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TOLEDO, THE OLD SPANISH CAPITAL IN THE WILD GORGE OF THE TAGUS

BY M. STAPLEY

PHOTOS BY A. C. BYNE AND WM. H. PHILLIPS

THOUGH ONE KNEW not a word of Toledo's remarkably eventful story, nor could tell a Gothic cathedral from a stucco barracks, he would still stand awed before the grim old town; and this because of the peculiar, desolate beauty of the dark, river-girt, granite rock on which it is built. As a picture it is superb—a gray, petrified, medieval episode set off by the Arizona-like coloring in the plains beyond. And if, in the picture, one can distinguish the Moorish, Mudejar, Gothic and Renaissance buildings that shoulder each other atop of their rock, and the Roman and Visigothic fragments still clinging to its steep sides, for him the compendious impression of Toledo is curiously splendid.

Another of its attractions is the fact that Toledo was the workshop of that extraordinary genius, El Greco, and that she still possesses a goodly number of his paintings in the recently opened Museo El Greco. This museum is the very house in which the great artist lived and

worked; and, besides being the most ideal place for exhibiting his canvases, it affords the unique opportunity of inspecting a beautiful though unpretentious example of Toledan sixteenth century domestic architecture.

More than all this need hardly be said to prove that Toledo is a place to see. But I cannot pass over the Oriental aspect of its narrow, tangled streets and alleys, steeply rising and falling. The rumble of wheels is never heard in them; and frequently even the little paniered burro could not turn a corner if the angle of the house had not been accommodatingly scooped out for him. The only open plaza of any magnitude is the Zocodover—the rest of the town being a compact mass of houses, churches and monasteries all caught in the loop of the Tagus that is slung around the base of the rock like a lasso of brown rope.

The Romans captured Toletum two centuries B. C., and the Visigoths took possession of it in the sixth

century A. D. But of these first two civilizations no architecture remains intact, for the Visigoths used Roman structures for their own quarries, and the next race, the Moors, used Visigothic palaces in the same way. I will not pretend that the vast Circus Maximus down past the Paseo de Madrid is a particularly interesting Roman ruin. But it is worth going to, especially if one could meet there, as we did, an erudite young Toledan of twelve who quoted Voltaire, and who harrowed our blood by describing the sentences of the Inquisition carried out in that very spot. Surely that arch-fiend, Torquemada, must have chuckled over his apt selection of a pagan arena for the scene of his own Christian brutalities. Several arches of the enormous structure still stand complete—lonely proofs of the prosperous, sport-loving populace that used to fill the place.

But as specimens of Roman construction the piers of the impressive Alcántara Bridge are more interesting to the architect. The bridge spans the Tagus in one large and one small arch with a tower at each end; but all save the piers are of Alfonso the Learned's day—the thirteenth century. The far-projecting buttresses, terminating in a sharp angle, bear testimony to the solidity with which the Romans always met a violent current, either in Spain or in Italy. Characteristically Roman though these foundations are, some archæologists claim that the so-called Aqueduct, whose piers are a little farther along the banks, was the only bridge built by the ancients at Toledo.

No less imposing, though it lays no claim to classic origin, is the bridge on the opposite or western side of the city, the Puente de San Martiñ. The gorge of the Tagus is wider and wilder here, and five arches span it, the central one being a hundred feet high. Each end is guarded by a huge gate-tower, according well with the grim nature of the scenery. George Street, the architect who first revealed Spain to the profession, got hold of a quaint story in connection with the building of San Martiñ. "The engineer perceived, while the work

was in progress, that as soon as the centres were removed the arches would fall, and confided his despair to his wife. She contrived to set fire to the centering, and, when the arches fell together, all the world attributed the calamity to the accident of the fire. When the bridge had been properly rebuilt, she confessed her proceeding to Archbishop Tenorio (1380), but he, instead of making her husband pay the expense of rebuilding, complimented him on having a wife of wit." The architect's second venture was an improvement, for the structure still stands firm against the mighty floods of the Tagus.

But between the building of these two splendid bridges—Roman and Spanish—two other races had been leaving their ineffaceable imprint on the aspect of the great granite rock. These were the Visigoths and the Moors. The architecture of the former was called by the Spanish, and very properly *Obras de los Godos*; but to literally translate this phrase would create confusion with the well-established misnomer *Gothic* in architecture. Though these "works of the Goths" have disappeared, many a Visigothic column, with beautifully carved capital, may be seen in the mosque, now called *El Cristo de la Luz*, and elsewhere. Of the palace of King Wamba, who built the walls and did so much to beautify the town, fragments can be traced in the Renaissance Hospital de Santa Cruz, where the good woman who shows it will let you wander at will. Arab chronicles tell us that the Visigoths had splendid buildings and splendid works of art, and attribute to them the horse-shoe arch and the double horse-shoe (*ajimez*) window so generally and erroneously supposed to be of Moorish origin. One treasure at least of the Visigothic period has come to us intact—the barbaric but beautiful *Guarazar* crowns, dug up outside Toledo some half century ago and now partly in the Armory at Madrid and partly in the Cluny.

Early in the eighth century the great Moslem invasion swept the Christian Goths farther north where their remnants, consolidating finally with other



Photo By Wm. H. Phillips.

THE ALCANTARA, THE ROMAN BRIDGE OVER THE TAGUS,
AND THE WINDING APPROACH TO THE CITY ABOVE.



SAN MARTIN, THE SPANISH
BRIDGE OVER THE TAGUS, TOLEDO

tribes, made the Spanish nation and built those early Romanesque churches that are amongst Spain's most interesting architectural efforts. Toledo naturally has none of them to show, being filled meanwhile, as it was, with Moorish palaces and mosques.

The Arabs brought no architecture, properly speaking, to Spain. They were not constructors, nor did they show any skill in the arrangement of plans; but in ornament they were perfect. "Had the inhabitants of Toledo from the eleventh century been French, or any Celtic race," says Fergusson in his "History of Architecture," "the combination of their constructive skill with the Moor's taste in detail could hardly have failed to produce the happiest results. As it was, the style died out, but not without leaving some remarkable specimens of architectural art, though on a small scale. These were also only in perishable plaster, a material which no architectural people would ever have employed." The essence of Moorish ornament was derived from Byzantine art. When, after the Reconquest in the eleventh century, Moorish workmen were employed by the Spanish to apply this same decoration to Christian buildings, the blending of Moorish and Christian art was named the *Estilo Mudejar*. Toledo is rich in good examples of both Moorish and Mudejar.

The most striking Moorish edifice is *El Cristo de la Luz*, the little brick mosque, which Alfonso VI. (who, by the way, had just married a Moorish princess) immediately consecrated upon capturing the city, by causing mass to be read there. Only the nave and aisles of *El Cristo* belong to the original Mosque Bib-al-Mardom, the transept and apse having been added later. The usual Moorish brickwork of interlacing arches may be traced on the outside, in spite of alterations; and the usual horse-shoe arches abound inside, many of them springing from fine old Visigothic columns; but the interior is not helped by the new plaster ceilings nor by other unwise "restorations" that constantly afflict it and the sister mosque, known as the *Mesquita de las Tornerias*.

Across the Tagus are the ruins of a Moorish castle built, according to legend, by King Galafre for his beautiful daughter, Galiana, beloved of Charlemagne. This later became the castle of the ancient Guzmans and is referred to by Sancho Panza. The ex-empress of the French, Eugenie, descendant of this famous family, is the present owner and lets the ruins out in tenements to muleteers and peasants. Though I am one of the few who ever traveled in Spain without growing sentimental over the Moors, or without the least tendency to rave over Moorish art, still I confess to some regret at seeing smoky lamps and still smokier wood fires blackening the beautiful *artesonado* (coffered cedar wood) ceilings and the delicate plaster arabesques of the walls.

Mudejar buildings, the next style in order after Moorish, are brick, for the brickwork in which the Moors excelled continued to be long in favor in Toledo, in spite of their rising, in the midst of the city, a grand church in an utterly different style, the construction of which, lasting from the thirteenth to the middle of the sixteenth century, brought a constant succession of French, German and Italian artisans to work in the city. Oddly enough, too, the cathedral chapter appropriated one of the finest Mudejar palaces of the city as the workshop for these Gothic artisans. It was the present livery stable, called *El Taller del Moro*, whose rich patio and vast central salon, arches, ceilings and wrought plaster walls are still shown to admiring visitors. Even after Christian architecture *did* prevail in the late fifteenth century, the *Mudejar* influenced some of its features, such as domes and vaults. During all this time there was an immense population of Jews in Toledo, and they, too, built their synagogues and their palaces in Mudejar brickwork.

One of these synagogues, now called *El Transito*, is the completest specimen of Mudejar to be seen in Toledo. It was built by Samuel Levi, Peter the Cruel's Jewish treasurer, and adjoins Don Samuel's own palace (which later became the residence of *El Greco*, already mentioned). Poor Don Samuel was bad-

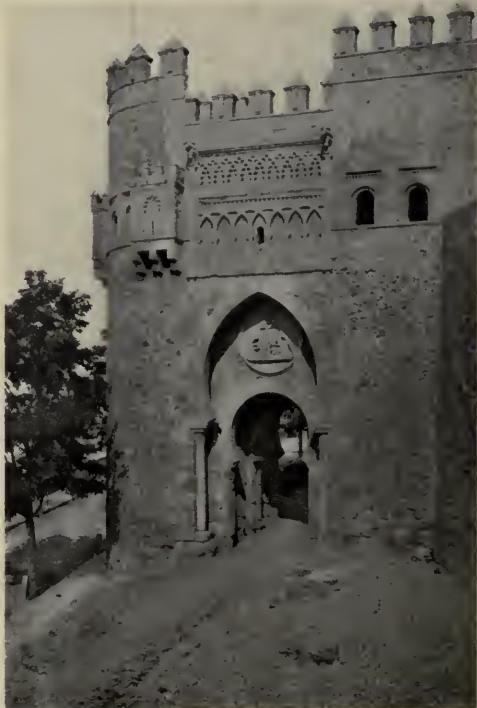


Mudejar Brickwork and a Door Now Filled In.

ly treated by his royal master (in fact, every one was, except the lovely mistress, Maria de Padilla). His beautiful synagogue was just being traced with florid Hebrew inscriptions that praised Levi for his religious zeal and Peter for his humanity in protecting oppressed Israel when the "humane" protector ordered his faithful banker to be put on the rack until he should tell where his treasure was kept. Don Samuel died of it. The synagogue was straightway dedicated to Christ, and one questions whether its acquisition caused as much satisfaction to the Kingdom of Heaven as did the acquisition of the Levi family's money and estates to the Kingdom of Castile. The ex-synagogue contains a fine *artesonado* ceiling—worth going up to the interior arcade to examine, for the *Mudejares* were always exceedingly cunning carpenters. "The Saracens," to again quote Fergusson, "never attempted a vault or

a dome, but were always content with an easily constructed *wooden* roof calling for no ingenuity to design and no thought how to convert its mechanical exigencies into artistic beauties." The wooden roof of El Transito (called *artesonado* because its form is like an inverted trough) has coupled tie-beams across so beautifully carved that one forgets they have no great constructive merit.

There were, of course, many Christian churches built in Mudejar—notably San Ramon and Santo Tomé, with their beautiful brick towers. (The latter, by the way, still holds El Greco's masterpiece, the Burial of Count Orgaz.) But where one can most admire the trickery of Mudejar brickwork is in the two ancient gates of the city. These are the Puertas del Sol and de Visagra, built about 1100 and 1550 respectively. Whereas other structures are insignificant outside, reserving all embellishment



The Gate of the Sun, with Roman and Spanish Stone Work, Mudejar Brick Work, and Visigothic Columns.

for the interior where the traveler cannot always get access, these two old gates with their towers carry their beauty outside. It is a sturdier beauty than that of intricately patterned Moorish plaster interiors—at least it is to the architect, who is glad to survey their frank, “un-restored,” brick walls.

One more Mudejar structure, a dwellinging this time, must be visited. This is the Levi-El Greco house mentioned, recently restored and presented to the city. Its making over is irreproachable; only

ting memorial to its former celebrated tenant cannot be imagined.

This tenant, whose real name was Domenico Theotocopuli, was a strange man. There are legends of how he always had musicians to accompany him at his meals; of how he kept great state in this house, gathering the important men of the day there; and Toledo was full of cultured men, who preferred to live at the court of that genial gentleman, the Bishop of Toledo, rather than at the court of the gloomy Philip II.,



A TOLEDO BACK YARD.

old material from demolished houses in the neighborhood has been used; and, as the aim has been to assemble in it only objects contemporaneous with El Greco, one is thus able to see how a Toledan gentleman lived in the sixteenth century. More than this, the Marquis de la Vega Ynclan (a member of our Hispanic Society of America), who made the gift, has donated all his own El Greco canvases and has obtained the fifteen formerly in San Juan de los Reyes, to be placed in the house. A more fit-

(which monarch, by the way, had refused to employ El Greco at the Escorial).

For over two score years—till his death in 1614—“the Greek” lived in Toledo, painting to suit no monarch but himself; or, when he was not painting, he was planning buildings or designing altarpieces (*retablos*) and even carving them. When he first came, he painted as the Italians painted with whom he had associated in Rome; but, as was natural in a man of marked peculiarities, he

gradually developed a more personal manner—an elongated way, so to speak, of seeing the face and figure. In short, he so daringly disregarded drawing that the story subsequently sprang up that he must have been mad. Yet these long visaged, sombre portraits of the men who gathered socially in that very house are among the world's great masterpieces—of powerful charm, difficult to analyze. No more sympathetic place to study them could be dreamed of than this charming little Mudejar house where El

room for a mosque. In this mosque the Bishops of Toledo, primates of all Spain, held service for one hundred and fifty years. Then Ferdinand III., Fernando El Santo, said it was shameful to see the Christian service celebrated in a Mohammedan temple. So he tore it down and started the second of the three mighty Gothic cathedrals, Burgos, Toledo and Leon, with which he enriched his country. Spain owes a great debt to this king who was so ready to admit the superiority of a foreign architecture



GARDEN ENTRANCE TO THE EL GRECO HOUSE AND MUSEUM.

Greco lived and worked; and, if in addition to visiting it, one has the good fortune to meet there the enthusiastic donor of the museum, his pleasure in El Greco will be considerably augmented.

All this time the great Gothic monument was steadily rising. It was in the early French style, but planned on a scale larger than anything ever attempted in France. It stands on the site of King Reccared's Visigothic church which the Moors (after praising in elaborate stanzas) pulled down to make

and to invite Frenchmen to come and teach it to his people. It was, as George Street puts it, "Fernando's mighty protest against Mohammedan architecture."

Fernando laid the cornerstone of his "protest" in 1227. Until 1290 Pedro Pérez (who, in spite of his made-over name was *not* Spanish) directed the works. He was probably French, the nationality of Toledo's archbishop at the time. In fact, there was a perfect mania in Spain for everything Gallic, and people referred to France as "*the Na-*



THE PATIO OF EL GRECO'S HOUSE.

tion." In the next century we find a further array of foreigners at work. Burgundians, Germans, Brabanters; and in every case the northern name has been made into a southern one. Jan Van der Eycken became Anequin de Egas; Johan Waas is on the pay roll as Juan Guas, etc. Towards the end of the fifteenth century however, Spaniards had learned Gothic traditions, and themselves carried on the work, allowing, as was inevitable, some Mudejar to creep in. Not until the Renaissance period were the towers finished. El Greco's son added the

cupola to one of them. The other (and the better) would immediately suggest to any American architect a *partie* for a Gothic skyscraper. With its unadorned base, its second stage treated with vertical panels, and, lastly, the pinnacles and lantern, it is a splendid study in the upward increase of detail. One-third of the way up is a polychrome, horizontal band with, just above it, pointed arches with cream-colored caps and blue disks in the tympana. This strange union of

Oriental with Gothic is wonderfully pleasing and suggests no end of possibilities for modern work.

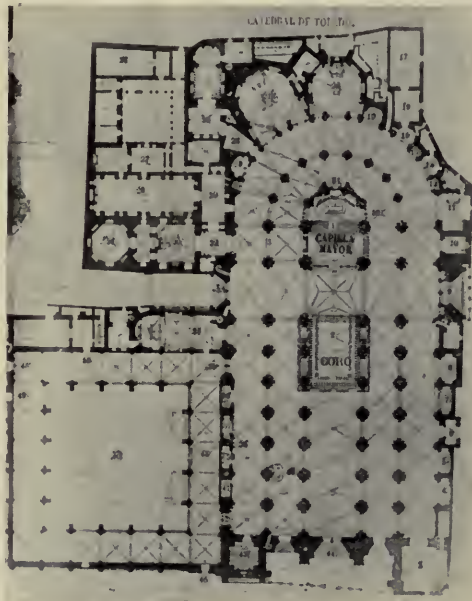
The exterior of the cathedral, much hemmed in by houses and connected by a bridge with the bishop's palace opposite, is in no way remarkable; but this very hemming in, and the frequency of bits of Spanish detail, seem to put it thoroughly in place. Viewed from the cloisters, which are full of exotic vegetation, it seems even quite Spanish. The inside is most noble and so French that one at once thinks of Bourges cathedral, which, however, is less harmonious in proportion.

One Toledo feature has been so much more expertly treated than in any French cathedral that it deserves a paragraph of its own; this is the vaulting of the ambulatory. A glance at the accompanying plan instantly reveals how the vaulting piers so radiate from the back of the Capilla Mayor that each pier of the latter becomes a centre for *two* piers of the first ambulatory and for *four* piers of the second, by which ingenious arrangement the large panels of the vaulting retain both their rectangularity and their simplicity. Another feature different

from the French prototype is that the characteristic Spanish placing of the *Coro* in the nave has been followed. The screen around the *Coro* is, I should say, the most gorgeous in Spain.

Indeed, the whole interior is sumptuous beyond all telling: magnificent stained glass, rich sculpture, inimitable wood carving in the choir by Rodrigo "the German," a superb bronze lectern and bronze pulpit, splendid tombs, great wrought-iron

rejas (grilles), a large *retablo*, carved, painted and gilded. Then there is the captivating statue of *La Blanca* "the pure," variously described by enthusiastic admirers as "gloriously beautiful" and as "without exception the finest Gothic statue in existence." I do not know its author; but the other famous statue, or rather statuette, the St. Francis of Assisi, that was long attributed to Alonzo Cano, is by Pedro de Mena of Granada. It closely resembles de Mena's unpainted wooden statuettes in Malaga cathedral, which are considered the most singular and remarkable products of Spanish, if not of all, modern sculpture. St. Francis is a ghastly



A PLAN OF TOLEDO CATHEDRAL—NOW IN THE ARCHBISHOPAL LIBRARY.



THE CATHEDRAL OF TOLEDO.



PORTRAIT OF BISHOP COVARRUBIAS—
BY EL GRECO.

ascetic type, but of such forceful appeal that, even in spite of its small size, one feels a living fanatic before him groaning in spirit. Paintings are not plentiful in the cathedral, but El Greco and Goya are there; moreover, there are tons upon tons of rich vestments, tapestries, rugs, communion sets and other art treasures to prove Toledo's wealth and taste in her imperial days. Yet these are only what were saved after the rifling of the cathedral by the French in 1808!

Toledo's only other Gothic structure of any importance is the convent church of *San Juan de los Reyes*, founded by the Catholic kings in 1476. Isabella loved the rocky city on the Tagus and meant the church to be their burial place but, after Granada was taken, decided upon it for the royal mausoleum; the building of San Juan consequently languished along until the seventeenth century and ended with a strong leaning

towards Renaissance forms. Both church and convent were much damaged by the French and are now shuddering under something still more ruinous—an inefficient and unsympathetic restoration. And yet, through all it has kept considerable beauty, particularly in the cloisters, which are an excellent expression of Gothic's most fantastic and unconstructional aspect. The great iron chains festooned around the granite walls of this church were struck from the Christian captives liberated by Isabella at Granada; and though not sanctioned by architects, they add not a little impressiveness to the exterior. The convent is now the provincial museum. Unfortunately, the roofs threaten to tumble in on the fine Flemish pictures. Moorish ceramics and



FIREPLACE AND IRON DOGS IN THE
EL GRECO HOUSE.
Chimney pieces are seldom seen in Spanish
Houses.

swords in it, and one wishes that the money spent in the so-called restorations were devoted merely to the very practical business of patching the roof.

When the next architectural period—the Renaissance—came to Toledo, the great city was already in its decline. Its 200,000 souls were dwindling to the present 20,000. Its real rulers, ever

since Castile possessed it, had been not kings, but cardinals of all Spain. Not only in Toledo but in many other cities had these built universities, hospitals, churches, bridges, as well they might with an annual revenue amounting to over 300,000 ducats!

The causes that led to their downfall do not belong here. Suffice it to say that,



PORTAL OF CARDINAL MENDOZA'S
HOSPITAL OF THE HOLY CROSS.

in spite of the church's reverses, its prelates were still wealthy enough when the Renaissance (called Plateresque in Spain) came, to build some fine monuments in Toledo. Chief of these is Cardinal Mendoza's Hospital of the Holy Cross. The plan is a Maltese cross. No one standing at the intersection of the arms can deny its impressiveness. In addition to the cross and parallel to its lateral arms is the street façade, with a fine patio, most interesting in detail, between. It is here that King Wamba's Visigothic columns do excellent service.

ened by very flat little rosettes close together; and the crowning moulds, made interesting by the shadows of the tiles—all go to form a cornice of most unique detail.

Mendoza, "*El Gran Cardenal de España*" had decidedly baroque taste, for when that excellent Flemish architect, Enrique de Egas planned the severe and finely proportioned front of the cardinal's other Hospital de Santa Cruz, in Valladolid, his ostentatious patron called it a poor, wretched production and would not have permitted it to be built had not the



FAÇADE AND CORNER OF THE HOSPITAL OF THE HOLY CROSS.

Over the cross is a beautiful cedar ceiling, deeply coffered and flat in form, with the corners brought down at an angle of forty-five degrees.

For this type of building I know of no cornice more interesting than that on the street façade of Santa Cruz. It is unique in its detail. The architrave, formed of cavetto, and beak moulds with alternate blocks and rosettes in the cavetto; the frieze, adorned with Maltese crosses in high relief on hemispheres; the usual bed moulds, replaced by large dentils in a great cavetto; the soffit, enlivened

king insisted on liking it. But Mendoza died in 1495, just after founding the Toledo Santa Cruz, so that Enrique was able to build a severe façade without fear of offense. Perhaps his noble employer's ghost bothered him at times, though, which would account for a somewhat overloaded portal. But the rest is beautiful.

Another Renaissance hospital is that of Cardinal Tavera, dedicated to John the Baptist, and lying outside the walls to the north. It was begun by a Spanish architect, Bustamente, in 1541, and con-

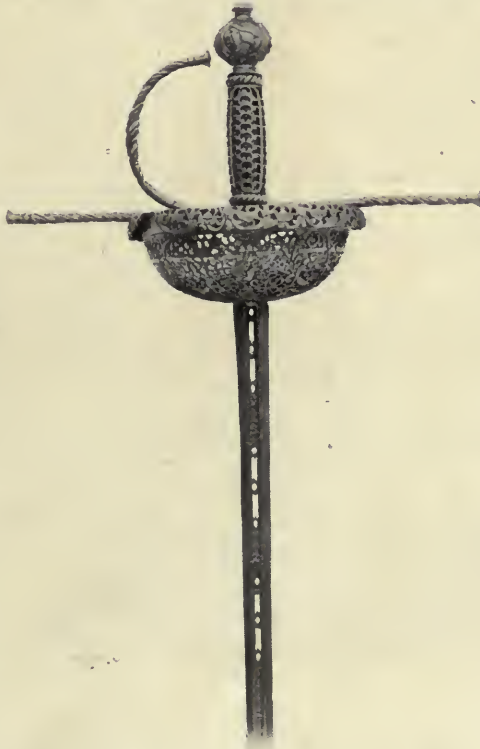
tains the last work of the Spanish sculptor, Berreguete—the tomb of the founder. Its great retablo is by El Greco. El Greco also remodeled the fifteenth century Town Hall, or Ayuntamiento, into pure and severe lines, uninfluenced by Spanish Plateresque. On the wall of the staircase here are some verses addressed to municipal authorities that might fitly be printed in our own City Hall, if only they would be heeded:

"Good gentlemen of high forbears
Who govern Toledo City
As you ascend these civic stairs
Abandon all nepotic cares,
Fear, greed, and undue pity.
Think only of the State's behoof
Not of the gain that lureth:
Since you're the pillars of the roof
Which God provides, be yours the proof
That honor still endureth."

One more Renaissance structure, and one dominating everything else by its foremost position on the very edge of the high granite rock, is the Alcazar. It has been so often burnt that little remains, except the austere outer walls, to show the work of Juan de Herrera and of Alonzo deCovarrubias; but Herrera was in truth the greatest architect of Spanish blood who ever lived, though it would be fairer to judge him by his work at the Escorial, where the best years of his life were passed, than by the mere husk that is left at Toledo. Nevertheless, the mass of the Alcazar is wonderfully imposing, seen from the Alcántara Bridge below.

It is quite the fashion if you write about Toledo to complain about the demolishing of certain old homes and the erection of less picturesque but far more com-

fortable dwellings. These protests usually come from some foreigner stopping at the only steam-heated, shower-bathed hotel in the town—the Castilla. Such remarks "do not discover much profundity nor penetration," as the great Dr. Johnson would say. Even Toledans, the very few who can afford to, may like steam heat and running water, and not be abused for it. The marvel is that anything like modern comfort and sanitation can be supplied at all, when we consider that the site of the city was chosen over two thousand years ago, and for strategic reasons only. That engineers can make the town livable is astonishing. The task of sanitary engineer or city surveyor in Toledo is herculean, and, were the town rich instead of desperately poor, I should say he was fairly entitled to a flat salary plus. Why pretend to despise the electric light that has superseded candles in old Toledo? Is there not, after all, something beautiful in contemplating the little power station that, clinging so desperately to the rock close beside the massive bridge of Roman antiquity, feeds the town with light snatched from the swirling waters of the Tagus? Let the sentimentalists be comforted; all the broad streets and electric light that money can buy will never move the city from its towering rock. The sight of it will always lift the heart. Toledo is all of the past, but she is justly proud of that past, and she still keeps her crown—a magnificent cathedral second to none in Spain.



AN OLD TOLEDO SWORD INLAID WITH GOLD—IN THE TOLEDO MUSEUM.



PATIO—RESIDENCE OF MRS. E. H. HARRIMAN,
ARDEN, N. Y. CARRERE & HASTINGS, ARCHITECTS.



PORTFOLIO
OF
CURRENT ARCHITECTURE



Exterior.



Interior.

GARAGE—W. J. MATHESON, ESQ.

Clinton Mackenzie, Architect.

Fort Hill, L. I.



GARAGE—W. J. MATHESON, ESQ.
Fort Hill, L. L. Clinton Mackenzie, Arch't.



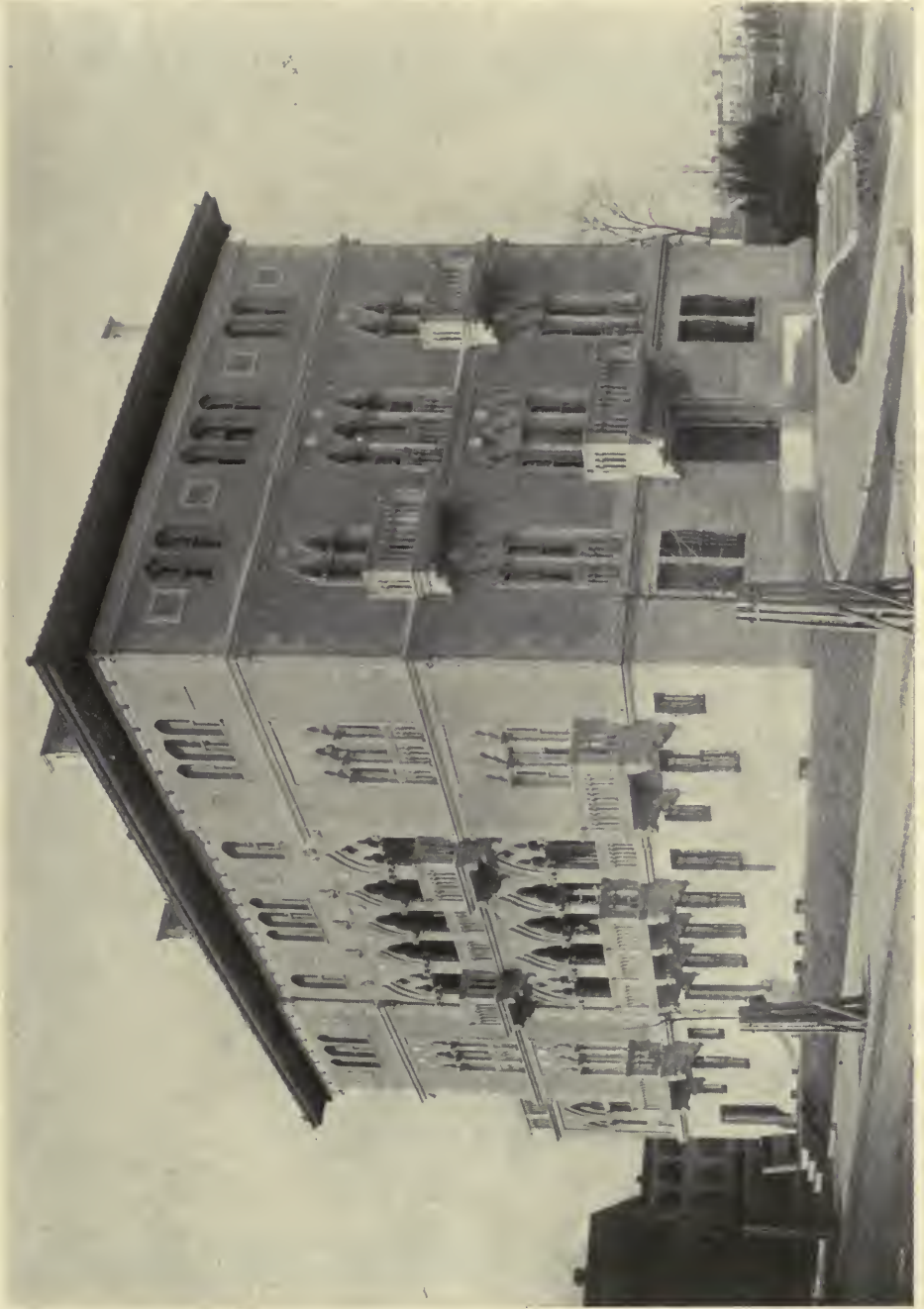
DETAIL OF DORMITORIES—WASHINGTON UNIVERSITY.
SAINT LOUIS, MO. COPE & STEWARDSON, ARCH'TS.



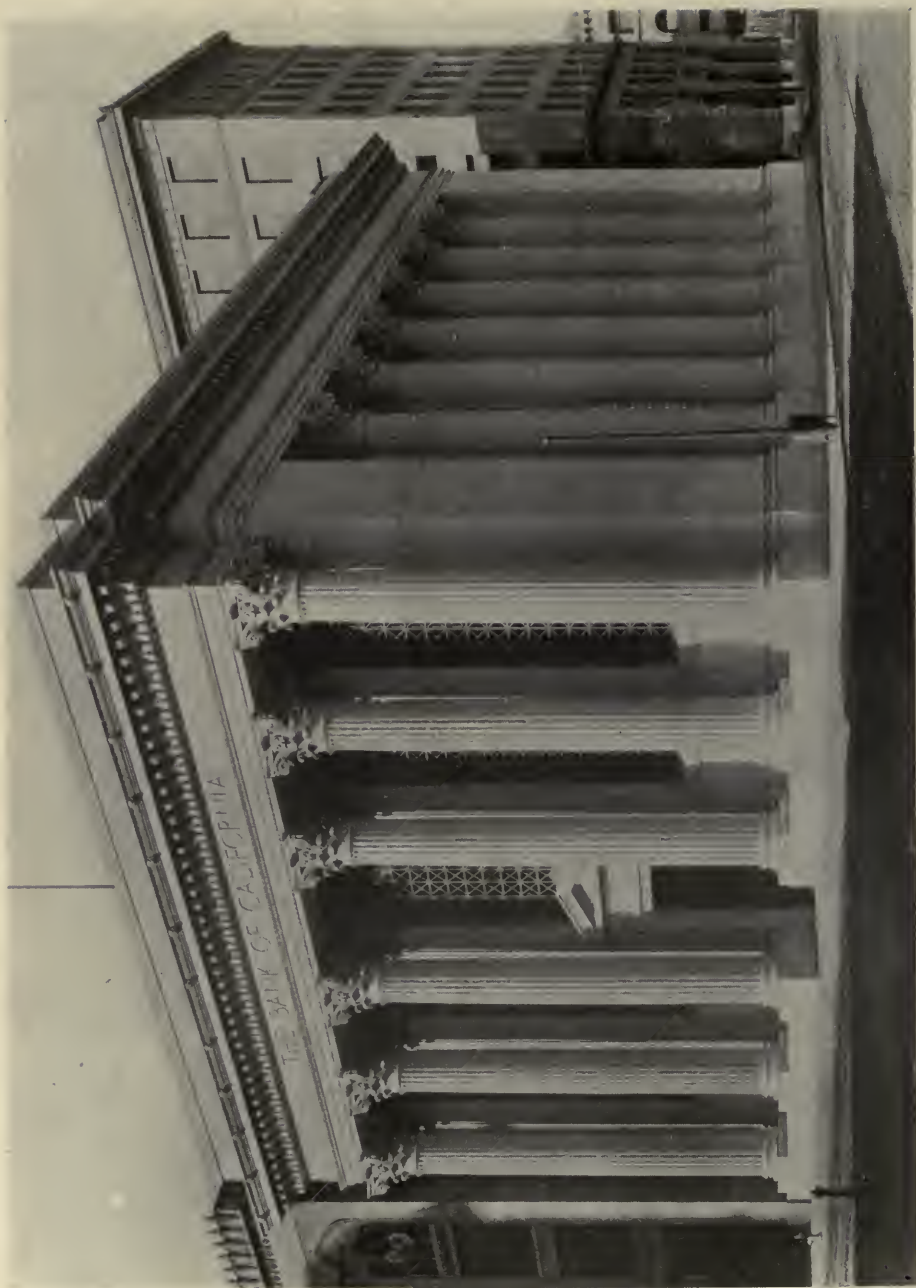
ENTRANCE DETAIL—DORMITORIES—WASHINGTON UNIVERSITY,
SAINT LOUIS, MO. COPE & STEWARDSON, ARCHITECTS.



RESIDENCE OF THOMAS NELSON PAGE, ESQ., WASHINGTON, D. C.



RESIDENCE OF SECRETARY OF TREASURY, MAC VEAGH, WASHINGTON, D. C.

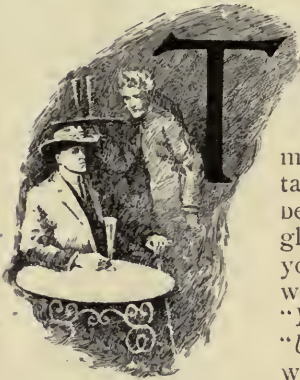


THE BANK OF CALIFORNIA, SAN FRANCISCO,
BLISS & FAVILLE, ARCHTS.
CALIFORNIA.

"THE CLIENT"

BY ELLIS PARKER BUTLER

ILLUSTRATIONS BY J. M. ROSÉ



HERE IS in the Latin Quarter, at Paris, a corner where a man may sit at an iron table and drink beer at ten cents a glass. "*Oon Bock*," you say to your waiter—or you say "*Youn Bock*," or "*Un Bock*" (as you would say "unbutton"); but how you say it matters little, for men come from all parts of the world to sit on that corner and be bocked—and the waiter brings the beer. The waiter can understand the word *bock* in a thousand languages, and, if he does not understand, he brings a bock anyway. "What the devil!" (I'm translating from the French) "Sacred blue!" says the waiter. "If a bock isn't what the gentleman wants, some gentleman will be wanting a bock immediately ("*toot sweet*"—I always translate that as "immediately")—so I shall one procure." And he does—in a tall, thin glass, set on a thick, small plate with "10" printed on it so that you need not drink bocks all afternoon under the impression that they are only "5."

"Ah ha!" you say, "but I know that corner *café*. I remember sitting there when that tall, lithe tigress of a girl in yellow drew back her head and stuck out her chin and spat in the face of that bunch of corn-silk whiskers."

"*Come voo vooley!*" (which is French for "As you please!") but just the same you and I are probably thinking of different corners. As nearly as I recall the statistics, there are two of these corner *cafés* in Paris for each native-born inhabitant. The little iron tables

are set here and there on the sidewalk, encroaching on the right of way, just as the Fifth Avenue stoops did a year or two ago, and the slick looking Parisians sit at the tables, awfully hairy and well coated above the table, and awfully bunly panted and cheesily shod (Boweryesque terms run in here to show how broadly I have travelled) beneath the table. From their mainland along each side of the *café* the tables jut out into a cape at the corner, and at the tip table at the tip of the cape I ran across Fritz.

Fritz, b' gosh! (Pardon the Indianian cuss word. When a man travels, he picks up such quaint terms). Yes, sir, Fritz—dear old Fritz, who was studying at the *Bozark* when I was snoozing at the *Sorc-bun!*—good old Fritz, who ate with me at Madame Della Roo's *pong-seong*. What ho!

Thought he had set up architecturing on his own account at Montclair, New Jersey! And here he was humped down before a tin table, where he could gaze in all directions at once, with a slouch hat drawn over his face, and his form hidden beneath a "Beloved Vagabond" cape. He looked like a figurehead ready to be spattered by the spray. "To the dickens with the October Paris," he seemed to say, "let her rain! I'll sit here rain or fog, drizzle or shower. Leave me alone."

For he was all alone at the small iron table at the tip of the corner. The other tables stood in the chill drizzle, with little pools of water in their sooty white surfaces, but no one sat at them. All alone Fritz sat at the tip table of the corner, humped over his bock, staring gloomily into the rain. One sick looking waiter stood back against the building, like a wet rooster with the pip, and kept an eye on Fritz, probably to keep

him from stealing the tumbler, for a little dribble of water ran from the brim of Fritz's cap into his glass and replenished it with liquid more rapidly than he drank. It was a sort of perennial bock.

Of course, I slapped him on the back. That is the true American salutation. The water splashed from him as if I had struck a sponge, and he started guiltily. I believed he was going to spring to his feet and run, but when he had cast a startled glance at me he breathed a sigh of relief.

"Oh, it's you!" he said. "I was afraid it was she!"

Shershay lay femme, as the French say! I dropped into the seat of the water-catcher that was a chair and smiled at Fritz. "*Gah song, doo bock!*" I said, and then, to Fritz: "Well, you old plan-drawer, what you doing over here?"

He looked around cautiously.

"She's a blondish, youngish woman, well busted and hipped," he said, "and brown eyes. Youngish and blondish, and—let me know if you see her coming."

"Love affair?" I asked.

"Nerves," he answered, and held up his hand. It trembled like the top story of a twenty-story factory building with all machinery going full tilt. "Nerves. I came here because here is the one spot on earth such a woman don't come. She's a good woman, Billy."

"You—you love her, Fritz?" I faltered.

"My first client," he said. "I had to leave. I had to run away. I was breaking down under the strain of her. The first floor was all right. I got that. Oh, I got that to suit her. But the second floor—" He peered about anxiously.

"You don't see her anywhere, do you? She's a youngish, blondish—"

He was pretty much of a wreck, and that is the truth. It took me two weeks to get the story out of him. It seems he finished his course at the *Bozark* (French for Fine Arts, you know) and stood right up among the top of the young fellows and left with glory. I believe somebody complimented him most highly on something. I think it was the plan of a two-story peristyle for a naval observatory for observing the perhelia of aeroplanes, or some other useful thing like that. At any rate, it was just what he needed to start him

in his profession; and he went to Montclair and set up for himself as an architect, with offices in a yellow pressed brick building. I think that was one mistake. He said the architecture of the building depressed him from the very first. Some one had put the ready-made tin cornice on upside down—quite a natural mistake it seemed to me—but it annoyed him. For weeks at a time he had nothing to do but sit in



"HUMPED DOWN BEFORE A TIN TABLE."

his office and think about the row of *floor de liss* (French for iris) upside down above his head.

He told me—sitting there on the walk before that French *café*—that for months and months at a time, beginning when he had opened up shop, the profession of architecture was, as they say in Wisconsin, "punk." He would walk down from his boarding house in the morning and sit in his office until noon, thinking of \$40,000,000 Gothic cathedrals and \$100,000,000 city halls, and then he would go out and have luncheon and come back and think about plain, ordinary, Queen Anne cottages until three

o'clock. He said he thought of \$10,000 cottages immediately after luncheon, but by three o'clock he was thinking of \$2,000 cottages and just after three o'clock he began to think of woodsheds and additions to chicken houses, and he kept on down the scale until four o'clock, and then he began to think of the upside down cornice. It was what he called "shooting the chutes"—from a big, fat job of theological or civic work, with a fat commission, right down to that cornice. And it was something of a dip, for, if he changed the cornice to suit his taste, he would have to draw the plans for nothing and then pay for the work of flopping the cornice over.

Out in Chicago they have a word for insane asylum—"bug house." It is an expressive word, but not elegant, and Fritz says he was just about ready to plan a bug house and be one of the foremost bugs in it, when his first client arrived. It really saved his mind. It—the arrival of the client—gave him other things to think about. She—the client—wanted a house

Now, you know what kind of a woman that is—the woman that goes to a young, just-in-the-game architect because it really isn't worth while going to any other kind; because, you know, "I know exactly what I want; I could do without an architect, Gladys, only I can't sharpen a lead pencil. Oh, you bite the wood off? Well, I can't bear the taste of cedar. Edward says I whittle up three pencils to get one point, but he needn't say anything. It's mother's money that is building the house. Poor mother! Died last August,

you know. You should have seen the flowers!"

"Now, what I want," she told Fritz, "is something Queen Annish. I saw a house at Brookline, Massachusetts, six or seven years ago, that is just what I want, except that it was built on the side of a hill, and our lot is level. I depend on you almost entirely for the outside of the house, but I want it something like a house I saw in Columbus, Ohio, when I was a girl, only I want verandas on four sides, like a house I remember in Georgia last winter, and a

pergola leading to the garage. We haven't decided where to have the garage yet, but as soon as I decide which direction to aim the pergola I'll have the garage put at the other end of the pergola. You might make the plan with the pergola going in several directions, and I'll pick out the one I like best. I want small windows; I think they are so dear and old fashioned; but I'll have large plate glass panes, if you please because it is almost impossible to keep maids if they have the corners of many small panes to clean."

Fritz said she was a woman of between thirty-five and forty, the size that is always on the bant but never giving up potatoes or food of other kinds—the sort of woman that has to wear good material in her gown or it will break out in innumerable places. She was the well dressed kind—the kind that wears gowns that look as if they had been shrunk on. When you meet a woman of that sort, look at her feet, and, if she wears high heeled shoes, you want to talk Louis XV. and "How would laven-



"THINKING OF \$40,000,000 GOTHIC CATHEDRALS."

der satin wall coverings do for the *bood-warr?*" but, if she has common-sense heels, it is only necessary to say: "In my opinion a dwelling is incomplete without eighty-four large clothes closets."

This woman had common-sense heels.

Fritz said he saw the glow of pleasure in her eyes when he said his clothes closet saying, and he felt he was on the right track. She would want a huge living room with a field stone fireplace and a clearstory, but, as the plans progressed, she would come down to a living room at least as small as the whole building lot on which the house was to be erected and would accept a closet under the attic stairs in lieu of the clearstory.

"I would suggest," Fritz said to her, "for a comfortable suburban home, a clearstory—"

"Now wait!" she said. "Wait! I hope you don't think Edward and I are rushing into this building proposition without having given it thought. Far be it from me! You may not believe it possible, but I have planned this house of mine from cellar to garret—not once, but a thousand times! Yes, indeed! Two years ago last August, when mother had a turn for the worse, Edward said I had the plans as perfect as they could be, except that the lines were not quite straight, and that we ought to be satisfied with them as they were; but I told him I never would be satisfied until I squeezed that extra closet in somewhere. And I got it in. Indeed I did. Edward said he would not have believed it was possible, but I did. Of course, by putting it in between the bathroom and the attic stairs, it makes eight doors in a row on the left side of the hall, and there is only room for seven doors there, but that is what we come to an architect for, isn't it?"

"Yes, indeed," said Fritz. "If it were not for these slight technical difficulties, what use would we architects be?"

That was a mistake. He should not have permitted his client to suggest such a thing, let alone mentioning it himself. He should have said that plans drawn by well fed ladies—but he didn't.

"That's what I told Edward," she said

immediately. "I told him that as long as we were able to tell you just what we wanted the outside of the house to look like, and just how we wanted the inside arranged, you wouldn't have anything to do, really, but draw the plans neatly; so, of course, you wouldn't charge as much as usual."

"Certainly not," said Fritz. "In many cases my clients—"

"I don't know anything about your other clients," said this one promptly, "but you understand this is no ordinary case. Most people don't know what they do want, and the architect has to tell them, but I have thought of this house so long I really feel as competent to plan it as any architect."

Very unique woman that, wasn't she? "I understand that," said Fritz.

"Now, here are the plans, as I corrected them last night," said the client, edging her chair up to Fritz's desk and laying two sheets of letter paper on it. "You see, I moved the bathroom to the other side of the house last night. Edward thought it best to have it where it was before, but this was my idea. You see, the bathroom now has two doors. Here is one into the hall, and this one opens into the linen closet. That is so that if the maid forgets to hang sufficient towels in the bathroom I can step right into the linen closet and get all I wish. It is my own idea."

"Hum!" said Fritz. "But this door—this linen closet door—*can't* open here because the bathtub is in the way. You see, the bathtub really closes that door—"

"Why, yes; I didn't think of that," she said carelessly, "but that is what you architects are for, isn't it? To correct little things like that. Now, this bedroom—"

Fritz looked at the plan. He noted the dimensions of the bedroom and the width of the house and the width of the hall and the dimensions of the bedroom across the hall.

"I see!" he said. "This isn't drawn to scale, is it? Hum!"

"Do you think you see anything wrong?" she asked, and not at all pleasantly.

"Wrong? Oh, not wrong! No, not

wrong. But—but you see twenty and twenty and ten make fifty feet, and the house, as you have it here, is only thirty feet wide. That would make the bed-room—one of them—extend entirely over the wall of the first story—"

"That's the overhang," said his client triumphantly.

"I see! I see!" he said thoughtfully. "But you have a fireplace here, and one here, and that would make one or the other come at the outer edge of the overhang. If a chimney—you see, don't you, that a chimney, to reach that fireplace, would have to climb right up through the air until it—"

"Not at all!" said his client. "If you looked at the first floor plan, you would see I have a *porte cochere* under that overhang, and that chimney could be one of the pillars of the *porte cochere*. That was one of my ideas."

"It—it is unusual," said Fritz, "but it can be done." He looked at the first floor plan. "Hello!" he exclaimed, "this *porte cochere* does not come on that side of the house at all!"



"SHE WAS THE WELL DRESSED KIND.

"Oh!" said his client. "I forgot. I moved it over last night."

"Ha! Ha!" Fritz laughed in a polite manner. He did not think there was anything funny, but you know how a man will gurgle a little for mere politeness.

"Are you laughing at my plans?" asked his client angrily.

"Plans?" said Fritz. "Laughing at your plans? No, indeed! I—I just happened to think of something funny. About a—a man named Smith."

"Because," said his client, "there is nothing at all funny in a small mistake like that. I dare say many architects make such mistakes."

"Of course! Certainly!" said Fritz, for it was his first client.

He told me she went away at last, after telling him everything about the house, including just how much money her mother had left and where her grandfather was born, and every little detail of that sort; and Fritz settled down to study the plans she left with him. He said they were pretty bad, and

Fritz would not say that about anyone's plans unless it was true. There was no scale. His client had just drawn a square, and then stuck in the rooms and closets where she wanted them. A room 12 by 20 and a closet 4 by 6 would be put down side by side, each occupying the same sized space on the plan. That was the reckless way she had drawn the plans. Fritz sat there until midnight, trying to make head or tail of the thing, and then he sighed and went home.

The next morning he had a clearer head, and he set to work on the first floor. He worked three days on the first floor, but he managed to get everything in—all the rooms and closets and doors and windows and stairways and chimneys and clothes chutes and fireplaces and plumbing and everything else, and he made a neat plan, with arrows going "up" the stairs, and all that sort of thing; and the third evening he took it to his client's house. He expected to have it torn all to pieces, and he was ready for the worst, but, as soon as he had unrolled the plan on the dining-room table, and his client and her husband had studied it a few minutes, they looked up beaming and said it was just exactly what they had wanted—just exactly!

"It is fine!" she said frankly. "Now, just do the second floor as well as you have done this, and I will think you are the greatest architect in the world!"

So Fritz rolled up the plan and took his hat and started.

"Here!" she said. "Are you going to take that plan away with you?"

Fritz explained that it was the only copy; that he needed it for the dimensions; that he would make blue prints. She seemed disappointed.

"I thought you would leave that with me," she said. "I wanted to show it to my cousin Henry. Cousin Henry is a builder. At least, he is just going into the building business, and he is going to build this house for me. But I suppose there is no use showing him part of the plan until he can see it all."

"Not a bit of use," said Fritz.

Then his work did begin. It was easy enough to make a plan of the first floor,

because his client had not put much more on the first floor than could be put on it, but the second floor was considerably crowded. But Fritz said he set to work on it and changed the rooms around and shifted the closets and bathroom and moved the stairs and rearranged the windows, and in a week he had as neat and pretty a second floor as anyone could wish to see. Then he took it up to his client's house.

The minute he unrolled the plan her face fell.

"Oh!" she said with disappointment. "You brought the wrong plan."

"No, this is your plan," said Fritz. "You see—"

"Oh, no!" she said firmly. "This is not my plan. This is some one else's plan. I had my stairs *here* and not here; and I had this bathroom *here* and not here," and so on. There wasn't a thing, it seemed, that Fritz had left where it had been. And that was true, too. You can't start a flight of stairs up one side of the house and have them arrive in an entirely different place on the next floor. He explained that if he started the stairs where they did start on the first floor plan and let them arrive where his client wished them to arrive they would have to get underneath the bathroom somehow, and the only way to do that would be to have the bathroom suspended from the house roof by means of chains.

"Very well, then," said his client acidly. "If that is necessary, do it! No doubt there is a way to suspend bathrooms. That is what an architect is paid to know. But I will not have my plan distorted in this way. Suspend the bathroom, if necessary, but don't spoil the plan I worked over for years."

"But, my dear madame," said Fritz. "I was only joking. I never heard of a hanging bathroom. It would not do at all. You couldn't get into it. And persons ascending the stairs would bump their heads against it."

"If that was a joke," she said firmly, "architects should not joke. I thought you were in earnest. But I'll not have my second floor plan ruined. You go back and draw out my second floor just exactly as I had it."

"But—" said Fritz.
"Not another word!" she cautioned him. "I might let you alter the first floor but not my second floor. I keep house, and I know how I want my sec-

So Fritz went back to his office and worked out a new second floor, keeping as close as he could to her plan; and then he worked out a new first floor, making it subordinate to the second floor.



"SO FRITZ SHOWED HER THE PLANS SO FAR AS HE HAD THEM."

ond floor better than any man can know. If I want a closet in a certain place, I want it there. If I want the stairs in a certain place, I want them there. Please understand that!"

Then he did the elevations and the attic, and when he had the whole thing complete he took it to his client's house again. The minute she saw the second floor plan she was delighted with it.

"Just exactly what I want!" she said. And she was well pleased with the exterior as Fritz had planned it. But the moment her eyes fell on the revised first floor plan she began shaking her head.

"Oh, no! No, no, no!" she said. "This will not do at all. This isn't *my* house. No, no! I liked the first plan much better."

"But you can't have that first-floor arrangement with this second-floor arrangement," Fritz explained. "For example, this chimney in the dining-room is on the left side of the house in the first-floor plan you like, but it is on the right side of the house in the second-floor plan you like. Now, that chimney would have to rise one story, and then cross the house between the ceiling and the floor and go on up."

"Well, what of that?" she asked. "Suppose it does. You are an architect. You ought to be able to fix that some way."

Fritz gasped.

"And these stairs. These back stairs. On the first-floor plan you like they join the front stairs, but on the second-floor plan they don't. They are entirely separate and distinct, and in an entirely different part of the house. You can't have stairs running all around in that way, as if they were a picture moulding."

His client looked at him reproachfully.

"I thought an architect was a man that knew his business," she said.

So Fritz went back to his office again and tried to make the two plans she liked jibe in some way, but the more he worked over them the more confused he became. He had chimneys and flues running all over the place. A perfectly respectable flue would start from the cellar and go up through the parlor, and then suddenly begin to zigzag around like a picture of a very dangerous streak of lightning. A clothes chute would start down from the back hall in a perfectly well-mannered way, and end in the cellar after making a regular wavy roller coaster of itself. And the plumbing! There were places where a pipe had to go around the stairway and after entering a room back out again as if it had

made a bad mistake, run the length of the house and end where there was no room and no house. There were some first-floor rooms without roofs, and some second-floor rooms that had to float in the air. The more he worked at it the worse it was, and he was beginning to see strange animals at night when his client began coming to the office again. She said it was getting late in the season, and they must build soon because Cousin Henry might get another job, and their lease was running out. So Fritz showed her the plans as far as he had them. She said they would not do at all. What she wanted was a first floor like the first he had drawn and a second floor like the one she wanted, and they were just where they had been before.

Fritz put in another two weeks on the plans, and she was worrying him so that he was about to lose his mind. He did lose his temper.

"All right!" he said. "Take your plans!"

He did up the original first-floor plan, and the second-floor plan she liked, and the attic plan, and the cellar plan, and the elevations, and the perspectives, and the specifications, and handed them to her. She looked them through.

"Now, that is just what I wanted!" she said, and she sat right down and wrote a check. Fritz took it, and had it cashed, and as soon as he had done that he began to worry. He could think of nothing but what that builder cousin would say when he saw those plans. He waited one day in his office for his client to come back and tear him limb from limb, and every time a door shut in Montclair he dodged. He was so worried that he even dodged the mosquitoes. Every woman he saw he imagined was his client, and the third day after that he went to New York and took a steamer for Paris, and there he had been sitting ever since, at the tip of the cape of *café* tables, keeping one eye out for the client of his.

"When that builder," he told me, "finds that kitchen chimney doesn't meet the upper section of itself by three feet, he's going to be very, very angry. And

when he finds that that bathroom has to be hung from the roof, and that the water will have to enter it through rubber hose, I'm ruined. That's all. I'm ruined. That woman—you know the kind she is—will not be satisfied until she runs me down. Who is that?"

It was only a *gendarm* in his cloak, but it gave Fritz a start of fear.

"I've got to leave Paris," he said. "She's liable to drop down on me any minute. I've got to go to China, or Peru. Do you know anything about Madagascar? Maybe Mrs. Scroggins would not think of—"

"Scroggins?" I said. "Did you say her name was Scroggins? Mrs. Edward Scroggins?"

"Yes," he said, his eyes big with fear. "Is she in Paris?"

"Paris? Not much! She's in Montclair. She's in her house—her new house—and she's happy and contented! Lovely house she has, too. I visited her a month ago. She did not say a word about you, Fritz. Not a word. Said *she* planned the house."

"Did you—did you see the hanging bathroom?" he asked.

"Hanging bathroom!" I cried. "Hanging nothing! That house has just as safe and sane a bathroom as any house I ever saw."

Fritz looked at me a full minute. He could not believe it.

"The stairs?" he said. "Do—did you have to jump far to get across that gap in the stairs?"

"Gap?" I said. "Nonsense! I never saw more graceful or comfortable stairs. Beautiful stairs!"

"Didn't she—didn't she say anything cruel?" Fritz asked, hope beginning to shine in his eyes.

"Not a word—or yes! Yes!" I said. "I remember now! She did. She said—let me see, what was it? Yes! She said the builder she had was almost an absolute idiot. She said he was a stupid ox. That is what she said. She said she gave him as clean and plain a set of plans as ever were drawn, and he took them, and the very first thing he did when he had them was to sit down and look them over and begin to cry like a baby. She said she knew right then

she had made a mistake in picking her builder, and it turned out that she was right. Every time he looked at the plans he seemed to have an attack of insanity. She said he would look at the first-floor plan, and then at the second-floor plan, and then go down to the corner and get behind a tree and swear. But she said she held him to his work. She said he would come to her like a child and complain that something was wrong with the plans—that some-



"BEGAN TO CRY LIKE A BABY."

thing they demanded absolutely could not be done. Then, she said, she told him 'Nonsense!' and he went back to his work and did whatever it was just as she wanted it."

Fritz turned up the rim of his slouch hat.

"Let's get in out of this rain," he said, and moved back under the shelter. He took off his rain coat, and gave his moustaches a dainty twist.

"Stupid lot, those builders!" he said. "Ruin half the work a good architect plans. Hey! *Gasson—doo bock!*"



2



3



5

2—54 EAST 64TH STREET.
Ernest Flagg, Architect.

3—18 EAST 75TH STREET.
Grosvenor Atterbury, Architect.

1—19 EAST 77TH STREET.
Geo. H. De Gersdorff, Architect.

4—13 EAST 77TH STREET.
Butler & Rodman, Architects.

5—163 EAST 64TH STREET.
R. D. Graham, Architect.

NEW NEW YORK HOUSES ~ EAST SIDE ~

BY MONTGOMERY SCHVYLER
PHOTOS BY AUGUST PATZIG & SON

IT IS nearly six years ago (February, 1906) that THE ARCHITECTURAL RECORD in an illustrated account of "The New New York House" recognized the establishment on the upper East Side of Manhattan Island of what might fairly be called a new type in local domestic architecture. It was, in essentials, a reversion to an old type, the New York house of the first quarter of the nineteenth century, as being more suitable to the needs and notions of the modern New Yorker than any manner of building which had followed it. A survey just now of the same region shows that the new type has been very considerably extended by modern instances without undergoing any considerable modification in itself. Practically everybody who builds or rebuilds in that region gives in his adhesion to the new fashion. A new "brownstone front" in that region is quite inconceivable, designed on the lines of the veneered mansion which was the synonym of respectability and prosperity from the forties to the eighties of the last century.

The peculiarity, or a peculiarity, of the architectural fashion during the "brownstone front" period was that no architect had anything whatever to do with it. In this it was distinguished from anything that preceded or followed it. "Colonial" had, through the manuals of the mechanics, become vernacular. The Greek Revival which succeeded Colonial and preceded the brownstone period, and of which the relics may still be seen in Washington Square North, if not any longer in Bond Street, was distinctly foisted by the

architects upon the public. The speculative builder took it from the architects, although in 1830 or so the detail of this also had descended to the handbooks of the ordinary mechanics. But the speculative builder had it all his own way with the brownstone front. Not one house-owner in a thousand, from 1850 to 1880, thought of employing an architect. In the rare cases in which he did, as in the big "double" houses on the east side of Madison Square, the architect took his type from the speculative builder and magnified the ordinary specimen of it. The speculative builder got his general scheme from the preceding brick house, but it would take an archæologist to determine where he got his detail. Where, in fact, did it come from—the main entrance of the brownstone period as you may see it in those relics of the period which appear in the illustrations of this article? At a very early stage the general scheme became Procrustean. No builder and still less any owner thought of varying from it. The "high stoop" was doubtless a relic of the Dutch occupation, as its name denotes, and had held its own through all changes of fashion, insomuch that a house entered from the street level or within two or three steps of it was known specifically as an "English basement," and was, throughout the brownstone period, in a hopeless minority. As for the high stoop brownstone house a more Procrustean edifice never was imposed upon a patient public. It was really of no use for an intending purchaser to look at a house before buying it, excepting to

ascertain its honesty of construction and state of repair. As for the dimensions and arrangement of its interior he knew all about them from a mere statement of the number of stories and the width of the house. Individuality was "taboo." The buyer did not dare to insist on it. The builder never thought of it. What he knew was that the "regular thing" was in constant and general demand, and that demand it was his business to supply.

But, observe also, the brownstone house had what you might call the qualities of its defects. The exclusion of individuality was the securing of conformity, conformity in every respect, in material, in arrangement, even in height and so in skyline. The speculative builders who in those days, with the assistance of cheap subservient draughtsmen, designed all residential New York, very early arrived at a consensus as to a given street or a given block; what cost of house the locality would bear; whether it was a three or four or five-story street. Hence, without the necessity of any legal restriction in the interest of uniformity, uniformity was automatically secured. A New York block front was as much lacking in individuality as a Parisian block front, where you can almost see the drill sergeant at the corner ordering the edifices to "dress up." There was nothing interesting about such a block front, although, in the long blocks west of Fifth Avenue, it became impressive by mere extent and by its very monotony of form and color. In respect of uniformity and conformity it left nothing to be desired, and was, in consequence; inexpressibly wearisome. So sensitive an observer as Homer Martin, the painter, avowed a preference for London over Paris, upon the ground that the British capital "at least looked as if it had been built by individuals at different times," while the French capital seemed to have been done all at once and by order. In fact, however, the new demand for individualism, which took shape about the time of the opening to settlement of the upper West Side through the completion of the Ninth Avenue elevated railroad, did far more harm than good to domestic

architecture. The speculative builder, now aiming to achieve difference instead of being content with uniformity, and aiming to achieve this difference without the expense of employing an architect, but by means of the same cheap, subservient draughtsman who had served him in his brownstone period broke loose in those awful crudities of which so many streets on the East Side still bear the ghastly evidence, and actually succeeded in making the old brownstone rows regretted! Even with the new houses we are now considering, and that have been done by cultivated architects, one has to own that he often has to wish that "the individual" would somewhat "wither," and the whole be "more and more." To individualize the dwellings of a "row" without destroying the unity of the row is a very difficult problem. One cannot say that it has received any better solution of late years than Mr. Hardenbergh gave it many years ago in some houses in West 73d and in East 89th Streets. But in these cases the row had the advantage at least of a single designer, whereas the rule now is of an individual architect to each individual dwelling. In such a condition of things it appears that the only way of preserving a decent conformity is either to subject the individual designs to some official scrutiny in the interest of the public, as is done in some countries with success, but as it seems idle to expect in this country, or at least in its greatest city, or else for the individual architects to take counsel together when they are employed upon contiguous or neighboring erections. The problem really is how to get the advantages and escape the drawbacks of individualism. That is a "large order."

Meanwhile, the drawbacks of individualism are very much in evidence, seeing that this is a period of transformation. The whole upper East Side, from 80th Street, let us say, down to 60th or even lower, and from the eastern edge of the "swell" region of Fifth Avenue, or "Central Park East," say at Madison Avenue, to the western edge of the tenement house region, say at Lexington Avenue, extending sometimes even fur-

ther towards Third Avenue, is undergoing a rapid process of transformation. And this is precisely the region in all Manhattan Island where at present, and apparently for some time to come, one may expect the greatest development of homes, of houses, that is to say, which, stopping well short of the palatial pre-

whom these houses are designed is by no means a question of "housing the poor." A man who can afford, let us say, from \$25,000 to \$50,000 for his abode has still some voice in saying what kind of house he shall have. The upper West Side, in its first stage of development, already referred to, seemed to



FIG. 1.—NORTH WEST CORNER OF PARK AVENUE AND 61ST STREET, N. Y. CITY.
James Gamble Rogers, Architect.

tensions which may be expected to the westward and along the eastern side of Central Park, are yet designed for their respective owners, and in which some recognition may be expected in the exterior architecture, as well as, of course, in the interior arrangements, of the individual needs, habits and tastes of their occupants. The question of the accommodation of the class of occupants for

promise accommodation for the kind of people who are now building up the upper or rather the central East Side. But the experts seem to agree that the upper West Side is destined to associated instead of individual dwellings, and the facts of building operations seem to bear them out. Single dwellings on most of the West Side may be said to be only provisionally in possession and

under notice to quit, and an eastward migration of such of its inhabitants as insist upon a house for every family would not be a surprising corollary of the various building movements. There is also an exception within the region designated as the fastness of the "small," which is to say of the moderate dwelling. That exception is Park Avenue. It was a clear prediction that, as soon as the railroad abandoned for electric traction the steam locomotive, obnoxious to sight, smell and hearing, advantage would be taken of the widest avenue below the Park, an avenue, moreover, with a pleasant stretch of greenery between its two roadways, for "palatial residences." It is only remarkable how tardy the development in this direction has been. But it has now fairly begun, and mansions of the first class for size and costliness are now rising with increasing frequency along Park Avenue all the way from 59th Street to the top of the rise at 90th or beyond. There are already enough of them to show that it is the manifest destiny of Park Avenue to become a thoroughfare of palaces, quite different in expression and pretension from the house which is the main subject of these remarks, and which aims no higher than the expression of "a comfortable bourgeoisie." And yet, the "mondain" palaces are distinctly within the "sphere of influence" of the bourgeois houses. One of the palaces, at the corner of Park Avenue and 61st Street (Fig. 1), is at present so lonesome that at the first glance it has the air rather of a clubhouse than of a dwelling. But a second glance not only corrects the misapprehension, which would in any case be impossible if the house were surrounded by others of like pretentiousness, but also shows that it is one of the most successful examples in New York of domestic architecture of the palatial kind, upon which the architect and the owner are entitled to unreserved congratulation—rather a "palazetto," perhaps, than a "palazzo," since the total dimensions are not very great (about 70 by 30), and, since the third and specifically "palatial" dimension, that of height, is deliberately kept down to

the ordinary domestic scale, instead of being magnified, as the commoner method is, to denote palatiality. You will observe that, in spite of its greatly superior costliness and elaboration, the stories range nearly with those of the much humbler dwellings alongside. In fact, the whole design may be said to be deliberately "underscaled," altogether in opposition to the current method, apparently derived from the Beaux Arts, of deliberately overscaling the detail. One finds that when the ordinary practitioner plumes himself upon the "scale" of his work, he is apt to mean that he has made all the parts too big for the whole, and that what he calls scale you would be apt to call bloat. This method is the negation of repose, and connotes something inflated and unrestrained. Here, on the contrary, the repose, which is the result and the reward of restraint, is everywhere in evidence. The fenestration is admirable. The single "feature," the pedimented window of the principal story, a single opening at the centre of the narrow front, three openings in the expanse of the wider front, is quite adequate to animate the wall without disturbing it, as it would do if it were "blown up" to the more usual scale. Moreover, the feature, wherever it occurs, is so flanked and framed by ample piers and perfectly plain openings that it not only gets its full value, but that it is never left in doubt that what you are looking at is a pierced wall and not a sash frame with the minimum of masonry border that will, even precariously, hold it together. The mouldings, alike of the string course over the basement and of the main cornice, by their moderation and delicacy, promote this total impression, which is again promoted by the refinement and the delicacy of the decorative detail, whether in carved stone or wrought metal. In the same interest is the attenuation much beyond the classical minimum of the columns which carry the pediments. The execution is worthy of the design, insomuch that even the "dish-towel ornament," which the designer could not prevent himself from hanging under the windows of the third

story above the pediments, becomes inoffensive for once, becomes positively attractive by reason of the unobtrusiveness it derives from its small scale and of the delicacy with which it is executed.

This, to be sure, is not "what we came out for to see" on the upper East Side.

positional" and, as one may say, advertising character of the architecture we are now importing from France is entirely opposed to the Anglo-Saxon notion of domesticity. It is a national, if not an "ethnic" difference, of which an architect who really desires to express



FIG. 2.—ROW OF NEW YORK HOUSES WHICH WOULD PERFECTLY PASS IN A FRENCH CITY.

But the digression is pertinent to the main purpose, insofar as it indicates that the qualities of our current architecture, of the public or even of the commercial kind, are exactly the qualities which are unsuitable to domestic building, of the truly domestic kind to which this quarter is coming to be devoted. The "ex-

his client in his client's own house is bound to take notice. Here, for example (Fig. 2), is a row of houses which would perfectly pass in a French city. It is very well composed and attains a unity of general composition by the change of material from brick in the three central houses to stone in the two

terminal; and the two flanking features, the triple pedimented openings in the third story, are well disposed and well designed. It has more variety and interest than a similar row of the old brownstone mansions and more repose also. This latter quality it owes partly to the fact that the houses are basement houses with their entrances on the sidewalk level, and there is thus not the in-

terruption every twenty feet of a protrusive and obtrusive "high stoop." For all this, it looks exotic and out of place where it is, though it would look quite in place over in Fifth Avenue, where there is a mile or so of its blood relations, as foreign of aspect as itself, but so numerous that they keep one another in countenance and characterize the quarter. But the architecture is quite



FIG. 3.—NOS. 121-123 EAST 70TH STREET.
Delano & Aldrich, Architects.

antipodean to the architecture of the new houses of the East Side, which disclaim pretension and proclaim individuality, and which for the most part possess or aim at the character of homeliness which is quite incompatible with the character of palatiality. Decidedly, "old New York" and modern Paris will not mix, and old New York already has possession. This fact, one rejoices to note, is recognized by most of the architects of the new instauration, including many who have received their professional training in Paris, but who have too much personal and innate tact to bestrew this region with the cartouches and things which in another quarter they would doubtless lavish with as much prodigality as anybody, although in their housebuilding they refuse to sell their birthright for a mess of Parisian pottage. They have their reward in finding their housefronts look at home, whereas the importers have their punishment in finding that their importations refuse to be naturalized or domesticated. Look at the right-hand house of Fig. 3. at the house illustrated by Fig. 4. Ab-

stractly, they show quite as much knowledge and training as their neighbors—possibly more—but, considered concretely in relation to their environment, they are by

no means so much at home. It is true that it makes some difference which was first. If, in either case, the author of the example of British Georgian which adjoins the article de Paris came after, he may be blamed for not conforming to the party in possession, at least in material. But, even so, he can plead that he is in general conformity to the genius loci, to which the older settler has distinctly refused to conform; and it is probably not he who would be condemned by a judicious prefect, to revise his design in the direction of Frenchification. Similarly, between the two houses of Fig. 5 there is an incompatibility of temper which not only justifies, but even requires a divorce. A grievous responsibility rests upon the blame-worthy architect, or the more blame-worthy architect, who is, of course, the later comer who found the earlier edifice in possession. Meanwhile, each of the houses suffers from the proximity of the



FIG. 4.

other, and neither can receive whatever admiration its design may merit; not that this, in either case, would be very flattering, the nearer and taller being not well done in its own Gallican kind and laboring, besides, under more than a suspicion of the sheet metal cornice which is the negation of architecture, and the other being a reproduction of old New York quite undisturbed by any personal equation on the part of the reproducer.

There are, indeed, historical styles which furnish examples of domesticity carried even to the point of homeliness, but assuredly modern French is not one of them. One would like to see an essay in the Dutch or Flemish Renaissance which has become fashionable for domestic purposes in England since the Gothic Revival died out. Even Venetian Gothic might conceivably be made to fit the environment, especially if the same designer had a number of houses to do and a mission to harmonize and at the same time to individualize them.

But among eligible styles is certainly not a style which takes the monumental view

and aims at a monumental character in the homeliest erections. One would be disposed to include the Tudor phase of English Gothic in the historical styles eligible for reproduction or

adaptation for the purpose of domestic architecture in twentieth century New York. One is still so disposed, notwithstanding that the lonely example of that manner shown in Fig. 7 is profitable rather for warning than for imitation. It has distinctly an institutional rather than a domestic air. It would go better as two houses than as one, the exactitude of the symmetry being in this case an unnecessary deadening of a design which in any case would not suffer from an excess of animation. It would look much more to the purpose, the domestic purpose, if the middle and main division, the two principal stories, were in brick work, with only the mullions and dripstones in stone; the crenellated parapet, which would be very well with a visible roof rising and sloping backward behind it, looks altogether irrelevant and factitious when its serration forms the skyline. For that matter,



FIG. 5.—NO. 116 EAST 78TH STREET.
Rouse & Goldstone, Architects.



FIG. 6.—NO. 57 EAST 55TH STREET.
Taylor & Levy, Architects.

Fig. 6, which must be classified as German Renaissance, if it be classifiable among historical styles at all, rather discourages the suggestion just made that that is an eligible style. But that is not the fault of the style to the same extent that the shortcomings of the example of English Tudor may be held to be attributable to its style, when operating "in vacuo." There is no lack of animation about this latter edifice, of which, indeed, the general form and outline are characterized by much sprightliness, while the general disposition of the front is effective and expressive. The diffi-

culty in this case arises from the detail. Except in the arcade of the basement, which would obviously be more effective if more abutment were given to it, the detail does not grow out of the structure but is applied to it by an apparent afterthought, and interferes rather seriously with it. For example, the lateral pier, left blank and unbroken in the upper stories, is there visibly sufficient as a frame and enclosure of the wall and is, moreover, emphasized by the leader, which would form an effec-



FIG. 7.—NO. 154 EAST 70TH STREET.
Ed. P. Casey, Architect.

tive feature if it were only left alone. But the projected feature, consisting of a triple arcade in the basement and of a tetrastyle order in the second story, projects at the sides enough to destroy the effect of the lateral pier, while the leader disappears altogether as an effective member. The columns of the order, deprived of the framing which would have so greatly enhanced its effectiveness, look painfully weak and thin. The decoration of the upper stories is entirely unrelated to the structure, and, for that matter, to the material, the canopies of the upper windows belonging much more to carpentry than to masonry, and having the aspect of boards cut out with a jig-saw and nailed against the wall of which they do not form part. Quite possibly precedents may be found in the chosen style for all these anomalies, but that fact does not make them any more rational or artistic, nor can any precedent reconcile us to the aspect of a front so much more solid at the top than at the bottom. A wall that has no visible support more trustworthy than a sheet of plate-glass is anomalous, even in a shop front, where one understands the commercial exigencies which have induced the structural irrationality. But in a house-front, where one cannot see the necessity, the arrangement loses its sole excuse.

At any rate, these two houses will be agreed to be "out of line" in the development of the East Side. The architects who show an intention of proving all things are in a minority compared with the architects who show an intention of holding fast to that which is good. One cannot blame the owner and the architect who revert to their "Old New York" without attempting any innovations whatever, and proclaim that the St. John's Park and the St. Mark's Place of the twenties and thirties are good enough for them. They can at least be sure of obtaining a seemly as well as a comfortable house by holding their unambitious way. On one point, however, they agree that there has been progress since those old days. It is true that there were basement houses in those days, though such houses were in a

small minority. But it is also true that the average house had a greater frontage in those days than now. With a breadth much under twenty-five feet, which is now a wide house for a "small" house, it is impossible to have a parlor—we beg its pardon, a "living-room"—of any spaciousness or dignity if you subtract the width of the hallway and stairs from your main floor. So the owner or architect who still insists on a high stoop to a narrow house is not a conservative but a reactionary. There are examples where we cannot help seeing what a sacrifice the architect has to make in order to keep his ancestral privilege of going up stairs exposed to the weather instead of under cover, and of gaining a habitable room in the basement instead of a mere entrance, which habitable room, after all, he does not really obtain. In the first place he has been forced, in order to get his stoop within the building line, to withdraw the front of his house to a plane where it can be shut in by his neighbors on both sides so soon as they are prepared to exercise their legal rights and build to the limit. This, as we shall see presently, is a very serious matter and counts for much in the transformation now going on on the East Side. In the second place, the narrow front is bisected by the line of partition between parlor and hall, and the former is reduced to the width proper only for a mere reception room. In the third place the architectural treatment of the entire front is hampered by the arrangement thus enforced. Kindly turn to the illustration on page 507 and see how grateful a sense of peace and quietness this house has. The room alongside of the entrance is subdued to its proper purpose of a reception room, though it might very well be a study, or a doctor's office, while the room above is evidently available for the whole width of the front and has the possibility of dignified dimensions. Its fenestration can be continued to the top without a break, though in fact the slight break made by the wider spacing of the windows of the upper floor facilitates the grouping of the openings of the second and third stories so as to constitute the prin-

cipal division of the front, effectually demarcated from the story above and the story beneath, and thus giving a triple division to the front vertically as well as horizontally. The sense of repose is strengthened by the uniformity of material, the "all-red" of the all brick, which is very exceptional among the house fronts of the new dispensation. The effect of monochrome is hardly disturbed by the lighter tint of bricks laid in not too strict or formal patterns. The glaring contrast of red brick and white marble, which is the commonest combination, is not to be commended on the score of its quietness. It is not even "old New York," being rather a reminiscence of old Philadelphia, where the effect of the contrast, with the smooth expanse of Philadelphia pressed brick, was rather housewifely than artistic. But at least the Philadelphia brick was smooth, whereas in new New York marble, worked to the utmost smoothness, and even polished, is employed in



FIG. 8.— "DWELLING IN DECENCIES."

conjunction with affectedly rough brick laid with affectedly wide joints and, necessarily, with an effect of heterogeneousness. If the sandstones are barred as untrustworthy, though there is no better combination than that of the olive New Brunswick stone with red brick and that stone seems to have every requisite of durability, there are the limestones, there is bluestone, and there is the granite which is the staple trimming of the brickwork of old Boston. But there is safety in monochrome. And, finally, there is the "all-red" of baked clay, either, as in this case, of plain brick or of brick combined with terra cotta of the same or a slightly varying tint. What can be done with plain brickwork in the hands of an artist is sufficiently evinced in this front, which is in truth one of the most artistic of the new houses, and which has the additional advantage of being conformable, not only to its actual environment, for its present neighbors may

be assumed to be provisional and negligible, but to anything that an architect, properly impressed with the importance of conformity, would be likely to erect upon their ruins.

Here are two houses (Figs. 8 and 9) which are highly conservative without being reactionary. The architects have in neither case shown any desire to transcend the wisdom of their ancestors, nor to introduce anything of their own. They have abandoned the high stoop, but, according to Fenimore Cooper, some of their ancestors were already abandoning that Dutch inheritance as early as 1824. The occupants of them, who may pretty safely be concluded to be their owners and projectors, proclaim that, for their parts, they are—

*Content to dwell in
decencies forever.*

There is little to choose between the two. They are so much alike as not to be readily distinguishable, and there is not much to choose, so far as these fronts show, if, indeed, they are not from the same hand, between the authors of them. (The real author of both has, of course, been dead for at least three-quarters of a

century.) In Fig. 8 the prolonged sill course of the fourth story, slight as it is, produces a triple composition of the front. The two pedimented dormers are both "truer to type" and more congruous with what is below than the row of

three dormers, and suggestive of a preferable interior arrangement. But, without question, either of them, if it does not suggest that its author invented gunpowder, is a perfectly inoffensive and respectable performance and has the air of a highly eligible residence for a respectable family.

Eligible as they are, one may be pardoned for desiring more individuality than they show. One would not wish the residential New York of 1920 to incur the censure which Mrs. Trollope passed upon the residential New York of 1830: that the defect of its architecture was its "extreme uniformity" and that "when you have seen one house, you have seen all." It is impossible that the residential quarter of 1830 can have been so monotonous as the residential quarter of twenty years later, when the brownstone front was at the height of its prevalence.



FIG. 9.—754 PARK AVENUE.
Geo. H. De Gersdorff, Architect.



FIG. 10.—HOUSE OF F. S. LEE, ESQ.
CHARLES A. PLATT, ARCHITECT.

Nor is there any real danger of our reverting to the monotony of either period—in our domestic architecture, at least. The skyscraper is at present our most stereotyped form of building. Our danger is in the other direction, not of too little variety but of too much of a variety that tends to become a miscellany and runs the risk of converting a residential street into a medley, so that you cannot see the street for the houses, as it has been complained that you could not see the forest for the trees. There is much more variety to be got out of "old New York" than old New York got out of it. Here, for example, is a specimen sufficiently "true to type" which has yet evidently been done by, and for, an individual. Its dimensions take it out of the category of small houses, of a single city lot or less, and it has by its extent almost an institutional aspect, at least the aspect of a patriarchal mansion. They are so great that the high stoop which we have seen to entail so grievous inconveniences in a narrow house may be and has been adopted, though in a modified and moderate form, without entailing any inconvenience at all. It relegates the rooms of the basement to the function of what the

English call "the offices," while at the same time securing to them ample air and light; and it gives scope for a more imposing entrance than can be managed at the street level—scope also for display

of the ironwork which is, perhaps, as interesting a piece of design and of craftsmanship as any other detail of the front. The architecture is confined in effect to the central and triple feature which is composed by the doorway, the balcony of the second story and the Palladian window of the third. These cannot be said to be felicitous in their relations to one another. The good intentions of the designer have been in large part frustrated by the lack of skill in the adjustment of the members of what might have been a feature as attractive as it is striking. As it is, the doorway, with the sashwork of the tympanum, is probably the best thing in it. But the comparative failure does not prevent the front from giving an impressive presentation of the character of a patriarchal mansion.



FIG. 11.—NO. 112 EAST 80TH STREET.
Chas. E. Birge, Architect.

As unmistakably a family mansion, though of so much less extent and pretension, is Fig. 10. The front is of a rather heavy respectability, owing its heaviness largely to the employment of



FIG. 12.—NO. 121 EAST 62D STREET, N. Y. CITY.
Grosvenor Atterbury, Architect.

the solid shutters which are more reminiscent of old Philadelphia than of Old New York, and more suitable, perhaps, to a farmhouse than to a town house. They give the front, it is true, the aspect of being impregnable against a street mob. But the police would have to be in a very demoralized condition to call these defences into requisition against the "second-story thief," while the omission of them from the fourth story may denote a disbelief in the capacity of that agile malefactor to aspire above the third. Seriously, one would desire some lightening at the top of the heaviness which is the characteristic of the bottom. The respectability, however, is as much in evidence as the heaviness. The triple vertical division is well worked out, the demarcation between the first and second members being an unmistakably "practicable balcony," garnished with pretty ironwork.

Other pretentious and eligible mansions for large families of hospitable habits are shown in Figs. 9 and 12. They are both evidently and avowedly "old-fashioned" and would pass readily enough, in most respects, for genuine antiques, instead of specimens of the very newest fashion. And the wide differences in treatment between them show what a wide range of forms and dispositions the old Colonial fashion covers. It is mainly, the difference, a matter of local or sectional derivation. Fig. 12 recalls the Old South, at least in its principal feature, the shallow arcade filled with square headed windows, and one would not be surprised to meet it, one has a sort of remembrance of having met it in Charleston or some other Southern seaport. Fig. 9, on the other hand, is unmistakably Old New York, excepting the high stoop—very much excepting the high stoop, for here the revivalist has gone to the other extreme; and to dive into the area in order to get at the front door cannot be considered a dignified mode of entrance. It has some compensation, all the same, in bringing down the main floor so nearly to the street level and in reducing the apparent height of the whole, which is always worth while even in a four-story house. The

visibility of the roof, or rather the clear suggestion of it given by the emergence of the dormers above the parapet, is another architectural advantage. Upon the whole, the comparison vindicates the New York Colonial house as more eligible than that of any other of the Atlantic seaports for revival, although, to be sure, the best specimens of it were built half a century or more after the close of the politically Colonial period.

The asceticism of the Southern example in this comparison is rather marked. Excepting the funny little keystones, nothing is added to the bare structural necessities of the case. This asceticism does not prevent it from having a domestic expression. With Fig. 11 it is different. It is here only the structurally superfluous order of the front door, with its well chosen and well copied classic detail and the ironwork over, that marks this as a dwelling at all. Without these one would be apt to take it for a small loft building, strayed from its proper habitat into a residential quarter. And it shows not only a mere structure but an incomplete structure. The wall above the upper windows has no visible means of support, and the only assertion one can find in the design is that it is carried on the sash frames. The coloring, stripes of snow white over a wall of blood red, is as glaring as the construction is incomplete, while the tin cornice gives a touch of vulgarity to the crudity. This is not "simplex munditiis," rather "simplex immunditiis." Compare it with Fig. 14, in which the architecture is reduced very nearly to its simplest expression. Here, again, there is nothing that can be called structurally superfluous, excepting the order of the basement, which might perhaps as well have been omitted, except in the doorway. Everywhere else the effect is gained by the construction of necessary features, with the trifling exception of the tablet between the upper windows. The difference is that in this case the construction is really expressed, and the necessary members are sensitively put together with intelligent reference to their expression. Instead of the tin cornice tacked on to the front, there is

an honest and well designed brick cornice built over the front, with an honest stone coping of the party wall. The result of the study that has been given to this front and denied to the other is that this is not a building "quelconque," but an unmistakable dwelling house, and,

much scope for individuality and invention, is abundantly enough attested by the new houses. Figs. 1 and 4 (Frontispiece of article) to be sure, resemble each other very strongly, so strongly that, but for the photographic memoranda, one might carry away from



FIG. 13.—NOS. 122-126-130 EAST 80TH STREET.
Schwartz & Gross, Architect.

seemingly, a very livable dwelling house, setting forth its particular purpose not only with clearness but with force and grace.

That there are variations to be executed within the limitations of "old New York," variations which allow

either the impression of the other. Either looks an eligible residence, and tastes will differ when the two are confronted upon which is the more eligible. The Palladian window seems more suitable for a drawing-room than the two single openings, seeing that the space

between these is unavailable for anything more important than a pier-glass, and that the triple window clearly affords more illumination.

On the other hand, the white painted dormers of Fig. 4, exact reproductions of an ancient pattern, of which some authentic examples may still be seen in older parts of the town, are pretty clearly more congruous with the substructure than the plain gables of the corresponding feature in the other house. Quite a different disposition and quite a different effect are attained in Figs. 2 and 3, which are equally derivatives from the ancient mode, though, doubtless, the elliptical windows, the all-stone lintels and the dormers, in ambush behind the balustrade, are "truer to type" than the rather spotty effect induced in the other case by the undecorated ashlar which form the keystones and springers of the round arches and the alternate voussoirs of the flat arches in the other front, while the plain triplet of the attic and the penthouse roof, or aborted mansard, have no precedents and are unlikely to encourage any imitations. Equally "old

New York" are the other illustrations on page 450, and yet how different. The former is a typical and even a "standard" house front of its kind, quite consistently carried out at all points. So is the latter, at least below the cornice, straightforward, well-composed and well detailed, even though in this case one may fail to see what good the order of the entrance does the front. But, above the cornice, consistency ceases. The Greek detail of the balustrade and the design of the dormers have nothing whatever to do with the character of the wall beneath. One even notes, with some amusement, that, while the body of the house has small panes and a reticulation of sashwork, there is given to the servants' quarters the plate glass which our ancestors would have been glad enough to introduce into their state apartments if it had been invented. In fact, the small pane is commonly an affectation and not a commendable affectation. A window pane is not a "module," or basis of design, that it should be retained merely as the badge of a style when it interferes, sometimes



FIG. 14.—NO. 26 EAST 76TH STREET.
Chas. E. Birge, Architect.

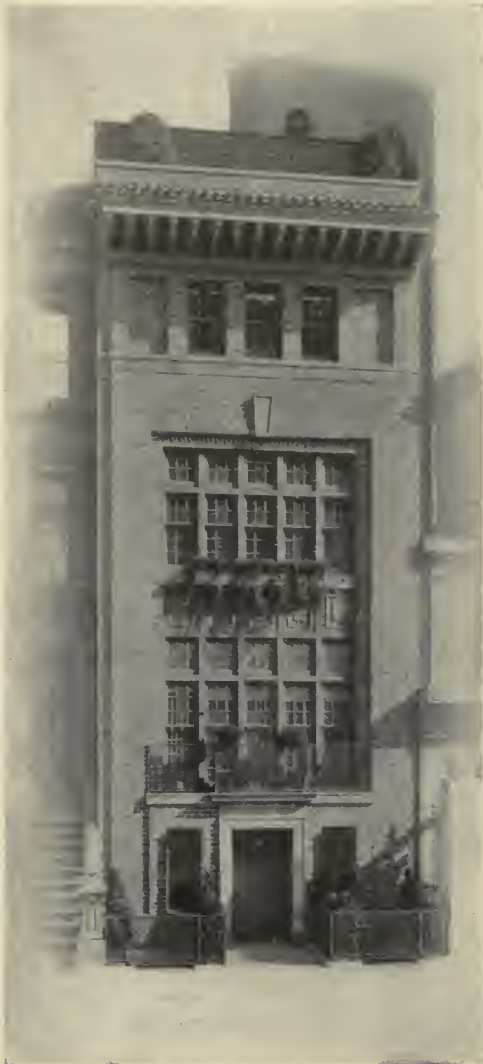


FIG. 15.—59 EAST 77TH STREET.
Albro & Lindeberg, Architects.

rather seriously, with the two purposes of glazing: to admit light and to facilitate the outlook. One wonders if in his cottage architecture some architect will not at great expense have specially made the green and streaky and hardly translucent glass with which the cottagers of the period of the cottage were compelled to put up. A frank acknowledgment that in this respect we live in times unknown to the ancients and are prepared to enjoy our advantages would do our

domestic architecture no real harm. There is a limit, of course; and one would resent a show window in an old-fashioned house.

That the light, after the largest apertures possible have been designed to admit it freely, has been excluded by

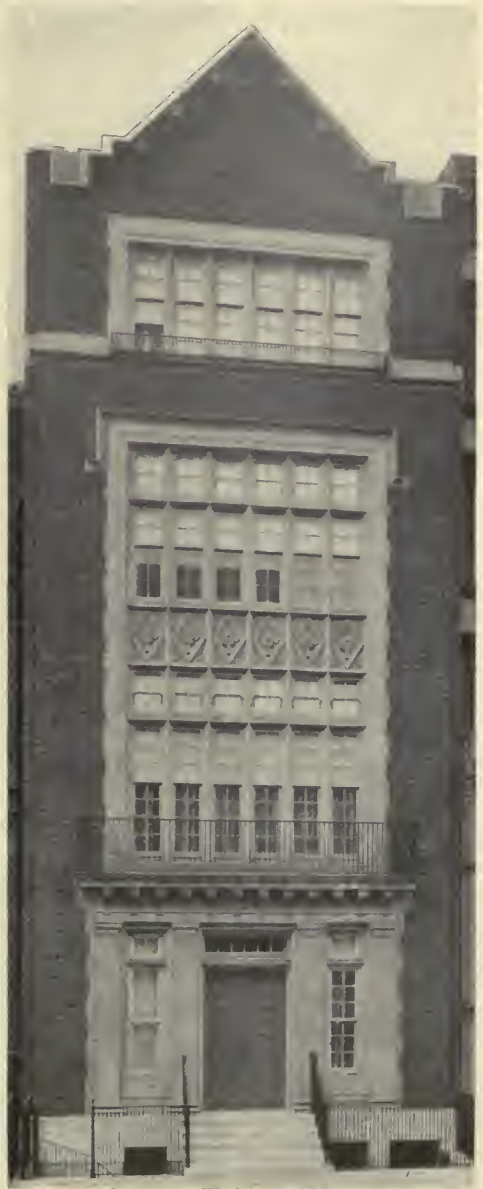


FIG. 16.—NO. 124 EAST 55TH STREET.
Albro & Lindeberg, Architects.

a minute and meaningless multiplication of sashes and diminution of panes is the only fault one has to find with those admirable pieces of design presented in Figs. 15 and 16. The composition of the two is so similar as to be virtually identical, the motive being the grouping of the second and third stories into a single feature, to which the upper and lower stories are appendages. This composition assumes that the two selected stories are of equal importance and equally worthy of signalization, which is often true in case, for example, one contains the drawing-room and the other the library or the boudoir or other apartment more "ostensible" and signalizable than a mere bed-chamber. Then the composition becomes as legitimate and expressive as it is striking. In each of these cases it is admirably and consistently carried out, consistently with perhaps a single exception. This is the basement of Fig. 16. The very free general treatment of the front, the form and detail of the



FIG. 17.—NO. 53 EAST 61ST STREET.
Walker & Gillette, Architects.

gable, the details of the great openings, seem to require in the detail of the basement a design in Gothic, if in any historical style, and to render discordant the pilasters with their classic mouldings.

Nothing could be prettier or more seemly and domestic than the front shown in Fig. 17. The material is a novelty in a city house front, common as it is in suburban work. Possibly gray brick might have been as effective as the actual cement, in contrast with the red of the brickwork, but it could not have been more so. This front is of no style. It is merely the putting together of the materials in the most straightforward manner and in accordance with a scheme derived from nothing but the requirements, practical and architectural, of the particular structure. But this work, being done by a sensitive and trained hand, has resulted in a very artistic and a very individual expression and, though of no style, very distinctly has style and is clearly one of the best of the recent things. A very

pleasant object is also Fig. 20, though quite possibly amenable to the same criticism, or the same remark, we are making about Fig. 14: that the top, above the cornice, or even above the balcony, has little to do with the fashion of the front below that line. But this top is so much better done and so pretty in itself that we are glad to meet it and hasten to waive the objection.

building line under a penalty of being shut in on both sides, and when he advances his front he will, of course, reconstruct it. Compromise measures, such as are shown in the two extensions, Figs. 21 and 22, or in the pathetic alignment of the brownstone front in the middle of Fig. 19, are of no permanent avail. Indeed, these things amount to little more than staking out the owner's



FIG. 18.—NOS. 121-123 EAST 79TH STREET.

Robins & Oakman, Architects.

Foster, Gade & Graham, Architects.

Upon the remaining illustrations space forbids any detailed comment. And, indeed, "quid multa?" The present tendency in house building in the region under consideration, is so clear and the dangers of that tendency also so clear. The transformation of the quarter, hardly more than begun, is bound to go on to completion. Every owner of a brownstone front is under an effective compulsion to bring his front up to the

claim and showing that he has a right to build as far forward as he owns. He will do it before long. Then will come the real architectural test. There is not as yet a single entire block front in the new manner. What we need is to combine the individual interest of such examples as those we have been discussing with the general conformity of previous periods of one urban building. Conformity would be officially enforced in com-

munities more civilized in these matters than we are. The only substitute we can have for the regulations of a prefecture is the consensus of the body of architects to consider the neighbors. Conformity in material is the most obvious and the most effective of confor-

mities. Look at Fig. 18 and see how a big house and a little house may dwell together in amity on account of the employment of the same materials in both, when the designs of them have nothing in common beyond a loose and general agreement on



FIG. 19.—NOS. 107-109-111 EAST 78TH STREET.

F. G. Stewart, Architect.

York & Sawyer, Architects.

"style," and when their lines do not in any instance coincide. The pioneer in a block front ought to be allowed the privilege of dictating his material to the neighbors of his immediate row, if not to the architects of the whole block. It cannot be expected that his successors will, or indeed can, always follow his lines and levels. But they ought at least to consider them and to show in their work evidences that they have considered them. Only thus can we escape the misfortune of not being able to see the forest for the



FIG. 20.—NO. 176 EAST 70TH STREET.
Walker & Hazard, Architects.

trees and avoid a miscellany that will be more depressing in a general view than the monotony of the brownstone period. Meanwhile, it behooves us thankfully to acknowledge the great advance that has been made in the architecture of our town houses, separately considered, and to recognize that the new architecture gives an added zest to life in New York, inasmuch that there is many a single block front in the Manhattan of 1911 that has more architectural interest than any fifty block fronts of the brownstone period.



FIG. 21.



FIG. 22.



FIG. 23.—NO. 62 EAST 80TH STREET.
Albro & Lindeberg, Architects.



PENNSYLVANIA FARMHOUSES EXAMPLES OF RURAL DWELLINGS OF A HUNDRED YEARS AGO

BY AYMAR EMBURY II
PHOTOS BY HENRY SAYLOR

THE CENTRES of civilization to-day are for the most part those of a hundred years ago grown beyond recognition. The physical growth which is the visible expression of the industrial success of Philadelphia, New York and Boston has been accompanied by the demolition of the monuments of their earlier civilization. It is only in the cities whose commercial life is utterly stagnate, and in the remote farming districts that we find the remains of that exquisite architecture which, for lack of a better name, we call Colonial. Colonial, of course, properly it was not, as for the most part the existing structures were built in the post-Revolutionary period and those preceding the Revolution had little to mark them as a separate style from that of England itself in the same time. The details of them all are direct importations, modified, of course, by ignorant (although tasteful) builders. Of design in a sense there was none; almost all the houses were originally simple, rectangular buildings with single openings, the ingenuity of their builders not being sufficiently great to contrive a proper support for a wide

span in a masonry wall. The only attempts at ornamentation were around the doorways and in the light and beautifully detailed cornices, and the marked features of variance from the English prototype arose mainly from the different materials employed and the extensive use of piazzas and verandas which in England were practically non-existent. Much of the early work has been fortunately made familiar to present day architects through the current interest in Colonial work of all kinds, but of this the vast majority of the houses which have been published were in New England or in Maryland or Virginia, while other places, where much work is still existent of equal or not less importance, have been hitherto untouched. It is only within the last two or three years that the profession in New York has awakened to the realization of the interest and importance of the buildings of the Dutch Colonial period in their own immediate neighborhood; and, while the Philadelphia architects have been by no means so slow to realize the beauty of the old stone farm buildings

near Philadelphia, and to utilize their good features in their designs, few of the old houses have been published, and, while much of the familiar and charming modern work around Philadelphia is derived from the old, the prototypes themselves remain almost unknown.

The photographs which illustrate this article were all of them made within fifty miles of Philadelphia, and illustrate the number of farmhouses built over a hundred years ago, almost every one of which has about it some feature of in-

terest to the general public as well as to the architects. for its introduction; in fact, there are a great many reasons why it should not be used; but there it is: a monument to the peculiar ideas of stability held by our ancestors. The end of this house has in its simplest form the shed roof which our ancestors in their ignorance of waterproof materials introduced to keep their walls dry, and which we find nowadays not uncommonly employed under the term of "Germantown Hood."

The second illustration is of a house near Pottstown, Pennsylvania, dated



AN 18TH CENTURY HOUSE—THE WALLS ARE OF LOGS WITH A COURSE OF STONE LAID OVER THE TOPS OF THE WINDOWS AND THE WHOLE WHITEWASHED.

1804. This, like a good many of the other houses around Philadelphia, was built of rubble stone work finished on the exterior with an extremely hard and durable stucco, generally of a reddish yellow or yellow color whose constituents were a very coarse sand, bound together with hydraulic lime. An interesting feature of this house is that the lower portion of the front wall is finished in white plaster, much as were many of the old Dutch houses around New York; it is a curious instance of the sacrifice of utility to a sense of fitness, as the good weatherproof stucco

interest to the general public as well as to the architects. The oldest is probably that shown in the first illustration, and it almost certainly dates back to early in the eighteenth century, since the walls are built of roughly squared logs, neatly fitted together, plastered directly on the logs in the interior, while the outside has been whitewashed. Its interest is probably rather archæological than architectural, and a very curious feature is the insertion of a band of stone work immediately above the heads of the doors and windows. I can assign no good reason

for its introduction; in fact, there are a great many reasons why it should not be used; but there it is: a monument to the peculiar ideas of stability held by our ancestors. The end of this house has in its simplest form the shed roof which our ancestors in their ignorance of waterproof materials introduced to keep their walls dry, and which we find nowadays not uncommonly employed under the term of "Germantown Hood."

used in the main part of the building was evidently not considered neat enough for the front, and for that they used a regular lime plaster (such as we employ for interior walls) and protected it from the weather by the shed roof transformed into a narrow piazza. The principle was the same as that by which the Dutch builders extended their roofs to finish with eaves six or seven feet wide, and it must be confessed that the variation in the treatment is by no means an unpleasant one, although modern archi-

oak, faced with wood sawn to imitate stone.

In the third illustration we have a good proof of this, since on the ends of the building the applied wood arches have fallen off and exposed the rough stone work and wood lintels behind them. This same adherence to tradition, ever in sham materials, can also be observed in the Dutch work, and in the English work in Virginia, where stone lintels were very rare, and even in the brick houses painted to imitate stone,



A HOUSE NEAR POTTSTOWN, PA., BEARING DATE 1804.

itects would probably search for some better way to terminate the plaster than to have it stop with a sharp angle at the corner of the house.

The walls of these old houses were constructed of rubble stone work, in which clay was substituted for the then expensive lime mortar. The exterior was either pointed up or stuccoed with some hydraulic lime and, while the English tradition was strong enough to induce the builders in many cases to finish the heads of the windows as if they had cut stone flat arches, these were usually false, the lintels being of hewn

were most commonly employed. But, while the designers were in no way particular about the lintels, they were sometimes over cautious in the matter of coigns, as can be seen in both the third and fourth illustrations, where the scale of the stones employed is little short of enormous, in the third illustration only thirteen of them making up the height of two full stories, while in the house shown in the fourth illustration only ten are found necessary. It seems strange that the masons who could get out, lift to considerable heights, and set stones of such magnitude did not have the neces-



A STONE FARMHOUSE BETWEEN AMITYVILLE AND DOUGLASVILLE, PA.



A HOUSE AT BOYERTOWN, PA.

sary intelligence to use stone lintels. The house in the fourth illustration has other features of interest beside the coigns. The arched head entrance doorway is an unusual thing to be found in Colonial work, unless it is a circular wooden arch within a square stone opening. The cornice is both delicately and beautifully detailed, and the dark line above the cornice, crossing the gable end, is a row of brick stretchers, again of obscure purpose, possibly intended as a raglet

ond story are painted green, while those in the first story are white. Of course, we are not at this time able to say that these colors were the original ones, but a strict adherence to tradition in the matter of painting dwellings is habitual, and it is probable that the original blinds differed in color on the two stories.

Similar to these two houses is the so-called "Yellow House," in which the stone work varies from black to yellow with all the various tones of reds and



ON THE ROAD BETWEEN BOYERTOWN AND READING, PA., NEAR THE OLD ROAD HOUSE KNOWN AS "THE YELLOW HOUSE."

for the flashing of the gables, although it is not at present so used. Like many of the other houses in this vicinity, this has a date stone set in the upper corner of the gable, in this case circular, and finished with keys above and below. The stone work is of delightful quality; the contrast between the huge plain surfaces of the coigns and the small broken surface of the field is charming, especially as the stone is of very varied color.

The third and fourth illustrations are again alike in a characteristic often introduced to-day; the blinds in the sec-

ond story are again green in the second story and white in the first, while the front has a most delightful little entrance porch with a pyramidal hood and old benches at either side, unfortunately partially hidden by the modern trellis inside the gate.

The protection of the stone work was evidently a vital consideration in the minds of the builders of all these houses, and in the sixth illustration of an old house, built in 1810 (so marked on the date stone in the gable), we find it existent, even to the stone wall enclosing



A STUCCO COVERED STONE HOUSE IN CHESTER COUNTY, PA—THE MARBLE SLAB IN THE GABLE END BEARS THE DATE 1810.

a sort of fore-court which was topped with a little wooden gable roof to preserve it from the disintegrating action of water and frost. A curious thing: to

protect the stronger material by the less durable! This house, like that in the fifth illustration, has a small entrance porch, and it is noteworthy of these



AN OLD STONE HOUSE NEAR GLASGOW, MONTGOMERY COUNTY, PA., COVERED WITH GRAY STUCCO—(SEE DOORWAY DETAIL).



DOORWAY DETAIL OF THE STUCCO-COVERED STONE HOUSE NEAR GLASGOW—WOOD STEPS OR AN ENTRANCE PORCH PROBABLY WERE INCORPORATED IN THE DESIGN BUT HAVE GIVEN PLACE TO THE ROUGH STONE STEPS.



DETAIL OF MAIN DOORWAY AND FRONT OF STUCCO-COVERED STONE HOUSE BEYOND GLASGOW—MOST OF THESE HOUSES, EACH ABOUT 100 YEARS OLD HAS A DELICATELY COVERED WOOD CORNICE IN GOOD CONDITION.



DOORWAY OF A WOODEN HOUSE NEAR DOUGLASVILLE, PA., ALMOST FALLEN TO DECAY—THE WOODEN WALLS WERE BUILT IN THE MANNER OF CUT-STONE WORK—THE REMAINS OF AN ARBOR ARE STILL SEEN AROUND DOORWAY.

Philadelphia houses that so many of them had either a small entrance porch or a very narrow piazza or no porch or piazza at all.

Both the seventh and eighth illustrations are of simple houses, agreeably detailed; the frontispiece, marking the doorway, set directly against the house, and the big, roomy piazza which we find so common a characteristic of most early work has been entirely omitted.

It is unfortunate that most of these photographs do not show very clearly the exquisite details of the cornices, of which the bed moulds, especially, were often elaborately treated. In the eighth illustration the bed mould has evidently been imitated from the familiar Classic egg and dart; and the agreeable play of light and shade, which have made the egg and dart so useful a form of decorating moulding for two thousand years, has in spirit been here continued, although the method of producing it by a combination of raised lines in triangular form with little balls between is unique. In fact, all of these cornices have something remarkable about them which well repays close study. In the fourth illustration, for example, we find a reminiscence of the Greek mutule and triglyph here combined into a single bracketlike form perpendicular to the ground as in the Roman treatment and not perpendicular to the cornice as in the Greek. Also the guttæ, which in the Classic architecture occur only below the triglyphs, here form a continuous band along the architrave, an exceedingly curious variation of the well known form and one which suggests that a less strict adherence to Classic precedent and a loosening of the reins of fanciful design might result in more interesting forms than those which make up the cornices of most modern houses. The only difficulty is that the excellent training of modern architects has tended somewhat to blur their natural taste; and the use of irregular methods such as these must be either naive or with a precise recognition of the play of light and shade required (amounting almost to an inspiration) to be successful.

The tenth illustration of a somewhat

later building of wooden construction shows again the free methods in cornice design which nowadays we have restricted largely to mantels and interior decorative features. Below the cornice is a line of the small O. G. moulded brackets, generally placed close together, and derived from nobody knows what source, with below the Colonial variant of the dentil course which in this country almost superseded for a time the original form. The house is a very interesting one, in spite of its ruinous condition. The windows, divided into five lights in height, have two in the upper sash and three in the lower, while one is tempted to think the blinds were hung upside down, since the cross-bar comes not on the meeting stile of the sash but on the muntin below. The window trims have been formed with ears, and the entrance doorway can be compared with the most excellent of the wonderful doorways of Colonial times. In both the tenth and eleventh illustrations we find one curious feature in that the frieze of the order around the door is of unnatural length and the architrave absent entirely. There seems to be some excuse for this in the one shown in the tenth illustration, since the capital of the pilasters forms the bed mould from which the arch of the doorway springs; but the little triglyphs, connected at the top to the cornice below, fall far short of the moldings, reminding one of a man in a pair of trousers up to his knees. This peculiar extended frieze is in the eleventh illustration, unornamented; and the door, while in detail delightful, is in composition not so good.

The eleventh illustration also shows very well the excellent texture of the stucco work and the splendid old wrought-iron hardware used to secure the blinds.

The general high standard of design through all these buildings is curious, in view of their isolation in what is now and always has been a remote farming-district. The country is a lovely one, excellently suited for farming, with low rolling hills and the houses are in all cases parts only of a group of farm buildings, of which the general char-

acter is shown in the twelfth illustration. The big barns, by the way, were hardly less interesting than the houses themselves—not because of any particular detail employed, but because of their excellent adaptation to the needs of the farmer. They were as far as possible built on a sloping hillside, accessible from the high side to teams and with the portion of the building at the lower side carried on stout wooden posts, or sometimes heavy circular stone piers, generally stuccoed or plastered. I suspect it was from these heavy stone piers, as much as from the Italian pergolas that Charles Barton Keene and other Ameri-

can architects found the type of big stucco columns.

From their stone work and their proportions the Philadelphia men have borrowed much to help them to their pre-eminence in country house design; so might the American architects in general borrow still further, for too much of our Colonial architecture has the cornice and the porch treated in a more or less stereotyped form, and the freedom and grace with which these particular portions of these farm houses have been treated may well serve as models for modern work.



A STUCCO COVERED STONE HOUSE NEAR STOWE, PA.



FIG. 9. ENTRANCE DETAIL—STEVENSON SCHOOL—FLINT, MICHIGAN.

The Architectural Treatment of Concrete Structures



: Part III :



By · M · M · S l o a n ·

IN THE LAST ARTICLE the writer endeavored to review the various methods by which concrete surfaces may be treated in order that the appearance of the structure might be improved. There has been an almost universal tendency for architectural designers to restrict themselves to the use of colored tile in the decoration of concrete buildings or those having the appearance of concrete. Unfortunately, the use of such ornamentation is generally confined to geometric designs in borders, panels or cartouches. While very unusual results have been obtained by the use of concrete with tile as a decorative ornament, in most instances the structure so treated lacks dignity. It seems that even the architectural designer has planned buildings of this character for places so situated that the structure is apt to be viewed from a distance rather than subjected to close observation.

Where such is the case, the designer frequently fails to appreciate what might be denominated as the perspective of color. We are well aware that nearly all colors except yellow change with their recession into the distance, due, of course, to the light and atmospheric effects. It consequently would seem that for buildings of some prominence, and so situated as to be more generally observed from a distance, the attempt to beautify them with tile ornamentation in colors would be futile.

It is no doubt that the beauty of classic architecture with its strong cornices, capitals and pillared porticos is due to the light, shade and shadow effects produced by the masterful proportions of the various orders. It also cannot but be remembered that the birth of the

proportions upon which our classic orders are founded is due to the brilliant surroundings of rich skies and beautiful sunlight, which produce, with the natural shades and tone of the marbles or stone, magnificent soft colored tones which greatly enhance the beauty of the structure. It is too much to ask of concrete that it shall reflect to any degree the colors of sunlight. It cannot, because of its lustreless and light-absorbing surfaces. The only element then that the architectural designer can find that will truly express the nature of the material and allow him to produce a structure which will be pleasing, and at the same time have dignity of appearance, is that of structural strength, brought out and explained by the contour, the proportions of the building and the shadow effects.

As the writer has intimated in the previous articles, the designers of concrete structures, and especially of those reinforced with steel, have seldom entirely departed from the structural forms which were indicative of other materials; and we find that many of the larger buildings that have been constructed of concrete have been designed with buttressed walls, groined arches, porticos and other features which are essential to the use of masonry laid up in small units of burnt clay or stone cement together with mortar. Thus it is that we find reinforced concrete construction following lines of stability which could be maintained by piling brick or stone together.

The strength of the composite material of concrete and steel is such that all these forms can be radically departed from, and the design of the structure can



FIG. 1. BRIDGE OVER WHITE RIVER, MORRIS, INDIANAPOLIS.

be adapted to the material by following the structural capabilities and, in the hands of a skilled designer, would produce overhanging arches, suspended balconies and other features far different from the solid style of architecture which is displayed in the Byzantine and

Mission effects (types now so generally employed in the designing of concrete buildings.)

Reinforced concrete has had an extensive application to the construction of highway and other bridges; and the unsightly wooden, structural steel or old



FIG. 2. I. C. R. R. BRIDGE OVER BIG MUDDY RIVER, CARBONDALE, ILLS.

style combination cast-iron and wrought tie-rod county bridge is fast being replaced with monolithic structures of considerably greater solidity and with some pretensions to appearance.

There is probably no better material for the construction of bridges of this character than reinforced concrete, and with the exercise of care these structures can be designed so that they are pleasing in appearance, both in approaches and from the stream or roadway which they span. Unfortunately, many reinforced concrete bridges have been produced in their entirety by the civil engineer, who failed to understand the possibilities of the material in so far as architectural effect was concerned.

A comparison of two bridge structures is shown in Figs. 1 and 2. The former illustrates the deplorable consequences of trying to imitate a masonry structure with the use of plastic and reinforced material, while the latter shows the possibilities of a sensible and artistically treated structure based upon purely structural lines, with a due amount of consideration paid to its finish and appearance.

In the design of such structures, and consequently a consideration of the architectural results to be obtained, the strength value of reinforced concrete in tension must not be overlooked, for in this element it is a different material from stone masonry which theoretically

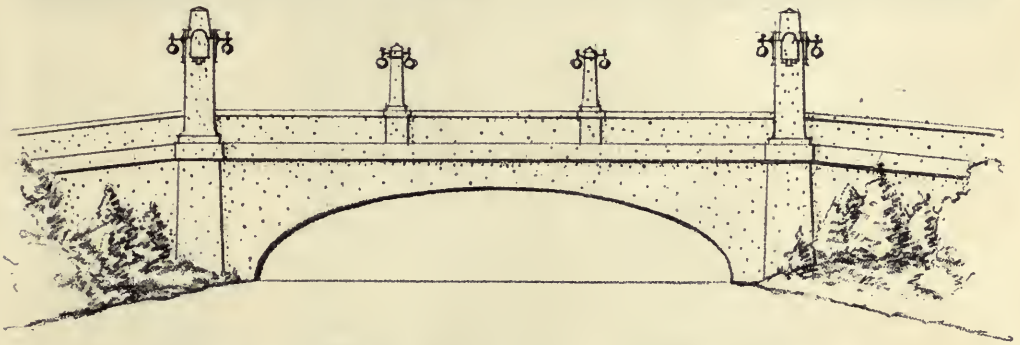


FIG. 3. SUGGESTED DESIGN FOR A CONCRETE BRIDGE.

Many of the first efforts in the design of reinforced concrete bridges show the fatal mistake of trying to imitate with a monolithic material a stone structure with huge arch rings, of accentuated voussoirs which were not only homely but transgressed that great law of good design in that the arch ring was not structurally correct. An analysis of the stresses in a reinforced concrete arch shows a very material difference from those of the same structure when built of masonry or brickwork, and the possibilities of the material in obtaining large spans, that the formation of the arch can be such that it could not be built in masonry and, consequently, the structure can present a greater degree of lightness and give a more graceful expression of curves and lines than the old style of semicircular or segmental arch.

does not develop tensile resistance. This one fact alone would be sufficient to develop a characteristic design for reinforced concrete bridge structures. In the design of the superstructure of a concrete bridge it would seem that only the material itself should be used, from the fact that the monolithic mass shows a stability and durability which it would seem good practice to carry out in the design of the parapet walls, the portal approaches and even the lamp supports for the lighting of the roadway.

To develop the design of a bridge by using iron railings or supports upon such a massive substructure seems to detract from the dignity of the arch and could seldom be treated with sufficient massiveness to properly set off or enhance the appearance. Besides, the use of metal, either copper or iron, placed upon and supported by embedding in concrete,



FIG. 4. A REINFORCED CONCRETE FACTORY BUILDING.

is not desirable from, the fact that ugly streaks and stains are carried down from the metal to the cement by rust or corrosion, making the structure unsightly.

Much could be said about the proper architectural treatment of concrete bridges and similar structures, and, as in all arts and sciences, authorities dif-

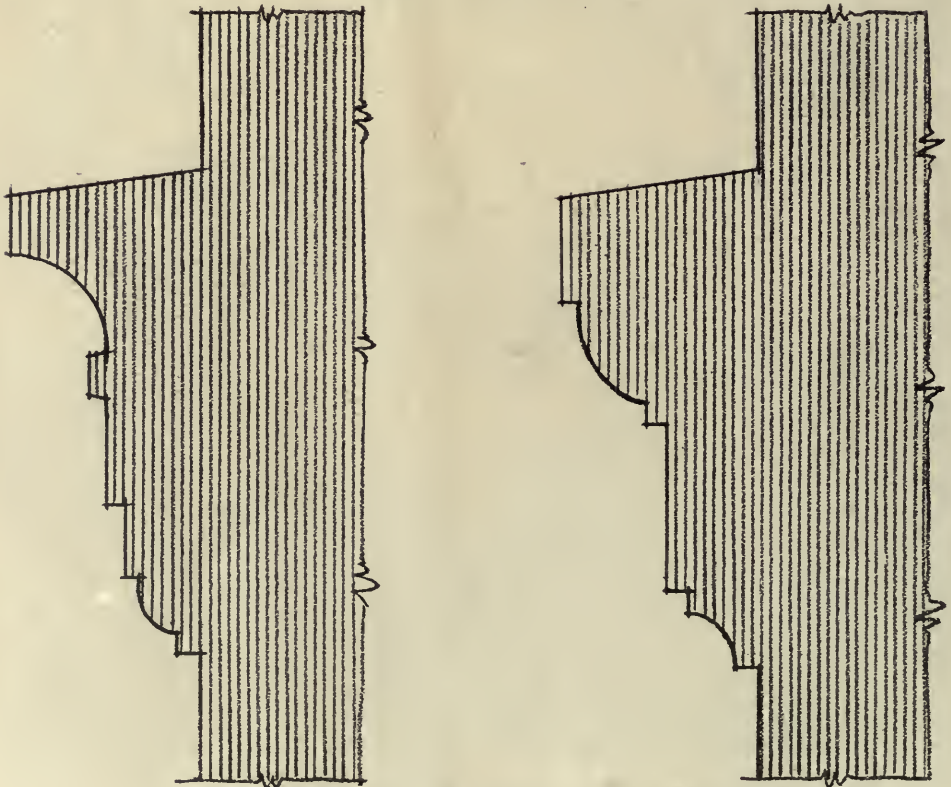


FIG. 5. PROFILE OF BAND COURSES PROPOSED TO EMBELLISH CONCRETE BUILDINGS.

fer. It hardly seems consistent to decorate a bridge structure with inlaid colored tile in border or panel designs. The structure in itself is, as a rule, so massive and so located that such decoration is out of place, generally restless and quite frequently incongruous. A suggested design for a concrete bridge, treated from the standpoint of architectural and structural design, is shown in Fig. 3. A very pleasing effect is obtained by the shape of the arch, which combines with its element of strength an easy and pleasing running curve; the parapet is massive and indicative of the material used in its construction, and the approaches of the bridge are indicated by pylons which could be made to carry ornamental lighting fixtures of a massive, yet simple and tasteful, pattern.

As works of this kind obtain their beauty from their proportions and mass, and as this is quite frequently set off by the surroundings, the appearance of the structure can be much improved by attention to the landscape effect on banks or slopes at the approaches; and, in the writer's opinion, provision can be made to arrange projecting shelving on recessed niches which could be planted with hardy evergreens, all of which could be constructed at a minimum cost.

In the architectural design of rein-

forced-concrete, buildings the general principles of good design are carried out by subdividing the façade of the building into base course, shaft and cornice, as illustrated in Fig. 4. In the selection of the profile for these elements the design is greatly improved by using band courses of considerable strength and

projection, composed of simple surfaces and plain round mouldings, as indicated in Fig. 5. It is not possible to do with these courses as is done with stone work, by undercutting them for a drip, as the attempt to mould such a detail is almost always futile.

While the classical orders have been extensively employed for motifs in the construction of cornices for buildings, in copper, terra cotta and stone, with very little regard to the architectural or structural requirements of the building, or possibilities of the materials used, it is probably fortunate that it would be almost impossible to construct such cornice details in concrete; and, where the building is of reinforced or mono-

lithic construction, the cornice must be divided up into simple elements that can readily be moulded in forms that can be built with reasonable despatch and removed without danger of destroying the moulded work.

It is surprising what effects can be



FIG. 6. SKILFUL TREATMENT OF A CONCRETE CORNICE.

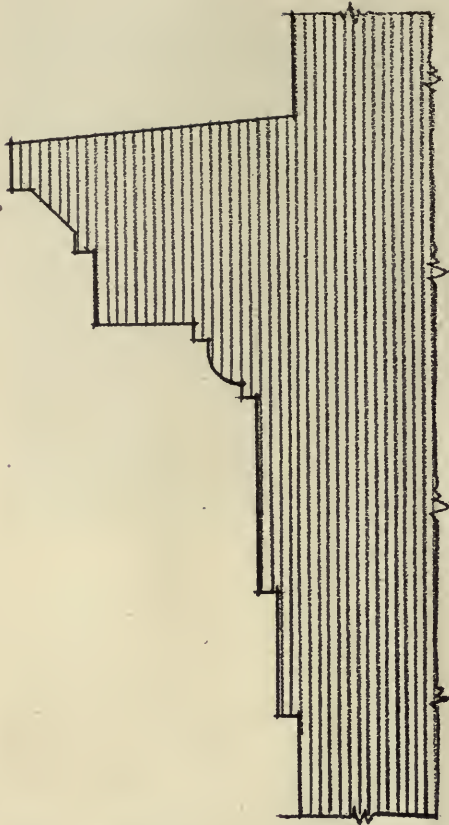


FIG. 7. SUGGESTION FOR CORNICE DETAIL IN CONCRETE.

obtained by properly proportioned cornices of simple surfaces and mouldings. There is shown in Fig. 6 a building which has been skilfully treated in reinforced concrete with regard to the cornice. When, however, the cost of constructing such a cornice as is therein illustrated is considered, it would seem that a very excellent effect could be obtained at probably the same cost by using terra cotta for topping out a concrete building. The terra cotta could be made to contrast or could be finished to match in color and texture the concrete surfaces. Thus the character of the mouldings and cornices would be insured, and the work could be delivered up without the marred effects so often found in concrete work upon the removal of the forms.

In Figs. 7 and 8 are shown two suggestions for cornices suitable for modern

commercial or industrial concrete buildings. Both of these can be readily formed in either wood or metal forms and are expressive of the material as well as having some pretensions to architectural appearance.

Sometimes, where capitals or abutments of elaborate design involve, foliated work is introduced by the designer in an attempt to decorate concrete buildings; they can best be cast separately, in carefully prepared gelatine moulds, and set in recesses, or cast complete in place with the mass of the work. Such ornamentations are usually far from successful, as they are never strong in the character of their under-cuts, and the material is so absorbent that after being in place for a few weeks it loses the life and sparkle which are the beauty of cut stone.

An examination of most cast cement

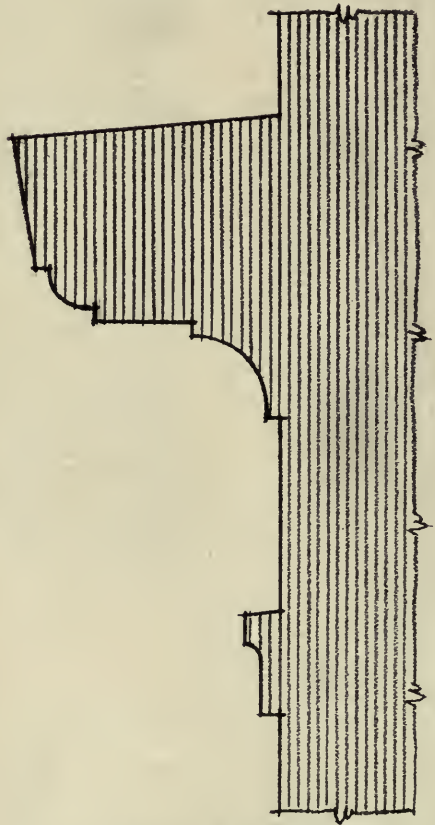


FIG. 8. SUGGESTION FOR CORNICE DETAIL IN CONCRETE.

ornamental features, or those which are of the same material, and known as "artificial stone," does not show durability after they have been in place for any time, as most work of this character has shrinkage cracks and crazes which will mean the rapid defacement of the material.

The entrance to a building, whether it is for industrial or commercial purposes, or domestic habitation, requires, as a rule, some distinctive architectural treatment. This is because it must be accentuated and also from the fact that it is the portion of the building which is brought closest to the observer.

In industrial or commercial buildings it is usual, where the structure is of concrete, to design the doorway or entrance with projecting abutment or hood, supported upon properly moulded brackets or mutuls. It is especially desirable that the entrance for a reinforced-concrete commercial or industrial building shall have some architectural pretensions, as generally the rest of the building is plain in appearance, with the structural unit designs repeated in monotonous regularity.

So many of the attempts at decorative treatment for entrance doorways in

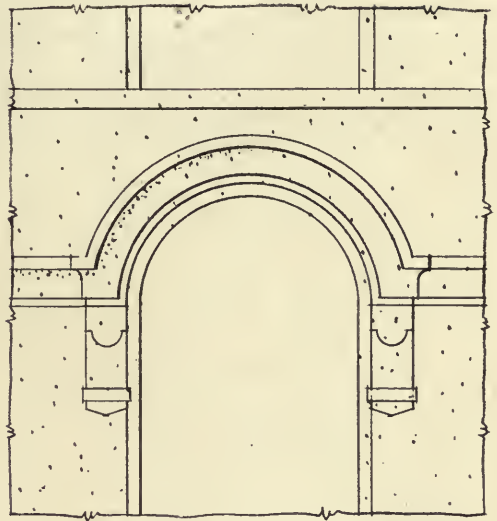


FIG. 11. DESIGN FOR DOORWAY TREATMENT IN CONCRETE.

buildings of this character have failed because of the effort to reduce the cost of construction to a minimum. This is false economy, because there are usually only one or two such special features required in the entire structure, and an increased expenditure on these features would be a very small percentage of the cost of the building.

The success of a door entrance, such as that illustrated in Fig. 9, depends, first, upon the design; second, upon the construction of the form work necessary to mould it, and, third, upon the care with which the concrete is placed. In the design of such a feature any attempt to obtain fine mouldings or to realize small details is, in nine cases out of ten, frustrated, from the fact that concrete cannot be cast successfully to bring out such details in perfection. The designer should, therefore, select such mouldings and forms as are strong in their profile and can be readily constructed in forms of wood or sheet metal. It is not necessary, however, to develop crude and disproportioned details, for as much care can be exercised in the designing of cast concrete details as in fine cut-stone work.

The unfortunate part about the construction of monolithic details in concrete construction is that due to the carelessness with which the concrete is



FIG. 10. DESIGN FOR DOORWAY TREATMENT IN CONCRETE.

poured into the forms, when the forms are removed the concrete shows numerous imperfections. An attempt is then made to patch the broken mouldings and smooth up the work generally by troweling on a thin coat of cement. This, first of all, destroys any beauty that the cast concrete may possess and will seldom stay on the concrete for any length of time, as it scales off and leaves the work in a deplorable state of dilapidation.

One of the best methods to pursue in the construction of work of this kind is to carefully cast the work with selected cement and aggregates and have the same dressed by a skilled stone cutter, thus producing sharp mouldings and details and at the same time developing a uniform color by exposing the aggregates.

In Figs. 10 and 11 are illustrated two designs of doorway treatments in concrete. The first shows an unstudied and clumsy treatment, while the latter indicated careful attention by the designer and carefully executed work.

In all instances the mill work or metal work of the door frame and doorway should be of the best obtainable, with the finest finish possible, for in this way the appearance of the concrete is enhanced.

In the designing of brackets and corbels and cantilevers for the support of overhanging architectural elements the usual principles of masonry construction should be in the designing of these fea-

tures in connection with reinforced concrete for, as previously stated, it must be remembered that reinforced concrete has tensile resistance; consequently, in order that the design may be consistent with the material, these brackets may be designed on much bolder lines and, where it is necessary, to adhere to corbel proportions.

By applying this principle to bracket design bold and strong profiles are obtained, and the projections are naturally greater than in masonry or structures simulating masonry. For instance, it would be almost impossible to construct the architectural feature illustrated in Fig. 12 in masonry or reinforced-concrete lines. Such architectural features immediately proclaim the material which is being used in the structure.

It seems almost foolish to attempt to ornament brackets and corbels in reinforced concrete, for there are no divisions such as obtained in masonry construction, where one stone is supported by one beneath; consequently, there is no necessity for the several brackets and offsets which appear in these features when constructed of masonry or terra cotta.

It is consequently by a study of the architectural capabilities of the material that the designer of concrete structures should be influenced; and it is only by an appreciation of the possibilities of reinforced concrete that a design that can really be said to be good can be obtained.



FIG. 12. BRACKET DETAIL IN CONCRETE.

CIVIC ART

REVIEW OF THOMAS H. MAWSON'S RECENT MONUMENTAL WORK ∞ ∞

BY CHAS. MVLFORD ROBINSON

IN "Civic Art: Studies in Town Planning, Parks, Boulevards and Open Spaces," by Thomas H. Mawson, Batsford in London and Scribner's in New York have brought out a monumental work. The term is used advisedly, for in scale and beauty of production, as also in cost, this book looms far above its fellows. Perhaps, indeed, the most striking thing about the volume is this very quality of pretentiousness, for it is significant of the hold which the civic art ideal has taken upon English speaking people. Significantly, too, there is probably no reason to doubt that the book will find a sufficiently large sale to justify fully its elaborate production.

It is said to be nearly twenty years since Professor Mawson, inspired by the work of Le Notre and Alphand, commenced to write his "Civic Art." Even as recently, however, as that, there was so little interest in the general subject that he soon followed the urgent advice of friends and abandoned work on the volume. But the subject lay close to his heart all the time, and in the course of wide travel and the active practice of the profession of landscape architecture he was making notes, gaining suggestions, and securing illustrations which stood him in good stead when, with the rise of popular interest in civic art, he again took up the work. This delay, and the consequent deliberation with which material was gathered, may be held responsible for the extraordinary number of examples which the author has been able to cite in illustration of his dicta. In part these examples are illustrated by nearly three hundred photographs and drawings. This feature of the book lessens somewhat its readable character, for there are portions of chapters that are

not unlike good catalogues of town planning and landscape architecture exhibitions. But at the same time it strengthens greatly its value for reference, and this no doubt is the main practical value of a work of this kind. Town planners, architects and landscape architects will purchase the volume not for reading on a summer holiday, but for its store of illustrations, in references and in pictures, to examples of good work in all the various phases and aspects of civic art.

Nevertheless, the text itself is of great interest. This is not only because it comes from such an authority as Professor Mawson, but because of the spirit which has animated its preparation. "The aim of civic art," says the Preface, "is to educate, to train the vision to see beauty in every line drawn, in the design of every structure, in every tree planted and in every stretch of green-sward laid down. To contribute to this end is the main purpose of the book." Further on the author suggests that the present volume, in supplementing his earlier work, "The Art and Craft of Garden Making," anticipates "the time when someone will complete the cycle of works on civic art by worthily presenting the monumental architecture of Great Britain in its relation to town planning."

The seriousness with which his task has been undertaken by the author is further indicated by these words of the Preface: "This, then, is my contribution to the literature of civic art, which may be described as the aesthetics of town planning." It is this phase of the subject—the aesthetics of town planning—which the book especially emphasizes. At a time when the phrase, "City Beautiful," is taboo, Professor Mawson

has dared to write frankly, fully and hopefully upon it. In fact, in reading the volume one has the feeling that the writer's effort has been to sum up in it the conclusions of a lifetime—not, indeed, of years, but, far more weightily, of achievements in the field of civic art. It is this fact which fundamentally gives to the volume its peculiar value, bestowing authority, as the circumstance does, on each cited example.

The arrangement of the contents of the book is interesting. There are four general headings, so distinct that the groups of chapters under each might have formed separate volumes of a single work. But there are obvious advantages in having them all under a single cover—large as that cover has to be.

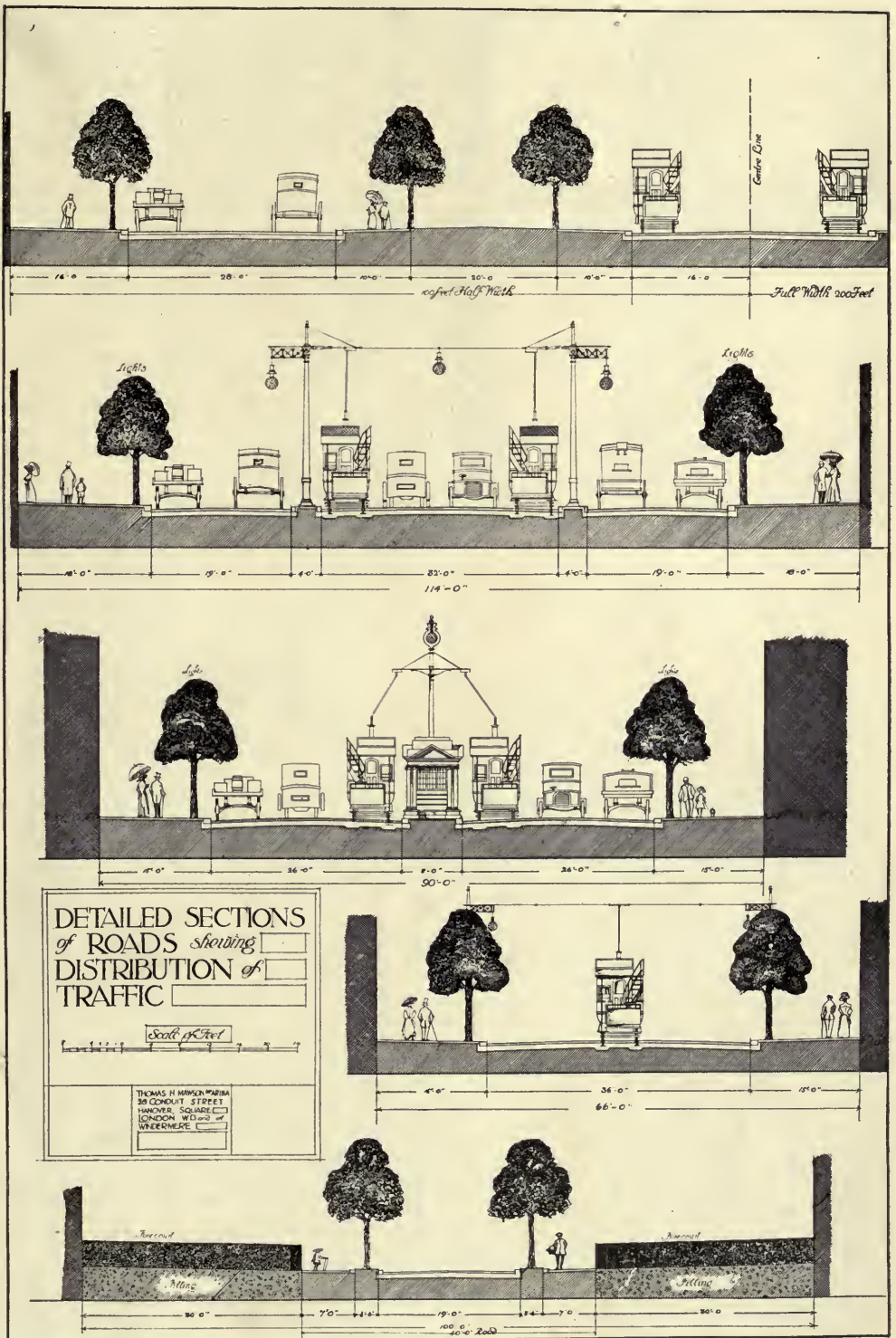
The first part is devoted to the Theory of Civic Art; the second to the Practice of Civic Art; the third to Examples of Town Planning, and the fourth to Examples of Public Parks and Town Gardens. Thus, Parts Three and Four are illustrative of the discussions which have preceded them. Then follow Appendices and Indices. The former comprise lists of trees and shrubs suitable for planting under the various climatic, social and soil conditions of Great Britain. Their inclusion in a volume of this kind is perhaps of doubtful wisdom—so, at least, it seems to an American—their data being readily accessible in cheaper and handier form, we may suppose, by those for whom it has value.

The first chapter of the discussion of the Theory of Civic Art considers the Place of the Ideal. It is inspiring in its hope and confidence. "What then is it," the author asks, "which promotes the prevalent and ever growing desire for beautiful cities, for footways canopied with foliage, for extensive municipal parks and boulevards? What is the impelling force leading men to desire better homes, reformed without and remodeled within upon hygienic and artistic principles? What causes this eager reaching after that which is to transform cities from the mere abodes of toil?" He sketches the civic art ideal. He notes its hold upon the Greeks, its submergence during the Feudal period, and

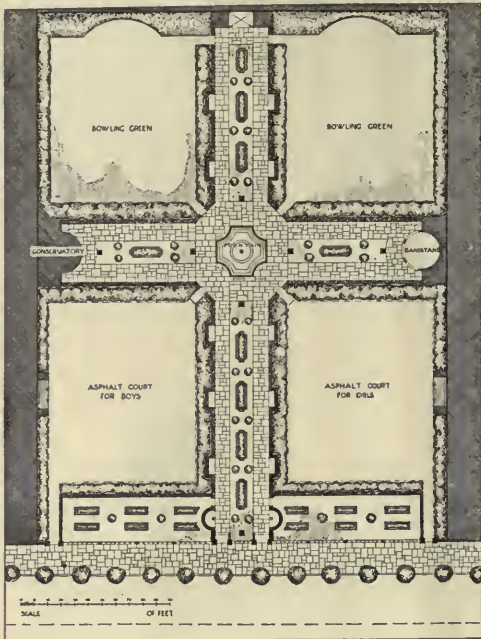
how it sprang into life immediately feudalism began to wane. None, he says, but the most irreconcilable pessimist would maintain that the ideal "does not remain to this day, influencing civic life at every turn, however much exigencies of commerce and manufacture may militate against it." He notes, "root principles and ideals which have always underlain civic life and which are inseparable from it"—such as the attractive power of cities and their strategic location—and observes that "those who would relegate everything pertaining to corporate existence exclusively to the realm of the practical are making a mistake, the results of which cannot but be disastrous in practice. Surely," he says, "this growing desire for the beautiful, hygienic and orderly is the result of an instinctive reaching out towards the ideal and proceeds from a recognition of the fact that a conception of civic life which ignores anything beyond the practical will fail even to achieve that. This then is the fellowship of the noble aim, that, in the communal or civic life, of which every man may be a member, the one united purpose should be the conception and attainment of a high ideal and its translation into effective action."

It is a noble and inspiring thought, and the key to the volume lies in the statement that no idealist "can be of service unless he has reached that breadth of mind and training of the imaginative faculties which will enable him to grasp the whole in its entirety, for the ideal differs from the practical in this: that whereas in the latter you build in infinitesimal quantities, and so perhaps compass the whole, the former, Minerva-like, springs adult and fully armed from the mind, and nothing can be added to or taken from its collective glory." The book before us does much to give that breadth of mind and training of the imaginative faculties.

Because art of no sort comes into being ready equipped, there is reliance on tradition; and the second chapter considers the study and technology of civic design. It points out how much the town planner ought to know; but it gives the warning that most important of all is



Reproduction from "Civic Art."



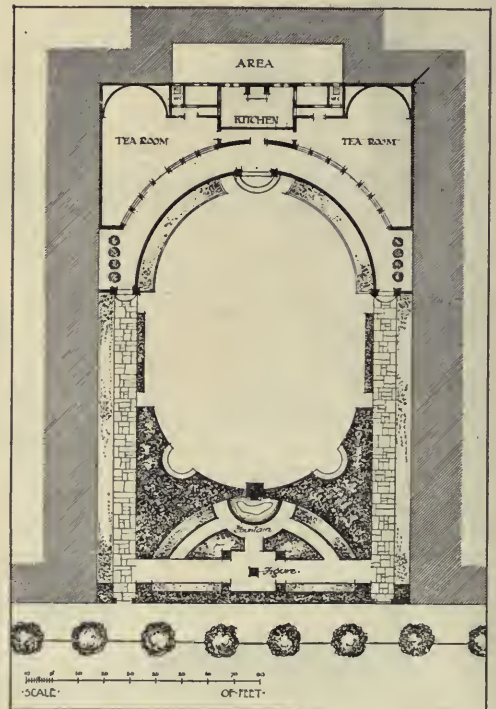
DESIGN FOR A SMALL RECREATION GROUND IN A CONGESTED AREA.

his point of view—that it shall be civic and communal. There is emphasis of the fact that technology is only the means to an end.

Chapter Three is called a comparison of town and country. Here it is pointed out that picturesque and charming as is many a village and rural effect, the go-as-you-please ways of the country are not compatible with city life. "To the city, men bring the best of their products"; the town draws to itself the art impulse of the country, "moulding and refining it to its purpose, systematizing and standardizing it." Yet professionalism alone is powerless. There must be along with it the "strain of thought which accords with nature's language." Though the classic be the profound type of beauty, says Professor Mawson, it must be a classicism which is perpetually young, and, therefore, shorn of pedantry. "It must be," he says, in a phrase which will appeal to architects, "that chastened form of beauty which sifts, then arrays, the fine masses in majestic poise, disposing all in becoming proportion and along simple, rhythmic

lines." He who would attain it must scorn the selfishness of personal aim and throw overboard appeals to novelty in effect in order to gain popularity. The difficulty of securing such an attitude among the builders of the town "is the weakness we must strive to overcome." In the town, "where of all places the dominant note should be a quiet sense of tradition and propriety, men have striven with might and main, night and day, to invent new forms, each endeavor trying to outvie its neighbor in the vagaries of its projections, roofs, gables and the like." In great urban architecture there is reserve and simplicity.

Chapter Four, which closes the discussion of the Theory of Civic Art, is a fine and definite exposition of underlying aesthetic principles. "The city," he says, "is the place where we are entitled to expect and demand consummate grandeur. Seldom is it within the range of an estate owner or private builder to create distinction by individual or scattered estate erections, without having re-



DESIGN FOR A SMALL TEA GARDEN.



SKETCH FOR A CLOCK & OUTLOOK
TOWER IN A SMALL SEASIDE RESORT:

: TH MAWSON HON A.R.C.S.A.
: GARDEN ARCHITECT
: LONDON & WINDERMERE

course to exaggeration. In a town the case is essentially different. There we have houses, shops, schools, churches and the municipal buildings which are all capable of being arrayed in a brilliant perspective of reciprocal association, the opportunities of creative effect being multiplied ten and twentyfold as we embrace them. If these opportunities are allowed to pass unimproved, the effect is marred by the multiplication of little aims. * * * It is impossible to make an isolated building an epic, but in collective building there is scope to express great emotions and ideas."

Mr. Mawson emphasizes the point that there must be great ideas, and then, turning to examples of the cumulative effect to be gained by grouping, he asks his readers to compare the impression given by the new government buildings in the Ringstrasse, Vienna, or by the plan of the Tuileries and their gardens in relation to the Place de la Concorde and Champs Elysées, with that which is given by the arrangement of the government buildings in Westminster in relation to the Houses of Parliament, or by the absence of plan in the grouping of the many costly erections which form the South Kensington Museum and its educational buildings. "These two examples," he says, "are very characteristic of our scrappy methods; both are national schemes, and, therefore, the government might have given us, without additional cost, magnificent groups of administrative and educational buildings. We need to realize," he adds, "that even cottages may be grouped so as to add a collective character and charm to a neighborhood by the quality of their grouping." The finest example which Great Britain now offers of this sort of effect is, he believes, to be found in the comprehensive scheme, already largely realized, of the Cardiff Corporation in Cathay's Park. This he describes with some detail.

Returning to general principles, Professor Mawson writes:

"In towns occupying flat sites the administrative buildings are often spread over too great an area of ground, whereas grandeur would be achieved, and a

centralized focal point of strength and massivity secured, if loftiness were sought and offices and departments sited which are now allowed to worry up ground space of which they are unworthy, provided that the space in front is commensurate with their height. Although skyscrapers and commercial buildings, which uncompromisingly break the street line of height, are neither beautiful nor commendable, and are out of scale with the surroundings, a campanile, like that at Westminster, rising sheer out of level masses of buildings, is invaluable, drawing the eye with welcome relief from much that is mean and sordid. On hilly sites there should be no need to create height in the buildings, if rightly placed, that is, if we adhere to the traditions of the worthiest city builders, the Greeks, who invariably placed the monuments and temples, with their preponderance of horizontal lines, on the hills. * * * In most towns built on undulating sites there are many opportunities for the erection of official, educational, charitable and other institutions, by which the demands of the eye for magnificence may be satisfied; but, instead, the usual villas and houses clamber up the crests of the hills and struggle down over the other side, imparting to all a sense of exasperating sameness and uninteresting void."

Under the second general discussion, the Practice of Civic Art, the first chapter considers Town Survey and Traffic Circulation. This need hardly detain us, in a review in an architectural journal, though the following brief quotation is significant and suggestive: "Not in one city in the whole world, it is stated, have railways been designed as part of the city scheme; they are always left to push their way in as best they can; their stations are unclassifiable structures of glass and iron, which masquerade behind sham nondescript fronts of stone or glazed chocolate colored brick; yet they are indispensable, and for this reason ought to be made serviceable for easy and efficient transit, without offence to the canons of civic design." The next chapter takes up park systems, a matter upon which Professor Mawson speaks with partic-



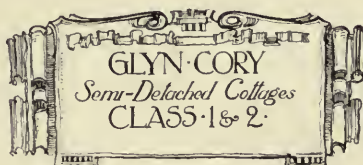
Front Elevation



Side Elevation



Plan



Scale



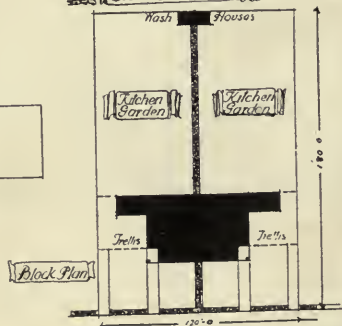
Front Elevation



Side Elevation



Plan



Block Plan

THOMAS H. MAWSON
 ARCHT.
 23 CONDUIT ST.
 LONDON, W.

ular authority. There is little, however, in this chapter which has not been satisfactorily covered by American writers. Then comes a chapter on Civic Centres, Gardens and Open Spaces.

The great lack in most public open spaces, says the author, is the absence of one controlling and dominant style. "If," he says, "we possess a square surrounded by scholarly architecture and furnished with noble monuments and fountains, such as Trafalgar Square, we plant trees to hide the background of classic buildings; or, if we have a large square, like Tavistock Square, where the houses are designed with taste and restraint, with height of roof proportionate to the size of the open space, we destroy its harmoniousness by converting its central area into a landscape garden, with all the eccentricities of the style perpetuated under conditions which can have no possible justification. Little or no foliage is needed as a foil to such erections as the Tuileries, Paris; the Courts of Justice, Brussels, or St. George's Hall, Liverpool; they can dispense with it, unless it be as a flanking mass standing clear of the main façade. If foliage is introduced in front of such buildings, it ought to be severely formal and restricted in height, as in the Zwinger Square at Dresden."

In a market square he suggests that a fountain is the most suitable ornament. It should be at the end of the square, sheltered from winds which will scatter its spray. Neither a perfectly symmetrical plan, he thinks, nor the grandeur of regularity is desirable in such a square. Picturesque groupings of architecture must dominate the composition.

Classifying public places under seven heads, he takes up each one separately. The seven headings are: Governmental places, traffic places, places necessary for military parades and royal pageantry, market places, the cathedral close, professional and residential squares, and, finally, open spaces cleared for sociological purposes in congested areas. Each type presents, as he points out, its own unique opportunity. No hard and fast rules are possible. "As each city

has its own individuality and its own civic atmosphere, so has each part of the city, and none more so than the squares and town gardens."

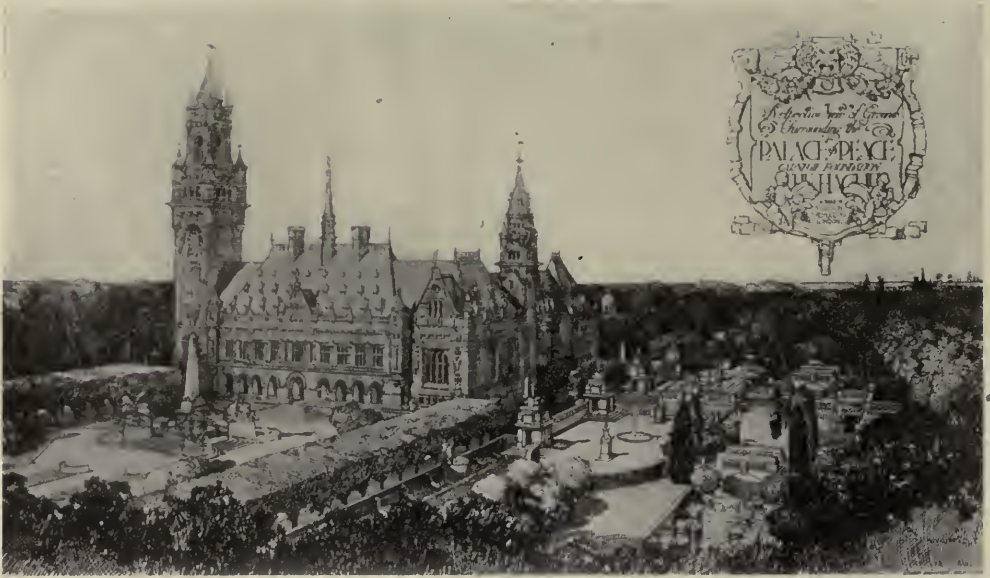
The proportion which the height of surrounding buildings bears to the width of the open space in front is, however, as he believes, one of the most important considerations. "Buildings which are too high for the space in front of them will give the gardens a depressing effect, whereas if they face on to an open space too large in proportion to their height all architectural effect will be lost." Always, whatever the shape of the public place, the quality of composition must never be absent, he points out, from its arrangement. "Here the first lesson to observe is: that where the apparent disarray and picturesqueness seem greatest it should be a balanced picturesqueness, focussed, maybe, on to some central point of interest. Draw an axial line down the center of any of the connecting streets of any old picturesque town and into or across the place and it will be found that it leads up to some spire, tower, gable, cupola or other interesting feature; or, if this be absent, then an obelisk, market cross, clock tower, statue or fountain has been erected to supply the necessary centralizing feature." With reference to what he calls town gardens, the author remarks that the smaller the gardens the more pronounced should be their formality. These and other dicta he illustrates by many examples.

Public Monuments and Street Equipment form the subject of the next chapter. The author lays emphasis on the placing of the monument—sometimes "of equal importance with the treatment of the statuary itself, since so much depends on the correct staging of a work of art of any kind"; on the grouping of sculpture, instead of scattering it about the town, and upon the advisability of securing architectural co-operation in the planning of the base. Fountains, lighting standards, tram shelters, clock towers, public convenience stations and kiosks are discussed with many illustrations.



Reproduction from "Civic Art."

SKETCH DESIGN FOR A PORTAL ENTRANCE
TO A NORTHERN CAPITAL CITY.



Perspective.



Reproduction from "Civic Art."

Plan.

PALACE OF PEACE—THE HAGUE.

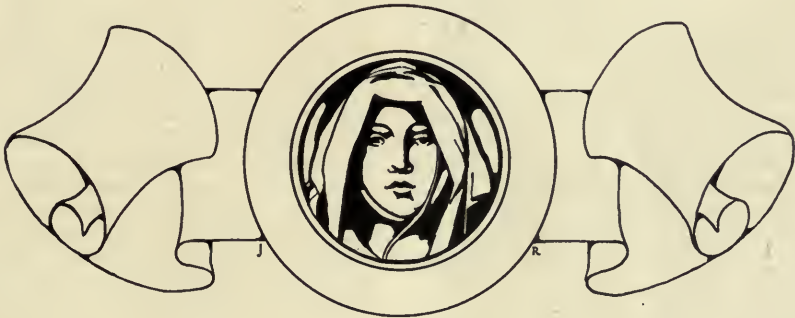
Then follow three chapters on park and parkway development, which are of special interest to the landscape architect. The final chapter of the discussion of the Practice of Civic Art considers the relation of the property owner to town development.

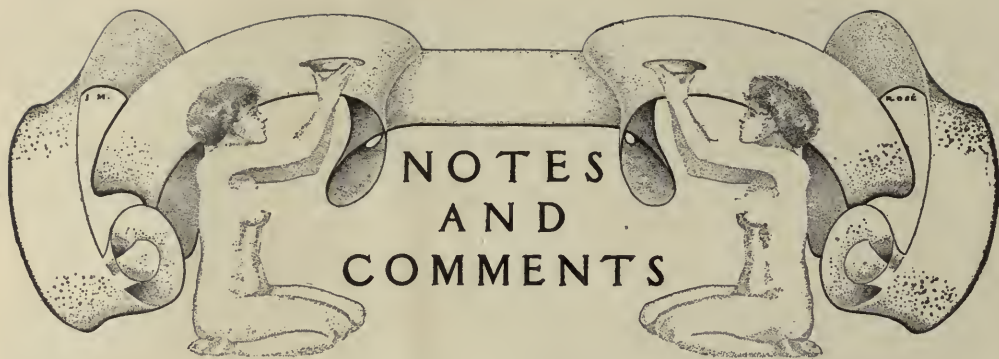
Of this chapter, the portion most pertinent to the present review is a consideration of the prevention of unsightly buildings. An owner who is developing a tract should, he says, "give the keynote not as an example to be copied, but rather as a standard for the guidance of builders. Here the architect is essential. A building estate may be ruined at the outset by allowing the erection of unsightly buildings or houses of the wrong class. * * * The appointment of one particular architect to design the whole of the property is not usually either practicable or desirable, yet the owner should secure the best professional advice as to the approval of all plans and details submitted to him by prospective builders." To promote good taste and economy in cottage building the author advocates standardized plans and methods of construction, stock doors, windows, moulds and fireplaces. In collective grouping, in the arrangement of voids and solids and of gables and projections, there will be ample scope, he remarks, for the characteristic treat-

ment and that degree of variety which is proper in the suburb.

The portion of the book thus far considered is little more than half of the whole; but all the rest, except Appendices and Indices, is composed of examples which illustrate one or more of the points brought out. These examples are largely made up of accounts of the author's own work, which has been exceedingly varied and interesting. It is very much as if an American town planner, having written a book on the theory of the subject, should supplement his discussion by appending to the volume, in somewhat condensed form, the reports which he had prepared for a dozen towns or park commissions.

When it is said that these examples include, among others, the proposed new royal way in Westminster, London, the plan for Port Sunlight, and the Gardens of the Palace of Peace at the Hague, it will be realized how interesting they must be and how impossible it is to include any adequate review of them in an article of moderate length. In illustrating their various points they do their part in giving that "breadth of mind and training of the imaginative faculties" which the book as a whole does more to foster than does any other volume which has yet appeared upon its subject.





NOTES AND COMMENTS

MUST TOWN PLANNERS BE ARCHITECTS.

Royal Institute of British Architects in a separately published extract from its Journal entitled: "Suggestions to Promoters of Town Planning Schemes." The argument is that it is the buildings of the town which "produce whatever effect, good or bad, is attained;" and, therefore, that the proper planning of a town "can only properly be performed by one who has had the architectural training necessary to enable him to adjust the proportions of the many parts, so to place the different buildings and group them upon the ground and in relation to each other that when erected they may compose properly." It will be observed that in this explanation the aesthetic considerations strongly predominate. The Institute admits that there is some preliminary work which can best be done by the engineer, but it suggests that his duty is simply to furnish data to the architect, because "for the design of the town plan the architecturally trained mind is as essential as for the design of a single building." It is certainly interesting to the more modest American architect to come across such a big claim as this. The "Suggestions," which are officially put forth by the Town Planning Committee of the R. I. B. A., with a Preface by John Burns, are divided into two parts. Of these, the second deals with the powers granted under the Housing and Town Planning Act. But the first considers practical

suggestions for town planning work that are as applicable in America as in England. It notes the need, first, for a civic survey. This should record the physical state of the site, should cover the social and economic condition of the population and the historic and archaeological interest of the locality and its buildings. Second, it calls attention to the need of a technical survey which should indicate all features worth preserving, such as well grown trees, beautiful outlook points, etc. The value of photography in this connection is emphasized. Third, it recommends that there should be study of how far new facilities for transportation are required. "The railway companies and others interested should be consulted so that railway extensions, new railways or new sidings may be located at an early stage. The same applies to new waterways, or the development of existing docks and harbors." Fourth, it is stated that "the formation of appropriate centers for governmental, administrative, commercial or educational purposes not only makes for economic efficiency, but helps architectural design." The position of these should be fixed at an early stage. "Main centers will only be required in large schemes, but some opportunities for creating minor center points will occur in almost any scheme, for, however small, it will generally include a few buildings connected with education, recreation, social or religious life, the relative prominence of which may be used to secure the desirable emphasis in the center. . . . The character and architectural treatment of centers should be appropriate to their purpose and expressive of their relative importance. Governmental or administrative centers would naturally be treated in a

monumental manner, and the design should lead up to something of a climax; while, on the other hand, a more homely treatment might be appropriate for the minor center of a residential area." Traffic centers and systems of main roads and secondary roads are then considered. Then comes some discussion of the character and treatment of roads. It is observed that the "great architectural opportunities afforded by bridges should be remembered;" and that "irrespective of traffic considerations, some proportion between the width of the street and the height of the building should be maintained." The reservation of areas for special purposes, as commerce, industry and residence, is advocated; and, finally, there are a couple of paragraphs on the selection of sites for open spaces. There is not very much which is new in these suggestions. The interest in them lies rather in their having been put forth by the architectural profession, and that in Great Britain it so seriously takes town planning to itself.

**POND ON
AMERICAN
ARCHITECTURE.**

Much which was contained in the address delivered by Irving K. Pond, president of the A. I. A., at the convention of the American Federation of Arts last spring in Washington,

is deserving of wider circulation than it has yet had among architects. Asking himself, "What are the salient points of our American civilization which may well stamp our art and give it enduring definition?" he found that "the stately temples expressive of the ceremonial of Egypt, the Grecian forms expressive of a totally different order, the applied forms of Rome, expressive of a domineering power, cloaking and obscuring whatever of sincere endeavor the race was struggling to put forth, have no place in the art of to-day." "If," he said, "our age is sincere in its altruism, sincere in its endeavor to ameliorate the condition of the workers, sincere in its efforts toward political reform, sincere in its belief in the value of the immortal soul, sincere in its acceptance and promulgation of a religion based on brotherly love, or the brotherhood of man, sincere in its devotion to a culture which shall lie near the heart, grace the mind, and not gloss the surface merely, then this age holds no place for the extraneous application of the borrowed finery of art, but must insist on an expression of the vital principles of structure and the rational development of ornament which shall not obscure the vital thought,



NO. 159 EAST 70TH STREET.
Wm. Emerson, Architect.

but which shall be of intrinsic worth in defining the character of the mass and in conferring charm upon the structure." Emphasizing his conclusions by the citation of concrete instances, he said, "about the most brutal utterance of an architectural untruth (and let us hope for the honor of society it is a civic misrepresentation also) is sounded forth in the new Cook County building. Forms expressive of Roman power and official domination were borrowed, transferred to Chicago, magnified and set upon a scaffolding of steel and stone to impress on the citizens an idea of the supreme power and authority residing in the Chicago Common Council and the Cook County Board!" He added other buildings to the list, including that of the State Educational Bureau in Albany, and said: "I am not speaking just here of those buildings designed for banks, theaters, churches, schools, factories, etc., which seem to be cut off by the rod from some interminable Roman colonnade and in which the column is used functionally. In my opinion these buildings are stupid, inexpressive of their purpose and of the age and wanting in imagination. This may be merely a personal opinion—but as to the cases cited there can be but one judgment—they are false. We have no record of such prostitution of art even in the most debased Roman period." It is, however, Mr. Pond's hopeful belief that examples such as those noted, do not truly represent us; that, sincere in our idealism, "time will wipe away these manifestations as accidentals and incidentals." If they are not this, he feels that another dark period of history is before us.

CHICAGO'S MUNICIPAL EXPOSITION.

An International Municipal Congress and Exposition was held in Chicago September 18th to 30th. The big coliseum was filled with the exhibits. Yet so good, so international and so generally seen by persons especially interested in such matters, was the exhibition which was held in Philadelphia last spring, in connection with the City Planning Conference there, that it seemed rather a hazardous experiment for Chicago to attempt a similar exhibition so soon in an independent way. But the result justified the effort. This adds one more to the many proofs of widespread interest in municipal development.

Twenty-eight cities made exhibits. Of this number those from New York, Chicago, Pittsburgh, Cleveland, Denver and Des Moines were particularly complete. The foreign exhibits were good as far as they went;

but for the most part contained the same things which had been shown in Philadelphia. The exhibits of the cities, especially appealing to the public spirited interest of the general citizen, were in the gallery that encircles the huge building, and spilled over to absorb a considerable area on the ground floor. Undoubtedly these, in a popular as well as in a professional sense, are what carried the exhibition, just as the trade exhibits of the manufacturers—to whom the ground floor was ostensibly devoted—may have carried it financially. Not that the trade exhibits lacked in interest. No man is so far from boyhood that he does not like to see wheels go round and be told why they do it, or so far from childhood that he does not enjoy toylike models. Curiously, and perhaps significantly, the exhibitors on the ground floor, who were expected to make personal profit from the attention attracted by their exhibits, were the last ones to be ready. At the opening, though the installation in the galleries was 98 per cent. complete, the manufacturers' exhibits were hardly 10 per cent. ready. Work was progressing upon them with feverish speed, but the situation seemed an illustration of the old law that that which we do for love is better and sooner done than that which we do for gain.

One of the most novel and most interesting of the gallery exhibits, and one which it was good to welcome in a municipal exhibition, was that contributed by the United States Government through the Department of Commerce and Labor. It was the exhibit, arranged in a series of graphic charts, of that portion of the census bureau which deals with the statistics of cities. Since a chart, with its concrete pictorial summary, is understood so much more easily than are masses of figures, it is to be hoped that future reports of the census bureau will include, as illustrations, those at least which were prepared for the Chicago exhibition. Of these, one of the most striking was that which compared the sums spent by the city of New York during each of the eight years—1902-9, inclusive—for permanent properties and improvements, with the sum spent in the same years by the National Government for the Panama Canal, public buildings, forts and fortifications and improved rivers and harbors. Of the totals, which it is astonishing to find were actually comparable, the first represented an average per capita charge of \$16.30, while the sum of the latter represented a per capita charge of only 72 cents—much as we hear about the items which comprise it. Again, as vividly shown by another chart, the per capita of net indebtedness for 147 cities is seven times as

much as for the nation. Could there be more convincing evidence, than is offered in these charts, of the importance to the individual of the great and ever-growing financial problems connected with the administration of cities?

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**AN
EXHIBITION
GUIDE BY
PROFESSOR
GEDDES.**

It was the writer's good fortune some months ago to dine with Professor Geddes in University Hall, Chelsea, London. The dean of British town planners is a wiry little

man of tremendous mental force. After dinner he launched out on a review of town planning methods that was extraordinary alike in comprehensiveness and in keenness of insight. By degrees students and professors who entered the room gathered around him. There was the sense of sitting at the feet of a prophet.

With a sudden revival of that unfamiliar feeling one reads the "Guide Book and Outline Catalogue" which Professor Geddes prepared for the Cities and Town Planning Exhibition, which was held in Dublin, May 24th to June 7th of this year. Perhaps there has never been published a Guide Book and Catalogue that was quite so extraordinary. It is not easy reading, for one's intellect must be on the alert every moment. The presentation of the thought is rather strikingly in the manner of Thomas Carlyle, and one is overwhelmed by the task of trying to give in a paragraph any idea of the contents of the pamphlet.

Perhaps, first of all, one should give, from quite another publication of Professor Geddes, his conception of what town planning ought to mean. This is taken from an account of his Civic Survey for Edinburgh, which has been in picturesque progress for several years from the lofty Outlook Tower at the apex of the ridge on which is built the ancient city. Professor Geddes says this, of the method and spirit of the report which follows the Survey: "For the past, it shows the utmost practicable acceptance of the natural environment with the conservation of the historic heritage—the best word of each and every generation. As regards the present, we seek at once social betterment and economic efficiency; while as regards the opening future, we venture more and more boldly upon that social and cultural evolution, at once civic and educational, which surely expresses the best tradition and the highest hope of Edinburgh, Old and New. Our suggested Report on

Edinburgh Town Planning, then, is no mere matter of street-making, or house-building, however respectably improved upon conditions present or past. It is a City Design; and this not only of material process, but of idealistic progress, for except the ideal plan the city they labor in vain that build it." It is with this understanding of the scope of his work that Professor Geddes considers a city survey essential to adequate town planning. He believes that no one who is studying the past, present and possible future of a city can fail to find himself in need of a full understanding of other cities, and of city life in general. The catalogue of the Dublin Exhibition is a catalogue of the material gathered in such a Survey.

In brief summary it may be observed that the exhibition occupied ten rooms. The first room was given up to what Professor Geddes calls "Descriptive Geography, Ancient and Contemporary;" the next to what he calls "Rational Geography and History." Here, for instance, the influence of the chestnut tree, the olive, and the vine upon town location and character is pointed out. The third room is devoted to Mediaeval Cities. He believes that the lesson to be derived from the exhibits in this room is that "institutions and buildings are not imposed from above nor constructed from without, but arise from within. The essential types of social life develop as normal and necessary expressions of their particular ideals. The principle thus emerges that Town Planning is the product of Town Thinking, Town Feeling, and is no mere material resultant of geographical situation and occupation, of government or defence." He urges that before leaving this room we observe that "town plans are thus no mere diagrams; they are a system of hieroglyphics in which man has written the history of civilization." He suggests that back of the military explanation of the formal rectangular town plan there may lie an earlier origin "in the straightness of the plough-furrow, involving rectangular fields." As to the radiating plan so dear to the French, he says: "Note here the obvious illustrations of its origin in forest rides laid out for the safety, convenience, and pleasure of the hunt, and radiating from the door of many a French chateau as plainly as, and long before, that at the great entrance at Versailles, as that in its turn preceded the Place de l'Etoile in which Napoleonic planning culminates." The "Gridiron" type of plan, he remarks, has persisted "in all ages and countries from the heavenly Jerusalem to New York. A short examination of the old prints will show that this arrangement is

not necessarily squalid and ugly, and that the arrangement of Salisbury, Philadelphia as laid out by Penn, or the theoretical Jerusalem of the old print, was so made because it seemed the best possible. The essential difference between mediæval Salisbury and New York or Chicago is that the former (beautiful to this day) was not simply laid out as a spacious garden town, with small detached houses, but that, in addition and to be seen from every point, they raised the great cathedral, standing aside, yet to be central and essential in the life of the place; while the endless grid of an American town, with no centre, no gardens, and no limits horizontally or vertically, can but produce confusion of soul and unfitness of body."

Room IV. is devoted to Renaissance Cities. Beyond that is the room devoted to Bread Capitals. Here the following comment has peculiar interest for Americans: "This whole movement has lately culminated in the grandiose designs of Mr. Burnham for the reorganization of Chicago, here only too severely cut down by the use of small and mediocre reproductions. Their exquisite draughtsmanship and color is thus lost; but their grasp and clearness of communication remains plain. Their limitations also, from the standpoint of a fuller study of civics, will be appreciated by whoever has the patience to undertake a fuller inquiry into the vital and social life of cities, let alone their cultural and spiritual possibilities."

Room VI. contains exhibits of Modern Town Planning, and Room VII. Plans and Views of Garden Cities and Suburbs. In Room VIII. was the extraordinary Survey of Edinburgh. Then comes Room IX., which he labels "The Study of Civics," and of which his terse summary is as follows: "Evils of the

city: How do they arise? The pessimist's, and, next, the optimist's presentation, each partially true, lead to that of the mellorist, more complete than either, and thence to the 'Chapel' of the city; of the city in Revivance, with all specialisms in full activity—not, as too often now, conflicting, but coordinated towards a unity of effort for conservation of life at its best." It is a pity not to give in full the five pages in which these matters are presented in profound far-reaching thought. The last room was devoted to the Survey of Dublin.

One is tempted to give one more quotation, because of its special interest. It is found in the discussion of the contents of the Renaissance Room. Professor Geddes has been speaking of the increase of wealth and the rise of culture, and has called attention to the "change from massive castles near towns to magnificent mansions in the country." He says: "Hence new generations of architectural magnificence, first utilizing and developing the Italian peasant tradition of cultivation—terrace and garden, and adding to this the Dutch tradition of the straight canal. From these two simple elements of labor, Northern and Southern, and on land and water respectively, all this magnificence evolves." Elsewhere he attributes the revival of domestic architecture in Edinburgh, and its romantic character, to the influence of Sir Walter Scott—"hence that efflorescence of castellated gables and "Scottish baronial tenements or villas, with which the next generation followed the architectural, well nigh as fully as the romantic, inspiration of Abbotsford." This is proof, he adds, that "expression in material and literary art are normally at one."

