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HARRIE T. LINDEBERG'S CONTRIBUTION TO AMERICAN DOMESTIC ARCHITECTURE

By

Russell J Whitehead

Part I ~ Introduction

IT is a real pleasure to be able to present in this number of *The Architectural Record*, a résumé of Mr. Harrie T. Lindeberg's work during the past ten years, covering the entire time since his entry into independent practice after the dissolution of the old firm of Albro & Lindeberg.

Practically none of this work has been published before in any of the architectural magazines, and as in fact most of it has been photographed very recently owing to Mr. Lindeberg's very proper desire to give time for the development of the entourage, so that the settings of the houses may be something else than bare hillsides or open fields, with the scaffolding of the builders discreetly piled in one corner of the picture. American architects have learned (and in many cases from Mr. Lindeberg) that the lovely soft quality of surface which we used to think was inseparable from age, can be produced by careful attention to line and texture, but the entourage, which is so vital a feature of the appearance of all country houses, needs not only skillful work by the landscape architect but at least a little time. So if we have regretted that each house designed by Lindeberg was not illustrated immediately after its completion, we have the more pleasure in seeing so many of his houses completed in full, and properly photographed.

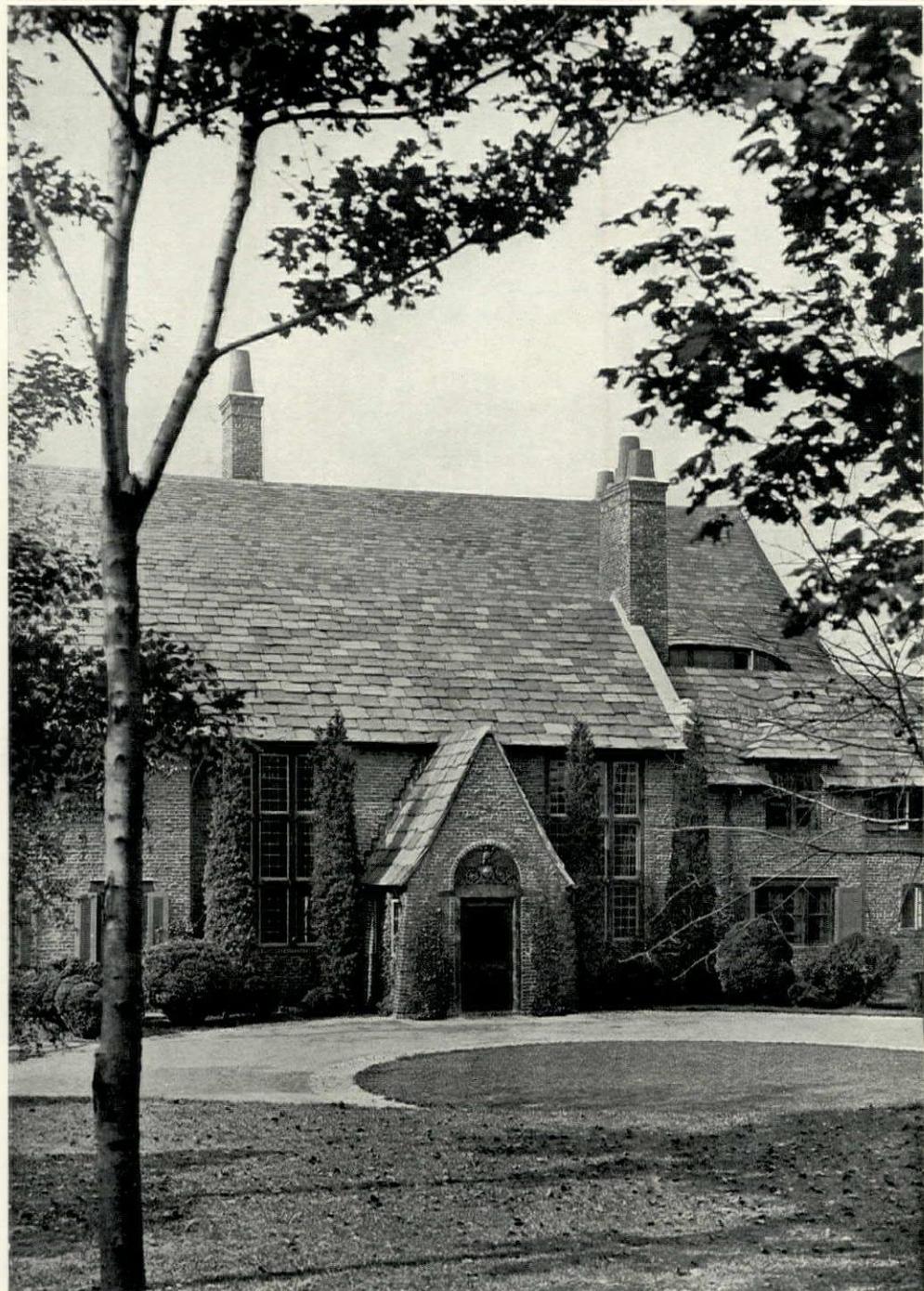
There is perhaps no other American architect whose work contains so much of the surprise element, and which is therefore so eagerly looked for in the

architectural press, and there is perhaps no one else who has introduced or made familiar so many novel motives in country house design; every house of his has a great news value entirely aside from its success as a piece of design. From certain of our architects—and our best architects—we know exactly what to expect; each one of their houses may be a little better than the preceding ones, but it will be along the same general lines and without features which excite the curiosity as well as stimulate the artistic appreciation of their conferees. This is not true of Mr. Lindeberg. Taking his work as a whole there has been a steady growth in the intrinsic merit of his design, which means a good deal when one considers the very high level reached by the earliest of his houses, but there is beside a constant, almost kaleidoscopic variety in the motives he has used, without even following historic form very exactly. It is as if we were watching a conjuror. If he always pulled white rabbits from his hat, each larger than the other, we would be very interested to see how big the last one might be, but when he brings forth not only rabbits but a glass of water, a flaming torch and grandfather's watch, the fascination of the performance is redoubled. It is this kind of an architectural conjuror that Lindeberg is, if we add the qualification that each new house pulled from the bag is not only a surprise but a thing worth while.



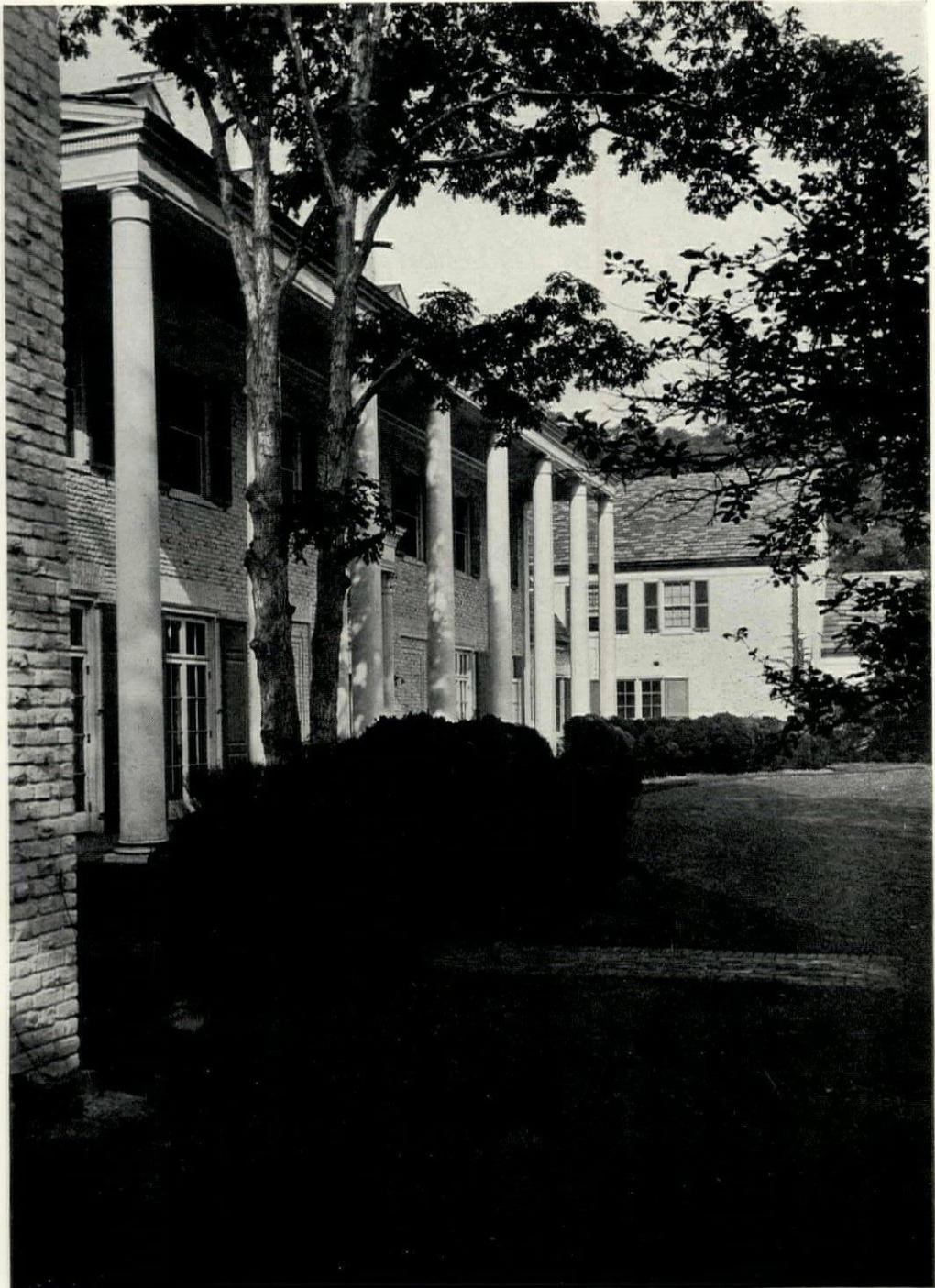
Detail of Doorway

RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



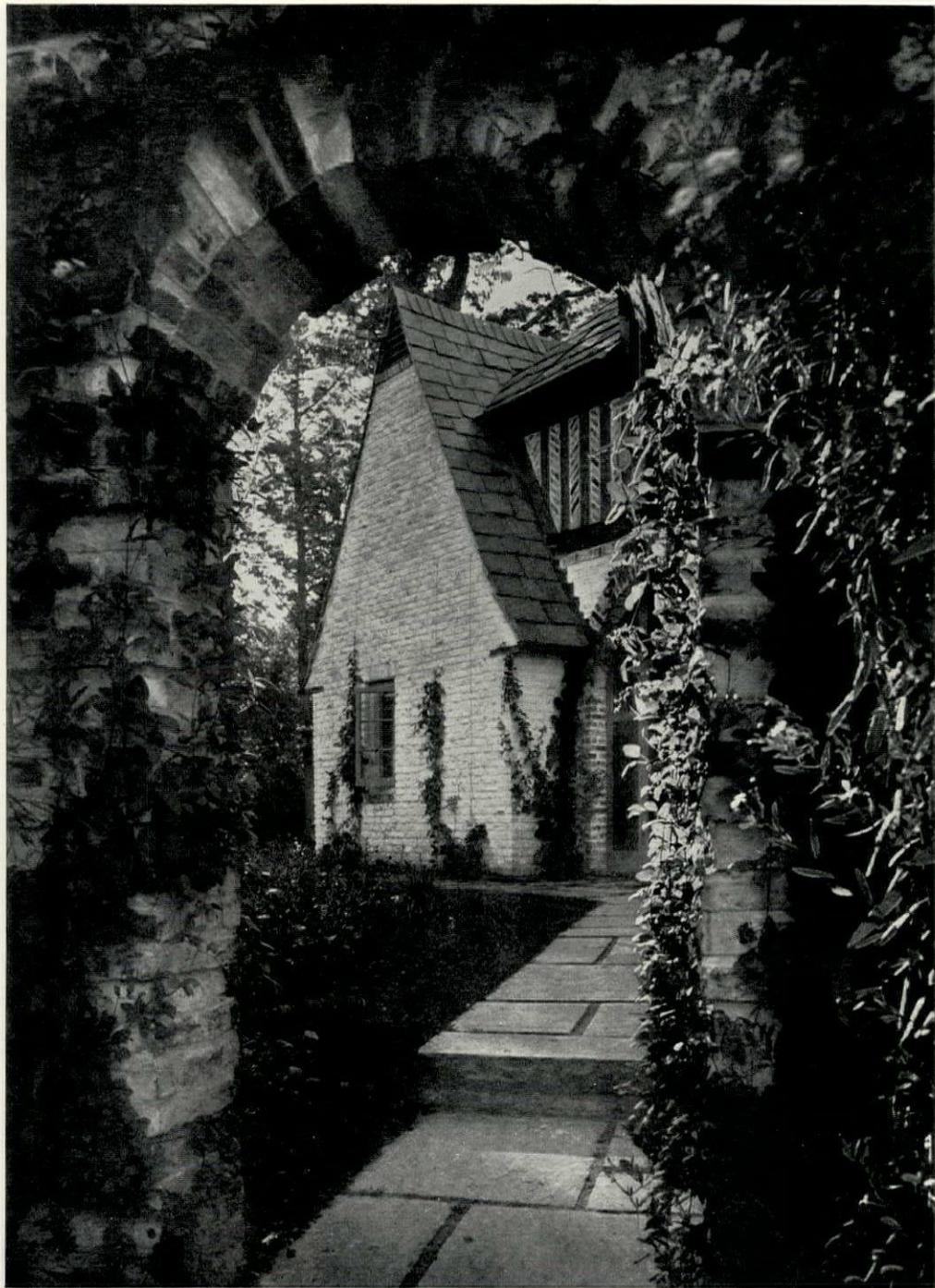
Kenneth Clark, Photographer

RESIDENCE OF EUGENE DUPONT, ESQ., GREENVILLE, DELAWARE
H. T. Lindeberg, Architect



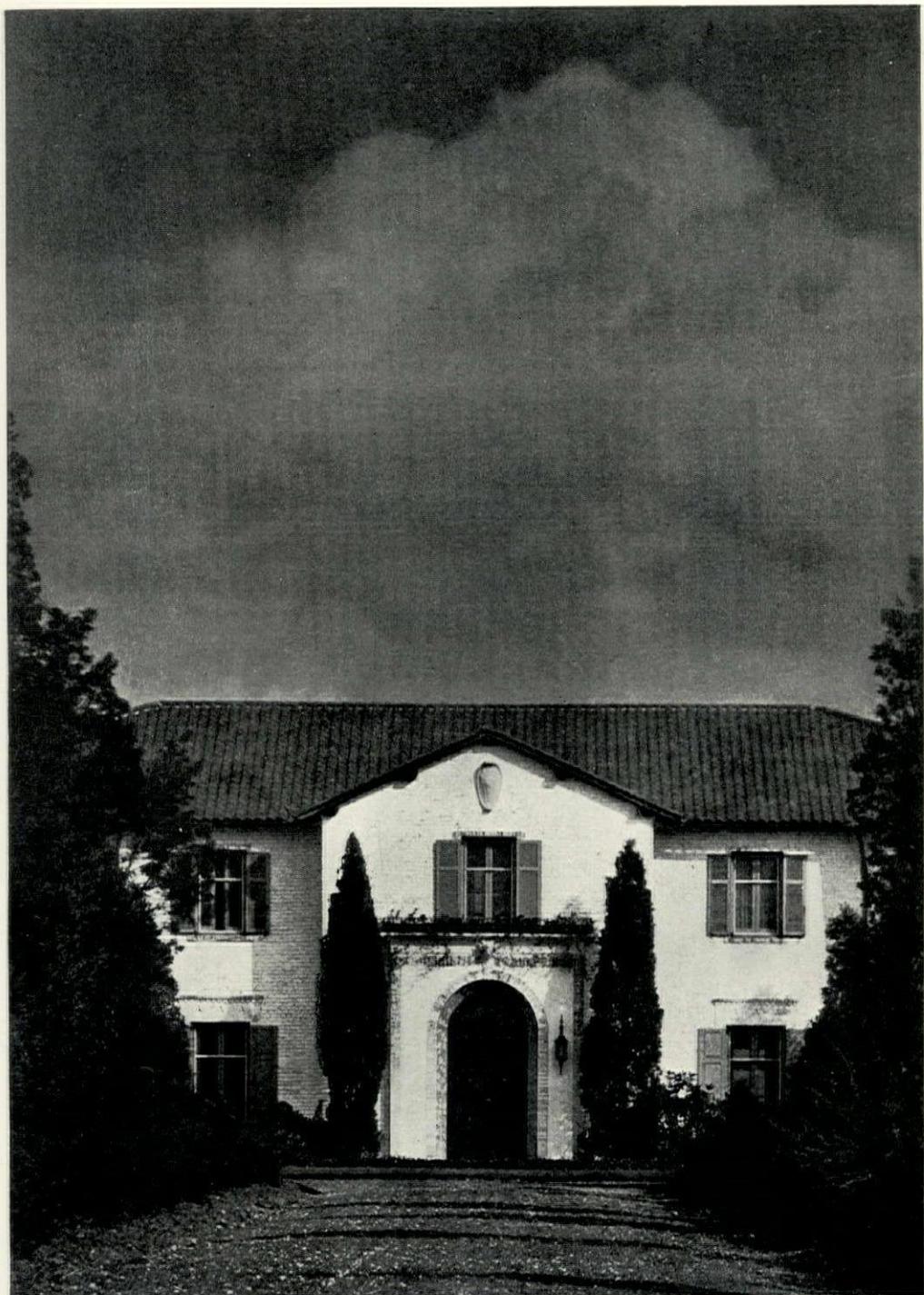
J. W. Gillies, Photographer

RESIDENCE OF GERARD LAMBERT, ESQ., PRINCETON, NEW JERSEY
H. T. Lindeberg, Architect



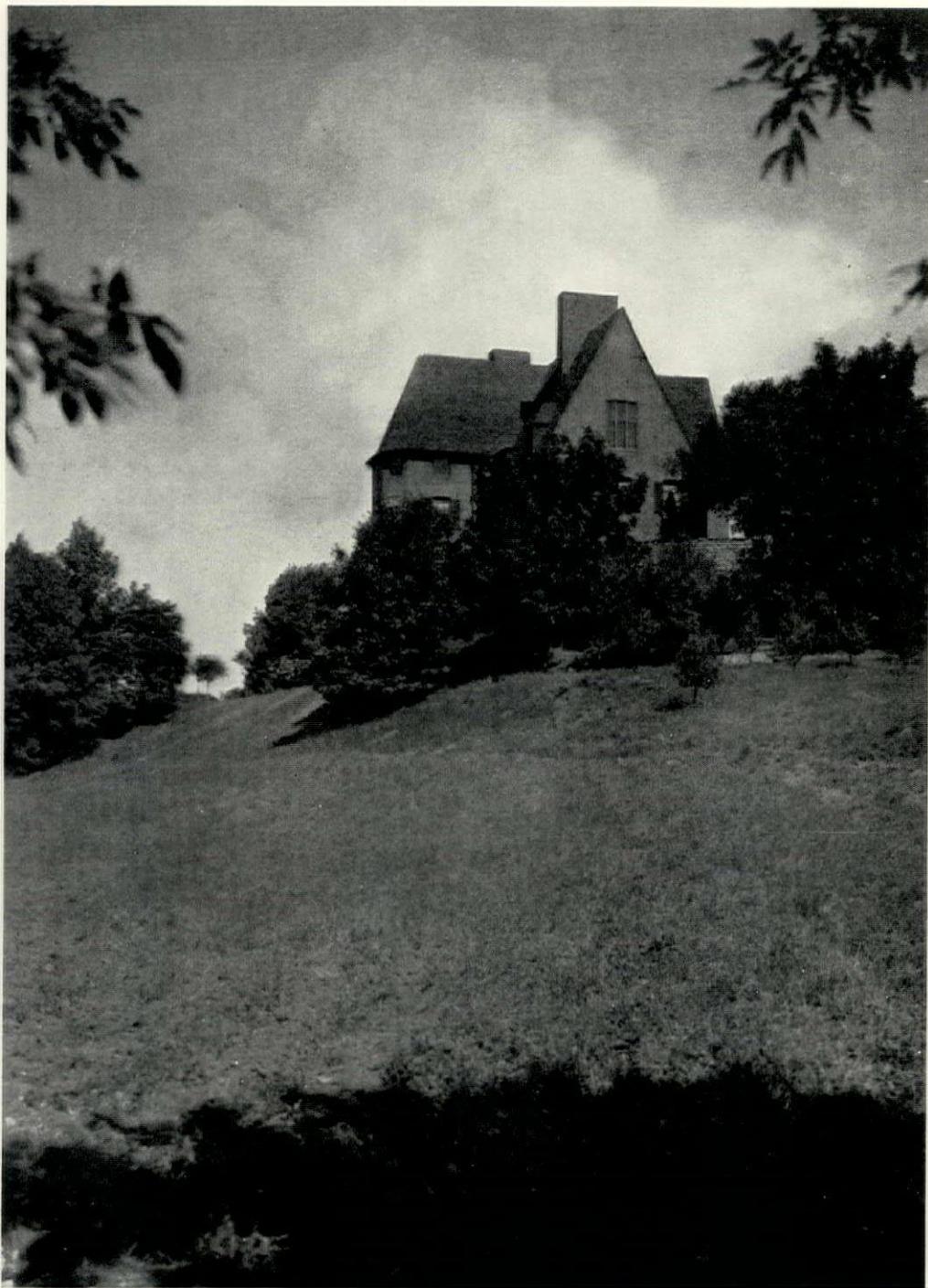
J. W. Gillies, Photographer

RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect



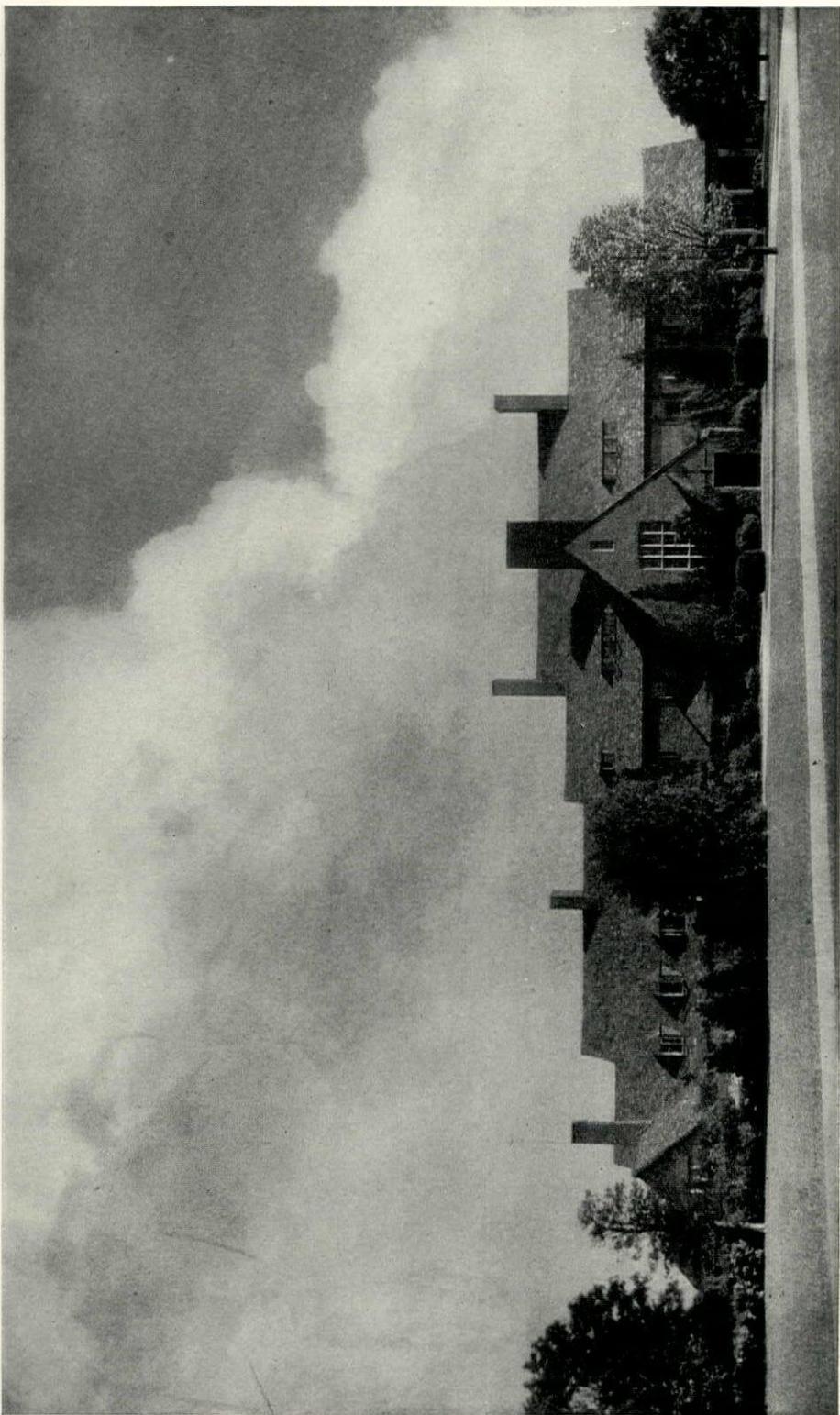
Kenneth Clark, Photographer

RESIDENCE OF NELSON DOUBLEDAY, ESQ., OYSTER BAY, LONG ISLAND
H. T. Lindeberg, Architect



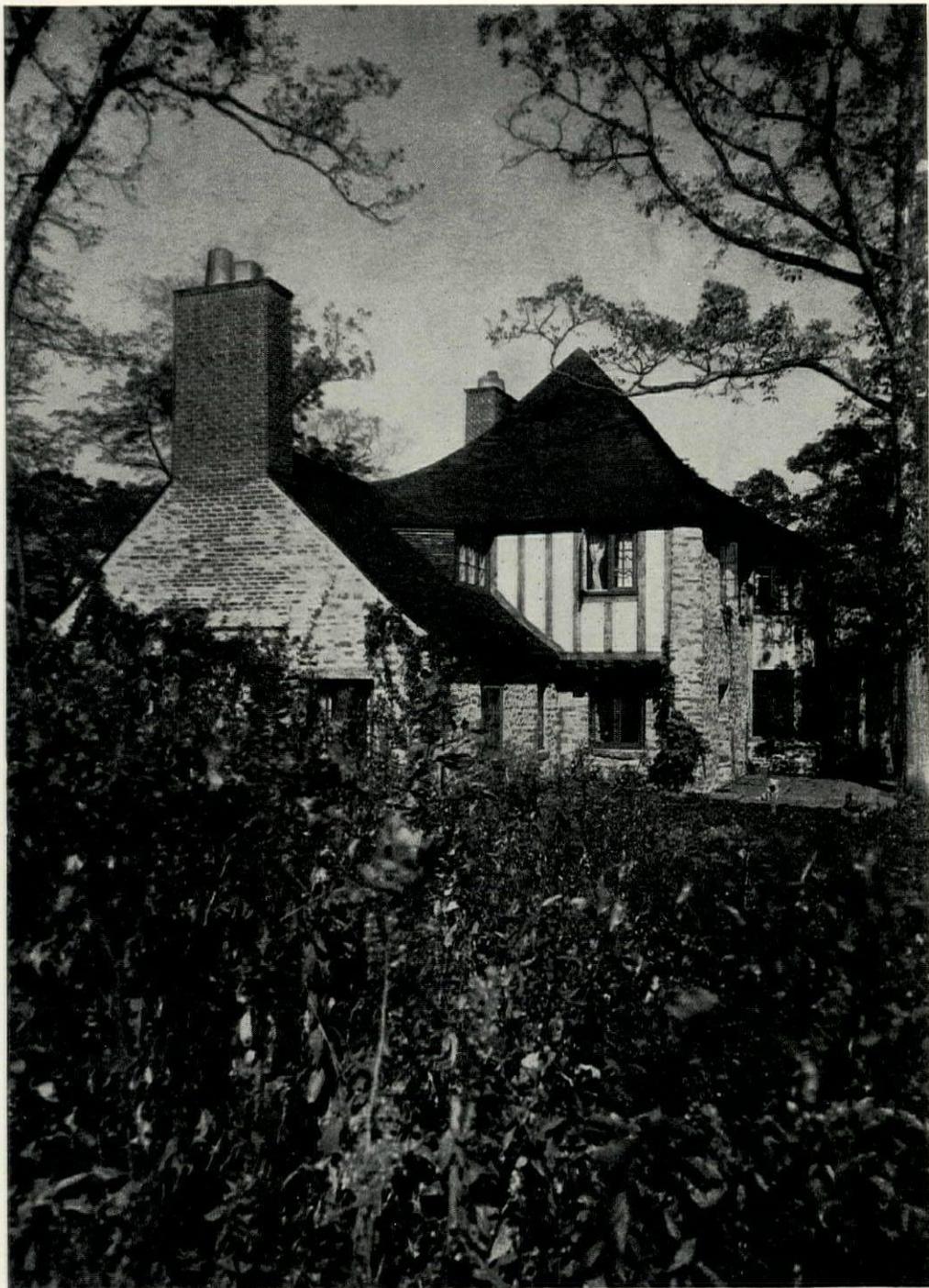
Kenneth Clark, Photographer

HOUSE AT GREENWICH, CONNECTICUT
H. T. Lindeberg, Architect



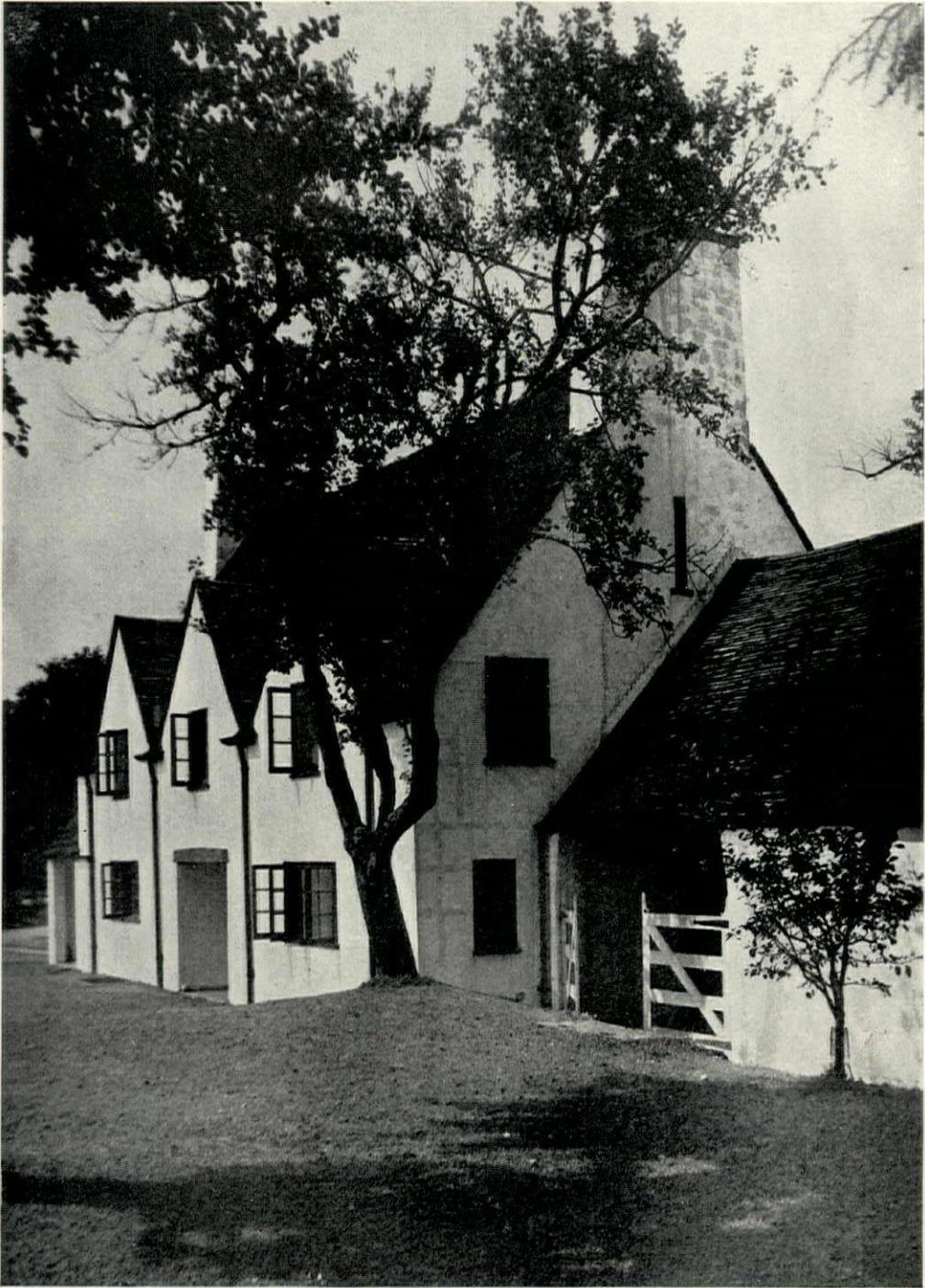
Sigurd Fischer, Photographer

RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



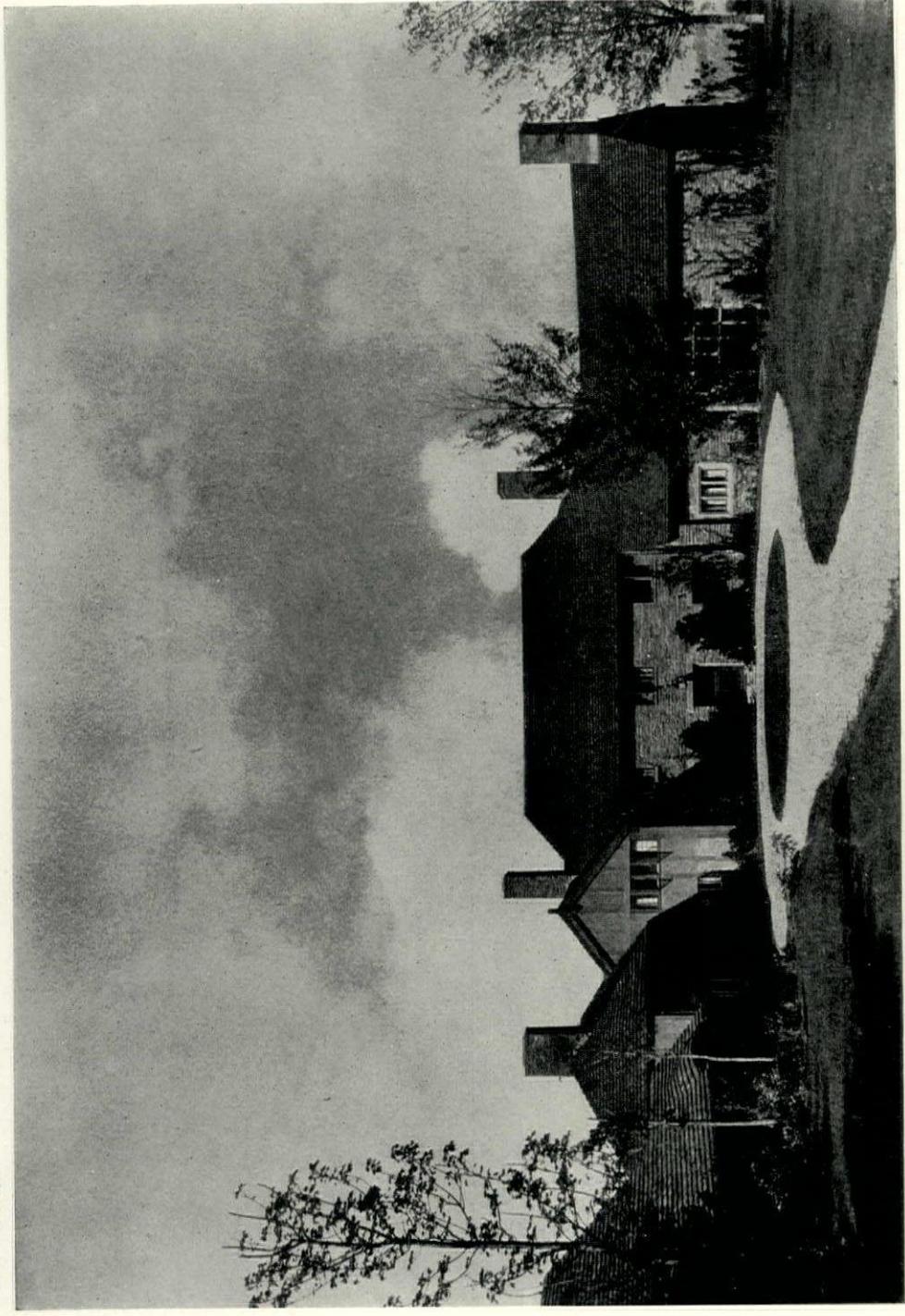
Kenneth Clark, Photographer

RESIDENCE OF DUNCAN HARRIS, ESQ., SOUTH NORWALK, CONNECTICUT
H. T. Lindeberg, Architect



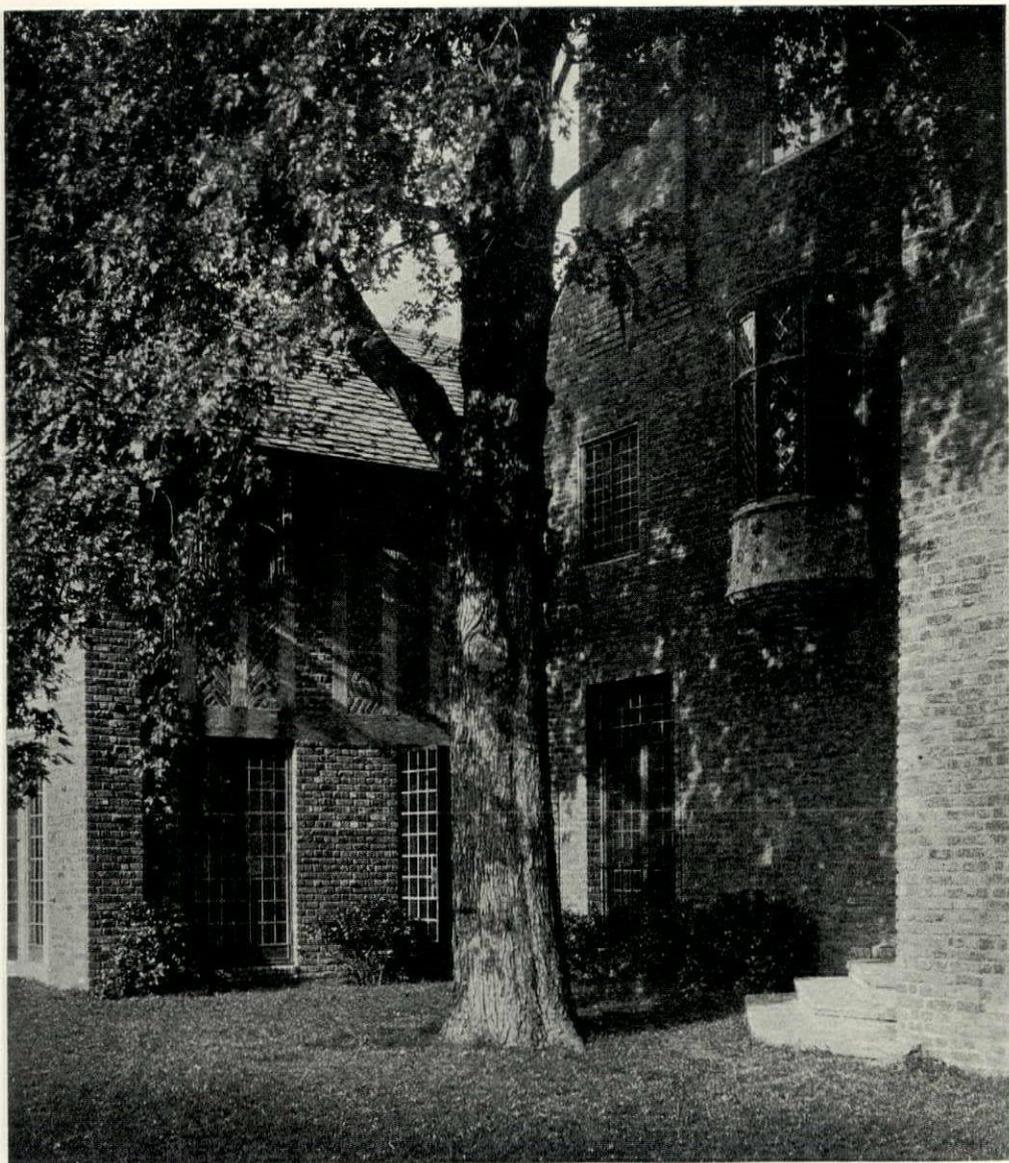
George H. Vananda, Photographer

COACHMAN'S COTTAGE, ESTATE OF MRS. AMASO MATHER, CHAGRIN FALLS, OHIO
H. T. Lindeberg, Architect



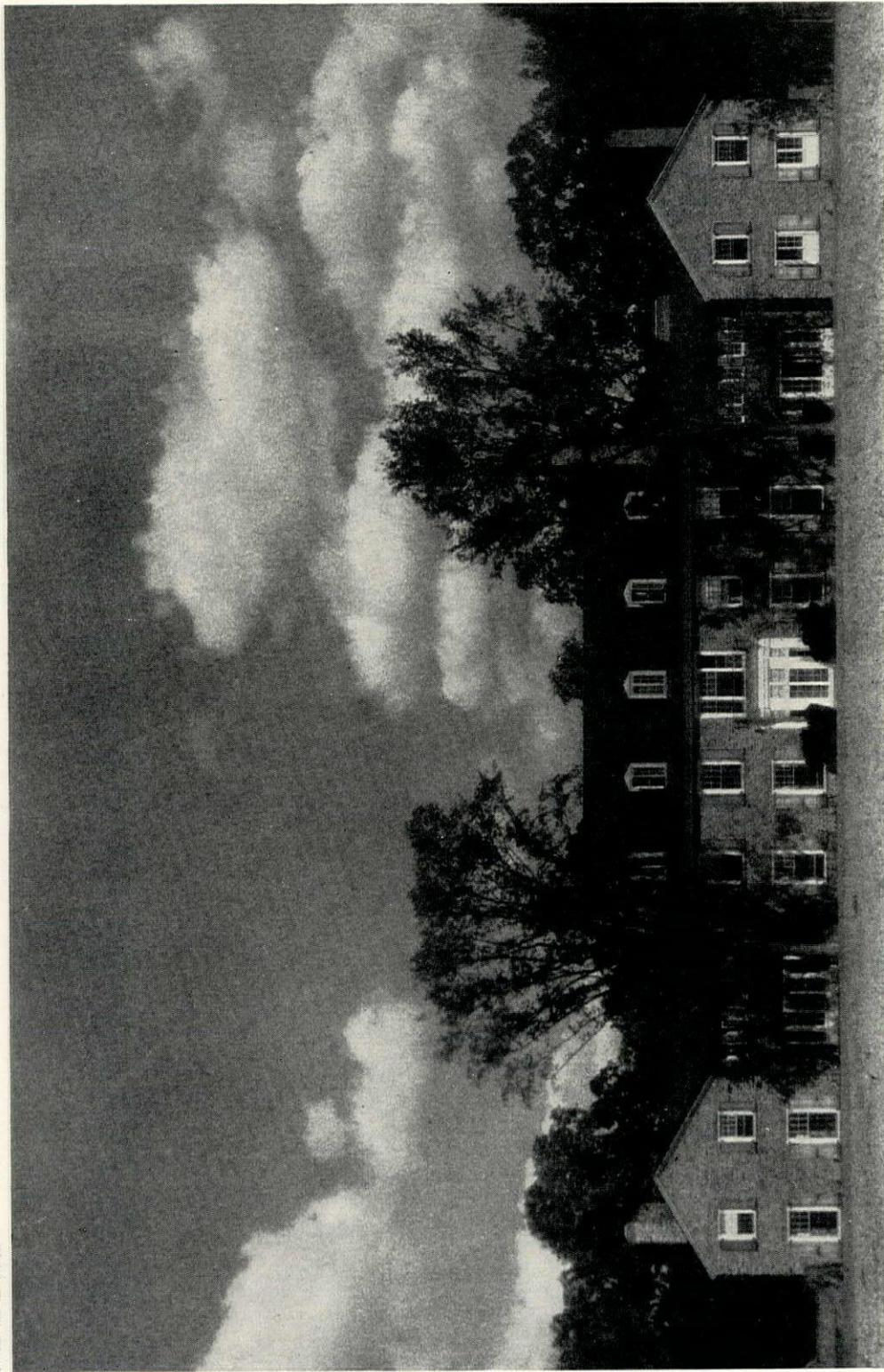
Sigurd Fischer, Photographer

RESIDENCE OF MME. AMELITA GALLI-CURCI, HIGHMOUNT, NEW YORK
H. T. Lindeberg, Architect



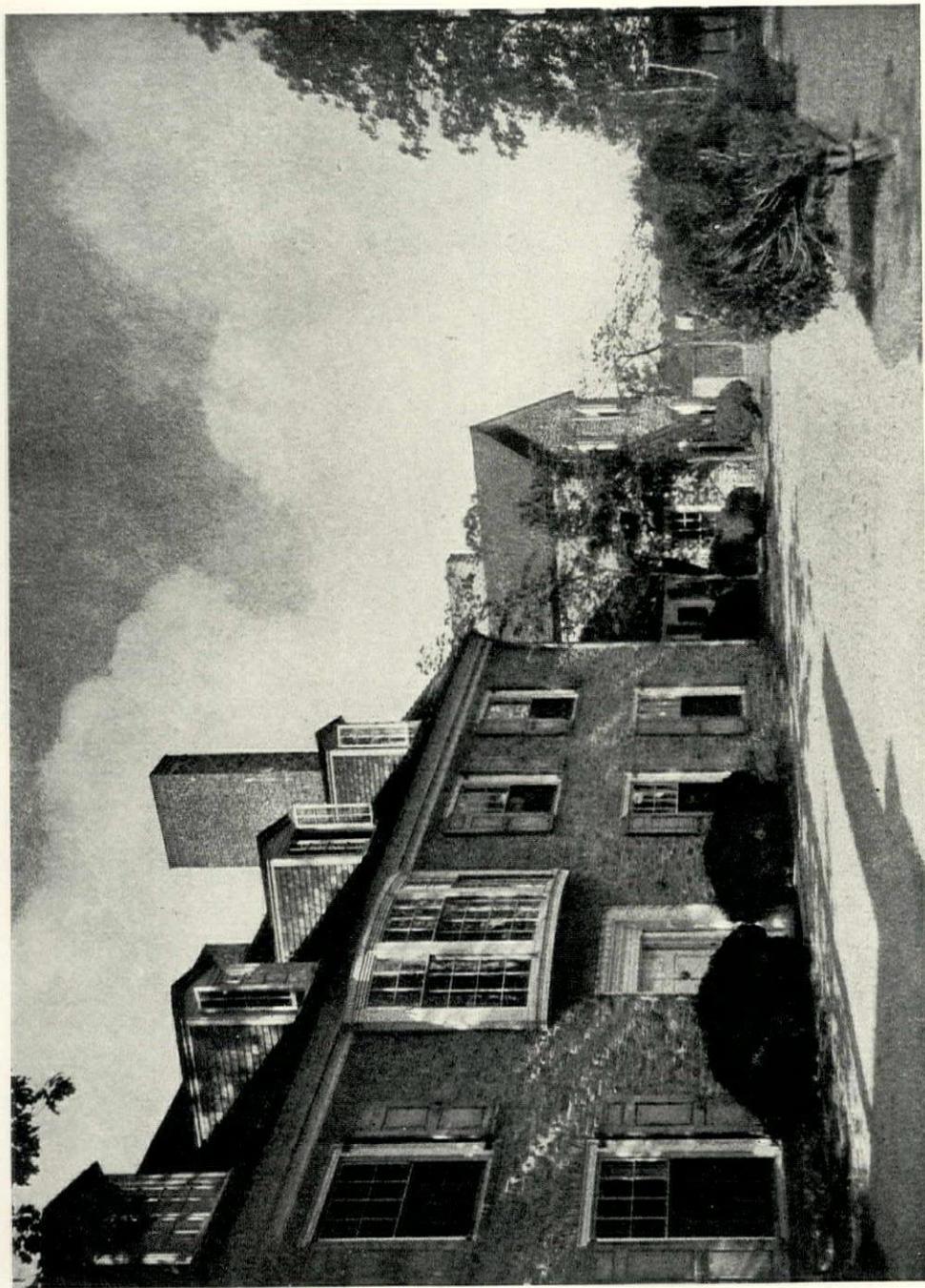
Sigurd Fischer, Photographer

RESIDENCE OF H. C. MARTIN, ESQ., GLEN COVE, LONG ISLAND
H. T. Lindeberg, Architect



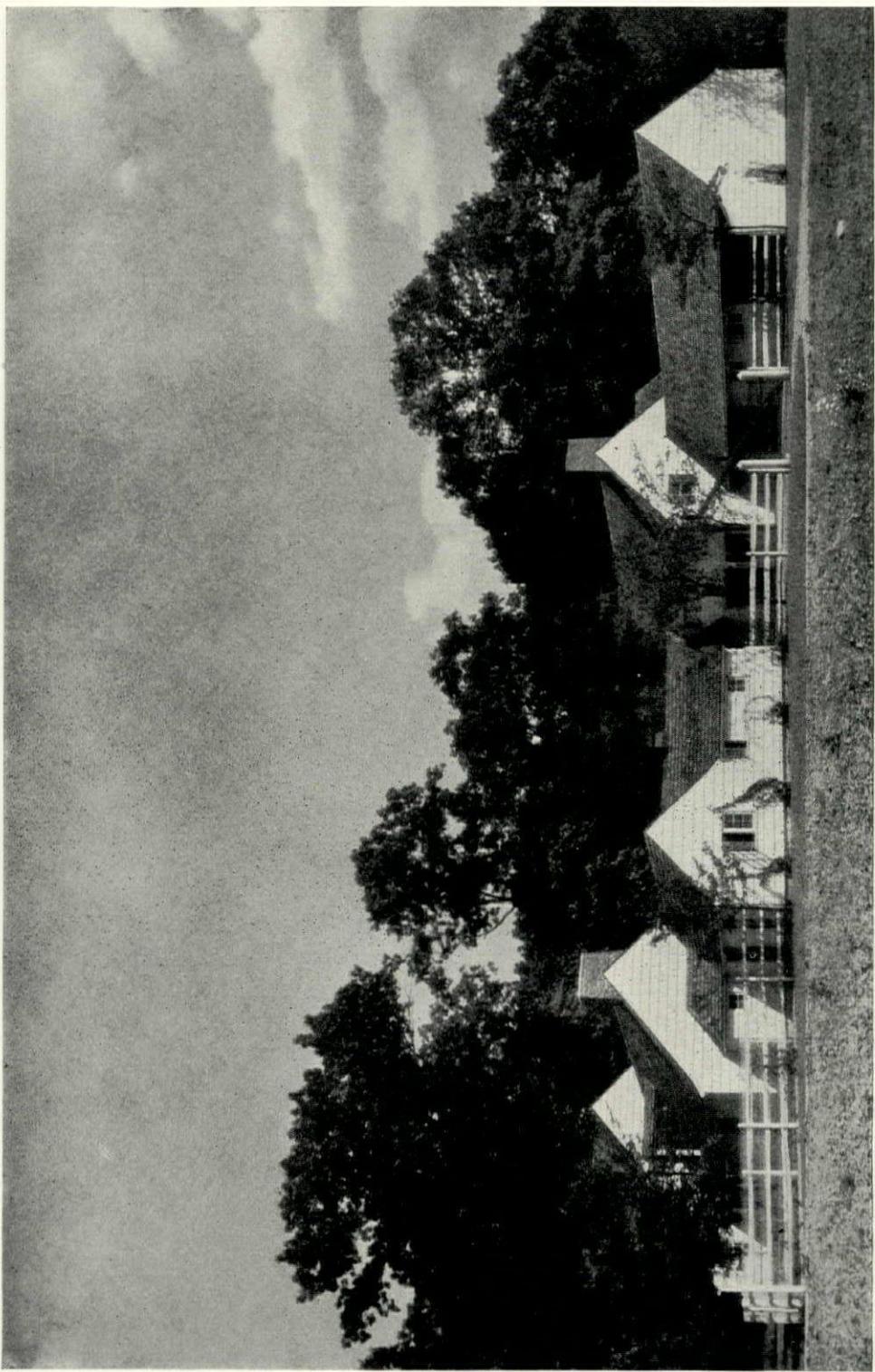
Sigurd Fischer, Photographer

RESIDENCE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindelberg, Architect



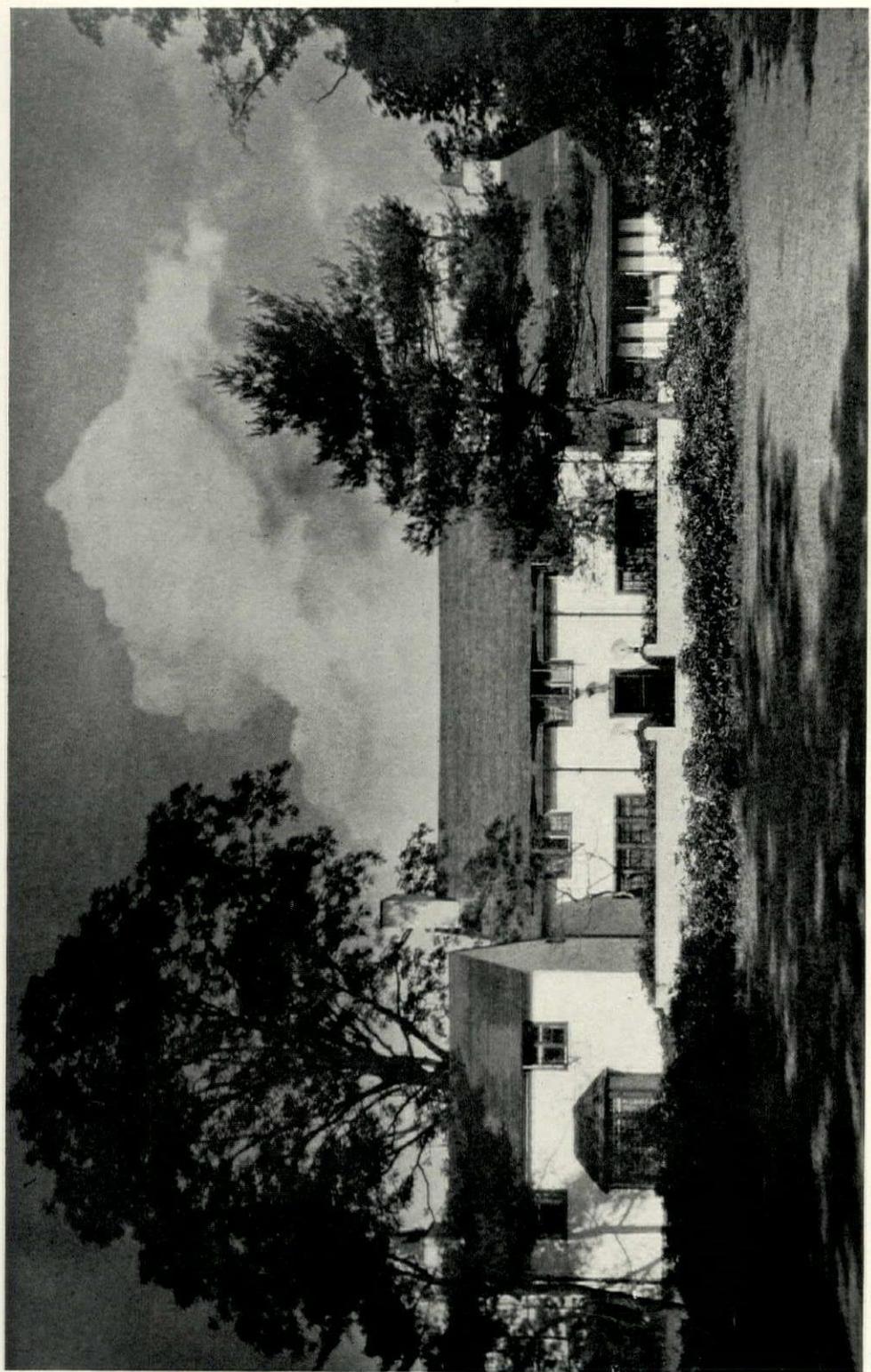
Sigurd Fischer, Photographer

RESIDENCE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect



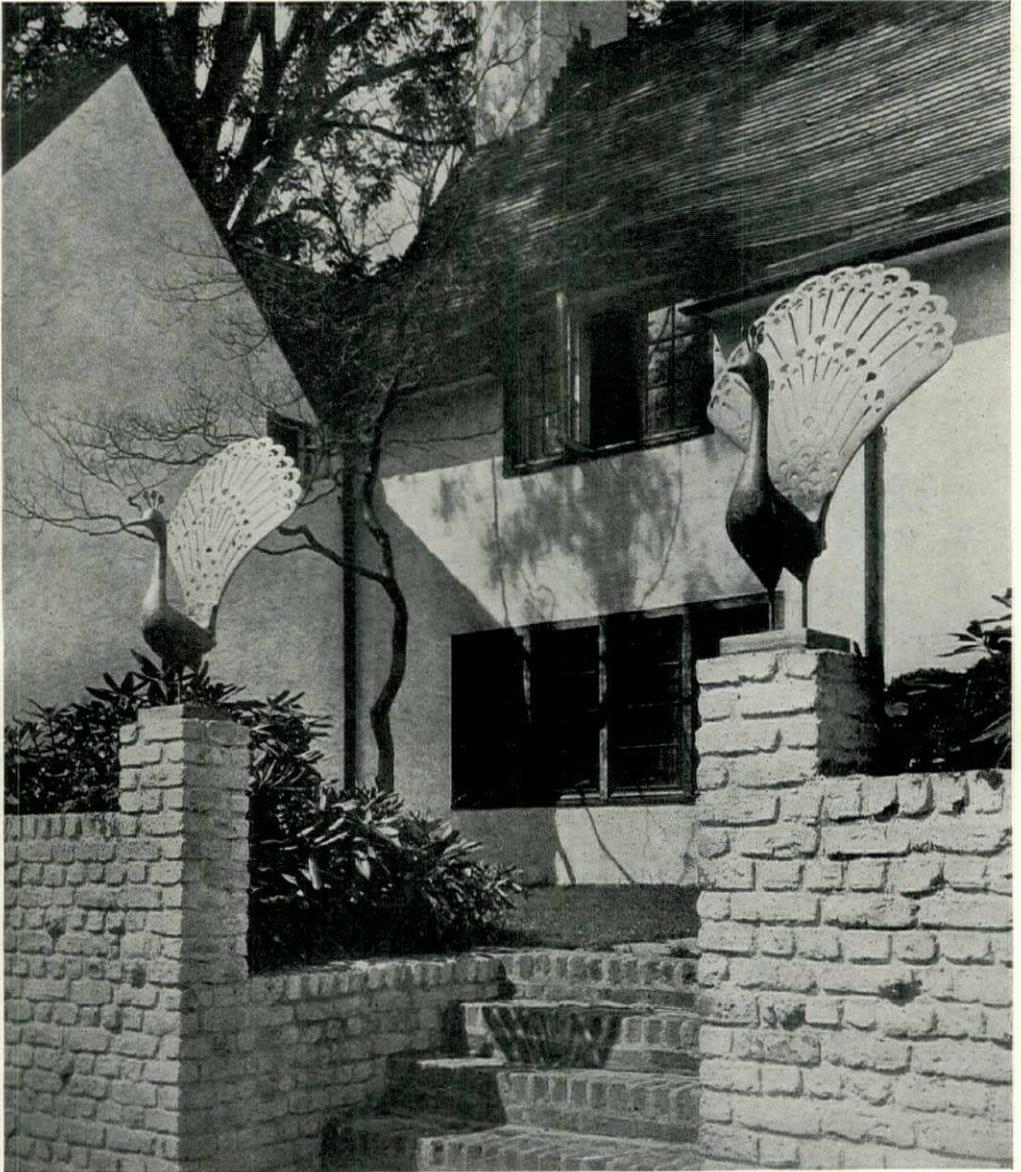
Sigurd Fischer, Photographer

STABLE GROUP, ESTATE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

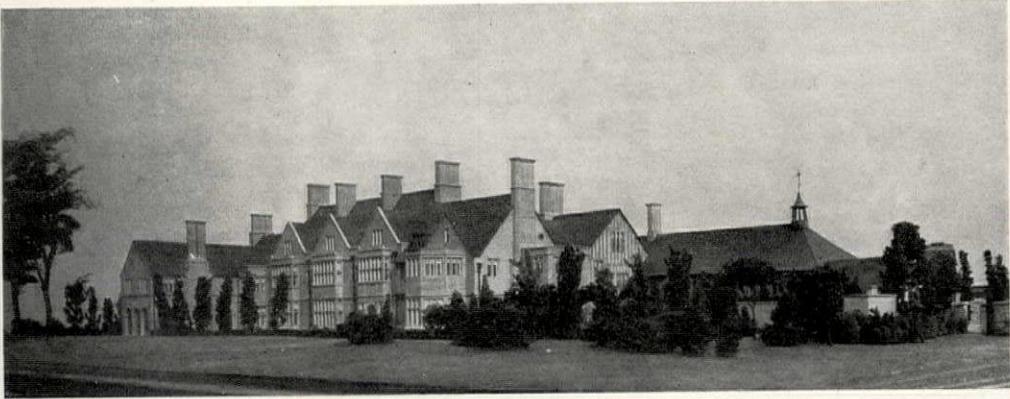
RESIDENCE OF BERTRAND L. TAYLOR, ESQ., LOCUST VALLEY, LONG ISLAND
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

Detail of Entrance

RESIDENCE OF BERTRAND L. TAYLOR, JR., ESQ., LOCUST VALLEY, LONG ISLAND
H. T. LINDBERG, ARCHITECT



Part II ~ Appreciation

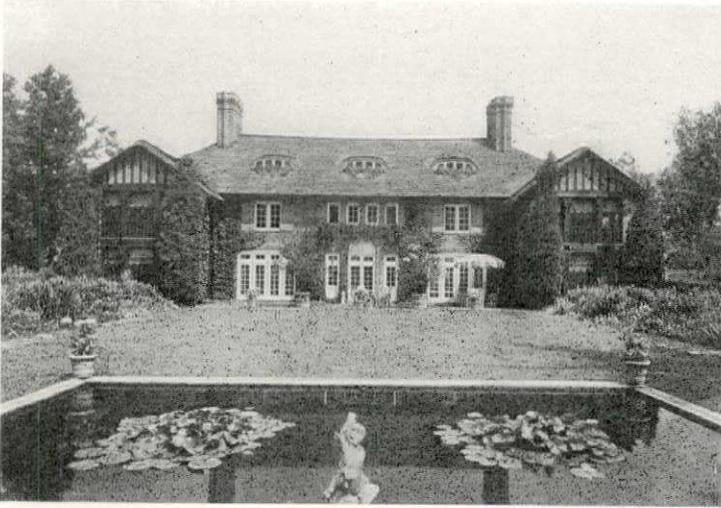
WITH THIS ARTICLE are presented photographs of more than twenty-five houses, representing Mr. Lindeberg's own choice of the work he has done since he began independent practice. The versatility displayed in them is amazing even in a man from whom versatility is expected. It will be remembered that the first two houses done by the former firm of Albro and Lindeberg were the Stillman house and the Tracy Dows house (published in the November, 1910, and in the October, 1911, issues of *THE ARCHITECTURAL RECORD*, respectively); each house was a complete success in its way, although they were about as different as it is possible to conceive that houses of about the same size, and built not many miles apart, could be. Especially was this amazing because each seemed absolutely appropriate to its site, the easy, graceful Stillman house to the soft, rolling, treeless hillside on which it is placed, and the simple and formal Dows house to the level lawn, shaded by great elms, which made its setting.

This absence of preconceived ideas of design, this freedom from formula, which was so apparent in the first work of Albro and Lindeberg, is the keynote of the work of Harrie T. Lindeberg, Architect. He has invented, or perhaps it

would be more accurate to say adapted, more house motives which have become a general part of our architectural vocabulary than any other country house architect. But he has never permitted himself to become so lost in admiration for the results of his own intelligence that he has used them willy-nilly, and neglected to invent or borrow or derive others better fitted to the particular job he has had in hand. The thatched-shingle roof may be taken as a typical case. Literally this was not Lindeberg's invention; the first house in which it was used was designed by H. Van Buren Magonigle. However, Mr. Lindeberg so extended and developed its use that it was adopted more or less bodily by very many men all over the country, although, as always happens in imitations, it is rare indeed to find a copy of a "Lindeberg roof" that compares with his work.

But that is a digression. The really interesting thing is that Mr. Lindeberg never permitted himself to be swayed by the public interest in the thatched-shingle roof and did not "go in for" that and nothing else as he might easily have done. Nor did the success of his earlier houses along more or less Colonial lines induce him to give up the thatched-shingle roof.

Perhaps the one thing which is most



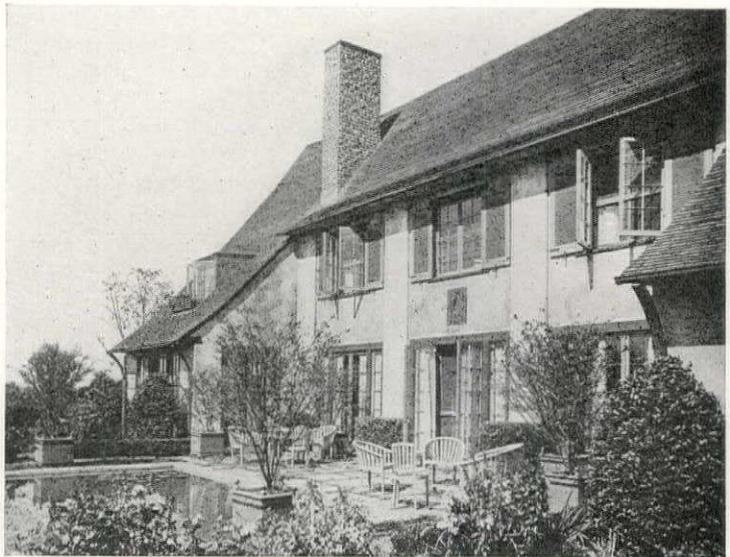
RESIDENCE AT LAKE FOREST, ILLINOIS

evident, after seeing photographs of so many of his houses together, is the obvious fitness of each to its site; it is, of course, impossible to say whether his choice of a style has been determined absolutely by the surroundings of the proposed house, and probably in many cases the desires of the clients dictated the type of house to be built, but in studying these photographs it is apparent that he has never permitted his clients to insist on the inappropriate thing. There is also an air about his houses that indicates that he is not in the habit of turning his mind to the back pages of his former work, and picking out and following the thing best adapted to the new problem; but rather that he finds for each problem its appropriate solution. One looks in vain for a "tendency" in his work; it does not move in cycles.

The first house he designed after the

partnership was dissolved, was the house of Mr. H. S. Batterman at Locust Valley, Long Island, built in 1914; a spacious, solid, mannered house of brick, not very different from the work of many other good men, except in such minor elements as the sun room free standing within two story columns and the bow windows. Yet without any great variation from the type generally accepted as appropriate to the

large American country house, he has managed to make it live as a person lives; he has imbued it with an individuality of its own which distinguishes it as clearly from others of a similar kind as any one of our friends is clearly distinguished from other men who have two eyes, a nose and a mouth. Yet the value of his work does not rest on its individuality alone; since that one of the houses illustrated in this number which has least



RESIDENCE OF CLARENCE F. ALCOTT, ESQ., EASTHAMPTON, L. I.

of the personal quality, the house of Mr. Seth Thomas, Jr., at Morristown, New Jersey, is by no means the least interesting of the collection, and by many will be thought the best. It is not necessary to prove that Lindeberg's work does not depend upon a "stunt" to give it value, but if it were, this Thomas house alone could be offered as adequate proof. Here we have a building which might have been done

by any one of half a dozen of our best men in one of their inspired moments, or might be a singularly excellent example of our early American work. It depends for its success upon the most commonly sought and least often found elements of art; solidity of design, and perfection of detail. The house has that quality of inevitability which marks great work; it seems as if the architect with such a plan could have done nothing else, could not

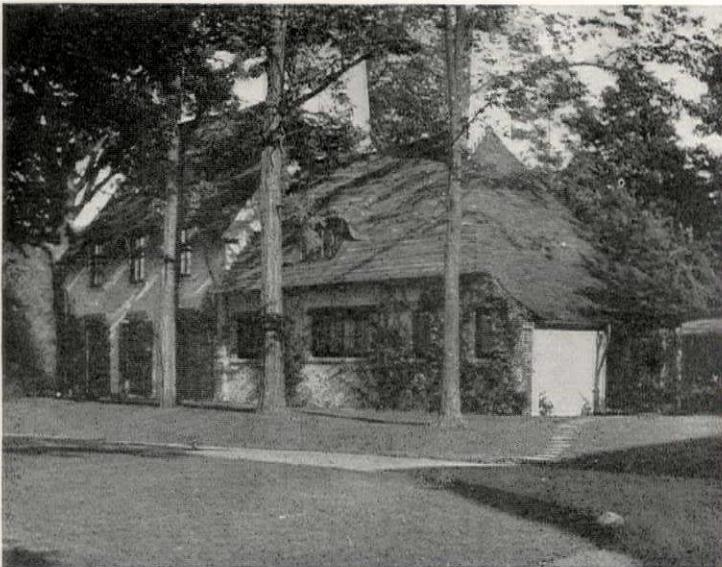


RESIDENCE OF H. L. BATTERMAN, ESQ., LOCUST VALLEY, L. I.

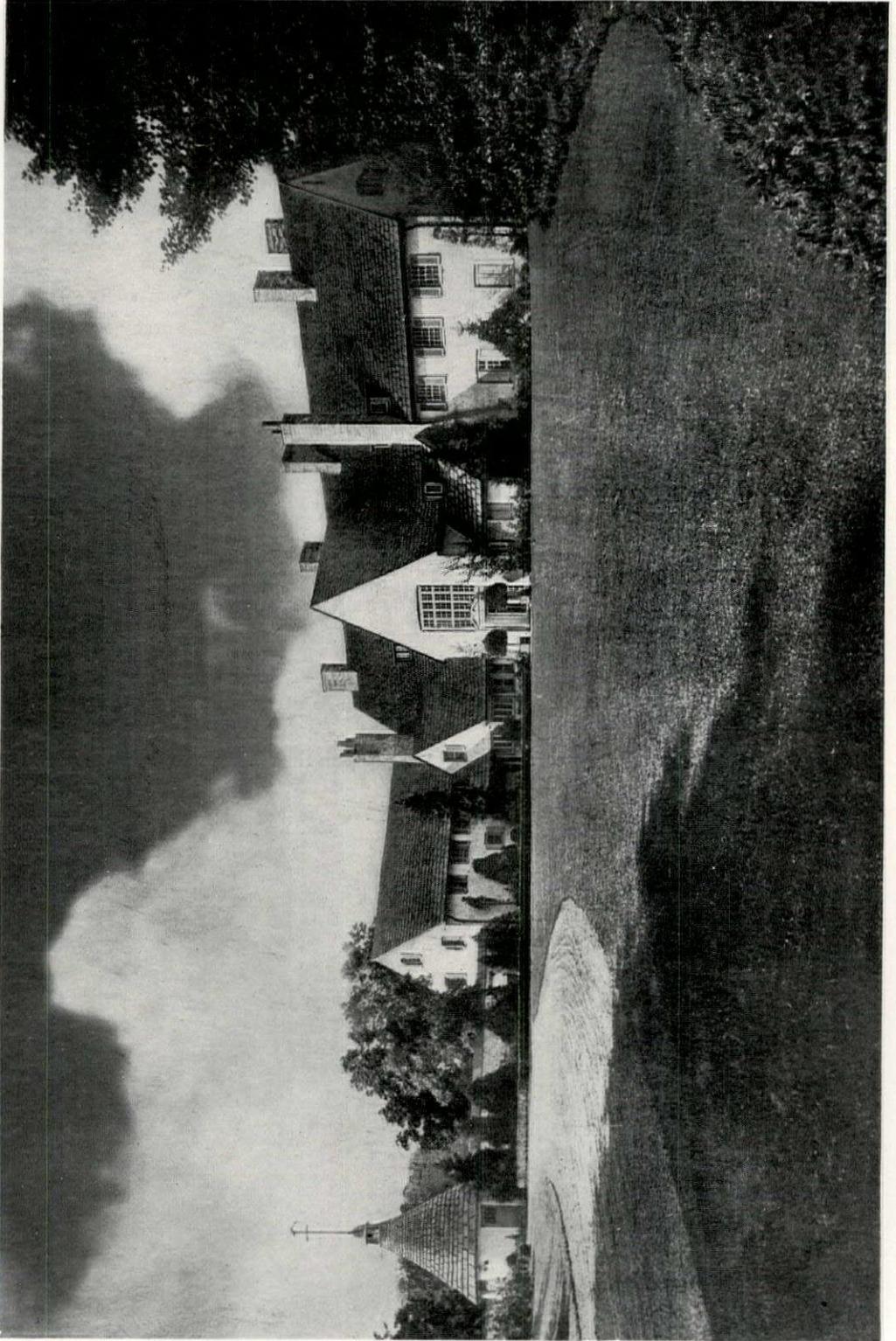
possibly have gone wrong. To the writer at least, this is a greater achievement than even such an extraordinarily interesting, picturesque composition as the house of Mr. Horace Havemeyer at Islip, Long Island, built during 1918.

Mr. Lindeberg's work as shown in this selection, is like a pair of intertwined chains, one of houses of classic origin and one of romantic; but just as it is difficult to distinguish the continuity of the links of

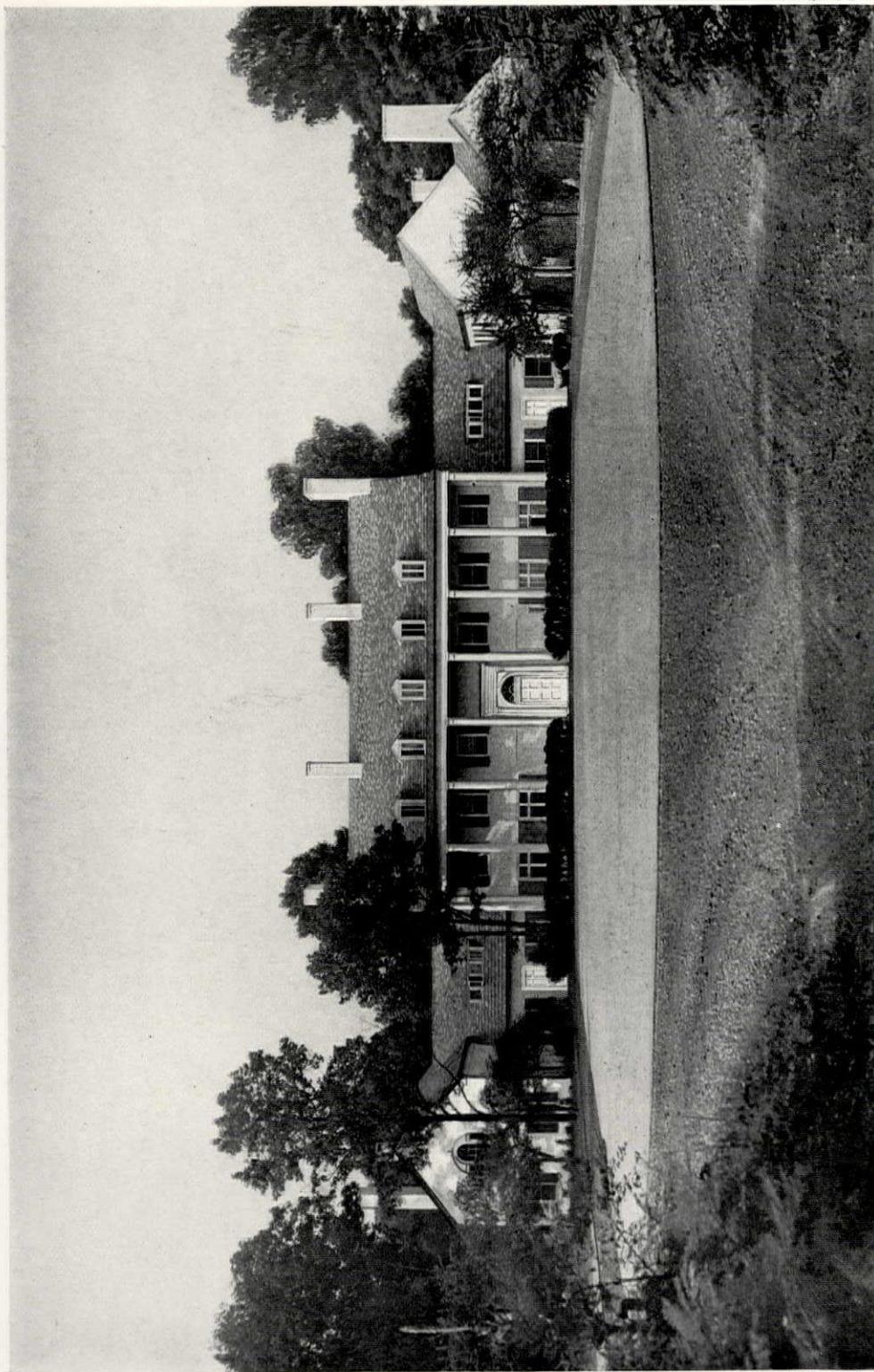
intertwined chains, so it is difficult always to be sure of the types to which Lindeberg's houses belong. Take for example the house at Lake Forest, Illinois, illustrated on the opposite page; on the garden side it shows a classic severity of composition, but with how free a treatment! The chimneys, the excellent dormers, the double porches, the low pitched, thatched-shingle roof, the grouped windows are all far from any



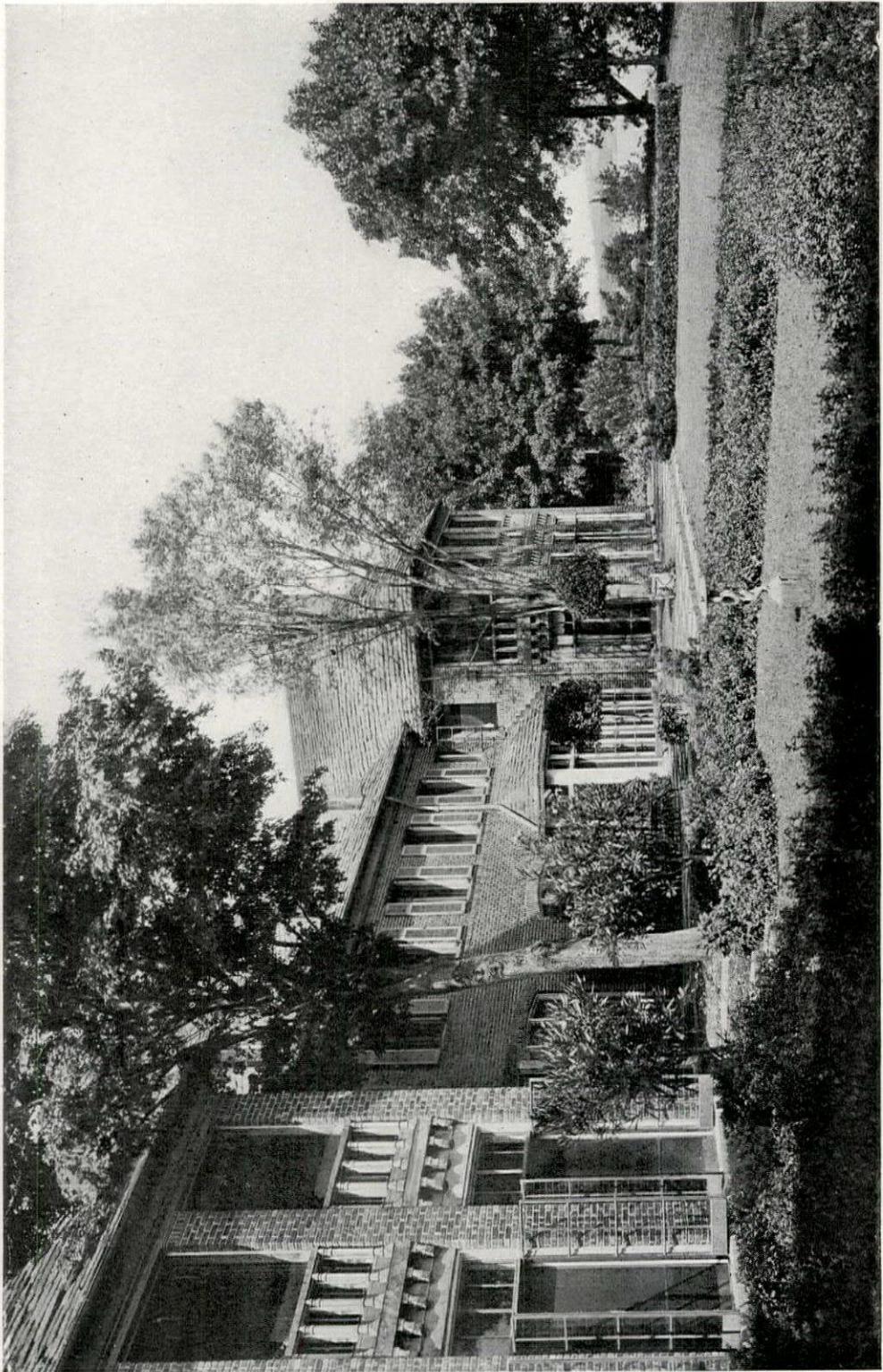
GARDENER'S COTTAGE, IRVING BROKAW ESTATE, ISLIP, L. I.



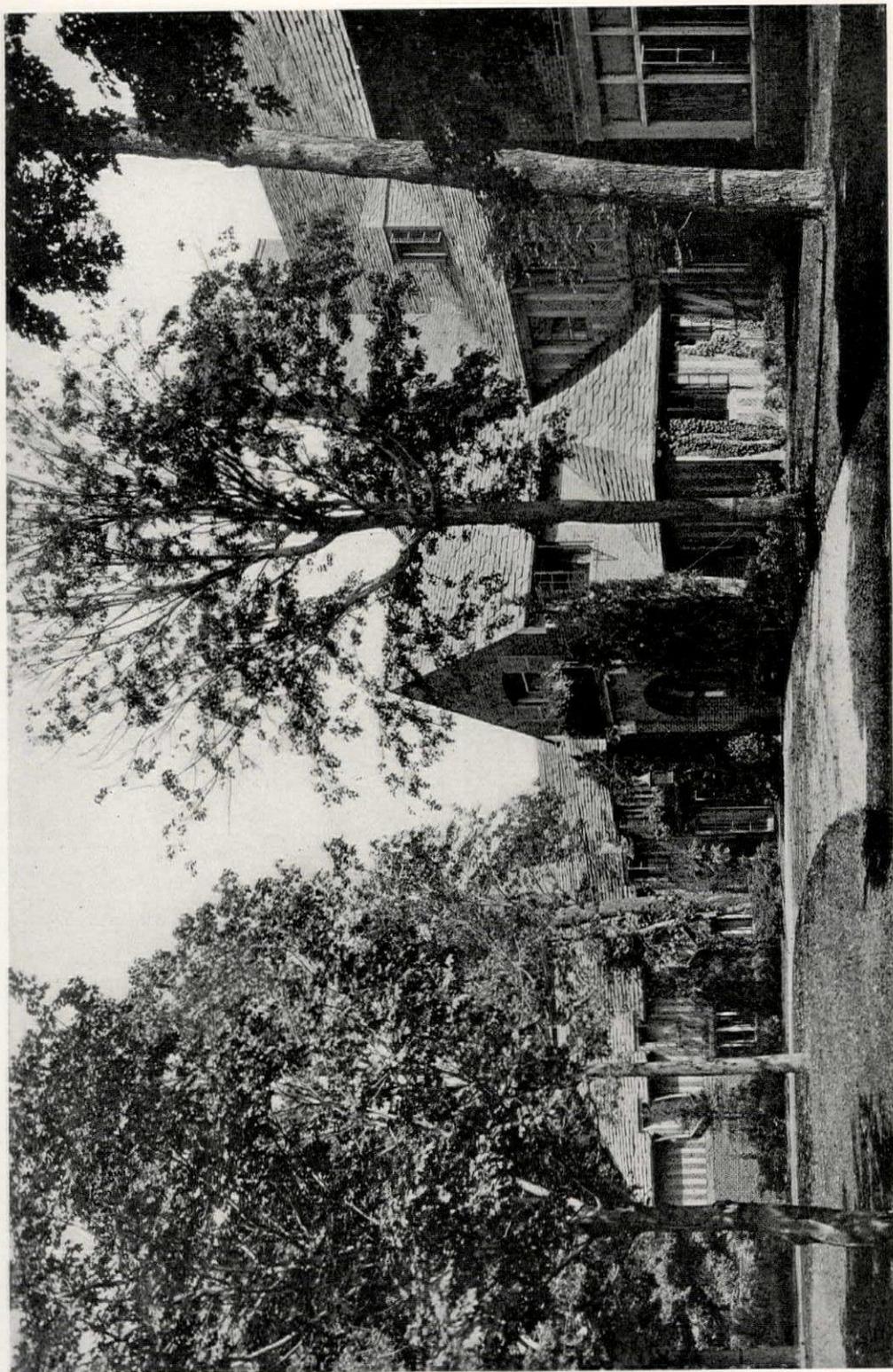
NORTH FRONT—RESIDENCE OF PAUL MOORE, ESQ., CONVENT, NEW JERSEY
H. T. Lindeberg, Architect



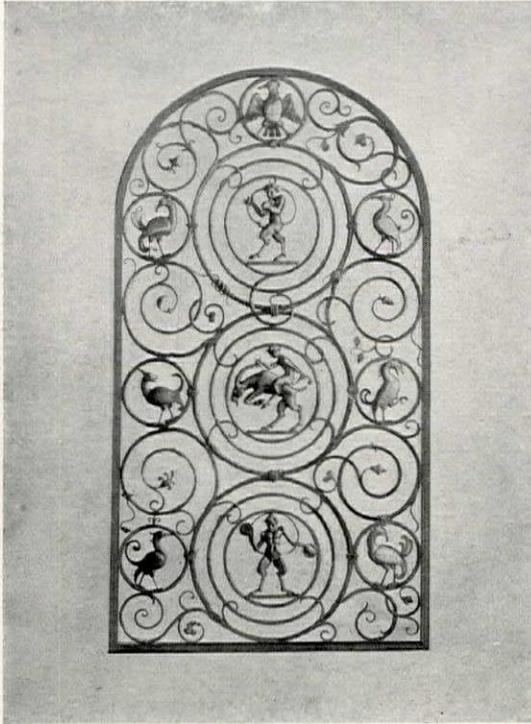
J. W. Gillies, Photographer
NORTH FRONT—RESIDENCE OF GERARD LAMBERT, ESQ., PRINCETON, NEW JERSEY
H. T. Lindeberg, Architect



GARDEN FRONT—RESIDENCE OF JOHN S. PILLSBURY, ESQ., LAKE MINNETONKA, MINNESOTA
H. T. Lindeberg, Architect



ENTRANCE FRONT—RESIDENCE OF JOHN S. PILLSBURY, ESQ., LAKE MINNETONKA, MINNESOTA
H. T. Lindeberg, Architect



Detail of Grille
RESIDENCE OF JOHN S. PILLSBURY, ESQ.,
LAKE MINNETONKA, MINN.

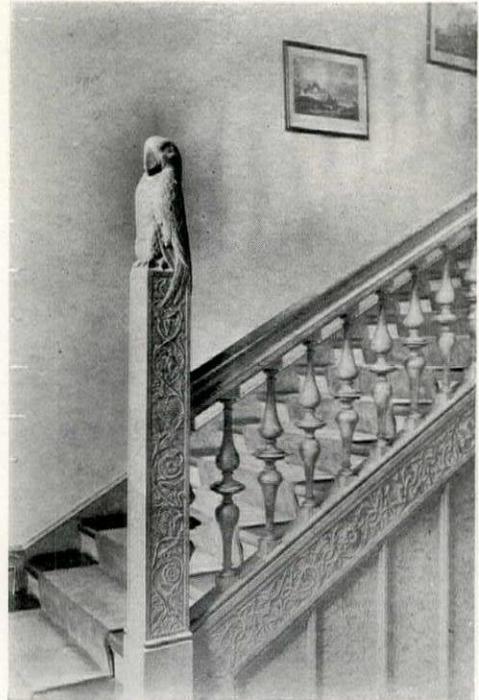
classic style as we know it, and yet are correctly applied to the particular problem.

On the other hand, the house of Mr. Paul Moore at Convent, New Jersey, built in the same year as the Batterman house, is the first of a series of picturesque compositions nobly followed by the Havemeyer and Victor houses, a series not yet ended, since the proposed house at Lake Forest shown by photographs of a model, belongs to the same group, although in this last the traditions of the great sixteenth century English school are treated with more deference than is the case in many of the others.

While it may be invidious, and is certainly difficult, to express a preference for one of these houses over another, one cannot refrain from drawing attention to the superb entrance façade of the Havemeyer house. This house, together with the service group, is of great length, treated very simply and in a single material (or rather combination of materials), along its entire extent, but the

expression of the plan is so perfect and the proportion of each of the simple elements so near the ideal both in itself and in its relation to the other elements, that one wishes—could wish—no change.

The houses of which we have been speaking have all been of considerable size and have apparently been planned with less regard to the utilization of every available inch of space than is possible in the small house; and there is no doubt that the low house of great length offers a greater chance for picturesque treatment than does the square box-like form, which most architects are compelled, or think they are compelled to adopt by their clients. Yet when Lindeberg has such a mass to consider, he is perfectly capable of producing a result which has the same degree of rich personality, if in a less quantity. The gardener's cottage for Thomas Victor, at Rumson, New Jersey, is certainly of as simple and square a plan as anyone could require, and is



Newel
RESIDENCE OF JOHN S. PILLSBURY, ESQ.,
LAKE MINNETONKA, MINN.

charming only because its architect knew how to make it so. The texture of the surface of the wall has undoubtedly much to do with the result, as has the shape of the windows, but the brick chosen does not appear to be expensive, but the reverse, and the proportion of window to wall is a thing which any architect can control. So has the fact that the appendages of the house have been grouped with it, much to do with the result. From

Vietor at Rumson. This latter is, of course, one of the group of large houses of very free design. The silhouette of the whole building, as seen against the sky is simply superb. It has somewhat the effect of a gigantic and beautiful locomotive; it suggests the dormant energy of some huge piece of machinery, as well as the perfect co-ordination of the parts of this machine each to the other. It is unfortunate that not all the surroundings



RESIDENCE OF MRS. LISBETH LEDYARD, STOCKBRIDGE, MASSACHUSETTS
H. T. Lindeberg, Architect

certain points of view this grouping is undoubtedly more pleasant than a detached garage would be, but from the point of view chosen by the photographer, it is the main mass of the house which counts, and this shows clear evidence of the power which distinguishes the successful designer from the rank and file of the architectural profession. Likewise in the little stable group designed for Mr. Seth Thomas, Jr., and built at Morristown, New Jersey, we have a very ordinary problem, constructed of very ordinary materials, so thought out that the result, within its modest limits, is as successful as is the delightful house of Mr. Thomas

of these houses permit them to be photographed in the way the whole Vietor house has been photographed, for it would be of great interest to compare their silhouettes; although such a process would hardly be fair to the designer, since after all it is not the distant silhouette which is of importance in most cases, but the aspect of the house from those points from which it is customarily seen. The Vietor house is unusual in that it can be seen as a whole, and that it was, therefore, as necessary to study the elevation as a whole as it was to study the parts in the relative positions that they would occupy in "close-ups."



J. W. Gillies, Photographer

Approach Front
RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect



J. W. Gillies, Photographer

Service Yard
RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect



J. W. Gillies, Photographer

Detail of Entrance Doorway

RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS

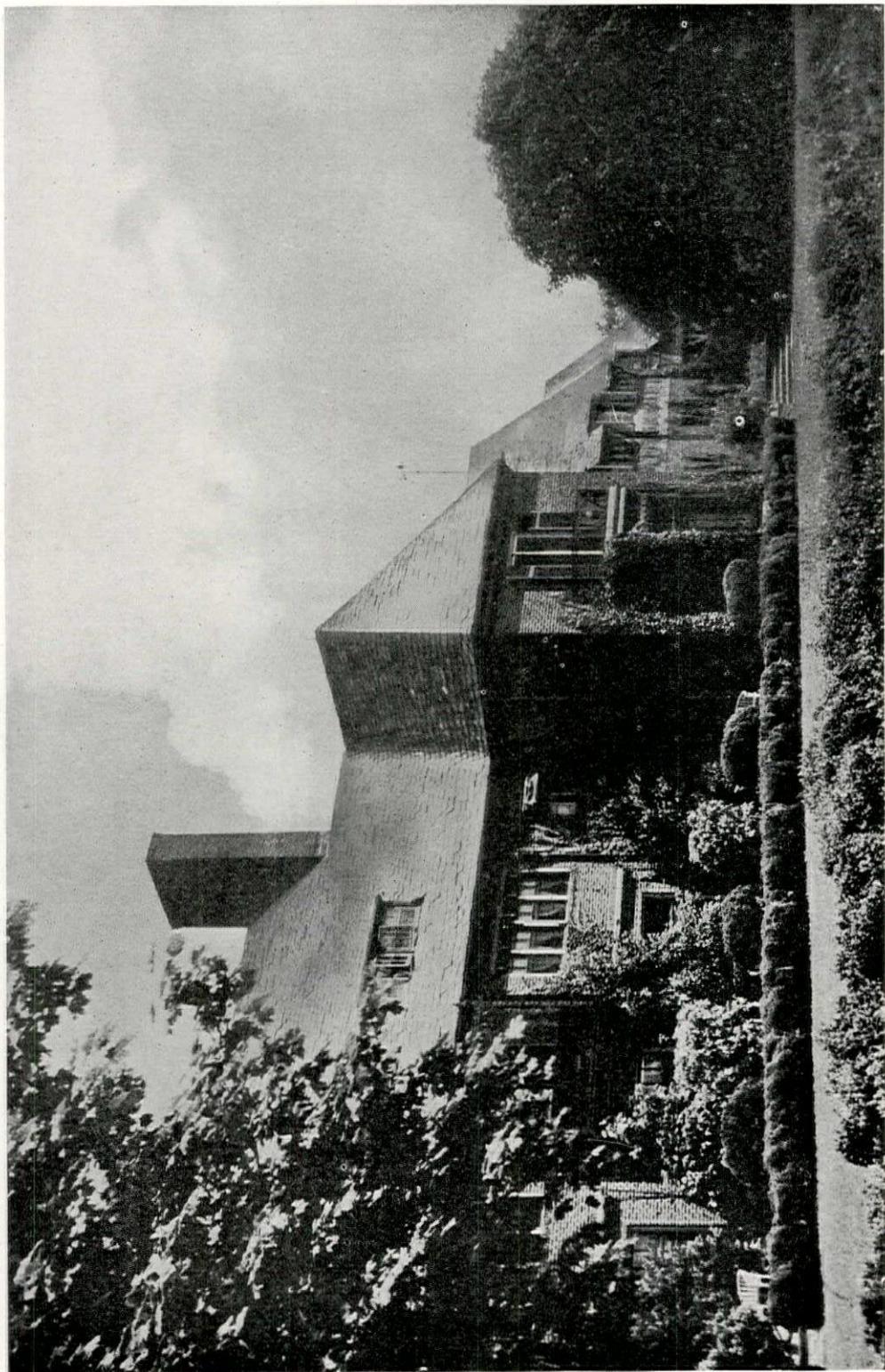
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

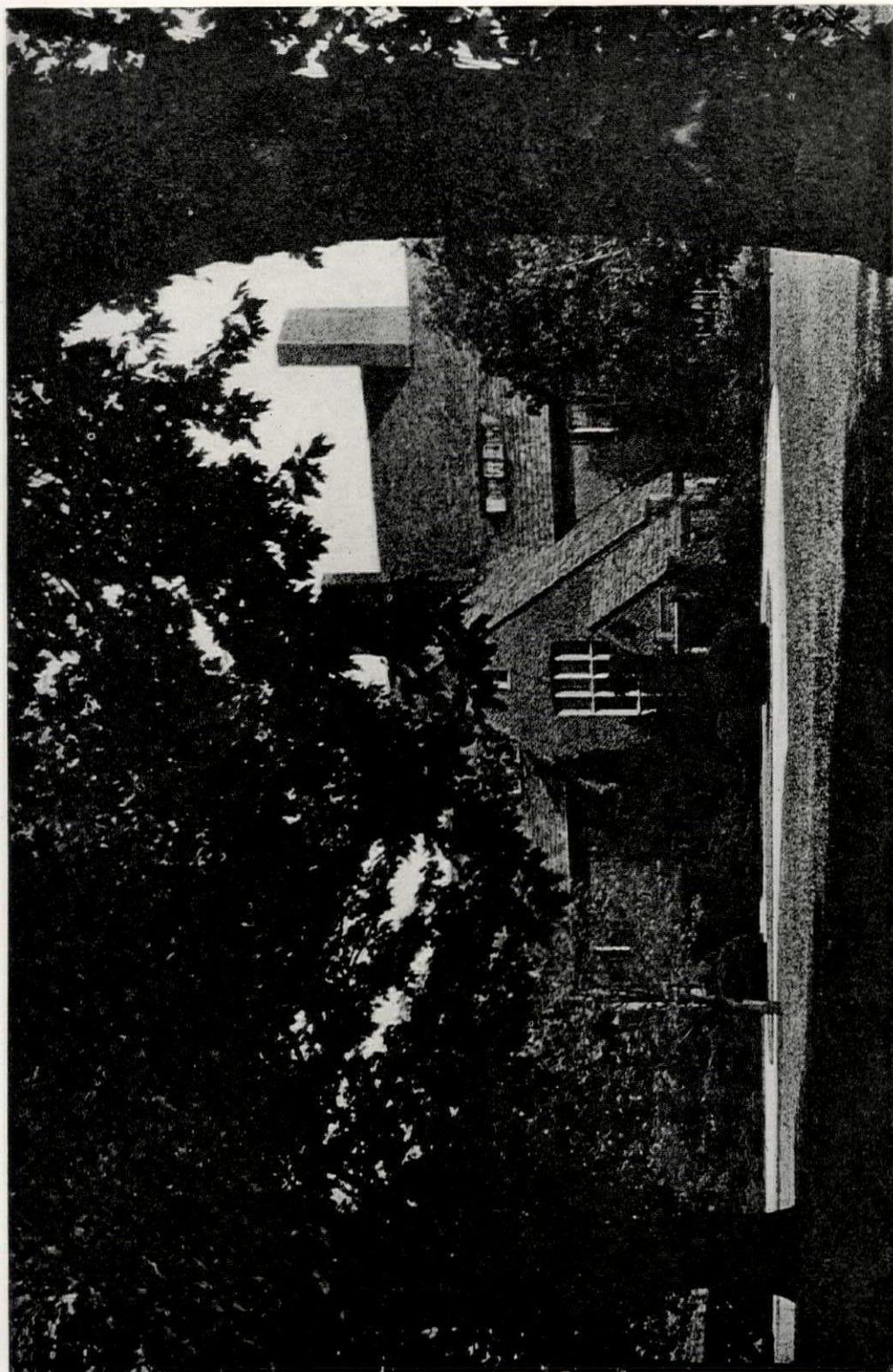
Detail of Entrance

RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



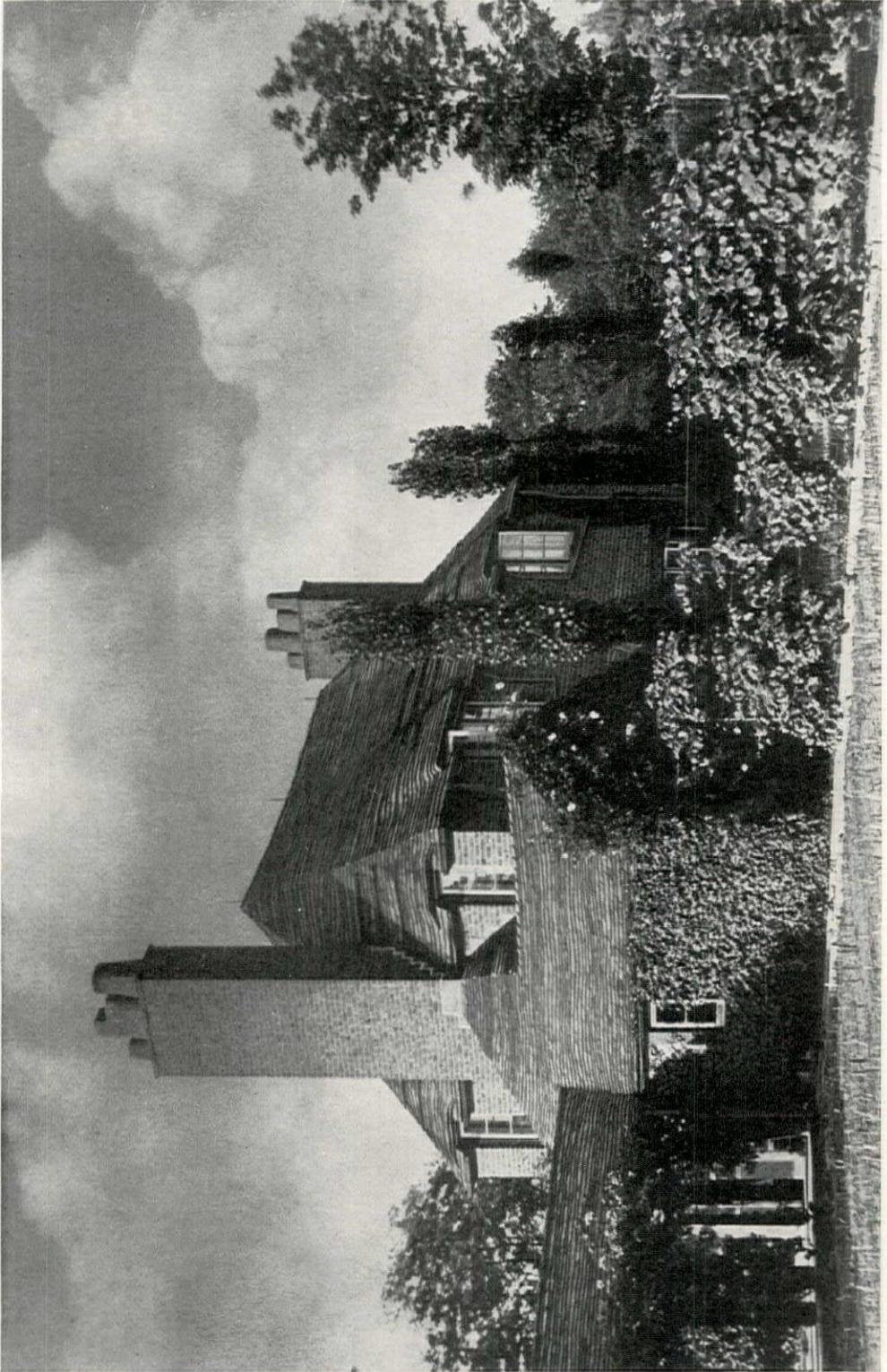
GARDEN FRONT—RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect

Sigurd Fischer, Photographer



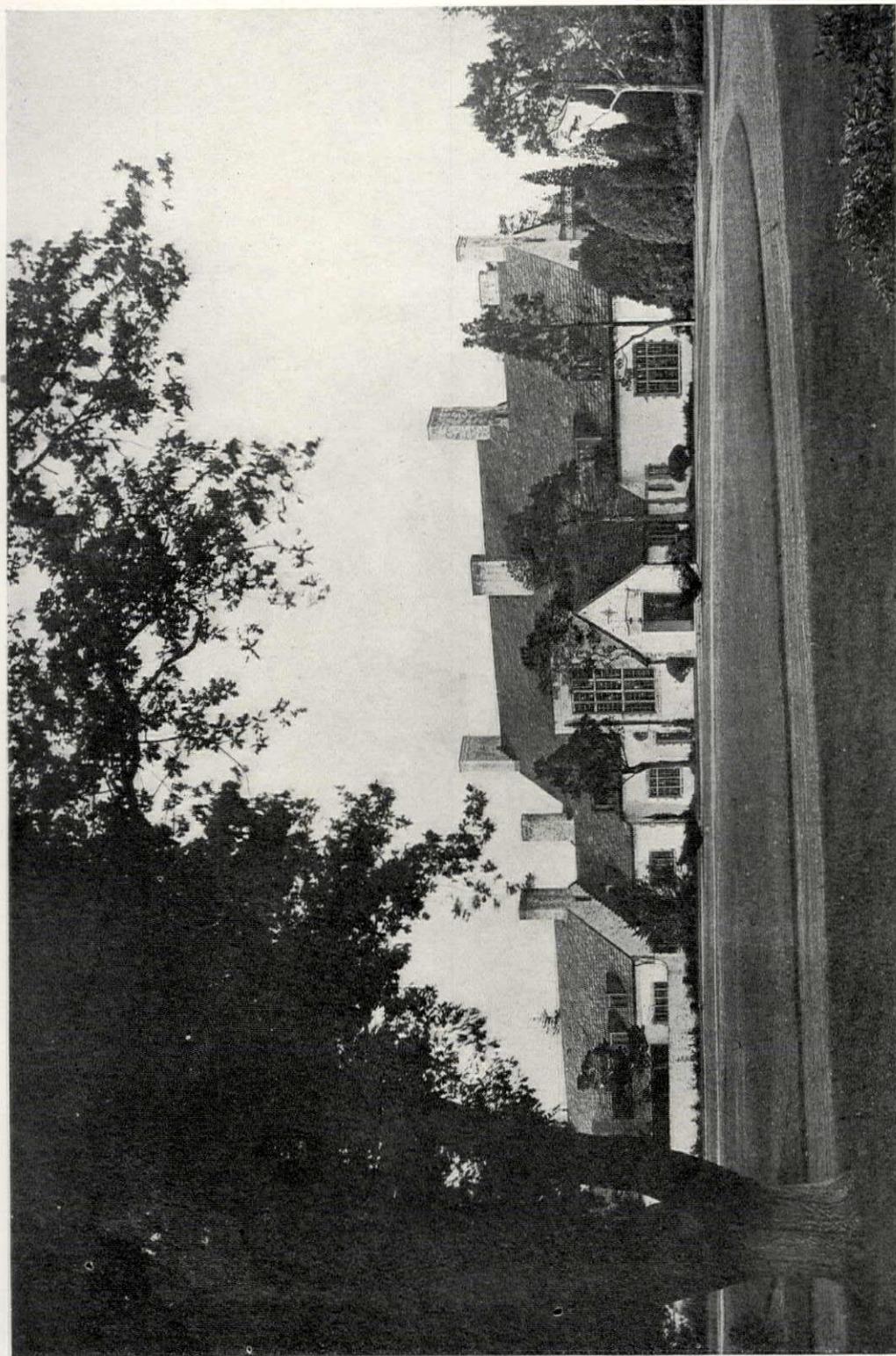
Sigurd Fischer, Photographer

ENTRANCE FRONT—RESIDENCE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect



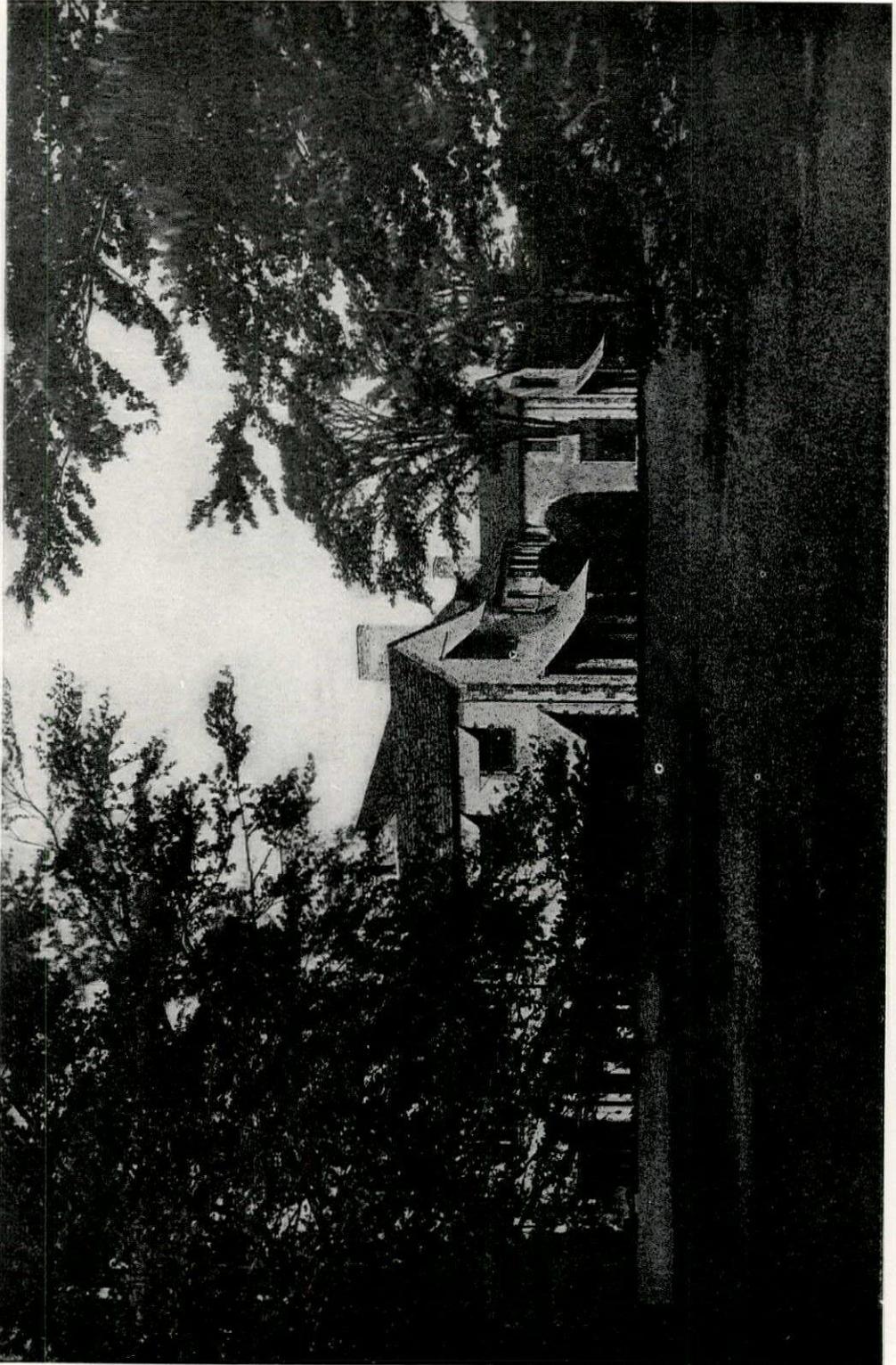
Sigurd Fischer, Photographer

GARDENER'S COTTAGE—ESTATE OF THOMAS VIETOR, ESQ., RUMSON, NEW JERSEY
H. T. Lindeberg, Architect

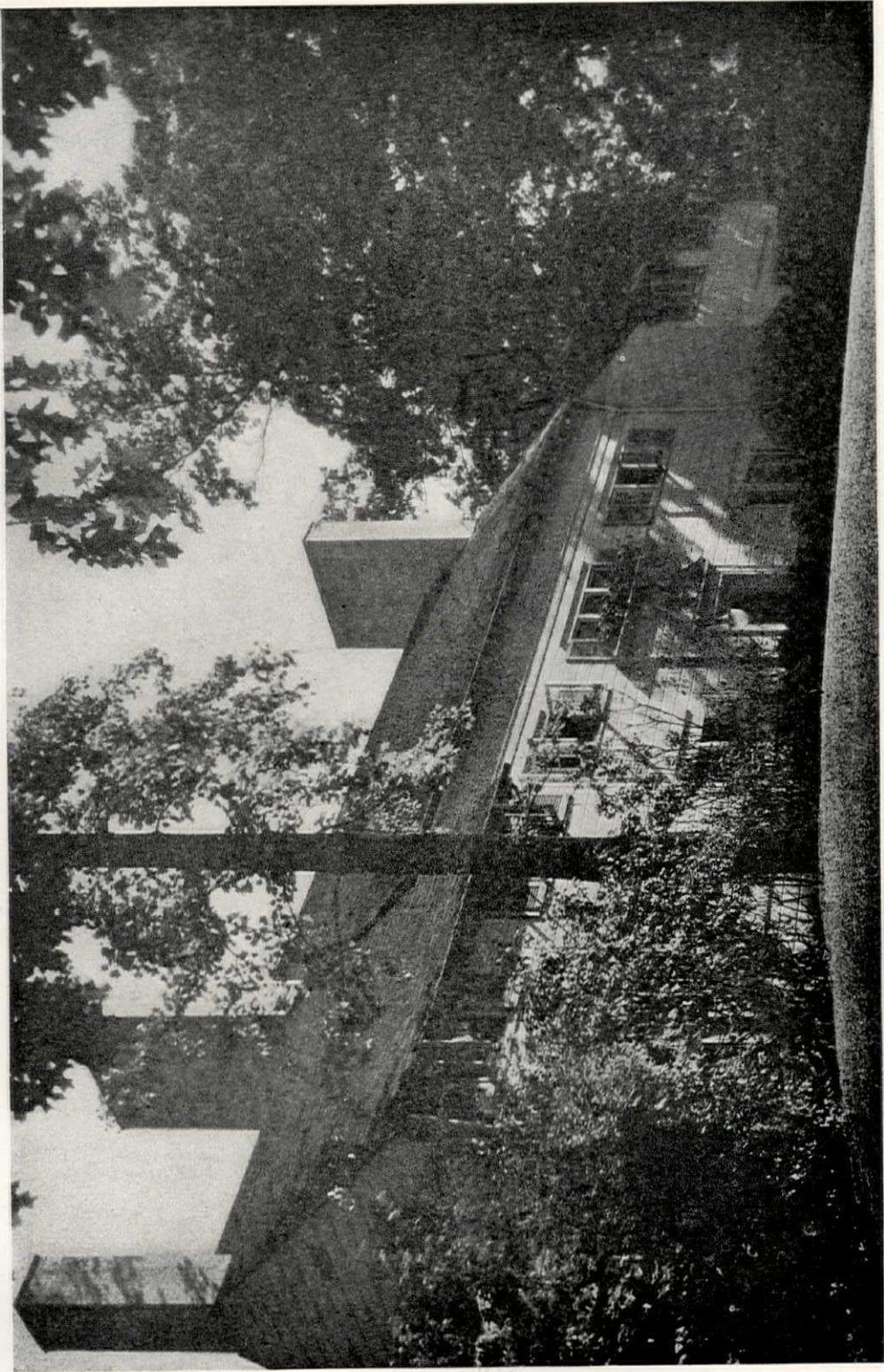


ENTRANCE FRONT—RESIDENCE OF HORACE HAVEMEYER, ESQ., ISLIP, LONG ISLAND
H. T. Lindeberg, Architect

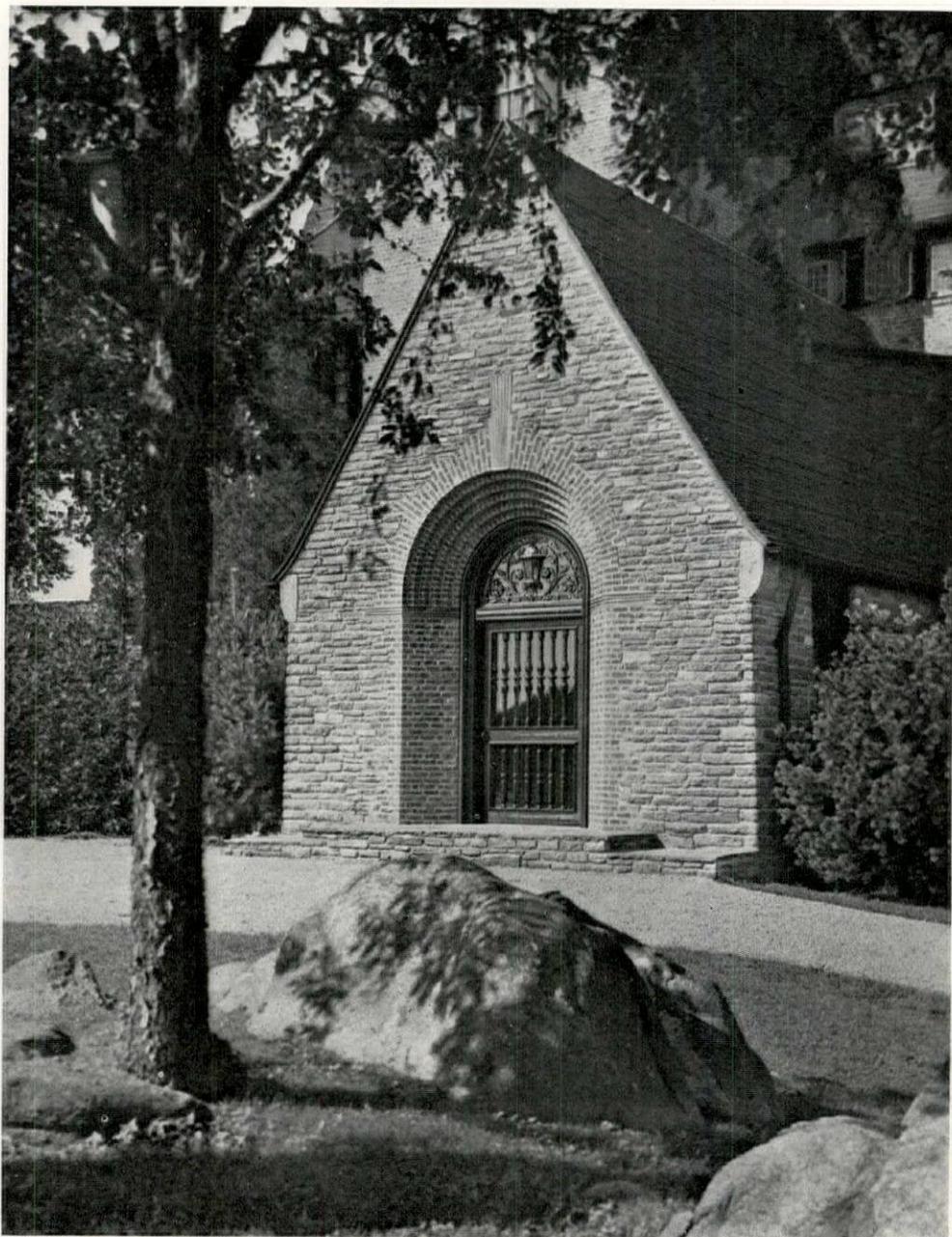
J. W. Gillies, Photographer



GARDEN FRONT—RESIDENCE OF HORACE HAVEMEYER, ESQ., ISLIP, LONG ISLAND
H. T. Lindeberg, Architect

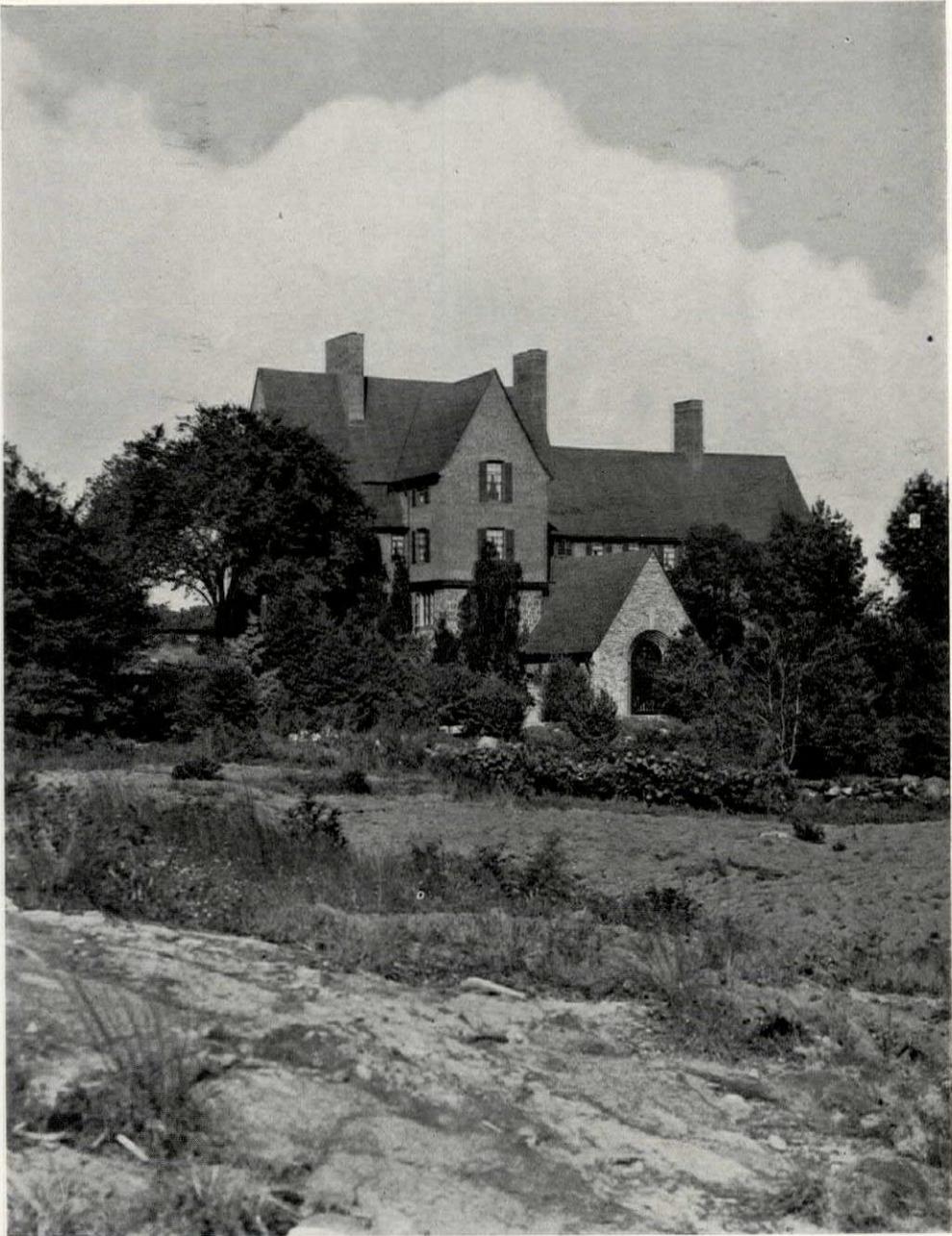


Sigurd Fischer, Photographer
NORTH FRONT—RESIDENCE OF JACKSON E. REYNOLDS, ESQ., LOCUST VALLEY, LONG ISLAND
H. T. Lindeberg, Architect



Kenneth Clark, Photographer

Entrance
HOUSE AT GREENWICH, CONNECTICUT
H. T. Lindeberg, Architect



Kenneth Clark, Photographer

North Side

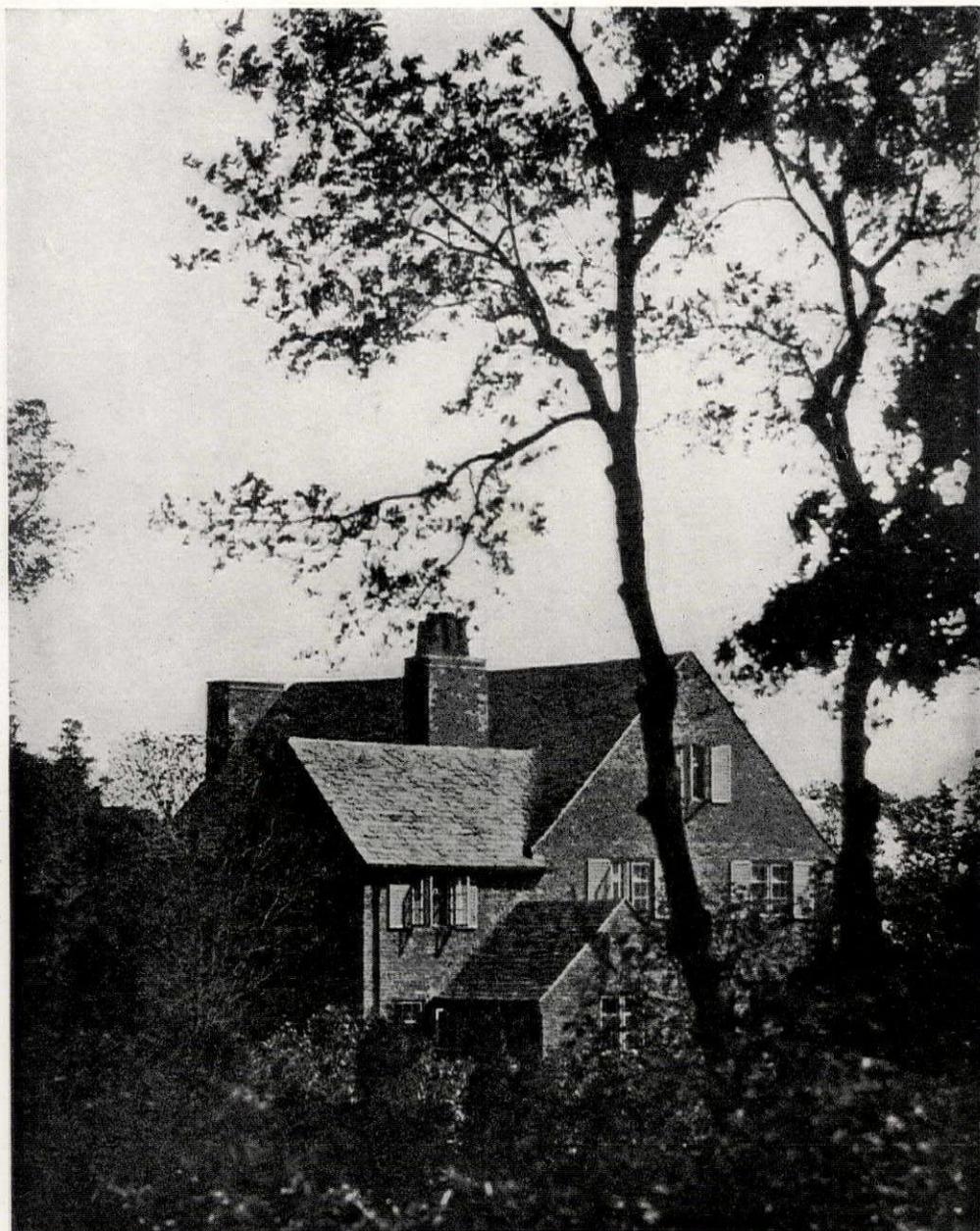
HOUSE AT GREENWICH, CONNECTICUT

H. T. Lindeberg, Architect



RESIDENCE AT GLEN COVE, LONG ISLAND

H. T. Lindeberg, Architect

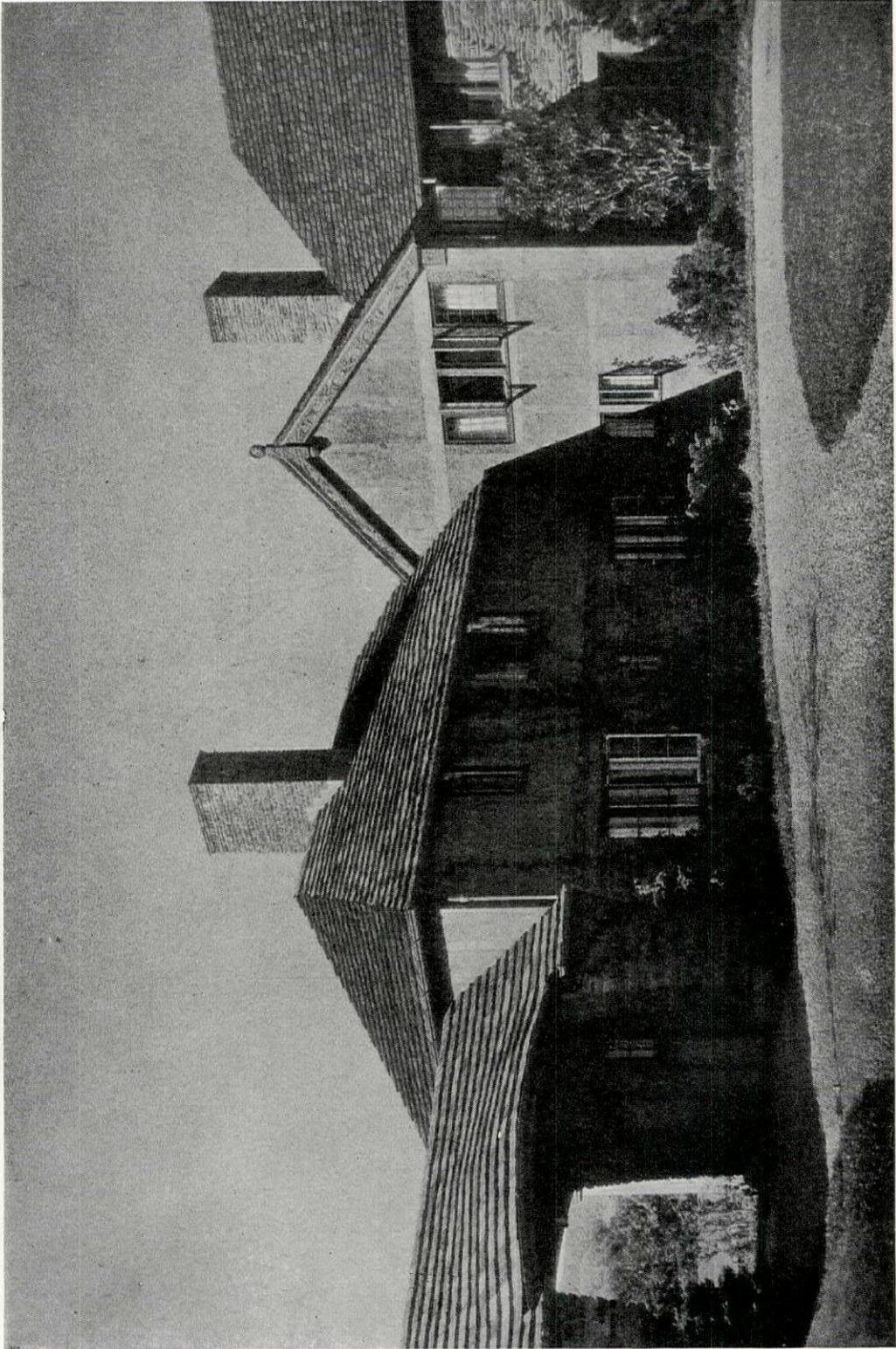


Sigurd Fischer, Photographer

Service Wing

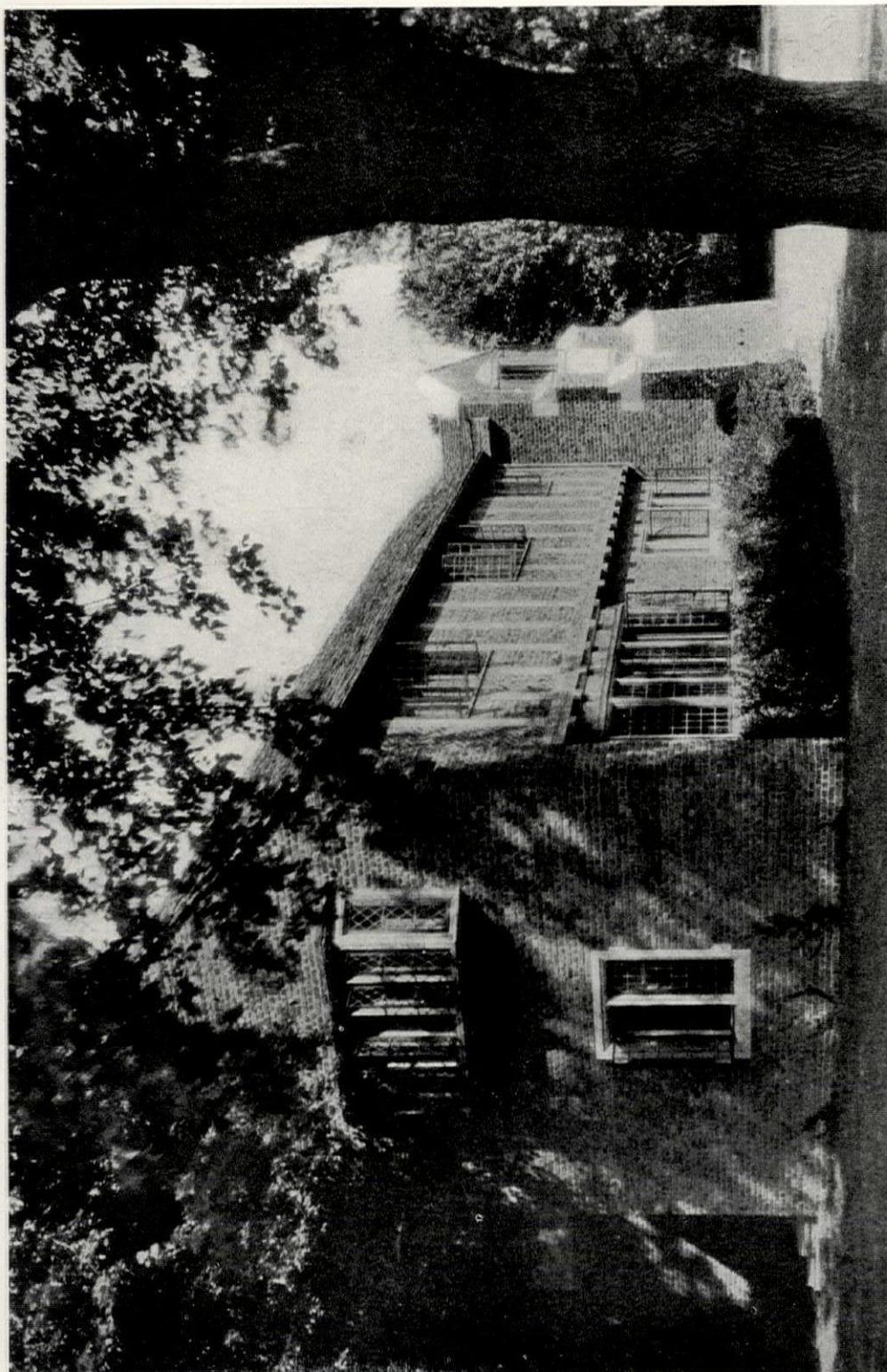
RESIDENCE OF J. J. LEWISON, ESQ., SEA CLIFF, LONG ISLAND

H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

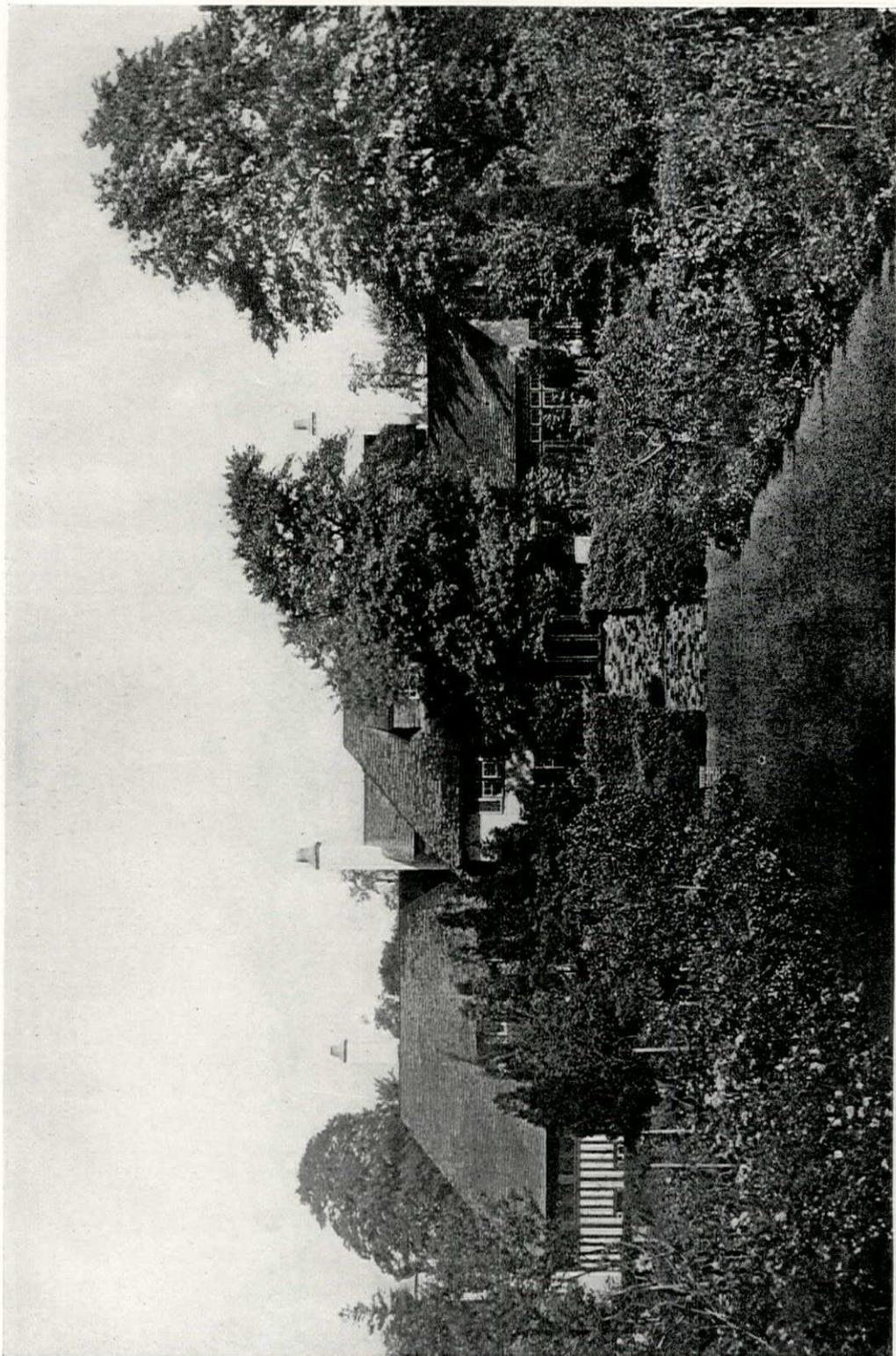
KITCHEN WING—RESIDENCE OF MME. AMELITA GALLI-CURCI, HIGHMOUNT, NEW YORK
H. T. Lindeberg, Architect



LIBRARY WING—RESIDENCE OF H. C. MARTIN, ESQ., GLEN COVE, LONG ISLAND

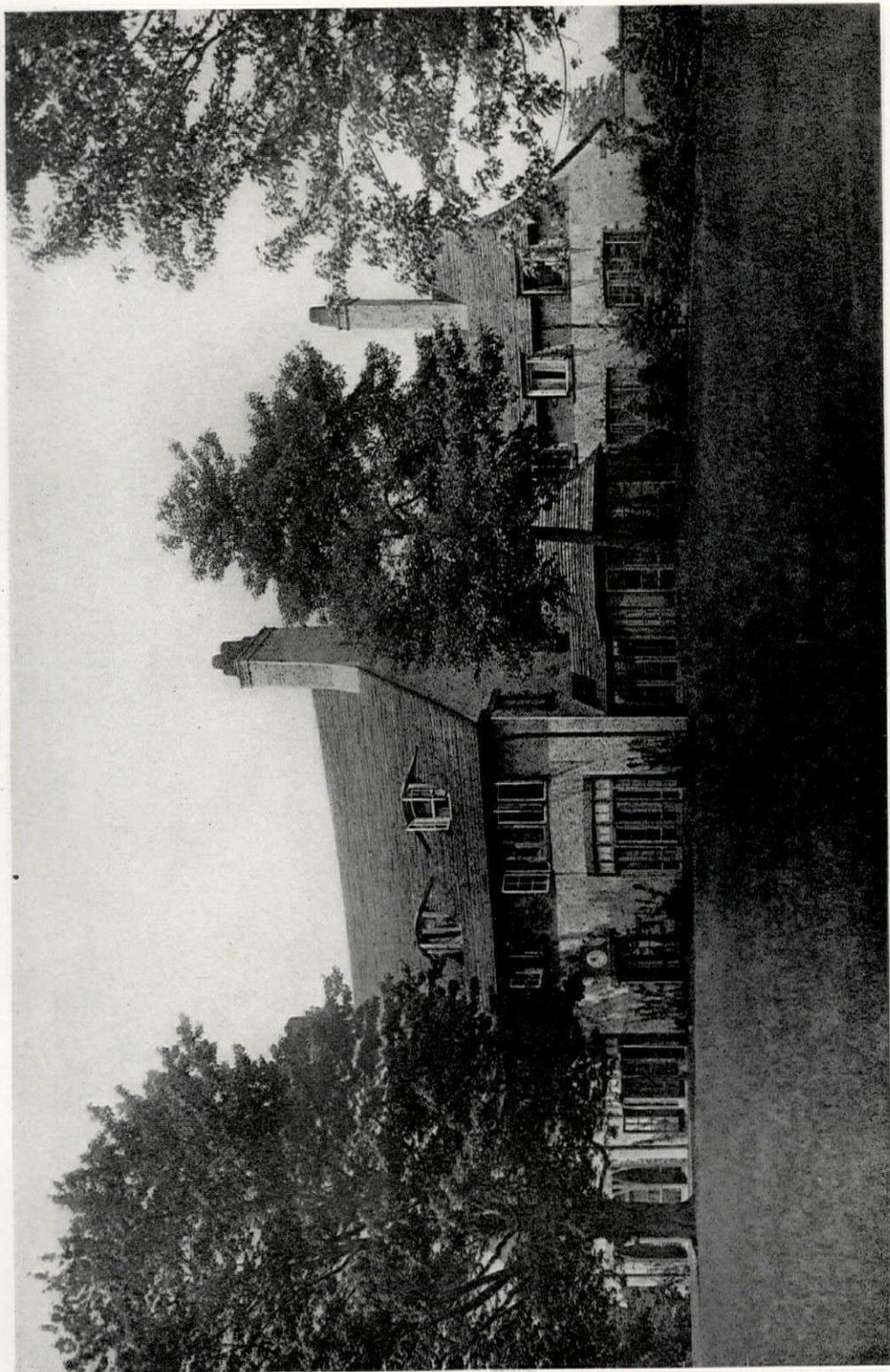
H. T. Lindeberg, Architect

Sigurd Fischer, Photographer



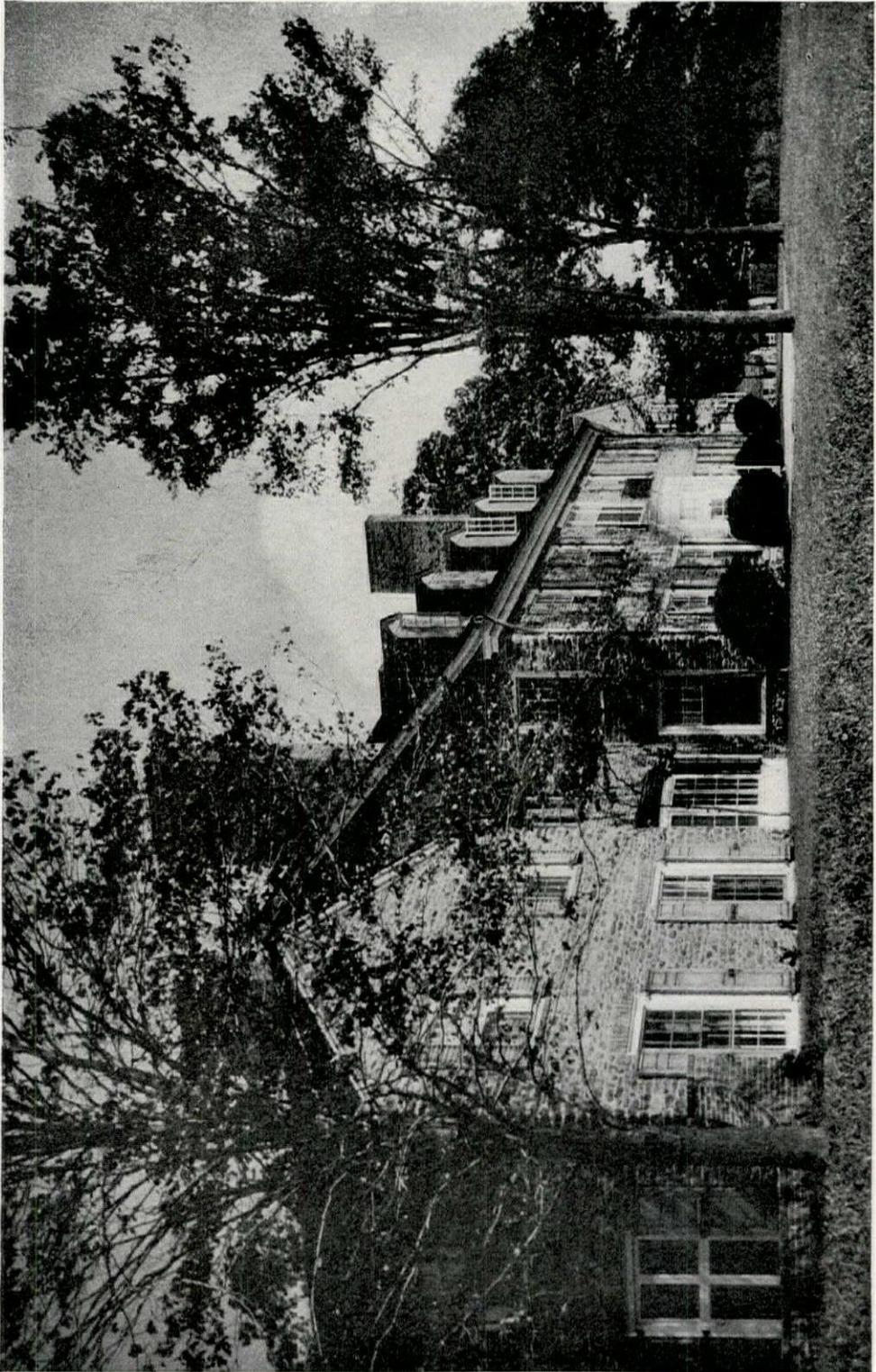
GARDEN FRONT—RESIDENCE AT GLEN COVE, LONG ISLAND
H. T. Lindenberg, Architect

Kenneth Clark, Photographer

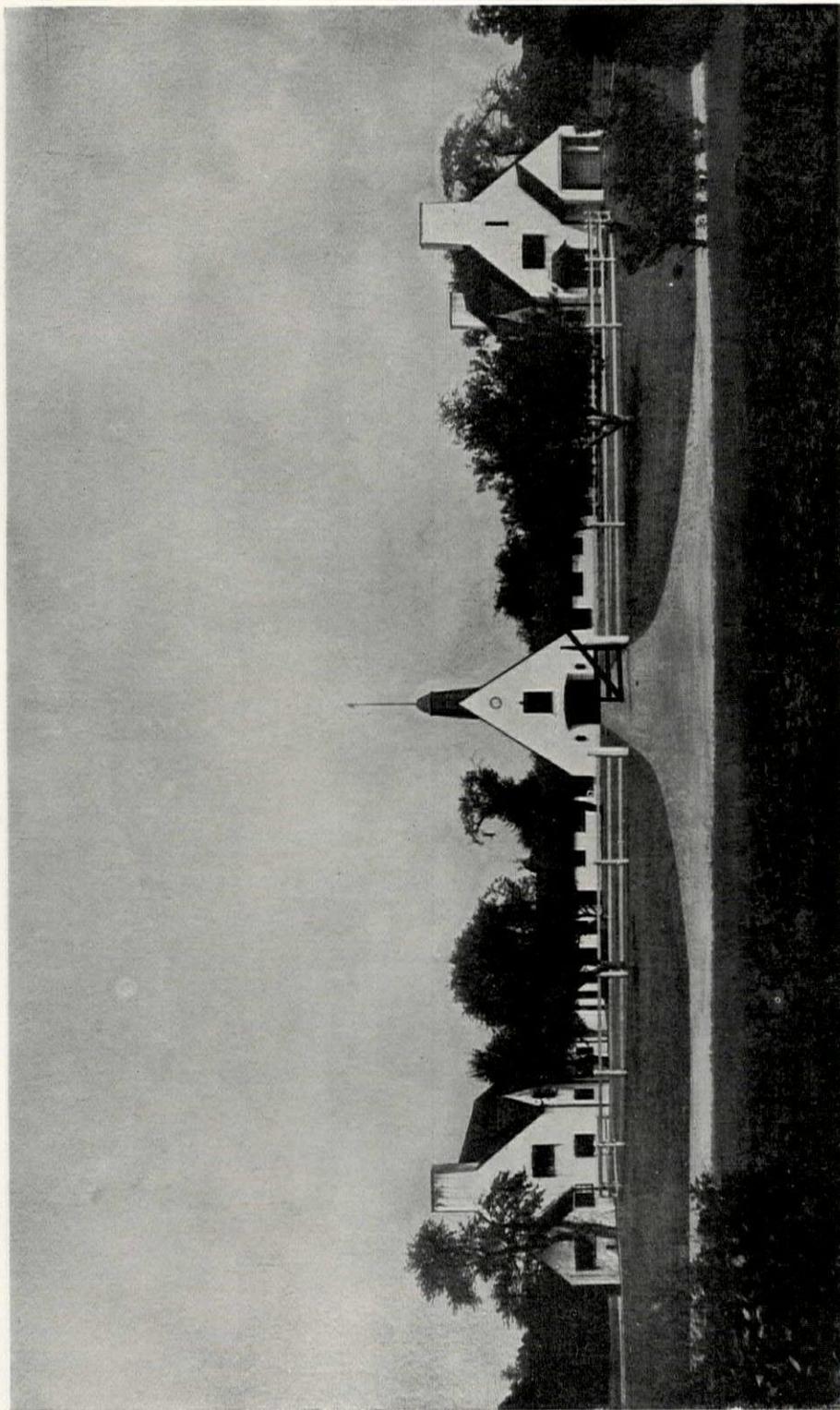


RESIDENCE OF HENRY RAWLE, ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect

Kenneth Clark, Photographer



Sigurd Fischer, Photographer
ENTRANCE FRONT—RESIDENCE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY
H. T. Lindeberg, Architect



STABLE GROUP—ESTATE OF MRS. AMASA S. MATHER, CHAGRIN FALLS, OHIO
H. T. Lindeberg, Architect



GARAGE AT LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect



Sigurd Fischer, Photographer

Gateway to Stable Group

ESTATE OF SETH THOMAS, JR., ESQ., MORRISTOWN, NEW JERSEY

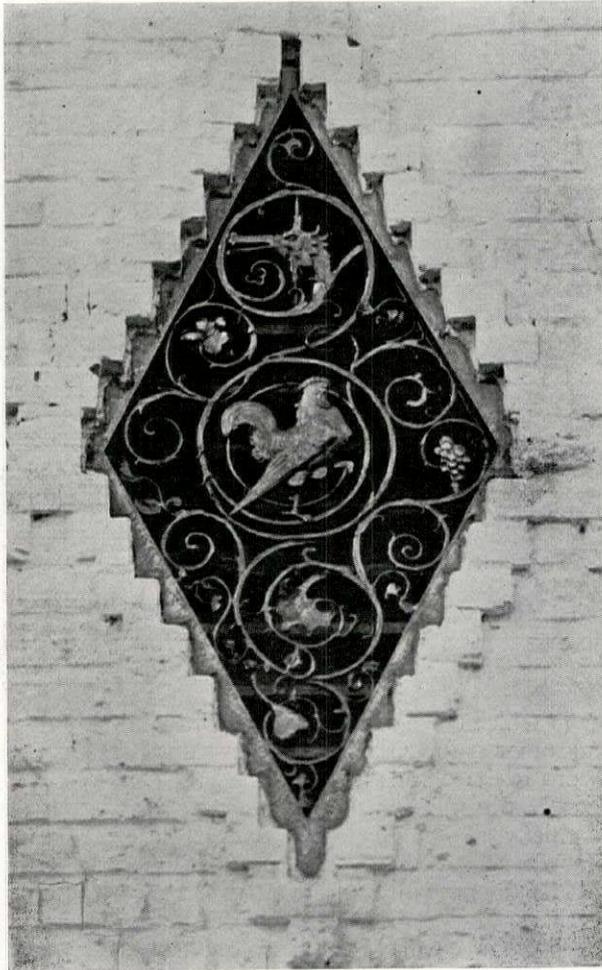
H. T. Lindeberg, Architect

Perhaps the place in which more architects fail than in any other is in their inability to see their work in the round; this appears to be especially difficult for the man who has done chiefly city buildings, in which only the façade need be considered, and this inability to visualize all sides of a house together is an almost vital fault. Very many photographs come in to this office of houses whose architects have designed carefully and well one elevation, and have forgotten that the camera can see two; and that the man who walks around the house will have in his mind's eye, at least for a short time, three or even four. This Lindeberg does not forget, the solidity of his design, above mentioned as apparent in one house, extends in at least a sufficient degree to

all; and judging from the evidence of the photographs he has gone further and studied his houses from all angles and all distances. A visit to almost any of his houses will prove that the evidence of the camera is truthful. It need not be said that it is a practical impossibility to make every aspect of every building thrill the observer with the magic of perfect beauty, but within human limits Lindeberg has gone pretty far toward achieving this. If one is fascinated by the masses of his houses at a distance, one is equally delighted by the exquisite detail close inspection reveals; and if the colors from far appear to blend with and fit into the background, so does the texture of the walls conserve the illusion when one approaches.

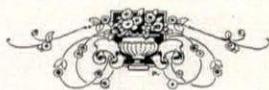
Above all, in Mr. Lindeberg's work one perceives the forward-looking quality which is the hope of American architecture; he knows and uses his historic motives without being bound by them; he is neither a slave to tradition nor does he

indulge in the excesses of the recently emancipated, and while he is perhaps the most "original" of our conservative group of architects, he could also be described as the one man of the modernist group who is producing work of constructive rather than of destructive value.



Detail Over Entrance
RESIDENCE OF MRS. CLYDE CARR, LAKE FOREST, ILLINOIS
H. T. Lindeberg, Architect

ANDALUSIAN GARDENS AND PATIOS



By

Mildred Stapley and Arthur Byne
Photographs and Drawings made expressly by the Authors

PART V

The Garden "del Rey Moro". Ronda.

IN RONDA, A FEW hours by rail north of Gibraltar, is a *chef d'oeuvre* in the way of a small hillside garden. The *Casa del Rey Moro* (House of the Moorish King, according to local legend) is now the property of the Duchess of Parcent, by whom the old white villa and its garden have been most admirably reclaimed.

The city of Ronda, magnificently surrounded by lofty mountain ranges, is built on an isolated ridge which is rent asunder from base to top by the deep narrow chasm of the Guadalevin River. Clinging to the south side is the primitive Moorish town; spreading out on the opposite, the more modern Christian quarter which sprang up after the city was captured from the Moors by Ferdinand and Isabella in 1485. It would be on the south side, then, that we would look for Moorish remains. The several interesting white villas along the gorge, or *tajo*, once belonged to Mohammedan nobility—even to royalty, as is popularly claimed; among their Spanish possessors are the Marques de Salvatierra, the Marques de Paradas, and the Duquesa de Parcent. Only this last is the fortunate owner of a garden. To reconstruct it the French expert Forrestier was called in. Because of the nature of the ground it is safe to assume that his layout does not vary from the original.

As seen by the drawing, the site presented great difficulties. It is a precipice rather than a hillside. Those who originally built the garden were not satisfied with merely quarrying for a foothold but wrested from the rock sufficient terrain to accommodate a neat scheme, a small garden so ingeniously arranged that one gets an impression of real amplitude. It is to the uppermost part that the modern

landscape architect devoted himself, the tunneling, stepping, and terracing of the precipice down to the river bed is left as it probably was ever since the problem of securing water in case of siege was thus solved by the Rey Moro's architect. As one looks down from the garden proper these various little footholds, walled-in and planted or paved with tiles, make agreeable oases in the rocky side of the gorge.

The garden plot measures some fifty by one hundred and seventy-five feet, the house being at the highest point and to the east. This area would be insignificant elsewhere, but here, as said, is made to look spacious. Conforming to the declivity westward, three levels were created. That adjacent to the house is treated in the strictly Andalusian manner—nearly all tiled; the intermediary, as the garden proper with considerable planting; the lowest, while made to conform strictly to the topography, is composed to serve as the culmination of the composition. From the fountain of the uppermost area, a typical little four-inch open conduit, tiled-lined, passes down the various levels and terminates in a pool.

Commanding as it does not only the rest of the garden but also the white town backed by a sweeping panorama of exceptional grandeur, this uppermost level had to be provided with seats. These are of tile, their brilliant yellow and blue making a splendid color note against the dense mass of shrubbery; thus set, the rigid contour of the free-standing tile bench with back is made more agreeable. On the north side overlooking the chasm and the town is a pergola of one bay, while along the south or street wall is a continuous pergola dropping down the



The Architectural Record

April, 1924

The upper terrace, commanding a view over the gorge to the town of Ronda
CASA DEL REY MORO

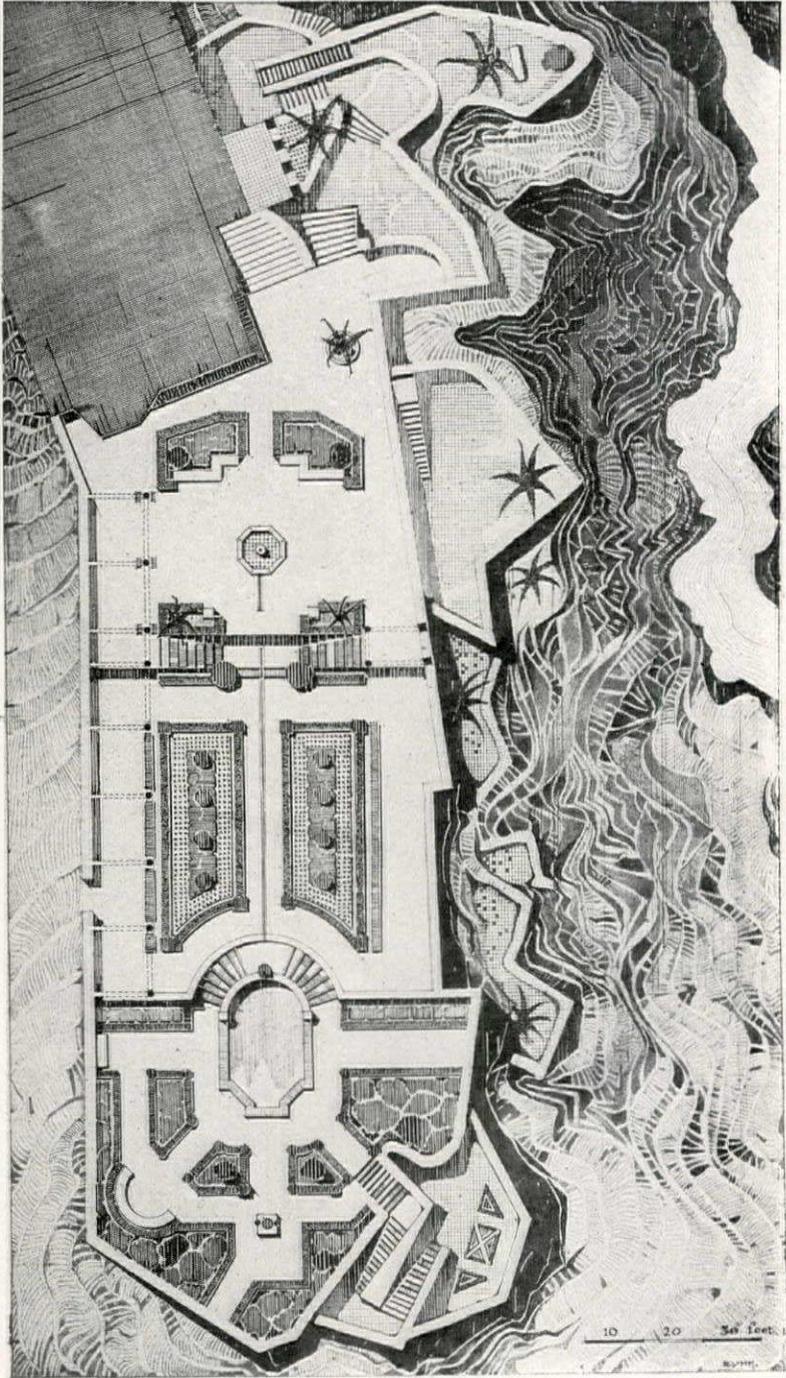


The Architectural Record

April, 1924

The middle garden terrace with white retaining walls and amphorae of brilliant colors

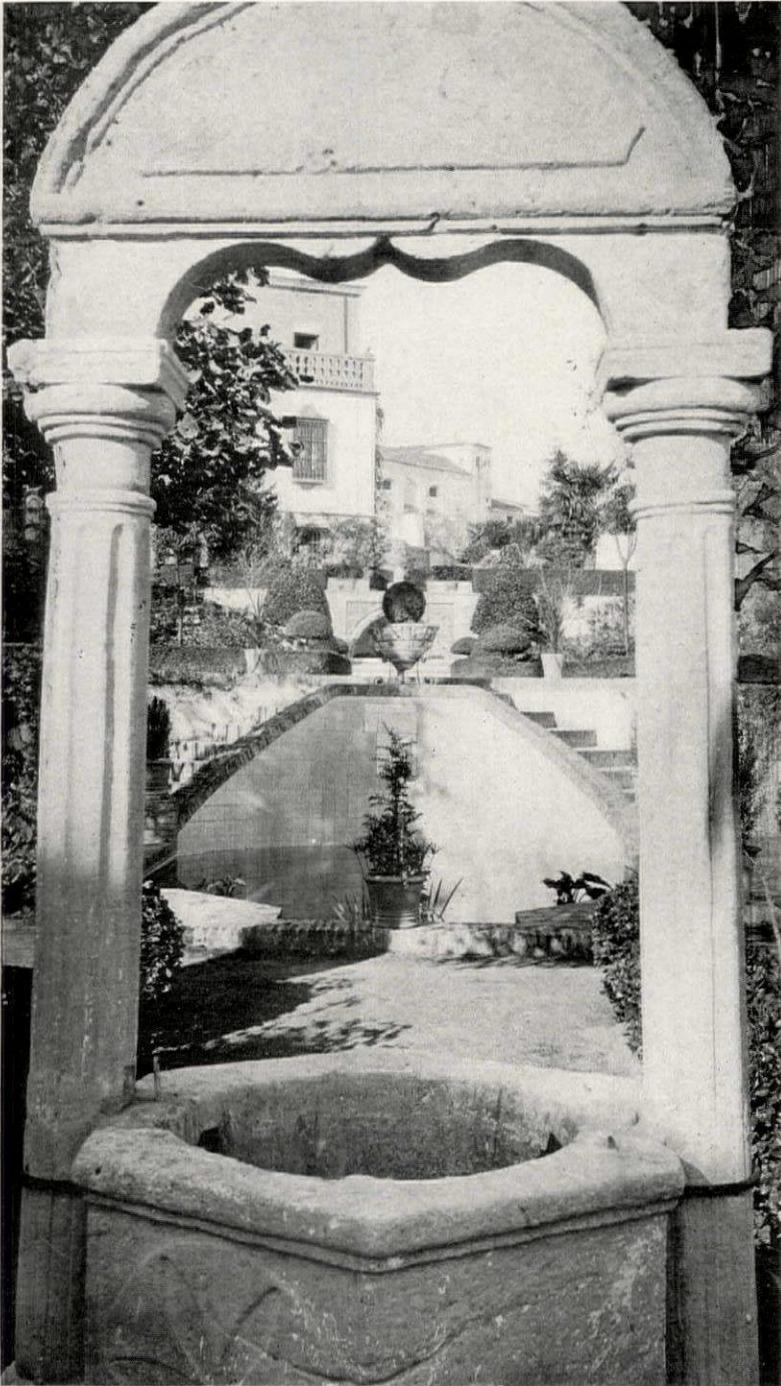
CASA DEL REY MORO



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April, 1924

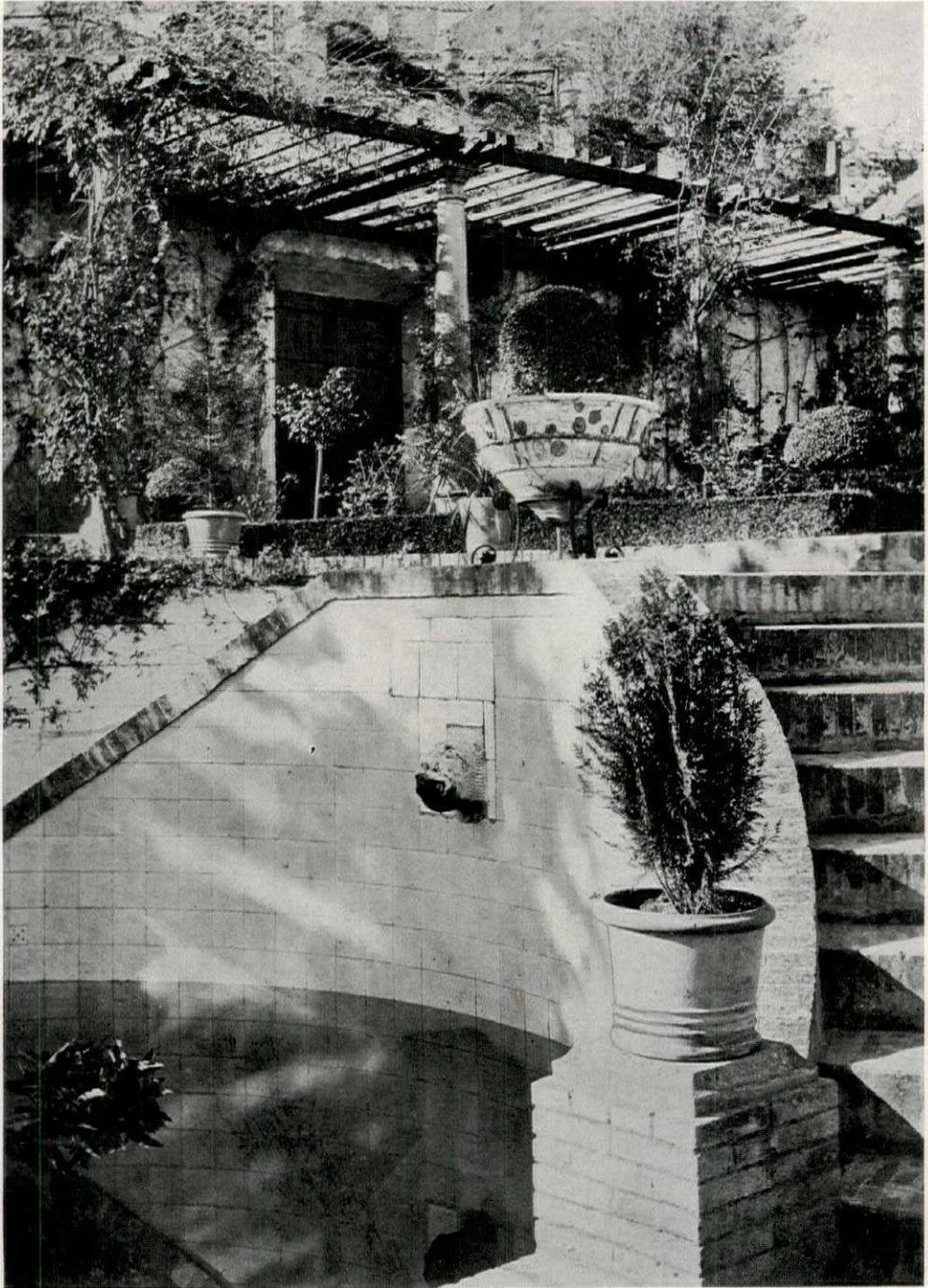
Garden plan, Villa of the Duquesa de Parcent
FORMERLY CASA DEL REY MORO, RONDA



The Architectural Record

April, 1924

Looking up the three garden levels towards the villa
CASA DEL REY MORO



The Architectural Record

April, 1924

Detail of the pool, executed in glazed white tiles
CASA DEL REY MORO



The Architectural Record

April, 1924

The lowest and least formal terrace, with free planting and gravel walks
CASA DEL REY MORO

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The Architectural Record

April, 1924

Patio opening onto the garden
CASA DEL REY MORO

three levels and making a sheltered walk along the whole length of the garden; this arbor is supported on stone columns with coarsely carved capitals. Planting in the highest part is restricted to a few well grouped plots cleanly defined by clipped box; the rest is paved with unglazed flat bricks in basket-weave with small colored insets. The basin of the fountain, the canal, and the coping of the foliage beds, are all in polychrome; the font itself is of marble.

Seven feet below and reached by a balance stair with a grotto between is the flower garden—two sizable beds edged with box trimmed at intervals into pyramids. Rose bushes and diminutive shrubs make up the planting. The walks are of gravel. This being a circulating space, there are no seats.

The lowest level, screened at the back by cypresses, is more secluded. It, too, is reached by a balance stair, but here circular and embracing a tile-lined pool. The paths that radiate from here form with their various termini the rest of the scheme. The well-head placed on the main axis came from a Renaissance palace. Well, exedras, cypresses—all are reminiscent of Italy yet adjust themselves admirably to the topical treatment of the upper parts of the scheme.

To fully appreciate this charming little garden one must keep the designer's problem in mind; his available area was very reduced; one side was bounded by a gorge, the other three by a congested semi-Moorish town; breathing space, privacy, and an impression of perspective and distance had to be secured, hence the extreme motivation. More highly developed in plan than the average Andalusian garden, it instantly announces that the designer could not wholly reconcile himself to traditional Andalusian simplicity. His French sense of design had to assert itself. Yet aside from the pergola and exedra, in favor of which tradition may

well be ignored at times, all the embellishment is oriental—solid parapets instead of the balustrade, low pools instead of the raised fountain, brick and glazed tile instead of marble, areas of tiled pavement instead of grass, and vegetation dwarfed and restrained instead of natural. The architect has, one may say, carried the Andalusian tradition forward into the twentieth century, modernizing it for the needs of a twentieth-century cosmopolitan family.

Las Ermitas, Sierra de Cordova

We have mentioned Cordova, the city, as a natural region to look for flat gardens; but to the west of the town, mounting into the Sierra de Cordova where once stood fine Moorish villas and gardens, are a few hillside examples of interest. One of these, *El Convento Ermitaño*, we illustrate. It occupies a site favored by hermits ever since the remote introduction of Christianity into Spain. This high-lying convent (in Spanish, convent and monastery are synonymous) is inhabited by a dozen old monks, each living separately in his little white *casita* and keeping his hillside patch of green in order. It is the layout of these individual quarters that is specially attractive—all white stucco against which the simple planting is very effective. The well-cared-for slopes are covered with luxuriant olive trees and in the gardens proper are tall cypresses and stone pines, which make the various small hermitages appear all the more diminutive and homelike.

On the return to Cordova one may visit the *Quinta de Arrizafa*, supposed once to have been an estate of Abderrhman, first of the great caliphs. Mediocre as to garden craft, it is interesting for its extraordinary prodigality of flowers; there is also a famous aviary of pheasants and fighting cocks.



The Architectural Record

April, 1924

Entrance to the monastery in the Sierra de Cordova
LAS ERMITAS (Hermitages)



The Architectural Record

April, 1924

The monastery group of chapel and separate *casitas*, a study in green and white

LAS ERMITAS

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Entrance to the chapel forecourt through an arch of cypresses

LAS ERMITAS

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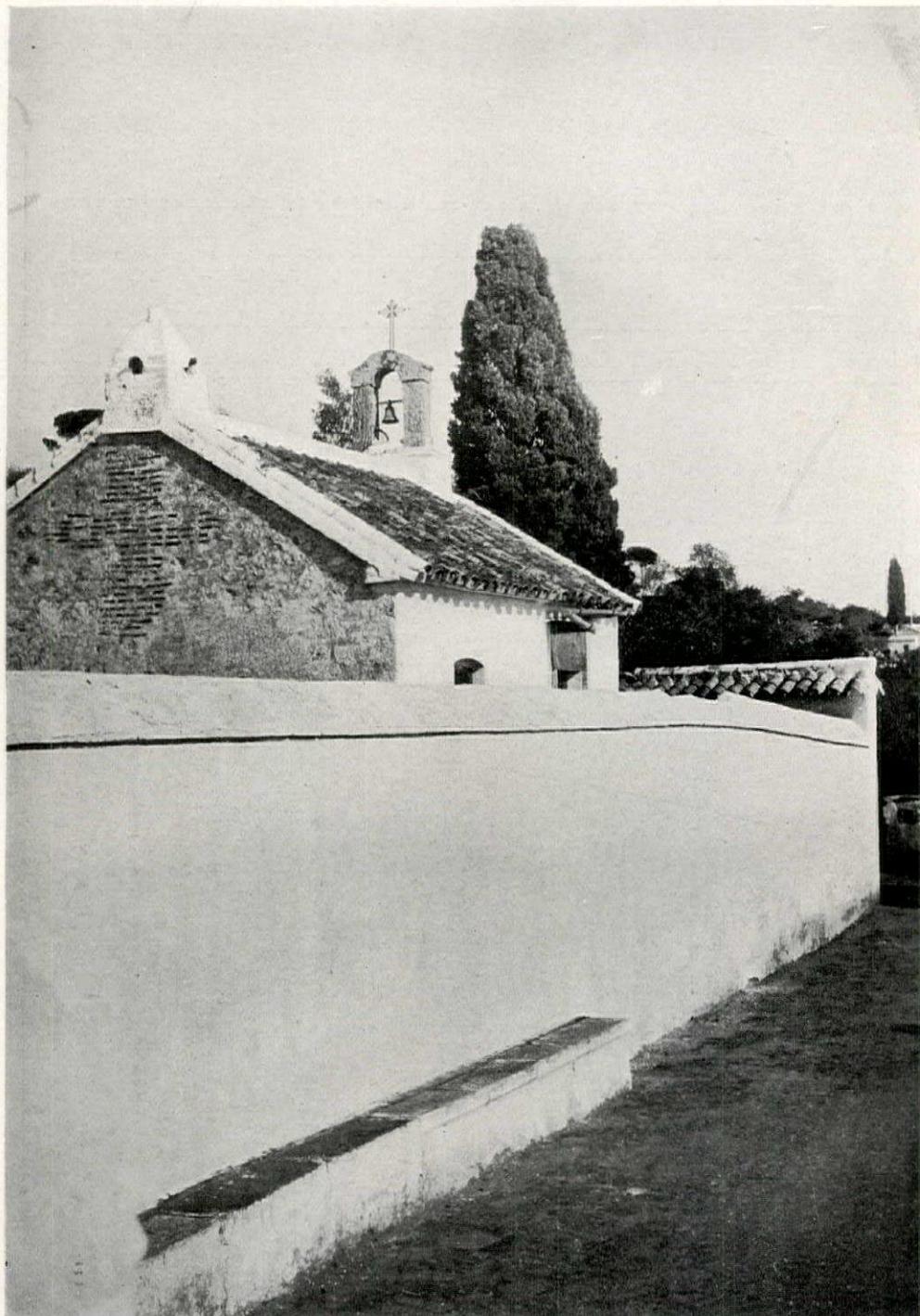
The Architectural Record

April, 1924

A hillside of orange and olive trees terraced with white walls

LAS ERMITAS

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The Architectural Record

April, 1924

Each structure and garden is surrounded by a high white wall

LAS ERMITAS

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Where each hermit is responsible for his own garden plot
LAS ERMITAS



The Architectural Record

Francis Bruguiere, Photographer

THE MIRACLE

General view of the chancel, altar, and rood screen, as seen from the center of the auditorium

A THEATRE TRANSFORMED

*Being a Description of the Permanent Setting
by Norman-Bel Geddes for Max Reinhardt's
Spectacle, The Miracle*

by
CLAUDE BRACDON

IN THE September, 1922, issue of THE ARCHITECTURAL RECORD I described the "prosceniumless" theatre of Mr. Norman-Bel Geddes, and commented on its merits for certain kinds of dramatic representations. This theatre has not been built, but Mr. Geddes was able to realize a few of its characteristic features in the transformation of the interior of the Century Theatre (New York) for the production of *The Miracle* of Max Reinhardt—himself one of the earliest advocates of the elimination of the "picture frame."

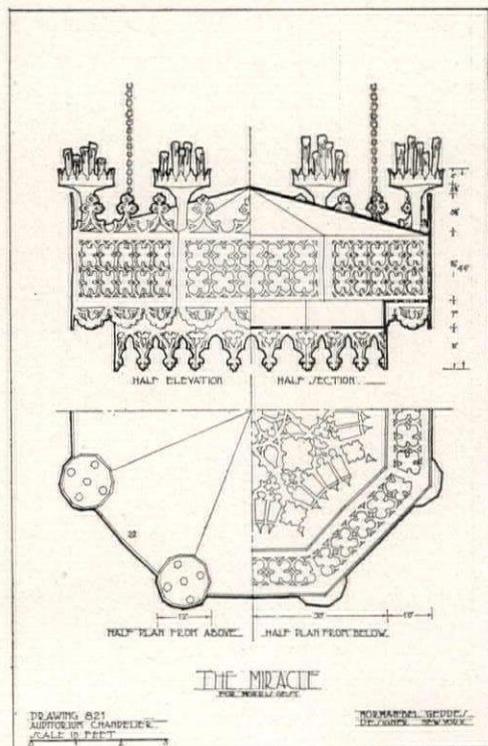
Into a discussion of *The Miracle* I need not enter, and of Mr. Geddes' part therein—he designed the scenery, costumes, properties—I shall confine myself to a single aspect: his conversion of an immense auditorium, New Yorky, Beaux-Arty to the last degree, into the semblance of its polar opposite, a mediaeval cathedral, recreating its atmosphere and recapturing something of its mood of mystical sadness.

The whole thing cost an unconscionable amount of money: more than it could possibly be worth, either from the standpoint of art or of economics, but then, "what a gesture!"—as Cyrano said when he threw away his purse.

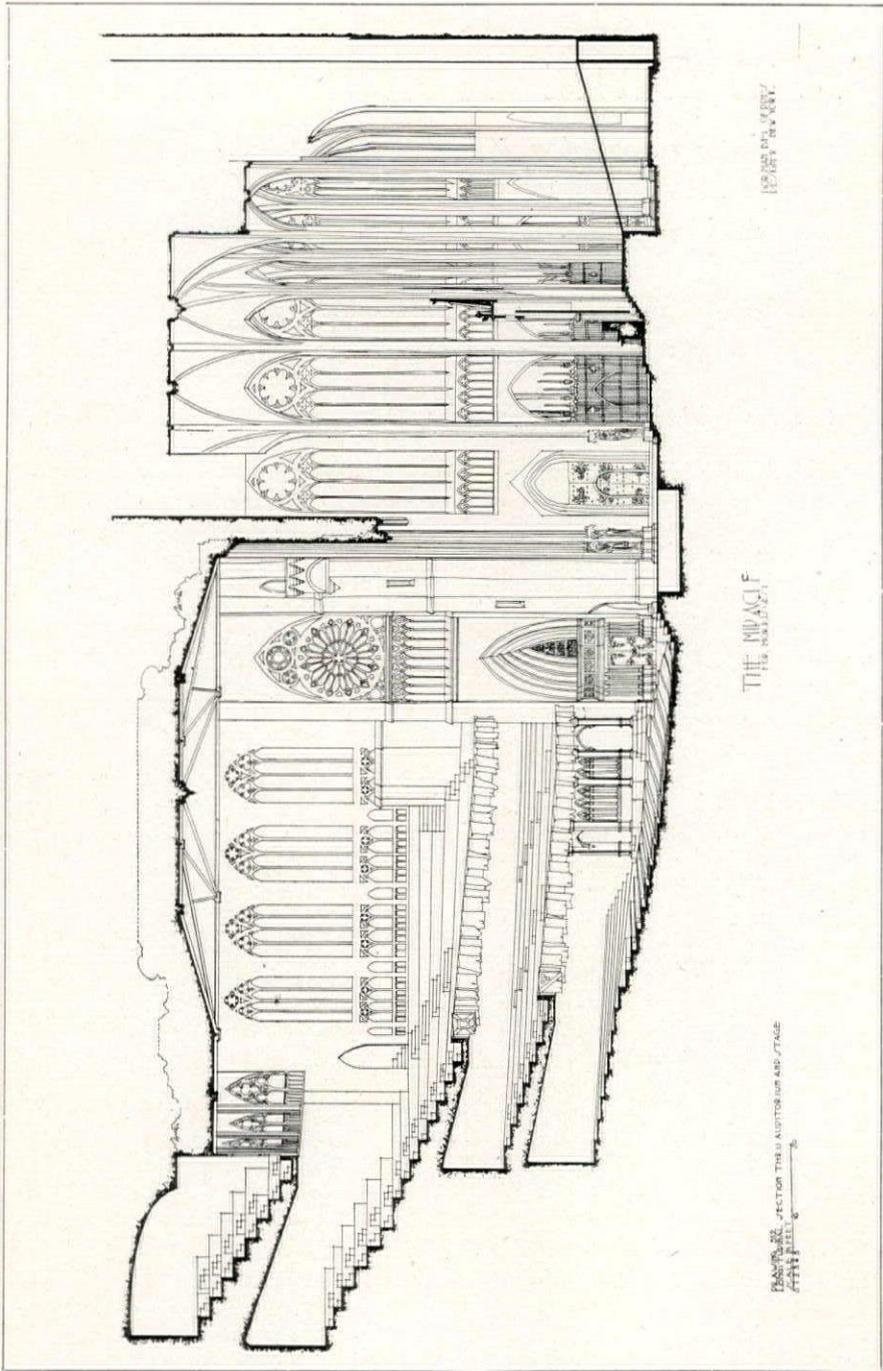
The difficulties, natural and artificial, in the undertaking were enormous, and might have daunted anyone less ardent and intrepid. First among these may be mentioned the *pace* at which the work had to proceed, each lapsed minute ticking off lost dollars on the twin dials of Rental and Overhead. Then there was the imposed necessity of leaving every-

thing intact, since the contract called for the return of the theatre to the owners in its original condition—an achievement analogous to changing the coiffure of a lady without, so to speak, disturbing a hair of her head. Furthermore, a new and different lighting system had to be devised and installed, not for the stage alone, but for the entire auditorium.

These were all practical problems, re-



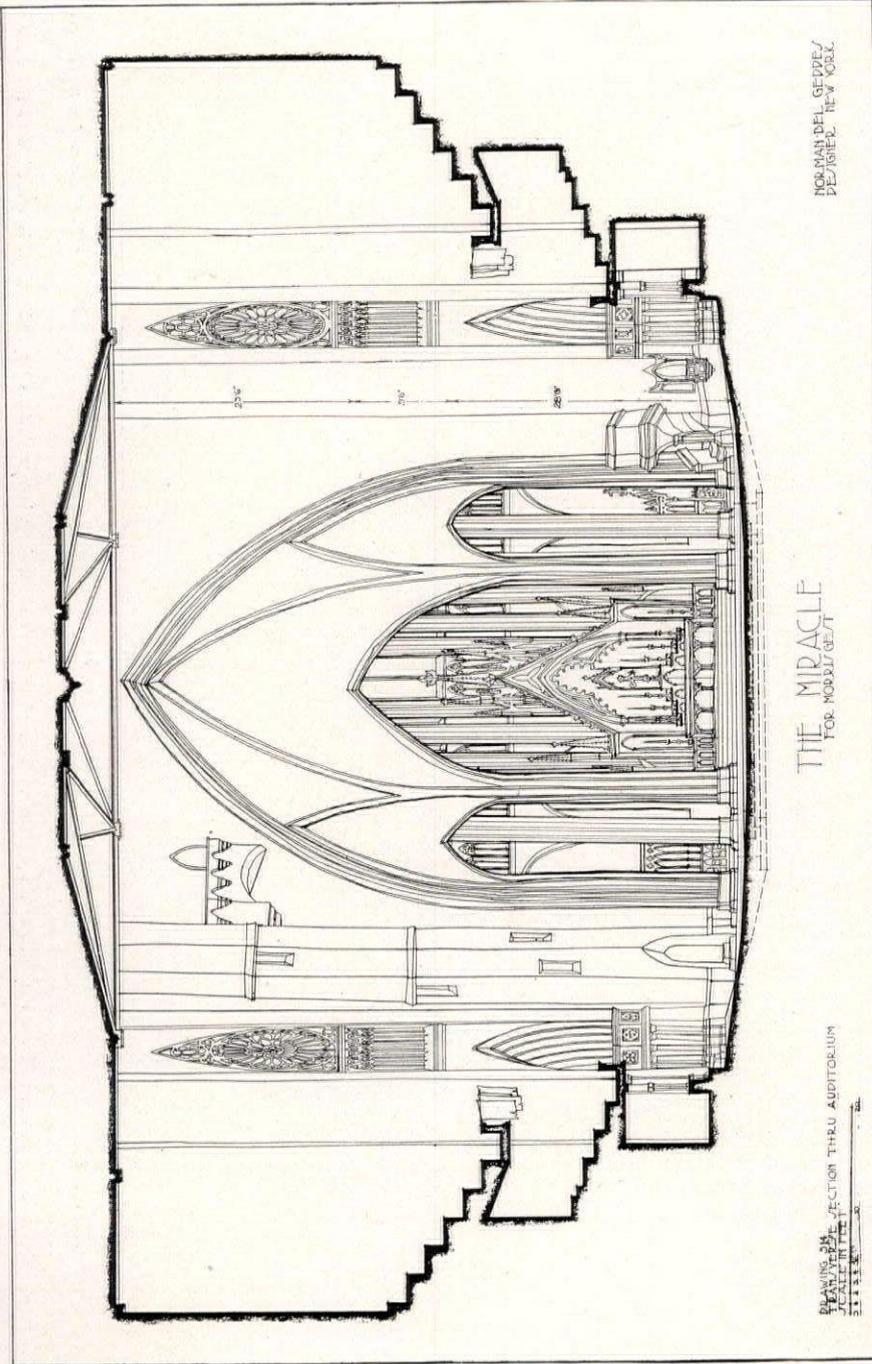
One of the auditorium electroliers. All of the light is downward, leaving the upper part of the theatre in deepest gloom



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Longitudinal section of The Miracle setting. The stage is illuminated by lamps concealed in the columns and between the banners of the balcony rails. The chief electrician sits in the gallery, and directs the lighting by telephone



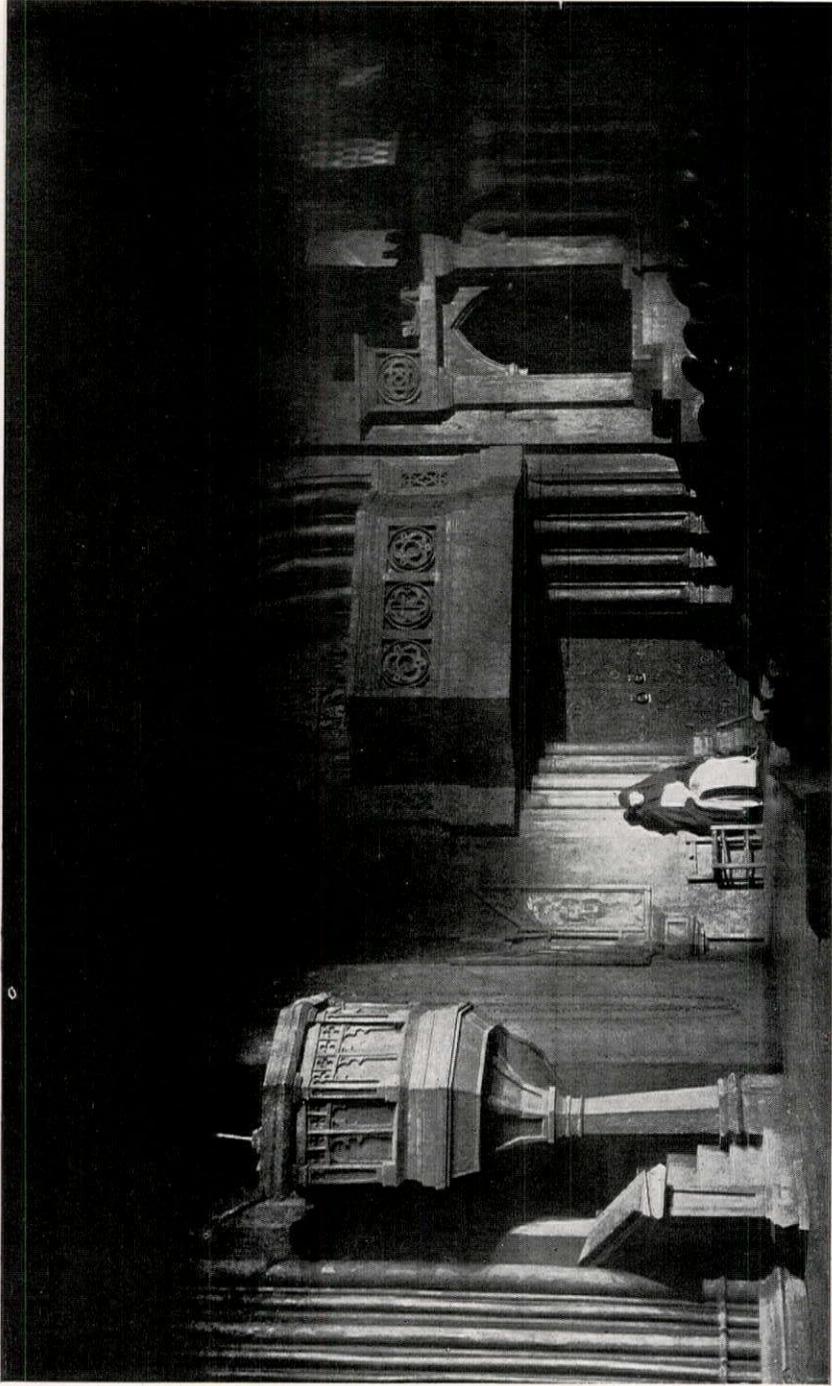
The Architectural Record
 Transverse section of The Miracle setting. The full height of the proscenium opening is utilized, and no curtain is used. Every effort has been made to bring stage and auditorium into such complete coordination that the spectators shall feel themselves also participants in the spectacle

April, 1924

HORMAN DEL. GEDDES/
 PENNIEZ. NEW YORK.

THE MIRACLE
 FOR MORLEY GENT

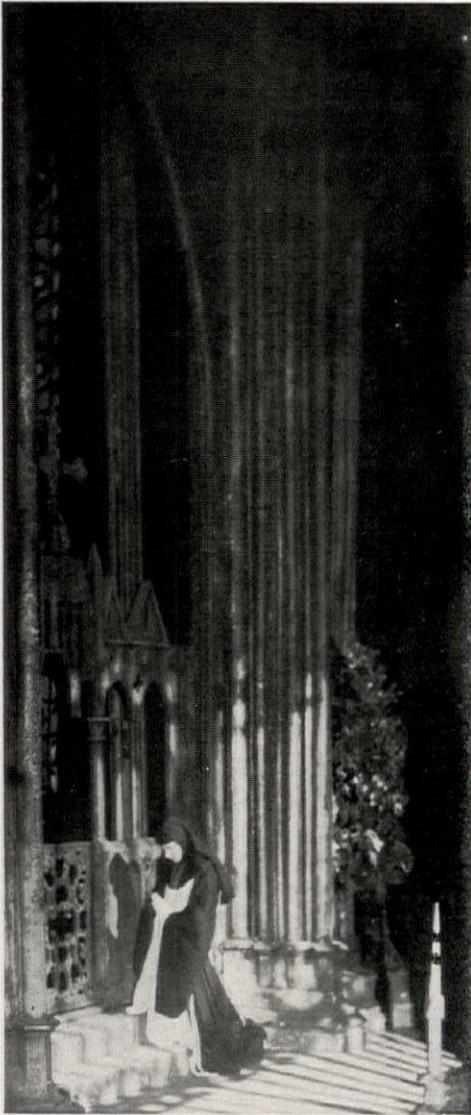
DRAWING 314
 TRANSVERSE SECTION THRU AUDITORIUM
 SCALE 1/8" = 1'-0"



The Architectural Record

Francis Bruguiere, Photographer

The pulpit, the transept doors, and the entrance to the cloisters. This photograph shows by what gradations the auditorium is united with the stage



Francis Bruguière, Photographer

One of the chapels of the chancel

quiring only technical adroitness; the great and essential difficulty was to adjust a Gothic scheme, its forms, configurations and proportions, to areas and openings preëstablished by other and different conditions, and pre-determined by the architecture of the Renaissance.

The apparent ease with which Mr. Geddes effected this adjustment—the obviousness and inevitability of his solution—indicates the possession by him of a

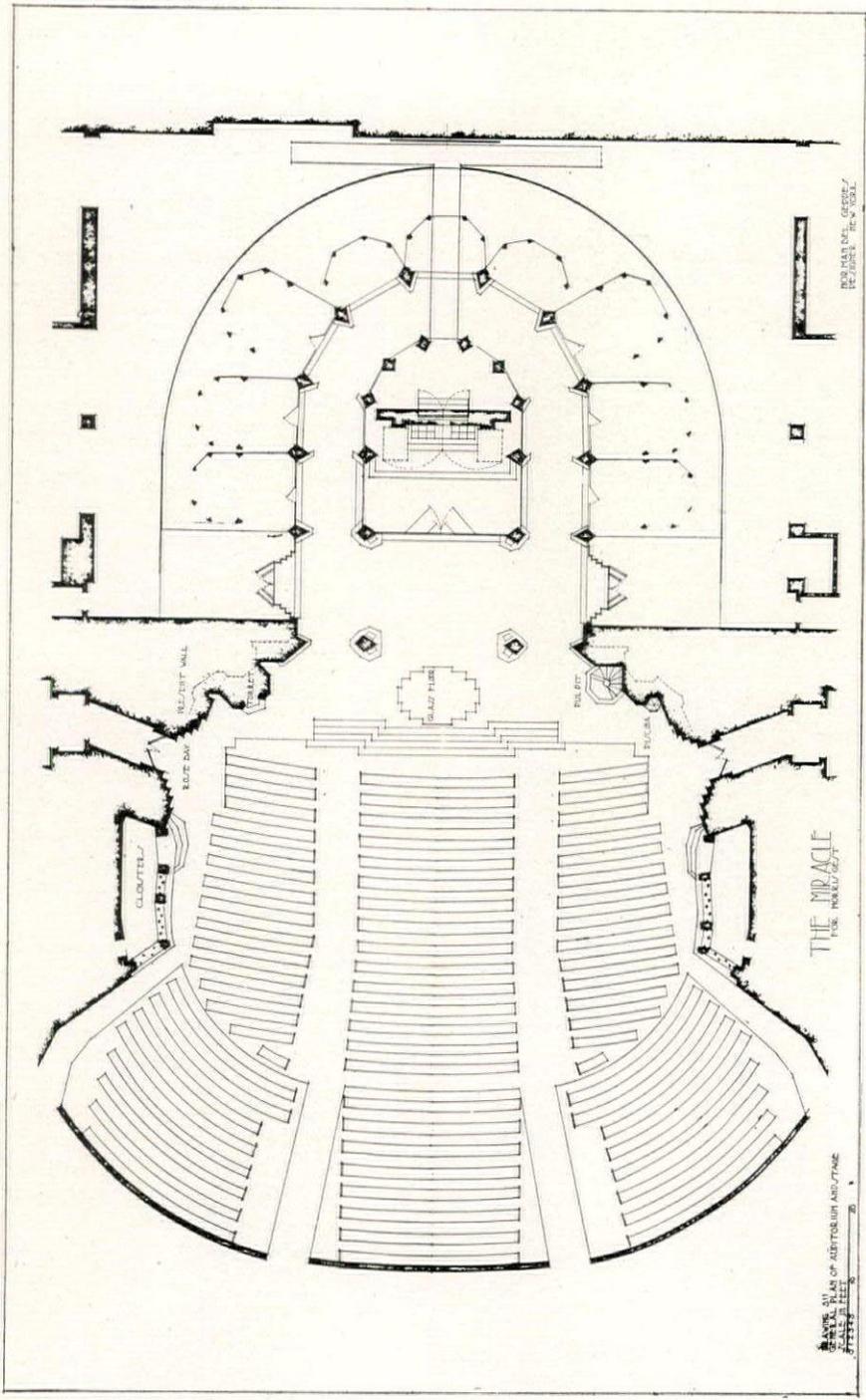
power of creative imagination which should not pass unrecognized and unrecorded, for the reason that its manifestation is so rare.

Drawings and photographs can convey but a faint idea of the impression this interior makes on the beholder, because they leave out two powerful factors, color and light. So for the benefit of those readers who must depend only upon the accompanying illustrations, I shall try to describe the *achieved effect*.

One's first sensations upon entering are of strangeness and dimness. What illumination there is, comes from a sort of planetary system of circular chandeliers, of which the largest forms, as it were, the central sun. The light from these, tempered by passage through a grisaille medium, shines only downward, so that one looks up into utter darkness; though during certain episodes of the spectacle this darkness is star spangled—"thick inlaid with patines of bright gold."

The auditorium has become the interior of a great cathedral of which the raised chancel corresponds to the stage. The aisles have been widened, paved with slate, and each row of orchestra chairs terminates in a carved pew-end of Gothic design. There is no proscenium in the ordinary meaning of the word, the chancel walls returning at right angles into what corresponds to the transepts, with a high, ornate pulpit on one side, and on the other a stair turret pierced at intervals by windows, and entered by a narrow door. What were the proscenium boxes have become doorways, deeply recessed, crowned by pointed arches, and overhung by balconies. Next come the cloisters, their delicate arcades thrown into silhouette by concealed lights which are made to flicker, like candles blown in the wind. Far aloft on either side are the clerestory windows, revealed only by the glimmer of their reds, blues and purples through the all-enveloping gloom.

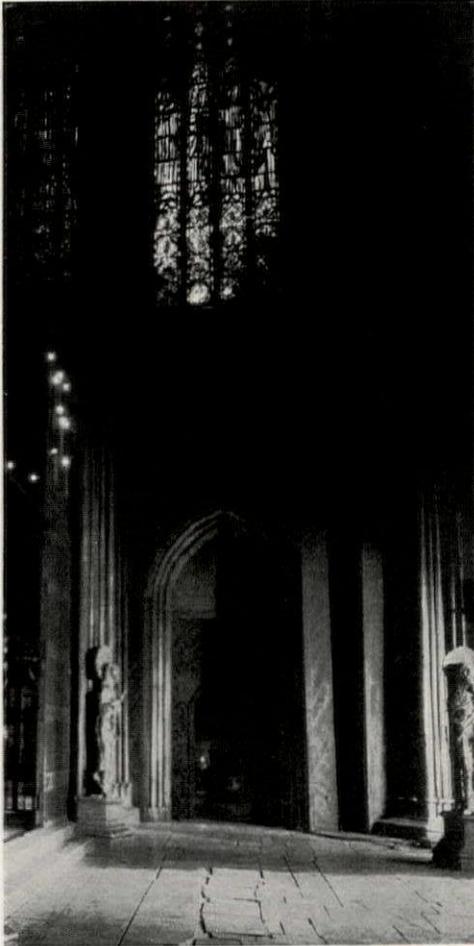
The balcony rails, necessary, but not, so to speak, in the picture, are cleverly camouflaged by means of a multitude of heraldic flags, such as used to be displayed in churches, placed at right angles to the face of the balcony. They also serve the



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General ground floor plan of The Miracle setting, uniting stage and auditorium by the elimination of the orchestra pit and the proscenium "picture frame".

The Architectural Record



[Francis Bruguiere, Photographer
Chancel arch and window

purpose of masking the spot-lights used for illuminating the stage.

The chancel—which is the stage—extends mysteriously backward from the proscenium wall and terminates in a semi-circular apse. The effect is of a forest of slender, reed-like piers, flung far upward, their bases illuminated by the yellow glow of the candles on the altar and wrought iron rood-screen, their shafts dimly defined against the celestial blues and violets of the apsidal windows, their summits vanishing in the vaulted darkness far overhead.

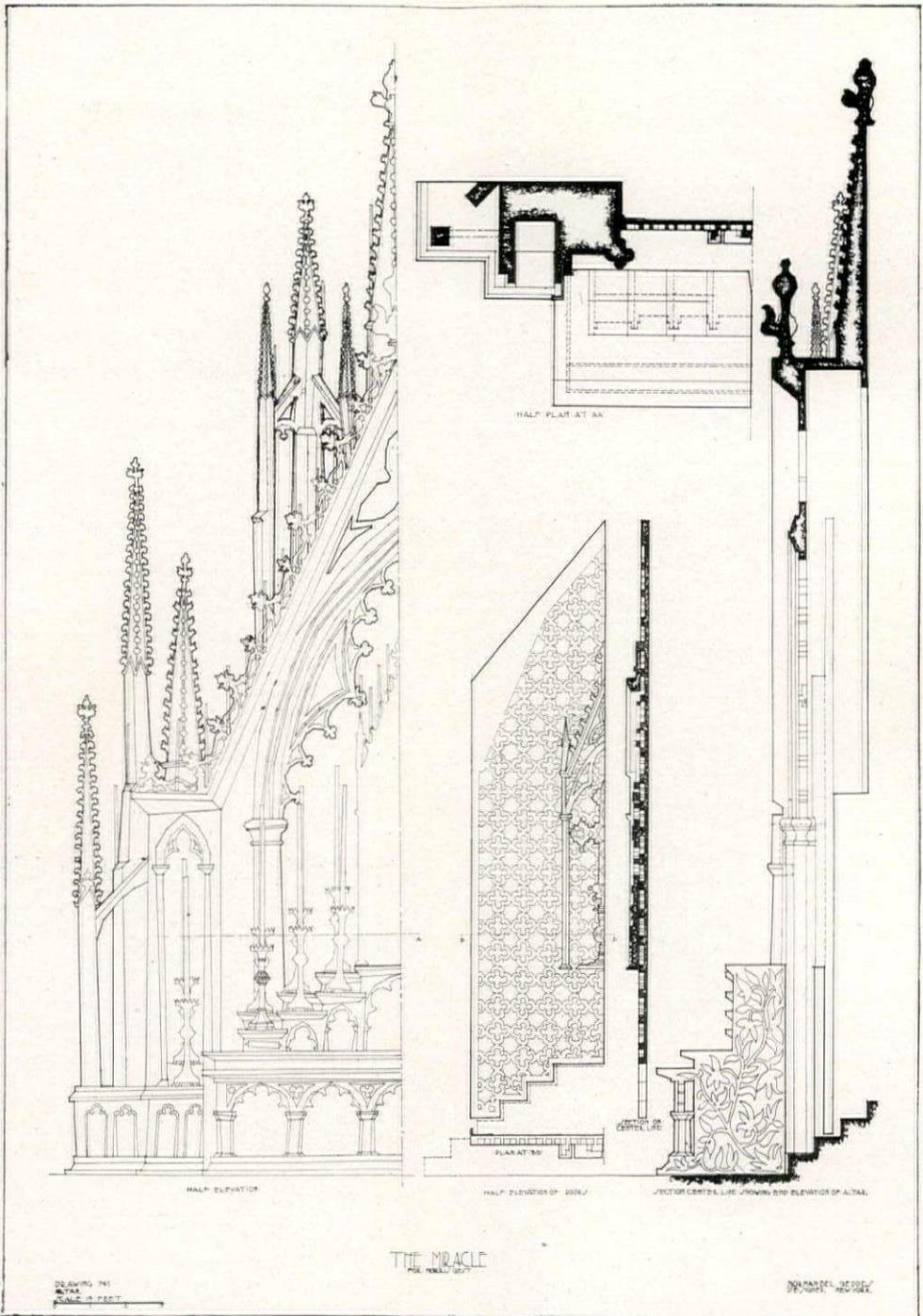
This "permanent set" is a thing powerfully imagined and completely achieved; it all looks *real*, being three dimensional,

but it is nevertheless conceived in the spirit of the painter rather than that of the architect. Mr. Geddes' Gothic will not stand rigid analysis, either from the standpoint of style or structure, but he has caught the *spirit* of the style and recreated the mediaeval mood more truly, perhaps, than the most accomplished architect could have done. Though his columns are of pipe-stem frailty; his vaults, varnished mosquito wire; his glass, dyed canvas; and his iron but wood, he creates an impression of solidity and immensity by reason of his command of that mysterious and impalpable medium, light, an angel at the elbow of every architect, of which he is heedlessly unaware.

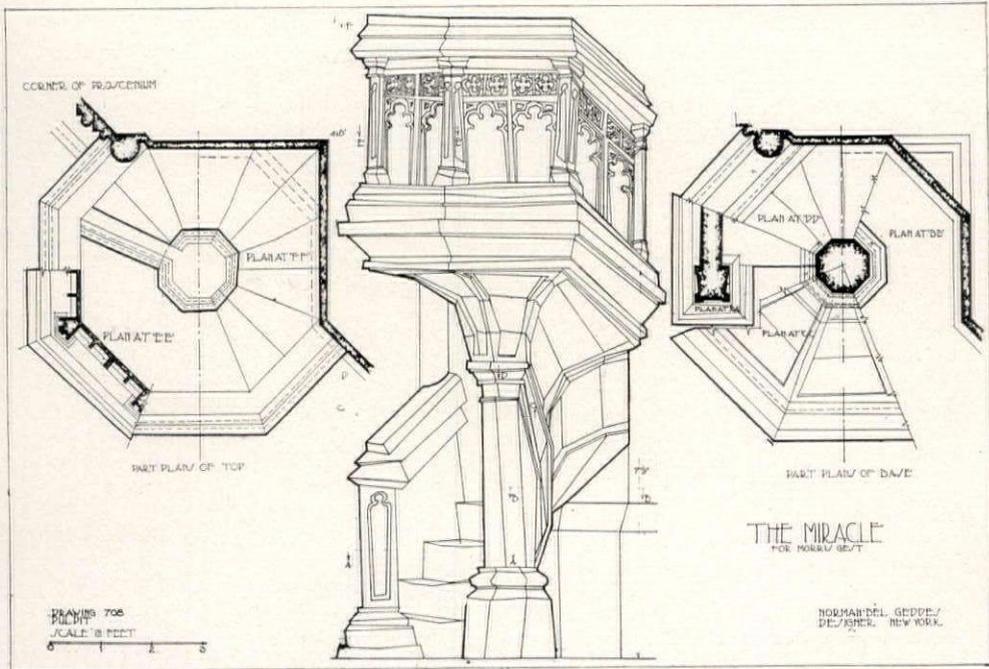
The achieved effect is due, in large part, to the color and texture of *surfaces*, for it is not enough that light be rich and of the right intensity; the receiving surface must be of a certain richness too. For this the wood was covered with plaster composition mixed with paint, and while the whole was in a plastic condition it was worked over with a trowel, yielding a rough surface, irregularly dark and light.

But of everything that meets the eye, the windows are perhaps the most moving, the most truly "musical." Though made only of scene-painter's canvas, dyed with aniline of different colors, with the lead lines opaqued, they produce a total impression superior to that of any modern church I can now call to mind. How is this possible, and why? Perhaps it is because to their creator light is an emotional experience, instead of just a convenience to see things by: and color a possession more precious than fine gold, not to be stupidly squandered or arrogantly displayed, but reverently revealed, in its right setting, neither too much nor too little, too bright or too dim, too warm or too cold.

It is a well known fact that mediaeval Gothic architecture abounded in irregularities of all sorts, asymmetries, crowns, leans, bends and the like, which modern practitioners of the style do not strive to imitate or reproduce, but often to *correct*. But it would seem that the old fellows knew their business best, confusing the sense in order the better to satisfy



The altar, which is the center and focus of the entire production. In certain scenes the altar, by the swinging back of two great doors, transforms itself into an arched portal

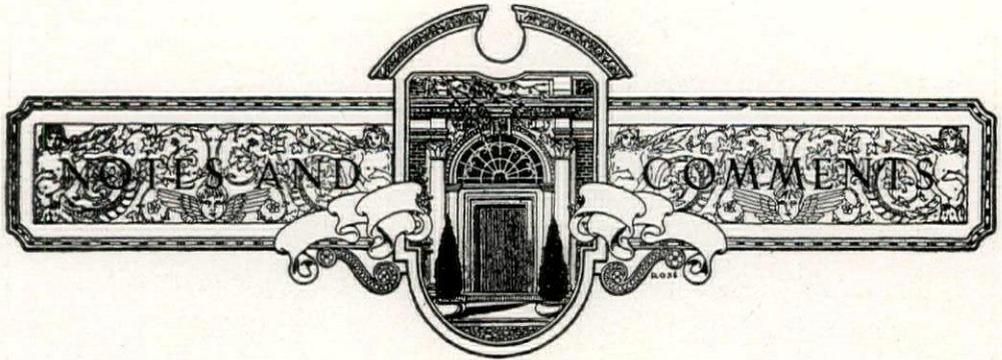


The pulpit, illustrating the exaggeration employed throughout the production in order to give it a character not associated with modern building

the soul. Mr. Geddes has been at some pains to achieve the same result by the same means: his shafts lean, his mouldings waver, his interspaces vary from one another in ways scandalizing to the engineer and confusing to the craftsman, but who can doubt, in view of the achieved result, but that they are wrong and he right?

The Miracle is not dramatically important, being a more or less incoherent

amalgam of religious ceremonial, slow pantomime, and circusy stunts. What makes it deeply felt and vividly remembered is chiefly the over-arching and enveloping beauty of the permanent setting, which, uniting stage and auditorium, actor and audience, induces an unaccustomed mood in the spectator, and suggests all sorts of new possibilities of development in the new art of the theatre.



THE EXHIBITION OF THE SOCIETY
OF LANDSCAPE ARCHITECTS IN
BOSTON, FEBRUARY 19 TO
MARCH 1, 1924

There has been this year, in Boston, a departure from the custom that has prevailed for several seasons past, and as a consequence the Exhibition of the Boston Society of Landscape Architects was not given in association with that of the Boston Society of Architects and the Architectural Club, but was instead a separate showing in the Horticultural Building.

Whatever the reason for the departure, it has in some sense justified itself—and the members of the Society of Landscape Architects have undeniably benefited by the greater freedom thus allowed them in the presentation of their material—and the greater amount of space bestowed upon the work of the various exhibitors.

In addition to the work of their own members, a considerable amount of space was given to a showing of the works of the School of Landscape Architecture at Harvard, The Cambridge School of Domestic Architecture and Landscape Architecture, and the Lowthorpe School of Landscape Architecture, Gardening, and Horticulture for Women, at Groton, Mass. The first two of these schools made a brave showing of carefully rendered plans of large scale problems, much after the fashions of the Paris Ateliers, accompanied by a certain number of sections, sketch details and planting plans. The Lowthorpe School appears to be so fortunate as to be able to use the spacious grounds surrounding the old house that is its home as a sort of laboratory, in which it has been possible to carry out many of the problems of planting and design in a practical and successful fashion.

There were also shown to excellent advantage a number of the beautiful photographic views that were made a few years ago under

the direction of the American Society of Landscape Architects, from a carefully selected list of the work of its members, and made into a travelling exhibition that was shown in a number of places under the direction of the American Federation of Arts.

As a whole, the exhibition fell naturally into three groups of designs. There was, first, the section showing various city and town planning projects now under way. These exhibits were mostly in the line of large plans, with a few accompanying views of projected or partially completed details, and some models, or photographs of models. The rest of the exhibition divided itself easily into large schemes of naturalistic or park-like arrangements, or the smaller and more artificial planning of gardens or plantings around small suburban dwellings. Of these two divisions, the former seems to be the more uniformly interesting and successful.

In the Town Planning group were a number of exhibits by Olmsted Bros., Arthur A. Shurtleff, John Nolen and Arthur C. Comey. The Olmsteds showed the layout of the Palos Verdes Estates, a large new development near Los Angeles, California, now under way,—and a number of parks, including Warinanco Park at Elizabeth, N. J., Chickasaw Park at Louisville, Ky., and the new Colony Hills residential development at Springfield, Mass. They also showed three large private club estates, Yeamans Hall Club, near Charleston, S. C.; and two island treatments, at Gilson Island, Md., and a country club in Florida.

A few gardens, near or about private dwellings, were also shown by this firm,—including views of a formal water and grass *allée* in the Warren Bicknell place in Cleveland, after a marked Italian style; the more English small garden on the estate of Henry G. Lapham in Brookline, Mass., and some expansive vistas around Mr. Charles A.

Platt's house for Richard M. Garlich at Youngstown, Ohio.

An interesting and instructive group of contrasting photographs, taken about the Boston Park System, recorded the appearance of these places as they were in 1892, when the park work was begun, and also in their now more familiar form. A model for the large estate of Loren D. Towle at Newton was also exhibited.

Mr. John Nolen showed the town plans for Westminster, at Erie, Pa., North Adams, Mass., an interesting preliminary study for Clewiston, Florida, and the new "Babson Park" developments at Wellesley, undertaken as an arbitrary real estate, business college and social community.

Mr. Arthur Shurtleff showed a large number of projects, schemes for the Town of Norwood, and cities of Fall River and Newton, a study for the "Plaza" at Bridgeport, Conn., as well as for the housing section of the same place,—and the arrangement of the housing for the Draper Corporation at Hopedale, Mass. A great deal of his work is concerned with the development of Boston and its environs, including an important and difficult study for linking up now existing streets into practical circumferential thoroughfares about the business center of the city and in its suburbs. Many other plans are for city parkways,—in South Boston, Columbus Park on the Strandway, the Zoological and Rose Gardens at Franklin Park, and other work for the Boston and Metropolitan Park Commissions. A number of private planting schemes by the same designer were also shown, one of the most interesting being a much-terraced Italianate development for Mr. James J. Phelan, at Manchester, Mass., not enough grown up to show to advantage in the line of planting, but at just the right stage to display the architectural treatment of walls, gates, fountains, seats, steps and balustrades.

Mr. Arthur Comey presented two plans of particular local interest, showing the zoning of the city of Boston for business and other uses,—and for height restriction, as well.

Of the residential and smaller scaled work, it may fairly be said that, in general, those schemes are again best in which the growth has been planned most along naturalistic lines. In many cases, it is true, the schemes have suffered from the awkward—or even actually ugly—character of the architecture with which the landscapist has had to deal. Oftentimes one even feels that he may, perhaps, have been called in by the owner in

very desperation, and asked to hide with his planting as much of the dwelling's architecture as he conveniently could.

Mr. Harold Hill Blossom showed, for the first time in Boston, the group of views for which he was awarded the Gold Medal for landscape work in the Architectural League Exhibition last year in New York. The group included some attractive details of the John Nicholas Brown gardens at Newport, the landscaping for Mr. F. L. Higgenson, Jr., at Wenham, Mass., the surroundings for the house of Mr. William Ellery in Brookline, etc.

Most of the other work shown was from the vicinity of Boston, except some views of a new and picturesque road at Hanover, N. H.—the "Tuck Drive" for Dartmouth College by Mr. Bremer Pond, along with other garden views in Hanover and elsewhere in New Hampshire. Other work was shown from the vicinity of Providence, by Sibley C. Smith, including several naturalistic views of planting for Mr. Steadman, some courtyards off streets, and an attractive grassed carriage turn at Wickford, R. I., for Mr. Russell Grinnell, as well as a garden overlooking the sea, for the same client at South Dartmouth, Mass.

A group of Mr. Loring Underwood's gardens was shown by means of his own colored photographs, made by the Lumiere process, and some photographic views of a garden for M. J. Curran. Mr. Herbert Kellaway was represented by several private gardens, at Wellesley, Winchester, Quincy, Brookline, and Newport, and Mr. Fletcher Steele principally depended for his representation upon a group of pictures from his forthcoming book, "Design in the Little Garden," and the planting around an unusual and impressive cemetery memorial.

Other gardens by Sam P. Negus and Robert W. Beal for private estates were exhibited in this show.

Some interest was added to the show, and an element of decorative embellishment as well, by a number of models for sculptural garden adjuncts by J. Selmer Larsen; lead post caps, wall fountain heads, etc., all of excellent spirit and modelling, and executed with due recognition of the historic precedents provided by European gardens.

In planning the exhibition the committee in charge undoubtedly succeeded in interesting and drawing a larger public, by the addition of a number of lectures by its members, on such subjects as "Old New England Gardens," "Design in the Little Garden," "Planting Composition in Garden Design,"

"Planning Metropolitan District Parks," "Metropolitan Planning," and "North Italian Renaissance Villas," illustrated with auto-chrome slides.

Another lecture, on "Flowers in South Africa," by the Assistant Director of the Arnold Arboretum, was given for the Jackson Dawson Memorial Fund.

FRANK CHOUTEAU BROWN.

A COGNOMEN FOR "LANDSCAPE ARCHITECTURE"

In the current rage for word contests may not the interest of "Landscape Architects" be revived to find a more fitting designation for members of their profession.

A two hundred dollar prize, offered by a member of the Granite Trust Company in Quincy, Massachusetts, has elicited the word "scofflaw" as best denoting a law breaker—especially one trafficking in forbidden liquors. Conversely, a lady of Saugatuck, Connecticut, has offered one hundred dollars for the best word to express the antithesis of "scofflaw"—a designation for him who recognizes the law. Contumely expressed by a single word is well recognized. During the war the word "slacker" had stinging force. "Scab" has long served to carry scorn and reproach. On the other hand, if it is possible to decorate as well as to deride by a nomenclature it is, perhaps, an opportune moment for drawing out a name worthy of those engaged in the outdoor art which is vicariously designated as "landscape architecture," "landscape engineering," "landscape gardening," "garden architecture" and various mutable, interchangeable terms.

The word "architecture" linked with landscape is neither a bad nor an erroneous designation for those whose profession it is to devise plans for the amelioration and arrangement of landscape "for human use, convenience and enjoyment." The word "architect" is defined in general as "one who contrives, plans, makes or builds up something" and may thus have specific application to the land and landscape as well as to buildings and other structures. But the designers of buildings have preempted the word "architect." Moreover, architecture is concerned with inorganic matter, whereas landscape is a living thing. In that sense, "landscape surgery" would not be less appropriate, dealing, as does plastic human surgery today, with the modeling of surfaces and the shaping of features. The latter term, however, is associated with the thought of suffering rather than of after benefits. "Gardening" expresses, at once, the thought of life but stresses the science of horticulture rather than the art of design. Synonyms such as "de-

signer" and "planner" have been found to lack force and imply design without, necessarily, material execution.

Here, then, is an opportunity for a prize contest to evolve a word expressive, dignified and commendatory. Landscape, which Charles Eliot defines as "the visible surroundings of men's lives on the surface of the earth," is so all-embracing an etymon that little more than a suffix is needed. The latter half of the word "architect" comes from the Greek "tekton," signifying "worker." The French city planner has adopted as title the derivative "urbaniste" which merely adds to the word "city" a suffix to denote an agent. "Landscapeist," as used by Ruskin, refers tacitly to the landscape painter; applied to agents of landscape art the word is not only confusing but, for some reason, belittles the profession and descends to the railery of "landscaper" and "landscaper."

In any title to be selected, dignity, as already mentioned, is an essential. The Association of Park Superintendents is a much more impressive body under the recently adopted term "American Institute of Park Executives," whether or not the representatives live up to the higher sounding appellation.

The third desideratum must designate quality and character. Herein lies the real difficulty, for any name as a criterion—to be used as a touchstone to reveal the nature and quality of the work of a landscape architect—would find all subjects of test extremely "touchy."

In the final analysis, every man must be known by his works and research for a more designative term might merely bring upon the heads of reputable practitioners such word as the Australian "wowsler," which is used to express "reformers who seek to interfere with people's pleasure."

It is not a matter *minutieux* as might appear at first hearing, for the would-be client is quite confused in the case and accepts the florist and nurseryman quite on a par with the professionally trained artist if the former but adds "Landscape Architect" to his business card which he is in no wise loath to do. Both for the orthodox landscape artist who is righteously jealous of his standing and for the client who needs protection from charlatans, it is regrettable that there is no possibility of licensing landscape architects—under whatever name shall designate competence in the calling—similar to the measure of relief afforded architects against untrained men engaging in that profession. But since no element of public safety is involved in the malpractice of the landscape profession, a name of exact etymology and less easily plagiarized seems the only recourse.

The suggestion that membership in a profes-

sional society of landscape architects—for want of a better name—shall stand as a badge of authority, smacks too much of unionism which repels client and freelancer alike.

The term "landscape gardener," which the few worthy exponents of landscape art of the last century brought into repute, fell to such low estate that the term "landscape architect" was adopted. This latter term has, in turn, been degraded. Is the solution to be found in yet another and more discriminative cognomen?

GEORGE BURNAP.

SECTIONALISM IN ARCHITECTURE

The spirit of brotherly love prevailing in certain states, toward architects from the larger centers is well illustrated by a satirical post-card recently mailed from Raleigh to prominent New York firms who have designed conspicuous buildings in North Carolina:

"Public prints state that alterations and general repairs are to be made to the venerable building, that perfect example of the Doric order in Raleigh, from which all edicts for the welfare of the people have emanated. What a pity that those in power have not seen fit to secure the assistance of an alien architect in accordance with the prevailing standards of fashion, as have been done by the State College, Meredith College, Wake Forest College, the University of N. C., Saint Mary's School and the schools of Raleigh and Roanoke Rapids, N. C. Is it not a wise and beneficent example to be commended by all those native architects whose livelihood has been annihilated to about \$800,000.00 of architects' commissions paid these alien architects as a reward for not living in N. C.—'OUI NOUS AVONS BANANA NON.'

'Alien Architect.'

Its vulgarity and childishness are only equalled by the cowardice of its anonymity. If good taste has been one of the recommendations observed in the selection of the architects, small wonder that its writer did not secure the lost commissions of which he complains.

There are solid grounds for preferring local architects in many cases, but blind sectionalism of this sort is not one of them. Familiarity with local climate, materials, contractors, and labor conditions, presence on the spot during the development of the project and the execution of the work—these are valid grounds for choosing a local man, other things being equal. If they do not suffice to bring about his selection it must be because other things are not equal. As it is scarcely

in human nature for the sufferer to admit this, even to himself, he lays his defeat to the prestige of New York rather than to any difference of merit in the work.

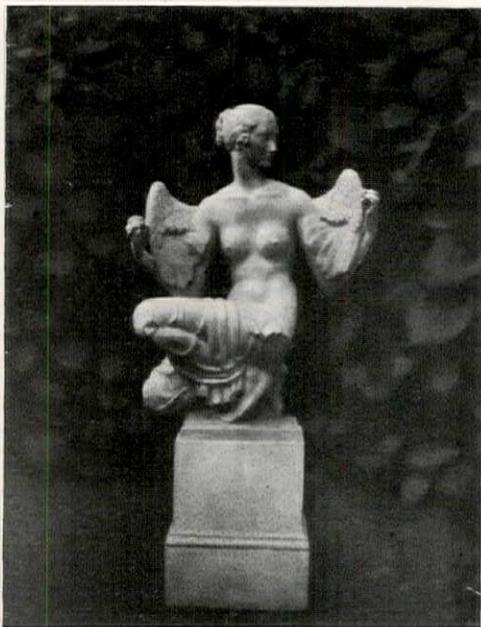
It must be conceded, on the recent showings, that the better-known of the "alien" invaders have generally justified their prestige, not merely by familiarity with the prevailing tendencies of style, nor by more sensitive handling of the intangible elements of form and proportion, but, where one might expect local architects to be superior, by conformity to local traditions. While many architects in outlying regions have thought only of imitating the latest metropolitan successes, and have given us a plague of two-penny Woolworth buildings in prairie and black-belt tank-towns, the visiting metropolitan designers, charmed by naive old buildings of the region, and imbued with the fruitful idea of fidelity to local tradition, have produced works full of novel variety and racy of the native soil.

Let the disgruntled native sons awake to their own artistic heritage and discipline themselves in the hard school of refinement of form, and their advantage of proximity will surely bring them the local work. But first they must learn the truth of Goethe's saying: "What you have inherited from your fathers—earn it, in order to possess it."

FISKE KIMBALL.

THE GARDEN SCULPTURE OF JOHN GREGORY

With a rapid increase in the number of ornamental estates we are acquiring standards where with to determine that which is best adapted to landscape effect. In this new concept sculpture plays an important part, as the most telling means with which to create focal points. But the professional and lay minds, are both vague as to the precise nature of those artistic qualities in a piece of sculpture that render it fitting or otherwise for this particular purpose. However beautiful a piece of sculpture may appear in the studios or gallery, it must not be assumed, as frequently happens, that its inherent qualities have an independent existence, and that its excellence is equally appreciable in an interior or exterior setting. One of the major benefits of the last exhibition of the National Sculptors' Society, was the opportunity afforded its members to gauge the extent to which plastic form, evolved in the kindly north light of the studio, withstood the rigors of sunlight. Those interested in studying modern tendencies, qualities and shortcomings, ballasted by



BRONZE STATUE, LIFE SIZE, IN BIRD GARDEN
OF MRS. PAYNE WHITNEY, MANHASSET,
LONG ISLAND

John Gregory, Sculptor

an analytical study of historic examples, could not escape a very forcible impression. That impression was, that the sculpture of practically all the historic schools has an invariable capacity for effectiveness in external lighting, which apparently results from some simple and precise process of artistic calculation. However, in much modern work, the survival of plastic treatment under the intensity and diffusion of the open air light is largely a matter of chance. There may be many reasons to account for this unfortunate hazard, but the chief of these is no doubt due to the absence of inherited method, which vanished when collective and individual art-education took the place of apprenticeship.

The interest now centered in sculpture for the adornment of parks or gardens, is entirely due to the high plane of achievement which has been reached by our landscape architects. As members of an artistic profession they are compelled to adopt an unique attitude towards Mother Nature; they are the only artists who are permitted to say, without fear of outcry, that her curves are misplaced; that she has hollows where she should have excrescences—or the reverse; that her streams, while still permitted to run down-hill unchallenged, have chosen a very

inferior course,—all of which defects they remedy. They reduce her careless and fecund profusion to Puritanical orderliness. When the freedom of her habits and deportment is inconsistent with formal architecture, or jars the prejudices enveloping civic breathing-spaces, she is drilled with military precision. Rocks are removed from her features, and artistically superfluous trees plucked as ruthlessly as the debutante's eyebrow. In fact, professional activity is often based upon Oscar Wilde's verdict that Nature is a poor artist.

In all the great schools of landscape gardening, from the days of the Romans to those of the later Georges, there has always been a very practical reason for the use of sculpture. An impression of grandiose scale always appears to enjoy a degree of consideration superior to that of mere picturesqueness. Without making a precise calculation in every instance, the average individual intuitively measures the scale of an object of scenic interest by its relation to the human stature as the unit of measurement. For this reason, it was found that when statuary was placed in a landscape setting, it augmented the apparent scale of the natural objects that surrounded it, which of themselves could have counted for little



VASE FOR GARDEN OF PHILIP L. GOODWIN,
WOODBURY, LONG ISLAND

John Gregory, Sculptor

scenically as component items of an expansive view. How frequently we find in an ancient garden that a piece of sculpture is placed at the extremity of a path or avenue of secondary importance, producing the visual result that distance is artificially increased and surrounding trees or planting caused to appear individually important. In those examples of sculpture which perform this decorative function most successfully, we will find a distinctive feeling guiding the interpretation of plastic form.

The relation of plastic form to a condition of illumination is the basis of the sculptor's calculation of effectiveness. A factor of considerable importance in that calculation should be the nature of the background upon which the work will detach itself. In the soft diffused light of the studio, the most subtle deviation in plane is recorded by an equivalent tonal modification. When the background is of a practically uniform tone, every modification of form that is recorded through the tonal condition of its surface, is appreciable in its ratio to the constant tone-value of the background as the basic value. The conditions which control effectiveness when a piece of sculpture is placed in a natural setting are the re-



SCULPTURAL COMPOSITION ON ESTATE OF CHARLES M. SCHWAB, LORETTO, PA.

John Gregory, Sculptor



VASE FOR GARDEN OF PHILIP L. GOODWIN, WOODBURY, LONG ISLAND

John Gregory, Sculptor

verse of those just stated plastic subtleties that are dependent upon a concentration or filtering of light for activity in effect, or upon a uniformly toned background for appreciation, are indistinguishable in the flood of open-air light and the disturbance of surrounding detail. This condition is further aggravated by the halation of light which affects sculptural contour, obliterating those intersections of delicate curves which state structure in perspective. In the sculpture of any historic type intended for exterior effect, a deliberate calculation is apparent in the treatment of contour and the emphasis of form; this compensated for an inevitable obliteration of detail through the envelopment of light. Such calculation is discernible in its highest perfection in the Greek sculptures of the Fifth century. In those admirable examples, there is a dominant aim to state form and structure in such fashion that the integrity of their effect is practically proof against the ravages of form-consuming light, or the disturbance of unanticipated backgrounds.

The work of John Gregory denotes an unusual capacity for calculating the action of exterior conditions of light upon plastic form. The earlier Greek masters have exerted an absorbing influence upon his interpretation of the human form, which has been

activated in practice through his keen technical perception of the significance of their sculptural methods, and their bearing upon the aesthetic objective. He is gifted with an intuitive grasp of the actual relation which exists between phases of technique and the causes through which they evolved; particularly when they owe their origin to the inevitable struggle which exists in every art between adverse natural phenomena and a contemplated artistic effect. Exterior lighting was the normal condition under which Greek sculpture matured; the faculty of their sculptors to adjust the expression of plastic form to such a circumstance, has been assimilated by John Gregory; this causes him to construct form with a simple frankness, which is in actuality a sum-total of many exquisite subtleties. His sentiment in the interpretation of form and composition of mass is thoroughly individual. For the Greeks, artistic simplicity was the pure distillate of beauty latent in Nature—a view obviously shared by Gregory. The treatment of secondary detail he controls by essentially decorative impulses; the hair or the drapery acquires the character of decorative enrichment of valuable tone and contrast value. One of this sculptor's rarest gifts is his faculty in composition for the decorative silhouetting of form in space; in the decoration of open spaces this quality is of the greatest utility as it is one of the most powerful means for neutralizing adverse conditions in surroundings and lighting.

The "Orpheus" which decorates the estate of Mr. Chas. Schwab, exemplifies Gregory's faculty for spatial composition. The manner in which the figure, the panther, and detail generally are silhouetted, produces a compelling impression that the composition fills some formal but undefined space, in the manner in which the groups that adorn the friezes of Greek vases perform their various decorative functions. His intuitive calculation of the degree of accentuation that is necessary, in order that the delicacy of anatomical structure may survive the destructive power of enveloping light, demonstrates the fullness of his judgment in one of the most complex sculptural problems. In poise, plastic quality, and sense of scale, no group has been produced during the last decade which fulfills its decorative function more admirably.

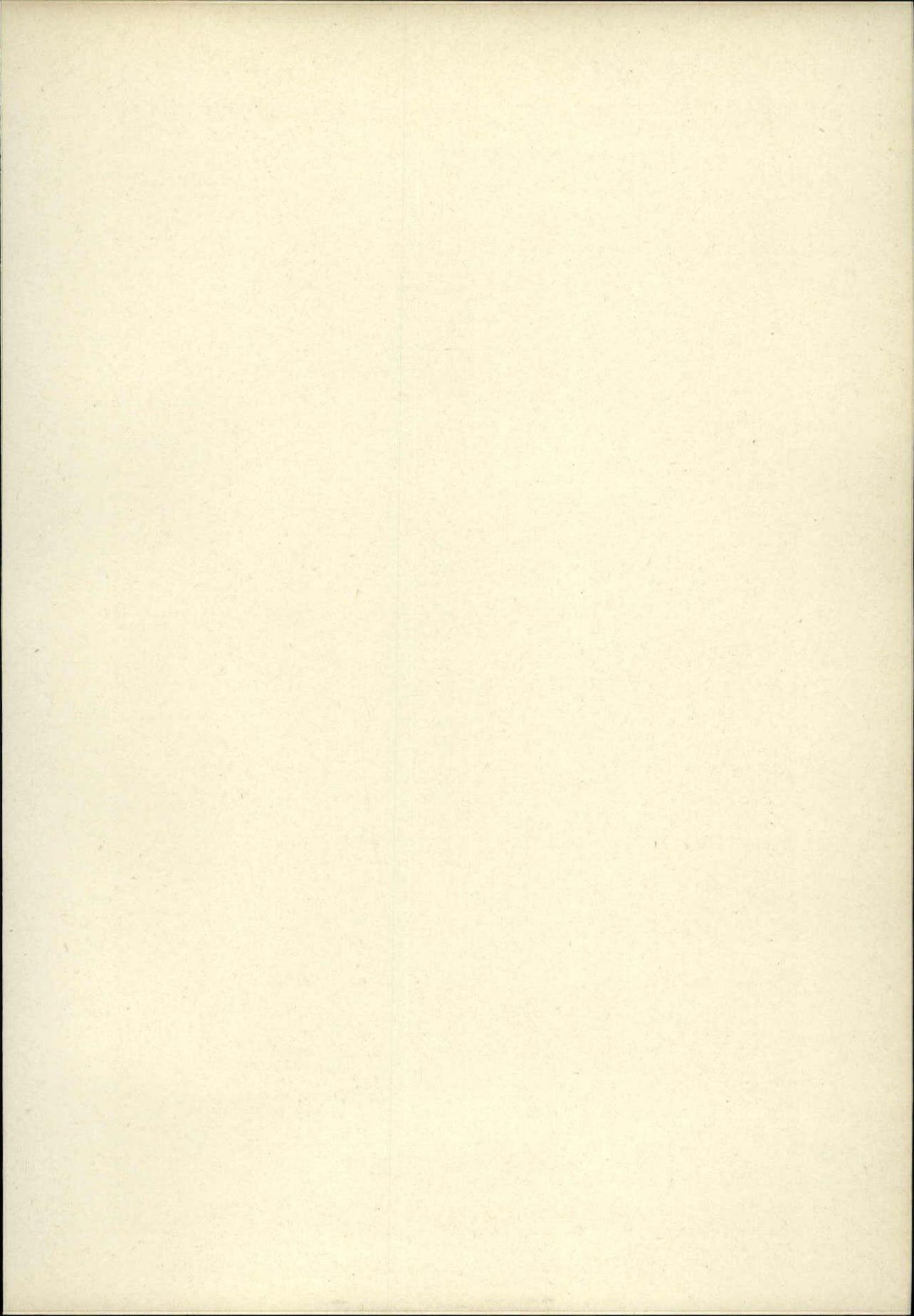
The "Philomena" is an admirable example of his work, in which decorative symmetry is

achieved with the balance of a symmetrical form. As this figure was intended to be placed against any ivy-covered wall on the Payne Whitney estate, he reaped the full advantage of his gift of silhouette in composition. The wings, draperies and hair, have each a specific and distinct decorative value, with individual tonal quality of great charm. The three vertical folds of drapery across the thigh, together with those across the foot, are happily conceived with the purpose of stabilizing the poise of this charming figure. The large vases made for the garden of Mr. Philip Goodwin give us another phase of the talent of this versatile and gifted sculptor.

LEON V. SOLON.

The Medal of Honor of the Société des Architectes Diplômés par le Gouvernement, which is given from time to time to laymen for distinguished service in the advancement of Art and Architecture, has been awarded this year to Mr. Charles Moore, who, as is well known to all architects, has been for many years chairman of the National Fine Arts Commission in Washington, the only body in our National government which occupies itself with Art. The presentation of this medal took place at a dinner given by the S. A. D. G. at the Metropolitan Club in New York on Saturday evening, March first, at which addresses were made by His Excellency, the French Ambassador, M. Jusserand, Mr. Royal Cortissoz, Mr. Moore, Dr. John H. Finley of the New York "Times," and Mr. Chester H. Aldrich, of Delano & Aldrich, president of the American Group of this society. Among those present were: Messrs. Cass Gilbert, Thomas Hastings, John Russell Pope, William M. Kendall, Louis C. Ayers, Harvey W. Corbett, H. V. B. Magonigle, Charles A. Platt, Siddons Mowbray, James A. Fraser, Frederic A. Delano, Edwin H. Denby, Herbert Adams, Thomas Adams, Donn Barber, John M. Howells, Benjamin W. Morris, and John Van Pelt.

The medal given by the Society to the School of Architecture having the best record of accomplishment for the year was awarded to Yale University School of Fine Arts at a meeting held on March third at the University. Addresses were made by Mr. Aldrich, who presented the medal, and by President James R. Angell of Yale University.





Birch Burdette Long, Renderer

AMERICAN RADIATOR BUILDING, NEW YORK CITY
Raymond M. Hood, Architect