



# THE ARCHITECTURAL RECORD

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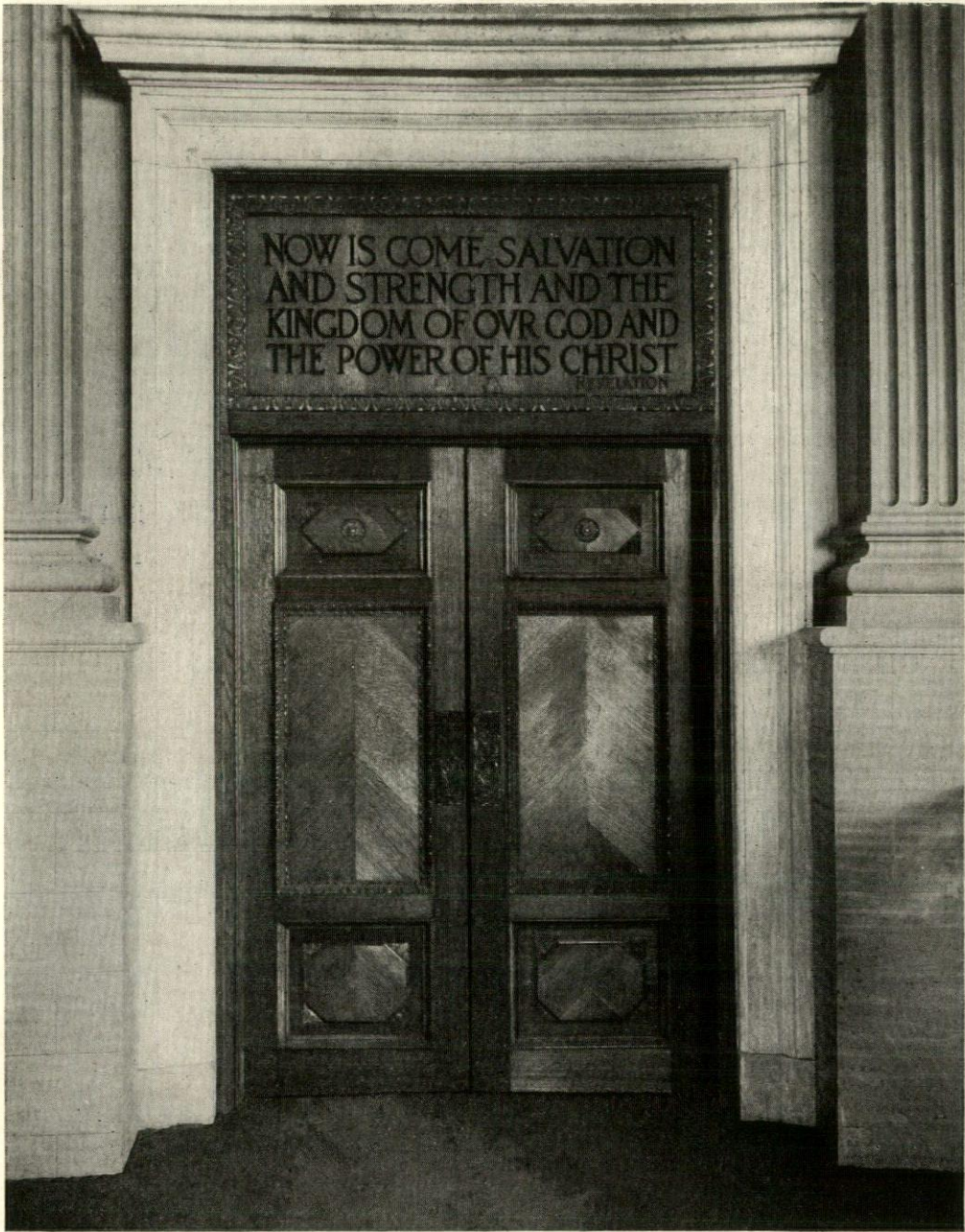
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DOORWAY TO SUNDAY SCHOOL CORRIDOR—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y. GORDON & MADDEN AND WILLIAM G. KAELEBER, ARCHITECTS.



# THE ARCHITECTURAL RECORD

VOLUME XLI



NUMBER III

MARCH, 1917

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

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*The*  
FIRST CHURCH OF CHRIST, SCIENTIST  
ROCHESTER, NEW YORK

GORDON & MADDEN AND WM. G. KÆLBER, ARCHITECTS

By I. T. FRARY

**D**URING the last few years the Church of Christ, Scientist, has made a most phenomenal growth and has built a great number of church edifices throughout the country. From the standpoint of the architect, one of the interesting features of this growth has been that, almost without exception, the buildings have been designed on classic lines. The Gothic and other so-called Christian styles, which accord so admirably with the service of the Catholic, Episcopalian and other ritualistic forms of worship, seem too formal and severe for the simple service of the Church of Christ, Scientist. The fact that its service is concerned with the interchange of ideas and thoughts rather than with the impressions of a liturgical worship makes essential an auditorium in which every seat is so placed as to enable the occupant to see and hear, and these conditions are most readily secured by following the classic styles.

The exteriors of many of the churches are very beautiful, but there is one criti-

cism of the interiors which applies to nearly all, which is that they are cold, lack sympathy; in other words, they are devoid of color. Correct though they may be in design, in proportion and detail, they are, so to speak, anæmic in effect, and in strange contrast to the warmth and vitality of the religion which is professed within their colorless walls. This asceticism is doubtless due to a revulsion against the chromatic displays which untutored decorators have perpetrated upon the walls and windows of so many churches. The renunciation of color *in toto* is the natural and logical result.

In the case of the First Church of Christ, Scientist, Rochester, New York, designed by Gordon and Madden and Wm. G. Kaelber, this prevailing weakness was recognized; and building committee, architects and decorator worked in accord to the end that there should be a wealth of color dominating the interior, but of a quality and character that should be felt without being too evident, that



should produce a sense of warmth and comfort without in any way suggesting garishness or unrest.

The exterior is very simple in design, little use having been made of ornamental detail. Its effect is largely dependent upon this very simplicity of treatment and the judicious use of grey brick of good color and texture.

A broad approach in front leads up to a raised terrace, around which is carried a stone balustrade, terminating on either side of the terrace steps in stone pylons surmounted by bronze lighting fixtures of unusual and interesting design. Four monolithic columns distinguish the entrance portico, the rear wall of which is pierced by five doorways, above which are square openings filled with pierced stone grilles. These doorways open into a vestibule through which one passes into the foyer. Immediately the atmosphere of warmth is apparent. Although the walls and floor are treated in tones of grey, the tints are warm and cheerful, not the kind that chills and depresses. Furthermore, touches of gold and soft color have been introduced in the lighting fixtures, the hardware, the cushions of the curved benches which stand by the stair walls, and in the balusters of the stair rail.

The floor is covered with a high-pile carpet, surrounded by a border of Tennessee marble raised above the cement floor, just the height of the carpet pile. The room base is also of marble. The dominant feature of the foyer is its unusual plan, the axis being a curve following the outer wall of the circular auditorium.

The auditorium, which is one hundred feet in diameter, is covered by a flattened dome, the surface of which is elaborately coffered, and has for its central feature a gilded sunburst. The disposition of the ceiling ribs is such as to produce a complex but well graduated scheme of coffering, the lines of which are well calculated to carry the attention up to the central point of interest and to give the entire dome a sense of soaring buoyancy.

The walls are broken up into vertical panels by large Corinthian pilasters arranged equidistantly around the entire

room, except behind the reader's platform, where the wall is thrust back to provide an organ space, thus calling for the use of free columns to carry the entablature. The pilasters stand on a travertine stylobate and the door casings are of the same material, or, rather, of material with a travertine effect. The organ front consists of three open panels surrounded by a broad stiling of pierced ornament and carried on an ornamented beam. The whole fills in the three open intercolumniations and continue the sweep of the walls. The panels containing the pipes are filled with an open-meshed silk fabric, which hangs in heavy folds from the top. The dominant color note of the room, old rose, is set by these hangings, the draperies which curtain off the space under the organ and the damask with which the wall panels are hung. The tone is taken up in the ceiling, while further touches are to be found in the lighting fixtures, the hardware and the ornamental details of stucco and woodwork.

The large windows, too, fall into harmony with the decorations, both as regards color and design. In fact, every item entering into the equipment of the building was carefully studied in its relation to every other item. Especial care was exercised in designing the glass, to the end that a rich decorative effect might be produced without sacrificing the volume of light.

The pews, reading desk, readers' chairs and other woodwork are all oak; and in all important panels the veneers are divided and the grain is run diagonally to the axis, thus producing an interesting effect of feathering. The scriptural quotations, which so often prove an eyesore by being painted indiscriminately upon any available surface, have here been made a feature of the architectural effect, as they are carved in wood panels placed above the doors which flank either side of the pulpit. Being enriched with color, they are not only legible from all parts of the auditorium, but also have a distinct decorative value.

The artificial lighting is derived from a series of twelve torchères, on the wall panels, carrying powerful indirect re-



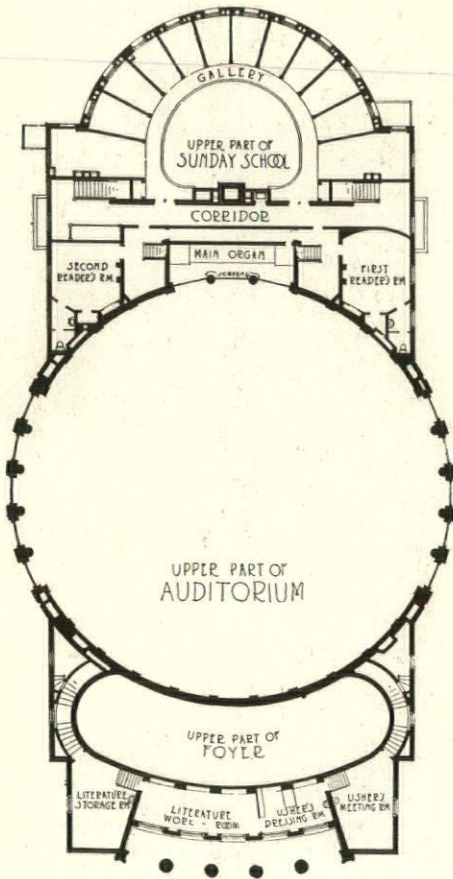


FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.

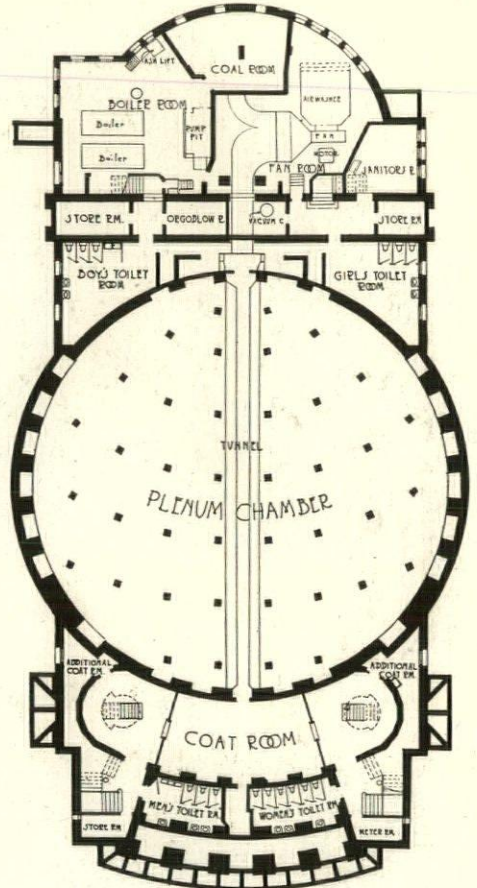


FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.





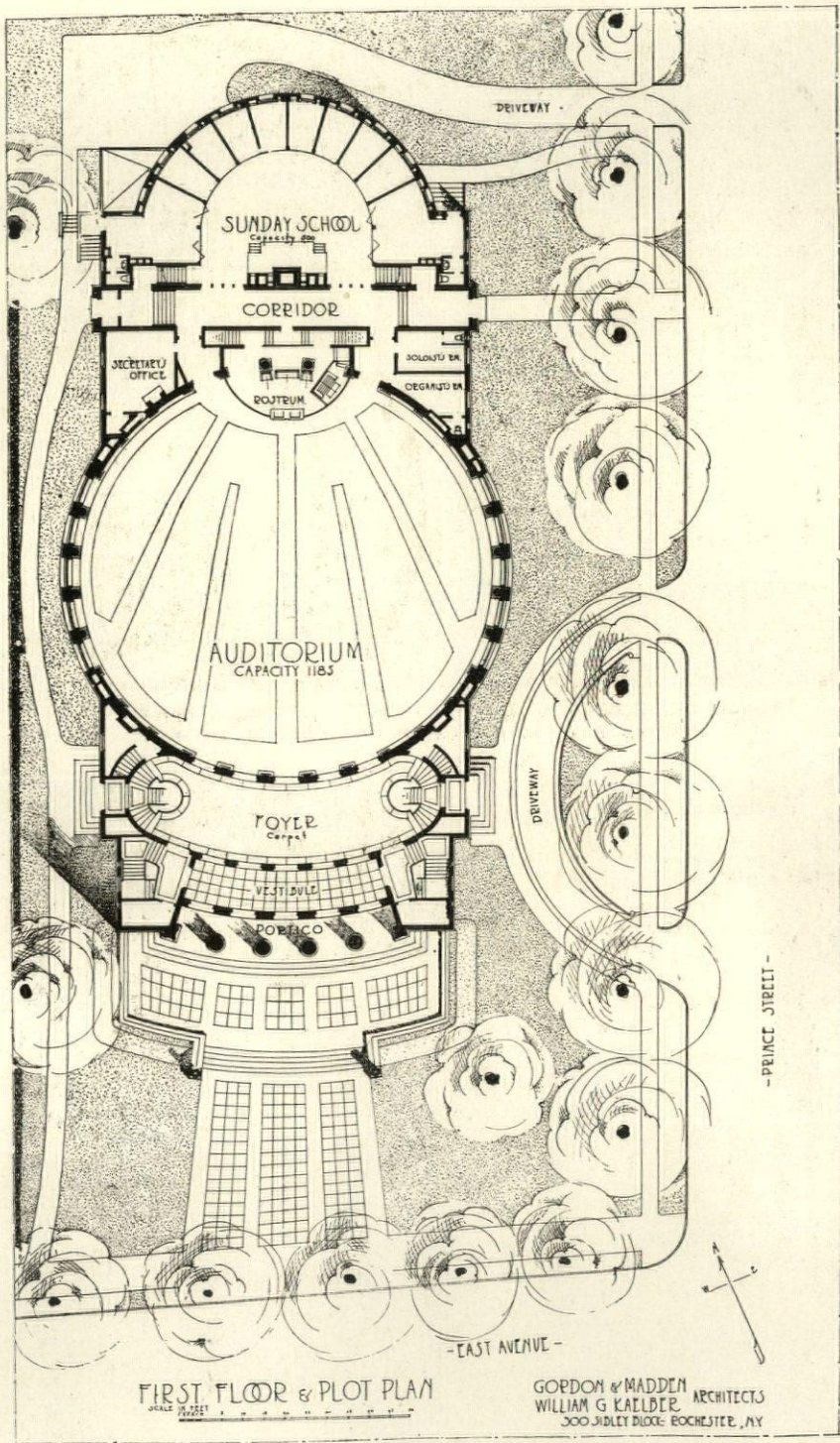
Second Floor Plan.



Basement Plan.

FIRST CHURCH OF CHRIST, SCIENTIST,  
 ROCHESTER, N. Y. GORDON & MADDEN  
 AND WILLIAM G. KAELEBER, ARCHITECTS.



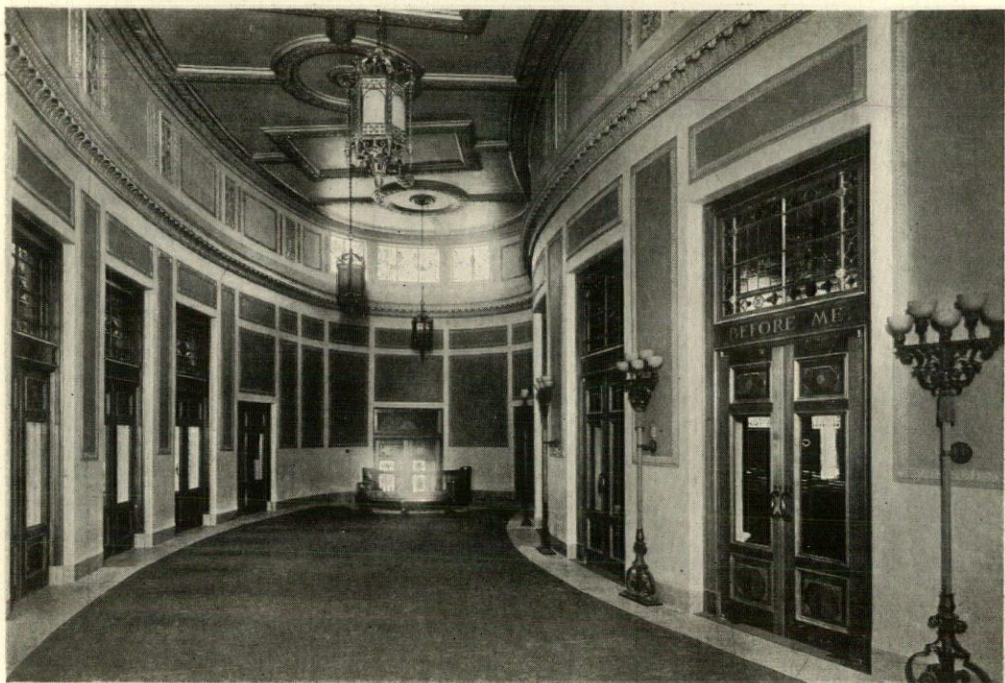


FIRST FLOOR & PLOT PLAN  
SCALE IN FEET

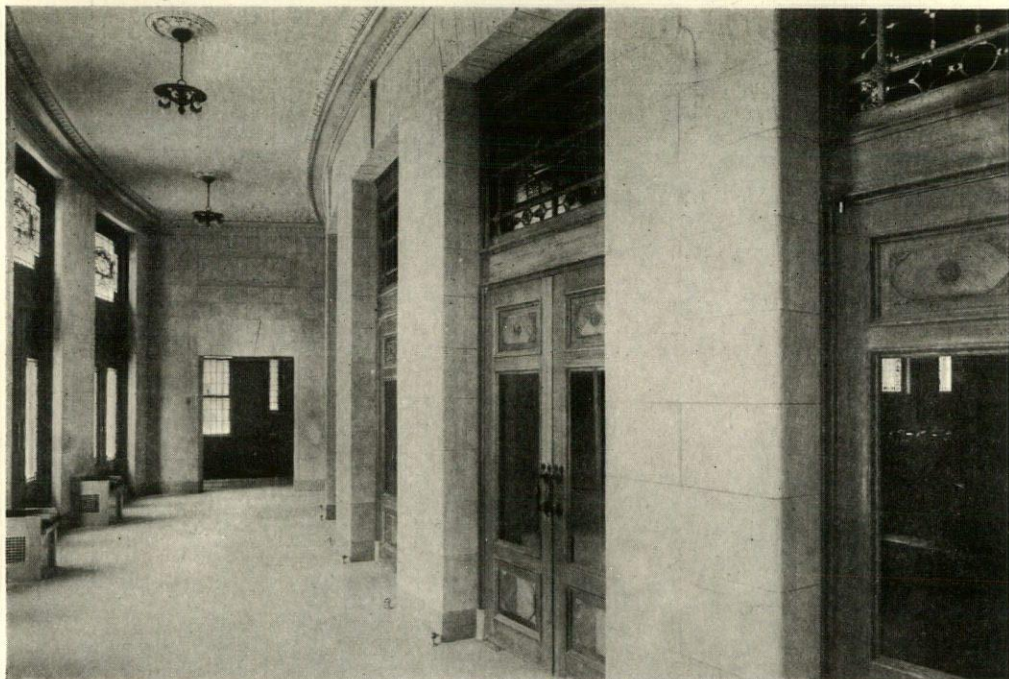
GORDON & MADDEN ARCHITECTS  
 WILLIAM G. KAELEBER  
 300 JUDLEY DIOCE ROCHESTER, N.Y.

FIRST FLOOR PLAN—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y. GORDON & MADDEN AND WILLIAM G. KAELEBER, ARCHITECTS.





FOYER—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.



ENTRANCE VESTIBULE—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.





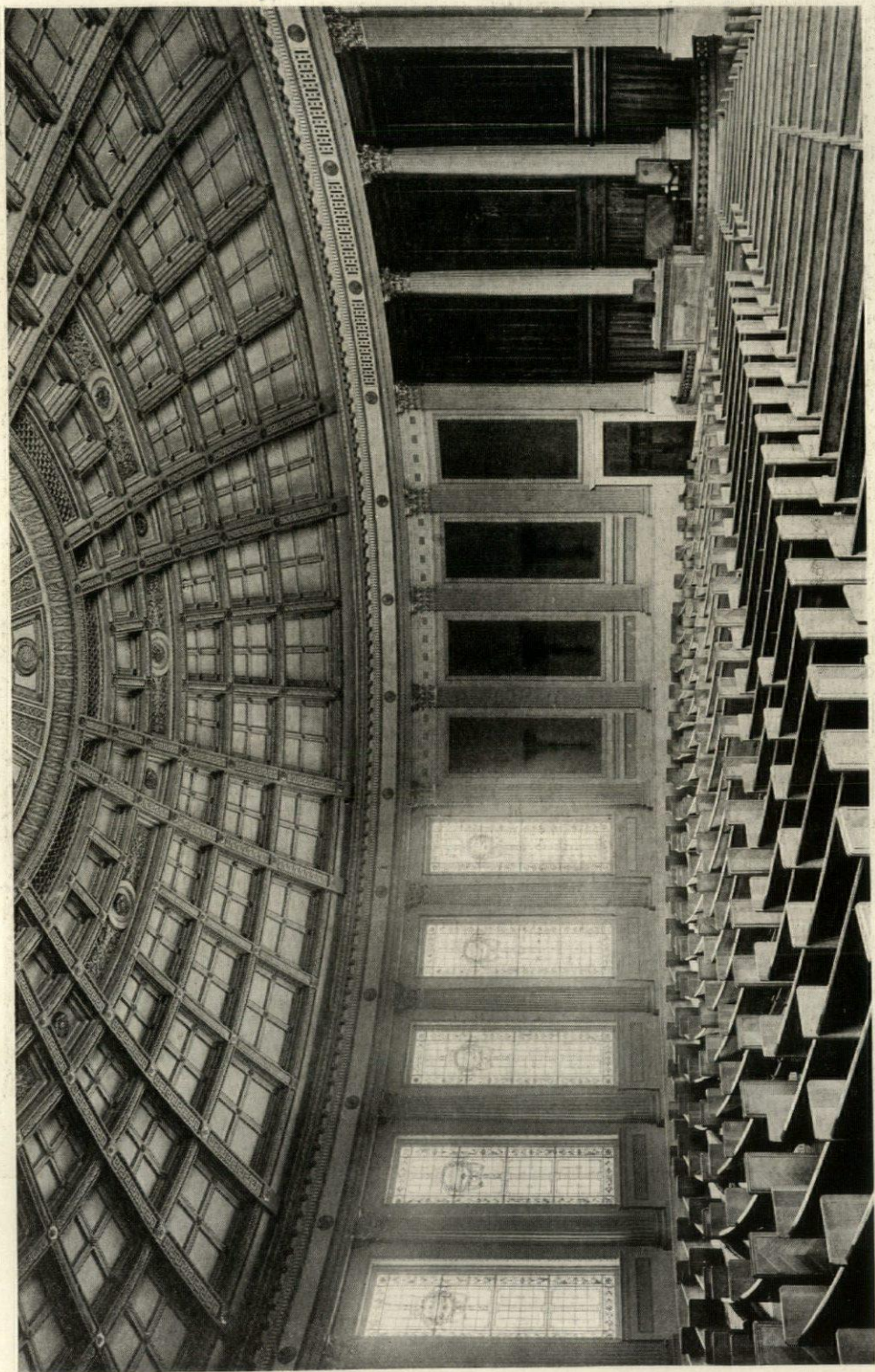
MAIN ENTRANCE—FIRST CHURCH OF CHRIST,  
SCIENTIST, ROCHESTER, N. Y. GORDON & MAD-  
DEN AND WILLIAM G. KAELEBER, ARCHITECTS.





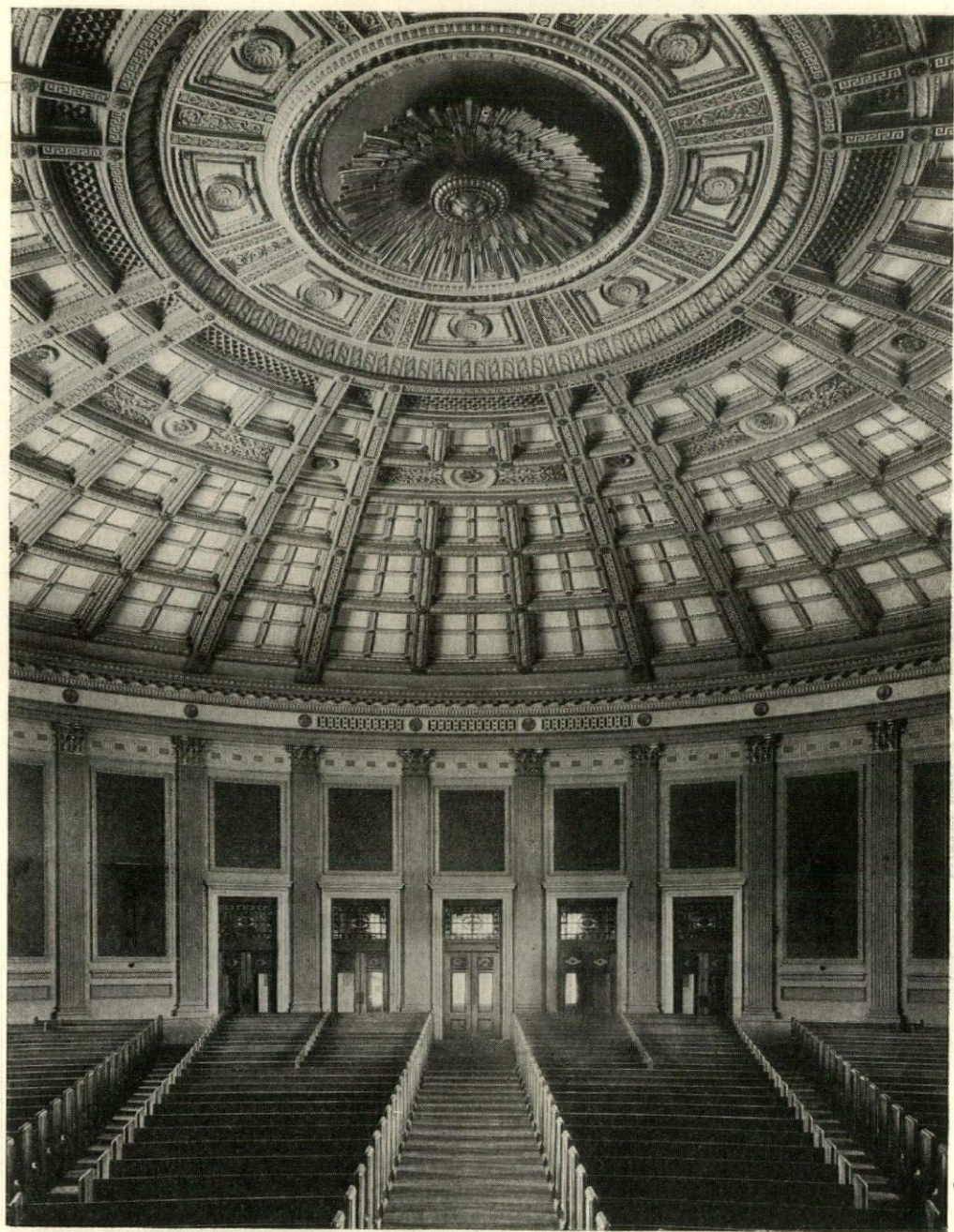
DETAIL OF FOYER—FIRST CHURCH OF CHRIST,  
SCIENTIST, ROCHESTER, N. Y. GORDON & MAD-  
DEN AND WILLIAM G. KAELEBER, ARCHITECTS.





AUDITORIUM—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y. GORDON & MADDEN AND WILLIAM G. KAEHLER, ARCHITECTS.





AUDITORIUM FROM READER'S PLATFORM—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y. GORDON & MADDEN AND WILLIAM G. KAELEBER, ARCHITECTS.



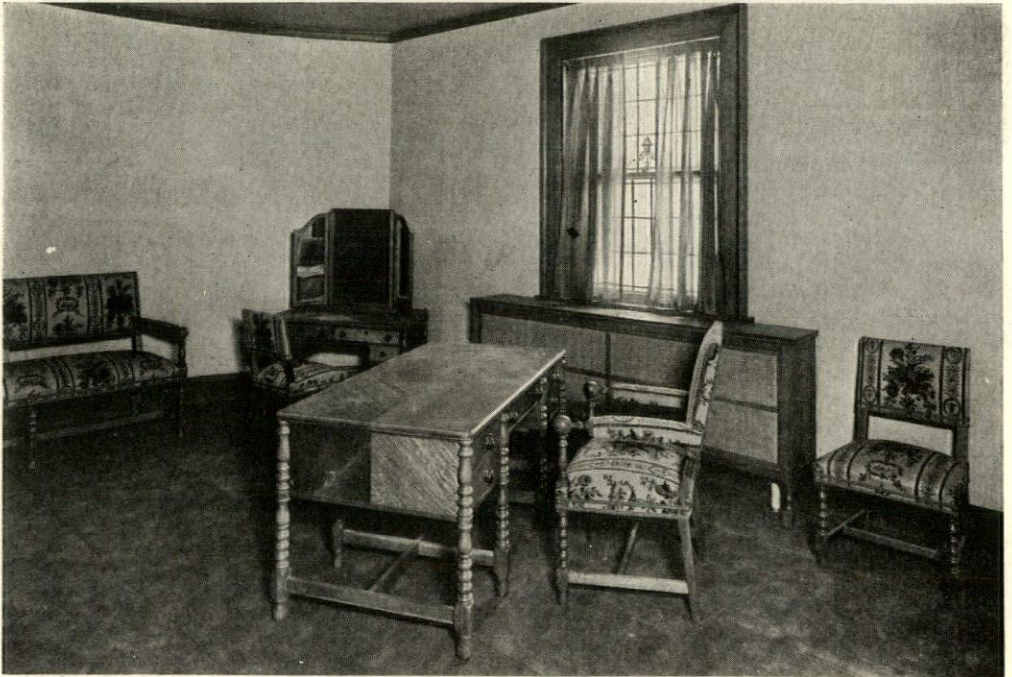


READER'S PLATFORM AND ORGAN FRONT—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y. GORDON & MADDEN AND WILLIAM G. KAELEBER, ARCHITECTS.





TRUSTEES' ROOM—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.



SECOND READER'S ROOM—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.



flectors, which throw the light upward into the dome. A small amount of direct illumination is provided in the brackets and on the gold sunburst at the center of the dome, but the general illumination of the room is indirect.

All the hardware is of special design and is executed in bronze, much of it being enriched with colored enamels. The bronze panels of the five pairs of front doors are also carried out in the same manner.

The Sunday School room is treated very simply, both in color and in design. The readers' rooms, soloist's, organist's and ushers' rooms are all furnished with specially designed furniture, but have been kept quiet and restrained in effect. In the trustees' room a more vigorous note has been struck, and both furniture and woodwork have been given a distinctly Italian character, all the woodwork in the room having been designed to carry out this feeling, and is greatly enhanced in value by a liberal use of color.

From the description, it will be seen that color plays a strong part in the decorative effects of this building. It is most unfortunate that all this effect is of necessity lost in photographic representation.

Architects have their minds so engrossed with the problems of design and construction that they are apt to disregard the problems of decoration as being matters of minor importance which can be turned over to some handy wielder of the paint brush for solution. The result is that many buildings of excellent design have their interior effects practically destroyed through the lack of an intelligent use of color. Though an architect may, as a result of his training, see a building from the standpoint of abstract design, the fact remains that to the eye that is not specialized the element of color makes a far more direct appeal than either line or mass. This is coming to be recognized more and more by the architectural profession, and there is an increasing tendency to see beyond the black and white of the drafting table and to visualize the completed structure as clothed with a garment of color.

The Rochester church was intended to be a representative example of all that is demanded in the housing of a Christian Science organization; and in discussing the building, Mr. Gordon pointed out both the spirit that was to be reflected in the design and the practical requirements that were to be considered in the plan. Calling attention to the manner in which the house of worship reveals the intellectual status of the people who create it, he traced its architectural evolution from the temple of mystery in ancient Egypt to the temple of learning of our time, an evolution of which the Christian Science church is the latest product.

The Christian Science architect must consider the intellectual tendency of this progress, and among other passages from "Science and Health," by Mary Baker Eddy, should have in mind particularly the following:

"Beauty is a thing of life which dwells for ever in the eternal mind and reflects the charms of His goodness in expression, form, outline and color."

The practical requirements are: First, an auditorium of a size carefully estimated for the congregation which is to be housed. It is a policy of the Christian Science organization to establish a number of small churches rather than to develop a few excessively large ones. Second, the auditorium should be so planned and its proportions and finish should be such as to produce perfect acoustics, for the all important use of the building is the teaching of lessons taken from the Scriptures and correlative passages from "Science and Health." Third, the windows should be so located and be of such design and color that they will admit a sufficient quantity of soft, warm light to make reading possible in any part of the auditorium. Fourth, the artificial illumination should be indirect or semi-indirect, with all light sources so placed and protected as to prevent a glare from shining into the eyes of the people. Fifth, the embellishments should be so studied as regards scale and color that they will produce an effect of comfort and repose. The colors should be warm, harmonious and soft, the details restrained and refined, with the intent that no part of the





SUNDAY SCHOOL ROOM—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.



SUNDAY SCHOOL ROOM—FIRST CHURCH OF CHRIST, SCIENTIST, ROCHESTER, N. Y.  
Gordon & Madden and William G. Kaelber, Architects.



ensemble shall distract the thought from the object for which the room was created—the study of truth. Sixth, in addition to the auditorium, a large comfortable foyer should be provided which should be more than a mere passageway to the auditorium, for this is the gathering place after services and provides the only means of social intercourse inside the church building; all other social activities are outside of the church and are matters with which the church has nothing to do. Thus, no provision need be made for social rooms, dining rooms, kitchens, and the like, which are so important a factor in the churches of many denominations. Seventh, large check rooms for both men and women should be so located as to be readily accessible from the foyer, for it is becoming customary to lay off outer wraps before entering the auditorium. Toilet rooms should of course be located close by if possible. Eighth, the Sunday School room should be as complete as means will permit and should be planned with a separate room for each class, all of which should open into the large room. Ninth, special rooms should be provided for the trustees, for the first and second readers, for the organist and the soloist, also fairly large rooms for the ushers and the literature committee.

The uses for which the various rooms are intended will naturally dictate their furnishings, yet a few suggestions on this subject may not be amiss. The foyer, being a distinctly formal room, calls for but little in the way of furnishings, but a few dignified chairs or benches placed in a formal manner about the room will not only add character, but will also enhance the comfort of those using it.

The trustees' room should reflect the importance of the body which occupies it and should have furniture of a dignified character. A long central table, good substantial chairs, a seat for callers, a roomy desk for the secretary and some provision for disposing of coats and hats—all these items should be of good de-

sign without necessarily being expensive. The readers' rooms, which are so often merely bare offices, can with but little expense be made attractive and homelike. The furnishings are simple, consisting of a writing table, a few chairs and perhaps a couch or settle, but in the second readers' room the addition of a small dressing table and mirror will add materially to the comfort of the occupant. Simple curtains, a rug, and good color on the walls, give the finishing touches to what might have been bare and uninviting.

The organist and soloist require only a table, a chair or two and a commodious music cabinet in their rooms, although the soloist would doubtless appreciate the same toilet facilities that have been suggested in the second readers' room.

The big questions of heating, ventilation and other engineering problems are in no way different from those encountered in other types of public buildings, so do not require consideration here.

The church architecture of this country has been as a whole mediocre during the past century. Much of it has been the work of untrained architects and builders who were incapable, even with the best of intentions, of producing good work. The personnel of building committees has been too often determined by considerations entirely foreign to their knowledge of architecture and building operations, and this lack of fitness has borne its logical fruits. It is gratifying to note at the present time a healthful change in these matters and a general growth in the appreciation of good architecture. The professional training of architects is of a higher order, committees are demanding better things and as a result we have a leaven of well designed church buildings spreading throughout the country, which leaven is bound to work and to produce a standard of church architecture which will be a credit and an inspiration to religious organizations.





CARVED WOOD CHANDELIER FROM  
KENSINGTON PALACE, NOW AT  
BRYMPTON D'EVERCY, SOMERSET.



# English Architectural Decoration

*Text and Measured Drawings*  
by *Albert E. Bullock*

## Part II

HAVING briefly related in outline the general historical progress of decoration from the advent of the Renaissance, it remains to enter into rather fuller detail concerning the principles governing the designing of examples in the several periods. Apart from the disposition of decorative ornament, the chief factors in an original composition may be said to be the proportions of the panels and the size, projection and profile of the moldings, whether the design be accompanied by a columnar treatment or be merely a paneled theme.

In Jacobean work the panels were invariably small, while the stiles rarely exceeded two inches and the moldings an inch over all, having very small members and giving a very flat effect. This, however, does not apply universally, as there are some exceptions in regard to the main cornices, the caps and bases to columns and pilasters and the surbase moldings, which were usually very bold, as were also the moldings and rustications in chimneypieces, especially marble chimneypieces executed during the reigns of James I and Charles I. These latter were frequently ordered from some atelier in London or other principal town, and a certain vogue followed the progressive reputation acquired by a well known mason or sculptor, such as the King's Mason, Nicholas Stone of Long Acre, who with his sons contracted for a great many chimneypieces besides much wainscoting during the first half of the seventeenth century, their commissions extending as far north as Edinburgh. In later times one Peter Bossi executed some fine inlaid marble chimneypieces for various residences in Ireland, examples of which are to be seen in the Victoria and Albert Museum, London.

The early paneled rooms of this period were generally of oak from floor to ceiling. The ceilings were plastered in broad geometric ribs interlacing in vari-

ous patterns. There were, however, certain notable exceptions, one being an example at Langley Church, namely, the Kidderminster Library, where the paneling is painted chocolate and white, with oil-painted panels depicting local scenes and religious subjects on painted ovals within the moldings forming the panels of the room. As a library it is a very ingenious one, as the paneling is so arranged that the cupboards containing the manuscripts are concealed from view; the shutters to the windows and the ceiling are similarly paneled and painted to harmonize with the decorative scheme.

During the period of Charles I, or from 1630 onwards, the panels were made much larger in scale, and oak was used more sparingly; but there are frequent instances where no paneling existed, the walls being subdivided by means of enriched pilasters, as at the Queen's House, Greenwich, by Inigo Jones, and some of the rooms at Brympton D'Evercy, the residence of the late Sir Ponsonby Fane in Somerset. This latter house has, however, survived many generations with consequent changes of style which render it difficult of approach from a critical aspect for the purposes of comparison. The most interesting examples of decorative art contained in this residence are the chimneypieces, which are mostly of the early eighteenth century, together with some fine carved wood chandeliers removed from Kensington Palace, and also a Queen Anne bedstead.

During the reign of James I it was usual to have marble chimneypieces in two tiers, the lofty overmantel being inlaid or carved in the same material, of which there are several examples at Hatfield House and Balsover. Thereafter it became general to make the overmantel in wood, paneled and carved with enriched moldings, as at Belton and Hampton Court Palace. At the latter place there are some interesting examples of



angle chimneypieces with stepped shelving for china. Pear wood carving and inlaid hardwoods and veneers formed the chief elements of decorative designs for these features, some fine instances of which exist at Chatsworth, the residence of the Duke of Devonshire, and also at Holme Lacy and Penshurst. The surrounding architrave was usually of marble; and the fire being an open one, the back was of cast iron. When grates became fashionable much artistic taste was centered upon this important object, until the Adam brothers entered the arena with their new and remarkable designs of carved and inlaid marble chimneypieces and steel grates of the hob type, various phases of which became familiar objects for many years. Subsequently wood chimneypieces with marble slips became the vogue, with curbs of metal or marble; and a general degeneracy in artistic expression is observable during the early Victorian era. Marble obtained in certain cases, as with the work of Sir John Soane and Charles Barry, but even then it was used sparingly.

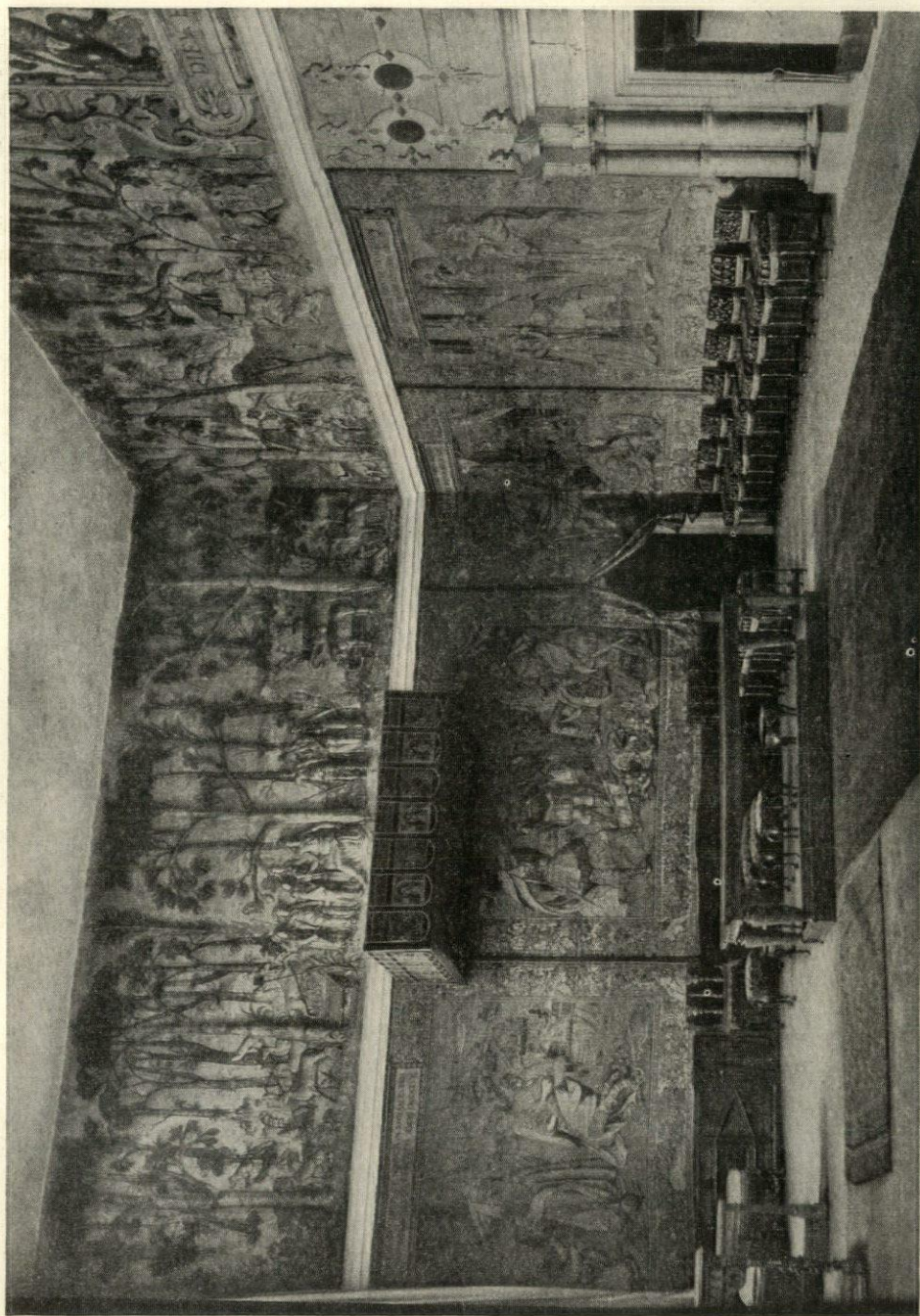
With staircases we enter upon a region in which much skill was exhibited during the several periods. The heavy Jacobean staircases with large balusters and lofty carved newels gave place to a type in which the balusters were replaced by carved panels in scrolled leaf work of a high grade of execution and design. With the Wren period the balusters return and are again heavy and massive of form, with the handrail broad and with mitering upon the newel caps, which principle was adopted in a more refined manner during the early and middle eighteenth century. The balusters during these times became smaller in size, with more turning; and there were two and sometimes three balusters to a tread, the handrail being frequently ramped up to the newels in a fine curve. In still later times stone and marble staircases with wrought iron balustrading became fashionable consequent upon visits made to France by English architects and upon the work of French smiths in this country. The fine grilles and gates in churches and mansions throughout the country testify to the skill to which this branch of

art attained during the time of Wren and in subsequent decades.

Perhaps the most interesting study, apart from wood-carving, in the realm of decorative art is that of the plasterer. There are extant many hundreds of examples of Jacobean and Italian craftsmanship, including pendant and ribbed ceilings with curious friezes of conventional ornament and foliage. The frieze in the Presence Chamber at Hardwick Hall is one of the earliest and most notable owing to its lofty scale and expansive design of figures and trees, while examples could be quoted from various country seats, as Knole, near Sevenoaks; Montacute, Somerset; from Exeter and other parts of Devonshire; from Sizergh Castle, Westmorland; Powis Castle and many another familiar historic mansion. But it is the later examples which are of more real interest to the student of decorative art, for they frequently find disciples in later times and their forms often bear repetition in compositions of new schemes.

The work of Inigo Jones was chiefly of massive beam type, wherein the cornice was repeated upon the cross beams and ovals forming spaces for pictures, while in confined areas the spandrils would be modeled in floral designs, as the staircase ceiling to Lord Iddesleigh's mansion, The Pynes, Devon, and Ashburnham House, Westminster, London. At the Queen's House, Greenwich, are several varieties of ceilings by Inigo Jones, and his larger mansions, as Raynham, Norfolk and Wilton, contain many good examples. This architect favored the festoon largely in the cove formed in the angle contained by the relation between the main cornice and the ceiling surround. There was until recently a fine ceiling of this type in an inn at Exeter, in which the centre happened to be of carved wood. If Inigo Jones was responsible for the saloon ceiling at Forde Abbey, he certainly added an entirely new note to ceiling design and construction, for the beams of this fine and lofty room curve down with all their moldings upon the main horizontal cornice which crowns the massive oak paneling below.





PRESENCE CHAMBER—OLD HARDWICK  
HALL, BUILT FOR THE COUNTESS  
OF SHREWSBURY, ABOUT 1567-90.





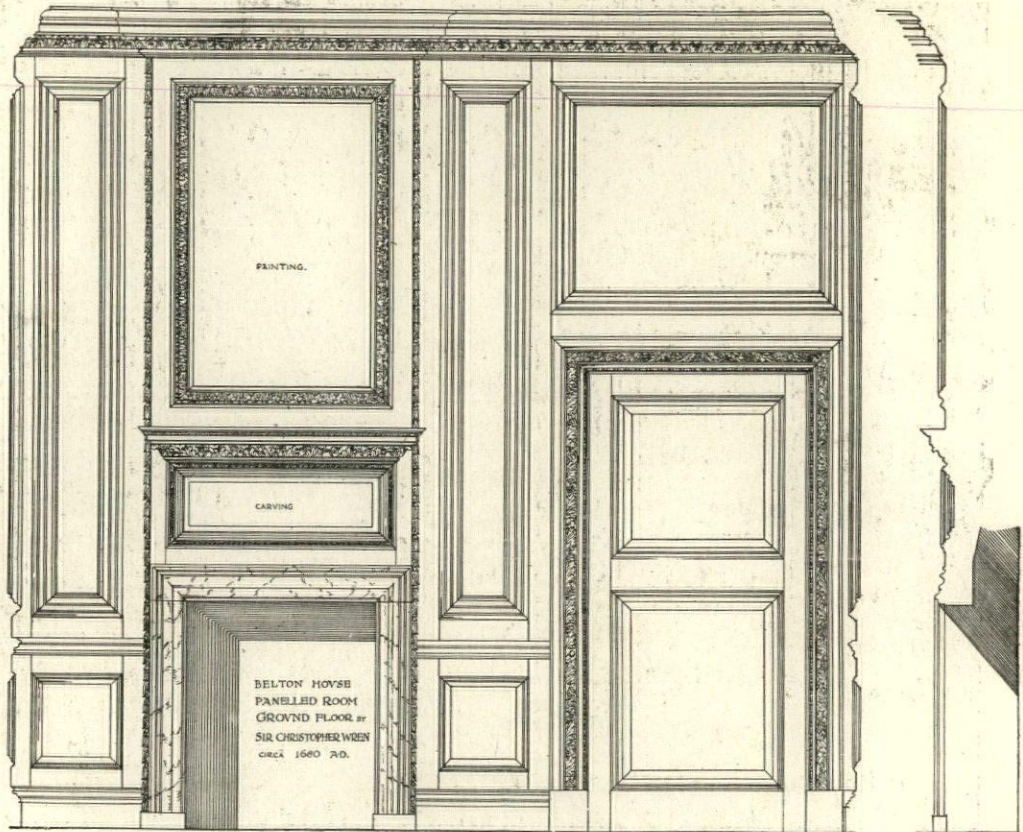
CHIMNEYPiece—PALACE OF BROMLEY-BY-BOW, LONDON, ABOUT 1606.





CARVING BY GRINLING GIBBONS IN THE  
CHOIR OF ST. PAUL'S CATHEDRAL, LONDON.





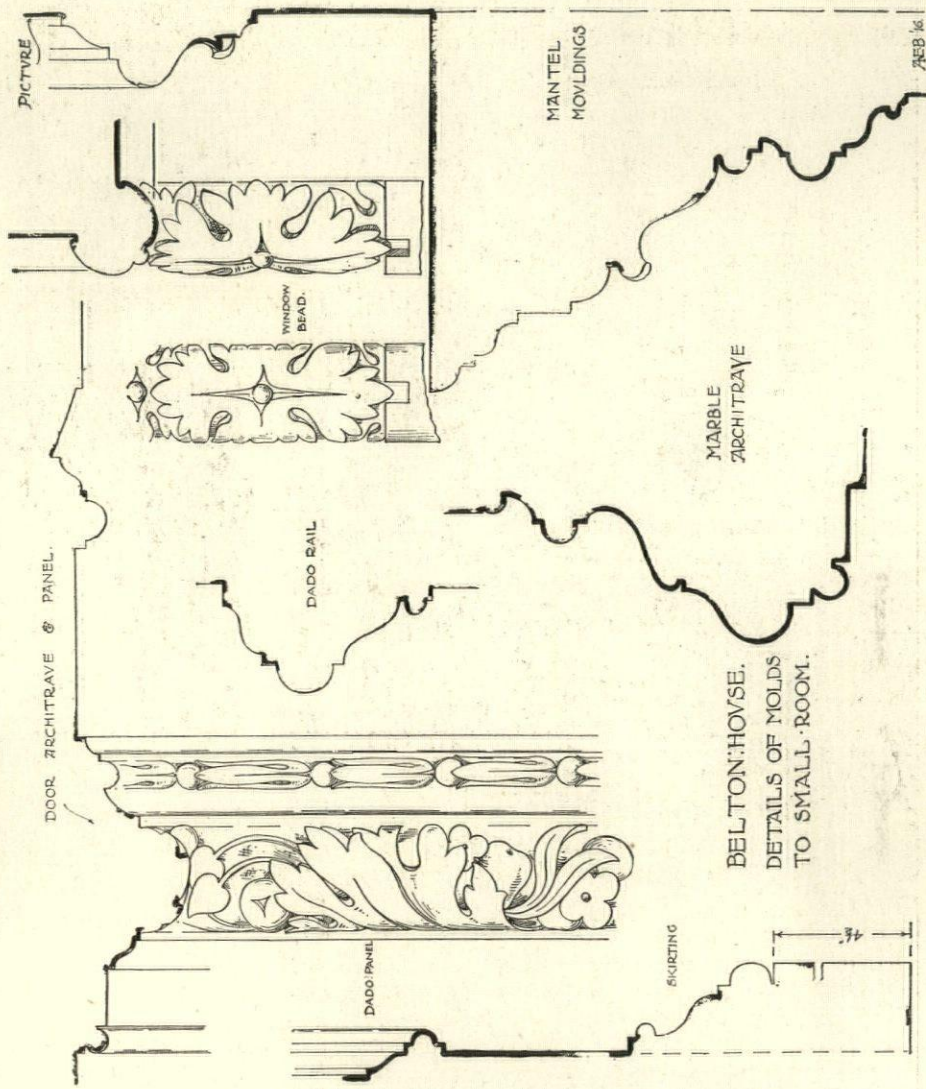
PANELED ROOM (ON GROUND FLOOR)—BELTON HOUSE, NEAR GRANTHAM, LINCOLNSHIRE.  
SIR CHRISTOPHER WREN, ARCHITECT. ABOUT 1680.

It is, however, to James Gibbs and Sir Christopher Wren that we owe much of the impetus given to ceiling designs and execution of plastering in the latter half of the seventeenth century, and also to William Talman, the architect of Chatsworth, who introduced some fine sculpture and stone carving in the Fountain Court and notably upon the paneled soffit of the stone ceiling to the corridor of this mansion.

Wren's work in church and mansion needs no comment here, as it has formed the basis for study in architecture for many generations. A circular ceiling from Love Lane, London, said to have been taken from a house once in the occupation of Wren, is a typical example of the style and is illustrated in this series; the well-known ceiling from the Board Room of the Offices of the New River Company is among the finest ceilings ex-

tant, having in the large central enriched oval band modeled birds, fruit and foliage colored in appropriate hues. The vestry of St. Lawrence, Jewry, in the city of London, is another instance of a circular ceiling in a square room, of which the enrichment is gilt and of good design. There are also several fine ceilings at Edinburgh, Dublin, and Belfast in which sculptors were probably employed, since the high relief and excellent modeling of many of these show the hand of experienced craftsmen. The degree of excellence to which plastering had attained at this time is depicted in the examples illustrated from Belton House, near Grantham, the residence of Lord Brownlow (of which the Staircase and Chapel ceilings are the two finest examples), and incidentally the Library ceiling is a barrel vaulted one decorated by Adam with paintings in panels formed

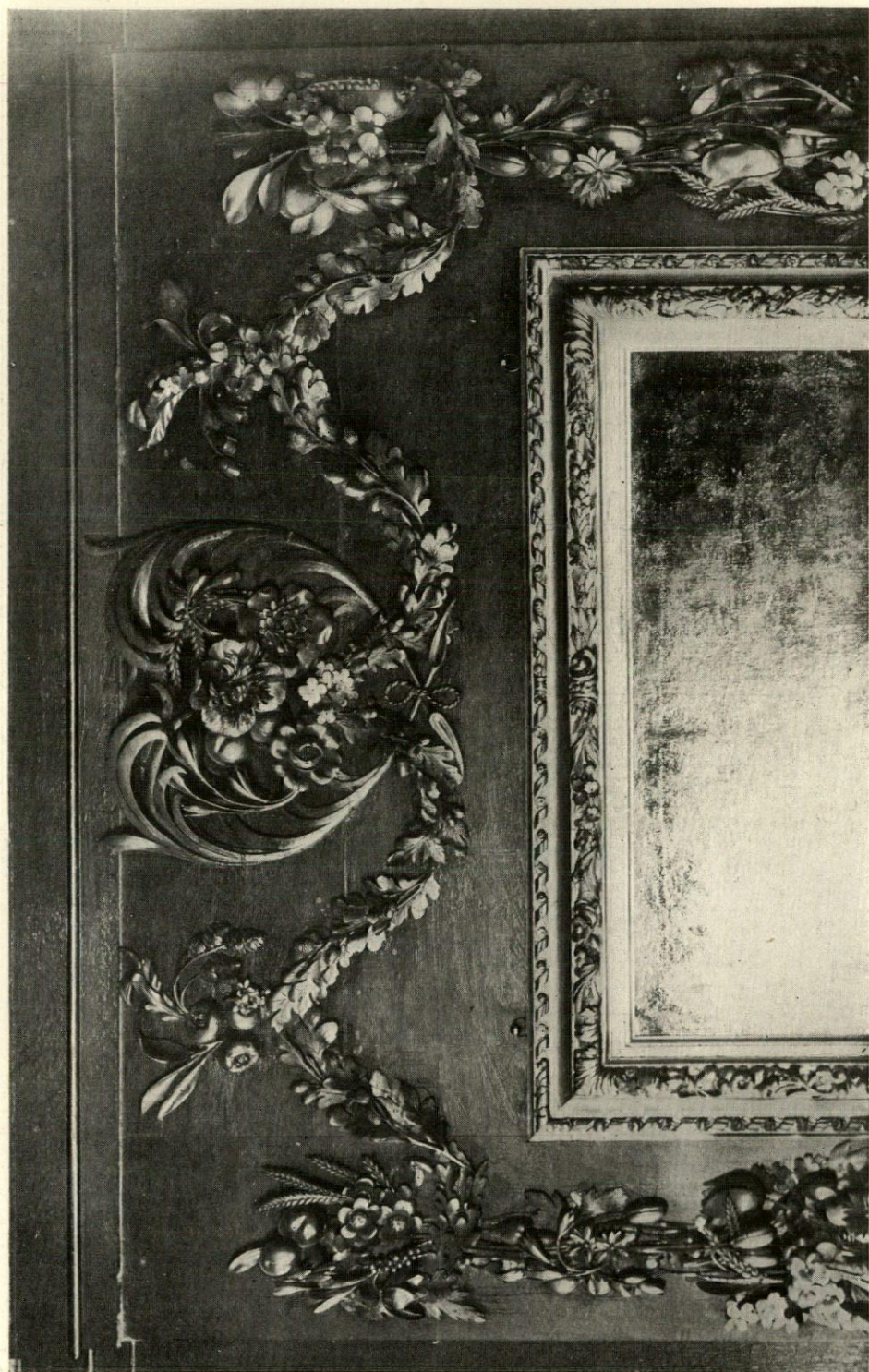




BELTON HOUSE.  
 DETAILS OF MOLDS  
 TO SMALL ROOM.

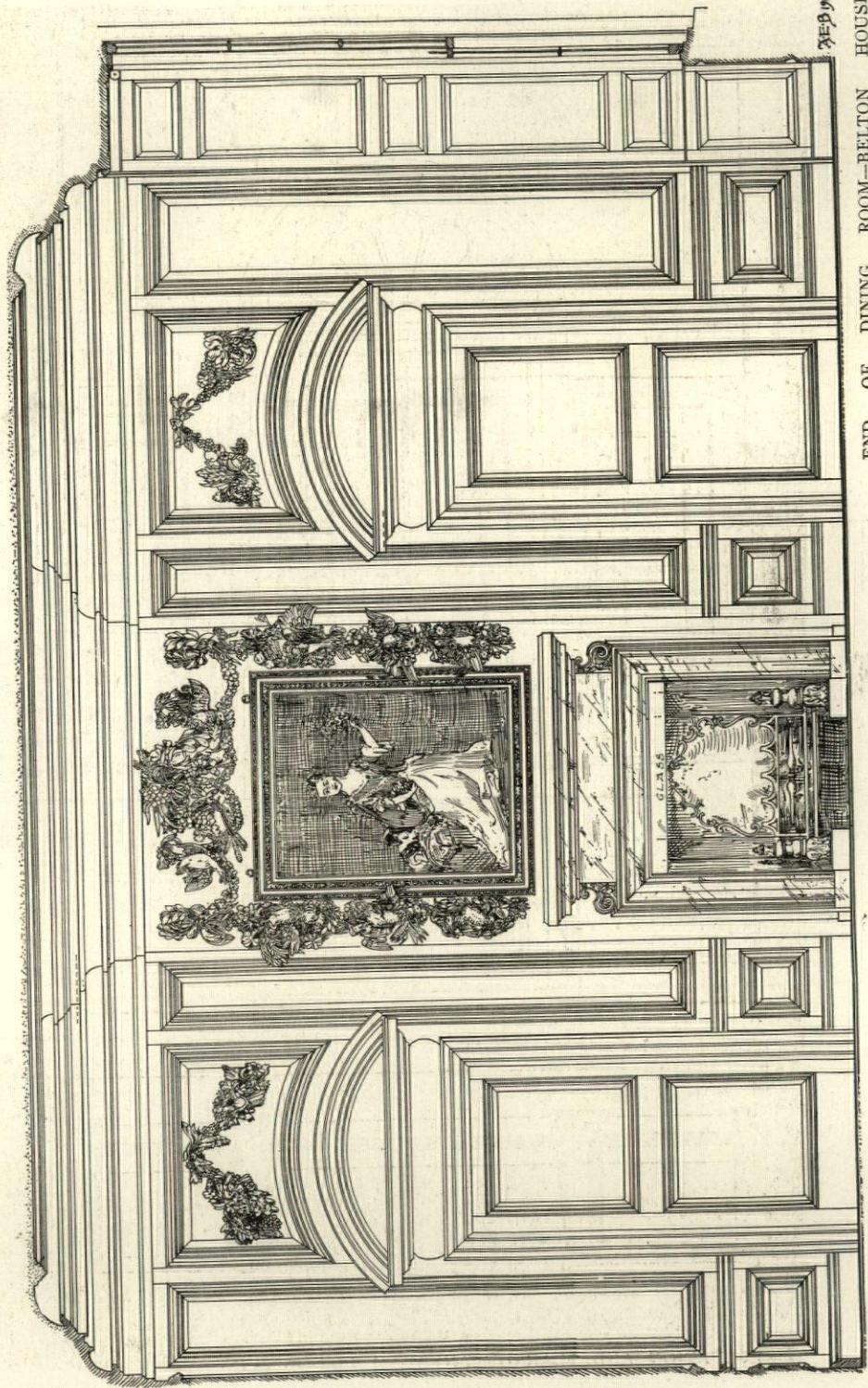
DETAILS OF MOLDS IN paneled ROOM—  
 BELTON HOUSE, NEAR GRANTHAM.





CARVING OVER CHIMNEYPIECE—BELTON HOUSE, NEAR GRANTHAM, LINCOLNSHIRE.

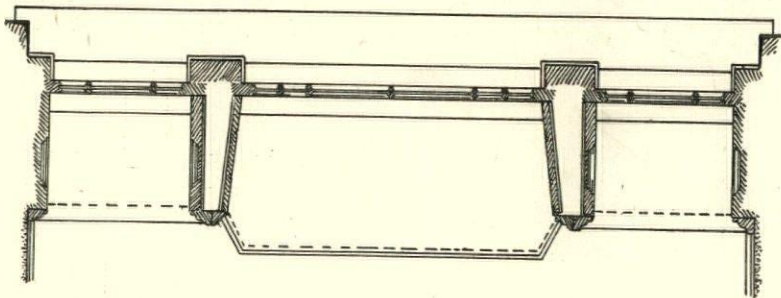
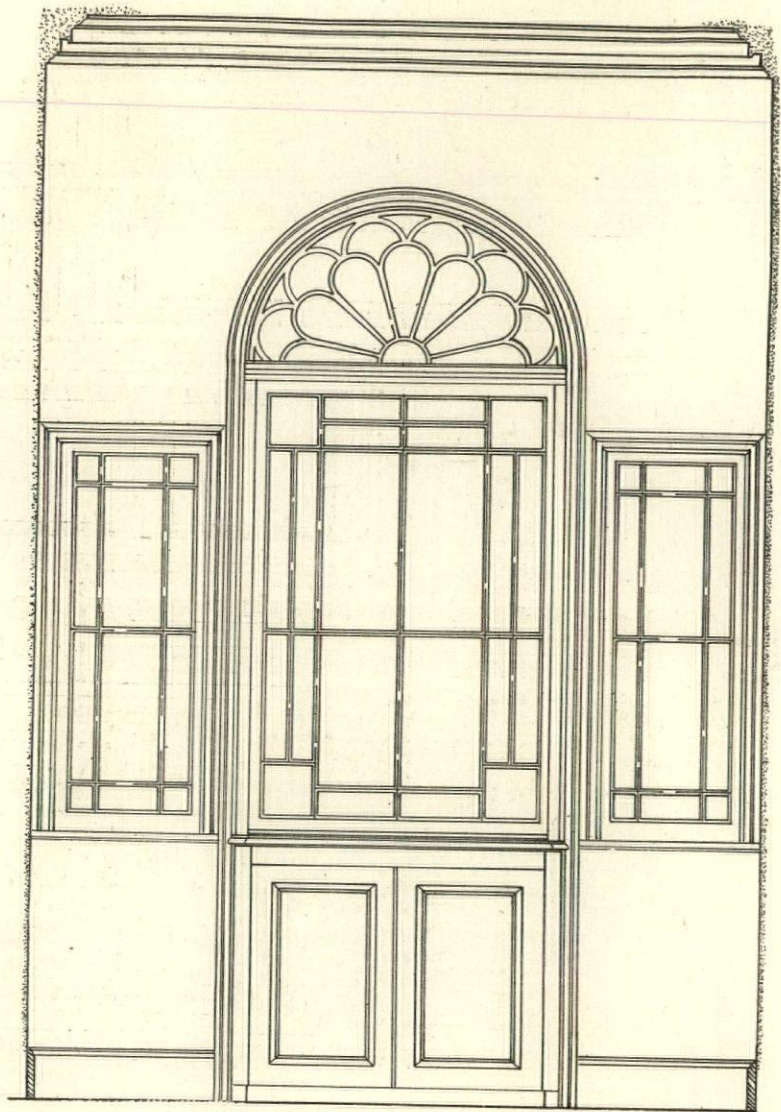




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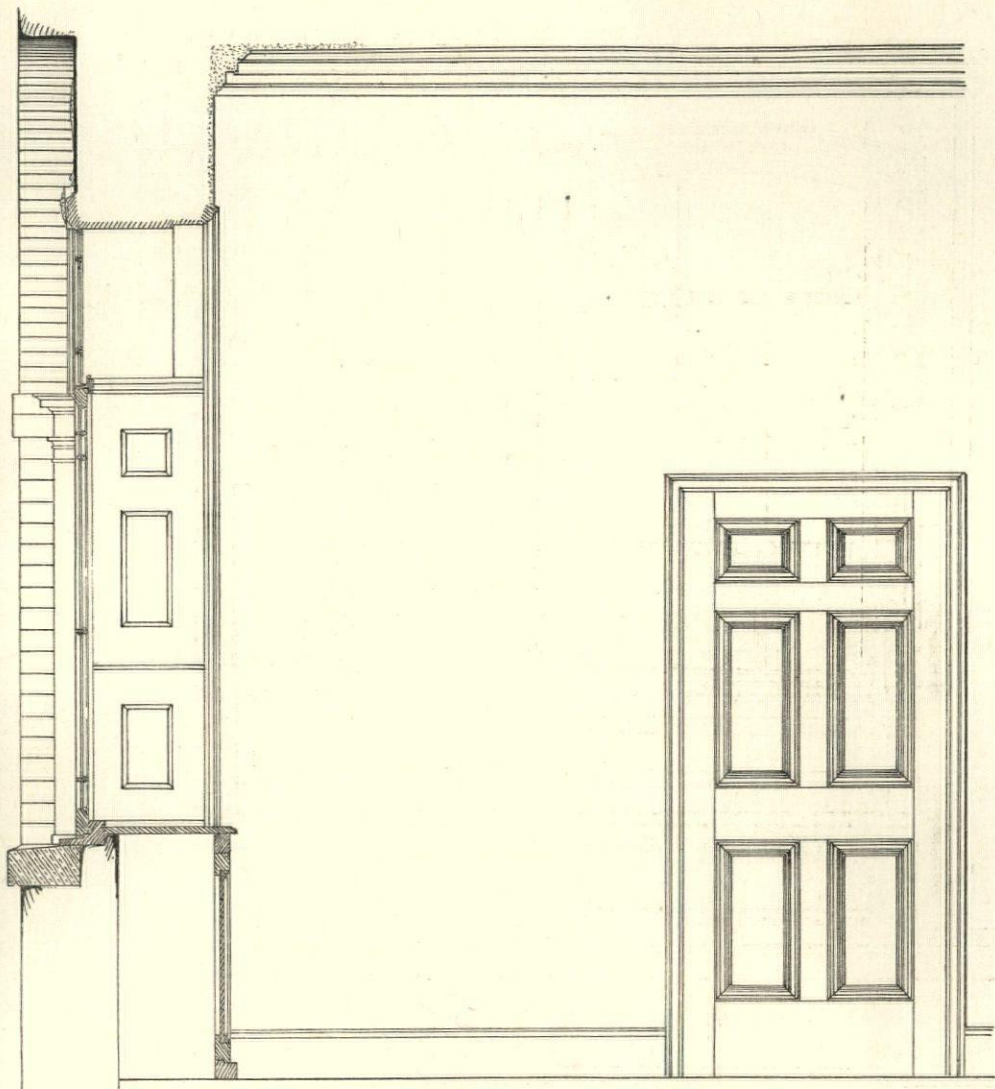
END OF DINING ROOM—BELTON HOUSE,  
NEAR GRANTHAM, LINCOLNSHIRE. ABOUT 1680.





ELEVATION AND PLAN OF AN ADAM PERIOD WIN-  
DOW FROM BELLEVUE LODGE, CHELSEA. ABOUT 1771.



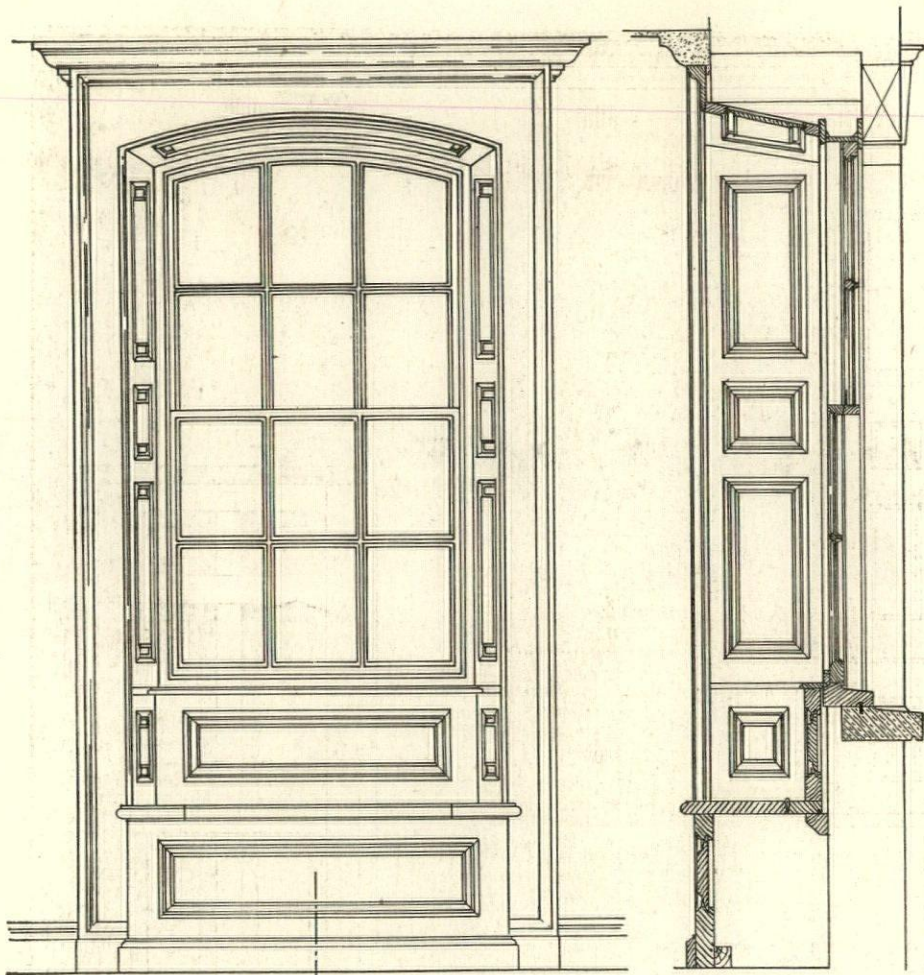


*SECTION & DOOR.*



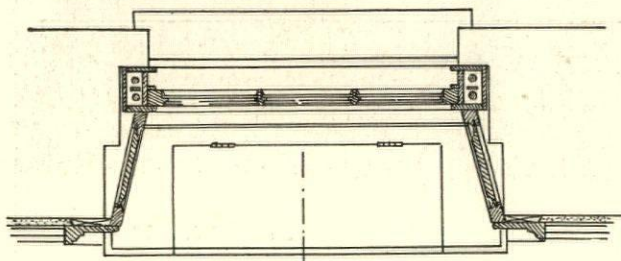
ELEVATION, SECTION AND PLAN OF AN ADAM PERIOD  
DOOR FROM BELLEVUE LODGE, CHELSEA. ABOUT 1771.





ELEVATION.

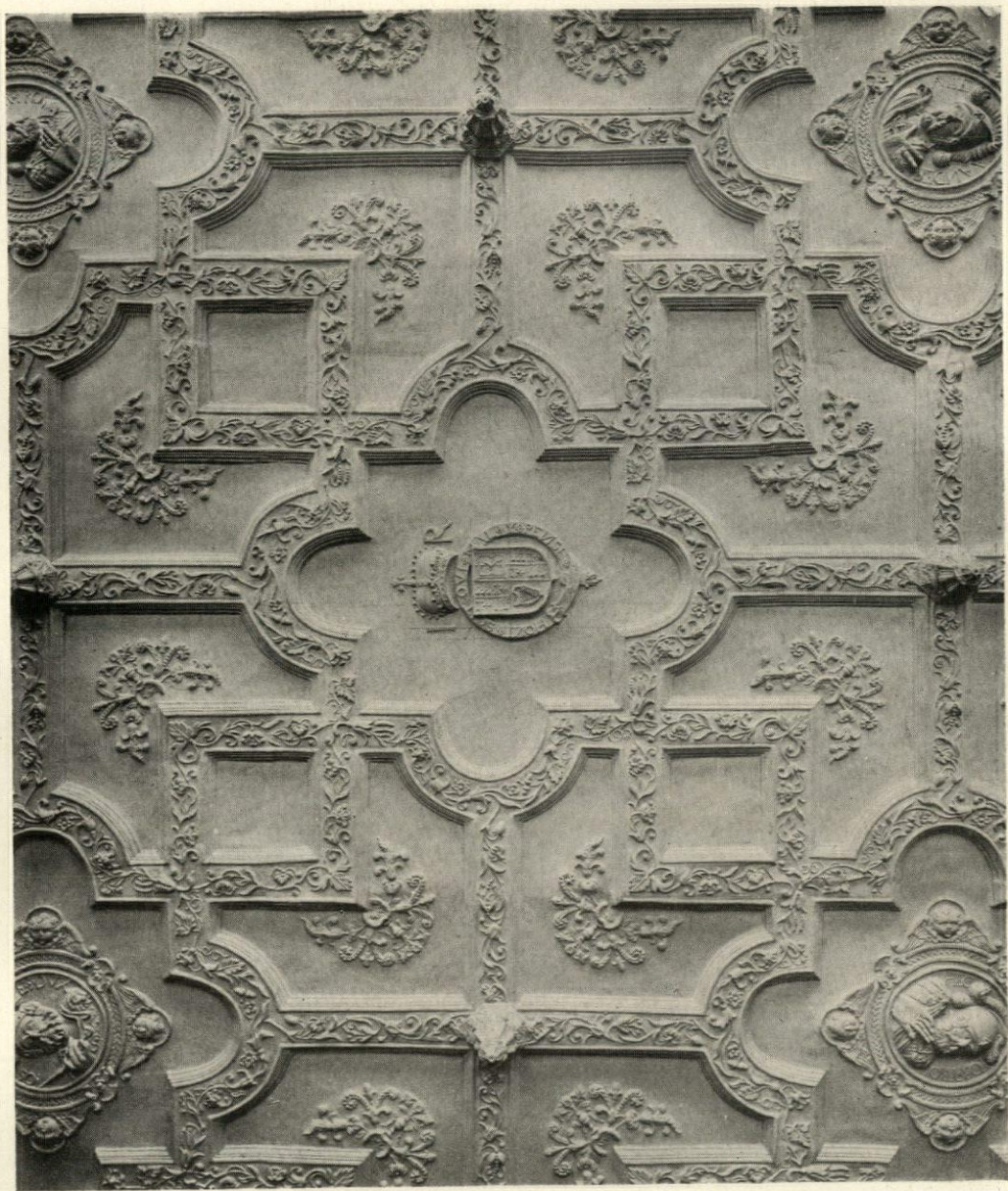
SECTION.



PLAN.

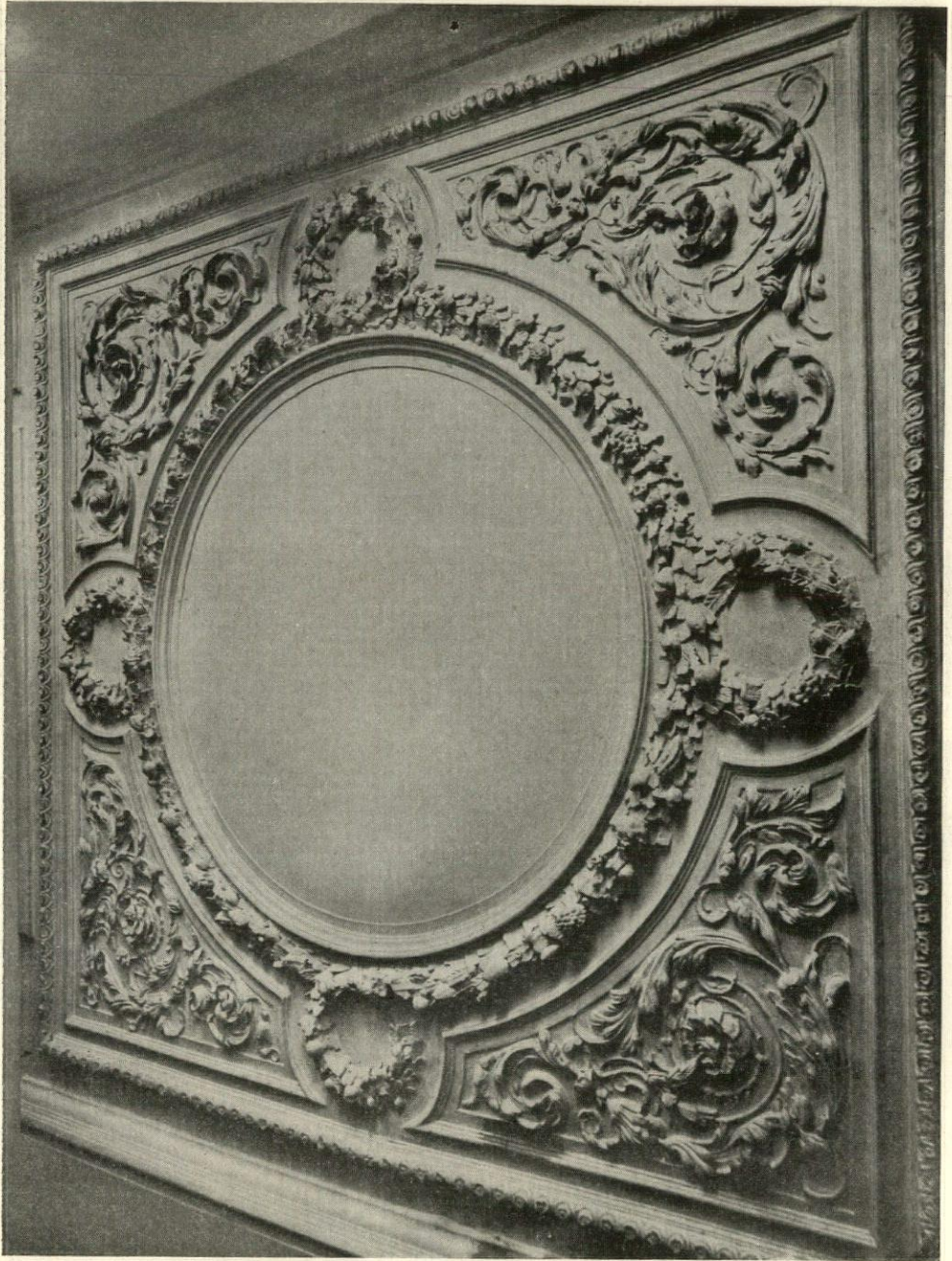
DETAILS OF WINDOW FROM STAR-CROSS, DEVON. LATE GEORGIAN.





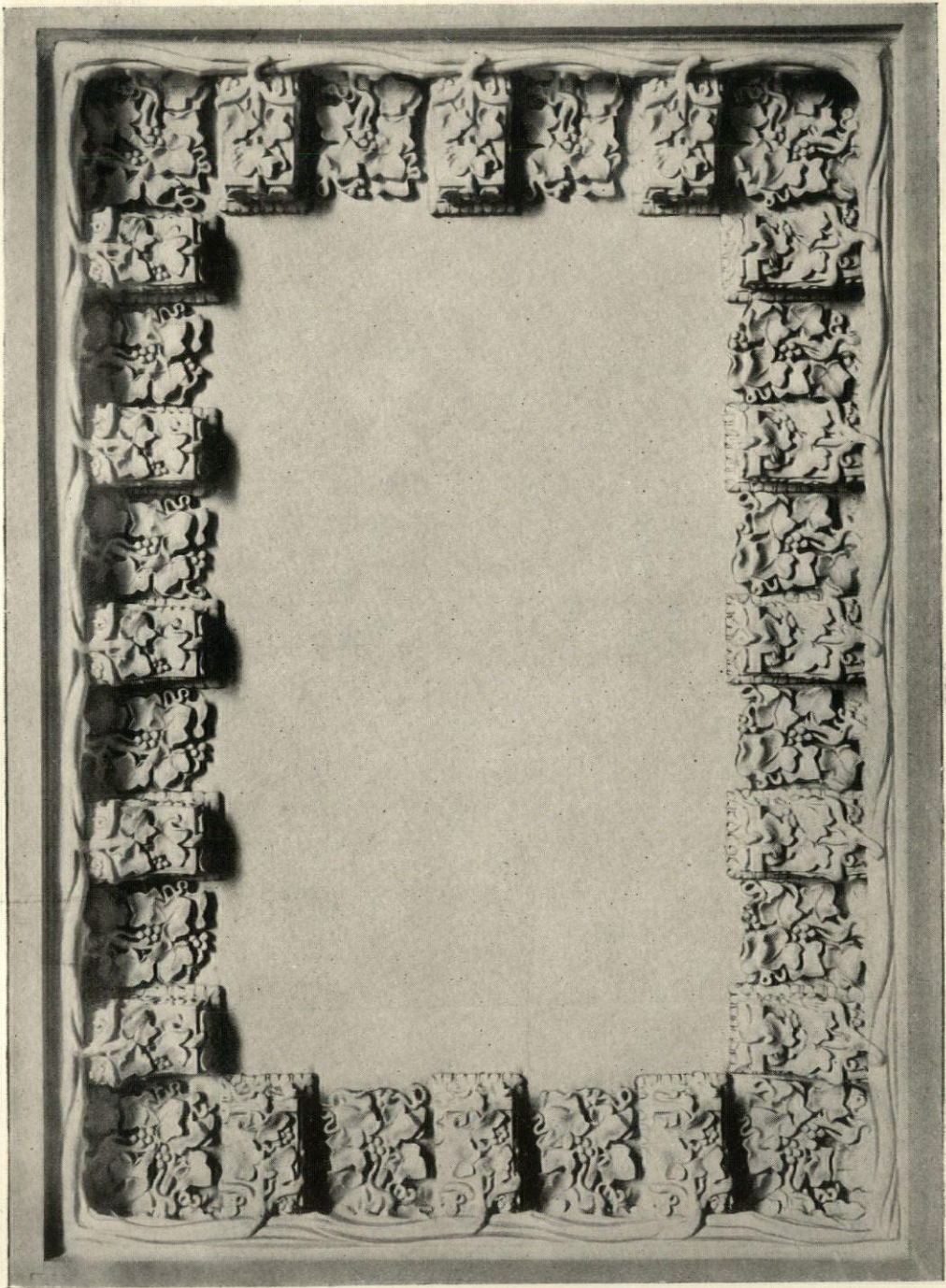
CEILING IN THE PALACE OF BROMLEY-BY-BOW, LONDON. ABOUT 1606.





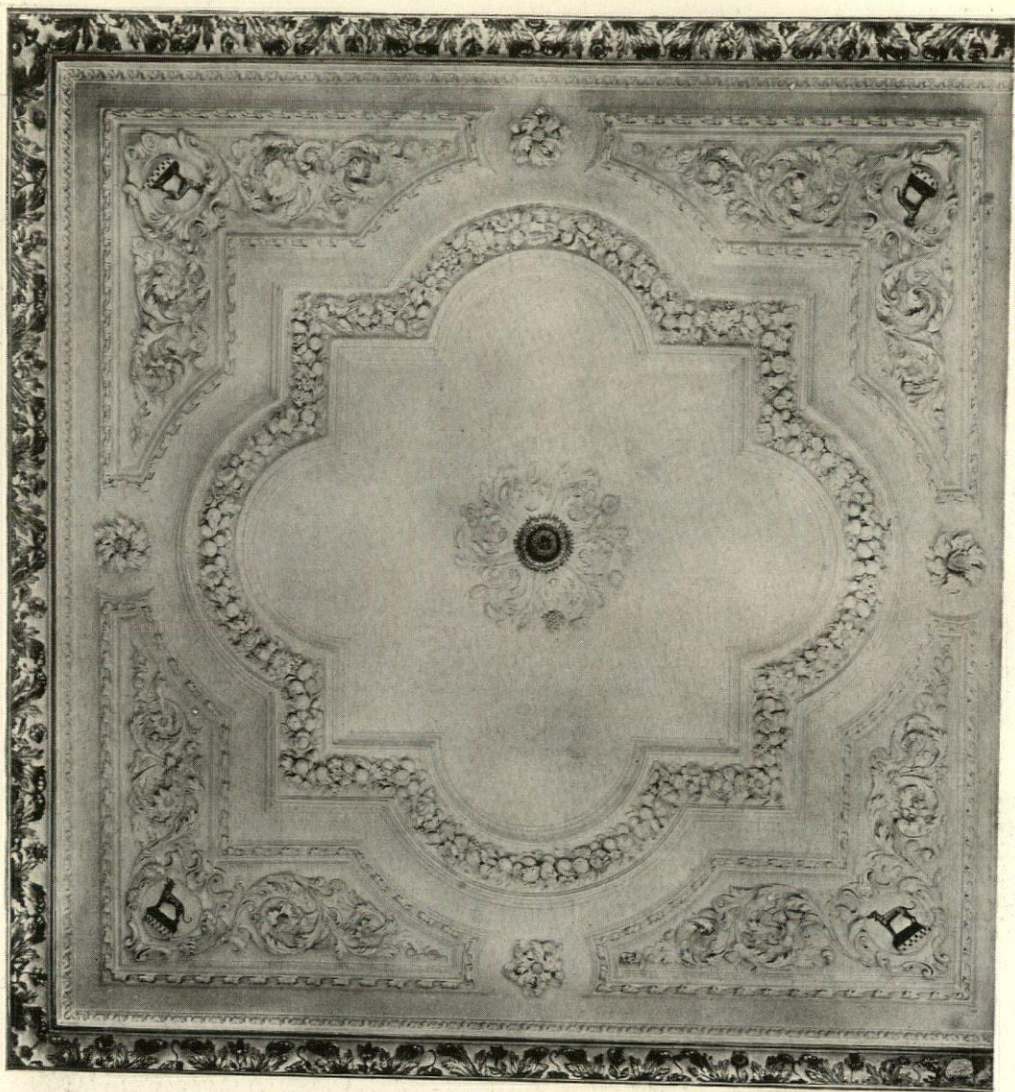
CEILING IN THE WARD SCHOOL, LOVE LANE,  
BOSTON. PHOTO BY THE ARCHITECTURAL RECORD.





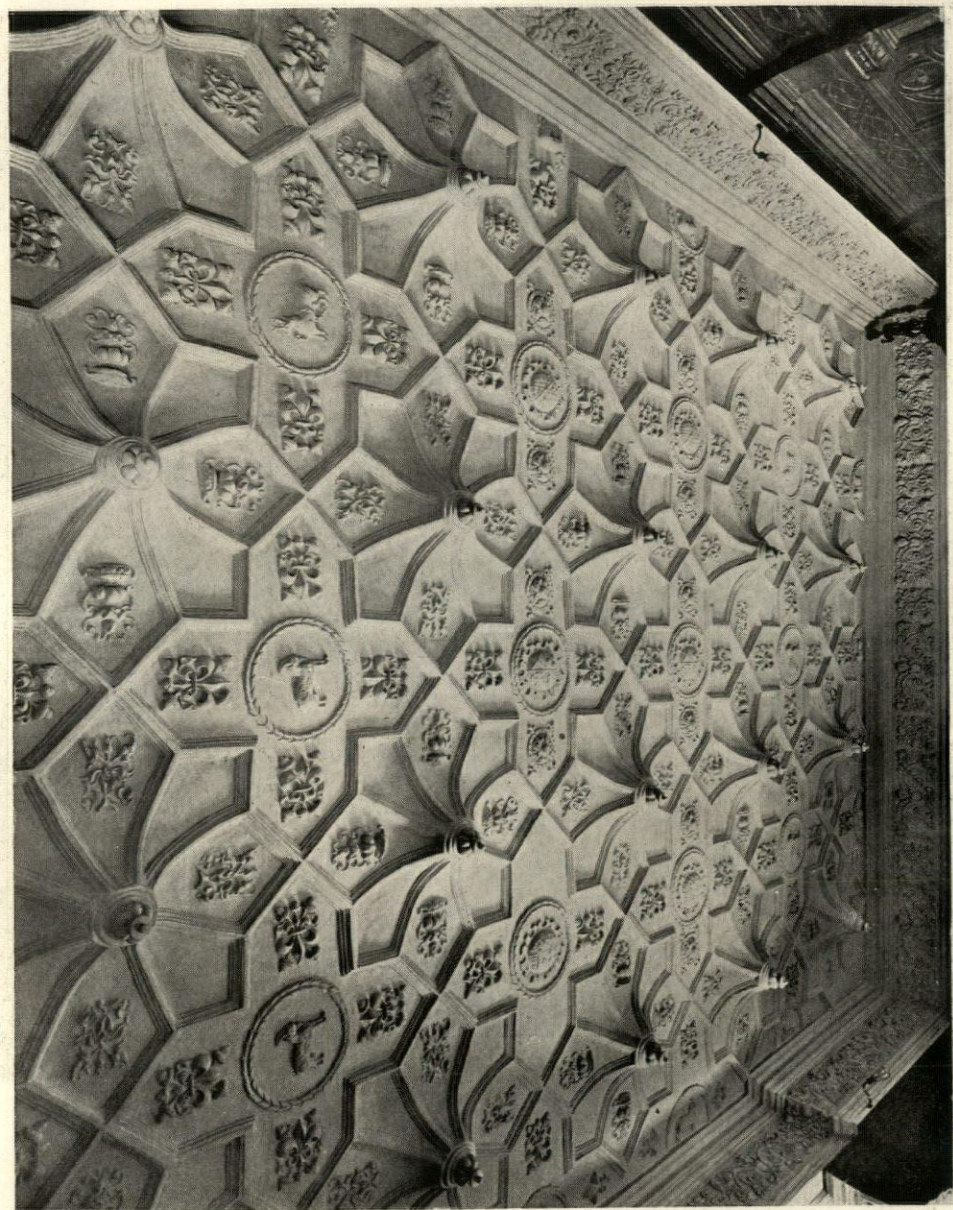
CEILING IN AN OLD HOUSE, CLARE  
MARKET, LONDON, E. C. ABOUT 1670.





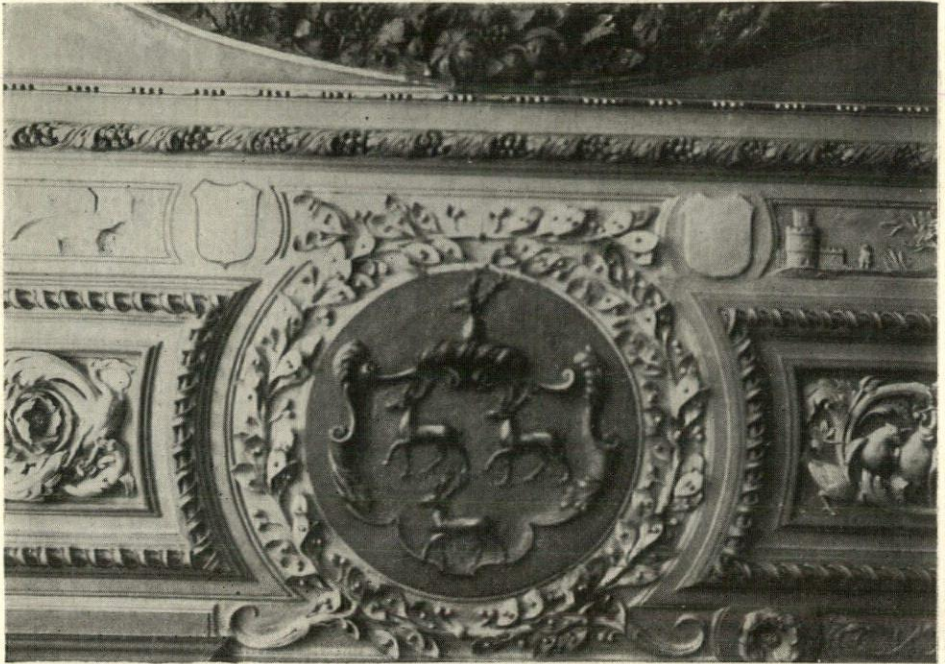
STAIRCASE CEILING—BELTON HOUSE, NEAR  
GRANTHAM, LINCOLNSHIRE. ABOUT 1680.



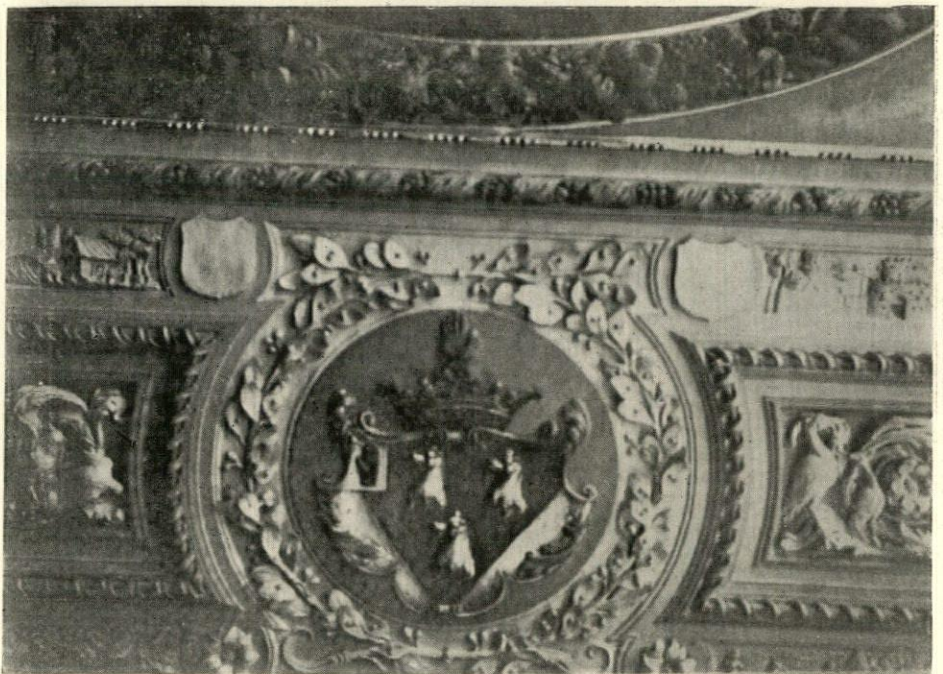


CEILING IN SIZERGH  
CASTLE, WESTMORLAND.





Arms of Greene.



Arms of Sir Hugh Middleton.

DETAILS OF CEILING IN NEW RIVER COMPANY'S BOARD ROOM, PERIOD WILLIAM III.  
ABOUT 1687.



in the segmental ends of the style of Angela Kaufmann, who did many paintings for the brothers Adam. The College Chapels at both Oxford and Cambridge give evidence of the general pitch of excellence to which plastering had attained during the closing years of the seventeenth century.

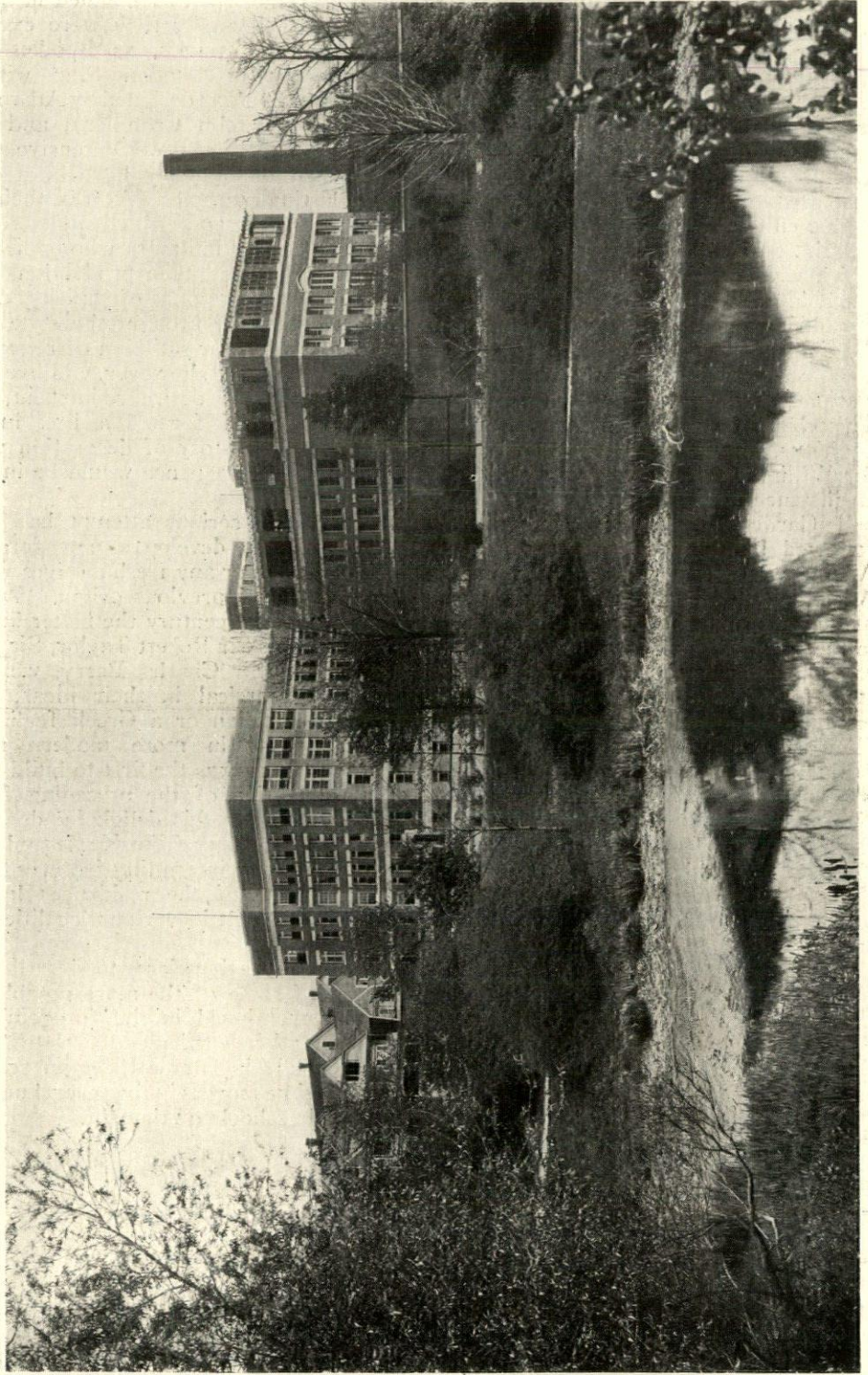
There followed a variety of efforts in this cult in subsequent decades which fell short of this degree of success, but which are, nevertheless, historically of much interest. The art of Chippendale introduced a new form based partly upon the Chinese vogue which became fashionable in his day and upon the work of the disciples of the French school of Boule. This class of work, with certain Classic additions, was also adopted in designs by Sir William Chambers, of which there is an instance at Pembroke House, Whitehall Gardens. This was immediately followed by the work of the brothers Adam, who from their atelier in the Adelphi issued such an extensive array of delicate refinements as are to be seen in the *chic* clubs and mansions in various parts of England. Sion House near Brentford is the most notable of these examples where the stone screen on the Isleworth road exhibits the work of a genius in addition to being a foretaste of what may be seen within the lordly mansion on the Thames. These artists, with their coterie of Italian assistants, formed a school of design which entered into every phase of home decoration and furniture, and created a fashion which took such a hold upon the building fraternity and more particularly the owners of large mansions that the demand was for a time greater than the supply, as every art enthusiast cultivated the desire to obtain some representation of the work of the famous brothers, who, but for their unfortunate speculations, would have died

wealthy rather than have ended in bankruptcy. Incidentally they were exceedingly clever planners, as Boodles and other clubs in London bear witness (Boodles Club was designed by Adam and executed by John Crundler), and had their notoriety been less extensive their art would undoubtedly have been of a more lasting character. As it is, their extensive practice and rich clientele created an envy among imitators who copied, or rather caricatured, their productions with an endless repetition of finicky detail which eventually brought the style to a climax from sheer satiation of reiterated forms. Their art, however, will live long with those who desire refinement, and it has in itself formed a link in the chain of the history of decoration without which the sequence would be incomplete.

Very little serious attempt has since been made to develop a new form of ceiling design or any fresh motives which have not some previous origin. During the turn of the century the better known architects, as Sir Robert Taylor, Sir John Soane and Sir Charles Barry, were all severely Classical in their ideas, with either an Italian or a Greek feeling in their works; in more modern times George Devey was the first to build upon the foundation of the preceding forms of decoration in his delightful domestic work and to adapt from Knole and elsewhere the most interesting features to the requirements of the residences he designed and built in various localities for his clients.

It remains, therefore, to describe the nature of some of the more notable examples mentioned in the foregoing remarks, and in particular to relate somewhat briefly in later articles an account of the prime movers in the several periods and their schools of thought.





VIEW FROM THE FENS-PSYCHOPATHIC HOSPITAL,  
BOSTON. KENDALL, TAYLOR & CO., ARCHITECTS.



# SOME RECENT HOSPITALS BY KENDALL, TAYLOR & Co.



IN view of the current tendency toward specialization in the case of hospital architecture, it will be of interest to preface a selection from the recent work of Kendall, Taylor & Co. by observing that the founders of this firm have been devoting particular attention to hospital planning for nearly forty years. The hospitals designed by them embrace the greatest variety as regards both type and size of structure, and are widely distributed throughout the country.

The present selection, being limited to buildings heretofore unpublished, is a very miscellaneous one. Its value lies mainly in the numerous reproductions of floor plans, which may be accepted as studied modern solutions of the architectural problems involved in the different types of hospitals shown.

Heading the list of buildings illustrated is the Psychopathic Hospital, in Boston. In 1908 the State of Massachusetts, acting upon a report by the State Board of Insanity to the effect that the great metropolitan district in and around Boston was inadequately served by the existing institutions, decided to erect a hospital in the city proper for the early treatment of the insane and for preliminary study of symptoms and diagnosis. The Psychopathic Hospital is a complicated aggregation and its plan calls for practically all the modern methods of treatment of the insane. The building is of red brick with terra cotta trimmings. The appropriation precluded any attempt at display, but no pains were spared to provide everything necessary for the care of the patients. The appropriation for the site, building and furnishing was \$600,000.

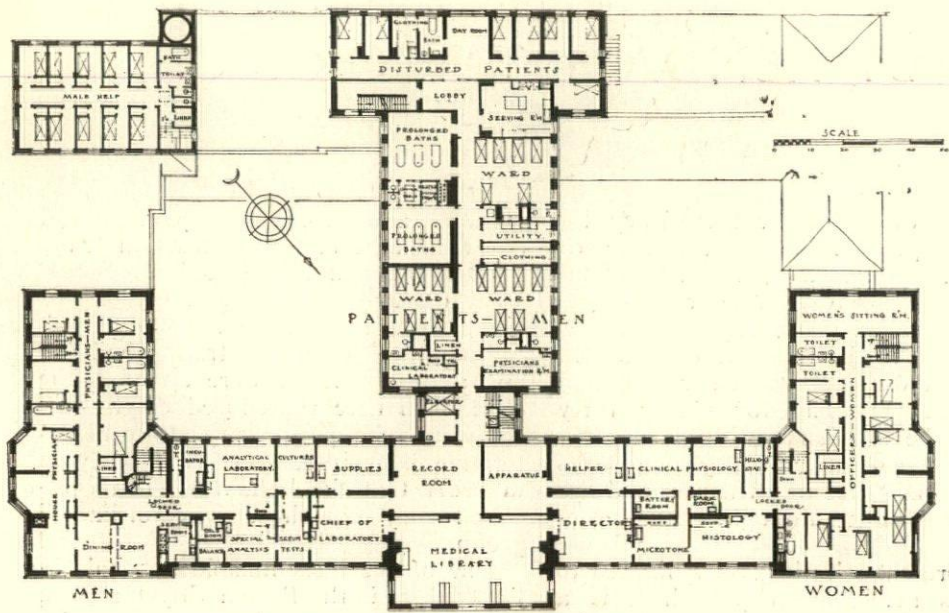
A building of another type is the Samuel Merritt Hospital, in Oakland, California. The institution is endowed and began operations on its present site in the buildings of a former school of theology. The old buildings had been re-

modeled, and an operating pavilion and one ward were under construction at the time of the San Francisco fire. Somewhat damaged by the earthquake, the buildings were repaired and completed. Subsequently an administration building and a nurses' home were added. The block plan here reproduced emphasizes the value of a preliminary study to determine the main points of future growth in order that the buildings when completed may constitute a co-ordinated group.

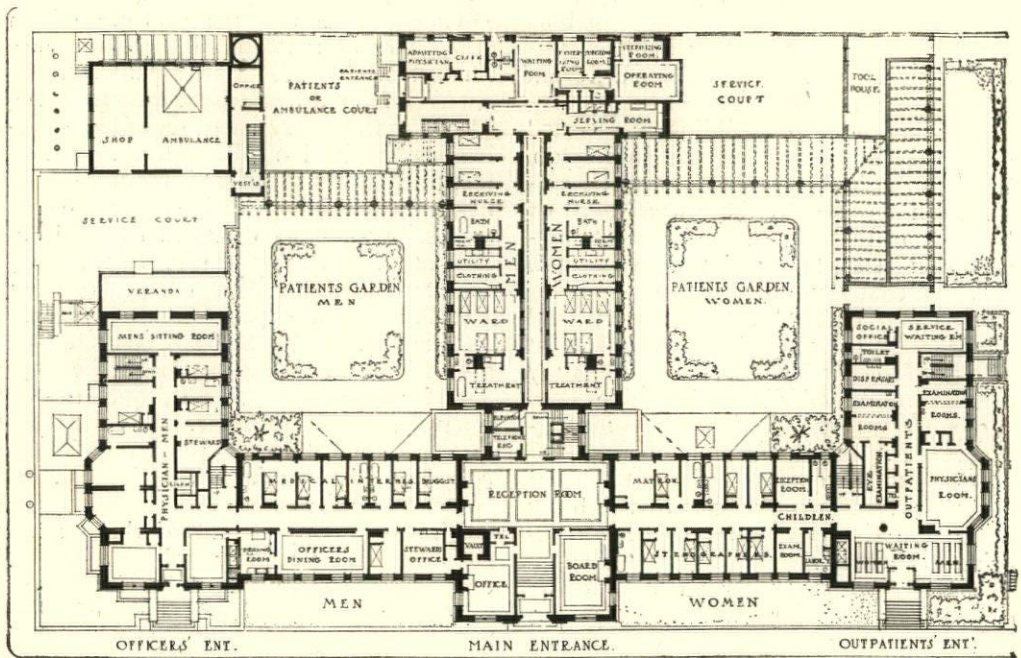
One of the most notable hospitals in the country is the Boston City Hospital, founded in 1863. It has been for years an exemplar of progress and efficiency, having commanded the services of an able board of trustees and of some very remarkable administrators as superintendents. Under the late Geo. H. M. Rowe, M. D., it was everywhere regarded as the leading institution of its kind. Architecturally it has suffered from the political exigencies of various city governments. Originally designed by G. J. F. Bryant, it was added to by various city architects. The Medical Outpatient Building shown on page 236 was designed by Kendall, Taylor & Co. The site was a restricted one, in a corner of the yard and facing on two streets, but entered from the hospital grounds. It has proved to be a very satisfactory building for its purpose and cares for a very large number of outpatients.

The West Department of the Massachusetts Homeopathic Hospital was erected from a legacy by John C. Haynes, of Boston. It comprises a group of three buildings, an administration building and two wings connected by corridors. A power plant, with laundry and garage, is located in the rear of the main building and is connected with this by underground piping. The West Department is exclusively used for contagious diseases. It has accommodations for one hundred





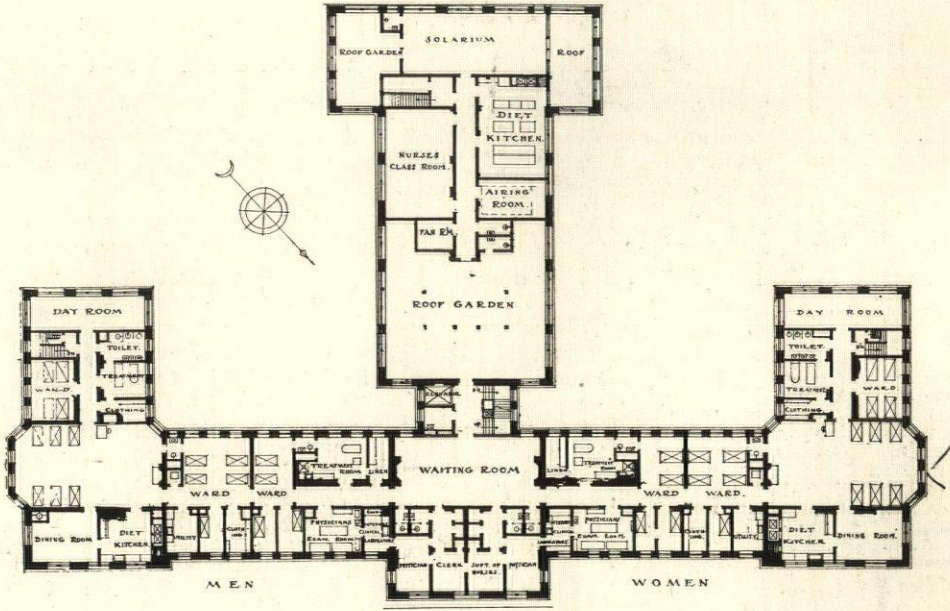
SECOND FLOOR PLAN



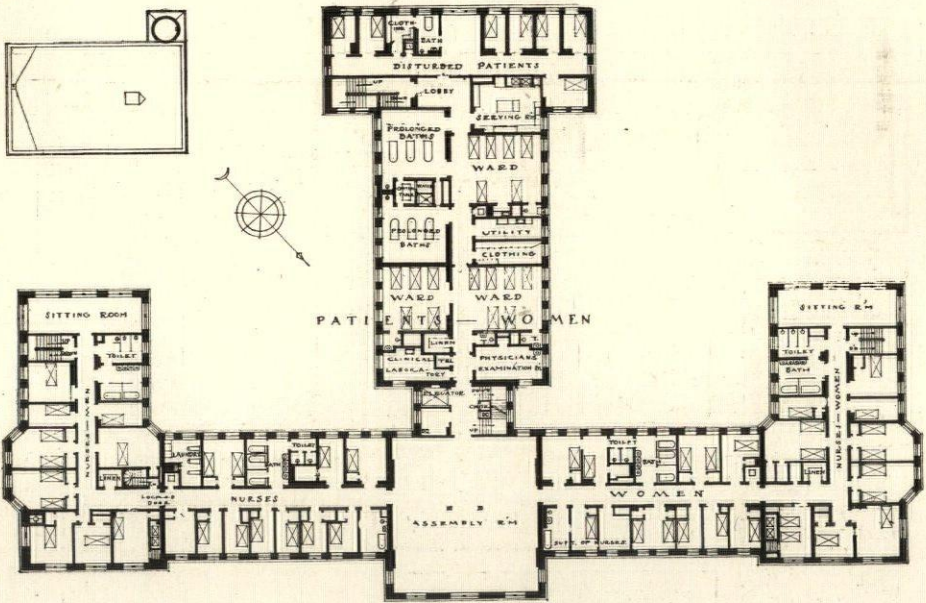
FIRST FLOOR PLAN

PSYCHOPATHIC HOSPITAL, BOSTON.  
 KENDALL, TAYLOR & CO., ARCHITECTS.





FOURTH FLOOR PLAN



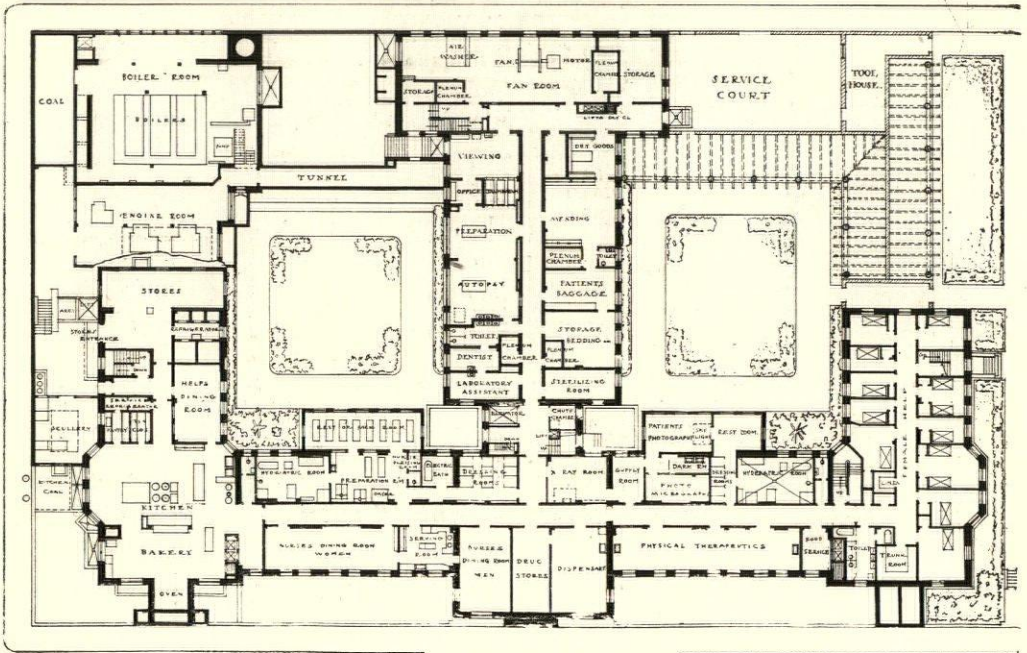
THIRD FLOOR PLAN

PSYCHOPATHIC HOSPITAL, BOSTON.  
 KENDALL, TAYLOR & CO., ARCHITECTS.



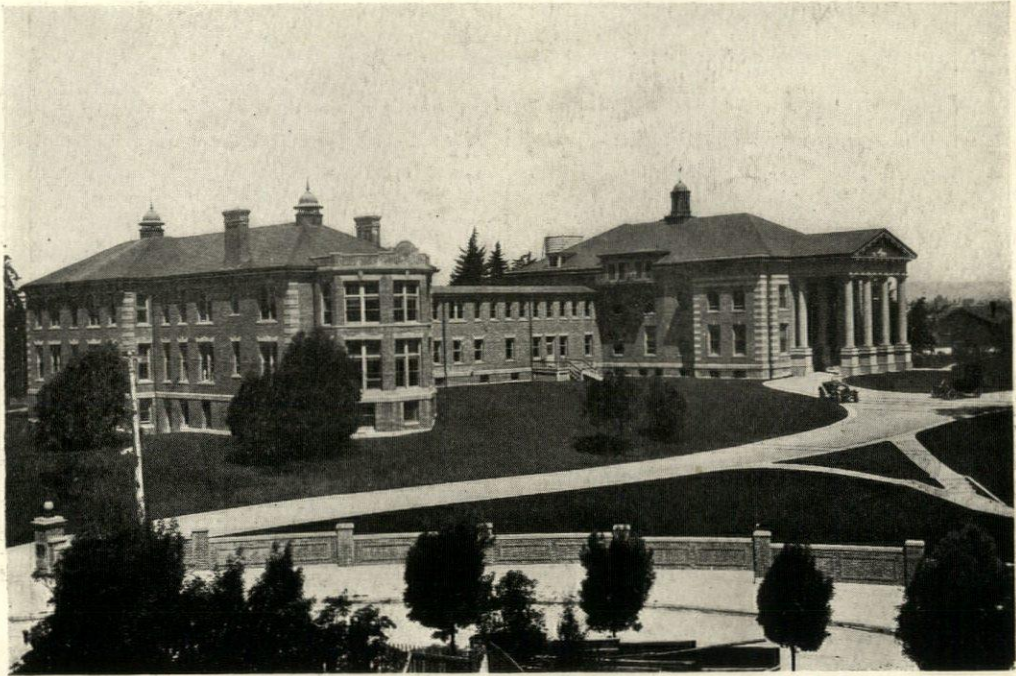


GENERAL VIEW—PSYCHOPATHIC HOSPITAL, BOSTON.  
Kendall, Taylor & Co., Architects.

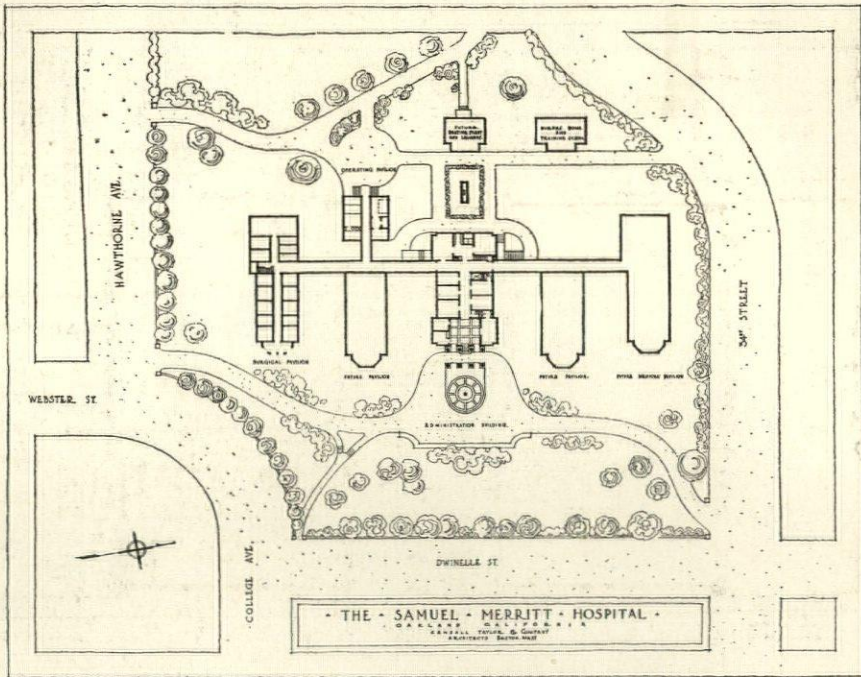


BASEMENT PLAN—PSYCHOPATHIC HOSPITAL, BOSTON.  
Kendall, Taylor & Co., Architects.



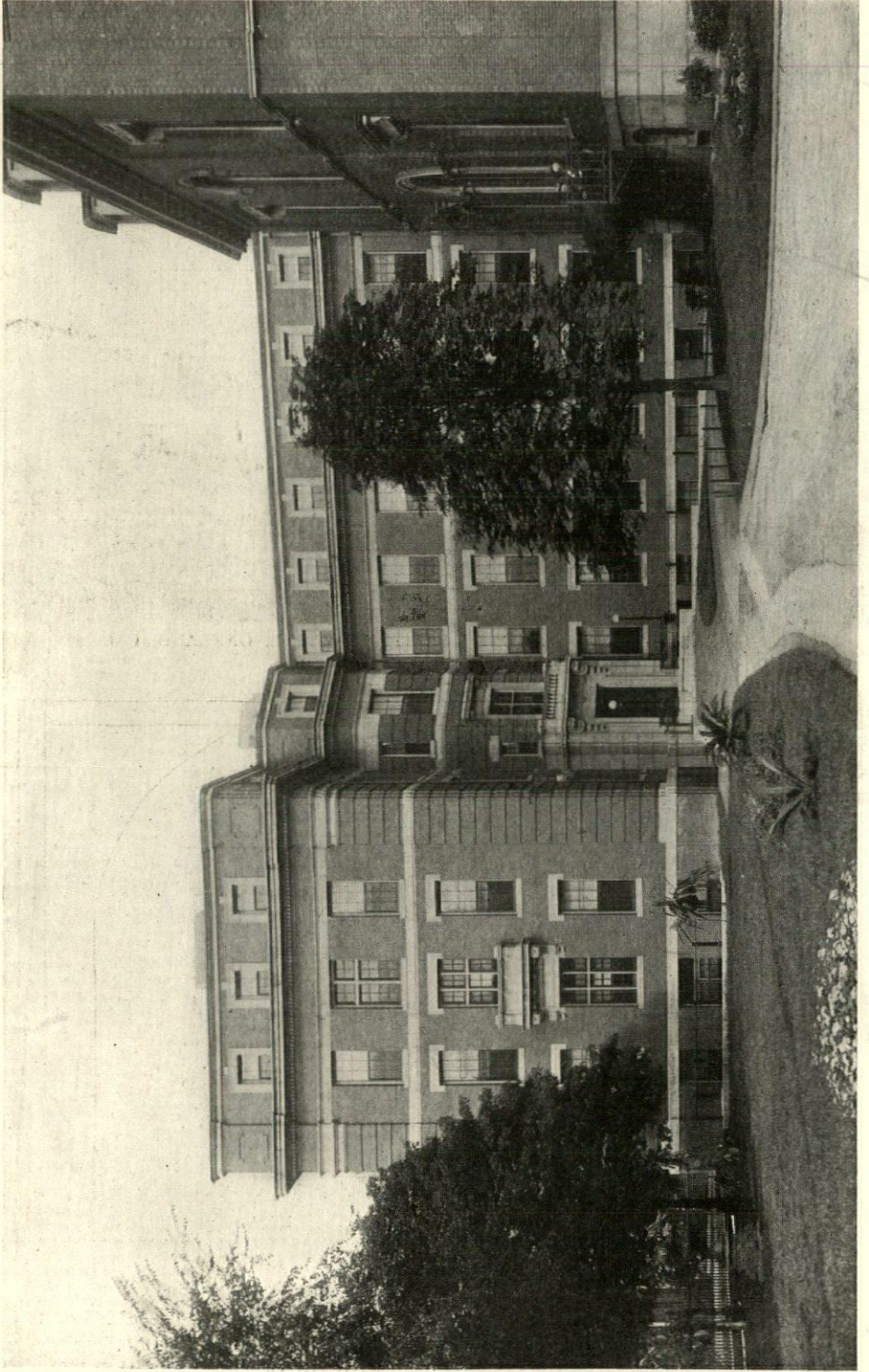


GENERAL VIEW—SAMUEL MERRITT HOSPITAL, OAKLAND, CAL.  
Kendall, Taylor & Co., Architects.



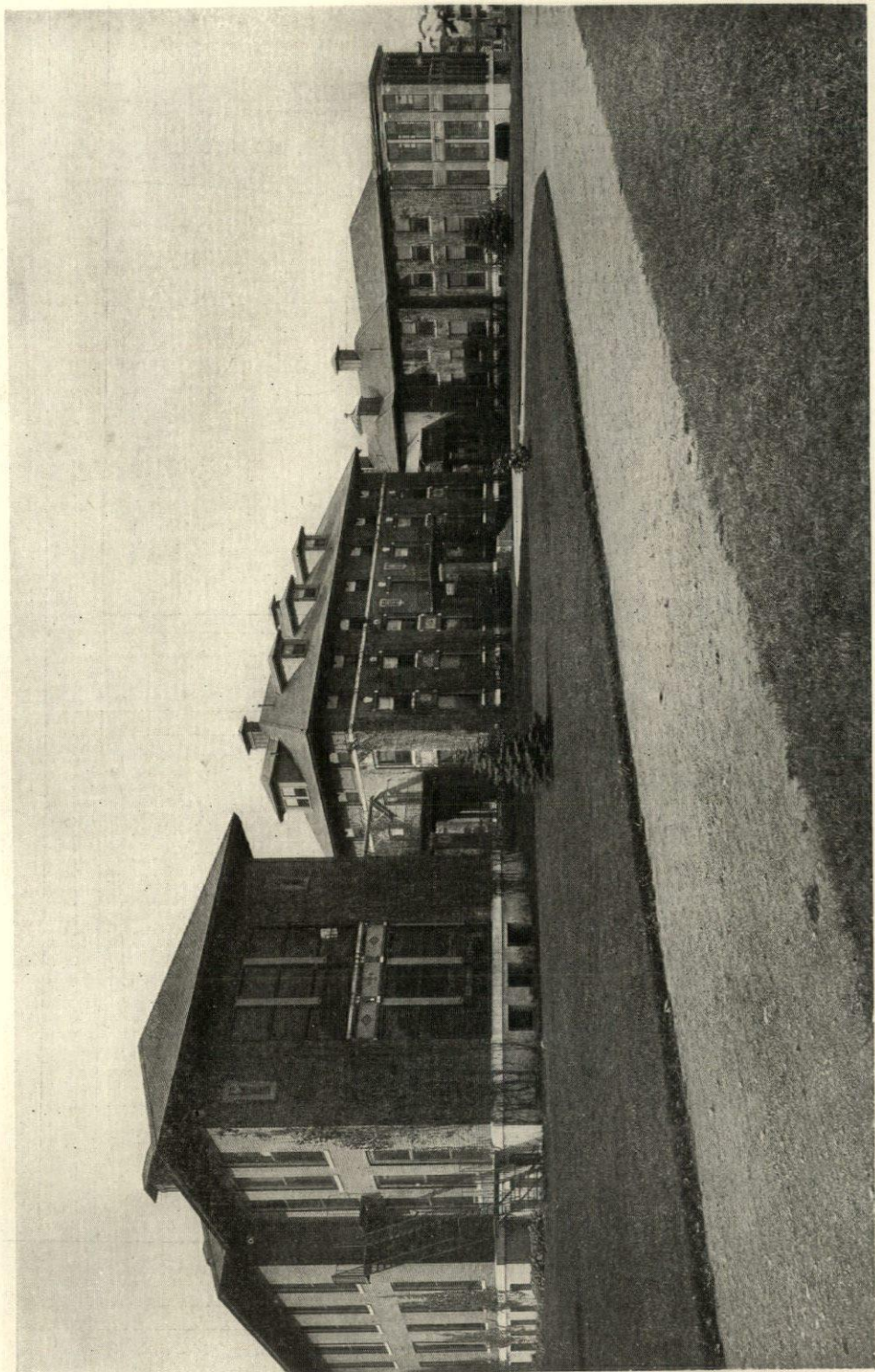
BLOCK PLAN—SAMUEL MERRITT HOSPITAL, OAKLAND, CAL.  
Kendall, Taylor & Co., Architects.





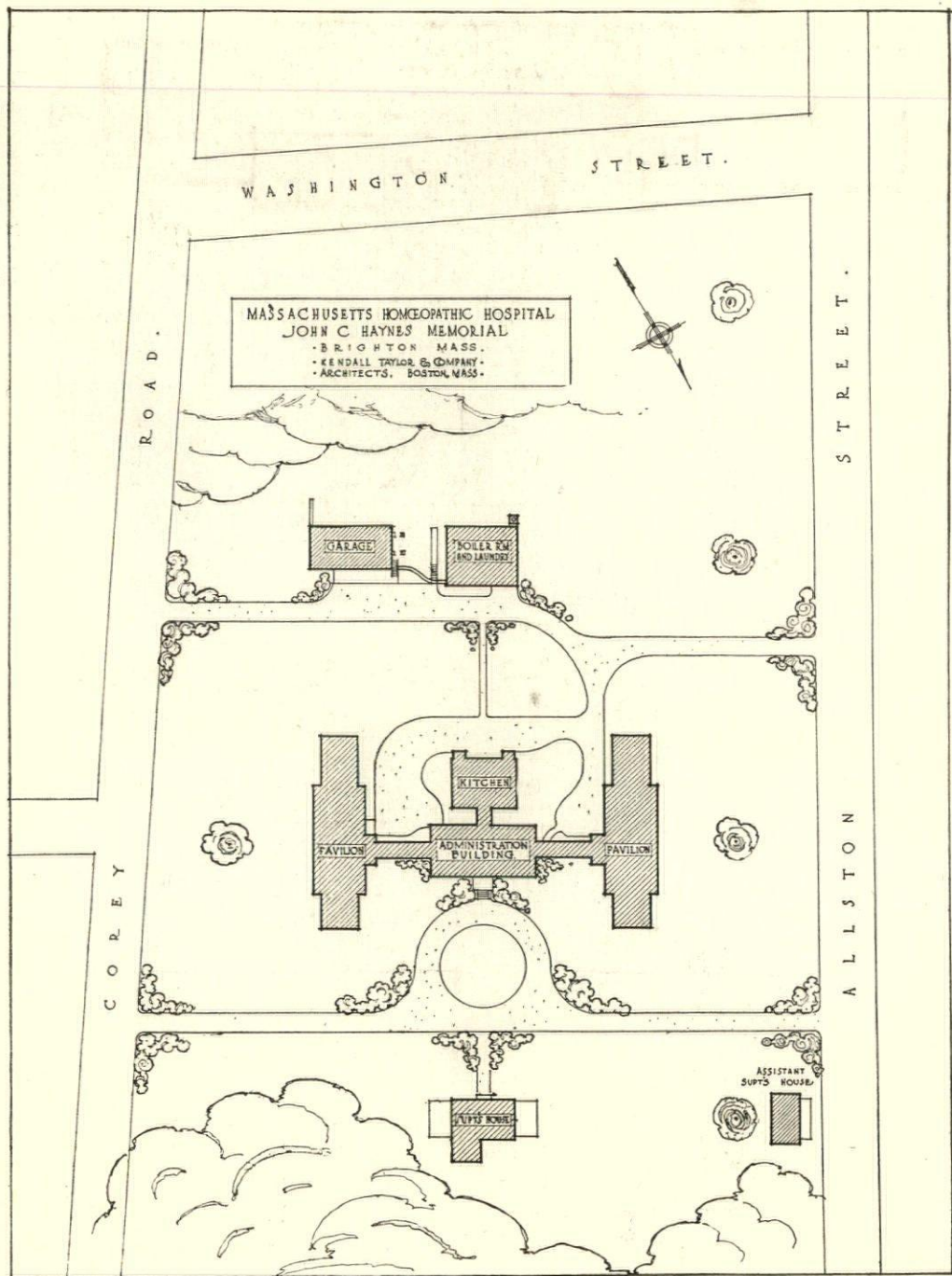
MEDICAL OUTPATIENTS' DEPARTMENT—BOSTON CITY  
HOSPITAL, KENDALL, TAYLOR & CO. ARCHITECTS.





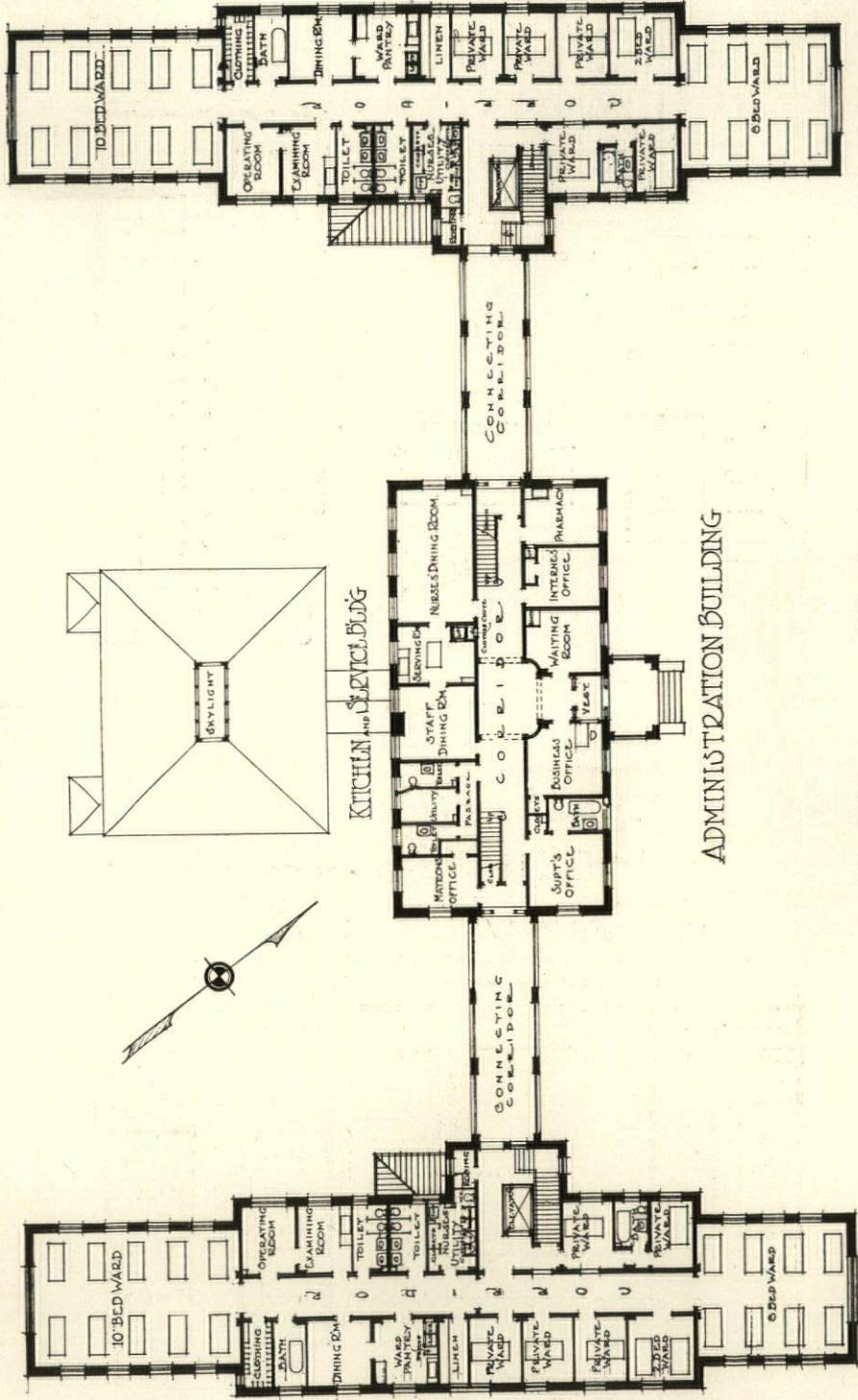
MASSACHUSETTS HOMEOPATHIC HOSPITAL,  
JOHN C. HAYNES MEMORIAL, BRIGHTON, MASS.  
KENDALL, TAYLOR & CO., ARCHITECTS.





BLOCK PLAN—MASSACHUSETTS HOMEOPATHIC HOSPITAL, JOHN C. HAYNES MEMORIAL, BRIGHTON, MASS. KENDALL, TAYLOR & CO., ARCHITECTS.





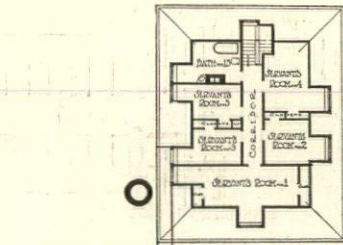
WEST BAVILION

FIRST FLOOR PLAN—MASSACHUSETTS HOMEOPATHIC HOSPITAL, JOHN C. HAYNES MEMORIAL, BRIGHTON, MASS. KENDALL, TAYLOR & CO., ARCHITECTS.

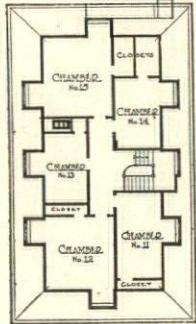
ADMINISTRATION BUILDING

EAST BAVILION



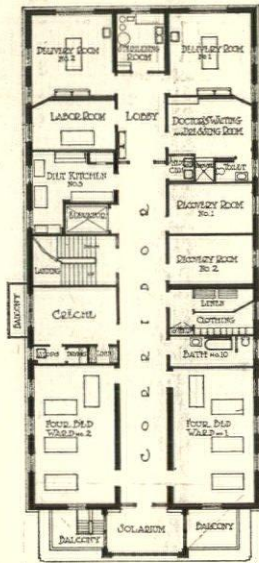


DOMESTIC BUILDING

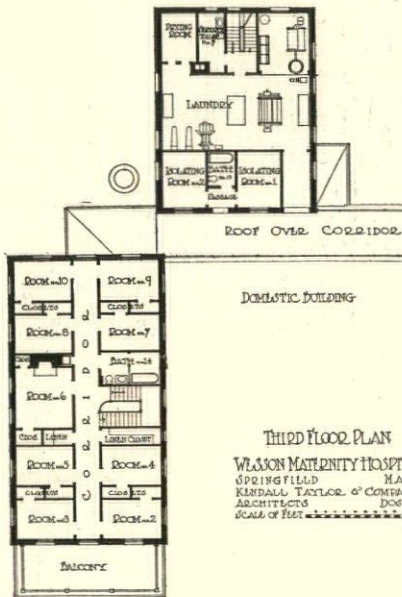


NURSES HOME

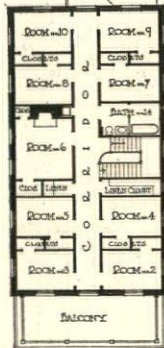
FOURTH FLOOR PLAN  
 WILSON MATERNITY HOSPITAL  
 SPRINGFIELD MASS  
 KENDALL TAYLOR & COMPANY  
 ARCHITECTS BOSTON  
 SCALE OF FEET



MATERNITY PAVILION

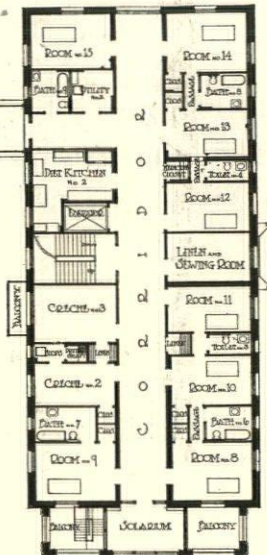


DOMESTIC BUILDING



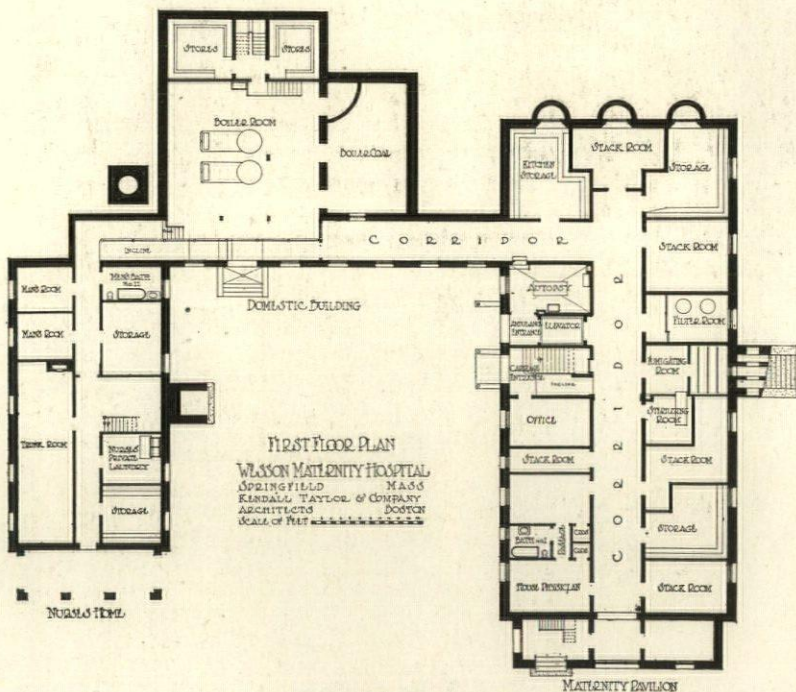
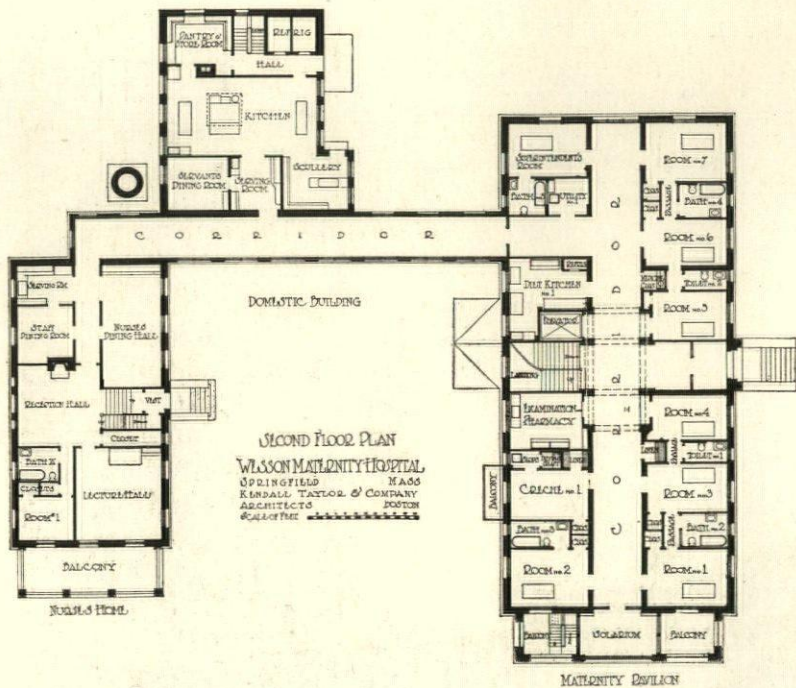
NURSES HOME

THIRD FLOOR PLAN  
 WILSON MATERNITY HOSPITAL  
 SPRINGFIELD MASS  
 KENDALL TAYLOR & COMPANY  
 ARCHITECTS BOSTON  
 SCALE OF FEET

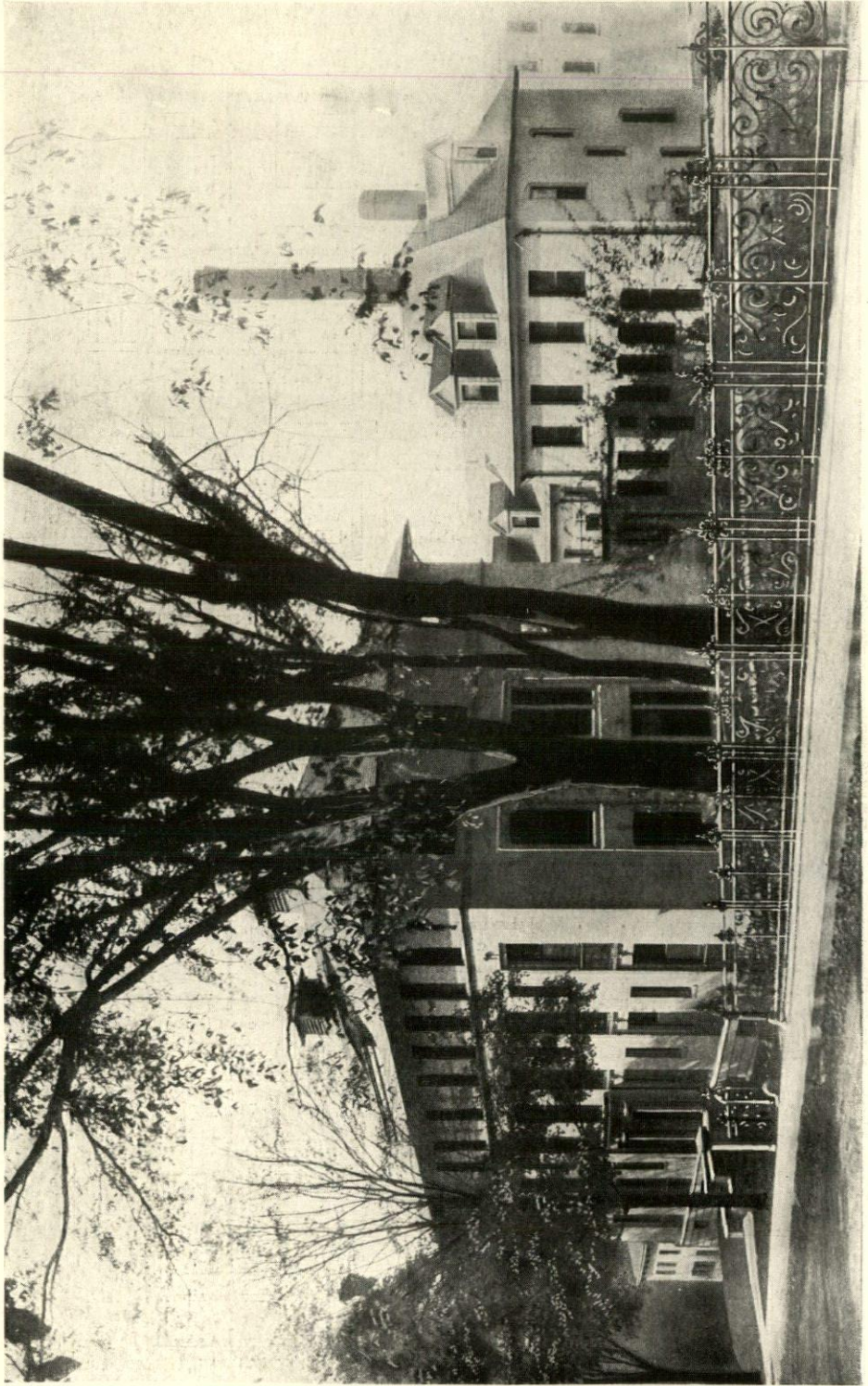


MATERNITY PAVILION









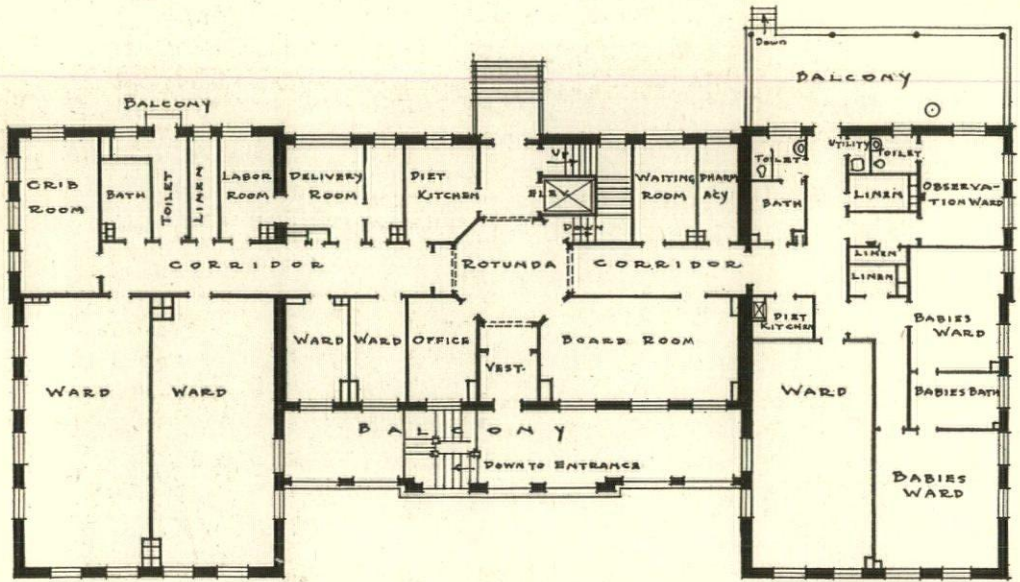
WESSON MATERNITY HOSPITAL, SPRINGFIELD,  
MASS. KENDALL, TAYLOR & CO., ARCHITECTS.



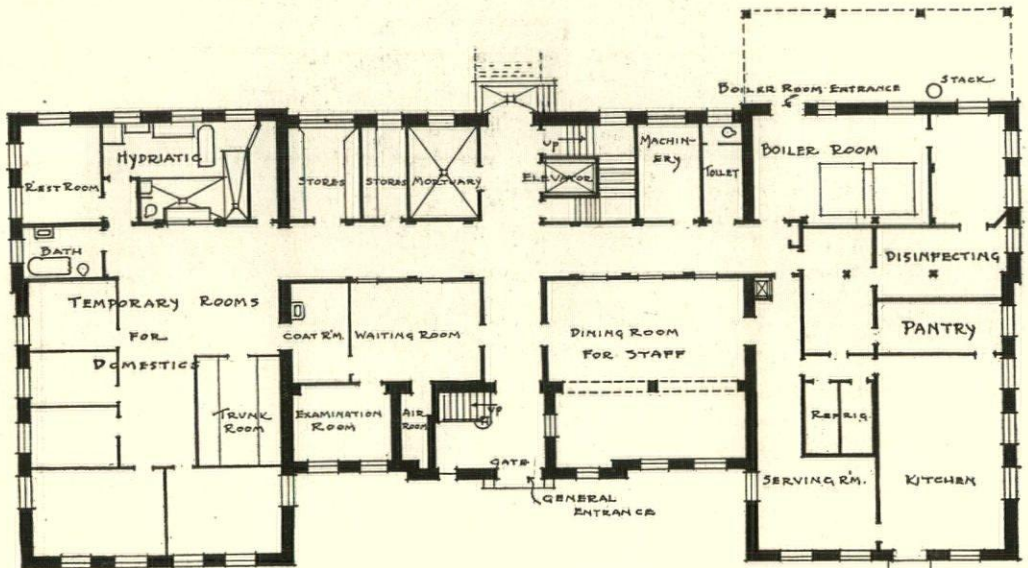


YONKERS HOMEOPATHIC HOSPITAL, YONKERS,  
N. Y. KENDALL, TAYLOR & CO., ARCHITECTS.





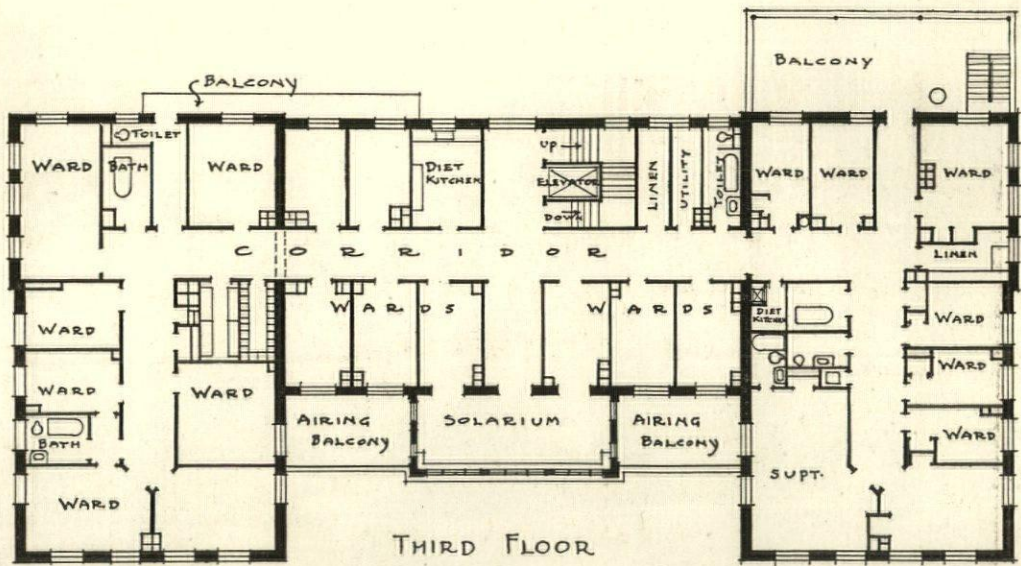
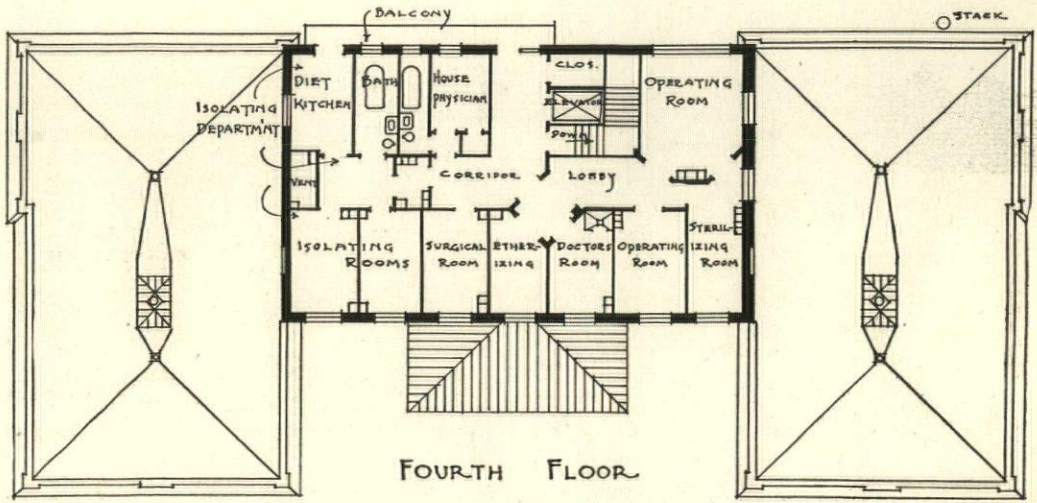
SECOND FLOOR



FIRST FLOOR

FLOOR PLANS—YONKERS HOMEOPATHIC HOSPITAL,  
YONKERS, N. Y. KENDALL, TAYLOR & CO., ARCHITECTS.



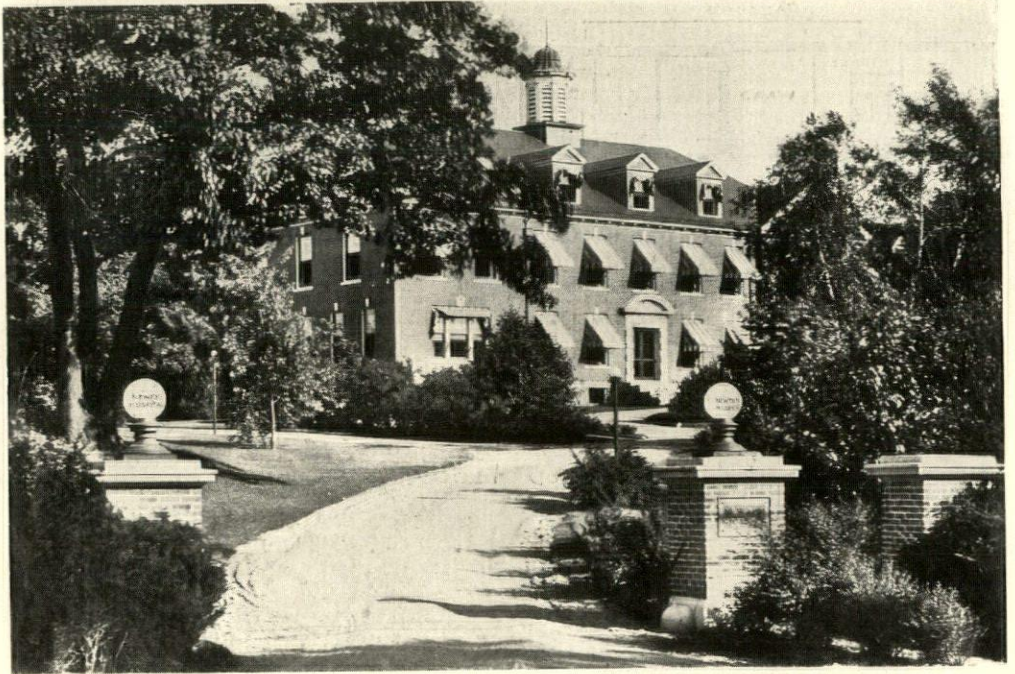


FLOOR PLANS—YONKERS HOMEOPATHIC HOSPITAL,  
YONKERS, N. Y. KENDALL, TAYLOR & CO., ARCHITECTS.





ELLISON HALL (NURSES' HOME), NEWTON HOSPITAL, NEWTON, MASS.  
Kendall, Taylor & Co., Architects.



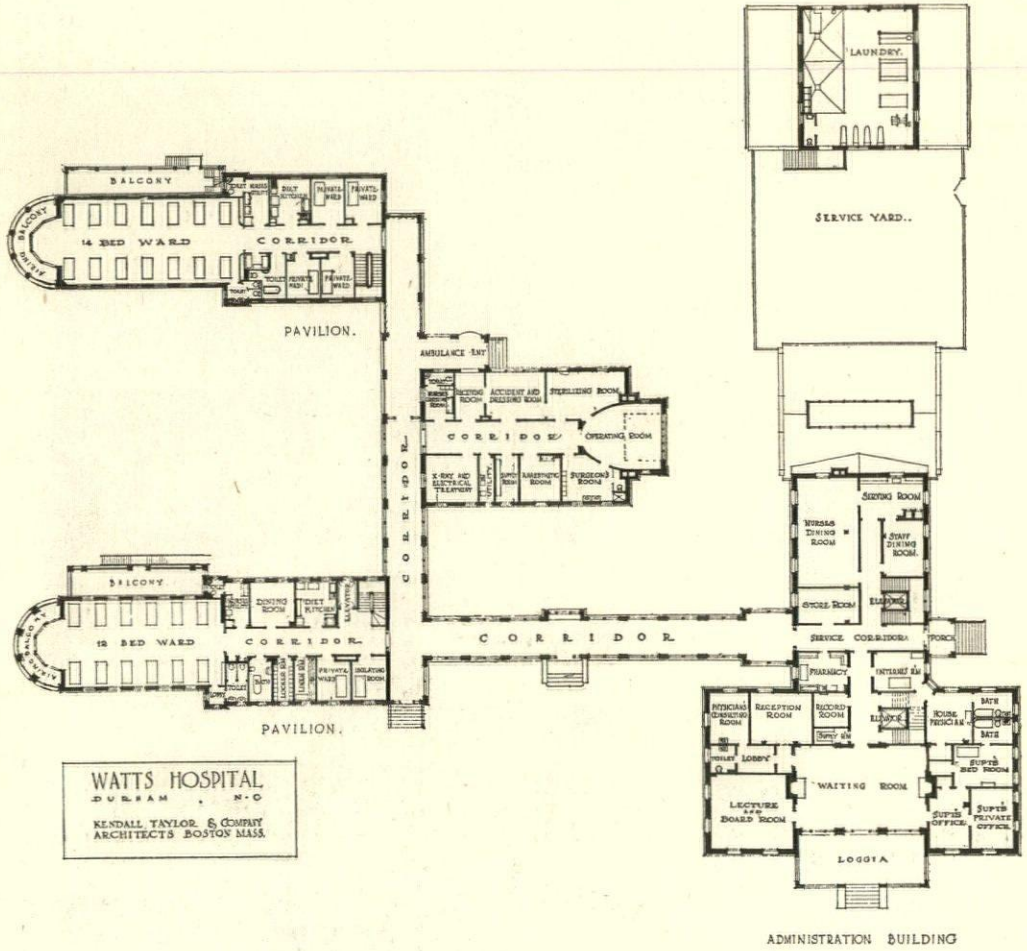
FOUNDER'S MEMORIAL (MATERNITY DEPARTMENT), NEWTON HOSPITAL, NEWTON, MASS.  
Kendall, Taylor & Co., Architects.





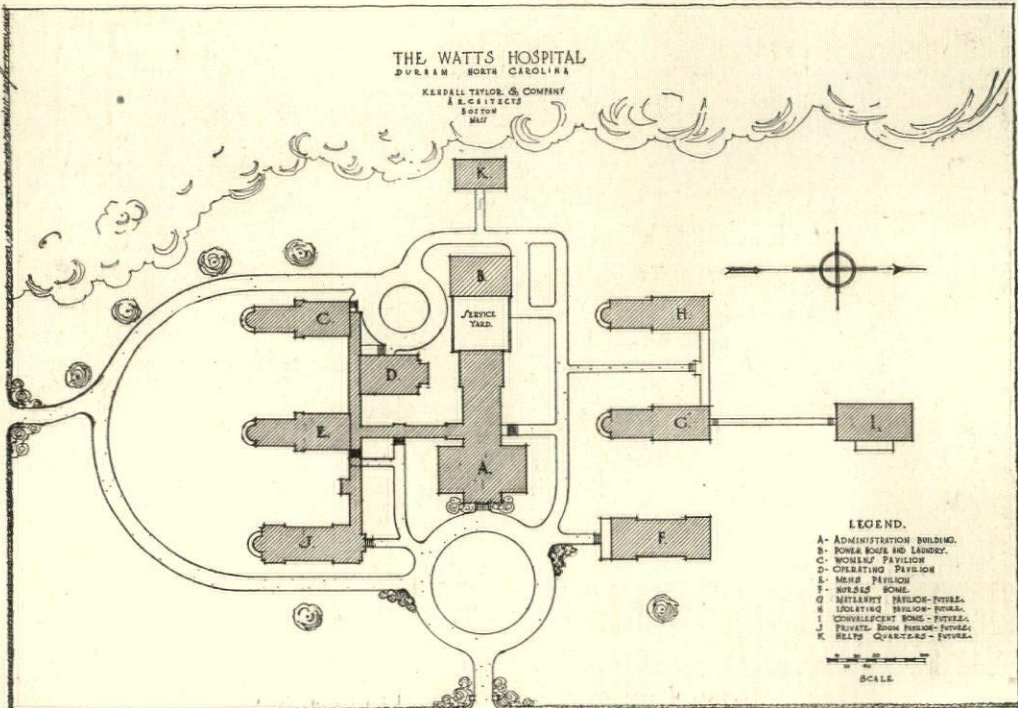
GENERAL VIEW—WATTS HOSPITAL, DURHAM,  
N. C. KENDALL, TAYLOR & CO., ARCHITECTS.



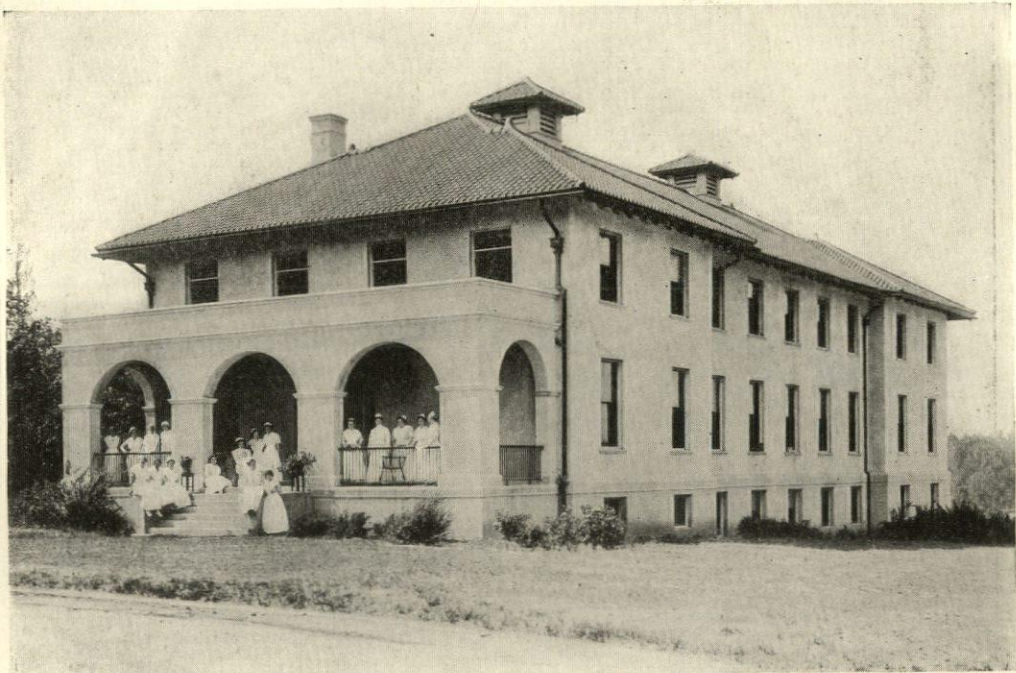


FIRST FLOOR PLAN—WATTS HOSPITAL, DURHAM, N. C. KENDALL, TAYLOR & CO., ARCHITECTS.



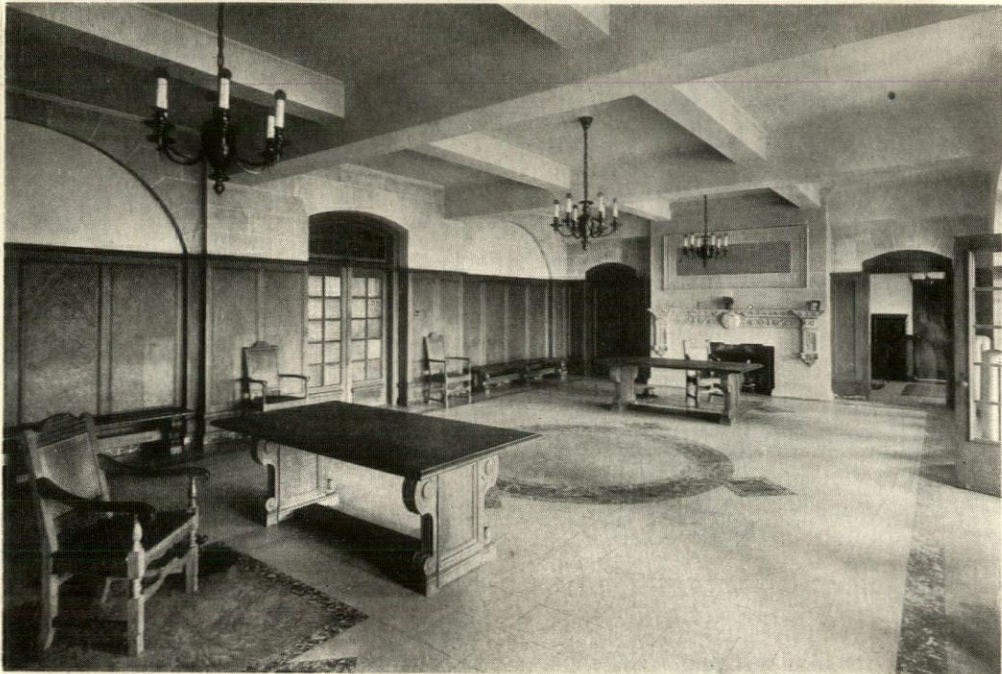


BLOCK PLAN—WATTS HOSPITAL, DURHAM, N. C.  
Kendall, Taylor & Co., Architects.

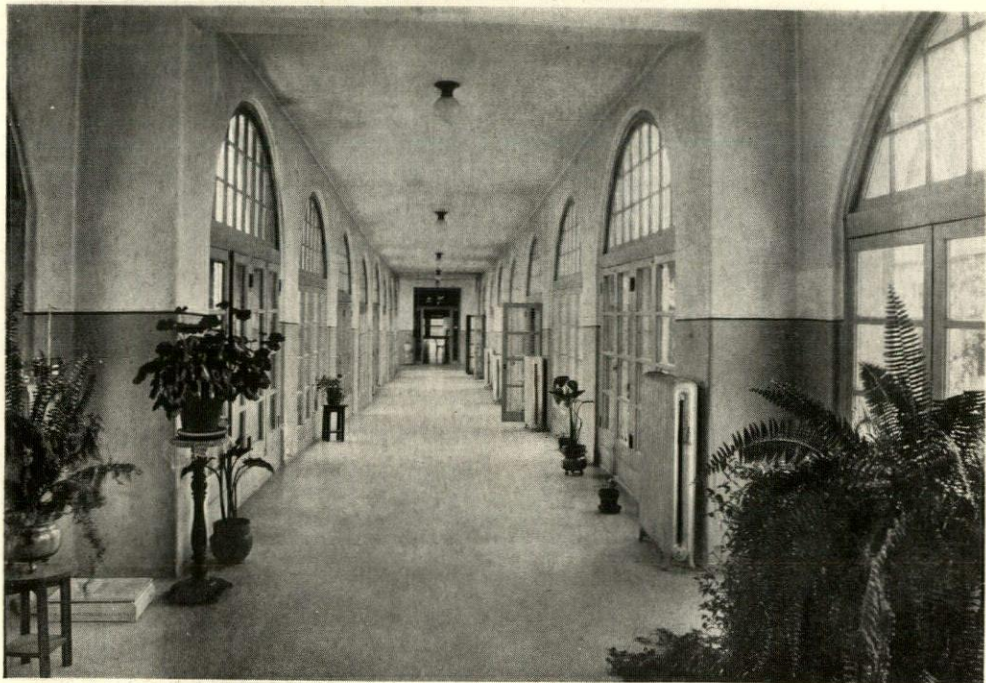


NURSES' HOME—WATTS HOSPITAL, DURHAM, N. C.  
Kendall, Taylor & Co., Architects.





WAITING ROOM—WATTS HOSPITAL, DURHAM, N. C.  
Kendall, Taylor & Co., Architects.



CONNECTING CORRIDOR—WATTS HOSPITAL, DURHAM, N. C.  
Kendall, Taylor & Co., Architects.





BURBANK HOSPITAL, FITCHBURG, MASS.  
KENDALL, TAYLOR & CO., ARCHITECTS.



THE THOMAS HOSPITAL, PEABODY, MASS.



J. B. THOMAS HOSPITAL, PEABODY, MASS.  
KENDALL, TAYLOR & CO. ARCHITECTS.



and fifty patients. The airing balconies, shown in the photograph but not on the plans, are a subsequent addition designed for outdoor treatment.

The Wesson Maternity Hospital, in Springfield, Mass., was built from a legacy by D. B. Wesson, a prominent manufacturer of that city, to complement the Hampden Homeopathic Hospital, which he had erected during his lifetime. It cares for mothers and their babies, and represents the solution of a maternity hospital as understood eight years ago.

Another hospital designed primarily for maternity work is the Yonkers Homeopathic and Maternity. Intended originally to meet the need of a hospital for homeopathic physicians, who were not allowed to treat their patients in old school hospitals, it began in an old mansion, on the present site, to which was soon added an adjoining house, which for some years provided all the accommodation required. The corporation maintaining the hospital was composed exclusively of ladies, who hesitated before taking up the task of financing a new building. Finally undertaking it, they were surprised, shortly after erection of the edifice, by a legacy of several hundred thousand dollars from an unknown friend, who announced that "these women are doing something fine and I want to help them." The building stands on high ground, overlooking the Hudson and the Highlands on the opposite shore. It has accommodations for fifty patients, a children's department, maternity rooms, a delivery and operating department, isolation rooms, and a hygienic department. Extensive additions are now being considered, and adjoining land has been acquired which will permit the adequate development of the institution.

The Newton Hospital, in Newton, Mass., started as a cottage hospital to meet the very evident necessities of a suburban city, is an example of how gen-

erous citizens rally to the needs of an efficient institution once established. Many of the buildings have been given to the hospital. Only two are illustrated here—namely, the Founders' Memorial, which was given in memory of the original supporters of the hospital and is devoted to maternity work, and the Nurses' Home, given by Mr. and Mrs. Frank A. Day, in memory of Mrs. Day's parents and therefore named Ellison Hall.

Durham, N. C., is a busy manufacturing town, a type of the New South, with thousands of people working in its mills and factories. For many years it had no provision for the sick and injured. Mr. Geo. W. Watts, a public-minded citizen, in 1890, built a small wooden hospital and gave it to the public with a suitable endowment. Fifteen years later the buildings of the institution had become too small, and again Mr. Watts responded to the demand. He purchased an ample site outside the city limits, erected several buildings and had drawn up a block plan providing for future additions. He has since built the Nurses' Home and a pavilion and has substantially endowed the hospital. The property is held by trustees for the town and county, and provides free treatment for any who cannot pay, the charges for others being very moderate. This is one of the leading hospitals in the South and many features of its plan have been adopted by other institutions.

The Burbank Hospital, at Fitchburg, Mass., is one of the earlier types of separate one-story pavilions connected with a central administration building and operating pavilion.

The J. B. Thomas Hospital, at Peabody, Mass., is an interesting example of the small general hospital with all classes of service, help and staff included under one roof. It serves a town of considerable manufacturing interests in eastern Massachusetts.



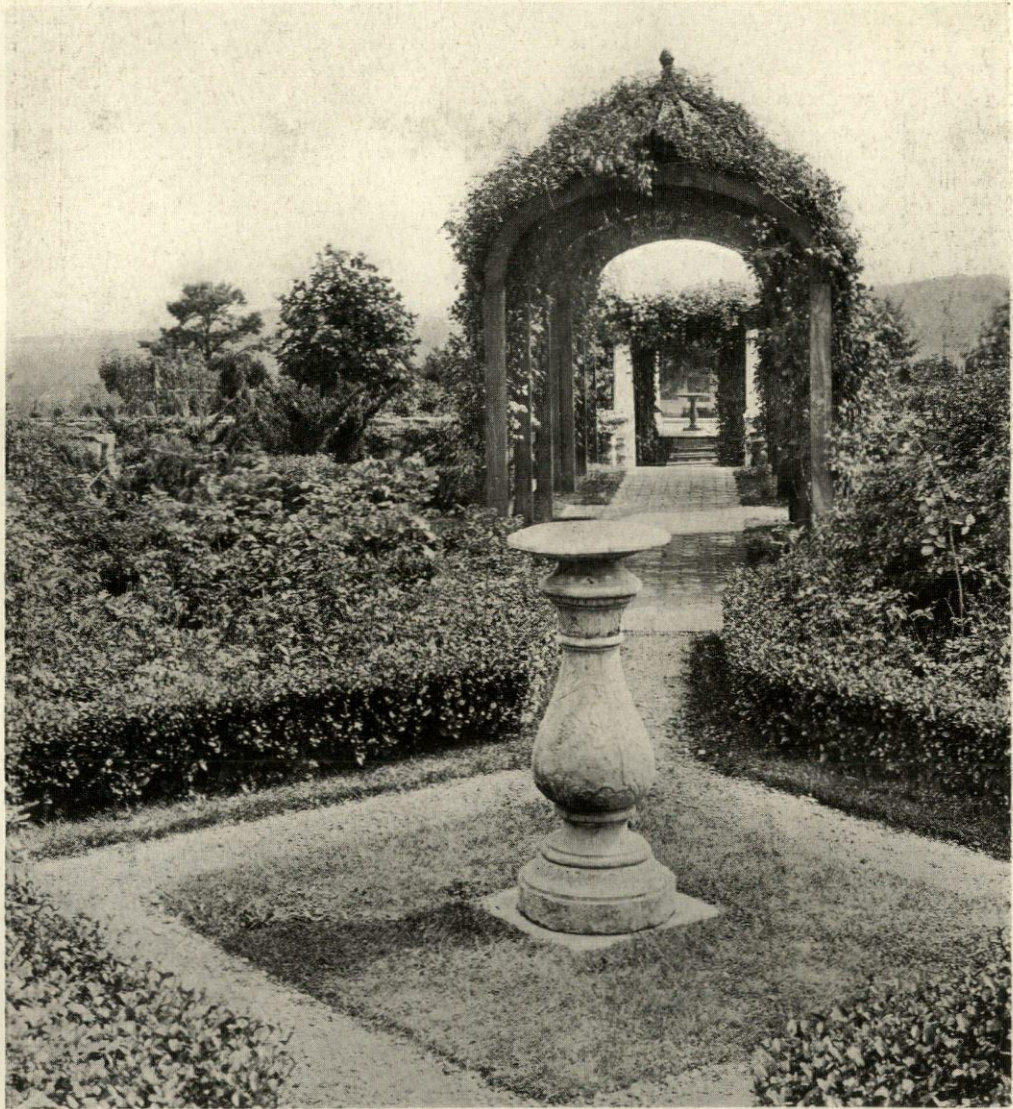


LOOKING THROUGH ROSE ARBOR—RESIDENCE  
OF GEORGE C. BOWEN, ESQ., PUTNAM COUNTY,  
N. Y. LA FARGE & MORRIS, ARCHITECTS.



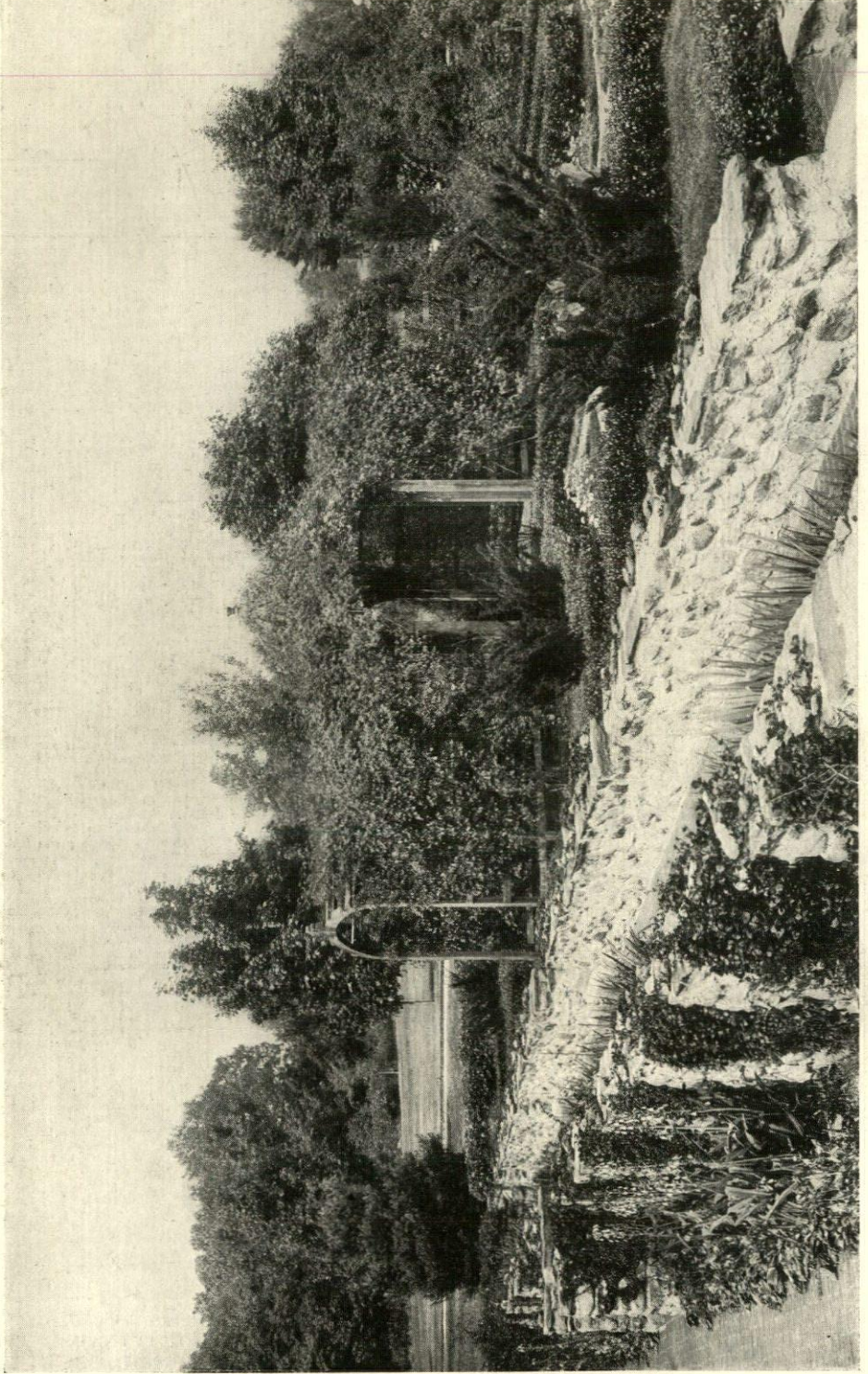
PORTFOLIO  
OF  
CURRENT  
ARCHITECTURE

J. M. ROSE



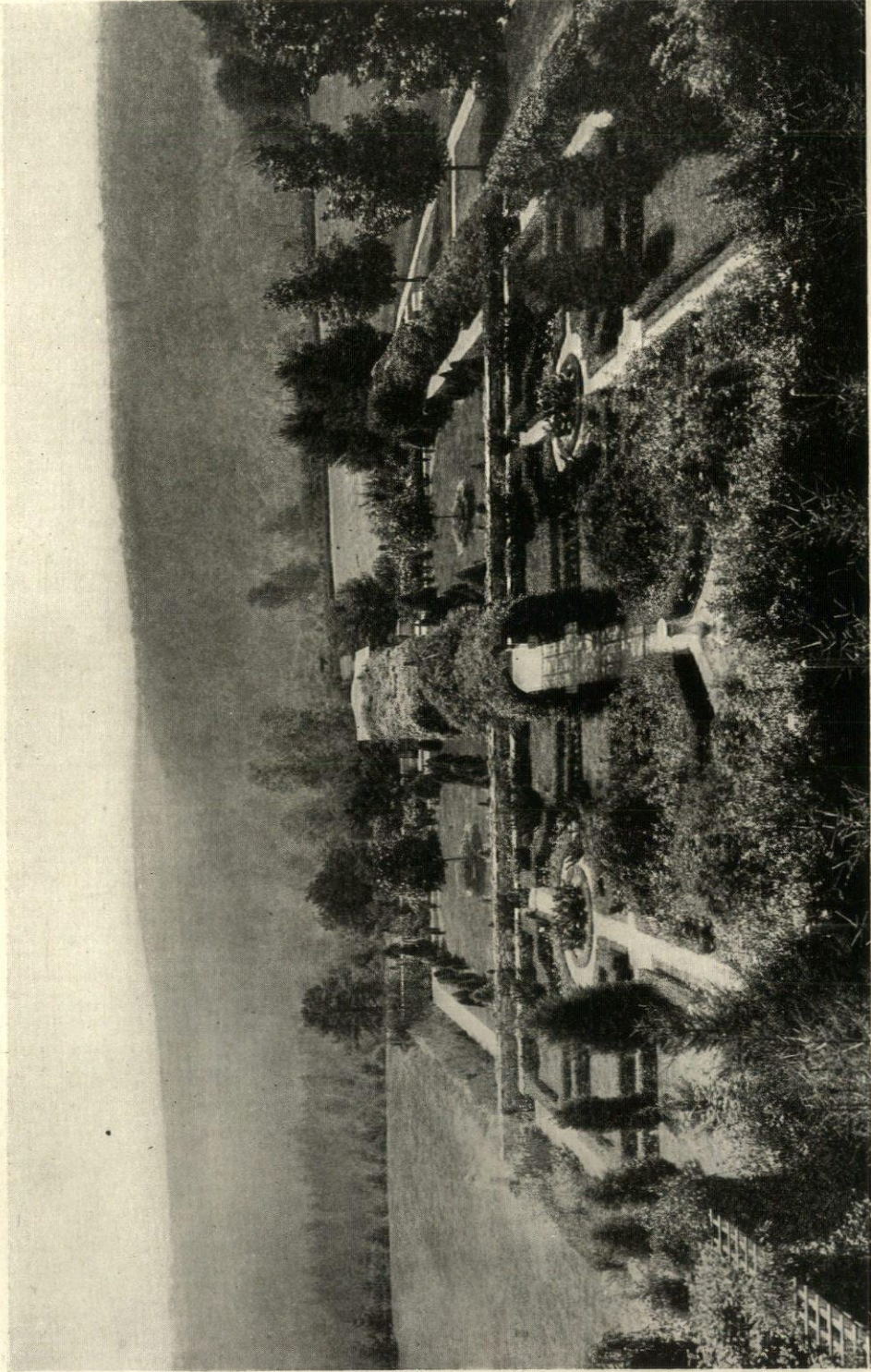
VISTA THROUGH ARBORS—RESIDENCE OF  
GEORGE C. BOWEN, ESQ., PUTNAM COUNTY,  
N. Y. LA FARGE & MORRIS, ARCHITECTS.





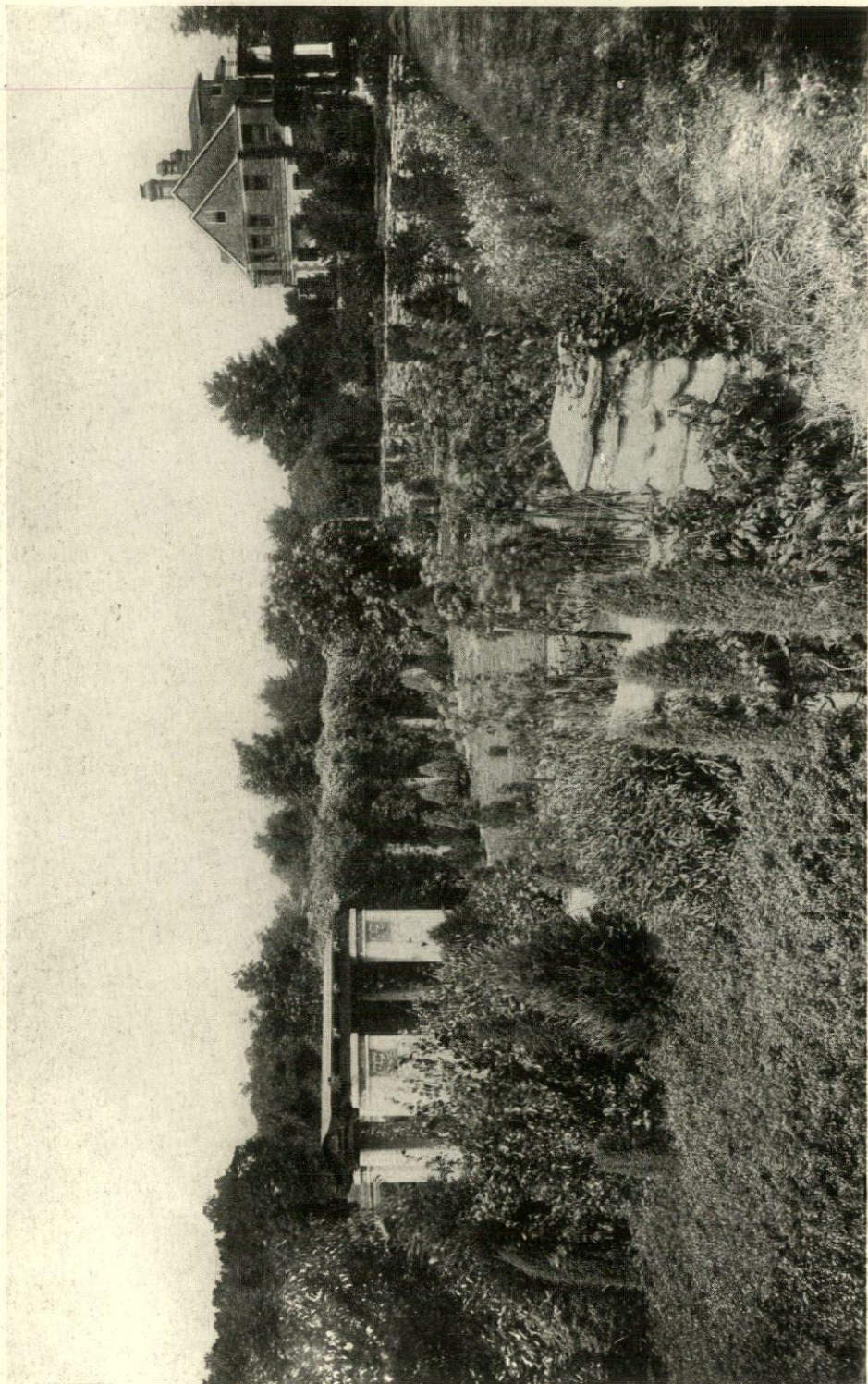
VIEW OF ROSE ARBOR—RESIDENCE OF  
GEORGE C. BOWEN, ESC., PUTNAM COUNTY,  
N. Y. LA. FARGE & MORRIS, ARCHITECTS.





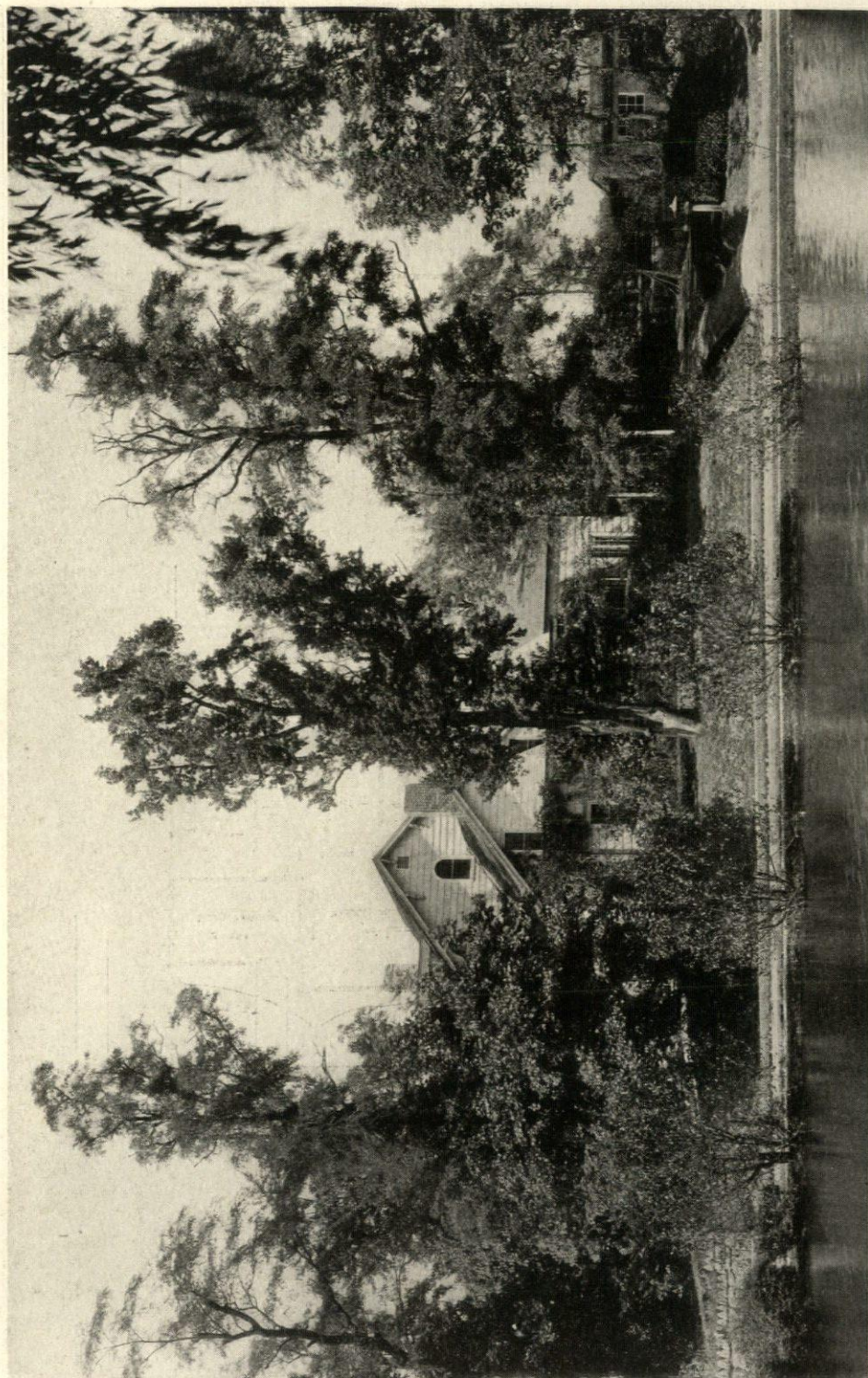
GENERAL VIEW OF GARDEN—RESIDENCE OF  
GEORGE C. BOWEN, ESQ., PUTNAM COUNTY,  
N. Y. LA FARGE & MORRIS, ARCHITECTS.





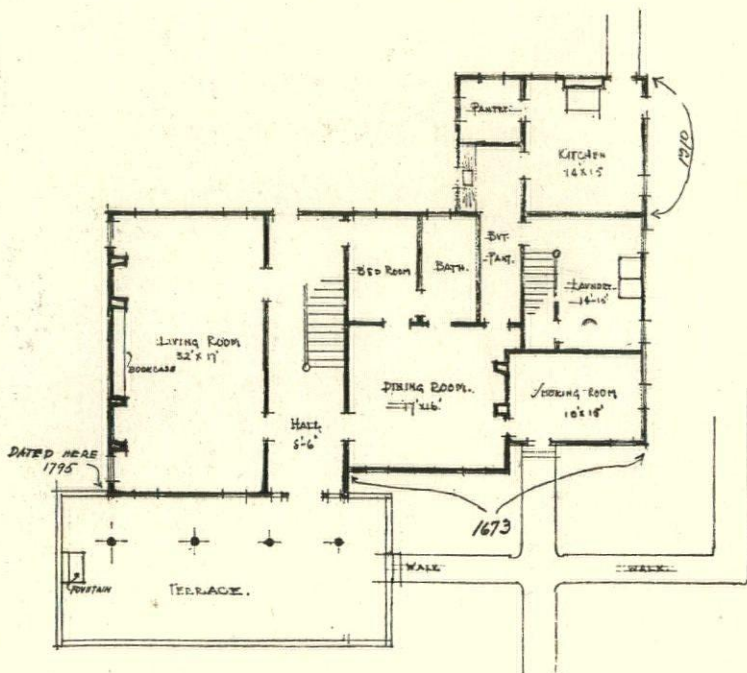
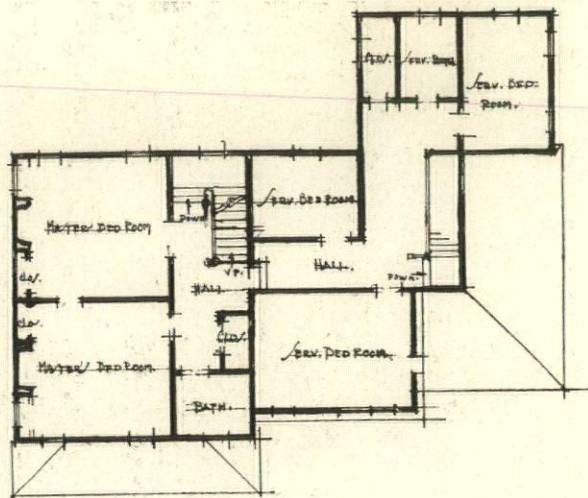
VIEW OF HOUSE, FROM GARDENS—RESIDENCE OF  
GEORGE C. BOWEN, ESQ., PUTNAM COUNTY,  
N. Y. LA. FARGE & MORRIS ARCHITECTS.





THE OLD COW BAY MANOR HOUSE, WHITSTONE LANDING,  
L. I., NOW THE RESIDENCE OF ADDISON C. MIZNER, ARCHITECT.





FLOOR PLANS—THE OLD COW BAY MANOR HOUSE, NOW THE RESIDENCE OF ADDISON C. MIZNER, ARCHITECT, WHITESTONE LANDING, L. I. THE DATES ON THE FIRST FLOOR PLAN GIVE THE YEAR OF ERECTION OF DIFFERENT PARTS OF THE BUILDING.



This grant was given the 28th day of April 1714  
 beginning at the South East corner of the said tract  
 now stands down to the Brook there where formerly stood a falling Mill since running westerly along the said  
 Brook as the same runs till it comes opposite to a certain black oak tree standing there near the said brook  
 then westerly from the said Brook till it comes to the said black oak tree then Easterly along the said Brook  
 since as the said new stands till it comes to the said station. Then beginning again at the said Brook of  
 to the Bay there copying over westerly to the said Brook since and from thence along the said Brook  
 as they stand new stands till it comes to the said black oak tree. To continue in the whole  
 (all lying on the north side of the said Brook) not more than seven acres — G. R.

**NB** That the above is the exact boundary of  
 the first purchase taken from the original grant  
 from Peter Nov. of 1681 and how any land  
 Peter's line is to come to the mill pond for  
 here Peter runs from the Brook below the point  
 Brook westerly to the Bay since and by the  
 since to the said oak tree which was then  
 the Wigwag



The Bay for which was the first  
 purchase of John Peter

SURVEY OF THE OLD COW BAY MANOR, WHITESTONE LAND-  
 ING, L. I., MADE IN 1748 TO DECIDE A BOUNDARY DISPUTE.





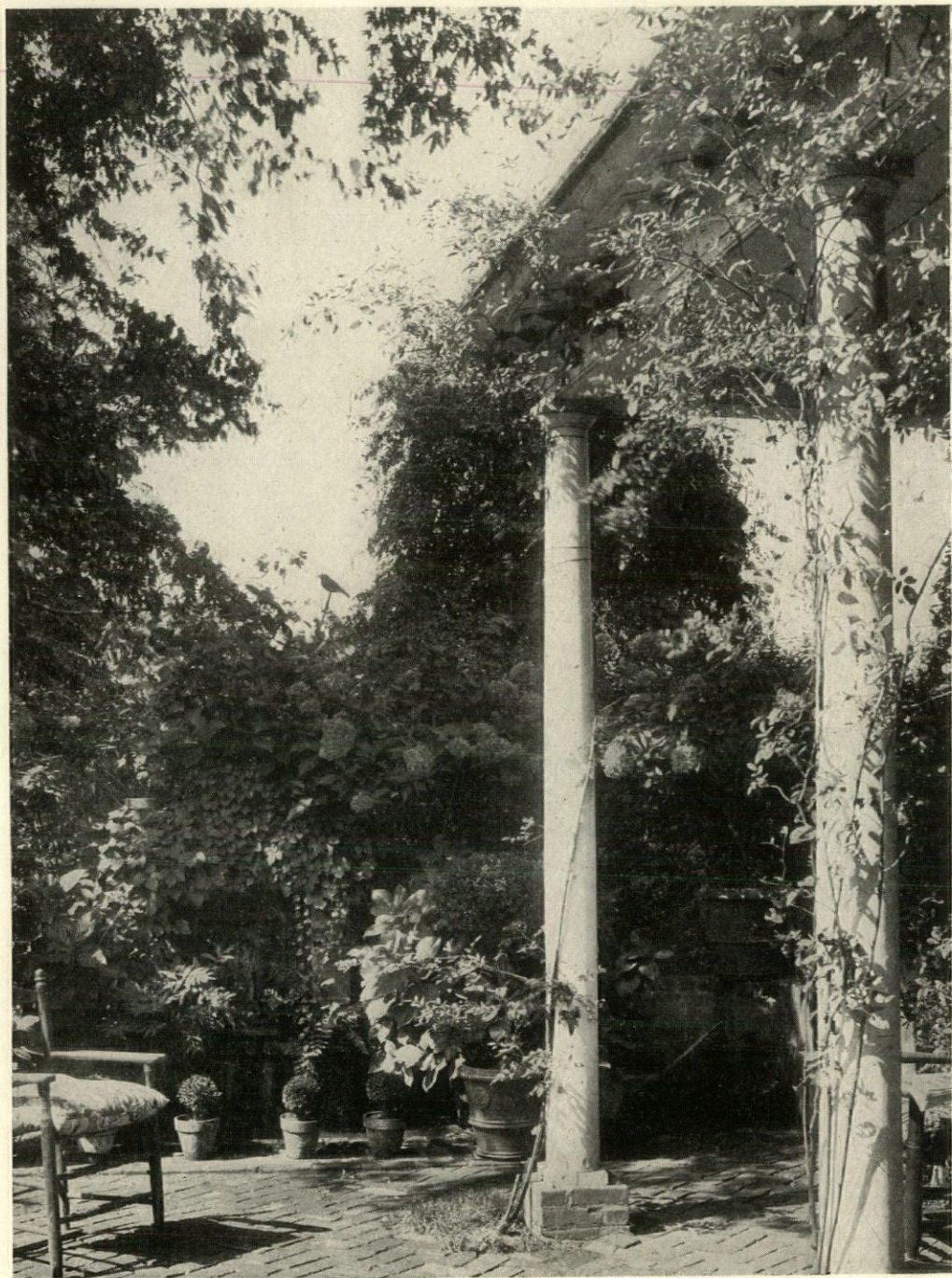
THE LOW PART OF THE HOUSE WAS BUILT IN 1673, AND THE "NEW" PART IN 1795, ALTHOUGH THE DOORWAY WAS NOT PUT IN PLACE UNTIL 1812. ORIGINALLY, THE PORCH HAD A RAILING AND WOODEN FLOOR. THESE WERE REMOVED BY MR. MIZNER, WHO ADDED THE TERRACE, WHICH IS EIGHTEEN FEET WIDE, OR THREE TIMES THE WIDTH OF THE ORIGINAL PORCH.





ENTRANCE DETAIL—RESIDENCE OF ADDISON  
C. MIZNER, ARCHITECT, WHITESTONE LAND-  
ING, L. I. THE DOORWAY WAS BUILT IN 1812.





PORTICO—RESIDENCE OF ADDISON C. MIZNER,  
ARCHITECT, WHITESTONE LANDING, L. I. THE  
LITTLE WALL FOUNTAIN WAS ORIGINALLY A SPAN-  
ISH STOVE, OF BLACK FAIENCE. THE COLUMNS  
AND CAPS DATE BACK TO THE ORIGINAL HOUSE.





DINING ROOM—RESIDENCE OF ADDISON C. MIZNER,  
ARCHITECT, WHITESTONE LANDING, L. I. THE HES-  
SIANS USED THIS PART OF THE HOUSE AS THEIR HEAD-  
QUARTERS DURING THE BATTLES OF LONG ISLAND.





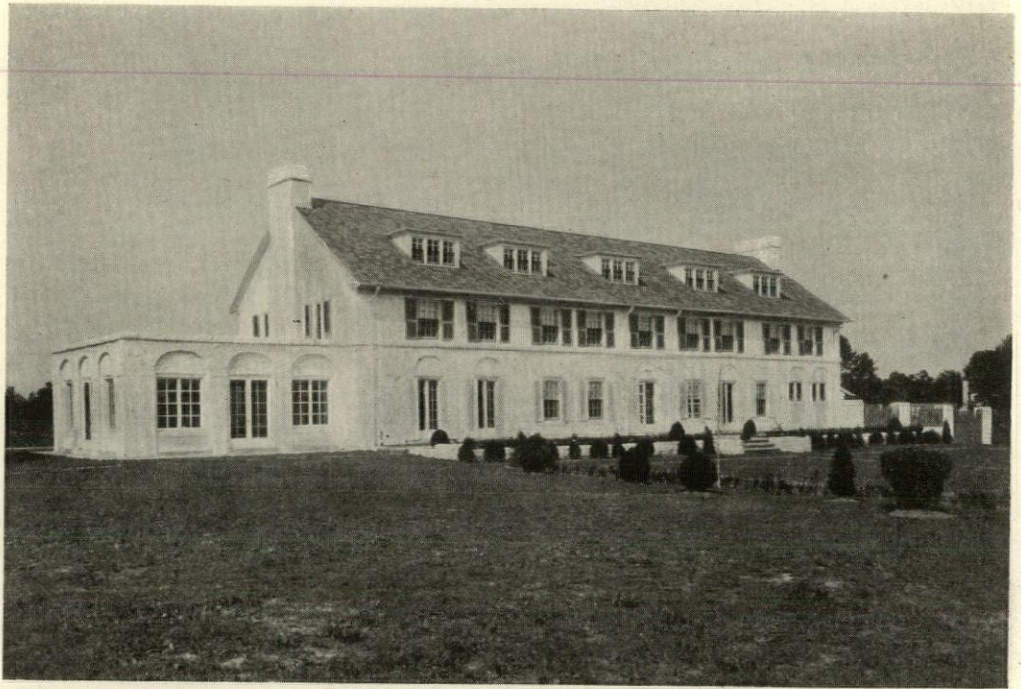
HALLWAY—RESIDENCE OF ADDISON C. MIZNER, ARCHITECT,  
WHITESTONE LANDING, L. I. THE PLASTERING OF THE  
HALL IS COLORED TO REPRESENT GRAY AND WHITE MAR-  
BLE. THE NATIVES SAY IT WAS ACCOMPLISHED BY RUB-  
BING GUNPOWDER INTO THE ROUGH-FINISHED PLASTER.



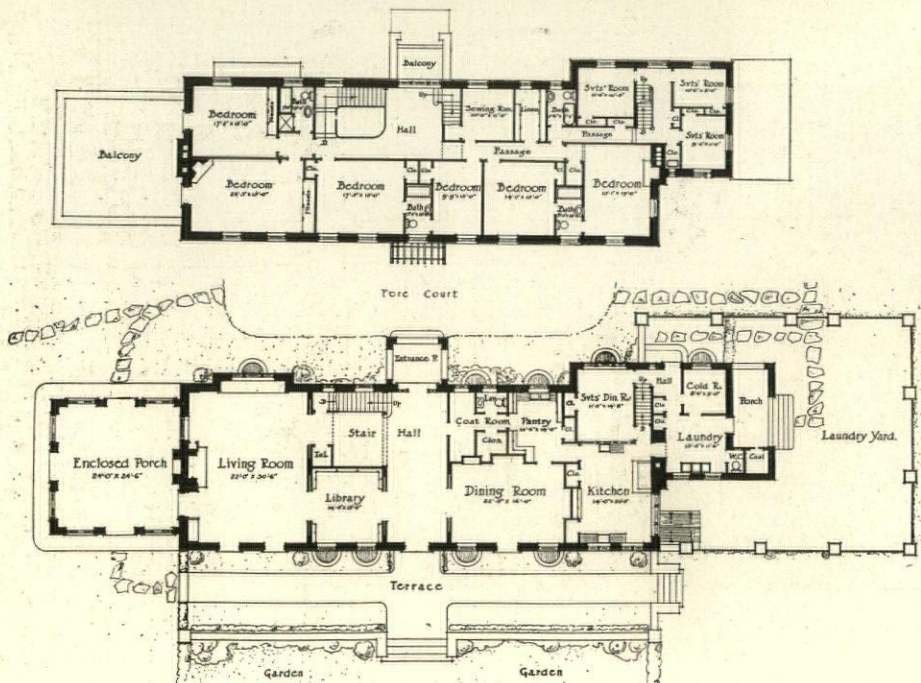


NORTHEAST FRONT—ALLONBY, LAVEROCK,  
WHITEMARSH VALLEY, PA. JOSEPH PATTERSON  
SIMS, OF FURNESS, EVANS & CO., ARCHITECT.





GARDEN FRONT—RESIDENCE OF WILLIAM M. McCAWLEY, ESQ., HAVERFORD, PA.  
D. Knickerbacker Boyd, Architect.



FLOOR PLANS—RESIDENCE OF WILLIAM M. McCAWLEY, ESQ., HAVERFORD, PA.  
D. Knickerbacker Boyd, Architect.



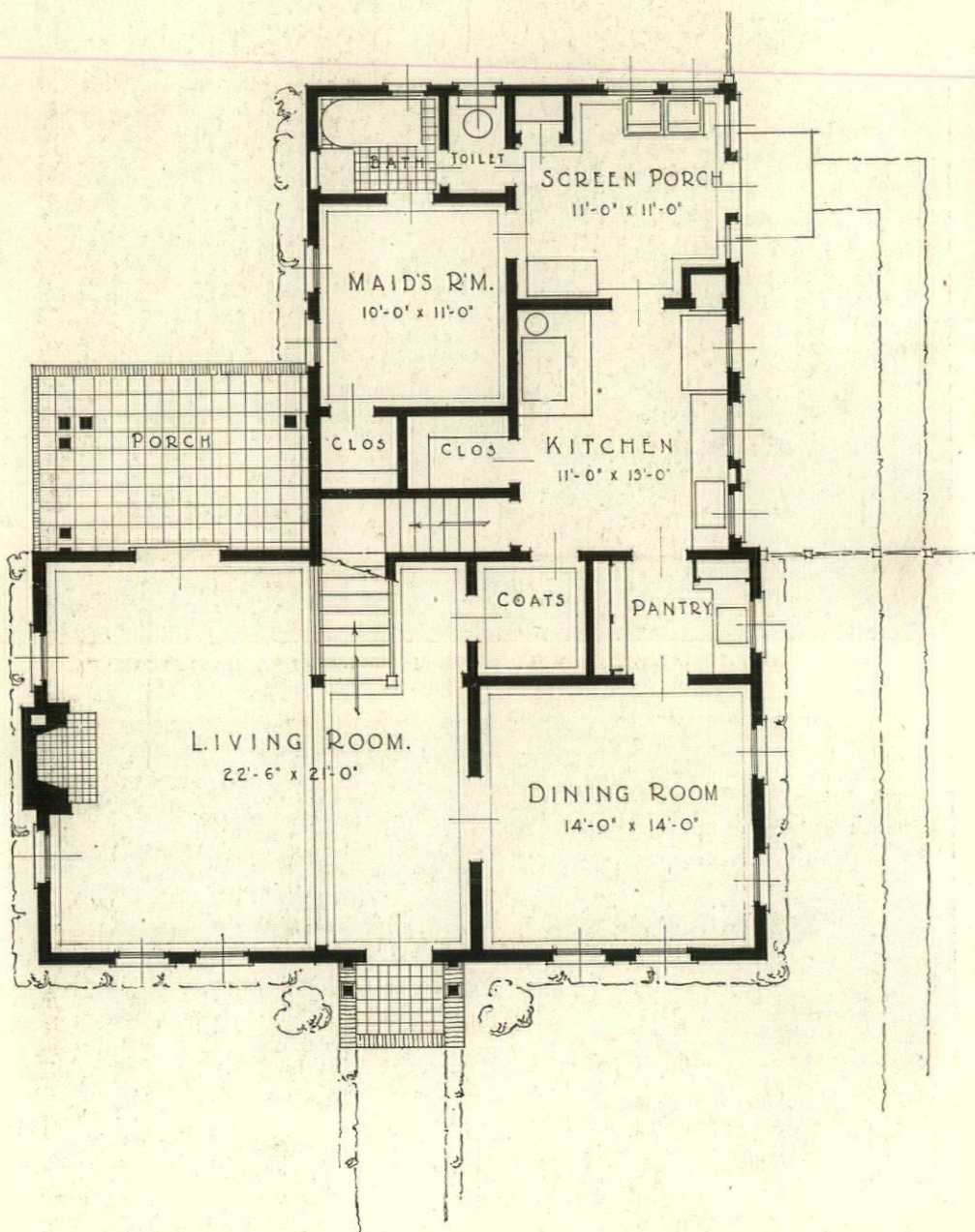


STAIR HALL—RESIDENCE OF WILLIAM M. McCAWLEY, ESQ., HAVERFORD, PA.  
D. Knickerbacker Boyd, Architect.



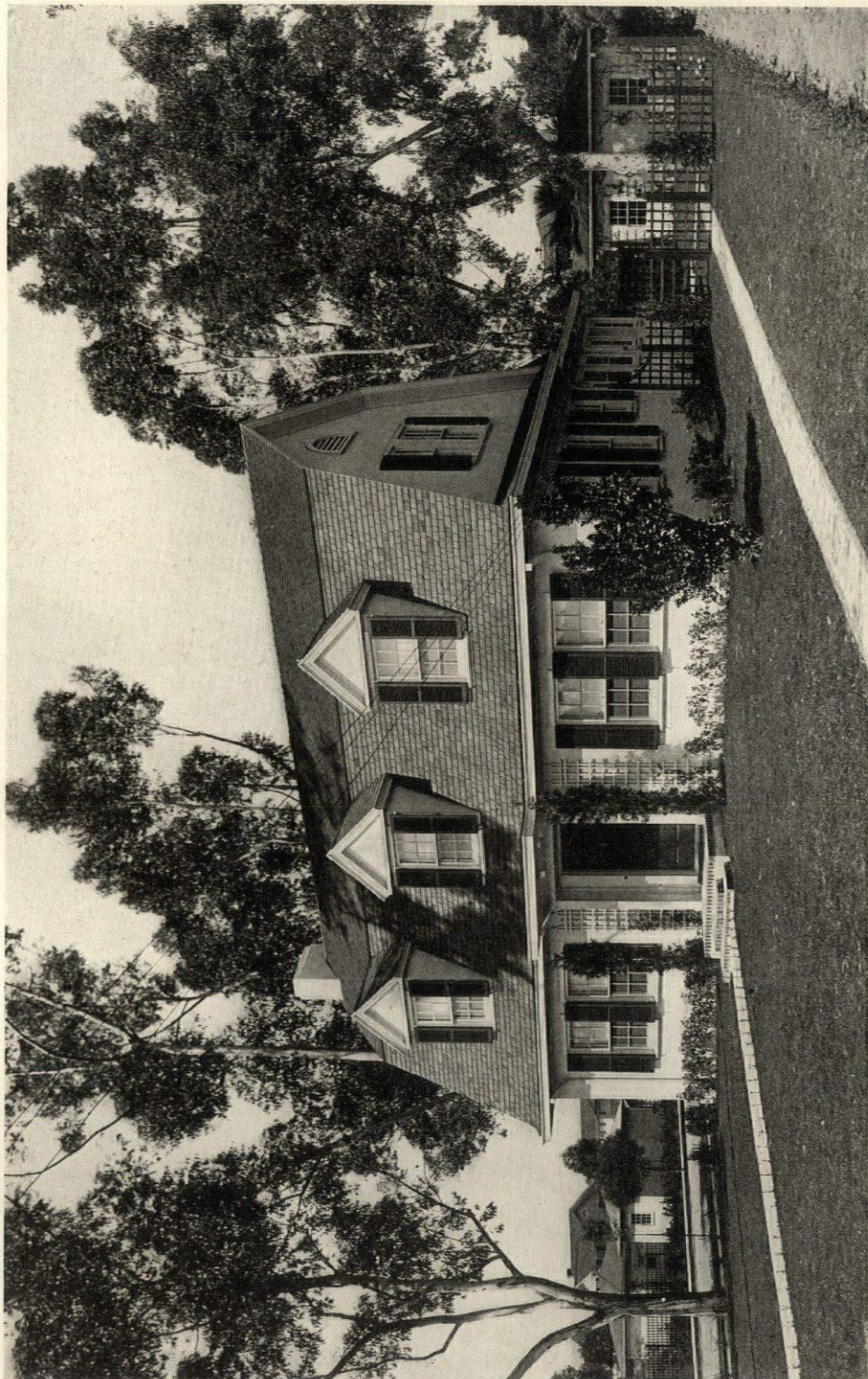
DINING ROOM—RESIDENCE OF WILLIAM M. McCAWLEY, ESQ., HAVERFORD, PA.  
D. Knickerbacker Boyd, Architect.





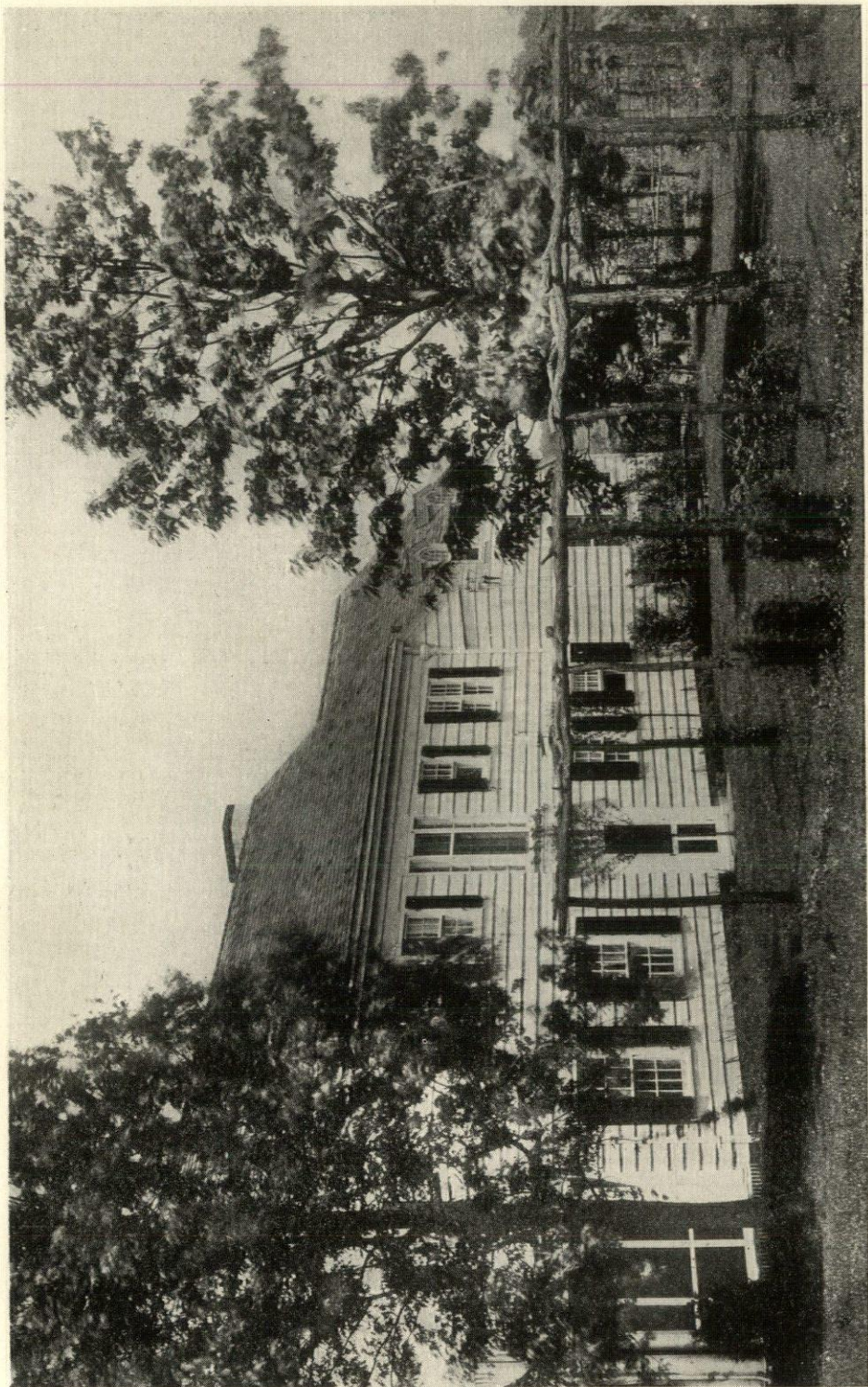
FIRST FLOOR PLAN—RESIDENCE OF MRS. ALICE P. PAIGE.  
PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.





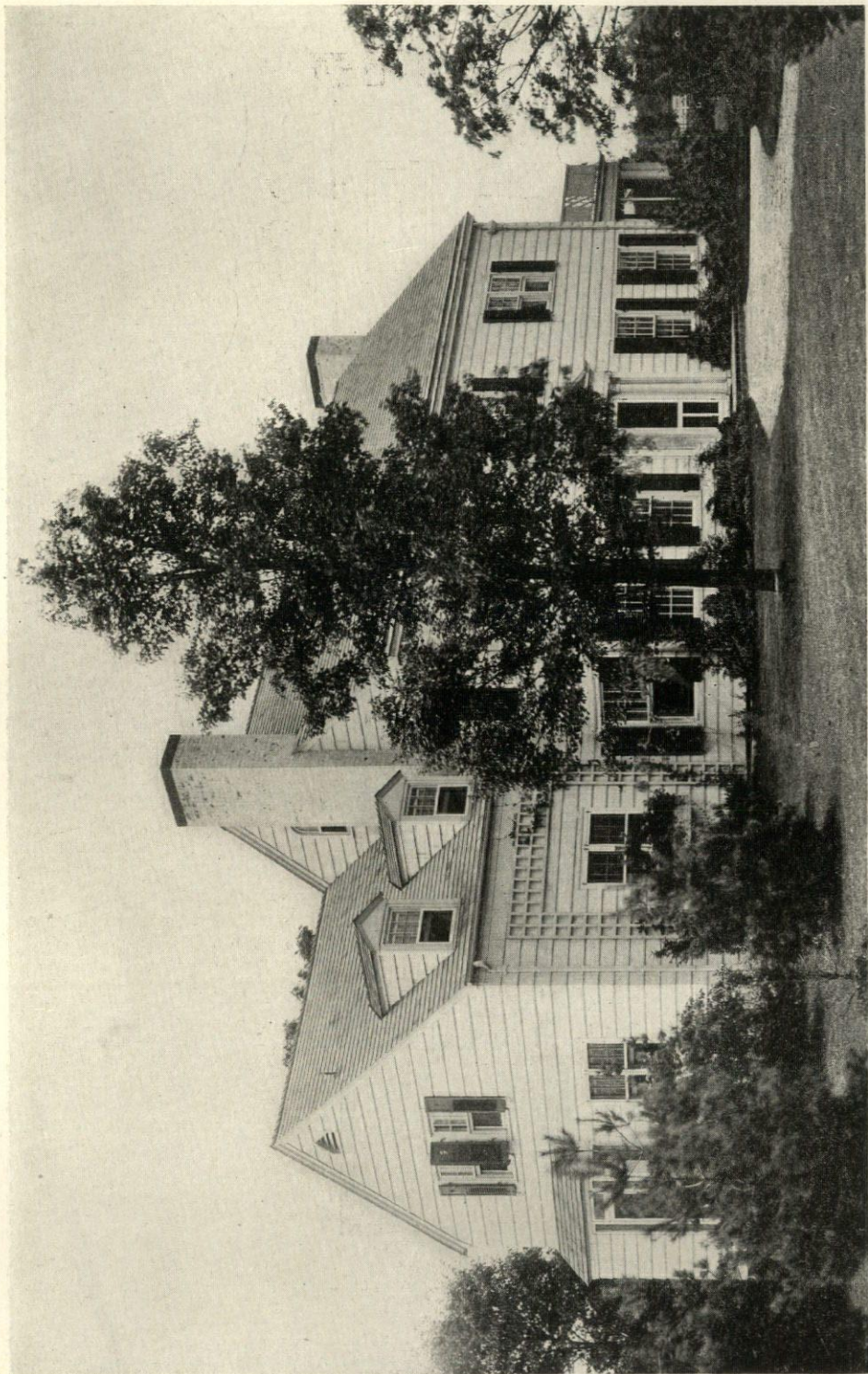
RESIDENCE OF MRS. ALICE P. PAIGE, PASADENA,  
CAL. REGINALD D. JOHNSON, ARCHITECT.





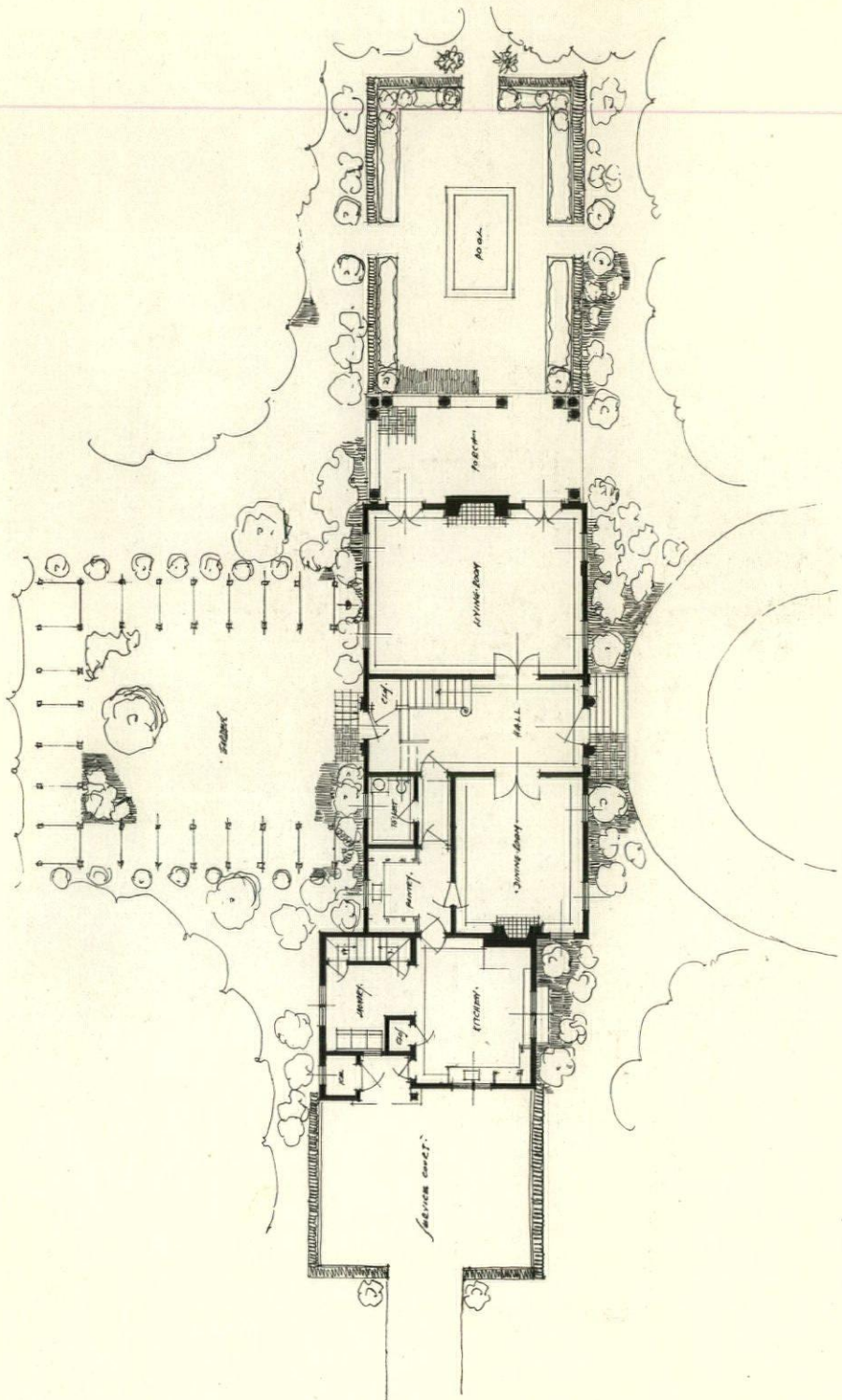
REAR VIEW—RESIDENCE OF MRS. E. L. WARNER,  
SYOSSET, L. I. J. W. O'CONNOR, ARCHITECT.





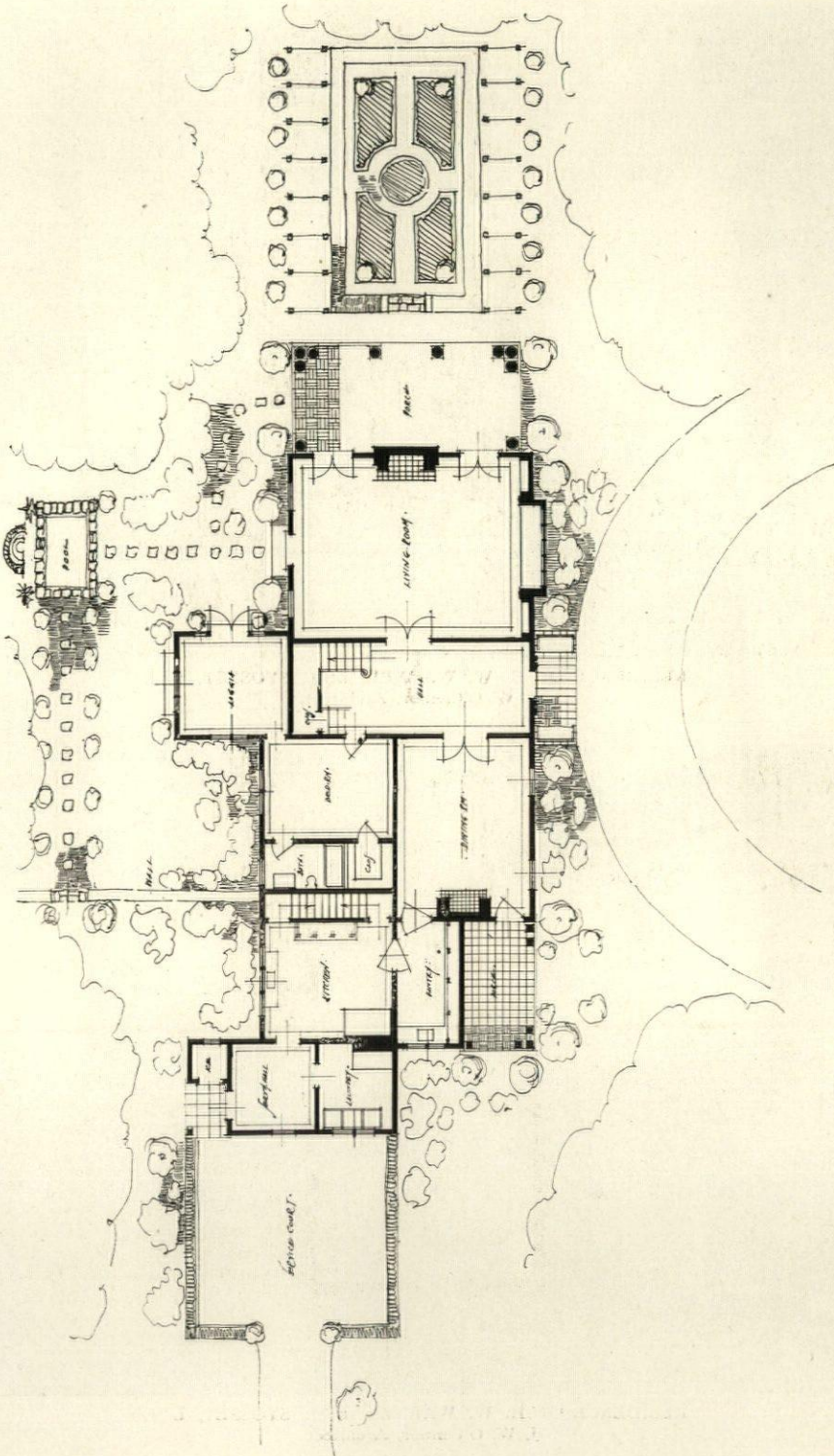
RESIDENCE OF MRS. E. L. WARNER, SYOS-  
SET, L. I. J. W. O'CONNOR, ARCHITECT.





BLOCK PLAN—RESIDENCE OF MRS. E. L. WARNER,  
 SYOSSET, L. I. J. W. O'CONNOR, ARCHITECT.



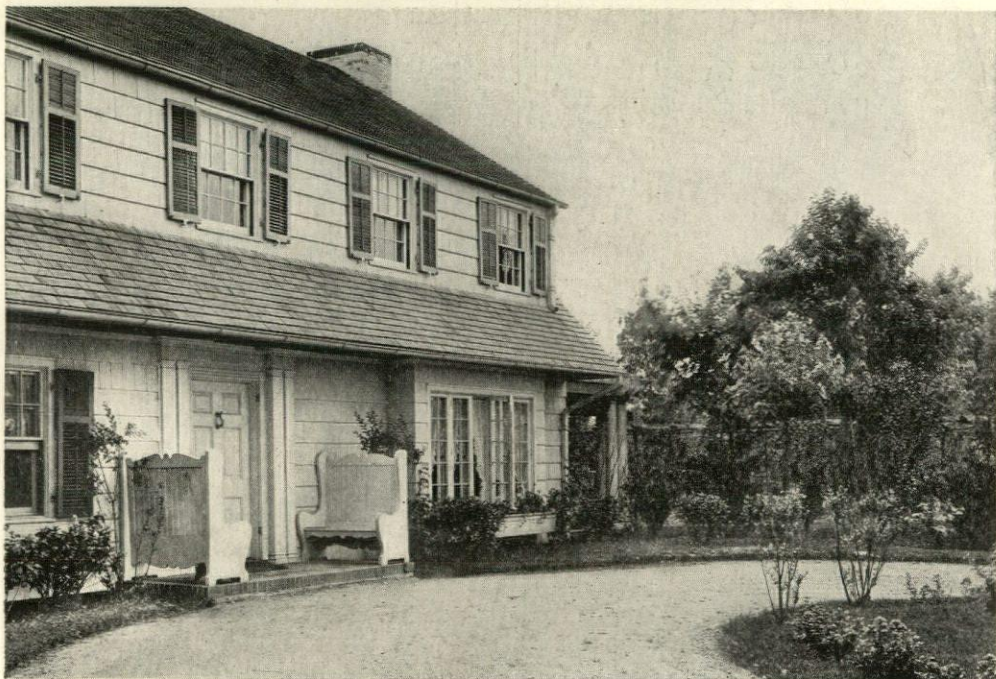


BLOCK PLAN—RESIDENCE OF H. W. WARNER, ESQ.,  
SYOSSET, L. I. J. W. O'CONNOR, ARCHITECT.



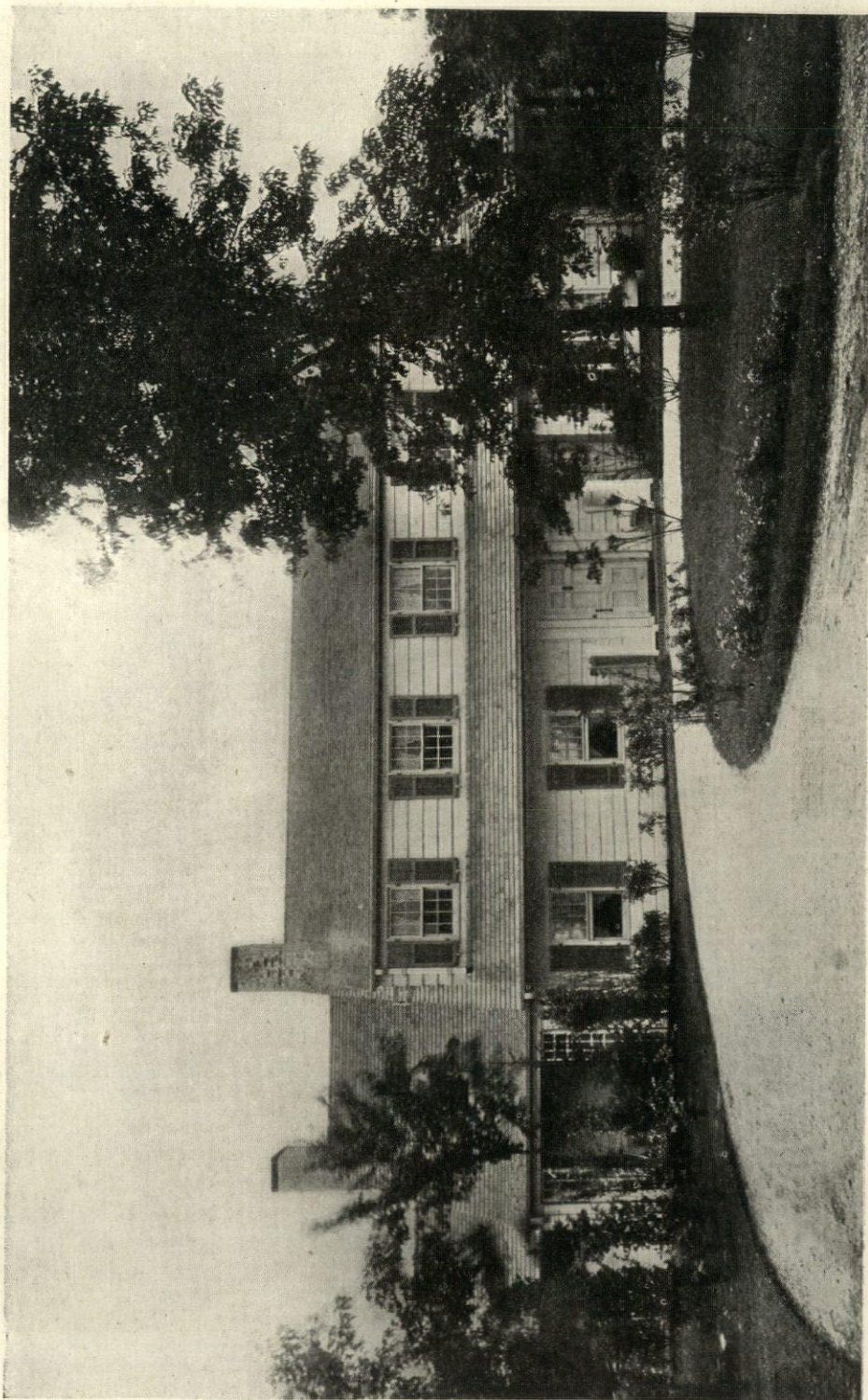


RESIDENCE OF H. W. WARNER, ESQ., SYOSSET, L. I.  
J. W. O'Connor, Architect.



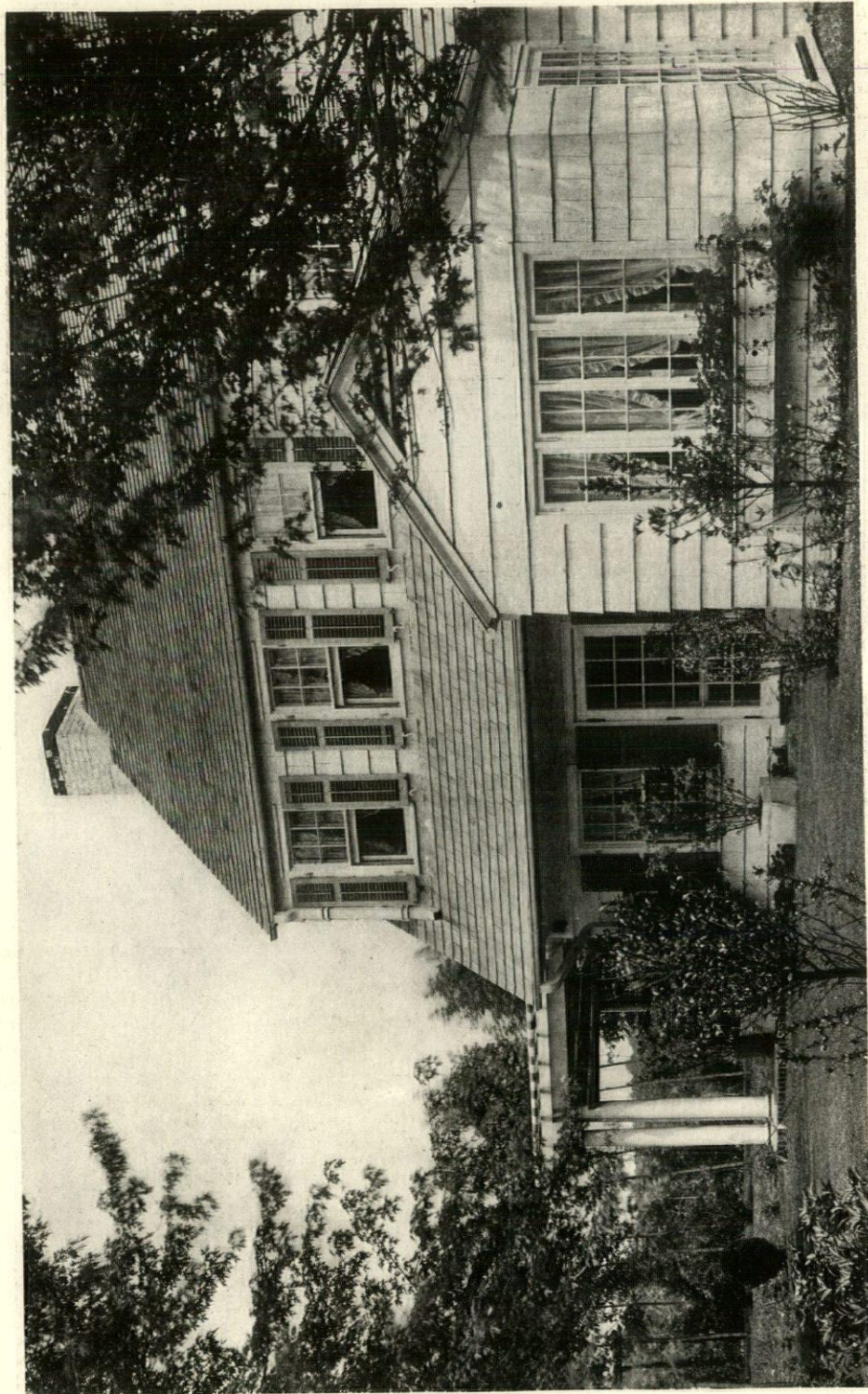
RESIDENCE OF H. W. WARNER, ESQ., SYOSSET, L. I.  
J. W. O'Connor, Architect.





REAR VIEW—RESIDENCE OF H. W. WARNER, ESQ.,  
SYOSSET, L. I. J. W. O'CONNOR, ARCHITECT.





RESIDENCE OF H. W. WARNER, ESQ., SYOSSET, L. I. J. W. O'CONNOR, ARCHITECT.



# THE ARCHITECT'S LIBRARY



## BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part V.—Furniture and Furnishings

FOR our present purposes the word furniture must be given a very comprehensive definition. It will be found necessary to revert in great measure to the original significance of the word; that is, we must include under furniture anything that furnishes, and disregard the narrow meaning given to the word in modern general use, in which it embraces only the portable items of mobiliary art. We must eliminate, on the other hand, all elements of a stationary character, such as doorways, mantels, hardware, stair rails and similar characteristic features, not to mention other provinces in which carved, wrought and modeled work come into play; and we must also ignore many objects of the minor arts, such as table service and ware of various kinds, pottery, glass, textiles and the like, which contribute so largely toward the delightful atmosphere of our old houses.

Under the heading of minor arts we have in preceding issues of *The Architectural Record* already listed and reviewed a number of works bearing upon Colonial craftsmanship, both in a general

way and as illustrated more particularly in the smaller domains of pottery, of glassware and of silver and other metal work not distinctively architectural. Under the head of furniture, then, we shall indicate in the present paper the chief works dealing with the various mobiliary types and their use in furnishing, and those concerned with various kinds of carved, wrought and modeled work as used in the sense of architectural decoration. The importance of the specific field of Colonial furniture and furnishings warrants the repetition of a number of titles previously mentioned in other connections. This is especially encouraged by the always increasing interest in the heritage of the soil, and particularly the cult of the type of charm and domesticity so thoroughly inherent in Colonial forms and craftsmanship.

We may subdivide our study, viewed from the standpoint of the books to be considered,—for the moment making no distinction between furniture and furnishings,—into four parts. The first comprises general informative works dealing with history, criticism, type and



class of pieces and their use, and in a broad way with the decorative background of Colonial life. The second covers collections of photographs. The third embraces the paltry number of volumes whose authors have had the courage to explore the field from the instructive point of view of the scaled and measured drawing. The fourth includes the all too few works dealing with particular types of furniture pieces; and with these latter works we may group the limited number of monographs upon individuals and their work, outstanding figures of craftsmen who are chiefly responsible for the resource and expressiveness everywhere emanating from Colonial carving and workmanship, all bungling efforts of the uninspired carpenter notwithstanding.

Among the general informative works comprising the first division as above suggested, by far the best books are the following: Luke Vincent Lockwood's *Colonial Furniture in America*, in a new and greatly enlarged edition, with 867 illustrations of representative pieces (Folio; 2 vols., pp. xx + 334, ill., and pp. xviii + 307, ill. New York, Charles Scribner's Sons; 1913. \$25); and Esther Singleton's *The Furniture of Our Forefathers*, with critical descriptions of plates by Russell Sturgis. (Quarto; eight parts with total of 664 pages and 346 plates and many text illustrations throughout; New York, Doubleday, Page & Company; 1900-1901. Out of print.) Both of these works are of sterling quality, considered both as to literary workmanship and as to presentation from the standpoint of bookmaking. They are admirably illustrated and so thoroughly cover the ground that the lack of any further publications in the furniture field might almost be condoned if only these are made available. The Lockwood volumes were first issued in much smaller compass in 1901, but now appear in a guise befitting the scholarly grasp of their author.

A book of this kind, maintaining so high a standard of performance, automatically becomes an example and sets a pace, as it were, for the entire field. We do not hesitate to accord the author and publisher alike the utmost credit for the

quality of production manifested in this work. Our only suggestion for its improvement would probably be found inapplicable. In this and in a host of similar works containing text illustrations the reader is bound to complain of the great weight of the volumes. American paper and binding too often produce a too heavy volume; European books in many cases reach but one-half or one-third the weight. This is often due, of course, to the use of inferior papers for the text portions, to the elimination of text illustrations, to the use of lighter and more easily warped covers, to the use of thin cloth and other bindings that show wear out of all proportion to their age, and finally to the practice of restricting illustrations to separate plates of different paper stock. This method of making a book has its advantages, to be sure, although the lay reader is apt to seek his illustrations very near corresponding text references. However, these difficulties are usually of a kind that must be controlled chiefly by the character and importance of the publication in question, or in more concrete terms, by the amount of money appropriated therefor, for the returns still figure too largely in publishers' minds to warrant a thorough consideration of matters of æsthetic importance; when the latter are given due regard we may expect an era of altruism for which America is not quite ready, or else such a price label on all our books as to make even the humble bibliophile suffer from that inveterate enemy, the high cost of living.

The other excellent work above mentioned, that by Esther Singleton on *The Furniture of Our Forefathers*, was issued in eight parts, each of a size to warrant its binding as a separate volume. Each part bears a sub-title and is restricted in its treatment to a separate field. The first concerns early Southern carved oak and walnut of the seventeenth century (pp. xii + 75 and 42 plates); part two, later Southern oak, walnut and early mahogany (pp. xii + 76 to 152 and 37 plates); part three, early New England imported and home made pieces of the seventeenth century (pp. xii + 153 to 233 and 42 plates); part four, Dutch and



English periods in New York from 1615 to 1776 (pp. xii+234 to 312, and 43 plates); part five, New England from 1700 to 1776—imported and home made pieces of the eighteenth century (pp. xvi+313 to 400 and 50 plates); part six, Chippendale and other great cabinet makers of the eighteenth century (pp. xv+401 to 484 and 46 plates); part seven, domestic and imported furniture from 1776 to 1830 (pp. xiv+485 to 568 and 43 plates); and part eight, woods, upholstery and styles of the early nineteenth century (pp. xiv+569 to 664 and 43 plates, index).

One criticism of this series of parts is that the text becomes at times somewhat discursive; obviously, whatever there is of this character in the work, must be intentional and undoubtedly finds its appeal in certain places. Unfortunately our attitude in these papers compels a preference for a distinctively orderly mode of presentation, subject, to be sure, to the other criticism that the books we have most highly commended in these pages will be found from time to time to be too unimaginative or dry for any but the architectural student and the limited number of the serious *cognoscenti*. Nevertheless the Singleton book bears our unqualified commendation. However, the value of both this and the Lockwood books will surely be increased for the architect and furniture designer when used in conjunction with certain books of measured drawings to be noted in the following paragraphs. *The Furniture of Our Forefathers* has recently been republished in much smaller format, but in actual duplication, page for page and plate for plate, of the text and illustration contents of the first edition. This judicious step on the part of the publishers will bring this valuable volume within reach of many for whom formerly the eight-part work proved too expensive, and furthermore the new volume is a much handier book for ready use. (Imperial octavo; pp. and pl. as for larger edition. Garden City, L. I.; Doubleday, Page and Company; 1916. \$1.80.) This publication should find extensive use, despite some inferior reproductions made necessary by the price reduction.

Another group of volumes of decided interest and value, but with one exception, perhaps, again eschewing the measured drawing point of view, is that composed of Harold Donaldson Eberlein and Abbot McClure's *The Practical Book of Period Furniture*, treating of furniture of the English, American Colonial and Post Colonial and Principal French Periods (Octavo; pp. 371 and 66 plates, many text illustrations. Philadelphia; The J. B. Lippincott Company; 1915. \$6); Irving Whittall Lyon's *The Colonial Furniture of New England in Use in the Seventeenth and Eighteenth Centuries* (Small quarto; pp. xii+285, and 113 plates. Boston; Houghton, Mifflin and Company; 1891); Mr. N. Hudson Moore's *The Old Furniture Book, with a Sketch of Past Days and Ways* (Octavo; pp. vi+254; many illustrations. New York; Frederick A. Stokes Company; 1903. \$2.50), and Frances Clary Morse's *Furniture of the Olden Time* (Octavo; pp. xvii+371, many illustrations, index. New York; The MacMillan Company; 1913. \$3).

The first of these volumes, that by Eberlein and McClure, is distinctly a practical book of the practice of design in the "periods" of furniture it covers; it carefully adheres to a succinct grouping of characteristics and indicates easy methods of classification and identification, throughout suggesting a careful predigestion on the part of the authors, as the latter justly claim. As we have elsewhere pointed out (see notice of this book in the June, 1916, number of *The Architectural Record*), 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.

We are glad to emphasize especially the attention granted in this work to sec-



tions and profiles of details, which might with profit be given much more serious attention in many a publication devoted to furniture. It is our contention that many of the books destined either for the layman or for the expert in the first instance may be made more valuable if more material of technical or closely descriptive character were to be inserted for the former and more of general description or history were to be included for the latter. However, it seems that the layman consequently shies at the least vestige of a drawing which is not a sketch or at least a perspective and flatly denies all knowledge of the significance of the words elevation and plan, and, above all, section, which latter he regards as utterly inscrutable; while, on the other hand, the expert and artist dismisses too readily with a shrug all books which even a tutored layman can understand, as though to share his knowledge with the layman made him unclean as a designer.

The book by Lyon above included is a praiseworthy piece of work, limiting itself, however, to the New England area. Its seven chapters are headed with the names of the seven chief items of Colonial furniture, chests, cupboards, chests of drawers, desks, chairs, tables and clocks; beds alone are not considered, but the question of the design of the piece in so far as this concerns woodwork and especially wood carving here plays a smaller part, since the frame of the bed in our early times usually was concealed beneath a wealth of hood or canopy, valance and other draperies. In the other types of pieces shown the various methods of carving and other surface decorations are clearly reproduced, so that the illustrations achieve a particular value for this reason.

It might be interesting to note at this point that the author is a physician and that his work in the furniture field is due to a parallel interest; while Mr. Frederic William Hunter, whose fine book on *Stiegel Glass* was reviewed some time ago, is a New York lawyer. Unfortunately few of us ride our hobbies so well. Both of these gentlemen are to be highly commended for their good work of enlightenment, and both have

succeeded admirably. It is a good indication that each has seen to it that his text shall present a sterling calibre and high quality of English and that his illustrations shall be many and good. The Hunter book contains plates in color, autochromes by J. B. Kerfoot; and the volume on New England furniture by Mr. Lyon presents no less than 113 exceptionally clear plates. The latter might serve as a splendid example of good reproduction and press work for many another book that must deal with so many objects decorated in complex design, easily lost in reproductions, requiring reduction down to even quarto proportions, not to mention the difficulties of pages of octavo or less.

Very good within the small compass allotted them are the other two volumes included in this group, Moore's *The Old Furniture Book* and Moore's *Furniture of the Olden Time*. Both make a more or less popular appeal, but assuredly this cannot be a fault if the misnamed popular aspect be properly construed. No greater service can be rendered by any book than to popularize a form of art, and both of these volumes are popular only in so far as they seek to make their field interesting to the layman without undue stress upon details of manufacture or the technical intricacies of design and materials. They are books that the architect can read with profit.

In both cases the chapters of the works are given for titles the names of individual pieces, a method that is, of course, the first to suggest itself when so many different types of objects may be classed under a general inclusive term. What is more, this mode of treating the subject of mobiliary art is a thoroughly reasonable one, especially for our purposes, because detailed variations may be granted more adequate notice, and, when mentioned, are bound to receive better attention than would be accorded them if noted as part of a general discussion covering a variety of motives or pieces. It should be noted in passing that, quite obviously and as their titles indicate, all works mentioned in these pages are not concerned exclusively with furniture in the sense of portable objects, nor do they



all restrict themselves to Colonial furniture. In all cases the study of either furniture or furnishing demands a certain amount of complementary reference to all elements contributing to decoration in order to give due weight to the discussion in hand, or else the effect is that of the frame without the picture or *vice versa*.

We are of the opinion that the modern public can make use of many volumes written along the lines of the last two noticed, and this is especially impressed upon those of us whose walks in life prompt an observation of the growth of public taste. For such students of civilization it is quite clear that public taste has improved within the last ten or twenty years at a rate far in excess of that demonstrated by any corresponding period in our national history. One of the most salutary evidences of this growth of taste is to be seen in the improvement in interior decoration, notably in arrangements disposed according to so-called periods or styles; another manifestation is that connoted by the always increasing desire to give the old Colonial type of furniture and furnishing an adequate opportunity to carry through its logical development on its own soil, and without regard to the various interloping style vagaries harbored by an æsthetically ill-starred nineteenth century; and finally, perhaps the best indication of the growth of public taste as suggested along either of the directions just noted, is to be seen in the greatly increased number of persons who regularly visit art libraries, museums, and art collections exhibited before their public sale, and in the serious study given to periodicals, especially in the field of architecture and decoration, by the allegedly ignorant layman, who, we shall soon be obliged to admit, was maligned by artists and critics for perhaps a decade while he sought in a quiet manner the proper means of improving himself.

Our review of this field of the general books would not be complete without due mention of several volumes whose titles give prominence to the word architecture, but whose contents cede the necessary space for short treatments of

furniture. Obviously any historical or otherwise comprehensive survey of the field of Colonial architecture must include an account of interiors and, to a great extent, likewise of doors and doorways, mantels, stairways, paneling and possibly even metal work. Especially valuable from this point of view are Harold Donaldson Eberlein's *The Architecture of Colonial America* (Octavo; pp. xiv + 289, illustrations, index. Boston; Little, Brown and Company; 1916. \$2.50), an excellent volume of its kind and the pioneer general history of Colonial architecture; Aymar Embury's *The Dutch Colonial House, Its Origin, Design, Modern Plan and Construction* (Large octavo pp. 6 + iv + 108, ill. New York; McBride, Nast and Company; 1913. \$2), which covers a limited field, restricting itself to one type only, but which happily covers the furniture types available for the style discussed; Mary Harrod Northend's *Colonial Homes and Their Furnishings* (Crown octavo; pp. xxi + 252, ill., and 117 plates, index. Boston; Little, Brown and Company; 1912. \$5), a fine piece of research with thoroughly interesting illustrative material; the same author's *Historic Homes of New England* (Crown octavo; pp. xvi + 274, ill., and 95 plates, index. Boston; Little, Brown and Company; 1914. \$5), which likewise deals largely with furniture backgrounds; and, finally, Herbert C. Wise and Ferdinand Beidleman's *Colonial Architecture for Those About to Build*, being the best examples—domestic, municipal and institutional—in Pennsylvania, New Jersey and Delaware, with observations upon the local building art of the eighteenth century (Square crown octavo; pp. xv + 270, with 207 ills. Philadelphia; The J. B. Lippincott Company; 1913. \$5), which is a thoroughly useful volume from the point of view of our present study, the illustrations being particularly clear. All of these volumes have been noticed at length in earlier parts of this series of reviews on the literature of Colonial architecture.

Of interest likewise, with regard to furniture backgrounds and the æsthetic side of furnishing as a decorative art, are two other classes of books, namely, those



devoted to interior decoration and to the so called "periods" in furnishing, and those of a thoroughly popular but none the less informative type that have been referred to as "chatty" books. In the first class we might mention, by way of example only, for there are quite a number of works that might be grouped with them, Helen Churchill Candee's *Decorative Styles and Periods* (Octavo; pp. xii + 298, ill., New York; Frederick A. Stokes Company; 1906. \$2.15), and Virginia Robie's *Historic Styles of Furniture* (Square octavo; pp. viii + 196, many ills. New York; The Houghton, Mifflin Company; 1916. \$3). Books of this kind cover a province that offers a special sphere of activity for women, and the names of their authors will be found to be largely those of women. Unfortunately too many books of this kind are but regurgitations, compilations of material from the same time-worn sources, with a minimum addition of personal or characteristic viewpoint. Both of the volumes just mentioned will be found to have a more lasting value than the majority of their compeers because of the point of view adopted and because of the good English used as a vehicle. We might, of course, extend the list of books on decoration *ad infinitum*, but the specific Colonial viewpoint, even as maintained in one or two chapters, is soon lost in the melée of the battle of the styles.

The second group of possible additions to our list is of the type of *The Quest of the Colonial* (Octavo; pp. ix + 425, ill., with many photographs, and with decorations by Harry Fenn. New York; The Century Company; 1907. \$2.40), by Robert and Elizabeth Shackleton, or by the same authors, *The Charm of the Antique* (Octavo; pp. viii + 300, many ills. New York; Hearst International Library Company; 1914. \$2.50). The first of these is a narrative of personal experience and gathers interest for that reason; the second is a more serious study, or at least appeals to us in that manner. Both will merit the attention of the reader of these pages; their seeming discursiveness will prove in the end a meritorious and engaging characteris-

tic. The former subdivides its subject matter first in accordance with localities visited in the quest for original Colonial objects of the minor arts ultimately to be used in furnishing the author's residence, itself an old-time house, and secondly, according to the individual rooms decorated showing correct stylistic adaptations in furnishing, using original pieces almost exclusively. There is in each of these volumes an interesting discussion for collectors concerning the troublesome matter of fakes and how to detect them. There is also a good index in each and the illustrations are plentiful and of good quality. We cannot help wishing, however, that in most cases of reproductions of the minor arts, fewer pieces were grouped together on a single plate; and furthermore, that some indication of actual sizes be given the reader by the use of a scale to aid his visualization. It is high time that readers themselves grasped the significance of the simple, direct and altogether useful expedient of the scale indicator at the corner of a plate to show the degree of reduction necessary when the picture was taken. In all types of fine art objects, especially those including the third dimension, the matters of comparative sizes and of proportionate relations adhered to in distribution of objects are of the utmost importance, and our books too frequently leave the visualization of true sizes entirely to the reader or confuse him by figures in the text, which, in the case of the lay reader, especially, must be checked up by dimensions within his experience. This difficulty is of much smaller import, of course, for the designer or architect for whom practical considerations make a constant reference to sizes obligatory; yet the professional designers are the first to appreciate the aid of scale indication in illustrations.

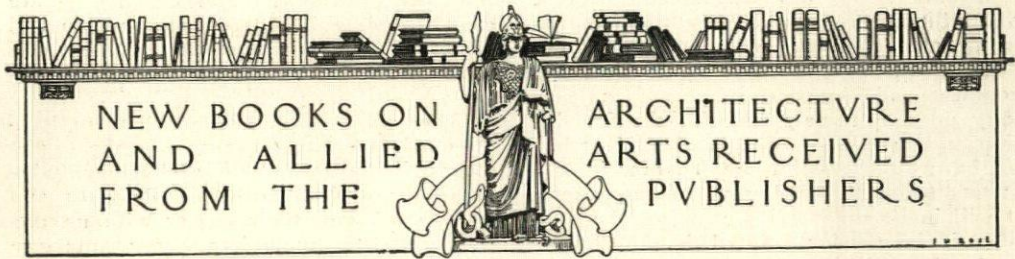
The second volume by these authors weaves a befitting halo about the subject of the antique with reference chiefly to its charm and the reason for its appeal, which the writers analyze from various angles, basing their discussion upon their own well trained appreciation and arousing in the reader an unconscious enthusiasm which has, perhaps, long been



latent within him, as it is in most cultured persons among us, even though we may foster no decided art interest. The illustrations in this volume are of surpassing quality, higher in this respect, in fact, than one usually finds in works of this price and general appeal. It is a wise publisher who decides that the best plates and reproductions are none too good for the book destined to elevate our national appreciation and enjoyment of the beautiful, especially the beautiful as illustrated in the works of our own early history. We heartily commend both of these volumes by the Shackletons for their general make-up, their point of view, their understanding treatment of a fascinating field and, last but not most important, their excellent literary style, the vehicle which carries home to the intelli-

gent reader the author's own pleasure in the charm and savor of our early craftsmanship.

Perhaps we should here mention once more Mr. Walter Alden Dyer's *The Lure of the Antique* (Octavo; pp. xii + 499, many ills. New York; The Century Company; 1916. \$2.40), and also Harold Donaldson Eberlein and Abbot McClure's *The Practical Book of Early American Arts and Crafts* (Large octavo; pp. 339, many ills. Philadelphia; The J. B. Lippincott Company; 1916. \$6), both of which were reviewed at length in the January number of *The Architectural Record* and were then, and properly, regarded as the best inclusive works on the general subject of all the minor arts in Colonial times and the formative years that immediately followed.



A History of Ornament, Ancient and Medieval. By A. D. F. Hamlin. 40 ills. and 22 plates, 392 pp., 5¼ by 8½. New York; The Century Co. \$3 net.

Lombard Architecture. By Arthur Kingsley Porter. Volume II., Monuments: Abbazia di Albino, Milan. 675 pages, 7 by 10½. Volume IV., portfolio of 244 plates. New Haven; Yale University Press.

City Residential Land Development: Studies in Planning. Edited by Alfred B. Yeomans. 75 ills., 138 pp., 9 by 12. Chicago; the University of Chicago Press. \$3.

Building Code Recommended by the National Board of Fire Underwriters. 4th Edition, completely revised, 1915; 45 ills., 326 pp.; 5 by 7½. New York; National Board of Fire Underwriters.

George Edmund Street: Unpublished Notes and Reprinted Papers with an Essay by Georgiana Goddard King. 13 ills.,

345 pp., 5½ by 8½. Publication of The Hispanic Society of America, No. 100. New York; G. P. Putnam's Sons. \$2.25 net.

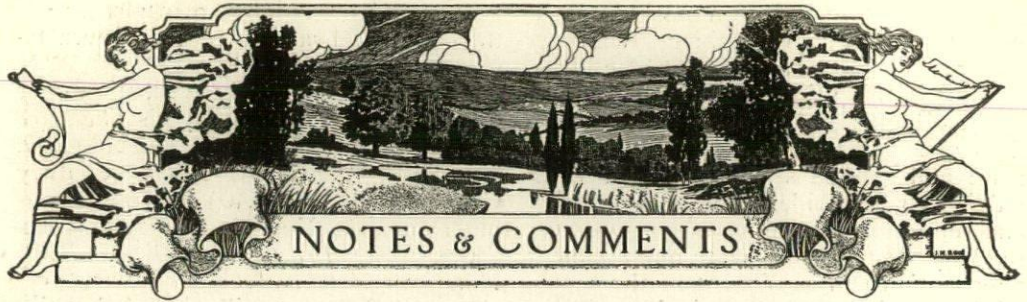
Dwelling Houses: A Code of Suggestions for Construction and Fire Protection. Recommended by the National Board of Fire Underwriters; 21 plates, 115 pp., 6 by 9. New York; National Board of Fire Underwriters.

Hospital Sketches. By Robert Swain Peabody. 24 ills., 95 pp., 5½ by 8¼. Boston and New York; Houghton, Mifflin Co. \$1.50 net.

The Garden Blue-Book. A Manual of the Perennial Garden. By Leicester Bodine Holland. 200 ills. and color chart, 425 pp., 7 by 10 inches. Garden City, N. Y.; Doubleday, Page & Co. \$4 net.

Handbook for Architects and Builders. Published under the Auspices of the Illinois Society of Architects. Volume XIX, 1916.





### Style in Men and in Architecture.

One hundred and fifty years ago Lord Chesterfield, in his famous precepts on refinement and good manners, addressed to his son, made use of the following comparison, which was readily appreciated in an age when every man of breeding was supposed to be well grounded in the art of architectural design:

"I dare say you know already enough of architecture to know that the Tuscan is the strongest and most solid of all the orders; but at the same time it is the coarsest and clumsiest of them. Its solidity does extremely well for the foundation and base floor of a great edifice; but if the whole building be Tuscan, it will attract no eyes, it will stop no passengers, it will invite no interior examination; people will take it for granted that the finishing and furnishing can not be worth seeing, where the front is so unadorned and clumsy. But if upon the solid Tuscan foundation the Doric, the Ionic and the Corinthian orders rise gradually with all their beauty, proportions and ornaments, the fabric seizes the most incurious eye, and stops the most careless passenger, who solicits admission as a favor, nay, often purchases it. Just so will it fare with your little fabric, which at present I fear has more of the Tuscan than of the Corinthian order. You must absolutely change the whole front or no one will knock at the door. The several parts which must compose this new front are elegant, easy, natural, superior good breeding; and an engaging address; genteel motions; an insinuating softness in your looks, words and actions; a spruce lively air and fashionable dress; and all the glitter that a young fellow should have."

While Lord Chesterfield selected what he considered to be good architecture as the model on which his son should base his

appearance and deportment, it remained for the late John Wellborn Root, an architect who, in his private life, exemplified all these qualities, to offer the converse of this proposition to the young and aspiring architects of the Chicago Architectural Club in 1887. In a paper on "Style," he showed how similar qualities in a man should be the models for works of architecture that are to be the embodiments of "style," in the broadest meaning of that word. It therefore is evident that such qualities are coördinated with regard both to men and architecture in the opinion of these authorities. For Mr. Root said as his opening proposition:

"The arts, architecture among them, have been called polite. Perhaps, in the earlier stages of the polite arts, architecture takes precedence of all others. Painting and sculpture began their career with no distinct debt to humanity; but architecture was, at its birth, shouldered with a large obligation, which it was in decency compelled to pay. Every house built to shelter man from the elements was a thing not to be avoided by its neighbors. It not only partially shut out from them grass and trees, and sun and sky, but, by virtue of its very bigness and fixity, it became, whether a thing of beauty or not, a thing of prominence. This fact has caused architecture to be defined as the 'politeness of building.'

"Accepting this definition as sound, let us note some of the qualities which we find in a gentleman, as we understand the term, and see if they are not equally applicable to good buildings. These are: Repose, refinement, self-containment, sympathy, discretion, knowledge, urbanity, suavity, modesty."

Then he enlarged on each of these propositions.

Repose.—Quietness of body and mind; not phlegmatism, but enforced quietness, as in the poise of a gladiator. The mind be-



comes finely receptive when held in this calmness of attitude.

**Refinement.**—In which all things tend toward the loss of asperity, not loss of power nor of value; gaining in that smoothness of surface, that crystallineness of composition which gives added currency and beauty to the thing refined.

**Self-containment.**—Which avoids a too-ready utterance of the momentary thought; which spares other people a swift infliction of all of our knowledge; which inwardly debates before answering grave questions.

**Sympathy.**—Which "puts yourself in his place"; which readily accepts a point of view; which quickly adjusts itself to its environment; which gives gravity for gravity, lightness for lightness, tears for tears, laughter for laughter.

**Discretion.**—Which seeks always the fitting thing to do, thus supplementing sympathy; which holds its tongue when speech is unnecessary; which knows nothing when forgetfulness is a virtue.

**Knowledge.**—The care of speech; the loving selection of words; the scrupulous nicety of grammar, the fullness of idea of illustration that decorates each subject touched.

**Urbanity.**—As the name suggests, a quality begotten in cities.

**Suavity.**—The faculty of avoiding friction; the knack of easily getting about in crowds of men; the attitude of deference to their weaknesses; the power, without creating offense, to ward off their aggression.

**Modesty.**—Without which all other good qualities may become offensive. Not affected modesty; not Uriah-Heepness, but the genuine self-esteem which, in justly valuing self, puts as well a just value on others, and thus confesses that self is small in many comparisons.

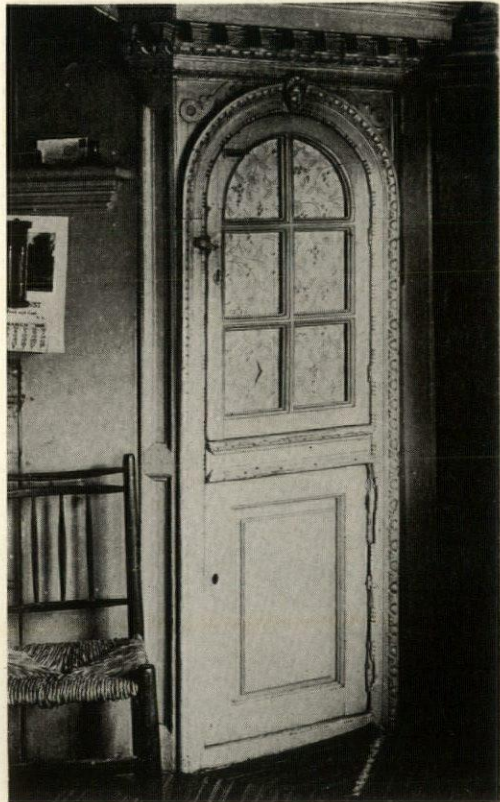
"Now, what are these qualities in men that they are not in buildings? Their sum total makes a perfect gentleman. The sum total of their analogues makes a perfect building. You may leave out several of them from a man's composition, and still leave him a very good fellow; so from buildings a number of these elements may be omitted and still the design not be utterly damned."

This was said nearly thirty years ago. Most of the young men addressed are now in middle age and active practice, and it would be interesting to know how far the precepts laid down by Mr. Root have been fulfilled in actual practice. P. B. W.

### Old Chimney Cupboards.

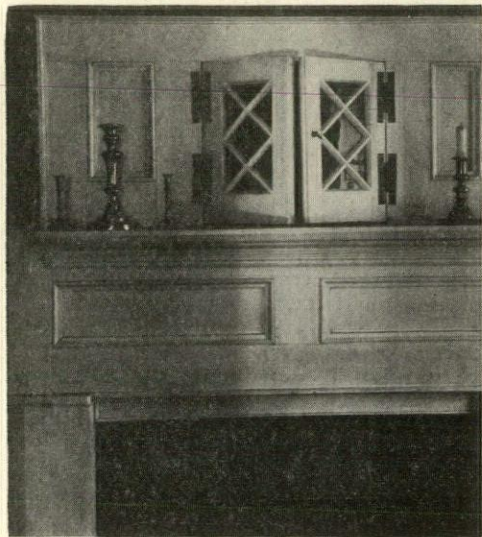
The chimney cupboards found in old time houses vary all the way from a mere recess, sometimes without even the protecting door, to a most carefully designed architectural feature.

The typical early chimney, in rooms with a capacious fireplace, narrows markedly as it extends toward the roof. Most of the old chimneys start from the cellar, either from a solidly built foundation or an arch with heavy side walls, the arch itself forming a convenient space for shelves. In the case of one noteworthy exception which has come under my notice, the chimney starts from a ledge about four inches wide and eight feet long, built into the cellar wall; from this narrow ledge the chimney arches upward and forward till it strikes a heavy beam about five feet from the cellar wall, and from this insecure foundation it rises to the roof.



ACCORDING TO TRADITION, THE DECORATION ON THIS CUPBOARD WAS MADE BY A CHANCE VISITOR IN PAYMENT OF HIS BOARD BILL.

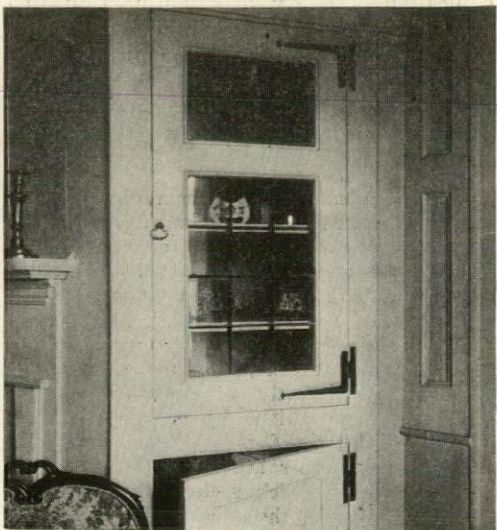




THIS FORM OF CUPBOARD, BESIDES BEING USEFUL, FURNISHED AN INEXPENSIVE DECORATION FOR THE CHIMNEY BREAST.

The fireplace did not, as a rule, occupy entirely the immense width of the chimney; space was left on one or both sides for a small cupboard, which the housewife found very useful in the severe winter climate of the North. Frequently, however, the cupboard was a later contrivance. The great open fireplaces were enormous devourers of wood. The nearby forests were being rapidly thinned out, even in the early days; and this led to economy in the use of wood. Fireplaces were made smaller to conform to the necessities brought about by the dwindling forests. A reduction in the size of the fireplace was accomplished by building on each side of the opening a breastwork of brick, from the edges of which side walls were built extending backward and somewhat inward to the rear wall or fireback. These inner side walls, in many cases, were run up some feet and then left open at the top, thus forming with the remaining walls a well at the side of the fireplace.

Not infrequently this well was arched over from front to back, and here was the beginning of a chimney cupboard. All that was necessary was to break into the exterior wall, arch over the top of this opening and the cupboard was formed. A few



UPPER AND LOWER CUPBOARDS WERE FREQUENTLY LINED INSIDE WITH WOOD TO COVER UP THE ROUGH CHIMNEY BRICKWORK.

shelves and a door were added, and a more finished product was then had. More often than not a middle arch was inserted, making an upper and a lower cupboard, both of which were found most useful in the household economy. Eventually, however, some of them were abandoned by the thrifty housewife as dirt traps; more commodious conveniences took their place and they were bricked up or otherwise covered in and forgotten, only to be discovered by accident when repairs are being made.

GEORGE W. NASH.

Editor of The Architectural Record:

I have to inform you that the Government installed 14th November, 1916, has now, because of war conditions, indefinitely postponed the reception of designs in the Federal Parliament House Architectural Competition.

The Minister has arranged for the registration of competitors to be retained, and states that it is intended to complete the adopted programme as soon as the time is opportune. Yours faithfully,

W. B. GRIFFIN,

Federal Capital Director of Design  
and Construction.

Melbourne, Australia, Dec. 13, 1916.