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RESIDENCE OF WILLIAM M^cNAIR, ESQ NEW YORK

H. Van Buren Magonigle, Architect

By
JOHN TAYLOR BOYD, JR.

THESE are few tests of an architect's skill more exacting than the design of a large city house. Even in the country, where there is no lack of space, house architecture is a matter of arrangement in detail of complicated factors. But in the city, to the difficulties of the problem must be added cramped space, restrictions of light and air, and the requirements of city ordinances, which hamper the planning of the living quarters of the house and of the service and mechanical equipment as well.

In the particular case which is treated here, the residence of Mr. William McNair, Mr. Magonigle has contrived an ingenious mechanism which has worked out most effectively.

In the general arrangement of the plan, the most striking feature is the position

of the living quarters of the family, on the top floor, which was chosen in order to obtain the greatest possible amount of light and air and to take advantage of the view. This is a departure from the more usual scheme, where the living quarters are on the third and fourth floors, adjacent to the entrance and entertainment portion of the house—what might be called the semi-public part, on the first and second floors. The owner felt that, in making the change, some inconveniences would result, but hoped, nevertheless, that the advantages would be sufficient to offset them. However, now that the experiment has been thoroughly tried out, his opinion is that the drawbacks seem negligible and that the dispositions made to carry out the scheme fulfill all the demands that were expected

of them. The greater use of the elevator is offset by the elimination of stair climbing, and in fact, since an elevator is found in most city houses where the living apartments are on the third and fourth floors, no real addition to the usual requirements is here involved. Nor have many other features been found necessary to supplement this novel arrangement. There has been provided an extra dumbwaiter serving the top floors, in addition to the one up to the third floor for the kitchen and service, while two trunk rooms, one on the fourth floor, opposite the elevator, for the convenience of the family, and another directly below it, for guests, have proved invaluable aids in the working of the plan. But one of the chief advantages that results from placing the family apartments on the top floors lies in the situation of the maids' rooms, most of which are located on the third floor, midway in the structure. There are also rooms for the ladies' maids, those in the service of the family or in the service of guests, on the upper floors adjacent to the chambers of those they serve. Americans seem always to be struggling with "problems" of one sort or other, and the "servant problem" demands much of the architect. In the country no space or convenience is spared to hold the maids and butlers at their tasks, to prevent their being bored; but in the city servants are satisfied to put up with quarters usually either in the basement or along narrow, obscure light wells. One shudders to picture the chaos that would reign in cities should it suddenly become fashionable among servants to live in the country; their quarters would pall on them, and most of our finest city dwellings would suddenly be found to be untenable. Against this contingency Mr. McNair seems well protected, for the rooms of his servants are unusually comfortable, well lighted and accessible by service stairs, thus eliminating the frequent passing and repassing through the living or entertainment portions of the house, which would be necessary were they located on the top floor of the house.

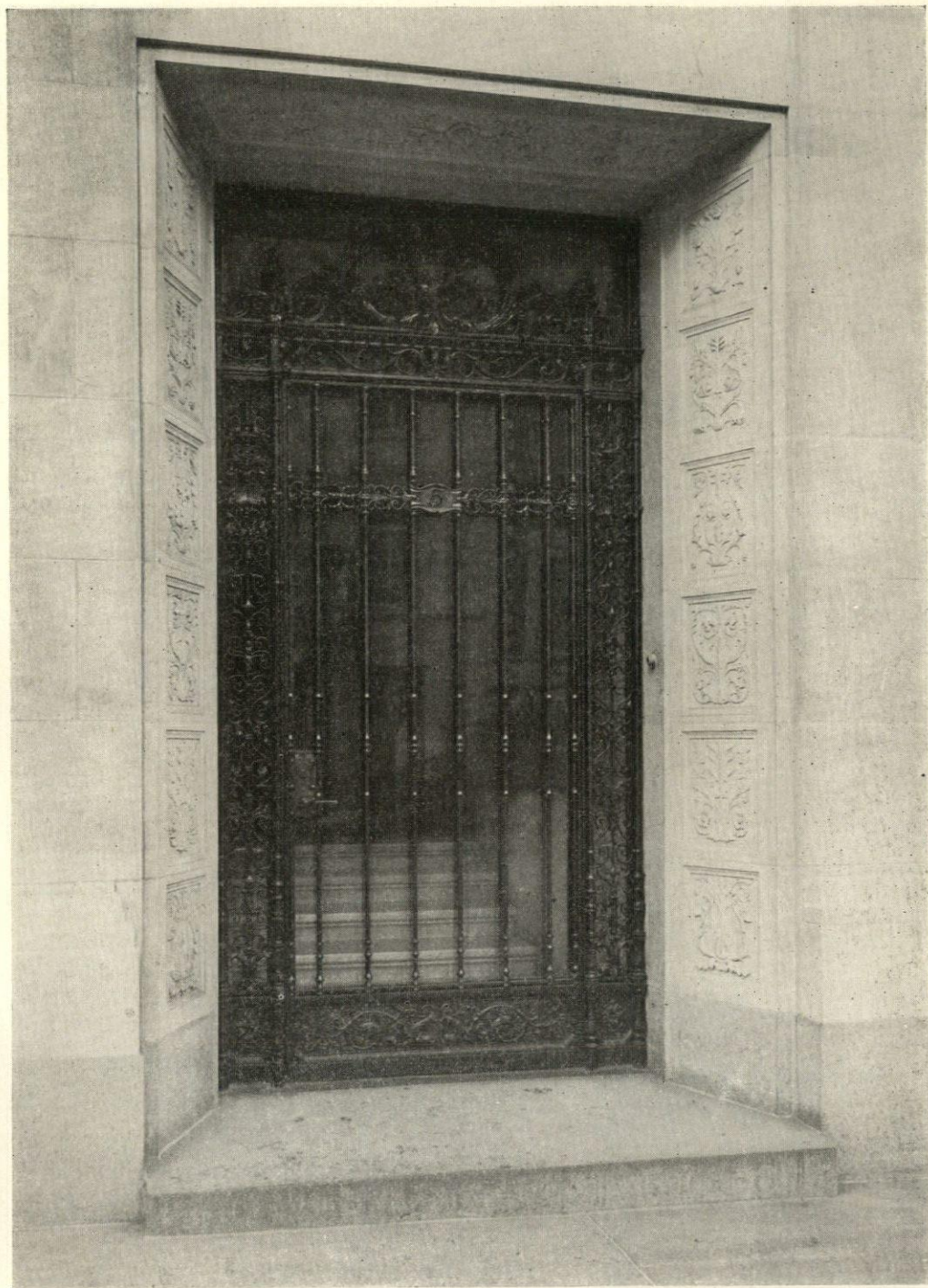
The top floor has a living room across the front of the house, facing south;

next to it Mrs. McNair's suite fronts on the west, and to the rear is Mr. McNair's apartment, consisting of a bedroom, a bath and a study, well lighted by a large bay window. The bathrooms are finished in a wainscot of large slabs of Argentine glass, about seven feet high above a floor of small hexagonal tiling, the larger bath being decorated with a barrel vaulted ceiling designed in narrow divisions of strips and small figured panels. On this floor all the principal rooms have outside light and, in addition, the smaller, inner cabinets and corridors are illuminated through skylights. The resulting effect, enhanced as it is by the light wall decorations of strip panels in cream or ivory tones, seems almost as sunny and cheerful as a summer cottage. Contrasting with the light colors of the other rooms is the living room, whose walls are lined with dark oak paneling up to the ceiling, with bookcases under the end windows and between the leaded glass panes of the front windows.

Almost as well lighted as the top floor, the floor below contains, across the front, a suite for a member of the family, and to the rear, apartments for guests, including the above-mentioned provisions for ladies' maids. These two top floors are rare, indeed, in their aspect of cheerfulness, homelike comfort and intimacy, which is due as much as anything to the isolation from the more public parts of the house near the ground floors. They are far more desirable than they would be if situated lower down, where they would be darker and might perhaps have a certain air of oppressiveness due to the lessened light and to the necessity of passing through large, richly furnished rooms, which often seem heavy and lonely unless made brilliant with a crowd of people.

On the third floor, besides the servants' rooms along the east wall, are a number of guests' rooms providing various arrangements of isolation or communication as convenience may demand.

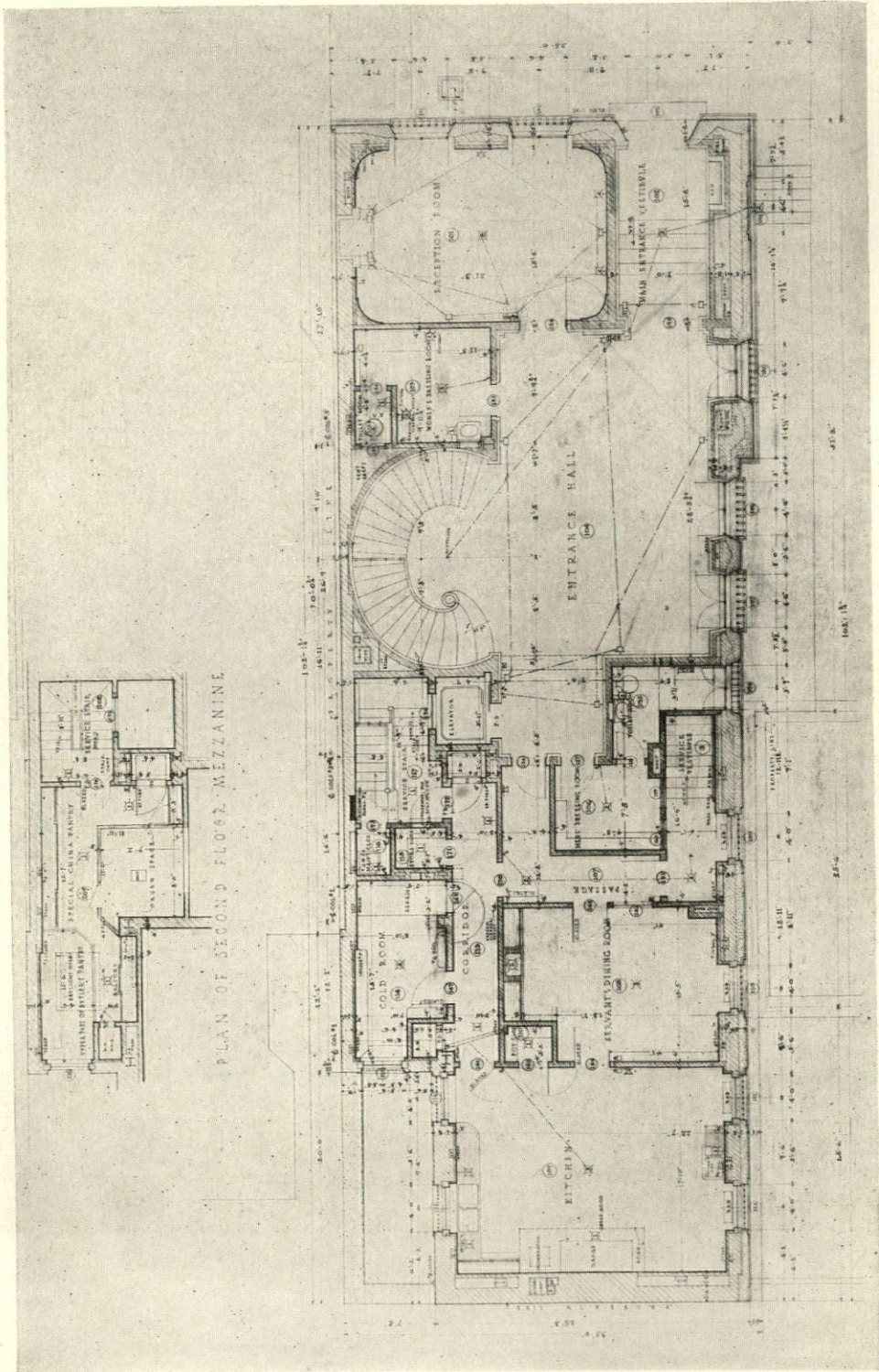
I have reversed the usual order of description in taking up the living quarters of the house first, since their situation on the top floor is the most significant feature of the plan. The main entrance



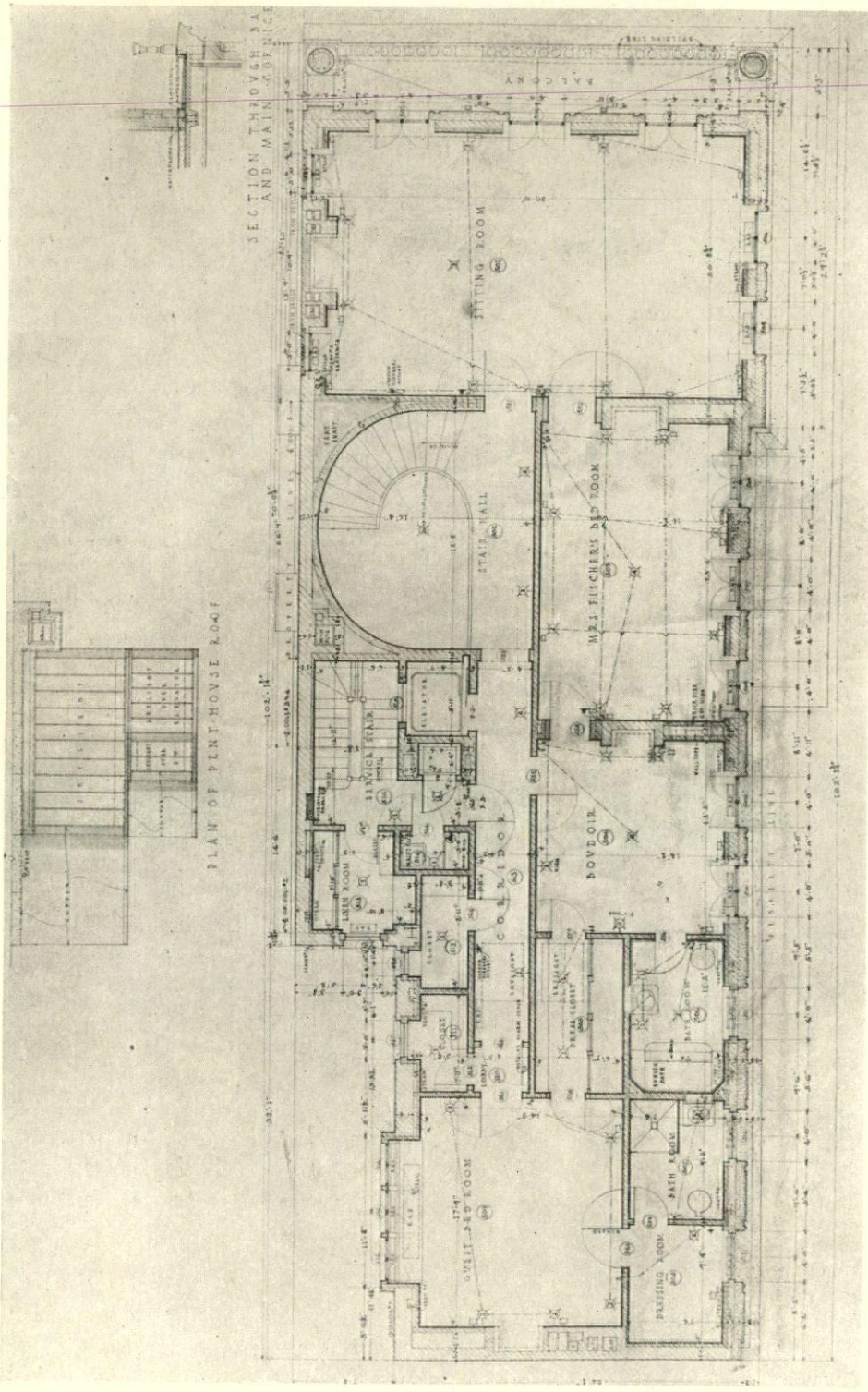
MAIN ENTRANCE DOORWAY—RESIDENCE
OF WILLIAM McNAIR, ESQ., NEW YORK.
H. VAN BUREN MAGONIGLE, ARCHITECT.



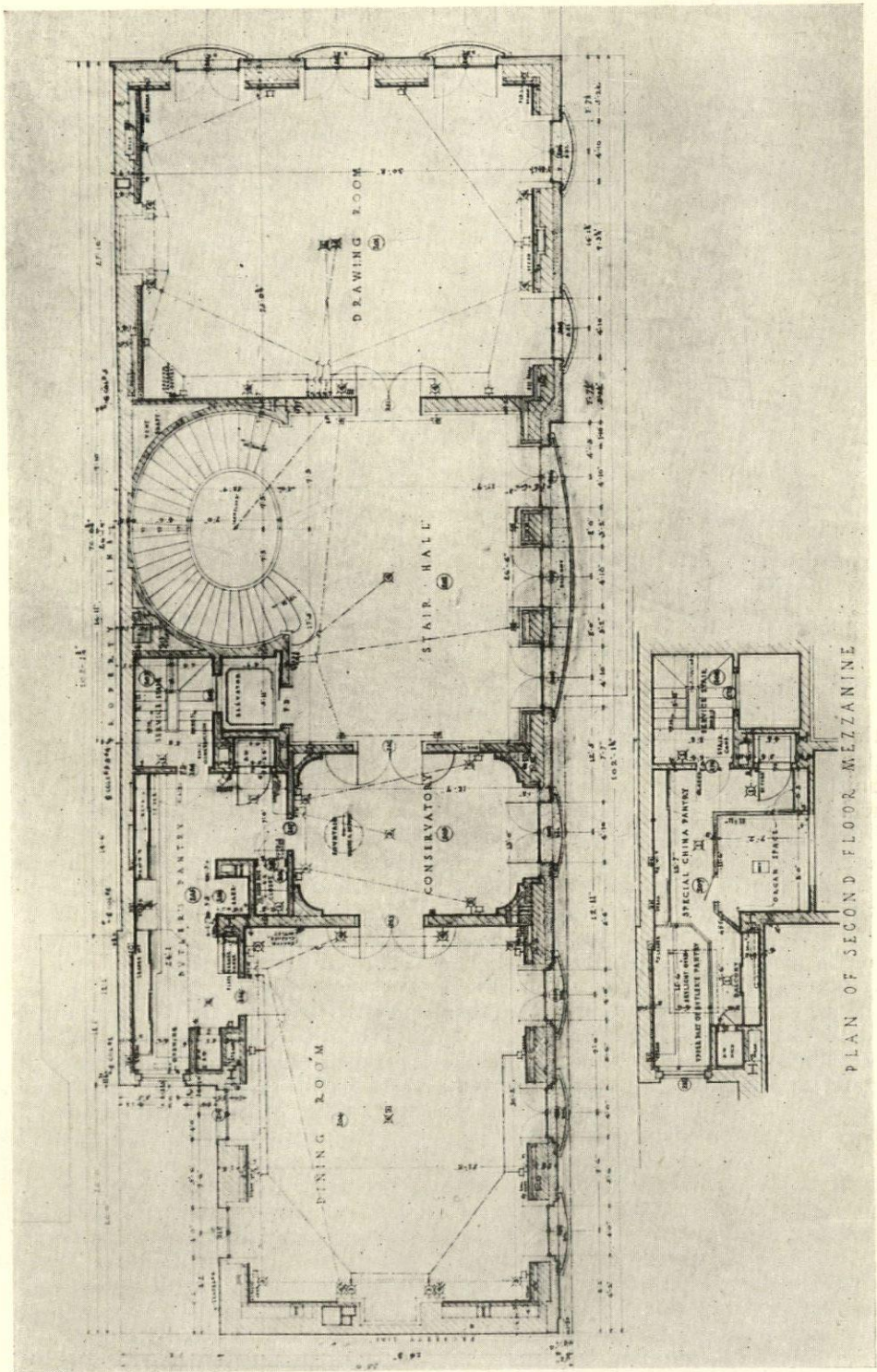
RESIDENCE OF WILLIAM McNAIR, ESQ., NEW YORK. H. VAN BUREN MAGONIGLE, ARCHITECT.



PLAN OF FIRST FLOOR—RESIDENCE OF
 WILLIAM McNAIR, ESQ., NEW YORK.
 H. VAN BUREN MAGONIGLE, ARCHITECT.

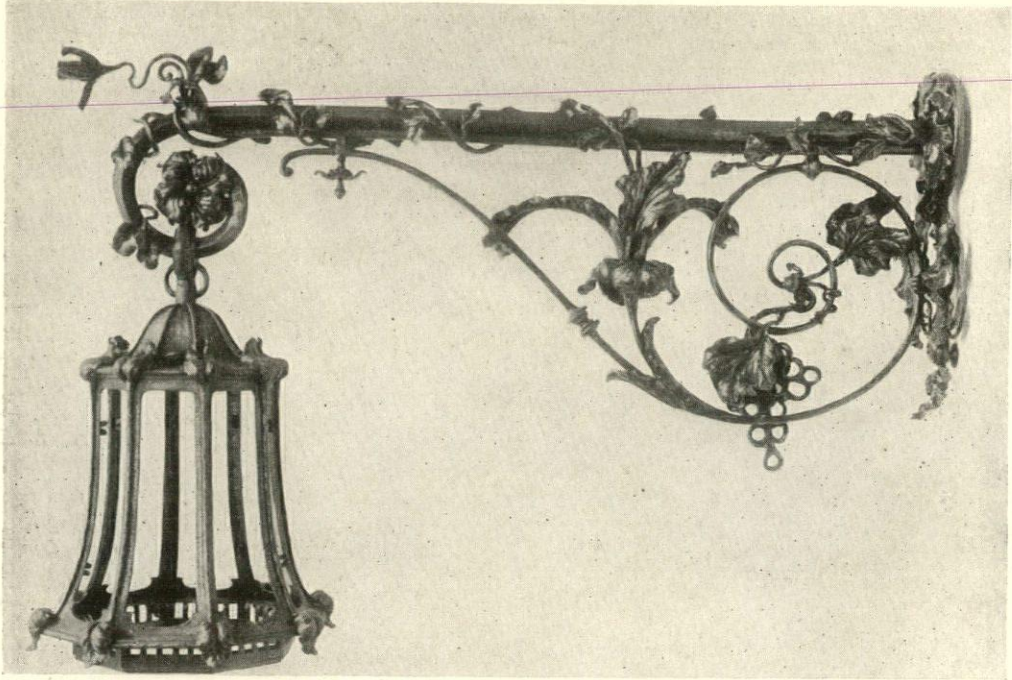


PLAN OF FIFTH (TOP) FLOOR—RESIDENCE
 OF WILLIAM McNAIR, ESQ., NEW YORK.
 H. VAN BUREN MAGONIGLE, ARCHITECT.



PLAN OF SECOND FLOOR—RESIDENCE OF
 WILLIAM MCNAIR, ESQ., NEW YORK.
 H. VAN BUREN MAGONIGLE, ARCHITECT.

PLAN OF SECOND FLOOR MEZZANINE



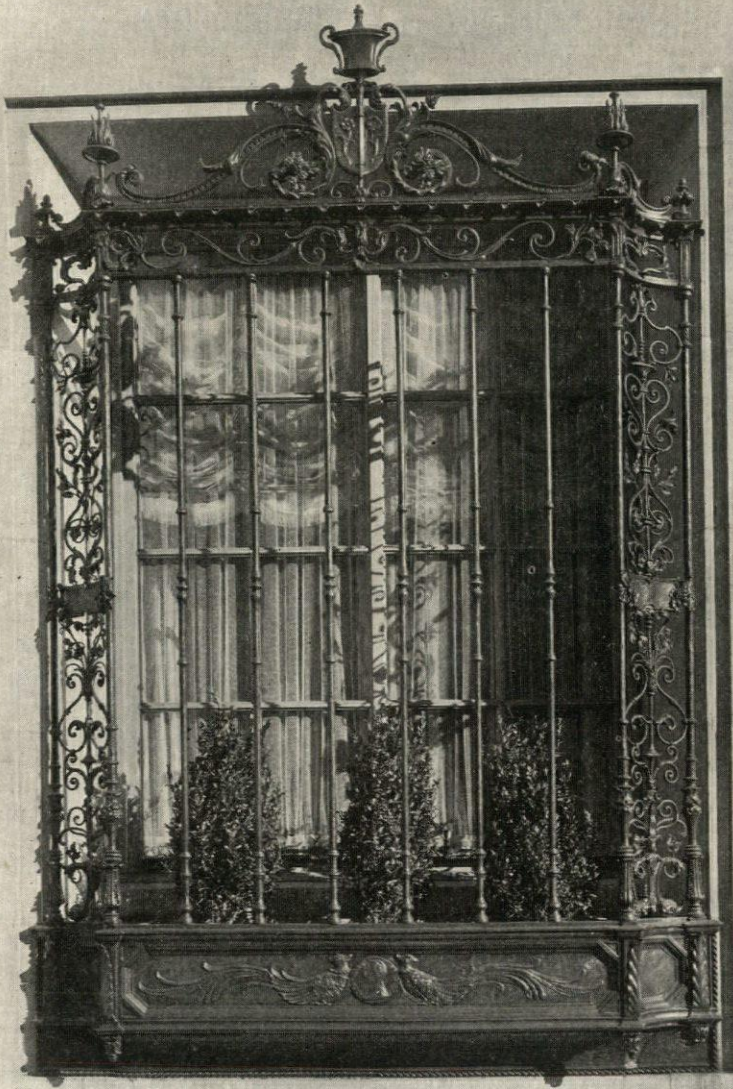
DETAIL OF LAMP BRACKET, WEST ELEVATION—RESIDENCE OF WILLIAM McNAIR, ESQ.,
NEW YORK.

H. Van Buren Magonigle, Architect.

is through an effective vestibule in simple limestone delicately paneled and richly furnished by the Belgian black-and-gold marble architrave of the front door and by the exquisite grilles of the double doors flanked with standard lamps of black iron touched with gilding, excellent examples of the really extraordinary ironwork throughout the structure. This cheerful entrance is a relief from the formal frigidity of most city entrances. Why are the entrance vestibules of the modern city house so uninteresting and so repelling? Is it to provide a suitable architectural setting for the imported butler? Whatever the reason, our city houses contain an increasing number of these sepulchral vestibules or basement entrances, whose only touch of warmth is provided by an occasional tapestry or baytree or medieval chest, furnished by some kindly decorator. Some of our most distinguished architects follow this blind custom, which they would scorn to adopt in a country house. One has only to think of the countless charming entrances in

the country to realize the truth of this point. Perhaps one might allege that the difference is due to the greater formality of city life; but this reason scarcely holds, since some country houses are formal and, besides, the approach to a country place consists of driveways, trees and entrance courts, of which a bare vestibule is only a detail with but slight effect on the cheerful impression made by the other features. In the city, the entrance on the street is the sole link between the outside world and the home, and there is no reason for its repellent character. Perhaps thirty years from now these city entrances will excite the mirth of people, much as certain features of houses built thirty years ago amuse us today.

From the vestibule of Mr. McNair's house one enters a spacious hall, which forms a stair hall for the great winding stair that rises to the top floor. Its decoration is simple—a double motive of sunk and raised panels in ivory tones, enriched by the furnishings and by the beautiful ironwork that first engages attention as



DETAIL OF FIRST STORY WINDOW GRILLE—
RESIDENCE OF WILLIAM McNAIR, ESQ., NEW
YORK. H. VAN BUREN MAGONIGLE, ARCHITECT.

a characteristic of the exterior. It should be stated here that the very interesting decoration of the entrance, the first and second story halls and the great stairs was executed from designs by Mr. Magonigle. Off the entrance hall open the usual dressing arrangements, besides a small formal reception room done in light green. On the second floor is the more splendid portion of the house, admirably adapted for entertaining. Decidedly French in character, though not a "period" room, the reception room across the front is decorated with large wall paintings set in panels. Some of the furniture and ironwork in these rooms was designed by the owner. The hall of this second story is a formal room of cream-colored panels, of gilded doors and a charming little gilded ironwork grille opening into the breakfast room. Its chief interest lies in the teakwood floor, of an unusual rich reddish color, laid in eleven-inch widths, furnished with a six-inch border of Belgian black-and-gold marble along the room base, which is of the same marble.

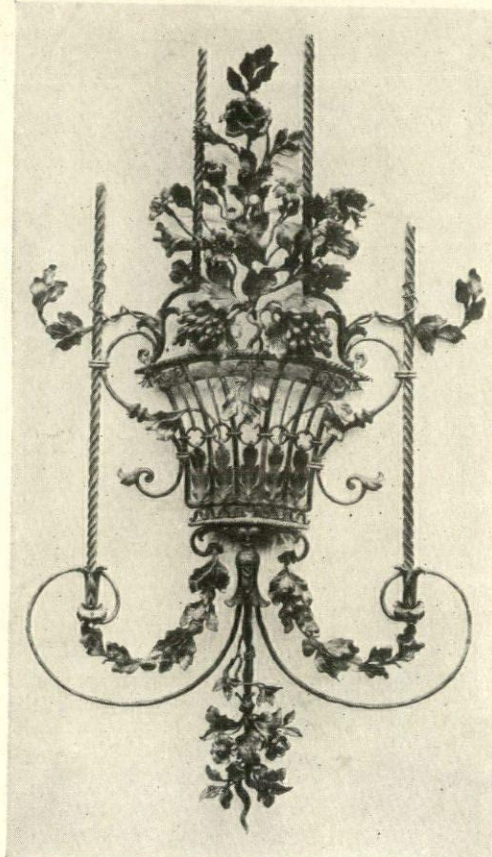
As a sort of anteroom to the dining room is the charming breakfast room, with light yellow gray walls decorated by thin strips grained to resemble dark green marble. At one end is a little fountain of gray marble and above it on the wall a decoration of gilded organ pipes. The dining room is a formal room divided into bays of pilasters and arches

with old paintings in the spaces between. The kitchen and service arrangements have been worked out admirably. The kitchen is on the main floor, well lighted and ventilated, and the service entrance

is so arranged—a technical detail of no small importance—that the tradesmen are brought to the kitchen, where, standing near the range, the cook and helpers may watch the entrance of all persons coming to the house. On the second floor is a large pantry with mezzanine floor serving into the dining and breakfast rooms. The basement contains quarters for the men servants in the rear—the only part of the whole house that is not well lighted—and the rest of the space is taken up by the laundry and the mechanical equipment.

The mechanical features of the house have not been exaggerated, as is sometimes done in

large houses. The heating system is indirect for the main rooms of the first and second floors; elsewhere enclosed radiators are used. The main rooms have thermostat control and the service thermograde. To prevent a down-draught of cold air in the ventilator, large heating coils were placed in the space above the skylight over the top of the main stairway; there can be no down-draught of cold air to chill the lower part of the house. This principle has been followed in all the smaller shafts, including the elevator and dumbwaiter shafts.



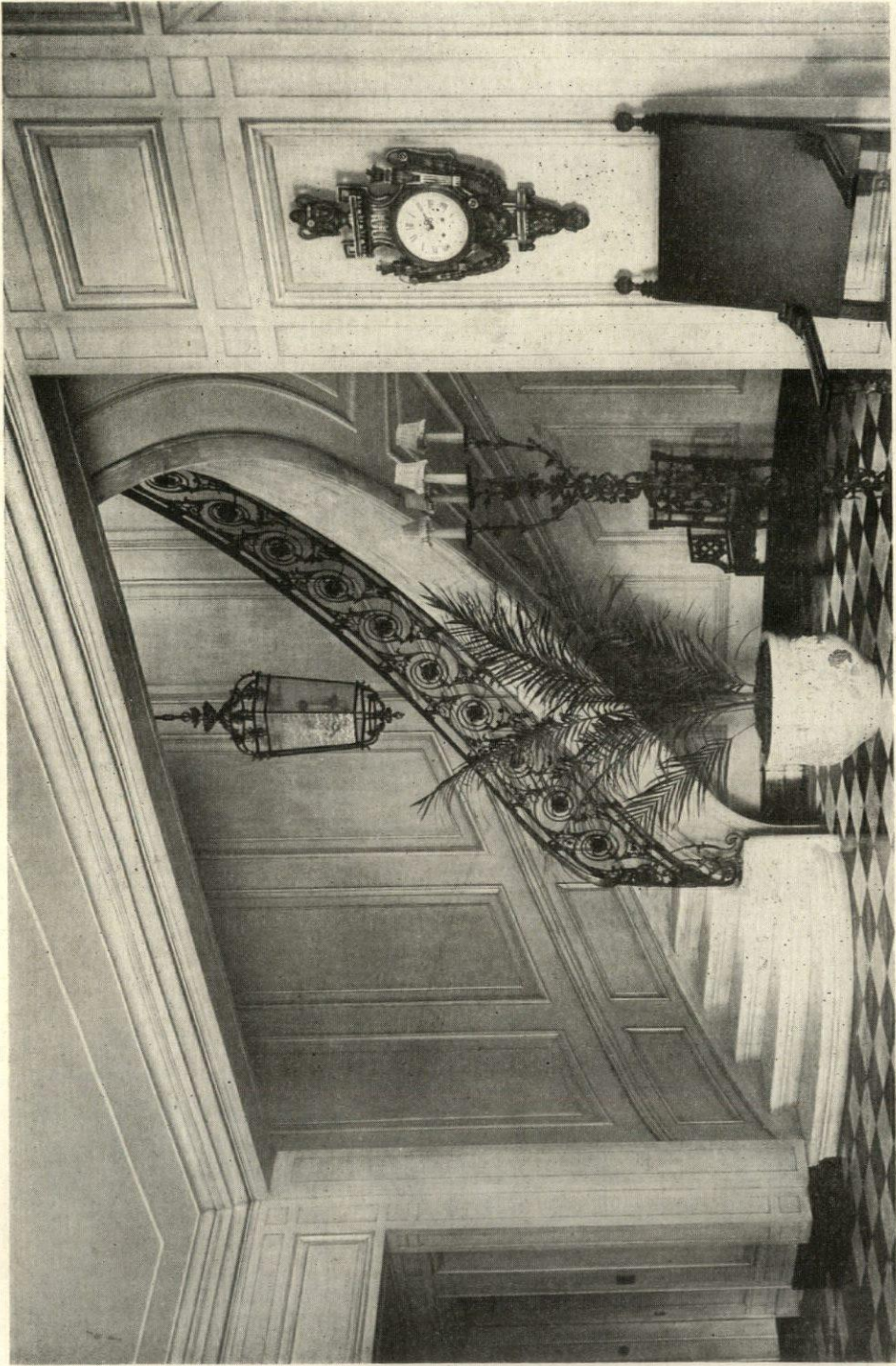
DETAIL OF VESTIBULE GRILLE—RESIDENCE OF WILLIAM McNAIR, ESQ., NEW YORK.
H. Van Buren Magonigle, Architect.



VESTIBULE GRILLES—RESIDENCE OF
WILLIAM McNAIR, ESQ., NEW YORK.
H. VAN BUREN MAGONIGLE, ARCHITECT.



MAIN STAIR HALL AT SECOND STORY—RESI-
DENCE OF WILLIAM McNAIR, ESQ., NEW YORK.
H. VAN BUREN MAGONIGLE, ARCHITECT.



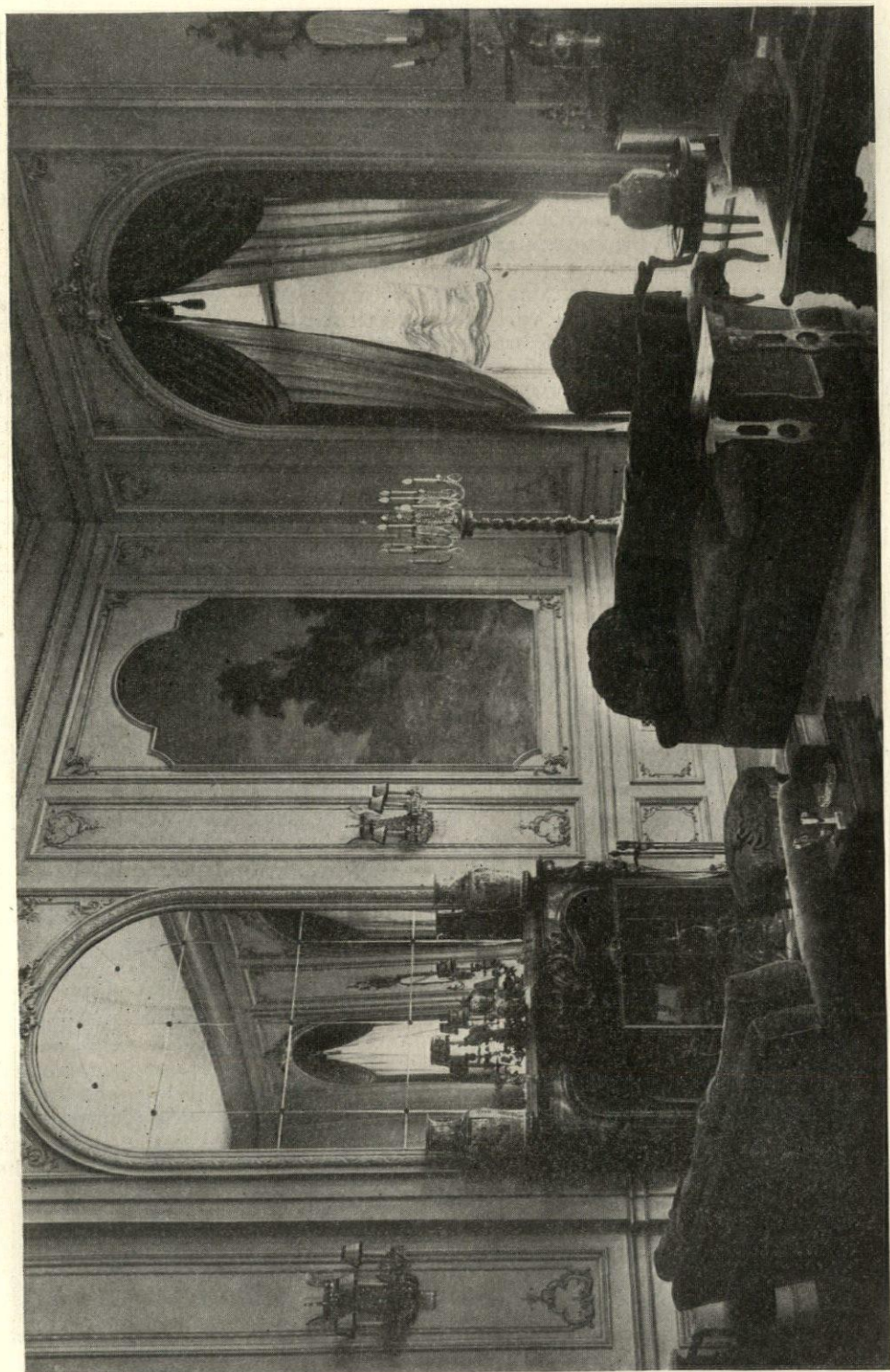
MAIN STAIR AT ENTRANCE HALL—RESIDENCE
OF WILLIAM MCNAIR, ESQ., NEW YORK.
H. VAN BUREN MAGONIGLE, ARCHITECT.



LIVING ROOM, ON TOP FLOOR—RESIDENCE OF WILLIAM McNAIR, ESQ., NEW YORK.
H. Van Buren Magonigle, Architect.



DINING ROOM—RESIDENCE OF WILLIAM McNAIR, ESQ., NEW YORK.
H. Van Buren Magonigle, Architect.



RECEPTION ROOM, ON SECOND FLOOR—
RESIDENCE OF WILLIAM McNAIR, ESQ., NEW
YORK. H. VAN BUREN MAGONIGLE, ARCHITECT.

Continuing the topsy-turvy scheme of description, I have left the exterior to the last. No part of the design is more successful than this. It shows all the remarkable handling of proportion, the fine taste and the highest standards in draughtsmanship and in modeling of details that Mr. Magonigle has always insisted upon in his work. The more one studies it, the more interest becomes apparent beneath the veil of its simple classic proportions. Restraint and precision, absolute control of a variety of elements, perfect contrast of broad wall surfaces of Chassignelle stone with the window openings—these features are only the foundation of the picture. Many able architects would have stopped there, would have been content with achieving "correctness," "restraint," "restfulness," all carried out in the highest professional skill, no doubt, yet at the same time leaving an impression of insipidity and coldness. To say that a work is "scholarly" often hopelessly condemns it. In the McNair house Mr. Magonigle's insight has carried him farther, to artistic success. There is an element of delicate charm in the elevation that results from the domestic scale and from the unusual "life" and freshness of details and ornament, and reaches a climax in the sparkling contrasts of spots and masses of the ironwork. One is struck by the free treatment of the window jambs and framements, by their perfect ornamentation. In over-striving for "simplicity" too many windows in contemporary architecture are really nothing but crude holes cut in the walls, and since they often occur side by side with rich curving ornament they impart a touch of subtle hardness to many exteriors. A case in point is the large first floor windows in the offices of J. P. Morgan & Co., which are too different in character from the richly ornamented, luxurious cornice along the top of the building above. In this latest

work of his, Mr. Magonigle has not overdone the matter, which brings to mind another extreme, that of overworking one's draughtsmanship by paneling and decorating every tiny bit of plane surface on the walls. This other fault leads to much of the tricky detail where contrast is lost and where the result is a soft, over-dainty, effeminate architecture. Incidentally, the break in the side elevation of Mr. McNair's house was made necessary by deference to a neighbor's wishes rather than by any requirements of the design.

As I have said above, artistically the great merit, the climax of the whole house, is the ironwork—lamps, grilles, balconies, stair rails. It would be impossible to exaggerate either the perfection of the design or of its execution. It embodies all the things that can be done with iron, all the processes, all the devices and all the technical artifices of the ironworkers' trade. Yet never does the design degenerate into exhibitions of virtuosity. One will find here the turnings, the castings, and the finishes that are noted in the old Spanish work, with some others that seem new or reminiscent of German or Italian models, astonishing in their vitality of springy lines and in their luxurious leaf ornament. The design is neither archeological, nor is it over-finished or too mechanical, for much of the texture is rather rough. The handrail of the great stairway is a sort of Italian treatment of a French motive, while the entrance door grilles have the exquisite character of lace as seen from inside looking out against the reflected light of the vestibule. As a further variation, the grilles of the first floor windows show a distinctly Spanish treatment. All this remarkable metal work was designed and drawn out, every line of it, by Mr. Magonigle himself, and it is a pleasure to realize that such work may be conceived and carried out in the United States at the present time.

A TOWN PLAN FOR DUBLIN, IRELAND

BY F. A. CUSHING SMITH

UNDER the auspices of the Civics Institute of Ireland there was projected during the year 1914 a Civic Exhibition to be held in the Linenhall Buildings in Dublin, Ireland. The principal object of this exhibit was to show "Irish life as it is, to illustrate simply, clearly and vividly its specific and recent advances and achievements, and point the way toward the further solution of some of the problems of today, and of the more immediate future." What the last phrase portended only the events following the fall of 1914 can show. To impress upon the citizens and the visitors to the Civic Exhibition the details of the existing conditions in the city of Dublin—conditions with which a chance traveler and with which even residents of the city were scarcely acquainted—and to show by contrast what other communities had done to improve such conditions, it was proposed to include in this exhibit the following sections:

First, one on urban life; an exhibition of town planning in its manifold phases, city streets, public buildings and school houses, parks, parkways and playgrounds, water fronts for commerce and recreation, means of transport and transit, housing, garden suburbs, etc.

Second, one to be devoted to rural life, showing village planning, village halls, treatment for roads, playgrounds, cottages, gardens, etc.

Public health and child welfare also received their just attention, and it was decided that a civic survey of the city of Dublin should eventually be prepared, including housing conditions (upon which a report had been recently completed), railways, tramways, docks, main arteries of travel with relation to industrial centres, and notes on present traffic and congestion, property values, density of population, vital statistics, zones or districts for industrial shopping, residential and recreational quarters.

Needless to say, unusual and unforeseen events did not permit the successful completion and presentation of this magnificent exhibit, and while much material of an interesting nature was collected and hung, it did not represent the best that the countries of the world had to offer.

Prior to the final preparations for this exhibit His Excellency the Earl of Aberdeen, Lord Lieutenant of Ireland, very generously offered a prize for the best and most comprehensive plan for the future development of the city of Dublin. Housing conditions within the city limits had long been a matter of deep concern to those most interested in the future development, not alone of Dublin, but of the entire country of Ireland. A Housing Report presented to Parliament by command of His Majesty, prepared by the Departmental Committee appointed by the Local Government Board of Ireland to inquire into the housing conditions of the working classes of the city of Dublin, had disclosed almost unspeakable and unheard of conditions. Thousands of families were found to be living amidst surroundings scarce fit for human habitation and thousands more were crowded into unsanitary, poorly lighted, poorly ventilated rooms, often several families occupying the same room. Exorbitant rents were exacted, and with few exceptions the tenements were in an extraordinary state of disrepair.

It will thus be seen that the competition for improving and beautifying the city embodied, first of all, the cleansing and disinfecting of this section in the very vitals of the city. No amount of expenditure which did not radically change this housing condition could be long lived. It was estimated in this report, above referred to, that housing facilities had to be provided for at least 14,000 families—about 60,000 people—and the problem became one of securing

a maximum of efficiency in the technical and architectural design of the homes, and in a proper and artistic platting of lots and blocks, so that at a minimum rent and at a minimum initial cost the maximum of esthetic and practical housing facilities might be secured.

The adjudicators selected by His Excellency, the Lord Lieutenant, were Professor Patrick Geddes of Edinburgh, Scotland, Mr. John Nolen, of Cambridge, Massachusetts, and Mr. Charles MacCarthy, City Architect of Dublin, Ireland.

A brief outline of the main headings to be considered in the competition may serve to place the matter more clearly before the reader.

A. COMMUNICATIONS.

1. Roads, railway and canal systems should be considered in relation to the economical working and possible development (a) of general Irish and oversea traffic, (b) of the industrial and other requirements of the city and its immediately surrounding regions.

2. The location of existing industries should be discussed, with suggestions for future development and better localization if possible. The grouping of small workshops and the supply of garage accommodations, etc., should be considered.

3. Main thoroughfares and streets, existing and proposed. Under this heading should be discussed traffic, motor, cartage, tramway, etc., with modifications and extensions desirable, both as regards greater Dublin and the central area. Provision should also be made for the growth and extension of industrial, shopping, residential and other areas.

B. HOUSING.

1. Existing tenements. These had been described in the report of the recent Local Government Board inquiry. Suggestions were desired for their respective treatment, with sketch plans and estimates.

2. Dwellings required. These were estimated in the above mentioned report as 14,000. Housing to this extent, including possible utilization of existing tenements, should therefore be compre-

hensively dealt with. Sketch plans and estimates should be furnished for the various types of dwellings recommended, with block plans suitable to given aspects and showing proposed distribution of them in town quarters and in suburbs.

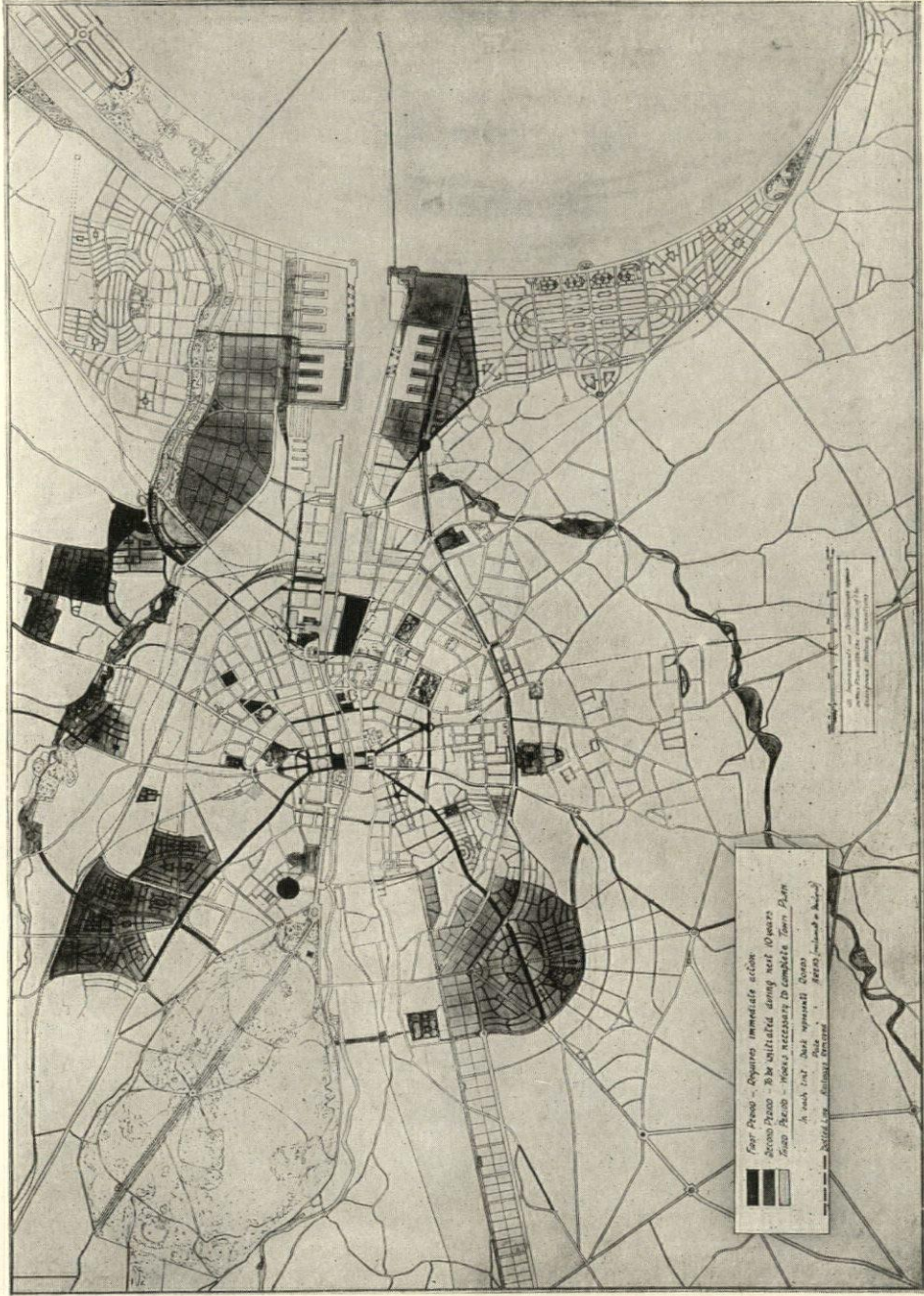
3. Density of housing. In the rebuilt town quarters this should not exceed 100 persons per acre, and in the suburbs 60 persons per acre.

4. Period of execution. A scheme should be outlined for a gradual execution of the housing scheme within a period of say ten years, and with approximate estimates of expenditure for each stage. Attention should be given toward minimizing inconvenience to the population concerned, and in particular toward the risks of local increase of congestion and rise of rentals which might be caused by demolition outrunning construction in any district.

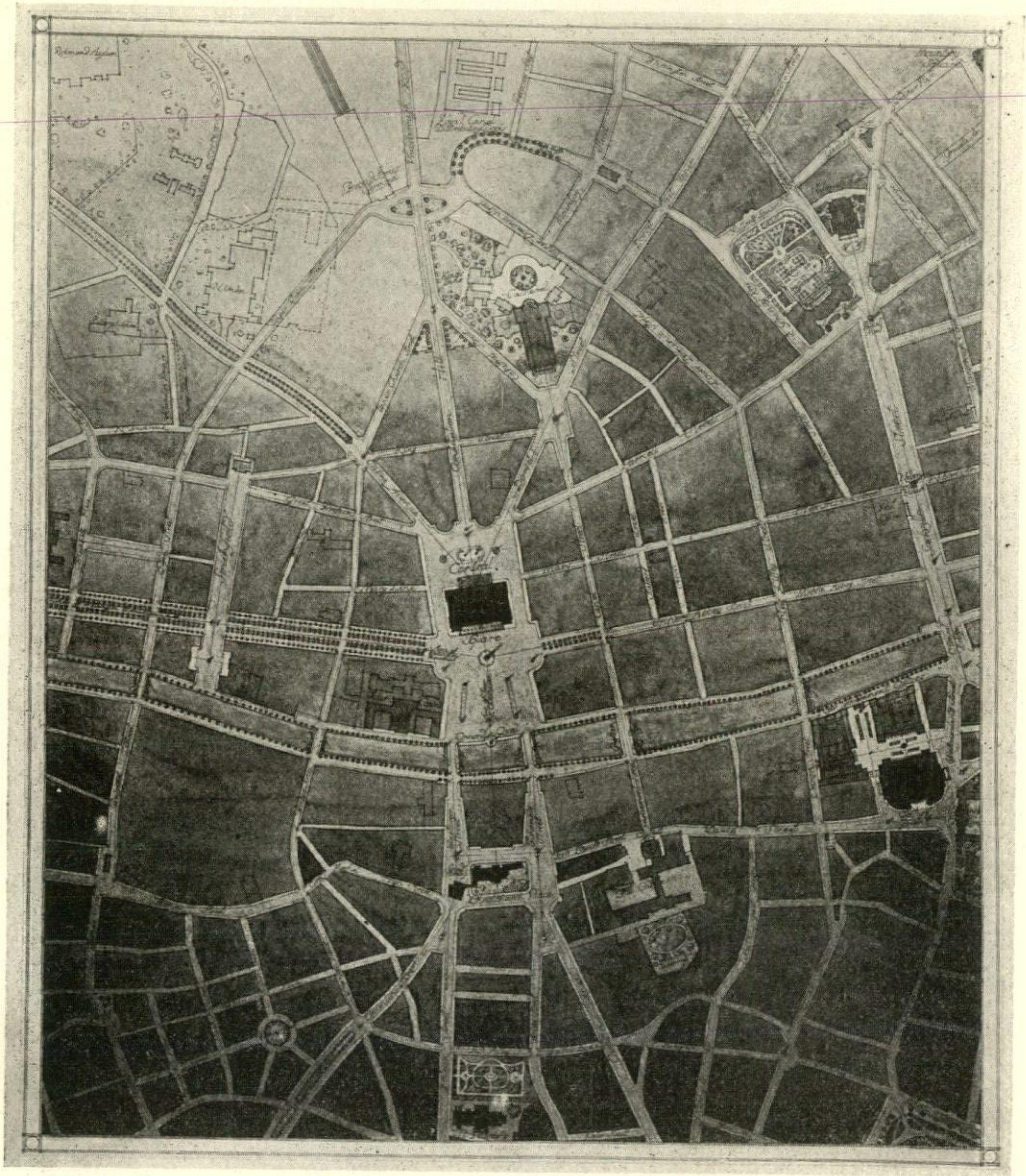
5. Open spaces, playgrounds, gardens, etc. Attention should be paid to the provision of these in every quarter treated and upon as full a scale as might be compatible with local circumstances. It may be mentioned that the standards now being taken by all American cities are the reserving of one acre for every ten of the total area, or allowing one acre of recreative space for 200 of population. These standards are also being adopted in town planning schemes in England. Consideration might be given to the possible removal, in future years, to the suburbs or the country, of institutions of various kinds whose buildings and grounds, originally suburban, are now less favorably situated for their purposes, and at present occupy a large aggregate acreage within the city. Suggestions toward facilitating the return of such institutions to suburban or rural conditions by the remunerative replanning of their present sites for housing and other purposes could therefore be submitted.

C. METROPOLITAN IMPROVEMENTS.

1. Controlling general features. Attention should be paid to the main existing features of the city and possible fuller utilization of the advantages of its situation. Primarily the river Liffey, with its quays, bridges and approaches, gives op-

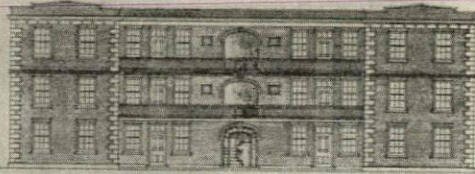


TOWN PLAN FOR DUBLIN, IRELAND. WIN-
 NING DESIGN BY PATRICK ABERCROMBIE
 AND SYDNEY A. AND ARTHUR KELLEY.



DETAIL OF CENTRAL AREA—TOWN PLAN FOR DUBLIN, IRELAND. WINNING DESIGN BY PATRICK ABERCROMBIE AND SYDNEY A. AND ARTHUR KELLEY.

VRBAN FLATS
or
SELF CONTAINED
COTTAGES

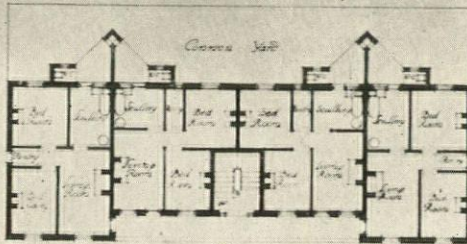


DEVELOPMENT
of the
TOWNSEND ST
AREA

Elevation
of
TYPICAL BLOCK OF VRBAN FLATS

Disposition of Land

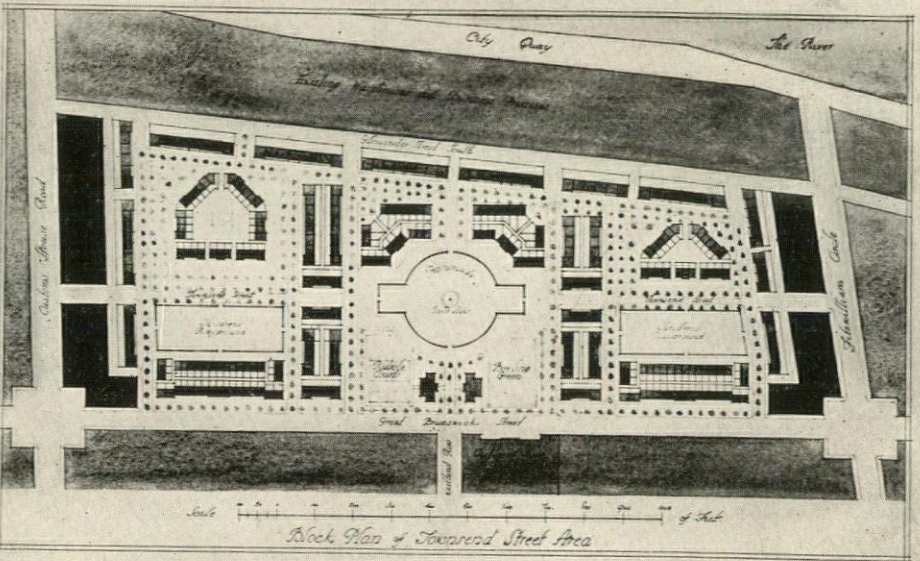
for streets or passages	5
for open spaces in front of buildings	5
land used for amenities and recreation	0
land to be sold and returned	0
Total	10



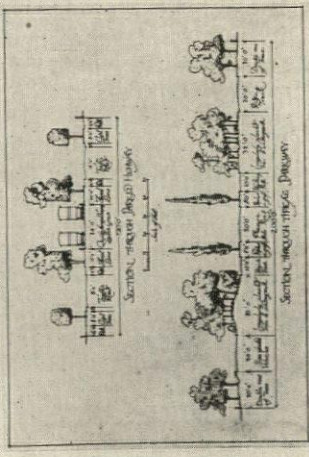
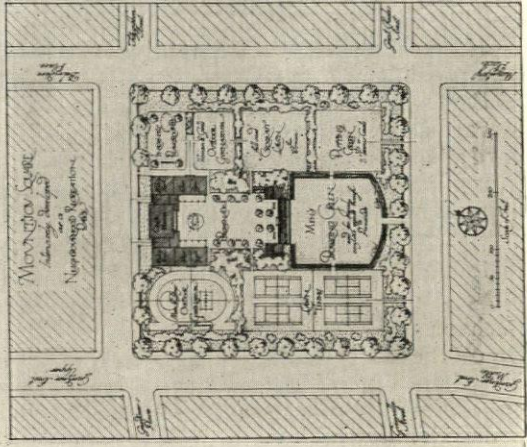
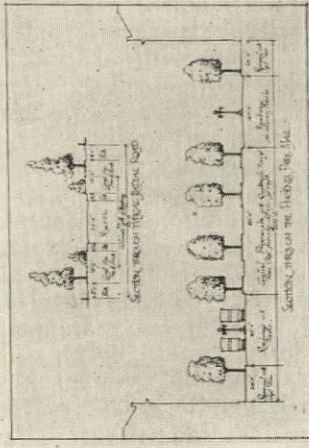
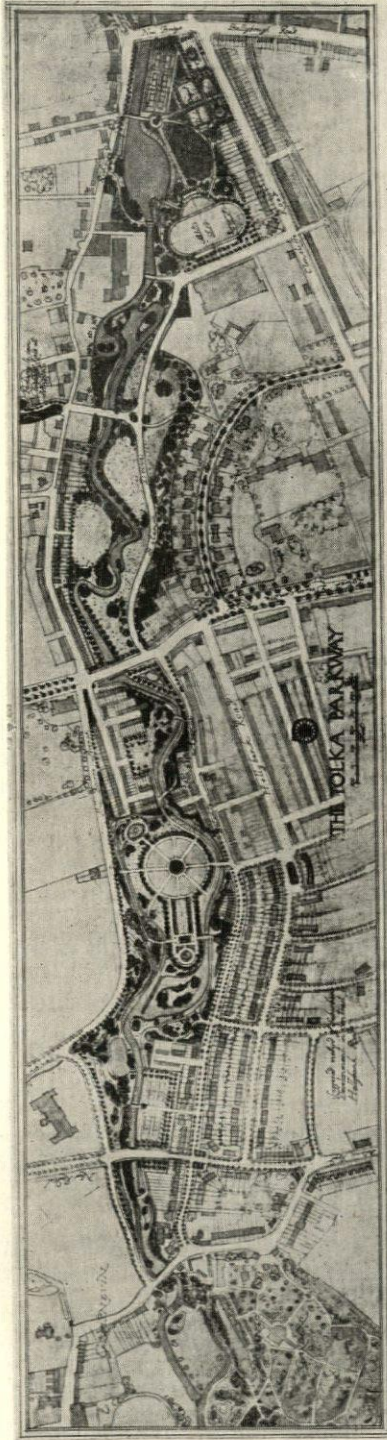
Accommodation of Buildings

for houses and cottages (600)	172
for houses and cottages (400)	518
to be left unoccupied and returned to owner	328
Total	1698

Plan



HOUSING DETAILS—TOWN PLAN FOR DUBLIN,
IRELAND. WINNING DESIGN BY PATRICK ABER-
CROMBIE AND SYDNEY A. AND ARTHUR KELLEY.



PARK DETAILS AND ROAD SECTIONS—TOWN PLAN FOR DUBLIN, IRELAND. WINNING DESIGN BY PATRICK ABERCROMBIE AND SYDNEY A. AND ARTHUR KELLEY.

portunity for improvement; as also do the courses of the minor rivers and canals. The sea front should be considered and the views and accesses toward hills and mountains kept in mind.

2. Public buildings and associated planning. Suggestions might be made toward the provision of space for extensions when required of existing public buildings and institutions, national, municipal, educational, etc., particularly where improvement of the existing planning is suggested. Sites could also be indicated with appropriate planning for the surroundings for any or all of the following: Additional government and administrative buildings as required, Catholic cathedral, modern art gallery, opera house, or national theater, music auditorium, etc. Antiquities must be preserved and characteristic buildings of different periods should be retained as far as possible.

3. Parks and gardens, parkways, boulevards, etc. Suggestions were desired toward the improvement and better access and utilization of the existing parks and gardens and toward future extensions in connection with the park system with parkways and boulevards.

ADJUDICATORS' REPORT.

Perhaps no better brief and clear resume of the plans submitted may be obtained than by a few statements from the adjudicators' reports and recommendations. The adjudicators unanimously awarded the prize to a set of plans presented by Patrick Abercrombie, conjointly with Sydney A. and Arthur Kelly, and state that they are also unanimous in awarding honorable mention to J. M. Bogle, conjointly with Arthur Panton, H. O. Burroughs and O. Newbold of London; to F. A. Cushing Smith, the only American competitor, now Extension Professor in Civic Improvement at the Massachusetts Agricultural College, Amherst; to Kaye, Parry & Ross of Dublin, Ireland; to C. R. Ashbee, architect, of London.

The adjudicators did not endorse all or any of the particular proposals, nor did they feel that any should be put into execution to the exclusion of all other

alternatives. They thought that undoubtedly many proposals of practical value had been presented from the standpoint of developing municipal, governing and administrative centres, as well as from the standpoint of engineering, architecture and the fine arts, and along the lines of medical and sanitary studies. Discussing the plans further under the headings noted above the following interesting and profitable contributions for the solution of the problem as presented by the various competitors were stated.

COMMUNICATIONS.

1. The expansion of Dublin as a seaport and its growth as a railway centre were problems which were vigorously grappled with. It is very evident that the local authorities have not appreciated nor attended to the effect of the buildings at the entrance to the city. This is evidenced by the viaduct which at present separates the main river landscape from the magnificent Custom House.

2. By the development of the dock system in a daring way the winning competitor suggested the reclamation of vast areas of tidal flats and sand banks from the sea, and their eventual utilization as sites for dwellings, factory areas and parks. There was a large and general agreement among the designs in providing for the formation of a factory area north of the docks, with associated dwellings and recreative spaces.

3. The central passenger station proposed by two of the competitors aims to provide a distributing centre for passengers and freight at a point easily accessible from all parts of the city, and even from the surrounding country by way of the radiating highways which converge about this point.

4. With the extension of the street and highway systems, extensions of the tramways are necessarily required.

5. Extensions for the motor bus routes are also suggested, embodying an increase of the motor facilities to the more or less distant centres of future population.

6. Location of industries. There are not many suggestions made as to the future location of industrial areas, although it seemed to be the opinion that

it was possible to utilize large neglected areas and stable lanes for garages and workshops.

7. Thoroughfares. (a) Improvement of many of the old thoroughfares was suggested. (b) The plans included the cutting through of a number of new thoroughfares. (c) Despite the diversity the adjudicators were struck with the large amount of agreement in the recommendations which were made by the various competitors. There was a frequent extension of one or more first class thoroughfares westward from St. Stephen's Green.

8. The adjudicators' advice in regard to the city plans. The resulting general plan largely profits by the labor of different individual competitors, and the contributions in this direction are clearly acknowledged and should in a most substantial way be associated as fully as may be possible with particular improvements which they have suggested, and also with definite tasks in the vast field of housing to which they have given such serious attention and constructive advice.

METROPOLITAN IMPROVEMENTS.

1. The metal bridge. It has been suggested by many of the competitors that this should be replaced by one worthy of the site. A widening of the street along this line affords a direct route to the Broadstone terminus.

2. The Sackville street area. The destruction of this area in the recent rebellion was, of course, unforeseen by all the competitors. Several of them concurred in the widening of Earl street.

3. The connection of Dominick street with James street by way of a widened Liffey street, the replaced metal bridge, and a new curving thoroughfare to the Nelson Column, was recommended. This suggestion was made by the winning competitor.

4. Six competitors concur in the widening of Abbey street and the extension of this line to a point north of the Four Courts. Some of the competitors went further, to Park Gate, connecting directly to Sackville street at Sir Gray's statue, and thus constituting a complete east and west thoroughfare.

CIVIC CENTRE.

1. Professor Abercrombie clears a great place for a civic centre east and northeast of the Four Courts with a central below-level passenger station on the north and a provision for sites for new public buildings surrounding this area. The terminals of the main thoroughfares are here skillfully arranged to provide maximum efficiency and minimum congestion. The cathedral is located at the northern perspective of Capel street, east of King's Inn. The scheme is further completed by a new bourse on the southern quay below Christ Church.

2. In the designs of both J. M. Bogle and F. A. Cushing Smith the civic centre has been developed on a widened Parliament street; Capel street is made a boulevard from the City Hall northward, and the cathedral is placed east of the King's Inn, east of the Linenhall Barracks at the foot of Dorset street. (See accompanying sketches.) In general the adjudicators thought that the recommendation of practically all the competitors that the cathedral be placed on the north side of the city as a contribution to the improvement of the ancient though less favored quarters was well worthy of consideration.

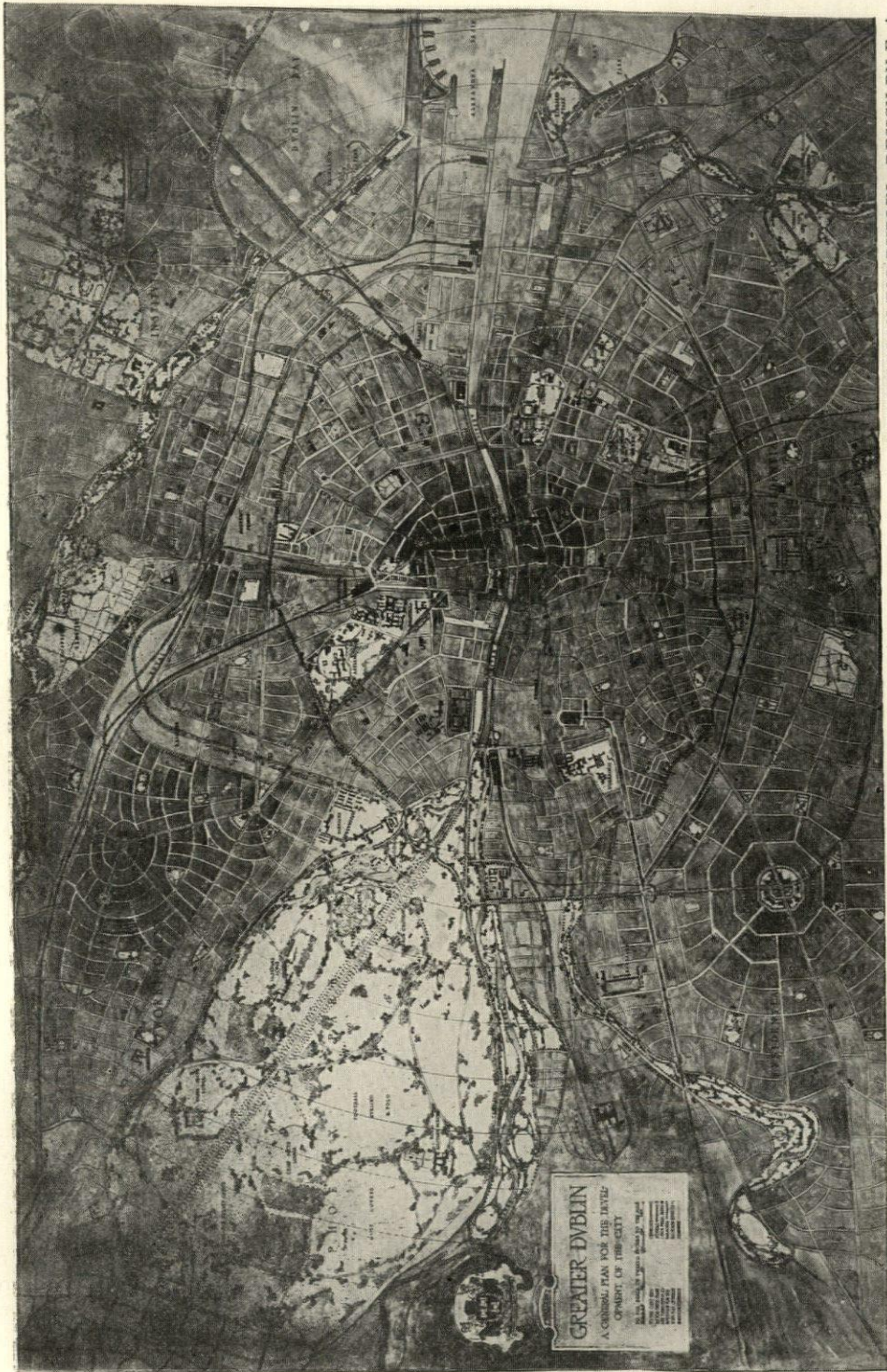
3. The adjudicators further felt that the location of any public building, whether cathedral or opera house, must be where it can be conveniently reached by the populace, but it was thought that the improved thoroughfare system would aid public movement.

STREETS AND ZONES.

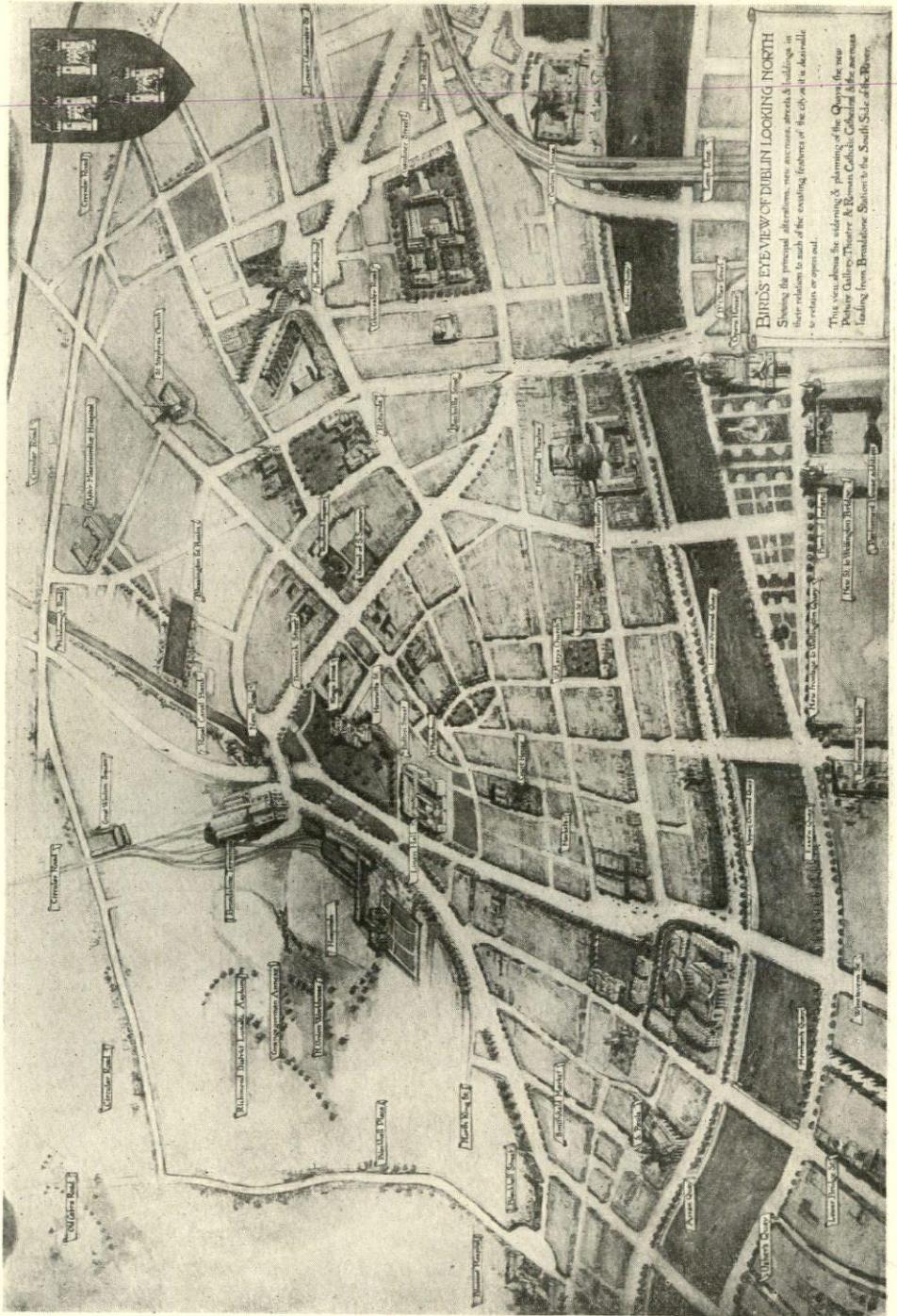
1. The adjudicators noted that in almost every city in Europe the western quarters of the city are more valuable, with the exception of Dublin. The improvements indicated should result in the solid enhancement of prosperity and an increased valuation of the western tracts in the city of Dublin.

2. Further, the best of the city of Dublin is the eastern half at present and distinguished planning is very evident here. All the more may the replanning of the west prove advantageous as a balance.

3. It also seemed to the judges that



TOWN PLAN FOR DUBLIN. DESIGN BY F. A. CUSHING SMITH. HONORABLE MENTION.



BIRD'S-EYE VIEW OF DUBLIN LOOKING NORTH
 Showing the principal alterations, new avenues, streets & buildings in their relation to such of the existing features of the city as it is desirable to retain or reproduce.
 This view shows the adjoining & adjoining of the Queen's for new Picture Gallery, Theatre & Roman Catholic Cathedral, the new terminus leading from Broadstone Station to the South Side of the River.

BIRD'S-EYE VIEW OF DUBLIN, LOOKING NORTH.
 DESIGN BY C. R. ASHBEE. HONORABLE MENTION.



BIRD'S EYE VIEW OF DUBLIN LOOKING SOUTH
 Showing the principal alterations, new streets, & buildings in four relation to such of the existing features of the city as it is desirable to retain or open out.

The view shows the new Quay side Gardens from the Parliament House with its proposed additions to Garden Bridge & the new extensive building from Harcourt St. Station, & Harlequin Cross to the N. side of the River.

BIRD'S-EYE VIEW OF DUBLIN, LOOKING SOUTH.
DESIGN BY C. R. ASHBEE, HONORABLE MENTION.

any too great widening of the shopping district streets, even where seemingly unavoidable owing to traffic requirements, has great danger by depreciating their value for business purposes.

4. The improvement of certain thoroughfares which may have fallen in value, due to unusual conditions surrounding them, may be readily effected by judicious extensions, by connections which again restore them as thoroughfares.

PARKS AND GARDENS.

1. The need of a general civic survey was emphasized, and the survey plan presented by Mr. Bogle, showing the parks and tenements, is a valuable contribution on a particular subject.

2. The repair or rebuilding of the central areas on the present site is scarcely a remedy for the deterioration in buildings or population. The judges felt that it was very essential to increase the amount of parks and gardens.

3. The areas set free by the removal of the barracks from the city to the rural areas have in most cases been used for parks and not as building sites.

4. In general the minor river courses

have been preserved and utilized for parkway purposes.

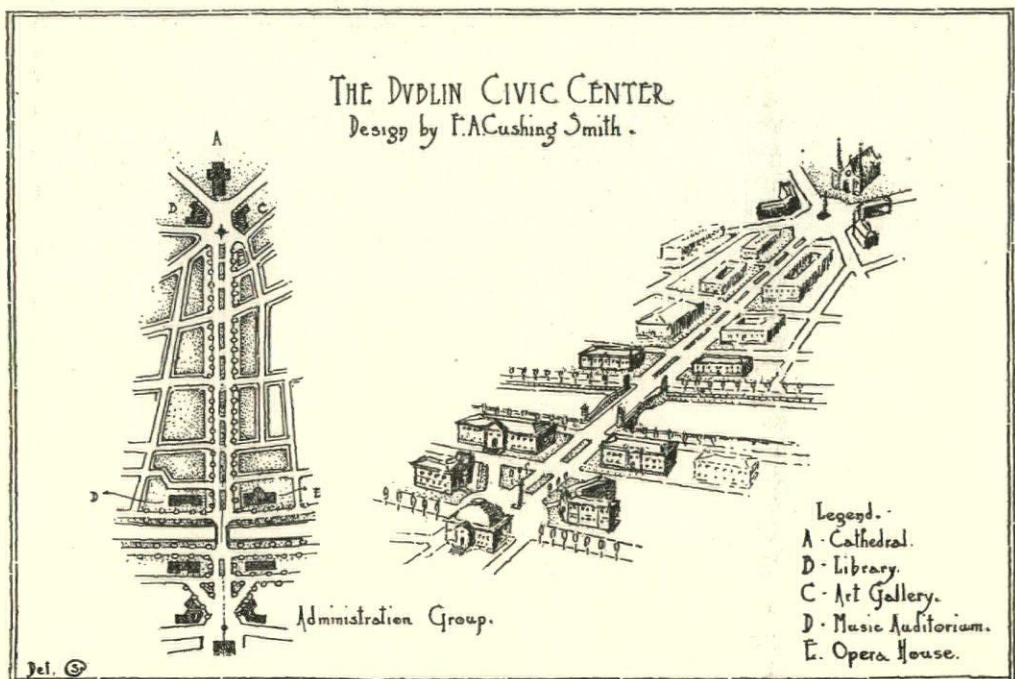
HOUSING.

1. Practically all the competitors offered plans and accompanying reports to alleviate the housing conditions within the city. The adjudicators suggest that work be distributed among the various competitors, or a substantial number of them, thus avoiding excessive uniformity in the details of the plan.

"There seems to be a popular misconception that the working classes cannot be economically housed in the suburban areas. This can, however, be done in conjunction with the improved facilities for tramways and other means of locomotion or by the decentralization of industry.

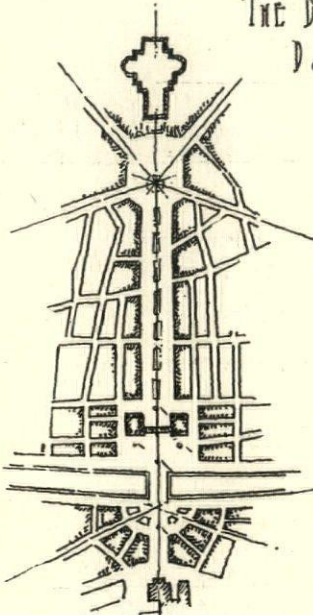
"In the case of the great port of Antwerp, where even the dockers live in the rural districts, they come to work on the suburban trains. The workman can thus bank his unemployed time in the cultivation of a garden allotment about his own residence.

"Any customary scheme of housing necessitates a relaxation of the by-laws,

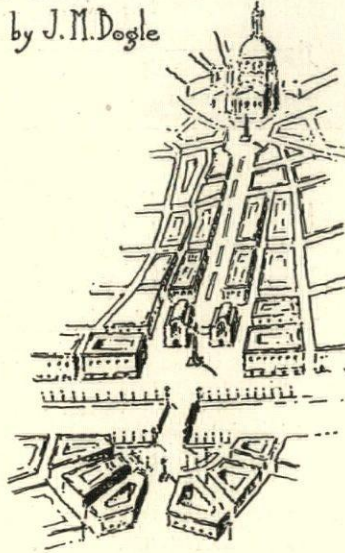


THE DUBLIN CIVIC CENTER

Design by J. M. Dogle



Sketch Plan.



Perspective.

3.

but this suggestion should be considered on its merits. There are, indeed, substantial financial difficulties in the present circumstances to give adequate returns upon the investment."

The materials employed in the recommendations for housing consist practically entirely of wood, sheet iron, etc., so that the possibility of mud and thatch are often overlooked.

Dr. Nolen further summarizes the report as follows:

1. That the rebuilding of sections of Dublin, recently destroyed, should wherever practicable be combined with and take advantage of suggestions contained in the competitors' plans and thus made a part of the general plan for the permanent improvement of Dublin.

2. Let steps be taken toward the collection of fundamental data and the preparation of local surveys, especially with regard to conditions of industry, etc.

3. Let the expenditure of the new loan to the city of Dublin be related as closely as possible to sound and farsseeing proposals for the improvement of housing

and the associated conditions of recreation for wage earners.


4. Let steps be taken for the creation of a town planning committee for Dublin with ample authority and funds.

5. Let a conference of competitors be held as early as possible for purposes of considering the large issues of the competition and to provide for the publication in a suitable form of a representative collection of plans submitted and extracts from the reports.

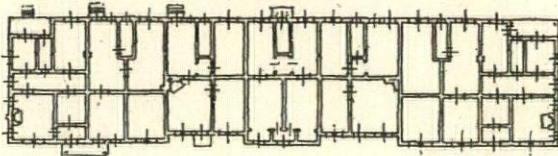
In the introduction to his well written report Professor Abercrombie says: "Dublin today presents a similar spectacle to Paris prior to the operations of Napoleon III and Haussman; it is a city of magnificent possibilities containing features of the first order, but loosely correlated and often marred by the juxtaposition of incongruities and squalor. As at Paris, central areas which should be of first rate commercial importance are occupied by slums, and streets of noble architectural dignity are tenement-ridden.

"But more fortunate than Paris, Dublin is to be remodeled during a period

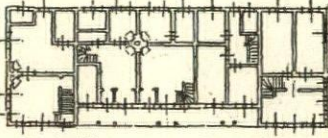
DUBLIN HOUSING SCHEMES
Design by F.A. Cushing Smith.



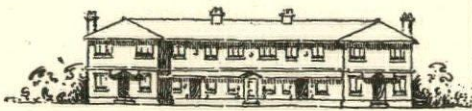
Front Elevation.



Floor Plan
SEVEN FAMILY ONE STORY HOUSE.



First Floor Second Floor





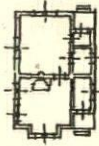

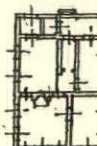
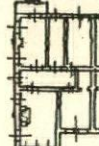


Front Elevation.

FIVE FAMILY TWO STORY HOUSE.

Del. ©

DUBLIN HOUSING SCHEMES
Design by F.A. Cushing Smith.

Type One	Type Two	Type Three	Type four.
			
Elevation	Elevation	Elevation	Elevation
			
Plan	Plan	Plan	Plan

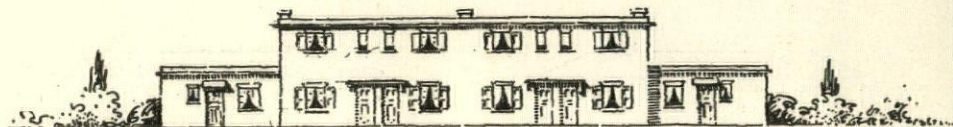
Legend:-

Type One: Single family - Two Room.	Type Two: Single family - Three Room.
Type Three: Single family - Four Room.	Type four: Two family - Four Room.

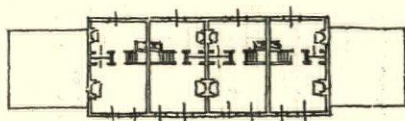
Del. ©

DUBLIN HOUSING SCHEMES.

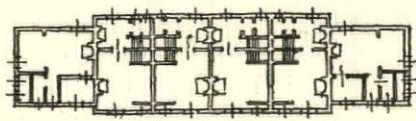
Design by J.M. Dogle.



Front Elevation.



Second Floor.



First Floor

Del. ©

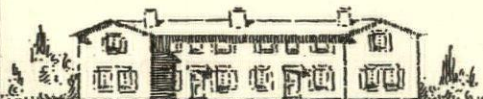
of great town planning enlightenment, when architectural effect and traffic conveniences are not alone regarded as the chief essentials. Hygienic housing and adequate park provision, those two aspects neglected by Haussman, are now given their proper place, and these four elements will compose a city that is worthy to be the capital of a modern country.

"The noble features which Dublin possesses are well known: the splendid

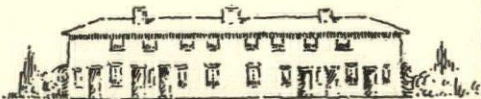
width of Sackville street; the expanse of Phoenix Park, with its central avenue; the sweep of the Liffey; the glorious Customs House; Dame street, with the City Hall and the Castle at one end and the Bank and Trinity College at the other; the north and south circular roads, features which no English town possesses. These and many isolated buildings, such as the Four Courts and King's Inn, are ready to be worked into a city plan which will bear comparison, monumentally,

DUBLIN HOUSING SCHEMES

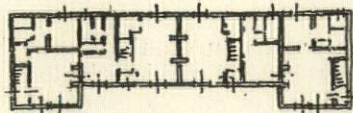
Design by J.M. Dogle.



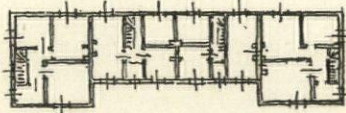
Front Elevation.



Back Elevation.

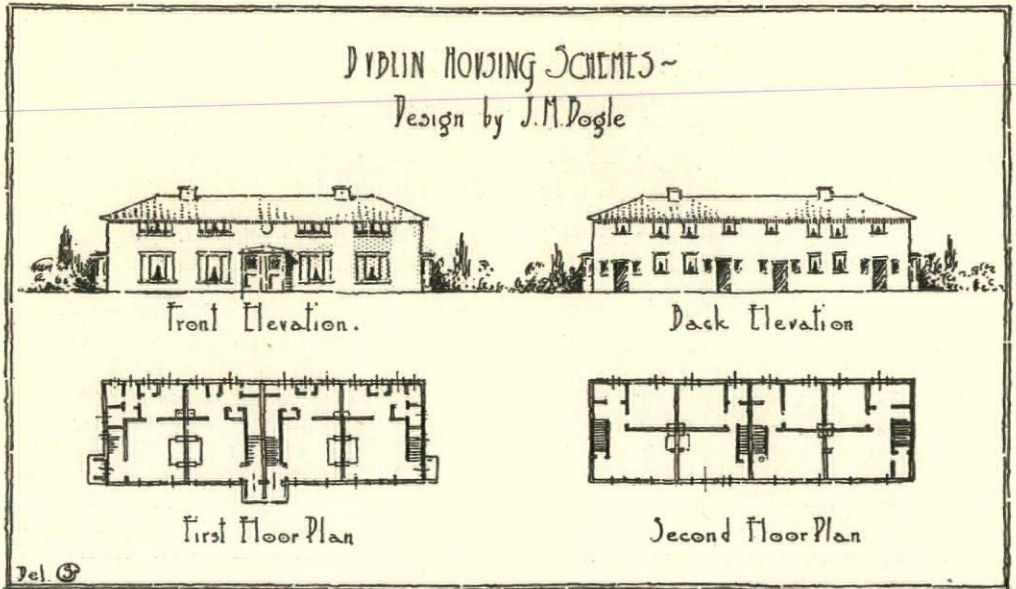


First Floor Plan.



Second Floor Plan.

Del. ©



with Paris itself. The reestablishment of a National Parliament should give the necessary impetus to set a great town plan in motion, and the access of material prosperity which will ensue will provide the means to carry it out."

Along the line of town planning legislation, Professor Abercrombie further recommends that he feels it necessary to consider new legislation to affect not only the neighborhood of the city, but also the entire country. He feels that a large industrial and commercial development is expected to take place in the near future, and the exploitation of the mineral wealth of Ireland will call for the greatest care if such is to be carried out according to the modern conception of housing and town planning. It will be necessary to automatically stem the tide of emigration, to conserve the labor forces necessary in such a work. He suggests further a commission on town planning, having local boards throughout the country dealing with each separate district or locality and reporting and collating with neighboring authorities to the central board. He suggests that the composition of the local board be as follows:

1. The mayor or chairman of the local authority.
2. The engineer or surveyor of the local authority.

3. The medical officer of health.

4. Two or more representatives of the ratepayers, preferably persons with a knowledge of building and finance.

5. A person skilled in the art of town planning and housing, who is not only an expert, but who is capable of carrying out an artistic and practical scheme.

He recommends further that the central board in charge of all of this work should consist of the following:

1. The chief town planning controller.
2. The treasurer for housing and town planning.
3. The chief medical officer of health.
4. The chief architect or surveyor.
5. The cabinet representative of the government housing and town planning department.
6. The chief inspector of the local town planning boards.

Professor Abercrombie further suggests that a report and recommendations for the scheme when finally approved be submitted to Parliament, and within a limited period this should become a law and be entered upon the statute books; the central board making the local board responsible for the carrying out of the scheme.

One of the most unusual recommendations in the winning plan was that of the Power Citadel at the mouth of the harbor,

where the raw material of energy which enters the harbor may be converted into motive force for the industrial activities of the whole community. The designers question why it is necessary to pay for the carting of the coal inland and distributing it to every factory when one single operation can convert it near where it enters the city. The architectural effect, they maintained, would be wonderful and would form a magnificent central point of the reclaimed Dublin Bay.

As has been mentioned in an earlier portion of this article, the comprehensive report of the Parliamentary Inquiry Committee into the housing conditions of Dublin brought forward many interesting factors, and certain conclusions were reached which would certainly be of value to a city in the United States and abroad. As summed up by Professor Abercrombie these conclusions were as follows:

1. That a large proportion of the population occupy overcrowded and un-

sanitary dwellings, owing to the scarcity of suitable accommodation at a reasonable rent.

2. That the supply, whether by public authorities, public utility societies or private enterprise, is less than the demand.

3. That the high cost of land, the incidence of rates and local bylaws militate against the supply being maintained, and their recommendations may be stated as follows:

a. That as a result of a complete survey of their district a local authority shall prepare a scheme for the provision of the necessary housing accommodations for the population likely to be permanently resident within this area.

b. That where cheap sites are not available transit schemes should be promoted and undeveloped areas town-planned, and congested areas replanned.

c. That public utility societies should be assisted financially to enable them to provide such accommodation.

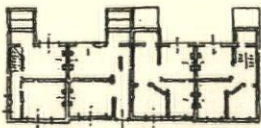
DUBLIN HOUSING SCHEMES

Design by P Abercrombie.

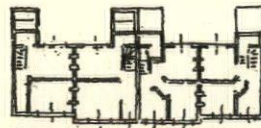


Front Elevation.

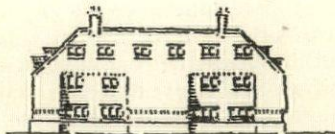
Front Elevation.



First Floor Second Floor.

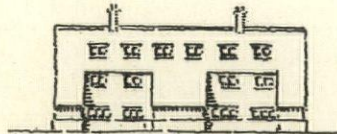


First Floor. Second Floor.



Back Elevation.

TYPE "A"



Back Elevation.

TYPE "B"

d. That unsanitary property should be improved and adapted to modern conditions in order to mitigate the hardships of the present closing order procedure.

The accompanying sketches show in general the types of houses which were recommended by the various competitors to improve these unusual housing conditions. For the most part, as has been previously stated, the houses were to be built of stucco or brick and the average price per house was largely controlled by the number of rooms, and further by the cost of the land per acre upon which the house was located, being limited by the conditions of the problem to 100 persons per acre in the more crowded sections of the city, and 60 persons per acre in the outskirts. The housing schemes presented brought out many points of value, involving in practically every case garden allotment schemes, and in a way garden city ideas, so that the results cannot but be satisfactory in every way, and artistic and esthetically successful as well. Professor Abercrombie suggests that it is advisable not to supply all the houses with uniform gardens, but certain homes should have moderate sized gardens, others only small front gardens or yard space. This gives the possibility for the man who is not fond of gardening, but who likes living in these suburban conditions, not to be burdened with garden space which he does not want; whereas his neighbor, who may be an enthusiast, can take up his share; a suitable arrangement is indicated for such plots, the allotments being immediately at the back of such houses (this is the method, it may be remarked, that obtains at Port Sunlight in contradistinction to the each-house-its-own-garden at Bournville). He further suggests that in connection with these houses a small local children's playground should be provided, or possibly a bowling-green, to be of use to the houses that back on to it.

PARKS AND PARK SYSTEM.

The possession of the immense acreage of Phoenix Park, a tract which alone contains over 1,600 acres, gives a very large percentage of park area to the total area of the city, which unfortunately is scarcely a fair estimate, because these parks

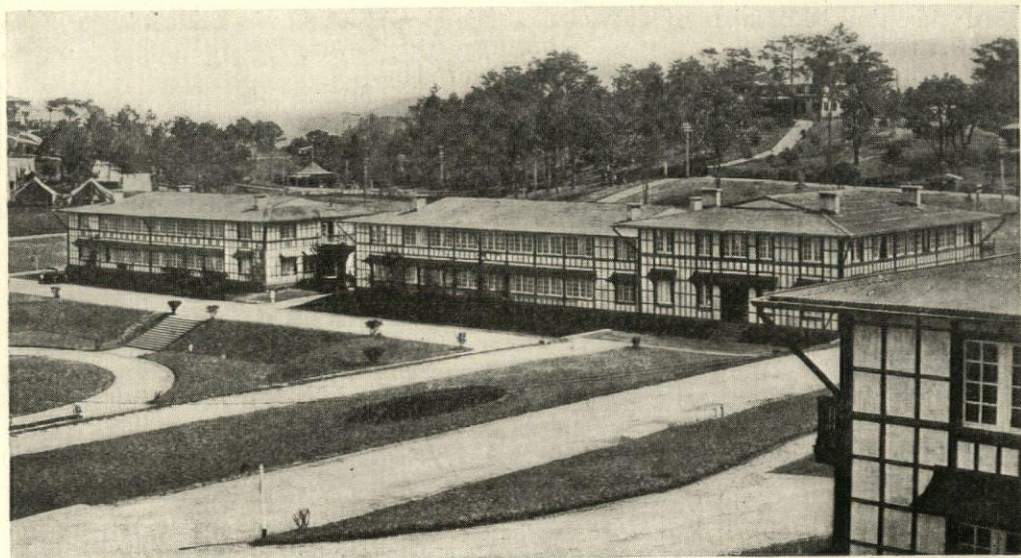
are not evenly distributed throughout the environs, giving a very large park and recreation section to one area, while others suffer through lack of these facilities.

In the various schemes presented in the competition, the future proposed parks and playgrounds have, so far as possible, been conveniently apportioned to the various sections of the city, and in the newly platted portion, play and recreation facilities have been studied, including small neighborhood parks, various squares, etc. In the case of some of the designs the river courses, notably the Tolka River at the north and the Dodder River to the south, have been made a nucleus for delightful parkways, where all the natural beauties of the rugged scenery of the region may in the future be preserved and improved and made available for the use and enjoyment of future generations.

THE HARBOR.

All the designers, however, seem to feel that to further the advance of Dublin's commercial future the docks and railway facilities at the harbor's entrance should be materially increased to care for the hoped-for growth in shipping, while by the formation of an easy point of transshipment from rail to ocean freight, home industries might be stimulated, and through the export trade thus developed increase materially in output the Irish-made manufactured articles.

In conclusion it might be stated that but recently the Corporation of Dublin negotiated a loan of large denomination from New York bankers, the principal of which is to be devoted directly to the improvement of the housing conditions previously pointed out. It is hoped that steps may, at an early date, be taken to have such portions of the report and plans published as may bring before the citizens of Dublin in a concrete way the detailed recommendations of the competitors. Provisions for early conferences will doubtless be made, to be attended by authorities interested as well as by the competitors themselves, looking toward the final completion of this most worthy aim, meaning as it does the proper housing and thus the happiness of a large number of people and the future growth and development of a great city.



TEMPORARY OFFICE BUILDINGS OF THE INSULAR GOVERNMENT AT BAGUIO, THE SUMMER CAPITAL. 1910.

The WORK OF WILLIAM E. PARSONS IN THE PHILIPPINE ISLANDS

By A. N. REBORI

Part II

THE home and origin of classic architecture are in the near tropics, where it rightfully belongs. As to colonnades, their original purpose was one of circulation and not mere decoration. In the façade treatment of the Paco Station, an important suburban station in Manila, its designer frankly embraced the opportunity offered by the climate to use colonnades, without the necessity of glazing them in, as is done in temperate climates, for their original purpose of circulation.

Placed at the end of a newly made boulevard and facing a semicircular plaza, the monumental appearance produced is due, for the most part, to straightforward design, aiming at fine proportions and relation of masses, independent of elaborate ornamentation.

Where ornament is employed, as in the case of the garlanded American eagle surmounting the main cornice above the central motive, its use is strictly conditioned by the limitations of the material employed. Reinforced concrete is handled with a sureness and skill that would attract attention anywhere; and the performance is all the more commendable because of the obstacles encountered in the Philippines, where skilled labor is indeed scarce and difficult to train.

The Paco Station, aside from its excellent design, is an important structure, marking the culmination of Mr. Parsons' career as Government Architect for the islands. In fact, it was completed only shortly before he finally left Manila in 1914.

At this time a number of city plans had been established, including those of Manila, Baguio, Cebu and Zamboango. The most fully developed is that of Baguio, now famed as a summer capital; the executed plan is based on the original recommendations of D. H. Burnham and Pierce Anderson, made in 1905.

Baguio is 160 miles north of Manila, in the Benguet Mountains, at an elevation of 5,000 feet above sea level. A pine forest in 1905, it is now a popular summer resort, containing the summer headquarters of the Government, a recuperation post for the army, a hospital and numerous schools. Its climate is equable, the thermometer ranging between 40 and 75 degrees Fahr.

Although its executed plan was based on the original preliminary plan and recommendation, considerable rearrangement was found necessary on account of contours, the topography being extremely broken. The chief change consisted in placing a municipal park in the low-lying centre of the townsite, instead of a business block. Mr. Parsons' revision seeks to confine the building improvement to the surrounding slopes and hillsides.

His plan also takes in a much larger area than that covered by the original Burnham plan.

Nearly all of the improvements shown on the final plan are now executed, though most of the buildings are of temporary materials consisting of native pine construction, covered with flat sheets of galvanized iron marked off in panels. It was the intention to replace these buildings by more permanent structures as appropriations became available. Whether this will be accomplished in the future is now entirely problematic.

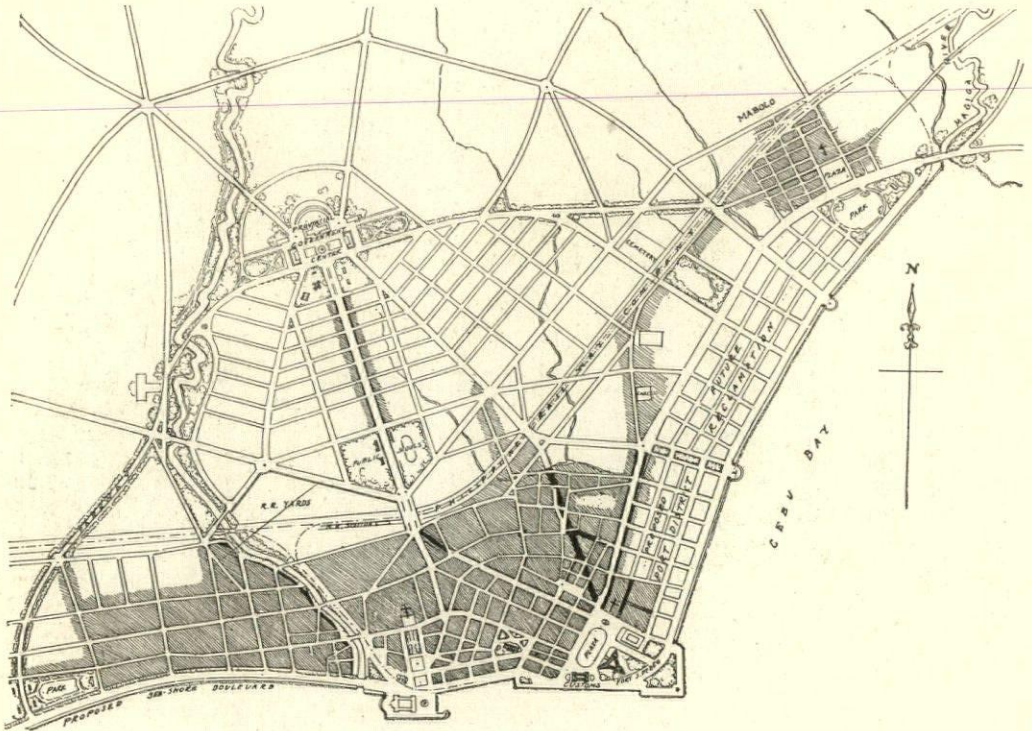
In the case of each city plan, after the general scheme had been adopted, the first step was the erection of one or more important buildings, necessitating the cutting through of new streets, which followed accordingly. The main lines once fixed, the rest of the plan takes shape in due order; the Custom House at Cebu is such a building, permanently located in the relative position assigned to it on the general city plan. I doubt if this method would bear fruit in our own city improvement plans, in which everything depends on slow-moving legislative bodies. In the Philippines, the men



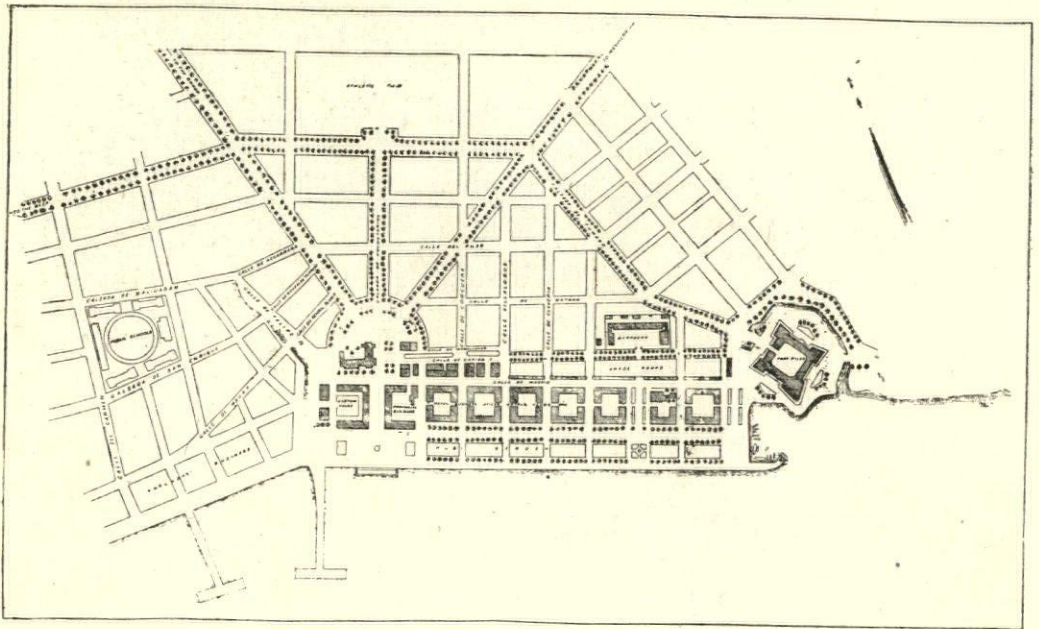
GROUNDS OF THE TEACHERS' ASSEMBLY AT BAGUIO.



EXECUTED PLAN OF THE CITY OF BAGUIO.



PLAN OF GENERAL DEVELOPMENT OF THE CITY OF CEBU. 1912.



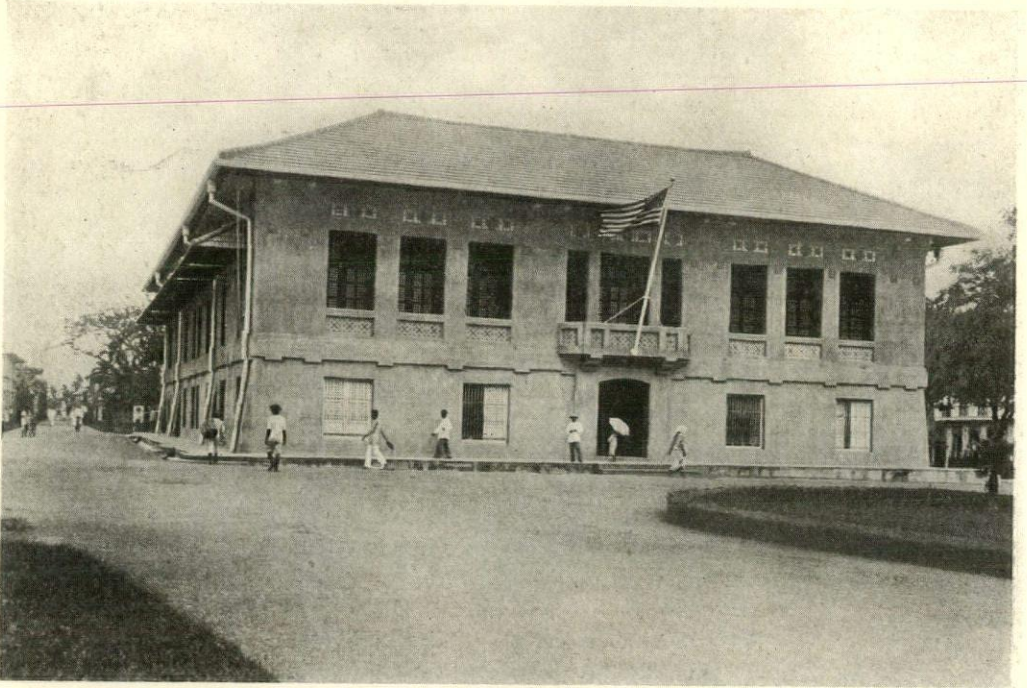
PRELIMINARY PLAN FOR THE DEVELOPMENT OF THE CITY OF ZAMBOANGA. 1916.



PROVINCIAL GOVERNMENT BUILDING, SANTA CRUZ, LA LAGUNA. 1908.



CUSTOM HOUSE, CEBU. 1911.



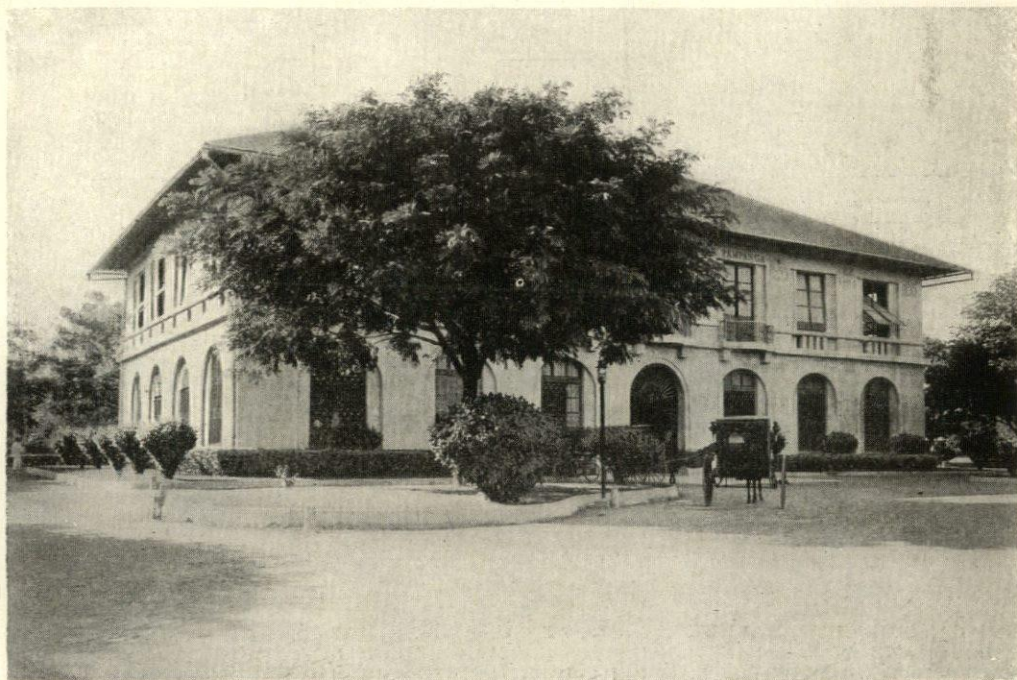
PROVINCIAL GOVERNMENT BUILDING, CAPIZ. 1912.



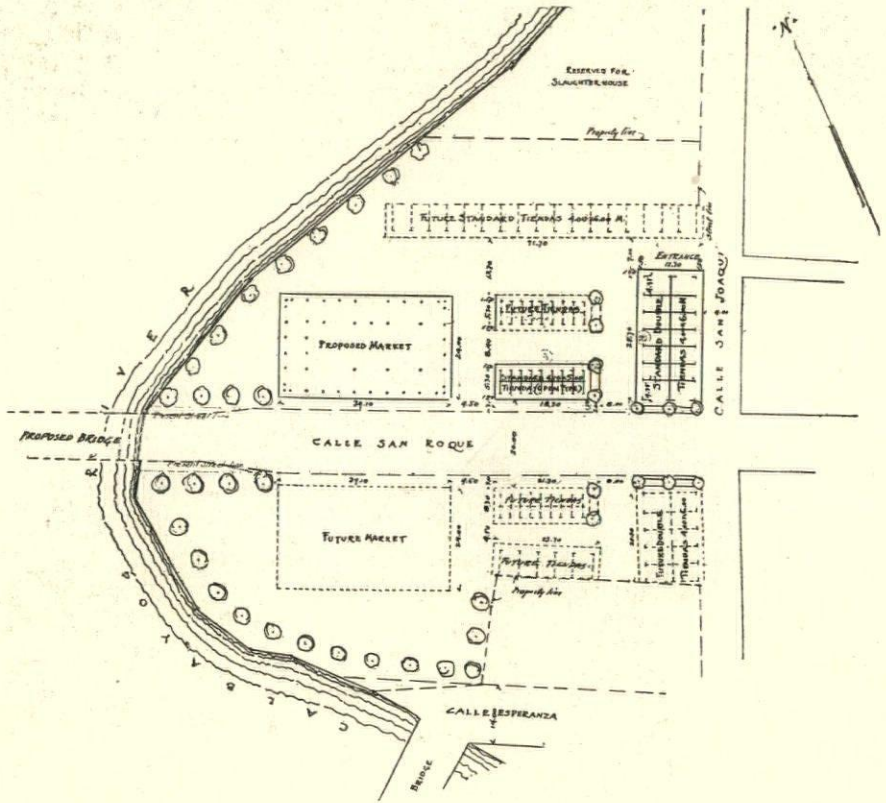
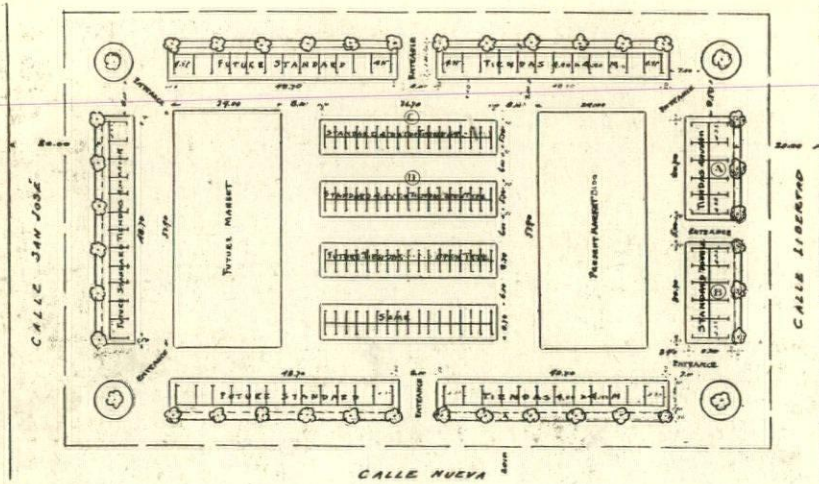
PROVINCIAL GOVERNMENT BUILDING, ILOILO.



PROVINCIAL GOVERNMENT BUILDING, LAGASPI, ALBAY. 1907.



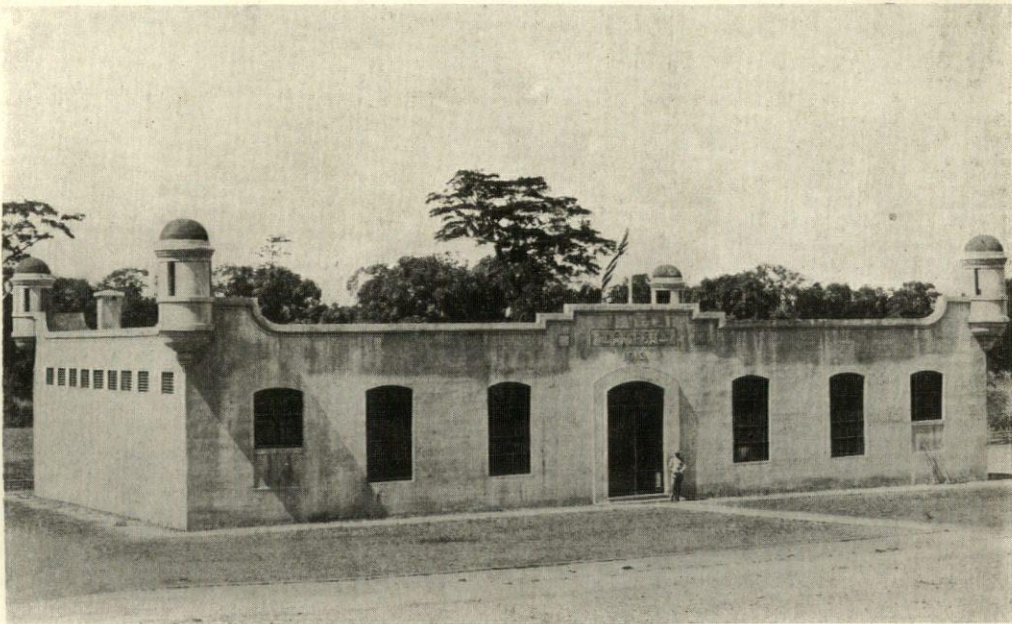
PROVINCIAL GOVERNMENT BUILDING, SAN FERNANDO, PAMPANGA. 1907.



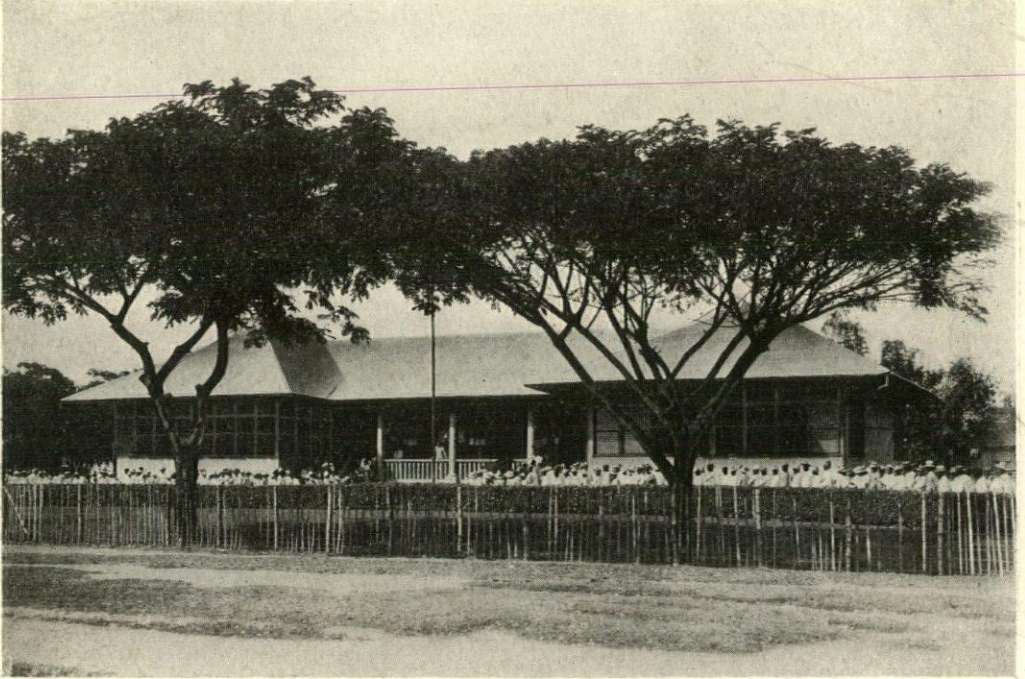
TYPICAL MUNICIPAL MARKET LAYOUTS, AT CALBAYOG, SAMAR (ABOVE) AND AT POTOTAN, ILOILO, SHOWING MARKET BUILDINGS AND TIENDAS, WITH PROVISION FOR FUTURE EXPANSION AND WIDENING OF STREETS SURROUNDING THE MARKET SITES.



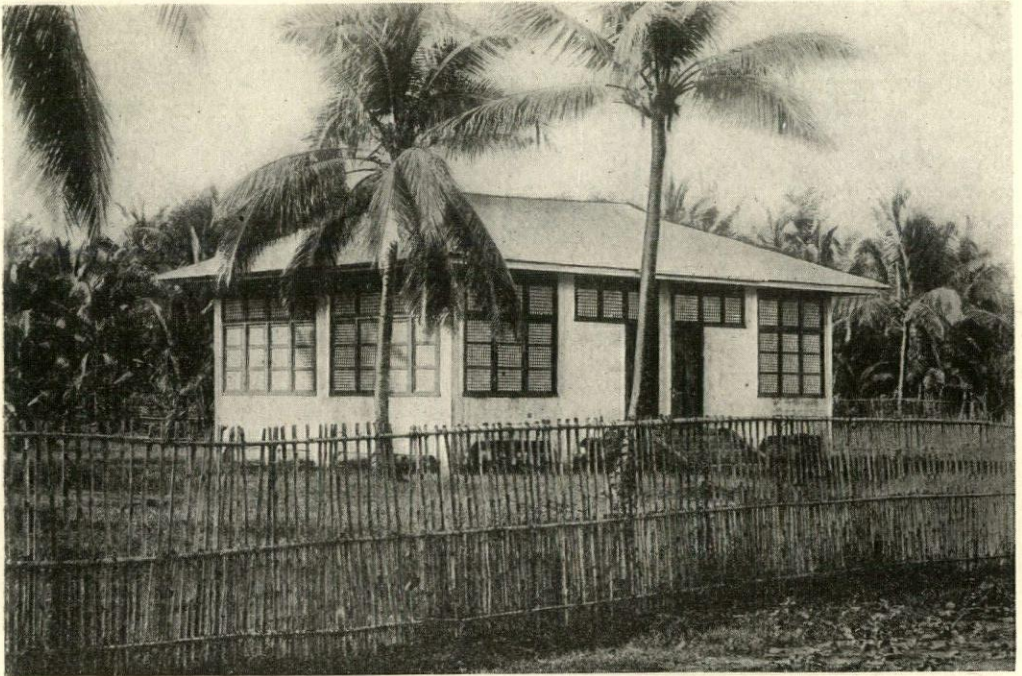
TYPICAL MUNICIPAL MARKET, FREQUENTLY LOCATED ON RIVERS, THE NATURAL LINES OF TRANSPORTATION.



TYPICAL PROVINCIAL PRISON, TARLAC. 1913.



TYPICAL SIX-ROOM SCHOOLHOUSE OF REINFORCED CONCRETE.



TYPICAL TWO-ROOM BARRIO SCHOOLHOUSE OF REINFORCED CONCRETE.



TYPICAL EIGHT-ROOM SCHOOLHOUSE OF REINFORCED CONCRETE.

who ordered city plans invariably provided the laws to put them into execution. I am told that three days after the general plan of Manila was approved work was begun. The iron hand of power, when wielded for the public good, is a mighty weapon. Witness the stupendous engineering task accomplished in the Panama Zone, the work of our army surgeons in Cuba, and the sanitary improvement in the Philippines, especially for the conservation of perishable foodstuffs. Add to such active scientific ability the services of an able architect, and the results achieved by the united efforts are bound to be most gratifying, as they assuredly have been in the Philippines.

An important step making for better sanitary conditions was brought about by the erection of municipal markets. Standard plans were prepared for markets of all sizes, from the small Provincial markets to the large market at Manila. Usually these structures are located along the bank of a river, affording easy access by boat, direct from the producer to the consumer. They consist of straightforward concrete constructions, open on all sides and roofed in a simple way. The expansive floor areas are of concrete, so that the place may be washed down with a hose daily, allowing no food waste to remain over night to rot. In each case a special location plan, providing for street widenings, approaches and extensions with a view to future expansion, was prepared. Markets were constructed by the municipality, on money loaned from the Insular Govern-

ment, the amount being determined by the estimated earning power of the market.

Standard plans for schools, as for markets, were used in buildings of all sizes, from one room to twenty rooms, according to requirements. Materials, forms, windows, doors, blackboards, etc., were all standardized and made uniform, except for the more important buildings. The customary Provincial school is but one story in height, built of four-inch reinforced concrete walls on ten-inch by ten-inch piers, purposely left open below the floor in order to allow easy inspection of floor timbers for the destructive anay. It is quite evident from the appearance of these simple buildings that Mr. Parsons confined his efforts to the proper functioning of the utilitarian side of the problem, without resorting to the use of extraneous ornament for effect. In the case of both schools and markets the cost of construction was reduced to a minimum consistent with durability.

On the other hand, the Provincial buildings housing the local seats of government throughout the islands are of architectural importance. In their design, general proportion, exactness of detail, and handling of material, the designer shows his ability to full advantage. Each building is treated as a distinct problem and is characteristic of its use and location. Here we see conspicuously the hand of the competent architect. The success of these Provincial buildings depends upon finely proportioned rein-



MR. PARSONS' RESIDENCE, NEAR MANILA.

forced concrete masses and upon interesting relationship between openings and solids rather than upon mouldings or applied decoration. Added charm is imparted to the design by the use of conchas for window panes instead of glass, and the occasional introduction of ornamental iron. In every instance Mr. Parsons makes the most of the features of local architecture adopted. Consequently his buildings, in addition to being excellent in design and construction, are characteristic of the country as well.

This impression prevails throughout in his work, whether the subject is of a monumental nature or a simple piece of domestic design, like his town residence overlooking Manila Bay. I do not mean to imply that a new architecture is to be found in Mr. Parsons' method of expression, nor is it my intention to proclaim for it any great amount of originality, but surely it is far in advance of the stereotyped classic architecture perpetrated in so many American public buildings. The underlying principles of design shown in his work are based on sound classic tradition. The designer's personal touch, coupled with his adaptation of native means to native requirements, has

achieved distinctive design in terms of suitable building material.

Before the period of our Government's constructive interest in the Philippines, reinforced concrete was ignored in the islands. To-day its use is common practice. It furnishes a durable substitute for the old method of stucco on brick left by the Spaniards, and provides a permanent construction suited to the needs of a tropical country. As all the more pretentious work by Mr. Parsons is of a durable and substantial quality, its influence for local betterment is bound to be far-reaching.

Some time in the future, when the Filipino finally settles down seriously to the development of things artistic, we may look for the creation of an indigenous architecture expressive of the country and its people. Until then very little can reasonably be expected from a race without deep artistic tradition or scientific knowledge. In the meantime, the buildings erected and the city plan improvements executed by our Government, will stand as worthy examples, setting a high standard from which in the coming years native architects can derive abundant inspiration.



HOMEWOOD BALTIMORE, MD.

Text and Photographs
by John Martin Hammond
Measured Drawings
by Joseph V. Phelan

PART I.

HOMEWOOD, the very beautiful subject of this study in Colonial home building, is situated within the limits of the city of Baltimore, and its location has been described in detail in the pages of this magazine. Sufficient here to say that it stands on a hill, and even in this day and generation, environed by the commonplace houses of the city, it has a pleasant outlook. The prospect when the house was new must have been very beautiful indeed.

One interesting aspect of the consideration of Homewood is that the house is one man's summing up and expression of the best that was known of Colonial house building. We do not know who was the architect of Homewood, but we do know that he had access to a large reservoir of information. Consider the circumstances of the case: The period of fine home building in Colonial Maryland began about 1740 and continued without interruption until the end of the century; Homewood was built in 1809, and was a rich man's gift to his beloved son.

The architect therefore had precedent and a full purse together to aid him in making the house a fine exposition of that age's ideals. Historical interest is given to the place from the fact that it was built by Charles Carroll of Carrollton, the richest man in the colonies at the time of the signing of the Declaration of Independence, and was his gift to his son, Charles Carroll, who became known as "of Homewood."

The house is not large, and in many of its features anticipates the trend of the present day style of building. The

principal rooms are all on one floor, the rooms of the second floor being very unpretentious indeed. The second floor of the wings is not finished, and that of the central portion is to be considered more in the light of an attic. The length of the longitudinal axis of the house is one hundred feet, and of this distance forty-six feet are to be accounted for in the central portion.

In its general disposition of space the house is absolutely symmetrical with regard to a line drawn from the front door to the back door, or, in other words, with regard to the transverse axis, the difference in rooms being one only of inches.

For convenience it is as well to think of the house in two parts—the body and the wings. The body is divided by two bisecting hallways, the main one of which leads from the front to the back of the house, and the entrance and exit of the hallway are marked by very elaborate doorways and porches with porticoes.

The decoration of the house is confined to the central portion. The wings are not ornamented at all, except in the single instance of the state room, which is in the east wing.

The wings consist of three rooms each. The floor level here is two feet nine inches lower than that of the main body. The reason for the difference in level of the floors, though it is sometimes puzzling to account for in these old buildings, can be seen very plainly when one reflects on how great a height of ceiling was deemed necessary in the old days, and how low the roof pitch is in the connecting portion, between the wing and the main body of the house. An architect nowadays, no



HOMEWOOD, BALTIMORE, MD.
Picture taken during construction of new Johns Hopkins University build-



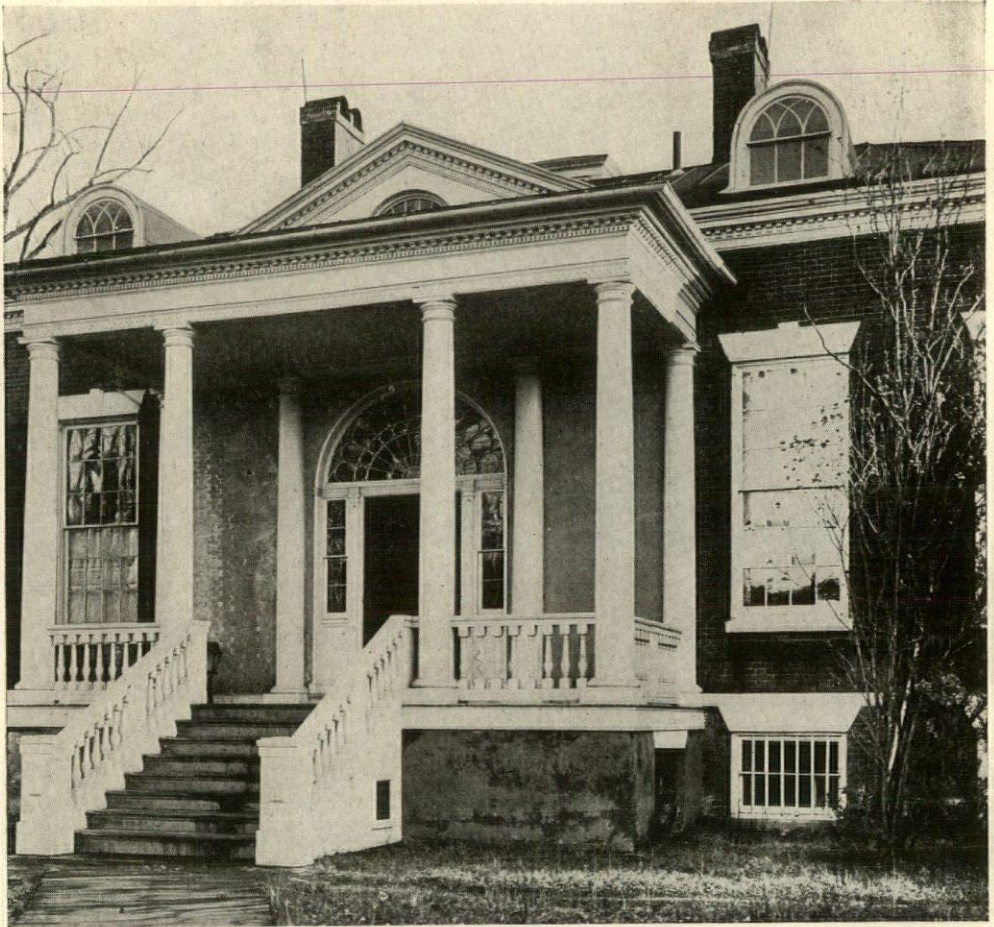
ENTRANCE—HOMEWOOD, BALTIMORE, MD.

doubt, would raise the floor level of the wings so as to be at the same height as that of the main body, or make some compromise by means of which the tenant might walk from one part to another of his home without having to walk up and down steps continually. Whether he would do this by lowering the floor of the main body, or raising the height of the roof in the connecting portion and the floor of this entire section, is a problem which presents many interesting phases. To lower the floor of the main portion would be difficult without destroying the pleasing proportions of the rooms or without hurting the harmony of the mass of the exterior. Whether the height of the roof of the connecting portions could be raised without hurting the mass

relations of the exterior I confess I do not know. I think that it could be done.

The cellar at Homewood extends under the whole of the house, including the wings, but contains no features worthy of remark. The foundations are very solidly constructed, and piers and abutments are to be found at odd places that seem hardly justified on casual inspection. There are odd corners and little dark nooks that misinformed people have given the names of "slave dungeons" and "wine crypts" and so on. But with these we have no concern.

The kitchen in the west wing is a large and lofty apartment in which a pan could rattle around very comfortably without making itself heard in any other part of the house. It corresponds in its general



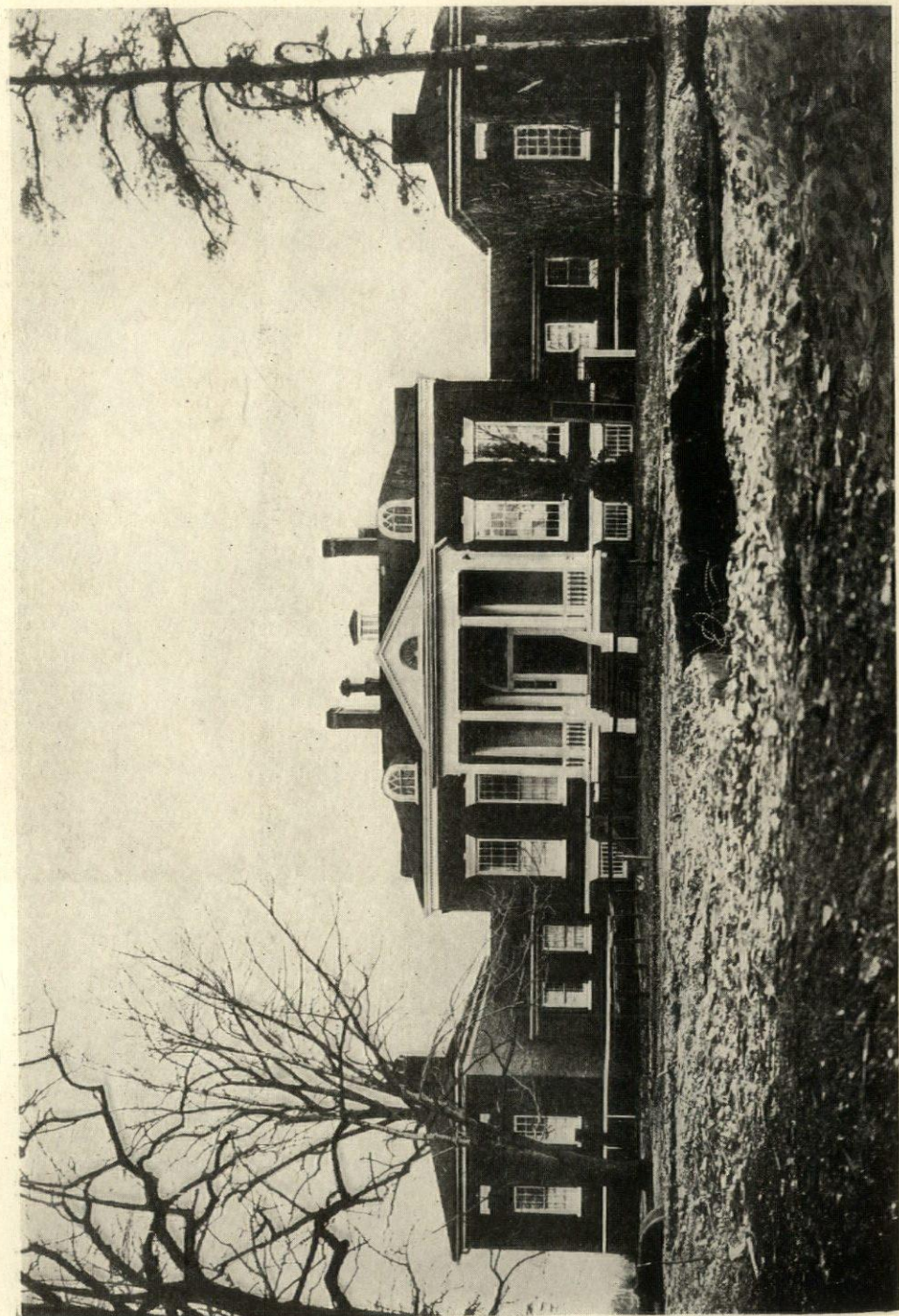
GARDEN ENTRANCE—HOMEWOOD, BALTIMORE, MD.

proportions to the state room in the east wing. Kitchen and state room! These old builders were very practical in every aspect of life and found and set forth intimate relations which we only hint at.

Standing at the point of intersection of the longitudinal and transverse axes of the house, and looking down the line of the longitudinal axis, one is struck by the odd fact that the arches which compose the vista of the hallway here are not centered on the same line. The centre of the hallway of the wing is set back about six to eight inches from the line of the main hall. It is puzzling at first, yet when one reflects that the wings themselves have been set back from the line of the front of the main building so as to make a pleasing general façade, one

will see that it follows very naturally that the arch centres of the interior are not all on the same line. Yet it is the fact that the wings have been set back from the line of the front of the house that makes it possible to have the rooms in the connecting portions. Had these wings, and consequently the connecting portions, been not set back, the longitudinal hallway would have run right through the middle of the connecting portions, leaving no room here for the apartments that are to be found.

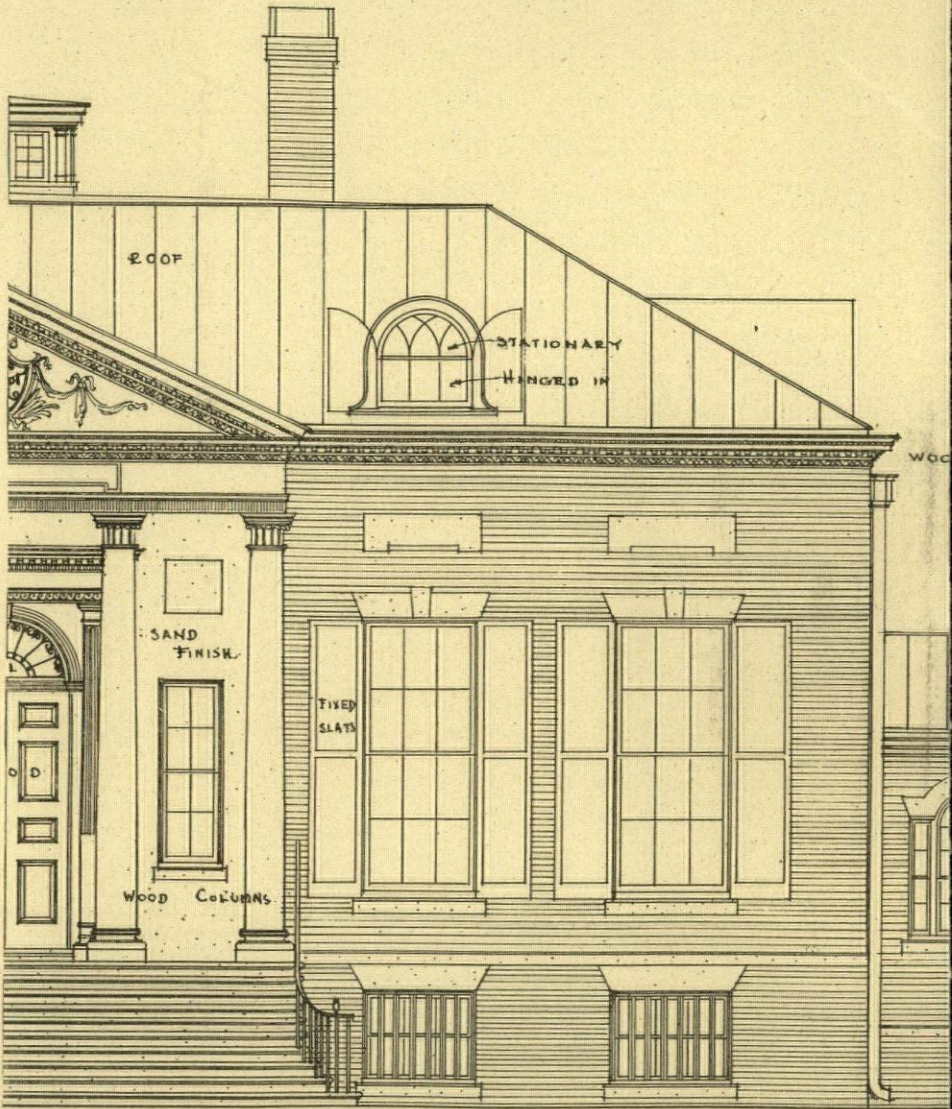
The shape of the arches in the hallway of the connecting portion is also very interesting, following as it does in the beginning the roof line of the house, thus gaining an eccentric curve more akin to a parabola than the arc of a circle.



REAR VIEW — HOME-
WOOD, BALTIMORE, MD.



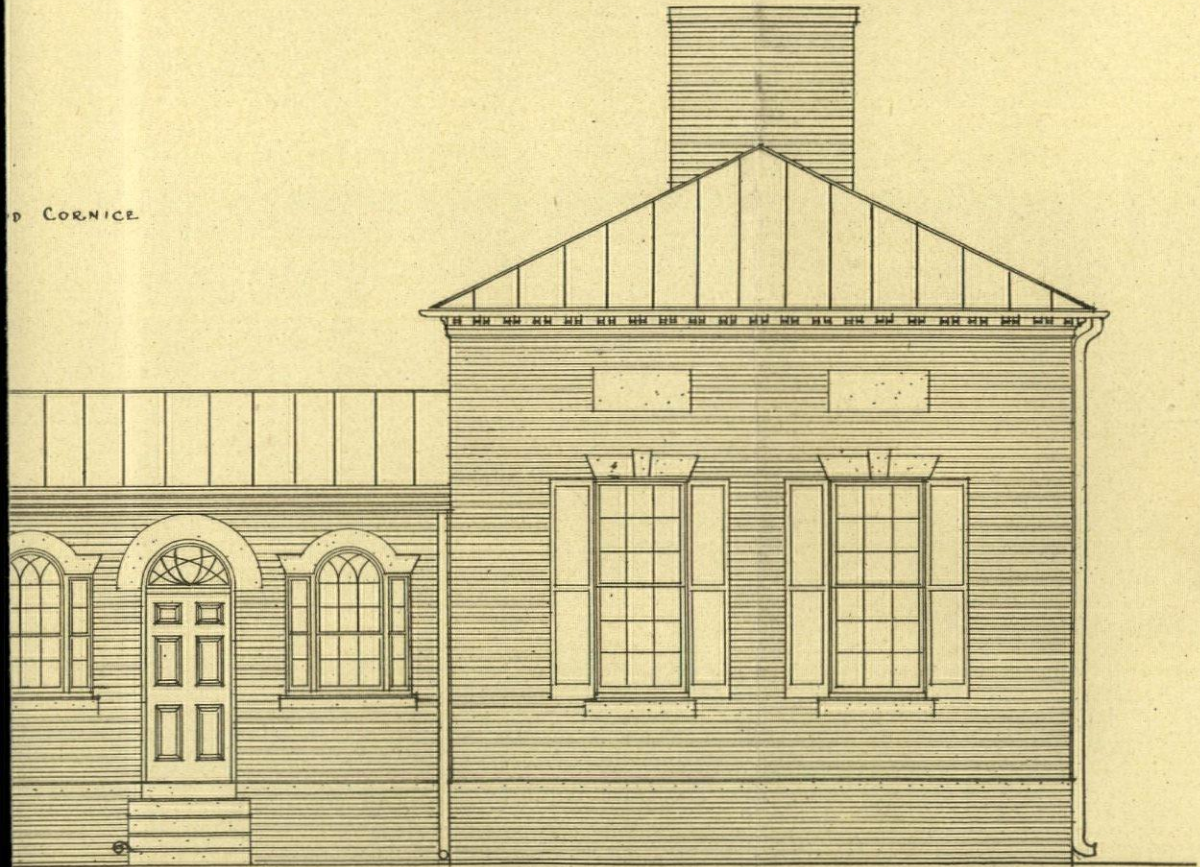
HALL DOORWAY—HOME-
WOOD, BALTIMORE, MD.



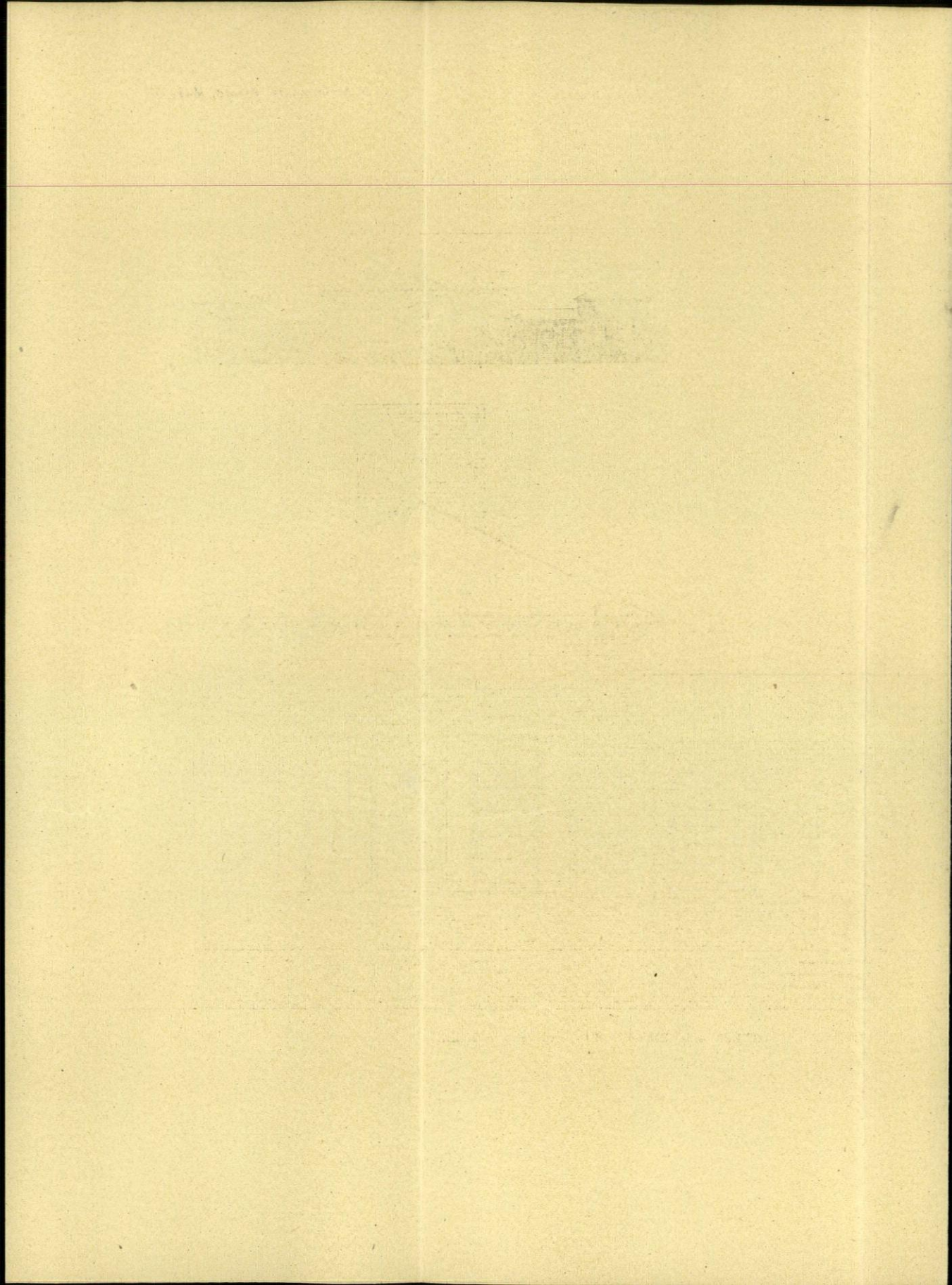
RIGHT HALF OF SOUTH ELEVATION—HOMEWOOD

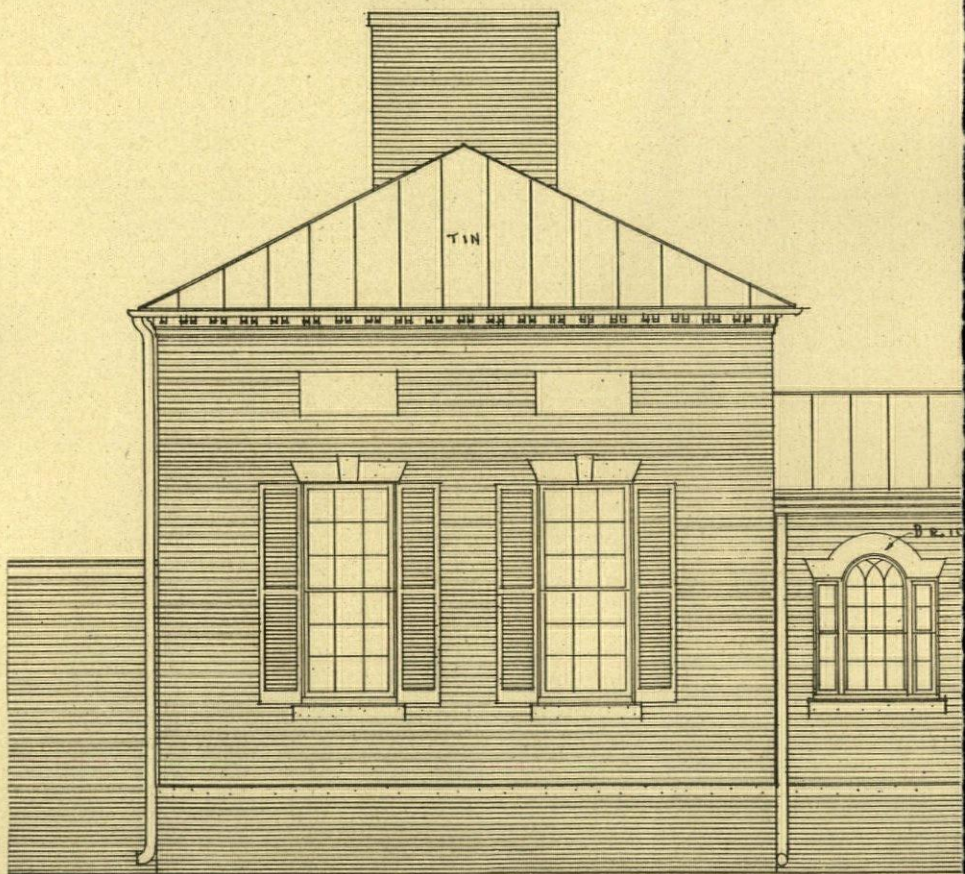


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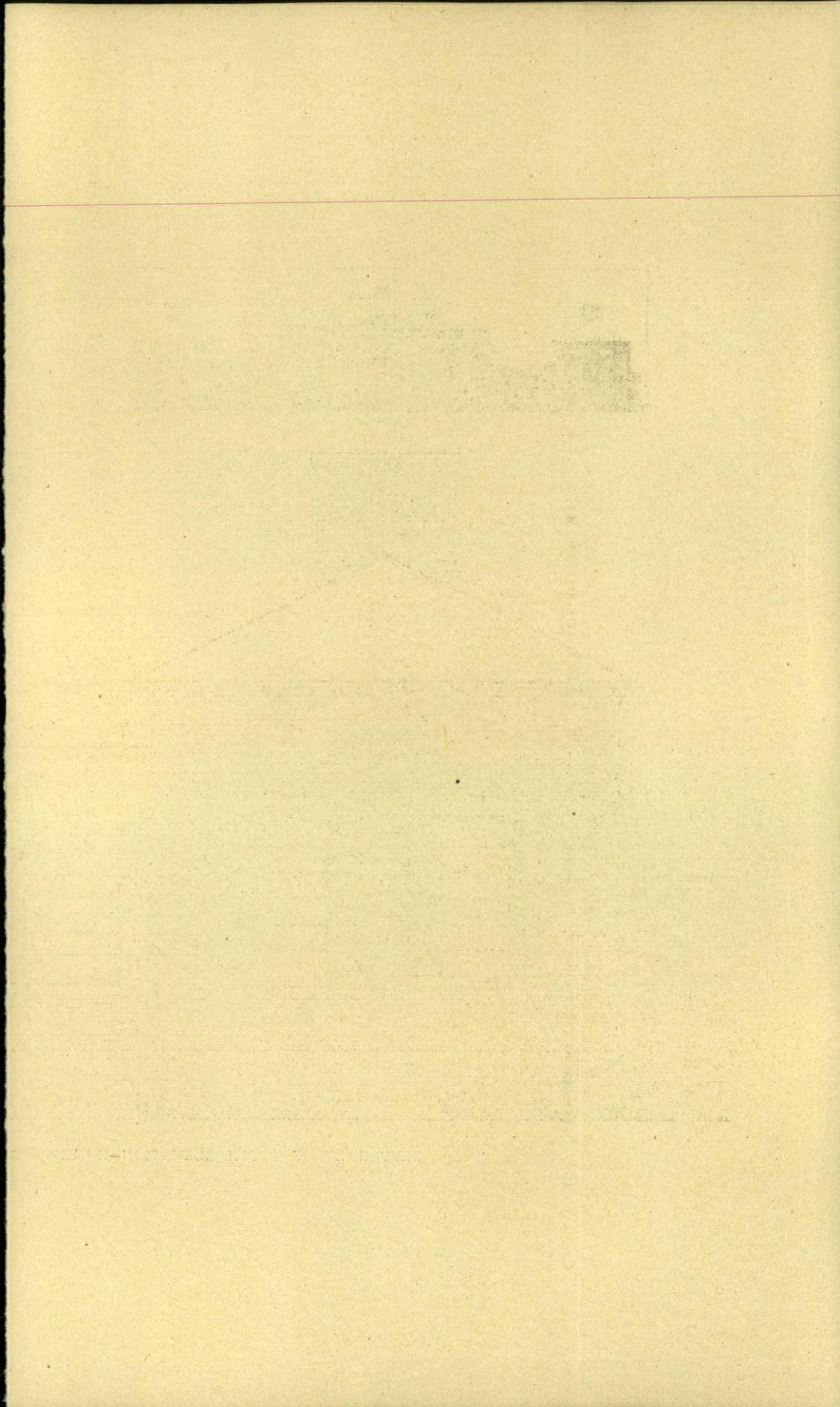


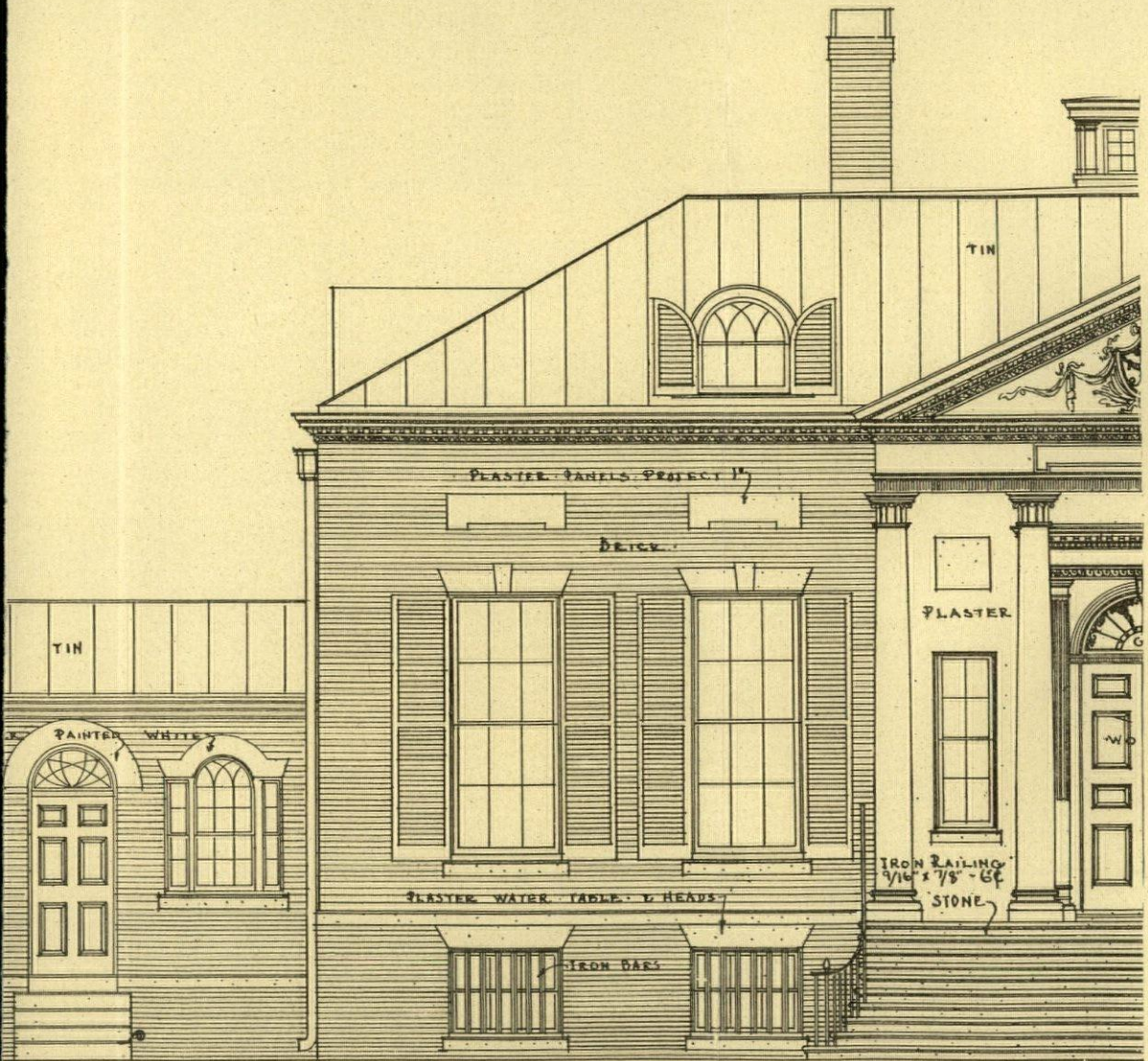
BALTIMORE, MD. MEASURED AND DRAWN BY JOSEPH V. PHELAN.



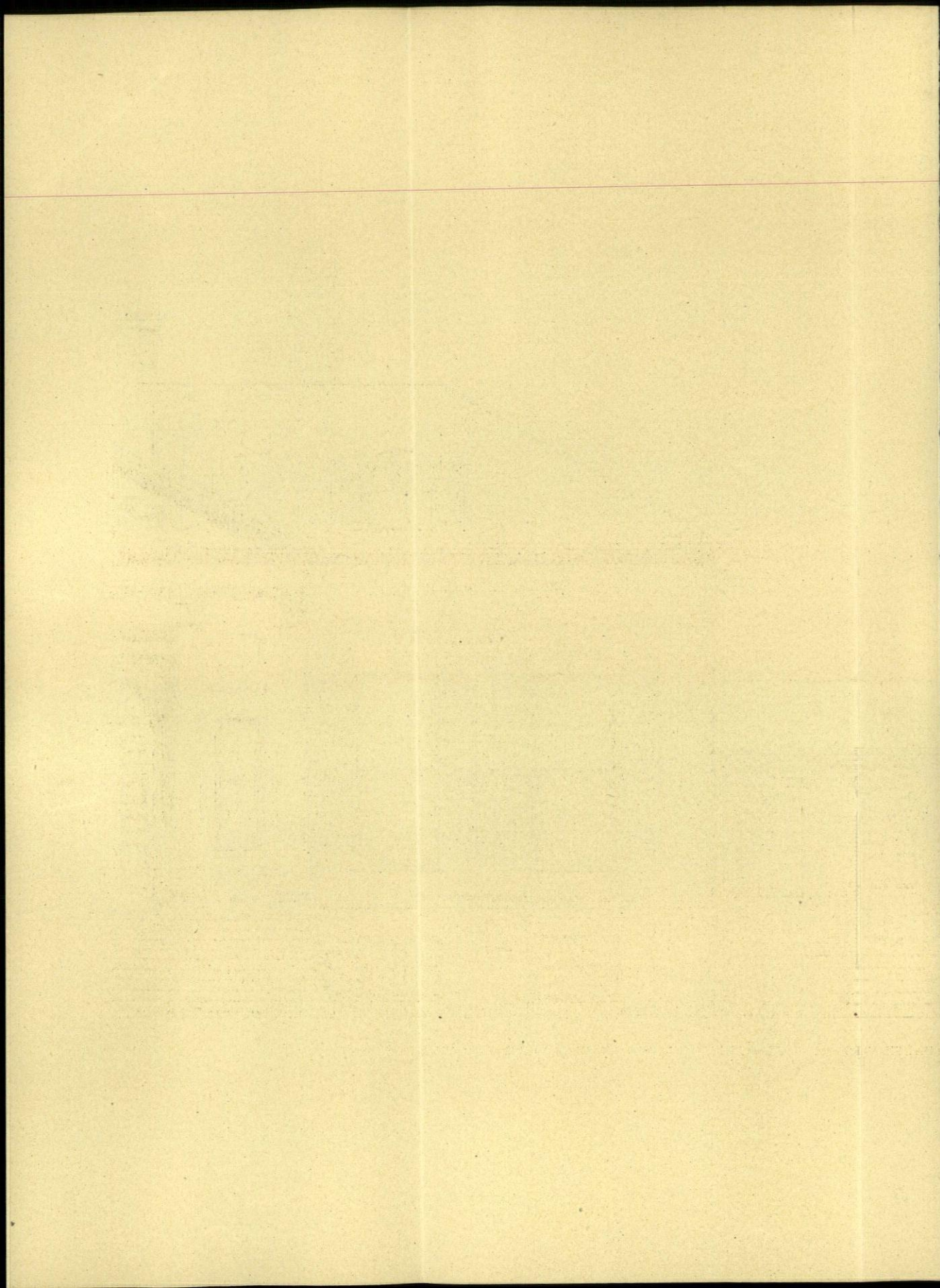


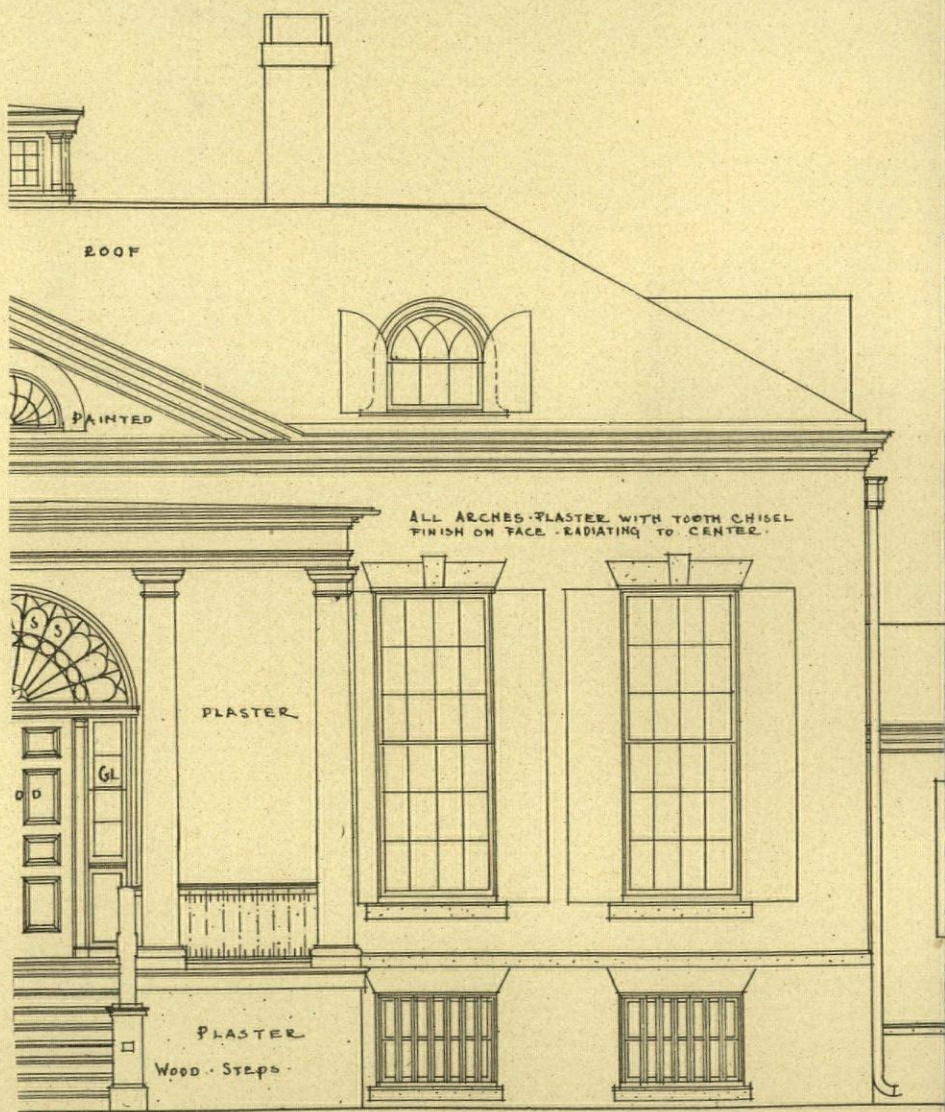
LEFT HALF OF SOUTH ELEVATION—HOMEWOOD.



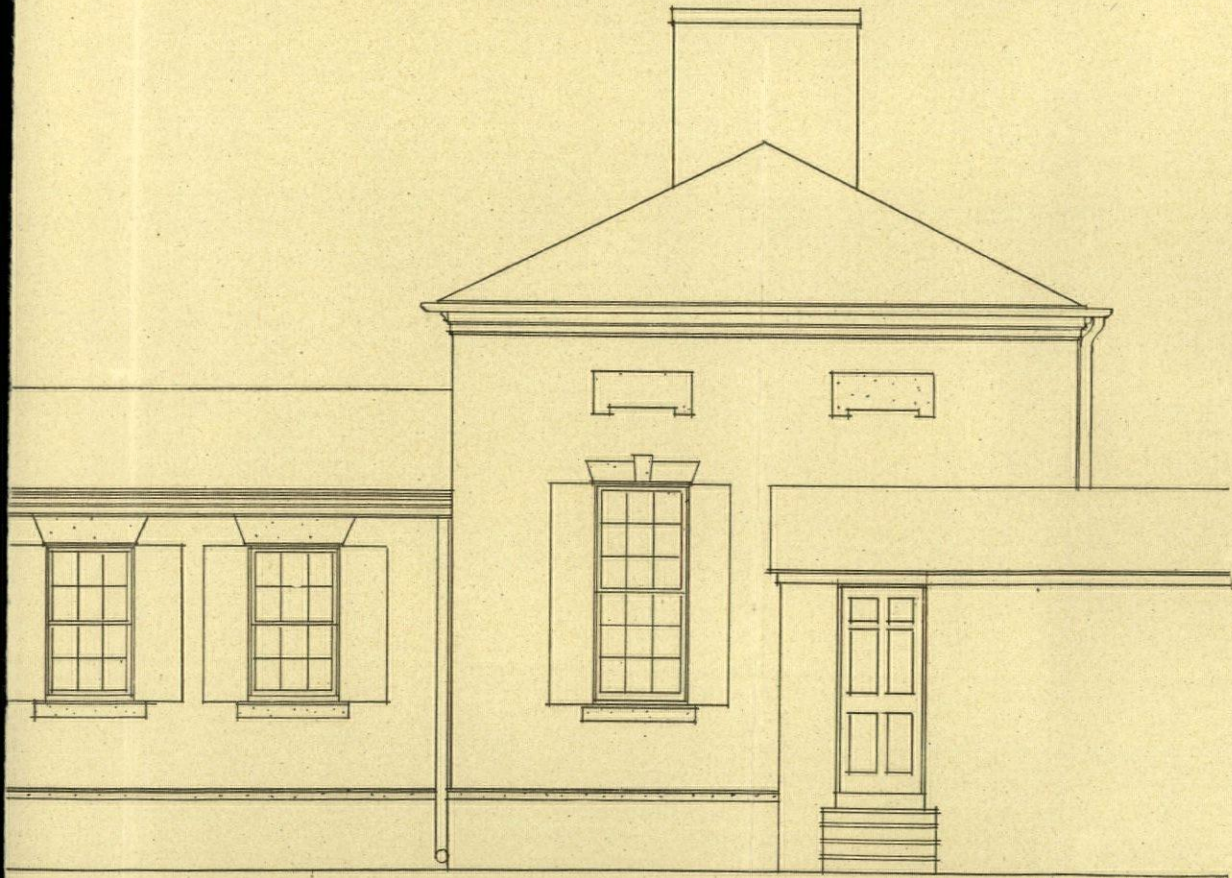


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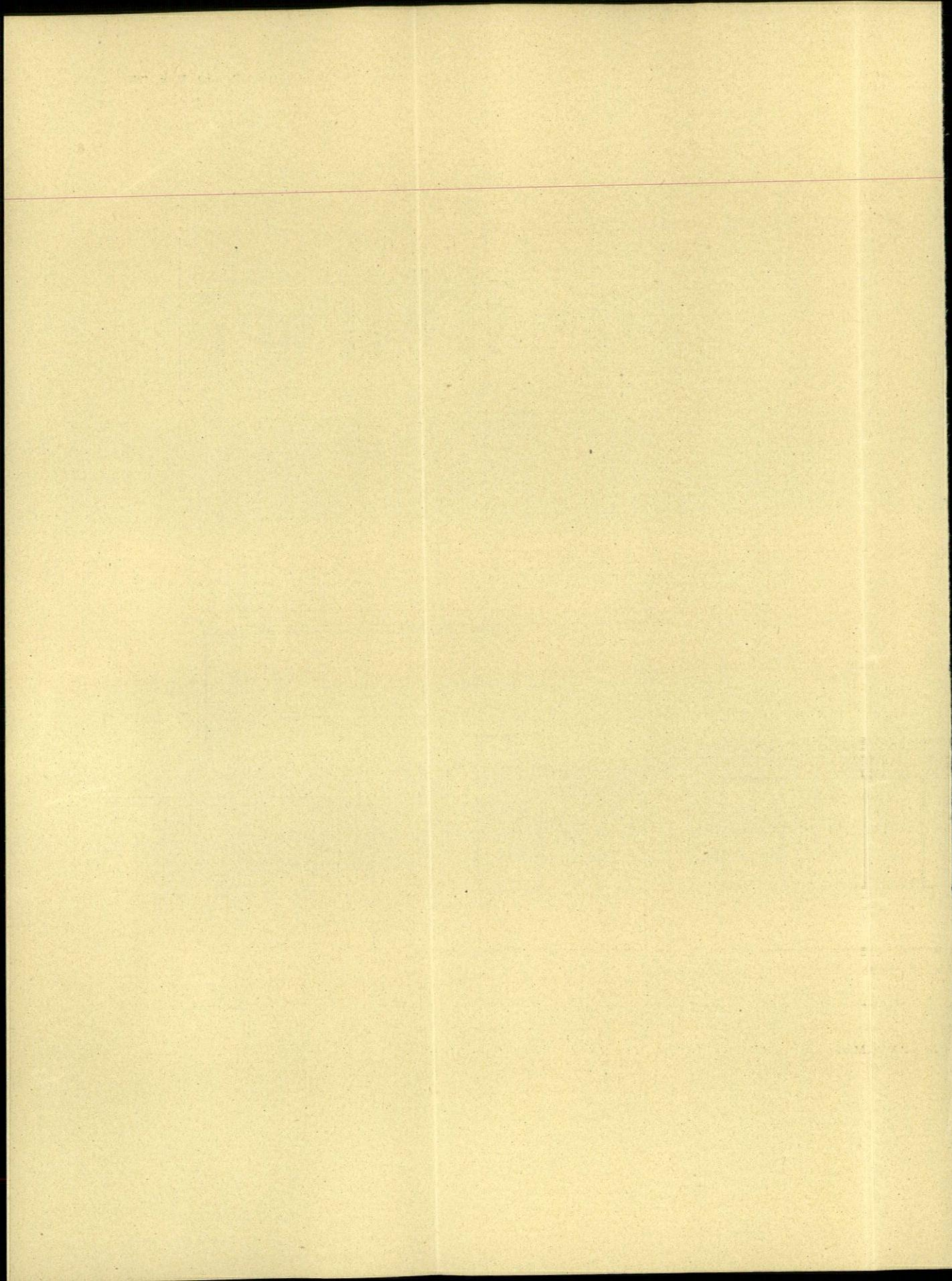


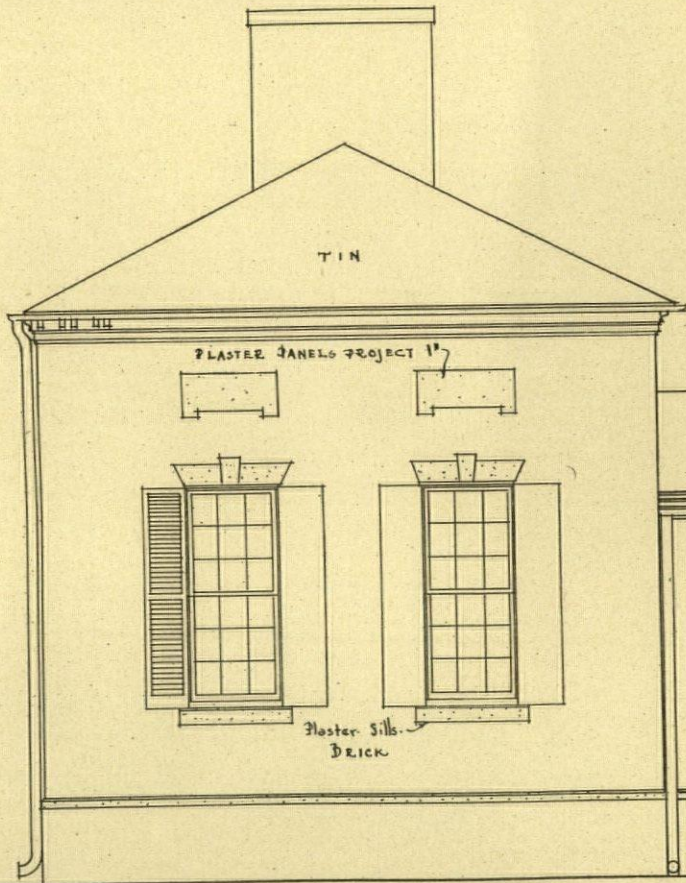


RIGHT HALF OF NORTH ELEVATION—HOMEW

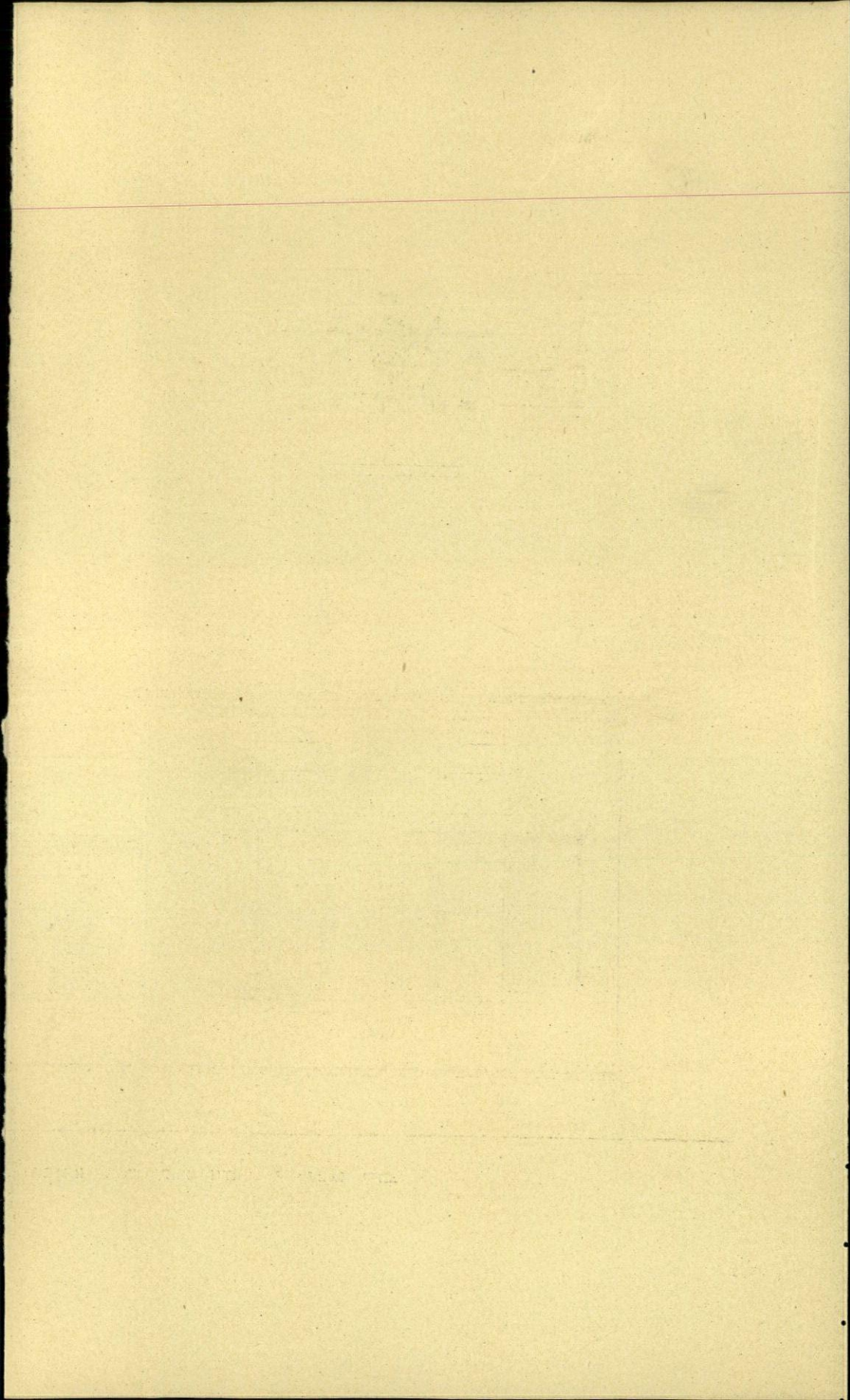


OOD, BALTIMORE, MD. MEASURED AND DRAWN BY JOSEPH V. PHELAN.



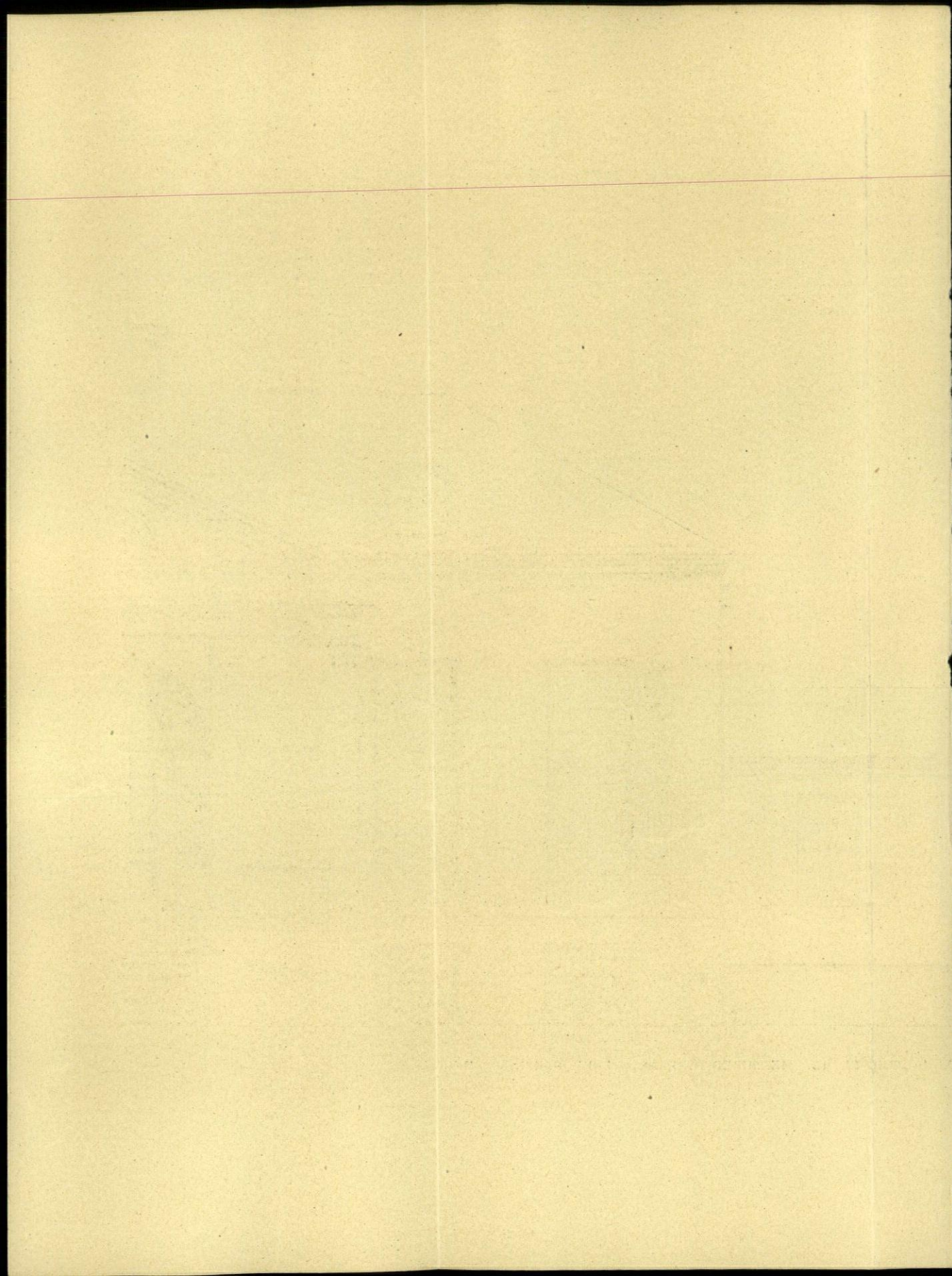


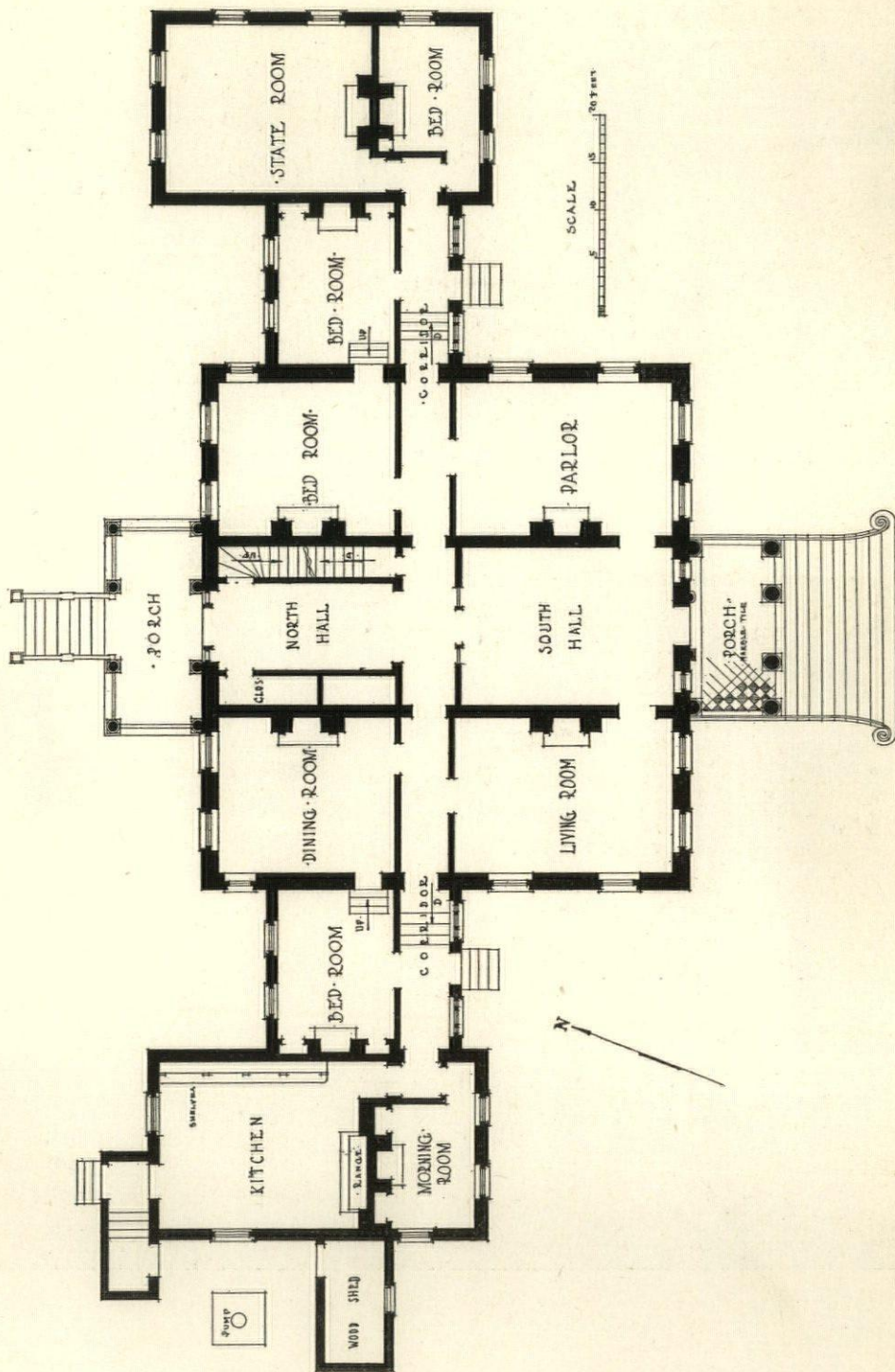
LEFT HALF OF NORTH ELEVATION—HOMEWOOD



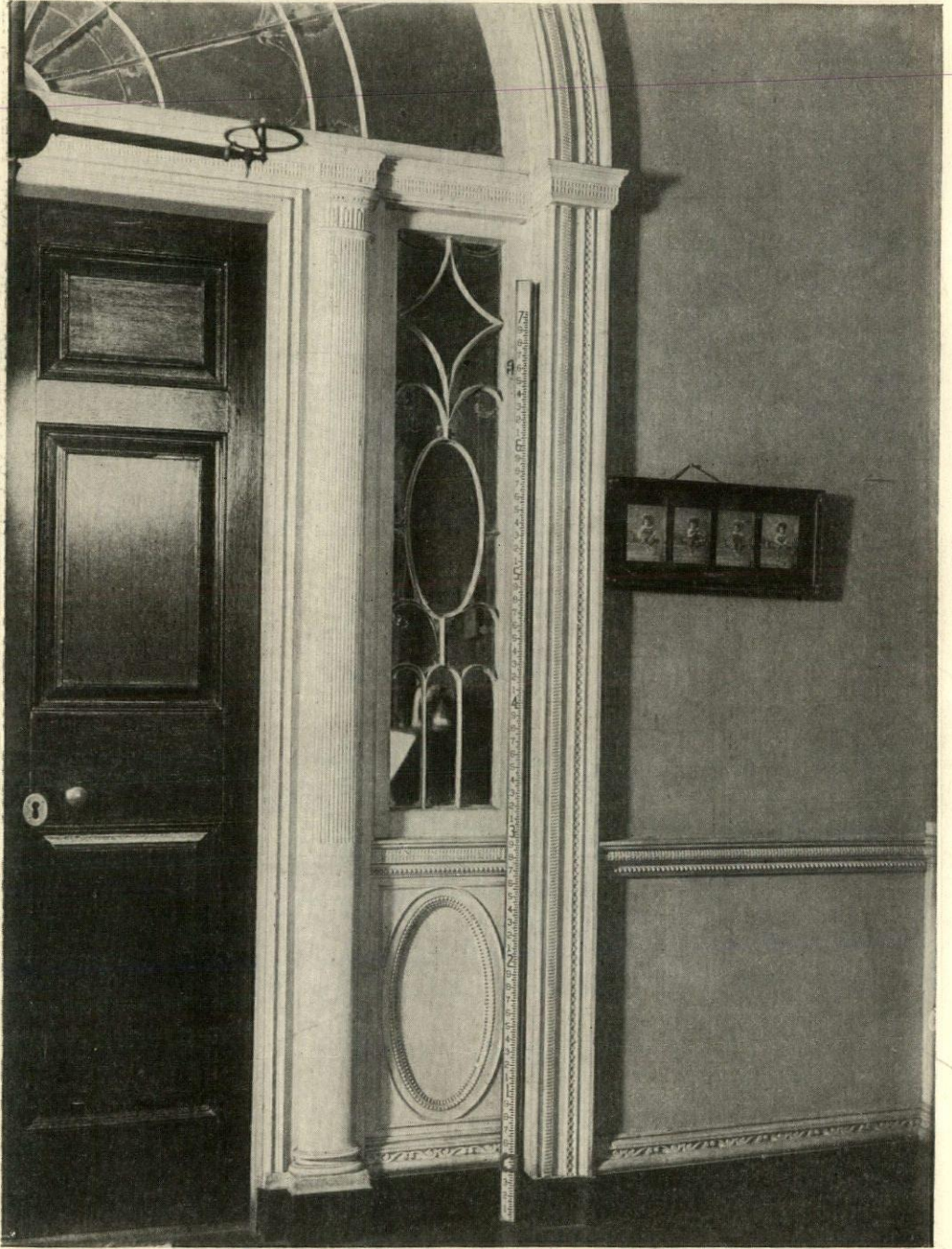


D, BALTIMORE, MD. MEASURED AND DRAWN BY JOSEPH V. PHELAN.





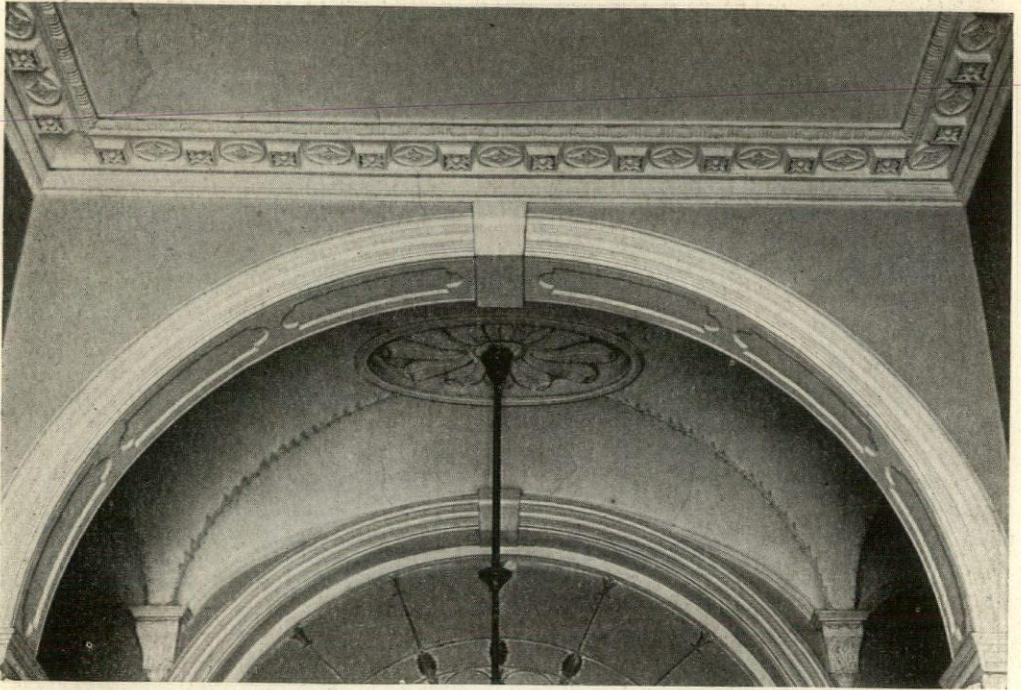
PLAN OF FIRST FLOOR—HOMEWOOD, BALTIMORE, MD.
 MEASURED AND DRAWN BY JOSEPH V. PHELAN.



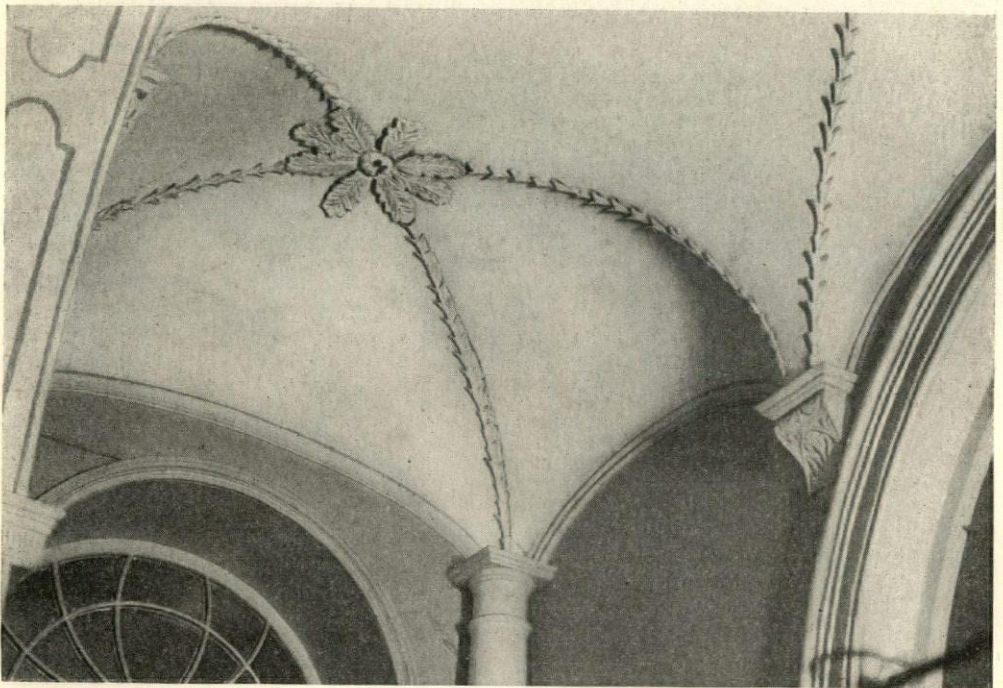
DETAIL OF HALL DOORWAY—
HOMEWOOD, BALTIMORE, MD.



DETAIL OF ARCH—HOME-
WOOD, BALTIMORE, MD.



DETAIL OF HALL CORNICE AND CEILING MOULDING—HOMEWOOD, BALTIMORE, MD.



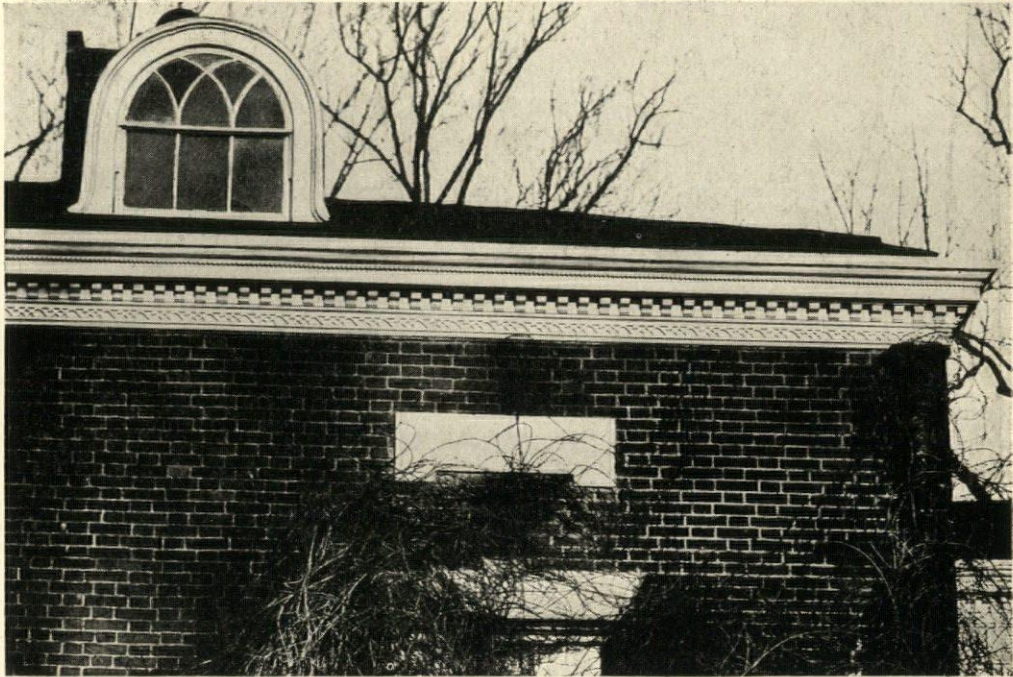
HALL CEILING MOULDING (AS SEEN STARTING TO LEFT IN PICTURE ABOVE)—HOMEWOOD, BALTIMORE, MD.



HALL DOORWAY FROM THE FRONT EN-
TRANCE—HOMEWOOD, BALTIMORE, MD.



LOOKING DOWN LONGITUDINAL HALL OF
HOUSE—HOMEWOOD, BALTIMORE, MD.



DETAIL OF CORNICE AND GUTTER—HOMEWOOD, BALTIMORE, MD.

Coming now to a more detailed consideration of the interior of the house, the disposition and arrangement of the staircase which leads to the second floor of the main portion will interest many by reason of its ingenuity and effectiveness. On either side of the main back hall, close to the door which leads to the garden, are two low doors. The left hand one of these gives entrance to a cupboard; the right hand one gives access to the staircase. It is thus plain that no great store was set on the second floor of the house by its builder. The stair to the second floor, however, is very comfortable and easy to tread. The risers are low, the boards are broad, and accompanying the stairs is a hand-rail affixed to the wall in an odd fashion, which easily supports the hand and forearm. Beneath the stairs is a closet which is entered by a door opening on the longitudinal axis of the house.

Standing at the front door, and gazing through the main hall to the back door, one has a very pleasing and beautiful prospect. There is a large arched door-

way where a panel wall marks the intersection of the longitudinal hall, and looking through the leaded panes of this, one sees the arch of the back door.

The transoms of these two doors are well worth study. Old "crinkly" glass leaded in is, of course, the material of the construction. The lead ribs are most intricately wrought, however, with a rose pattern and the whole scheme is most enticingly airy and graceful in effect.

Surely our colonial architects knew how to temper severity with grace! The square proportions of the vestibular rooms here and the high ceilings are rather oppressive, yet these arches give the variety of aspect that the whole constructive scheme needs.

Attention has been called (in less technical articles than this) to the massive bolts and hinges on the front and back doors of Homewood. They are indeed most awe-inspiring. The front door key might serve in emergency as a crowbar and a good-sized safe might be made from the metal in the locks.



THE MARY BAKER EDDY MEMORIAL, MT. AUBURN CEMETERY,
CAMBRIDGE, MASS. EGERTON SWARTWOUT, ARCHITECT.



THE
MARY BAKER EDDY
MEMORIAL
MT. AUBURN CEMETERY
CAMBRIDGE, MASS.

EGERTON SWARTWOUT ARCHITECT

AN exquisite bit of architecture is the new memorial to the founder of Christian Science that has been placed in Mt. Auburn Cemetery, at Cambridge, Mass. This New England cemetery is distinctive among American burying grounds, not only since it contains the graves of several well-known Americans—among them Longfellow and Channing—but because it has a kind of stately beauty impossible where graves and monuments are spotted around helter-skelter and crowded together too thickly, as they are in many of our cemeteries. The distant view, half a mile away across the winding Charles, depicts a long, gently rising, low hill, on which the massed foliage ascends from the river to the top, where some individual elms are silhouetted against the sky near the base of the quaint old water tower that rises above the summit.

In this romantic setting, so fitting for a cemetery without being mournful, the memorial to Mary Baker Eddy is perfectly situated in a plot eighty feet square between a road, where it may be

seen closely, and a miniature lake at a ten-foot lower level, across which a quarter of a mile away the monument of white granite shows against a background of shrubbery and trees. This background is to be developed later with evergreens and cedars and rhododendrons.

The monument is a round cluster of eight columns, fifteen feet high, supporting an entablature with cresting above, recalling faintly the Tower of the Winds, at Athens. It rests on a broad base with a double flight of circular steps that lead down to a lower platform at the water level. An original scheme; for it has neither roof nor pavement, is simply a screen of columns enclosing a circle which is to be flower-grown with rhododendrons. At each side of the steps are pylons decorated with inscriptions. The platform of the monument, on the side toward the road, is of Pompton pink granite, contrasting well with the white stone of the shafts and steps. Thus, with the photograph, one obtains an idea of the picturesqueness of the

monument, appreciates its simple effect—the curves of the steps harmonizing admirably with the round cluster of columns, the whole enframed and set out by foliage and perfectly mirrored in the quiet lakelet. It is a truly classic achievement that Mr. Swartwout has attained, for besides its severely simple, austere expression, it has that touch of dramatic vitality and richness of details without which no work of art can be said to be truly classic. There is in it none of the dry, cold pendency, the complacent reproduction of book forms instead of nature forms that too often are foisted upon us as “classic.”

A word as to the details of this admirable work. The white Bethel granite was chosen because it is more permanent than marble, but reluctantly, since it was feared that delicate carving would be impossible in granite. Fortunately, long and careful experimenting by Mr. Menconi, the modeler and carver, overcame this difficulty. Methods were devised without the use of machines, except the automatic chisel, which made possible the carving of extraordinary loveliness apparent in the photograph of the panel on page 449. This decoration shows great strength and beauty, fittingly austere and reverent, yet relieved by rare grace of vigorous outlines. Note the contrast of the delicate leaf stems which run in double and triple parallel lines against the full spherical surfaces of the leaves and urn. The granite ma-

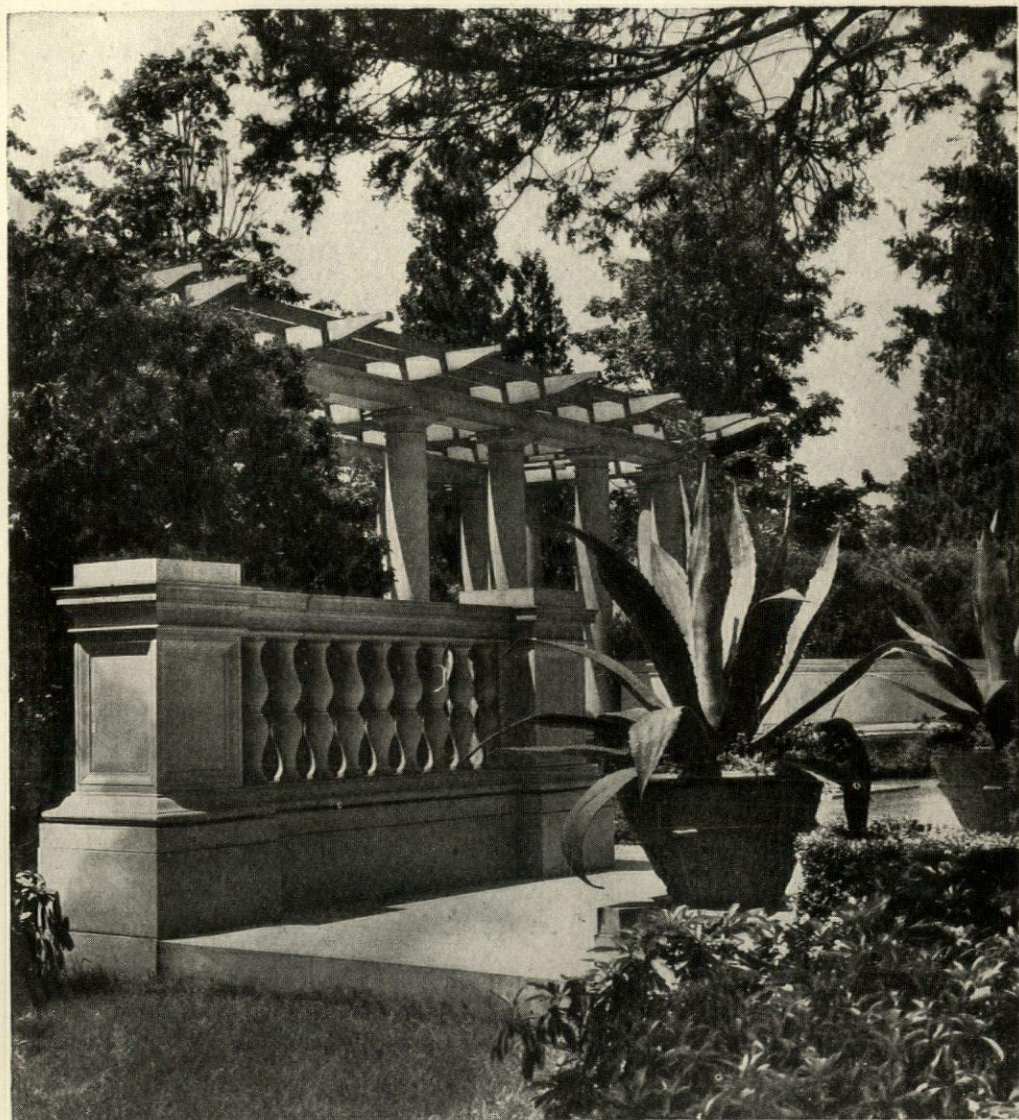
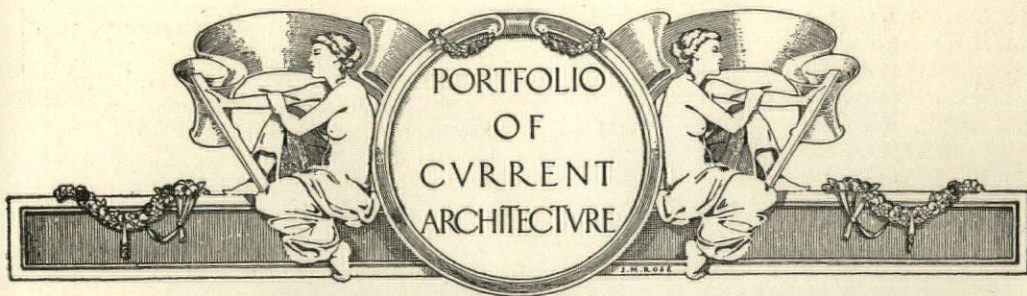
terial brings strength and enrichment to the feminine character of the monument, which is dedicated to a woman. This panel is about one foot high and three feet long. The large lettering on the frieze of the entablature is unusually fine and the smaller inscription is a splendid example of the letterer's art.

Perhaps one may understand something of the spirit evident in the ornament of the memorial when one is told that it is the work of a band of twenty chosen carvers from the north of Italy, who were encouraged to do their best by allowing them to cut their names in among the leaves of the design. If such sympathetic recognition of the craftsman were more prevalent, so also might such unusual work be more frequent.

There are few men who can conceive, like Mr. Swartwout, so strikingly simple a theme as the memorial to Mary Baker Eddy, develop it without any surplus elaboration, and carry it into execution with so much of original detail arranged in bold, severely composed masses enriched with exquisitely flowing, vital growth forms. The work is free, spontaneous and vigorous, of the true spirit of the classic; and one is grateful, indeed, to know that it will have enduring form in a monument, which is, alas, one of the few enduring things in which good architecture finds expression in our hustling twentieth century civilization.

JOHN TAYLOR BOYD, JR.

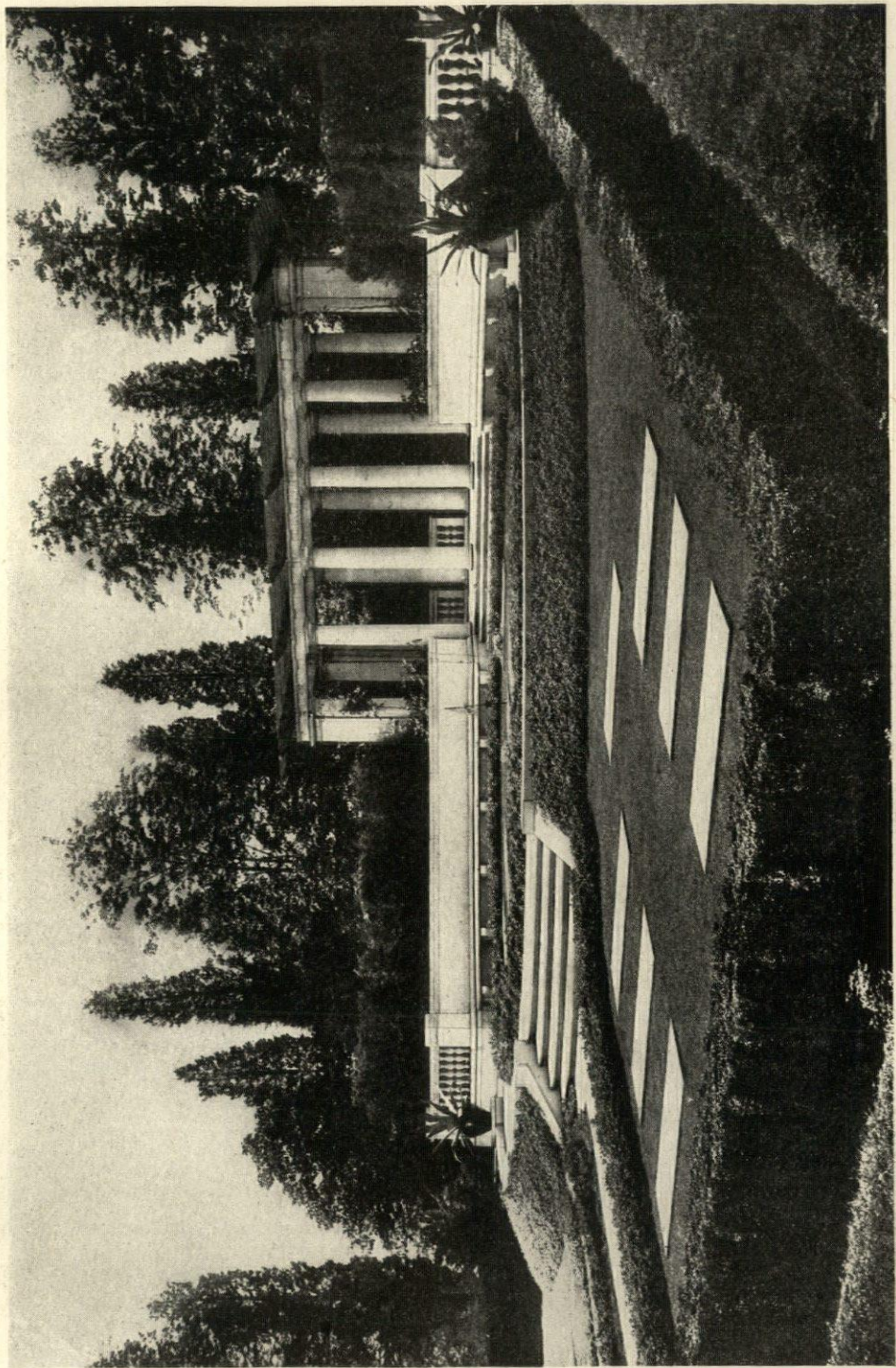
PORTFOLIO
OF
CURRENT
ARCHITECTURE



COYKENDAL MEMORIAL, KINGSTON,
N. Y. YORK & SAWYER, ARCHITECTS.



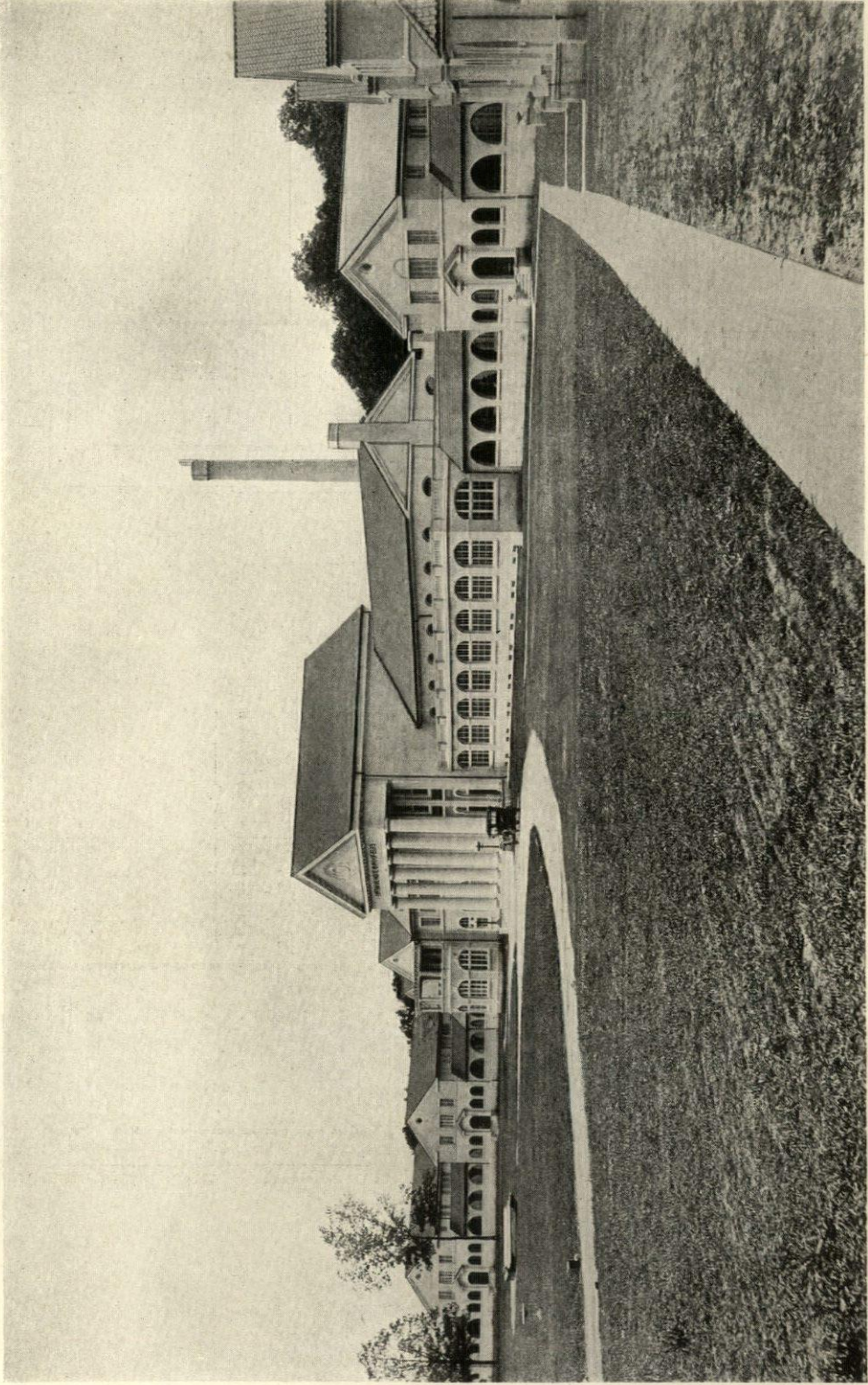
COYKENDAL MEMORIAL, KINGSTON,
N. Y. YORK & SAWYER, ARCHITECTS.



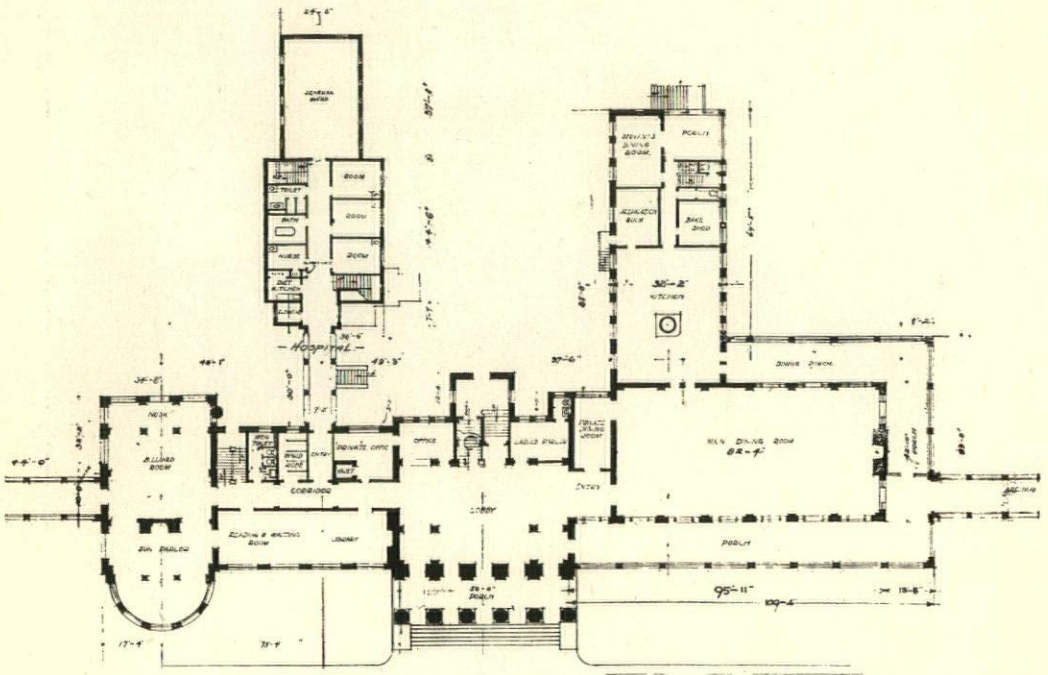
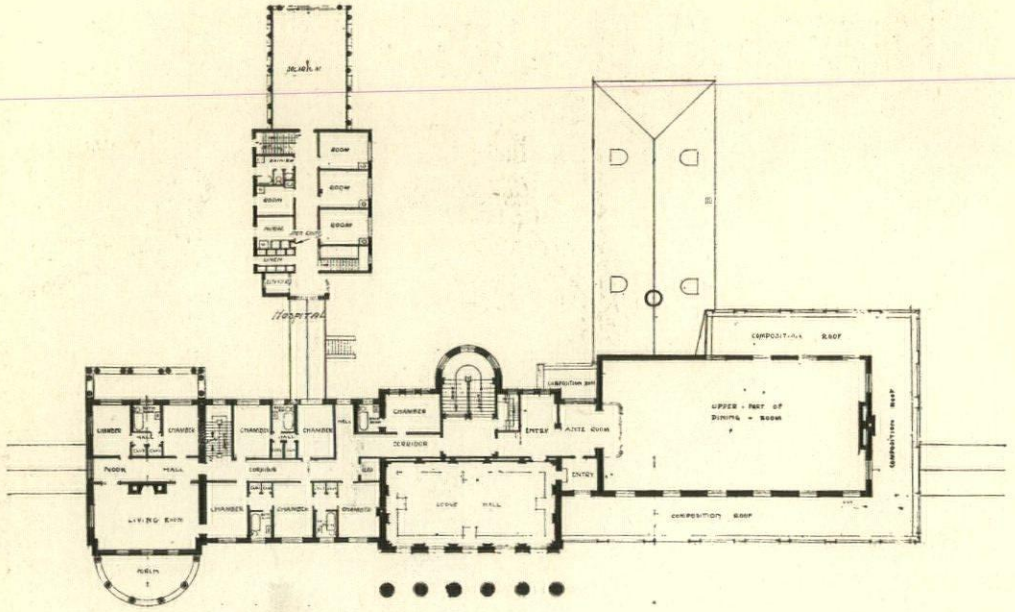
COYKENDAL MEMORIAL, KINGSTON,
N. Y. YORK & SAWYER, ARCHITECTS.



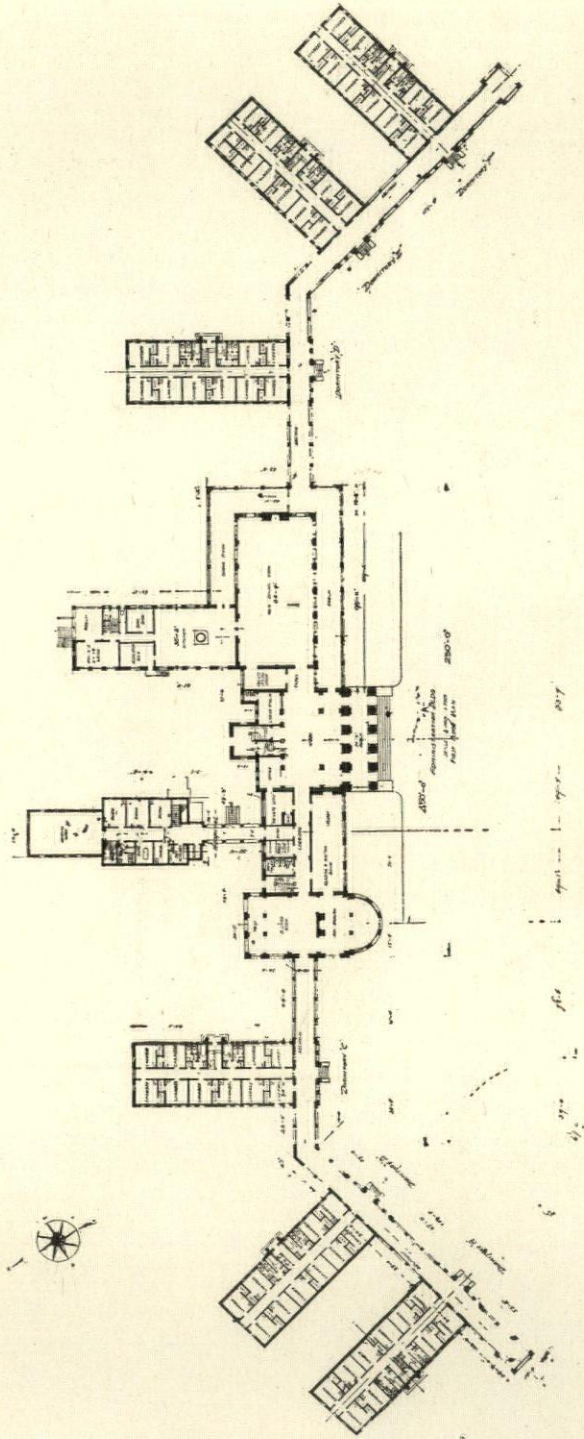
MAIN ENTRANCE—NATIONAL HOME, B. P. O.
OF ELKS, BEDFORD, VA. OTTENHEIMER,
STERN & REICHERT, ARCHITECTS.



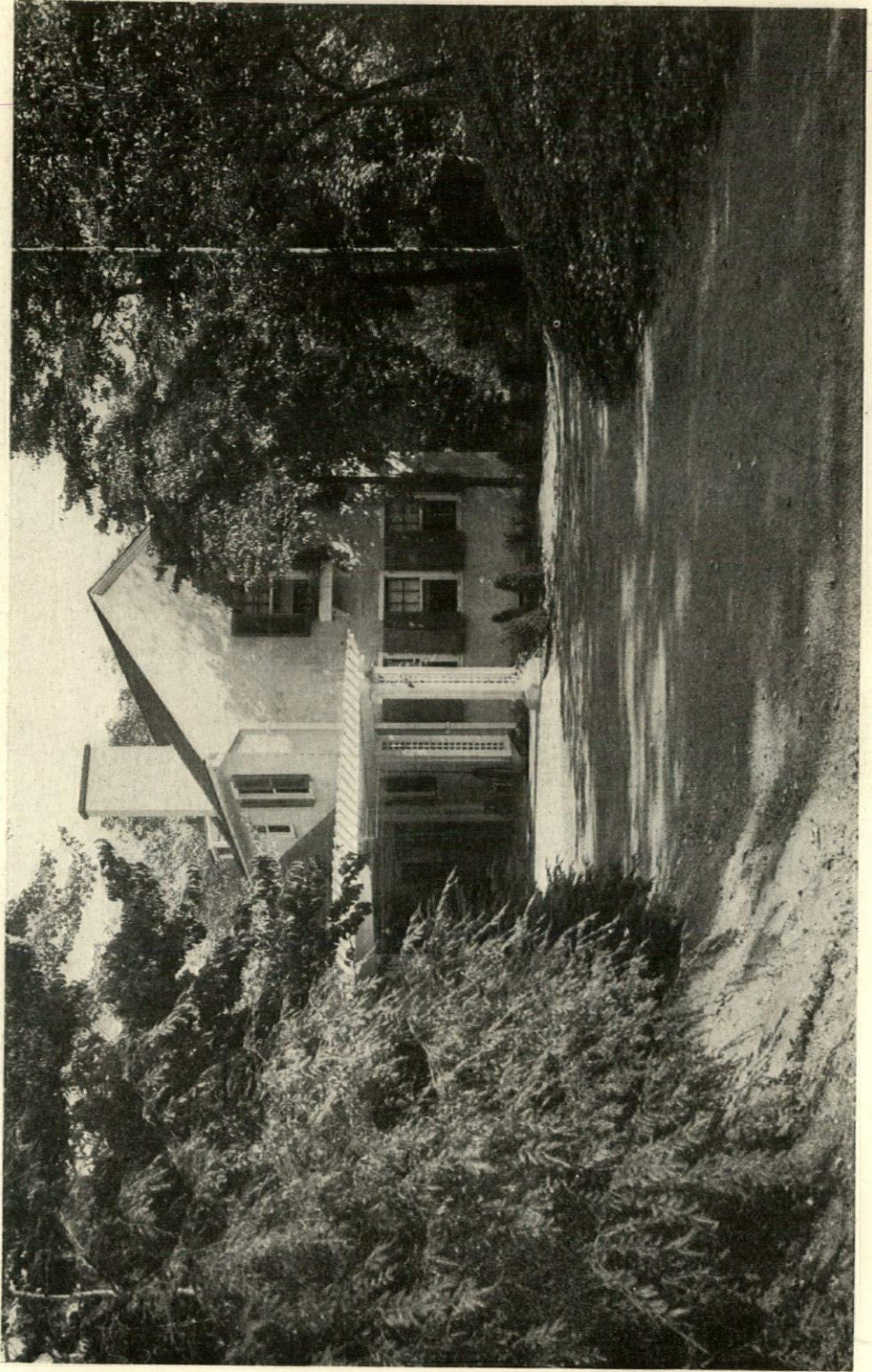
NATIONAL HOME, B. P. O. OF ELKS, BEDFORD, VA.
OTTENHEIMER, STERN & REICHERT, ARCHITECTS.



FIRST AND SECOND FLOOR PLANS—ADMINISTRATION BUILDING, NATIONAL HOME, B. P. O. OF ELKS, BEDFORD, VA. OTTENHEIMER, STERN & REICHERT, ARCHITECTS.



BLOCK PLAN—NATIONAL HOME, B. P. O. OF ELKS, BEDFORD,
 VA. OTTENHEIMER, STERN & REICHERT, ARCHITECTS.



RESIDENCE OF GEORGE E. IDE, ESQ., LOCUST VALLEY, L. I. JAMES GAMBLE ROGERS, ARCHITECT.



RESIDENCE OF GEORGE E. IDE, ESQ., LOCUST VALLEY, L. I. JAMES GAMBLE ROGERS, ARCHITECT.



RESIDENCE OF GEORGE E. IDE, ESQ., LOCUST VALLEY, L. I.
James Gamble Rogers, Architect.



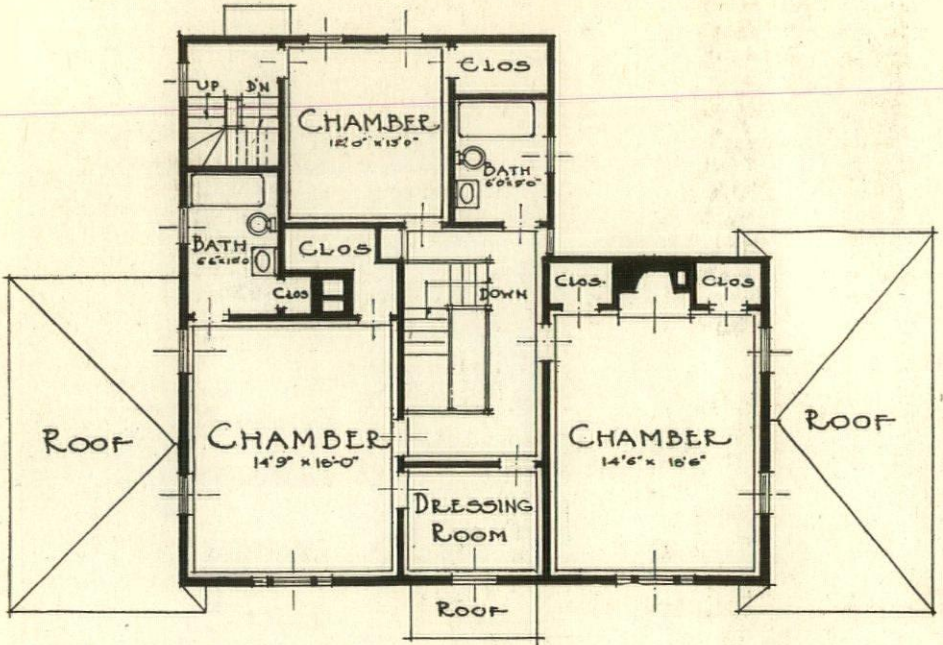
RESIDENCE OF GEORGE E. IDE, ESQ., LOCUST VALLEY, L. I.
James Gamble Rogers, Architect.



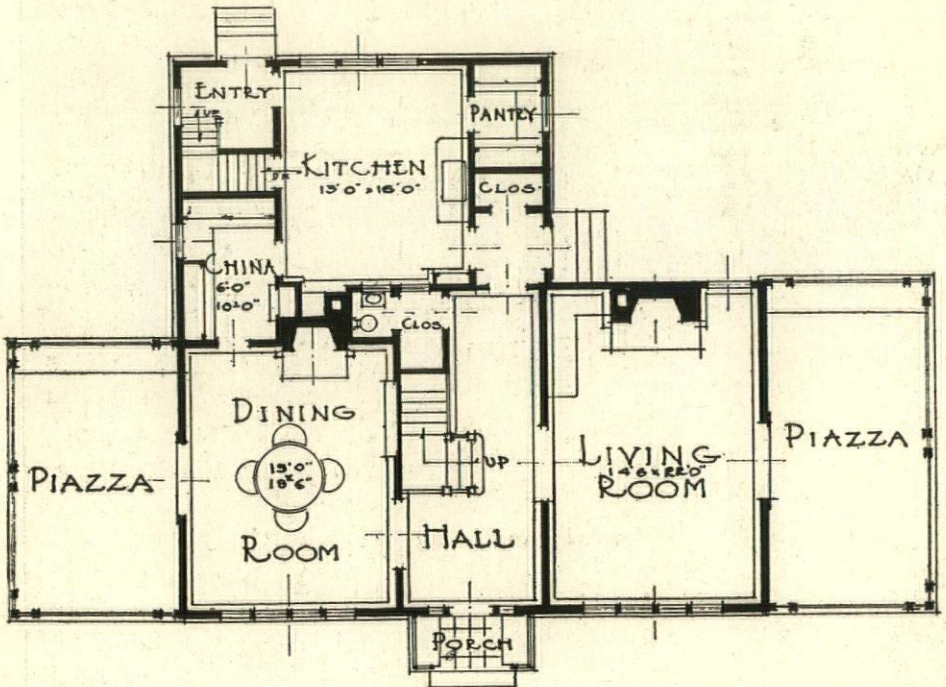
RESIDENCE OF GEORGE E. IDE, ESQ., LOCUST VALLEY, L. I. JAMES GAMBLE ROGERS, ARCHITECT.



RESIDENCE OF FRANKLIN R. JOHNSON, ESQ., BROOKLINE,
MASS. ANDREWS, JAQUES & RANTOUL, ARCHITECTS.



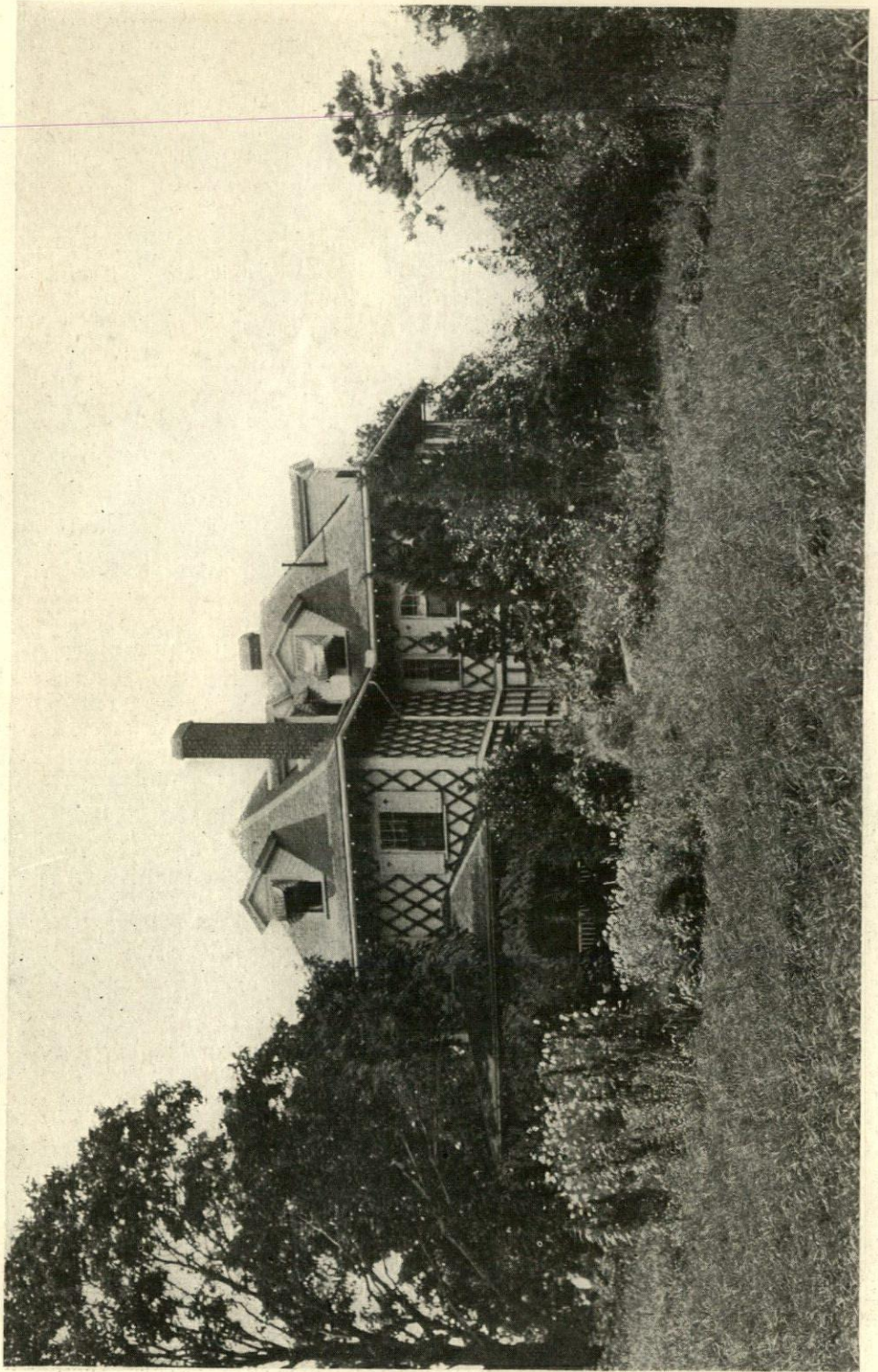
SECOND FLOOR PLAN—RESIDENCE OF JAMES T. KELLEY, ESQ., PHILLIPS BEACH, MASS.
(James T.) Kelley & Graves, Architects.



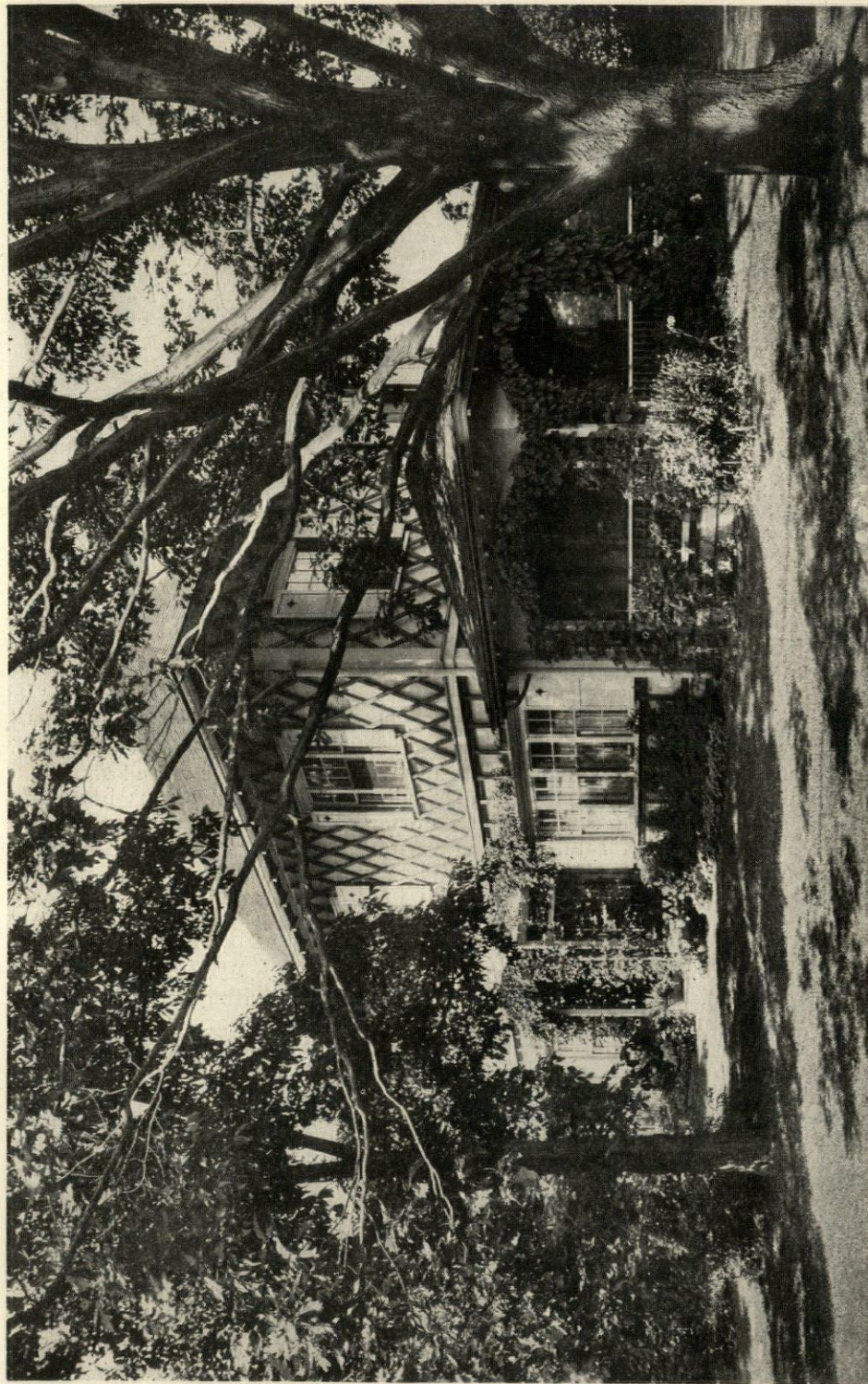
FIRST FLOOR PLAN—RESIDENCE OF JAMES T. KELLEY, ESQ., PHILLIPS BEACH, MASS.
(James T.) Kelley & Graves, Architects.



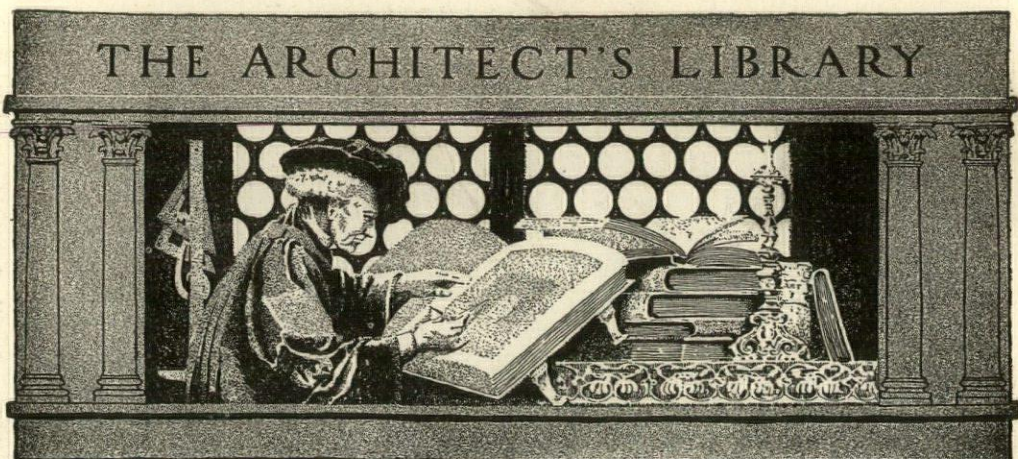
RESIDENCE OF JAMES T. KELLEY, ESQ., PHILLIPS
BEACH, MASS. KELLEY & GRAVES, ARCHITECTS.



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PORTER'S "LOMBARD ARCHITECTURE"

By A. D. F. HAMLIN

THE Yale University Press has within the last few months issued two of the four projected volumes of a work on Lombard Architecture* by Mr. Arthur Kingsley Porter. Volumes I and III have yet to appear, but volumes II and IV, already in hand, constitute in themselves so important a contribution to learning and to architectural literature as to warrant a preliminary notice, without waiting for the completion of the work.

Mr. Porter first became known as a writer on architecture by his "Mediæval Architecture," published in two volumes in 1909 by the Baker & Taylor Company. While parts of this work betrayed a certain immaturity, it was, in the main, a valuable contribution to the knowledge of French mediæval architecture, its bibliography and lists of monuments being remarkably complete, detailed and scholarly. Two years later Mr. Porter published a slender volume on "The Construction of Lombard and Gothic Vaults," whose importance was out of all proportion to its modest dimensions, and which

embodied the first fruits of his study of the churches of Lombardy. This book received warm commendation from Mr. W. H. Goodyear in the *American Architect*, as throwing new light on the origins of the French Gothic ribbed vault. The studies in Lombardy, thus begun, Mr. Porter continued to prosecute through a period of six years (1908 to 1914), during which about half his time was spent in Lombardy itself, a large part of the remainder in various libraries in Europe and the United States. Since his return to this country in 1914 he has been occupied with the writing and publication of the monumental work which is the subject of this notice. While in Italy he contributed frequently to *Arte e Storia*, an Italian archeological journal, upon his investigations of little known Lombard churches, and the two recently published volumes are a part of the final fruitage of these studies.

Volume II comprises the first half of a descriptive, historical and bibliographical list of Lombard churches, arranged alphabetically in the order of their locations; this list to be completed in Volume III. In its 675 pages it treats of 136 churches in 85 towns and cities, from

*Lombard Architecture. By Arthur Kingsley Porter. Vol. II—Monuments: Abbazia di Albino to Milan. Vol. IV—Atlas. New Haven: Yale University Press, 1915-1916. 675 pp.; 244 plates.

Abbazia di Albino to Milan inclusive. The discussion of each monument follows the same system of five divisions. The first is devoted to a summary of the bibliography of the monument; the second discusses the history of the edifice as set forth in documents and inscriptions; the third describes the building in both its original and its present form; the fourth deals with its decorative and architectonic details, and the fifth summarizes the author's conclusions as to the style and date of the building.

The amount and quality of scholarly research displayed in these one hundred and thirty-six descriptions are really astonishing. Mr. Porter has wherever possible gone to original sources, and he quotes liberally, giving both the original Latin or Italian and English translations, from ancient inscriptions, monastic charters and medieval histories, comparing authorities and evidences, to an extent that is amazing as the result of only six years' work in Lombardy; yet this volume contains but half of the entire list of monuments. Moreover it is to be accompanied by a fourth volume (to be numbered as Vol. I), presumably to be a critical and historical discussion of Lombard architecture in general, all based upon the investigations of these six years.

Volume IV is a folio, or rather a portfolio-box, containing 244 large plates, mostly of half-tone photographic views of Lombard buildings or details, with a number of plans, elevations and sections of some of the more important churches described or to be described in the text. The plates are all numbered, as well as the illustrations on each plate; the key to their identity is found in an index inclosed with them, which shows that they are arranged alphabetically to correspond with the alphabetical arrangement of Vols. II and III. It is most unfortunate that the illustrations were not themselves labeled, as the process of identification by index or text detracts materially from the convenient use and study of the examples they offer to the eye.

This is the only fault the reviewer can find in what is unquestionably the most important original contribution thus far made by American scholarship to the

history of medieval architecture, and the most important addition made as yet by a scholar of any nation to the world's knowledge of the very important architecture of Lombardy. It is based not only upon original documents, but in large measure upon the author's own personal study of the monuments, a considerable number of which have never been published before. The fullness and detailed character of Mr. Porter's documentation of the subject are extraordinary, and reflect a quite new lustre on American scholarship. A more complete and critical appraisal of this work must await the appearance of Volumes I and III, which we may hope for within a month or two.

[Volumes I and III were received just as this number of the ARCHITECTURAL RECORD was going to press.—Ed.]

Books Received from Publishers.

- Transactions of the New York Electrical Society. Contains: Wireless Transmission Problems, by M. I. Pupin; The Electrically-Driven Gyroscope and Its Uses, by Elmer A. Sperry; A Month with the Atlantic Fleet, by Frank Sprague; The Submarine, Its Status Today and Its Possibilities in the Near Future, by Simon Lake. 25 ills., 7 diagrams, 58 pp., 6 by 9. New York: New York Electrical Society.
- A Monograph of the Work of McKim, Mead and White, 1879-1915. Part XIII. 20 pp., 20 pl., 14 by 20. New York: The Architectural Book Publishing Co.
- David Edstrom and His Sculpture. 31 pp., 8 by 10½, 24 ills. Printed at The University Press of Sewanee, Tennessee.
- Marbles: British and Foreign Marbles and Other Ornamental Stones. By J. Watson, 485 pp., 4½ by 8. New York: G. P. Putnam's Sons, as the American representatives of the Cambridge University Press of England. Price \$1.50.
- The Development of British Building Construction. By C. F. Innocent. 73 ills., 294 pp., 6 by 9½. New York: G. P. Putnam's Sons, as the American representatives of the Cambridge University Press of England. Price \$3.25.
- American Art Annual, Vol. XIII. Edited by Florence N. Levy. 80 ills., 502 pp., 8¾ by 5¾. Washington, D. C.: The American Federation of Arts.

BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part V.—Furniture and Furnishings (Continued)

OUR fourth class of publications dealing with Colonial furniture has to do with books devoted to an individual type of piece or else with an individual craftsman. Curiously enough, only the American clock, of all our early furniture types, has been given separate treatment. A thoroughly interesting book is that by N. Hudson Moore entitled *The Old Clock Book* (Octavo; pp. xi + 339, many ills. New York; Frederick A. Stokes Company; 1911. \$2.50). Of this the major portion is devoted to early American clocks and Colonial clock makers, subdivided by states, with plentiful attention to the Terrys and Thomases and Willards and their attractive chronometers. Other chapters concern all sorts of early time keepers, dials and the like, table clocks, early watches and long case clocks, with some mention also of English and Scottish makers. There are also annotated alphabetical lists of American and of English clock makers.

Much of interest in regard to this branch of Colonial activity in the crafts will be found in Henry Terry's *American Clock Making, Its Early History and Present Extent of the Business* (Octavo; pp. 24 and 2 plates. Waterbury, Conn., J. Giles and Son; 1870. Out of print), and in Chauncey Jerome's *History of the American Clock Business for the Past Sixty Years, and Life of Chauncey Jerome, Written by Himself* (Duodecimo; pp. 144. New Haven, Conn.; J. C. Dayton, Jr.; 1860. Out of print), but neither of these volumes is concerned to any appreciable extent with the artistic side of clock making. A fine monograph on Simon Willard, best known of our Colonial clock designers, is that by John Ware Willard, published under the title *A History of Simon Willard, Inventor and Clockmaker*, together with some ac-

count of his sons, his apprentices, and the workmen associated with him, with brief notices of other clock makers of the family name (Quarto; pp. vi + 132, 19 text illustrations and 38 plates. Boston; privately printed; 1911. \$5). This book reads like the account of a family school of craftsmen of five or six hundred years ago, more or less what might be found in a family history of the Cosmati mosaicists of the Middle Ages or of the Della Robbia ceramists of the Renaissance. The fascination of the account is, however, much reduced by the genealogical character maintained throughout. Nevertheless the book is a good one; it provides, above all, a final and absolutely reliable guide to the craft and style of an important man and his followers and it takes its place with two other works of similar intent but of better text results, namely, Frederic William Hunter's *Stiegel Glass*, reviewed in a preceding issue of the *Architectural Record*, and *The Woodcarver of Salem*, the splendid work on Samuel McIntire, recently published by Frank Cousins and Phil M. Riley.

It is unfortunate that space and the necessary order of presentation undertaken in the preparation of these papers on the literature of Colonial Architecture have prevented us from publishing until this time a notice of one of the most careful studies in the Colonial field that have thus far seen the light; we refer to the fully illustrated biographical study of the life of Samuel McIntire produced in collaboration by Frank Cousins, long known to architects as an expert photographer of Colonial work, and Phil M. Riley, architect, under the title *The Wood Carver of Salem, Samuel McIntire, His Life and Work* (Imperial octavo; pp. xx + 168 and 127 plates. Boston; Little, Brown and Company; 1916. No longer

available). A good test of the value and appeal of this work is to be seen in the fact that the edition of nine hundred copies, which was printed from type, the latter being at once distributed, was more than subscribed for before the publication date. This volume presents in seven chapters a detailed study of the work of McIntire as an illustration of the highest type of craftsmanship developed in New England, and with this as a point of departure it is a gratifying task to gauge the degree of ability and knowledge of the design and technique of their craft on the part of the many other carpenter architects whose work finds so great a following in New England today and upon whose achievements so many results in modern Colonial derivatives have been based. A preliminary discussion carefully describes and characterizes the old time architecture of Salem, the residences and other buildings favored by the so-called codfish aristocracy of another day, and whose stylistic expressiveness and charm are to be rated as equivalent to the best in history when judged from the standpoint of autochthonous growth. Of this development of indigenous materials and means, this taking advantage of local conditions and forcing unfavorable circumstances to his bidding, the life of Samuel McIntire was a notable illustration.

McIntire was born, lived his life and worked in and about Salem alone, yet at no time descended to the level of a provincial handling of tools or materials. As a master craftsman he seemed to be able to rise above the least vestige of pettiness, and his carving throughout, whether broadly applied to buildings of his own design, or as illustrated in the least of the fanciful carved wood objects that came from his hand, proclaims as its chief characteristic a breadth of conception and an easy strength that denote the creative artist. To quote the authors: "As a designer McIntire stood second to none in America. We find even our foremost designers of the present day and students of things Colonial sitting at the feet, as it were, of this master craftsman of a century ago—this man of the chisel, the plane and the saw—whose workroom was graced by no institutional diploma,

yet who by his rare skill in the use of tools and his innate good taste demonstrated the beneficial influence of a sympathetic relation and intimate working knowledge between artist and artisan. Obviously the man who can execute his own designs in a superlative manner becomes potentially the greater designer, and so with McIntire. He realized both the extent and the limitations of his medium; likewise he appreciated the capabilities of his men and knew by actual experience the restrictions imposed by even the best tools available in those days. And with this knowledge he had the clever common sense never to court failure by attempting to exceed the confines of either."

It is obvious that an artist or artisan to whom so many works are attributed, even if we make a liberal discount for the natural tendency on the part of most of us automatically to attach works of art to great names, as it were, could not possibly have brought them into being without maintaining a large workshop or *bottega*, so that we must allow for the existence of many a carver now nameless whose work is the wonder and awe of our most serious students and designers. Again, we must expect on the part of a craftsman so much in demand an occasional resort to easier methods, substitutes for time-worn processes that made too great inroads upon his time. We note, therefore, his use of *compo*, under which name the material so freely adapted for interior work by the Adam brothers came to be known in English decorative art. This material, also known as French putty, or simply as stucco, was prepared from casts or molds, and made possible at but small expense of time and labor the production of the finest modeled detail. This was glued in position and painted, and, what with its precision and delicacy, readily simulated wood carving when placed at even a short distance from the eye.

There are those who have come to regard McIntire as the foremost of our Colonial architects, and against these are arrayed the critics who consider him no more than a clever carver and builder, and deserving of no mention as an architect. It may be said that such persons

place a quantitative valuation upon buildings and their design, and consequently retain the concrete conception of architecture favored by the contractor rather than the esthetic ideal of design proper as conceived by the architect. ". . . to infer that he cannot be regarded as a great architect because of the trifling fact that all of his houses were of the three-story square type and built in the vicinity of Salem . . . betrays a woeful ignorance of the written records regarding the man and his accomplishments. . . . To say that he is our foremost Colonial architect of domestic buildings is a strong statement, indeed, yet what other designer of this period did so much work as well? To dispute that in this field McIntire's eminence equals that of Bulfinch in public buildings presents a task which one may well hesitate to attempt. That few encyclopedias and library catalogues even list his name and only fugitive references are to be found in books of Colonial architecture belittles his work not at all. Unlike Bulfinch, who had a daughter to collect, preserve and publish most of the papers (of) her father, . . . McIntire had no one to herald him upon his death, with the result that the facts have become buried in the old records of Salem and no one has taken time and trouble to dig them out. . . . Yet, despite the oblivion into which his life had passed, the beautiful, refined architecture of Salem and vicinity as planned, designed and hand tooled by McIntire with the assistance of his relatives, stands as an enduring monument which requires no written eulogy, for it is known through the medium of photographs to fully a thousand prominent architects in all parts of the country who have admired, studied, and adapted its splendid motives and superb detail to their needs. . . . McIntire proved his versatility by his public work, . . . his activities in this as well as in the domestic field were confined to Salem" and its immediate neighborhood, "and therein lies much to his credit." It is for the most of us a decided surprise that McIntire submitted plans for the National Capitol and, of course, shared with his compeers, Bulfinch and Latrobe, the disappointment of failure when Dr.

Thornton's scheme was favored, although he did not share with these designers the honor of contributing to the growth of the building, chiefly because of his death at a time when Latrobe was still in charge. Had he lived, it is reasonable to assume that he also would have had an active part in its completion and arrangement. There is much else in the volume concerning the old Salem wood carver, written in the same vein of sane appreciation and without approximating the weakness of adulation which so readily creeps into biographical accounts.

Individual chapters are devoted to doorways and porches, to interior woodwork, to mantels and chimneypieces; in view of their individual importance as comprehensive examples of Samuel McIntire's manner and ability separate chapters are also assigned to detailed treatments of the Cook Oliver House and the Johannot Pierce Nichols House, both in Salem. A separate chapter is likewise given to the discussion of McIntire's public work, which latter was much more extensive than is generally known. The volume is thoroughly well illustrated with photographs taken under Mr. Cousins' direction during several decades. The reproductions are remarkably clear and the choice of significant subjects has been well managed. *The Wood Carver of Salem* is an excellent contribution to the literature of Colonial architecture.

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The Story of the Newark Copy of the Colleoni.

The dignified and distinguished equestrian statue in Venice known as the "Colleoni" has for centuries been considered a rare example of sculptural proportion. It is not strange that it has influenced the composition of many equestrian memorials, both in America and Europe.

The story goes that Andrea Verrocchio, the sculptor who conceived this masterpiece, died before the statue was completed in bronze. The Venetian Government entrusted the reproduction of his model to one Leopardi. Leopardi had the effrontery to engrave his own name on the girth of the saddle. Consequently, by some historians he is accredited with the entire work. The unquestionable fact is that Verrocchio was the author of the statue, and he undoubtedly left a design for the pedestal. I am sure every sculptor will agree with me that the statue and pedestal were conceived by the same mind.

I shall never forget the impression this monument made upon me when I first saw it in the little square of the Piazza of SS. Giovanni e Paolo. I came upon it quite unexpectedly one day. It is a glorious symbol of reserve power, and is nobly posed. The marble pedestal is delicately carved, and yet is full of strong architectural lines and is massive in outline. I was so much impressed by it that I could not leave the place for hours.

The thought that ran through my mind was that, as modern portrait painters spend months copying the famous pictures by Velasquez at Madrid, a sculptor might improve his own art and serve the world by making a copy of this masterpiece.

Such a task I knew would entail a great expense, and I wondered if it were not possible that some one in America would care to present a copy of this statue, as a standard of monumental decoration, to one of our prosperous cities.

Some years elapsed before I had an opportunity to sow the seed of this thought, but during that time I collected a number of large photographs of the monument and other valuable details which I will refer to later.

One summer's day, on the golf links at Deal, N. J., when Mr. Christian W. Feigenspan, Mr. John Cotton Dana and myself were struggling to master the royal and ancient game, the conversation drifted to the subject of a generous bequest made to the city of Newark by one of its successful business men, Mr. Amos H. Van Horn. He had just left one hundred and fifty thousand dollars to erect monuments to Washington and Lincoln and to the dead soldiers and sailors of heroic tradition. Mr. Feigenspan said that Mr. Van Horn's example made business men like himself stop and think whether it were not the duty of every citizen of large fortune to do something similar to help beautify his city. Mr. Dana, who is so well known because of the work he is doing to educate the public through the library at Newark, received this idea with enthusiasm and asked me if it would not be a good thing to reproduce one of the fine old masterpieces of Italy, so that the masses of the people would be able to see and feel the influence of one of those noble works. He thought it would increase their civic pride. The "Colleoni" was spoken of as a fit subject.

On our return to the club house, Mr. Feigenspan, to my surprise and delight, made the generous offer to present a copy of the "Colleoni" to Newark, duplicating it in the original materials of bronze and marble. He made his offer contingent upon the success of an old friend of his, a gold miner, whom he had just staked in a mining venture in Rhodesia, South Africa. Fortunately for Newark, a year later, the miner unexpectedly came home one day with more money than either Mr. Feigenspan or he himself had ever dreamed of reaping from such a source. So my dream was to be



COPY OF THE COL-
LEONI, NEWARK, N. J.



THE COLLEONI, IN VENICE,
BY ANDREA VERROCCHIO.

realized. The "Colleoni" was to be built and given to America.

The next morning I called on the Director of Art at the Metropolitan Museum, New York City, eager to tell him of this stroke of good fortune. In the main Court of Sculpture of the museum there is a cast of the famous statue. I told the director it would, of course, be necessary for the museum to give me the right to make a piece mould of the plaster cast. To my astonishment this gentleman said, coldly but politely, that there would be no use of my applying to the Board of Directors for permission to take this mould, as he would certainly advise them to refuse it, on the ground that the statue would in such a case have to be covered up for at least six weeks and the court would necessarily be in disorder during that period.

Disappointed in my first step, I made up my mind, as I walked away from the museum, to take the train that night for Chicago and tell my story to the Director of the Art Institute there, where I had seen a very fine cast of the statue. In Chicago, Mr. Newton Carpenter listened with great interest, saying that the institute would do everything possible to assist me in my work. He accompanied me to the superintendent's office, where I made the necessary arrangements to begin the piece-mould the very next day.

Besides the two already mentioned, there is in America one other plaster cast of this statue; it is in the Boston Art Museum. They were all reproduced from a mould made by the Royal Museum of Berlin, under permission from the Italian Government, in 1850. This mould was made from the original statue at Venice. Thereupon a cast was purchased by Great Britain and the entire monument was reproduced in staff, which was the most striking feature in the great exposition at the Crystal Palace, London, in 1851.

The encouragement I received at the Avery Library, Columbia University, when searching for measured drawings of the pedestal, was a delightful experience after the disappointment at the Metropolitan Museum. The drawings and full-size details of the pedestal by Despany and others were closely compared, including a careful study by an American student, Mr. William S. Aldrich.

As the pedestal is some twenty-seven feet high, with a statue of approximately fifteen feet rising above, it can readily be understood why it was decided to make a full-size plaster model of it. That was the only

means of capably judging and studying the proportions of moldings, columns, capitals, frieze and bases. My friend, Mr. Albert R. Ross, architect of so many beautiful pedestals, criticised the full-size details for this model and called at the studio many times to watch the progress of my work. When completed, this model was shown to a number of prominent architects, and many a time during these interesting consultations the remark was made, "I wonder if the donor fully realizes how much he is doing for art in this country, by this generous gift."

Fortunately, on previous visits to Italy, I had procured squeezes or moulds, taken from the original monument, of the most important decorations, including the bronze frieze, capitals, and two of the heraldic side panels, which proved invaluable when executing the large model.

This large model, when completed, became the guide for the marble carver. The commission was given to a marble company in Georgia, at whose quarry we found choice silver gray blocks of marble of just the right coloring to reproduce, as nearly as possible, the effect of the original. My visits to the quarry were seasons of pleasurable cooperation.

The statue was cast in the *cere perdue* process. This method enabled me to re-touch the group in wax before casting it in metal. Mr. Bertelli's help in formulating a secure plan of balancing the horse and rider on the marble plinth by the three hoofs was invaluable.

Now that the work was nearing completion, the selection of a suitable site in Newark became the next problem. Experience has taught me the advisability of facing a monument towards the southwest, so that it will receive the best light during the greater part of the day; but it was difficult to convince the city authorities of this. Fortunately, Prof. Laird, of the University of Pennsylvania, was called to Newark on another matter in connection with the city's decoration, and with his assistance, as he readily understood my point of proper lighting, the small triangle known as Clinton Park was chosen, giving the reproduction a background almost similar in character to that of the original at Venice.

Having realized my dream, it has been a great satisfaction to receive many letters of congratulation from almost every State in the Union. Also is it to be noted that generous appreciation and marked civic pride in the work have been shown by the citizens of Newark.

J. MASSEY RHIND.

**Lord
Chesterfield's
Renaissance
Façade.**

We cannot help feeling a little sceptical about the good old times, referred to in the March issue, "when every man of breeding was supposed to be well-grounded in the art of architectural design"—unless the superiority of those days is claimed only for a very limited class. Nowadays, the world is full of amateur architects: some well-bred, many illiterate, and all possessing that little knowledge which is not only dangerous, but is often a fatal handicap to the designer who is compelled to defer to their wishes. We pity Lord Chesterfield's architect, if his advice to his son conveys any definite suggestion as to how he would have had the façade of his town house designed. Each story, illustrating a different order—columns superimposed on columns, a Tuscan base and a Corinthian attic, the Doric and Ionic orders thrown in between—the result would be as atrocious as the downtown post office. But it would have solved the modern problem of the limitation of high buildings. Five orders, five stories; unless we started all over again.

Anyway, we agree with Lord Chesterfield that such a fabric would seize the most incurious eye and stop the most careless passenger. If he stopped in time, he would probably go round some other way. The best efforts at design are usually obtained when the client knows only that he is unfitted to pass upon their merit and relies on the judgment and skill of the architect entrusted with the work.

C. W. FAIRWEATHER.

**The Second
Coming of
Art.**

Architects who are not too deeply immersed in the details of their profession should read with interest the essay of Mr. Ralph Adams Cram on "The Second Coming of Art," in the February number of the *Atlantic Monthly*. Here they will be met with a thesis of colossal breadth, in which the author, with characteristic boldness and dramatic force, lays down not only the whole future of art, but of the world itself. Mr. Cram foresees a new era, and he looks upon art as but a detail, "not a product, but a by-product."

Too much quotation is detestable, and it would be futile to condense the essay further, since, as Mr. Cram says himself, he has already boiled down volumes into a few pages. Briefly, the thought is this:

All the arts, music, poetry and the drama, as well as the fine arts, ended about a century ago in so far as they were the instinctive expression of the community that produced them. Whatever has been done since is the work of individualists, self-conscious artists who by the force of their personality imposed art on an admiring but indifferent and rather ignorant society. Thus art has been turned upside down, for "Pheidias was what Hellas made him, not what he made himself." As another illustration in support of this assertion, Mr. Cram points to the death of the crafts and craftsmanship. He is on solid ground here. The idea that the spirit of the community underlies great art is only beginning to be admitted by our exponents of culture in the literary world, though Taine demonstrated it effectively two generations ago. What a blessing it would be if educated Americans occasionally read a foreign book that was not a novel. Here Mr. Cram drives his point home. He declares that the individualistic art will crumble away, because the civilization of the nineteenth and twentieth centuries that produced it is in the crucible of the great war, where it will burn down into something different and purer. "Everything is in a state of flux," an assertion which is echoed everywhere, not so much by philosophers and dilettanti as by soldiers and statesmen, journalists, financiers, men of action. Therefore he regards the nineteenth century and the twentieth century up to 1914, not as a new era, but as "the death-bed of an epoch of five centuries." With the profound reorganization of the world that is already chronicled in the press as daily evolving in the warring countries, Mr. Cram foresees an entirely new art. That is, our civilization is false, or it would not now be in chaos. It must evolve into something sound, or it will perish. If it evolves into something sound the art that it produces will be sound. Thus Mr. Cram, in remarkable periods, emphasizing each assertion with telling illustrations and with a vividness that cannot possibly be translated.

Now what are we to think of all this? Those few architects who have emancipated themselves from the primitive, eighteenth century conceptions of public affairs that most Americans hold, will read Mr. Cram with deep sympathy and understanding. As to another group, it is easy to know what their opinion will be. More than one of the ideas that Mr. Cram offers have been submitted to authority in the past and have been rejected as not sus-

ceptible of proof. Academic, archeological-minded criticism regards such ideas as scarcely material for "scholarly investigation." They are held to be merely "conversation."

But history is moving with terrible swiftness. What were thought facts have been shown to be fiction, and some of the nebulous dreams of enthusiasts are seen to be real. A crisis is always the vindication of the seers. At any rate, since the reorganization of the national life of the warring nations is self-evident, and since voices from all ranks, the most practical kind, are saying that the United States as a question of meeting competition must reorganize and remodel—why, then, we must be ready for profound changes. All professions must aid in the work, must have ideas to present and methods to suggest. The analytical or contemplative folk have had the direction of things in their hands, the lawyers and literary classes; now the counsel of constructive brains may well be of aid. Architects have developed an attitude of mind that should be of value to the public weal; besides the residence and travel abroad of many of them have rubbed off provincialism and broadened powers of comparison. Let all be ready, for soon they may be called upon for unusual service.

JOHN TAYLOR BOYD, JR.

Second Conference of Public Art Commissions.

The Department of the Art Jury of the City of Philadelphia has invited the members of the Federal Commission of Fine Arts and of the various State and municipal departments of art throughout the United States to a conference to be held in Philadelphia on May 15. This will be the second conference of such bodies, the first having taken place three or four years ago on the invitation of the New York Art Commission. The morning session will be in Mayor Smith's reception room in the city hall. Those attending the conference will then be taken in motors to Lynnewood Hall, the residence of Mr. Joseph E. Widener, president of the Art Jury, who will entertain them at luncheon. The afternoon session will be held at Lynnewood Hall. In the evening the members of the conference will be guests at dinner at the Ritz-Carlton. The first municipal departments of this kind were appointed in New York and Boston in 1898. In addition to the National Commission of Fine

Arts, there are now about five State art commissions and about twenty-five municipal art commissions.

Progress in City Planning During 1916.

A very full and valuable report on the progress of city planning work in America and elsewhere during 1916 is contained in a paper read by George B. Ford before the annual convention of the National Municipal League at Springfield, Mass. The most notable individual achievement was the New York City Zoning Ordinance. It was the most notable, however, mainly because it affected the first city in the country. Legislation of equal intrinsic importance was enacted for other municipalities; and the city planning work done was larger in volume and concerned more cities than that of any preceding year.

Of the fifty-odd cities of over one hundred thousand population in the United States twenty-two made notable contribution to the rapidly increasing volume of city planning history and achievement. Of the cities of from 25,000 to 100,000 population, which number about 200, twenty-nine made constructive advances in city planning. A large number of cities of lesser size accomplished results which, in the mass, are important.

A Correction and an Explanation.

Through an error originating with the dealer from whom we obtained the photographs, the location of the residence of Addison C. Mizner, illustrated in our March issue, was given as Whitestone Landing, L. I. It should have read Port Washington, L. I. We were greatly pleased to have the opportunity of showing the house in its present form, partly because of its historic interest, but more especially because of the fine quality of the restorations and additions by Mr. Mizner; and we naturally regret ascribing to it a wrong situation.

Owing to delays in the mail service between England and the United States, we have not received the material for Part IV of the series on "English Architectural Decoration" by Albert E. Bullock, R. I. B. A., as the May number of the Architectural Record goes to press. We hope to continue this valuable series in the near future.