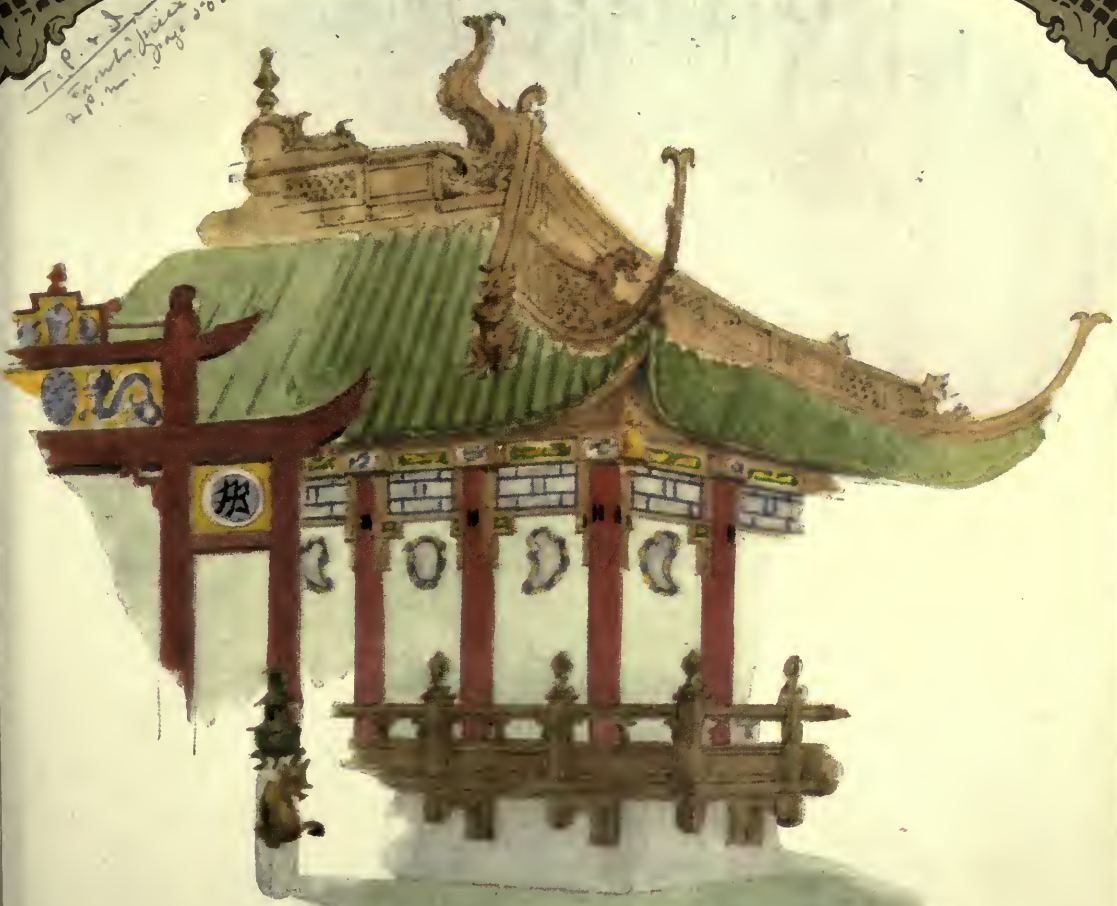


THE ARCHITECTURAL RECORD

1916

*T.P. & S.
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VIEW FROM LOGGIA—TEA-HOUSE OF MRS. O. H. P. BELMONT,
NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.

THE ARCHITECTURAL RECORD

VOLUME XXXIX



NUMBER VI

JUNE, 1916

MRS. O. H. P. BELMONT'S TEA HOUSE
NEWPORT, R. I.
HUNT & HUNT, ARCHITECTS

By DEWITT H. FESSENDEN

IN a sense the architect is the most prescribed workman to be imagined. He has only a very few periods or orders among which to select and cannot by any force of genius invent a new one. Having selected an appropriate style, or undertaken one demanded by the client, he must then exercise such creative ability as he may have in order to impress his individuality upon the required task.

When Messrs. Hunt and Hunt set out to plan a Chinese tea-house in an American landscape, they were performing merely an exotic operation in total negation of any inventive or creative art. It is purely in the manner and spirit in which this Oriental fantasy has been carried to completion that we can estimate its value as an artistic product redounding to the credit of the architects.

In spite of Rudyard Kipling's famous dictum "that never the twain shall meet," there is a very distinct meeting of East

and West discernible upon a Newport bluff some fifty feet above the sea, where a most elaborate tea-house has been erected in true Oriental disguise upon Mrs. O. H. P. Belmont's estate, which bears the name of "Marble House."

This bizarre structure is in admirable keeping with its environment, the lines of the house conforming in exquisite harmony with the several contours of the property. It is this ability to design along the lines of nature which so distinguishes the true artist from the mere builder. In the present instance a striking composition has been realized, in which, as in a picture, this inspired tea-house takes its place aptly and artistically, approached from any angle. Only the closest and most intelligent study of the site could have brought about so satisfactory a solution of what was in fact a very puzzling task.

In looking over the plans it must be

conceded that in no single particular has the Chinese spirit been sacrificed to serve either a practical purpose or to win applause for some daring effect.

A waterway separates the tea-house from the main gardens, access to which is given by a typical Chinese bridge, slung high above and reflecting sharply in the stream below.

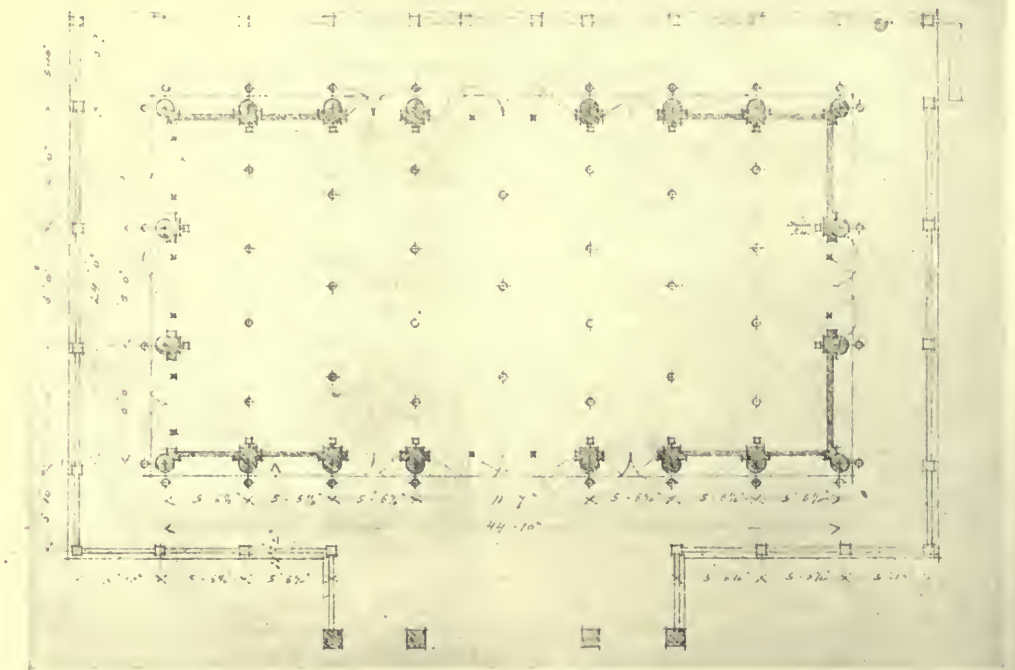
The grounds are laid out formally in triangular style, with shrubs and flowers to uphold the general scheme of decoration. At the apex of the triangle two Chinese flags float gaily in the breeze from suspended bars attached in true Chinese fashion to lofty masts.

Regarding the house from the grounds the visitor is at once pleasantly impressed with the genial color scheme shown in the green panels and lacquered relief work on beams and frieze, the blue tone of balustrade tiles, culminating in the brilliant green of the roof, which is the salient feature of the building. Massive but graceful, it seizes the attention by its splendid coloring and fine wood carv-

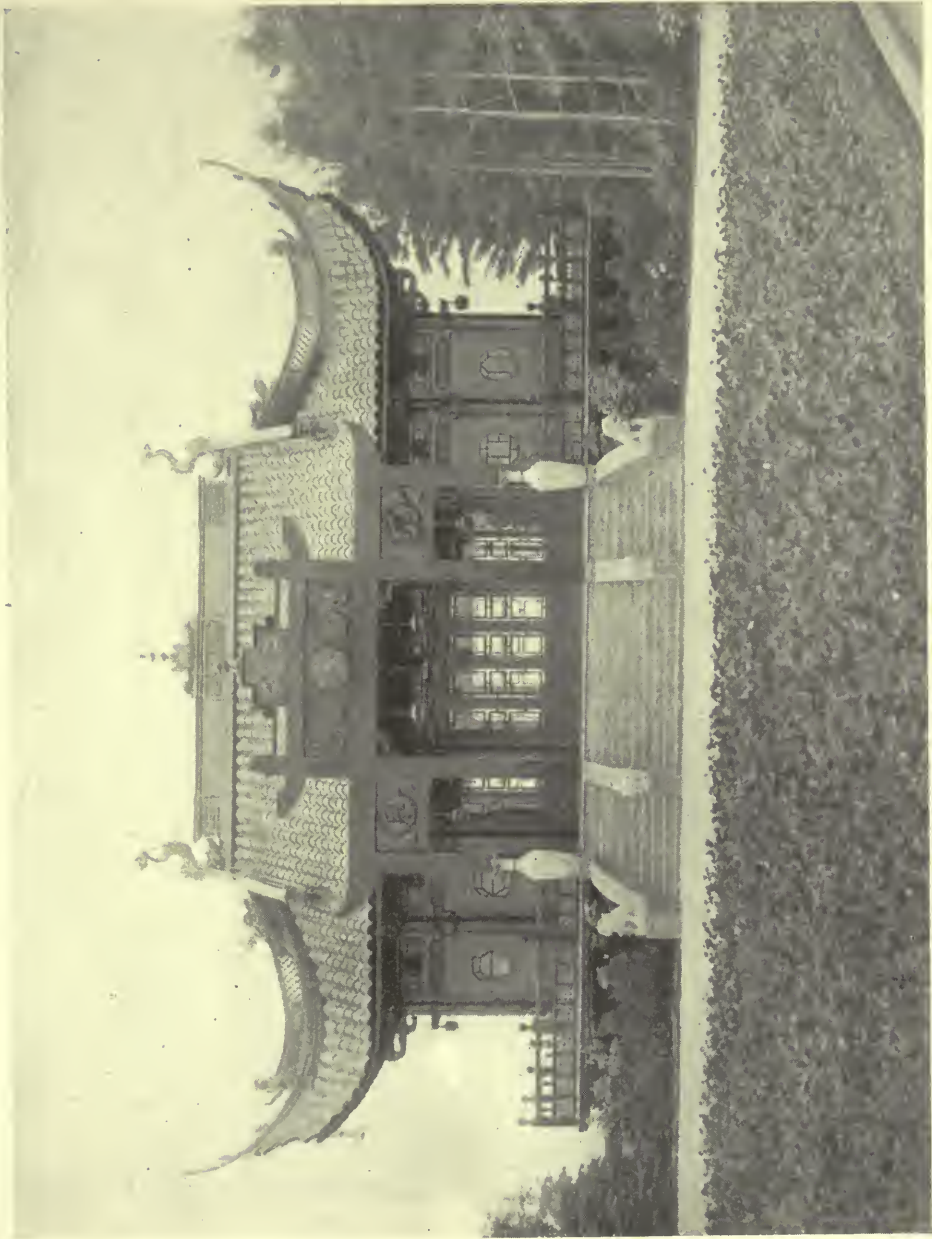
ing, the restful dragons on the crest, the finials and various embellishments upon eaves and tiles planned to lend variety and charm in a striking degree. The curve of the roof dates back in fancy to far distant times when tent dwellers were wont to catch up their canvas with supporting spears.

The approach to the main porch is by way of nine stone steps flanked by superb Kang Hee vases of powdered blue, boasting a stature of seven feet, in truth a pair of dignified sentinels.

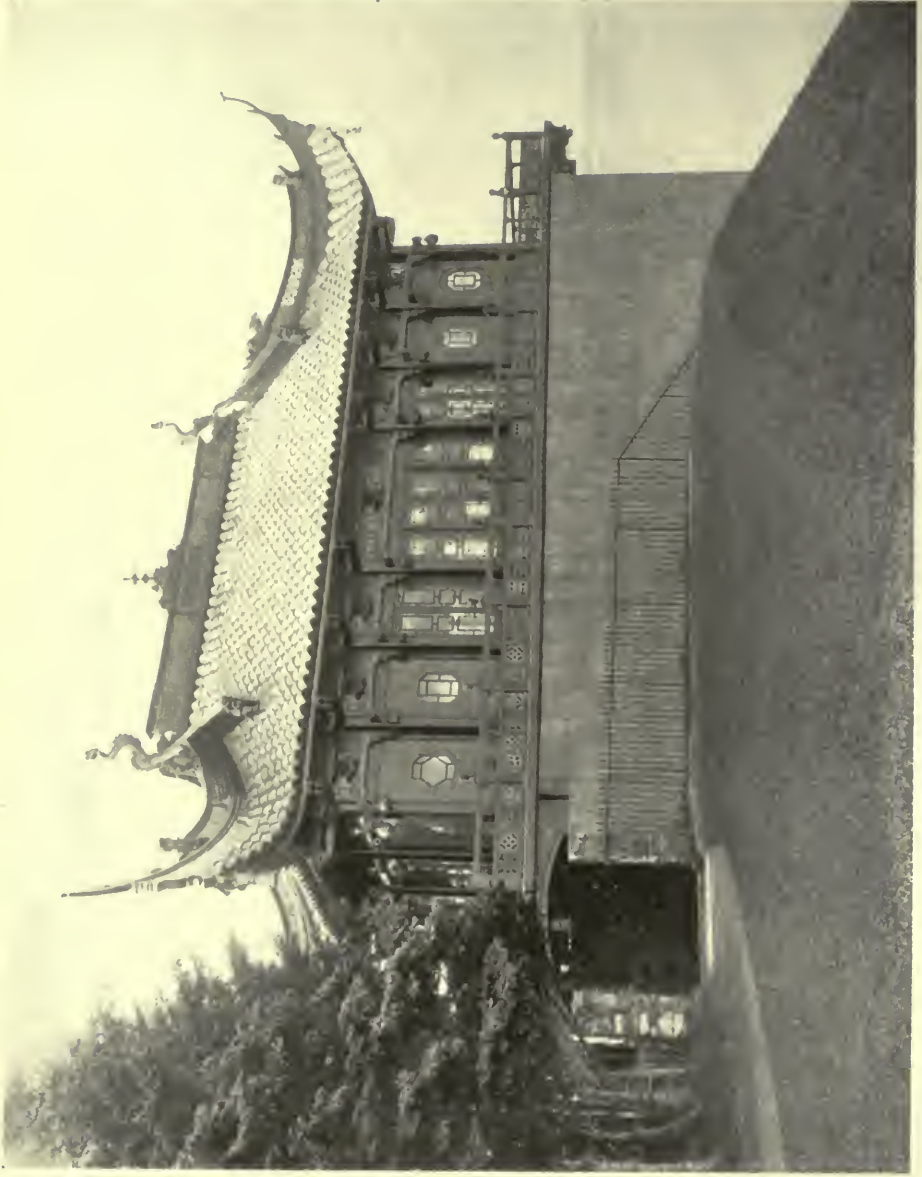
Entering the door, the emotions are once more stirred by a perfect hurricane of color modified by the calm blue of sky and ocean, viewed beyond the windows; priceless rugs and vases assail the senses already steeped in nepenthic odors of cherry and iris which pervade the room. Lacquered woodwork and panelled walls contribute a further interest, the teakwood panels being appropriately painted in the flat two-dimensional decorative style, with which centuries of Chinese art have made us strangely familiar.



FLOOR PLAN—TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.



FRONT VIEW—TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



REAR VIEW—TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



ENTRANCE TO TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.

The pilasters or structure members separating these panels have lacquered surfaces decorated with quaint Chinese quotations written in Chinese characters. It may be worth while to note a few of the more interesting examples, which are to be found in a manual by J. H. Stewart Lockhart.

A woman of strong character is said to be a hero among women.

Turning day into night means turning them topsy-turvy.

Women with pretty faces and fascinating manners really may overthrow cities.

Burning oil to prolong the day means labor day and night.

As for exaggerations of speech, they carry with them a cartload of demons.

Bewitching eyes are like the autumn waves.

The duration of one's life is fixed.

Happiness, long life, and health of body and mind are truly what all alike desire.

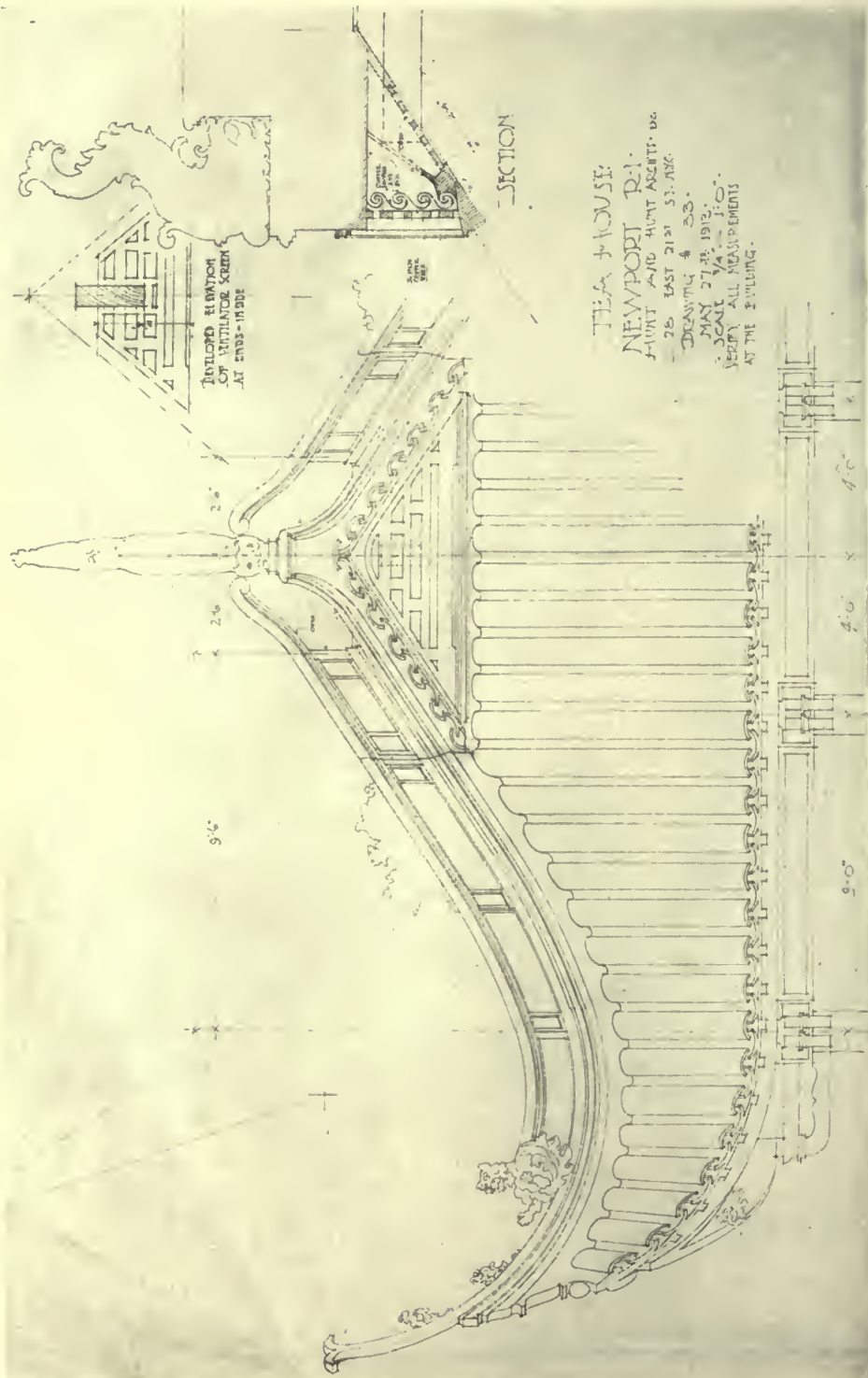
A multitude of evilly disposed people stir up strife, just as a crowd of mosquitoes can make a noise like thunder.

Many more proverbs attest the quaintness of the Oriental mind, as judged by a

foreigner, but enough have been cited for the purpose. Painted in orthodox Chinese fashion upon the inevitable lacquer, they enhance in unstinted measure the appearance of the room.

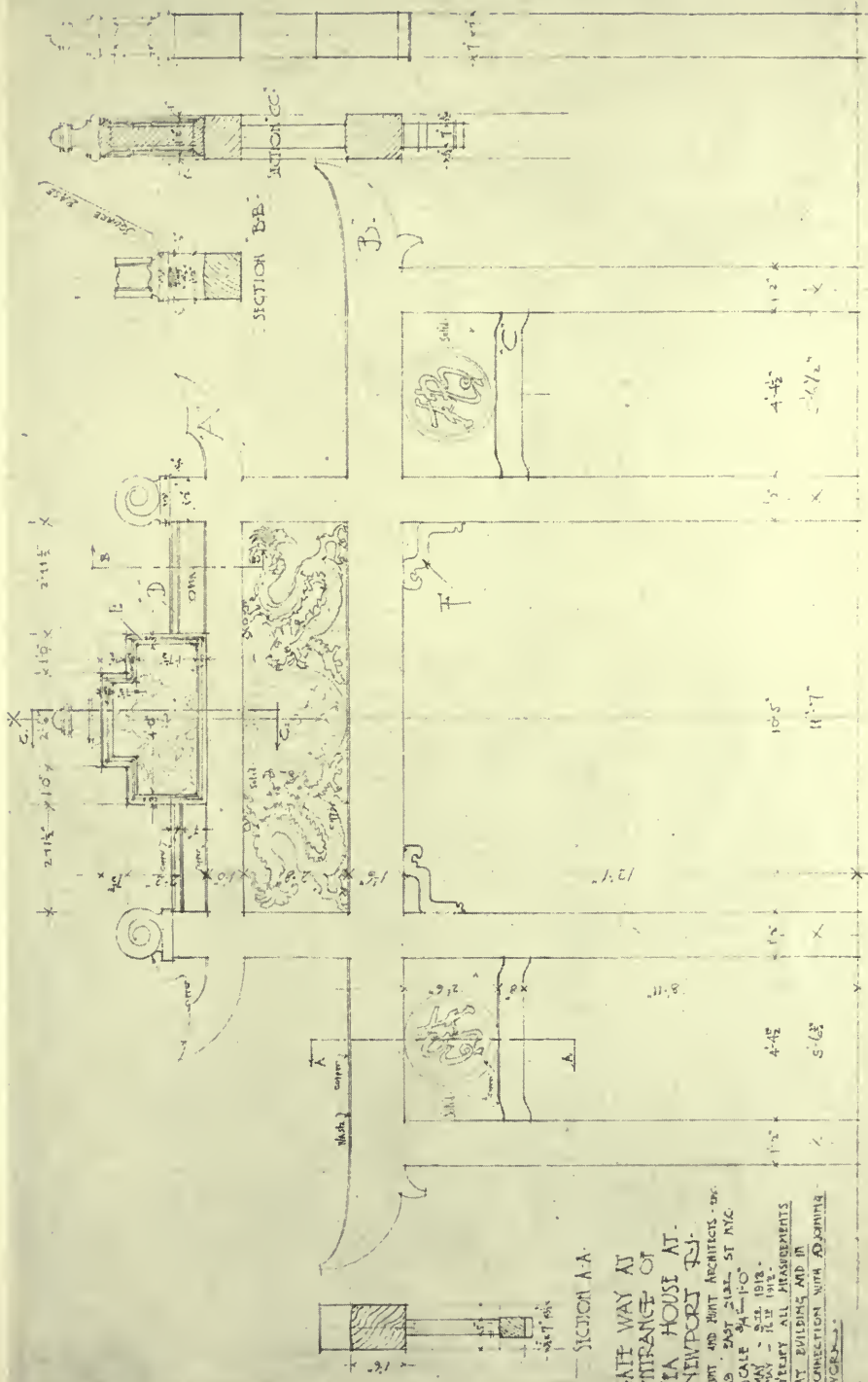
To the uninitiated a few remarks upon the lacquer work should be of significance. So important an item led to many plans and discussions between Mr. R. H. Hunt, Mr. William A. Mackay, the painter, and Mr. Langdon Valentine, the last named being an expert on varnishes. A main difficulty to be confronted was the ability to employ a lacquer fit to withstand such conditions of climate as this sea-flanked tea-house must necessarily be exposed to, and in the sequel it is interesting to observe that, so far as is known, this is the first instance of real Chinese lacquer work in American construction; and many months of anxious experimentation were consumed in the process. Mr. William A. Mackay conducted the experiments in Mr. Hunt's office.

Edward Dillon, M. A., in his essay on



TEA HOUSE
 NEWPORT P.I.
 HUNT & HUNT ARCHTS. DG.
 - 25 EAST 21st ST. N.Y.C.
 DRAWING # 53.
 MAY 27th 1912.
 SCALE 1/4" = 1'-0".
 VERIFY ALL MEASUREMENTS
 AT THE BUILDING.

DETAIL DRAWING OF ROOF—TEA-HOUSE OF MRS. O. H. P.
 BELMONT, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



FRONT ELEVATION

511

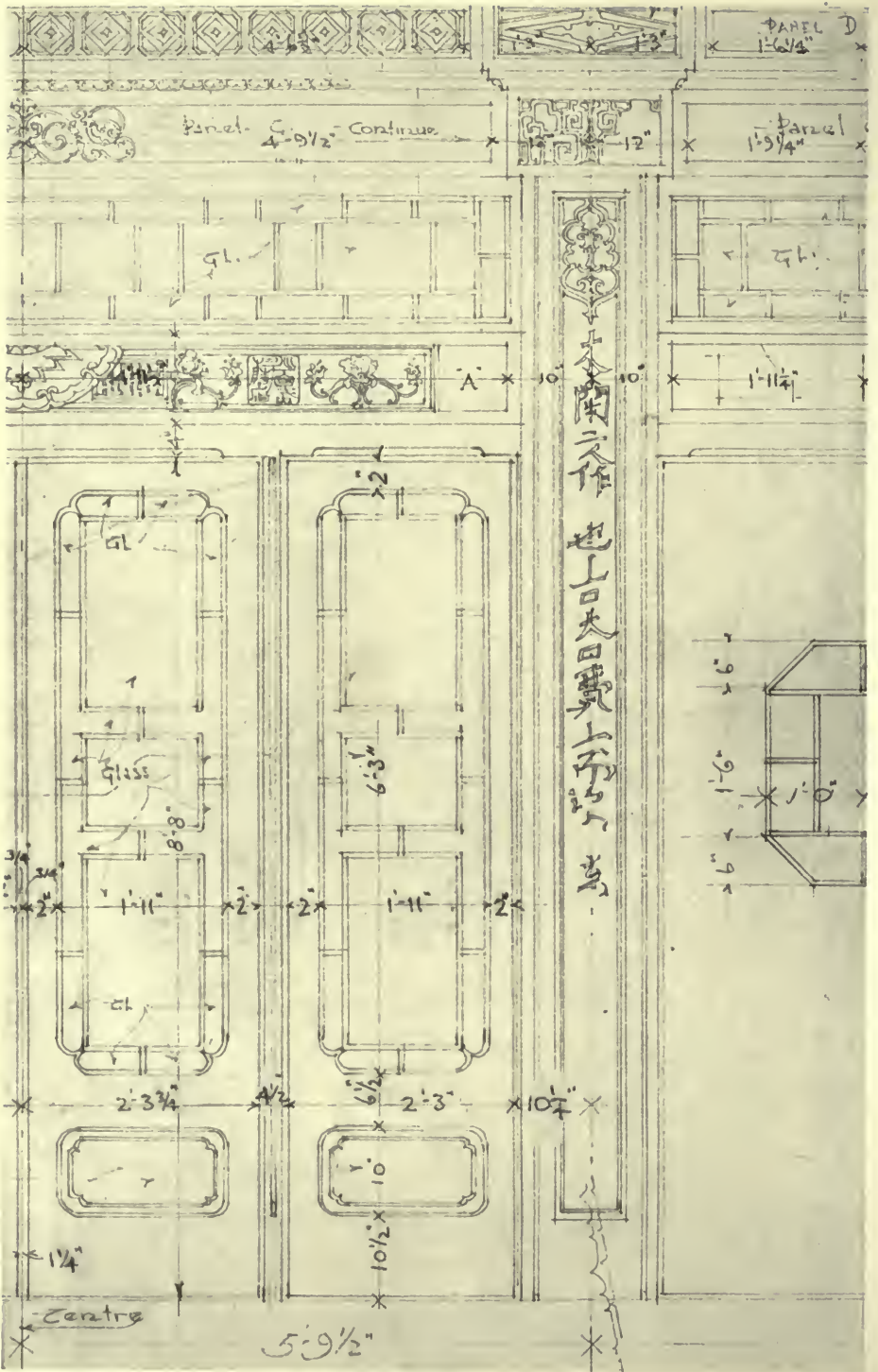
SECTION A-A

GATE WAY AT
 ENTRANCE OF
 JIA HOUSE AT
 NEWPORT RI.

HUNT AND HUNT ARCHITECTS - INC.
 15 BAY ST. N.Y.C.

SCALE 3/4" = 1'-0"
 MAY - 12 1912.
 VERIFY ALL DIMENSIONS
 AT BUILDING AND IN
 CONNECTION WITH CONTRACTOR'S
 WORK.

ENTRANCE GATEWAY-TEA-HOUSE OF MRS. O. H. P.
 BELMONT, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



INTERIOR HALF ELEVATION OF SIDE DOORS
 -TEA-HOUSE OF MRS. O. H. P. BELMONT,
 NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.

506



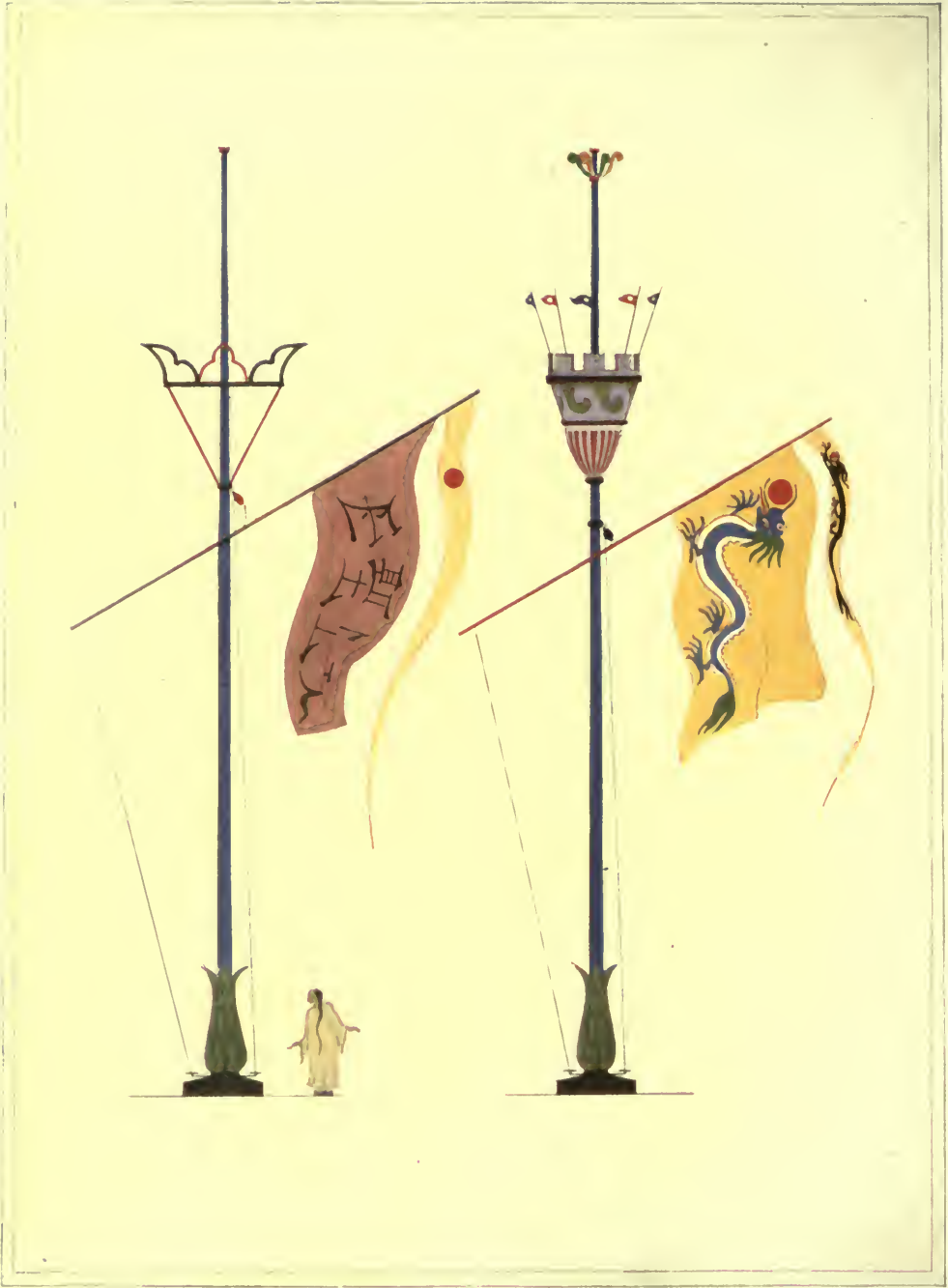
A CHINESE RENDERING IN WATER-COLOR BY
RICHARD H. HUNT—MRS. O. H. P. BELMONT'S TEA-
HOUSE, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



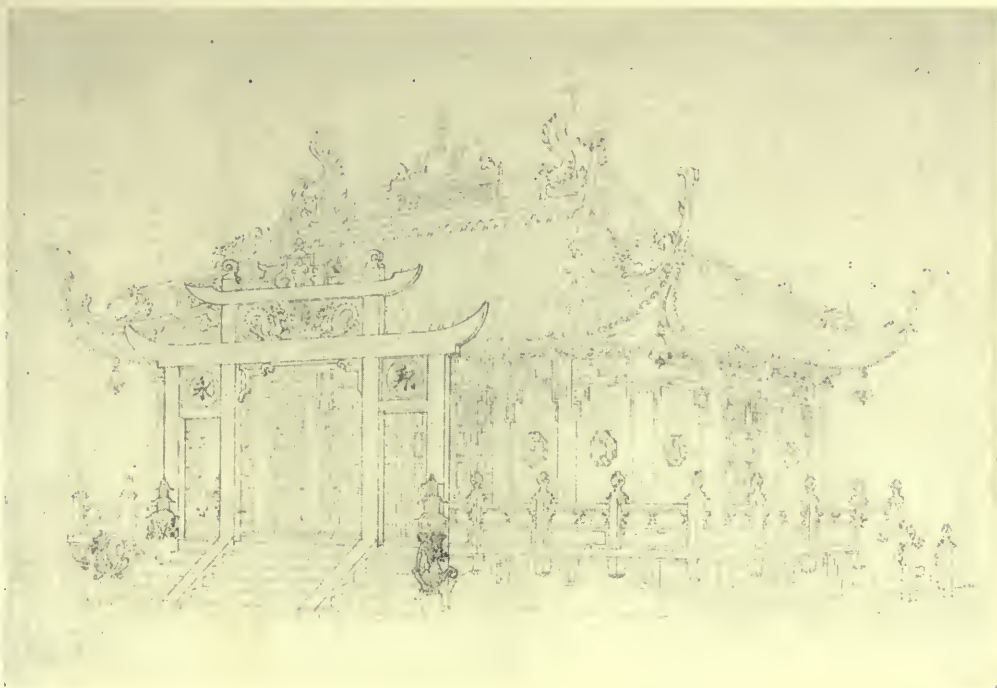
COLOR STUDY OF INTERIOR BY RICHARD H. HUNT
 —MRS. O. H. P. BELMONT'S TEA-HOUSE, NEWPORT,
 R. I. HUNT & HUNT, ARCHITECTS.



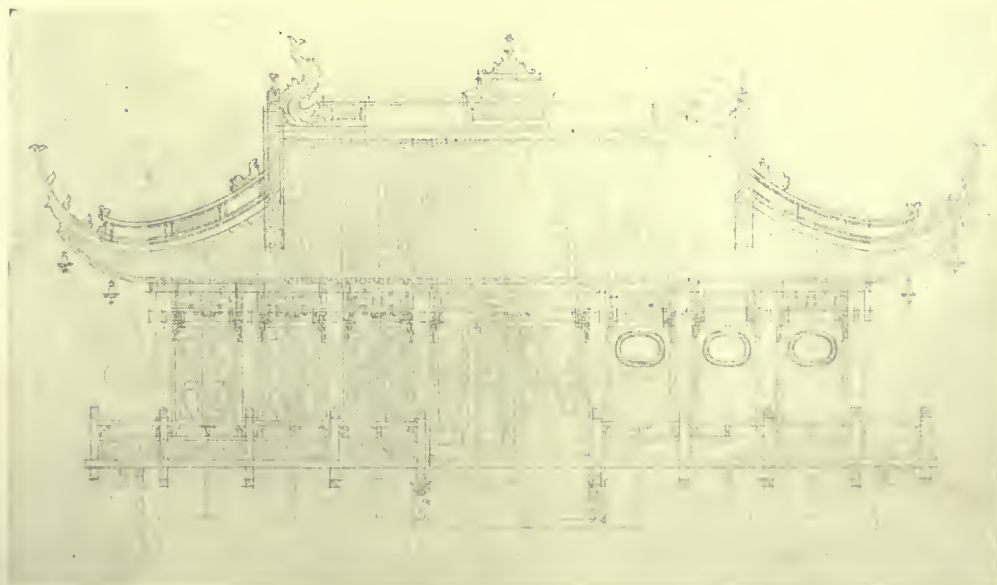
DESIGNS IN COLOR OF INTERIOR PANELS BY RICHARD H. HUNT—MRS. O. H. P. BELMONT'S TEA-HOUSE, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



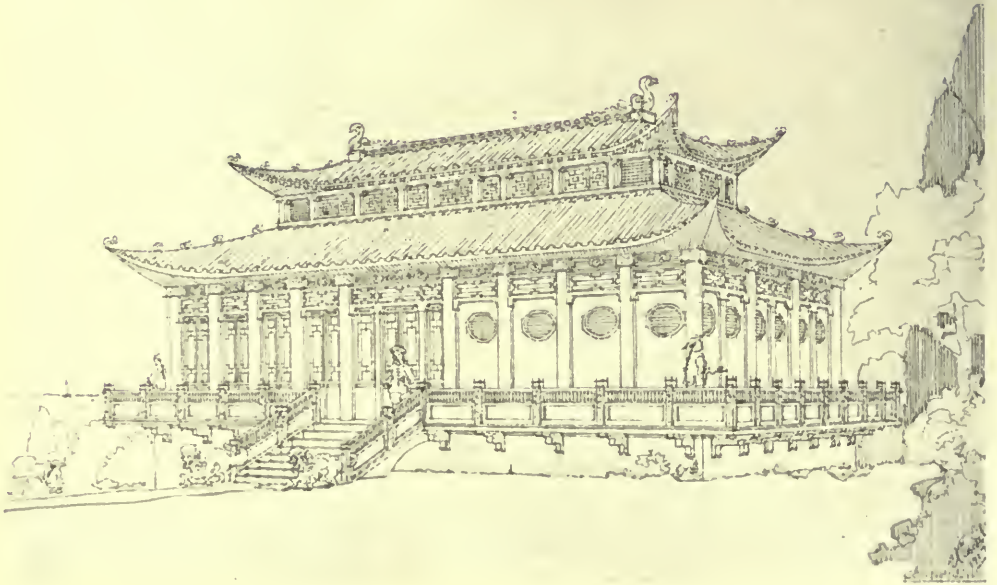
DESIGNS FOR FLAGS AND FLAGPOLES BY RICHARD H. HUNT—MRS O. H. P. BELMONT'S TEAHOUSE, NEWPORT, R. I. HUNT & HUNT, ARCHITECTS.



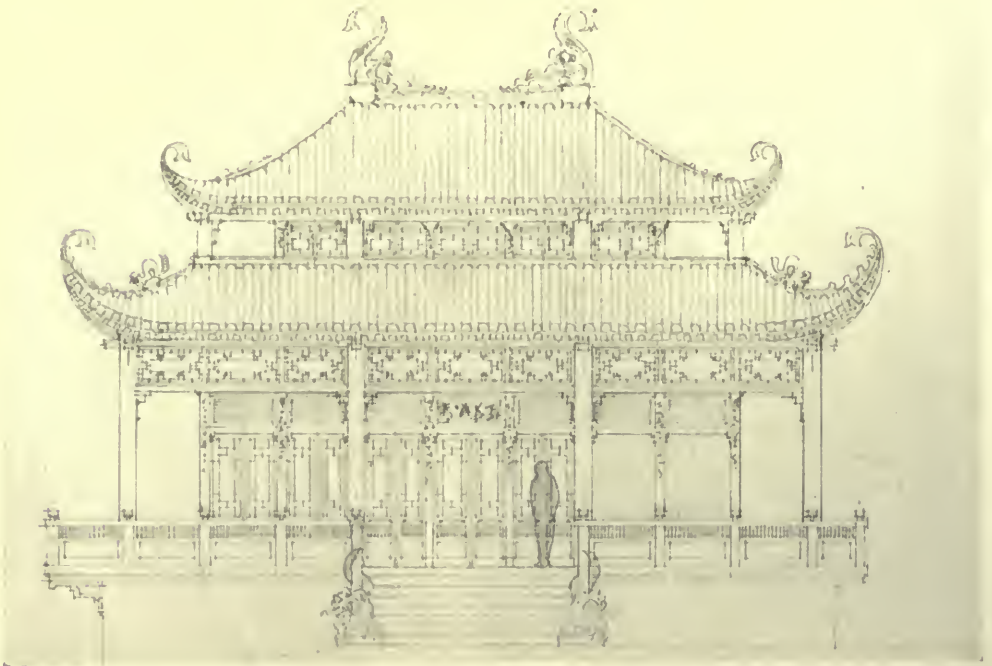
FINAL SCHEME—TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.



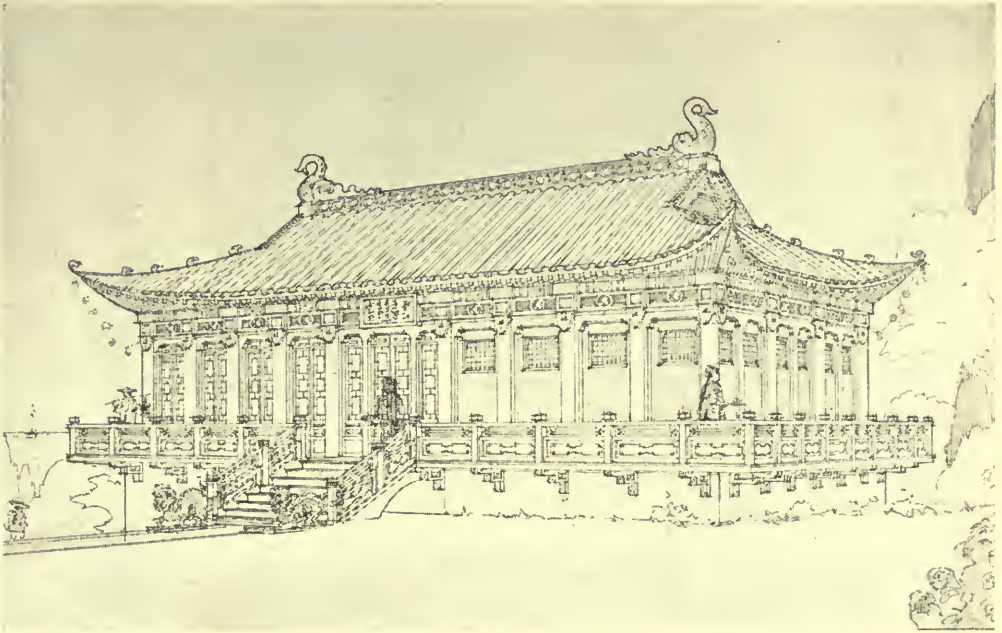
STUDY FOR TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.



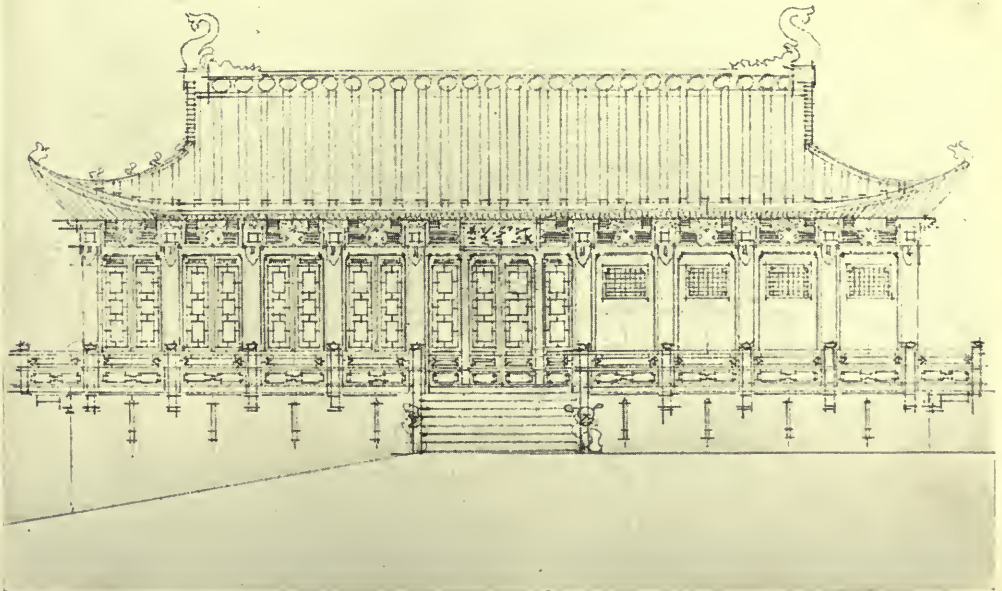
STUDY FOR TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.



STUDY FOR TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.



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Hunt & Hunt, Architects.



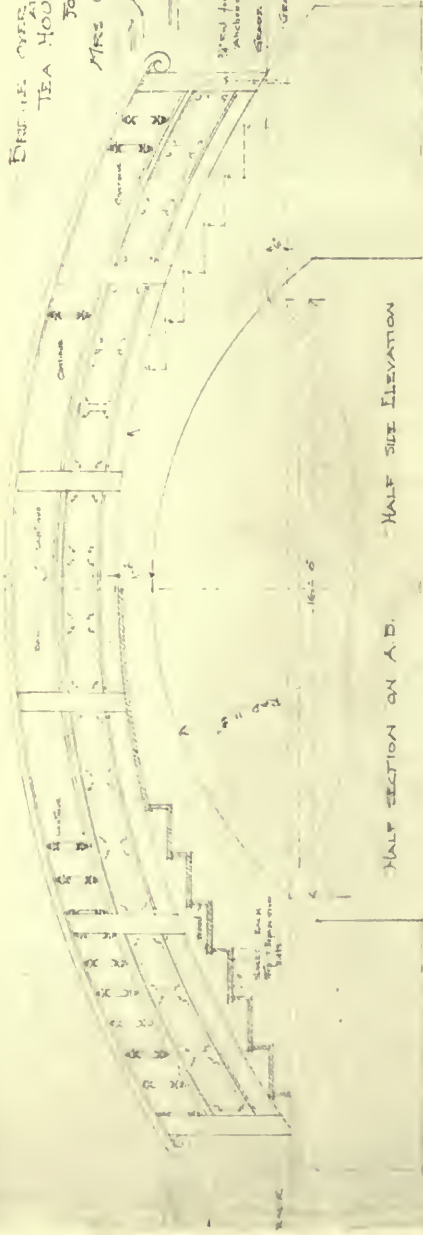
STUDY FOR TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.

BRIDGE OVER STREAM
TEA HOUSE TERRACE
JOB

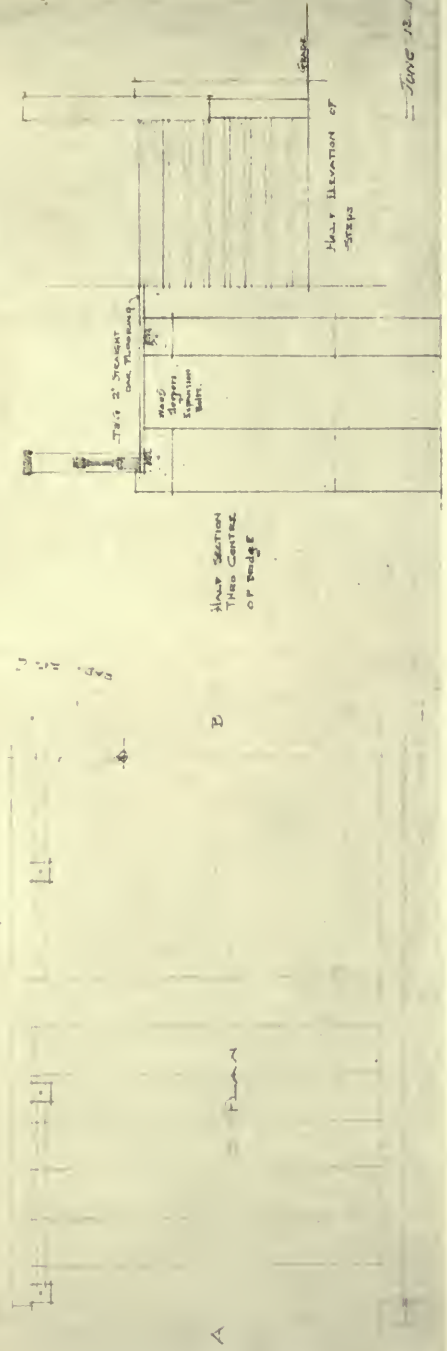
MRS O.H.P. BELMONT
NEWPORT, R.I.

SCALE 1/2" = 1'-0"
HUNT & HUNT
ARCHTS.

Steel for all parts
Anchored in Concrete
Spaced at least 12 in. or twice
Grade at West End of
Bridge.

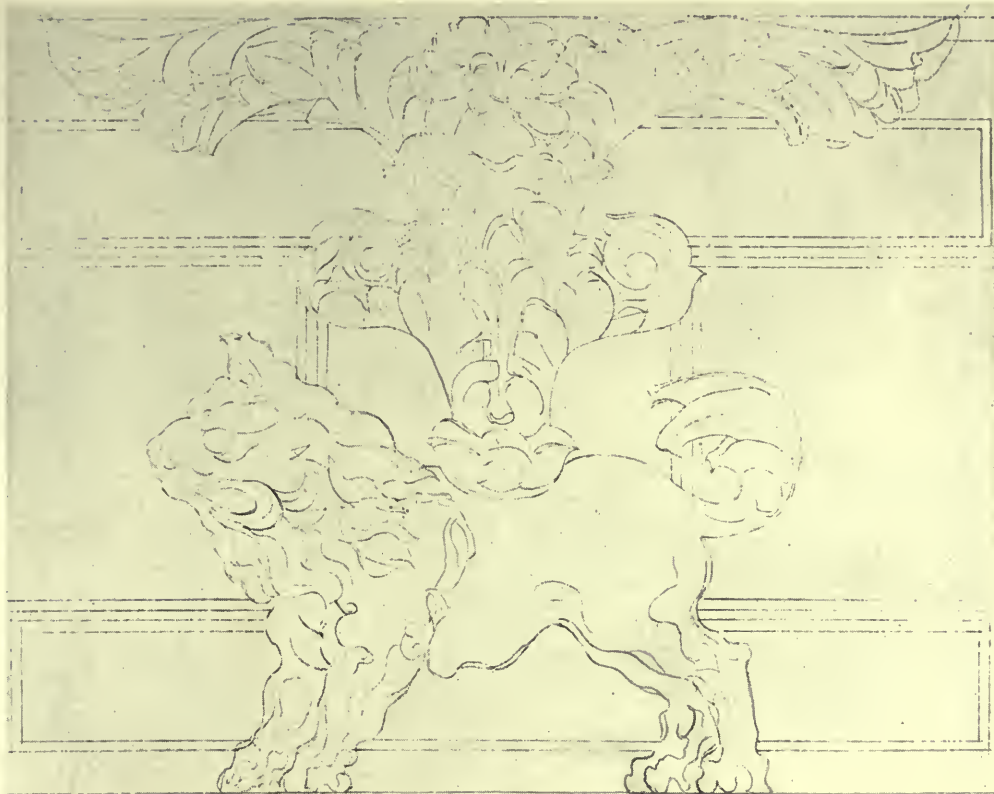


HALF SECTION ON A.B. HALF SIZE ELEVATION



June 12, 1914

PROPOSED BRIDGE OVER STREAM AT TER-
RACE-TEA-HOUSE OF MRS. O. H. P. BELMONT,
NEWPORT, R. I. HUNT & HUNT ARCHTISTS.



CHINESE DOG—DETAIL OF FRIEZE IN TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.

Oriental art, traces the practice back to remotest times, when an official caste of court lacquerers plied their mystic craft in the imperial residences, a craft originating with the earliest builders and decorators of the Buddhist temples, many of the ancient statues today preserving intact their original coating of this imperishable material. The lacquer tree is to be met with generally in hilly regions, growing in clusters along the slopes. The trunk, when tapped, yields a copious sap of greyish tone, which blackens on exposure, becoming dry under chemical reaction.

When lacquering an object of art it is necessary to apply a great number of coats, possibly eight, and care must be taken that a coat is thoroughly dry before the application of a fresh one. All joints, knots and imperfections of grain are carefully coated with lute and rubbed smooth,

the surface being then covered with a special kind of fine hemp cloth. Having arrived at this stage, lutings of a mixture of rice paste and powdered porcelain are added to the lacquer, followed by more coats of pure lacquer, after which the surface is rubbed smooth with charcoal. As may be gathered, the process is exceedingly involved; and meticulous care has to be observed from start to finish. If genius is the capacity for taking infinite pains, the recorder should certainly acclaim the lacquerer and dower him with the posthumous fame.

When we remember that the climatic conditions hinted at above includes spells of fog, drops in temperature of many degrees below zero, with periods of intense heat supervening, it does not occur to one that any too much labor and forethought have been expended upon the materials employed.



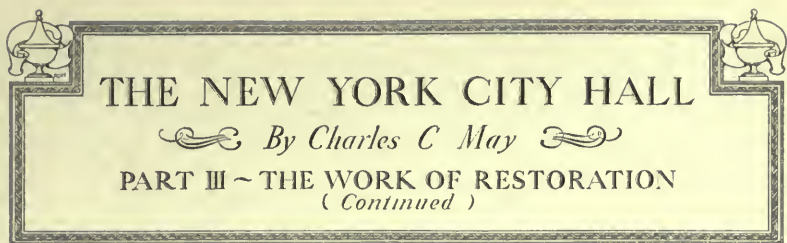
DETAIL—TEA-HOUSE OF MRS. O. H. P. BELMONT, NEWPORT, R. I.
Hunt & Hunt, Architects.

Before leaving the subject of lacquering, we might mention that the basis of the material is closely allied with that used by the Chinese, with the addition of fossil gums obtained by fossicking in the swamps of New Zealand, the object being to combine strength with elasticity.

The colors were carefully selected. A hard test had to be undergone by every color or combination of colors to make sure the sunlight would cause no change or disintegration. Red, blue, yellow, white and black were the pigments used. The interior was painted by glazes and on this work no direct compound was employed, one color being superimposed upon the other. The Chinese in glazing are concerned with the laws of light, not those of pigment, and in this fact lies the

great difference in color theory as observed in the East and in the West.

The panels have been painted in the manner of T'ang Dynasty panels, which to the Chinese mind are inseparably associated with poetry, painting and music, the four seasons often rendering the desired themes. The graphic quality of the paintings so thoroughly in accordance with true Chinese tradition has been superbly maintained, many months of loving labor being devoted to a successful achievement. The technique is oil mixed with turpentine to a thin solution to enable the wood grain to simmer through at will in the manner employed by the miniaturist, who permits one to see in places the delicate traceries of the ivory upon which he commits his portrait.



THE NEW YORK CITY HALL

By Charles C May

PART III ~ THE WORK OF RESTORATION

(*Continued*)

I N the spring of 1913 Mrs. Sage once more manifested her interest in the City Hall by proffering the sum of \$25,000 to be used in connection with an equal appropriation by the city for the renovation of the Rotunda and the dome. Much of the very finest work of McComb and Le Maire is concentrated about this stairway and gallery—exquisite detail in wood and stone that had for fifty years been lost in the gloomy half-light that found its way from the darkened eye of the dome.

As a basis for the study of this problem, McComb's drawings were embarrassing in their richness. This Rotunda, its colonnade, the sweep of the dome, and the surface decoration of the whole had been worked out with infinite care, sketch after sketch made only to be abandoned for another. Furthermore, there was not in those days the easy distinction between study and working drawing that would today differentiate them at a glance. In this case not even a marginal note in McComb's hand served to show which section, what diameter of opening, which type of balustrade, what form of decoration, whether coffer, rib, or panel, had been finally adopted and executed.

It was therefore only the piecing together of all available scraps of evidence, unifying them by general knowledge of McComb's sources of inspiration, that produced intelligent and generally satisfying results. That the present is not unlike the original aspect of the Rotunda may be judged from this description from 1829. "Round the top of the center staircase there is a circular gallery, railed in, likewise floored with marble, from which ten marble columns ascend to the ceiling, which here opens and displays a handsome paneled dome ornamented in great taste, with stucco, and giving light from the top to the interior of the build-

ing." The constriction of this opening, as we have noted, was one of the misfortunes consequent from the fire of '58; its re-enlargement by the addition of five feet to the diameter is one of the most beneficent details of restoration.

It is well, too, that the newly admitted light of day does not shine upon the various other unworthy elements that had somehow assumed a place for themselves within the dome—the ornate balustrade, debased in detail, that occurred above the colonnade; the gilded ornamentation of pedestals and the rosettes that accent the panels of the dome. All these, happily, have passed away. The new balustrade, of sturdier lines and simpler ornamentation, was developed straight from one of McComb's half-dozen sketches; the very beautiful rinceau of the frieze has been reproduced in precisely its original form, and other ornamented bands in this plaster cornice have been replaced where, like the rinceau, they were crumbled past the possibility of preservation. The marble columns and their capitals were, fortunately, in excellent condition; they called for treatment no more radical than that of soap and water and scrubbing brush.

Intimately connected with this sort of redemptive work and potentially even more vital to the well being of the building were the measures taken to reduce the fire hazard. We have seen how keenly alive were the city fathers to this risk even when the City Hall was first occupied. Their sons must have felt it indeed the irony of mischance that in '58 caused the fire to burn its fiercest in the very bell tower they had erected on the roof, as a fire alarm and protector, whose silence on that night was largely responsible for the heavy damage. No real lesson seems to have been learned, however, for in 1913

the roof space was still a litter of rubbish and a confusion of old and new roofs—the former telling in its blackened surface the narrowness of its escape, the latter quite unprotected and ready for its own turn. A voyage of exploration among the dark spaces behind the curve of the dome could only make one wonder at the good fortune that has allowed such masses of concentrated combustibles to pass unscathed through so many years.

To remove the fire hazard is not possible short of complete reconstruction of the interior. To reduce it in every practicable way has been the aim throughout recent alterations. In the unfinished attic, heavy brick walls equipped with fire doors serve to divide it into small compartments; in the third floor space around the Rotunda, many flimsy wooden partitions were removed; in both cases, masses of refuse having been cleared away, all remaining structural woodwork was treated with a heavy coating of fire resisting paint. The dome itself was backed up by a protective coating of cement and the inner corridor partition is entirely new and entirely fireproof. With all new partitions fire-stopped, all plaster on wire lath, with new and efficient systems of janitor and watchman service, one may feel that the humanly possible has been done to protect this priceless monument from its arch-enemy.

One of the most satisfactory among the minor pieces of work was the renovation of the Committee Room of the Board of Aldermen. Inherently a splendid room in situation, size and proportions, it had been cluttered with board partitions, telephone booths and what-not. With these excrescences removed, minor changes in the cornice and ceiling treatment, adequate and dignified lighting fixtures, this room has at once learned to carry itself with an aristocratic bearing that fairly puts to shame the large Aldermanic Chamber adjoining.

It was during Mayor Strong's administration that the pleasant room on the southwest corner of the first floor ceased to be the Mayor's Office (its title since the very first occupancy of the building), and became known and used as the Mayor's Reception Room. In starting a res-

toration here, there was much meaningless ornament, patently modern, to be removed, but there was much else—the cornice, door and window trim, and pediments that called only for the painstaking sort of treatment we have described. This room, latest among the notable restorations of individual "apartments" of the City Hall, decently curtained and furnished, receives delegations and contains legislative hearings in the quiet tones of dignity required of its position.

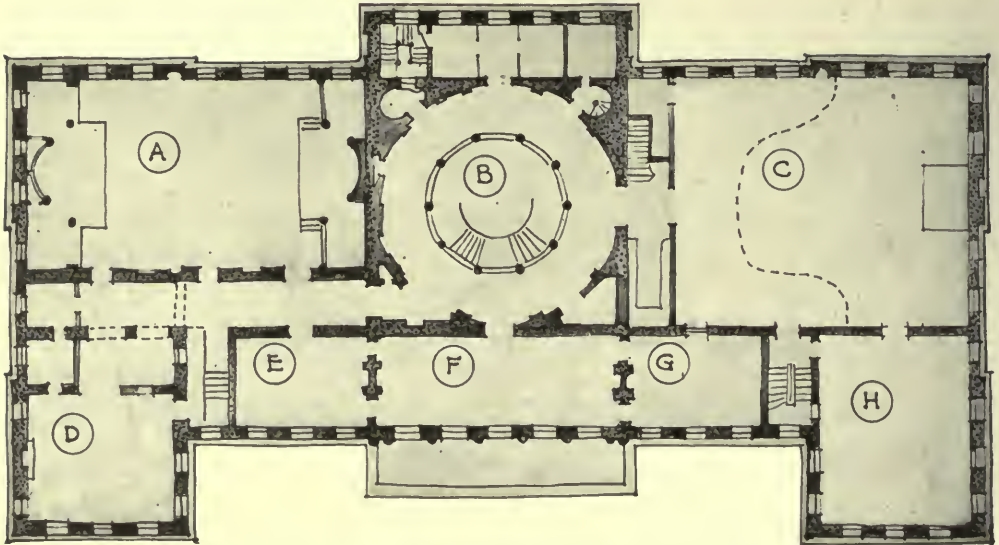
The two most recent operations, largest of all in superficial area, while they have each produced one room important in an architectural sense, yet have not included any restoration notable from the historical point of view. The earlier of these, finished at the beginning of 1914, provided adequate quarters for the President of the Board of Aldermen and his staff, as well as offices for the majority and minority party leaders; the later, completed only last August, remodeled completely the section of the first floor occupied by the Mayor and his forces. An inestimable service was rendered by the former operation in re-opening the main corridor to its complete length, doing away, we trust forever, with the dingy cul-de-sac that had previously terminated it on the east. The President's new office, although, as we say, not laying claim to such wealth of association as its neighbors, has yet taken its place beside them quite naturally, and with equal dignity.

The same is true of the Mayor's new private office. It is without direct lines of ancestry in an architectural sense, since we have yet to discover sketches, descriptions or documents bearing on a possible if doubtful treatment of the old Committee Room. Today it is still a small room, intimately paneled throughout its height, possessing that "reduced yet ample scale" admired by Henry James in the exterior. Here again we find in cornice and overmantel and frieze that sharply under-cut, staccato feeling in the ornament that brings into this northwestern room the sparkle of architectural sunlight.

During the span of nearly twenty years elapsed while these many physical changes had come to the City Hall, two other events had taken place—one of vital im-

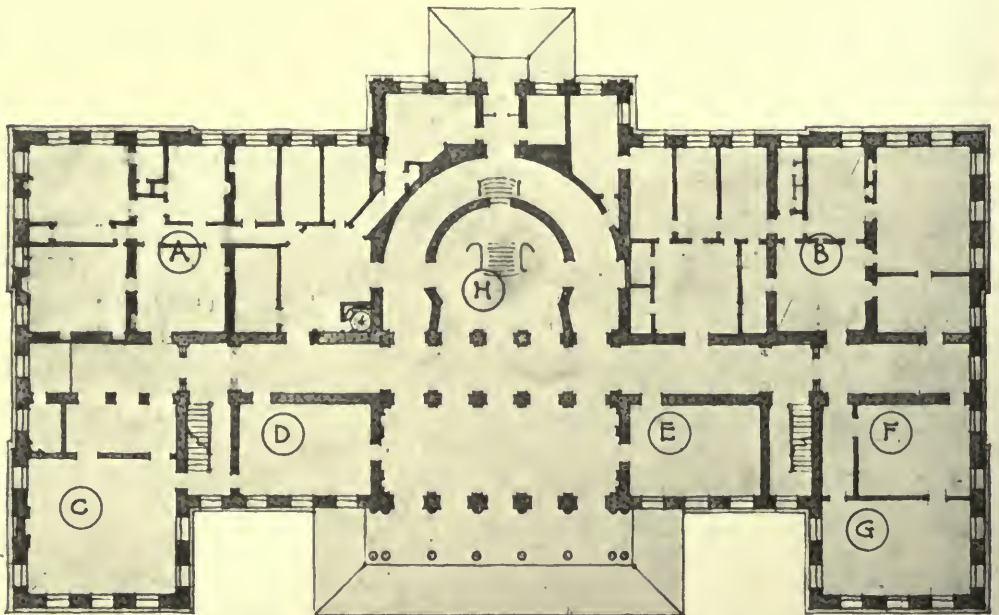


THE ROTUNDA—NEW YORK CITY HALL. GROSVENOR
ATTERBURY, ARCHITECT FOR THE RESTORATION.
JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



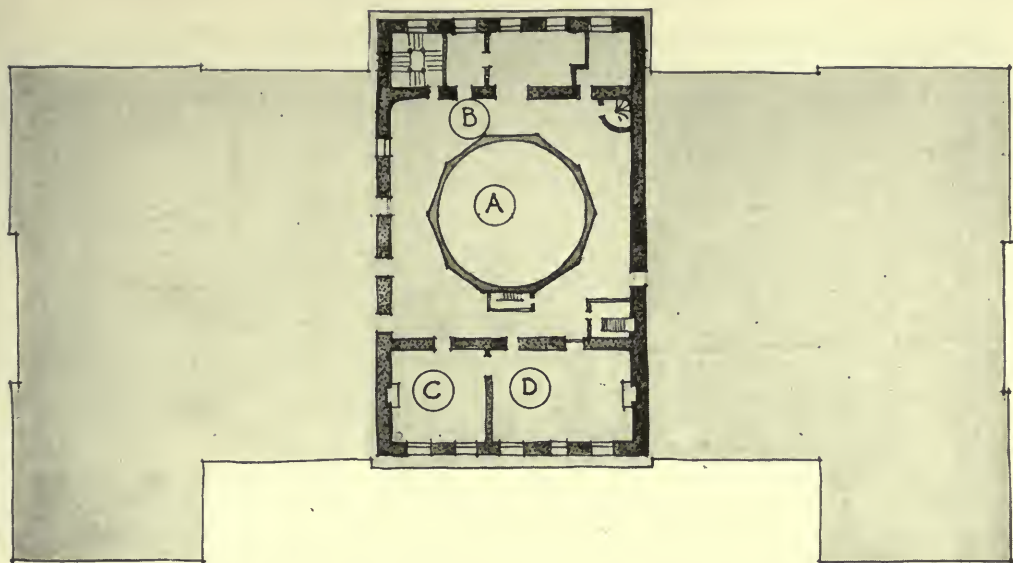
KEY PLAN OF SECOND STORY, NEW YORK CITY HALL.

A. Board of Estimate Room. B. Rotunda. C. Aldermanic Chamber. D. Committee Room. E, F and G. Governor's Suite. H. Aldermanic Committee Room.



KEY PLAN OF FIRST STORY, NEW YORK CITY HALL.

A. Offices of the Mayor and Staff. B. Offices of the President of the Board of Aldermen and Staff. C. Mayor's Reception Room. D. Mayor's Clerk. E. Reporters. F. Conference Room. G. Majority Leader of the Board of Aldermen. H. Rotunda.



KEY PLAN OF THIRD STORY, NEW YORK CITY HALL.
A. Rotunda. B. Corridor. C and D. Offices of Art Commission.

portance to the city and to the City Hall, the other possessing the local interest that attaches to the passing of a tradition, however homely. By the former we mean the creation in 1898 of the Municipal Art Commission, a body whose work is so unobtrusive that many citizens forget it, so unadvertised and misunderstood that some benighted ones have attacked it, yet so salutary and vital to the aesthetic well being of New York that the city has already in a large way taken on a new and healthier aspect because of it. The restoration of the Governor's Room and all subsequent work of the sort has been directly and actively in charge of a sub-committee of this body composed of Messrs. I. N. Phelps Stokes, Francis C. Jones and R. T. Haines Halsey, their Chairman. These men have constantly shared with the architects the prolonged studies and responsibilities of restoration.

The other event was the discontinuance of the century old custom of resident housekeeper in the City Hall. It is here very properly linked with the Art Commission, because when it was proposed in 1913 to create adequate offices for the Commission in the third floor, the necessary preliminary was the banishment of the janitor. Naturally, there

were regrets at the abandonment of a tradition honored by a century of existence. Did not Mr. and Mrs. Skaats, the first housekeepers, make their entrance into the City Hall as early as the Mayor himself, and more permanently? We know that the Common Council held their custodian in high esteem, since they had decreed that neither Mrs. Skaats's Sabbaths nor her wash-days should be profaned by visitors to the City Hall. At other times she was always available within the prescribed hours, "to attend upon company that may choose to view the elegant apartments of the Governor's Room, Council Chamber, etc., and occasionally to ascend to the dome, from whence there is a delightful panoramic view of the city and harbor, with the adjacent country, that are seen to great advantage from this elevation, which may be estimated at 100 feet." "A small *douceur*," adds Goodrich, "is usually given to the person in attendance." Whatever its size, the "*douceur*" was doubtless earned, for the trip up the tortuous staircase that gave access to the cupola was Alpine in its difficulties of ascent.

The third floor vacated by the janitor, the area around the Rotunda was thrown wide open, and its walls now serve as hanging space for a most illuminating ex-



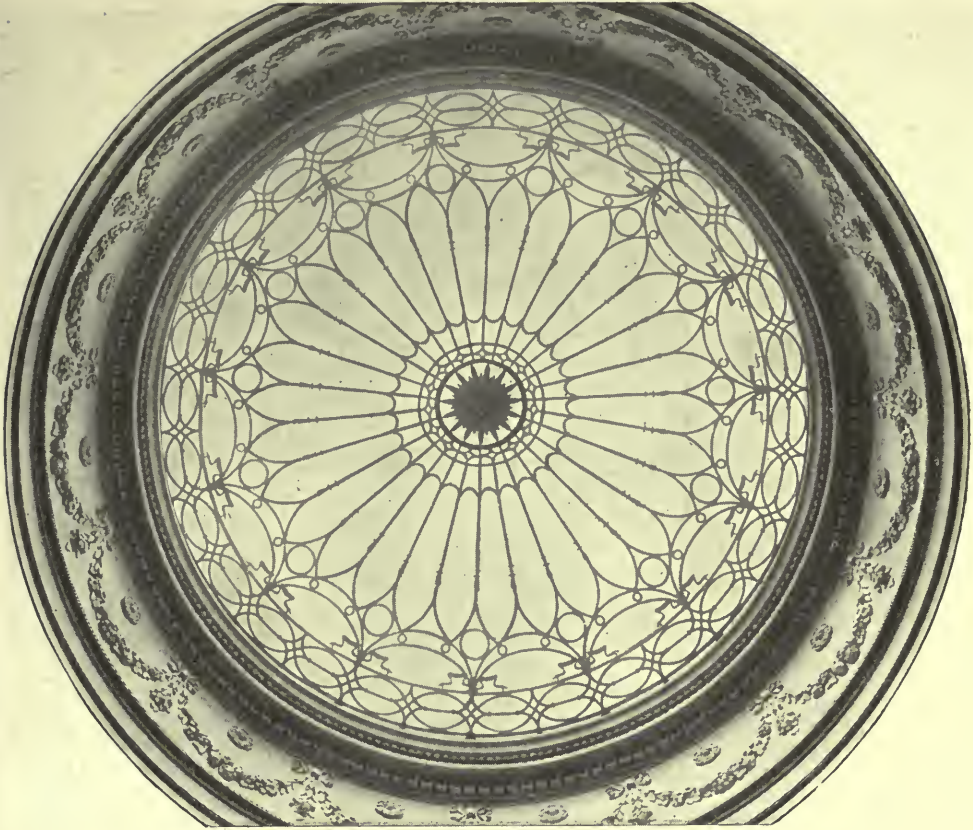
ONE OF McCOMB'S STUDIES FOR THE DOME—NEW YORK CITY HALL.

hibit of the work of the Art Commission. One cannot view this record of designs as submitted, disapproved, revised, re-submitted and finally executed without giving thanks not only for the blessings we own, but for the atrocities we have been spared. Along the south front of this attic story the Art Commission now holds title to its offices, the board room serving also as work room for the Commission's Secretary, Mr. John Quincy Adams. This room as remodeled by the city and furnished through the generosity of the Commission's President, Mr. R. W. de Forest, presents an appearance more thoroughly in accord with the period of the building itself than any apartment in the City Hall. A visit would be repaid even were access possible only by way of the old spiral stairs; since 1913, however, this adventure has been made gratuitous by a new stairway more adequate to its purpose.

From the first of the later restorations, the architects have felt the danger that

though the building were restored from end to end, the work would still fall short of real success if it failed to imbue each apartment with the spirit of its own day. Consider the Governor's Room, for instance, without its Washington desk, its hob grates, its awkward high-backed sofas. Is it not these elements equally with its architecture and its portraits that create the atmosphere manifest to any sensitive visitor? So, through these later restorations, a serious effort has been made to utilize the element of furnishing to produce those most elusive qualities that help to make up a total fitness of things.

Much thought, we know, was given to the furnishing of the City Hall in the first instance, not only as concerns floor covering and furniture, but the embellishment of walls with portraits. We have the early city fathers to thank for the collection of Trumbulls that now fills the walls of the Governor's Room. The collection was well under way in 1824 when



THE EYE OF THE DOME AS ENLARGED. VIEW FROM DIRECTLY BENEATH—NEW YORK CITY HALL.

Grosvenor Atterbury, Architect for the Restoration. John Tompkins and Stowe Phelps, Associated.

the Common Council besought Lafayette that he "be pleased to sit for his portrait, to be placed either in this room" (the Council Chamber) "or in the gallery of portraits in the City Hall. This room [they said] in which we meet to transact the municipal concerns of this city, is graced with the full length portraits of a Washington, a Clinton, a Jay and a Hamilton—individuals who have established a name which will be transmitted to future generations. The Portrait Room in our Hall is embellished with the portraits of many of our most distinguished citizens, civil, military, and naval." Coming to the peroration, they proceed: there is "no individual now living whose portrait will be viewed with greater admiration and interest than that of our illustrious visitor, General Lafayette." The result of this address and its gracious acceptance was the fine full length by Morse

that hangs as an over-mantel in the Mayor's Reception Room.

In the matter of certain, at least, of their floor coverings the Council displayed a spirit of economy to the *nth* power. They resolved "to employ the convicts in the Bridewell in constructing matting to cover that part of the floor in the Court of Sessions occupied by the Audience," as well as "that part of said room occupied by the Court and the Gentlemen of the Bar." More attractive in its mental suggestion is the discovery by a member that "a set of tapestry had been lately imported into this country which would be highly ornamental in furnishing some of the apartments in the New City Hall." Further than this we are told only that the furnishing committee was authorized to make the purchase "if in their opinion suitable."

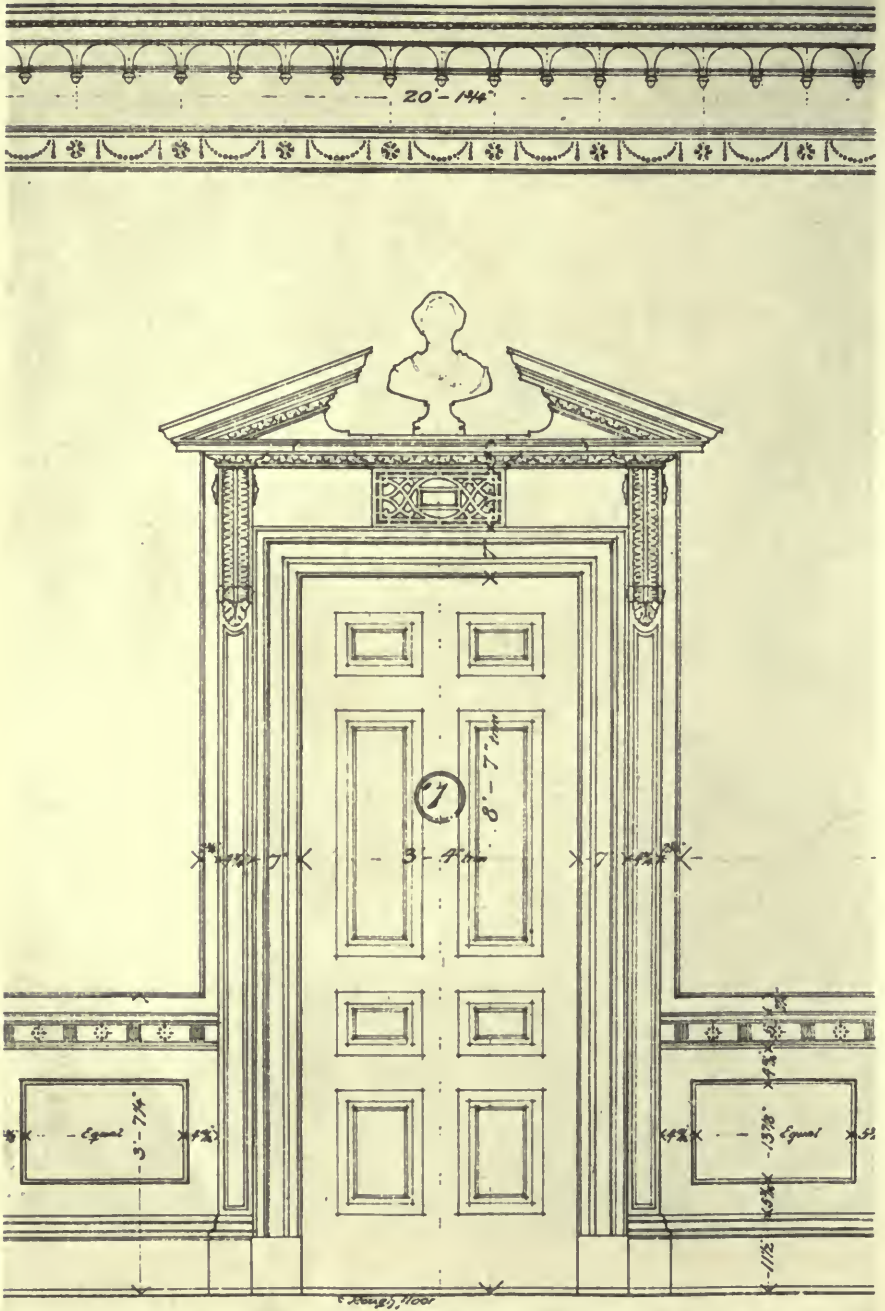
In the case of the Governor's Room we



THE ROTUNDA—NEW YORK CITY HALL. GROSVENOR
ATTERBURY, ARCHITECT FOR THE RESTORATION.
JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



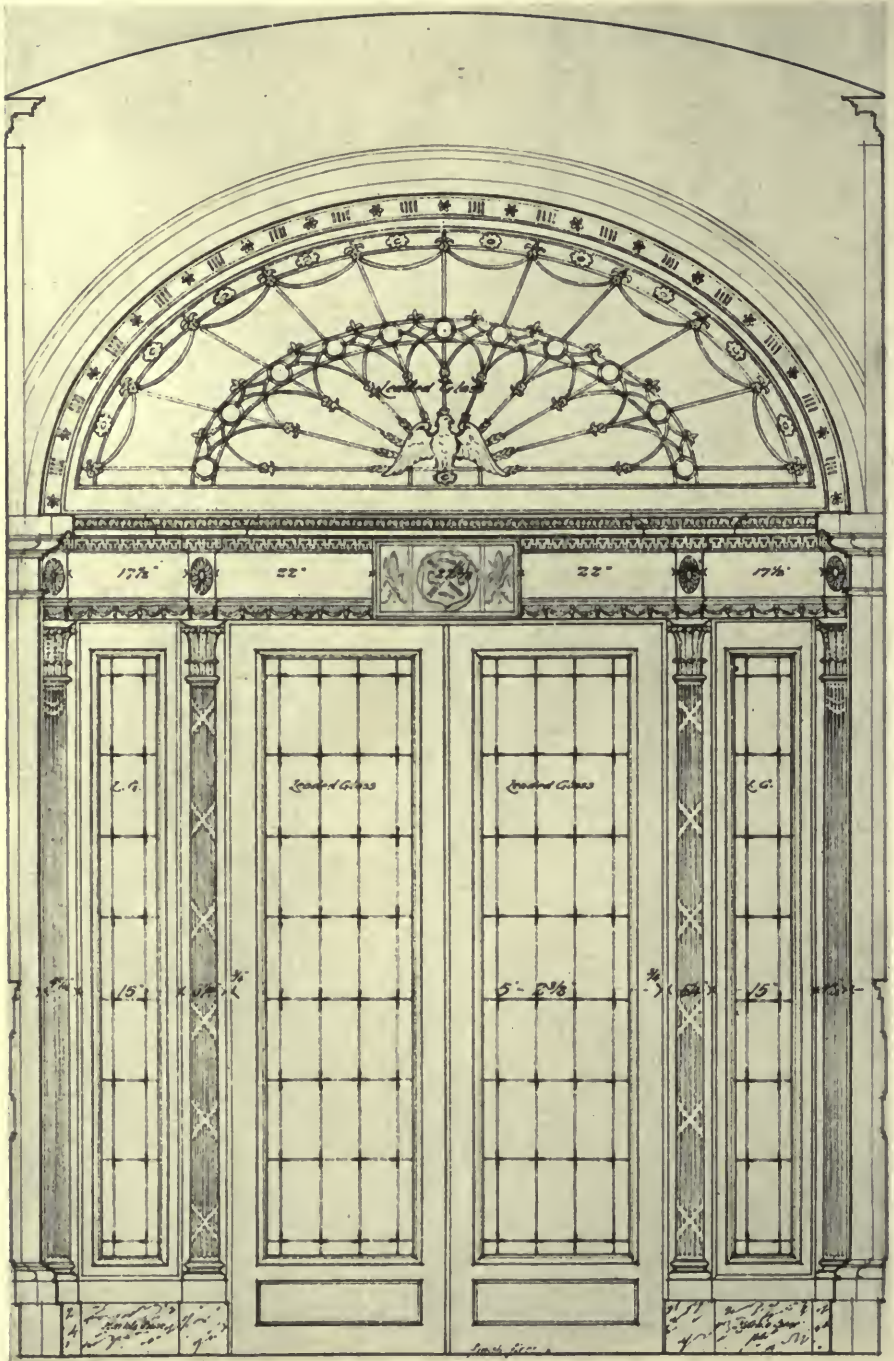
MAYOR'S RECEPTION ROOM—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



SOUTH ELEVATION OF OFFICE OF THE PRESIDENT OF THE BOARD OF ALDERMEN—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



OFFICE OF THE PRESIDENT OF THE BOARD OF ALDERMEN—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



DETAIL FOR SCREENS IN MAIN CORRIDOR—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



SCREEN AT EAST END OF MAIN CORRIDOR—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.

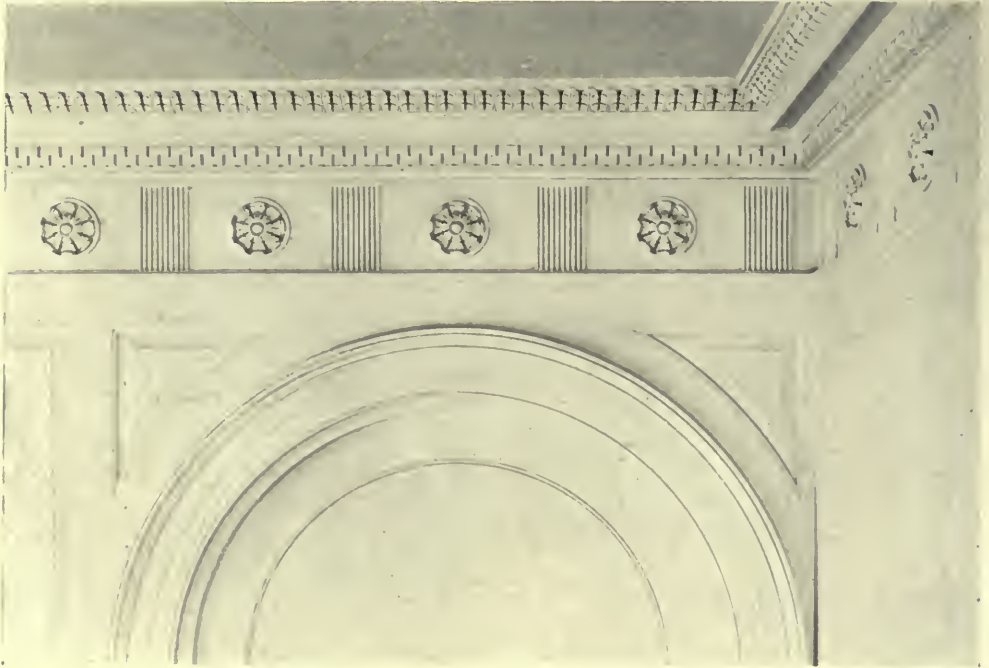
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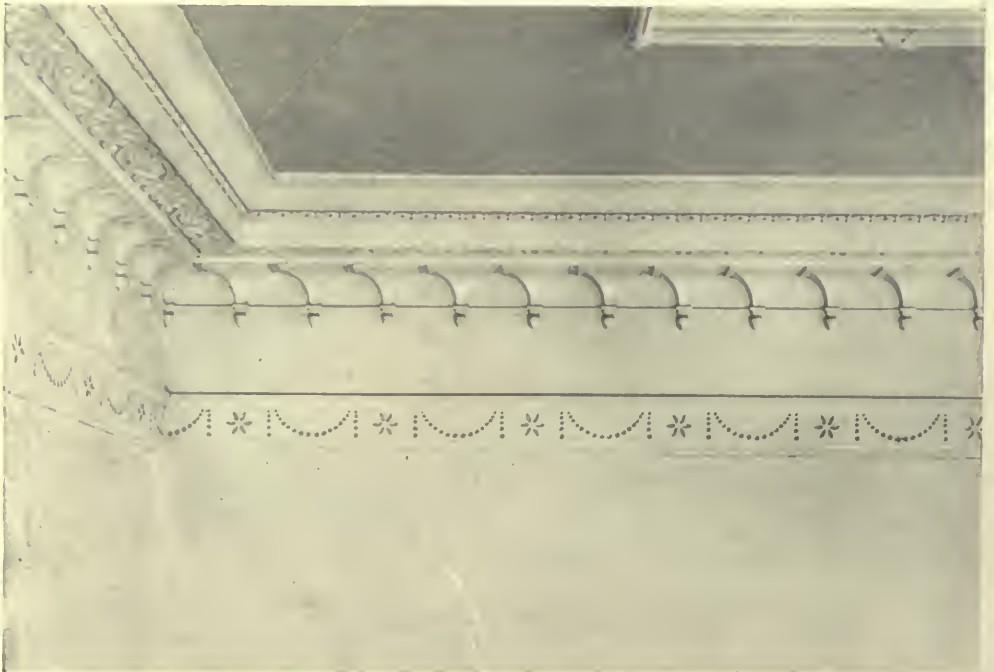
SCREEN AT WEST END OF MAIN CORRIDOR—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



MAYOR'S PRIVATE OFFICE—NEW YORK CITY HALL.
GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORA-
TION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



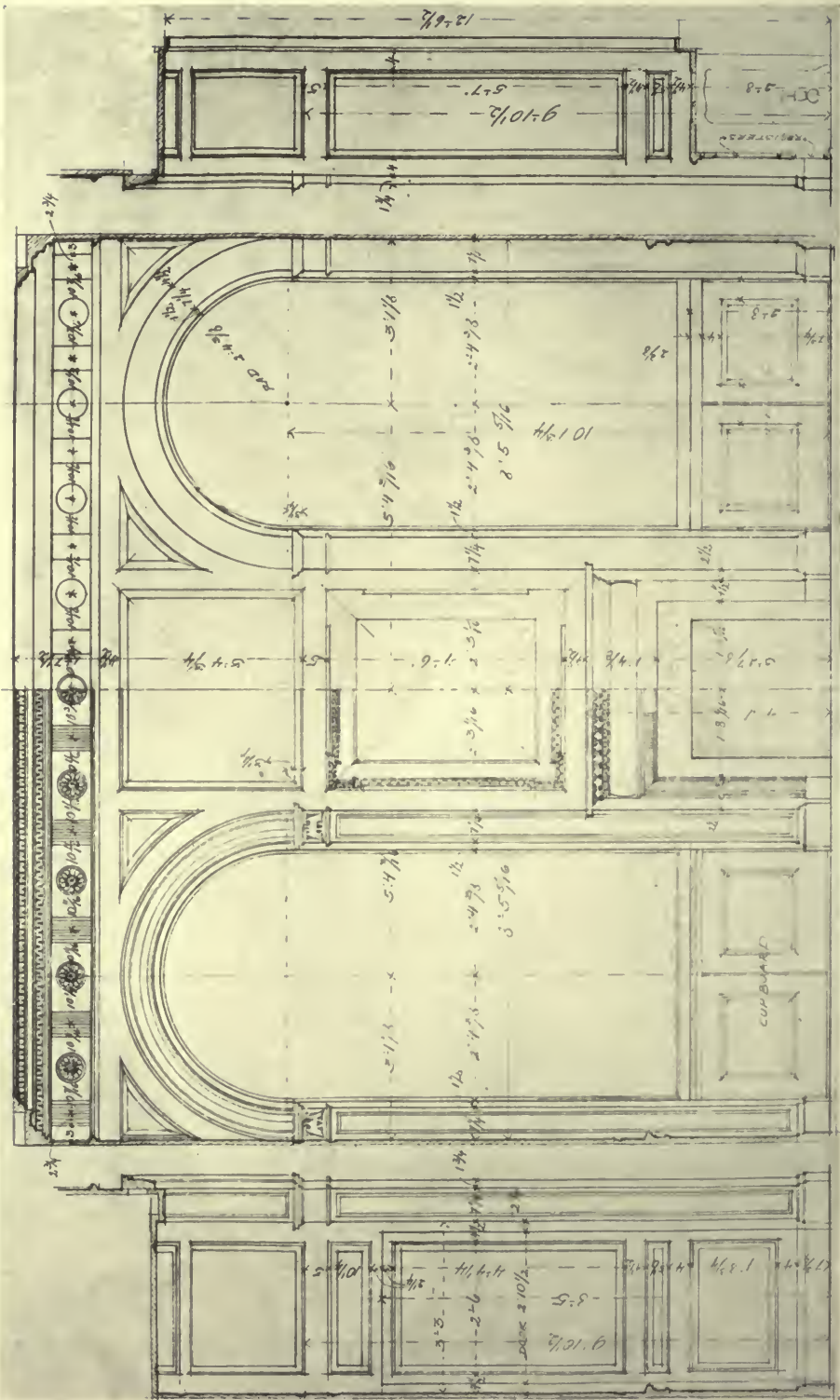
CORNICE IN MAYOR'S OFFICE—NEW YORK CITY HALL.
Grosvenor Atterbury, Architect for the Restoration. John Tompkins and Stowe Phelps, Associated.



CORNICE IN OFFICE OF THE PRESIDENT OF THE BOARD OF ALDERMEN—NEW YORK
CITY HALL.
Grosvenor Atterbury, Architect for the Restoration. John Tompkins and Stowe Phelps, Associated.



DETAIL OF MANTEL IN MAYOR'S OFFICE—NEW YORK CITY HALL. GROSVENOR ATTERBURY, ARCHITECT FOR THE RESTORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



WEST ELEVATION OF MAYOR'S PRIVATE OFFICE—NEW YORK CITY HALL, GROSVENOR ATERBURY, ARCHITECT FOR THE RES-TORATION. JOHN TOMPKINS AND STOWE PHELPS, ASSOCIATED.



DETAIL OF BALUSTRADE ABOVE ROOF, SHOWING PREVAILING CONDITION OF MARBLE—NEW YORK CITY HALL.



DETAIL AT PORTICO—NEW YORK CITY HALL. COMPARE THE DETAILS OF THE OUTER COLUMN CAPITALS WITH THOSE THAT HAVE BEEN PROTECTED BY THE ROOF.



DETAIL OF SOUTH FRONT—NEW YORK CITY HALL.
NOTE CONDITION OF MAIN CORNICE AND MODILLIONS.



DETAIL OF BALUSTERS—NEW YORK CITY HALL. THE MEREST PRESSURE WOULD BREAK OFF ANY OF THE NECK MOULDINGS AS IT HAS DONE IN THE CASE SHOWN.

know something of the cost, if not the style, of the furnishings. Following a resolution by the State legislature advancing money for the purpose, "not exceeding one thousand dollars," the Common Council appropriated a like amount and, to quote from a pamphlet issued by the Art Commission, "the records show expenditures for carpets and curtains, but the remaining furnishings appear to have been those which were brought from Federal Hall."

The newly restored rooms cannot be filled with antiques, each one verified as to pedigree and placing. What can be done, however, is to see to it that in replacing worn out furniture of stock pattern, and in purchasing new articles as such purchases become necessary, the new be chosen always with a view to its singing in the same key with the building itself. Among McComb's contemporaries

were numbered cabinet-makers and clock-makers whose productions were worthy and sincere. The last of the originals of their handiwork are now being ferreted out by the collectors. But the City Hall is forming gradually a collection of its own—splendidly executed reproductions which have in themselves and lend to the rooms the quality of one hundred years ago.

Thus the committees of the Board of Estimate will henceforth meet around a conference table which has for its prototype the dining tables made by Duncan Phyfe about 1800; they will sit in chairs after the same master; Mayor Mitchell reads the hour from a banjo wall clock by one of the brothers Willard; his secretary's office boasts an Eli Terry; many portraits have been rescued from frames of a debased pattern to be replaced in reproductions of the beautifully designed and executed frames by Le Maire.

And now, strangely enough, it seems, with nearly all the "apartments" of our City Hall restored to their original "elegance," we find that the restoration most sorely needed is yet to be made. We have saved those portions of the interior which the hand of time was using more gently; we have raised barriers in some degree against the dreaded fire; but where time and frost are merciless, where storms beat most relentlessly—what have we done to preserve those delicately carved capitals, refined modillions, the fragile projections of balusters and volutes and cornices? To have done nothing would be shameful—what we have done is criminal! Surely no desecration that has attacked the interior can equal the deliberate savagery of a sand-blast over these lovely marble surfaces. The dusty coating of a hundred years has been lost, not to be replaced; but consider that this coating was also a protective cloak to shed the rains and repel the frost. Now the storm beats directly upon a new, tender surface that in its turn is being crumbled and destroyed.

A distinct shock awaits anyone who examines the condition of the exterior marble of the City Hall. The balustrade above the roof, most exposed to action of the elements, has naturally suffered most.

Indeed, that along the north side has already been replaced in artificial stone—
itself in sad disrepair. On the east front
a baluster has fallen out, a half dozen
others have no trace left of the neck
moulding; the curved shafts of the balus-
ters are grievously spalled and mutilated;
hardly a moulding of the pedestals and
coping is recognizable. The same is true
in only less degree of the railing that
crowns the entrance portico. In fact, it
is not too much to say that practically
all the delicately moulded and carved mar-
ble is already seriously deteriorated; it
presents a pulverized surface which rubs
off beneath the finger; mouldings a half-
inch thick fall at a touch.

The sand-blast will never again be per-
petrated—of that we may be certain. But

our responsibility will be equally heavy
if we do not bestir ourselves to preserve
the priceless remnant. One looks on
with dread as the stringing of lights for
each succeeding municipal celebration
takes its toll of mutilated marble—a
moulding here, the leaf of a capital there.
Each bit of carving that falls can never
be replaced; each winter that passes takes
with it something irreparable; each
month leaves something less of the
City Hall than graced the month
before. Our own age builds more quick-
ly than McComb's—but not more sincer-
ely; our age builds higher—but not
more beautifully. Surely in this can we
honor our fathers, that we reverence the
work of their hands, and preserve intact
our inheritance.



THE CUPOLA, AS REBUILT
AFTER THE FIRE OF 1858.



CHURCH OF LA MERCEDES, PANAMA CITY.

OLD CHVRCHES OF PANAMA

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*Drawings and Text
By C. P. Kimball*

THE destruction of old Panama by Morgan, the buccaneer, in 1671 was so complete that the Spanish Crown ordered the new city to be built five miles up the coast; and in 1672 the work of rebuilding was commenced. Of the old city very little remains except the tower and ruined walls of the Cathedral.

The site chosen was a promontory, much healthier than the old location, and could be more easily defended. No ships could approach close to the city because of shoal water.

On the water side a sea wall was built, with turrets at intervals, and this wall was continued across the narrow neck of land; beyond it was a deep moat. Access to the city was by draw-bridge and gate.

Portions of this land wall and moat can still be seen, although the city long ago outgrew the limit set by this boundary; we now find houses built upon its top with walls rising sheer from its face. Through an archway one suddenly comes upon such a view as this—a courtyard surrounded by buildings. Before us rises the old city wall with houses built on it, and at a lower level we find a terrace, with houses and plants set off with an iron railing and urn-topped posts.

As wood had proved such a factor in the destruction of the older city by fire, it was ordered that all buildings in the new city should be of stone or brick. Thus we find the Cathedral and other city churches with massive walls of brick and stone, the exterior surface being plastered with cement. The roofs were covered with tiles which through the centuries have accumulated moss and plant growth. In recent years many of the tile roofs have been replaced by coverings of corrugated iron.

The Cathedral was of course the principal building of the city; and as such it occupied the post of honor, facing the central plaza with its royal palms and other tropical trees and its wealth of flowers and foliage.

Of the typical Spanish architecture of the time, it stands a monument to the faithful work of the old Spanish artists and artisans. Educated in the mother country, these masters in art have left their imprint on the old monuments to Catholicism throughout the former Spanish South American colonies, from Mexico and the Isthmus, on the north, to the extreme southern portion of the American Continent.

The façade of the Cathedral, between the two flanking towers, was faced with stone of a bluish gray color, the rest of the walls being of stone and brick with plastered surfaces. The various niches contain carved figures of wood.

The two belfry towers have spires whose surface slopes are studded with clam shells, set into the cement in geometrical patterns, which glisten brightly in the bright tropical sunshine.

Old San Felipe bears the date of 1689 and is said to be the oldest church in the city. The entrance façade, although somewhat spoiled by recent restoration, is very interesting. The carved figure over the main entrance is of wood. The walled-in garden courtyard on a side street, which is the only place from which the church tower can be seen, is typically Spanish with its banana trees, palms and flowers, and arched cloister beyond.

Nearby, fronting the plaza of the same name, is San Francisco Church with its ornate façade and severely plain belfry tower on the corner. The rear of this church is built on the sea wall. Extend-



THE CATHEDRAL, PANAMA CITY.



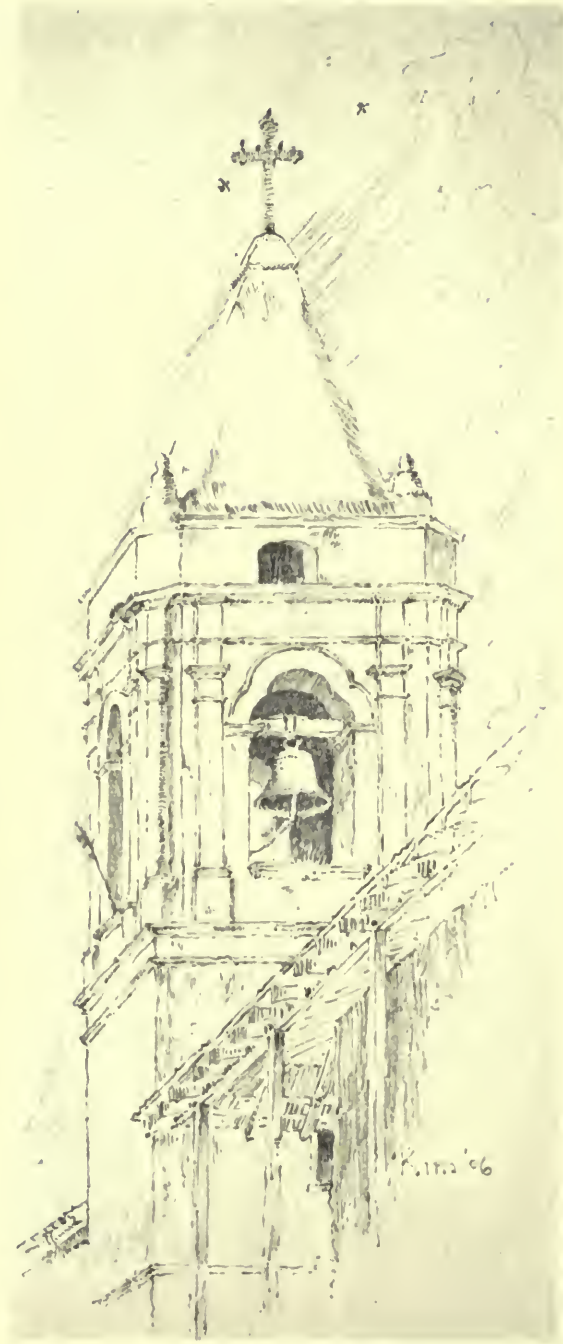
CHURCH OF SAN FELIPE, PANAMA CITY.



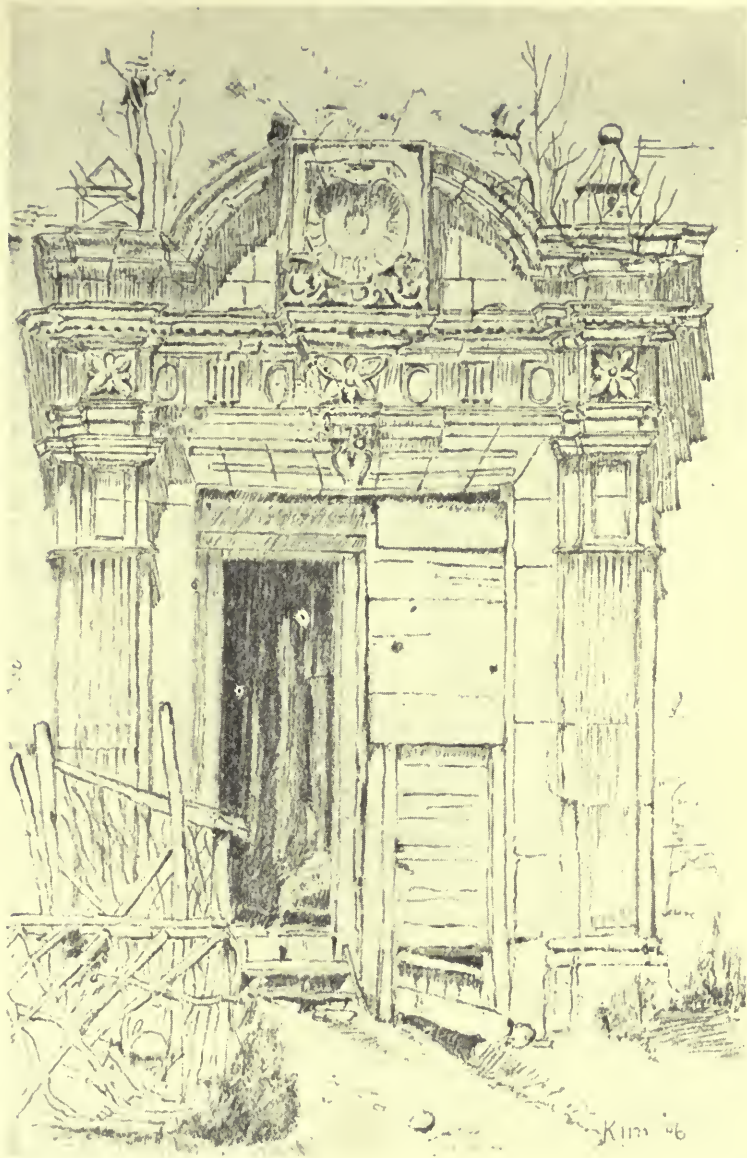
CHURCH OF SAN FRANCISCO, PANAMA CITY.



REAR VIEW - CHURCH OF SAN FRANCISCO, PANAMA CITY.



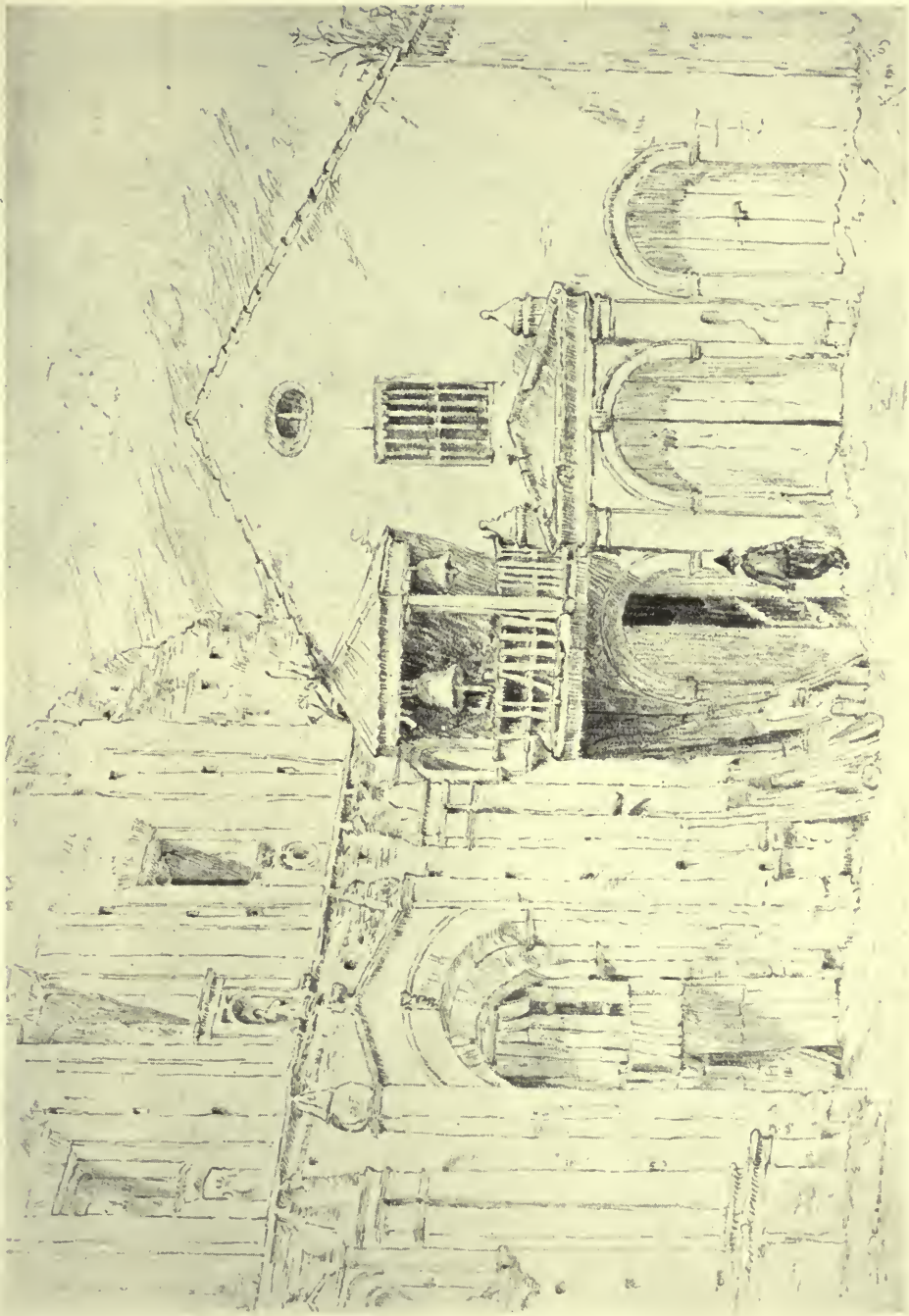
CHURCH OF SAN JOSE, PANAMA CITY.



ENTRANCE TO JESUIT MISSION, PANAMA
CITY. BUILT 1739. NOW DEMOLISHED.



THE FLAT ARCH—CHURCH OF SAN DOMINGO.



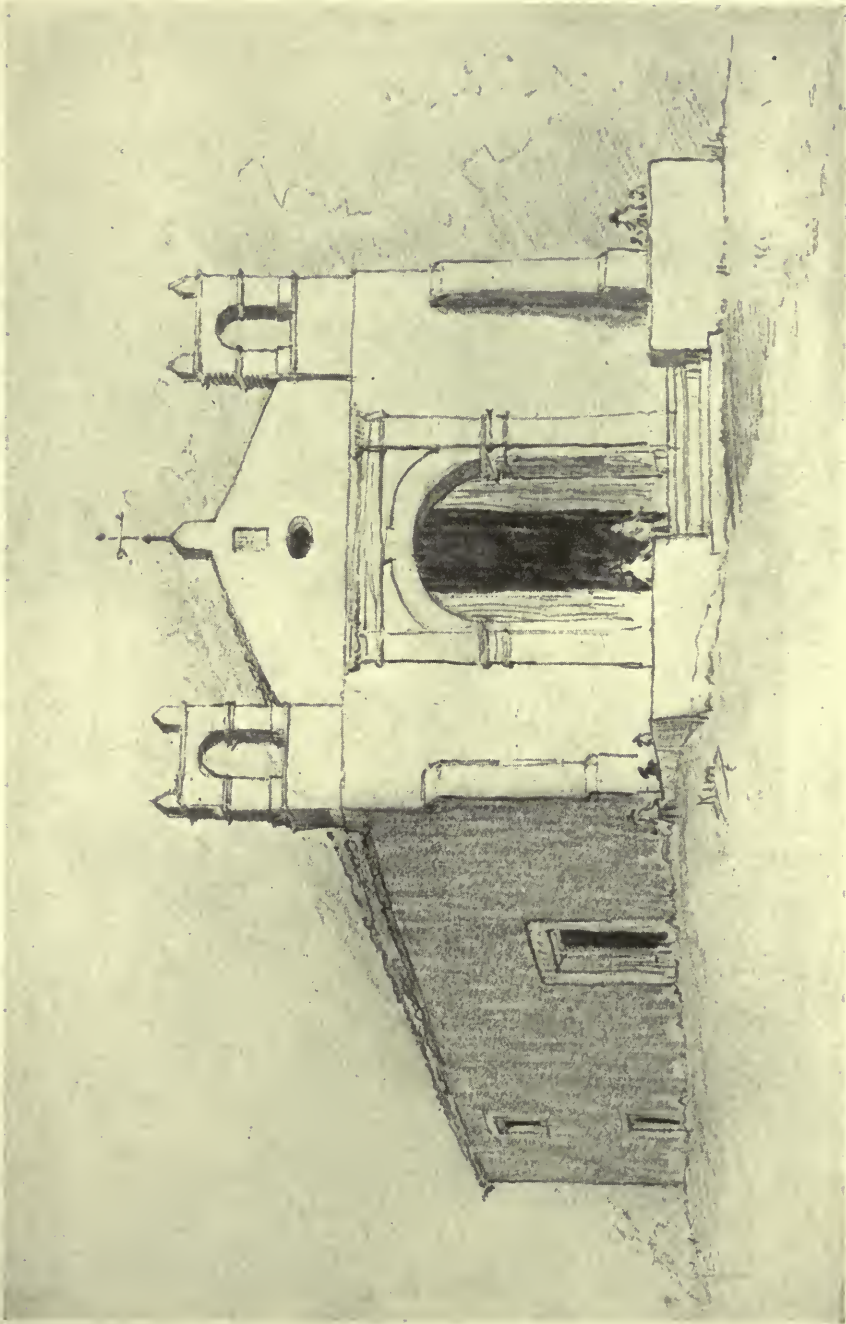
CHURCH OF SAN DOMINGO, PANAMA CITY.



SAN MIGUEL, PEARL ISLANDS



SABOGA, PEARL ISLANDS.



SUBURBAN CHURCH, PANAMA CITY.



CHURCH AND SCHOOL HOUSE, ARRAJAN, PANAMA.



VILLAGE CHURCH, TABOGA ISLAND, PANAMA.



ENTRANCE TO CHURCH OF SAN FELIPE.

ing to the left is a long two-storied building with arched balcony looking out on a courtyard on the city side and windows opening seaward at the rear.

La Mercedes Church, like the Cathedral, is faced with stone between the two flanking towers. These towers terminate above the belfry, however, in domes instead of spires. An interesting domed altar chapel stands close to the street at the corner of the main building, and balancing the front in the opposite corner is a domed vault.

San José is a small single-towered church and stands near Herrera Plaza.

The beautifully proportioned entrance to the Jesuit College buildings bore the date of 1739 and was executed in stone. At the time this sketch was made (1905) the buildings were roofless and in ruins. The entrance and most of the walls have since been demolished.

Old San Domingo Church, built entirely of brick, has long been a ruin, only the walls and arches remaining. A few

years ago when the site was coveted for an apartment building, the old flat arch was saved for sentimental reasons and with the front wall still stands.

This old arch with a span of thirty-seven feet and a rise of seven feet nine inches, built of brick and cement, stands as a tribute to the skill of the old Spanish artisans of the seventeenth century. The story of its construction is told in the Isthmus as follows: It had been twice built only to collapse; the third time the forms were removed the architect took a position directly beneath it, calling on God to crown his work with success, and the arch stood.

The various village churches illustrated herewith are many of them much older than those of Panama City, even dating back to the earliest Spanish settlement.

The little church on Taboga Island, in the village of the same name, is one of these and fits naturally into its location at the intersection of the narrow, crooked, cobble stone paved streets.



PORTFOLIO
OF
CURRENT
ARCHITECTURE

J. M. ROSE



METROPOLITAN TRUST COMPANY'S FIFTH AVENUE BRANCH BUILDING, NEW YORK CITY. HOLMES & WINSLOW, ARCHITECTS.



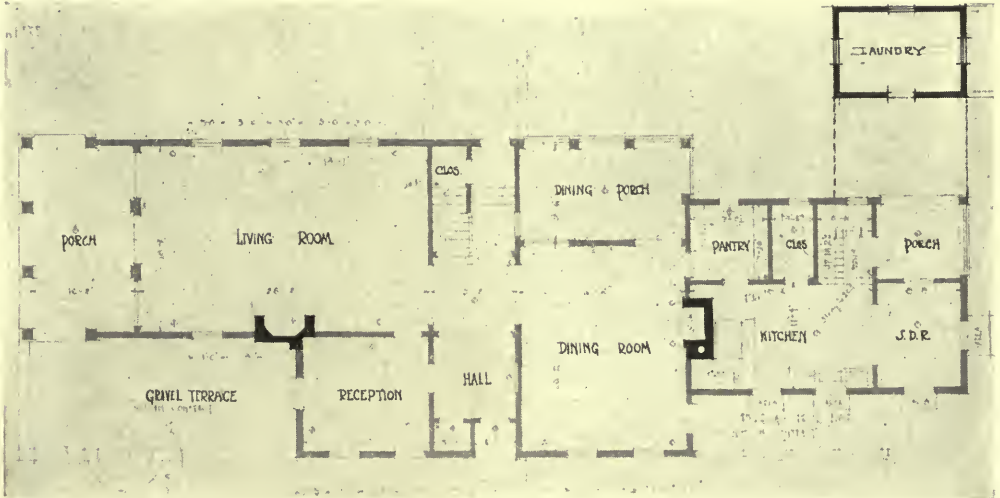
BANKING ROOM—METROPOLITAN TRUST COMPANY'S FIFTH AVENUE BRANCH BUILDING, NEW YORK CITY. HOLMES & WINSLOW, ARCHITECTS.



DIRECTORS' ROOM—METROPOLITAN TRUST COMPANY'S FIFTH AVENUE BRANCH BUILDING, NEW YORK CITY. HOLMES & WINSLOW, ARCHITECTS.



RESIDENCE OF MRS. P. F. COLLIER, SOUTHAMP-
TON, L. I. WARREN & CLARK, ARCHITECTS.



DETAIL OF EXTERIOR AND PLAN OF GROUND FLOOR
—RESIDENCE OF MRS. P. F. COLLIER, SOUTHAMP-
TON, L. I. WARREN & CLARK, ARCHITECTS.



HALL—RESIDENCE OF MRS. P. F. COLLIER, SOUTHAMPTON, L. I.
Warren & Clark, Architects.



PORCH—RESIDENCE OF MRS. P. F. COLLIER, SOUTHAMPTON, L. I.
Warren & Clark, Architects.



PORCH—RESIDENCE OF MRS. P. F. COLLIER, SOUTH-AMPTON, L. I. WARREN & CLARK, ARCHITECTS.



CORNER OF DINING ROOM, LOOKING INTO HALL
—HOUSE AT BRYN MAWR, PA. CHARLES WILL-
ING, OF FURNESS, EVANS & CO., ARCHITECT.



STAIRCASE AND PART OF HALL—HOUSE AT
BRYN MAWR, PA. CHARLES WILLING, OF
FURNESS, EVANS & CO., ARCHITECT.



LOOKING FROM LIVING ROOM INTO HALL—
HOUSE AT BRYN MAWR, PA. CHARLES WILL-
ING, OF FURNESS, EVANS & CO., ARCHITECT.



FIREPLACE IN LIVING ROOM—HOUSE AT
BRYN MAWR, PA. CHARLES WILLING,
OF FURNESS, EVANS & CO., ARCHITECT.



HALL—OWN HOUSE AT CHESTNUT HILL,
PHILADELPHIA. GEORGE HOWE, OF
FURNESS, EVANS & CO., ARCHITECT.



LOOKING FROM HALL INTO LIVING ROOM—OWN
HOUSE AT CHESTNUT HILL, PHILADELPHIA. GEORGE
HOWE, OF FURNESS, EVANS & CO., ARCHITECT.



CORNER OF LIVING ROOM—OWN HOUSE AT CHEST-
NUT HILL, PHILADELPHIA. GEORGE HOWE,
OF FURNESS, EVANS & CO., ARCHITECT.



LIVING ROOM—OWN HOUSE AT CHESTNUT HILL, PHILADELPHIA. GEORGE HOWE, OF FURNESS, EVANS & CO., ARCHITECT.



HALL, FROM FRONT—OWN HOUSE AT CHEST-
NUT HILL, PHILADELPHIA. GEORGE HOWE,
OF FURNESS, EVANS & CO., ARCHITECT.



HALL, FROM REAR—OWN HOUSE AT CHEST-
NUT HILL, PHILADELPHIA. GEORGE HOWE,
OF FURNESS, EVANS & CO., ARCHITECT.

THE ARCHITECT'S LIBRARY



BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part III.—Dwellings (Continued)

OUR formative architecture has resulted largely from a logical combination and mutual interdependence of two well defined currents of growth. We may trace on the one hand—or at any rate readily reconstruct—the trend of the quick response to utilitarian demands, and we may accurately follow the development of direct European inspiration and suggestion in Colonial architectural results on the other.

The very first building activity brought a workaday supply for the demand of shelter, later for that of comfort and convenience. The stage of building history represented by this structural phase of architecture must be considered a temporary makeshift, a concession to the mechanical exigencies attendant upon the problem of re-establishing in mid-course and in an untamed land a type of life that had been accustomed to a fair degree of comfort and of architectural environment. Measured by the difficulties met by the various groups, this task involved for the Colonists essentially a revision of existence, an unaccustomed demand upon resource and also upon endurance. Such requirements can produce only rude

structures gradually rising in the standard of habitability from the log cabin minimum upward. As the first struggle yields a modicum of victory, as harvest follows harvest in plentiful supply, as fishing and trading find ample reward in productive commodities that bring new blood to the European market, and as, finally, the Colonist is enabled by the light of untold thrift and perseverance to read the economic compass clearly, we note at once the echo of growing prosperity in improved architectural quality on every hand—cropping out gradually in details, in portable objects, then in mass disposition and whole exterior treatment. The firstlings of utility no longer satisfy; physical comfort and convenience they may at the end have offered, but they did not contain within themselves the ultimate possibilities of aesthetic development, nor did they fit snugly enough into the architectural frame which the Colonist had unconsciously carried with him as one of his strong memories from the religiously bigoted mother country. Thus when the call for a better architectural environment came, he sought in vain the inspiration for design in the land of his

conquest, for it had bred no architectural tradition that he might consider available for his purposes or commensurate with his need, and such artistic promise as it held his mind had not been cultivated to perceive. There was then but one course open to him, and that implied a harking back to homeland types to forms made famous through many years of life in Europe, and still kept before his eyes by the constant associations of travel and commerce. Add to this the insistent demand for churches, public buildings of various kinds, and finally for residences of the wealthy, and it will not be difficult to appreciate the readiness with which the Colonist closed his eyes to the question of a potential indigenous type of architecture, perhaps largely of wood, in this country. This seeking for inspiration or actual sources for imitation in the home country brought about the earlier or true Colonial phase of our architecture, for this is built upon a happy blending of both the tendencies thus far mentioned. Furthermore, it is to be regarded as a variegated style manifestation, its particular aspect controlled by the land of origin whence the second of its determining features was derived, whether English, Dutch, German or Swedish, the Colonial manner retains in its earlier and more faithful stage the racial differentiation which may be considered one of the important qualities in its attractiveness.

To the very end, however, of this earlier stage, the effect of struggle, of thrift, of homely beginnings, and of the painfully slow course of parallel cultural progress, must be accounted for, although often overshadowed by local wealth, as in the seaboard towns of New England, and although in so many cases of the actual buildings superseded by reconstructions or rebuildings in the later more acceptable and more thoroughly European Georgian manner. Allowance must also be made in the earlier buildings for the technical limitations due to lack of skill and to the bending of unaccustomed minds to the uses of new materials, though without the resource of invention which might render the new materials into designs expressive of their own qualities, and which was therefore replaced

by sheer imitation of European models—curiously enough almost always with most fortunate results. Conditions in which all of these elements are active factors invariably encourage decided modifications, detailed at first, but in the end embracing the whole architectural field, the variations in the smaller motives often yielding pleasant surprises palpably indicating original form intentions but suggesting also a potentiality of design that explains the rapid progress of later American architecture.

But we must also account for a well defined second phase of our formative architecture. The use of the words "Colonial" and "Georgian" interchangeably betrays a confusion of two points of view that have long led astray students and defied teachers. Historians themselves have not in the past devoted their energies in this field to an analysis of the claims of both titles and it is not until very recently that we find one of their number, Mr. Eberlein, who has closely studied his period, has recognized both designations as in good standing and as thoroughly applicable to particular stylistic products, and has set down their individual and interacting effects. In his volume on *The Architecture of Colonial America*, reviewed in the *Architectural Record* for March, 1916, the rapidly growing tendency to consider the two as distinctive names for two different though often combined style currents comes to its own, and it is to be hoped that the near future will see the complete acceptance of the new creed in this respect. The general description of our early buildings, i. e., until 1800 or shortly after, indiscriminately as Colonial or Georgian is assuredly wrong, both in the political as well as in the architectural sense. We might better speak of a Colonial manner as the nearest approach to an indigenous architectural style that our early builders could concoct. Even this was, in externals at least, one-half of foreign suggestion. And we might then separately consider the Georgian phase as the later adept imitation of a thorough Renaissance character from contemporary or slightly earlier English models. This phase remained an architectural imposi-

tion upon the true course of building development in this country. It produced many splendid buildings, but it caused the destruction of as many finely characteristic earlier houses of a truly Colonial type which were soon deemed unworthy of the pompous "codfish aristocracy" in New England that characterized in part the last seven decades of our Colonial history and the first two of our separate national existence.

The whole fundamental principle of Georgian architecture, to quote Mr. Eberlein, "afforded a direct antithesis to the conceptions upon which Colonial architecture was based. It breathed the atmosphere of the well ordered classicism that had spread over the Continent and over England in the train of the New Learning and had its outward concomitant in the stately creations inspired by the masterpieces of Greek and Roman antiquity. However modified by the successive media of its transference from the original springs of inspiration, it still voiced the measured formality and easy restraint inherent in the ancient models. It was essentially the architecture of a well-to-do, polished, and, if you will, somewhat artificial state of society that demanded a medium of courtliness and circumstance of surroundings for its proper existence. The formal note of classicism had come into English architecture in the reign of Henry VIII, had flourished apace under Inigo Jones and Sir Christopher Wren, and blossomed richly in domestic forms during the reigns of William and Mary and Queen Anne. With the Queen Anne developments, however, we have but little direct concern in America. It was not until the first George had been some years on the throne that a marked change became evident in the domestic architecture of the American Colonies. By the end of the first quarter of the eighteenth century there had been a marked increase in the wealth of the country. A reasonable security from the alarms of Indian warfare and an orderly and uninterrupted course of civil life left the well-to-do more time to pay to the amenities of existence, and the general growth of material prosperity provided the means to indulge the

taste for larger, better and, in a word, more pretentious domestic environment that accorded with the affluence and important social position of the prominent citizens. When the worthies of the early eighteenth century were thus minded and encouraged to build anew for themselves and erect substantial and more commodious homes for their own use and the enrichment of their posterity, nothing was more natural than that they should turn to the mother country for a suitable style and pattern to direct them in their new undertaking. They were always most punctilious to follow the styles of London in their clothing and prided themselves upon the accuracy with which they kept pace with all the changing fashions in apparel on the other side of the sea. In like manner, also, they looked to the current architectural fashions in England for inspiration to guide them in so momentous a matter as the establishment of a dwelling suited to their estate and fit to be the domicile of succeeding generations of their name."

Quite obviously the two phases of our formative building era discussed above are not to be considered as successive steps in development, without the multifarious readjustments due to a stylistic blood transfusion. Peculiarities of the second phase appeared in the other seemingly before they were historically due to be effective, and details of the earlier time continued as motives grafted upon the main stem of the later as though in defiance of the encroachment of the new European grand manner. What is more a certain consanguinity makes itself apparent as a subcurrent, especially in New England, a relationship due to a continued use of wood both as an original basis of design and as a new vehicle of expression for forms which in the English prototype had appeared in stone. By way of example of the former, at least, the inveterate New England tradition of clapboards may readily be pointed out; a heritage from true Colonial times, it was favored by a continued acceptance in Georgian designs which had always been executed in stone or at least in brick, and which had furthermore been treated in like fashion elsewhere in the Colonies.

The whole of these prefatory remarks may be taken in general as a résumé of the specific circumstances that produced New England architecture roughly up to about 1810 or 1815, at any rate until the abortive Greek and other alleged classic revivals were assured of their brief day of obsession. With the above indication of the various style phases as a background, we may then proceed to a consideration of the published works which have concerned themselves in a restricted sense with the field of formative architecture in the New England states. These publications are easily classified as (1) regional works, namely those that treat the whole of New England as a general area exhibiting fairly uniform characteristics; (2) works dealing with Colonial manifestations in individual states; (3) works concerned with the narrow local effects of style in single cities; (4) monographs on individual houses or groups of houses. To these should be added, of course, the books covering the field at large and containing subdivisions devoted to groups of states or single states, and likewise the volumes of measured details, which, being composed of interesting selections of smaller features, must also be of a more general character, for the collection of such features requires no small degree of selective foraging. Such works almost invariably offer a goodly sprinkling of examples chosen from New England territory.

Among the regional examples we may cite at least two collections of photographs, one of measured details, one of sketches, and three illustrated text volumes. We must mention again Mr. Eric Ellis Soderholtz and Mr. James M. Corner, whose work entitled *Examples of Domestic Colonial Architecture in New England* (Folio, 50 plates, meas. 11 inches by 44 inches. Boston; The Boston Architectural Club; 1891. Rare), maintained the general high quality of the other collections of photographic material issued under the former gentleman's name. Several larger collections have since appeared, but the standard of the earlier work has not been excelled. As is usually the case with books of such character, the limited edition leaves many

a later admirer unsatisfied when the value of the work is finally recognized.

A single volume of sketches has been issued covering the field of New England domestic buildings, that by Arthur Little entitled *Early New England Interiors, Sketches in Salem, Marblehead, Portsmouth and Kittery* (Long quarto, no text, 36 numbered plates. Boston: A. Williams and Company; 1878. Rare). The utility of works of this kind has of course been reduced to a minimum by advances in the art of the camera and more especially by the latter day demand for measured drawings. Books of sketches must present consummate skill in the manipulation of the chosen medium and a decided painter's quality in order to achieve success in the architectural field at the present time, and, granted that the work is successful to this extent, its appeal even then will be along lines and among readers not primarily engaged in the practice of architecture.

A good collection of measured drawings of recent date covering the eastern states is that by Lois L. Howe and Constance Fuller entitled *Details from Old New England Houses* (Folio, no text, 50 plates, meas. eleven inches by fourteen inches. New York: The Architectural Book Publishing Company; 1913. \$9). We are glad to note that this work restricts itself to details only; many others of similar humble intention and restraint would be welcomed. The details are well selected and a number of careful profiles merit attention. The profile or section of mouldings and like features is invariably an honest test of quality and safe guide for study; without it we must rely upon the eye's story alone, while the profile accomplishes the end achieved by the section of a whole interior, giving a suggestion of the sense of touch and a definition of the fact of depth in motives in the effect of which the eye's interpretation is too often the sole reliance. The present work offers good sheets of measured doors, panels, stairs, cornices, and includes also a few furniture plates. Two suggestions for improvement of this and other collections of measured drawings at once present themselves: first, the introduction of a few interesting details

of actual constructional features, e. g., framing methods, joinery solutions generally, as seen in stair landings, upper story overhangs, and the like; second, the introduction of the small photographic perspective at one corner of the plate or in its centre, if feasible, as an optical check for dimensioned line drawings and especially as a concomitant of measured section drawings. Much of the history of Colonial architecture might be written in terms of the first of these suggestions and much impulse to study offered by the second, not to mention the encouragement of the layman in the difficult field of the appreciation of architect's drawings. Dimensioned isometric drawings for construction details would encourage the study of the essentials of the building art of our Colonial past, and would undoubtedly bring to light many interesting developments, as for instance in the question of the origin of the several attractive types of Dutch Colonial roofs, the true use and origin of the much favored clapboard and its frequent understructure of half timber work, in fact the general matter of the relation of builder to architect at a time when the architect as an individual species was gradually distinguishing himself by dint of science and sense from the broader genus of masters of masonry and carpentry. It is obvious, of course, that the immediate modern practical intention of the book of measured drawings often precludes the presentation of such details as we have ventured to suggest; perhaps a better versed future will find in them a useful spur to its revived study of Colonial methods of workmanship when good structural evidence has entirely disappeared.

All the text volumes, of which we record three in the present regional group, are by Mary Harrod Northend. This writer has long identified herself with the exploitation of the Colonial field, both in published photographs and in books. She is at home in the New England district and has presented an account of its chief dwellings in *Historic Homes of New England* (Royal octavo, pp. xvi.+274, with numerous illustrations, chiefly photographs; index. Boston: Little, Brown and Company; 1914. \$5). In

this book the author has frankly adopted the pilgrim's attitude toward the shrine of a past stage in civilization; much of this feeling is noticeable between the lines of her text, which correspondingly and necessarily becomes almost entirely non-technical. Her journeys from home to home have revealed the doleful fact, emphasized by architects and laymen alike, that they are "often tenantless; some with sagging roofs and gaping sides, fast falling into decay." Some, however, finding a happier fortune, are "well preserved and freshly painted, surrounded by well kept lawns and posy beds," with some effort at keeping alive the portrait of a romantic period of growth in the nation, a sturdy time of the laying of foundations. The pilgrim's devotional reserve is likewise maintained in the author's descriptions of the individual buildings, through which the reader is led as by the inveterate itinerary of a Colonial Baedeker, the pages crowded with a multitude of asterisks to indicate the objects meriting special attention. A semi-popular tone is given to the work by this method of writing and the more rigid and unfeeling architectural quality is superseded by the need for satisfying the interested layman. In this field Miss Northend is doing a creditable work. There is no greater source of cultural breadth than the general field of fine arts, and of these architecture above all forms a frame into which daily life is fitted. If its qualities, its history, its inspirational and educational value can be brought home to those who now see least in its products, let the books, whatever their special considerations of style or period, be published *ad nauseam*; time will weed out the chaff among them after their effect is felt.

In the present work a number of the important old mansions of the New England district are given space, beginning with the *House of Seven Gables*, in all twenty-one characteristic examples. There are no plans or measured drawings; the deficiency in this important regard is slightly compensated for by the profusion of photographic reproductions, of which there are over ninety, many of them of interiors not generally accessible. There

is a good index, but we miss the incentive of a bibliographic reference list to encourage the layman to undertake further excursions into a fascinating province of architectural development. The volume is surely useful; although for the architect it would constitute a species of "light reading," for the layman, on the other hand, it might assuredly be considered a good beginning for more extensive study of a highly remunerative kind.

Another volume by Miss Northend considers the problem of making over old structures for modern purposes. In *Remodeled Farmhouses* (Royal octavo, pp. xiv.+264, with numerous photographic illustrations, index. Boston: Little, Brown and Company; 1915. \$5) she has aptly treated over twenty well selected examples of remodeled buildings and has described the alterations that have converted them into attractive modern homes. Interior spaces, roof lines or silhouettes, fireplaces, window and door frames, porches and entrances, and other features as well, have been individually treated under each of the examples considered and their value gauged as possible contributing factors in the process of the remaking. It is found that the situation of the old houses in general, due to the foresight in choosing sites manifested by early builders, is generally thoroughly satisfactory for modern purposes also, and that only the building itself will require attention from the "restorer." A carefully selected wall paper, a coat of paint of proper tint, a judicious restoration of wooden cornice or pediment, or a painstaking new bit of modeled plaster in hopeful imitation of the old, may then operate to transform completely the interior or to a great extent even the exterior of an old house without loss of character. Atmosphere of former times and comfort in accordance with the manufacturers' latest announcements may therefore readily be combined by a wise manipulation and restoration of old forms. To quote the author: "There is a wealth of possibilities in the reconstruction of old farmhouses that are easily recognized by the experienced eye of the architect. The study of lines which determine the size and the design of the

old building is most interesting and teaches a lesson in old time architecture which is extremely fascinating. The adaptation of the house to new and different purposes, the creation of a picturesque result wholly unlike yet following the lines of the original building, calls into play not only skilful designing but careful planning. Many of these old homes contain fine woodwork which is often hidden under layer upon layer of hideous wall paper bought with an eye to price rather than to good taste. The fireplaces are sometimes bricked up and plastered over to permit the use of a modern 'air-tight'; the wainscot and molding are buried under coats of unattractive paint and give little impression of their value until the original walls and woodwork are laid bare. Some houses, more especially those situated near the coast and erected during the period of commercial prosperity, were built by ship carpenters and wood carvers during dull seasons. In these one comes occasionally upon a wonderful old fireplace or perchance a porch that shows artistic carving. Many of these old dwellings naturally show original treatment, and it is to these that the architects of to-day turn for men who were forced to use their brains, since they were unable to turn to books for ideas." And again: "In these old houses, more especially those that are past complete restoration, the architect of to-day frequently finds choice old woodwork. Sometimes it is a rare bit of pumpkin pine such as is seldom seen; again it is a fine old wainscot, or a wonderful staircase that has been saved from the ravages of time. Often some of these details are introduced into another remodeled farmhouse to replace parts too far gone to be used. The growing vogue of the country home has led to the restoration of many of these old time farmhouses and has saved many a valuable structure from falling into decay. Fortunately the appreciation of their possibilities came before it was too late to save them from destruction, although many that could have done service were allowed to go to ruin. There are, however, many fine examples still standing, and some of these have been altered to suit modern uses.

Little wonder the old farmhouse has come into its own, its attractiveness after remodeling making it available for summer or for all the year round uses. * * * Often the house has been photographed to show both its former appearance and the results of the restoration. Some owners, however, have given little thought to the original structure, and it is left to the imagination to picture the house as it used to be." The photographs, as usual, are of good quality, though a better angle might have suggested itself in some cases. In this matter, of course, the exigencies of the site must be admitted as the controlling features. We are inclined to think the volume might have profited by an occasional plan, and assuredly by a few larger scale photographs of details, as of mouldings, decorative features of mantels and the like. There is a detailed index; but again we miss a bibliography.

A volume of considerable value, this time in the broader field of domestic architecture at large, though with a decided emphasis upon New England originals, is the same author's *Colonial Homes and Their Furnishings* (Royal octavo, pp. xxi.+252+plates 117, index. Boston: Little, Brown and Company; 1912. \$5). This undertaking has an authoritative air and the writer proves herself conversant in detail with domestic architecture both of the earlier true Colonial as well as of the later imposing Georgian varieties. The work is composed of seventeen chapters in which the subject matter is treated topically. We find broad headings such as Old Houses, or Old Time Gardens, followed by more detailed discussions of the narrower fields of Colonial doorways, of halls and stairways, or of fireplaces and mantelpieces. There are also good sections on minor features of collateral interest, such as wall paper, four posters, old clocks and other types of furniture. All told the volume is of a certain historical value and will prove especially useful as a parallel reference for Mr. Eberlein's book considered in an earlier issue of the Architectural Record. Having once restricted herself to the domestic phase of Colonial architecture, the author found it more advisable to subdivide her

subject into minor headings or categories covering a multitude of details, as we have indicated, rather than to cite a mass of historical data and examples by the cumulative evidence of which to prove certain truths of style and domestic activity. The method followed recommends itself as a pleasing variant from the usual scattered allusions to such matters in works on the Colonial houses. Hitherto, unless we sought the material in separate articles in periodicals, the references to the minor yet none the less important matters of the portable furniture and furnishings of the old houses have been too frequently considered as thoroughly subordinate or accessory details in the general treatment of the edifices.

(To be continued.)

PERIOD FURNITURE

THESE are some books that defy the reviewer. He may be a judge of quality in bookmaking; he may be an able critic of subject matter; but the particular nature of a volume may be such as to make almost impossible in terms of printed words a clear and adequate conception of the book for him who has not held it in his hand. This is especially true of volumes denoted "practical books," or handbooks of manufacture, and of guides or indicators that deal with a multiplicity of details, cataloguing, categorizing, indexing and labeling them for the layman as well as for the connoisseur. Unfortunately, the better the workmanship in a volume of this kind, the worse is it apt to fare at the hands of the reviewer. We are therefore handicapped at the outset in attempting to set down in full the features of utility, care in execution and knowledge of style manifested in *The Practical Book of Period Furniture, Treating of Furniture of the English, American Colonial and Post-Colonial and Principal French Periods*, by Harold Donaldson Eberlein and Abbott McClure (J. B. Lippincott Company, Philadelphia and London; octavo, pp. 371, pl. 47+19, many text illustrations; \$5). This is the fourth of the series of "Practical Books" that have come from the Lippincott Press, and it

is easily the best of the four. It is the outcome of a happy collaboration in which the writer and the artist have wrought together to produce a work of general utility for the layman who is neither writer nor artist. The volume is intensely practical, with its succinct grouping, its segregation of dominant characteristics and quick methods of classification and identification. As the authors themselves put it, the material has been "carefully digested" and prepared for general assimilation.

The most attractive feature of the book is the illustrated chronological key preceding the text. This is a series of nineteen plates containing on both sides well selected groups of objects indicating definite stylistic tendencies. Each plate bears as title a style name with inclusive dates, a suggestion of the chief materials in which furniture of that time was built, and a page reference to the text. Referring to the pages cited, the reader finds a chapter whose heading accords with that of the plate in the key. Minor style names, as well as reigns and

dates are also indicated. The chapter then discusses the style in detail under subject headings such as names of pieces: e. g., tables, bedsteads, stools, highboys, settles, etc.; decorative processes: e. g., painting, lacquer, veneer, marquetry, etc.; or motives of decorative design: e. g., scrolls, laureling, pendants, balusters, lunettes, etc.; and finally takes up at length the materials and structure. In the text, again, there are references to the text illustrations, and, in turn, to the chronological key. In addition, there are forty-seven double-tones in the body of the book, a good glossary, a brief bibliography and an exhaustive index. The fourteen chapters concerning the styles are supplemented by one on furnishing and arrangement and another containing much needed safeguards for buyers and collectors. The line drawings by Mr. McClure are thoroughly useful and might readily be more numerous. We commend especially the attention given to sections and profiles, which are cut off with a shilling in the average reference work of this character. R. F. B.



Gothic Architecture in France, England and Italy. (Two Vols.) By Sir Thomas Graham Jackson, Bart., R. A., F. S. A. Ill., Vol I, 208 p., appendix; Vol. II, 319 p., appendix and index, 7 by 9½ inches. Chicago: Cambridge University Press. \$14.50.

The Gothic Quest. By Ralph Adams Cram, F. A. I. A., F. R. G. S. Revised Edition. 404 p., 4½ by 7½ inches. Garden City, N. Y.: Doubleday, Page & Co. \$1.50 net.

Gothic Ornaments. Selected from Various Ancient Buildings in England and France. Exhibiting numerous specimens of every description of decorative detail, from the Eleventh to the beginning of the Sixteenth Century. By Augustus Pugin, Architect. A New and Revised Edition. Ill., 92 Plates, 8½ by 11 inches. London: J. Tiranti & Co. \$3.12.

City Planning. A Series of Papers Presenting the Essential Elements of a City Plan. Edited by John Nolen, Fellow American Society of Landscape Architects. Ill., 436 p., index, 5 by 7½ inches. New York and London: D. Appleton & Co. \$2 net.

Nights. Rome and Venice in the Aesthetic Eighties; London and Paris in the Fighting Nineties. By Elizabeth Robins Pennell. With sixteen illustrations, 303 p., index, 5½ by 8½ inches. Philadelphia: J. B. Lippincott & Co. \$3 net.

The Strength of Materials. A Text-Book for Engineers and Architects. By Ewart S. Andrews, B. Sc., England. With numerous illustrations, tables and working drawings. 586 p., appendix and index, 5 by 8½ inches. New York: D. Van Nostrand Co. \$4 net.



The Architect and the Civic Conscience.

Some months ago we were glad to present Mr. Frederick Ackerman's address to the students of the College of Architecture at Cornell University. The article in question under-

took the thoroughly altruistic task of inoculating a portion of the growing generation of architects with the virus of a new creed, a creed that is as obvious as reason itself to any who run and pause only occasionally to read, and which, because of its patent reality, is deprived of appropriate understanding on the part of a "businesslike" profession. Mr. Ackerman preaches a broader idealism, not circumscribed by the office walls, nor yet by the limits of a private practice, but by municipal, state or even federal needs; by the manifest requirements of that essentially gregarious animal, man, who lives in communities, but cannot plan them, or decorate them, or even build them without the architect, from whom, in turn, no friendly assistance is forthcoming unless it be balanced by a check on the national bank. This broader idealism is the secret of public good, whether it be denominated public spirit or altruism; it should be in great measure at the base of every architect's career, and it can do more than buildings themselves to advance the profession of architecture and to enlighten a much maligned public—a public which has always been high-handedly considered irretrievably ignorant of things architectural, however worthy of help otherwise. The community spirit, or broad-gauged conception of professional duties, was in the Greek city-state the keynote of public life; one who had taken no part, direct or representative, in the government of his city was denominated "idios," from which an English word, now of ulterior significance, has been derived.

The field beyond the office walls is an unploughed area of ethical responsibilities, which hitherto have been rudely cast off by the busy practitioner, traveling from consultation to inspection and back to drafting board. Yet these responsibilities are the sign by which the architect must ultimately conquer. The cities of this country will finally awake to a sense of their own magnitude and then a thousand opportunities must be counted lost. It is the proper sphere of the architect now to raise up the level of public intelligence so that it may see the light of civic beauty, and cleanliness, and safety, and health. It is his duty to teach, as all artists must teach, not by a host of carefully studied—or carefully "inspired"—examples, but by ascending the pulpit and stirring a sluggish public conscience. The Pennsylvania Station or the New York Public Library may awaken pride and satisfaction in the citizen; they will not teach him to formulate his own architectural wants. Out of these wants must, in the final balance, come the great new things which shall be called of the twentieth century.

So then, in the end, the artist must be content to serve as a sort of specialized pedagogue, slowly raising those variable and indefinable qualities called popular taste, temperament or sense of beauty so that they may compare with always more rigorous standards. And in these standards the public welfare should be the guiding or axial motive. Then, presently, in your citizen will be engendered a personal pleasure in the growth of civic beauty, for he will be able to appreciate it; he will no longer speak of the improvements "they" are making in the Plaza, but will rather include himself, with the feeling that "we" have a hand in it. For all aspects of city planning should be blessed with a universality of appeal, and this can spring only out of popular understanding. The "cities destined to be havens of multitudes"

which have "grown up with the abandon of petty villages" will then be of the past, for the petty villager will better understand his own potential growth and plot Main Street accordingly. He will not forget his parks or "public lungs"; he will regulate in due time the width of his streets so that gloomy canyons rising to towering heights may not replace four-story buildings without increase of public circulation space; likewise he will apportion his city area for the varied purposes of residence and industry and calculate his traffic facilities with such apportionment in view; in short, he will not be guilty of that lack of prevision—the insistent myopia of city fathers endowed with an atrophied civic conscience.

But, says the architect, we are producing fine buildings; the public demand is met. The people, he believes, should be left to work out civic problems themselves; he is a man of business. That is his sentiment, although he loudly endorses the schemes of a small number of courageous city planners, struggling to regulate a semblance of order out of a chaos of misunderstanding and ignorance and shortsightedness and "citizen's rights." Nature's elements may be left "to work out themselves," but the concrete and tri-dimensional facts of stone and steel are amenable to man-made regulations, and these, in turn, are as efficient as a bull in a china shop, unless there is knowledge brought to their making, unless they can stand the crucial tests of convenience, common sense, effectiveness, cost, durability and health. Civic waste due to civic blindness in such matters, if calculated even roughly, would present an amazing figure in the smallest incorporated community; and this waste is the outcome of makeshifts, the logical result of the blundering efforts of governing bodies serving too many masters. In matters artistic the American public can see, as someone has said, as far as the end of its nose. Perhaps to be effective for the moment this statement would bear qualification. Yet there can be but one source of information to lengthen the range of vision of this American public, and that source is the artists, the architects, themselves. As for the present, instead of trying manfully to elevate public taste to an appreciation of its own civic needs, the usual practice follows a line of much less resistance. A number of persons desiring to aid "the public," procure legislation and hand it down to "the public," which, of course,

pays the resultant taxes. The public is helped in such cases as a dog is helped by a muzzle. The poor public should be taught of its own accord to require such legislation. The process must be slow; so are all such great processes of development, interminably slow; but it must result in civic salvation.

In conclusion, let us say that the heritage to be handed on must be better than that conveyed to us. We must down the nightmare of dirt and the white plague, of gloom and musty air and infant mortality, of the lack of conveniences of cleanliness in dwellings, of bodily discomfort, of traffic inconvenience and danger, of fire peril, of the absence of nature in our streets—in short, of the thousand and one possible evils that may be born of an ignorance of city planning and the default of a civic conscience.

A Bibliographical Annotation.

In reading the entertaining and comprehensive succession of articles in the *Architectural Record* by Mr. Richard Franz Bach on the bibliography of Colonial architecture I have made a memorandum of one observation of fact which may be of interest. Mr. Bach describes the 1914 edition of Mr. G. Henry Polley's "Architecture, Interiors and Furniture of the American Colonies in the Eighteenth Century," G. H. Polley Co., publishers, Boston. This is practically a reprint of Mr. Polley's work of the same title published in 1895, with the addition of a scholarly foreword by John Lyman Faxon.

In his careful resumé of the contents of the books he mentions, Mr. Bach does not seem to have observed that in the Elwell publication of 1897, G. H. Polley Co., Boston, some of the same plates relating to Southern States are used as in Mr. Polley's own work of 1895, with this exception—that the plates are reversed as regards right and left. Anyone who cares to see the difference it makes to reverse a design of a house as regards right and left may satisfy himself by comparing, say Brooklandwood, in Mr. Polley's and Mr. Elwell's publications. From my knowledge of Maryland houses I am able to state that the Polley plates (1895) are in the correct relation to the object. In the 1914 edition of Polley these same originals are reproduced in the proper aspect. J. M. H.

**A Challenge to
Twentieth
Century
Materialism.**

A wealthy resident of Pennsylvania, Mr. John Pitcairn, has devoted the sum of nearly \$1,000,000 to the erection of the new Swedenborgian Cathedral at Bryn Athyn, Pa. The interesting feature of the project is not, however, the sum made available—which in this country is not regarded as disproportionate for such purposes—but the frankly anachronistic intention of the builders, who plan to eliminate all machine made materials. There will not be two stones alike in the whole structure; there will be continued variety in capitals and supports, and specific variations in all arches and windows. All straight lines have also been avoided in step and column, in rafter and window casing. The Philadelphia Ledger presents an account of this challenge to twentieth century materialism from which we quote: "Every part of the work is by hand. Stone is quarried and cut right on the ground. Tremendous oak rafters, two by three feet in thickness and thirty feet long, to be used in supporting the roof, were cut on Mr. Pitcairn's property a year ago, and fashioned by the hands of skilful craftsmen. No steel or iron, not even a supporting beam or a nail—is to be found anywhere in the building. Wherever joining is necessary oak pins will be used. Plaster, also, has been prohibited—everything in fact of modern invention that could in any way destroy the medieval purity of construction." The minutest care has been accorded to the preparation of all details of the design, and especially to the matter of studying the proper effect in their final positions. Thus plaster models without number were cast, first in small size for a preliminary test of proportion, then at half scale for final approval of detail design, lastly in full size and placed in the ultimate position to be occupied by the cut stone piece. This is, of course, in full accord with the well known point of view of the architect, Mr. Ralph Adams Cram, who places little faith in architectural drawings when life-giving details are to be executed.

All told the building is only two hundred feet in length, seventy-five feet through the

transept, and its maximum height will not exceed one hundred feet, not including a fifty-foot free tower above.

The medieval point of view has been further emphasized by the leveling of ranks among the artists and artisans employed, all of whom are considered equals in the bottega. The best masons available have been gathered for the work; their originality as artisans has been stimulated by permitting them a certain amount of freedom in adding their own conceptions to the work in hand, and their initials appear on each cleanly cut stone.

But the current day and year have intruded, nevertheless, upon the idyllic scene that might otherwise have been staged in 1250 in the Isle de France, for the account above quoted continues: "Mr. Pitcairn even went to the extent of having the train schedule changed in order better to suit the needs of the forces in his charge. As most of the workmen established their headquarters in the city, the railroad abolished the train leaving Bryn Athyn at 4.23 in the afternoon, substituting a schedule at 4.42 to allow them to commute." There is in this an ugly hint of an eight-hour day and of labor unions. But, to be sure, there were guilds in the old days, even though the working hours were measured only by the full course of the sun.

**The
Architectural
Record's
Twenty-fifth
Anniversary.**

Prof. A. D. F. Hamlin's third paper on "Gothic Architecture and Its Critics" will appear in the August number. Its postponement was brought about by our making a very special demand upon the limited time which Prof. Hamlin has at command for literary work during the academic year. The twenty-fifth anniversary of the Architectural Record falls in July, and we believe that the most acceptable way of commemorating the occasion will be to publish a competent review of American architecture during the last quarter-century. We are pleased to be able to announce that Prof. Hamlin has undertaken to write the review, which, we feel confident, will be a notable contribution to architectural history and criticism.