

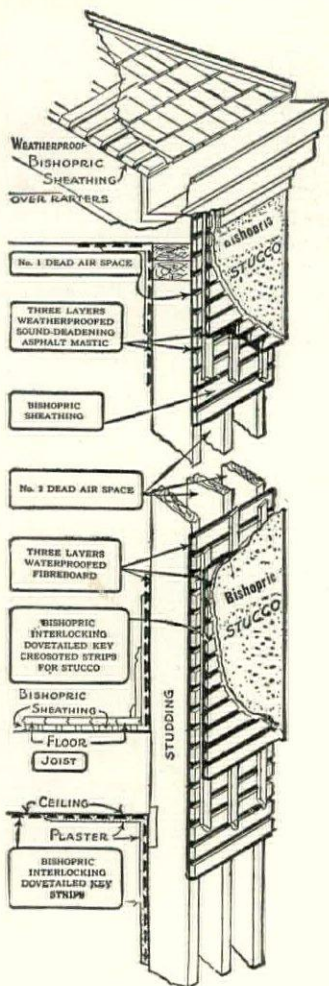
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A stucco house built of
BISHOPRIC
 is for "All Time and Clime"



Residence, Lon Rogers, Ashland, Ky.
 Architect, Richard M. Bates, Huntington, W. Va.
 Bishopric Stucco Base used on all exteriors.

RICHARD M. BATES, JR., Architect.
 414-416 Eleventh Street,
 Huntington, West Virginia.

The Bishopric Mfg. Co.,
 Cincinnati, Ohio.

December 29, 1921.

Gentlemen:—I wish to go on record as a firm and staunch upholder of Bishopric Base. My home as well as some twenty others in this city which I have designed, are of stucco, rough cast, on Bishopric Base, without exception.

Some of the above homes have been built for the leading coal operators in this city and vicinity. The photograph enclosed shows the home of Mr. Lon Rogers, Ashland, Ky., which has been built for over three years, and is in perfect condition at this time, no complaints ever having been made relative to the construction or durability of same.

I feel that the use of your product is beneficial to me as an Architect as well as to your Company as the manufacturer.

Very truly yours,

RICHARD M. BATES, JR.

IT is of great importance in the construction of the house of stucco to provide for the preservation of its beauty, its resistance against fire, vermin and decay, its insulation against change of temperature and dampness. Bishopric stucco and plaster base in construction and in use, offers the possibilities of this insurance.



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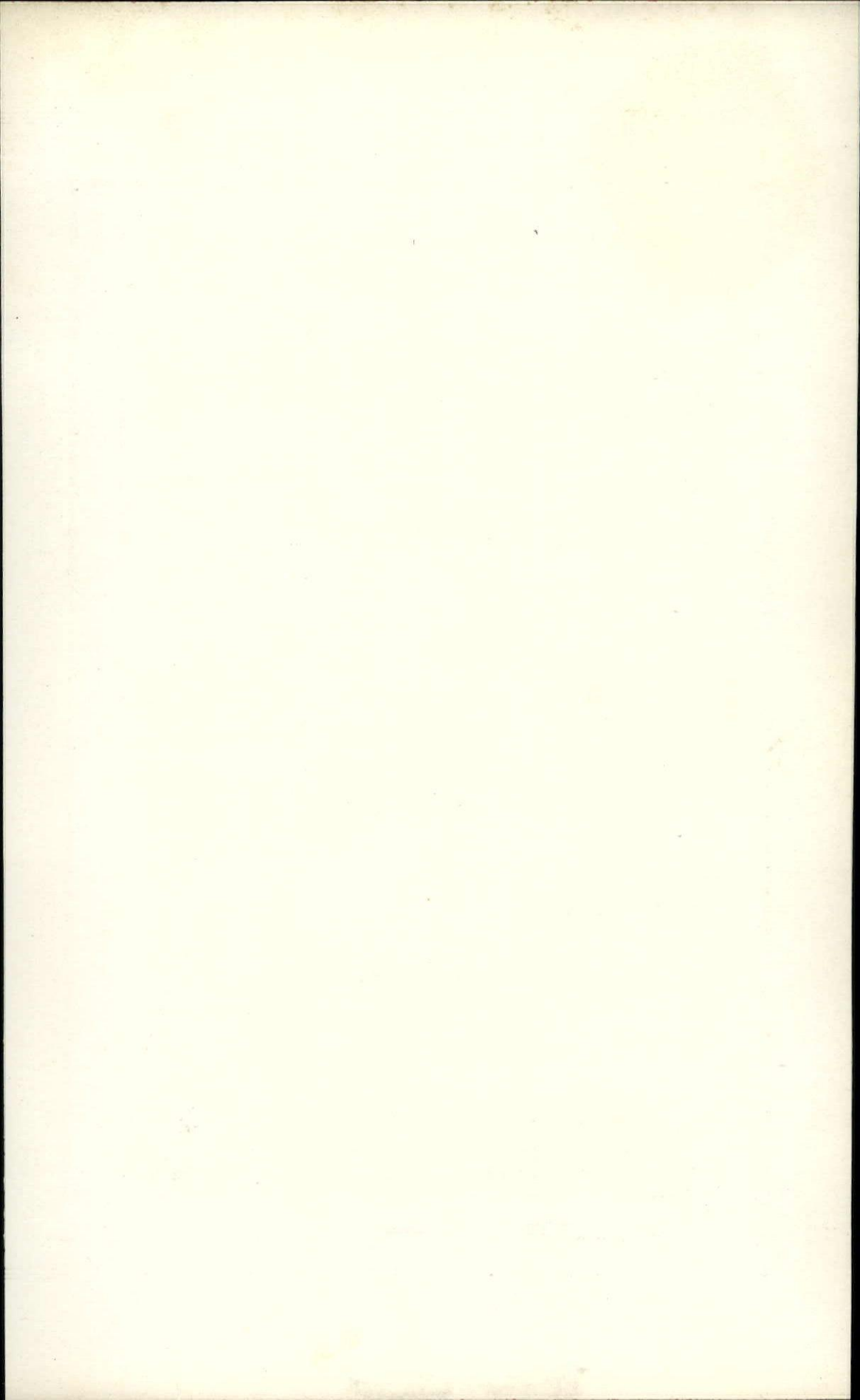


PLATE III



A. B. C. Showing the effect of gradated tone upon a flat architectural member.
 D. Illustrating the effect of color alternation upon mutually antagonistic tones.
 E. F. H. Examples of color alternation from Greek terra cotta moldings.
 G. Terra cotta Anthemion.
 I. The great gable akroterion of the Heraion at Olympia, colors arranged in alternation.



ARCHITECTURAL POLYCHROMY

BY LEON V SOLON

PART III

— *The Technique of Color Effect* —
 — *Structural Materials Available* —

IN attempting to establish the basis for technique in architectural polychromy it is necessary first to recognize the effect-value of a physical property of color known as its "radiant energy." The "wave-length" of a color is the scientific expression which describes the degree to which this form of energy asserts itself in our vision. A simple observation which can be made any day in our streets enables us to appreciate the operation of this force. If we fix our gaze upon any distant multi-colored poster or painted sign, we find that certain colors assert themselves; some are not so easily determined; while others are indeterminate. As we walk toward the sign the indeterminate colors gain identity. On checking up our observation, we find that the colors seen distinctly at the longest range are those of the greatest prismatic purity; the others being colors of a composite character. The progressive degree

of visibility corresponds directly to the degree of radiant energy in each color in the group. Such an active property in color naturally calls for aesthetic adjustment in artistic effect. If colors of contrasting degrees of radiance be applied injudiciously to items of a façade, the prominence of each item will be proportionate to the color-activity of the tints upon it, regardless of its relative architectural importance. Such a result would obviously be disastrous. A medium of effect which is attended with such dangerous hazards in its employment must surely have been thoroughly controlled by the Greeks, who left nothing to chance in art, and who habitually used color upon their buildings. A method of adjustment between disturbing color elements in an architectural scheme was actually devised by them. When the theory is explained its application will be recognized in one of their most freely adopted conventions,

that of *color alternation* upon repeating detail. This practice has hitherto been credited with no particular significance other than decorative interest.

EFFECT OF ALTERNATION UPON CONTRASTING COLORS.

To realize a quality of effect in architectural polychromy that is appropriate to the massiveness of structures it is advisable in the majority of cases to select colors possessing a pronounced degree of radiant energy or prismatic purity. The intensity of light out in the open, and the distance at which many items of a façade are placed from the eye, preclude the satisfactory employment of delicate or subdued colors, owing to their lesser degree of visibility. This point was appreciated by the Greeks, who established an architectural palette of strong colors. They recognized the danger inherent in tones of such quality, and counteracted detrimental color-activity by decorative treatment. The explanation of the principles upon which they proceeded is as follows:

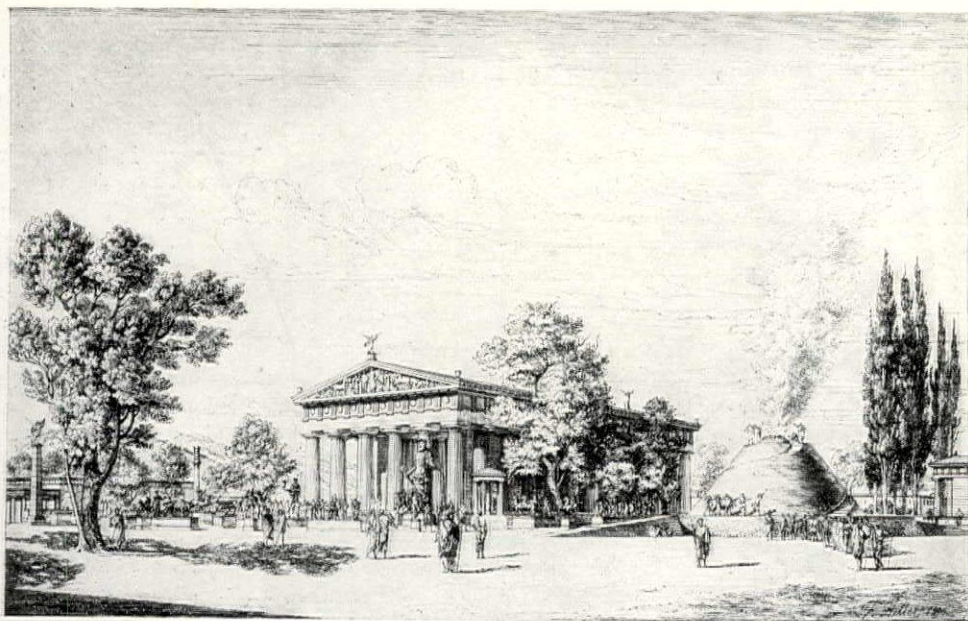
In plate III, diagram D, a color chart is shown in which bright red and blue are arranged in checker form. These colors were chosen by reason of their mutual antagonism; they possess no common tone factor which might serve as a harmonizing link; placed side by side in equal areas these colors clash. The chart is divided into sections, the size of the color-unit decreasing progressively. In examining the quality of color effect through these progressive stages, it will be observed that, as the frequency of alternation increases, mutual antagonism between the two colors apparently diminishes. If this process be continued to a stage at which the unit is of minute dimension, the resultant effect is that the two colors are unified in a composite tone. In the case of the colors selected in our experiment, a purplish color is obtained, which assumes a reddish or bluish character according to the superior degree of radiant energy existing in either of its component elements.

In applying this experiment to other colors, it will not infrequently be found

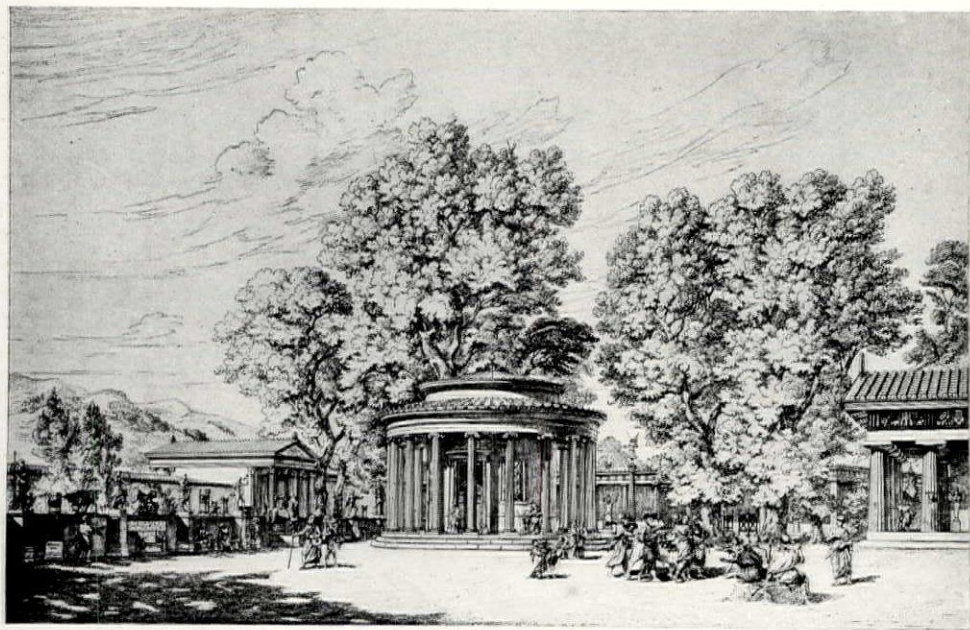
that owing to varying degrees of radiant energy, one color will apparently lie in a different plane to that occupied by its companion; this disparity is neutralized by increased frequency in alternation over a given area. The estimation in which color alternation was held by the Greeks as a means for adjusting those phenomena can be appreciated by the most casual observer examining Greek colored detail. The leaf mold (E) which we illustrate from the Parthenon (also used in the Akropolis temples, at Olympia, and on many other structures) is a typical example; by this method they developed decorative interest and beauty from elements which have no natural affinity. The colors in this member apparently occupy the same plane, but had the upper part of the leaf been treated uniformly in red and the lower part in blue (or in juxtaposition) the disparity in color-activity would have asserted itself detrimentally. This principle of alternation is invariably applied to the palmette when it is used in a motif on which two or more colors figure.

The next question, in order of importance, to that of decorative tone adjustment, is that of tone development. It is necessary to determine whether ornamental or architectural detail be treated exclusively with flat* tones; or, whether gradated color is advantageous under certain circumstances. In the preceding part of this treatise it was demonstrated that the latter form of treatment was incompatible with good architectural effect in a façade. The following argument will explain our reasons for this opinion. A simple experiment will elucidate the action of gradated color in its architectural relation. In color plate III, diagrams A, B, C, three bands are shaded with gradated blues, modulated from a deep indigo to a cerulean. As we view this shaded color, we experience the impression that the areas so treated are curved;

*When we refer to "flat" colors as apart from "gradated" tones, we do not naturally include in the latter category such color quality as is found in marbles, and such other naturally colored materials as patined bronze, etc., as these have an aggregate tone value in a scheme. We refer to a specific form of color manipulation made with definite ornamental intent, in which "shading" is eliminated.



PERSPECTIVE SHOWING THE TEMPLE OF ZEUS, WITH THE GREAT ALTAR ON THE RIGHT.



PERSPECTIVE OF GROUPS OF POLYCHROME BUILDINGS SURROUNDING THE TEMPLE OF ZEUS. THE PHILIPPEION IN CENTER, THE HERAION ON THE RIGHT AND THE GYMNASIUM ON THE LEFT.

that certain parts project and others recede from the ground upon which they are placed according to their color treatment. Let us transfer this experiment to a flat vertical fillet upon an architectural member. The disadvantage of this form of color application will at once be obvious, as the fillet will have lost its characteristic flatness; the shaded color creates an illusion corresponding in effect to that produced by light and shade upon a curved surface. There is an elemental property which every ornamental architectural detail must possess; it must be part of, or incorporated with, the item it embellishes; any decorative process which destroys or discounts that impression is pernicious. Consequently, the illusion produced by the use of shaded color, which apparently causes surfaces to have a different relation to actual surfaces than that which exists, must necessarily detract from the architectural integrity of those structural or ornamental features upon which it figures. Gradated color makes an illusion which is an artificial equivalent for an effect of relief, and as such must be condemned, being contrary to the elementary requirement of substantiality in architectural treatment. In the art of architecture the illusory claims no legitimate place; a decorative method which counterfeits substance is in opposition to the dictates of artistic taste.

DECORATIVE METHODS IN GREEK
POLYCHROMY

Greek polychrome buildings may be grouped into three classes, each class be-

ing determined by the material employed in structure, and the decorative methods contrived to develop color effect. Our classification is as follows:

Group I: The early wooden structures (e. g., the Temple of Apollo, part I, ill. No. 2) in which such items as roofs, gargoyles, anthemions, cornices, and metopes were of terra-cotta variously colored.

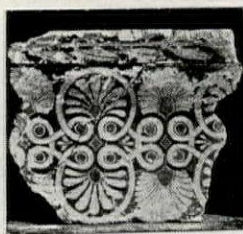
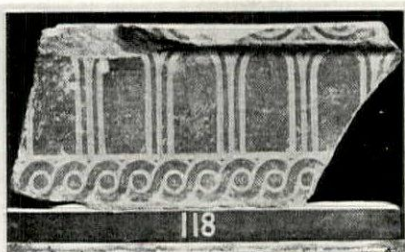
Group II: Structures of tuffaceous stone. With this material it was not possible to produce that unbroken continuity of plane and arris which their sense of fitness demanded. To rectify this, the face of certain members was finished with a veneer of finely textured stucco, upon which ornamentation was painted after the manner of fresco. Polychrome terra-cotta is also used for

certain decorative features in buildings of this type in combination with the painted stucco.

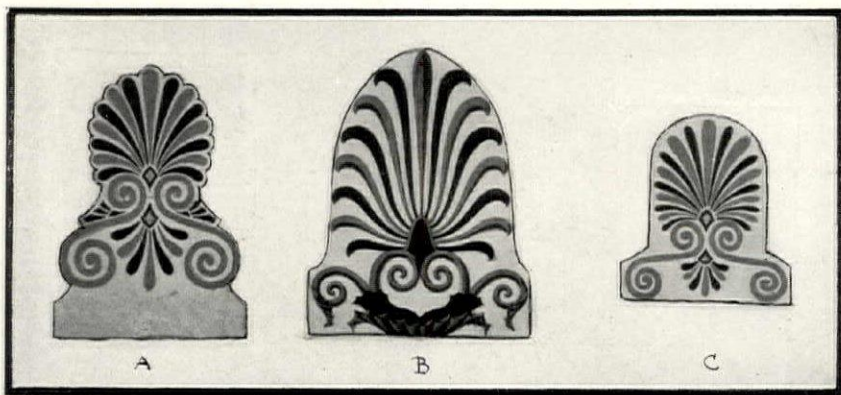
The terra-cotta is made to serve as a casing for roughly hewn stones in certain moldings. The pediment and cornices in this and other examples are made entirely of terra-cotta.

Group III: Marble structures on which polychromy was developed by the "encaustic" process. By this process pigment was mixed with melted wax and the ornament painted on with the mixtures. To make the color penetrate the pores of the marble, hot irons were applied to the parts so treated.

We can not avail ourselves of all these alternates for many reasons. The above methods were not all in use simultaneously, but are identified with successive



PAINTED DECORATION IN MONOTONE (RED) UPON STONE; ISLAND OF AEGINA.



COLOR ALTERNATION ON THE PALMETTE. (A) AEGINA; (B) PARTHENON; (C) PHIGALIA.

stages of development extending over four centuries. In many populous sections of this country, climatic extremes narrow the range of suitable media and materials. The chemically charged atmosphere of urban areas has a disastrous action upon most pigments. The frescoing of stucco, for example, would hardly be considered by any architect who recalls sgraffito façades of comparatively recent making. Their disintegration has been very rapid, due partly to atmospheric conditions, and largely to the so-called technical perfection of the cement material and the scientific ingenuity of the color maker, which produces results which in many ways are inferior to primitive methods. Similar considerations also eliminate any prospect of a satisfactory revival of the encaustic process. The combination of wood and terra-cotta is not one which is likely to fire the imagination of the average American architect. Apart from this process of elimination, modern sympathies would naturally lead to the combination of glazed clay with a structural material, either natural or artificial; the latter product now offers many excellent variations in texture and tint. Other materials which promise good results as background to color, are the numerous types of rough-texture brick, cast stone, and stuccos in certain tones and surfaces.

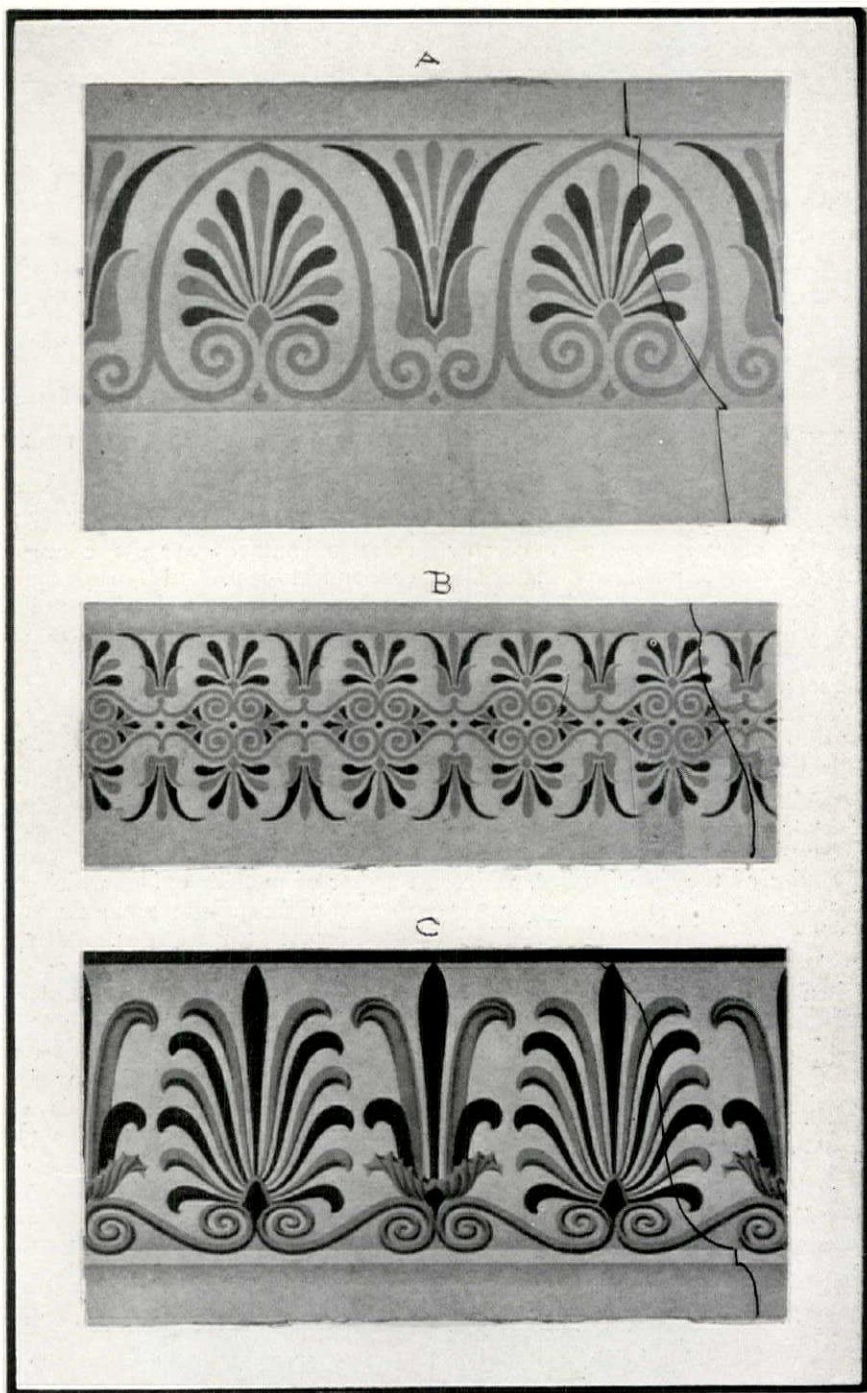
TERRA-COTTA AND FAIENCE

These two glazed-clay materials will undoubtedly be the general media for polychrome effect in modern architecture.

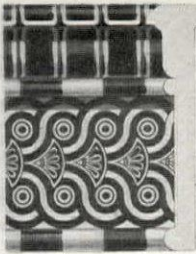
Terra-cotta today is a somewhat crude product, artistically undeveloped. Its chief advantages are its comparatively economical cost, and the possibility of producing large-sized structural units. Owing to controlling economic considerations the terra-cotta palette is restricted and at present not very adaptable to structural effect. *Faience is a highly refined material of the same technical character; the palette is practically without limit in its range of tone and quality of texture. The temperatures at which the colors are developed are very varied, as the great number of metallic oxides which are used to obtain the palette are only attainable at different temperatures. There is no comparison between the range of color effects realizable with faience glazes, and those available in terra-cotta at the present time.

If architectural polychromy is to be successfully practiced in this country, architects must bear in mind a very important consideration, which so far is ignored, and is responsible for the comparatively low rating of clay-products among structural materials. Clay possesses an individual and characteristic quality in its plasticity, which, in the hand of an accomplished sculptor is capable of expressing a distinctive beauty of an exalted form. Yet, this material has been commercially debased into a poor counter-

* The term "Faience" originated in France in the seventeenth century to describe native products corresponding technically to those of the Italian potters of Faenza during the sixteenth century.



COLOR ALTERNATION OF CYMA DECORATIONS: (A) PAR-
THENON; (B) TEMPLE OF APHAEA; (C) TEMPLE OF PHIGALIA.



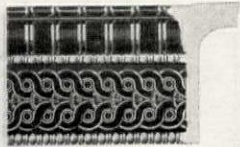
I. SELINUS



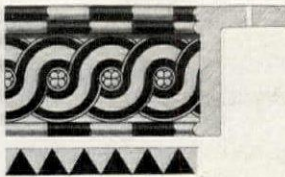
II. SELINUS.



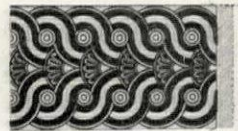
III. SELINUS.



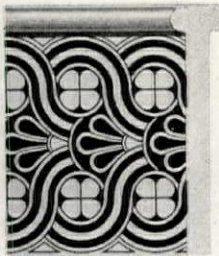
IV. MUSEUM IN PALERMO
(AIS AKRAE.)



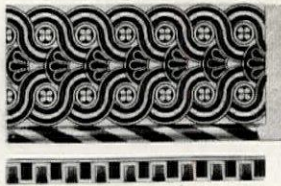
V. MUSEUM IN PALERMO



VI. MUSEUM IN PALERMO.



VII. SYRAKUS ZEUS-TEMPEL



VIII. MUSEUM IN SYRAKUS.



IX. SYRAKUS. ATHENA-TEMPEL



X. CROTON

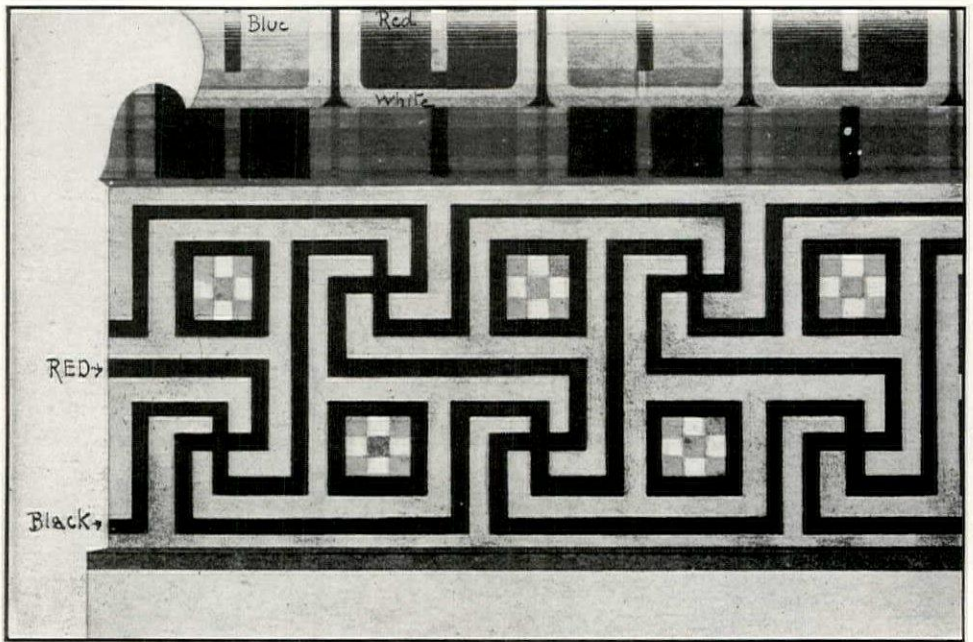


XI. METAPONT.



XII. MUSEUM IN SYRAKUS

POLYCHROME MOLDINGS DE-
SIGNED WITH ALTERNATING COLORS.



CYMA OF TREASURY OF SICYON, OLYMPIA GROUP.

feit of stone; its modeling is often a servile copy of the chiseling of the stone mason; in its attempt to simulate a sawn block of stone its plastic character causes it to fail signally. The Greeks appreciated the capacity in plasticity to expressing beauty, and to that end contrived a technique and a distinct form. Clay was not regarded as an inferior medium suitable only for baser purposes. The rarest prizes at the Olympic games were their beautiful vases, which were held more precious than objects in costly metals; their aesthetic perception attaching a higher value to the beauty they wrought, than to values which were merely intrin-

sic. Examination of Greek architectural terra-cotta will reveal an individual technique evolved through their appreciation of plasticity; its treatment is as different from the technique of stone-carving in feeling, as is the technique of their admirable terra-cotta figurines from contemporary works of sculptured art in marble or bronze. Distinct decorative interest and qualities characterize Greek architectural terra-cotta; these evolved from their attraction towards plasticity in the material; their technique is the natural outcome of an appreciation of inherent capacities in material, decoratively developed.

(To be continued)

Villa Dei Collazzi, Tavarnuzze, Tuscany

By Harold Donaldson Eberlein

THE Villa dei Collazzi, near Tavarnuzze, in one of the most beautiful parts of Tuscany, not many miles south of Florence, was built early in the sixteenth century and, if there be any truth in a persistent local tradition, was designed by no less a person than Michelangelo.

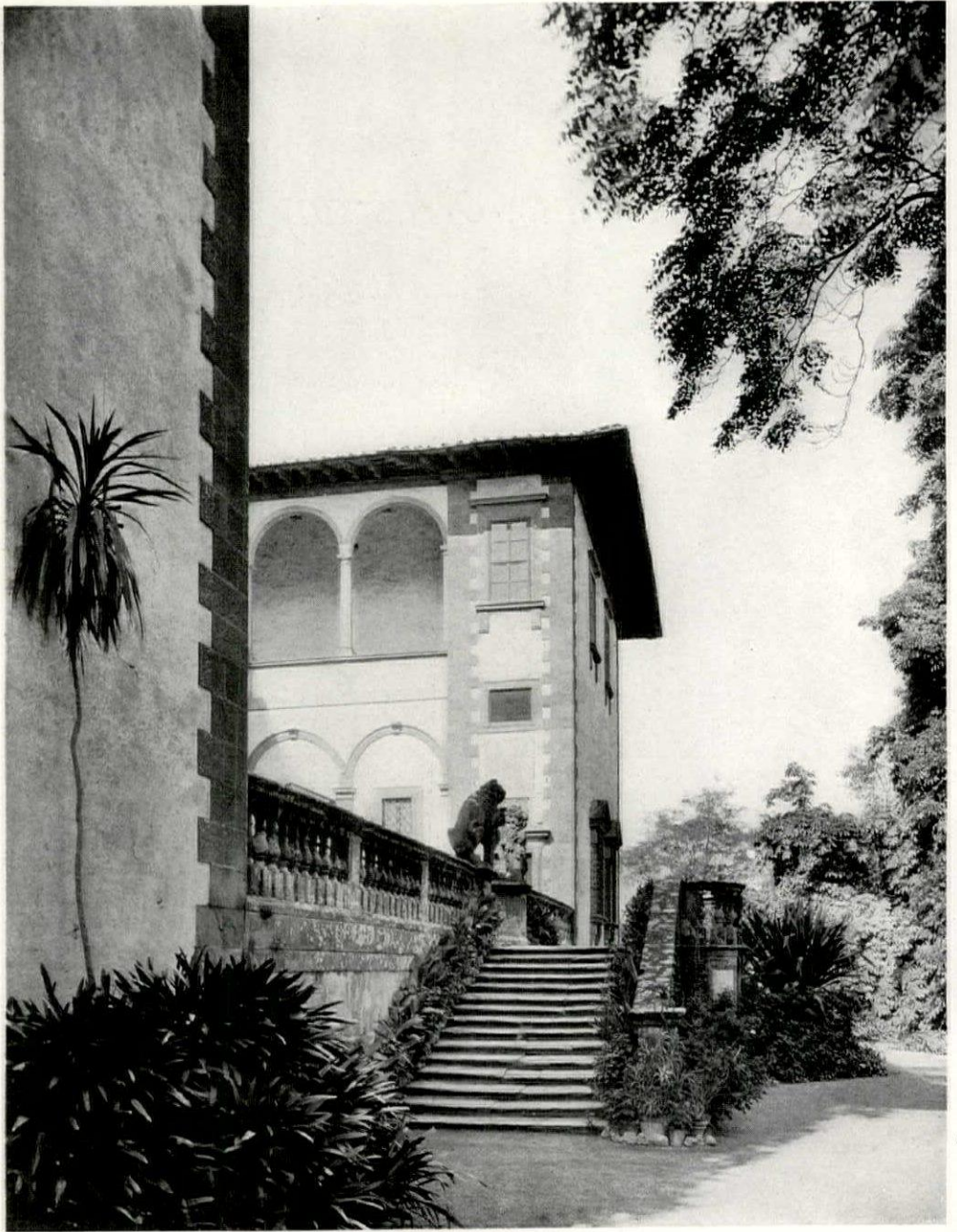
The design of the villa is in itself most engaging, but apart from that, one of the features that most forcibly impresses the visitor is the breadth of the scale upon which it is planned. Some idea of this may be obtained from the fact that the platform occupied by the open *cortile* is more than eighty feet across between the north and south wings.

The villa crowns the summit of a high hill and commands a broad prospect in all directions. Open to the east, the *cortile* admits a flood of light and sunshine, so that it affords both shelter and warmth for early spring and late autumn, and yet it is so contrived that there is abundant cool shade in warm weather. The entrance through the loggia admits one directly to the great hall, an enormous apartment with a barrel vaulted ceiling. From this hall, at each side,

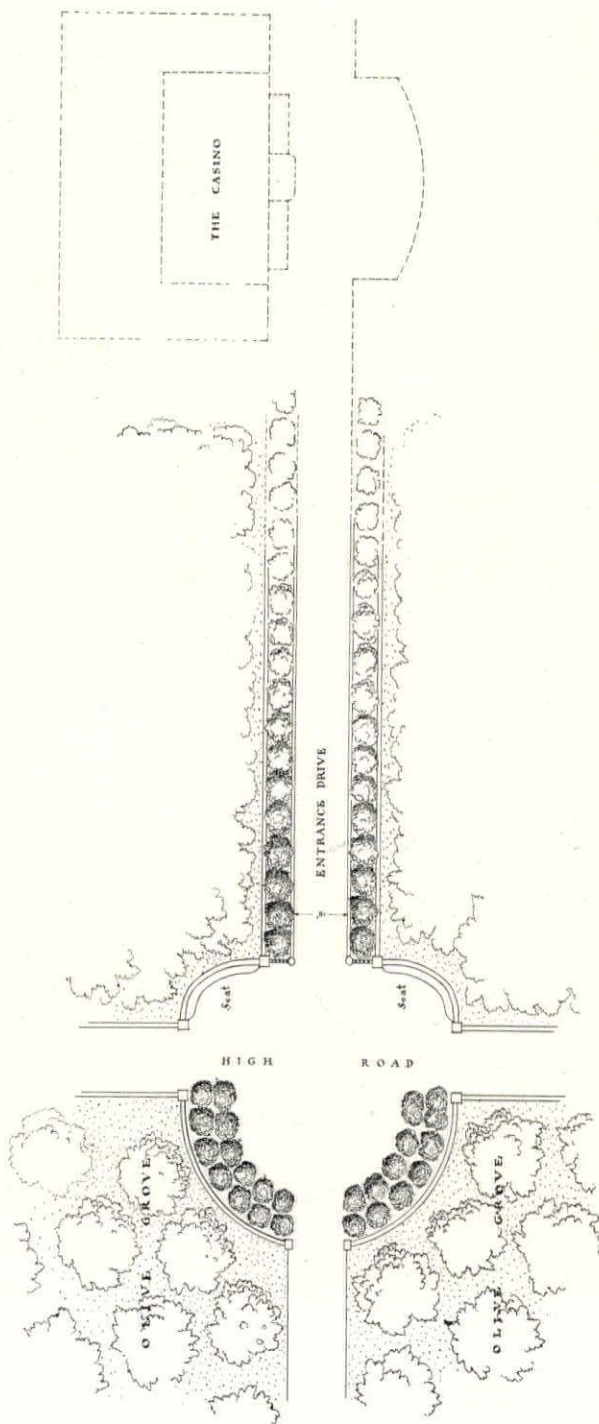
open out series of rooms and passages. Elsewhere than in the great hall, many of the rooms on the ground floor have beamed and painted ceilings, the beam ends resting upon carved corbels. Still other rooms have lunette vaulted ceilings.

The stuccoed walls are of a warm brownish grey color, rather more brown than is the case with many other villas of this date. The trims and pillars are of *pietra serena* in which the brown tones often predominate over the colder grey that one so often finds, especially in the neighborhood of Fiesole.

Whether any serious credence is to be attached to the tradition attributing the design to Michelangelo—we know as a matter of actual history that he was a close friend of the family that built the villa—it is patent that the structure has more architectural pretension than most of the contemporary villas in the vicinity. Whoever the architect was, he displayed ripe knowledge of composition and balance. In the matter of detail, also, there is discernible the nicest discrimination, and close scrutiny again and again reveals a pleasing and all too rare combination of adroit delicacy with vigor.



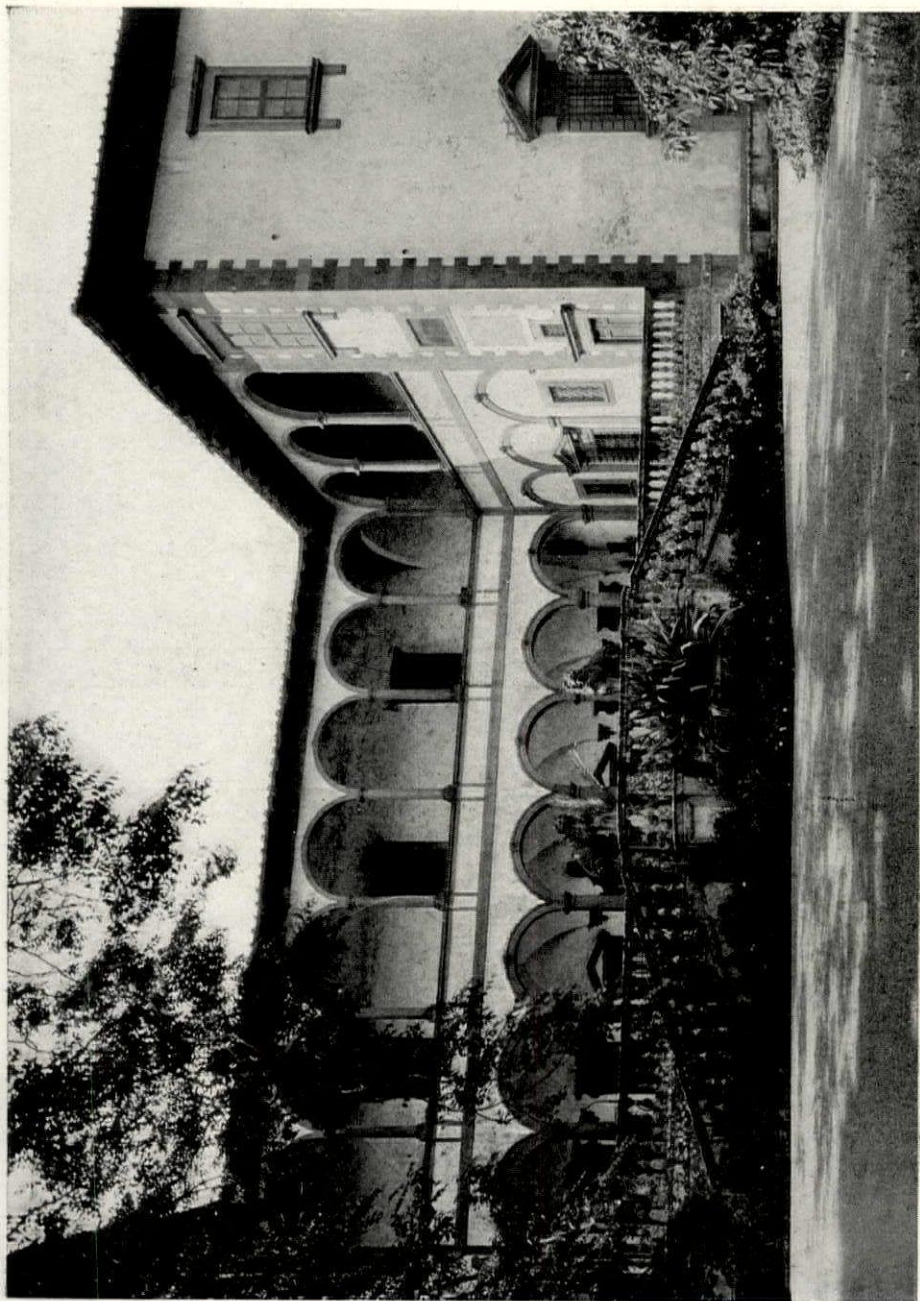
APPROACH TO CORTILE—VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



BLOCK PLAN — VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



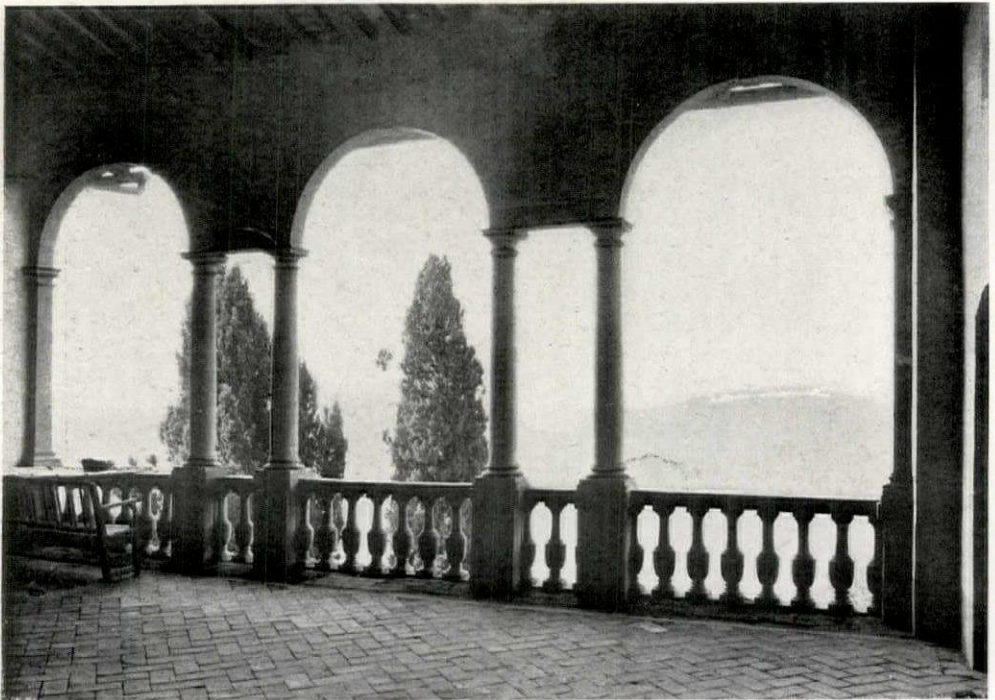
EAST LOGGIA — VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



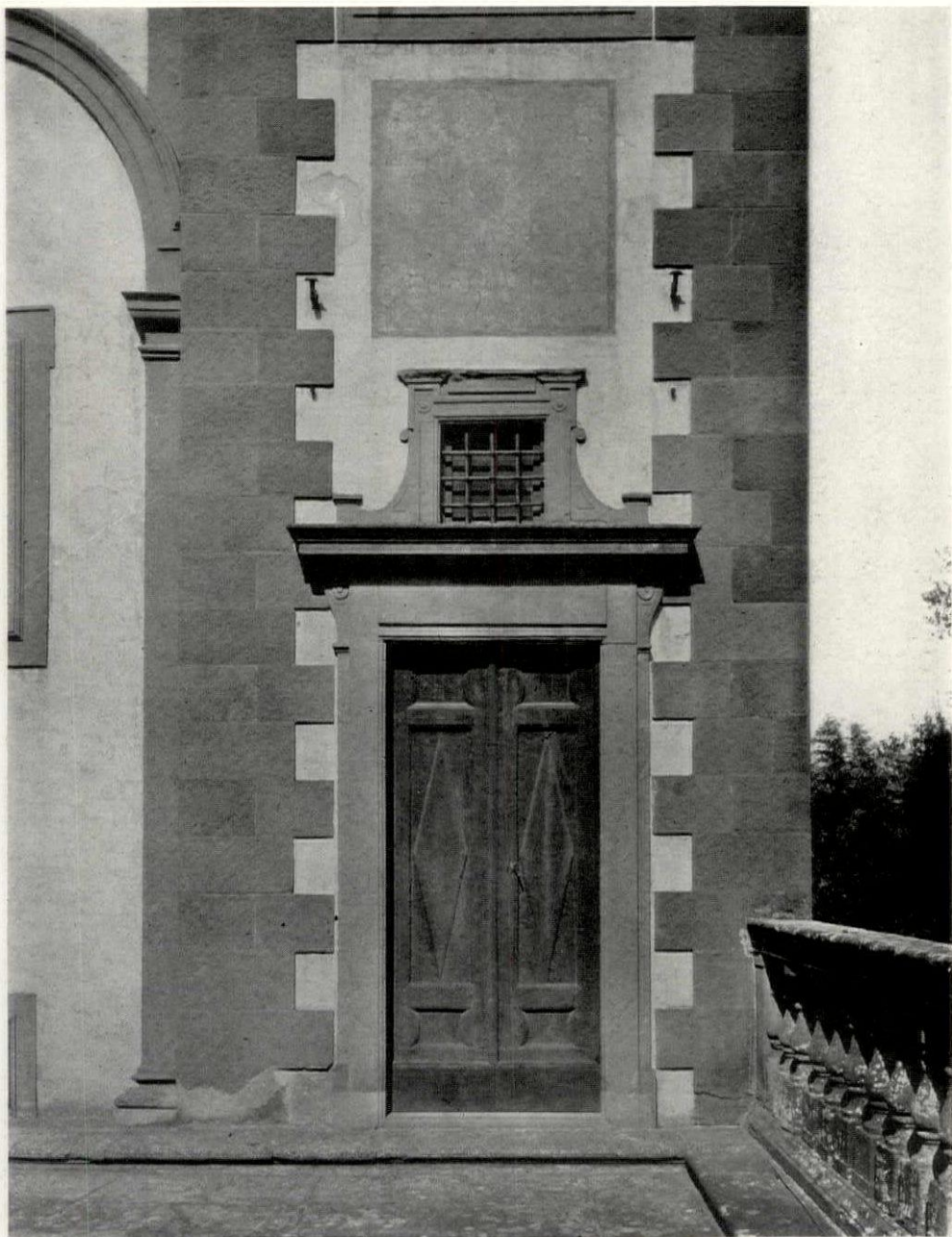
EAST FRONT — VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



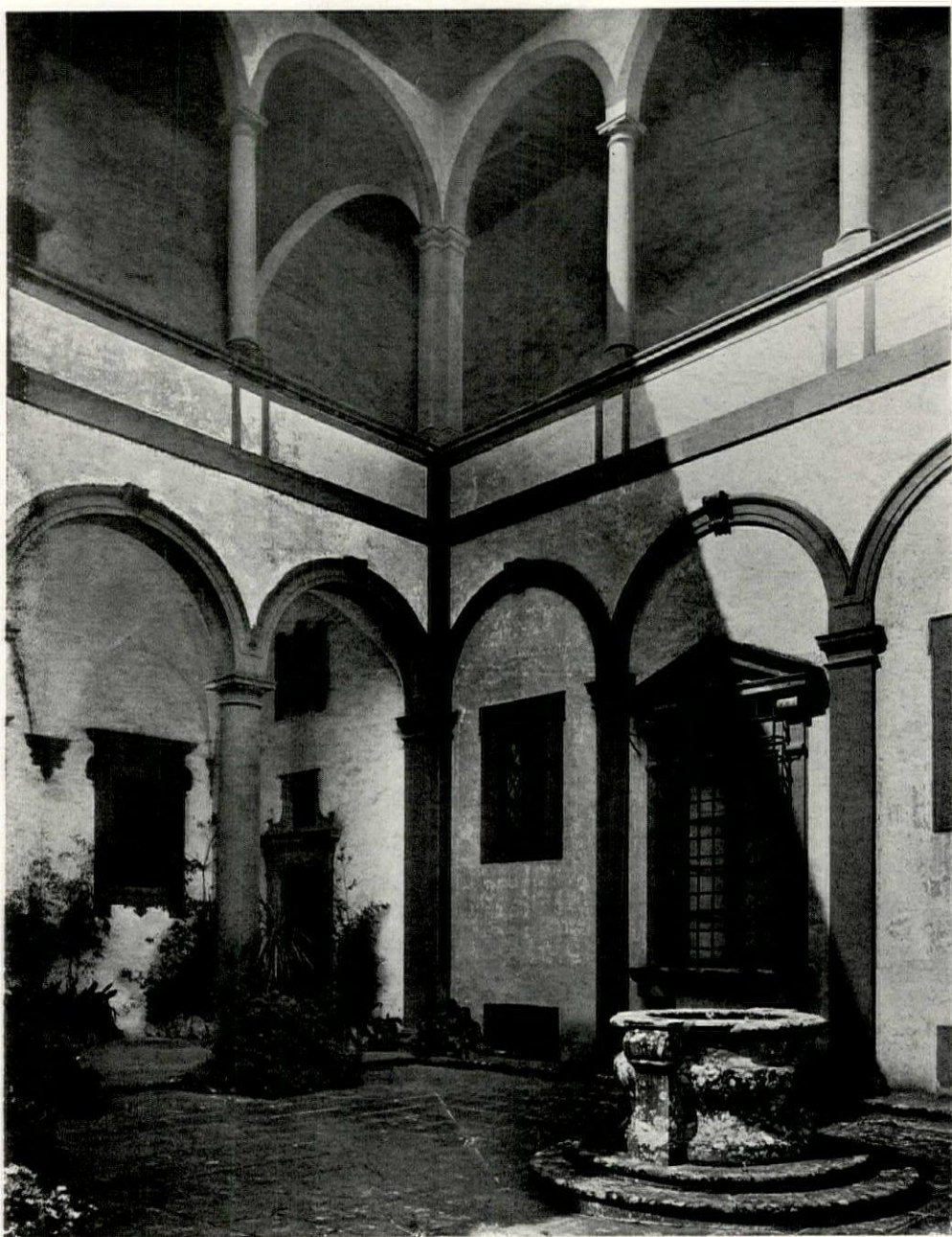
GROUND AND FIRST FLOOR LOGGIAS—VILLA DEI COLLAZZI, TAVARNUZZE, TUSCANY.



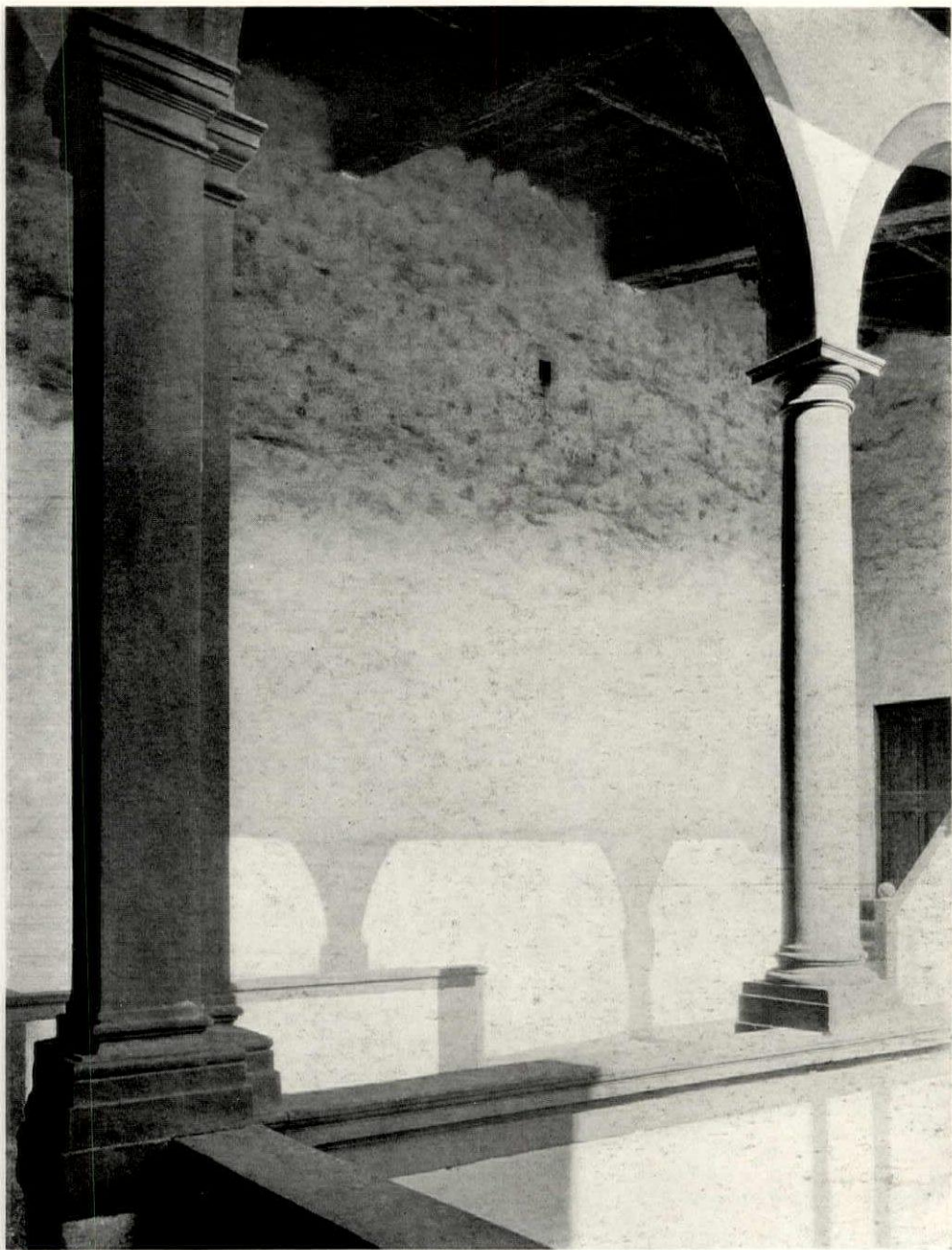
WEST LOGGIA, FIRST FLOOR—VILLA DEI COLLAZZI, TAVARNUZZE, TUSCANY.



DOOR IN NORTH WING—VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



NORTHWEST ANGLE OF CORTILE—VILLA
DEI COLLAZZI, TAVARNUZZE, TUSCANY.



DETAIL OF FIRST FLOOR LOGGIA, EAST FRONT—
VILLA DEI COLLAZZI, TAVARNUZZE, TUSCANY.



GREAT HALL — VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



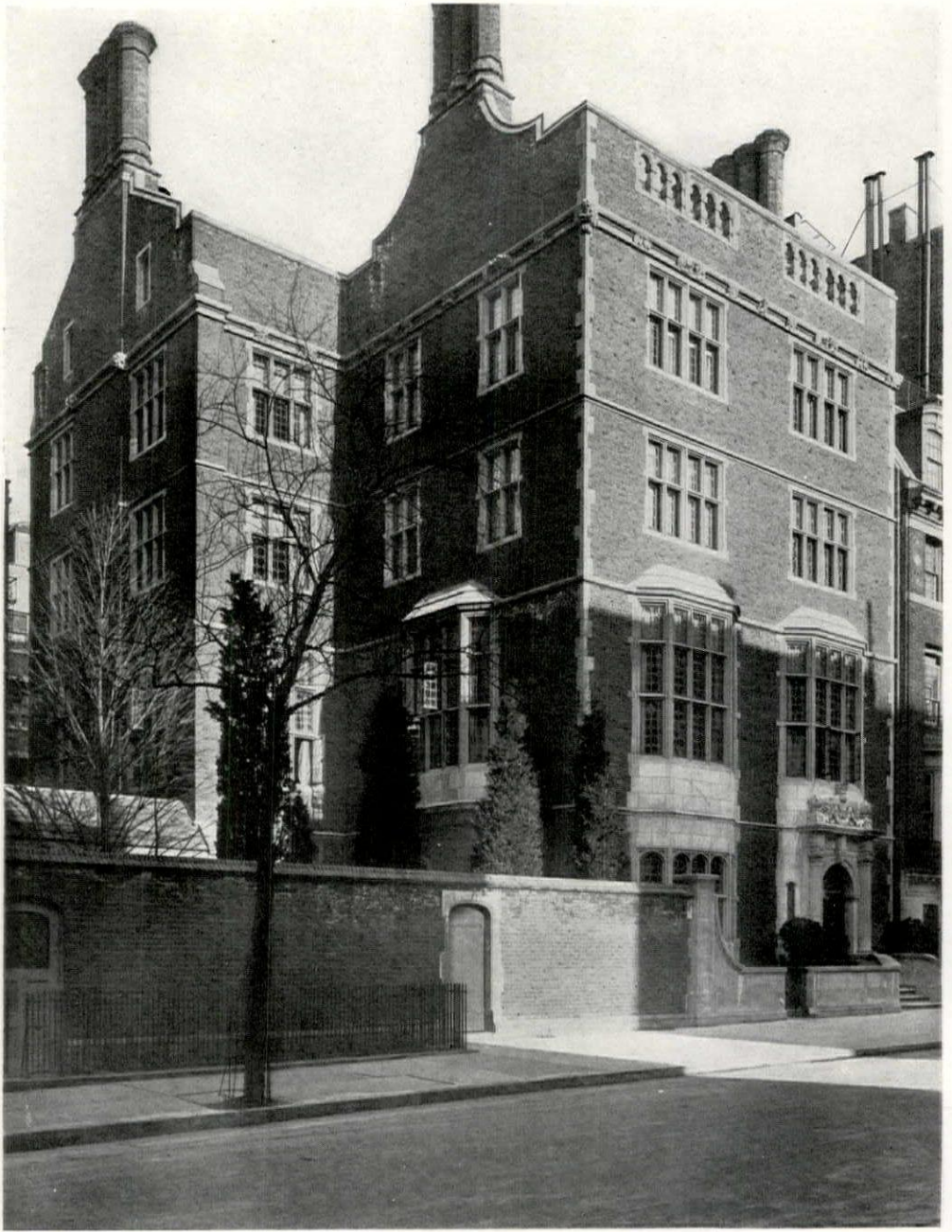
FIREPLACE IN GREAT HALL — VILLA
DEI COLLAZZI, TAVARNUZZE, TUSCANY.



DETAIL OF FIRST FLOOR LOGGIA, WEST FRONT—
VILLA DEI COLLAZZI, TAVARNUZZE, TUSCANY.



WEST FRONT — VILLA DEI
COLLAZZI, TAVARNUZZE, TUSCANY.



RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
WALKER & GILLETTE, ARCHITECTS.

THE TOWN HOUSE OF THOMAS W. LAMONT, ESQ.

NEW YORK CITY

WALKER & GILLETTE, ARCHITECTS



By Mottlack Price

THE designing of the city house has always been distinctly a problem, and one which has apparently been thought of as imposing restrictions rather than offering opportunities. Opportunities, at any rate, seem to have been largely overlooked. By far the greater number of city houses express merely a consciousness of the site and of urban conventions; very few have any architectural significance.

The city house, of course, shared much the same evolution in style as affected all types of building in this country. First, there were the early American houses built in the first cities of importance—the dignified brick houses of Philadelphia and thence southward through Baltimore, Washington, Alexandria and Richmond; the fine old wooden houses of Newport and Salem and other New England seaport towns. These early houses were good because they were sincere, and a real expression of the taste and ideals of their time. Inept imitations of European grandeur had not become the fashion.

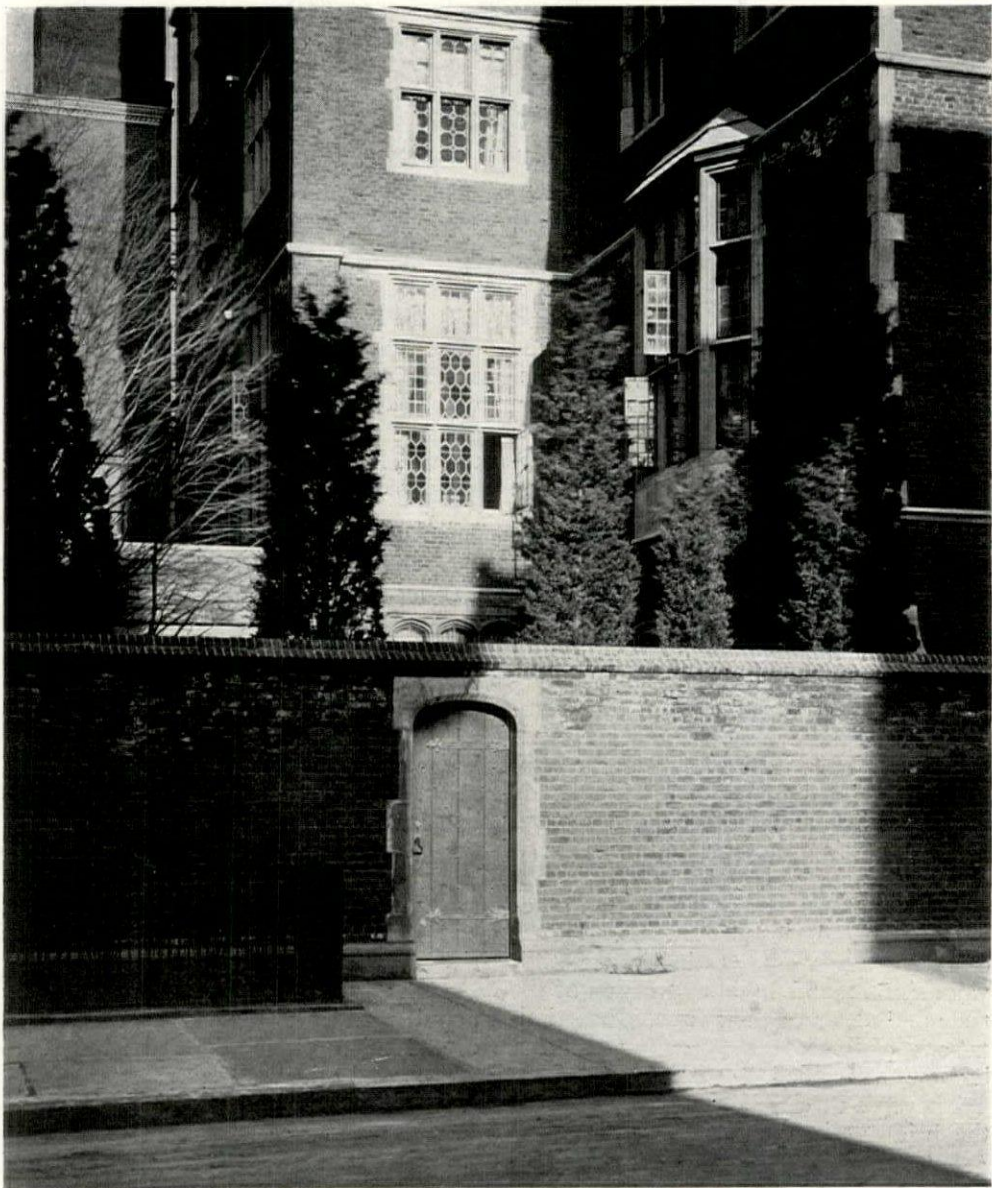
The type of city house evolved during the brief period of the Classic Revival (about 1800-1836) in this country, represented for the most part an honest though mistaken stylistic conviction, and left many really fine examples. Based, however, on the French Empire style, the city house of the Classic Revival period began to introduce and to popularize a certain kind of pompous grandeur by no means in accord with the real tastes or ideals of the average American family. High, studded rooms, tall pier glasses and crystal chandeliers were an echo of old European grandeur, express-

ing fashion rather than any real national ideal. And as the era of the Classic Revival passed into the Civil War period, and the period of the Philadelphia Centennial, the city house came to have little expression or even suggestion of domesticity.

Architectural style, moreover, degenerated into unintelligent imitation of the worst types of contemporary French design. This was the period which evolved and built by thousands the architecturally unspeakable "brownstone front."

It was not until the period of general architectural regeneration that the city house began to show signs of improvement. A good many of our architects had been studying in Paris, and because the Beaux Arts manner had a certain urbanity and richness of appearance, modern French architecture became the most popular style for the important city house. It quite supplanted the earlier French style of Francis I, once highly popular, and also the various renderings of the "picturesque" derived from Richardson and other sources.

The great popularity of the Modern French manner certainly exceeded its appropriateness, although the style had, and still has (it must be admitted) certain qualities of smartness and urban sophistication to be found in few other styles. Fundamentally, however, the Modern French style, especially in its more ornate and profuse forms, has a distinct pretentiousness and demands correspondingly ornate furnishing and decoration. The complete house of this type has no real racial affinity for this country, no elements to make it a home as well as a house.



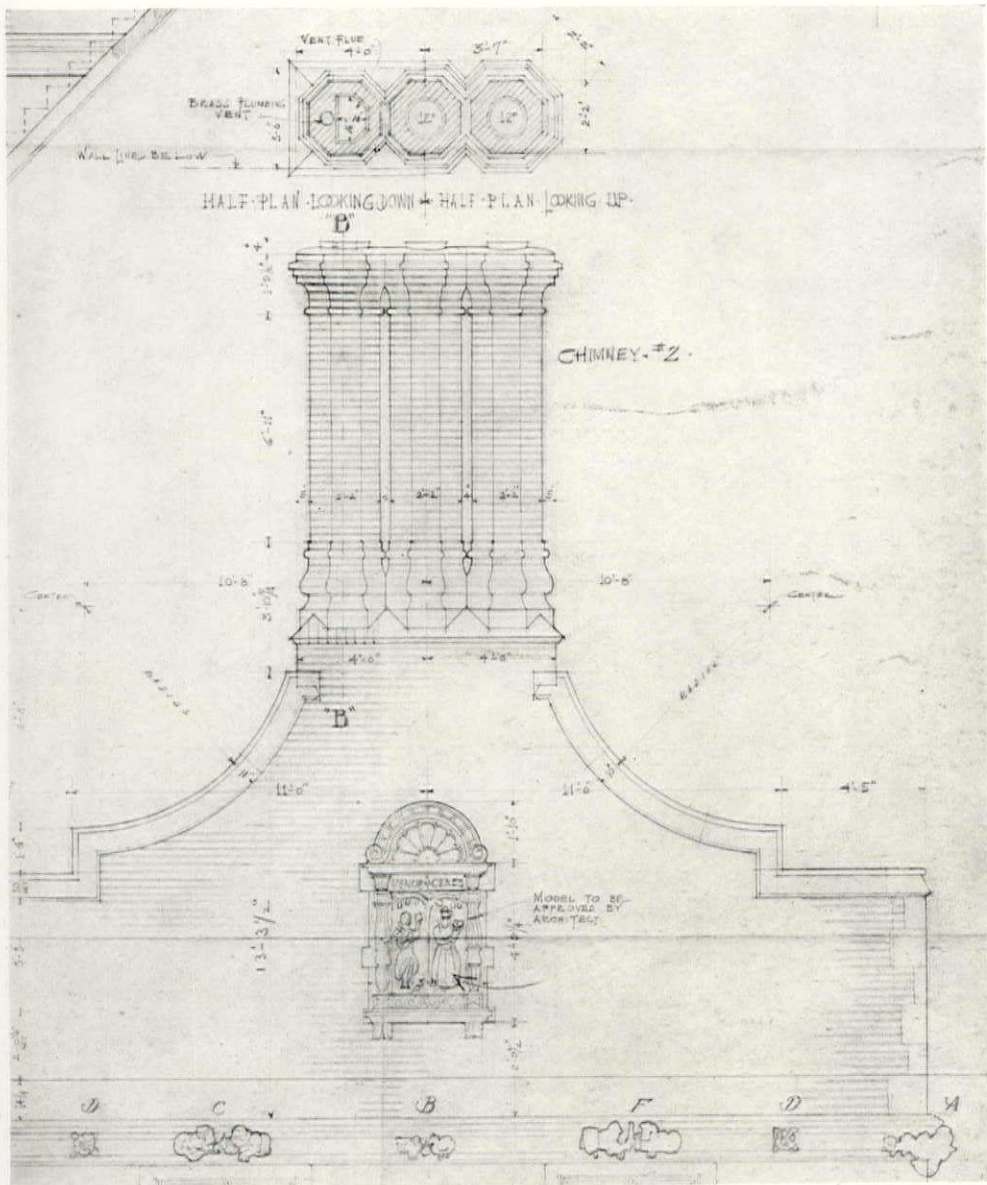
GARDEN WALL—RESIDENCE OF THOMAS W. LAMONT, ESQ.,
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.



ENTRANCE—RESIDENCE OF THOMAS W. LAMONT, ESQ.,
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.



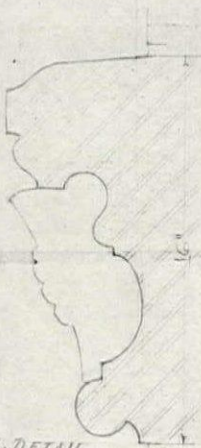
CHIMNEY—RESIDENCE OF THOMAS W. LAMONT, ESQ.,
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.



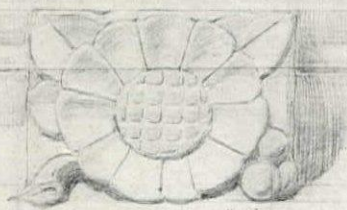
DETAIL OF CHIMNEY—RESIDENCE OF THOMAS
 W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



F.S. Detail of 'C'



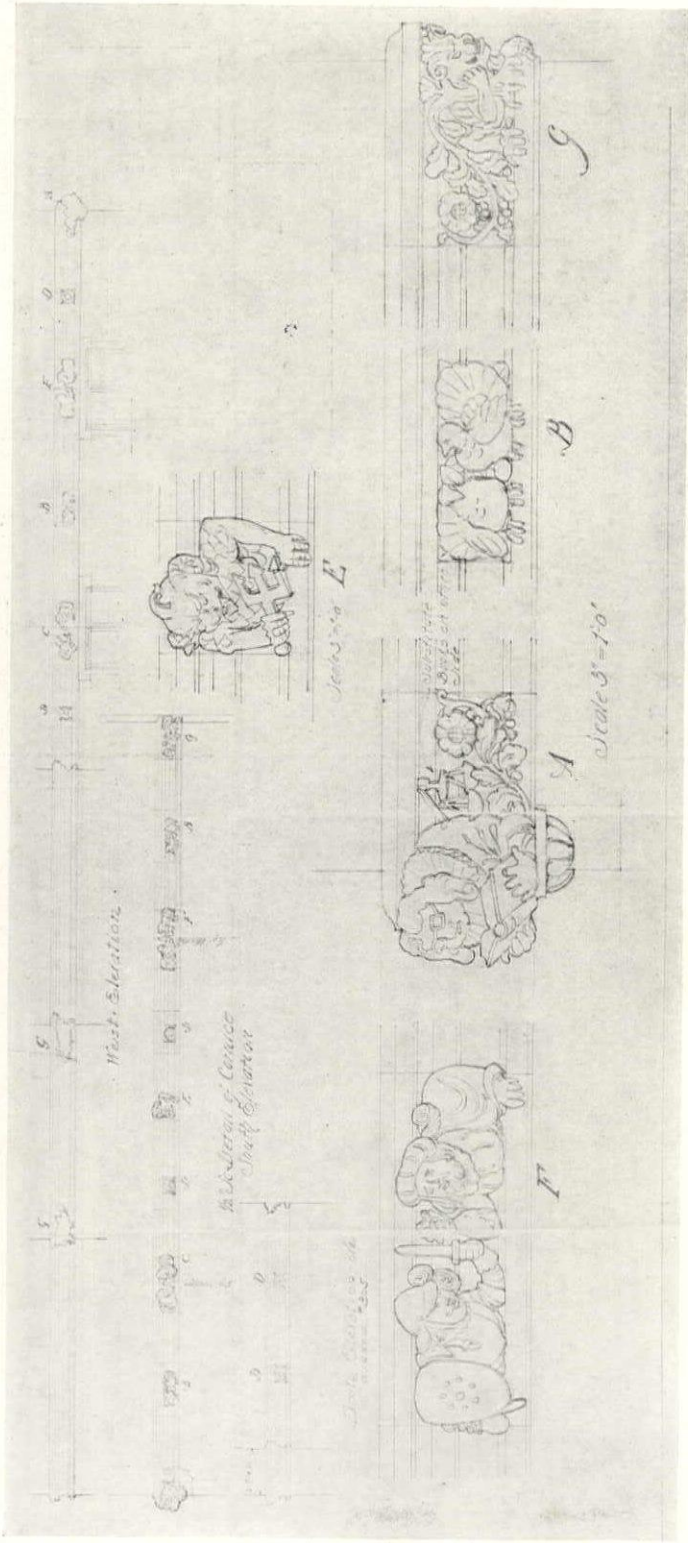
*F.S. DETAIL
of CORNICE*



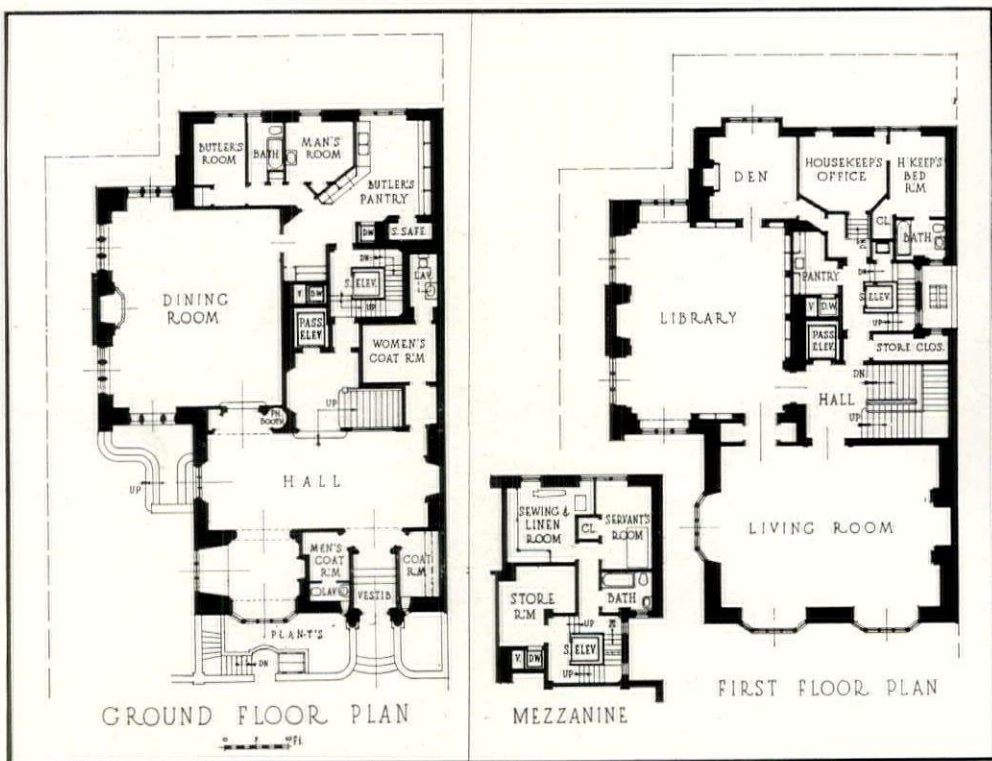
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*F.S. and SCALE DETAILS
of CORNICE and BOSS*

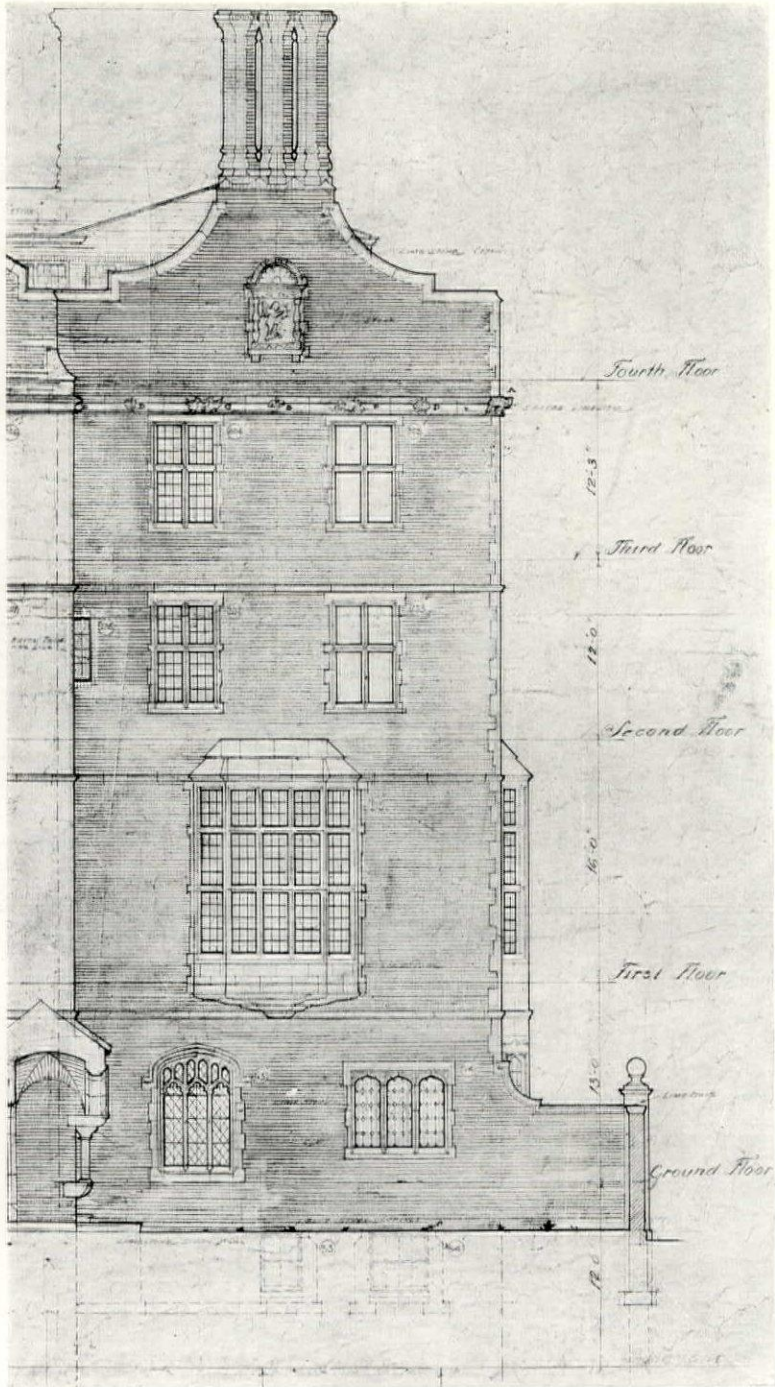
DETAIL OF GROTESQUES IN CORNICE—RESIDENCE
OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
WALKER & GILLETTE, ARCHITECTS.



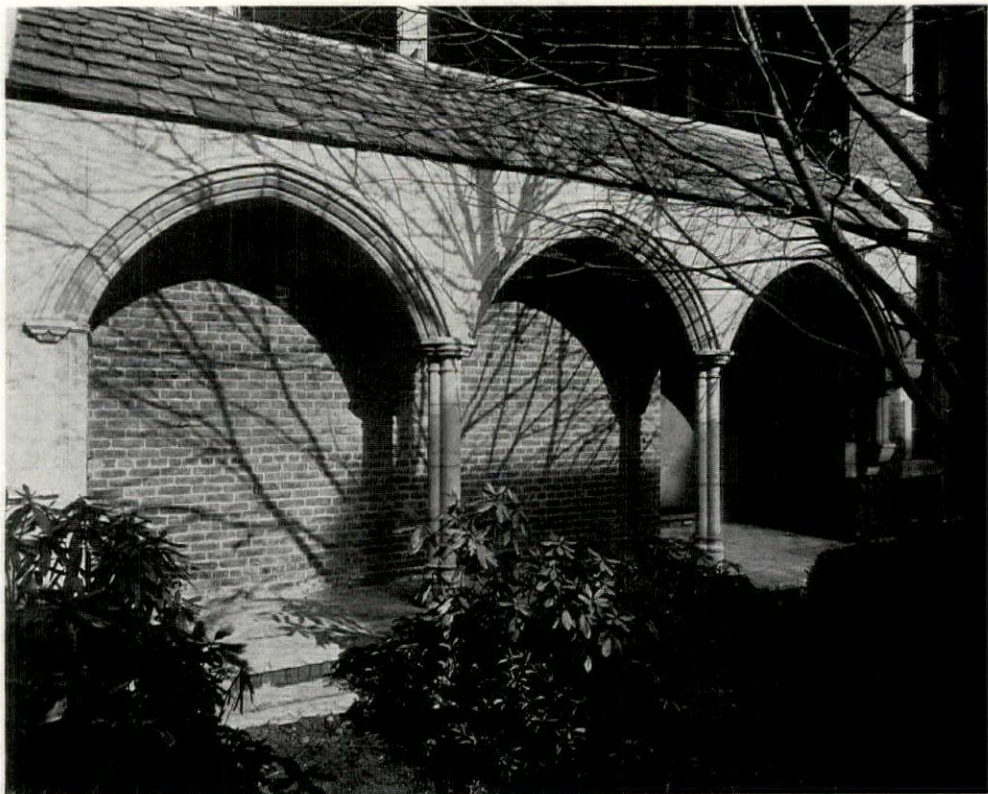
DETAIL OF GROTESQUES IN CORNICE—RESIDENCE
 OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



FLOOR PLANS—RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.



DETAIL OF SIDE ELEVATION—RESIDENCE OF
 THOMAS W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



CLOISTER—RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
Walker & Gillette, Architects.

There is more to be said for the Italian manner, whether for the small or large city house. Here, at least, is a fine expression of architectural dignity, achieved by large, unornamented expanses and a general fitness and good taste in scale. Liberal adaptations of the Italian manner in urban architecture have certainly been the architectural salvation of the large apartment house and of many hotels.

The smaller city house has found a host of happy solutions in the Georgian style, of brick, with dressed stone trim and a little simple ironwork. Certainly a distinct improvement was effected, not only in historical and racial appropriateness, but in appropriateness to the scale and manner of the life of today in this country. Architecturally the Georgian Colonial city house is easily designed and adapted to fit small areas, and to dwell

in pleasant accord with its near neighbors.

Such, broadly and briefly, has been the succession of styles in the evolution of the city house, if we add a few hybrids and a few rarities, such as the Flemish and Dutch Renaissance type, with stepped gable, and the English Renaissance, which is variously called Elizabethan, Tudor or Jacobean, according to its stylistic inflection or the owners' fancy.

When the peculiarly fine architectural qualities of the Lamont house gradually assert themselves—its tall gables, or its dignified façade—one wonders that there was never an extensive phase of Jacobean popularity. Why did people experiment with so many other and less pleasing styles? The answer is, perhaps, that in the building era recently passed—the period that was drawing to a close even before the World War—the Jacobean style was not considered “showy” enough



DETAIL OF PLASTER WORK IN HALL—RESIDENCE
 OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



HALL—RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
Walker & Gillette, Architects.

to measure up to the artificial standards of display and ostentation that falsified so much of our architecture.

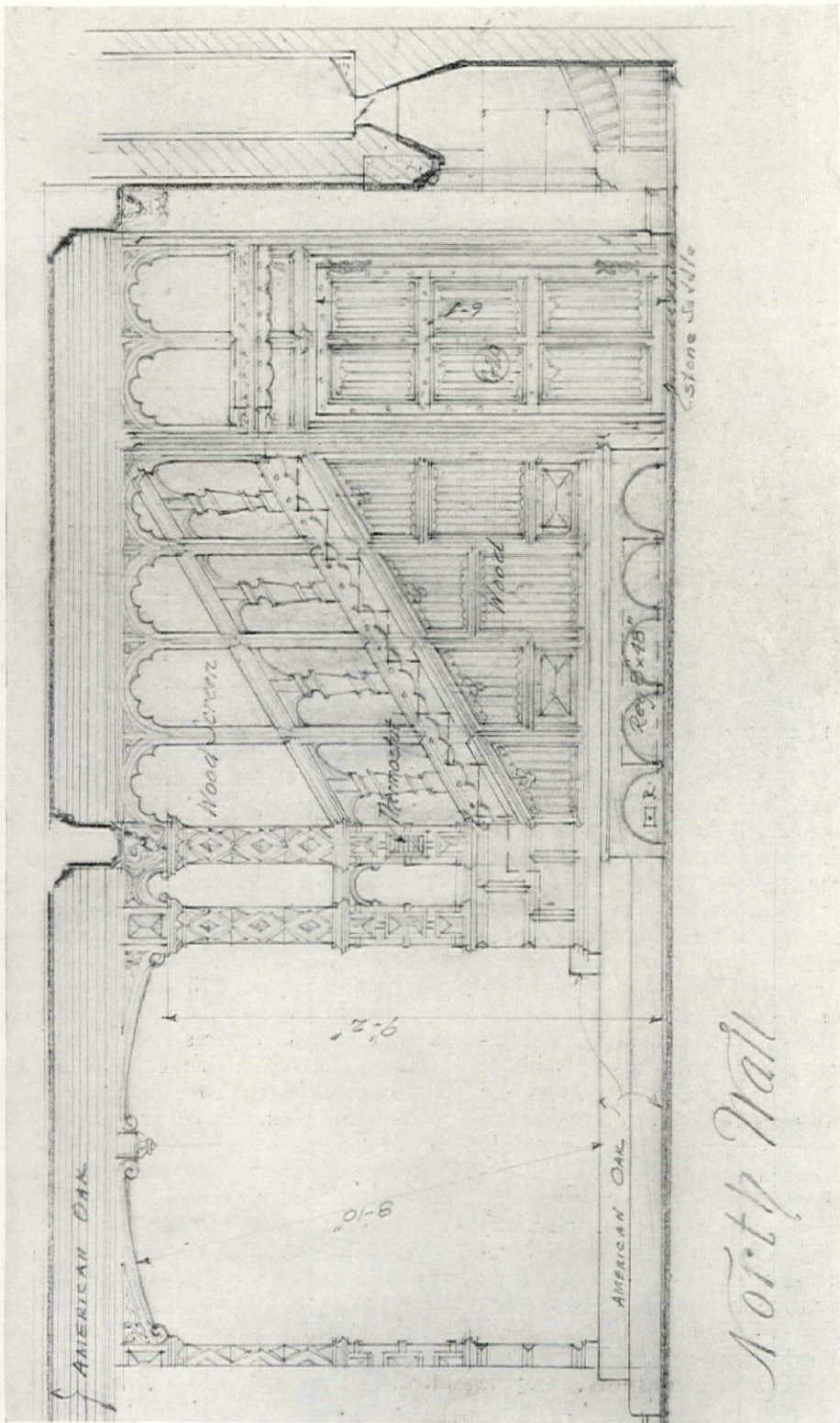
But the Jacobean style is not without its pictorial elements. Its picturesque gables and clustered chimneys, its balustrades and quoins and ornamental entrances, and above all its groups of home-like leaded casement windows, make a brave looking exterior: though a very quiet and domestic one, to be sure, compared with the profuse exuberance of carving which characterizes the extreme Beaux Arts variety of Modern French city house.

In view of all the stylistic experimentation there has been in city house architecture, the Lamont house holds, perhaps, a very special significance—a meaning which may become more fully understood a few years from now. Turning points are very seldom recognized as such until some time after the turn has been made. In 1940, perhaps, some critic may

say "A new kind of sanity appeared in city house architecture about 1922. The Lamont house on 70th Street, just east of Park Avenue, in New York, was one of the first examples of the large city house to express sincere architectural convictions and a fundamental architectural worth rather than the mere *money* it cost to build."

The Lamont house means more than simply a fine architectural solution of a problem wherein many architects have failed to distinguish themselves. From the strictly architectural point of view this tall house of many leaded windows speaks for itself. It has all the easy informality of a pleasant country house with the dignity and conformity that a city environment imposes. Outside and in it is genuine, sincere and unaffected.

The garden wall, with its door, the cloister and planted space within, the great cleft between the two main gables, and the picturesque profile of these gables



DETAIL OF SCREEN IN HALL—RESIDENCE OF
 THOMAS W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



LIVING ROOM—RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
Walker & Gillette, Architects.

against the sky, all combine to effect a city house which looks like a dwelling rather than a private museum or the establishment of an exclusive couturier. Lack of this expression and of any sense of domesticity, has left most of our large city houses meaningless. The greater number are encyclopaedias of architectural forms—consoles, cartouches, keystones and so forth, composed and arranged with varying degrees of skill.

The Lamont house accomplishes far more. Besides being an unusually fine rendering of the style, it is an unusually fine expression of a dwelling. The exterior shows detailed enrichment only where it is logically and stylistically proper. The entrance has all the elaboration dear to the heart of the Jacobean carver, and the exterior detail is confined to the vigorous mouldings of the period, in mullioned windows, string courses and copings and in a series of grotesque

bosses in the principal course. Several of these are specially illustrated from the scale and full size details. Another scale detail shows one of the clustered chimneys, which are made of special hand-cut brick and studied for true conformity with the style of the house.

Within is apparent the same studious attention to the spirit of the style, the same vigorous, expressive manner of handling the detail. Several drawings, both of full size and of scale details, are reproduced, giving some suggestion of the thoroughness with which the entire house was done. And these are not "tight," academic, school-book details, but details full of spontaneity and spirit.

A scale detail shows the original scheme for the oak screen behind which the stairs ascend. Before this was executed, an antique screen was found in England, and as it proved to be exactly fitted to the requirement, it was used.



DINING ROOM—RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
Walker & Gillette, Architects.

The new woodwork was blended with this with consummate skill—not a “modern antique” piece of work, but one in which the actual *feeling* of the old Jacobean woodwork was re-created. The same manner of carving, the mark of the tool, the softened profiles—all the charm and interest of the woodwork of the period was conveyed in the details and carried into the actual execution of the work. Other interesting details are reproduced to show the woodwork of the stairs, which are highly picturesque at every turn.

The entrance hall with its flagged floor is one of the first things about the house to suggest the unaffected domesticity of a country home. At one end a simple Tudor fireplace, at the other, tall, mullioned casement windows and an unexpected alcove, opening off to the front of the house, with more leaded windows.

The same rugged simplicity that char-

acterizes the woodwork in the hall and elsewhere, is seen in the plasterwork, of which several details are illustrated. On one drawing a notation describes the over-door decoration in plaster as consisting of “Three Virtues and Simple Looking Graces”—a legend certainly no less quaint and naïve than the work itself.

The only conspicuous departure from the Jacobean style (other than the treatment of the solarium at the top of the house) occurs in the dining room, which opens from the entrance hall. Here is a very assured rendering of the Queen Anne interior, an interesting feature of which is the introduction in the ceiling of two large concentric sinkages, of characteristic contour.

The living room, one flight up, is a large and stately interior, refreshingly simple, dignified and livable. It is flooded with light from tall, leaded windows on



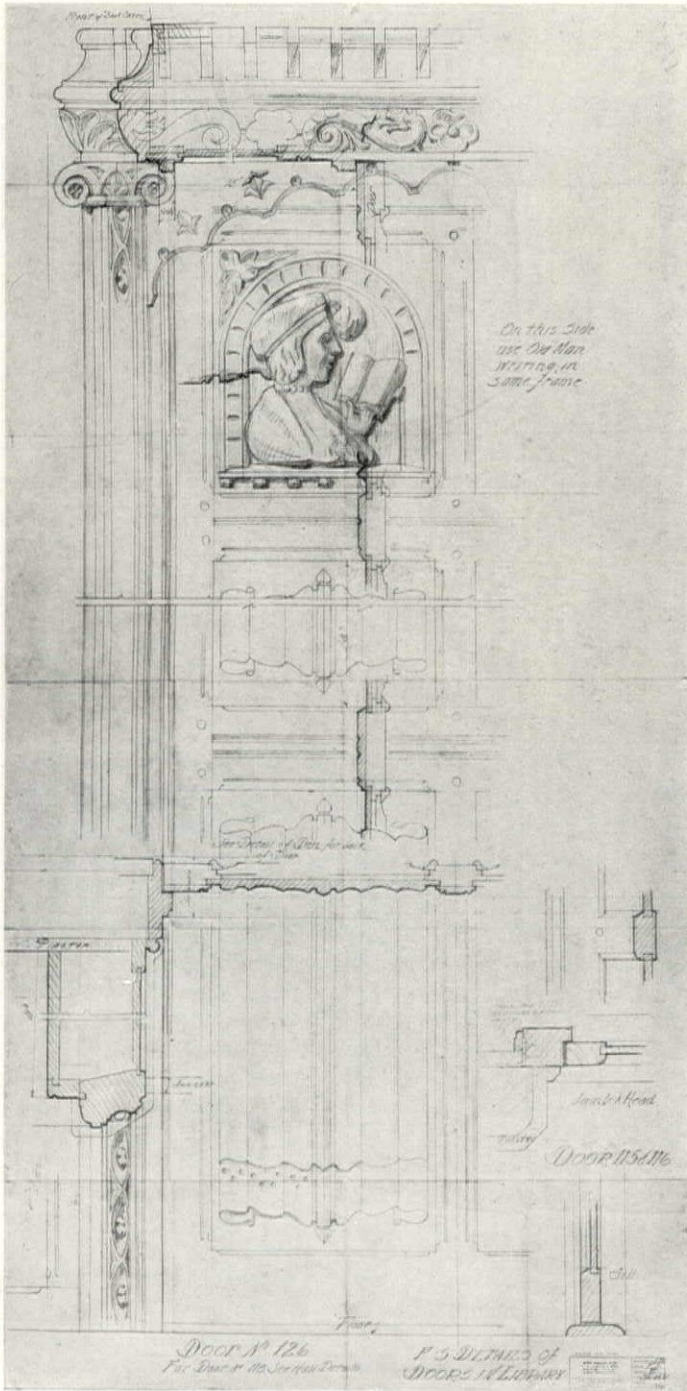
LIBRARY—RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
Walker & Gillette, Architects.

two sides. The furniture is well chosen, and well set off by the plain walls of gray plaster. In comparison with the ornate, over-decorated and over-furnished "drawing rooms" of many earlier city houses, this great quiet interior seems to suggest a distinctly new way of doing things in large houses. The architects believe—very rightly—that fine furniture and tapestries look better against a simple architectural background. Let the windows, the doorways, and the mantel piece (an antique in this room) supply the necessary interest.

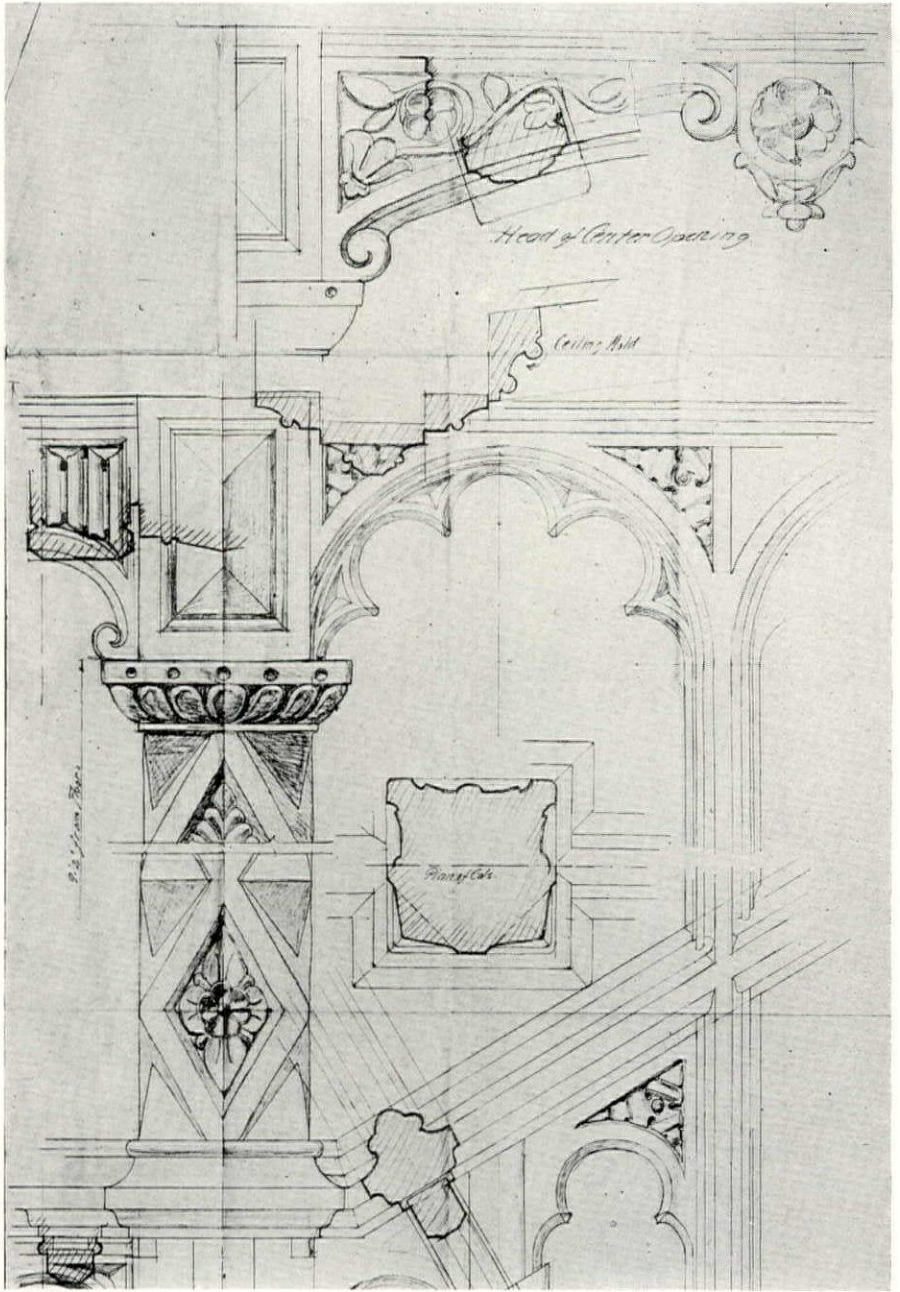
The library is of the utmost distinction and fineness. Panelled entirely in oak, wrought with the same highly sympathetic craftsmanship as in the hall, its light comes from leaded casements which look down into the garden. The mantel is an antique of excellently appropriate scale and great charm of detail, and the whole room is one of the most successful of its kind of any in this country.

A detailed discussion of each room would accomplish little in comparison with a concluding estimate of the significance of the Lamont house as a whole. It is a house of sincerity not only as a purely architectural expression, but as an expression of a new ideal in the whole conception of the large city house.

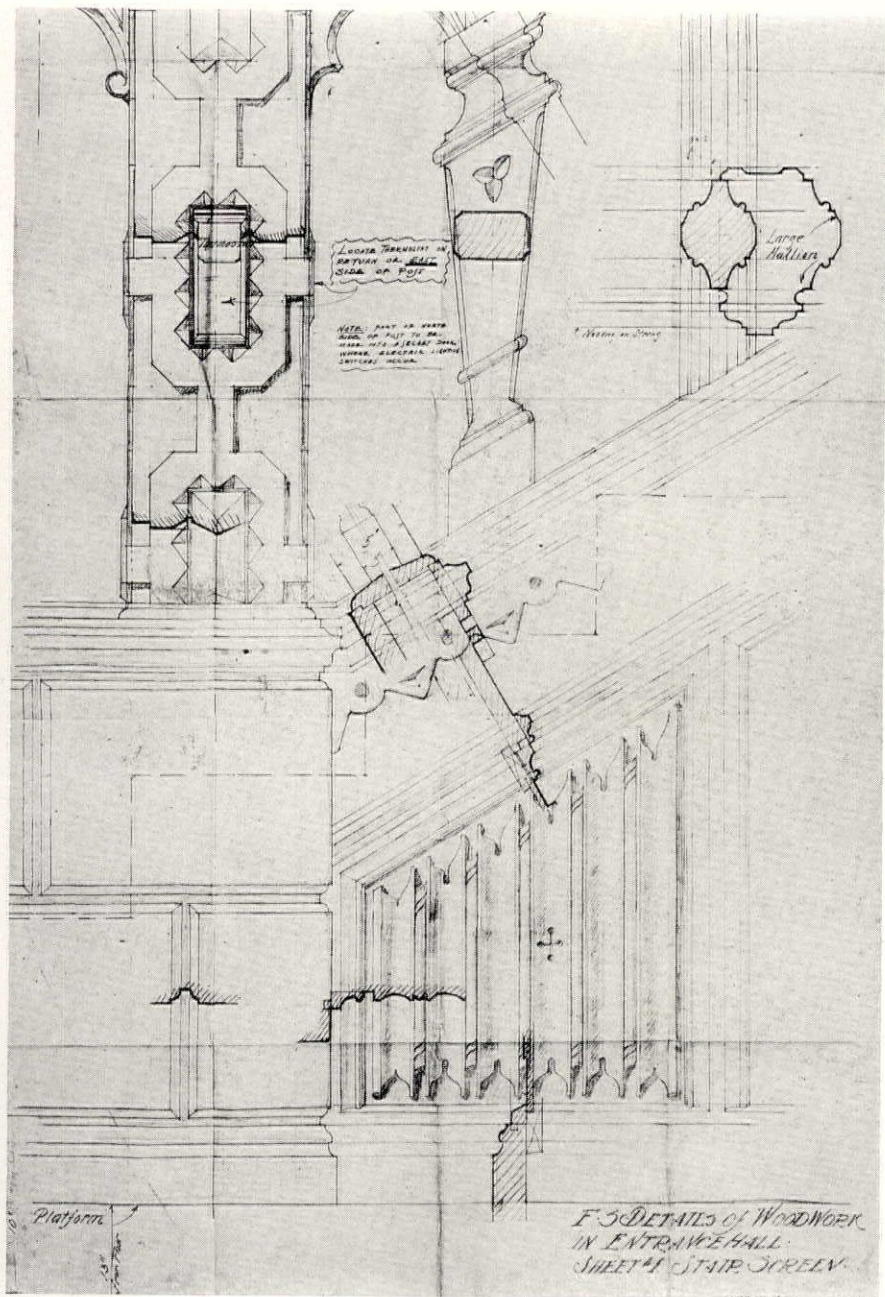
Surely changed conditions in the whole world and in our own country have changed many old valuations—eliminated some and created others. Although not everywhere apparent, there is a great swing toward a new simplicity and away from the old artificiality. The "show place," whether in the city or the country, has caused many a patronizing smile from critical European visitors, and has created much of the European conviction that we are a nation of *nouveaux riches*, who must proclaim in our houses every dollar of expenditure as plainly as possible short of framing the actual contract



DETAIL OF LIBRARY DOOR—RESIDENCE OF
 THOMAS W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



DETAIL OF WOODWORK IN ENTRANCE HALL
(UPPER HALF OF DRAWING)—RESIDENCE OF
THOMAS W. LAMONT, ESQ., NEW YORK CITY.
WALKER & GILLETTE, ARCHITECTS.



DETAIL OF WOODWORK IN ENTRANCE HALL
 (LOWER HALF OF DRAWING)—RESIDENCE OF
 THOMAS W. LAMONT, ESQ., NEW YORK CITY.
 WALKER & GILLETTE, ARCHITECTS.



LIVING ROOM DOOR—RESIDENCE OF THOMAS W. LAMONT, ESQ.,
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.

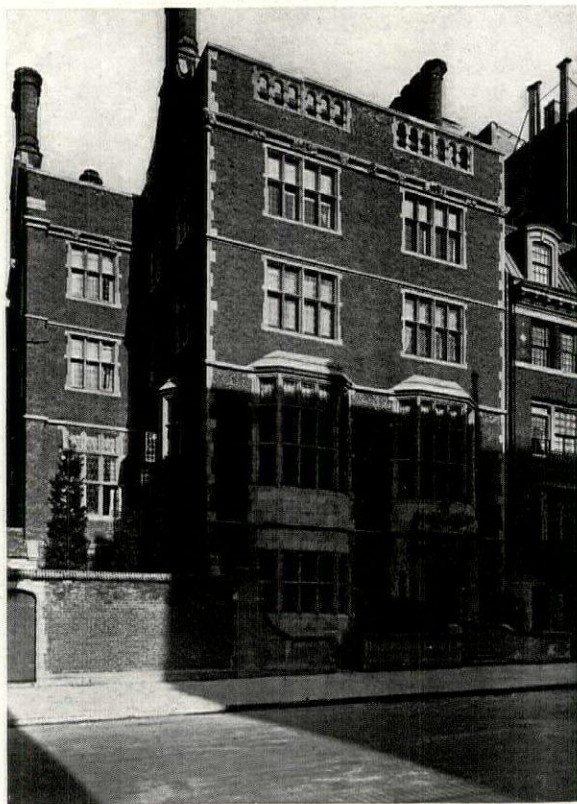


LIBRARY MANTEL—RESIDENCE OF THOMAS W. LAMONT, ESQ.,
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.

price and hanging it over the mantel piece.

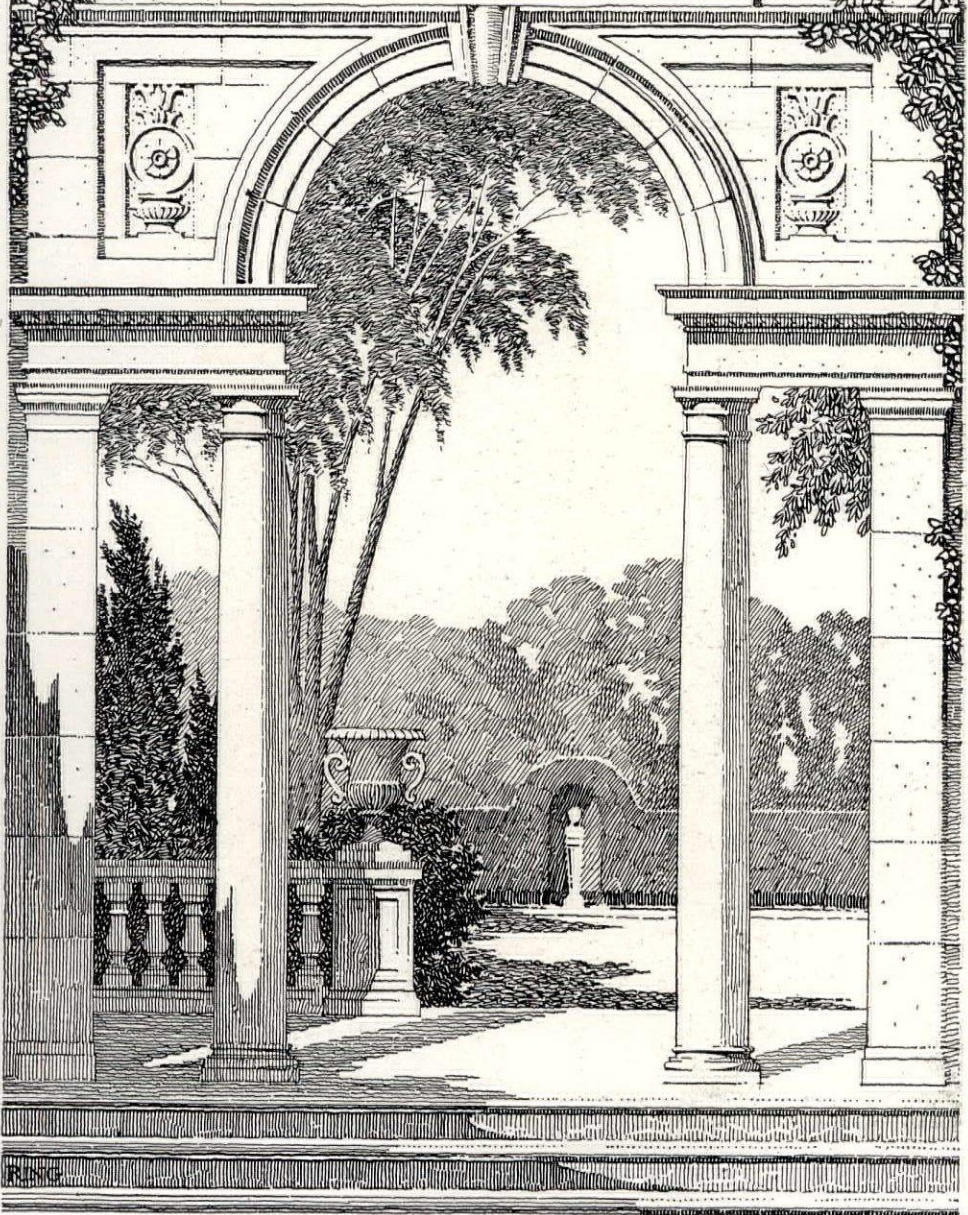
The "show place" of a few years ago is passing. It will reappear, inevitably and always, but is it still the ideal? Do our most intelligent and cultivated people feel that their social and financial position compel them to live amidst polished marble, ornate bronze, gilded plaster and potted palms? Even in Europe, where

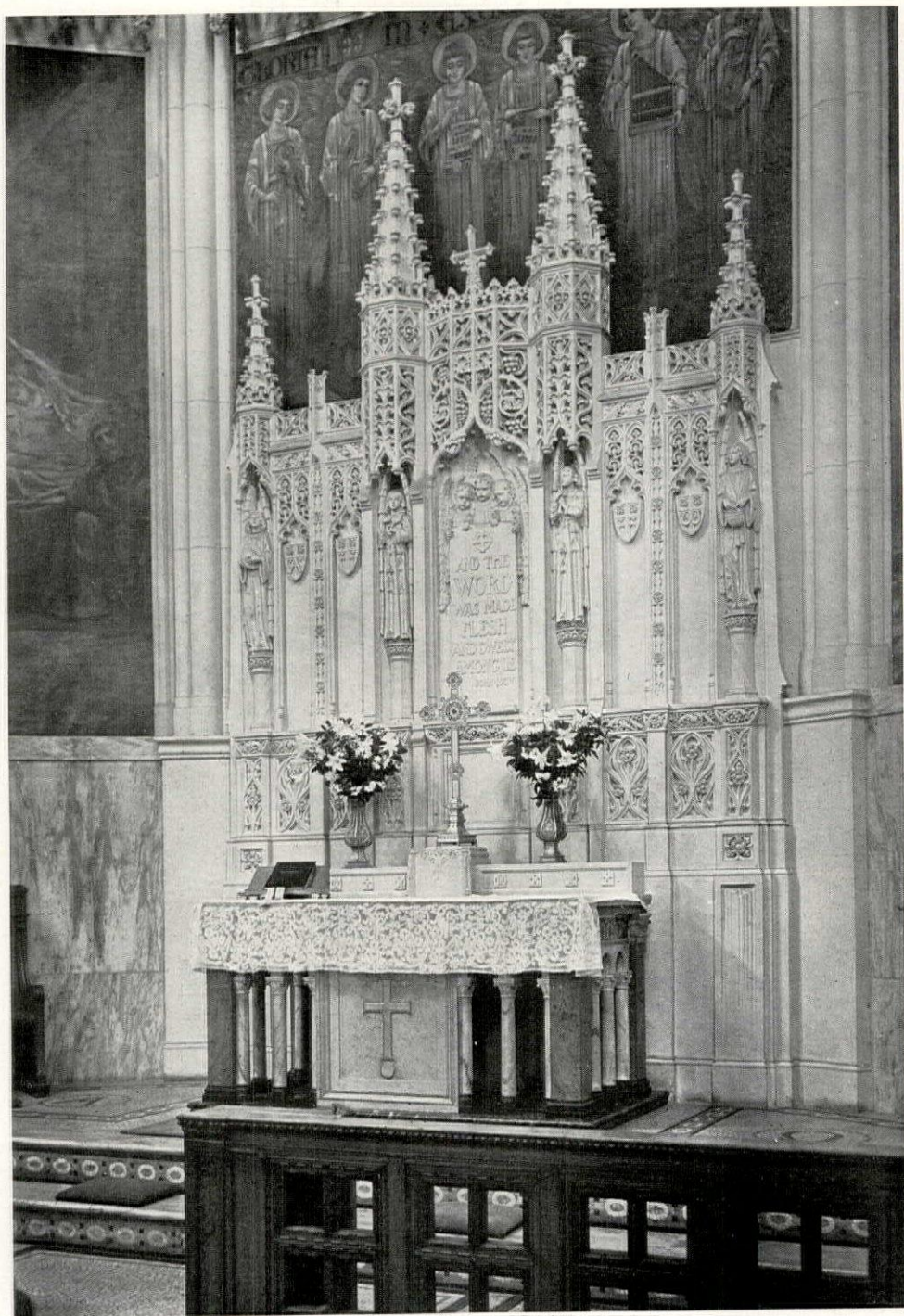
these trappings once typified the grandeur of an old regime, new ideals of simplicity and good taste are asserting themselves. In this country, where "the grand manner" could never be anything but an affectation, let us hope that it will not take us a generation to see the permanent and intrinsic worth of such an architectural expression as this fine, tall-gabled house in New York.



RESIDENCE OF THOMAS W. LAMONT, ESQ., NEW YORK CITY.
Walker & Gillette, Architects.

PORTFOLIO OF
CURRENT
ARCHITECTURE





ALTAR AND REREDOS—CHAPEL OF THE INCARNATION,
NEW YORK CITY. HENRY VAUGHN, ARCHITECT.



HELPERS OF THE HOLY SOULS
BUILDING, NEW YORK CITY.
MAGINNIS & WALSH, ARCHITECTS.



CHAPEL OF THE HELPERS OF THE
HOLY SOULS, NEW YORK CITY.
MAGINNIS & WALSH, ARCHITECTS.



THE JONES-RUSSELL COMPANY FLOWER STORE,
IN HANNA BUILDING, CLEVELAND, OHIO.
CHARLES A. PLATT, ARCHITECT OF BUILDING.
CARL W. BROEMEL, DESIGNER OF STORE INTERIOR.



STAIRWAY — THE JONES-RUSSELL COMPANY FLOWER
STORE, IN HANNA BUILDING, CLEVELAND, OHIO.
CHARLES A. PLATT, ARCHITECT OF BUILDING.
CARL W. BROEMEL, DESIGNER OF STORE INTERIOR



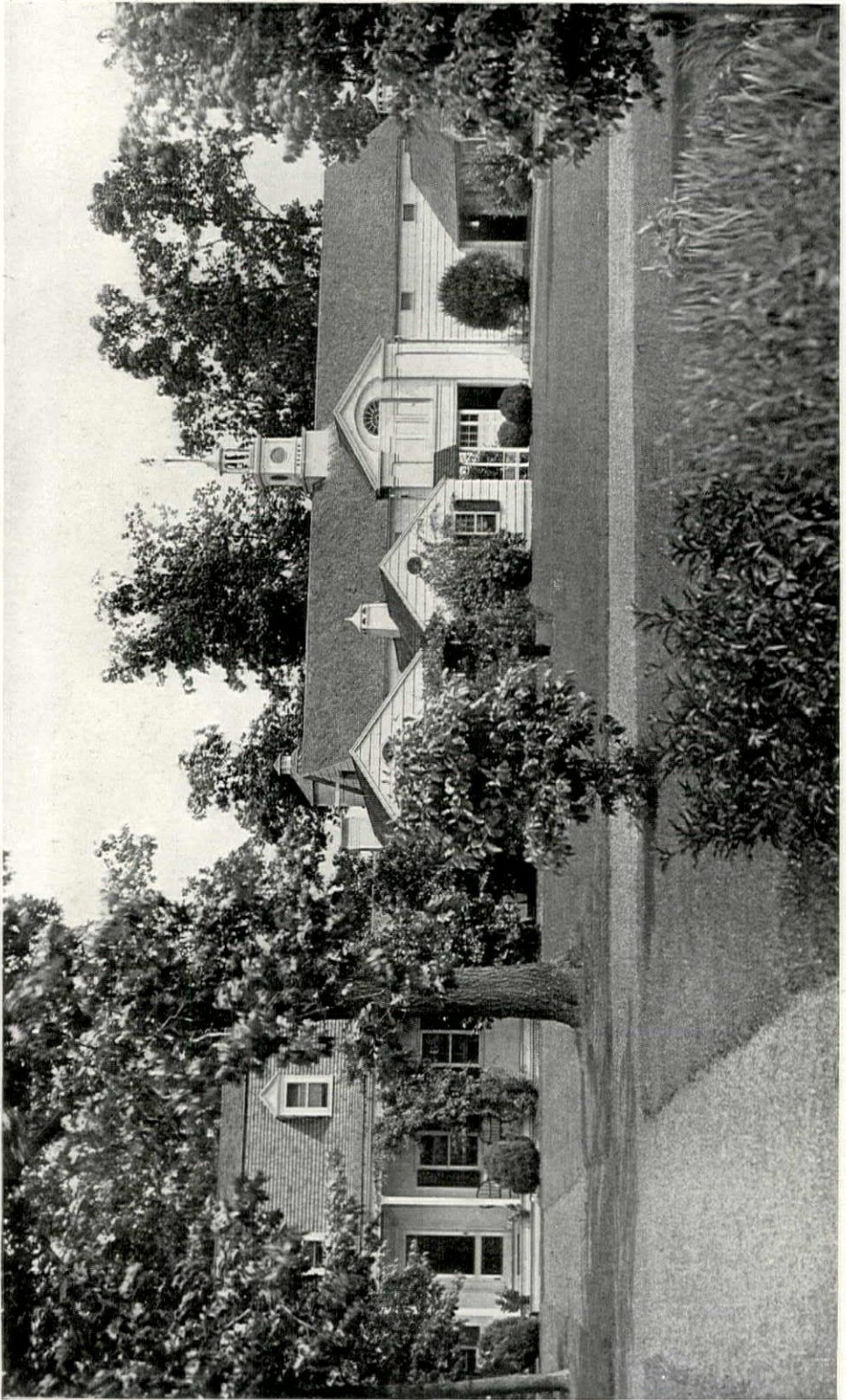
CASHIER'S DESK—THE JONES-RUSSELL COMPANY FLOWER
STORE, IN HANNA BUILDING, CLEVELAND, OHIO.
CHARLES A. PLATT, ARCHITECT OF BUILDING.
CARL W. BROEMEL, DESIGNER OF STORE INTERIOR.



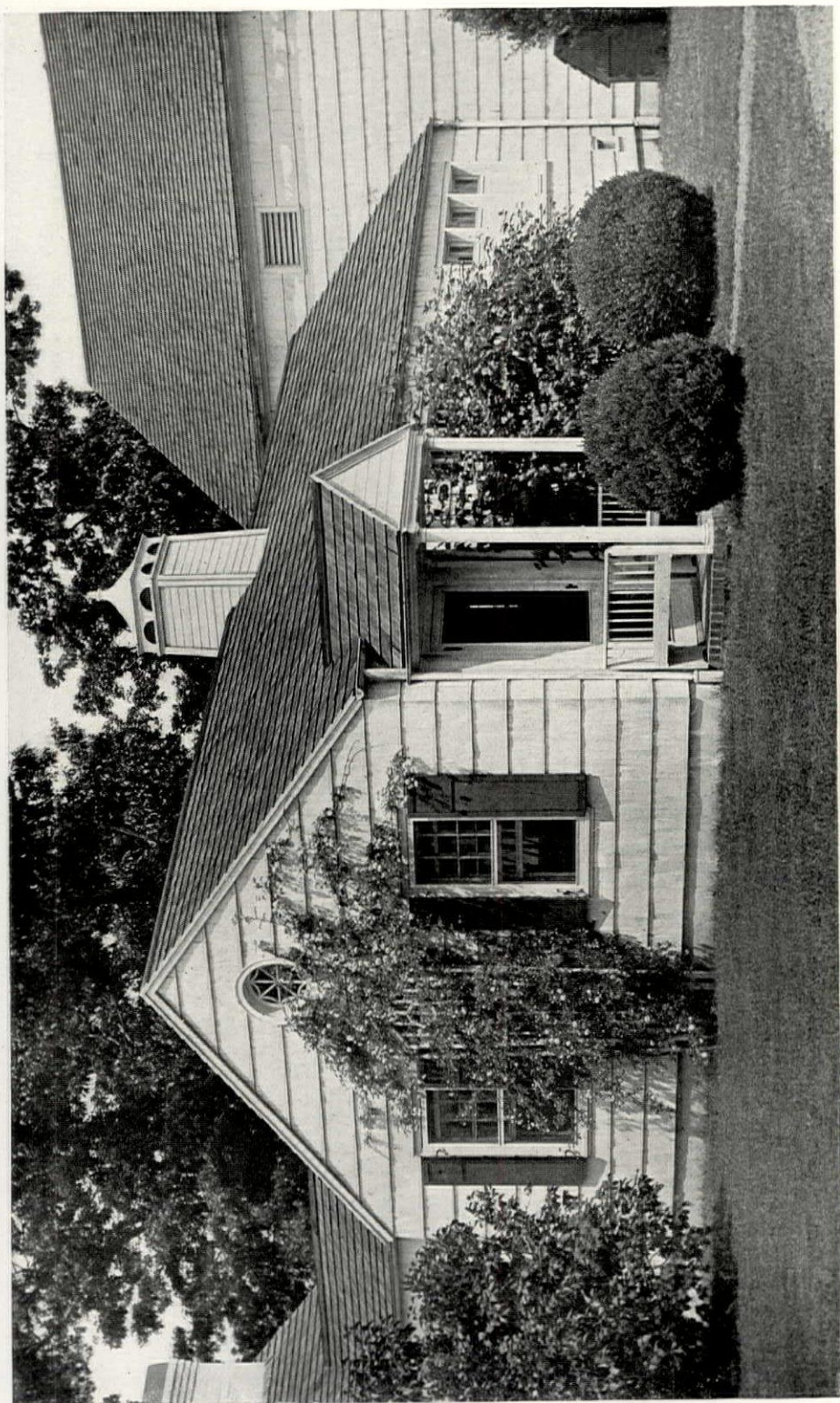
THE JONES-RUSSELL COMPANY FLOWER STORE,
 IN HANNA BUILDING, CLEVELAND, OHIO.
 CHARLES A. PLATT, ARCHITECT OF BUILDING.
 CARL W. BROEMEL, DESIGNER OF STORE INTERIOR.



DOORWAY—FARM GROUP—OYSTER BAY,
LONG ISLAND, N. Y. ALFRED HOPKINS, ARCHITECT.



FARM GROUP—OYSTER BAY, LONG ISLAND, N. Y.
ALFRED HOPKINS, ARCHITECT.



COTTAGE—FARM GROUP, OYSTER BAY, LONG ISLAND, N. Y.
ALFRED HOPKINS, ARCHITECT.



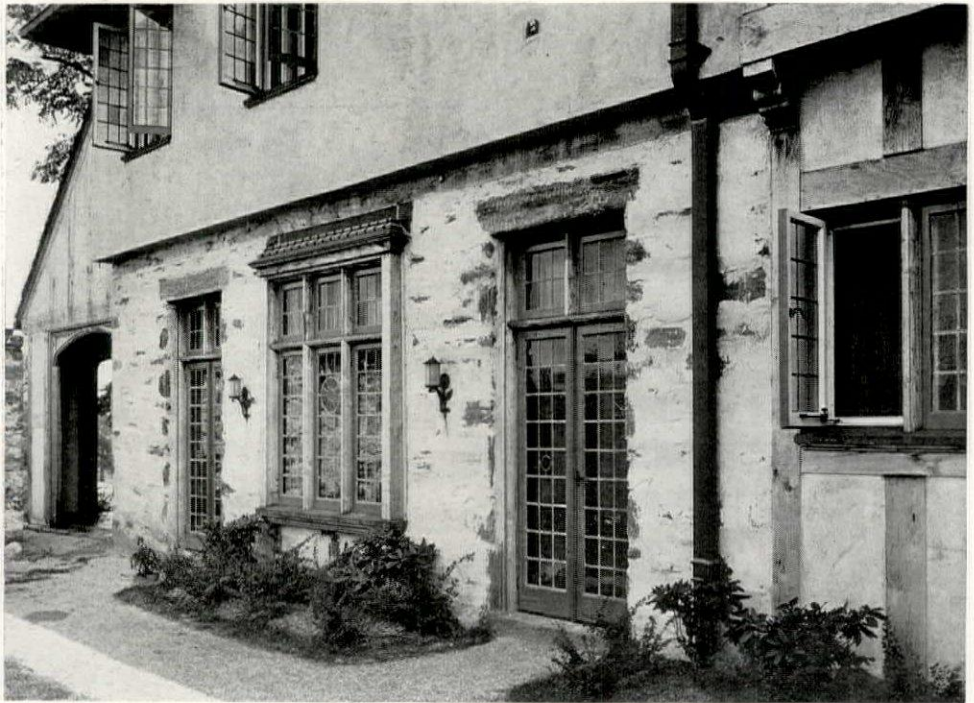
NEW YORK EXCHANGE FOR WOMEN'S WORK.
BUTLER & RODMAN, ARCHITECTS.



ENTRANCE DETAIL—NEW YORK EXCHANGE FOR
WOMEN'S WORK. BUTLER & RODMAN, ARCHITECTS.



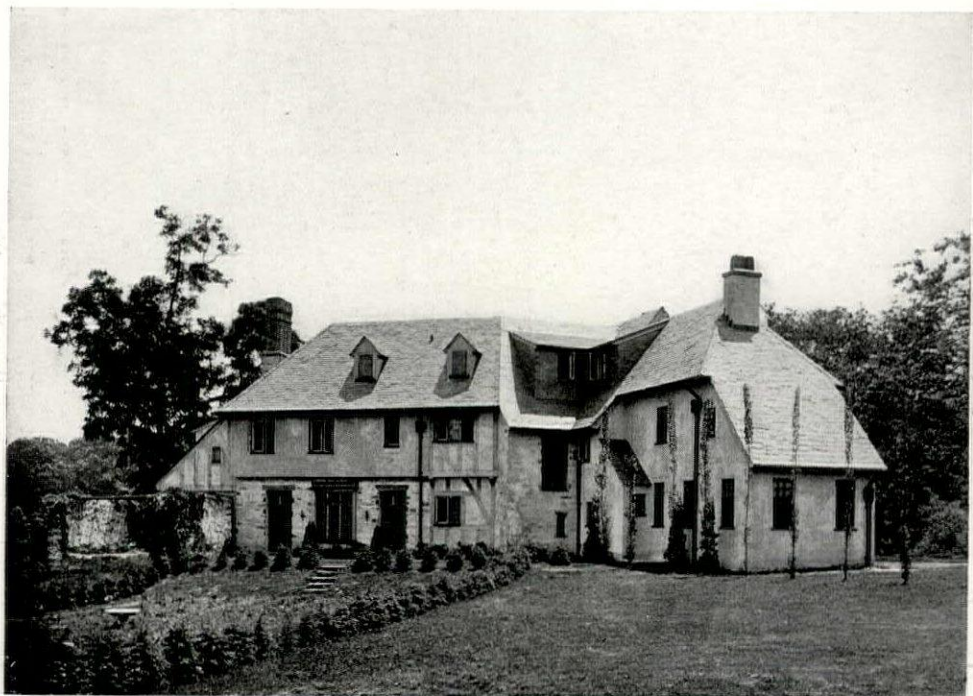
HOUSE OF MRS. WILLIAM K. RYAN, HAVERFORD, PA.
Emil H. Kleeman, Architect.



HOUSE OF MRS. WILLIAM K. RYAN, HAVERFORD, PA.
Emil H. Kleeman, Architect.



HOUSE OF MRS. WILLIAM K. RYAN, HAVERFORD, PA.
Emil H. Kleeman, Architect.



HOUSE OF MRS. WILLIAM K. RYAN, HAVERFORD, PA.
Emil H. Kleeman, Architect.



GARAGE—HOUSE OF MRS. WILLIAM K. RYAN, HAVERFORD, PA.
Emil H. Kleeman, Architect.

TENDENCIES IN APARTMENT HOUSE DESIGN

Part IX—Enclosed Courtyard and "Studio" Apartments



By FRANK CHOUTEAU BROWN

HAVING now considered the various types of "Open Court" apartment groupings, there remain but two further classifications to be analyzed in this series. The first of these is the grouping around a "Closed Court," or a building arranged entirely around the four or more sides of a courtyard space. After that there will still remain to be discussed the problem of utilizing any one of the types of building we have been illustrating, on the lot of irregular shape and outline, in which group will be found a number of interesting and unusual examples.

The "Closed Court" type of structure will now be taken up, primarily because it is closest allied to the buildings we have recently shown, but also partly, at least, from the fact that it is generally to be used upon the same types of lots—rectangular in proportion, and about the same or a little larger in size. In other words, this type represents in most cases the next logical forward step when considering an appropriate and desirable kind of building to use in the development of the kind of lot next larger in area and scale of operation.

As a whole, much the same considerations that have combined to direct the general plan of the individual apartments in the "Open Court" type, remain in effect with the "Closed Court" plan. This is certainly the case with the public circulation corridor and the matter of its effect upon any possible obtainable cross draught through the various rooms of the apartments. This matter now becomes even more serious, because the "closing in" of the courtyard does, in itself, much

to prevent the free circulation of air—particularly if the court is rather small and restricted in size. And this is, of course, the constant tendency in any improvement of valuable city property, where the difficulty of obtaining lots of sufficiently large area to plan an apartment group upon any comprehensive and large scale is an obstacle constantly encountered.

It is, nevertheless, fairly well determined by the material found during the process of securing the illustrations and information for this series of articles, that a very considerable part of the apartment house development in this country for the next few years is likely to take a line of growth that will utilize the "Courtyard" idea, in some one of its many and various forms.

From what has already been seen of the application of this group-type to the apartment plan problem, it is sufficiently obvious that this type of group is especially applicable to individual apartments of a small number of rooms—two, three and four room units, particularly. It should be definitely apparent that the apartment of five and six rooms can be equally well worked into a plan of this same type, requiring only a possible larger area of lot to become fully as effective and successful, from the point of view both of the occupying tenants, the realty operatives and the owner.

There is no bar to the utilization of the same arrangement of grouping, upon precisely the same identical scheme plan, if the "Duplex" type of arrangement is adopted. That is, each alternate floor plan for a four to six room apartment



FIG. 103. GENERAL VIEW—APARTMENT BUILDING AT 305 WEST 45TH STREET,
NEW YORK CITY.

Evarts Tracy, Architect.

could be very nearly identical with the plan of the living room floor of an eight to twelve room "Duplex"—the sleeping room floor being an easily invented and similar arrangement.

There is nothing to prevent this type of group plan being worked out to suit the convenient arrangement of apartments of this same or larger size, even with rooms all placed upon the one floor, although it has not yet been the fortune of this investigator to find such a type of acceptable plan that could be used here for purposes of proof and illustration. Nevertheless, attempts at such plans have been made in the past, and will undoubtedly be made again, and perhaps with better success. One such plan of this type was actually built a number of years ago in Boston, and was far from unsuccessful, even at that time. And this, too, despite a still somewhat undeveloped idea of the modern aspects of the apartment house problem. This type of plan arrangement is indicated in key form in one of

the illustrations in this article (Fig. 105). The exact plan is not reproduced. It was too large and complex in detail to reduce successfully to a small size, and in re-drawing it to indicate its essential idea the opportunity to both simplify and modernize the scheme has been undertaken, in order that it might the better serve to illustrate the present and future possibilities of this type.

But even here the plan is essentially one that cannot be employed for more than two apartments to the floor—the sort of plan that was also illustrated in Fig. 90, last month. It is more than probable, in the judgment of some of those who have given most study to the subject, that the next few years will see many more large apartments to the floor, grouped around one or more courtyards, in structures still larger and more distinctly urban and expensive in type.

Meanwhile we must continue to trace and illustrate the growth of the "Court-yard" idea, in larger aggregations of in-

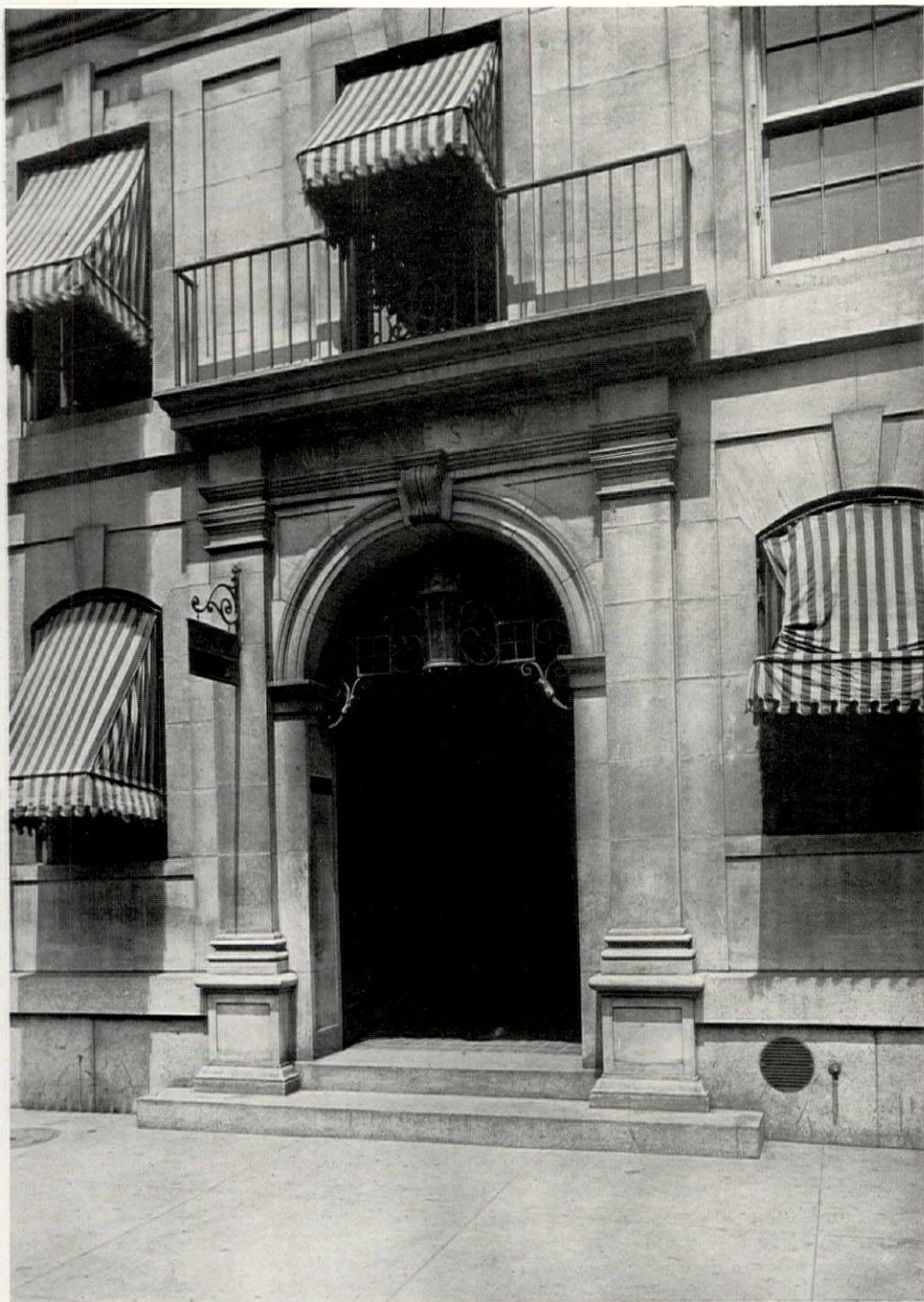


FIG. 104. DETAIL OF DOORWAY—APARTMENT BUILDING AT 305 WEST 45TH STREET, NEW YORK CITY. EVARTS TRACY, ARCHITECT.

dividual apartments of small size, clustered around a completely enclosed central court, continuing from the point where the subject was dropped last month.

In that connection we will have to do with apartments of four rooms or less, and will turn at once to a definite illustration in New York City, an example that was also recently the recipient of a prize from the profession.

This example is the better suited to our purpose, as it is a problem very nearly parallel to the example of a "double open court" plan, given the prize last year in the same city, which we illustrated in last December's issue (as Figs. 74 and 75).

This structure, where a similar class of small apartment is shown adapted to a "closed Courtyard" type, is illustrated this month as Figs. 103, 104 and 106, the latter being the plan, that may with interest be compared to the other plan, Fig. 75, printed last December. The plot of land is entirely different. It is now an "inside lot," of approximately square proportions, about one hundred and fifteen feet to one hundred and twenty feet front and the usual one hundred feet depth. (These figures refer, as usual, to that portion of the lot covered in whole or in part by the structure itself.) Upon this area is shown a nearly square floor plan containing fourteen apartments—three of four rooms, nine of three rooms, and two of one room, and baths. Of the three and four room apartments, two rooms are always the kitchen and living room—the other one or two rooms being bedrooms—and all these rooms are of more than comfortable size, although not as large in each case as in the more recent plan shown in Fig. 75.

The enclosed courtyard is about twenty-seven or twenty-eight feet wide by forty-six feet long, and none too large

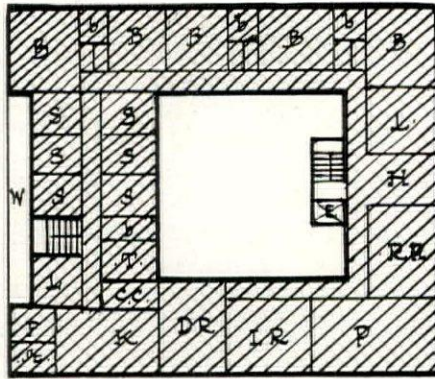


Fig. 105. Key Floor Plan—One Large Apartment to the Floor, Built Around a Central Courtyard.

for the purpose, in any event. This central court is, however, supplemented by two long and narrow courtyards, on either side of the building, extending from just back of the front range of the structure through to the rear, being open at that end. Across the front and rear ranges of the plan, the apartments extend entirely through the structure, from the

court to the outside frontage, so as to obtain good cross draught for the occupants. The public corridors extend from front to back, down the two side wings, enclosed in a middle position, with apartments opening out on both the center and the side courts. These apartments, therefore, cannot benefit by direct cross draught. If obtainable at all in warm weather, it is only secured in an indirect manner, across or through the public corridor.

This corridor connects two public staircases, one at the front, the other at the rear end; there are also elevators at the front end of each corridor—which are not connected across the width of the building, except on the entrance floor.

This building will serve as an excellent example of the simplest and most direct type of "completely enclosed" courtyard apartment group plan, and the different apartment units themselves are equally simple in their arrangement. It will also serve to illustrate at once the benefits and defects of the type scheme. So far as these are associated with the employment of the enclosed central courtyard itself, it requires no actual occupancy of such an apartment to realize that the width of the courtyard is not really sufficient to provide the occupants of the apartments on either side with a desirable degree of privacy, especially in warm summer weather. The height of the building also, a mere matter of six stories, at least as

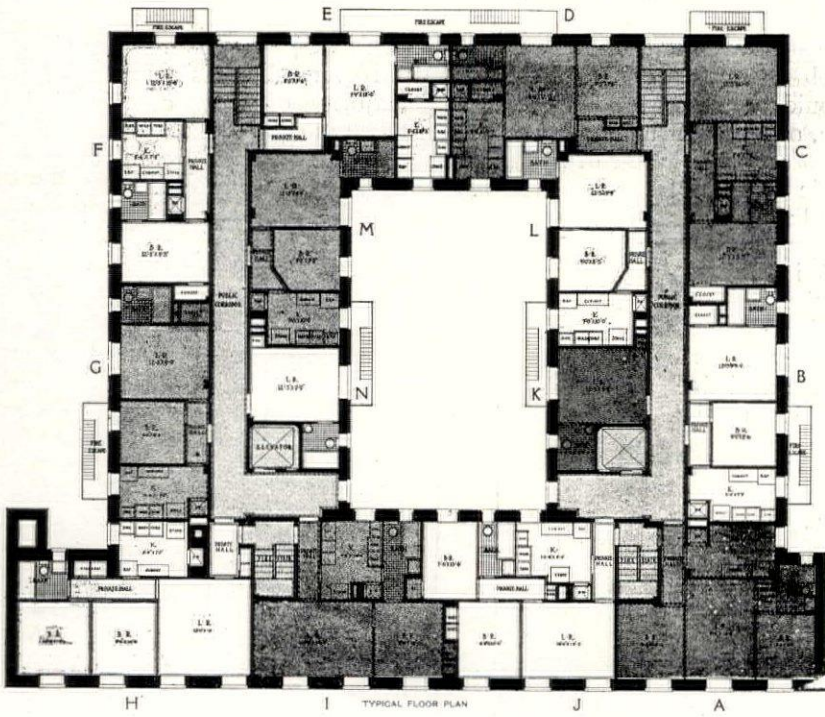
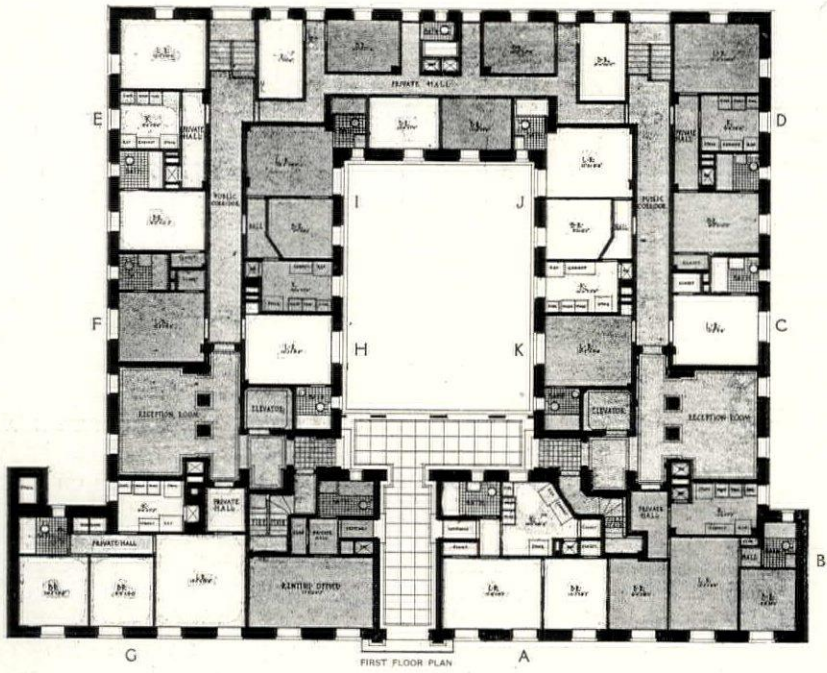


FIG. 106. FIRST AND TYPICAL FLOOR PLANS—APARTMENT BUILDING AT 305 WEST 45TH STREET, NEW YORK CITY. EVARTS TRACY, ARCHITECT.

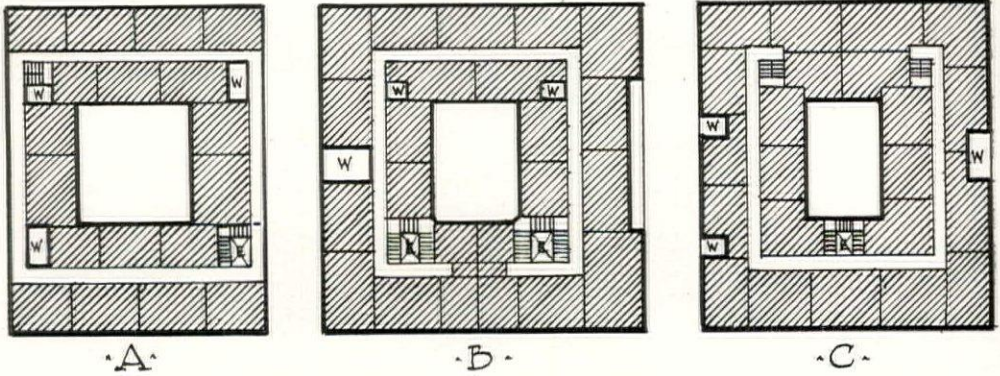


FIG. 107. VARIANTS OF TYPICAL "ENCLOSED COURTYARD" APARTMENT PLANS, SHOWING DIFFERENTLY LOCATED HALLWAYS AND CORRIDORS, WITH SECONDARY LIGHT WELLS.

low as would be humanly reasonable in a city like New York, with its crowded and expensive realty holdings, while quite to be expected under the circumstances, is yet still too high to surround a courtyard so small, and allow the occupants of the lower stories to obtain much benefit from actual sunlight, or—in the warmer weather—from sufficient ventilation, when their rooms open only from the court itself.

The obvious answer is that the land area should be larger for a building of this type, or the plan should only attempt to incorporate a *single* row of apartments in the side wings, opening them from the court, and allow the corridor to run down the extreme side lines of the property (as at A in Fig. 107), thus at once enlarging the central court and reducing the number of possible apartments, as well as the available income from the property development. An alternative, of course, would be to divide the plan into separate units of three or four apartments each, and provide each unit with its separate main staircase and elevator, thus avoiding altogether the public circulation corridor, otherwise

necessary around structure on each floor.

It is also apparent that a lower height—say four stories—would help, and as the height of such a building increases above this minimum, the courtyard should also be widened and enlarged, until on a crowded city lot it would soon reach the point where it would come through the width of the structure, on one side or other, and so would automatically transform the plan into an "Open Court" type.

Nevertheless, as a matter of fact, the majority of plans of this kind undertaken in our larger cities have to do with inside lots of no larger area than this, and often of a somewhat smaller frontage. Wherever a larger width has been obtained, advantage has almost always at once been taken of that added width to widen the arms of the structure, and use

a central corridor with apartments opening out on either side. The connecting public corridor is generally continued entirely around, or at least upon three sides of the courtyard, so as to enable one principal elevator to serve the entire building, as at B or C in Fig. 107. Some of the general possibilities of the usual variations of the corridor

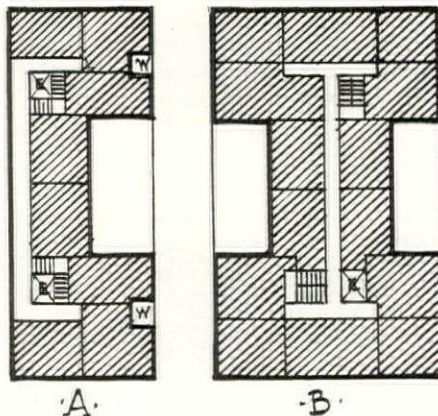


FIG. 108. TYPICAL "ENCLOSED COURTYARD" PLANS—"REVERSED" AND "HALVED"

WINDSOR COURT APARTMENTS
BALTIMORE MD
CLYDE N. FRIZ ARCHITECT

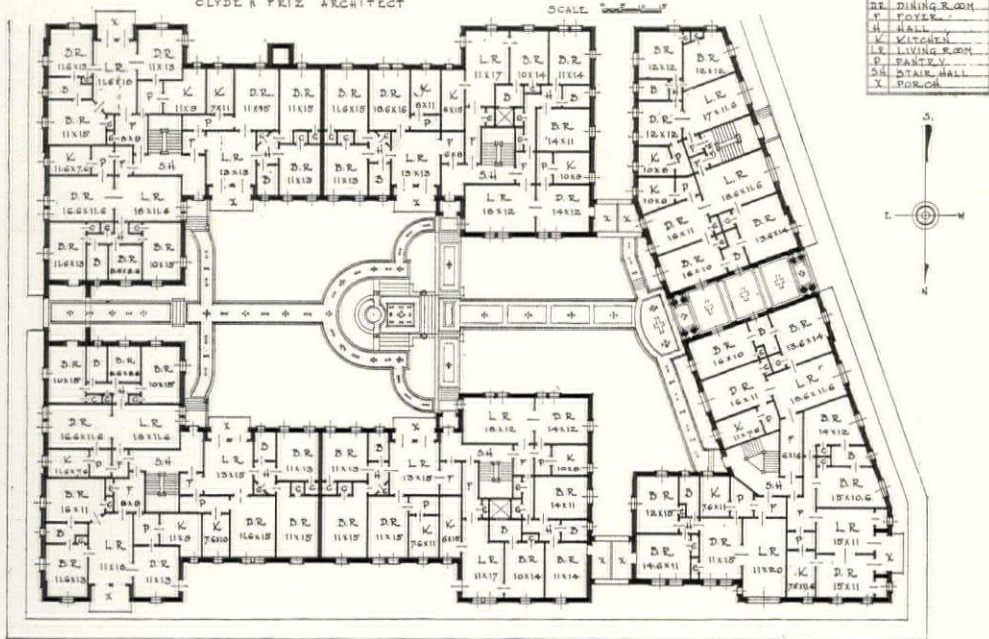


FIG. 109. TYPICAL FLOOR PLAN OF WINDSOR COURT APARTMENTS, WALBROOK, BALTIMORE, MD. Clyde N. Friz, Architect.

dispositions and locations are shown in these key plans of this example.

These key plans are merely suggestive of the possible general dispositions of parts in structures of the kind now being discussed. The room unit is indicated—often is only a one or two-room and bath or kitchenette unit—sometimes it totals three rooms in all. In B and C the right and left hand portions show possible alternate arrangements of the light wells (“W”) necessary to ventilate bath room or kitchenette stacks. In “B” the corridor at the front is shown as sometimes continued around the entire floor, sometimes as interrupted at this place, especially where two elevators (“E”) are installed.

The next illustration, Fig. 108, also contains two sketches, showing the possibilities of these same types “reversed,” or as they might be used on a narrower lot (A), in a half-plan, as it were.

The plan, B, indicates a similar ar-

rangement, with corridor in center and two “half-courts,” one on either side, to go on a lot of double width; but one still narrower than would be necessary to take the plan with a central courtyard, such as is shown in Fig. 106, for instance, and for the same reasons as we have already discussed in this series last January, in regard to the “Open Courtyard” type, when “reversed” or “halved” to go up on a narrow lot.

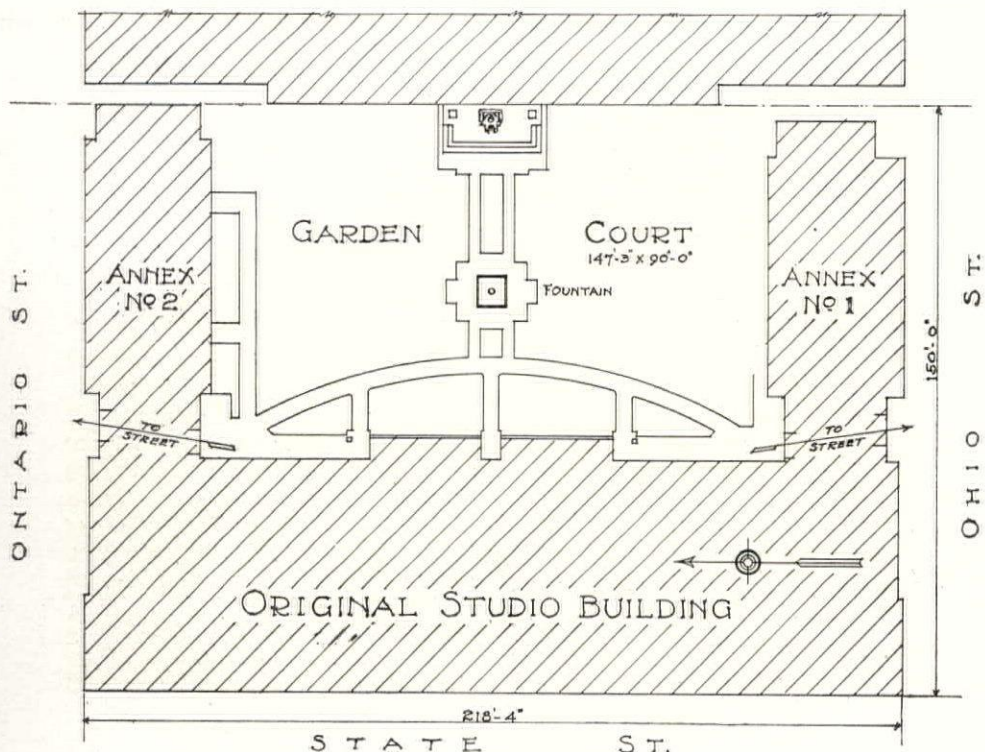
Another suggestive and valuable plan, in a form of development adapted to suit a more urban location and a somewhat better class of tenants, is to be found in Fig. 109. This group arrangement is interesting for several reasons. It is, in the first place, easily discernible that the whole composition is here a “grouping of groups,” being actually composed of three main groups, each comprising two minor groups, each with its staircase as a central feature. The “U” “Open Court” portion at the left is made up of two



FIG. 110. VIEW OF EXTERIOR—WINDSOR COURT APARTMENTS,
WALBROOK, BALTIMORE, MD.
Clyde N. Friz, Architect.



FIG. 111. VIEW IN COURTYARD—WINDSOR COURT APARTMENTS,
WALBROOK, BALTIMORE, MD.
Clyde N. Friz, Architect.



BLOCK PLAN OF TREE STUDIOS

WOLTERSDORF & BERNHARD-ARCHITECTS

FIG. 112.

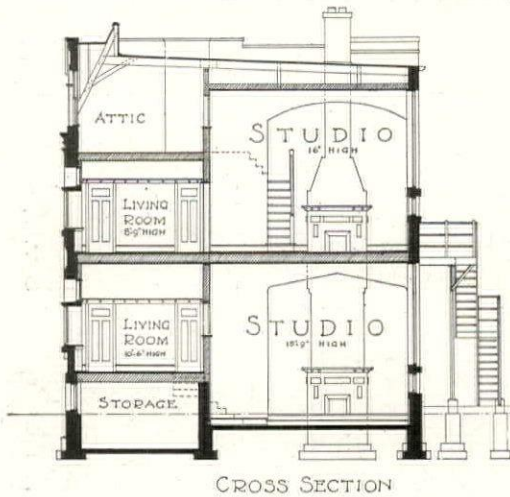
wings joined together by an arch at the center. The open end of this court is closed by another, almost separate, building, also connected to the wings by means of some open arcades (or actually "porches"), the whole making a plan of less regular outline than the previous example, yet so nearly rectangular as to be clearly comparable with it.

The whole area occupied by this structure is about one hundred and fifty feet wide by an average of two hundred feet long, the courtyard being about one hundred feet long, and either forty or fifty-five feet wide, depending upon whether the measurement is taken at the narrower or the wider location. This area is sufficiently spacious to meet all reasonable requirements for light and air for the inhabitants, because the building is mainly of only four stories height.

The floor plan here shown contains a total of seventeen apartments, one of six rooms, fourteen of five rooms, and two

of three rooms, besides the baths. With the exception of the two apartments at the upper right hand corner of the plan, they are arranged in groups of three apartments around the main staircases that serve this smaller group-unit upon each floor. As in the previous example, no back or service staircases are provided, and the loss of space in hallways or corridors within the apartments is avoided by the very ingenious device of an inner or "bedroom" hall that opens from the further side of the living room and serves to connect with all the sleeping rooms and the bathroom.

These apartments are planned to meet a simple set of conditions in a suburban location at a low cost. In this connection the straightforward use of brickwork shown in the illustrations of the street front, and the single view of the courtyard (Figs. 110 and 111), is suggestive of a style of architectural treatment that would help in achieving this result, with-



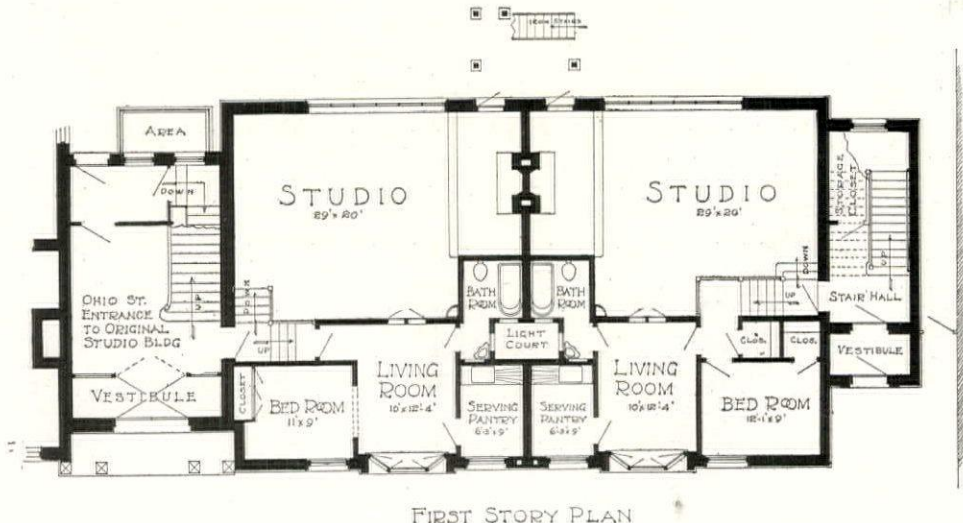
CROSS SECTION
FIG. 113. CROSS SECTION THROUGH ANNEX
NO. 1, TREE STUDIOS.

out falling into the common error of the vulgar repetition of stock ornament so often the result of restriction in design. These photographs were taken before the building had had an opportunity to benefit from any growth in the planting.

The possible changes in this general type of apartment-plan arrangement that the immediate future may have in store for us, we can only surmise. It seems fairly certain that we may look forward to groups larger and more imposing than any we have yet had. The principle upon

which this grouping of apartments within a plan outline is based, their arrangement "en echelon," is certainly not new; even in its application to the problem of grouped housing it goes back three or four thousand years; and it was, in ancient times, employed more exclusively to meet the conditions of crowded city locations. We will probably find it again so employed, with modern refinements and developments to meet those differing conditions found to persist in the modern city, even when of the most crowded kind. And the single group of units will very probably (as we have seen in the last example) grow into a still greater grouping of larger units, until, under the ultimate fostering development of the zoning stimulations, that we are but now beginning to understand and apply to our growing American communities, we may find whole sections of our cities laid out according to some comprehensive and intelligently grouped arrangement of apartment units on those variations of the courtyard, or "echelon," idea that will provide the best light, air, and outlook to a greater number of occupants.

In connection with this type of plan, we might as well give some passing consideration to the "Studio apartment," particularly as we can use an individual example to illustrate the gradual growth



FIRST STORY PLAN
FIG. 114. ANNEX NO. 1—TREE STUDIOS, CHICAGO, ILL.
Woltersdorf & Bernhard, Architects.



FIG. 115. STUDIO INTERIOR, SECOND FLOOR, ANNEX NO. 1, TREE STUDIOS, CHICAGO, ILL.
Woltersdorf & Bernhard, Architects.

of a structure to meet this courtyard type that we have been considering. There are two different kinds of Studio apartments, one being such a studio as a working artist would find convenient and practical; the other an arrangement such as someone playing at being an artist would consider attractively informal, artistically effective and unusual. To take up the first kind at once, we find in Chicago a Studio structure fronting on a street and backing on a garden running north and south, enlarged by the building of two new wings on the side streets so as gradually to enclose this garden. With a building already occupying the fourth side, we find that the whole group has come to conform to the kind of outline arrangement we have been considering (Fig. 112). The entire area of this lot of land being one hundred and fifty by two hundred and twenty feet, the courtyard is the unusual and ample

size of about one hundred and fifty by ninety feet.

Fig. 114 shows the arrangement of the floor plan of the wing first built, a large studio, twenty by twenty-nine feet and sixteen feet high, with a bathroom, bedroom, living room and serving pantry. Fig. 115 shows an interior view of one of the upper studios, and Fig. 113 gives a section through the wing, indicating the variations utilized in the floor levels. The street exterior of this wing is shown in Fig. 116.

In the second addition that was made, some improvements on the earlier arrangement were worked out. These appear best in the drawings reproduced as Fig. 117. The studios have here been made a foot longer and a little more than a foot higher. The extra height has not only been of help to the artist occupant, but it has also enabled the architect to secure two complete, if low, stories in the

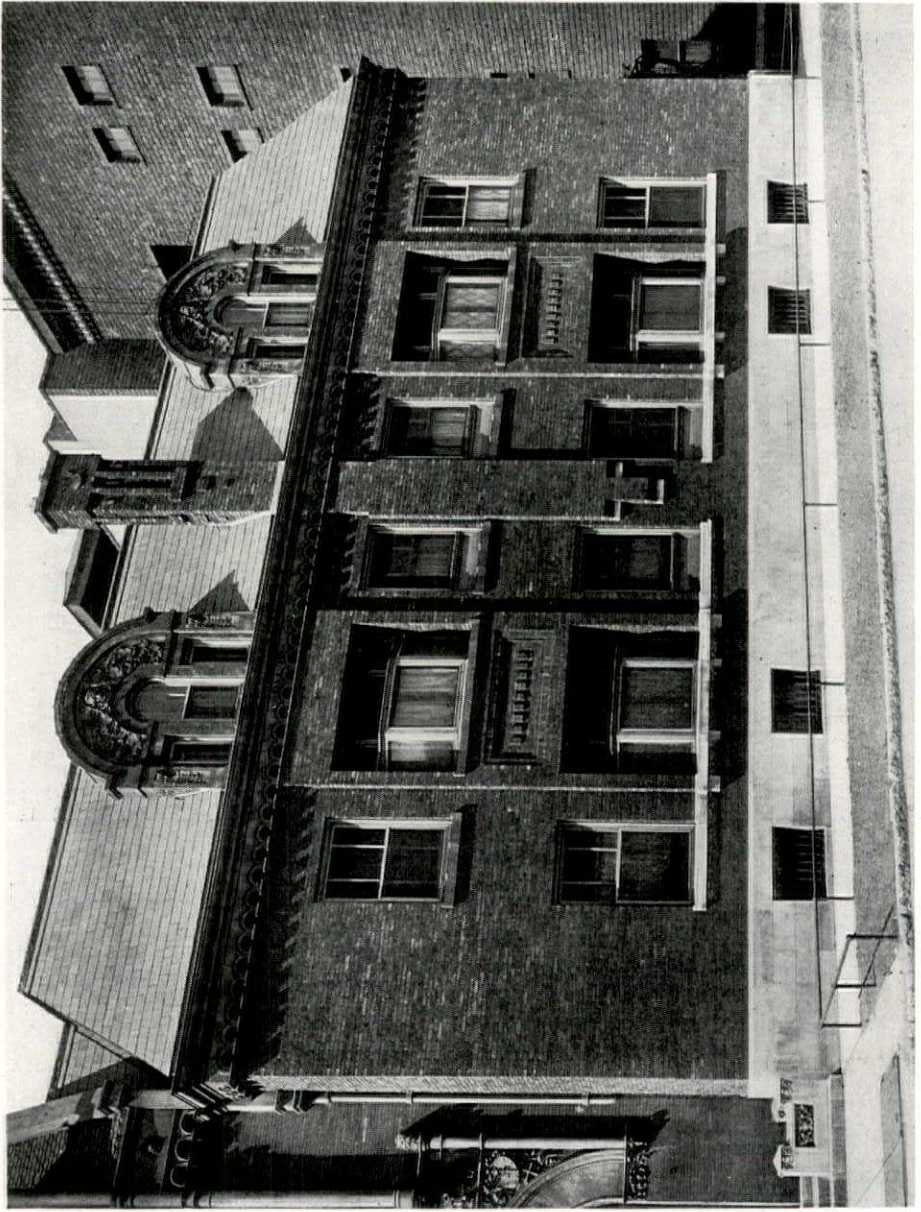
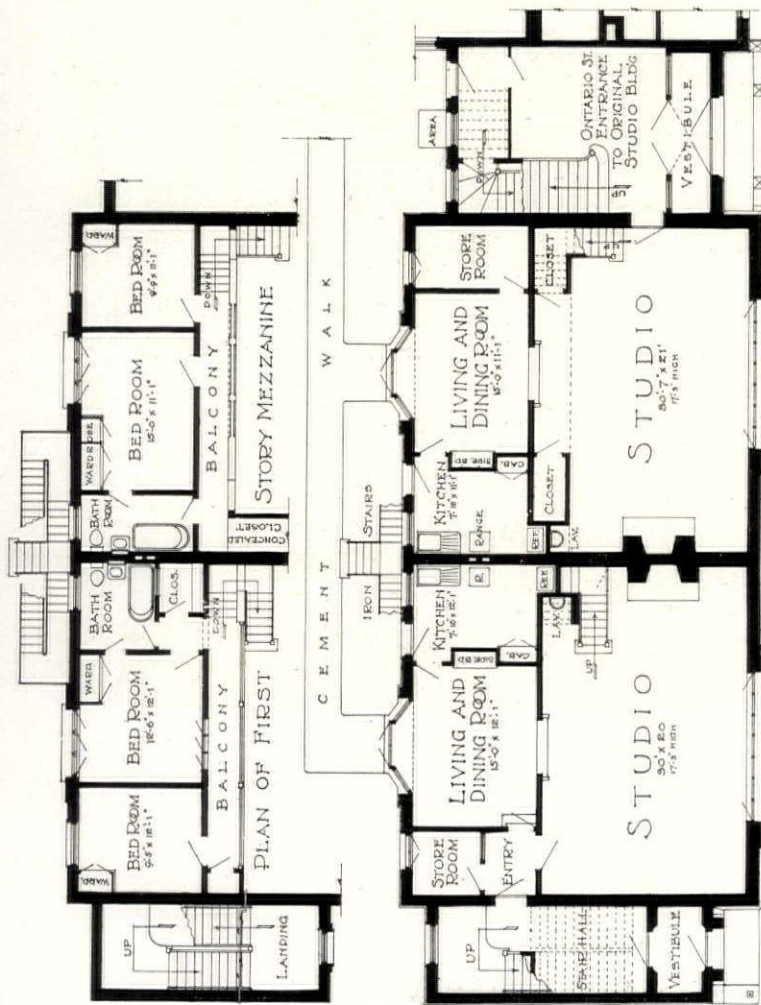
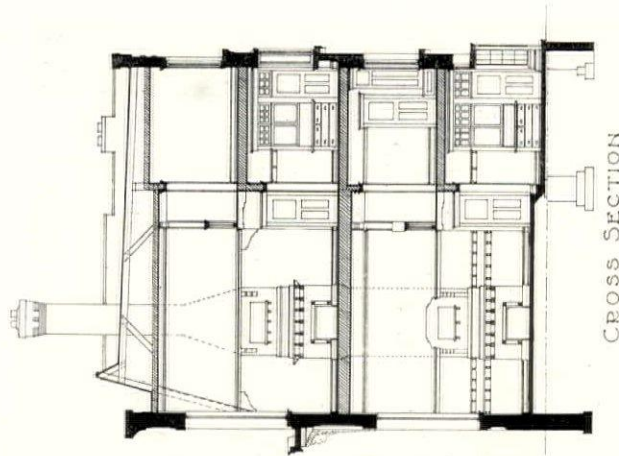


FIG. 116. OHIO STREET FRONT, ANNEX NO. 1, TREE STUDIOS,
CHICAGO, ILL., WOLTERS DORF & BERNHARD, ARCHITECTS.



FIRST STORY PLAN



CROSS SECTION

TREE STUDIOS - CHICAGO - ANNEX No 2

WOLTERSCHEFF & BRENNER - ARCHITECTS

FIG. 117. MAIN FLOOR AND MEZZANINE PLANS, WITH CROSS SECTION OF SECOND STUDIO WING, TREE STUDIOS, CHICAGO, ILL.

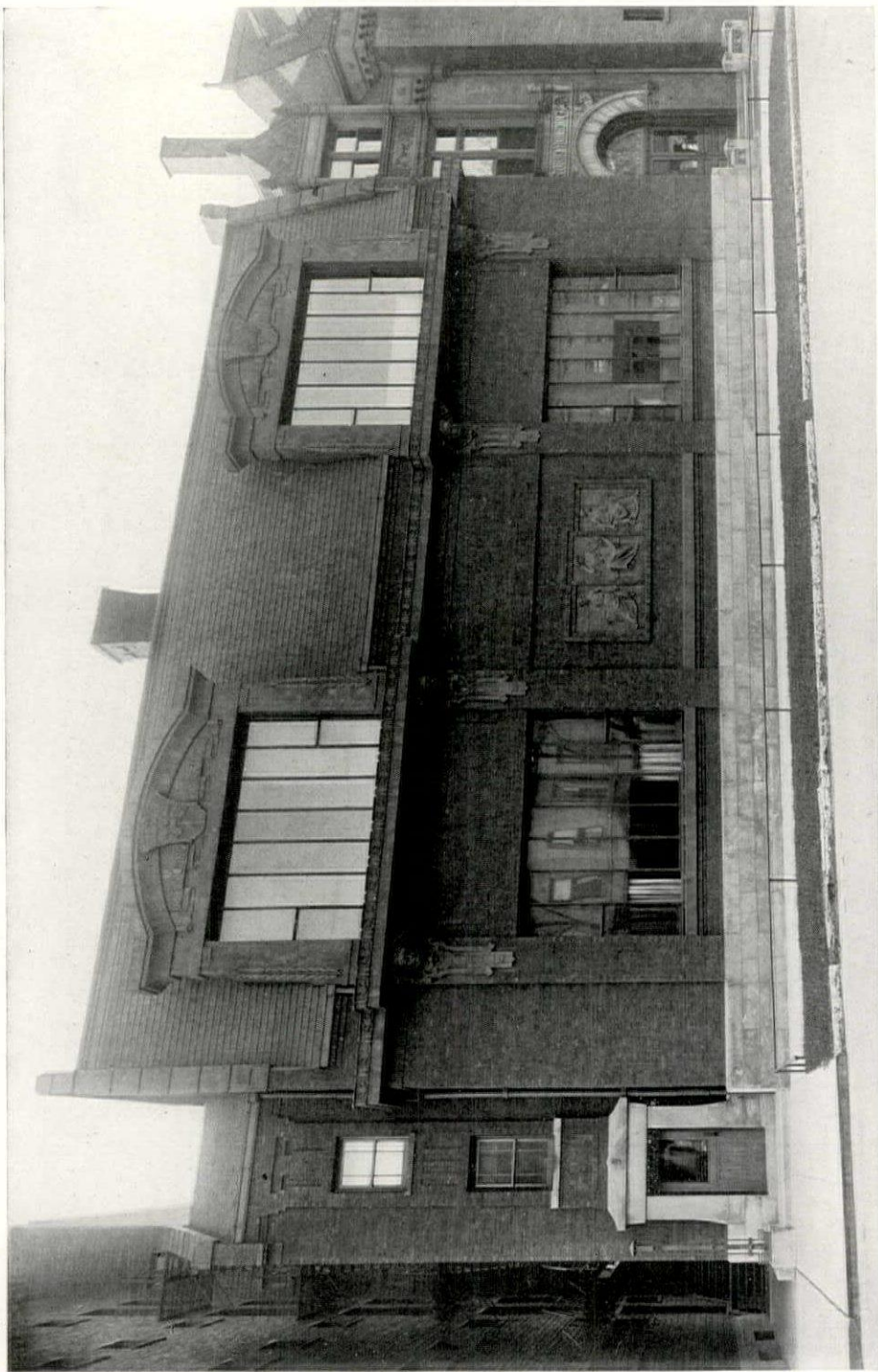


FIG. 118. ONTARIO STREET FRONT, ANNEX NO. 2, TREE STUDIOS,
CHICAGO, ILL. WOLTERS DORF & BERNHARD, ARCHITECTS.

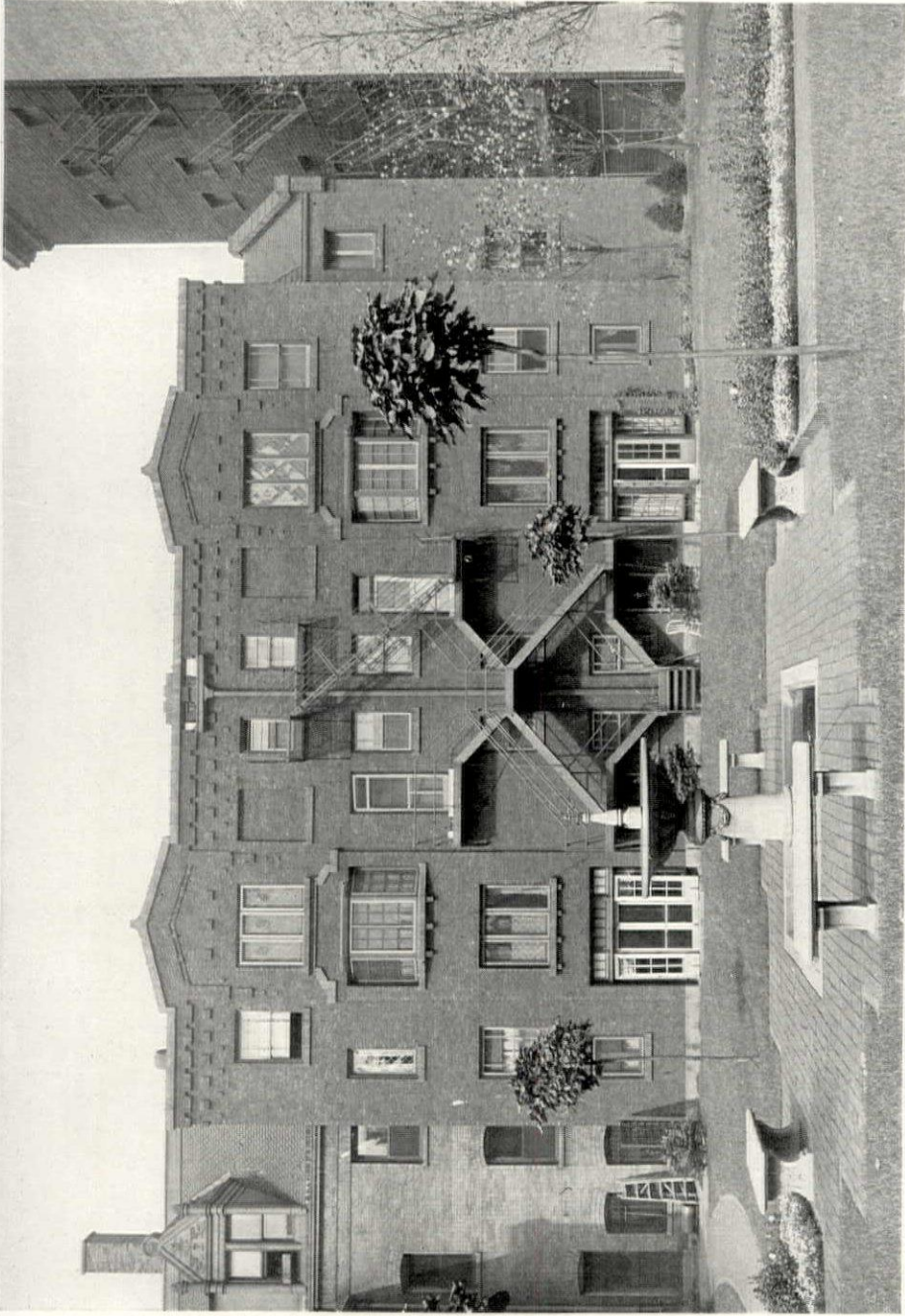


FIG. 19. THE COURT FRONT, ANNEX NO. 2, TREE STUDIOS,
CHICAGO, ILL. WOLTERS DORF & BERNHARD, ARCHITECTS.



FIG. 120. STUDIO INTERIOR, ANNEX NO. 2, TREE STUDIOS, CHICAGO, ILL.
Woltersdorf & Bernhard, Architects.

living space at the south side of the studio. This space has been divided into a larger living room and kitchen, with a valuable storeroom on the level of the studio floor, while the space on the mezzanine level has been utilized to make two bedrooms and a bath, all opening from a balcony, and giving the interior appearance shown in Fig. 120. An unusual arrangement in these studios is the outside iron stairways and balconies that appear on the courtyard side, combining at once a fire escape

and a separate outside entrance to the kitchen. The street front (north side) and courtyard elevations of this second wing both are shown in Figs. 118 and 119, respectively.

A studio arrangement combining still further practical advantages for the working painter has been recently built in Boston, fronting upon a portion of the park system, the Riverway. This studio itself possesses still greater length, almost forty feet, with a working alcove to obtain southern light

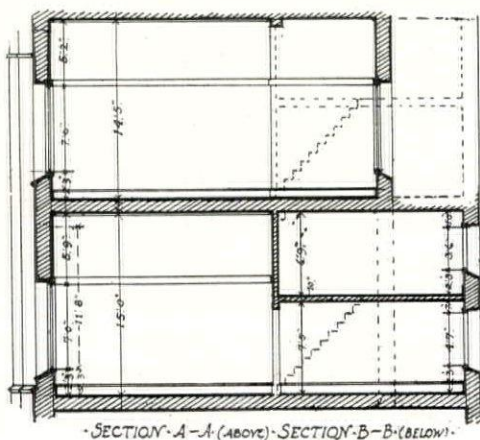


FIG. 121. CROSS SECTION THROUGH STUDIOS,
120 RIVERWAY, BOSTON, MASS.
William D. Austin, Architect.

(oftentimes quite as much needed by the artist as the colder north exposure). This building is four stories high (Fig. 123) on the front, and, taking into account the mezzanine stories really eight stories high on the rear. The section through the studios is given in Fig. 121, the lower portion showing a section on the line B-B, as it appears on the floor plan, Fig. 122, continuing through the two stories on the rear, and the upper portion gives a section through the studio alcove to the south, on the line marked A-A in Fig. 122.

This example is offered as an ideal arrangement of working space for the painter or artist, and the fact that all the occupants of this building are well known artists, each of whom took an active hand in seeing that the building would provide them the best conveniences possible, is the best proof of its practicability and success. Either the reception room upon the main floor, or the room marked "store room" on the plan of the mezzanine in Fig. 122, was available as a bedroom, if the occupants so desired.

We have still to consider the "Studio-apartment" building of the type that has of late years been so successful and popular in New York, where the plan has only a remote relation to the demands of a possible artist occupant. In these, for his practical needs there have been substituted at least one room of imposing proportions, capable of being made pictorially interesting and picturesque by occupants possessing a sufficient amount of taste and the necessary theatrical properties required to obtain the desired effect. Oftentimes the "Studio" room of the apartment has been carried to two stories height, so as to obtain on a small amount

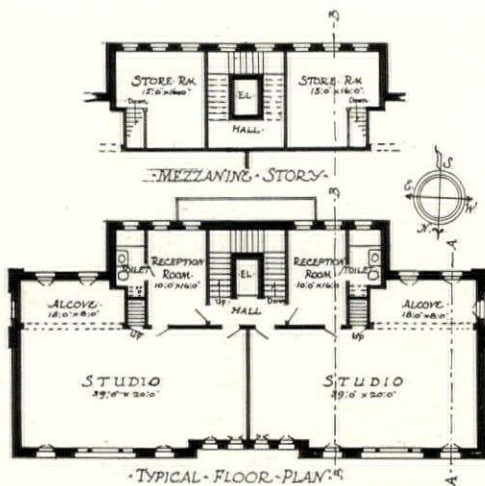


FIG. 122. STUDIO BUILDING, 120 RIVERWAY BOSTON, MASS. WILLIAM D. AUSTIN.

of floor area, one very large living room, utilizing on the main floor level other space sufficient to provide an entry or small hall, and—generally—a reception room, with a staircase to the mezzanine over it. This staircase is either entirely separate from, or often becomes a part of, the picturesque accessories of the main "Studio" room, where its possibilities may be easily recognized by turning to Figs. 115 and 120. A room of this type will be obviously well adapted to suit other requirements—such as an ideal music room, for instance. In fact, there is every reason for the popularity and success of this kind of building. Usually, the second story space is utilized in providing two bedrooms and a bath.

Where dining facilities are included in the equipment of such an apartment, it is in the informal manner, an alcove in the large room suggesting an appropriate space for the table, and a small kitchenette, with closet or entry for icebox, supplying the remaining necessary conveniences. Apartments of this type, both larger and smaller than the unit here described, have been built in many sections of New York and in a few other North American cities. They are available to fit every purse, but by far the greater majority are of a cost that would much exceed the elasticity of the pocketbook of even the most successful artist-favorite in one of our wealthiest communities.

This type of building is represented in this series, however, by a single example, and that of the less extreme type. The plan, shown in Fig. 125, gives a typical floor arrangement of the "Studio apartment" building, where the whole apartment is confined to a single floor. In this particular case the plan is adapted to fit



FIG. 123. GENERAL EXTERIOR VIEW—STUDIO BUILDING, NO. 120 RIVERWAY, BOSTON, MASS.
William D. Austin, Architect.

what we have previously found to be a typical New York City corner lot, one of nearly square proportions, its greater length being upon the less expensive thoroughfare.

In general scheme it really consists of two separate buildings, each with a service and passenger elevator and a principal staircase, with a rear courtyard about twelve feet wide separating the two sections. The combined floor plans make four three-room apartments and three two-room apartments, all with their baths and working pantries or kitchenettes. The

left-hand half of this plan is more entirely self-contained than the corner portion, but the necessary adjustments that might be made to adapt either portion to an inside or corner lot arrangement, where a smaller land area might be all that was obtainable, are obvious from any study of this floor arrangement. This one example, therefore, illustrates two, or possibly even three, different buildings such as might be undertaken on different sizes of lots and under different conditions that might arise to control their



NO. 124, NO. 100 CENTRAL PARK SOUTH, NEW YORK CITY.
SCHWARTZ & GROSS, ARCHITECTS.

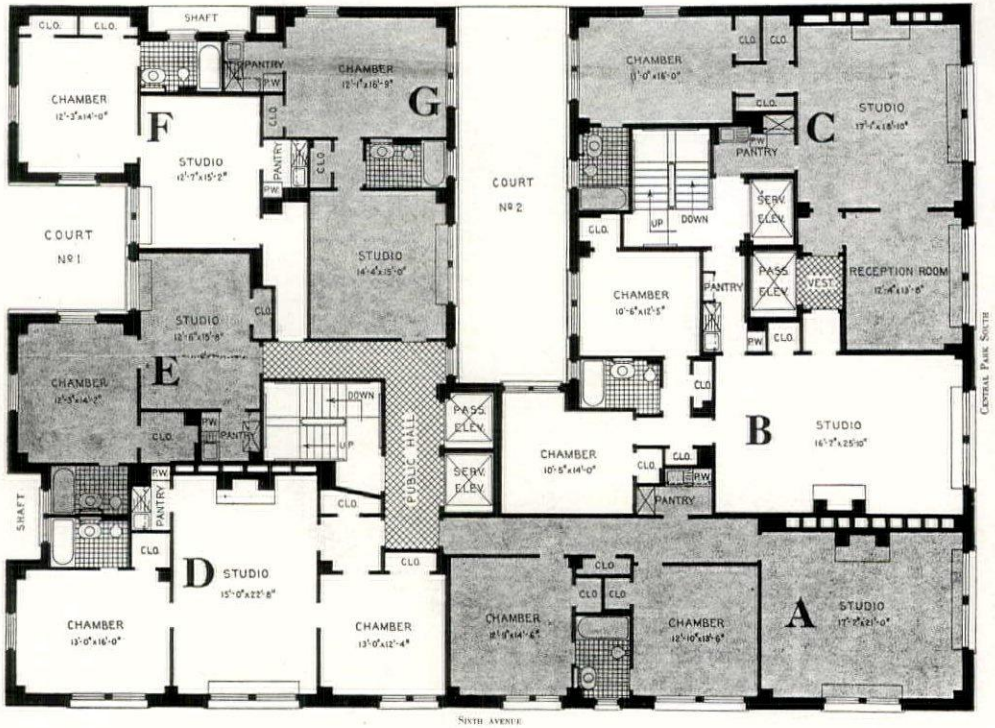


FIG. 125. NO. 100 CENTRAL PARK SOUTH, NEW YORK CITY.
Schwartz & Gross, Architects.

scheme-development in different American cities.

This genus also conforms to the same general conditions laid down as governing the apartment plan in earlier papers in this series. The smaller number of rooms makes the arrangement of the unit-apartment in itself simpler and easier to work out, with less possibility of waste space in private hallways. The two-story Studio room, where it is used, makes the problem at once similar to the

"Duplex" type, on a small scale. It is also a unit easy of use when developing a lot of small area and more restricted outlook, while it serves to meet an active and popular demand in many of our larger cities, and brings back a good return upon the investment in nearly every case. For, as was earlier decided, two small apartments of this sort will bring in considerably more rental for the same amount of area than if it were all given to a single large apartment.

PARK ARCHITECTURE

BANDSTANDS



By Horace W. Poaslee

Is it worth while to include bandstands in the same class as field houses or refectories in an investigation of park utilities? San Francisco has a bandstand that cost a hundred thousand dollars, and accordingly is known as a "Temple of Music"; Chicago recently moved a three-hundred-ton masonry structure to correct an error in orientation; Detroit, through the "Michigan Architect and Engineer," has just held a competition to bring out new ideas on park bandstands. Santelmann, leader of the United States Marine Band, advises that the design of most bandstands prevents the playing of many of the best musical compositions. It would appear, therefore, that bandstands may be of sufficient size to interest architects and of sufficient complication to demand their careful study.

EVERY town of any pretense has some sort of bandstand, although the occasion for its use may be only the annual Independence Day celebration. Bandstands have always had a peculiar appeal to the public if for no other reason than that they afford one of the few remaining free shows. There are a dozen different types and we have the word of almost any conductor that most of them are faulty in one respect or another.

The simplest type of structure is a sectional, square platform which is set up for special occasions. It is, literally, a one-night stand and the simplest solution of the neighborhood concert. It imposes upon the park area only during the period of its actual use. It is usually in one level, without canopy or background, with nothing to be criticised from the architect's point of view and nothing to be praised from the conductor's. A variation of the type, semi-circular, with step levels, of piping and slat sections, is used in the Piazza San Marco, Venice.

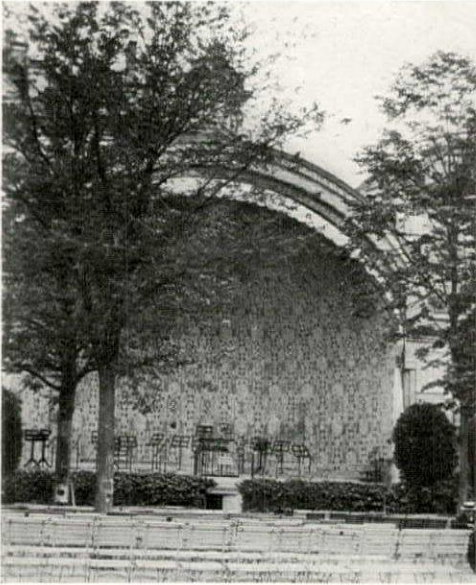
What this type of stand may lead to is indicated in two reports of the Minneapolis Park System. The 1914 Report reads: "The cost of transportation and

erection of the portable bandstand is about fifteen dollars per night. . . .

A plain wooden stationary bandstand has been erected in Minnehaha Park at a cost of about one hundred and fifty dollars. While the structure has served its purpose, it is an unsightly affair and to some extent a nuisance. I believe it would be a mistake to erect similar stands in other parks. A park bandstand should be an ornamental affair and not a disfigurement." Notwithstanding this diagnosis, a lapse of five years reveals that "inexpensive stationary bandstands were built in all parks where concerts were given and, while they are not an ornament to their locations they will do away with the expense of the movable bandstand which has served its purpose for twelve years." Another five years, it is hoped, will confirm the original analysis and cause either the elimination of these disfigurements or their replacement by permanent stands better designed and perhaps better located.

Next in order is the park pavilion, the familiar temple type on which the village carpenter has exerted his maximum effort or the architect has cut loose to do "something playful." Even Gotham has a shining example of such a bandstand on its Mall in Central Park. Like the roofless type, this stand serves a surrounding audience, but, unlike it, has the advantage

* Other articles on the subject of Park Architecture by this author—at one time Government Architect of Public Buildings and Grounds—are Bathing Establishments, Field Houses, Lodges, Boat Houses, Refectories and Greenhouses. These articles appeared in THE PARK INTERNATIONAL, now consolidated with THE ARCHITECTURAL RECORD.



A Shell Type Stand at Lucerne, Switzerland. It shows enough vertical surface below the springing of the half dome and a pleasing overall decoration. Inconspicuous doors lead to rear service room. The stand is flanked by fountains, seats and high hedges, and fronts on the lake promenade.

of a better sound distribution on account of its roof—providing of course that the ceiling is not a sound trap. One of the most pretentious of these pavilions is the one on Boston Common, based on the temple in the Borghese Gardens in Rome. The current report of the National Commission of Fine Arts mentions that “the American adaptation of this classic design shows how easily grace and lightness may be lost.”

A modification of this type, without architrave, has an overhead sounding board, upheld by only two lateral piers—facilitating the flow of sound waves and deflecting them downward. Rochester, New York, has developed such a type as one of several which are radically different.

The simplest type of stand which attempts to drive the sound in one direction is a terrace extension in connection with a park building. The natural thing to do is to extend the entrance or opposite terrace to accomplish additional monumental effect in the approach. If, however, an arcade or broken surface is involved as a

backdrop, the resulting sound confusion may be worse than the dissipation of sound around a free standing pavilion. This leads to the construction of a special wall background, usually semi-circular in form, with or without overhead sound reflector.

Finally comes the niche or shell, specially designed for band concerts and most favored by band leaders for the assembling and distribution of sound. This type finds a good example in “Concert Valley,” San Francisco, and again in San Diego, where a similar structure houses a great out-door organ. Both niches are flanked with colonnades. Another well-known example occurs in the Kurplatz in Lucerne and still another in the Zoological Garden at Leipzig.

Associated with bandstands we find all sorts of park utilities, so insistent in most places that it is a pleasant surprise to find a bandstand built for its own sake. Louisville reports: “Here is a beautiful comfort station erected by the city at a cost of fifteen thousand dollars. It has every convenience and above it is an ornate bandstand.” St. Louis adds a feature: “Comfort station, tool house and bandstand recently completed.”

If one is going to build a bandstand with floor level three or four feet above ground, there is a very strong temptation to lift it a little higher and dig a little deeper, and *voilà!* space to “utilize.” After having seen a score of conspicuously useless pavilions, painfully empty, one can readily understand the spirit that seeks to justify their cost. It is an evil spirit, however, that lifts the base just enough to destroy the proper proportions and adds entrances and windows so conspicuous as to detract from the superstructure. If any such combination is attempted, it seems more reasonable to work it out in connection with a shell or other one-facing stand so as to distinctly separate such services. A more reasonable arrangement is to utilize the base at its normal height and the requisite depth for incidental storage of folding chairs, awnings, racks and the like, with inconspicuous entrance and minimum fenestration. Such a combination of functions works out best when it

can be developed from changes in levels. A terrace or retaining wall offers plenty of opportunity for all desired services with radically different treatment of the pavilion.

Alternative functions for the superstructure are its use for outdoor forums or public meetings and for emergency shelter. This latter use is subject to much disagreement, one group railing out and at the public because it would profane the temple, while the other makes no distinction between a bandstand roof and any other roof as long as it will keep off the rain. The position and size of the stand and the character of its clientèle will determine the advisability of either procedure. Whether or not the stand itself is so utilized, there should be some provision for shelter in any isolated park situation to which the public is invited. Low arcades flanking a shell or an enclosing colonnade such as that in Humboldt Park, Chicago, serve the purpose better than the use of a bandstand perhaps already full of musicians. In this same park, the colonnade shelter is supplemented by a refectory pavilion which forms a most desirable combination when there is a musical program under way.

Among associated facilities may be mentioned the combination of a boating, bathing and refreshment pavilion at Lake Harriet, Minneapolis, with a bandstand on the roof. The long low building is packed to overflowing with seated spectators. Along one side of the building are massed automobiles; along the other side canoeists float back and forth.

In working out the details of a bandstand design, local climatic conditions and customs will cause many variations of rule. San Diego, which rarely misses a day on account of bad weather, does not need the shelter required in another city less favorably situated. San Fran-

cisco provides shade with a canopy of foliage—short sycamore trees trimmed like umbrellas. One town may feature afternoon concerts and another may require evening affairs—though usually a single stand will serve on demand. In any case, due consideration must be given to lighting, either natural or artificial, its exclusion or provision, whether a stand is temporary or permanent. These may all seem trivial details, but again we think of Chicago spending eight thousand dollars to pick up a completed marble structure and turn it around for the reason that "the sun shone directly into the musicians' eyes during the afternoon concerts, and the audience was frequently blinded by the reflection from the brass instruments."

Avoiding a discussion of outdoor acoustics, a point to be taken up in connection with open-air theatres, certain general phases may be noted. The ceiling of a covered pavilion may be level, depressed or raised, but in no event should a roof pocket be left. The so-called "Russian Bandstand" in the Zoological Gardens in Berlin has a mushroom ceiling with center support; the band-canopy in Madison Square Garden has a series of shell motifs which break up the ceiling into separate outward-facing vaults. A ceiling slightly raised in the center with coves instead of cornices or architrave mouldings helps to blend the sound waves



The design and arrangement of this Concert Group with Central Music Pavilion, in Seattle, are admirable. Its location on a through boulevard proved so ill-chosen, however, because of the noise interference and traffic risk, as to necessitate its complete abandonment and the erection of a stand in a new location several hundred yards from the boulevard.



The Swaysee Memorial at Exeter, New Hampshire. A fine example of the pavilion type with a roof in agreeable contrast to the usual top-heavy tiled dome. Henry Bacon, Architect.

and to facilitate the work of the conductor, but a dome will confuse the sound waves. Angles, coffers, pockets and projections, even balustrades and corner piers with engaged columns are considered objectionable by band men. Likewise, clustered corner columns—seven, as in one Rochester pavilion—seriously impede sound and have no justification architecturally.

Wood has preference over other materials for ceilings, shell linings and floors. Hollow backs and even double floors built like a drum are current contributions to bandstand design.

Outside interference must also be taken into consideration. Motor vehicles and the commands of traffic officers will spoil even the best of acoustical effects, while the movement of cars endangers the safety of crowds afoot.

Size varies with size of local bands. For a full complement band of forty-five or fifty men, five or six hundred square feet of floor area should be provided. The ceiling of a pavilion should never be less than fifteen feet from the floor. The top of a shell opening should be twenty-five to thirty feet.

The spring-line of the vault is frequently too low. The floor need not be so jacked up in the air as one frequently sees. The spectators like to see the solo players, but an elevation of three or four feet enables them to do this comfortably.

Elevating a bandstand to keep the boys out and then heavily balustrading it to keep the band in, is prejudicial to appearance and function. A high base is usually unsightly and a heavy balustrade impedes the flow of sound. A light iron grille serves the protective purpose without obstructing view or sound, and by opening up the stand to view makes it less attractive to mischief makers.

A heavy balustrade looks ungainly between columns or takes away from needed height if used below the column base. Many stands suffer from short columns and chunky inter-columniation, so that usually every available inch of height is needed. Another cause of heaviness in appearance is the attempt to use a domed roof over the large platform area required. The result is frequently a dome overpowering the structure or else insignificantly receding. A simpler direct solution is the use of a low conical roof, as in the bandstand at Exeter, New Hampshire.

Among special arrangements should be noted those relating to water. Onondaga Park, Syracuse, has an island bandstand about a hundred feet from the shore and five hundred feet from any motor parking. Players and audience greatly enjoy



This Detroit pavilion, like most of the Belle Isle features, is a happy incident along one of the canoe channels. The lowered ceiling and lifted cornice form a sounding board without losing the lintel line. Van Leyen & Schilling, Architects.

the arrangement. Cleveland has a similar scheme across a neck of water with a sounding board originally for Madame Schumann-Heink and since made permanent. Private interests in Washington have developed a river float with string band around which the canoeists congregate after the Venetian fashion. Detroit has a bandstand perched on a bridge over a canoe channel.



A Sounding-Board Type in Rochester, N. Y. The shelter for which the platform is stilted could be placed elsewhere to better advantage. Gordon & Madden, Architects.

Louisville has developed a type of phonographic concert for playgrounds and even for parks—a concert with a range of four hundred feet. Next in order is the wireless receiver with amplifiers for distributing concerts which are already being “broadcast” nation-wide from central stations. These develop-

ments, representing a new era in park music, present new problems to the park architect.

In summing up some of the details of design it must be kept in mind that the first requisite is that the music shall carry distinctly to the greatest distance, with factors quite different from those of auditorium design. The second requisite is to produce a harmonious architectural *ensemble*; it is difficult to concentrate upon and to enjoy a musical composition if the eye is sub-consciously strained in trying to follow the fanciful curves of the mid-Victorian age or annoyed by amusement park effects. The results of the competition for a park bandstand recently held in the city of Detroit indicate that the first of these two objectives was not



A variation of the shell type at Prague, Czechoslovakia, accommodating one hundred and twenty pieces and providing dressing and service rooms below. It is of rough frame construction with painted decorations.

fully appreciated, since the open exedra type of stand without sounding board or half dome was the favored *parti*.

The setting of the concert feature has been made the last subject of consideration because of two conflicting policies which govern park music. There is one policy of "taking music to the people" in their own environment. This finds extreme expression in set-ups at street corners, with streets roped off for a couple of hours—a feature at Schenectady; in portable stands moved around from park to park—as in Washington and other cities—with the incidental cleaning up and replacement of damaged plantings; or in temporary structures, monopolizing park space and desolate and depressing to the eye except during concert periods. There are undoubtedly advantages in taking music to sections of the populace who would not leave their own immediate areas; but such advantages are not shared by the parks either in resulting appearance or in cost of maintenance, nor by the people in so far as quality of production is concerned.

The counter policy is the development of one or two really fine concert centers in the most advantageous setting possible,

taking the people out of their daily environment into a wholly different atmosphere. In this way the very best shell or other stand can be obtained, thereby permitting the playing of compositions not suited for stands without proper sounding boards. Positions may be found of special desirability for natural acoustics and of good slope for seating. There are plenty of neighborhood parks in Rome, but all Rome climbs the highest of the seven hills for the afternoon concert on the Pincio; most Swiss cities have some sort of concert, but Lucerne, with its great concert garden fronting on the lake, is one that stands out from the others. Such gardens, instead of thrusting their vacancy constantly before one, are seen only when sought out for their great occasion. Shut in with hedges or natural planting, adorned with fountains, provided with ample seating capacity, convenient—but not too near—for motor parking, and set apart from playground, street car or other city hubbub: such concert gardens may well become the pride of our own cities and the means by which they shall establish themselves the sooner as patrons rather than as mere providers of music.



A Metal-and-Glass Music Pavilion on the Pincio, in Rome.
The slender supports offer little opposition to sound and the extended glass cornice supplements the sounding board.

▪ A MEMORIAL PARK ▪

COLLABORATIVE PROBLEM OF THE AMERICAN ACADEMY IN ROME



By

James K. Smith

FOR the purpose of stimulating collaboration among the Fellows of the American Academy in Rome, the American Institute of Architects through the trustees of the Academy has instituted an annual problem. The Fellows work in groups, each consisting of an architect, a painter, a sculptor and a landscape architect. These groups seek to solve an assigned problem so as to achieve a close relationship of their respective arts. The program submitted for the last collaborative problem was as follows:

A rich and cultured city of the United States, with climate that of Washington, intends to erect a War Memorial. They have purchased eight blocks, consisting of an area of one thousand feet by six hundred feet running lengthwise on either side of their main residential boulevard. The blocks purchased lie in a portion of the city where all are equal and perfect rectangles. The boulevard runs north and south and is level, except for a rise of four per cent. up to this area. The boulevard measures one hundred and fifty feet between lot lines; all other streets measure ninety feet between lot lines. The park is level. An abundance of water may be assured.

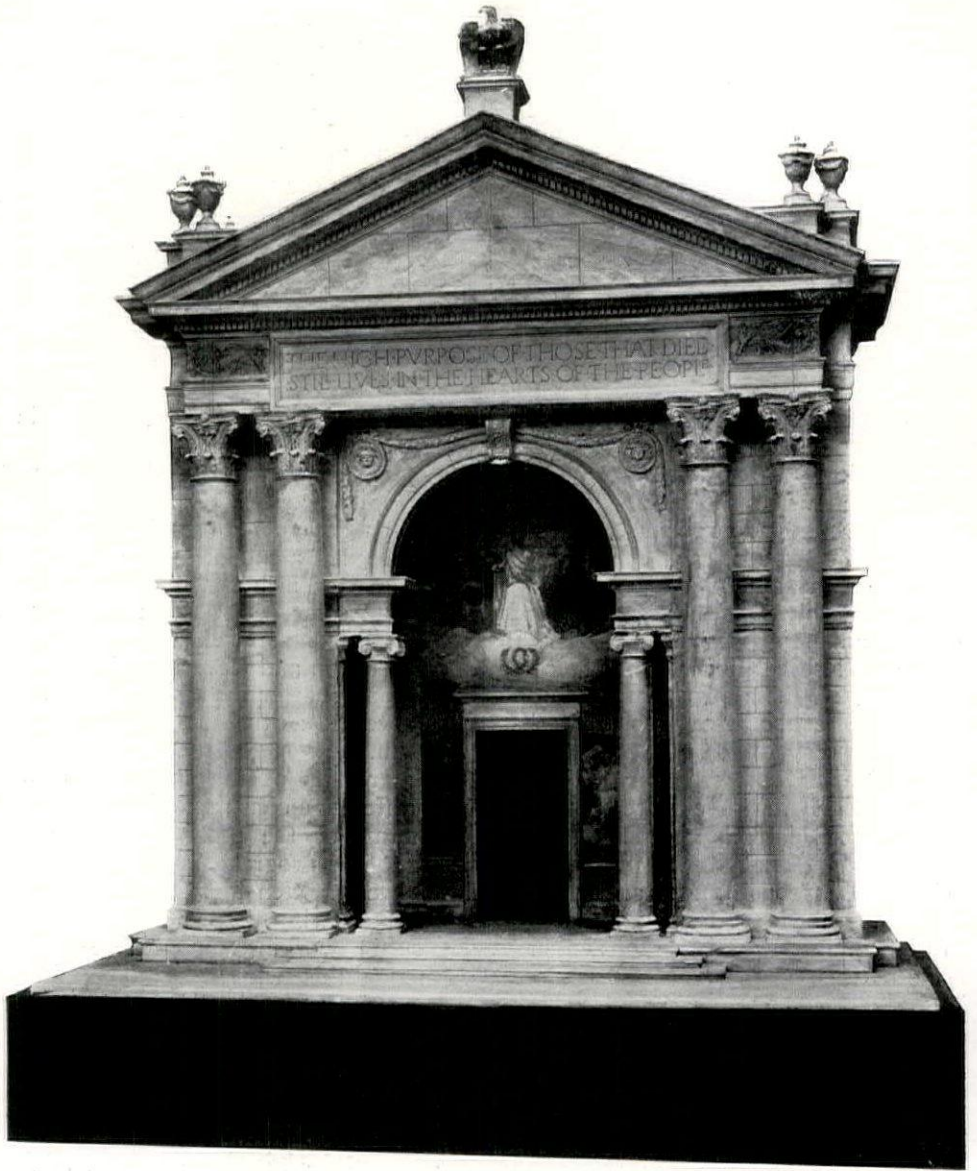
This purchase is to be made into a Memorial Park. In it is to be placed a small memorial building that shall contain all that pertains to the Great War—relics, historical data, tablets—in a small meeting room. The outside of this structure, particularly the façade, must be ex-

pressive of its purpose. It is to be precious rather than pretentious in size.

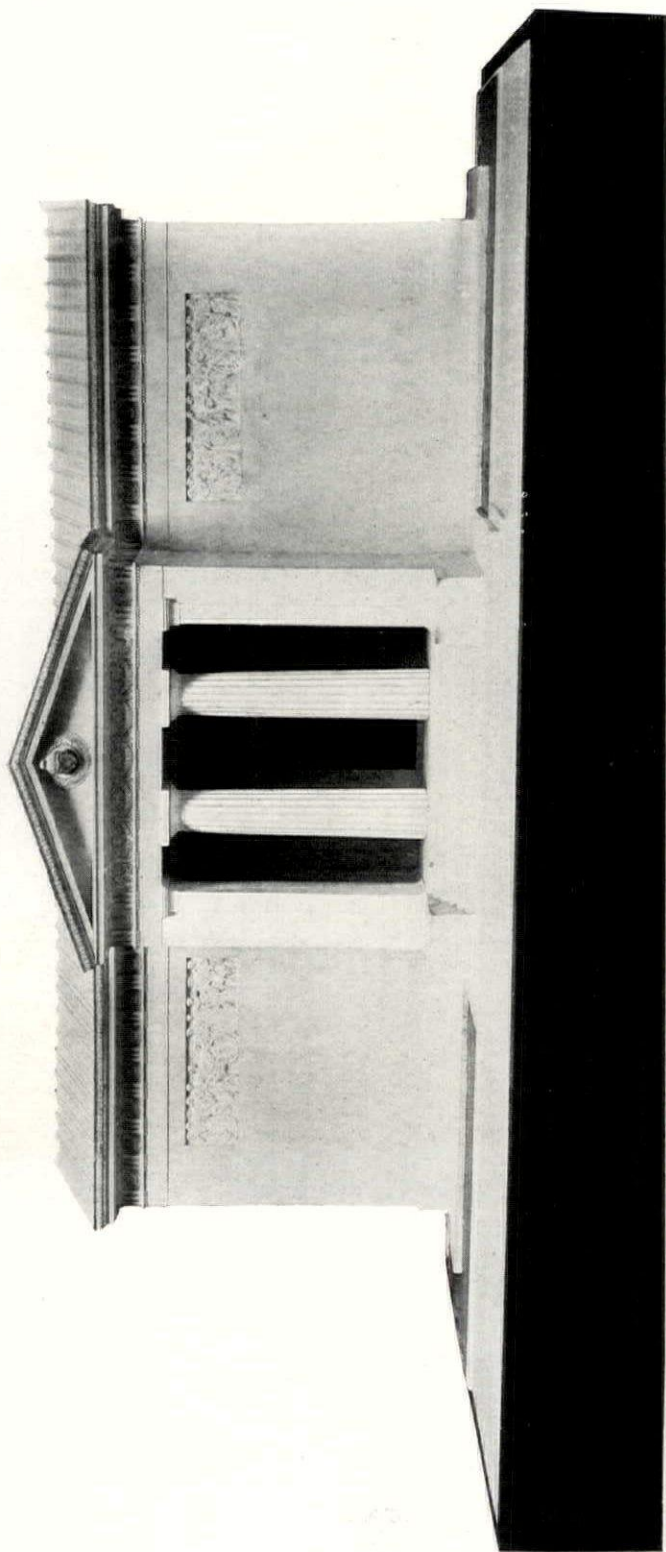
One month was allowed the competitors for the completion of their designs, all work done *en loge*. The presentation included a model of the façade, at three quarter inch scale, with its sculptural and color decorations; a layout of the park at one-sixteenth inch scale, and a plan section and elevation of the building at one-quarter inch scale. The model was specified as the chief portion of the problem.

The results of the competition show how different a construction was put upon the terms of the program by the two teams. The program, in fact, appears to have been written loosely with the very idea of allowing the competitors a wide choice in working out their solutions. Although this wide variation makes a comparative analysis difficult, it is valuable as offering two distinct and entirely different treatments of the proposed memorial park.

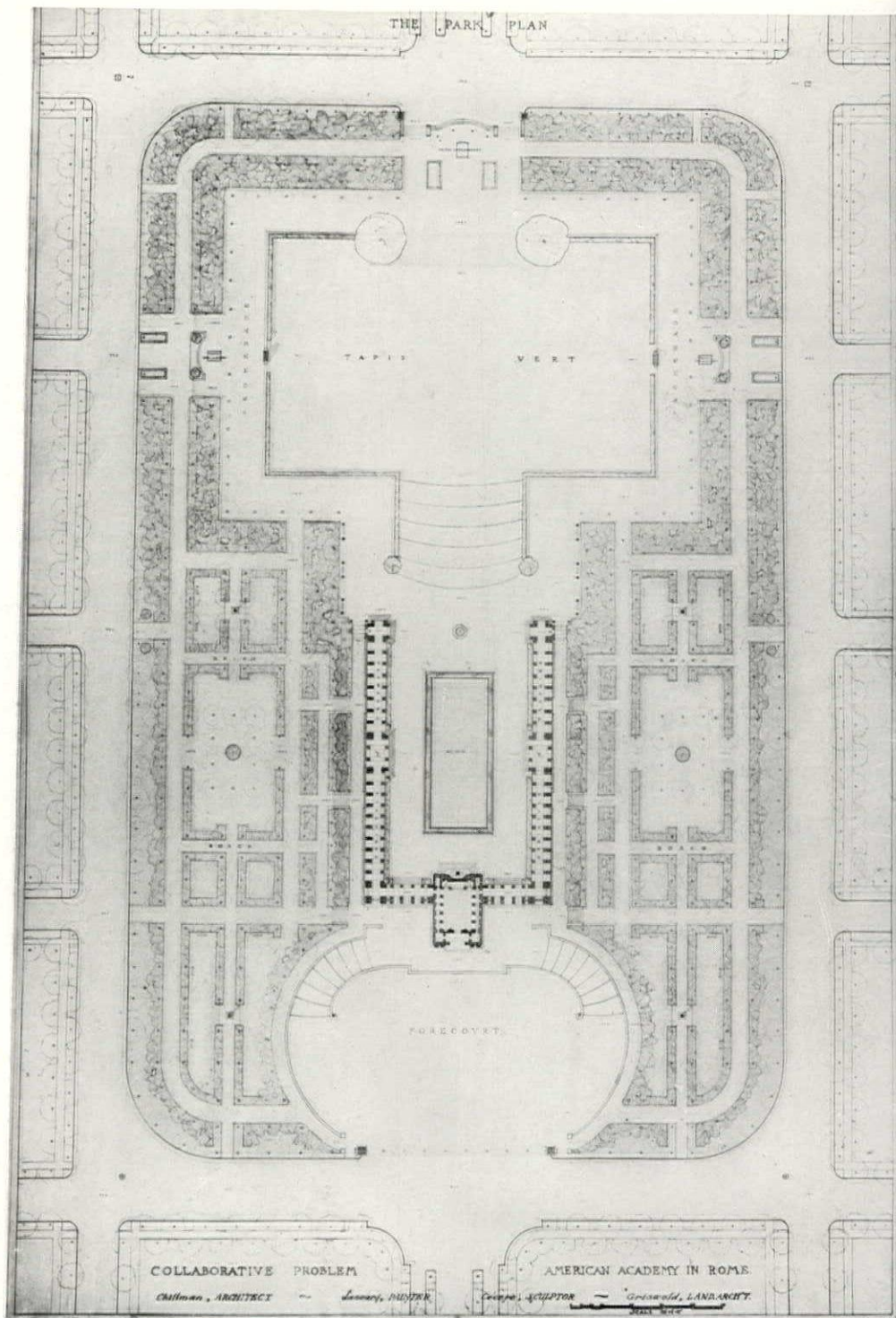
In the scheme worked out by the group comprising Mr. Chillman, architect, Mr. Griswold, landscape architect, Mr. Cecere, sculptor and Mr. Lascari, painter, the boulevard, which was the crux of the scheme, is carried around the park area. This offered an opportunity to develop a compact enclosed unit. The memorial building is placed upon the axis of the boulevard as terminus of the rising grade, and in its design is treated with a large Palladian motive, suggesting that the building is a portal to a memorial colonnade, of which it is made a part. Behind the building and embraced on three sides



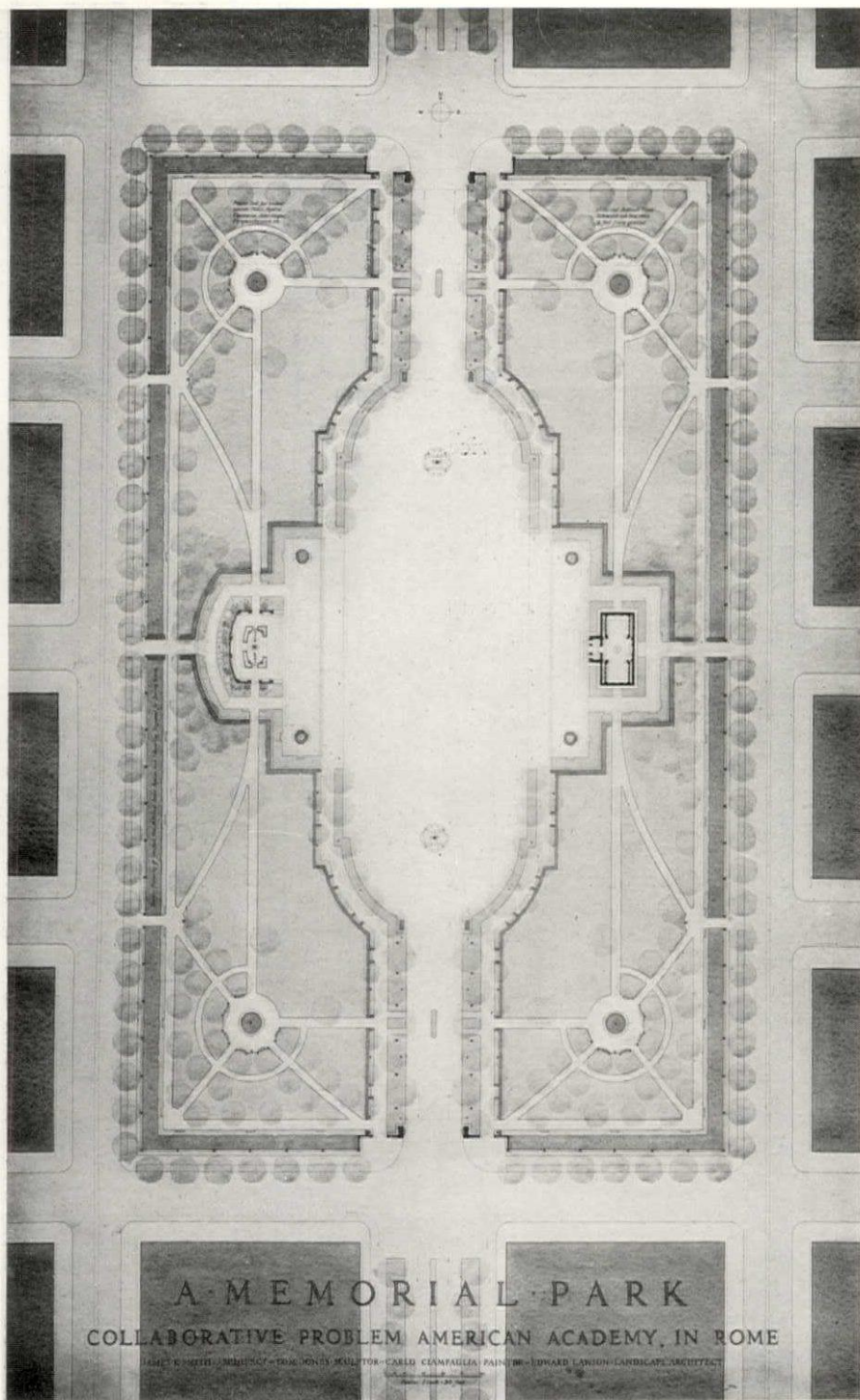
A MEMORIAL PARK. COLLABORATIVE PROBLEM
OF THE AMERICAN ACADEMY IN ROME.
The design of the Memorial Building of the first group
is treated with a large Palladian motif, suggesting that
the building is a portal to a Memorial Colonnade of
which it is a part.



A MEMORIAL PARK. COLLABORATIVE PROBLEM
OF THE AMERICAN ACADEMY IN ROME.
The Memorial Building of the second group is designed
with close adherence to the Greek tradition, affording an
opportunity for a very close combination of painting,
sculpture and architecture.



A MEMORIAL PARK. COLLABORATIVE PROBLEM OF THE AMERICAN ACADEMY IN ROME. In the first plan, the Boulevard is carried around the Park area, and a compact enclosed unit is developed with the Memorial Building as terminus to the Boulevard.



A MEMORIAL PARK. COLLABORATIVE PROBLEM OF THE AMERICAN ACADEMY IN ROME. In the second plan, the Boulevard passes through the Park, expanding midway into a large open area. Upon one side is placed the Memorial Building; on the other, a war trophies group.

by the memorial colonnade is a long pool, dominated by a heroic statue of a dough-boy occupying a niche in the rear façade of the building. The park is worked out with a large open space for military reviews and public functions. The design includes shaded walks, fountains and other park features.

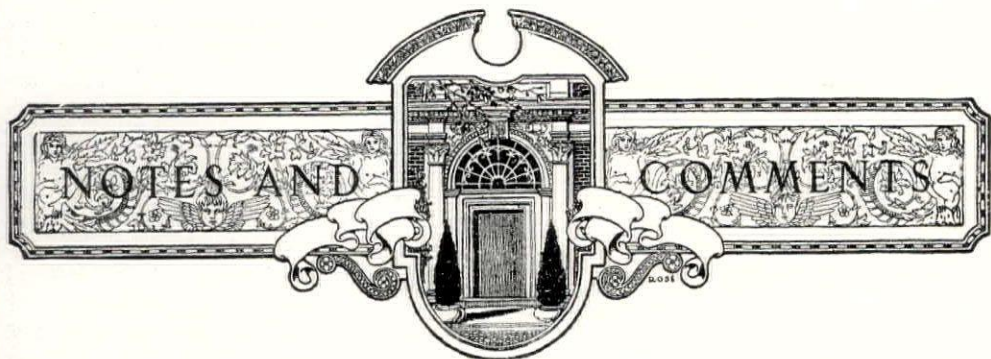
The treatment of the memorial building itself is interesting as an attempt to avoid, by use of architectural motives with a rich Georgian flavor, the severity of many of our memorials. The walls behind the Palladian entrance give a fine opportunity for color. These are decorated by a series of paintings portraying reverence for those who died in service and the forces that guided the destiny of the country in war. The sculpture upon the front of the building is confined to the bronze doors and the eagles upon the top of the pediment.

In the scheme worked out by the group comprising Mr. Smith, architect, Mr. Lawson, landscape architect, Mr. Jones, sculptor and Mr. Ciampaglia, painter, the boulevard is allowed to pass directly through the park and the necessary concessions are made in the design. The boulevard is expanded within the park to form a large open area fit for military reviews. Upon one side of this area is placed the small memorial building, flanked by fountains; upon the other a large war trophies group is arranged around the flag. The open space of the boulevard is otherwise treated with victory columns and statues. The park is

carefully studied from the standpoint of the surrounding streets to afford a direct and pleasant passage through it in any direction, the planting placed so as to emphasize especially the openness of the treatment with regard to the boulevard.

The memorial building is designed with very close adherence to Greek tradition, in the feeling that this style is singularly appropriate for a memorial as well as inspiring for a very close combination of painting, sculpture and architecture. The reliefs, the memorial doors, the pediment head, the painted frieze in the vestibule, all were conceived with allegorical intent, and executed as carefully in the spirit of the tradition as possible.

The results of the collaboration are noteworthy at this time when memorials are a constantly recurring problem in America. Not least in value is the dissimilarity of the two designs, indicating the wide range of possibilities in the handling of a problem of this kind. As preliminary to collaboration between architects, artists and landscape designers, however, must come a closer understanding between art committees, city planning boards and park commissioners, and a willingness to cooperate on the part of officials having memorial projects in charge. Thus only may harmonious creations be obtained, not alone of well balanced merit in themselves but conforming with the surroundings and contributing to the ideal of unity in civic beautification.



The editor of THE ARCHITECTURAL RECORD takes pleasure in announcing that Mr. George Burnap has joined its staff as consulting and contributing editor, in charge of subjects relating to landscape architecture, city planning, and outdoor art in general. Mr. Burnap, who is a practicing landscape architect, with offices in Washington, D. C., was for six years Government Landscape Architect of Public Buildings and Grounds, is the author of "Parks, Their Design, Equipment and Use," published by the J. B. Lippincott Company, and is lecturer on landscape design at the Massachusetts Institute of Technology.

Landscape and civic design are of universal interest to architects. But the architect's point of view is a very definite and special one, and few writers on landscape architecture have the training required to share it. Mr. Burnap, however, is an architect as well as a landscape architect; and his writings have a stimulating quality of originality in their grasp of landscape problems from the viewpoint of the architectural designer.

About two years ago Mr. Burnap founded the PARK INTERNATIONAL, a bi-monthly magazine which attained a circulation not only among those interested in the development and enjoyment of parks, but among architects, landscape architects, and the several allied professions. The new periodical received a surprisingly large number of enthusiastic encomiums from a wide range of readers.

Mr. Burnap soon found that he had underestimated the labor of editing a magazine; and eventually reached the conclusion that he would either have to discontinue the PARK INTERNATIONAL or give up his practice in park and town planning, the phase of landscape architecture in which he has acquired reputation.

Choosing the former alternative, he sought cooperation of THE ARCHITECTURAL RECORD in the publication of material from the same standpoint as that which he had taken in the PARK INTERNATIONAL. We were glad to fall in with his idea, for we believe manuscripts of his selection and his personal contribution will command the attention and interest of architects. We are to fill the PARK INTERNATIONAL'S unexpired subscriptions with copies of our magazine. We imposed as condition to any agreement that Mr. Burnap become a permanent member of our staff—a condition which he has accepted.

Although Mr. Burnap will be a frequent visitor at this office, time will be saved for contributors on landscape architecture, town planning and allied subjects by addressing him at 808 Seventeenth Street, Washington, D. C.

MICHAEL A. MIKKELSEN.

**Thomas Hastings
on Small
City Parks**

Saint-Gaudens is said to have opposed the removal of the Jackson statue in Lafayette Park, Washington (frequently styled the "Rocking Horse")—from a desire to preserve the park's "archaic" character.

The same viewpoint has prevented the many changes in the design of this park proposed since the McMillan report on "The Improvement of the Park System of the District of Columbia," was prepared.

It is, of course, unwise to decry all park design of our predecessors. There is danger,

undoubtedly, that each succeeding generation, in the assurance of artistic progress, may wipe away all trace of what has gone before—that precedent will consist of historical record rather than extant example. Yet Lafayette Park was not always as it is now; old prints show a picket fence enclosing the area, and probably there were other features which have disappeared. Was it not George Bernard Shaw who urged that all buildings that have stood for thirty years be destroyed—an architectural Dr. Osler in forcing public dependence upon the rising young architect?

Without prejudice, one may say that parks should neither record for all time the period in

which they were built, nor should they change with each passing fancy. Steering a course between preservation of parks "as is" for antiquity's sake and revocation of all parks designed by our predecessors, let us hold that parks shall conform to their environment. Especially is this true in respect to parks located in the heart of a busy city. A park of naturalistic landscape design suitable to a neighborhood of residences is an anachronism in an environment of skyscrapers. Thomas Hastings, who has re-designed Mt. Vernon Park in Baltimore to bring it out of the past into the present, states as a general principle: "A small park bounded by straight lines in the heart of a city, with winding paths and irregular grades, is in my opinion quite out of place; such a park should be architectural in character. It should be, in other words, a public square rather than a park."

As cities grow around and beyond landscape parks and the building conditions change in mass and character, the parks likewise must be modified to meet the new conditions, if they are to be component with the city plan. Aside from the appearance of congestion in narrow and winding walks close beset with naturalistic planting, there is an actual lack of accommodation in parks thus designed.

Parks in the midst of a city must provide space in which people may congregate, ample and direct passageways from side to side, and adequate provision for seating. The old geometrical designs of forty years ago, which appeared very pretty in plan as viewed from overlooking windows, are inconvenient for pedestrians and anomalous in the average city environment. "It is not a matter of a slight change in walk lines here and there," states Hastings. "In my opinion, most of our small city parks should be laid out entirely anew—more in the nature of the plazas one finds so frequently in Italy and France, or some of the squares in London.

"If parks are the open spaces of a city plan, city parks need to be designed expressive of open spaces. In this era of city planning, and especially during the present post-bellum period, no more splendid work could be undertaken than that each and every small park in a city like New York should be done over again, re-designed, and perhaps each one of them made a memorial for the general benefit of the city as well as for the purpose of memorializing." The treatment of the plaza at the entrance of Central Park, providing effective setting for the Sherman monument, re-located in connection with the erection of the Pulitzer memorial fountain, carries out



Park Mall to the rear of New York City Public Library, laid out by Mr. Hastings in harmony with the architectural environment.



Plaza designed by Mr. Hastings at entrance to Central Park, New York City, co-ordinating the Sherman Monument and the Pulitzer Memorial Fountain, and reflecting the character of the surroundings.

Mr. Hastings' idea that city open spaces need to be modified in keeping with new and changing conditions.

The area around the New York City Public Library, laid out by Mr. Hastings in architectural terraces and promenades, furnished with formally placed shade trees and benches, compares strikingly with the outlived layout of Bryant Park adjoining. It is an example of the new and old, side by side in a city plan: the one, harmonizing with its surroundings in architectural design; the other inexpressive of location, in loyalty to the park pattern of a bygone days.

GEORGE BURNAP.

The Architectural League Exhibition

This year's exhibit of the New York Architectural League had not the interest of former years. The reason is that the high cost of construction since the war has hindered building; and this want of material could not be overcome even by that splendid decorative staging of exhibitions which has made the League a leader in the art of exposition.

Nevertheless, despite the smaller quantity, the exposition was valuable in showing tendencies in American architecture since the war. Tendencies do not often reveal themselves clearly from one year to the next, but one year, taken in connection with those previous, may sometimes be significant.

In the first place, town-and-country architecture—particularly domestic architecture—continues to be the most important field in American work. The League exposition contained less city work and what there was of it was not so consistent, nor did it show the grasp of the country types. This condition is not surprising, because Americans are a town-and-country race who have yet to master the art of creating a city and of living in it with the same perfected social environment that they have evolved for town and countryside.

Like all generalizations, this one needs qualification, and the splendid city houses exhibited by Delano and Aldrich belie it. Their simple, faultless proportions, and exquisite scale, together with their charm and vivacity—qualities so prized today—prove that Delano and Aldrich inherit the mantle of McKim in the field of the large city house. It is likely that their art will be admired long after the more startling designs of the day are forgotten.

Perhaps the salient feature of the exhibit is the growing tendency towards freedom and originality. American architects are reaching the fundamentals of architecture: they are now so thoroughly at home in their design that they create instinctively, and no longer do they view architecture as something outside, a product to be reproduced mechanically. Our architecture becomes more and more a vital artistic creation. In the League show one sees flexible arrangements of plan, fine groupings of mass, increasing mastery of form and a more imaginative, a more spontaneous and more sensuous use of color and decoration. Appropriately enough, those architects who have always followed that path, Walker and Gillette, received the League medal, a tribute to the splendid showing of their work of the last few years. As long as such rich imagination keeps within the bounds of custom its promise is infinite; but when it jumps the fence into the field of novelty for its own sake—with no real vitality below the surface—it loses value. Even Walker and Gillette's design is loose at times, a fault which may

be noted in the interior of the New York Trust Company's banking room.

One more tendency shown by the exhibits deserves mention. This concerns style. Eclecticism is still in vogue, but it exists more in city than in town-and-country architecture. In the latter, early American and British influences reign, the Italian forms being chiefly noted in the interiors of large city houses. Designs in the native style, derived from early America, showed much freshness, and the buildings seemed in finer harmony with their sites than in the case of most of the English type. Although the English type is supposed to be more flexible, designers find it more difficult to master than our native tradition. In fact, many of the brick houses of English type—those in which stone mullions and projecting bay windows are omitted on account of cost—the walls seem bare and thin, and disturbed with the inharmonious rectangular shapes of the window openings; and the outlines of the buildings appear too sharp. But in the best English examples of the type—such as the Coe House of Walker & Gillette and an entirely charming little Philadelphia house by Mellor, Meigs and Howe—these faults are not evident.

Among designs in the native vein, the model of the Oakland Country Club, Long Island, designed by Mr. Roger H. Bullard, stood out because of its picturesqueness, and because of the admirable way in which the long walls and long varied ridges caused it to fit into the contours of the sloping site. Another, slightly more formal, but very interesting and of perfect grouping, was the Convalescent Home at Cortlandt, N. Y., by Delano and Aldrich.

Although the native work seems to wear well and to be more sure, one should not decry alien elements. American architecture is coming each year to be more characteristic, and is more original, yet it needs enrichment from outside sources. Its increasing imagination and power is well able to assimilate new food, and time may be

trusted to eliminate all that is weak or temporary.

JOHN TAYLOR BOYD, JR.

Art Scholarships for High School Pupils

Fourteen pupils of the high schools in New York City have been awarded industrial arts scholarships by the School Art League. The winners of the scholarships are to enter upon their advanced work in the New York School of Fine and Applied Art. Each scholarship pays the fees of the student for a year of post graduate study in costume illustration, commercial designing, textile designing or interior decoration. The winners of the awards are: Virginia MacDonald, of the George Washington High School; Irving H. Glick of the Stuyvesant High School; Janette Berkowitz, of the Wadleigh High School; Anna Kovack, Anita Brass and Lillian Raffaelli, of the Washington Irving High School; Elsie Barnes, of the Evander Childs High School; Bertha Kraemer, of the Morris High School; Sol Katzman, of the Bushwick High School; Clifford E. Miska, of the Bryant High School; Philip Blampied, of the Flushing High School; Arthur Pollak and Alva Lindquist, of the Jamaica High School; and Thelma Ackerman, of the Curtis High School. An additional scholarship has been awarded in the Pratt Institute to Thomas Connelly, of the Commercial High School for Boys.

The plan followed calls for the cooperation of the art schools, the high schools and the School Art League. The art schools aid by making a generous reduction of their fees to these gifted pupils, while the high school art departments and the School Art League combine to defray the necessary expenses. The League obtains its contributions through the Scholarship Committee headed by Mrs. Laurent Oppenheim, while the high schools adopt various measures to provide the needed funds. In some of the high schools the students hold bazaars for the sale of art objects which they have made; other schools arrange entertainments and dances. Throughout the high school there is much interest on the part of the student body in the scholarship plan.