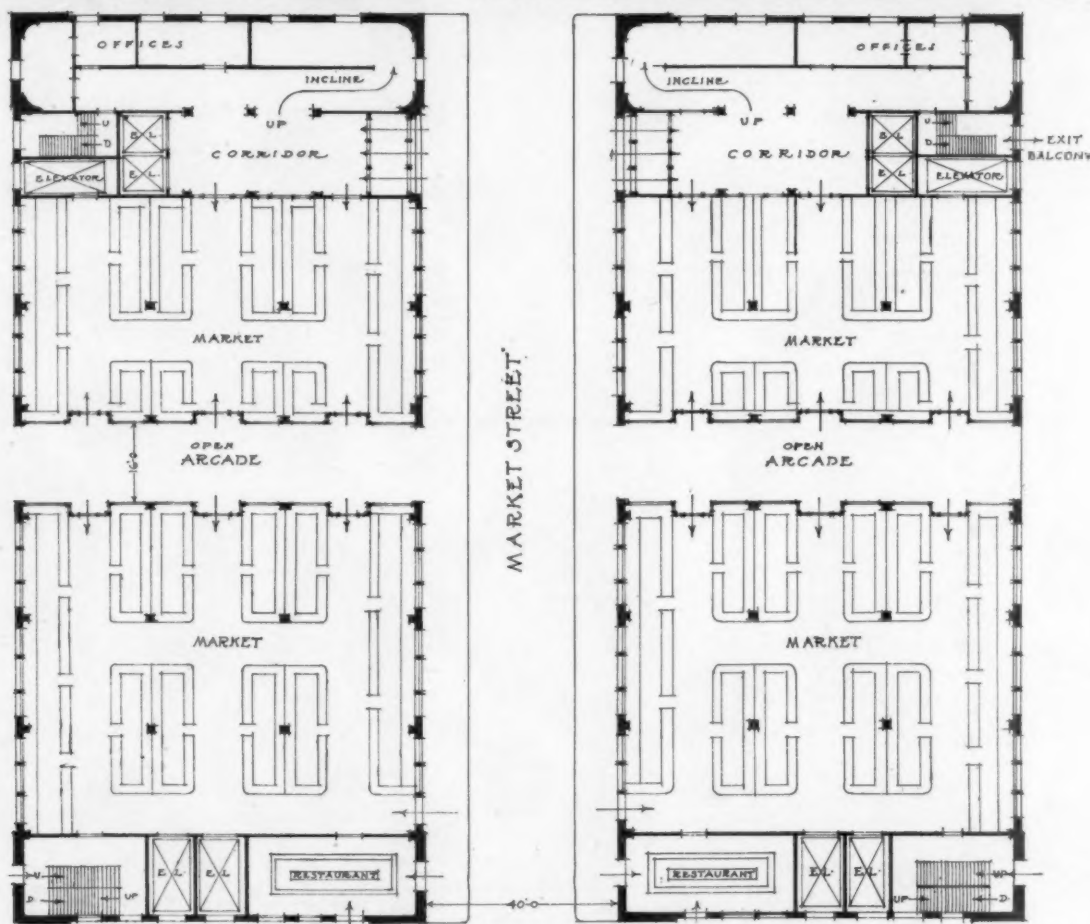
TO sum up the discussion it would seem that the House, while not having a word to say against the effectiveness of the Fine Arts Council, is determined to nullify the good it might do the country merely for the reason that in petty jealousy it resents what it feels to be Mr. Roosevelt's assumption of authority in creating the body. Mr. Bartholdt showed very clearly that the Council exists in order to raise to a higher plane the art activities of the executive branch of the Government. It is in no sense opposed to or coördinate with Congress in its authority. Congress has the unquestioned right to prescribe the site, the style, the actual materials, for any public building. The fact remains that Congress does not do this, preferring rather to entrust the matter to the executive branch, which in this case is the Treasury Department. Nevertheless, the House, in Committee of the Whole, agreed by an overwhelming majority to forbid the use for the Council of any part of an appropriation, either for compensation, expenses or the preparation of plans. There is a single ray of hope ahead, namely, that in Mr. Roosevelt's absence the petty spite on the part of the House will gradually be displaced by a calmer judgment, and our representatives will see, through the maze of red tape, a real need of the people.

WE cannot let pass the departure of Theodore Roosevelt from office without a word of recognition for the work he has done for the cause of art in the United States. Not since the time of George Washington has a President possessed in like degree both an appreciation of the value of art in our national life and the courage to throw the full weight of his influence into its forward movement. For his championship of the cause we record our grateful appreciation, with the hope that his future editorial activities will help to carry on the good work.

STILL another disheartening phase of the debate was the lack of appreciation shown for the great work of Mr. Taylor as Supervising Architect. When a member asked: "Why do we keep that class of architects down in the Treasury Department, who, it seems—and I do not say it with disrespect—are not first-class, and then when we want architects we have to go to New York for them?" the answer was that the Government didn't pay large enough salaries to secure the highest talent. James Knox Taylor needs and deserves no such "excuse" as that. He is the one man in a thousand that is above the matter of salary; his entire energy is bent upon accomplishment rather than on reward. One needs but to look back upon the time before the office came under Mr. Taylor's administration and then look out upon the present extent and high standard of our Government architecture to realize that a man has been at work here. The record is one which any one might be proud to leave as a life-work, yet Mr. Taylor has but fairly started. Think of the number of small towns and cities throughout the country where a new post-office or court-house is the one architectural feature—the one worthy pattern of good building. That the pattern really is worthy is due very largely to the efforts of James Knox Taylor.

THE AMERICAN ARCHITECT

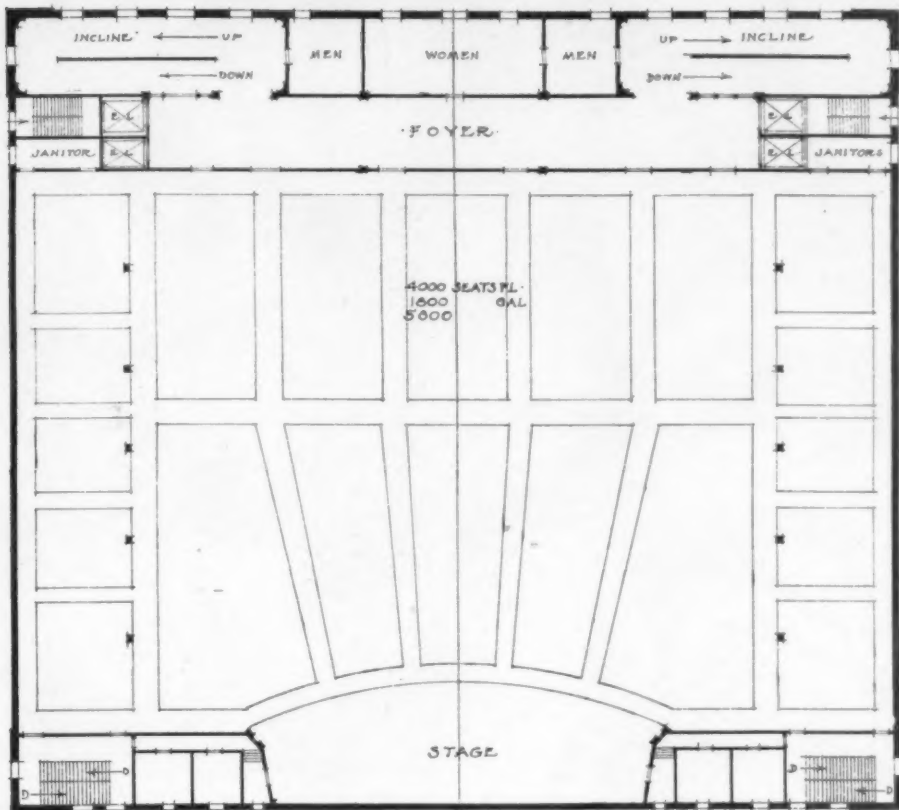




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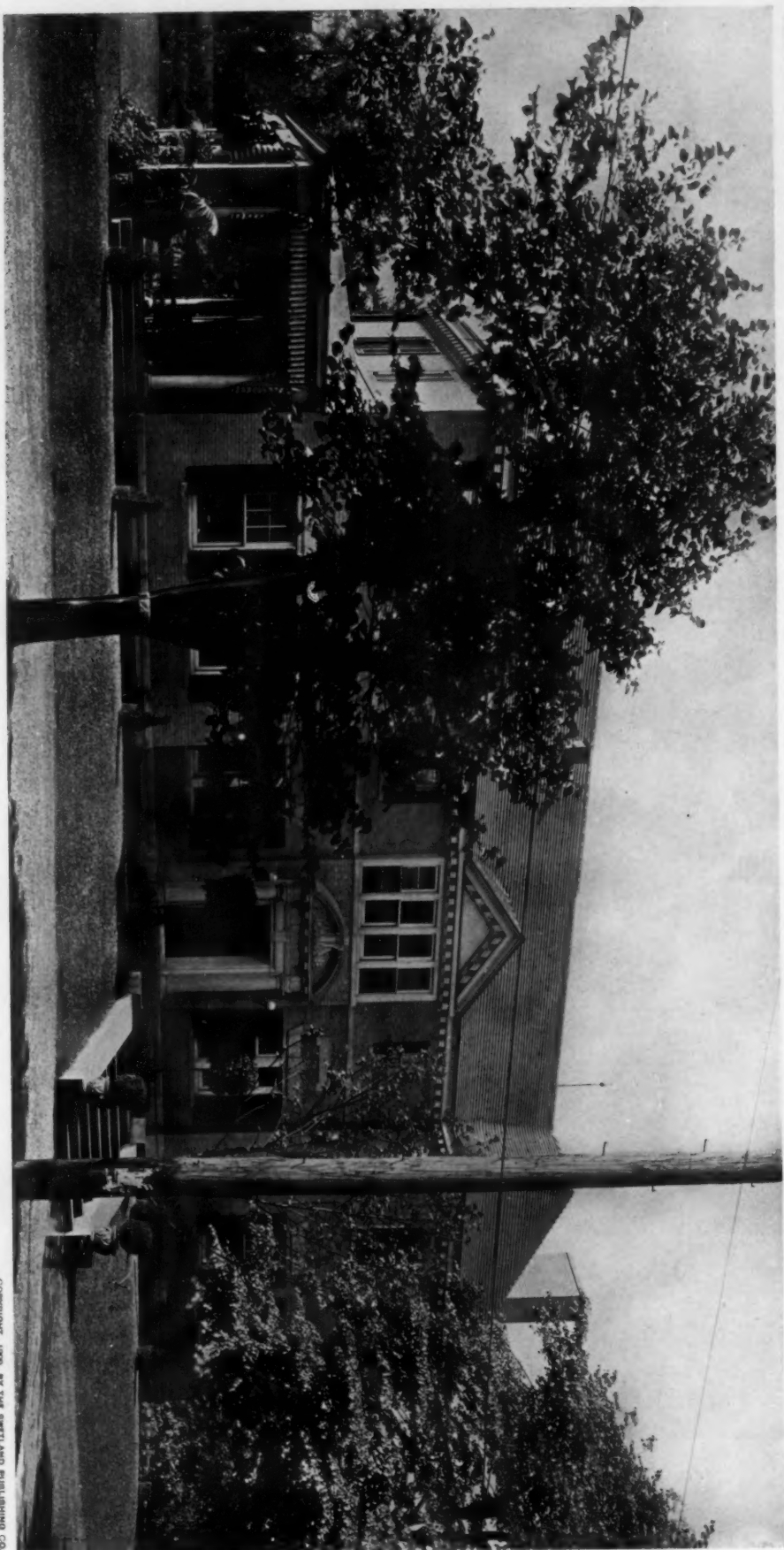
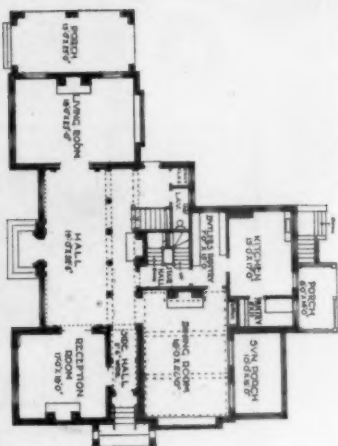
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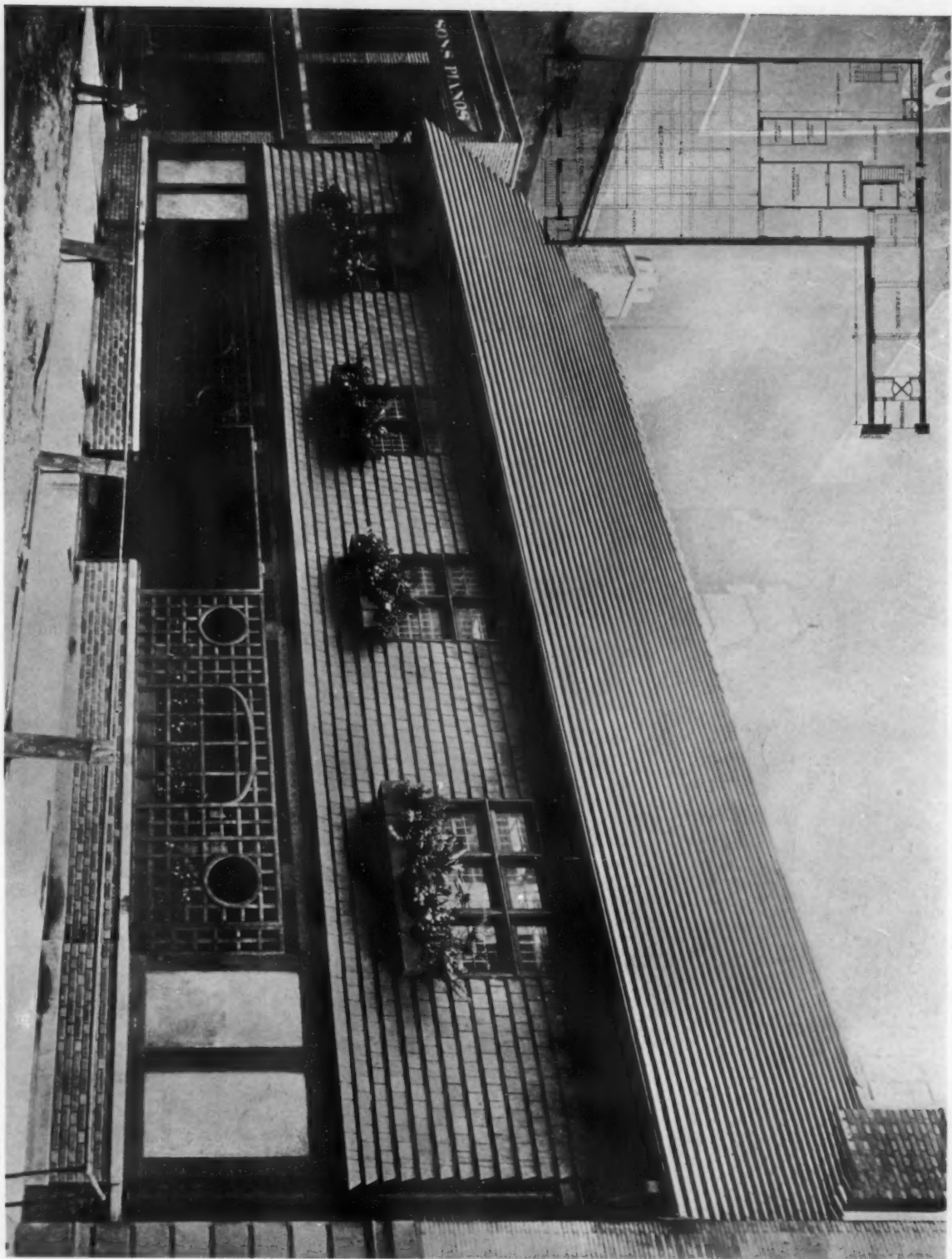
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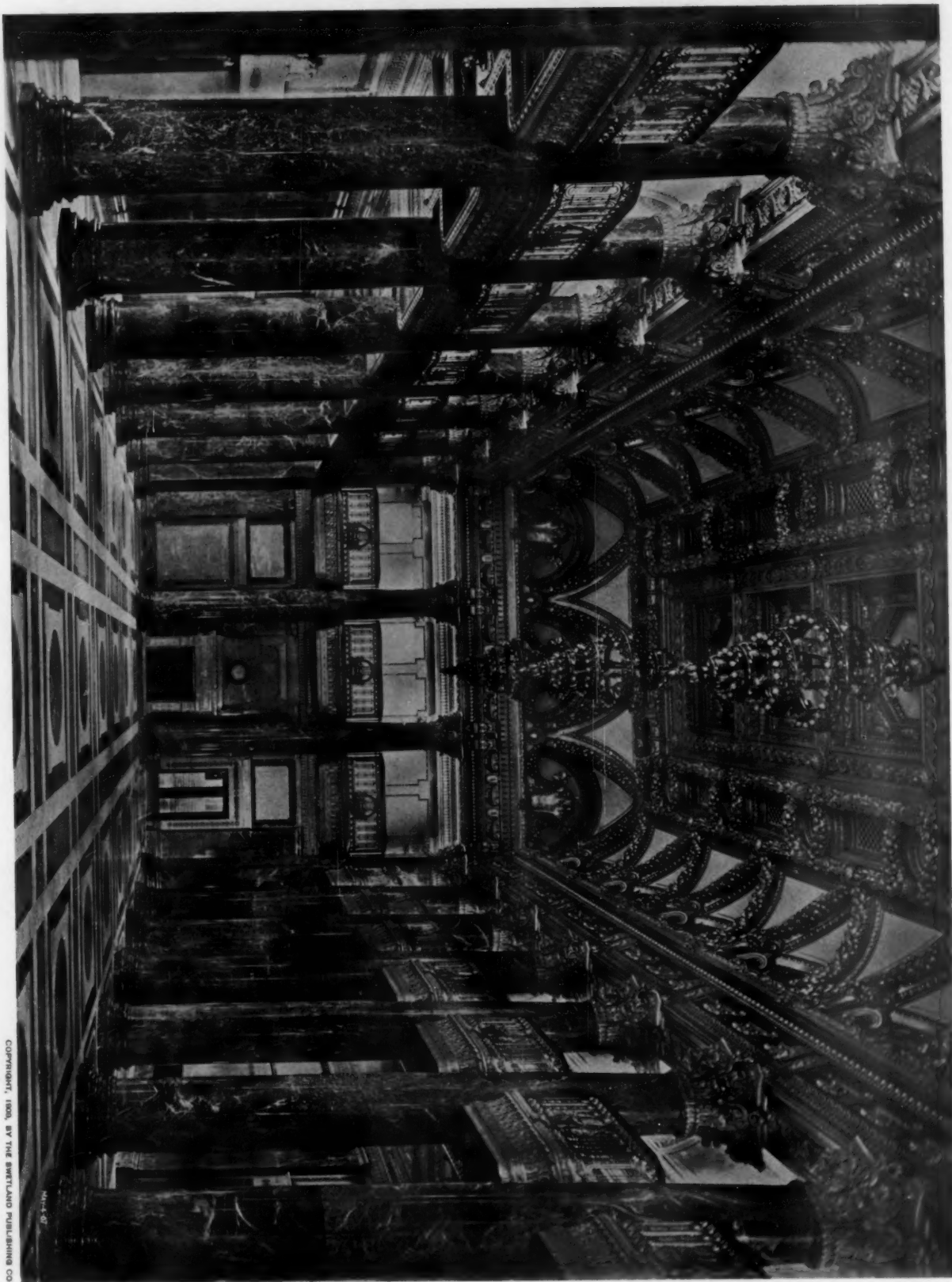
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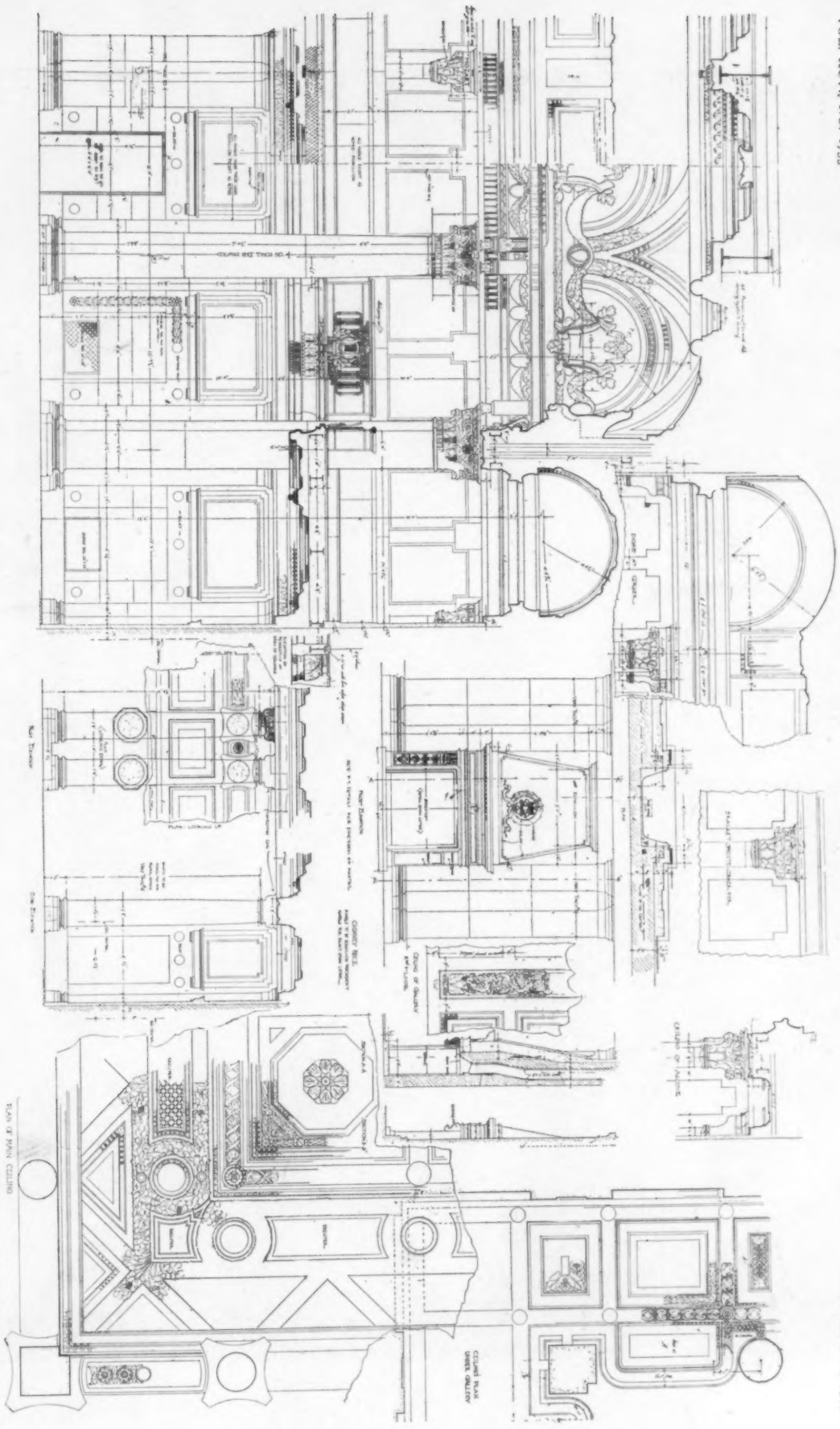


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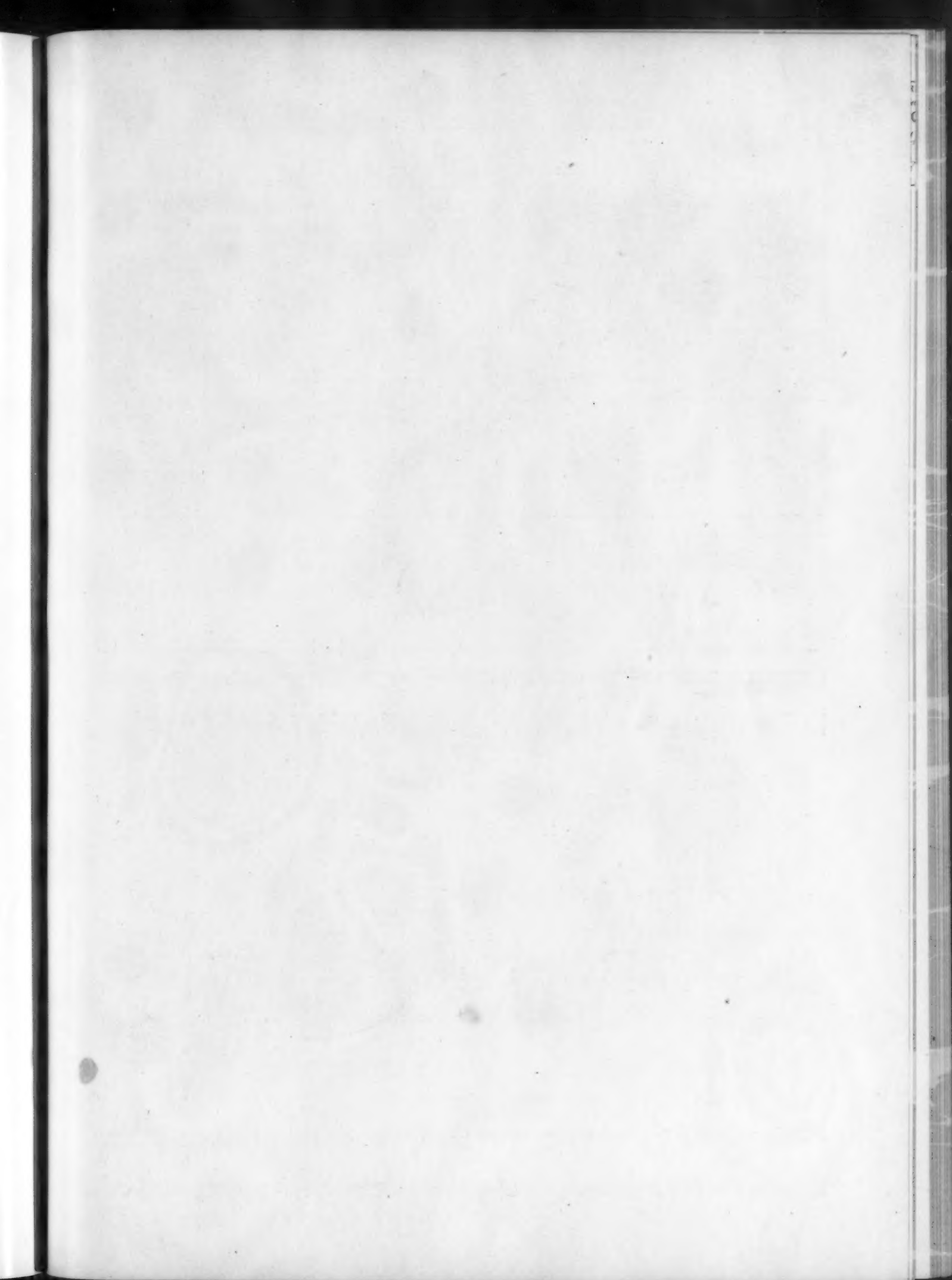
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HOUSE ON RUE REMBRANDT, PARIS.