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in bringing about a better understanding between us and the nations and peoples to the south of us. In this connection I might state that when Elihu Root made his famous journey in South America the Latin Americans gave him a great and cordial welcome, not merely as the Premier of the United States Cabinet, not merely as a leading statesman of this country, but as an eminent scholar, a profound lawyer, and a man of finesse of character and personality. In other words, they were attracted as much by what might correspond to the artistic side of his nature as they were by his power as a public man.

Whenever our artists and scholars have gone to Latin America, they have received a far greater reception than our business men and commercial representatives. A noticeable example of this was the remarkable attention which was shown Archer M. Huntington when he made his notable visit to Buenos Aires in 1902. I do hope that the exhibitions of art which have been sent from the United States to the expositions at Buenos Aires in Argentina, and Santiago in Chile may help to draw the attention of the Latin Americans to the progress of art in the United States, and serve as a basis for the formation of closer relationships in the future.

In concluding this little article on "Art in Latin America" I wish it understood that it was hastily prepared in response to the earnest request of the editor of this publication, and that it pretends only to be a superficial and cursory glance at an important subject which, developed in detail, would, I am sure, awaken great interest in Latin America throughout the artistic circles of the United States and Europe.

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CITY PLANNING

BY FREDERICK LAW OLMSTED JR.

Excerpts from an Introductory Address delivered at the Second National Conference on City Planning and Congestion of Population, held at Rochester, N. Y., May, 1910.

THE subject of City Planning is no recent development. But there are new features about the subject today. There is a growing appreciation of the profound influence which activities carried on in one part of the field and with a view to one set of purposes may have upon the conditions in another part of the field. There is a growing realization of such things as the influence of street plans and depths of block upon the type of building and thus upon the amount of light and air in the peoples' dwellings; such as the effect of railroad locations on the distribution of factories and on the congestion of population and character of housing; such as the effect of ordinances devised to meet structural or sanitary requirements upon the comeliness of the city; and such as the interrelation of transportation systems and methods of taxation in their influence upon the kind of homes in which the people shall find that they can afford to live.

The complex unity, the appalling breadth and ramification, of real city planning, is being borne in upon us as never before. The ideal of city planning is one in which all these activities —all the plannings that shape each one of the fragments that go to make up the physical city shall be so harmonized as to reduce the conflict of purposes and the waste of constructive effort to a minimum, and thus secure for the people of

the city conditions adapted to their attaining the maximum of productive efficiency, of health and of enjoyment of life.

* * *

City planning may conveniently be considered under three main divisions.

The first concerns the means of circulation, the distribution and treatment of the spaces devoted to streets, railways, waterways, and all means of transportation and communication. The second concerns the distribution and treatment of the spaces devoted to all other public purposes. The third concerns the remaining or private lands and the character of developments thereon, in so far as it is practicable for the community to control or influence such development.

Facility of communication is the very basis for the existence of cities; improved methods of general transportation are at the root of the modern phenomenon of rapid city growth; and the success of a city is more dependent upon good means of circulation than upon any other physical factor under its control.

Moreover, the area devoted to streets in most cities (excluding those regions that are still undeveloped) amounts to between twenty-five and forty per cent of the whole, and the improvement and use of all the remainder of the city area, both in public and in private hands, is so largely controlled by the network of subdividing and communicating streets that the street plan has always been regarded as the foundation of all city planning. Indeed, until recently in the minds of most public men in America general planning applied to cities has included nothing but the streets. But even as to streets, plans drawn primarily in the interest of easy communication, with a view to the common welfare of all the citizens and by agents responsible to them, have been unusual.

It is an interesting consideration that most of the street planning in America, and until recently in Europe, has been done from the proprietary point of view. Nearly all new city and town sites that have been deliberately planned, whether well or ill, have been planned by or for the proprietors of the site, largely with a view to successful immediate sales. Regard for the remoter interests of the community has commonly been dictated more by an optimistic opinion of the intelligence of prospective purchasers than by a disinterested desire to promote their future welfare.

Naturally where the proprietor or his agent has been enlightened and wise, even with a selfish enlightenment, the results have been relatively good for the community and where he has been shortsighted and ignorant and mean in his selfishness the results have been bad; but the proprietary point of view must have colored and narrowed the outlook of the designers throughout. Moreover, the methods, traditions and habits created in this school have inevitably dominated in large measure those official street planning agencies which the people of some cities have subsequently established with the purpose of exercising a control in the interest of the whole community over the street layouts of individual proprietors.

Such agencies, equipped with adequate powers and so organized as to have any strong initiative and to accomplish important results on the general plan of the city, have been comparatively few in this country; but many people whose interest in this fundamental aspect of city planning has been only recently aroused seem to be quite unaware what a great amount of long-continued, patient, laborious effort has been spent and is being spent daily on such work by intelligent and well-intentioned city officials. Their hands are often tied by lack of adequate power and by lack of any supporting public opinion; they often fail to show that breadth of outlook and strength of initiative that would be desirable. Too often their ideals of street planning are formed in a narrow school and a bad one; and sometimes they are unrighteously influenced by speculative and proprietary interests against the general welfare; but taken by and large they are doing the best they can to control the street development of their cities wisely. What is needed is more power

for the practical ends to be obtained, but must accompany it step by step.

The second main division of city planning is a very miscellaneous one, including all the public properties in a city not used primarily for circulation; but they may be grouped for our purposes into three principal classes.

Class A may be called that of central institutions, serving the whole city and requiring for convenience a comparatively central position; such as the city hall and the head offices of public departments and services both municipal and otherwise, the public library, museums, central educational establishments, and the like, together with the grounds appurtenant to them. Functionally it is important to class with these as far as practicable similar institutions of a quasi-public sort, even though owned and operated by private individuals or corporations, such as the leading establishments devoted to public recreation, dramatic, musical, and otherwise, with a clientele covering the whole city. One of the greatest needs in regard to all matters of this sort is the application of intelligent effort to the grouping of such institutions at accessible points in so-called civic centers for the sake of convenience and of increased dignity and beauty.

Class B consists of institutions serving limited areas and therefore needing to be repeated in many different places throughout the city. Such are schools, playgrounds, gymnasia, and baths, branch libraries, branch post offices, police stations, fire-engine houses, district offices, and yards of the department of public works and other public services, neighborhood parks and recreation grounds, voting places, and public and quasi-public halls and social centers, and so on, including in the same class so far as practicable the local institutions conducted by private organizations, such as churches. The most notable thing about this class of institutions is that while most of them belong to the city and are therefore entirely under the city's control as to location and character, the selection of sites is ordinarily determined by separate departments without the slightest regard to the selections of other departments or the possibilities of economy, convenience and esthetic effect that might result from combination or grouping. Even in the separate departments it appears to be a rare exception that any considerable degree of comprehensive foresight is exercised in selecting sites with a view to economy of purchase or to securing a convenient and equitable distribution.

We shall not have intelligent city planning until the several departments responsible for the selection of sites for all the different public purposes of a local character get together in laying out a general plan and method of securing such sites, forming, in many cases, local civic centers in which the respective neighborhoods can take pride.

We must come, I believe, to a full acceptance of the principle, now well established in some of the German states, that when any tract of land in, or adjoining, a city is opened up for building purposes not only the necessary streets must be set apart and dedicated to the public, but also all the other areas that will be required to meet properly and liberally, but without extravagance, the public needs of that locality when fully occupied, just so far as those needs can be foreseen by intelligent and experienced men. In no other way can the sites for these local institutions be placed so well or with so little economic waste.

Class C of public properties consists of many special institutions not demanding a central location, but serving more than a local need, such as hospitals, charitable and penal institutions, reservoirs and their grounds, large parks and outlying reservations, parkways, cemeteries, public monuments and certain monumental and decorative features to be found in connection with open spaces that exist primarily for other purposes.

In this class the opportunities for economy and better effects through combination and grouping of sites are not so numerous, and what seems to be most needed is a more far-sighted regard for the relation of each of these important institutions to the probable future dis-

for them, more public understanding of their work, and the development of a better and broader knowledge and appreciation on their part of the technique of city planning.

And in this connection let me point out that the real effective work of city planning, not only in respect to streets but in all respects, must be done not in spasms or once for all by special temporary commissions which make a report with great éclat and then go out of existence, but by the steady, patient, continuous work of the regular administrative officers of each city, meeting every new question as it comes up and settling it in the light of a farsighted general plan, not one that is fixed and immutable, nor yet one that is vacillating, but one that is constantly adjusted and brought up to date as new lights are thrown upon the future needs and conditions of the city, so that it shall at all times represent the mature judgment of the period as to the best aim, all things considered, for the city to keep before it. Outside experts and special commissions may be valuable to arouse or educate public opinion, or to stimulate and inform local officials, or to confirm or correct the judgment of the latter; but the real work of getting the results toward which any paper plan is but a step, depends mainly upon the right sort of unremitting, never-ending work by the proper administrative officials.

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It has thus been the tendency of street planners, whether acting for the city or for landowners, to give quite inadequate attention to the need of the public for various types of main thoroughfares laid out with sole regard to the problems of transportation, and to permit the supposed interests of landowners and the fear of heavy damages to limit the width of thoroughfares and force them out of the best lines in order to conform to the owners' preferences as to land subdivision—usually conforming to a gridiron plan. But at the same time there has been, on the other hand, a decided tendency on the part of official street planners to insist with a quite needless and undesirable rigidity upon certain fixed standards of width and arrangement in regard to purely local streets, leading inevitably in many cases to the formation of blocks and of lots of a size and shape ill adapted to the local uses to which they need to be put.

* * *

Without more than alluding to the immensely important and complex relations between the railroad frieght lines and terminals, the wharves, the waterways, sites for economical warehousing and manufacturing, and the street system, I can say in summary that there is great need of treating all the means of circulation in a city as a single connected system, and at the same time of recognizing clearly the differentiation of all its parts, so that each shall fit its function amply but without waste, from the biggest railroad terminal down to the smallest alley.

I have said nothing about the squares and open places that form a normal part of the street system of a city, and I have said nothing about the appearance of things. The squares, except where they become so large or are so treated as to be primarily for some other purpose than the accommodation of traffic, are incidental to the streets and their functions and are to be taken for granted. As to beauty of appearance I shall have more to say later, but I could wish that beauty too might be taken for granted.

Beauty is to be desired and sought for in the design of any and all parts of the system of circulation, in streets, in railway buildings, in cars and the alignment of the very tracks themselves, but not as something to be applied like a pink ribbon which a designer insensitive to beauty may hire some other man to tie upon his previously created and otherwise unlovely work; nor is it, on the other hand, to be sought by imagining arbitrarily in advance a pretty picture of the result and then employing an unhappy constructor to work out a useful design as near like the picture as he can. To obtain the best results regard for beauty must neither precede nor follow regard

tribution of population and to the main transportation routes. In every case the adaptability of the site to its particular purpose needs to be considered with the best of expert advice, but in addition those which occupy considerable areas, like the large parks and cemeteries, need be considered from a double point of view, as obstructions to the free development of the street and transit systems and as places to and from which large numbers of people must be carried by those systems.

The third main division of the lands within a city, consisting of all that remains in private ownership, is subject to public control chiefly in three ways: By the street plan, by taxation, and by police regulation.

The street plan absolutely fixes the size and shape of the blocks of land and hence limits and largely controls the size and shape of individual lots and of the buildings which can be most profitably erected upon them.

The methods of taxation and assessment greatly influence the actions of landowners, and of those having money to invest in land, buildings, or building mortgages.

* * *

But the chief means of planning and controlling developments on private property is through the exercise of the police power. The principle upon which are based all building codes, tenement-house laws and other such interferences with the exercise of free individual discretion on the part of landowners, is that no one may be permitted so to build or otherwise conduct himself upon his own property as to cause unreasonable danger or annoyance to other people. At what point danger or annoyance becomes unreasonable is a matter of gradually shifting public opinion interpreted by the courts.

* * *

It is to be hoped that with increasing precision and scope of knowledge these regulations will become more and more stable. Especially in regard to structural safety it will certainly become possible, with improvements in the scientific basis for the regulations, to insure the needful strength with a much smaller margin of wasted material and money than is now demanded to cover the vague doubt on the part of the public authorities as to what the safe limit really is. So, also, in regard to the important detail of plumbing regulations, it seems likely that the future will bring a simplification and lessening of the present costly requirements rather than increased stringency. It is different with the regulations governing the obstructions to light and air, regulations which have the most important effect upon the heights and widths and general plan of buildings, upon their relations to each other and to the streets, and thus upon the whole fabric of the city plan. These regulations are among the newer additions to the building laws, they are as yet tentative, unsystematic, half-hearted, and based upon no adequate recognition of the evils to be met. It is, therefore, likely that in this field there will be numerous changes for some time to come and a tendency to much more radical requirements. The amount of light entering any given window in a city, and up to certain limits the amount of air, is dependent mainly upon the distance to the next opposite building wall and the height to which that wall rises above the level of the window. An examination of the building codes and tenement-house laws of thirty-five American cities shows a confusing diversity in the regulations limiting building heights and horizontal spaces to be left open, and there are some cities in which there is practically no effective regulation at all. For wooden buildings the limit, where any limit is set, varies from 30 to 60 feet; for other non-fireproof buildings from 60 to 100 feet, for fireproof buildings from 125 to 260 feet; or in the case of regulations dependent on the width of the street from a height equal to the width of street up to 2½ times the width of the street.

I have outlined in a fragmentary sort of way the three main divisions of city planning, dealing respectively with the lands devoted to the means of public

circulation, the lands devoted to other public purposes and the lands owned and occupied for private uses. Within all of these divisions the actual work of city planning comprises a study of conditions and tendencies, a definition of purposes, a planning of physical results suitable to these purposes, and finally the bringing of those plans to execution through suitable legal and administrative machinery. Every one of those steps of progression is vital, every part of the three main divisions of the field is important.

I have made, so far, almost no reference to beauty in city planning, because I want, in closing, to emphasize the relation which it bears to every phase of the subject from beginning to end.

The demands of beauty are in large measure identical with those of efficiency and economy and differ merely in requiring a closer approach to practical perfection in the adaptation of means to ends than is required to meet the merely economic standard. So far as the demands of beauty can be distinguished from those of economy the kind of beauty most to be sought in the planning of cities is that which results from seizing instinctively, with a keen and sensitive appreciation, the limitless opportunities which present themselves in the course of the most rigorously practical solution of any problem for a choice between decisions of substantially equal economic merit but of widely differing esthetic quality.

In his admirable and inspiring book on "Town Planning in Practice," Raymond Unwin says:

"So long as art is regarded as a trimming, a species of crochet-work to be stitched in ever-increasing quantities to the garments of life, it is vain to expect its true importance to be recognized. Civic art is too often understood to consist in filling our streets with marble fountains, dotting our squares with groups of statuary, twining our lampposts with wriggling acanthus leaves or dolphins' tails, and our buildings with meaningless bunches of fruit and flowers tied up with impossible stone ribbons."

That puts the point negatively as well as it could be put. To state it positively is very difficult, but it is well suggested by an example used by my father many years ago in discussing village improvement.

"Let a thing be supposed, of greater bulk than the largest of our fine Fifth Avenue private habitations, to have been made for the mere common purpose of trade by the work of many men, not one of them ranking among artists, not one of liberal education, men not at all delicate, not nice fingered, not often even clean handed, but muscular, sweaty, and horny-handed; no small part of them rude and clumsy in their ways, tobacco-chewing, given to liquor, slang, and profane swearing. Suppose the thing so produced to have no beauty of carving or color, to be mainly smeared black and white, and any touch of decoration upon it to be more than barbarously childish and clumsy.

"It can hardly be easy for those who represent what we have been more particularly gaining of late in esthetic culture to believe that such can have given the world a thing of supreme beauty. It will be still harder to realize that the coarse, rude, sensual men producing it had in general a deep artistic sense of its characteristic beauty, so that they would protest, in stronger terms than Mr. Ruskin ever used, against the putting upon it of anything by which the rare refinement of it might be marred.

"Alas! that I must speak of this as of a lost art, for it is of the *Baltimore Clipper*, of fifty years ago, the like of which will never again be seen, I speak. What is this admirableness, dependent on, no single thing done for admiration, no decoration, no ornament, no color of splendor, of a sailing ship?

"Whatever else it may be in the last analysis, it cannot be separated from this fact, that a fine clipper ship, such as we had in America just come to build and rightly sail, when the age of such things passed away, was as ideally perfect for its essential purpose as a Phidian statue for the essential purpose of its sculptor. And it so happened, in much greater de-

gree than it can happen in a steamship, or in the grandest architecture, that the ideal means to this purpose were of exceeding grace, not of color, but of form and outline, light, and shade, and of the play of light in shadow and of shadow in light. Because of this coincidence it was possible to express the purpose of the ship and the relation and contribution to that purpose of every part and article of her, from cleaving stem to fluttering pennant, with exquisite refinement.

"No writer, poet, or painter can ever have told in what degree it lay in a thousand matters of choice—choice made in view of ideal refinements of detail, in adaptation to particular services, studied as thoughtfully and as feelingly as ever a modification of tints on painter's palette. One needed but a little understanding of the motives of seamanship to feel how in the hull every shaving had been counted, and how in the complicated work aloft every spar and cloth, block and bull's-eye, line and seam, had been shaped and fined and fitted to do the duty required of it in the most sinewy way. These qualities, with the natural stateliness of the ship's motion, set off by the tuneful accompaniment of the dancing waves, made the sailing ship in its last form the most admirably beautiful thing in the world, not a work of nature nor a work of fine art."

Let us hope that as time goes on our cities will grow increasingly in that beauty of fitness which made the sailing ship so wonderful, and in this hope let us welcome every effort on the part of experts and the public at clearer understanding.

AN ARTIST FRAME MAKER

BY A. SEATON-SCHMIDT

ONE of the most hopeful signs of our artistic progress is the fact that an artist of undoubted talent, Mr. Hermann Dudley Murphy, is turning his attention to the making of frames, not only for his own, but for other men's, pictures. This is an art that has been too long relegated to the commercial manufacturer, greatly to the detriment of the painter, whose work has too often been marred by a frame which failed to harmonize with either color or subject.

No style of frame is ideal for all paintings and no matter how elaborate the decoration, how costly the material, unless it enhances the beauty of the particular picture, it is unsuitable; for a frame is merely a background and must never usurp the place of the painting in the scale of values.

Some years ago Mr. Murphy was in Paris and wished to send his pictures to the Salon; no frames could be found ... decided to wash some over with a bronze preparation which he found in a paintshop. The result was so encouraging that on his return to Boston he began to experiment in frame construction. He was greatly aided by Charles Pendergast, an artist craftsman, who thoroughly understood ornamental design and had already made a number of artistic frames.

Mr. Murphy's first crude experiments soon developed into such charming frames that they attracted attention wherever his paintings were exhibited, and several artists begged him to undertake the framing of their pictures. This involved a much more serious problem, as the work of each painter demanded individual qualities in the ornament as well as in the color of the frame. Realizing that he lacked the knowledge of architectural design absolutely necessary to the success of such an under-