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# THE ARCHITECTURAL RECORD

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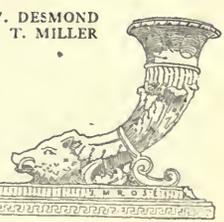


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# THE ARCHITECTURAL RECORD

FEBRUARY, 1912

VOLUME XXXI



NUMBER II

## THE WORK OF KILHAM & HOPKINS,

ARCHITECTS, OF  
BOSTON, MASS.  
BY  
HERBERT CROLY



THE ARCHITECTURE of New England, like its life, has within certain limits pursued its own way, independently of the rest of the country. It has on the whole passed through the same phases as has American architecture in its general movement; but it has never gone to the same extremes, and it has preserved a certain continuity of its own. It has always been true to its name. It has always been the most English of the various local divisions of the United States. It has preserved the English tradition with fewer changes in politics and law. It has preserved in architecture, if not the English tradition, at least an English homeliness and unpretentiousness. Boston remains the most English of American cities—the most English and at the same time the most Irish. The alien influences enter in the shape of Italians and Jews, but their effect is not overwhelming as it is in New York. And the alien influence enters in architecture under the guise of young men trained in France: but the results of

their training are not allowed free expression. New York may become in part Frenchified—Boston, never.

The root of the special characteristics of New England is, of course, economic. The local economic opportunities, which account for the huge fortunes which have been made in New York and in the Middle West have not existed in New England. The industry of that part of the country has always been organized in comparatively small units and escaped to a considerable extent the passion for combination, which possessed the rest of the country. There is a great deal of wealth in New England, but it is distributed into a larger number of smaller fortunes, and this general condition has had a very considerable effect upon building and architecture. The Bostonian who builds is usually moderate in his ambitions. He has built skyscrapers but not too many of them, and they must not be too high. He has built handsome country houses, but if a country place becomes too big, handsome

and pretentious in the landscape of New England its owner is usually a Western millionaire. New England belongs to the industrial middle class, not to the industrial barons and dukes; and, if a New Englander does become a high industrial aristocrat, he is more likely to disguise the fact than parade it.

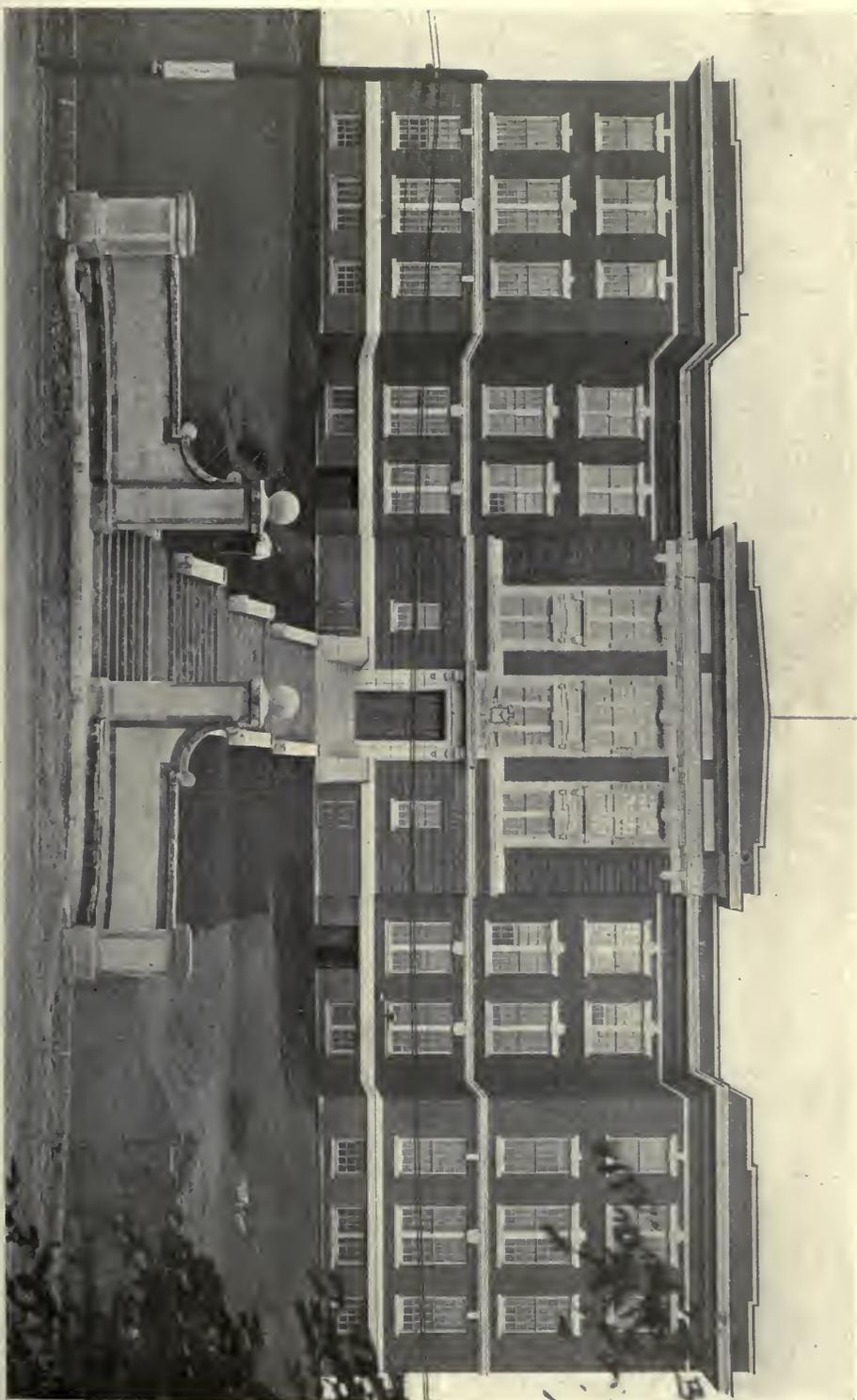
The general condition has had its effect, not only on architecture, but on its practice. The prominent Boston firm of architects is likely to have a larger number of, on the whole, smaller buildings to design. These smaller buildings may well be distributed among a much larger variety of types. He is more likely to build up his *clientele* among his college acquaintances or present associates. Personal reasons, rather than the advertisement which his work receives has, perhaps, more to do with an architect's success. The general standard demanded of an architect is probably higher than it is elsewhere in the country; but there are also fewer examples of really distinguished design. The atmosphere is not one which encourages originality or any very daring architectural achievement. Of course, certain obvious exceptions to this general tendency, such as Richardson, will jump to the mind of every one. But on the whole Boston architects tend to confine even their excellences within certain limits. Their work is characterized chiefly by good sense, simplicity, sobriety, self-restraint and conscientious attention to detail both in construction and in design.

In these respects Messrs. Kilham & Hopkins are fairly typical of the better contemporary architectural practice. Both members of the firm received their training at the Massachusetts Institute of Technology. Both of them passed through their apprenticeships in the office of a prominent Boston architectural firm. Since their association they have done a large amount of work and have established an excellent connection; but the work and the connection is almost entirely local—local, that is, not in the sense of being confined to Boston, but in the sense of being confined to New England. Their work has been very varied. It has included schools, churches, dwell-

ings, gardens, plans for real estate development and factories. But none of their buildings individually has been very large or called for the expenditure of a very considerable sum of money. Throughout their career they have lived up to a high standard of excellence in their work, but they have not, on the other hand, made any peculiarly individual contribution to American architecture. They have added to the stock of New England buildings a large number of structures which have served admirably the purpose for which they were erected and which have given prolonged and renewed life to sound local traditions.

In the collection of Messrs. Kilham & Hopkins' work, published herewith, their schools look more numerous and more conspicuous than any other single class of building, and certainly there is none of their work for which its authors deserve to be more cordially congratulated. The school building intended for the accommodation of a thousand or more pupils is not an easy architectural problem. The building must, of course, be spacious and large; it must conform to practical requirements as severe and rigid as those which determine a warehouse; it must at the same time have some measure of attractiveness and dignity in its appearance; and all these conditions must usually be met out of a by no means abundant appropriation. The result is, necessarily, a compromise. The highest standards either of construction or of design cannot prevail under such conditions; and an architect must show his good sense and good faith in making the compromise something more than a hodge-podge of conflicting expedients.

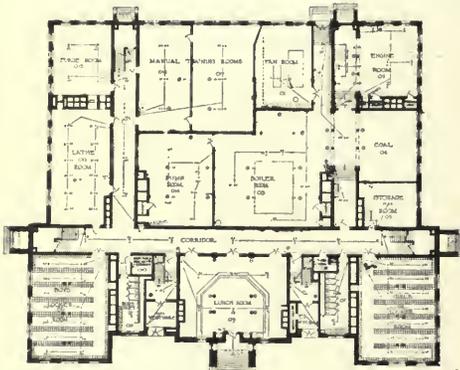
An architect of a large New England school has, however, the advantage of a certain established type from which he cannot very widely depart, and this type represents an acceptable working compromise among the divergent practical and aesthetic requirements. The influence of the work done for the city of Boston can be plainly seen in the school houses which Kilham & Hopkins have built in the neighborhood of that city; but their buildings are among the best representatives of the type. The amount



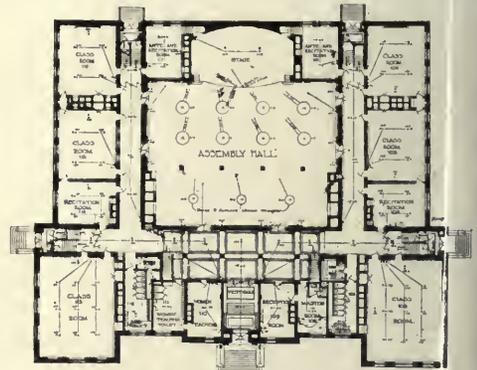
SALEM HIGH SCHOOL, SALEM, MASS.

of their appropriations were such that they could not make the structures technically fireproof; but they succeeded none the less in making for practical purposes almost as good as fireproof buildings. They are of solid brick masonry construction, because the architects found it convenient and expeditious not to call in too many sub-contractors and different classes of mechanics. The

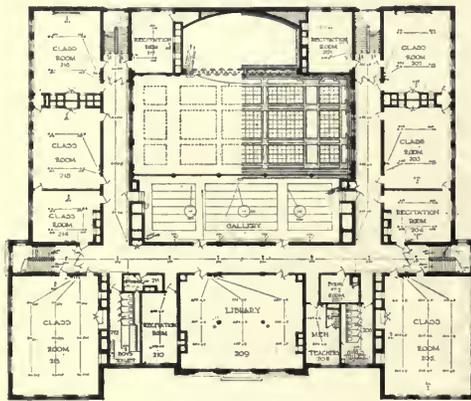
way, to which access is to be had through to the open air. Such a method of construction is so nearly safe that it may be doubted whether the additional outlay required by making it absolutely fireproof would really be worth the spending. In the reaction against dangerous and flimsy methods of construction, American engineers have tended to demand a standard of fireproofing



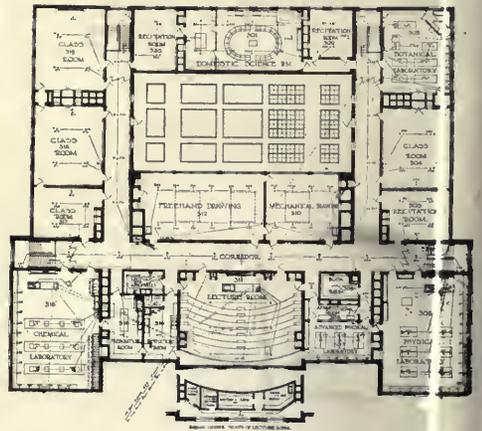
Basement Plan.



First Floor Plan.



Second Floor Plan.



Third Floor Plan.

Salem, Mass.

SALEM HIGH SCHOOL

Kilham & Hopkins, Architects.

floor-beams are, however, not steel, but wood; yet, in this respect they are just as fireproof as the better class of French building—which rarely, if ever, burns down. At worst a fire would spread very slowly in such a building, and the size of the exits would give the school children abundant time to escape. Moreover, these buildings all include an absolutely fireproof tower, containing a stair-

which makes construction extremely expensive and adds an unnecessary burden to public and private building. It is characteristic of the good sense and the thriftiness prevailing in New England that the fair workable compromise of a slow-burning construction should have been more generally used than elsewhere in the country.

A school building, is, of course, the



ASSEMBLY HALL FROM THE STAGE.



MAIN LOBBY,  
THE SALEM HIGH SCHOOL, SALEM, MASS.

result of adding together a large number of rooms, substantially equal in size, and provided with substantially the same amount of air and light. The plan, consequently, becomes of necessity pretty well standardized. The depth of the building is usually confined to two rooms, with a corridor between them, and this unit can be duplicated just as far as the building plot will allow. If the lot is spacious and square, the long, shallow buildings

The necessary limitations of the foregoing plan do not leave very much opportunity for well-scaled design. The dimensions of the building are considerable, its openings numerous and large, and its cost necessarily moderate. In the West a tendency has existed to give large schools a semi-monumental character, but any such attempt is out of keeping, both with the plan of a school and its purpose. Wherever possible, a school



MAIN ENTRANCE—HAVERHILL HIGH SCHOOL.

Haverhill, Mass.

Kilham & Hopkins, Architects.

may be arranged around a court. If it is rectangular, but still fairly deep, wings may be added at either end. The only additional complication called for by the plan is an assembly hall large enough to accommodate at one time all or almost all the pupils in the school. In some instances, these halls are so situated that they can be given direct and immediate exits to the street and thus be used to accommodate meetings held on behalf of local civic purposes.

building should be made pleasing and dignified; but it should not be made imposing. It is, however, extremely difficult to make buildings as large as those illustrated herewith pleasant to look at and inviting to enter. Their dimensions are out of keeping with the character, which has usually been associated with collegiate and other educational buildings. Under such conditions the best compromise seems to be to accept the limitations frankly and to give the exterior of the

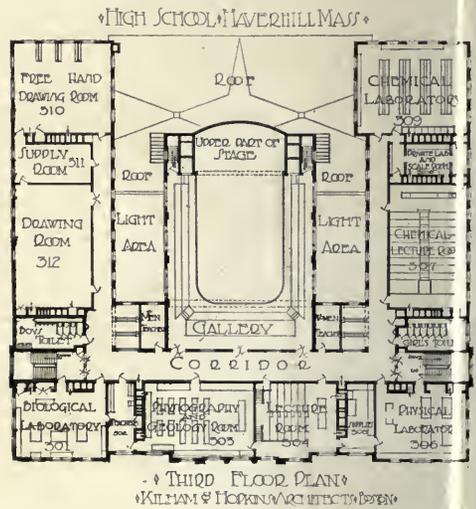
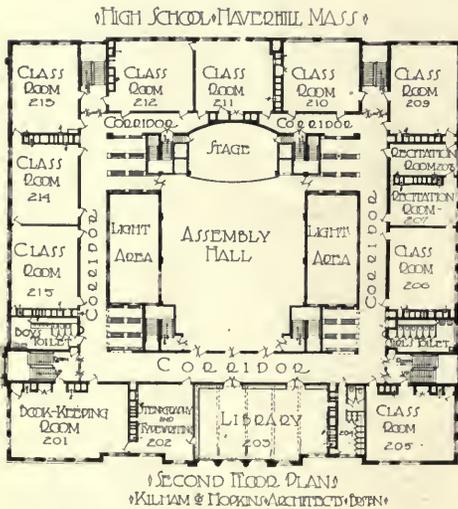
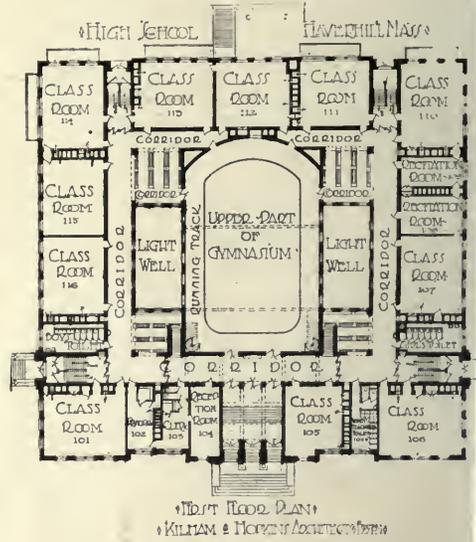
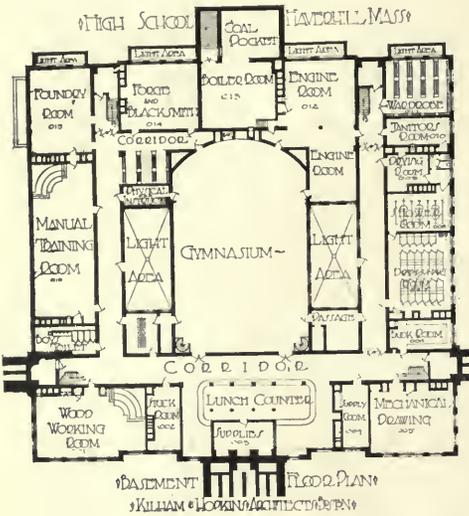


THE HAVERHILL HIGH SCHOOL, HAVERHILL,  
MASSACHUSETTS. KILHAM & HOPKINS, ARCH'TS.

large school a simplicity and economy of effect analogous to the simplicity and economy of the school room.

Something of this kind is what Messrs. Kilham & Hopkins have done, and done

But, confined as they were to brick by considerations of economy, Messrs. Kilham & Hopkins have made their school houses attractive as they could without any sacrifice of practical requirements.

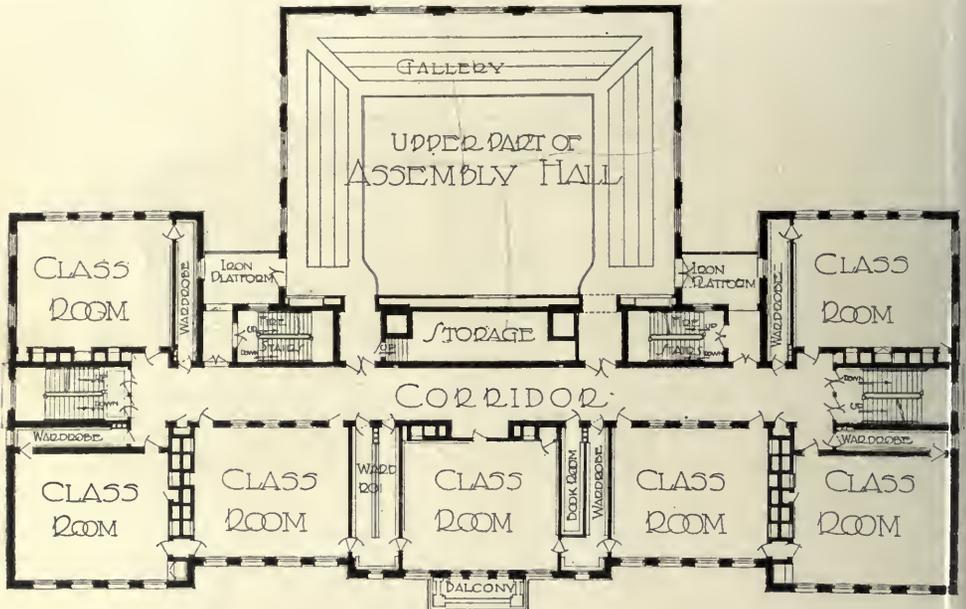


very well. If they had been able to use stone rather than brick, they might have obtained an increase of dignity without any loss of simplicity or propriety. There is always something incongruous, at least to the writer, in the use of brick for any very large building—except one devoted to exclusively business purposes.

They suggest unmistakably a communal or a social function for the buildings, but a function to which any architectural display would have been as obnoxious as any suggestion of extravagance. The characteristic of the designs are frankness, simplicity, under rather than over-ornamentation, and with all



THE SHURTLIFF SCHOOL—CITY OF CHELSEA,  
MASS.

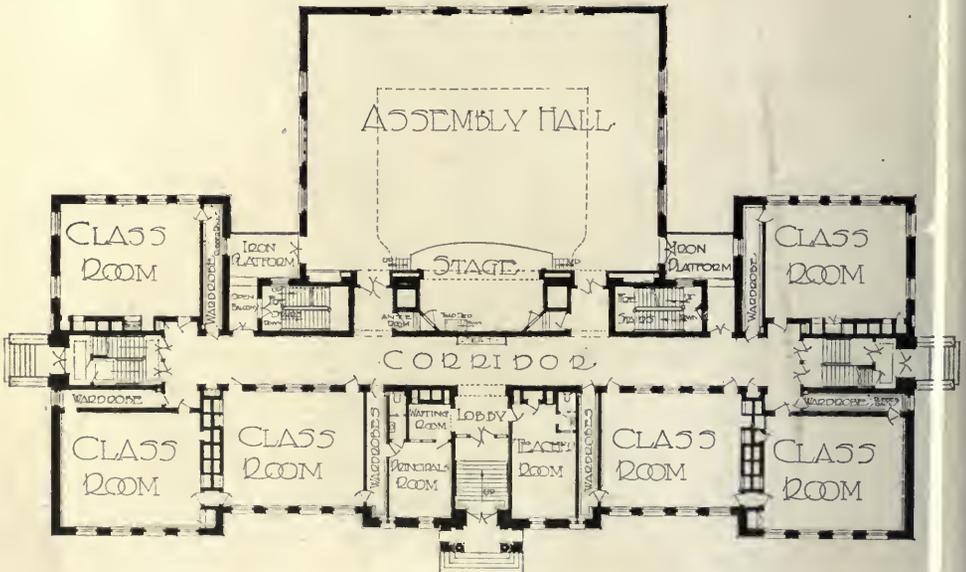


SECOND FLOOR PLAN.

just a sufficient suggestion that the buildings are dedicated to a liberal rather than to a merely practical purpose.

Perhaps the least successful of these buildings in design is the Shurtleff School in Chelsea. In the façade of this

building a not entirely successful attempt was made to group the windows, while the wall was broken by a heavy course of terra cotta between the first and second stories. At the same time, the architects did not try to emphasize the entrances,



FIRST FLOOR PLAN.

WILLIAMS SCHOOL—BROOKLINE, MASS.  
Kilham & Hopkins, Architects.



WILLIAMS SCHOOL, BROOKLINE, MASS.  
Kilham & Hopkins, Architects.

which were situated in the angles formed by the wings, and look unnecessarily insignificant. One has only to compare the façade of this building with the drawing of the façade of the addition to the same school in order to appreciate how much the architects had gained in their mastery of the problem in the interval between the construction of the two

buildings. The High School in Salem is a decided improvement upon the Shurtleff School. There is a centrally situated entrance, approached from the street level by several flights of steps, and this entrance is merely the middle of a strong and discreetly ornamented vertical division of the façade, in which the openings have been grouped in the interest of a



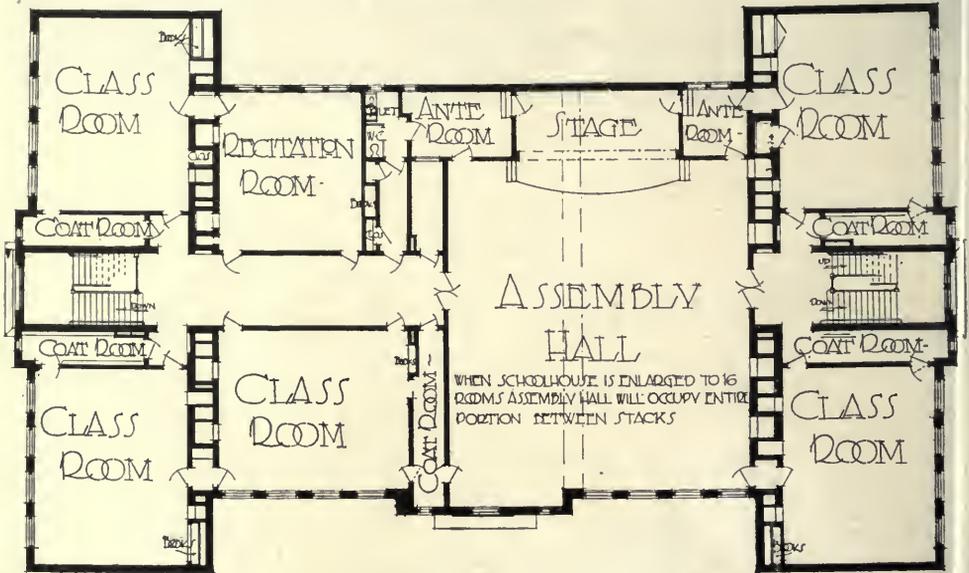
Brookline, Mass.

THE MICHAEL DRISCOLL SCHOOL

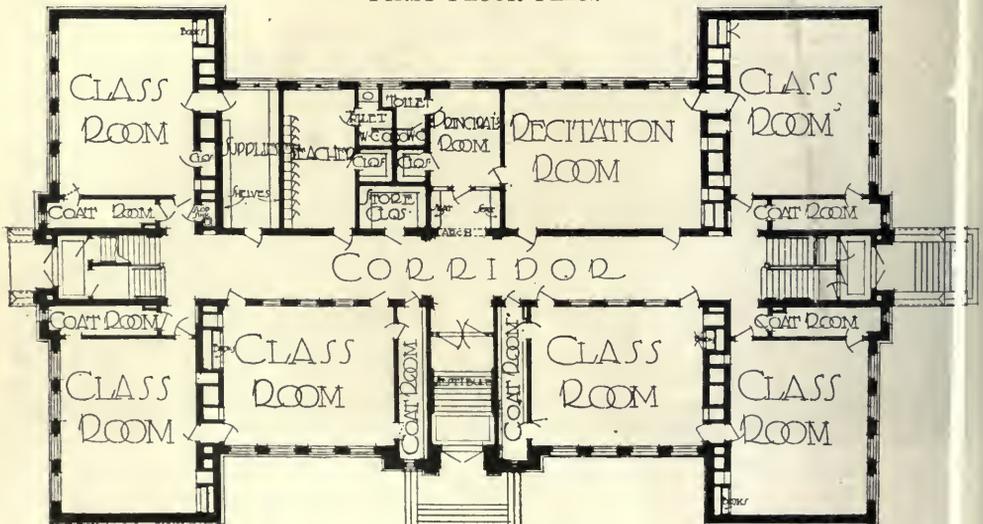
Kilham & Hopkins, Architects.



ELEVATION.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

SCHOOL BUILDING, MILTON, MASS.  
Kilham & Hopkins, Architects.



NEW FIRST CONGREGATIONAL CHURCH,

Hyde Park, Mass.

Kilham &amp; Hopkins, Architects.

more interesting and substantial effect. One still gets the sense of too many terra cotta lines, and the entrance itself might have been somewhat heavier, as the crowning feature of an imposing stairway; but these are only slight blemishes

on a very competent and workmanlike piece of design.

Still better is the Williams School in Chelsea. The elements of this façade are substantially the same as those of the Salem High School; but the treat-



THE UNITARIAN CHURCH, MARBLEHEAD, MASS.

Kilham &amp; Hopkins, Architects.



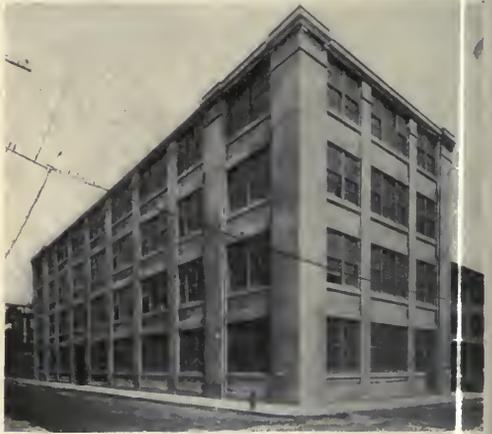
CHURCH AT CHELSEA, MASS.  
Kilham & Hopkins, Architects.

ment is somewhat better in detail. In spite of its larger dimensions and its remorseless array of windows, the building makes, I think, a more pleasing impression, chiefly because the central division of the façade and the entrances are better managed. The same general idea has received a further development in the Haverhill High School, which is the largest and naturally the most institutional-looking of all these buildings. In this case the central division of the façade is still more elaborate and dignified, and the triply arched entrance has been very skillfully designed as an architectural setting for Michaelangelo's figure of "The Thinker."



FIRE STATION—BEVERLY, MASS.  
Kilham & Hopkins, Architects.

Wherever a school building, however, becomes less institutional-looking in size and appearance, an opportunity is afforded of putting more feeling into the design, and whenever Kilham & Hopkins have enjoyed such an opportunity, they have taken advantage of it. The two-story school at Milton is, I think, actually more attractive than any of the above-mentioned buildings; and this increased attractiveness is doubtless due, partly, to the fewer elements in the design and its consequently increased simplicity, and partly because the size of the building, coupled with the unpretentiousness of its treatment, gives it a semi-domestic as-



SIMPLEX ELECTRICAL CO.  
Kilham & Hopkins, Architects.

pect. In the case of the Michael F. Driscoll School, in Brookline, the semi-domestic or collegiate effect becomes still more conspicuous. In this building the architect had real wall-spaces and a roof to manipulate, and the result is assuredly most attractive. Indeed, the writer knows of few schools in this country that are more attractive.

There are three churches designed by Kilham & Hopkins which are illustrated herewith; and one cannot help wishing that they were more numerous, for all three are full of character. Of the three, perhaps the most interesting is the little Unitarian Church at Marblehead.

The building is an idiomatic and delightful adaptation of the old New

England meeting-house, which in this instance has obtained increased propriety and charm from its modest dimensions.

The other two churches are also small, but they are all the better, because they are small. They are really late English Gothic chapels, with all the massive depth and stretch of wall appropriate to the type. They are designed with lively feeling for the architectural values inherent in this phase of Gothic, which is semi-domestic in character and which associates religion with moral piety rather than with the peculiar rites and ceremonies of any particular church.

As in the case of practically all American architects who have not specialized in a particular class of building, the largest single division of Messrs. Kilham & Hopkins' work consists of domestic buildings. The houses are of many kinds. They include the Beacon Street residence, the spacious country house, surrounded by gardens and grounds, the suburban country house, and the unpretentious bungalow. None of the houses compare in elaboration and expense with those which are built by New York architects with a standing corresponding to that of Kilham & Hopkins; but they are the more typical for that reason. They are the homes of average well-to-do Americans, not of people whose needs and tastes are very exceptional. The consequence is that these dwellings, both individually and in the mass, are somewhat lacking in distinction; but, if they do not inspire any great aesthetic enthusiasm, they certainly fill one with most thorough respect for both their owners and architects.

Of particular interest are the four dwellings situated near Boston in the suburbs. They constitute an excellent



Boston, Mass.

THE C. N. WALLACE HOUSE,  
Kilham & Hopkins, Architects.



HOUSE OF J. H. DUER, ESC., BROOKLINE,  
MASS. KILHAM & HOPKINS, ARCHTS.



RESIDENCE OF DR. CHARLES F. PAINTER, NEWTON,  
MASSACHUSETTS. KILHAM & HOPKINS, ARCHTS.



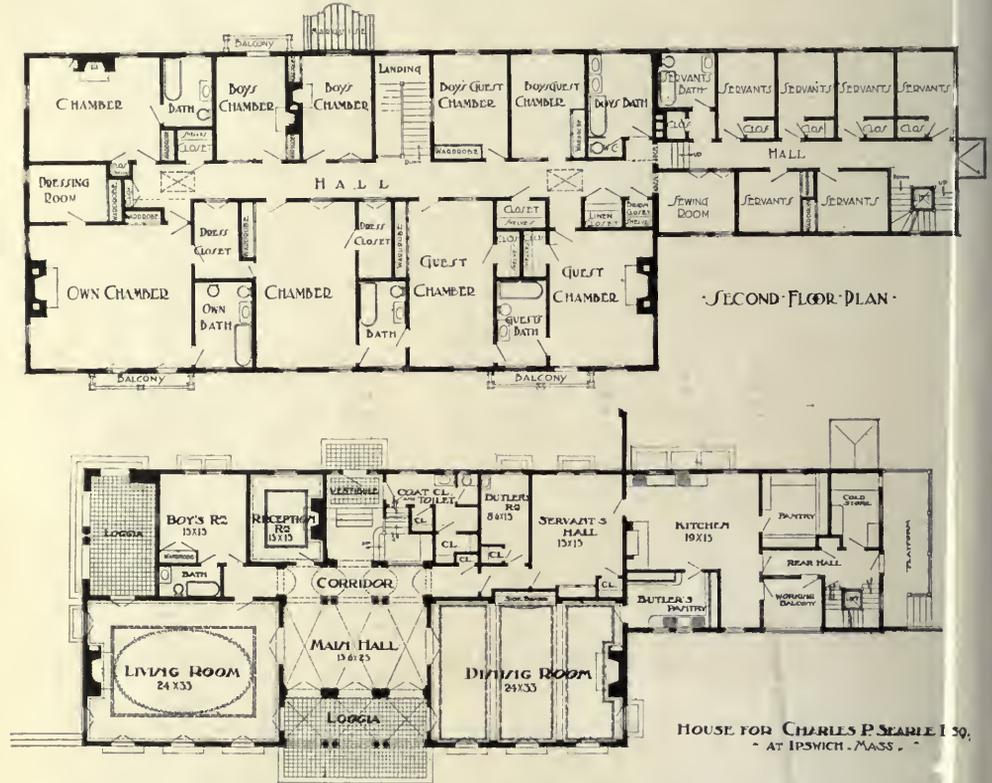
THE HOUSE OF B. F. PITMAN, ESQ. BROOKLINE,  
MASS.  
KILHAM & HOPKINS, ARCHTS.



HOUSE OF R. A. STEWART, ESQ., BROOKLINE,  
MASS. KILHAM & HOPKINS, ARCHTS.

solution of the problem of the suburban residence—both in its economic and aesthetic aspect. In the first place they all contain a very large amount of habitable space, so arranged that it can be built at a comparatively small cost and can be heated with the least possible expense. That is, they are all three-story buildings with a maximum number of convenient rooms, arranged over a foundation of minimum extent. In the second

These four dwellings are so much alike, and they are all so good, that one scarcely knows which to prefer. The Duer house in Brookline is distinguished because its façade runs at right angles to the street, and because it is a plaster instead of a wooden building. Its more substantial material gives it perhaps an added dignity while its location permits of a more attractive treatment of the grounds. The Painter house at Newton,



FLOOR PLANS—HOUSE FOR CHARLES P. SEARLE, ESQ.

Ipswich, Mass.

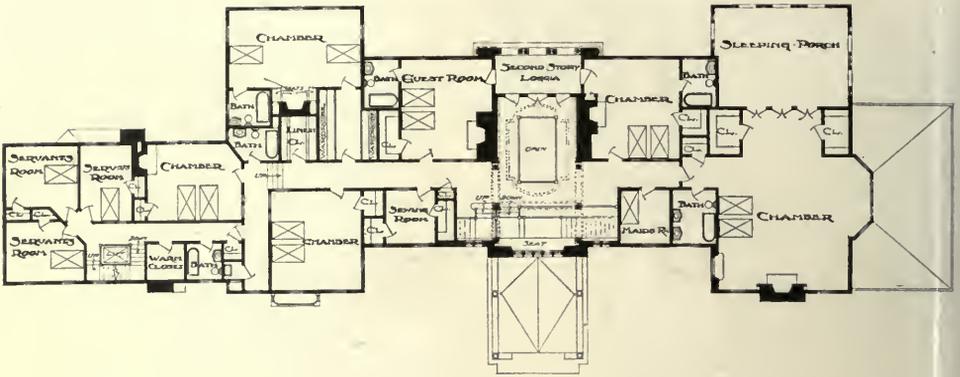
Kilham & Hopkins, Architects.

place they all create an effect of homeliness, comfort and ease, but the homeliness is not without good taste and distinction, and the ease carries no suggestion of waste and extravagance. Finally, they all belong architecturally to the very satisfactory type of New England Colonial town house—which is at any rate, for New England, the best type to which a suburban house can conform. It awakens grateful associations, and it is eminently practical and appropriate.

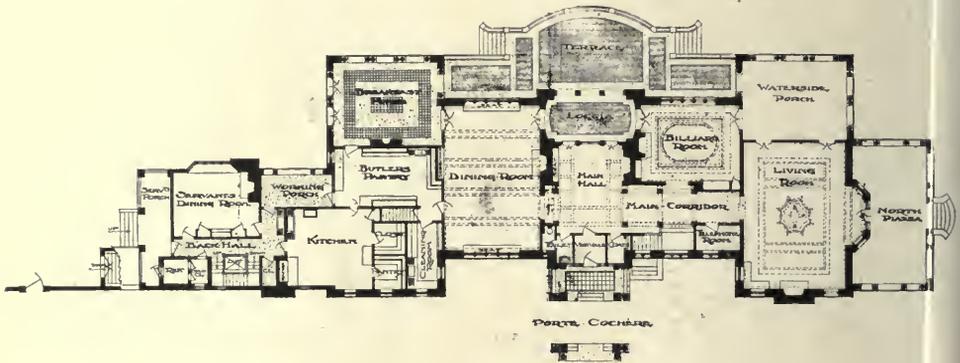
on the other hand, is distinguished by the fact that it is situated further back from the street than usual and more above grade. The house of Mr. R. A. Stewart in Brookline is also somewhat above grade and is, in the opinion of the writer, a shade pleasanter in appearance than are the other members of his group. Its peculiarity consists in pyramidal roof, with dormers on four sides instead of two. The relation between the dormer and the brick chimney on the



TERRACE FRONT—HOUSE FOR C. P. SEARLE, ESQ.,  
IPSWICH, MASS. KILHAM & HOPKINS, ARCH'TS.



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.



CHAMBER.

"BLITHEWOLD," PROPERTY OF WM. L. MCKEE, ESQ.

Bristol, R. I.

Kilham & Hopkins, Arch tects.



EAST SIDE OF "BLITHEWOLD"—PROPERTY OF WM. I. MCKEE, ESC.,  
AT BRISTOL, R. I. KILHAM & HOPKINS, ARCHITECTS.



PRESIDENT FINLEY'S BUNGALOW AT TANWORTH, N. H.  
Kilham & Hopkins, Architects.



1910

GATE LODGE FOR E. A. CLARK, ESQ.

Jamaica Plain, Mass.

Kilham & Hopkins, Architects.

short side of the building is bad; but, apart from this blemish, there is something exceptionally compact and neat about the whole design. The fore-court would probably have looked better in case the picket fence and the wall could have been continued along the terrace; but as it stands it is very attractive. The distinguishing feature of the house of Mr. B. F. Pitman in Brookline is the enclosure of the grounds by a very well-designed picket fence—which is so success-

type of plan and design, covering the standard requirements, should be worked out, and this typical solution of the problem should be varied in each case to meet either special conditions or the special tastes of particular clients. The architect is enabled in this way to obtain a comparatively complete mastery of one type, and his work becomes firmer in general design and more delicate in detail. Of course, the varying tastes of different clients frequently interfere with any such



Photo by Thomas Sears.

GARAGE, COMBINED WITH COACHMAN'S AND CHAUFFEUR'S COTTAGES.

Bristol, R. I.

Kilham & Hopkins, Architects.

ful that its omission in case of some of the other houses is bound to cause regret. A suburban house is nearly always improved in appearance by the architectural enclosure of the grounds, and it is a pity that so many Americans dislike the idea of such enclosure.

As a rule, architects would tend to improve the quality of their work in case they would more frequently adopt the course followed by Messrs. Kilham & Hopkins in designing these suburban houses. Wherever possible, a certain

continuity of type, but the architects themselves too often fail to understand that they gain more from gradually improving a single typical model than they do by experimenting with many models.

If Messrs. Kilham & Hopkins' schools and suburban houses illustrate their ability to provide an excellent typical solution for certain standard architectural problems, their country houses exhibit their talent in a much more versatile aspect. Probably the best of their country houses is that of Mr. Chas. P. Searle.



HOUSE FOR DR. J. L. BREMER, COHASSET,  
MASS. KILLAVE & HOPKINS ARCHITECTS.



RECEPTION ROOM—RESIDENCE OF WM. L. McKEE, ESQ.,  
BOSTON, MASS. KILHAM & HOPKINS, ARCHITECTS.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
 SUMMER SCHOOL OF CIVIL ENGINEERING  
 GARDNER LAKE, EAST MAINE, MAINE  
 KILHAM & HOPKINS ARCHITECTS BOSTON



SUMMER SCHOOL OF CIVIL ENGINEERING— MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

Gardner Lake, Maine.

Kilham & Hopkins, Architects.



SKETCH OF SUMMER HOUSE.  
 Kilham & Hopkins, Architects.



FARM BUILDINGS FOR REV. WM. M. CRANE, RICHMOND, MASSACHUSETTS.  
 Kilham & Hopkins, Architects.

situated at Ipswich, Mass. This is a thoroughly good example of an Italian villa with a formal treatment of the grounds immediately around the house. The photograph of this villa does not do it entire justice, because the terrace is not furnished with the bay trees and other signs of habitation which it needs; but these deficiencies can easily be supplied. Italian villas are not very numerous on the Massachusetts coast, and this is one of the best. Less successful is the more elaborate house of Mr. W. T. McKee at Bristol, Rhode Island. The combination of the heavy masonry of the lower story with the stucco of the

One of the severest tests to which an architect can be put is that of designing a house for himself. Their responsibility for their own houses is complete and exclusive. Mr. Hopkins stands the test remarkably well. His house and garden at Dover, Mass., is full of charm. The garden is particularly delightful and has been carefully arranged so as to take advantage of the trees and masses of foliage already growing on the site. It consists in a sort of a mall, terminating in a pool, and surrounded by a screen of foliage and a welter of flowers. The treatment combines formality and informality in a way that requires the ut-



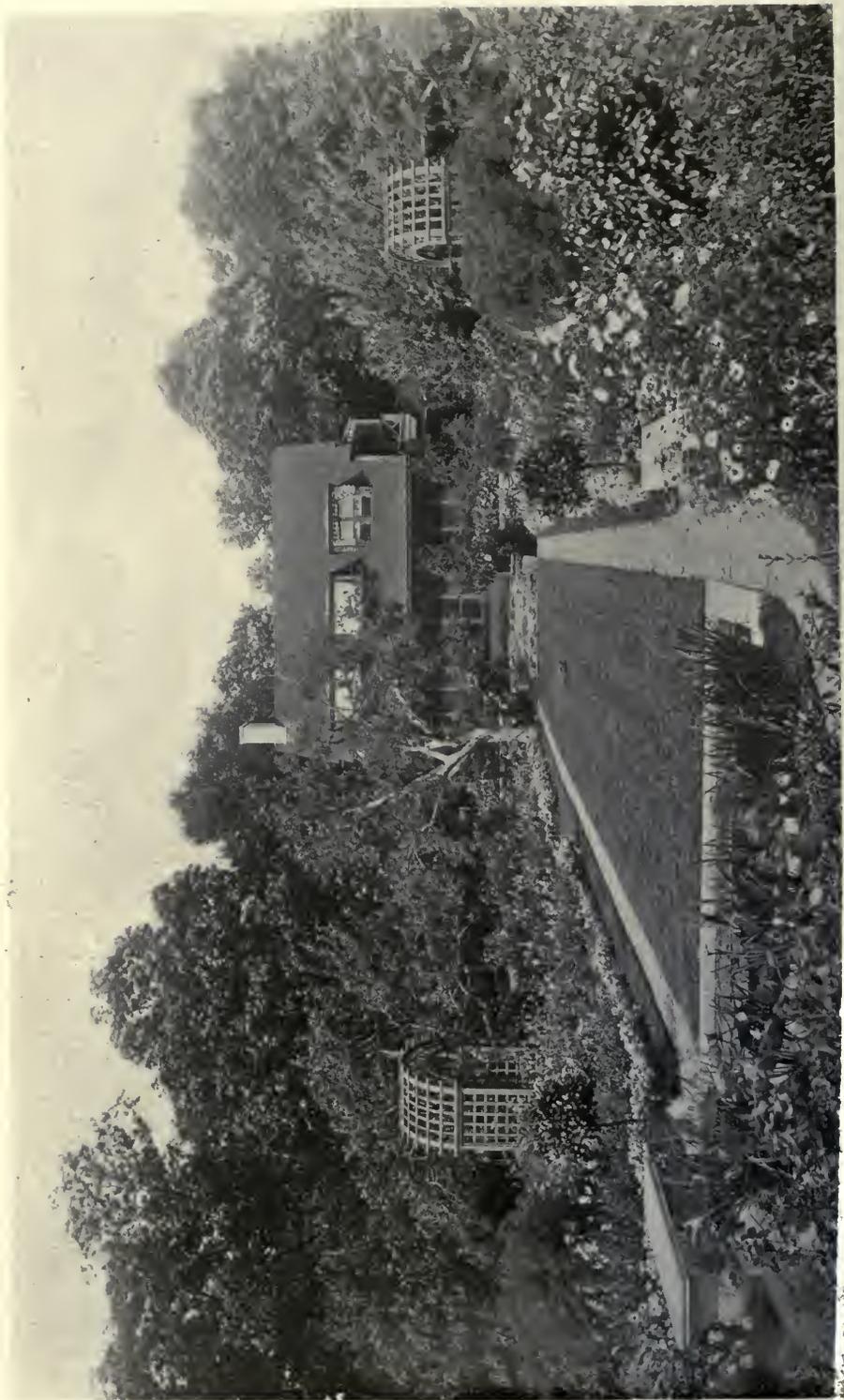
RESIDENCE OF JAMES C. HOPKINS, ARCHITECT.

Dover, Mass.

Kilham &amp; Hopkins, Architects.

story above is not very good. Presumably, the architects did not have as much their own way as they would like in the design of this house. From the samples given of the interior one may infer that its rooms are both handsome and very well designed. Indeed, that particular type of dwelling very often furnishes the architect with the opportunity of designing a series of spacious and handsome apartments. Attention should be called also to the delicacy and discretion of some of Messrs. Kilham & Hopkins' other interiors—particularly the reception room of the house on Commonwealth Avenue, in Boston.

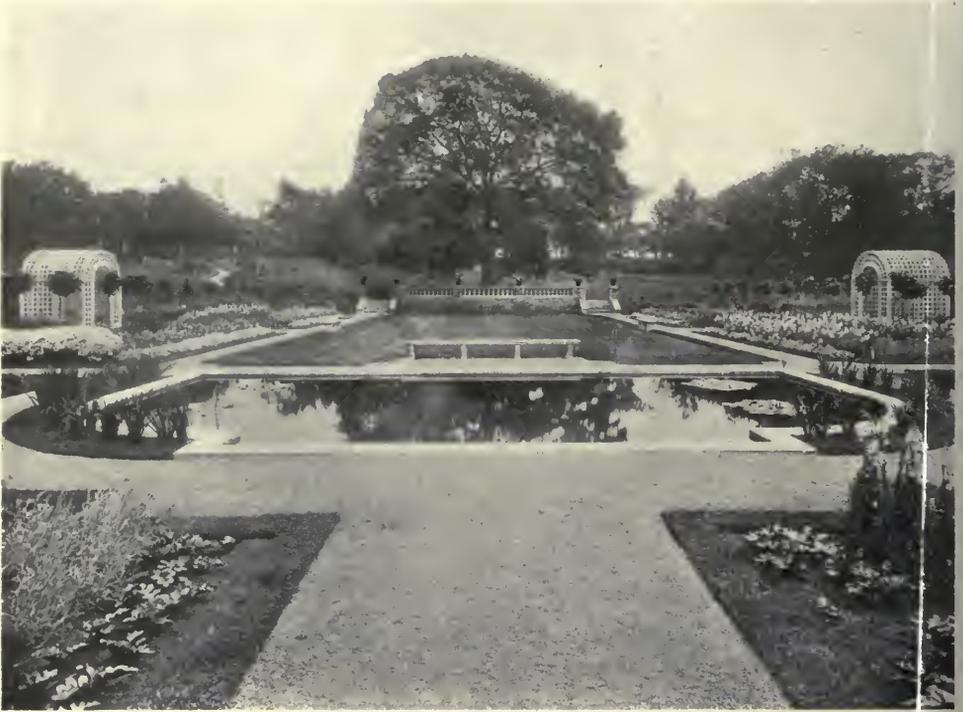
most tact and real feeling for natural values. The garden of Mrs. W. Scott Fitz at Manchester, Mass., is more formal, but its object again is to enhance the value of certain natural advantages enjoyed by the site. In all Kilham & Hopkins' work there is to be recognized an instinctive sense of architectural propriety which gives each particular design firm ground of its own on which to stand. If they are never very daring, neither are they ever unintelligent, perverse or malapropos. They have accomplished a large volume and a great variety of work and have done all competently, tastefully and with admirable good sense.



HOUSE AND GARDEN OF J. C. HOPKINS, ARCHITECT.  
DOVER, MASS. KILHAM & HOPKINS, ARCHITECTS.



PART OF GARDEN—RESIDENCE OF J. E. HOPKINS, ARCHITECT.  
DOVER, MASS. KILHAM & HOPKINS, ARCHITECTS.



THE GARDEN.



Gardener's Cottage and Part of Garden.  
ESTATE OF MRS. W. SCOTT FITZ—MANCHESTER, MASS.  
Kilham & Hopkins, Architects.

# A TRIP IN ASIA MINOR

## THE STUDENTS SIDE TRAVEL IN CONNECTION WITH ATHENS & CONSTANTINOPLE

BY  
GORHAM PHILLIPS STEVENS



MOST OF THE BOATS from Athens to Constantinople touch at Smyrna; and, if one stops over ten days at the latter port, the ancient Greek cities of Ephesus, Magnesia, Priene, Miletus, Didyma and Pergamon may be visited with comparative ease. The architect, especially, will find continual use for his camera and sketch book.

My friend and I arrived in Smyrna on the 28th of April and started for Ephesus the following morning. For two and a half hours the train passed through a fertile country, with ruins of Roman aqueducts, Turkish mosques and mediæval castles scattered over the landscape. Ephesus, originally situated on a gulf, but, owing to the receding of the sea now about four miles inland, was one of the famous Ionic cities of ancient Greek times. The temple of Ephesus, the Artemision, was considered one of the seven wonders of the world. This the English have excavated, and they have found wonderful sculptural and architectural fragments (now preserved in the British Museum). The steps of the temple were some ten feet below the present surface of the earth and in such a marshy locality that powerful steam pumps were at work keeping the excavation free from water. The archæologist in charge was bed-ridden with malaria brought on by the unhealthy condition of the neighborhood; yet he graciously received us and saw that the architect attached to his expedition should show us the interesting things that had been found. In 356 B. C. and on the very night of the birth of Alex-

ander the Great, an obscure Ephesian, called Erostratos, wishing to make his name immortal, succeeded in burning this wonderful temple to the ground. The outraged Ephesians passed a decree forbidding anyone to mention his name under pain of death—the best way of assuring him of immortality, for this name has become generally accepted in designating those who commit a senseless act in the hope of becoming famous.

In Roman times also Ephesus played an important part. Here St. Paul stayed some time—witness his Epistles to the Ephesians. There are well preserved ruins of a stadium, a theatre (Fig. 1), extensive baths, an odeion (intended for musical performances), a library, markets, etc., all of the Roman period. The Austrians were excavating this part of the city.

In addition to a large castle, dating back to Byzantine times, there are ruins of fourteen mosques—a silent testimonial to the importance of the city in early Turkish times. The Selim mosque of 1375 is a chef d'œuvre of Turkish work.

All that Ephesus can boast of to-day is a small village near the railroad station; and in no other ruins of Asia Minor can one better read the history of a big, proud city—a history in which the last drama has been played and at which the archæologists, the biographers of antiquity, are busily working.

It was only an hour and a half by rail from Ephesus to Magnesia; but here, although there was much of interest to be seen, we will not detain the

reader, as the character of the "finds" and the general layout of the city were similar to those of Priene.

After Magnesia we pushed on to Sokia, one hour more, where we reached the end of the railroad. Here we hired horses. We were advised to take advantage of an armed courier who was traveling in our direction, as there were brigands in the mountains along our route who had occasionally been known to descend upon lone travelers. This we did accordingly, and the brigands (if there were any) stayed at a respectful

After riding three hours we reached the site of Priene, a wonderful example of a Hellenistic provincial town of about 4,000 inhabitants. The city was built on terraces rising from the valley of the Mæander, with a lofty acropolis crowning all. The river twists in the plain at one's feet and finally reaches the sea, which, here too, has receded a number of miles since antiquity. The walls about the city were over six feet thick, all of squared stones. The streets were methodically laid out at right angles to one another, and in many



FIG. 1. THEATRE AT EPHEBUS.

distance. The route to Priene lay along the valley of the Mæander, and out in the fertile plains we could see nomadic herdsmen picturesquely dressed in flowing robes of bright colors, all of them mounted and carrying rifles to protect their property. Their tents were scattered over the plain, and occasionally we caught glimpses of their wives and children. What was of special interest were the herds of camels, young and old; a baby camel frisking about on his native hearth is a sight worth going a long way to see.

places this had necessitated much rock cutting. The principal streets were from twenty to twenty-three feet wide, and their drainage was carefully looked after. The private houses, all of which had been uncovered, revealed the fact that Greek houses of this (Hellenistic) period were very similar to those of Pompeii in wall decoration, in the open interior courts for light and air (see Fig. 2) and in furniture.

In the centre of the town was the market place—an open square, 426 feet by 316 feet, surrounded on three sides

with deep Doric colonnades, while on the fourth side, the east side, was a sanctuary of Asklepios, consisting of an Ionic temple in a court of its own. The open part of the square was embellished with altars, statues, exhedræ and trees. Back of the colonnade on the north side of the square were the law courts and the bouleterion (a building devoted to the meeting of the town officials and to public gatherings). On another terrace to the north was a temple dedicated to Athena—an Ionic temple with six columns on the front and eleven on the side. The theatre, open to the sky, like all Greek theatres, was especially well preserved. The stadium, being situated on the slope of the hill, had seats only on the side toward the Acropolis, leaving an unobstructed view over the plain and avoiding the expensive construction of seats where the land fell away. The gymnasium, too, was exceedingly interesting. We could see the rooms where the

young athletes used to box and wrestle, and where they bathed (Fig. 3). The stone walls were still covered with the names of these young fellows, just where each one had rudely cut his name so many years ago.

Priene has been excavated in a masterly way by the Germans, and travelers are hospitably given lodgings in a house which the excavators lived in while operations were in progress. I must not forget to say that the man who looked after the excavations was an ex-brigand, but a man who had proved himself thoroughly reliable.

Miletus was within sight of Priene, lying across the valley, at about a distance of ten miles. The Mæander overflows its banks in spring, so that in March and April one crosses by boat. We found the waters still high in places and were three hours on horse back in making the journey.

Miletus was within sight of Priene, lying on the

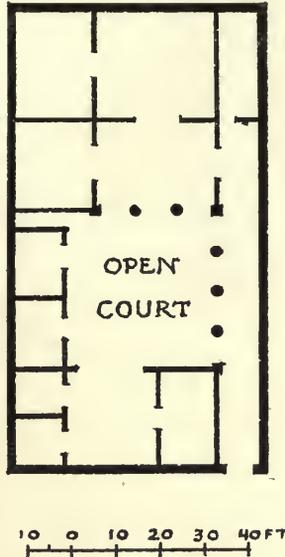


FIG. 2. HOUSE AT PRIENE.



FIG. 3. BATHING ROOM—GYMNASIUM AT PRIENE.



FIG. 5. MOSQUE AT MILETUS.

coast. Here, too, the sea has left it five miles inland; but one can still see where the ancient harbor was located. The city passed through almost every possible vicissitude—oppression by tyrants, capture by the Persians, subjugation in turn by the Athenians, the Spartans, Alexander the Great, the Romans and the Barbarians; finally a Byzantine state was overwhelmed by the Mohammedans. The theatre of Roman times is still fairly well preserved, and its frontage of 466 feet speaks for itself. The market place, bouleterion, baths, stadium, streets at right angles to each other, town walls and gates all recall Priene, but on a more magnificent scale. The mosque, built in 1501, is a jewel of Turkish work (Figs. 4 and 5).

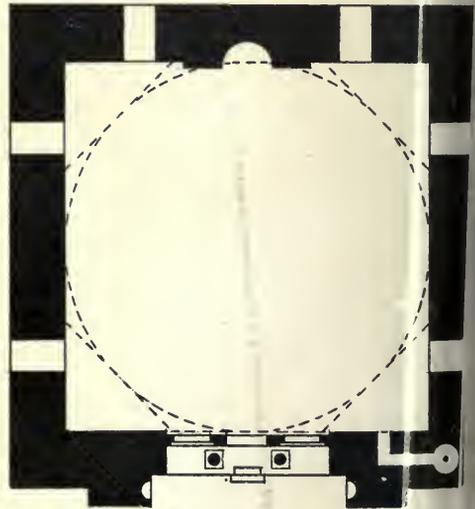
Our next ancient site was Didyma—a rival of Delphi in the worship of Apollo. Passing out from Miletus to the south, we followed an ancient sacred road, which skirted the sea for some distance, and reached the little village of Didyma after three hours of delightful riding. Up to the present, the temple, excavated by the French, has been the only thing to see; the Germans are now excavating the site more thoroughly.

The vast temple was never completely finished. It had a double row of

ten Ionic columns, 64 feet high across the front and rear, and a double row of twenty-one columns along the sides. The top step measured 360 feet by 163 feet. The bases of the columns on the front presented the peculiarity of five different types, the arrangement being that similar types occupied symmetrical positions with regard to the axis of the temple (Figs. 6, 7, 8, 9 and 10). In fact, this interesting variety was characteristic of many other parts of this huge temple.

To go to Pergamon one is obliged to start afresh from Smyrna.

Our trip back to the latter place was uneventful, except that we met two friends who had just been arrested in Aiden, a town on the route to Sardis; and this happened in the following way: They were both archaeologists, and, as they were poking about town, they saw some Greek inscriptions built into the wall of a court; so they knocked for permission to enter, but without any result at first. Now, archaeologists are persistent. Finally a head was thrust out of an upper window, and a shriek rent the air. Soon a number of



10 5 0 10 20 30 40 F

FIG. 4. PLAN OF MOSQUE AT MILETUS.  
Measured and Drawn by G. J. S.

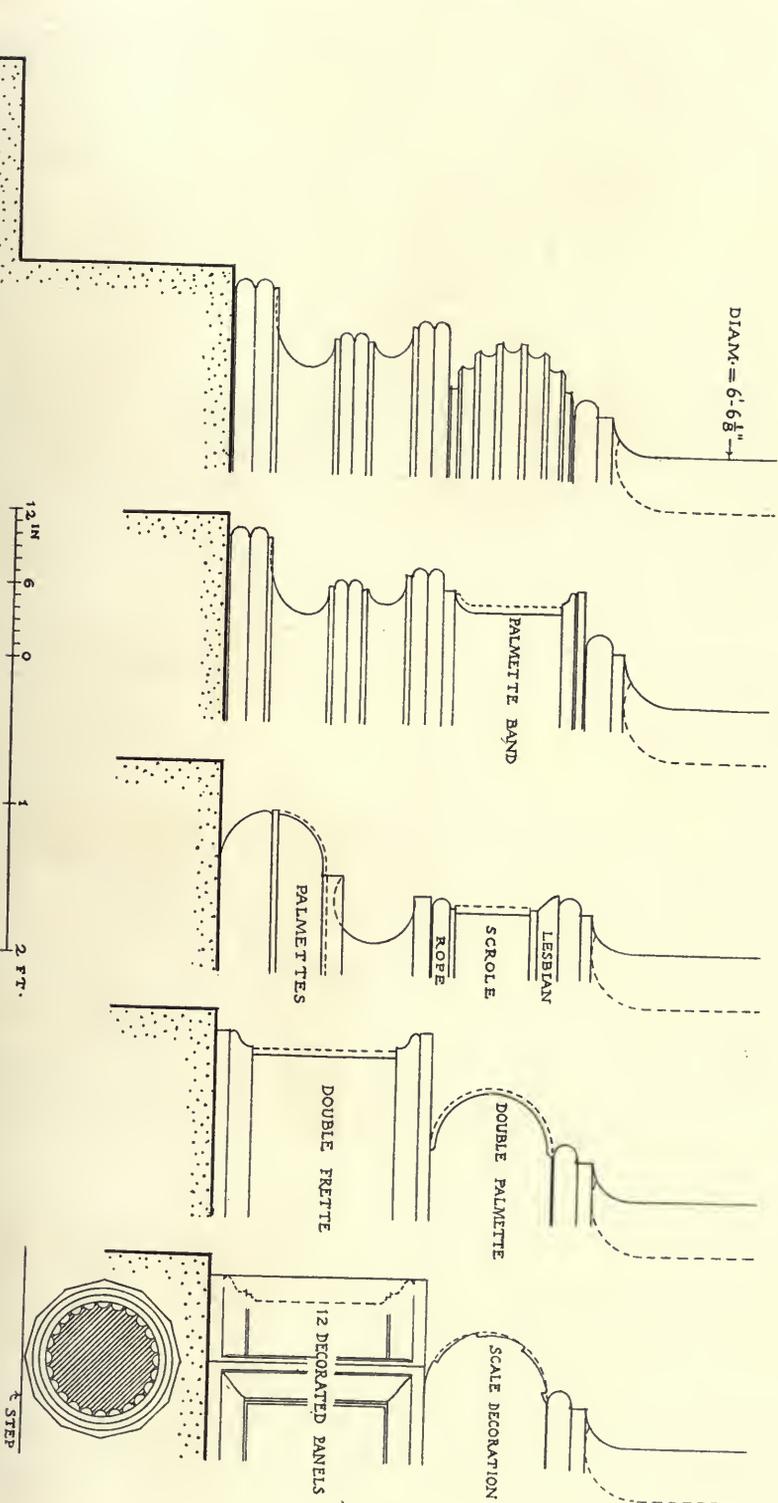


FIG. 6. PROFILES OF FIVE BASES FROM DIDYMA.  
(Measured and drawn by the author.)

Turkish soldiers were on the scene, and my two friends were forthwith arrested and carried before the governor of the town. It took some time for our archaeologists to explain their actions, as they did not speak Turkish, and the Turks spoke nothing else. But, at the end of two hours a Greek interpreter was found, and the mystery cleared up. My friends had tried to enter the harem belonging to the governor himself. As soon as he found out what nationality

not run every day, we found it more convenient to go by rail. It was a hard day, eight hours in the train and then our six hours' carriage drive. In order to save time, we ate our dinner in the carriage—carriage is too dignified a word to use here, for our pumpkin-seed shaped wagon had no seats and no springs. We were thoughtfully given rugs to sit upon, however. The roads were in a frightful state; and it required no slight degree of skill to drink from



FIG. 7. BASE FROM DIDYMA.

they were and what they had been looking for, the governor detailed a soldier to take them wherever they might want to go, and, further, instructed this body-guard not to pass a café without insisting upon their taking a cup of Turkish coffee.

From Smyrna Pergamon is reached either by boat and then a three or four hours' carriage drive, or by rail and a six hours' carriage drive. It is really quicker by boat, but, as the latter did

a bottle while the wagon was in motion. We rattled into Pergamon at half past twelve at night.

Pergamon is about twenty-five miles inland and is picturesquely situated among the mountains. It was not until the time of Attalus I. (241-197 B. C.) that it became an important place, the little kingdom then playing much the same role that Switzerland does to-day. Under Eumenes II. (197-159 B. C.) the city reached its high water mark, and the



FIG. 8. BASE FROM DIDYMA.



FIG. 9. BASE FROM DIDYMA.

arts and sciences\* blossomed forth in an astonishing fashion, its schools of painting and sculpture being particularly famous. The little kingdom was finally absorbed by the Roman Empire, and its history from then on was similar to that of the other cities of Asia Minor. To-day it is a flourishing town of 20,000 inhabitants, half Greek, half Turkish.

In ancient times the poorer quarters of the city lay at the foot of a lofty acropolis; it is only this latter which has

tained the palace of the Pergamese kings, and nearby was a Doric temple of Athena. Then came the library and at the extreme north were the royal gardens with a beautiful view over the plain. Returning along the west side of the acropolis one visited first a temple of Trajan of the Corinthian order and raised on a lofty terrace, then the Greek theatre with its seats resting on the slope and with a removable stage in the middle of a comparative narrow terrace,



FIG. 10. BASE FROM DIDYMA.

been so far excavated, again by the Germans. The general scheme of the acropolis was a series of terraces supported by lofty retaining walls and connected by a zig-zag paved road, 16 feet wide. After passing through a propylæa at the south of the acropolis, one entered a market place; then, on the next terrace, came the famous great altar of Zeus.† The following terrace con-

720 feet long, which was bordered with colonnades where the theatre-goers took shelter when it rained; and there was a charming small Ionic temple at the north end of this same terrace.

The Roman remains in the lower city are extensive, but so far unexcavated. It happened to be St. George's Day when we were looking at these ruins. St. George's Day is very carefully observed by the Greeks, as it is the "Saint's Day" of King George of Greece. The method

\*The royal library numbered 200,000 volumes. It was later carried to Alexandria by Antonius.

†This altar has been reconstructed in the Pergamon Museum at Berlin. Three sides of the basement are decorated with a continuous band of sculpture, in high relief, seven and a half feet high and about 420 feet long, representing a bat-

tle between the gods and giants: the fourth side is pierced with steps. Above the basement is an Ionic colonnade surrounding the actual sacrificial altar.

of "celebrating" at Pergamon is as follows: Parties of about a dozen men, mounted and armed with guns, ride single file through the Greek quarter of the town. They are preceded by drummers and flute players making a doleful noise, only slightly suggestive of an air. The procession stops at every house occupied by a Greek sympathizer, and those on horseback are offered wine, and in acknowledgment they shoot off their guns. Some of the men were reeling in their saddles, so we kept at a

distance, especially as we saw guns fired in a horizontal position as they lay across the saddles. We thought that the processions must have been much longer at the start.

This Asia Minor trip could have been prolonged to advantage: we found that ten days at least were required for traveling and seeing the principal things in these places. I am sure that those who may take this trip in connection with Athens and Constantinople will feel fully repaid for their time and trouble.





CHURCH OF TRIEL (SEINE-ET-OISE). JESUS AT THE HOUSE OF SIMON.  
Influence of the Renaissance Clearly Seen.

# EUROPEAN VERSUS AMERICAN COLOR WINDOWS

BY  
JOSEPH LAVBER



SOME TWO YEARS AGO discussion arose in the columns of a New York daily relative to the merits or demerits of what is known as the American method versus the European or conventional art of Stained Glass. This discussion was precipitated by the decision of the authorities of the Cathedral of St. John the Divine to have, at least in Belmont Chapel, only windows of European design and make; the reason given, if I remember rightly, being that the latter work was more ecclesiastic and traditional than the American. This decision came like a blow to most of our artists who had made a study of the subject and who felt that an American cathedral should be adorned by the best of American art. It naturally provoked a storm of protest from a number of artists, some of whom had followed the lead of La Farge, and even from the master himself. Seeing an advantage for themselves, some people who had been most responsible for the commercial exploitation of the art availed themselves of the opportunity; the newspapers noticed this and the discussion was ended. All of this was interesting enough to those of us who had worked for years in glass, but how much of it, we wondered, was clear to the layman? As several great ecclesiastical structures in various parts of the country are nearing completion, a more thorough review of the subject seems timely.

Since the man to whom all American artists owe so much, John La Farge, has passed away—a man who was foremost in the establishment of an art which had become wholly commonplace and “shoppy,” on a firm artistic basis, and who has produced works in glass not equalled by any generation—it has become

more the fashion than before in certain quarters to decry American art and the use of the rich pot metal and opal glass with which Mr. La Farge was identified, one firm even advertising “No opalescent glass used in this establishment,” thus giving the impression that there must be something particularly venomous about it. As this finds preference with most American artists, the objection is reiterated that neither our glass nor our designs are sufficiently “ecclesiastic” nor “traditional.” It would be of interest to know just what these critics understand by these terms in art, particularly their definition of “traditional.” The latter must be rather perplexing, as the art of Glass underwent such radical changes in its course from the twelfth to the seventeenth century. Do they advocate a return to the healthy methods and rich, full quality achieved by the mediaeval workers or the return to the decadent period of the seventeenth century? If the former, that was achieved here as far back as thirty years ago, to which reference will be made later. When we inquire as to what they understand by “ecclesiastic,” we are shown the modern English window, therefore we will have to subject that to some scrutiny. Before we do this, however, let us skip lightly over the centuries without trying to weary the reader.

The glass of the twelfth century was very far from what manufacturers to-day would call perfect. The metallic oxides were mixed with the silicates in the melting pot in a primitive way (on that account called “pot metal” to this day); the color permeated the body of the glass, but in most cases was unevenly fluxed, the same piece showing variations of shade from dark to light; of uneven thickness,

in cases bubbly and striated. The clear glass was anything but clear, being of a horny, nebulous transparency varying from greenish to grayish in tint. Now this may seem very unpromising material to the layman, but any artist can realize the possibilities of the variations of tone and texture and the vibration of light through such medium. How cleverly these men used the material we all know; add to this, richness of design and full leading, using enamel (vitrifiable pigment) not so much for the sake of detail as to further increase the vibration of light, and despite their limited range of color you have the secret. Time has also improved these windows; note the iridescence of some ordinary window panes in very old houses exposed to the sun, and, (is this rank heresy?) the dirt of ages, for it is astonishing how much toning down a color window will stand, and also how much some of the old windows have lost by scientific cleaning.

Art was emerging from the dark ages throughout which the monkish tradition prevailed that flesh was the devil and had to be subjugated; of course the nude was not studied, consequently the draped figure lacked reality; but the use which was made of the figure as they drew it in the decorative scheme of a window, withal telling its story, was admirable. In the following centuries the drawing of the figure improved greatly, but gradually. With the greater skill in painting, the fundamental principles governing glass were lost sight of, the latter also becoming more mechanically perfect, which was not an unmixed blessing, however, as we shall see.

Let us consider these conditions a moment as they have such a direct bearing on modern work. Each art and mode of expression has its advantages and limitations; when we overstep and ignore the latter we invite disaster. So it was in this case: skill and dexterity in the application of stain and pigment on glass had reached a marvellous degree of perfection, with the result that men no longer thought in relation to glass, but pigment; a window became entirely a painter's proposition; where in former times the artist and the craftsman were one, or

worked side by side, there was now an utter divorce between the glazier and the "artist"; lead lines were considered a necessary evil and were used sparingly and played little or no part in the design; all this signifying a speedy demoralization. The sincere, simple religious feeling, no matter how crudely expressed, which was so characteristic of the early times, was lost; heraldry, portraiture, scenes from the life of the donor became prevalent, as one of our illustrations shows. The incident from the scriptures which served as an excuse for placing an exploitation of the donor's vanities in a church was relegated to a small unimportant section. All this with a clever, not to say brilliant, misuse of the material. Even in the Jesse-Tree windows which in a genealogy loving time were to demonstrate the descent of Christ from Jesse, the father of David, donors were fond of having their portraits inserted among the ancestors. And this was not as late as the seventeenth century, in this later period the work became thoroughly flamboyant.

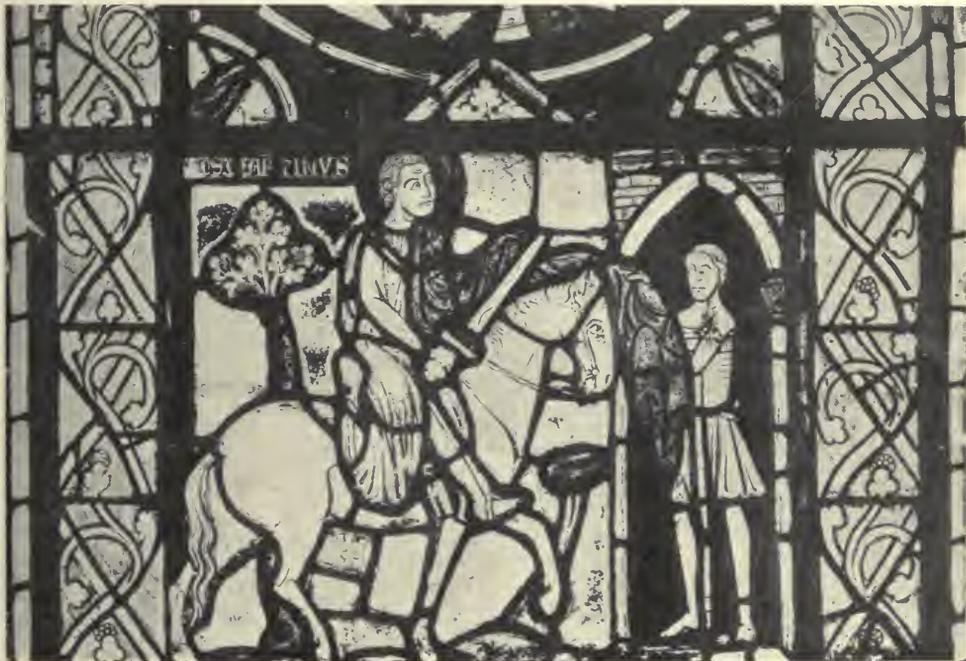
The art, if it could still be called such, struggled on in a feeble way until men like Burne-Jones and Morris appeared on the scene, who if they did not improve methods to any great extent at least dignified it with a spiritual quality of design.

It was not until we began to emerge from our artistic dark ages, say about the time of the Centennial Exposition—perhaps a little later—that several of our artists became interested in the possibilities of glass. It was the period known as the American Renaissance; a band of young enthusiasts had returned from their studies in Europe, and, finding the Academy intolerant of new ideas, founded the then virile association, The Society of American Artists. But these were mostly painters of pictures and only passively interested in the decorative arts. Somewhat apart from these, however, there was a small group to whom decoration was a fine art of the first order foremost among them being John La Farge, a born colorist, a deep thinker but far ahead of his time; Francis Lathrop, fresh from the influence of Ro-

setti and Morris, F. D. Millet, Maitland Armstrong, and Louis C. Tiffany, the latter imaginative, with strong decorative color but with more or less of a tendency toward the exotic and oriental.

William Morris Hunt had completed his decorations for the Albany Capitol but never became interested in glass, so far as I know. Besides these, architects like Richardson, Hunt, and Post, with their artistic natures and strong personalities, were naturally interested. Such

"shoppy," a more synthetic quality and a greater joyousness of color might be achieved. He made a few small windows with such material as he could secure, using slabs of onyx and alabaster where the available glass would not do; all this with rare artistic skill; but he realized that if glass was to regain the importance of the mediaeval period and be suitable to modern conditions the old relation between artist and artisan had to be re-established, and then we had to go



FROM THE ABBEY OF JARCY.  
(Twelfth or Thirteenth Century.)

Aside from the primitive drawing the lead was used very intelligently.

a group in such a time could not be ignored, and, to come back to our subject of glass, experiments were soon under way to better conditions which were then at their worst.

La Farge realized perhaps more than anyone else that glass was the medium *par excellence* for color, no pigment on canvas rivalling it; also that, as the stained and painted window of that time, made of the commercial pot metal or "cathedral" glass, was poor, thin and garish, also exceedingly formal and

back to first principles and make our own glass. A series of experiments was entered into which led to the making of splendid pot metal, also the invention of what is now known as opalescent glass; the advantages claimed for the latter being these: a greater fire and richness, a greater depth where necessary, with flashes of brilliancy, a flowing together of pure color tints in the glass instead of pigment on the glass; great beauty in the semi-transparent whites and a consequent range of mellow light tints never

achieved before. But it was soon perceived that this was essentially an artist's medium; as the flow of color and the blending of tints could not be absolutely controlled in the molten state, rare artistic judgment had to be used in its selection. When unskillfully used, the result was apt to be as distressing as it was otherwise beautiful, and the fact that the medium has largely passed out of the hands of the artist to-day and is brutalized for gain is responsible for the more or less discredited name it is given in some quarters. Our artists did not stop with the development of a greater color orchestration; as they had started from first principles in the making of their glass, they did the same in regard to lead lines. The early artists did not consider these an evil but a distinct asset in giving vigor to their forms; in the later historic period the lead line was avoided as much as possible, pigment and stain being relied on mostly for form. But the modern European window makers sinned even more; besides using the lead sparingly as outline, they made a point of using it directly across forms; this, I am told, is to give the window a knowing and antique flavor. We never find this done in the best old work for its own sake; either their pieces of glass were not large enough or, being broken, had to be patched that way. The lead map of even a Burne-Jones window with all its spirituality of conception has the appearance of irregularly laid stone work. Our men, therefore, decided to use the lead intelligently, defining and accentuating form. The liberal use of it became a necessity in an art in which so little use was made of applied pigment; its use in the separation of lights, half-tones and shadows giving a crispness and carrying power which no amount of painted folds or stencilled pattern can ever have. To use a lead in this wise meant study, however; line must meet line, and a drawing must be made with the exigencies of glass always in view. In light windows in which the lead shows more than in the deeper toned, a most careful lead drawing is in order; so that even were the window made in clear glass the arrangement would be handsome. Of course all

this is troublesome and costly, but is it not worth while?—the result being infinitely more handsome and decorative than the painted window. The futility of trying to achieve a deep, rich, and chromatic quality in the painted method is best exemplified in St. Bartholomew's Church, New York; the pigment here has been applied very heavily and pattern scratched into it with the idea of producing vibrating shafts of light. The net result of these windows, however, is a heavy, hot muddiness of color, lacking translucency and making the church dark as night.

The English author, Mr. Lewis F. Day, who, in his excellent treatise on historic glass deplores the lavish use of painting and urges a return to sound conditions, has this to say:

"The astonishing skill of the later pictorial glass painters goes only to prove the futility of their endeavor. What the brothers Crabeth of Gouda and Linard Gontier of Troyes could not do, glass painters may well despair of doing. It is in the nature of things that color upon the surface of glass cannot have the limpid depth and luminosity of color suspended, as it were, in the glass itself, and that to deepen the color of the glass by painting upon it is to dull it. Enamel color (called pigment in this article) is by comparison with pot metal poor, thin and garish. Painted shadow is heavy, lacking at once the translucency of glass and the transparency of shadow, for its depth is only obtained by the density of the opaque pigment used."

But, more than all this, it is recognized that besides technical excellence, a window, to hold its high place as a fine and decorative art must rise above the hackneyed and stereotype sort of thing in vogue both as to conception and design; furthermore, the position and surroundings of the work must be carefully considered; to place a thin and glaring window facing a congregation, as sometimes happens, is nothing short of a crime against their eyesight, not to mention aesthetic considerations. This seems so obvious, and yet this mistake is made time and again.

In mediæval days, when few people



WINDOW OF KING ST. LOUIS, CHURCH OF SAINT-SAENS. (FIFTEENTH CENTURY.)

Not the slightest attention was paid to uniformity of scale of the figures, the main object being to achieve a decorative effect.



## FROM THE ABBEY OF JARCY.

Twelfth or Early Thirteenth Century. Strong and ingenious lead design, against a light background, giving a maximum of light without sacrificing color.

could read or write, the church window was a sort of Bible Primer depicting not one but many incidents from the Scriptures or the lives of the saints. It is to the infinite credit of the artists of those days that they could weave these themes into a rich and agreeable pattern. In our day and generation the singleness of theme is preferred, excepting in large spaces. Besides this, when we enter a church, leaving the world with its thousand distractions behind, we prefer to enter a sphere where restfulness instead of glitter prevails; where the windows are reverential works of art, beautiful and harmonious in color, leading us on to contemplation and where mere prettiness, sham and triviality do not exist, nor where fads, or affected archaicisms flourish. (I mention the latter, because an architect seriously told me that the only way to draw figures for glass was in the Byzantine manner, stiff and rigid, with toes pointing down and attenuated limbs.) Although we have suffered greatly from the infliction of the factory product, both domestic and imported, so many excellent works have been created by American artists that we cannot here enumerate them. To mention only a few, who have been identified for some time with the medium: At the time Mr. La Farge was constructing the Battle Window and executing the decorations of the Cornelius Vanderbilt house (1883) there were with him a corps of young men; as I remember them they were Theodore Robinson, Will H. Low, John Humphreys Johnston, Sidney Smith, Roger Riordan, W. B. Van Ingen, George Rose, and the writer. F. D. Millet and Francis Lathrop had previously been associated with him in the decoration of Trinity Church, Boston. In another group were Louis C. Tiffany, Maitland Armstrong, Samuel Coleman, Lockwood de Forest, and F. D. Millet. According to the last named gentleman the two windows which he made for Harvard Memorial Hall, one for Mr. Joseph H. Choate, were produced about this time, and, as Mr. Tiffany expressed the idea that a window could be made without painting, Mr. Millet made the first two "Mosaic" windows for Mr. Tiffany

to be placed in a church in Lynn, thus setting up the first glass easel in the latter's atelier. Nearly all of these men worked individually later. Besides these, moreover, nearly all the artists who have essayed mural painting have worked in this medium some time or other; more as a labor of love, I should say, because, compared with painting, it is a decidedly underpaid art. All in all, a group of men and women, who, if their interest could be maintained and, acting in concert, would exercise a strong influence. While they have neglected this, thus forming no American school, and have permitted representatives of business interests to speak in behalf of the art publicly, they have at least avoided mannerisms, and that is more than can be said of the English school of to-day. I have seen a great number of English glass cartoons from different establishments, and they all look alike to me. The men have all been trained to do a certain thing a certain way. The same turn of the wrist, the same treatment of drapery, of foliage, of interpretation of Gothic ornament, very prettily done, very clever, but rarely suggestive of color. Even the work of as talented a man as Holiday shows that influence; the multiplicity of pretty little detail suggesting clever brush work in enamel painting, and not *glass*, thus detracting from the bigness the work might otherwise have.

Is this then the manner of doing things which our friends call "ecclesiastic"? Surely, religious feeling is not confined to England and the Continent; as our churches are bravely meeting the problems facing our modern civilization, shall the artist alone be a reactionary, denying all progress, and be content to follow the art of a period no longer virile instead of making the *experience* of the best mediæval workers his own and expressing himself as a man of to-day?

As the American artist is striving to see things in a big way, insisting more on the essentials than on things unimportant, and duly mindful of the relation of his work to the structure, shall that count against him? There are some people so curiously constituted, to whom any figure

which has human interest, which looks as though it had life, seems very unchurchly. In very many cases, formalism and symbolism spell only bad art. We have all seen perfectly atrocious things pass muster with church authorities because certain standard symbols were correct and the artist's limitations passed for profundity and close and intimate love and understanding of the primitives.

I do not wish to be misunderstood though as advocating license instead of breadth of design; very serious mistakes have been made in ignoring all the conditions of the structure, even going so far as to remove mullions from a perpendicular Gothic window in order to permit a lateral or a sprawling composition.

In the last few years a number of painted church windows have been made in this country; those made by business houses were more or less in the English manner,—light and glittering. The individual artists who essayed this manner whether consciously or unconsciously, achieved a fuller chromatic chord something like the better American window, lacking however its limpidity of color.



ENGLISH WINDOW.

By Selwyn Image.

Note the Block-Like Leading of Drapery, Etc.

One very serious objection to opal glass has been made by architects and artists alike, which must be noted. Many an architect, not being conversant with the technique of glass, has found to his distress that the outside appearance of some windows clashed considerably with the color of his structure and has therefore condemned opal glass in toto. As to technique is needed here. . . In the construction of a window it is often necessary to "plate," that is, to overlay the already cut and leaded window with another glass in the same manner as a painter glazes a picture, to secure greater harmony. Sometimes the mistake is made of plating on the outside of the window, and as this "plating" is usually in fairly large pieces, and opal glass has an entirely different appearance with the light falling on it than when it is seen by transmitted light, it stands to reason that if such outside plating is used without reference to the color of the building, it is a grave mistake. I have yet to see a richly cut and leaded window in which the necessarily larger pieces, such as backgrounds, were used



**JESSIE TREE WINDOW.**  
 From Cathedral of Autun.  
 (Sixteenth Century.)  
 The figures of the ancestors are  
 probably portraits of the donors.

**CHAMPIGNY-SUR-VEUDE.**  
 (Sixteenth Century.)  
 Christ appearing to Magdeline (upper lights)  
 Battle scene and portraits (lower lights)



ENGLISH—THE BECKING-LIKE TREATMENT OF THE RECEDING WATERS SUGGESTING A SUBWAY.

with any degree of judgment and which had no outside plating, look badly from the street. As quantities of opal glass are now exported to European makers to be used chiefly for exterior "plating" to give their painted windows more body, the same objection will hold in regard to these.

If one may generalize, the broad distinction between modern European work and ours, leaving out the question of conception and design seems to be this: The former, as a rule, has abundance of painted detail, of which a profusion is necessary to give life to the evenly colored glass; it is good and academic in drawing, but lacking in tone and is apt to look thin and spotty at a distance. The American artist is less academic in drawing but more individual, striving for deeper, fuller color harmonies and tonality. Such work never goes to pieces at a distance, but is improved thereby.

There is always a demand for figure windows of a low cost. This is deplorable, but as long as it continues to exist, the painted one is to be preferred in such case, as even the ordinary trade opalescent window is more costly than the other. A superficial result and a mass of detail are much easier to achieve in the painted method, and less offensive

than a cheaply made, inartistic opal glass window; the latter medium seeming to rebel against unskillful use. Owing to the fact that workmen and artisans are necessary factors in the construction of a window, it has with many come to be looked upon as an article of manufacture, with the result that the artist has to a large extent been eliminated, and, where unavoidable, been employed by the maker; in that case, however, rarely consulted in the construction of the work. For the best interests of the art, conditions should have been exactly reversed.



CENTRAL PANEL OF CHANCEL WINDOW DESIGNED BY FRANCIS LATHROP.



ENGLISH WINDOW IN CEMETERY CHAPEL, DORCHESTER. BY CHRISTOPHER W. WHALL.

Most artists here have learned that it is as important for them to thoroughly supervise and take an active part in the

construction of a window, from first to last, as it is to apply their touch to a canvas personally.

About two years ago the writer put this question to Mr. La Farge: "Recently I have stated that although our art in glass is only some thirty years young, it



WINDOW IN CHURCH OF THE ASCENSION, NEW YORK CITY.

By the author, showing the American manner of designing leads.



"LEADING" PLAN FOR WINDOW IN CHURCH OF THE ASCENSION, N. Y.

By the author.

is already on the verge of decadence owing the meretricious methods which have invaded it. Do you agree with me in that?" "Quite so," he replied, "but there is hope; it lies in the enlightenment of our public; they will learn that every work of art in its final analysis depends on the personal equation."

In most of the European establishments the methods to-day have become stereotyped and mannered; they are precisely the same which they followed in the middle of the last century. Ask either Mr. Calvin or Wright, who will tell you that there the highest priced man is the one who makes the sketch on which the order is secured. Another makes the cartoon, another the tracings, another cuts the glass, and different men paint the flesh, lay the mat for shading, paint the filials and crockets, and so on, each man to his own essential part. Of course a man painting only filials and crockets ought to do them very well, but when all this is put together, is it art? Even Burne-Jones submitted to this dead-levelling process. On my last visit to him I said: "Our countrymen, Sir Edward, have always taken the greatest interest in your work and admired it, only your glass, it seems to me, has a somewhat commercial appearance." Burne-Jones replied: "I have been dimly aware of that, but can't account for it; have never been quite satisfied with the appearance of my windows." "I am aware of the great demands on your time, I went on, and suppose, therefore, that you turn your drawing over to your friend, the window maker, and trust to his skill. Has it ever occurred to you to go to the glass shop yourself and superintend the whole thing, arranging your lead lines, do your own painting if necessary, selecting your own glass, and, going further, have glass to suit your own purposes made? Your windows would then have the same individual character which your paintings have." "No, I have never thought of that; perhaps you are right," he replied.

In conclusion I will add that while efforts of American artists in this direction are being appreciated in Europe, our

own country is slow to give it official recognition. Up to date our otherwise wonderfully well equipped Metropolitan Museum has no masterpiece in glass by any American artist. It has a rather bad example of mediaeval glass and some modern French by Merson, which latter must be regarded as an object lesson of what glass should *not* be: while precise and academic in drawing, it is as thin and uninteresting as a weakly colored drawing on tissue paper. Fortunately, the Worcester Museum has acquired La Farge's beautiful "peacock window." But the people's museums, where this masters work will have to be seen are churches like Trinity in Boston and Ascension Church in New York; they cannot help but impress one deeply.

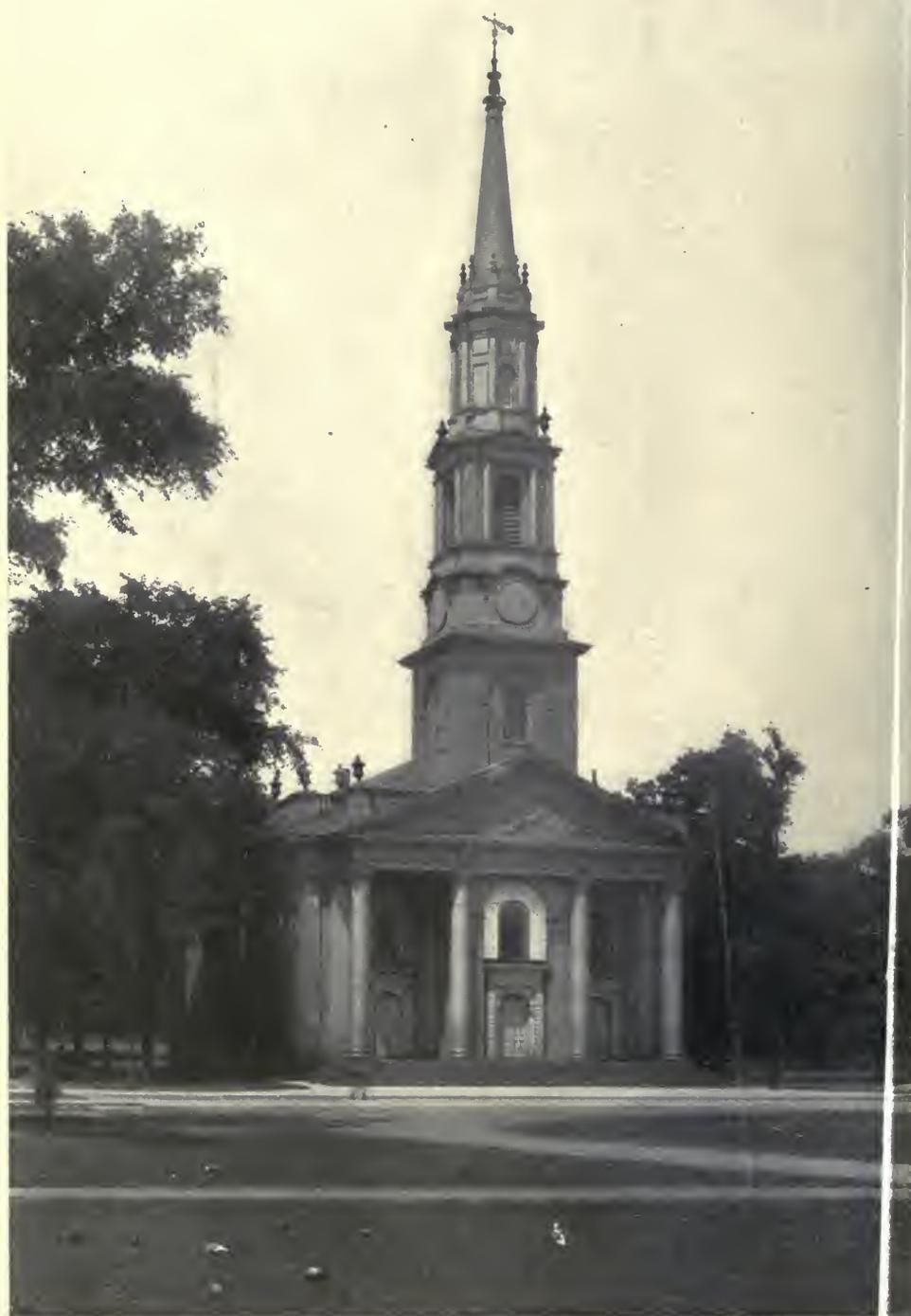
Very distinguished work has also been made by others; take it all in all, a high standard has been set and our artists have abundantly proven that they can design in a dignified manner befitting a house of worship, can work in either medium, preferring on the whole, however, the American method and glass, regarding the latter as a distinct contribution to the art.

Far from feeling hopeless, I am sure there is a great future for the art so splendidly begun; and provided that the artists themselves do not lose heart and hope, it will come through the appreciation by the public of these facts: That every window of the best periods in the great cathedrals was intended as a work of art and is original, not a thing rehashed again and again; that it was conceived in the spirit of its time; that each was considered for its particular purpose, place, and medium and that individual responsibility as well as credit should attach to a window as well as to a painting.

As Goethe says of us:

"Amerika, du hast es besser  
 Als Unser Continent, das alte, ;  
 Hast keine verfallene Schlösser ;  
 Und keine Basalte. ;  
 Dich stört nicht im Innern ;  
 Zu lebendiger Zeit  
 Unnützes Erinnern  
 Und vergeblicher Streit."

We may regard this as an omen for the free development of a beautiful art.



CENTER CHURCH, NEW HAVEN, CONN

# EARLY AMERICAN CHURCHES

P A R T III

## NORTH & CENTER CHURCHES IN NEW HAVEN, CONN— CHRIST CHURCH & POHICK MEETING HOUSE NEAR ALEXANDRIA, VA. ~

BY AYMAR EMBURY II



THE MOST DELIGHTFUL FEATURE of New Haven is the green with the three old churches which form a beautiful composition and curiously enough the Gothic Episcopal Church was built at the same time as its two Classic Puritan brothers and was designed by the architect of one of them. The congregation of Center Church was the oldest of the three, and the building was the fourth to be erected on the site where in 1640 the first settlers built for their leader and minister, John Devenport, the first meeting house. The present church, together with North Church and Trinity Church was built during the war of 1812 and finished in 1814 or 1815. The architect of the Center Church was Ithiel Towne, and of the other two, David Hoadly. I have been fortunate enough to discover rather more regarding the architects of these two churches than I have been able to do of the others, chiefly through the courtesy of one of Mr. Hoadly's descendants, himself an architect, and a few words about them may be of interest. Ithiel Towne, who designed Center Church, was the first architect resident in New Haven; he came there, I believe, from Hartford in 1810 and died there in 1844. Among his other prominent buildings were the Old State House on the green, the Salisbury House on State Street, Christ Church in Hartford, and the Merchants' Exchange in New York, afterwards used as the Custom House; this was not the well-known building on Wall Street now occupied by the National City Bank, but its predecessor. In his design for the Center Church he is supposed to have

followed St. Martin's-in-the-Fields in London, built in 1726 by James Gibbs, but Center Church shows a number of variations from the design of its prototype, and in general these variations have improved the building. James Gibbs' church was built entirely of stone, while the tower, cornice, etc., of the Center Church were of wood, permitting lighter and more graceful proportions. Unfortunately, in 1845 the red brick of the structure and the white woodwork of the cornice and ornamental parts were painted a dull lead color, destroying most of the effect. At this time also the interior of the church was quite extensively remodeled, a low dome was introduced and possibly the reredos added. The framing of the steeple is a very ingenious one, each story thereof being an independent structure from the one below and continued down to the brick tower.

David Hoadly, the architect of North Church and Center Church, was born in 1774 at Waterbury, Conn. His architecture was self-taught or gathered from practical experience, either with the architects or contractors (who possibly combined both qualities) of the Congregational Meeting House at Waterbury, built in 1792, and at Milford and Norfolk, Conn. In 1814 he moved with his family to New Haven, built the North Congregational Church, Trinity Church and the Tontine Hotel, the Sargent house and other houses at New Haven, and was either the architect or assisted the architect of the Old State House (now the City Hall) at Hartford. He died in July, 1839. While the following does not concern the North

Church, it may be of interest to architects and antiquarians. When the Sargent house was torn down not a very great while ago to make room for the new New Haven Library, the following inscription was found on a tablet in the foundation walls: "I have caused this beautiful building to be erected for your use as well as for mine, & have taken much pains to accommodate you for which you will never pay, & being no relative of mine I demand that you assemble your friends together on every 26th day of May in honor of the independence of South America, it being on that day in the year 1810 that the inhabitants of Buenos Ayres established a free government.

"David Hoadly, Architect

"L. Butler, Mason

"D. Ritter, Script."

It may be said in explanation of this curious inscription that Mr. Sargent was a good friend of Mr. Hoadly and had been the American Consul-General at Buenos Ayres when the Revolution occurred, and the inscription is indicative of the very general interest taken in the United States in the rebellion against Spanish rule in South America and their rejoicing over its successor. It is also interesting to note that Hoadly signed himself "architect," although it is probable that his function, as in the case of many of the other early American architects, included at least some of the duties now the contractor's, and that he was very truly an architect in feeling as well as ability is indicated by his feeling that the interest and love an architect puts in his works, the "pains," as he calls it, cannot be repaid by mere money but only by appreciation. The building of these three churches was difficult, since the lumber for them was obtained largely from the Connecticut River, down which it was floated in rafts and was then transported by boat to New Haven. As this was in war time and there was a very strict blockade of the Sound points, the progress of the buildings was considerably impeded, so much so in fact that the work at one time was stopped altogether. The architect, Mr. Hoadly, applied to the Governor of Connecticut

requesting him to communicate with the Commander of His Majesty's fleet to permit the free transportation of the materials for these churches. The following letter, addressed to Mr. John Kingsbury of Waterbury from his brother, at this time Secretary of the State of Connecticut, will be of interest:

New London, Conn., 19th July, 1814.

Dear Brother:

Your letter by Mr. Hoadly of Waterbury I received, since which a flag has been sent on board of one of His Majesty's ships, and I have this day received an answer by a Flag from his Majesty's Ship Superb, with an open letter, addressed to his Excellency John Cotton Smith, which I shall forward to him immediately by mail. The contents of the open letter are as follows: "In compliance to your request in favor of the Wardens and Vestrymen of Trinity Church in New Haven, the Ships under my orders will be directed not to molest any vessels that on examination prove to be literally engaged in conveying from the Connecticut the materials in question to New Haven for the purposes of erecting a Church."

It will be most proper in my opinion for Mr. Hoadly to wait on his Excellency Governor Smith and receive from him a certified copy of the permit from Captain Paget. Give my love to your children and accept of this from your friend and brother

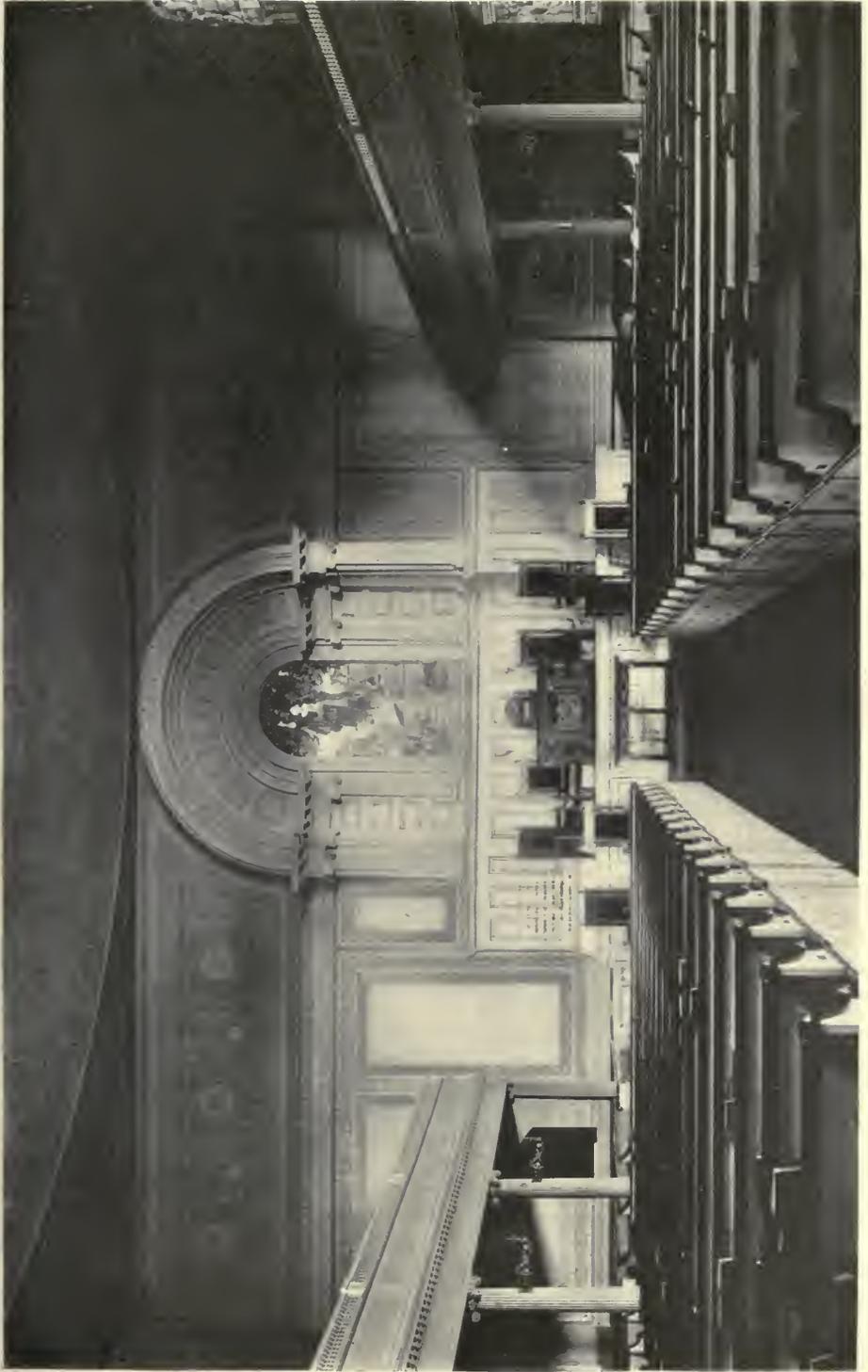
Jacob Kingsbury

"John Kingsbury, Esq."

Waterbury.

The blockading fleet, by the way, was in command of Commodore Hardy, the same Hardy who received Nelson's dying words.

North Church at the present time is the more striking in appearance of the two buildings, although its spire was purposely made lower than that of the Center Church in order that the three might compose together with the Center Church the dominant mass, as befitted its age and importance in the history of the settlement. The North Church is at the present time painted a lively and agreeable combination of buff and white, and the tower of this church, as well as



CENTER CHURCH, NEW HAVEN, CONN.



NORTH CHURCH (UNITED)  
NEW HAVEN, CONN.



NORTH CHURCH (UNITED)  
NEW HAVEN, CONN.

in the Center Church, is plainly marked as starting from the ground and not resting on the pediment. The interiors of the two churches are in motive a good deal alike; each has a flat dome, possibly not part of the original design, and the motives around the pulpit are similar in both churches, although that in the

North Church is apsidal, while in the Center Church it is applied against a flat wall. These churches have been as a whole, both in exterior and interior, very slightly changed since their construction and remain immensely interesting and instructive examples of early American architecture.

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## CHRIST CHURCH, ALEXANDRIA AND POHICK CHURCH,

Near Alexandria, Virginia

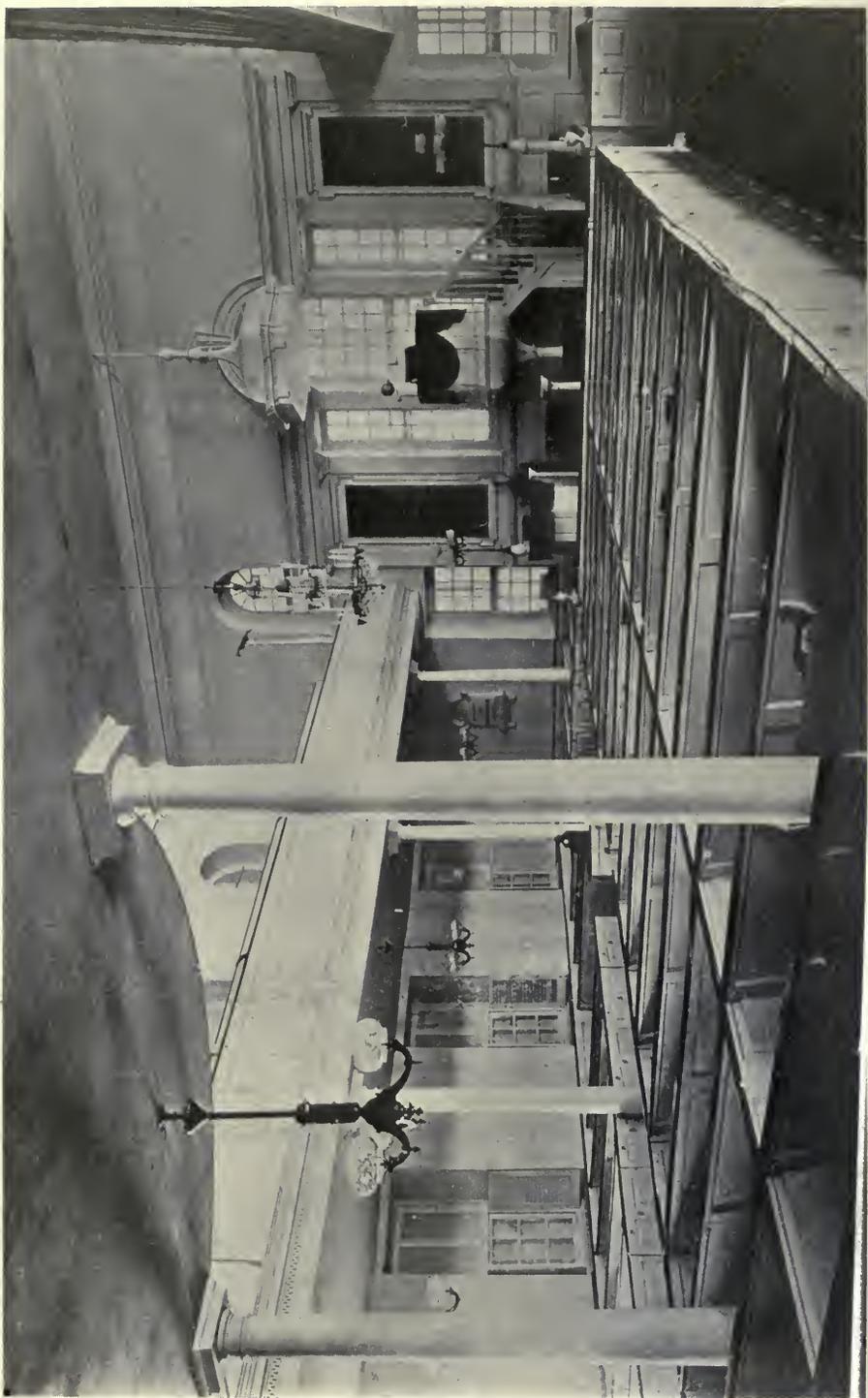
THESE TWO CHURCHES resemble each other in appearance, were built near together and at about the same date. Their associations therefore are much alike, and their history touches perhaps the lives of more great men intimately than does that of any other church in America. The original parish in which both these churches stand was the parish of Truro, and the Pohick congregation was the original one in that part of the parish and was the parish church of the Mt. Vernon household, the first of the Washingtons intimately connected with the church being Augustine, and it was he who nominated the first lay leader. From that time on the family took a prominent part in the church; on the 25th of October, 1752, George Washington and George William Fairfax were appointed church wardens for the ensuing year. The original church structure was a frame one, erected before 1732; but this became inadequate, and in October, 1764, Truro parish was divided between the Pohick church and the congregation now known as Christ Church, Alexandria, George Washington becoming a vestry man in both parishes. One question which has vexed the ecclesiastical antiquaries is settled by the accounts of Pohick Church, and this is as to whether surplices were or were not worn in pre-Revolutionary days; the accounts of Pohick church show that surplices were bought in 1756.

Alexandria was at that day quite a prosperous little town, and in 1765, after

the division of the parish, it was determined to build a new church, or rather two churches, one at Falls Church and the other at Alexandria. The architect selected was one James Wren, reputed to be a descendant of Sir Christopher Wren, and the contract was given to James Parsons, a builder, in the sum of six hundred pounds sterling. The church was built of brick and roofed with juniper shingles, the order used in the decoration of the pulpit and tables for the Commandments and the Creed being Ionic, from which apparently the volutes have now been lost; the remainder of the building is supposed to have been designed in the Tuscan style. The gallery in the interior was added about 1800 and the spire somewhat later, the actual date not being known to me, the original appearance of the church being practically that of the Pohick church. It seems that even in those days contractors were not without their difficulties for the building in 1772 was not completed and the original contractor declined to proceed with the work. Colonel John Carlisle then agreed to complete the work for the additional amount of two hundred and twenty pounds, and the church was finished and dedicated on February 27, 1773. The pews were then sold to the members of the church, George Washington paying thirty-six pounds ten shillings for his, which, by the way, remains the only pew in the church in its original condition, the other old square pews having been cut up into



CHRIST CHURCH, ALEXANDRIA, VA.

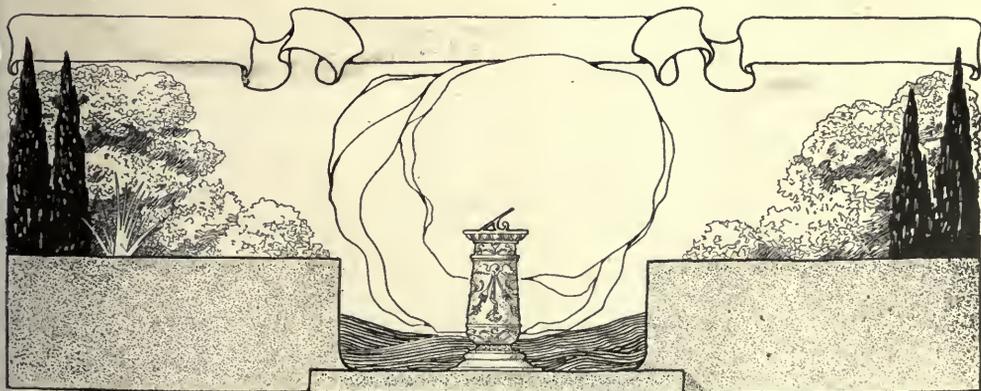


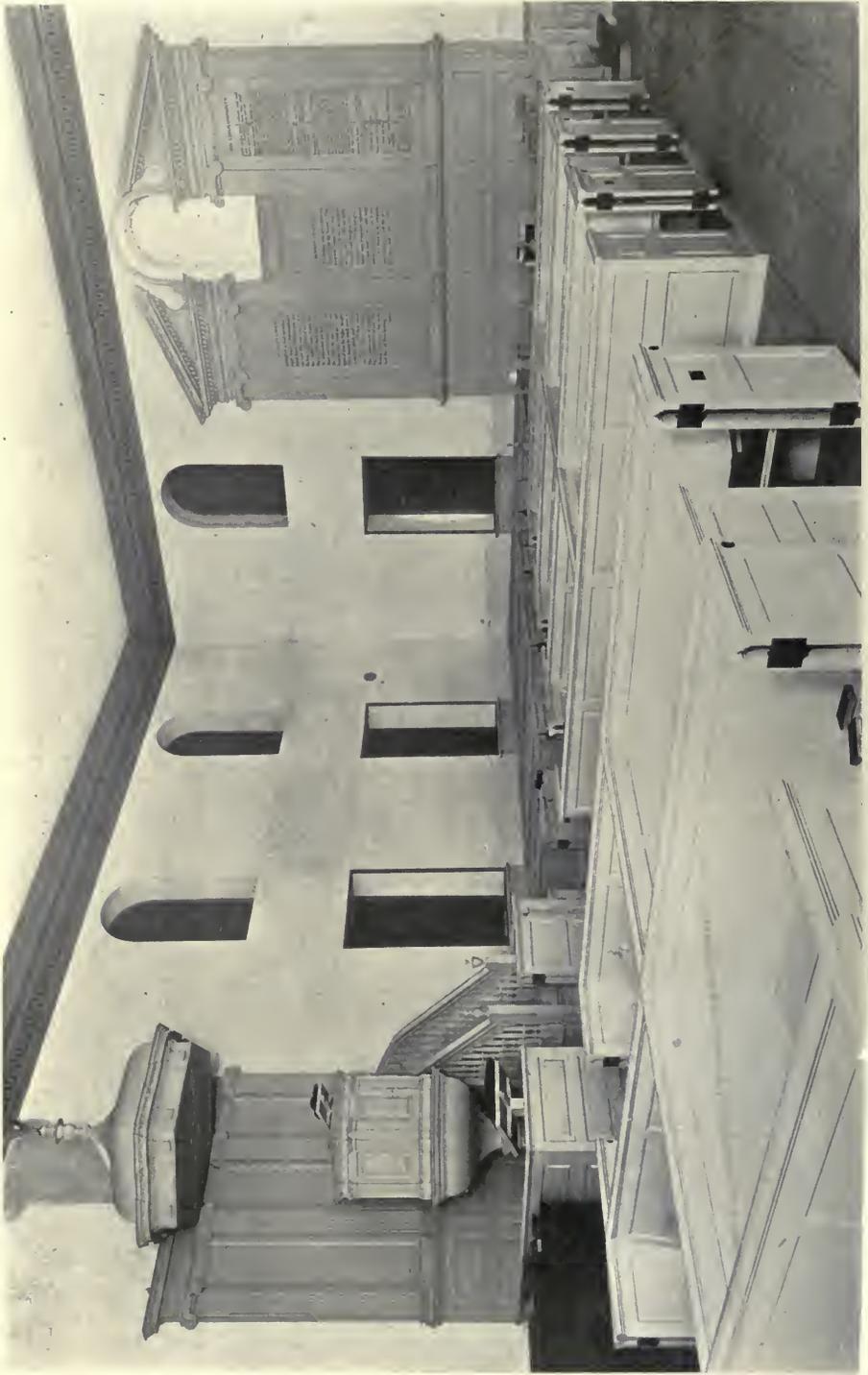
INTERIOR OF CHRIST CHURCH,  
ALEXANDRIA,  
VIRGINIA.

the present day or "slip" type. The present building of Pohick Church was started four years after the Alexandria Church and completed at about the same date. At the time of the building of this new church there was some discussion as to whether the old site should be reoccupied, or whether a new site should be chosen. Many people wished to preserve the old site, especially since it was surrounded by a churchyard in which the dead of the parish had been for long buried. When this discussion arose, Washington at once made a survey of the parish and made a map, marking thereon the residences of the parishioners; the church was accordingly placed at the centre of population. The construction of the new church was placed in the hands of a building committee of five, which contains some very distinguished names: George Washington, George William Fairfax, Daniel McCarty and Edward Payne. The wily Mr. Washington saved the architect's commission by making the drawings himself, and it is reported they were drawn on white paper with india ink; tracing cloth was, of course, in those days unknown. This building, although somewhat smaller than the Alexandria Church, was of very similar design, and it is probable that Washington as a vestryman of both churches had access to the plans of Christ Church and copied them with the necessary reductions in size. The contractor was one Daniel

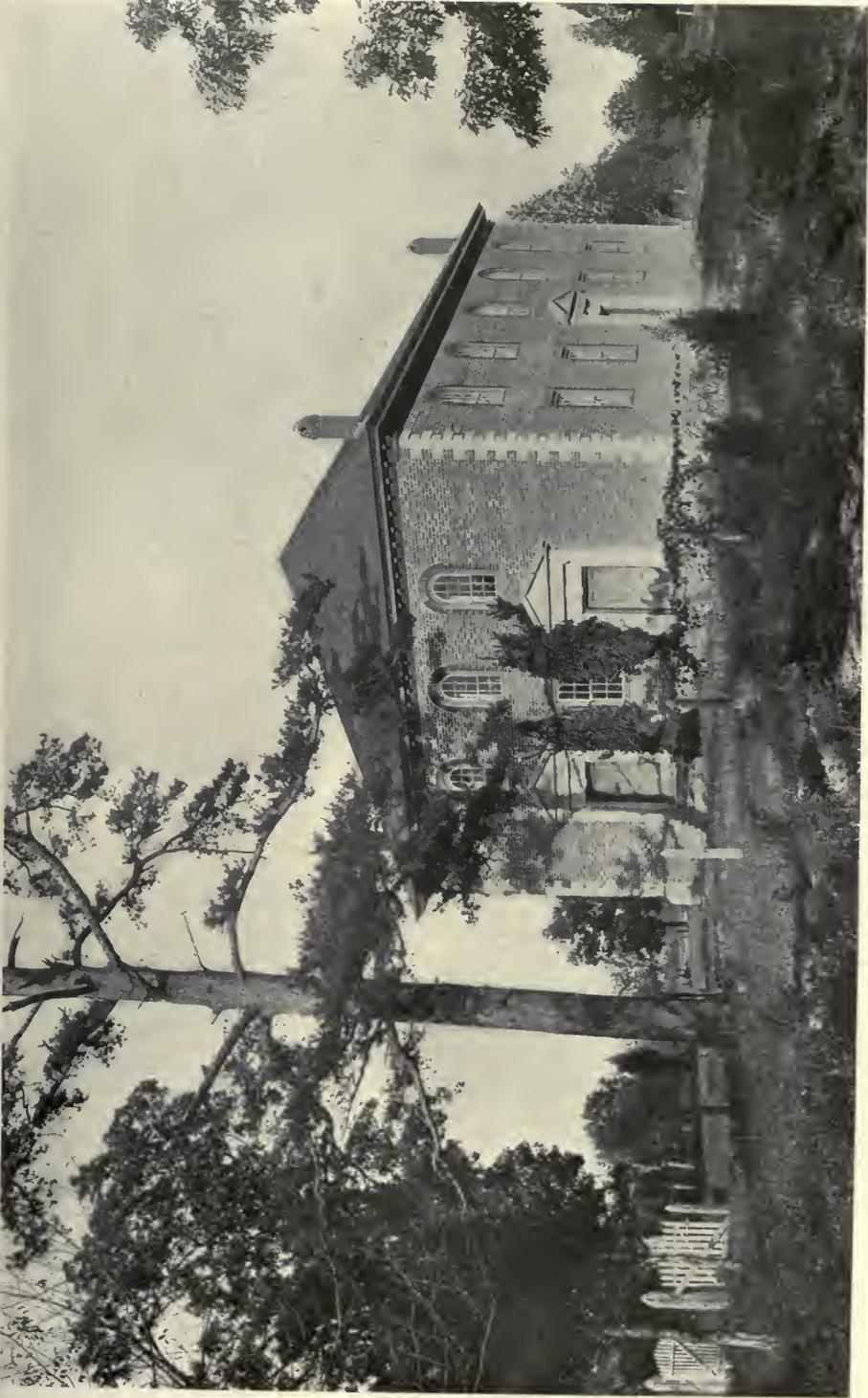
French, whose contract was for the amount of 887 pounds. The specifications were known as "terms of agreement," and the contractor was then known as the "undertaker." Possibly, terms of disagreement might better define specifications, although the contractor's former title might unhappily often be employed to-day with truth.

From the time of completion the history of the two churches was sadly unlike; Christ Church continued to grow in wealth and in physical condition, while Pohick Church was much neglected and in 1837 was in a very bad state of repair. During the Civil War "the military invaders carried off at their pleasure any of its interior woodwork for private purposes," and all that remained of the original woodwork at the close of the Civil War was the cornice around the ceiling. From the conclusion of the Civil War until 1874 no services were held there, but at the latter date a wealthy New Yorker collected sufficient money from New York and Philadelphia to put the church in good condition, although no true restoration was attempted. Beside the Revolutionary worthies who attended these two churches were many of the prominent Southerners who figured in the great War of the Rebellion and were members of the parish, among them that great leader whose career, except as to its success, was so singularly like that of Washington: General Robert E. Lee.

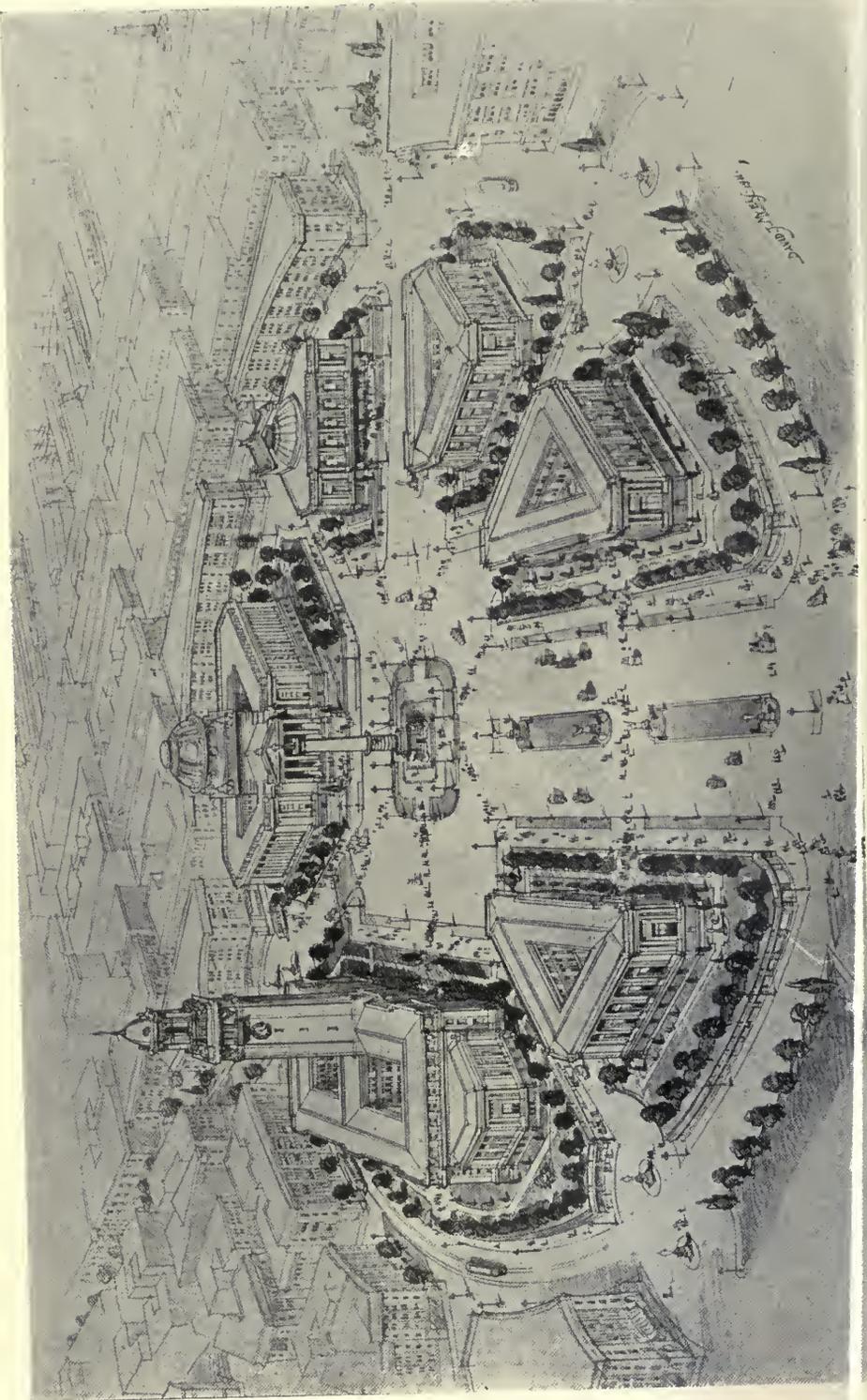




INTERIOR OF POHICK MEETING HOUSE NEAR ALEXANDRIA, VIRGINIA.



POHICK MEETING HOUSE,  
NEAR ALEXANDRIA, VA.



CIVIC CENTER GROUP, LOOKING SOUTH  
ON CENTRAL AVENUE, SEATTLE, WASH.

# PLANNING FOR SEATTLE'S FUTURE

## A REVIEW OF THE REPORT

BY  
CHAS. MVLFORD ROBINSON



LATE IN THE AUTUMN of 1911 there appeared, in the Plan of Seattle, one of the most thoroughgoing and elaborately issued studies of municipal development which has yet been published in the United States. Perhaps in some respects it meets the ideals of true city planning more nearly than does any other. When it is added that the active interest of the Washington State Chapter of the A. I. A. furnished the initial steps leading to the making of this study, there appears its further and special claim to the interest of architects. Finally, in spite of an extraordinary amount of unpaid local work, the preparation of the report involved an actual money expenditure of \$50,000—an amount which puts it in a class in which, to date, are only, perhaps, Mr. Burnham's elaborate "Plan of Chicago," the Washington plans, and the still incomplete studies for Pittsburgh. Clearly the Plan of Seattle invites attention.

As one goes through the report, one is impressed by two distinct aspects of it. One is the answer to the question, how, on the initiative of architects, Seattle was able to secure a study of such magnitude, made not by architects or even by local men, but by an outside civil engineer—for the report is the work of Virgil C. Bogue. The other is the report itself—its recommendations and conclusions, and where its main emphasis is laid. Of the two aspects, that which is of most general significance and appeal is the story of how the report was obtained. We shall take that up first, as also is chronologically fitting.

While the desirability of a City Plan had been urged by certain individuals in

public addresses prior to 1909, no tangible steps were taken until, early in that year, the local chapter of the American Institute of Architects effected a meeting of representatives from the various improvement clubs and commercial organizations in Seattle. At that meeting the Municipal Plans League was organized. The exposition caused a considerable interruption in the League's activities during the Summer; but in the Fall a committee, representing the League, the Chamber of Commerce, the Commercial Club and the chapter of architects, prepared an amendment to the city charter designed to create and finance a Municipal Plans Commission. This was presented to the voters at the regular election, March 8, 1910, and became a law by the largest majority ever cast for an amendment to the charter of the city.

The Commission as thus created was charged with the duty of procuring "plans for the arrangement of the city with a view to such expansion as may meet probable future demands." The expected nature of these demands was then specifically indicated. The Commission was to consist of twenty-one citizens of Seattle. Three should be members of the City Council, elected by that body; one, a member of the Board of Public Works, elected by its members; one, a County Commissioner; one, a member of the Board of Education; and one, a Park Commissioner, each elected by his confreres. The rest of the members were to be appointed by the mayor, from nominations made from their own number by a long list of organizations and interests. It was required that all

members should serve without pay and that absence from meetings for a period of more than thirty days without excuse should mean forfeiture of office. The Commission was authorized to employ from one to three city planning experts and was to be furnished suitable quarters and engineering and clerical assistance. To finance it, there was created a "Municipal Plans Commission Fund," which should be the proceeds of a tax levy of one-quarter of a mill in the year 1910. Expenses must not exceed the proceeds of the levy and were to cease entirely after September 30, 1911.

Following the election, the appointments were duly made; the Commission met and organized, and thereafter held regular meetings every other week, besides a large number of special meetings. At many of these, delegations were received for the discussion of particular aspects or phases of the work and on some occasions so much interest was manifested that the larger halls of the Chamber of Commerce or of the Commercial Club had to be used. Thus the plans were not the result of star chamber conferences, but every citizen had a chance to bring forward his pet ideas and plead for them. This fact undoubtedly added greatly to the public confidence in the plans and to the popular interest in them.

Very soon after the appointment of the Commission, it selected Virgil C. Bogue as the expert upon whom would be placed the responsibility for the drawing of the plans. Mr. Bogue had built the most difficult portions of the Northern Pacific Railroad, the mountain sections of the Trans-Andean Railway in Peru; had been retained in a consulting capacity on various projects in Mexico, New Zealand, Alaska and several other countries; had been chief engineer for some years of the Union Pacific Railroad, and had had considerable municipal experience as consulting engineer to Mayor Strong of New York. He had also been retained in waterfront work in Tacoma and Seattle. Thus his attainments were well known locally, and at the same time were such as to justify much faith in his ability. He arrived in

Seattle in September, 1910, and with just a year for his work, operations were immediately commenced, and every facility was put at his disposal. The Commission's financial statement shows that, aside from the retainer and expenses of the expert, some twenty-four thousand dollars were expended for the engineering force alone during the next twelve months. This is of interest as illustrating the thoroughness with which the work was undertaken.

Now, with regard to the plans themselves: It was resolved, after considerable debate, that the plan should embrace an area of about 150 square miles, which, at the average density of population in such American cities as might be fairly compared to Seattle, would provide for a population of slightly over a million inhabitants. This insured a reasonably long look ahead.

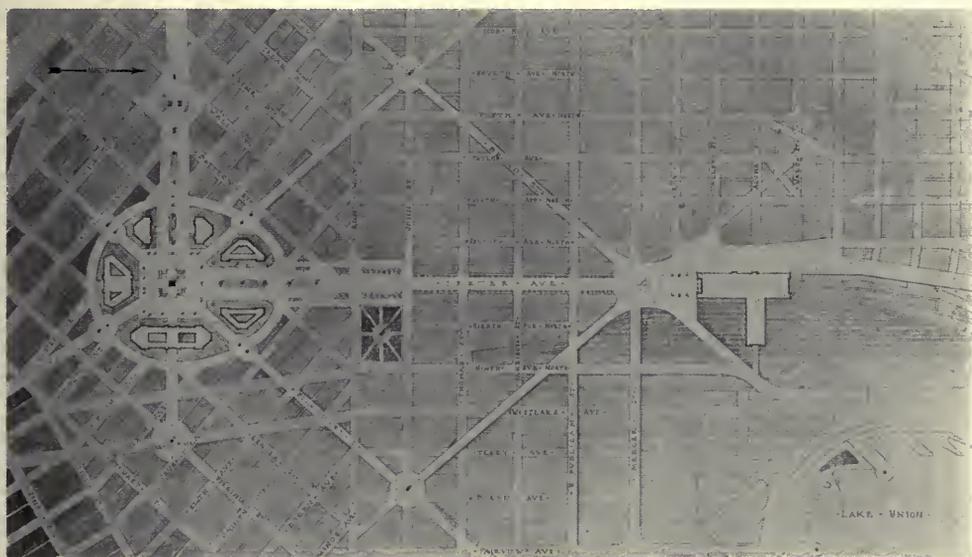
After an introductory chapter, which is largely historical, Mr. Bogue discusses his subject under the following heads: Arterial highways, civic centre, park improvements, municipal decorations, harbor improvements, Port of Seattle, future development of the central waterfront, transportation. It will be perceived that the harbor and waterfront receive special emphasis in the Table of Contents, and this becomes more marked as one turns the pages. For, while fourteen pages are allowed to suffice for highways, exclusive of forty in an Appendix, ten for the elaborate civic centre, seven for parks—since these had been pretty fully covered in an earlier report—and six for municipal decorations, the harbor, port and waterfront have a total of seventy pages and sixteen out of the nineteen large maps which are foisted at the back of the book. No doubt this predominance of a phase of city planning which has not heretofore had much emphasis in American work was very natural on the part of a man of Mr. Bogue's attainments, with special qualifications to discuss it; very likely its prominence is justified, in Seattle's expectation of becoming a great port; and probably its emphasis is in accord with what had been the wish of the Municipal Plans Commission when it selected Mr.

Bogue to make the studies. But it is so striking a feature of the report—whether the latter be judged by itself or in comparison with others—that no review can fail to speak of it, especially in an architectural journal where the recommendations in this portion of the report invite but little attention.

In platting the highways the conclusion was reached that "the lines of heavy travel in Seattle would, in the main, always be north and south." Though the city's site is exceedingly irregular, careful surveys and study revealed the possibility of laying out arterial streets of convenient location with grades sel-

seem not at all wise to place the Civic Centre, with the large open space that is a feature of it, at the point which gives promise of being the most congested and, therefore, the most valuable to retail trade in the city.

But in the discussion of the Civic Centre it appears that other influential factors, besides that "logic" of the situation to which reference has just been made, determined its location. Unexpectedly, the "question of economy" proves to have been one. Because of recent regrading, the suggested site is now "without buildings requiring purchase under condemnation proceedings.



PLAN OF CIVIC CENTER PROJECT—SEATTLE, WASHINGTON.

dom exceeding three per cent. The locating of these streets is undoubtedly one of the most valuable contributions of the Seattle plan. "It was found," says the report, "that the lines of main arterial highways tended to cross or approach each other near Fourth Avenue and Blanchard Street," and it was found, further, that the centre of population was very close to that corner. "The logical outcome of careful study was a decision that the Civic Centre should be placed at Fourth Avenue and Blanchard Street." This is an exceedingly interesting statement, for to many city planners it will

This eliminates a requirement hardly to be elsewhere escaped. Furthermore, the location is still at the verge of a rapidly expanding business area and is, consequently, obtainable at a comparatively low figure, probably not to exceed, at present valuation, \$3,500,000, including the new streets, avenues and plazas immediately connected therewith." Even this figure could be ultimately much reduced, through the sale of the present public building sites. Moreover, it is claimed that as the proposed location is where the stream of business and traffic must inevitably divide, owing to the

near presence of Lake Union, and the divided streams assume different characters, it would nowhere else be possible, in the probable business area, to obtain "the amount of land necessary to provide for a centre of suitable amplitude on practical grades, without interference with the natural flow of public and private activities." These are certainly very important considerations; but it is interesting to find Mr. Bogue still returning, with abounding confidence, to the "logicalness" of locating the Civic Centre "at a natural conflux of arteries," and "at the natural junction point of a future rapid transit system." It is proper, however, to add the author's promise that such location will help to relieve congestion, and that, from what may be called the scenic standpoint, he believes the site to be all that could be desired. He says:

"By a happy circumstance, the location lies upon a natural eminence, so that by a slight change of grade the land will fall away gradually to the north, south and west, while to the east occurs a more perceptible drop, of approximately fifty feet, to a proposed market-place on Westlake Avenue." The buildings constructed upon it will be "visible from all the environing hills and from the harbor and Puget Sound. To appreciate its full significance, one has but to regard its inspiring possibilities from the surrounding heights or from just beyond the immediate harbor line. \* \* \* Not less impressive would be the view within and from the Centre itself. Detached from structures of more ordinary character by a circumferential thoroughfare, its noble buildings would emphasize the natural and exceptional beauty and dignity of their environments." The details of the plan are not very clearly given in the text; but, briefly, it appears to contemplate an ellipse penetrated by great avenues converging on a central point, where there will be a shaft and monument. In the arcs between these converging avenues the public buildings will be located. One street will be the broad, parked Central Avenue, leading direct and at no great distance to the new Union Station, so that the tower of

the latter will close the vista outward from the Centre by this avenue, while the Civic Centre itself will offer an inspiring view as one emerges from the station. Another will be "Olympic Mall", whose axis pierces the loftiest peak of the Olympic Range. It will serve as approach from the sea and at the shore end will some time be embellished with a monumental water gate." Finally, in lacking a sense of enclosure, the Civic Centre promises an impressive air of spaciousness, though with no great actual area as compared with centres that have been planned for other cities. But that the space will be sufficient is suggested by Mr. Bogue's emphasis on the value of the proposed arrangement in giving distance from which the public buildings may be effectively seen and in his rather novel comment, that a Civic Centre "should embrace an area sufficient to accommodate, on great occasions, large gatherings of citizens. It should," he says, "afford ample space for the accommodation of pageants and for the formal reception of delegations from other cities or foreign countries."

The chapter on Municipal Decorations, though largely dealing with street intersections and concourses, includes a discussion of building height. This is interesting as another important contribution to the education which we Americans are now generally receiving on the subject. That it is not true that business in Seattle demands now, or will soon demand, very high buildings, is evidenced, Mr. Bogue believes, by the fact that "the great cities of Europe and South America—those whose population approaches or exceeds a million—have grown to their present size and have conducted a commerce equal to that of our largest cities without the skyscraper"; and by the fact that "all the buildings of over twelve stories in height in the city of New York" could be placed in a certain limited portion of Seattle's present business district, where to-day the average height of the buildings is less than four stories. "Skyscrapers," he says, "do not by any means denote the highest civic development, rather do they exemplify the utter lack of considera-



VIEW INTO CIVIC CENTER OLYMPIC MALL, SEATTLE, WASHINGTON.

tion for the better life of the city." He suggests that the height of Seattle buildings "should be fixed at an elevation proportionate to the open area, and, if possible, a similarity of treatment as to the height of stories should be regulated; especially should a uniform height of cornice line be established for the buildings in the Civic Centre." He urges also "the desirability of using light colored building material."

Coming to the chapters on port, waterfront and transportation improvements, we come to an exhaustive discussion of matters of exceeding importance in the Seattle Plan but hardly inviting review here. But a significant condition is inter-

estingly put in the statement that "the cost of transporting five tons by wagon will cover transportation of fifty tons by rail or five hundred tons by water;" and the following quotations give suggestion of the point of view with which this part of the planning was undertaken: "Commercially speaking, when a city ceases preparation for the future, it ceases to grow. \* \* \* Seattle's greatest commercial asset is her harbor. \* \* \* Unless a seaport city speedily emphasizes its natural advantages, it will encounter the danger of being outstripped by some less favored rival. \* \* \* Every judicious investment in harbor improvements should tend to decrease rather than to in-



CENTRAL AVE., LOOKING NORTH TO CENTRAL STATION, SEATTLE, WASHINGTON.

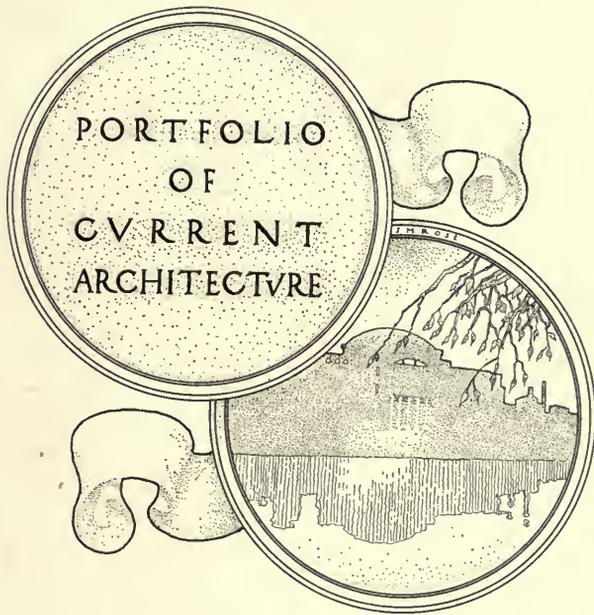
crease the tax rate." The recommendations put forward in this part of the report are urged with great earnestness, and appeal is made for an immediate beginning of the work. In response to this appeal, the matter goes before the people, for adoption or rejection, in March. Those who know the Seattle spirit, who read this report, and who are familiar with the great things the city has already done can hardly doubt the outcome.

In presenting the report, the Municipal Plans Commission emphasizes the point that the plan is elastic; that its mere adoption "does not require any expenditure whatever; nor does its adoption exclude changes and improvements not specifically provided for therein." The Commission adds: "Its adoption means simply the acceptance of it as a plan of action, a method of procedure, and that, when changes and developments are initiated by the people, authorized by their vote and ordered by the City Council, they shall be made systematically. It means the ultimate saving of vast sums which, in the absence of a uniform system, would be wasted. If the need for the fulfillment of any portion of the plan does not arise, the fact that it is embodied in the plan does not require that

it be undertaken or that money be expended thereon. On the other hand, whenever in the minds of the people conditions do require the fulfillment of any portion of the plan and funds are voted therefor by them, it may be entered upon with every assurance of its permanent character and lasting utility." These remarks, which happily apply with equal force to any well-made city plan, are admirably put, as is also the following: "In the development of the plan the Commission has come to a forceful appreciation of the fact that the diverse interests and activities, and the various sections, of the city are so interwoven as to make a simplified general plan a necessity."

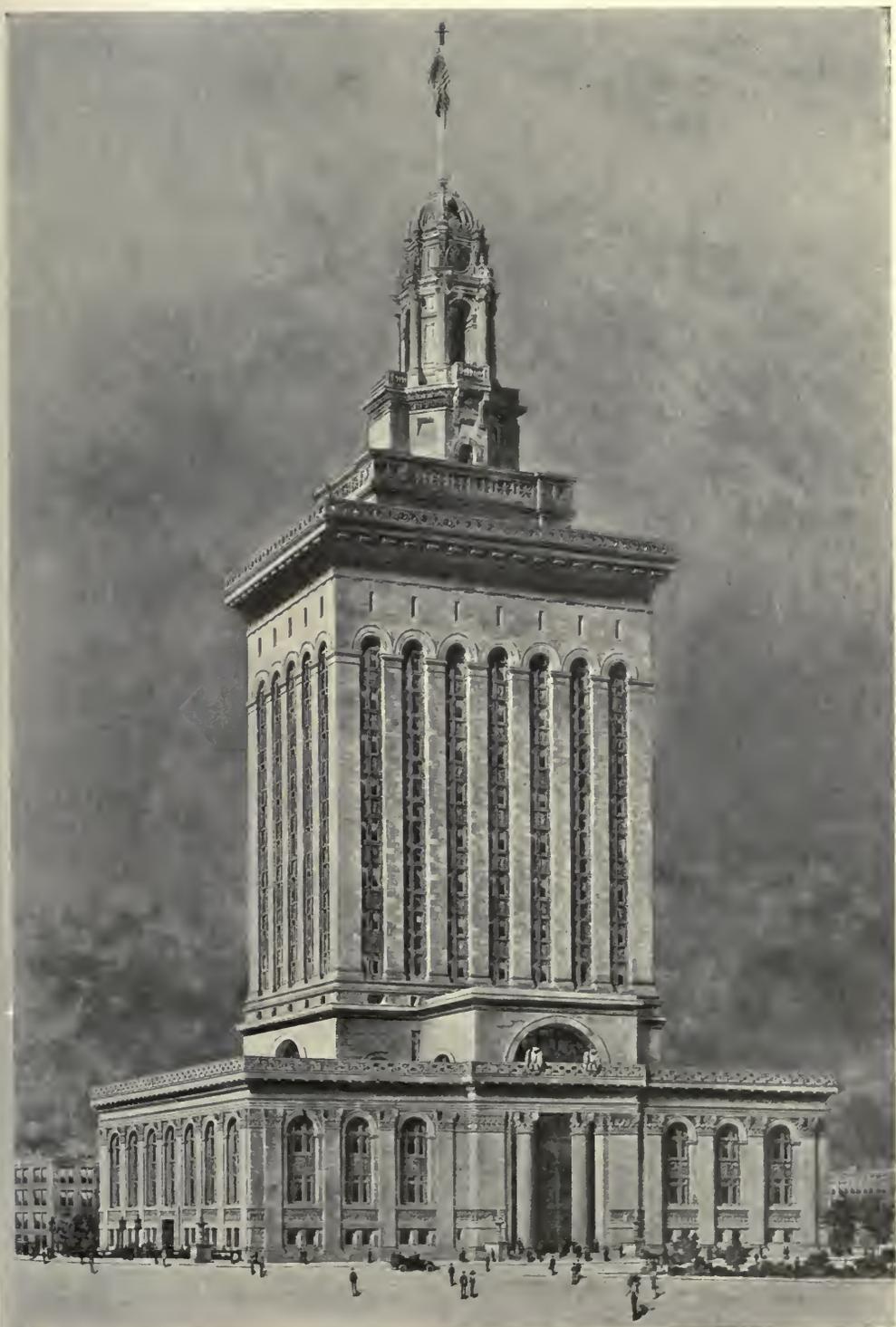
Unfortunately, of the handsome edition of this report it was possible to print only five hundred copies, so that comparatively few have found their way out of Seattle. This edition, in common with most of its kind, is profusely illustrated. Not only, however, are many of the pictures beautiful, but they are exceptionally well chosen to illustrate and enforce the text. In fact, the Plan of Seattle makes such interesting contribution to the general subject of city planning that a larger, even if cheaper, edition, which can be widely circulated, is much to be desired.







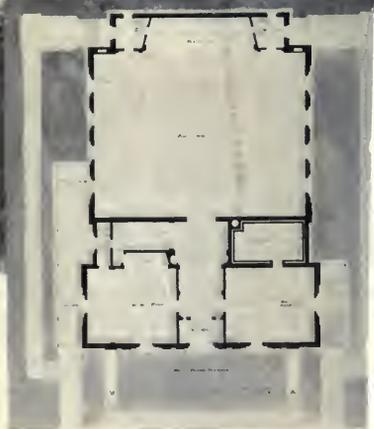
THE NEW BUILDING FOR THE BANKERS' TRUST CO.,  
NEW YORK CITY. TROWBRIDGE & LIVINGSTON, ARCH'TS.



PERSPECTIVE OF THE NEW OAKLAND CITY HALL,  
OAKLAND, CAL. PALMER & HORNPOSTEL, ARCH'TS.



NEW CANAAN TOWN HALL, NEW CANAAN, CONN.  
Edgar A. Josselyn, Architect.



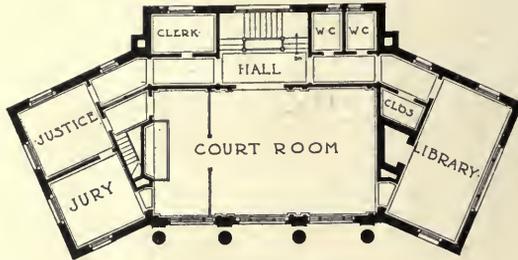


See next page for plans.

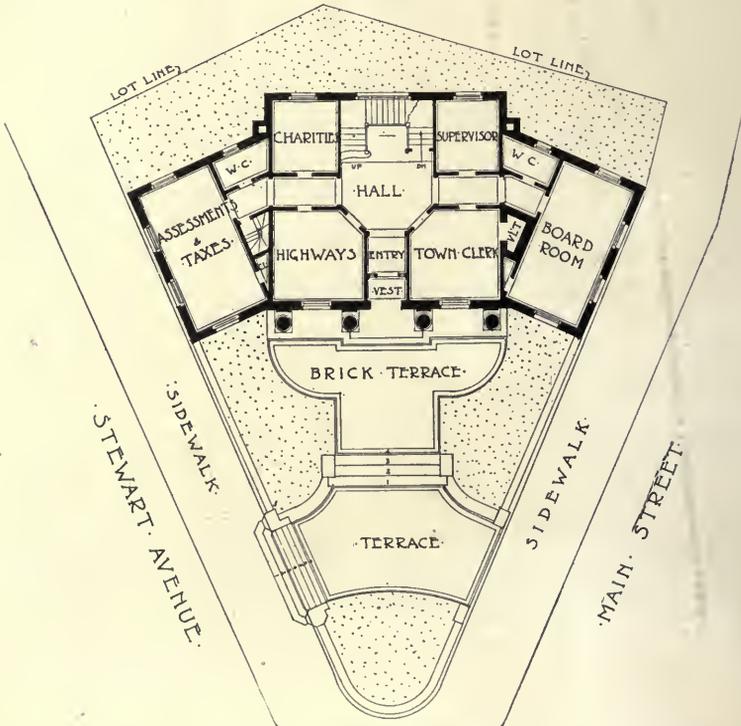
TOWN HALL AT HUNTINGTON, LONG ISLAND.  
PEABODY, WILSON & BROWN, ARCHITECTS.



Seal.



Second Floor Plan.



Ground Plan.

TOWN HALL AT HUNTINGTON, L. I.  
 Peabody, Wilson & Brown, Architects.



ENTRANCE DETAIL—TOWN HALL AT HUNTINGTON,  
LONG ISLAND. PEABODY, WILSON & BROWN, ARCH'TS.



"JOURNEY'S END" HOUSE OF  
MR. HAYDEN, LEXINGTON, MASS.

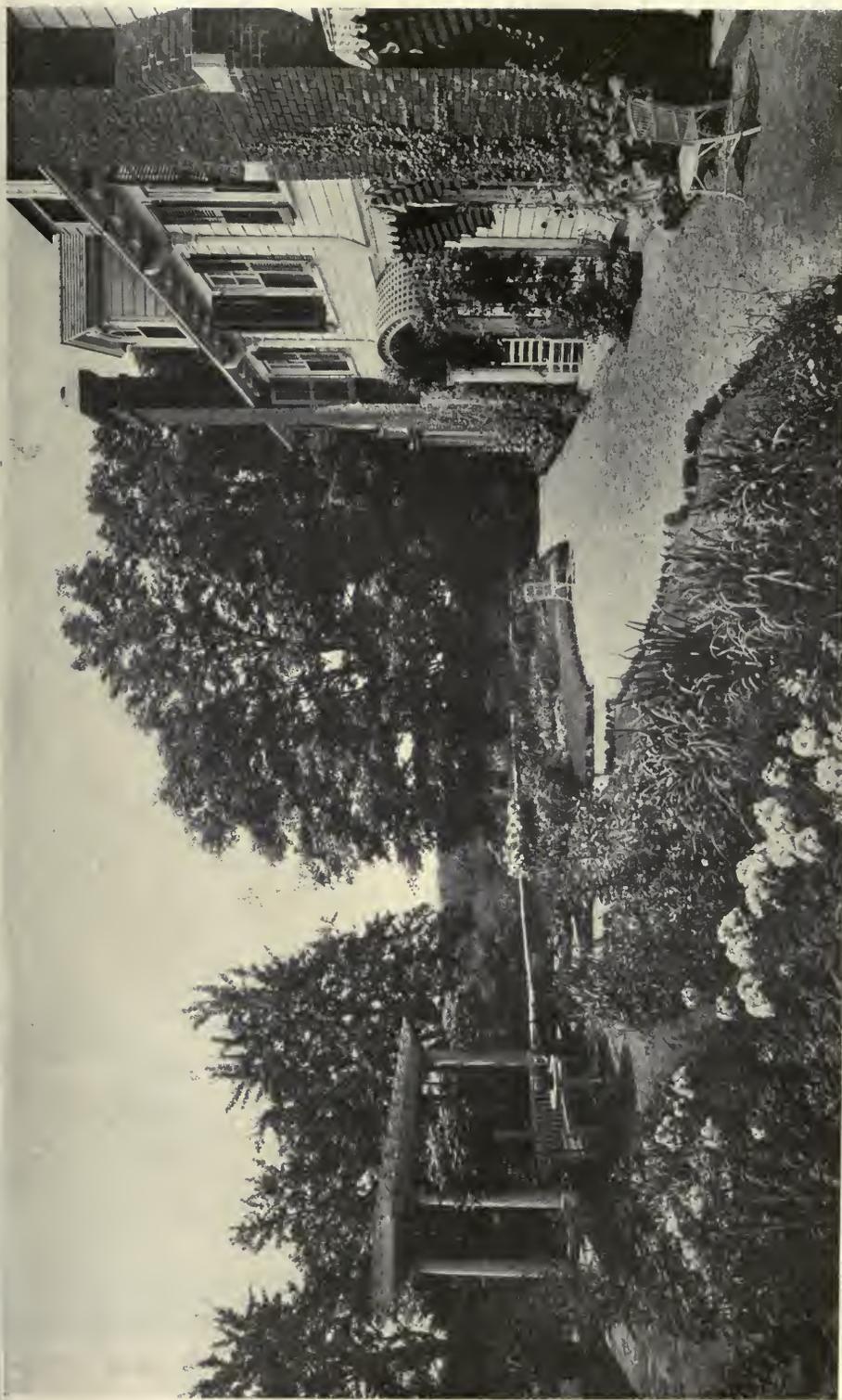


"JOURNEY'S END" HOUSE OF  
MR. HAYDEN, LEXINGTON, MASS.



RESIDENCE OF CARL SCHULTZ PETRASCH, ESQ.,  
MT. KISCO, N. Y. LUDLOW & VALENTINE, ARCH'TS.

Photograph by Wurts Brothers.



Photograph by Wurts Brothers.

RESIDENCE OF CARL SCHULTZ PETRASCH, ESQ.,  
MT. KISCO, N. Y. LUDDLOW & VALENTINE, ARCHTS.



ENTRANCE DETAIL—RESIDENCE OF CARL  
SCHULTZ PETRASCH, ESQ., AT MT. KISCO,  
N. Y. LUDLOW & VALENTINE, ARCH'TS.

Photograph by Wurts Brother



Photograph by Floyd Baker.

CONNECTICUT SAVINGS BANK, NEW HAVEN,  
CONN. TRACY, SWARTWOUT & LITCHFIELD, ARCH'TS.



IRVING K. POND, ARCHITECT, OF CHICAGO.—THE RETIRING PRESIDENT OF THE  
AMERICAN INSTITUTE OF ARCHITECTS.

# THE FORTY-FIFTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS



## THE PRESIDENT'S ADDRESS



THE AMERICAN INSTITUTE OF ARCHITECTS is assembled once again in convention. It is the function of this assemblage through pronouncements and carefully considered enactments to minister to the welfare of the Institute, and incidentally, in so doing minister to the well being of the profession at large, for the status of the entire architectural profession in America is determined by the pulse beat of the American Institute of Architects. A realization of this fact must fill the Institute members with a certain sense of responsibility.

Let us hope that the deliberations of the forty-fifth convention may be conducted with the same idea of advancing ethical and aesthetic standards and in the same spirit of mutual concession and harmony which prevailed in San Francisco last year. Animated and forceful debates are to be welcomed for their invigorating and clarifying qualities, but the many-sided problems which are liable to seek solution at this time should be discussed altogether upon their merits, without personal animus, and respectful consideration should be paid any idea which is advanced for the general good. Ideas and not individuals or committees rule in the American Institute of Architects. Too often when the activities of the Institute have been under consideration, both in convention and in public and private discussion, it has been assumed that the officers or the board or the committees were trying out some special scheme of their own, whereas in fact they were endeavoring solely to carry out the instructions of the convention.

Although the by-laws give the Board of Directors almost unlimited authority to act for the Institute between conventions, it in reality seldom does act in other than its executive and judicial capacity. Officers, boards and committees find sufficient exercise for their powers in performing the duties prescribed in constitution and by-laws, and in trying to carry out the expressed will of the Institute. In short, officers, boards or committees do not make laws or rules for the Institute, but the Institute in convention makes the laws or rules, and officers, boards or committees endeavor to put them into execution.

Let this be remembered in discussing the questions which arise or in commenting on the activities of any executive branch of the Institute.

The committees of the Institute deserve the most grateful recognition. The time and energy spent by many committees in carrying out the will of the Institute is exceedingly great, and only the initiated can appreciate the continuing sacrifice. The committee chairmen of necessity bear the brunt, but their labors may be lightened by sympathetic support within the committee. Therefore, for the good of the cause, may your president suggest that hereafter any committeeman who feels the shroud of apathy drawing around him, or one who, by ill health, is incapacitated, or one who for any reason cannot come to his task with clean hands, should resign and let active, pure blood fill the place.

Under our expanding conditions committee work is bound to become more and more complicated and burdensome to

[EDITOR'S NOTE.—The convention for 1911 was held on December 12th, 13th, and 14th at the New Willard Hotel, Washington, D. C., and was presided over by President Irving K. Pond.]

THE ARCHITECTURAL RECORD wishes to give the widest publicity to the purposes of the Institute, and to join with its members in an endeavor to supply reliable information to all those interested in architecture—the Architect, the Owner and the Builder. We feel that the following papers and reports will be read by thousands and that a better understanding between architect and client cannot help be established.]

the individual, and therefore it seems to your president that the office of the secretary not only, and as speedily as possible, should be put upon a modern business basis, but should be equipped to be the centre of committee operations, all material being gathered by subordinates in the office, formulated and disposed under the direction of the various committee heads. This means increased expenditure, but in no other manner, it would seem, can the growing committee work be prosecuted to the relief of the individual and the welfare of the Institute. It seems desirable at this time to reaffirm certain of the principles for which the Institute stands, that the willful perversions of many and the ignorance of few, mainly outside of, though sometimes within the organization, may not serve to lessen the good influence the Institute seeks to exert.

The American Institute of Architects stands as guardian of the interests of the client and the community quite as much as the welfare of the individual practitioner and the profession generally. Its codes are to protect the client as well as the architect. Its fundamental ethical principle is based upon the idea of justice and fair dealing as between man and man, be they architect and client or architect and architect;—upon a recognition of individual rights and individual duties. If schedules are established, it is not that the architect may have a lever with which to pry loose undeserved money from the client—but that both client and architect may have an authoritative basis on which to compute values. If codes of ethics are formulated, it is that the unthinking and morally untutored may know what always instinctively has guided the actions of unselfish and fair-minded men—and themselves be guided.

If competition codes have been put into effect, it is not that the rights of the client be interfered with, or the liberty of the architect be limited, but that the duties of each under the premises may be made manifest, and if the schedule and canons of ethics are incorporated in the competition code, it again is not to curtail the right of the client, but to sug-

gest to him that under the rule of common decency he has no right to play one architect as a pawn against another, or seek to command the highest technical and professional skill at a price at which the scantiest and most indifferent service cannot begin honestly.

The operations of the code to date would seem to indicate that the public recognizes their worth and inherent justice to a wider extent than does the profession even, for in a multitude of instances clients, upon seeing the code, have voluntarily modified their program, while in more than one instance an "un-professional" competition has been conducted because the architect involved did not attempt to familiarize the client with the code, or because the architect involved did not wish a fair competition, relying on "personality" and "pull" to land the prize.

Another principle on which the Institute firmly rests is that in its membership shall be included only men of the fullest moral and intellectual stature, men who will not betray their client, men who will not try to deceive themselves, men who hold the welfare of the community paramount to their own or their clients' individual interest, men who know the value of beauty and decency as a communal asset and are willing to make sacrifices for the ideal, men who know that the relationship between personal morality and the power to create ideal beauty in the individual is very intimate, men who know that the capacity to appreciate ideal beauty rests upon a groundwork of broad culture and deep sentiment rather than upon commercial success. The defection from its ranks of men wanting in the above qualities cannot permanently or long, if at all, cripple the work of the Institute, even though in popular estimation they hold an exalted place in the profession. The strength of the American Institute of Architects lies not in the number but in the moral and artistic calibre of its members.

Personally, your president would hail the time when the correct apprehension and application of the ethics of business and of competitions and of the set rule shall be as a matter of subconscious per-



GEORGE B. POST, ARCHITECT, OF NEW YORK CITY, RECIPIENT OF THE GOLD  
MEDAL OF THE A. I. A., PRESENTED DEC. 13, 1911.

formance in the mind of the practitioner and the period of the Institute reunions be given up to the cultivation of the social amenities and the development of the sociological, ethical and aesthetic plans of architectural art. Personally, your president would rather in this, his final address, consider the aspect of our American civilization and the possibilities of its adequate expression in architecture, but the reports from various committees of the board indicate that certain ethical questions are ripe for discussion and cannot be ignored by the president at this time, and he, therefore, without arguing the case, suggests, and he hopes needlessly, that the convention consider seriously, unimpassionately and impersonally all phases of the matter before changing radically the essential ideas underlying any code of the Institute. Consider carefully if a backward moral step will result from the change; consider if in any sense just relations between man and man will be impaired. Whatever has tendered to impede healthful action may well be cut away, but consider carefully before touching the vital parts.

If any phase of the competition code, so-called, comes under consideration, please remember that individuals, many of them, and chapters even, have come into the Institute knowing the full meaning and bearing of that code and intending to live up to it, and let this fact have weight with the older members. Remember, too, that great municipalities are favorable to it, one at least having introduced it into its charter.

Remember that great corporations and institutions have considered it favorably, and that only politics and ignorance have condemned it in principle—and let this fact count in your deliberations. Clear up ambiguities in all the codes but maintain all standards of fairness and justice in personal dealing.

Some little time since the American Institute of Architects was jocularly denominated a "gigantic trust." In some quarters this "soft impeachment" was regarded seriously—so seriously, indeed, that your president was asked to refute the charge in print. Certain it is that

the American Institute of Architects is not a monopoly, for it does not contain all the morally-minded and technically-skilled members of the profession. Indeed, there are many outsiders who consider themselves ethically and aesthetically superior to any individual and collective exhibit the Institute can make. The aesthetic phase may be ignored now, but how do they square the ethical? Their position seems to be that of one who rises early, surreptitiously reads his neighbor's newspaper and returns it properly folded to the door stoop, enjoying the fruits of the neighbor's toil without sharing the cost. Less than one-fifth of the number of so-called practicing architects of the United States are in the Institute, and this little one-fifth asks to be permitted to turn over to the big four-fifths the work of any client who does not desire to play fair. At the same time the Institute in no way presumes to interfere with the rights of individual contract on the part of one of its members. This attitude hardly smacks of monopoly or of trade unionism. The Institute is not unfair when it suggests—yes, insists—that at least the minimum rate prevail in competitions. Ignoring the great economic waste involved in competitions, for which the client never can compensate, the minimum rate is none too large for the service of men of Institute calibre, whether in the Institute or not, and it is fully within the province of the Institute as an altruistic body to aid a man in the establishment of his right and in the accomplishment of his duties. A man may have a legal right to sell himself for less than the value his creator intended should be placed upon him—but he has no moral right, and no body of morally-minded men is going to organize to aid and abet him in his self prostitution. The Institute has saved many a man from himself. Your president deplores again the seeming necessity for referring to these matters of professional ethics which should long ago have stirred minds and consciences to subconscious activity and have not.

Your president had the honor to represent the Institute at the Ninth International Congress of Architects in Rome

—being also one of those delegated to represent the government of the United States. Matters pertaining to the congress are fully set forth in the committee reports. It also was the good fortune of your president to be present at the Council dinner and at the opening session of the Royal Institute of British Architects—where he had the honor to second the vote of thanks to President Leonard Stokes for his excellent inaugural address. The cordial reception of your president shows the high esteem in which your Institute is held. Messages of kindest regard were given to your president—to transmit to this body. The problems which the Royal Institute of British Architects are called upon to solve much resemble our own, and every

forward step we take aids them, as every advance they make reacts as a direct benefit to us.

Your president cannot refrain from referring at this time to the loss which not only he personally, but the whole Institute, sustained in the untimely death of John M. Carrère. Especial mention of Carrère's enthusiastic work and unselfish service to the Institute was made in the president's address one short year ago. To-day he is not with us, but his gentle spirit is upon us as a benediction. The Institute has lost a power, and every member has lost a friend.

The program is so full that your president refrains from further intruding upon the time of the convention.

## REPORT OF THE COMMITTEE

ON

### EDUCATION, A. I. A.

RALPH ADAMS CRAM, *Chairman*

SOME FOUR OR FIVE YEARS ago this committee began a systematic study of educational conditions in America as these apply to architecture; in the beginning it devoted itself to the development of what, with unjustifiable assurance, perhaps, may be called a philosophy of architectural education; then it initiated a more careful scrutiny of scholastic facts and a preliminary effort to make these facts fit its theories, or, when such correspondence seemed impossible, to modify the facts themselves rather than abandon its preconceived and tenderly cherished opinions. During the past year more than ever before it has applied itself to correspondence and investigation, and in this process it has had borne in upon itself two facts of salient significance; first, that while definite steps have been taken in at least one university toward making the more strictly architectural training a graduate course, many degrees in architecture still represent courses that embrace too little training in those branches of study that tend to the broader development of the students, and in many localities the col-

leges apparently fail to appreciate the importance not only of a complete architectural department, but also of general courses in the fine arts for the whole undergraduate body. Second, that there is apparently a very complete lack of interest among architects as to the kind and quantity of education that is or may be offered by the recognized schools or other agencies of training.

On the other hand, let it be said at once that both these statements must be qualified by testimony of an encouraging nature; in no case are any of the organized schools of architecture found to be hide-bound or unfriendly, all are ready to receive suggestions and to act on them when they justify themselves or when such action is materially possible, while the cold and almost unbroken silence that was the sole reply received by the committee to its circular letter sent to every member of the Institute, and the response from the presidents of chapters to the letter sent them (a response cordial only by contrast), were mitigated by the enthusiastic and grateful letters received from

one or two unanticipated sources, and by the active interest that has developed at several widely isolated points.

In spite of this, however, we are still impressed with the loss that follows from a too great individualism in education and the singularly languid interest in educational matters that marks the profession as a whole, and this year we are about to try an experiment, nothing less, indeed, than an educational conference on the first evening of this convention, to which we have asked each chapter to send a delegate, in the hope that so we may take a first step toward co-ordinating the educational interests of the country, eliciting direct statements from the several sections as to conditions, desires and possibilities, and stimulating interest in this fundamental and vastly important consideration.

We believe the results of this conference may be of interest, but they can be available only for the use of the committee of next year, and since the conference itself may safely serve as a safety-valve for the theories of this committee and its conferees, it is not necessary this year for us to burden the convention with them, rather we may pass at once to a categorical consideration of the concrete facts that we have to report to the Institute.

And first as to the circular letters emitted by this committee; these were considered both eloquent and stimulating (by the committee itself), yet four responses only were received to the letter to members, one from Seattle, one from South Carolina (very appreciative and encouraging) and two from Philadelphia, one from without the Institute being a request for information in regard to facilities for architectural study in that city. The letter to presidents of chapters has been fully answered by Philadelphia, Washington, D. C., Los Angeles and Pittsburgh—Boston, New York and Detroit being also fully reported on by members of this committee. It has been acknowledged and referred to committees by Colorado and Illinois. "The rest is silence."

It may be remembered from our report of last year that Columbia College

was the first to accept our suggestions and establish definite courses for extra-collegiate students in applied mathematics, construction, history, ornament and design. These were given under university auspices in the building of the Society of Engineers, downtown, and were surprisingly successful, except in the case of the history course, which acquired no popularity whatever. This committee was convinced that extension work, to fulfill all its possibilities, should be downtown, near the architectural offices, but the cost was very great and, as a matter of fact, the many students saw no objection to going uptown to University Heights, therefore this year the courses are being given at Columbia, and are as last year except that the general course in history has been omitted and its place taken by detailed historical courses; ancient architecture this season, to be followed by mediæval architecture next year. The work now provided by Columbia covers practically all the first and second year work in the architectural department of the college, the courses being properly called "extension" courses; there are eleven courses in all, with a total registration of 134, many individual students, of course, being registered several times; the fees range from \$5 to \$20 for each course. Elementary drawing is naturally the most popular, with twenty-four students; history the least desired, for only six have entered in the two courses offered, a sad commentary on the ideals and the breadth of view of the architectural draughtsman.

In Philadelphia, last year, the University of Pennsylvania, at the instigation of this committee, instituted classes in mathematics and history; this year these courses are being continued, with the addition of the whole matter of architectural design, which, carried on so long and successfully by the T-Square Club, has now been surrendered to the university, where the students get the benefit of the college faculty and the library.

In Boston all efforts to get hold of some of the funds available for extension work have thus far failed, and it



RALPH ADAMS CRAM, ARCHITECT, OF BOSTON, MASS.—CHAIRMAN OF THE COMMITTEE ON EDUCATION, A. I. A.

has remained for the Architectural Club to shoulder the whole responsibility, as it has done in the past, and finance it from its own exchequer, with some assistance from the Boston Society of Architects, and certain members of the profession. Except in name and its lack of official support, this is practically university extension work of the best and most highly organized quality, although not strictly speaking extension work, as the courses are not identical with courses given in any college and do not count toward any established degree. The activities are enormous, the registration equally so; the instructors are the pick of the Harvard and Technology Faculties, including Professor Warren and M. Duquesne; the enthusiasm quite unexampled. There are courses in architectural drawing, design (four sub-classes), mathematics, construction and history; there is also a life class. Following the suggestion of this committee, it has divided its classes into four groups, so that all students are expected to acquire education instead of indulging in specialization; there are, first, preliminary design and mathematics; second, order problems, drawing from casts, construction; third, Class B plan problems, drawing from life and history; fourth, Class A plan problems, drawing from life and history. Every student taking a design course is expected to take the other courses in the group, and are so doing in almost every case.

The first group is open to all comers; the three other groups to members of the club. Each supplementary course comprises twenty-five lectures, and the fees are, for the whole first group, \$8 for non-members or \$2 for club members, and for the other three groups, ranging from \$2 to \$12 a course in addition to the usual club dues. The total registration is 194, there being over 100 individual students.

The design problems are carried on under the competition rules of the Society of Beaux Arts Architects; the mathematics, construction and history course are laid out on the assumption that little outside work can be expected (none being required), the mathematics is distinctly "applied mathematics," cov-

ering those problems in geometry, descriptive geometry and trigonometry which lead most directly to the problems the draughtsman will have to solve in the office; the construction course is elementary, dealing not with mathematical questions so much as with methods of construction and the characteristics of materials; the history course is broad and comprehensive, illustrated with lantern slides and showing the principal steps in the development of the several styles and ending with a practical demonstration by examples of ancient and modern work, of the application of precedent to actual problems. In contrast to the experience of Columbia, it is interesting to note that this course began with a registration of 16, and has since increased to 25.

In Los Angeles the local Architectural Club maintains four classes, viz., out-of-door sketching, construction, drawing from the life and design, the latter admitting to competition for an annual scholarship of \$1,000.

In Detroit there is no architectural education of the kind we are considering, but the new School of Design may possibly initiate such courses. The University of Michigan has announced its readiness to give extension courses in architecture in Detroit whenever there is a demand for them.

In Pittsburgh and Chicago we find no need for extension courses in addition to the work already being accomplished by several local agencies. In Seattle advances have been made toward draughtsmen, but they fail to respond to the offers of instruction at night in design and the allied courses of study; the State University is not inclined to render any assistance, and nothing is being done. In Denver only very limited architectural education is provided by the State University, such as there is being merely an adjunct of the engineering department and without the direction of any professor of architecture, or even of a graduate of a recognized school of architecture. An advanced course has been under consideration, and may possibly be put into effect next year.

From Washington, D. C., we received

a most thorough and altogether admirable report on local conditions; a special committee investigated the question fully, noted the inefficiency of several agencies of evening instruction, the creditable work in design carried on by the Architectural Club, the unfortunate abandonment of a regular department in Geo. Washington University through pressure of material considerations, and offered specific suggestions to its chapter as to what it could and should do in co-operation with the Architectural Club in its educational work, the giving of talks on the general conduct of the architectural professions and the immediate concentration of its efforts toward establishing a chain of architecture in such a way as to use to best advantage the various educational opportunities of the city. If all chapters would appoint committees that would analyze local conditions in this thorough manner and present definite plans of action in as forceful a way much would be accomplished.

From Columbia, South Carolina, this committee received one of its most encouraging and appreciative letters. At the University of South Carolina a class in architecture has been carried on for four years, with considerable success. The university authorities are keenly alive to the desirability of a regular course in architecture, but no funds are available. An evening class open to all students and local draughtsmen has been started, and the first steps taken toward the establishing of general educational courses in architecture.

The question of a graded plan of credits in architectural study was referred to this committee by the last convention; since then the Architectural League has published its revised and amplified schedule, and we commend this to the attention of members, without analysis or criticism, both of which, we believe, lie rather within the province of professional educators. Such a plan may well be initiated and blocked out by architects, but the technical discussion is a matter for those to conduct to whom would fall the duty of putting the plan in operation.

As to the matter of State licensing vs.

Institute licensing for architects, we can only repeat our argument of last year, viz., that in the opinion of this committee a man should be tried, tested and "admitted to practice" by his peers, *i. e.*, the American Institute of Architects, precisely as a lawyer is admitted to the bar by his peers. Until this is possible we would like to see Institute membership accepted by all licensing boards as satisfactory evidence of fitness to practice, as is now done in New Jersey and Colorado, if this can be shown to cause no confusion through the acceptance of two standards which may or may not be on a par with each other. We believe that in the main the licensing boards are composed largely, if not entirely, of architects, and that it is of the utmost importance that where this is not so the laws should be properly amended and that all possible precautions should everywhere be taken to insure the appointment to these boards of none but men of the highest professional standing.

This committee has been deeply and unfavorably impressed for many years by the lack of knowledge of the most rudimentary architectural ideas, and a corresponding contempt and disregard therefor, exhibited by many engineers, as well as those of eminence and international reputation as those of more modest attainments. In some instances this ignorance and contempt are apparently complete and have resulted (in cases that have come under the observation of members of the committee) in mutilated architecture and, in the end, actual loss of efficiency in certain structures, and a very real financial loss. In one instance a group of architects was called upon to do what it could toward redeeming—artistically—an engineering project already structurally complete; the engineering here was wilful in its defiance of all architectural laws of planning, and the result was both ugly and extravagant; subsequently the same group of architects had the initiative in a similar project, and the contrast between the two results was notable—even by the strictly utilitarian owners. As a matter of fact, the training of an architect gives him a singularly broad

and comprehensive vision, while that of the engineer is so intensive it frequently produces what one distinguished college president has denominated "mere narrow-minded specialists."

With this in mind, this committee opened negotiations with the several schools of engineering, and at the time this report was formulated had received answers from Washington University, St. Louis, the University of Illinois, Ohio State University, the University of California, Massachusetts Institute of Technology, and Cornell. Our recommendations were to the effect that joint problems should be given for both engineering and architectural students with such reciprocal instruction as would make such joint work possible, the idea being that every architectural student should have a definite minimum of structural and engineering education, every student in engineering a definite minimum of architectural and cultural training. All the correspondents stated it as their opinion that the idea was a good one.

This matter is one of greater importance than appears on the surface. For several generations all education in America has tended toward "free electives," high specialization, "bread and butter" courses, the object of which was to make the student a wage-earning animal at the earliest moment and in the line of narrow, intensive activity. The result has had its limitations so far as the making of character and the development of culture and education are concerned. Within five years an amazing change has revealed itself, and now the pendulum swings back again toward broader and more liberal culture, with a certain amount of faculty authority taking the place of an uncertain amount of undergraduate license. We cannot lag behind this great reform, which is one of the most significant and encouraging events of recent times. Our schools must see to it that every architectural student is first of all an educated gentleman, in the old sense of the phrase; that he does not give all his time to design problems or rendering exercises, to the exclusion of history, both

general and architectural, literature, philosophy and Latin; or to structural engineering, without a compensating study of that civilization, both past and present, that should condition all he does. We have found that in the extension courses that now exist—except in the case of Boston—lectures on history are the least popular; this year, for example, New York could produce only one man to take ancient architectural history in the evening classes, and but five for the mediæval history, while twenty-four students took architectural drawing. This is all very natural, for the driving motive is quick increase of pay, but it means, if continued in, simply one thing, and that is an overplus of clever but essentially ignorant draughtsmen, who will remain such to the end of their days, and a dearth of men of sufficient cultivation and intelligence to become efficient practitioners of architecture. Apart from the schools, also, the architect himself may have in hand either in perpetuating an evil, or establishing a good. We are all prone, for commercial reasons, to drive a man who is particularly able in one line, straight along that narrow line, with a look neither to the right or left. If he makes catchy sketches, he is forced to sketch himself into the grave of watery deliquescence; if he is a good detailer of Georgian or Gothic ornament, he hammers at it from year to year exactly as the man behind the machine in a shoe factory puts on heels for eight hours a day, year after year, until his brain is atrophied, and he assaults the motor man or the elevator boy "to escape," as Chesterton says, "from the hell of bare existence."

Such a course may be in line with the principles of "efficiency" in office management, and profitable for the architect, though this committee is inclined to doubt it, but no one can claim that it is quite fair to the draughtsman. Last year we laid stress on the very real obligation that rests on the employer to see that his men have all possible opportunities for outside study, and that they are urged to take advantage of all such opportunities offered them; this year we

add to this a recommendation for mercy to the specialized draughtsman, and a plea that so far as possible he be given opportunities to develop on lines other than those which capacity or accident have laid down for him. After all there was a certain rough generosity and justice—as well as a strong sporting element—in the custom of the late Joseph Pulitzer, of suddenly transposing the Wall Street and society editors, in giving the baseball editor the music criticisms for a month, and in intrusting to the political prophet the religious functions of the week. The element of humor prevented the results being as hard on the public as would a similar shake-up in an architect's office, for humor is not a marked characteristic of the average client. We do not urge measures so drastic or so revolutionary, we only urge that the natural right of the draughtsman to life, liberty and the pursuit of happiness—which simply means that the man who has drawn nothing but classical mouldings for four years would like a chance at a set of quarter scale plans now and then—should be regarded by the architect and cheerfully conceded.

Two other matters have been considered by this committee, that of definite teaching in the several architectural schools of the rudiments of professional ethics and the nature and function of the institute, and that of the relation of juniors and draughtsmen thereto. Columbia and Pennsylvania already have such definite ethical teaching, and Cornell also, though perhaps not quite so formally worked out; the others cover the ground in a measure, and in an indirect way. In the opinion of this committee such teaching is not only of the utmost value, but it cannot achieve its full effect until it is given *directly*, and treated as a matter of importance equal to design, construction and mathematics. We urge, therefore, on all the schools, consideration of the question whether it is not well for them to provide specifically in their curricula for a regular, even if brief, course, in architectural practice, as this manifests itself through the relations of an architect to

his employees, his clients, his fellow architects, the public and the American Institute of Architects.

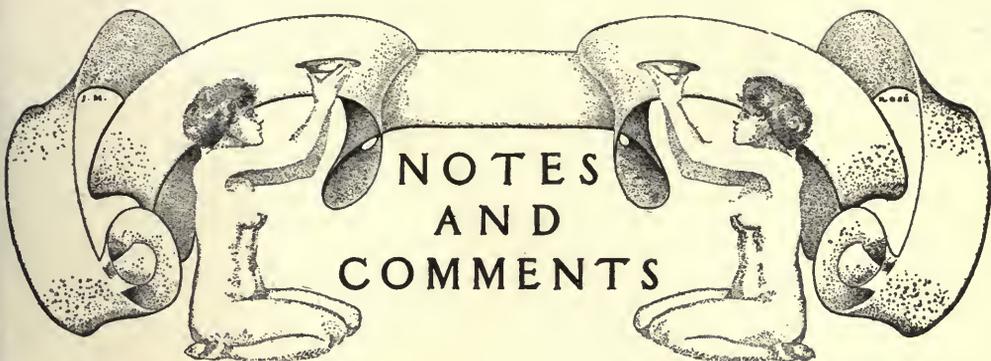
It has come to our attention that in some of the schools no consideration whatever is given to modeling; now in the opinion of the committee this is a very regrettable fact. Not only is sculpture so intimately allied with architecture that it would appear almost necessary that some slight practice should be given in its elements, but it is demonstrated that modeling is the best possible method whereby students may be brought to think in three dimensions rather than two; a state of mind which is the foundation of architectural ideas. All the great architects of the Quattrocento and the Cinquecento—to go no further back—were sculptors as well as architects, sometimes sculptors before they became architects. We recognize drawing from life as an essential part of architectural training. This committee is disposed to prolong this to its logical conclusion and to urge on the several schools that, in graduate courses at least, practice in modeling should be continued to the point where the student is given practice in modeling the human figure in the round.

We have no further light on the question of the formal relations of draughtsmen to the institute, and can only reiterate our statement of last year to the effect that some form of such relationship is, in our opinion, most important. We referred to three possibilities in our last report; junior membership in the several chapters, a junior body associated with but not an integral part of the institute, and membership in the Architectural League, which might bear the same relationship to the institute the Architectural Association bears to the Royal Institute of British Architects. We still give our conditional approval to the last of these schemes—in principle at least—but the question, while one of vital and pressing importance, is so complex in its ramification that it requires more extended study.

Finally, and lest we should break our record of infallibility in the production of tenuous theories and possibly im-

practical principles, we desire to say a word as to that education of the public which should be a corollary to the education of the architect. A public right in instinct or trained in matters of art will act as the demand which, according to a law of economics, is sure to produce the supply, but conversely a trained body of architects is by no means sure to breed a trained appreciation. We have in America the best and most efficient group of architectural schools, by and large, to be found anywhere in the world. Each may perhaps be bettered in one way or another, in minor ways, but the great question that is really before us is not the improvement of the schools, or the increase of their numbers, for while certain sections of the country might well support a first class school, we are strongly opposed to the multiplication of those that are second rate; it is not the raising of the many schools of this class to a rank of first importance, until every college and university has its own school of architecture, it is rather the education of the public—or to speak reasonably and not in hyperbole—a portion of the public, to a point where they will understand what architecture is, what it represents and what the profession of architecture is and stands for. Of course, there are certain types of civilization that produce as a by-product just this artistic appreciation, this comprehension of art and demand for it as a mode of self-expression; there are other types which do nothing of the kind, and unfortunately our own appear to belong to this latter class. How far we can fight an established type of civilization, imposing on it from without a new set of ideas, is a debatable question. We have tried the experiment and after many modes with, it must be confessed, rather indifferent results. Our municipal and State governments seem to be generally averse to artistic ideals in any form, except in one or two singularly favored communities. Our colleges and churches are indeed seeing a new light, but the great financial powers are, if anything, following a retrograde course.

Everywhere the architect finds himself engaged in a preliminary—and sometimes losing—battle in defense of the simplest principles of artistic integrity and professional dignity and rectitude. Is it not clear, therefore, that to restore the balance, something more should be done towards general education of the public? In many of the great State universities that are such an enormous power in this country, there are evidences of a movement towards the establishment of schools of architecture. Instead of giving this movement a general approval, let us rather urge efficient and comprehensive departments of the Fine Arts, not for the benefit of specialists, but for the general student body. Let us use such influence as we have towards ensuring the inclusion in this broader curriculum of a proper study of the Fine Arts, not as in themselves examples of intensive specialization, but as an essential part of all civilization, past, present and future; not as technical and historical courses, but in the light of that true philosophy of æsthetics that sees art as an essential part of a well rounded man and of the civilization he creates; as one of the truest tests and exemplars of the history of any peoples and of their contribution to civilization, and as a cultural study that cannot be eliminated from any adequate education. With this as a foundation in any college, the step towards a professional school of architecture would be easy, but in the meantime the good that could be done in the building up of a few centres of artistic appreciation amongst the people would be incalculable, and we cannot too strongly insist on the point that schools of architecture, however good, fail of their full effect unless the men they train find themselves when they graduate and begin to practice, in touch, not with scoffing or indifferent materialists, but with a people needing art to express a best that is really in them, and clamorous for artists of all kinds to do the work; not, in a word, with barbarians, but with civilized men.



## NOTES AND COMMENTS

### CHICAGO RAILROAD TERMINALS.

The announcement, has been quite inconspicuously made in the press of the country, that the Illinois Central Railroad and the South Park Commissioners of Chicago have made a contract which practically insures the carrying out of the plan for grouping the Chicago passenger terminals, is really the most important item of city planning and architectural news which has been given out for some time. It means that the great lake front project can be realized as planned, that Twelfth street, terminating in the vista of the new station of the Illinois Central, will be widened into a nobly proportioned boulevard on which will front new terminals for a dozen railroads, and that there will be undertaken for the whole improvement a total expenditure figured roughly at not less than a hundred millions and possibly far exceeding that amount. With some modifications which are not very radical this will be a realization of an important and well known part of the Burnham plan, and it will lend to Chicago an air of grandeur, and efficiency and beauty, just where these things are now particularly lacking, and where they will be most in evidence to strangers. Chicago has done a number of big things and done them well; but for the most part they are not located where the stranger sees them without making special trips for the purpose or where he gets any benefit from them. The great benefit of the work now to be undertaken will be of course to the people of Chicago, but it will be one in which every stranger may share. It lags not many years behind the Washington and New York improvements in passenger terminals, but in its scope it will far outdo them.

### AN ILL-CHOSEN SITE.

The leading editorial in the latest issue of the "Town Planning Review" is a seriously intended, but really rather amusing, account of the artistic objections to the selected site for the King Edward VII Memorial Statue. This site is the Piccadilly end of the Broad Walk in Green Park, London, and it was chosen because it would place the statue in close connection with Buckingham Palace and the neighboring parks—apparently without much thought of the artistic handicaps which the site might involve. The Broad Walk was constructed primarily to afford a vistral view from Piccadilly across Green Park to the Queen Victoria Memorial, and thus it will be exceedingly difficult, to say the least, to put a statue in it without either making the statue markedly subordinate, or else defeating the purpose of the Walk. To be sure, King Edward did have a subordinate position most of his life; but it seems rather rough on him to perpetuate that phase of his career in the Memorial Statue. Furthermore, it is scarcely conceivable that if a statue is raised to him in the Broad Walk it could do else than face the greater statue of the Queen Mother. Any other position would be disrespectful, if nothing else. But in so doing, it would turn its back on Piccadilly, presenting an unfortunate spectacle to the crowds whom it most should interest. And all the time, even at this sacrifice of any pretensions of its own, it would be blocking the Piccadilly view of the Queen Victoria Memorial, which the Broad Walk was designed to insure. The instance offers a striking illustration of the complexities which beset the placing of urban sculpture, lightheartedly as the task is often undertaken.

**FOUNDATIONS  
OF CIVIC  
ART.**

These wise words on civic art are included in a paper by Edward T. Hartman, the secretary of the Massachusetts Civic League. They do not state quite all the truth; but they state much of it which it is well, and sadly necessary, to emphasize: "Beauty cannot easily be engrafted upon rottenness. People are beginning to see that in a town in which every house is of good design and in which maintenance work is carefully looked after there are those elements of art which, when combined, make for a beautiful community. The town of Bournville, in England, . . . is beautiful in all its parts. Civic art has never been heard of there, as a problem within itself, simply because it has always been looked upon as an inherent part in the development of the community. The people of Bournville have not had to try to 'graft impossible stone acanthus leaves' upon store-box architecture, upon unpaved streets, and upon neglected backyards. Outdoor art is a part of the constructive work of the community. It is only when we make mistakes in our fundamental work that we have to go back and try to make good by other processes."

**CO-OPERATIVE  
RURAL  
HOUSING.**

Very interesting, while Americans are talking about the improvement of country life, is the arrival from England of some circulars describing a recently formed Rural Co-partnership Housing Association. When one comes to think of it, the development is an entirely natural one. Garden cities and Garden suburbs, which are proving so popular a success beyond the sea, are predicated, for all their garden features, on city life. The well known and successful Co-partnership Tenants' Societies—as Ealing, Hampstead, and Bournville—make use of these city-created communities. There remains the problem of rural housing, and it is not surprising that the plans so successfully applied for cheap housing in the suburbs, should at last be given trial in the country.

Briefly, the society, now fully organized, is designed to consist of a group of tenant members and of outside shareholders, who develop land in the interests of those who live upon it. Tenant members are required to take up at least five one-pound shares, which, however, may be paid for in install-

ments as they pay their rent. Tenants never own their houses, the ownership remaining in the society, for it is held to be often a drawback to a workingman to have a house on his hands for which he must find a purchaser if he desires to move. On the other hand, his interest in the welfare of the society is assured through his ownership of shares. If he moves away, his investment is returned to him, and thus he can leave at short notice. The income on the share capital is limited, so that outside shareholders may not be tempted to "sweat" the land; but any profits that accrue after the payment of the limited interest may be divided among tenant members as a rent bonus. Very interesting also, from a pictorial standpoint, is the statement that it is not desired "to scatter our small holders' houses in isolation in the fields; but rather, to carry out the mediaeval plan of a central hamlet from which the holdings radiate. Men and women, as well in the country as the town, hate isolation, and one of the points on which will depend the success of the Small Holdings movement will be this of the position of the cottages.

**TWO  
INTERESTING  
TOPICS.**

The limit of building height variously imposed by the cities of the United States and a discussion of the construction of public convenience stations are the two striking features of the Fourth Annual Report of Hartford's official Commission on the City Plan. Each is of interest to architects, and the little pamphlet which contains them renders data available which otherwise is not conveniently at hand.

The inquiry as to building height ordinances was undertaken at the request of the Hartford Municipal Art Society. The results are tabulated with some detail, so as to show exactly the restrictions imposed. It is enough, perhaps, to say here that each of the following cities is listed as imposing in one way or another, a limit beyond which no building in the city shall be constructed—though towers and spires are sometimes exempted: Baltimore, Boston, Buffalo (outside the fire limits), Cleveland, Denver, Los Angeles, Louisville (outside the fire district), Portland, Ore., Providence, Rochester and San Francisco. The list is not complete, for Chicago at least is omitted; but even as it is, it is very representative and will surprise most persons by its length.

The extended and interestingly illustrated

discussion of public convenience stations is contributed by Frederick L. Ford. It is included in the pamphlet in accordance with the Commission's resolve to include hereafter, in each year's report, a "monograph on some live municipal function, in order that the reports may not only be more interesting to the public, but so that a permanent record may be made of the best practice in each city of handling the numerous and vexatious problems which are continually arising." It would be difficult to think of any phase of the public convenience station, outside of its most strictly technical aspects, which is not covered by this most comprehensive, readable and instructive survey. While American cities were slow to accept the idea of public convenience stations, the movement now has such a hold that the discussion is very pertinent.

#### ARCADING WITHOUT COST.

Boston is one of the cities which imposes a limit of height beyond which buildings shall not rise. Boston has also some very narrow streets which are sadly overcrowded, and

which, therefore, it is desired to widen. The most prominent of these is Washington Street, the principal retail thoroughfare, on which important new buildings are being constructed. Naturally, they are constructed at the street line, and every stone added to their walls makes more difficult the widening of the street. J. Randolph Coolidge, putting all these matters together, has evolved a scheme for widening which the mayor has endorsed as much more practical and satisfactory than the various projects for elevated walks and sub-sidewalks that heretofore have been brought forward. It is said he will ask the legislature to authorize it. In common with many other persons, it appears, Mr. Coolidge believed that the only plan of relief now practicable on Washington Street would be the arcading of the street fronts of the ground floors—an action which means the sacrifice of precious space and which therefore suggested heavy payments for damages. Finding, however, on investigation, that rentals in the upper stories on Washington Street are about one-quarter as much per square foot as on the ground floor, Mr. Coolidge has proposed that the height limit on that street be raised fifteen feet and that owners be allowed to add four times as much space above the present height limit as would be taken for the arcade. Thus, no space being lost by

even the exacting measure of values, the street could be widened without injury to the owners and lessees of buildings. In cases with the additional story, as thus proportioned, would no tenesrpth OU5fi cb-proportioned, would not present a satisfactory appearance, he suggests that building be allowed over the whole roof area for a license fee which would go far toward paying for the arcading on the ground floor. It is interesting to note that the limitation of building height has unexpectedly, and somewhat humorously, a value in the possibilities of bargaining for the limit's extension; and the plan, thus developed, certainly sounds feasible. Yet this objection, or criticism, is perhaps legitimate. If the existing limit of height was not chosen arbitrarily, but with a regard for the proportion it bears to the street's width and to the capacity of the street, would not permission to add a story destroy that proportion and add a probable increase of traffic so nearly commensurate with the gain in traffic capacity as to counteract most of the relief that the arcading is designed to offer? In street widening, as in most other things, it is pretty difficult to get something for nothing.

#### HOUSE BUILDING ON HILLSIDES.

The building of homes for workingmen on steep hillsides is the subject of the November Bulletin of the Pittsburgh Civic Commission. The suggestions are the outcome of two years' study by architects, builders, real estate men and others, who, noting the congestion, excessively high land values and rents in the little level land about the manufacturing sections, have looked with envy on the opportunity bafflingly offered by the unused, steep and unsightly hillsides. The typical Pittsburgh hillside, says the report, is about 50 per cent. grade. It is proposed to build streets along the sides of such hills on grades of from six to eight per cent. These streets will, of course, form a series of terraces up the side of the hill, and it is proposed to vary the distance between these terraces from the width of four houses, 92 feet, to the depth of only a single house, 32 feet. When the distance is 92 feet, it is proposed to build a steplike series of houses, four in a row, connecting street with street. Between the backs of such rows of houses there will be left a space of twenty-six feet, extending in terraces from street to street. At the fronts of the houses, there will be flights of steps, connecting street

with street, and giving entrance at two different levels to each house. The houses are planned to be only one room deep, so that every room opens on a good air space. As, however, the houses are three stories high, each can contain a kitchen and laundry, a living room, two bedrooms and a bath. The end houses can be entered from the regular street; the middle houses from the steps. It is suggested that in going up, the railroad can be left at the upper street; in going down, at the lower, so doing away with any necessity for climbing steps. Where the distance between streets is only 32 feet, the houses would be built in rows, and each house would have an entrance from both streets, such ease of entrance and the exceptional airiness making these houses the most desirable on the hill. Furthermore, it is pointed out that the foundation walls of the houses will be retaining walls for the hill. Those running parallel to the streets will hold back the hill above, while those at right angles will be heavier and will buttress the retaining walls, besides supporting sills and rafters of the houses. It is suggested that the top of the hill be reserved as park or playground. To test the practicability of the plan, for it is absolutely novel, the scheme was concretely applied to a given hill, and with complete success according to the committee's report.

**TOWN  
PLANNING  
AND  
ARCHITECTURE.**

The "Architectural Association Journal" (England) has published in full the paper which was recently read before the Association by Raymond Unwin, and the discussion which followed it. Mr. Unwin's theme was the place of the formal and the informal in town planning design, and the ad-

dress contains a number of interesting thoughts. He cautioned the town planning artist against forgetting "the purpose of that which he is creating" and imagining that it is his duty "to create something beautiful which the citizens may with an effort make use of, instead of creating something useful and expressing it in beautiful form." Of course, he remarked, "it is not enough to satisfy the use, and trust that by chance beauty will result." Use and fitness will dictate certain lines of development, but it is seldom in the town planner's work that these will be exact lines; rather, they will usually be limits of deviation, within which the useful purpose requires that he must keep, while in the scope which they afford him as he has the opportunity to produce the beauty for which he strives. "The art," said Mr. Unwin further, "is not complete in itself. The town planner but lays down the general design, creates the opportunities. He must depend upon the architects who come after him to fill in the details and take advantage of the opportunities he has created. He will be able to a greater or less extent to influence the result by determining the position of main buildings, and sometimes by fixing frontage lines and limiting the height and character of the buildings, but at best he must leave all detail out of his count; he can deal only with main masses. It is by the handling of these masses of building and the disposition of the spaces or voids between them, by bringing all the masses and spaces into proportion with each other, and the whole into proper relation to the site so as to produce an organic composition, and by this alone, that town planning can produce its effect." The artistic limitations of town planning, and its dependence on the architect, have seldom had so clear and satisfactory a statement.

