



COVER—Eleventh Century Cloister of Santo Domingo de Silos, Spain. Water Color by Arthur Byne	Page
THE REBUILDING OF LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND, OHIO: Charles F. Schweinfurth, Architect By I. T. Frary	483
THE GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN.: Ludlow & Peabody, Architects By John T. Boyd, Jr.	505
HOMEWOOD, BALTIMORE, MD. Part II. By John Martin Hammond. Measured Drawings by Joseph V. Phelan	525
SOME SKETCHES OF VERNON HOWE BAILEY'S By Electus D. Litchfield	537
POPULAR EDUCATION IN ARCHITECTURE AND LANDSCAPE GARDENING: A Summary of the Work of Federal and State Agencies By Carl F. Pilat	543
PORTFOLIO OF CURRENT ARCHITECTURE	549
THE ARCHITECT'S LIBRARY	566
NOTES AND COMMENTS	573

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SOUTH VISTA IN GARDEN—RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND. CHARLES F. SCHWEINFURTH, ARCHITECT. BRONZE DIANA FOUNTAIN BY MISS JANET SCUDDER. MARBLE SUN-DIAL BY MISS HARRIET W. FRISMUTH. LANDSCAPE ARCHITECTURE BY M. H. HORVATH.

CHAS. B. LAMBERT  
ARCHITECT-CONTRACTOR  
WALLA WALLA, WASHINGTON

# THE ARCHITECTURAL RECORD

VOLUME XLI



NUMBER VI

JUNE, 1917

## *The* REBUILDING OF LONGWOOD *Residence of John L. Severance, Esq.* *Cleveland, Ohio.*

*Charles F. Schweinfurth, Architect*

BY I. T. FRARY

A GENERATION ago, anyone with a leaning toward the study of architecture, either as a profession or a fad, felt it incumbent upon him to saturate his mind with the teachings of John Ruskin. The "Seven Lamps" and "Stones of Venice" were absorbed with avidity, and under their poetic spell architecture and ethics were forced into a union which was deemed necessary and complete.

However we of today may regard the Ruskinian theories, we must acknowledge that there are many things to be learned from them, and not least is the insistence upon sincerity in building and the careful study of detail.

It is a temptation, under the stress of big business, high prices and the desire for effect, to skimp in the things that are not visible in a completed structure; and in the rush of a busy office it is more than a temptation roughly to indicate on

detail drawings the general effect of ornament and trust to luck and the contractor for results.

It is, then, with a feeling of satisfaction that one comes in touch with a house like Longwood, in which owner and architect have worked together in harmony to the end that every detail of construction and enrichment should be as perfect as skill and material could make it. To the casual visitor or to the person who knows such a house only from photographs, its greatest charm is unsuspected. The elements which differentiate good construction from poor are hidden, except to those experienced in building; and the refinements of detail are appreciated, like any other form of art, only by the trained eye and mind. The photographs of Longwood which are reproduced on these pages show the general effect, but the refinements are discovered only as one

makes a careful study of the house itself. As the title of this article suggests, the house has been completely remodeled, the service wing having been detached and moved some distance diagonally toward the rear and a new block built connecting the two wings. On the plan, old work is shown in outline and new work is blocked-in solid. Nearly all the old interior trim was removed, so that today we see practically nothing but new work. A glance at the plans will make the arrangement of rooms evident. It is only the details that require explanation.

The Gothic style has been used throughout the first floor, different phases of it being developed in the various rooms. The woodwork of the main hall and gallery is of native oak finished a dark brown. A general idea of the design may be obtained from the photographs, but the deep undercutting and high relief of the oak leaf and acorn carved around the door trim and the spirit of all the ornamental details can be appreciated only through close inspection.

In a corner of the hall, close to the entrance, is placed the console from which the triple organ is played. The main organ is placed in a large alcove directly across the hall from the console, and the front is concealed by a superb Gothic tapestry, which fits its allotted space as perfectly as though woven for it. Another section of the organ is located in the basement and speaks through a grating in the floor in front of the library door, while the echo is located on the third floor.

The main doorway is of steel and bronze, the glass panels being protected by a grille, the bronze ornament of which is as delicate as jewelry.

All the walls on this floor, where not covered with wainscoting, are hung with fabrics, the patterns and colorings of which have been selected for their unobtrusiveness, thus relieving the richness of woodwork and furnishings.

At the west end of the gallery is featured a bronze replica of Verrocchio's famous little fountain in the Palazzo Vecchio at Florence. The floor surrounding it is of marble, inserted in which, around the fountain's base, are twelve

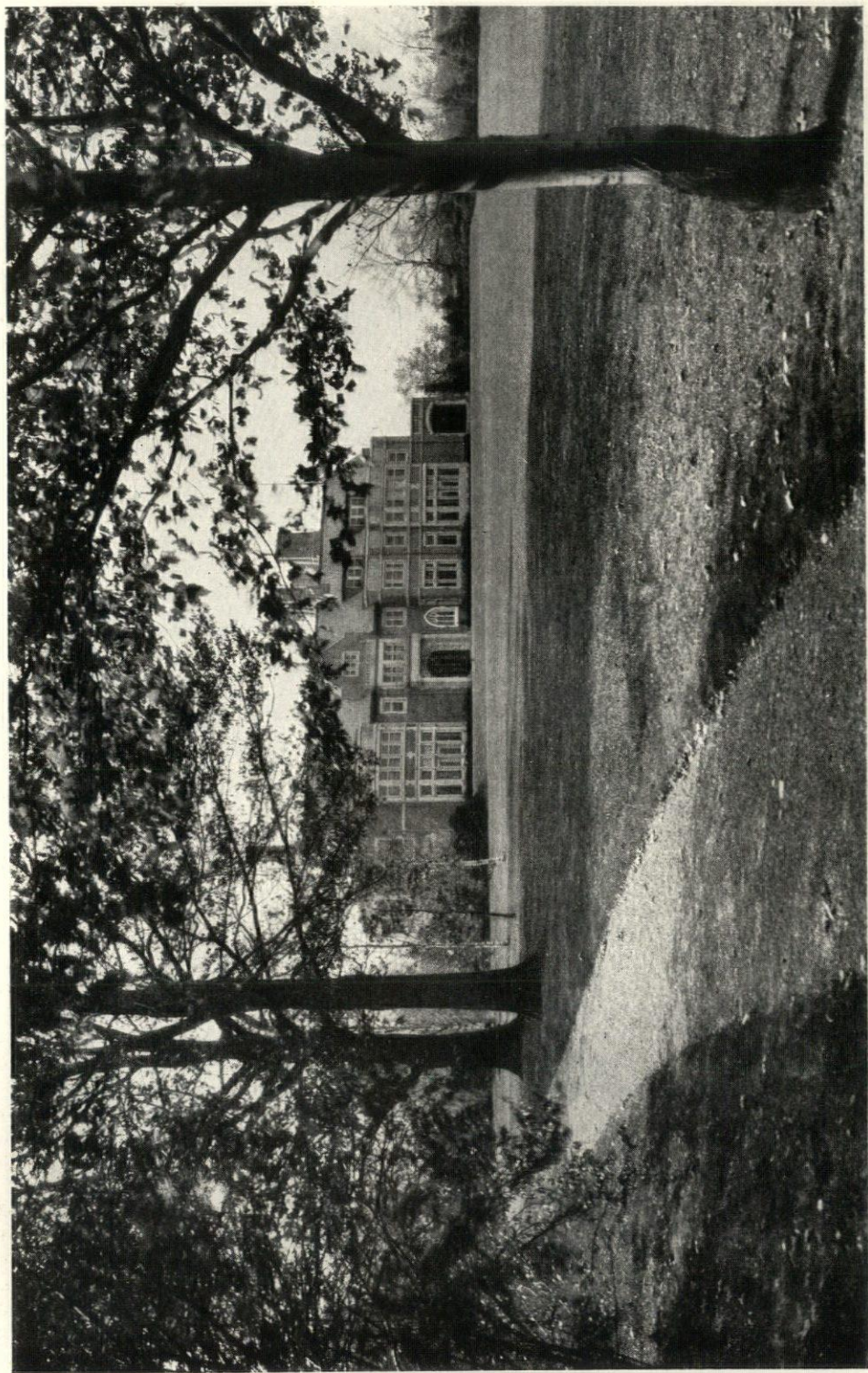
small bronze plates bearing the signs of the zodiac.

In the vestibule a pleasing conceit is seen in the upper wainscot panels, where a play on the name "Longwood" is evident in the carved representations of tall tree trunks.

The woodwork of the drawing room is of French walnut and the mantel facing of Botticino marble. While there is but little woodwork in this room, there is found on the door casings one of the most interesting bits of carved detail in the house, consisting of intertwining vines, perched on which are tiny birds and animals carved in high relief and executed with the greatest delicacy and spirit. This quaint band, so full of animation, climbs either side of the doorway and across the top, where at the central meeting place two cooing doves with bills together suggest a benediction of peace upon all who pass below.

It is a temptation to describe the furnishings of this room, which contains rare pieces of furniture both antique and modern, to say nothing of pictures, ceramics and jades, but these, together with the other treasures of the house, could not be considered adequately in this space.

The library woodwork, including ceiling beams, is of English oak, which has been finished to retain the natural color. The mantel facing, like that in the drawing room, is of Botticino marble. An interesting feature of both these mantels is the delicate bronze grille which squares up the fireplace opening. To the back of this is attached a rolling screen of brass mesh, which, when drawn down like a window shade, forms an effective spark-guard. A good idea of the unique bookcases in this room can be gained from the photograph, as well as an imperfect idea of the many decorative motifs introduced in the carving. Especial attention may be called to one curious feature which otherwise would be unsuspected. The carved cornice moulding of the bookcases, which appears to be merely a band of rich ornament, forms in reality the fronts of a row of shallow drawers. Finger-holes are cunningly cut behind some of the leaves, and other portions of the ornament conceal the joints, so that



NORTH VIEW—LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE,  
ESQ., CLEVELAND. CHARLES F. SCHWEINFURTH, ARCHITECT.

no evidence is to be seen of the hidden receptacles.

Opening from this room is a small sun room with limestone walls and a floor of tan-colored hexagonal tiles, which are interspersed with ornamental tiles of varied designs and colorings.

The moulding above the openings rests upon rectangular bosses, on the faces of which are carved squirrels, rabbits, bats and birds. Even more attractive than these details of animal life are the charming little cherub heads (studied from Lucca della Robbia's Laughing Boy) which are carved on the stone corbels supporting the oak ceiling beams. All the doors and sash in this room are of bronze.

Perhaps the most interesting room in the house is the dining room, with its linen fold paneling, ornamental plaster ceiling and great carved limestone mantel. The wood-work is of English oak finished considerably darker than that of the library. The linen fold paneling is carried to

the ceiling and the carving terminates at the top in the crude foliated ornament found in late sixteenth century English work. The carving is excellent in character, of low relief, and has the texture which is so beautiful in the old hand-wrought work and which can be secured only by reverting to the primitive methods by which the old work was produced. The mantel is extremely effective and was carefully studied by means of a small scale model before being cut in stone. In this connection it might be stated that all the ornamental detail in the house was worked out first in careful drawings and then through the medium of full size models.

Although it is not in the province of this article to discuss the furnishings, the splendid tapestry hanging above the sideboard is too tempting to be passed by.

It is a remarkable composition of Chinese figures and has been given the title of "The Emperor's Birthday." It was woven at the Gobelins factory for Louis XV and has a fascinating history linking it with the Court of Cathay, but "that is another story" and too long to be told here.

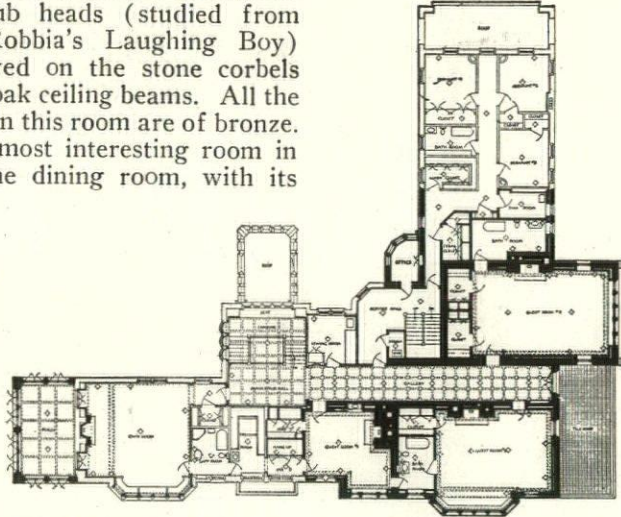
On ascending the stairway to the second floor, one cannot but notice the carved lions which form the finials of the newel

posts. All differ in pose and it will be noticed that all are looking intently down the stairway as if to challenge those seeking to pass them.

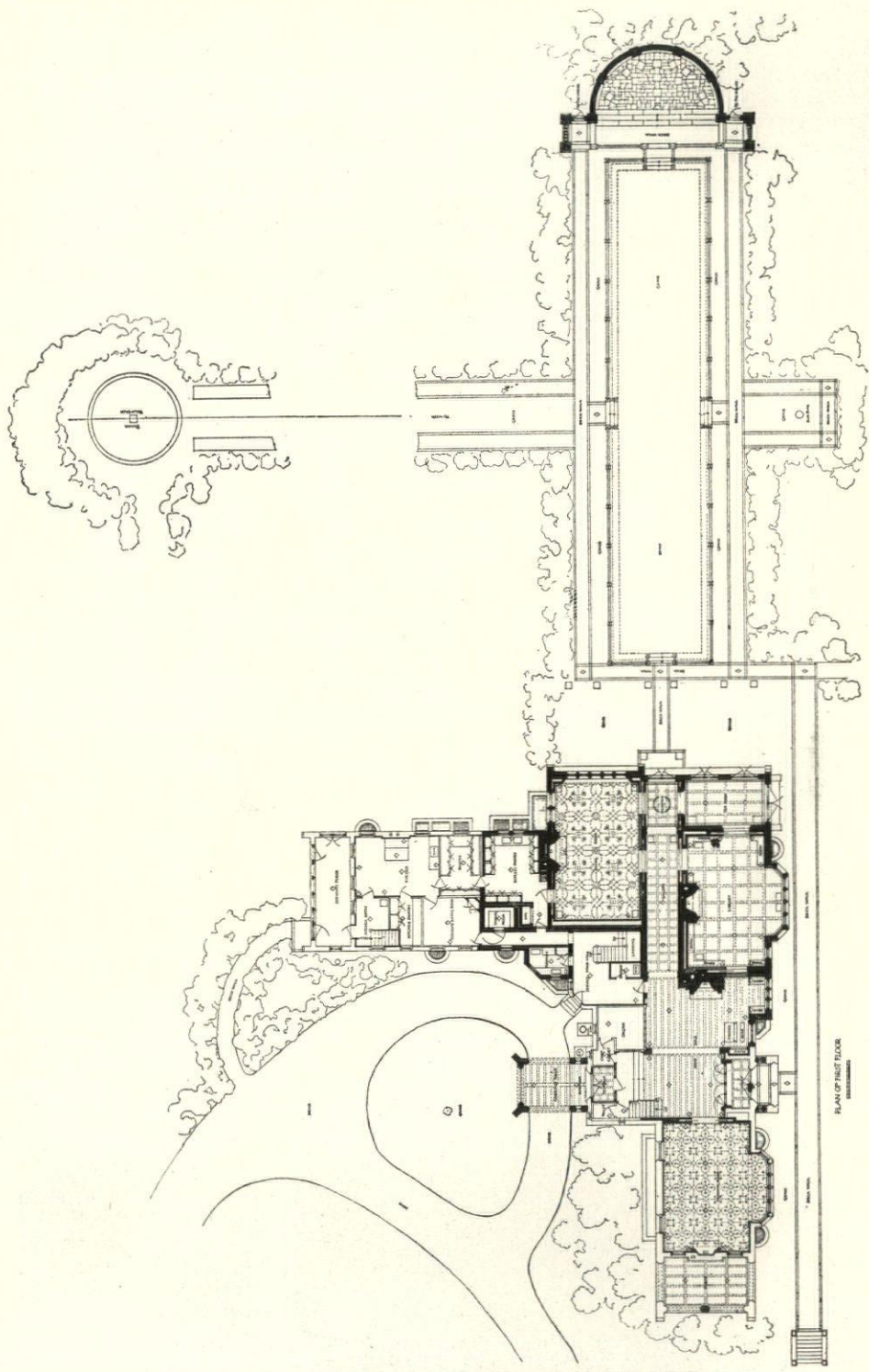
The detail on the second floor is as perfect in its way as that in the rooms below, and the bedroom mantels in statuary marble are exquisite.

It would be tiresome to go into detail regarding the structural features of the house; it is sufficient to say that because a thing was to be covered and unseen did not constitute a reason for its being slighted, and an investigator would find all the walls behind wainscoting carefully plastered and the basement as well finished as more conspicuous parts of the house.

To one unfamiliar with the house it may seem that undue emphasis has been laid upon the excellence of its detail, but a most superficial examination will convince one that this is excusable, for it is only by emphasizing these features that a just appreciation of the house can be gained, as the very refinements of detail and construction which are lost in photographic reproduction are what constitute the difference between such a house and one which is mediocre in quality.

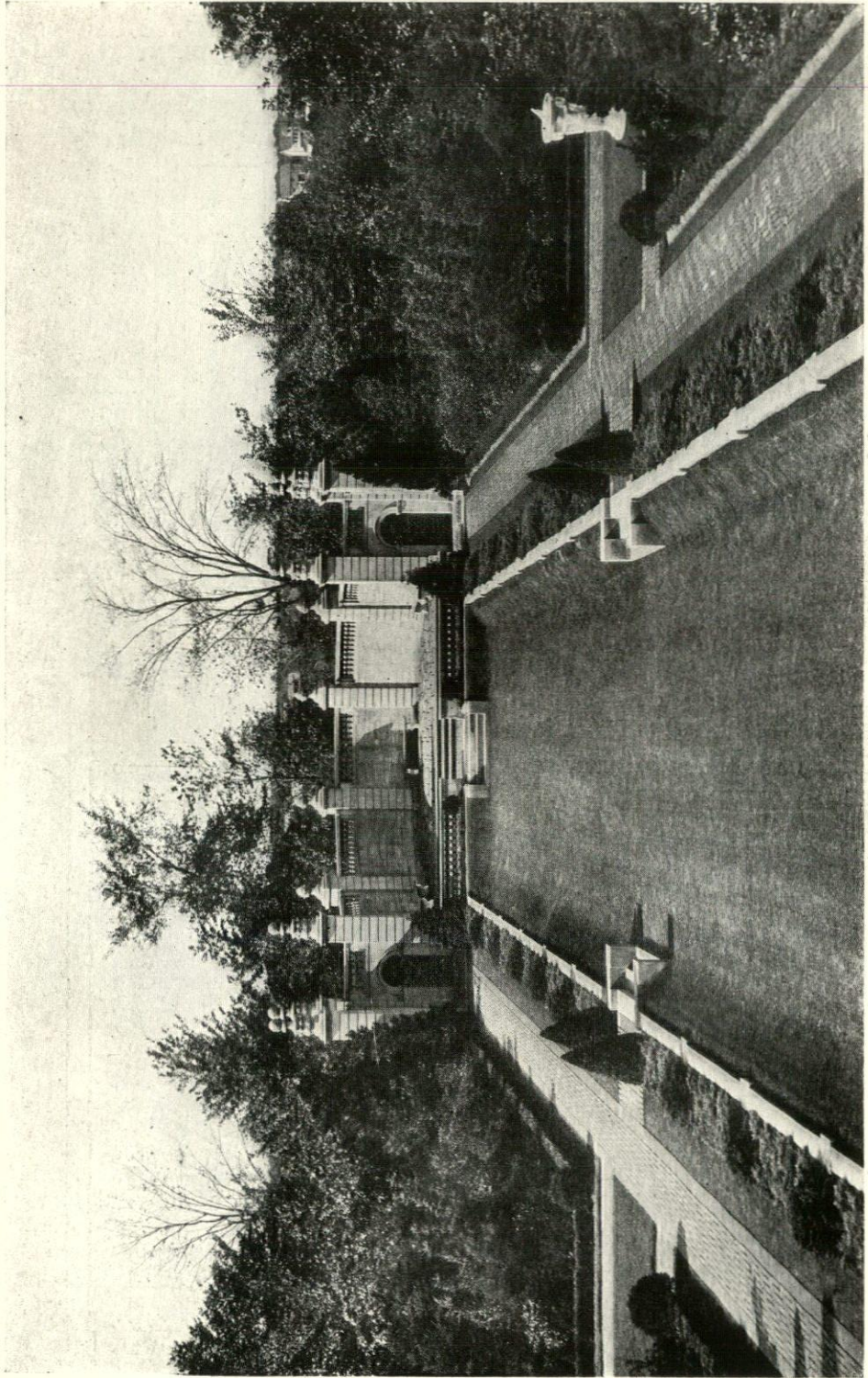


SECOND FLOOR PLAN—LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
Charles F. Schweinfurth, Architect.



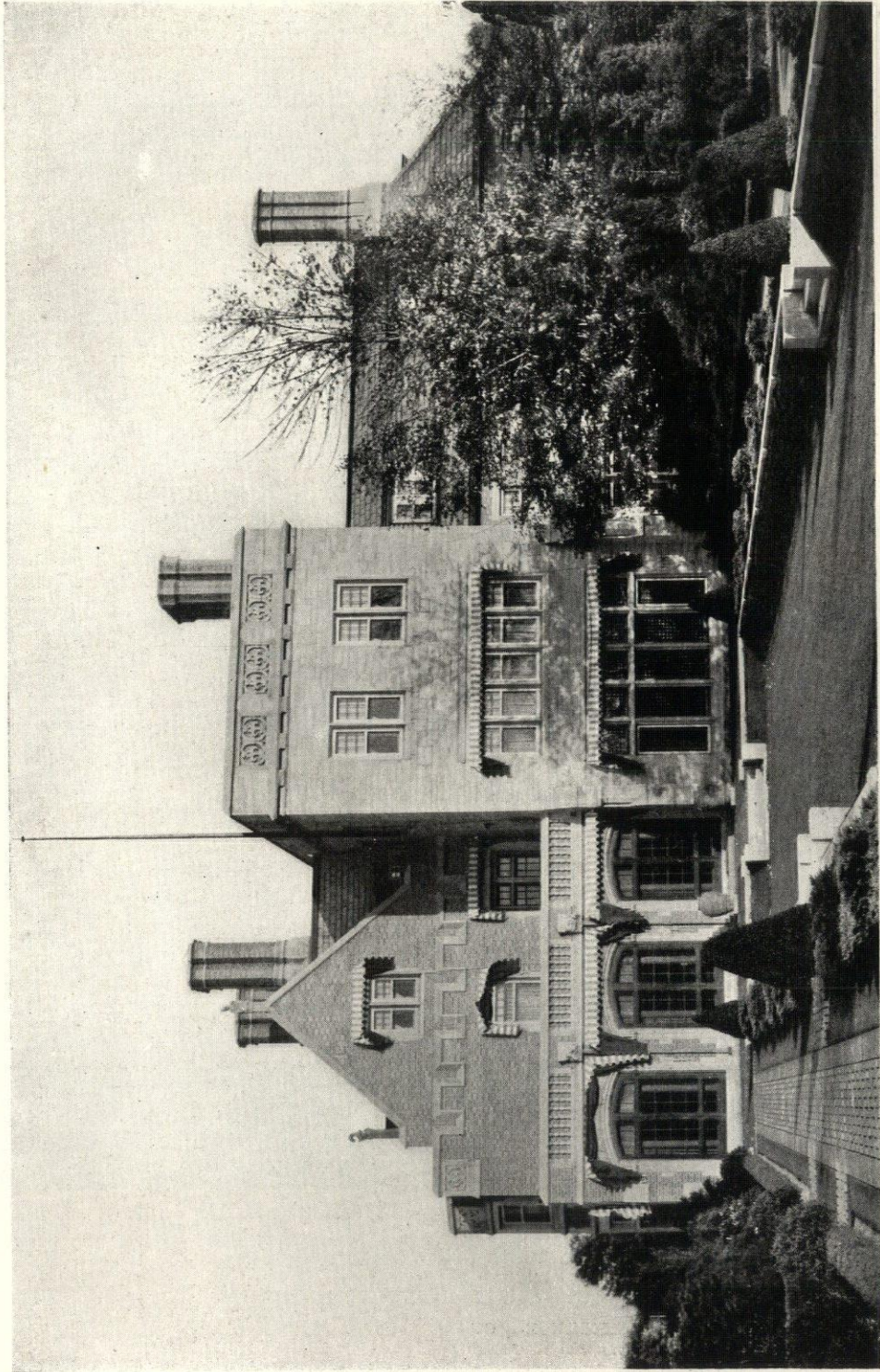
PLAN OF FIRST FLOOR

GROUND FLOOR PLAN—LONGWOOD, RESIDENCE  
 OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
 CHARLES F. SCHWEINFURTH, ARCHITECT.



WEST VISTA IN GARDEN—LONGWOOD, RESIDENCE  
OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.

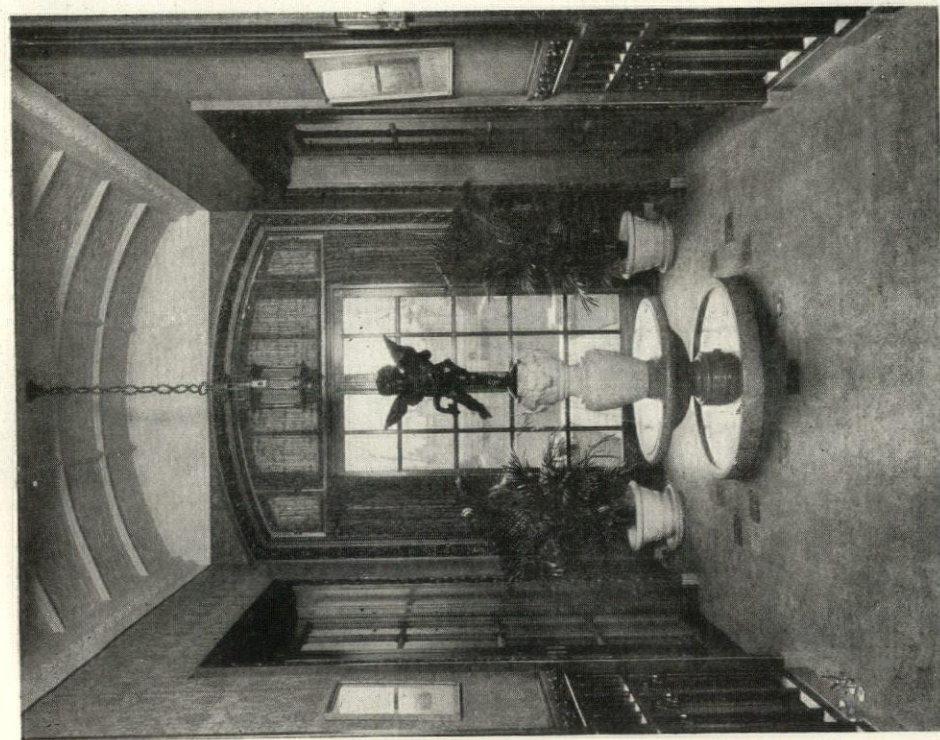




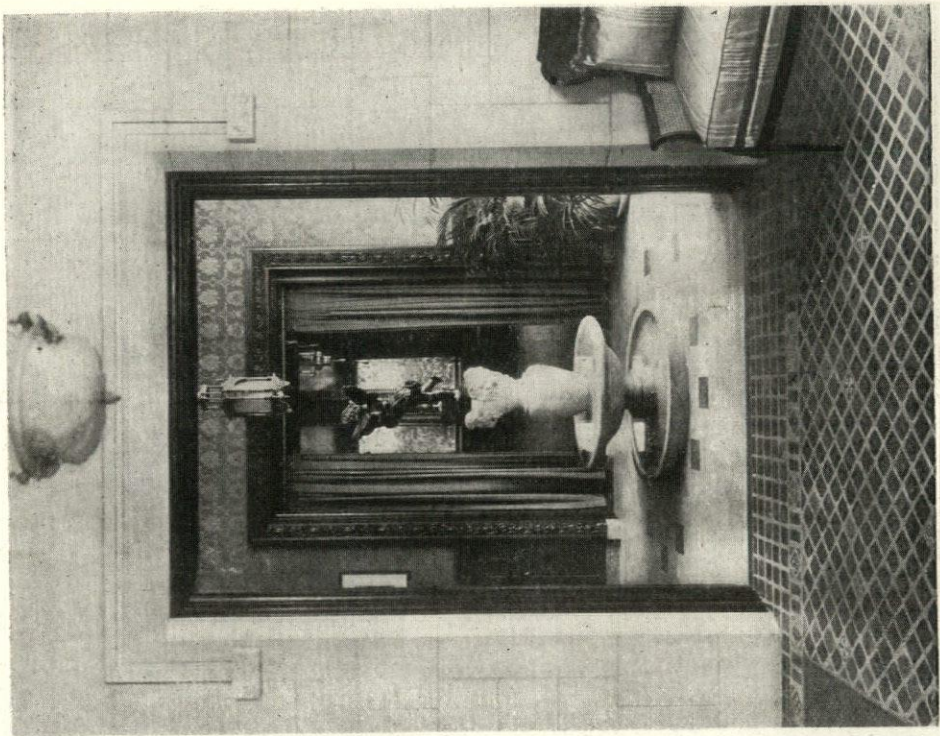
WEST VIEW—LONGWOOD, RESIDENCE OF  
JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



SUN ROOM—LONGWOOD, RESIDENCE OF  
JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



WEST END OF FIRST FLOOR GALLERY—LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
Charles F. Schweinfurth, Architect.



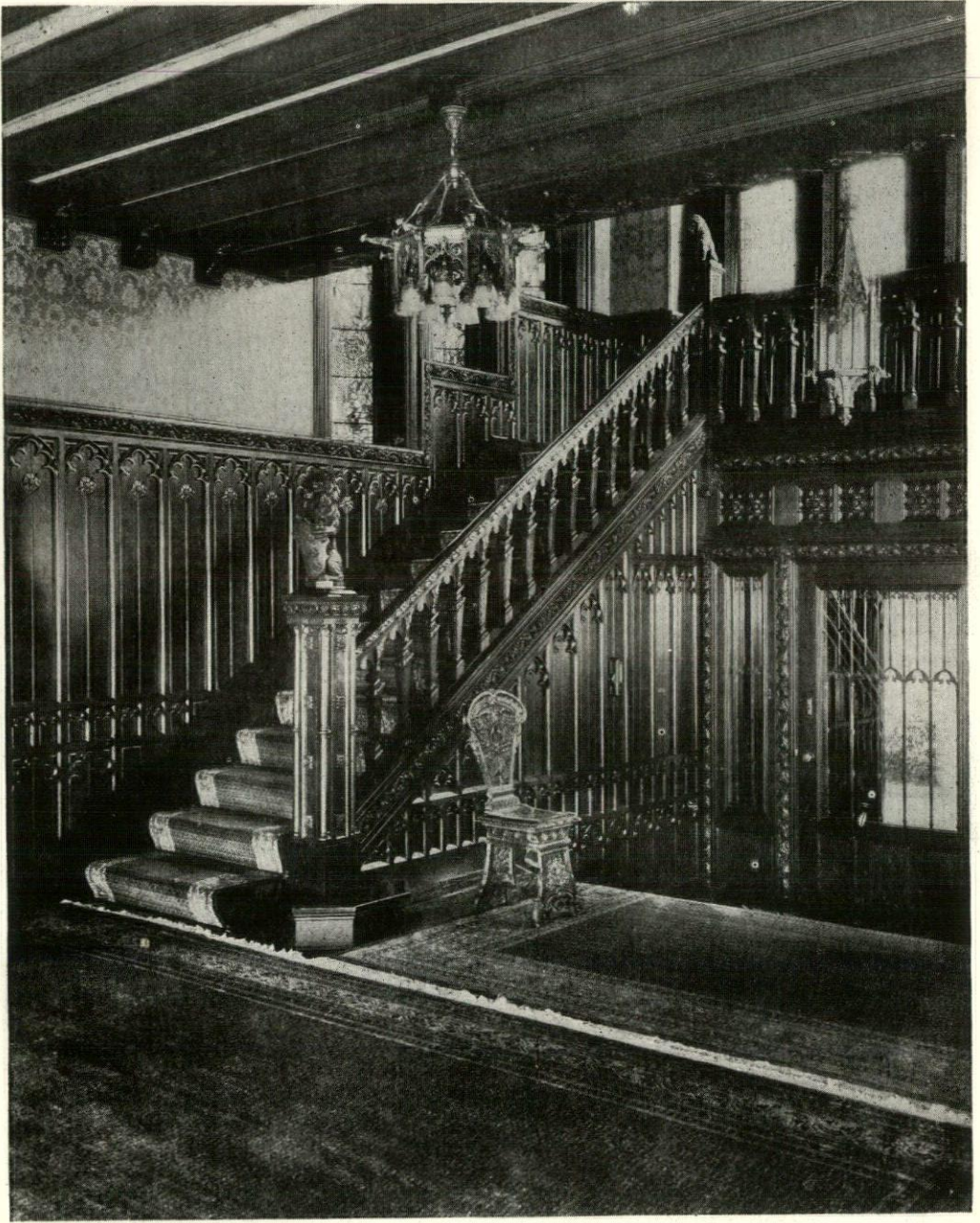
SUN ROOM, LOOKING INTO GALLERY AND DINING ROOM—LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
Charles F. Schweinfurth, Architect.



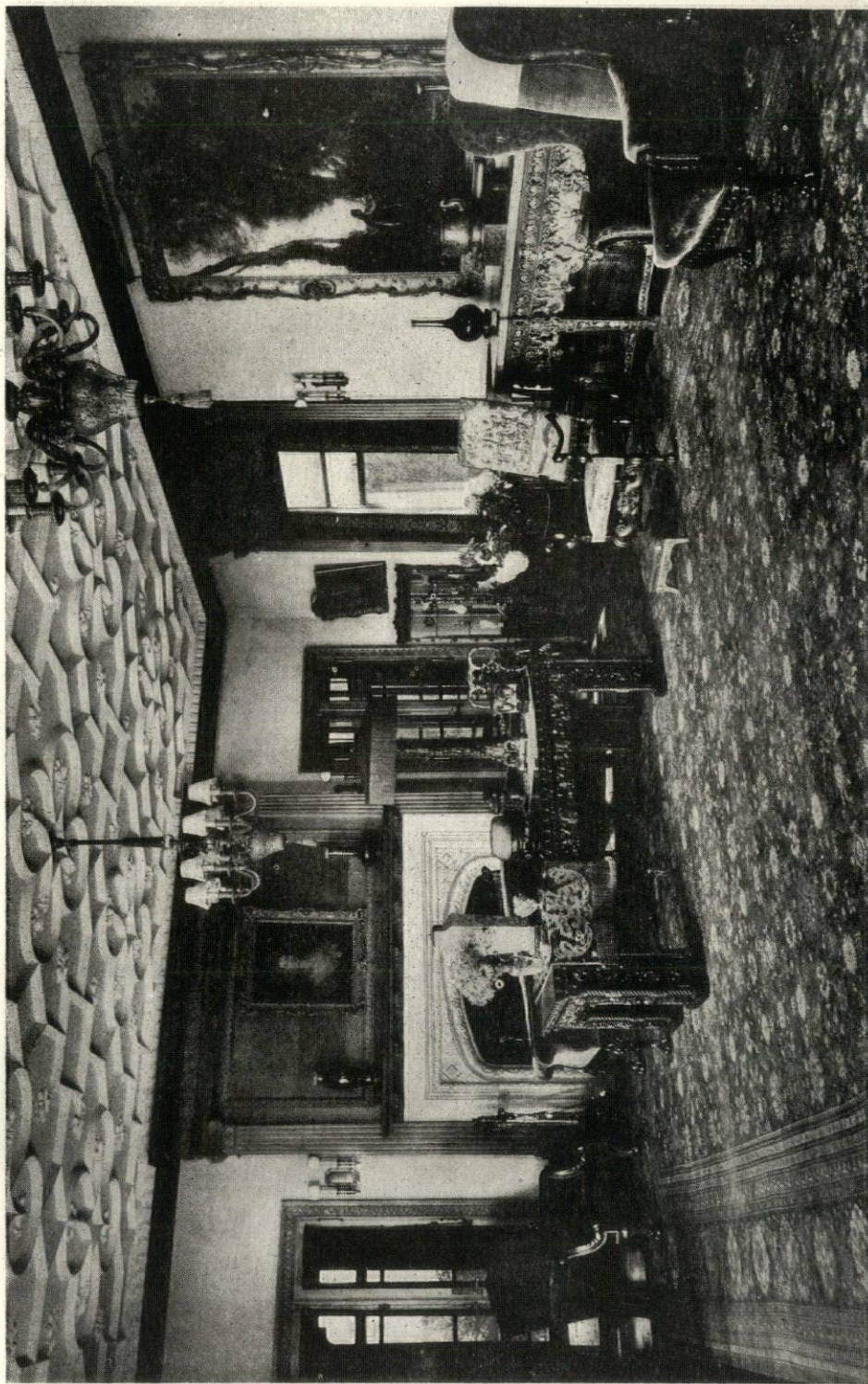
ORGAN CONSOLE IN HALL—LONGWOOD, RESIDENCE  
OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



MAIN HALL—LONGWOOD, RESIDENCE OF  
JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



STAIR HALL—LONGWOOD, RESIDENCE OF  
JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



DRAWING ROOM—LONGWOOD, RESIDENCE  
OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



DRAWING ROOM DOORWAY—LONGWOOD, RESI-  
DENCE OF JOHN L. SEVERANCE, ESQ., CLEVE-  
LAND. CHARLES F. SCHWEINFURTH, ARCHITECT.





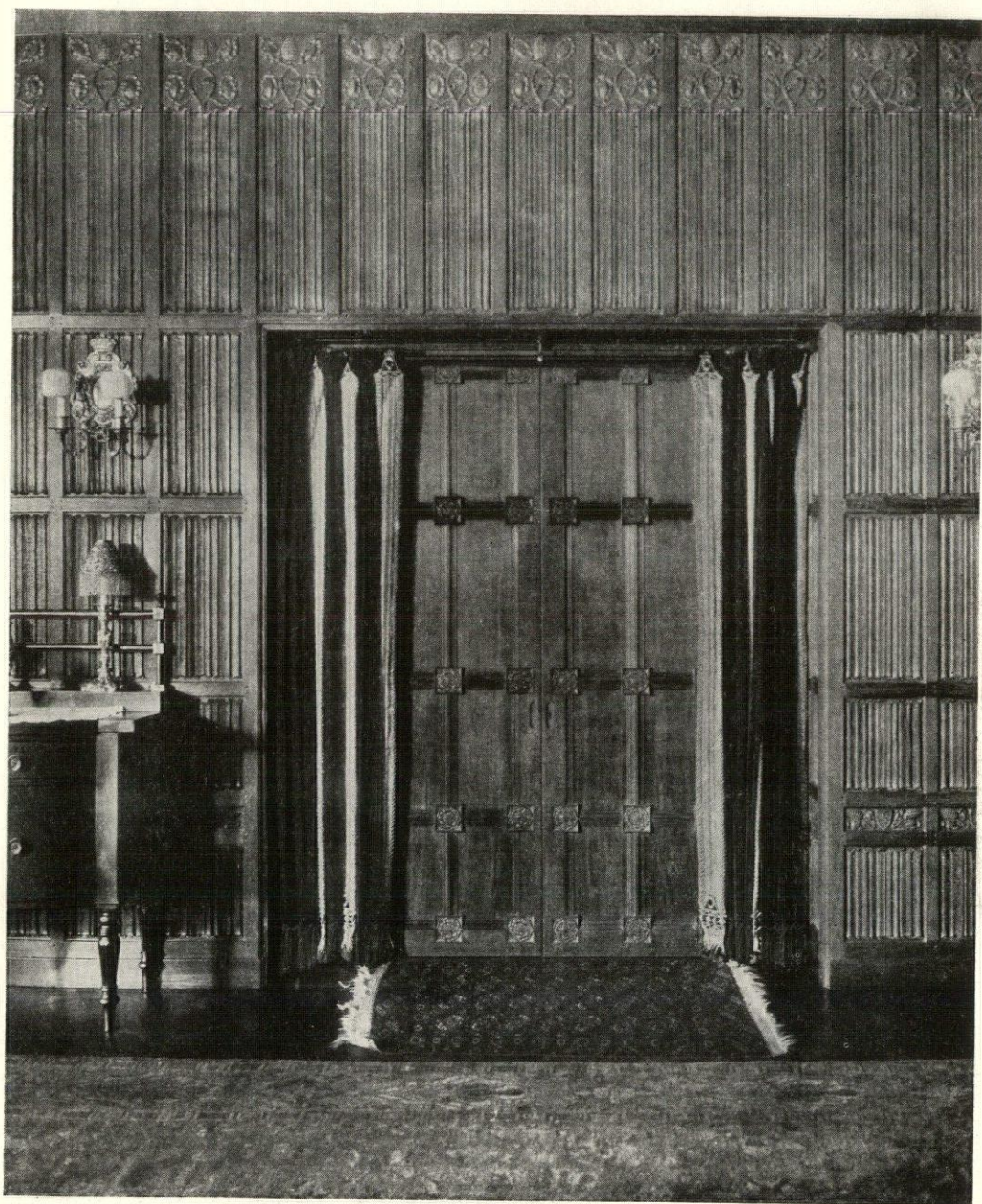
DRAWING ROOM MANTEL—LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND. CHARLES F. SCHWEINFURTH, ARCHITECT.



LIBRARY MANTEL—LONGWOOD, RESIDENCE  
OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



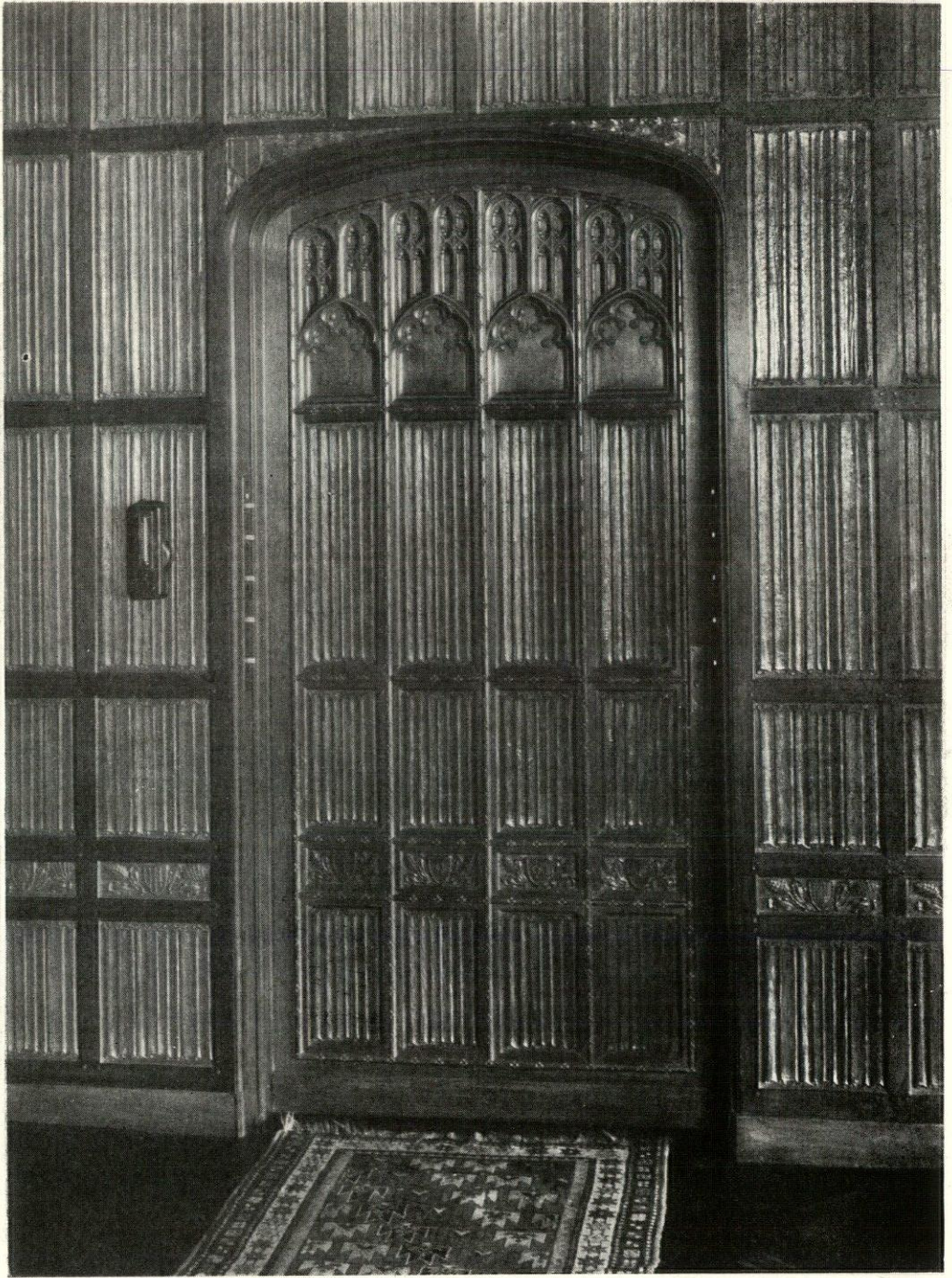
LIBRARY—LONGWOOD, RESIDENCE OF  
JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



DINING ROOM DOOR TO HALL—LONGWOOD, RESI-  
DENCE OF JOHN L. SEVERANCE, ESQ., CLEVE-  
LAND. CHARLES F. SCHWEINFURTH, ARCHITECT.



DINING ROOM MANTEL—LONGWOOD, RESIDENCE  
OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
CHARLES F. SCHWEINFURTH, ARCHITECT.



DINING ROOM DOOR TO BUTLER'S PANTRY—LONG-  
WOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ.,  
CLEVELAND. CHARLES F. SCHWEINFURTH, ARCHITECT.

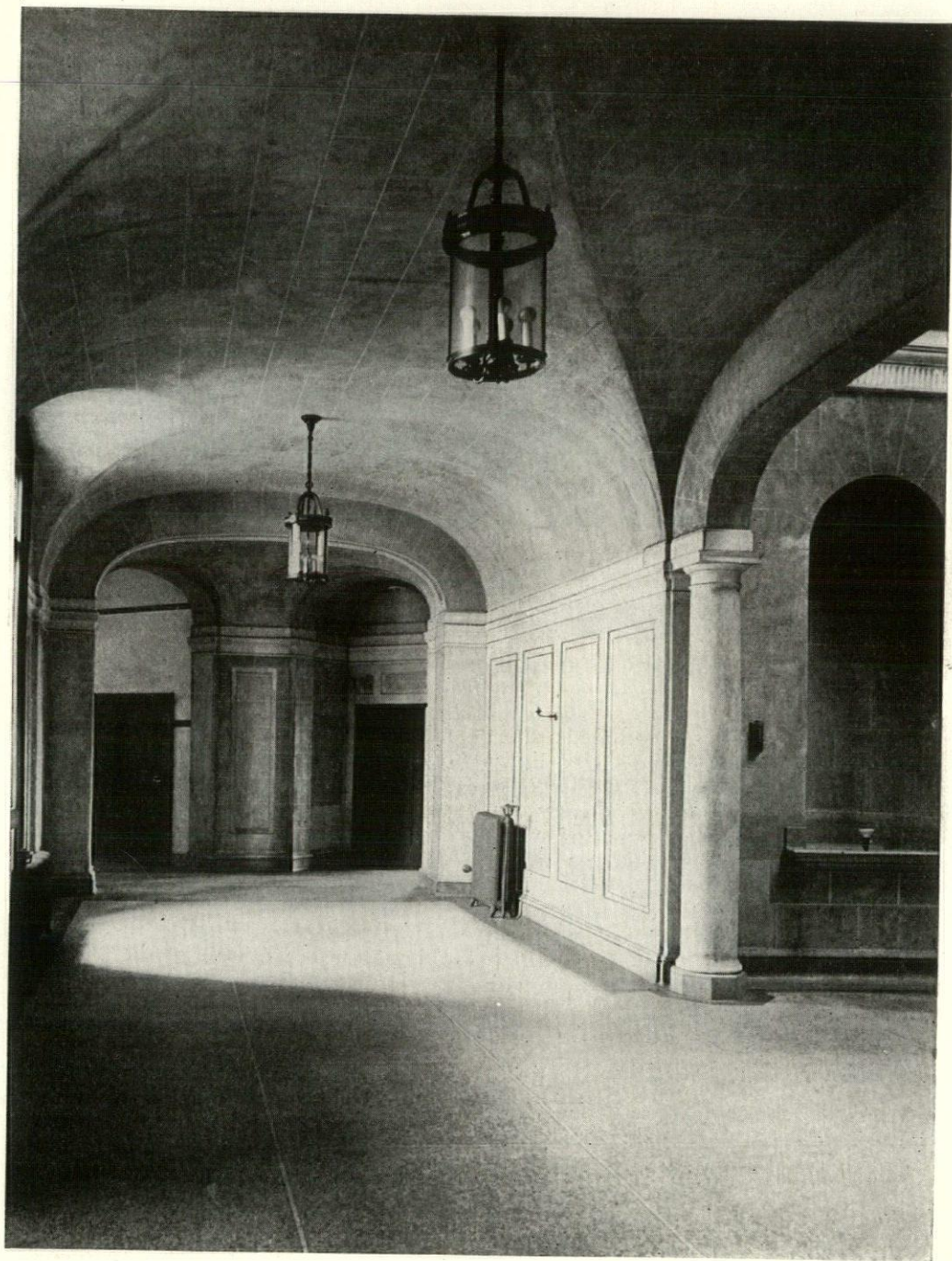


DINING ROOM—LONGWOOD, RESIDENCE OF JOHN L. SEVERANCE, ESQ., CLEVELAND.  
Charles F. Schweinfurth, Architect.

The Longwood estate is situated a short distance east of Cleveland's city limits and comprises extensive, well-wooded grounds, whose beauty is greatly enhanced by a brook, the waters of which have been utilized to the utmost, forming small ponds and waterfalls. The general planting scheme has been developed along natural lines, except in the immediate vicinity of the house, where a formal garden has been laid out. This work was planned and executed under the supervision of the architect, Mr. Charles F. Schweinfurth, and the landscape engineer, Mr. M. H. Horvath. Two charming bits of sculpture are features of the formal garden, the bronze Diana foun-

tain by Miss Janet Scudder terminating one vista, while the marble sun-dial by Miss Harriet W. Frismuth occupies a point of vantage as one looks in the opposite direction. The three figures supporting the sun-dial are designed to represent Morning, Noon and Night.

The entire place is imbued with the charm of the old English manors and, although new, has little of the awkwardness of youth; quite to the contrary, its splendid setting of trees, augmented by a liberal planting of shrubbery, has tied it well into its surroundings, so that it already possesses that most desirable of assets, the quality of seeming to be an essential part of its environment.



ENTRANCE HALL IN MANUAL TRAINING BUILDING—  
GEORGE PEABODY COLLEGE FOR TEACHERS, NASH-  
VILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.



The  
GEORGE PEABODY COLLEGE  
FOR TEACHERS  
NASHVILLE, TENN.



*Ludlow & Peabody, Architects*

By JOHN TAYLOR BOYD, J<sup>r</sup>.



ONE of the most important developments in our national life is the extraordinary growth which has taken place in advanced education during the last two generations. This growth has been accelerated with each year; and, apart from greatly enlarging existing universities and colleges, it has brought about the creation of many new institutions, of which the George Peabody College for Teachers is an example. Yet in spite of all that has been accomplished it is a fact of great significance to architects that the development evidently has only begun. If, as we are told, not more than one-twelfth of the number of American children graduate from the high school and less than two-fifths of these enter college, we may expect a notable increase in the building both of secondary schools and of institutions of the rank of colleges; assuredly the leaders of the national life will never be content with so poor a showing in the attendance at the higher institutions of learning.

Of the new institutions recently created the greater share has been located in the West and of late, the South. All the new institutions are to be congratulated on one great excellence—they have not grown haphazardly, like the older institutions of the East, but have, practically all of them, been planned from the start in comprehensive architectural schemes with wise provision for large future expansion. The precedent for these immense plans, and their inspiration too, was undoubtedly the great competition for the University of California, held in 1896. The winning design of Emile Bénard, of Paris, suffered somewhat by being impractical, especially in the matter of the colossal

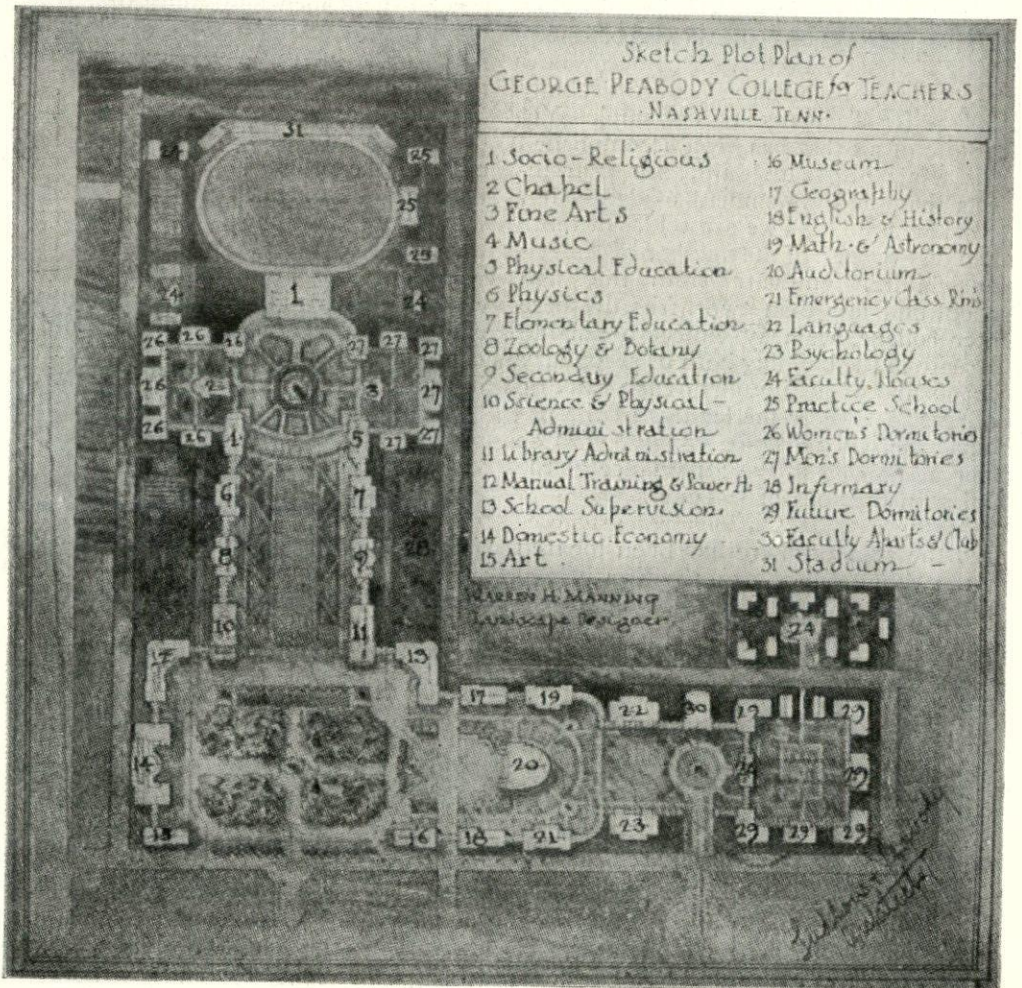
expenditure that was contemplated for grading; consequently it had to be greatly modified in execution. Fortunately, the idea of comprehensive architectural planning was not thereby discredited, as one might have expected, among American business men and educators, whose minds are necessarily fixed on economy. A series of institutions were planned on the same basis as the University of California, many as the result of architectural competitions. Disregarding details, most of the designs have this in common: they are laid out usually on classic lines, with great axes and vistas obedient to the ideals of the Ecole des Beaux-Arts, whose teachings were at that time accepted rather blindly, often without enough respect for differing conditions or for the different traditions of education in the United States. Some of the architects or the judges in the competitions seem to have been but imperfectly steeped in the traditions of American universities. Consequently, with their great open spaces, their axes, their formalism and their monumental columns and domes—"dignified" was the word most used—some of the designs lost much of the homelike intimacy, of the aspect of communal seclusion intrinsic in an American or in an English college. In borrowing too literally from contemporary French teachings, it was not realized that the dormitory life of Anglo-Saxon colleges, in itself a survival of ecclesiastical cloister life, makes them quite different from the modern French or German institutions, which the students attend as great day schools, without any organized undergraduate life in dormitories, without generous provision for athletics and without the

countless groupings in clubs and societies so familiar to us in our native schools.

The American college or university is a home; most of the universities of the European continent are institutions merely. This is a distinction that in recent years many intelligent Europeans have come to realize. "All the superior training, scholarship and science of the French and German Universities," more than one European has said to me, in effect, "will not make up for the development of character and initiative among one's fellow men that you English and Americans attain in your schools." That is why Europeans have taken up sport so enthusiastically—to provide a corrective for the unregulated and un-

healthy town life of their students and faculties. With all the faults of our higher education only too apparent, let us make the most of our excellences, and, in so doing, why not embody architecturally the really unique features we possess? Some at least of the newer university groups, however correct or perfect they may be, are unfortunately so public in their architecture that they lack personality and charm.

The most conspicuous instance of this too public character is the new group for the Massachusetts Institute of Technology in Boston. The scheme, it is asserted, was largely the work of engineers, who had succeeded in crystallizing it before they were persuaded to ac-





BIRD'S-EYE VIEW—GEORGE PEABODY COLLEGE FOR TEACHERS,  
NASHVILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.

cept the services of an architect. The fine perspectives in the courts and the perfectly executed details are hardly a sufficient compensation for inherent monotony and coldness; the group has nothing of the expression of an American institution that any one can recall, searching one's mind as minutely as one may for remembrances of undergraduate days. These Technology buildings really set a dangerous precedent in collegiate architecture, for they embody the decision of an institution of high and long established prestige, one which carries great weight in public opinion.

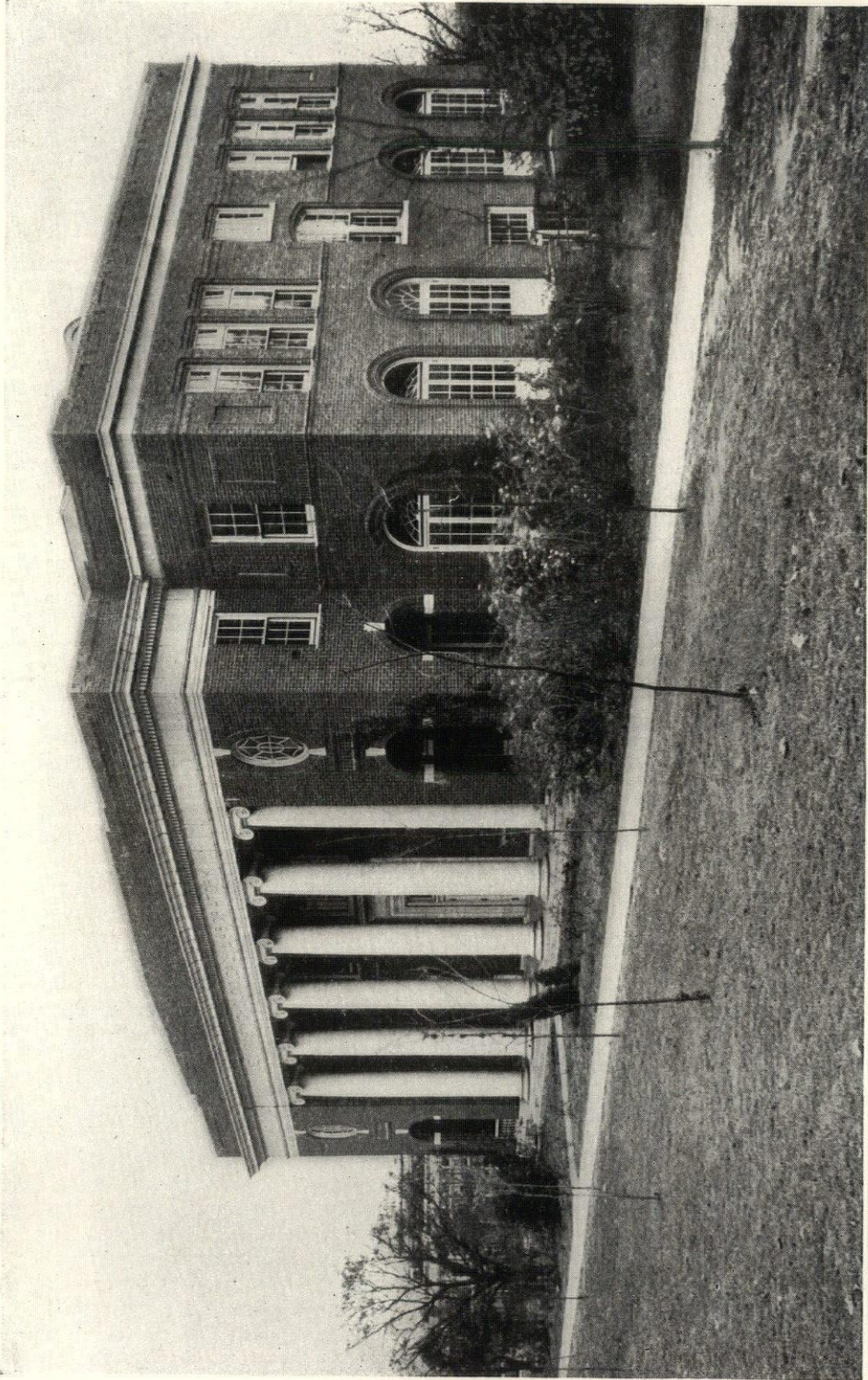
Mr. Ralph Adams Cram has been justly praised for the stand he has taken in respect of proper architectural expression in American college buildings. He insists upon the need of a traditional background and of a pervading domestic atmosphere. These qualities he has imparted to his designs. His work has largely been done in the East, where, to be sure, he was adding to old, ill-arranged schemes, and where usually any monumental treatment of group planning was impossible; but we are to remember that his Graduate College at Princeton and his design for West Point are complete new creations, where the architect had choice of opportunities, yet preferred a domestic, sequestered character. The evidence of Mr. Cram's wisdom is compelling if we consider his plan for Green Brier Institute in Virginia—a group carried out in the Georgian style. Here one sees courts, quadrangles, gardens, unsymmetrical features—a whole new scheme—combined with wonderful unity of expression.

Another admirable instance of college design is the new Freshman Dormitories at Harvard by Mr. Charles Coolidge which, in the style of the earlier buildings of the university, stretch along near the river, forming a separate group in as charming and perfect a series of courts and quads as are to be found anywhere.

In the foregoing lines I have striven to bring out the essentials to be expressed in the architecture of an American college or university. However conditions may vary in local cases, whatever diversity or special purposes may

develop—and our higher educational institutions grow more diverse with our national life—we should understand most profoundly the American university ideal. This is the soul of the problem which we must ever have before us, lest modification or evolution be blind and perhaps disastrous. Thus, in the light of the ideal, the George Peabody College for Teachers becomes a significant case for study.

It is an institution with an unusual character, developed during forty-two years of growth, a long enough life-span in American education. It began as a New England inspiration, in the brain of George Peabody, of Salem, Mass., when in 1867, less than two years after Lee's surrender, this philanthropist called together a small group, including some of the ablest citizens of the country, and made them trustees of the Peabody Education Fund of over \$2,000,000, to be devoted to public education—mainly common, high and normal school education—in the seceding States. It was the same Peabody whose benefactions have enduring form at Harvard, at Yale, in the Peabody Institute, and also in a great housing philanthropy in London, which latter at this day provides homes for some 40,000 souls. The Peabody Education Fund came at a critical time for the South, for there not a single State had a system of free public schools and only a few cities possessed such schools. Generously managed under the headship of Dr. Barnabas Sears, formerly president of Brown University, it was as generously received. A sort of forerunner of the Rockefeller Foundation, it disbursed grants of money, but much more important still it disbursed inspiration. The most useful effort of the Fund was the training of teachers of all grades, in rural and city schools, and of school superintendents, a function which was fulfilled by the creation, in 1875, at Nashville, Tenn., of the Peabody Normal College, a model college for teachers throughout the South. "The Normal for Normals," it was called. This Normal College, partly supported by the State of Tennessee and affiliated with the



PSYCHOLOGY BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.

University of Nashville, came increasingly to embody the purposes of the Fund until, in the first years of this century, it was reorganized and endowed by the Fund, with county, city and State aid, under the name of the George Peabody College for Teachers. Its property represents a value of about \$5,000,000, including endowment, of which \$2,000,000 is credited to its affiliation with Vanderbilt University, an institution appraised at about \$2,700,000.

After some fifty acres of land were obtained by purchase and gift, work was begun on the new buildings in 1912. Four of them have been constructed at a cost of about \$350,000. They are the first of a great scheme which comprises some eighteen academic buildings, fifteen residence halls, a practice school, a social service building and a five-acre athletic field. The estimated cost of the whole group was about \$2,500,000 in 1912.

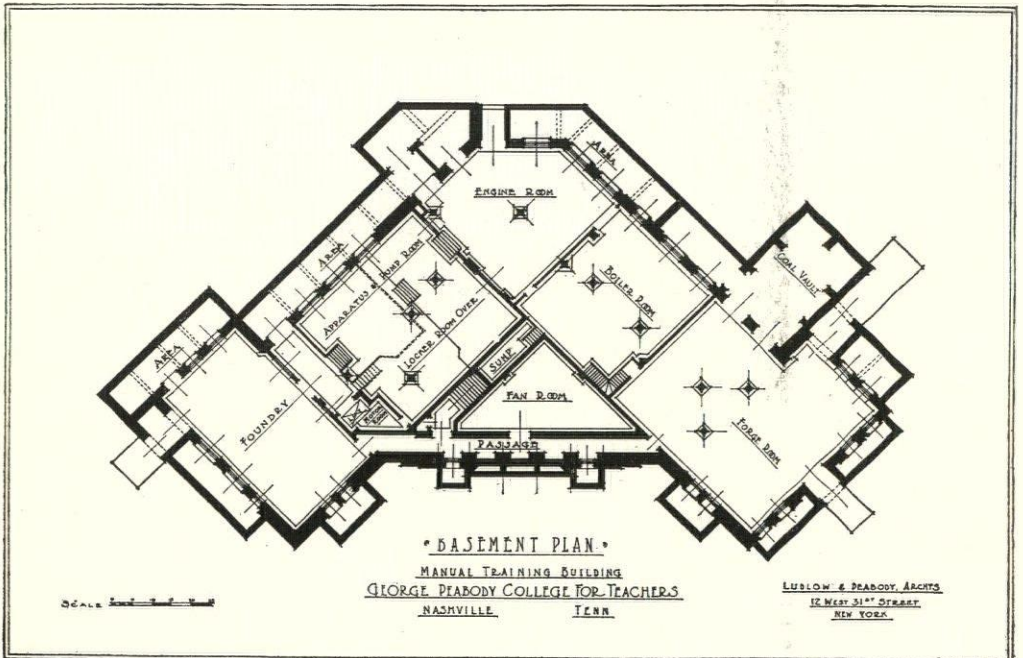
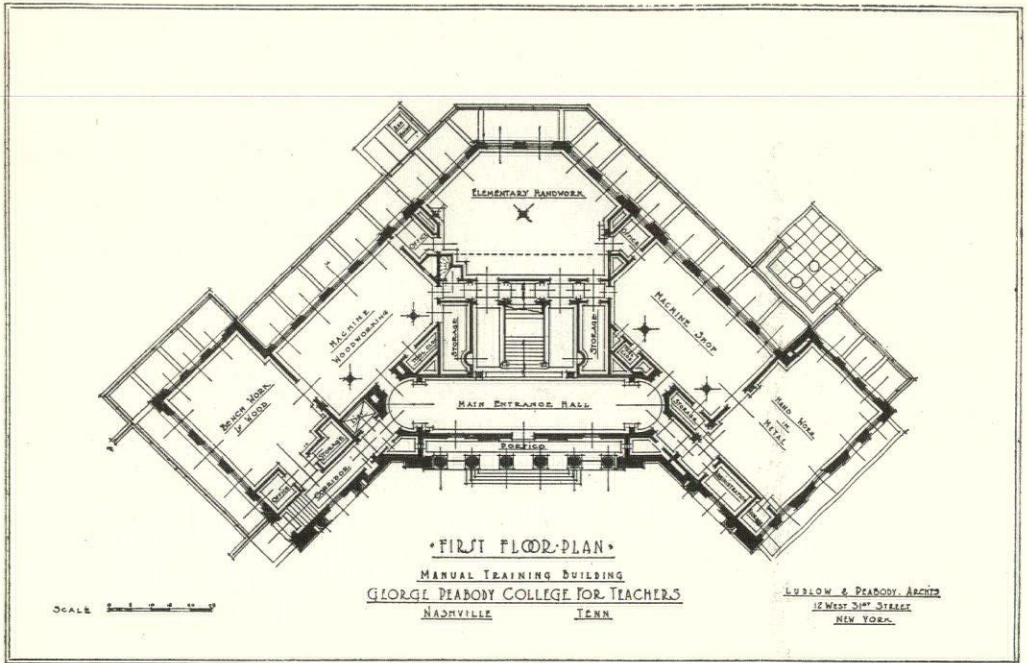
The site lies south of the city of Nashville, in beautiful, fairly open country, permitting the situation of the long campus on a gently rising slope, on the highest point of which is located the main building—the Social-Religious Building. The view from this main building is northward, down the axis of the college group and over the city of Nashville. From Nashville the approach is parallel with the campus, along Hillsboro Road, which cuts the L-shape of the plan in two and which appears in the perspective as spanned by a bridge. The toe of the L west of Hillsboro Road, containing buildings Nos. 13-29 of the plot plan, has since been sold; the new location of these buildings, when constructed, will probably lie along the main axis, nearer Nashville. One cannot help regretting the change, which might tend to string the structures along in a monotonous way. Hillsboro Road acts as a service road for the rear of the buildings on the west side of the campus, and another new street provides the same function for those on the east. Here a wise provision has been made. The ground is sloped away on each side perpendicularly to the main axis, affording low two-storied buildings without unsightly

basements on the campus, and allowing open basements on the rear. Two stories have been fixed as the typical height for the buildings. The dumbbell-shaped plot plan is comprised of two groups: first, the upper campus, occupied by the parts devoted to scientific work and to the liberal arts; and second, the lower, squarish group in the foreground containing buildings Nos. 12-16, comprising the section given over to the study and practice of secondary education and the humanities. It will be noticed in the perspective that the court formed by this group of buildings is thickly planted with trees. These are not products of the painter's brush, but are real trees; this part of the site was formerly an old estate with a mansion, whose splendid specimens are preserved to form a grove in the college campus. The grove is lighted with lanterns on occasion and has been turned to account in an unique way. In the summer, once or twice a week, a story teller gathers the students under the trees and "tells stories," in the good old-fashioned manner of the bards and minstrels, not by way of idle picknicking, as one might suppose, but in order to impress unimaginative, matter-of-fact American minds with the possibilities of this most valuable means of teaching children. Thus a new function has been born, a new variation of that invaluable tradition of games, outdoor plays, pageants, masques, community dances that is being developed throughout our universities, bringing color, enrichment, art, imagination into our somewhat barren lives. It is but another aspect of the peculiar community life of our universities that I have pointed out above.

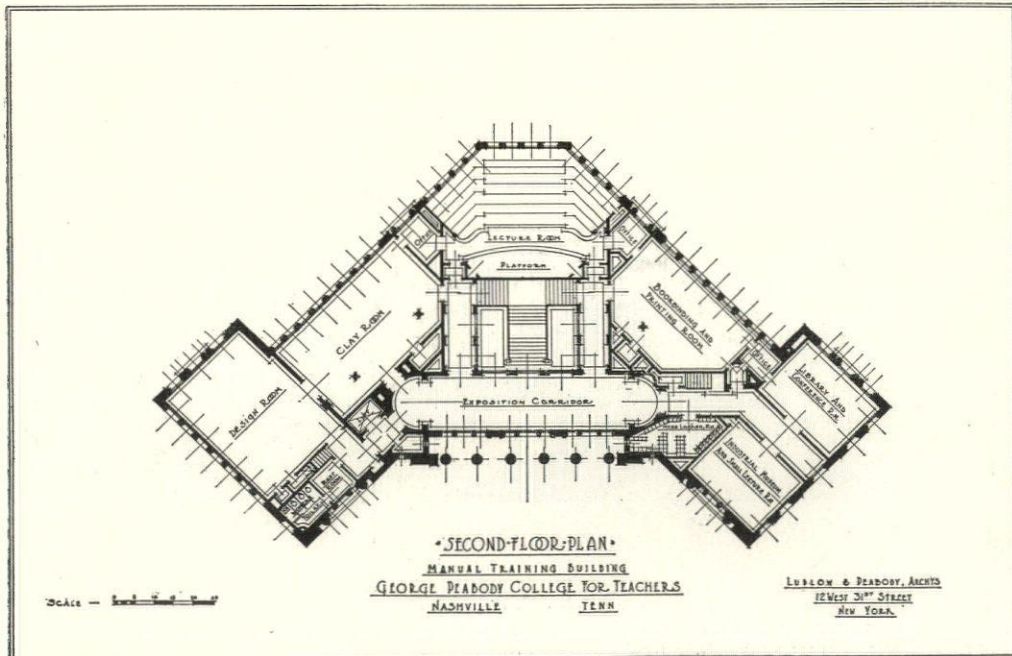
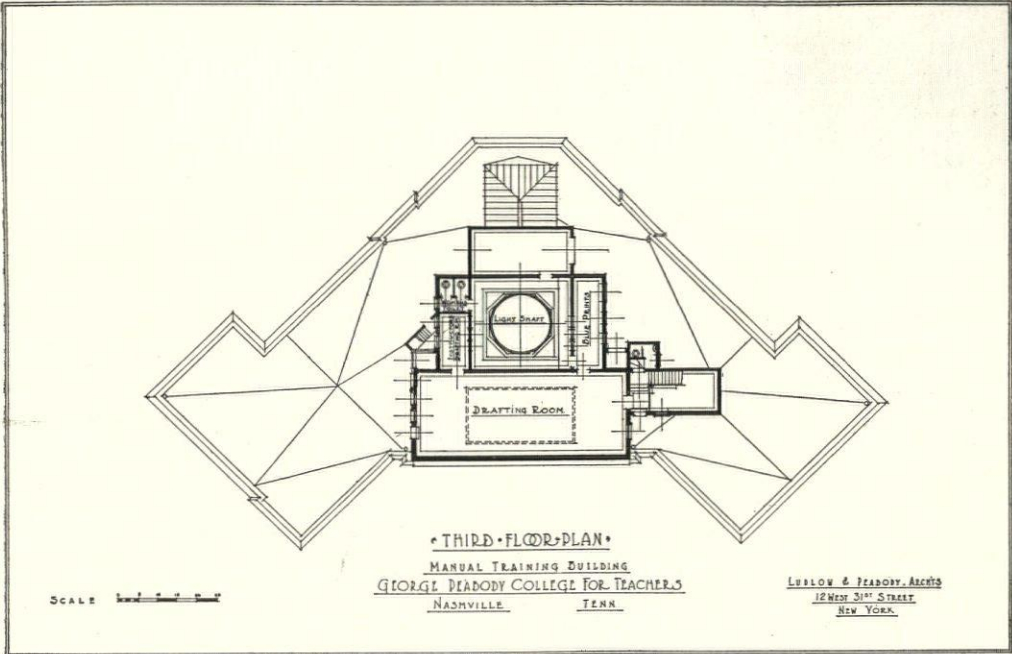
The lower campus is separated by a large flight of steps from the upper campus, at the further end of which again is another large flight of steps that forms in front of the Social-Religious building an immense amphitheatre or open-air forum to be used for great gatherings and functions. At either side of this dominating structure of three stories and a dome are two small courts, with a chapel in the centre of one and the Fine Arts building in the centre of



HOUSEHOLD ARTS BUILDING—GEORGE PEABODY COLLEGE FOR  
TEACHERS, NASHVILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.

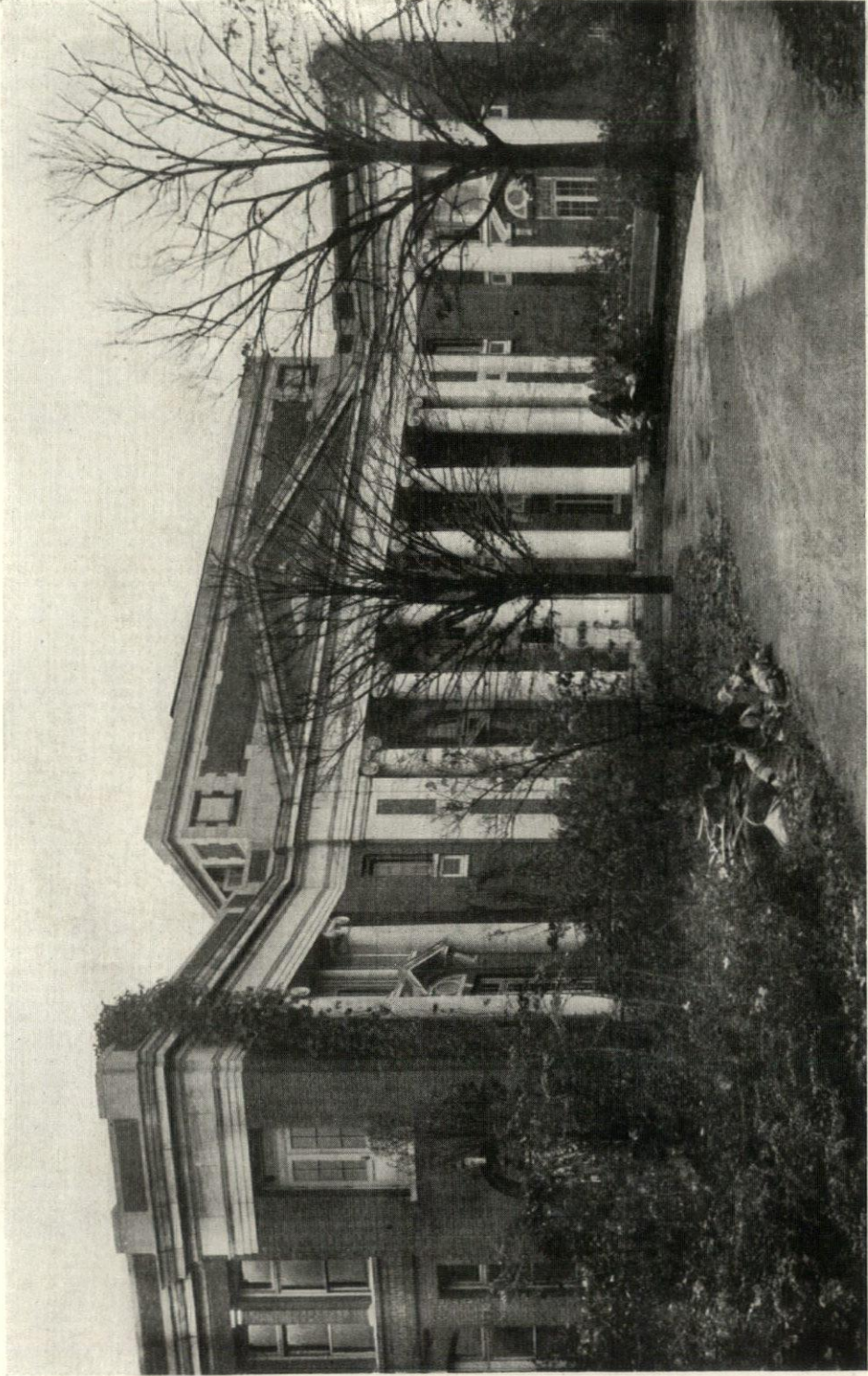




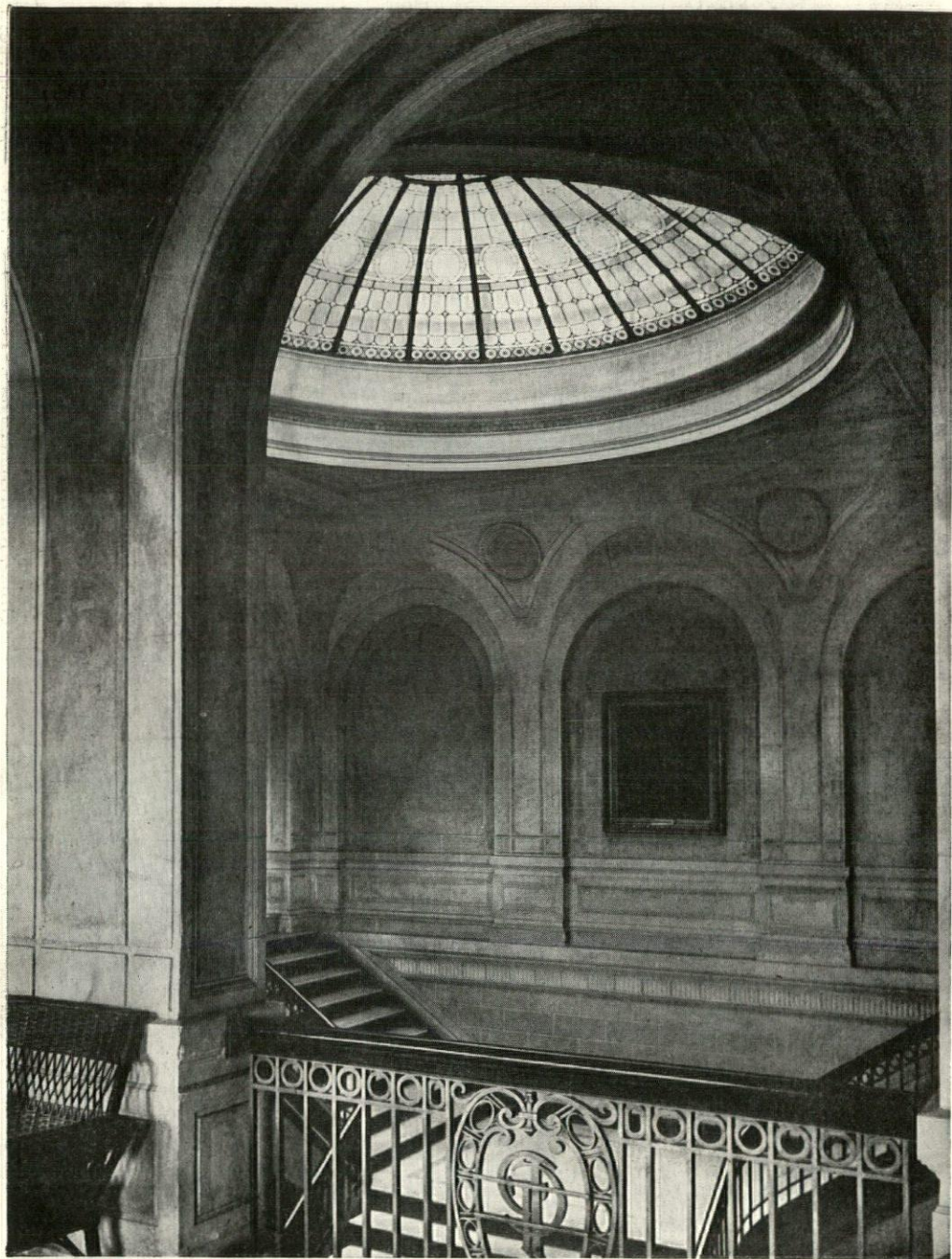




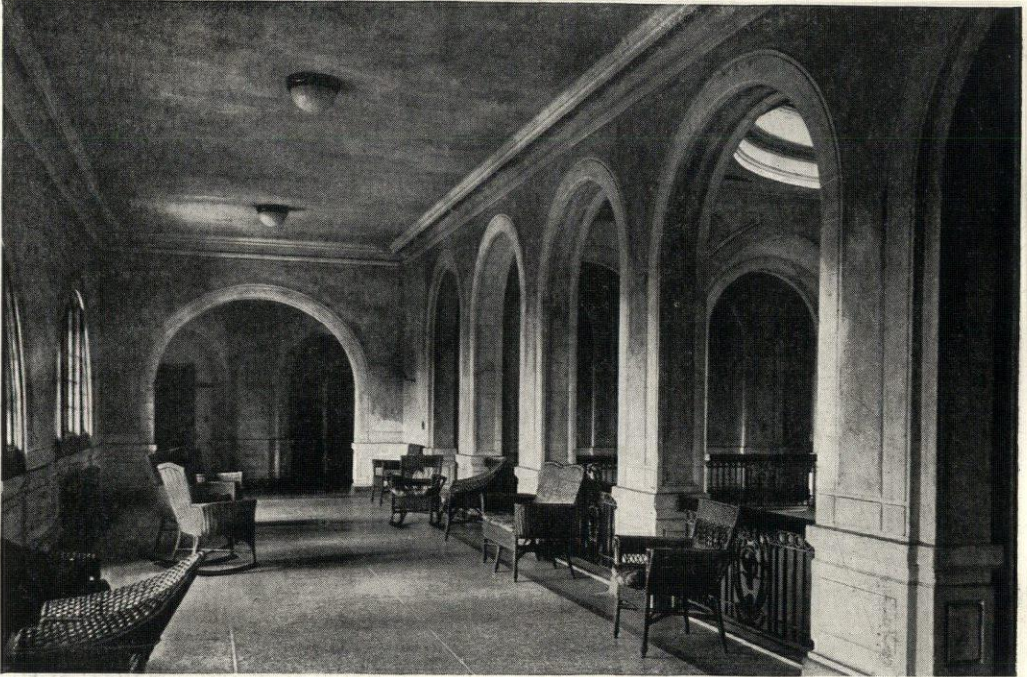
MAIN STAIRWAY IN MANUAL TRAINING BUILDING—  
GEORGE PEABODY COLLEGE FOR TEACHERS, NASH-  
VILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.



MANUAL TRAINING BUILDING—GEORGE PEABODY COLLEGE FOR  
TEACHERS, NASHVILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.



MAIN STAIRWAY AT SECOND STORY, IN MANUAL TRAINING BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.



HALL ON SECOND STORY IN MANUAL TRAINING BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN.  
Ludlow & Peabody, Architects.

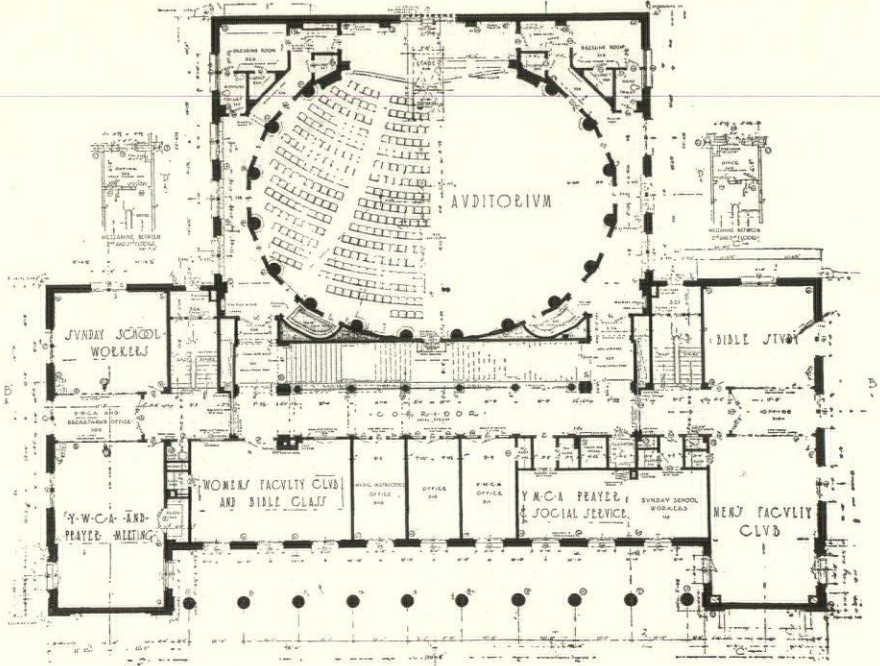
the other. They are the women's dormitories, and their small area gives scale to the larger campus by providing a contrast in space relations. Here, on the focus of the cross-axis and of the main axis, is planned a large monument. The long narrow rectangles opening on the service roads at the rear of the campus buildings are occupied, the one on the east, behind the power station, by an experimental agricultural garden, and the one on the west by the infirmary.

All the buildings are connected with an arcaded passageway one story high leading around the group.

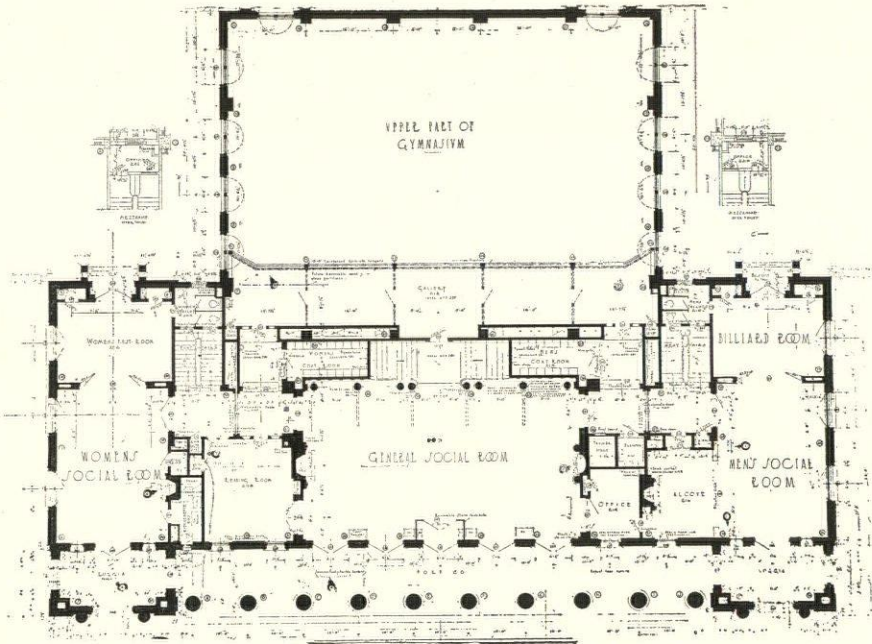
Now, how does the general impression of the whole group stand out amid these features? How does it strike our eye as to its fitness for its ideal of an American university community? We may decide at once that the aspect is unusually favorable.

The buildings of red brick and limestone—limestone from Bowling Green, Kentucky, of the whiteness of marble—are excellently disposed with many niceties and with that precision of architec-

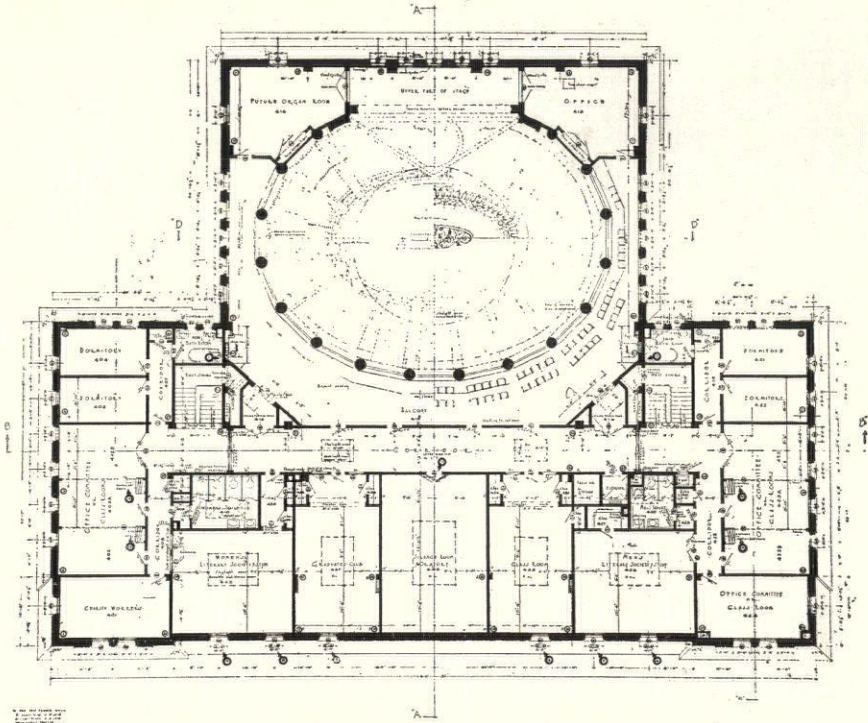
tural skill that always appeals so strongly to the eye; in an effect of strict unity, yet with enough of contrasting arrangements and salients to avoid the tiresome expression that we have alluded to as characteristic of some other groupings—all set out by plentiful trees of magnolia and hackberry in the southern landscape of Tennessee. Just how successful the effect is will hardly be realized from the perspective, since it exaggerates perhaps the openness of the groups. To understand the truth of the picture one must understand its dimensions. The lower campus is about 450 feet deep from the main entrance to the steps that ascend to the upper campus. The width of the upper campus, between buildings, is some 250 feet. This is only slightly more than one of the short city blocks on Fifth Avenue, New York, where the streets are about 260 feet from centre to centre. The intimate scale of the plan becomes apparent when we realize its smallness. The court at the Social-Religious building is especially successful in this respect, though perhaps the



SECOND FLOOR PLAN, SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN.  
Ludlow & Peabody, Architects.



FIRST FLOOR PLAN, SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN.  
Ludlow & Peabody, Architects.

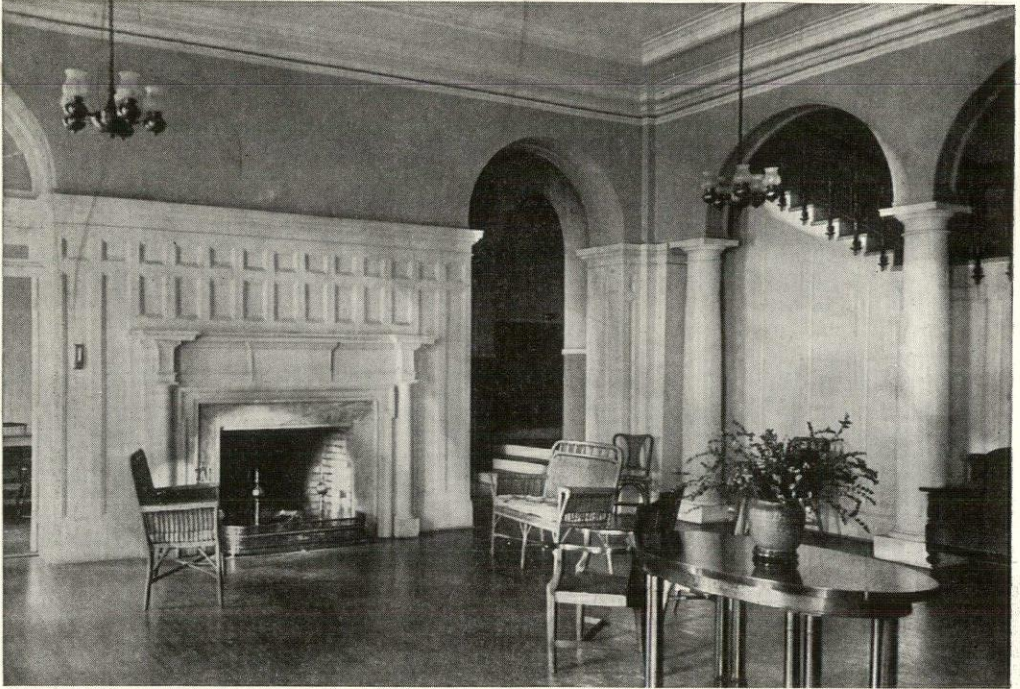


THIRD FLOOR PLAN, SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN.  
Ludlow & Peabody, Architects.

most decisive appreciation of the scale will be gained by understanding that the whole length of the group along the main axis, from the steps of the Social-Religious building down to the gate, is only some 1,300 feet. This is about twice the length of the court formed by the old buildings in the Harvard Yard—a court which has always been admired as a wonderfully perfect expression of the domestic scale of an American university. Since one of the two campus courts of Peabody College is a little larger than the dormitory group of Harvard and the other a little smaller, we see that they maintain in their group plan the homelike character of early American architecture. In this, as well as in the general type of columnar structures linked by one-story passageways, they recall somewhat the University of Virginia. It is of interest here to know that the president of the George Peabody College, Mr. Bruce R. Payne, in whose term the buildings were designed, is a

former professor of the University of Virginia. President Payne symbolized the priceless educational value of fine university architecture by remarking that "every big column on the campus is worth a thousand dollars."

With an understanding of the characteristics of the George Peabody College for Teachers, the different buildings become more easily understood. At present four of these have been completed, the Social-Religious, the Manual Training and Power House, the Domestic Economy and the Psychology. The Psychology building, No. 23 on the block plan, is perhaps the most successful of the group in its simple, good proportions. Inside, the plan is typical of the academic building occupied by recitation rooms and small laboratories—that is, an oblong building with a transverse hallway in the centre, stairs at each end, and rooms along the outside walls. This eminently practical arrangement the architects have at Peabody enlivened with a two-story entrance



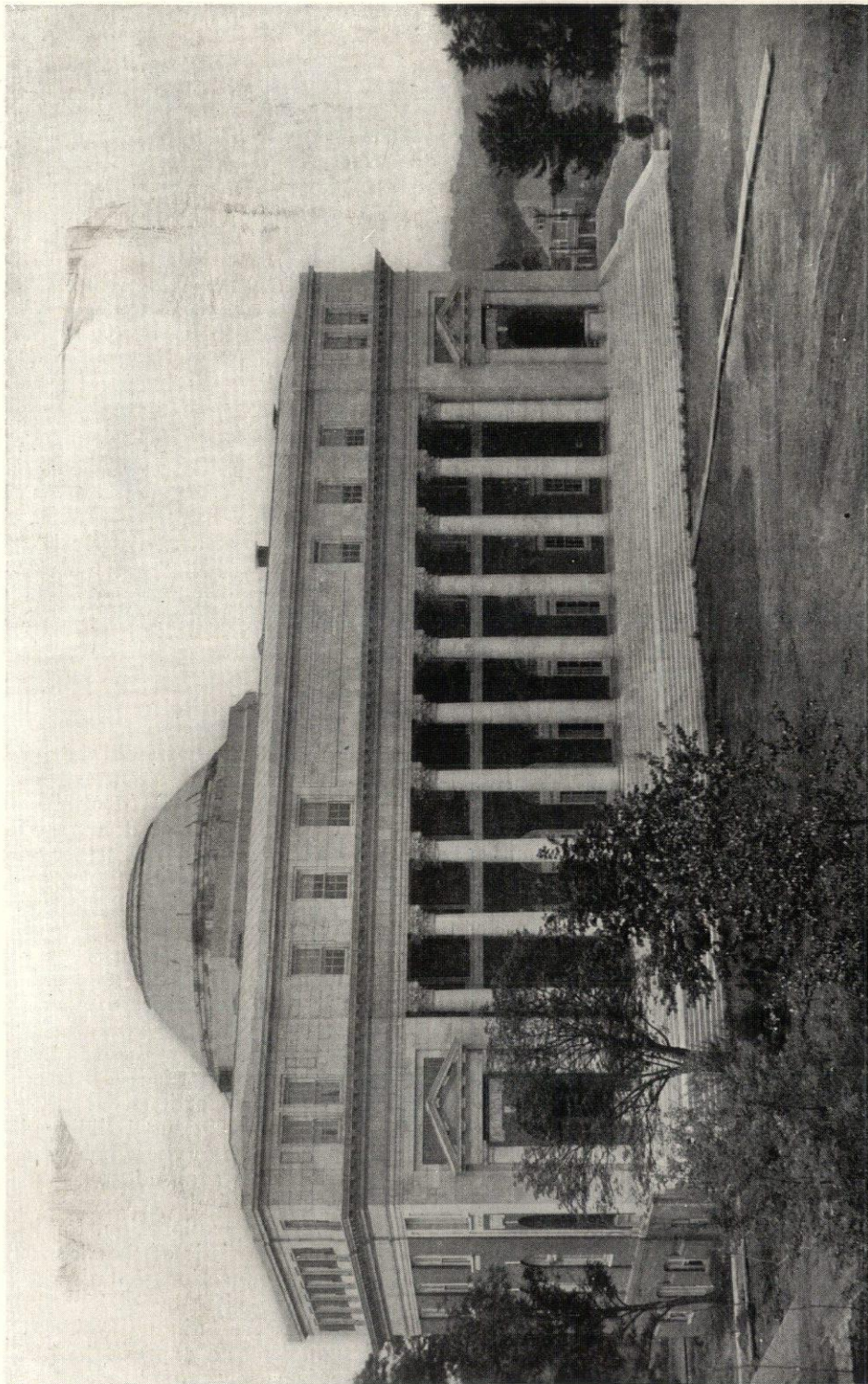
ENTRANCE HALL IN SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN.  
Ludlow & Peabody, Architects.

hall of elliptical vaulted ceiling and pilastered walls. If the Psychology building is the most successful of all four of the group, the Household Arts building nearly equals it. Its Ionic order is beautifully detailed and the flanking pavilions are well proportioned. To an architect the near corner shown in the photograph will be instructive. It shows that the designers have been bold enough to stop the entablature at the sides of the portico, and have carried only the cornice around the building, instead of the more usual—only too usual—way of allowing the whole white band of cornice, frieze, and architrave to rest on plain walls, where the lack of strong lines makes a top-heavy appearance. This technical stratagem has been employed in two of the other buildings, where the transition has been made more successfully than in this one. A further study of this corner angle shows that the rectangular windows on the second story scarcely harmonize with the fine oval windows of the portico. There is also—and this is really a matter of

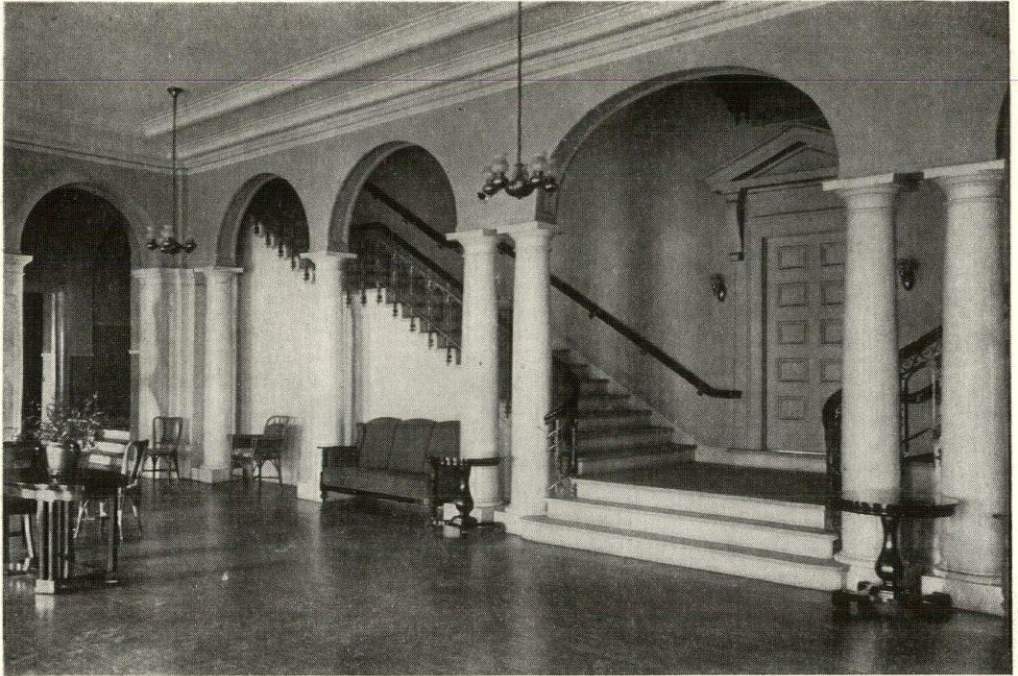
draughtsmanship—the somewhat unfortunate slight break at the end of the columns continuing the inside line of the piers. As a result of this break the colonnade becomes a recessed one, thus giving it a weak form from the point of view of architectural design. Whatever one may think of them, these slight details are hardly noticeable in the well-designed whole.

The building devoted to domestic economy or household arts (No. 14 on the plan) is much larger than the psychology structure, which accounts for its situation closing the cross-axis of the lower campus on the east. In its general arrangement it resembles the latter. It contains rooms for housewifery, dressmaking and millinery, an exhibition hall, three domestic laboratories and a library. Exteriorly it presents a fine appearance that is only slightly affected by the somewhat unfortunate spotting of the white and red colors in the piers flanking the columns. One feels also that the huge white rectangular border, with its unusually long window,





SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR  
TEACHERS, NASHVILLE, TENN. LUDLOW & PEABODY, ARCHITECTS.



SOCIAL HALL IN SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS,  
NASHVILLE, TENN.  
Ludlow & Peabody, Architects.

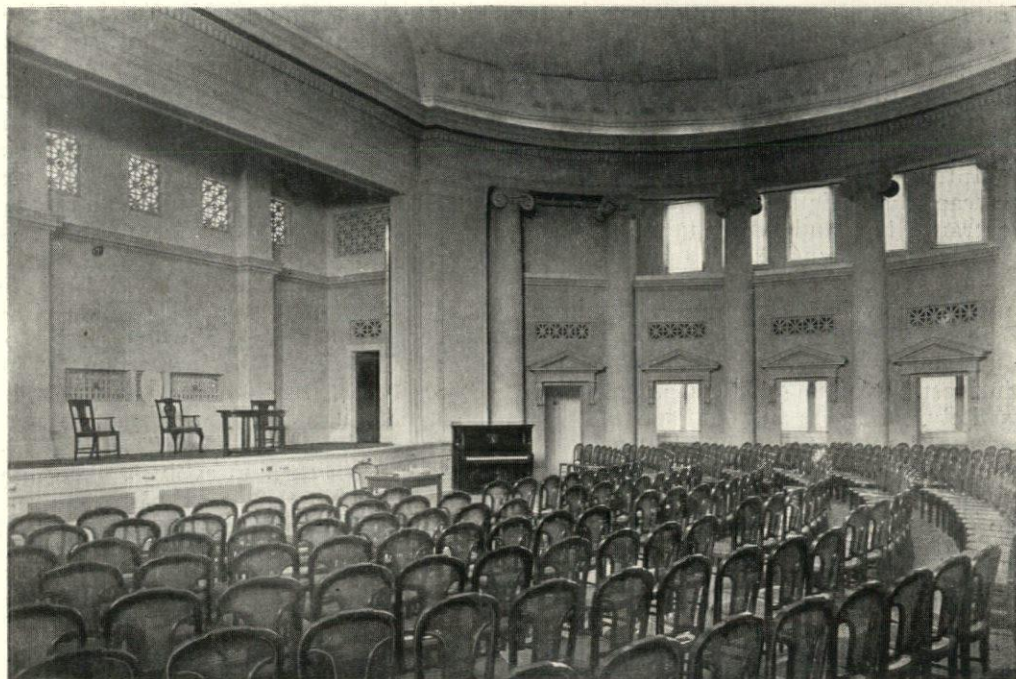
is too strong a motive for the columns, whose dominating importance is lessened by what should be a subsidiary motive.

In the structure occupied by the Manual Training Department and the power plant—No. 12 on the plan—in the southeast corner of the lower campus adjoining the Household Arts, is to be noted a skillful solution of the technical problems arising in an angular shaped plan. The mass of the structure is admirable, though the same fault of spottiness that was noted in the preceding building is perceptible here to a greater degree. This is especially apparent in the attic over the pediment, where the quoins seem out of character with the severity of the columns. The brick spots in the piers on each side of the pediment stand out more strongly than the columns, and might better have been omitted, leaving the piers all white. The banding elements at the second story heights do not seem altogether effective. Such items are not fundamental: they are details that may look well in a drawing, but in execution they show that draftsmanship has been

mistaken for architecture. In this case they detract somewhat from the excellent detailing of the order, a matter for regret since the order in itself furnishes all the interest and importance necessary to the design and does not need further tricking out to become effective.

Inside, the monumental stairway and hall may cause some surprise in so utilitarian a building; but they are merely another illustration of splendid realization by the authorities of the College of the moral value of fine architecture. The photographs show them to be an altogether admirable piece of design, of fine purity of proportions.

The Social-Religious building is the crowning feature of the whole plan. Its name may have aroused some curiosity in the reader's mind. It deserves, therefore, a word of explanation, for its purpose is characteristic of that latest phase of American education that aims to make religion more vital by making it more social. Thus the building typifies life in its design, aims to express the idea that religion is a part of life rather than



AUDITORIUM IN SOCIAL-RELIGIOUS BUILDING—GEORGE PEABODY COLLEGE FOR TEACHERS,  
NASHVILLE, TENN.  
Ludlow & Peabody, Architects.

apart from it. The architectural elements of the plan disclose its purposes immediately. The entrance is through the colonnade into the social-religious room fifty feet wide and thirty feet long, out of which opens on the left an alcove for billiards, and on the right the women's social-religious room, a rest room and a reading room. To the rear is the gallery over the gymnasium, fifty-seven feet by seventy-six feet, whose floor is at the basement level, under which is the swimming pool sixty feet by twenty feet, in a sub-basement, and over which, on the second floor, is the great elliptical auditorium. On the second floor are various smaller rooms for prayer meetings, Bible classes, social service, Sunday school workers, the Y. M. C. A. and faculty clubs. The third floor contains similar rooms, including space for a literary society and for charity workers. Besides the swimming pool arrangements in the basement, there are ample kitchen and laundry facilities. Thus, in one building are housed most of those extra-curricu-

lum activities so significant of Anglo-Saxon undergraduate life, which, indeed, are the real factors that determine the character of our university life.

The exterior of this main building is not complete, because it is inseparable both from the buildings that are to flank it and from the colonnades and amphitheatre steps of the open-air forum mentioned above. Therefore, as it stands now alone, it is unavoidably chunky, and its horizontal cornice and attic belt course are necessarily less significant than they will be when the group is completed. It appears practically as a stone building, since the brick wall behind the columns is hardly apparent. Here also are apparent the faults noticed in the other groupings—namely, the recessed colonnade, the over accenting of the pavilions flanking the portico at the expense of the columns. The smaller shafts and the pediment appear too high for the main order. The dome is effective, and as a technical detail it is worth recording that it was studied carefully on a clay model so ar-

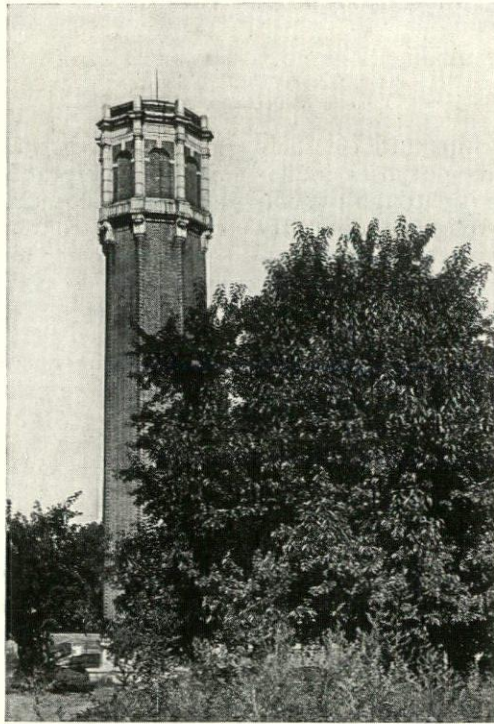
ranged that the various distances in the group corresponding to the important points of view were scaled off, and templates with sight points provided to observe how the dome would appear in perspective.

Interiorly, the Social-Religious building is capably designed, especially the fine entrance hall and main stairs. Though the smaller rooms are also effective, one would prefer the cornices and door pediments somewhat lighter, more furniture-like, so to say, in detail.

A final word of practical details is of interest. Realizing that education evolves swiftly, the floors and outside walls were assumed to be the only permanent elements of construction, except for vertical shafts at intervals which were put in to accommodate the various pipings and risers. All the rest is plaster block par-

titions that may be easily rearranged at any time. Fire-resisting construction is the rule. Flat roofs on all four buildings, except the Psychology building, provide space for the summer classes under awnings. Although Peabody College is in the South, it was thought well to install a complete ventilating and heating system, which latter is of the vacuum type.

Obviously more might be said of this great scheme, so typical of American college expansion, so ably expressive of its needs. It will be interesting to observe its progress, to see what will be done with it as the years pass, to note how the original scheme of the Peabody College for Teachers evolves. We may justly say of it that it expresses in great unity the purposes and traditions of higher American education.



POWER HOUSE CHIMNEY—GEORGE PEABODY COLLEGE, NASHVILLE, TENN.



# HOMWOOD BALTIMORE, MD.

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

## PART II.

THE decoration of Homewood is one of its most interesting features, and while it has been found possible to present drawings\* which show its essential parts, it is nevertheless just as well to call attention to some of its chief characteristics.

To begin with, there is evidence of a very strong individuality, except in the selection of the mantels of the four rooms, which I am forced to conclude are of a later period than that of the building. They are commonplace in aspect, and not in harmony at all with the motif of the decoration of the halls and the rest of the building generally. No doubt they were installed by some later occupant of the house, say of about 1870 or 1880.

The base of the decorative scheme is a running loop, or vine design, which is repeated with variations in the cornice, the wainscot base, the pilasters of arches, and other points where decoration is needed. On the main pilasters of the hall the loop is contracted so as to be almost a circle; elsewhere it is oval in form. The Grecian fret, so frequently seen, or any angular suggestion, is conspicuous by its absence. This recurring circle seems to be the theme.

The observer of the exterior of Homewood is immediately struck by the fine proportion of the masses and the decorative arrangement of the windows. Over the windows of the central portion are tablets which immensely help the general effect. The building is really low for its length, but the four large pillars of the porch, the tablets over the windows, and

the narrowness of the windows in proportion to their height, all help to give an airiness or illusion of height to the structure which really makes you think of it at first as inclined to be high rather than low. This illusion is aided by the pointed character of the roof, finished in a high cupola, which has itself a pointed roof.

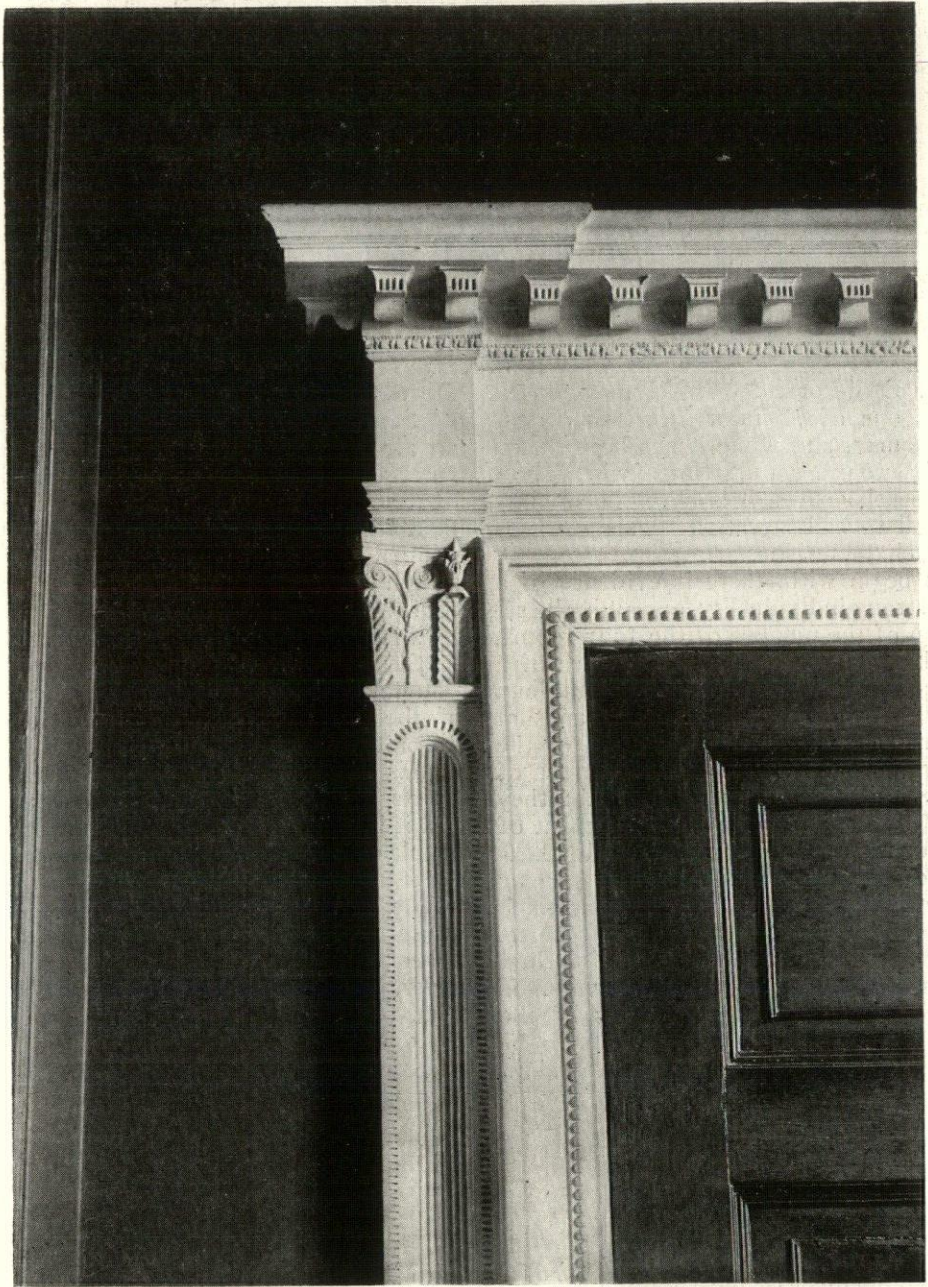
Since beauty may be defined as the correct proportioning of parts with relation to the whole, and in consideration of the needs of the moment, it is not difficult to understand the attractiveness of this old home. Whether architects or artists, all passers-by stop to look at it, and it has a place in the affections of the people of Baltimore far out of proportion to its historic or allusive interest.

The setting back of the wings of the house, which we have before referred to, helps to make up the beauty of the exterior. Here we have the central portion firmly set forward, the windows gazing out over the wide panorama which is to be gained from the front of the house. And there are the wings, modestly retiring beside the larger mass, though no small things in themselves, as one sees who goes to the back of the house.

While the front of the house is stately, the back is no less charming in its own way. Here was the old garden, of which a few bushes still remain beside the steps leading up to the porch of the main portion. The wings enclose this space, giving a cloistered, shut-in effect. Tall trees, remnants of the forest which once spread in back of the house, shade this silence.

The decoration of the exterior is to be

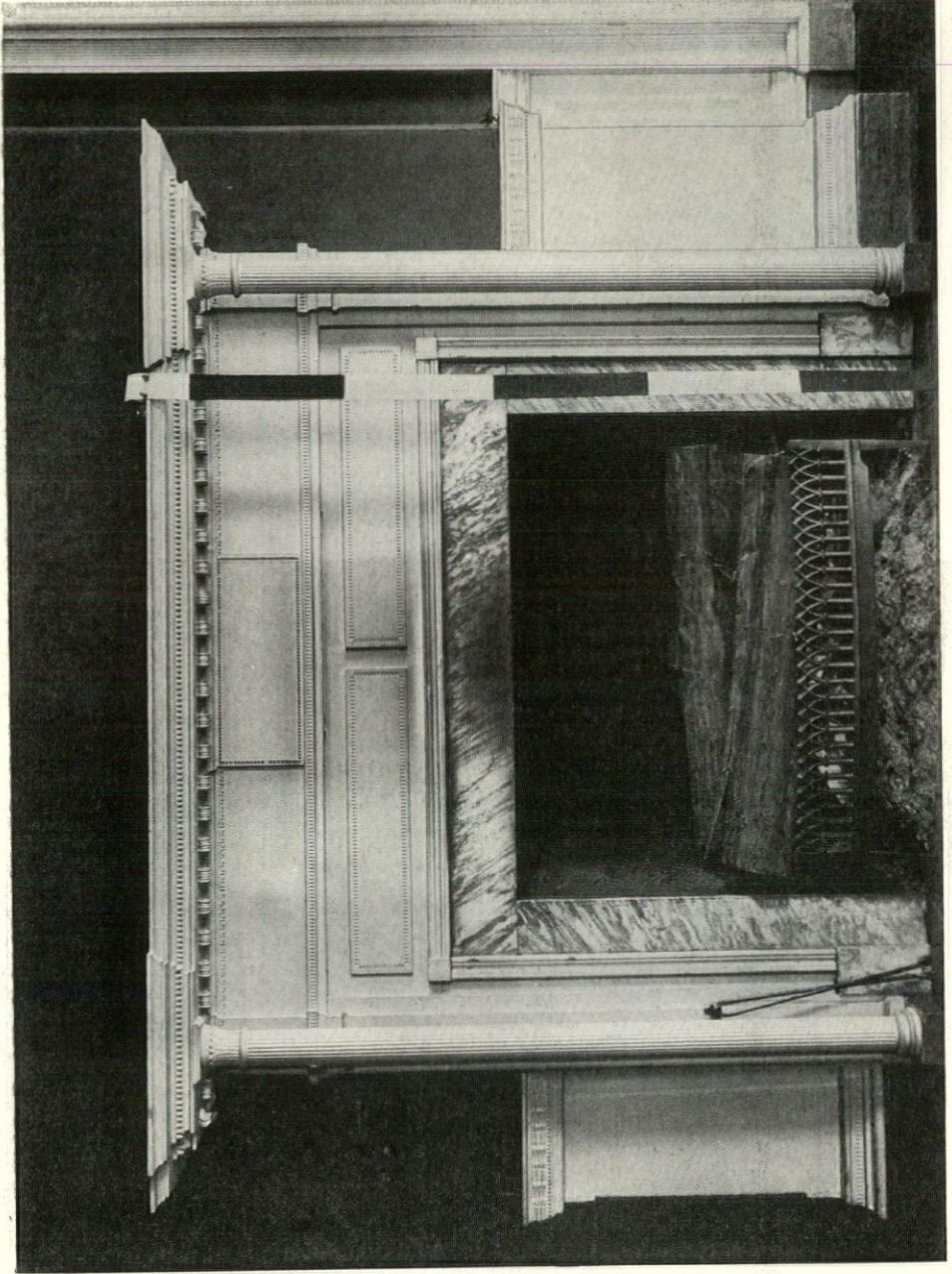
\*Four inset plates of measured drawings will be found opposite page 576.



DETAIL OF DOORWAY FROM LIVING ROOM TO  
SOUTH HALL—HOMEWOOD, BALTIMORE, MD.

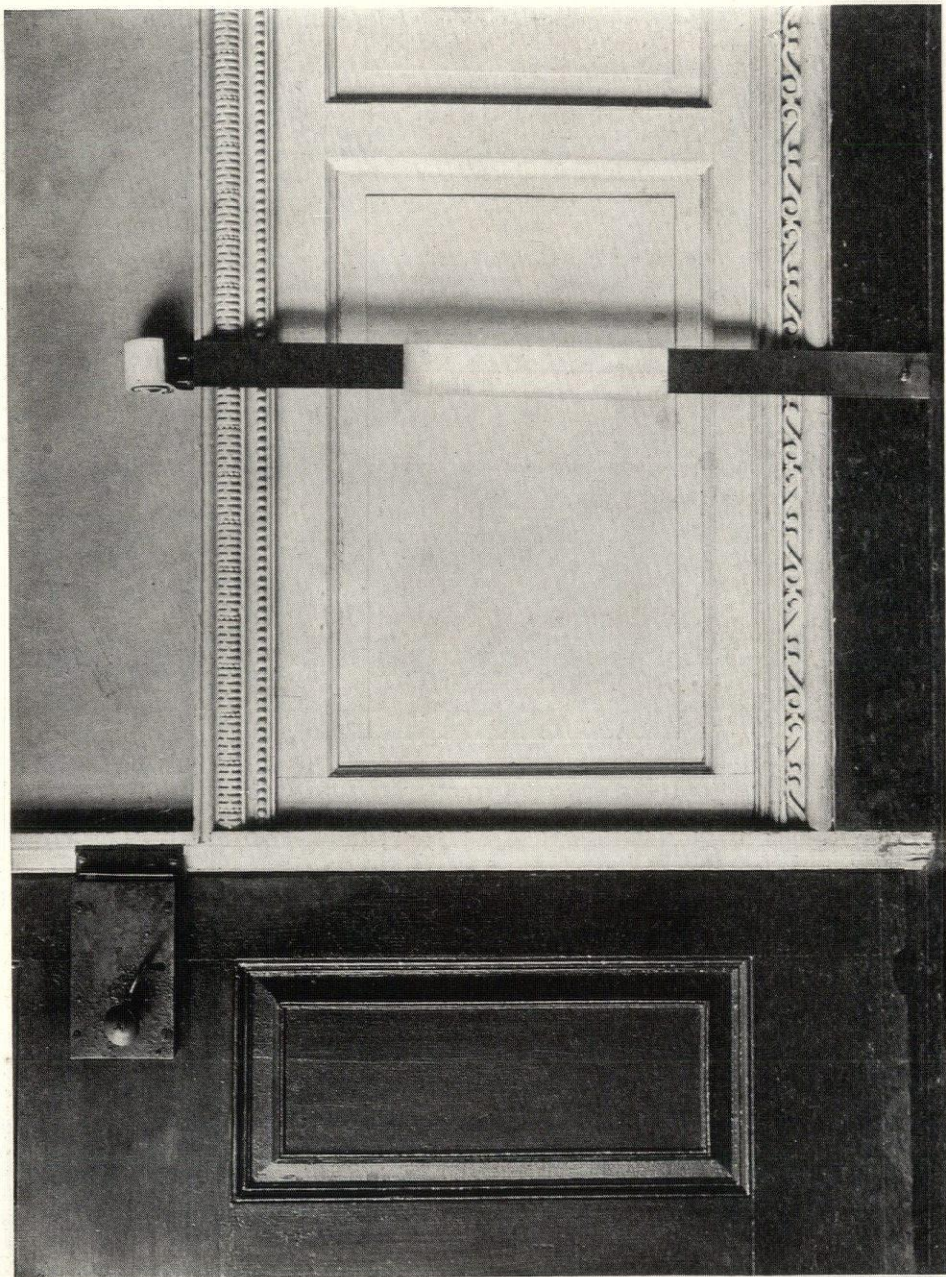


DOORWAY FROM LIVING ROOM TO SOUTH  
HALL—HOMEWOOD, BALTIMORE, MD.

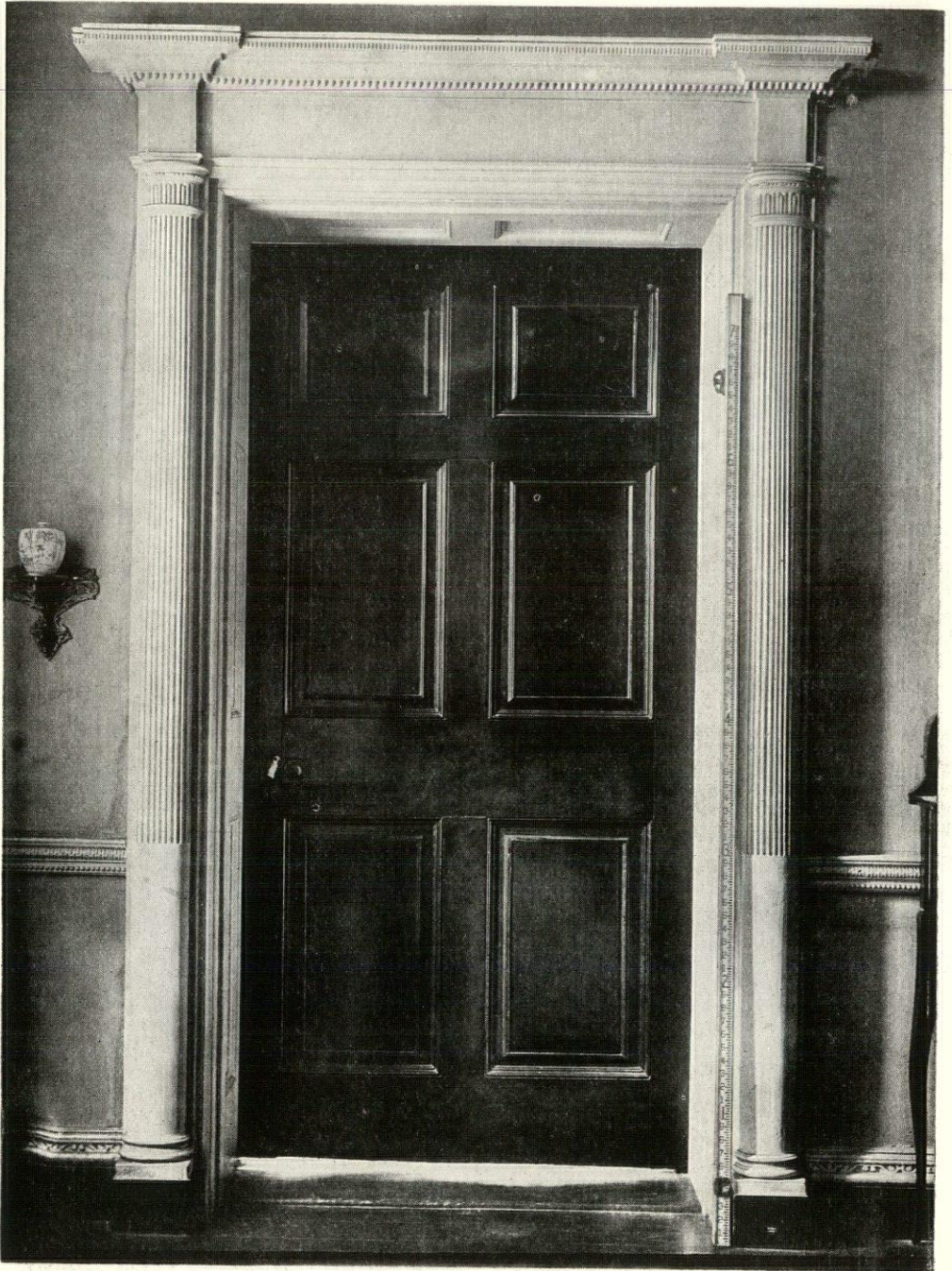


MANTEL IN LIVING ROOM—  
HOMewood, BALTIMORE, MD.

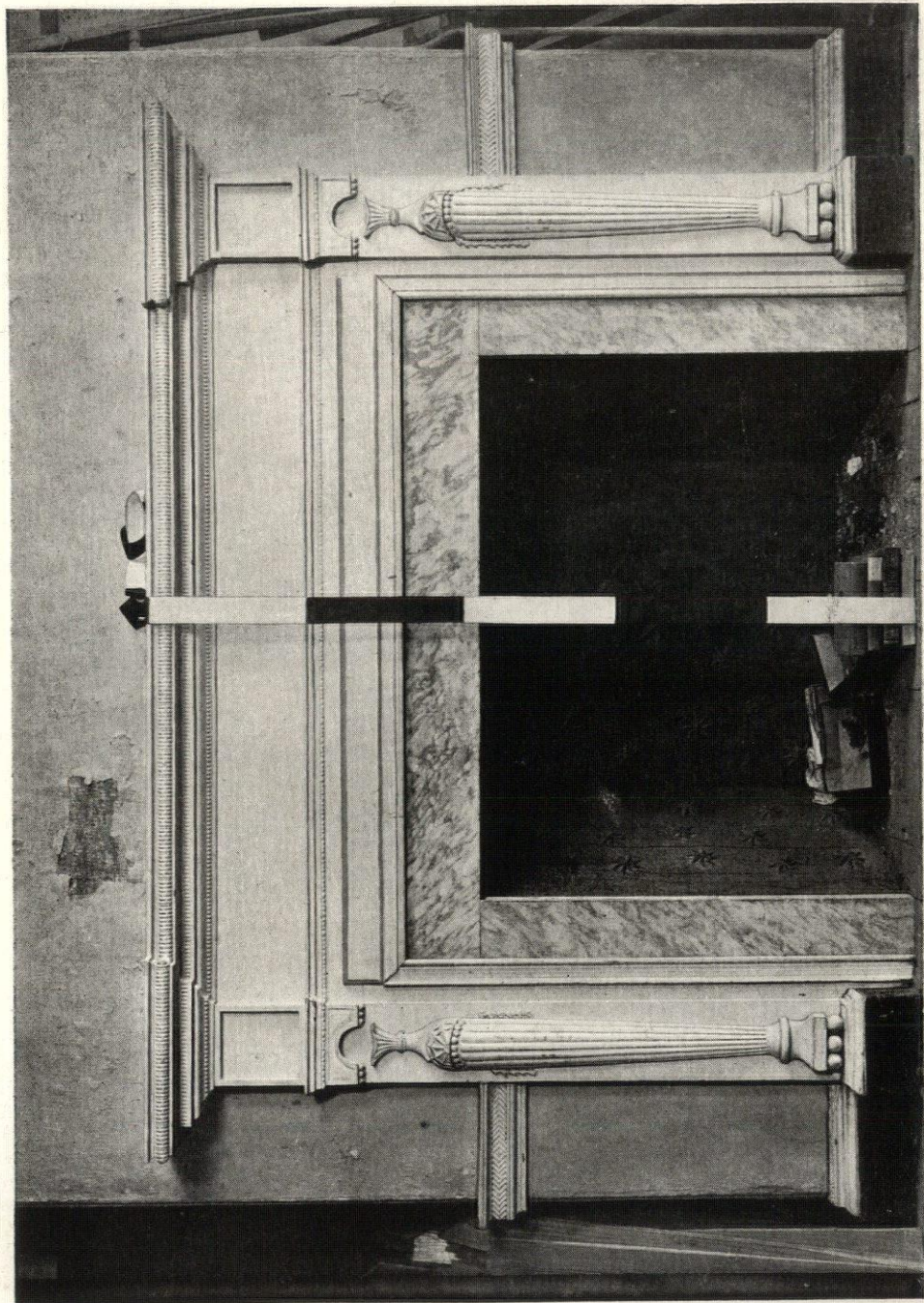




DETAIL OF WAINSCOTING OF HALL--HOMEWOOD,  
BALTIMORE, MD, THE DOOR WITH OLD LOCK  
GIVES ACCESS TO STAIRS TO SECOND FLOOR.



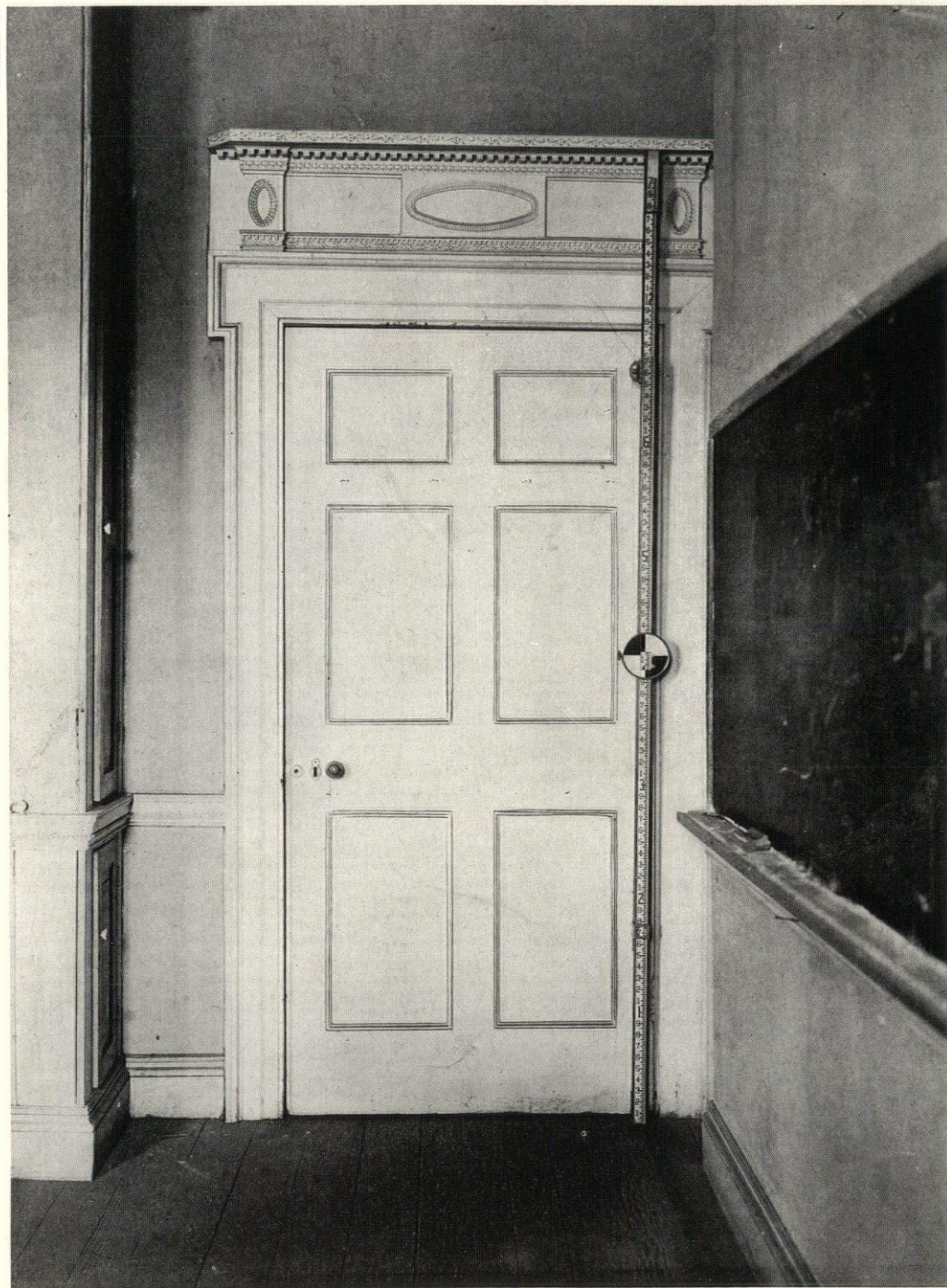
DOORWAY FROM LIVING ROOM TO CORRIDOR—HOMEWOOD, BALTIMORE, MD.



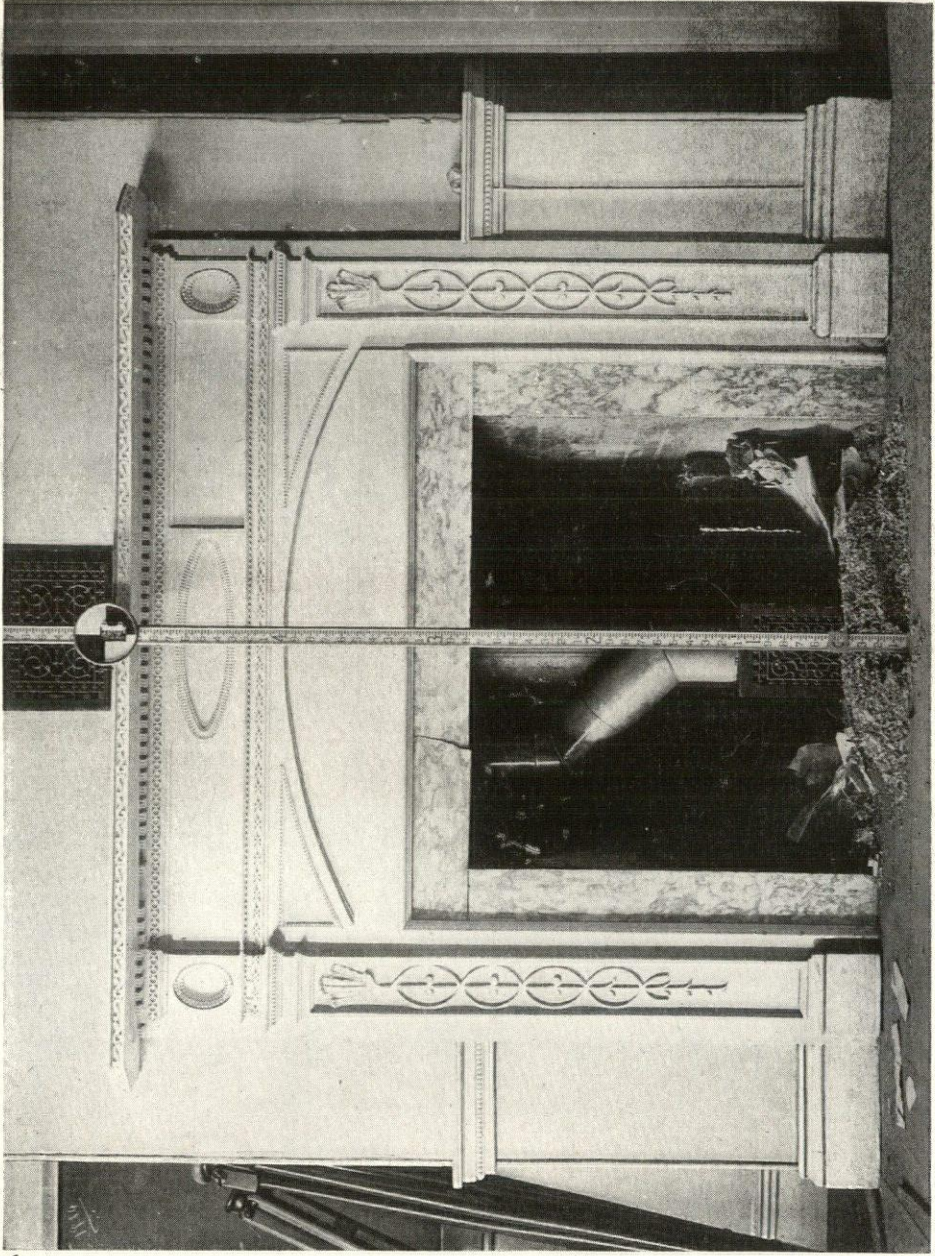
MANTEL IN NORTHEAST BEDROOM, MAIN  
STRUCTURE, HOMEWOOD, BALTIMORE, MD.



WINDOW IN WING CORRIDOR—  
HOMEWOOD, BALTIMORE, MD.



DOORWAY OF STATE ROOM—  
HOMEWOOD, BALTIMORE, MD.



MANTEL IN STATE ROOM—  
HOMEWOOD, BALTIMORE, MD.



THE BARN—HOMEWOOD, BALTIMORE, MD.

found in the central portion of the house, as in the interior, and has been sufficiently suggested in the drawings which accompany this article. The theme of the cornice of the main portion is repeated in a much simpler form in the cornice of the wings.

One of the very striking portions of the exterior is the composition of the doorway and the two windows in the front of the connecting portion, between the main building and the wings. The doorway is flat; the windows are arched and are three-portioned. The photograph shows this. Channeled brown-stone steps lead from the doorway to the ground, and a small brick path carries the line on out to the front of the house.

A detailed chronology of the house would not be difficult to prepare, but would be, perhaps, of small interest to the majority of architects. It might be of interest, however, to summarize the chief points of the history of Homewood. After its erection the house was occupied by Charles Carroll, son of Charles Carroll of Carrollton, for twenty years, until his death. His children grew up here, and Charles Carroll, who became the inheritor of Doughoreagan Manor, the seat of long-lived old Charles Carroll, the Signer, his

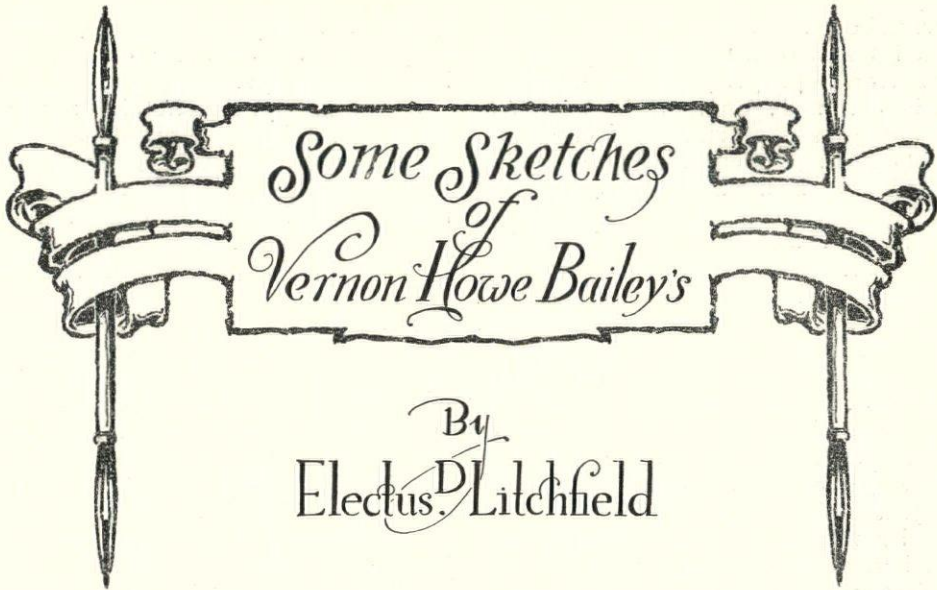
grandfather, upon the death of the latter in 1832, spent his boyhood and young manhood here. Eventually the house passed out of the possession of the Carroll family and then went through various hands, until it came into the possession of the late William Wyman, who in 1902 deeded the property, as part of a large tract of land, to Johns Hopkins University, to be used for a new home for the university.

It is pleasant to be able to conclude with the assurance that the beauties of Homewood will be well cared for, for a number of years at least, as the place has been acquired by the Johns Hopkins Club, a cherished institution of the university, as a home. The whole house with the exception of the attic has been renovated, but renovated in such a fashion that the atmosphere of the establishment has not been destroyed. The officers and trustees of the club may be depended upon to appreciate and preserve the architectural charms that have become their charge. The Johns Hopkins Club may also feel that it is lucky to have so beautiful and so well situated quarters. A matter of bows and smiles and compliments all around in quite the Georgian manner!



A HILL STREET IN AIX-LA-CHAPELLE.  
PENCIL SKETCH BY VERNON HOWE BAILEY.





*Some Sketches  
of  
Vernon Howe Bailey's*

By  
*Electus Ditchfield*

SOME poetical person once said, "The eye is the window of the soul." It is a pretty idea, but it does not at all appeal to me. The eye, it seems to me, is something very different from that, or, rather, something much more than that. The eye, and the nose, and the ear strike me as much more than squares of glass or telephone instruments from which are transmitted to the brain, mechanically, electrically or how and as you please, a message of outside things. They are really quite temperamental beings, full of moods, controlling, it is true, a certain nerve or sensory apparatus of the brain, but passing on such impressions, sometimes correctly, sometimes not, dependent on their whimsical humor or on the particular mood in which the occasion finds them.

All three of them have the most vivid imagination and share a somewhat humorous joy in being deceived. Memory, too, is strongly developed in them; and they take a peculiar pleasure in what has been before, or elsewhere.

Who has not received the joyous message sent back to the brain by the odor of hot cross buns floating up from the basement of a neighboring bake-shop, or the vision of the circus in all its splendor thrown on the screen by

the subtle odor of the monkeys' cage; or, again, the picture of the excursion boat brought up by the pungent smell of spices and roasting coffee which the New Yorker is sure to find close to the corner of Wall and Front or Barclay and Greenwich streets?

How pleased is the ear when it can send back a message that some musical instrument has made it almost believe it could hear a mother crooning over the cradle of her baby; or the old mill wheel creaking and groaning at its work; or the storm grumbling in the distance. Strange, isn't it? for when it hears the real thing it telegraphs the message that it is bored to death; and, is there no place where one can get a little quiet; or let's hurry up and get out of the sound of the creaking of the old thing; or let's close the windows and shut out the storm.

The eye is much the same. It, too, takes joy in being deceived and shouts with glee when it discovers the attempt. It calls perfect work stupid and joys in the transplanting of things so long as the transplanting is not too obvious. It is fickle and temperamental. The more it becomes educated the less accurate it wants anything. To the untrained eye a clear and distinct photograph has charms. Not so with the

educated organ. A hazy photograph or a few lines thrown together—the fewer the better, if properly placed—and the eye is charmed; or if it is a matter of color, give it a fruit salad of colors and so arrange them that they represent a landscape, and it is tickled to death.

Textures are the things which make the educated eye perfectly delighted and happy. A smooth blank wall is abhorrent; but a wall which seems uniform and correct but which on study is found to consist of a whole multitude of bricks and joints subtly varying in color makes it cry out with enthusiasm.

Have you never met an eye that was bubbling over with delight because it had just looked at a building which it thought was perfectly symmetrical and then had discovered that it really was not, but was so close to being symmetrical as to have deceived it?

Mr. Bailey is a gay deceiver and hence has met with abundant success. He throws a few lines together and smudges a little carbon on the paper and makes us think he is really drawing a building. Of course he isn't. It is pure fake. He puts in what pleases him and leaves out what doesn't and gets away with it; and he does it so well that we don't know what it is he has left out. What we do know is that when we try to tell the same story as his pen it sounds like an encyclopedia instead of a proclamation. Of course he gets away with it. If we could show our architectural drawings that way and only present to our clients the things they want to see and leave out the things they have to have, we could

too. Mr. Bailey would be a good man to present an estimate on a country house these days.

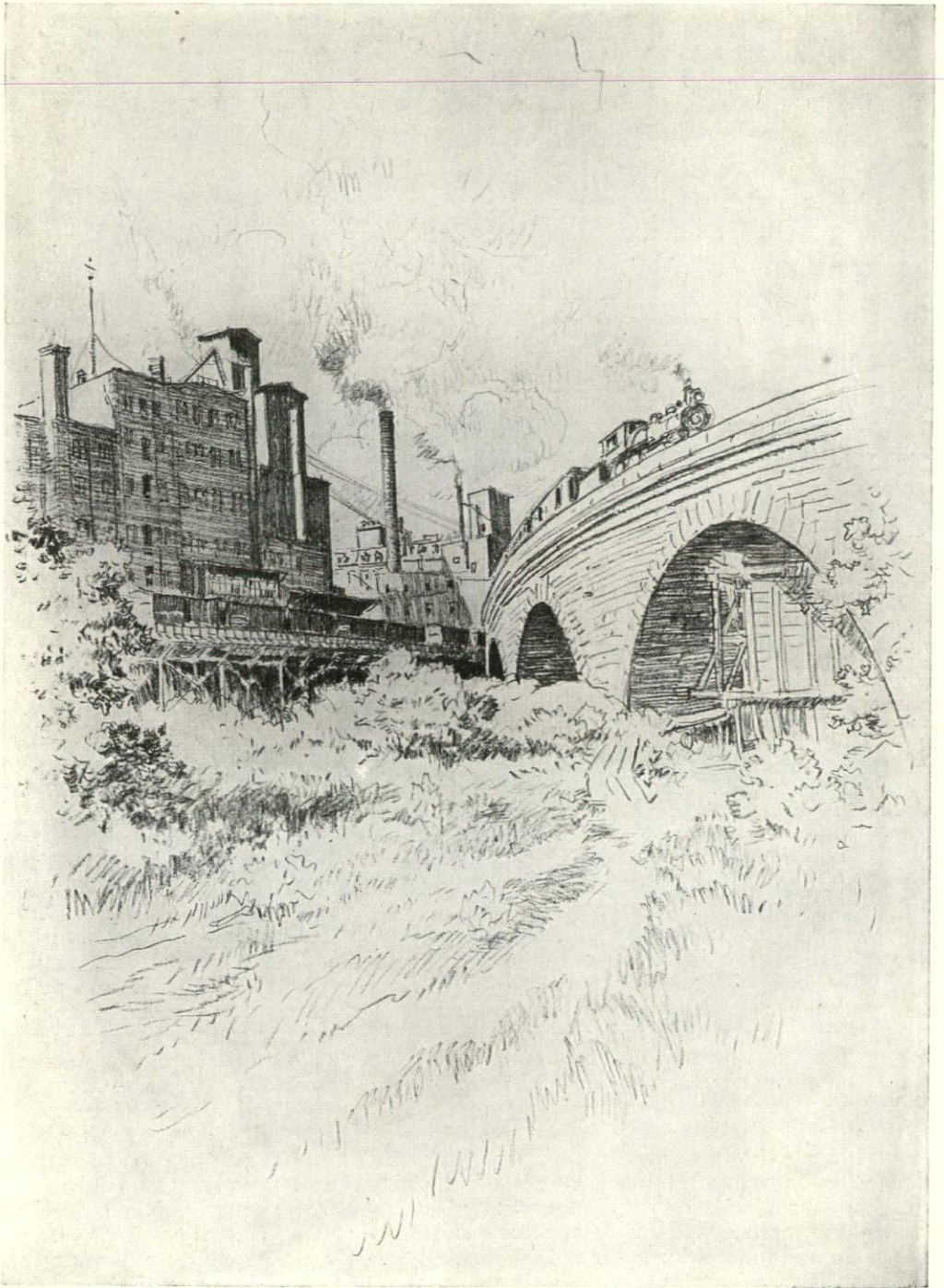
But seriously, the sketches are really delightful things. They have all the charm of a Whistler or a Seymour Haden. Of the four that are published herewith, "A Hill Street in Aix-la-Chapelle" and "The Glimpse of Fifth Avenue with the Tower of St. Thomas' Church" are perhaps the most successful. How wonderfully those fly-specks down the middle of the street give one the effect of pedestrians winding their way through a crowd of street children shouting at their games! and in the Fifth Avenue sketch, how delightful is the indication of St. Thomas' tower contrasted with the black spots of the passing cabs and the house on the adjoining corner!

All of Mr. Bailey's sketches have a happy quality. I do not know why it is, though I suppose technically it may be because of the brilliant bright lights and the velvety shadows. But, after all, perhaps it is due to the temperament of Mr. Bailey himself. I remember Dan Beard used to say that an artist always caricatures himself in some way or other, and that he once identified a well known illustrator, fond of drawing the Colonial soldier, by the weight of his footsteps as he crossed the floor of Scribner's office; and cheeriness certainly is characteristic of Mr. Bailey himself.

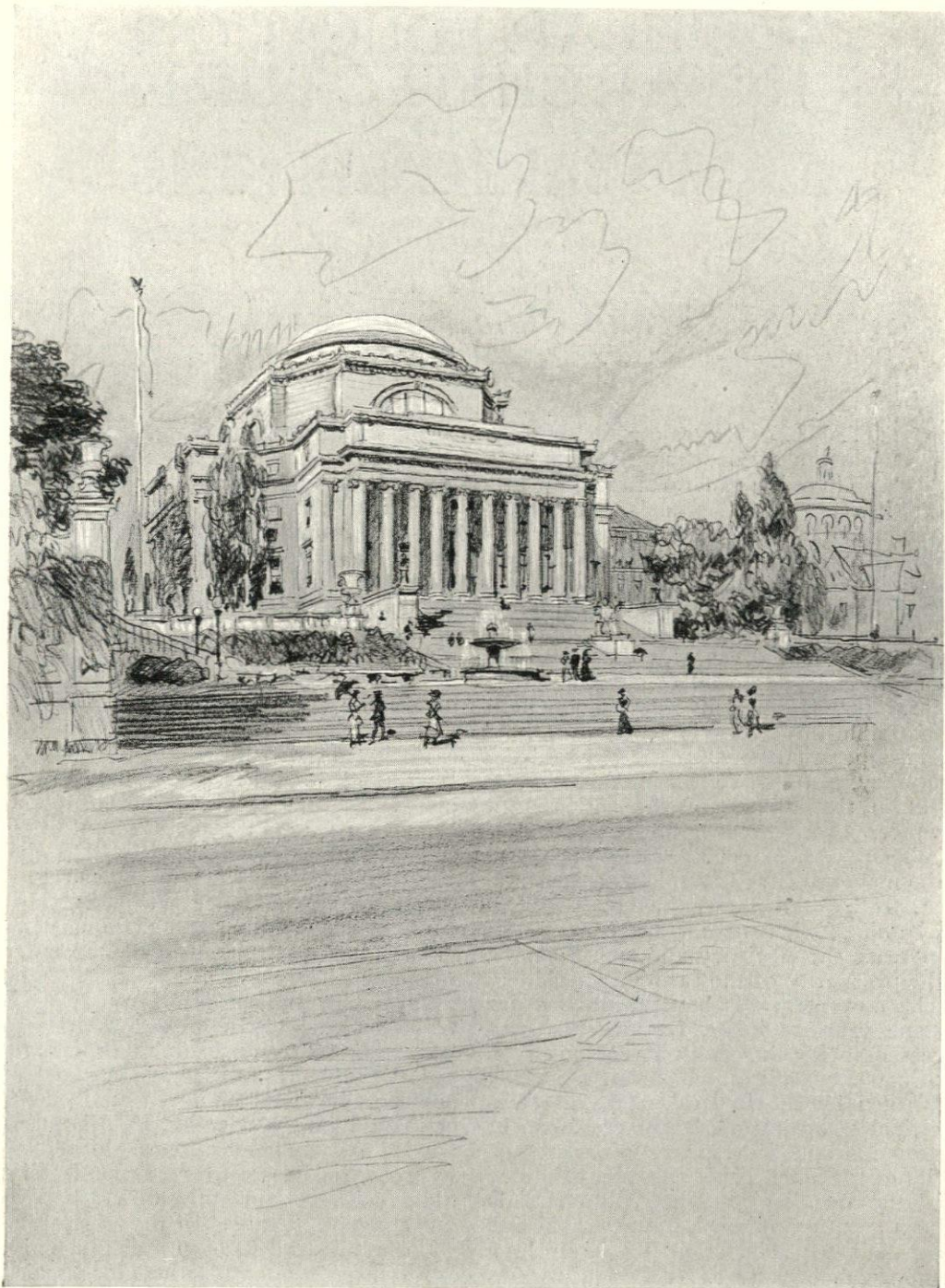
Be that as it may, the results of his efforts are always charming and place in permanent form a valuable record of the too often rapidly passing beauties of the cityscape.



THE TOWER OF ST. THOMAS' CHURCH, NEW YORK.  
PENCIL SKETCH BY VERNON HOWE BAILEY, 1916.



IN THE MILLING DISTRICT OF MINNEAPOLIS.  
PENCIL SKETCH BY VERNON HOWE BAILEY.



THE LIBRARY OF COLUMBIA UNIVERSITY.  
PENCIL SKETCH BY VERNON HOWE BAILEY.

# POPULAR EDUCATION IN ARCHITECTURE AND LANDSCAPE GARDENING



*A Summary of  
The Work of Federal  
and State Agencies*



BY CARL F. PILAT

NOTABLE changes are taking place in the rural districts of America. There is a general stirring for better houses, better schools and better public libraries. With larger opportunities for work, recreation and education, it is hoped that the country will be able to compete for population on equal terms with the city. Furthermore, it is believed that a general advance in the economic, educational and social conditions of the rural population will create a situation favorable to the development of a spirit of cooperation between the city and the country, not merely for mutual benefit, but in the interest of the nation as a whole.

There are, of course, many phases of the movement for "Rural Improvement," or, as a later phrase has it, "Country Planning;" but its inclusive aim is to increase the efficiency and, consequently, the prosperity of the farming population. The movement has been under way for some years and has, fortunately, progressed so far that, with a reorganization of market facilities, which can be quickly effected by the Federal, State and municipal governments, larger crops can be grown at once in response to the necessities of the war. The productive efficiency of the farming community has already been greatly improved, but as yet the full capacity for production has never been exercised, because of backward systems of marketing, for which the cities are mainly responsible and which have resulted in sub-normal profits to growers of farm products.

No small share of the enlargement in productive capacity is due to the replanning of farm homesteads for economy of operation. The dwelling-house and its ground—as indeed all other parts of the farm—have been remodeled for their own special uses and brought into proper relationship with each other. The study of farm organization, including the planning of dwellings and the arrangement of the grounds about them, has been prosecuted scientifically by the Department of Agriculture at Washington, by agricultural experiment stations and colleges, and by other agencies, and the knowledge thus obtained is being popularized on a broad scale.

The purpose of this review is to give a summary of the work of popular education in architecture and landscape gardening by Federal and State agencies in so far as it is related to the "Country Planning Movement." The work of the Federal Government is, of course, generally known; but it was a surprise to learn that so many as thirty-four State colleges and universities are engaged in popular education, either in architecture or in landscape gardening, or in both, as applied to farm homes. Letters of inquiry were addressed to fifty of the leading State colleges and universities, besides other agencies, and of the forty-four which replied all but ten maintain more or less complete organizations for popular rural education in these arts.

The following list comprises the Federal and State agencies which, according to the answers received in response to the

letters of inquiry referred to above, are engaged in disseminating knowledge of rural architecture or landscape gardening, or both, through publications, lectures or courses of instruction:

#### I. United States Department of Agriculture, Washington, D. C.

1. Bureau of Plant Industry.
2. Office of Public Roads and Rural Engineering.
3. Division of Publications, Farmers' Bulletins.
4. Experiment Stations Extension Division.
5. States Relations Service Office of Extension Work.
6. American Association of Farmers' Institute Workers.

An important feature of the work of the last three agencies is their cooperation with private associations for civic and rural improvement.

#### II. State Colleges and Universities.

1. California—University of California, College of Agriculture, Berkeley.
2. Colorado—Colorado State Agricultural College, Fort Collins.
3. Delaware—Delaware College, Agricultural Department, Newark.
4. Georgia—University of Georgia, College of Agriculture and Mechanic Arts, Athens.
5. Idaho—University of Idaho, College of Agriculture, Moscow.
6. Indiana—Purdue University, School of Agriculture, La Fayette.
7. Illinois—University of Illinois, College of Agriculture, Urbana.
8. Iowa—Iowa State College, Division of Agriculture, Ames.
9. Kansas—Kansas State Agricultural College, Manhattan.
10. Kentucky—State University of Kentucky, College of Agriculture, Lexington.
11. Maine—University of Maine, College of Agriculture, Orono.
12. Maryland—Maryland Agricultural College, College Park.
13. Massachusetts—Massachusetts Agricultural College, Amherst.
14. Minnesota—University of Minnesota, College of Agriculture, St. Anthony Park.
15. Missouri—University of Missouri, College of Agriculture, Columbia.
16. Nebraska—University of Nebraska, School of Agriculture, Lincoln.
17. New Jersey—Rutgers College, New Brunswick.
18. New York—Cornell University, State College of Agriculture, Ithaca.
19. New York—Syracuse University, College of Agriculture, Syracuse.
20. North Carolina—North Carolina College of Agriculture, West Raleigh.
21. North Dakota—North Dakota Agricultural College, Fargo.
22. Ohio—Ohio State University, College of Agriculture, Columbus.

23. Oklahoma—Oklahoma Agriculture and Mechanic College, Stillwater.
24. Oregon—Oregon State Agricultural College, Corvallis.
25. Pennsylvania—Pennsylvania State College, School of Agriculture, State College.
26. South Carolina—Clemson Agricultural College, Clemson College.
27. Tennessee—University of Tennessee, College of Agriculture, Knoxville.
28. Texas—Agricultural and Mechanical College of Texas, College Station.
29. Utah—Agricultural College of Utah, Logan.
30. Vermont—University of Vermont, College of Agriculture, Burlington.
31. Virginia—Virginia Polytechnic Institute, Department of Agriculture, Blacksburg.
32. Washington—State College of Washington, Pullman.
33. West Virginia—West Virginia University, College of Agriculture, Morgantown.
34. Wisconsin—University of Wisconsin, College of Agriculture, Madison.

It is not the purpose here to list granges, women's clubs, art societies and other private associations which further popular education in architecture and landscape gardening. However, I may note that many of these help efficiently in calling attention to or disseminating information collected by the public agencies enumerated above, and some of them are doing valuable original work through exhibitions, lectures, and, more rarely, publications. A notable instance is the South Carolina Federation of Women's Clubs, Spartanburg, S. C., of which Mrs. F. W. Allen is president, and which has published a booklet entitled "Model Village Homes."

In the following paragraphs are summarized the more interesting of the replies received from colleges and universities.

#### GEORGIA

The College of Agriculture and Mechanic Arts of the University of Georgia gives instruction in farm architecture. The students are made to design and plan bungalows, barns and other farm buildings, and also learn the proper methods of constructing roads, walls, etc. Recently an extension man has been added, whose work consists mainly in distributing blueprints, etc., of suitable designs of country houses and farm buildings and in writing letters and making personal visits to inquirers.

Instruction in landscape gardening is given by the Department of Horticulture. The course is limited to the consideration of local problems, the treatment of roads, schoolhouses and homes, and the general improvement of rural conditions. The department assists any individual or community desiring to improve landscape conditions. This is frequently accomplished by correspondence and sketches, but more important problems are handled by personal visits. The ground is gone over and a general layout prepared. The owner pays the railroad fare and board of the representative from the College of Agriculture. Many schools have taken advantage of this opportunity.

"The Southern Ruralist," which is published in Atlanta twice a month and has a circulation of approximately 250,000, although not a government paper, promotes interest in rural improvements. It makes a standing offer to subscribers of giving help in improving homes, provided an intelligent sketch with sufficient information concerning location and general topography is submitted. Most of these inquiries are studied and answered by the Department of Horticulture of the State College of Agriculture. The drawings and recommendations of various homes are published in the paper occasionally, so that all the subscribers derive a certain indirect benefit. The public school grounds of Athens are being improved and planted. Atlanta, Macon and several other towns are giving attention to the subject of civic improvements in consultation with the college.

#### SOUTH CAROLINA AND NORTH CAROLINA

Clemson College of South Carolina has a course on the improvement of rural school buildings. The North Carolina College of Agriculture and Mechanical Arts offers a course in landscape gardening to students of agriculture and extends its work among farmers.

#### MARYLAND

The Maryland Agricultural College, through its School of Horticulture, works for the improvement of home and school grounds. The college has made plans and supervised the planting of several farmhouses in various parts of the State to serve as demonstration plantings.

The college also makes plans and supervises the planting of rural schoolhouses, and pays part of the cost of the plants. In cooperation with the city government of Baltimore and the press, inspections were made of a large number of gardens, and advice was given as to treatment of soil and methods of combating insect and other garden troubles; reports of the work were published in the newspapers, and meetings were held in the City Hall. Illustrated lectures on "Beautifying the Home Grounds" and similar subjects are given under the auspices of farmers' institutes and civic clubs.

#### TEXAS

Texas is especially alert in civic improvement work, as is evidenced by recent State and local legislation and by the activities of commercial organizations, women's clubs, parent-teacher associations, and other local societies for the sanitation and beautification of towns and villages.

From the Agricultural and Mechanical College of Texas comes the report that the Department of Engineering sends out blueprints of all kinds of farm buildings; that a thousand of such prints were sent out in about a month's time to people interested; that the Department of Landscape Architecture is planning to send out blueprints of farm ornamentation to demonstration agents all over the State; and also plans of parks for small towns. The college experiments with plant materials to find out the trees, shrubs and vines suited to Texas conditions; gives lectures on home beautification in its various phases; and has a course in landscape architecture similar to that at Cornell University.

#### CALIFORNIA

The University of California some years ago organized a Division of Landscape Gardening and Horticulture for the purpose of offering professional training to those desiring to become practitioners in the art and also for the purpose of assisting people of the State who, as individuals or as communities, desire to improve their surroundings. The division has an especially valuable collection of sketch plans and blueprints showing solutions of problems in school design.



## OREGON

The Oregon State Agricultural College is especially active in cooperative extension service in agriculture and home economics, and gives much valuable information through lectures and bulletins concerning farmhouses and grounds, and domestic architecture generally.

## WASHINGTON

The State College of Washington, through its Department of Architecture and Landscape Architecture, disseminates knowledge by means of illustrated lectures and a magazine called "The Agriculturist," which has a wide distribution in the rural communities. This college maintains a draughting room from which it sends out plans and sketches for small country houses in cases where builders would not consult an architect. Many of the students who take the course in home design become teachers in the public and high schools, and thus spread knowledge of the subject throughout the communities with which they become identified. Excellent results from these teachings and influences are noticeable.

## UTAH

The professor of applied art in the Agricultural College of Utah writes:

"In the State the chief organizations working to better our house architecture and landscape gardening are the Extension Division of the Agricultural College, the State Art Institute, the State Fair Civic Art Commission of Salt Lake City, and the Utah Association of Architects."

The College, through its Extension Division, gives illustrated talks and demonstrations relating to architecture, interior decoration and landscape gardening, to housekeepers' conferences and farmers' institutes.

In the college proper, courses in rural architecture, landscape gardening, architectural composition, interior decoration and the history of architecture are given; and contests in home designing are held from time to time. Free advice and instruction through the correspondence department of the college is offered.

One member of the board of the Art Institute is an architect, whose function it is to see that the good offices of the institute are brought to bear in behalf

of architectural exhibits and lectures. The State Fair gives opportunity to manufacturers of housebuilding wares to make exhibits, and offers prizes for architectural designs and designs for interior decoration.

## NEBRASKA

The School of Agriculture of the University of Nebraska has a civic improvement extension work along the lines of the activity at the Massachusetts Agricultural College, which was the first college to provide a professional course in landscape architecture. The college and the community work together. For instance, in carrying out the plans for a school, church or farm improvement, the men of the community do the grading, planting, etc., under the direction of a representative of the college. Plans for the rearrangement of buildings, walks, and drives on a farm are prepared, and the work is gradually carried out. Not much has yet been done for better architecture, but this is contemplated.

## KANSAS

The Kansas State Agricultural College has for many years conducted a campaign for better farm buildings and home grounds through correspondence, lectures, demonstrations, and farmers' institutes, furnishing plans and suggestions; and since the organization of the Extension Service considerable work has been done in planning home grounds.

## IOWA

Iowa State College, at Ames, Iowa, offers a complete undergraduate course in landscape architecture, the aim of which is to give those who expect to return to the farm a thorough understanding of the principles of landscape architecture as applied to the farmstead under Iowa conditions. Practical problems are taken up in the landscape design courses, the students entering into a sort of competition, and later they actually plant the accepted design. The problems are so selected as to cover the whole State.

The farmer is reached more directly through the extension service. The extension man delivers illustrated lectures along any line of landscape improvement that may interest any particular town or rural community; he advises farmers on

the arrangement of their home grounds and the arrangement of their farm buildings for convenience, economy of space and beauty of composition. Plans are made for the future development of the farmstead and every effort is made to aid the farmer in carrying out this plan. The extension man also lends his aid to the county institutes, and county short courses, and through the medium of women's clubs, granges, farmers' organizations and business clubs of all kinds.

During the Winter Short Course, of one week, which is attended by over two thousand people, special courses on the farm home and farm buildings are given and a special collection of photographs, building plans and building materials are on exhibition throughout the week.

Prizes have been offered for competitive plans for a house for the college farm; trained men work with the farmers in solving special problems; and frequent conferences are held with the division of home economics to take into account the important problems involved in the arrangement of the farm home.

#### MINNESOTA

The Minnesota State Art Commission publishes a monthly journal called "The Minnesotan," addressed to the "individual, the home and the community," which through its question department maintains a service unique of its kind. The subscription fee entitles the subscriber to a membership in the Minnesota State Art Society and to the advisory service of the Minnesota Chapter of the American Institute of Architects and of the American Society of Landscape Architects. Its advertising columns are of great practical value; all the products set forth have been investigated by the Minnesota Art Commission and the Minnesota Chapter of the American Institute of Architects, and readers have the privilege of consulting the editor regarding the merits of any building or decorative material, whether advertised in the paper or not. It serves on the esthetic as well as on the utilitarian side; and recognizes the need of art in its broad sense—"the systematic application of skill or knowledge in effecting a desired result" in all phases of home life.

Mention is made, in a recent issue, of an exhibit of wall paper by the Minneapolis Institute of Arts, the first ever held by any American art institute, covering the range of both bad and good with specific criticism why one is good and another is bad.

#### WISCONSIN

An interesting feature of the activity of the College of Agriculture of the University of Wisconsin is the proposal to construct a model farm cottage on the agricultural campus, equipped with all modern improvements, including labor-saving devices tending to emancipate woman's life on the farm, a problem fully as important as the economic problems of production, marketing and distribution. It reports four departments doing active work for the betterment of rural conditions: The Department of Home Economics, the Department of Agricultural Engineering, the Department of Horticulture, concerned with problems relating to the embellishment of home grounds, and the Department of Agricultural Economics, dealing with social problems of all kinds.

#### ILLINOIS

A publication that deserves mention because of its originality and because it is so essentially American in spirit is an illustrated pamphlet, "The Prairie Spirit in Landscape Gardening," by Wilhelm Miller, brought out in November, 1915, by the Department of Horticulture of the University of Illinois. Its aim is to arouse the people of the State to the importance of utilizing the indigenous flora, and of developing native beauty instead of copying a foreign type. The contents are described in its sub-title: "What the people of Illinois have done and can do toward designing and planting public and private grounds for efficiency and beauty." Although addressed to the people of Illinois, its principles are applicable throughout the Middle West, and indeed throughout the country, and it has educational value in leading people to think in a constructive way about their environment.

#### INDIANA

Purdue University, Lafayette, Indiana, has a Department of Agricultural Ex-

tension, which disseminates information through demonstration work in planting school grounds and improving the surroundings of rural churches, cemeteries, and farmhouses. The Home Economics Division works along the line of interior decoration and house furnishing; there is as yet no direct campaign in farm architecture.

## OHIO

Ohio State University, Columbus, has a College of Agriculture. Plans of various types of farm buildings are sent to farmers with suggestions and advice, if asked for; this work is to be extended to include plans for the farmhouse.

## PENNSYLVANIA

The Pennsylvania State College, State College, Pa., has a course in Landscape Art, with emphasis on gardening. Information is disseminated by the college through correspondence, lectures and bulletins, and by personal advice and cooperation with school boards, civic clubs and shade tree commissions. Through a modified extension service the college is reaching farm districts in a very intimate manner. County farm agents and representatives of agricultural high schools meet at the college during the summer and pursue a course of study and secure information upon elementary landscape gardening in addition to other subjects necessary in their work.

## MASSACHUSETTS

The work of the Massachusetts Agricultural College, Amherst, as the pioneer, is particularly interesting. The college offers a complete course in landscape gardening which trains students in the practice of the profession, and this department has done definite work in rural improvement through its extension service. Three experienced landscape gardeners are employed and the whole service is conducted in precisely the same form as any professional landscape architect's office. The Service places its corps of experts at the disposal of rural communities in every enterprise for civic betterment. Some of the most frequent problems to be dealt with are the improvement of school and play grounds, town commons, roads, street trees, cemeteries, station grounds, and reservations

of all kinds. The Service is always glad to cooperate with county agents and farm bureaus, where these lack a trained landscape gardener.

## NEW YORK

The New York State College of Forestry at Syracuse University prepares students for public service in city forestry and park administration. A brief series of lectures on architectural forms is given by a professor of the Department of Architecture.

Cornell, through its College of Agriculture, is widely known for its activity in rural improvement work. Practical advice is given in response to requests, which come from three sources: village improvement societies or villages wishing to organize such societies; the rural communities or villages of the State; and from individual owners of village or country homes. The college is impressed particularly with the importance of village improvement work, because this touches more people and arouses more interest than other phases of extension work.

The method of procedure is as follows: In case of a request from a village, a visit is paid during the course of the year, maps and photographs of the village being first procured from which slides may be made; information regarding the attitude of the people and the most imperative needs of the village from the point of view of the people is also obtained. Upon arrival in a town one or two public lectures are given which are illustrated with slides of the village. Other outdoor lectures about the village are given, the audience following from one important point to another, such as the village centre, schoolgrounds, main thoroughfares, etc. Also, one or two village homes are selected as good examples and lectures are given on the grounds. If the community has not already a village improvement society and is interested in organizing such an association, various methods are suggested that will accomplish this. Later a report, illustrated with maps and photographs, is addressed to the village, and still later, when the village needs more assistance or advice, the college follows

up the work, and seeks to sustain the interest that has been aroused.

Of great importance, in the opinion of the college, is the betterment of the rural school environment; not only will children care more for their early schooling and feel a greater attachment for their surroundings when their school environment has been pleasant, but they will grow up with an instinctive love for the simple and beautiful. Furthermore, rural schools are community centres and react on the grown-ups as well as the children.

During Farmers' Week the college sets aside two and a half days for what is known as a Round Table, to which people are invited to bring in sketch plans of their homes. These are roughly enlarged and discussed in the presence of all in attendance, detailed advice being given to the owner and general information to the others. Endeavor is made at all times to call attention to the importance of good architecture in all buildings.

#### ORIGIN OF COUNTRY PLANNING.

Rural improvement is now so generally accepted and so much a part of all organized community life that we are apt to forget that it is still in its infancy; and a short resume of the early history of the art of landscape gardening, of which it is an offshoot, may be in keeping.

Many of the statements in this brief outline are from a letter received by the author from Prof. E. A. Waugh of the Massachusetts Agricultural College, who has been making history in country planning.

Up to about ten or fifteen years ago the principal influences working in the direction of rural improvement were apparently horticultural, and the most active and influential man in the horticultural field was Professor L. H. Bailey. His enthusiasm and wide knowledge, and his work as editor of the Rural Science Library and of that monumental work, the "Cyclopedia of American Horticulture," have placed him in the front rank of educators. Others who did work worthy of mention were Professor S. T. Maynard of Massachusetts and Professor L. R. Taft of Michigan. These men, through the written and spoken word, as well as their personal influence with

students, scattered seed which took root in many parts of the country, and set many people who had drifted cityward to thinking that wealth and happiness were to be found on the old farm as well as on city pavements.

Doubtless the interest in landscape gardening in this country began seriously with Andrew Jackson Downing, whose books "Landscape Gardening and Rural Architecture" (1841), "Cottage Residences" (1842), and "Fruits and Fruit Trees of America" (1845), were long considered authorities on the subjects of which they treat. Mr. Downing was associated with Calvert Vaux, who in turn was immediately associated with the elder Olmsted; and in this way Downing's work had some influence with the Olmstedian tradition, which became the real starting point of our modern professional landscape architecture, although his direct influence was exercised chiefly through the various nurserymen and horticulturists in all parts of America.

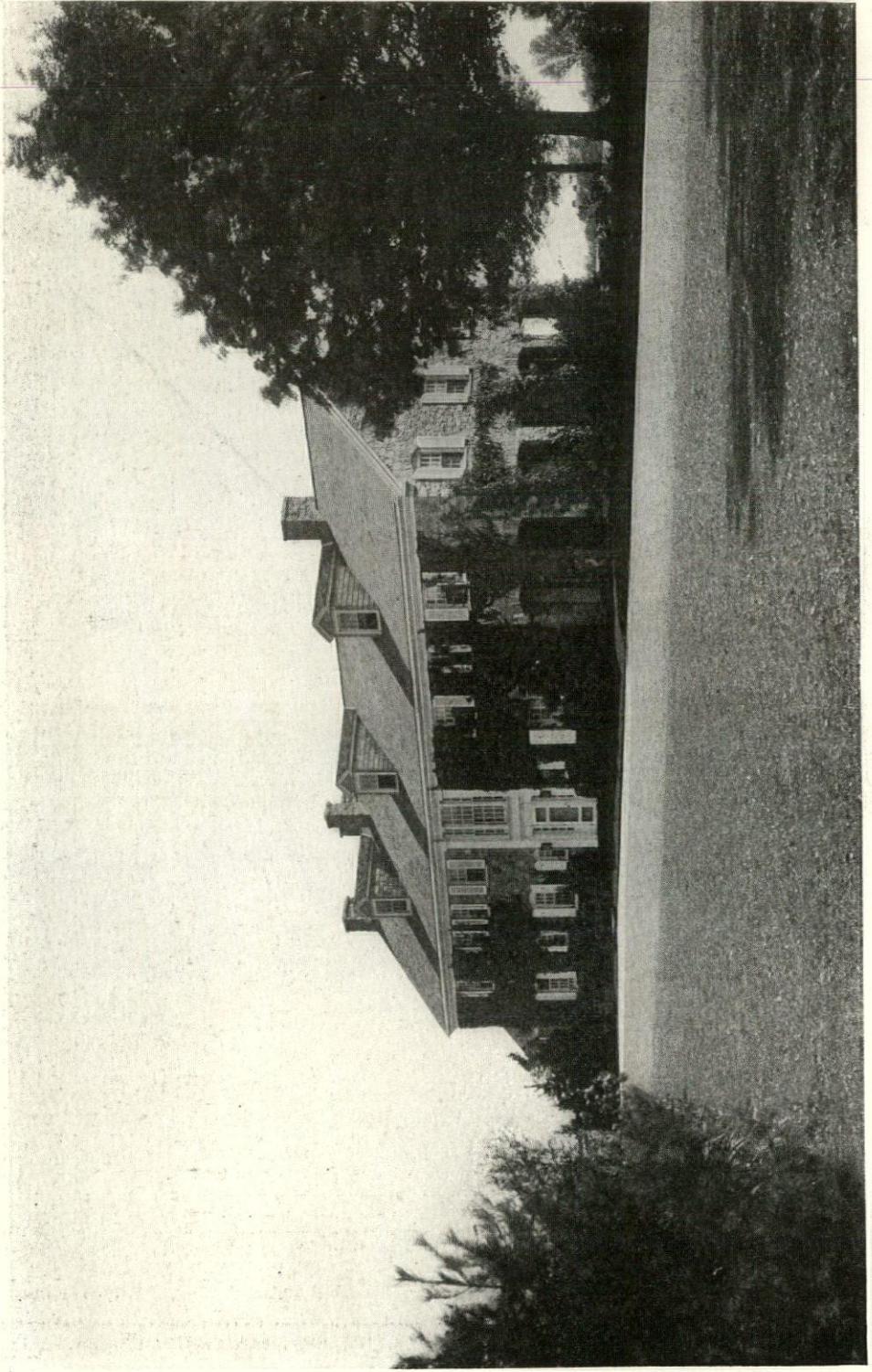
Then came the development of the various city park systems throughout the United States, a distinct feature in the history of American landscape gardening, and in more recent time probably the most cogent influences have been, first, the movement for city planning; second, the establishment of distinct professional courses of instruction in landscape architecture in a number of colleges and universities, led by the Massachusetts Agricultural College at Amherst.

Still more recently, the work of the American Civic Association (Washington, D. C.) has had great influence. It is an association of progressive, public-minded men and women, but has no connection with either the State governments or the Federal government. It was founded in 1904 and holds annual meetings, at which papers prepared by authorities on various subjects of community improvement are read and discussed. Last year the association introduced the idea of "Country Planning," and a session was held on that subject. The literature of the American Civic Association covers in a systematic way the field of endeavor for community improvement — urban, suburban and rural.

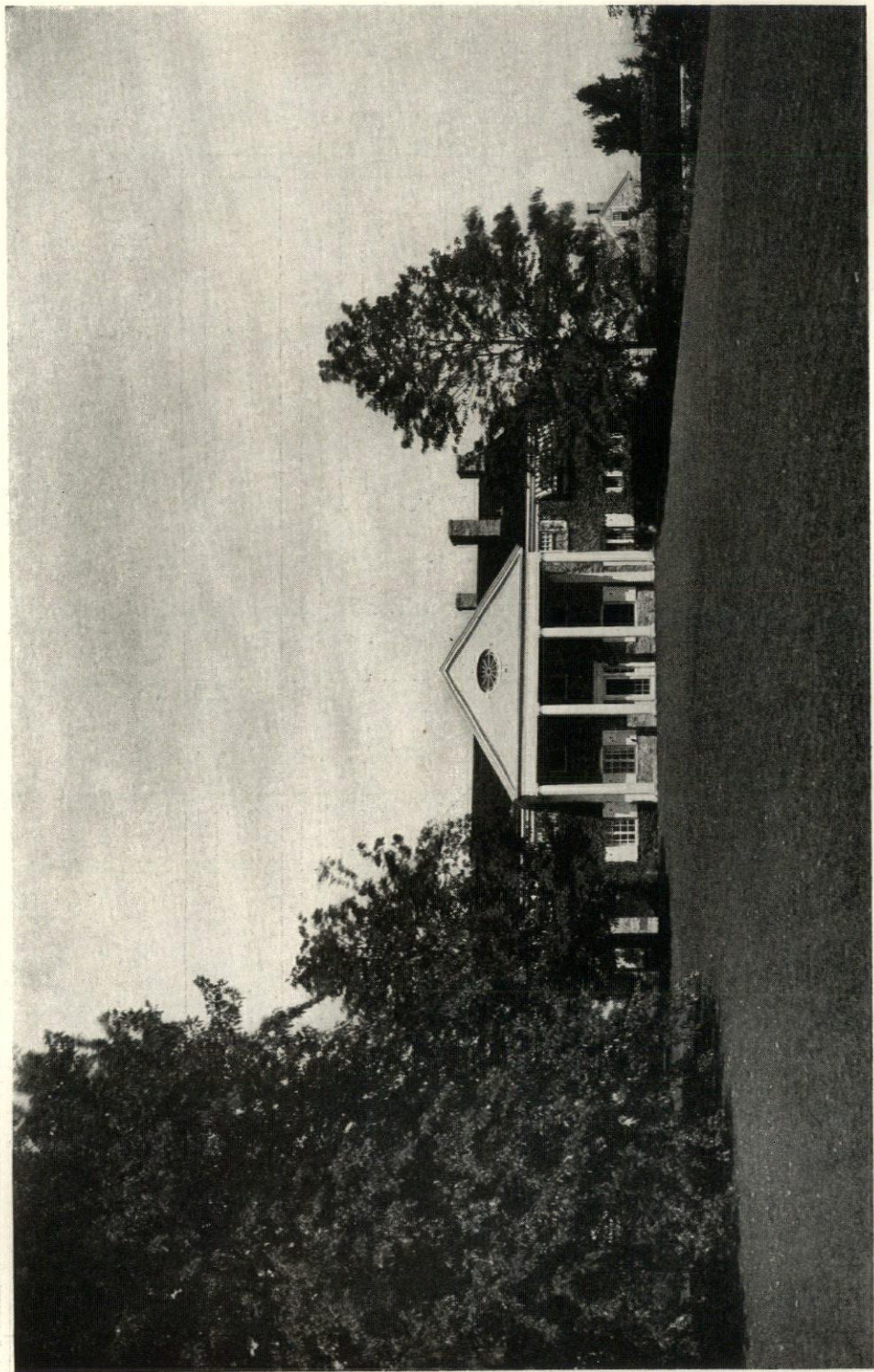
PORTFOLIO  
OF  
CURRENT  
ARCHITECTURE



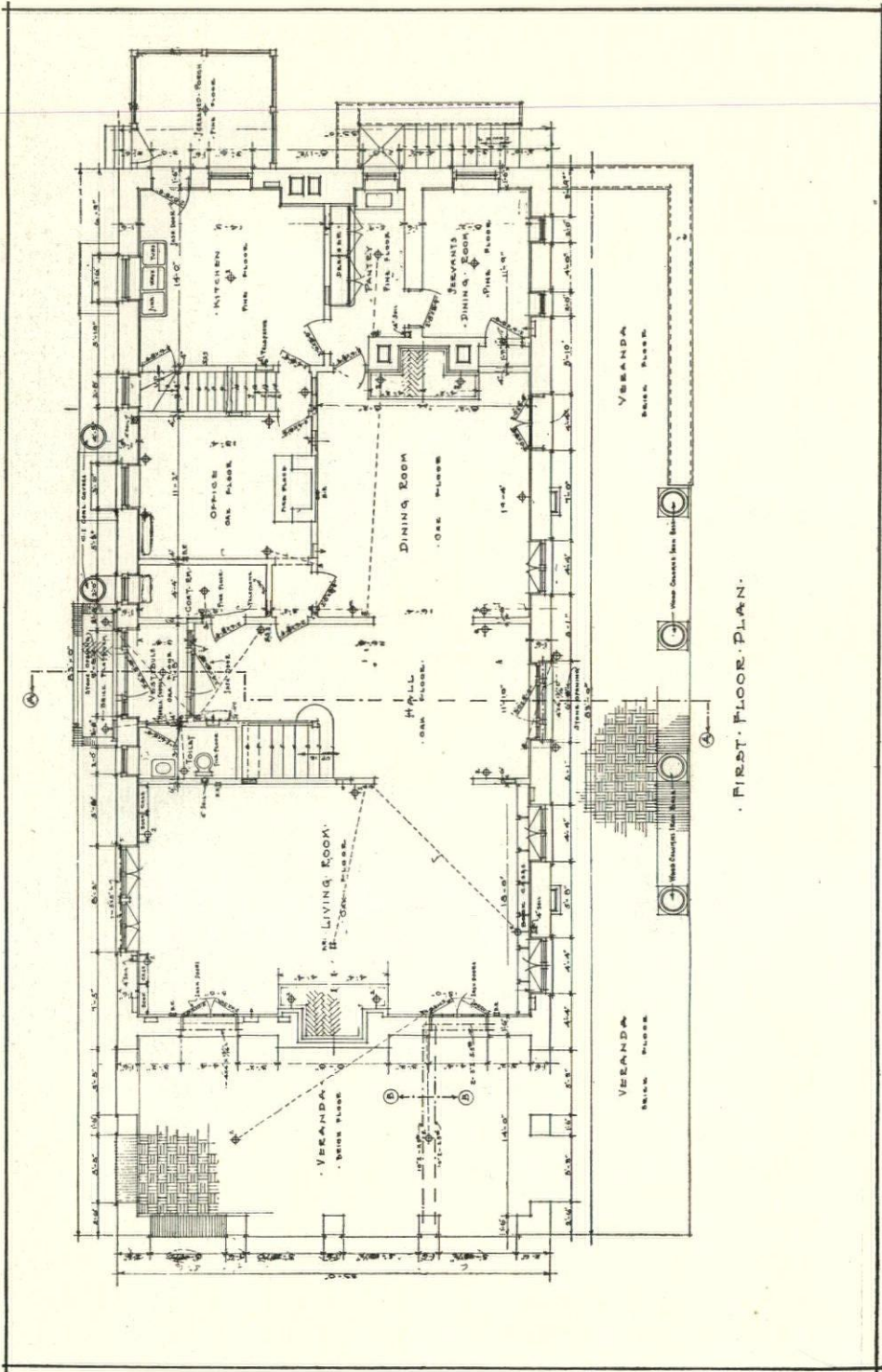
VIEW FROM DINING ROOM INTO LIVING ROOM—HOUSE OF  
E. Y. BROWN, JR., ESQ., DOWNINGTOWN, PA. WINDOW  
IN FIREPLACE IS OLD. MELLOR & MEIGS, ARCHITECTS.



REAR VIEW—RESIDENCE OF P. J. GOSSLER, ESQ., NEW CANAAN, CONN. FREDERICK JUNIUS STERNER, ARCHITECT.



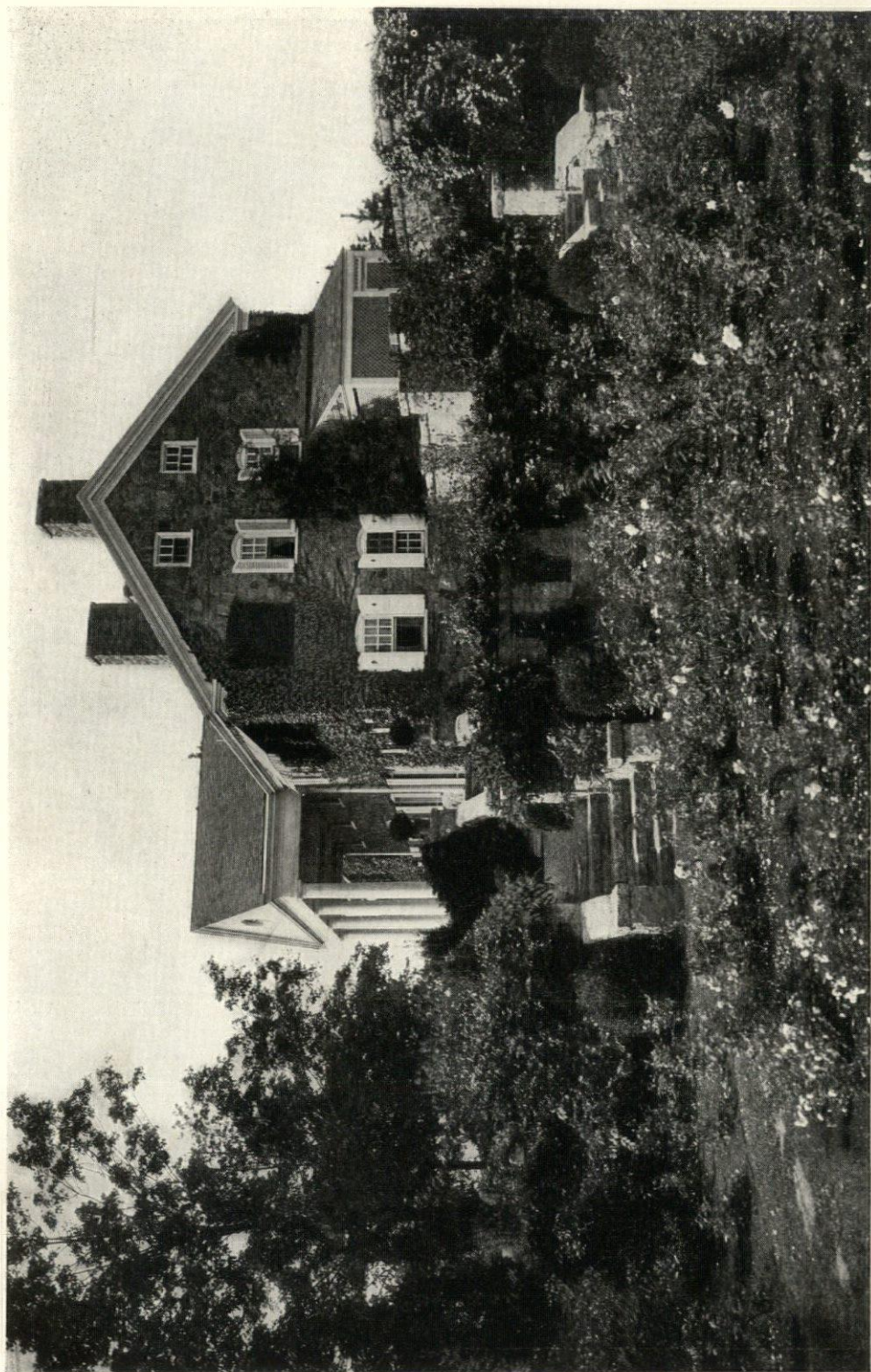
RESIDENCE OF P. J. GOSSLER, ESQ., NEW CANAAN,  
CONN. FREDERICK JUNIUS STERNER, ARCHITECT.



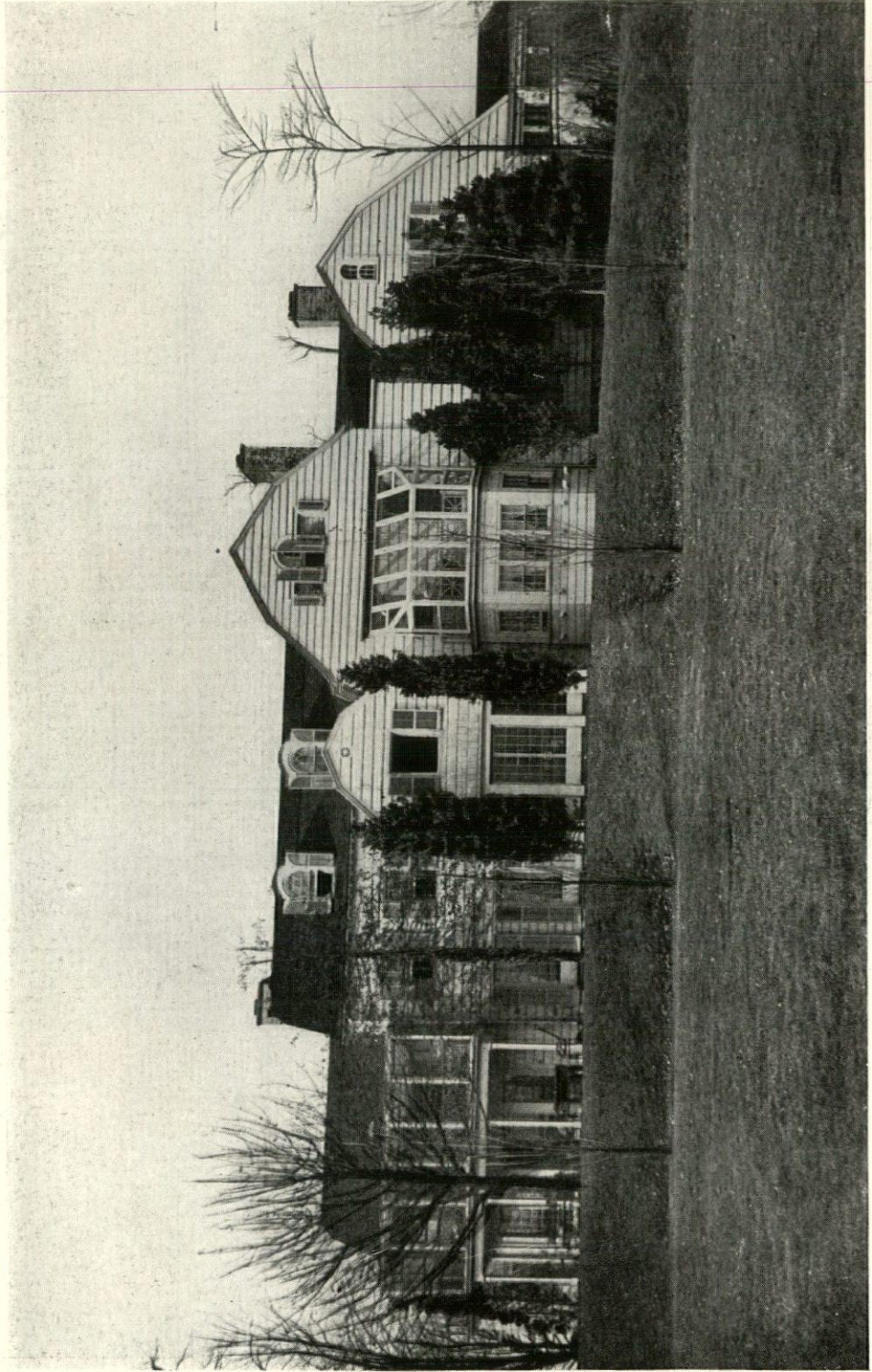
FIRST FLOOR PLAN

FIRST FLOOR PLAN—RESIDENCE OF P. J. GOSSLER, ESQ., NEW CANAAN, CONN. FREDERICK JUNIUS STERNER, ARCHITECT.

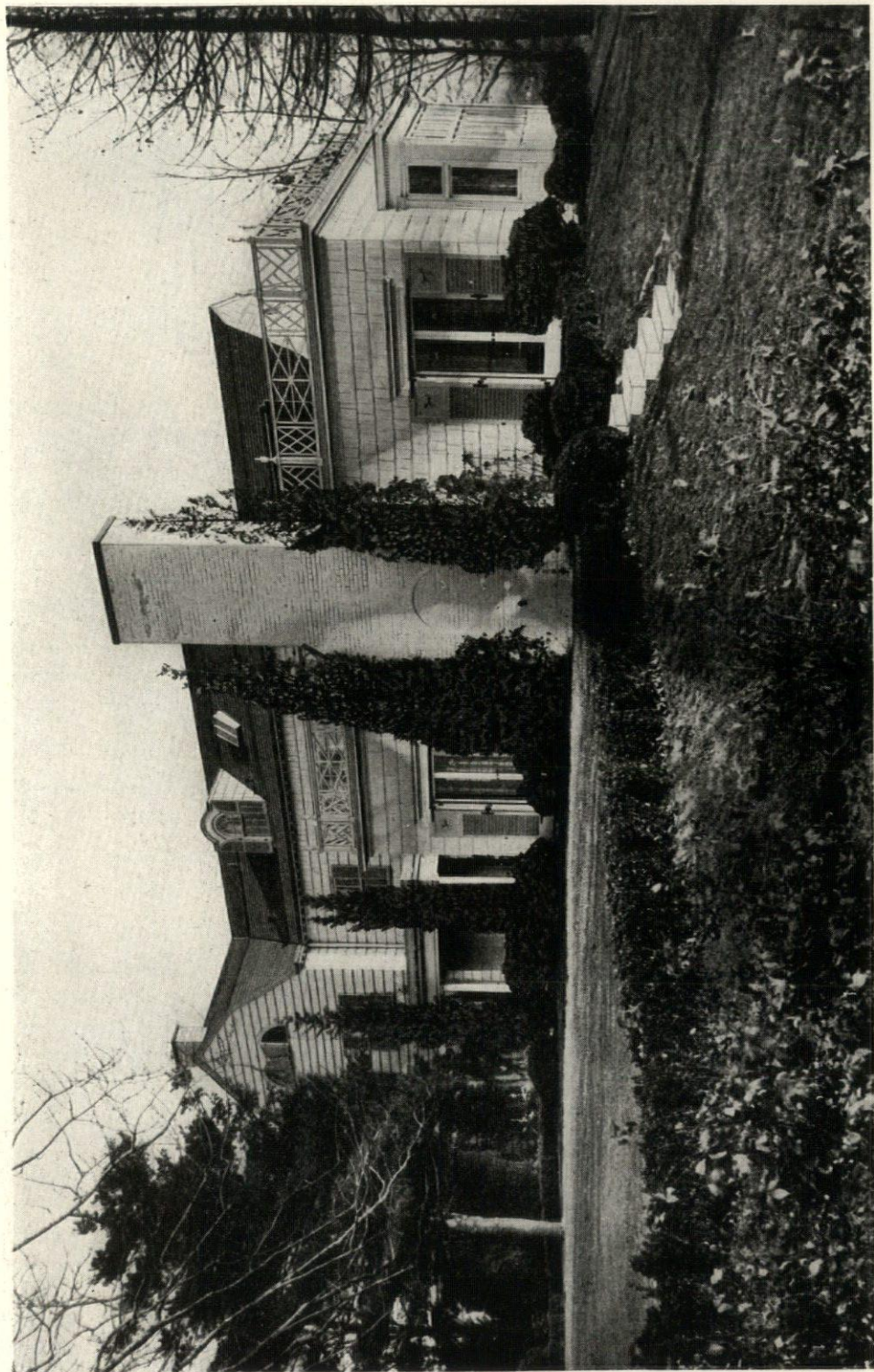




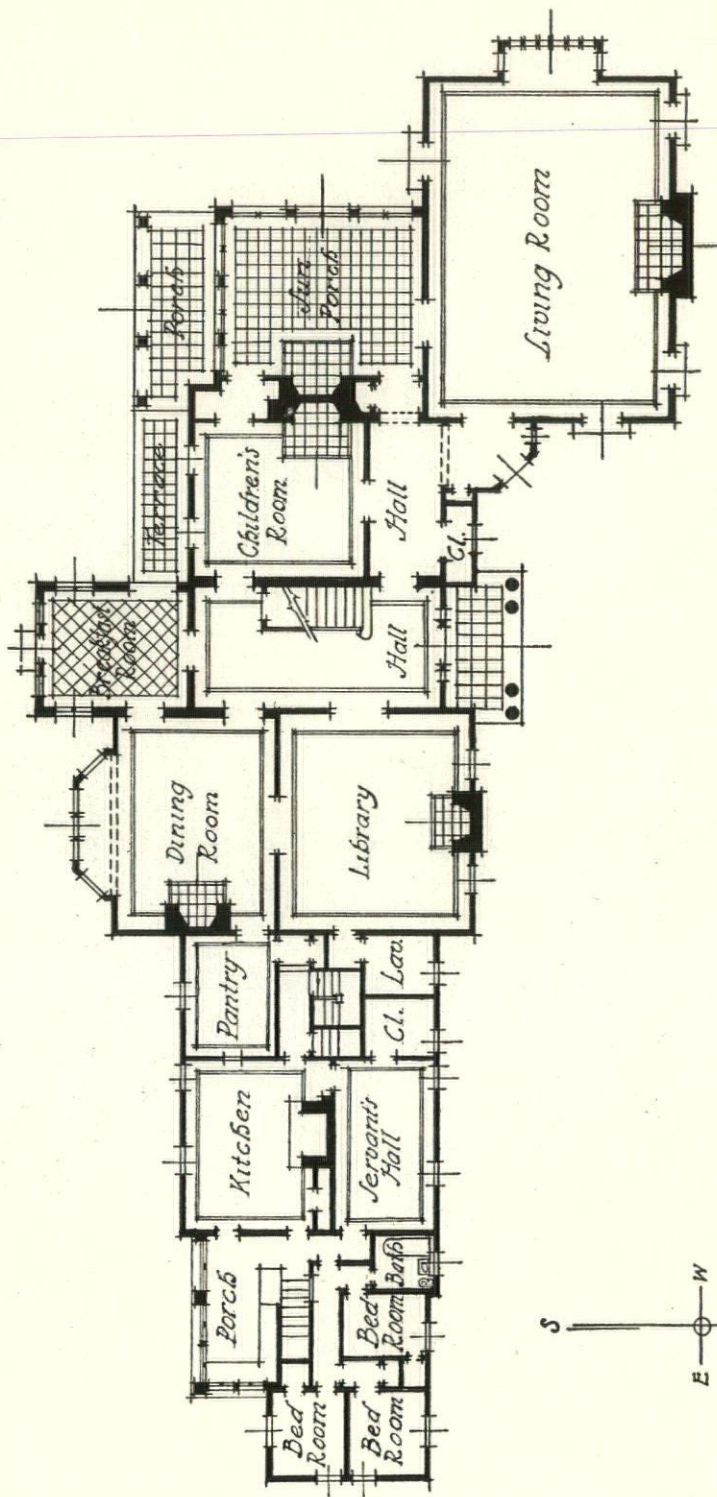
SUNKEN GARDEN AT EAST END OF TERRACE—  
RESIDENCE OF F. J. GOSSLER, ESQ., NEW CANAAN,  
CONN. FREDERICK JUNIUS STERNER, ARCHITECT.



REAR VIEW—RESIDENCE OF C. C. RUMSEY, ESQ., WHEAT-  
LEY HILLS, L. I. F. BURRALL HOFFMAN, JR., ARCHITECT.



RESIDENCE OF C. C. RUMSEY, ESQ., WHEATLEY HILLS, L. I. F. BURRALL HOFFMAN, JR., ARCHITECT.



FIRST FLOOR PLAN—RESIDENCE OF C. C. RUMSEY, ESQ., WHEAT-  
LEY HILLS, L. I. F. BURRALL HOFFMAN, JR., ARCHITECT.



ENTRANCE—RESIDENCE OF C. C. RUMSEY, ESQ., WHEATLEY HILLS, L. I.  
F. BURRALL HOFFMAN, JR., ARCHITECT.



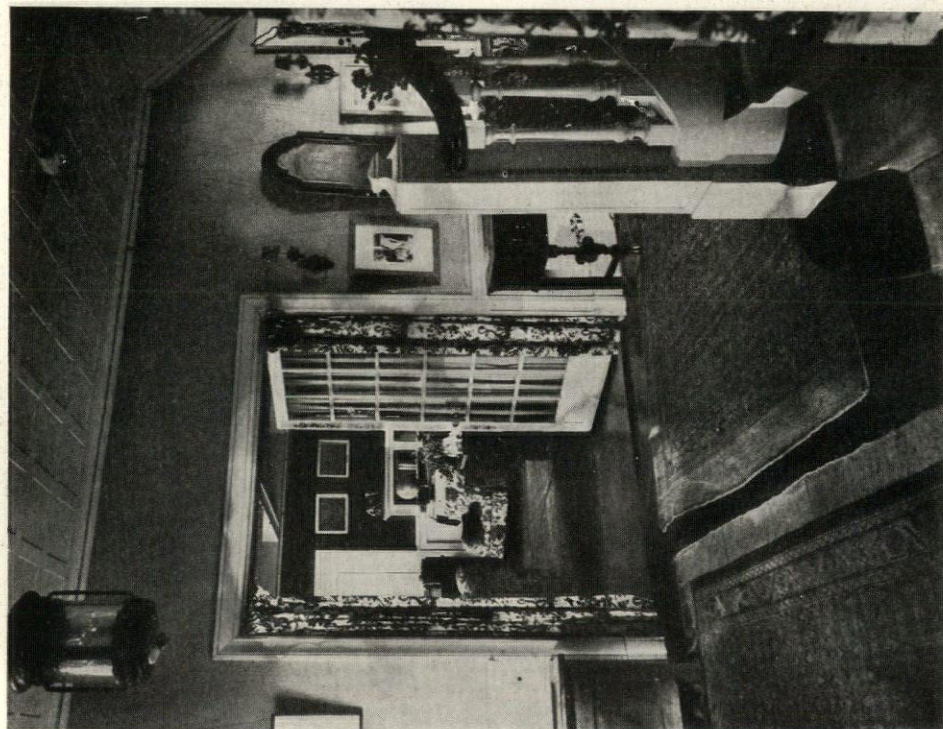
DINING ROOM—RESIDENCE OF C. C. RUMSEY, ESQ., WHEATLEY HILLS, L. I.  
F. Burrall Hoffman, Jr., Architect.



STAIRWAY—RESIDENCE OF C. C. RUMSEY, ESQ., WHEATLEY HILLS, L. I.  
F. Burrall Hoffman, Jr., Architect.



HALL—RESIDENCE OF C. C. RUMSEY, ESQ., WHEATLEY HILLS, L. I.  
F. Burrall Hoffman, Jr., Architect.

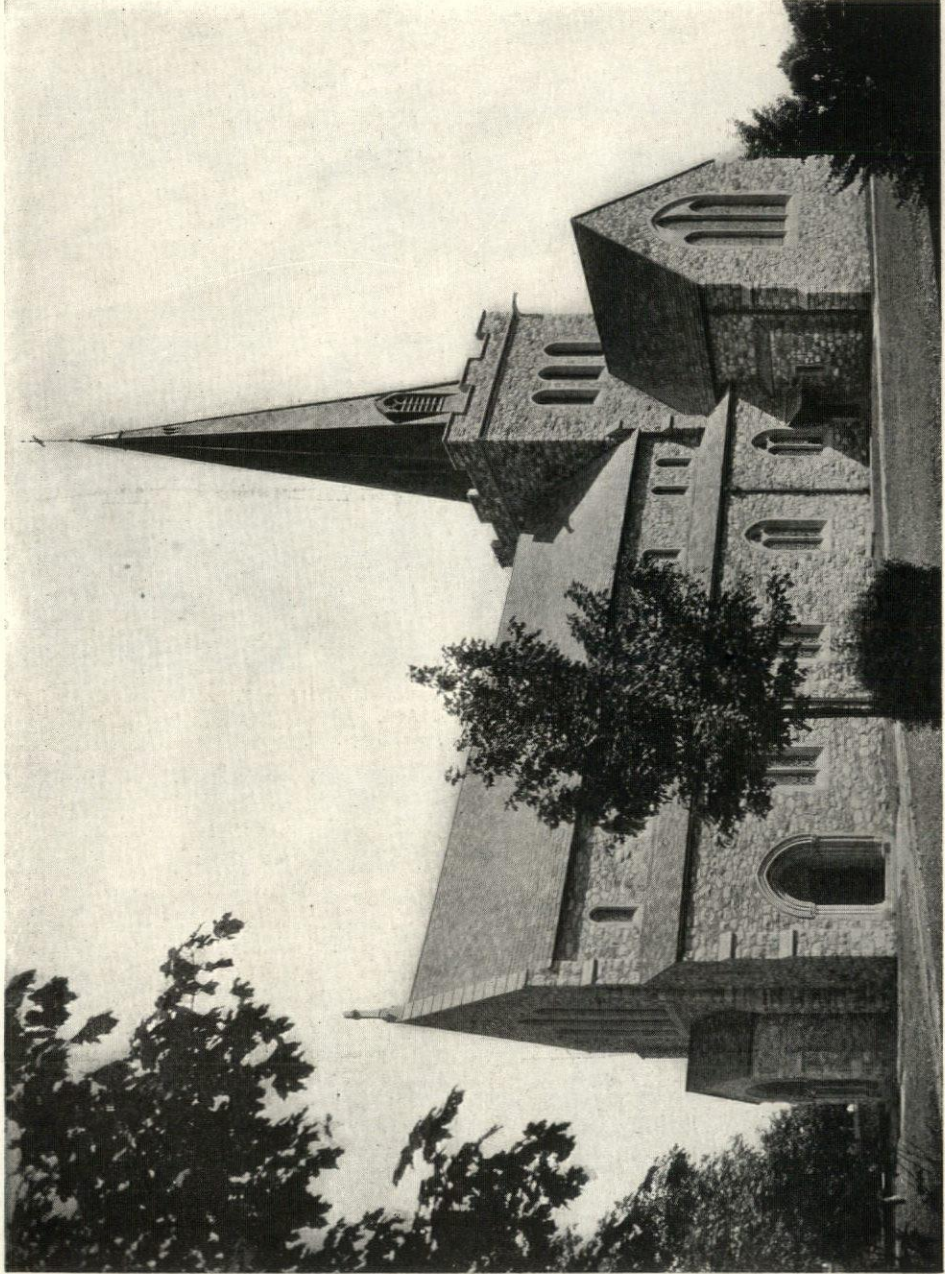


HALL—RESIDENCE OF C. C. RUMSEY, ESQ., WHEATLEY HILLS, L. I.  
F. Burrall Hoffman, Jr., Architect.



ST. BRIGID'S R. C. CHURCH, WESTBURY, L. I.  
F. BURRALL HOFFMAN, JR., ARCHITECT.

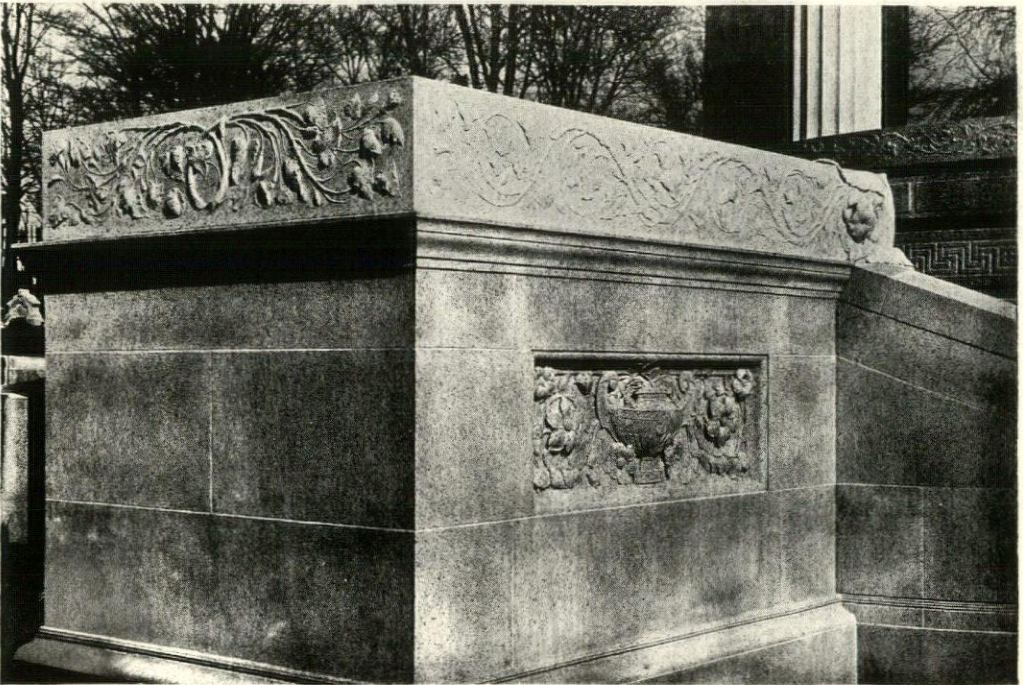




ST. BRIGID'S R. C. CHURCH, WESTBURY, L. I.  
F. BURRALL HOFFMAN, JR., ARCHITECT.



DETAIL OF ENTABLATURE—MARY BAKER EDDY MEMORIAL, MT. AUBURN CEMETERY,  
CAMBRIDGE, MASS.  
Egerton Swartwout, Architect.



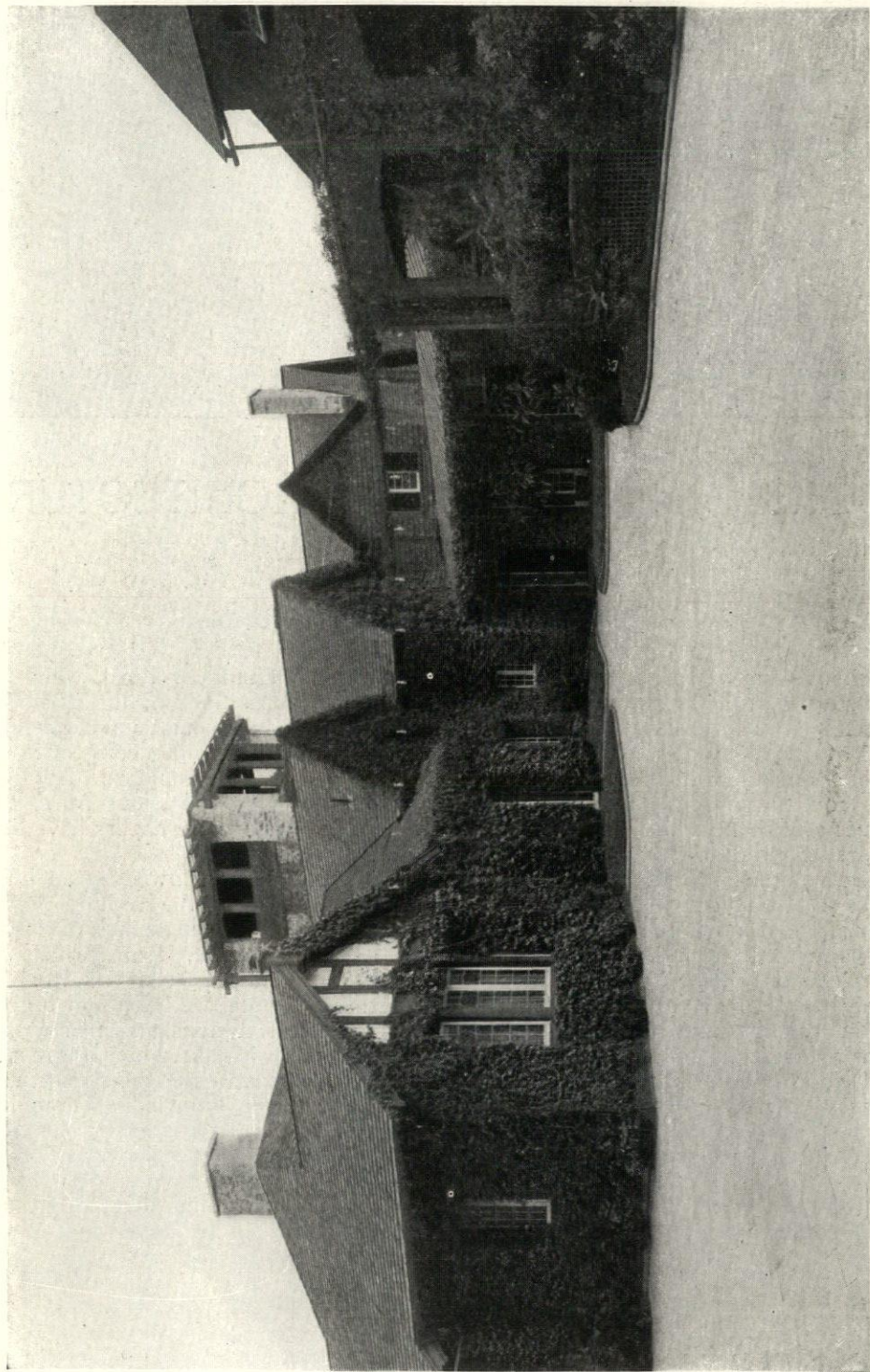
DETAIL OF PYLON—MARY BAKER EDDY MEMORIAL, MT. AUBURN CEMETERY,  
CAMBRIDGE, MASS.  
Egerton Swartwout, Architect.



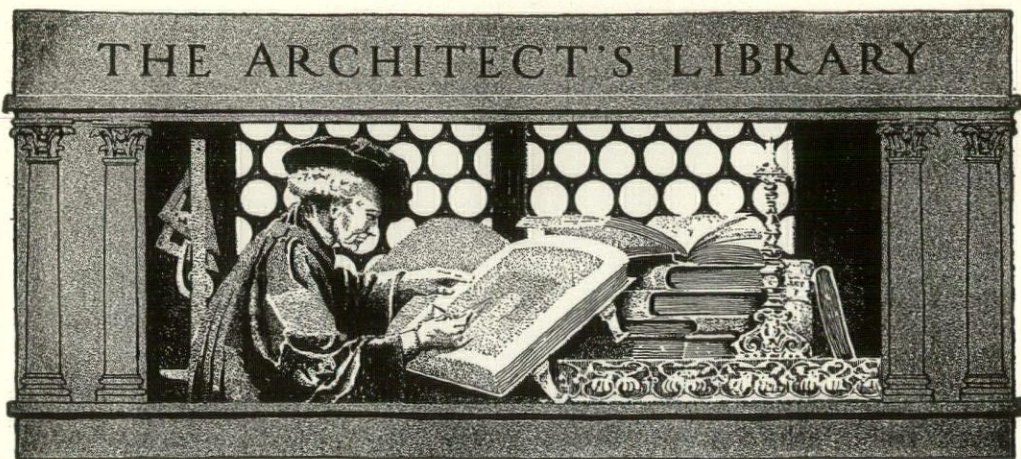
MARY BAKER EDDY MEMORIAL, MT. AUBURN CEMETERY,  
CAMBRIDGE, MASS. EGERTON SWARTWOUT, ARCHITECT.  
For descriptive text, see page 450, May Architectural Record. It  
will be interesting to compare this photographic view with the  
very fine drawing reproduced there.



PIEDMONT DRIVING CLUB, ATLANTA, GA.  
HENTZ, REID & ADLER, ARCHITECTS.



PIEDMONT DRIVING CLUB, ATLANTA, GA.  
HENTZ, REID & ADLER, ARCHITECTS.



## BOOKS ON COLONIAL ARCHITECTURE

By RICHARD F. BACH

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IT behooves us to interrupt our series of studies of the literature of Colonial architecture in order to consider two works of decided importance and unquestionable quality which have recently come from the press. Both are de luxe volumes and both intimately concern the best traditions of our early time. The first is a volume by Professor Fiske Kimball of the University of Michigan, a writer already known to us for a number of contributions to the literature of architectural history in the United States and notably to that part of this field which may be called American classic. This author's present book, a carefully prepared folio work, is entitled, *Thomas Jefferson, Architect. Original Designs in the Collection of Thomas Jefferson Coolidge, Junior, with an essay and notes by Fiske Kimball*. (Folio; pp. vii + 205; index pp. xi; 233 dwgs., reproduced in heliogravure. Boston; printed for private distribution at the Riverside Press, Cambridge; 1916. A few copies may be had from the Houghton, Mifflin Company at \$25.)

The volume begins with a short article under the title *The Jefferson Papers*, by

Worthington Chauncey Ford, which recounts the vicissitudes of the epistolary and the other documentary evidence concerning the life of the pioneer gentleman-architect of early republican America, and records also the various forms and editions in which these papers have been given to the public.

This account is followed by an interesting discussion by the author, indicating the scope and importance of Jefferson as an architect, from which we quote: "Instead of a few drawings, hitherto in dispute, we have now a great mass of studies, designs, and memoranda, unquestionably his, in which the extent of his activity and the development of his architectural knowledge, draughtsmanship, and creative power are clearly shown. Only the preoccupation of his contemporaries with his political achievements, and their inability to appreciate artistic efforts so far in advance of the time in America, can explain the long neglect of this aspect of his genius. The interest of the collection is not confined, however, to the light it throws on Jefferson's personality and his personal services to architecture. Though he rebelled

against the prevailing style of the time, he was also inevitably its unconscious representative. His drawings offer the fullest evidence we have concerning the design of buildings in Colonial times and in the early years of our national life. Until now the first considerable documentary source for our knowledge of early American architecture has been the group of drawings for the construction of the Capitol and the President's house in Washington, beginning in 1792. Of the drawings made prior to this date, doubtless never very many, those published are few in number. Jefferson's drawings begin about 1769. They are of a number and elaborateness unexampled in America until long afterward; they have been preserved with a religious care, due in his lifetime to his own methodical habits, and after his death to the interest of every scrap of paper connected with a man of such political importance. Nowhere else can the mental processes of an early American architect and the inner development of his designs be followed so closely. Scarcely less interesting a part of the collection is the group of drawings by other architects which came into Jefferson's hands and were preserved with his own drawings. Though few in number, they include work by Hoban, Hadfield, Thornton, Latrobe, and Mills, and are important, not only for the relationship with Jefferson which they testify, but also for their extraordinary independent documentary value. In the pervasive classical revival common to Europe and America, of which Jefferson's work forms a part, it will be found that his position was not always derivative and secondary in comparison to European standards, but that in certain respects he anticipated corresponding buildings in older countries, and in some other regards gave to American architecture an original direction. Beyond this national or international interest, moreover, the drawings may have a significance for the comparative studies of previous periods, as modern and more determinate instances of often repeated processes, the infiltration of classical influence in a vernacular art, and the supplanting of naive craftsmanship by ama-

teur enthusiasm and professional specialization."

There is given also a history of opinion in regard to Jefferson's architectural pursuits which sheds no little light upon the skepticism the modern professional so readily adopts when considering a bygone day in which architectural practice was rudimentary as compared with the complexities of a present day office.

The difficulties encountered by the author in establishing Jefferson's ability, as dependent upon the drawings in the Coolidge collection, were of a surpassing magnitude, for of the nearly three hundred drawings "very few bear formal titles. Except for two drawings by Mills and one by Lenthall, none of them are signed; perhaps half a dozen bear dates. Subject, authorship, and sequence must be established by comparison with existing buildings, with early descriptions and representations of them, with letters, books of calculations, etc., by confrontation with drawings of established authenticity by other architects, and by the minutest examination of the drawings themselves, extending to the study of their media and paper." This has been undertaken in the notes which accompany the reproductions further on in the book, its results only being utilized in the preliminary essay, which attempts to determine the general questions of Jefferson's development, influence, and position in the history of architecture.

A detailed study of the life and architectural undertakings of Thomas Jefferson is next given, within the compass of about seventy pages; this subject is subdivided chronologically, according to the important chapters of the statesman-architect's career, into the period of earliest influence, the years 1769-1784, the European years 1784-1789, and the period 1789-1826. The last is further subdivided, because of its importance, into the years when Jefferson was Secretary of State, 1790-93; those of his retirement and vice-presidency, 1794-1801, those of his Presidency, 1801-1809, and the time from 1809-1826. Throughout the whole of the biographical discussion current or parallel reference is made to the heliogravure reproductions of the

drawings which are gathered together at the back of the book. The disposition of these drawings as an index of an architect's growth has been completed, in our humble estimation, with an enviable degree of understanding on the part of the author and with a sympathy which indicates the appreciative mind and eye of the historian. Drawings are everywhere made to vouch for text statements and the case for Jefferson is thus built up with a solidity of fact that is bound to establish beyond doubt or cavil the position of one of our first real architects.

We read with increasing interest of the life-long allegiance to Palladio, for the "proud student, grappling alone at twenty-six with the problem of building a worthy dwelling, scarcely accepted the current traditions for a moment, but passed at once to foreign concepts derived primarily from reading." A similar audacity and studied attack is witnessed throughout Jefferson's career and is amply verified in the present volume. Constant reading, a clear-headed grasp of essentials, a logical mode of approach in solving his problems, however unaccustomed, these qualities combined with an indefatigable desire for the best and most complete attainment of a highly desirable end are the most noticeable reasons for his ability as an architect, as well as for his success as a President.

As the cumulative evidence of this broadening of mind, as shown in drawing after drawing, passes in review we are fascinated with the intricacies of the problem and the mosaic effectiveness of each bit of drafting and other handwork in the composition of a career; above all, we are impressed again and again with the author's excellent handling.

In the course of the study each of Jefferson's known designs is analyzed in detail, origins indicated for the various features of plan and elevation adopted, and corrections made in the attribution of certain designs long associated with the names of persons other than Jefferson. It is little short of remarkable to note the number of corrections of existing records of a past time that may be justifiably made on the basis of an ac-

curate study of the life of one prominent man of such time.

We are impressed also with Jefferson's earnestness of purpose in attempting "to endow the new Republic with a worthy governmental architecture." We know that he was responsible for the design of the Virginia Statehouse, the first architectural expression of republican forms of government in this country; we learn also that he prepared the program and assisted in the judgment of drawings for the President's house in the new Federal Capitol, and—unethically enough from the standpoint of modern practice—himself submitted, though anonymously, one or two designs he had prepared, using the inevitable Villa Rotunda scheme of Palladio, which appeared so often then and for some years afterward in various parts of the country. We are aware, also, of his continued interest, suggestion, and inspiration in the designs and execution of the National Capitol building.

Perhaps no better statement of the reader's conclusions as to Jefferson's status in the building art could be offered than that given by the author at the end of his biographical and parallel documentary study of the President's career: "The estimate of Jefferson as an architect cannot now be doubtful. Though not a professional, he was nevertheless an architect in the true modern sense, making the preliminary studies, working drawings, and full size details, specifying the materials, and supervising the erection of a large number of buildings, usually without assistance from anyone. Even where he collaborated with others or asked their advice, as on the Virginia Capitol and the University, the chief honors of the design remain with him. His architectural draftsmanship, as early illustrated in the drawings for Monticello, was beyond comparison with the crude methods of other native designers of the same time, and remained unrivaled here until the advent of trained architects from abroad during the last decades of the eighteenth century. In constructive ingenuity he yielded to none, though lacking in sobering apprenticeship and prone to let artistic enthusiasm overrule practical judgment. Although like Bul-



finch and Thornton, men widely honored today as architects, he had no formal instruction in the art, and gained his knowledge from travel and books, he had advantages over them in both these respects, and had, besides, a contact with foreign professionals which they had never enjoyed. In draftsmanship Bulfinch never surpassed him; in extent of practice Thornton fell far behind. Both were equally with him amateurs in spirit, and he was equally with them a professional, in all but the acceptance of money for his services. In the development of his designs he brought to bear first a knowledge of architectural books then unique in America and later a fund of foreign observation shared by few. He used them with prophetic insight and with a literal accuracy hitherto unknown in this country, at the same time making his precedents his own as truly as an academic architect can. These precedents were drawn entirely from Europe. They represent, not English vernacular, but Roman classical architecture, as it was understood by Palladio and by the French of the late eighteenth century. Jefferson even outdid his masters in classical ardor, though lack of means prevented him from rivaling their effects. To America, where the English vernacular tendency of Wren had always been followed at the expense of strict Palladianism, the ideal of classicism was new. With Jefferson it was consciously expressed. He saw in the building of the Virginia Capitol at Richmond in 1785, a favorable opportunity for introducing into the State an example of architecture in the classic style of antiquity; and his houses were inspired by the same spirit of propaganda. It was he who initiated the method of the strict revivalists, who later covered the country with classic reproductions, their interiors converted to modern uses. Whether he followed Palladio's version of the antique or literally reproduced Roman buildings, he was, from first to last, in intent the most Roman of the Romanists. It is not to be expected that, however radical his intentions, Jefferson could wholly break away from the earlier Colonial manner which he condemned. Fortunately for him, perhaps,

there was then, as always, no escape from the pervasive traditional style of the time. Sharing with other American buildings their materials, brick and wood, his works inherited unavoidably much of the homely domesticity and beautiful texture of their predecessors. It is this inevitable difference between Jefferson's intent and his results that permits the confusion of his work with the Colonial, and which at the same time makes it, like every attempted revival, a new creation. There is no mistaking it either for the work of the Palladians or that of the French Romanists; it is an individual blend with native elements, which makes it, too, our own. The attitude of Jefferson toward his art, contrasting with the attitudes of some other leaders of the classical movement like Schinkel, Robert Adam, or Chalgrin, is not difficult to define. Strong as was the artistic impulse which led him to expend so much money and energy on architecture in every position in which he was placed, the scientific impulse was still stronger. Relish for precision in all departments of life, coupled with historical passion, dominated his work. In his studies we see little of the free plasticity which marks the sketches of self-confident masters of technique. Instead we find a determined effort at formulation, a logical following through of consequences, and above all a critical historic spirit—all highly characteristic of certain phases of the age then just beginning. Jefferson's art was the art of retrospection and of science."

Then follows an essay on Jefferson's architectural influence, succeeded by a catalog of the architectural books which he owned. The former indicates among other effects, his personal influence on specific designs and individual architects, patrons and builders; likewise his effect upon the status of the profession and the conditions of practice, his encouragement of professionalism and his promotion of actual and formal classroom instruction in the fine arts; and finally his effect upon public architecture, the classic feeling, the encouragement of certain building types and the development of architectural style.

The catalog of his books shows Jeffer-

son's predominant characteristics again. The gathering of his library he made a serious business; his discernment in the selection of titles is notable, likewise his acquaintance with standard works, which was accompanied by an easily understood weakness for the most recent and quasi-popular publications.

The latter part of the volume, slightly more than half, is devoted to a separate study of the architectural drawings of Thomas Jefferson. This study is subdivided into an account of the media and materials used in the drawings, an inventory list of the documents and drawings in the Coolidge collection, and of known drawings among Jefferson's papers elsewhere deposited, and forty-nine sheets containing 233 heliogravure reproductions of the drawings, estimates, accounts and other memoranda that might contribute toward an exact knowledge of Jefferson's ability in this field. The study of papers used by Jefferson was carried to the last degree, giving us an insight into the difficulties that beset the path of the painstaking and accurate chronicler of past glories; while the catalog of drawings, preceding the actual reproductions, is really an analytical and comparative list—a *catalogue raisonnée*, so to speak—with constant cross references to other sheets, and embodying a number of further deductions and suggestions in regard to individual authorship or in regard to Jefferson's career in general.

It is gratifying to note the presence of a scale rule in all reproductions in which such an expedient is pertinent. Recognizing the difficulties of reproduction under the conditions at hand, it is fair to say that the clearness of the plates is noteworthy. An exhaustive index concludes the volume. The type is clear and the general handling of the book indicates a high standard in bookmaking.

We are glad to record the appearance of this volume for the reason that it offers a most salutary indication of the trend of American scholarship. It portends well, above all, for the future of architectural writing in this country. Its accuracy and detail, its scholarly completeness, its spirit of thorough investigation,

its fine presswork, all combine to make it an edifying example for writers and publishers alike; and this all in addition to the great light it casts upon a fascinating subject which constitutes the first real chapter of republican architecture in the United States.

## II.

We have waited this many a day for the appearance of a volume recording the variegated history of the Jumel Mansion in New York. It has been to many a source of constant surprise that a building figuring so largely in our early history should have escaped the chroniclers for so long a time. Its story has at last been given us by William Henry Shelton in *The Jumel Mansion*, being a full history of the house on Harlem Heights built by Roger Morris before the Revolution, together with some account of its more notable occupants; with illustrations. (Small Quarto; pp. xii + 257, ill., Boston; Houghton, Mifflin Company; 1916. \$10.) It is matter for comment that the Jefferson volume above reviewed and the present book by Mr. Shelton are both from the Riverside Press, published almost simultaneously, and both of excellent typography and general execution, both as to binding and reproductions.

Mention should also be made here of a brochure recently issued under the title, *Old Colonial Brick Houses of New England* (Small quarto; pp. 55, ill., Boston; Rogers and Manson Company; 1917. \$1), the second number to be published in the Monograph Series on subjects pertaining to architecture and allied interests, a series "edited and published with the purpose of furthering a wider knowledge of the beautiful forms of domestic architecture developed during the time of the Colonies and the early days of the Republic." In the present example of this series the limited text portion is of no especial significance, but the twenty-four plates illustrating twelve fine brick residences are of decided value. An exterior photograph is first given of each house and this is followed immediately by a measured elevation. The photographs are good and the measured drawings are drawn to a uniform scale, the

whole presenting an excellent though brief study of mass and silhouette and window spacing in early brick buildings of New England.

### III.

We regret that through an oversight our notice in the February number of the *Architectural Record*, in regard to the literature of the minor arts in Colonial times, failed to include mention of two excellent catalogs of exhibitions held respectively in 1909 and 1911 in the Metropolitan Museum, New York. The first of these bears the title: *The Hudson Fulton Celebration, Catalogue of an Exhibition held in the Metropolitan Museum of Art, New York, September to November, 1909*. (Quarto; 2 vols., pp. xliii + 162, ill., and pp. xvi + 160, ill., New York, The Metropolitan Museum of Art; 1909. \$10.) The first volume, edited by Wilhelm R. Valentiner, is a catalog of a loan collection of paintings by Dutch masters of the seventeenth century gathered for the Hudson Fulton celebration, and does not concern us here. Volume two, edited by Henry Watson Kent and Florence N. Levy, catalogs exhibitions of American paintings, furniture, silver, ceramics, glass, pewter and textiles. The excellent quality of these catalogs is immediately apparent; they are perfect examples of the poorly understood art of indexing exhibits in printed form, intelligible for the layman and instructive for the student. There are numerous remarkably clear plates; the typography and general makeup of the volumes are of a calibre representative of the dignity of the splendid institution that produced them. Introductory notices concerning individual arts represented, given at the beginning of each section of exhibits, do much to knit together and give body to the catalogs. The accuracy of detail observed throughout is manifest at first glance. Among authorities consulted in the preparation of the work, in addition to those of its well known editors, appear the names of R. T. Haines Halsey and Luke Vincent Lockwood for the early American furniture section, and

those of Edwin Atlee Barber and Albert Hastings Pitkin for the sections on American pottery and glass.

Of similar quality and likewise an exemplar of excellent catalog making is the *Catalogue of an Exhibition of Silver used in New York, New Jersey and the South*. Metropolitan Museum of Art, New York, November sixth to December thirty-first, 1911, with a note on early New York Silversmiths by R. T. Haines Halsey. (Small octavo; pp. xxxvi + 97, ill., New York. The Metropolitan Museum of Art; 1911. \$.25.) The illustrations in this volume are of a noteworthy excellence; in fact, their quality and character is such as to serve as models for emulation on the part of publishers of books on metal work, or on other minor arts. We refer especially to the delicate reproductions of modeling, to the clearness of inscriptions and engraved or chased designs, and above all, to the fact that only one or two, or at most three, objects are reproduced on the same plate, a type of restraint which publishers of works on the industrial arts—excepting, of course, books of prohibitive price—have yet to learn.

Note should also be made of an all too brief pamphlet issued in connection with the remodeling of the old Dyckman House in New York City. It will be recalled that this, the last Dutch farmhouse remaining in Manhattan, was turned over to the city and given into the care of the Department of Parks; a restoration was immediately undertaken, and most interesting remains of the time when this building was still a whole day's journey from the city proper were unearthed. The whole of the building and its grounds have been given a semblance of their olden simplicity and characteristic architecture. The pamphlet above mentioned is entitled *The Dyckman House, built about 1783, restored and presented to the City of New York in MCMXVI* (Octavo brochure, pp. 47, ill. New York; privately printed; 1916) and its authors are Bashford Dean and Alexander McMillan Welch, the honorary curators of the restored building.

## SMALL PUBLIC PARKS.

THE title of this attractive and profusely illustrated volume, *Parks, Their Design, Equipment and Use*,\* would lead one to suppose it contained a comprehensive presentation of the subject of parks, and especially of American park development, of which the large naturalistic parks for which this country is deservedly renowned are the most important; yet these receive but scant consideration, the main emphasis being placed upon small city parks, with special reference to Washington, D. C.

The text does not always adequately bear out the chapter heads. Under "Naturalistic Scenery" one looks for a detailed treatment of the landscape park and the purposes it serves, with an interpretation of the fundamental principles of naturalistic design; yet a paragraph on page 126 embodies the author's contribution to this subject. "The best general direction which may be given," he says, "in the 'shaping of naturalistic landscape to the enjoyment of man' is the

\**Parks, Their Design, Equipment and Use*. By George Burnap, B. S., M. A., Landscape Architect of Public Buildings and Grounds, Washington, D. C., Lecturer in Landscape Design, University of Pennsylvania, etc. With an Introduction by Richard B. Watrous, Secretary American Civic Association. 7¼ x 10 inches, 328 pp., 168 ills., index. Philadelphia: J. B. Lippincott Co. \$6.

rule-of-thumb one that the natural landscape be so adjusted and reshaped as to provide a multiplicity of scenes which will appeal to the landscape painter or photographer."

The book will have more value for park commissioners and superintendents than for the general reader. A number of the chapters contain sound advice, supplemented by well chosen illustrations, for the practical administration and maintenance of city parks.

Much has been written against sacrificing parks to buildings, and popular opinion is opposed to it. Still this menace reappears from time to time in some form, and in the chapter on "Architecture in Parks" the author outlines a sound theory on this subject: "Parks to possess architecture; architecture not to dispossess parks." Architecture, to be sure, may be "frozen music," but, as the author says, there are times when music is out of place, especially if it is bad music.

Many of the illustrations relate to foreign parks. These are all interesting, and many are adapted to practical application in the solution of American park problems. There are but few examples of naturalistic composition. The volume has a place on the reference shelf of a technical rather than a general library.

CARL F. PILAT.

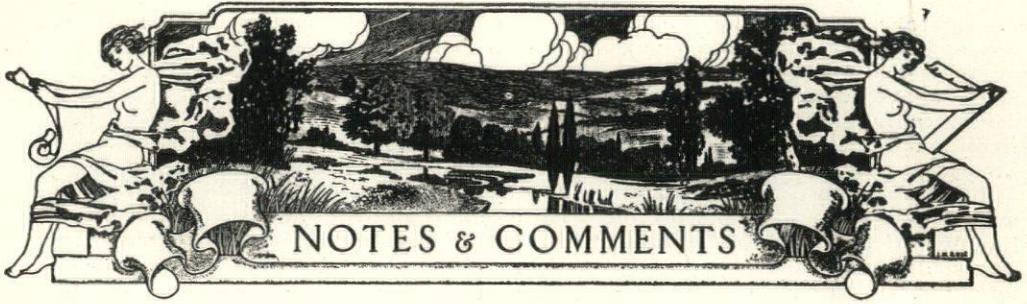


The Development of British Building Construction. By C. F. Innocent. 73 ills., 294 pp., 6 by 9½. New York: G. P. Putnam's Sons, as the American representatives of the Cambridge University Press of England. \$3.25.

Housing Problems in America. Proceedings of the National Conference on Housing, held in Providence, R. I., in 1916. 18 papers, 13 Discussions. 542 pp., 9 by 5½. New York: National Housing Association, 105 East 22nd street.

Model Drawing, Geometrical and Perspective, with Architectural Examples. By C. Octavius Wright and W. Arthur Rudd. 97 ills., 245 pp., 7 by 10. New York: G. P. Putnam's Sons, as the American representatives of the Cambridge University Press of England. \$1.50.

The Building Estimator's Reference Book. By Frank R. Walker. Second Edition. Many illustrations, 3,418 pp., 6½ by 4¼. Chicago: Frank R. Walker, 168 North Michigan Avenue. \$5.



### Nineteenth Century Styles in House Build- ing: a Local Study.

The western part of New York State remained a wilderness until after the beginning of the last century, for the Senecas, after Sullivan's raid, withdrew west of the Genesee River, and, besides, the few squatters who braved the fear of the Indians were scourged by fevers, so that the region gained the reputation of being unhealthy.

But in the early years of the nineteenth century, settlers began to cross the river and follow the one or the other of the two ancient trails which traversed the region and led to Upper Canada. One of these, the "Appian Way of the Iroquois," left the Genesee River at Avon; the second took its course from the present site of Rochester to Lewiston. This latter, running parallel with the shore of Lake Ontario, six to nine miles inland, is a continuous ridge of sand, with the ground falling away northward, and is supposed to have once been a sand bar covered by the waters of the lake. Being a natural highway, this Ridge Road, as it still is called, soon acquired great importance. During the War of 1812 bodies of troops and munitions of war were sent over it to the Niagara frontier; and after the war, in 1815, the tide of immigration increased rapidly. The first settlers were farmers, but during the palmy days of the stage route, when the four-horse coach carried the mails, public houses sprang up every few miles apart, and, it must be admitted, distilleries too. The latter are gone long ago, but many of the wayside taverns still stand, being used as farmhouses.

There is something very primitive about the way in which the settlements on these old post roads cling to the highway and straggle along. It is difficult to tell where one ends and another begins. There are few crossroads, apparently.

To the "Alluvial Way," as the Ridge was

called by early travelers, prosperity came swiftly; and permanent homes were built, some of them of fieldstone, cobblestone and even brick. There were builders and artisans who were genuine artists in the settlements on the Ridge. Anyone who doubts this should visit Gaines or Clarkson, which was once called Murray Corners.

The old brick houses on the Lake Road in Murray Corners, six or seven of them in a row, show a wide variety of architectural treatment; yet they all belong to the period. Murray expected to be a place of importance, and built accordingly. Its old tavern, with the well in front of it, and the old "meeting house" are still there.

But these flourishing conditions along the Ridge came to an abrupt end, as the early records tell us, in 1825. The Erie Canal, "the grandest work on the continent up to that time," was completed in that year and put in successful operation. The canal runs parallel with the Ridge, about one to five miles to the south, and it immediately drew away from it and from the Buffalo Road all the travel and traffic which had made those old turnpikes famous.

Villages sprang up along the course of the canal, and each became a "shipping point of great importance." Land speculation and the new manufacturing activities that the use of steam made possible, helped to swell their prosperity. A new order of things had begun.

The first dwellings in these canal ports were built in the local version of the Colonial style and those that have escaped "modernizing" are still a joy to the eye. They are not large—few of them are "mansions"—but they have "quality."

As there was nothing in this region before the last century, it will be seen that it is a good locality for the study of late Colonial and of Greek revival, often with a strain of Dutch influence combining curiously with the Colonial or the Greek.

The wide classic cornice is on nearly all the oldest buildings; but old residents can

remember settles flanking doorways; and the four-chimney effect, that modified form of step gable, was used.

Among the New England Yankees who developed the region was a sprinkling of New Netherlanders from the Mohawk Valley.

In the late thirties changing conditions must have been responsible for the disappearance of the builder who designed and personally executed his work. The architects, whose careers are sketched in our county history, spring into publicity about this time.

After having discovered that architecture combined with local history makes a fascinating study, I also discovered that there were entirely distinct types which I had lumped together as Victorian. Among them was one which looked so much like late Colonial in its low-pitched roof and general outline, that I decided it must be a transitional style, and called it "early Victorian." It was not until after making inquiries of every old resident I found that a definite clue was obtained.

No, they couldn't any of them remember when the "Butler house" or the "Cutler house" wasn't there, or when there was no "Johnson house."

I was discussing the curious windows of the "Johnson house" with two old ladies who had lived opposite it all their lives, when one of them startled me by saying: "It was all made over when Mr. Johnson bought it."

"When was that?" I exclaimed.

"Oh, late in the sixties. It used to be a small, plain house, but Mr. Johnson put on the wing and raised the roof to have a billiard room in the third story."

So I was at sea again. But I soon saw there was only one other way to interpret the facts. The houses in question were solidly built. The Victorian part of them, most of it, could have been just nailed on, and that was probably what had happened.

"Carpenter's Gothic," the first recognized style that comes after Colonial, is said to have been introduced by Ruskin, but as he was barely twenty when the notorious Victorian age began, his enthusiasm for Gothic might have been only a part of a general awakening on the part of the English to the marvelous beauty of their cathedrals.

Either that style was never popular in this locality, or "the new Gothic cottages," which the county history refers to as the work of a local architect, have been nearly all demolished or effectivly disguised. There is one Victorian Gothic house in

Albion so different from its neighbors that it is really interesting, and there are others stamped on my memory which I know I have seen somewhere. They were built of frame, but not clapboarded; the timber was applied vertically, with strips of moulding to cover the seams.

So they were neither very permanent nor warm in winter, and, once out of date, they must have looked "outlandish" even to Victorians. The one worthy example of our Gothic revival period that I have seen is on beautiful South Main street, Geneva. It was built for an Englishman who probably designed it himself. It is Tudor Gothic; the material, brick.

In the year 1840, tracks now belonging to the New York Central were completed between Rochester and Buffalo, but the route took a southerly direction through Batavia. So the artificial waterway now lost to the railroad just as the earlier stage routes had lost to the canal—and perhaps this is a better reason than those I have just given why examples of the style then prevailing are few and far between here.

In the year 1852 another line of railroad took the course of the canal, so some of its former trade activity returned to this locality.

It was in the middle or late fifties that "Italian villas" became popular. Wealthy Americans had begun to travel. Henry James described in his novels the impression they made on Europe and the impression Europe made on them. Some of these travelers, when they returned home to Syracuse or Buffalo, must have been honestly dissatisfied with the crudity around them; and then some clever architect, taking advantage of this new reverence for old world culture, designed for his clients "Italian villas;" and a little later on, some other clever architect, profiting by the example, introduced the Mansard roof as a reminder of Paris.

I have seen American "Italian villas" that were not at all bad. When built with a square tower rising from the front of the flat spreading roofs, and having window balconies with iron railings, they were certainly rather impressive; but it was easier to build a cupola than a tower, and a piazza wide enough for rocking chairs was certainly more practical than the useless narrow balconies. The general effect of these cupola houses is one of sturdy, four-square simplicity. It was probably their alluring name that made them so popular with Victorians.

In "Suburban Sketches," which pictures

life in the sixties, W. D. Howells expresses his admiration of "the new French-roof houses with their dormer windows."

The "villas" and French-roof houses were usually built of brick. It must have been at this period, when so many things needed concealment, that the habit of staining brick was introduced. When the "vulgar looking" lines of mortar were obliterated, the courses of brick were all picked out again in white in a very fine and neat manner. That is a lost art, let us hope; but country builders are still guilty of using the reddening mixture to make the front of a store "look like new" or give a "finished look" to a chimney.

It was in the sixties and seventies, according to abundant testimony, that a great many drastic architectural changes were made in these towns. Business blocks were given false fronts, and there was a perfect orgy of remodeling of Colonial dwellings in Rochester and points west.

The spirit of the time was entirely against blunt freedom and naturalness of expression, so it is not surprising that the early mode of building had fallen into disrepute. Yet people must have hated it, despised it, to have done as they did. They tore out carved mantelpieces and paneled doorways, and as often as not the old-fashioned roof, with its rising sun at the gable-end, had to go too. Everything homely and Dutch was pounced upon with especial severity; but think of going to such discomfort and expense for the object of being genteel!

Double front doors of black walnut and long French windows completed the disguise of the made-over house, so that it takes some knowledge of what to look for to determine whether a Victorian residence is true or sham Victorian. Of course, hypocrisy is its crowning offense to all who care for the Colonial.

And these imported styles—caricatures that they often were—spread all over the country. My lodging house in a town on the Pacific coast was capped by a cupola. Sara Jeanette Duncan describes the "architectural expression" of a Canadian town as "culminating expensively in Mansard roofs, cupolas . . ."

The building and remodeling of brick houses seems to have come to a temporary end by the year 1880, for frame and not brick was the medium of expression for the new Queen Anne revival.

I have never studied the original examples of this style, but it seems to have possibilities, and its note of vivacity must

have come as a pleasing contrast to the blunt-topped style that preceded it. For no amount of jig-saw work plastered on a Mansard roof residence ever destroyed its effect of solidity, and it might also be said that no jumble of steep gables, bay windows and turrets can produce a picturesque effect where there is no knowledge of the underlying principles of composition.

The ornamentation on these Queen Anne houses is sometimes pure Greek. This seems odd enough until one considers that the real Queen Anne was a phase of the Renaissance.

In the towns on the Falls Road, the canal towns, there are not many striking examples of this style; nothing very bad nor very good which, according to my theory, is an indication that there was soon a decline in that tide of prosperity which swept over us after the Civil War.

In the eighties, here as elsewhere, the packing-box type multiplied itself, and there are a great many trimmed packing-boxes that aspired in their day, I suppose, to being Queen Anne.

The inexpensive house a century ago was well built no matter how humble, and it even looked attractive because it was low and had individuality. But is there anything more depressing than the modern sight of a double row of pert upstanding laborers' homes, with such monotonous variations that they might as well be all alike and done with it!

Queen Victoria died in 1901, but the habits of mind and modes of expression which we call Victorian, lost vigor in the eighties and came to their end about ten years before this present century began.

In the nineties, with a complete change in the spirit of the time, the Colonial style became popular again, but our modern use of it should, I suppose, be called an evolution rather than a revival. "Art is the expression of its age."

H. M. HASTINGS.

### The Architectural Exhibition at Chicago.

The thirtieth annual Chicago Architectural Exhibition opened at the Art Institute on the 5th of April under the same auspices as in the past two years, that is to say, the Chicago Architectural

Club, the Illinois Society of Architects and the Illinois Chapter of the American Institute of Architects, with the cooperation of the Art Institute of Chicago. By

courtesy of the other organizations the Architectural Club is mentioned first in all the announcements, because it instituted these exhibitions and maintained them for many years. Later the chapter took part in them, but this combination did not work well. Finally, a joint committee of the three organizations took up the matter with the Art Institute and a working agreement was made by which the exhibition became a regular Institute feature, managed by a joint committee of fifteen. The exhibition this year was held in the upper galleries of the new extension, completed last year over the tracks of the Illinois Central Railroad on the east side of the main building.

Dissatisfaction was expressed last year by architects and others at the way in which the exhibits had been selected and installed, letters on the subject appearing in the "Monthly Bulletin" of the Illinois Society of Architects, the largest of the architectural societies in the State. Very many worthy exhibits had been rejected and a great part of the wall room had been taken up by immense drawings sent in by architectural schools, some of which were placed so high that they might as well have been left out altogether. The exhibits had been crowded too close together. Not a few wholly unimportant ones had been hung, and the selection had apparently been made for pictorial character mainly. In the 1917 exhibition the defects of last year were largely avoided, although one is inclined to call this also a pictorial exhibition. However, the exhibits were well spaced on the quiet-toned, buckram background of the generous walls in the new galleries.

The contribution of works representing "allied arts" was very small. However, artistic examples of hand-wrought iron were relatively numerous, and one noted also a fairly large exhibit of stained glass, which unfortunately could not be examined because it could not be properly seen either by natural or by artificial light.

The only attempt at decoration was in room 50, which is the entrance to the new galleries, a sort of atrium, in which have recently been placed a number of the most important of the museum's examples of sculpture. This was laid out as a garden after a clever design by Root and Hollister, landscape architects.

The exhibition comprised 477 exhibits from 193 exhibitors. Of the latter eighty-nine were Chicago architects, draftsmen and architectural colorists. It is safe to

say that all the various schools of architectural design and practice were competently represented. The Progressive school of the Middle West did not make so interesting a showing as formerly, but its influence was seen in the freedom with which the work of other schools is being handled by their expositors. Another noteworthy fact brought out by the exhibition is the growth of good Gothic architecture in America. Many excellent designs were shown in which scrupulous care had been given to details and to the use of appropriate materials.

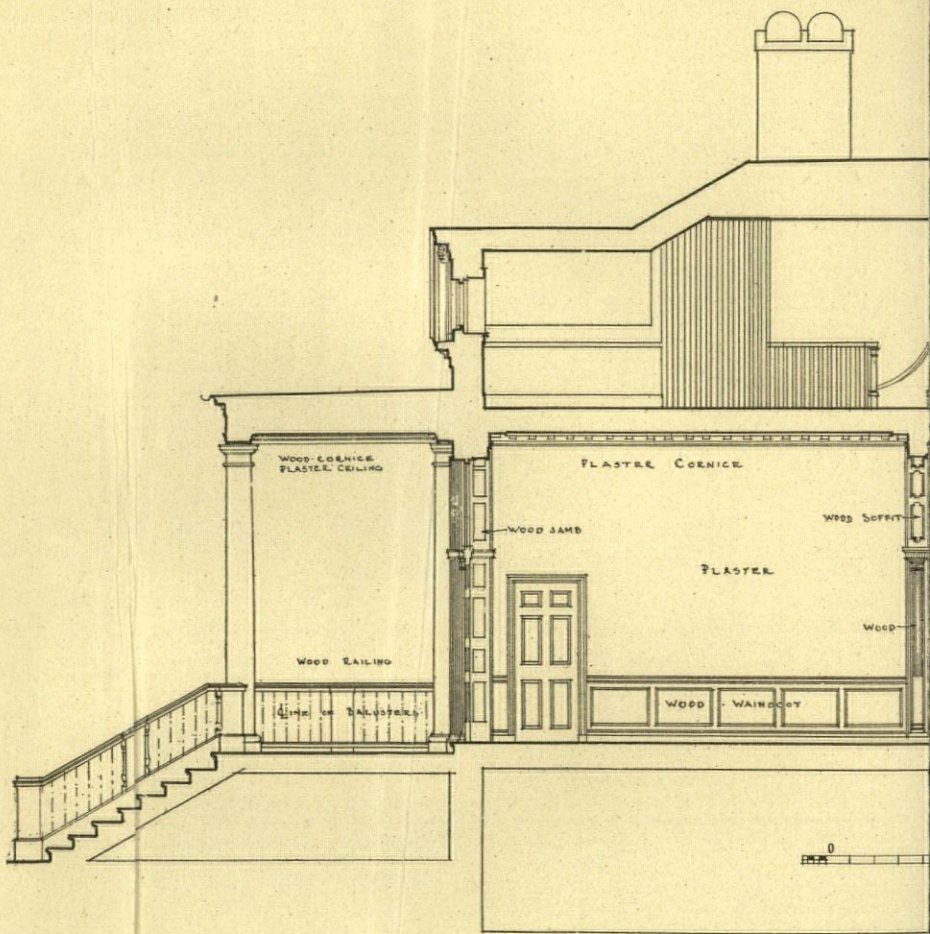
Mention should be made of the very fine exhibition catalogue containing an exceptionally interesting foreword by George William Eggers. It is handsomely printed in quarto form and is five-sixteenths of an inch thick (it has no page numbers), and four-fifths of it are devoted to half-tone illustrations, all printed in sepia. Many of them even surpass the exhibits themselves, blending the often discordant tones of the color drawings and translating the various textures into a soft monotone that has no inharmonious notes. P. B. W.

A departure in extension work that should be of particular interest to architects has been taken by Syracuse University, Syracuse, N. Y., which has inaugurated a correspondence course on Lumber and Its Uses. The course is in charge of H. H. Tryon, professor of forest utilization in the New York State College of Forestry, Syracuse University. A letter from Prof. Tryon reads in part:

"The great demand for wood of all kinds, the innumerable uses to which it may be put, the growing scarcity of certain species, which is helping greatly to force an increasing development in the way of new uses for hitherto rather obscure and comparatively little known woods, together with the growing use of substitutes, all combine to make it necessary that there should be widespread, accurate knowledge of the technology of wood together with its proper uses. Structure, physical properties, susceptibility to decay, adaptability to painting or staining, and many other specific phases, are covered in extensive fashion in this course."

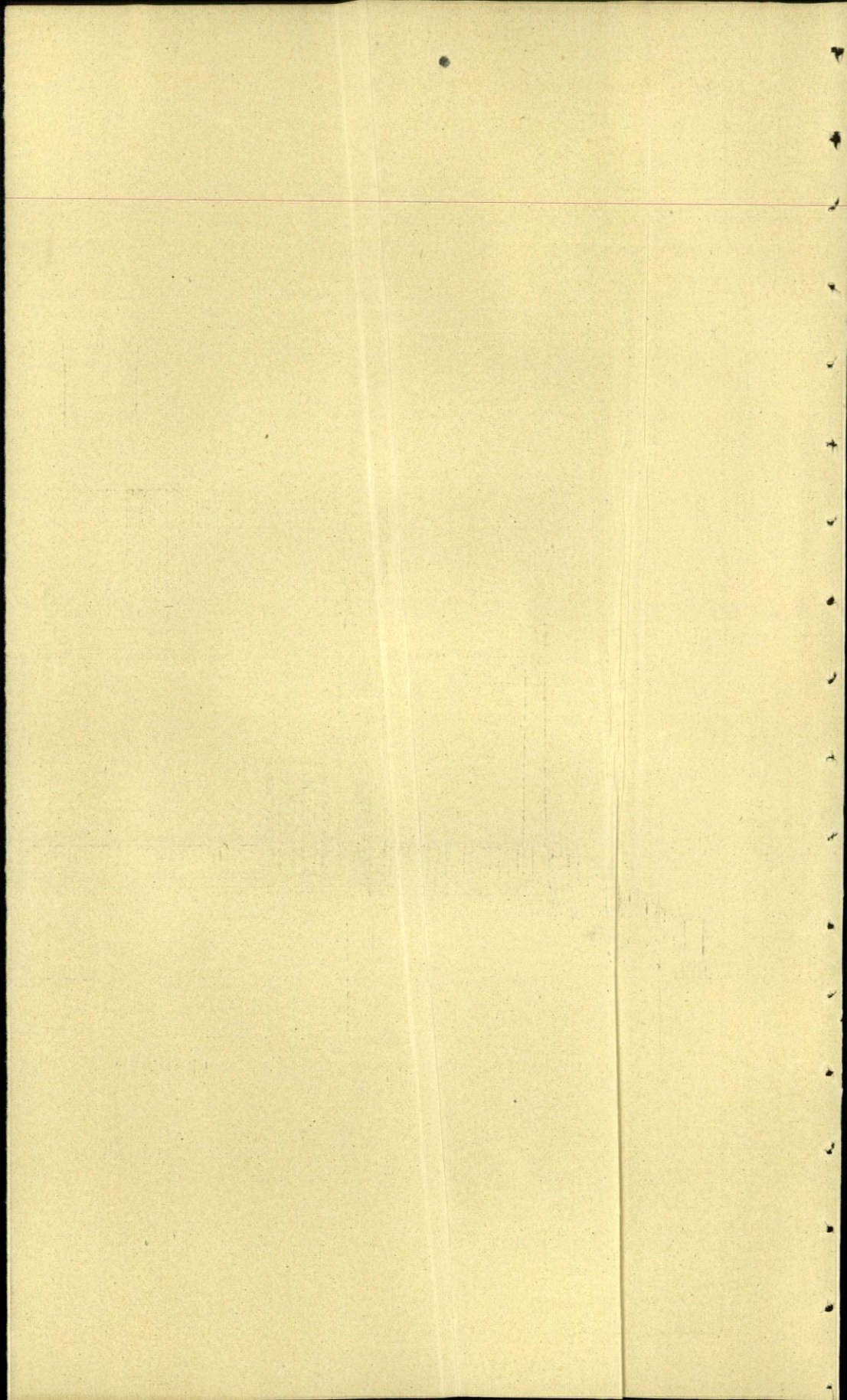
The fees are very moderate and provision is made for lending valuable books and documents for study.

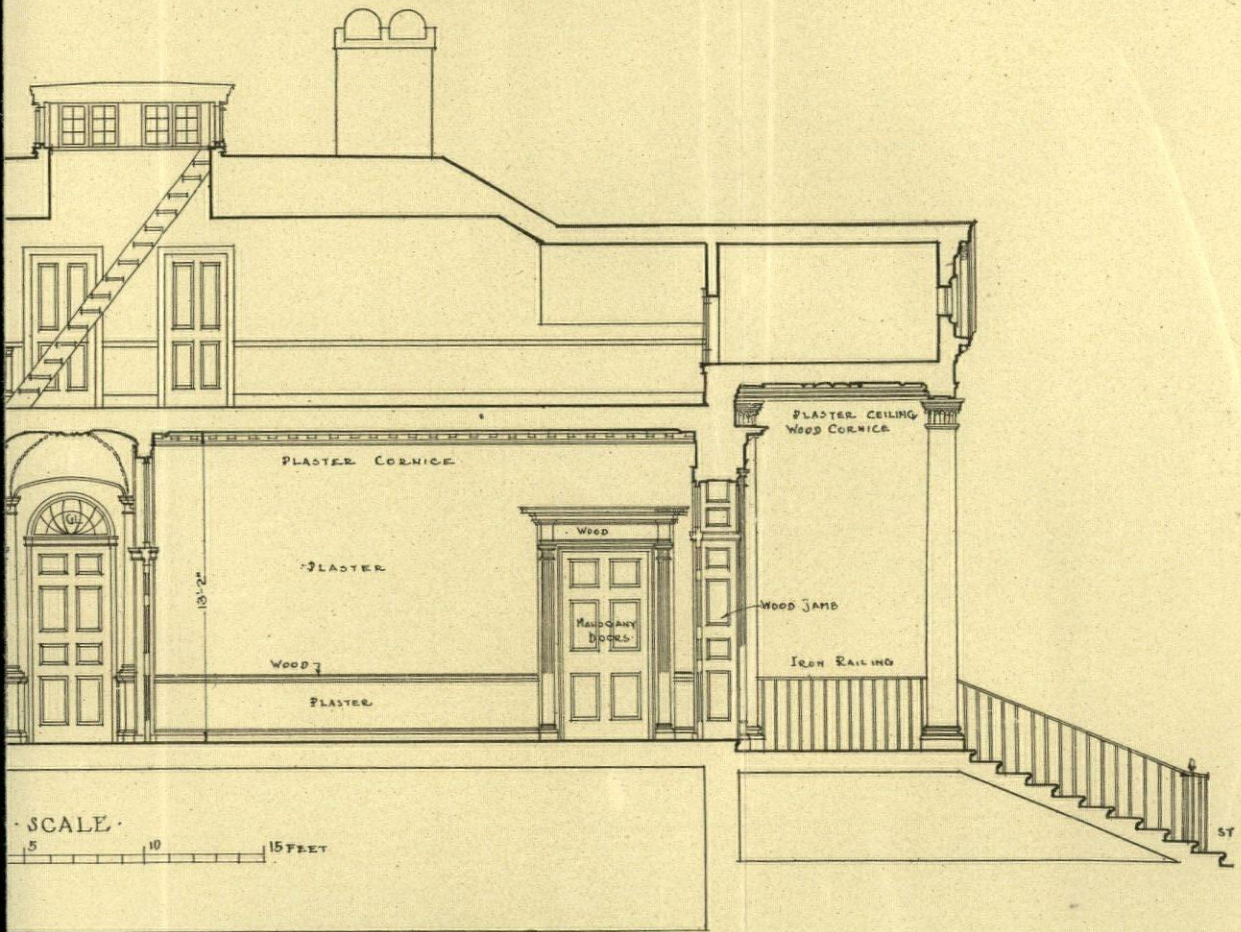




TRANSVERSE SECTION

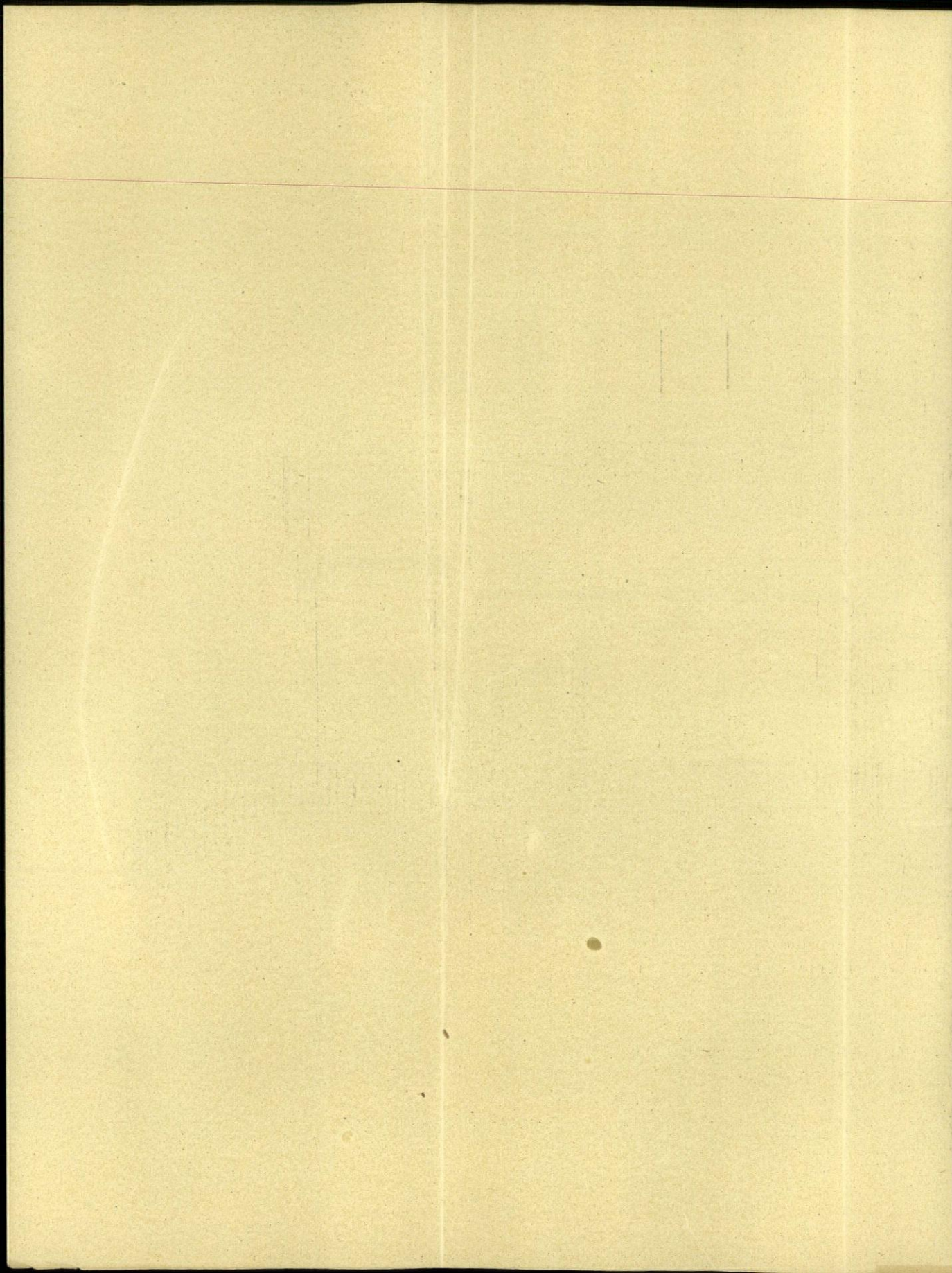
HOMEWOOD, BALTIMORE, MD.



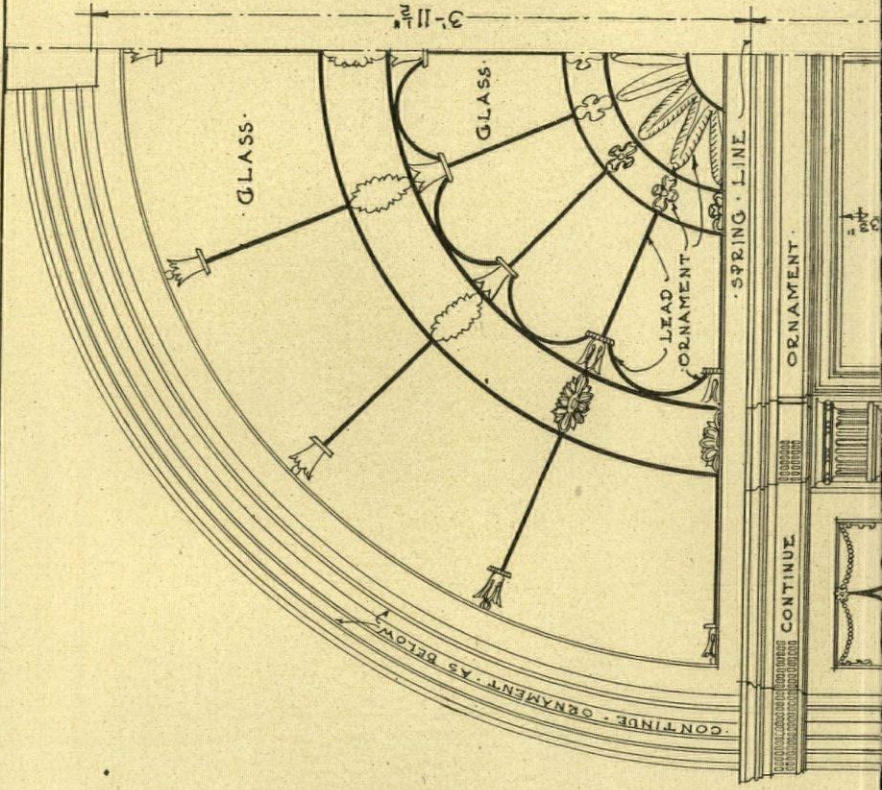


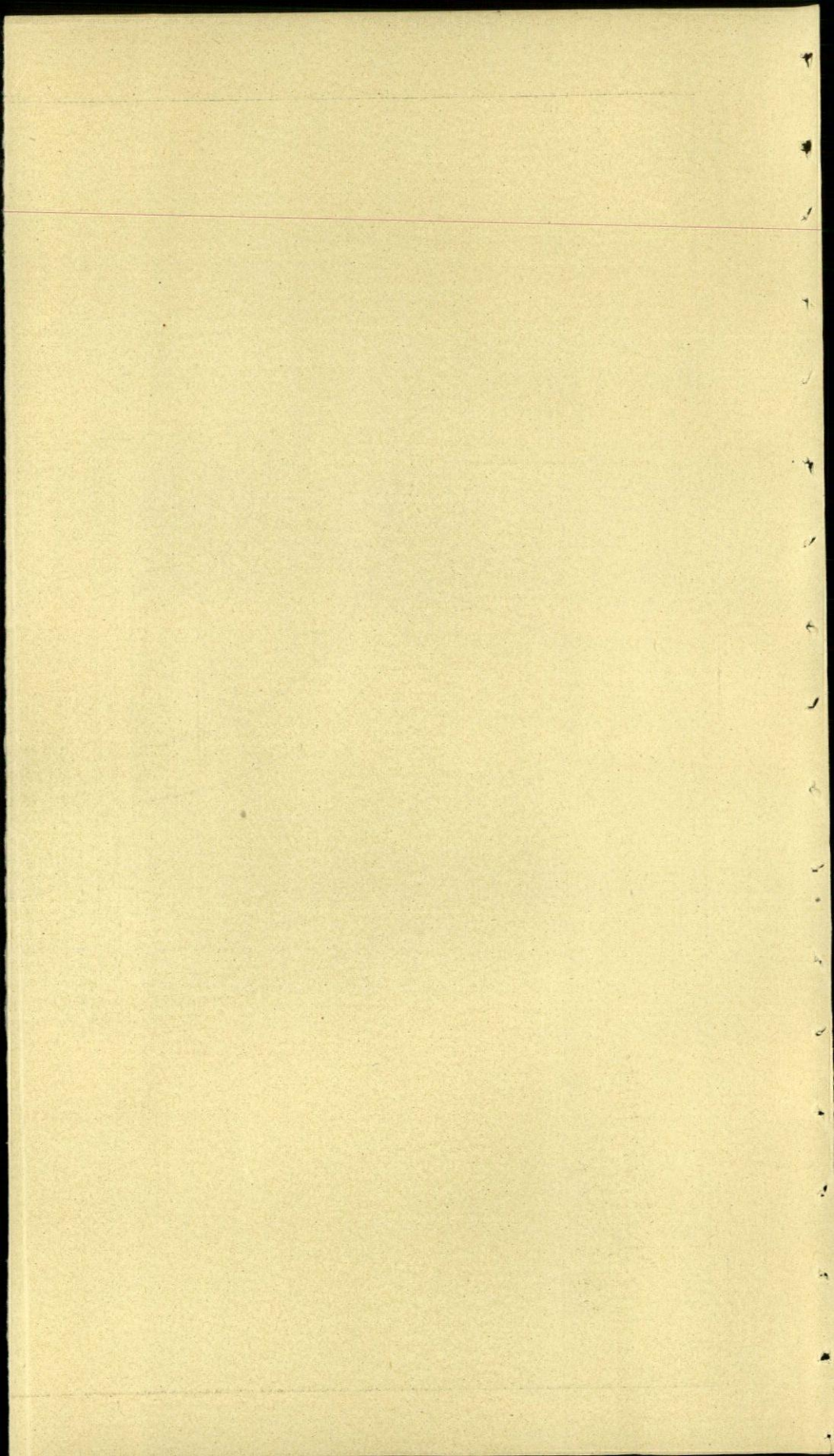
SECTION AT CENTRE · LOOKING EAST ·

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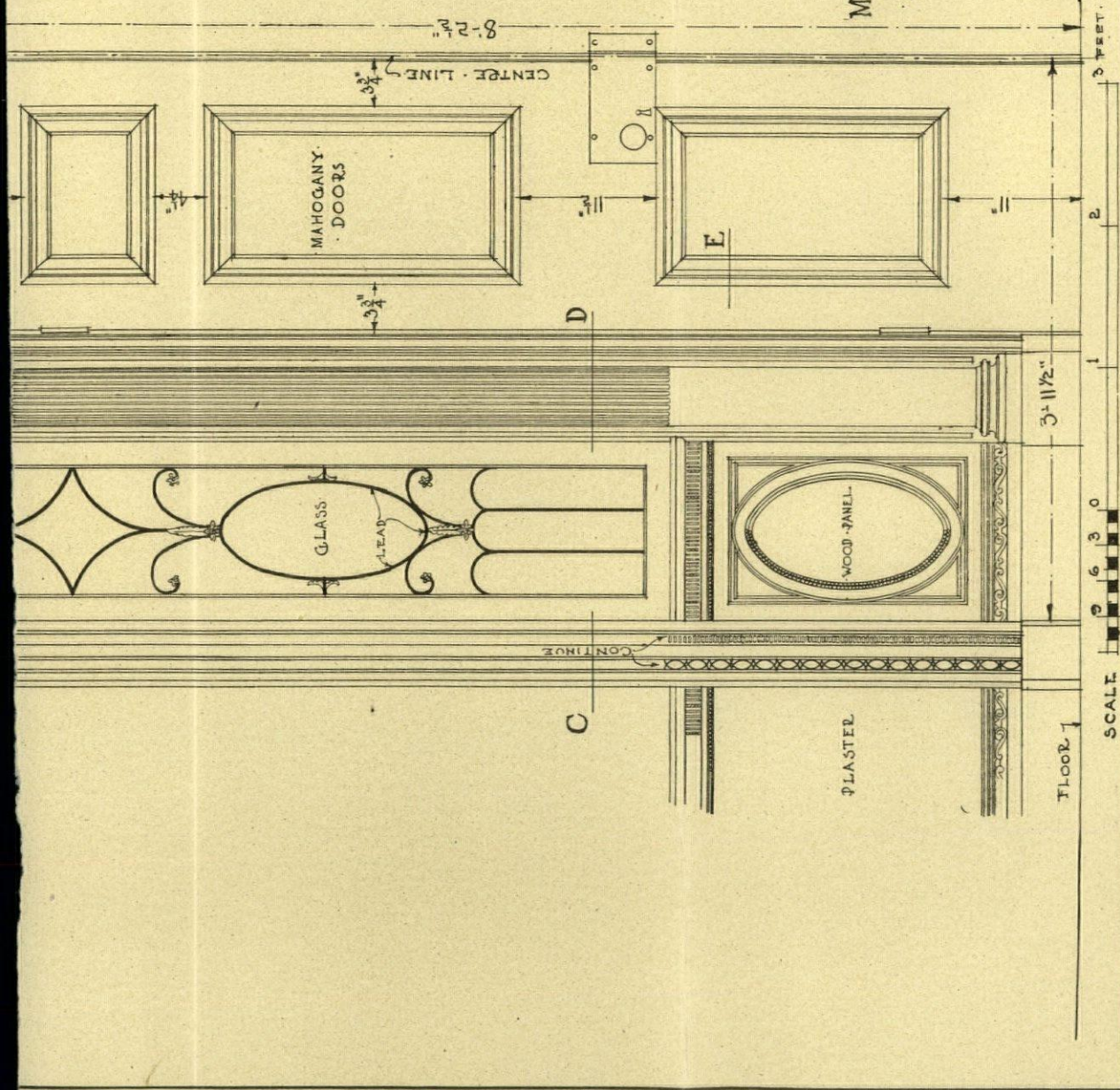


· HOMEWOOD ·  
· BALTIMORE · MD ·





MEASURED AND DRAWN BY  
 JOSEPH V. PHELAN  
 1916.



8-2 1/2\"

CENTRE LINE

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E

D

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LEAD

PLASTER

WOOD PANEL

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SCALE

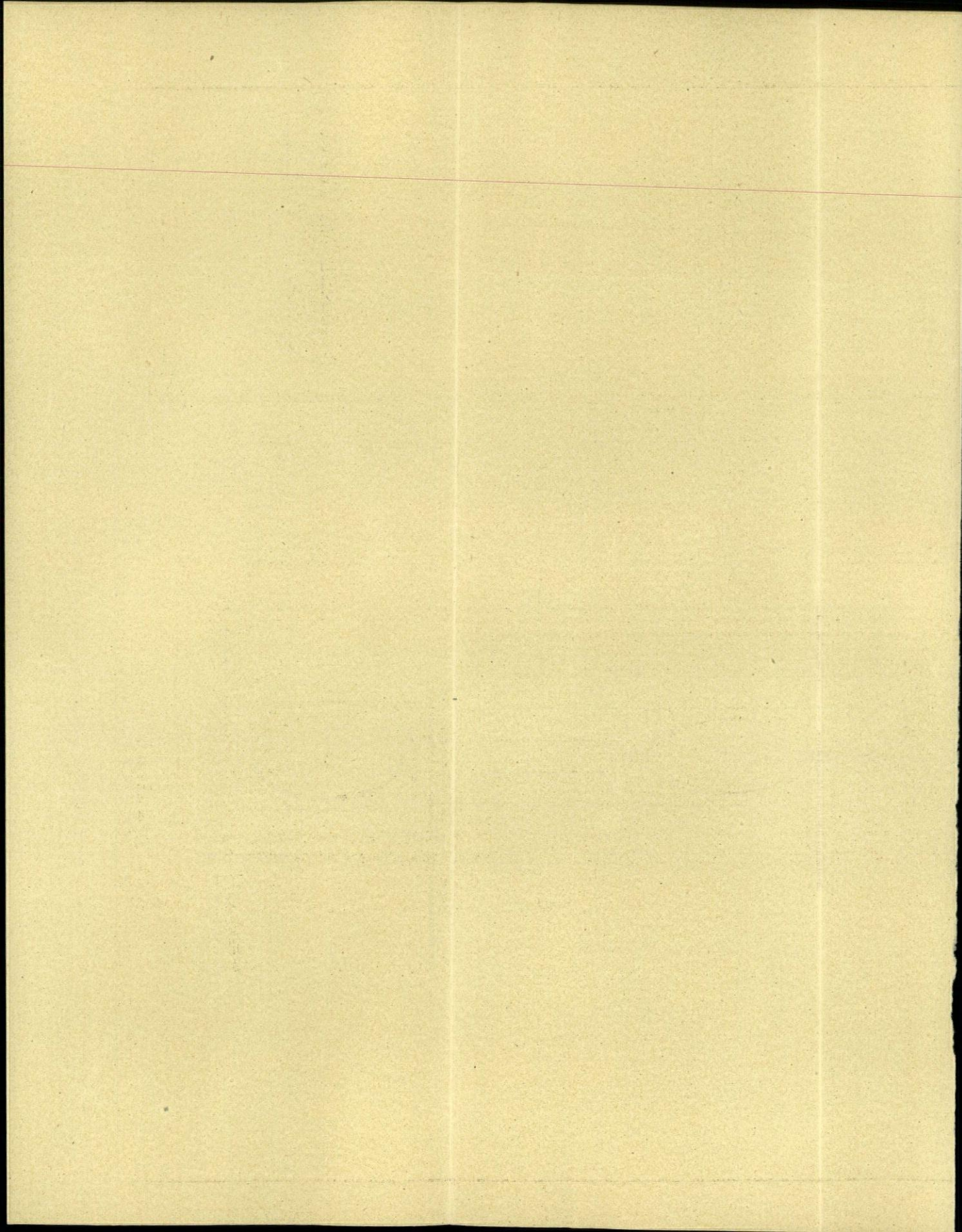


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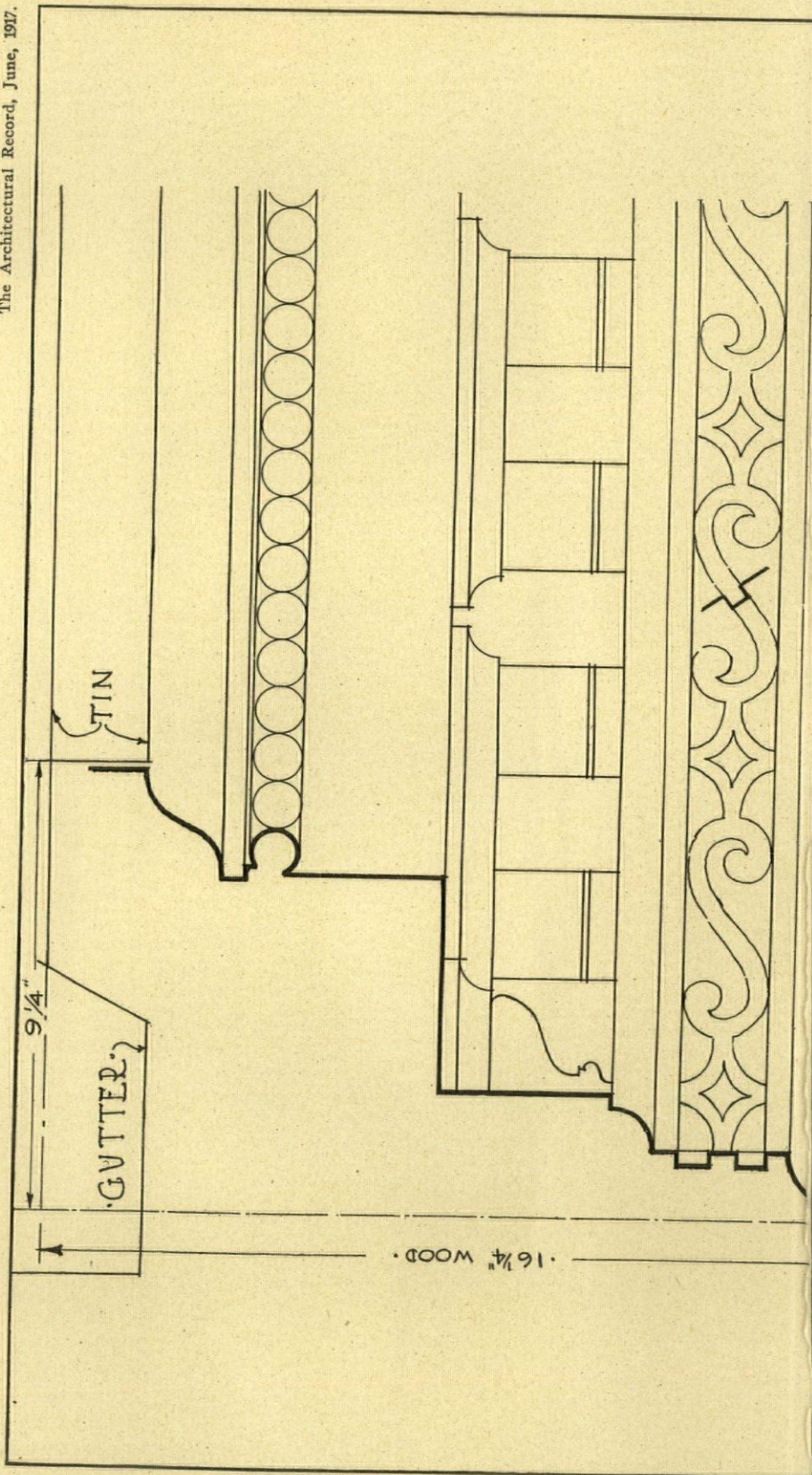
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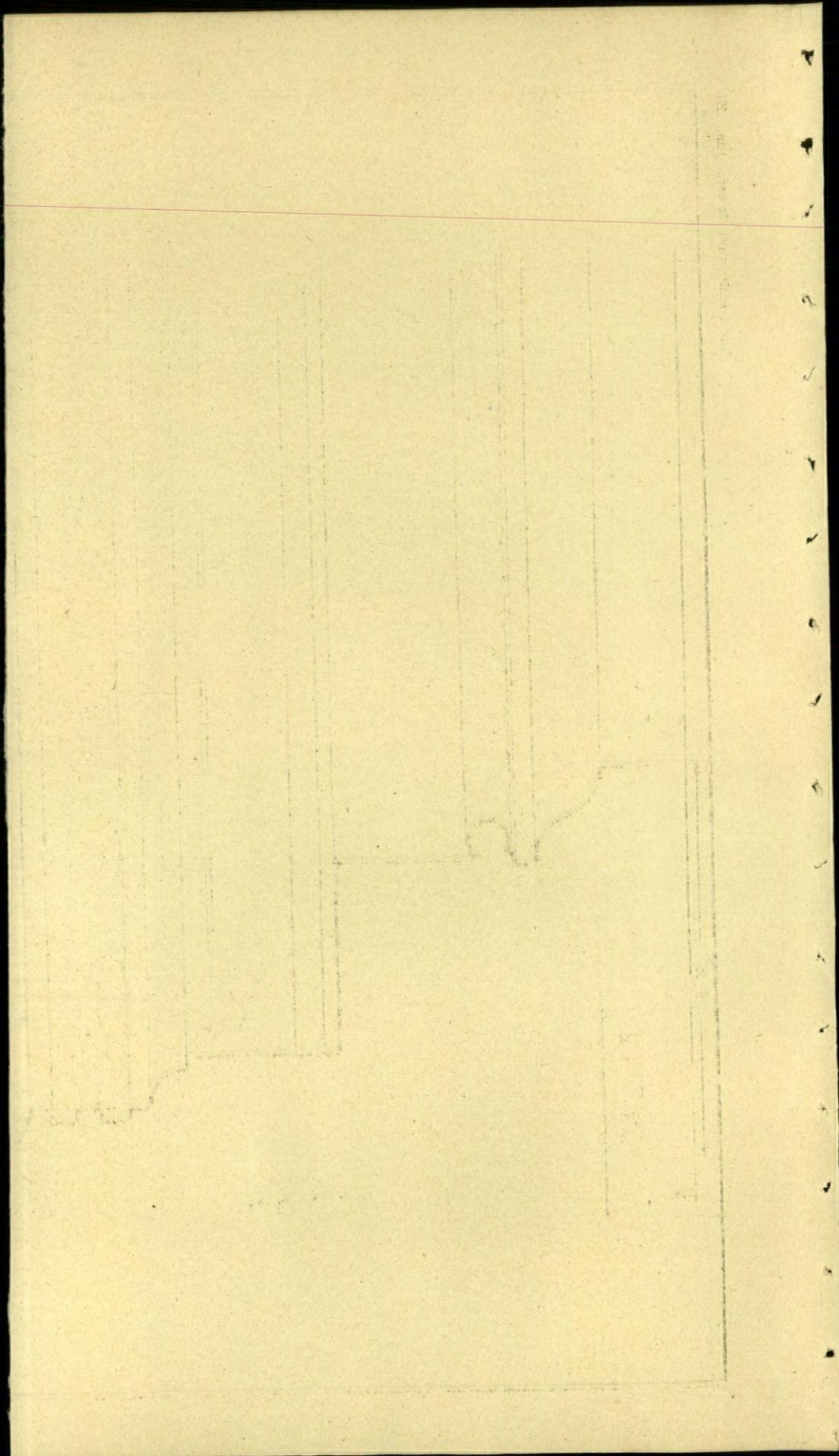
3 FEET

DETAILS OF DECORATION—HOMEWOOD, BALTIMORE, MD.

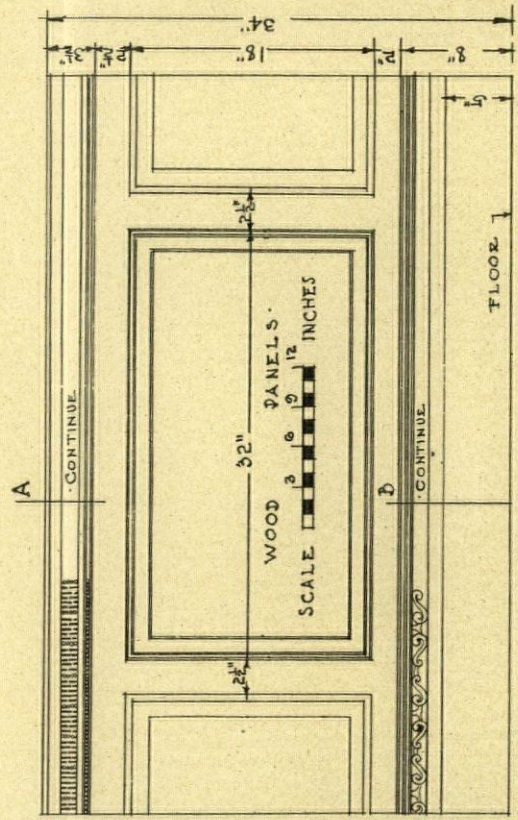




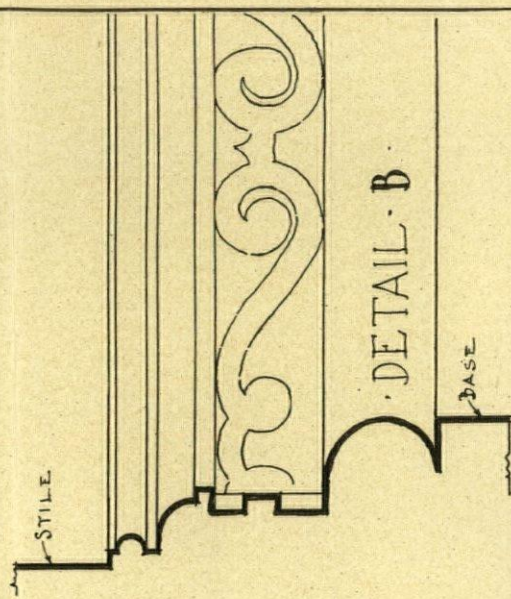
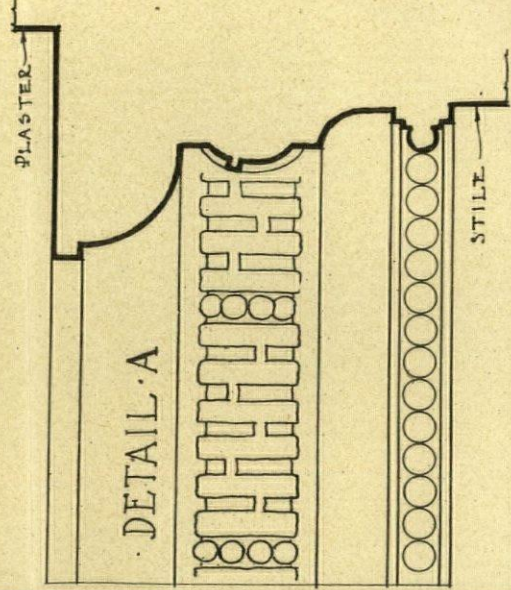




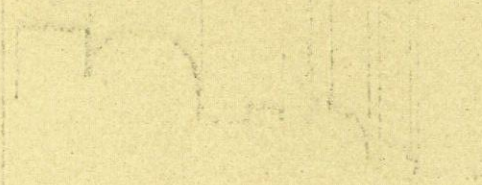
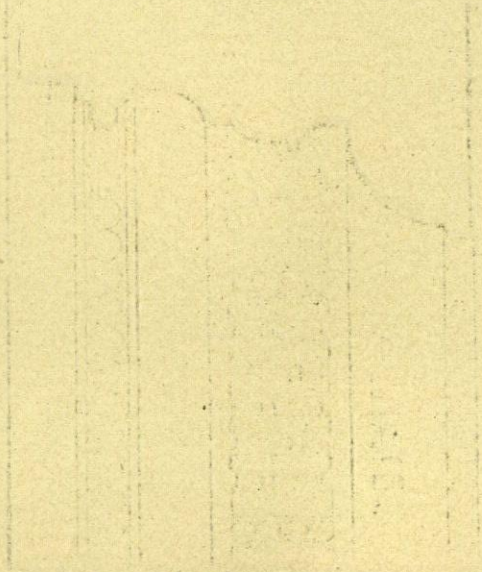
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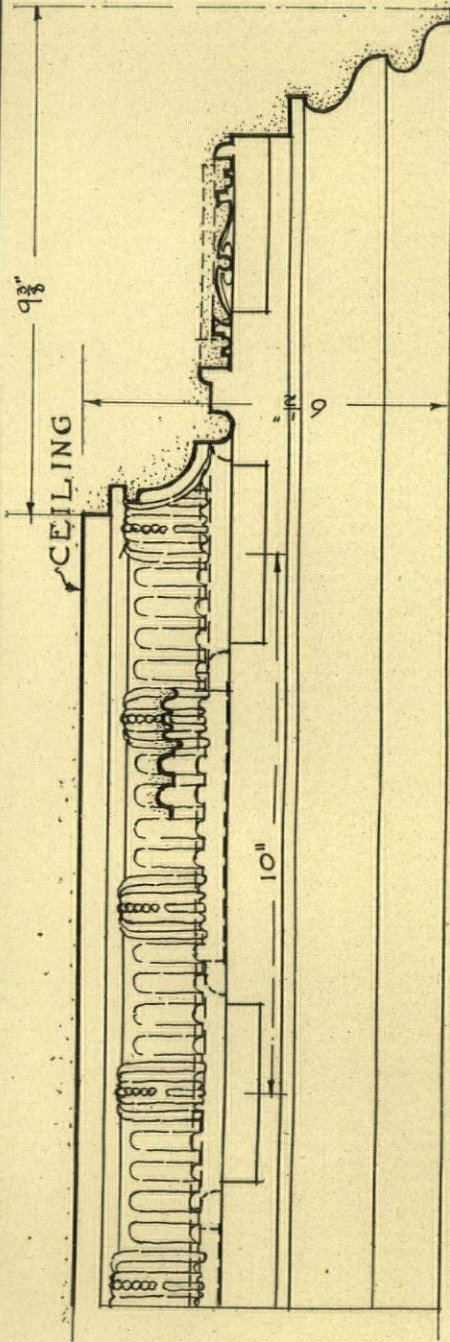


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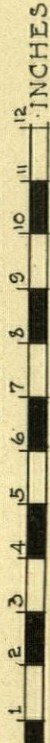


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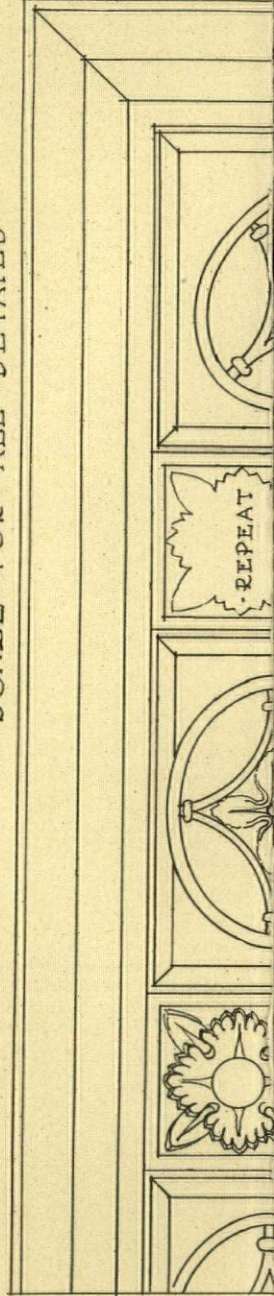




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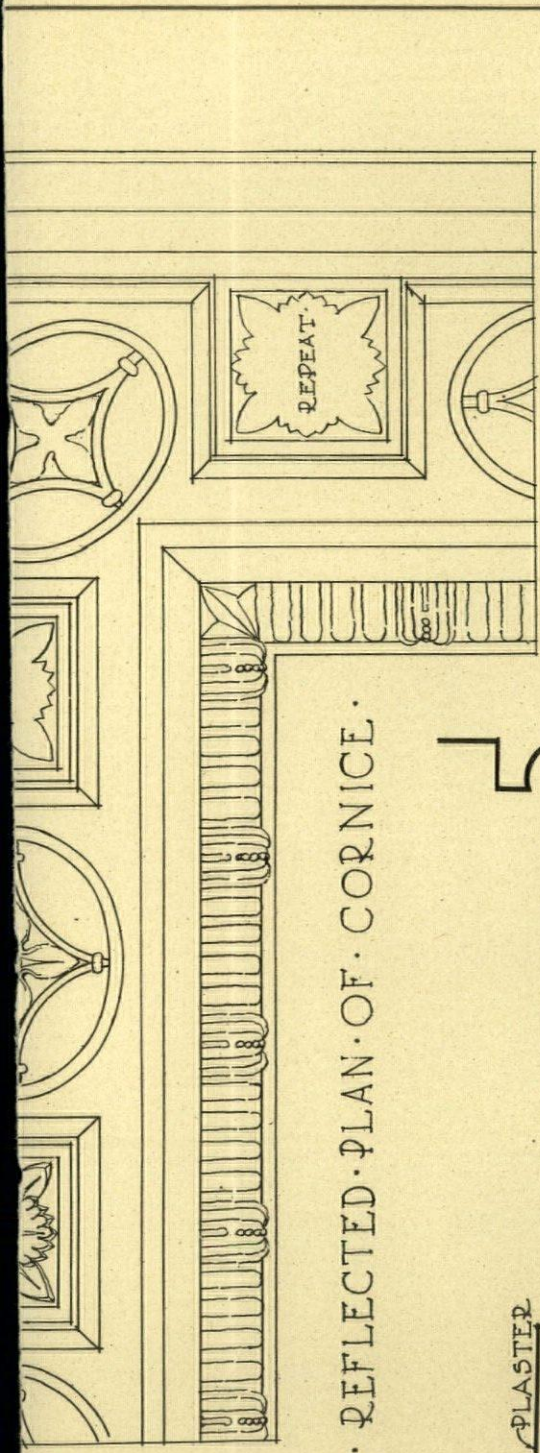
SCALE · FOR ALL DETAILS



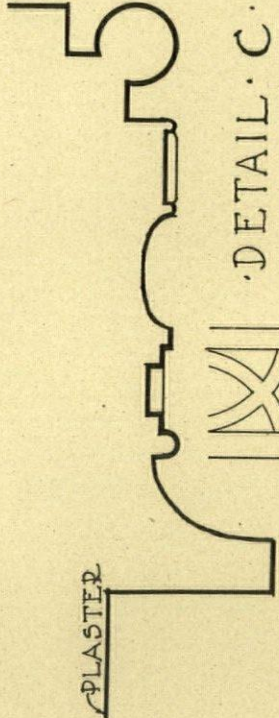
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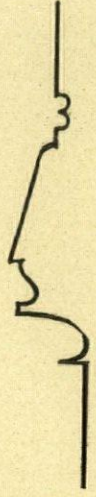
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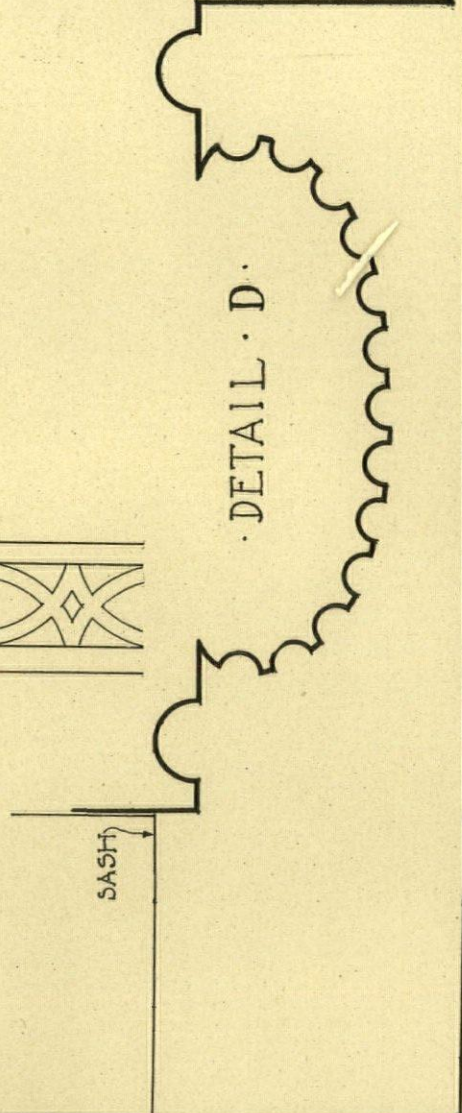
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DETAIL C.



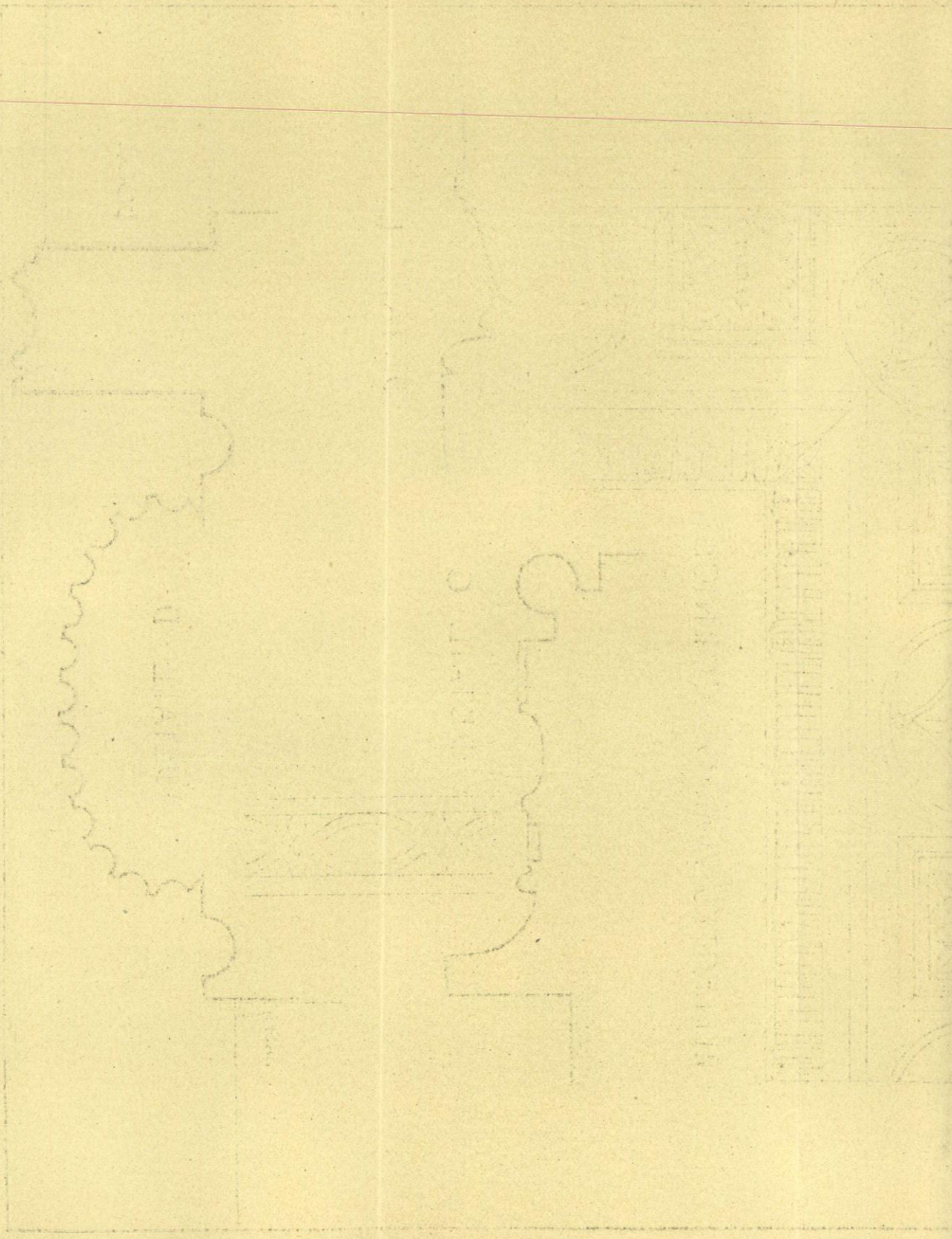
DETAIL E.



DETAIL D.

DOOR

REPRODUCTION OF THE ORIGINAL DRAWING BY THE ARCHITECT



ARCHITECT'S OFFICE, NEW YORK