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CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN

ELIEL SAARINEN, ARCHITECT

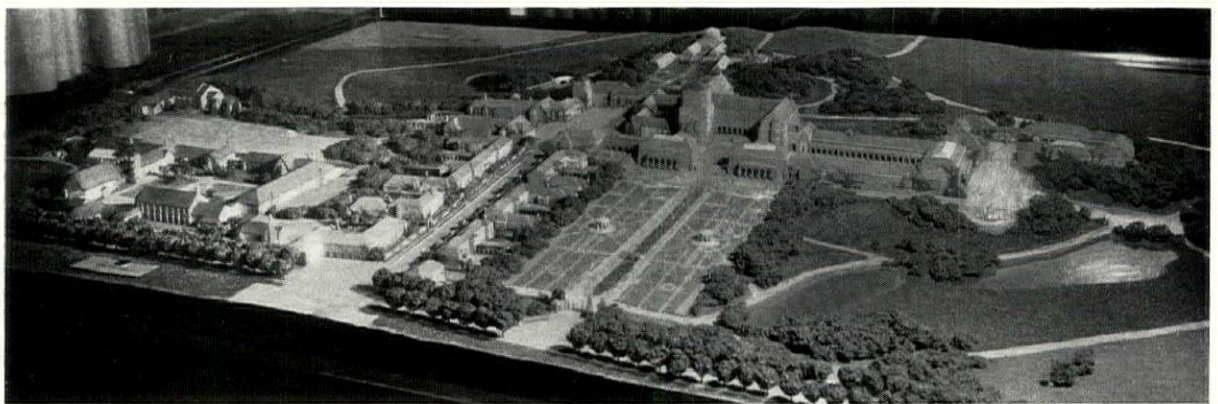
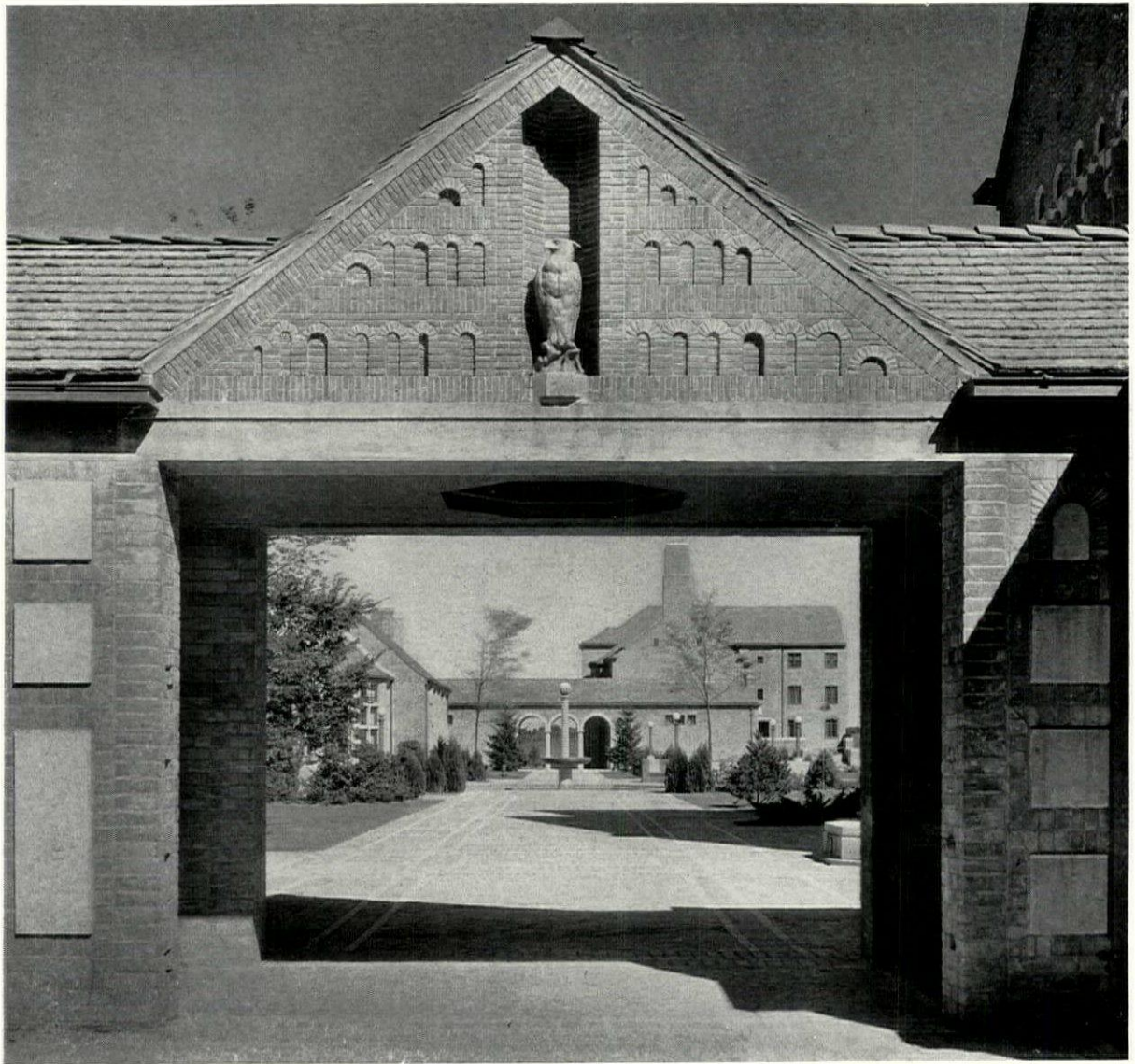
CRANBROOK SCHOOL at Bloomfield Hills, Michigan, is the first executed architectural work of Eliel Saarinen in America. It is in reality a fragment of a large school, whose ultimate scope will include an elaborate layout of buildings for academic and artistic training of boys.

This school is notable in that the conventional collegiate plan was abandoned and preference given to a coherent grouping of buildings around courts. In design the work of Eliel Saarinen combines a technical facility with detail that is quite his own and produces a force and splendor that is more particularly associated with the contemporary work of Central Europe. The important place which the crafts occupy in the school buildings is of extreme interest for it is generally conceded that the inferiority of nineteenth century architecture is chiefly due to poor craftsmanship.

Coming to America from Helsingfors, Finland, following the Tribune Tower Competition in 1925, Mr. Saarinen participated in a project in collaboration with other architects of Chicago. While engaged upon a study for the Chicago "Loop" and Grant Park district, he was invited by

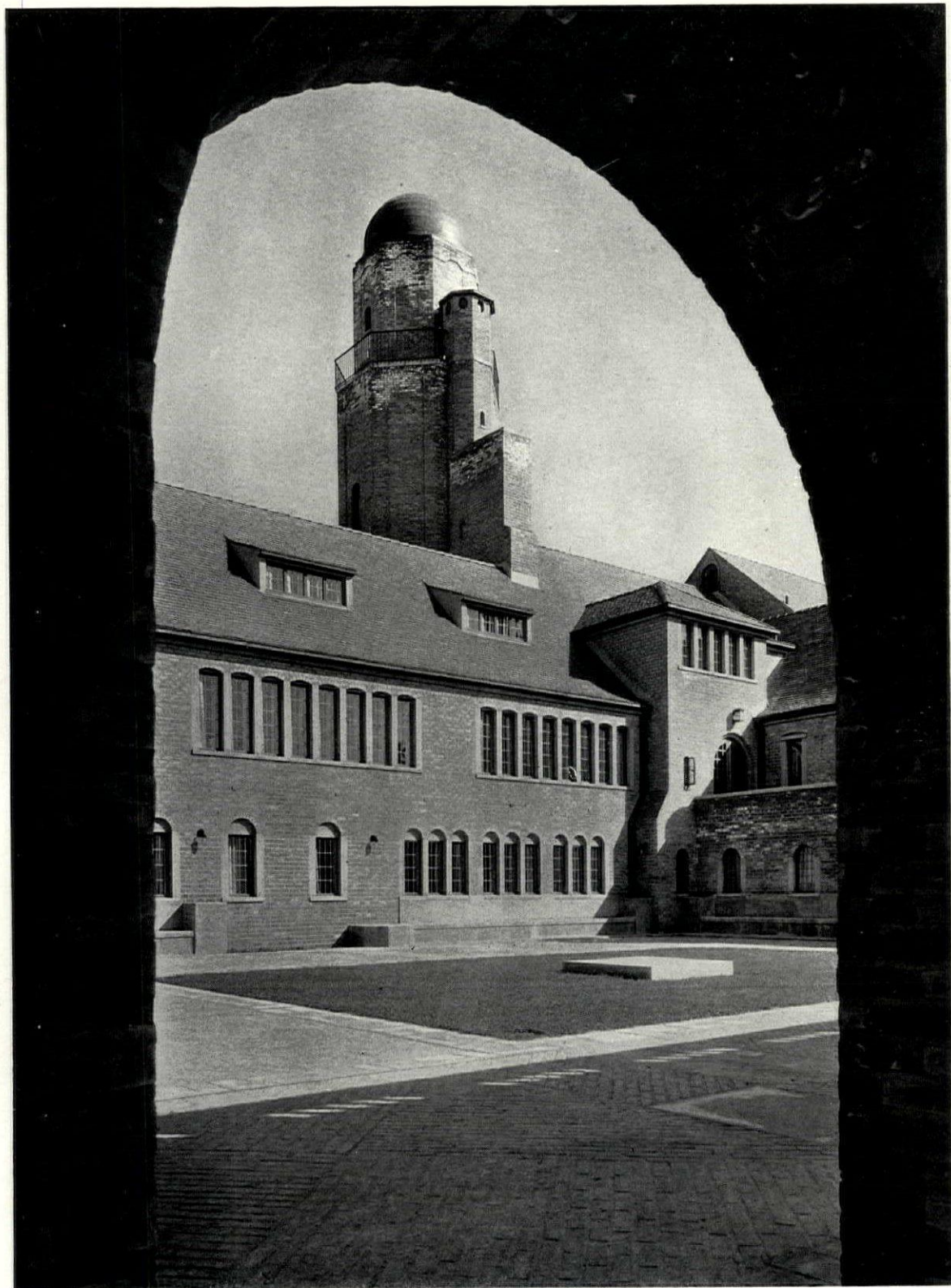
Professor Emil Lorch to the chair of architecture at the University of Michigan as lecturer on design. Later he was employed by the Detroit Chapter of the American Institute of Architects to make a study of the River Front project, the plan and elevations of which were published in *The Record*, May, 1928. In 1926 he was engaged as architect of The Cranbrook School.

Mr. Saarinen, who has worked entirely in America in the last few years, gives promise of a revival of interest in the crafts, in which he scrupulously respects honesty of materials and workmanship. It may be hoped that his work at Cranbrook will strengthen and continue this influence and illustrate how far new style creation may be combined with and even grow out of the best craftsmanship. Already in a field hardly natural to him, the skyscraper, Saarinen's unexecuted project for the Chicago Tribune building has had a marked effect on American design. It is now possible to study his executed work produced here and under our conditions. From these examples may develop some such change in domestic and institutional design as is now so marked in the building of skyscrapers.



Photo, Nyholm

ENTRANCE (ABOVE) AND MODEL OF ENTIRE PLOT DEVELOPMENT
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



Photo, Nyholm

OBSERVATORY FROM REAR COURT
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



Photo, Nyholm

ACADEMIC BUILDING AND TOWER
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT

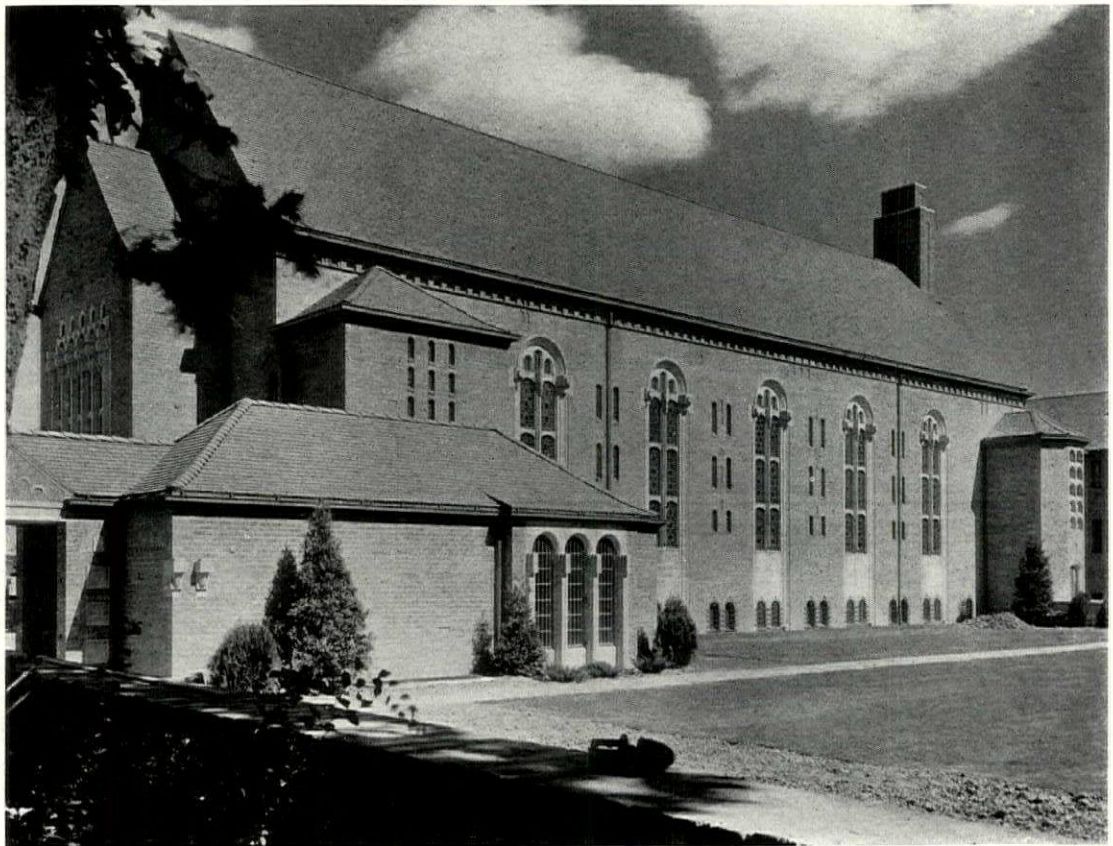


Photo. Nyholm

GENERAL VIEW OF ACADEMIC BUILDING
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT

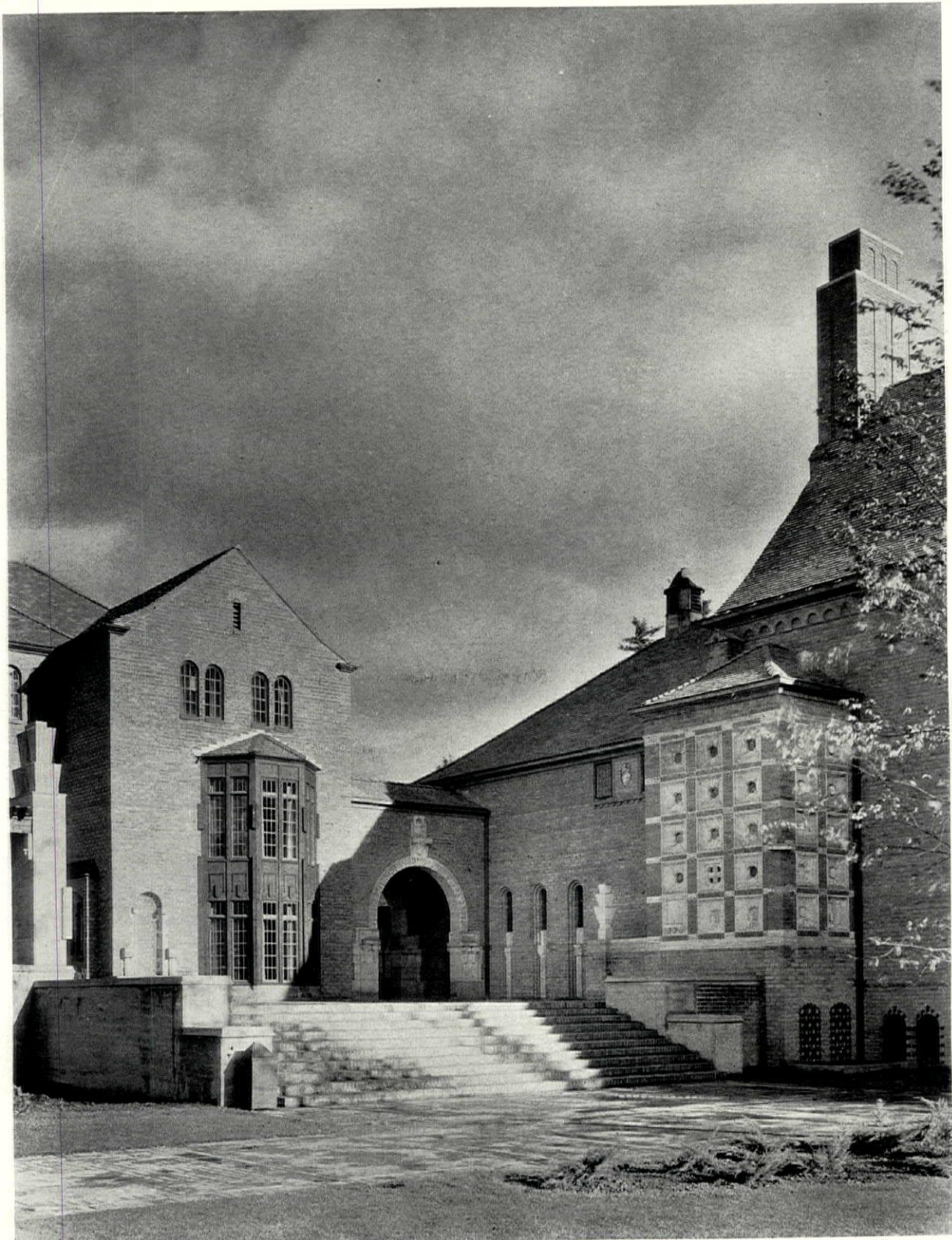


GENERAL VIEW LOOKING FROM ACADEMIC BUILDING



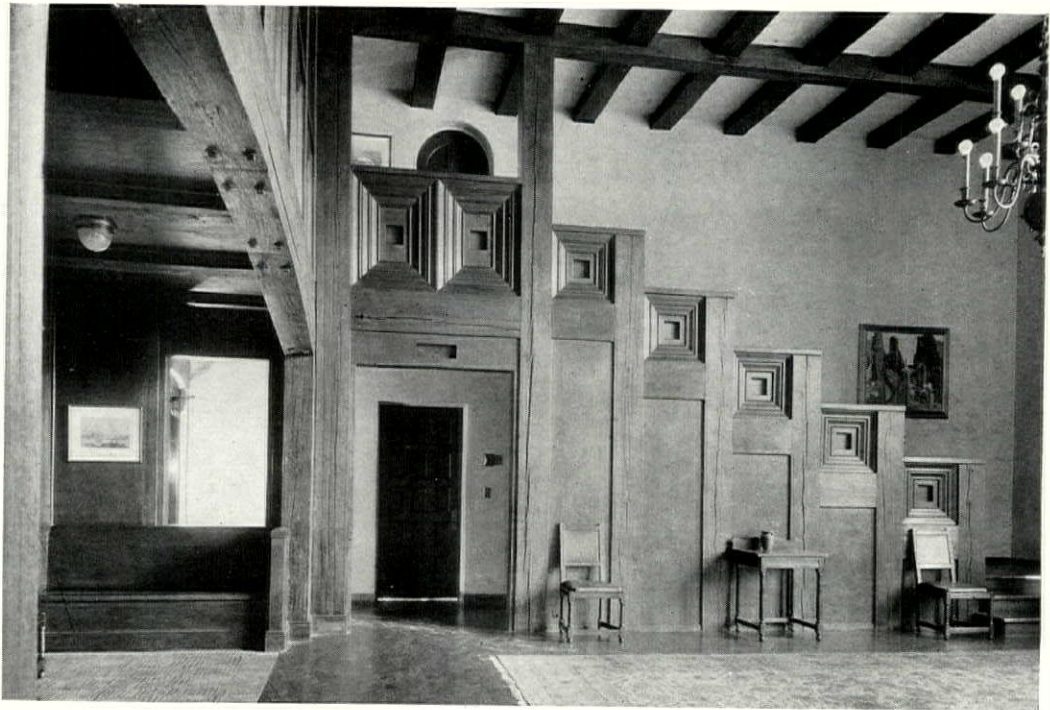
Photo, Aysholm

SIDE VIEW OF DINING HALL
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



Photo, Nyholm

ANGLE OF COURT
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



Photo, Nyholm

MAIN STAIR AND FIREPLACE IN ACADEMIC BUILDING
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT

THE REINHARDT THEATRE, NEW YORK

JOSEPH URBAN, ARCHITECT

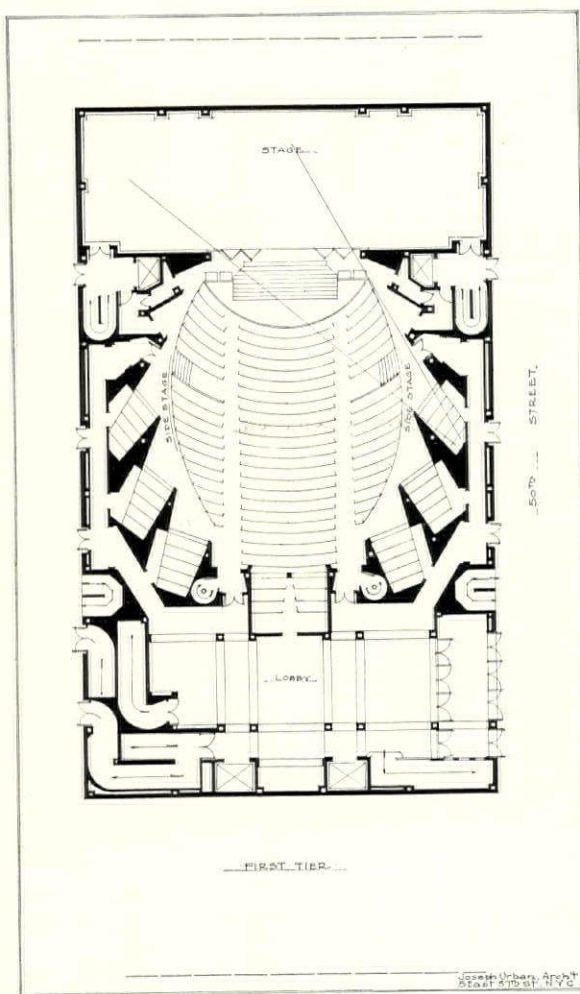
BY SHEPARD VOGELGESANG

ONLY THE stage as Max Reinhardt conceives it, only the theatre as Joseph Urban understands it, could result in a building of fully adequate dramatic potentiality. The stage for Reinhardt is the whole house; the theatre with Urban is a shell containing actor and audience. There is no question of a setting nor of an enframement for the actor; actor and audience are an emotional whole reacting upon each other in the same enclosed space. The two ideas, one of the stage being a part of the audience, the other of the building enclosing the actor and audience in one space, are both means toward the heightened emotion which is the substance of drama. The whole interior design of the theatre is conceived to this end, expresses this end with such directness and simplicity that an understanding of the aim completes comprehension of the design.

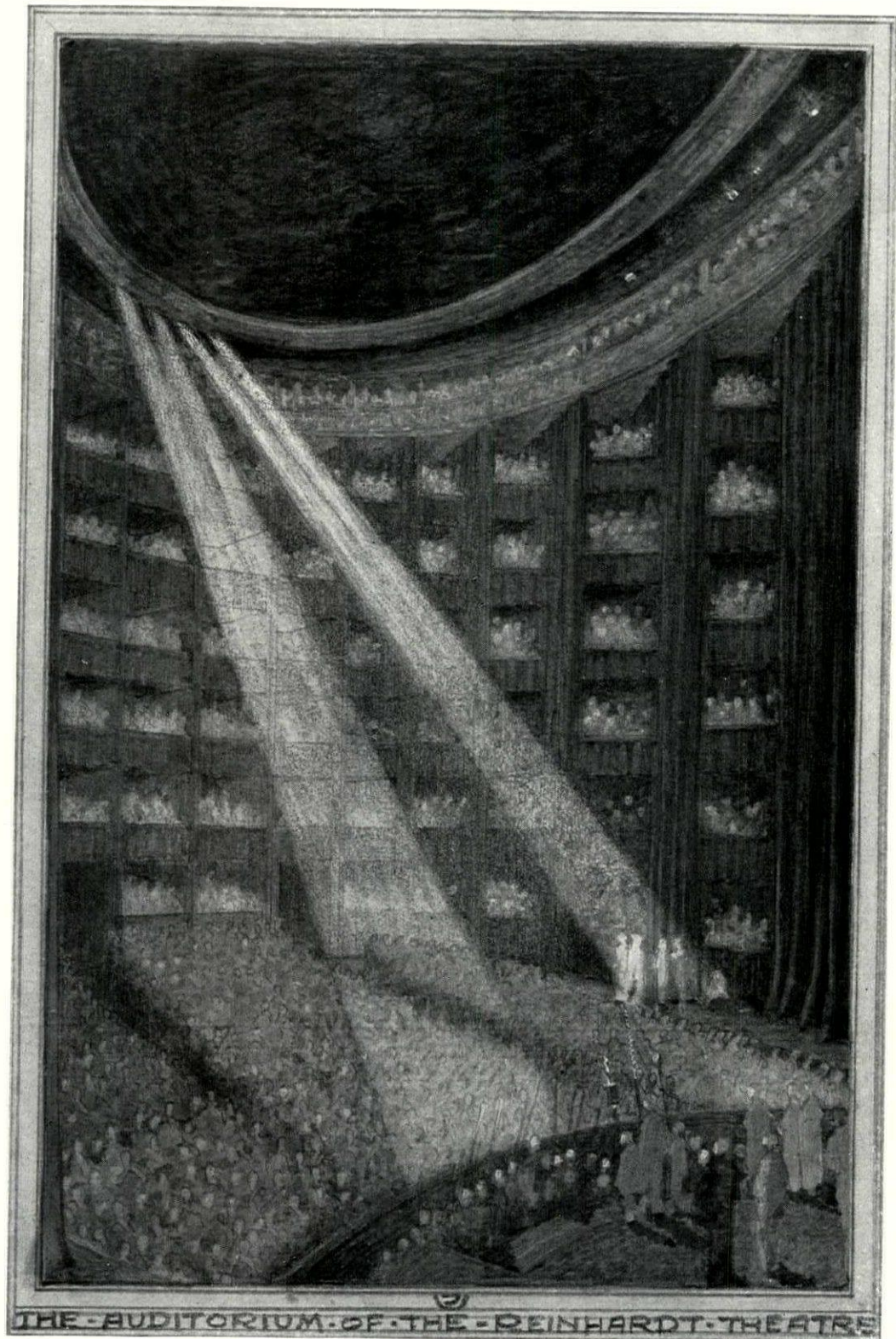
No curtain separates actor and audience. The audience, "a curtain of faces," is for the actors—it surrounds them with living reactions to the emotions they portray. For the audience there are only the actors among them, massing or scattering for a time before a shaft of light or against darkness in which

a few objects give the time and place to the scene. In contrast to the social Baroque theatre from which most present day playhouses are descendant, the audience is largely invisible to itself. The theatre repeated thoughtlessly from a type designed

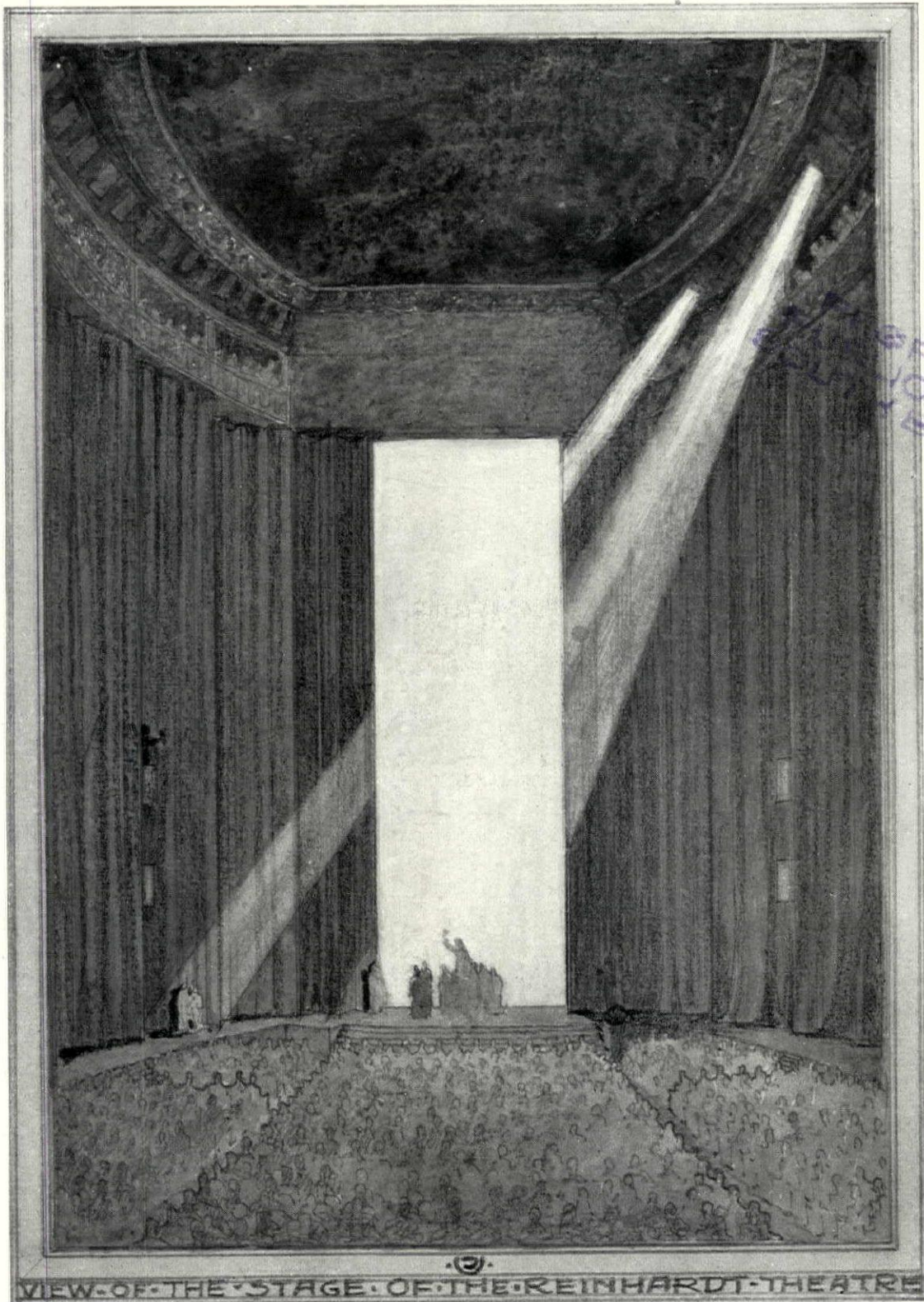
for the flash of an eye and flutter of a fan does not here exist. So it is that the walls are screens slanted to the lines of sight and hung from top to floor in sheer falling drapery. This great curtain forms a deadener to echoes and, when the folding screens at the back-ground opening are narrowed or closed, maintains the unity of wall surface. In the blind portions behind the screens are steps which descend to the different levels of box seats. Each seat has a line of sight far into the depth and width of the proscenium opening. The oval shape of the theatre was determined by the lines of sight. The auditorium is small in



spite of the elongated shape, only eighty feet deep—half the depth of the usual large theatre—so that the intimate relation of actor and audience is not strained. Above the six tiers of boxes runs a gallery for the actors as well as for gallery fans and special musicians. Unlike a concert

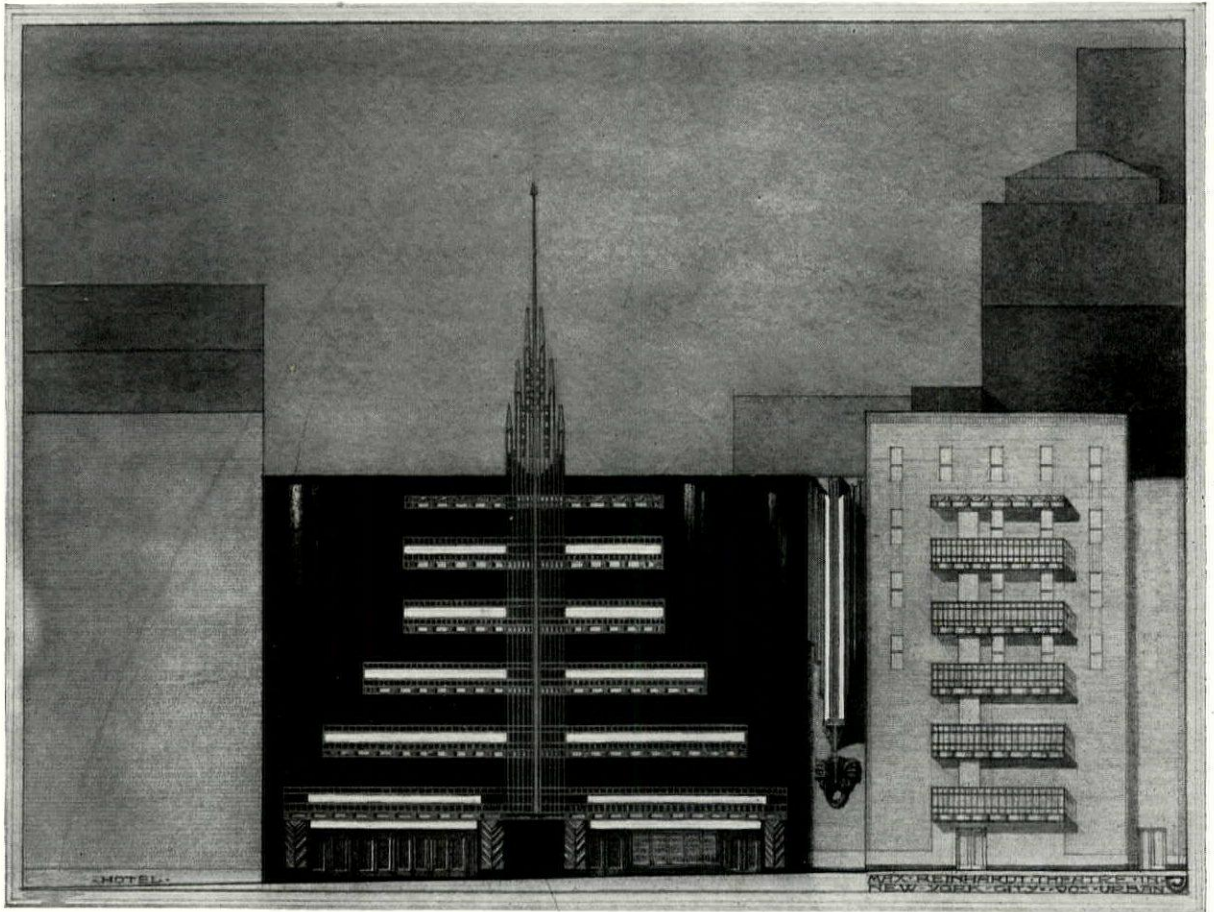


REINHARDT THEATRE, NEW YORK
JOSEPH URBAN, ARCHITECT



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REINHARDT THEATRE, NEW YORK
JOSEPH URBAN, ARCHITECT



ENTRANCE FAÇADE
 REINHARDT THEATRE, NEW YORK
 JOSEPH URBAN, ARCHITECT

where the performance of the orchestra is of interest, music in the theatre is at its best unseen. Should music before the proscenium be needed, the steps from floor to parterre disappear and an orchestra pit is in readiness. Above the gallery beneath the painted ceiling is a light ring from which spots can be thrown on an actor in any part of the theatre. Actors may enter from the sides of the auditorium or from the rear, may speak from the gallery or from the pit; music may fill the air unseen; a finger of light may wander over the house or a blaze of forty-seven spots fill the stage and auditorium with confusion. Always the actor is in the presence of his audience—the audience in undivided concentration on the actor—such is the machinery of drama in a house where

mechanical equipment becomes a minimum. There are: a high scenery loft with its appliances, the machinery to lower the steps from stage to parterre into the pit before the stage and the light ring about the auditorium and light bridge above the stage. Of this equipment, the lights play the major part in the dramatic effect.

The stage and actors' dressing rooms are simple in arrangement. If used, the cyclorama will be portable. The wings are only three box tiers high. Above them are the dressing rooms, two to a side, four tiers high, sixteen in number, actresses on one side of the loft, actors on the other. Toilets are on both sides, one at each tier and an elevator and staircase serves each side. The rehearsal room is over the auditorium sur-

rounded by the spotlight room and connecting with the top tier of dressing rooms. It repeats roughly the character of the lower auditorium and stage—a high platform with steps down to what, in the auditorium beneath it, is parquet.

The public foyer lies across the back of the auditorium and is entered from the street on the long axis. Each tier has its own foyer with services and offices facing the Fiftieth Street frontage. There are two elevators besides the staircases and fire towers. The layer distribution of audience during intermission emphasizes the inappropriateness of this building to "social theatre." The arrangement is in direct contrast to the European theatre and opera promenades, which, however, were never much used in this country until the moving picture houses laid claim to court atmosphere. The foyer and circulation space provided here by the architect is ample without being lavish. The auditorium alone is monumental.

The function of the exterior is twofold: to incorporate the necessary fire escapes and to display the necessary advertising. The fire escape will carry the signs. A long billboard at right angles to the façade is calculated to carry the necessary publicity to visibility from the ends of the street. Black glass veneering on the building serves as a logical and handsome background to the grille of signs and galleries. The recognition given the problem of decent and adequate theatre publicity combined with the troublesome fire laws is solved at one stroke and a notable façade produced. The exuberance of the fire tower perhaps is debatable. Such questions are a matter of taste. The important consideration is that a difficult problem has been solved in a clear-cut, purposeful manner. To object that the Fiftieth Street front is only a façade is to object to the nature of New York lots. In Europe

where a theatre stands in an open place something may be done with the massing of the building. In New York there is room for only one face, usually employed for publicity.

Max Reinhardt has five theatres in Germany and Austria. Three of them were built or extensively remodeled to allow an exercise of his theatre technique. The three are: the "Grosses Schauspielhaus" in Berlin, the "Theater in der Redoutensaal" in the Vienna Hofburgh and the "Festspielhaus" in Salzburg. The Grosses Schauspielhaus was remodeled from a circus by Hanz Poelzig to a theatre of the Greek type of plan: seating encircling an orchestra with a stage at the back. The Salzburg Festspielhaus by Clemens Holzmeister is long like a concert hall—the gallery runs into the stage; there is no proscenium arch. There are, in fact, no important similarities between Mr. Urban's design and European theatres built under the modern theatre movement. The accessibility of the auditorium to the actors is approached by the Grosses Schauspielhaus in Berlin but the method is there limited to a circle in the centre of the audience. The practicability of screens as a background, the physical presence of actor and spectator in the same space were properties of the Theater in der Redoutensaal. The boxes and gallery of the Theater in der Josefstadt are present in the Reinhardt Theatre, done, however, from a new standpoint and for amplified uses, and only the same feeling of intimacy unites the smaller Josefstadt theatre with Urban's larger and more broadly treated building. The coincidence of a producer with a really formative will finding an architect of ready sympathy and the creative power to give suitable expression to these ideas and this sympathy is extremely happy. It is to be hoped that such ideas in this country will be realized.

ARCHITECTS AND THEIR OFFICES

II. CARL JULES WEYL, LOS ANGELES

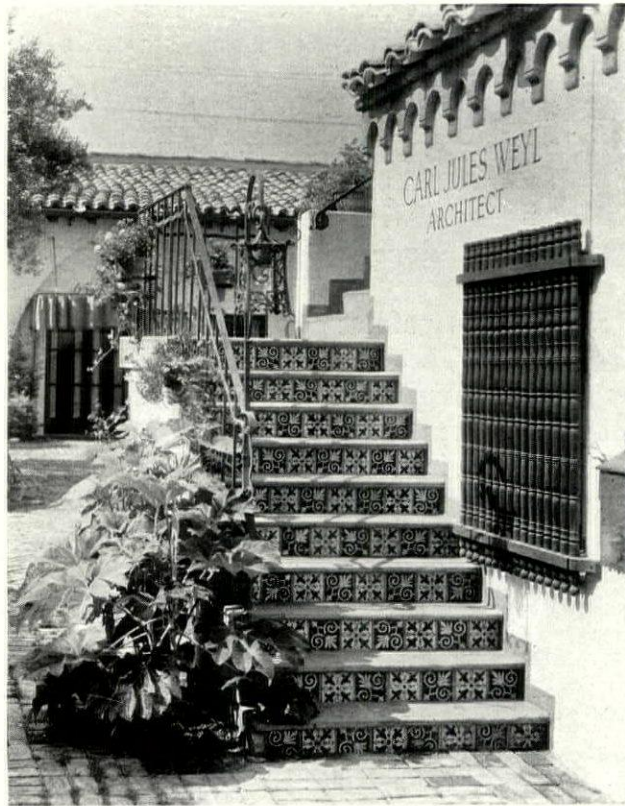
THE OFFICE layout of the architect, Carl Jules Weyl of Los Angeles, is arranged in such a way that there is direct communication from the private office of the architect to designing room and to drafting room. There is also convenient access to specification and contractors' room and to the desk of the secretary.

The location of the designing room and the drafting room is ideal with the northern exposure giving them the most desirable light. These rooms are but 16'-0" wide which allows only one drafting table of 3'-6" wide and 6'-0" long. There is a trough along the entire length of the drafting room at table height for drafting tools and accessories, enabling the draftsmen to use their tables only for their drawings and thus keeping them clean. Between this shelf and the table is a distance of 2'-0"

to allow the men to walk around their table. Between the end of the table and the cabinets, which run the entire length of the drafting room, is a passage of 4'-0", which allows the drawers to be pulled out and sufficient space to pass by. This cabinet is 4'-0"

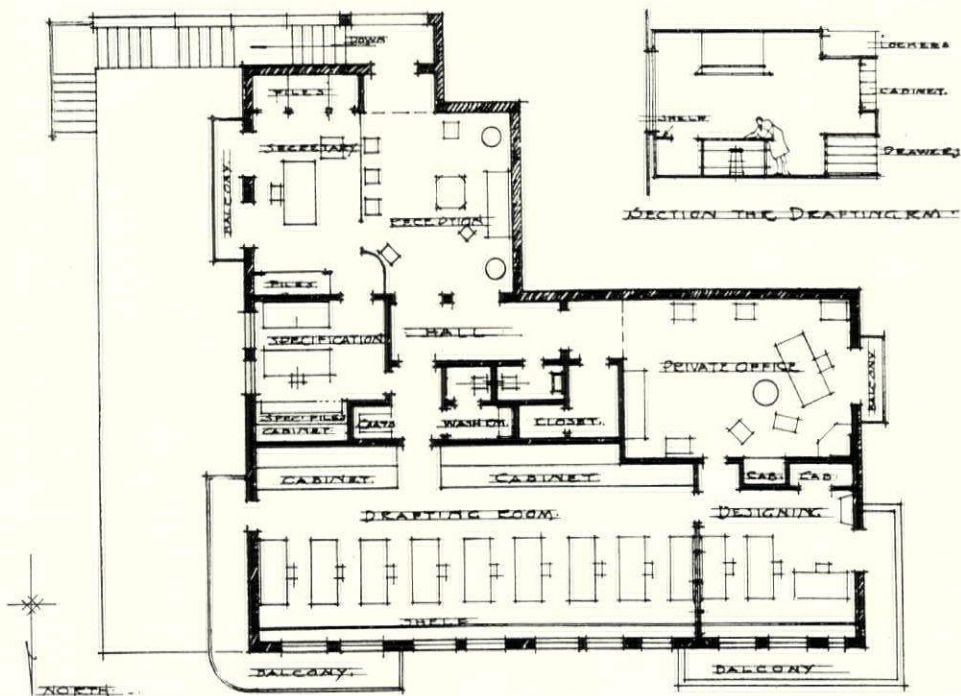
deep and 3'-6" high forming a counter which is used as a reference table. Above this cabinet is another cabinet 14" deep against the wall, used for drafting room references such as catalogues, samples and books. Above this cabinet, next to the ceiling, is a continuous locker space used for filing finished work.

The general routine of the office is as follows: All the preliminary work and conferences are handled by the architect who has direct relations with the client. The architect does his own designing and most of the time his own rendering. From then preliminary working studies are prepared in the designing room. When these advanced sketches are approved by the client the work goes into the drafting room for further study and progresses to the actual working drawings. There is

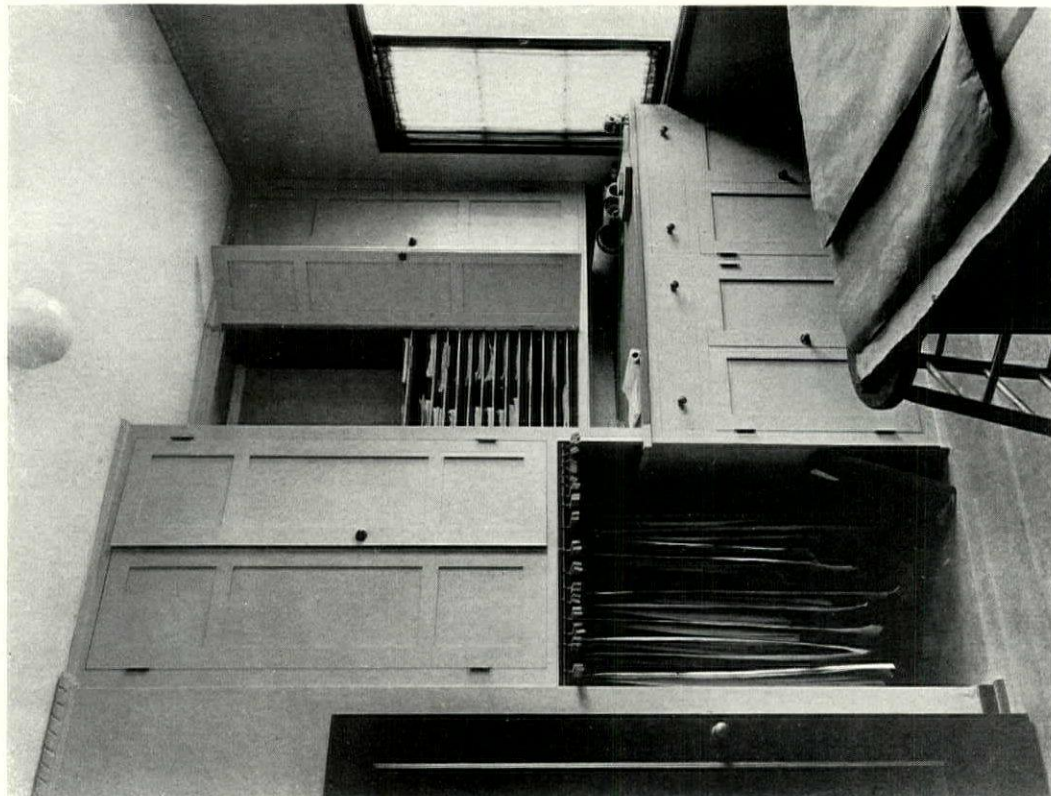


OFFICE OF CARL JULES WEYL, ARCHITECT,
LOS ANGELES, CALIFORNIA

no chief draftsman, other than the architect, but one of the draftsmen is placed in charge of a job but with continued contact with the architect. This man in charge carries the job through, even into writing the specification and part supervision.

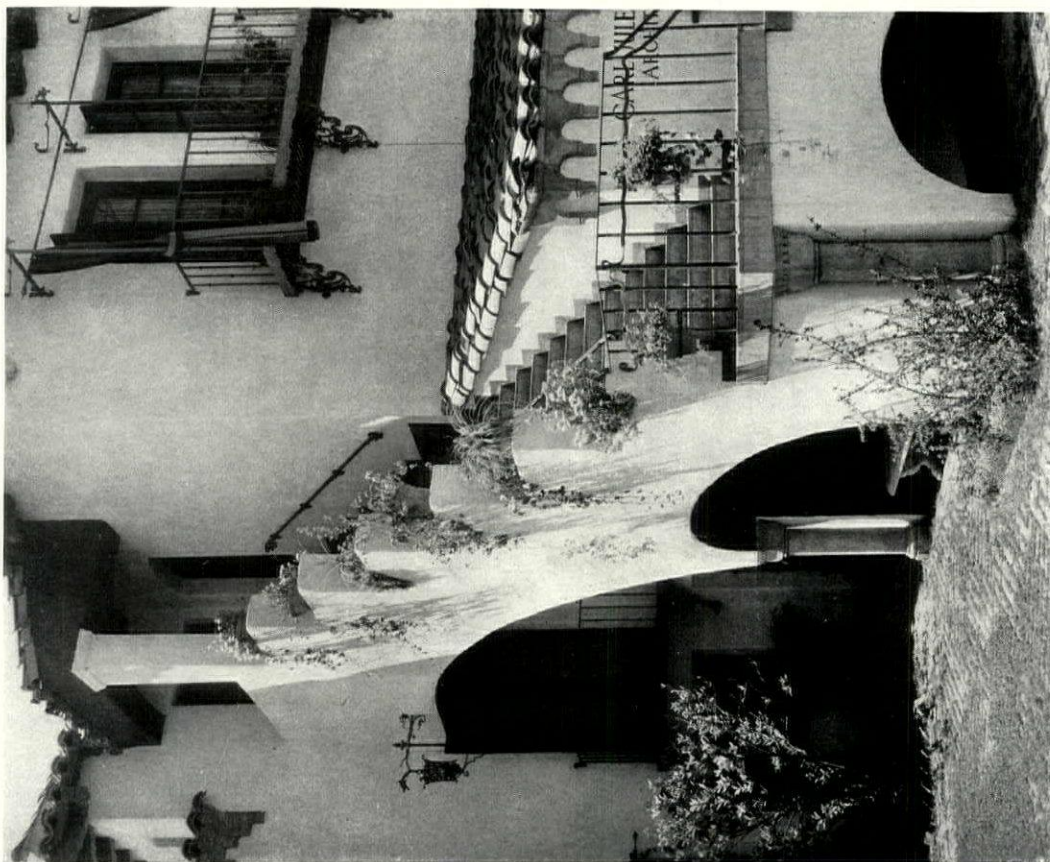


DRAFTING ROOM AND FLOOR PLAN
OFFICE OF CARL JULES WEYL, ARCHITECT, LOS ANGELES



DETAIL OF DRAFTING ROOM

OFFICE OF CARL JULES WEYL, ARCHITECT, LOS ANGELES



ENTRANCE STAIRWAY

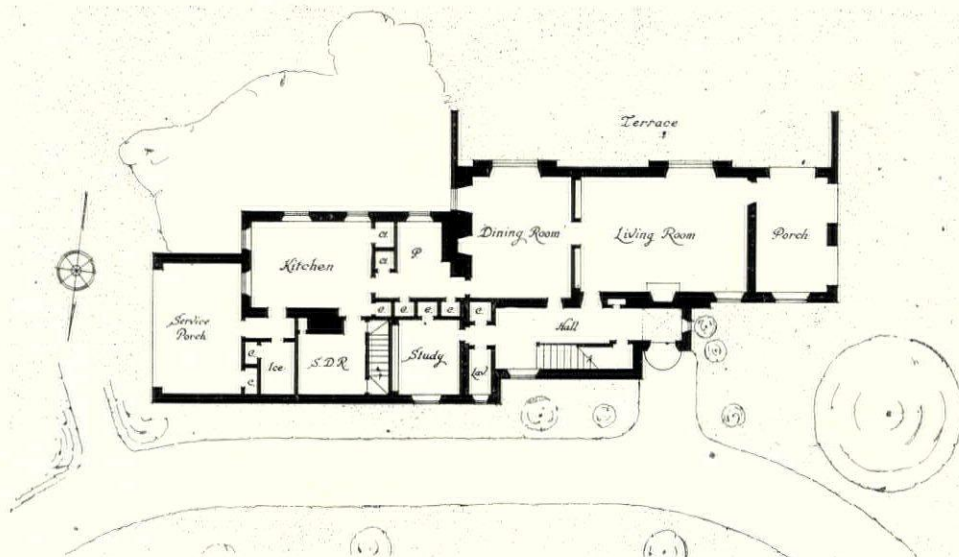
OAK HILL, BETHAYRES, PENNSYLVANIA

BY COSTEN FITZ-GIBBON

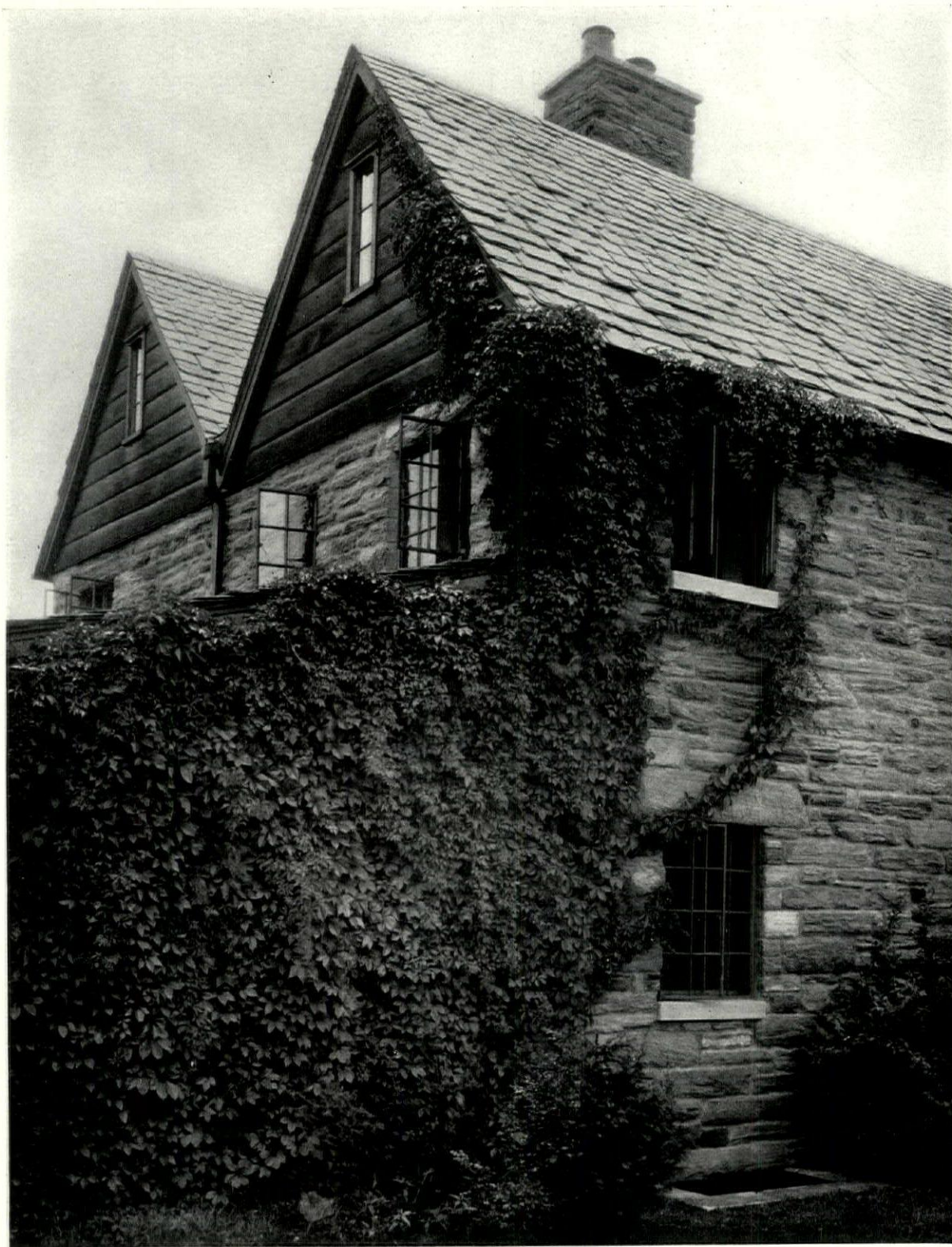
OAK HILL, at Bethayres in the Huntingdon Valley, near Philadelphia, is a country house rebuilt from the ruins of a former house that had been destroyed by fire. The first house was a composite of early Georgian and the Pennsylvania Colonial farmhouse type. As was quite natural, in such a case, the plan of the main structure was approximately a square divided in the middle by the hallway. For the new house, the owner had decided preferences in the matter of both plan and style. He wished the house to be long so that the windows of nearly all the rooms would command the view over the valley to the south. The southern exposure was also desirable because the house was intended for occupancy throughout the year; in winter there would be the sunlight and warmth, in summer there was the prevailing breeze from the southwest to be gained. On the ground floor, a large living room to the west was one of the first things to be

thought of, with easy access to the garden; next there was to be a good-sized dining-room, and there was also to be a small study for the master where he could be quite undisturbed by anything going on anywhere else in the house; some sort of covered open air place was hoped for but the customary tacked-on veranda was not looked upon with favor; beyond the dining-room, to the east, were to be the pantry, kitchen, larder and so on, and the entrance was to be on the north, as the old approach over the brow of the hill was from that direction.

In the matter of style, the owner wished the house to be low and sheltered, as far as might be, from the northwest blasts sweeping over the top of the hill in winter. He likewise admired the Cotswold manner of domestic building and wished to have his home moulded in the form of the Cotswold usage as nearly as conditions would permit. Cotswold domestic architecture, therefore,



FLOOR PLAN
OAK HILL, BETHAYRES, PENNSYLVANIA
LEIGH HILL FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED



EAST END

OAK HILL, BETHAYRES, PENNSYLVANIA

LEIGH HILL FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED



ENTRANCE DETAIL

OAK HILL, BETHAYRES, PENNSYLVANIA

LEIGH HILL FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED



SOUTH FRONT



NORTH SIDE

OAK HILL, BETHAYRES, PENNSYLVANIA

LEIGH HILL FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED



DINING ROOM
OAK HILL, BETHAYRES, PENNSYLVANIA
LEIGH HILL FRENCH, JR., ARCHITECT; HAROLD D. EBERLEIN, ASSOCIATED

was to supply the keynote for composition and the basis for adaptation.

Reproduction of any specific Cotswold prototype would have been out of the question, even had it been desirable. *Adaptation* was absolutely necessary, for there was the legacy of the sound parts of old walls and the main chimney from the former house to be dealt with and incorporated in the new structure, and these occurred in such places that it would have been utterly impossible to build exactly in the Cotswold manner. In the matter of depth alone, the old foundations and the remaining walls imposed a condition at variance with Cotswold custom, for Cotswold houses rarely have a depth of body greater than sixteen or eighteen feet, except where gables are carried out, bays introduced or some other device employed by which the roof area is increased at intersecting ridges; the roof span of a single gable is rather exceptional if it is more than sixteen to eighteen feet in a horizontal line.

Another limitation inherited from the earlier house occurred in the old stone lintels and dressed limestone sills, which it was felt ought to be used. The retention of these precluded the using of dressed stone mullions with leaded casements for the ranges of windows and made it advisable to have metal framed casements with rectangular glazing throughout, making the new work uniform with the old so far as the two items of lintels and sills were concerned.

Another departure from Cotswold tradition is to be seen in the material and quality of the masonry. There was no local supply of limestone resembling the universally used limestone of Cotswold architecture and it did not seem justifiable to fetch the material from a long distance when there was an abundant supply of excellent stone only a few miles away. Furthermore, this same grey Chestnut Hill stone had been used in the old walls, parts of which were to be retained in the new walls. The hard

white cement pointing was chiseled out from the formerly existing masonry so that it would conform with the raked mortar joints of all the new part.

Neither was it practicable to get limestone roofing tile like those which impart such rare texture and color to the Cotswold roofs and materially contribute to the fascinating quality of Cotswold architecture in general. The nearest approximation to such roofing was gained by using heavy graduated slates laid with rounded valleys. Time and weather had to be depended upon to give the mellowness characteristic of old Cotswold houses. For that matter, however, even in the Cotswolds one must wait the mellowing of time unless one is fortunate enough to acquire at least a supply of old stone roofing tiles which, needless to say, are always at a premium.

The dining-room is paneled to the ceiling with ash. Elsewhere in the house the walls are of cream-colored irregularly surfaced plaster somewhat resembling the parged walls so often to be seen in the west of England. In the halls the floors are paved with red quarry tiles.

The Cotswold type of house is eminently comfortable and possesses a peculiarly agreeable domestic quality which strongly commends it to those who temperamentally find little satisfaction in the ordered precision of any of the Classic modes. Furthermore, it is readily adaptable to the requirements of American country life and sympathetic to translation into the local materials of many districts. As a matter of fact, it really has much in common with the old stone farmhouse type of the Middle States to which it is not very distantly related and in rolling country, especially, it seems to fall so naturally into place that it is sometimes difficult to realize that historically it is not part and parcel of the local heritage quite as much as the slightly simpler stone farmhouses from which it was not separated by a very great gap on the parent soil in England.

PORTFOLIO
OF
CURRENT ARCHITECTURE



Photo Nyholm

Study Hall
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

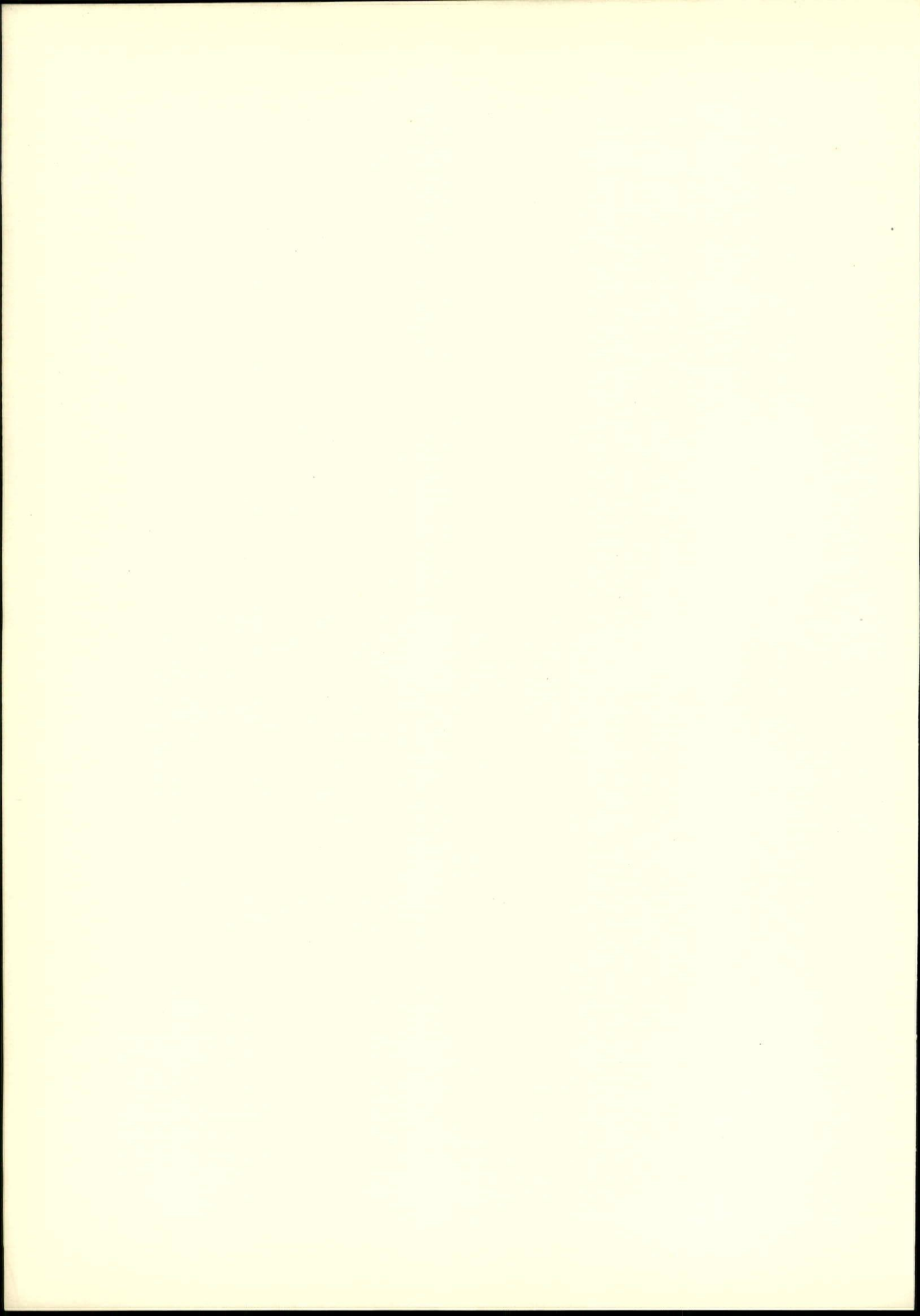




Photo Nyholm

View from Stadium
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

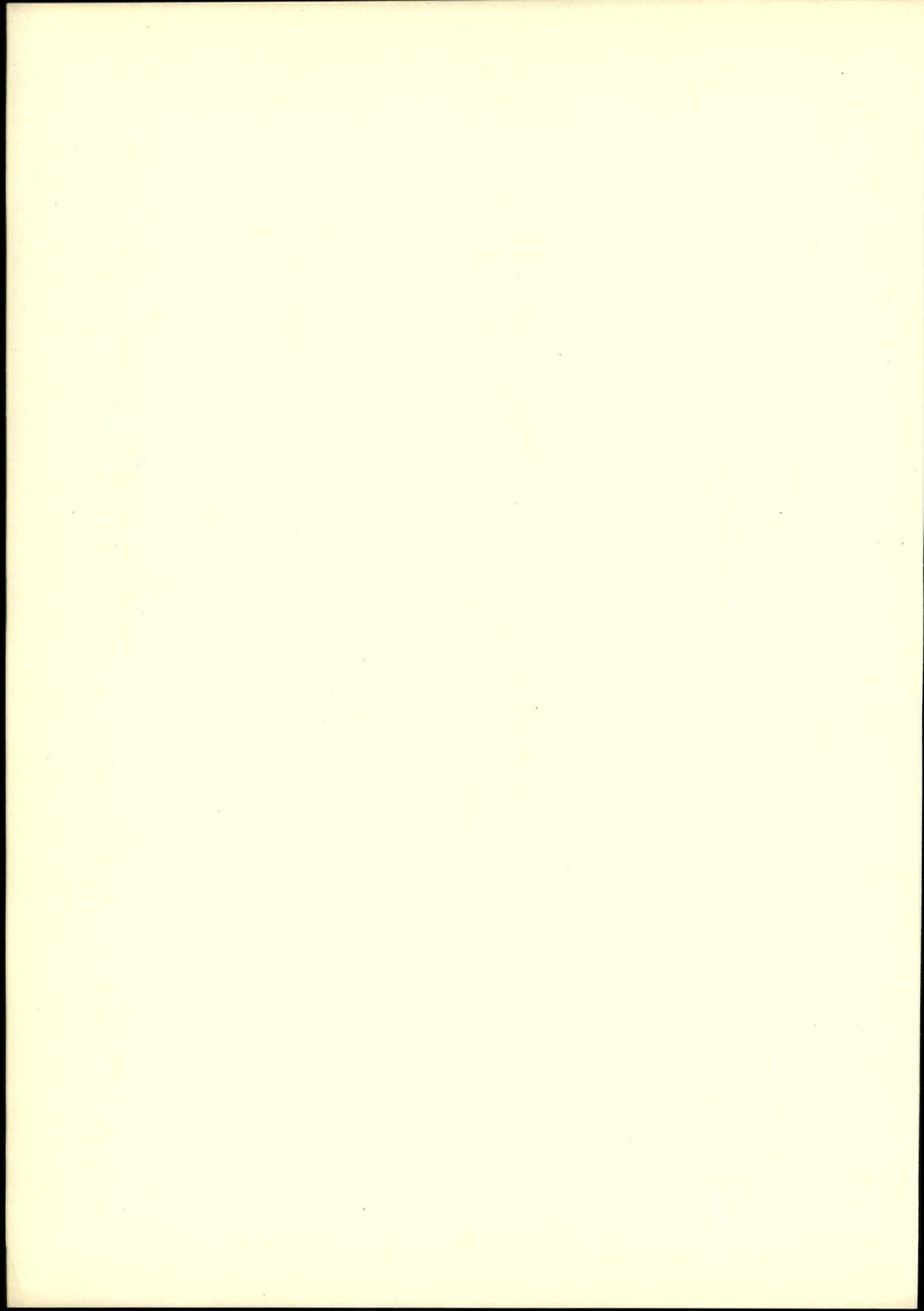




Photo Nyholm

Fountain in Court
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT



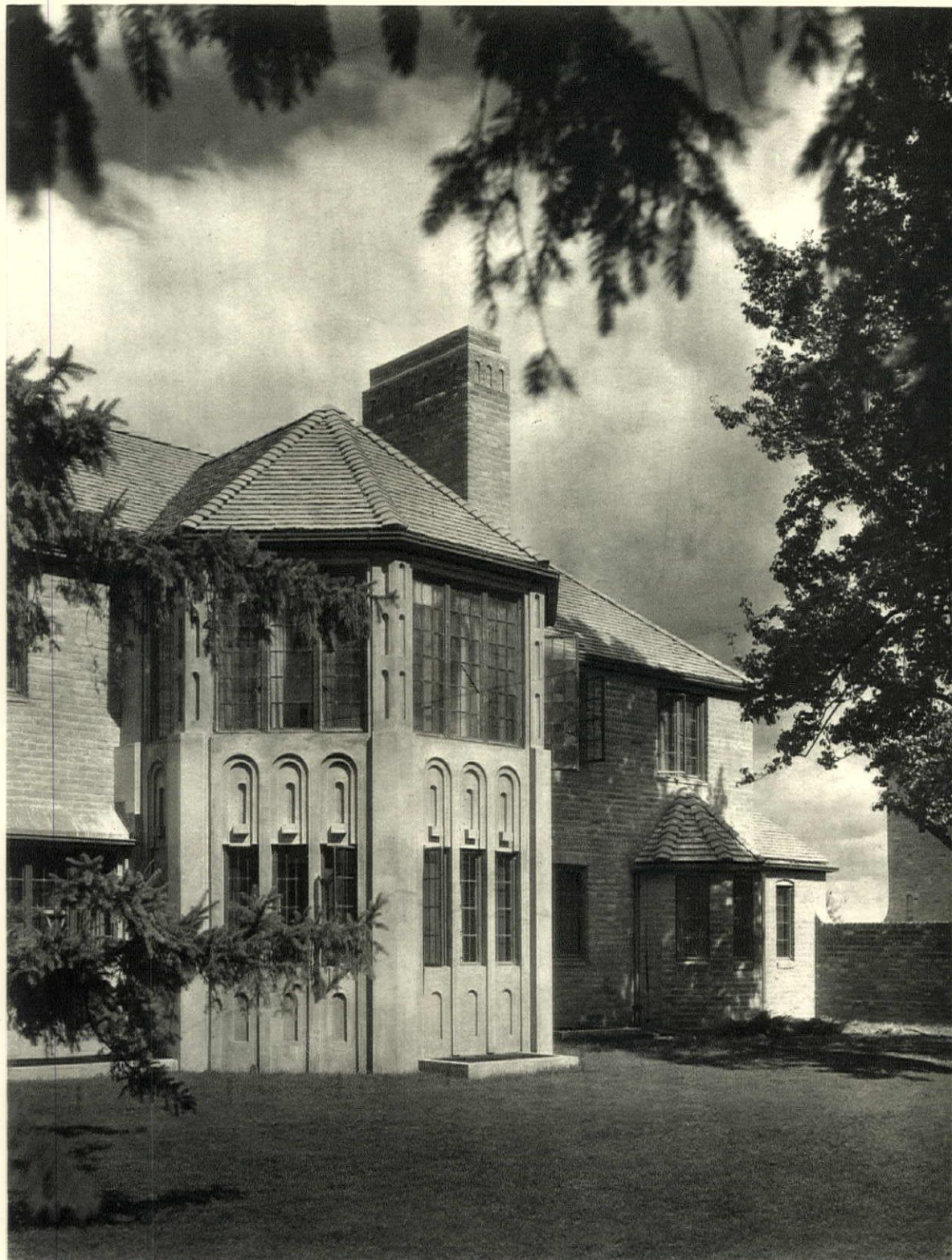


Photo Nyholm

Hospital Building
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT





Photo Nyholm

Entrance to Dormitory
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

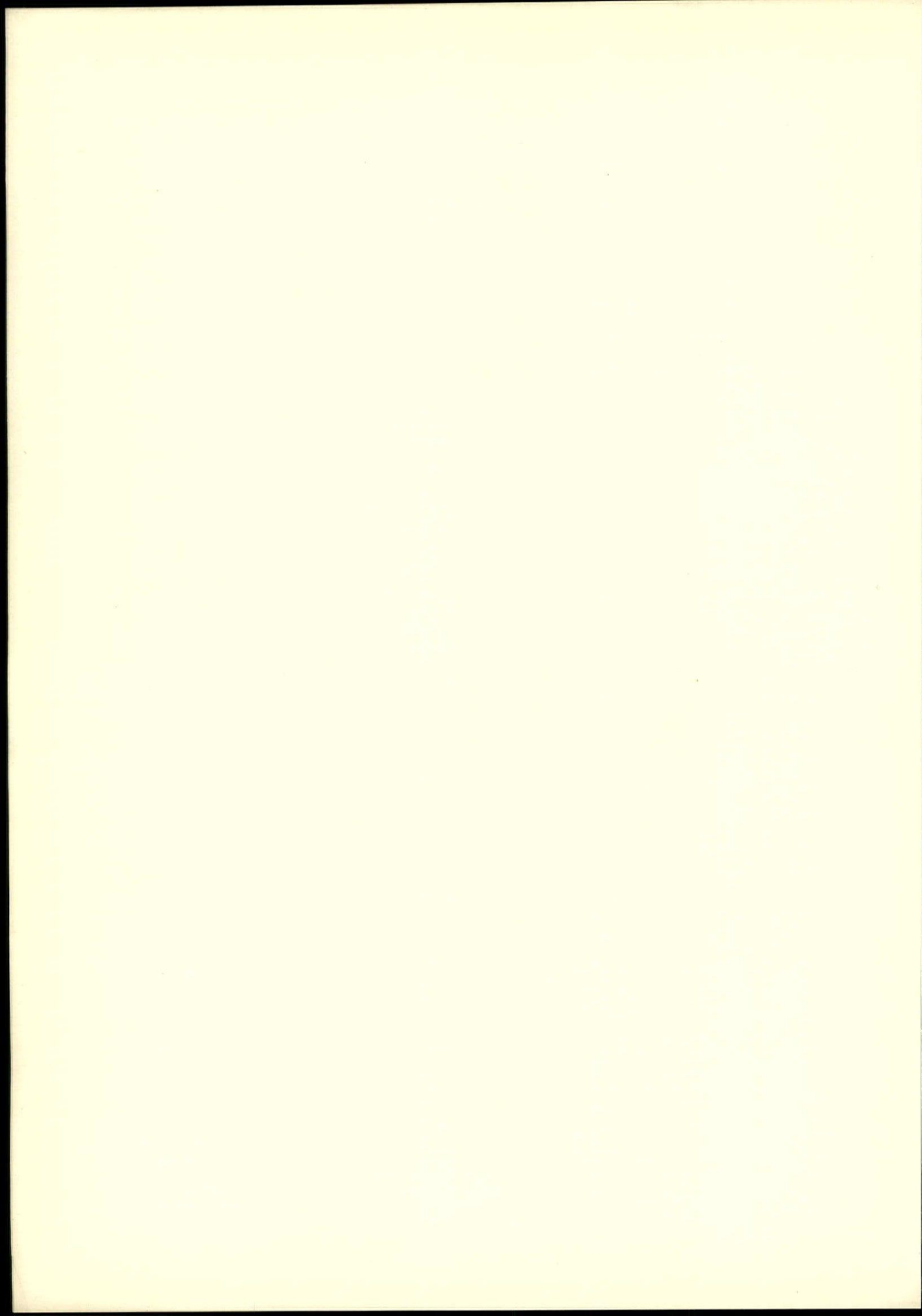
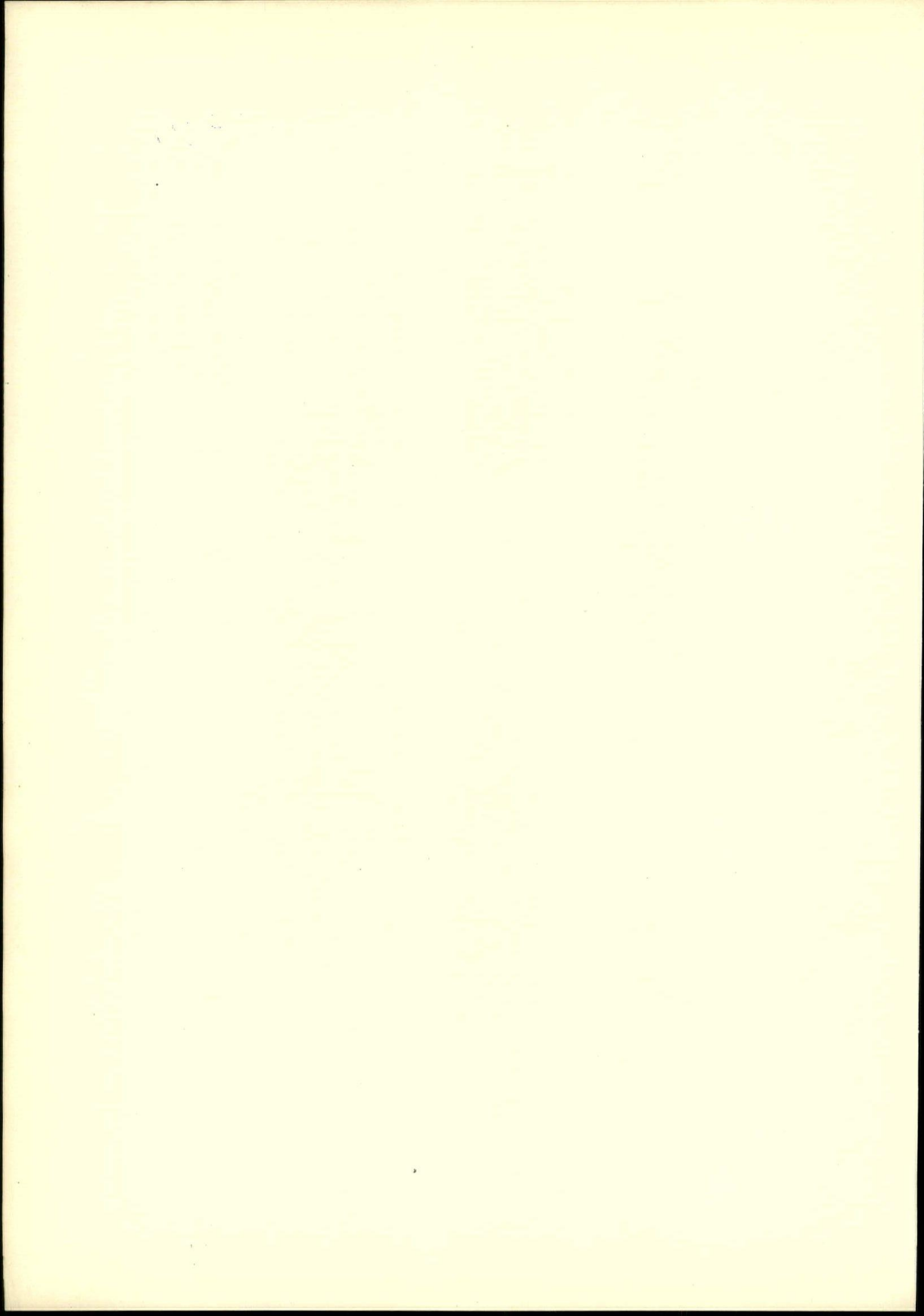




Photo Nyholm

Pergola Terminals
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT



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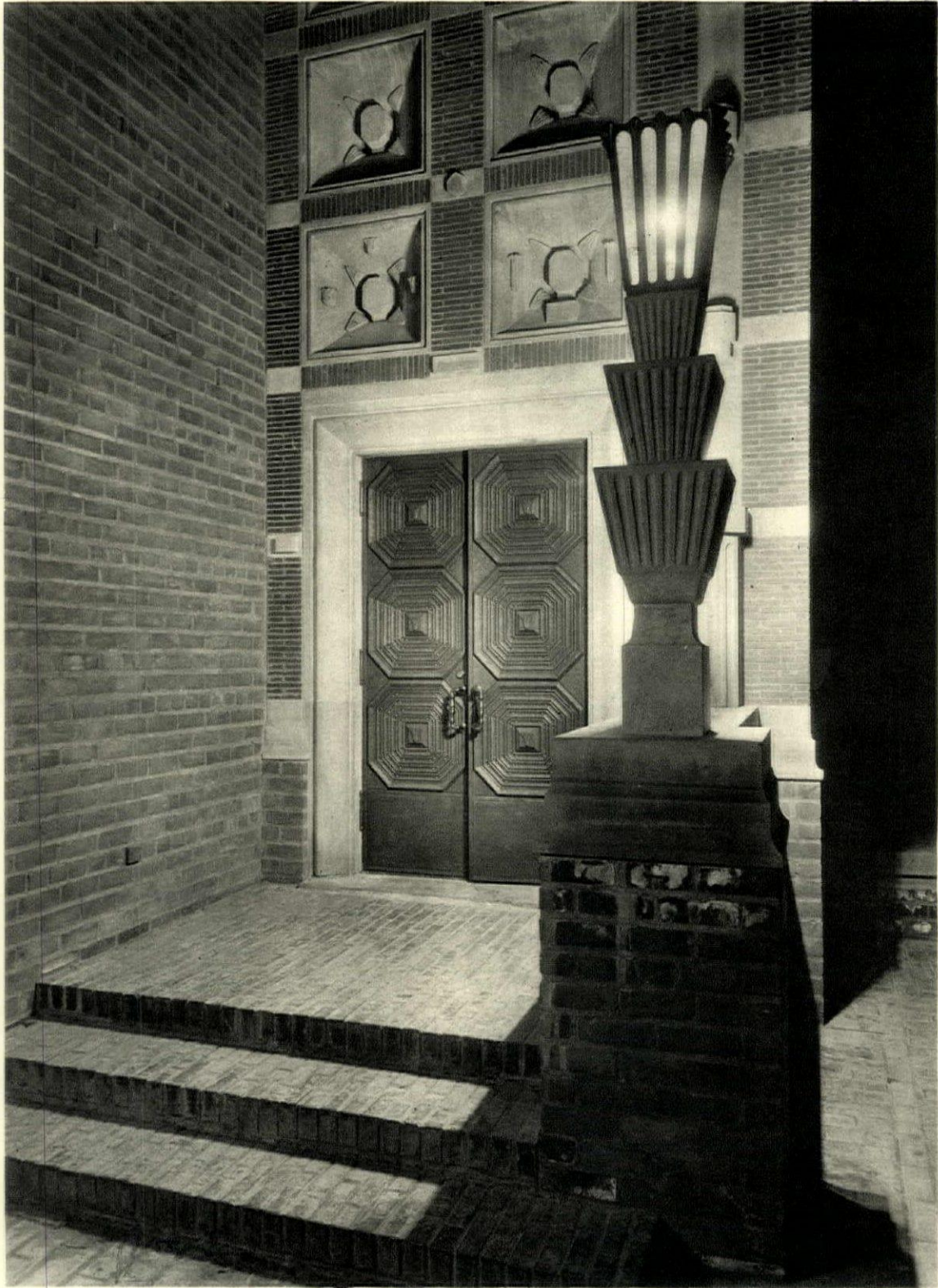


Photo Nyholm

Entrance Detail
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT





Photo Nyholm

Detail of Arcade
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

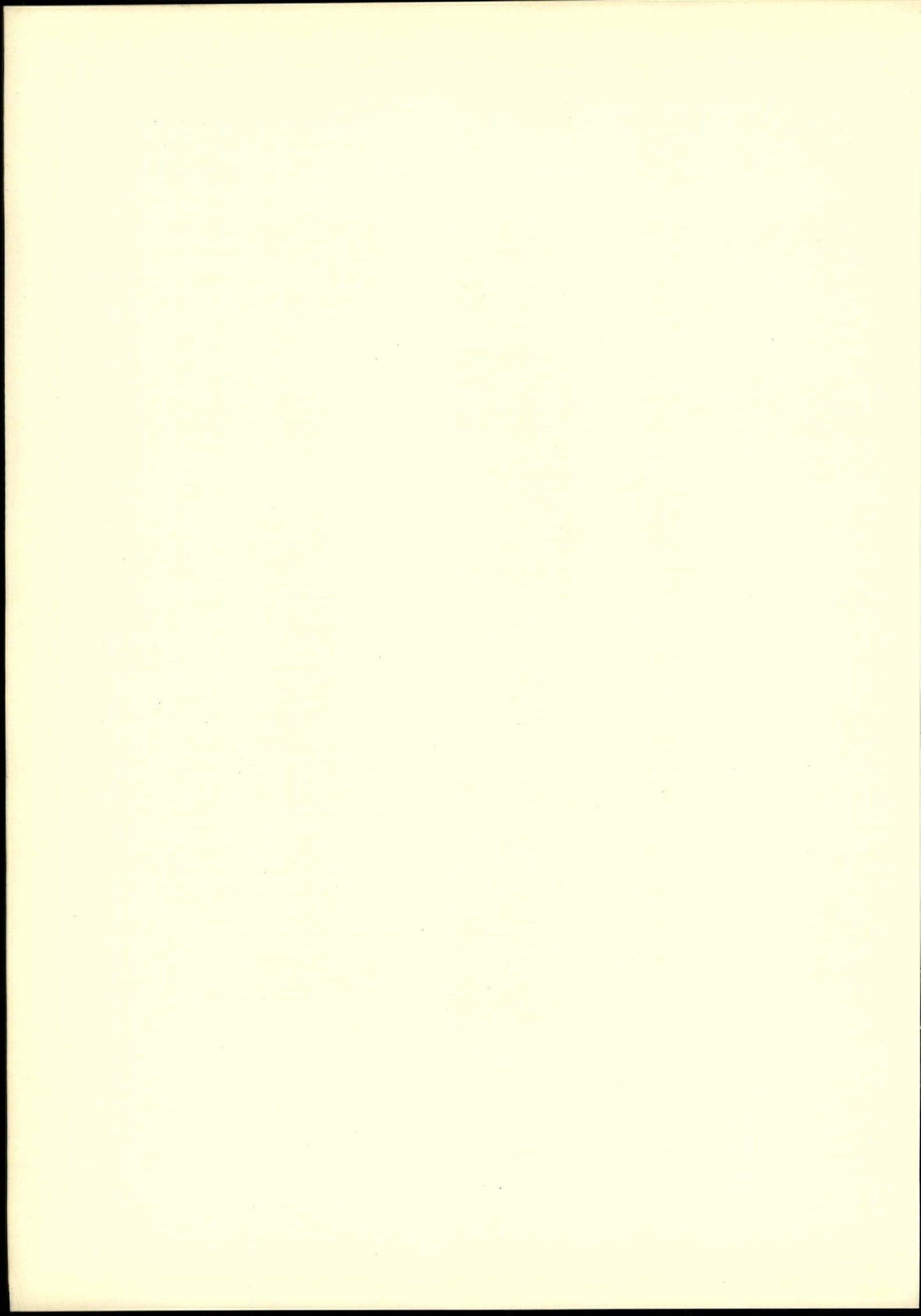
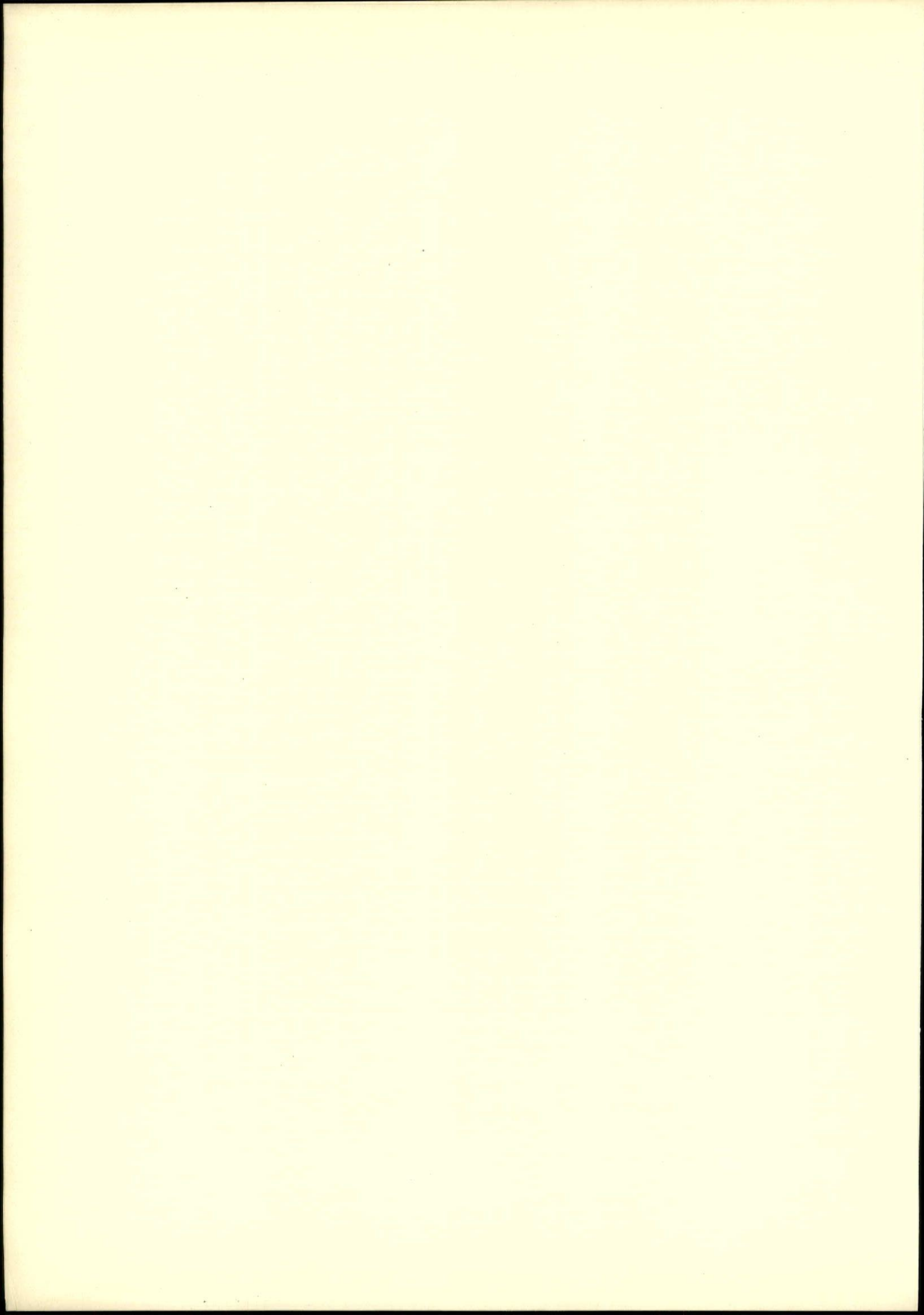




Photo Nyholm

Dining Hall
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT



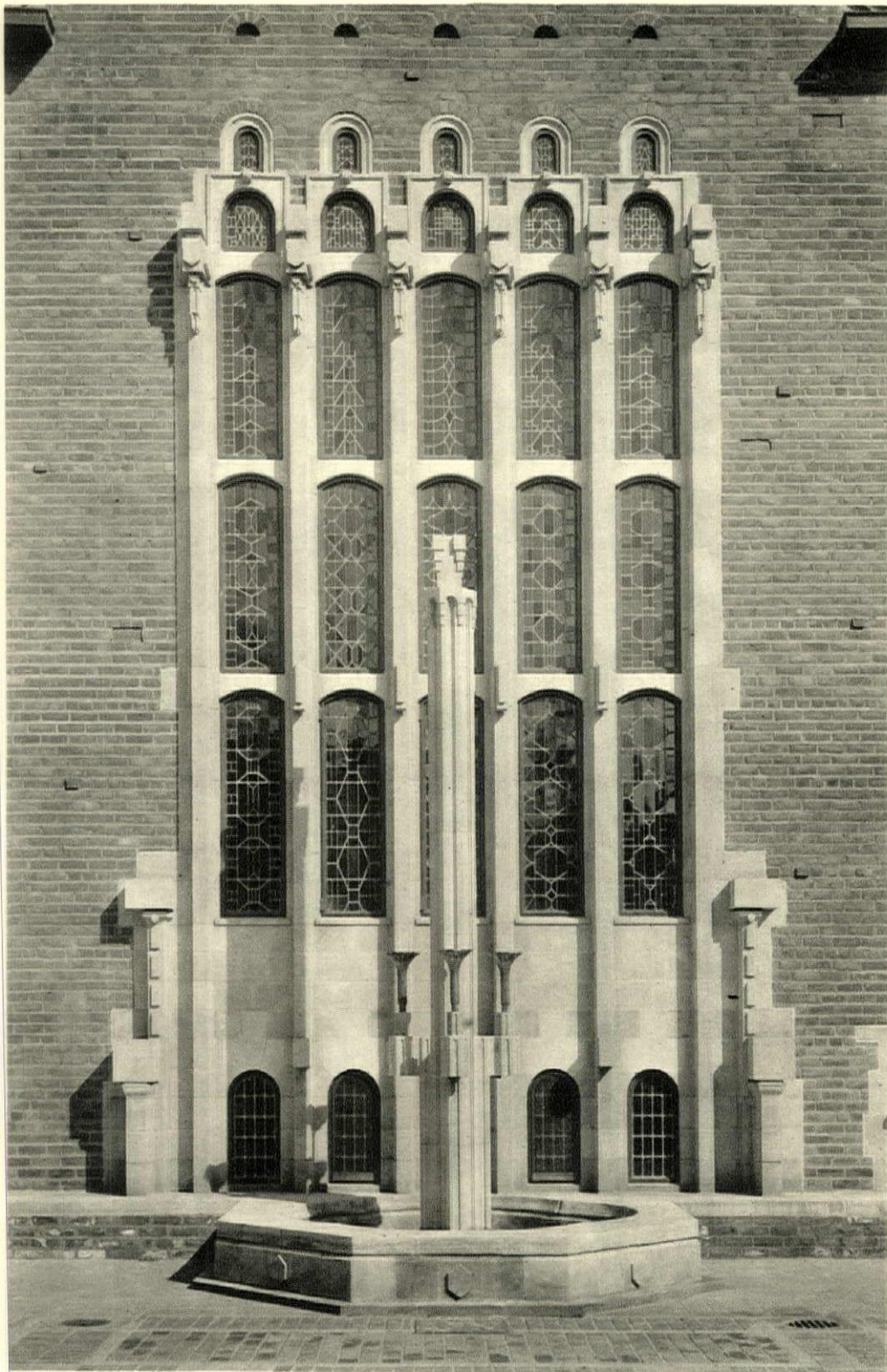
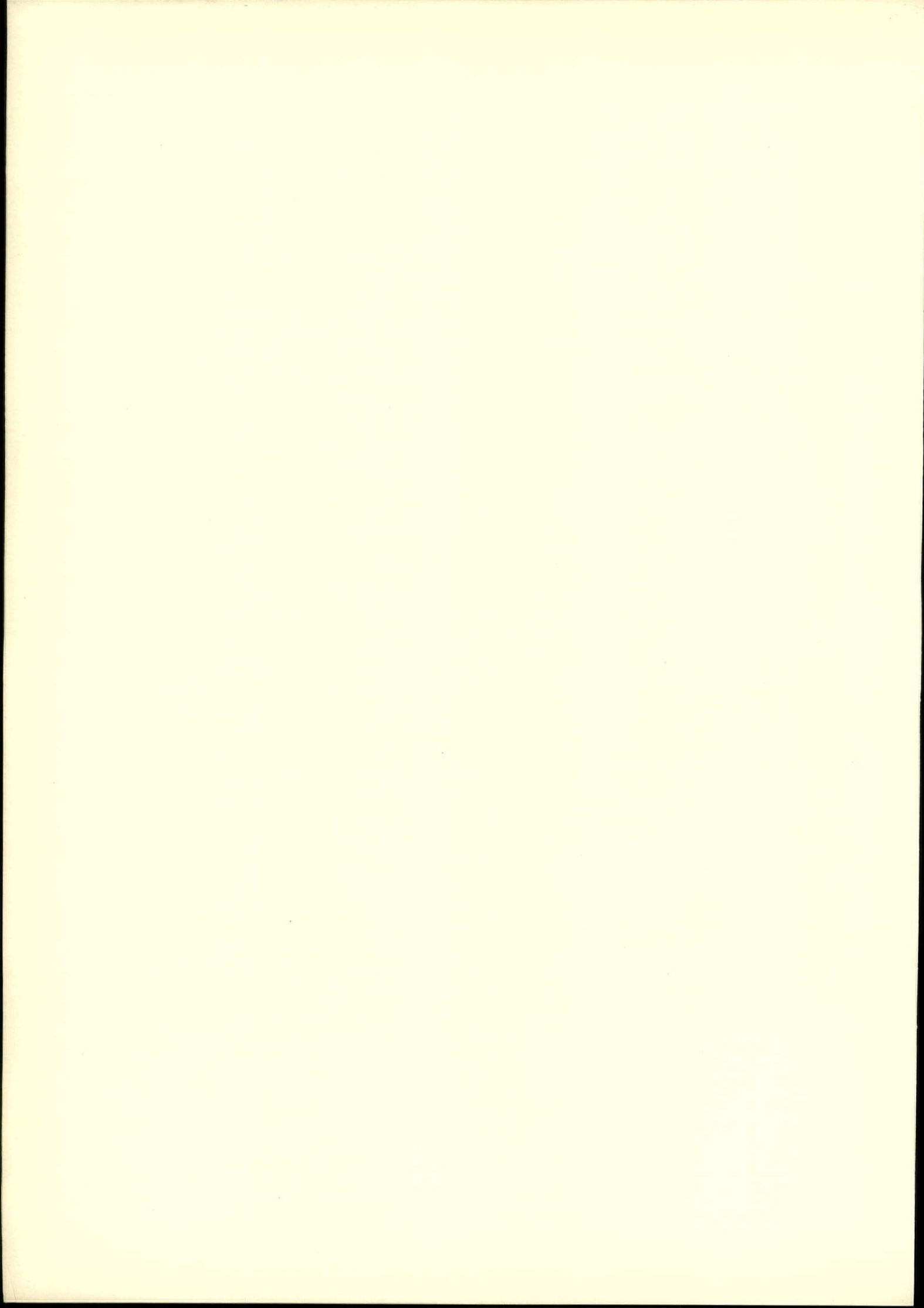


Photo Nyholm

Window in Dining Hall
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT



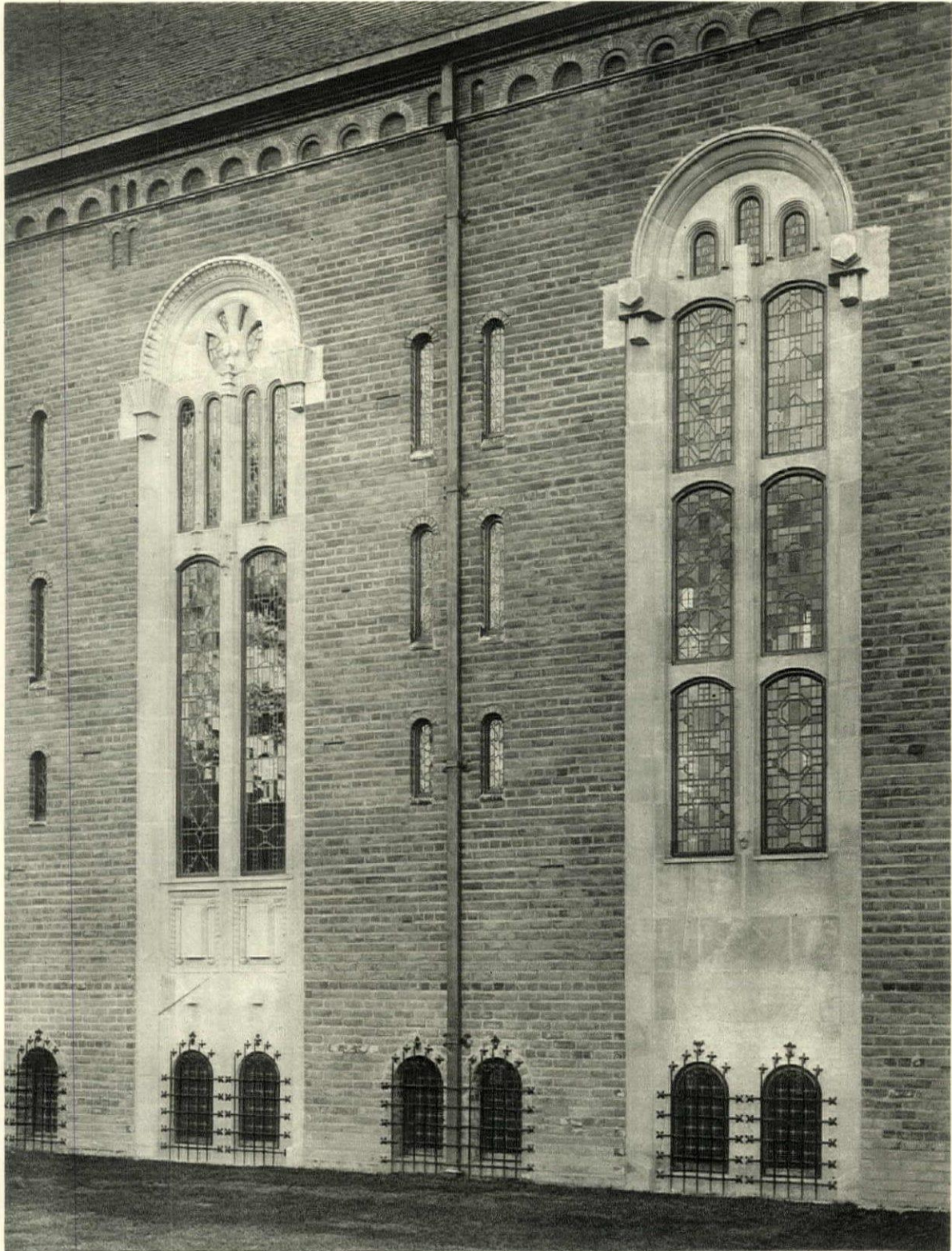


Photo Nyholm

Detail, Dining Hall
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

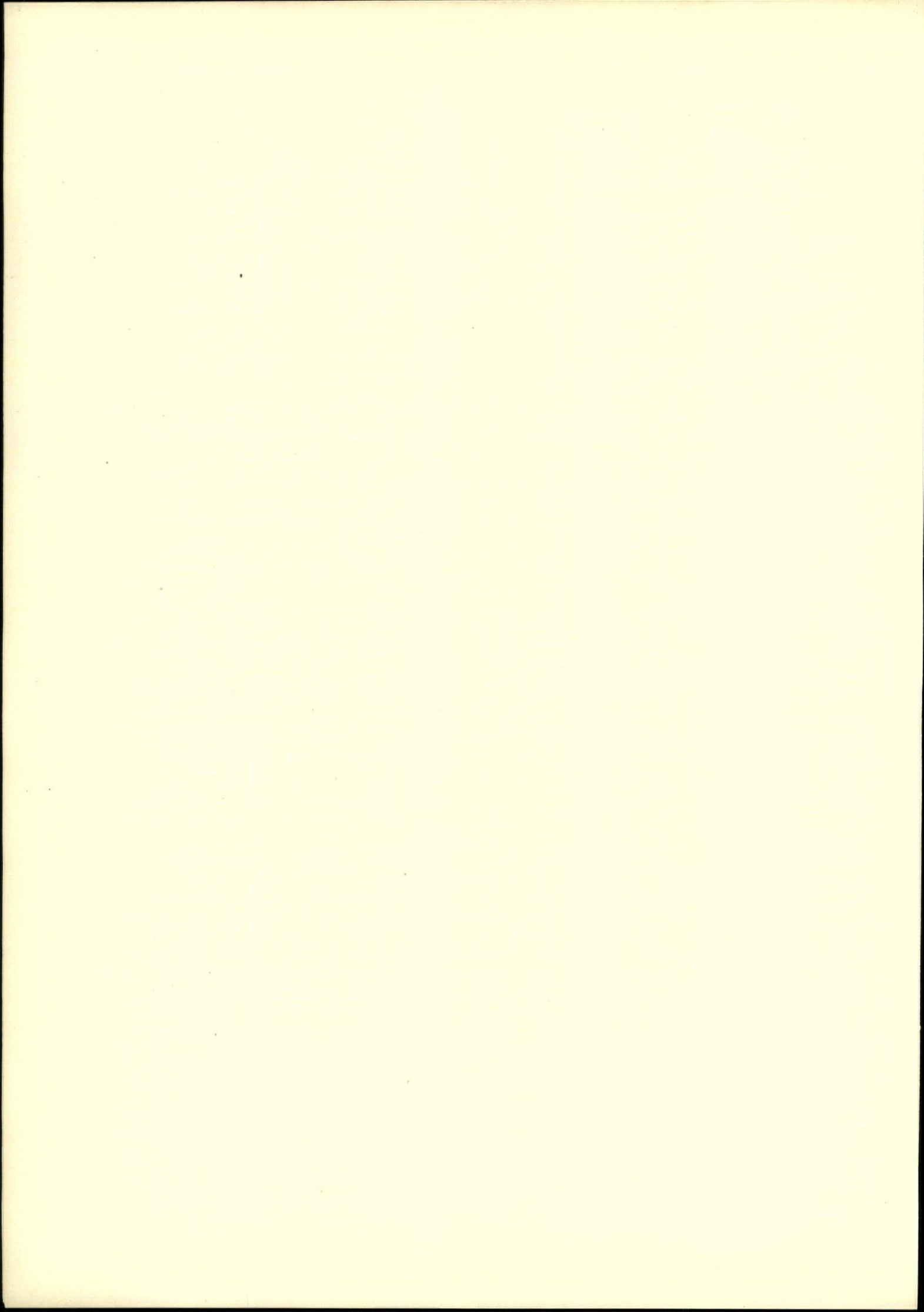
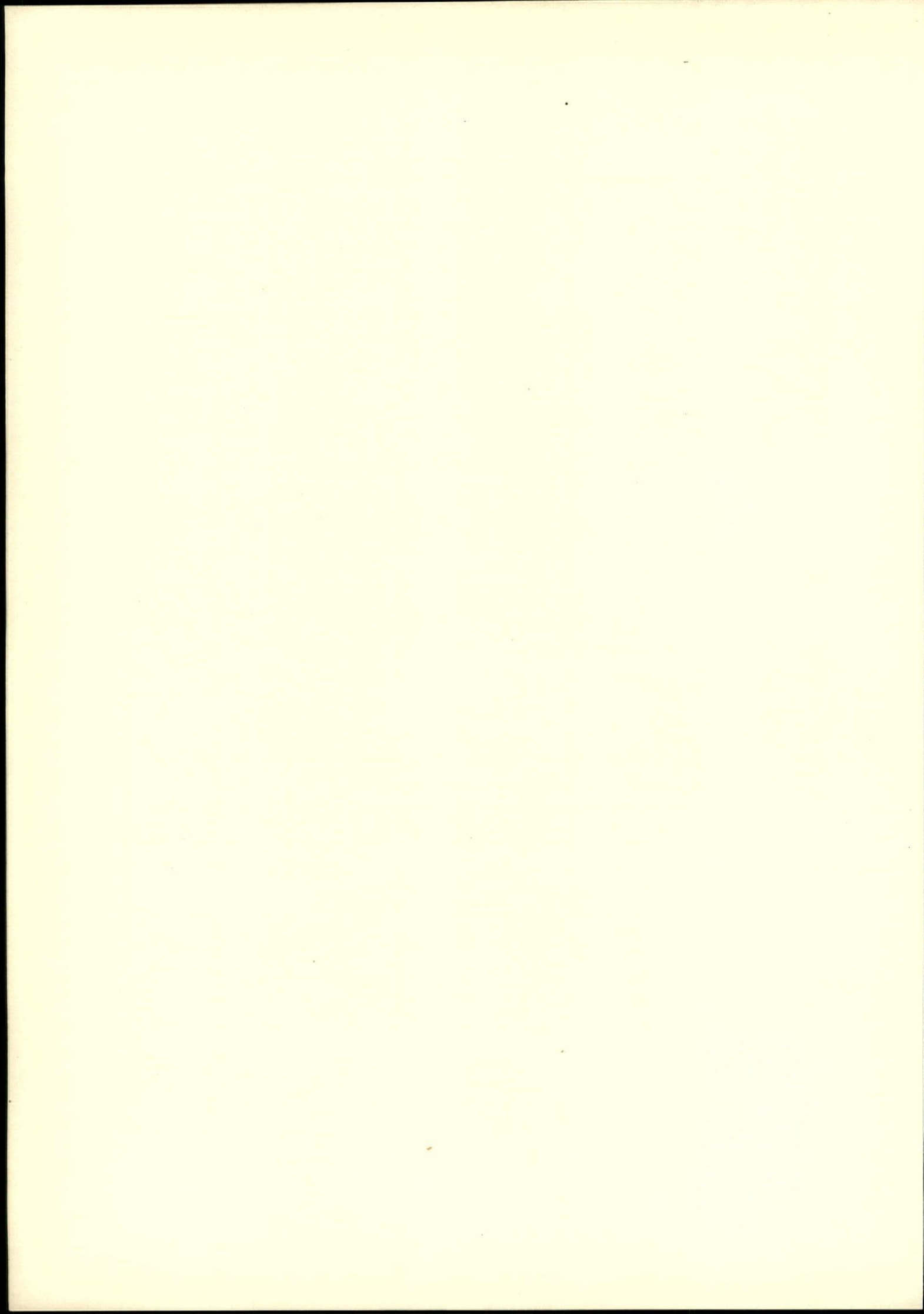




Photo Nyholm

Interior, Dining Hall
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT



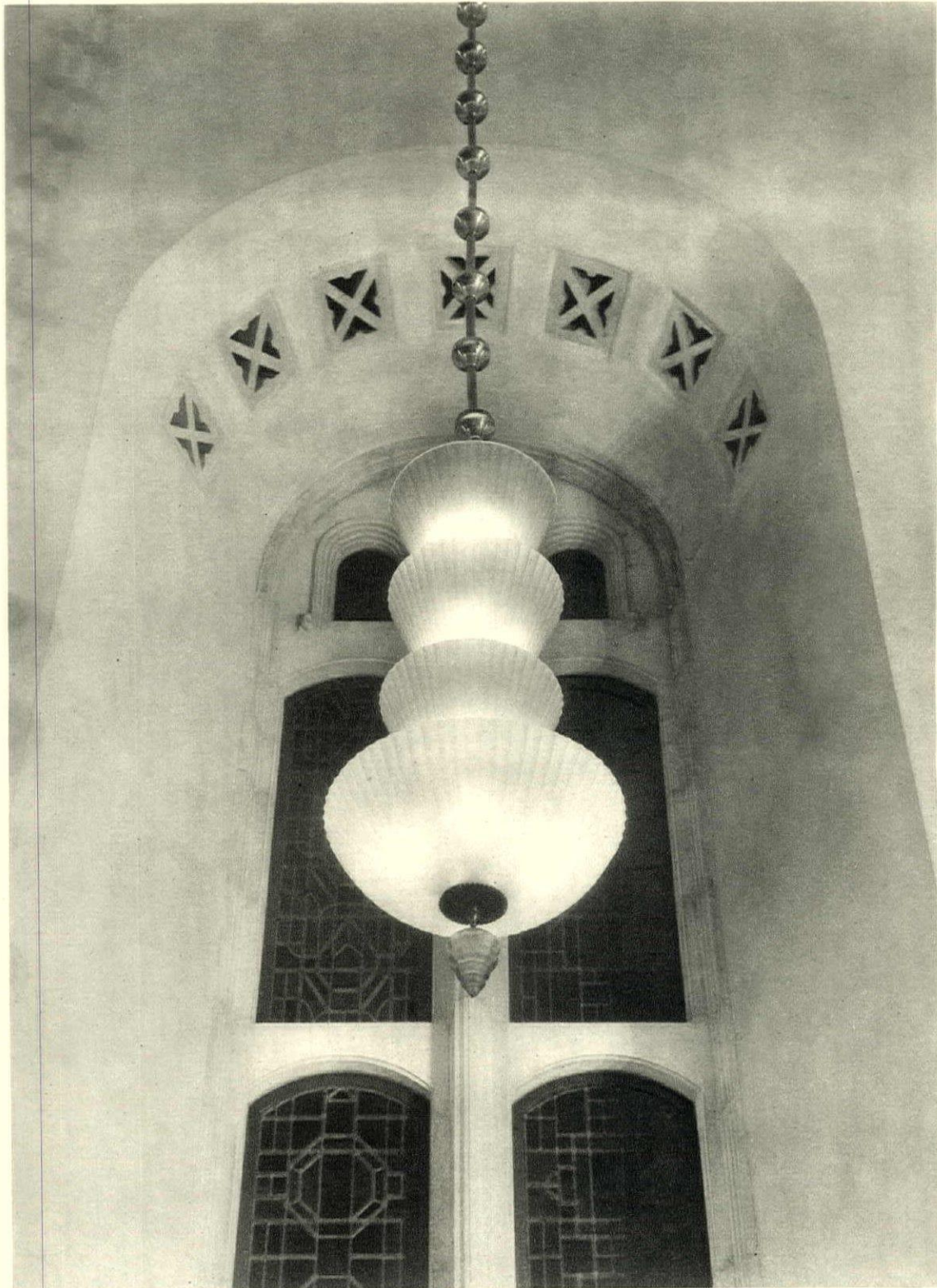


Photo Nyholm

Lighting Fixture in Dining Hall
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

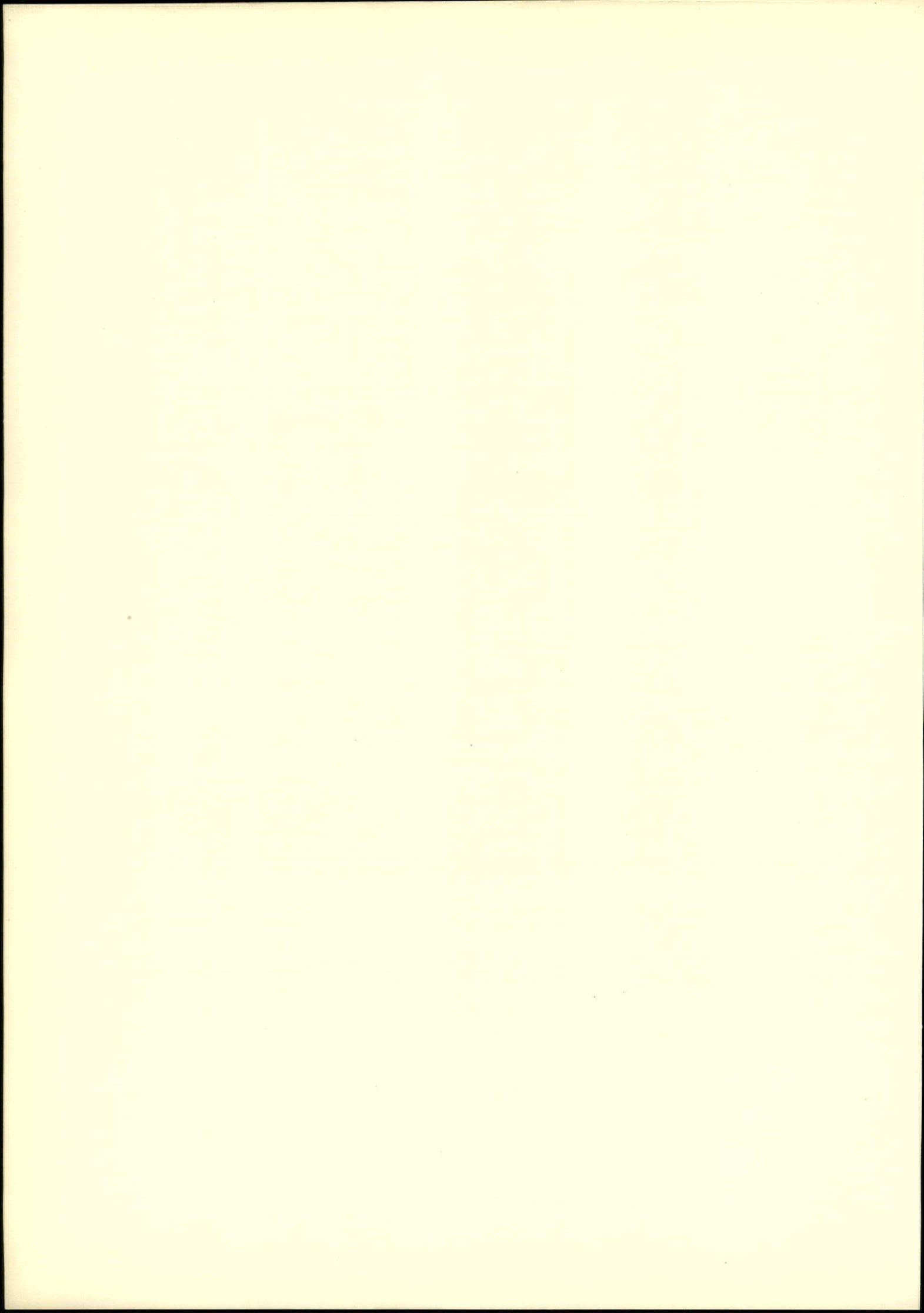




Photo Nyholm

Interior Observatory Tower
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

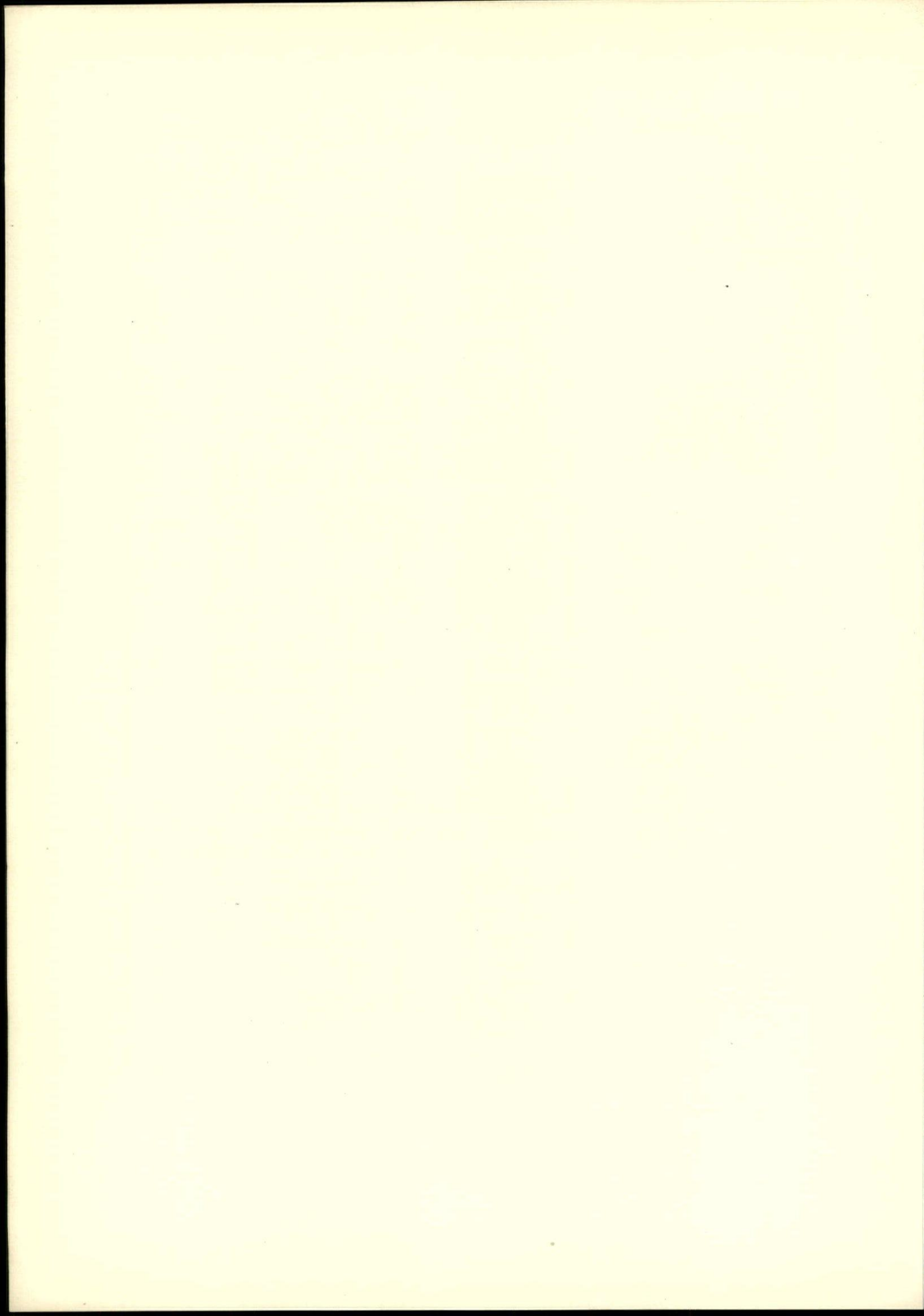




Photo Nyholm

Fireplace, North Lobby
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT

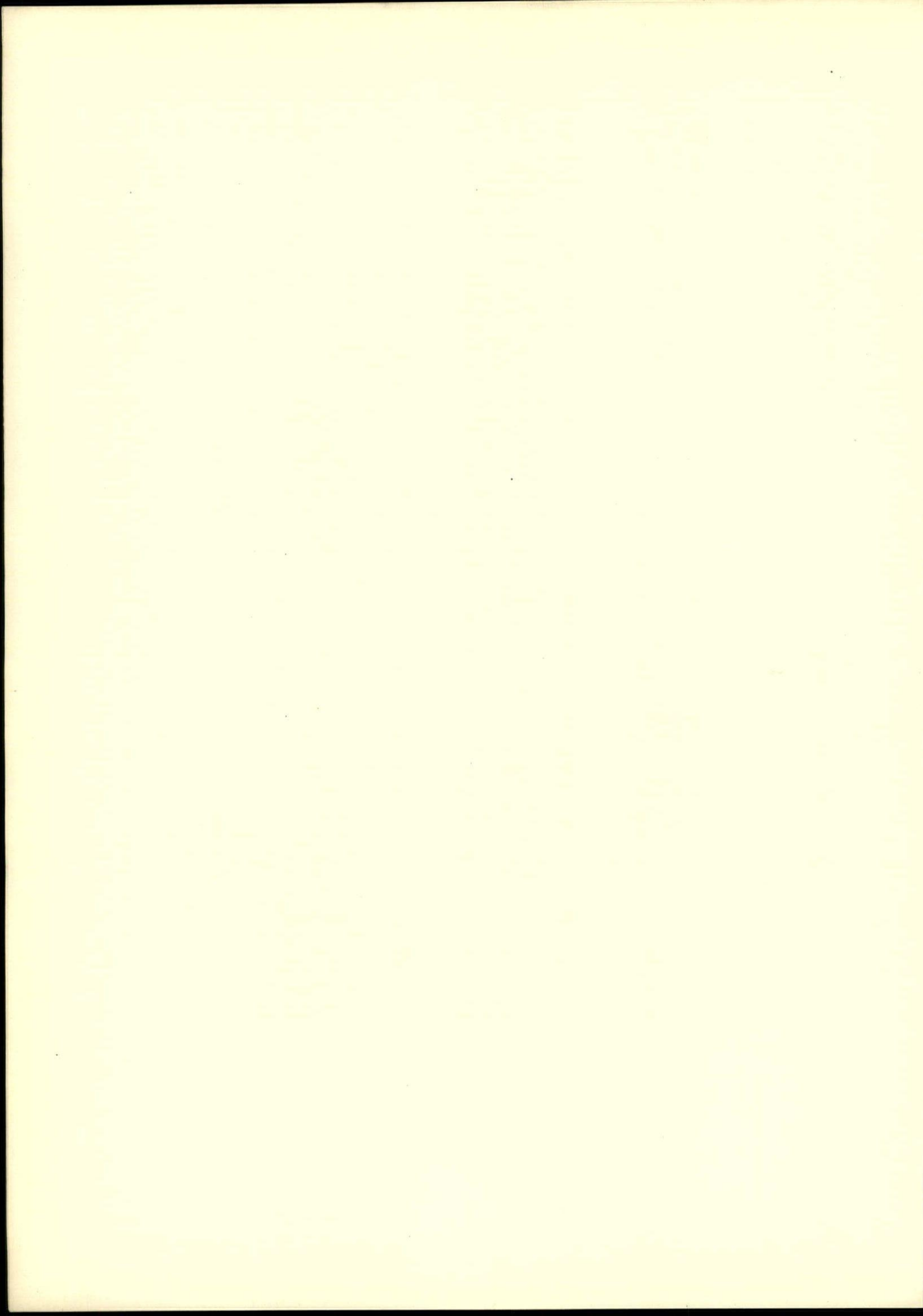
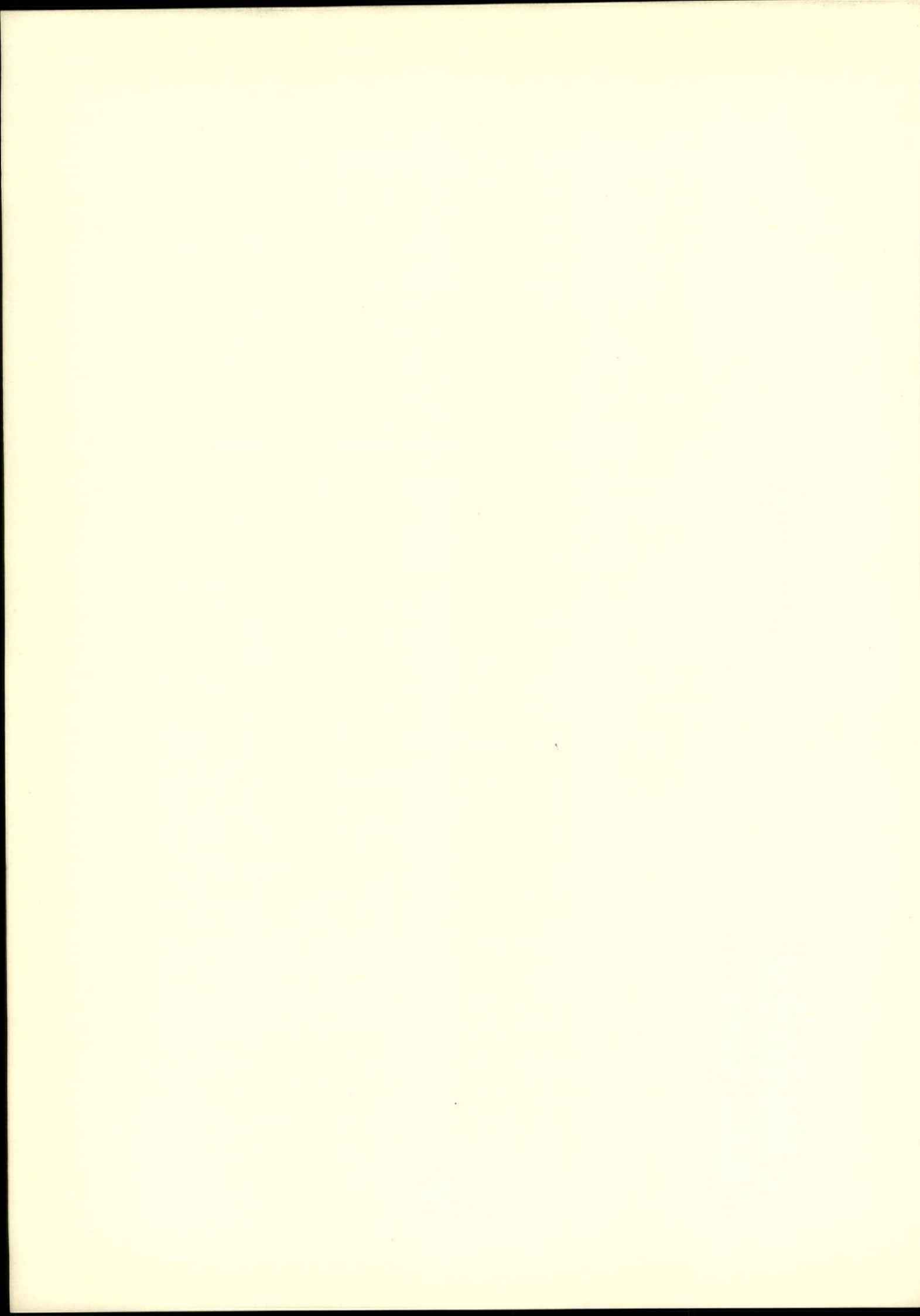




Photo Nyholm

Staircase in Dormitory
Cranbrook School, Bloomfield Hills, Michigan
ELIEL SAARINEN, ARCHITECT



IN THE CAUSE OF ARCHITECTURE

BY FRANK LLOYD WRIGHT

IX. THE TERMS

ENOUGH, by now, has been said of materials to show direction and suggest how far the study of their natures may go. We have glanced at certain major aspects of the more obvious of building-materials only, because these studies are not intended to do more than fire the imagination of the young architect and suggest to him a few uses and effects that have proved helpful in my own work. The subject has neither bottom, sides nor top, if one would try to exhaust "the nature of materials"! How little consideration the modern architect has yet really given them. Opportunity has languished in consequence and is waiting, still.

Perhaps these articles have been guilty of "poetic" interpretation now and then, turning these "materials" over and over in the hand. The imagination has caught the light on them, in them as well, and tried to fix a ray or two of their significance in the sympathetic mind.

POETRY, POETIC, ROMANTIC, IDEAL.

These words now indicate disease or crime because a past century failed with them and gave us the *language* of form—instead of the significant form itself.

So if we are not to fall into the category of "language" ourselves, I owe an explanation of the meaning of these words, for I shall continue to use them.

It has been common practice among artists to apply the terms qualifying one art to another art—say, those of Music to Architecture or vice-versa. This may be done because certain qualities in each are common to all. It may be helpful to make comparisons between them to bring out particular significance, as our English vocabulary is poor at best in all the words we have with which to express shadings of

qualities or of our feeling in dealing with qualities.

We can hack away at the thing with our body-terms and get the subject anywhere or nowhere except misunderstood.

Nor do we speak a common tongue in the use we have come to make of these main words. We may pack into each of them more or less, and differently, than another would dream of doing, or could do. So it is well to clean them up—for now we are going to write about the uses and purposes of "materials" in creating this thing we name Architecture.

"Poetry of Form," for instance, is a phrase that will now make almost any sensible man sick.

The word "poetry" is a dangerous word to use, and for good reason. Carl Sandburg once said to me,—"Why do you use the words 'poetry,' 'beauty,' 'truth' or 'ideal' any more? Why don't you just get down to tacks and talk about boards and nails and barn doors?"

Good advice. And I think that is what I should do. But I won't, unless I can get an equivalent by doing so. That equivalent is exactly what I cannot get. Those words—romance, poetry, beauty, truth, ideal—are not precious words—nor should they be *specious* words. They are elemental human symbols and we must be brought back again to respect for them by using them significantly if we use them at all, or go to jail.

Well, then—our lot being cast with a hod of mortar, some bricks or stone or concrete and the Machine, we shall talk of the thing we are going to do with these things in the terms that are sensible enough when we speak of the horse-hair, cat-gut, fine wood, brass and keys, the "things" that make up the modern orchestra. By the way, that

orchestra is New. Our possibilities in building with the Machine are New in just the same sense.

Although Architecture is a greater art than Music (if one art can be greater than another) this architect has always secretly envied Bach, Beethoven and the great Masters of Music. They lifted their batons after great and painful concentration on creation and soared into the execution of their designs with a hundred willing minds—the orchestra—and that means a thousand fingers quick to perform every detail of the precise effect the Master wanted.

What a resource!

And what facility they were afforded by forms—they made them—moving according to mood from fugue to sonata, from sonata to concerto—and from them all to the melodic grandeur and completeness of the symphony.

I suppose it is well that no architect has anything like it nor can ever get it.

But as a small boy, long after I had been put to bed, I used to lie and listen to my father playing Beethoven—for whose music he had conceived a passion—playing far into the night. To my young mind it all spoke a language that stirred me strangely, and I've since learned it was the language, beyond all words, of the human heart.

To me, architecture is just as much an affair of the human heart.

And it is to architecture in this sense that we are addressing ourselves. We are pleading here in that cause.

What, then, is Poetry of Form?

The term has become a red rag or a reproachful tag to architects at home and abroad. And, too, it is something that clients would rather not hear about. For all clients are, to some degree, infected by this contact with architects. And some of the best among them fall ill with Neo-Spanish that was itself Neo-Italian or some kind of Renaissance of the Renaissance, or linger along Quasi-Italian, or eventually die outright of Tudor or Colonial.

It is a new form of the plague—"this poison of good taste," as Lewis Mumford has precisely called it. This "poison" has cursed America for generations to come. And this happened to the good people who spoke the language of "Poetry of Form" and hopefully sought the "Romantic" when they became clients.

"Poetry of Form," in this romantic, popular sense, has not only cost wasted billions in money but has done spiritual harm beyond reckoning to the America of the future. But the fact remains that America wanted it and sought it. The failure is less significant than the fact.

So instead of speaking of "Poetry of Form" in buildings, perhaps, after all, we would do better to say simply the natural building, naturally built, native to the region.

Such a building would be sure to be all that Poetry of Form should imply, and would mean a building as beautiful on its site as the region itself.

And that word ROMANCE, Romantic or Romanza, got itself born in literature a century ago. Later Novalis and his kind chose the blue flower as its symbol. Their Romance was rather an escape from life than any realization of the idealization of it. As the word is popularly or commonly used today, it is still something fanciful, unlike life. At least it is something exotic. "Romance" is used as a word to indicate escape from the pressure of the facts of life into a realm of the beyond—a beyond each one fashions for himself or for others as he will—or may—dream.

But in music the Romanza is only a free form or freedom to make one's own form. A musician's sense of proportion is all that governs him in it. The mysterious remains just enough a haunting quality in a whole so organic as to lose all tangible evidence of how it was made—and the organic whole lives in the harmonies of feeling expressed in sound. Translate "sounds and the ear" to "forms and the eye" and a Romanza,

even, seems reasonable enough, too, in architecture.

And now that word IDEAL.

The IDEAL building? Why, only that building which is all one can imagine as desirable in every way.

And POETRY? Why, the poetry in anything is only the song at the heart of it—and in the nature of it.

Gather together the harmonies that inhere in the nature of something or anything whatsoever, and project those inner harmonies into some tangible "objective" or outward form of human use or understanding, and you will have Poetry. You will have something of the song that aches in the heart of all of us for release.

Any of these Arts called "Fine" are POETIC by nature. And to be poetic, truly, does not mean to escape from life but *does* mean *life raised to intense significance and higher power*.

POETRY, therefore, is the great potential need of human kind.

We hunger for POETRY naturally as we do for sunlight, fresh air and fruits, if we are normal human beings.

To be potentially poetic in architecture, then, means—to create a building free in form (we are using the word Romanza) that takes what is harmonious in the nature of existing conditions inside the thing and outside it and with sentiment—(beware of sentimentality)—bring it all out into some visible form that expresses those inner harmonies perfectly, *outwardly*, whatever the shape it may take.

In this visible shape or form you will see not only what was harmonious in the existing conditions inside and outside and around about the building, but you will also see, in this sentiment of the architect, a quality added from the architect himself—because this ultimate form inevitably would be *his* sense of BEAUTY living now for you in these known and visible terms of his work.

These words—Poetry, Romance, Ideal—

used in proper sense—and I believe I have given them proper expression and interpretation here—are indispensable tools in getting understood when talking of creation.

At any rate, I shall use them, always in the sense I have just given them.

And there is need of another term to express a new sense of an eternal quality in creation.

Need, really, of a new dimension?

Either a new dimension to think with or a new sense of an old one.

We have heard of the fourth dimension frequently, of late, to meet this need. Why a fourth dimension, when we so little understand the possibilities of what we already use as the three dimensions?

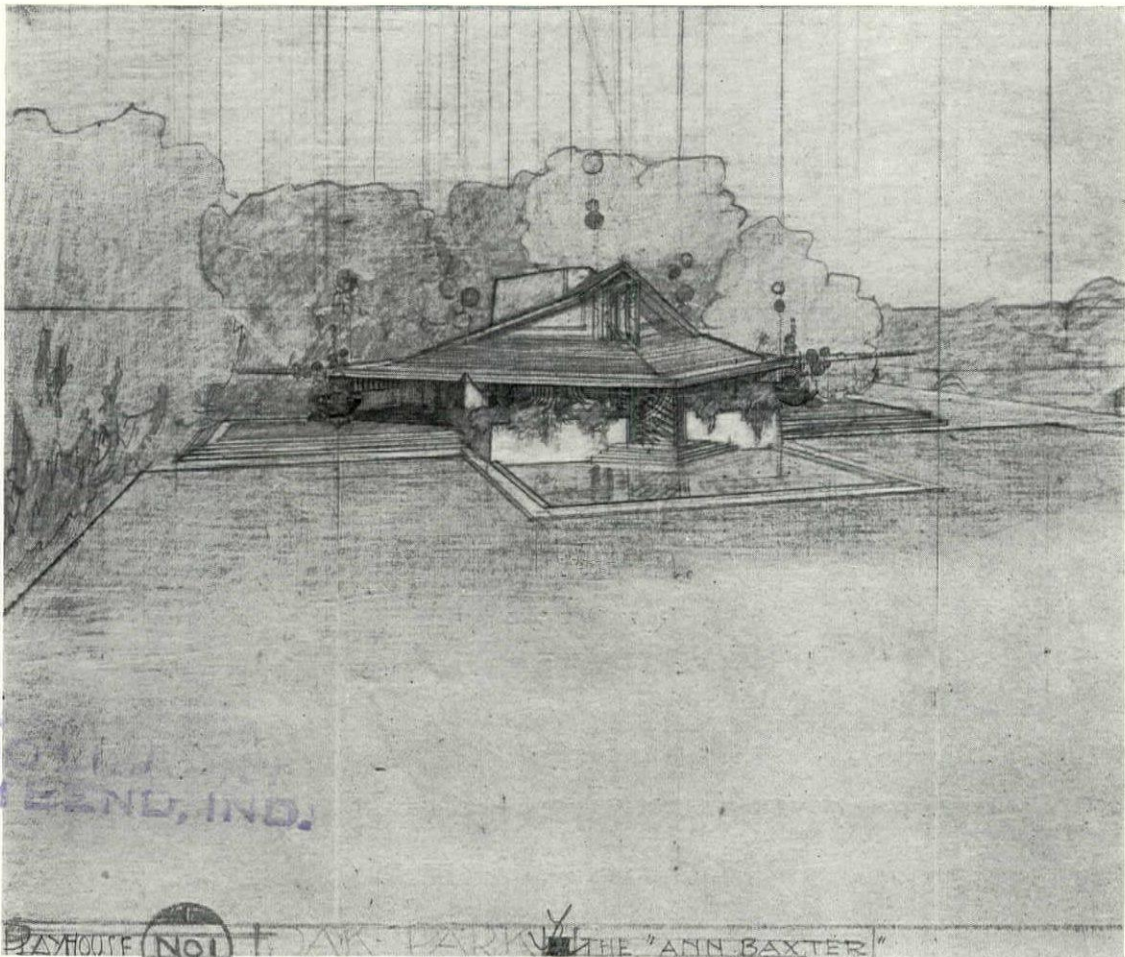
If we make the first two (length and width) into one, as really they are both merely surface, and then add the third (thickness) as the second, thus getting mass, we will have an empty place as third in which to put this new sense as the missing dimension I shall describe. Thus comes in the third dimension about which I have talked a good deal and written somewhat.

Or suppose we arrive at it another way by simply giving spiritual interpretation to the three dimensions we already use. Say length (the first dimension) becomes continuity, width (the second dimension) becomes that breadth of which we speak when we refer to the measure of some great man's mind or a great prospect. Then thickness (the third dimension) becomes "depth" and we give to that word, "depth," the meaning we give to it when we speak of the "profound," the organic, the integral—again we have the third dimension.

We reach the missing dimension either way, but reach it we must.

For it is necessary to find some term that will make it easy to express this missing quality in discussing creation and reaching within for understanding.

But why say fourth dimension when, by properly interpreting the three we already have and by giving them the higher sig-



KINDER-SYMPHONY—PLAYHOUSE IN OAK PARK, ILLINOIS

ONE OF A GROUP OF BUILDINGS FOR THE PLAYGROUND BOARD OF OAK PARK, ILLINOIS

FRANK LLOYD WRIGHT, ARCHITECT

nificance which is theirs by nature, we may be spared the confusion of more mere numbers?

This, then, is what I mean by the third dimension. Either an interpretation of the physical third, an interpretation that signifies this quality of "at-one-ness" or integral nature in anything or everything. Or, arrive at it by naming the three dimensions as now used as actually but two, adding the third as a new concept of organic-integrity, or more properly speaking, as that *quality* that makes anything *of* the thing and never on it.

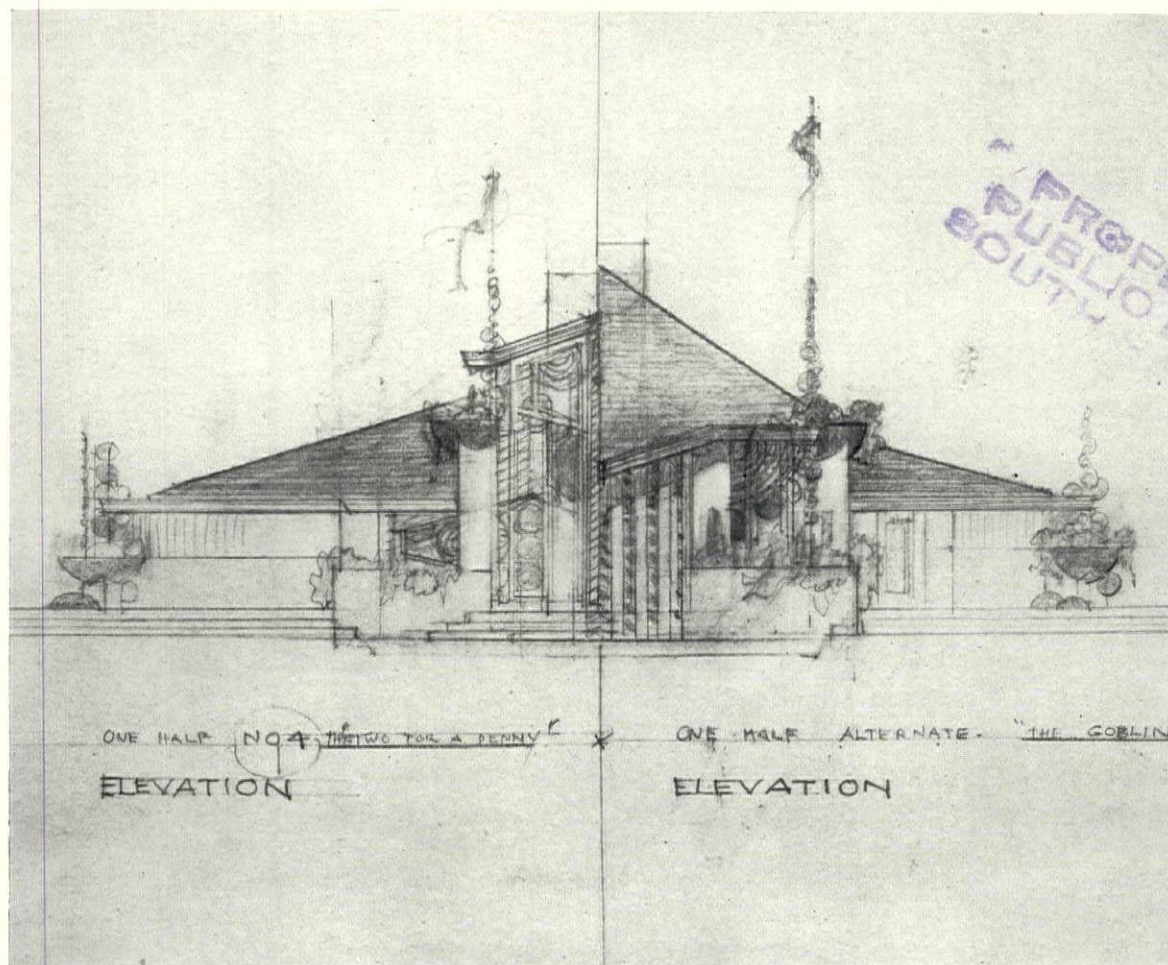
Thus came the new conception of architecture as interior-space finding utilization and enclosure as its "*members*"—as archi-

ture. The *within* is thus made concrete realization in *form*.

This is the *integral* concept of building for which I have pleaded, am still pleading and will continue to plead, instead of the earlier one—beautiful but less great—in which a block of building material was sculptured, punctured, and ornamented into architecture.

In this matter of supplying the needed term as the third dimension I may be found guilty of making a language of my own to fit my necessity.

Perhaps that is true—although it seems obvious enough to me that the quality lacking in the thought of our modern world where creation is concerned, is simply ex-



KINDER-SYMPHONY—PLAYHOUSES IN OAK PARK, ILLINOIS
 BUILDINGS DESIGNED FOR THE PLAYGROUND BOARD OF OAK PARK, ILLINOIS
 FRANK LLOYD WRIGHT, ARCHITECT

pressed in this way. I should be thankful for a better, more evident expression of this subjective element.

If I could find it I should be among the first to use it.

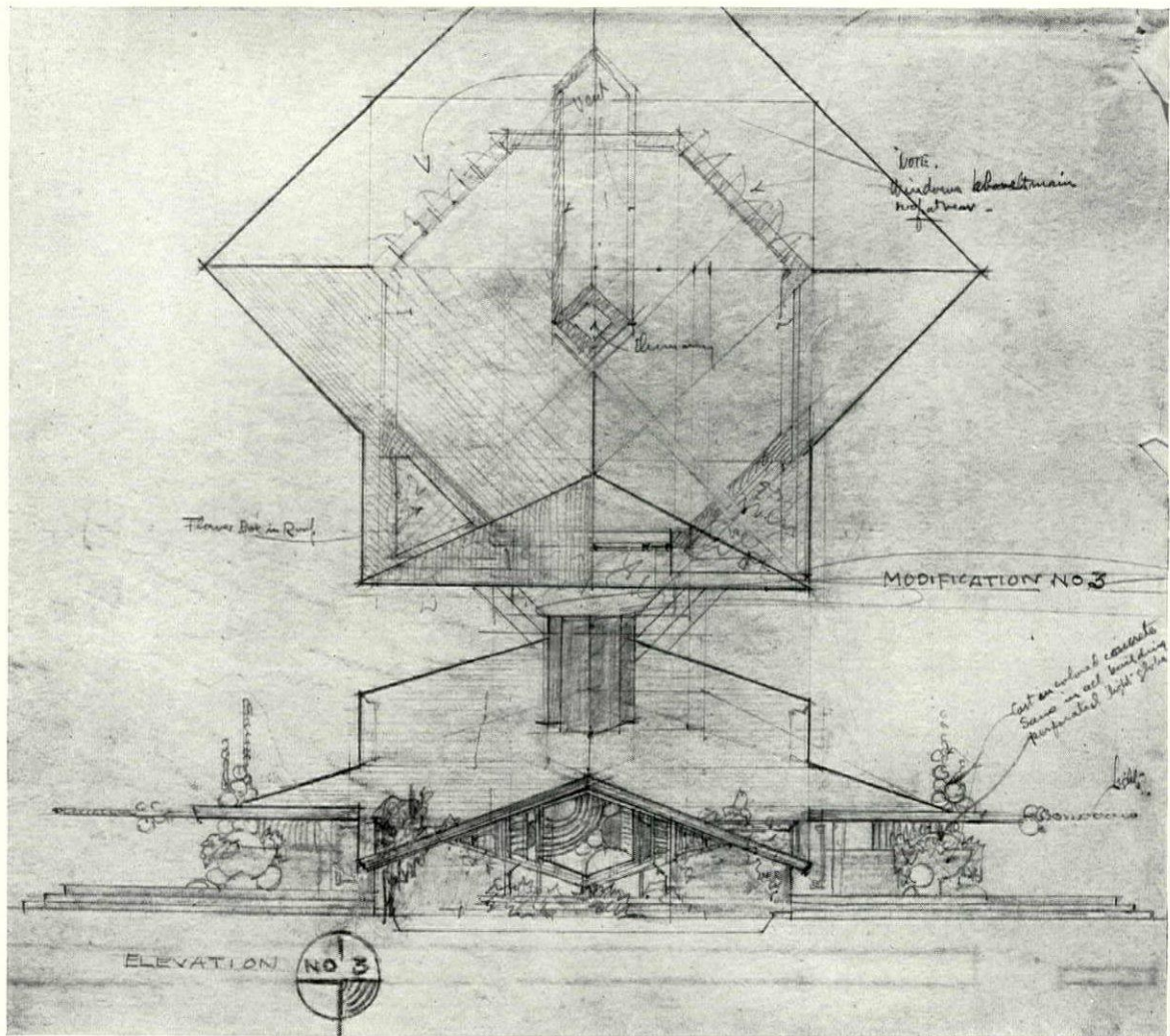
Until then I can only write and speak of this essence of all creative endeavor, objectively, as the third dimension. And here in this matter will be found the essential difference between what is only modern and what is truly new.

The pictorial age in which we live will no longer be satisfied to have the picture continue without this interior significance expressed in integral form. Two dimensions have characterized the work of the past centuries and two-dimension thought and work

is still modern, it seems. Is it too much to hope that the coming century will be one in which this element of the third dimension—this demand for organic significance—will characterize all the pictures that go to make up the main picture, which will be then tremendous with integrity and pregnant with new beauty?

Now, there are certain things as hard as nails, as pointed as tacks, as flat as a barn door that go to make up the technique of creation in this deepened, enlivened, more potential sense.

Since we now have materials in our hands to work with as elements, it is method that I now want to write about, believing that if I can make even the beginning of the



KINDER-SYMPHONY—A PLAYHOUSE IN OAK PARK, ILLINOIS
 ELEVATION OF PLAYHOUSE NO. 3 AND MODIFICATIONS MADE ABOVE MAIN ROOF
 FRANK LLOYD WRIGHT, ARCHITECT

matter of making true, significant buildings a little more clear, I shall have rendered real service. I would much rather build than write about building, but when I am not building, I will write about building—or the significance of those buildings I have already built.

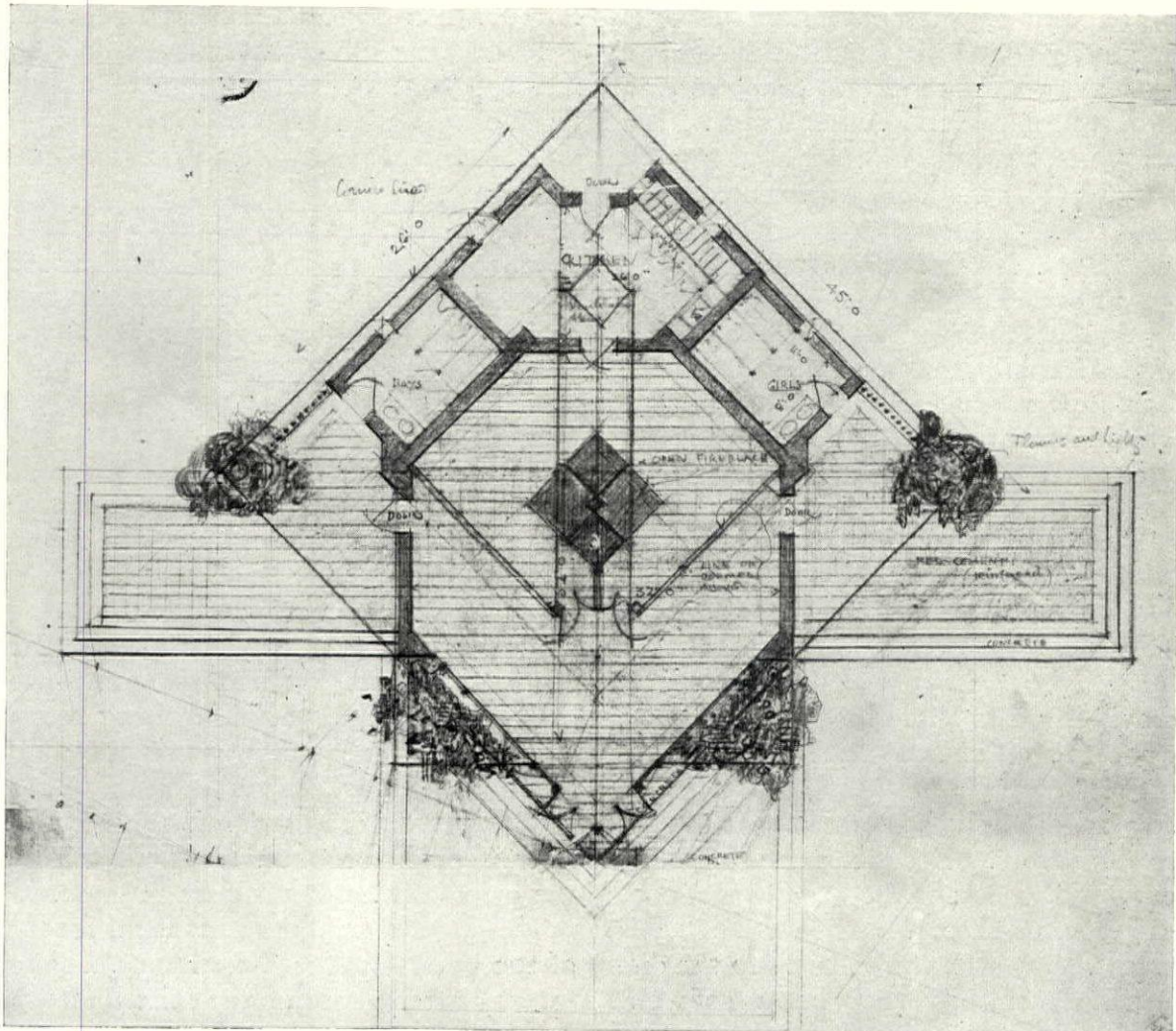
The conception of the room *within*, the interior spaces of the building to be conserved, expressed and made living as architecture—the architecture of the *within*—that is precisely what we are driving at, all along. And this new quality of thought in architecture, the third dimension, let us say, enters into every move that is made to

make it—enters into the use of every material; enters the working of every method we shall use or can use. It will characterize every form that results naturally from this integral interpretation of architecture in its demand upon us for integrity of means to ends—for integrity of the each in all and of the all in all in whatever we do—yes, from pig to proprietor, from a chicken-house to a cathedral.

One more word is indispensable to get the essence of this matter of creation visible on the surface.

That word is PRINCIPLE.

In an earlier paper, there is an attempt to



KINDER-SYMPHONY—PLAYHOUSES IN OAK PARK, ILLINOIS
 GROUND PLAN. THE SAME GROUND PLAN WAS USED IN ALL FOUR BUILDINGS
 FRANK LLOYD WRIGHT, ARCHITECT

define character and to throw some light on the vexed matter of style!

Principle is the working scheme, or the scheme at work in character, style, integrity, truth or beauty. It is not a motif but a means. We might say principle is the law that governs the production of any one or all of them.

The principle of anything is the law that works its being.

Natural law is principle, or the other way around, as you please. Our application of what we understand of principle is mostly expedient, seldom a genuine working of principle. That is all that is the matter with

us. Principle is the tool with which the architect must consciously work to be a safe man or get great effects in his work.

He may be an artist—that is, he may be sentient to his finger-tips and be merely artistic without this command of principle, or, let us say, without this noble submission to its command, never knowing the command when seen or heard or "sensed."

In command of principle or commanded by it, only so is the artist potential in creation.

This miserable assumption of virtues, though one has them not, may be expedient but it is all the hell there is attached to this

affair of getting spirit materialized in works that gratify supremely human desires—we might say, getting the Beautiful born. And then have someone pop up and say with a sneer, "Yes, but what is beauty?" as though beauty were a commodity like soap, cheese or tobacco.

Well, yes. Here, in beauty, is another word to stumble over or mumble with in this age of the pragmatic "expedient" which, after all, is only an experiment.

But, now we have them all in a row—Poetry, Romantic, Ideal, Beauty—faithful mistresses of principle which we may now name Truth. And "Integrity," "Character," "Style," are attributes, merely, of the working of the master—Principle.

What is Beauty? And Keats' "Ode to a Grecian Urn" answers—"Truth, Beauty—Beauty, Truth."

Obviously, the gifted boy was right, but the nature of either is no nearer for his statement—in the case of the young architect who wants to build something that is both true and lovely. Before we get out of this, that word "love" and the word "joy," too, will get in, I feel sure. Here they are at this moment. Very well, let them in to the distinguished company they know so well. And then let us ask them for help.

"Art is the evidence of man's joy in his work," man has said. And that love is the motivating power in creation we all know by experience.

We are talking about creating or about creations, and this motivation, "Love," is essential to any conception of it—to any beginning of it.

Conceive, then, in love, and work with principle, and what men call Beauty will be the evidence of your joy in your work. After the purity and intensity of your desire or love, then, according to the degree that you have got command of Principle or willingly obey its commands, that materialization of spirit will appear in your work in earthly form—and men will call it Beauty.

Look about you at earthly forms! Trees,

flowers, the reactions to one another of the elements in sky, earth and sea. All are merely effects of the working of definite principles with definite "materials"—which are really only elements in the creative hand.

The "design" of this in the altogether is too large in pattern to be yet comprehended by man, yet for our purposes in all or in each, we may find the evidence we seek of method in creation.

Method in creation?

It is there most certainly. Principle is at work continually in this school for architects—working there with simple materials and never-failing *ideas* of form. The form is a consequence of the principle at work. It would seem that no proper excuse for "making" anything ugly need ever be accepted from an architect—with all this *prima facie* evidence surrounding him, evident even in his own fingers as he writes or draws. He may study forms, "types" constructed by the infallible working of interior principles in this common school. What escapes us is the original idea or ultimate purpose.

This urge to create the beautiful for love of the beautiful is an inheritance. Enough for us that because of the inheritance we have carved out for ourselves with imagination, this higher realm of Beauty.

With imagination, then, let us try to learn the method of working principle with such simple elements as are everywhere put into our hands as materials. Love in our hearts—passion, yes, is essential to success, as our motif.

Now having done our best to light up these words and discuss the relationship existing between them, we will go on to talk of those matters, as hard as nails, as pointed as tacks, as flat as a barn-door, that are involved in the method—of creation.

Love no one can give. Assuming that inspiration is in the heart, we can show facts and performances with materials according to Principle that will be helpful to others in relation to method in creation.

ITALIAN STONEMWORK

BY MYRON BEMENT SMITH

PART III

PAVILIONS (Continued)

PALAZZO STROZZINO, OF LITTLE STROZZI, built 1457-63 by Guiliano da Maiano, perhaps with the help of his brother Benedetto. (Fig. 83). A two-storied palace, its design owes much to the Riccardi. The two top courses of the basement are tooled down to form a transition for the string course and drafted work above.

PALAZZO NERONI, built about 1475 as part of a larger scheme. (Fig. 62; also see page 330 of the October issue). The stones are more carefully worked than on earlier palaces of heavy rustication which suggests that these bosses may foretell those of the Strozzi.

PALAZZO ANTINORI, built in 1477 in Micheleozzi's manner, perhaps by G. da Maiano. (Fig. 60; also pages 226 and 234 of the September issue). The three stories are treated the same. Equal blocks of ashlar in 23" courses are laid in fine joints. The bosses project 1½" from channels 1⅛" to 1½" wide, a ½" radius at edges, joints at bottom of channels. The stones are about 45" long. Due to the refinement of its simple wall the effect of this palace is more gracious than the Pazzi or the Riccardi. Political conditions probably warranted the design of a less fortresslike dwelling. The stone has taken on a marvelous patina.

PALAZZO BARTOLINI-SALEMBINI, built 1520 by Baccio d'Agnolo. (See page 231, September issue). The first Florentine palace in the Roman manner using rusticated angle pilasters in orders. The stone is *pietra forte*, badly weathered away but possessing a fine depth of color.

PALAZZO UGUCCIONI-FENZI, from a design by Raphael, built by Mariotto Folli in

1530. (Figs. 65 and 72; also page 226 of the September and page 325 of the October issue). The narrow basement shows a strong and well conceived scheme of inter-related arches and wall. It is worthy of the closest study. Although the bosses of the rustication project 7½", the same as the Palazzo Gondi, the effect here is of greater projection, as in this instance the profiles more closely approximate a semi-circle. Another detail that adds to the effect of strength is the treatment of the corners, returning the bosses on themselves instead of bringing them down to a channel face as was done on all previous Florentine work. Attention is directed to the narrow part of the voussoirs, where, in order to keep the front of the boss on line, it was necessary to make the section profile most abrupt. The course heights, reading up, are 21", 18½", 18½", 18½" etc. The ¼" joints come at the top of the boss. The channel lug is ⅞" wide. The point tooling on the bosses is rather coarser than on the Palazzo Gondi. The moulded parts show careful point and chisel work, giving a good contrast of surface.

PALAZZO PANDOLFINI, from a design by Raphael, built in 1530 by G. and B. San Gallo. (Figs. 64 and 68; also page 227 in the September and page 325 in the October issue). The cornice has the date 1520 in its inscription. The *pietra forte* is used for trimming the walls of painted stucco. Dust has worked into the stucco and covers the stone to such an extent that they resemble each other in color save for the cornice which has preserved the buff color of the stone. The most interesting detail of the stonework is the portal. The rustication is deeply prick tooled on the bosses while the moulded parts are finished with a fine point and a

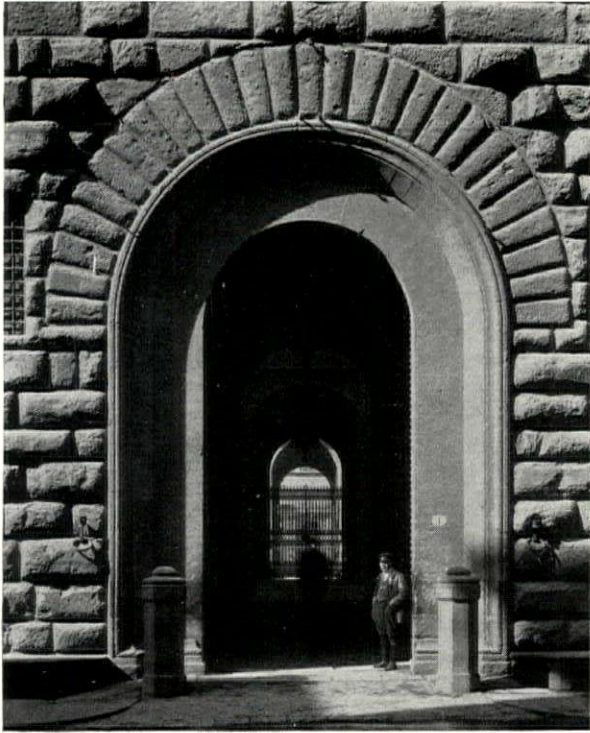


FIG. 56. ENTRANCE, PALACE RICCARDI,
FLORENCE
MICHELOZZI, ARCHITECT, 1430

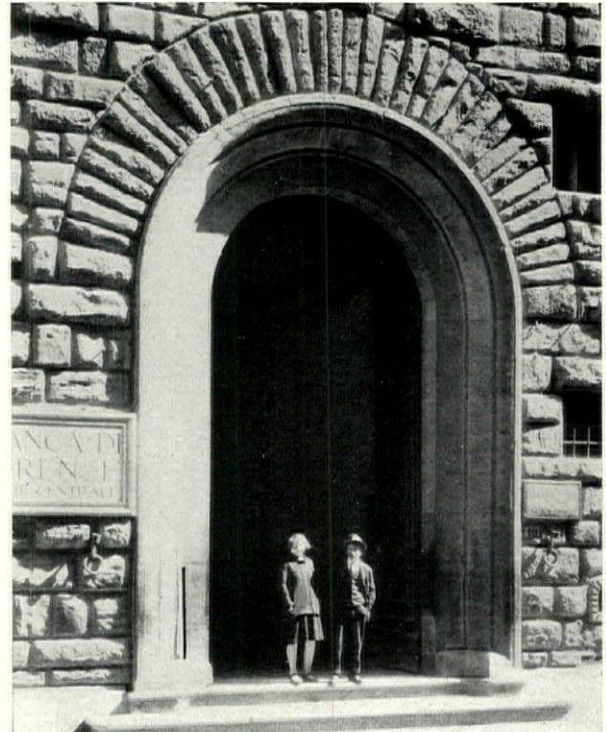


FIG. 57. ENTRANCE, PALACE PAZZI-QUARATESI,
FLORENCE
BRUNELLESCHI, ARCHITECT, 1445

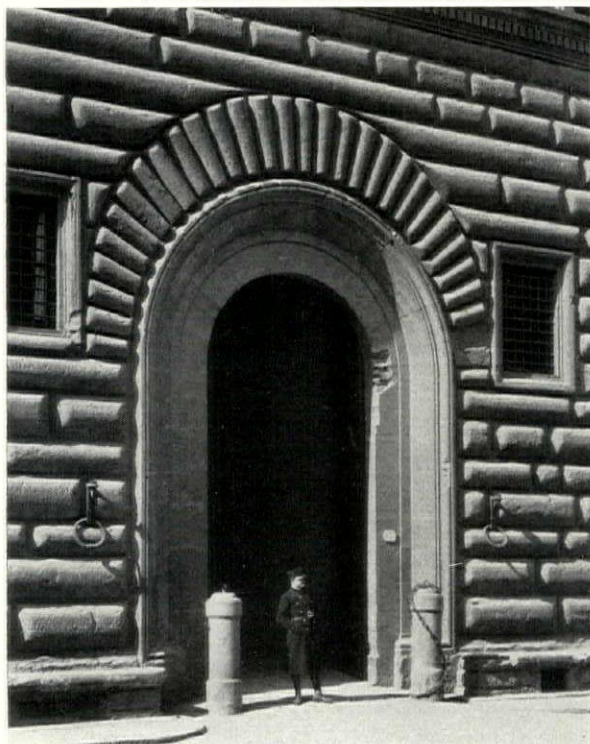


FIG. 58. ENTRANCE, PALACE STROZZI,
FLORENCE
B. DA MAIANO, ARCHITECT, 1489

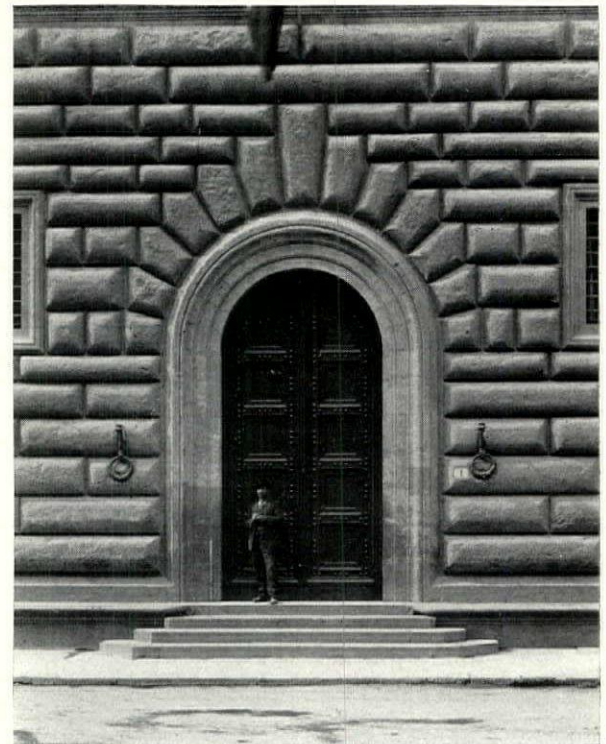


FIG. 59. ENTRANCE, PALACE GONDI,
FLORENCE
G. DA SAN GALLO, ARCHITECT, 1490

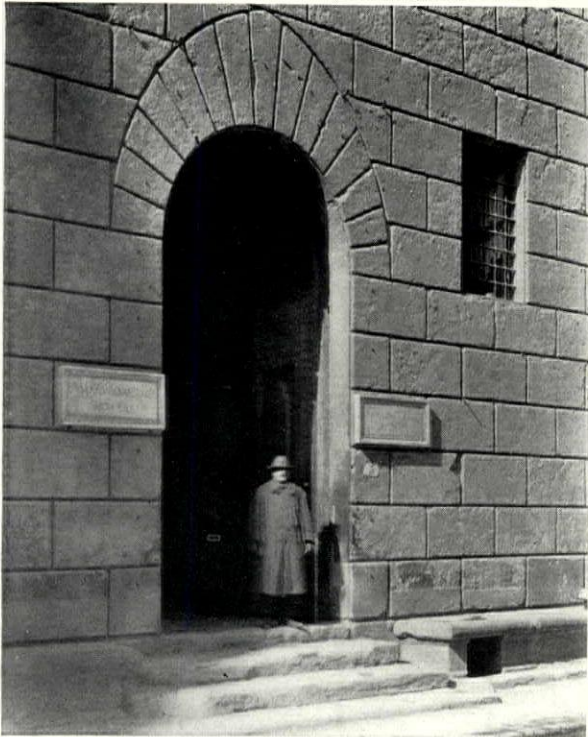


FIG. 60. ENTRANCE, PALACE ANTINORI,
FLORENCE
MANNER OF MICHELOZZI, 1480



FIG. 61. ENTRANCE to PALACE GUADAGNI,
FLORENCE
IL CRONACA, ARCHITECT, 1490

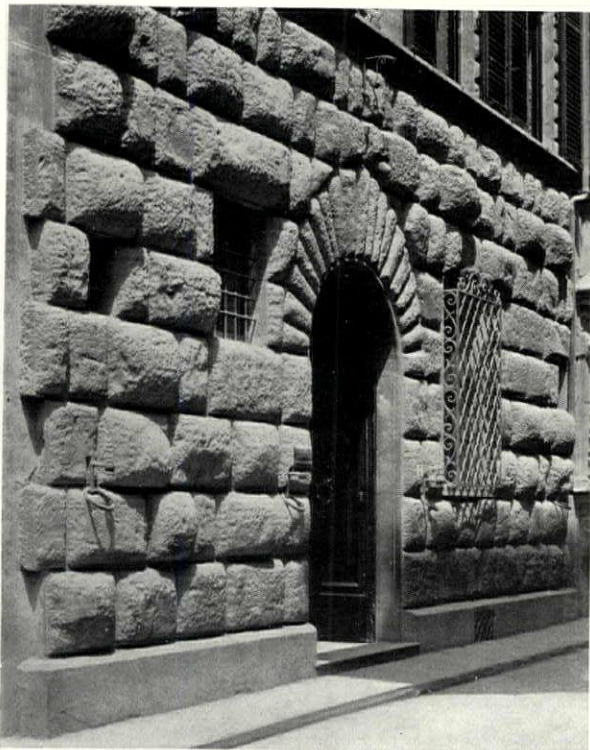


FIG. 62. ENTRANCE TO PALACE NERONI,
FLORENCE
MANNER OF MICHELOZZI, c. 1475

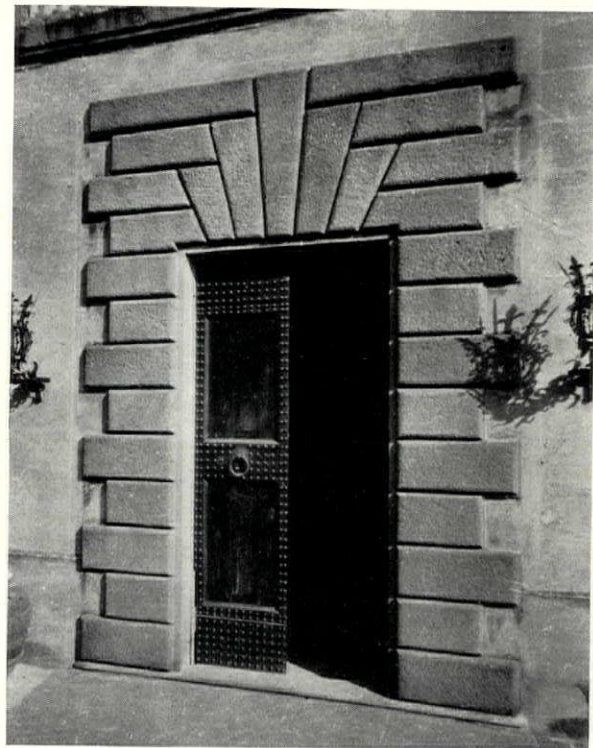


FIG. 63. ENTRANCE, VILLA UZZANO,
NEAR FLORENCE
Sixteenth Century

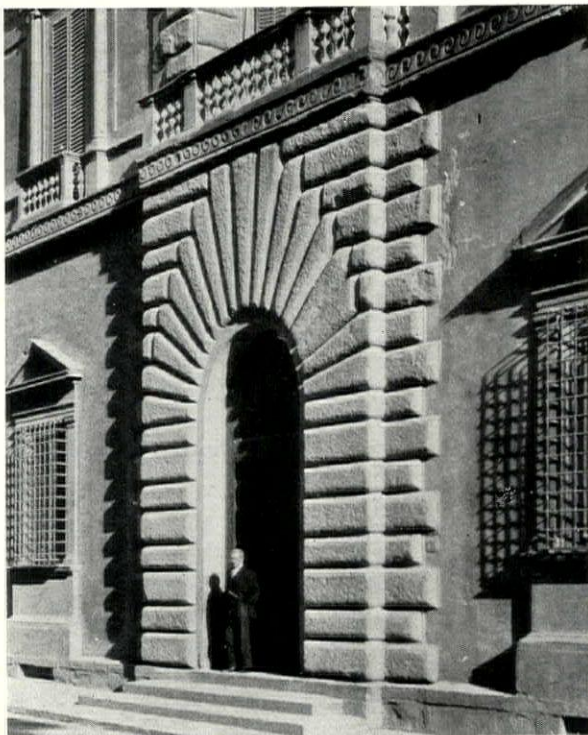


FIG. 64. ENTRANCE TO PALACE PANDOLFINI,
FLORENCE
RAPHAEL AND SAN GALLO, ARCHITECTS, 1530

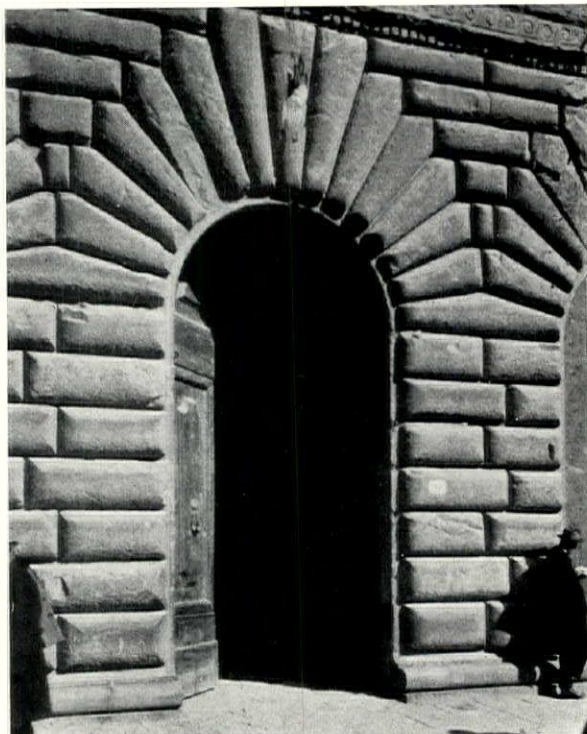


FIG. 65. ENTRANCE, PALACE UGUCCIONI,
FLORENCE
FOLFI AND RAPHAEL, ARCHITECTS, 1530

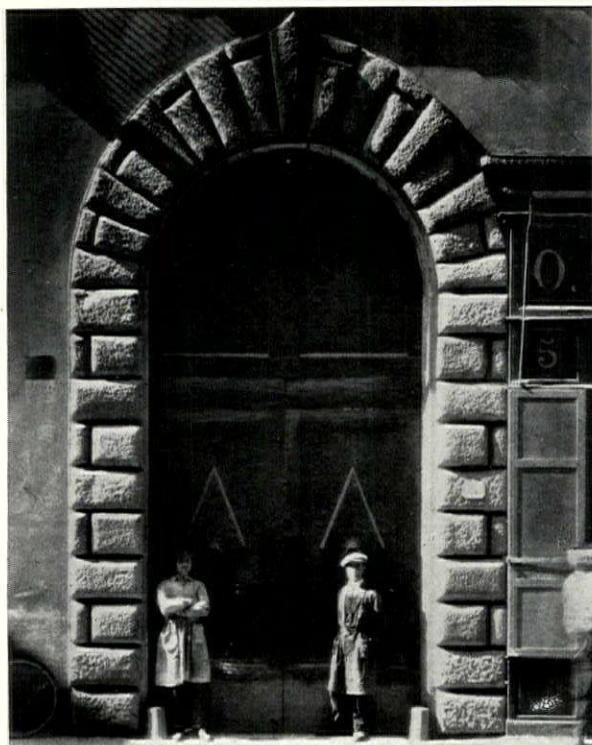


FIG. 66. ENTRANCE TO COURT, PALACE PUCCI,
FLORENCE
CIRCA 1600

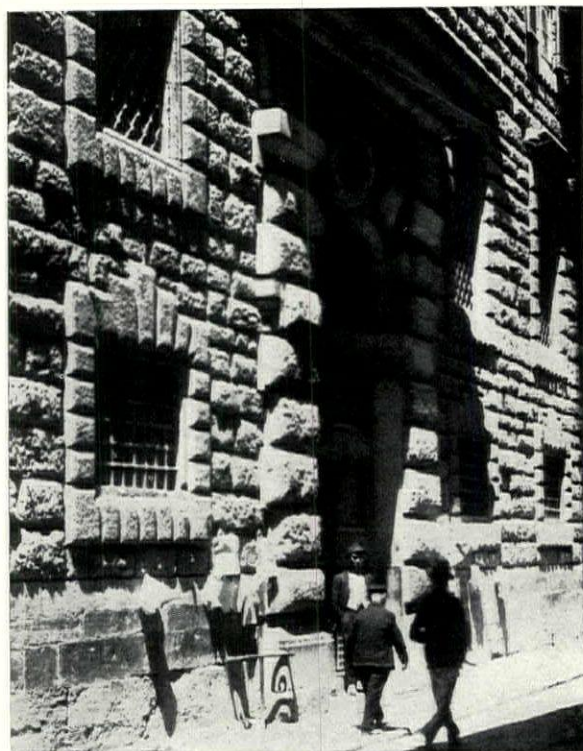


FIG. 67. REAR ENTRANCE, PALACE VECCHIO,
FLORENCE
VASARI, ARCHITECT, 1540

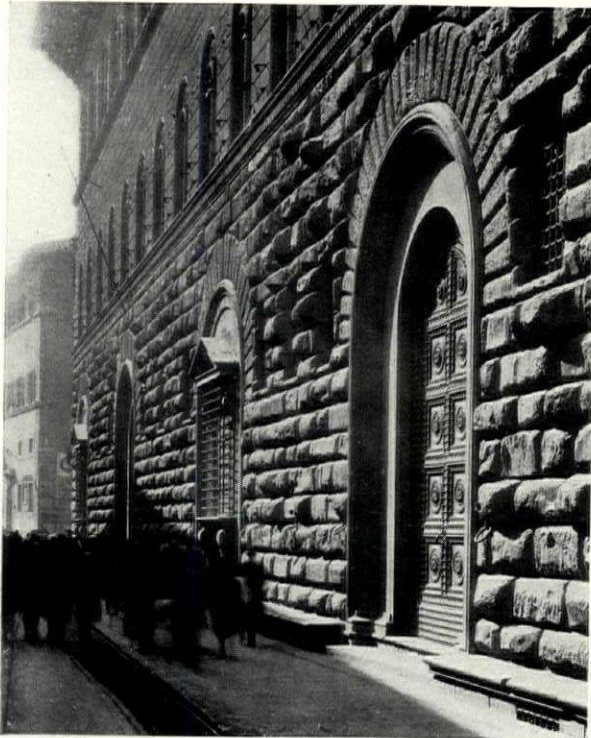


FIG. 69. PALACE RICCARDI, FLORENCE
FAÇADE BY MICHELOZZI, 1430
WINDOWS BY MICHELANGELO

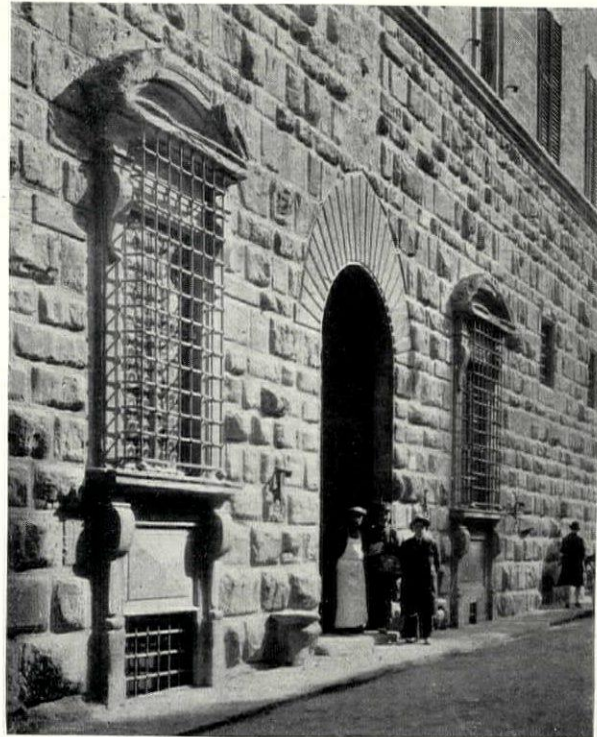


FIG. 70. PALACE, CAPPONI, FLORENCE
FAÇADE, CIRCA 1400
WINDOWS, BAROQUE

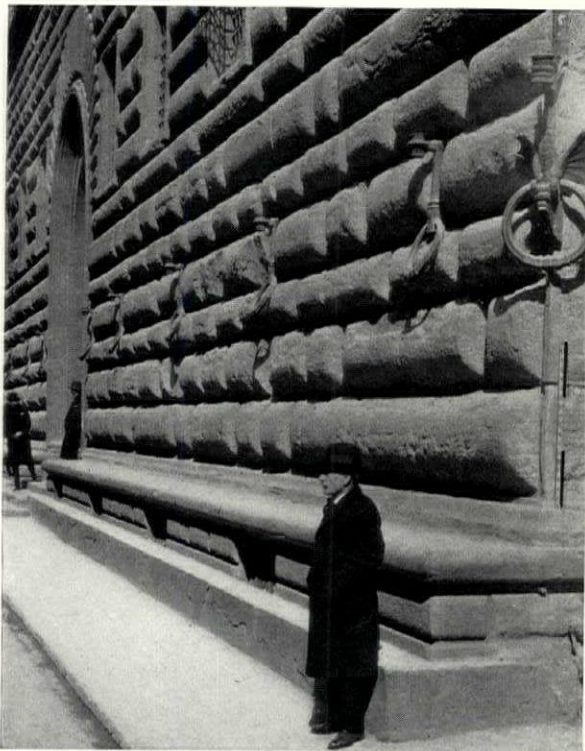


FIG. 71. BASE AND ANGLE, PALACE STROZZI,
FLORENCE
B. DA MAIANO, ARCHITECT, 1489



FIG. 72. ANGLE AND BASEMENT, PALACE
UGUCCIONI, FLORENCE
RAPHAEL, ARCHITECT, 1530

ITALIAN STONEWORK. PART III



FIG. 73. GARDEN PORTAL (17TH CENTURY), PALACE BOTTINI, LUCCA
ITALIAN STONEWORK. PART III



FIG. 74. DOOR HEAD AND STRING COURSE,
PALACE RUCELLAI, FLORENCE
ALBERTI, ARCHITECT, 1451



FIG. 75. SECOND FLOOR STRING COURSE,
PALACE RUCELLAI, FLORENCE
ALBERTI, ARCHITECT, 1451

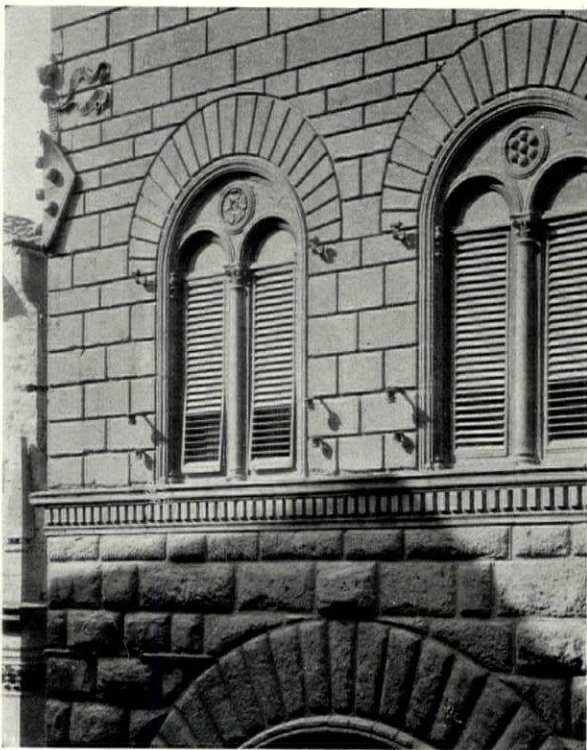


FIG. 76. SECOND FLOOR RUSTICATION,
PALACE RICCARDI, FLORENCE
MICHELOZZI, ARCHITECT, 1430

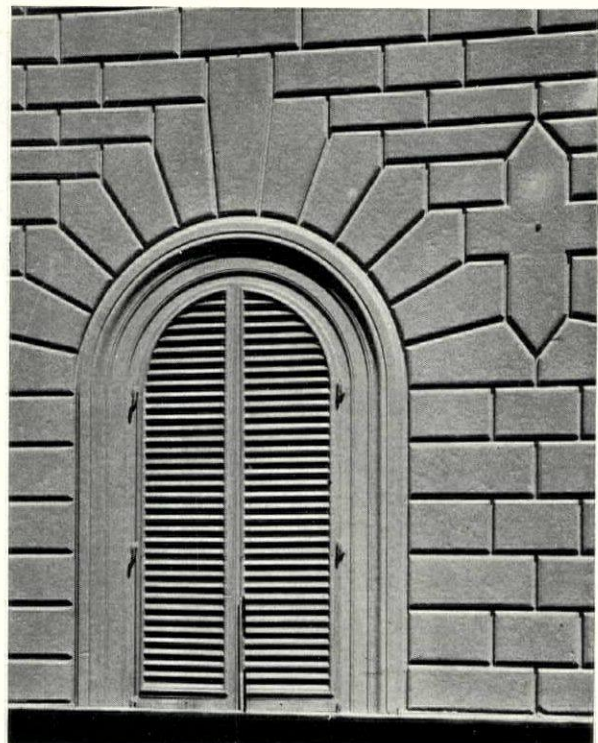


FIG. 77. WINDOW OF SECOND FLOOR,
PALACE GONDI, FLORENCE
G. SAN GALLO, ARCHITECT, 1490

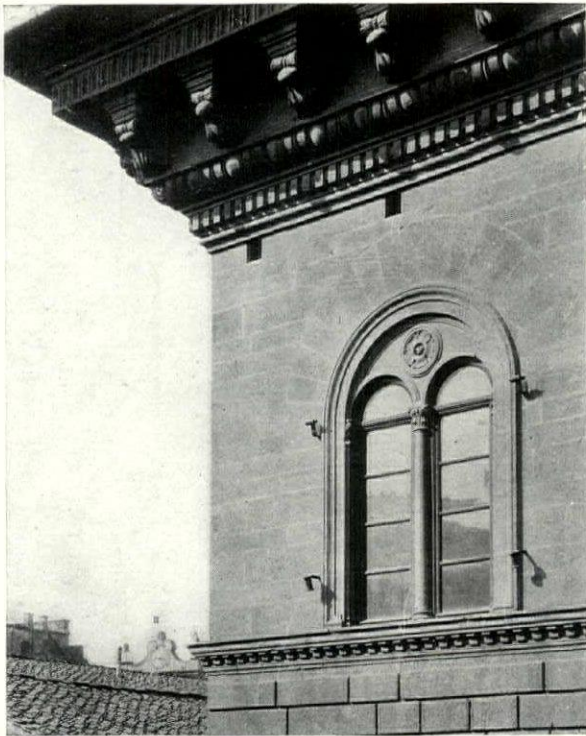


FIG. 78. CORNICE AND THIRD FLOOR, PALACE
RICCARDI-MEDICI, FLORENCE
MICHELOZZI, ARCHITECT, 1430

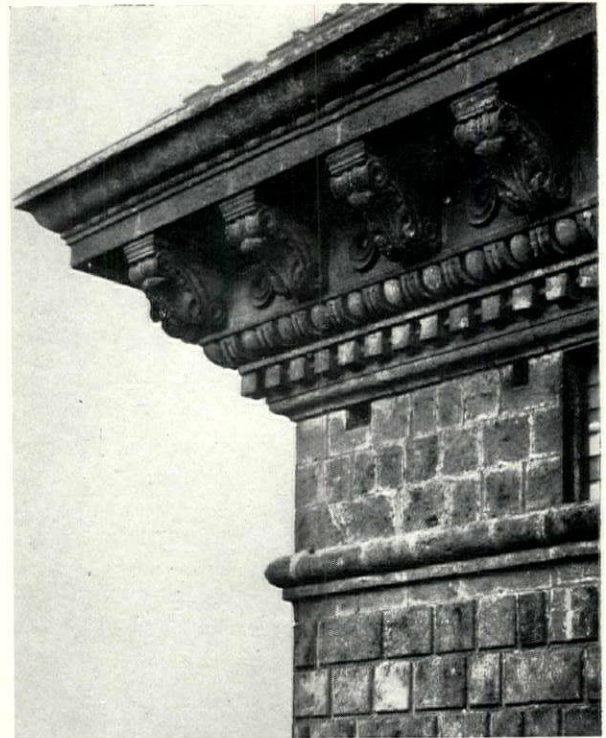


FIG. 79. CORNICE AND THIRD FLOOR, PALACE
PICCOLOMINI, SIENA
ROSSELLINO, ARCHITECT, 1460

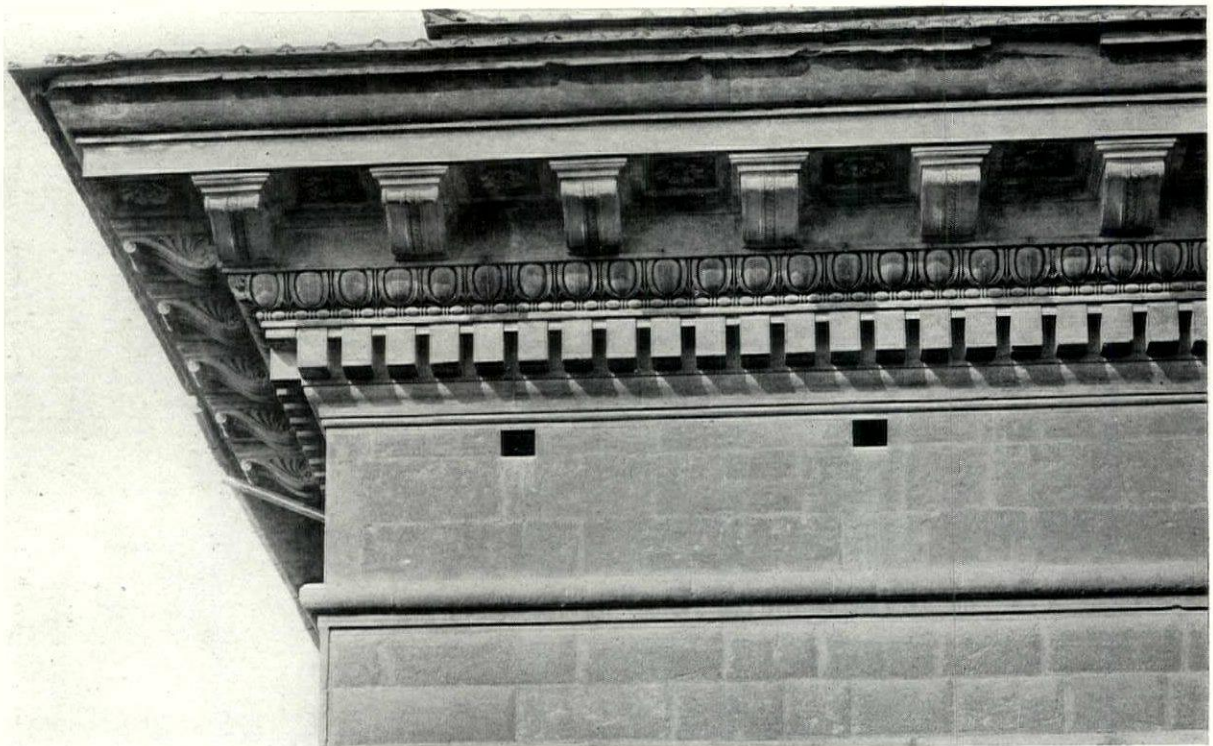


FIG. 80. CORNICE, PALACE STROZZI, FLORENCE
IL CRONACA, ARCHITECT. CIRCA 1525
ITALIAN STONEWORK. PART III

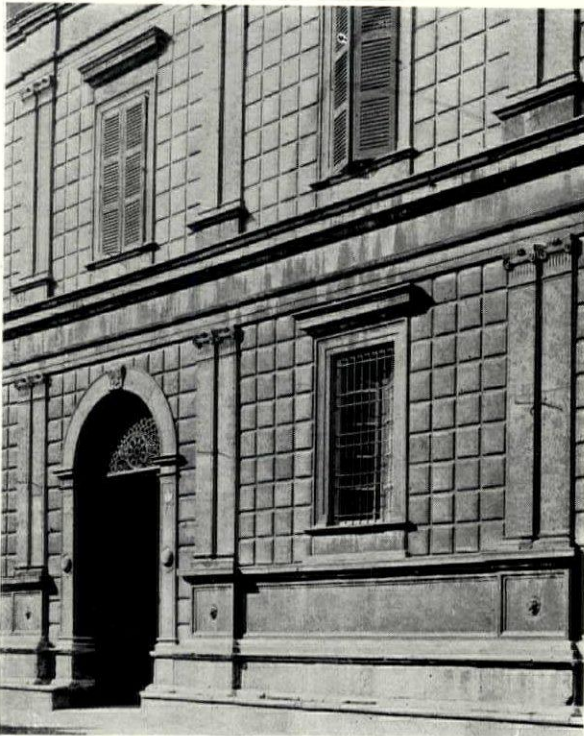


FIG. 81. DETAIL OF FAÇADE, PALACE RAIMONDI, CREMONA
CIRCA 1496



FIG. 82. ANGLE, PALACE NONFINITO, FLORENCE
BUONTALENTI AND SCAMOZZI, 1592, 1602



FIG. 83. FAÇADE DETAIL, PALACE STROZZINO, FLORENCE
G. AND B. DA MAIANO, ARCHITECTS, 1457-1463



FIG. 84. FAÇADE, PALACE PAZZI-QUARATESI, FLORENCE
BRUNELLESCHI, ARCHITECT, 1445

$\frac{1}{2}$ " to $\frac{3}{4}$ " draft at the edges. The bosses project $4\frac{1}{2}$ " from channels which vary from $1\frac{1}{4}$ " to $1\frac{1}{2}$ " in width. The lugs are on the bottom of the stones as appears in the quoining. The heights of the stones, reading up, are: $20\frac{1}{2}$ ", $15\frac{1}{2}$ ", $20\frac{1}{2}$ ", $15\frac{1}{2}$ ", $19\frac{3}{4}$ ", $15\frac{1}{2}$ " etc. Here, as on the Ugucioni, the bosses return on themselves at the angle.

FORTEZZA DA BASSO, built in 1534 by Antonio San Gallo the younger. (page 230, September issue). A fortress wall of great interest. The ball and the apex of the rectangular stone project $3\frac{3}{4}$ ". The courses are 17", the long stone measures 36". The channel is $\frac{7}{8}$ " wide. The stone is worked with a fine point save at the edges where a $\frac{1}{2}$ " draft follows the angles.

PALAZZO GINORI, Baccio d'Agnolo, architect, c. 1550. (Fig. 16, page 229, September issue). The courses are 12" high. The wall ashlar shows the horizontal bands of point chisel strokes. At the joints is a narrow flat chisel draft.

PALAZZO VECCHIO, rear façade. Vasari designed it in 1540. (Fig. 67). The heavy rustication at the doorway fails because its surface is not sufficiently differentiated from that of the wall.

PALAZZO NICCOLINI-BOUTURLIN, by G. Baccio d'Agnolo, 1550. (Fig. 15, page 229, September issue). The photo shows an end pilaster treated with ashlar rustication of 3" projection. The arrises of the bosses are worked to a sharp angle with a narrow draft. The field is point tooled to a texture a little coarser than that of the wall alongside. The courses are $9\frac{1}{4}$ " high, the channels $1\frac{1}{8}$ " wide.

PALAZZO GRIFONI, by Ammanati, 1565. (Fig. 14, page 229, September issue). A brick palace with trim of *pietra forte*. The corner rustication shows a surface of medium point tooling with the arrises of the bosses picked out with a $\frac{1}{2}$ " draft.

PALAZZO GIACOMINI-LARDEREL, Giovanni Ant. Dosio, 1580. (Fig. 24, page 231, September issue). The pilaster rustication pro-

jects $1\frac{7}{8}$ " from the channel, with a 1" radius. The courses are 12" high, the channels $\frac{5}{8}$ " wide. Fine tooling covers the bosses.

PALAZZO NONFINITO, basement by Ber. Buontalenti, 1592. Upper story by Vinc. Scamozzi, 1602. Court by Luigi Cigoli. (Fig. 82; see also pages 227, 231, 232 in the September issue and 325 in the October issue of *The Record*.) Built of *pietra forte*. The basement walls are rusticated coursed ashlar with an involved rusticated pilaster treatment at the corner. The wall stones project 2" from a channel face $\frac{5}{8}$ " wide. The edges of the bosses are rounded on a 1" radius while the surface is tooled with vertical broaching in grooves $\frac{3}{8}$ " on centers. At the corner the pilaster bosses project $4\frac{3}{8}$ ". The broaching matches that of the side walls. An excellent contrast of surface is maintained.

PALAZZO PUCCI, a Baroque palace, circa 1600. Fig. 66 shows a portal with interesting rustication. The long voussoirs have a slightly greater projection. In the rear court of the Palazzo Riccardi is a larger portal of the same design.

PALAZZO ORLANDINI, (Monte dei Paschi), Ciro Ferri, architect. Fig. 28, page 232 of the September issue, shows a window console of this late Baroque building. The detail displays a variety of surface textures. Most noteworthy is the rustication of the monolithic console which has channels $\frac{5}{8}$ " deep on the curved surface and but half that depth on the sides. The side wall, in 15" courses, has channels 1" deep and $1\frac{3}{4}$ " wide.

SIENA, PALAZZO PICCOLOMINI, Bernardo Rossellino, architect, 1460. (Fig. 78). The stone is a travertine which either from its nature or from the red dust of the city takes on a warm tone of great beauty, grading darker to the base of the building. The rustication is the same on all three stories. The bosses project slightly over an inch with a radius at the edges that varies from $\frac{1}{2}$ " to $\frac{3}{4}$ ". The channels are from $1\frac{1}{2}$ " to 2" wide.

ALLIED ARTS
AND
CRAFTSMANSHIP



Photo, Nyholm

SUNDIAL, CRANBROOK SCHOOL, BLOOMFIELD HILLS,
MICHIGAN

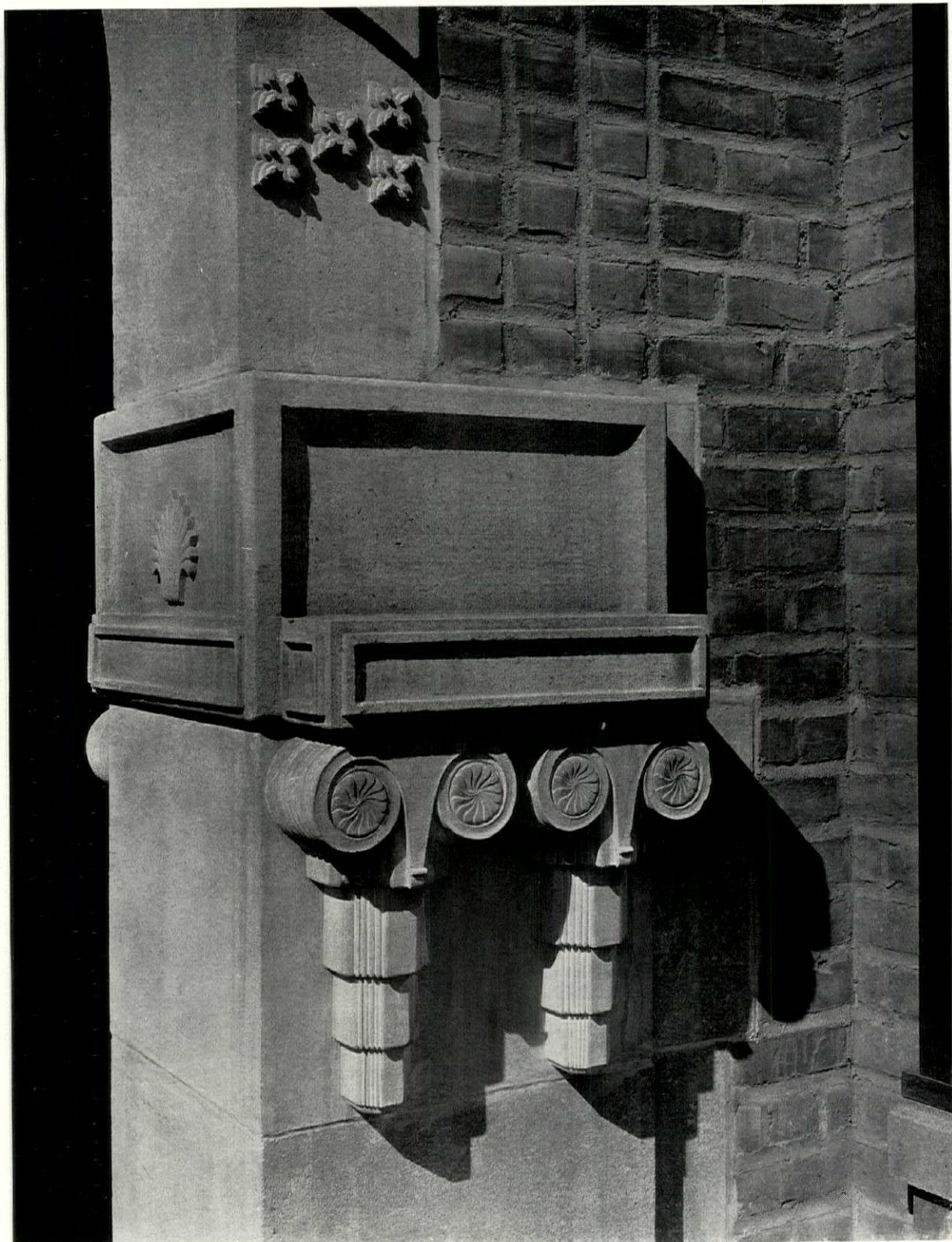
ELIEL SAARINEN, ARCHITECT

GEZA MAROTI, SCULPTOR

Featuring

CRANBROOK SCHOOL,
BLOOMFIELD HILLS, MICHIGAN

¶ 525 ¶



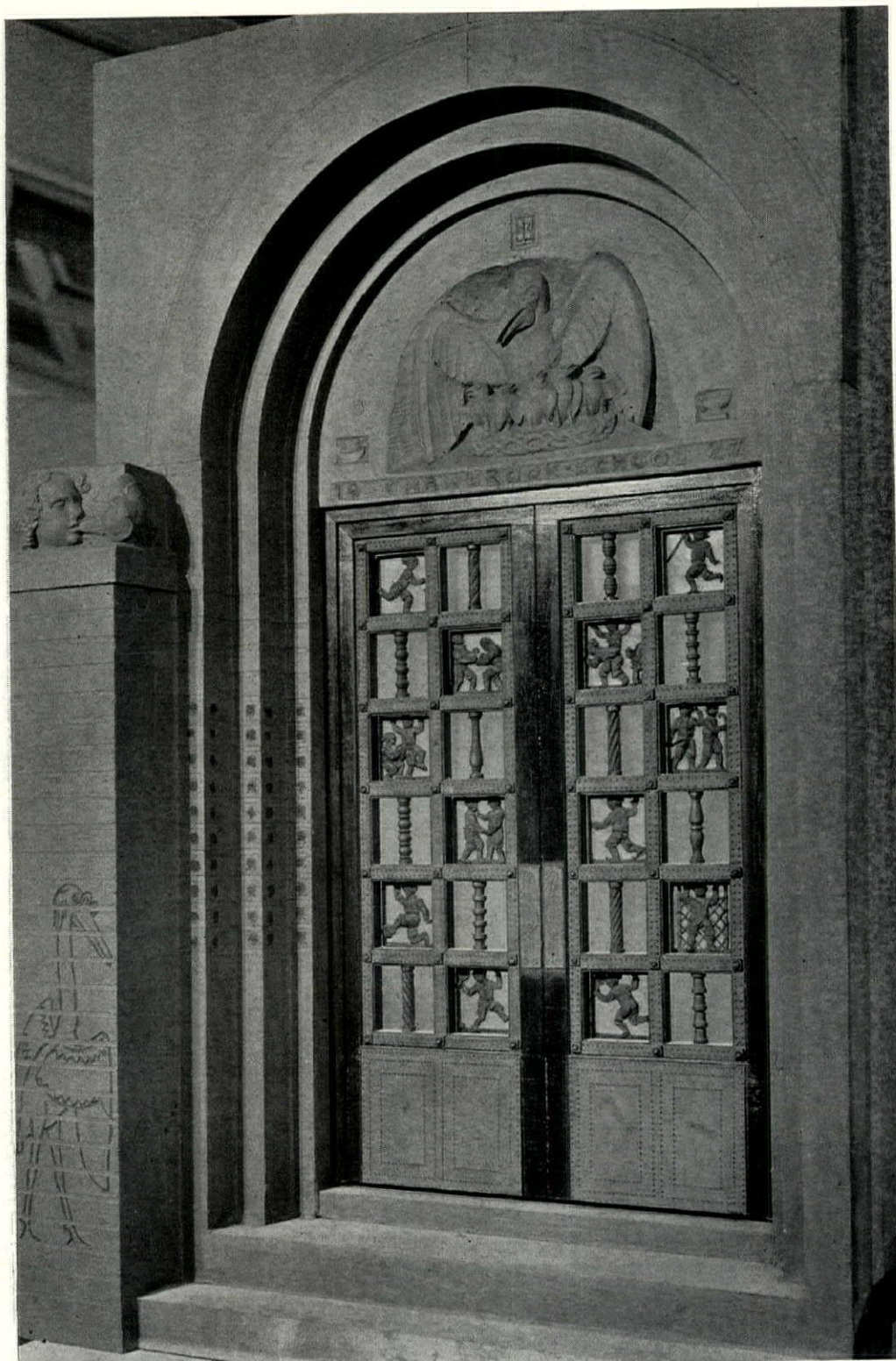
Photo, Nyholm

DETAIL OF IMPOST
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



Photo, Nyholm

DETAIL OF IMPOST
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



Photo, Nyholm

MODEL FOR DOOR
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT
GEZA MAROTI, SCULPTOR

NOTES AND COMMENTS

DESIGN PATENTS FOR BUILDINGS

THE CONSTITUTION OF THE UNITED STATES provides that Congress shall have the power "to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." A law was accordingly passed by Congress which provides that "any person who has invented any new, original, and ornamental design for an article of manufacture," etc., may obtain a patent therefor.

Many design patents have been issued by the Patent Office in accordance with this law for articles of manufacture. The Patent Office was, however, reluctant in granting design patents for buildings, on the ground that they were not articles of manufacture since they were not portable and were not commodities which could be put on sale on the market as a small detached unit. However, the Court of Appeals of the District of Columbia rendered a decision recently which should be of great importance to architects. In 1921 an application was filed in the Patent Office for a design patent for a grandstand. The Patent Office refused to grant a patent on the ground that a building was not patentable subject matter. The applicant thereupon appealed to the Court of Appeals which reversed the Patent Office decision and decreed that the applicant was entitled to a design patent for his grandstand. This, then, finally decided a question which had never before been satisfactorily answered. The essential feature of the design patent No. 73,499 consists in the fact that the outer edge of each side of the grandstand is bowed outwardly from the lines of the side seats as shown in Fig. 1, and is higher at the center and decreases in height towards the ends, being substantially elliptical in side elevation, as shown in Fig. 2. Fig. 1 is a plan view, Fig. 2 an elevation partly in section on the line 2—2 of Fig. 1, and Fig. 3 a perspective view, of a grandstand. The court held that size and immobility were factors which were not of any importance. It is the form of the structure as a whole which must be regarded. If the structure produces a design which is *new, original and ornamental*, then it is patentable.

The Examiner of Designs in the Patent Office commenting on this decision said that "in the design field such special structures as booths, amusement parks, gasoline filling stations and small portable and toy structures have been accorded patent protection as a matter of course if they met the requirements of novelty, invention and ornamentality. These were formerly granted on the theory that they

were either portable or removable or simply elements of a building structure, and in any event not realty, and at some time existed as 'articles of manufacture' under R. S. 4929 within the restricted meaning then accorded that term. The exteriors of buildings, as such, had long been regarded as not patentable under the design section under the interpretation given in *ex parte Lewis* 54 O.G. 1890; 1891 C.D. 61. This held that complete buildings were realty and not 'manufactures', although many articles manufactured and sold with reference to ultimately becoming a part of a house were 'manufactures'."

"The immediate and specific effect of the decision is to overrule *ex parte Lewis*, and to change the Patent Office practice with respect to design applications, so that an application for a building may no longer be summarily rejected as not proper subject matter. It must be examined on its merits and be put to the usual tests as to novelty, invention, etc. In its broader aspect, as applied to patents generally, whether mechanical or design, for building structures, it adds one more precedent to the decisions holding buildings to be proper subject matter."

"It is believed that the esoteric reason behind the holdings that buildings were not proper subject matter lurked in the belief that a sufficient variety of practical and artistic structures would be evolved by people having merely the 'skill of the architect' without the stimulus of a patent monopoly; and that any wholesale grant of monopolies for structures upon mere differences in construction would only result in confusion and endless litigation and defeat its own purpose. In *American Disappearing Bed Co. v. Arnaelsteen* it was said that the skill of the architect or the product of that skill in the form of a building was not entitled to the protection of the patent laws."

"From a practical standpoint it is not believed that the grandstand decision will result in the filing of a flood of applications for plans or designs of dwelling houses. While each case would have to have a citation of appropriate art, and the Patent Office is not well supplied with views of houses, it can speedily acquire an abundance of such 'prior art references'. In each case it would be necessary that the alleged design meet the requirement of 'invention,' transcending the 'skill of the architect'. With respect to special structures there may be cases, as for example where corporations owning chain stores, desiring a store front which is distinctive, seek a monopoly on an alleged design which is no design at all. If distinctiveness is obtained merely by the use of gaudy paints, or a

particular type of lettering, they have not achieved the creative result from a design standpoint, which is indicative of patentable invention, however successful the markings are from a commercial angle in identifying the particular organization. If on the other hand a design has been created which has the elements of originality, beauty and invention, a monopoly should be granted regardless of whether the design may also serve to identify some particular organization. The only further requirement is that the article for which the design is submitted should be some complete, definite and tangible unitary article, recognized as such by the trade."

JOSEPH ROSSMAN

DESTRUCTION

AMERICAN growth has been an expensive process for the remains of the past; but we have been buoyed by a tremendous optimism. Our past, it has been felt, offered nothing which could rightly stand in the way of our future. But in the last fifty years—perhaps even with a corresponding tempering of nineteenth century optimism—the vigor of wholesale destruction has been somewhat mitigated. It has been accepted that wherever possible monuments of the eighteenth century should be preserved. Even by a not altogether conscious process this reverence for the past has been extended to include the monuments of the early nineteenth century in which the classical tradition of the eighteenth century is still more or less continued. But reverence has its limits. In reality the monuments of the nineteenth century have too few loyal supporters to defend them. Destruction is not only not con-

science-stricken but is accepted as even righteous.

Despite the modern Gothic splendors of Princeton and Yale, the Harvard Yard is felt, thanks to its several eighteenth century buildings, to preserve a value not rivaled elsewhere except in the very different University of Virginia. Even the later buildings, of which Matthews Hall is a rather horrible early attempt to achieve Collegiate Gothic, have by their temperance of scale not destroyed the note of Massachusetts and the other early halls. True it is that the Widener Library, whose enormous bulk may be functionally justified, makes in this all important matter of scale a jarring note. Now it has lately been proposed to destroy Appleton Chapel in order to replace it with a large Georgian War Memorial chapel.

Appleton Chapel was built in the middle of the nineteenth century in a style then presumed to be Romanesque. Its interior was somewhat later disfigured with wooden galleries in Eastlake Gothic. It is not therefore a building which the current sanctions of reverence may be expected naturally to protect. Optimism admittedly is not without cause in the feeling that, building for building, a modern chapel might be better. The building, quite adequate for its purpose, is in scale with the eighteenth

century buildings. Its rather simple decoration is far less disharmonious than that of a building more successfully Romanesque in style would be. In summer when it is quite covered with vines only the rather pathetic spire reminds one that the builders' attempt was at odds with the old buildings in the other quadrangle of the yard. Furthermore even its

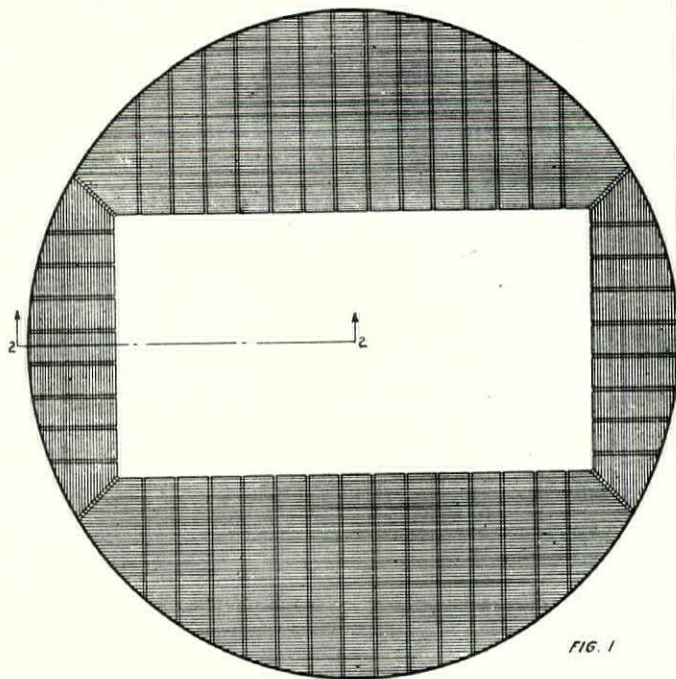


FIG. 1

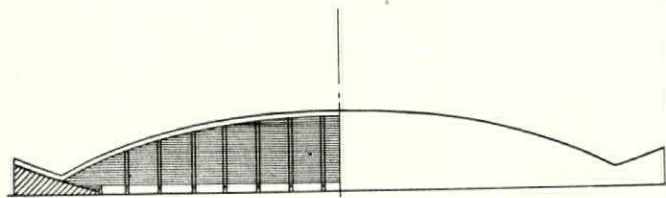


FIG. 2

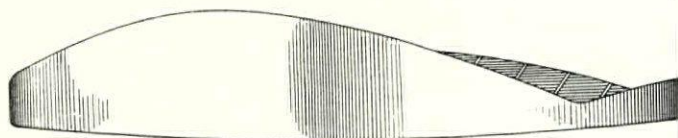


FIG. 3

PATENT DESIGN No. 73,499—GRANDSTAND
GAVIN HADDEN, ENGINEER

intention to be Romanesque prepares the eye for one of Richardson's masterpieces, Sever Hall, and is infinitely to be preferred to the modern classical buildings which make up the rest of the second quadrangle, so awkward is the adjustment of their traditional brick to their more Roman than eighteenth century scale.

But it is not the place here to discuss further the individual case. Rather is it desirable to point out that the limits to our present day architectural reverence are in large degree artificial and illogical. Outside the charmed circle of classical tradition it is popularly supposed in America that the virtues of antiquity do not exist. Only that which is emulated—with what cost to the development of a style of our own we are hardly aware—is held worthy of preservation. It might better be held that there is a general duty of reverence; that destruction should be avoided where possible lest our optimism have nothing whereby to justify itself. When the buildings of the eighteenth century were nearly all gone we set ourselves—perhaps even exaggeratedly—to preserve them, almost regardless of intrinsic worth. Let us start earlier to weigh the destruction of nineteenth century buildings with equal care and more aesthetic delicacy.

A real consideration of single cases such as the present will often prove that the twentieth century, with all its lip-service of reverence to the past, has done the monuments of the past more harm—as in the change of scale here mentioned—than did the nineteenth century. A study of the buildings of the very immediate past may prove as valuable in a negative way as a study of those of the further past is held to be in a positive way.

HENRY-RUSSELL HITCHCOCK, JR.

NEW LAMPS FOR OLD

AMONG the many problems facing architects, none is more worthy of careful thought than how to deal with our early buildings, how to preserve them not only from demolition but also from misleading restoration. If architects truly value the accrued beauty of early American architecture they cannot complacently accept as authentic or of genuine value, the "made over" and furbished building removed from an original and natural site and reerected on another one. Equally ingenuine and dull is that building erected to reproduce a destroyed seventeenth or eighteenth century college hall or group of houses built in our day to restore the atmosphere and semblance of a bygone village street. A restored building is not new and it is not old—it is a new building without originality, spirit or dignity.

Colonial architecture was a growth over a period of years, created when inconstant taste was other

than our own. The imitation in our time of a building of a century or more ago, is sure to be an absurdity and as little like an original as an imitation landscape is like a real one.

Michie's Tavern in Virginia is an instance of a building removed from its original setting and rebuilt on a new location. It was originally built almost two centuries ago beyond the present town of Charlottesville, in a rural district seldom visited by the auto tourist. It has now been demolished and re-erected on a main highway that attracts thousands of visitors to Monticello, the shrine of Thomas Jefferson. "It was felt," we are told, "that the whole house and its contents were so interesting that it was worth while moving them from their unfrequented site to a place where they could be more easily visited." [!]

We are elsewhere informed of the restoration of the old William and Mary College at Williamsburg, Virginia, as well as the town, with funds contributed by John D. Rockefeller, Jr. Much of the brick for the undertaking, it is pointed out, will be the old brick rescued from old buildings throughout the State. It is unnecessary to mention the deplorable procedure of sacrificing the exquisite beauty of untouched brickwork and weathered walls. It is known to the careful observer that brick-work acquires certain delicately blended colors by time, that the sun bleaches the southern surfaces and that lichens spread their graceful patches and that all of this vanishes in the process of tearing down and utterly destroys the original atmosphere which no skill can reproduce. The rebuilt and repointed wall or chimney retains nothing whatever of interest except the interest of a copy—an archaeological study.

Herein lies the real horror of restoration. Old houses untouched by alteration ought to mean something to us and we owe it to future generations, not lightly to change or deface them.

INDEX TO THE ARCHITECTURAL RECORD

THE SEMI-ANNUAL INDEX to The Architectural Record that accompanied the June issue and is continued in the present number, was prepared with a listing of items in direct alphabetical order. This simple arrangement, with the exhaustive inclusion of page references to architects, authors, buildings and subjects presented, it is believed will be an aid to architects and librarians in rapidly and effectively tracing down material that appeared in issues of this magazine during the year.

The index system adopted was arrived at after study in collaboration with editors of the other architectural journals published in New York. Perfection is not claimed for it, nor are our efforts to improve our indexing method at an end. We hope to profit further by the suggestions of our readers.

THE ARCHITECT'S LIBRARY

BOOK REVIEWS

HOUSES OF THE WREN AND EARLY GEORGIAN PERIODS

TRUNSTAN SMALL AND CHRISTOPHER WOODBRIDGE.

Houses of the Wren and Early Georgian Periods. Introduction by William G. Newton. Folio. Helburn. \$10.00.

THE EARLIER eighteenth century seems to our peaceful retrospection a placid, contented and comfortable period, formal and artificial in manner but untroubled by our complexities of spirit, the "age of reason," unromantic, unemotional. Historically its behavior did not follow those lines with any consistency. It was full of wars and disasters and radical ideas, of injustice, and discontent, of vigor and violence. The greatest literary genius of the first quarter of the century was the most savage of all English satirists, the chief poet of the second was a "poison-penned" cripple, the great arbiter of letters in the third was fundamentally melancholy and more or less superstitious.

But architecture tends to walk with a more even pace than most arts. There may be a mystical something in the sight of Wren's dusky dome floating on London's November fog, but in general the building of Wren, and the Georgians after him, gives the impression of a calm, reasonable state of mind. It seems to represent the eighteenth century of our peaceful retrospection. The clamor of the age has died away and there remains "the gracious and substantial tranquillity of panelled room and carved staircase, of ordered sash and mellow brick, of houses gently bred that give distinction wherever they are found—the quintessence of domesticity." It may be that the differences between that period, architecturally so represented, and our own, is what peculiarly attracts us. "The sober gravity, the sense of breadth and substance soothes our impatience. A

salient difference between that generation and our own is that their England was rural with a hankering for the town; whereas now it is urban with a hankering for the country. . . . These charming houses seem to us an outcome of a more desirable life than our own, when the news of the world's disasters was not brought daily to the breakfast table. . . . They are admirably and simply planned, essentially as a house should be, habitable and adorning." They attract us

too through our feeling of kinship with the ordinary run of our ancestors. "They are like wagons and barns, the masterpieces of the common man, working with the assurance of a tradition handed down the generations from father to son."

These remarks in Mr. Newton's Introduction are nearly as applicable to American Colonial as to English Georgian, for the two are substantially the same. Colonial builders brought over the same tradition and used the same books of designs. The early eighteenth century in England was richer than the later part in the qualities we look upon as characteristic, and "Sir Christopher Wren was the overshadowing figure. He gave the English touch to the

work of the Renaissance," and legions of skilled carpenters, joiners, masons and bricklayers carried on the tradition after he was dead. Mr. Newton implies it was the Wren tradition which they carried on.

The volume before us is largely made of photographs, general and detailed, and measured drawings. There seems to be more ornamental work on the staircases of Georgian houses than perhaps anywhere else. The contrast between rich carving of the balustrades and the cool spaces of the nearby paneling is very noticeable. Another contrast is outside, between the sober brick walls with plain rectangular windows and the delicately designed white door-



THE BARONS, REIGATE, SURREY
From *Houses of the Wren and Early Georgian Periods*

ways. In some houses however (such as Ormley Lodge, pp. 73-83, Rainham Hall, pp. 117-126, and St. Anselm's School, pp. 33-45) they are slightly arched, an interesting variation from the entrance. The amount of ironwork and its wealth of design, especially in the gateways, is notable.

Volume 5 of Tipping's English Homes covers the same early Georgian period, but Tipping's is an expensive work which has already reached seven volumes, gives no measured drawings and is devoted largely to the more stately and famous country seats. Mr. Tipping seems to differ from Mr. Newton about this "Wren tradition."

It has by someone been asserted that the discovery of the manuscript of Vitruvius was disastrous to Renaissance architecture, smothered its natural developments, and bound it down to formula and antiquity. English architecture was perhaps favored by distance. "Inigo Jones mastered the classic manner while in Italy but he gave it a strong native and individual flavor when he practised it in England." Wren had little previous study of architecture, no apprenticeship and almost no foreign travel. He was a mathematician, suddenly thrust into practice and had to learn as he went on. London was burnt; Wren was an extraordinary person, and the king favored him. His opportunity was great, and he rose to it, but there was something of the comet in his career. The circumstance tended to make him an innovator, but fortunately there was only one dominant style. It was in the flesh and blood of every designer and builder. The very breathing of its air was training and discipline to a brain as well balanced and receptive as Wren's. But there was no "school of Wren."

A school arose, however, composed of "great lords and humble practitioners," and Palladio was the schoolmaster, out of the loins of Vitruvius. Inigo Jones used Palladio as much or as little as he chose. Wren was a general believer in classicism but he subscribed to no thirty-nine articles of pure Palladianism. Hence he was belittled and ignored by the rich and titled and by the diligent professionals who grouped themselves around Lord Burlington after his return from Italy about 1716. Burlington came home full of Palladian zeal. How much he really knew, or accomplished himself in architecture, is of course dubious, but of the influence of his zeal there seems to be no doubt. Palladio and Jones were the seers worshipped by the Burlington school. Most of its members had sojourned in Italy, but the decadent phase of its architecture they largely escaped, by the aid of their pure classicism. Perhaps also it was because they were English, and perhaps Wren had something to do with it. At any rate, though Mr. Tipping thinks Wren the greatest genius in English architecture, he does not find any school of the fol-

lowers of Wren among the Georgians. The most distinct school was anti-Wren. The great houses of the period, however, were more Palladian than the smaller domestic architecture. The former felt more the influence of the Burlington school; whereas the latter followed the Anglicized classic tradition, which Wren himself had followed.

ARTHUR W. COLTON

"SCIENTIFIC PREDETERMINATION" IN HOTEL PLANNING

TAYLOR, C. STANLEY AND VINCENT R. BLISS, Eds.

Hotel Planning and Outfitting. Chicago: Albert Pick & Co., 1928. 1st ed. 438 pp. Ill. 9x11 7/8 in. Cloth, \$10.00.

THE EDITORS of this very workmanlike and comprehensive treatise—who, by the way, had as contributors and consultants Alexander B. Trowbridge and Harry Prince, consulting architects, and Horwath & Horwath, hotel accountants—in the words "scientific predetermination" hit upon a happy phrase to express the underlying basis of their work.

Too many hotel projects in the past have either gone on the rocks or are failing to do more than just break even owing to the lack of accurate and complete information on the thousand and one factors which influence and control success in this highly specialized field of building. This book is not only the first of its type that has been published, but it immediately commends itself by the amount and practical nature of the statistical information given, all of it based on jobs actually constructed and now in operation, and most of it, in addition, reduced to averages which may be applied very practically to projected construction.

The sub-title well summarizes the book—"A Compilation of Authoritative Information on Problems of Hotel Economics, Architecture, Plans, Food Service Engineering, Furnishing and General Outfitting, etc." Plans are given of the key floors of ninety-four hotels, none of them so large as to be exceptional or abnormal in plan or equipment, and none of them very small. The plans are accompanied by well chosen exterior views shown in halftone, and the types are very logically divided into three kinds that are distinct in function—the Commercial, Apartment and Resort Hotel.

The section on Food Service Planning contains much tabulated material not available in collected form elsewhere. Architects will be specially interested in Mr. Trowbridge's table headed "A Recommended Method for Analyzing Hotel Plans" and also in such other informative tabulated data as "Estimated Annual Operating Expenses," "Productive Steps in Ten Hotels," "Efficiency Planning for Increasing Rentals," and "Architectural Engineering Problems in Hotel Food Service Planning."

ARCHITECTURE

A. L. N. RUSSELL.

Architecture. E. P. Dutton & Co. \$3.00.

INGENIOUS, personal and picturesque, like English architecture itself, when at its best, this short history of architecture is as amusing as a novel. Brief and to the point, it contains at once humor, as when the author uses the word "gadget," and an ingratiating charm of style that warms the heart to our way of imparting information in English. And for the American reader the book is full of those amusing little indications of the eternal feud existing between our great Mother and ourselves over trifles.

The author bases his critical views upon the sound gospel of fitness and that form in good work is the outgrowth of function expressed. Being a history of architecture by a British author, the book tends somewhat naturally to dilate upon British architecture perhaps at the expense of other developments equally if not more important in the long run. Efforts to describe and estimate English architecture are on the whole rarely successful, perhaps because English architecture comes nearer to being literature, having always a literary rather than a deeply structural meaning. Shakespeare, the national genius, was not an architect. If the English cathedrals are not less famous than the French it is because of a charm one feels only in their presence, while the French excite and animate the logical centres of the mind. No amount of explanation will ever account for the English renaissance. There is pathos in this for within my knowledge, it is to the Greeks alone that the English have ever bowed their heads. There is consolation in this only in the fact that Greek antiquity is included in that realm upon which the sun never sets. That chapter of the book Mr. Russell devotes to the Greeks is perhaps for this reason the best epitome of a period contained in the book. The end of the chapter is from the lips of Pericles himself and then in the succeeding chapter we read "Greece was the clear mountain spring, but Rome served as the irrigation system distributing its waters far and wide; and if they lost something of their crystal purity in the process and acquired a slight taste of the pipes (that is Rome), yet the work of distribution was no less essential and valuable." Did Rome distribute Greece then? I should like to hazard the thought that in distributing the arch and the dome, which she herself patented, Rome gave more to architectural development than even the Greeks. Today, having sighed our last over the imperishable Greek orders we are, however, still forced in our most modern efforts to deal with dome and arch.

Mr. Russell's work is a comfort to those of us who are beginning to have a feeling that the renaissance in architecture was a beautiful disaster. The author

writes a charming chapter on "Italy and the Renaissance," one which Browning and Symonds would applaud, but points out the pitfalls and difficulties in the situation in a way both fair and logical. Next to Greece perhaps the British have enjoyed most their Italian renaissance, there on those foggy, sea-bound isles. The author quotes "Bliss was it in that dawn to be alive but to be young was very Heaven!" as the British have ever seen Italy through the mist with a shiver, wistfully.

In treating of modern work, writing history as yet unwritten, Mr. Russell, speaking of the origins of the so-called modernistic movement, says, "Nothing we have produced (meaning the English) so far seems to suggest that our own country is likely to lead the way." And then in a later chapter, "We shall decide that more than anywhere else the original influences are to be found in the German architecture of the period immediately before the war." It is interesting to speculate as to where it all came from and in the matter of its present appearance the Modernist style may be predominantly German. But one must bear in mind that what there is of this style guaranteeable as such, is the direct outgrowth of machine industry, and the first man to attempt an adjustment between machine and designer was William Morris, an Englishman. The modern era is seriously considered here, even suggesting the fact that ere long writers on architecture will include two or three necessary chapters on the classic styles and Gothic and then discuss our fascinating modern day. One must congratulate Mr. Russell on what he has accomplished in this respect, in presenting a book for beginners which both delightfully instructs and leaves the mind open and expectant. I shall quote, in closing, the last paragraph in the book. "The more we know about the architecture of other days, the better fitted we shall be to hold the balance between respect for our great inheritance of tradition and the desire for fresh growth and new adventure."

EDWIN AVERY PARK

ENGLISH LANDSCAPE ARCHITECTURE

MAWSON, THOMAS A.,

The Life Work of an English Landscape Architect. An autobiography. Scribner's, New York. \$7.50.

AN IMPORTANT personal record of one of England's notable group of landscape architects. To Thomas A. Mawson is due, in no small degree, the revival during the period of his life of intelligent and scholarly garden design and city planning.

The greater part of his work was done in England. American readers will be attracted to his reminiscences dealing with his visits to America where he lectured at Columbia, Harvard, Michigan, Illinois and Toronto Universities.

LIST OF NEW BOOKS ON ARCHITECTURE AND THE ALLIED ARTS

COMPILED BY

PAULINE V. FULLERTON

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ARCHITECTURE, THE NEW YORK PUBLIC LIBRARY

ARCHITECTURE

- Academy architecture and architectural review.* London: Academy architecture, 1928. various paging. 4°. 10s. 6d. 720.5
Founded as an annual in 1889, this series of plates and plans illustrating current British architectural work is now issued twice a year.
- ALP, EMMA.
Die Kapitelle des XII. Jahrhunderts im Entstehungsgebiete der Gotik. Detmold: Meyer, 1927. 77 pl. on 21 l. 8°. 6 marks. 729.32
Bibliography, p. 75.
A specialized study of the Gothic capital, based mainly upon French forms.
- AZEMA, LÉON.
Documents d'architecture contemporaine. Paris: A. Vincent & Cie., 1927-1928. Series 1-2. 54 plates in each series. f°. 135 fr. per vol. 724.9
A series of plates, without comment, showing examples of various buildings such as theatres, hotels, apartments, and churches. Includes a few examples from Belgium and the Millinery Center Building in New York.
- BARBOTIN, JACQUES.
L'habitation flamande. Paris: C. Massin & Cie., 1927. 9 p. 40 pl. (incl. plans.) f°. (Collection de l'art régional en France.) 75 fr. 728
Illustrated title page.
The introduction outlines the characteristics of Flemish architecture. The plates show some few examples of old houses, but illustrate mainly modern adaptations of this regional type, both in French and Belgian Flanders.
- BOYS, THOMAS SHOTTER.
"Picturesque architecture in Paris, Ghent, Antwerp, Rouen, etc.; drawn from nature on stone by Thomas Shotter Boys, 1839"; a re-issue of the complete set of these exceedingly scarce and beautiful delineations of continental cities, printed in colors, with descriptive notes to each plate, and an introduction by E. Beresford Chancellor. London: The Architectural Press, 1928. xvi, 114 p. incl. col'd plates. illus. (facsim.) f°. 60s. 720.84
The letter press of the original edition is retained in part, with additional notes by the present editor. The plates are charming architectural renderings through the medium of the colored lithograph.
- BRYAN, JOHN ALBURY.
Missouri's contribution to American architecture; a history of the architectural achievements in this state from the time of the earliest settlements down to the present year. Compiled and edited by John Albury Bryan. St. Louis, Mo., 1928. 2, 368 p. incl. illus. f°. \$5.00. 720.973
A chronological history, under five period groupings, serves to introduce the work of many local architects; and the illustrations form an interesting pictorial record of changes in American architectural style.
- CHAMBERLAIN, SAMUEL.
Domestic architecture in rural France; sketches in lithograph, dry point, pencil and wash, of small chateaux, farms, town houses, cottages, manoirs, windmills, gates, doorways, details, etc., from Burgundy, Auvergne, Provence, Normandy, Brittany and the Touraine. New York: Architectural Book Pub. Co., 1928. vii p. front., 55 pl. f°. \$12.50. 728
Characteristic aspects of French provincial architecture are rendered with sensitiveness and charm.
- Le chiese di Bologna illustrate con cenni sulle tradizioni religiose della città.* Bologna: N. Zanichelli, 1927. xiii, 183 p. illus. 16°. 13.50 lire. 726.5
"Pubblicato in occasione del Congresso eucaristico nazionale tenuto a Bologna dal 6 al 12 settembre 1927."
A detailed guide to some seventy-five churches in this Italian city, with small half-tone illustrations.
- DEUTSCHER, WERKBUND.
Bau und Wohnung. Stuttgart: Akad. Verlag. Dr. F. Wedekind & Co., 1927. 152 p. illus., plans. f°. 7.20 marks. 708.31
Plates and descriptive text illustrating the Stuttgart exposition of 1927. The plates show plans, exteriors and interiors designed by notable contributors.
- FIELD, HORACE, AND M. BUNNEY.
English domestic architecture of the XVII and XVIII centuries; a selection of examples of smaller buildings measured, drawn and photographed. London: G. Bell and Sons, Ltd., 1928. viii, 183 p. incl. plates. diags., illus. (incl. plans.) 2 ed., rev. sq. 4°. 18s. 728
First published in 1905. This 1928 edition has unchanged text, but a re-arrangement of illustrations to bring together plates and the text relating to them.
- HOFF, AUGUST.
Emil Fabrenkamp, ein Ausschnitt seines Schaffens aus den Jahren 1924-1927. Stuttgart: J. Hoffmann, 1928. 96 p. col'd front., illus. (incl. plans), 5 col'd pl. 4°. 25 marks. 724.931
The brief text is followed by a series of illustrations of the work of this German architect drawn from photographs, drawings, plans and watercolors.
- NORMAND, CHARLES PIERRE JOSEPH.
A parallel of the orders of architecture, Greek and Roman. London: J. Tiranti & Co., 1928. 4 l. 64 pl. f°. 6s. 729.323
Consists of a brief text translated from the French, and a series of line engravings reprinted from the original Paris edition of 1819.
- Petits édifices.* Série 2, 3 et 4. Paris: A. Vincent et Cie., 1927-1928. 125 fr. per vol. 724

Series 2 and 3 deal with half timbered buildings in Normandy; series 4 with rural buildings in Provence. Each portfolio has a short introduction, a list of plates with descriptive notes, eight pencil drawings by Augustin Bernard and a series of 48 other plates which are reproductions of photographs. The first series, 1926, dealt with Spain.

RITOW, HERMAN, AND F. C. BROWN.

Architectural design and lettering; a practical treatise on the construction and design of modern dwellings. Chicago: American technical society, 1928. 223 p. illus. 8°. \$2.00. 729

A handbook of the processes involved in architectural design, planning and construction. The second section on architectural drawing and lettering is a reprint.

ROBERTSON, HOWARD, AND F. R. YERBURY, editors.

Examples of modern French architecture. London:

E. Benn, Ltd., 1928. 7 p. 100 pl. 4°. 32s. 6d. 724.94

"A volume of photographic impressions of modern French work, an architectural traveller's record of buildings and details . . . work which will be universally admitted as sanely evolutionary in character, side by side with work which is frankly revolutionary."—Introduction.

SALWEY, JASPER PHILIP.

Lincoln; a sketch-book. London: A. & C. Black, Ltd., 1928. 24 l. incl. plates. 8°. (Artists' sketch book series.) 2s. 6d. 720.942

Illustrated title page.

A series of pencil sketches without text, illustrating the architecture of Lincoln, England. Another volume in the same series by H. P. Templar is a similar study of the city of Manchester.

U. S. *Public Buildings and Public Parks of the*

National Capital, office of. The Lincoln Memorial, Washington. Prepared under the direction of the Director of Public Buildings and Public Parks by Edward F. Concklin, special assistant. Washington: United States Government Printing Office, 1927. vi, 94 p. front., plates. f°. \$2.00. 725

Sketches the inception and history of the Lincoln Memorial, and describes the architecture, decoration, setting, dedication and administration.

ALLIED ARTS

AJALBERT, JEAN.

Beauvais. Paris: A. Morancé, 1927. 72 p. incl. table. plates. 12°. 20 fr. 746

A concise history of the Beauvais tapestry works, and a record of production, brought up to date by the present director of this state activity.

CHAMBERS, FRANK F.

Cycles of taste; an unacknowledged problem in ancient art and criticism. Cambridge: Harvard University Press, 1928. vi, 139 p. 8°. \$2.00. 701

Greek and Roman aesthetics studied from the evidence of ancient literature rather than from the comment and interpretation of later critics.

Decorative art, 1928: "The Studio" Yearbook. Edited by C. Geoffrey Holme and Shirley B. Wainwright.

London: The Studio, 1928. viii, 188 p. illus. (part col'd), plans. 4°. 10s. 6d. 740

A review of American, British and continental examples of the year's activity in the design of architecture, furniture, pottery, glassware, metal-work and textiles.

DESMAROUX, HÉLÈNE.

L'oeuvre du sculpteur O'Connor. Paris: Librairie de France, 1927. 120 p. illus. 4°. 60 fr. 735

A French appreciation of the Celtic qualities in the art of the American sculptor O'Connor. Volume contains 115 half-tone reproductions of his work.

El Arte en España. Bajo el patronato de la Comisaría regia del turismo y cultura artística. Barcelona: Hijos de J. Thomas, 1927-1928. 16°. 2 pesetas per vol. 709.461

No. 20. Aguilar y Cuadrado, R. La catedral de Sigüenza. 1927.

No. 21. Tormo y Monzó, E. Ribera. 1927.

No. 22. Melida, J. R. Escorial. 1928.

No. 23. Gascon de Gotor, A. Zaragoza. 1928.

No. 24. Gascón de Gotor, A. Zaragoza II. 1928.

No. 25. Polo Benito, J. La catedral de Toledo. 1928.

A series of small monographs on individual Spanish cities, buildings or artists.

GLEICHEN, LORD EDWARD.

London's open-air statuary. London: Longmans, Green and Co., Ltd., 1928. xlv, 258 p. incl. tables. front., plates. 8°. 21s. 735

Bibliography, p. 236-239.

A record of some 400 examples of London sculpture, arranged by certain district groupings. There are 45 illustrations and a good index.

HANNAN, THOMAS.

Famous Scottish houses; the Lowlands. London: A. & C. Black, Ltd., 1928. viii, 204 p. front., plates. 8°. 12s. 6d. 728

Bibliography, p. 201.

Historical and architectural descriptions of some 50 Scottish houses, with clear photogravure illustrations from the author's own photographs.

HENRIOT, EMILE.

En Provence; crayons et sépias de Maurice de Lambert. Paris: L. Delteil, 1927. 180 p. incl. mounted front., mounted plates. mounted illus. f°. 350 fr. 720.944

1233 copies only, printed.

Delightful rendering by word and picture of the charm of houses and gardens of old Provence, especially at Avignon, Nimes, Arles and Aix.

JACKMAN, RILLA EVELYN.

American arts. Illustrated with four hundred sixty halftones from photographs and five line drawings. New York: Rand McNally & Co., 1928. xxxiii, 561 p. 248 plates. 8°. \$3.60. 709.73

A general survey of the various fields of American art;—the crafts and industries, painting, sculpture, and architecture. Illustrations are small half-tones.

LONDON COUNTY COUNCIL.

Housing; with particular reference to post-war housing schemes. London: London County Council, 1928. 193 p. incl. tables. front., illus., plans. 8°. 2s. 6d. 728.1

This volume includes a "summary of the information to be found in fuller detail in two earlier volumes already published by the Council. The present volume thus gives a complete history of the housing question in London." Includes its legislative, financial and architectural aspects.

FOREIGN PERIODICALS

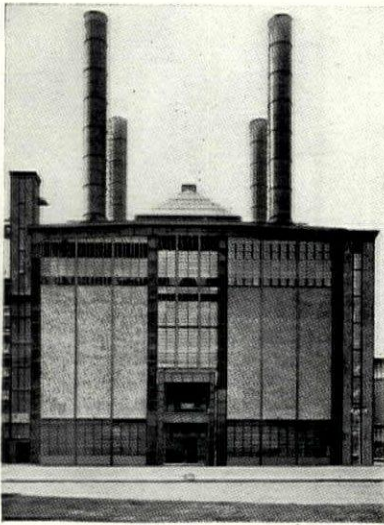
Reviewed by Henry-Russell Hitchcock, Jr.

IN THE periodicals received in the last two months there are several items of importance. The French magazines illustrate a scheme for solving city traffic problems by separate sidewalks and roads on different levels, and also include a rather excellent group of schools.

The British and Spanish magazines are more successful in publishing good non-traditional Dutch work than in showing similar work in their own countries, although the advertisements prove its existence. But the British and Italian traditional designs show a vigor in the use of the Baroque that is infrequent in America.

Only government buildings seem to resist the general movement toward the reinforced concrete style introduced by Gropius. They cling to the graces of eclecticism and continue the masterly use of elaborate and attractively patterned brickwork. Elsewhere, in industrial building, brick is used more simply as a colorful substitute for concrete with as much success as in the richer building of some years ago.

But all the articles and illustrations in the periodicals of these last two months are not devoted to the present. *The Architect's Journal* presents admirably the work of Ludwig Persius, a royal Prussian architect of the mid-nineteenth century at Potsdam. His



POWER STATION NEAR BERLIN
KLINGENBERG AND ISSEL, ARCHITECTS
From *Baukunst*, July, 1928



GYMNASIUM AT SURESNES
PAYRET-DORTAIL, ARCHITECT
From *L'Architecture*, July, 1928



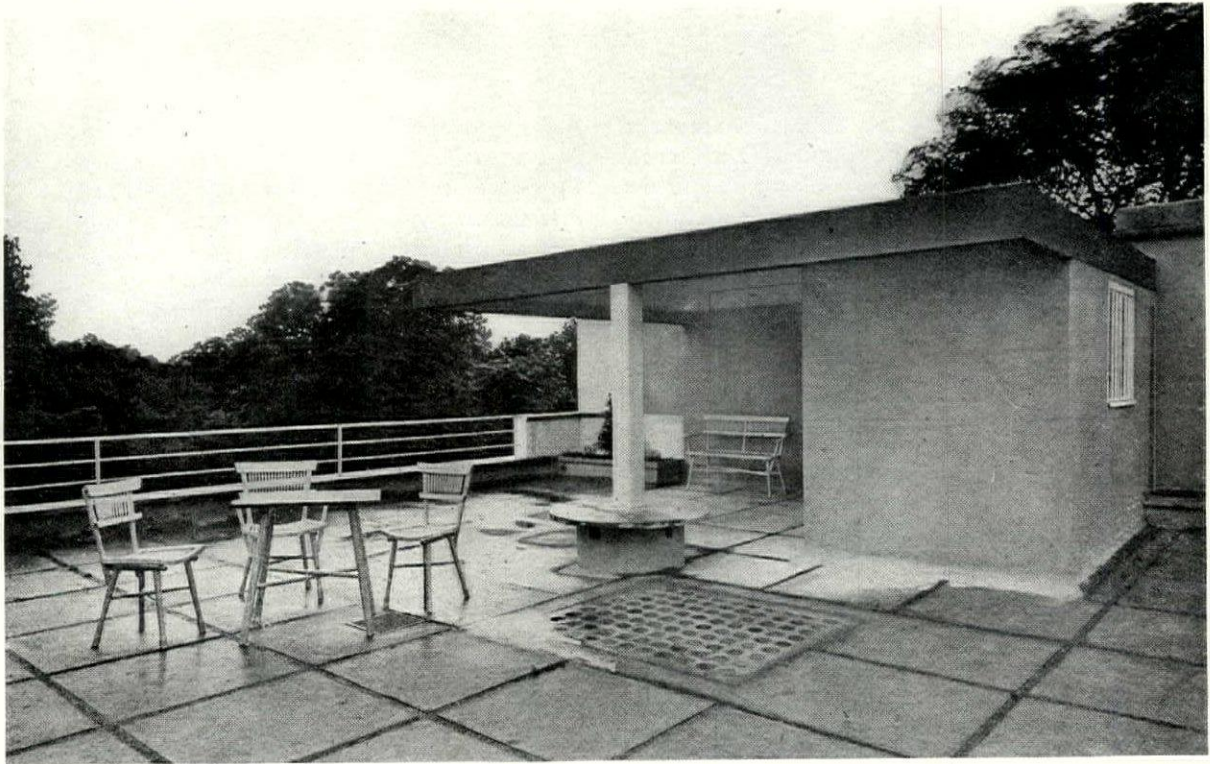
POWER STATION, DERBY
From *The Architect & Building News*
August 24, 1928

The German magazines as usual have the largest group of interesting modern buildings to offer. The competition designs, the workers' housing developments, the city buildings, the interiors, the expositions—all illustrate a continual gradual shift toward the left. It is pleasant to note that the apartments in Los Angeles by Neutra illustrated in *Die Baugilde* are quite as fine and as modern as any of this German work. The immense building programme of the city of Frankfurt in the last few years is frequently illustrated. *Das Neue Frankfurt* gives in addition an elaborate account with full technical details both as regards the city planning involved and the equipment of the single apartments. Large scale domestic building of another sort is illustrated in the Gagfah housing exposition at Berlin with small single houses, double houses, and rows of houses by many of the leading architects of Germany.

work is without question the most satisfactory of the middle period of Romanticism and there is little comparable to it in Anglo-Saxon countries, although many familiar types, such as the "Italian Villa," are represented in it. Another greater and earlier German, Johann Balthasar Neumann is discussed in the *Zeitschrift für Bauwesen*. His work is perhaps the finest of the eighteenth century Baroque-Rococo style; but it has less direct connection with modern architecture than the work of Persius.

Most of the text in the periodicals is of less interest than the illustrations. It is more concerned with local conditions, particularly that contained in the weeklies.

In the fields of gardening and decoration the Germans in general are very skilful in working close to architecture and their ideals of comfort and homelikeness are nearer to ours in America than are those



TERRACE OF A RESIDENCE AT BOULOGNE-SUR-SEINE. M. R. FISCHER, ARCHITECT
From *La Construction Moderne*, July 29, 1928

of the French or even of the English. It is regrettable that the contacts of American architects interested in current design have been almost solely with France. It may be hoped that in time the excellent foreign periodicals may make other work better known in this country.

Since the War few large country houses have been built in Europe as those who can afford them usually prefer old châteaux and manor houses. Those that are illustrated in the foreign periodicals resemble rather closely the country houses in America. French examples are markedly inferior to our own in plan and in execution. Some of the larger suburban villas in Germany and France which are comparable in size to the smaller American country houses have indeed shown an advance in treatment but the real problem of the house in the country is one which little concerns the European architect of today. It is a field in which we may well look for continued fine expression in America and no doubt within a short time there will be here greater freedom and less dependence on tradition. Nonetheless the suburban villas of plain brickwork and reinforced concrete and glass, of which the periodicals reviewed here contain several excellent examples, have more suggestions to offer in this field naturally than industrial building or the large housing developments. At the

same time the British traditional work sets a standard of dignified simplicity and excellent craftsmanship which America, despite the advances of the last few years, may still study with profit.

CANADA:

The Journal, Royal Architectural Institute of Canada. August. The early architecture of the Province of Ontario. The Old English Inn.

ENGLAND:

The Architect's Journal. July 25. Ludwig Persius and the Romantic Age in Germany. August 1. Hudson's Bay House by Merves and Davis. August 8. Fascist headquarters in Milan and Bergamo. August 29. An article on Oskar Kaufmann. Architectural Designs exhibited at London University. Modern power stations in Italy and in England. September 5. A fine modern English factory (in an advertisement). September 12. Fritz Lang's architectural settings used in German movies.

The Architect and Building News. August 24. The Lydia House, Amsterdam, by Boterenbrood. August 31. The Church of the Sagrada Famiglia in Barcelona by J. Gaudi. September 7. A church at Wimbledon by A. Gilbert Scott. Gordon Craig's stage-settings and modern architecture. Some French War Memorials. September 14. Lewisham Townhall competition. New buildings in Mayfair. Modern garages in Paris.

FINLAND:

Arkkiitehti. August 1928. New Apartment houses in Helsingfors. Competition designs for a bank and office building.

FRANCE:

L'Architecte. July. Notice of the death of Charles Plumet, one of the earliest important modern architects in France. School buildings at Suresnes by Payret-Dortail.*

La Construction Moderne. July 22. Project by André Ventre for separating pedestrians from traffic in crowded urban centers. New shop fronts in Paris. July 29. A villa at St. Cloud by Crevel and one at Boulogne by Fischer.* August 26. The results of the Dutch popular housing law. Buildings by the Amsterdam Office of Public Works. September 2. A very full study of the Pleyel building in Paris by Auburtin, Granet and Mathon.

GERMANY:

Baukunst. June. Domestic work by John Campbell. Note on the return of Walter Gropius to private practice. July. Five centuries of architects' sketches. A large power station outside Berlin by Klingenberg and Issel.*

Bauwelt. July 26. Apartments in Leipzig by Albrecht Jaeger. August 23. Exposition of small house design at Gagfah near Berlin. Single houses, groups of houses by Schmitthenner, Emmerich, and Mebes, Tessemow, Poelzig, Klein, and others. A fine resumé of the simplest and cheapest type of domestic building as today practised in Germany. August 30. A small country house outside Berlin by Bruno Ahrends. September 6. A small country house outside Hamburg by Block and Hochfeld.

Das Neue Frankfurt. July-August. The Frankfurt housing developments.

Denkmalpflege und Heimatschutz. July. Renaissance architecture in Koblenz and Haynau. August and September. New building in relation to old cities.

Die Baugilde. July 25. School at Essen by E. G. Korner. Apartment buildings by R. J. Neutra in Los Angeles. Small dwelling plans at the Munich Exposition of 1928. Paris Housing Congress of 1928. August 25. New Apartments at Frankfurt by

*Illustrated in these pages.

Rudloff and May. Hotels and Houses by Helmut von Wagner-Freynsheim. The rebuilding of the devastated regions in East Prussia. Modern tombstones.

Die Kunst. August. Stuttgart Domestic architecture by Albert Eitel. Ironwork by Albert Grenander. Bremen Gardens by Fr. Gildemeister.

Moderne Bauformen. August. Modern Viennese Interiors. A one room apartment by Fritz Grosz. Interiors at the 1928 Dusseldorf Exposition. The newest Czech buildings. Fahrenkamp's designs for the Bremen Exposition. September. A summary of the book "Die Neue Baukunst in Deutschland" by Hugo Häring. Works by Behrens, Poelzig, Tessenow, Mendelsohn, Luckhardt and Anker, Gropius, Max and Bruno, Taut, Häring, Hilberseimer, May and Rudloff, Döcker, Korn, Bartning, Adolf Meyer, Haessler, Krayl, Schneider, Rading, and Scharoun. A fine pictorial resumé of the best of the most advanced architecture of Germany in the last few years.

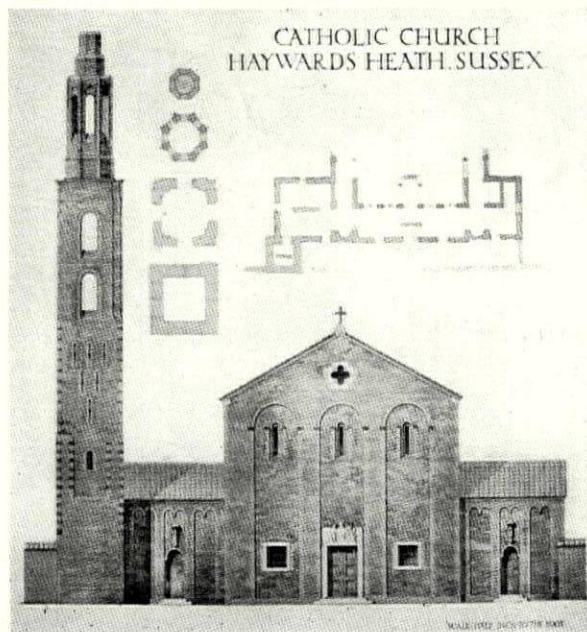
Wasmuths' Monatshefte für Baukunst. August. Contemporary German architecture by Robert Atkinson. Work of Max Laenger. Competition for Spa at Bad Neuenahr. New Spanish houses in California. September. The Buildings of the Press Fair in Cologne by Adolf Abel. Titafna-Palast Cinema in Berlin by Schöffler, Schloenbach and Jacobi. Modern French building. Nineteenth century engineering architecture. The contrast between the extreme expressionistic architecture of Hoetger in Bremen and the more rational architecture of Mendelsohn.

Zeitschrift für Bauwesen. June. The work of Johann Balthasar Neumaun. July. A full account of the remodelling of the Berlin Opera house.

Zentralblatt der Bauverwaltung. July 25. Competition for a Spa at Norderney. August 1. A new school in Koenigsberg. September 5. Improvement of lecture rooms in the Berlin Technical Schools. Munich and Dresden Expositions of architecture and technics. September 12. Modern German parks and gardens.

SPAIN:

Arquitectura. August. Restoration of ancient buildings in Holland and Belgium. A workers' school at Bernau by Hannes Mayer. A theatre in the Canary Islands.



From *Baukunst*, June, 1928

THE ARCHITECTURAL RECORD

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