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CONCORDIA SEMINARY, ST. LOUIS

CHARLES Z. KLAUDER, ARCHITECT

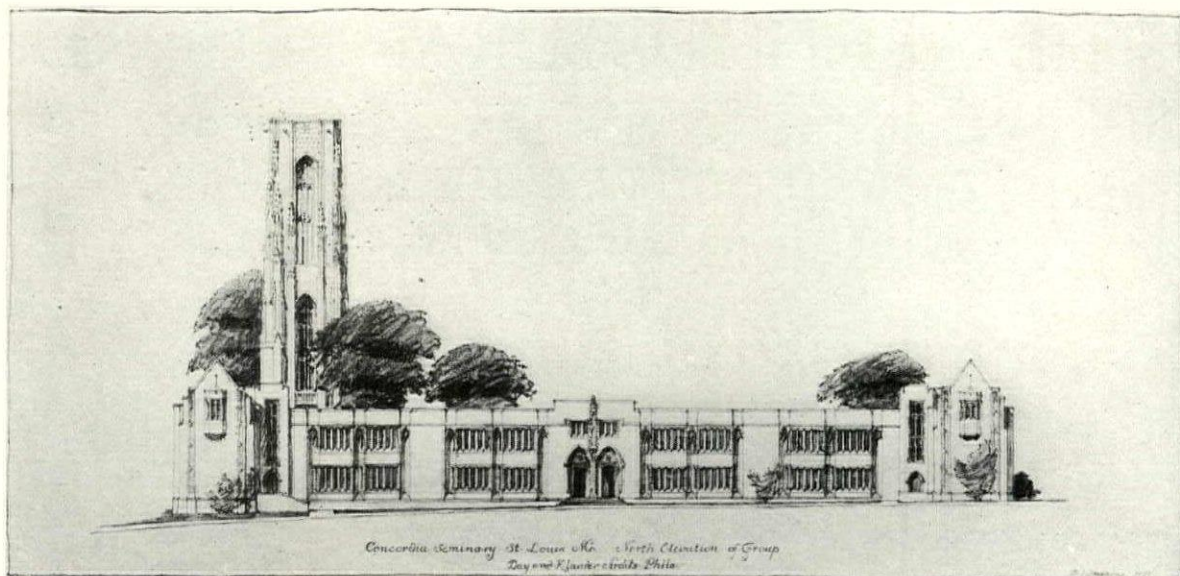
CONCORDIA SEMINARY, ST. LOUIS, by the architect Charles Z. Klauder, derives a certain significance as collegiate architecture from the extent of the undertaking. It is practically a complete campus group comprising nineteen buildings not counting the faculty residences. The project was unique in that it was undertaken by an old educational institution on a new site. There were, fortunately, no existing buildings to tie the hands of the architect in matters of plan and design. It was an ideal opportunity to test the theory that campus architecture in order to be harmoniously coherent, should be in its entirety the creation of a single architect.

The site selected is a partly wooded area with just sufficient variation in level to permit an irregular composition of courts and buildings; and, at the same time, it is within a comparatively reasonable distance from the center of the city.

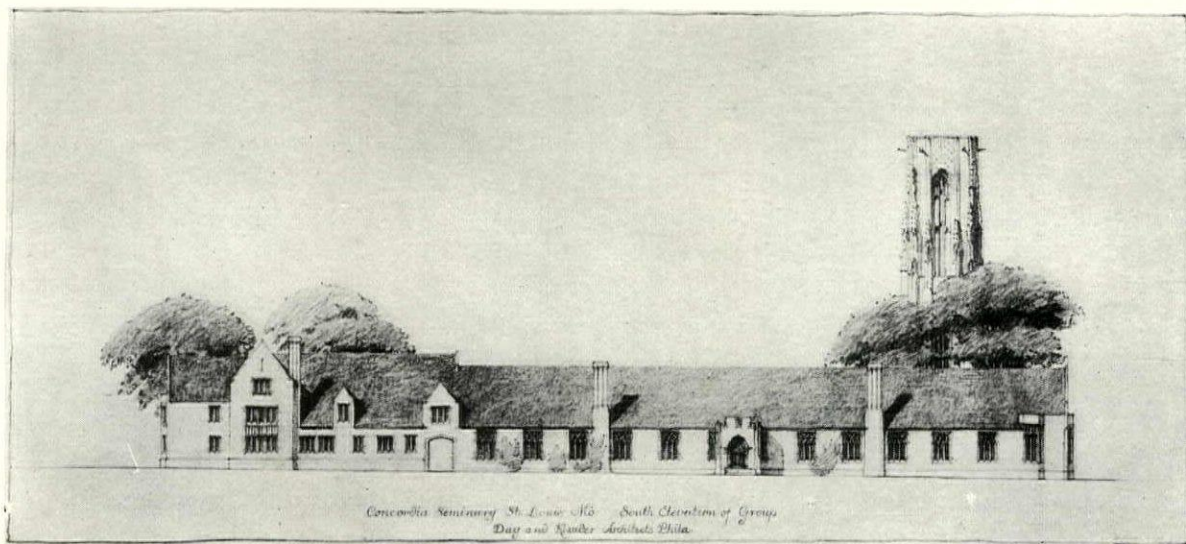
The problem in plan was to assemble, in a harmonious and unified grouping, the ten student dormitories, the class rooms, assembly hall, library, dining halls, administrative offices, and to include provision for service. The combination of elements of a diverse character, requiring differences

in fenestration, ceiling heights, and characteristic expressions of parts, was achieved by a group organization of these units about courts. In a sense, all of the parts of the plan are housed beneath a single roof since every division is contiguous one to another. This so-called institutional arrangement, a favorite *parti* of this firm, has several inherent advantages. It is, first of all, an economical arrangement to construct; it requires little ground space, and it has proven favorable to efficient administration. Aesthetically, it lends itself to a grouping of picturesque and connected building masses, producing vistas and a cumulative effect of unity with harmonious relations of roofline that is strikingly satisfactory.

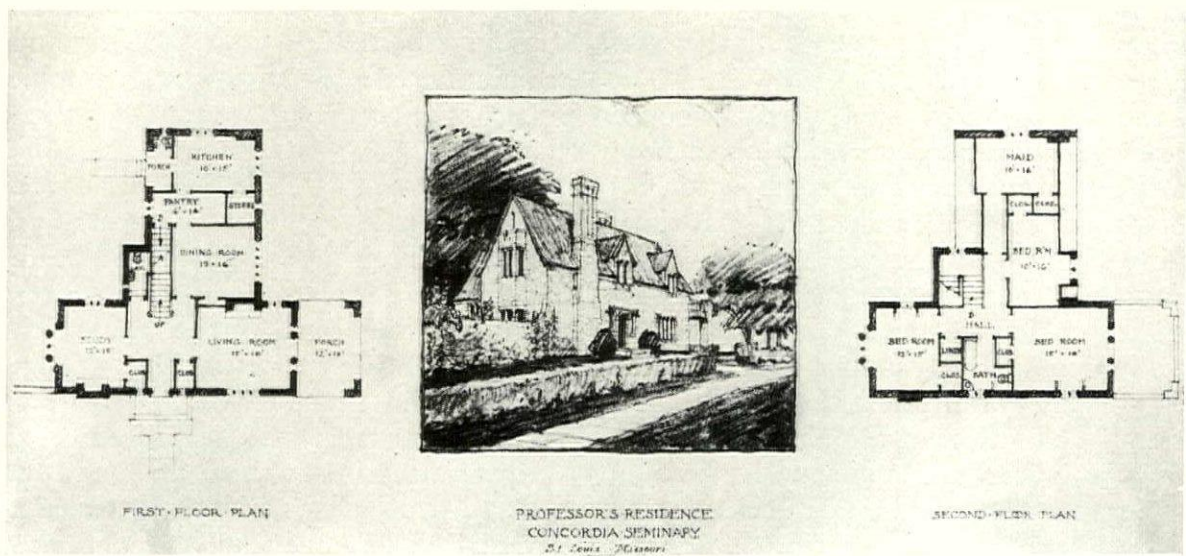
The firm of Charles Z. Klauder continue the older tradition in architectural practice, the tradition in which the head of the firm is the creative artist who controls the design, makes all perspective sketches, and personally supervises every operation involved in the preparation of architectural drawings. It is, perhaps, this diligent attention to the many details that makes Mr. Klauder's work so personal and original. While one readily recognizes the



Concordia Seminary St. Louis Mo. North Elevation of Group
Day and Knicker Architects Phila.



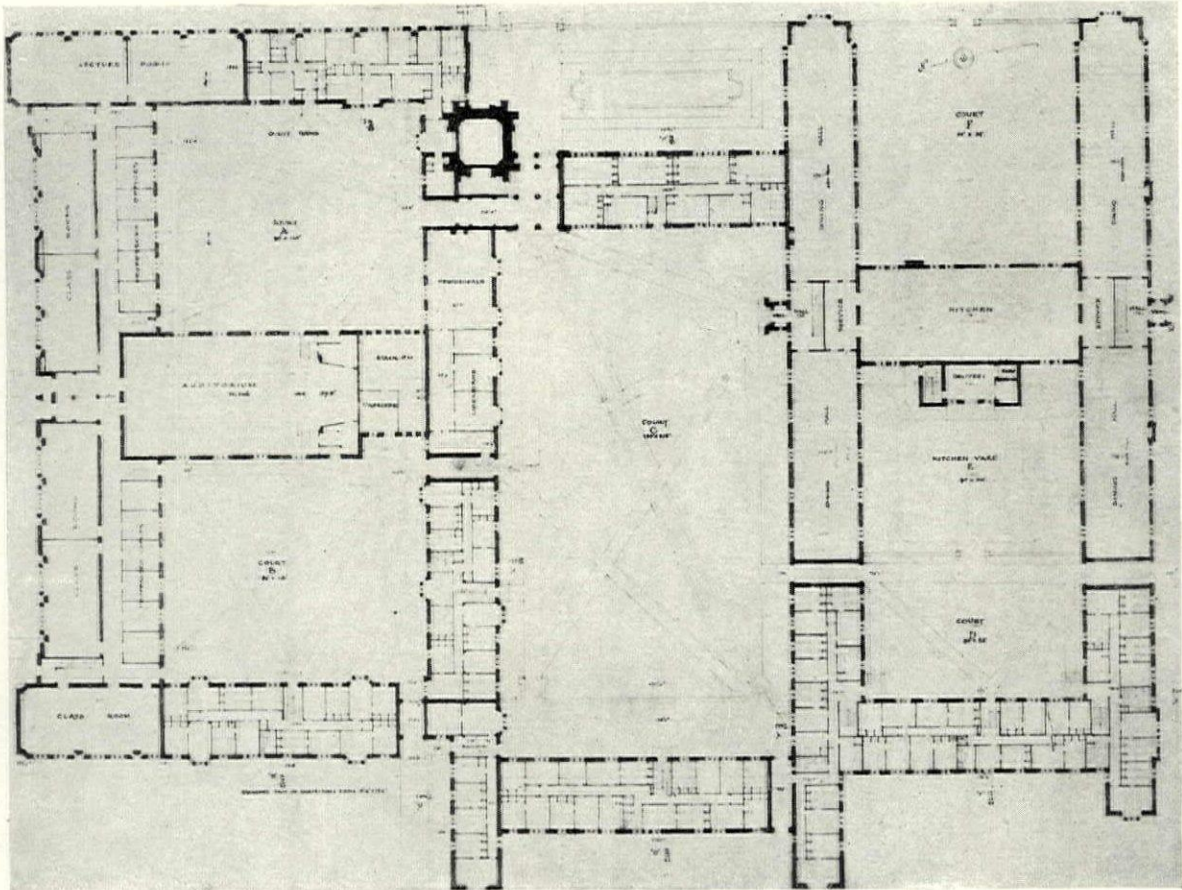
Concordia Seminary St. Louis Mo. South Elevation of Group
Day and Knicker Architects Phila.



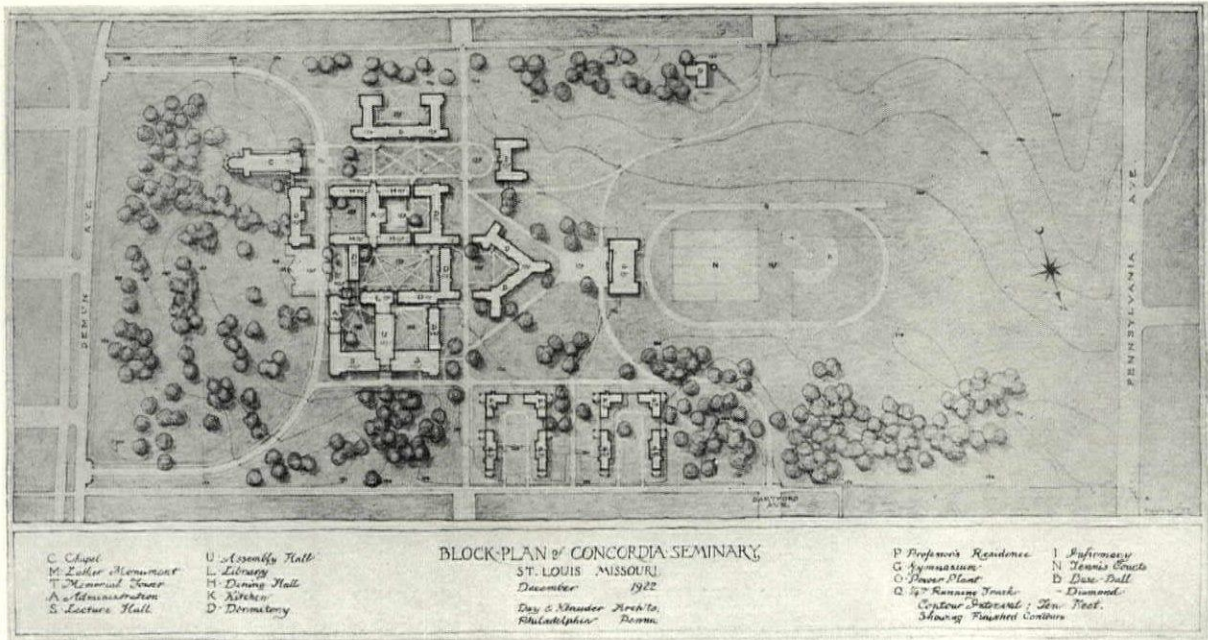
FIRST-FLOOR PLAN

PROFESSOR'S RESIDENCE
CONCORDIA SEMINARY
St. Louis, Missouri

SECOND-FLOOR PLAN



FIRST FLOOR PLAN OF MAIN GROUP CONCORDIA SEMINARY
ST. LOUIS, MISSOURI
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



BLOCK PLAN OF CONCORDIA SEMINARY

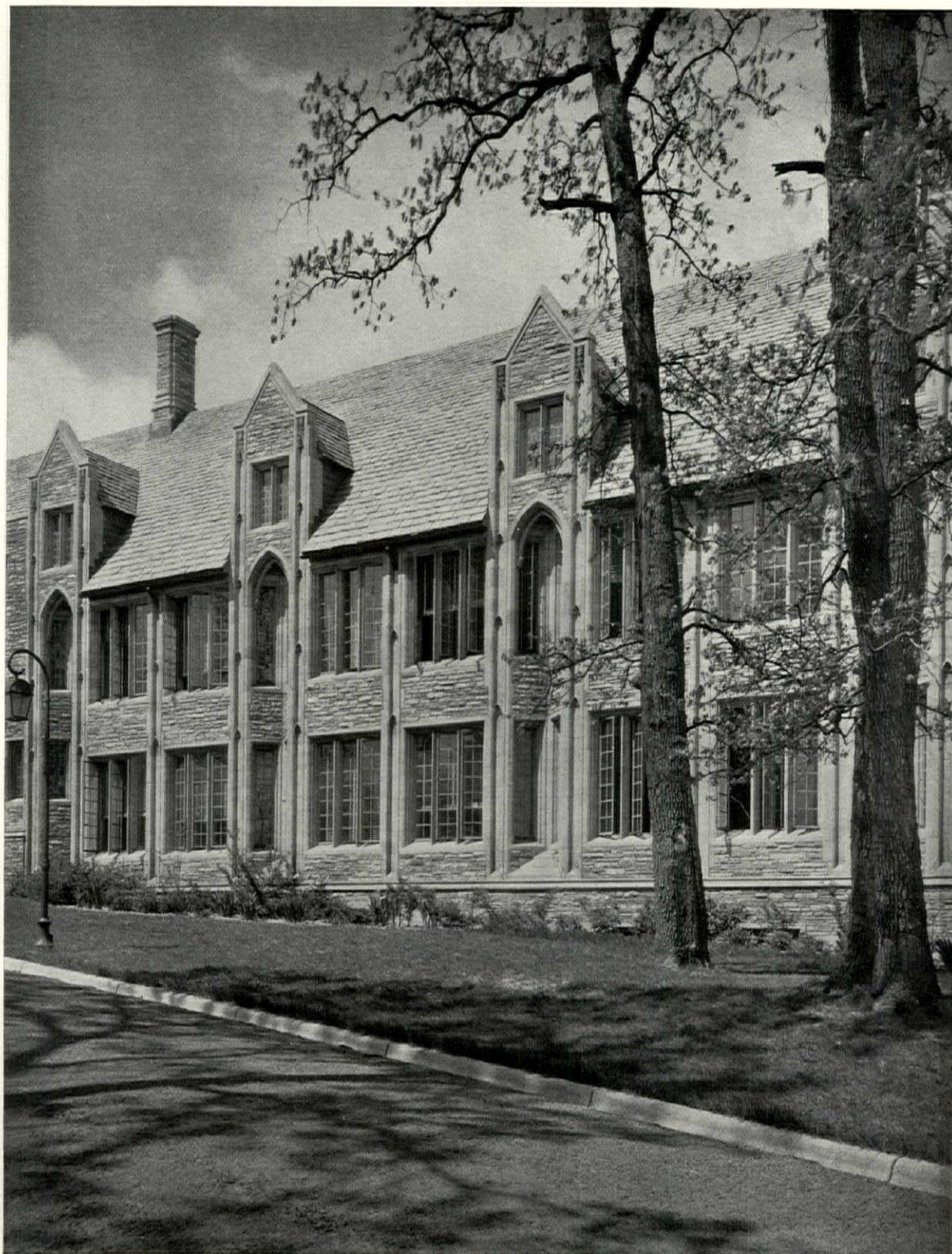
ST. LOUIS, MISSOURI

December 1922

Day & Klauder Architects
Philadelphia, Penna.

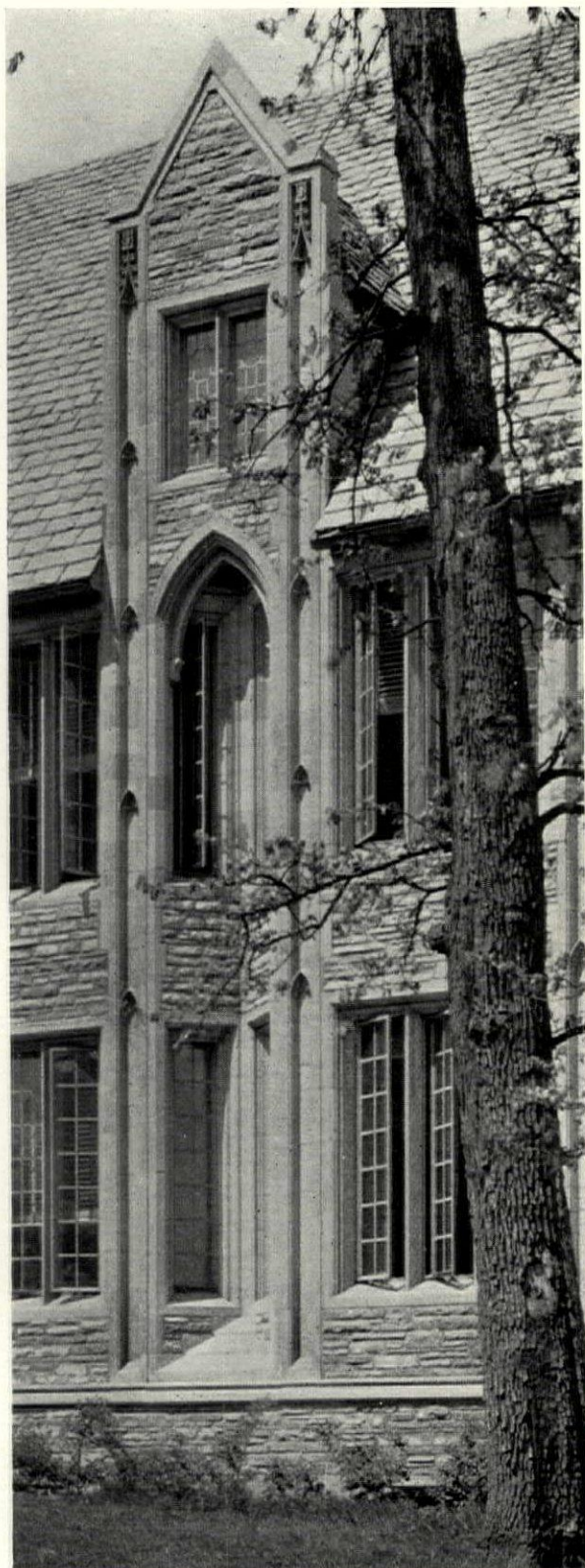
- C Chapel
- M Luther Monument
- T Memorial Tower
- A Administration
- S Lecture Hall
- U Assembly Hall
- L Library
- H Dining Hall
- K Kitchen
- D Dormitory

- P Professor's Residence
- G Gymnasium
- O Power Plant
- Q Running Track
- R Tennis Courts
- N Tennis Courts
- D Base-Ball
- Diamond
- Center Features: Ten Feet
- Showing Finished Contours

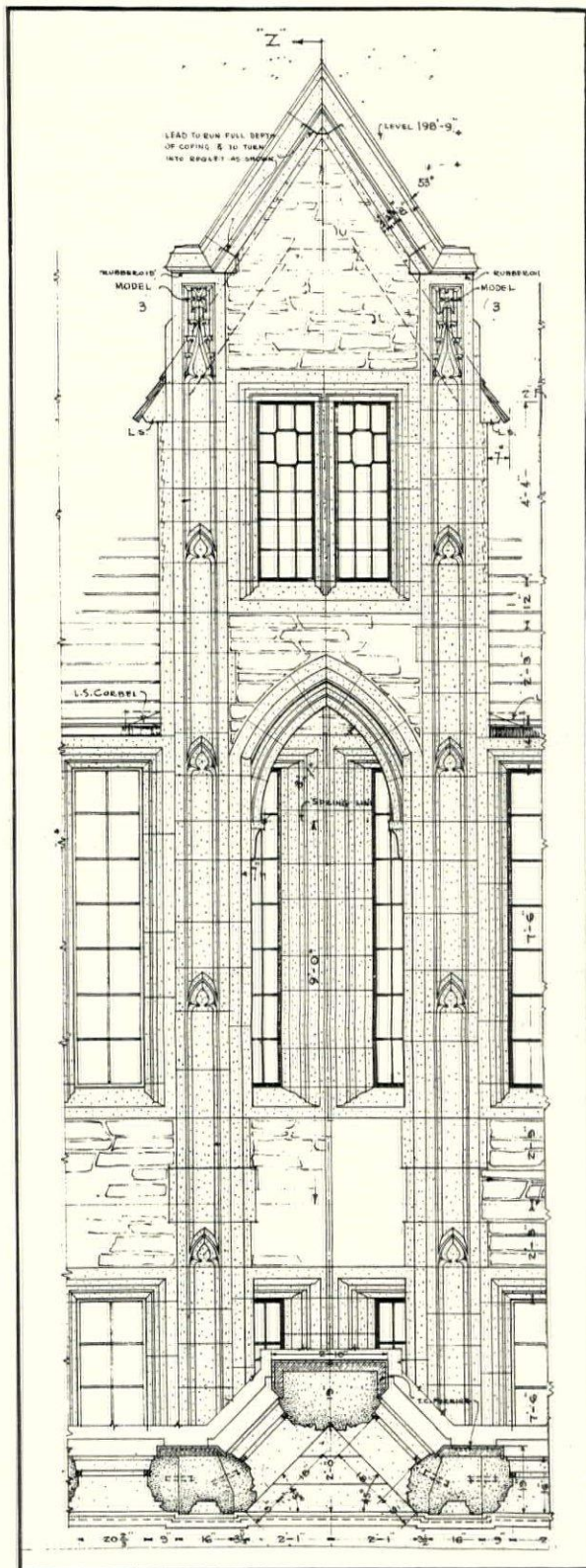


Photo, Fischer

ADMINISTRATION AND DORMITORY BUILDING
CONCORDIA SEMINARY, ST. LOUIS, MISSOURI
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



Photo, Fischer



DETAIL OF "INVERTED BAY"
CONCORDIA SEMINARY, ST. LOUIS, MISSOURI
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

familiar lineaments of Tudor Gothic in Concordia, yet we can nowhere point to a part that is "book copied." The logical mind of the designer has led him to avoid echoing the residential colleges of Oxford and Cambridge. At Cornell, Wellesley, Yale and again in his conception of this seminary he has exhibited a personal idiom which is very free and eclectic.

"Innovation and imagination," according to Mr. John A. MacMahon, his chief assistant designer, "seem to Mr. Klauder to be the chief factors in any exceptionally good and interesting design. Archaeological details are mere instruments in the hands of the designer, and may be readily changed at will so long as the spirit of the style is maintained.

"New beauties, new ideas, useful and interesting, are to be found throughout the Concordia group in its many architectural aspects by those who love architecture as an art and even by those who unfortunately can only see the practical."

Among the evidences of originality that are found in this collegiate group may be mentioned the "inverted bay", a treatment of windows in class rooms that is quite without precedent and that was invented—or rather, was devised through necessity in the office of the architect during the time that plans were under consideration. It was first proposed to make use of the regularly repeated and usual Gothic bay window similar to the treatment of the administrative wing illustrated on page 215. For a class room that required the greatest possible number of windows, this did not seem to be the practical thing to do. Wherever this bay was used, it was necessary to have a broad area of blank stone wall on either side and, consequently, there was a resulting loss of glazed area. As a solution, the bays were doubled in width to the length of a class room and placed end to end. This eliminated the

blank intervening wall entirely and resulted in a window treatment as illustrated on page 181. Here also is shown the gable which surmounts the triangular ends of the bays, permitting the lighting of the third floor and breaking the roof line in regularly repeated masses.

Concordia, in being designed as an entirety, composes as an artist would compose a picture. We recognize with relief that there is no piecing together of detached picturesque bits, no striving for scenic effects, but the complete scheme of buildings of varying heights was studied as a unit and relates to the single dominating tower. This tower, unfortunately, remains to be added before we can realize the completeness of the fully rounded design.

The exterior walls are faced with stone of thin horizontal courses, variegated in color, including dark reds, yellows and grays. About sixty per cent of the face stone was obtained from three quarries of Missouri with a selection made for texture, color and flatness of bed. The remaining forty per cent came from Boulder in Colorado. The specification followed for these masonry walls is given on pages 257-259 of this issue.

All millwork except in the few instances where it is painted, is of white and red quartered oak. The truss timbers and ceilings of the dining halls and library are of Douglas fir.

The finish of floors, in general, is cement with terrazzo in toilet rooms and dining halls. In the library and periodical rooms, linoleum is applied to cement while in the administrative offices the floors are of oak.

The slate of roofs is from the Vermont quarries with a mixture of unfading greens, light and dark grays, and greens modelled with purple. The exposure of slate courses varies from ten and one-half inches at the eaves to five and one-half inches at the ridge.

(For further illustrations see pages 199-224)

THE NUREMBERG PLANETARIUM

OTTO ERNST SCHWEIZER, ARCHITECT

THE DESIGN of the Nuremberg Planetarium was predetermined by certain existing conditions. Its site at Wöhrder Gate, in the vicinity of many-storied buildings, seemed to prescribe a structure of low domical form. Erection of the building on a slope of ground presented the possibility of utilizing the difference in levels for the installation on the lower floor of offices, cloakrooms, hot-air heating plant and side rooms, at the same time giving the observatory dome on the upper floor a street-level emergency exit.

Throughout, the greatest simplicity in design was sought.

The building, erected partly on a filled-in town moat, partly on "made" ground, is supported on a foundation of driven piles, its walls being of plain brick masonry. The exterior wall of the domed section is ornamented with the signs of the Zodiac carried out in patterned brickwork while the front façade is enlivened with a diamond shaped pattern worked in relief.

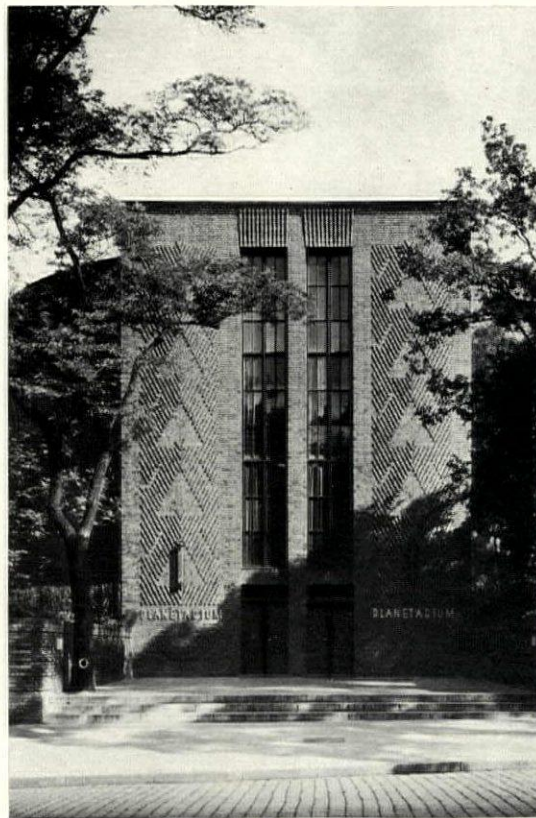
The dome with a span of approximately seventy-seven feet is of reinforced concrete, constructed by the process of spraying con-

crete over a metal skeleton. A Rubberoid composition was used for roof protection.

The inner surface of the dome is of white polished stucco which is the ideal surface for projection. However, after several tests, its effect on acoustics during lectures

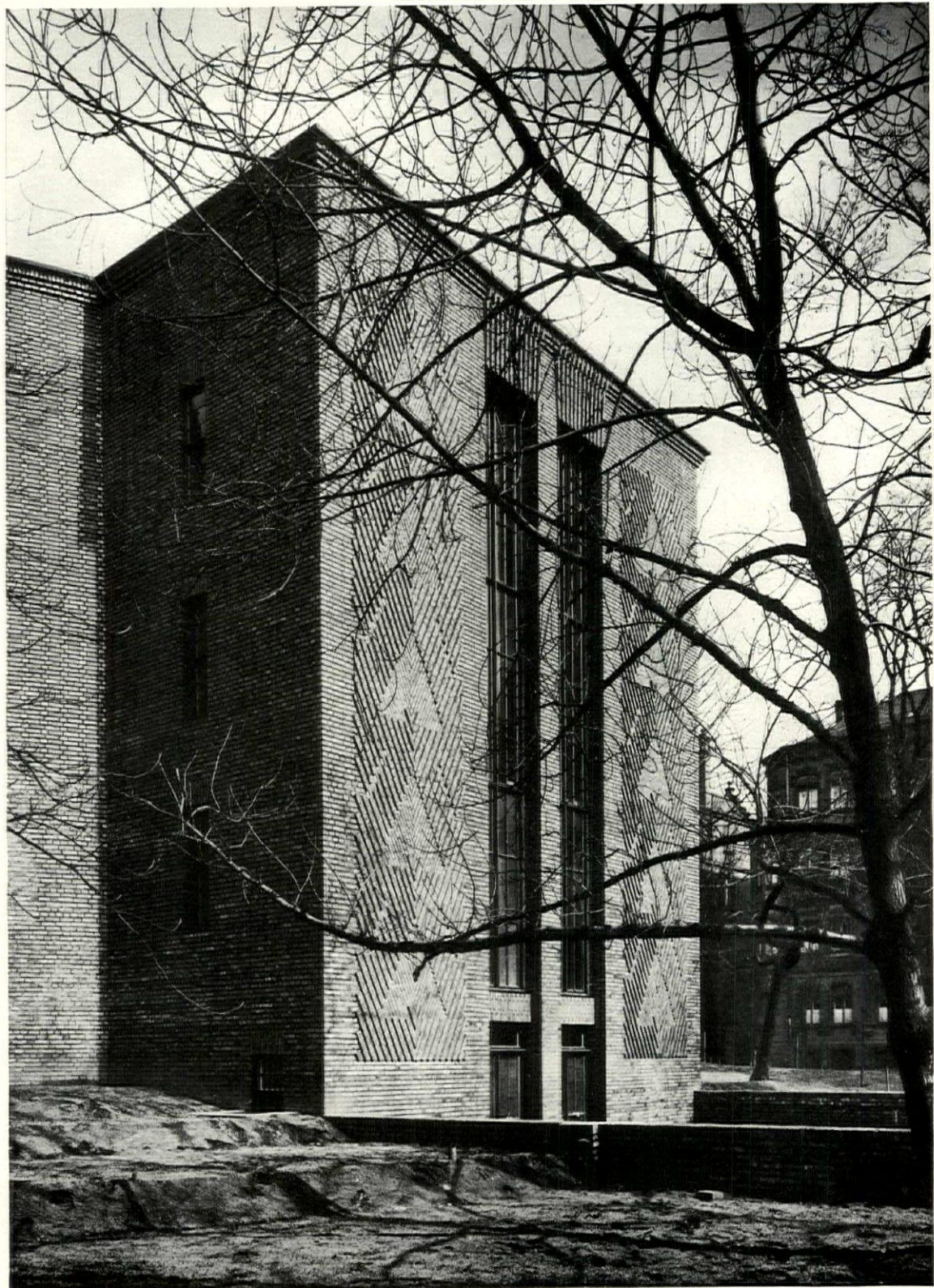
was found to be undesirable and a solution of the problem of sound-insulation had to be sought. The following method of acoustical correction was therefore adopted: At a distance of thirty inches from the sphere's interior surface a second dome of fabric was suspended. Between this cloth-cupola and the reinforced concrete shell about eight hundred metal sheets were hung. These absorb the sound waves, preventing the throwing-back of sound and thus eliminate echo. As the insulation fabric is hung in single strips eighteen inches wide, quite a good effect obtains

when the room is lighted, and it in no way interferes with the lantern projection when the room is in darkness. To counteract the effect of horizontal lines, a panorama of the town as it appears silhouetted against the sky has been painted on the lower part of the inner dome of fabric.



MAIN ENTRANCE
NUREMBERG PLANETARIUM

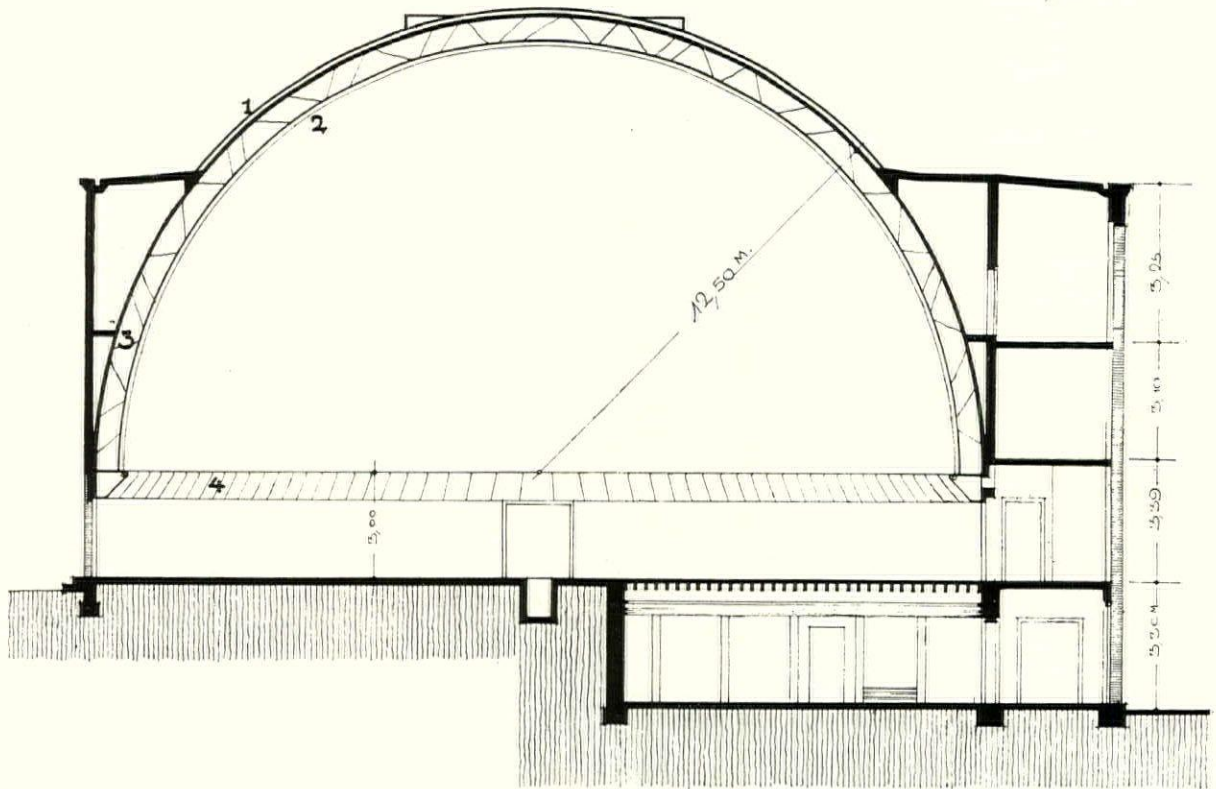




ENTRANCE FAÇADE
NUREMBERG PLANETARIUM, BAVARIA
OTTO ERNST SCHWEIZER, ARCHITECT

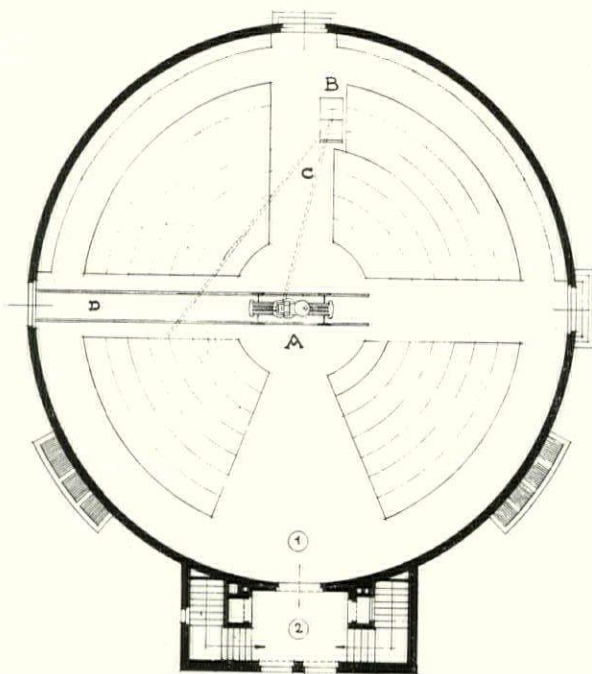


ROTUNDA, NORTH ELEVATION
NUREMBERG PLANETARIUM, BAVARIA
OTTO ERNST SCHWEIZER, ARCHITECT



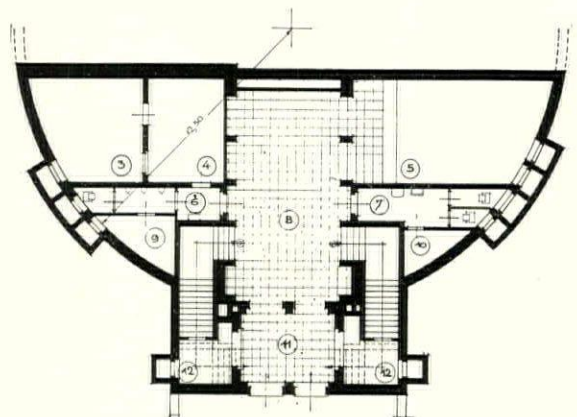
LONGITUDINAL SECTION

1. Reinforced concrete shell. 2. Dome of fabric. 3. Metal sheets suspended for acoustical correction



MAIN FLOOR PLAN

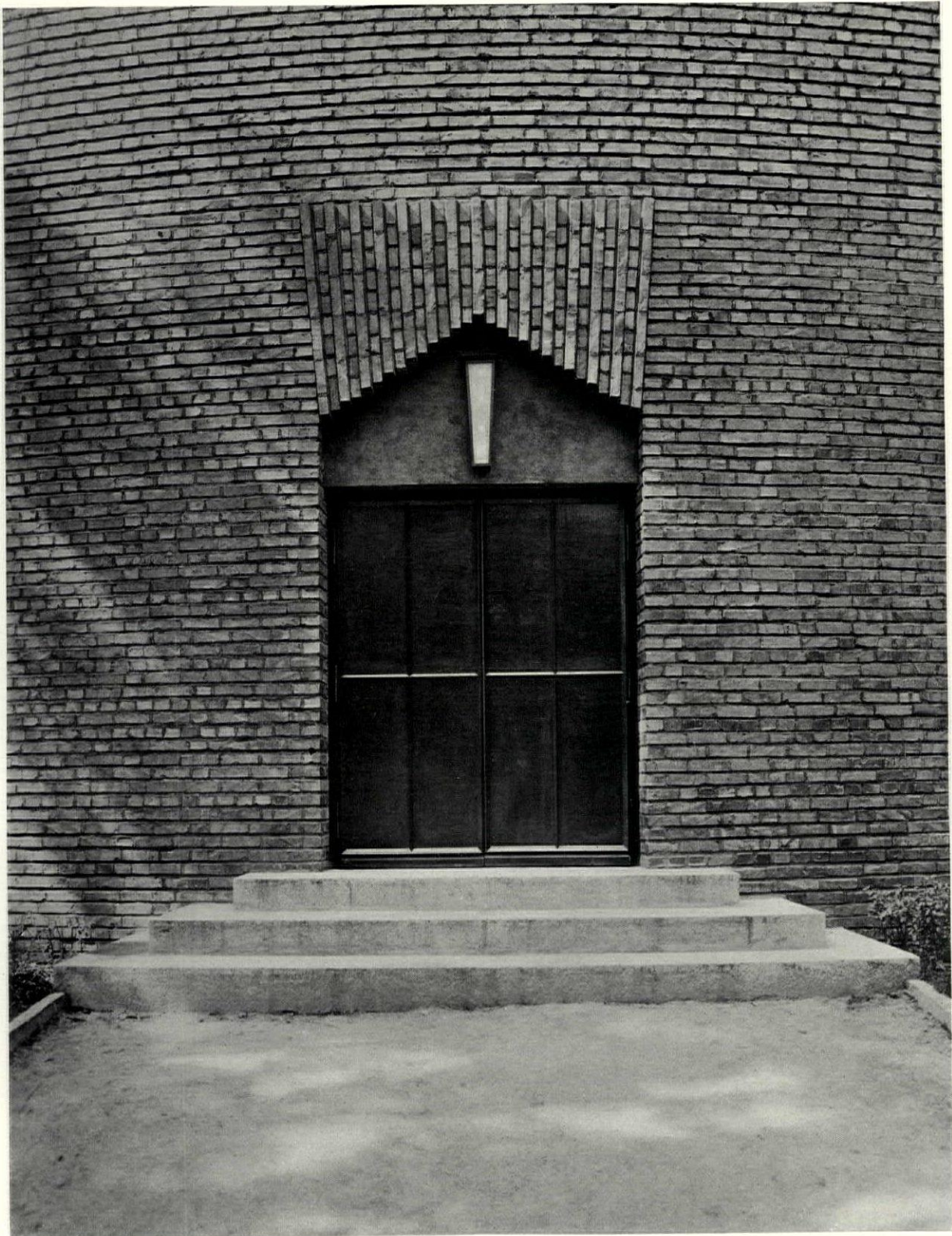
- | | |
|-----------------------|-----------------------|
| 1. Entrance Aisle | 10. Battery Room |
| 2. Entrance Vestibule | 11. Ventilator |
| 3. Fuel Room | 12. Office |
| 4. Furnace Room | |
| 5. Cloakroom | A. Instrument |
| 6 and 7. Toilets | B. Lecturer's Desk |
| 8. Corridor | C. Instrument Control |
| 9. Instrument Room | D. Instrument Track |



PLAN, LOWER LEVEL

NUREMBERG PLANETARIUM, BAVARIA

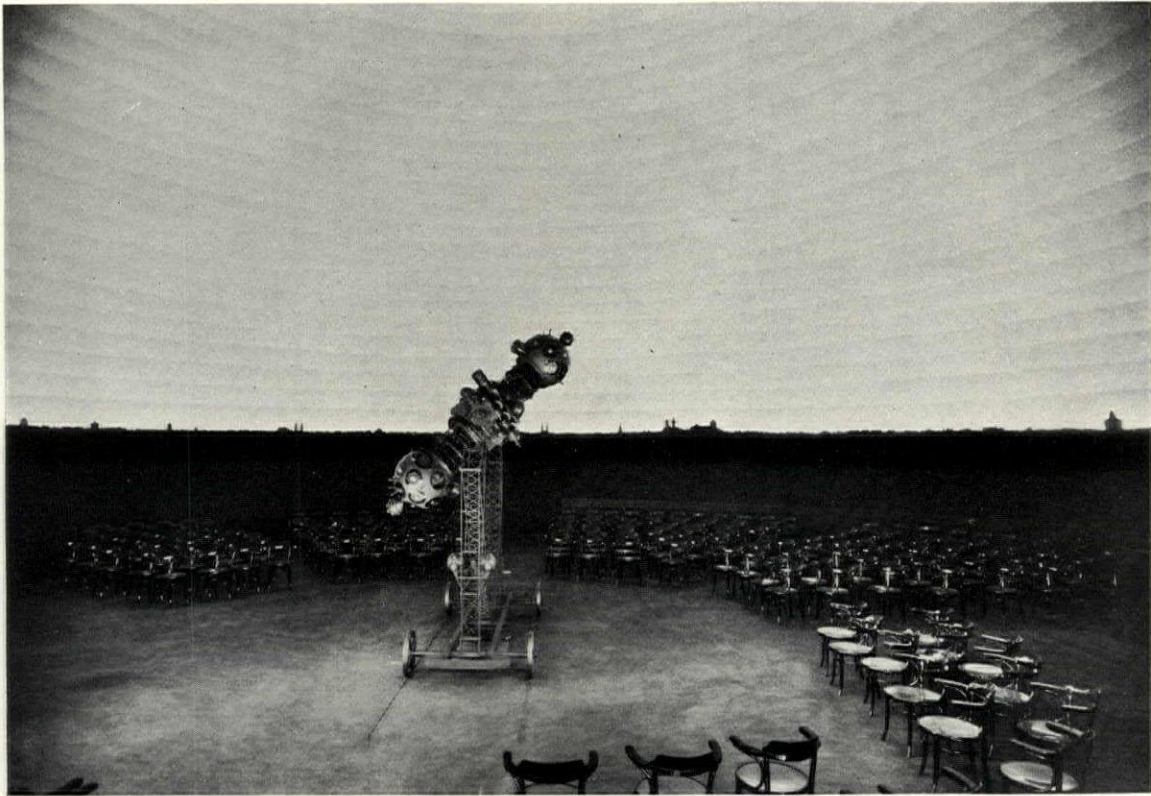
OTTO ERNST SCHWEIZER, ARCHITECT



ENTRANCE TO ROTUNDA, NORTH SIDE
NUREMBERG PLANETARIUM, BAVARIA
OTTO ERNST SCHWEIZER, ARCHITECT



STAIRWAY DETAIL
NUREMBERG PLANETARIUM, BAVARIA
OTTO ERNST SCHWEIZER, ARCHITECT



LECTURE ROOM IN ROTUNDA



CORRIDOR, LOWER LEVEL
NUREMBERG PLANETARIUM, BAVARIA
OTTO ERNST SCHWEIZER, ARCHITECT

EARLY AMERICAN ARCHITECTURE AND THE ALLIED ARTS—A BIBLIOGRAPHY

BY RICHARD F. BACH

(Continued from the issue of August, 1928)

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(Concluded in Advertising Section of current issue)

PORTFOLIO
OF
CURRENT ARCHITECTURE



Photo Nyholm

Enclosed Stairway in Gate Lodge
Estate of Nicolas F. Brady, Esq., Roslyn, L. I.
J. Y. RIPPIN, ARCHITECT

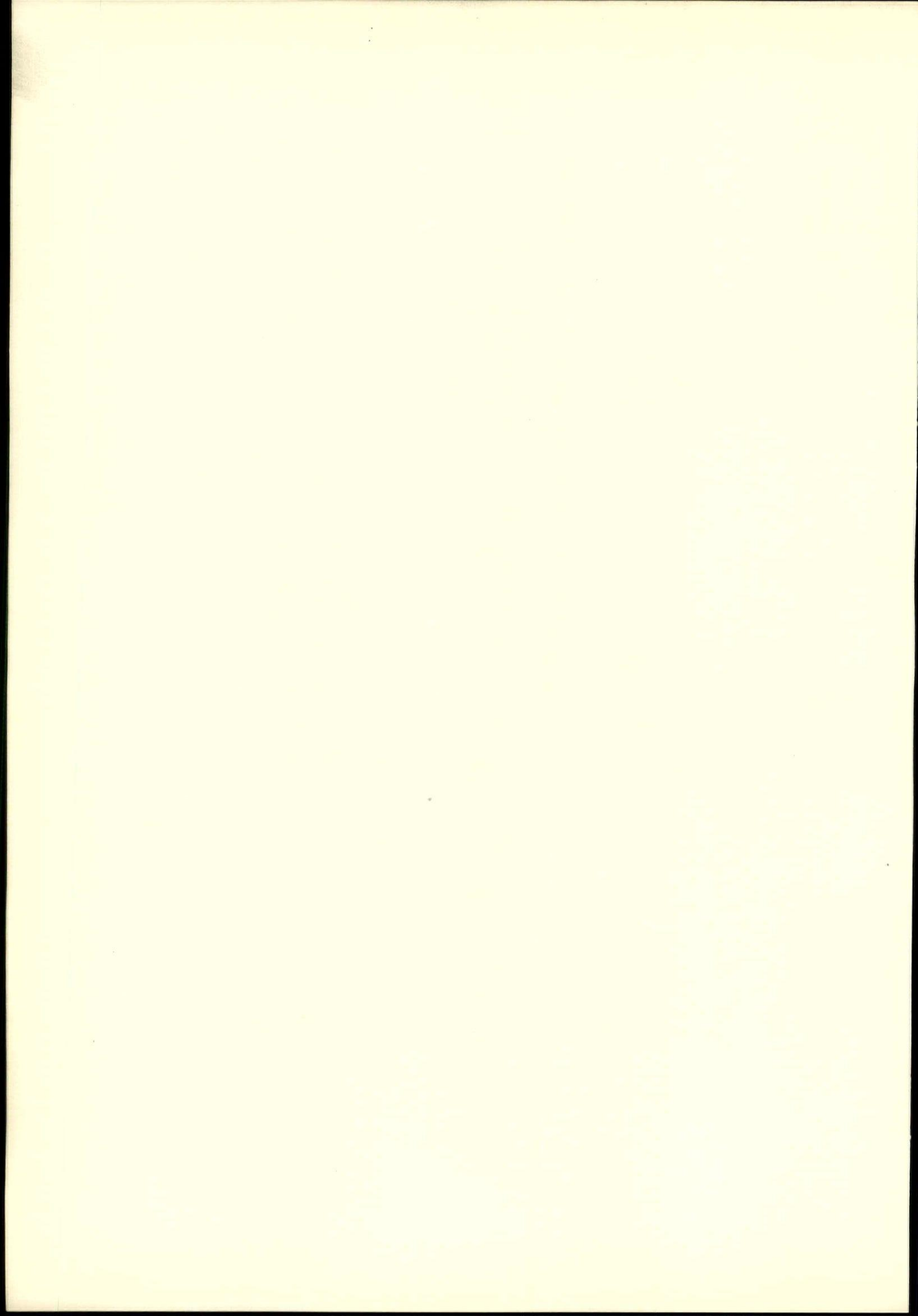




Photo Nyholm

Stairway Detail
Residence of Russell E. Dill, Esq., Bronxville, N. Y.
PENROSE V. STOUT, ARCHITECT

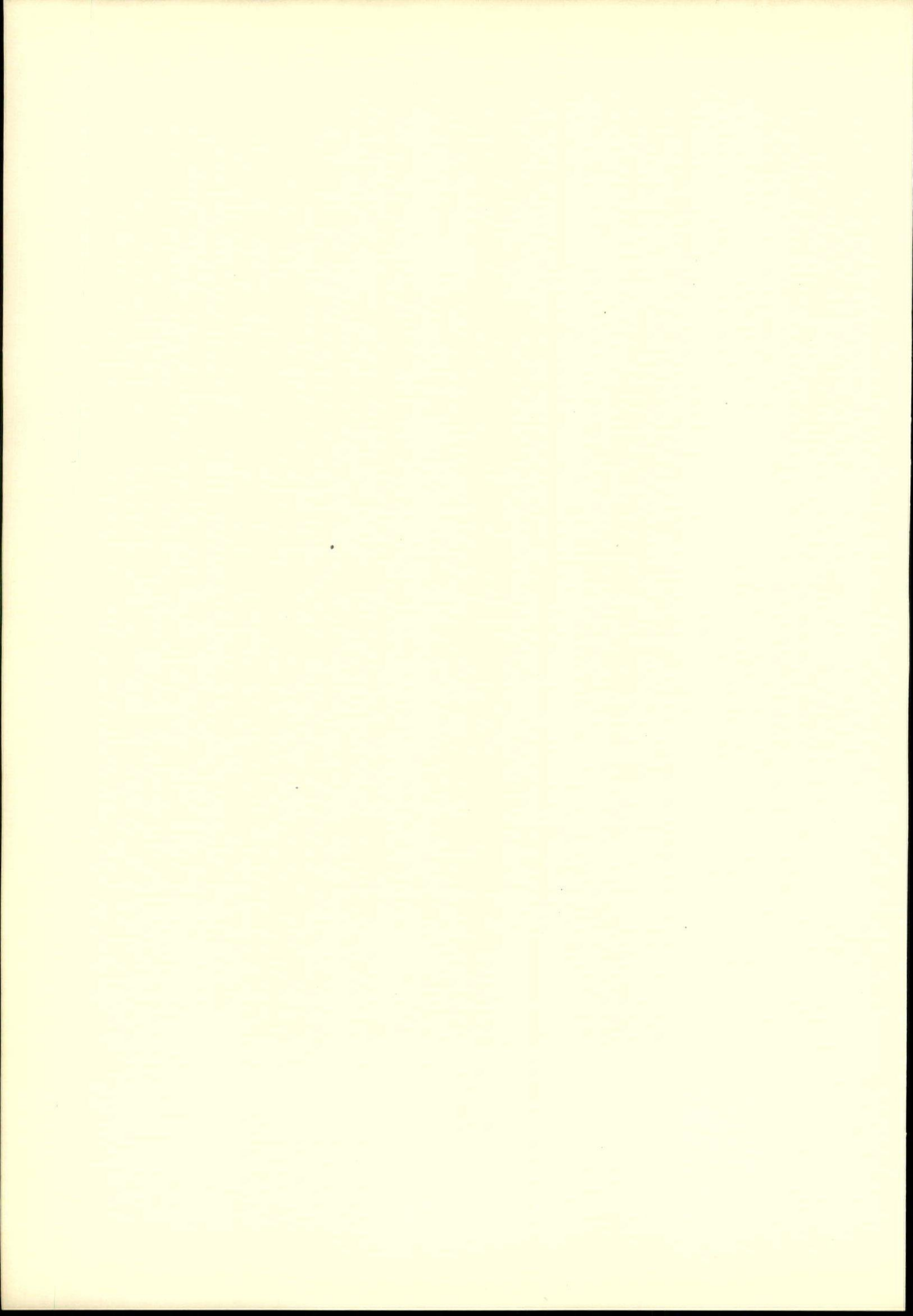




Photo Nyholm

Stairway Detail
Residence of Penrose V. Stout, Bronxville, N. Y.
PENROSE V. STOUT, ARCHITECT

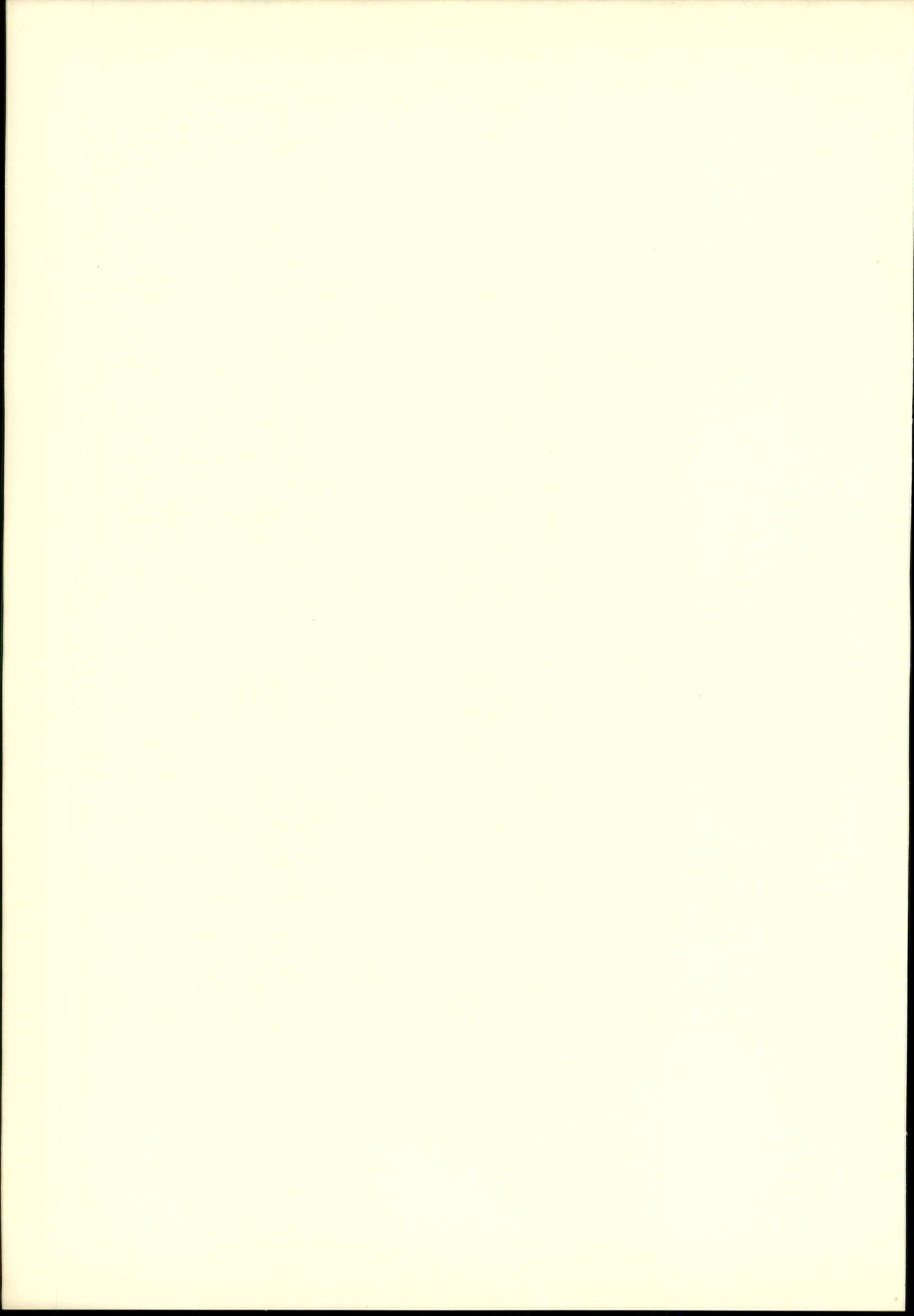
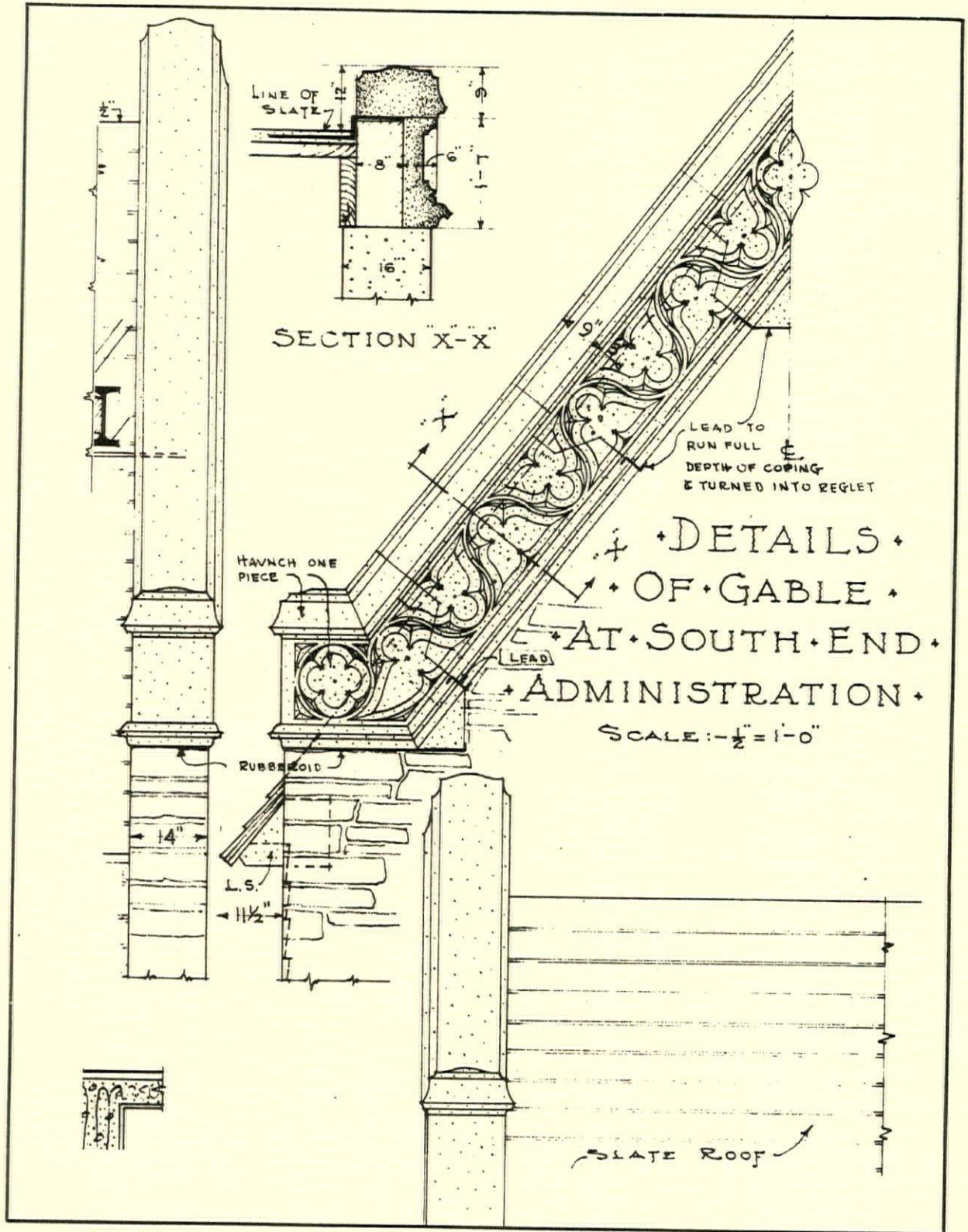




Photo Fischer

General View Showing Main Entrance and Drive
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



Gable Detail
 Concordia Seminary, St. Louis, Missouri
 DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

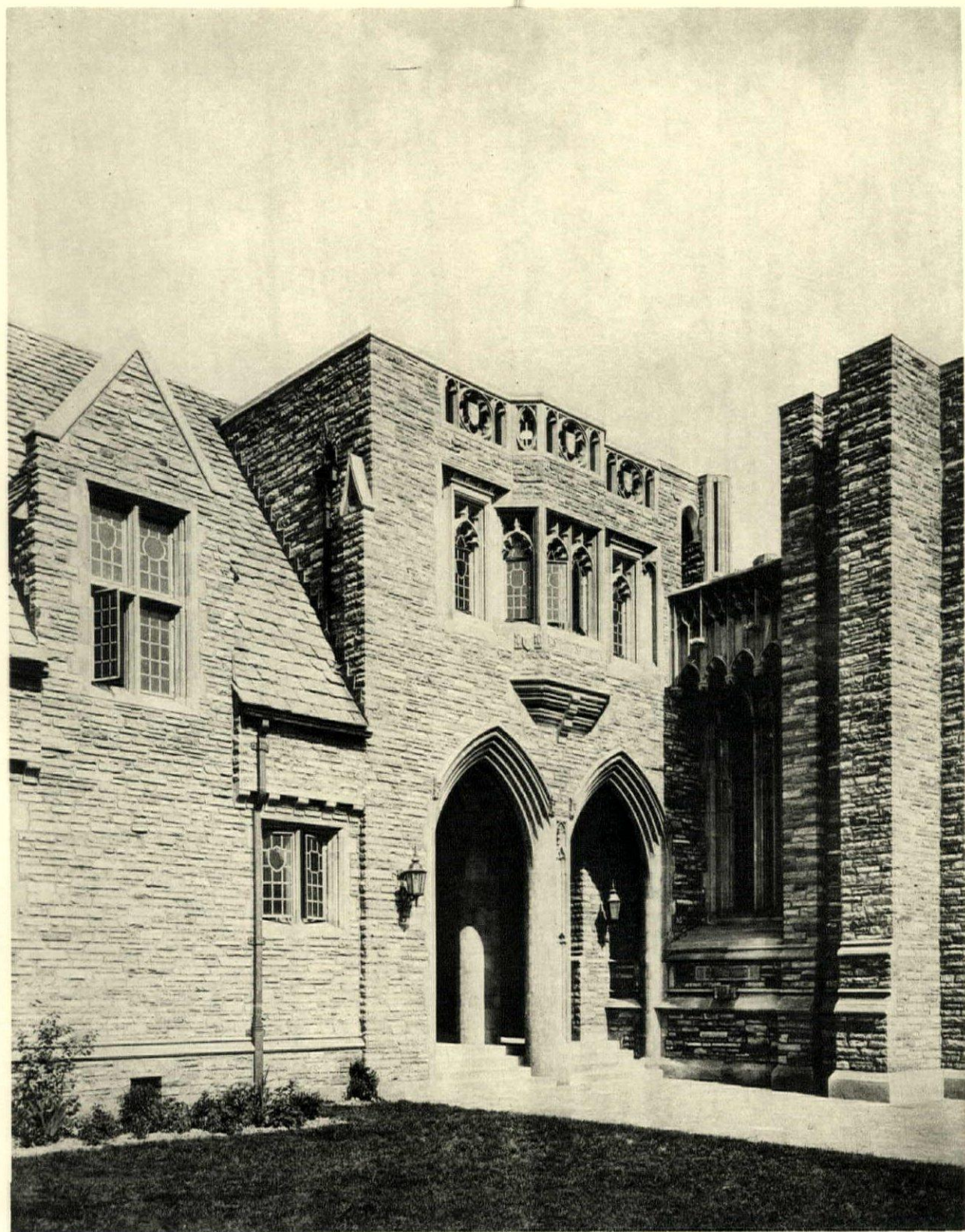


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Main Entrance and Base of Tower
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



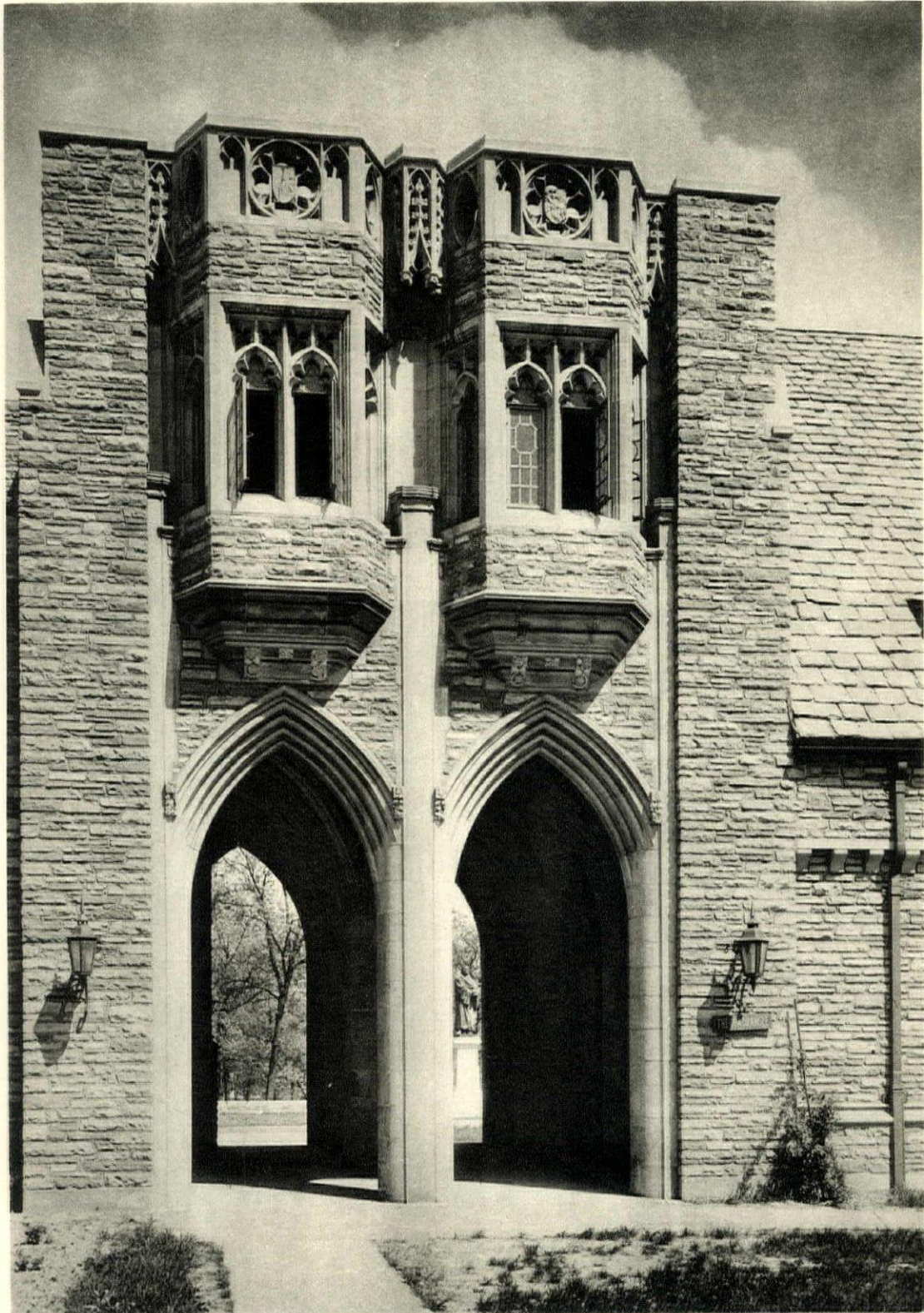


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Main Entrance, from Court
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

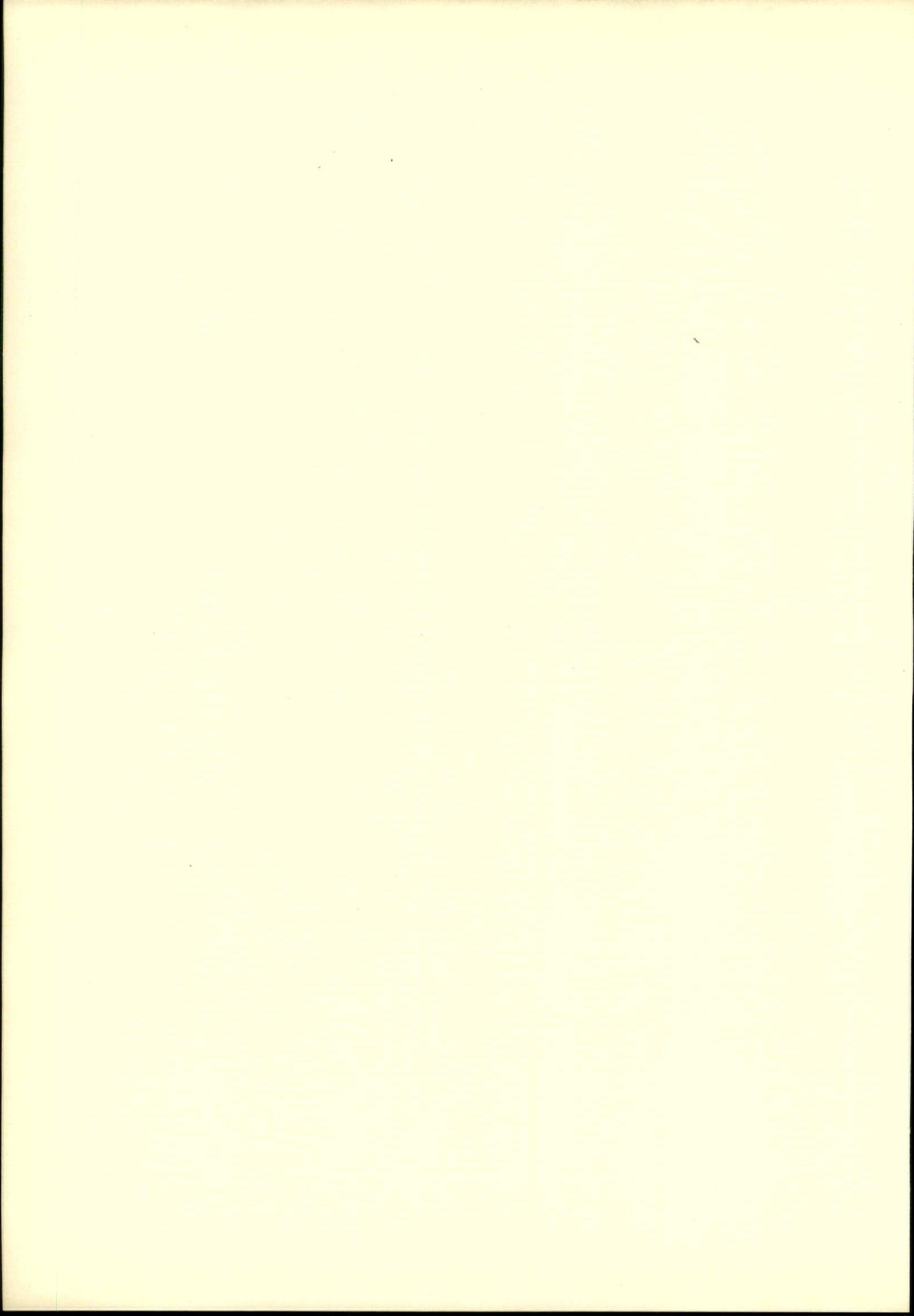




Photo Fischer

The Quadrangle through Entrance Arcade
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



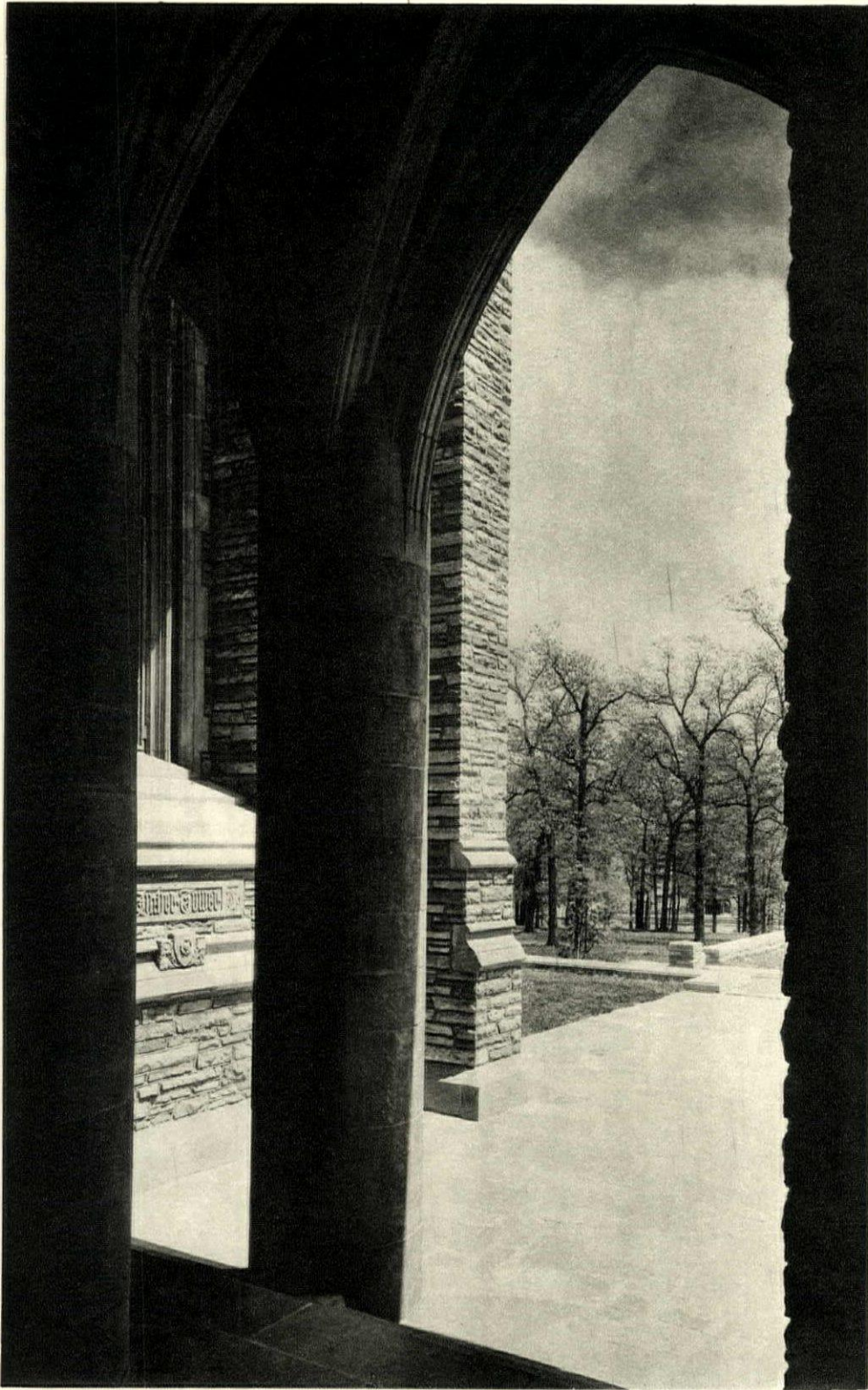
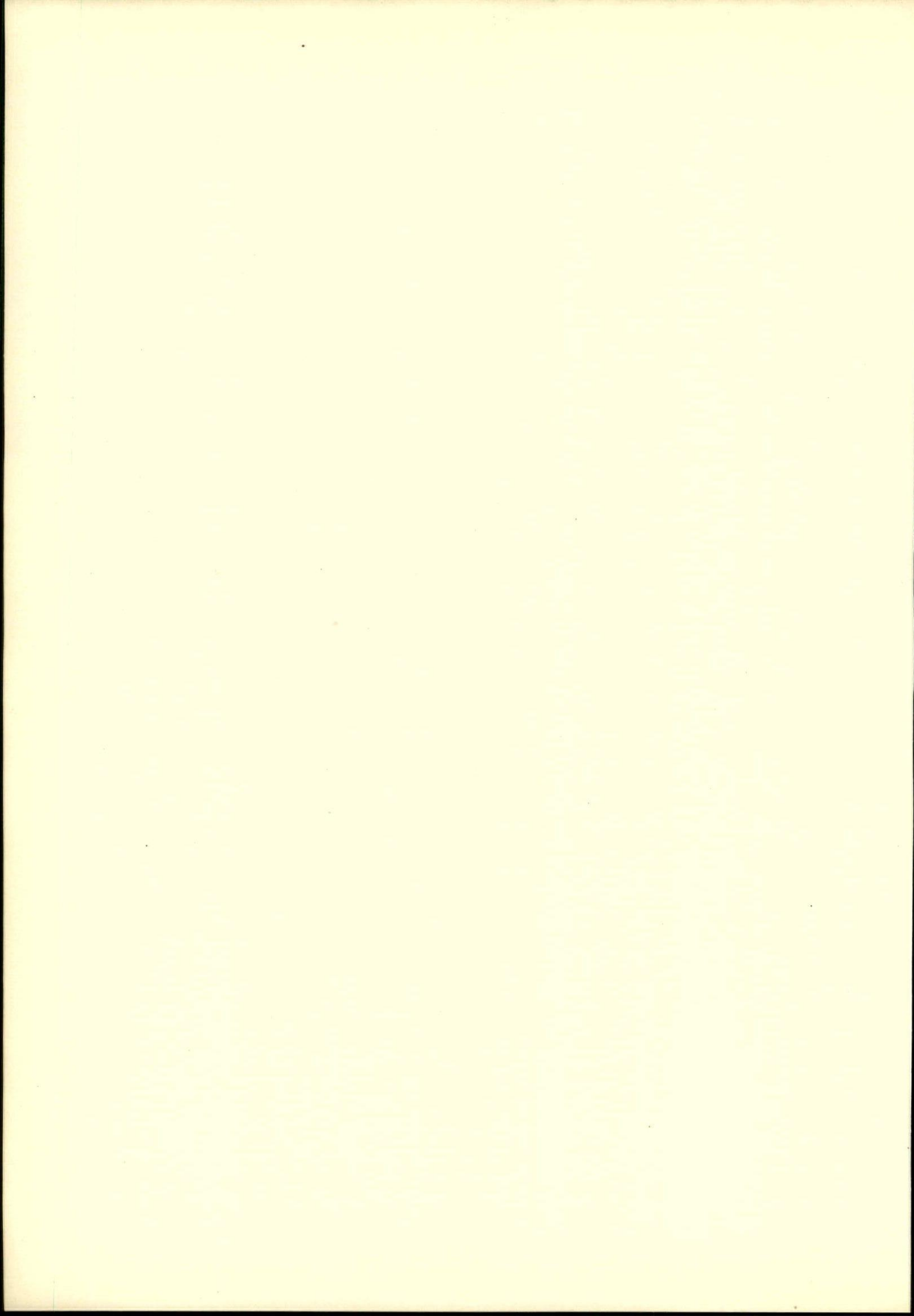


Photo Fischer

View through Entrance Arcade
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



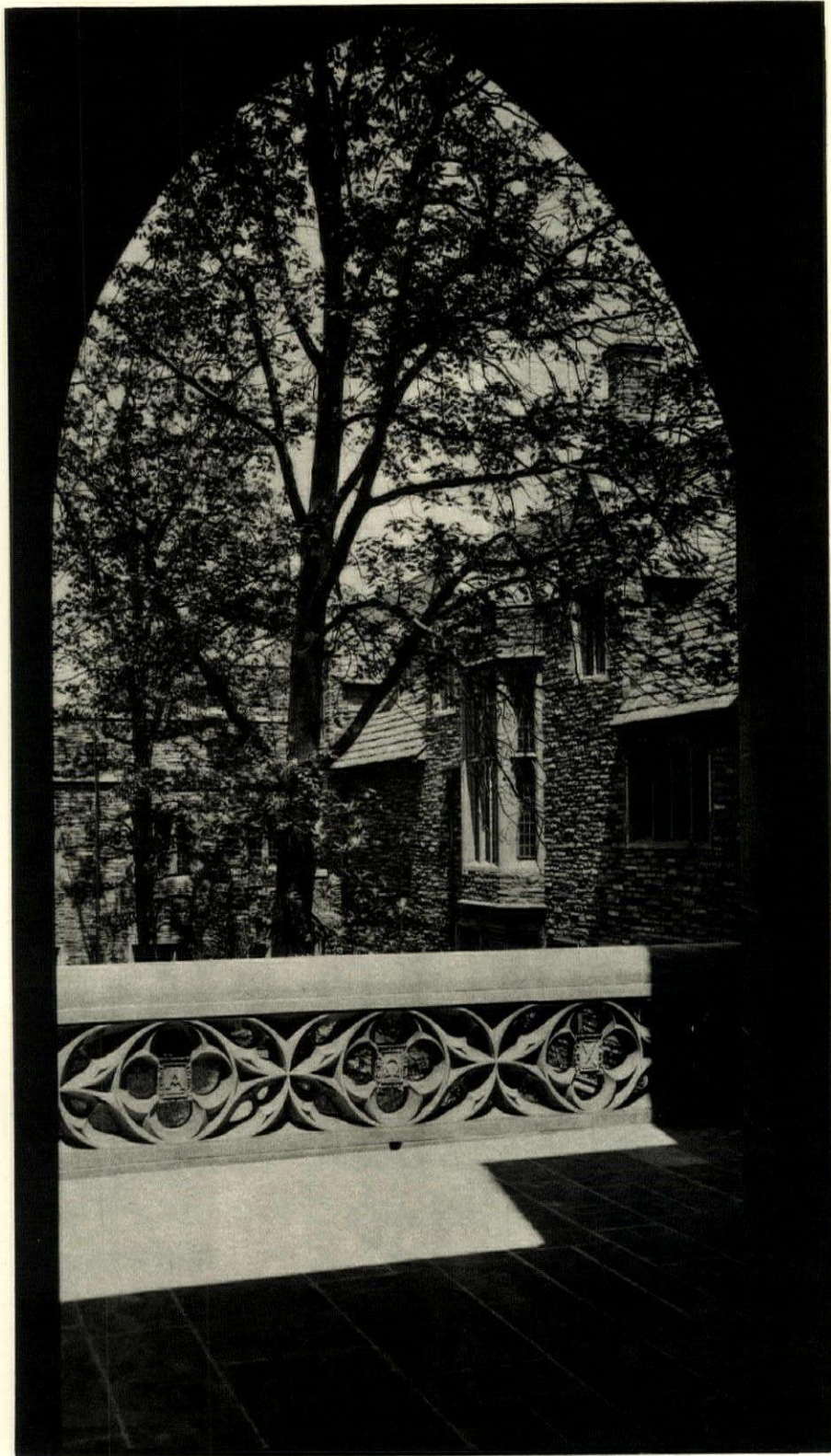
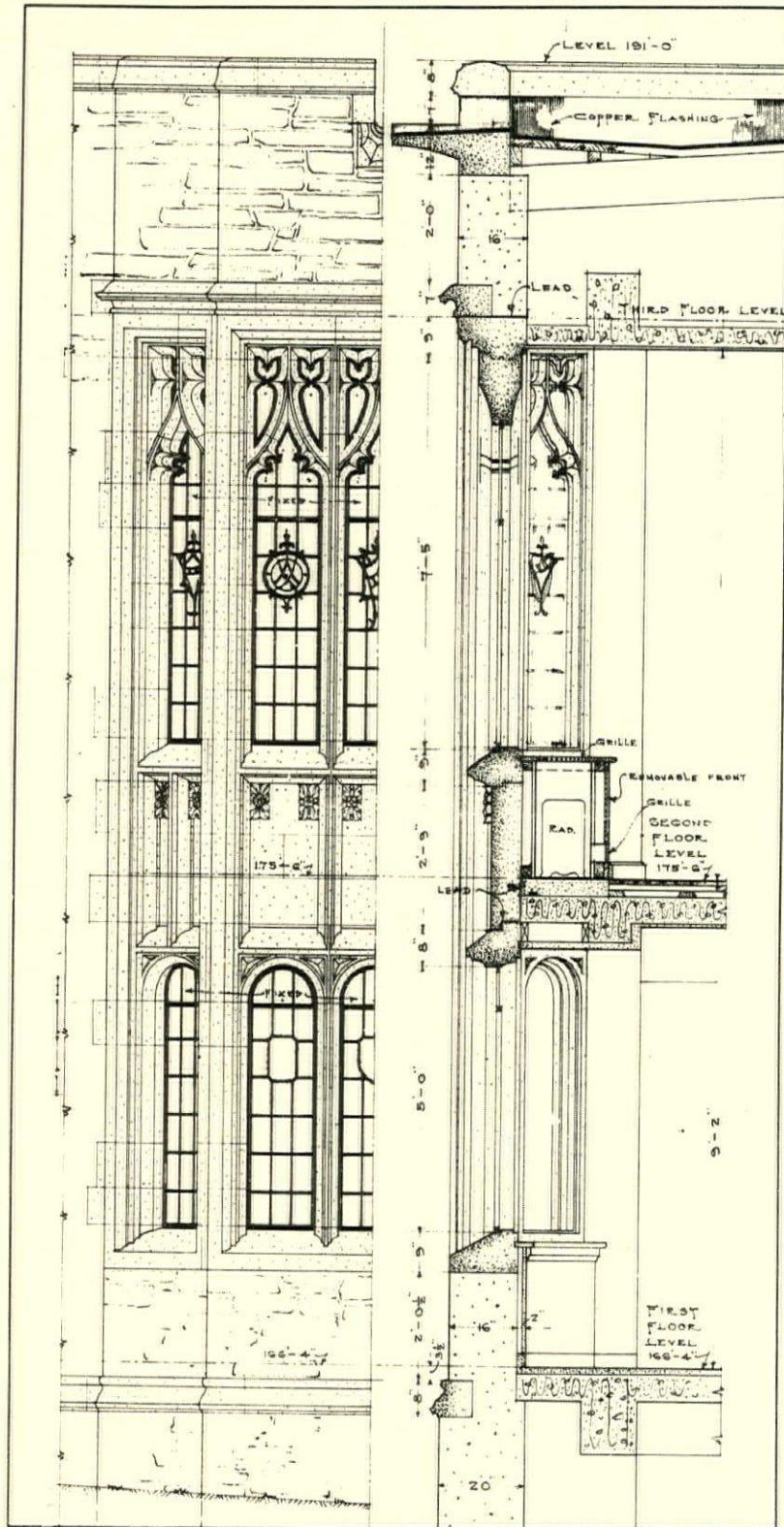


Photo Fischer

Academic Court, from Entrance Arcade
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



Detail of Bay, East Elevation of Administration Building
 Concordia Seminary, St. Louis, Missouri
 DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

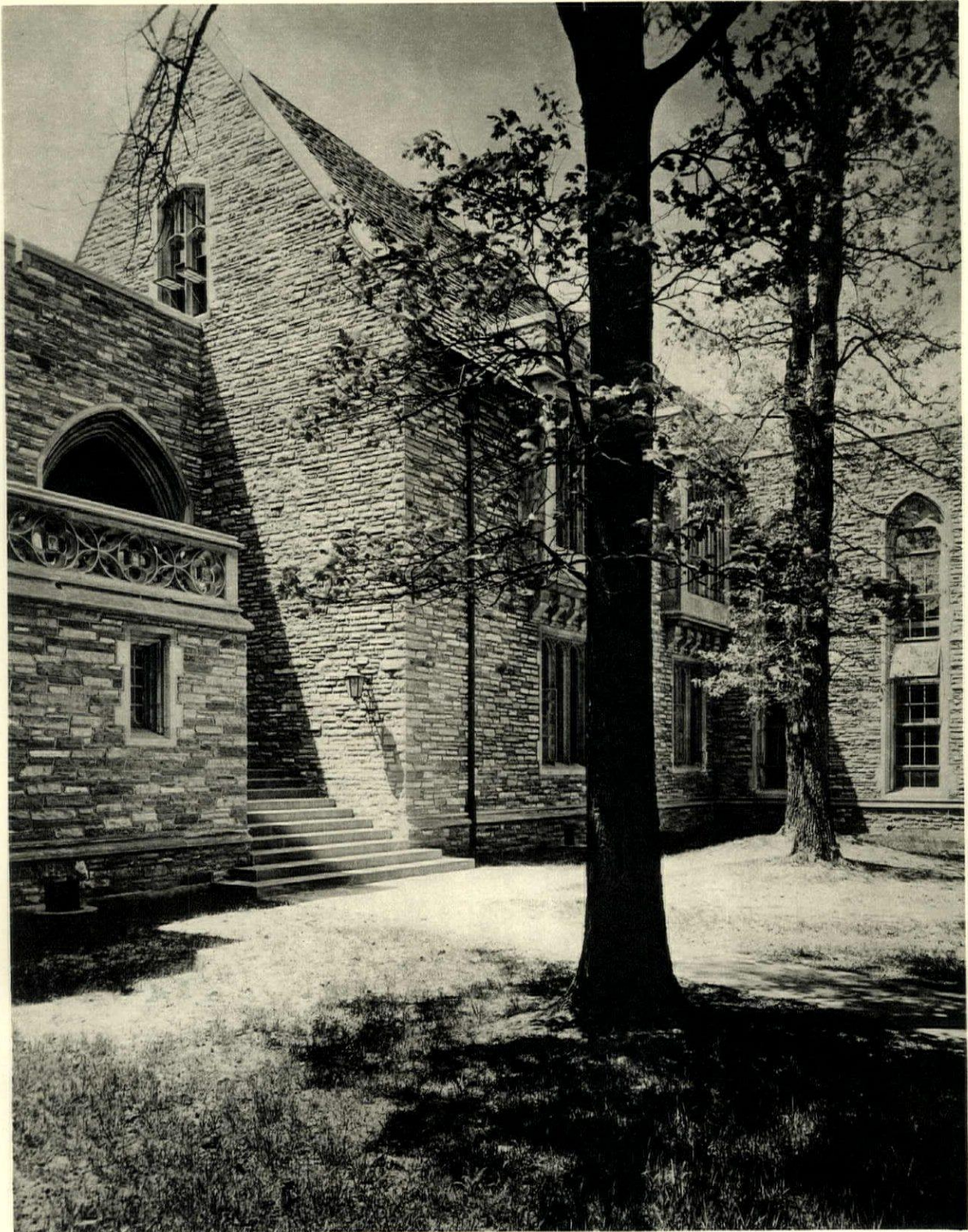
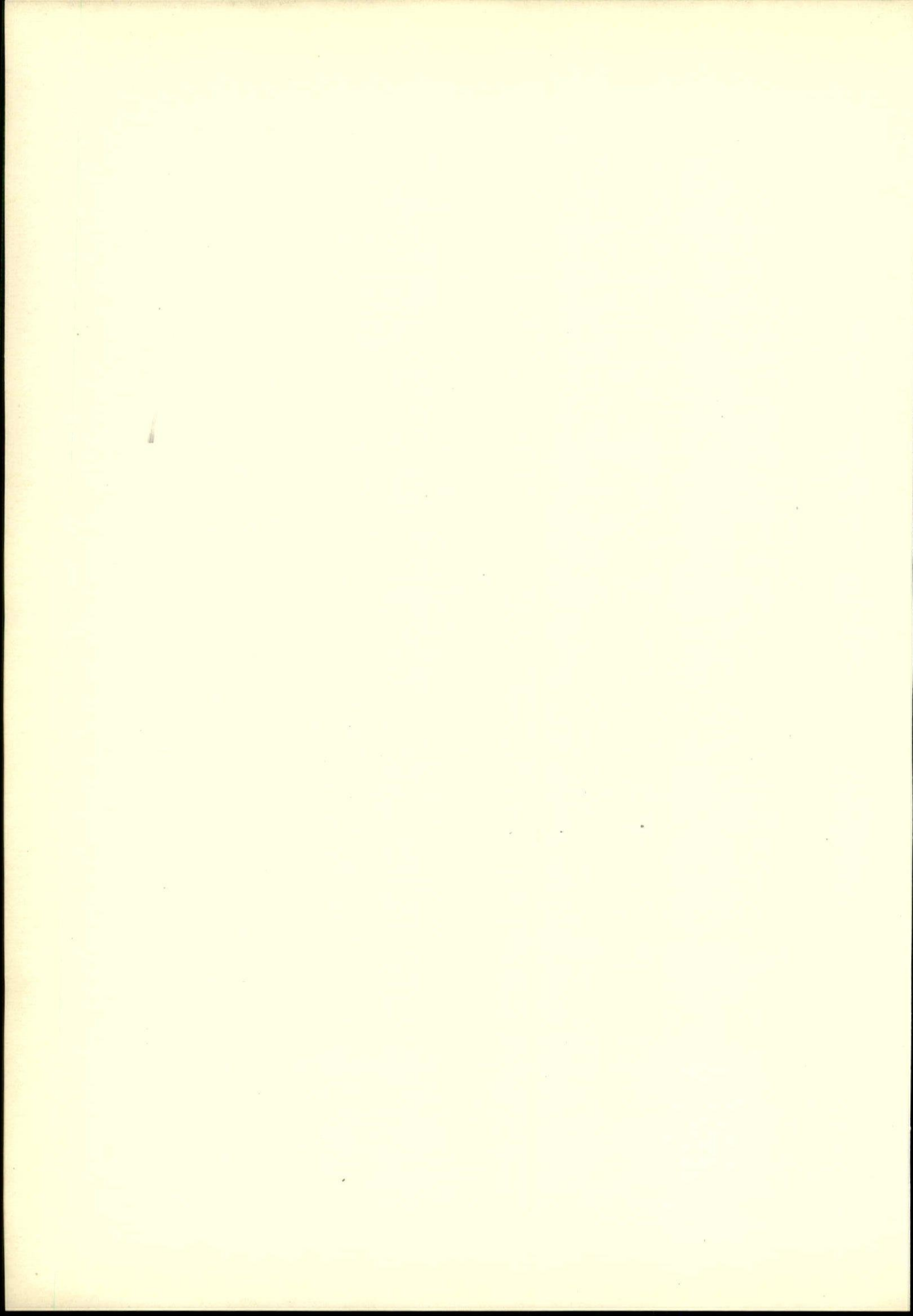


Photo Fischer

View of Academic Court
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



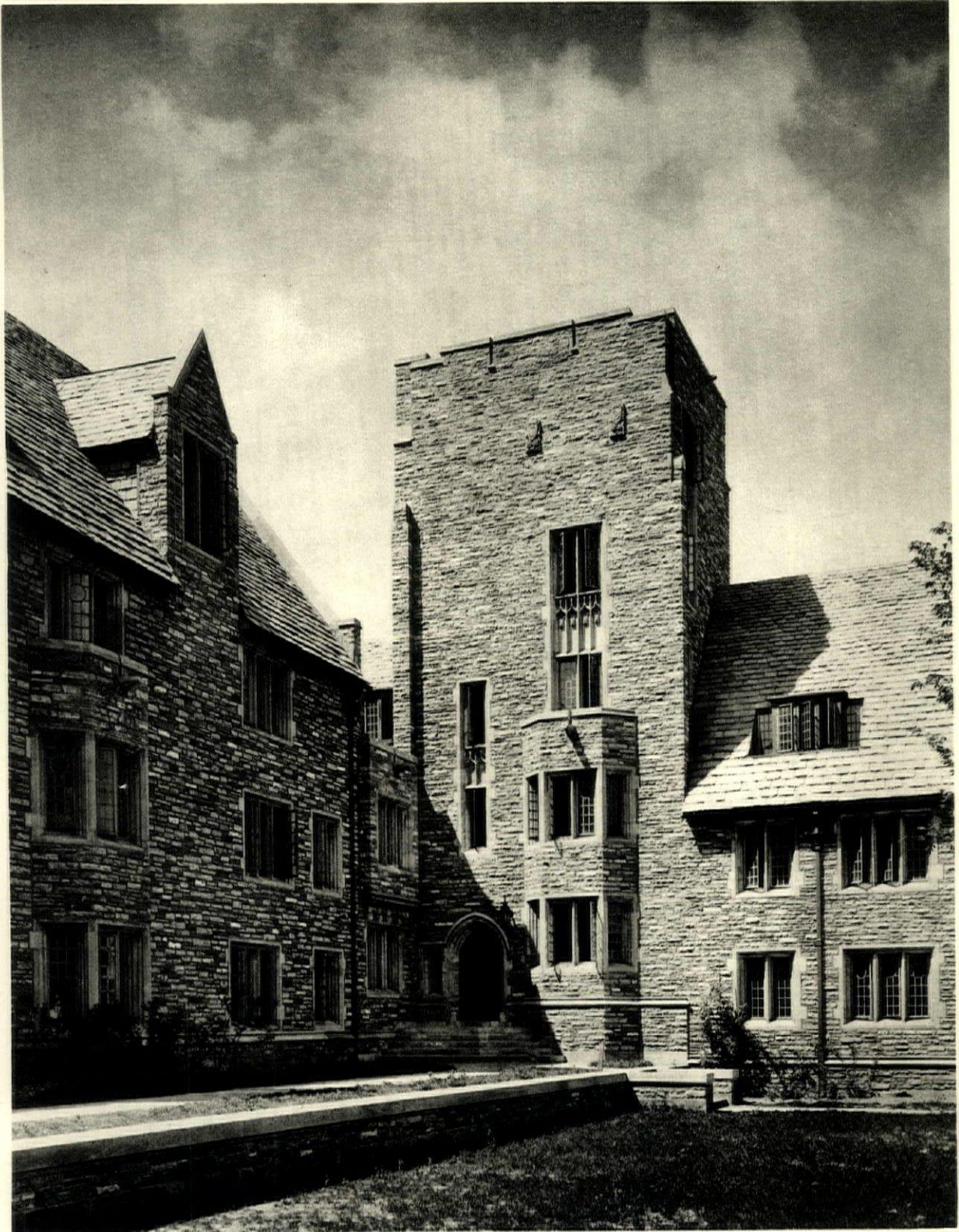
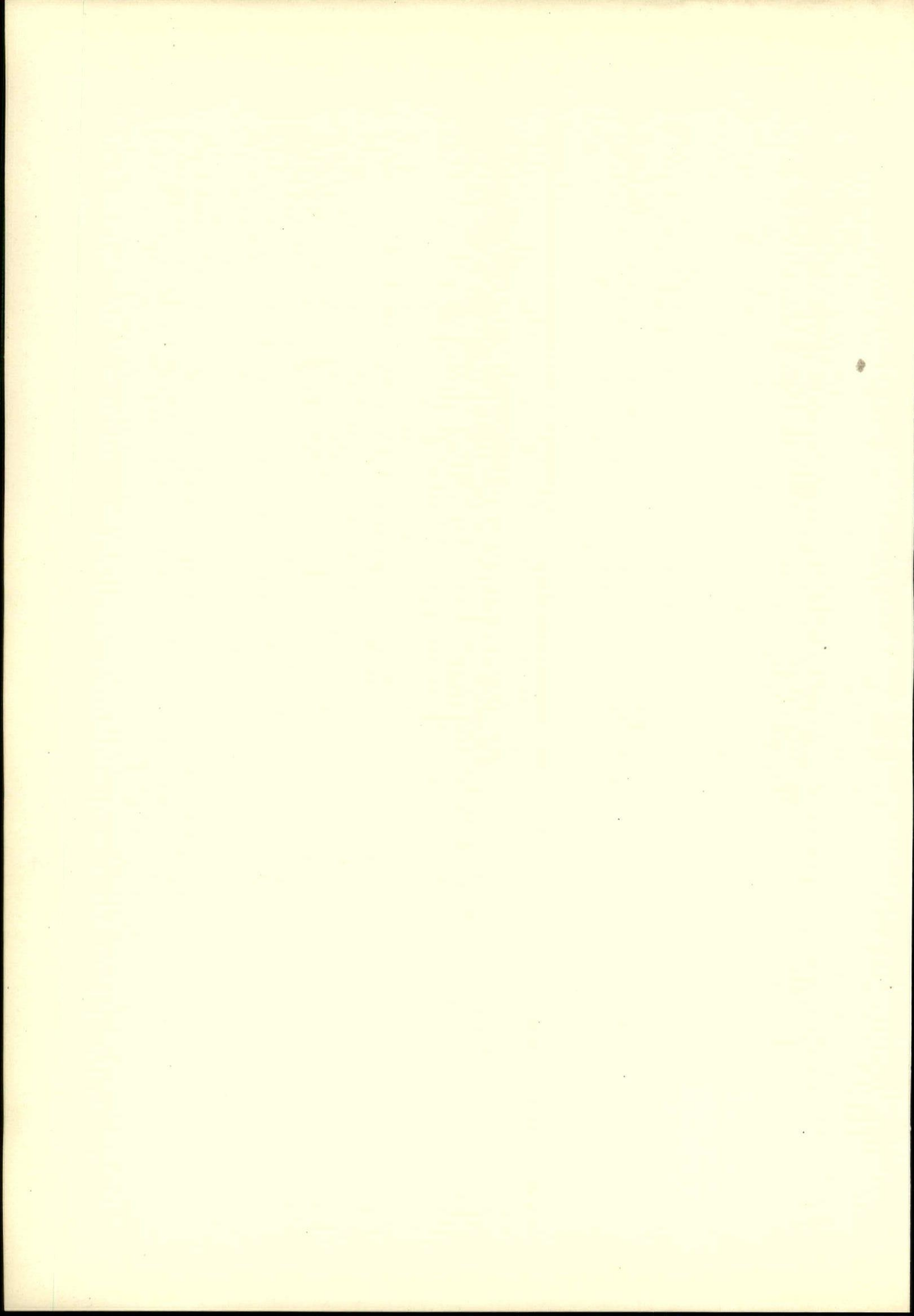


Photo Fischer

Cramer Tower in the Quadrangle
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



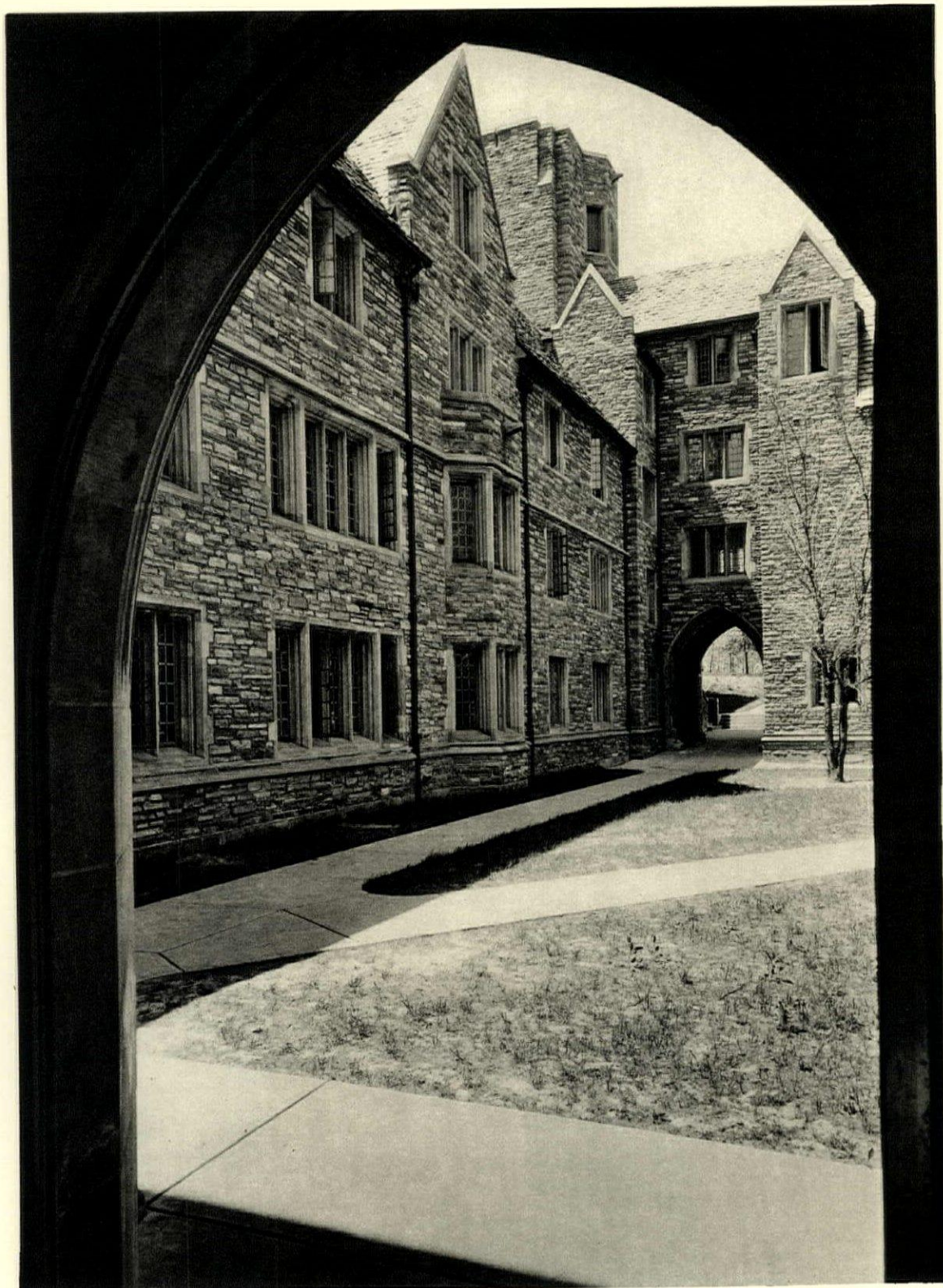


Photo Fischer

Detail in North-West Court
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)





Photo Fischer

President's Reception Room
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

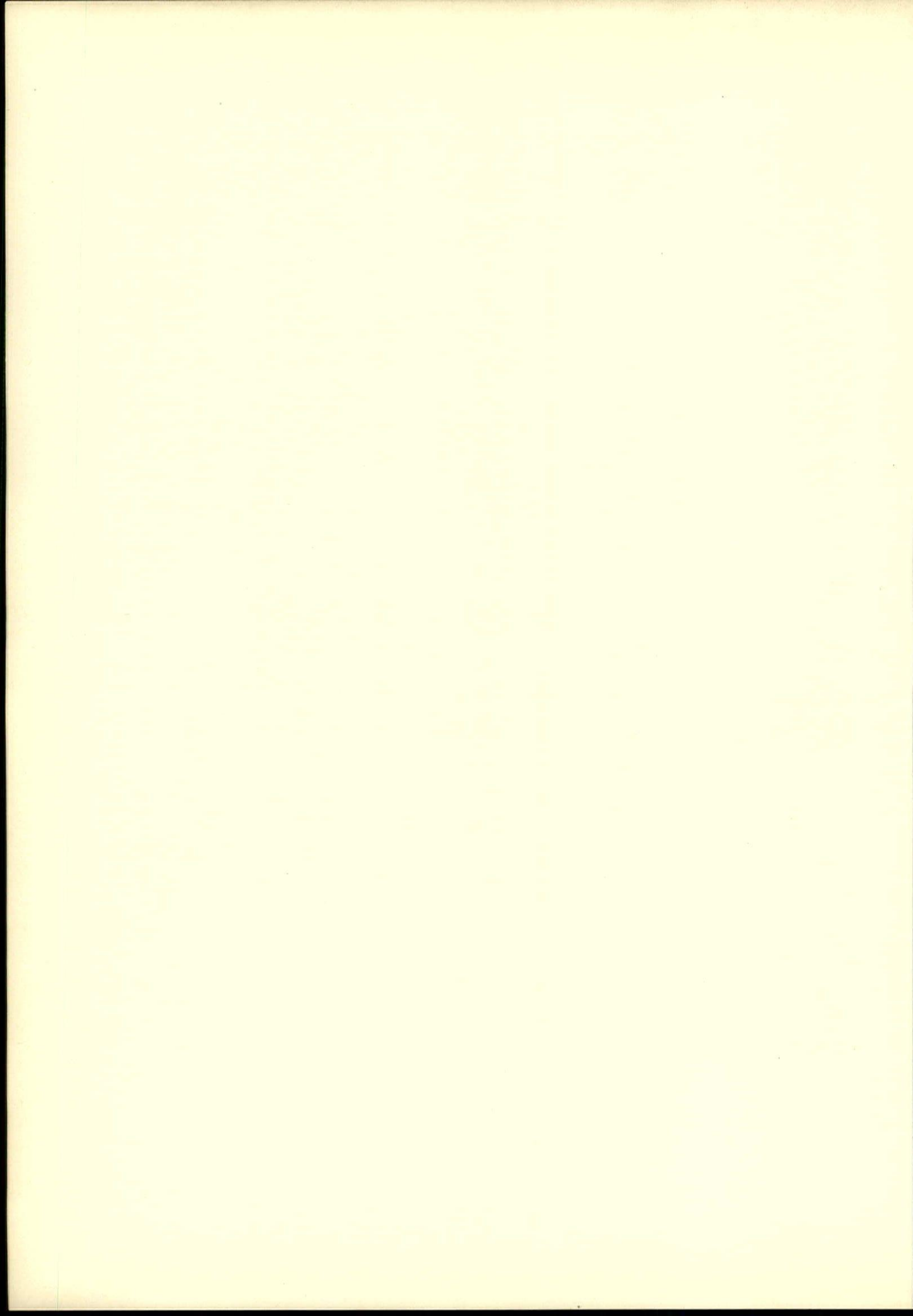




Photo Fischer

Library
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

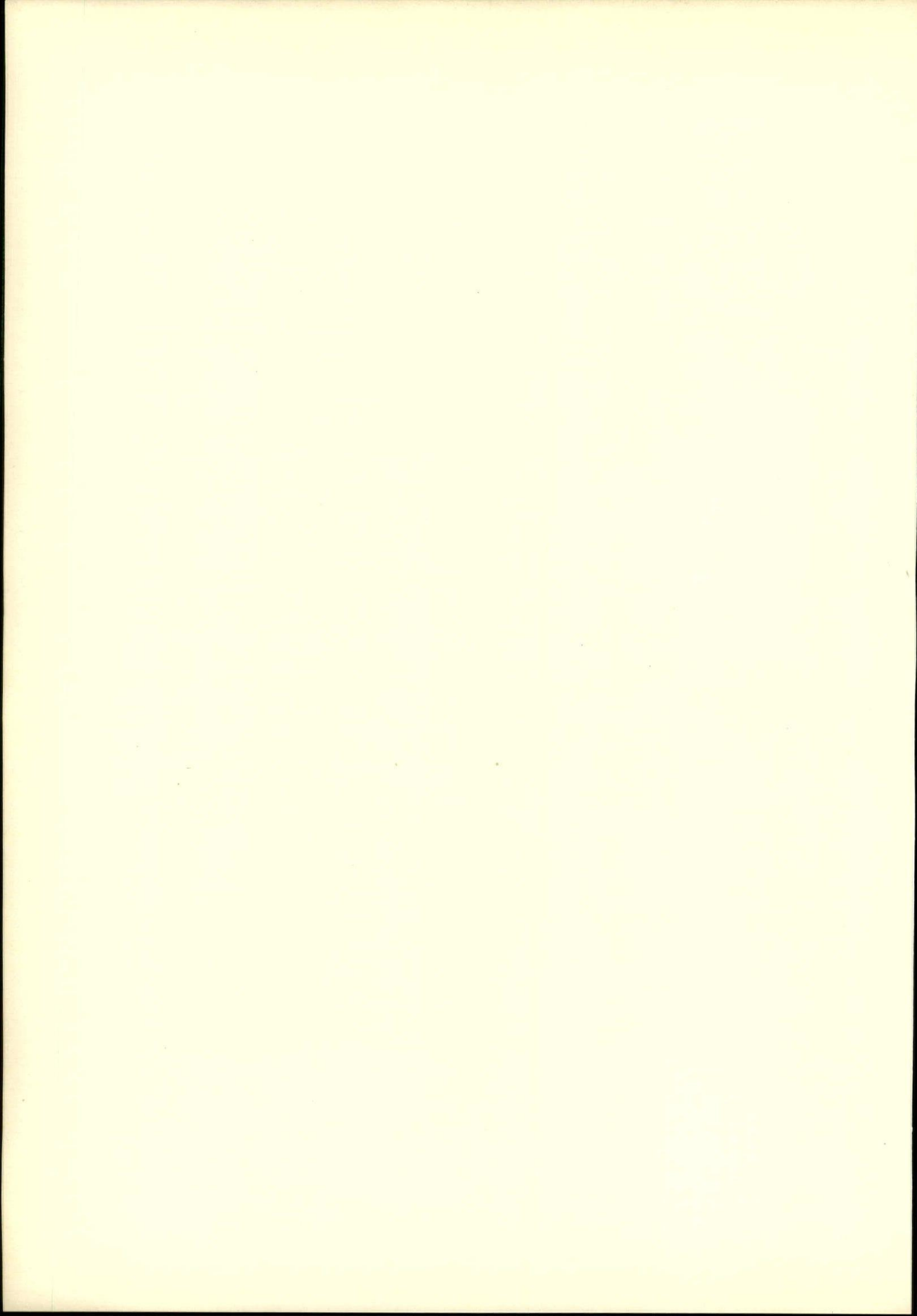
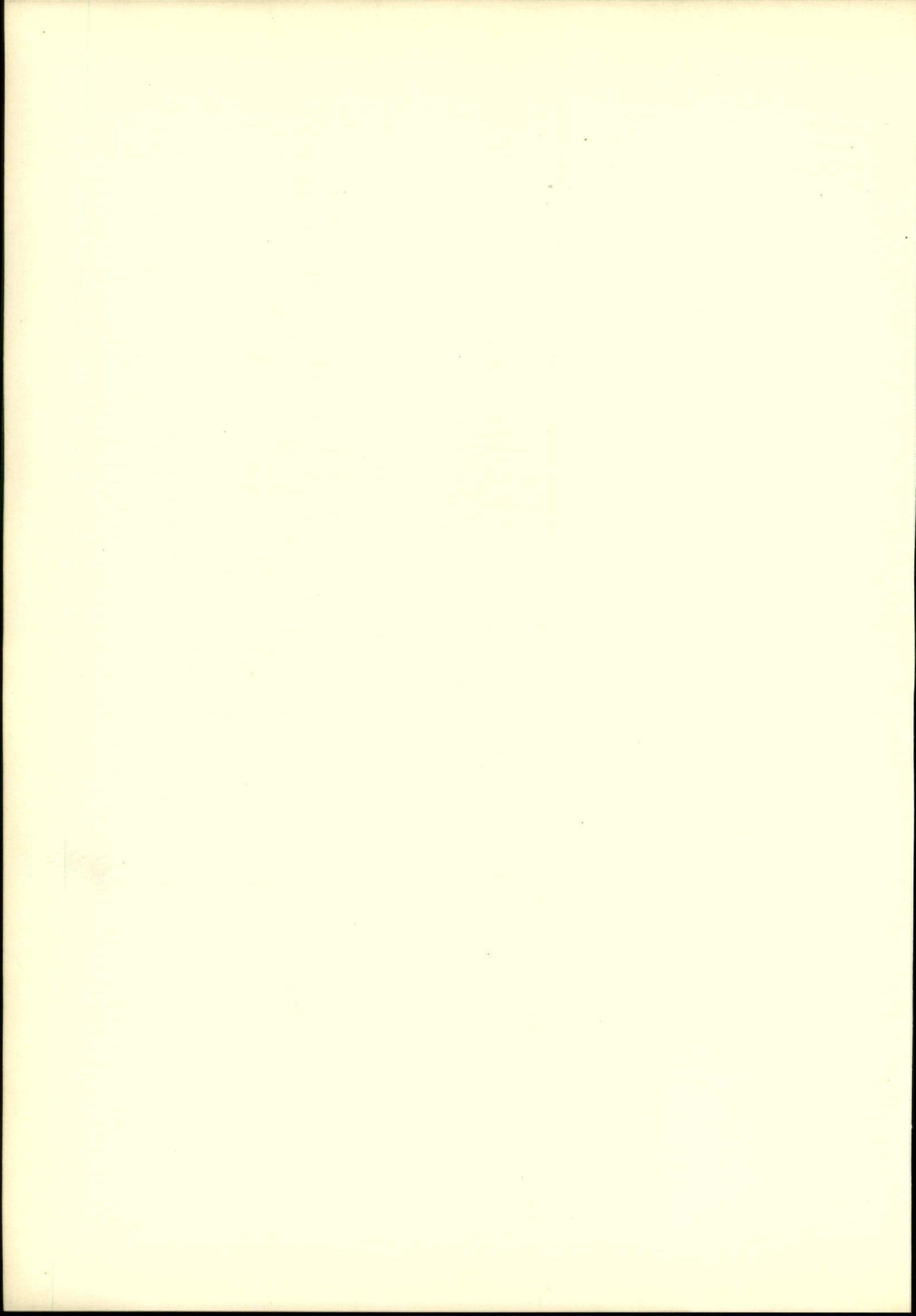




Photo Fischer

Dining Hall
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



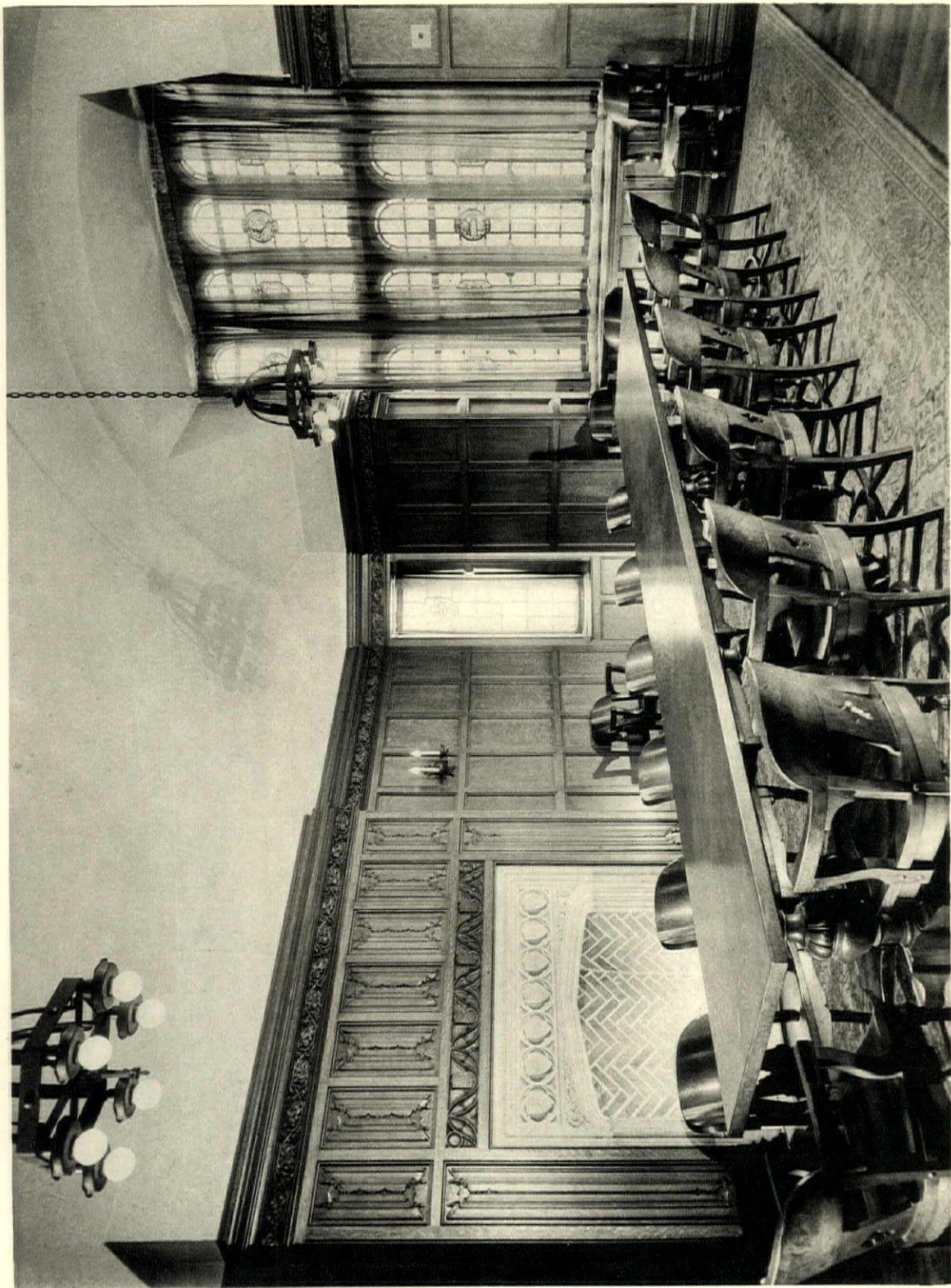
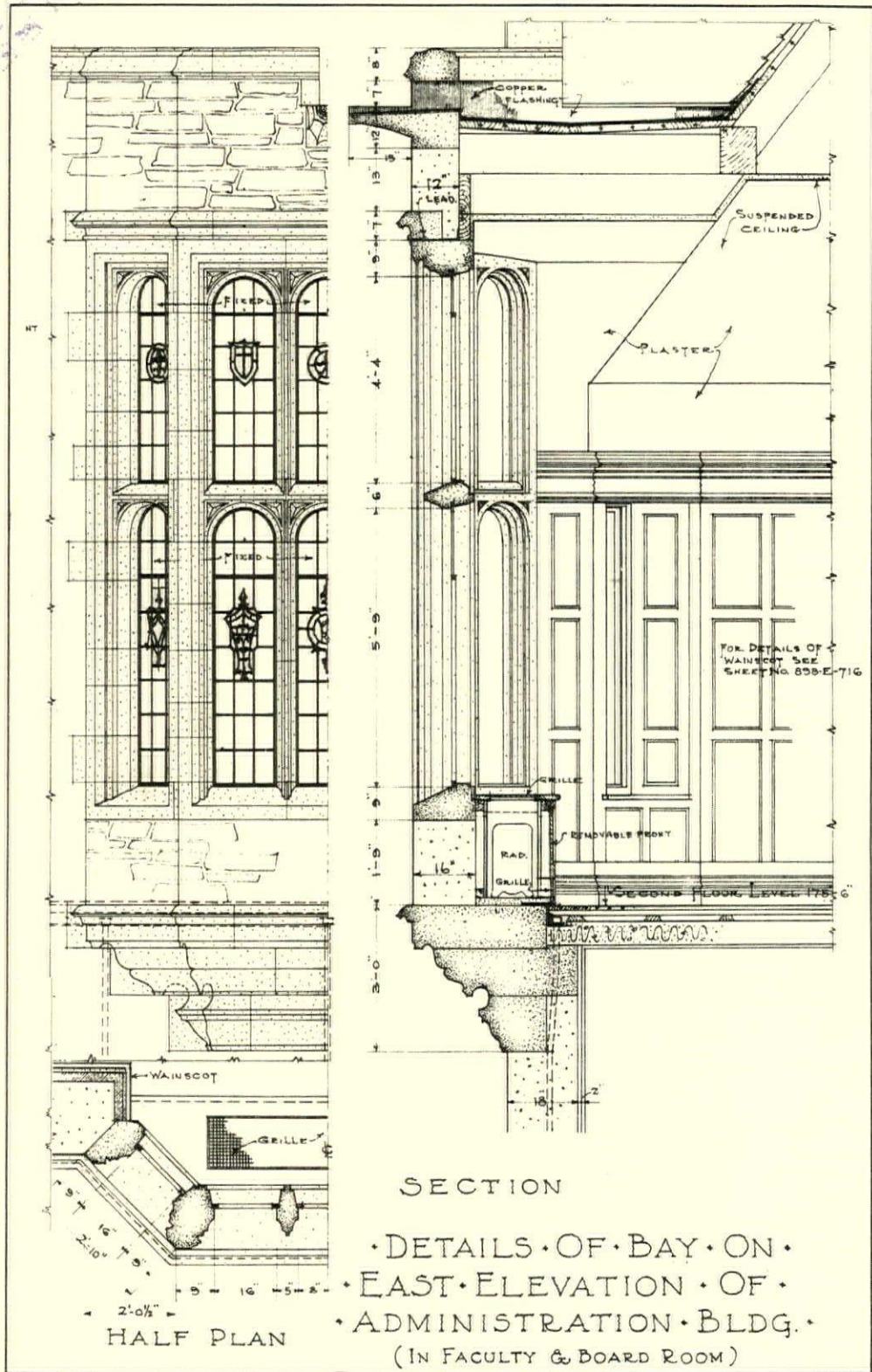


Photo Fischer

Faculty and Board Room
Concordia Seminary, St. Louis, Missouri
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



Concordia Seminary, St. Louis, Missouri
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ITALIAN STONEWORK

BY MYRON BEMENT SMITH

PART I

IN ORDER to discuss the subject of Italian Stonework in the restricted space available for magazine articles, it is necessary to limit the scope of the work of the Renaissance period, devoting the first three numbers, which are treated as a unit, to the development of stone technique in Florence and reserving the last for the stonework of Rome. Marble, terra-cotta and stucco, though often employed in manners more properly reserved for stone, are excluded from this discussion.

Analysis of the remaining material shows that architects of the Renaissance period were much concerned with the expression of the structural function of exterior walls by means of surface decoration. Their solutions, as applied to palace façades, fall into three divisions. The first, or astylar manner, free from columns or pilasters, was evolved from Medieval precedent. Story heights were marked by string courses and a diminution of the projection of the rustication from base of building to top. M. Michelozzi, though not the originator of this scheme, gave it its first distinguished presentation in the Riccardi-Medici Palace, 1430. Some years later, 1490, G. da San Gallo, on the Gondi Palace, carried this *parti* to its ultimate refinement by relating the voussoirs of the arches to the rusticated field surrounding them. The second manner, which may be called the columnar, or better, the decorative pilaster style, was inspired from Roman buildings such as the Theatre of Marcellus. Its first use in the Renaissance was by Alberti, in 1451, on the Rucellai Palace. Bramante later employed it to a better advantage on the Cancellaria and Giraud Palaces in Rome. The third style originated in the Roman Renaissance and has well been called by Gromort, the

Roman manner. Its distinguishing feature is the use of rusticated pilasters in one or more orders at the angles of the building, thus enclosing a plain field of wall on which the openings are usually set off by engaged orders supporting pedimented architraves. The Farnese in Rome and the Pandolfini in Florence are noteworthy instances of this type of palace. Our concern is with the various stone treatments and not with their historical progression. By excluding architectural *motifs* which are not, properly speaking, wall treatments, the study is reduced to an analysis of the stonework of the exterior walls of Italian Renaissance palaces with particular reference to rustication, structural expression, tooling, texture, color and scale. For convenience in comparison and use in the drafting room the photographs have been grouped according to *motif* but the text will take up the monuments in chronological sequence, giving a condensed summary of dimensions and other notes. The detail photographs, made especially for this work, show a three foot scale in position, thus giving, for the first time, an adequate idea of the size of the stonework.

THE FLORENTINE PALACES

PALAZZO VECCHIO, supposedly by Arnolfo di Cambio, built 1298. (Fig. 12). Small rock faced blocks in irregularly coursed ashlar, the channels barely indicated by a $\frac{1}{2}$ " draft. The wall seems too fine in scale for its vast expanse.

PALAZZO DAVANZATI, 1350. (Fig. 11). Basement of rusticated ashlar, point tooled, channels $1\frac{1}{4}$ " to $1\frac{1}{2}$ " wide, 1" to $1\frac{1}{2}$ " deep, courses vary 17", 18", $16\frac{1}{2}$ " etc. Bosses have $\frac{1}{2}$ " radius. Joints $\frac{1}{16}$ " to $\frac{1}{8}$ ", midway in channels. Upper stories of coursed plain ashlar with some rubble and brick mixed in



FIG. 1. BASE, PALACE UGUCCIONI-FENZI, FLORENCE
 RAPHAEL, ARCHITECT. CIRCA 1530

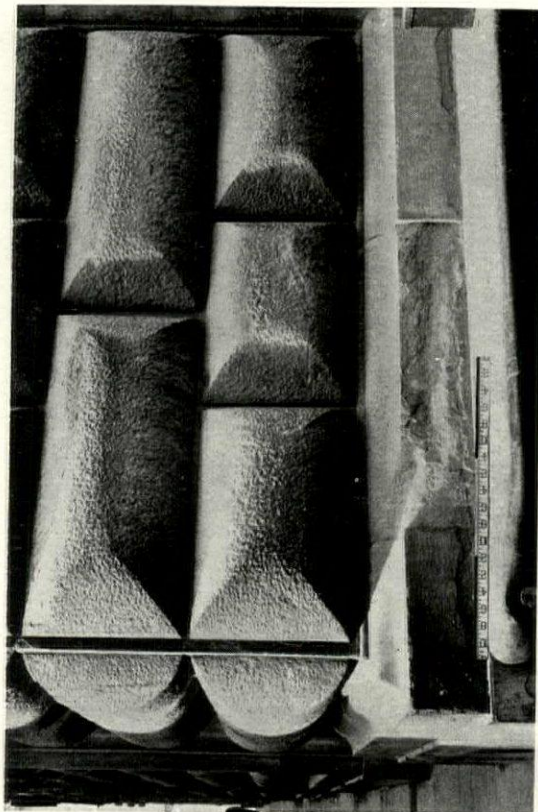


FIG. 2. BASE, PALACE GONDI, FLORENCE
 G. DA SAN GALLO, ARCHITECT. CIRCA 1490



FIG. 3. BASE AND DOOR TRIM, PALACE GUADAGNI, FLORENCE
 IL CRONACA, ARCHITECT. CIRCA 1490



FIG. 4. BASE, PALACE ANTINORI, FLORENCE
 AFTER MANNER OF MICHELOZZI. CIRCA 1480



FIG. 5. WALL NEAR BASE, PALACE STROZZINO, FLORENCE
G. DA MAIANO, ARCHITECT. 1457-63

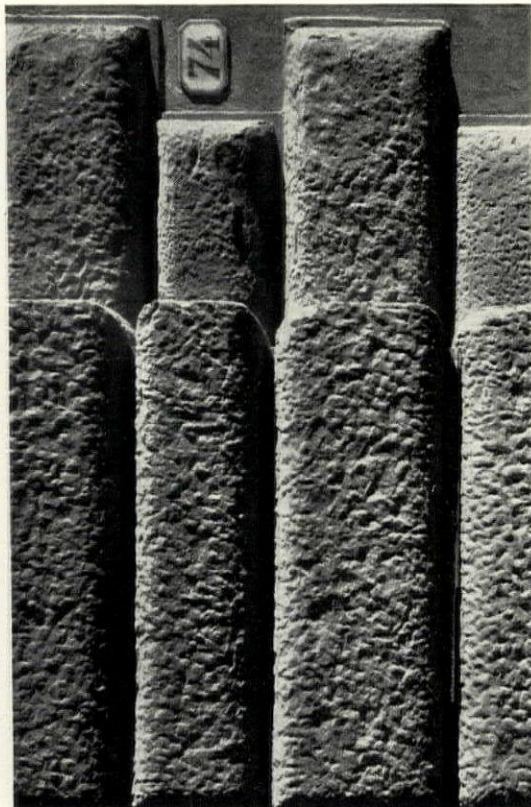


FIG. 6. RUSTICATION AT PORTAL, PALACE PANDOLFINI, FLORENCE
RAPHAEL AND SAN GALLO, ARCHITECTS. CIRCA 1530

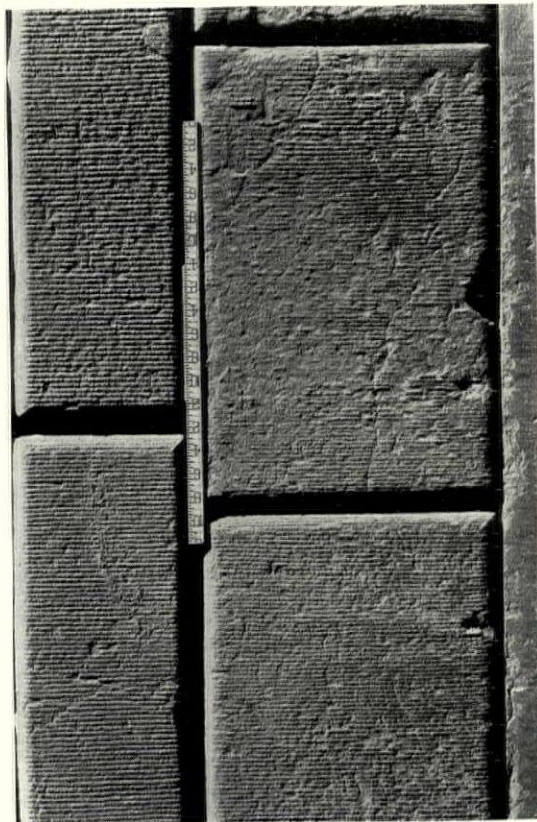


FIG. 7. WALL NEAR BASE, PALACE NONFINITO, FLORENCE
BUONTALENTI, ARCHITECT. CIRCA 1592

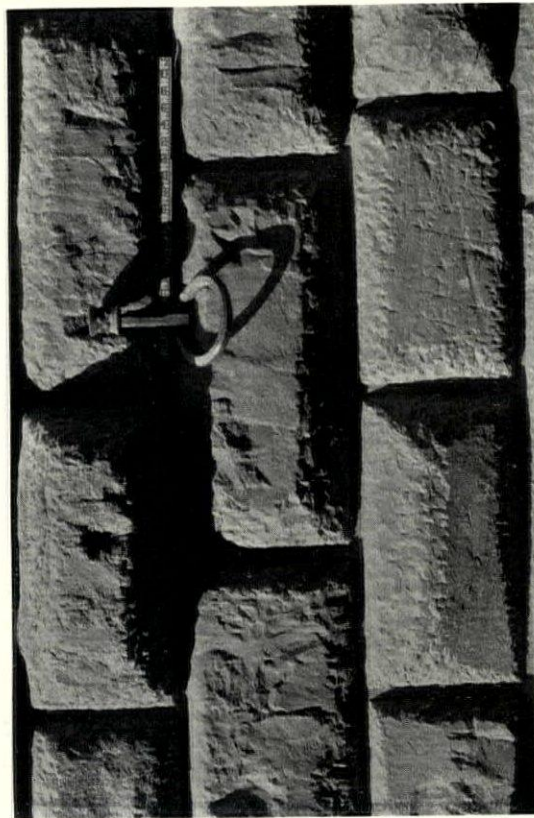


FIG. 8. WALL OF GROUND FLOOR, PALACE RICCARDI, FLORENCE
MICHELOZZI, ARCHITECT. CIRCA 1430

ITALIAN STONEWORK. PART I



FIG. 10. WALL DETAIL, MODERN, PALACE IN VIA DEI SERVI, FLORENCE

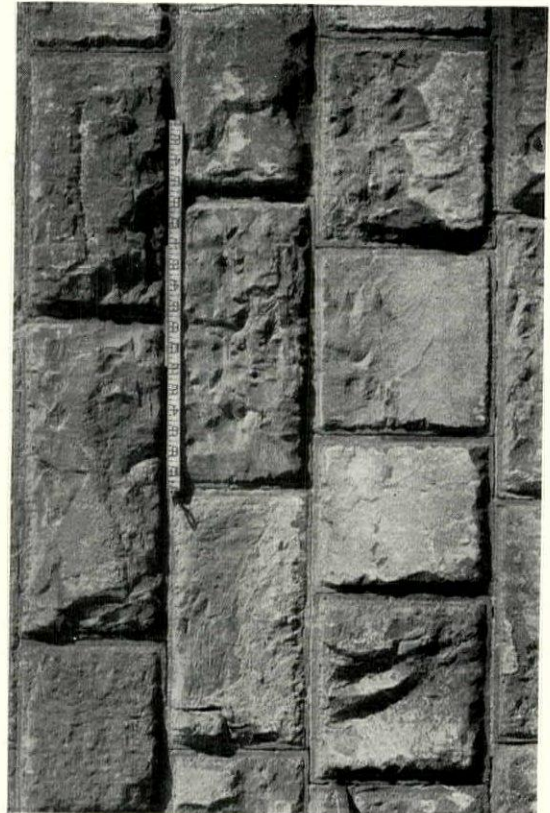


FIG. 12. WALL AT GROUND FLOOR, PALACE VECCHIO, FLORENCE
A. DI CAMBIO, ARCHITECT (?). CIRCA 1298



FIG. 9. GROUND FLOOR WALL, PALACE PICCOLOMINI, SIENA
B. ROSSELLINO, ARCHITECT. CIRCA 1460

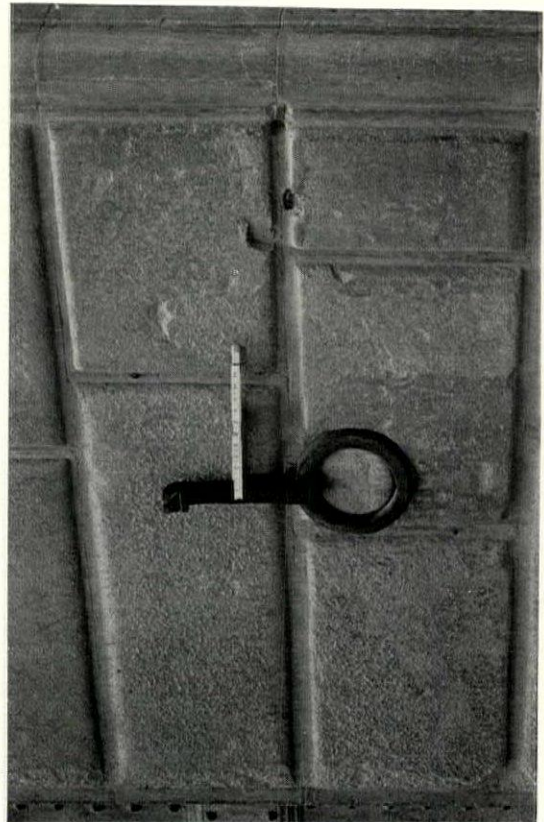


FIG. 11. WALL DETAIL AT GROUND FLOOR, PALACE DAVANZATI, FLORENCE. CIRCA 1350
ITALIAN STONEWORK. PART I

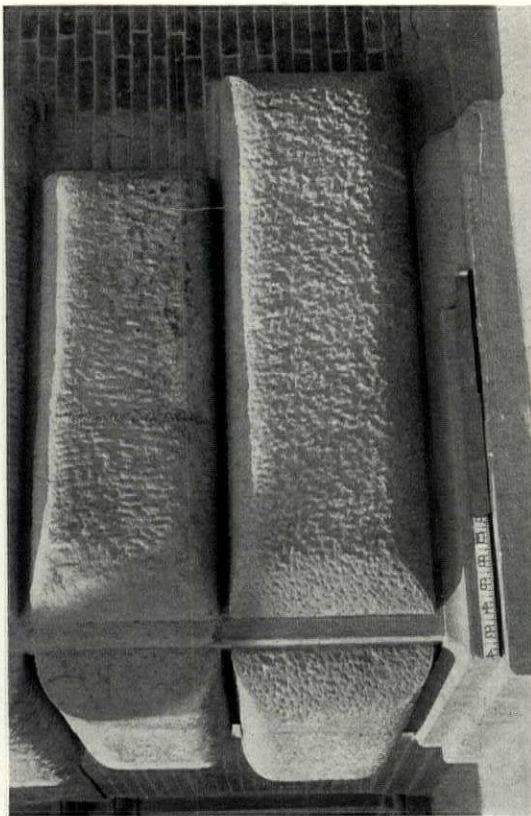


FIG. 14. ANGLE AT BASE, PALACE GRIFONI, FLORENCE
AMMANATI, ARCHITECT. CIRCA 1565

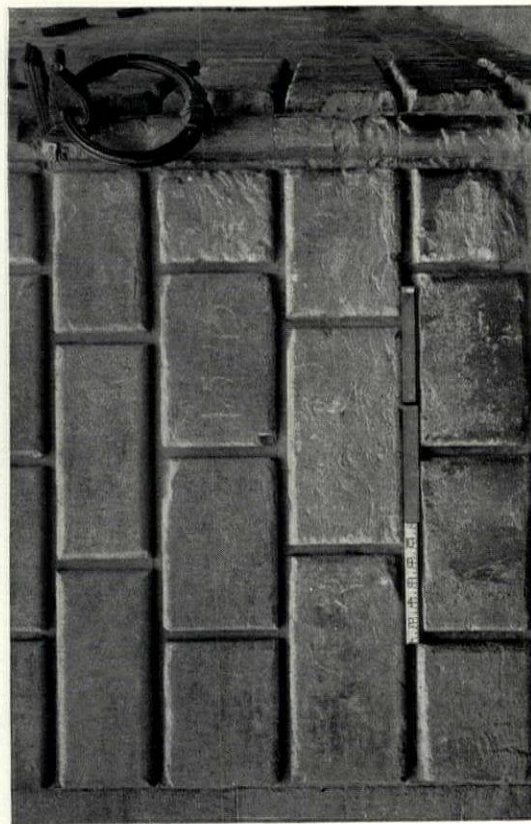


FIG. 13. ANGLE AT BASE, PALACE GUADAGNI, FLORENCE
IL CRONACA, ARCHITECT (?). CIRCA 1490

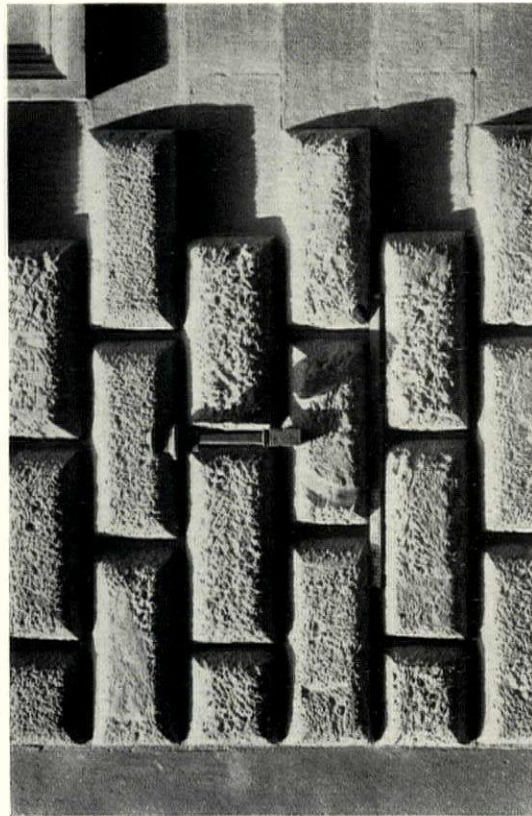


FIG. 16. END PILASTER, PALACE GINORI, FLORENCE
G. B. D'AGNOLO, ARCHITECT. CIRCA 1570

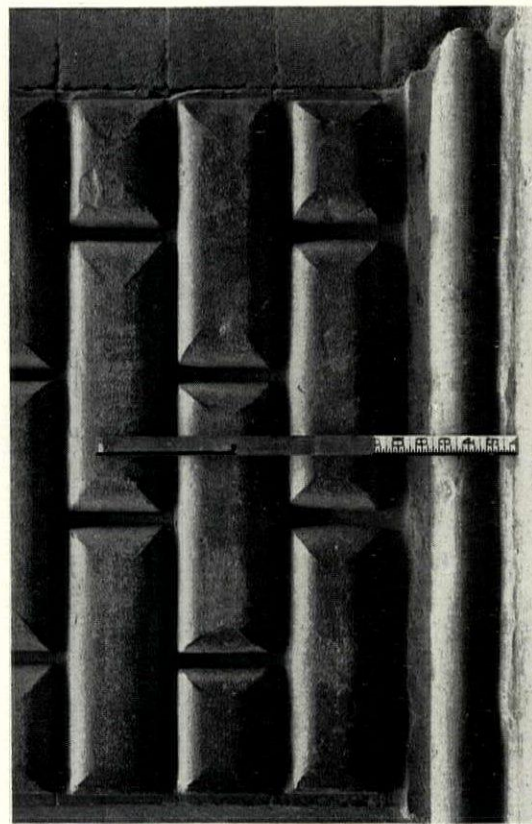


FIG. 15. END PILASTER, PALACE NICCOLINI-BOUTURLIN, FLORENCE
G. B. D'AGNOLO, ARCHITECT. CIRCA 1570

ITALIAN STONEWORK. PART I

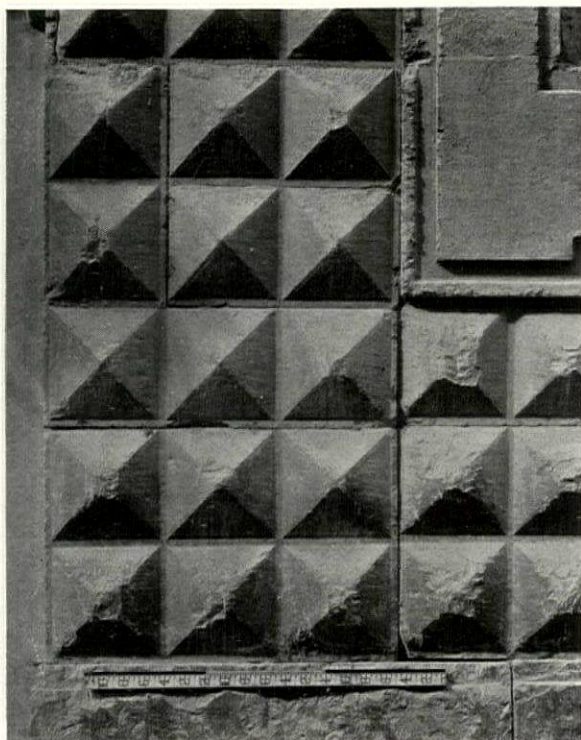


FIG. 17. WALL DETAIL, CHURCH SS. TRINITA,
FLORENCE
BUONTALENTI, ARCHITECT. CIRCA 1580

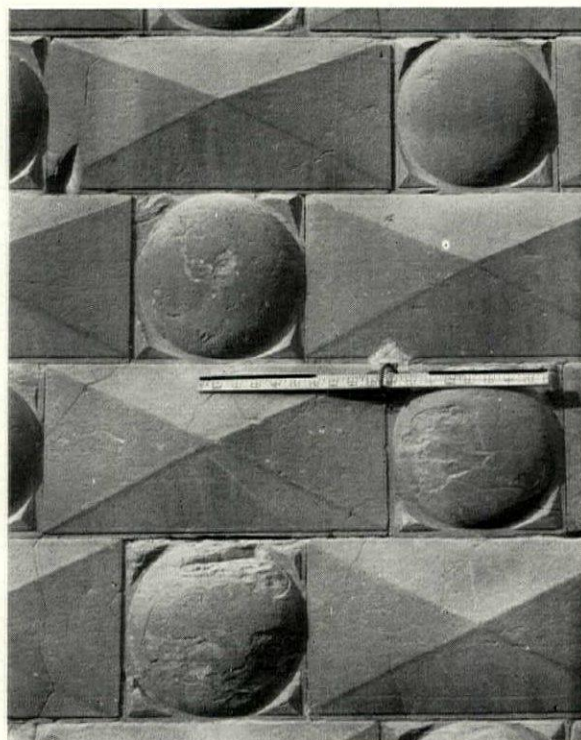


FIG. 18. WALL, FORTEZZA DA BASSO
ANTONIO SAN GALLO, ARCHITECT
CIRCA 1534

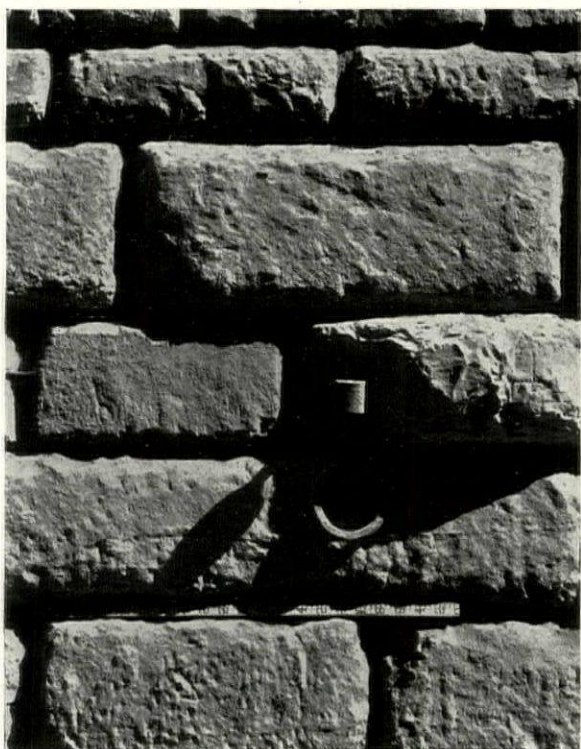


FIG. 19. WALL DETAIL, PALACE PAZZI-
QUARATESI, FLORENCE
BRUNELLESCHI, ARCHITECT. CIRCA 1445

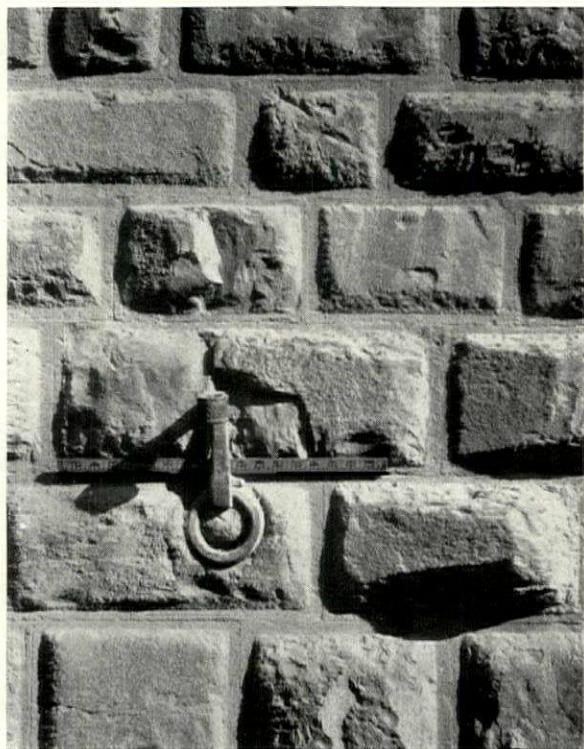


FIG. 20. WALL DETAIL, PALACE CAPPONI,
FLORENCE
CIRCA 1400

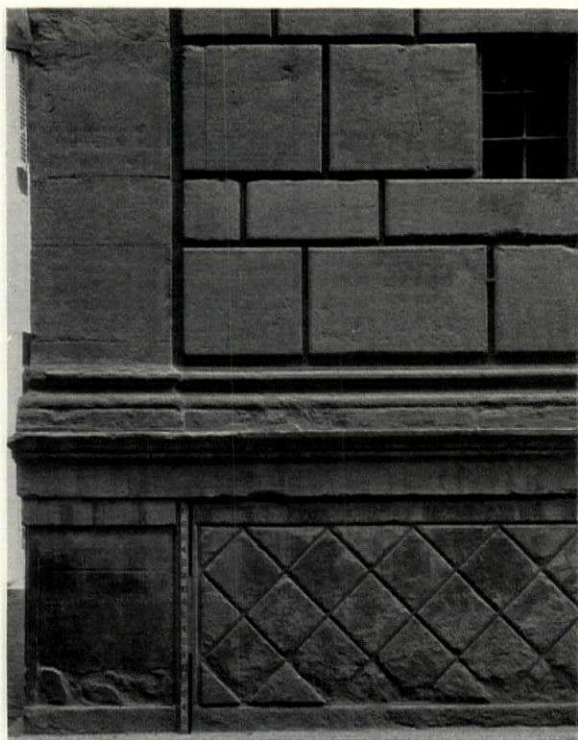


FIG. 21. BASE DETAIL, PALACE RUCELLAI, FLORENCE
ALBERTI, ARCHITECT. 1451-55

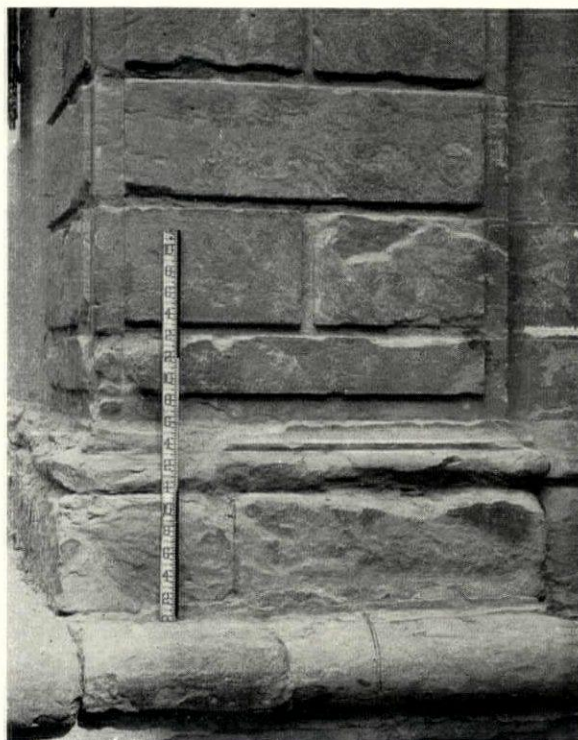


FIG. 22. ANGLE PILASTER AT BASE, PALACE BARTOLINI, FLORENCE
G. B. D'AGNOLO, ARCHITECT. CIRCA 1520

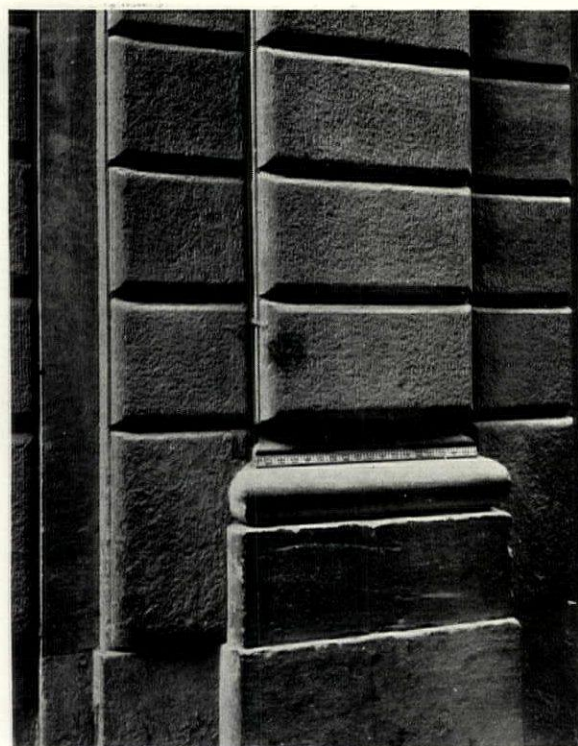


FIG. 23. PILASTER AT DOORWAY, PALACE NONFINITO, FLORENCE
BUONTALENTI, ARCHITECT. CIRCA 1592

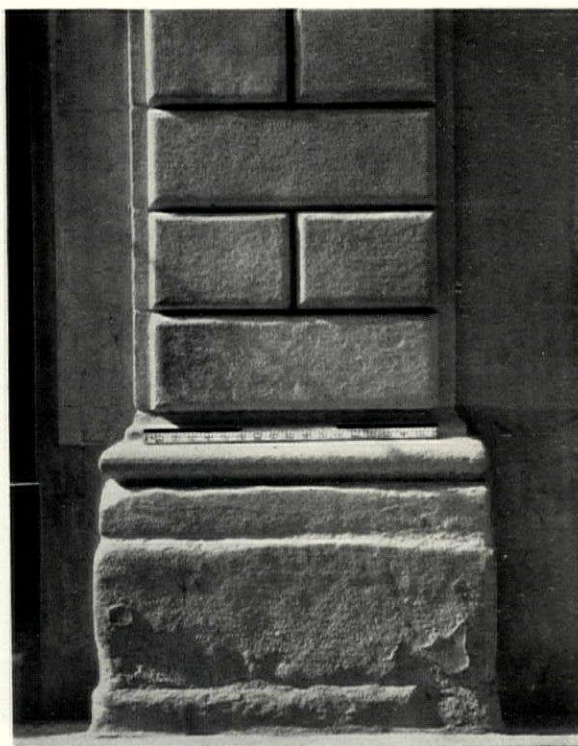


FIG. 24. ANGLE PILASTER, PALACE GIACOMINI-LARDEREL, FLORENCE
G. A. DOSIO, ARCHITECT. CIRCA 1580

ITALIAN STONEMWORK. PART I

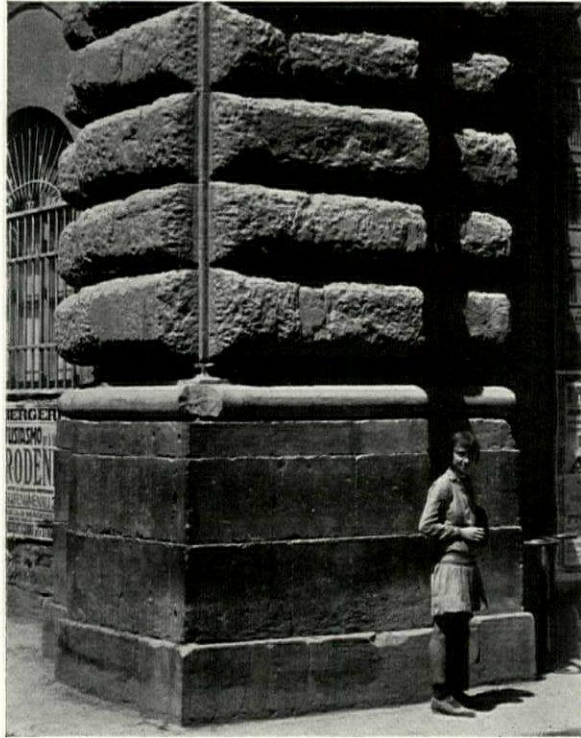


FIG. 25. CORNER PILASTER AT REAR, PALACE
VECCHIO, FLORENCE
VASARI, ARCHITECT. CIRCA 1540

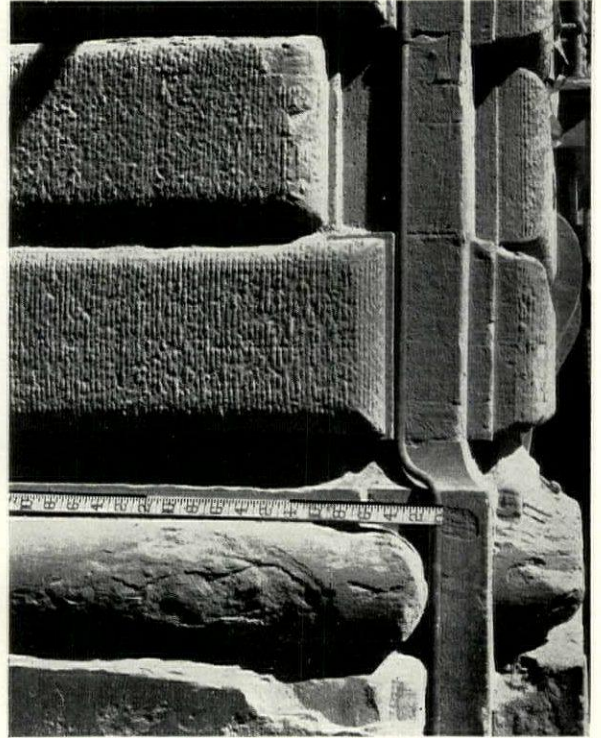


FIG. 26. ANGLE PILASTERS, PALACE NONFINITO,
FLORENCE
BUONTALENTI, ARCHITECT. CIRCA 1592

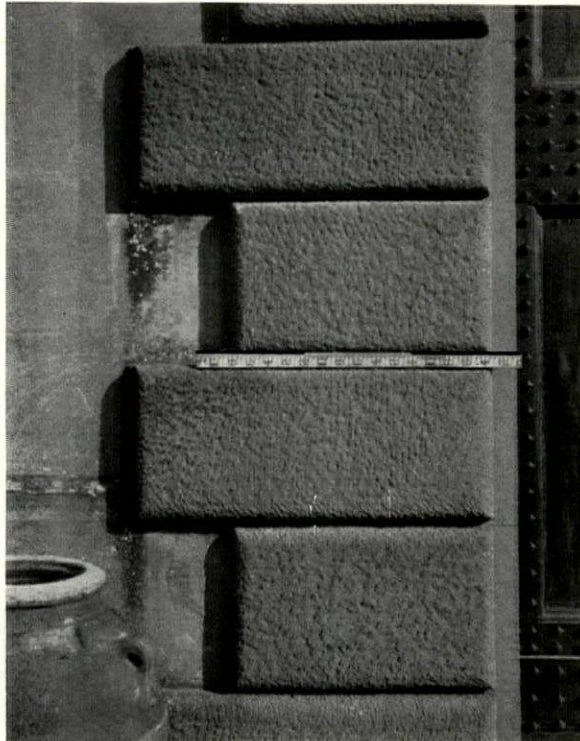


FIG. 27. RUSTICATION AT PORTAL, VILLA
UZZANO, NEAR FLORENCE
16th Century

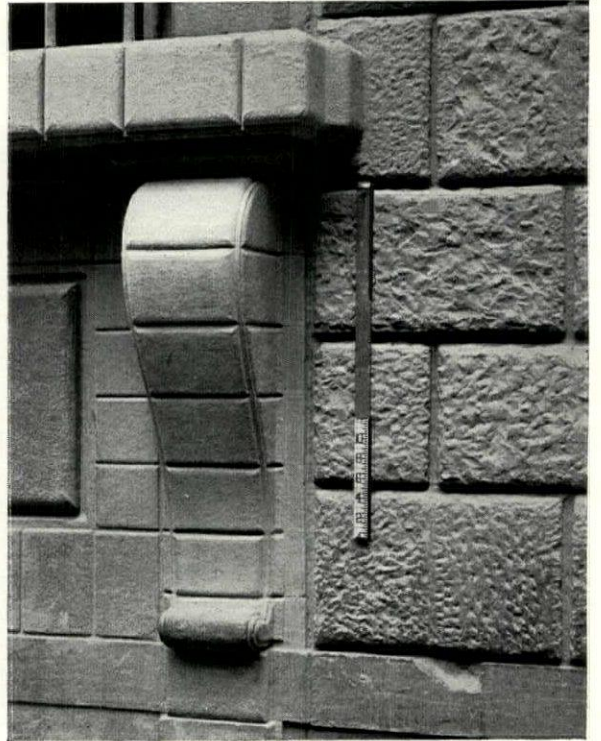


FIG. 28. WALL AND WINDOW DETAIL
FERRI, ARCHITECT
17th Century

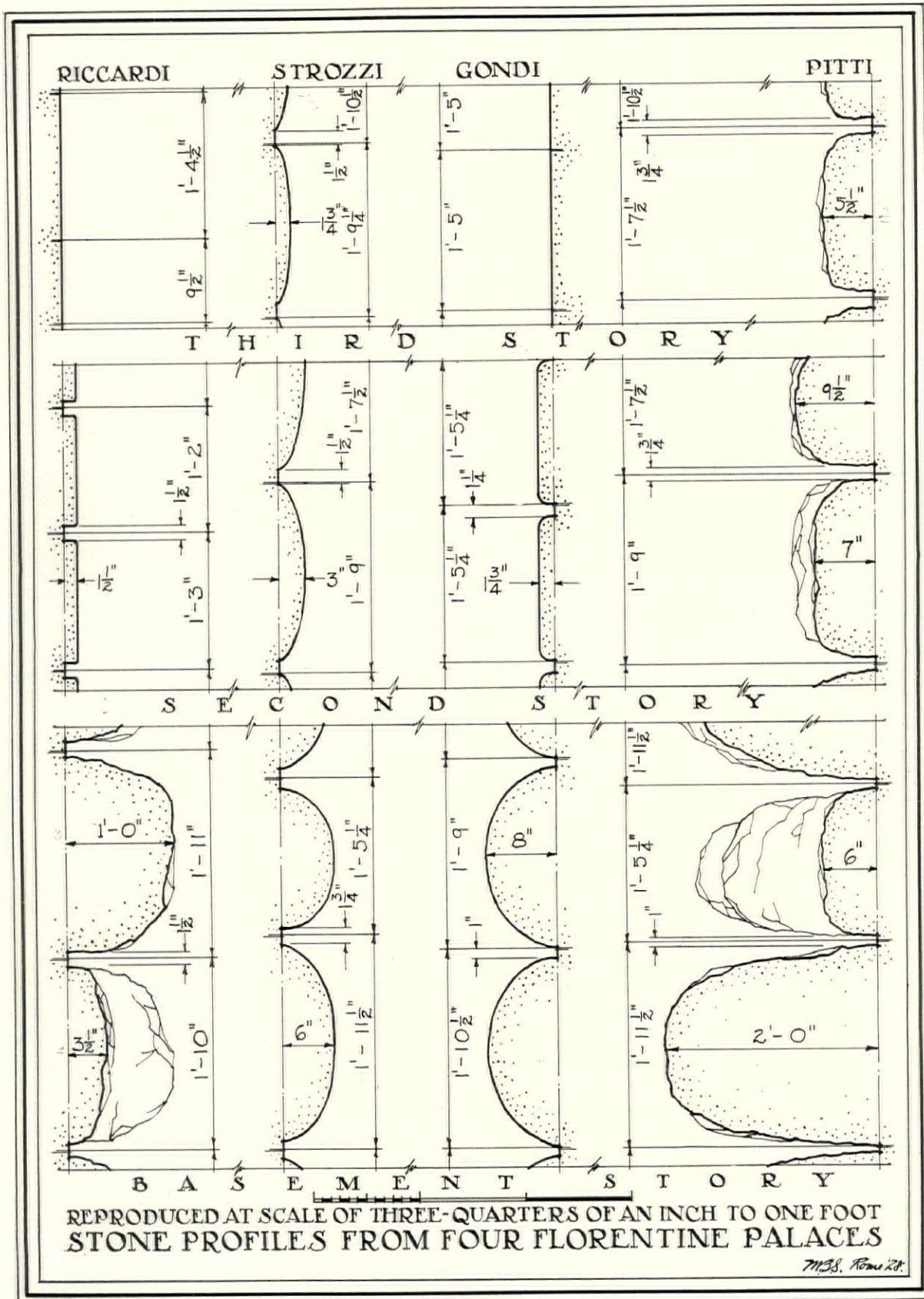


PLATE I. ITALIAN STONWORK

between windows. The stone is heavily stained with a rich patina. Well restored in 1905, using old materials.

PALAZZO CAPPONI, c.1400. (Fig. 20). An improvement on the Pal. Vecchio in the direction of rustication as the channels are more clearly defined and the faces begin to resemble bosses. Joints are $\frac{1}{16}$ ".

PALAZZO RICCARDI-MEDICI, by Michelozzo di Michelozzi, 1430. (Fig. 8, and

with $\frac{1}{16}$ " to $\frac{1}{8}$ " joints midway. Course heights taken from base are: $16\frac{3}{4}$ ", 21", 23" and $19\frac{3}{4}$ ". Fortress-like effect of great strength and apparent thickness. Voussoirs of arches are brought down to a 3" projection beyond which Michelangelo's later moulding protrudes. Basement is 34' high to top of string course.

Second story: Flat faced rustication, fine point tooled, $1\frac{1}{2}$ " projection with minute

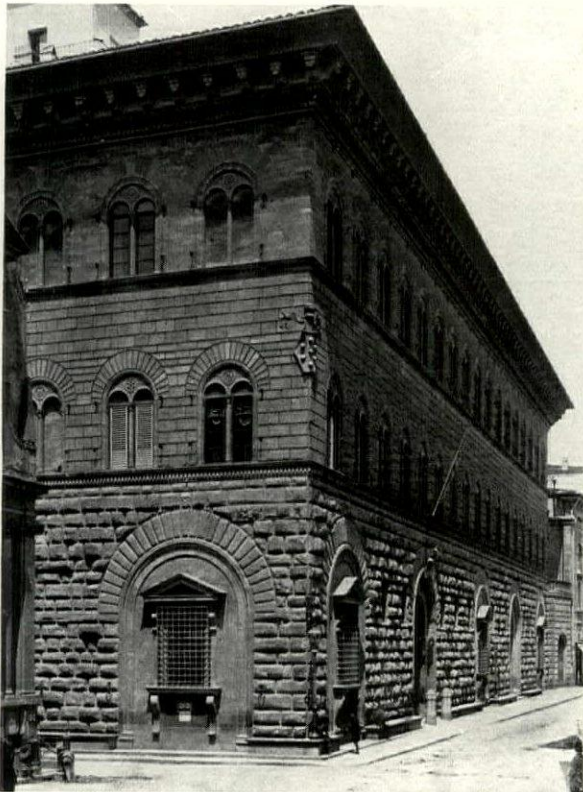


FIG. 29. PALAZZO RICCARDI-MEDICI, FLORENCE
MICHELOZZI, ARCHITECT. CIRCA 1430

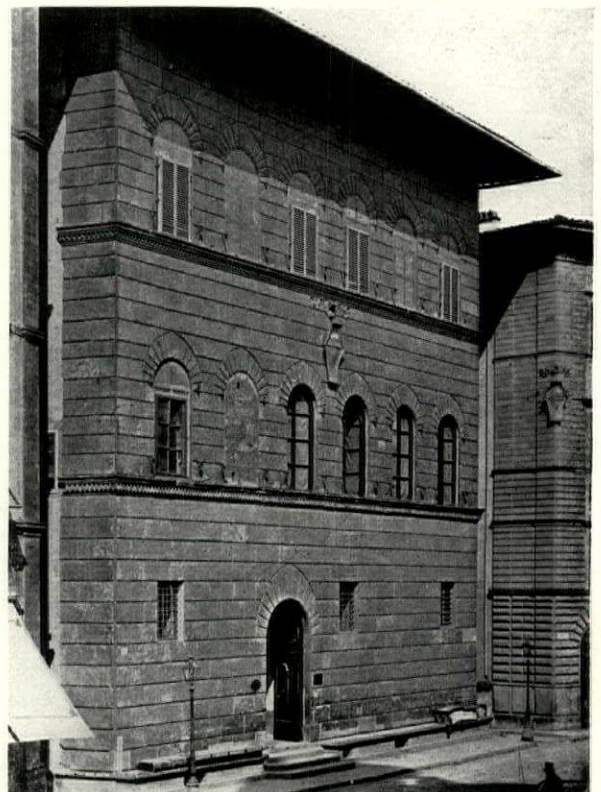


FIG. 30. PALAZZO ANTINORI, FLORENCE
AFTER MANNER OF MICHELOZZI. CIRCA 1480

Figs. 69, 76, 78, in Part III of this series). The first noteworthy Renaissance palace and the most brilliant use of rustication in diminishing projections. (See Plate I on page 233).

Basement story: Coursed ashlar, rock faced rustication. Rough pick tooling, many masons' monograms. Projection $3\frac{1}{2}$ " to $12\frac{1}{2}$ " with average of 4". Channels $1\frac{1}{2}$ "

radius at edges. Channels $1\frac{1}{2}$ " wide with fine joint midway. Course heights, reading down: $13\frac{1}{2}$ ", 14", 15", and 17", narrowing at level of voussoirs.

Third story: Flat coursed ashlar, fine point tooled surface with $\frac{1}{2}$ " draft at side of joints. Courses, reading up, are 17", $9\frac{1}{2}$ ", $16\frac{1}{2}$ ", $9\frac{5}{8}$ " and $16\frac{1}{2}$ ". Cornice is 14' high with a projection of 8'.

(To be continued in the October issue)

SOME AMERICAN INTERIORS IN THE MODERN STYLE

BY HENRY-RUSSELL HITCHCOCK, JR.

ARCHITECTURE has sometimes been considered by theoreticians as the art of disposing interior spaces, and its history has been for the medieval period intelligibly traced in such terms. To the modern architect, however, architecture is theoretically conceived as an art of interior and exterior organization of which the plan is the symbol. Sometimes it would seem the plan is even more than the symbol, judging from awards in competitions in which the beautiful pattern of a plan has been accepted as the actuality of architecture. To the layman, architecture is the decoration or at best the disposition of the exterior masses of a building. Except in a few monumental types of building such as churches and railroad stations the American architect is more or less forced to accept the theory of architecture of his client the layman. Indeed, when one considers the characteristic modern city buildings, offices or apartments piled in several score tiers, in which the scale of the exterior is magnified out of all relation to the scale of the units of the interior, the popular separation between exterior and interior architecture—or, as it is usually called in America, decoration—receives the fullest justification.

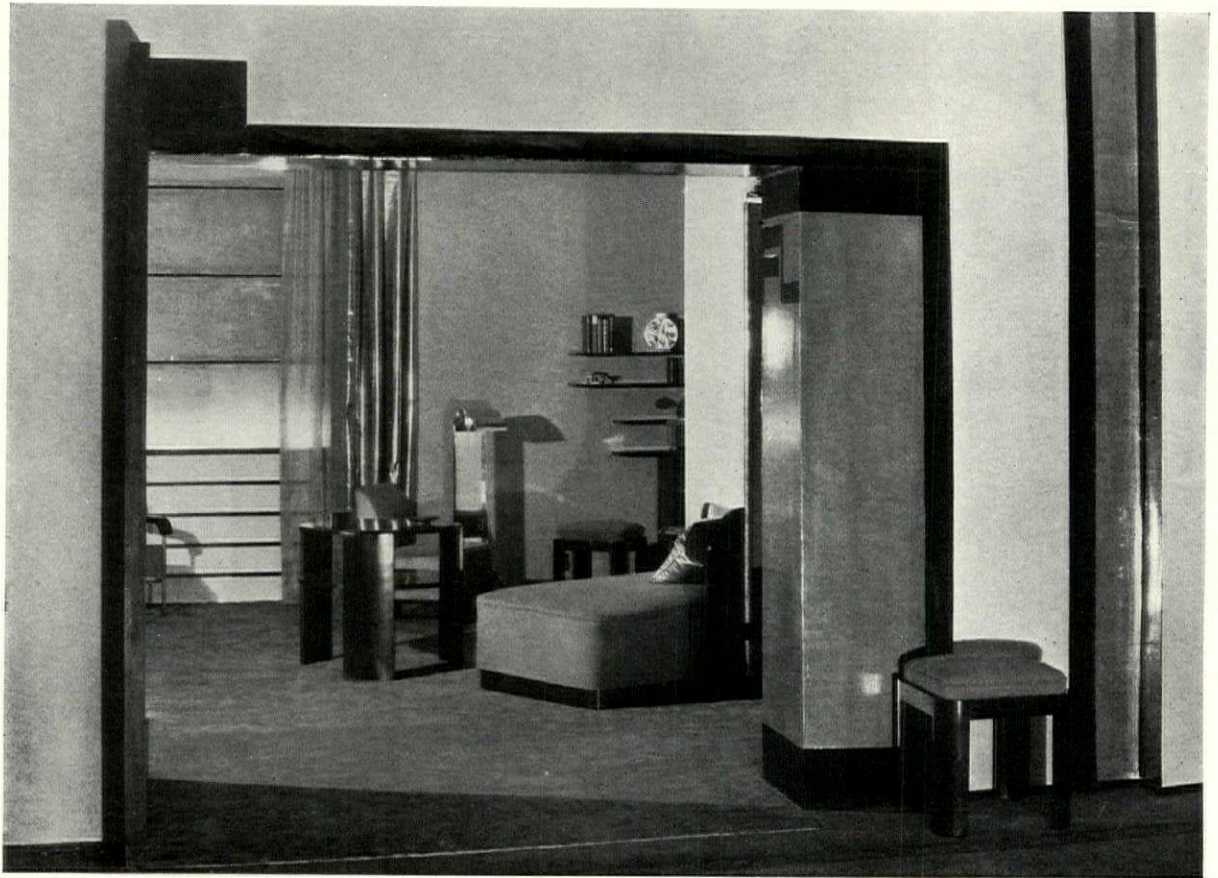
The result of this separation, when large modern buildings were introduced, was that architecture was forced to be experimental and to seek out new roads, since it no longer stood generally in any intelligible relation of scale to the architecture of the past. Interior decoration, however, which still continued to deal with units of historical scale, might be and was handled usually in historical terms. Indeed, except in the houses of Frank Lloyd Wright in which practice followed the plan theory very sincerely and the architect thought of his interiors as in-

separably related to his exteriors, and except for the wave of Mission furniture contemporaneous with and connected with the expansion of the Wright style in the Roosevelt period, decoration in the country houses as well as in the city buildings of twentieth century America has been reminiscent of the past. From Colonial to French or English eighteenth century, from Early Italian to Spanish, from Tudor and Elizabethan to Early American, from Early Republican to Early Victorian, these changes were controlled (if by anything except whim and, it seems possible to believe, an increasing desire for simplicity) by the exigencies of the antique market and the skill of forgers. Such changes came therefore with a disconcerting and wholly meaningless rapidity. Of course the eclecticism of early twentieth century American decoration lay not merely in the consecutive adoption of different styles any more than the eclecticism of nineteenth century architecture, and the best, or at least the most suitable and comfortable, interiors were those in which pieces of furniture of various styles were mixed against an unassuming background with pieces modern-designed and accepted not for beauty but for comfort.

Thus it was that at the time of the Paris Exposition of Decorative Arts in 1925 America was not represented. Various reasons were given but the historical reason seems to have been that, while a European seeking modern objects of decorative art in America could have found them in various objects designed for comfort and not for beauty and could even have found in the fine lines and adaptation to function of the best of these a real and modern beauty, those in America who would have selected an American exhibit could find no decor-

ative objects which seemed to them art, except imitations of the past which were prohibited by the Exposition conditions. America's reaction to the Paris Exposition, in which naturally the mediocre and the merely striking outweighed the really excellent, was one of self-righteousness, possibly related—for even art has its affiliations at times with politics—with the general

chiefly in connection with fashion, and by dealers in fashion, that modern furnishing features began to appear in America along with the clothes, accessories, and perfumes of the Paris dressmakers. This was not strange since it was the advertisements of these matters and the applied decorations on them which first familiarized the American public with certain modern effects;



SMOKING ROOM EXHIBITED AT LOESER'S DEPARTMENT STORE, BROOKLYN, N. Y., BY WM. E. LESCAZE, ARCHITECT

American self-righteousness toward post-war Europe.

Yet by the time a year had passed the products presented at the Paris Exposition in such large and varied numbers and already once incidentally and unsuccessfully introduced into this country by the Wiener Werkstätte, began to appear here through commercial channels rather than through architects and decorators. Indeed it was

and the best of the modern perfume containers are often as fine decorative objects as may be found.

Thus far the appearance of modern interior decoration in America (for if only single objects were for sale in the fashion shops their installations and decorative treatment showed usually the larger and more typical effects of the foreign designers of modern interiors) suggests by analogy

the first penetration of the Renaissance into France in the reign of Louis XII. Then the French, made conscious of Italian luxury by their expeditions in the Italian wars, sought, as from the center of fashion, clothes and all sorts of small elegant articles in the quattrocento taste which was to them merely foreign, rather than new or Renaissance. Only later, toward the end of

the new programme. Such an analogy is far from being exact in regard to conditions with which we are dealing in tracing the penetration of the modern decorative arts into contemporary America. Yet it does point most definitely to the situation in which we find ourselves at least in New York, and to some extent nationally, at the present moment. As a foreign fashion mod-



NEW YORK APARTMENT LIVING ROOM BY SIMON DE VAULCHIER
AND DOROTHY EDINGER

the reign of François I, when the new ornament had spread from small objects to furniture, and from furniture to the non-structural parts of architecture, was there any consciousness of the programme of the Renaissance in France, and an attempt at first with Italian designers imported into France and soon (although how soon is a matter of chauvinistic dispute), by the French themselves to carry out thoroughly

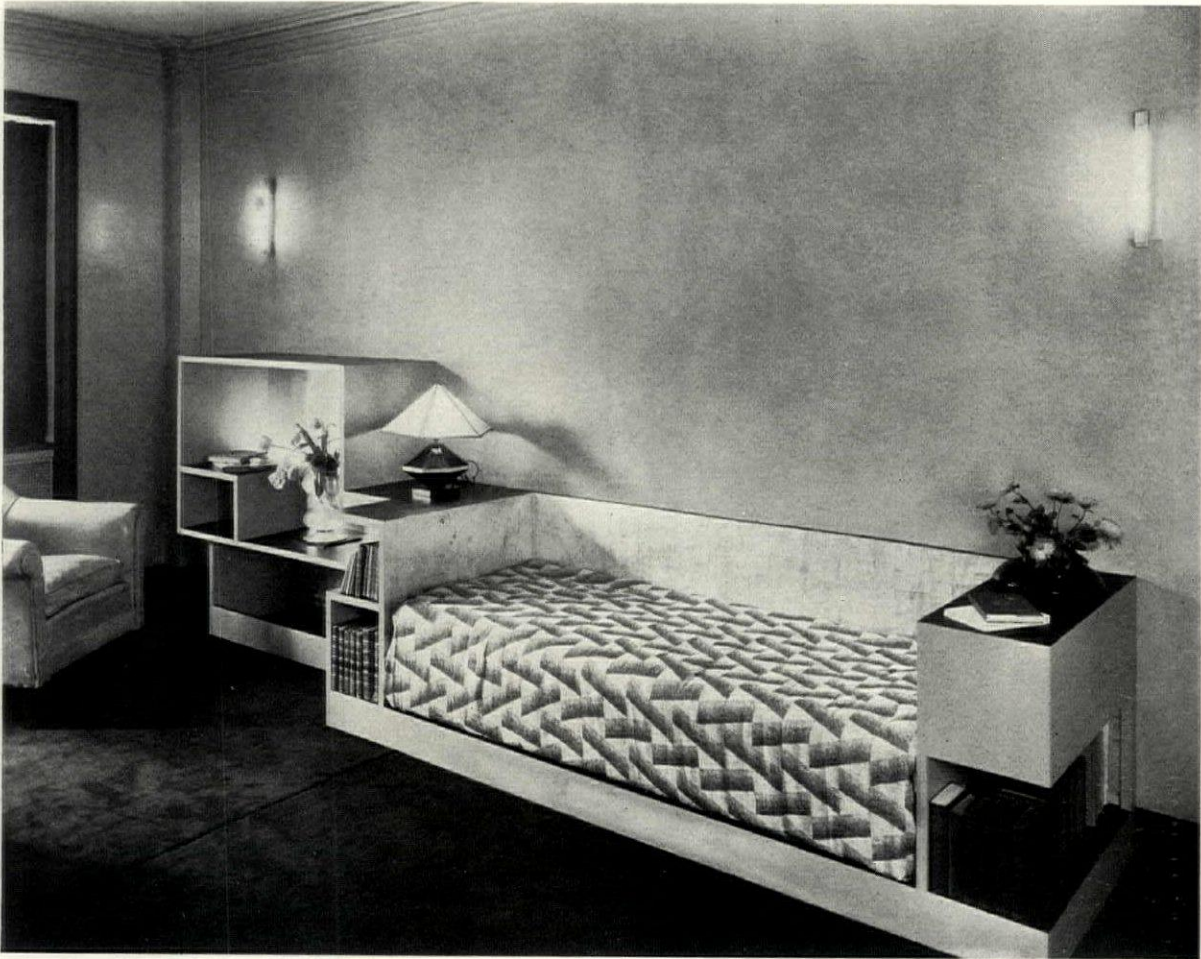
ern interior decoration has been very much with us and all over the country recently, one department store after another, quick to take advantage in all fields of the style trends introduced by the smaller shops, have modified their window displays and held exhibitions of work of all degrees of quality and all variations of manner from the hands of foreign decorative artists and interior decorators. In this phase the wave



PRIVATE OFFICE OF PAYSON & CLARKE, NEW YORK, BY P. T. FRANKL

of modernist fashion would be little more significant than the fashion for French provincial furniture which immediately preceded it and, were the question of modern decoration entirely a matter of incidental importations from foreign designers, it would not be worth very serious consideration. But like the French in their first importation of the Italian Renaissance it would seem that America is adopting at first as a fashion, something that gives promise of becoming here, as it is very certainly in Europe, a vital and developing style. Already in our relations to that style we are passing into a second and far more important phase for which the publicity of the fashion importers and above all the department stores has served to prepare the way with a wide public.

For in 1927 (although in some cases they had been at work quietly for many years) there began to appear prominently in America, designers capable of producing modern designs more suitable for wide American use than the imported objects which find ready sale only when they are incidental, inexpensive and gay, such as wall papers and lamp-shades. Larger imported objects are too sumptuous and sell at too high a price to appeal to the experimentally minded and the absence of the actual designers makes it difficult if not impossible to execute complete and elaborate interiors. But with the appearance in America of designers and manufacturers in numbers ready to produce single objects, pieces of furniture, and whole installations in the new manner, the situation is changing and, if one may judge

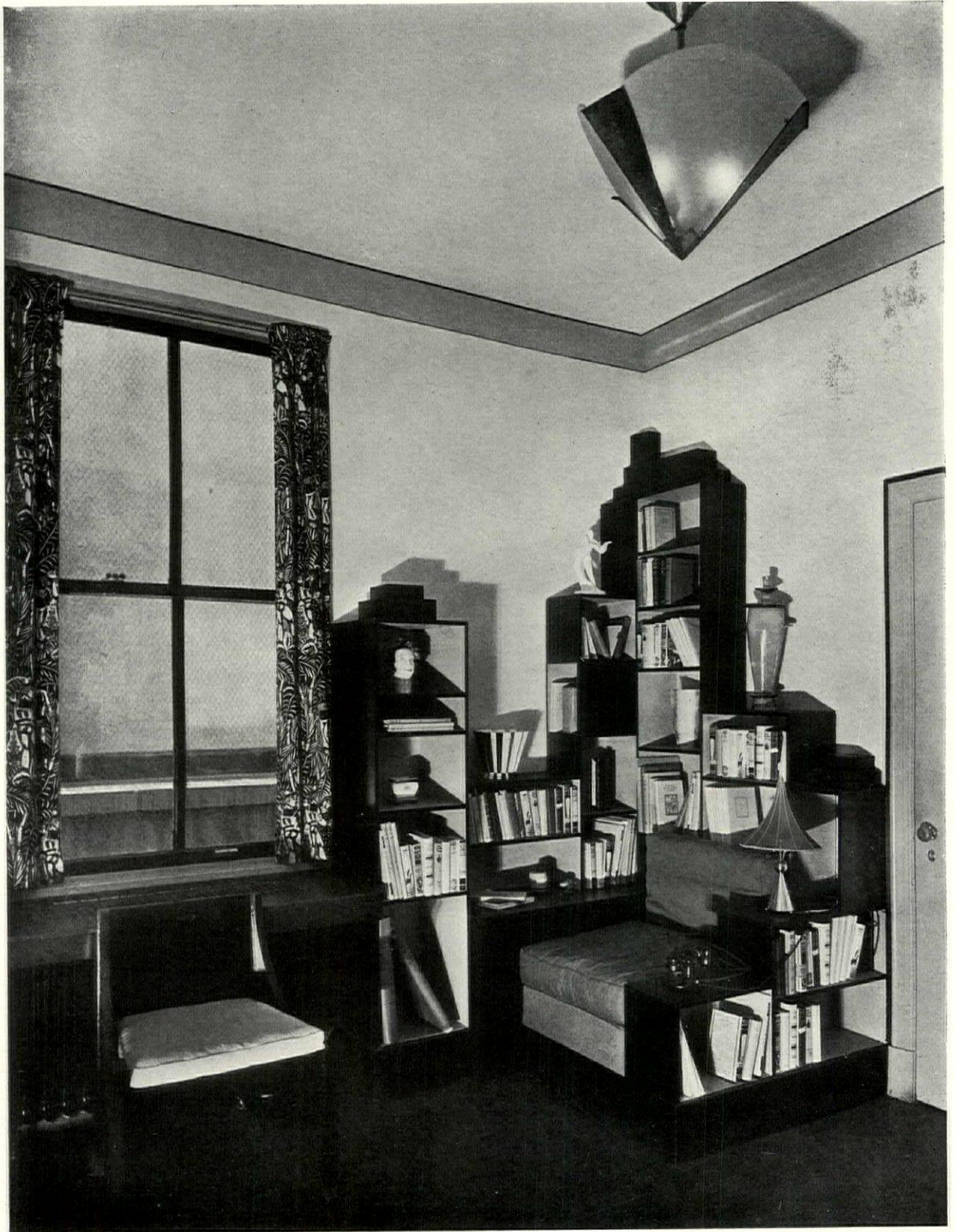


SIDE OF LIVING ROOM IN A CHICAGO APARTMENT BY PAUL NELSON

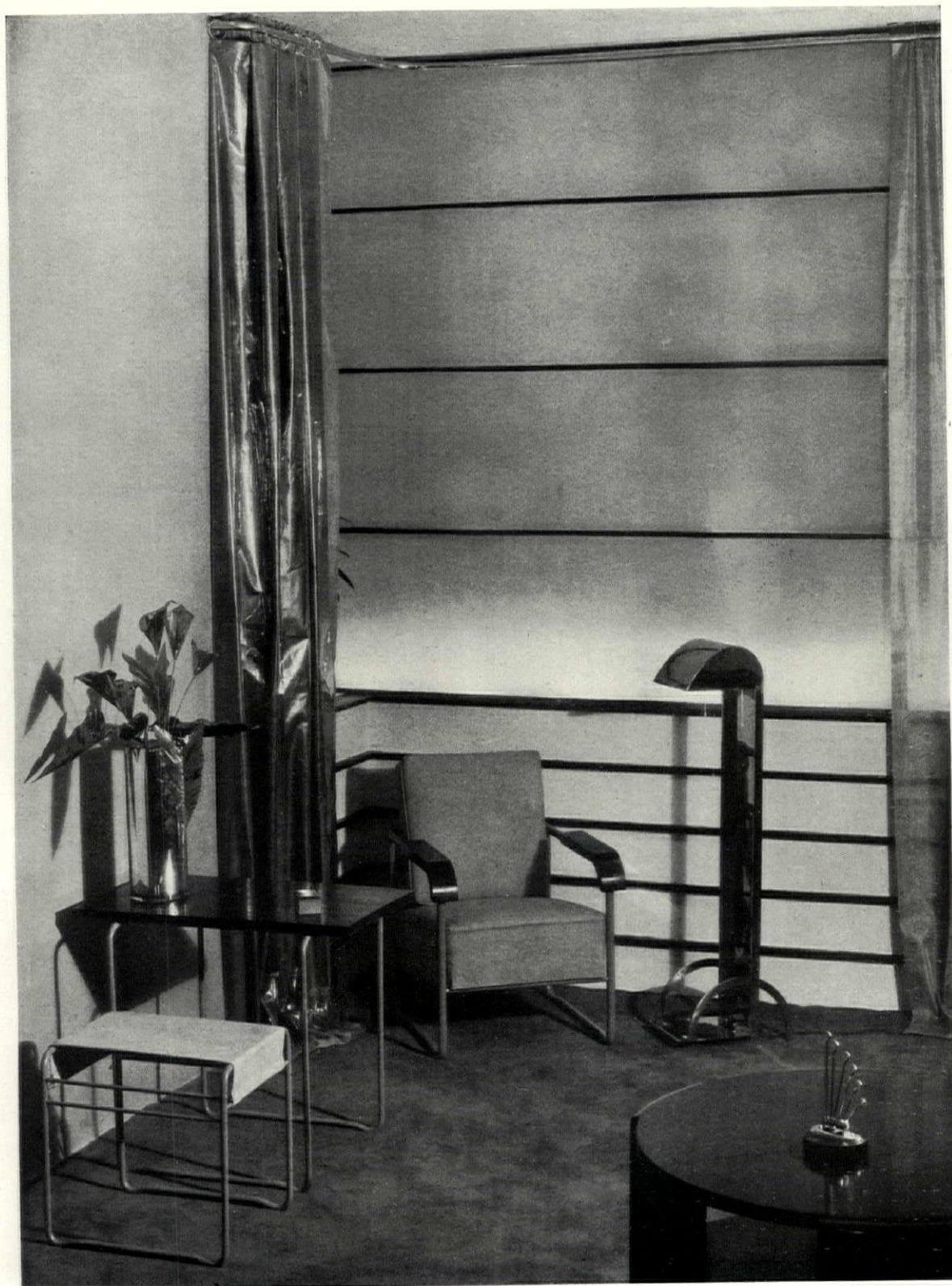
by present indications, there is bound to result a development of the new manner here on a scale which will make modern decoration no more expensive than retrospective decoration and which will appreciate and incorporate specifically American ideas as the foreign designers can not. It is therefore from the work executed in America that the illustrations for the present article are drawn and it is with regard to them and the deductions that may be made from them that the probable course of the style in America in the next years should be considered.

In the first place it is obvious that no style new or old can insure America or any country against bad work and mediocre work. In any style only a few productions where client and artist are able to work

sympathetically together can be of the highest order. On the other hand certain styles, certain manners, among the styles and manners of the past as of the present are "safer," so to speak. The wave of so-called "French" furniture and decoration in the late nineteenth century makes us realize that except in the surest hands and with the largest sums to spend, the styles of Louis XIV and Louis XV are in modern times little likely to produce anything but monstrous interiors, while the styles of the English sixteenth century and of the American seventeenth or eighteenth centuries are more adaptable, more easily reproduced and on the whole have merited, when skillfully combined with modern features of comfort, their great popularity. So it is that the simpler, more national, work of the



RECEPTION ROOM IN OFFICES OF PAYSON & CLARKE, PUBLISHERS,
NEW YORK, BY P. T. FRANKL



WINDOW CORNER IN A LIVING ROOM EXHIBITED AT LOESER'S
DEPARTMENT STORE, BROOKLYN, BY WM. E. LESCAZE, ARCHITECT



NEW YORK APARTMENT LIVING ROOM BY GLADYS SALTONSTALL.
RUG DESIGNED BY HENRIETTE REISS (Courtesy of Ralph M. Pearson)

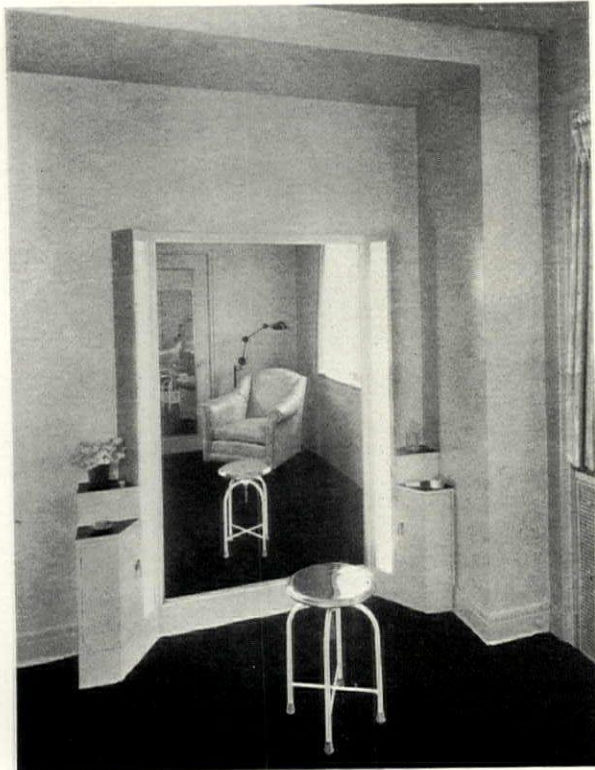
modern designers in America should prove not only more widely acceptable but also more widely successful than the elaborate imported work and may, in combination with the taste for solid construction and for clarity which is general in America among those who are likely to attempt serious modern interiors, continue what we like to believe was the real American tradition of the pre-industrial period in terms compatible with the industrial age in which we live. Indeed the Mission episode at the end of the last century and the beginning of this which came so sadly and definitely to grief was not in its inception without certain virtues which it may be hoped the American style of mod-

ern design may incorporate and continue.

Secondly, as I have earlier suggested, the most successful interiors of the eclectic period of the present century were on the whole not those that were most correctly and purely of this style or that but those which were most intelligently and completely eclectic. It may be hoped, therefore, that in America the modern style will not be rigidly exclusive, will not inhumanly require the turning out or sending to museums of all earlier furniture which is good; as the foreign modernists, and more particularly the French from whom imported pieces have largely come, have demanded. American houses and apartments have been accused with some justice of being museums

with rooms of many periods: the work of modern American designers need not in general be merely the addition of another, the contemporary period. It might attempt as in the small apartment living room illus-

to see on the one hand something of the solid construction, something of the simplicity, something of the honesty, of the best work of the American past; and on the other hand something of the cosmopolitan



DRESSING GLASS IN BEDROOM



DINING ROOM

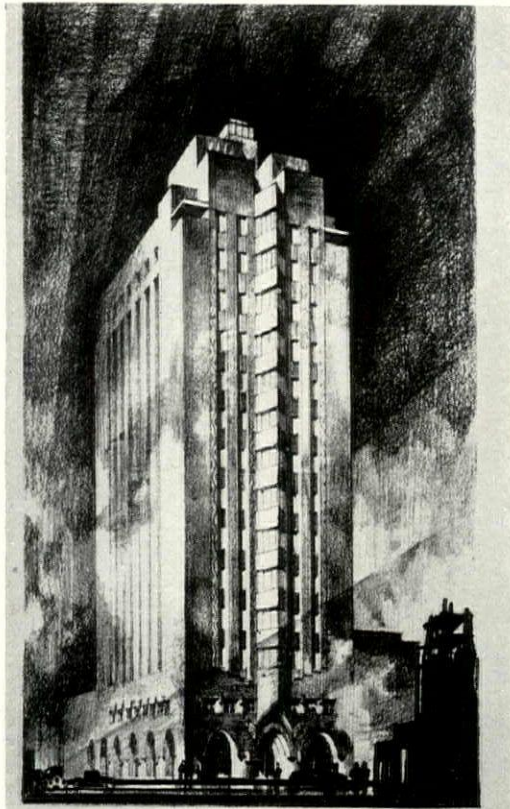
INTERIORS OF A CHICAGO APARTMENT DESIGNED BY PAUL NELSON

trated on page 242 the fusion of old and new pieces into a whole which should be contemporary in feeling, varied in detail, and no less comfortable than those rooms whose eclecticism has no guiding principle beyond that of comfort and inheritance.

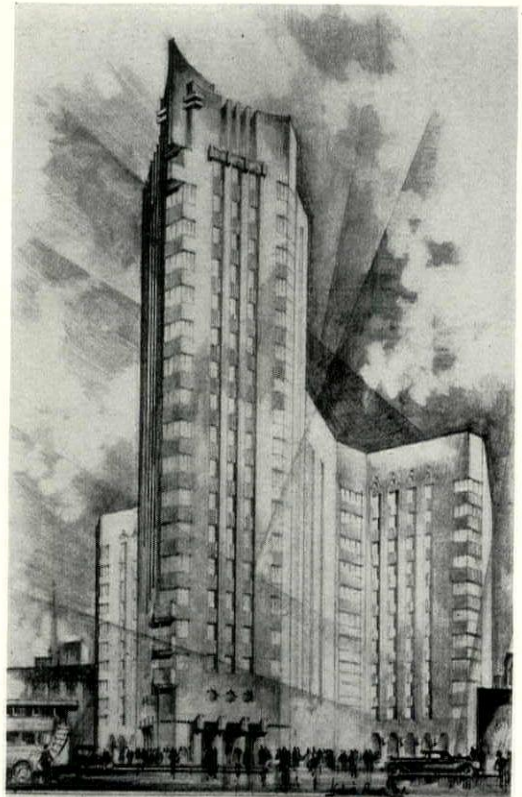
But this is to look too far beyond the work at hand which in the past year has had little opportunity to do more than fulfill those somewhat special and occasional commissions which have been offered. Yet even in these few works which naturally at this stage represent, perhaps—even though produced in America,—more foreign than national ideas—or if American ideas, very local ones, as in the setback outlines of the skyscraper book-cases—it seems possible

lightness of touch, which is to be desired in modern America. Moreover the foreign elements without which it is today impossible to work in a modern manner, such as curtain materials, lampshades and small objects, are used in a way intelligible and sympathetic to Americans, and in these interiors modern paintings—foreign or American—find their right and natural setting.

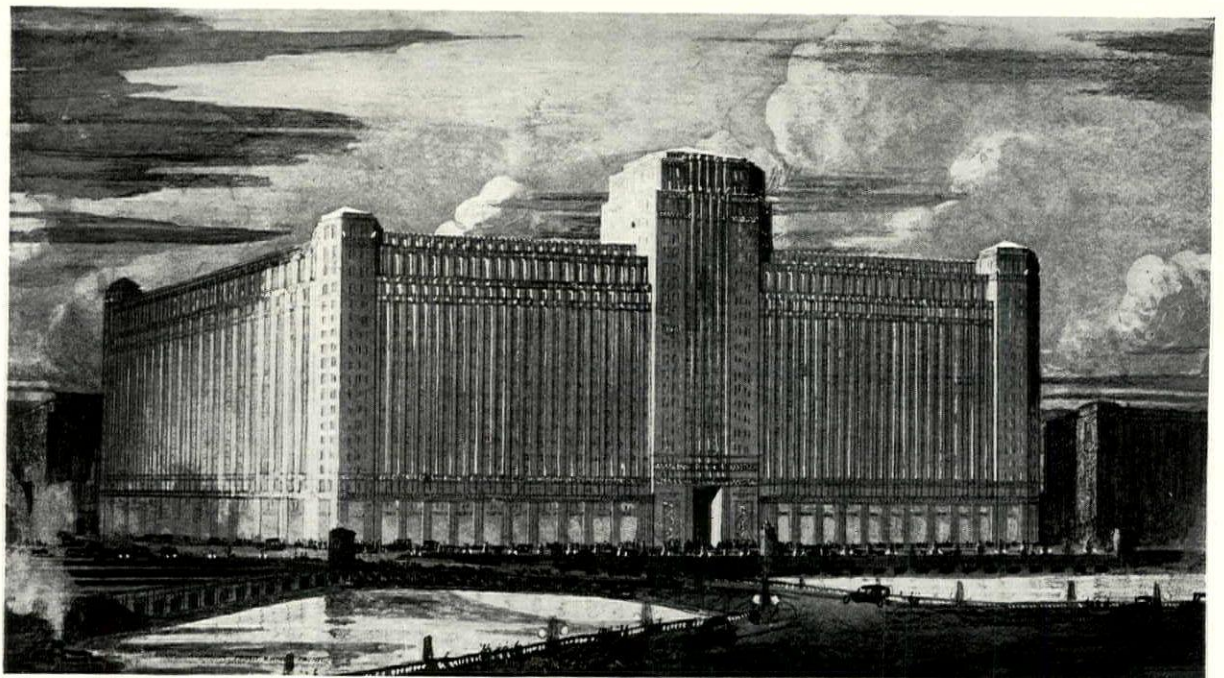
In the spreading of such a style and its development there must surely lie the greatest opportunities in the next years, and the fact that some of these designers are architects who have turned to decoration leads one to hope that once again as in the past interiors and exteriors may become intimately related, one expression of our age.



A HOTEL BUILDING for A. SPIVEY ESQ.
 EAST ST. LOUIS ILLINOIS JUNE 1920
 JESSE L. BOWLING & ISADORE SHANK ARCHITECTS



OWENS APARTMENT BLDG.
 WEST PINE BOULEVARD AT ST. LOUIS MO.
 JESSE L. BOWLING & ISADORE SHANK ARCHITECTS



PERSPECTIVE SKETCH FOR THE MERCHANDISE MART, CHICAGO, IN COURSE OF ERECTION
 FOR MARSHALL FIELD & COMPANY
 GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

ALLIED ARTS
AND
CRAFTSMANSHIP



FIGURE OF OWL IN LIMESTONE FOR TOP
OF BRICK PILASTER COLUMN
GARDEN OF MORRIS COHN ESTATE, ORLEANS, CAPE COD
GEORGE J. LOBER, SCULPTOR

Featuring

SCULPTURE

MURAL DECORATION

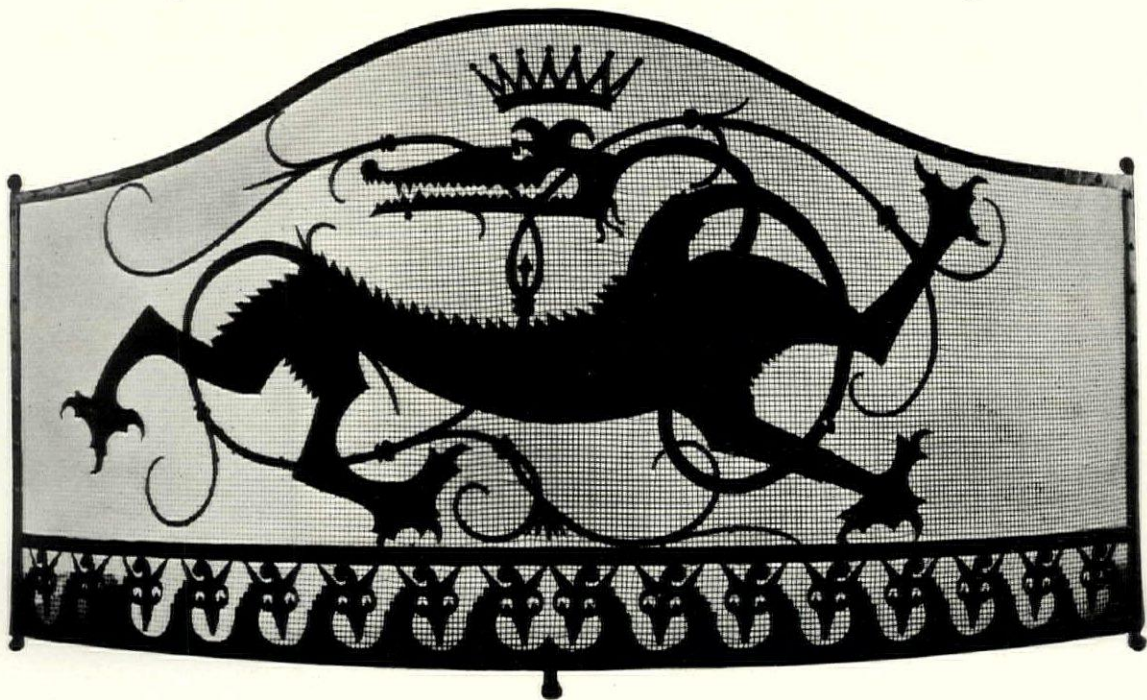
LANDSCAPE ARCHITECTURE

THE CRAFTS

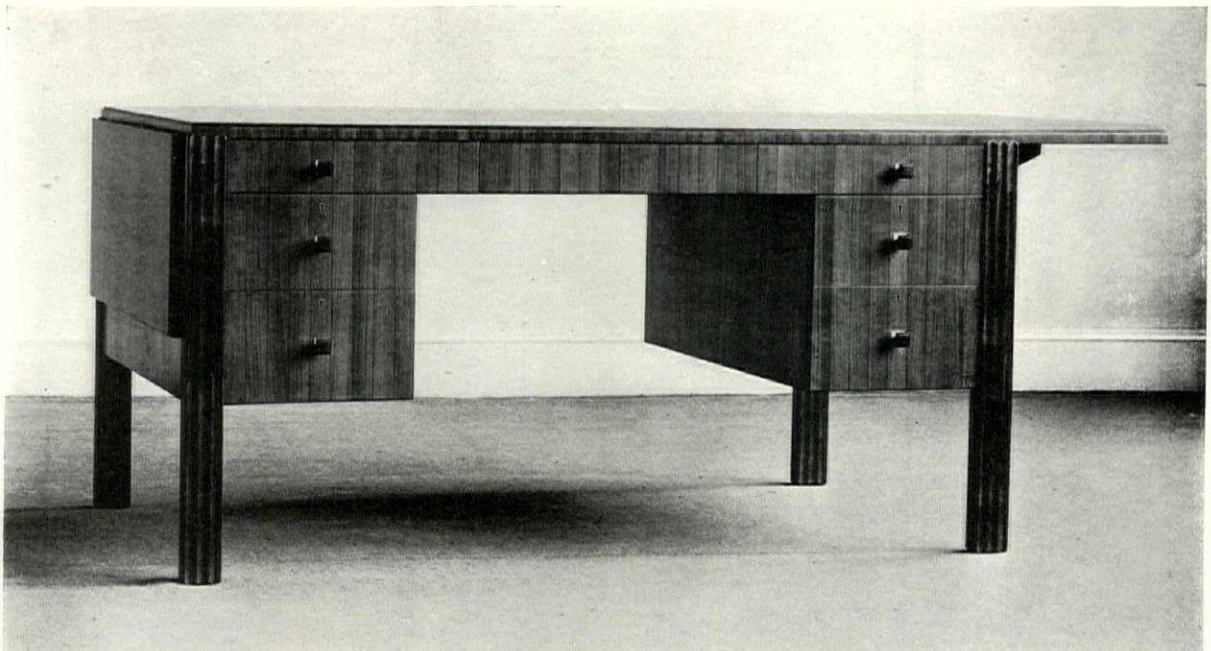
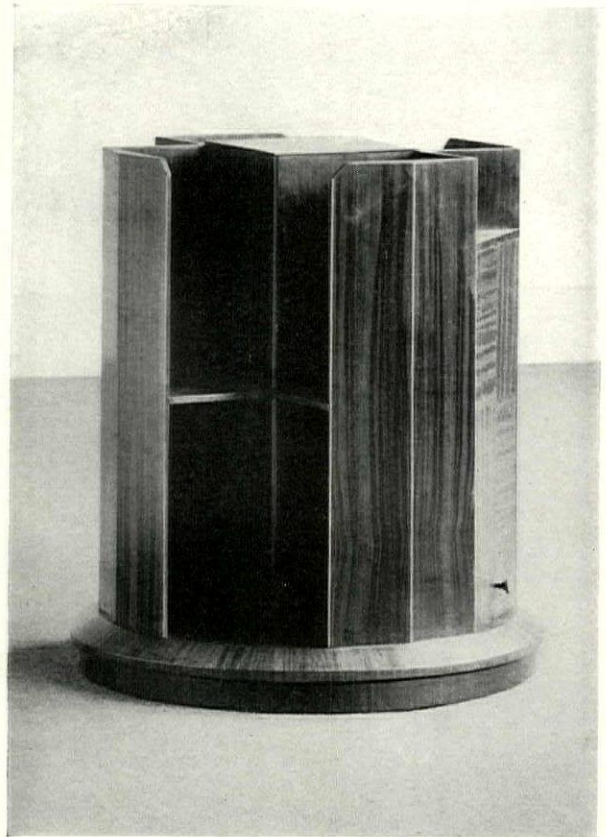
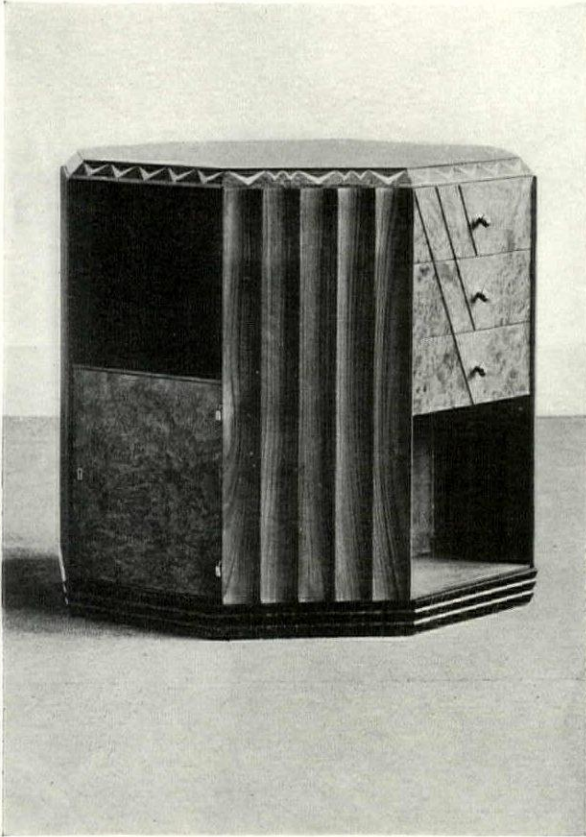
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NYMPH AND FAUN
RITTENHOUSE SQUARE, PHILADELPHIA, PA.
C. P. JENNEWAIN, SCULPTOR



FIRE SCREENS IN WROUGHT IRON
"SALAMANDER" AND "FOX AND HOUNDS"
HUNT DIEDERICH, CRAFTSMAN



OFFICE FURNITURE
EUGENE SCHOEN, CRAFTSMAN

SPECIFICATION FOR FACE STONEMWORK CONCORDIA SEMINARY, ST. LOUIS

DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)

E. E. HENDRICKSON, SPECIFICATION WRITER

THE FOLLOWING specification covers items that describe the character and method of laying face stone for all exterior walls and rough surfaced vaulting of Concordia Seminary. It does not include general conditions nor reference to foundation walls, stone backing, bonding, cut stone, scaffolding, runways, etc., that are a part of the actual specification under "masonry".



Face Work material shall be quarried in stratified form to sizes as indicated or so it may be split to sizes indicated and called for. The face stone shall be in the following proportions:

- 40% St. Genevieve, Mo. stone
(buff-gray color)
- 10% Wittenberg, Perry County, Mo. stone
(yellow-orange color)
- 10% Local St. Louis limestone
(pale blue-gray)
- 40% Boulder, Colorado stone
(red to pink color)

The character of this stonework shall be in general as indicated by the sample on the ground with the following modifications:

No stone shall be more than six inches high and shall be from this to one and one-fourth inches in thickness and shall be in lengths about as indicated, and shown in samples.

No vertical joint shall be more than twelve inches and no horizontal joint shall be more than six feet long and all joints shall have definite termination and not run off at slight angles into other joints.

All exterior angles, except on chimneys above roofs, shall be formed by laying quoins of the various stones specified above, alternating two quoins running in one direction and then reversing two in the opposite direction. These quoins shall be from two and one-half inches to three inches thick and fourteen inches to twenty inches long. The two used together need not be either the same thickness or same length but may vary as above.

All stone (except where particularly called for or shown to the contrary) to be laid on natural flat beds in horizontal courses and the face shall be thoroughly bonded to backing and a certain proportion of face stone shall run through walls as

specified above in backing. Only good faces of stone to be laid toward the outside. No masonry of any kind to be bedded on an incline. The stones to be roughly shaped with the hammer to fit each other approximately; all weak portions to be knocked off and all stones to be brought to an even bearing.

All stones to be kept dry if used in damp or freezing weather, to be kept wet if used in dry weather.

All walls shall be carried up at the same time; in no case shall any portion be reared more than five feet in advance of another, except with permission of the Architects.

Field of Vaults: The entire field of vaulting shall be of the same local stone and in the same proportions as used on exterior face. The face of these stones however shall be roughly tooled to the indicated line of the field vaults.

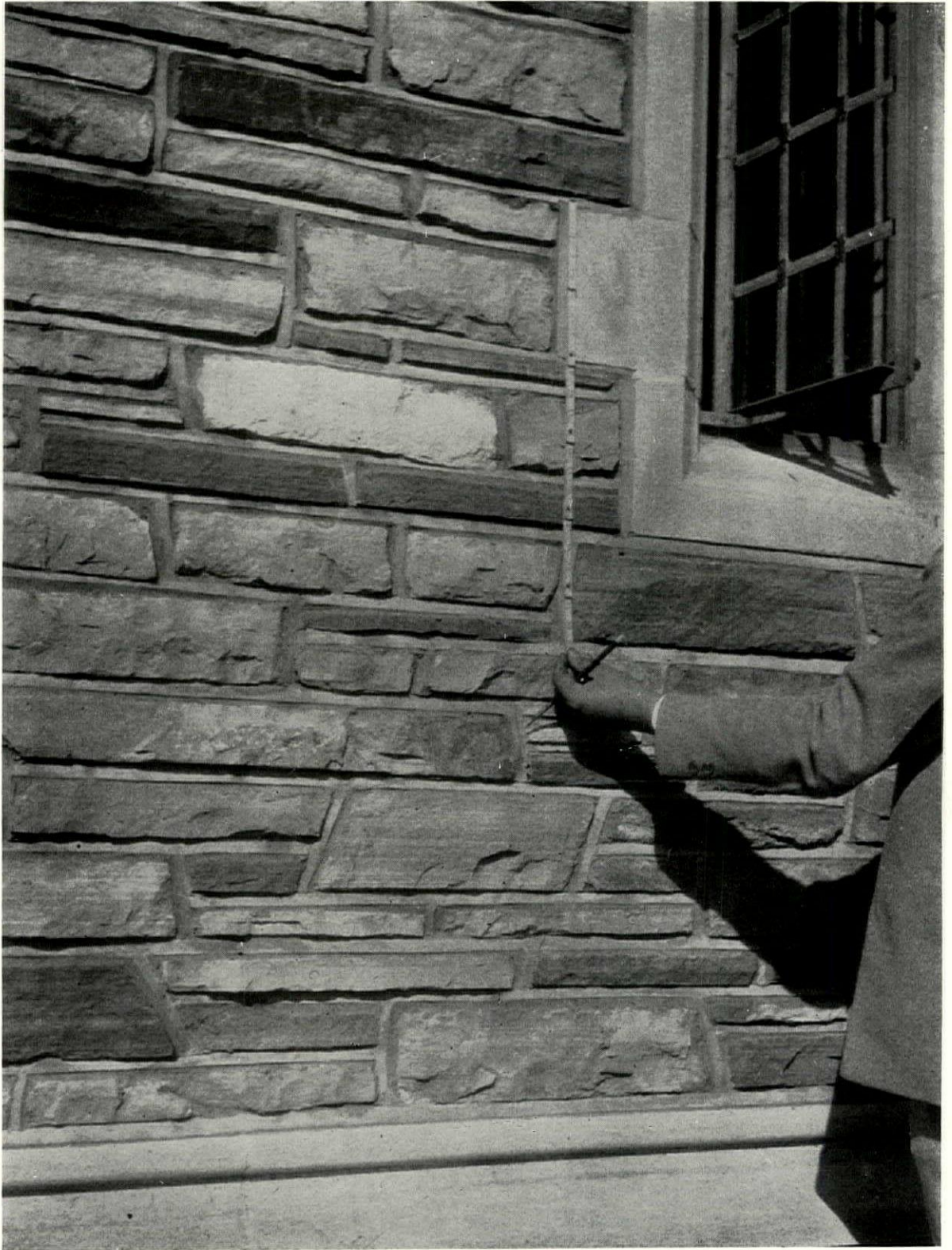
Flashings and Damp Layer: Note that it is the duty of this Contractor to face with hard brick all surfaces of walls that are behind flashings; also, that flashings and damp courses will be furnished by another, but that contractors are to cooperate with roofers in solidly building in flashings and counter-flashings. Stone Contractor is to lay the lead of proper size under all coping courses of the building.

The top of walls shall be troweled smooth and level to receive the lead and the dowels shall be forced through the lead leaving the lead burr around the dowels, and the holes in stones to be reamed so as to leave the burr standing around dowels.

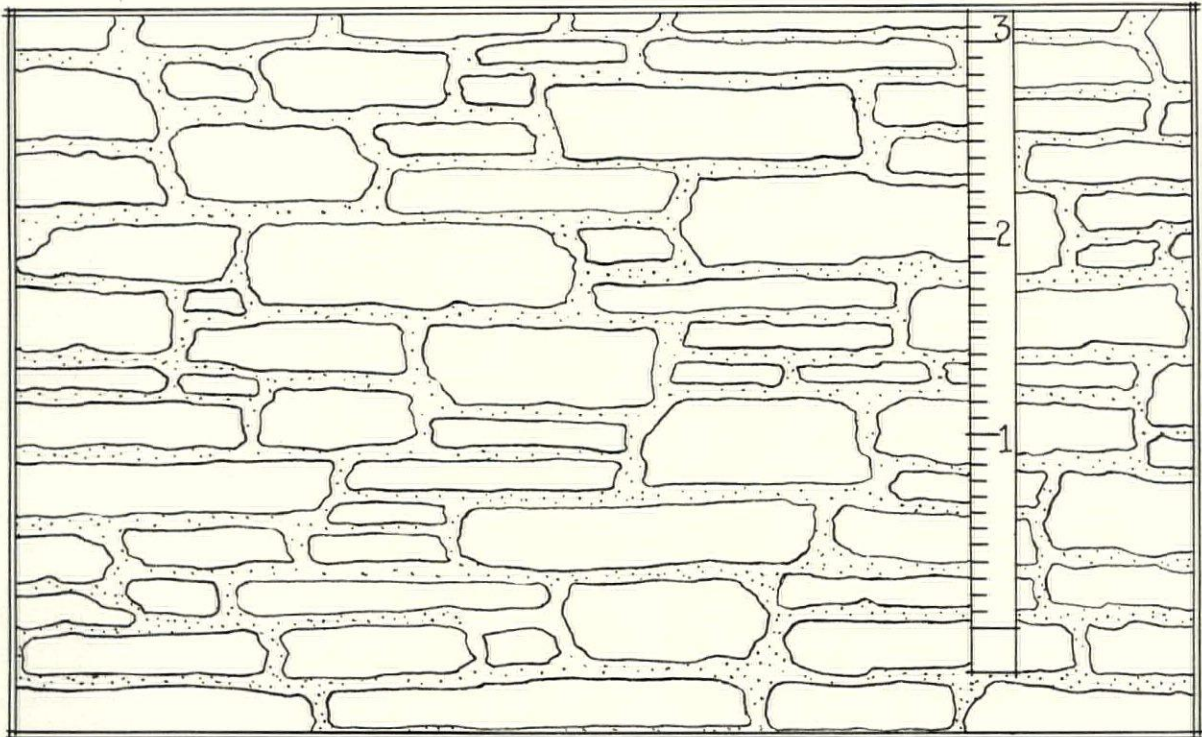
Samples: A sample of wall face, L shaped in plan, eight feet by four feet with quoins, etc., complete will be built by the Owners before face masonry is started and the character of this shall be followed in laying all face masonry.

Sundries: Built in all anchors, dowels, irons, etc., provided by other parties and form all chases and holes (that may be required in material called for in this part) needed for piping, wires, etc., all as required by parties using these and in accord with Articles of the General Conditions and as may be indicated. Any required, that are not indicated, shall be formed in a manner satisfactory to the Architects.

* * * *



DETAIL OF FACE STONEWORK
CONCORDIA SEMINARY, ST. LOUIS, MISSOURI
DAY & KLAUDER, ARCHITECTS (NOW CHARLES Z. KLAUDER)



TRACING FROM PHOTOGRAPH SHOWING GENERAL CHARACTER OF FACE STONEMWORK

Wherever face stonework is shown dotted and also marked "L.S." it shall be of the local stone roughly dressed to straight lines.

Where masonry comes in contact with and is anchored to other material it shall be built by the two trades working together in harmony and at the same time. No stone shall be laid against cut limestone that is not painted. (This painting of cut stone will be done by other parties.)

Form flat beds for all bearings on masonry walls.

MORTAR AND MORTAR MATERIALS:

Water: Water for building purposes will be supplied by the General Contractor.

Cement: For cement to be used and tests to same, see Cement Specification.

Sand and Gravel: Sand shall be clean, coarse and sharp and samples shall be submitted to the Architects and their approval obtained before the work is started.

Proportion and Mixing: Mortar shall be mixed in the proportion of one part cement, three parts sand, to which may be added a small part of lime paste to

facilitate working under the trowel but only sufficient for this purpose shall be used.

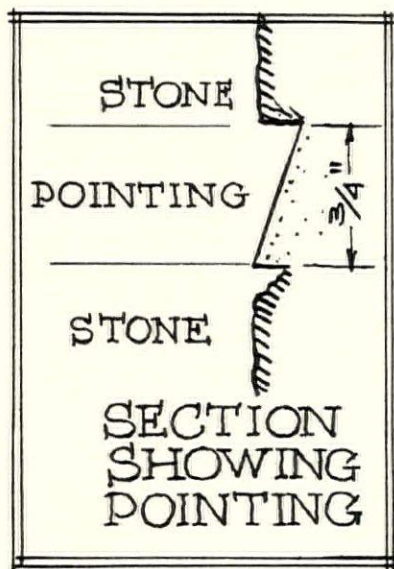
The sand and cement are to be thoroughly mixed dry on a watertight platform with edges and only sufficient water added to bring the mass to a proper consistency for working, after which the lime paste shall be added, the whole shall be again worked until thoroughly mixed.

All cement mortar is to be used immediately after being mixed. No retempering of any kind will be permitted.

Protecting Finished Work: It shall be the duty of this Contractor to properly protect all masonry, cut stone and brick work from injury, and especially to guard all stone against staining and disfigurement from the operations of the concrete and other cement contractors.

Cleaning: All face stonework to be cleaned upon completion, leaving the work perfect and unmarred.

Pointing: All face work, including cut stone, to be pointed with cement mortar or cement and lime mortar, in a manner and of a color satisfactory to the Architects.



POINTING DETERMINED UPON AFTER EXPERIMENTATION

NOTES AND COMMENTS

TWO BOOKS THAT EXIST, AND TWO THAT DO NOT

A GENERATION ago writing on American architecture was restricted to studies of what was then very innocently called the "Colonial Style," or by the more learned (better read in Symonds and Pater) the "American Renaissance". The latter term was grossly inaccurate applied to the two Baroque centuries. Such writing was not in intention historical and served like the early lives of Washington to develop at the expense of truth, a national consciousness.

All history, of course, is to some extent a form of propaganda. The more clear it is the easier it is for the reader to separate facts from directing opinions. Yet without the directing opinions, works of history could hardly be written; and one has only to read histories which are really as far as may be impartial—(that is, restricted to facts)—to discover that they would never for themselves be read. Moreover, as much of our seventeenth and eighteenth century architecture has been destroyed by man or by fire since these monographs were written, they have very great value as documents, however unwisely their documentation may have been used by their authors and others in filling our suburbs with Craigie Houses and Westovers until we are almost surprised to find how authentic and how fine the originals are.

Later historical works on American architecture have been more scholarly and have made a definite attempt not only to cover our architecture from its beginning but even to relate it to coeval architecture in other countries. Two of these books, one of some years ago—(Lewis Mumford's "Sticks and Stones")—and one of the present year—(Fiske Kimball's "American Architecture")—have for rather different reasons proved to be works of serious value. Mumford, from the architectural point of view a layman, has perhaps produced the finer study, if only because the basis of his approach is broader and his means of expression surer. Kimball with more thorough documentation and far more technical knowledge has told the story fully but perhaps with less insight—certainly as regards the future. In comparison with these books, other works of the last few years, often more richly illustrated and more first hand in their information, are of value chiefly as sources, since their authors have less wide historical background than Kimball or Mumford.

Yet even with the considerable number of books which today exist, the story of American architecture is far from told and before we come to the period I must believe to be at hand when the definite creation

and acceptance of a new style in the fullest sense will necessitate a new approach to the whole question of our architecture, two works at least of more than monographic scope are needed. For of course it is to be hoped that the study of individual great buildings and of such individual architects as have been of pivotal importance will be continued and that for example it will be as possible shortly to study Frank Lloyd Wright as Ralph Adams Cram without a knowledge of Dutch or German or long research in periodical files.

One of the two books that is badly needed is a thorough work on the Dark Ages—the period roughly from Andrew Jackson to Cleveland, a period which in most works dealing with our architecture is gone over with the same pious horror and total lack of understanding that seventeenth century historians gave to the Middle Ages. The author of such a work would require something of Mr. Mumford's ability to relate architecture to the other manifestations of civilization, and, the immigrations of 1848 on would lead one to believe, a knowledge not only of the French architecture of the Restoration and the Second Empire so well covered in Gromort's brief account and of the Victorian architecture of England, but also what is far harder to acquire, a familiarity with the architecture of the midcentury in Germany as well. The older writers who touch on this period today approach it with a mixture of the sentimentality which naturally enshrines the memories of their childhood and the righteous indignation of a classical convert of 1893 toward those who lived before the dawn. The danger of the young is that of falling into the romantic attitude toward the esoteric—and the architecture between the Greek Revival and the developed Richardson is to us more esoteric than anything from the Far or Ancient East—which finds expression in occasional experiments in "Victorian" interior decoration. Yet if our knowledge of our own artistic past is not to have perpetually this considerable hiatus it is necessary that some pioneer with that historical attitude which is called scientific—but which in the case of architecture must be none the less aesthetic—should work in this field while its "French" postoffices, its "Gothic" churches and its "Italian" villas still exist in numbers. For it is a period in which the individual great monument means little. At no other period is the question of "influences" more complicated nor the inaccuracy of copying where there was so frequently the intention of copying more inexplicable than in this time when contacts and methods of reproduction and communication

were so rapidly developing. Moreover to our day in which we have set ourselves perhaps over-consciously to create, to be original, nothing could be more instructive than to analyze the creativeness, the originality of Eastlake and his Continental analogues and the influence of their innovations in America.

Grant as we must that the majority of the architecture of this period was bad, there remains about it frequently an integrity, a vigor and a masculinity which the more sophisticated eclecticism of the end of the century lacks. Furthermore if it be true as it must seem to most students of the history of art that architecture alone of the arts has very seldom been bad, this period offers the same advantages to the aesthetician as the abnormal human being to the psychologist for the determination of what constitutes "badness," and hence "goodness."

In a period when the general emphasis of activity was on science and technology, it might seem that the question of new methods of construction and the influence of the machine on art would provide the most satisfactory method of approach. Still curiously enough although neither of these factors can be neglected—and particularly not the latter—they are secondary to the essential question, which is humanistic and cultural. New methods of building and the use of the machine have had their real effect on the architecture of the twentieth century. In the nineteenth century they were not very seriously considered and the reason for this is something which must particularly be sought. True it is that the machine "permitted" the abuse of ornament, but the more pertinent question is why it was called upon to do so. Similarly even in buildings—and they were among the great triumphs of the nineteenth century—in which new functions and new materials demanded originality, that originality was less, usually, than in the use of traditional materials for traditional functions. A mechanistic approach is therefore far from adequate, however important—and it is impossible without making a study to know how important—mechanical "advances" may incidentally have been. It would indeed be the delusion of nineteenth century Medieval archaeology to hold the reverse and the problem of this period as of every other period of art history is a broader one. Explanation must finally come, whatever aids are brought in, from an analysis which is cultural.

The task is by no means a simple one since the path has been in the past falsely found. The key to the period is not the simple trick of following "a decadence of classical tradition" nor yet in a dramatization of the opposition between classical and romantic art. The period was essentially the

culmination of romanticism and is perhaps therefore best to be considered subjectively: that is, by starting from the opinions of contemporary writers, it might be possible to arrive at the central position of the cultivated patrons of the time to whom a Victorian Gothic Memorial, a Queen Anne Villa, a Moorish Pavilion, a Napoleon III City Hall, a brown stone mansion were equally beautiful and significant manifestations. It seems indeed—the arts of music and literature being more central to the nineteenth century than architecture—as if a very subtle interpreter might approach the architecture of this period in that way. Liszt, perhaps—even Tolstoi; surely Dickens and even more surely those American musicians and writers who, popular in their day, have stood less well the test of time, may indeed offer a solution that no one would think of seeking in the masses of Palestrina on the origin of the Baroque.

The second book on American Architecture which we need is a picture book which need not be very expensive: a collection of plates, perhaps produced in rotogravure like those of the German *Orbis Terrarum* series, covering with full page illustrations a series of fifty or more American buildings. Such a book would not only offer such documentation as American methods of book production make impossible in the histories that have been discussed but if well chosen and properly proportioned would offer the intelligent observer a panorama such as no text is capable of giving of what it really is, this history of American architecture.

Lest this suggestion of our need of two further books on architecture seem unkind to those admirable works mentioned at the beginning, I should say in conclusion that but for them and the fact that with them the fundamental question of books on the history of American Architecture is for the time being solved, we would hardly even be aware that the continuance of our knowledge of the field required these more special works both of which should in all justice be dedicated to Fiske Kimball and to Lewis Mumford.

HENRY-RUSSELL HITCHCOCK, JR.

IN A RECENT letter the Bureau of Standards of the Department of Commerce, Washington, D. C., deprecated any reference in advertising or other publicity to the U. S. Bureau of Standards as expressing approval of any product or material. The Bureau says in part: "A large amount of testing has been done . . . and the results are published from time to time and may afford a basis for specification or choice, but the approval is a matter for the builder to decide in the particular case at hand. The policy of this Bureau is to guard against the use of its name and test data in all advertising matter. . . ."

WILLIAM RUTHERFORD MEAD

William Rutherford Mead was born in Brattleboro, Vermont, August 20, 1846. He received his early academic training at Brattleboro High School and Norwich University. He entered Amherst College in 1863 and was graduated in 1867 with a Bachelor of Arts degree. In 1902, Amherst conferred upon Mr. Mead the degree of LL.D.

He commenced the study of architecture in the office of Russell Sturgis of New York City in 1863.

In 1871 he went to Florence, Italy, and continued his studies in architecture there for one year, afterwards spending six months in general travel in other European countries. In 1872 he began the practice of his profession in New York with Charles F. McKim, and in 1878 Stanford White was associated with them under the firm name of McKim, Mead & White.

Since the deaths of Mr. McKim and Mr. White, Mr. Mead has continued the practice of his profession under the old firm name and in association with partners who have grown up with the firm, and who had been admitted to partnership prior to the deaths of the original members, Mr. McKim and Mr. White.

His firm have been the architects of many of the important buildings of the country. Among these are the Boston Public Library; Rhode Island Capitol; Madison Square Garden; Columbia University Library and other buildings of that Institution; Library and other buildings of the University of the City of New York; the reconstruction of the White House; Pennsylvania Railroad Station, New York; Post Office Building, New York; Municipal Building, New York; Bellevue Hospital, New York; Brooklyn Institute of Arts and Sciences; Madison Square Presbyterian Church, New York; Bank of Montreal.

Mr. Mead was a member of the Century Asso-

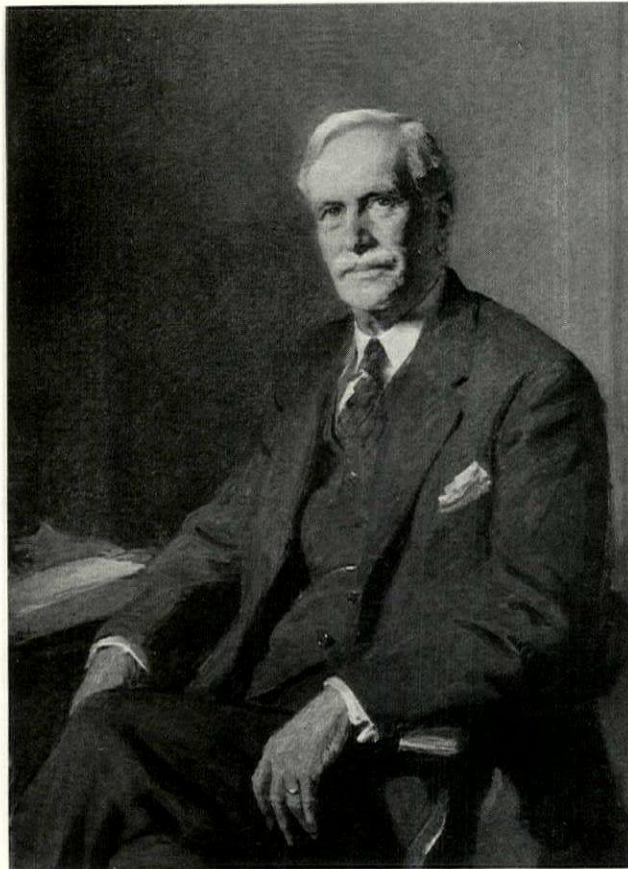
ciation, University Club, New England Society of New York.

He was a Fellow of the American Institute of Architects and was President of the New York Chapter, 1907 and 1908; member of the American Academy of Arts and Letters, and in 1913 was awarded the Gold Medal of Honor "for distinguished service in the creation of original work in

Architecture," an honor conferred on an architect for the first time. He was an Academician of the National Academy of Design. He had been President of the American Academy in Rome since 1909; he is a sustaining member of the Metropolitan Museum of Art and the Brooklyn Institute of Arts and Sciences.

He was made Knight Commander of the Crown of Italy in 1922.

Since 1920 he had retired from the active practice of architecture, and spent much of his time abroad. He died June 20, 1928, in Paris, France.



WILLIAM RUTHERFORD MEAD
1846-1928

GALLERY FOR ARCHITECTS

THE FIRST coöperative display gallery in America, devoted exclusively to showing objects and interiors for practical use, has been

founded by fourteen American architects and designers who have incorporated as the "American Designers' Gallery."

The members are architects or designers of interiors, furniture, textiles, pottery, or other objects, decorative in intent, and include Donald Desky, Wolfgang Hoffman, Raymond Hood, Joseph Urban, Ralph T. Walker, Herman Rosse, Winold Reiss, Henry Var- num Poor, Ruth Reeves, Robert Locher, Ely Kahn, Ilonka Karasg, Mrs. Lee Simonson, and M. Ryther.

The Gallery will open with an exhibition in October. The management of the Gallery will be entirely in the hands of the membership, but with appointed representatives of architecture and the crafts to care for the actual operation.

BOSTON ARCHITECTURAL EXHIBITION

THE ANNUAL EXPOSITION of the Boston Society of Architects and the Boston Architectural Club took place as usual, in the exhibition hall of the Rogers Building.

With the exception of a few school and public buildings, the showing was principally of Domestic Architecture, along with a few office and larger buildings, the two dominant exhibits being ecclesiastical architecture from the offices of Maginnis & Walsh, and Cram & Ferguson.

The one novelty of the year consisted of a group of sketches for ten different "villages" of various types, worked up by different architects as a part of the contribution given by the profession to the Massachusetts Bay Tercentenary, now being planned for the year 1930. A part of the "Cultural Exhibit" was concerned with the showing of different types of architectural background, in which can be illustrated some of the national arts and crafts, as well as the products of different countries and periods. In this group of studies were shown Scottish, Italian, German, Swedish, English, Irish and French villages, along with two or three groups of buildings of New England Colonial types. Included were Mr. Haffner's brilliant water color of a square in Brittany; Maginnis & Walsh's charming sketch of an Irish village, with its tall tower; Mr. Robert Bellows' New England buildings from 1630 to 1650, placed beside a stream and fishing port, and Strickland, Blodgett & Law's crisp drawing of a Scottish cluster of border gables, being among the most interesting of this group. These were exceeded only by the three Italian and one North German sketch from the well known group of pseudo-travel drawings made by the late Bertram G. Goodhue.

In the work of Cram & Ferguson a number of views were given of the recently completed chapel for St. George's School at Newport, R. I., one of the best and most carefully developed structures that have been done by this firm. The whole design has evidently been worked out with care and thoroughness, and, especially upon the interior and in the cloister, appears to excellent advantage. The exterior views are handicapped by the location of the building on a site closely surrounded by so many other cluttering school structures of incongruous scale and definitely unrelated architectural styles. Three views are also shown by this same office of the new chancel for St Paul's Cathedral on Tremont Street, Boston, with its central pediment supported on beautifully carved wooden columns surrounding a central wall panel at the end of the new semicircular chancel.

Maginnis & Walsh exhibited a group of over a dozen churches and monastic buildings in different

parts of the country, some of which were charmingly presented by water color perspectives, others in pencil or ink renderings, and a few by photographic presentation. Among the latter was a huge and overpowering classical Baroque monastery at Weston, Mass., taken from a particularly unfortunate point of view, in relation to its surroundings. The other groups presented uniformly interesting and varied examples of ecclesiastical architecture of many different types. The perspectives shown were: water colors of Trinity College Refectory at Washington in the classic style, of a Memorial at Washington, of a church with a flèche at Forest Hills, N. Y., of a priory at Portsmouth, R. I., of a Gothic church at Fall River, Mass., and of a monastery at Scranton. A brick design was shown in a wash drawing for St. Gabriel's Church and Rectory. Color was used again in the perspective view of St. James at Albany, N. Y.

Coolidge & Carlson showed views of a Gothic Wesleyan church at Worcester, Mass.; and Perry, Shaw & Hepburn exhibited an unusually simple and direct small brick church of St. Stephen in Boston, along with a couple of views of the new Roxbury Latin school group, far more interesting and domestic in scale than the usual schoolhouse design, and a charmingly naive and simple cottage in the New England Colonial type at Westwood.

J. D. Leland & Company presented several mounts of photographs, including additions to a reserved Colonial mansion at Milton; an early clapboarded Colonial farm at Northbridge, with some feather edge wooden walled interiors; the Graeme Haughton house, in plaster and stone, at Manchester, with a walled courtyard with gateways and pigeon-house; two banks, one the New Hampshire Savings Bank at Concord, in formal Italianate coursed wall treatment, another the brick and stone Georgian design for a bank at Woburn, and, finally, the large Georgian Administration Building for the Central Maine Power Company at Augusta.

Stevens & Lee showed several carefully studied hospitals; a large Italian structure at Tampa, Florida; a perspective for the Cottage Hospital at Grosse Point, Michigan, in the Tudor gabled style, and some views of an English design in stone for a hospital at Providence, R. I.

Little & Russell had grouped a number of photographs on three mounts; one given entirely to hallways of different types, another to other interiors and the third to exteriors of houses of brick, plaster, siding and shingles, all un-named or placed. They also showed photographs of a pine panelled Georgian interior for a down-town showroom.

Kilham, Hopkins & Greeley exhibited a study for the Westboro Town Hall, a plaster gabled house at

Brookline, a combined school and branch library building at Chestnut Hill, Mass., and a view of the "Gibson Terrace" housing.

Putnam & Cox showed models and plans of two large rambling compositions at Amherst, Mass., for the Lord Jeffrey Inn and Jones Library, along with two views of the new addition to the Hotel Bellevue, and the American Unitarian Building—both on Beacon Hill.

A schoolhouse at Revere was exhibited by Mr. Richmond. Ripley & LeBoutillier showed two small scale and colorful models of picturesque country houses in Connecticut and New York State. Frank A. Bourne had three studies for some Charles River bridges in the suburbs, and Frank Chouteau Brown showed sketches for a stone Tudor country house in Newton, and a Colonial house alteration in Framingham Center, Mass., with arcade connecting a service house and garage with the main building. Parker & Rice exhibited an attractive stable group in Framingham for John R. Macomber, as well as their new Gas Company building on Arlington Street.

Blackall, Clapp & Whittemore showed their design for a War Memorial tower on a new bridge across the Charles River to Cambridge, together with perspectives for two proposed large office buildings. The latter (one for a Medical Arts Building and the other a "New England Building") are designed to conform with the new law just passed, which permits buildings to rise above the 155 foot height limit imposed by the zoning law, provided their total cubage does not exceed the cubage of the lot, covering the entire area and permitted height—another obvious weakening of the local zoning restrictions!

The only example of landscape work shown this year is a view in the Phelan Garden at Manchester, by Arthur Shurtleff. Some excellent designs and studies for stained glass by Reynolds, Francis & Rohnstock, C. T. Connick and H. W. Goodhue were

included, along with some beautiful European furniture and textiles from Carbone to add both decorative and artistic setting to the exhibit.

CHICAGO WORLD'S FAIR 1933

THE CHICAGO CENTENNIAL EXPOSITION scheduled for 1933 will reflect the art, science and industry of five years hence. Scientists, educators, architects, and the National Research Council of Washington, D. C., have been consulted to aid in anticipating developments. The whole enterprise will be conceived and developed

deliberately so that the Fair will represent a complete composite of creative forces with the ultimate in the display of educational and spectacular progress.

From plans that are now in a formative stage, it is intended that the Fair will be built on a picturesque chain of islands to be created by accretion and fill on the Michigan Lake Front. Since the islands which will be made to rise from the lake are later to become a public playground for Chicago, many of the buildings and much of the construction will be permanent in character. Some buildings will be so designed that they may be eventually converted into casinos, dancing pavilions and recreation halls.

The personnel of the Architectural Commission selected to direct the design is as follows:

Edward H. Bennett, of Chicago

Arthur Brown, Jr., of San Francisco

Hubert Burnham, of Chicago

Harvey Wiley Corbett, of New York

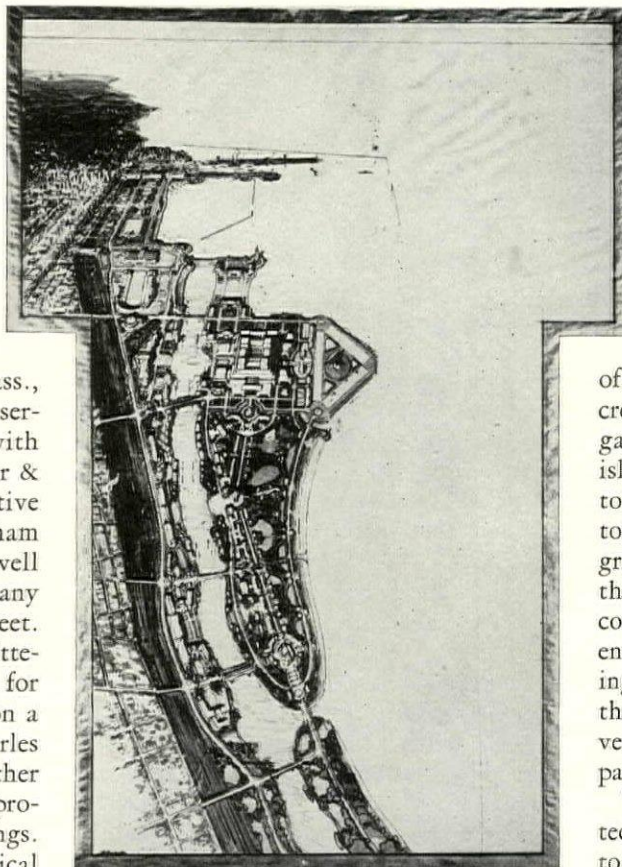
Paul Philippe Cret, of Philadelphia

John A. Holabird, of Chicago

Raymond M. Hood, of New York

Ralph T. Walker, of New York

The development of the Fair and the architectural control have been placed in the hands of the commission. Their first move was to initiate a study of the ground plan under the immediate direction of



PRELIMINARY PLAN, CHICAGO
WORLD'S FAIR, 1933

M. LAMBERT, BENNETT, PARSONS & FROST,
ARCHITECTS

Mr. Edward H. Bennett of Chicago. Buildings will be allotted to architects regardless of nationality. It is taken for granted that the final selection will also include representation from many countries of Europe.

The possibilities for a magnificent development on the Chicago Lake Front are unlimited, yet what Chicago needs more than any one thing is a commercial harbor of a magnitude in keeping with the city and its growth. So far, the plans proposed pay no attention whatsoever to a harbor that could be a part of the development.

DO'S, DON'TS AND WHY NOTS FOR A WORLD'S FAIR

I THOUGHT it might be of interest to have the following observations on the Chicago Fair of 1933. I will enumerate them under the headings of DON'T, DO and WHY NOT.

DON'T spend too much money for the architectural developments, for Chicago established such a marvelous record in 1893 that it cannot now afford to run the risk of doing something not equally magnificent.

DON'T think you can compete with what was done in San Francisco, for you can never have such landscaping.

DON'T believe that the people are interested in the ordinary exhibits of fairs. They do not care to look at displays of manufacturers, nor at machinery, much less at food products or efficiency tables.

DON'T do anything which you can't have completely finished by the year of the opening of the Fair.

Do something which will put Chicago on the map. Therefore, it will have to be unusual and intensely interesting.

Do try to make it the center of artistic and cultural display developments.

Do take advantage of the marvelous modern contrivances for amusements, the radio being the greatest.

WHY NOT gather at Chicago all the orchestras of the world to give their concerts for prizes, medals and honors, including oriental orchestras—which would be immensely interesting?

WHY NOT have all the chorus singers and Glee

Clubs gather in competition, equalling the glory of Greece?

WHY NOT invite all the dramatic and theatrical interests of the world, including oriental and even savage theatrical and religious performances?

WHY NOT include the Olympic Games?

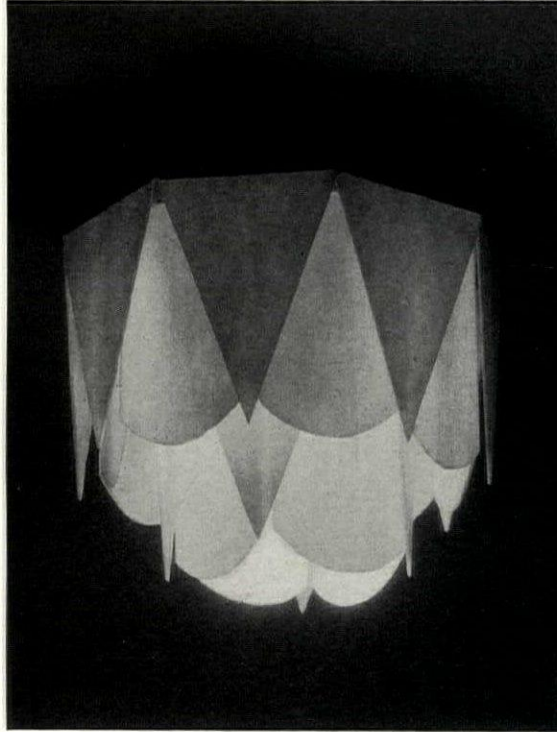
WHY NOT give an exhaustive and marvelous display of the movie world and why not have all the above complemented by an exhibit of painting, sculpture and decorative pieces?

Most of this endeavor could be broadcast to the rest of the world over the radio; therefore, establish one of the biggest broadcasting stations of the world. All the above could be housed in buildings entirely different in character from the World's Fair buildings as they have been built in the past, for they would not be buildings to house exhibits, but buildings to house artistic endeavors.

The above observations may be fantastic, but in modern times, the more fantastic things are, the more they are liable to happen.

The Fair of 1933, as outlined, would be a challenge to the World by the United States of America that we are not altogether occupied in industrial pursuits.

H. HORNBOSTEL



LIGHTING FIXTURE, NATIONAL BROADCASTING STUDIOS, NEW YORK
RAYMOND HOOD, GODLEY & FOUILHOUX, ARCHITECTS

"GOODHUE'S ARCHITECTURE"—A CORRECTION

July 5, 1928.

To the Editor of The Architectural Record:

I regret very much to learn that in my article on "Goodhue's Architecture" in The Architectural Record for December, I was misinformed in saying—"Mr. Platt, we hear, turns with a shudder from St. Vincent Ferrer under his windows."

Mr. Platt himself writes me that on the contrary he is a great admirer of Mr. Goodhue's work and thinks the Church of St. Vincent Ferrer is one of the best things he ever did.

"It gives me great pleasure," Mr. Platt writes, "to see it every day as I pass by."

Sincerely yours,

FISKE KIMBALL

THE ARCHITECT'S LIBRARY

BOOK REVIEWS

OLD PLANTATION HOUSES IN LOUISIANA
SPRATLING, WILLIAM P. AND SCOTT, NATALIE

Old Plantation Houses in Louisiana. William Helburn Inc. \$5.00.

BOOKS ON ARCHITECTURE are usually either impressionistic, romantic and pictorial; or, if intended specifically for architects, they emphasize detail and design, and even give scale drawings. Old Louisiana plantation houses are picturesque in their setting, and technical details and measured drawings give no idea of their effect. The oaks, magnolias and teeming verdure, the air of decay and the legends of a vanished society, are an inseparable element in their charm. The authors here have not, in their illustrations, attempted to meet the architect's demand for detail and scale. The illustrations are frankly impressionistic drawings. The text however is written very sensibly with three objects in view: it makes a practical guide book for anyone who wishes to follow their trail; it gives the story and the setting of these houses; and finally in the accounts are generally included a detailed description of the structure, design and decoration.

For the most part the houses lie along or near the east bank of the Mississippi, or the west bank, or over west along Bayou Lafourche and Bayou Teche. For the most part, too, they seem to date from the first half of the last century, and to be Georgian or Palladian.

The Jefferson Highway runs north from New Orleans on the east bank, and follows the windings of the river. The river behind the levee is not visible, but its presence and associations make the beauty of the road. The first property of importance is Destrehan, which belongs now to an oil company and by careful maintenance has lost the patine of time. The next, Sarpy, is far gone in dissolution, and the river has eaten its way nearly up to it. Sarpy, Sellers, Welham and Bringier are large houses, but Uncle Sam and Burnside are huge. In fact the large Louisiana plantation houses are much larger than the Virginian. Burnside is built on a magnificent scale. Bringier is informal, but Burnside (plate on p. 17) is grandiose, with immense white columns and deep porches around three sides. It was built about 1840. Belle Helene is a beautiful old house among the live oaks, not far from the town of Baton Rouge.

Some distance beyond Baton Rouge the country changes its character. The flatlands give place to hills. Here are the wealthy "Florida Parishes." Their culture is as different as their landscape from southern Louisiana. The society and the architecture

are Anglo-Saxon and show less French or Spanish influence. The details are Georgian and there is less of the spaciousness and the wide galleries. Oakley, Oak Grove and Waverly are charming old houses. The architecture of Asphodel reminds one of Virginia. The Scotts Plantation (plate on p. 41) is exceptional. It was noted in its day for magnificence, and the large scale of its plan is surprising. Still more impressive perhaps is the wide avenue of approach, overshadowed by ancient trees, with statues and huge urns backed by masses of shrubbery. The inspiration of this formal stateliness is naturally Versailles, but there is nothing in Le Nôtre's avenues like the many colored foliage and the long pendants of grey-green moss. The formal gardens stretch away on either side of the house.

On the west side of the river, the place with the noblest approach is Oak Alley; the stateliest house is Belle Grove; and the best example of perfect taste, consistent simplicity and minute refinement is Parlange. Parlange looks smaller than it is, being dwarfed by gigantic oaks. It is as French in spirit as the names of its owners, but is made informal by skillful asymmetry. Belle Grove (plate on p. 59) has a poor approach, but is an enormous house, lavishly ornamented. The color is a warm pink, here and there corroded to lavender. The whole thing is on a big scale but extraordinarily well done. The capitals of the Corinthian columns are six feet high. It is pure in type, grandiose in proportions, elaborate in detail, colorful with its pink stucco, sophisticated and complex but harmonious.

A third and a fourth group of country seats lie back from the river, directly west of New Orleans, along the slow waters of Bayou Lafourche and Bayou Teche. It is a prosperous looking country still. Of the notable plantation houses along Bayou Lafourche; Rienzi has a double curved exterior stairway and a curiously wide and low archaic looking doorway on the upper balcony; Woodlawn is a sturdy old house with an Ionic columned front and symmetrical wings; Maidwood is superficially somewhat similar and more ornate; Belle Alliance and Ducros are large and stately, built in the prosperous days before the war by opulent families, and not architecturally remarkable. Oaklawn, however, the first important house on Bayou Teche, is quite superb, with its gigantic columns and great central hall. It was built in 1810, and in social memories and traditions is one of great houses; but it is occupied now by a "Cajan" family and gradually decaying.

The exiled Arcadians settled largely in the Teche country, and the "natives" still often speak little or no English. Further up the Teche toward St. Martinsville are Darby, a grim, desolate and peculiar house, now occupied by the last representative of the family, and another estate named, peculiarly, The Shadows of the Teche. This latter old house is not large but quite exquisite, harmonious with its gardens, statuary and mossy oaks. Grand Cocteau, at the upper end of the Teche, is a Capuchin seminary, with a well designed church of 1819 and long avenues of giant trees. A double row of live oak and pecans extends for a mile and half to a convent, a long low building of cream color, with formal gardens carefully tended. Not far away is Chretien Point (plate on p. 126), a massive plantation house of red brick and white columns, built by the present owners' ancestors, who had five hundred slaves and imported masons from France.

Only a selection is here made from the selection made by the authors. "These old houses form a sort of architectural résumé from all the years when Louisiana was a province of France and Spain, and through the first half century of its inclusion in the Union." From the description and drawings, however, one gathers that the most notable things about them are their prevailing good taste, the extraordinary scale of many of them, and finally the peculiar charm of their environments.

In noting the importance of the vegetation in the charm of the old Louisiana plantation houses, one is reminded that there is a great difference in climate between our southern literal and that of Europe. The difference in climate between New England and Old England has not even yet led architecturally to its full logical results. New England has a dryer climate with hotter summers and colder winters. The Gulf states have a wetter climate than the Mediterranean, whose clear arid lines have little resemblance to the lush growths of Louisiana or Florida. The background of country house architecture is the inevitable look of things around it. The backgrounds of Louisiana and Florida do not seem to "look like" either Georgian or Palladian or Spanish Renaissance. They look more like a problem still to be worked out.

ARTHUR W. COLTON

MUDÉJAR

KING, GEORGIANA GODDARD

Mudéjar. Longmans, Green & Co., 1927. \$2.50

IN HER recent book "Mudéjar" Miss King makes a thorough study of the art of the conquered Moors in Spain under Christian rule. The introductory pages present a historical survey of conditions in the Peninsula at the close of the Middle Ages and portray

the lives of a people who, for the most part, were humble, anonymous artists and artisans. Their charm, as analyzed by the author, is due to the same qualities that André Gide observed in the Arabs of today: "Le peuple arabe a ceci d'admirable que, son art, il le vit, il le chante et le dissipe au jour le jour; il ne le fixe pas et ne l'embaume" These words explain the fresh spontaneity of Mudéjar art, the illusive dating, the anonymity and, above all, the limitations of the style to certain traits of structure and to precise and restricted modes of decoration. Here is an art that, although having an individuality of its own, is often subsidiary to other styles: there exists therefore a Romanesque, a Gothic, a Renaissance and (it is implied) a Baroque Mudéjar.

The towers of the thirteenth century and the galleries of the sixteenth are the more essentially architectural features of Mudéjar. Brick, stone, wood, and plaster are employed both decoratively and structurally. The use of brick leads the author from an involved discussion of brick arcading to the inexhaustible study of horseshoe arches and to a description of brick work patterns and colored tiles. But the study of stone entails still more: capitals, men-sulae, dome vaulting, lanterns, cusped arcades, pendentives and squinches. The question of squinches is peculiarly fascinating to the author who revels in categorizing the different types and in bringing forth mostly unillustrated examples of Eastern and Lombard squinches. In fact, the reader is confronted with a disconcerting display of geographical and historical reference. As far as dating is concerned, we are hurried breathlessly back and forth through the centuries from 1000 B. C. to 1600 A. D., in Miss King's usual manner. Cusping, roll-moulding, vault tracery and *laceria* are also considered with reference to stone and a brief conclusion helps us to coördinate the peculiarly distributed material of this long section.

The use of wood in Spain is traced back to northern countries by way of Central Asia, Tibet, Turkestan and China; ceilings are lucidly discussed so that our previous knowledge is made clearer. The study of honey-comb work also falls under the heading of woodwork and we learn that: "the true home of honey-comb vaulting is Iran where it originated between 1000 and 1200 A. D., and the Buddhist art of Turkestan. The coming of the Turks to Bagdad had brought this Asian heritage."

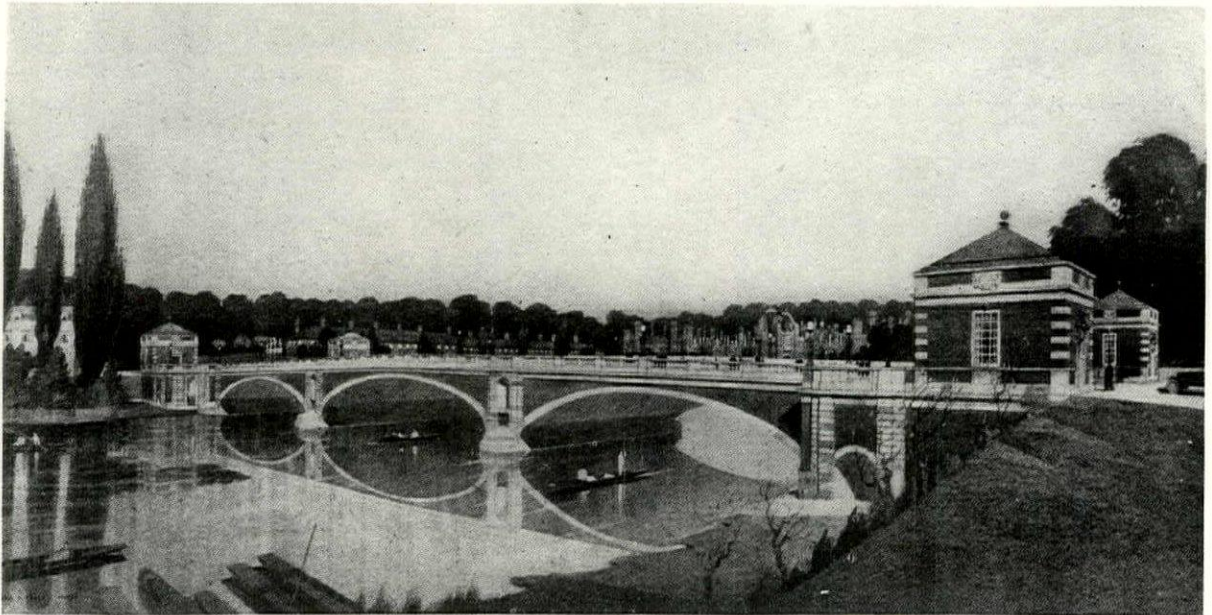
In the general conclusion we are told that the sources of Mudéjar are Mesopotamia, Egypt, Persia, Khorassan, Afghanistan, Seistan and perhaps India. We have been referred to monuments in these and other regions all through the book, that contains only seven out of ninety-six illustrations of works that are not in Spain. Accordingly, the word of the

author and her bibliographical references must be accepted in place of evidence, but her exposition of the close relationship and intercourse between Spain and the East fully confirms her statements.

Miss King has placed before us a valuable accumulation of material and it is perhaps pedantic to wish that it were more systematically organized. Details used as examples to illustrate elements of architectural style never give a clear and individual picture

footnotes at the bottom of each page. These mannerisms have already been considered at length by former reviewers of Miss King's works, but in "Mudéjar" she shows once more that she intends to go her way unheeding. What she does offer from her ever accumulating store of knowledge was greatly needed and this new contribution to the study of Spanish art proves, as usual, both interesting and informative.

M. SCOLARI



THE PROPOSED BRIDGE AT HAMPTON COURT, ENGLAND

SIR EDWIN LUTYENS AND W. P. ROBINSON, ASSOCIATED ARCHITECTS

From *The Architects' Journal*, June 20, 1928

of the monument as a whole. If the history and evolution of style is studied for the better understanding and appreciation of a work of art, one cannot but feel that here the process has been inverted, even though the love of the author for all that is Spanish is well known. This is evidenced by frequent outbursts in such sentences as the following: "The intention of the artist, then, on the material side, is to seek continuity without relief, in combinations that are never resolved; and on the spiritual, it is, at the happiest and lightest moment, to tease us out of thought, and in the profounder and more impassioned, to bewilder and intoxicate. This explains, perhaps, the dark enchantment that Spain has for spirits of a certain temper, the irretrievable and ever-recurrent power over mood and memory and desire." "Evocative" passages of this kind frequently prove disturbing, and the captions, often cryptic and unrelated to the paragraphs they face, could be advantageously replaced by headings, sub-titles, or

WINNING DESIGNS IN ARCHITECTURE

Winning Designs in Architecture, 1904-1927 Paris Prize. With introduction by John F. Harbeson, New York; Pencil Points Press, Inc., 1928. \$6.00.

BACK IN 1896, a group of Americans who studied at the École des Beaux-Arts in Paris, who believed in the effectiveness of their Paris training, formed the Society of Beaux-Arts Architects (now the Beaux-Arts Institute of Design) and thus established the influence of the École in this country.

The Paris Prize, awarded annually in competition to an American student of Architecture, making study at the École des Beaux-Arts possible, was established in 1904.

This publication contains twenty architectural designs to which the Paris Prize was awarded. It is fittingly dedicated as a memorial to Lloyd Warren, a founder of the Society and one "who dedicated his life to the service of the younger men in the profession of architecture."

LIST OF NEW BOOKS ON ARCHITECTURE AND THE ALLIED ARTS

COMPILED BY

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ARCHITECTURE, THE NEW YORK PUBLIC LIBRARY

ARCHITECTURE

ACHARYA, PRASANNA KUMAR.

Indian architecture according to Manasāra-Silpaśāstra. London: Oxford University Press, 1927. iv, 268 p. 4°. 15s. 722.4

A review of Indian architecture, including references to it in literature, a digest and criticism of the special architectural treatise known as the Manasara, and a comparison of the Manasara and Vitruvius. Well indexed.

BAILEY, VERNON HOWE.

Skyscrapers of New York; with an introduction by Cass Gilbert. New York: William Edwin Rudge, 1928. 51 p. front., 24 plates. f°. \$15.00. 720.84

Mr. Gilbert writes a brief, enthusiastic note on the metropolitan skyscraper, and Mr. Bailey renders in black and white its picturesque values.

BLOOMFIELD, SIR REGINALD THEODORE.

French architecture and its relation to modern practice. Oxford: Clarendon Press, 1927. 21 p. 8°. (The Zaharoff lecture, 1927). 70 cents. 720.4

"I propose therefore, to take up French architecture at the change of direction which appeared early in the sixteenth century, to trace briefly the stages of its development, and to show what the ultimate result stands for in the art of architecture, as contrasted with the breakaway from all academic tradition which is characteristic of the latest phase of contemporary architecture."—Author.

HERBST, RENÉ.

Modern French shop-fronts and their interiors; with a foreword by James Burford. London: J. Tiranti & Co., 1927. 4 l. 54 pl. f°. Portfolio 18s. 6d.; Bound 22s. 6d. 725.21

Translated by Mrs. V. O. Rees. Short introductions by both Herbst and Burford preface the fifty-four plates which show many types of shops designed in varying manners.

IRSCH, NIKOLAUS.

Die Trierer Abteilkirche St. Matthias und die Trierisch-Lothringische Bautengruppe. Augsburg: Dr. B. Filser, 1927. x, 306 p. diagrs., illus., plan, plates. 4°. (Germania sacra: Abteilung Rhenania sacra). 20 marks. 726.5

Contains bibliographies. A most complete study of the individual details of this German church, illustrated with plans, drawings, and reproductions from photographs.

IVEKOVIĆ, CIRILLO M.

Bau-und Kunstdenkmale in Dalmatien. Wien: A. Schroll & Co., 1927. 6 vols. f°. 250 marks. 720.949

This is the second edition of the volume entitled *Dalmatiens Architektur und Plastik*, published in 8 volumes between 1910 and 1927. In both editions, there are 320 plates, for which descriptive captions are given in German, Italian and Slovene.

KAUFMANN, OSKAR.

Der Architekt Oskar Kaufmann; Vorwort von Oscar Bie. Berlin-Charlottenburg: E. Pollak, 1928. xvi, 127 p. illus., (incl. plans.) 5 col'd mounted plates. 8°. 25 marks. 724.93

140 illustrations from photographs and plans of the work of this German architect covering the period from 1907 through 1927. Includes also various forms of interior decoration and detail.

McGILL UNIVERSITY, MONTREAL.

Publications: series 13 (art and architecture). no. 1-18. Montreal, 1925-27. f°. 50 cents each no. 720.74

Contents of the 1927 numbers:

- No. 15. Liverpool Cathedral, by P. J. Turner.
 - No. 16. The development of architecture in the Province of Quebec since confederation, by P. J. Turner.
 - No. 17. Christ's Church Cathedral, Montreal, by P. J. Turner.
 - No. 18. The Church of the Visitation, Sault-au-Recollet, Quebec, by R. Traquair and E. B. Adair.
- A useful series of reprints on Canadian and other architecture.

ALLIED ARTS

COLE, HERBERT.

An introduction to the period styles of England and France, with a chapter on the Dutch renaissance, written and illustrated by Herbert Cole, with an introduction by W. G. Sutherland. Manchester (England): The Sutherland Pub. Co., Ltd., 1927. viii, 73, ix-xiv p. illus. (incl. port.) f°. 10s. 740

"Reprint of a series of chapters contributed by Mr. Herbert Cole to the Journal of decorative art in 1916-17."

Intended as a "gateway" to the subject, this volume has about forty pages of line drawings illustrating the salient features of important periods from the late Gothic through the Empire.

FAIRMAN, CHARLES EDWIN.

Art and artists of the capitol of the United States of America, by C. E. Fairman, Art curator, United States Capitol. Washington: United States Govt. Prtg. Off., 1927. xiii, 526 p. front., illus., plates, ports. 4°. \$3.25. 709.73

At head of title: 69th Congress, 1st session. Senate document number 95.

"To present in connected manner the development of the art of the National Capitol has been the purpose of this work."—Introduction.

Contains much valuable biographical and other information.

GREAT BRITAIN. OVERSEAS TRADE DEPARTMENT.
EDITORIAL COMMITTEE.

Reports on the present position and tendencies of the industrial arts as indicated at the International Exposition of Modern Decorative and Industrial Arts, Paris, 1925. With an introductory survey. Harrow: H. M. Stationery Off., 1927. 208 p. facsimils., front., illus., plates (part col'd) sq. 4°. 8s. 3d.

740

Separate reports on architecture, mural decoration, furniture, textiles, gardens, lighting, etc., written by various authorities. There is an index to illustrations.

LA FAILLE, J. B. DE

L'oeuvre de Vincent van Gogh; catalogue raisonné. Ouvrage accompagné de la reproduction de plus de 1,600 tableaux, dessins, aquarelles et gravures du maître. Paris: G. van Oest, 1928. 2 v. front., plates. f°. 1000 fr.

759.9

650 copies only, printed.

A chronological list, arranged by periods. Notes on individual works give name of owner, earlier collections through which they passed, exhibitions in which shown, books and magazines in which reproduced, and an exact reference to any pertinent text in van Gogh's letters. There is a page of signature facsimiles and a full subject index.

MÂLE, ÉMILE.

Art et artistes du moyen âge. Paris: A. Colin, 1927. vi, 328 p. plates. 12°. 30 fr.

704

Reprinted from various periodicals.

Bibliographical footnotes.

Articles by a notable French critic discussing various aspects of French cathedrals, manuscript illumination, stained glass, and ivories.

MOEHLE, HANS.

Die romanische Bildhauerschule des Bamberger Domes und ihre Beziehungen zur Malerei; ein Beitrag zur Genealogie des älteren Bamberger Stils. Strassburg: J. H. E. Heitz, 1927. 111 p. illus., plates. 4°. (Studien zur deutschen Kunstgeschichte. Heft 248.) 16 marks.

709.43

A comparative study of the inter-relations between mediaeval painting and early romanesque sculpture, as exemplified in the work of the cathedral at Bamberg.

PERLEBERG, YVONNE JOSSIC.

Old Spanish interiors; fifty photographs. New York: Y. J. Perleberg, 1927. 1 l. 50 plates. 4°. \$15.00.

747

A series of reproductions from photographs, without text.

REYMOND, CHARLES MARCEL.

La sculpture italienne. Paris: G. Vanoest, 1927. 62 p. 64 pl. 8°. (Bibliothèque d'histoire de l'art.) 36 fr.

735

Bibliography, p. 57.

A general history of Italian sculpture, forming one volume in a popular French series.

RÉAL, DANIEL.

Tissus des Indes néerlandaises. Quarante-neuf

planches accompagnées d'une préface et d'une table descriptive. Paris: Librairie des arts décoratifs, A. Calavas, 1927. 12 p. 49 plates. f°. 150 fr.

745

An interesting account of the characteristics of design in textiles of the batik and ikät type, with something as well of their history and use.

ROHDE, ELEANOUR SINCLAIR.

Garden-craft in the Bible, and other essays. London: H. Jenkins, Ltd., 1927. 242 p. front., plans, plates. 8°. 10s. 6d.

710

Based in part upon articles published in *The Spectator*, *Country life and The Sphere*.

CONTENTS: *Garden-craft in the Bible.* Gardens of the Pharaohs. The traditional influence of the gardens of the ancient East. The mediaeval garden. Monastic gardens and gardeners. Mediaeval flower symbolism. The Elizabethan garden. William Lawson: the Izaak Walton of gardening writers. The Queen Anne garden and some early eighteenth century gardening books. Old bee books. The making of a herb garden. The mistletoe bough. Oxford gardens. The cottage garden. Garden music. The charm of the sundial.

RUSHFORTH, GORDON McNEIL.

The Kirkham monument in Paignton Church, Devon.

A study in mediaeval iconography and in particular of the Mass of St. Gregory. Exeter: W. Pollard & Co., Ltd., 1927. 37 p. front., plans, plates. 8°. 5s.

734

Bibliographical footnotes.

Repr.: Exeter Diocesan Architectural & Archaeological Soc. Transac. 1927. A most detailed description and interpretation of the sculptured decoration of this late Gothic tomb.

SOBOTKA, GEORG.

Die Bildhauerei der Barockzeit. Herausgegeben von Hans Tietze. Wien: A. Schroll & Co., 1927. x, 179 p. 48 pl. 12°. 10 marks.

735

Covers Baroque sculpture in Italy, France, Spain and Germany.

STEINMANN, ERNST, AND R. WITTKOWER, editors.

Michelangelo Bibliographie, 1510-1926. Herausgegeben von Ernst Steinmann und Rudolf Wittkower. Mit einem Dokumentenanhang bearbeitet von Robert Freyhan. Leipzig: Klinkhardt & Biermann, 1927. xxvi, 523 p. 25 facsimils, front. 4°. (Römische Forschungen. Bd. 1). 150 marks.

759.5

330 copies only, printed.

An exhaustive bibliography of printed and manuscript sources, based upon the two thousand titles in the Library of the Palazzo Zuccari, Rome. Excellently indexed.

VASARI, GIORGIO.

Le vite del Vasari, nell'edizione del MDL, a cura di Corrado Ricci. Milano: Bestetti e Tumminelli, 1927. 4 v. 8°. 110 lire per vol.

709.45

Facsimile of original title page.

1000 copies only, printed.

A reprint of the rare original edition of 1550 which offers certain important variants from the familiar 1568 edition upon which some thirty later issues of the text have been based.

VERNAY, ARTHUR STANNARD.

Decorations and English interiors. New York: W. Helburn, inc., 1927. 6 l., front., 53 plates. 4°. \$5.00. 747

Illustrates recent adaptations of period work in six American and one English home.

VONKA, JAROSLAV.

Geschmiedetes Eisen. Breslau: Ostdeutsche Verlags-Anstalt, G.m.b.H., 1927. 4 l. mounted plates f°. 25 marks. 739

Examples of contemporary German iron-work, including doors, gates, grilles, crosses, and lighting fixtures.

WAUGH, FRANK ALBERT.

Formal design in landscape architecture; a statement

of principles with special reference to their present use in America. New York: Orange Judd Publishing Company, Inc., 1927. 191 p. front., illus. (incl. plans), plates. 8°. \$3.50. 710

Deals with the elements and principles of garden design, and their practical application to the American setting.

WILENSKI, REGINALD HOWARD.

The modern movement in art. London: Faber & Gwyer, 1927. xxii, 237 p. plates. 8°. 12s 6d. 701

American edition, pub. by Stokes at \$5.00. Bibliographical footnotes. A discussion of the aesthetics and technique of the modern movement, with a section on its relationship to 19th century art.

FOREIGN PERIODICALS

Reviewed by Henry-Russell Hitchcock, Jr.

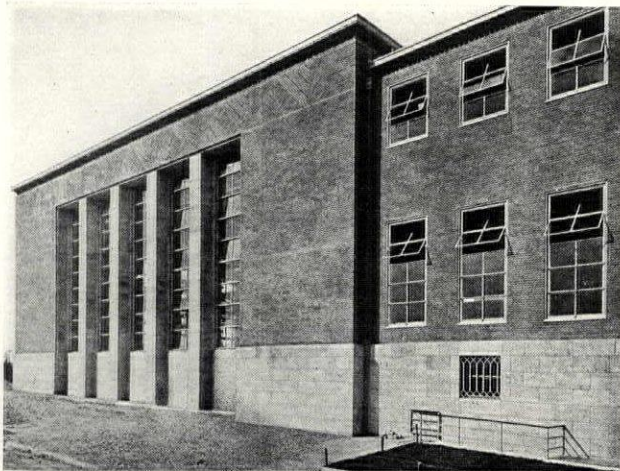
OF PARTICULAR interest in foreign periodicals are the many school competitions in which the flexibility and variation possible within the somewhat rigid programme of the most extreme group of architects is made evident; perhaps more so than in the apartments which tend naturally to follow closely a fixed standard. Two magazines devote

in retrospective design where it is thus demanded, and in theater construction.

The foreign periodicals seem to show an increase of architectural harmony in Europe with the development of a post-war style.

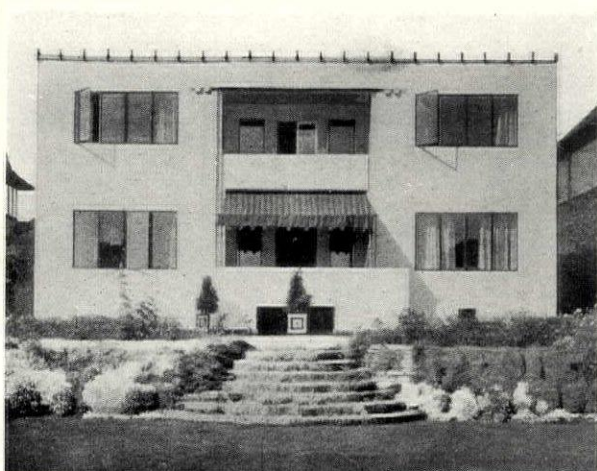
SPAIN:

Arquitectura. March 1928. An article by Le Cor-



SPORT FORUM NEAR BERLIN
D. WERNER MARCH, ARCHITECT

From *Wasmuth's Monatshefte Für Baukunst*, April, 1928



"NEW WAYS," A HOUSE NEAR NORTHAMP-
TON, ENGLAND

From *Die Baugilde*, June 5, 1928

an issue to Bonatz and Scholer with ample illustration of their Stuttgart Station. *Das Neue Frankfurt* provides very small photographs of the significant work of Neutra and of Schindler in California which The Record hopes soon to show fully. The remodeling and virtual reconstruction of the Berlin Opera House illustrates the skill of the German architects in preserving the character of their cities

busier illustrated with photographs of the Cook House at Boulogne-sur-Seine.

CZECHOSLOVAKIA:

Architekt Sia. May 1928. Competition drawings for the buildings on the Sokol Island, Prague*

ARGENTINA:

Revista de Arquitectura. April 1928. An illustrated article on Modern German Architecture.

FINLAND:

Arkitekhti. May 1928. Competition drawing for a large Bank.

DENMARK:

Arkitekten Maanedshæfte. May 1928. Apartments by Kay Fisker in Copenhagen.

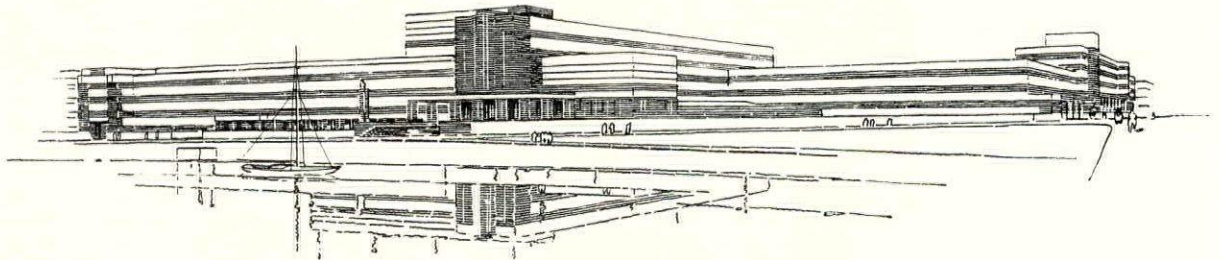
SWITZERLAND:

Das Werk. April 1928. The advantages of flat roofs in regions of heavy snowfall. Hotels in Mürren by Arnold Ihlen. May 1928. Schools in the

the 60th Birthday of Peter Behrens. Plans for the 1930 Berlin Building Exposition.

Bauwelt. May 17. Essen Exposition Buildings by Josef Rings. June 14. An article on Modern Kitchen Installation.

Zentralblatt der Bauverwaltung. May 23. Apartments in Cologne by Riphahn and Grod. May 30. Apartments in Frankfurt by various architects. June 13. Cottage houses at Wadenberg. French engineering works in concrete.



VOCATIONAL TRAINING SCHOOL, CHARLOTTENBURG, BERLIN

JOSEF REUTERS, ARCHITECT

From *Zeitschrift für Bauwesen*, March, 1928

Canton of Lucerne. Home for professional women in Zurich by Lux Guyer.

GERMANY:

Das Neue Frankfurt. May 1928. Advertisement Kiosques. The "Gostorg" and Lenin Institute in Moscow by Welikowsky and Tschernytschew and the Izwestia office by Barchin. A physical culture institute in Los Angeles by R. J. Neutra. A tobacco factory by van der Vlugt in Rotterdam. June 1928. Modern Tombstones.

Wasmuth's Monatshefte für Baukunst. April 1928. The work of Bonatz and Scholer. A crematorium at Freiberg-in-Sachsen by G. Satzmann. The Reconstruction of the Berlin Opera House. May 1928. A sport forum near Berlin by D. Werner March.* Two American houses by Frederick Kennedy and A. E. Poor. An exposition of inexpensive workmen's houses in Berlin-plans.

Die Baugilde. May 10. Apartments and Schools in Celle by Otto Haesler. The Reconstruction of the Berlin Opera House. Projects and buildings by the Russian Architects G. B. and M. G. Barchin. The Rome 1928 Exhibit of "Rational Architecture." May 25. Summer camp on the Lehniner See for a school by Martin Kremmer. June 5. In honour of

*Illustrated in these pages.

Zeitschrift für Bauwesen. March 1928. A well illustrated article on American prisons. Detailed account of enlargement of Berlin Opera House. April 1928. A continuation of the Prison article. May 1928. Vocational training school competitions.*

Baukunst. May 1928. Number devoted to the work of Bonatz and Scholer. Hall 7 at the Leipzig Fair by Kramer and Petschler.

FRANCE:

La Construction Moderne. May 13. A Paris apartment house by Urbain Cassan. May 20. A Paris Shop front by Pierre Patout. June 3. An article by T. Van Doesburg on Modern Architecture in Holland. June 10. The indoor Swimming Pool of the Champs Elysées, Paris, by René Berger.

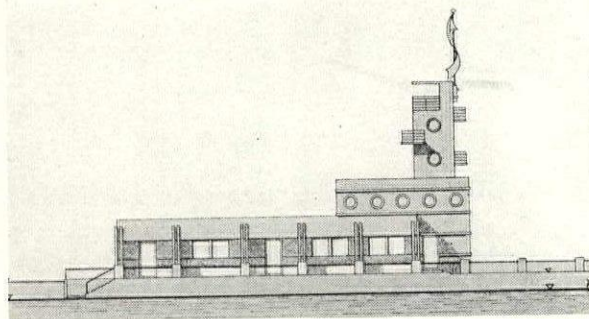
ENGLAND:

The Architect's Journal. June 6. Ancient and modern Scotch Architecture.

The Journal of the Royal Institute of British Architects. April 14. Inigo

Jones, a modern view by J. A. Gotch. Chinese Pagodas by Arnold Silcock. June 9. An important general debate on Modernism in Architecture.

The Architect and Building News. June 1. Apartments by de Soissons and Wornum.

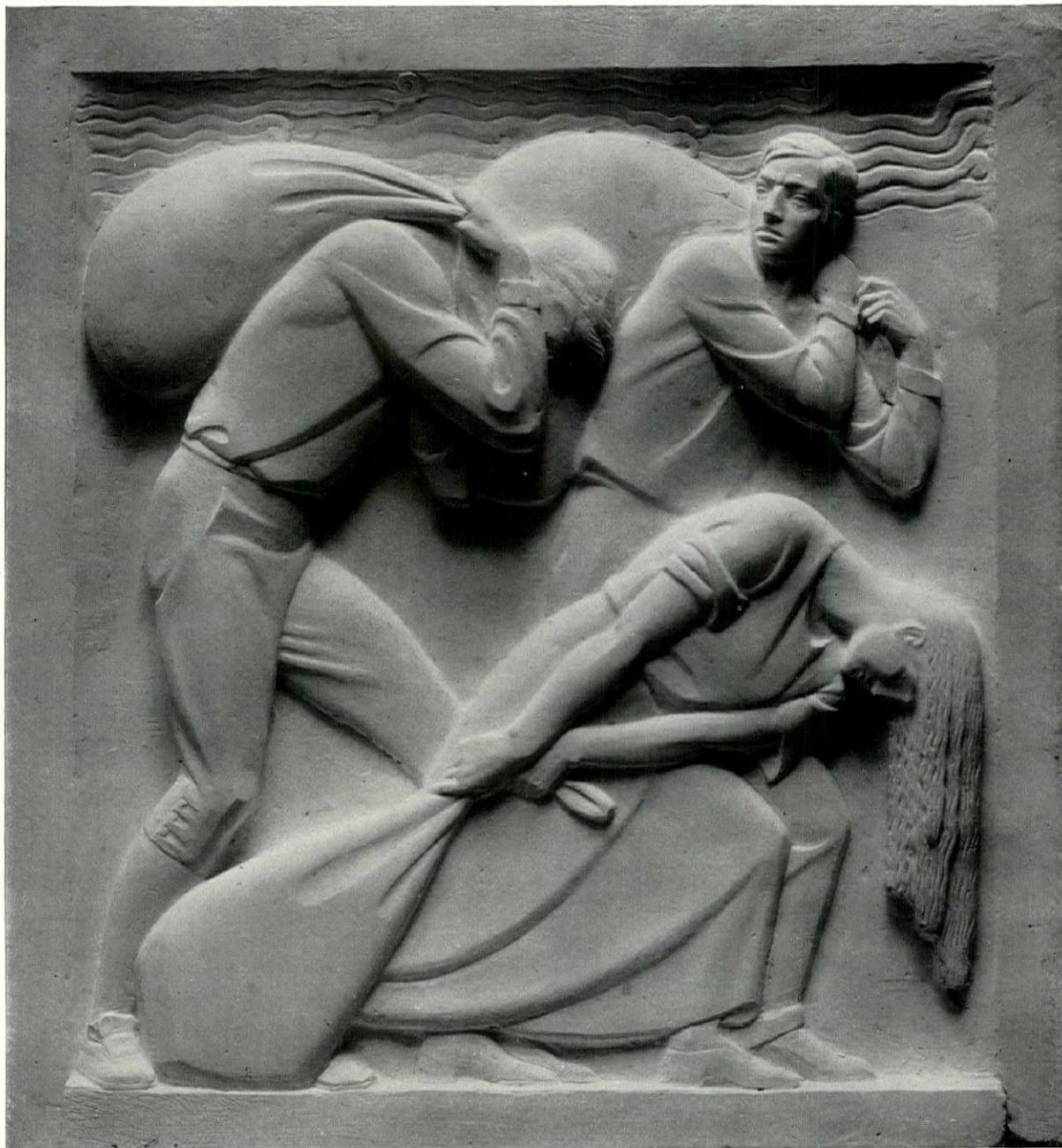


YACHT CLUB, SOKOL ISLAND, NEAR PRAGUE

M. BABUŠKA, ARCHITECT AND ENGINEER

From *Architekt Stia* No. 5

The relief "The Burning of Buffalo" by Edmond R. Amateis, sculptor, is one of a series of twelve historic panels for the Buffalo Historical Society's building in Buffalo. They are five feet three inches high by four feet eight inches wide and are being carved in Vermont marble.



"THE BURNING OF BUFFALO"
BUFFALO HISTORICAL SOCIETY'S BUILDING
BUFFALO, NEW YORK
GEORGE CARY, ARCHITECT
EDMOND R. AMATEIS, SCULPTOR