

THE  
 ARCHITECTURAL  
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Managing Editor  
 RUSSELL F. WHITEHEAD

Contributing Editors  
 HARRY W. DESMOND  
 HERBERT D. CROLY  
 MONTGOMERY SCHUYLER

RALPH REINHOLD, Business Manager

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ENTRANCE DETAIL—COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
WICKATUNK, N. J.                      JOHN RUSSELL POPE, ARCHITECT.

# THE ARCHITECTURAL RECORD

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VOLUME XXXI



NUMBER VI



## THE FARM HOUSE "DE LVXE"



COUNTRY SEAT OF  
ROBERT J. COLLIER, E.S.



JOHN RUSSELL POPE ARCHITECT

OF LATE years one of the most prominent developments of American domestic architecture has consisted in the increasing number of successfully individual houses. There was a time when American architects were trying hard to design extremely individual residences, but the harder they tried the more completely they failed. They succeeded more often in being eccentric than in being individual. There succeeded a period in which the majority of the more expensive American houses were pretentious, formal and on the whole academic. This period was an improvement upon the one which preceded it, but its value consisted less in its results than in the schooling which our architects obtained in the understanding and handling of certain essential traditions of form. At the present

time, while there are many very eccentric and many very formal houses still being erected, we have a handful of architects whose work is neither academic or eccentric and who can add vitality and propriety to the unconventional use of certain traditional styles. They have attained to a genuine individuality of expression, and their houses, when they are come upon unexpectedly, are capable of giving the sympathetic observer an actual shock of surprise and pleasure.

Mr. Robert Collier's house at Wickatunk, New Jersey, designed by Mr. John Russell Pope, belongs to this class. It consists of a spacious but unpretentious wooden building, two stories and attic in height, and long enough to produce the effect of being low. In a certain sense its design follows the tradition of those shingled villas which Messrs. McKim,

Mead & White and other firms used to design twenty-five years ago; and it has somewhat the same quality as these houses. But it belongs to a better general type. During the last twenty-five years the well-to-do American has ceased as a rule to buy a villa plot by the seashore and prefers to build his country place in the interior and to set up as some kind of gentleman farmer.

Mr. Collier, among others, has evidently wanted his country dwelling to belong to the general type of simple, unpretentious farm houses; and Mr. Pope has succeeded in giving to his country seat precisely this character. It is merely a commodious farm house, delightfully placed in an orchard and without any pretense even of being unpretentious. It is the real thing, bearing in all its details the evidence of skillful and beautiful design, and as well adapted to its surroundings as it is individual and self-possessed.

On its entrance side the building is, as I have said, long, low and almost unpretentious in its lines. It is entered not by means of a porch, but by a spacious recess taken out of the body of the building and running up through two stories to the line of the roof. The timbers of the roof are supported by five tall, square, slender columns, whose effect is both light and graceful. They have the advantage of being and of looking like real wooden supports, and not of being designed in wood to imitate stone. Another architect in a kindred house on the Hudson has used similarly proportioned columns to serve a similar purpose, but Mr. Pope has been rather more successful in making his columns look like what they are. From this recess, a visitor enters a spacious stair hall, which runs through the build-

ing and which leads both to the important living rooms and to a covered porch on the far side of the house. The stair hall and the rooms are designed to harmonize with the scrupulous simplicity of the exterior.

On the other side of the house its outline loses the monotony of its entrance side and becomes much more striking. In planning a residence of this kind, which must look like a farm-house, while at the same time being much more spacious and accommodating than any actual farmer would need, a good deal of ingenuity has to be exerted in order to prevent it from looking too big for its type. Mr. Pope has met the difficulty by adding a bold extension to the middle of the far side of the building. To this projection is added a covered porch, running up through two stories, the slant of whose roof is tied in with the roof of the extension. The ceiling of the porch is carried by eight square, slender wooden columns, similar in design to those on the front of the building. The effect of the extension and the porch is exceedingly picturesque. The porch itself may have the disadvantage of being a good deal exposed to wind and rain for an out-door room; but presumably it is only intended for use during that part of the day when the sun is shining elsewhere. The recessed out-door room on the entrance side is doubtless intended both to live in and as a means of entrance, for the comparative isolation of the place would make such an employment possible.

It is very much to be hoped that many more well-to-do Americans will want the kind of house which Mr. Robert Collier has built and that they will be equally happy in their choice of an architect.

H. D. C.





ORCHARD APPROACH—COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
JOHN RUSSELL POPE, ARCHITECT.  
WICKATUNK, N. J.



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WICKATUNK, N. J. JOHN RUSSELL POPE, ARCHITECT.





THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.  
WICKATUNK, N. J. JOHN RUSSELL POPE, ARCHITECT.



PORTICO—THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
WICKATUNK, N. J. JOHN RUSSELL POPE, ARCHITECT.



PORTICO DETAIL—THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
JOHN RUSSELL POPE, ARCHITECT.  
WICKATUNK, N. J.



STAIR HALL—THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
JOHN RUSSELL POPE, ARCHITECT.  
WICKATUNK, N. J.



STAIR HALL—THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
WICKATUNK, N. J.  
JOHN RUSSELL POPE, ARCHITECT.



LIBRARY—THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
WICKATUNK, N. J. JOHN RUSSELL POPE, ARCHITECT.



DINING ROOM—THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ.,  
JOHN RUSSELL POPE, ARCHITECT.  
WICKATUNK, N. J.



Drawing Room.  
THE COUNTRY SEAT OF ROBERT J. COLLIER, ESQ., WICKATUNK, N. J.  
John Russell Pope, Architect.





# A FLORENTINE HOUSE IN THE MIDDLE AGES



## THE DAVIZZI-DAVANZATI PALACE



BY WALTER BOMBE

THOSE WHO WOULD LOOK FOR BEAUTY still clinging to what the wreck of time has left of old houses must now betake themselves to some one of those few remote corners of these old cities where the destructive fury of the demolisher's pick—wielded in the name of a wrongly understood modernity, new needs, and a new and barbaric taste—has not yet fallen upon these vestiges of the past. Few indeed are the spots now—oases in the desert—that have escaped the pressure of the real and imaginary needs urged in the cause of the public hygiene, the modern citizen's demands for comfort, and the insatiable love of gain on the part of greedy speculators; but still it is this very scarcity that makes them even more precious, and seems to enhance their beauty and charm.

In the still night, when the calm moonlight from the silvery crescent riding high in the starry sky, falls upon

the royal banks of the Arno reflecting strange shadows from palaces and towers in the mirror of water, here in the heart of old Florence we can still feel the beating pulse of a mighty life that once was; listen still to the voice of a dead people, and in the dreamy reality of the surroundings make the days of a by-gone age live again. Here, around the piazza S. Biagio, in the labyrinth of streets and winding alleys running off from the piazza Peruzzi, where the bright offensive glare of the arc-lights falls less hurtfully on the eye, while the ear is no longer deafened by the sound of the clanging tram-bell, and the noise and stir of the hurried life of modern days is less intense, there come to the studious observer pleasing visions of times that were, as he realizes that here may still be felt the lingering throb of that vigorous life that was once the soul of Tuscany in the day of her

greatness, grandeur and predominance. Here the fourteenth century houses of stern and sombre aspect, and the black turreted palaces of the days of the Renaissance still recall the glories of the past, the bold heroic deeds, the fierce and desperate internal struggles, the flourishing commerce, and the envied fortunes of the city of Florence, which first in the brilliant splendour of republican liberty and then in the tranquil glory of the Medicean principality, rose to such fame and power and beauty as to surpass all, or nearly all, the other cities of the beautiful peninsula. But alas, to gaze on the interior of these ancient buildings, whose external aspect can evoke such charming visions of the past, is but too often to experience a sad and sorrowful awakening from a complete illusion.

The loggias are for the most part walled up, and walled up, too, or obstructed, are the high windows of the large halls, broken up and altered to suit the modern citizen's modest needs, while in the course of time, all or almost all the antique furniture has disappeared, finding its way, to a large extent, into foreign museums and private collections. Even the pieces of this old furniture still existing in foreign museums are mostly and notably spoiled by cleaning, waxing, restoring or capricious addition. Solely by studying and comparing the chronicles, the romances of ancient authors, letters, and the information that may be gathered from the inventories of the time (documents to be found in thousands in the Florentine archives), and then attentively considering places and surroundings as pictured in frescoes, pictures, reliefs, miniatures and old prints, can we succeed in forming a clear idea of the real appearance of old Florentine furniture.

## II.

The Via Porta Rossa was one of the chief streets within the oldest boundary walls of the city of Florence. There a great many powerful families had their home. Up to the time of the barbarous destruction of the buildings forming the ancient centre of the city, this

street still bore the purely characteristic features of the Middle Ages. To-day nought meets the eye save the spoiled remains of its palaces. The demolisher's pick has beaten down the fine Bostichi tower that faced the Loggie of the Mercato Nuovo, and the strong tower of defence of the Bosi and has destroyed the superb palace that the Cocchi-Compagni bestowed on the church of Or San Michele, as well as the ancient habitation of the Davanzati with its beautiful Gothic windows. All that is left to testify to the splendour that is gone are the Foresi towers (Via Porta Rossa 20), the tower of the Monaldi over the Torrigiani palace, and the sombre imposing palace of the Davizzi Davanzati.

The Davizzi family was one of the most ancient of those that dwelt in the Via Porta Rossa. Their palace stood with its façade in the Via Porta Rossa, and the rear in the Via di Capaccio, and according to mediæval custom was divided among several members of the family. Andrea, son of the then late Domenico di Gherardo Davizzi, gave up half of the palace to his uncle Giovanni on the 8th December, 1424, making as a condition that the latter should not have the right to sell it. Lorenzo di Gherardo, who owned the palace in 1498, describes it in the census in these terms, "a palace with three wool warehouses." During the 15th century, the Davizzi were still rich and powerful, but at the beginning of the 16th century the family fortunes began to decline, and in 1516 the Davizzi were obliged to sell their palace to Onofrio Bartolini, an apostolic prothonotary.

Fortunate speculations had raised the Bartolini to the position of one of the most powerful families of that day. When the new palace that Baccio d'Agnolo built for them was finished, they rented the Davizzi house to the "Ufficiali della Decima," a magistracy that levied a heavy tax on the Florentines. The numerous inscriptions on the walls of the house are undoubtedly the expression of dissatisfaction on the part of more than one tax-payer, made during the hours of waiting at the entrance to the offices. In 1578, the palace



FAÇADE—THE PALAZZO DAVANZATI, FLORENCE, ITALY.



DETAIL OF ENTRANCE COURT—THE  
PALAZZO DAVANZATI, FLORENCE, ITALY.



ENTRANCE COURT AND STAIRS TO SECOND FLOOR—  
THE PALAZZO DAVANZATI, FLORENCE, ITALY.

passed into the hands of Bernardo Davanzati, a translator of Tacitus and author of a history of schism in England. He, also, came of an ancient family of the Florentine nobility, which up to the end of the days of liberty had given eleven gonfaloniers and forty-four priors to the Republic. Messer Giuliano di Niccolò Davanzati was several times the Florentine ambassador at the court of the pope, Eugène IV., and was made knight of the Golden Spur at the inauguration of the Cathedral, when, too, he had the right conferred upon him to add to his arms the papal tiara and keys. The coat of arms that was transferred from the ancient dwelling to the Davizzi palace, bears the following inscription: *Ex privilegio Eugenii IV. D. Julianus Davanzati Eques.*

The Davanzati, who at the time of the siege of Florence were the most ardent champions of the Republic and of liberty, were exiled after the fall of the city. Their glorious history was brought to a close in 1838, when the last descendant of the family, Carlo di Giuseppe Davanzati, threw himself out of one of the windows of his palace and thus perished.

After the death of the last of the Davanzati, the palace was divided into a large number of apartments which became occupied by tenants from the common classes. It was picturesque but sordid and neglected till, some years ago, it was purchased by Prof. Elia Volpi who purposed restoring it to its former state. The long work of restoration, carried out, too, in minute particulars, was accomplished by M. Volpi, with the aid of the painter Silvio Zanchi, in a manner worthy of our admiration. In the face of incredible difficulties, the whitened rough-cast that covered the walls was removed, and the ancient mural decorations laid bare, the paintings on the ceilings were completed, and everything not belonging to the original building pulled down. And at this day the Davanzati palace is the only Florentine dwelling of the 14th century still standing intact.

The façade of the palace is built entirely of solid blocks of stone; roughly-

squared and embossed stones reach up to the first floor, then above are polished blocks. Only the uppermost story, an after construction, is of brick. The sombre aspect of the palace is relieved by three great portals and the segmental arches over them and over the corresponding windows of the three stories. Over the first story are seen the Davanzati arms which some would attribute to Donatello; though a glance at the baroque border is sufficient to convince one that these arms were sculptured after Bernardo Davanzati had become proprietor of the palace in 1578. The vestibule takes up the full breadth of the facade. Three openings or machicolations served, it is said, for defence; we believe, however, that they were simply intended as communications between the first and ground floors. The three escutcheons seen in the frescoes opposite the three portals remind one that the palace was built by the Davizzi. In spite of the severe simplicity of outline, the court harmonizes so well with the rest of the structure, that it would be impossible to find another in Florence to bear comparison with it. Five columns with bizarre capitals of projecting male heads, uphold the structure with the outside staircase and the open communications between the different rooms. The "Marzocco," the city emblem, guards the entrance to the stairs. Over the door of the principal stair there is an old fresco representing Saint Christopher with the Infant Jesus giving him His benediction as He leans on the giant saint's shoulder. The large hall on the first floor has still its ancient painted beam-crossed ceiling.

The large chimney-piece is decorated by figures of children dancing, admirably executed after the style of Michelozzo. The panes of the five large windows are framed in lead, and the shutters studded with nails. In the middle of the hall stands a huge 16th century table with antique legs shaped at their extremities like lions' paws. Stools, Savonarola X-shaped chairs, a richly sculptured and inlaid throne, a large vestry wardrobe, and a magnificent piece of Flemish tapestry complete the furniture.



Principal Salon—First Floor.  
THE PALAZZO DAVANZATI, FLORENCE, ITALY.

In the next room, called the room of the Parrots, the gaze is attracted by some ancient mural paintings, and in these decorative designs parrots are seen in the spaces between intertwining ornamental bands; above there is a frieze of trees, over which are arches painted on the wall.

Another room is called the Peacock room, a name taken from the chief design in the mural decoration. On the frieze are to be seen the arms of the Davanzati family and of other families allied with them or related to them.

The basis often consists of a net-work of squares and triangles, though at times there are polygons too, or stars. The favourite design of the 14th century is the quadrilobe. The predominating colours are blue, green, red and white. Very often the family arms are painted inside the quadrilobes. The manner in which the problem of the cornice is solved is worthy of observation. This cornice is formed by an architrave like that of an ancient temple, and ornate with indentation, or again of pointed arches with brackets or rings below; sup-



Hall.  
THE PALAZZO DAVANZATI, FLORENCE, ITALY.

A similar kind of ornamentation is seen in the other rooms of the palace, and is to be found in a great many houses once belonging to Florentine citizens of the Middle Ages. When the ancient "Centre of Florence" was destroyed, the museum of S. Marco saved several fragments of mural decoration, and thus those who are curious to see them may be afforded a sight of some interesting relics. The lower part of the wall generally bears designs of a geometrical

character. The whole of this is but painted on the wall, yet we can readily believe that this system of decoration was really effective to a certain degree in producing the illusion at which it aimed. Where the wall is broken by a door or a window the painted hanging is depicted drawn aside like a real drapery.

In the place of arms, figured representations, for the most part of little value, are often found in the quadrilobes, as



for instance, the scenes in a room of the palace of the "Arte della Lana" representing the working of wool. Some of them, however, are charming, as in the case of one from the house of the Teri, depicting in delightful manner the legend of Tristan and Yseult. This latter is now preserved in the museum of S. Marco. A very important element of mural decoration in Florence during the Middle Ages consists of painted porticoes with trees appearing beyond a grating, and flying birds here and there to give reality to the scene. This type of

the Sassetti and the Rondinelli. Often there is but a general outline in few colours, intended to produce an effect when seen from a distance. Although such painting had no pretension to artistic ornamentation, as a whole it creates a pleasing and lively impression that brings to mind certain mural paintings in Rome or at Pompeii. This kind of decoration appears only towards the end of the 14th century, and is found running through the ornamentation of buildings and edifices of the Renaissance period.



The Dining Room.  
THE PALAZZO DAVANZATI, FLORENCE, ITALY.

decoration must have been very common; several instances of it are seen in the Davanzati palace and in the fragments at the museum of S. Marco, and again, out of Florence, in the palace of the cardinal Branda at Castiglione d'Olona, near Varese, such decorations, attributed in this case to Masolino, are to be noted. The most interesting fragments in the museum of S. Marco come from the ancient Davanzati palace, now destroyed, and from the habitations of

In the churches and public palaces, as for instance, in the palace of Arts, this kind of geometrical mural decoration is adopted. At the palace of the Bargello, and also at Santa Trinità, where the decorative paintings are certainly not all modern, we find entire walls covered with geometrical figures and quadrilobes. Very interesting is the Davanzati chapel at Santa Trinità, which contains the celebrated tomb of Giuliano Davanzati who died in 1446.

## III.

A picturesque and very steep stair leads us to the second floor, which seems to have been inhabited by other members of the family, by Francesco di Tommaso Davizzi, towards the end of the 14th century, who in 1395, according to Passerini, married Catelana, eldest daughter of Alberto di Bernardo Alberti. The arms of the Davizzi and the Alberti are still to be seen in a room on this floor. The name of Francesco di Tommaso has come down to us merely because he took part in a conspiracy against the powerful Maso degli Albizzi and was beheaded in 1400.

The walls of the great hall, formerly hung with cloth, are now bare and devoid of ornament. Precious pieces of ancient furniture, among them a large piece of Flemish tapestry, give an idea of the richness and magnificence of a 16th century hall. More charming still is the nuptial chamber. The bed, set in the post of honour, and surrounded by chests, is the only important piece of furniture in the room. On the wall there is a tabernacle with the Madonna; sculptured wooden chairs stand around an oaken table, and here and there are chandeliers of wrought-iron;—the usual characteristic furniture of a nuptial chamber of the Renaissance period.

The walls are very richly decorated. The manner is that usually followed. There is a cornice with round arches and ornamental indentation, there are the arms of the Davizzi, the Alberti, and other families bearing them relationship, and between the slender columns of the arches painted on the wall runs a frieze in a series of frescoes depicting a story of love, of adventure, and of death. Below, hanging from rings, there are the rods, cords, and curtain. There can be no doubt that this decoration was wrought for a Davizzi and an Alberti, as is shown by the escutcheons of the two families seen in the frieze, and the main design of the hangings, which consists of chains running in crossed diagonals as in the arms of the Alberti. These paintings were made, perhaps, at the time of the marriage of Francesco

di Tommaso Davizzi and Catelana degli Alberti in 1395.

The story itself, here told in colours in the paintings arranged after the manner of a frieze, has remained an enigma up to the present time.

Prof. Hermann Suchier, of the University of Halle first set me on the right way to solving it, when—almost at the same time as Dr. Biehl—he pointed out to me a French romance, the story of the Dame de Vergy, as the source of the interesting series of paintings. But, as Prof. Suchier justly observes, the numerous editions of this story do not agree very exactly with the series in question.

The romance of the Dame de Vergy was treated in different ways according to the age, not only in painting and sculpture, but also in verse and prose. Its precise origin is unknown. Gaston Paris places it about 1280, Gaston Raynaud between 1282 and 1288. The latter, to whom we owe an edition of this ancient romance with textual criticism, gives a list of fifteen texts dating from the 14th to the 16th century.

It is noticeable that in nearly all, the "Dame de Vergy" has become changed into the "Dame du Vergier," the chateau of Vergy in Burgundy having been forgotten. The great number of manuscripts is a proof of the favour which this story by an unknown poet of the 13th century enjoyed. It is mentioned by the writers of the 14th century; for instance, Boccaccio (The third day. Tale 10), says: "Diones and Fiammetta began to sing of Messer Guglielmo and the Lady of Vergy." The romance was translated into Dutch, German, English and Italian.

In her Heptameron, published by Claude Gruget in 1549, Margaret of Angoulême, queen of Navarre, has left a particularly interesting version of the romance which contains some notable changes. Bandello's version, written some time during the first half of the 16th century under the title of *La Dama del Verziere*, differs too, on numerous points, from the story as told by the unknown poet of the 13th century.



MAIN SALON — SECOND FLOOR — THE  
PALAZZO DAVANZATI, FLORENCE, ITALY.

At a later time, on looking over again the ancient French and Italian romances with the kind co-operation of Prof. Pio Rajna, I came at last upon a manuscript (Cod. 1733) at the Riccardiana Library in Florence entitled *Rime Diverse*, in which a romance by an unknown popular versifier is to be found (f. 112), written in characters belonging to the end of the 14th or the beginning of the 15th century, and entitled "La storia della donna del Vergèr e di Messer Guglielmo, piacevolissima chosa! Now, the text\* of the Florentine rhymist often corresponds even down to the smallest details to the paintings in question. The painter of the frescoes, however, has depicted only the more striking scenes, neglecting some that are less important.

The poet is much superior to the painter. A learned young German, Lorenz, acquainted with the romance through the Bongi edition, believes this poet to be the Florentine, Antonio Pucci (about 1310-1390) a composer of romances and chivalric poems which he himself, like the story-tellers, often recited for the entertainment of the public. His subjects came to him in different ways. For the most part they came indirectly from France, being introduced into Tuscany by pilgrims, travellers, and others. Like a true popular poet, Pucci interprets his subject freely, grafting on to it popular traditions of all kinds, and making his personages speak like the people. His language is simple, often bald, but is not wanting in a certain pleasing naturalness.

An invocation to the Madonna forms the prologue to the romance of the Lady of Vergy:

O gloriosa, o Vergine pulzella  
 Io vo' la grazia tua adomandare,  
 E dire poscia una storia novella,  
 Per dare esempio a chi intende di amare.  
 Di un Chavalier e di una Damigiella  
 D'un nobile legnaggio e d'alto affare,  
 Siccome per amore ognuno morio,  
 E' il gran dannaggio che poi ne seguio.  
 (O virgin, glorious maid, first would

\*The text in question was published in 1861 in a very whimsical manner, by Salvatore Bongi, appearing in the form of an opuscle dedicated to Giovanbattista Passano, of Genoa.

I crave thy grace, and then a new tale relate of a knight and a lady of noble lineage and high estate, to warn those who would love, for each for love did die, and great was the ill that followed.) Then follows the recital just as the painter of the nuptial chamber has depicted it.

The lady of the manor of Vergy invites the knight, Sir William, to follow her into her chateau (a). The door is guarded by the little dog that is thenceforward to bear their messages of love.

D'una chucciola facevano messagiera.  
 (Of a little dog a messenger they made.)

Never was aught so secretly hid as their love; rather would he and she have denied God and the saints than avow their cherished secret. They swear it yet again (b).

However, the duchess of Burgundy, wife of the duke Garnier, seeing Sir William give feasts and tournaments like one in love, imagined that the "fete and glory" he thus made was for love of her. She is seen on her tower beckoning to Sir William (c); she comes down to speak to him (d). One day, the duke having set out for a neighbouring chateau (e), the duchess leads the knight into her chamber (f) and begins her entertainment with the noble game of chess (g). Whilst the young man is deep in a problem, the duchess draws him to her and steals a kiss from him (h). William wishes to free himself; he urges his faithfulness to his lord (i). The duchess now bears him deadly spite (j). Whilst William goes to the orchard ("Verziere") to meet his loved one, and by her side reaps the reward of his constancy (k), the duke returns. Before her husband the duchess acts the part of Potiphar's wife, she has scratched her face, loosened her hair and disordered her dress, and now accuses the young man (l). The duke is sceptical at first (m). At last he resolves to question William. The latter protests, and ends by declaring that he loves another woman. The duke bids him tell this woman's name or leave the duchy at the end of nine days (n). The

time expires, but the knight has not the heart to forsake his lady (o); in a last interview with the duke, "Sir," says he, "come with me and you shall see her." Hidden in a grove (p), the duke witnesses the meeting, in which the little dog plays its part (q). He regains the spousal chamber, but the duchess vows to withhold herself from him unless he punish the unworthy vassal with death (r). The duke laughs at her and in the end tells her the secret. The next

help. The knight rushes forward and kills himself with the same sword (x). Then, while cries and lamentations resound on all sides, the duchess, avenged, bursts into cruel laughter. The duke draws the sword from the body of the knight and slays the guilty woman before them all (y). He himself then later takes the cross and departs for Rhodes seeking death in fighting with the infidels.

And what the painter has depicted for



Bed Room on Second Floor.  
THE PALAZZO DAVANZATI, FLORENCE, ITALY.

morning, the duchess sets about preparing for a ball (s). During the festival she encompasses the lady of Vergy with a multitude of treacherous words among them such as touch upon secret love and the little dog accomplice (t). The lady of the manor feels herself betrayed, and doubts the loyalty of her lover. Wounded to the heart, she runs into a neighbouring room, seizes a sword hanging from the wall, and still clasping fast the faithful little dog with her left arm, she pierces her bosom (u). A servant who has seen the fatal blow (v) calls for

us, the poet, in an address to his hearers, thus ends:

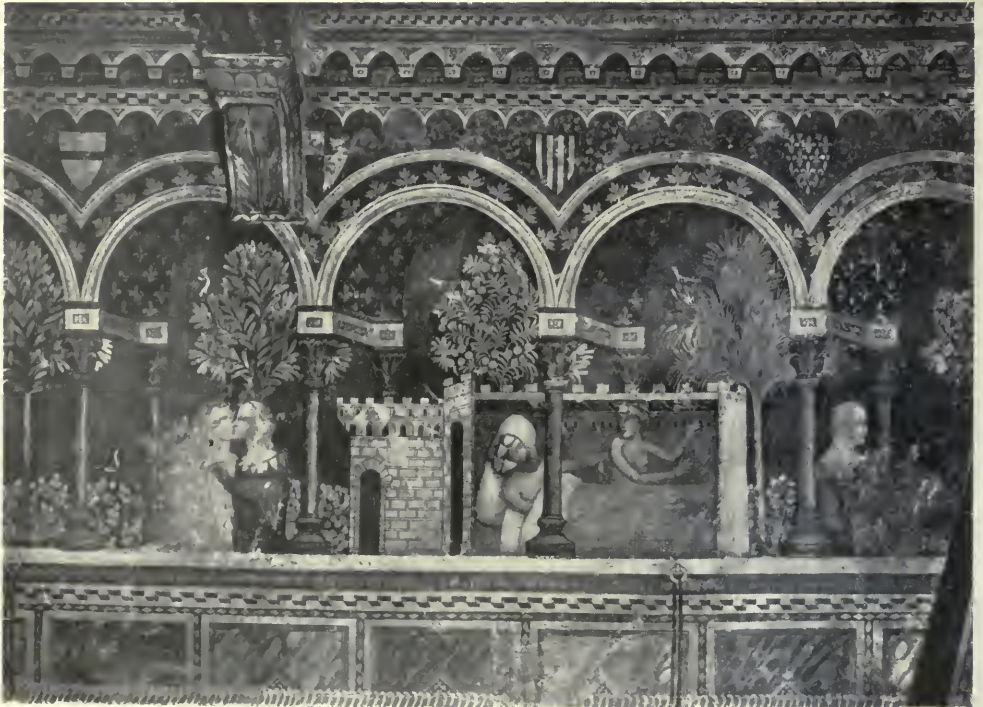
Signori, ch'avete udito il gran dannaggio  
Ch'avvenne a due amanti, per malitia  
Della Duchessa, benche 'l Duchessa saggio,  
Chom'io v'ò detto, ne fe' gran giustitia.  
Onde poi si dispuose affar passaggio  
Sopra de' Saracin per gran nequitia,  
Elà' mori al servizio d'Iddio.

Al vostro honore è chompiuto el chantare  
mio  
Finita è la storia della Donna del Ver-  
ziere.



THIRD FLOOR FIRE PLACE—PALAZZO DAVANZATI.

(Now people ye have heard the great Duke, as I have told ye, meted out stern ill that befell two lovers through the justice. Then he determined to go and malice of the Duchess, though the wise fight against the Saracens for their great



Detail of Bed Room Frieze.

THE PALAZZO DAVANZATI, FLORENCE, ITALY.

iniquity, and there he died in the service of God. In your honour is my song accomplished. Ended is the story of the Lady of the Orchard.)

Who was the painter of these frescoes? It is as yet an open question. Perhaps he might be found among the successors of Andrea Orcagna, for whose manner we think we have discovered a predilection in a certain feature in his drawing of curves, softened by a strongly-marked feeling for graceful and harmonious outlines in certain inclina-

tions of the heads. His drawing is graceful and correct, but weak in the execution; he avoids as much as possible the portrayal of vigorous action, but in the lyric scenes, as in the charming episode of the game of chess, he displays all his talent.

The importance of these frescoes lies not so much in their artistic worth, as in their revealing for the first time the great influence that French rhymed tales of the Middle Ages had upon mural painting in Italy.



Stairs Leading to Loggia.  
THE PALAZZO DAVANZATI, FLORENCE, ITALY.

#### IV.

A steep wooden stair leads up to the third floor and a loggia, whence a wide view is to be enjoyed, a view perhaps even more extensive than that to be enjoyed from the top of the campanile by the cathedral. The gaze travels over all the vast area of the surrounding city, now resting on the great buildings and high towers that stand out so imposingly from the rest, S. Maria del Fiore, Orsan-

michele, the Arnolfo and the Badia towers, now sweeping away to the pleasant hills of Settignano and Fiesole, and as far as the distant mountains through which the green Mugello flows. Here, high up in this old palace in the quiet of the still summer nights when poetic remembrance of the past steals upon the mind, while the gentle murmur of the flowing waters of the Arno, falls upon

the ear, new and lively images of times long since flown, when the old owners of the beautiful house wrought and lived in this place, among their tapestries and ancient furniture, present themselves to the mind of the beholder who in the halls and rooms of this sombre palace has seen the ancestral life of long ages ago so faithfully recalled. Brighter and clearer, as they pass before the eye of fancy, pictured thus amongst the surroundings that were theirs, seem those solemn figures of oligarchs seated gravely at the management of public affairs, merchants busy in lucrative affairs of commerce, bankers with their warehouses dotted all over Europe, engaging in the most gigantic mercantile enterprises of the time, warriors who on fields of glory gave proof of the knightly qualities of their race and of the might of the commune of Florence.

Among these massive walls, those whose ears have caught the art, may still hear the voices of a dead people who like us lived and suffered, and felt the

thrill of hate and love. Love is the theme of the strange stories of the frescoes we have but now described, symbol of tragedies once lived, of fierce passions that burned in the breasts of these proud and mighty ancestors; and the graceful romantic figure of the Lady of Vergy lights up with a touch of delicate and charming womanhood the picture of that age in the noonday of the renaissance in Italy, at times so dark and turbid with wrath and treachery, with cruel oppression and deeds of blood, yet nevertheless superbly grand in thought and the noble expression of the genius of a people sublime in letters and art.

And the restoration of this historic house, once the home of the terse and vigorous translator of Tacitus, a restoration carried out with such art and skillful care by Elia Volpi, redounds to the glory of Italy, while the palace stands like a marvellous embodiment of that daring poetic fancy that marks the Italian race.



Mantel in Principal Salon.

THE PALAZZO DAVANZATI, FLORENCE, ITALY.





# PORTLAND, OREGON



## THE TRANSFORMATION OF THE CITY FROM AN ARCHITECTURAL AND SOCIAL VIEWPOINT



BY HERBERT D. CROLY

DURING THE DECADE from 1900 to 1910, that general division of the country which grew in population and wealth most rapidly was unquestionably the Pacific Coast. There were individual States in the mountain or southwestern districts, such as Idaho and Oklahoma, whose percentage of increase in population was greater than that of any of the Pacific states, but no general group of states were on the whole anything like as prosperous as those of Washington, Oregon and California. California contained sixty per cent. more population at the end of the period than it did in the beginning, and California was exceeded in this respect by both Oregon and Washington. These three states began for the first time in their history to reap the full advantage of their climate and their situation on the Pacific Ocean; and there can be little doubt that during the current decade they will do almost as well as they did during the past decade. Their agricultural and commercial prosperity are based upon permanent advantages of climate and location, which will become more rather than less powerful in proportion to the general expansion of the United States; and their industry will be benefitted both by the rapid development of water-power and the final utilization of the Alaskan coal deposits.

Of the four chief cities on the Pacific Coast two are old enough to have a history, while the other two have made their phenomenal growth practically within the last twenty years. The two that have a history are San Francisco

and Portland. The history of Portland is more prosaic and less dramatic than that of San Francisco, but it extends over an equally lengthy period and it has been determined by similarly definite and permanent conditions. San Francisco is no doubt American enough, but it is American in an exotic way. Its commercial and social characteristics have been profoundly influenced by the character of its early population, by its exceptionally mild climate and by its traditionally close association with China and the South Seas. Oregon, on the other hand, has been American territory for more than a hundred years. The stream of immigration from the East was making its way along the Oregon trail long before gold had been discovered in California. The character of the immigration was substantially the same as that which settled Kansas or Iowa. It consisted essentially of pioneer farmers from the East or the Middle West, who hoped to better their condition by taking up new land in the Far West. Much of it was subsequently diverted to California, but a certain proportion flowed steadily on over the Oregon trail and subsequently over the Northern railroads, which took its place. Oregon, consequently, is substantially a Middle Western state transplanted to the Pacific Coast. It is homogeneous in population. It is predominantly agricultural in interest. It is Puritan in temper. At the same time its resources are unusually diversified for an agricultural state, and in the course of time its social and business life will be enriched by

a larger variety of commercial interests and agricultural pursuits than is that of any of the farming communities west of the Mississippi river.

Its early development was both stimulated and restricted by geographical and climatic conditions. It contained the channel of the one great semi-navigable river, which flowed from the coast mountains into the Pacific Ocean and this river determined both the location of its chief city and the character of its early business interest. From the beginning Portland merchants have been interested in the salmon fisheries, and in lumber. Both these varieties of business enterprise have proved to be prominent and profitable, and the city of Portland became during the seventies and eighties, not indeed a very big city, but an exceedingly prosperous one. It was remarkable for the solidity of its business structure, and for the large amount of accumulated capital. Its merchants were thrifty and unusually well-to-do and kept their capital chiefly in local enterprises. In the meantime the agricultural development of the state was hampered by the lack of railroad mileage and by the necessity supplementing the rainfall over a larger part of the state by irrigating systems. During the decade from 1890 to 1900 the needed railroads were not built and little was done by way of irrigation, and throughout these ten years the City of Portland like the whole state did not make the gain in population and business, to which it was entitled.

During the past ten years, however, the state has been coming into its own. More diversified farming has taken the place of the former wheat fields. The advantage of certain parts of the state for the raising of fruit has been appreciated, and an enormous development of fruit culture has attracted the attention of the whole country. The population which had increased only from 317,000 to 413,000 from 1890 to 1900, had become no less than 672,000 by 1910. And the more rapid expansion promises to continue. The agricultural resources of the state are only beginning to be developed. More railroads and more irri-

gation will produce similarly satisfactory results during another decade or two.

Portland as the largest city in the state, obtained more than its share of the general prosperity. Indeed almost half the total increase in population settled in that city and its neighborhood. In 1900 its inhabitants numbered about 90,000. By 1910 they had 207,000; an increase of 129 per cent. No other city in the country of corresponding size, except two other Pacific Coast cities—Seattle and Los Angeles—had done anywhere near as well. In 1900, Portland was exceeded in population by forty-one other cities. In 1910 it was exceeded by only twenty-seven other cities.

This enormous expansion of population and business has necessitated a correspondingly large amount of new construction. During the past ten years the aspect of Portland has been almost completely transformed. A very large number of new business buildings have been erected, and inasmuch as the interests of the city are rather commercial than industrial, these new business edifices are not factories or furnaces, but office buildings and warehouses. Portland is extraordinarily well equipped with house room for the transaction of its affairs. Indeed, unless we are very much mistaken, it is better equipped than is any city of corresponding size in the country, which is presumably a result of the comparatively abundant supply of capital, which is controlled by the business men of Portland.

Portland, moreover, unlike any other city on the Pacific Coast, San Francisco excepted, has an architectural history. It has been erecting comparatively large business buildings ever since the essentially modern movement in American architecture began late in the eighties. The different phases of that movement can be studied to better advantage in Portland than in many middle western cities of larger population. Many of its earlier buildings were, indeed, designed by eastern or middle western architects, and at the present time an unusually large proportion of them are still so designed. Some of its earlier buildings are of exceptional interest and merit, and deserve

a place of their own on any complete account of the development of American business architecture.

For one thing Portland is unusually fortunate in its post-office. Very few government buildings dating back over twenty years have as much unpretentious dignity as has this particular edifice. Occupying as it does a whole block, it has the advantage of an exceptionally generous site, and its situation thereupon enables it to be seen from the street

flicting claims has been well preserved. No private owner would waste so large a proportion of the site of a building and none would chose this kind of a structure for the carrying on of an essentially business purpose. But while its public ownership is written all over its situation and its façades, it is not a heavy monumental edifice, in which convenience has been sacrificed to architectural effect. Its interior is better lighted than would be the majority of office buildings in Port-



THE POST OFFICE, PORTLAND, OREGON.

Edgar M. Lazarus and Government Architects.

under unusually advantageous conditions. The building itself is worthy of its location. While it contains several anachronisms, and in its cupola an obvious excrescence, it possesses on the whole both propriety and distinction. Post-offices are often difficult to design, because their architects have to combine a utilitarian purpose with something of the more than the utilitarian atmosphere, which properly attaches to government buildings. In the present instance the balance between these frequently con-

land, and an opportunity is provided for an unusually useful plan. Altogether it is very much like certain government buildings in Paris, and expresses the French mixture of common sense with a desire for some effectiveness of appearance.

Another old building of unusual interest is the Portland Hotel. This structure also dates from Portland's early years, when real estate was not very valuable and when a building could be planned on three sides of a large court.



THE PORTLAND HOTEL, PORTLAND, OREGON.  
McKim, Mead & White, Architects.



SKETCH OF THE REMODELED NEW PORTLAND HOTEL.  
Emil Schacht & Son, Architects.

A plan of this kind has many advantages, not the least of which is the pleasant and urbane aspect which it gives to a hotel. It was worked out by a firm of architects no less renowned than McKim, Mead & White. It belongs, of course, to the very earliest phase of work of that firm, before it adopted the Italian Ren-



THE MARQUAM BUILDING, PORTLAND, ORE.



OREGONIAN BUILDING.  
Reid Brothers, Architects.



CHAMBER OF COMMERCE BUILDING.  
D. L. Williams, Architect.

aissance as its source of inspiration; and apart from an ugly and uninteresting combination of material it is a peculiarly interesting example of their first phase. It is a pity that it could not be preserved in its original condition, but in a growing city like Portland the continued waste of



THE MEIER AND FRANK BUILDING, PORTLAND, ORE.  
DOYLE AND PATTERSON, ARCHITECTS.



THE WELLS FARGO BUILDING, PORTLAND, OREGON. BENJ. WISTAR MORRIS, ARCHITECT.



SPALDING BUILDING.  
Cass Gilbert, Architect.

space, which was devoted to the court in the original plan, was obviously too much to expect. The architects, to whom the planning of the alterations was confided, have done their work ingeniously and well. They have occupied the court with a twelve-story addition, which under the circumstances composes fairly well with the wings of the old building. In its new shape the Portland Hotel is certainly one of the most unusual and individual architectural designs in the country.

In the Marquam Building Portland has another extremely interesting ex-

ample of one of the earlier phases of modern American architecture. While I do not know the precise date, it was erected evidently in the early nineties, and belongs to the same general period as the Monadnock Building in Chicago—to the period that is of the transition from the old masonry construction to the new steel cage. In its appearance the Marquam Building is rather gloomy and cheerless, like so many of the office structures designed under the spell of the Richardsonian Romanesque. But like others of these buildings it is an eminently respectable and powerful façade. It has no doubt all sorts of faults. For a building of its height and street-frontage, its vertical lines are ever emphasized. The whole façade would be very much pulled together by certain sa-



THE SELLING BUILDING, PORTLAND,  
ORE.  
Doyle & Patterson, Architects.



lient horizontal divisions. Neither can the architect be congratulated on his method of emphasizing the corners and on his central pavilion. With all its clumsiness, however, the design affords evidence of a serious and intelligent attempt to tackle a novel and difficult architectural problem, and it assuredly deserves to be considered in any comprehensive account of the evolution of the modern American sky-scraper.

A greater contrast could hardly be imagined between the old serious sombre

terial. Both in height and length it has become merely the duplication of a certain number of units. A few more stories could be added, or the front pushed along the street for another hundred feet without making any difference to the design or giving the architect any additional thought. The architect is occupied chiefly with two objects—one of which is to provide an abundance of light and the other to get the best results for the least money.

All of these Portland sky-scrappers are



NEW COUNTY COURT HOUSE, PORTLAND, OREGON.  
Whidden & Lewis, Architects.

Marquam Building and some of the really up-to-date sky-scrappers of Portland. What a change has taken place during the twenty intervening years! In these contemporary buildings the old ruggedness and the old tendency towards experimentation in design has vanished. Light brick and terra-cotta takes place of the former dark red brick and heavy stone blocks. If stone is used it is light in color and flat in treatment, but it is very rarely used. The sky-scraper has become standardized in design and ma-

disfigured by the requirement of the local regulations, which compel their owners to place fire-escapes on the outside of the buildings. In spite of this drawback a number of them are very good examples of the prevailing tendency towards clean, economical and business-like design. Take, for instance, the Meier and Frank Building, which was designed by Doyle & Patterson. The material in this case is glazed terra-cotta. The façade is divided vertically by fairly strong piers into sections each of



THE COMMERCIAL CLUB BUILDING, 5TH AND OAK STREETS,  
PORTLAND, ORE. WHIDDEN & LEWIS, ARCHITECTS.



THE BOARD OF TRADE BUILDING,  
PORTLAND, ORE. DAVID C. LEWIS, ARCH'T.



THE GEON BUILDING, PORTLAND,  
ORE. REID BROTHERS, ARCHITECTS.

which contains three windows. The piers are embellished with a certain amount of superficial ornamentation, which is well designed and adds to their interest. No attempt has been made to decorate the upper stories. All the old mistakes of over-ornamentation and inappropriate expression have been abandoned, and if the result is not fine or beautiful, it certainly is not unattractive.

Still better is the Spalding Building,

deeper openings, and by an ornamental treatment of the up-rights. This arrangement is more successful than the corresponding treatment of the Meier and Frank Building. Altogether this particular sky-scraper is as good of its kind as any which has been designed during the past couple of years in any other American city.

Somewhat more ornate, but on the whole not quite as good is the Wells



THE HEILIG THEATRE, PORTLAND, ORE.

E. W. Houghton, Architect.

designed by Cass Gilbert. In this instance the fire-escapes are pushed over to the ends of the frontage, and do not break up the façade to the same extent with a maze of confusing lines. The windows are grouped in pairs with a somewhat heavier pier in between, and the brick, of which the façade is built, is excellent in color and surface. The two top stories are separated from the rest of the front by a projection, and are made interesting by somewhat larger and

Fargo Building, of which B. W. Morris of New York is the architect. The design bears, indeed, the evidence of unusually careful and patient work. The brick is laid in patterns, the grouping of the windows is peculiarly successful, and the ornamentation has been applied with discretion and good taste. But the architect gains nothing from his weak and useless arches at the level of the second floor, and the treatment of the upper stories is ineffective and fussy. Altogether the



BUILDING FOR OLDS, WORTHMAN & KING, PORTLAND, OREGON.  
Albridge & Hunt, Architects.



THE MULTONOMAH HOTEL, PORTLAND, OREGON.  
Gibson & Cahill, Architects.



RESIDENCE OF N. P. SORENSON, PORTLAND, OREGON.



RESIDENCE OF S. B. HEUSTON, ESQ., PORTLAND, OREGON.



RESIDENCE OF MRS. SOL. HIRSCH, PORTLAND, OREGON.  
Edgar M. Lazarus, Architect.



RESIDENCE OF J. N. TEAL, PORTLAND, OREGON.  
David Miller, Architect.



building looks as if the increased time and study, which had been devoted to it, were perhaps not worth quite as much as they cost. Nevertheless the Wells Fargo Building is one which any city in the country might be glad to have on its streets.

The recent commercial architecture of Portland affords an excellent illustration of the advantages which follow from the increasing standardization of that class of building in this country. The materials, forms and methods of treatment, which have been adopted, have been reached only after a long period of ex-

perimentation. Even an inferior architect, who knows the meaning of this process, can by virtue of learning its lessons, turn out comparatively respectable and decent buildings. At the same time the standards leave room for the better architects, with the advantage probably of a little more money to spend, to add certain refinements and embellishments to the general type, which will sufficiently distinguish their work. Portland is to be congratulated on the fact that its new business structures are as good, if not better, than are the average of those erected in the Middle West or in the

East. If the prevailing level of design is maintained or improved during the coming generation, it will become a city which will possess in the mass the dignity and the solidity, which follow inevitably from an architecture based frankly on utilitarian considerations and limitations.

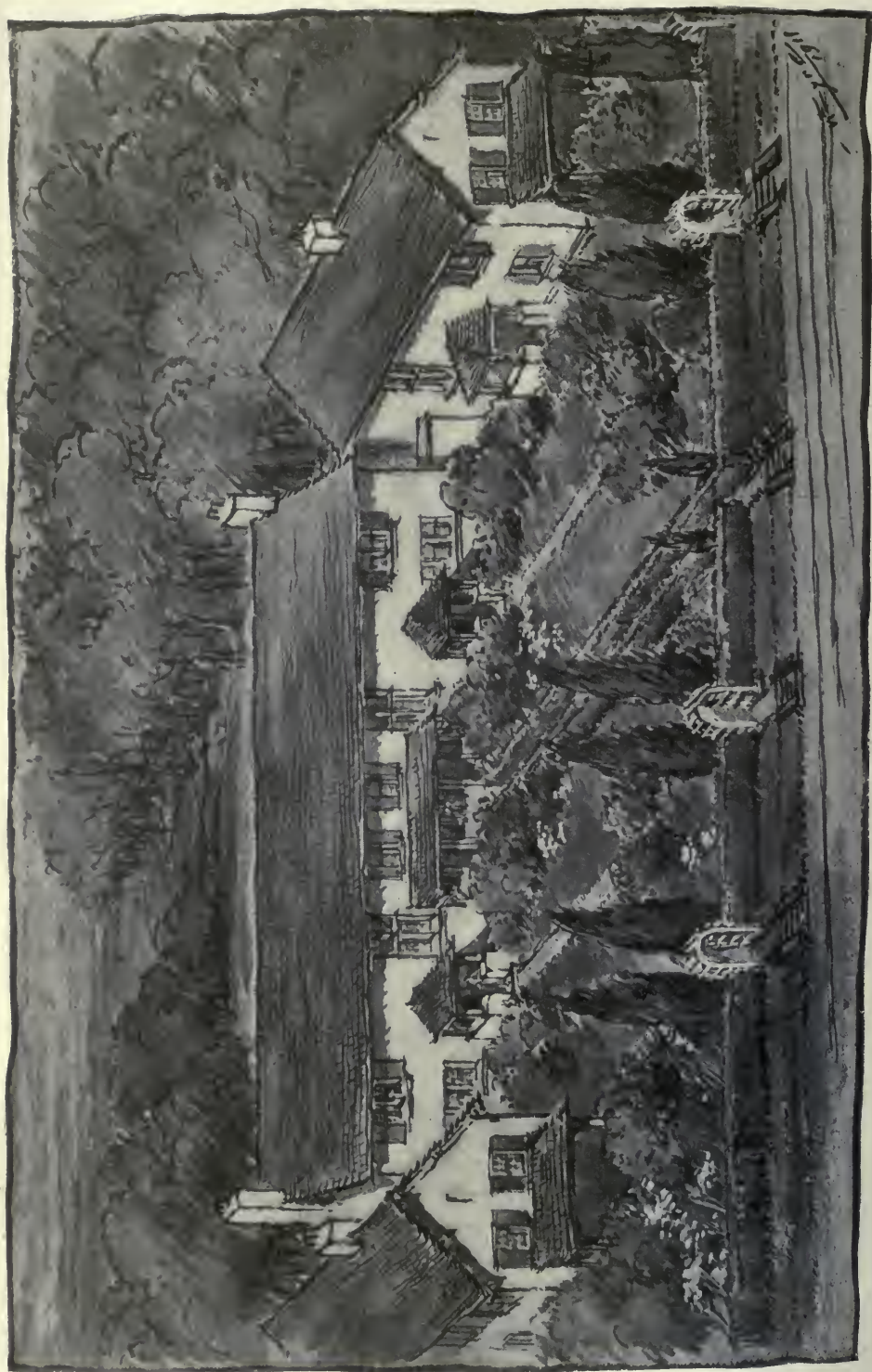
Like other large American cities, Portland has very few public buildings. The city is fortunate, however, in having secured a really excellent example of this type of structure. The new Court House of Multnomah County is not a large structure, compared to the



RESIDENCE OF W. C. BRISTOL, ESQ., PORTLAND, ORE.  
E. C. Rappins, Architect.

county court-houses, which have frequently been erected elsewhere. But it is an unusually good illustration of a small court-house, which is monumental in effect, without possessing the practical inconveniences, which so frequently are to be found in buildings of that class. The general design is simple, clear, well studied and scaled, and distinctly pleasing in effect. It was designed by a firm of local architects, Messrs. Whidden & Lewis, and it justifies the statement that the county authorities in accepting their services might have travelled further and fared worse.

7



SKETCH BY WILSON EYRE FOR A GROUP OF THREE HOUSES,  
SUGGESTING THE POSSIBILITIES OF A CO-OPERATIVE IM-  
PROVEMENT OF THE SMALL COUNTRY OR SUBURBAN TRACK.



# "BUILDING A HOUSE OF MODERATE COST"



## THE FIRST ARTICLE



BY ROBERT C SPENCER J<sup>r</sup> FAIA

SOMETIMES in its concrete application a trite statement may take on a new and interesting aspect.

Easily accepted, doubtless, is the truth of the general assertion that the difficulty of a problem in architectural design bears no particular relation to the cost of execution—that its true importance as a work of art cannot be measured in dollars. But opinions differ widely when the difficulty of designing a house is compared with the difficulty of designing a small library, an hotel or a loft building.

In *house* planning, the average layman, or lay-woman would often be inclined to dispense with the services of an architect were it not for the difficulty of planning the *stairs*—one of our few trade secrets.

Yes, designing an ordinary, commonplace, uninteresting little box of a house is about the easiest thing that architects sometimes permit themselves to do and that "architects" invariably do.

But isn't it really one of our most difficult problems in design to create on paper a fifteen-thousand dollar house to fit a ten-thousand dollar appropriation, and then make the owner happy and comfortable within walls and roofs which one would pause to contemplate with pleasure twice or thrice, however commonplace and inadequate their setting—to make the little thing really charming and "homey" in a fresh, individual way? Of course, it is. If you don't think so, you haven't tried it.

Occasionally you have a happy inspiration and a good client, and you strike twelve. Oftener you strike eleven, and generally you strike about eight and one-half or nine.

In a materialistic age, when a man's success in any field of endeavor that deals with materials is commonly gauged in the public mind by the bulk of his "output," rather than by its quality, by ability to get big or many things done rather than by the doing of them superlatively well, the skillful architect of houses is comparatively unknown outside his profession.

We architects too, admire and often envy the able salesmanship which sometimes rises to the height of generalship, but we are also ready to pat upon the back in a friendly and sympathetic way, and without the least bit of professional jealousy or envy the un-commercial fellow whose little houses are really works of art.

The "successful" architect may say: "I care not who designs the *homes* of the people, if I may only design their churches and court houses and marts of trade."

For sky-piercing walls, huge monolithic shafts of marble or granite—these are always "architecture" to the average man in the street who stands openmouthed with up-straining eye before their brute bulk and majesty.

It is the big—the costly thing that is impressive.

Yet, on the other hand—we who would like to see a constantly rising standard of architectural taste, and a constant widening of public appreciation of good architecture, may well say: "We care not who designs our churches, court-houses and marts of trade, if we may really *design* the homes of the people."

An ugly, commonplace house, incongruously, or over-furnished, lacking good color within and pessimistically gray

without, is often the daily environmental influence in the life of the well-meaning but hopelessly "practical" building committeeman, familiar to every architect commissioned to do work of a public character. Without any enthusiasm for, or intelligent appreciation, of the fine-arts, he is a trying member (and seldom a lonely member) on a church committee, a school board, or a state-house commission.

His home back-ground isn't beautiful—so what can you expect?

Imagine a people *all* having at least *some* beauty in their habitations—how-ever humble.

Verily, some of our self-styled church and school house "specialists" would be without a possible clientele.

A million attractive houses would mean a much higher level of public taste than all well designed public buildings between the coasts.

If we are to grow a great architecture, we must plant the seed broadcast in city and country—root it in the soil, and let it grow upward to finally blossom at the top.

A great art must spring from the multitude; it must come from every man's intimacy with, and care for, beauty in his every-day environment.

But this begins to read like a sermon, instead of "Little Journeys to the Homes of House Builders," as it really should.

*Talk* has never pushed art very far. Most of us are Missourians and easiest converted by *works*. We must be "*shown*." Not shown too suddenly, but with that due and wise respect which practical men always grant to rooted customs and fashions, and to the sound ideas of other practical men.

But talk helps, of course, whether written or spoken, although the illustrations in an architectural magazine do more good and sometimes more harm than the text which attends them.

In discussing the house building problem, let us begin at the real beginning.

Using the word "home" in its physical sense and in the favorite phrasing of the real estate dealer, the building of your own *home* begins with the purchase of a piece of ground.

It is a vitally important step in the undertaking. This statement may seem obvious, but if its truth were more widely realized, a lot of land speculators would be bankrupted by the tax collector before their bare prairie "heights" and scrub-oak "forests" could possibly be unloaded.

Those who plan to build in small cities or in the suburbs are too often satisfied with two small a lot, making it impossible to create a proper setting for the house, or to provide sufficient open spaces between houses, which are essential to real privacy.

For various reasons, a man will often pay much more per front foot for a cramped lot without any natural beauty than he is willing to invest in a much larger one, which would afford an adequate and attractive setting for his house. Among these reasons may be mentioned the desire to be in a particularly fashionable neighborhood, to be close to some line of transportation, or to be within easy walking distance of a good school if he has small children. And many buyers of building lots hesitate to build in a new and largely unimproved neighborhood for fear that the character of its future development will be unsatisfactory.

A large proportion of our people have strong nomadic tendencies. They are not firmly rooted to any one locality. A salaried man seldom feels that his "job" is a permanent asset. Therefore, many who can only afford to build modestly, but who have become dissatisfied with renting, naturally build their own homes in a somewhat commercial spirit, with a view to a comparatively easy and profitable sale at some future, and perhaps not distant day, when a change of residence shall become necessary or desirable.

Another cause for the building of good houses on small and inadequate sites is the unfortunate manner in which most of our cities, towns and suburbs are laid out.

The fifty-foot lot, which is perhaps one of our commonest units of block subdivision, is too narrow, and there are many neighborhoods in which the unit is 40, or even but 30 feet in frontage

width, and where all buildings are detached, single residences. On these small lots, houses cannot be set as they should be, broadside to the street and to the garden, but must be packed in parallel rows, more or less like sardines in a box. On these narrow lots, which are often deeper than necessary, there is little extra space left between them for lawn, trees or shrubbery. The kitchens, pantries and servants' porches occupy all or most of the rear end of each, and instead of being a *garden*, perhaps more than half of the property to the rear is the typical American "back yard," while the preponderance of outlook from the principal rooms on both floors is directly into the windows next door, often at such close range that the childless Smiths are kept awake until the small hours in the morning by the crying of the Jones' twins next door.

The craze for bungalows, at first confined to the Pacific Coast, has spread over the entire country, but few people seem to realize that a bungalow requires a wide lot, not less than 75 feet, and preferably 100 or more.

As to choosing between a corner and an inside piece of property, much depends upon the size of the place, and the character of the neighboring improvements. A narrow corner piece lends itself to more convenient planning and affords a more open and sunny principal exposure than a small interior lot, but requires a larger outlay for maintenance, and it is difficult to give sufficient privacy to the grounds. These objections do not apply so much to a large lot, and such a location naturally appeals to the man who wants a somewhat conspicuous and showy place.

Perhaps the commonest fallacy governing the choice of location is the belief that a *south* or *east* frontage is preferable to a street outlook to the *north* or *west*. This is due largely to our mistaken "front" and "back" yard arrangement of small places.

Buy a lot wide enough to accommodate comfortably a house set parallel with the street, and have instead of a "back-yard" or a vegetable garden, a *real garden*, the privacy of which you

can thoroughly enjoy. It is only on lots of great depth that real gardens can be placed between the house and the street, and unless the property is very wide, these are marred to a certain extent by the approach to the principal entrance.

It is well to hesitate before buying in a block where a building line has been established too far back from the street. The writer has in mind quite a large district near the outskirts of one of our large and rapidly growing inland cities, where this mistaken imposition of deep front yards upon future purchasers has made all the property much less desirable than it would have been otherwise. Although the lots all have a frontage of 100 feet or more and a depth of over 300 feet, each new house must be set so far back that it is practically in the middle of the property, and the grounds in the front or in the rear are not sufficiently spacious for a really good garden—always remembering that we are talking about a garden made to delight the eye and not a utilitarian garden cultivated for the benefit of the inner man.

Speculative subdividers of new residence districts not only handicap every prospective purchaser through the fixing of unsatisfactory units, both as to depth and width, but through the almost unvarying adoption of the checker-board street plan, they ruin the natural beauty of tracks which are of decidedly uneven contour. For the sake of adhering to the straight line, hills and knolls are cut through and hollows are filled. As a result, most houses must be perched above the street in an awkward and unhomelike position and approached by terrace steps. The ground surrounding others must be partially filled at considerable extra expense—while the natural beauty of the neighborhood (which would have been wonderfully enhanced by a careful working out of a scheme of curved thoroughfares) is seriously marred or entirely destroyed.

It is hardly necessary, perhaps, to set forth the desirability of selecting a place adorned with fine native trees. The big spreading oak or elm, which stands in pleasant relation to the future building, may be worth a thousand dollars to a

man who wants a beautiful *place* as well as a beautiful *house*.

The residents of our smaller cities are just beginning to appreciate the advantages of building in the outskirts or in the nearby country. Hitherto, the tendency has been to huddle together in a small town, where, notwithstanding relatively low land values, some of the most pretentious houses are built upon grounds of cramped and inadequate dimensions.

If you are a buyer, in going out where you can have plenty of room, you need not fear being lonesome for long. As a people, we are just beginning to appreciate the sort of country life that has so long been dear to the Englishman. This is largely due to the development of interurban transportation and the perfection of the automobile. Therefore, go out, where your means, although modest, will enable you to buy a generous piece of ground. If you can afford to buy a good bit more than you ultimately expect to use, the future rise in land values may in a few years almost pay for your own place, particularly if your house and grounds are made beautiful.

There are many cities in which, until recently, the citizens were afraid to go beyond the outskirts, and where the fashionable residence neighborhoods were close to the smoke and noise of the business and manufacturing districts. After a certain number of the wiser and more independent ones had built attractive outside places regardless of the current fashion, they soon found themselves in the midst of a scene of unprecedented building activity, for the majority are like sheep and are easily stampeded to a new and undeveloped neighborhood, if a few of the "right people" have courage enough to lead the way.

If you can get several congenial friends to join you in buying and improving a tract of land sufficiently large to enable you to avoid or mitigate the bad results of the ignorance or shortsightedness of the real estate sub-divider above pointed out and to arrange your several houses and grounds in pleasing relation one to the other, by all means do so. It is seldom, however, that this

is feasible. A few real estate syndicates or development companies under exceptionally intelligent management have done and are doing this very thing on a larger and therefore more successful scale, chiefly for the benefit of the wealthier section of the middle class. It is to be hoped that many similar schemes of intelligent development will be applied to suburban properties, which are within the means of the average man.

The recently developed but rapidly growing interest in American city and town planning is a hopeful sign that this will be done.

After you have bought your ground, several years may elapse before you feel able to build the sort of house that you must have. Therefore, improve the time of waiting by planting trees and shrubbery where they will be needed, in relation to the future building. You may plant as heavily as you choose along and near the boundaries. Remember, also, that the best protection for the west exposure of a porch is the shade of a large tree standing at a sufficient distance to intercept the rays of the summer sun in late afternoon. Also remember that your flower garden as viewed from the *house* will be most effective, if it is seen in full sunlight rather than between you and the sun, and that the late afternoon is the time of leisure for porch life and the enjoyment of the home grounds.

If your place is large enough for a small fruit and vegetable garden, plant your fruit trees at once, even though it may be necessary to move some of them later. In short, make your place a little nursery and save years of waiting for the growth of trees and shrubs after you have built.

As soon as it becomes known that you intend to build a house that is anything more than a mere shack, you are liable to be pestered by architects looking for a "job." Your friends will also take a hand in helping you to decide as to the gentleman who is to be favored with your commission. While there are exceptions which prove the rule, you may be pretty certain that the type of architect who openly solicits your work, has a *business*, rather than an *artistic* tem-

perament, and, if you wish a beautiful little house, you must look for the latter, although, of course, there is such a thing as too much "temperament" and not enough *business* in the offices of some architects.

Good house building is a very practical, as well as æsthetic undertaking, and in choosing an artist to design your house, you should know that he has a good technical knowledge of building, and is a good practical handler of construction, or, if he is not, that his *partner* is.

One of our most famous American architects had two partners of world-wide reputation as designers. On being

low, the usual fees which a well-qualified architect must demand for that class of work seem almost prohibitory. Yet the cost of maintaining a down-town office in a large city is so high that only a young architect can afford to do much work of this class. You cannot get the direct personal touch of a first-class experienced architect, whose work embodies taste and individuality, and who will carefully provide for every detail of your practical requirements, unless you are willing to pay him a fee of eight or ten per cent. of the cost of your building. There are, however, so many people of modest means, who want some-



A SPREADING OAK OR ELM IN HAPPY RELATION TO THE HOUSE, MAY BE WORTH A THOUSAND DOLLARS.

asked one day by a client as to *his* particular function in the business of the firm, this quiet, unassuming gentleman replied, "To keep the other two from making blank fools of themselves."

About twenty years ago a well-known Boston architect said to me: "The American people are just beginning to use architects." And his statement was true.

At the present time a very small percentage indeed of our homes, including farm houses and tenements, are designed by architects, but the proportion is steadily increasing.

To a man who has but a few thousand dollars to put into a cottage or bunga-

thing better than the house usually designed by the average architect-builder, and the tendency among young architects of talent and good training to locate in the big cities to the neglect of smaller towns is so strong that a great demand has arisen for inexpensive "stock" working plans for small houses. And wherever you find a demand that can be met with a profit, you will soon find the field being worked for all there is in it. For not only in the magazines devoted to the art of the house and garden, but in many popular journals as well, you will find the advertisements of at least a dozen "plan factories."

We architects who are debarred by

professional custom, as well as by the rules of the American Institute, from advertising our wares in cold type, have no quarrel with those who *do* thus advertise, in order to distribute widely for frequent duplication their stock plans of small houses. We *all* advertise as much as we can, and in this advertising age a professional man who advertises in print, while he may be under suspicion, is not necessarily a "quack" or a "shyster." Every professional man advertises or sees that he is advertised in *some* way. Our real quarrel is with the average quality of design embodied in the stock plans from most of these factories and with the grossly misleading under-estimates of building cost which they publish.

If you wish to build a very small house and wish to build it with cheapness in price as the main desideratum, a country builder working from his own plans can give you more as to *quantity* than you would get from the plans of a good architect.

There is a mistaken idea abroad, which frequently appears in print, that it costs no more to build an attractive house than an ugly one. The truth is that the country contractor of the humbler type, accustomed to small work, is likely to charge a very stiff premium for being at the pains and uncertainty of working from a set of city architect's drawings. He is *afraid* of them—also of the long and explicit specifications by which they are usually accompanied. He prefers to build in his own way, and there are many honest fellows in communities where architects are seldom employed, who give their customers good value as to workmanship and materials. But of course, their plans are stereotyped, and their exteriors commonplace, or worse.

For a small house, costing over \$5,000, the writer does not believe that the employment of a capable and conscientious architect is an extravagance. He will not only understand your requirements, and thoroughly satisfy them as far as your means will go, but his drawings and specifications being complete and explicit and supplemented by his expert oversight of their execution, will not only insure

your getting what you pay for, but will largely forestall the annoying and sometimes appalling total of extras, which confronts the man who sets out to spend a certain limited sum, and finds when he is through that he has really been very extravagant.

If beauty of design is one of your chief considerations in building, choose your architect because his executed work appeals to you. If you are fond of the picturesque, go to an architect of the picturesque; if you are fond of the formal and traditional, go to an architect of formal, "correct" houses. Unless you *like* his work, do not patronize an architect, simply because he is an acquaintance or a friend.

If you reside either in a great metropolis or in a small town, your opportunities for direct familiarity with the residence work of the different architects may be limited.

The best way to become familiar with the work of many architects is to begin, long before you build, to subscribe to the journals, particularly those published for the profession and which illustrate the work of the best men.

Most architects who specialize, in residence work (and this class of building is rapidly becoming a specialty) will be pleased to show you in their offices photographs of what they have done and sketches of what they would have liked to do, without placing you under any definite obligation. As compared with lawyers and doctors, architects, as a rule, are "easy marks." There is not one in a dozen who has the hardihood to look at his watch the moment you begin to ask him questions as to the sort of house he would suggest for your property; as to what he thinks it is likely to cost, and a lot of other questions, calling for valuable professional advice, which are asked by many visitors to architects' offices, who are merely "shopping" around. If you are talking to a man of demonstrated ability in this difficult field, do not expect him to be willing to submit preliminary sketches, gratis, on approval. You cannot get good service in that way. Although it is true, that many architects are so keen for new work that they, like





A HOUSE EFFECTIVELY SET FAR BACK FROM THE ROAD OVERLOOKING LAKE MICHIGAN. A PROPER EXCEPTION TO THE USUAL RULE OF PLACING THE HOUSE NEAR THE HIGHWAY WITH THE GARDEN ON OPPOSITE SIDE.

fashionable interior decorators, make many sketches gratis in order to secure a few lucrative commissions from people who have to pay in *some* way for that which the other fellows have obtained for *nothing*.

Professional ethics as we flatter ourselves they *are*, and business ethics as they *should* be, are both very much alike.

EDITOR'S NOTE.—The second and succeeding articles will cover as comprehensively as possible the entire field of residence planning, design and decoration.



THE PLACE SHOWN IN THE PRECEEDING ILLUSTRATION COMMANDS THIS BEAUTIFUL VIEW OF LAWN TREES AND WATER.



# THRIFTY DRAUGHTSMANSHIP



## THE ECONOMICS POSSIBLE IN THE WORK



BY J. T. TVBBY, JR.

MUCH HAS BEEN WRITTEN in current journals about the business management of offices, and about the real or supposed interests of office affairs, but so far little or nothing has been published concerning economies possible in the work, which represents seventy-five per cent of the office cost. I mean the cost of draughting.

In a recent lecture, Mr. Hastings attributed a large part of his success to the continuous practice of working several hours each day with *T* square and triangle. He insisted that not too much be done freehand, but that the hand and brain be given as constant mechanical training as a skilled pianist gives to his practise. Constant daily application is an essential, and the economic value of this habit can hardly be over-estimated.

In Guadet's "Theory of Architecture," the author devotes several paragraphs to the proper adjustment of the drawing board to the height of the stool, and wisely advises the parent to consult a doctor in the arrangement of the position that the student shall assume. Most experienced draughtsmen, fortunately or unfortunately, have passed this stage for all time, and such habits of posture as have been acquired probably never can be changed completely. For the staff of the busy man, however, it may be useful to know what methods have been discarded after ten years of practice, and very many costly experiments.

Several years ago, I made an exhaustive study of the vertical drawing board. My work consisted of design with some freehand drawing. It seemed reasonable

to suppose that if the board could be set so that the average lines of sight would be normal to the paper a much more accurate estimate could be obtained of one's work. There was another distinct advantage,—the vertical surface reflected much less light and apparently saved a great deal of eye strain. In Germany, much of the work is done with the board in this position, and several draughtsmen in this country have given me the result of their experience with the vertical board. I suspect that they were trained to its use early in their office practise. Certainly, if one's work is in pencil and one's eyes are not over-strong, this is an extremely good way to begin; no artist would think of painting in oil on a horizontal canvas; but for the man who does pen and ink work one day, perspective the next, and pencil the next, a slightly inclined board is a necessity for the very simple reasons that ink must flow down from the pen, and perspective points cannot be managed in mid-air.

For the man who only draws in pencil, there is still objection to the vertical board, if he has not been trained to it before he reaches the age of twenty-five. It is awkward to handle drawing tools readily and the arms get very tired. A convenient shelf or easel, on which occasionally to stand the drawing in a vertical position, gives an accurate idea of the work.

After considerable experimenting, I have concluded that it does pay to pitch the board as much as possible, that is, to a point where the *T* square, the triangle, the scale, and the tools just will

not slide. Of course, their angle of friction varies to a slight extent with the character of the paper, and the finish of the tools, but it is safe to work at a pitch of two and one-half inches to one foot. At three inches to the foot the *T* square slides. Even so slight a pitch aids one in a correct estimate of the drawing and certainly is better than a level board.

Having placed the board in the best position as to height and inclination, it is necessary to make provision to cut off all light directly reflected from the paper to the eyes. It is extremely trying to look at a bright spot continuously. If the paper is so fixed that the light from a distant window slants across it, under the pressure of continuous work, one will feel the strain. A screen of some kind, or better, a wall or a partition at the back of the board, is the ideal arrangement. Hence the value of the alcove system in draughting rooms, as well as in libraries. The worst possible scheme is to place the table between the draughtsman and the window. Any dull broken color is restful, as a background.

The matter of a proper *T* square is a serious problem. One with a movable head can be quickly adjusted, and is well worth the extra cost. Actually, it takes the same amount of time to set the paper about at right angles to the edge of the board, and make the *T* square fit the lines with a touch, than to set one tack, move the paper to fit the *T* square and then set all the corners. How often a single or even two drawings are taken up and reset or boards are shifted because Mr. Smith's *T* square will not fit Mr. Jones' drawing.

The ordinary glued up board shrinks and warps and moves with each change in the humidity, and is specially unreliable when the steam is turned on in the fall. Several years ago I tried a number of office *T* squares on boards, commonly accepted as true, and found none of the edges of the board straight for the full length. With hardwood strips on the edge, the error can be halved. I doubt if it can be entirely eliminated.

The parallel motion devices with gut or wire on pulleys on the back of the

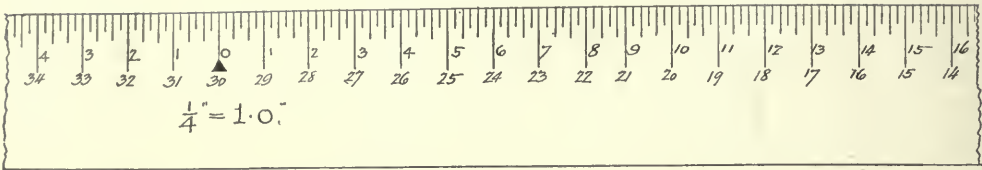
board are considerably more accurate than *T* square, on common boards with soft pine edges. An error of one sixteenth of an inch in two feet is common. But much the best plan is to screw a planished steel straight edge to the edge of the board.

This absolutely true and steadily reliable. With this edge a *T* square with a loose head is quickly detected. This straight edge is a commercial article, and is made of an inverted *T* section. Its upper edge can be set one-thirty-second of an inch below the surface of the board to reduce the wear on the blade of the *T* square.

The only objection is that the steel will wear the wood of the *T* square, and the head will need planing occasionally. In pushing the *T* square up over the paper there is a tendency to let it run on the lower or nearer edge of the blade. Consequently, the wear on the head of the *T* square will be on the bevel, and a rocker head will result.

Much time can be saved by the use of standard sheets. Certainly the truss details, framing sections, general layouts, and working drawings of the engineer's office, are no more difficult to arrange on a given sheet than are the designs for a building. Yet it seems well understood that engineers use this short cut method much more than architects. It is a simple matter to have stock sheets printed with a border, titles, scale, etc. Easy filing in shallow drawers is a possibility. No time is wasted on drawing borders and cut-offs. The sheets can be printed with a dot for the center each way. In spite of the first impression to the contrary, work on a standard sheet generally proves the less wasteful method. The draughtsman plans his work more intelligently.

In most workshops, men are trained to return each tool after use to its place, and accustom themselves to pick it up again with practically no conscious effort. Cannot the same method be reasonably applied to draughting? If one knows instinctively where to feel for bow spring compasses or ruling pen, does not the work of doing the essential conscious things become easier? No rack or ar-



SYMMETRICAL SCALE WITH TWO DIVISIONS FOR ITS FULL LENGTH.

arrangement of tools can be devised to satisfy even a small portion of individual requirements, and nothing short of many experiments will settle this question for the worker.

The rack on a revolving bracket, like a dentist's cabinet is in the way, prevents the free use of the triangle, is never where you expect it to be, and is an unmitigated nuisance. But tools distributed over the paper are worse. A shelf directly in front of the draughtsman makes too long a stretch. If one can use a board not over 36 inches wide, a series of very shallow spaces on the board or a shallow drawer approximately to fit the instruments with the heads inclined toward the workman works moderately well,—far better, in fact, than any of the other methods. Many draughtsmen use a flat cigar box. But this is by no means ideal, for the reason that the instruments are mixed up in the box in such a way that it requires attention to find the right one. Of course, the level of the tops of the instruments must be well below the top of the board, so that if the *T* square extends beyond the right hand edge of the board, no instrument will interfere with it. The simplest and easiest way, apparently, is to lay out the instruments on a big inclined drawing table—the most useful instrument nearest. With thin cleats, the drawing tools can be kept in place and prevented from rolling. On this table is set the board with the drawing. Its cleats raise it sufficiently to clear the instruments. The tools which stay on the drawing can be reduced to a small triangle, a scale, and a *T* square. With these only, nothing is likely to get lost. Then there is room at the top of the board to spread out drawing used for reference. All other tools such as roof pitch triangle, red, blue and yellow pencils, sharpened pencils, ink, dust brush, scales, slide rule,

French curves, etc., can be on a rack or brackets, well out of the way, but preferably within reach without getting off the stool. On a round-headed screw on the edge of the table can be hung a twenty inch 30 degrees and 60 degrees triangle for long axis, or for borders, if they are not printed. This triangle is a most useful tool and has often proved a great time saver.

A set of roof pitch triangles are invaluable. They are made of celluloid 6 inches on the base, the other dimension varying from 2½ inches to 8 inches, 2½ x 6 inches is 5 inches pitch. 5½ x 6 inches is 11 inches pitch. It is rare that refinement is carried to a point where if any eight inch pitch angle is too low, a nine inch would be too high. On a piece of work some time ago, it was very disagreeable to find the foreman carpenter struggling with an 8¾-inch pitch on the bevel cut for a hip rafter when a 9-inch would have simplified the office and field work. Besides, draughtsmen waste much time in laying out the symmetrical angle after one side of a roof is determined. A set of twelve six inch roof pitch triangles in celluloid cost less than five dollars. One can hardly exaggerate their convenience.

Pencil sharpeners of the very best make are useful. The drawings are vastly less soiled from dirty fingers. From this fact alone the machines are an investment. But a perfect point and practically no broken points, and the use of cheaper pencils are added advantages. The office boy can readily do all the work.

The usual ¼-inch scale divided in feet and half feet with inch divisions for ¼-inch at the end are very inconvenient. For men working mainly on symmetrical buildings the writer has designed a scale and it is now made commercially with the "O" in the center. With this,

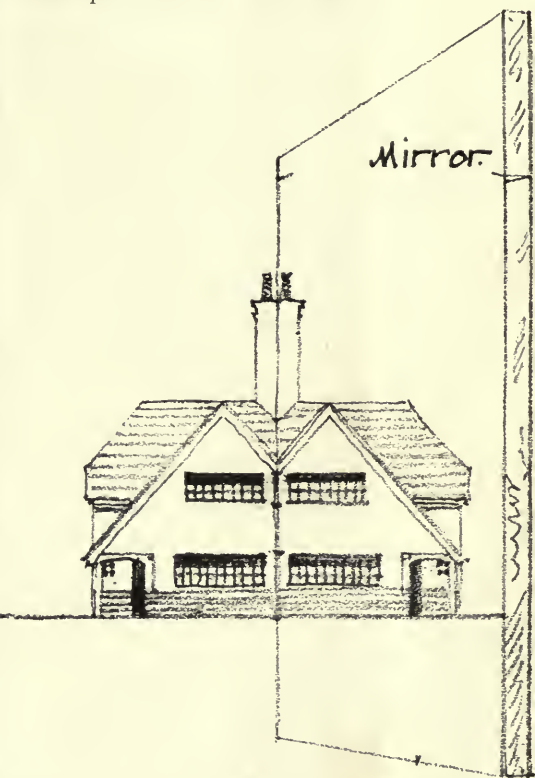
symmetrical dimensions can be laid off with one operation. The draughtsman avoids shifting the scale each time a distance from axis is to be measured; consequently, saving time and making the work much more accurate. The whole length of the  $\frac{1}{4}$ -inch scale should be divided in two inch divisions, in place of 6 inches. The foot should be divided in three main divisions of four inches each in place of two. Four inch parts are perfect for brick sizes, and are much more useful than six inch divisions. A glance at the cut will indicate clearly the arrangement. Any required division of the two inch unit can be gauged accurately by the eye. Symmetrical work occurs everywhere. With this scale it is a simple matter to find "centers" without the use of arithmetic, and the consequent chance of error.

With the scale of three-quarters of an inch to the foot on the reverse side, it is easy to make the change from one quarter inch scale working drawings, to three quarter inch scale details. The three quarter inch scale can be used equally well as a sixteenth inch scale, considering each division as twelve feet. A single scale with a single bevel on each side is far better than one with four bevels, and eight scales. Sixteen inches is about the right length for the scale. Eighteen is not inconvenient. In any case, reject scales divided into feet and half feet and use one divided for the full length with two inches and four inch spaces in each foot. So little change is made from the ordinary scale that no time is wasted in making the change.

Parallel pencils are fairly useful if one will go to the labor of diligent practice to learn to keep the line between the points exactly normal to the edge of the board. For brickjoints, tile courses, quoins, and the like, they work moderately well. But it is difficult to hold them just right from one end of the T square, to the other. Parallel pens, however, are much easier to use and save a good deal of time, besides giving better work. For blacking in small plans they give splendid results for the reason that they carry a quantity of ink with little danger of blotting. For line

work, they perform the same service as parallel pencils. The flat surface of the outside of the pen makes them more reliable than the pencils.

It is very useful to have three or four reliable bow-spring compasses, permanently set, and marked for 4-inch soil pipes, electric outlets, columns, round flue linings, and whatever stock sizes are drawn repeatedly. Greater accuracy and speed are the sure results.



METHOD OF SHOWING SYMMETRICAL HALF OF A DRAWING BY MEANS OF A MIRROR.

Years ago the writer laid out on cardboard a series of stair treads and risers on the rule of twice the height of the riser, in inches, plus the width of the tread in inches equals twenty-four. This too has proved useful, and greatly reduces chances of error, in calculation, for each new stairway.

An ingenious device for rapidly laying off equal spaces for dentils, balusters or shingle courses is a wall paper hanger's wheel marker. See cut. The points

are spaced with sufficient accuracy for a one-quarter scale drawing. This tool can be bought at any hardware store for less than twenty-five cents.

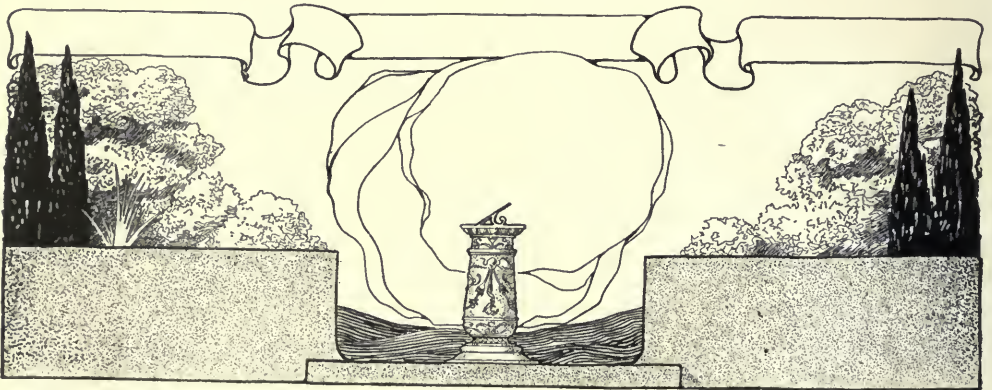
In offices where work is secured through competition, I have noticed the clever trick of drawing only half an elevation or section for a study. The symmetrical half is shown by holding a piece of mirror normal to the surface of the drawing with its edge on the axial line, as shown by the cut.

For the first layout of working drawings, paper of the best quality,—brown or white is a good investment. Many drawings are discarded because they become worn out, soiled or smudged from rubbing. A paper of the best quality, costing very little more, would stand the wear and save the draughtsman's time. Heavy paper of the best quality can be filed horizontally or vertically. Many working drawings are now made in pencil on tracing paper of good quality. In some offices a cheap quality of cloth is

used and the drawings are made in pencil on the dull side. Tracing paper makes a clearer print, although it is far less durable to handle for the working set.

There is practically no difference between the worst and best qualities of paper in the amount of buckling under changes in humidity. A stretched sheet is reliable for the drawing that must remain on the board for several weeks. If a drawing is of small size a mounted sheet is even better than a stretched sheet, and will stand much more abuse in handling and filing.

To call attention once more then to the preeminently useful, although unusual tools, I would speak of the  $\frac{1}{4}$ -inch scale with 2-inch divisions for its whole length symmetrically arranged, to the 20-inch triangle for long vertical lines, and to the set of roof pitch angles. None of these are revolutionary. All are very well worth their initial cost, and will lighten the draughtsman's arduous work.





J. M. ROSE

# AN ARTISTIC ENTENTE-CORDIALE



THE  
MUSEUM OF FRENCH ART,  
FRENCH INSTITUTE IN  
THE UNITED STATES



BY W. FRANCKLYN PARIS

AN EXPERIMENT in Art propaganda which will be watched with a great deal of interest has been started in New York by the French Government, acting through the intermediary of private individuals of high social and official position, both here and in France.

Acting under a charter obtained last December in Albany, an association of American art lovers calling itself the "Museum of French Art, French Institute in the United States," has just held an exhibition of prints, etchings, and engravings which foreshadows great things for France along the line of her intellectual expansion.

The fact that the majority of the prints exhibited were loaned to the American Society by the French Government and withdrawn from the collection in the Historical Museum of the City of Paris, especially to be shown here, gives an idea of the arrangement under which the Museum of French Art in New York and its French sponsors in Paris propose to conduct their campaign of art education. The charter of the American Association states that it was organized "for the general educational purpose of extending and popularizing among the residents of the United States, knowledge of the arts of France and its diverse manifestations, its technique, its history, and the social conditions which explain its manifestations, with power to establish and maintain a library and central museum of French art and to issue publications, make expositions, and otherwise further the general purposes of the corporation."

A private organization starting out to "establish and maintain a library and cen-

tral museum of French art" in New York would find itself confronted with a very serious problem. Either it would resolve itself into a second art shelf of the New York Public Library, with the same reference books and documents, or else find itself a local and incomplete repository of French art works owned here privately and loaned at spasmodic intervals by New York collectors at their whim and convenience.

What saves the "Museum of French Art, French Institute in the U. S." from this fate, is the tacit understanding it has with the French Government, that its library and museum in New York shall be fed, from time to time, from such art warehouses as the Louvre, Luxembourg, Versailles, and Fontainebleau museums.

There is no formal stipulation that the National Museums of France are to be periodically stripped of their treasures in order that the Museum of French Art in New York be in a position to properly impress its visitors. It is not readily conceivable, for instance that the curator of the Louvre would ever consent to having the Venus de Milo, or the Winged Victory of Samothrace removed to New York for the edification of sedentary Americans. The precedent established in the recent exhibition of prints, however, and the patronage of the idea in France by such personages as the Prime Minister, the Minister of Fine Arts, the Minister of Foreign Affairs, the Under Secretary of State, the President of the Beaux Arts, the President of the Society of French Artists, and the Directors of the Louvre, Luxembourg, Versailles, and Arts Decoratifs Museums, permit the as-

sumption that every reasonable assistance will be given to the project by the French Government.

While we may not see the Rembrandts, Rubens and Murillos of the Louvre hung on the walls of the Museum of French Art here, we may, on the other hand, reasonably expect tapestries from the Gobelins, porcelains from Sevres, Napoleonic relics from the Invalides, casts from the Louvre and possibly historic furniture from Cluny or Versailles.

What makes the undertaking particularly praiseworthy is that absolutely no taint of commercialism attaches to it. The project is of the highest altruism on the

sion of the French language throughout the world.

Upon the initiative of a central committee in Paris, there has been organized a federation of literary clubs from Indo-China to Peru, and from St. Petersburg to Chicago, all affiliated to what is now the Alliance Francaise. Under the auspices of the Alliance, distinguished men of letters are sent every year on distant lecture tours to keep alive the interest in French letters and the French language in the hearts of Hindoos, Malays, Brazilians, Turks and Americans. In the United States alone, the Alliance counts some sixty branches, some of them num-

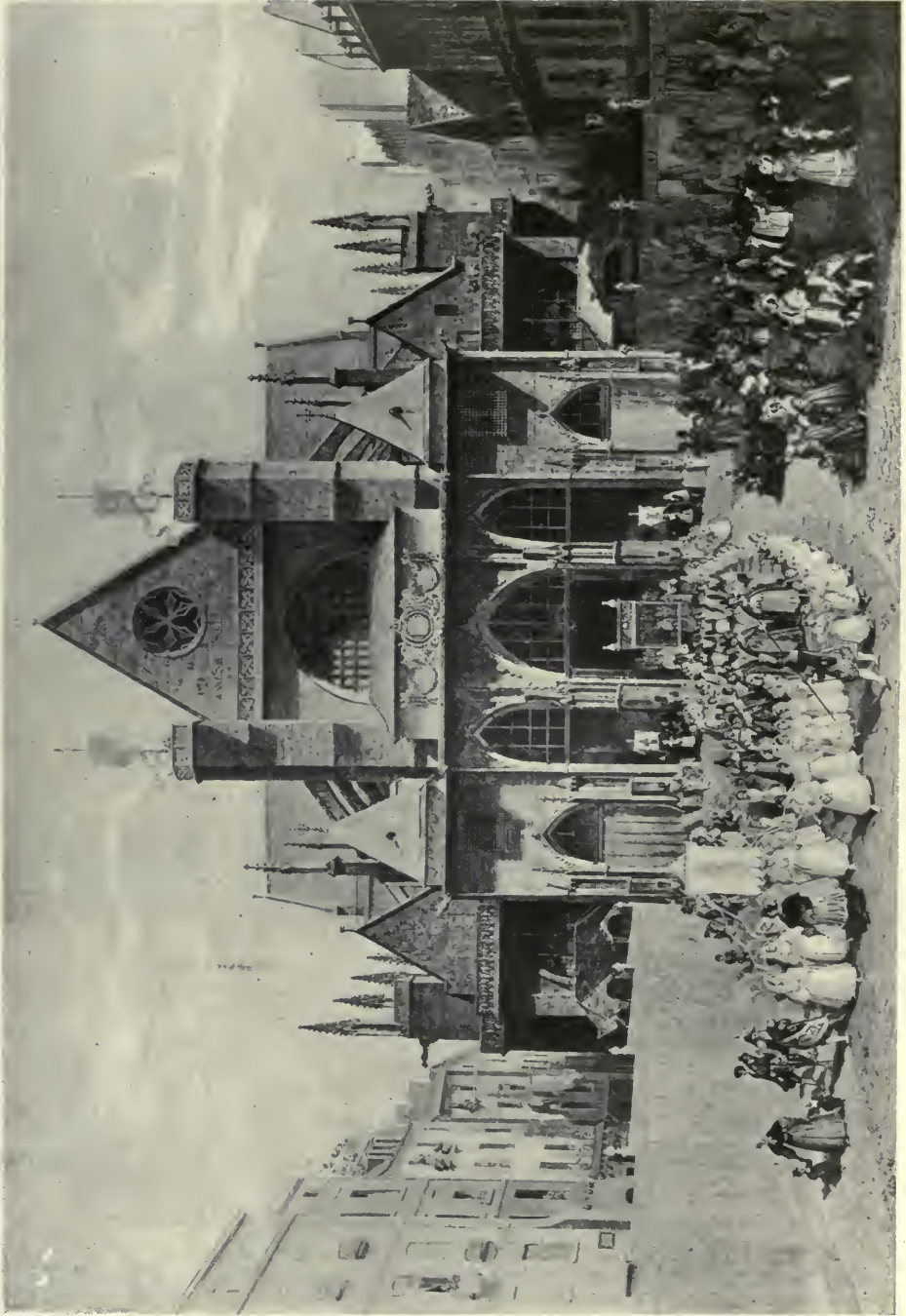


CHURCH AND CEMETERY OF THE INNOCENTS.

part of France and in keeping with her policy of spreading her prestige through art and letters, rather than through commerce. While England and Germany have been covering the world with a network of trade agencies and sending broadcast an army of commercial travelers, France has been centering her efforts upon spreading the knowledge of her literature and language. The adding of art to the National curriculum is new and the experiment with the Museum of French Art in New York is the first of its kind, but as long ago as 1900 France had embarked on the systematic expan-

bering upwards of five hundred members. It was as the fruit of a visit to these branches two years ago of Mr. Marcel Poete, Inspector of Historical Works of Paris and Curator of the Paris Historical Society's library, that the Museum of French Art in New York was organized. Mr. Poete in his capacity of official lecturer of the Alliance, came into very close personal relations with the leaders of the Alliance movement in this country, Messrs. McDougall Hawkes in New York and J. Leroy White in Baltimore, and with them conceived the idea of extending the work of propaganda of the Alli-





RELIGIOUS PROCESSION  
FROM AN OLD CHURCH.

ance so as to include in its field French art in all its many and varied manifestations. Messrs. Hawkes and White going to Paris took up the matter with such men as Rodin, the Sculptor; Raymond Poincare, the present French Premier; Gabriel Hanoteaux, former Minister of Foreign Affairs and a member of the French Academy; and with the Director of the Beaux Arts and National Museums, and at a meeting held at the Ministry of Fine Arts the project for the Museum of French Art in New York was formerly launched.

The Museum more than justifies its existence by the widespread sympathy with

pathy and gratitude. The battlefields of the Revolutionary War are harrowed with the best blood of France spilled disinterestedly in defence of a cause espoused through chivalry and high ideals only. Lafayette and De Grasse and Major Armand, who at home was Marquis de la Rouerie and more royalist than the king, will live forever in the history of both France and the United States, and when Napoleon, facing definite exile, looked for a friendly shore upon which to end his days, it was in America he fixed his longing.

For more than a century there has been a current of French thought run-



RUE ST. ANTOINE AND THE BASTILLE.

France and French ideals prevalent in this country since the days of La Salle, Champlain, and the early French explorers. The map of the United States still bears witness to the fact that the valley of the Mississippi, and all eastern Canada, was once French country, administered under the laws of France and flourishing under the fleur-de-lys or the tricolor. St. Louis was named after the French King, New Orleans after the old capital of Joan of Arc, and Fond-du-lac, Sault-Ste-Marie, and Baton-Rouge, keep green the memory of the French *coureurs des bois* of the XVIIth and XVIIIth centuries. At the critical period in our history the French again command our sym-

ning through our social life. Our national capitol at Washington is the work of a French engineer and architect, and the symbol of liberty that lights the way into New York harbor is the gift of the French people. Today our greatest engineering accomplishment, the Panama Canal, is the fulfillment of a French ideal, and French is the language of our diplomacy.

Under the auspices of the Alliance Francaise an exchange of professors has been begun between the Sorbonne in Paris and Harvard and Columbia on this side. Independently of this movement of intellectual "rapprochement," American students of architecture for more

than a generation have followed the courses of the *Beaux Arts*, and some of our best architects of today make grateful acknowledgment to France for the knowledge absorbed by them there.

What more natural, therefore, that when the leaders of the *Alliance Française* movement broached the subject of extending the work of the *Alliance* so as to include art, the responses should have come first from American architects imbued with ideas taught in the great French architectural school.

Already, although the French Institute and Museum is but a few months old, it numbers among its adult support-

Among the active officers are Raymond Poincaré, the present French Premier; Cormon, President of the Academy of Fine Arts; Marcel Poète, Librarian of the City of Paris; Laloux, President of the Society of French Artists, and the Directors of the Louvre, Luxembourg, Versailles and Arts Decoratifs museums. In addition, the list of sponsors contains the names of Paul Deschanel and Ernest Lavisé of the French Academy; Boutroux, Homolle, Leroy-Beaulieu, Liard, Criset, Diehl, Esmein, Jullian, Levasseur, Perrier, Reinach, of the Institut de France; Humbert, Neriot, Collin, St. Marceaux, Pascal,



THE TUILLERIES.

ers, some of the best known among them, Thomas Hastings, Whitney Warren, S. Breck Trowbridge, J. H. Freedlander, Lloyd Warren, Charles T. Mathews, etc.

In other fields of art, J. W. Alexander, Edward Tuck, Otto Kahn, Dr. George F. Kunz, Albert Herter, Thomas Hughes Kelly and W. B. Osgood Field have accepted to act as trustees or on committees. In France the patronage is even more brilliant. The honorary presidents include the Minister of Fine Arts and Public Instruction, the Minister of Foreign Affairs, the Under Secretary of State, the French and American Ambassadors, Rodin and Hanotaux.

Mercie, Waltner, Vernon, of the *Beaux Arts*; Bourgeois, De Selves, Couyba, former Cabinet members; Hughes, La Roux, Gaston Deschamps, Adolphe Brisson, Funck-Brentano, and a score of lesser personalities in the world of art and letters.

As will be seen, the element of officialdom as exemplified in the persons of Cabinet Ministers, academicians and museum directors guarantees the co-operation not only of the French artistic world, but of the Government as well.

The experiment will prove interesting from more than one point of view. An exhibition of Francois I or Henri II furniture, let us say, made up of objects

loaned by France, could be supplemented here by pieces of the same period now in the possession of American collectors. There is no doubt that men like J. Pierpont Morgan, W. A. Clarke, Benjamin Altman, Henry C. Frick, Andrew Carnegie, Harold McCormick, Rodman Wanamaker, T. E. H. Curtis, of Plainfield, and other wealthy patrons of the fine arts would gladly loan their treasures to round out such an exhibit. On the other hand, when the Louvre acquires a new collection like the Chaudard collection, for instance, concurrently with the placing on view of the units of this collection in Paris, the Mu-

the title of Benefactor. Members contributing \$1,000 become Founders, and members contributing \$100 acquire membership for life.

The initial effort of the Museum of French Art in New York shows that a high standard is to be followed.

The prints, which were personally collected for the exhibit by Mr. Poete, permitted an imaginary reconstruction of the French capital as it was, as far back as 1600. Since the earliest official plan of the city to be preserved bears the date 1550, it will be seen that the collection possesses, besides its artistic value an historical and documentary value far



HOTEL DE NEURES—OLD CITE.

seum here would display a full set of photographs and casts, thus presenting a graphic picture of the exhibit for the gratification of its aficionados in New York.

The prospect is a very alluring one and it is hoped that the open-handedness of American art lovers will make it realizable on a scale in keeping with the munificence of the French Government, which already has donated funds for the maintenance of the association in Paris.

No revenue accruing to the association here, either from its exhibitions or lectures, a graded membership has been designed from which a measure of income is to be derived. Upon payment of an endowment of \$5,000 a member acquires

above anything placed upon exhibition here in many years.

The Paris revealed by the engravings, etchings and lithographs displayed was not the gorgeous and bespangled Ville Lumiere of the present day. The Paris of the Grands Boulevards and of the Place de l'Opera, of the Rue de la Paix and the Champs Elysees, of that entire festive region to which all good Americans are said to journey when they die, dates back to the time of Napoleon III of much maligned memory. Before him, the streets of Paris were as the tortuous and narrow alleys of ancient Boston, only more so. Visitors to the Paris Exposition of 1900 who remembered the staff and stucco and papier mache reconstruction of the Rue Saint-Antoine in

the "Vieux Paris"—a side-show attraction on the "Pike"—were given an opportunity to complete the picture by study of the views of these characteristic sections of Paris at three different epochs.

For purposes of easier identification, Mr. Poete grouped the prints portraying the aspects of the capital into three divisions—the left bank of the Seine, the right bank and the small island between, where the Paris of the twelfth century was confined. Thanks to this systematic arrangement, lovers of French literature and history were able to set down among their proper surroundings the more or less historical characters of Dumas and Balzac and picture the stage setting against which the heroes of the French Revolution and of the Napoleonic era disported themselves.

The pieces on exhibition number nearly 500, some of them, from an antiquarian point of view, priceless. Among the engravings were works by Marot, Aveliue, Israel Silvestre (1658), Meryon, Chocarne, Thomas Girting, Rigaud, Perelle, Berthault, Nee, Mariette, Manesson-Malet, Chastillon, Probst, Variu, Ramsomette, Devilliers, Trimolet and Leguay.

The lithographs were signed with such names as Raffet, Bachelier, Gavard, Schotter-Boys, Hinely, Langlume, Molle, Fugelmann and Delpech, while the etchers were represented by Flameng, Mar-

tial, Greux, Delauney and Mitchell. Among the subjects depicted were the Cathedral of Notre Dame, showing the then wooden bridge connecting the city with the left bank of the river; the Pont-Neuf, or new bridge, built in the sixteenth century and encumbered with shops; the Saint Antoine gate, with the Bastille showing in the distance; the Louvre as it was, with one of the towers of Charles V (fourteenth century) marking the end of the right wing; the Place Vendome, then called the Place Louis le Grand, with the statue of Louis XIV where the Napoleonic column now stands; the dungeon of the Temple, where Louis XVI was imprisoned prior to his execution; the Montmartre hill, crowned with windmills, and a view of the Arc de Triomphe on the day of the arrival from St. Helena of the ashes of Napoleon.

In order to lend more distinction to the exhibits, or more particularly to the inauguration of the Museum of French Art in New York, the members of the French delegation to the Champlain tercentenary attended the opening in a body and gave assurance of the hearty cooperation of France and of the French artistic societies and organizations in the work of the Museum in New York. Coming from the lips of such men as Gabriel Hanotaux and President Common of the Beaux Arts, these assurances speak volumes.



MONTMARTRE.



THE INDEPENDENT PRESBYTERIAN  
CHURCH, SAVANNAH, GEORGIA.



# EARLY AMERICAN CHVRCHES

## PART VII



THE INDEPENDENT PRESBYTERIAN, SAVANNAH, GA.—FIRST PRESBYTERIAN, NEWARK, N. J.—TRINITY, NEWPORT, R. I.—PARK STREET, BOSTON, MASSACHUSETTS.



BY AYMAR EMBURY II

WE WERE NATURALLY ACCUSTOMED to think of Savannah as being a very old city but it was in fact settled only in 1733, and for many years developed slowly, and the very interesting old houses for which Savannah is like Charlestown, famous, date from the early part of the nineteenth century. The excellence of much of the work in Savannah may be attributed to the fact that a well trained English architect named Jay was in practice there from about the year 1800, and was the designer not only of a number of most interesting houses, but also of the Telfair Art Gallery and possibly of the Independent Presbyterian Church. The building illustrated in this article is a reproduction to measurement of the original building which was burned some years since, and though this building is of white marble the spirit and proportions are very clearly those of the older wood building. The spire is of wood above the tower, and seems one of the best designed of all the older ones; both in the method of transition from the square to the octagon and also in the proportions of each story. The window treatment is distinctly not the

usual type of Colonial work, but suggests rather the Gothic method of subdivision. Judged from the photograph the structure would appear to be of the ordinary plan with the relations of the length to breadth about as three to two; but the building is actually a square with the porch and tower added; and the interior is covered by a flat dome carried on four columns, with galleries around three sides and the pulpit on the fourth. Certain of the details of the interior are a departure from what was then recognized practice, notably the full entablature between the capitols of the columns and the cornice forming the lower part of the dome; and the placing of the pulpit directly against a window. The treatment of the pulpit is itself a most agreeable piece of work, and the window against which it is placed is framed by a light column on either side, again with full entablature and a well designed architrave against the wall. The church is to Georgia what St. Michaels is to South Carolina, and St. Pauls Chapel to New York, and its architecture is certainly worthy of its reputation.

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### THE FIRST PRESBYTERIAN CHURCH

Newark, N. J.

WHILE THERE WERE RELIGIOUS SERVICES held in the state of New Jersey before the congregation of the First Presbyterian Church was organized, this was

the first definite and fixed religious organization in the state. The early members of the congregation were New Englanders, coming, I believe from Bran-



THE INDEPENDENT PRESBYTERIAN  
CHURCH, SAVANNAH, GEORGIA.





THE FIRST PRESBYTERIAN  
CHURCH, NEW YORK



THE FIRST PRESBYTERIAN  
CHURCH, NEWARK, N. J.



TRINITY CHURCH,  
NEWPORT, R. I.



INTERIOR TRINITY CHURCH,  
NEWPORT, RHODE ISLAND.

ford, Conn. The first minister was one Abraham Pierson, a Scotchman, and the first of these successive church edifices for the congregation was built in the years 1663-1665. This original church was stockaded and was used as a sort of fort for defense against Indian attacks. The second building was erected in 1746, and the third and present building in 1787. As was the case with many of the churches built about this time, some of the timbers of the earlier edifice were incorporated into the later structure, and with the natural tendency to exaggerate age the date of construction of the earlier church is occasionally given as being that of the present building. The best data at hand however gives 1787 as

the year in which the building was begun although the "Georgian Period" in a footnote gives it as 1774. While the church records are very full as to the ministers throughout the church history, and give in detail the contributions received, they are absolutely silent as to the designer and I have been unable to find any light on the subject. Its history has been uneventful, the principal occurrence being the foundation of Princeton University within the walls of the former building. The present structure is a plain stone building with a stone tower and a wooden spire, with an interior more than usually elaborate, and some very excellent architecture injured by too much painting of the decorated portions.

## THE PARK STREET CHURCH

Boston, Mass.

THE MOST IMPRESSIVE of all the old Boston Churches is unquestionably the Park Street Church, both by reason of its size, and of its location on a plot somewhat elevated above the general level and at a very conspicuous point. The present structure was built in 1809, and was designed by one Peter Banner, and is so far as I know the only piece of work attributed to him. Its design is not that of the classic revival which we would naturally expect at that time, but was very strongly reminiscent of the earlier Colonial work, especially in the slimness of the orders, and the lightness of the detail. In spite of the delicacy of its several parts, the building is as a whole rather clumsy and confused, the problem of dropping the façade below the main level of the church being evidently too much for the designer. One does not feel either that the scale of the quarter circle porches or whatever they may be, between the tower and the body of the building is correct; they should have been either much larger or much smaller. The façade is certainly unique among American churches both in the interpo-

sitions of the members just spoken of, and in the treatment of the intersection of the main ridge with the tower, which is very crudely handled, the main cornice returning into a window. The best features of the exterior are without doubt the entrance doorway and the Palladian windows above which are charming pieces of detail and together constitute an admirable architectural motif. Unlike the exterior, the interior is very strongly tinged with Greek color, but it is only half understood and distinctly amateurish. While the building is both too important and too well known to be omitted from any series which endeavors to cover the general field of early American Churches, it is perhaps one of the least excellent of them all because the unpretentious and straightforward design characteristic of most of our early work has here been superseded by an attempt at display beyond the ability of the designer; and even so it is far better designed than nine-tenths of the modern churches in which their architects have endeavored to instill the Colonial feeling.

## TRINITY CHURCH

Newport, R. I.

OF THE DOZEN BEST KNOWN CHURCHES in America, Trinity Church, Newport, is certainly one, and its congregation has a long and honored history. The tower is a most excellent piece of architecture, but the balance of the building is plain—almost barnlike—and the interior is not entirely agreeable. It was erected in 1726, and was sawn in two, the back moved out and the space between filled in to conform with the older portions in 1762, but there has otherwise been no change in its construction; and as long as Newport continues to be a fashionable watering place it will probably be conserved as a sort of monumental bric-a-brac by its congregation. Its design often is attributed to Sir Christopher Wren, but without apparent reason; and certainly the building is itself evidence that this was not the case, the tower, (the only piece of design) being extremely different from any of Wren's

work. The tower is of a type not uncommon in New England and is perhaps the loveliest example of the square stepped variety extant, its only rival being the North Church in Boston. The interior is one of the few cases in which two orders are superimposed and the only one in which square columns were used.

The general effect is interesting although not very dignified, and the superfluity of vaulting in the ceiling is restless and disturbed, especially when one considers the fact that the building is so obviously frame; our Colonial architects did a good many things that we would never dare to do; and got away with them, but this is not one of the successful innovations. Of the different portions of the interior the pulpit canopy and the candelabra are perhaps the most interesting and the old square pews still remain in position.



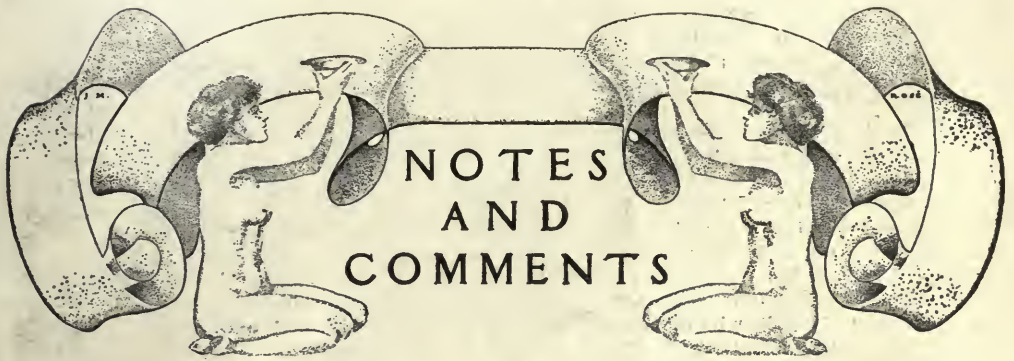


PARK STREET CHURCH,  
BOSTON, MASSACHUSETTS.



INTERIOR, PARK STREET  
CHURCH, BOSTON, MASS.





## NOTES AND COMMENTS

### IMPROVING FIFTH AVENUE.

The report of the committee, appointed by Borough President McAneny, to suggest means of improving Fifth Avenue, New York, is of much more than local interest.

Some papers have referred to the committee as having for its purpose the preparation of plans which would make Fifth Avenue the handsomest street in the world. The committee at once disclaims any such expectation. It says that below Fifty-ninth Street the time has already passed when there can be a hope of making it the equal of splendid avenues in Europe. It believes, however, that the avenue's present dignity can be maintained, and even increased, and that it may be saved from becoming "another and cheaper Broadway." To this end, one of the most important suggestions, and perhaps the one of most widespread interest, is that with reference to a restriction of building height. The committee suggests that legislation be asked to give the Board of Estimate authority to limit the cornice line of all buildings on the avenue, and even a certain distance off the avenue on the side streets, to a height of one hundred and twenty-five feet from the curb, the buildings being then allowed to go up twenty-five additional feet in a receding mansard. This would make the building height limit one hundred and fifty feet. The University Club now rises one hundred and twenty-eight feet; Sherry's rises one hundred and sixty-

two feet. Thus the suggestion, though not considered ideal by the committee, is believed to be a satisfactory and practical compromise which, while fair to the property owners, will prevent the avenue from becoming a canyon. The committee suggests that after this restriction has been secured, a requirement of "uniformity in the skyline and perhaps the façades" might follow. Other recommendations of very general interest are that the Board of Estimate shall pass a resolution forbidding the establishment on the avenue of any "sweatshop, or manufactory of dry goods or wearing apparel;" that isles of safety shall be constructed at the crossings of the busiest streets, and that stands for waiting cabs shall be established in connection with these isles of safety. These cab stands the committee believes will do much to lessen the congestion of traffic on the streets, and should even result in a reduction of cab fares. Local suggestions of special interest are that the avenue be widened between Fourteenth Street and Twenty-third; that Madison Square be replanned; that trees be planted on both sides of the street in front of the Public Library and of the Cathedral; and on the east side of the avenue the entire length of Central Park; that the Plaza be replanned, both for appearance sake and for convenience, and that ultimately a monument of some kind be erected at 110th Street, fittingly to close the vista. The members of the committee are: Arnold W. Brunner, Joseph S. Auerbach, Edward Holdbrook, George F. Kunz, Nelson P. Lewis, George T. Mortimer and Robert Grier Cooke.

### THE PLANNING OF DELHI.

In noting recently that a committee of English town planners was to be summoned to Delhi, to assist in planning the new Imperial Capitol of India, the hope was expressed that their services would be only advisory, the details of the plan being left to local talent. This hope has been realized. The committee selected, and now in India, consists of Captain George Swinton, the new chairman of the London County Council, who serves as chairman of the committee; John A. Brodie, the City Engineer of Liverpool; and two Fellows of the Royal Institute of British Architects, H. V. Lanchester and Edwin L. Lutyens. The former is secretary of the town planning committee of the Royal Institute and editor of "The Builder." His firm made the designs for the Cardiff Municipal Buildings and Law Courts. Mr. Lutyens is consulting architect for Hampstead Garden Suburb and was the architect appointed to prepare designs for the King Edward Memorial. The committee, which was appointed by the Secretary of State for India, will report to the government of India; and the explanation is offered that its work will be of a general and preliminary nature, probably occupying four or five months, including the travel, and will involve no questions of detailed planning or architectural design. London Municipal Journal has printed the polite notes exchanged by the government of India and the Lord Mayor of Liverpool in reference to the temporary release of Mr. Brodie from his duties as city engineer. The city required that the Indian government make its own arrangements with Mr. Brodie as to remuneration and expenses, and that it refund to the corporation the amount of his salary as city engineer for the period of his absence.

### THE CAMPANILE IN VENICE.

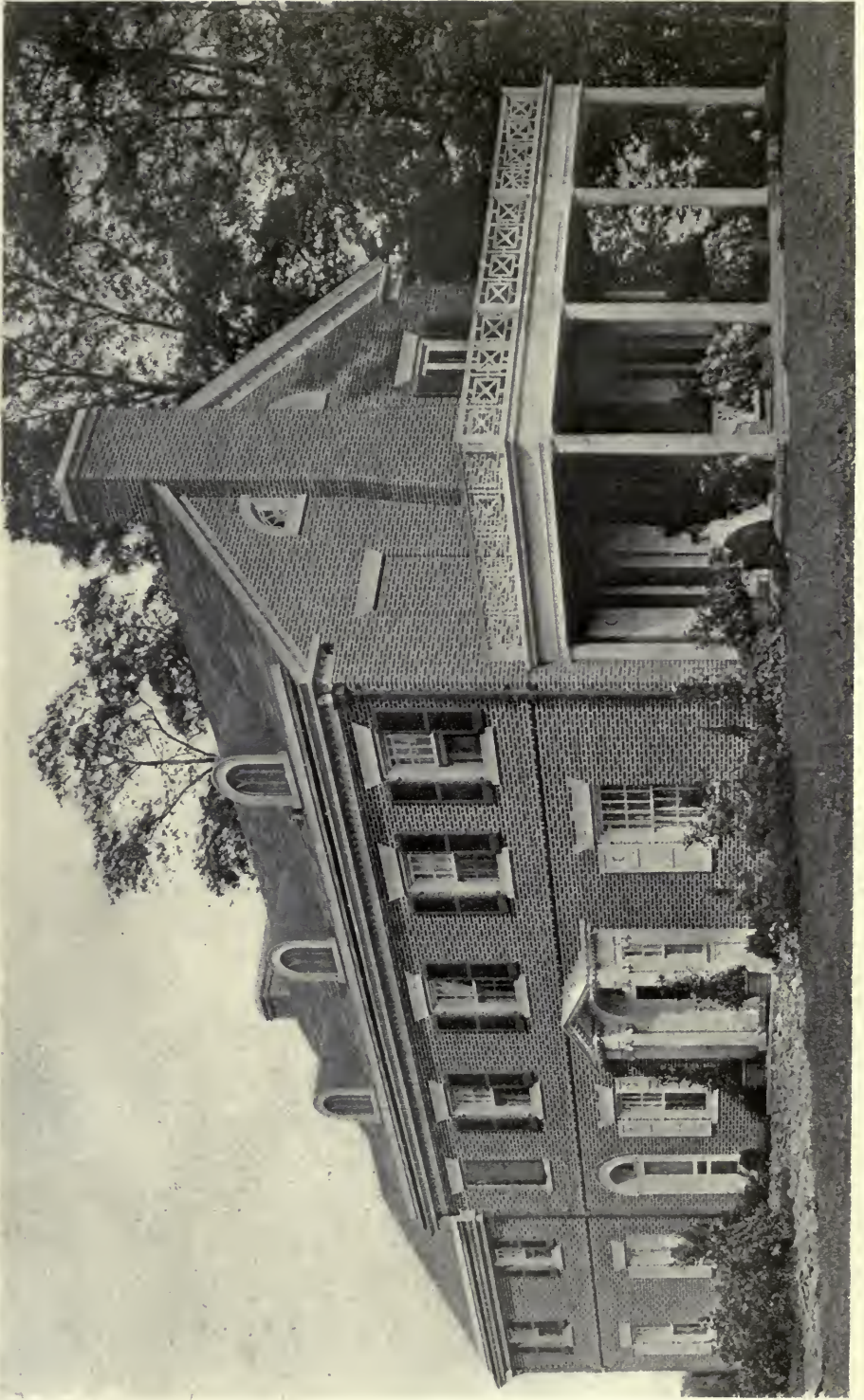
Venice never exemplified more convincingly her picturesque way of doing things than in the celebration of her new campanile. The whole occasion, when one comes to think of it, was picturesque, for it was really nothing more or less than a glorification of architecture. The structure itself, serving no modern commercial purpose, gains its significance from its architectural quality, its architectural setting, and its architectural associations. The fallen tower which it replaced had stood for centuries, the wonder

of sight-seers who had journeyed from all the world to see the architectural ensemble of which it was so dominant a part. The very contributions which paid for its rebuilding came not only from all parts of Italy but from many other countries. The total sum amounted to 2,000,000 lire.

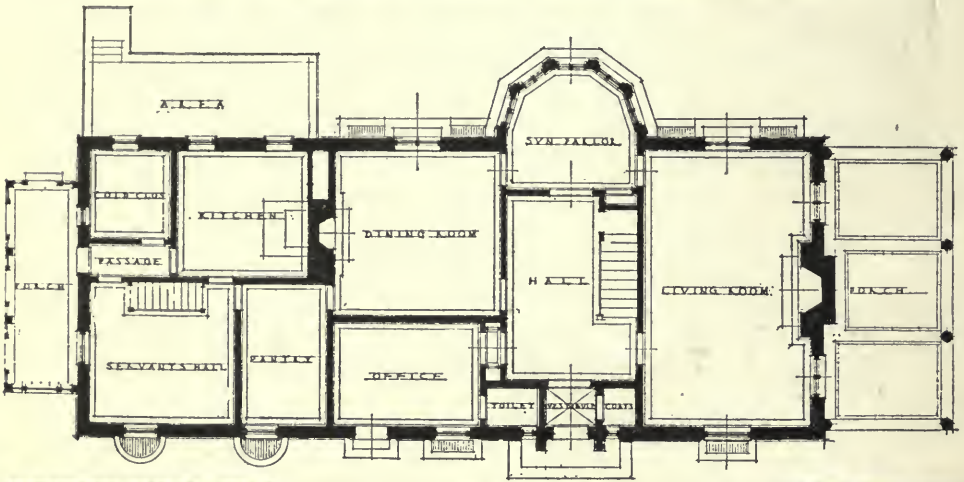
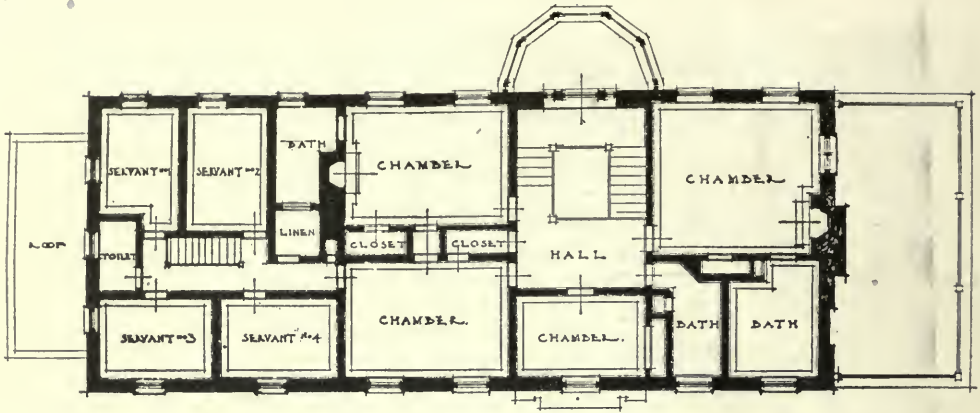
It has taken nine years to rebuild the campanile, which after all is only 320 feet high, while in New York steel towers of 700 feet go up in as many months. But between the beginning and the completion of the original tower there passed four centuries. Thus the record isn't bad for Italy, for the new structure is not only practically a replica of the old, but it was built in the ancient manner. It is said that to raise, only ten feet, the movable scaffold, which was built around the tower, for the bricklayers to stand upon, took eight men turning jackscrews for three hours. The only concession to modernity in the new campanile is an elevator. But there was also this interesting and striking concession in the celebration: the architectural lines of the palaces which surround the square were outlined at night by 60,000 electric bulbs.

### REPORT OF NEW YORK ART COMMISSION.

The attractively issued report of the Art Commission of the City of New York for the year of 1910 is late, as usual, in coming from the press. But the book is so well illustrated that it is quite worth waiting for. The number of matters submitted to the Commission during the year was 134. Of these, 115 were approved as submitted. Twenty submissions which were disapproved, in whole or in part, dealt with nineteen different structures. For eight of these structures amended plans were prepared, again submitted to the Commission and approved. For eleven of the structures, the new plans had not been submitted at the end of the calendar year. In four instances submissions were withdrawn. The total number of matters acted upon was the smallest since 1906, comparing with 172 in 1909. The most interesting feature of the report is a series of photographs of disapproved and approved designs, and the series of pictures of the office of the Borough President in the City Hall. The first series is convincing as to the general value of the Commission's work. The report includes a brief appreciation of the City Hall, with special reference to the office of the Borough President. The opinion is expressed that if the whole building's interior were restored, it would be so attractive that the city



HOUSE AT PORT DEPOSIT, MARYLAND.  
PARKER, THOMAS & RICE, ARCH'TS.



HOUSE AT PORT DEPOSIT, MARYLAND.  
Parker, Thomas & Rice, Architects.

would find it necessary to put up placards stating the hours during which it might be seen by visitors. The work of restoration in the Borough President's office, says the report, could be made nearly perfect, for Mr. McComb's original drawings for this room were accessible and fairly complete in the library of the New York Historical Society. In addition a number of the Art Commission possessed an old print of this room as it was in 1831 before any alterations had been made. The room as restored certainly is very beautiful.

**SAN  
FRANCISCO'S  
CIVIC  
CENTER.**

When San Franciscans were asked to vote this spring on the question of issuing \$8,800,000 in bonds, for the construction of "a new city hall and the acquisition of lands adjacent thereto for public buildings," they did so with an enthusiasm which made the affirmative vote ten to one. The campaign had been vigorous, and a favorable outcome was so confidently expected that the plans were all in readiness. Thus, as soon as the result of the voting was announced, condemnation proceedings were started affecting the hundred and eight separate parcels of property which would be needed for the improvement. The terms of the competition for the City Hall design were also immediately arranged by the consulting architects, John Galen Howard, Frederick H. Meyer and John Reid, Jr. The plan places the City Hall on Van Ness Avenue. Directly east of it will be a spacious plaza, probably containing an imposing music stand. Facing the plaza on its south side will be the auditorium which the Panama-Pacific Exposition Company builds at a cost of a million dollars, the city providing the site. Facing the plaza on its north side will be the Art Museum which is expected to cost another million. East of the plaza, and thus balancing the City Hall, there will be two buildings separated by a wide street with parking in the center. This street, which is Fulton, extends directly into Market Street. The buildings between which it passes will be the Public Library; for which money was provided by a previous bond issue; and the Opera House, for which the money, estimated at a million dollars, is now being raised by popular subscription. Hence about four million dollars, in addition to the \$8,800,000 voted for the Civic Center, will be spent on public buildings to be grouped at the center. The general design is perfectly

symmetrical, the ground which the improvement is to occupy has been almost un-built upon since the earthquake, and there can be little question that the final effect will be extremely handsome. Into the campaign which led to approval of the bond issue, the administration, under the tireless personal leadership of Mayor Rolph, threw itself with great vigor. The Chamber of Commerce, the labor unions, the women's clubs, the League of Improvement Clubs, and local organizations to the number of four score also took action approving the issue. A dozen or more meetings in behalf of it were held every night; the mayor, in addition to constant speaking, wrote a series of articles on the subject for the newspapers; and when Tetrizzini—the adored of San Francisco—made, in Market Street, her dramatic farewell to California, four days before the election, she included a plea to the people to vote for the bonds! She said that a few years hence she wanted to return and sing in the new auditorium. As to that structure, the exposition directors naturally felt the need of the city's possessing one somewhere, and there was no particular necessity for its being on the exposition grounds, if the land for it would be given elsewhere—especially on so desirable a site as the proposed Civic Center, Van Ness Avenue being the main approach to the exposition.

**PROGRESS  
OF  
GARDEN CITY  
MOVEMENT.**

An annual meeting of more than usual interest was that which was held a few weeks ago at the Carpenters' Hall in London, when the Garden Cities and Town Planning Association met in its thirteenth annual conference. Sir Ralph Neville said, in the course of the president's address, that the work of the association was not only very large and extensive but was increasing enormously every year. He reminded his hearers that the association had grown out of a handful of men who surrounded Ebenezer Howard when he first published his book and determined, so far as their limited capacities went, that they would help him to realize his ideals. The president declared that he knew of no social movement which had gone forward so fast and so far as that which was then inaugurated. By way of proving this statement he reported that a new Garden Suburb had been undertaken during the year at Warsaw in Russia, under the auspices of the association; that it had been advising and giving assistance to a scheme

at Budapest; that it was now in correspondence with Barcelona, where a new association was being formed; that a plan was under consideration for sending a representative to the Australian Colonies; that inquiries had come to the association from Newfoundland and from several parts of Canada and the United States; that there were letters from a dozen places in South Africa and from the Belgian Congo. As to England itself, he reported that no less than thirty-seven Garden Cities were either in actual being or in course of progress at the present time.

A motion was carried at the meeting that the association conduct a National Congress on Town Planning this summer at Cardiff in South Wales. The place was chosen because of the special interest in housing, and the special urgency of that subject, in South Wales.

In an address by Prof. Adshead, which was a feature of the meeting, there was an interesting reference to the individuality of cities, in which Mr. Adshead repeated the contrast which he has before drawn between London and New York, and which seems to have especially impressed him. Speaking of London, Mr. Adshead said: "Unlike Paris, she is not a city of great formality; nor is she, like Vienna, dependent for her interest on what may be described as a Monumental Modernity; nor, again, is she like New York, a city tremendous in scale and a miracle of ingenuity. Compared with Paris, she gains an advantage in the majestic scale of her river and in the interminable interest of her picturesque beauty. Compared with Vienna, she possesses in her monuments the interest of age and greater architectural purity; and

compared with New York, she possesses a sequence of noble compositions altogether wanting and impossible in that democratic city. . . . Compared with New York, however, London is an immense village in point of scale. In modern London the scale will need to be increased. Selfridge's Stores (the conception of an American architect), compared with Harrod's, or the Russell Hotel, exemplifies what I mean."

#### EUROPEAN CIVIC TOUR.

Considerable interest attaches to the announcement of the "European Civic Tour," for which the committee of arrangements consists of Frederic C. Howe and George B. Ford,

who need no introduction to readers of this magazine, and Royal R. Miller, an experienced travel director. There is an advisory board, imposing in its list of civic workers, and a long list of European correspondents who are expecting to assist in making the trip a success. The tour is frankly an outgrowth of the trip conducted last year by the Boston Chamber of Commerce. The party will leave New York June 27th and return September 1st. In England it will visit the garden cities, will study great municipal undertakings—such as the docks of Liverpool and various housing schemes—and interesting examples of landscape architecture. Paris, "the dead cities" of Belgium, all the leading cities of Germany, and Munich and Vienna. There is every reason to believe that on its return the party will give an impetus to municipal development in the United States.

