

# *The* ARCHITECTURAL RECORD

VOLUME 57

FEBRUARY, 1925

NUMBER 2

## *The* WORK OF WILLIAM B. ITTNER FAIA

*By*  
GVY STUDY

PERHAPS no type of building in the United States has been so completely revolutionized within the past two decades as the public school. Realizing the necessity of adjusting our schools to the demands of modern social and industrial life, communities have vied with each other to see their children housed in modern, fireproof structures, suited to the new curriculum and the diversified school uses of today. The present-day aims of the schools include the teaching of health first of all as the foundation for a strong and vigorous manhood and womanhood. Modern education must also include aside from the fundamental three R's, training for citizenship, for worthy home membership, for the proper and profitable use of leisure time, for ethics and finally for vocation.

We find then that the traditional school of our fore-fathers no longer fits modern needs and must give way to a school building planned to meet adequately the richer demands of the day. The enthusiasm with which the country has taken up the work of rebuilding its schools may be compared with the reli-

gious fervor that swept over Europe during the Middle Ages and gave to the world the great churches and cathedrals. Today one can scarcely find a city or town of any importance that within the last twenty-five years has not completely rebuilt its schools or has plans in the making to do so.

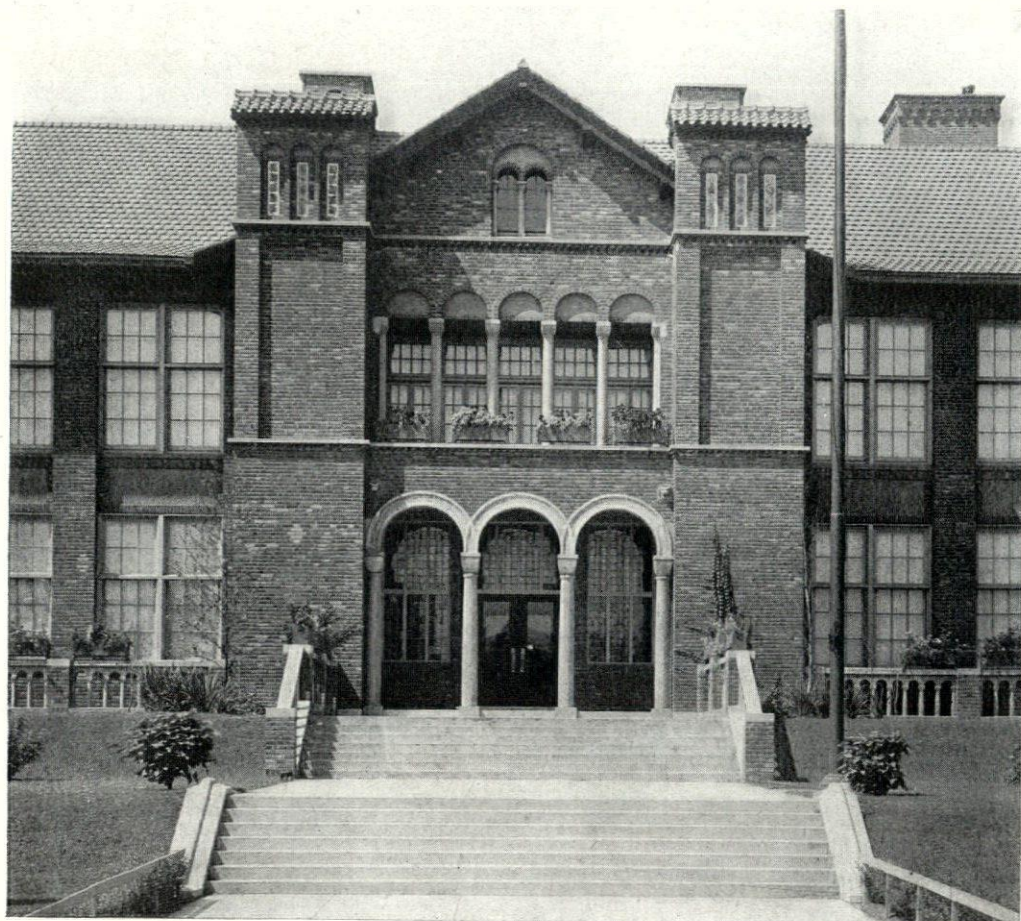
In this development of the modern school no architect has played a more prominent part than William B. Ittner. Early in the movement, Mr. Ittner began to study the problems of the modern school perhaps only by chance, for it would seem that his appointment when a young man as architect for the Board of Education of the City of St. Louis was more rare good fortune than otherwise. At that time some twenty-five years ago, St. Louis possessed only the commonplace and traditional schools of the average American city. The dreary looking, impoverished buildings were not only unsuited to the more modern educational process then developing, but were lacking in many instances in proper lighting, ventilation and sanitation. Correct lighting, and heating of school rooms



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MOUNT AUBURN SCHOOL, DALLAS, TEXAS  
Wm. B. Ittner, Architect

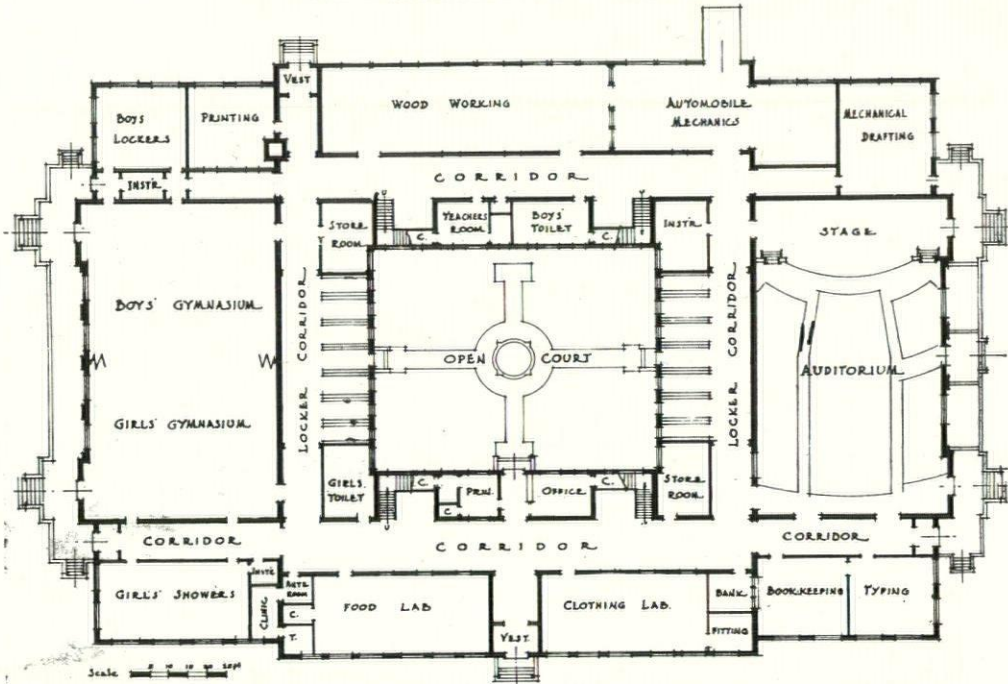


Entrance Detail  
ROSE E. FANNING SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

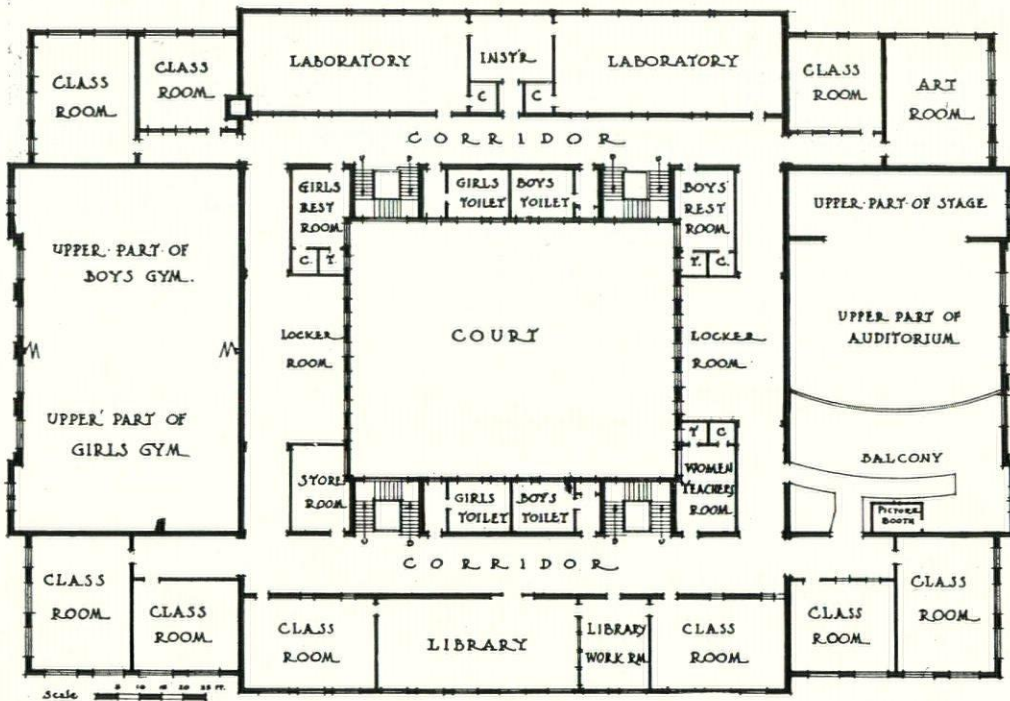
were being given much thought by the teaching profession and those interested in child welfare and improved school facilities. Mr. Ittner was soon to realize the necessity of a solution for these deficiencies, and immediately after his appointment as architect for the St. Louis schools the whole system was given a decided impetus. Such was his influence that within a few years a revolution was brought about in the planning of new schools, not only in St. Louis but over the country generally.

By grouping the windows on one side of the class rooms and adopting the mechan-

ical system of ventilation, a solution of the more serious defects of the old buildings was arrived at by various architects. But Mr. Ittner's conception of the modern school was not to rest here. He conceived the modern school as a splendid civic monument, to become a potent factor in the aesthetic development of the community, as well as a practical building to answer the present-day educational demands. When we stop to consider the various subjects taught in our modern schools, and the uses to which these buildings are put, both for the child and the adult, we will realize that it took

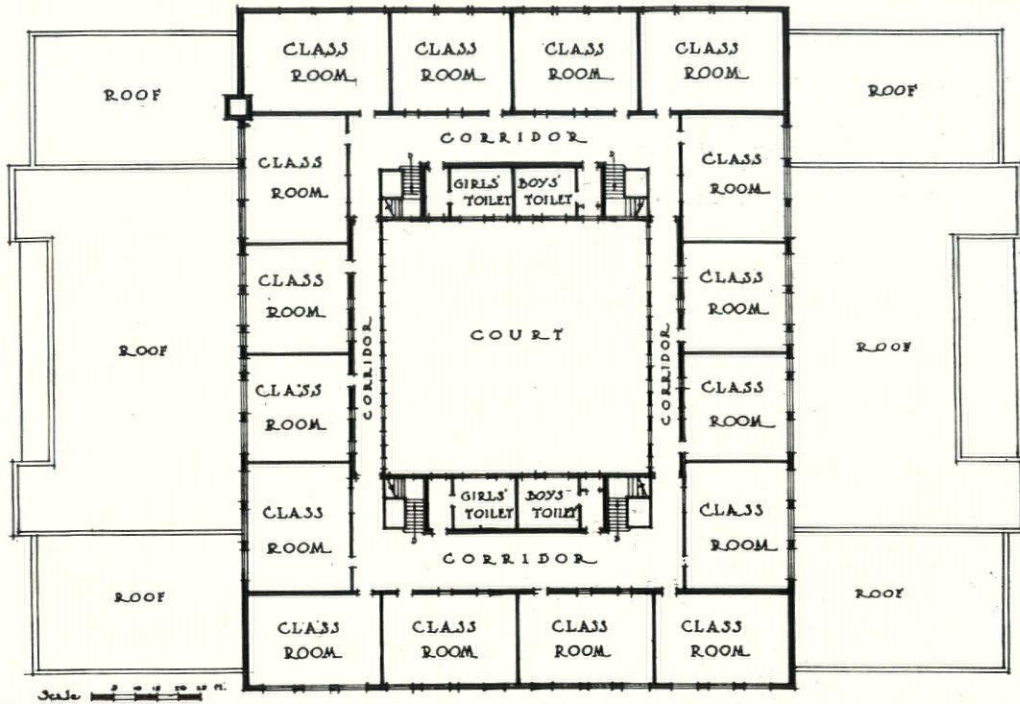


First Floor Plan



Second Floor Plan

NEW JUNIOR HIGH SCHOOL, JACKSONVILLE, FLORIDA  
 Greeley & Benjamin, Architects  
 Wm. B. Ittner, Consulting Architect



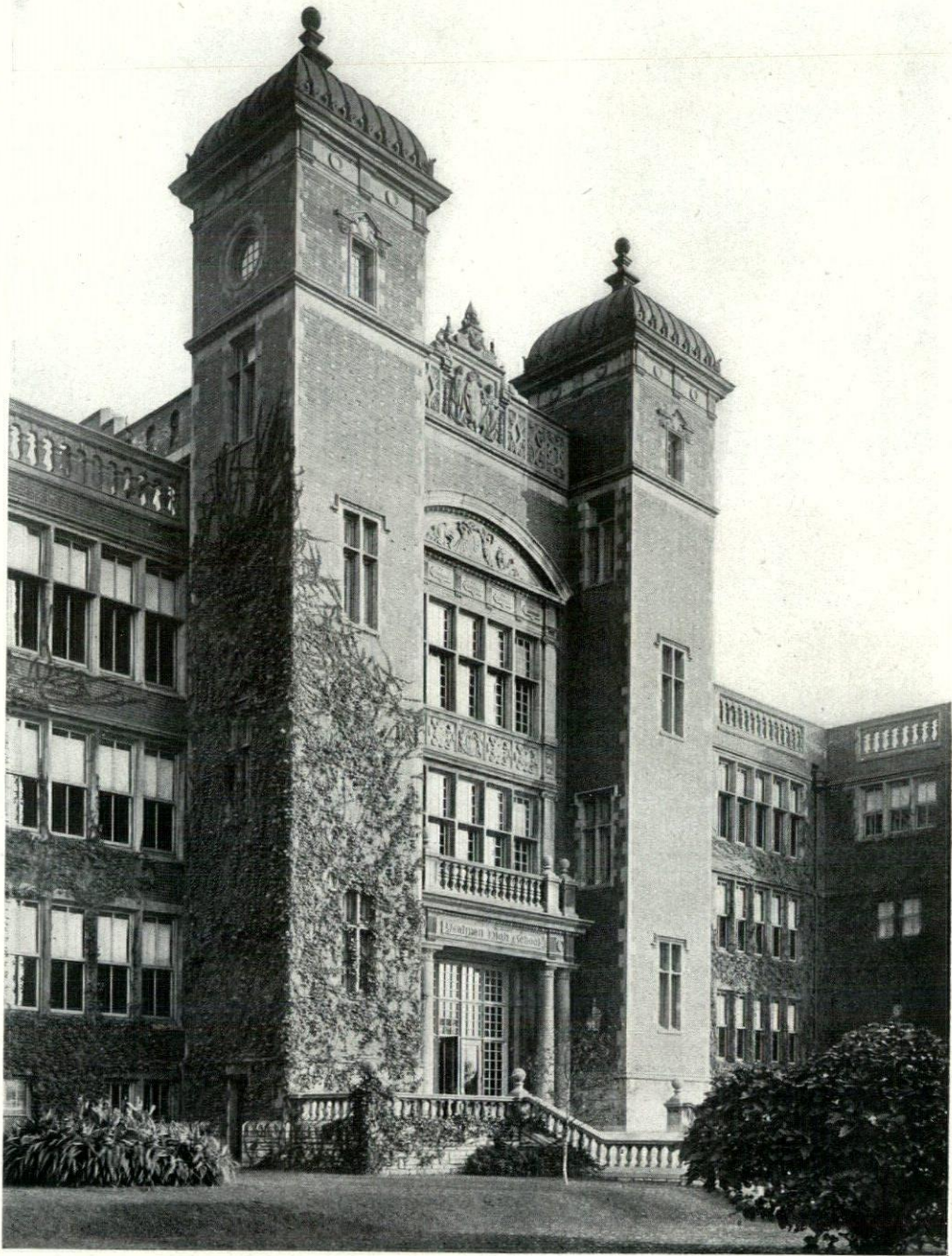
Third Floor Plan  
 NEW JUNIOR HIGH SCHOOL, JACKSONVILLE, FLORIDA  
 Greeley & Benjamin, Architects  
 Wm. B. Ittner, Consulting Architect

nothing less than a revolution of the old manner of building to serve the new order of things. Mr. Ittner conceived something more than mere utilitarian buildings; the expanded façades set off by sweeping terraces, beautifully planted, made them into impressive monuments. The large volume of work Mr. Ittner has already executed seems an almost incredible accomplishment for one man, stretching as it does over sixteen states, from New York and Florida to Colorado and Texas. The schools which Mr. Ittner has been building now for more than a quarter of a century, recognized as of a high order of architectural design, are universally referred to as standards, and as typifying the ultimate development of the modern American school building.

There is no occasion here to discuss the general layout of the plans; we will rather point out something of the subtle

charm of their design and their remarkable and creative architecture. The new type of school called for no revolution in the art of design, but demanded an architecture characteristic and expressive.

To be sure, there were a number of contributing causes which marked the passing of the traditional dumb-bell type of building and influenced the new plan. Among these is the open plan permitting better natural lighting and ventilation which Mr. Ittner has brought to such full and complete development, as well as those modifications brought about by the introduction of the kindergarten, the shop, the laboratory, the gymnasium and the auditorium—elements up to that time never found in the school. Where these changes in the plan furnished the opportunity for a totally different type of building there was no attempt in their design to break away from historic precedent, and the marked success which



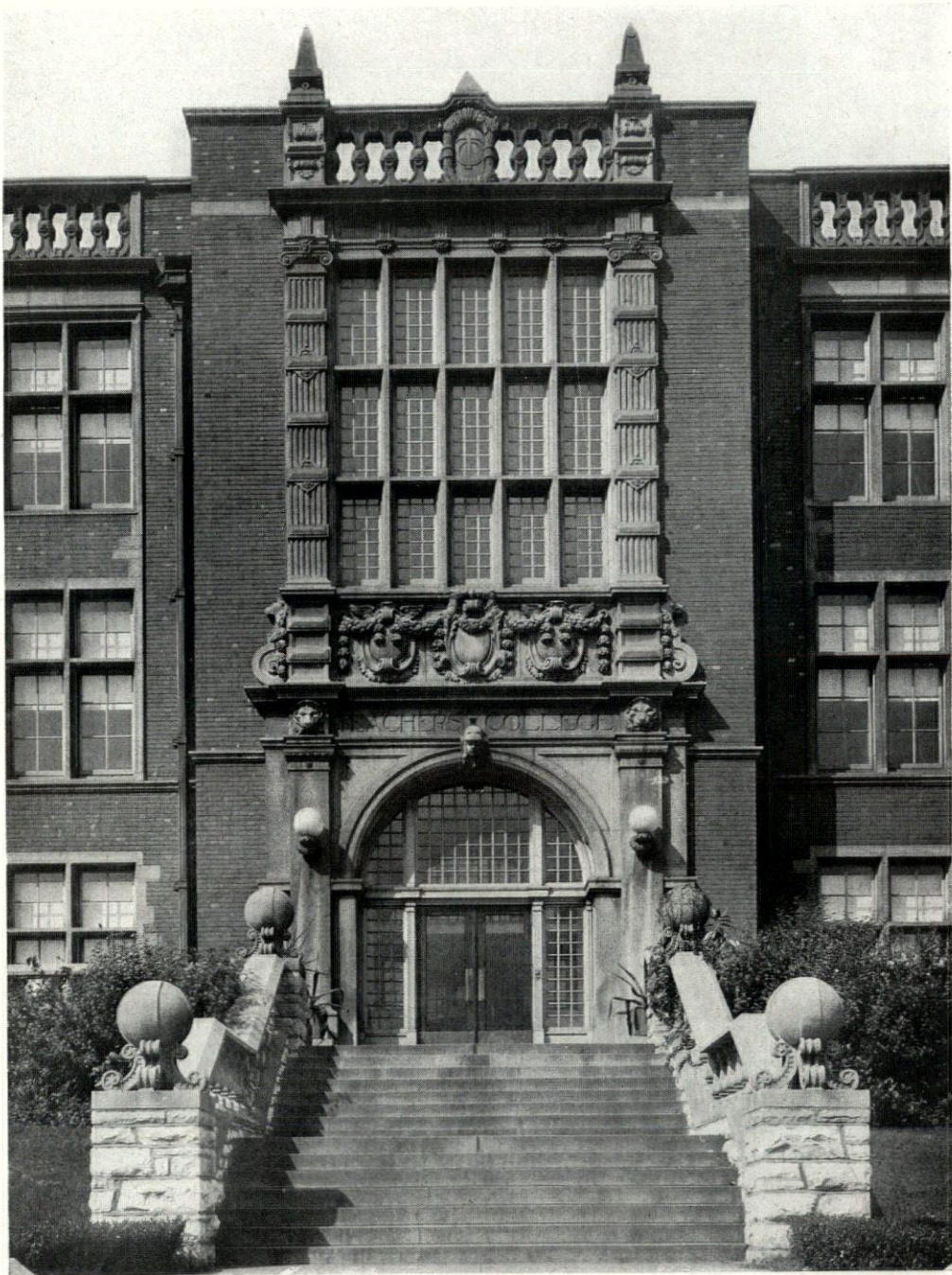
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Entrance Detail

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YEATMAN HIGH SCHOOL, ST. LOUIS, MISSOURI

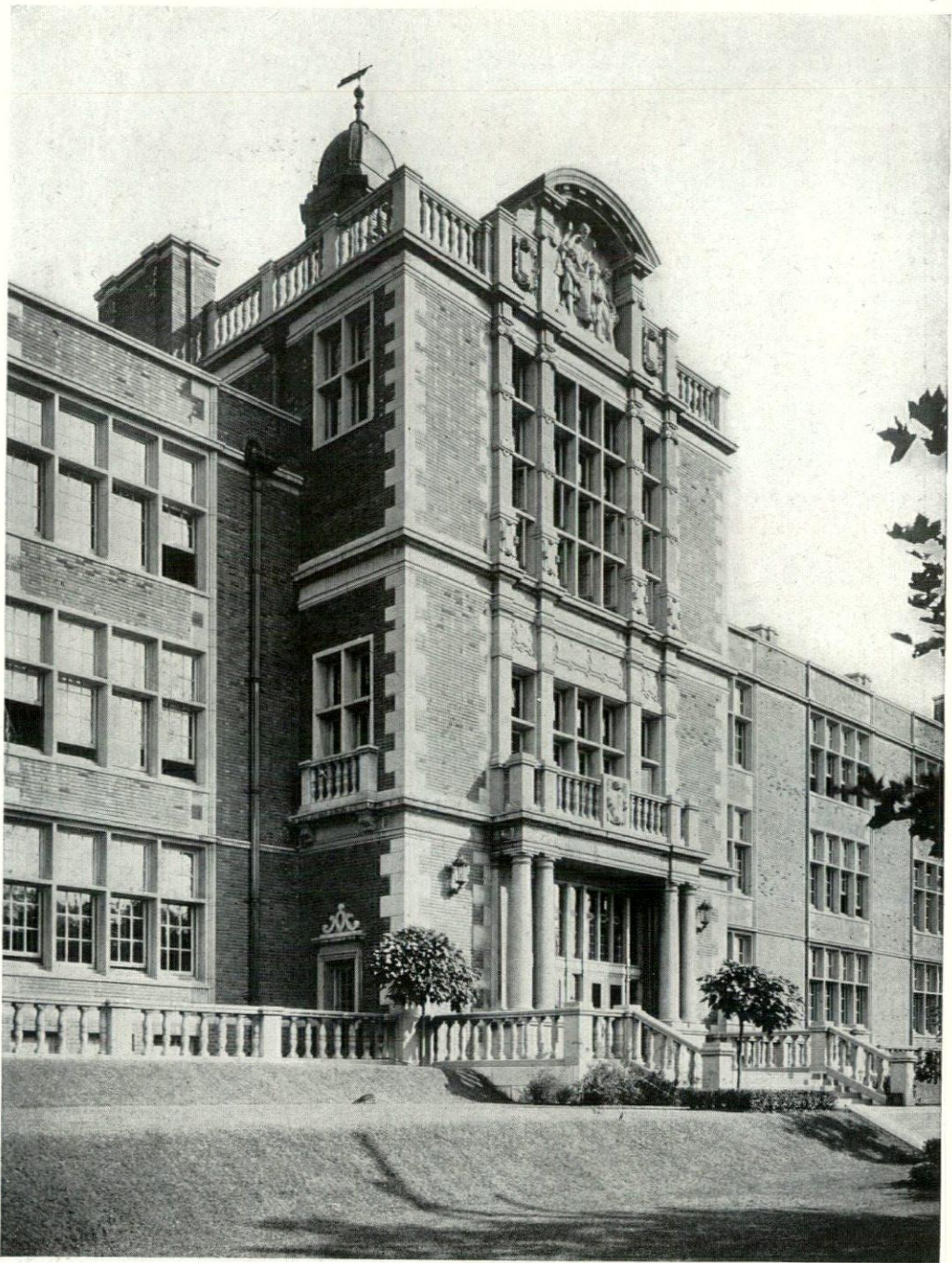
Wm. B. Ittner, Architect



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Entrance Detail  
HARRIS TEACHERS' COLLEGE, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

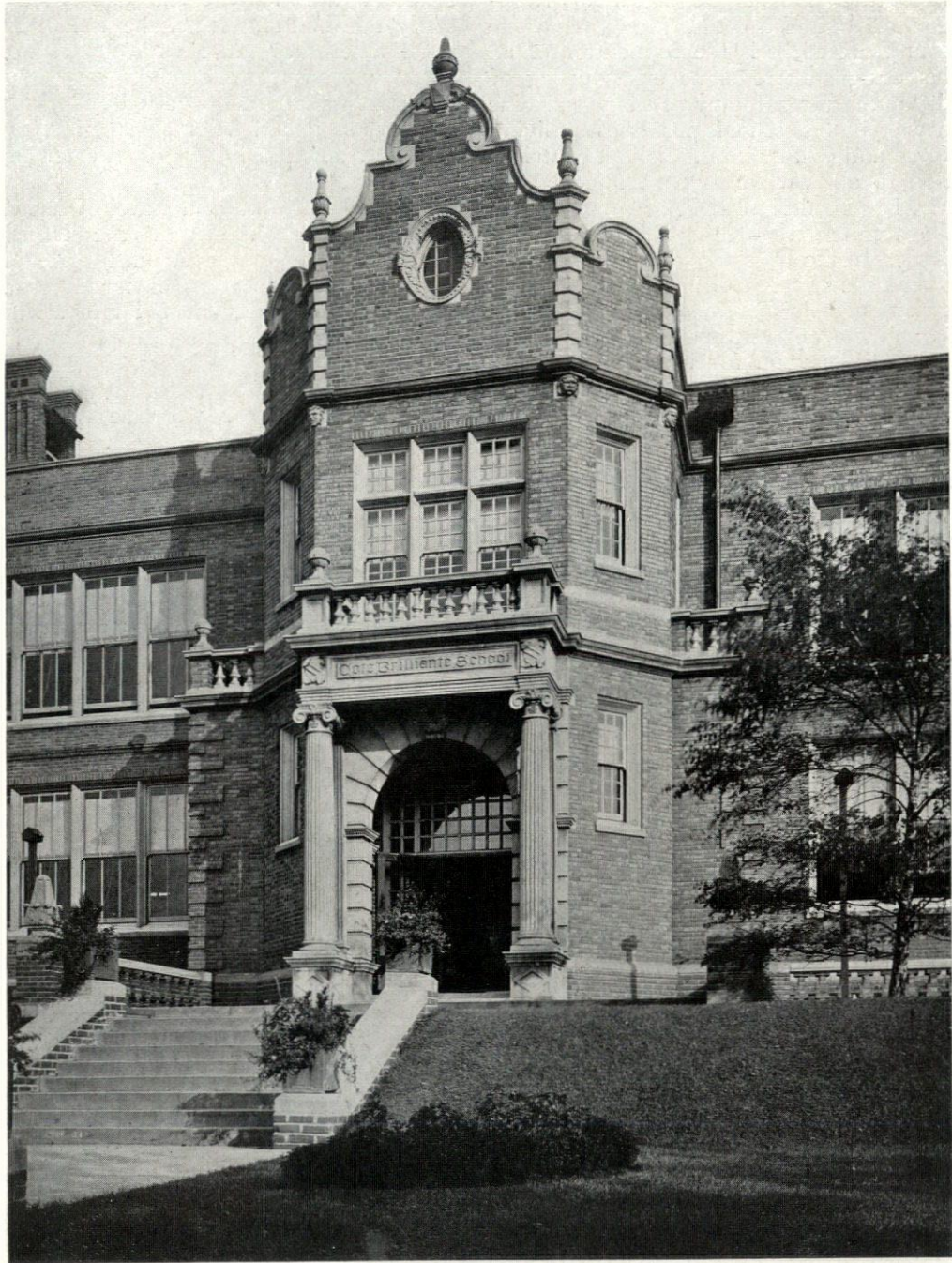


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Entrance Detail  
SOLDAN HIGH SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

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Entrance Detail

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COTE BRILLIANTE SCHOOL, ST. LOUIS, MISSOURI

Wm. B. Ittner, Architect

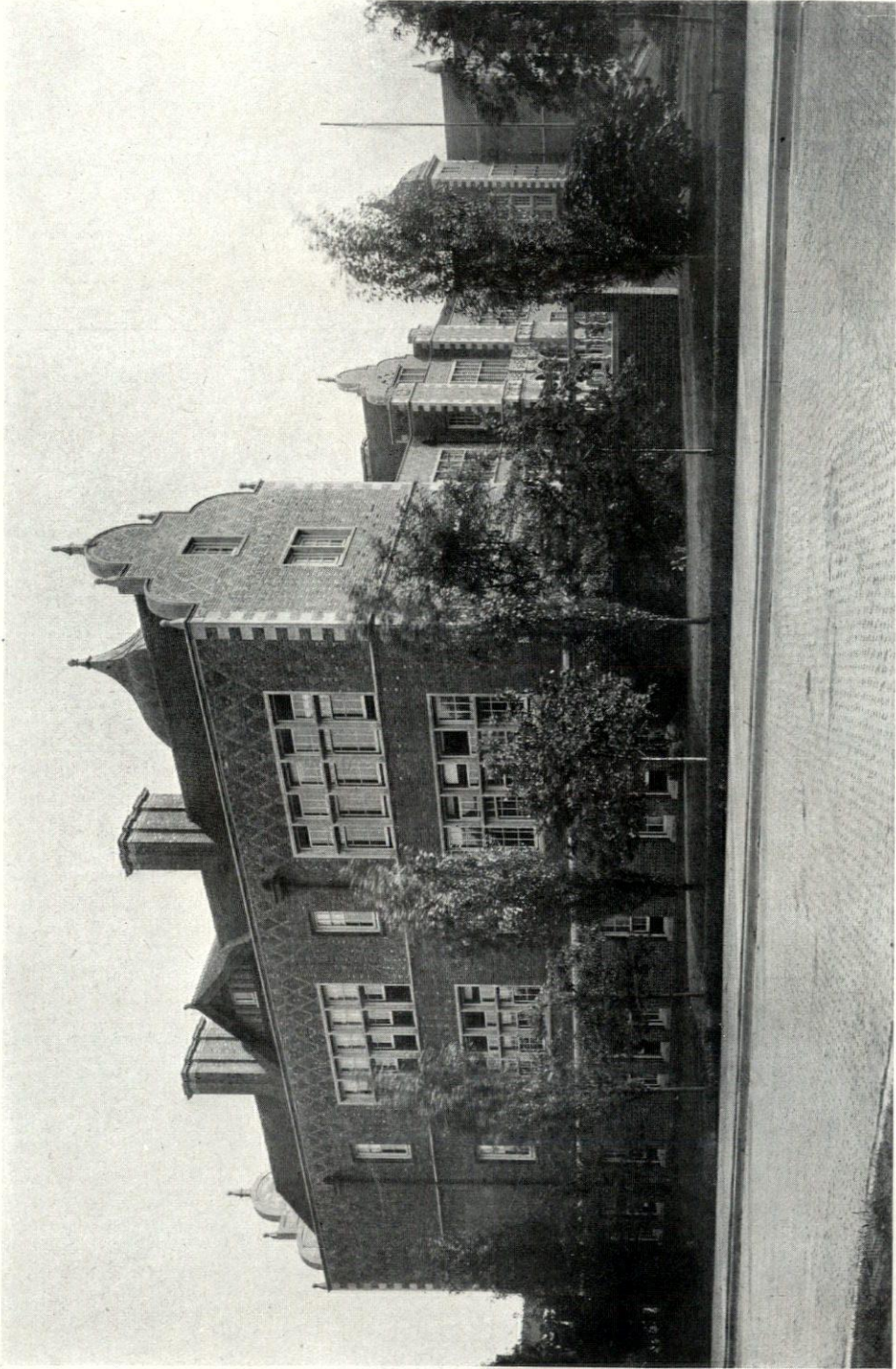
Mr. Ittner obtained in his schools is undoubtedly due to the fact that while sound precedent is the foundation of all his designs there is never a feeling of dry archaeology to any of his work. The new type of school possesses a living force and will remain a distinct contribution to our architecture. Almost all of Mr. Ittner's designs have been based upon the architecture of the English Renaissance. In recent years when the demands of the modern school increased and construction costs mounted, the work of the late nineteenth century in England had been drawn upon for inspiration; but it is the early work of the Elizabethan and Jacobean architects that seems to have delighted him most.

When the designer has gone to these periods for his inspiration, he has been unusually happy in the use of classic detail. These details have been sparingly used, but with much skill so as to give a charming and markedly artistic effect. In the Yeatman and Soldan High Schools, and the elementary schools, such as Clark or Cote Brilliante, the designer has rendered notable essays in the Jacobean and Elizabethan styles. In their mass, these buildings are noble in composition and proportion. The flanking stair towers of the Yeatman High are especially fine. The topping off of these two towers and the band of ornament that ties them together are skilful pieces of design. The central entrance motif of door and grouped windows, united into one mass by the Renaissance details, is worthy of comparison with the best work of its kind in England. There is a new freedom in the manner in which the designer has handled his simple classic details and the treatment and placing of the well chosen ornament; a new feeling has been introduced which gives the old forms new life. In the main façade of the Clark School there is dignity, repose and strength. The central pavilion and the quaint stair towers at the corners are picturesque and unusually happy elements in the composition. In the mellow sunlight of a late afternoon, when the

shadows are lengthened, one should study this building; then the walls take on a tone rarely met with in modern work. The velvet texture of the brick work is not attained every day by the ordinary architect. The blending of soft reds and dull pinks, relieved by the indistinct criss-cross patterns of the brick, has given these walls a novel richness.

The entrance motif of the Harris Teachers' College is a striking piece of design as successful as it is forceful. We recall no precedent for this motif, running as it does full three stories in height, and ending as the main cornice of the building itself. In the Soldan High, a peculiarly subtle handling will be found in the window treatment. They are tied together vertically with lines of stone and these in turn by horizontal lines of stone string courses. The entrance pavilions of the Cote Brilliante and Blow schools are charming pieces of design. In the entrance of the Cote Brilliante School, the pavilion has taken on a playful form, following the outline of the plan. The disposition of the stone to the brick in this building is most happy, while the details of the stone work are examples of how new life can be given to old forms. The coping at the top has an amusing and spirited feeling. The whole pavilion shows great restraint and yet is unusually free and fanciful.

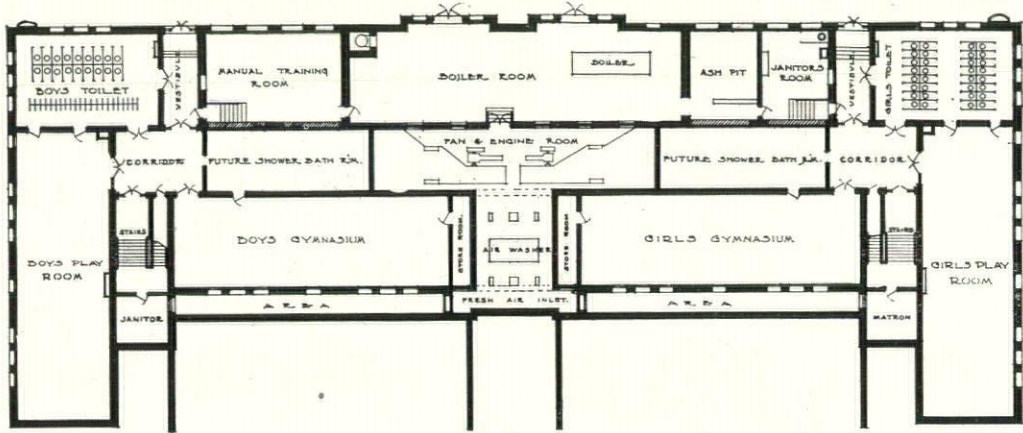
But by no means has the designer held to one style. The Patrick Henry, Humboldt and the Franz Sigel schools are far away from the Yeatman or Soldan High, and yet they seem to be members of the same family. In two of these buildings we meet with elevations which have no central dominating entrance motif, and although its absence is by no means a startling architectural innovation, there is something novel in the treatment of these pleasing and quiet façades. The Baden School is almost devoid of ornament, yet it is unmistakably a member of the same family. Indeed this school might serve as a model of what can be done when funds are scarce.



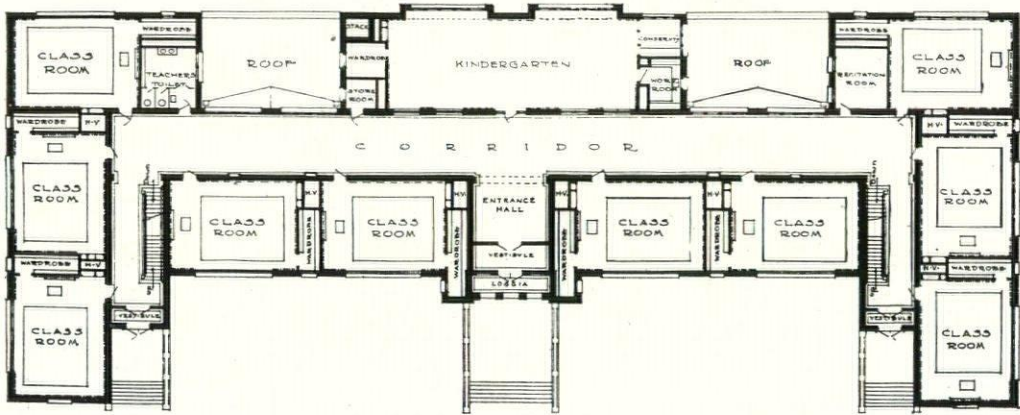
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WILLIAM CLARK SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

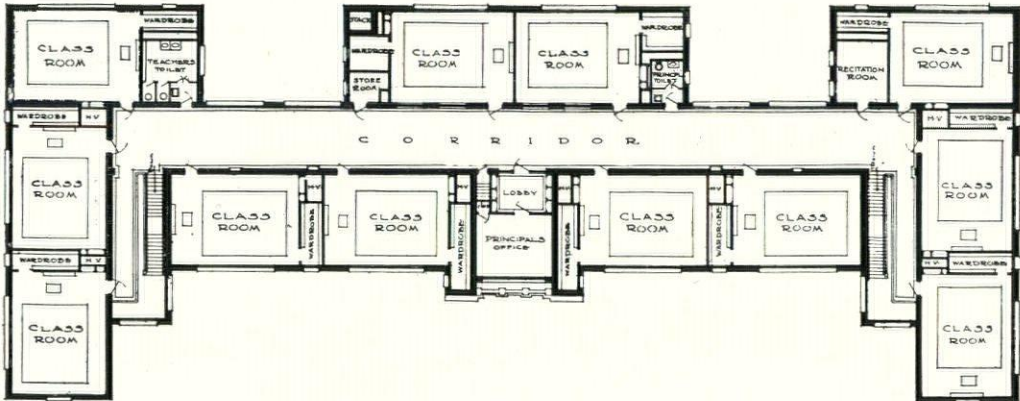
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Basement Plan



First Floor Plan



Second Floor Plan

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WILLIAM CLARK SCHOOL, ST. LOUIS, MISSOURI

Wm. B. Ittner, Architect

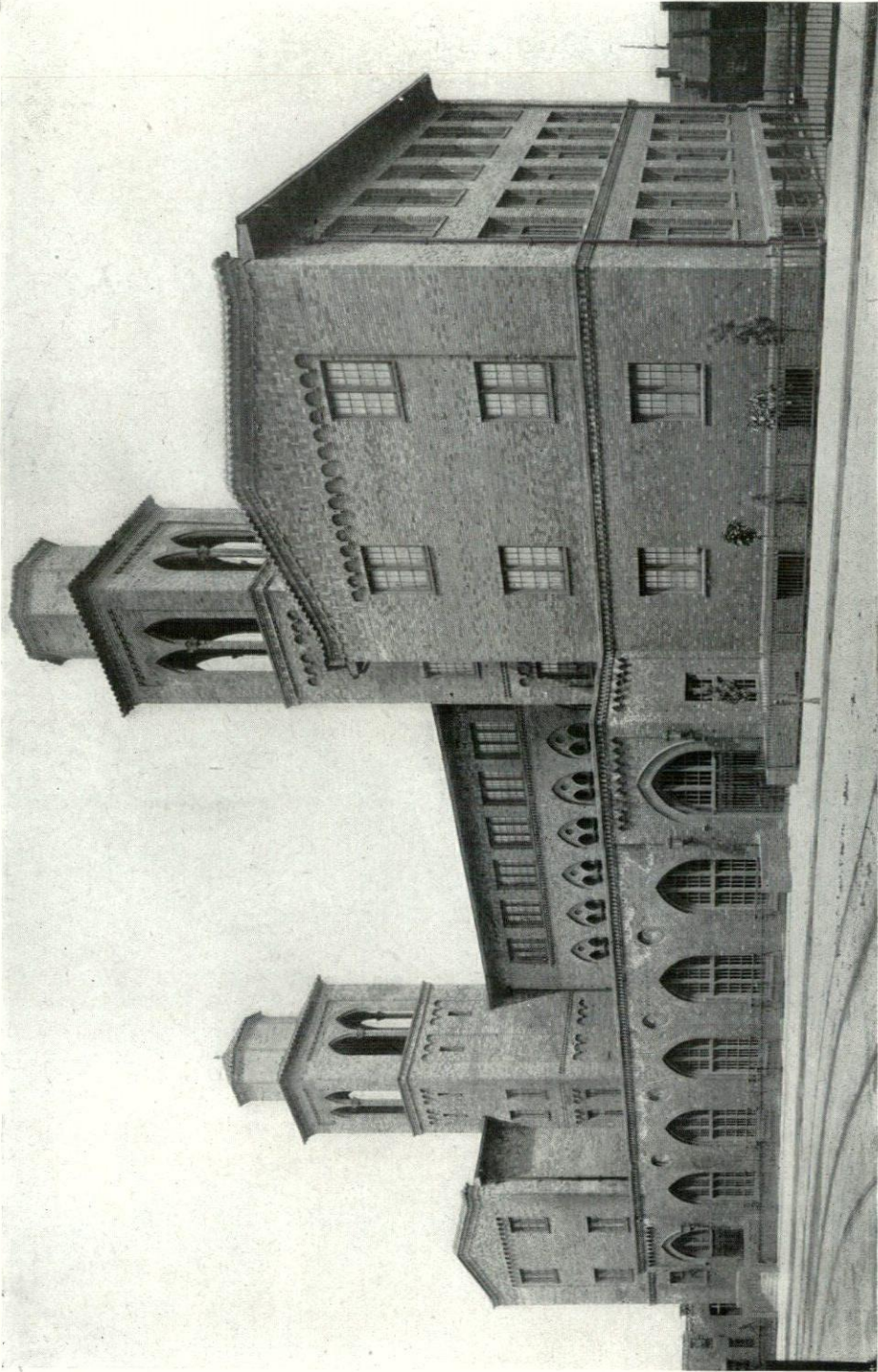


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Entrance Detail

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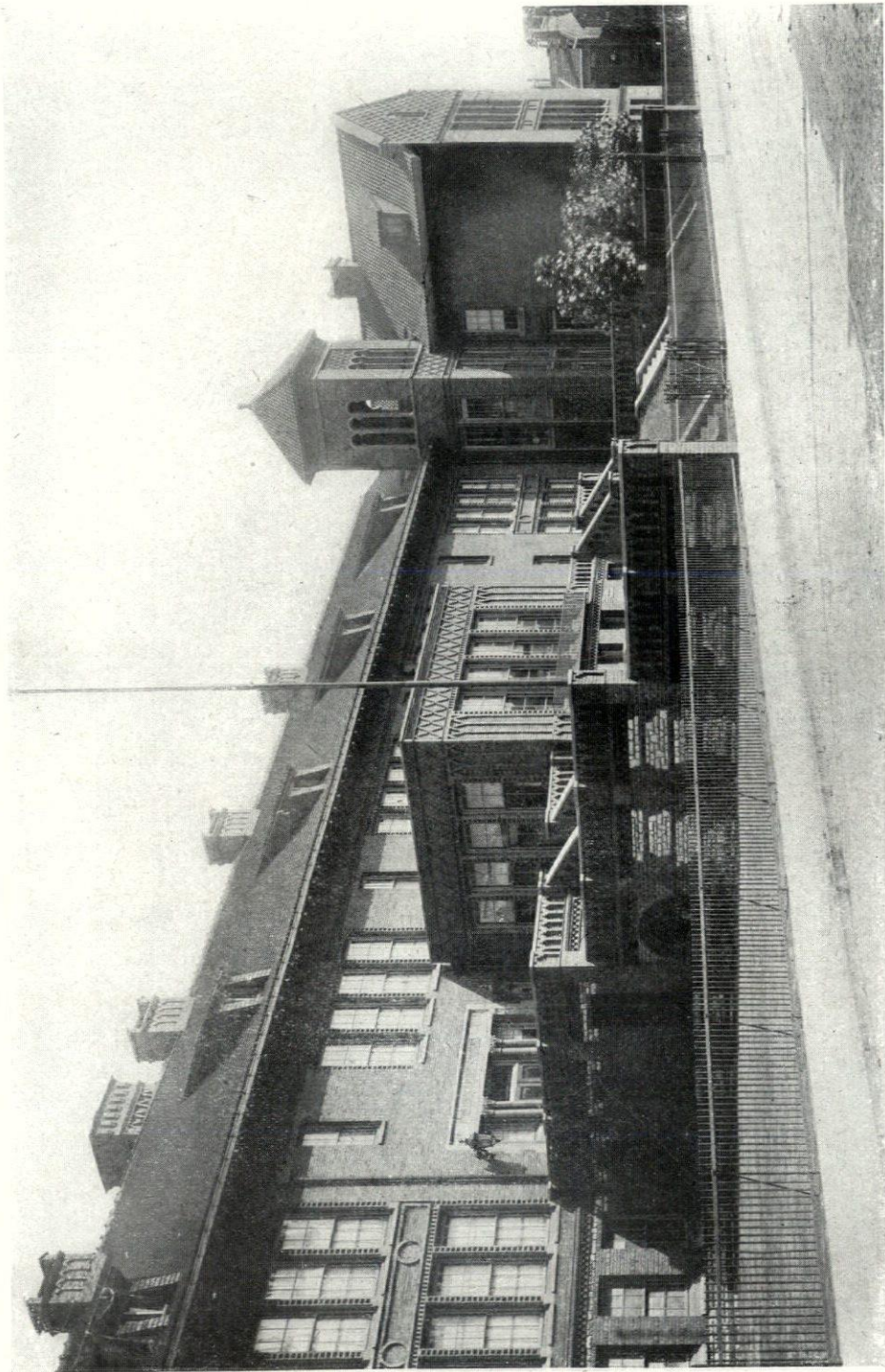
KIRKWOOD HIGH SCHOOL, KIRKWOOD, MISSOURI  
Wm. B. Ittner, Architect



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HUMBOLDT SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Itner, Architect

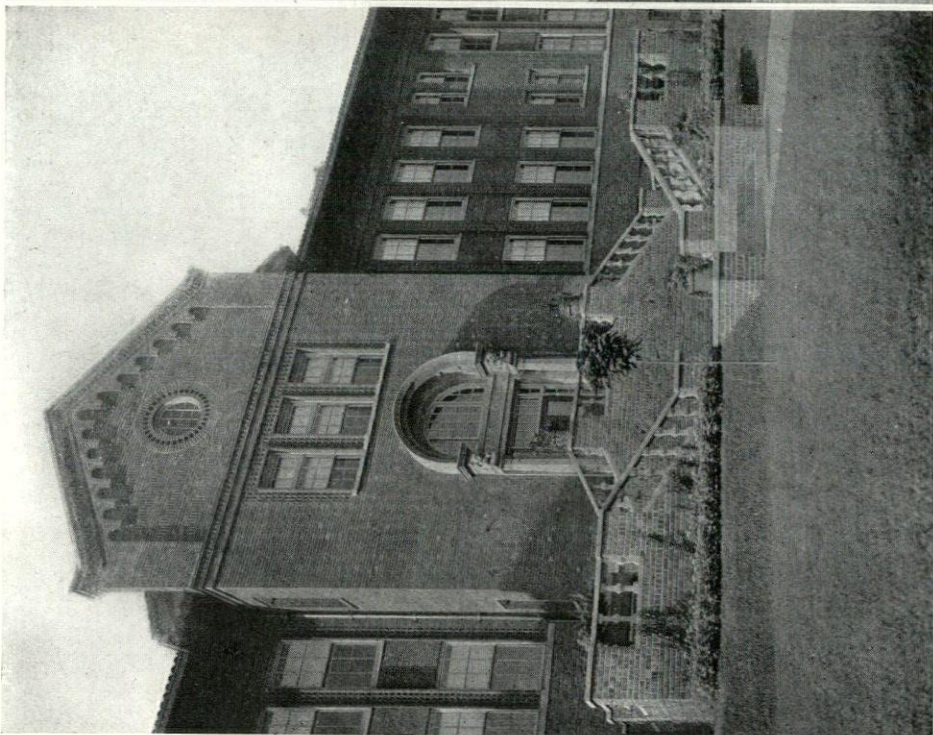
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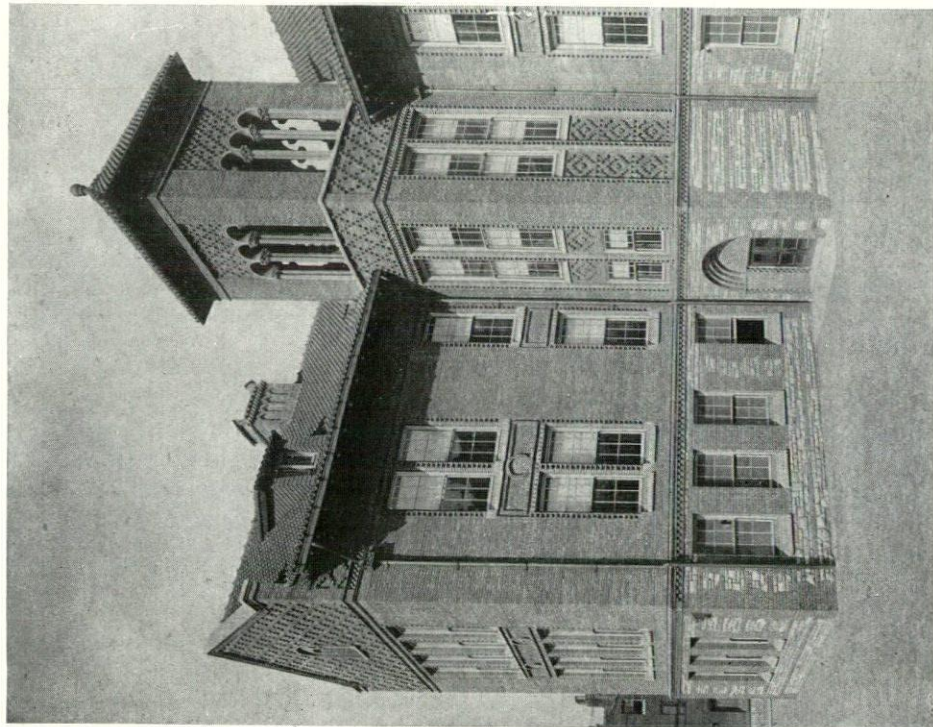
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PATRICK HENRY SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

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FRANZ SIGEL SCHOOL, ST. LOUIS, MISSOURI



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PATRICK HENRY SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

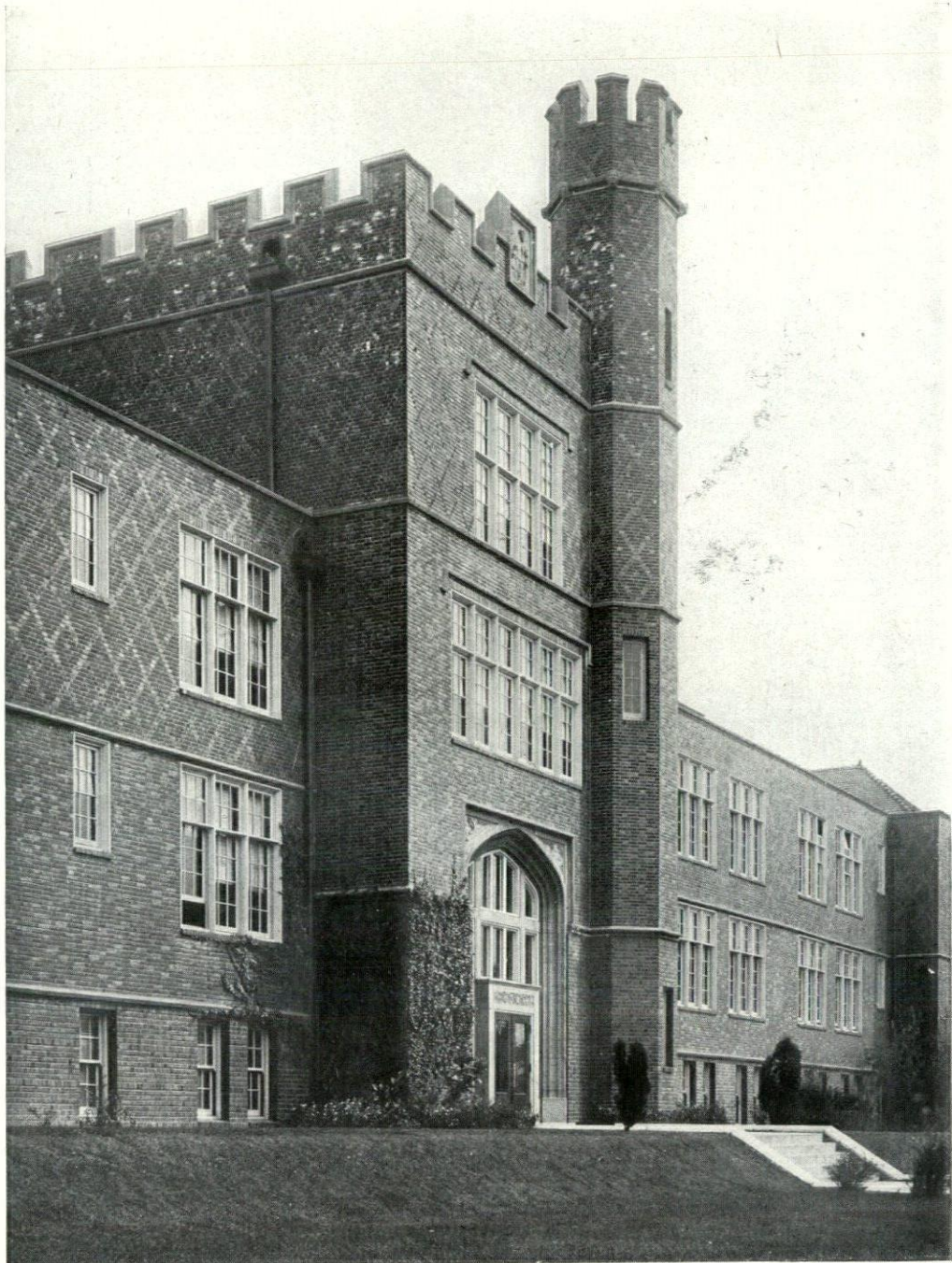




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BLOW SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect

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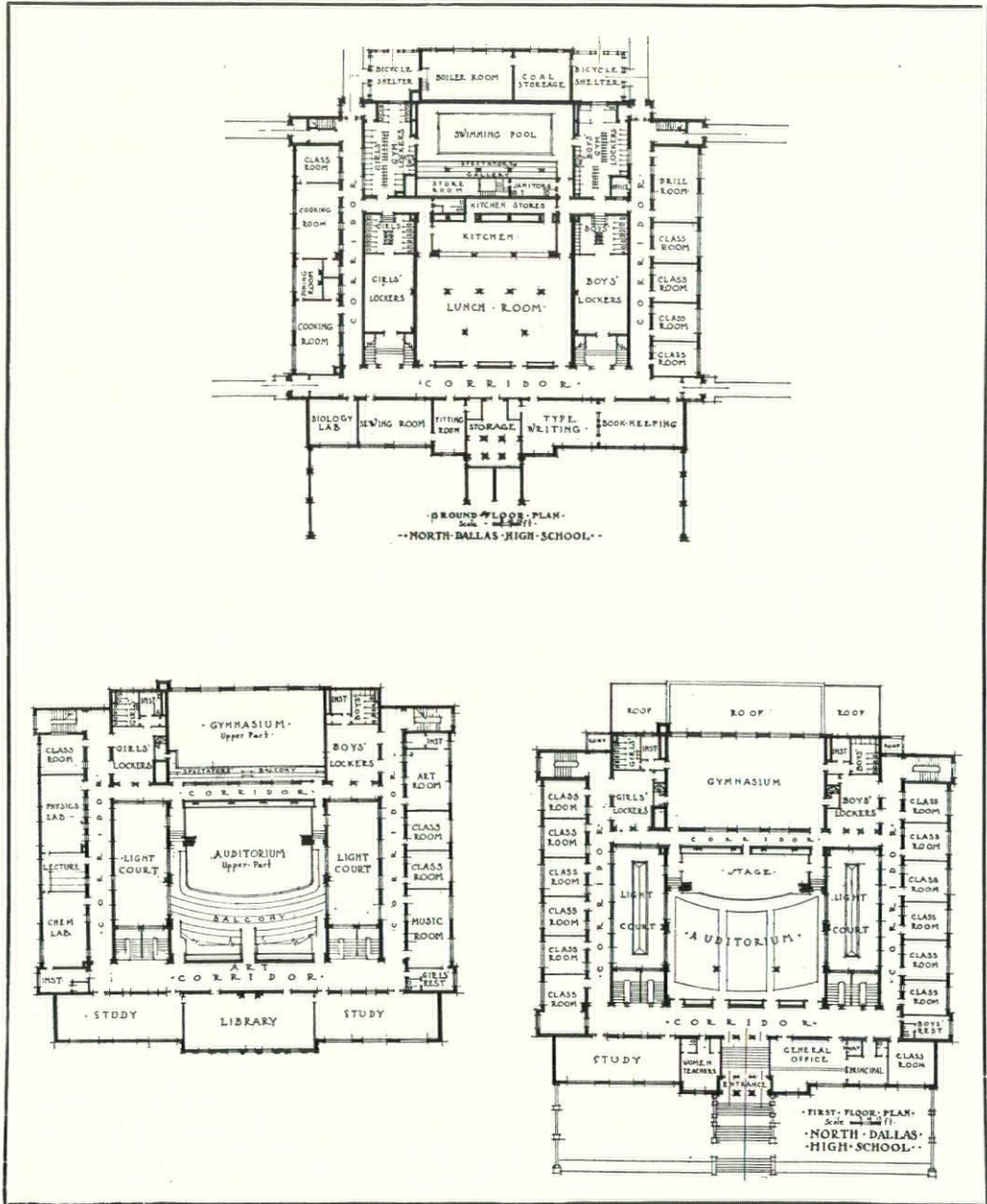
Entrance Detail  
ADEN SCHOOL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect  
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Entrance Detail  
NORTH DALLAS HIGH SCHOOL, DALLAS, TEXAS  
Wm. B. Ittner, Architect

*February, 1925*



Floor Plans  
 NORTH DALLAS HIGH SCHOOL, DALLAS, TEXAS  
 Wm. B. Ittner, Architect

In considering the work of these schools, it should be borne in mind that the architecture which inspired them was that of the domestic work in England; and in its adaptation it became necessary to discard completely the domestic character. These schools designed by Mr. Ittner are *schools*, and could never be mistaken for domestic buildings. It is never an easy task to get the true character of a building even when the designer is following one of the well-established styles, and to take the old manor houses of England, and, in a way, turn them into modern schools devoid of the prevailing institutional character, was no small accomplishment.

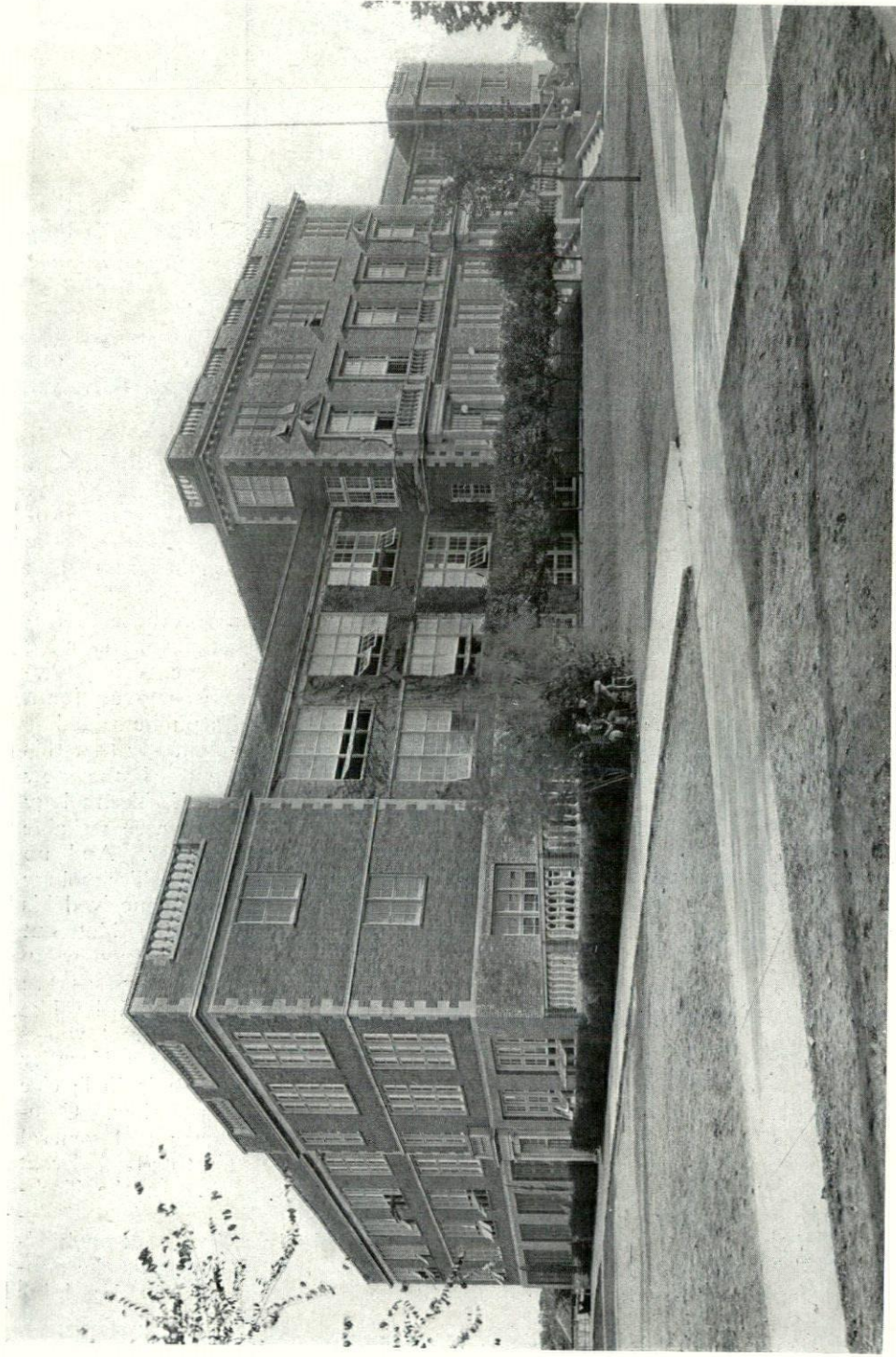
The mounting building costs in recent years called for a modification in the design. The more elaborate details in the brick and stone work had to give way to plainer motifs. But in the more severe classic façades, such as the Henry Clay School or the Forest Avenue High School in Dallas, there has been little or no beauty lost as compared with the buildings designed some years before. In the design of the Forest Avenue High School of Dallas great dignity and solidity have been attained, and in a few well chosen details the designer has given all the desired richness and elegance to the façade. Quite different again is the treatment of the North Dallas High School, with the loggia entrance and pilaster treatment around the windows on the third floor. This is another example of Mr. Ittner's characteristic addition of something new to the old form.

One might naturally ask what it is that has given so characteristic and yet not too personal a touch to all of William B. Ittner's work. Perhaps it is in the frank and natural development of his elevations that the vital spark of life has been obtained. If we wish to go a step further and examine the materials used, we find a truly revolutionary use of brick work. The son of a brick manufacturer, it was perhaps only natural that he should discover in the use of brick his most friendly material and most convenient medium. Ever seeking for new effects in the blending of colors, Mr. Ittner has

obtained a greater variety and elegance of texture in his brick walls than perhaps any other living architect. Always using the material at hand, demanding no extraordinarily fine quality of brick, yet with almost uncanny intuition and with the art of a conjurer, he is able to produce an effect in his brick walls that is lovely and rich in color, soft in texture and sparkling with life. In his use of architectural detail, there is a notable restraint and a judicious taste: qualities which we find in the work of the Renaissance architects, and which have been fitly described as bold and vigorous, yet refined and delicate.

In the design of the Central High School at Columbus, Ohio, we find a school of a totally different character. This building is the center of the proposed new civic group and the first to be erected. Here a totally different style became necessary, as the building was to furnish the key design for those to follow. Located on the boulevard skirting the river and with a site covering thirteen acres, opportunity was given for a setting rarely accorded a public school.

At first glance one might say that this building was reminiscent of the new Massachusetts Institute of Technology buildings which form such a remarkable group by the Charles River. And no doubt Mr. Ittner had these Technology buildings in mind when he conceived his Columbus High School. To blot out from one's mind the Technology group when designing a building such as the Columbus High School, would be like closing one's eye to all the great works of the past. Aside from the uniformity in style and material there is little else that makes these groups similar. Careful study of the character and general details will reveal that a totally different hand has been at work. In the Technology group, Mr. Bosworth has admirably used a highly refined and sophisticated architecture which recalls the temples of Pompeii. In the Columbus High School we find a simple, direct and less personal treatment, which seems to draw its inspiration from modern rather than ancient times. We find here a most



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FOREST AVENUE HIGH SCHOOL, DALLAS, TEXAS  
Wm. B. Ittner, Architect

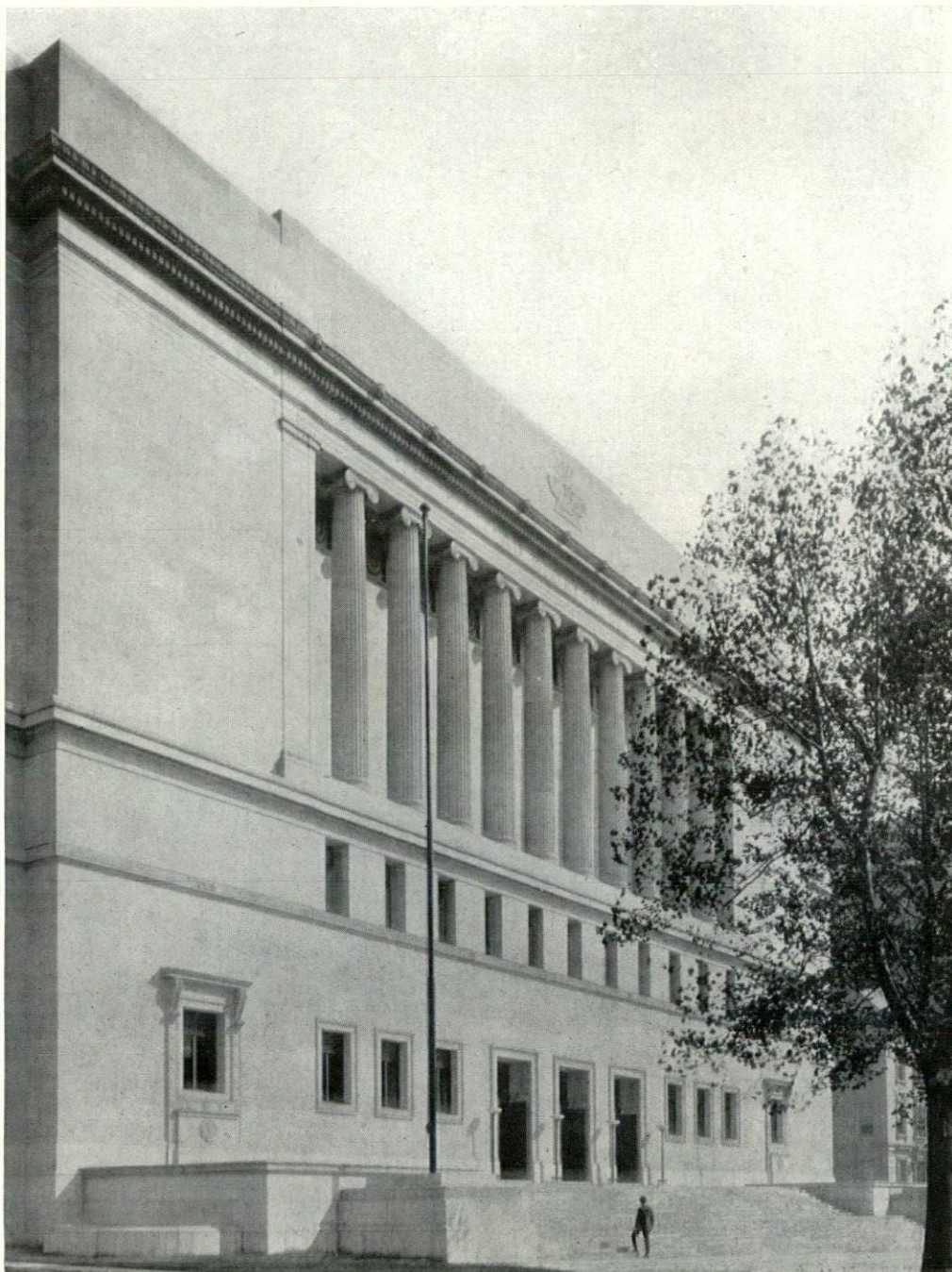
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MEDINA HIGH SCHOOL, MEDINA, NEW YORK  
Wm. B. Ittner, Architect

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SCOTTISH RITE CATHEDRAL, ST. LOUIS, MISSOURI  
Wm. B. Ittner, Architect





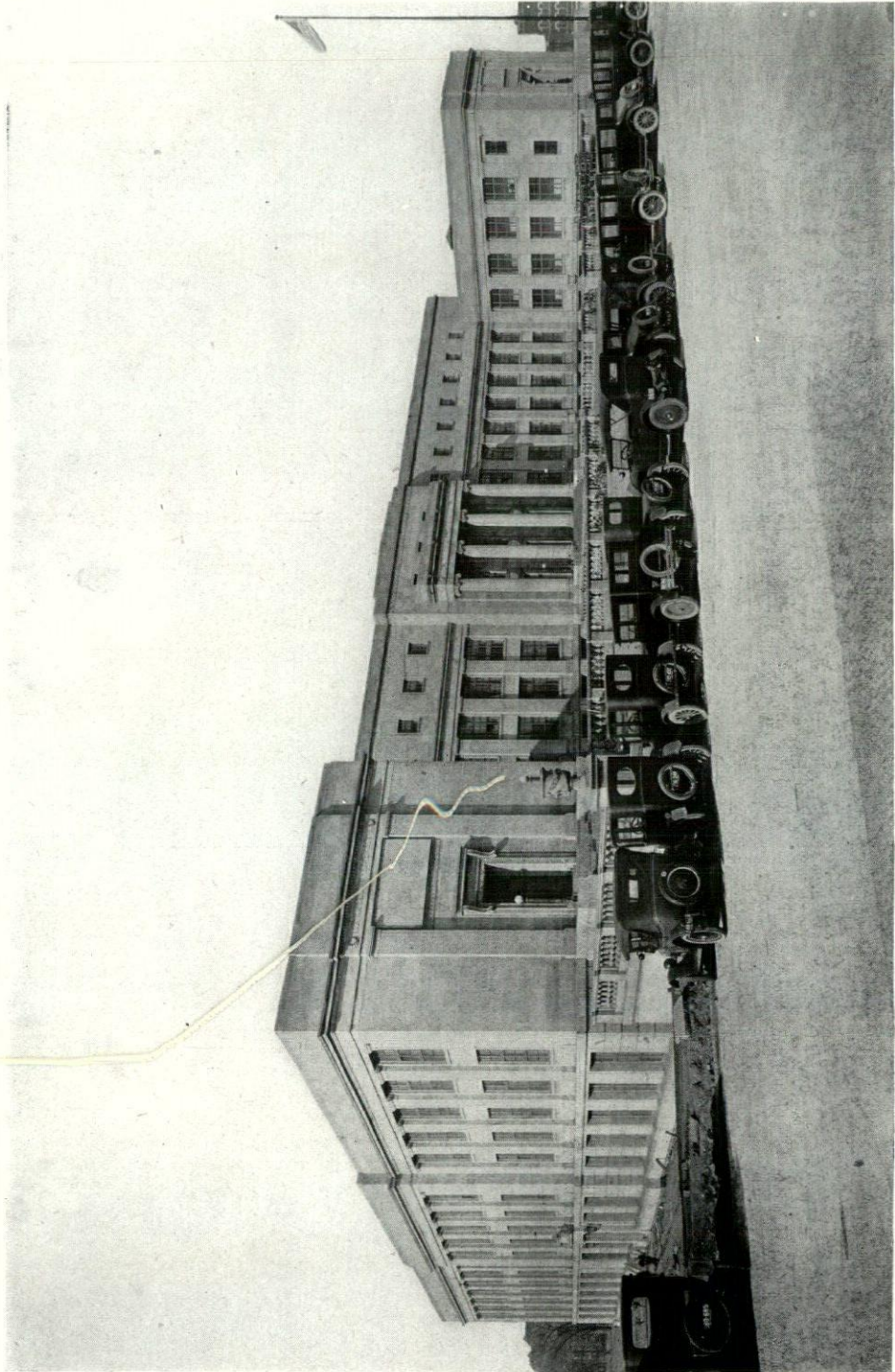
Entrance Detail  
CENTRAL HIGH SCHOOL, COLUMBUS, OHIO  
Wm. B. Ittner, Architect

happy solution of a building serving a double function.

While we have been accustomed to thinking of Mr. Ittner as an eminent designer of schools, probably his most important and monumental work is a building of a radically different type, a so-called cathedral for the Scottish Rite Masons of St. Louis. It contains an auditorium seating 3,500 persons with a stage having a 98 foot proscenium opening, along with banquet rooms and lodge rooms peculiar to this type of building.

To turn from the subtle charm of the early Renaissance architecture in England, which is so rich in color, so personal,

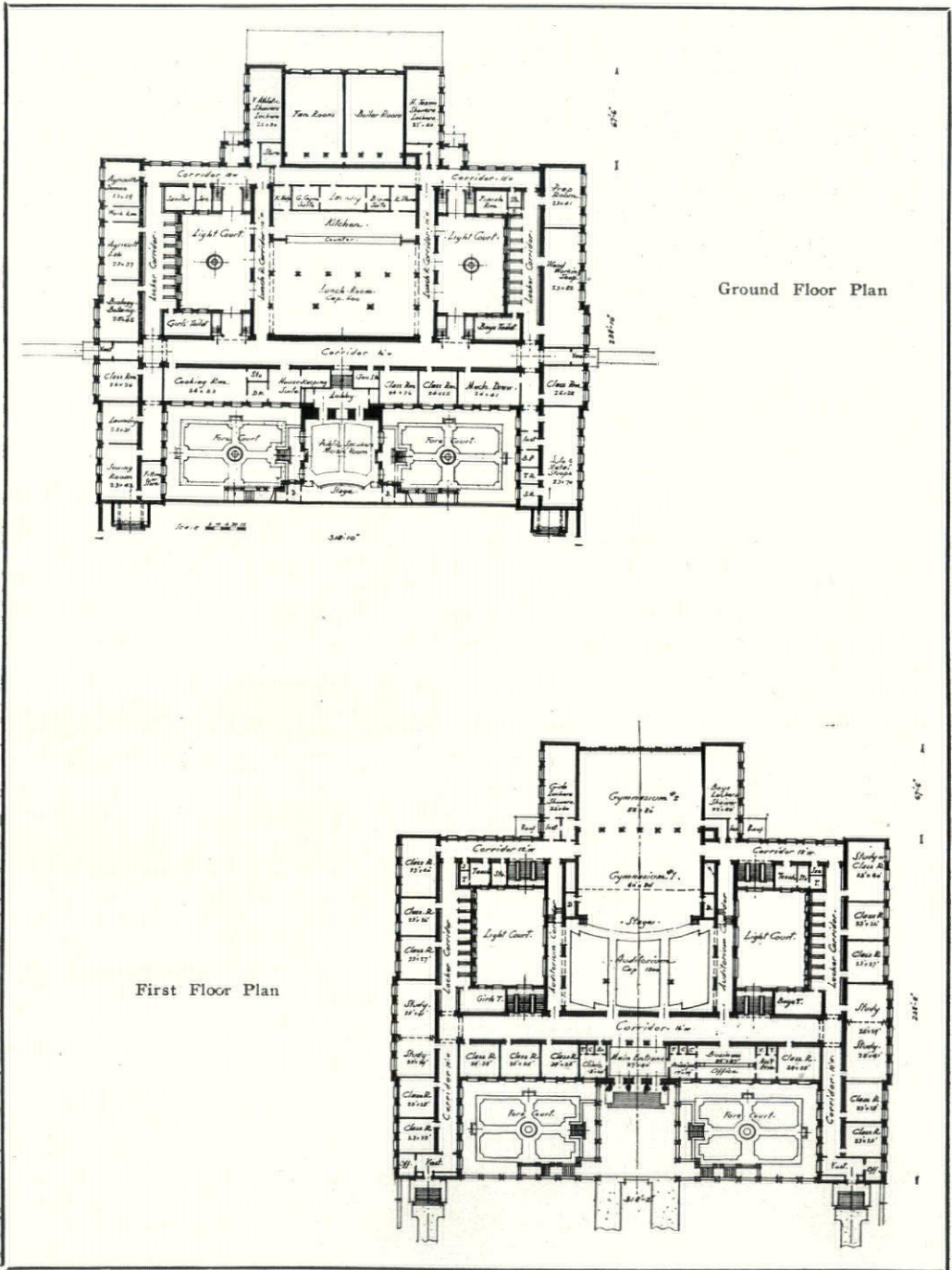
and so playful and to embrace with such success as has been done in the Scottish Rite Cathedral, the cold though stately classic of Imperial Rome is an evidence of marked versatility. This St. Louis cathedral came soon after Mr. Pope's universally acknowledged successful handling of a similar cathedral in Washington, and one might naturally expect that its design would have been greatly influenced by Mr. Pope's façade. No doubt Mr. Ittner was influenced to a certain extent; but except for the line of columns, there is practically nothing in the St. Louis cathedral reminiscent of the one in Washington. In the St. Louis



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CENTRAL HIGH SCHOOL, COLUMBUS, OHIO  
Wm. B. Ittner, Architect

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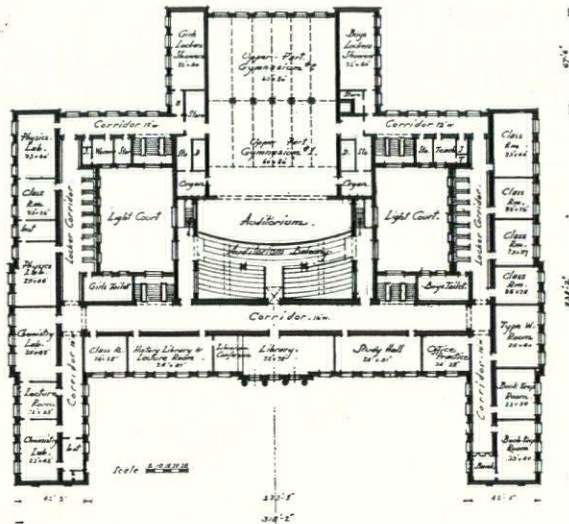


Ground Floor Plan

First Floor Plan

cathedral, we again note that modern and free use, not of mere classic detail but of the greater principles of classic architecture. No doubt the designer built up his temple much in the same manner as the architects of classic times laid out their work. The trained eye will instantly observe that while the building has been thought out with great care, its plan is simple and direct. The great wall surfaces, pierced with windows, have given it the same stately dignity that marked the buildings of ancient Rome. One might call attention to the rhythmic play of light and shade in the colonnade or

note how this is contrasted against the great spaces of blank wall; and one can easily visualize the additional richness that this façade will take on with the completion of the sculptured frieze that is run below the base of the columns. But beyond these few remarks, how little one can say. How futile it is to attempt the description of a work of architecture of this sort or of any work of art. It is enough perhaps to recall a few generalities and to rely upon the photographs of the work itself to arouse such emotions as the reader may possess.



Second Floor Plan  
 THE CENTRAL HIGH SCHOOL, COLUMBUS, OHIO  
 Wm. B. Ittner, Architect

# The LIBRARY OF THE ARCHITECT



By  
*A Lawrence Kocher*

## Part VI

### SELECTED LIST OF STANDARD WORKS RELATING TO ARCHITECTURE AND INTENDED FOR OFFICES OF ARCHITECTS

#### Byzantine and Early Christian Architecture

BEYLIÉ, L. M. E. *DE L'habitation byzantine.* Grenoble, 1902-03. Plates. Plans.

CHOISY, F. AUGUSTE. *L'art de bâtir chez les Byzantins.* Paris, 1883.

COLASANTI, ARDUINO. *L'art bisantina in Italia.* Milan, n.d. \$50.00.

One hundred large plates with clear details.

DALTON, O. M. *Byzantine art and archaeology.* Oxford, 1911.

A text with many illustrations and plates.

DEHLI, ARNÉ. *Selection of Byzantine ornament.* N. Y. 1890. \$20.00.

One hundred plates presented as line drawings.

DIEHL, M. C. *Manuel d'art byzantine.* Paris, 1910.

Justinien et la civilization byzantine. Paris, 1886.

GOETZ, W. *Ravenna.* Leipzig, 1901.

HOLTZINGER, H. *Altchristliche und Byzantische Baukunst.* Berlin, 1909.

JACKSON, THOMAS G. *Byzantine and Romanesque architecture.* 2 v. Cambridge, 1913.

KURTH, J. *Die Mosaiken der Christlichen Ara.* Berlin, 1902.

LETHABY, W. R. AND H. SWAINSON. *Church of Sancta Sophia, Constantinople.* London, 1894.

LOWRIE, W. *Monuments of the Early Church.* N. Y., 1906. \$2.50.

RICCI, C. *Ravenna.* Bergamo, 1907.

STRZYGOWSKI, JOSEF. *Die Baukunst der Armenier und Europa.* Wien, 1918. 2 v.

VAN MILLINGEN, ALEXANDER. *Byzantine churches in Constantinople.* London, 1912. 352 ill. \$9.50.

VERNEILH-PUIRASEAU, F. DE. *L'architecture byzantine en France.* Paris, 1851. In which Saint-Front of Perigueux and other domed churches of Aquitaine are presented.

#### ITALY

ANDERSON, WILLIAM J. *The architecture of the renaissance in Italy.* London, 1901.

A general view without the use of documents.

BAUM, JULIUS. *Baukunst und dekorative plastik der frührenaissance in Italien.* Stuttgart, 1920.

A general account with profuse illustrations.

BENEDETTI, MICHELE DE. *Palazzi e ville reali d'Italia.* Florence, 1911-13. 2 v.

BLAKESLEE, A. L. *Ornamental details of the Italian renaissance.* N. Y., 1923. \$12.50.

BRIGGS, MARTIN S. *Baroque Architecture.* N. Y., 1914.

A text with moderate size illustrations.

BURCKHARDT, J. C., and others. *Geschichte der neueren Baukunst.* Stuttgart, 1887-1911. 4 v.

COLASANTI, ARDUINO. *Volte e soffitti Italiani.* Milan, 1923. \$12.50.

CUMMINGS, CHARLES A. *A history of architecture in Italy from the time of Constantine to the dawn of the Renaissance.* Boston, 1901. 2 v. \$10.00.

DURM, JOSEPH. *Baukunst der Renaissance in Italien.* Stuttgart, 1903.

- EBERLEIN, HAROLD D., AND O. REAGAN. Details of the architecture of Tuscany, N. Y., 1923. \$15.00.
- EBERLEIN, HAROLD D. Interiors, fire-places and furniture of the Italian renaissance. N. Y., 1916.
- Villas of Florence and Tuscany. Phila., 1922. \$15.00.
- ÉNILART, CAMILLE. L'art Roman en Italie. Paris, n. d. \$30.00.
- Origines françaises de l'architecture gothique en Italie. Paris, 1894.
- ESPOUY, HECTOR D'. Fragments d'architecture du moyen age et de la renaissance. Paris, 1897-1924. 2 v. \$37.50.
- FERRARI G. Lo stucco nell 'arte Italiana. Milan, 1910.
- GEYMUELLER, H. VON. Die architektur der Renaissance in Toscana. Munchen 1885-1908. 6 v.
- GROMORT, GEORGES. Italian renaissance architecture. London, 1922. \$6.00.
- An historical account of moderate reliability but with useful photographs and measured drawings.
- GROSSO, O. Portali E. gli affreschi nei palazzi di Genova. Milan, 1910. \$10.00.
- GUGGENHEIM, M. Le cornici Italiane. Milano, 1897.
- GUSMAN, P. La villa imperiale de Tibur. (Villa Hadriana.) Paris, 1904.
- Mural decoration of Pompeii. N. Y., 1924. \$15.00.
- Containing thirty-two plates in color.
- JACKSON, THOMAS G. The renaissance of Roman architecture. Cambridge, 1921. 3 v. \$12.50 per volume.
- KINROSS, JOHN. Details from Italian buildings, chiefly renaissance. Edinburgh, 1882.
- LANCIANI, RODOLFO AMEDEO. The golden days of the renaissance in Rome. Boston and New York, 1906.
- L'ARCHITECTURE EN ITALIE, Paris, n. d.
- A series of plates illustrating the monuments of Florence, Pisa, Sienna, Rome, Verona, Milan, Venice and Padua.
- LETAROUILLY, PAUL MARIE. Edifices de Rome moderne. Paris, 1868. 1 v. text; 3 v. plates. Complete reprint \$60.00.
- Most valuable for its fine line illustrations.
- Le Vatican et la basilique Saint Pierre de Rome. Paris, 1882. 2 v. plates. \$150.00.
- LOWELL, GUY. Smaller Italian villas and farmhouses. N. Y., 1916. \$20.00.
- More small Italian villas and farmhouses. N. Y., 1920. \$25.00.
- MONTIGNY, GRANJEAN DE, ET A. FAMIN. Architecture toscane; palais, maisons et autres édifices de la Toscane. Paris, 1815. Limited size reprint, N. Y., 1924. \$6.00.
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- MUNTZ, EUGÈNE. La renaissance en Italie et en France. Paris, 1885.
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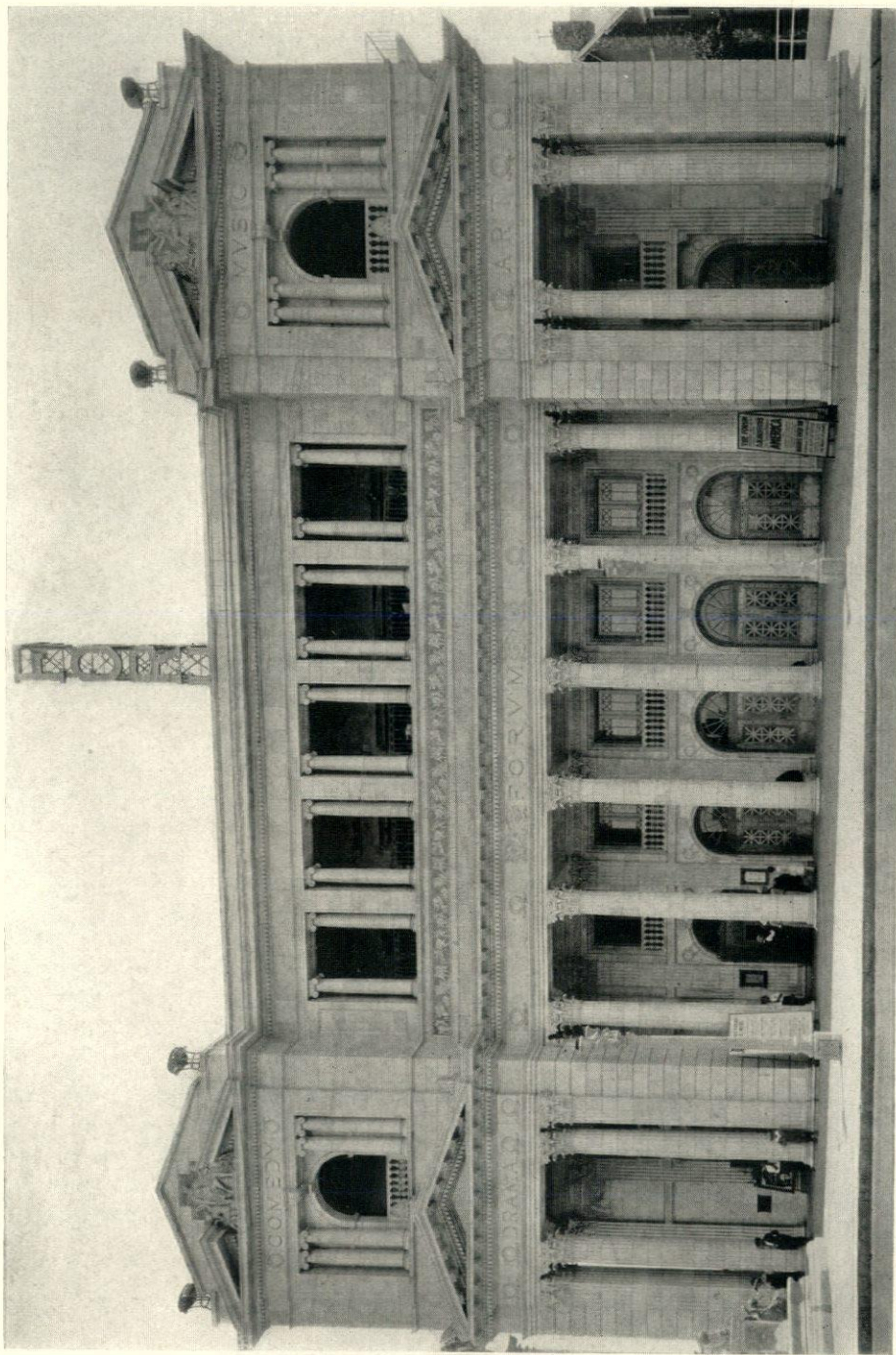
# P O R T F O L I O

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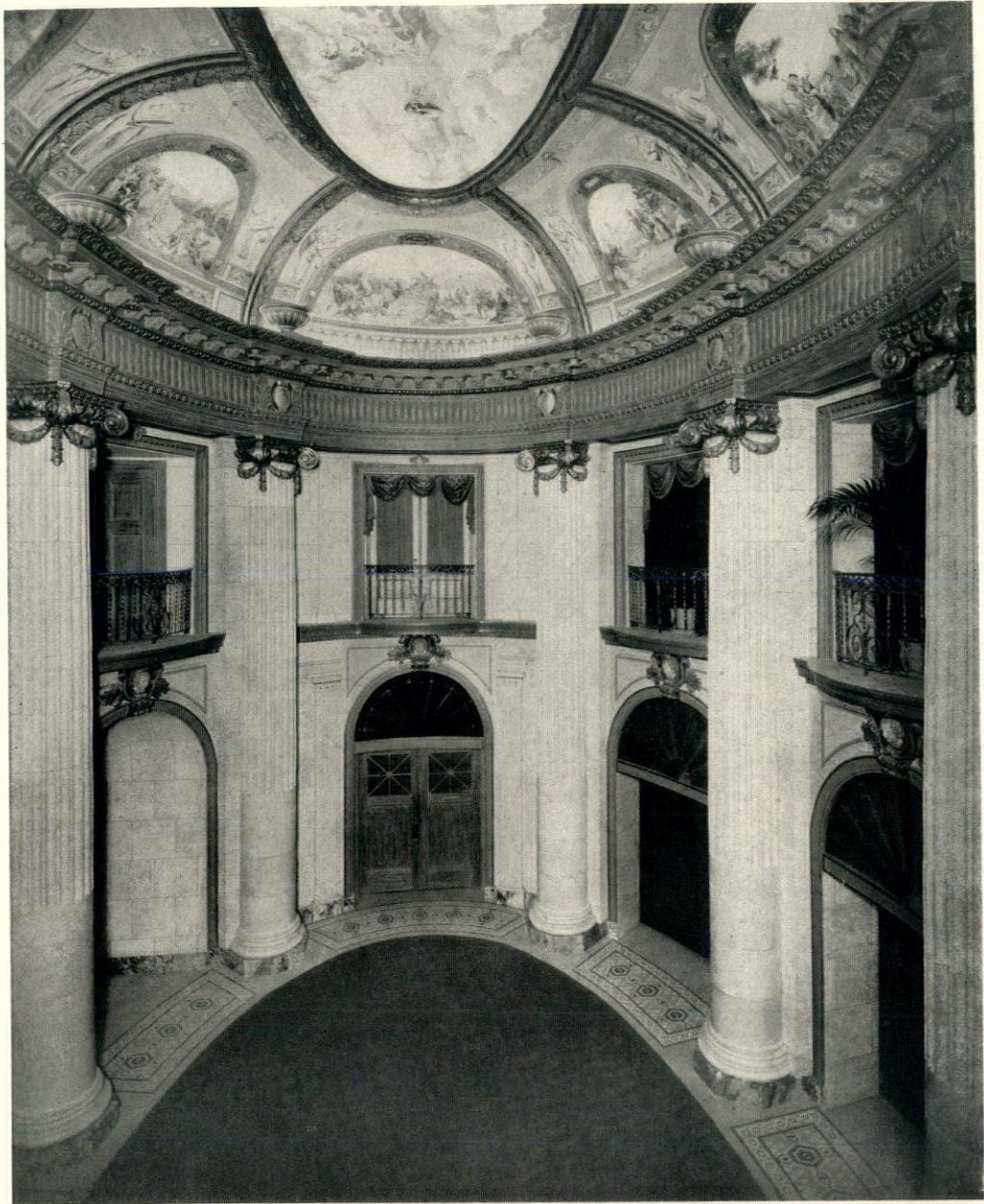
The Colonnade  
FORUM THEATRE, LOS ANGELES, CALIFORNIA  
E. J. Borgmeyer, Architect





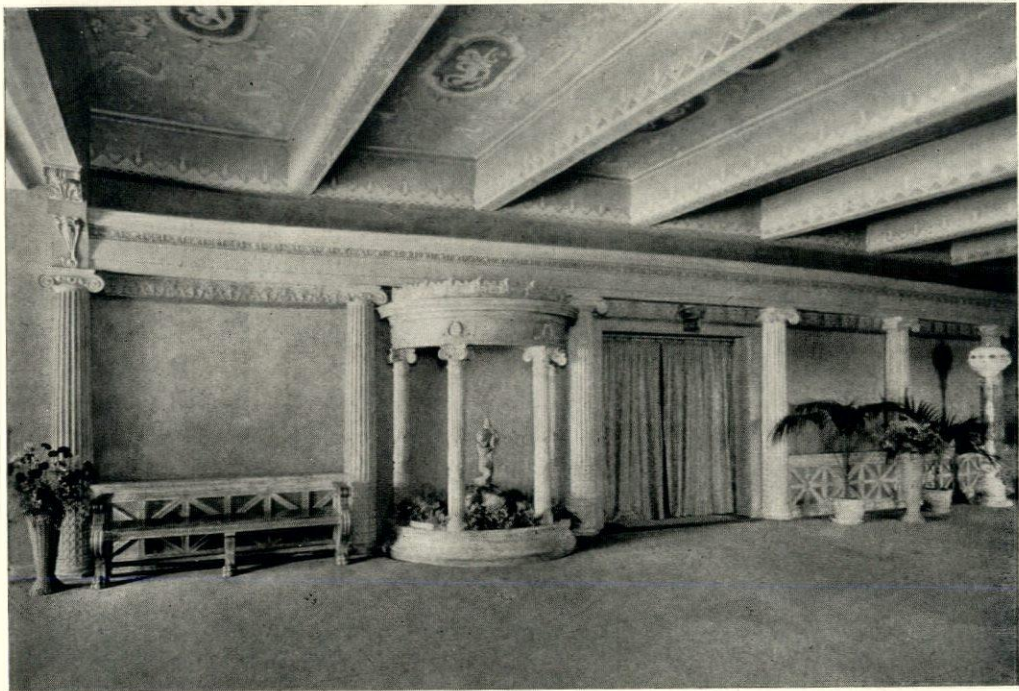
Façade  
FORUM THEATRE, LOS ANGELES, CALIFORNIA  
E. J. Borgmeyer, Architect



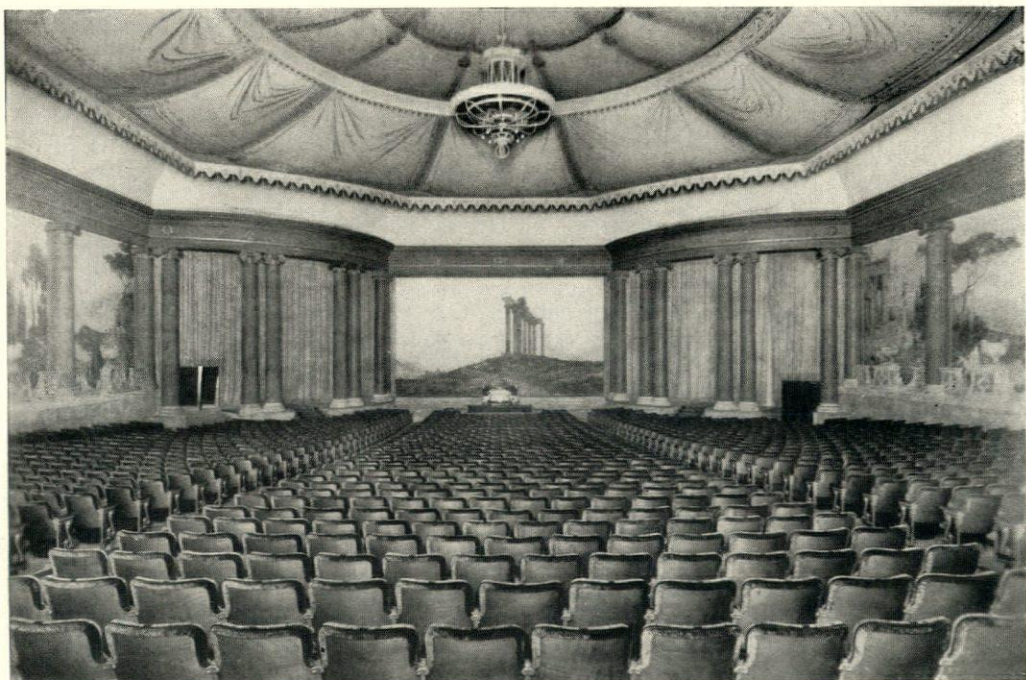


The Rotunda  
FORUM THEATRE, LOS ANGELES, CALIFORNIA  
E. J. Borgmeyer, Architect





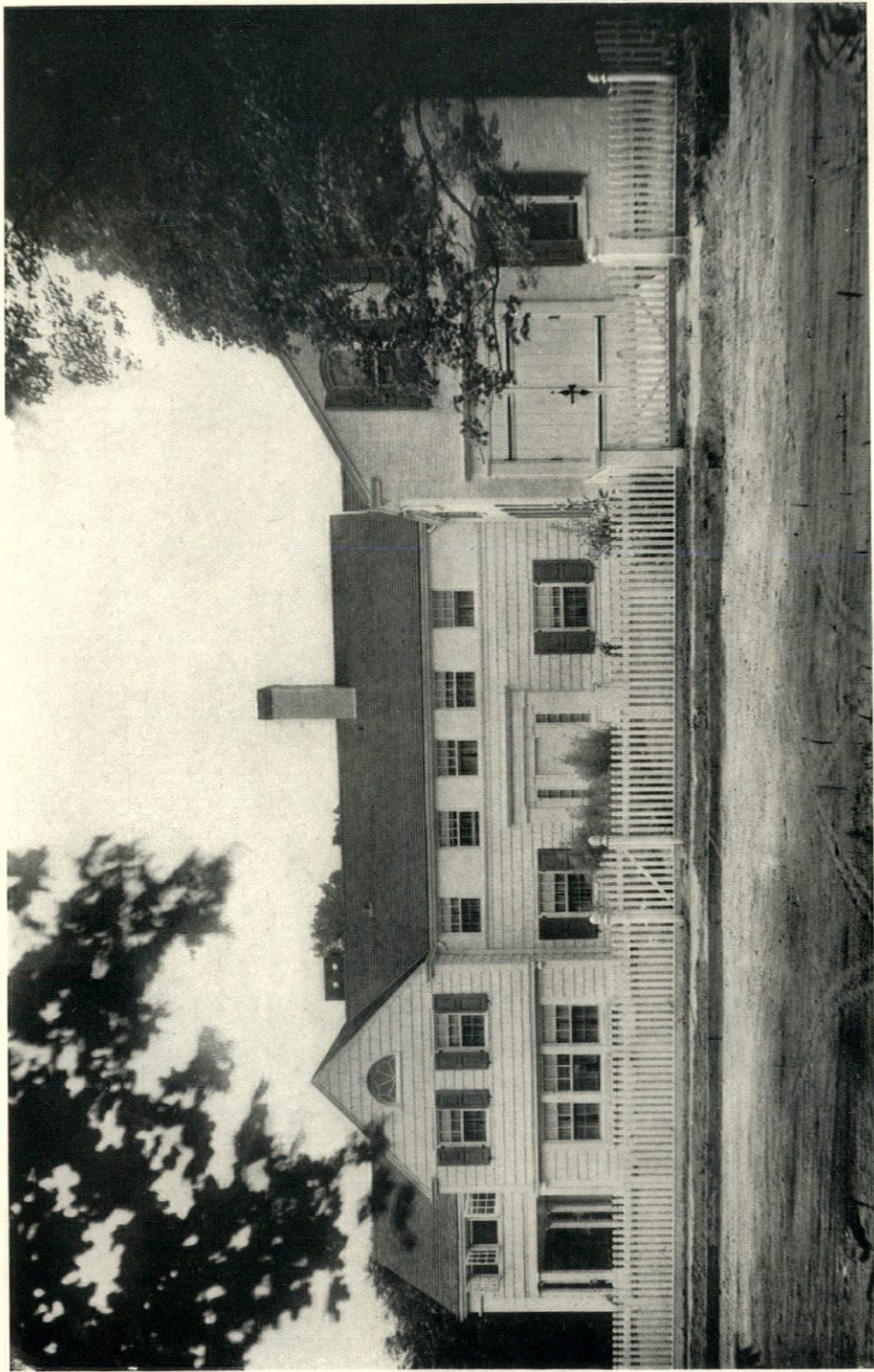
Inner Foyer



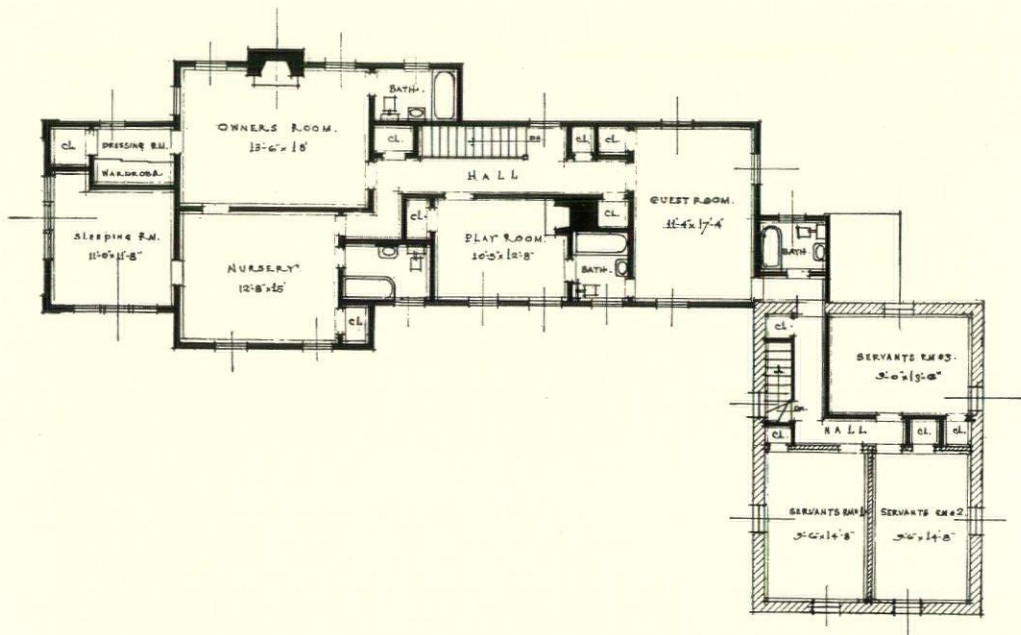
Auditorium  
FORUM THEATRE, LOS ANGELES, CALIFORNIA  
E. J. Borgmeyer, Architect



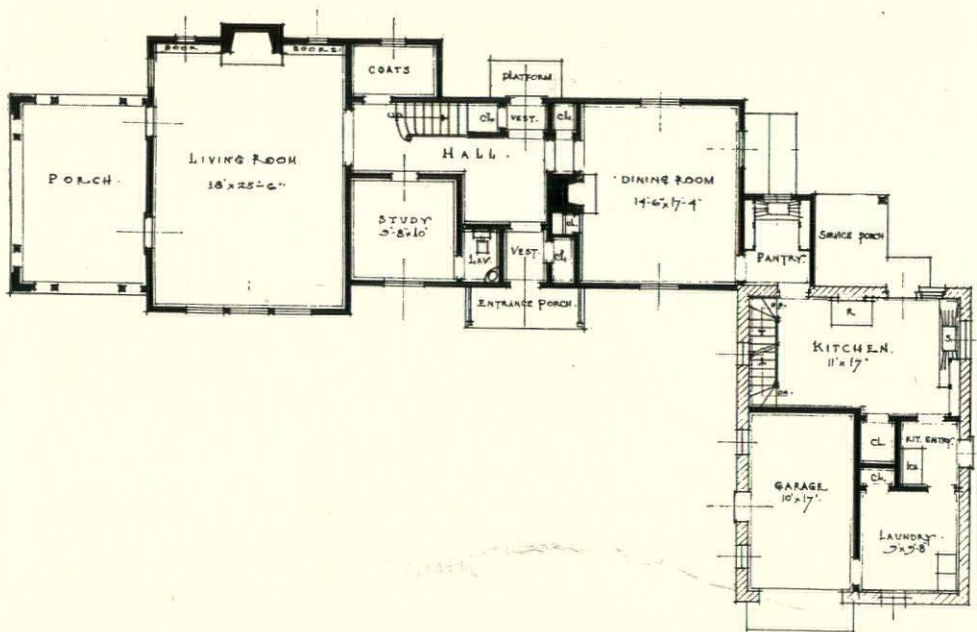




RESIDENCE OF WINTER MEAD, ESQ., MORRISTOWN, NEW JERSEY  
Polhemus & Coffin, Architects

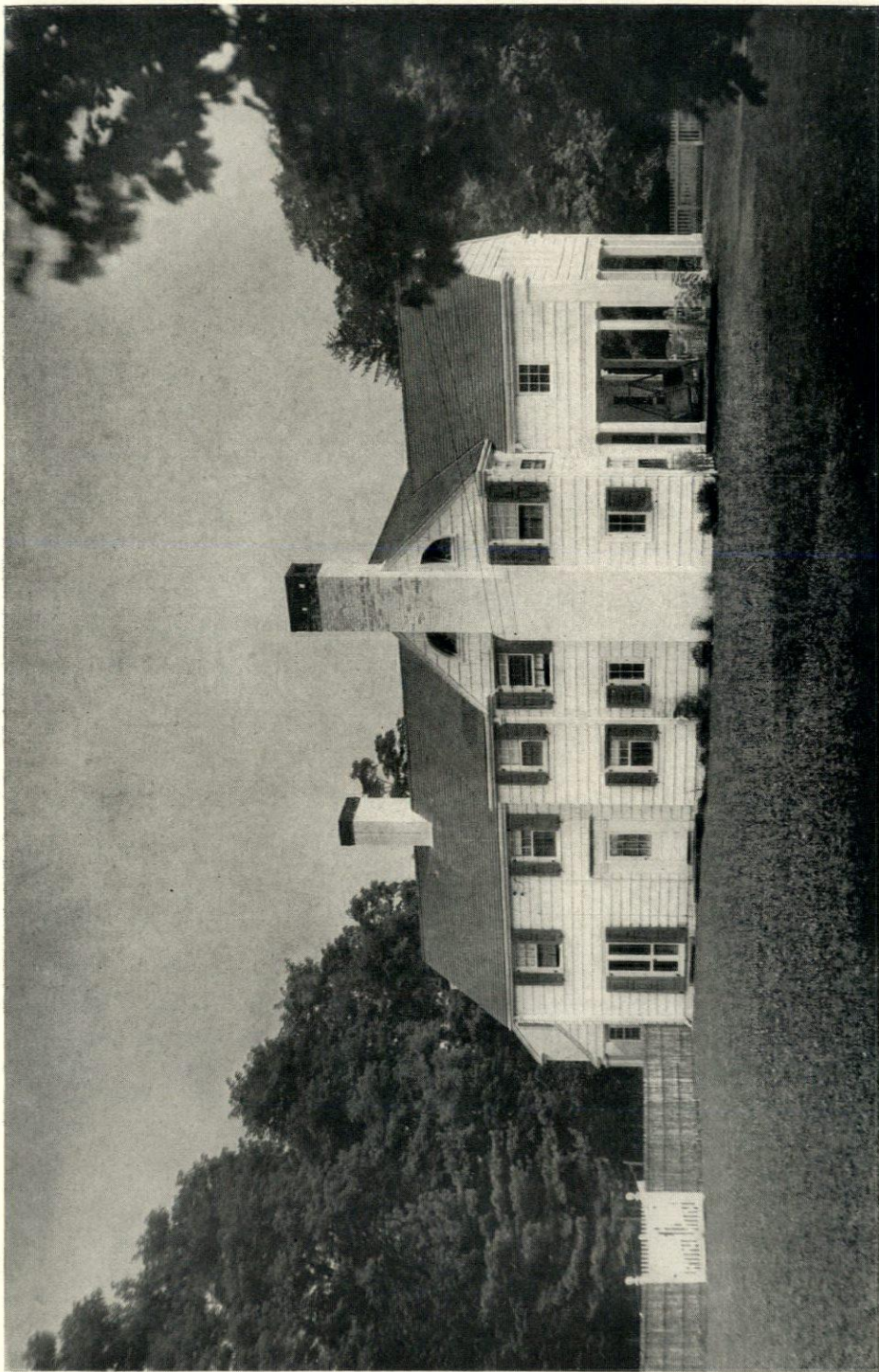


Second Floor Plan



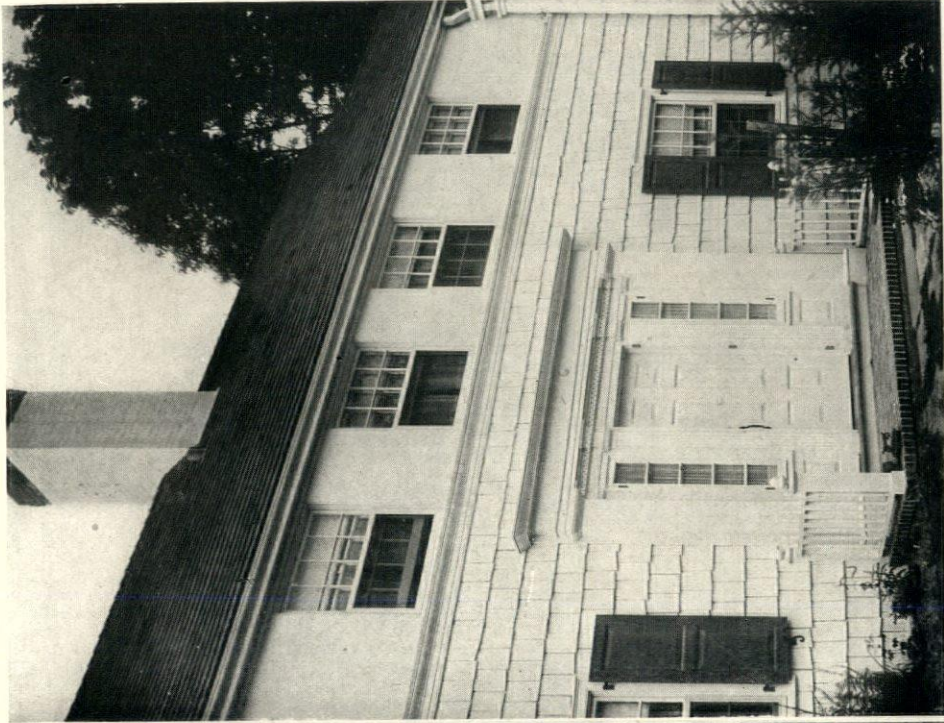
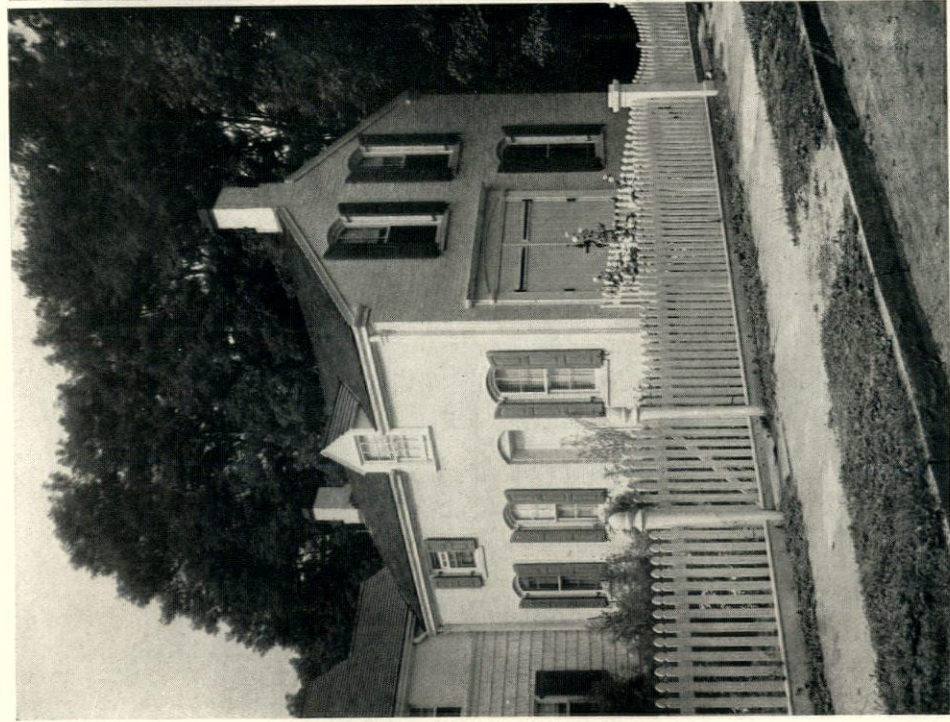
First Floor Plan

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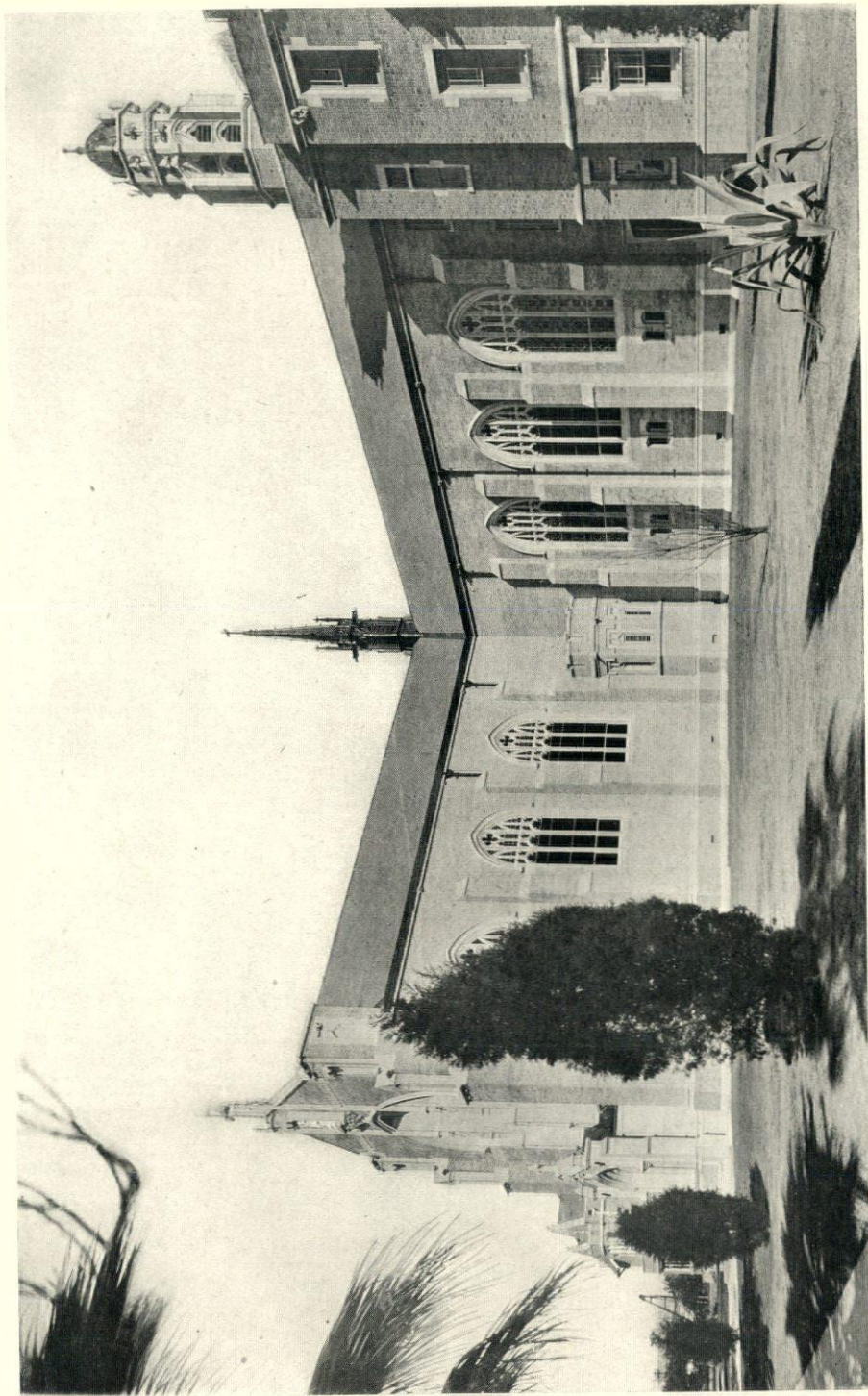
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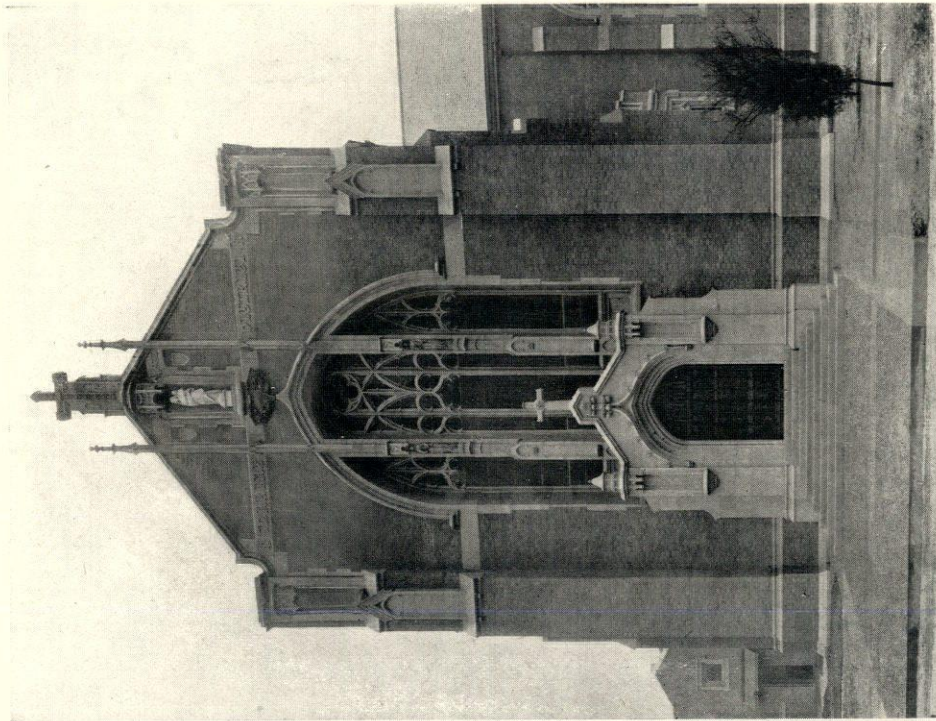
Façade  
CHAPEL FOR THE URSULINE CONVENT, NEW ORLEANS, LOUISIANA  
Burton & Bendernagel, Architects







Screen Between Sisters' Chapel and Sanctuary

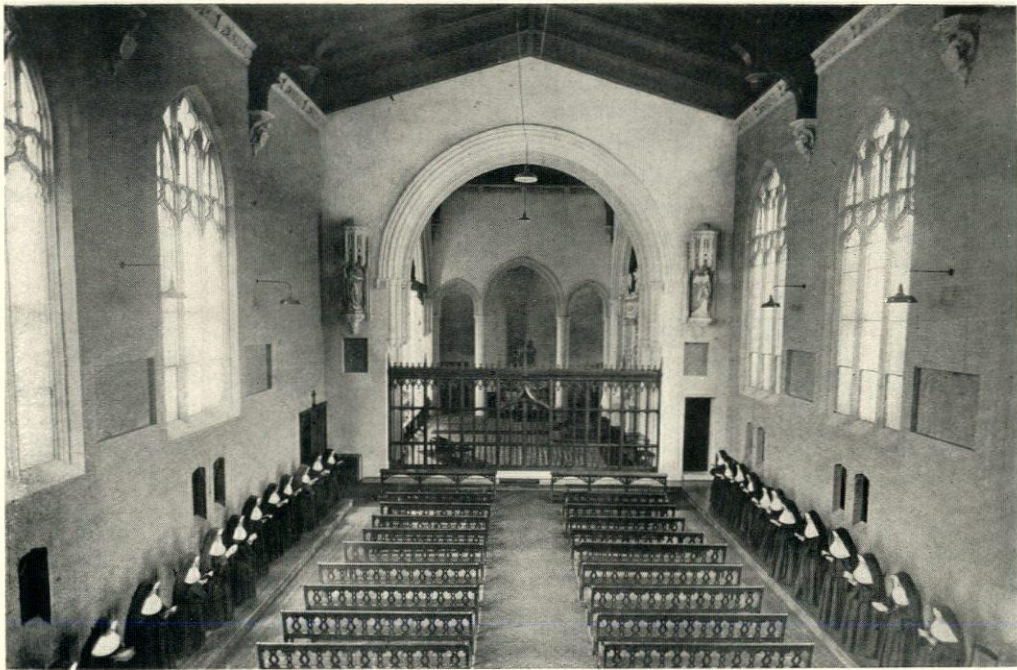


Entrance Detail

CHAPEL FOR THE URSULINE CONVENT, NEW ORLEANS, LOUISIANA

Burton & Bendernagel, Architects





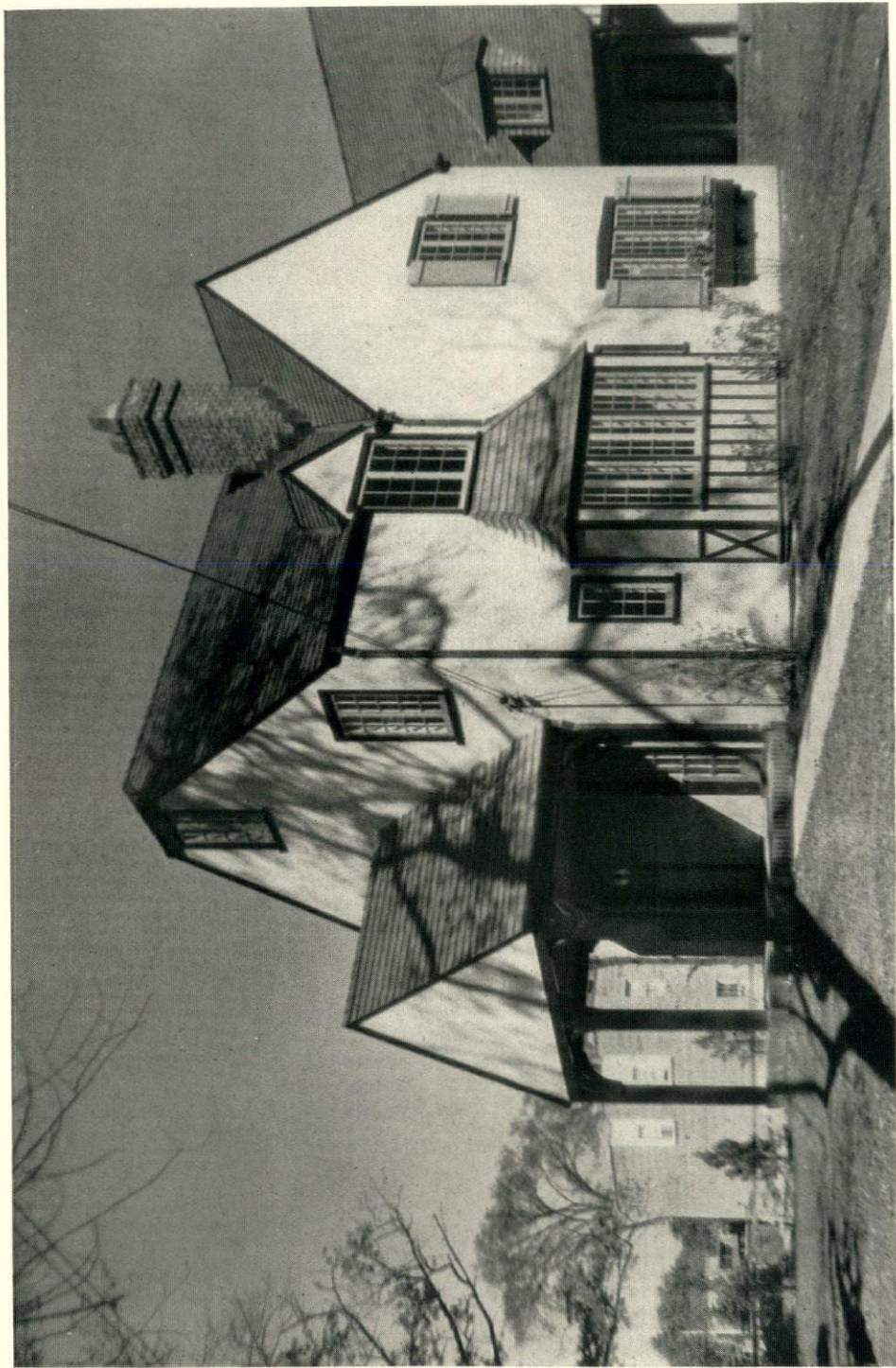
Sisters' Chapel



Public Chapel

CHAPEL FOR THE URSULINE CONVENT, NEW ORLEANS, LOUISIANA  
Burton & Bendernagel, Architects





HOUSE AT NEW ROCHELLE, NEW YORK  
Polhemus & Coffin, Architects

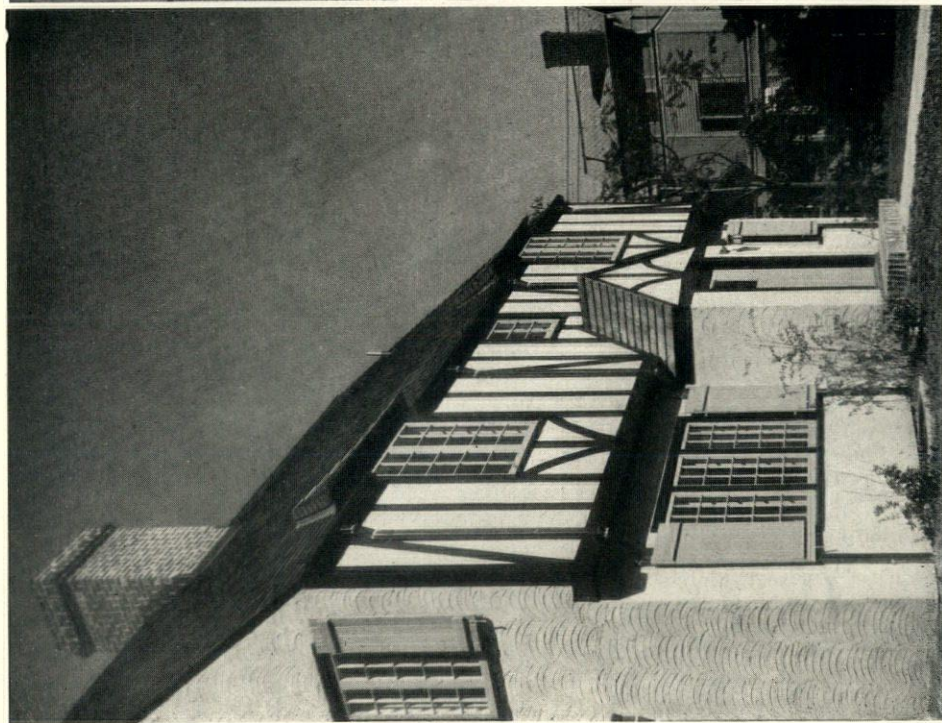
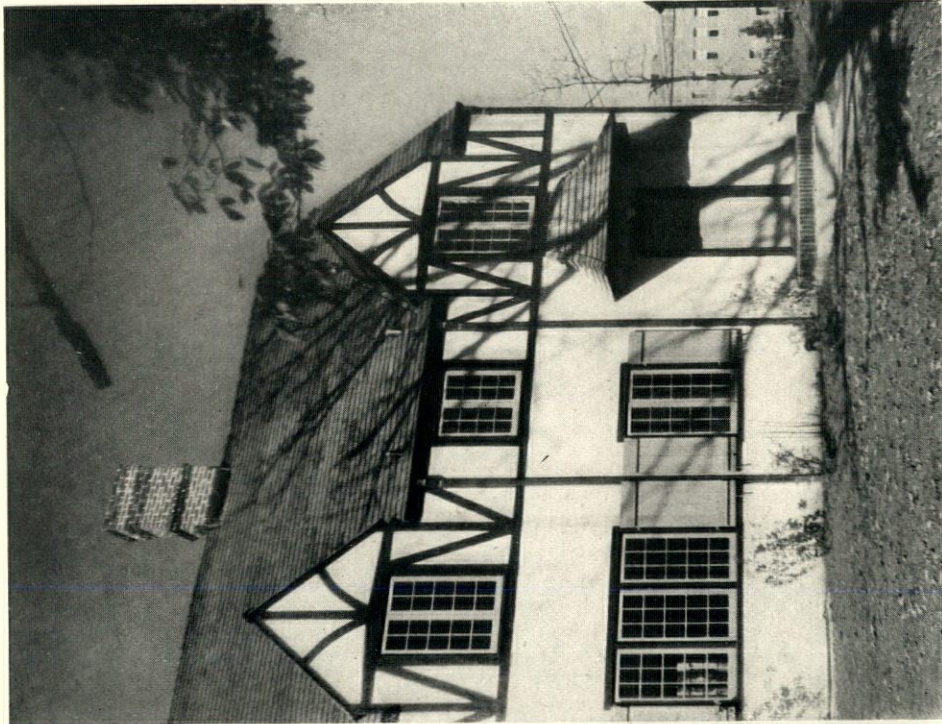




HOUSE AT NEW ROCHELLE, NEW YORK  
Polhemus & Coffin, Architects







HOUSE AT NEW ROCHELLE, NEW YORK  
Polhemus & Coffin, Architects





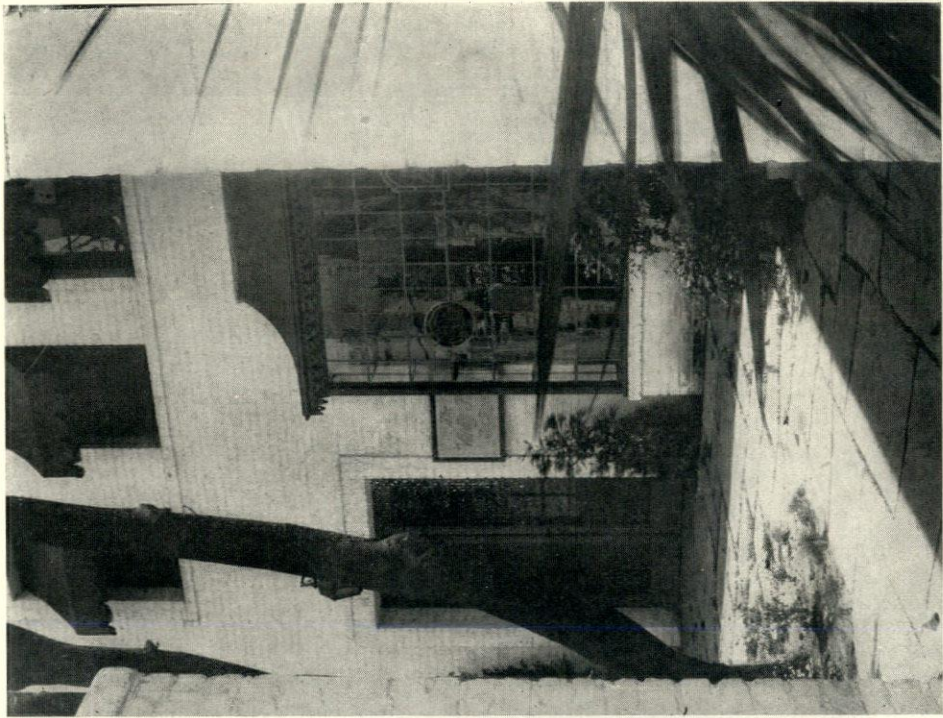
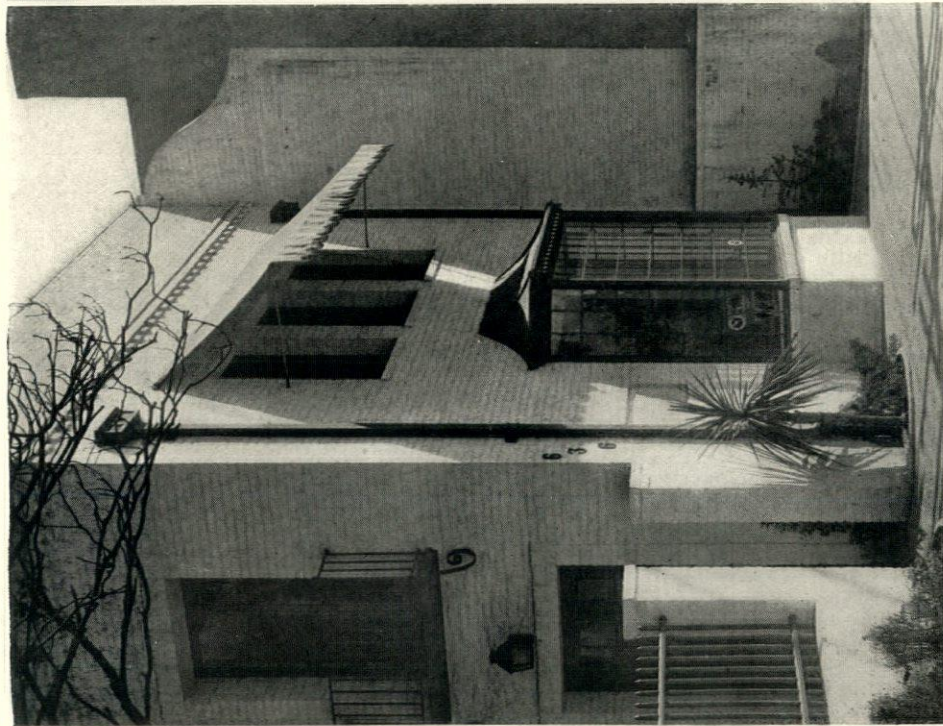
SHOP FRONT FOR SUMNER BROWN, ESQ., LOS ANGELES, CALIFORNIA  
Johnson, Kaufmann & Coate, Architects





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Johnson, Kaufmann & Coate, Architects

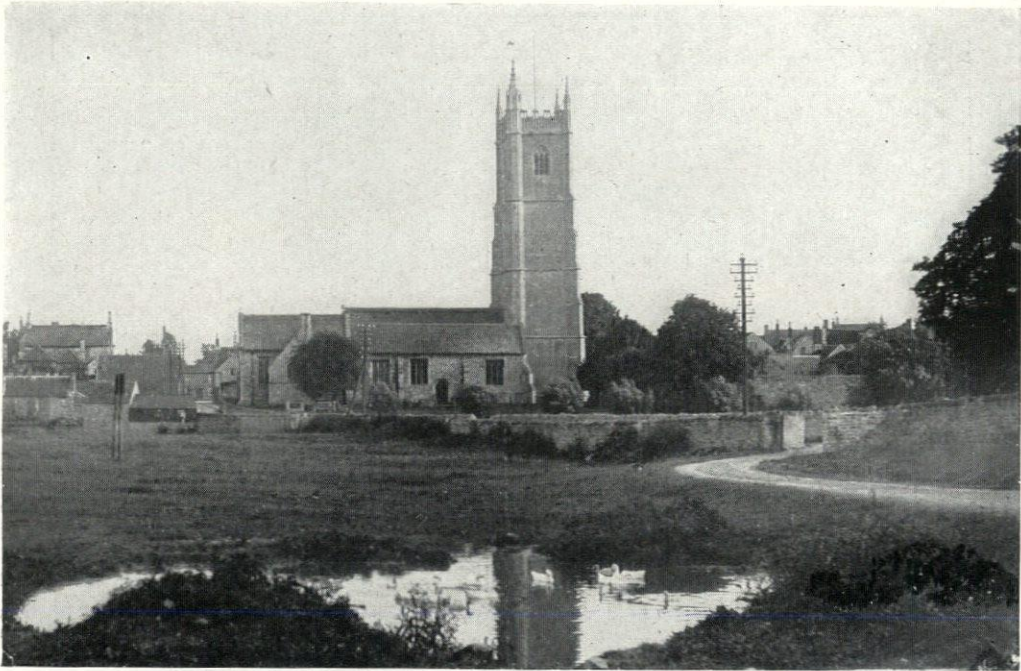




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CHURCH AT CHIPPING SODBURY, GLOUCESTERSHIRE, ENGLAND

— The —  
ENGLISH PARISH CHURCH  
AND ITS DETAILS

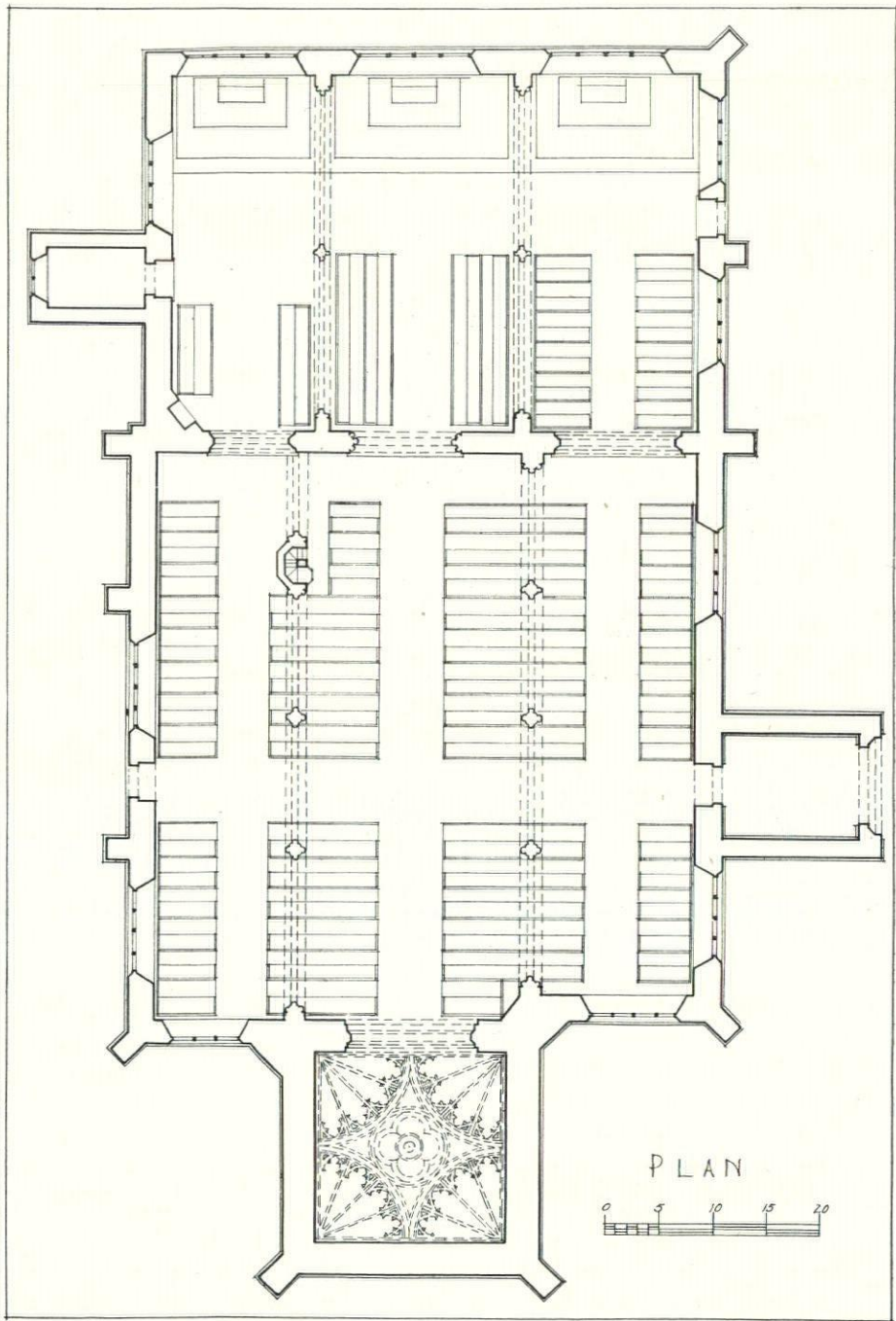
By  
*Robert M Blackall*  
*Measured Drawings and Photographs by the Author*

CHURCH AT CHIPPING SODBURY,  
GLOUCESTERSHIRE

IN THE little parish church at Chipping Sodbury in the southeastern end of the Cotswold district we find the fully developed type of parish church plan. The clergy has grown so that it needs three apses and the central nave has been enlarged by two aisles. There is a side entrance to the apse for the clergy and a side porch for the congregation. The tower, which is placed on the center axis, has no door to the outside. A small door has been placed below the window in the right-hand apse for the people to enter

for early communion, and another on the left-hand aisle for passage directly from the nave to the church-yard outside, presumably for burials. The church will seat approximately 200 people, but unfortunately it has gone through a Gothic restoration, taking away some of the quaintness of the English parish church.

The forms and the arrangements of the English parish churches vary according as they are of monastic, collegiate or parish type. The parish type, which is also called the town type, as it is supported primarily by the town, is always arranged to accommodate the con-

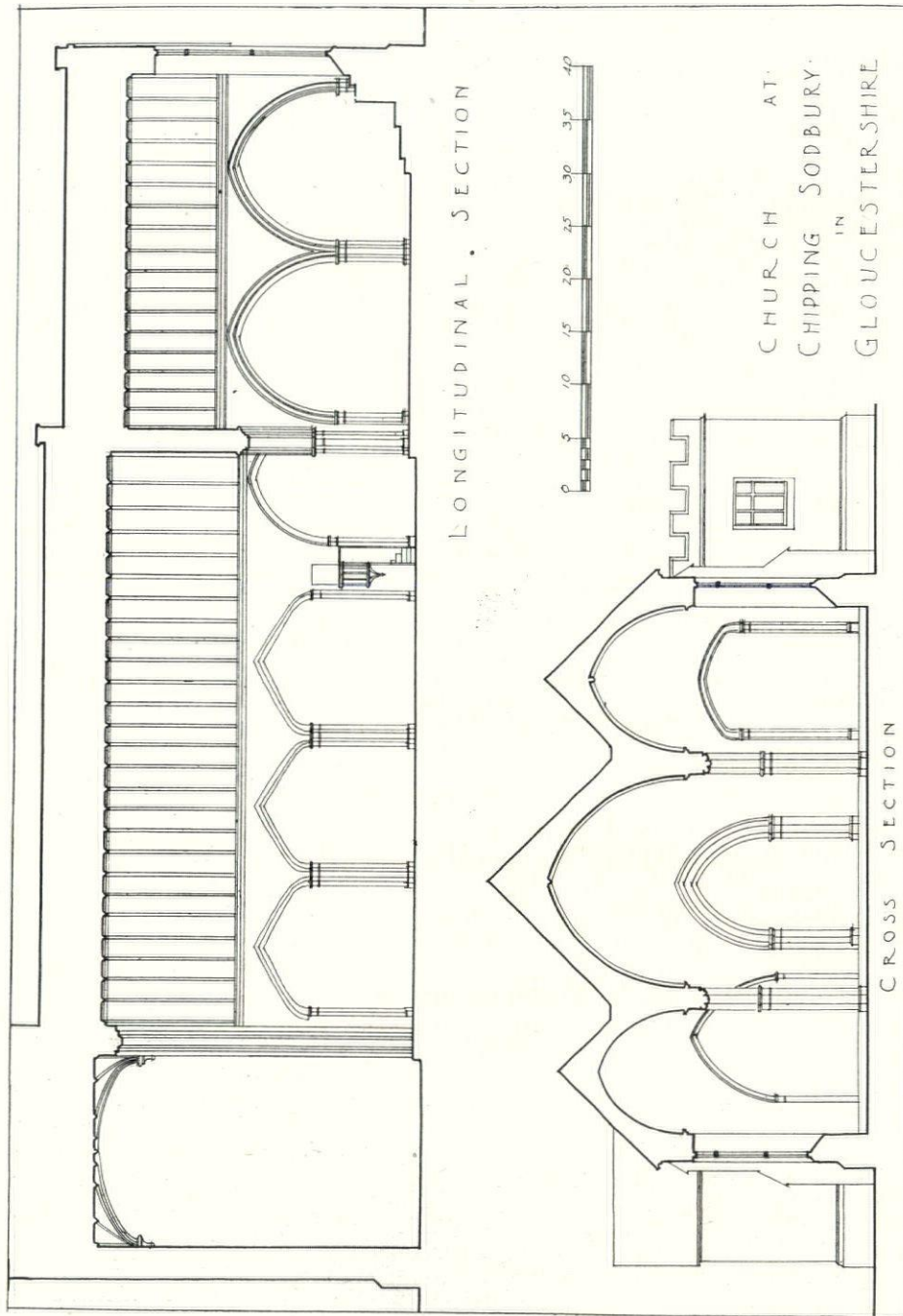


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February, 1925

CHURCH AT CHIPPING SODBURY, GLOUCESTERSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall



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CHURCH AT CHIPPING SODBURY, GLOUCESTERSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall

February, 1925

gregation for whose benefit the services are carried on, in contrast to a monastic church, which, except in some cases, does not contemplate a congregation. The monastic and collegiate church require considerable space at the altar end of the building, with seats for monks or the incorporated clergy, these seats being known as stalls; but the parish church is primarily for the congregation, and we find always the congregational part—that is, the nave and aisles—enlarged first, with the apse enlargement coming last and usually, as in the case of Chipping Sodbury, used both by the clergy and by the congregation. In Chipping Sodbury the right-hand apse is a morning chapel or communion chapel, and not an apse in a strict sense.

#### THE CHURCH OF ST. EDMUND'S, SALISBURY

In the Church of St. Edmunds at Salisbury, we find the Parish House developed to the fullest. Not only have two aisles been added, giving the three aisle church, but two chancels have been added to the main chancel, which project beyond the end of the original building.

This church will accommodate approximately five hundred people, and like the church of St. Thomas, also in Salisbury, marks the final development of the English Parish Church plan. It will be noted that the tower is on the axis to the rear, that there is no balcony as in the later churches of the 17th century and that all the seats are on the floor. This type has come down to the United States in our Colonial church.

In section, we see three distinct roofs, which is like the church at Chipping Sodbury. This is unlike St. Thomas, which is of later date and has one pitched roof over the nave and sloping roofs over the aisles. St. Edmunds has only a nave arcade with no clerestory.

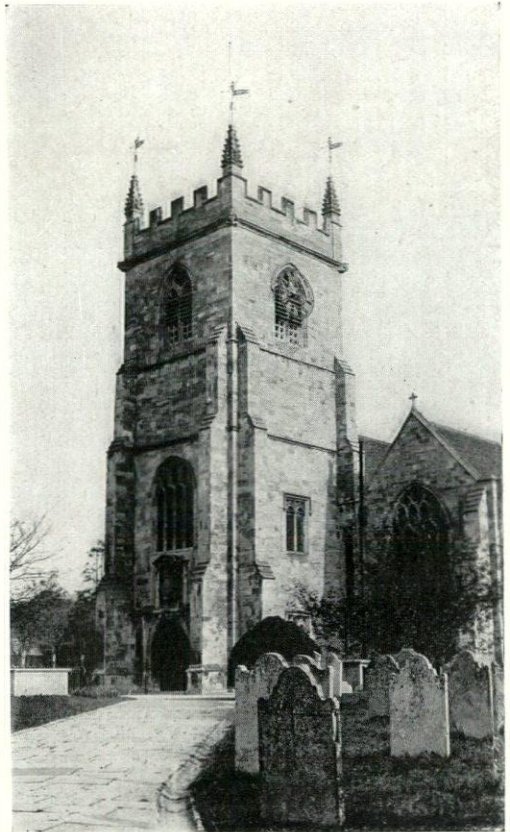
The material of this, like most English churches, is field stone finished and cut with smooth joints; in fact, it is more a small parish church type than St. Thomas, although both are similar in plan. The wall thickness is 2'-8", except-

ing under the tower, where it is 3'-10". The aisles are 19'-3" in the clear; and the nave is 28'-4" wide.

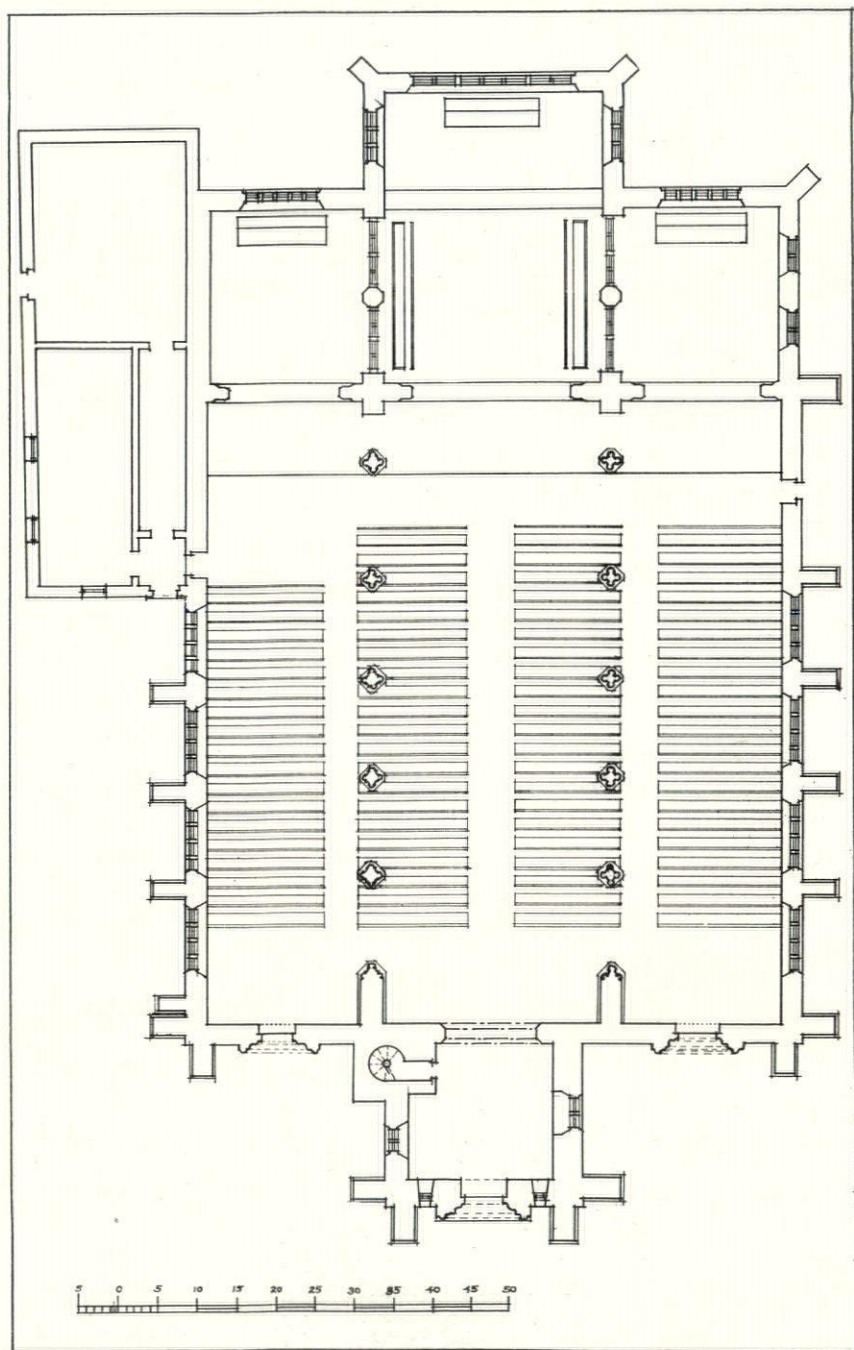
#### • ST. THOMAS AT SALISBURY, WILTSHIRE

Like St. Edmunds, also in Salisbury, St. Thomas is a good example of the fully developed English parish church. There is a nave, two aisles, and three apses. The clergy have been obliged, due to the increased number of people, to have a side chapel, which is placed in one apse, and a morning chapel in the other. The latter at present is not used, being more for storage space. The tower is placed on the side.

In the church at Chipping Sodbury mention was made of the monastic, collegiate and parish, or town, churches.



CHURCH OF ST. EDMUNDS, SALISBURY,  
ENGLAND



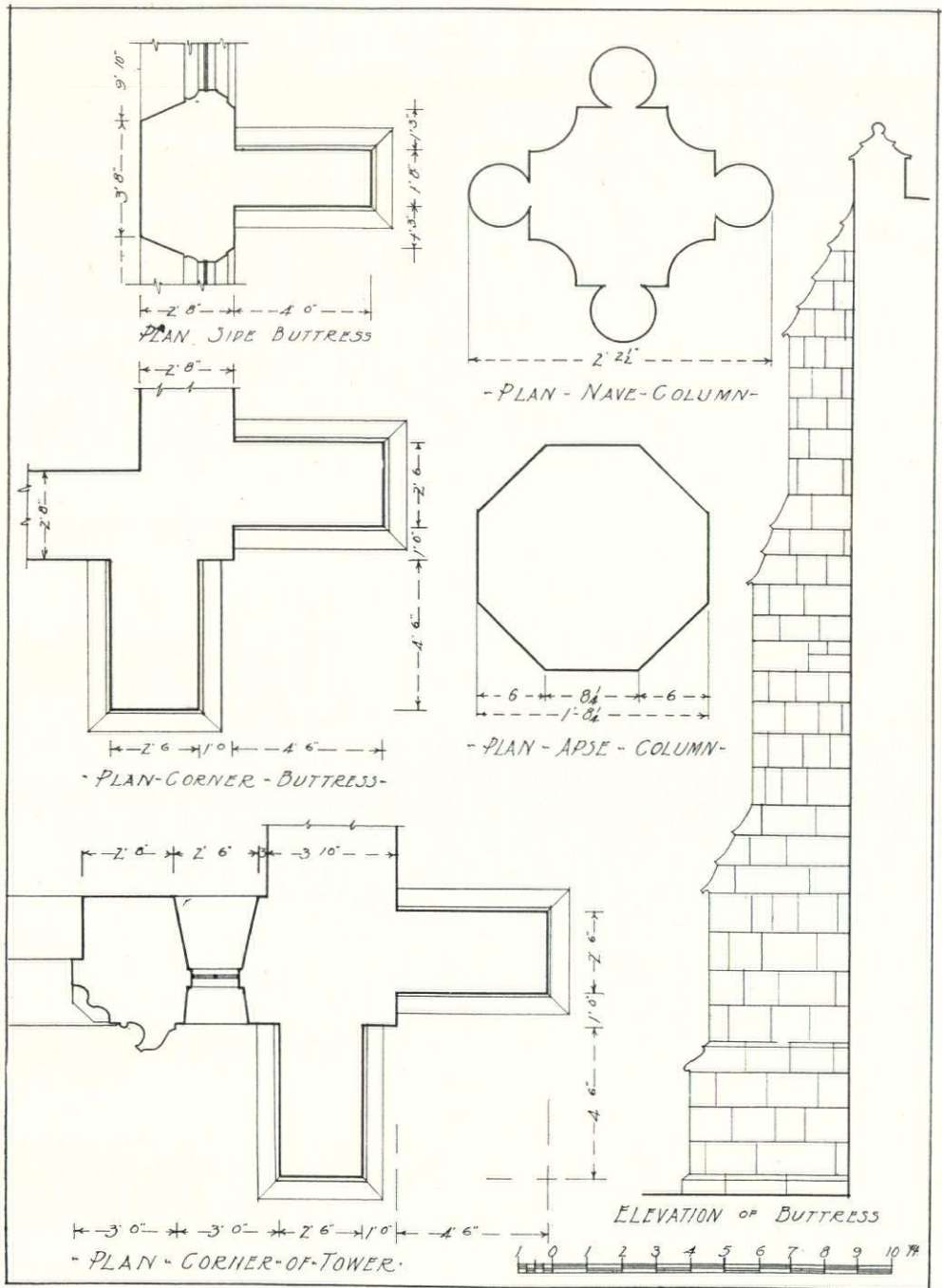
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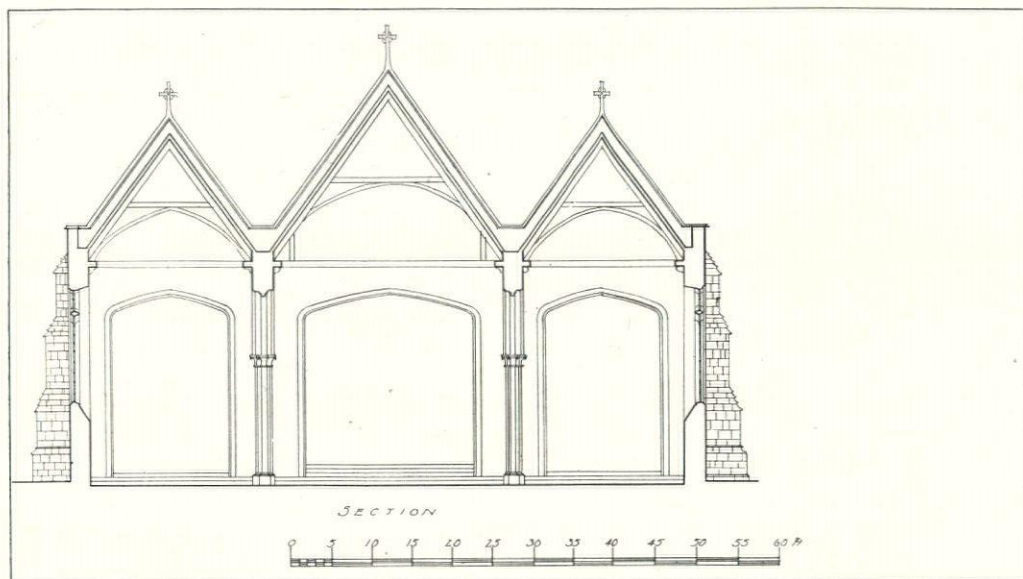
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Floor Plan

CHURCH OF ST. EDMUNDS, SALISBURY, WILTSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall





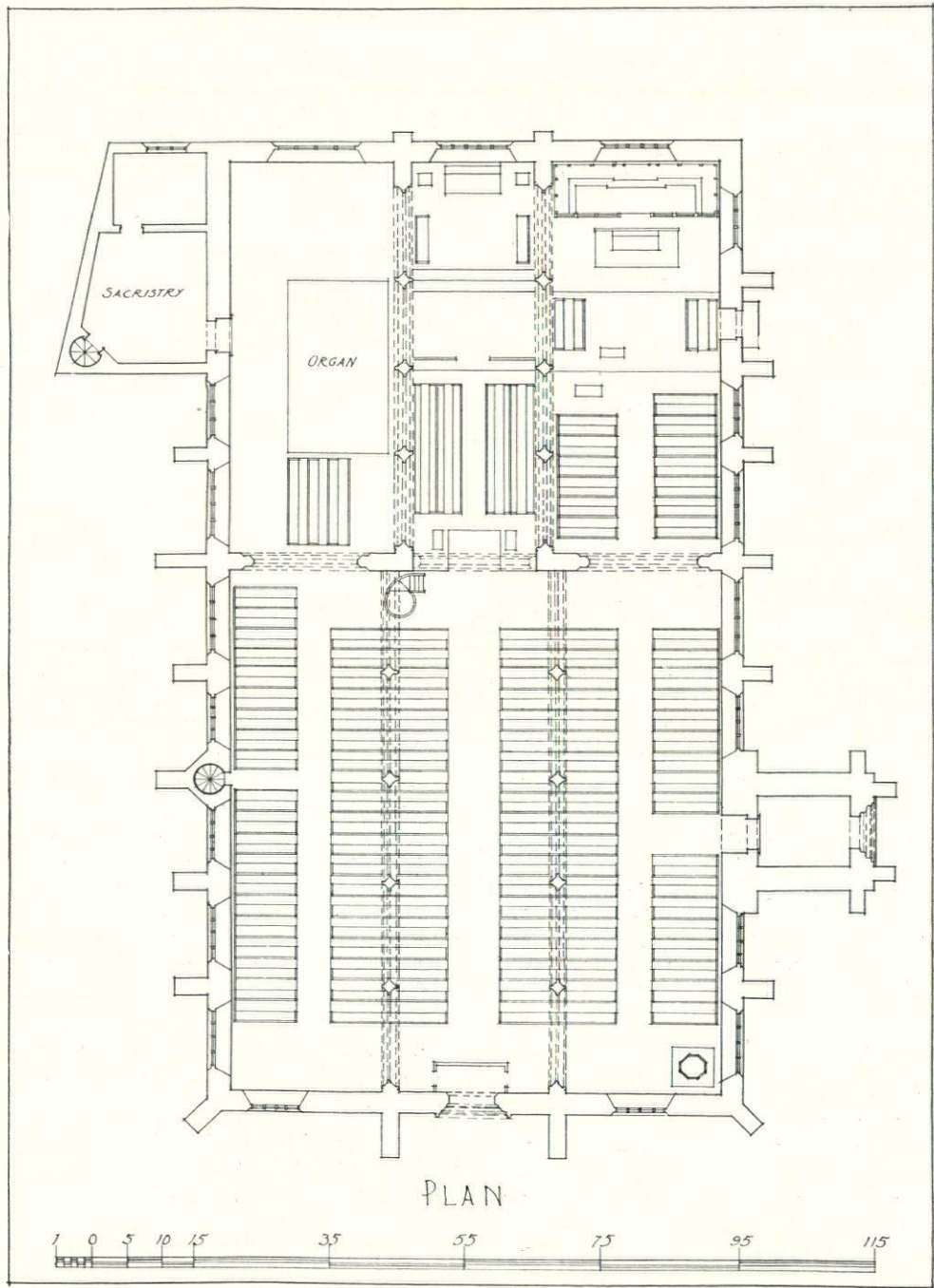
Sectional Drawing  
 CHURCH OF ST. THOMAS, SALISBURY, WILTSHIRE, ENGLAND  
 Measured and Drawn by Robert M. Blackall

The parish church, and especially the important parish or civic church, exists apart from the cathedral in all the cathedral cities. St. Thomas, belonging to the 15th century, is situated in a cathedral town. It was during the period in which St. Thomas was built that the town church was supplied with a class of fittings that affected their plan and arrangement, and to which municipal insignia were often added. Chantry chapels, containing usually an altar or a tomb, were sometimes built between pairs of the interior arcades. The name is connected with the French "*chanter*" and refers to the singing of the masses, with which the chapel itself became afterwards identified. An endowment secured in perpetuity the services of the chantry priest. The town church of St. Thomas possesses 27 of these chantries, built by the civic guilds, and there are gay and picturesque

doings on the occasion of guild festivals.

The roofs of both nave and aisles are excellent examples of fine wooden ceilings. The nave roof has a king post truss with wooden brackets supported by wooden posts, carried down to stone columns, which set on the top of the nave capital. The ceiling between the trusses is paneled and at the center of each truss are carved figures, presumably angels. The aisle roof has sloping beams with coffered ceiling, all molded and left in the natural color of the wood.

At the end of the nave, over the chancel arch, is a fresco of "The Last Judgment," which has been restored. The elevation of the bay shows a late Gothic order, where the arches are slightly pointed, and the curve is divided into trefoils. There is no triforium, the clerestory and the nave arcade being designed as one unit.

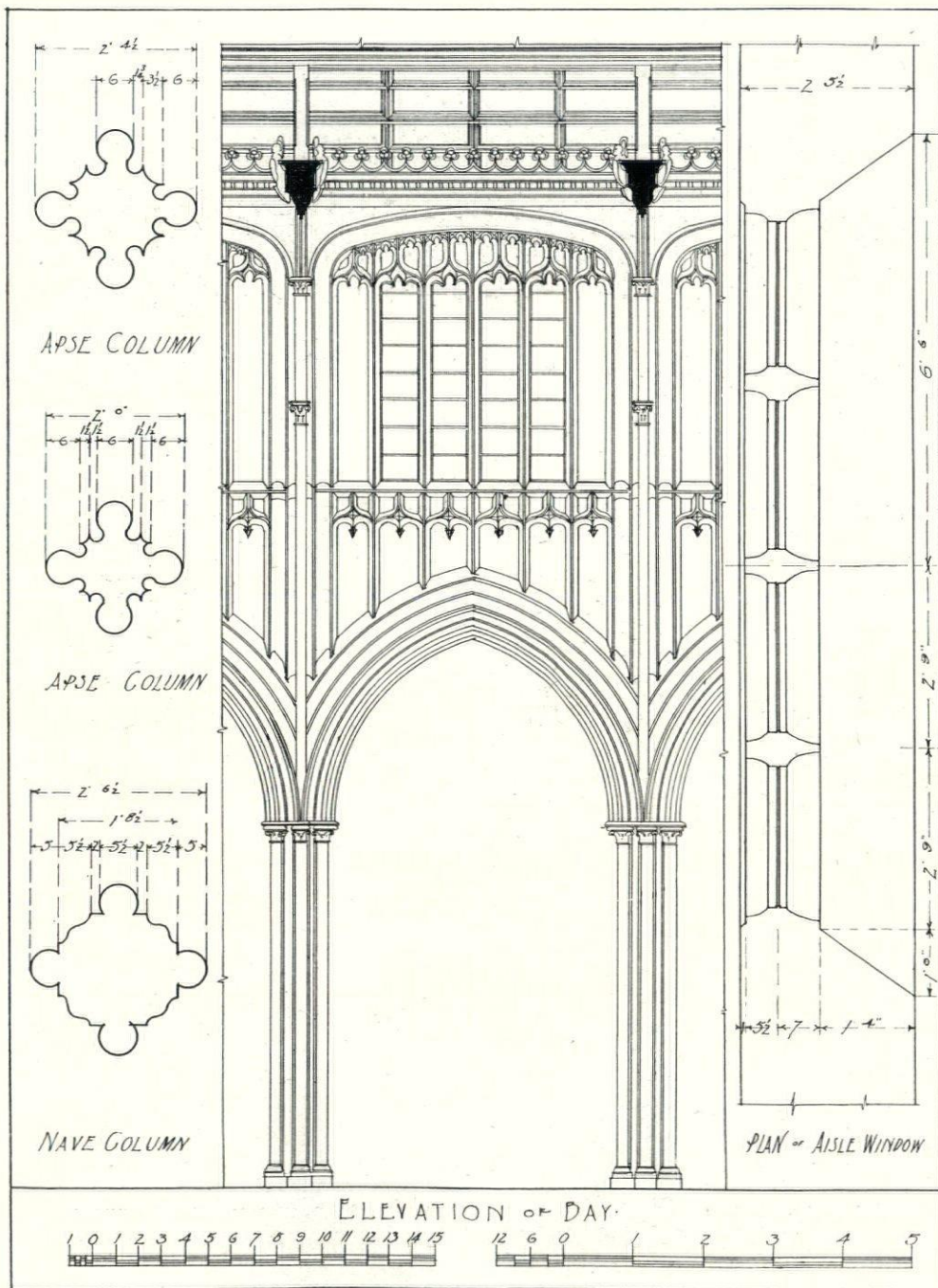


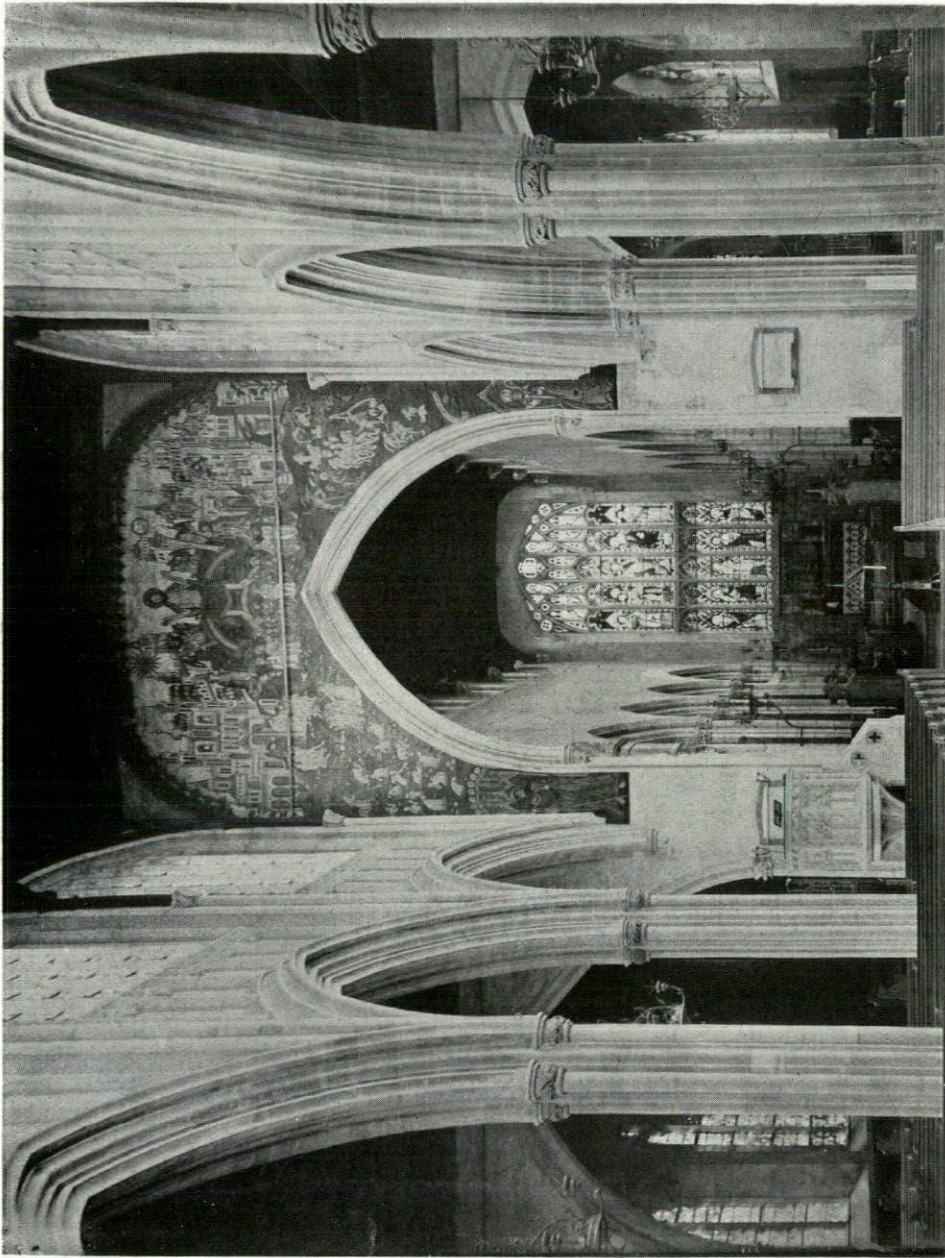
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February, 1925

CHURCH OF ST. THOMAS, SALISBURY, WILTSHIRE, ENGLAND  
 Measured and Drawn by Robert M. Blackall



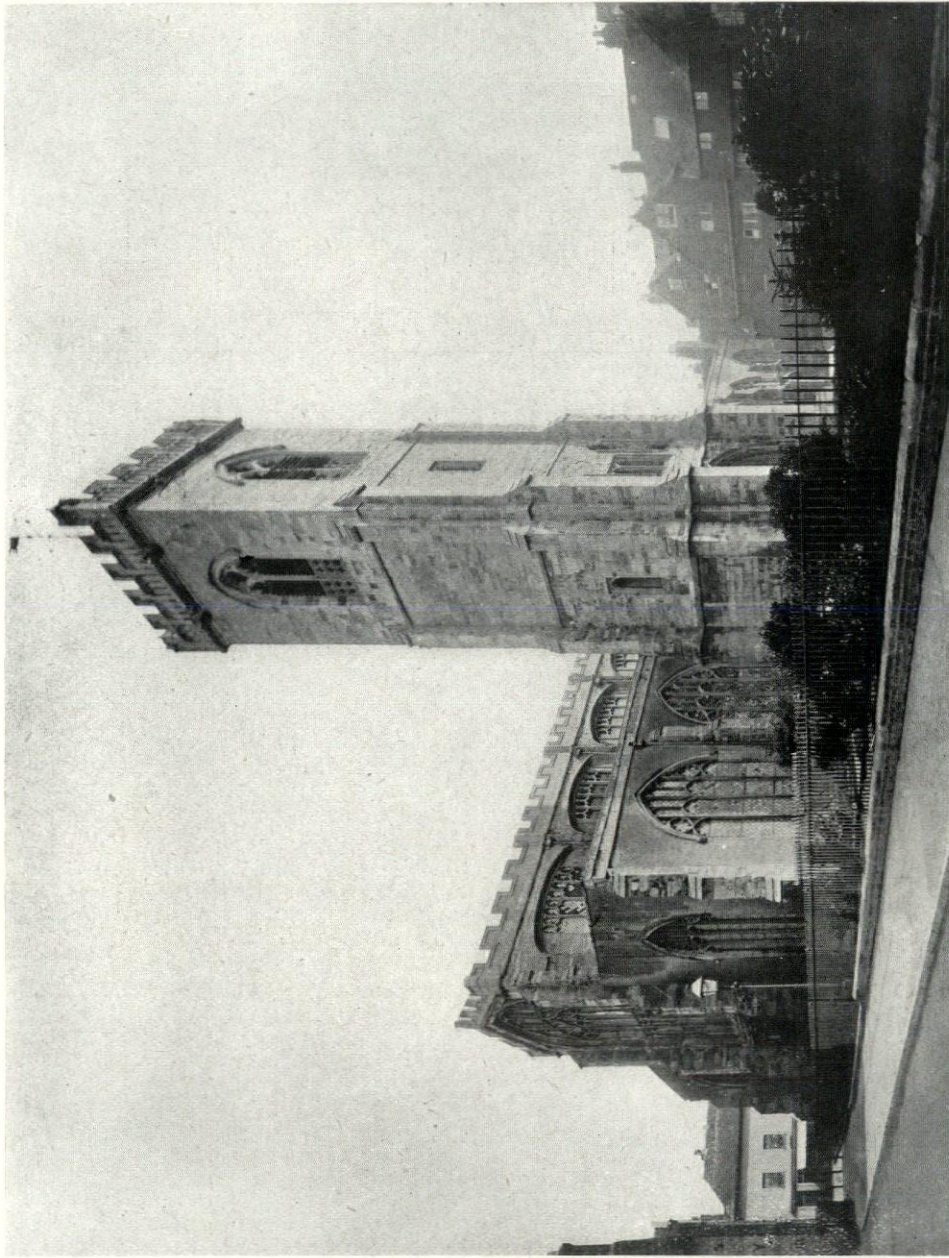




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View in Nave Looking Towards the Altar  
CHURCH OF ST. THOMAS, SALISBURY, WILTSHIRE, ENGLAND  
Photograph by Robert M. Blackall

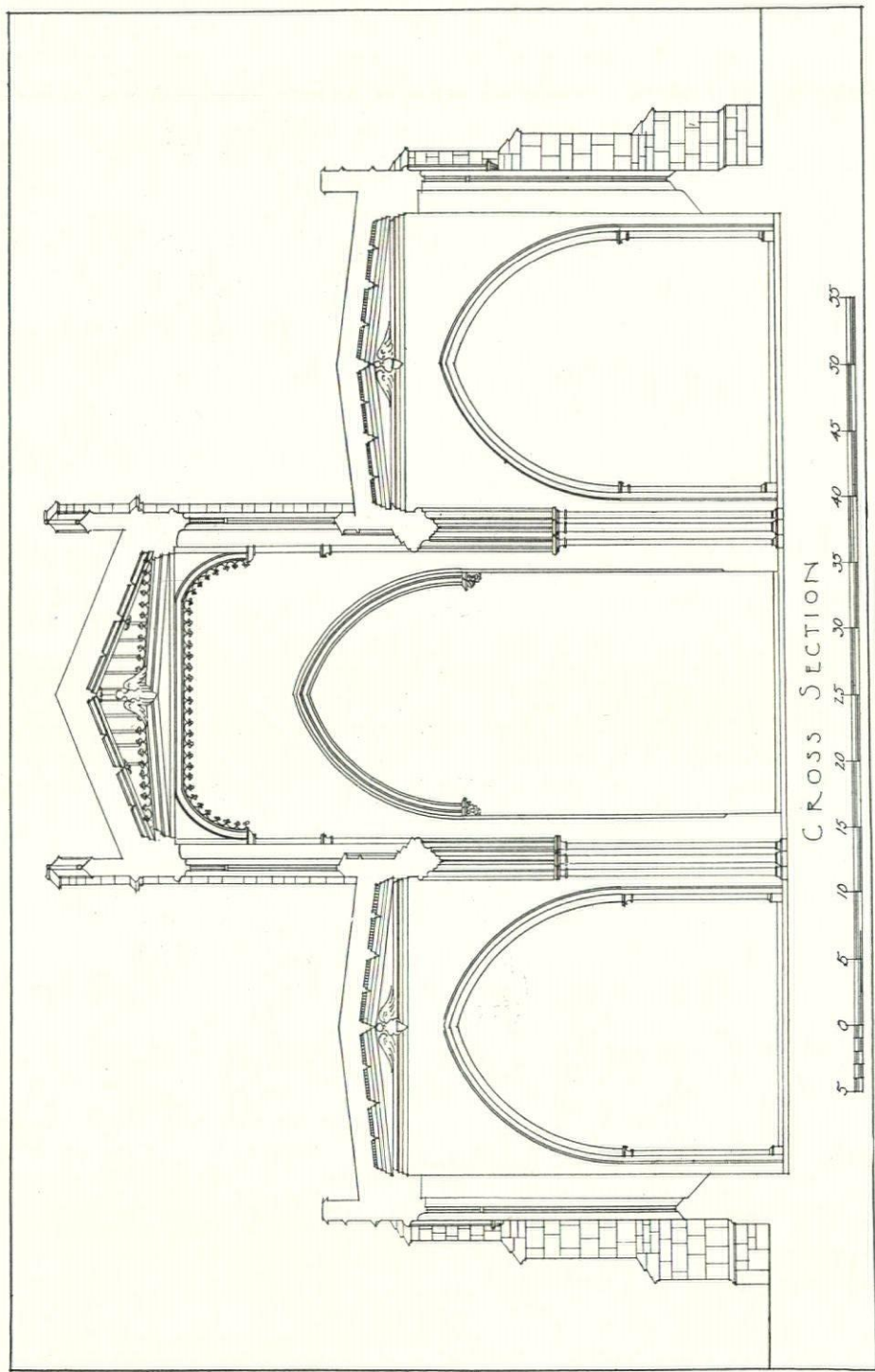
February, 1925



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Façade  
CHURCH OF ST. THOMAS, SALISBURY, WILTSHIRE, ENGLAND  
Photograph by Robert M. Blackall

February, 1925



*The Architectural Record*

CHURCH OF SAINT THOMAS, SALISBURY, WILTSHIRE, ENGLAND  
 Measured and Drawn by Robert M. Blackall

February, 1925

# IVAN MESTROVIĆ SCULPTOR-ARCHITECT

By  
KINETON PARKES

ONE OF THE chief constructive art forces in the world is Ivan Mestrovic (Mesh-trovitch), the Jugo-Slav sculptor-architect who began life as a shepherd-boy and is now potently influencing contemporary life by his revelations of new truth and beauty. This artist speaks in a way which can be understood by those to whom art is a reality and not a mere accomplishment.

Ivan Mestrovic in 1915, when I first knew him, was a quiet grave man, for he was an exile from a war-devastated home and studio and was intent on the revelation of the sufferings of an aspiring national spirit. He is a Croat, born in 1883 at Otavice in the Dalmatian Highlands. In these mountain valleys he tended sheep; carved familiar objects in stone and wood and filled his mind and stirred his imagination with the myths, history and poetry of Serbo-Croatia. This seeding was to have a rich flowering time. When he was eighteen he became a marble-carver's apprentice at Spalato, and gaining a municipal scholarship, passed thence to the Vienna Academy of Arts. Vienna was the centre of the new art-movement then.

At the academy Mestrovic made rapid progress, but outside he made more progress of a less academic character, for no academy could seriously modify so original a mind. In 1897 the more forward artists of Vienna had resolved to found the Secession and their freedom soon resulted in license, but Mestrovic, with characteristic sagacity, failed on the side of the license of the secession as he had done on the side of the academy. He made use of both: neither did him any harm. At no time has he been academic; he has and is, and always will be traditional; but a tradition of a country not of

a school is what has influenced and mastered him. He has remained stubbornly Slav. The Slav spirit has always shown in his work and at one time it was misunderstood and even unappreciated; looked upon merely as one more exuberance of *l'art nouveau*. It was not, as was supposed, Austrian decadence; it was in point of fact new life, new vision, new inspiration. Mestrovic is no Rodin; he is sound where Rodin tended to weakness; he is sure where Rodin faltered. Rodin came at the end of a decaying period. Mestrovic has come at the beginning of a pristine and fecund one: he is one of its most significant and symptomatic signs. He began to exhibit at the Secession in 1902 in the second year of his studentship and proved that the Vienna Academy or any other could not seriously modify his individualism. Neither the effect of the tradition nor the teaching were very considerable for he was a teacher himself and never a follower, and when he emerged into the arena of European art, it was as a master and an original artist.

No one had ever seen such work as his: it had several characteristics that little of the sculpture of the time possessed and the foremost was passion. The frail personality was quivering with the tempestuous desire of expression; within it was an uncheckable motive-power to do what the pressure of the spirit commanded. There were only physical obstacles to be overcome; the spiritual offered no difficulties. This spiritual obsession was compounded of three faculties: the national, the religious and the artistic. Patriotism, after 500 years of repression, still burned with a clear flame in the Serbian artist's breast. It was nurtured by his deep religious feeling, and when his art education

was finished, he was prepared to give his spiritual message to the world in concrete form.

His evangelism began when he was little more than 20. As early as 1906 he was represented in England at Earl's Court in the Austrian Exhibition; in the following year he was showing at the Autumn Salon in Paris; in 1910 at the Vienna Secession—the exhibition of the Free Artists—but it was in 1911 that his greatness startled Europe at the Rome International Exhibition.

Southern Slav Art—the art of the Serbs, Croats and Slovenes—emerges in the twelfth century, in an architecture in which Byzantine and Romanesque form a union. Late in the century, sees the beginning of sculpture on the churches; this is followed by metal-work within. These activities became obscured by the Turkish conquest, but the love of art was never successfully stifled in the Slav breast. The peasants continued its cultivation, and there was a revival when Italian influences penetrated in the fifteenth century, as may be seen in the churches of Carinthia, and other influences from further afield, of the seventeenth century, may still be noted in buildings of Zagreb and other cities. The renaissance at the beginning of the last century when the resurgence of national independence appeared was notable in frescoes for the churches, developing into portrait painting; sculpture only made a late appearance. At the Austrian exhibition in 1906 in London, the first important Serbian sculptor appeared; it was Mestrovic, a young man then of twenty-three, for although his compatriot and fellow-sculptor, Toma Rosandic, is a little older, he was not represented then. The Dalmatians have always produced artists, and Mestrovic, Rosandic, Penic, three of the most important, are all sculptors, for the Dalmatian artists have ever been carvers of wood and stone. Many have been architects, too, from the celebrated Rade Borovic of the fourteen century to Ivan Mestrovic of the twentieth. The cathedral at Spalato, almost entirely designed and built by native artists, with its celebrated great carved door of wood, is only one

example of the union of the sister arts.

It was as sculptor-architect that Mestrovic came upon the European scene with the concrete evidences of his great inspiration of the Temple of Kosovo, the great Serbian national monument in embryo; the collection of many pieces, fragments and details all designed by Mestrovic and made by him and his friends and pupils, to commemorate the return of the Serbian nation to its liberties; liberties which had been lost on the great "Battlefield of the Blackbirds" in 1389, when the last Serbian Tsar and the mediaeval Serbian Empire fell to the Turks. In 1912 the pious patriotic aspirations expressed in the model and details of the Temple of Kosovo were vindicated; the prophecy it was designed to foreshadow came true when the Serbian army, after the battle of Kumanovo, marched into the ancient capital, Uskub. Since then much has happened and the Serbs and Croats and their sister-provinces have merged into the new nation of Yugoslavia.

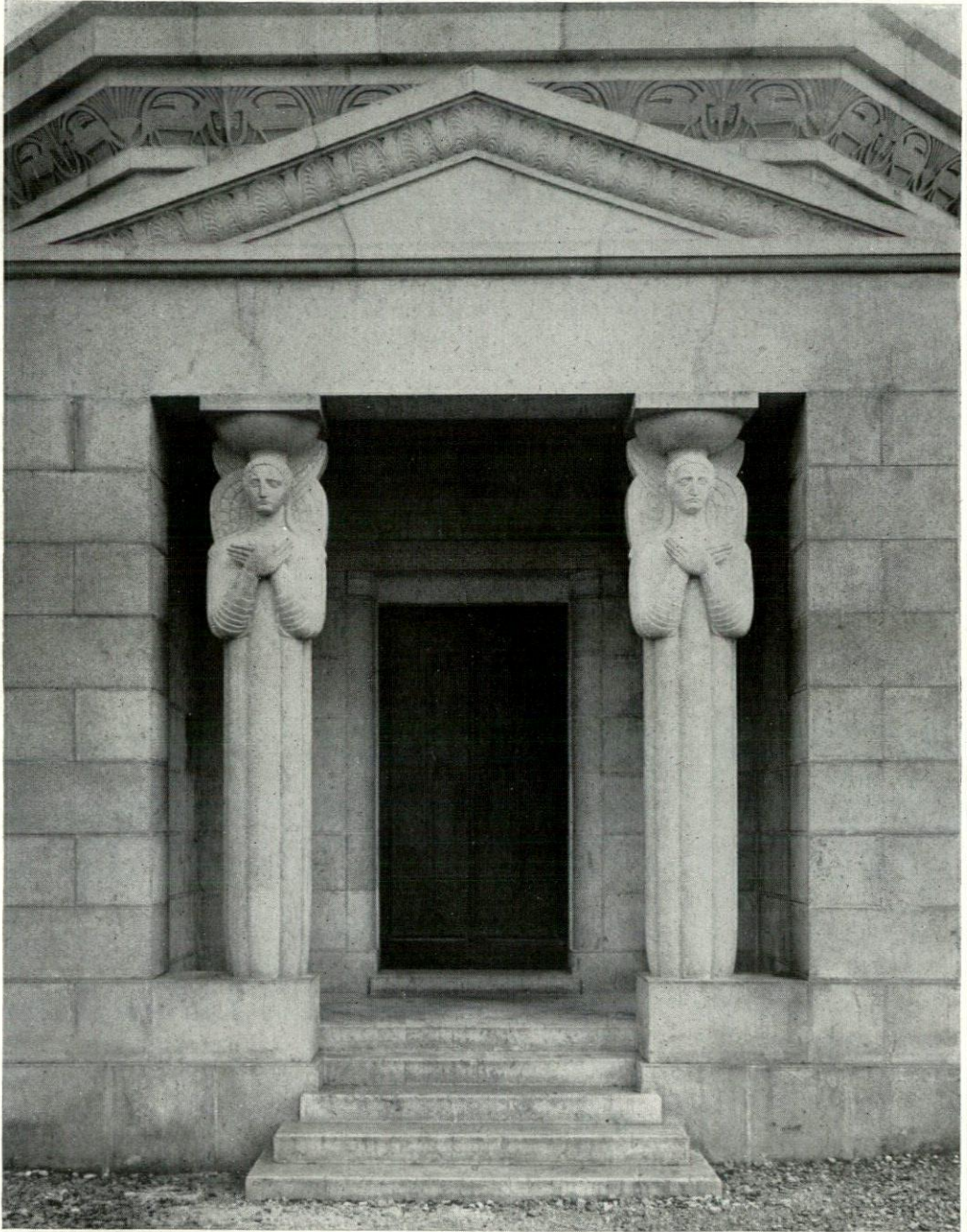
The temple has had two presentations: the first was at Rome, the second at London. In the former case the Serbian Pavilion of the Exhibition was designed so as to be a presentation of the temple itself; in the latter there was a great wood model with details of architecture specially constructed so as to feature the whole edifice when complete. No trouble was spared by its creator. From these two presentations a concrete idea of the temple may be obtained. A loggia leads to a domed entrance hall in which the huge statue of Marko Kraljevic, the most important of the Serbian national heroes, on his great restive charger Sarac, is placed. The walls of this chamber consist of panels in which torsos of Turks are placed, and above, a frieze of Turks and Serbians in warlike action. Two archways lead from the chamber, decorated with the heads designed as grotesques of Turks set in double rows of panels. The steps leading from the chamber are guarded by figures of captive Serbians with long beards, in their dejected attitudes suggesting an approach to the breaking point. All these things symbolizing the suppressed physi-



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February, 1925

Entrance Façade  
THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA CZECHOSLOVAKIA  
Ivan Mestrovic, Architect-Sculptor



*The Architectural Record*

*February, 1925*

Porch Showing Angel Caryatids  
THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA  
Ivan Mestrovic, Architect-Sculptor



cal and emotional fury of an as yet ineffective race. Once inside the temple it becomes a Pantheon in which all the heroes and heroines of the Serbian nation are enshrined and all the trials and virtues represented in great statuary and reliefs; in magnificent realistic figures of typical Slav men and women, and always with a strong and strange religious fervour which coalesces with the national fanaticism. All this was in the mind and blood of Mestrovic when he made the great wooden model of his temple. The model was first exhibited in Belgrade and was at once accepted as the national expression of Southern Slav aspiration held throughout the centuries. It was then seen in Venice and Munich; later in Rome and then in London, some seven years after the Bosnian crisis of 1908 when the artist first conceived the idea of converting and concentrating the whole of the Slav national and religious aspirations into architectonic form in stone.

The great pieces of architectural sculpture begin on each side of the steps; colossal figures and groups. As represented in London there were twelve great allegorical and symbolic plaster figures serving as caryatids in the atrium leading to the central hall, types of Serbian womanhood; two huge groups in marble and four in plaster of "The Widows of Kosovo," or "The Mourning Widows," to be seen between the caryatids, while at the end of the vista there was the great winged Sphinx in the sanctuary of the Temple, a symbolic figure of the destinies of the Southern Slavs.

Here also were the huge torso and colossal head of Milos Obilic, one of the "most noble and vehement of the Heroes" who stole into the Turkish camp on the eve of the battle of the Blackbirds and slew Sultan Murad, the invador of the Slav territory, in his tent.

The series of Serbian Heroes was extended by the inclusion of the fine head of "The Frowning Hero," Serge.

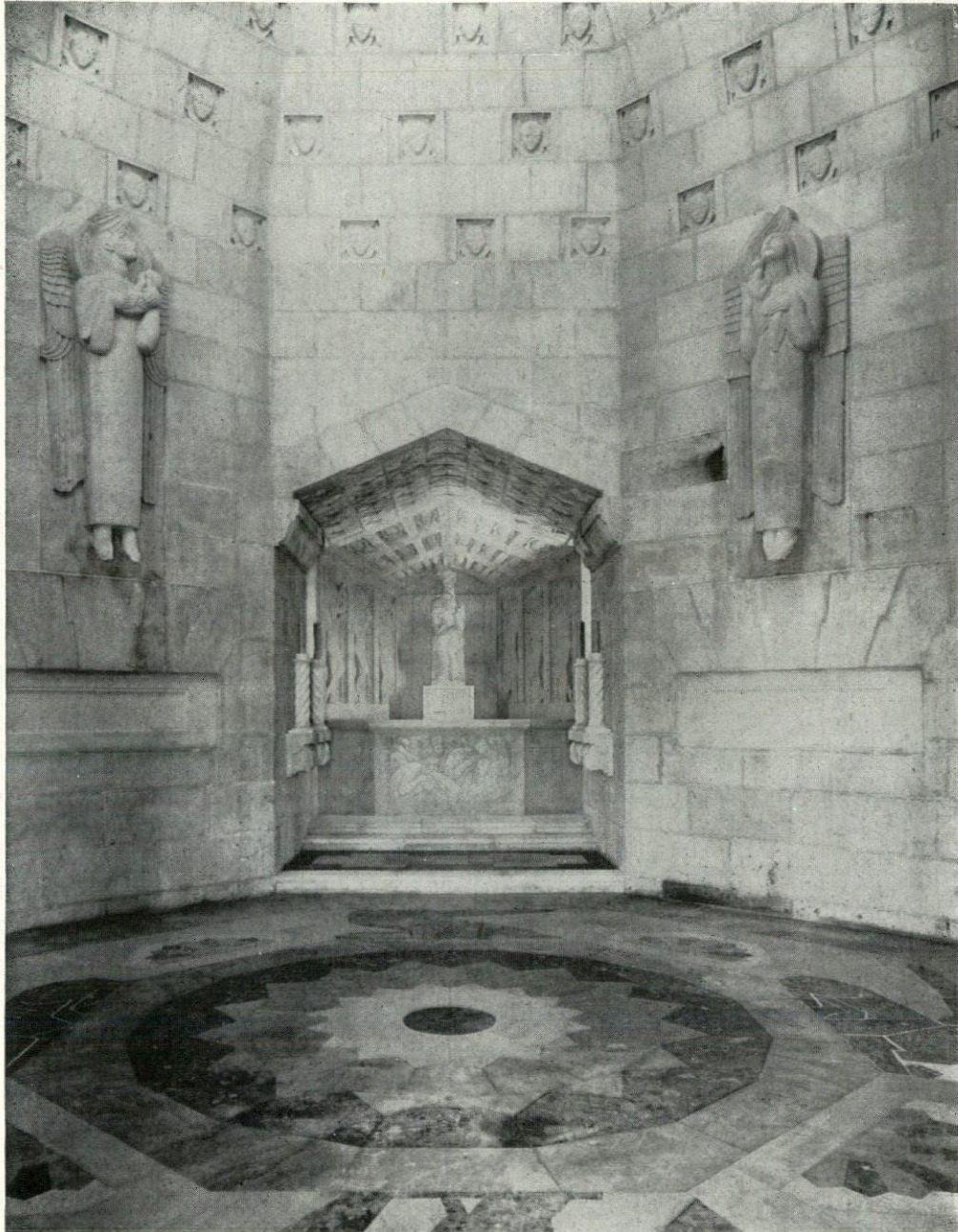
Another hero is the "glorious" Strahinic Ban, whose marble torso is now happily permanently homed at South Kensington Musuem.

This exhibition at the Victoria and Al-



Bronze Double Doors  
THE RACIC MORTUARY CHAPEL, CAVTAT,  
NEAR RAGUSA, CZECHOSLOVAKIA  
Ivan Mestrovic, Architect-Sculptor

bert Museum in London was a revelation not only to the British public, but to the artists. Some of the papers cried out about what they called the indecency of certain of the widows and other figures; while the artists and especially the sculptors felt their art outraged. But all it amounted to was that Mestrovic had dared to portray nature as it is and not show it behind a veil of sentimentality, and had asserted the essential unity of architecture and sculpture. He had gone back to the spirit of Archaic Greek and Egyptian work. He had dared to think; dared to impart to marble, stone, wood, bronze and even plaster, an idea; dared



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Interior Showing High Altar  
THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA  
Ivan Mestrovic, Architect-Sculptor

to make sculpture that was not an eternal copy of previous sculpture. He showed that the old way is the new way for sculpture and architects to travel in and he is travelling in it himself.

Mestrovic is not merely a sculptor-architect; a designer, he is a maker. He works with his hands as well as with his head. He is a craftsman who hews stone, carves marble, cuts wood and plaster, and is by no means contented with the craft of modelling in clay, which satisfies so many sculptors. Much of his large work is modelled, but he carves in wood himself with a vehemence which marks him as essentially glyptic. Some of the finest and most individual

works are those he has carved in wood, such as the reliefs of "The Deposition from the Cross," statues and groups in the round like his *Ecce Homo*, "Angels in Sorrow," and "Angels in Joy" of his 1924 Exhibition at Fine Arts Society in London.

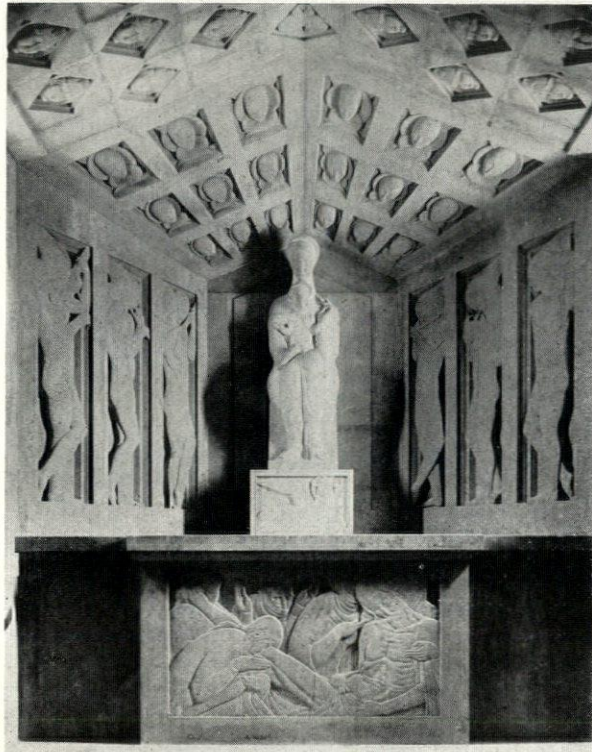
Religion allied to patriotism is, as I have said, the essence of Mestrovic's spirituality. In this last London exhibition were a "Mother and Child" and "Angel Gabriel" in marble, and a "Madonna and Child," and a "Head of Christ" in bronze. The importance of these single pieces is, however, transcended by the Mortuary Chapel at Cavtat, near Ragusa, which Mestrovic finished in 1922. This is a monument to his spirit-

uality as well as to a consistent architectural conception carried out in all its details of design and erection by a single artist. Mestrovic in this has risen to an interesting occasion and a great opportunity. In England and America such a

form of architecture is rare, but on the Continent of Europe it is not uncommon. It has the advantage of being the occasion of some of the best combined plastic work the Continent from time to time provides. The Racic chapel is, however, altogether exceptional as being the work of one artist. The chapel is a simple and intimate monument, full of the religious zeal which has actuated its creator throughout his life. It is impressive yet

chaste and peaceful, in spite of its conspicuous sculpture, and its situation is of the utmost natural beauty, on its almost island site. It stands near the end of a peninsula and faces magnificent mountain ranges. It is erected to the memory of a Ragusan family of the name of Racic and includes sculptured standing effigies of the father, mother, son and daughter. The latter originated the idea and the mother, who died last, commissioned Mestrovic to carry it out, which he did during the years 1920-22.

The building is of local stone, Bracca, and Dalmatian marbles, and the sculpture is of the same stone and bronze. It is 16 metres by 14 metres, and 9½ high,



High Altar in the Racic Mortuary Chapel at Cartat.  
Ivan Mestrovic, Architect-Sculptor.



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Chapel of St. Rochus  
THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA  
Ivan Mestrovic, Architect-Sculptor

octagonal, including four compartments, thus securing a cruciform plan which includes the porch, the altar and north and south chapels; a cupola roof embodies a lantern bearing an angel in bronze, and within the beautiful bell sculptured with bas-reliefs of saints and a Pietà, the inner roof of the cupola decorated by many small angel heads set in the alternating cubes of stone of which it is built. Beneath are the crypts, marked by symbolic statues on the walls and bearing the names of the commemorated. The marble floor is tessellated, and represents the symbols of the evangelists and the signs of the planets.

Exteriorly the chapel presents an almost plain mass of cubes of stone broken by the porch, which includes two elongated caryatids of angels with folded hands, supporting a plain architrave and a pediment with a carved moulding. Another decorated moulding with a sheep motive forms the base of the cupola, which itself consists of plain oblong slabs of stone overlapping like shingles, and this is surmounted by the arcaded lantern with the angel in cruciform.

Five steps in the porch lead to the large bronze double doors, with four figures of Slav saints in low relief, with the symbolical snake beneath the feet of the two lower. Around this double panel is a

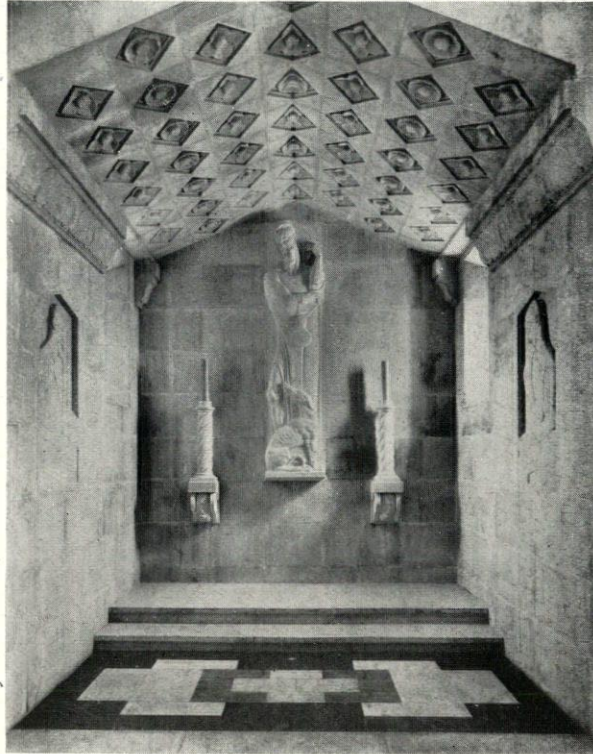
border with medallions, contained in a continuous spiral, of various other saints and the signs of the zodiac.

The interior is illuminated only from the cupola and six small windows at the sides; the natural light is but dim, and the altar, recessed in the western elongation

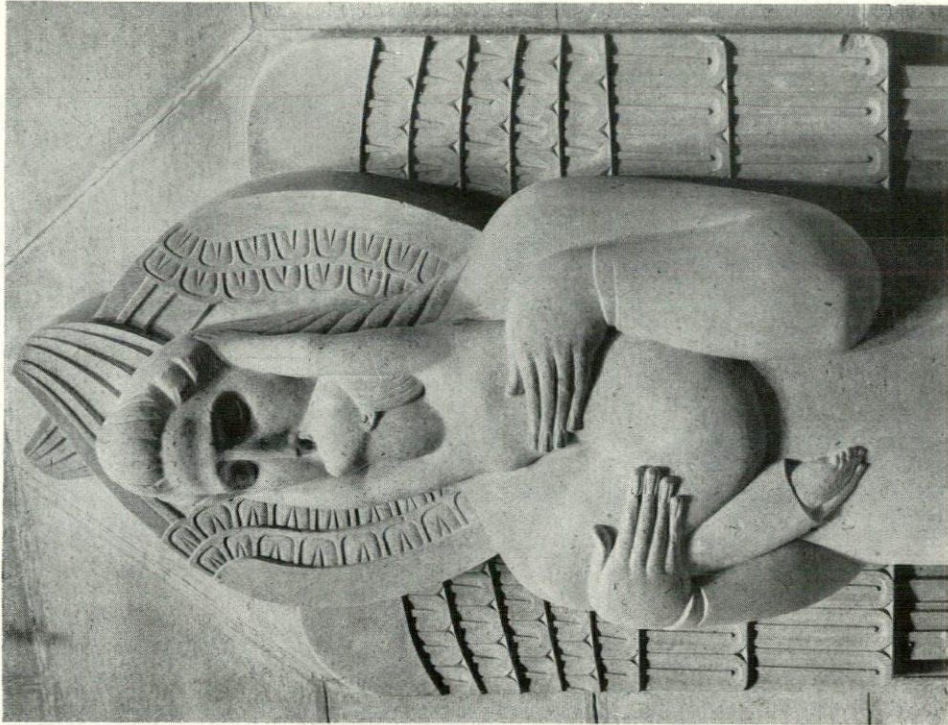
of the chapel, is lighted by four large candles in spiral candlesticks on consoles. The front of the altar consists of a large low relief of the Descent from the Cross. On each side the walls above are occupied by recessed high reliefs of three male nude figures playing on musical instruments. The Mother and Child group is mounted on a cubic base decorated with a low relief of the winged Lamb of God, and the head of the Mother reaches to the roof, which is

carved in small panels of angels' heads and billing doves. On the side walls are reliefs of angels with elaborate wings, each holding a child, their heads reaching to the spring of the roof.

The two chapels are only slightly illuminated by small slit windows, and one of them is the Chapel of the Crucifixion, the back wall of which bears the gaunt Christ, flanked by large candelabra on brackets carved with angel-heads. On the side walls are two reliefs of members of the Racic family. The design is repeated in the opposite chapel of St. Rochus, a



DETAIL OF CHAPEL OF ST. ROCHUS SHOWING RELIEF FIGURES OF FOUNDERS OF THE RACIC FAMILY



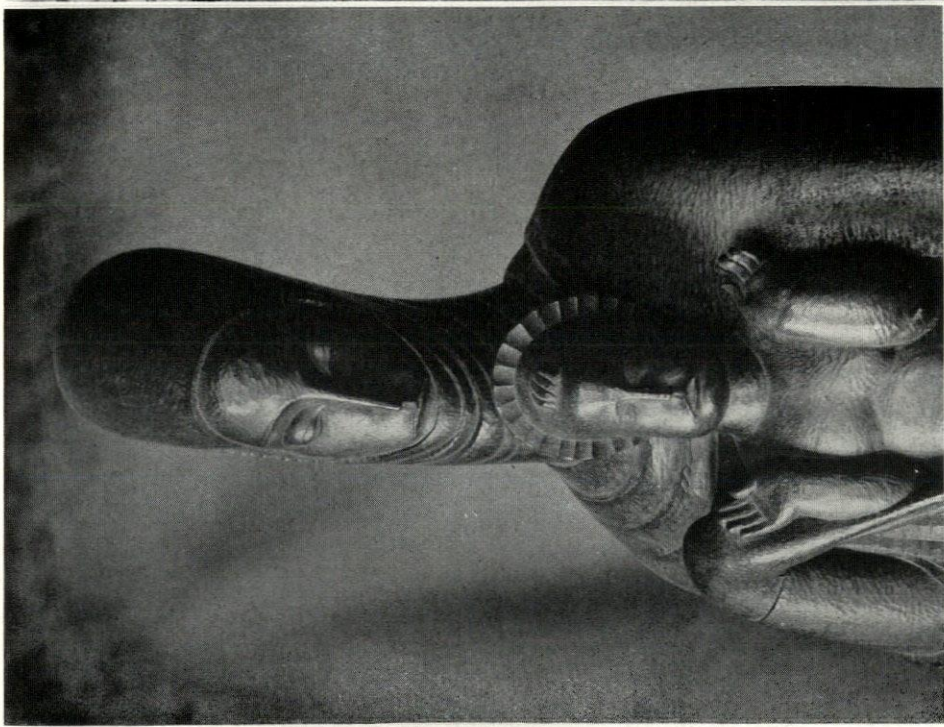
*The Architectural Record*

Details of Figures on Chapel Walls

THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA

Ivan Mestrovic, Architect-Sculptor

February, 1925

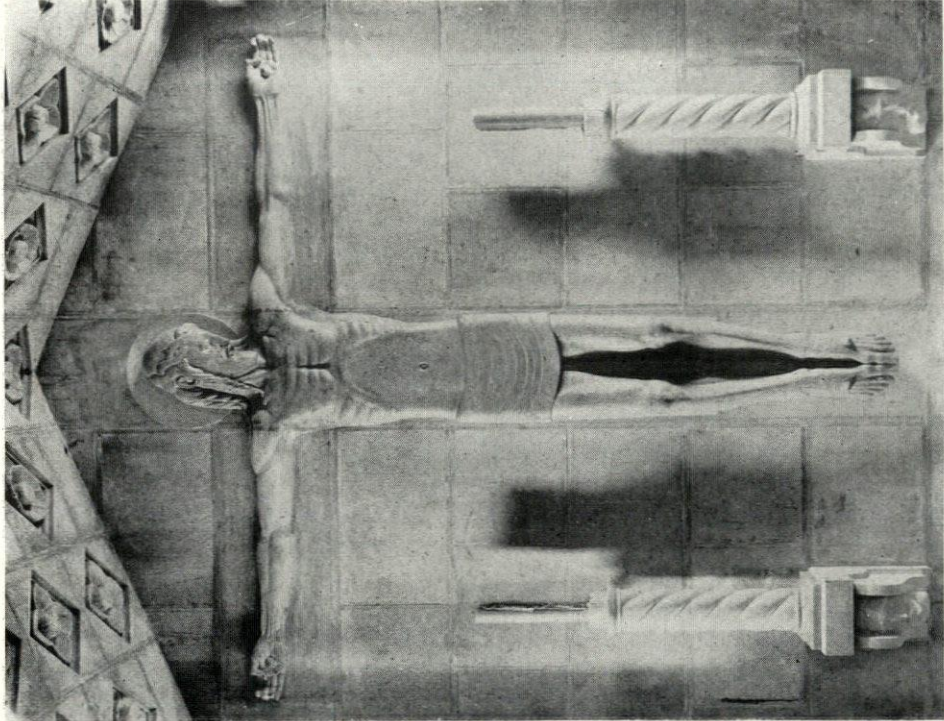


*The Architectural Record*

Detail of Madonna and Child

THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA

Ivan Mestrovic, Architect-Sculptor



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Detail of Crucifixion

THE RACIC MORTUARY CHAPEL, CAVTAT, NEAR RAGUSA, CZECHOSLOVAKIA

Ivan Mestrovic, Architect-Sculptor



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PRAYER ON THE MOUNT OF OLIVES

Wood Carving by Ivan Mestrovic

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February, 1925





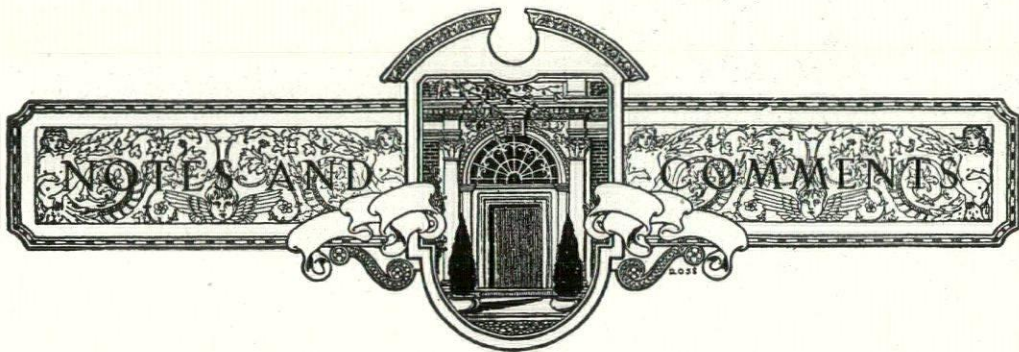
"TEMPTATION"  
Wood Carving by Ivan Mestrovic

tall figure with water-bottle and staff, and at his feet a seated hound licking his leg in devotion.

The whole work is a harmony in design. It is symbolic in its conception, for its materials are those of the land in which it is built; its construction is the outcome of its author's passionate nationality: the type-figures of its plastic aspect are those of the Southern Slav, seen in other sculptors of the country as well as in Mestrovic. It is a chapel of death, but it is a chamber in which the continuity of life and the eternity of religion are welded into a single proposition. It has its general spiritual significance, for although it is not a great monument such as a Gothic cathedral, seeing that it is the work of a single artist, it is an indication that the flame of art is still burning; the force of original creation still actively at work in man.

The chapel is more original in its details than in its whole conception, although there are no obtrusive reminiscences about it. In certain details, however, where the artist has been less than himself he has done himself less than justice. The palmette design of the carved moulding of the pediment is quite derivative and moreover its decoration is quite superfluous. Where, however, as in the sheep motive of the moulding of the cupola, even despite its Egyptian suggestion, he has forgotten previous decoration, he is truer to himself. Inside the two lateral chapels the palmette design introduced into the ceiling moulding is even more incongruous, for it has no real relation to the motives used in the rosettes of the ceiling itself. These are small blemishes on an otherwise consistent homogeneity.

Mestrovic is not only patriotic and religious, he is ardently pagan at times, and such works as his splendid marble relief of "The Dancing Woman," seen in 1915 at South Kensington, sufficiently denotes this, as well as his love of pure beauty, expressed in natural line on concrete form. He is a psychologist, too, and his analysis of character is to be seen in his portrait busts of which he has made many in bronze, the stooping Rodin, the dignified Bistolfi, the charming artist's wife, the impressive artist's mother are fine examples, and in the 1924 exhibition where bronzes of Lady Cowdray, and Lady Cunard in the somewhat mannered style he adopted when making portraits in England, a mannerism not to be confused with the essential stylistic qualities of his national and religious pieces. If Mestrovic is a considerable thinker, his intellectual faculty is by no means exercised at the expense of pure beauty, for his expression of his ideal of beauty is original as is the case with all great elemental artists, and he is making to the world a new revelation of the beautiful as well as the true. He is an asset in contemporary civilization, and having achieved a European reputation, should be known to the larger world, and particularly to those who care for the arts and are eager to know of the symptoms and manifestations of the great artistry of the period.



### THE DOORWAYS OF PENITENTE LAND

An interesting trace of Spanish tradition in the architecture of our southwest is found in the doorways of New Mexico's Penitente villages.

The Penitentes or Flagellantes belong to a religious cult said to have originated in the third order of St. Francis. They live in sun baked adobe hamlets that dot the dreamlike Rio Grande valley. Though this region is said to be part of the land of "Mañana," the Penitentes are too busy to realize the beauty of their little towns.

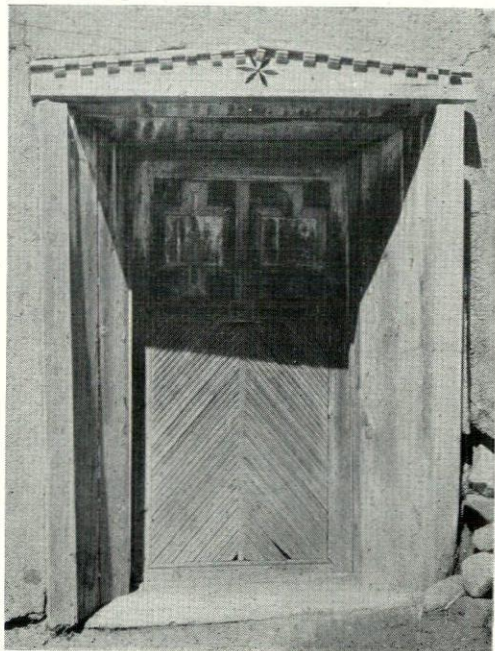
There are crops of chili and frijoles to be harvested, there is laundry to be done on the little stone washboards lining the irrigating ditches, there are sheep and goats to herd as well as wool to spin and weave into the blankets that are so eagerly bought by the traders. But Signora or Signor will stop long enough to tell you, if you speak Spanish, of certain treasured possessions of the family. Perhaps he refers to a high posted bed, showing the arrow marks of the "Indios," mementos of its hazardous passage up the Rio Grande; perhaps he refers to an elegantly carved chest that brought silks from Old Spain; but best of all is the door.

With the gentle courtesy of the grandee, Signor will show you his door. It was made by his great grandfather, he explains to you, and this house, the one in which he lives is his great grandfather's "honeymoon house," the home to which he brought his bride so many years ago.

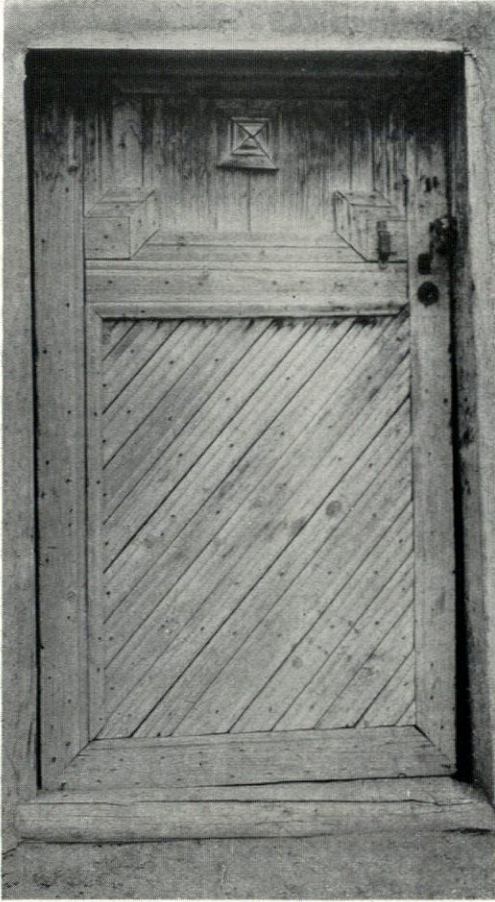
It was not so easy a matter for Signor's great grandfather to make his elaborate doorway as it is for a carpenter of the present day. The many mouldings were hewn by hand and nailed to the board foundation by wooden pegs. The completed door swings

on a pivot hinge carved from a solid log. In many cases the threshold is formed by one of these logs peeled and half submerged in the earth. The lower end of the pivot hinge is shown in the photograph of the opened half door of the Sanctuario at Chimayo.

The Chimayo Sanctuario entrance is different in design from most of the church doorways in Penitente Land. In most of them the cross is the dominating motif as it is the overshadowing feature of the lives of the people. For the Penitentes



Rear door of church at Truchas



Some thresholds are a peeled log embedded in the earth

interpret the Scriptures with a degree of literalness that is amazing to the complicated modern individual. As Signor speaks to you, you see the faint purple cross tattooed under the skin of his forehead, and you know that he has labored under his unspeakable burden up the thorny path to the crucifix on the hill.

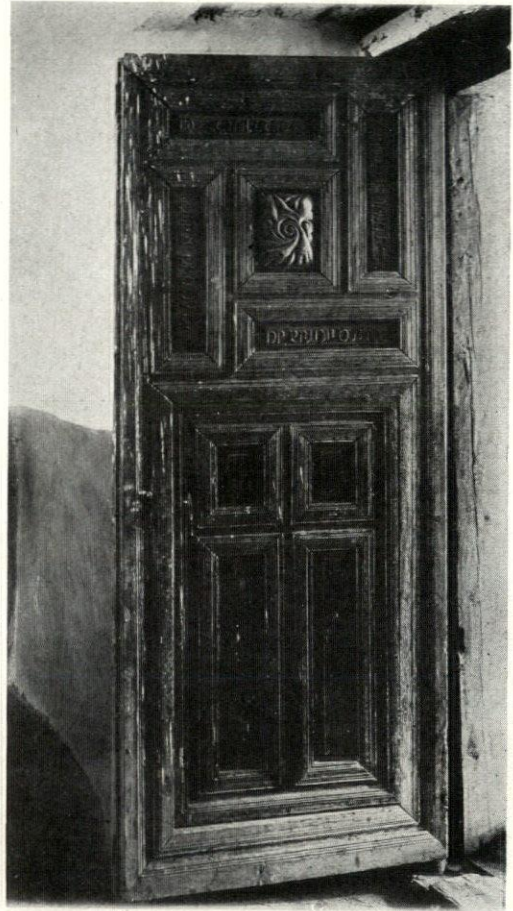
The cross can be traced in the patterning of the Trampas churchyard gate as well as on the entrance to the church itself. Sometimes this motif is so altered as to be scarcely recognizable, as is shown in the rear entrance to the church at Truchas.

The "maestro" or the school teacher at Cordova will show you his front door, which is a slightly simplified copy of the Truchas rear church door. A few houses beyond the schoolmaster's, is another, belonging to one

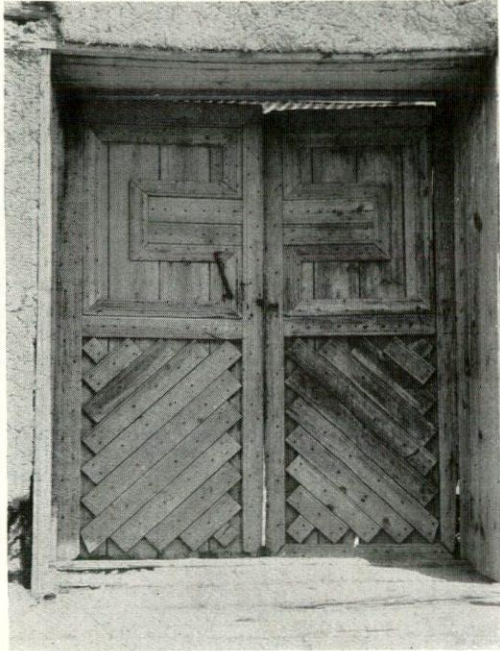
Fernando Lopez who has painted his own name in the pattern on the door. Nor is he the only one in the village who has been brave enough to paint his ancestral doorway.

One is picturesquely done in bright green and white, others in blue and white and still others in plain bright blue which is beautiful against the lovely color of the adobe in the sun. The entrance to the building used as a school house at Cordova is painted white with two squares of moulding near the top that have been outlined in blue. But the most pleasing fine old doorways are those that have been left to the action of the weather.

While nearly all the conscious art of these early workmen seems to have been expended on the outside doors, those on the inside have achieved, sometimes through accident, a success that is as surprising as it is complete.



Opened half-door of Sanctuario at Chemayo. Pivot hinge shows at bottom



Gateway to the churchyard at Trampas

The doorway leading from the little rear room of the Sanctuario of Chimayo is made of upright boards that are painted bright blue. The steps leading to it and the floor are colored with "tierra amarillo" or earth yellow that is practically identical with yellow ochre, while the walls are of the white mineral earth that reflects so many pearly colors in the half light of a room. Our Lady stands in a little "nicho" at the right smiling blandly down upon her floral offerings and the devotions of the faithful. The door itself is only about four feet six inches high, but it is so cleverly arranged that it forms an interesting decorative feature and greatly adds to the charm of the whole room.

BONNEY R. GAastra

#### A NOTABLE DISCUSSION ON RENDERING, AT THE ARCHITECTURAL LEAGUE

At a recent meeting of the League the above subject was discussed from a variety of angles, covering the psychology of effect, the development of scenic quality with an advantageous impression of scale; and the various media and processes available. The walls of the main meeting room were hung with representative examples collected under the direc-

tion of Birch Burdette Long, the veteran renderer. About 150 members attended the Thursday night dinner, a number which was increased to about 200 at the subsequent discussion. His famous renderings and literature on the subject eminently qualified H. Van Buren Magonigle (ex-president and founder of the Thursday meetings), for leading the debate. The rendering profession was represented by such eminent exponents as Jules Guerin, Birch Long, Hugh Ferriss, Otto Eggers, Chester Price, Otto Langman, and others. The chairman explained the direction which the discussion might follow for the enlightenment of those who came for information, enlivening his introduction with quips and persiflage. He explained that as the usual tendency was one of accord with any views proffered by the speakers he had invited Egerton Swartwout to attend, in order that opposite points of view upon any subject might be forthcoming; it



Door embellished with black and white paint

must be explained that Joseph Pennell was not expected. The general scope of the exhibition was then pointed out, showing how it covered the numerous aspects of rendering; it included examples of the Academic type with precisely projected shadow, in which limestone was depicted in its most immaculate condition, resplendent beneath those air-brush skies so popular in the more serious competitions; the picturesque version was also there in carefully calculated *déshabille*; and the dramatic type, with chronic atmospheric disturbance. The available media were represented by pencil, charcoal, monotone wash, etching, lithography, pastel, water-color, etc.

There was a little difficulty in getting the discussion started, as when several of the most famous renderers were called upon to enlighten the audience as to their views and practices they were obstinately inarticulate, as, apparently, the quality of boldness which characterizes their work does not extend to verbal exposition. The evening only started with Hugh Ferriss' talk, which began as an apparently casual chat on his general experience, but which soon proved to be a profound and brilliant exposition on the art and policies of rendering. It is rarely that the membership of the League has had the privilege to hear any professional subject handled in so thorough and masterly a manner, with so much valuable experience so freely given, clearly reduced to terse expression. He possesses a remarkable capacity for dissecting his problem and diagnosing its abstract requirements with the aim to achieve the material purposes without any depreciation in artistry. He explained the necessity of stimulating specific reactions in the imagination of the observer with graphic statement; the emphasis of any scenic capacity in the architectural scheme; and the consideration of chiaroscuro with reference to scale and the concept of mass. He related an interesting investigation prosecuted with the purpose of ascertaining the relation which should exist between the scheme as stated on the blue print, and the proportional impression of the structure in its rendering. The experiment was made with the Woolworth Building; the first drawing was made to accord exactly with the dimensions recorded upon the blue prints; the second was made from the building itself; and the third was a modification of the architect's dimensions made to accord with the artist's concept of the impression of scale which such a building should make upon the observer's imagination. The result produced was different in each case; and though Ferriss' modesty prevented him from stating which of the three was most satisfying, his hearers all arrived at the same conclusion. As illustrative

of the tribulations of the renderer, he related an amusing experience in which he was commissioned by two parties to make drawings of the same building, one, the manufacturer of its terra-cotta, and the other the plate-glass manufacturer. His individual concept of the significance of the structure pleased neither, as in the former individual's imagination the building consisted exclusively of terra-cotta, whereas in that of the latter it was composed entirely of plate-glass. Many amusing and valuable points were brought out by the speaker, but as he is to write his remarks for publication in brochure form by the League, we will refrain from anticipating them further.

Ferriss was followed by Birch Long, who touched much too briefly upon his lithographic work to satisfy his audience. The proofs which he exhibited were in every way admirable both in textural quality, composition, the expression of detail and atmospheric content; the skillful manner in which the focus of interest was manipulated, and the informative character of the detail reminded one of the feeling of that great lithographic master, David Roberts. His lithograph of the Tribune Building of Chicago is a rare and distinguished example of architectural rendering of the highest type; it stands detached from its original purpose through the delicacy and force of its artistic and technical achievement.

This meeting was typical of the activity of the Architectural League. Through the determination of that Society to suppress any symptom of Academic hard-shell, it has become the recognized clearing house of ideas for the younger element of the profession. The League realizes clearly that we are entering upon a critical stage of artistic evolution in this country, and that those vital and radical changes which are bound to assert themselves, will originate with the younger element, who must have opportunity to test their ideas in the assay of open discussion.

LEON V. SOLON

### THE CLASSIC IN THE SKYSCRAPER

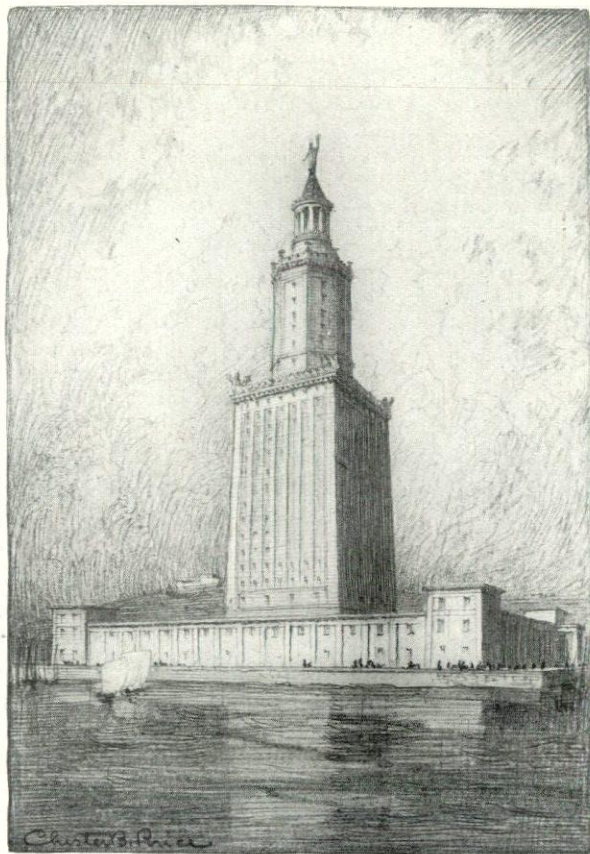
The classic style is not merely a matter of certain details, like the Orders, as some people seem to think. It is essentially one of geometrical simplicity and clarity of form. The ancient temple, square or circular, was enclosed by a single unbroken bounding line. The primary effect of the Monument of Lysicrates is due, not to its delicacy of detail, but to its orderly variety of simple centralized masses, square below, circular above.

The return to this elementary uniformity and harmony, rather than the reversion to Renaissance or antique details, was the essential

characteristic of the movement led by McKim, Mead and White in the 'eighties. In the Boston Library they used that unbroken, uniform facade which Guadet had been saying would have such a great effect, by contrast to the Beaux Arts system of characteristic emphasis. In the Columbia Library and many other works they revived the centralized scheme of composition.

They and their followers, in the earlier years, applied the principle chiefly in the public and domestic buildings of ordinary height. When they finally came to the high building, about 1908 to 1912, they brought with them the lesson of clarity and order in surface treatment, in fenestration, and in mass. In the Fifth Avenue apartments they returned to unbroken planes and equalized proportions. In the Municipal Building, under different conditions, they attempted a centralized upbuilding of masses.

When the Zoning Law came, demanding broken masses, the variety of these might readily have taken on a "picturesque" irregularity and a symmetry. It was the force of the classical tradition that, instead, kept them geometrically simple, and subjected them to balance and measure. In the Fisk Building it is a grandiose symmetry, in the Shelton and the Fraternity Clubs it is a centralized grouping of rectangular masses only in one case, of octagonal forms also in the other. To speak of such buildings as different in "style" is to limit style to the most superficial of details. In the lower stories of the Shelton and of the Park Lane, for instance, the motives and disposition are identical. Though the profiles of capitals and mouldings may be suggested by



Thiersch's Restoration of the Pharos at Alexandria

antique forms in one, by mediaeval forms in the other, both buildings are alike classic, in the broad sense, and highly modern.

When we think of a tower we somehow tend to think of a Gothic tower. We forget that there was such a thing as a classic tower—one of the greatest of all time, indeed, in the Pharos. Freed from myth, as we see it in Thiersch's restoration, the Pharos might give us inspiration for our own problems. Above a low surrounding structure (it might stand in a "one-and-one-half times district") towers a tall square shaft, diminishing to an octagon and then to a circle. Impractical? Not more so than the Metropolitan, the Municipal, or the Tribune towers. When shall we learn its lesson of variety in utter simplicity?

FISKE KIMBALL

**SPANISH DETAILS, DRAWINGS, PHOTOGRAPHS AND TEXT, BY WM. LAWRENCE BOTTOMLEY**

"Spanish Details"\* is a portfolio of 105 plates with descriptive captions, partly photographs and partly drawings and elevations to scale. It is more than supplementary to the volumes of Byne and Stapley. The plates, scales and dimensions should be valuable documents to anyone interested in Spanish architecture, whether gardener, sculptor, interior decorator or architect. As far as I know, no other book gives these data. The captions are intelligent and analytic. Some of the most interesting plates are from the Balearic Islands, notably

\*William Helburn, Inc., New York, \$15.

the beautiful doorway of Plate 31. The history of these islands is peculiar and seldom remarked.

It is no doubt true enough for the purpose in view, as Mr. Bottomley says in his all too brief prefatory comment, that "the plan of a Spanish building is derived from two sources, ancient Rome and the Orient"; that "the characteristic qualities of Spanish architecture are its dignity, austerity and distinction contrasted with a romantic sense and vividness of imagination—large simple wall surfaces that bring out the rich concentration of decoration around doorways, windows and arcades." This does not mean that it is austere because Roman, and richly decorated because Oriental, or that the sole causes of his contrast are these two divergent sources. It is not so simple as that.

The patio or court, the high symmetrical rooms opening on the patio, the few windows (if any) on the street, are Roman, Moorish, Greek, in fact they are Mediterranean and Asiatic. Palaces in Crete and Babylon had these things, which sprang from the demand, first, for actual coolness, seclusion and defense; and secondly, for the kind of building that expressed or suggested these things.

But the Mediterranean climate is not all the same. Northern Italy differs from Central Spain in climatic effect almost as much as New England and Southern California; and if we have Ruskinian feelings about Italian baroque, and find baroque abounding in Spain; if accordingly Spanish ornaments seems to us heavy and coarse beside Italian; it may be because we have not assimilated the environment. The Spanish background is on a larger scale and of a sterner aspect—wide plains, bleak moun-

tains, burning sun. The heavy shadows and the strong contrast between sunlight and shadow, have some relation to this heavier decoration and its contrast with the plain spaces of wall. Italian climatic effects are not so glaring, and emphatic. It seems appropriate to the difference that the Italian language should trip more

lightly than the Spanish, with less sonorous weight, and even that the Italian peninsula should be more slender on the map. The Spaniard is perhaps more like an Arab than is any other European. He has a dry mountainous country, and a harsh climate both for heat and cold. "Ice, fire and hunger," says Havelock Ellis, "have tended to produce a tough and dry race, extremely sober, temperate in their physical demands, ascetic, stoical, practical, too familiar with work to idealize it, but with great reserves of energy."



Stairway in the Casa de las Duenas, now the palace of the Duke of Alba, Seville

The climatic quality of New England has a certain refinement and delicacy about it, to which Colonial detail was related. here is more suggestion in it of Italy than of Spain. Yet many characteristics of Spanish style would harmonize far better with the surroundings of the bold and austere coast of Maine than the thin delicate clapboard houses which look well further inland. There are practically no fine early American houses overlooking the sea, and probably Northern Colonial can not be made to look well in the rugged setting of the northern coasts. Spanish examples seem especially suggestive for architecture on such coasts. Indeed for outdoor living in courts or patios and gardens the features of a Spanish house connected with such living could well be adapted both in our town and in our country houses.

Mr. Bottomley's selections are made with a

certain consistency of feeling. Three-quarters of the examples are markedly simple and severe both in line and ornamentation, and in this leaning in his selection toward simplicity and restraint he doubtless had in view such values as might be suggestive to American architects.

Black and white plates give but a poor and partial idea of the real effect of Spanish architecture, for they leave out the color. One should go to Spain if only for the ironwork and the colored tiles. The tiled roofs are plain masses of color. Broken masses are in the designs of floors, in the decorated tiles, fountains and walls of patios and gardens, in outside staircases and the dados of loggias.

Mr. Bottomley's choices of subjects shows his love of this color, as well as of that imaginative detail. They are the selections of an architect, whose own work is imaginative and individual, to illustrate things that peculiarly interest him, such as the contrasts of massed decoration and plain spaces in the treatment of doorways (see Plates 29, 35, 36, 39, 40, 45, 46, 48, 50). In the matter of color, his captions are so good, that it is to be wished he had supplemented the black and white in this manner more extensively.

There is perhaps no country in Europe now so rich in unexplored suggestion as Spain. The Spanish influence in this part of America will perhaps be along the lines which Mr. Bottomley's emphasis of choice seems to indicate. In the contrast of massed design with plain surface; in a certain imaginative richness; in the increased taste for polychrome architecture; in respect to open air life in enclosed, or partly enclosed, courts and gardens; and, finally in respect to sea shore architecture.

ARTHUR W. COLTON

**GREAT STYLES OF INTERIOR ARCHITECTURE, WITH THEIR DECORATION AND FURNITURE**  
BY ROGER GILMAN

Just as there is more than one way of writing history, so is there of treating architecture, itself an historical record and evidence. The bare bones of history are essential, but until they are invested with a human aspect, they make but little impression upon us. In no small measure the same is true of architecture: we can of course admire its works for their sheer beauty alone, for particular qualities that appeal to the amateur or to the professional with his eye roving in search of plunder: there is little doubt, though, that when they speak to us of the lives once lived in and about them, of manners and ways and thoughts that caused them, our sensitiveness

to those beauties and qualities is both sharpened and made more discriminating. And of discrimination the architect of today, especially the American architect, forever borrowing from the past, has unlimited need.

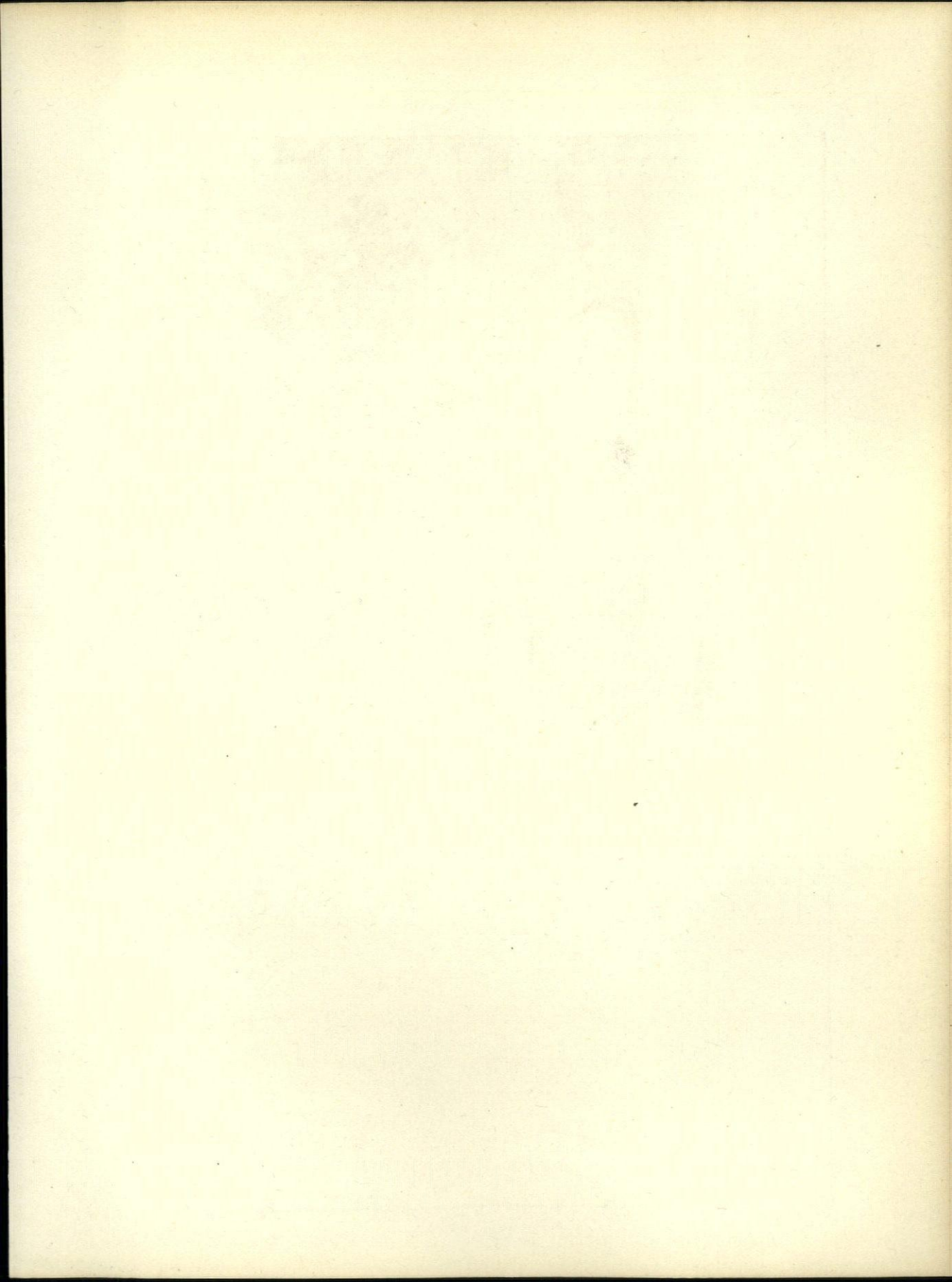
Mr. Gilman, in his preface to "Great Styles of Interior Architecture," disclaims the tracing of historical development as a trespass on the field of architectural history. His aim is "to describe the styles from the point of view of design, to enable the designer to get the feeling of the style, to bring to the layman the designer's eye and mind," and he not improperly feels this aim to be new and inspiring. He has, however, at least in his picture of the growth of the French Renaissance and in his tracing of the development of English interiors from Tudor to Georgian, given no little sense of historical atmosphere, though with marked conciseness and no laboring of the point. That is, after all, but the fulfilling of his intention to lay before the reader "the human aims of the style and its underlying principles of design," otherwise accomplished very happily by the luminous analysis of the characteristic elements employed in each of the periods considered and the description of them and of their relation to each other in composition.

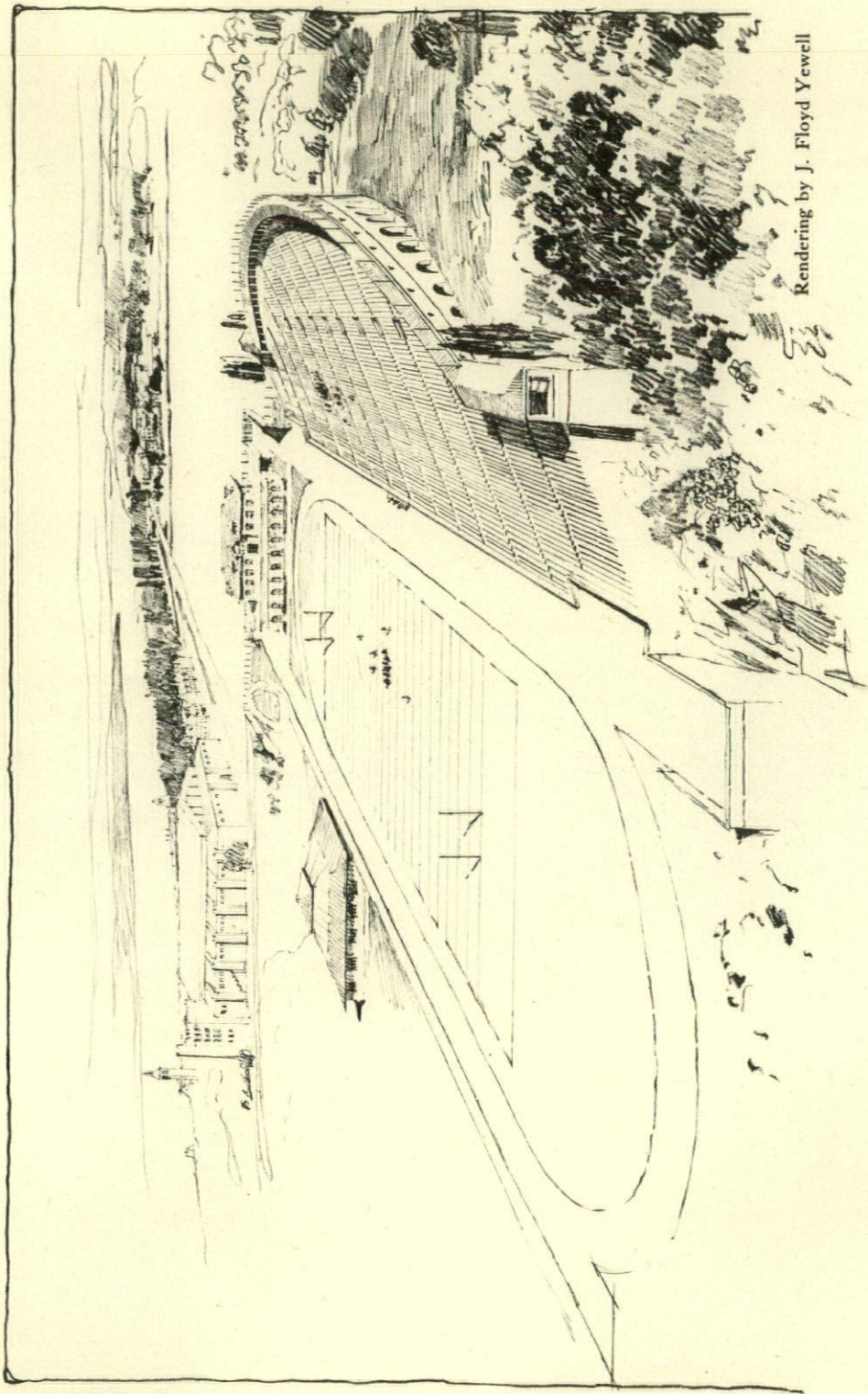
The book deals with secular architecture, public and private, excluding the ecclesiastical; Greek and Roman, because of their remoteness, and Gothic because of the meagreness of our information, are omitted. The field covered is that beginning just before the Renaissance and ending with the French Revolution. A most decided enhancement of the value and interest of Mr. Gilman's treatise arises from his account of the textiles used in connection with these interiors and of furniture that belonged in them.

The author's point of view in his discussion of the various styles is, as it should be, sympathetic; it conforms to the intention he expresses in his preface and to his proposition that "More and more it seems right that styles should be judged by their peers—and are not these their contemporaries? To their designers one may believe all styles were sincere and reasonable and beautiful, to the men in their streets even fascinating. To bring to the surface what their creators were striving for, to see them in the light of their own time, seems a finer thing than to condemn them half understood." A man capable of enunciating anything as intelligent as that is not one to write a dull book. He does not seem, any more than some of the rest of us, to have been swept from his moorings by the recent manifestations concerning the Baroque, but it cannot be said that he does not do it justice.

C. GRANT LA FARGE







Rendering by J. Floyd Yewell

THE CORNELL CRESCENT  
Gavin Hadden, Engineer