

The ARCHITECTURAL RECORD

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ELEMENTARY SCHOOL BUILDINGS



By
Guy Study

THE ARCHITECT is frequently asked "Will our modern school buildings be obsolete a half century in the future?" When we think of the school plant of today, it seems almost impossible to conceive that any great change can take place in it—although few will venture the assertion that still greater demands of modern education will fail to bring about many unthought of changes. That our modern school buildings have reached a high point of perfection is indeed evident, and a community is justified in feeling that the schools which it is erecting today are permanent investments that only wear and tear will render antiquated. With this in mind the question of the cost per pupil should not arise, for these modern buildings unquestionably are to serve several generations, and their value cannot be estimated in dollars and cents.

When we compare our modern school buildings with the old buildings of a half century ago, we see that a sweeping revolution has taken place, and looking back over the past twenty years, we find that

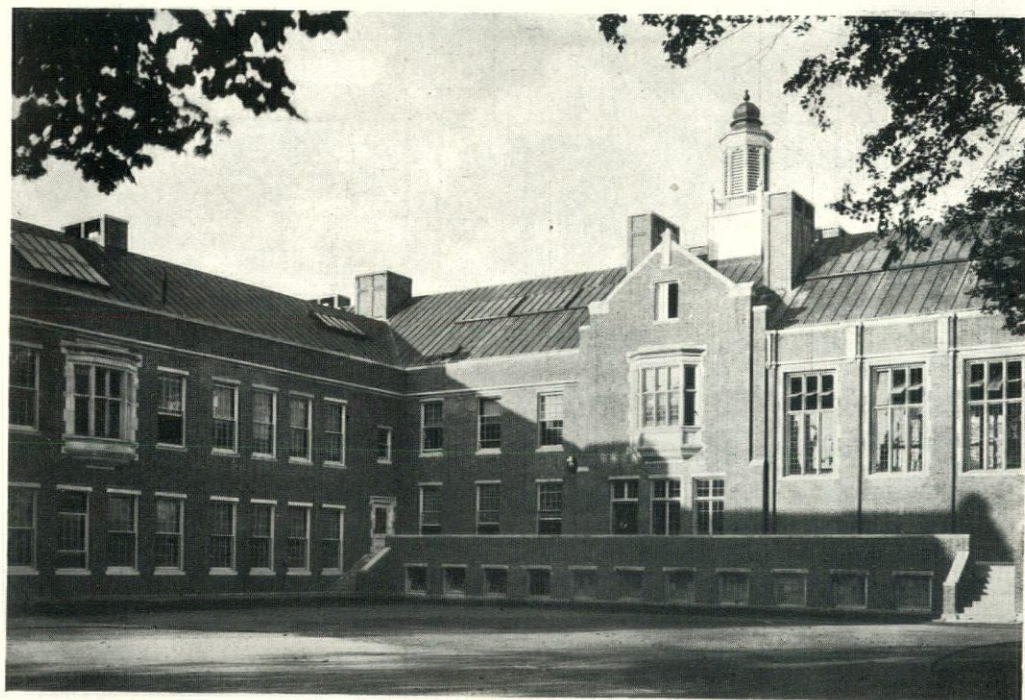
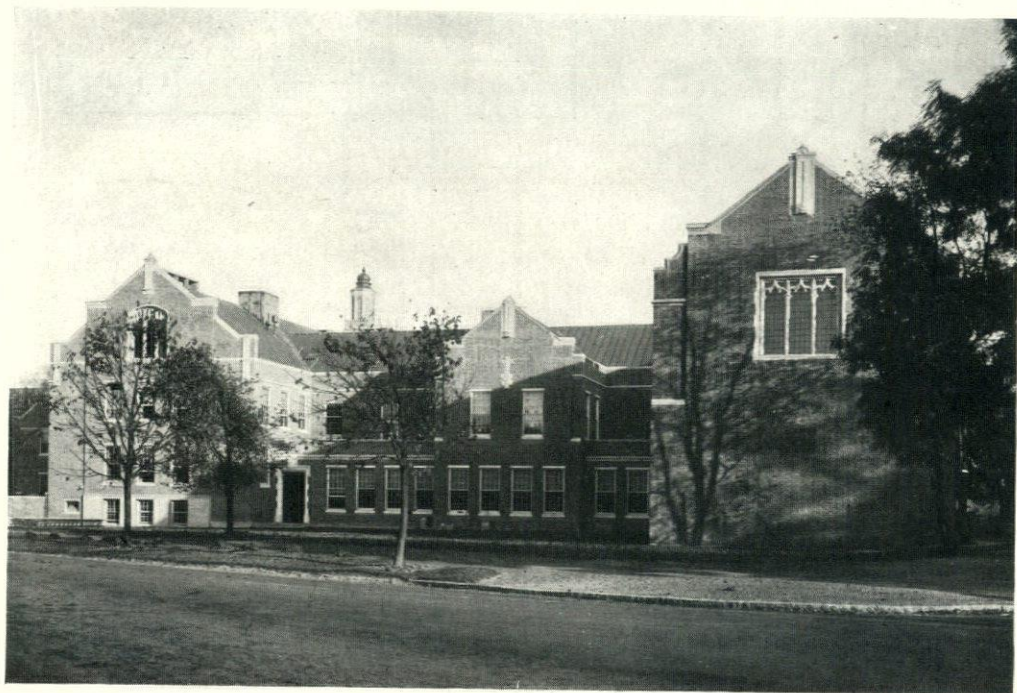
it came about with remarkable rapidity. There were naturally outstanding leaders in this movement, amongst both educators and architects, and the leadership can scarcely be accredited to any one man. Some twenty years ago Mr. Edwin T. Wheelwright in Boston and Mr. Wm. B. Ittner in St. Louis, realizing that a complete survey of the situation was needed, began a comprehensive study of the defects of the old buildings and of the scientific requirements needed to remedy them. It was indeed fortunate that this work fell to men of the type to see the necessity of adopting practical, scientific principles and at the same time possessing a love and appreciation for the aesthetic side of architecture. In their hands, the practical requirements became incentives for architectural expression and the new schools that were given birth unquestionably have become a distinct part of our American architecture and have marked an epoch in our building with perhaps wider influence for good than any other phase has yet exerted.

While the old buildings of a half century ago may have housed us and kept most of us dry and warm, and with but few exceptions, offered us a good education, they were merely child-like arrangements of simple elements and details that upon subjection to scientific experiment gave way to a new order of planning.

The old coal stove which may have heated one room well enough, was superseded by a central heating plant; and this plant has today grown into an elaborate mechanical system for bringing into each room pure fresh air, properly heated and at a fixed velocity, so as to assure as nearly as possible, an ideal and healthful atmosphere. One of the greatest and most beneficial of all the changes that took place early in the development of the modern school was the grouping of the windows in the class rooms on one side of the room, while the desks of the pupils were arranged in such a way that the light fell over the left shoulder. The greatest of all changes, however, took place in the struggle to reduce the fire hazard and to make the buildings more serviceable for a scientific handling of classes. Dangerous wooden joists became concrete floor slabs and buildings were generally reduced to two stories in height. The old congested plan, so dangerous in case of fire, was opened up and spread out. The corridors were made wide and spacious so as to permit easy circulation. The stairways were properly proportioned and located to serve definite groups of rooms. Adequate exits were installed at strategic locations on the plan, making it possible to empty the building quickly in case of panic. The heating plant was isolated and the question of light and air became a prime requirement throughout the new plan. Buildings were located on lots which gave adequate playground space and permitted beautiful landscape gardening effects. By the time all these changes had been worked out a complete revolution had taken place. The old square plan with dark halls and stairway in the center, now expanded, called for a complete revolution in the architectural design of the façades; and by expressing

the composition of the new plan, the façades of the modern schools became examples of good architecture, possessing great dignity and character, and it may be said without danger of contradiction that no group of public buildings in our cities stands out so strikingly, nor has served to raise the standard taste and appreciation for all the arts as do our modern schools. These new schools have taken an entirely different place in the minds of our people. They have become civic monuments which reflect the interest of the community in all that goes to make up modern education and advancement along aesthetic lines. The far-reaching influence of this new phase of architecture upon the country as a whole, is incalculable. The type of construction that we call "modern school architecture" has an appeal not only to the student of art, but to the average man. In most cases, based upon the domestic architecture of England or our New England States, the semi-domestic character of these schools touched a responsive chord in every family, so that they are not thought of as public buildings but rather as semi-private property in which the great majority of fathers and mothers of the pupils have a feeling of ownership and personal pride.

The new buildings were built of honest materials used with intelligent and discriminating taste. The exteriors were embellished with beautiful architectural details, while the interiors were enriched with a judicious employment of the decorative arts. The youth of the land, coming into contact with this new phase of architecture has been given an unconscious and genuine desire to study and love art in all its phases. Along with the improved buildings, courses of drawing, painting, wood working, basket weaving, pottery, book binding and carpentry have been introduced into our schools. Today education as a whole has become genuinely interested in all the decorative arts, to such an extent that the influence which the modern schools have had upon our every day life is inestimable. We may glance into almost any shop window today, even



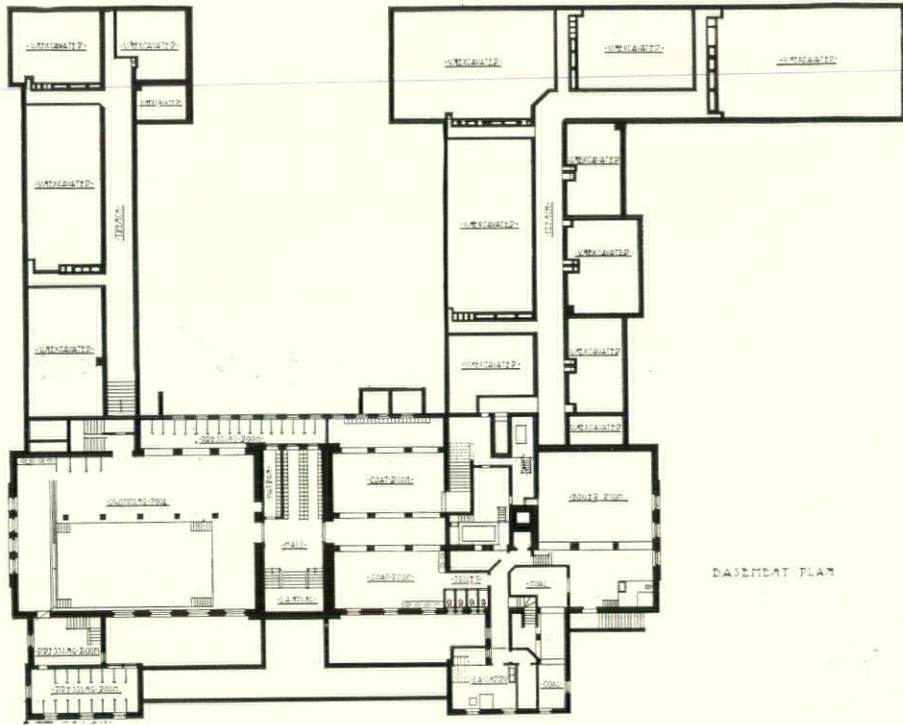
The Architectural Record

THE WINSOR SCHOOL, LONGWOOD, MASS.

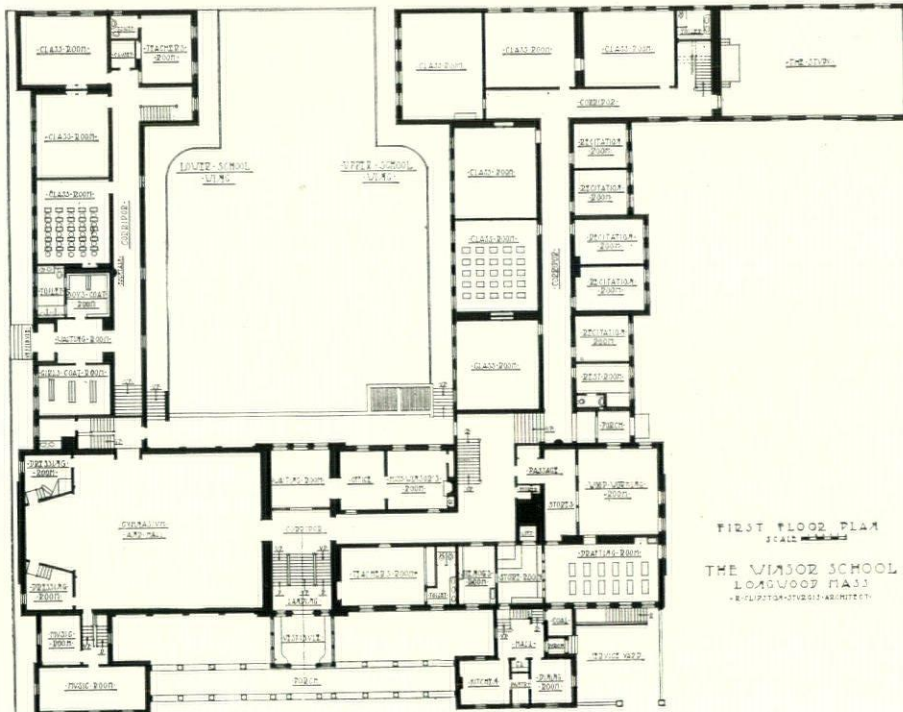
R. Clipston Sturgis, Architect

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BASEMENT PLAN



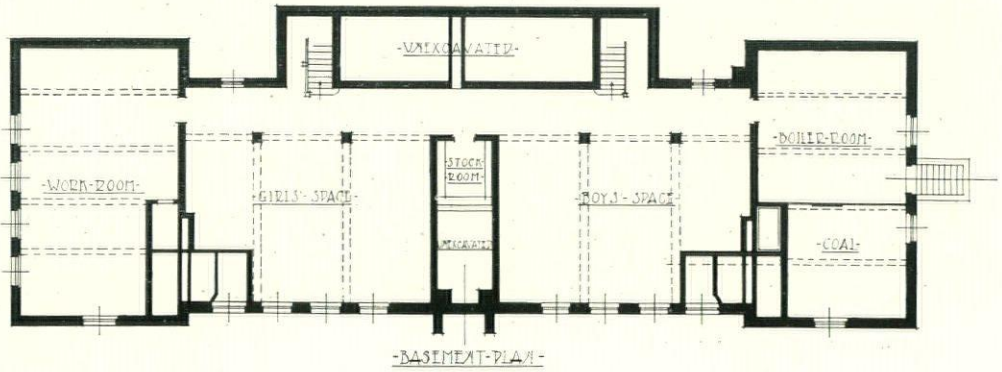
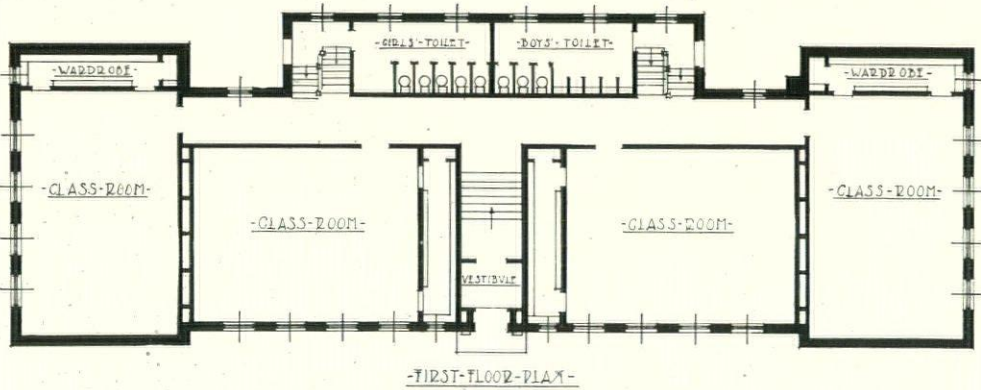
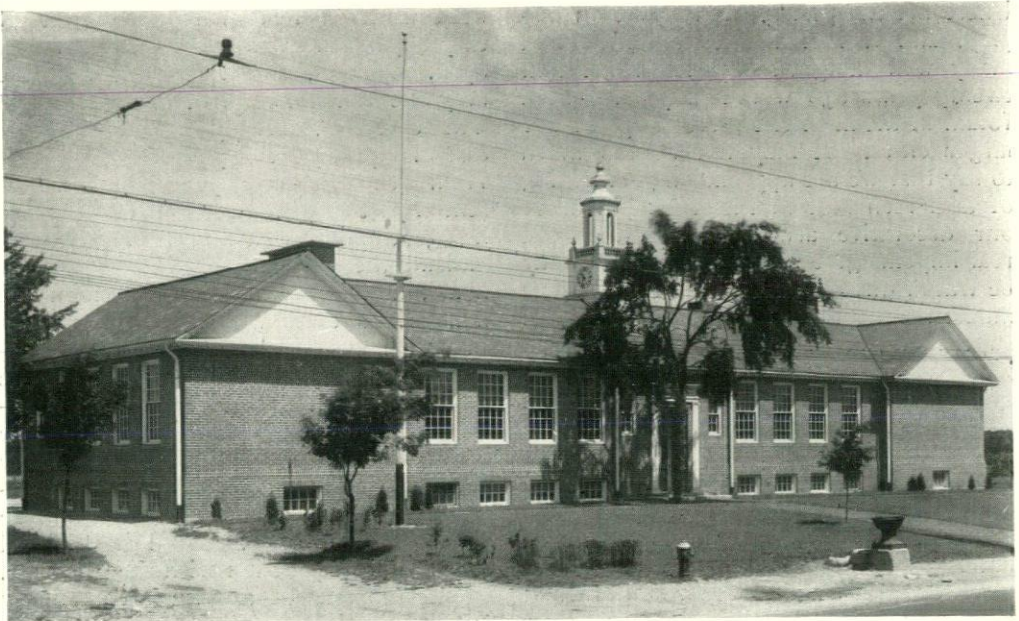
FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"
THE WINSOR SCHOOL
LONGWOOD MASS
ARCHITECTURE BY CLIPPER AND BARNETT

where the cheapest goods may be on display, and it is not uncommon to find many well designed objects of art that twenty years ago would only have been found in the most exclusive shops of our larger cities. It may not be too much to say that we are approaching something of a Golden Age in the development of our decorative arts and that the first real impetus given to this movement may be traced directly to the influence of our modern school buildings. The school superintendent of today must be a man who has imbibed something of the spirit of this new architecture, and upon him falls the duty of picking up the thread where the architect has left off and of furnishing and dressing the building with details carefully selected and appropriate in taste. He seeks from the classic libraries photographs and plaster casts to place on the walls of the corridors and class rooms so as to bring closer to the child the atmosphere of culture.

If the grade school is to fulfill its most complete purpose, it must have attractive features so that it will be used by pupil and parent at times other than the regular school hours. The establishment of Branch Public Libraries in grade school buildings in St. Louis has been found to be a most attractive feature. The small auditorium or gymnasium which may be used as a meeting place for neighborhood associations or parents' clubs serves likewise to bind school and home more closely together. The ever present necessity of guarding the physical health of the children has called for small clinics, play rooms and gymnasiums. The Kindergarten has so long been a part of the grade school that it needs no special mention. Where funds will permit, the ideal plan of a grade school provides both auditorium and gymnasium, and in addition there would also be the shop, the drawing room and the music room. With the greater demand of our modern educational methods, the plan of the grade school has become what Mr. Ittner so aptly calls the "enriched plan," and, in order to meet still further modifications and enrichments in the future, no plan of a school building should today

be considered that will not permit of easy expansion and future additions. An open, extended and elastic plan is the only one that can be intelligently adopted. The cafeteria, already accepted as an essential part of the Junior and Senior High School, is rapidly becoming an essential part of the Grade School. Modern living conditions are rendering more difficult the preparation of meals in the home, and any tendency to lighten the housewife's cares will yearly grow into favor. The cafeteria where good wholesome food may be obtained at moderate cost and which tends to keep the children away from the nearby candy store is an invaluable adjunct to the Grade School. The domestic science department, also no longer an exclusive feature of the High School, should be planned to serve in conjunction with the cafeteria.

In so important a civic work as our public schools, a community should not allow the cost of the building to be the first and chief concern. The economic side must always be considered carefully but results must be had at no matter what cost. Upon the architect falls the necessity of bringing the cost of the building within the appropriation and it is only by the most skillful planning and by the judicious use of materials that good architecture can be produced today within reasonable costs, and very little money can be devoted to purely decorative details on the exterior. The architectural effect must be obtained by a more simple use of the sound principles of composition. Dignity of design, after all, does not depend upon the enrichment of elaborate architectural detail, but rather upon the harmonious use of appropriate motifs and well selected simple materials. The use of honest, durable materials, and the insistence upon good workmanship will in the end more than pay for itself in reducing the cost of upkeep. R. Clipston Sturgis, Kilham Hopkins & Greeley, and other architects around Boston have shown how the Colonial style lends itself to everything that is best in scholastic design. These architects have attained their results by employing only the principles that underly all



-NORTH-WALPOLE-SCHOOL-
R. CLIPSTON STURGIS-ARCHITECT.



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Entrance Detail

THE FISHER SCHOOL, NORTH WALPOLE, MASS.

R. Clipston Sturgis, Architect

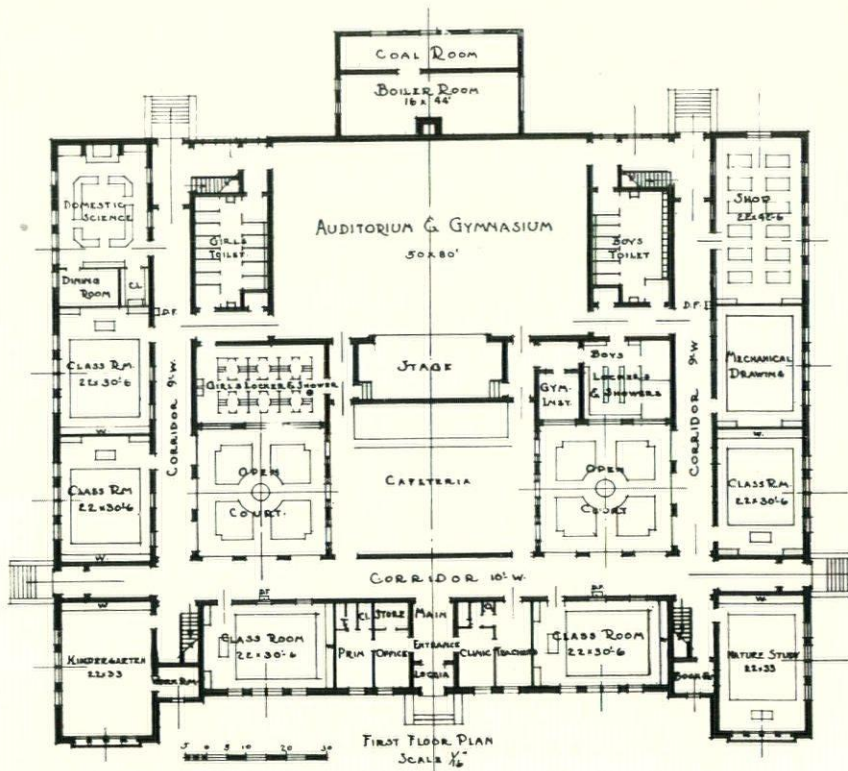
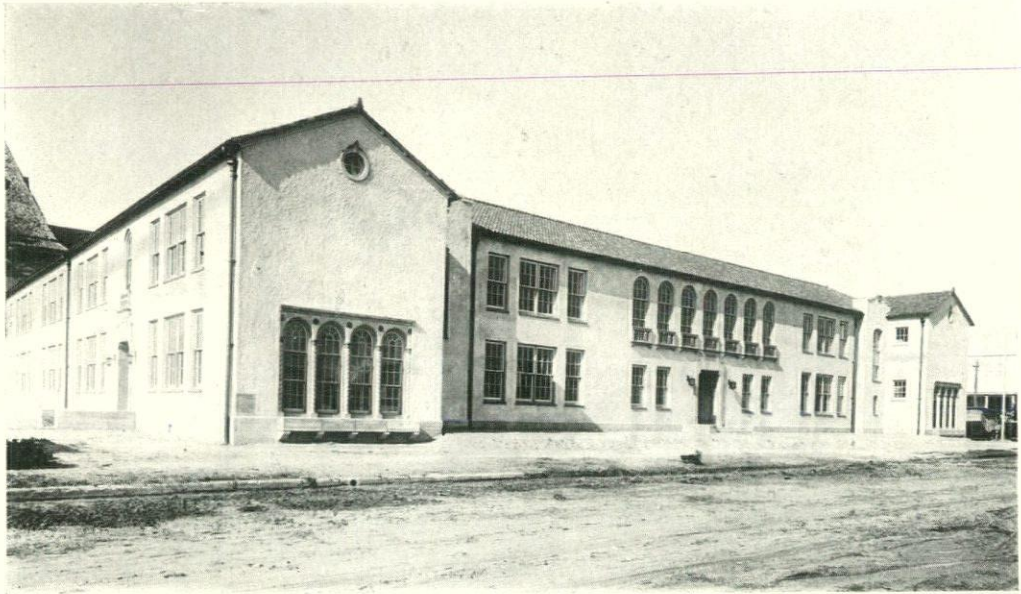
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The Architectural Record

May, 1926

Entrance Detail
THE FIFTY-SECOND STREET ELEMENTARY SCHOOL, LOS ANGELES, CALIFORNIA
A. M. Edelman and A. C. Zimmerman, Associate Architects



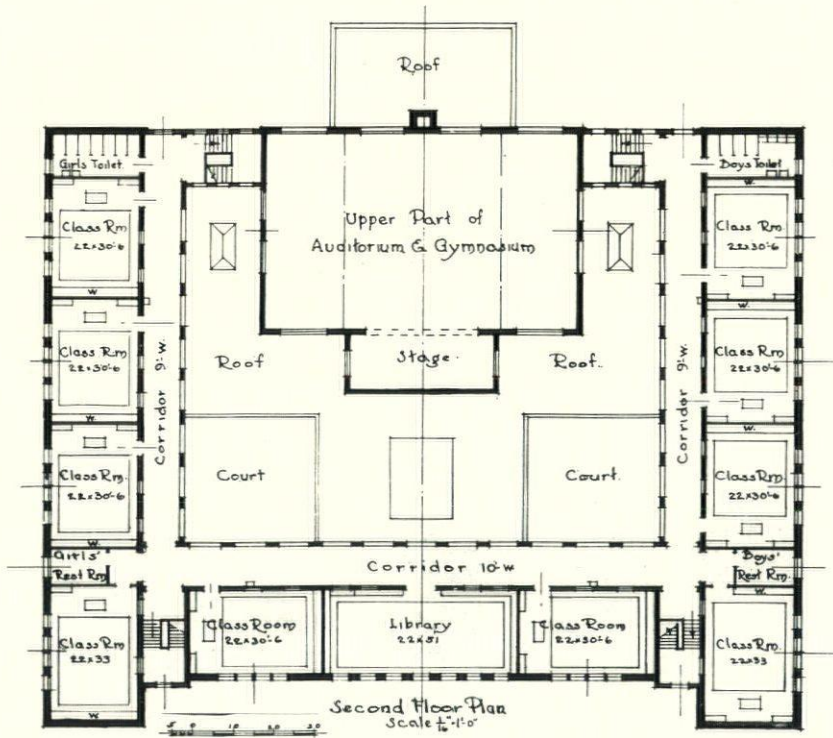
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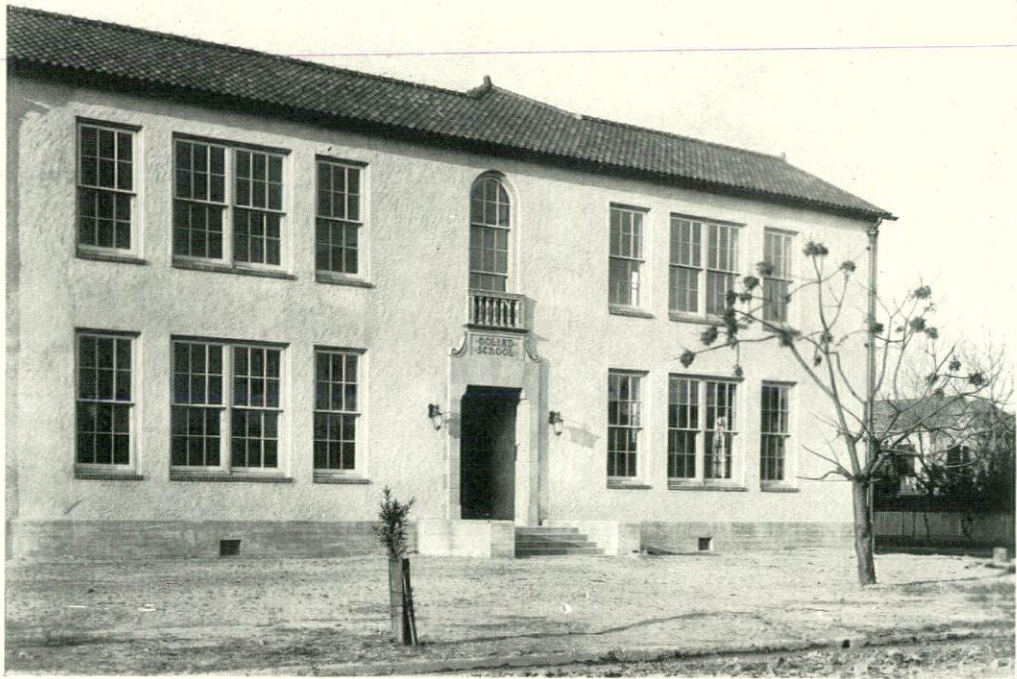
THE GOLIAD SCHOOL, GALVESTON, TEXAS
 Wm. B. Ittner, De Witt & Lemon, Architects

May, 1926



North Pavilion





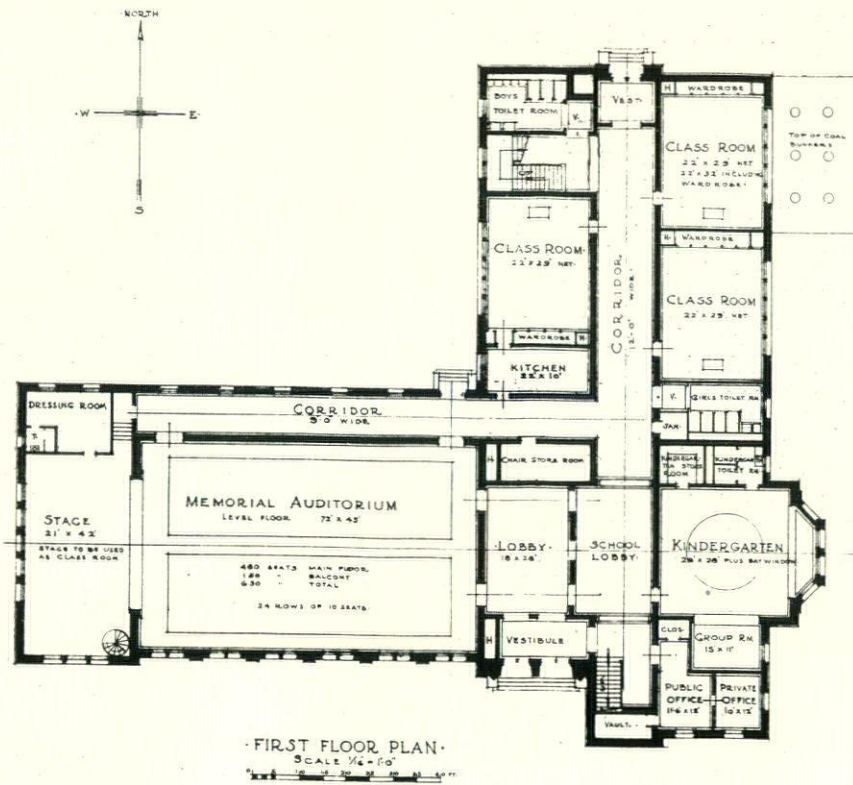
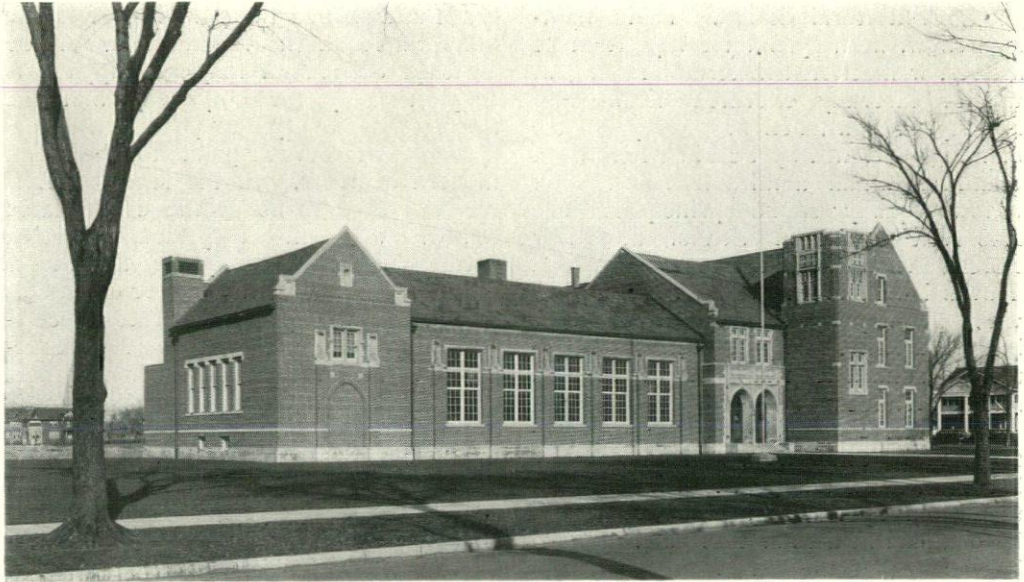
good architectural design. Their buildings show, first, splendid composition of masses, well selected materials, intelligent use of carefully executed details and honesty of construction. Many of the buildings designed by Perkins, Fellows & Hamilton attain admirable results and follow equally sound principles. The Roosevelt Memorial School at River Forest, Illinois, and the Arthur H. Howard School at Wilmette, Illinois, while possibly open to the criticism of being somewhat costly in plan, are nevertheless admirable examples of modern school architecture.

In most localities brick is the only material to be considered, and if a simple brick pattern is adopted, it will be found that a greatly enriched wall surface can be obtained at a minimum cost. In the brick work of the St. Louis schools as developed by Mr. Ittner, the architect will find a veritable mine to draw upon. Various architects in the Eastern States for years have been obtaining interesting and beautiful effects in their brick walls. Plaster as a material for the exterior surface of the walls of large public buildings has never been received with favor in our Northern States: yet in the South and in California, plaster has been used with great success in buildings of every type. Here, too, has taken place a natural change in the architectural design. The climatic conditions of the South called for certain modifications in the plan, as well as the shape and size of the window openings. The Colonial and Tudor styles so successful in the North were exchanged for the Italian and Spanish, with a result that we find some of our most successful modern schools in the Southern States. No more successful design could be hoped for, than that of the 52d Street Elementary School in Los Angeles by A. M. Edelman and A. C. Zimmerman, associate architects (see pages 410, 411). Very careful study has been given to the plan of this building and there is every indication that the building is highly successful. The dignity and splendid scholastic character of the façade bespeaks the hand of a capable architect.

The modern tendency towards fewer

grade schools and the planning of larger units where all the requirements of the enriched curriculum may be supplied is unquestionably the only way that the average community can possess a school system that will respond to the most modern demands. In the rural districts this has brought about the consolidated school. With the easy transportation facilities afforded today by the motor bus, the question of the number of schools that a community can operate successfully and economically calls for reconsideration. It is the whole school system of a community that today is undergoing a revolution, rather than the individual unit or school building itself. Communities will find that the solution of their difficulties in supplying adequate educational facilities cannot be solved without first making a complete survey of their present equipment and of the probable requirements of the future. Such a survey calls for a specialist of long training and wide experience who is able to enter the field and, with a new eye upon the situation, survey the conditions so that an intelligent and comprehensive program of future development may be mapped out. Backward communities which have fallen behind in their school building program, may find that an almost complete abandonment of the old existing buildings will be necessary; but in a community where reasonable progress has been maintained, it will be found that certain modifications and alterations of their old buildings will render them adequate to serve the purpose of bringing the whole school system in that community up to a point comparable to modern standards. A highly specialized architectural service known as "school surgery" has been developed by several school architects, an invaluable service with which all school boards should be familiar.

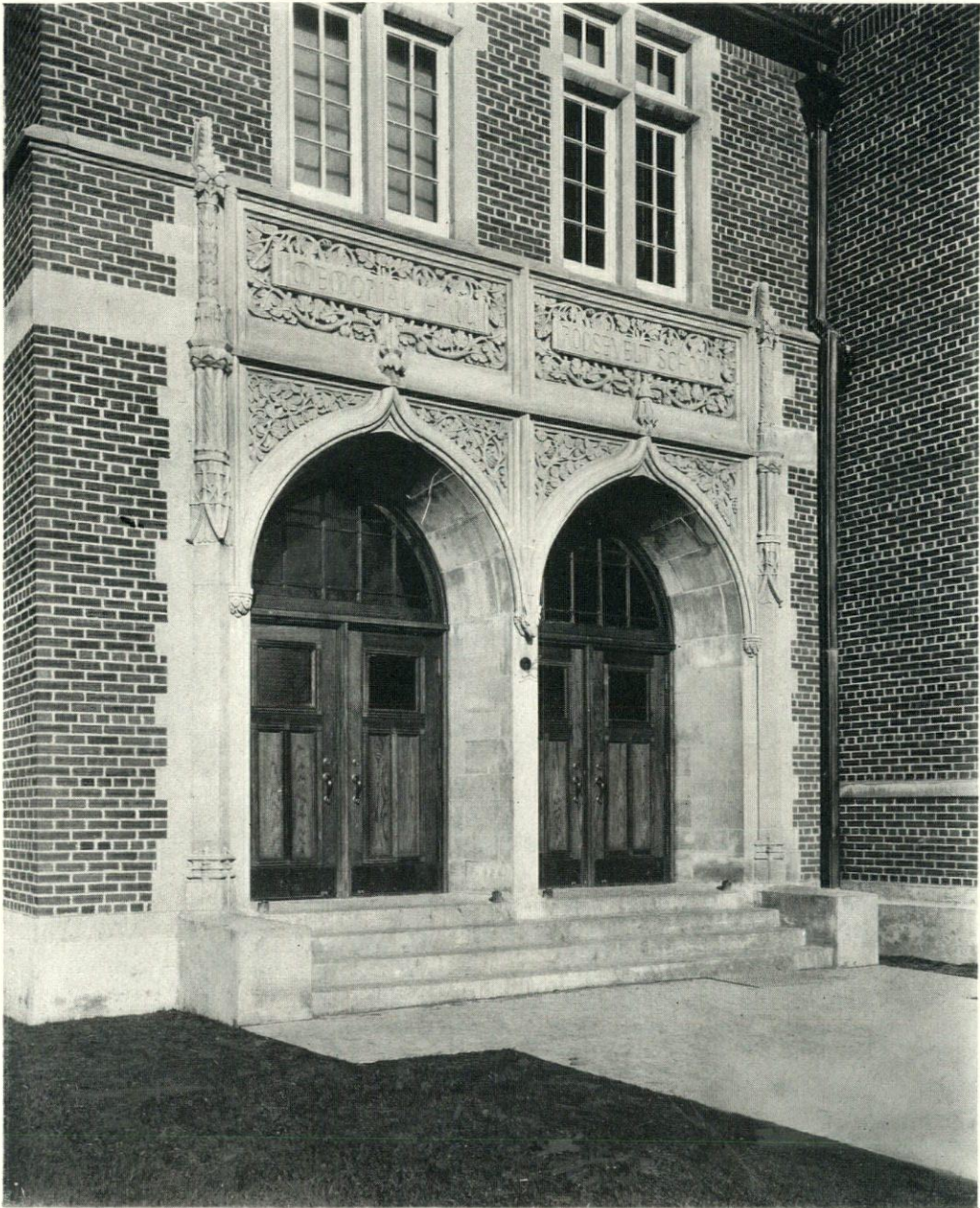
No discussion of a grade school would be complete without some reference to what is known as the Platoon System or the Work-Study-Play plan. Much has been claimed for this system by its advocates, and we must recognize the fact that it is daily growing into favor. Today there are, according to the Bureau of Edu-



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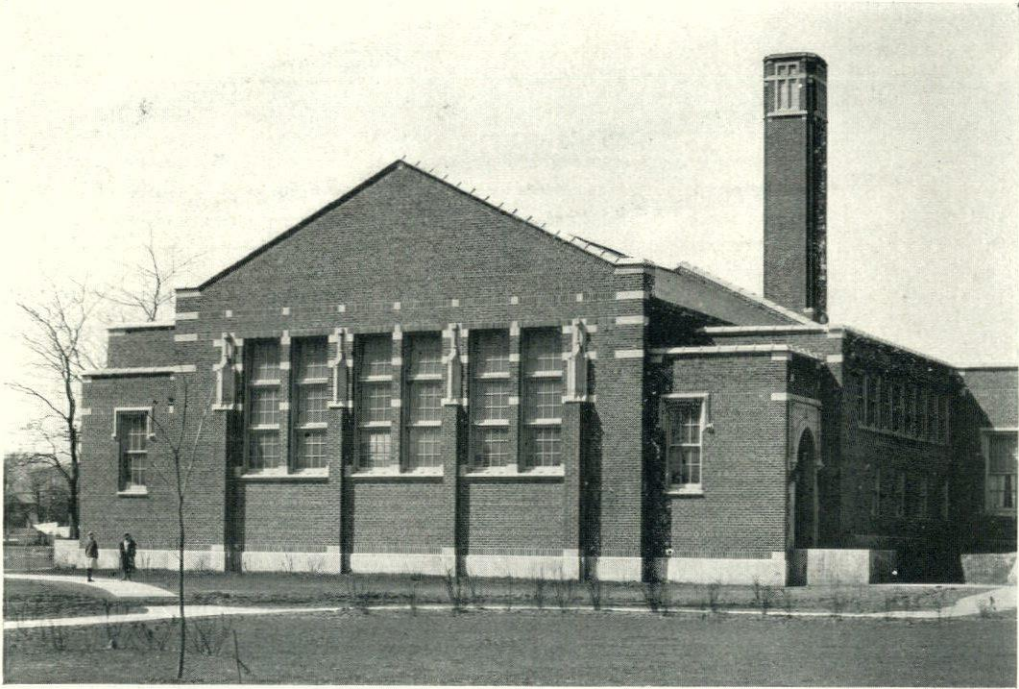
THE ROOSEVELT MEMORIAL SCHOOL, RIVER FOREST, ILLINOIS
Perkins, Fellows & Hamilton, Architects



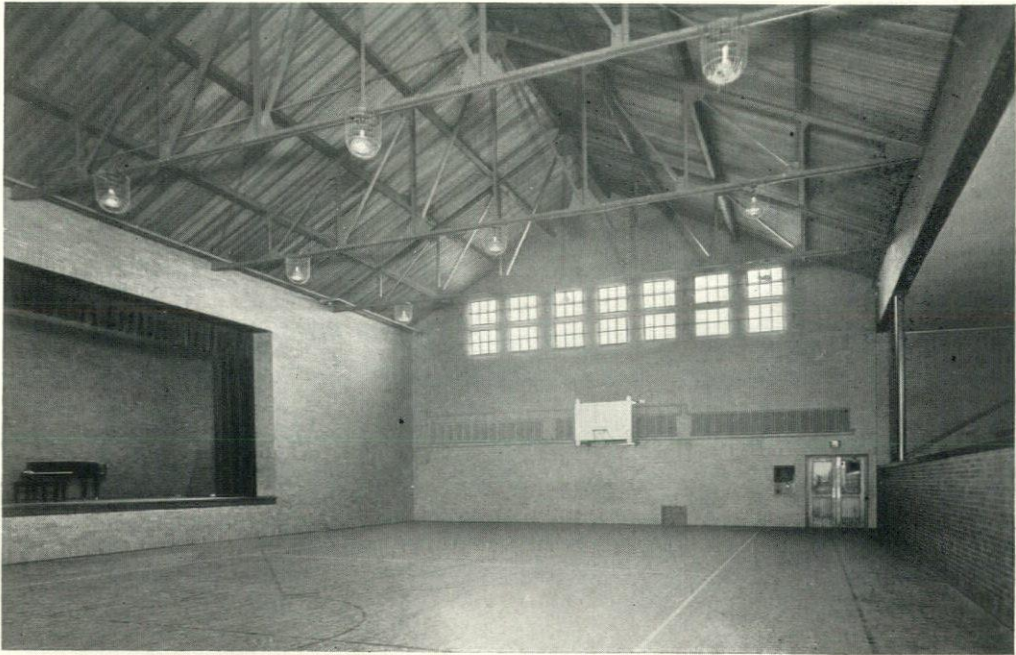
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Entrance Detail
THE ROOSEVELT MEMORIAL SCHOOL, RIVER FOREST, ILLINOIS
Perkins, Fellows & Hamilton, Architects
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Exterior of Gymnasium

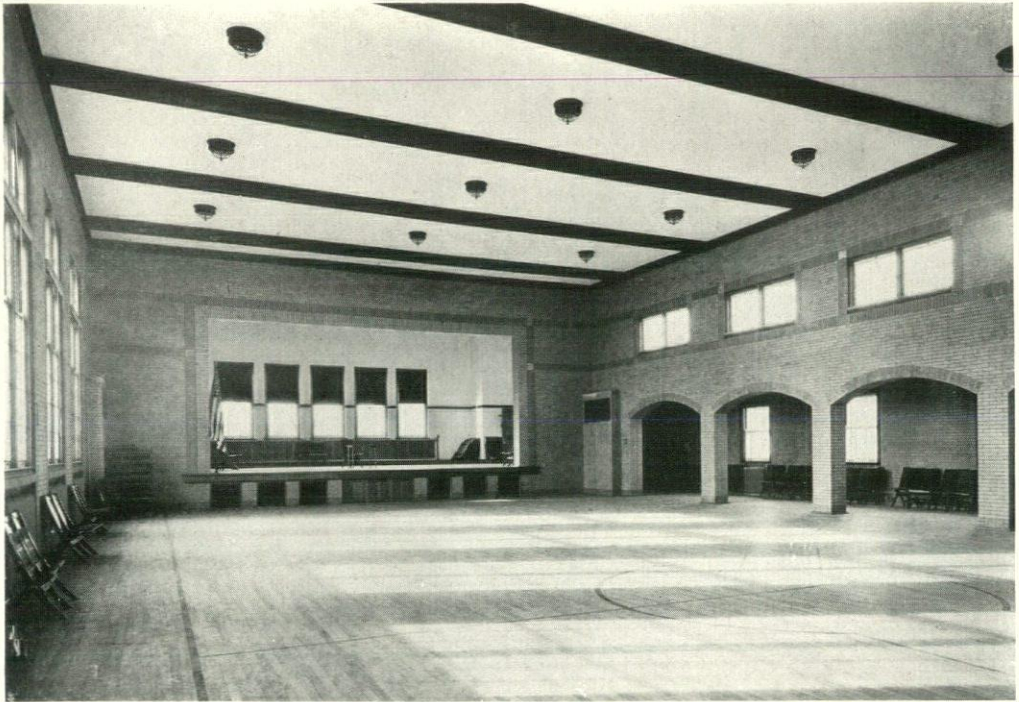


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Gymnasium Interior

May, 1926

THE ARTHUR H. HOWARD ELEMENTARY SCHOOL, WILMETTE, ILLINOIS
Perkins, Fellows & Hamilton, Architects



Gymnasium, Roosevelt Memorial School, River Forest, Illinois

cation at Washington, more than sixty cities that have either permanently adopted this system or have at least tried it out in some of their schools—and the number is increasing. With the enriched curriculum of the modern Grade School the pupils of the first eight grades are no longer sent into one room, to remain there the entire day. The shop, the drawing room, the auditorium, the gymnasium and the play room have called for a shifting of pupils from one room to another, and in reality a Platoon System in its simplest form has already been unconsciously put into effect and there are many reasons to believe that it is but a short step in the future to its full adoption. The Platoon System unquestionably has points of value. It creates a more interesting and fuller day for the pupil. It calls for but one half the number of class rooms and in this, it is obvious that it greatly reduces the cost of the building.

The Work-Study-Play or Platoon

organization is the outgrowth of a serious and prolonged study towards rendering the educational process sufficiently flexible to enable the school to adjust its service to the needs of the individual, and there is reason to believe that in all probability the system is here to stay. However, its development is not yet perfected, as is evidenced by the numerous current negative arguments. Its ultimate success depends no doubt on the ability of school administrators to recognize the full possibilities of the plan and on producing and employing a higher type of teacher.

The economic necessity for a definite balance between classrooms and special rooms such as drawing and music rooms, libraries, auditoriums and gymnasiums has constituted a direct challenge to the school-house planner. Substantial construction, plan efficiency, adequate sites for playgrounds and for a proper setting of the building have come about largely on account of the insistence on fewer, larger and better elementary

schools by school administrators who are developing the plan in an effort to give to youth an enriched education, more in line with the demands of modern society and at a minimum cost to the taxpayer.

Considerable discussion has been given to the maximum number of pupils that should be seated in the class room, and the evidence that has been gathered together may show that there is no deterioration of scholarship where the classes contain more than forty pupils. But the mere absorption of facts and subjects should not be placed before the building of character and the free development of the child's individuality; and it cannot be argued that in this character development which can only be accomplished by close personal contact between teacher and pupil, that the larger class is advantageous.

The question of education seems to be one of the most restless and unsettled of all problems. Dr. Lewis Perry, Principal of the Phillips Exeter Academy, has pointed out that in the archives of a Boston Latin School, there is an account of a discussion, dating back some one hundred and fifty years, about the advisability of introducing new methods of education into that school, so that the pupils might enjoy more pleasure and ease in the pursuit of their course of studies. Without doubt there always has been and is today a certain drudgery connected with the process of being educated, and there can be no objections to methods which may tend to lighten this unpleasantness.

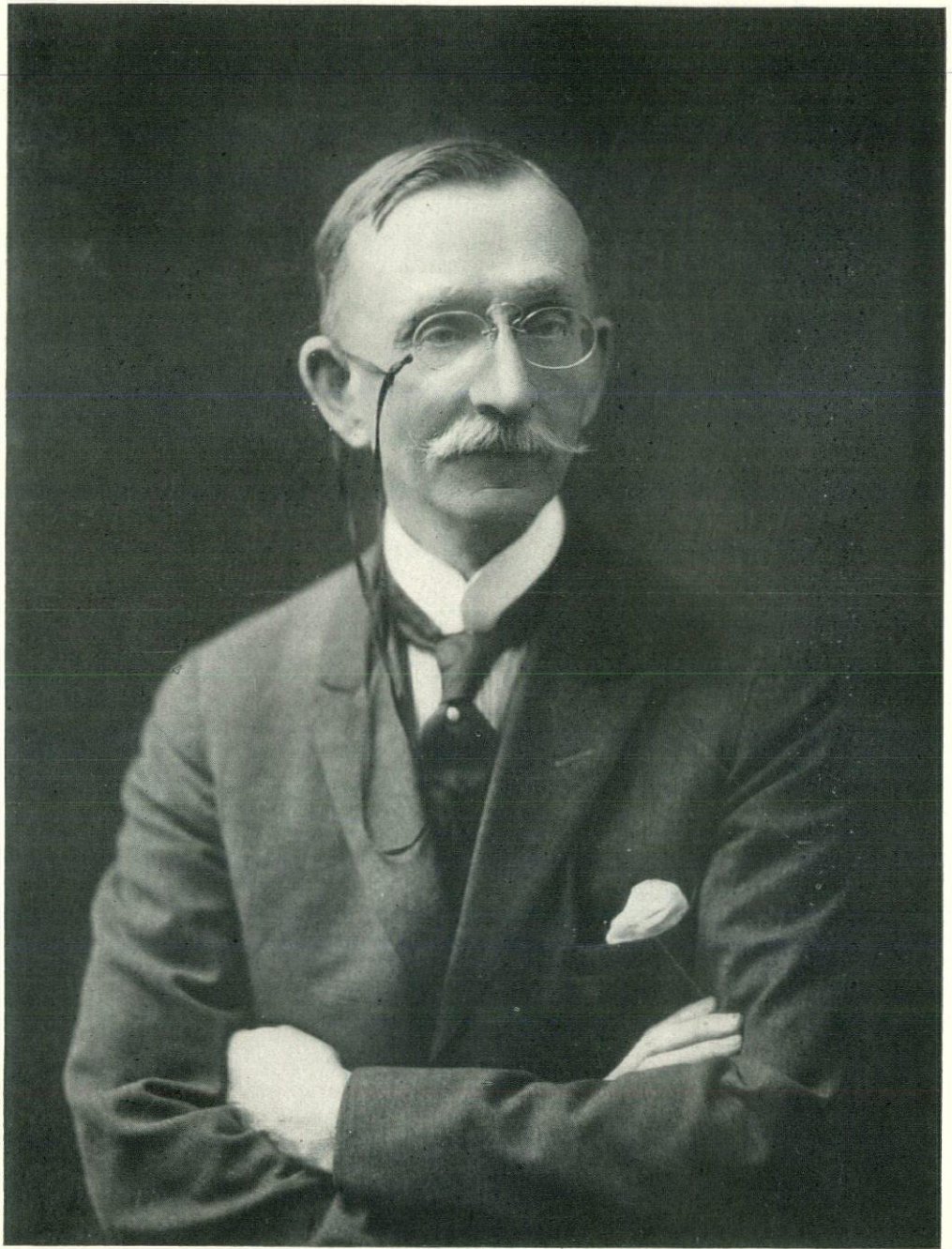
Invaluable innovations have been incorporated into the curriculum of our modern schools; but it is still to be proven that arithmetic is indispensable, or that we can learn to read without some knowl-

edge of spelling. The restless and seemingly endless discussion of what is the proper method of education is not conducive to that stabilization nor standardization from which a perfected result may be expected to come. The leading school architects of the country have to a large degree during the last decade recognized a certain standardization and stability in the planning of the buildings, and the highly developed scholastic architecture of our country has resulted through the generous recognition of well established principles discovered and perfected by various architects, without which generous recognition no art nor science can hope to approach a perfected state.

No one would ask for stabilization in educational methods—that would mean stagnation and decline. Education, following the law of all life, must be kept sufficiently elastic to respond promptly to every valuable new thought, but it should likewise possess the invaluable balance supplied by consideration for the fundamental principles that have served it through all the ages.

For a vision of the future one can perhaps do no better than quote the words of Wm. B. Ittner, who after three decades is now looked upon not only as an authority on schools but almost as the father of the modern public school, and who has summed up for us the future in the following words:

"The next twenty-five years will, no doubt, see the public school building issue forth in all its glory, as a great treasure-house of learning and a thoroughfare of opportunity for youth and all mankind, as the great leavener in Americanization, and a model of health and plan efficiency, a gem of architecture."



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ALFRED DWIGHT FOSTER HAMLIN
(1855-1926)

May, 1926

ALFRED DWIGHT FOSTER HAMLIN

(1855-1926)

PROFESSOR ALFRED DWIGHT FOSTER HAMLIN, a born idealist, came of Puritan stock, and inherited that nobility of soul and courage which carried his father's crusade for Christian enlightenment to victory in the Near East. In that atmosphere he was born with the ideals which ruled his life, given as it was to the cause of helping others to see truth and beauty.

He prepared for his life work at Amherst, then at the School of Architecture of the Massachusetts Institute of Technology, and at the Ecole des Beaux-Arts, Paris, and later made extensive studies of the principal monuments of architecture in Christian lands.

He was accomplished as a linguist in both classical and modern languages, and his mother tongue. English flowed in pure, beautiful volume. His writings clearly expressed his ideas in a forceful, convincing, and scholarly style.

His books on the History of Architecture and History of Ornament set a new standard of correct teaching in these subjects and his numerous essays and lectures are profound in illuminating the humanism of our inherited record of the building art.

His fidelity to the School of Architecture and to the realization of his ideals of scholarship and professional attainment he gave his whole busy life.

A real architect in knowledge and feeling, his teaching was valuable to the student both in its sound instruction and cultural import.

In his teaching record of forty-three years at the University, Professor Hamlin was an indefatigable worker for the School, the success of which was his one ambition, but he always laid down his pen when a student came to him, for it was his pleasure to help the inquiring mind along the right road.

He was lovable, and beloved of his stu-

dents and co-workers with whom he worked in sweet accord.

Courageous in the right he was a fierce fighter against wrong, accepting no compromise in principles. To him the way of truth was normal, verity was always expected; his cleanly soul abhorred deception, and he could not abide any one so base as to cheat.

Professor Hamlin received the degree of M. A. from Amherst in 1885, and the degree of L. H. D. from St. John's College, in 1912. He was a Fellow of the American Institute of Architects, a member of the Archaeological Institute of America, of the City Plan Committee of the Merchants' Association, and of the Century Club. He was Chairman of the Art Committee to raise funds for the Cathedral of St. John the Divine.

Professor Hamlin became a member of the Broadway Tabernacle Church in 1882, and ever since then this church has been his chief interest outside of the University. There, for over twenty years, he conducted an adult Bible Class. At the time of his death he was a Senior Deacon. He had served on many important committees, and his advice was largely sought by the pastor, Dr. Charles E. Jefferson.

His interest in the Near East, especially in Armenia and Greece, continued throughout his entire life. In 1919 he made an extended tour of the Near East as a Special Commissioner of the Greek Relief Committee, for which he was decorated by the Greek Government.

Surely he digged not in the earth to hide the talent given him! He has gone to show his good work to his Master and to receive his just reward. His Master will say, "Welcome, good and faithful servant. Enter thou into the joy of thy Lord."

WM. A. BORING.

The ARTISTIC GROWTH of the WASHINGTON PLAN

By Glenn Brown

II. ERRORS TO BE RIGHTED

AFTER A VERY intimate association with the members of the Park Commission who designed the Washington Plan, as well as with the members of the first Commission of the Fine Arts, who approved the plan, I have felt it a duty to strive for its protection and perfection. My observation and experience with governmental methods, together with my knowledge of the ideas and desires of the originators of the plan, induces me to suggest what to avoid and what to remove.

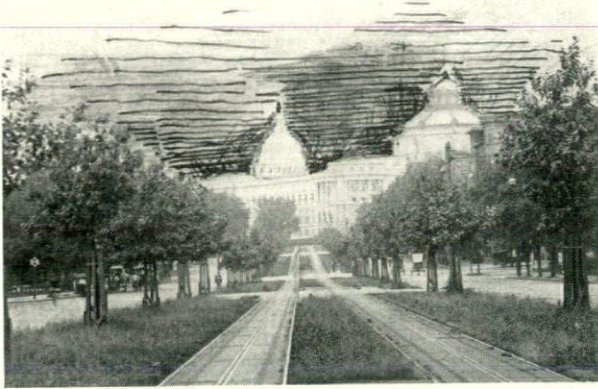
FOLLOW THE PLAN

L'Enfant left us in his plan of Washington an artistic and practical treatment for parks and grouping for government buildings. Our ancestors ignored this plan both in the treatment of landscape and in the location of buildings. The Park Commission, able men, more than a hundred years after L'Enfant's time made a re-study of the city development. In their report (1902) they advised going back to the fundamental principles of the Washington Plan in the grouping and planting. They said, in effect: "Stop your unreasonable way of building guided only by whim, interest or friendship, without thought of the ultimate effect upon the beauty of the city." It is amazing that our forefathers with the wonderful plan of L'Enfant at their disposal failed to make use of it. Will the present generation insist upon the completion of the Park Plan as a regeneration of L'Enfant, commended and left to us by George Washington? Will it be forgotten in spite of the added prestige given by the hearty approval of the Park Commission and the National Fine Arts Commission? There will be

no excuse in the future for the thoughtless, I may say the ruthless, location of buildings and planting of trees as in the past, for now we have a body of experts, the National Commission of the Fine Arts, to advise and instruct us.

IMPROPER PLANTING

Parkways may be destroyed by lack of intelligent planting. This occurred in the Smithsonian grounds. Planting which today is effective, may grow in a generation to hedge you in and block out important selected views. The most glaring offender in this respect was A. J. Downing, the architect, a man who should have known better. Some seventy-five years ago, he designed many creditable buildings with the surrounding landscape as a part of the composition. He did the most successful residential work of the period. His success with individual buildings and grounds may have been the cause of his weakness and failure to grasp the park system as a whole. He did not appreciate, as L'Enfant did, that each feature was only designed as a part of the larger scheme. By his planting in the Smithsonian grounds and LaFayette Square he did damage that three generations will not restore. While making the grounds attractive in themselves he utterly destroyed the most imposing feature of L'Enfant's Plan, the great open way bordered by formal avenues of trees, between the Capitol and the Washington Monument. His planting in LaFayette Square and the north White House grounds cut off the reciprocity of sight demanded by L'Enfant. Planting must be carefully designed, then watched as it grows, or it may destroy many pleas-



1895
View down Pennsylvania Avenue, east of the Capitol, as seen in 1895, showing the interference of the Congressional Library and young trees planted down the center of the Avenue.

ing and effective views. I recollect driving through Biltmore, the Vanderbilt Place in North Carolina, and thoroughly enjoying the many near and distant views. Some fifteen years later, on the same drive, I was much disappointed as the planting in its growth had cut off nearly all the charming views from the roadway.

AVOID A CENTRAL HEATING PLANT

I tell as a warning, for fear the project may not be dead but only sleeping, the story of the central heating plant proposed on the Potomac River just east of 14th Street. This large brick utility building with four huge smoke stacks approximately two hundred feet high would have been a visible competitor from far and near of the Washington Monument and the Lincoln Memorial, over which it would cast a pall of black smoke. A mechanical engineer under McAdoo, Secretary of the Treasury, was eager to build a central power and heating plant for government buildings. No objection to this idea would have been raised but for the location selected. It was

to be on the bank of the Potomac, central to Potomac Park, where it would encroach upon holy ground, where it would mar the memorials to Washington and Lincoln. McAdoo espoused with enthusiasm his subordinate's idea and authorized the work to proceed. Piles were driven and underground conduits were commenced, when it came to the attention of the committee of 100, who were watching the progress of the Park Plan. From the drawings for the power house, a perspective sketch was made on the site they had selected. On this location it would become the most conspicuous object in the landscape to those coming into

the city from the south by boat, rail or auto. The perspective sketch showed the four chimney stacks at their proper height, and their relations to the park, to the Capitol and to the Washington Monument. For some reason the officials who were preparing a foundation for this structure sent up a stationary balloon to show the height of the smoke stacks. We who were in opposition took advantage of the balloon to get photographs from the park showing the clash of the chimneys belching smoke, with both the Washing-



1926
Same view 1926—showing growth of central planting obliterating the disagreeable interference of the Library and fast cutting off a view of the Capitol dome.



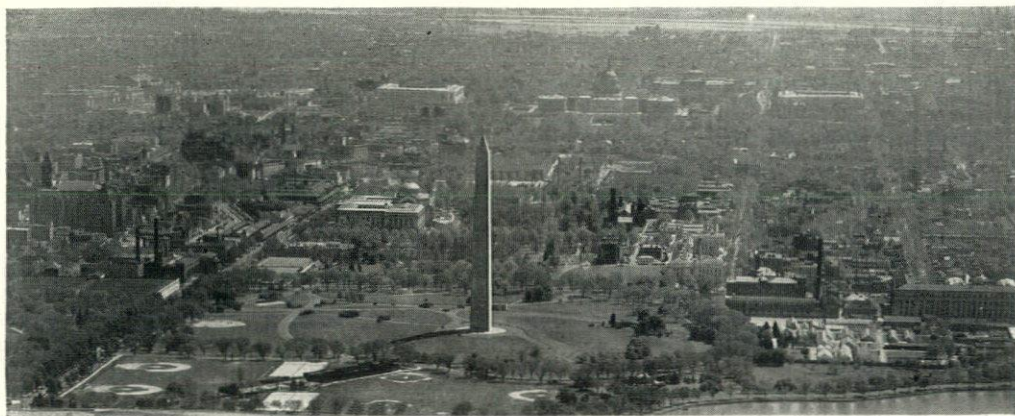
View east of the Capitol down Maryland Avenue—no planting in center, and a good view of the Dome

ton Monument and the Capitol. After making these accurate illustrations the newspaper gave the matter wide publicity, publishing the illustration and calling attention to the bad effect upon the Washington and Lincoln Memorials. McAdoo was apparently obdurate, and President Wilson would not interfere. Both were affected by the newspaper notoriety, and were glad to seize upon the emergencies of the war to stop what

would have proved an inexcusable blunder. Although this monstrosity was not perpetrated upon the people of the country, let us be on guard lest some enthusiastic mechanic may again secure the support of a thoughtless secretary.

REMOVE TEMPORARY STRUCTURES

The war left Washington in a chaotic artistic condition. Disreputable frame



Planting of Downing obliterating the reciprocity of sight between the Capitol and the Washington Monument demanded by L'Enfant



Incongruous Lamp Post in the Capitol Grounds

shacks were built on and off the parks on the plea that everything should give way to the emergency of war. The first effort to clean up is the removal of the shacks from Potomac Park.

The Mall between Third and Seventh Streets was literally filled with temporary frame structures, although an effort was made in this case to keep the axis of the Capitol and the Monument open by placing the power houses balanced on

the open axis. These temporary buildings graphically illustrate the importance of the wide clear space demanded by the Park Commission and for which the American Institute fought when the U. S. Engineers made a strong effort to decrease the building line from 900 feet to 300 feet, the space now between temporary buildings. The smoke stacks of these power houses clash with what can be seen of the Washington Monument in one direction and with the Capitol in the other.

These structures should be torn down and removed from the parks. This will give an opportunity for planting this section of the Mall after a hundred and thirty years' delay according to the Plan of L'Enfant. The hearty approval of the original scheme by the Park Commission should encourage us to keep up the battle until we win.

CRUDE LAMP POSTS AND FOUNTAIN OF THE CAPITOL

One of the most glaring of the crudities which we may hope to see removed are the architectural features of the landscape in Capitol Park. To carry out the suggestions of the Park Commission it will be necessary to replace them by more suitable architecture. These features of the Capitol landscape designed by Thomas Wisedell are incredible, when considered in connection with the refined and classically detailed Capitol, or with the charmingly simple landscape of Olmsted. Thomas Wisedell introduced nouveau art, and Egyptian effects in his copings and lamp posts, and gave a crude Byzantine design in his central fountain. Not one of these is related to or should be tolerated near the Capitol.

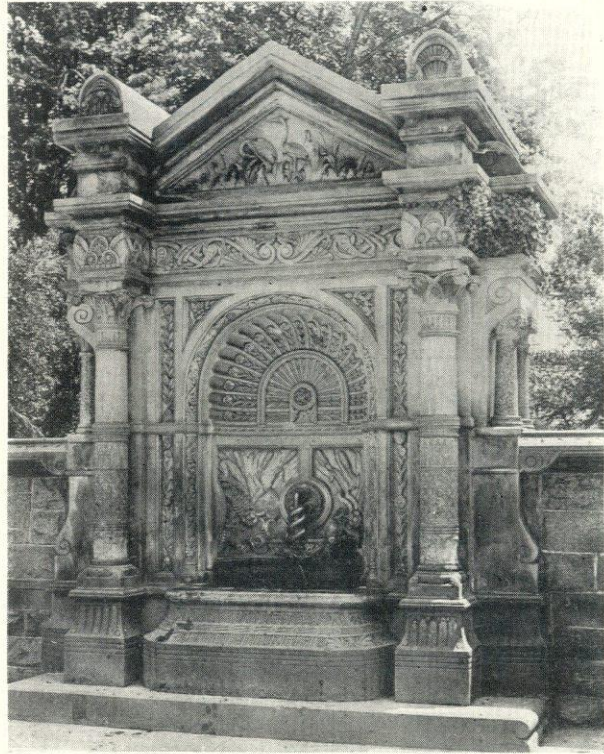
GLASS HOUSES

The unsightly glass houses in the Botanical Garden have been an eyesore for years at the foot of the Capitol grounds. Since the statue of Grant has been erected their prominence and unsightliness have become strongly emphasized. They overshadow and belittle the memorial to Grant and cast a slur upon his

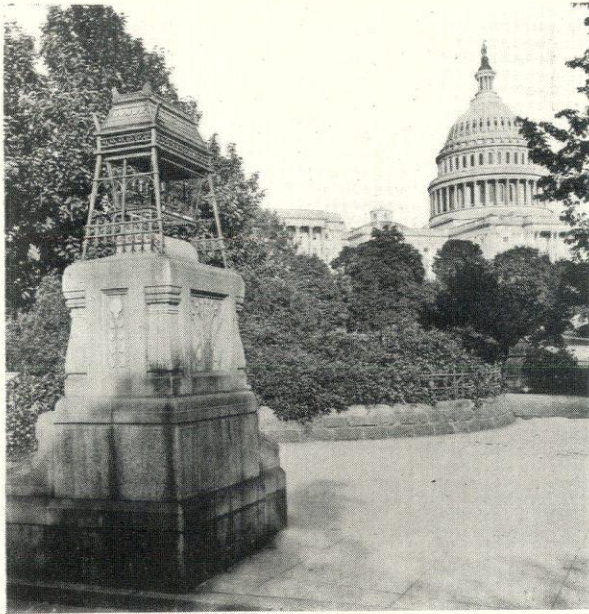
memory. As long as these glass houses remain on their present site, the Mall must remain unfinished, the approach to the Capitol from the Park must appear unkempt and ragged, the statue of Grant must lose in dignity and importance without its proper landscape surroundings. I see by the paper that a Representative has introduced a bill to acquire the property north and south of the Capitol and from B Street north to B Street south. Let us hope this glass hot house will be moved from its present important focal position to one less conspicuous.

A LOST VIEW

Until recent years nothing has interfered with the enjoyment of the charming view down the Potomac, from the south portico of the White House. As this view was a factor in the location of the President's House, its enjoyment is a heritage from which no occupant of the Mansion should be



Incongruous Byzantine Fountain in the Capitol Grounds



Incongruous Lamp Post in the Capitol Grounds

larred. Two mistakes, the planting of Lombardy poplars along the railroad embankment and the erection of two steel truss bridges across the Potomac have destroyed this view. The Lombardy poplars were planted with the laudable purpose of screening the White House from the disagreeable sight of moving cars. They forgot that trains pass quickly and at long intervals. They forgot the destruction of the permanent view which might be enjoyed at all times in the sunshine and the moonlight. I remember asking McKim if some provision should not be made to screen the cars and other traffic running through the Parks: He said: It will not be necessary as moving objects are transient, visible only for an instant. They are negligible in the permanent landscape. The



The Botanical Glass Houses and the Grant Memorial

planting of the Lombardy poplars may be rectified by pruning back to the height of the railway embankment. This planting should serve as a warning not to plant, or allow planting to grow so as to obstruct this or other historic views.

The old long bridge for railway and highway was a low wooden structure which ran across the Potomac River and the marshland, which is now Potomac Park. When this bridge reached its age limit, it was replaced by two separate structures, one for the railway, another for the highway. No one thought of objections, all were enthused over the two great steel trussed bridges spanning the river. The steel trusses appear to be abnormally high as they completely destroy the charming view intended to go with the White House, mar the view of the Lincoln Memorial from the river and will clash with the new memorial bridge just starting. If these bridges were low structures, travellers up and down the river would enjoy a most pleasing view of the Lincoln Memorial in all its classic dignity and purity. When these bridges are removed, and fortunately steel rusts and corrodes, it must be kept in mind that when rebuilt they should be low stone or concrete structures. This will restore to the occupants of the White House their inherited right to the beautiful view; it will give the straight base-line over which travellers on the Potomac may enjoy the view of the Lincoln Memorial. When rebuilt care should be taken that its proportions and line do not mar the new memorial bridge.

In considering the detrimental effect of these bridges, we must not forget their proximity to the site of the proposed Roosevelt Memorial and remember the rather ghastly appearance of the skeleton steel trusses when seen between the classic colonades of this memorial, or the harsh straight lines breaking through and across the great water jet, typifying Roosevelt and force.

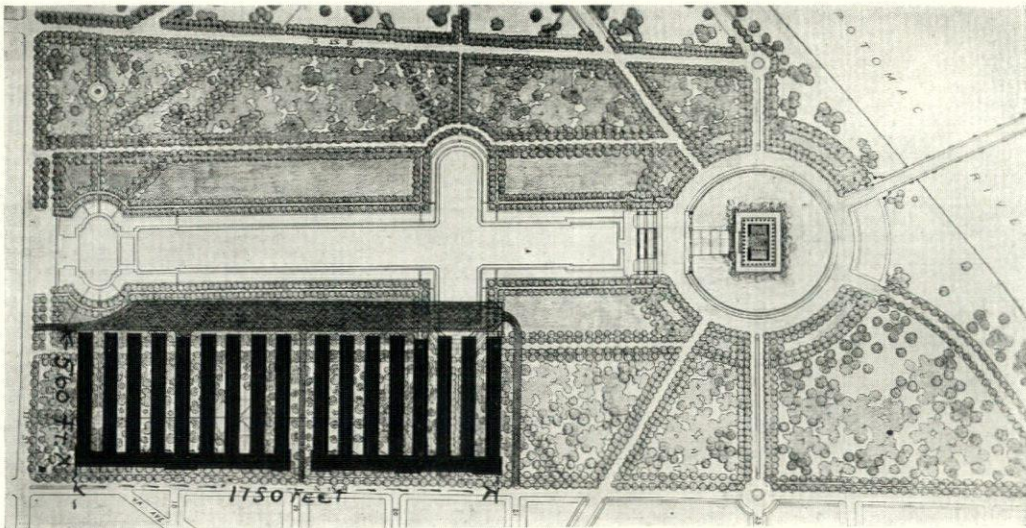
THE WAR AND NAVY BUILDINGS

The most serious mistake from a patriotic and artistic point of view was erecting the War and Navy Buildings on Potomac Park. A fitting respect for Washington and Lincoln, as well as for the artistic effect of the park, were ignored in their erection because these buildings were in the interest of war. With the Lincoln Memorial finished, the quadruple avenue of elms planted, the lagoon filled with water and the thickly forested areas north and south of the great open view growing thriftily, we thought the west end of Potomac Park was safe against careless or ill advised tampering with the landscape. The war burst upon the country and people became more or less hysterical. It was under these conditions that the War and Navy Departments got authority from Congress to take the section of the Mall on B Street between the Washington Monument and the Lincoln Memorial. Those who were looking to the future beauty of Washington were fooled by the assertion that these buildings were to be temporary. No one thought of any-

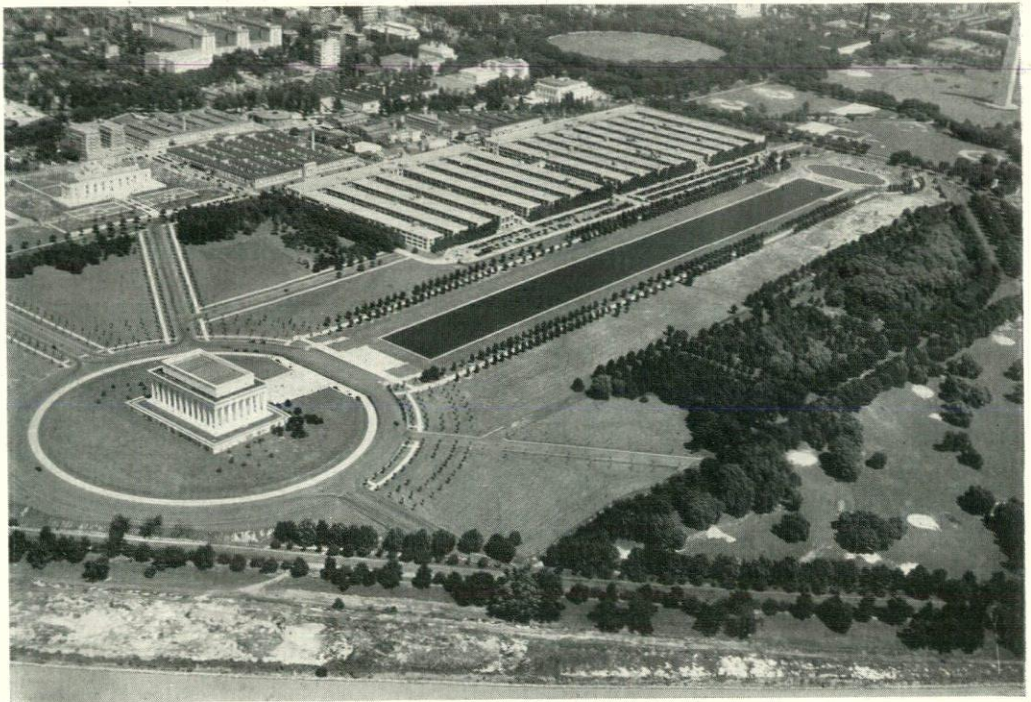
thing except the frame structures which were being erected elsewhere for emergency use. The location selected required up-rooting thousands of thrifty, well-developed trees, and foundations made very costly because of filled ground, the extra cost of which would have purchased solid ground elsewhere. Having gotten authority for temporary buildings, what did the War and Navy Departments do? They immediately made plans and hurried the erection of reinforced concrete structures; nothing more permanent could have been built. Those interested in the beauty and fitness of Washington would have made a determined effort to stop their permanent erection on this sacred ground, when cheap ground was available just across B Street. No thought was given to the appearance of the buildings on the Park, the important frontage, but there was an amateurish effort made at a classical front on B Street, the least important exposure. The objectionable group comprises two enormous ugly structures, the Navy and the Munitions buildings, both fronting on B Street north and forming in effect one building with a frontage of over 1,700 feet. Each building has wings or prongs 60 feet wide, and projecting into the park 560

feet. Seventeen of these ugly prongs three stories high project from the two buildings. These prongs project a hundred feet or more over the normal building line on the Mall which has been established as 450 feet from the center axis. They are constructed, while durable, in the crudest reinforced concrete, skeleton filled with indifferent brick work. No thought has been given to proportion, which is bad, or to detail, which is worse. Imagine seventeen of these ugly structures thrust upon your notice with no chance to avoid their ugliness, when you make a reverential pilgrimage to see and enjoy the Lincoln Memorial, or when you wish to pay a quiet tribute to the memory of Washington. From all points the ugliness and unfitness of these buildings are thrust upon you. These monstrosities from their size obstruct and distract your mind from the great men and their memorials. This section of Potomac Park should be sacred to the memory of the great men whose memorials have been and will be placed here. It is no place for utilitarian structures.

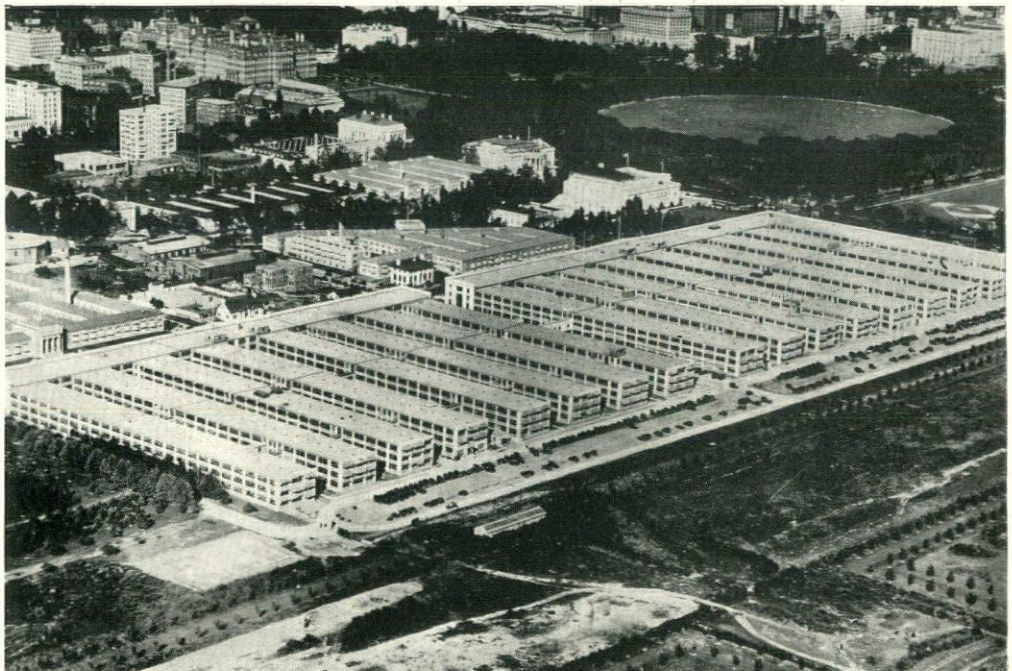
The War Department, I understand, to carry out the fiction that they were erecting temporary buildings, had estimates made for their wrecking. The cost



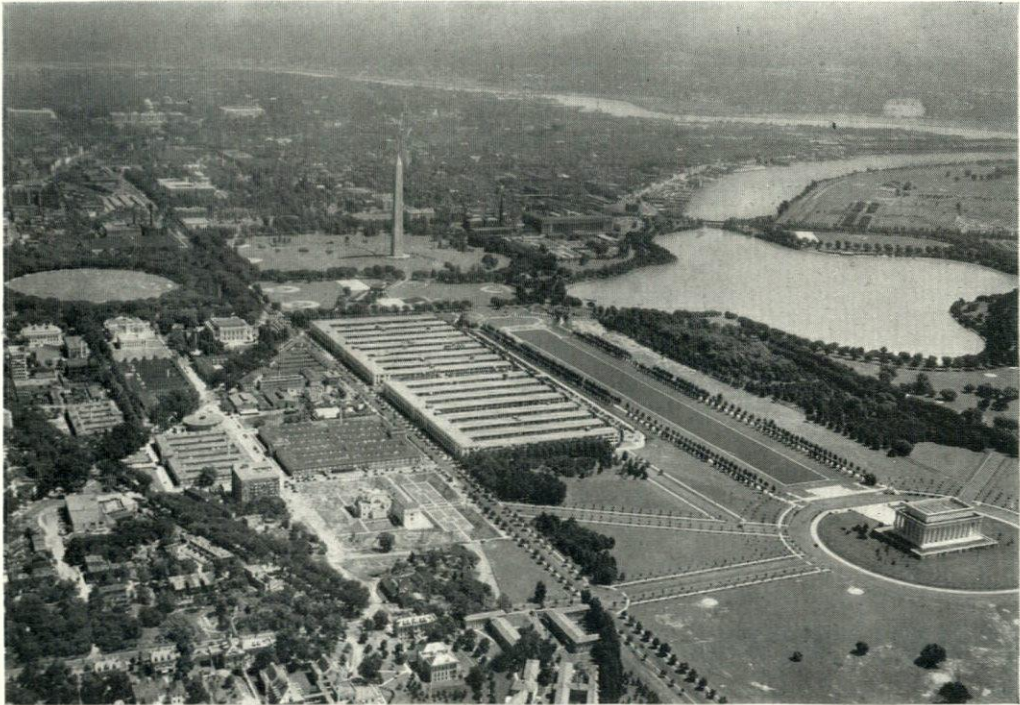
Plan of Park lay-out and Lincoln Memorial, showing the 1,750 feet of Army and Navy Buildings—destroying the appearance of the Park.



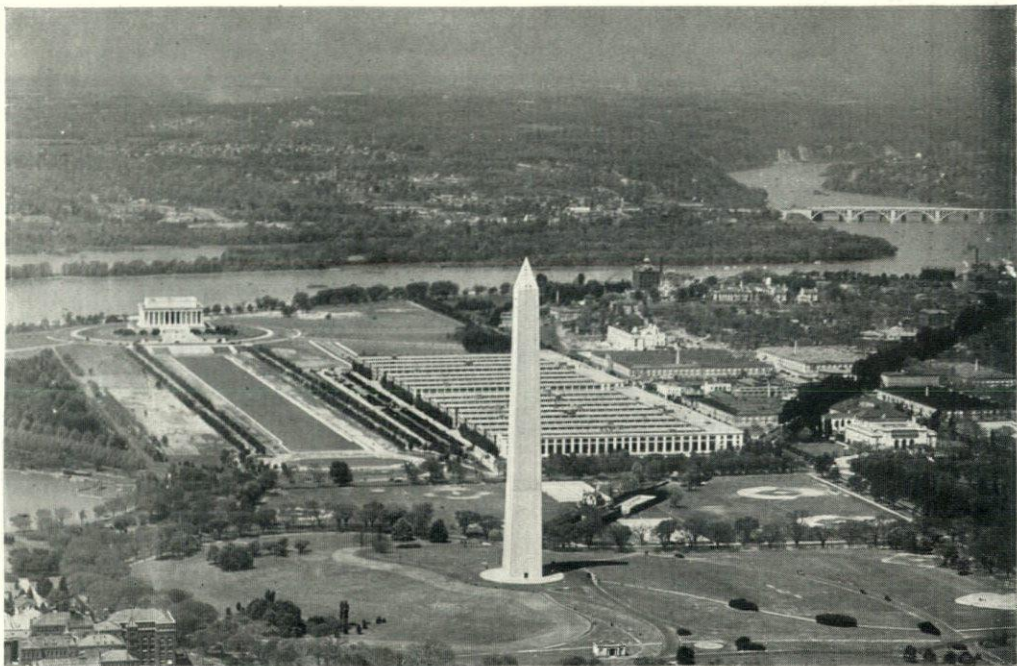
The War and Navy Buildings seen from the Lincoln Memorial



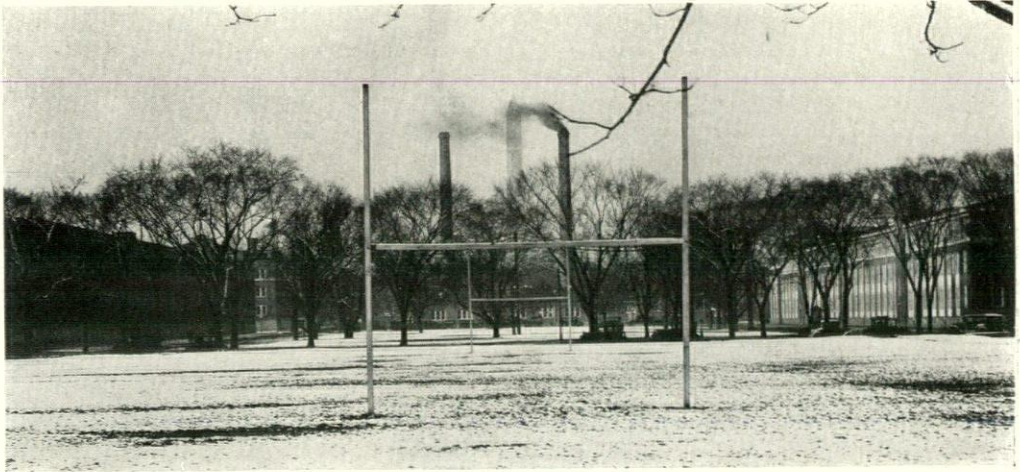
War and Navy Buildings as seen from the Park



The War and Navy Buildings—the biggest and ugliest central feature of the landscape as seen from the air



The War and Navy Buildings seen from the Washington Monument



Looking from the Capitol to the Washington Monument—the prominent War Building chimneys

of the wrecking, \$2,000,000, is a very good gauge of their solid construction. The question may be asked why we should demand the removal of these buildings. They should be removed because they destroy the effectiveness of a wonderful landscape composition, which if carried out faithfully would give this country the most beautiful bit of Park treatment in the world. They should be removed, as this section of the Park is a holy place in memory of the man who fought for Independence and the man who fought for Union. They should be removed because they draw the attention from and desecrate the memorials to Washington and Lincoln.

The American Institute of Architects which had so much to do with the initiation of the Park Commission and with the development of the city according to this plan, feel they should again take up the battle. I will quote from a speech I made at the Convention, A. I. A., last spring in New York: "The War and Navy buildings to obtain the best result, should be replaced by closely planted trees. If this is not possible we may at least strive to have their projecting prongs cut off to bring them back to the building line and have their frontage

treated so it may be more in harmony with the park and the Lincoln Memorial. I feel that this is the least the country should demand. Intelligent people see the blunder of these buildings, but there has been no concerted move to get it rectified. I ask the Institute to be the first to make this move, thus continuing their public service in securing and defending the plan. It will not be easy. It will require systematic and continuous effort. While these buildings remain, the Park will be far from the ideal scheme contemplated. It will make to a certain extent the previous work of the Institute abortive. This is a public service which the Institute may well undertake and accomplish with persistence and the help of the intelligent people of the country."

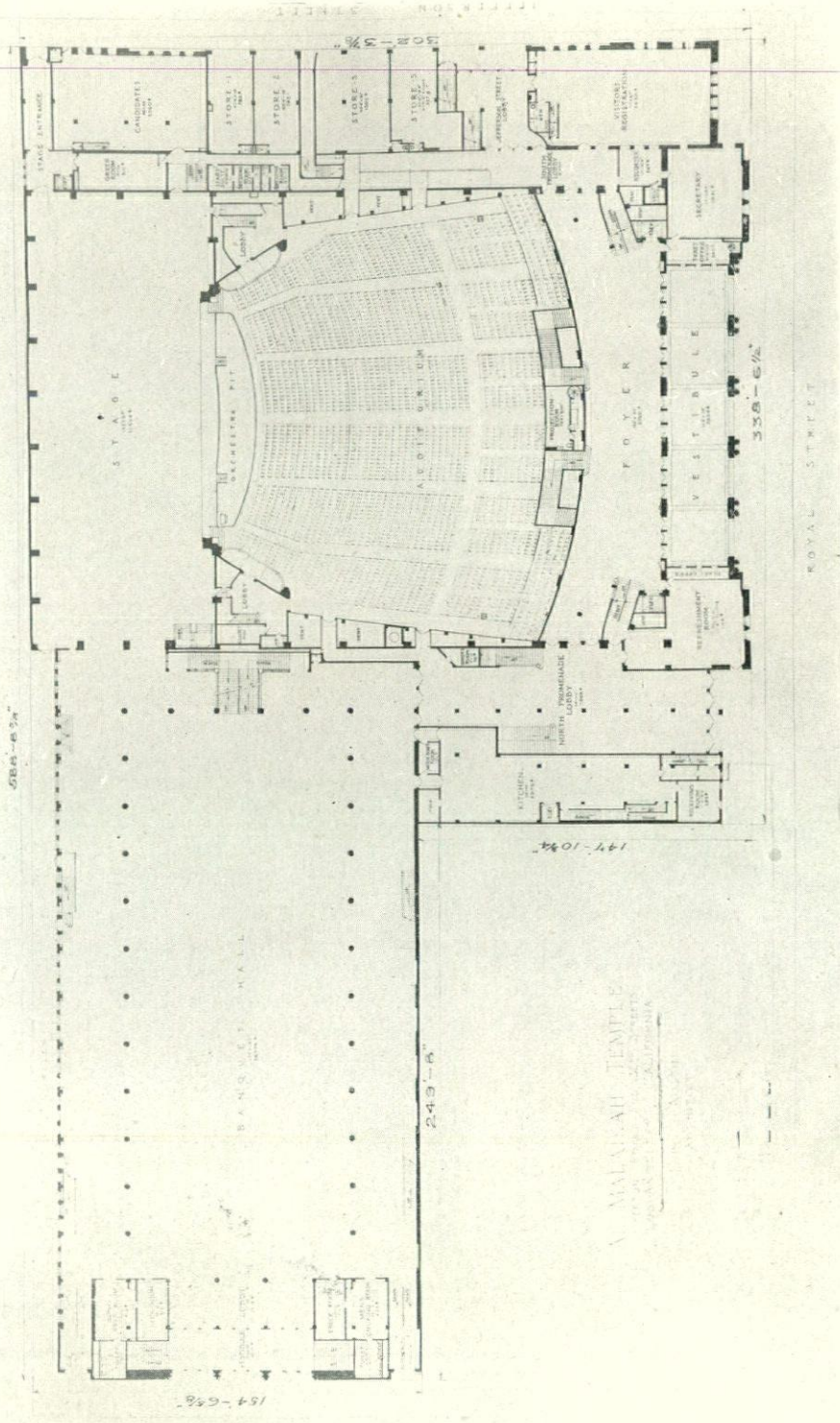
This brought about the resolution from the convention asking the President to call on the National Commission of the Fine Arts to report on the feasibility of altering these buildings, so they will be in harmony with the park and not mar its surroundings. If they find it is not feasible, that Congress be called in to enact legislation for their removal and the replanting of this area according to the Park Commission Plan.

P O R T F O L I O

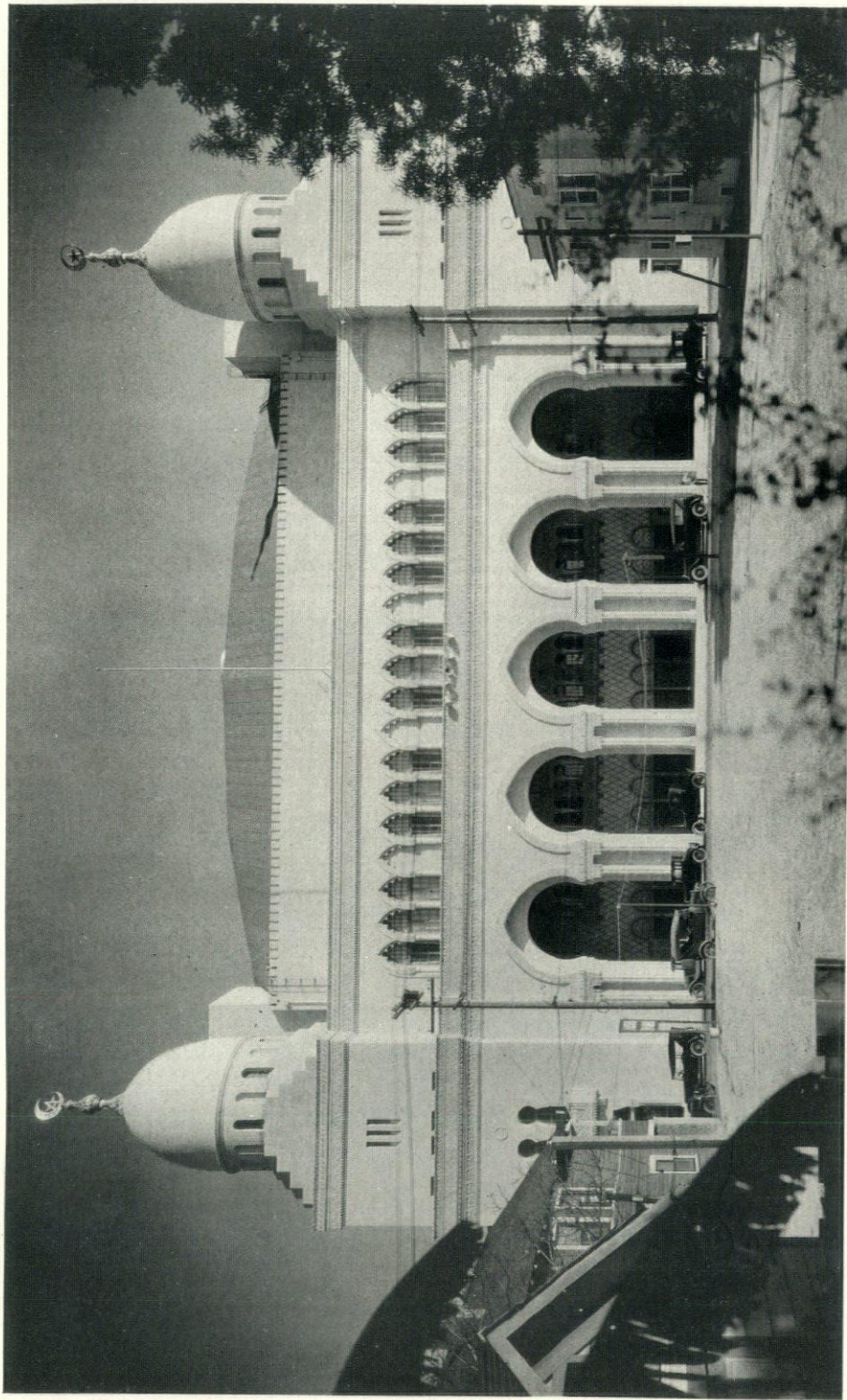
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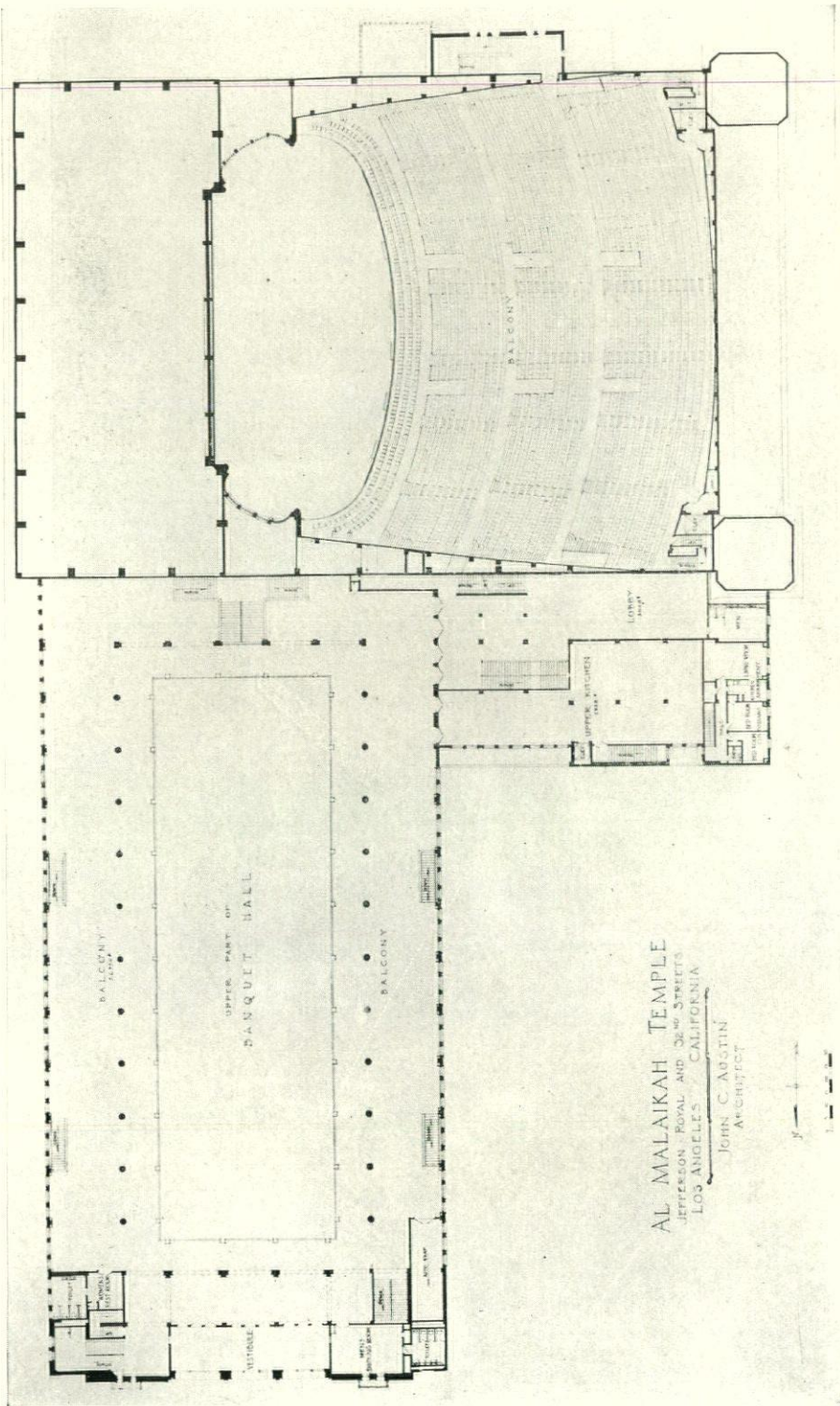
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



AL MALAKAH TEMPLE, LOS ANGELES, CALIFORNIA.
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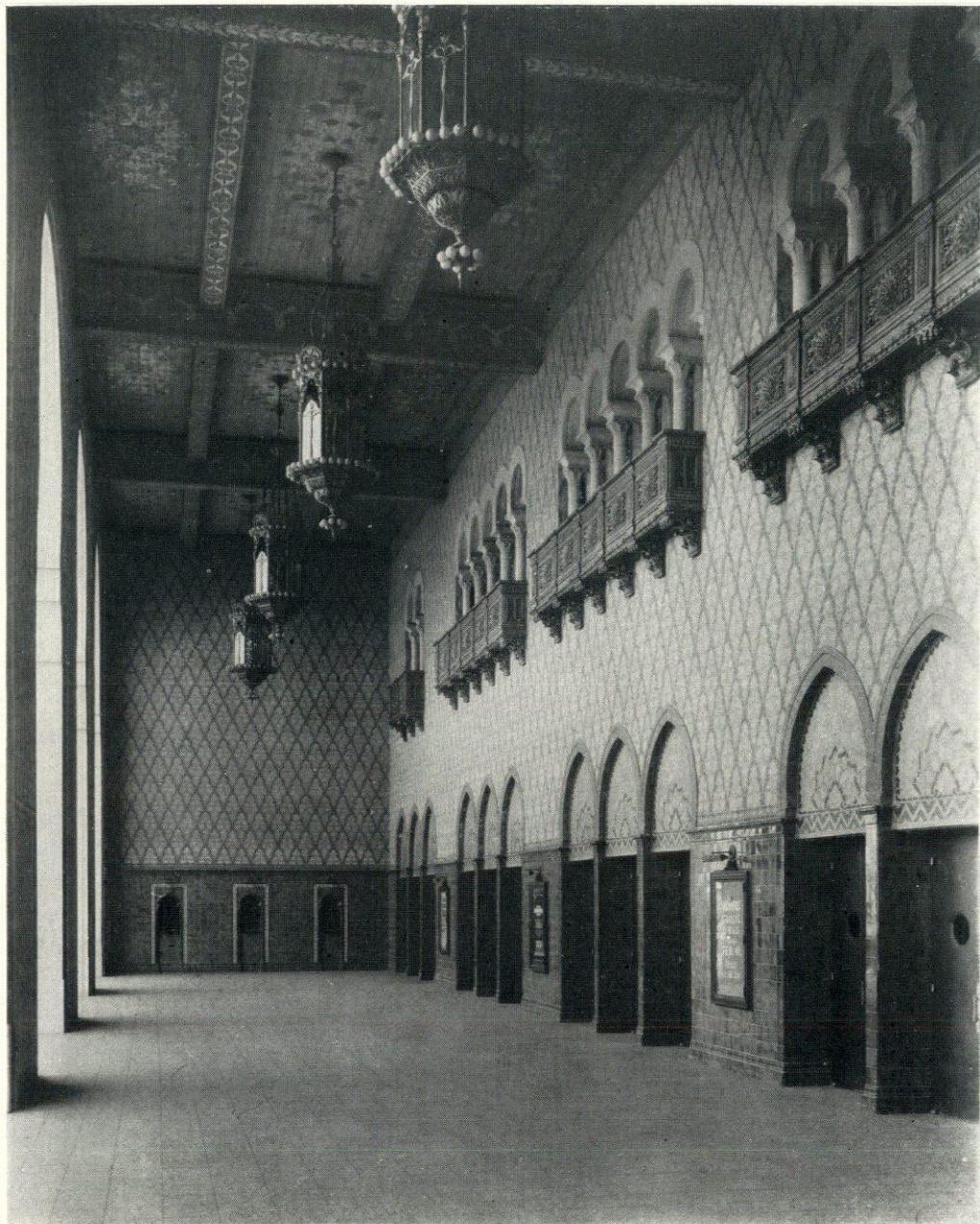
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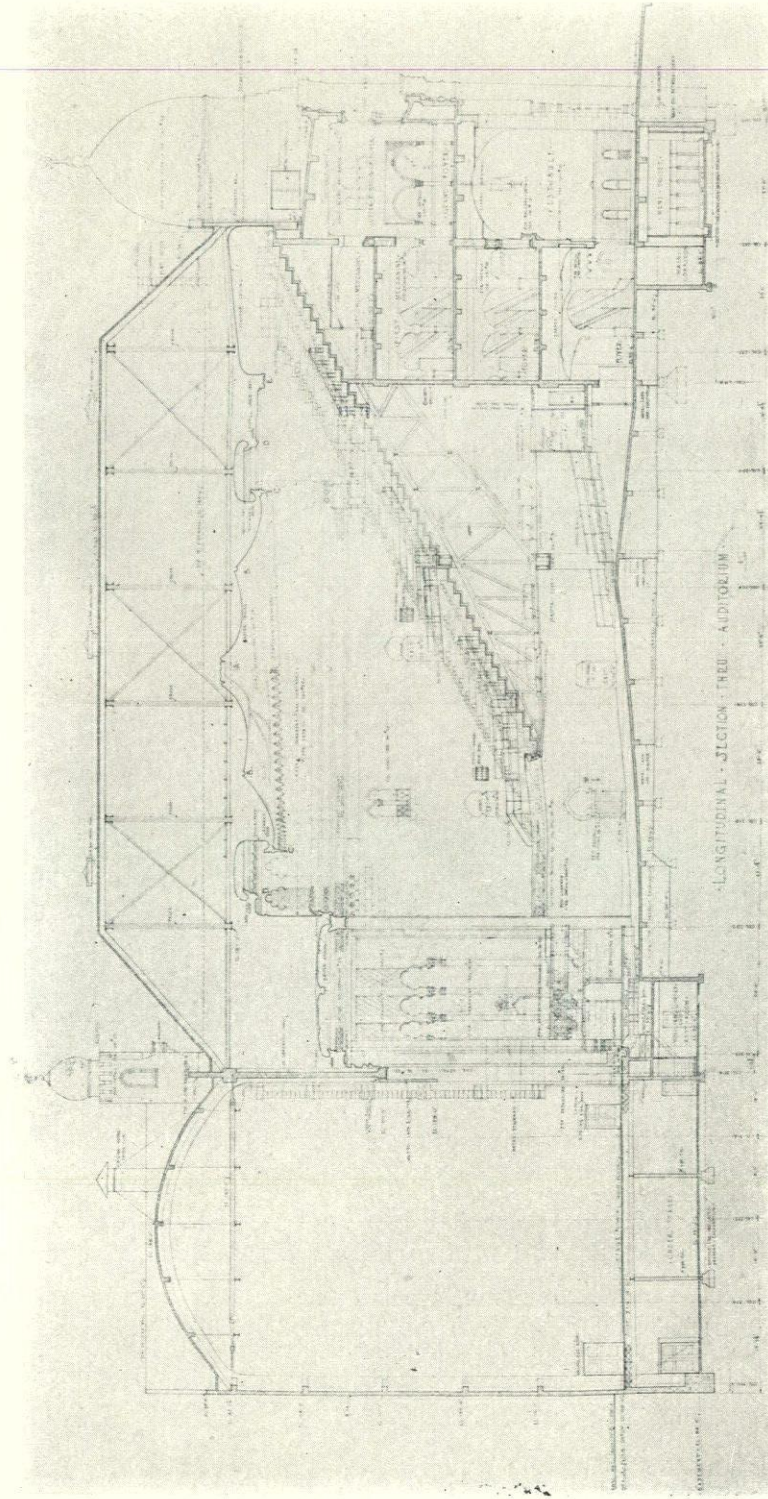
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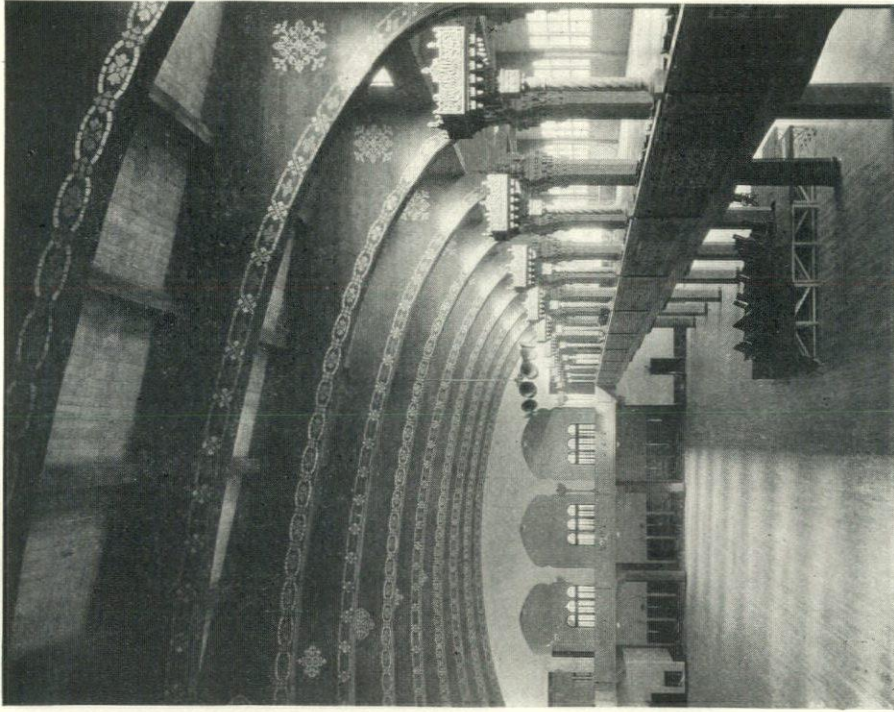
Entrance to Pavilion (Banquet Hall)
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



Vestibule at Main Entrance
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.

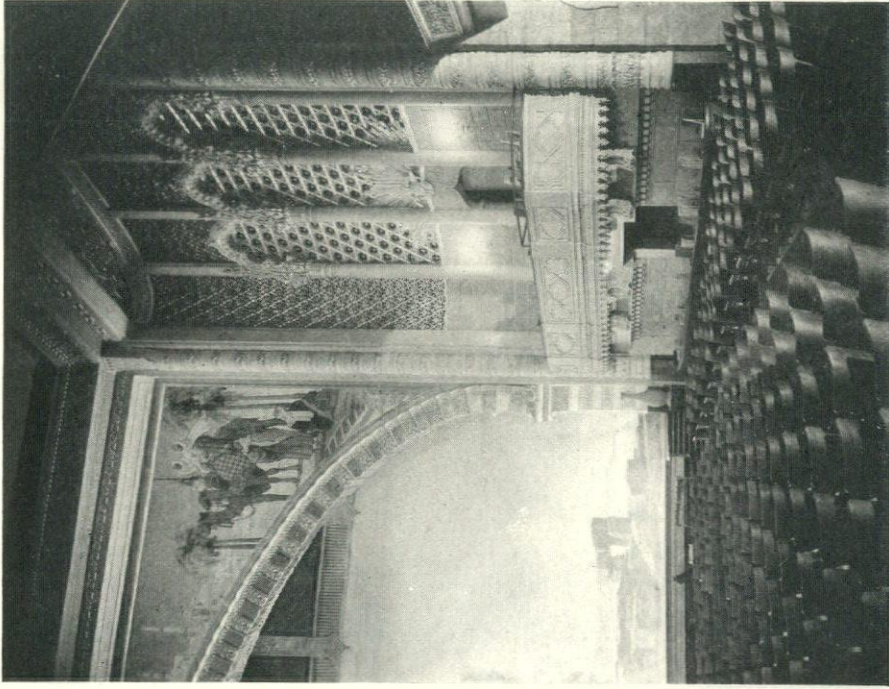


AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



Interior of Pavilion

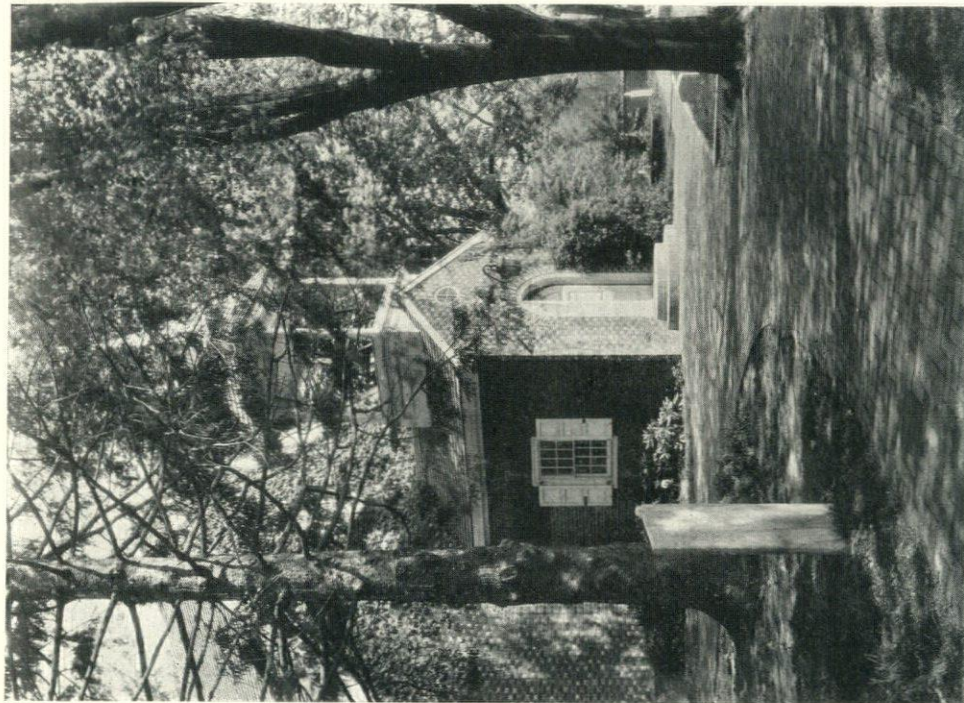
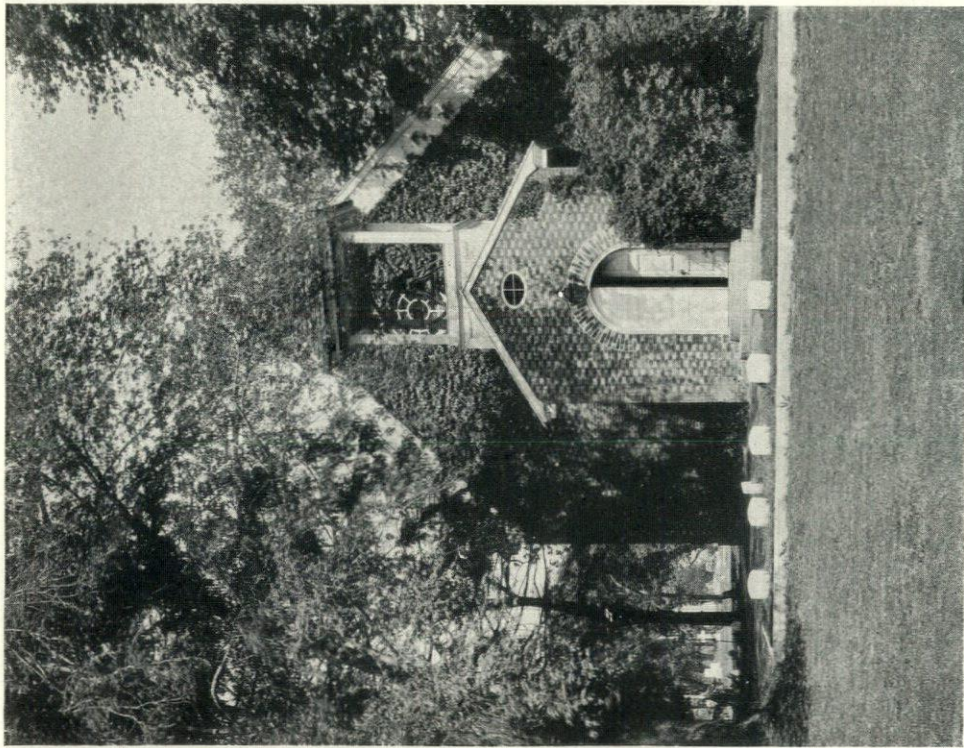
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



Detail of Proscenium Arch and Boxes



Lych Gate
CHRIST CHURCH, DOVER, DELAWARE.
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



CHRIST CHURCH, DOVER, DELAWARE.
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



Interior of Porch
CHRIST CHURCH, DOVER, DELAWARE.
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



THE GENERAL ACCIDENT, FIRE AND LIFE ASSURANCE CORPORATION BUILDING,
PHILADELPHIA, PA.

Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects

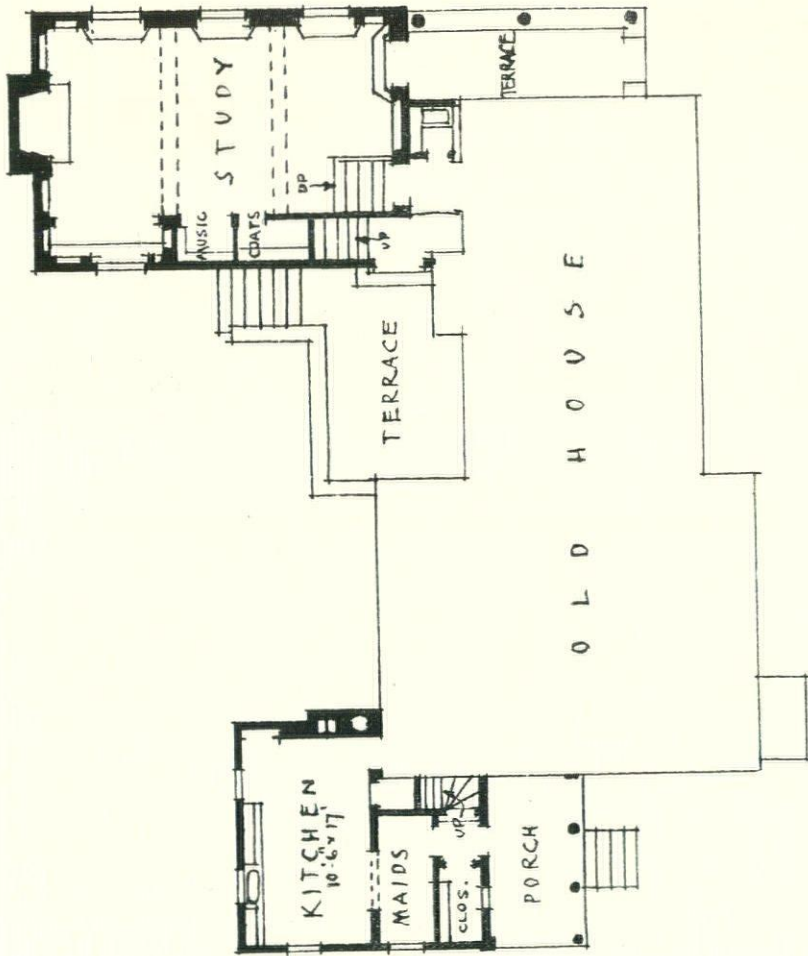


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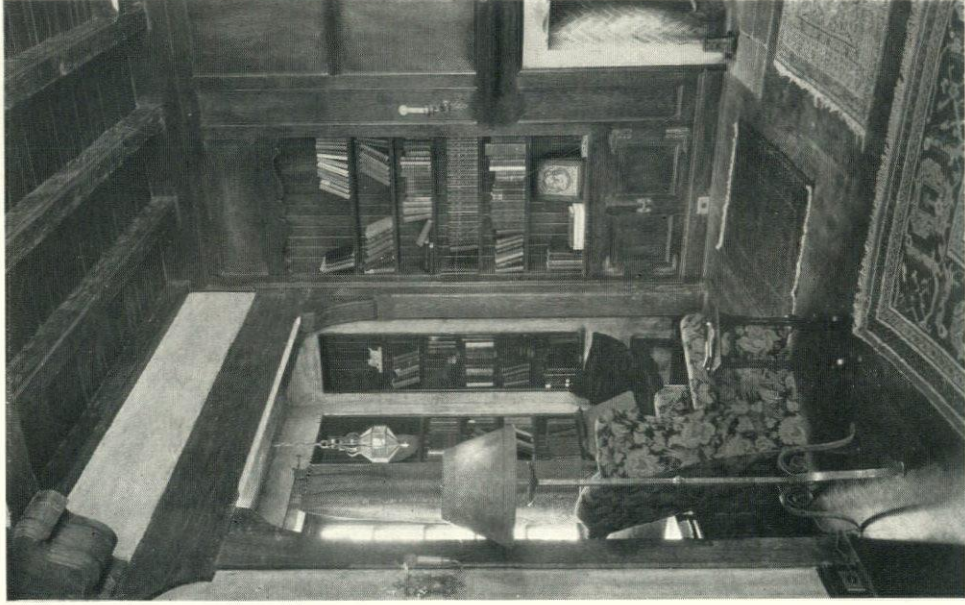
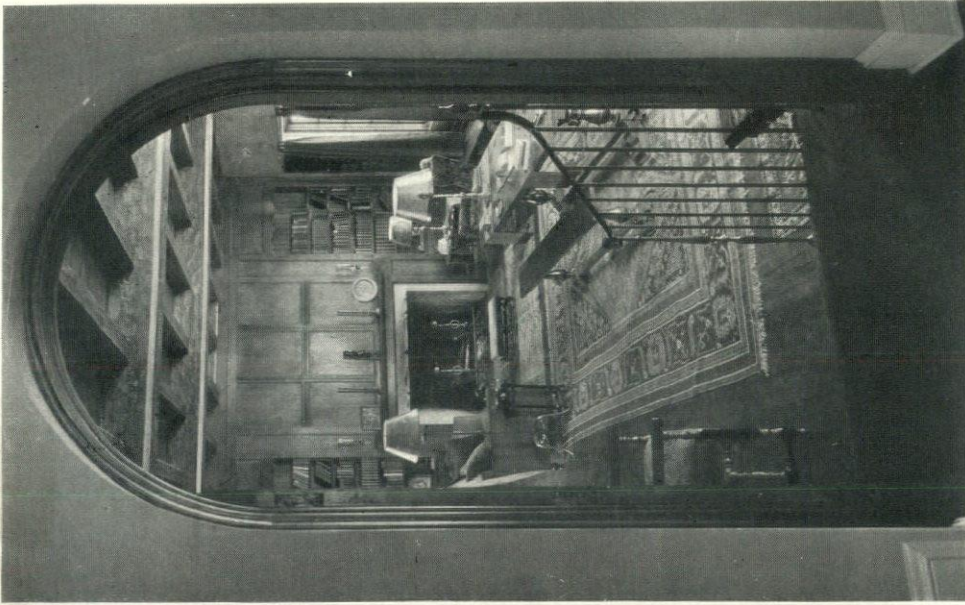


The Study Fireplace
RESIDENCE OF PROF. PAUL FANCHER, CLINTON, N. Y.
Henry J. McGill & Talbot F. Hamlin, Architects.



· F I R S T · F L O O R · P L A N ·

RESIDENCE OF PROF. PAUL FANCHER, CLINTON, N. Y.
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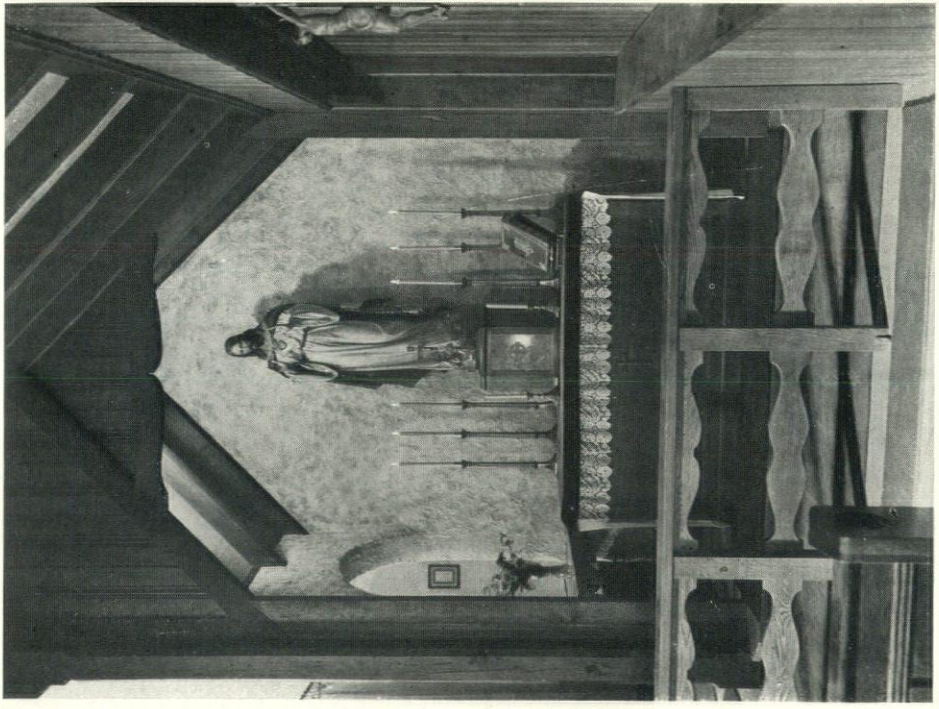
CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.
Henry J. McGill & Talbot F. Hamlin, Architects.



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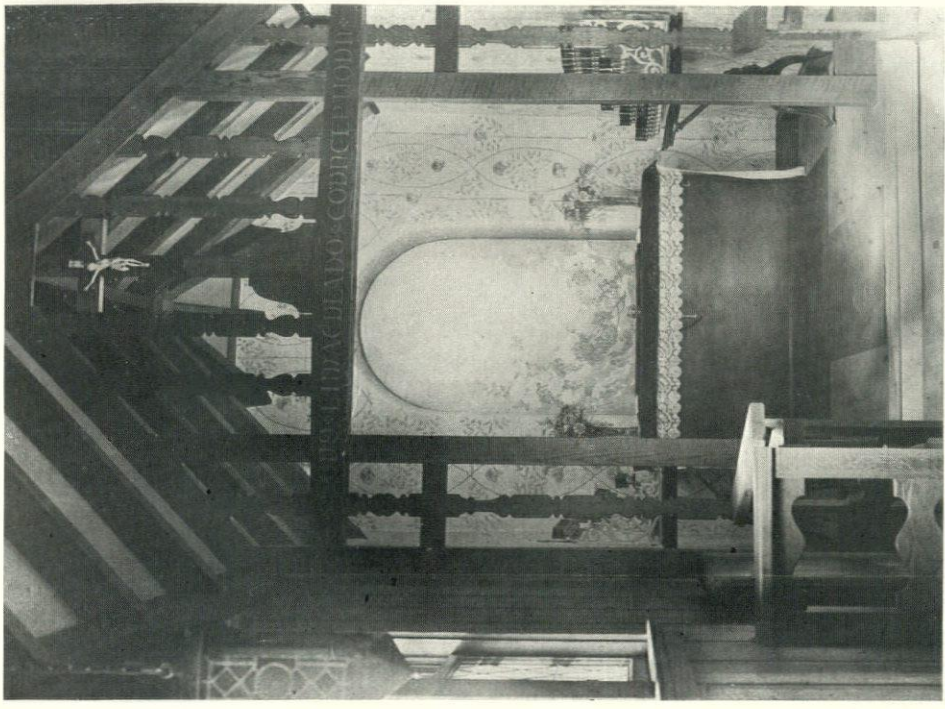
CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.
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St. Joseph's Altar

CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.

Henry J. McGill & Talbot F. Hamlin, Architects.



Chapel of the Immaculate Conception

BOSTON DRY POINTS



By
Hubert G. Ripley

V. COPLEY SQUARE

THE NAMES OF Washington Allston, Gilbert Stuart and John Singleton Copley in the annals of painting; Horatio Greenough, Augustus Saint Gaudens, Frederick MacMonnies, and Bela Pratt in the chronicles of sculpture; William Rogers, Francis Walker and Phillips Brooks in the rôles of educators, are closely associated with Copley Square.

While the Square, in its present state, cannot be compared for purely aesthetic value with many less noted places, in other cities, there is a certain naive awkwardness that charms and interests the visitor, while filling the native with a sense of complacency. This is partly due to the feeling that it is, in a way, about the only civic center the city possesses, and perhaps more largely to the architectural monuments that enframe it.

Be that as it may, ever since our recollection and even at the present time, pilgrimages to Copley Square are frequent occurrences in the daily lives of students, architects, and all those seeking sustenance at the font of Helicon. Its trickle may be faint and its tintinnabulations as heard from afar, but the stream is crystalline.

Trinity Church is not surpassed by contemporaneous work in this country, and in outline and texture it attains a semblance of annosity. In a lesser degree, this is also true of the Public Library, which contains many valuable treasures for those suffering from aesthetic anorexy. The New Old South Church is a unique reminiscence of Venice, Sienna and Salisbury, while the

bulbous Copley Plaza Hotel can hardly be called an improvement on the old Art Museum which it replaces. The Pierce Building marks an astonishing epoch in late XIXth Century Architecture, concerning which there are sundry joyous tales and a pathetic sequel.

When McKim, Mead & White's drawings for the Public Library were first exhibited in Boston about thirty-seven and a half years ago, they created a tremendous sensation. Eugene Létang, Professor of Architecture at the Massachusetts Institute of Technology, veteran of the Franco-Prussian war, and logist of the Prix de Rome, beloved of all who knew him, made a superb rendering in black and white of the principal front in Copley Square.

Létang was a master-draughtsman, if there ever was one. Some of his drawings hang now on the walls in the old Rogers Building—one in particular with a marvelous deep blue sky. "It took twenty graded washes to make that sky," Létang used to tell us, "A draughtsman should spare no labor to produce the perfect result."

He used to come back from lunch at Marlave's or Mieusset's about 3:30 in the afternoon, with Larry Mauran and Jud Wales, all three a bit foggy, nidorous with 1884 Macon, Hennessey's three star, and caporal, for the daily critique. With a soft pencil and a few thumb smudges, he would make tracing paper sketches of such loveliness that they revealed to the student undreamed beauties in his stodgy campanile or timid triumphal

arch, and for the moment, lifted the veil and glimpsed the shining wings of the Pierides.

There were other noted draughtsmen in those days, some of them now high in the ranks of the profession, and they collaborated with McKim in producing a set of drawings for the proposed library that rivalled the copper plate etchings in Letarouilly. After these drawings were published, all Boston draughtsmen wanted to throw up their jobs and work for McKim, Mead and White. Many did so.

No building under construction in modern times ever had such superintendence. There was a constant stream of architects, draughtsmen and engineers who kept the operations under daily and hourly supervision. The students at Tech used to watch the workmen lay Guastavino tiles for hours on end, marvelling at the grace and delicacy of the egg shell domes that carried huge blocks of granite weighing many tons. When a section of the main cornice in plaster, ten or twelve feet long, was discovered one morning sparkling in the Spring sunshine, snowy white in the richness of its details, there was a near riot. Crowds gathered and discussed its ornaments, proportions and scale. *Tout* Boston was thrilled to the core. The arguments among the draughtsmen became so warm that we finally adjourned to the Victoria, where, to our joy, we found that Bock beer was in season. This genial beverage soon put every one in good humor and we decided to remain, so that each might have plenty of time to propound his thesis, express his appreciation, and fully air his views on art, time and space.

The Victoria, now sadly changed from its former prestige (it is at the present time a family hotel, with a near-cafeteria atmosphere in its dining room) was then a delightful place for quiet social gatherings. The little basement café (now converted into a flower shop, periodicals and needle work!) resembled the vaults of an old wine cellar. Such it was in fact, with fitting concomitants. It was noted for the excellence of its cuisine. Nowhere in town could one find a better filet mignon with mushrooms. Some oysters

with a glass of sherry, the filet with a bottle of Chablis, followed by some Stilton cheese and a plate of thinly sliced bread and butter, with a glass of green Chartreuse for dessert, made a most satisfying repast.

For a number of years, the Victoria was always visited in conjunction with pilgrimages to Copley Square, even though the stay might be brief.

It was here that Henry Pennell, after his Rotch Travelling Scholarship days, taught us to sing "La Duchesse de Palma" and "Le Prisonnier de Nantes." Now he rides around in a motor car that looks like a Kranich and Bach grand piano on the outside and has cinnabar-green cushions and an electric cigar lighter on the inside.

A party from Peabody & Stearns' office would be arranged, usually on a Saturday afternoon, to view the art works in Copley Square. Frequently the party adjourned to the Victoria for relaxation and refreshment. Often men from the other offices would be found there and a pleasant evening was assured for earnest seekers after truth and beauty. In this way a spirit of geniality between the various offices was cultivated and many things of value were mutually disseminated.

A little incident told at one of these meetings helped afterwards to enliven the tedium of another office.

The Gordon Allen mentioned below is now a grave and sedate architect of established practice in Boston, honored with high office in the Boston Chapter of the A. I. A., and with hair slightly gray above the temples. Mr. Allen is the only American architect who has had kings, queens, princesses and princes numbered among his clients. His drawings for a villa for the King of Greece received a whole broadside in the sacred Boston Transcript. He is the father of a family and lives in Leuisburg Square, one of the oldest and most aristocratic neighborhoods on Beacon Hill.

Gurdon Parker was formerly a famous football player on the Harvard Team in the days when the only College that used to win over Harvard was Yale, once in



The Architectural Record

May, 1926

VIEW IN COPLEY SQUARE, SHOWING THE PHILLIPS BROOKS MONUMENT
NEW "OLD SOUTH" IN THE DISTANCE

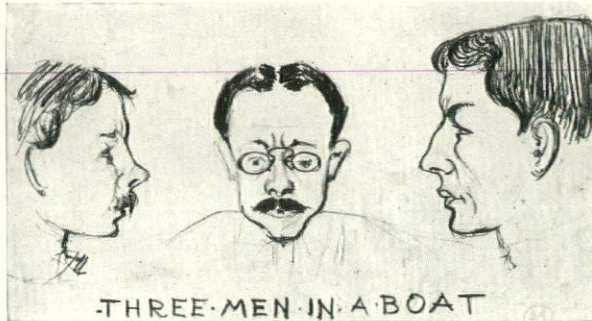
DRAWING BY HUBERT G. RIPLEY

a while. We were thrilled the time Gurdon took us to see a minor game, Dartmouth, as we remember it, and explained the plays to us before they happened. We loaned him our copy of "Les Contes Drolatiques," Vol. I, and shortly afterwards Gurdon went to New York to work for Trowbridge and Livingston or Ackerman and Ross (we never remembered which and so couldn't write him) and failed to return our book. That's why we've never read the first part of "La Belle Impéria," "La Mye du Roy" and "La Pucelle de Thilhouze." Some day we hope to meet Gurdon once more and remind him.

The incident referred to is the following: —

One noon Gordon Allen and Gurdon Parker were strolling around T Wharf. Spring was in the air and the harbor's edge the nearest approach to the "great open spaces" within easy reach of the office without unduly expanding the lunch hour. They found a live sea crab about the size of a dinner plate on the planking near a fishing schooner. They had been lunching at the Café de la Bourse, splitting a bottle of ordinaire, and for dessert, each a pony of the café's old 1847 cognac served in great goblets the size of weiss-beer glasses, so that the bouquet of that noble distillation might be adequately savored.

They returned to the office with the slimy black crustacean, it appealing to their fancy as possessing great possibilities. Gordon put the crab in the drawer of the table where Willie Johnson worked, so that when Willie reached in shortly afterwards for his Carnegie Handbook—Willie had become a real draughtsman by that time and was proud



Reading from left to right—Eddie Maher, I. Howland Jones, Maurice Biscoe. All three were "fired" the same day the news came that Carrere and Hastings got the Senate and House Office Buildings in Washington.

tossed it into the cupboard under the sink just in time to escape the eagle eye of John Stearns who gave Willie a hard look as he passed through the room. There was no further talk of crabs that afternoon as the entire office was in a great stew finishing the competition drawings for the Pennsylvania State Capitol which, as everybody knows, became a "cause célèbre" before it was settled.

The next day the incident was forgotten, and the crab passed from the memory of the office for a week or more until John Stearns, whose scent was very keen, happening at the time to be standing near the sink, said, "Brooks!" Benny jumped. "Brooks, you'd better get a plumber right away. There is something the matter with the plumbing. Have him look at the sink trap."

Benny rushed out for a plumber and as soon as John left the room Gurdon made a dash for the sink, picked up the mortified crab, wrapped it in a piece of tracing paper, and tossed it out the window, where it fell with a great splash in the middle of State Street. When the plumber presently arrived, he examined carefully around and under the sink, tested the trap, and though acutely aware of the symptoms, could discover nothing amiss. Easy-going and unsuspecting as ever was—almost to a fault one might say—John couldn't help feeling that Willie knew more about the matter than appeared on the surface, which, in truth, he did.

Copley Square is enriched with sculp-

of his ability to figure out the load (evenly distributed) on a 12-in. 31.5 lb. beam supported at both ends with a span of 15 feet — he swore a great oath and flung the poor fish to the floor. Gurdon picked it up and hastily

ture, notably in the porch of Trinity, modelled on that of St. Trophime, enlarged and modernized. Charles Coolidge is largely responsible for the completion of the exterior which accords with Richardson's original design. In conception and execution, it could hardly be improved.

The sculptures of the Public Library are striking and vigorous. While some might cavil at Bela Pratt's massive bronze figures either side the main entrance, half submerged in the granite blocks that McKim intended as pedestals for standing figures (which, if carried out in accordance with that intention, would have added greatly to the scale of the façade), still there is great dignity and boldness to their outline. Eddie Maher, for whose opinion we have great respect, admires them immensely, perhaps because he was a great friend of Pratt's, and anything

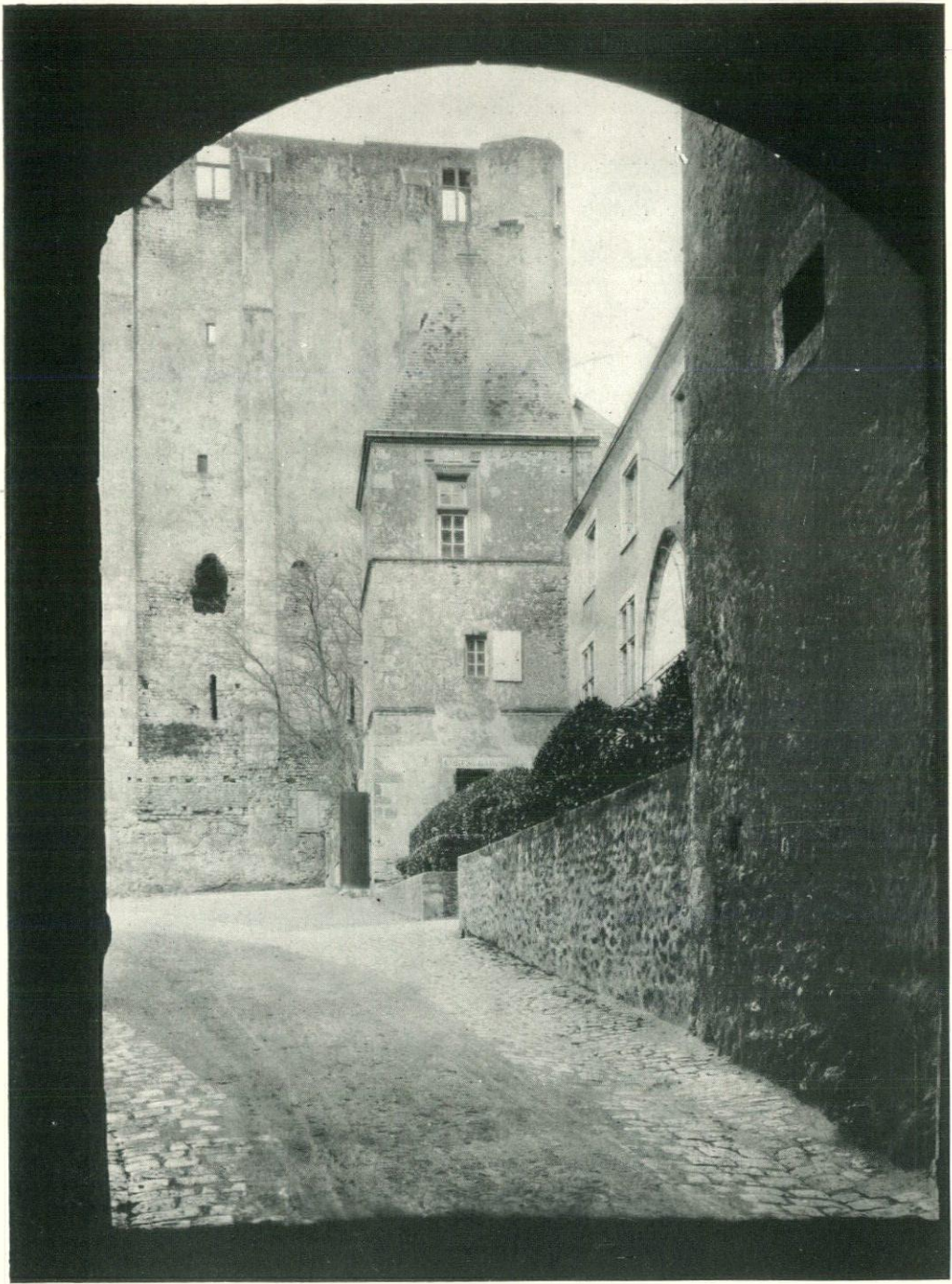
approved by Eddie usually has merit.

In the grass plot before Trinity's North Transept stands Saint Gaudens' Phillips Brooks monument. The pedestal, platform, and niche are by McKim, Mead and White. There is possibly less of an anachronism between Wiligelmus and Desiderio da Settignano, than exists between Cullum Hall and the Riding Academy at West Point, not that the point is important, still, opinion is divided as to the appropriateness of the Brooks Monument. Pete Richmond, for whose opinion we have also a high regard, says it's unquestionably the finest monument in Boston, and we are inclined strongly toward his view.

What, after all, could the artists have done that would have been better? It was undoubtedly a difficult problem, and the result shows an earnest and scholarly treatment. It is a work of great beauty.



WILLIE JOHNSON IN HIS BAN-
TAM DAYS



The Architectural Record

May, 1926

The Keep
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

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The
FARMSTEADS and SMALL
MANORS OF FRANCE



By
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and *Leigh Hill French, Jr.* —

VI. CHÂTEAU DE DUNOIS, BEAUGENCY

ONE OF THE ENGAGING Renaissance structures of the town of Beaugency has already been presented in this series—the Maison de Dunois, which now does duty as the Hospice Civile. Another Beaugency monument of great architectural charm and interest is the old castle called the Château de Dunois, a building now utilized as a workhouse for the whole Department. This circumstance explains the somewhat unsatisfactory character of the illustrations, as existing conditions, in certain cases, precluded the possibility of making either photographs or measurements, while in others obstructions that could not be moved had to be photographed along with the subjects it was desired to present as, for example, the fifteenth century fireplace (page 478) in front of which were long deal tables at which the inmates were busily engaged in making rush mats.

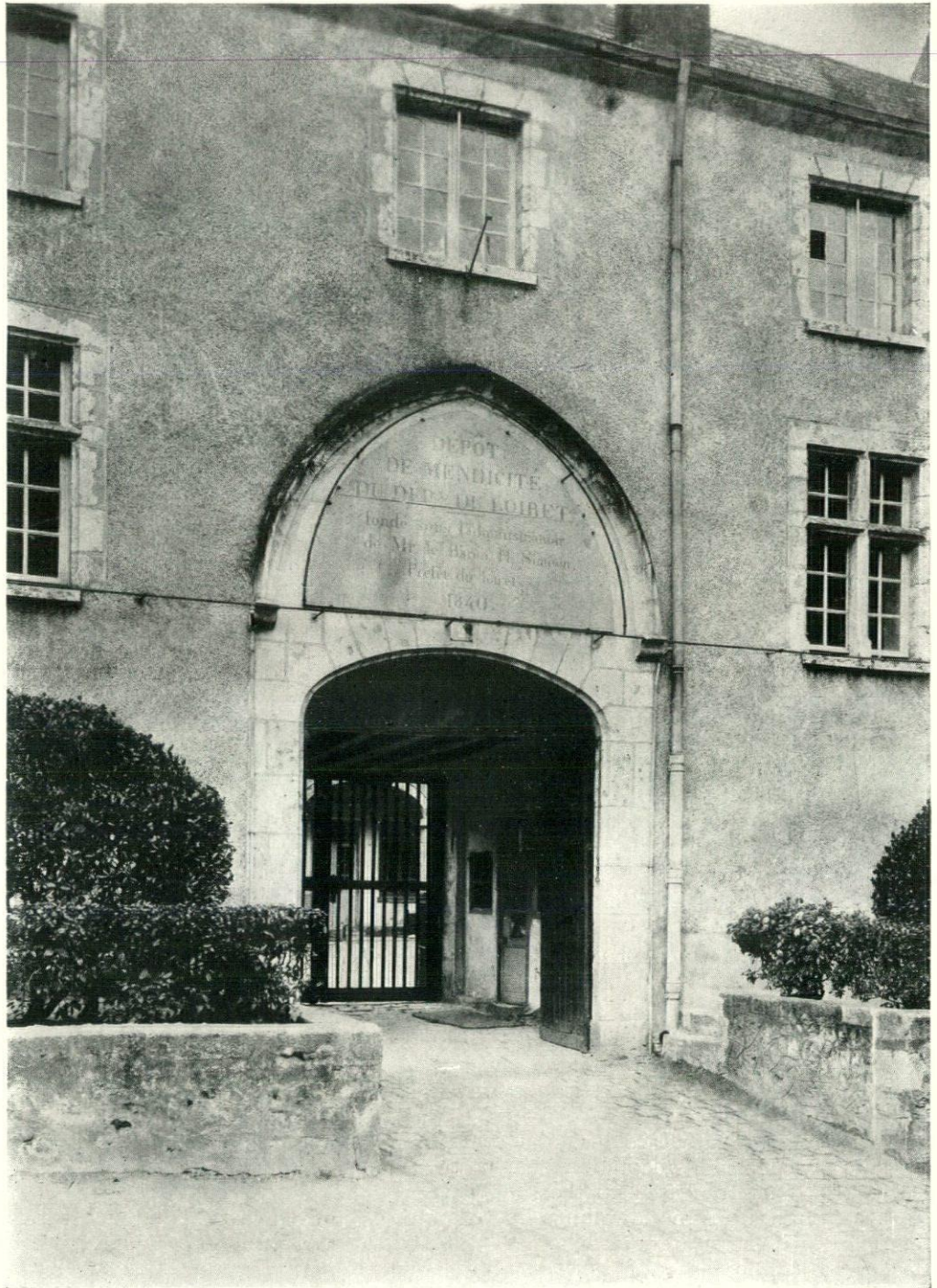
The Château de Dunois is neither a farmstead nor a small manor. Nevertheless, it embodies so many features of suggestive value that it seems fitting to present it in company with other examples of a more purely domestic quality, particularly as not a few of the items entering into its varied composition are readily susceptible of adaptation and incorporation in work based on the robust manner typified in the dwellings more peculiarly within our proper sphere.

The carved fireplace of limestone in one of the great chambers on the first floor is an admirable specimen of rich but restrained late fifteenth century design

when the Gothic influence was just perceptibly beginning to yield place to the newer Classic mode derived from Italy. While the half-tone illustration conveys a semblance of its environment, the measured drawing gives the data requisite for reproduction or adaptation.

Barring a few places where the walls are faced with carefully dressed limestone ashlar, they are composed of limestone rubble with stones of exceedingly varied size and present a peculiarly agreeable texture. Where the walls are of rubble the quoins are roughly squared blocks of limestone of various widths, but the moulded string courses and window sills and architraves are chiselled with scrupulous care as are also the dentilled cornices that appear at one or two places as later additions. The roofs are of small slates that afford an infinitely more flexible texture than slates of larger size.

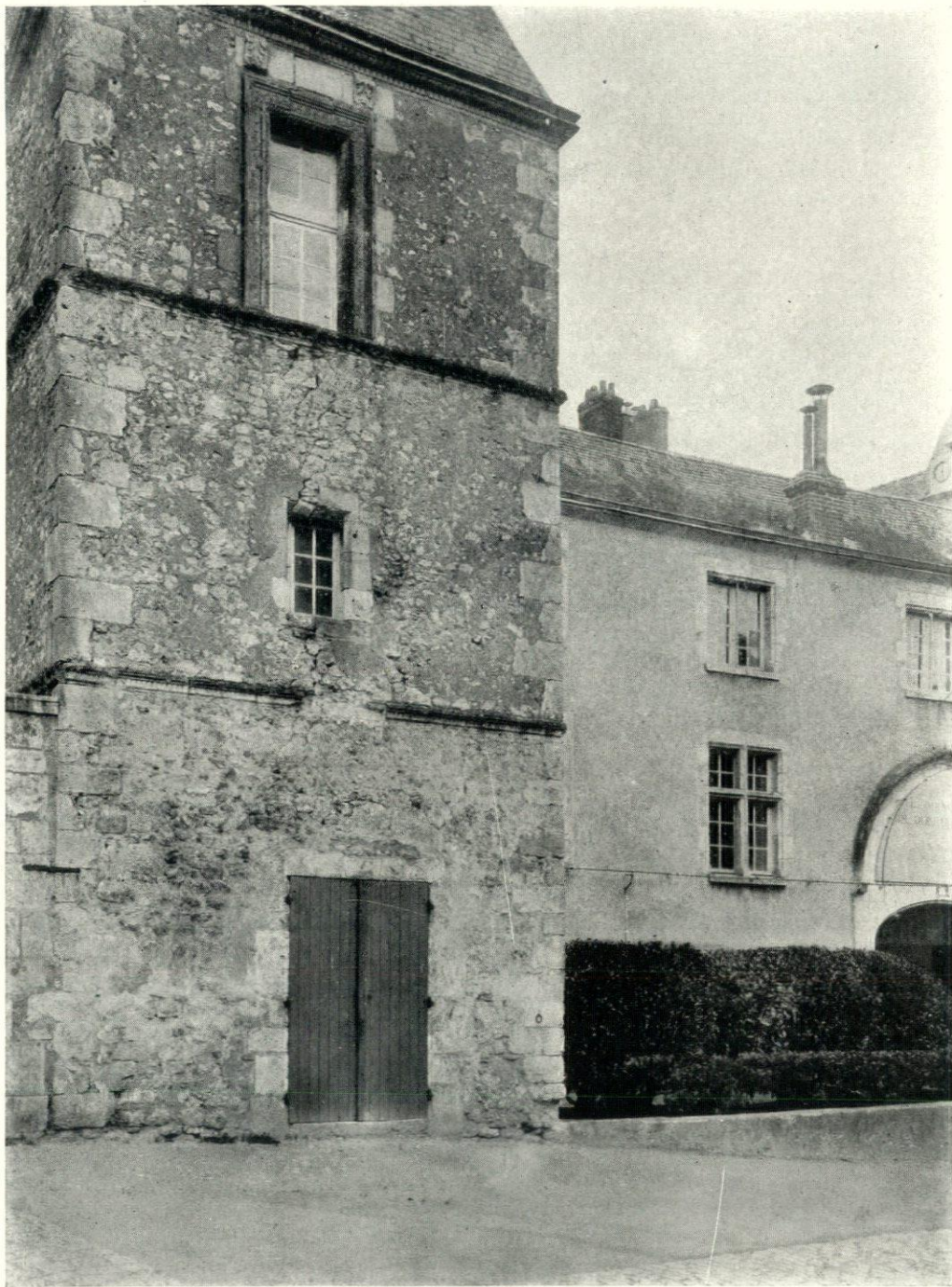
The design of many of the windows is especially good and even though most of them have been ruthlessly mutilated, enough remains to supply serviceable inspiration. None of the old glazing, of course, is left. Nevertheless, much of the present glazing is distinctly good and deserves more than merely a passing glance. In the courtyard the arcade (page 482) is obviously of far later date than its surroundings, but the courtyard composition, taken as a whole, contains features meriting notice. Altogether it is a building that, once seen, lodges firmly in the memory and, from time to time bits of it spring vividly before the mind's



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Gateway to Courtyard
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE
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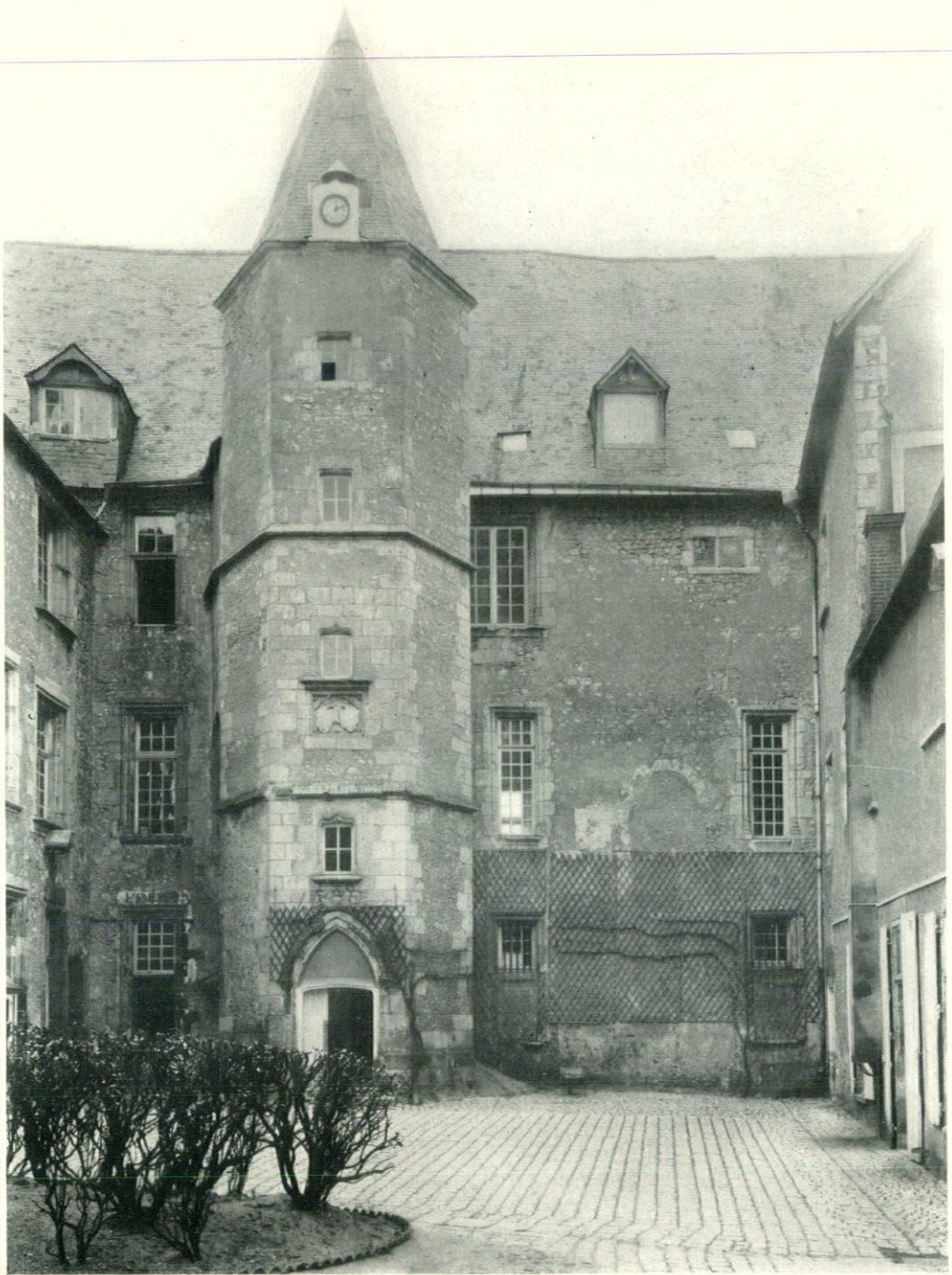


The Architectural Record

Old Tower by the Keep
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

May, 1926

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The Architectural Record

Stair Tower in Courtyard
CHATEAU DE DUNOIS, BEAUGENCY, FRANCE

May, 1926

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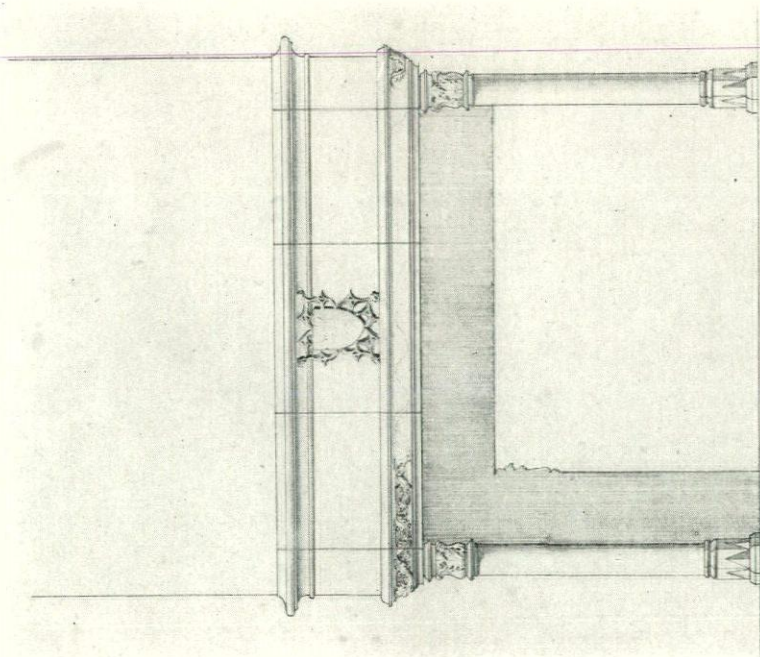
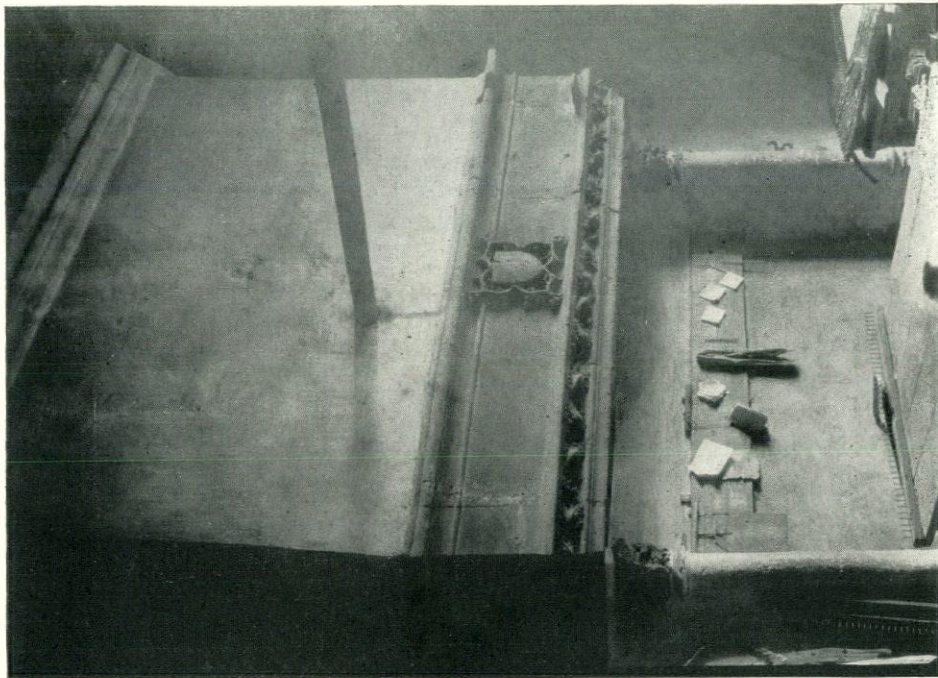


The Architectural Record

Door of Stair Tower
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

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May, 1926

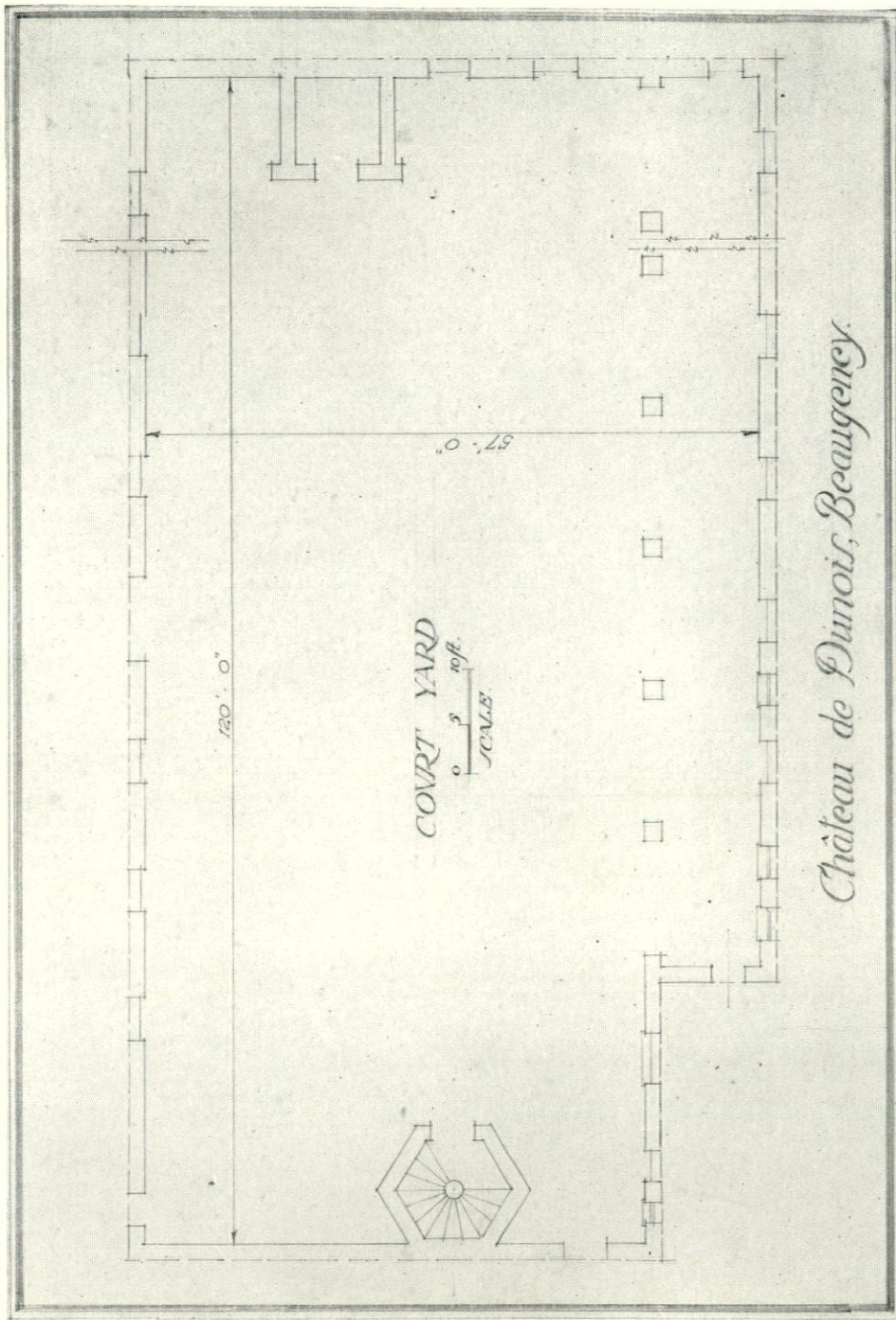


Fireplace.
Scale $\frac{1}{2}$ feet.

Château de Dunois, Beaugency.

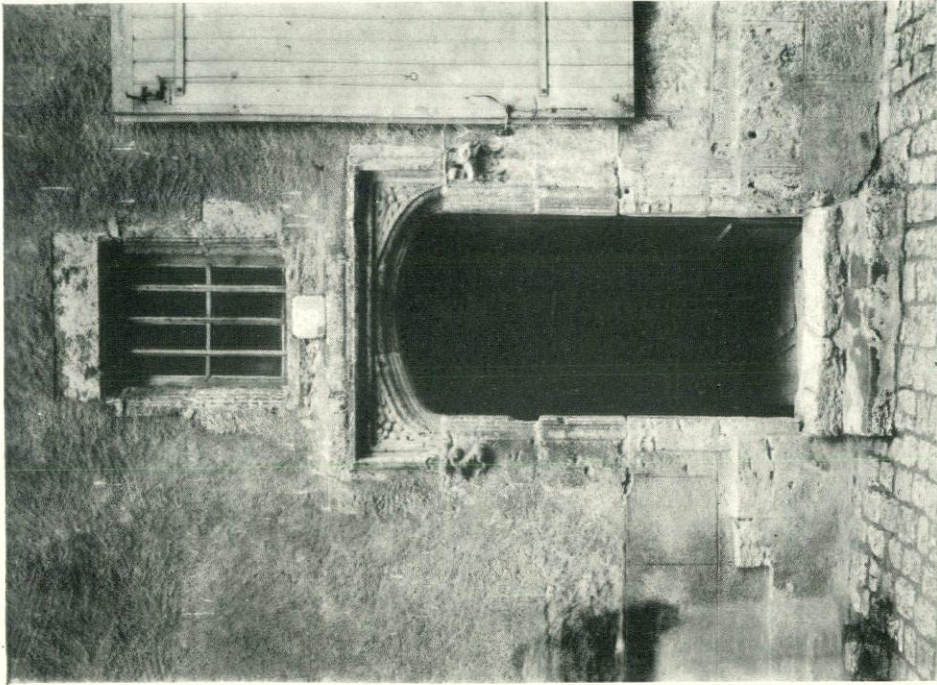
May, 1926

The Architectural Record



May, 1926

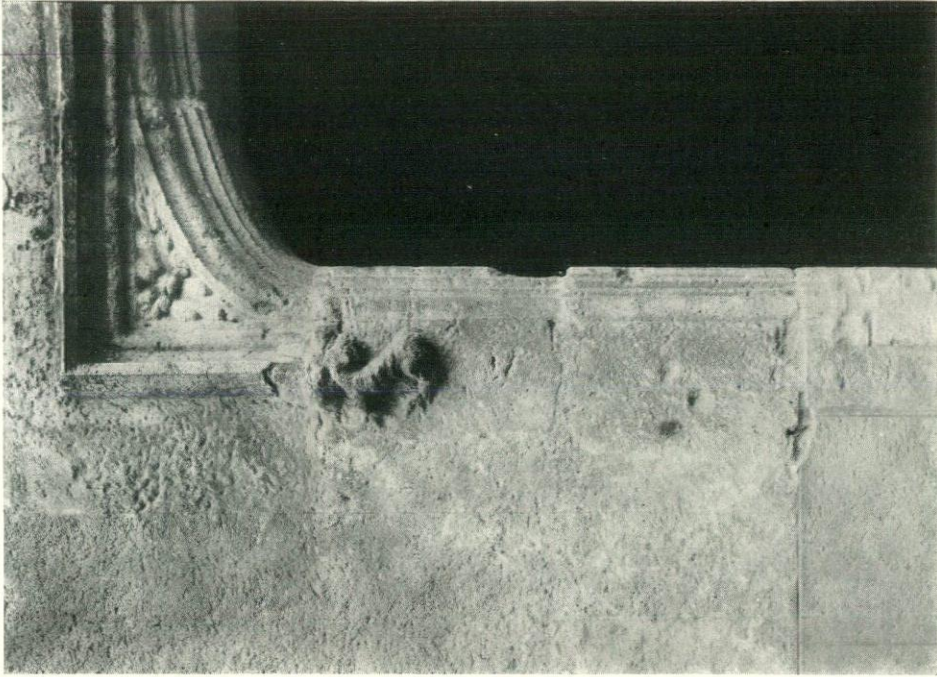
The Architectural Record



The Architectural Record

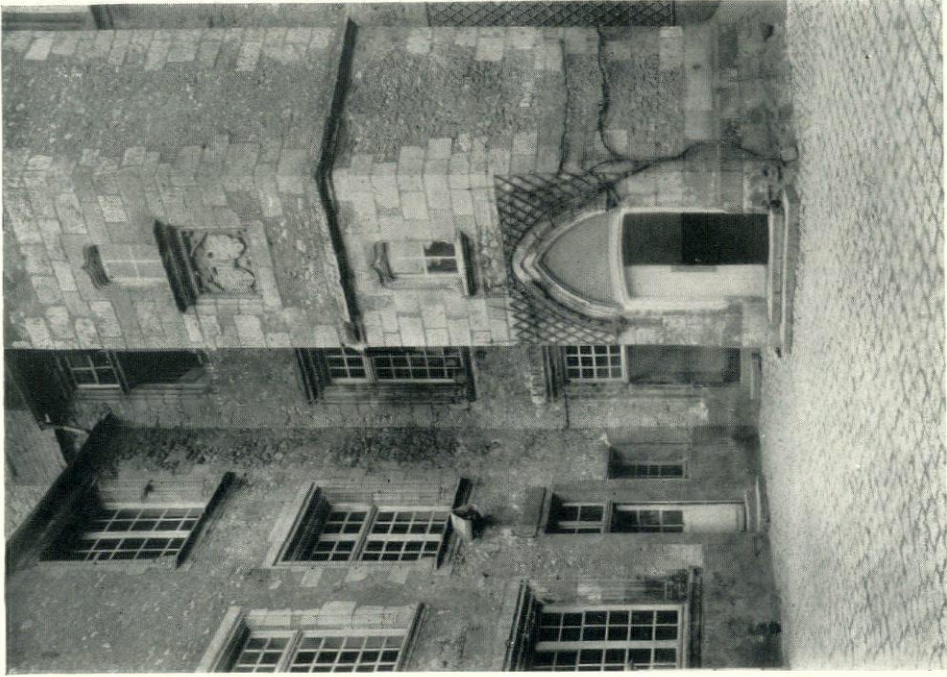
Doorway

THE GOTHIC DOORWAY OF A SMALL HOUSE IN BEAUGENCY



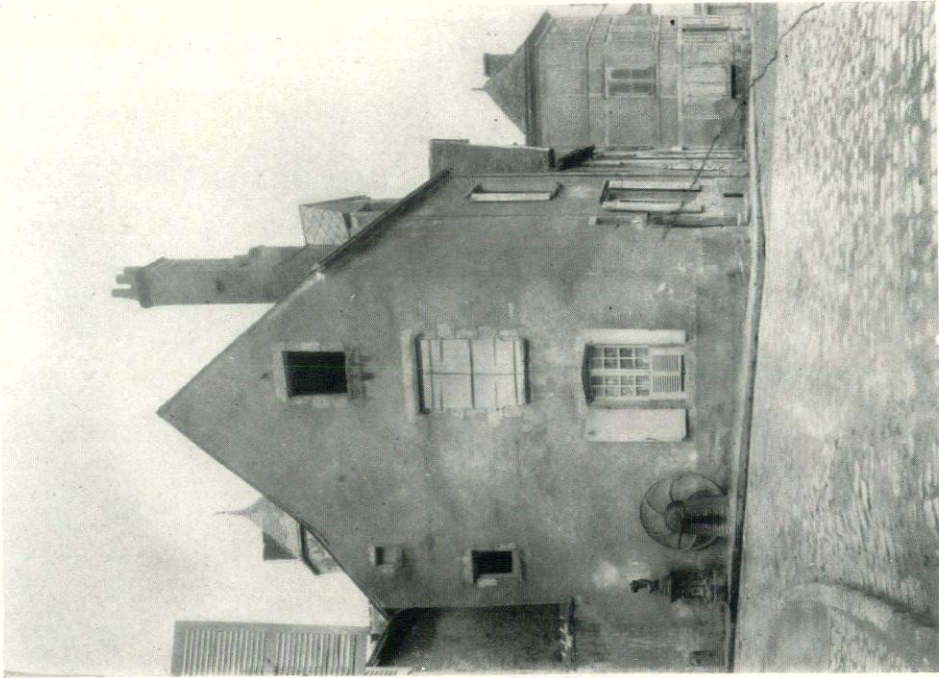
Detail of Doorway

May, 1926



May, 1936

DETAIL OF STAIR TOWER, CHÂTEAU DE DUNOIS,
BEAUGENCY



The Architectural Record

A SMALL HOUSE IN BEAUGENCY WITH GOTHIC
DOORWAY



Arcade in Courtyard
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

eye carrying their burden of useful recollection.

Pages 480 and 481 contain details drawn from humbler domestic examples of buildings in the neighborhood of the Château de Dunois. These have been included here as it is thought they have a direct application that can be turned to

good purpose in work of an intimate character.

Note: With regard to the measured drawings shown in this article, the overall measurements of the fireplace are correct; many of the others are accurate, but some of them, including some of the courtyard measurements, are purely conjectural. This is due to the fact that the authors were ousted by an irate superintendent who first gave them permission to measure and later repented his decision because he wanted his dinner.

EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS. - *A Bibliography*

By
Richard J Bach

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American Scenic and Historic Preservation Society. Annual reports and occasional publications. Reports contain statements regarding status of houses in the care of the Society. Address Edward Hagaman Hall, Secretary, 154 Nassau Street, New York City.

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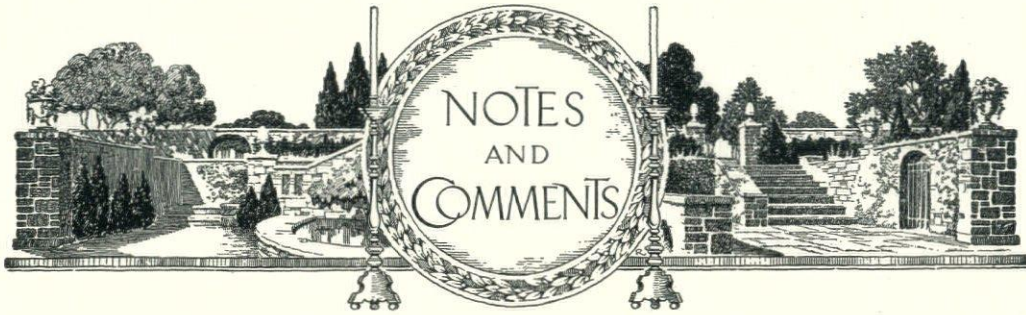
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(To be continued in the June issue)



Architectural Counterpoint

During the past winter the Metropolitan Opera House Company in New York has given many performances of a ballet entitled *Sky-Scrapers* and composed by an American, Mr. John Alden Carpenter. The writer of this article knows nothing about music and is wholly incompetent to pass any opinion on *Sky-Scrapers* as a musical composition which other people would have any reason to take seriously. But he found the music of the ballet, the dancing and the stage settings by Mr. Robert Edmond Jones deeply moving and extremely suggestive; and whatever place they may occupy in the history of American music, the composition and production of this work is a fact of great importance not only for American music but also for American architecture in relation to contemporary American life. Mr. Carpenter's ballet is the first serious attempt to explore the human implications and reverberations of the sky-scraper.

There is an obvious analogy between architecture and music which for centuries has counted as one of the commonplaces of aesthetic criticism. Both arts are less representative and more a matter of pure form than are painting and sculpture, and the language of both is more remote from ordinary experience and arouses vaguer and more voluminous emotional responses. On the other hand architecture and music are in certain respects sharply distinguished. Architecture occupies a more definite practical relationship to life than music and is to a greater extent the expression of articulate economic and social needs. Finally the most elaborate and technically interesting musical compositions have been written in modern times whereas the consummate buildings originated with the religious faiths of classic Greece and mediaeval France.

But apart from the emotional and technical kinship between the two arts, there has also been a close relationship between

the kind of music which was the natural expression of the life which was lived in certain buildings and the buildings themselves. The sacred chants of the Catholic Church were emotionally representations of the religious worship which was carried on in the cathedrals during the ages of faith. There is a similarly close analogy between the architecture of modern Protestant churches and the choir music and the singing of hymns by the congregations which takes place in those edifices. It would not, we think, be straining the point to discover similar analogies between the sentimental ditties which used to be sung in the homes of British and American merchants of the Victorian period and the architectural scenery with which those gentlemen liked to be surrounded or between a Negro spiritual and the windowless and cheerless cabins in which Negroes live throughout the southern countryside.

Obviously the life which the army of stenographers and clerks who march to the skyscrapers every day live in their offices has not as yet given birth to any music. The hymns and chants which are running in their heads consist for the most part of jazz, and the rhythm of jazz is obviously a very different thing from the vast and mysterious rhythm of a thirty-story office building. In fact, it is so different that the contrast is probably as significant as the kinship was in the examples of the preceding paragraph.

Mr. Carpenter does not invent any music for the life which is lived in sky-scrapers. But he does try to give a musical rendering of the grim absorbing labor which goes into their construction, and he finds the tension produced by this kind of work so pre-occupying that when they are released the inhabitants of the sky-scrapers fairly rush for relief to jazz dancing. His ballet is built upon the contrast between the monstrous blast of energy which is congealed into the skyscraper and the contortions of the mani-

kins who seek in syncopated dancing some relief from the strains and stresses of the life which they lead during business hours under the artificial light and the massive shadows of their towers.

Beneath the contrast there may well be deeper kinship. The sky-scraper and jazz are probably the expression of instability rather than stability. To be colossal and yet to be restless: this in the combination which makes the sky-scraper as significant and perhaps so ominous a fact in American life. If there is anything in Mr. Carpenter's interpretation, the relation of jazz to the sky-scraper would be similar to the relation between the song of the troubadour and the tower of a mediaeval castle. The mediaeval knight lived restlessly and dangerously and he built a fortified tower because he needed insurance. During his hours of comparative relaxation he liked to have rhythmic fairy tales sung to him which idealized and dramatized his own life. The inhabitants of our contemporary American towers have less to fear than a mediaeval castellan, but like him they are climbers and they have much, as they think, to hope for. It is their expectations which make them restless, and whether in the long run the expectations of these dancing children will be fulfilled will depend upon the endurance of the sky-scraper. The sky-scraper is the symbol of our climbing American society which seeks eminence, but eminence from the point of view of this world; and its footing in the high regions which it has already reached is far from secure. Millions of little climbers who have been born of this aspiring social impulse are dancing in the glare and in the shadows at the monster's feet. But they have no idea how long it will be possible or profitable to climb. Neither have I.

HERBERT CROLY

Architectural Studies: St. Peter's A New Etching by Walcot

The Basilica of San Pietro in Vaticano, or as we more familiarly know it, St. Peter's at Rome, is a study in scale, a problem in magnitudes, quite apart from the independent significance of the actual architectural expression the building embodies. Every visitor, every student, is perplexed by more than a passing suspicion of disillusion, provoked not so much by expectations unrealized as by what would appear to be a definite frustration of normal focus and the whole capacity to gauge.

In an unpublished diary for the year 1820 recently in the possession of the writer, Ambrose Poynter, father of the English painter,

the late Sir Edward Poynter, gives an architect's testimony to the illusiveness of the reality behind all the spectacular grandeur of St. Peter's. "The observation is perfectly true," he records, "that it appears much smaller than it really is. The usual manner of accounting for it, that it is all in harmony, and therefore no part can appear colossal in proportion to another, is not founded, because the front, in which all harmony, beauty and proportion are set at defiance, gives as little idea of its real size as the interior. The fact appears to be, that the eye being totally unaccustomed to such gigantic proportions, is unable to estimate them properly. I have observed precisely the same effect in other places, particularly the Baths of Diocletian. The colonnade in front of St. Peter's produces as little effect in proportion to its magnitude as the rest."

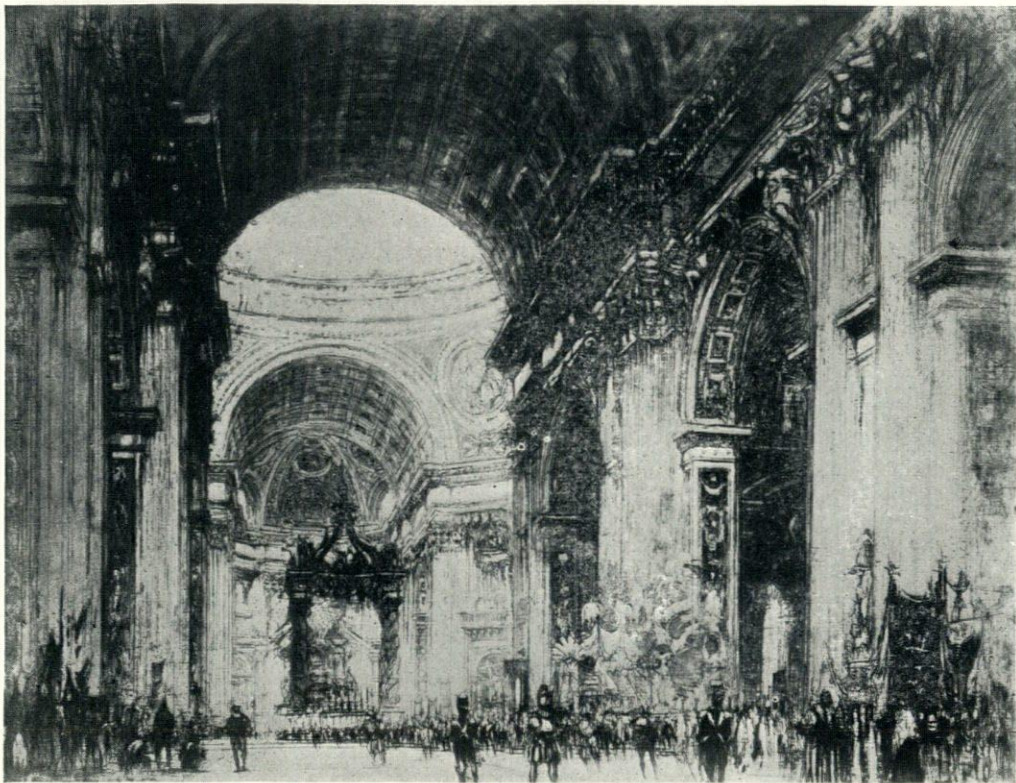
There are extreme points, akin to the two ends of a spectrum, in any scale, beyond which it becomes indeterminate and where judgment and perception must become uncertain or confused. It is not, indeed, through any perfection of harmony that immensity of scale in a composition is compromised, but because the harmony actually felt is not the full harmony present.

True appreciation of St. Peter's demands, therefore, a subtle discrimination which makes it no easy building to understand. The essence of its architecture is quite lost to any superficial view, for it is a building to be fathomed only by an instinct for architectural form, not by a cursory acquaintance with styles and types.

Architecture of so complex a character must ever engage the attention of architectural critics. John Belcher, the eminent English architect, whose "Essentials in Architecture" is a well-nigh perfect breviary of the art, saw in St. Peter's "a strong unison composition in double octaves without any of the relative smaller divisions of sound." But there is no more acute criticism than Russell Sturgis's:

"St. Peter's cannot be judged in a morning nor qualified in a paragraph. There is in it the work of the masters of the Risorgimento in its very highest flight, and there is, *more visible*, the work of the artists of the Decadenza—of the better and the worse men, of the greater and the more ignoble epochs. A building so vast and of such prodigious variety can only be judged as a landscape can be judged; its details taking shape only after hours of patient looking, and that with a practised eye. . . . As we get to know it we find that the colossal order and the rest of the clumsy adornment within and without are mere excrescences, hardly affecting the massive pile."*

*"How to Judge Architecture," 1904.



ETCHING "THE MAJESTY OF THE CHURCH" (ST. PETER'S)

By William Walcot (1925)

The complexity of St. Peter's is a corollary of its protracted building. Not the least notable fact of Wren's St. Paul's is its commencement and completion by him; St. Peter's took in all a century and a half to construct, the growing fabric being successively handled by some eight or nine architects. The whole period covered significant and disconcerting developments in all the arts, and the completed structure is the outcome of many architectural vicissitudes, of conflicting tendencies, of contending aims and interests. The greatness of the final achievement we call Michael Angelo's lies in the autocratic spirit in which a supreme genius overruled every would-be innovator and, in the face of a multitude of schemes, boldly reverted to, and all but consummated, the original great conception of Bramante. "The dome of the Pantheon on the top of the Basilica of Constantine": that is the essence of Bramante's inspiration; and the Michael-Angelesque in St. Peter's that lies beneath all its theatricality, that remains in the end unaffected by the restlessness and the tension of the *Baroque*, is in truth a perfect fusion of an original simplicity of spirit with the transfiguring reinforcement of a maturer mind. Only in concentrating on the

beautiful simplicity of Bramante's plan, only in developing that, could be conceived the unsurpassed culmination of a great architectural creation that is realized by Michael Angelo's dome.

With St. Peter's the dome is the cathedral, despite the ultimate audacious enlargement which is a standing confession of indifference to the genius of a supreme architect, a gross violation of an inspired aim at unity through which the plan becomes a conflict between a Greek and a Latin cross suggesting one great unit of some still uncompleted plan rather than the self-contained completeness so beautifully exemplified in the plans of the great Gothic cathedrals. The ground-plan of St. Peter's does actually convey some sense of the colossal, because in a plan actual reality is not involved.

Michael Angelo's dome is a dome *par excellence*, a dome of intrinsic architectonic nature. When all is said and done, Wren's famous dome, whatever its aesthetic qualities, is largely a carpenter's dome; the crowning glory of St. Peter's is from beginning to end, within and without, an architect's handling of solid masonry. It is not a triumph of untrue construction like Brunelleschi's *Duomo* at Florence, the

brickwork of which is still awaiting its adornment, but a *tour de force* embodying all the richness and the fulness of a perfect structure. The uniqueness of Michael Angelo in this particular respect is thus emphasized by Quatremère de Quincy, the French critic and archaeologist:

"If all that which had been done, and thought, or projected before him in this field can only dispute with him the prize of invention and originality, and can only serve to mark the height of his genius, it would seem that the numerous cupolas erected all over Europe before him and after him, can only be considered as so many stepping-stones calculated to make his superiority still better felt and measured."

Organically, St. Peter's is fundamentally an insistence on the Greek cross, despite the complication of the final edifice by the reversion to the Latin cross after Michael Angelo's death. He had all but realized his ardent hopes of placing the fabric beyond the reach of material alterations, which makes Maderno's addition of a nave of three arcades, virtually little more than an extended portico, an all the more regrettable violation of the Master's work. Who shall say how far these new relations have affected the unity of the basic composition, how far they create the anomalies of scale by which St. Peter's must always be qualified?

These commentative observations have not been provoked by their being so vast a subject, but by a modern artist's achievement interpreting this. The large plate of St. Peter's, "The Majesty of the Church," etched by Mr. Walcot, is no "qualification in a paragraph," but the qualification of a practised eye endowed with an extraordinary capacity for seizing the reality of architectural forms. In William Walcot we have not only an artist, but an architect who chooses to find the medium for his genius in interpreting the great architectural conceptions of all ages, and his art has therefore a two-fold value. It is both art and criticism. In this plate the artist penetrates to the inner beauty of the architecture, and we recognize immediately that the difficulties in which actual study of the building is involved have been dissipated. The papal procession towards the High Altar under the four gilded spiral columns of Bernini's emotional Baldacchino accentuates a special incommensurability in which even the *dramatis personae* become a solid magnification of the all-pervading "Majesty" as though a necessary element in the scale of the outward expression of the eternal power of Rome.

What we have tried to suggest of the real greatness of St. Peter's is here made manifest, and it is illuminating to compare this visualization of an artist's eye with the photographic record. Photographs of St. Peter's can do

no more than emphasize the ultra-colossal relations in magnitudes where natural effects seem definitely precluded. What Mr. Walcot enables us to comprehend persuades us at the same time that our own hopes of realizing the actuality of this vastness were all in vain without some transposition into another key which only such art as this can effect. In this all-convincing impression we find the reality we fail to identify in the building itself, because all the extraneous influences have become sterilized in the filter of art, and we are brought into direct contact with the pure creative spirit of Bramante and of Michael Angelo.

MAX JUDGE

The National Farm Homes Conference

"Odd as it may seem, a town cottage doesn't do at all as a farmhouse," writes a farmer's wife to me. "I've hunted through plan-books and magazines; there were lots of pretty little homes in them, but none of them would be any use, on a farm. So where can I get plans for my new farm home?"

Anyone who has made a study of the subject, knows that this woman is quite right.

For example, the shortest route to all activities of the town family lies through the front door;—shop, stores, school, office, and so on. But the farm family activities are all reached through the back door—fields, barns, garden, chicken-yard, milk-house, meat house, etc. Even school and town lie that way—because the garage is in the barn! All this means radical rearrangement of stairway, halls, rooms, etc. There are many other conditions which make a town house utterly unsuited to a farm site; the setting, in particular.

A 50-foot town-lot obviously requires a totally different solution from a hundred-acre farm.

This explains why most farmhouses are so accidental,—and look it.

Most of the agricultural colleges issue a few stock blue-prints of farmhouses; many of these are very practical, since they are prepared by men who have a good knowledge of farm conditions. But the exterior design is usually very mediocre—as might be expected, since the designers are engineers, not architects.

Recognizing these conditions, the American Society of Agricultural Engineers called a National Farm Homes Conference, in Chicago, February 18th and 19th, when about two hundred men and women came from every part of the country—college-professors, editors, representatives of the build-

ing-material industry, farm social workers, engineers, architects, insurance men, government officials, and farmers.

Some exceedingly interesting papers and reports were presented. Among others a representative of one of the larger farm papers gave the results of a nation-wide investigation which that paper had recently made.

A "Farmhouse-planning Contest" was conducted for the purposes of this investigation; thousands of letters and sketch-plans from farmers all over the country were received and tabulated. It was found that 45% of these plans were pure one-story bungalows; 55% were semi-bungalows or full two-story houses—usually, however, with one or two bedrooms on the first floor, and the most popular sizes had 5, 6 and 7 rooms.

To the utter surprise of the investigators, less than 2% of the plans failed to show a bath-room. This ruins a lot of mossy old comic-paper jokes! Moreover, 40% of the contestants said they wanted hardwood floors—if they could afford these.

The general results of the contest indicated that the farmers wanted a rather low house, built of frame, stucco, or brick; containing from 5 to 7 rooms. The first floor contained kitchen, bath-room, dining room, living room, and from 1 to 3 bedrooms; also a small "wash-room" or lavatory for the men. This last was extremely important; it isolated a vast amount of dirt and disorder. Pantries were not popular, but breakfast-nooks were. Warm-air heating was preferred; fireplaces were also desired, as auxiliaries.

A paper read by a farmer's wife, telling the sort of house she wanted, covered very much the same ground. Her good-humored jokes at architects held a good deal of truth. "Why don't they teach something about kitchen design, in the Architectural Schools? I've seen a farmhouse planned by an architect with a butler's pantry—though there never was a butler on a farm; a kitchen sink in a dark corner with only one drainboard, no place to stack the soiled dishes, and no chance to see if they were clean, after scalding! Space for only one stove—surely the architect should know that we haven't gas on the farm, and must have room in the kitchen for an oil-stove, as well as a coal-range!"

A very interesting paper was read by an engineer from the Division of Building and Housing, U. S. Bureau of Commerce, telling the researches that are being made. For instance, very careful experiments have been

made with water, soil, waste and vent-pipes; resulting in the discovery that the sizes and layouts specified in the average small house are about 20% too large and costly.

According to the discussions, farm water-systems and plumbing layouts usually begin with something very primitive, working up to better things as the farmer accumulates more money. A simple hand-pump connected to well or cistern, set up at one end of the kitchen sink, is the beginning. Next comes a bath-tub, supplied by another pump. In both cases, hot water must be carried from the tea-kettle; hence the sink and the bath-tub must not be too far from the range.

Later on, more and more complete systems are installed; and cold running water, lavatories, closets, laundry-tubs, and so on.

Several of the speakers stressed the point that the lack of plumbing equipment and other modern features in farmhouses was due to lack of proper retail sales work.

The local hardware dealer or garage-man, by sheer intensive salesmanship, sells manure spreaders and automobiles to all the farmers that can possibly be induced to buy. But plumbing equipment, under the present trade agreements, can only be retailed through plumbers; and the average small-town plumber is a very unprogressive and un-aggressive person! He doesn't want to sell bathtubs, unless he installs them—and the simple farm-bathrooms I have just described are not expensive enough for him to bother with.

From the discussions, it was clear that almost no direct practice can be expected by architects from real dirt-farmers. One speaker stated that in twenty years of practice, during which he had written thousands of farmhouse articles for the farm papers, only one real farmer had commissioned him to prepare plans and specifications for a farmhouse. It was also shown that at present there are very few architects who are competent to plan a really practical farmhouse, except at the cost of weeks of study and investigations. The advertising manager of a very large corporation told me his experience in getting out a booklet of farmhouse plans. He got a copy of the report of the "farmhouse contest" which I have referred to and took this to a very prominent firm of architects. After studying it, they produced some very attractive designs which he submitted for criticism to certain experiment-station professors and other experts. As a result, the designs were all scrapped; the architects had utterly failed to

grasp the essentials of farmhouse planning. Other plans were then made, which were modified, re-drawn, and finally developed. These layouts were fairly satisfactory, but not perfect, by any means. The cost, of course, was very high; it would have been utterly prohibitive in the case of a single commission.

Taking all this into consideration, the conference decided that stock-plans offered the only possible solution. These stock-plans, however, should unite good architecture to good engineering.

Accordingly, the chairman of the convention, Prof. Deane G. Carter (who is also chairman of the Farm Structures Division of the American Society of Agricultural Engineers) was by resolution, directed to appoint the following committees:

- (a) Design of Farm Homes.
- (b) Remodeling of Farm Homes.
- (c) Fire Prevention and Protection.
- (d) Farm Home Utilities.
- (e) Furnishing and Decoration.
- (f) Design of Grounds.
- (g) Financing the Building of Farm Homes.
- (h) Publicity.
- (i) Financing the National Farm Homes Movement.

The chairmen of these committees will constitute the Farmhouse Committee, of which the writer is chairman.

Each committee will be made up of representatives of different organizations and interests, regardless of whether these men and women are or are not members of the A. S. A. E. Until these Committees are appointed, no definite program can be formulated. The Fire Protection and Prevention Committee, however, was directed to request Secretary Hoover to call a Conference on the Elimination of Fire Waste. The annual farm fire-loss has reached terrific pro-

portions. If made a subject of national study and attention, it can easily be reduced 75% or more, as has been done in other classes of fire-risks.

Some of the architects and engineers discussed informally the matter of farmhouse architecture. It seemed the general sentiment that a very simple form of California-Spanish architecture, showing the influence of Pueblo and Mission construction, offered more possibilities than any other style. Non-professional designers could get fairly good results with this, because of its inherent simplicity. Later additions could be made, without injury to the architectural mass, and there is no question that the style is more purely indigenous American than any other.

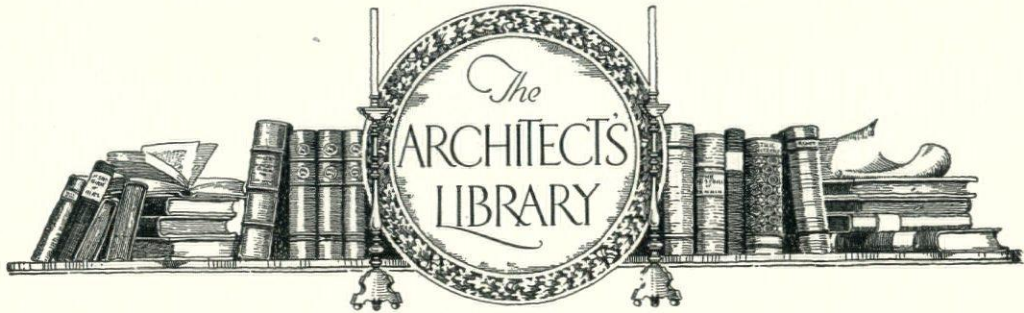
At a later date I may have the pleasure of telling something of the program and accomplishments of the National Farm Homes Movement. The Conference in Chicago is to be an annual affair and I trust many more architects will be interested enough to come in 1927.

Meantime, I shall be more than glad to receive the applications of any who are willing to serve on one or another of the various committees.

WILLIAM DRAPER BRINCKLOE,
Easton, Maryland. A.I.A., A.S.A.E.

The Twenty-ninth Annual Architectural Exhibition in Philadelphia

The Philadelphia Chapter of the American Institute of Architects and the T. Square Club of Philadelphia announce the Twenty-ninth Architectural Exhibition of Philadelphia at the Art Alliance Galleries, 1923 Walnut Street. The Exhibition will be opened from May 8th to May 31st inclusive and will be held in conjunction with the Outdoor Sculptural Exhibition of the Art Alliance. Communications on this subject should be addressed to the Secretary, 1520 Locust Street, Philadelphia, Pa.



The Homes of Our Ancestors As Shown in the American Wing of the Metropolitan Museum. By R. T. H. Halsey and Elizabeth Tower. Doubleday, Page & Co.

The American Wing has been a conspicuous success, popular, educational and artistic; the interest has been not merely local or eastern, for over three hundred thousand have sought it from all parts of the land. How much of all that is due to the taste and immense knowledge of Mr. R. T. H. Halsey I am unable to say, but certainly the debt is large, and this volume shows the same kind of constant intelligence, the same care for inconspicuous details that one finds in studying the American Wing. As examples, take the little drawings explaining the meaning of technical terms, and the captions to all the illustrations. These captions are not only models in their wording of what an explanatory caption should be, but their lettering—as well as that of the title page—the arrangement and assignment of letter type is copied from seventeenth and eighteenth century styles.

The American Wing, and this following volume, are invitations to the recreative imagination. Museums are as a rule massed accumulations arranged for accessibility and only partially coördinated. The objects of nature, or of art, are classified more or less, but they stand or hang without composition or suggestion of their original background and circumstance. Some of our American museums, notably the New York Museum of Natural History, have recently done much to create such a milieu, and some European art galleries have been "composing" rooms. The American Wing at the Metropolitan Museum of Art is the most important step taken in this country at recreating an atmosphere, and it is in the same spirit that this volume gives "an account of the social conditions surrounding the life of the original owners of the various rooms," who were representative men of their time in various walks in life.

In respect to architecture, it should be noted that the Wing, and the book, mainly present

interiors—interior architecture and house decoration, as well as cabinet making, silver smelting, etc. The Homes of our Ancestors are seen from within. The interest of the architect in the book is on the whole secondary to that of the interior decorator; to decorators who work in Colonial styles it will prove the very valuable point that there was vastly more color in Colonial rooms than is commonly supposed. But Mr. Halsey has another thesis to illustrate and emphasize, namely, "that our early craftsmen evolved from fashions of the old world a style of their own." Colonial art and architecture was not transported but transformed.

No claim is made that Colonial art is a great art. It is largely patterned after the English, but no more so than the Romanesque is derived from the Roman, or the Roman from the Greek, or the Greek from the Egyptian. It is different from the English. As the years rolled on these new world craftsmen created style after style which, as they are more and more studied, will become recognized as American.

They were not "a very subtle folk, those ancestors of ours" nor was there "anything recondite in their aesthetic outlook." A certain "purity and reserve" is clear enough, and that "the forefathers liked a cool, serene and handsome environment. There was luxury in that old America beyond a doubt, but it is certain that it had a fundamental simplicity."

It has long been a problem in literary history why American literature, when it got under way in the early nineteenth century, should have been, on the whole, and compared with English literature of the same period, so cool, refined, emotionally cautious; whereas one would primarily expect pioneer life to breed rugged strength, a certain daring, or even ferocity. The problem in the history of American art seems to be more or less similar, and probably the answer, or answers, as well. First, both products represent largely the feelings of a gentry, whose instructive reaching out after quiet safety was partly a reaction against the



The Architectural Record

May, 1926

PLATE III. SHOWING THE ROOF CONSTRUCTION OF THE OLD HINGHAM
MEETING HOUSE, 1681

From "Homes of Our Ancestors, as shown in the American Wing of the Metropolitan Museum of Art"

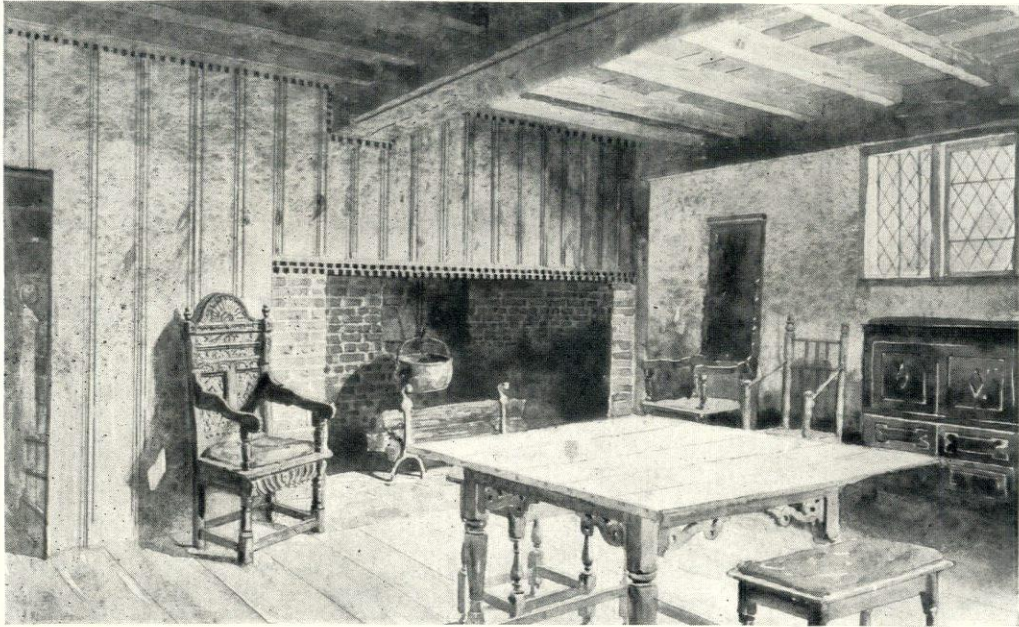
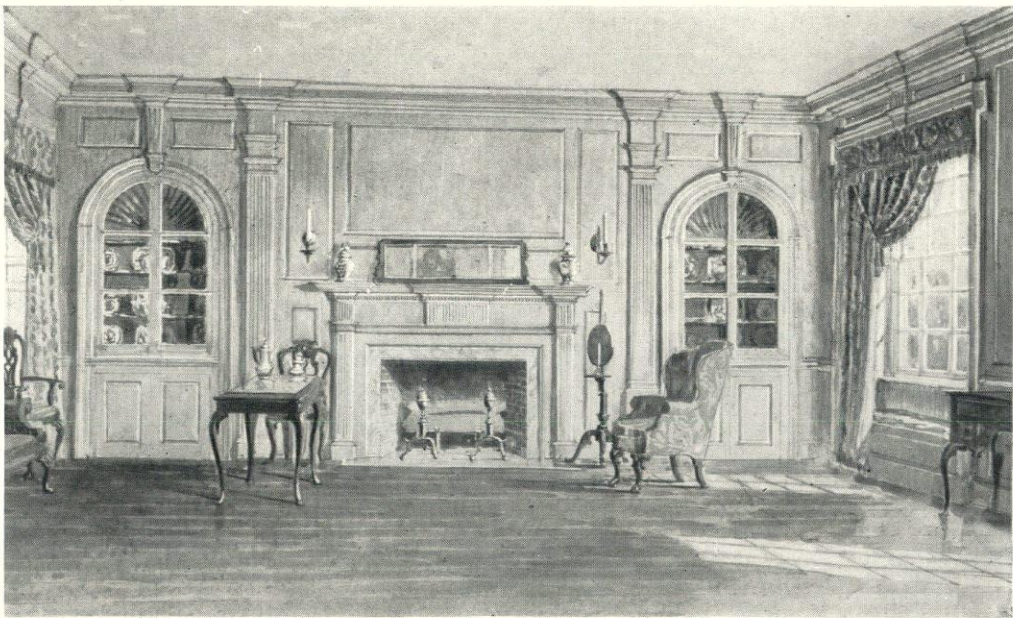


PLATE IX. A PANELLED ROOM—THE HOME OF A PLANTER, MARYLAND.
Mid-Eighteenth Century



The Architectural Record

May, 1926

PLATE II. THE OLD HART HOUSE, IPSWICH, MASS., 1640

From "Homes of Our Ancestors, as shown in the American Wing of the Metropolitan Museum of Art"

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wilderness. A transplanted society is always anaemic until, after many generations, its roots once more run deep. A little lonely culture far from its sources, instinctively, unconsciously, clings to, emphasizes and develops the qualities which it fears to lose. Pioneer life is rough and utilitarian by its nature. The transplanted culture in defense leaned toward refinement, toward "purity, reserve and severity." Its pallor came also from its social anaemia. Something of this kind may be a partial solution of the problem. The first houses of the Colonists were of the poorest kind, but by 1642 in New England the sod and wattle had disappeared in favor of what Edward Johnson at that date in his "Wonder Working Providence" describes as "fair, orderly and well built houses with leaded windows and large fireplaces." The earlier houses had the chimney at one end, then a chimney at each end, later still the chimney in the center.

It is generally believed that most of the beautiful and costly things existed only in the South, but after the very earliest periods this is not true. The New Englander had not large landed property, but he often had great wealth and as fine a house as his Southern neighbor. "The rich men of Massachusetts and Pennsylvania were more often merchants and their houses town houses; most of their fortunes were acquired through shipping"; whereas the Southern aristocrats were more often planters and their houses country houses. Both lived mainly in, or in near access to, sea ports, and their connections with the Old World were not so remote as we sometimes imagine. As the craftsmen were presumably more provincial than the owners, the "American style," as far as it differed from the English, was presumably the achievement of the craftsmen.

It is an interesting fact that there was an early American "style," which was not merely seventeenth and eighteenth century English. It is an interesting idea of Mr. Halsey's to connect up this Colonial and early national art with its social background and the characters of the various men who built the houses and lived in the rooms, or their like. It opens a door to the appreciation of many who would not have entered by a door purely aesthetic. It serves to remind us that there is no living art which is not in some sense indigenous, in the sense, for instance, that whatever it borrows it must make its own and draw enough sap from its roots to vitalize its borrowings, for mere eclecticism is a barren thing. It reminds us that a truly artistic people is so known by the look of the output of its shops and studios, rather than by its public or private collections.

To me personally the seventeenth century

interiors such as Plate II (page 497) are more attractive than the formal, elegant, and somewhat chilly interiors of the eighteenth century. I recognize the beauty, as does Mr. Cortissoz in his introductory appreciation, but it leaves me a trifle chilly, in spite of an exclusively New England ancestry.

"The fore-fathers," he remarks, "liked as part of their measured, well-mannered mode of carrying themselves in the world, a cool, severe, and handsome environment. They liked a brilliant chandelier, a shining lustre." These were the homes our ancestors provided. Our ancestors were pretty much of the well-to-do gentry of the eighteenth century, men in "various" but not in all "walks of life," and men of the eighteenth century. The twentieth century, for better or worse, is not quite like unto it; but if one knew as much about the eighteenth as Mr. Halsey does, no doubt one would grow warm to its coolness as well as to its beauty.

ARTHUR W. COLTON

Dutch Architecture of the XXth Century. Edited by J. P. Mieras and F. R. Yerbury. New York: Charles Scribner's Sons. 1926. 1st Ed. xv. 100 plates. 8½ x 11 in. Cloth. \$10.00.

Development of American Architecture. 1783-1830. By Joseph Jackson. Philadelphia: David McKay Co., 1926. 1st Ed. viii. 230 pp. Illustrated. 5 x 7½ in. Cloth. \$2.50 net.

Mr. Jackson explains that this book may be looked upon as a continuation of his previous "American Colonial Architecture." It consists of articles published in *Building* and also in *Building Arts*, of which latter publication Mr. Jackson is editor.

Architect's Simple Engineering Problems, by Dewitt Clinton Pond. New York: Charles Scribner's Sons. 1926. 3rd Ed. 90 pp. Illustrated by diagrams. 5 x 7½ in. Cloth. \$1.50 Special net.

Mr. Pond is also author of "Drafting-room Mathematics" and of "Concrete Construction for Architects." The present volume is a very concise and handy treatise covering floor loads, design of floor slabs, steel beams, safe-load tables, etc., and its value is sufficiently indicated by the fact that this is the third re-printing.

Sketches of Northern Spanish Architecture in Pen, Pencil and Wash, by Samuel Chamberlain. New York: The Architectural Book Publishing Co., 1926. vi. Looseleaf plate illustrations. 9¼ x 12¼ in. Boards. \$10.

Mr. Chamberlain's qualities as a draughtsman and renderer are well known, and quite a number of specimens of his work have been shown from time to time in *THE ARCHITECTURAL RECORD*. His drawings are curiously refreshing in style, strongly individual and yet not of forced or bizarre in technique. They place him without doubt among the foremost of American renderers.

Mahogany Antique and Modern. Edited by William Farquhar Payson and contributed to by well known authorities. New York: E. P. Dutton & Co., 1926. 1st Ed. xxii. 154 pp. 332 illustrations. 7¼ x 12½ in. Cloth. \$15.00.

The first definitive work on Mahogany, a study of its history and use in decorative arts. It is a work valuable to the architect, the interior decorator, the furniture manufacturer, the craftsman, etc., and also of unusual interest to those Americans who have followed the renaissance in furniture making of the last few years—a renaissance which has turned both the manufacturer and the buyer toward the traditional design. Mahogany Antique and Modern is an attempt to cover the whole subject of the uses of mahogany in furniture-making, architecture, marine architecture, piano-making, and in other structural and decorative fields. It is edited by William Farquhar Payson, American editor of *The Connoisseur*, and each of the contributors to it are experts in his or her own field. The subjects covered and the contributors are as follows: Marogany Hunting in the Jungles, William Farquhar Payson; Mahogany and the Cabinet-Maker, Karl Schmieg; Mahogany in Architecture, Kenneth M. Murchison; Structural and Decorative Uses in Marine Architecture and Boat Building, Henry B. Culver; The Piano and Its Prototypes, Frances Morris; Historic Furniture Styles, Charles Over Cornelius; The Furniture of the Present Day, Ralph Erskine.

American Shrines on English Soil, by Dr. J. F. Muirhead. New York: The MacMillan Co., 1925. 1st Ed. x 190 pp. Illustrations and colored frontispiece. 4⅞ x 7⅝ in. Cloth. \$3.00.

An informal account of those English places and people that are intimately connected with American history and celebrated Americans. Mr. Muirhead tells of some of the more famous of America's diplomatic representatives in London, from Benjamin Franklin to Walter H. Page; of the ancestral homes of Washington and Franklin; of the English background of the Pilgrim Fathers; of Hawthorne's landlady while he was consul at Liverpool; of William Penn, who was born, married, died, and was buried in England, though his public life was mainly concerned with American affairs; of Elihu Yale's Welsh beginnings; of Widdford, in Hertfordshire, where was born John Eliot, apostle to the American Indians, and many other past points of contact of which we seldom hear.

The Roman Alphabet and its Derivatives. A reproduction of the lettering on the Trajan Column engraved on wood. By Allen W. Seaby. New York: Charles Scribner's Sons. 1925. 1st Ed. v. 75 pp. Plates. 8½ x 11 in. Boards. \$2.50.

Main purpose of book is to provide an accurate and useful reproduction of the Roman Alphabet. The highest point of perfection of this is seen in the lettering on the Trajan Column, which has become the fundamental source upon which the design of almost all forms of modern lettering and type is based. The variations of character and design in lettering which have been evolved since the Trajan Column panel was incised are innumerable. A few are shown here for comparison with their classic progenitors.

Picturesque Palestine, Arabia and Syria. The country, the people and the landscape. By Karl Groeber. New York: Brentano's, 1925. 1st Ed. xvi. 320 pp. of Illustrations and Maps. 9 x 12 in. Cloth. \$7.50.

One of the excellent series of monographs covering foreign countries produced by Brentano's. The photographs are not only technically excellent, but great skill has been shown in the composition of each picture, the point of view having evidently been chosen with care and discrimination.

Furniture Projects, by Frederick J. Bryant. Peoria, Ill.: The Manual Arts Press. 1925. 1st Ed. 48 pp. Illustrated by diagrams. 6 x 8½ in. Paper. 56c.

Working drawings and perspective sketches of a choice collection of furniture projects for woodworking classes in grammar grades and high schools. This collection has much of the same spirit of fine craftsmanship as characterizes the author's previous book, "Working Drawings of Colonial Furniture." The period pieces in the present collection are adaptations or modifications of old pieces instead of being drawings from historic pieces. They are suited to a wide range of ability, including quite a few small simple pieces. Each project is accompanied by a page of notes that covers the main points in construction.

Proceedings of the Twenty-eighth Annual Meeting of the American Society for Testing Materials. Vol. 25. Part I. Philadelphia: American Society for Testing Materials. 1925. 962 pp. Illustrated. 6 x 9 in. Paper, \$6.00; Cloth, \$6.50; Half-leather, \$8.00.

Proceedings of the Twenty-eighth Annual Meeting of the American Society for Testing Materials. Vol. 25. Part II. Philadelphia: American Society for Testing Materials. 1925. 454 pp. Illustrated. 6 x 9 in. Paper, \$6.00; Cloth, \$6.50; Half-leather, \$8.00.

Part I (962 pp.) contains the annual reports of 35 of the standing committees of the Society, together with the discussion thereon at the annual meeting. They include reports of Committees on Ferrous Metals, Non-Ferrous Metals, Cement, Ceramics, Concrete, Gypsum, Lime, Preservative Coatings, Petroleum Products, Road Materials, Coal and Coke, Waterproofing Materials, Electrical Insulating Materials, Rubber Products, Textile Materials, Thermometers, Metallography, including a report on Metal Radiography and X-ray Crystallography, Methods of Testing and Nomenclature and Definitions; 83 tentative standards which have either been revised or are published for the first time; annual address of the President and the annual Report of the Executive Committee.

Part II (454 pp.) contains 26 technical papers with discussion. These contain valuable information on results of investigations by experts in the field of engineering materials including the fatigue of metals, the effect of temperature on the properties of metals and investigation on the corrosion of metals. Mention should also be made of the many papers on cement and concrete and on the stability of bituminous mixtures as well as on such subjects as bituminous materials, paint, gypsum, brick, textiles, etc.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted.]

Heating Hand Book Catalogue No. 92. Gorton Heating Equipment with representative installations of piping and lock valves as well as informative piping layouts. Valuable miscellaneous engineering and heating data. Gorton & Lidgerwood Co., 96 Liberty St., New York City. 3¼ x 6¾ in. 84 pp. Illustrated.

"The Modern Window." Safe and economical cleaning and ideal ventilation. Illustrated folders of Plank Frame Window, Double-Hung Window and Storm-Proof Casement. The Williams Pivot Sash Co., Cleveland, Ohio. 3⅝ x 6¼ in. Illustrated.

Gas Ranges. "Hand Book on Gas Ranges for Architects and Builders." Special Lorain-equipped ovens for schools, laboratories and small, medium and large kitchens with table of dimensions, treatise on "Gas in the Modern Building." List of installations of Lorain-equipped gas ranges. American Stove Co., 829 Chouteau Ave., St. Louis, Mo. $8\frac{7}{8} \times 11\frac{3}{8}$ in. 31 pp. Illustrated.

Exterior Lighting Fixtures. "Catalogue 'J.'" Illustrated Catalogue and general survey on lamp posts, brackets and lanterns de luxe. Illustrations of ornamental and architectural iron work executed. Smyser-Royer Co., York, Pa. $8\frac{1}{2} \times 11$ in. 108 pp. Illustrated.

Heating and Ventilating Units. Peer Vent Heating and Ventilating Units for Schools, Libraries, Hospitals, Churches, Club Rooms, Dormitories, Theatres, Banks, Factories, Offices, Auditoriums and other buildings. (Dec. 1, 1925.) Operation, mechanical features, advantages and facts concerning installation with engineering data, etc. Peerless Unit Ventilating Co. Inc., Skillman Ave. and Hulst St., Long Island City, N. Y. 8×11 in. 61 pp. Illustrated.

Fire Proof Doors. "Thorp Reference Book of Fire Proof Doors." 1925. Book containing details of construction, working drawings and specifications of fire proof doors and partitions. Full size moulding sections. List of installations. Thorp Fire Proof Door Co., 1600 Central Ave., Minneapolis, Minn. $8\frac{1}{2} \times 11$ in. 96 pp. Illustrated.

Bathrooms. "Maddocks Bathrooms." Booklet dealing with Vitreous China bathroom equipment. Thomas Maddock's Sons Company, Trenton, N. J. $6\frac{1}{8} \times 9\frac{1}{4}$ in. 24 pp. Illustrated.

Vitreous Marble. "The Story of Sani Onyx, a Vitreous Marble for Hospitals." Booklet dealing with uses and advantages of Sani Onyx. Marietta Manufacturing Co., Indianapolis, Ind. $8 \times 10\frac{3}{4}$ in. Illustrated.

Cork Tile. "Crescent Cork Tile Floors." United Cork Companies, Flooring Dept., Lyndhurst, N. J. $8\frac{3}{8} \times 10\frac{3}{4}$ in. 7 pp. Illustrated.

Terra Cotta. "Atlantic Terra Cotta."

Volume VIII, MCMXXV. No. 3. File No. 9. Standard Classification A. I. A. Catalogue of Churches of Atlantic Terra Cotta with comments on each. Seven full page plates. Atlantic Terra Cotta Co., 350 Madison Ave., New York City, N. Y. $8\frac{1}{2} \times 11$ in. Illustrated.

"Plymetl Highboy Vault." A. I. A. File No. 18a—July 1925. Giving features, specifications, uses. Haskelite Manufacturing Corporation, 133 W. Washington St., Chicago, Ill. $8\frac{1}{2} \times 11\frac{1}{4}$ in. Illustrated.

Clothes Vaults. "Plymetl 'Air Tite' Clothes Vault." Booklet issued by Haskelite Manufacturing Corp., 133 West Washington Street, Chicago, Ill. $8\frac{3}{4} \times 11\frac{1}{2}$ in. 10 pp. Illustrated.

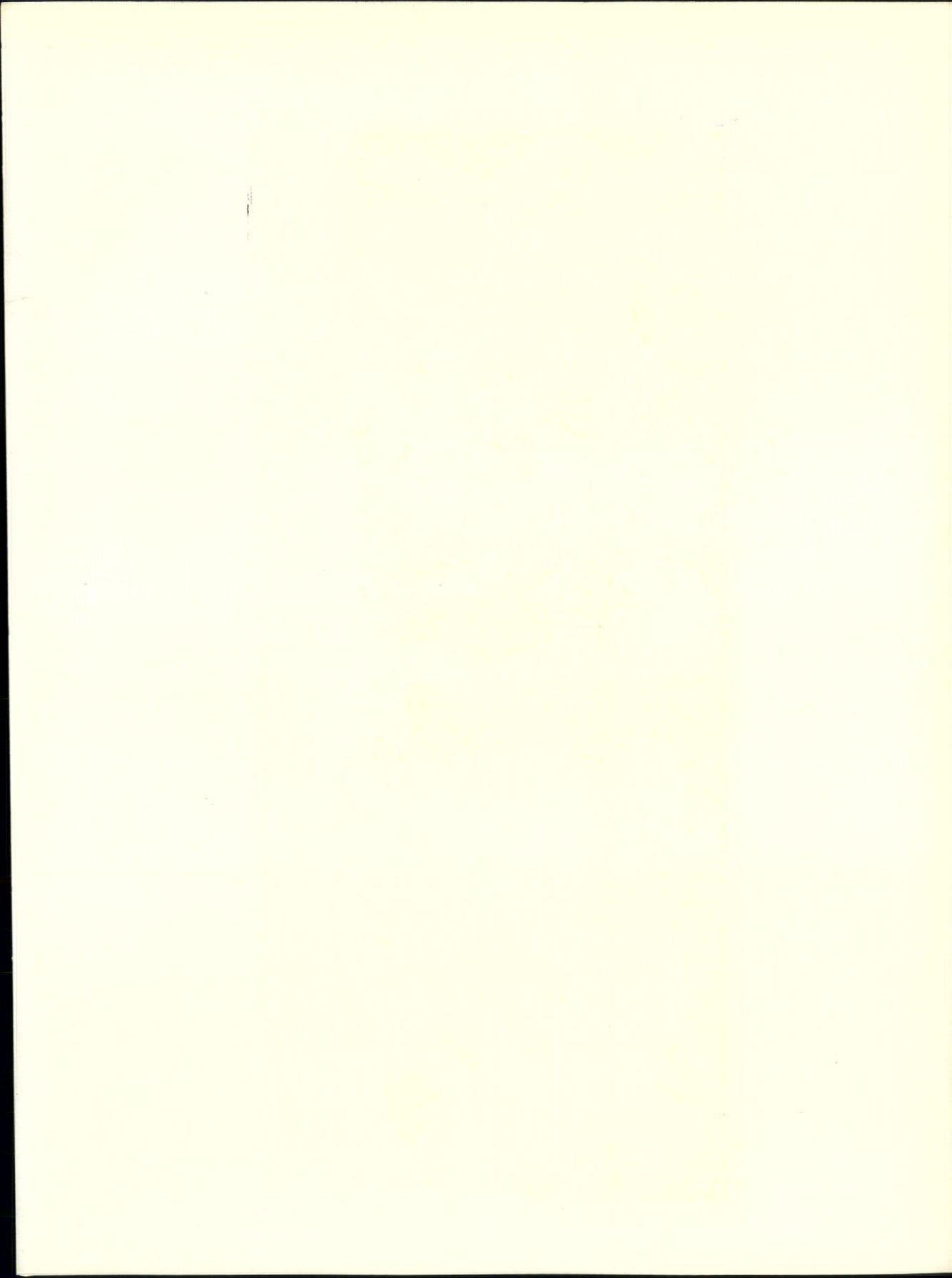
"Massillon Bar Joists." Safe loading tables and standard specifications. Revised Edition Nov. 1, 1925 A. I. A. File No. 13G. Massillon Steel Joist Co., Canton, Ohio. $8\frac{1}{2} \times 11$ in.

"Massillon Bar Joists." Illustrated catalogue of bar joists for firesafe floors with description of joist and its special features. Steel Lumber Products Co., 50 Church St., New York City, N. Y. $8\frac{1}{2} \times 11$ in. 7 pp. Illustrated.

Bank Vault Reinforcing. "Impregnable safety with Massillon Bank Vault Reinforcing." Catalogue describing Massillon system and its advantages. Massillon Steel Joist Co., Canton, Ohio. $8\frac{1}{2} \times 11$ in. 7 pp. Illustrated.

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