

The ARCHITECTURAL RECORD

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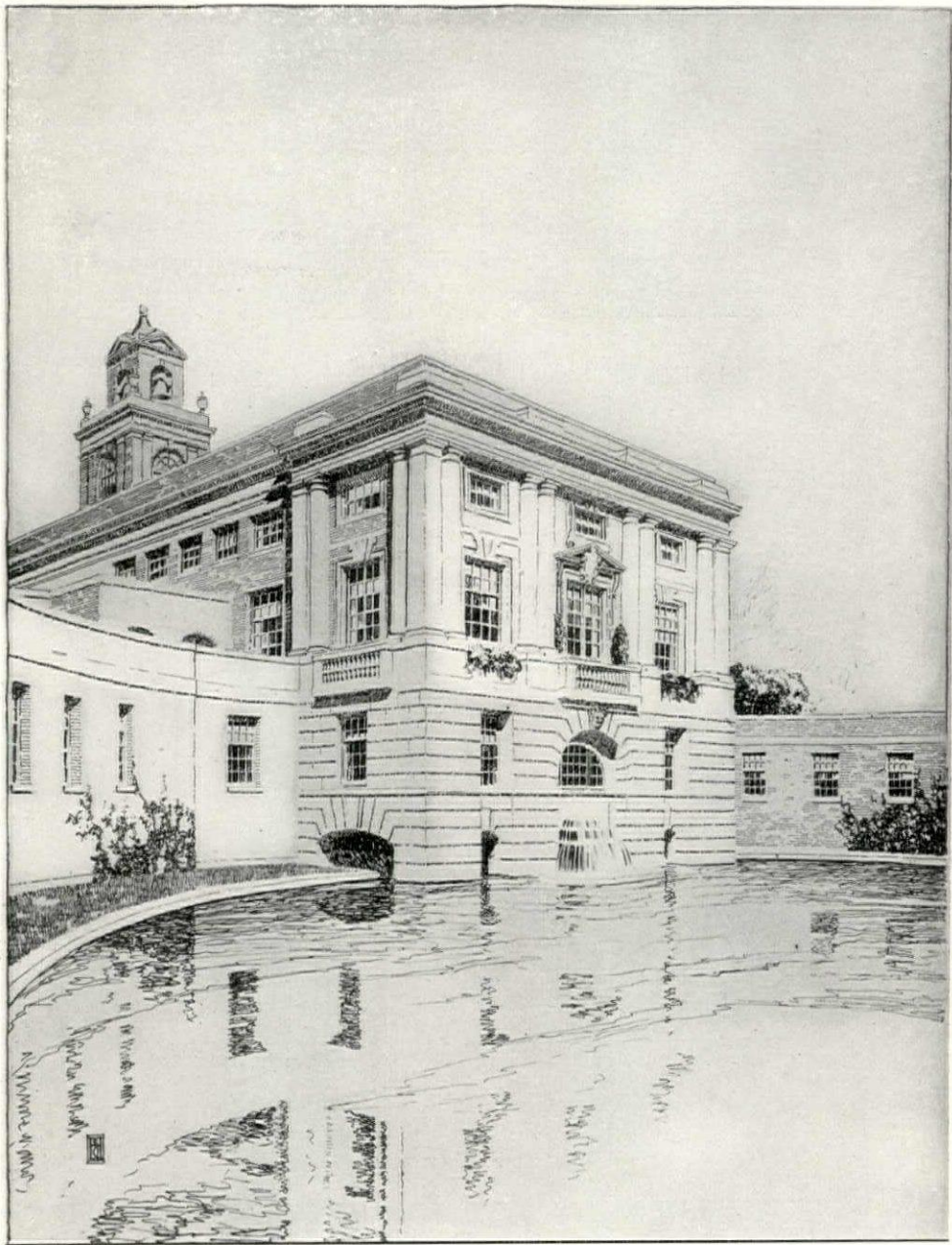
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The Architectural Record.

May, 1923

Cafeteria Wing.
Detail Perspective of Pool Group.

NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.

The ARCHITECTURAL RECORD

VOL. LIII

MAY, 1923

NUMBER 296

The DEVELOPMENT OF AN INDUSTRIAL GROUP ~

" NEW BUILDINGS at NELA
PARK IN CLEVELAND "

FRANK E. WALLIS & SON, ARCHITECTS

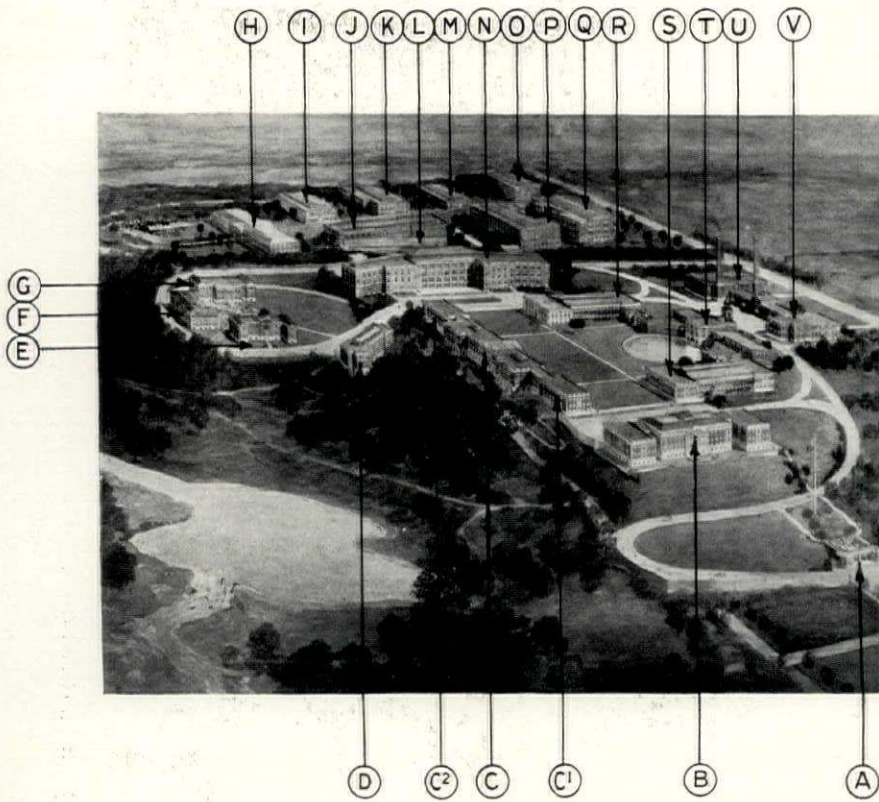
By Matlack Price

THE STORY of Nela Park is not a story of architecture magnificently isolated, of architecture as an end and not as a means. It is a story, rather, of architecture as a means; of architecture utilized in a way not entirely unlike the way in which electricity is used. You do not see electricity: you see only what it does. It makes light, or moves things or gives power to machinery, but itself it sublimates.

The architecture of Nela Park could have been very assertive, even pompous and grandiose, but the more it tended in that direction the less of its real purpose it would have accomplished. In the unique group of buildings of the National Lamp Works of the General Electric Company in Cleveland, Ohio, architecture has played a part far more important than that of piling up pediments, or burgeoning forth consoles and car-touches and various other architectural bric-a-brac, here, there and everywhere—

it has performed the great service of co-ordinating the scattered parts of a large and ambitious plan, of expressing order and relationship, of effecting unity in place of an architectural Babel.

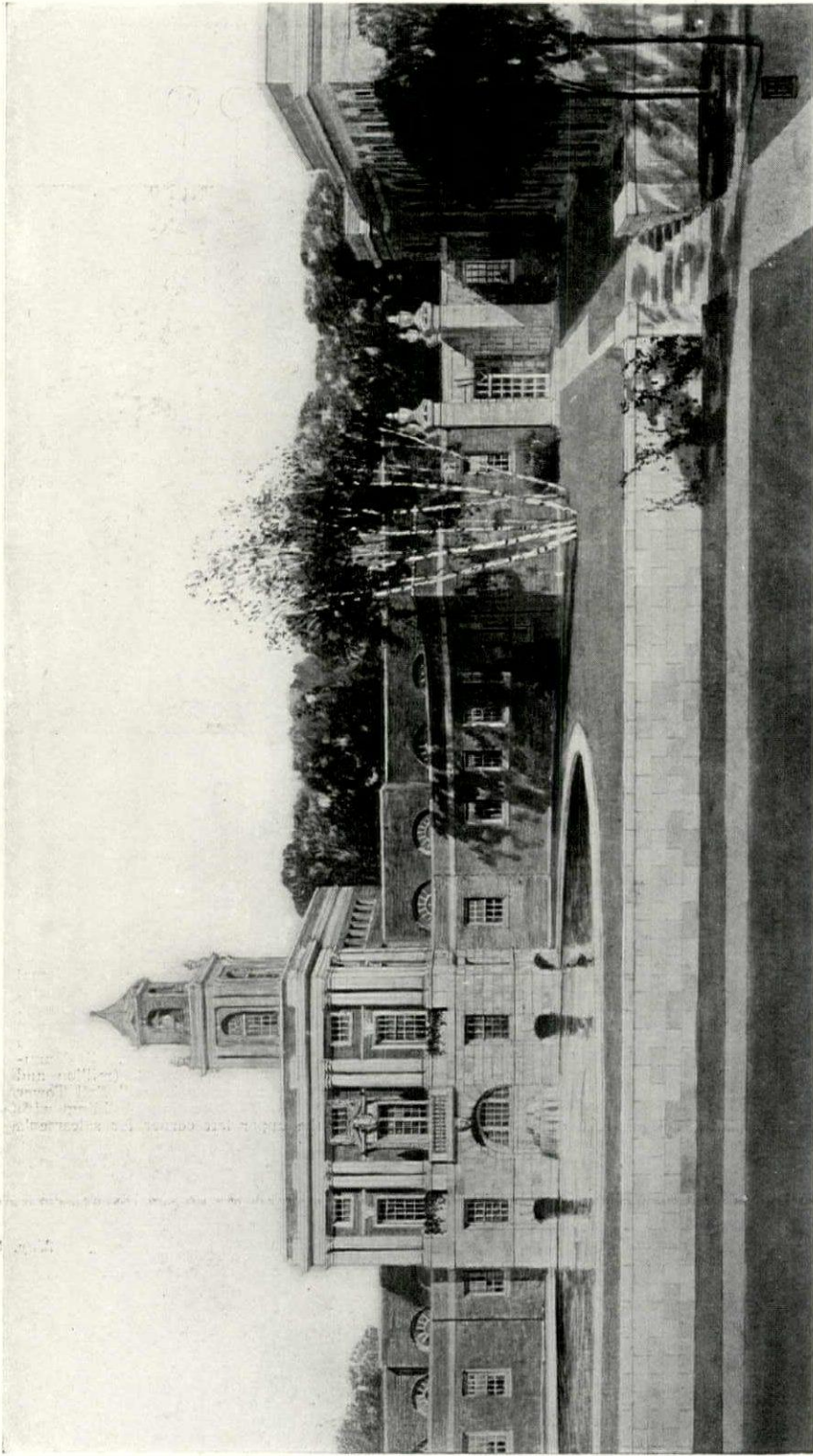
No very great amount of superficial "style" was needed to accomplish this, for the burden of the work lay in the broader aspects of its plan. The superficial style, the architectural language in which it communicates itself is simple enough—an unpretentious, decent version of the Georgian manner, in brick and stone, a kind of detail on which the most verbose critic would be at a loss to perpetrate six or seven hundred words. He might call upon the ghost of Sir Christopher Wren, and be a little sentimental about Independence Hall, and talk about "our Colonial heritage," but most of it would be a mosaic of words, designed with more or less skill or pedantry, but little relation to the matter in hand.



A—Gate Lodge. B—Engineering Building. C—Sales Building. C¹—Publicity Department. C²—Legal Department. D—Administration Building. E—“Pure” Science. F—Applied Science. G—Science Library. H—Proposed Administration of Factory Group. I—Chemical Laboratory. J—Proposed Lamp Factory. K—Proposed Lamp Factory. L—Garage. M—Machine Shop. N—Experimental Factory. O—Proposed Lamp Factory. P—Proposed Lamp Factory. Q—Lamp Factory. R—Service Wing—Doctor, Dentist, Club Rooms, Employment, Barber, Bowling Alleys, Safe Deposit Vault, Bookkeeping, Treasurer. S—Manufacturing Offices and Auditorium for Business Conferences. T—Cafeteria—Managers’ D. R. (million and half gallons water storage for plant), Bronze group typifying “control of light over darkness,” Bell Tower (Westminster Chimes—making time pass pleasantly). U—Power House. V—Operating Building with official landlord; Telephone, Telegraph, Ground Service. Tent city in the upper left corner for salesmen’s summer camp.

Birdseye View.

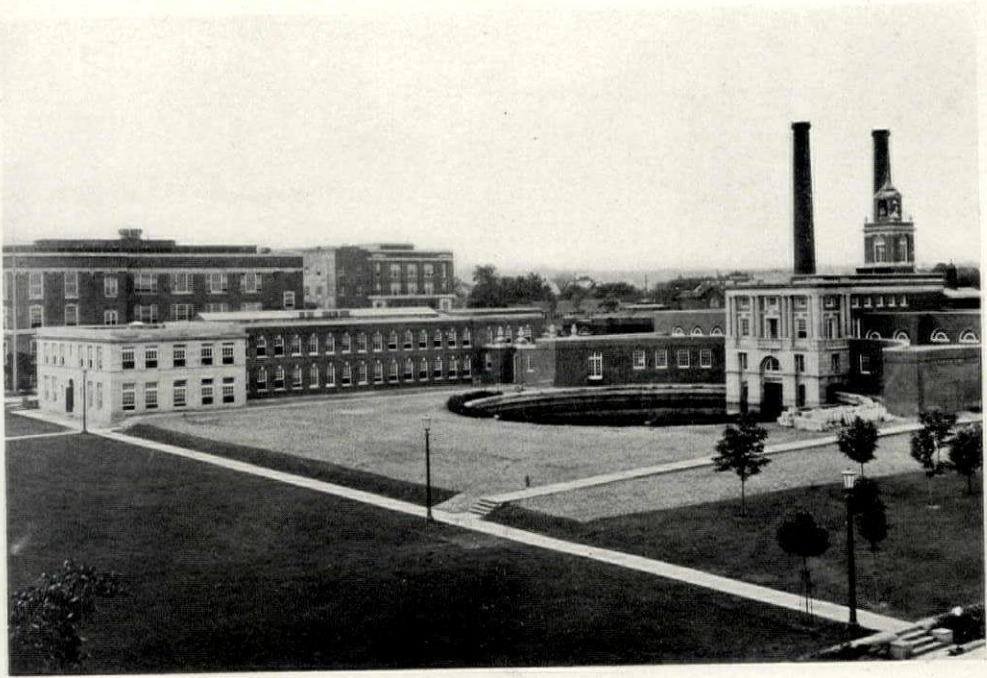
NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.



The Architectural Record.

Rendering of Pool Group.
NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.

May, 1923



Pool Group.
NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.

It would be true enough to say that the detail of the several buildings is consistent, and an admirably appropriate style for the carrying out of the group, but this would be only a small part of what should be said. I have speculated in these pages, before now, upon what may be the reasons, if any, for the general neglect of this particular kind of Georgian architecture in the design of large buildings. The Curtis Building in Philadelphia is one of the few that can be cited. Certainly Mr. Wallis has utilized the style to good purpose in his designs for the buildings at Nela Park, and if he has given architectural critics little to rhapsodize over in the way of bits which could be called *recherché* or *intime* by the dilettanti, he has also spared people from reading such rhapsodies and has given to Nela Park the stamp of fine, simple straightforwardness. It is a stamp which might well be put upon a great deal of contemporary architecture not designed for industrial purposes. If Nela Park did nothing else, it could stand

as a permanent evidence that industrial office buildings, whether considered singly or in groups, need not be unattractive or unarchitectural. Architecture is a sterner and more practical art than many believe, and its highest towers have foundations in the earth. Certainly one of the most refreshing things about Nela Park is the absence of architectural nonsense in its whole plan and in the individual buildings which go to make it up.

The area occupied by Nela Park is approximately a hundred and fifty acres, and the work of laying it out and building the first buildings was begun in 1911 and carried on until 1917.*

The latest additions were begun in 1919 and have just reached a stage of completion at the present writing. The birds-eye view, with its lettered key, shows three states of Nela Park: the first buildings, the new group, and several buildings contemplated for the future. The new

*The work up to 1914 was illustrated and described in THE ARCHITECTURAL RECORD in its issue of June, 1914.

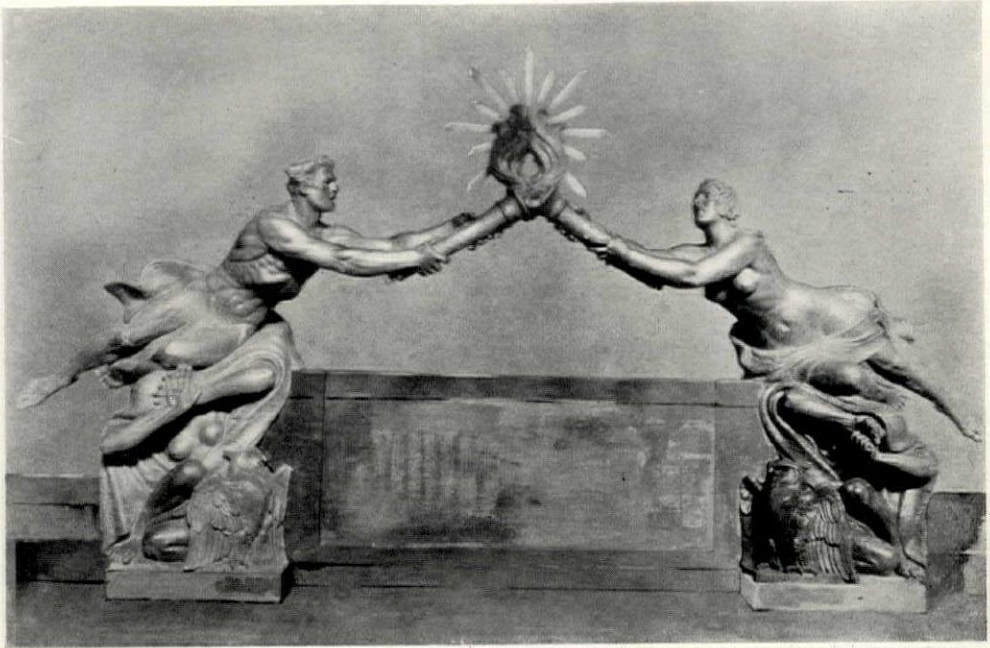


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Main Feature in Pool Group.

NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.



Bronze Group.

R. I. Aitken, Sculptor.

NELA PARK, CLEVELAND, OHIO.

Frank E. Wallis & Son, Architects.

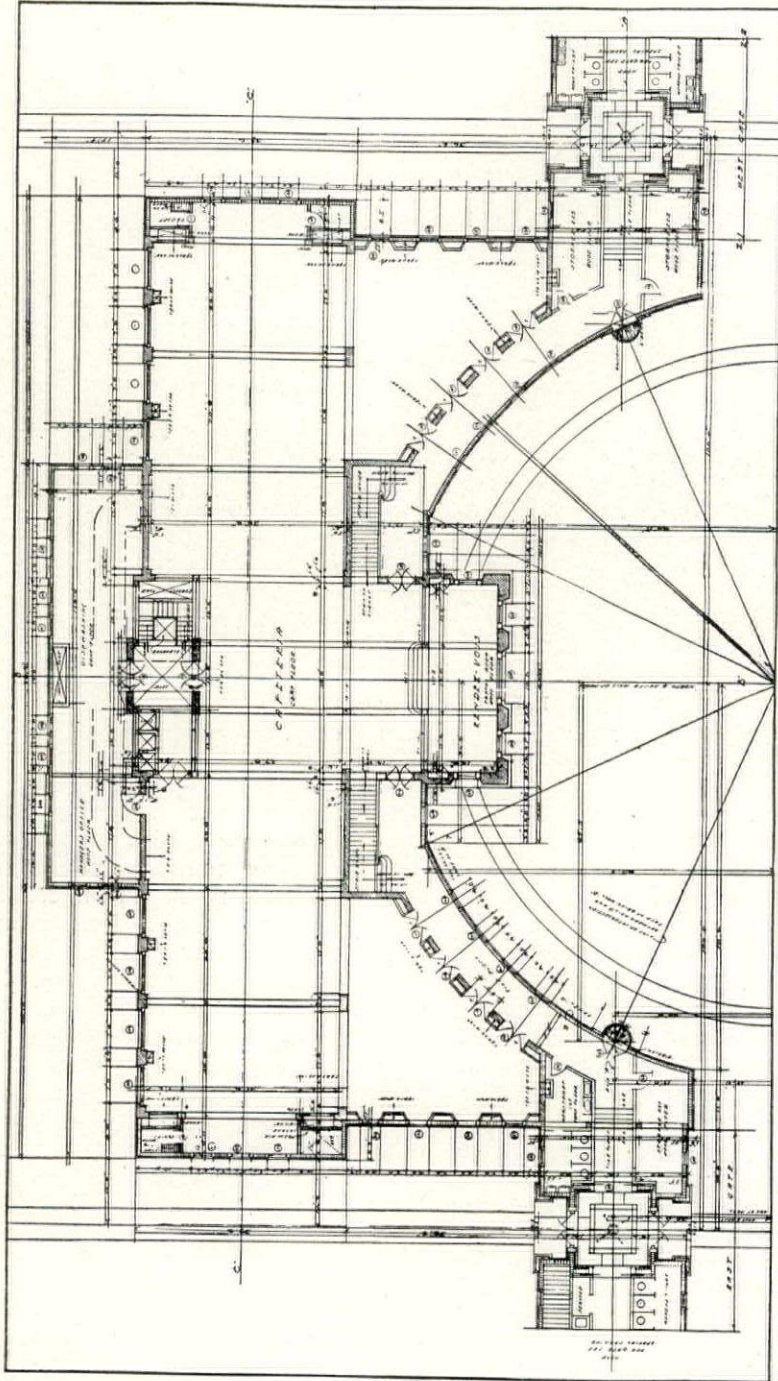
group, considered presently in detail, is called the Pool Group, and is readily located as centering on and partly enveloping a large circular pool.

One very heartening thing about Nela Park, to any architect, is the fact that it represents a high order of vision without being visionary. A large part of it was started and actually built according to plan, and subsequent interruptions did not stop the continuity. They were merely intermissions in a definitely planned program. Part of the vision, then, at once became a reality, another part, just completed, was translated from the "proposed" to the "existing" class, and there is no human reason to suppose that the buildings still marked "proposed" will not in due time assume the tangible form of brick and stone.

Here, then, is a real accomplishment of architecture, and one infinitely greater and more seriously to be reckoned with than architecture which limits its meaning to the fashioning of a console, or the detailing of a doorway. Architecture

conceived the whole group and gave to it a unity and coherence which is now organic. The development of the plan grows of itself, without the need of injections or of artificial respiration. Here is architecture seen and sensed as an entity; not as a row of columns, or a resuscitation of this or that style. Here is architecture animating an organic system, like life in the human body, or current in an electric installation, and in this lies the architect's achievement. Mr. Wallis knows that other architects, given a qualifying measure of ability, can design Christopher Wren belfries and Georgian-Renaissance doorways and façades, but these are only details, and details which he properly gauges in their relationship to the whole scheme. They are the outward guise of an inward unity, and this unity not only created the first plan of Nela Park out of nothing, but held it together in unity through to its present stage of near completion.

Of the vision of the men who control the destinies of Nela Park, and have con-

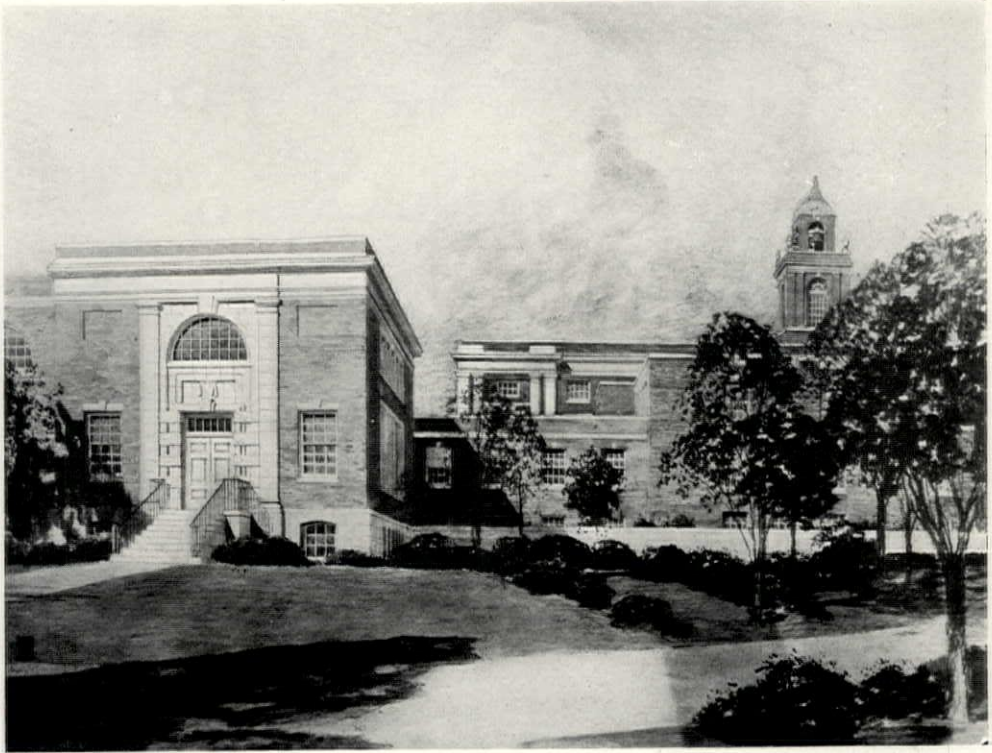


May, 1923

The Architectural Record.

Plan of Cafeteria.

NELA PARK, CLEVELAND, OHIO.
 Frank E. Wallis & Son, Architects.



Rendering.

NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.

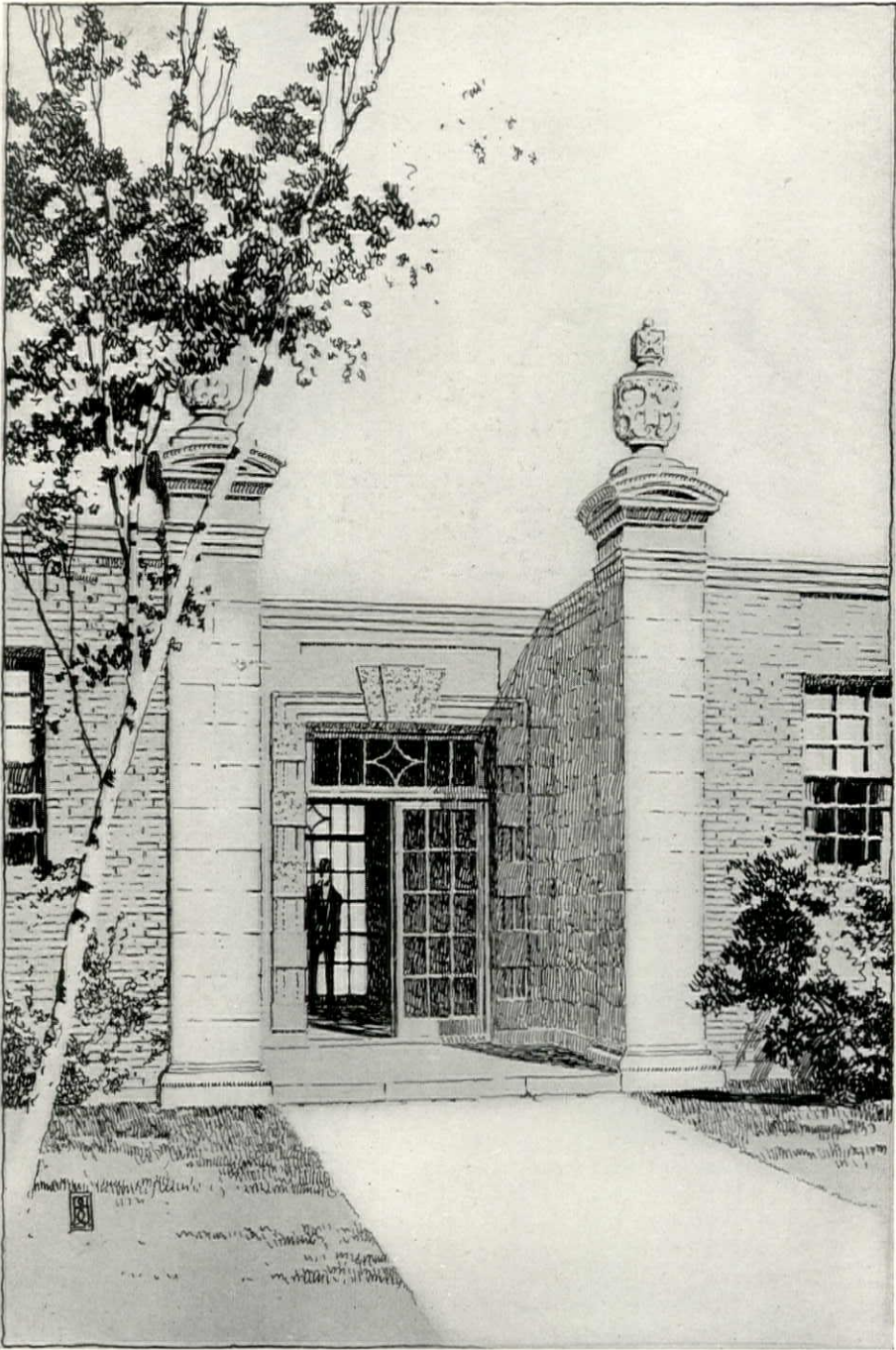
trolled them since its inception, a highly inspirational story could be written, and a story typifying the best element of American business, the element of vision. A dream of an ideal industrial environment was made a reality, and this could not have happened in a sporadic or piecemeal manner, or in the nebular realm of mere words. To reach execution it needed a tangible form, articulated, a physical form that could be measured and estimated. And this was given to it by architecture.

A great deal of the proposed plan sees material emergence in the new work on the Pool Group. Here, on a broad terrace, is a great circular basin above which rises the central portion of the Cafeteria Building. The upper portion is occupied by the officers' dining room, while the main cafeteria extends in curved wings right and left. The left side of the terrace is flanked by a long service

building, containing doctors' and dentists' offices and other service departments of the plant, terminating with the stone structure of a bank. The flanking building to balance this along the right side of the terrace will be the head office of the manufacturing section.

There is no ceremonious pomp at Nela Park, none of the spirit of Imperial Rome, for the Administration Building forms no part of this formal Pool Group, nor is it even on the long axis of the whole group ("B" in the keyed birdseye view). This large and importantly located building is the Engineers' Building, and the Administration Building, the headquarters of the master minds of Nela Park, is modestly concealed behind the Sales Building, on a wooded slope (at "D" in the keyed birdseye view).

The formal arrangement of the pool group, with the culminating glory of the



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Rendering of Gateway.

NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.

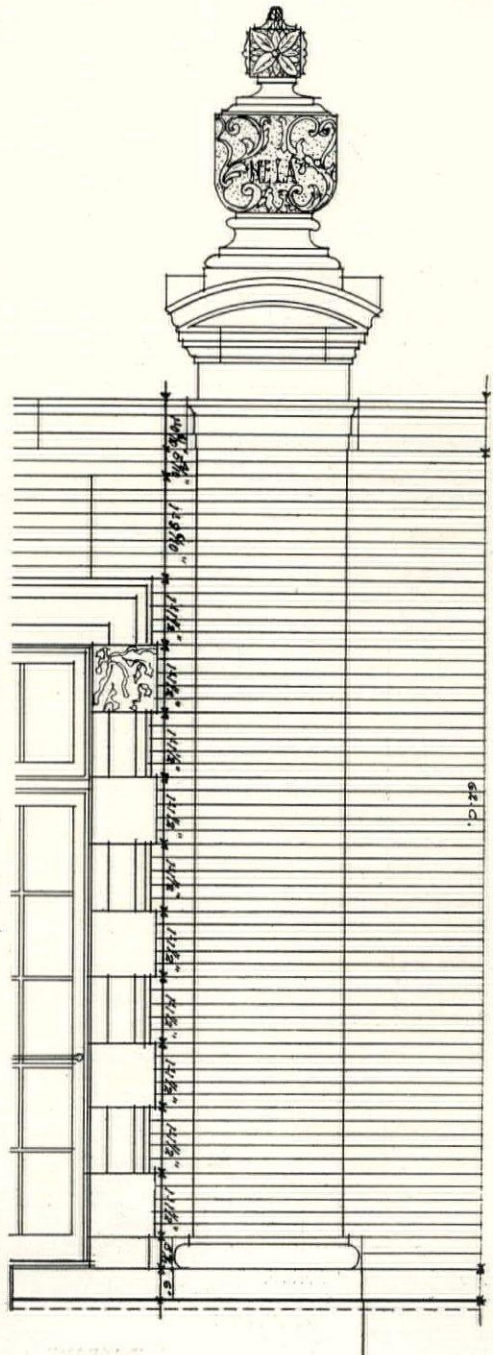
great allegorical figures of bronze on the central block of the Cafeteria Building, might seem to suggest the grandeur of a Beaux Arts problem (which is not meant slighting, either to the École or to the matter in hand), might seem even a little undemocratic, or suggesting the old régime in this otherwise very American Nela Park. What were we saying about an escape from architectonics and architectural theatrics? The circular pool, and all the rest of it, after all, contradict nothing in the spirit of Nela Park. It is only proper and fitting that a group of the extent and importance of this have some pictorial feature, some part of its scheme which is not strictly utilitarian. During the noon hour, the time of eating and a little rest, the workers of Nela are fairly enough entitled to some interlude, and this arrangement of the eating hall is an architectural interlude.

The bronze figures are a part of the interlude, and a symbol of the eternal miracle of electricity. They stir the imagination, and as long as people imagine, they continue to live and to get more than their salaries out of their work. The figures were created by Robert I. Aitken, and represent Light Overcoming Darkness: also, a question in the minds of the creators of the group, "Can intellect overcome stupidity?"

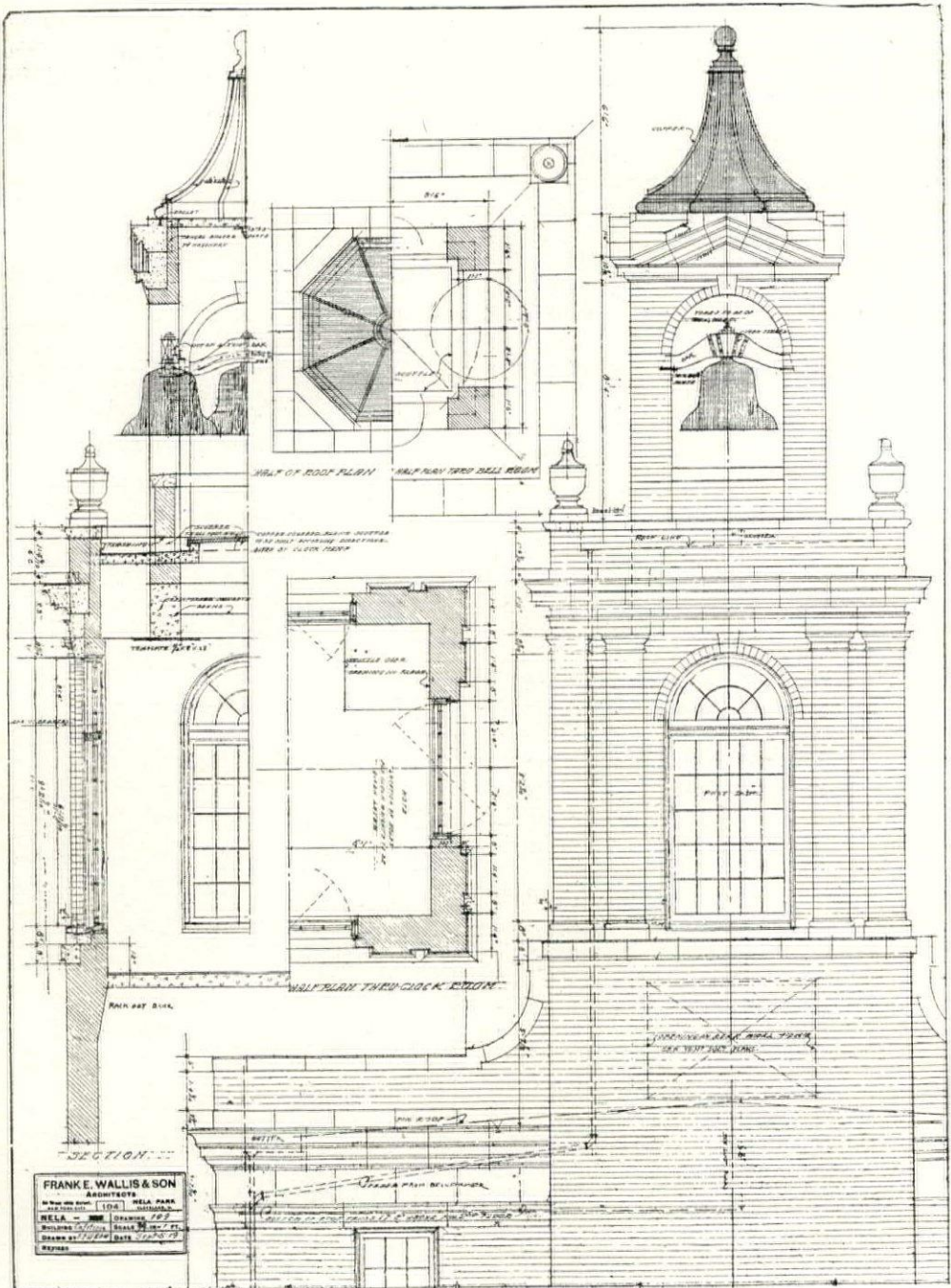
But with these figures, as with such architectural detail as Mr. Wallis has used for the embellishment of the buildings, the character has a very definite purpose and meaning. The embellishments do not make the difference between good straightforward industrial buildings and buildings of inappropriately ornate affectation. They make the difference between unbeautiful and depressing factory buildings and good, straightforward industrial buildings.

For the most part there is very little imagination shown in the design of industrial buildings. Owners, through consistent stressing of the utilitarian over a long period of years, have trained architects to forswear imagination when any industrial buildings is on the board, and consequently architects have not developed the picturesque possibilities of this type.

There are plenty of architecturally attractive solutions for all types of industrial buildings, and in the hands of a skillful



Scale Drawing of Gateway.
NELA PARK, CLEVELAND, OHIO.
Frank E. Wallis & Son, Architects.



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Scale Drawing of Bell Tower.

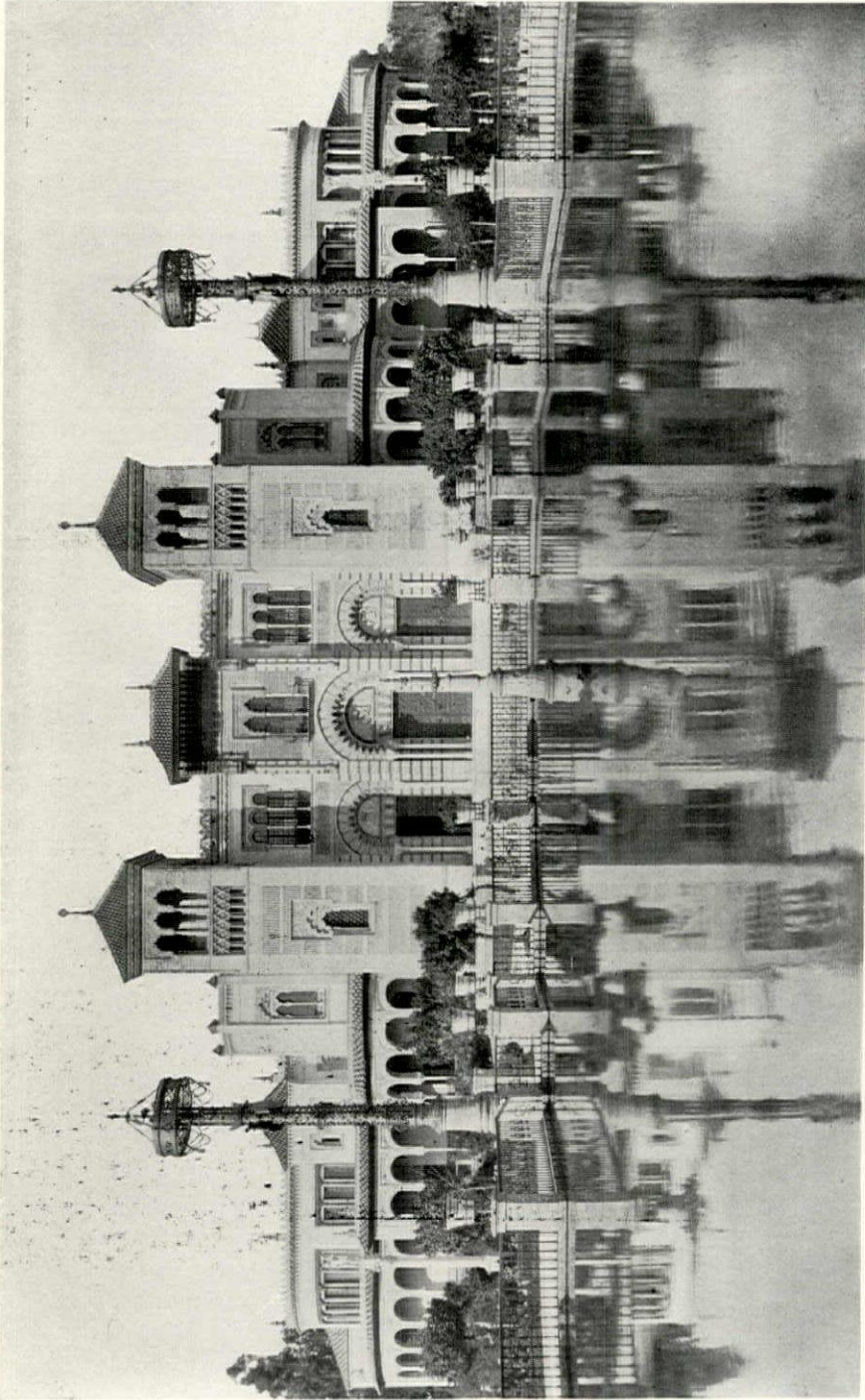
NELA PARK, CLEVELAND, OHIO.
 Frank E. Wallis & Son, Architects.

architect the element of the picturesque, or of good design, does not at all modify the practical aspect which is the great fundamental requirement of industry.

Nela Park is a direct solution as well as an expression of its problem, and deserves critical commentary of the same kind.

The critic can only hope to feel that he has done as good a job as the architect, in avoiding, for his part, the usual convention of surrounding his subject with a filigree of ornate wordage which would ill describe it and little convey its real architectural meaning and intention.



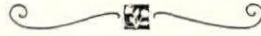


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Palace of Ancient Arts.
IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN.
1925-1926.
Anibal Gonzalez Alvarez-Ossorio, Architect.

The IBERIAN-AMERICAN EXPOSITION TO BE HELD IN SEVILLE, SPAIN, 1925-1926



By *Eloise Olmsted*

THE FOURTH centenary of the first voyage around the globe, by Hernando de Magallanes, who sailed from Seville, Spain, October 21, 1521, was to have been celebrated by the opening, October 21, 1921, of a great Iberian-American exposition at Seville. However, although the buildings had been erected, it was found necessary to postpone the exposition, originally because of industrial conditions, and more recently because of delay by Congress in accepting Spain's invitation to the United States to participate.

It was the intention at first, to invite only Spanish-American countries, but owing to Spain's historic role in the discovery, exploration and opening up of many of our States in the South and Southwest, national sentiment expressed itself in favor of extending the invitation to the United States. This sentiment was strengthened by the desire of men of affairs to foster American industries in Spain. The exposition, it was thought, might be made to promote coöperation between capitalists of the two nations in developing the natural resources of the country.

As an aid to this end, in connection with the exposition, Spain is considering the advisability of offering entire possession, free of taxes for a number of years, of an island lying in the river near Seville, to some American syndicate desirous of erecting a distributing plant there for American commodities, and at the same time building a species of winter resort, the climate being extremely favorable, particularly during the winter months in the States.

Portugal, the Mother of Navigators, in

consequence of its important share in the early history of the Iberian peninsular, has also been invited to take an active part in the exposition.

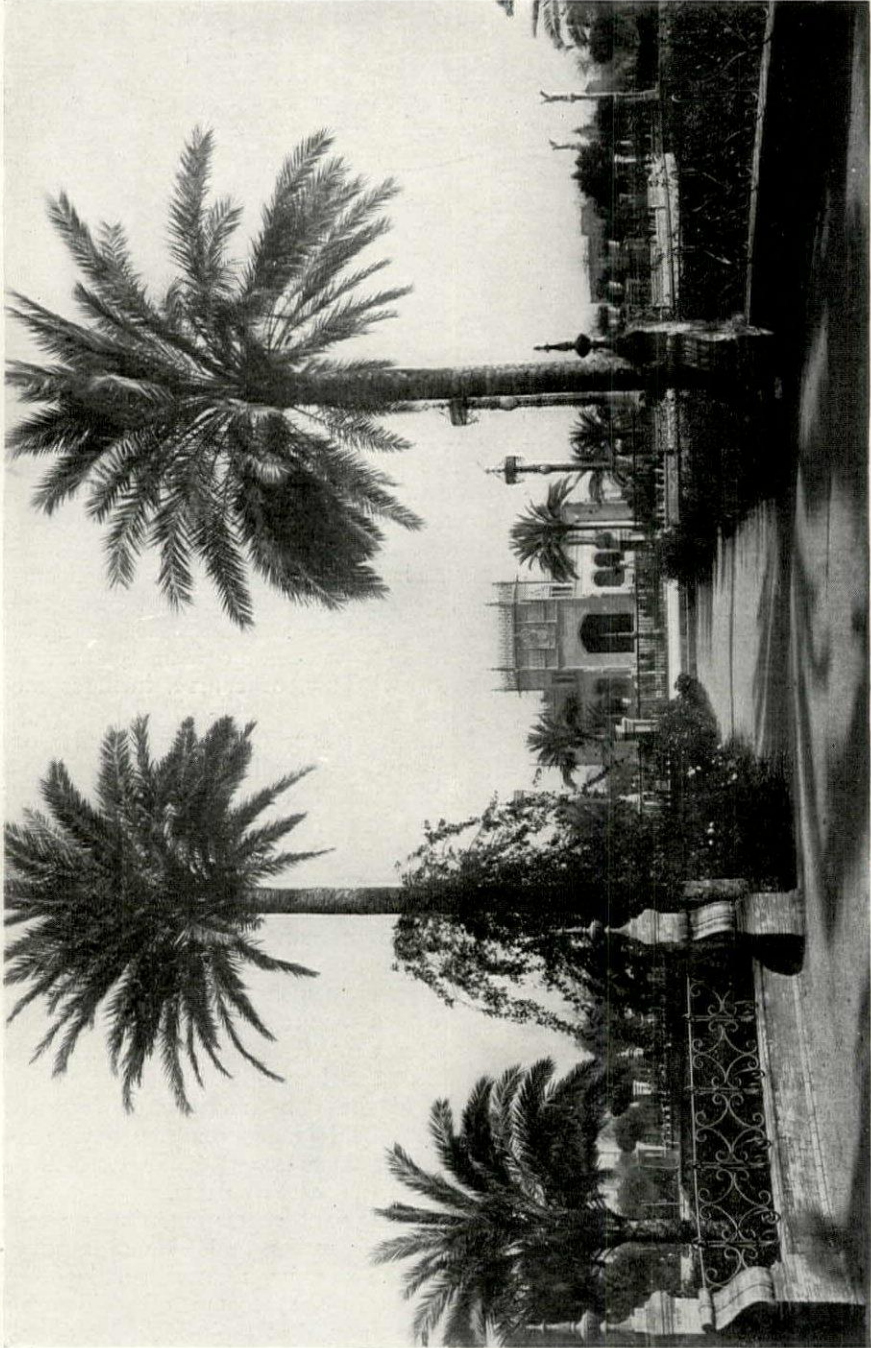
The present, enlarged purpose of the exposition is to represent the primitive industries of the Goths, Phoenicians, Moors, Romans and Celtic-Iberians during their occupation of Spain and Portugal, together with the arts and crafts and industries of all countries having a racial or historic connection with Spain and Portugal. This, of course, includes the United States.

At the present time a convention of merchants from all over the Spanish-speaking world is deciding upon the final details of the forthcoming exposition.

The very beautiful exposition buildings are reminiscent of the Moorish occupation of Southern Spain and Portugal. They are permanent constructions, and it is planned to use some of them eventually for a Spanish-American university, and others for art galleries, a commercial museum, etc. It is also the intention to establish a society to hold meetings on the order of the Pan-American conferences formerly held in this country, Seville to be the headquarters and the exposition buildings the meeting place.

The luxuriant vegetation, the gardens with broad walks and shaded resting places, the streams, fountains and pools, as shown in the accompanying illustrations, form an ideal setting for this splendid group of buildings and a colorful outdoor theatre for the staging of field sports, aviation meets, bull fights, horse races, military cavalcades and sham battles.

In the Palace of Ancient Arts will be



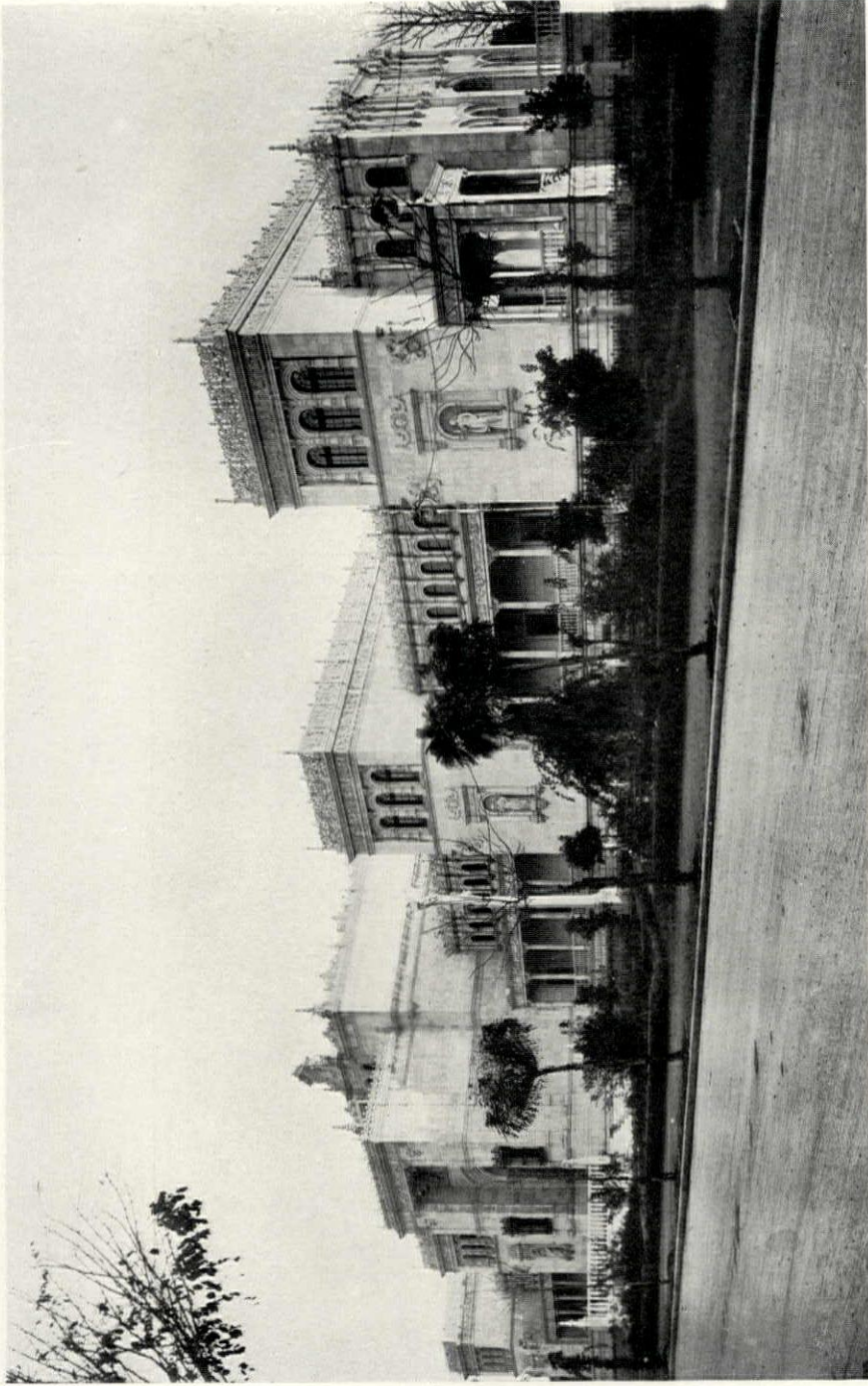
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Plaza of America.

IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN.
1925-1926.

Anibal Gonzalez Alvarez-Ossorio, Architect.

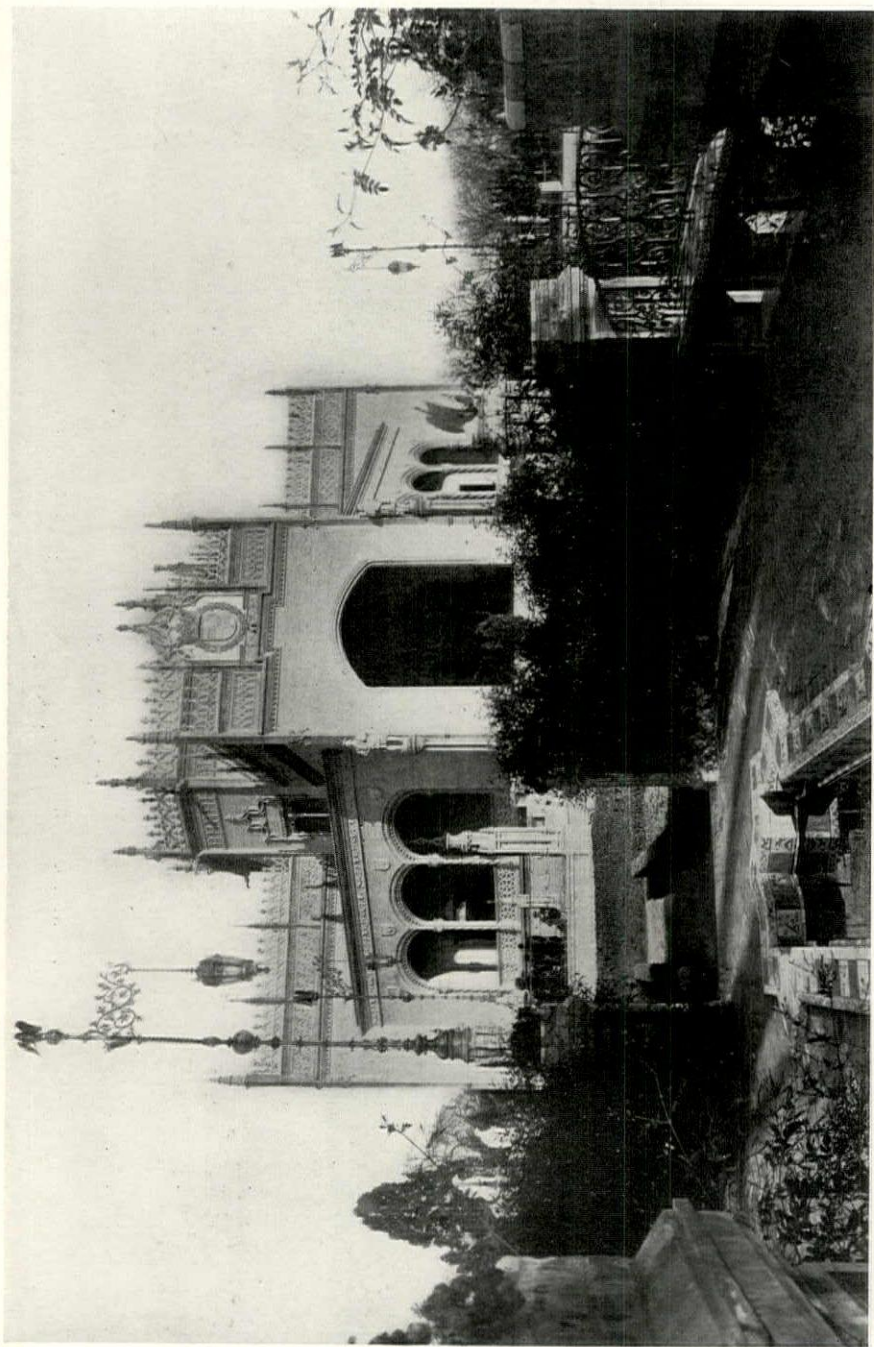
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Palace of Fine Arts.
IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN.
1925-1926.
Anibal Gonzalez Alvarez-Ossorio, Architect.

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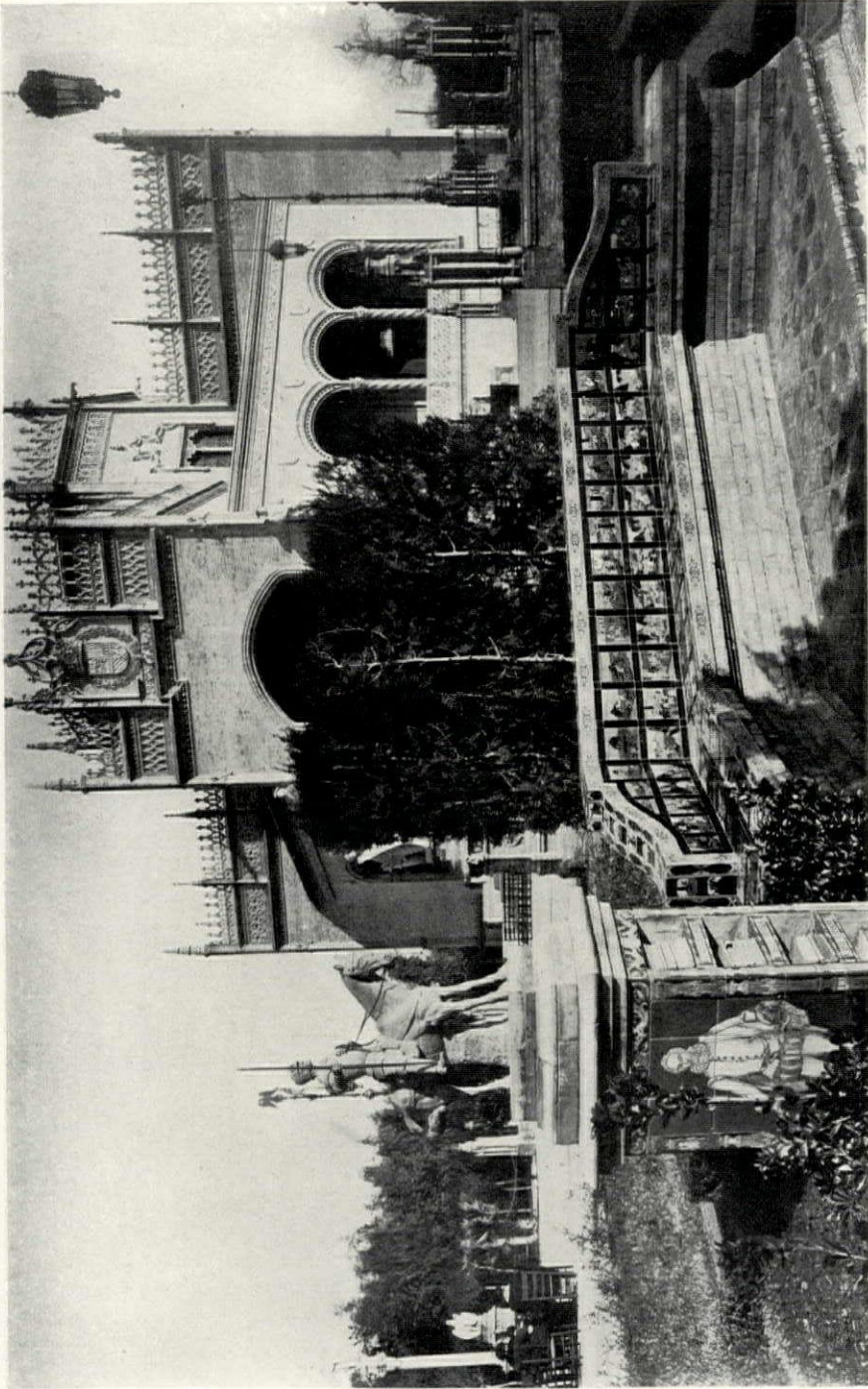
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Royal Pavilion.

IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN.
1925-1926.

Anibal Gonzalez Alvarez-Ossorio, Architect.

May, 1923



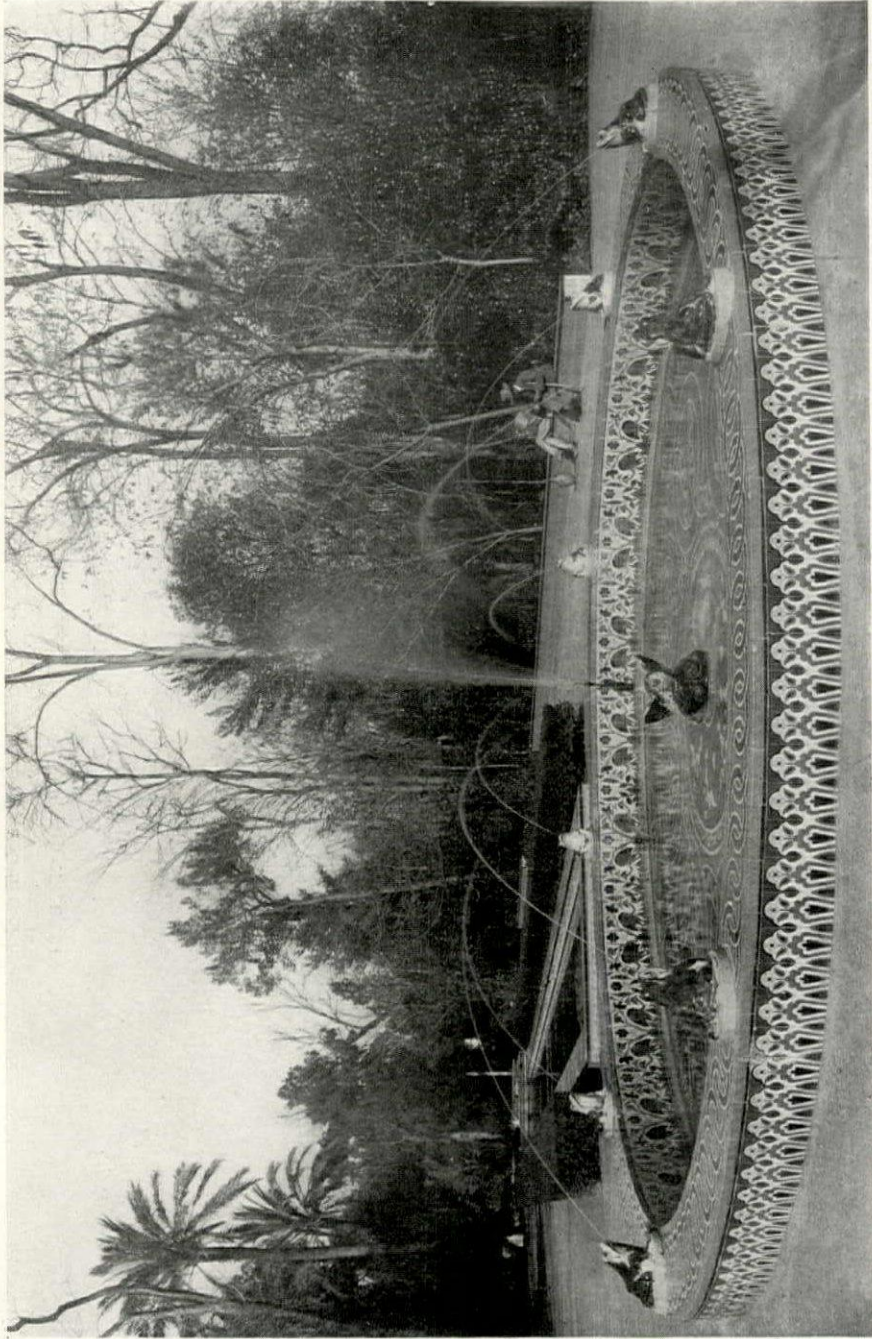
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Cervantes Circle.

IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN.
1925-1926.

Anibal Gonzalez Alvarez-Ossorio, Architect.

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Fountain of the Frogs.

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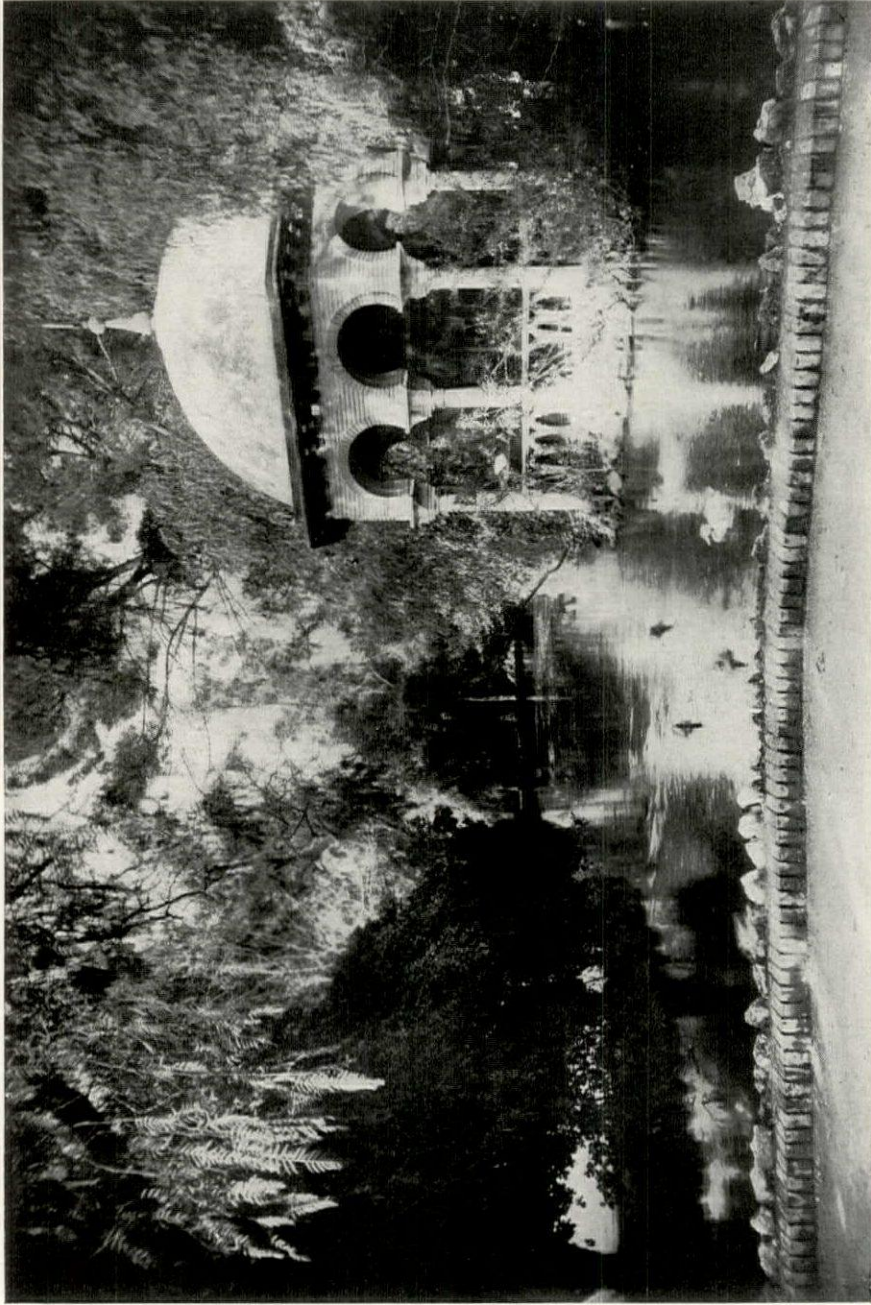
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Sun Dial.

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Duck Pond.

IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN.

1925-1926.

Anibal Gonzalez Alvarez-Ossorio, Architect.

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Park of Maria Louisa.

IBERIAN-AMERICAN EXPOSITION, SEVILLE, SPAIN,
1925-1926.

Anibal Gonzalez Alvarez-Ossorio, Architect.

May, 1923

housed the ancient Iberian-American arts—paintings, sculpture, tapestries, furniture, textiles, metals and coins, goldsmith work, wood carving, wrought iron, and glassware; also engravings and photographs of ancient monumental architecture. The International Salon will contain modern Iberian-American paintings, sculpture and architecture.

The history of Seville—Romance, Visigoth, Mussulman, Hebraic and Christian—will be portrayed in episodes of street life and the bazaars, in historic events and festivals, in effigies of famous women, saints, philosophers, writers, poets, and in houses and furnishings. The history of Spain is to be told in the same way,

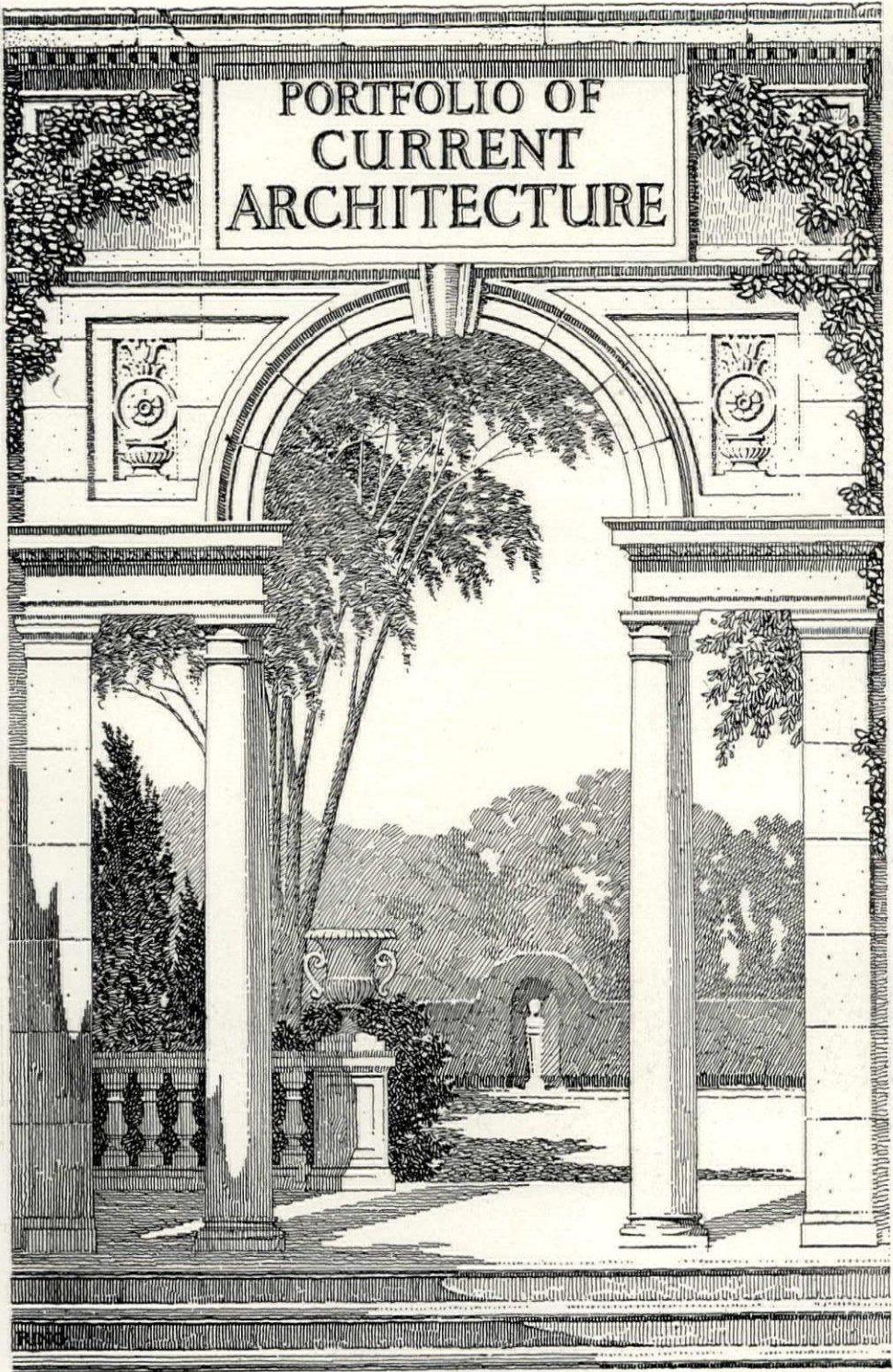
together with its wonderful story of navigation, including the voyage of de Magallanes around the globe.

The part which the United States is to take has not, of course, been decided but it is intended to have an industrial exhibition of raw materials and samples of all kinds, automobiles, machinery, electrical devices, and the like.

There will be tours and excursions by land and water to all parts of Spain.

Such are the plans of this enthusiastic nation, a combining of the Iberian and American arts, ancient and modern, colossal plans involving details of Spanish life through the centuries, linking the old and the new on a scale never yet attempted.







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End Detail.

ILLINOIS LIFE INSURANCE BUILDING, CHICAGO, ILL.
Holabird and Roche, Architects.

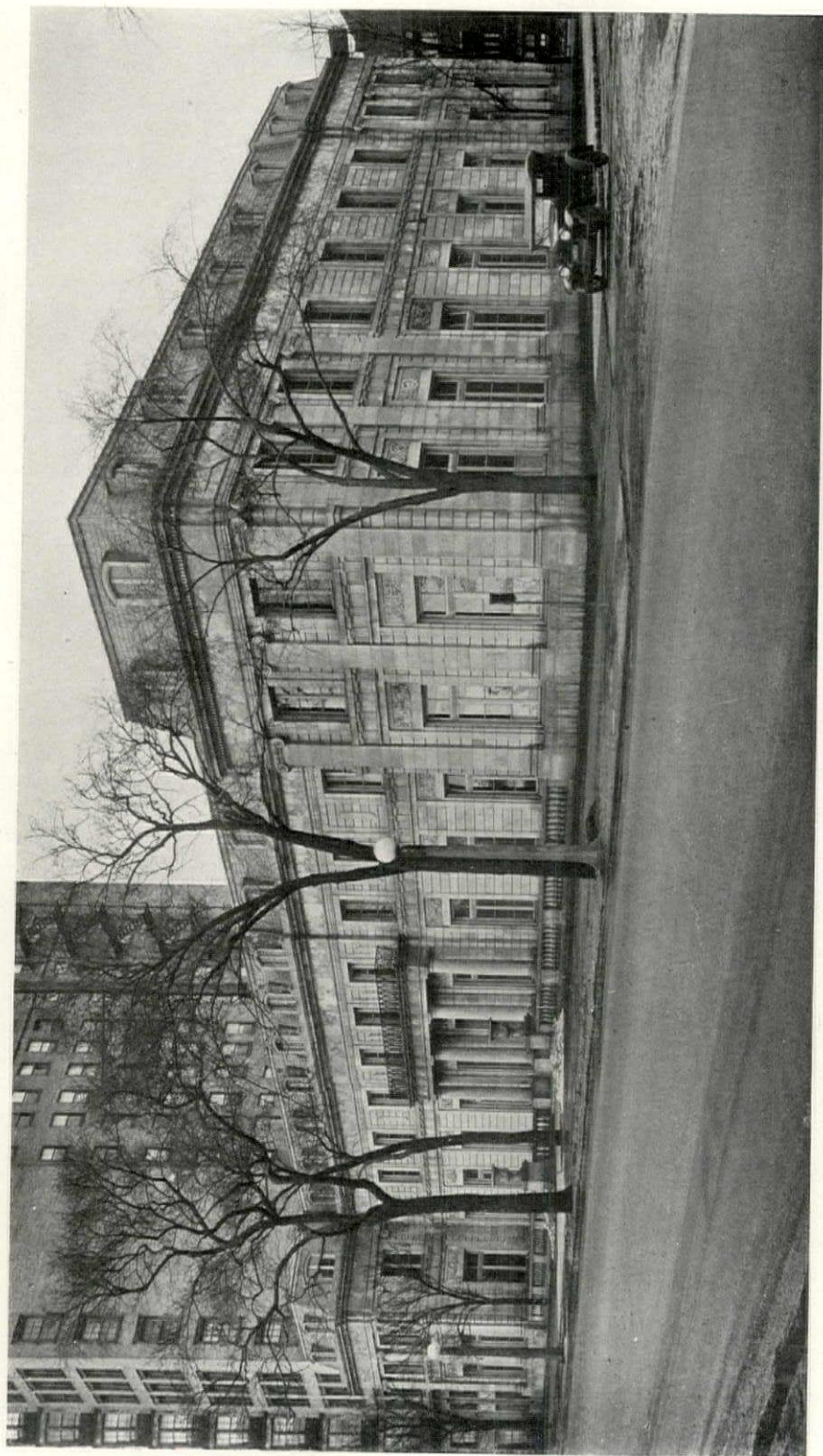


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Entrance Detail.

ILLINOIS LIFE INSURANCE BUILDING, CHICAGO, ILL.
Holabird and Roche, Architects.

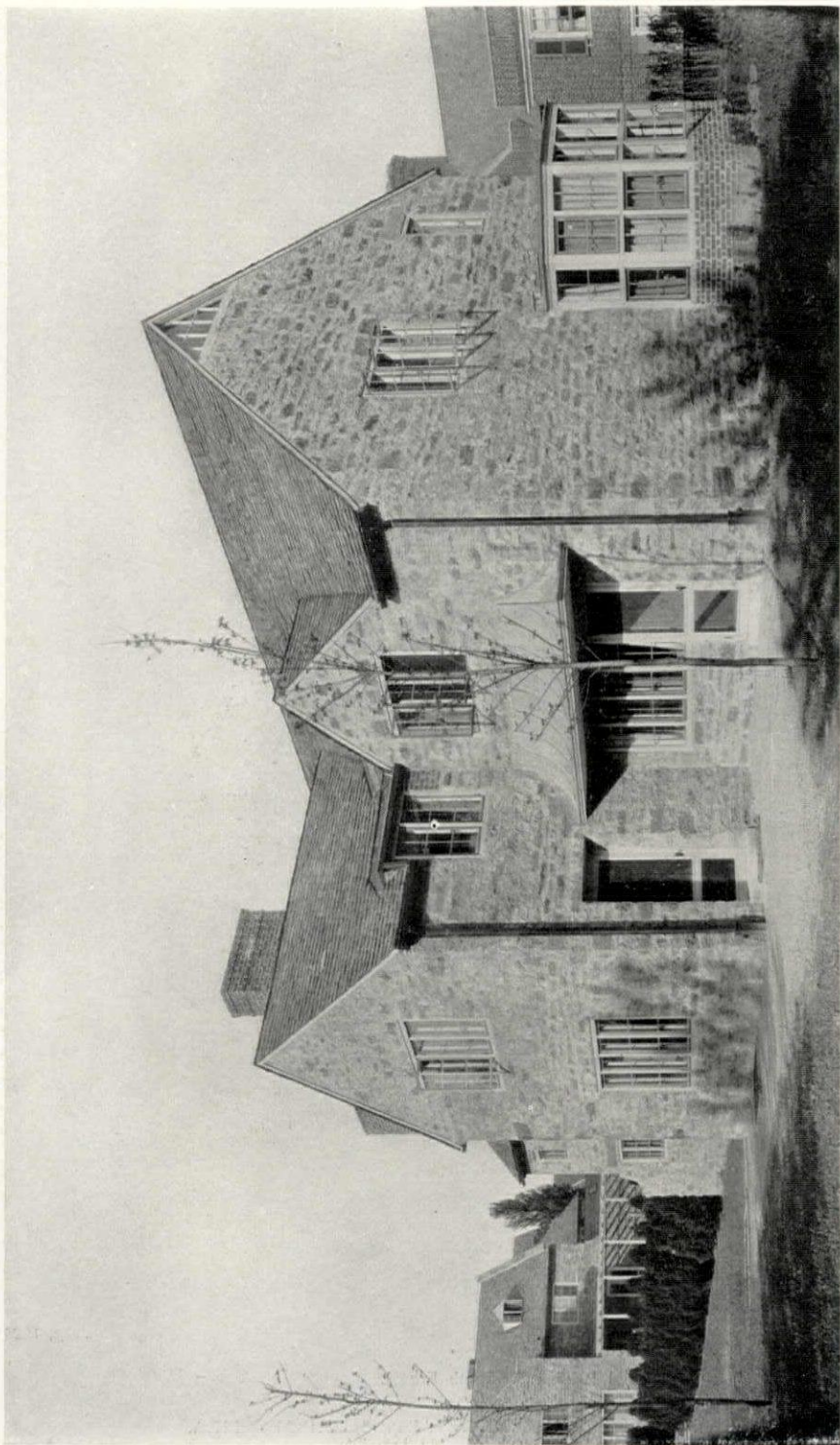


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Façade.

ILLINOIS LIFE INSURANCE BUILDING CHICAGO, ILL.
Holabird and Roche, Architects.

May, 1923

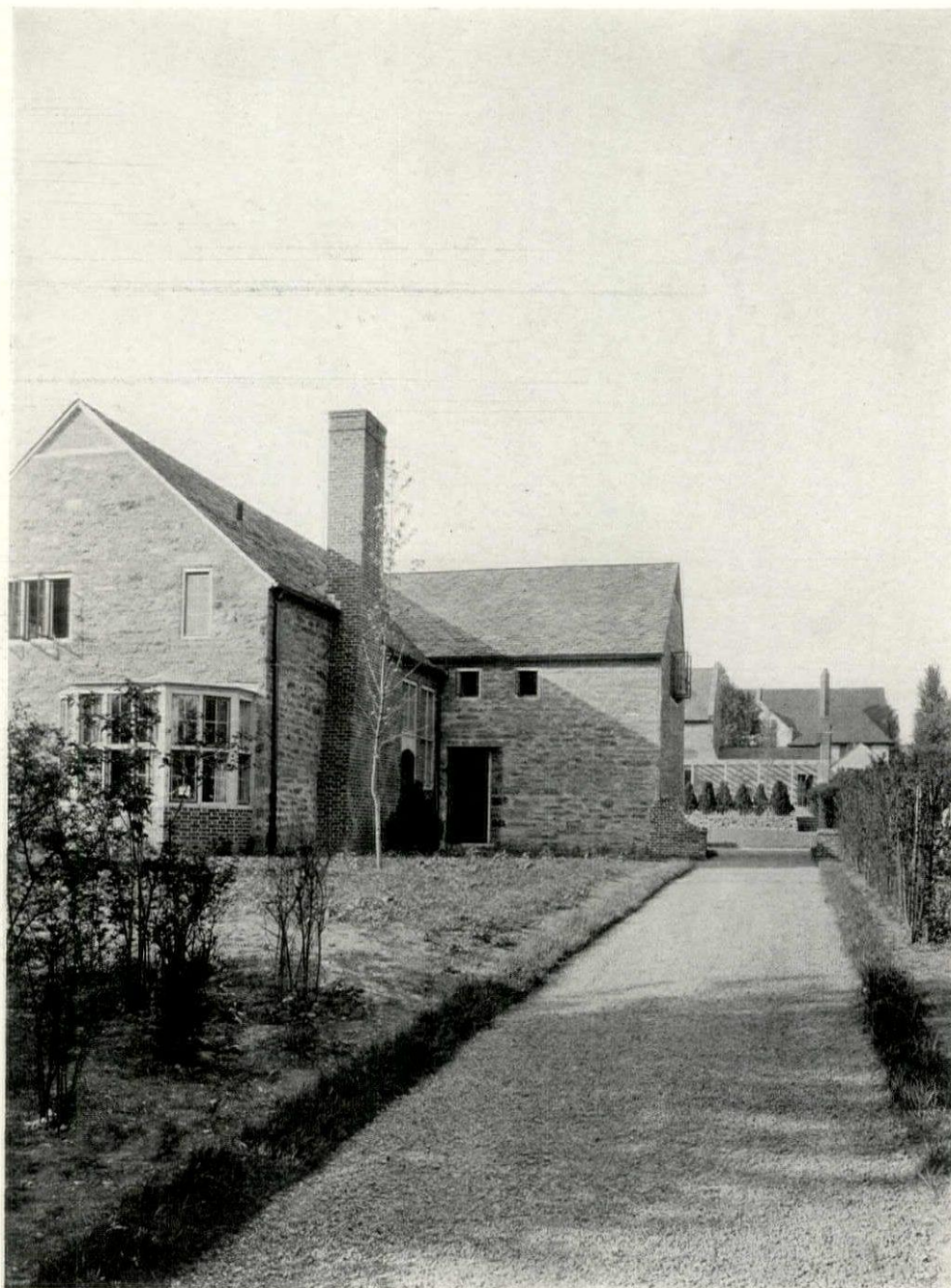


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North and West Fronts.

HOUSE ON LINCOLN DRIVE, ST. MARTINS, PHILADELPHIA.
Edmund B. Gilchrist, Architect.

May, 1923

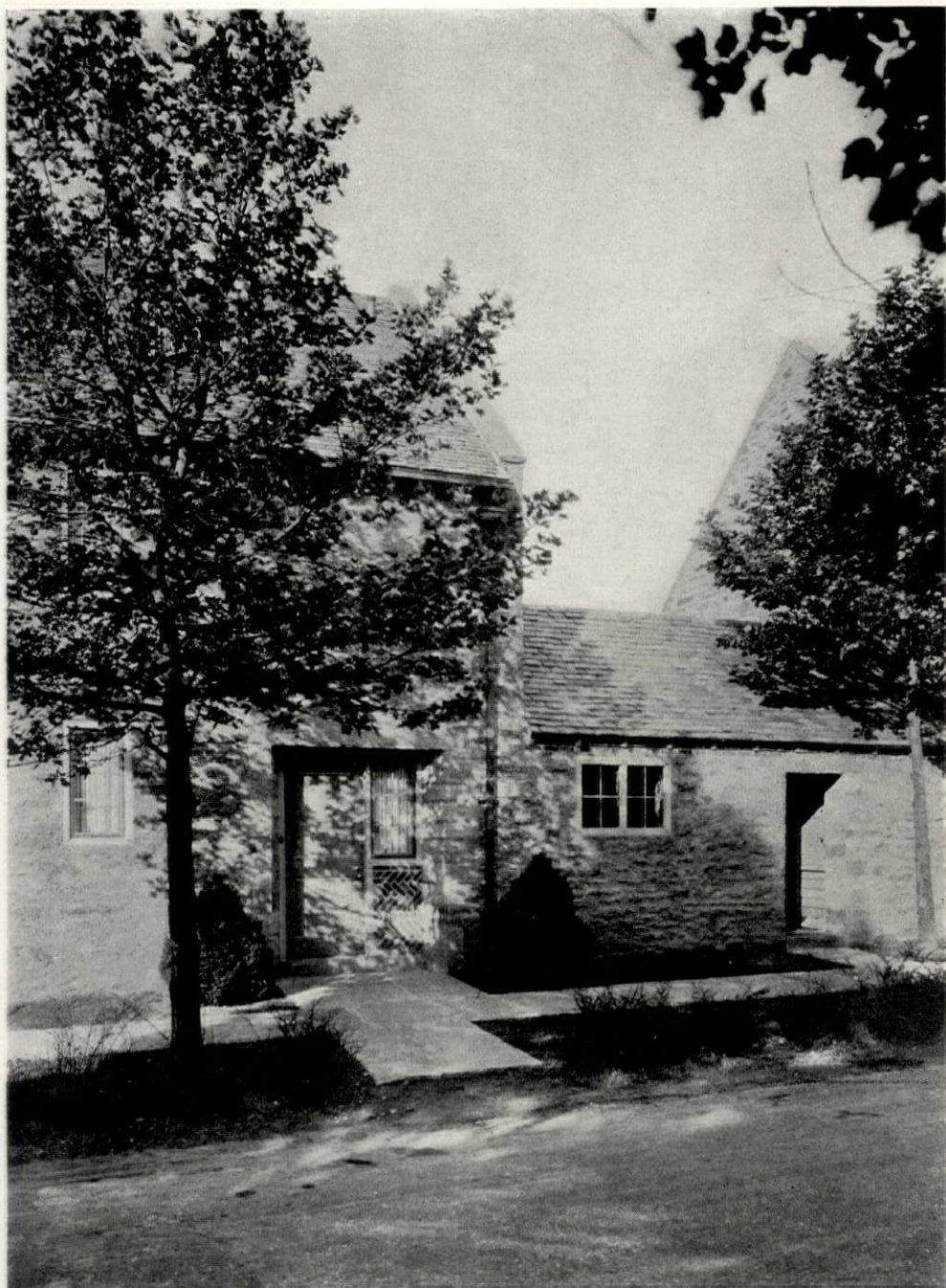


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West and South Fronts.

HOUSE ON LINCOLN DRIVE, ST. MARTINS, PHILADELPHIA.
Edmund B. Gilchrist, Architect.

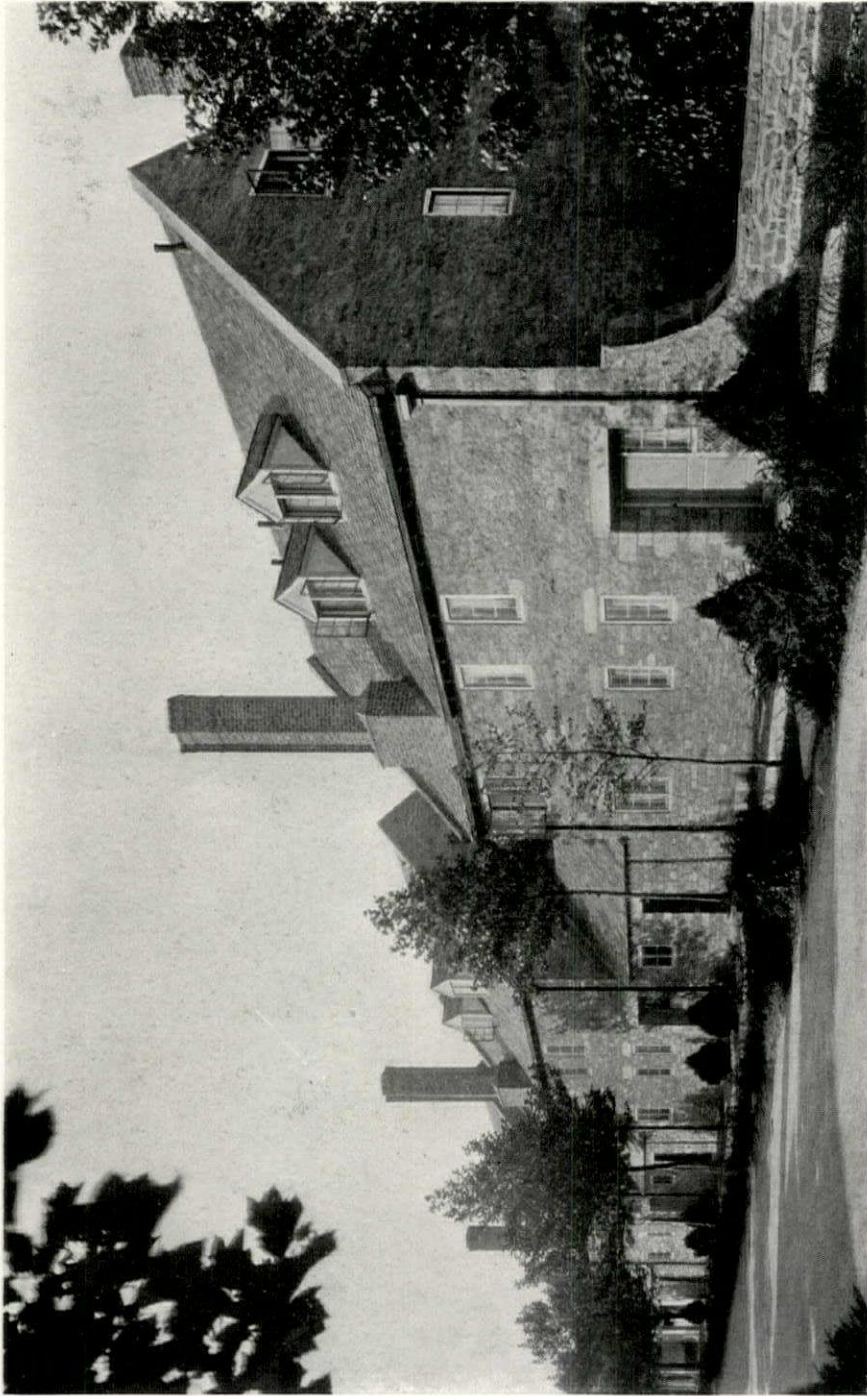


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House Door and Service Wing.

HOUSE ON CREFELDT STREET, ST. MARTINS, PHILADELPHIA.
Edmund B. Gilchrist, Architect.

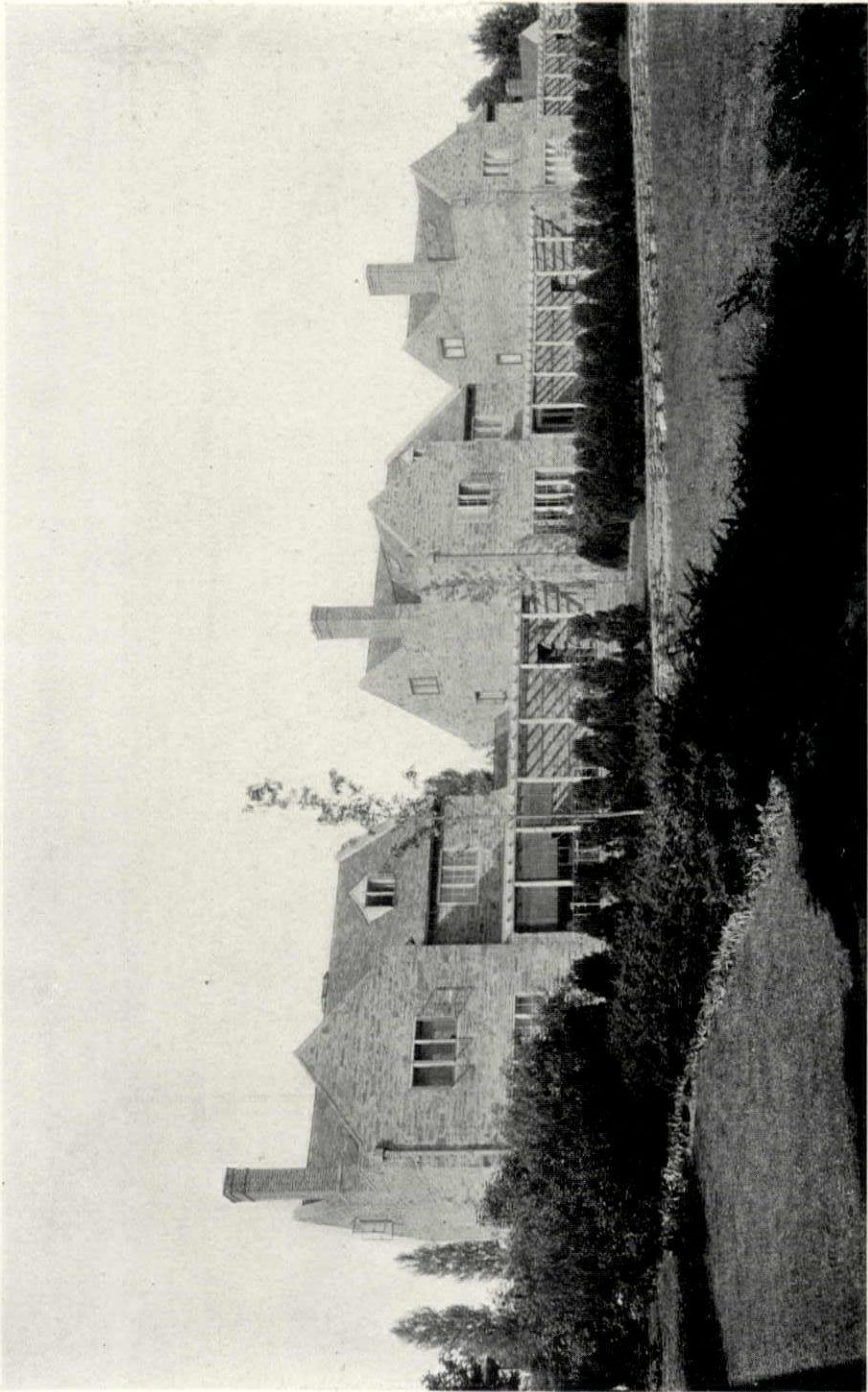


The Architectural Record.

Street Fronts.

HOUSES ON CREFELDT STREET, ST. MARTINS, PHILADELPHIA.
Edmund B. Gilchrist, Architect.

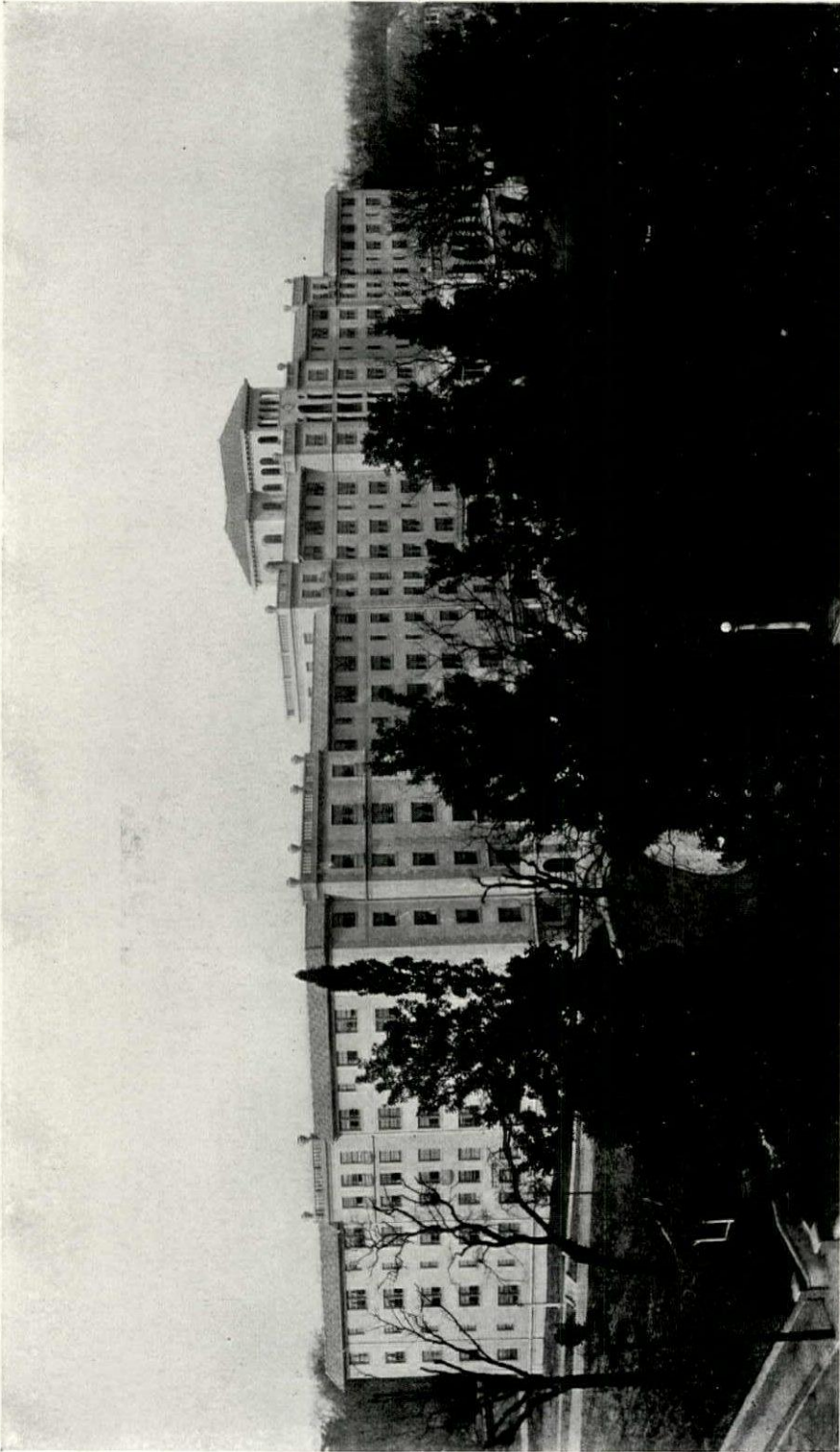
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West Fronts and Gardens,
HOUSES ON CREFELDT STREET, ST. MARTINS, PHILADELPHIA.
Edmund B. Gilchrist, Architect.

May, 1923



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BON AIR VANDERBILT, AUGUSTA, GEORGIA.
McKim, Mead and White, Architects.

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BON AIR VANDERBILT, AUGUSTA, GEORGIA.

McKim, Mead and White, Architects.



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Detail of Solarium and Central Tower.

BON AIR VANDERBILT, AUGUSTA, GEORGIA.
McKim, Mead and White, Architects.

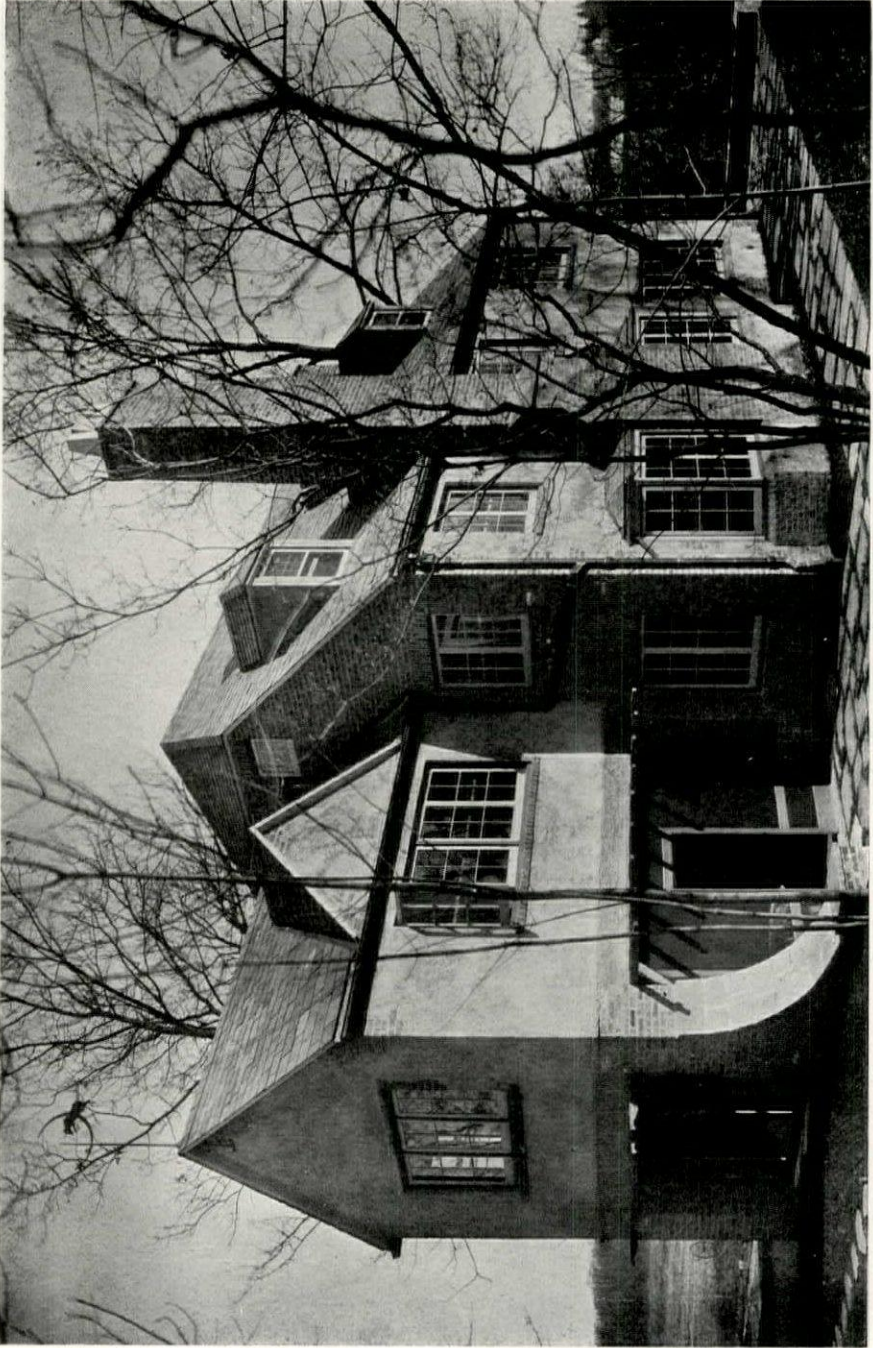


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Detail of Lobby.

BON AIR VANDERBILT, AUGUSTA, GEORGIA.
McKim, Mead and White, Architects.

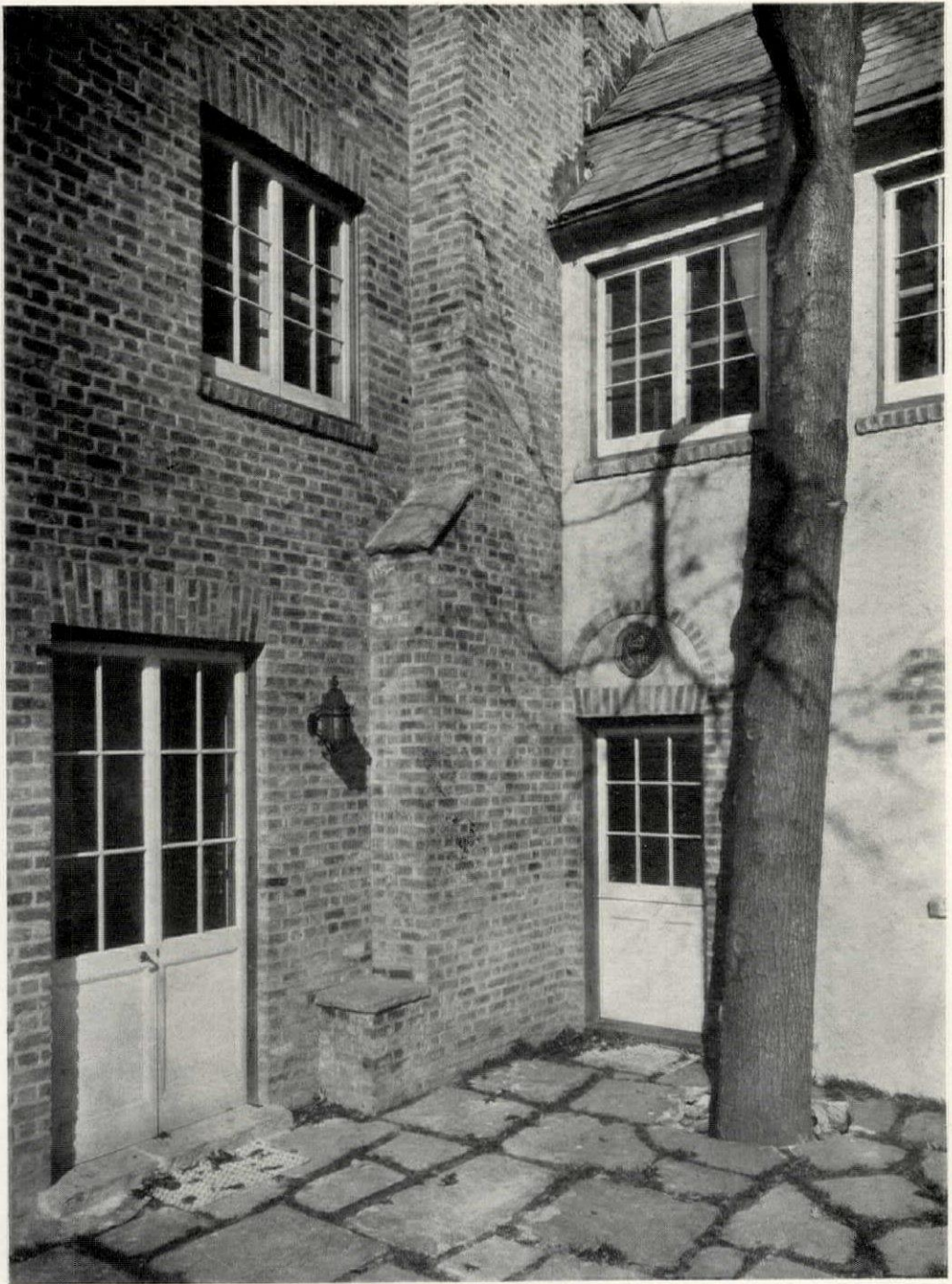


The Architectural Record,

Façade.

RESIDENCE OF H. C. OPPENHEIMER, CRESTWOOD, N. Y.
Herbert Lippmann, Architect.

May, 1923

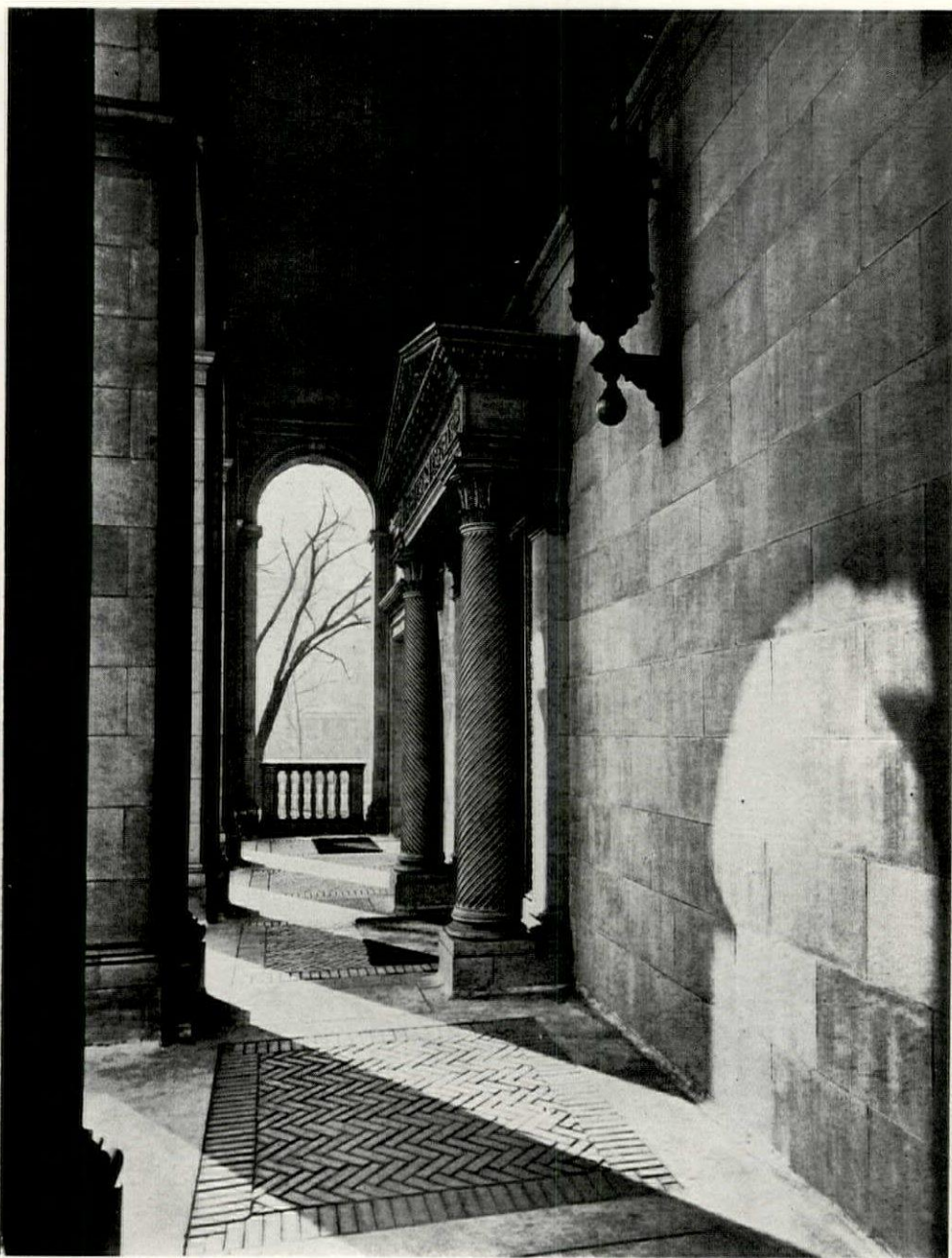


The Architectural Record.

May, 1923

Dining Terrace.

RESIDENCE OF H. C. OPPENHEIMER, CRESTWOOD, N. Y.
Herbert Lippmann, Architect.



The Architectural Record.


May, 1923

Loggia

ST. MARY OF THE LAKE, CHICAGO, ILLINOIS.
Henry J. Schlacks, Architect.

[422]

SOME NOTES ON COMMON BRICK WORK FROM ITALY


Sketches by Louis C. Rosenberg
Text by Lewis E. Welsh

PART I

OF ALL THE manufactured building materials brick has undoubtedly had the widest range and most general use. From the sun-dried brick of Asia and Africa to the fire-burned brick of the northern countries, we find its use throughout many centuries. This is due, no doubt, to its adaptability to varying requirements, its ease and cheapness of manufacture and its permanence. Very little of the sun-dried brick has left us much precedent for study and the Roman brickwork is really the earliest having any great interest except to the archaeologist.

In Roman work we find that bricks were mainly used structurally, as vault ribs with concrete, as arch material alone, and as vertical walls enclosing concrete. The "opus testaceum" of the Roman work consisted of triangular shaped bricks, laid with broken joints in the concrete walls. At regular intervals bonding courses were run through. Even in the "opus reticulatum" of the Roman work, which was a method of vertical wall construction in which square peg shaped pieces of tufa were used to finish the exposed portions of the concrete, we find brick quoins at the corners. Compared with the Roman use of brick as a structural material, it is doubtful if any such scale has since been obtained, unless it is in the steel construction of the present day.

The Roman builders found another important use for bricks, and that was in their pavements. These are still to be seen in some of the tombs along the Via Latina in Rome, where the bricks were laid in a herringbone pattern with the edges showing.

To the student of architectural details, the brick work of the Romanesque and Byzantine periods of Italian development is of the greatest interest, for it is in these periods that we find the best preserved examples and the most rapid progress in the use of brick as a decorative material.

The Byzantine builders were greatly influenced in their brick design by the Roman vault construction, and they developed it further in the dome. Concrete was often used with it, but the brick remained the exterior covering. Sir Bannister Fletcher in his "History of Architecture," makes the following comment on brickwork of this period:

"Brickwork, moreover, lent itself externally to decorative caprices in patterns and banding, and internally it was suitable for covering with marble, mosaic, and fresco decoration. The Byzantines therefore took great pains in the manufacture of bricks, which were employed alike in military, ecclesiastical, and domestic architecture. The ordinary bricks were like the Roman, about an inch and a half in depth, and were laid on thick beds of mortar. This general use of brickwork necessitated special care in making mortar, which was composed of lime and sand with crushed pottery, tiles, or bricks, and most of it remains as hard as that in the best buildings of Rome, while the core of the wall was sometimes of concrete as in the Roman period. The decorative character of external façades depended largely on the arrangement of the facing bricks, which were not always laid horizontally, but sometimes obliquely, sometimes in the form of the meander fret, sometimes in the chevron or herring-

bone pattern, and in many other similar designs, giving great variety to the façades. An attempt was also made to ornament the rough brick exteriors by the use of stone bands and decorative arches."

During the tenth, eleventh and twelfth centuries, were built many fine churches and campanili and as brick was the most available material, especially for the latter, it is only natural that such a splendid and sympathetic understanding of the possibilities of brick design should have resulted. The campanili, in addition to their connection with the religious life, were generally the outstanding civic monuments of the community and so were carefully planned and beautifully executed. In them we find many interesting and novel combinations of materials, delightfully designed cornices, belt courses, arcades, arches, and colonnettes.

It is apparent in the design of these features that many contributing factors must have been studied, such as the use of other materials—marble, stone, stucco, terra cotta and tile. The effect of these relationships seems to have had a great deal to do with the interest and charm of the completed design. Undoubtedly the orientation of the various buildings was carefully considered, for we find many cornices, blind arcades, and belt courses in which flat stucco surfaces receive shadows that take the place of ornamental work; this is also true in the reveals of arches, as in the apse of the Church of San Giovanni e Paolo in Rome. Another feature which seems quite common was the carving or molding of bricks around windows and doors and in cornices. That its value was well known to the designers of this period is indicated by the accompanying drawings. Lack of building stone or local marble quarries or the inability to carve long stone or marble moldings, caused this type of brick to be produced in great quantities, shown particularly by its general use around Verona, Milan and Bologna. In the latter vicinity these bricks were left unglazed so that they are quite distinct from the more common terra cotta.

The joints were struck smooth and

seem to vary in the same building but average about five eighths of an inch. Almost no attempt to color the joints is found except as some came out a little warmer than others, due to natural color in sand, cement or foreign matter. The general color scheme was red, in varying shades, with grey or white joints.

Regarding the actual manufacture of the brick, the composition seems to have varied greatly a few miles apart, due to the raw material and also to the racial characteristics of the people. At that time, intercourse between neighboring towns (except, of course, in the way of battle) was very rare, and widely different usages sprang up in the same vicinity. While all the cities tried to outstrip each other in the types of buildings, this desire also led them to experiment with various sizes, shapes and finishes of building materials. As far as brick itself was concerned, we may feel reasonably sure that all bricks were molded by hand and were burned, because of the uneven surfaces and varying colors which could have only been procured by this method. In the northern portions of Italy where fuel was plentiful, the bricks were darker and burned harder than in other parts where fuel was not so easily obtained. Very often the early bricks were scratched in a zigzag line on at least one side, and while this was at first intended only to provide a better bond with the mortar, it afterwards developed into a form of surface decoration, the markings forming patterns as well as the bricks and joints themselves.

One of the most typical Italian uses of brick, in both old and modern work, is the louvre panel found in their farm buildings. In these panels the bricks were laid up with openings to admit air and light and in some places the bricks were turned in opposite directions in alternating rows in order to get any breeze that might be blowing. Many variations of design were made and generally the area of these panels did not exceed eighty square feet without a pier.

The value of measured drawings of old work to the student of architecture needs no comment, but that there is a

difficulty in helpfully presenting such drawings is too often overlooked. The stumbling block lies in the coldness and isolation of most printed matter—the feeling of the original vanishes and it is almost impossible to recover it. Probably every important piece of architecture in the world has been measured, drawn and published in at least one book, so that a student may become conversant and minutely familiar with these monuments without ever having seen them. To those who have been fortunate enough to actually see the same buildings, an entirely different feeling comes, for they appear as things of form and substance and not

as engravings or relevé only.

The following plates are taken from Mr. Rosenberg's sketch book and have not been worked over since they were made. They are presented as notes and as such it is thought that perhaps they may transmit to the student the feeling of the originals more readily than more worked over drawings. When Mr. Rosenberg made these drawings he did not attempt to measure or sketch the finest or most magnificent examples; on the contrary, these details represent the most ordinary work and show the great care given the design of brick details even in the minor buildings.



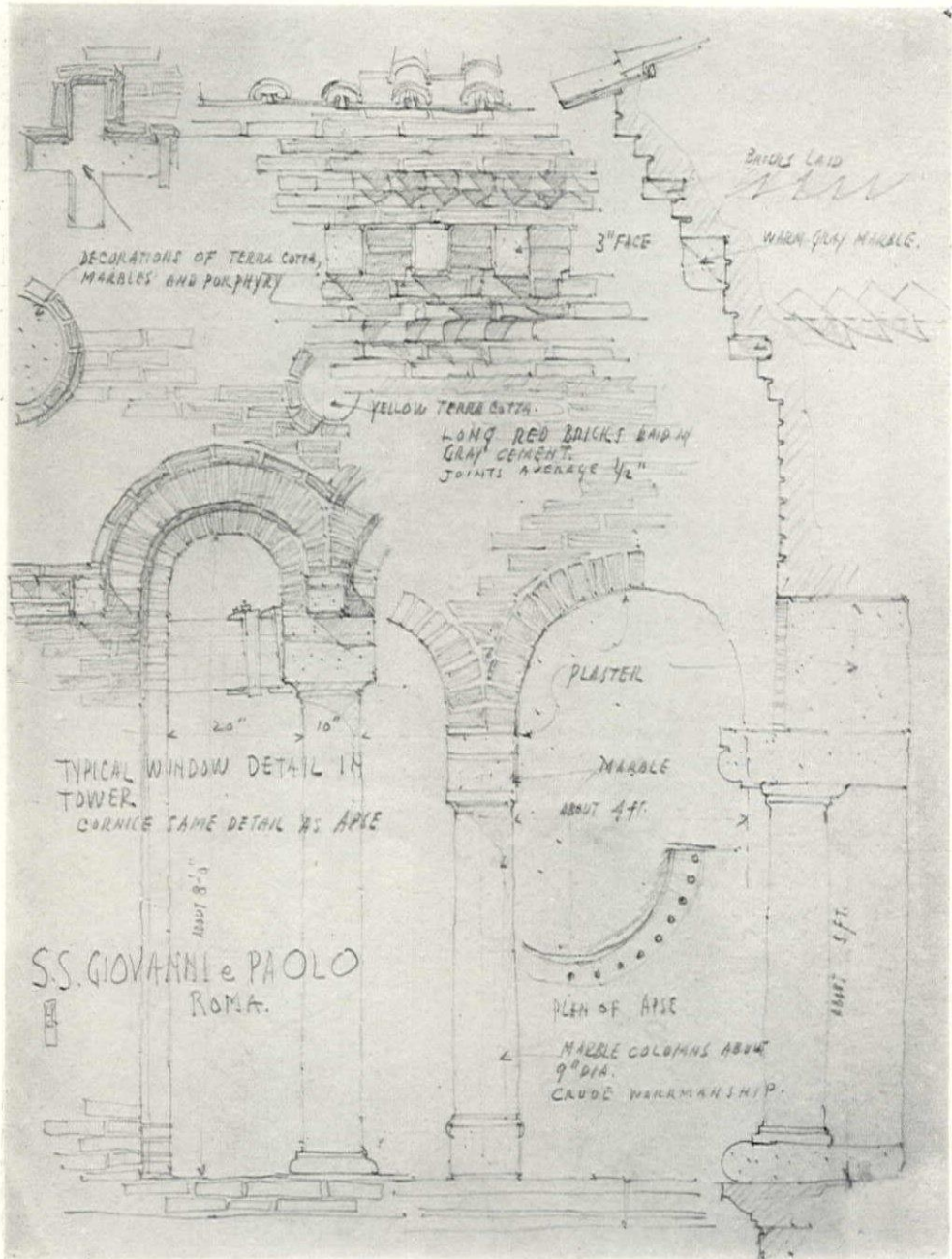


Plate I—Shows the cornices and blind arcade of the apse and details of the tower of the church of San Giovanni e Paolo in Rome. Attention is called to the variety of materials used in connection with the brick and the interesting shaping of the projecting bricks in the apse cornice.

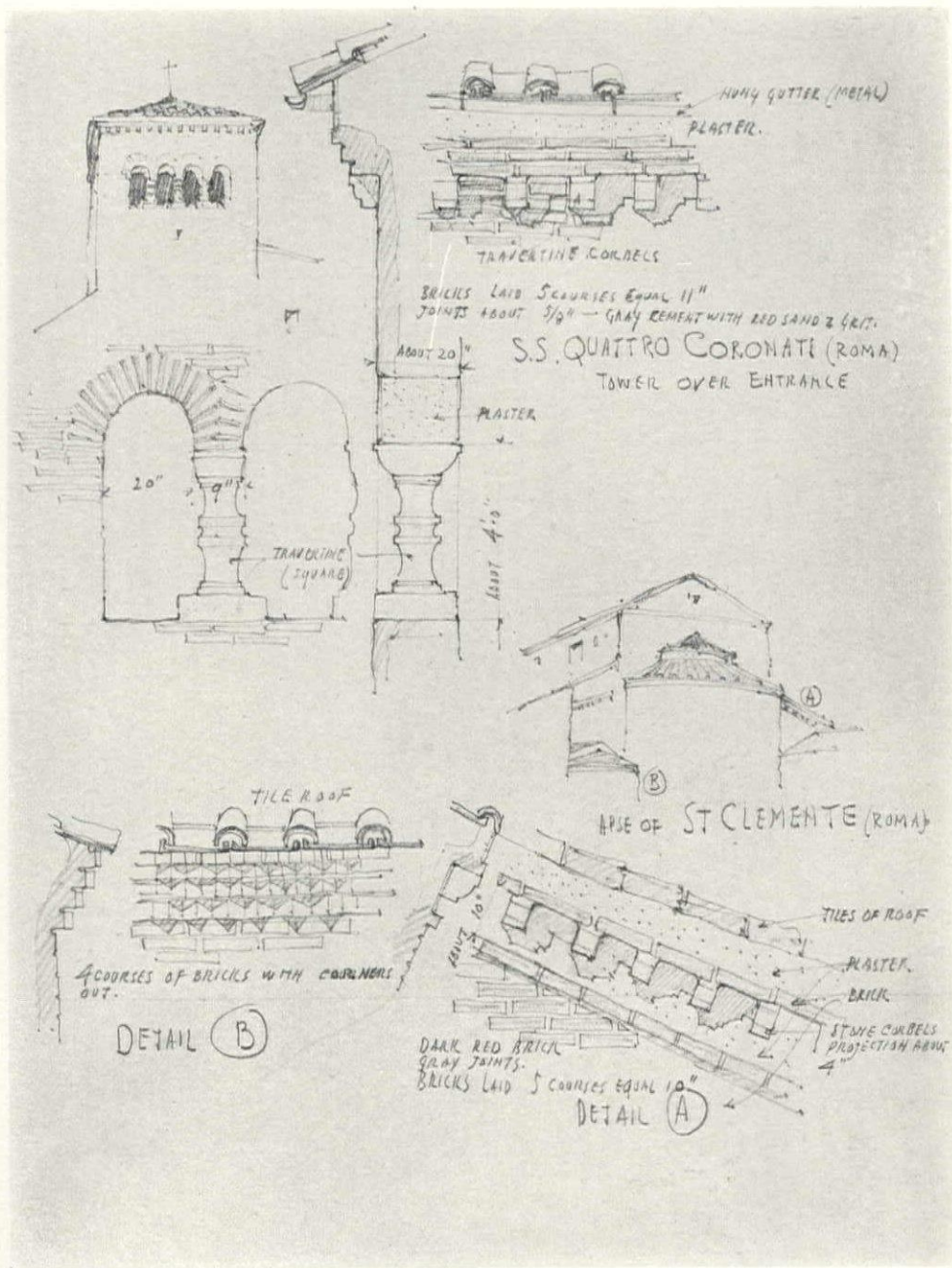


Plate II—Shows the use of a plain band of plaster directly under the tiles and acting as the top member of the cornice of the tower of the church of SS. Quattro Coronati in Rome. This church is of the 11th century. In detail "A" of the church of St. Clements, the bricks form the minor portion of the cornice, the lower band of plaster only receiving the shadow. Detail "B" is a very simple cornice on another portion of the same building, consisting of projecting bricks set at 45 degrees from wall.

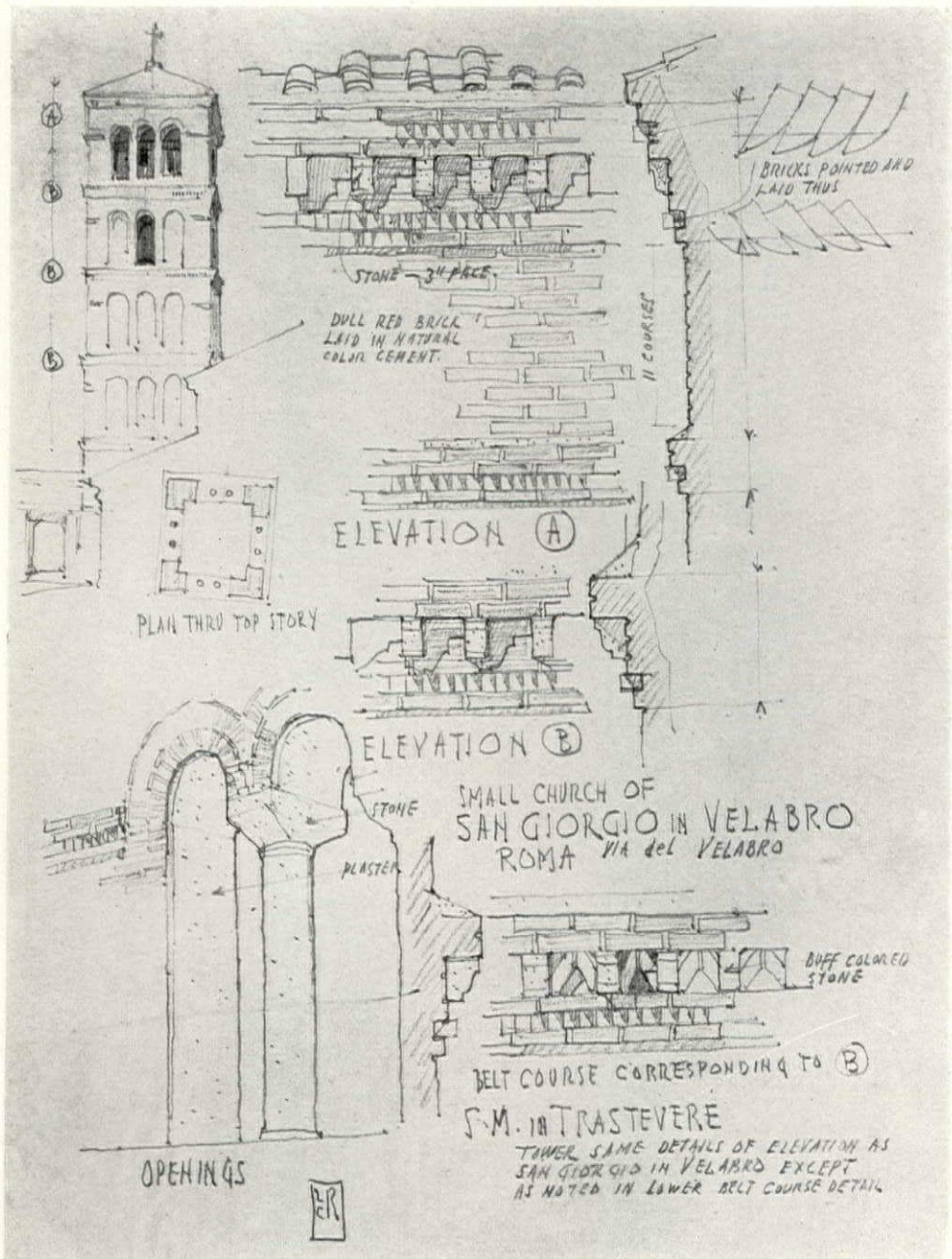


Plate III—Two of Rome's many fine brick towers are shown here. The plaster reveals in the open arches add a crispness to the surfaces that receive the shadows. The towers of these two churches were built in the 12th century and their similarity is indicated in this plate.

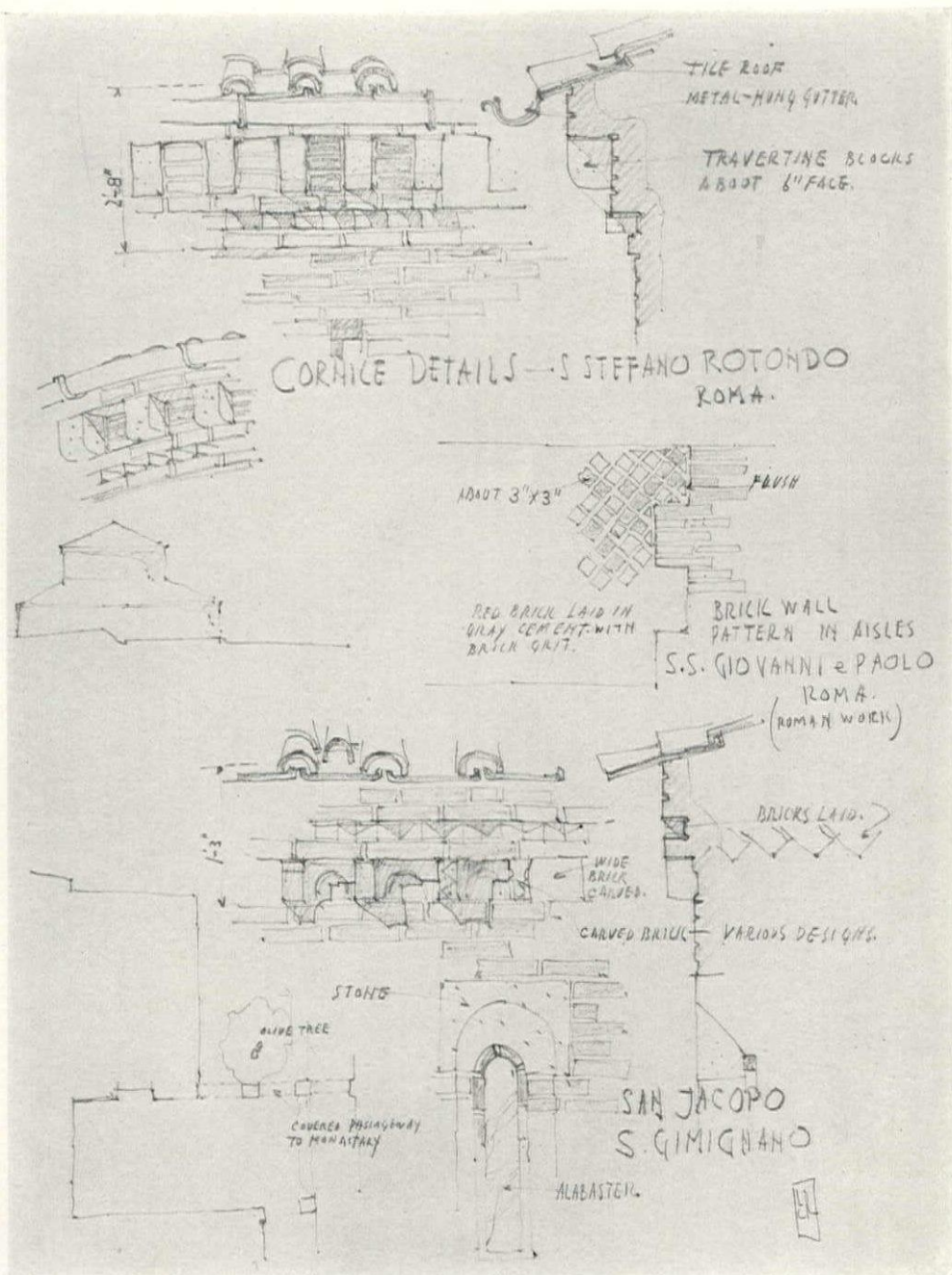


Plate IV—An extremely interesting brick and stone cornice on a round building is that on San Stefano Rotondo in Rome. None but the ordinary sized bricks were used. The church of San Jacopo at San Gimignano, built in the 12th century, has a cornice of brick with carved brick corbels and separating pieces. The designs of these carved bricks varied and followed no set system. The wall surface of SS. Giovanni e Paolo shows the use of old Roman wall in the latter building.

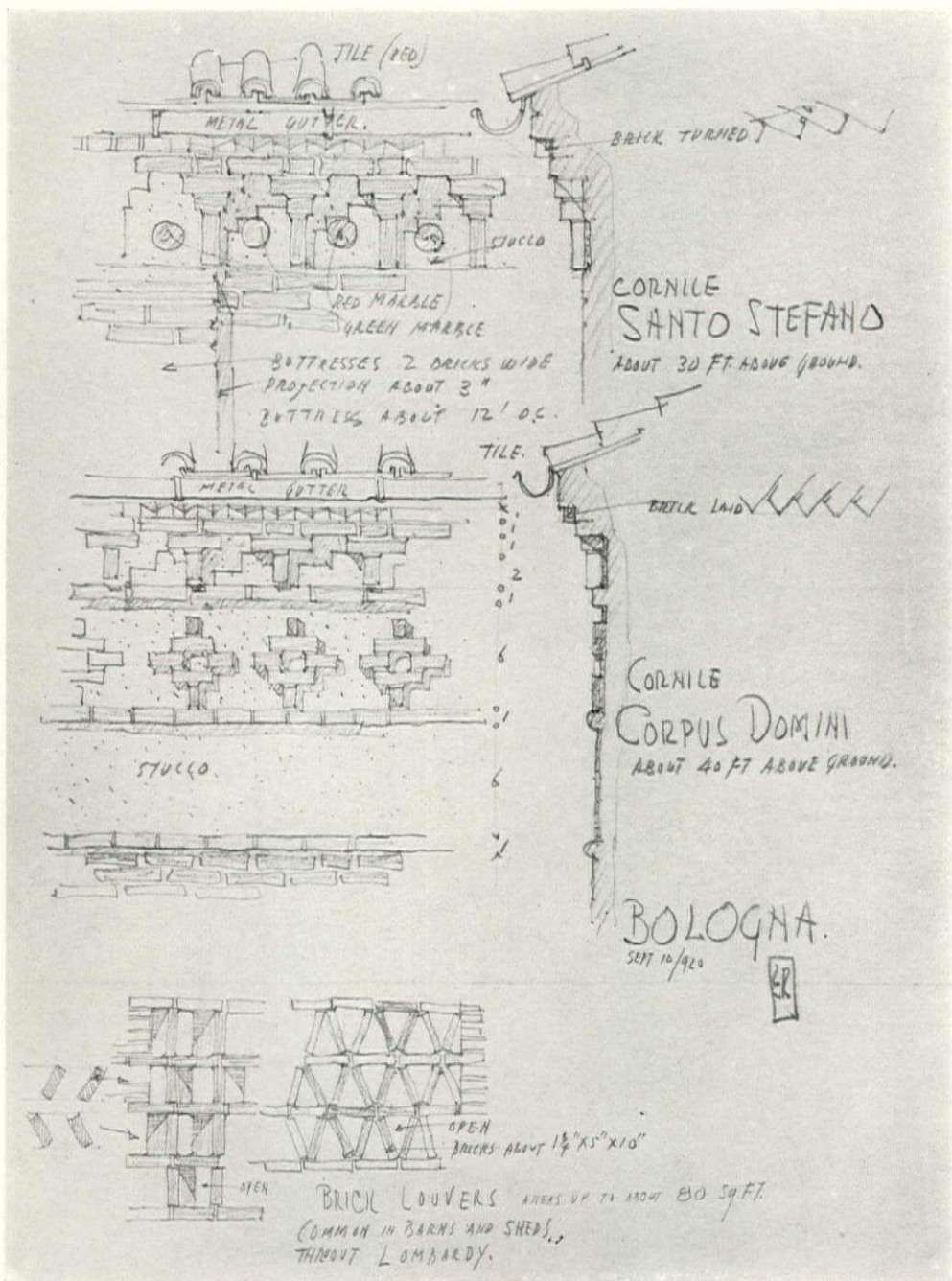


Plate V—The two examples shown on this plate indicate the great difference between the brick work around Rome and around Bologna. In the geometric pattern the designs seem to follow the square rather than the circle. Stucco forms a large part of the surface, with the brick as ornament. Two common types of louvers in brick show the simplicity of the construction of these panels.

La Lanterne, Versailles *Seine-et-Oise*

by

Harold Donaldson Eberlein
& *Leigh Hill French, Jr.*

LA LANTERNE lies facing the south, on the southern edge of the Park of Versailles, and is just beyond the Menagerie on the road leading to Saint Cyr.

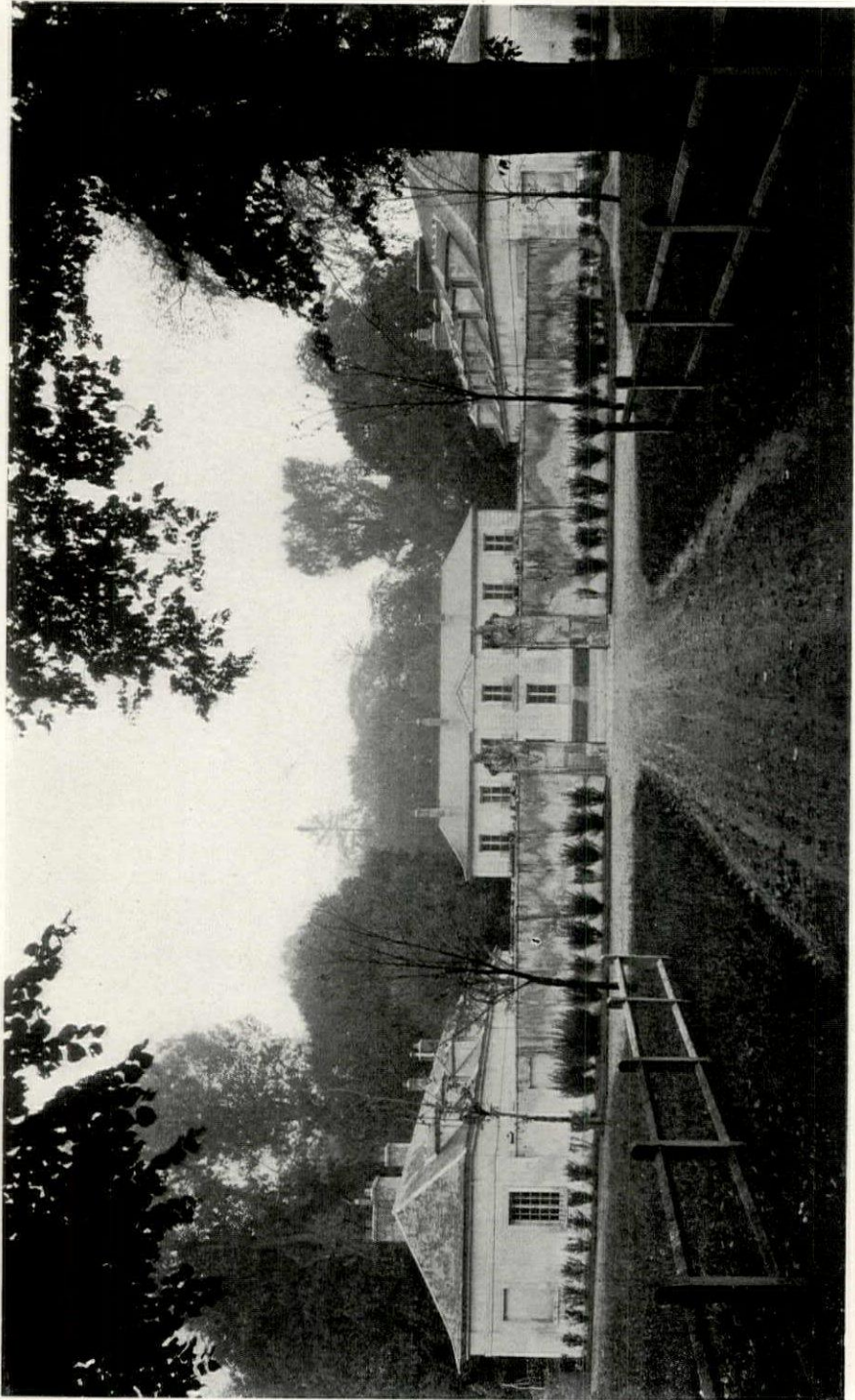
Its exposure makes the forecourt a veritable sun-trap and the architecture of the house, appropriately enough, is an embodiment of the sunniest phase of eighteenth century French domestic style.

One of the characteristics of La Lanterne that most forcibly strikes the visitor is its satisfying finality. It is gentle and urbane in aspect so that it wholly accords with a setting of exceptional suavity. One instinctively feels that the architect who planned the house was keenly sensitive to all the values in the environment of his composition—values previously created in large measure by man's artifice, but created with consummate skill. The house and its sundry dependencies constitute a group self-contained and complete in every respect and absolutely free of any distracting irrelevancies. Conception and execution alike are instinct with a latent virility, polished and restrained but strong in studied simplicity. The establishment is a perfect reflection of the polite and courtly manner of life for the accommodation of which

it was devised, and it has preserved this quality unchanged since the latter half of the eighteenth century.

On entering the forecourt one faces the central pavilion which contains the master's apartments. The long eastern wing, to the right, contains the coach-house, the stables, the cow-house and dairy and, at the end adjoining the central pavilion, the scullery and kitchens. The western wing, to the left, accommodates the servants, at the southern end, while the portion nearest the central pavilion has a great living-room with guest bedrooms above it. The north front opens upon the old parterre—now converted into lawns but retaining the old path divisions—and the park with its ancient trees and shaded walks.

All the buildings and walls are constructed of the native cream-coloured limestone, a material most kindly for the execution of the moulding, quoins and sculpture. The wrought iron guards at the upper windows are of exceeding beauty and delicacy of design. The woodwork in the rooms on the ground floor is painted a dull yellow. The paneling details are simple but full of interest and dignity.

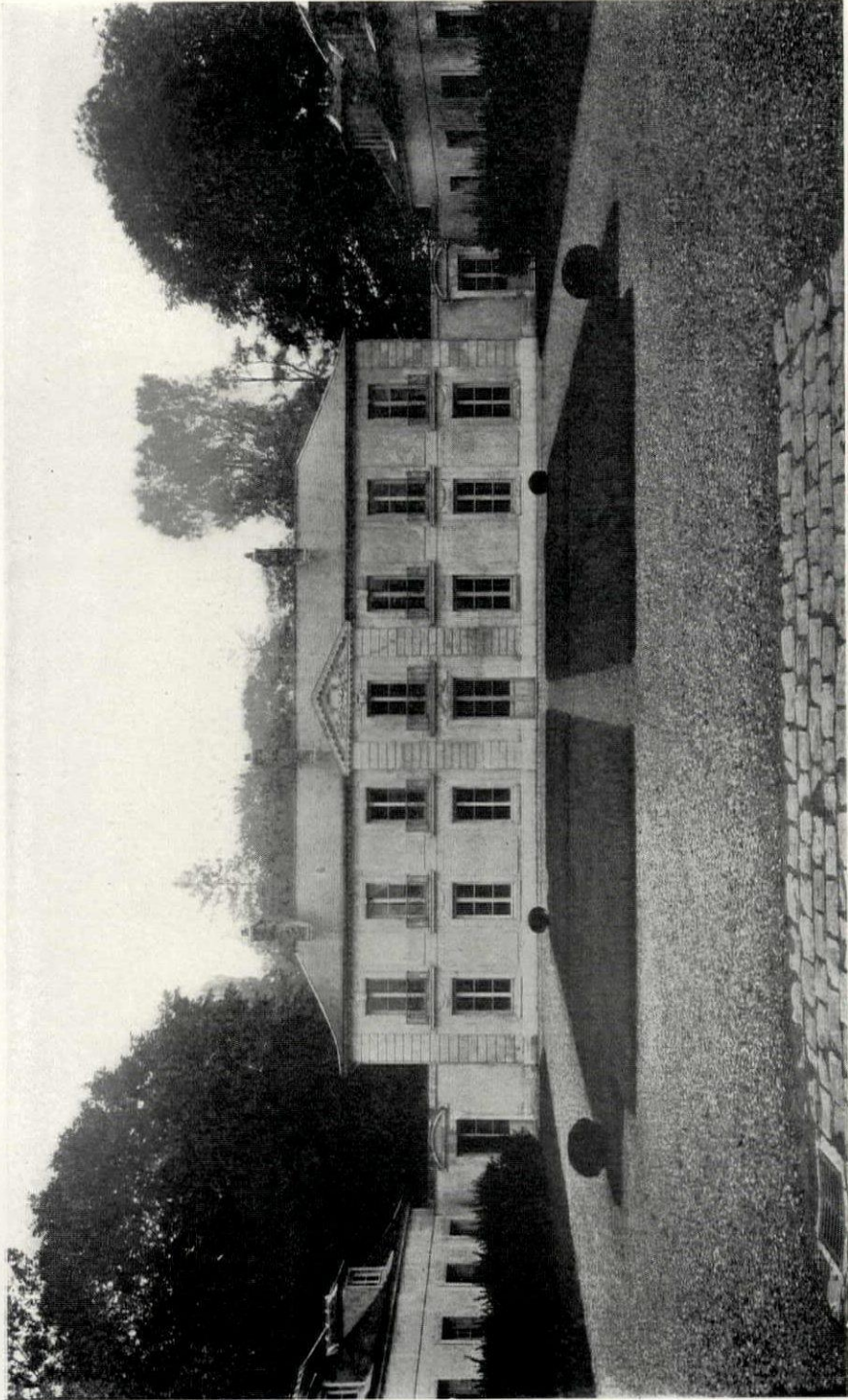


The Architectural Record.

Entrance Driveway.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

May, 1923



The Architectural Record,

South Front.
LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

May, 1923



The Architectural Record.

South Front and West Wing.
J.A. LANTERNE, VERSAILLES, SEINE-ET-OISE.

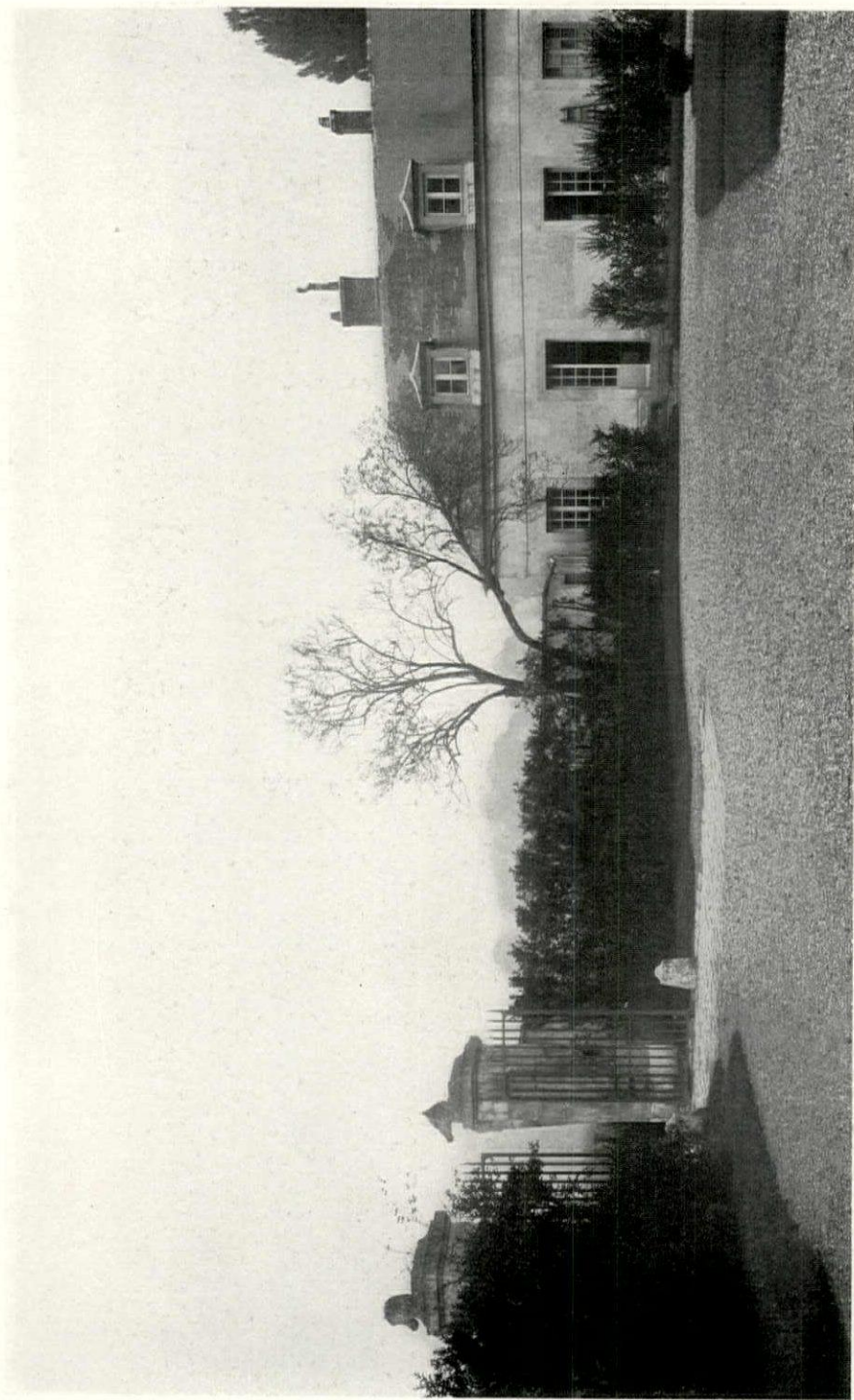
May, 1923



May, 1923

North Front,
LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

The Architectural Record.

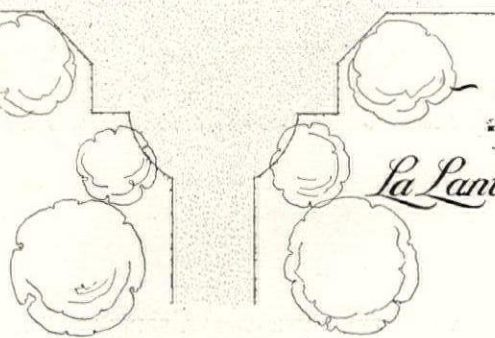
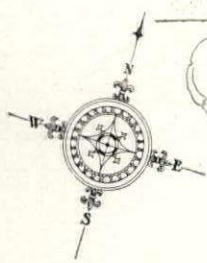
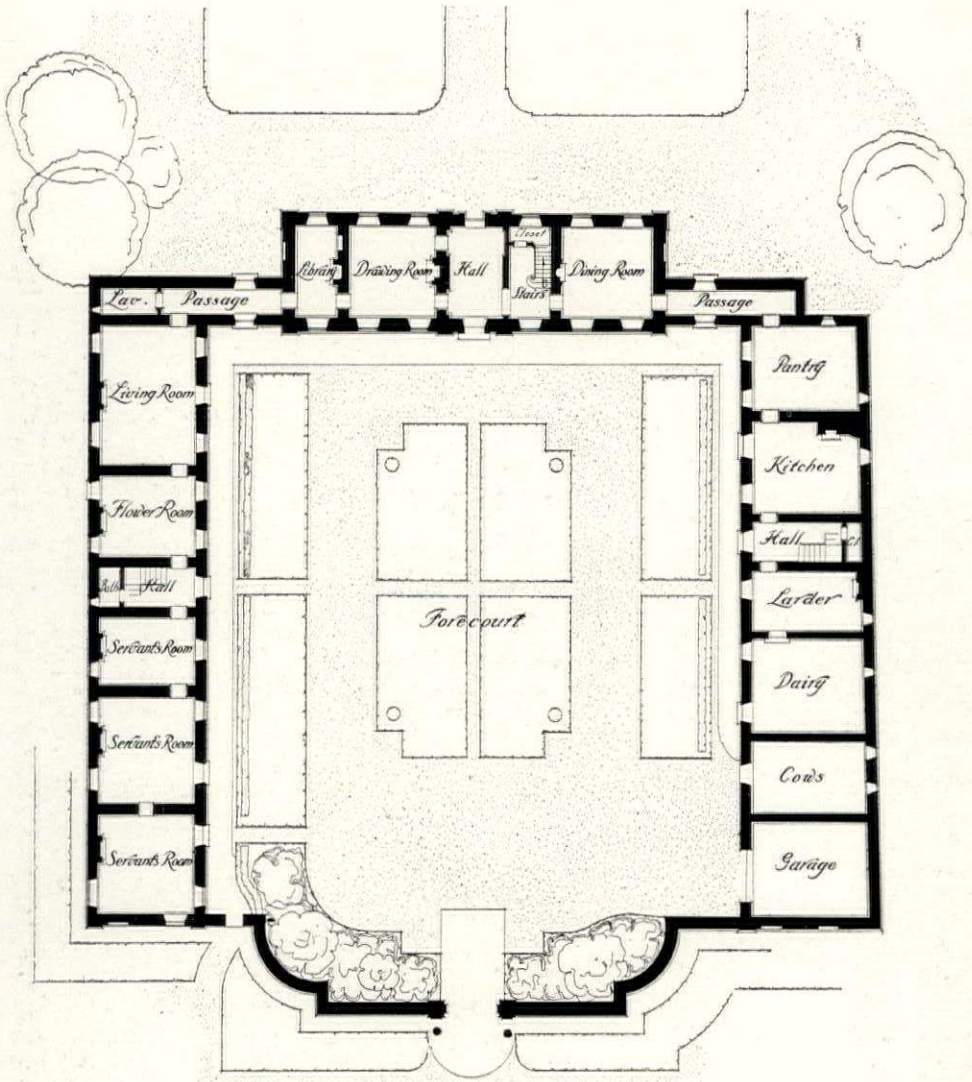


The Architectural Record.

Within the Forecourt.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

May, 1923



Plan -
 - Scale -
 La Lanterne Versailles



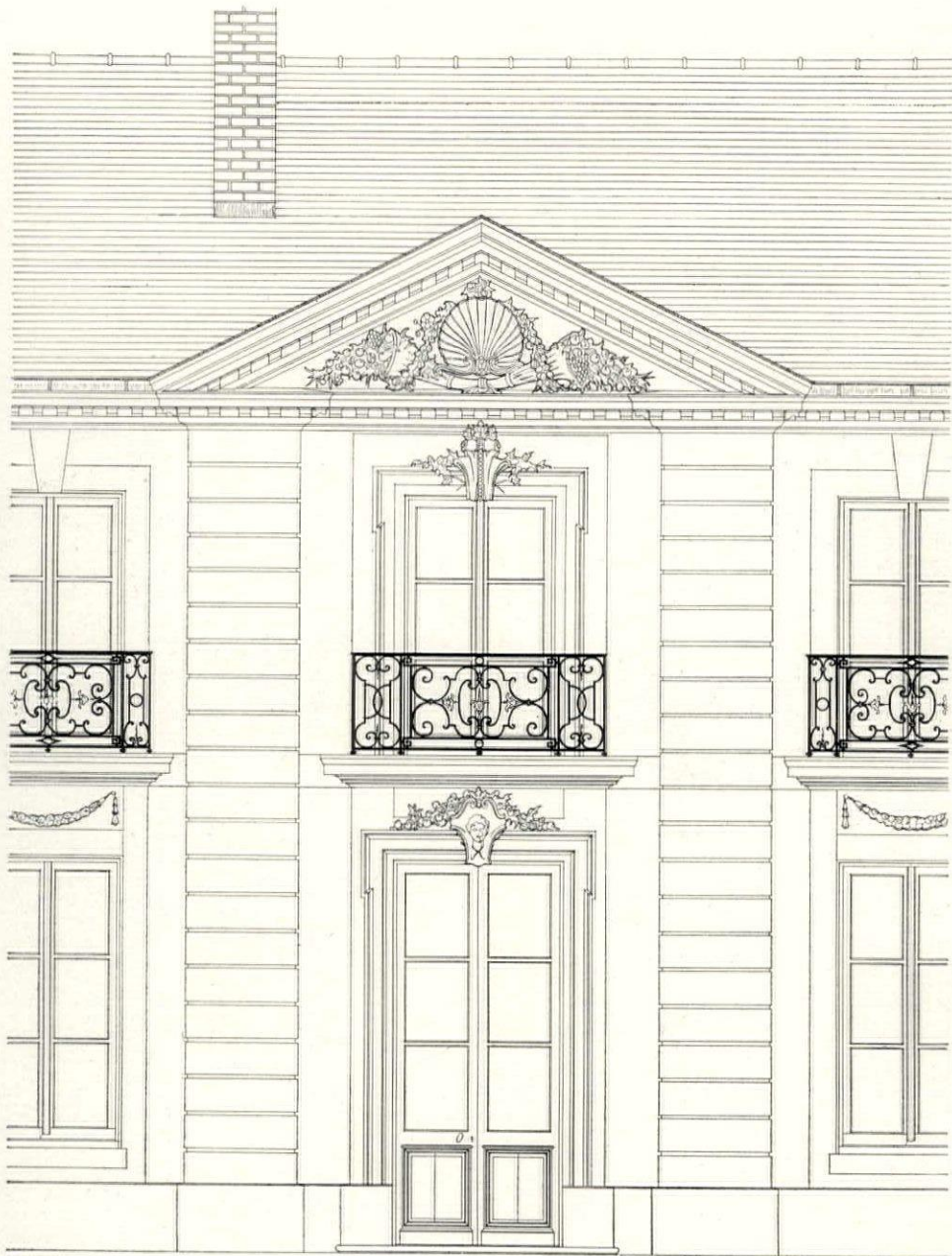
The Architectural Record.

May, 1923

Detail of South Front.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

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*Detail of
Main Entrance Doorway
Scale*
La Lanterne Versailles



The Architectural Record.

May, 1923

Gateway.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

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The Architectural Record.

May, 1923

Entrance to Forecourt.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE



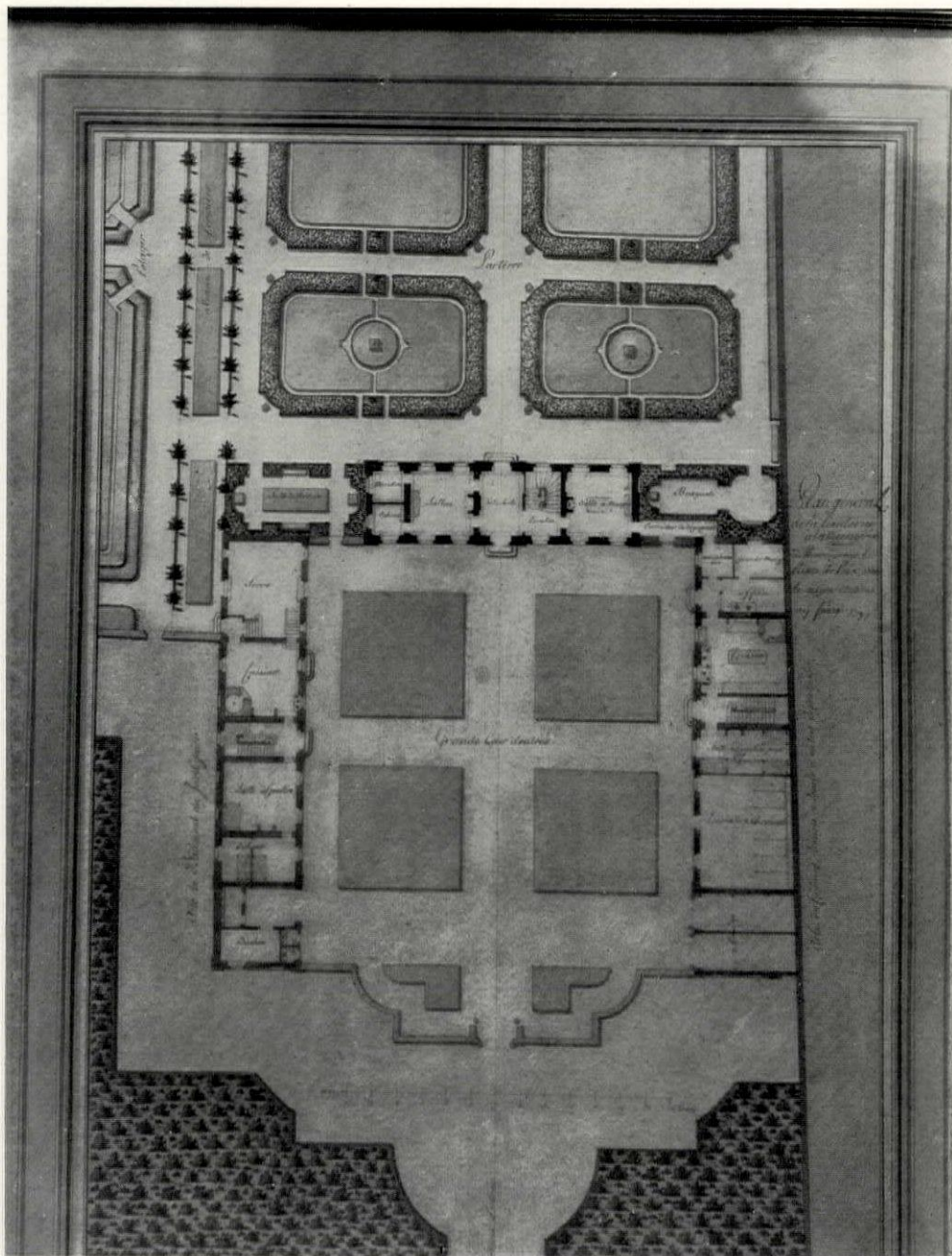
The Architectural Record.

May, 1923

South Door.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

[442]



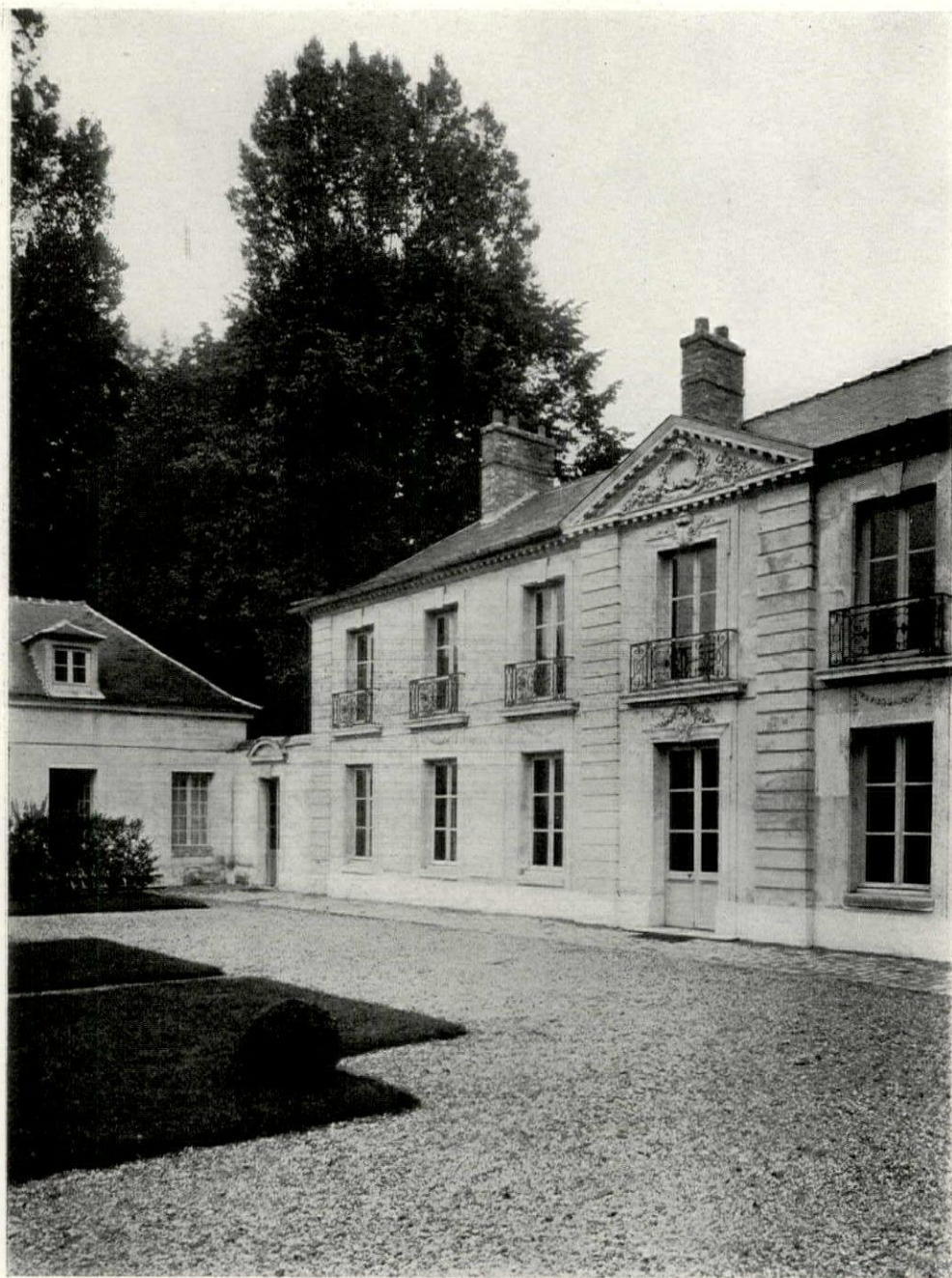
The Architectural Record.

May, 1923

Original Plot Plan.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

[443]



The Architectural Record.

May, 1923

Northwest Angle of Forecourt.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.



The Architectural Record.

May, 1923

Door in West Passage.

LA LANterne, VERSAILLES, SEINE-ET-OISE.

[445]



The Architectural Record.

May, 1923

Window and Balcony—South Front.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.



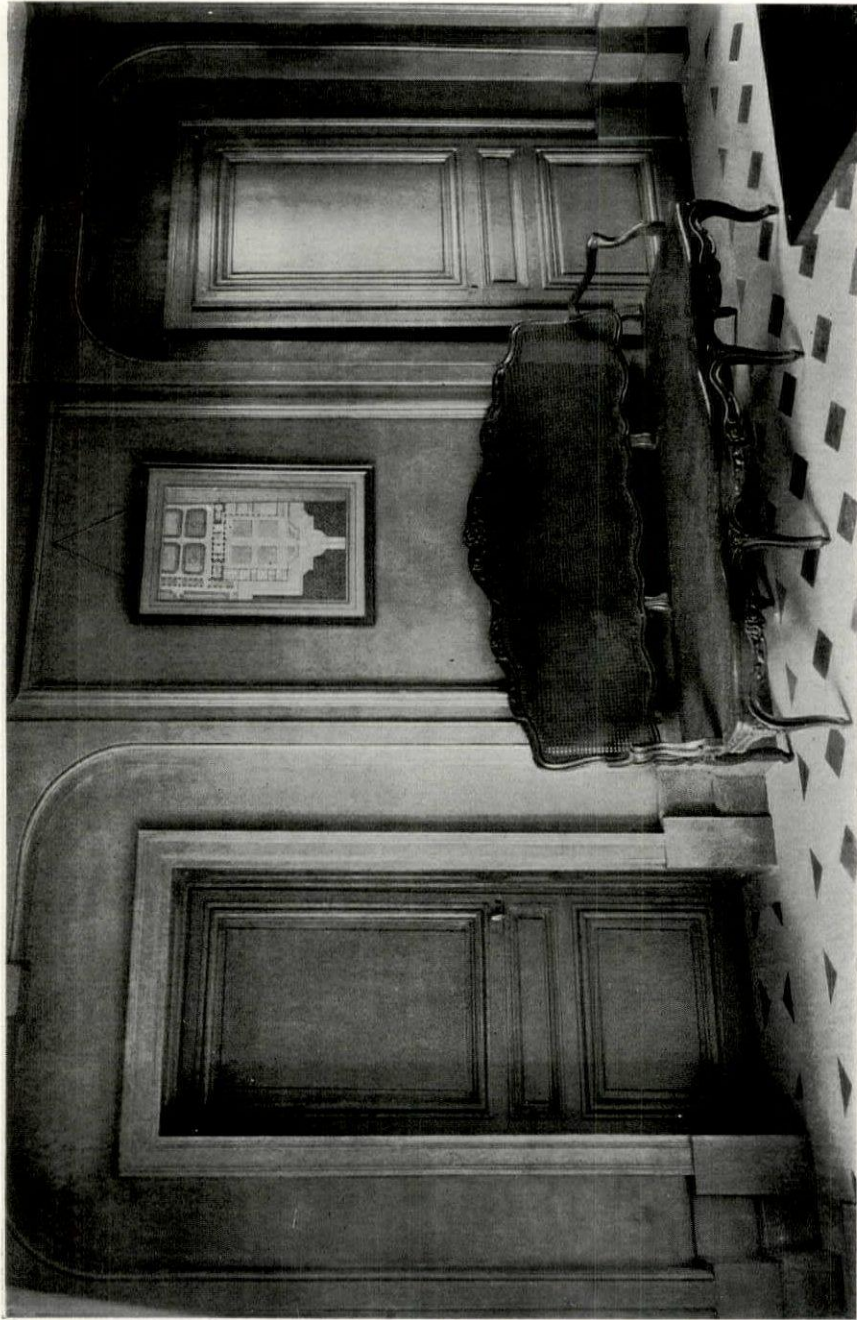
The Architectural Record.

May, 1923

Staircase Hall.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

[447]



The Architectural Record.

Hallway.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

May, 1923



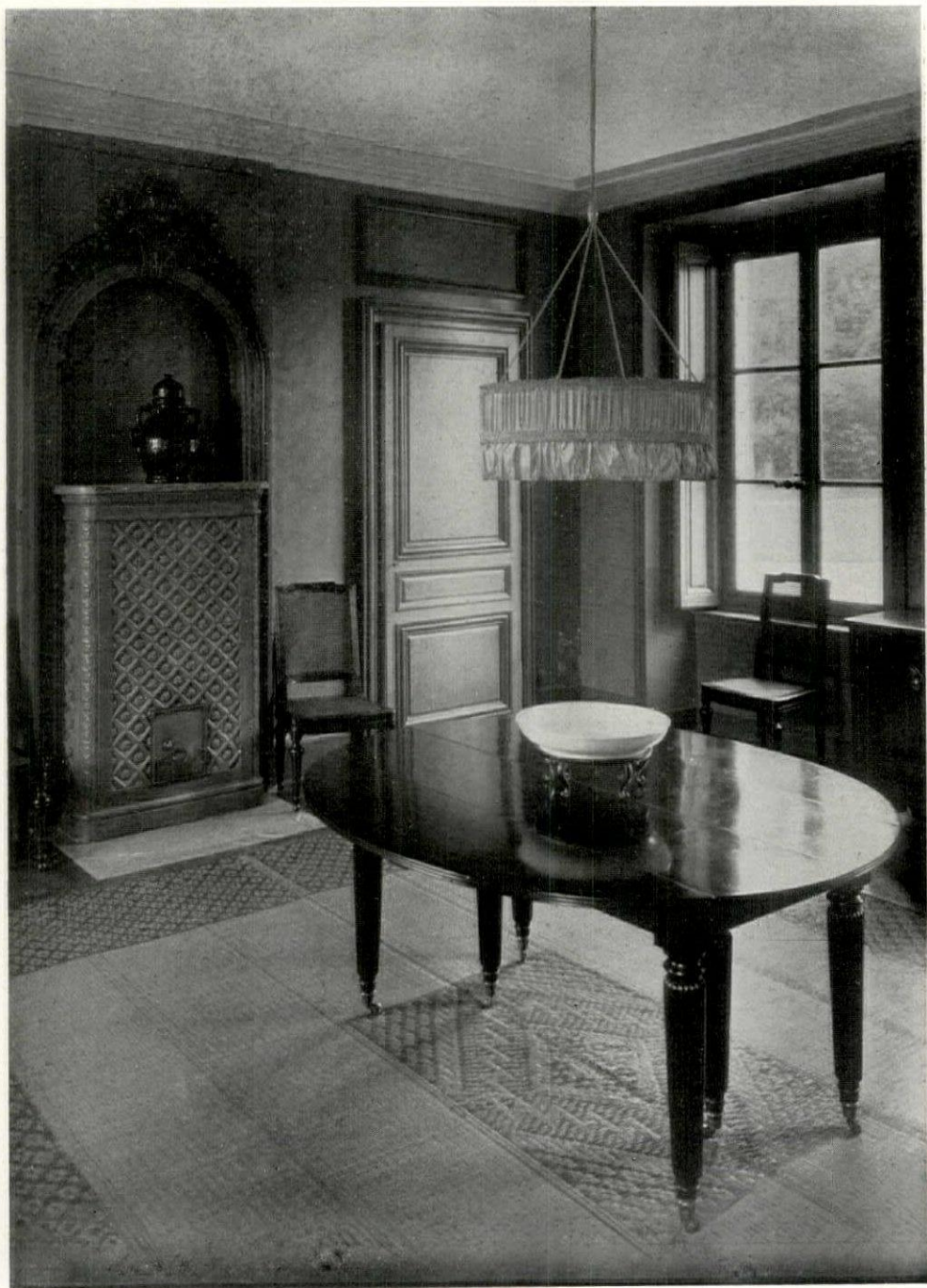
The Architectural Record.

May, 1923

Study.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

[449]



The Architectural Record.

May, 1923

Dining Room.

LA LANTERNE, VERSAILLES, SEINE-ET-OISE.

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CANOE PLACE INN GOODGROUND, L.I.

William Lawrence Bottomley, Architect



By
Costen Fitz-Gibbon

IN the latter part of 1921 the historic Canoe Place Inn, at Goodground, Long Island, was totally destroyed by fire. The destruction of the inn was not merely a material loss. For close on three centuries it had gathered about it the innumerable associations attaching to an old hostelry and posting house lying on one of the chief arteries of travel, and not only did the people of the immediate neighborhood regard it with a degree of affection and pride, but motorists, golfers, gunners, and all the summer population of Eastern Long Island looked upon it as a quaint landmark and cherished pleasant recollections of its hospitality. It had successfully withstood the precarious periods of change when so many old inns had closed their doors and taken down their signboards, after the advent of railways had curtailed their

business, and its position was established as a centre for sportsmen and week-end parties, a convenient and engaging place for motor parties to get luncheon, tea or dinner, and a gathering spot for numerous local activities.

In other words, Canoe Place Inn had come again into its own under modern conditions, although it had itself experienced little change. The strong appeal to its patrons exerted by the inn was due in large measure to its physical aspect, the picturesque rambling of the buildings added at successive stages of its history, and all the growth of individual traditions incident to such an establishment. To put it briefly, the "atmosphere" was just as important an asset as were the actual creature comforts the place had to offer. Of this the owners were fully conscious and they wisely determined,



The Architectural Record.

May, 1923

Entrance.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.



The Architectural Record.

May, 1923

Dancing Pavilion.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.



The Architectural Record.

May, 1923

South Front.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.

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therefore, that the rebuilding of the inn should be, so far as possible, a restoration of the original building, or rather, to be exact, a *reproduction*, for after the fire nothing of the old structure was left standing but the massive chimney base of the 1635 portion.

Fortunately, there were numerous photographs and sketches to work from. The problem confronting the architect, therefore, was to re-create the physical aspect and the historical flavour of the inn as they were before the fire and yet, at the same time, to provide within the building such commodious accommodations and conveniences as modern conditions rendered imperative—particulars with respect to which the old inn had been none too well equipped.

These considerations it is necessary to keep in mind in order to understand the design and plans of Canoe Place Inn as they now appear. In one respect only did the architect have free scope for wholly original composition. The dancing pavilion, at the eastern end of the buildings, had been an indifferent structure of comparatively recent addition and was endeared to the inn's owners and patrons by neither appearance nor associations. This feature, therefore, it was possible to design *de novo* without consulting any traditions or former precedents.

While in external aspect the new inn closely follows its predecessor, it should be noted that the materials used and the methods of construction pursued minimize the risk of fire. At the same time, while heeding the construction of the new building, we must commend the agreeable results produced by a happy combination of materials and colour along with a pleasing relief of lights and shadows. Mr. Bottomley has for a long time made a close study of the local peculiarities of Long Island's traditional architecture and no one could be better qualified than he to give an accurate and sympathetic interpretation to such a work of reproduction as that now embodied in Canoe Place Inn. The dormers with splayed checks, slated and mortar-pointed, afford one of the most engaging conceits of the composition. If they were not a

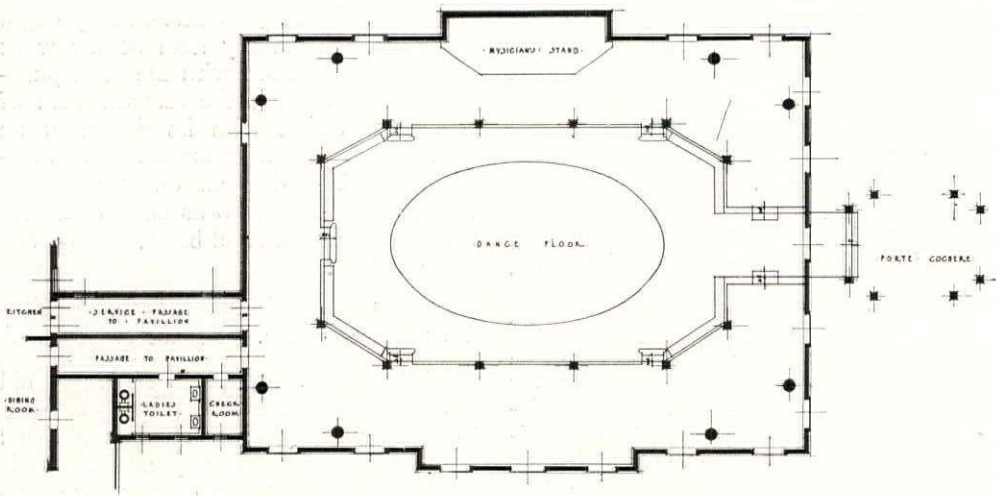
feature of the original design, they ought to have been. Every item of the work has been carried out with the most punctilious care, even to the reinstatement of the old inn sign with its device of an Indian paddling a canoe and the time-honoured legend beneath, announcing that the hostelry "affords shelter and refreshment for man and beast," along with these verses:

"This Is the welcome I have to tell—
Ye are well come. Ye are come well."

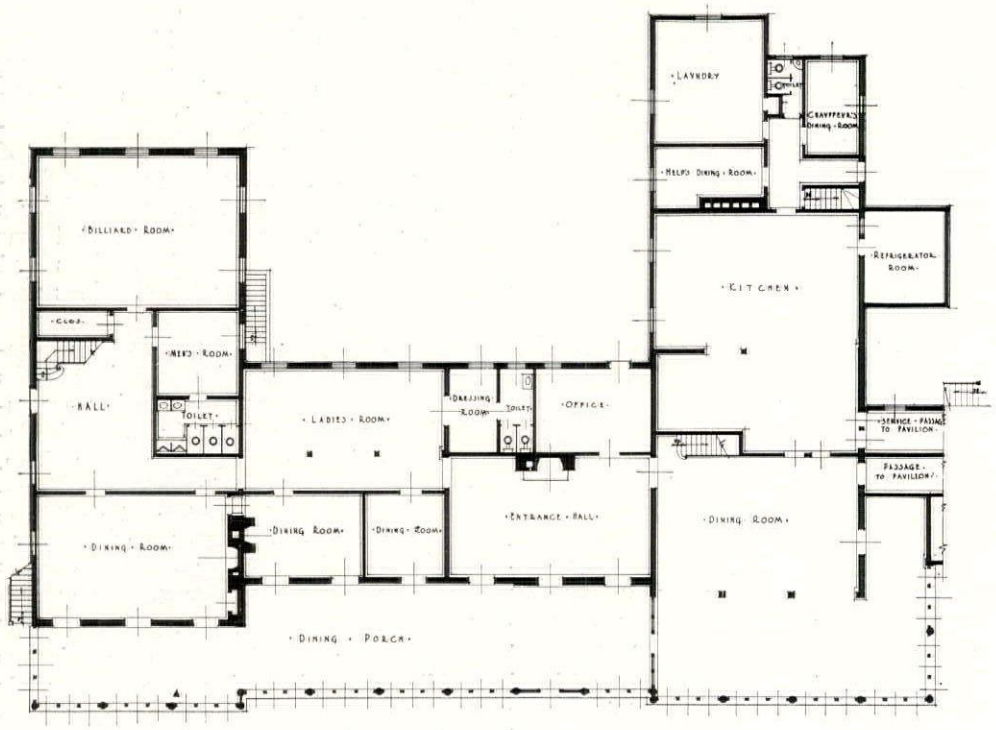
The ground floor plans show the old tap room—now serving the purpose of a lounge or lobby—and other traditional arrangements have been preserved, while also making adequate provision for dressing rooms, several private dining rooms looking out from the south side towards the road, a large and cheerful public dining room, with the same exposure, and commodious offices and kitchens. The dining room is blithely decorated with multi-coloured flower panels and the colour scheme of the whole room is carefully studied to diffuse an atmosphere of gaiety without, however, any of the flamboyant garishness that so often disfigures similar efforts. It should be added that the architect made the decorations and colouring a matter for conscientious personal attention.

On the upper floors numerous comfortable bedrooms with sufficient baths have taken the place of sleeping accommodations that previously were inadequate to the demands made upon them. In this case a certain amount of rearrangement was altogether admissible as the true character of the building was in no way disturbed thereby. The task of rebuilding was a work of reproduction, it is true, so far as the former aspect of the exterior and the more conspicuous public parts of the inn were concerned; it was not a work of archaeological precision within and it would have been foolish and indefensible to perpetuate in the sleeping quarters the limitations and discomforts of a bygone day.

The dancing pavilion, connected by a gallery with the eastern end of the inn buildings, while instinct with a very de-

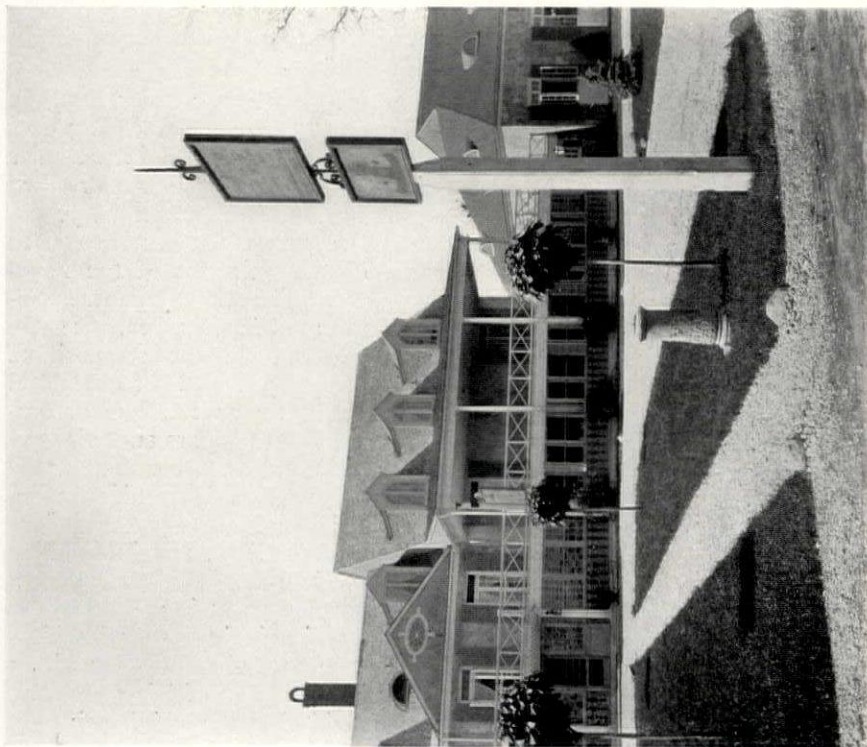


Plan of Dancing Pavilion.



First Floor Plan.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.



The Architectural Record.

Entrance and Sign.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.



South Front and Dancing Pavilion.

May, 1923



Dining Room.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.

cided individuality of its own, and unmistakably a separate composition, is, nevertheless, in complete harmony with the rest of the group. The stucco exterior, with white woodwork and green shutters, in the manner of the early nineteenth century, in its urbane Graeco-Roman lines combines the dignified restraint of the Regency with a touch of contemporary French suavity, producing an *ensemble* at once in keeping with its purpose and yet in accord with the less sophisticated mode of the adjacent structures.

The interior of the pavilion is in an altogether different though not unrelated manner, and its genial decoration is vividly reminiscent of Vauxhall Gardens in the heyday of their glory. Around the spacious oval dancing floor runs a slightly raised gallery on which are placed the supper tables. The pillars supporting the roof, and the ceiling over the gallery, are hung with narrow shirred

breadths of alternately lavender and light green material. The higher ceiling over the dancing floor is draped in a similar manner with converging shirred breadths in a striking sequence of purple, yellow and red, recalling the parti-coloured brilliance of the uniforms of the Papal Guards. Venetian and Japanese lanterns, hung at intervals, enhance the gaiety and punctuate the composition. The walls are of a cool, light green and the whimsically merry Baroque decorations surrounding the doors and windows are wrought in gilded stucco. The whole system of decoration is manifestly devised to produce a brilliantly harmonious effect by artificial light, and in fulfilling this purpose it is eminently successful. Seen by day, the room is agreeable, but its full force is obtained only by night and when the many-hued gowns of the dancers add the charm of life and movement. Considering the chief object of



The Architectural Record.

Old Tap Room.

May, 1923

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.

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The Architectural Record.

May, 1923

Floor of Dancing Pavilion.
CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.



The Architectural Record.

May, 1923

East Door of Dancing Pavilion.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.

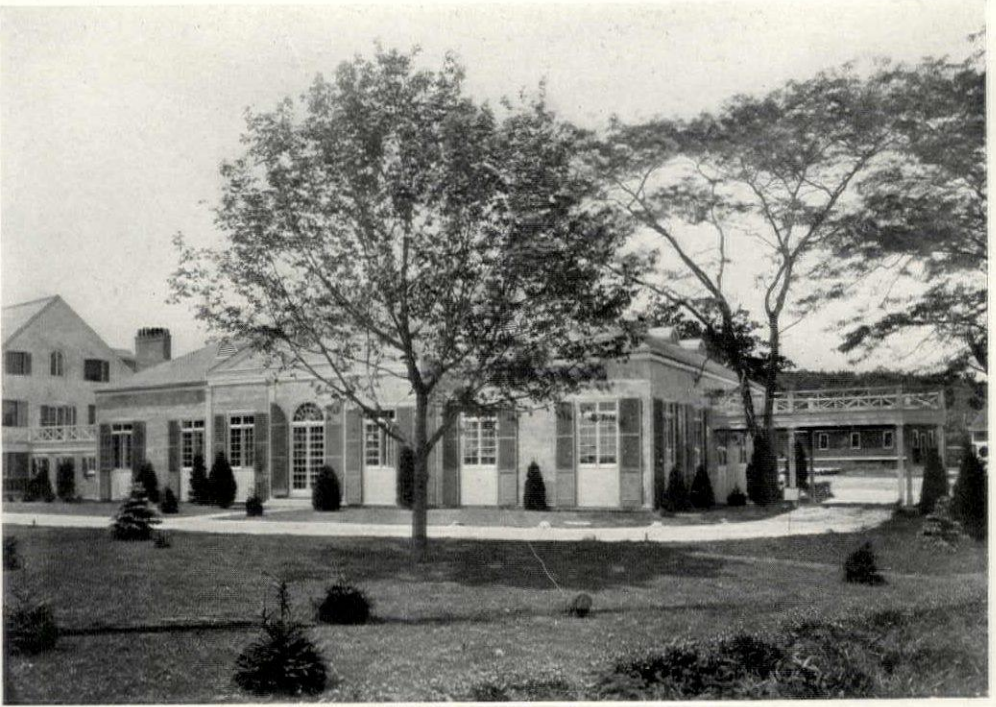


The Architectural Record.

May, 1923

South Aisle of Dancing Pavilion.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.



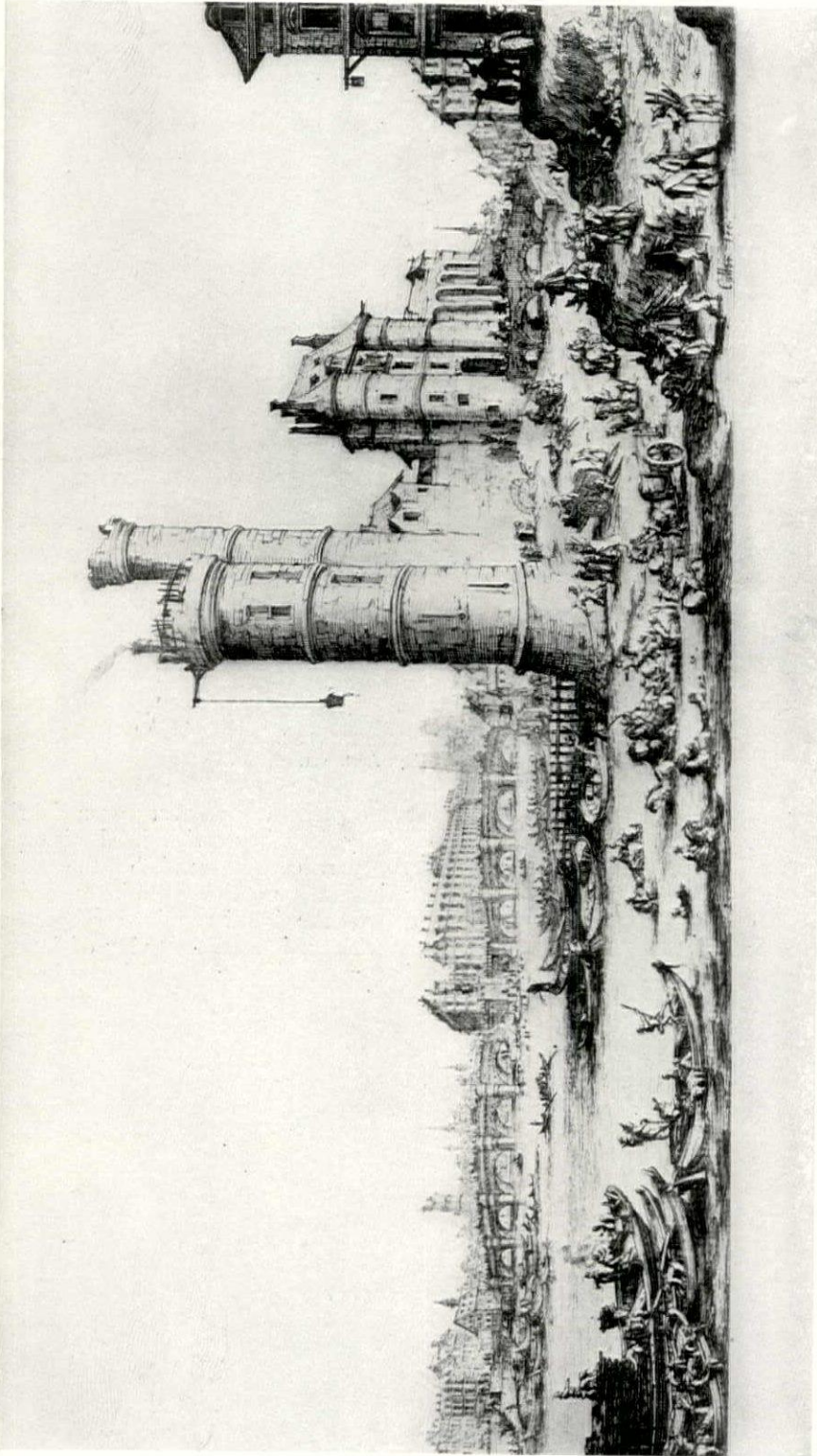
Dancing Pavilion.

CANOE PLACE INN, GOODGROUND, L. I.
William Lawrence Bottomley, Architect.

the pavilion, it was quite proper that the interior decorations should be thus planned, and it is safe to say that the event has fully justified the hopes and expectations of architect, proprietors, and all others concerned.

In reviewing the work at Canoe Place Inn it is gratifying to note, on the part

of the owners, the respect for a fabric so closely identified with local history; on the part of the architect, the sympathetic grasp of the essential qualities that gave the inn its unique character, along with an independent play of imagination refreshing and felicitous in its expression.



The Architectural Record.

VIEW OF THE PONT NEUF AND OF THE OLD NESLE TOWER AND GATE.
Enching by Callot.

May, 1923

THE ARCHITECT AND THE GRAPHIC ARTS

Some Notes on Rendering
by Frank Weitenkamp

WHAT ARE the graphic arts—the reproductive arts: etching, lithography, engraving—to the architectural draughtsman? What is a print more than a pleasant diversion, a delightful by-path, a little corner in the field of art, to the renderer, bent on serious problems of his profession? Apparently covering a very small section in the big scope of art, the term “prints” really stands for an enormous amount of production, with a remarkably wide sweep of subjects and a wealth of interest. In this mass of printed pictorial material the product of the architect’s activity is pictured with an insistent frequency. Buildings figure in a large proportion of etchings, engravings and lithographs.

Architects who have turned avocationally to etching (or other forms of graphic art), or who have taken it up altogether, have usually not etched architectural subjects. Or if they have introduced buildings in such work, they have generally not drawn them in the spirit of the architectural draughtsman or the renderer. Charles A. Platt, J. André Smith, Thornton Oakley, J. A. Mitchell, Cadwallader Washburn, Henry Winslow and H. B. Shope form cases in point, probably proving a natural reaction. William Walcott sees architectural dreams, or more correctly, perhaps, he conceives ideas of what such dreams might look like if they were dreamed. Henry Deville had a more definite interest in buildings as he roamed about New York City, setting down the little known, or the known from unusual angles. Yet he saw with the eyes of the artist as well as with

that of the architect. His buildings are not so much individual structures as parts of a significant whole. John Taylor Arms is somewhat more attracted by the architectural aspect, although he has done various subjects. He will linger lovingly over some detail such as the stony grimness of a chimera. Perhaps the most consistently architectural was A. H. Haig. He gave precise expression to his evident feeling for structural form, and he had an eye for the picturesque, for composition, for that arrangement of design and form and mass of light and shade that would make a pleasing picture and set off the beauties of the building he was portraying. In other words, he was, up to a certain point, an exponent of character. What he lacked, perhaps, was that fling of real genius that could transform cold stone into a vivid and inspiring suggestion of all the life and time and experience that lay behind it. But that does not mean that he may not have suggestions for the architectural draughtsman, the renderer. In fact, every one of the architects mentioned has his times of suggestion for him who will look—*technical* suggestion. That is equally true of a long line of men, not architects, who have worked in the graphic arts and have pictured buildings *per se* or as parts of a well-considered whole.

It has even happened that artists identified with figure subjects have achieved an incidental delineation of structures that made them fairly live as a vital part of the surroundings of the humanity which was the artist’s engrossing topic. Callot, etcher of the miseries of war and of gro-

tesques inspired by the Italian comedy, did two views of Paris centering about the Tour de Nesle. The old tower stands as the centre of a surging, ant-like activity of lively human interest, with the lines of the Louvre stretched delicately along the river, and the everlasting impressiveness of Nôtre Dame in the distant background. Later artists have exemplified this close linking of humanity and

ground to a scene, it may be depicted with a richness of tone suggestion that makes the stone or white-washed surface re-sound with a deep, succulent note in the harmony of the artist's conception. That may be seen in the little lithograph of two children frightened by a dog, by Decamps, or in the strange, mysteriousness of flickering shadows over stone or wood that emphasize the spirit of more than



Lithograph by Decamps.

buildings in evocation of the spirit of a given place. Felix Buhot notably so in Paris, and Brouet and Marius Bauer, the Dutchman, who makes dreams of the Orient real, and our own Lester G. Hornby. With such men we not only see buildings as significant backgrounds to man, but man himself appears as a vital factor in the scene, and not as the typical *staffage* of the draughting room, often drawn in over the architectural lines which show through, an empty shell serving to show scale.

Even where the building is reduced to a bit of wall adding the necessary back-

one etching by the American, Eugene Higgins.

The point of all of this is that here there are suggestions for the renderer, as much, perhaps—sometimes even more—than in the architectural plates of Rochebrune, Queroy, Brunet-Debaines, Hedley Fitton, A. E. Howarth, Affleck, Dodd. None of all this work, it goes without saying, should be simply copied, the technique adopted in gay acceptance. It may often represent the facile use of an effective formula, which has its useful lesson for us, but which should be employed in proper proportion in the compounding of

one's own prescription. And it is well to vary that prescription according to need. It is dangerous to give way to the seduction of the clever stunt. That sort of thing never lasts, least of all if it is borrowed.

Etching, incisive expression of the

delineation of London, where in the preceding century Wenzel Hollar exercised his honest and capable craftsmanship. Later came that contemporary of Turner, Thomas Girtin, of whom Blomfield writes: "The aquatints of Paris . . . are models of what drawings in line and



"DARK STREETS."
Monotype by Eugene Higgins.

needle and acid, has served much and well in this field. Piranesi is a chapter in himself. His grandiloquent expression of his fiery imagination puts realities before us, not the measured restorations of an archaeologist. He is a classic in the draughtsman's library, an influence in his day, an inspiration in ours. Then there are Rossini, G. B. Falda, Bibiena, Panini and other old engravers and etchers. There is such a wealth of material of potential usefulness to the renderer that one soon loses breath in the mere recital of names. Canale presented Venice with a shimmering lightness of atmospheric effect. Samuel Scott, at about the same time, applied a similar light precision to

wash should be, in their breadth and simplicity of statement, solid composition, and wonderful suggestion of atmosphere and the environment of buildings." In France, there were Pernelle and Silvestre. With some of these old fellows one passes into the domain of the more formal line engraving on copper. The many engravings of buildings and formal gardens, the plates of which are preserved in the Louvre, are still being printed from, and impressions are to be had for a few francs. Jessen, in introducing a collection of those useful pattern designs for furniture and other objects of applied art produced in the eighteenth century in France, and at other times and in

other countries, wrote: "This rich world is only a blessing if the artist understands it in relation to its time and learns to re-create it for his own." The same is evidently true here. Eighteenth century production much of this is, reminiscent of that time when Moreau le jeune and others were turning out those remarkable pictures of French contemporary life, with the buildings of the time, usually the interiors, as a setting.

This work of other days gets me for a moment into a sidetrack of very great importance. There were recently shown, at the Fearon Galleries in New York, original drawings of architectural and decorative subjects by artists of the sixteenth to eighteenth centuries, such as Giulio Romano, Bibiena and Tesi. They brought vividly and emphatically to mind the significance and usefulness of drawings to the student. More than any other form of art do they place one in immediate, close and intimate contact with the artist's self. Happily, the publication of drawings in good reproductions has been going on for a number of years, so that a fine body of material is already available. The original etching or lithograph or wood engraving bring us into a somewhat similar intimate relation with the artist's direct expression.

Architectural subjects have been much cultivated by modern etchers. They have shown the influence of Rembrandt, of Whistler, of Meryon, Duveneck, Bacher, Mielatz, D. S. MacLaughlan, H. A. Webster, E. D. Roth, C. K. Gleeson, F. M. Armington, C. H. White, Childe Hassam, J. C. Vondrous, W. J. Quinlan, E. T. Hurley, Louis Orr, Muirhead Bone, James McBey, Fitton, Monk, Malcolm Osborne, Nathaniel Sparks—one sees that it will become a catalogue and one stops listing. Get comparisons by setting the delicate precision of Whistler beside the large decorative plates by Brangwyn. Set side by side Meryon's weird embodiment of the spirit of old Paris and the calm, sure, facile presentation of Lalanne. Take a building etched by several; Rheims cathedral, for instance, by Haig, Toussaint, Plowman, Pandolfi (also litho-

graphed by Leigh), or Nôtre Dame of Paris by Meryon, Toussaint, L. Gautier, T. F. Simon, Lepère, Bejot, Chahine. Webster, Wm. Walker, Rochebrune, E. L. Warner, Plowman, Hornby, Katharine Kimball, and—in lithography, R. J. Wickenden. Or, again, draw the parallel between a cathedral by that modern master of precision in architectural etching, Hedley Fitton, and D. Y. Cameron's depiction of the "Five Sisters" window in York Minster, bathed in mysterious, rich shadows that throw the tall, narrow windows into a dominance of strange impressiveness without departing from the facts of time and place.

For an interesting comparison of older and modern methods run over the plates in the volume on "London" issued some years ago by the *Studio*—Wenzel Hollar, T. Shotter Boys, Stanley Anderson, Wm. Walker, Wm. Monk, Verpillieux being represented, in etching, lithography and wood engraving.

Three names stand out particularly in lithography: Prout, Roberts and Bonington. Samuel Prout, once of a considerable reputation, and whose name still holds the weight of early approbation, strikes one as nearly always Prout of a formula. Where he cannot add the note of a picturesque decay (indicated by methods applied in somewhat of a stencil spirit), his imagination lags. He has, however, an unexpected delicacy of translucent shadows on the walls and columns of buildings, a treatment that will give quivering life to a portico or other architectural detail on which long shadows are thrown. In fact, it is this occasional suggestion of tone, of color, that attracts, rather than his facile draughtsmanship, which seems of the hand rather than of the head. Prout's prescriptions were set down in the volume he issued in 1848: "Hints on Light and Shadow, Composition, etc., as Applicable to Landscape Painting." David Roberts was more suave and more masterly. The very capability of his style, the method, binds landscape and buildings together, a matter emphasized by his use of the once popular and facile device of a tint with high lights scraped out. He, too, handled



The Architectural Record.

May, 1923

"THE PIAZZETTA."
Etching by Whistler.



The Architectural Record.

May, 1923

BROADWAY ABOVE TWENTY-THIRD STREET.

Reprint from "Lithographs of New York in 1904,"
issued by the Society of Iconophiles.

Lithograph by Joseph Pennell.

translucent shadows well, and they do not strike you at first sight because they fit in with his general sufficiency. Furthermore, he has the not too common quality of suggesting decorative detail without detailing it. That is a thing that appears strikingly also in two lithographs done by the painter Bonington. In these street scenes in Rouen, which appeared in Baron Taylor's voluminous and sumptuous publication on France, there is delicate indication of decoration clearly present, yet fading into the smoothing haze of atmosphere.

Of course, after all, most of these men had a formula—so have later ones, much later, even the most revolutionary—only there is a difference even in formulas. And one can combine these formulas, or prescriptions (to repeat the merry imagery) into a *materia medica* to be drawn on as needed. In a word, to change the figure of speech, we digest what we study, and make it our own.

The modern revival of artistic lithography (painter-lithography, as it is also called), is likewise bringing its suggestions. The mind here naturally reverts to Pennell, master of the quick, unerring seizure of essential facts, who has seen the city in its architectural evolution, the industrial plant in its compelling picturesqueness, and has made us see them. There are younger men who are doing things in their own way. Howard Leigh, for instance. He sees the abbey at Soissons or the chapter house at Rheims, or other buildings, not as an assemblage of architectural and decorative details, but as massive constructions with a dramatic element born of their picturesque qualities. George Elmer Browne has done an "Old Mill" with a richness of color suggestion that has also its distinct lesson, as has likewise the self-controlled crayoning of Vernon Howe Bailey, which impresses by its direct sureness.

The wood-cut, too, has its lesson for us. Ruzicka, for example, delineates New England houses with a precision of linear statement, a primness which seems to grow from the spirit of which the buildings themselves were the product. J. J. Lankes suggests possibilities in his

roadside farmhouses. But one cannot cite all cases of architecture in the graphic arts—nor need one. The old saw still holds good: "A word to the wise . . ." That's really the object of the present screed—to rouse interest. The pleasure of the search will bring profit.

The deeper you get into this matter the greater and richer and more suggestive grows the *exposé* of personal expression. To run over a lot of such prints in fact or even in memory is to evoke an ever-changing outlook on the world of the architect, as varied as the ever-shifting color combinations offered by the bits of glass tumbling about in that toy of our youth, the kaleidoscope. This comprehensive view has its charm for the student, and its usefulness. In drawings made often not by rule but as the result of a personal outlook, there is a point-of-view and an expression in technique which show that in the picturing of buildings, as in that of any other subject, the artist counts, counts for much.

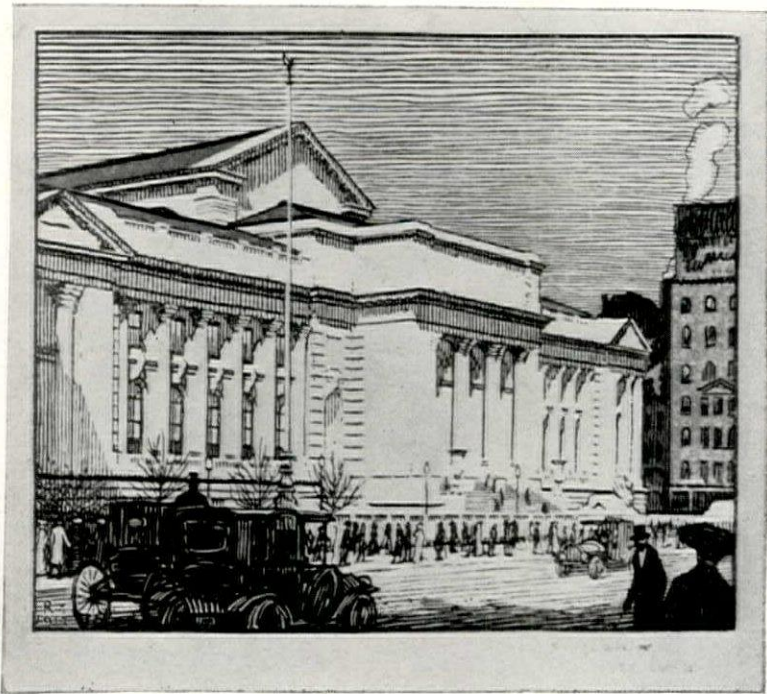
This broader outlook, this widening of interest, may be also the renderer's. Examples of professional rendering are easy enough to see and study—and imitate. But outside there lies a world of suggested possibilities, barely hinted at here. To the layman, it seems that the architectural draughtsman might profitably study works of graphic art for point-of-view expressed in technique. More, yet. Might not the renderer equally profitably practice these graphic arts? It is even conceivable that he may practice one or the other so well that an architect's client may choose to have a number of impressions of an etching or lithograph or woodcut which so intelligently and discriminatingly presents the beauty, the spirit, of the house or other building which he is having put up, that he will want to have others to have a record of this presentation.

The renderer, then, would adapt his style, the manner of treatment, to the building and its surroundings, just as the architect may adjust his design, his conception, and the building material, to the site; to the site of a house, or a bridge, or any other structure.

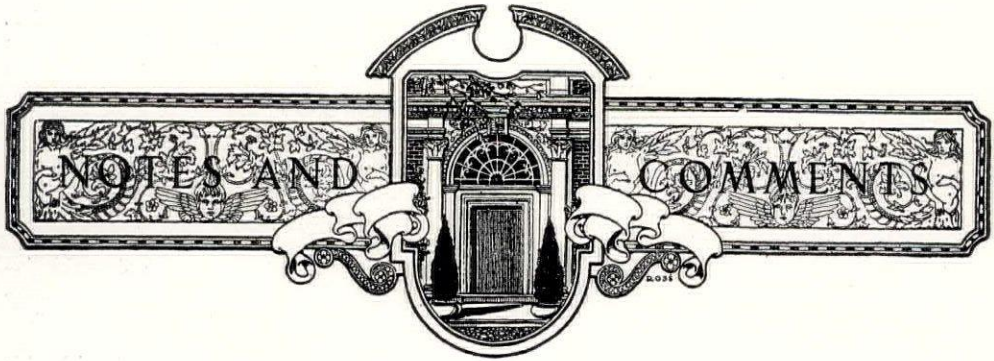
The librarian of a collection of books

on art and architecture, the curator of a print collection, is brought into contact with a mass of material of potential service to workers in various fields. He may respond to its suggestion of possibilities

without being able to do more than hint at the same to others, leaving it to them, as specialists, to test it all by the touchstone of authority and experience. His function, at best, is that of the guide-post.



THE NEW YORK PUBLIC LIBRARY.
Wood Engraving by Rudolph Ruzicka.



**Spanish
Interiors and
Furniture**

The fourth part, recently published, of "Spanish Interiors and Furniture," by Arthur Byne and Mildred Stapley, completes this book. (New York: William Helburn, Inc.) One can

now judge the complete work. The discrimination used in selecting the material and the consistent point of view give a cohesion and unity to the whole.

The book consists of two hundred pages of large illustrations from photographs and drawings by Mr. Byne, and a brief text by his wife, who continues to use the name by which she is so well known—Mildred Stapley. After looking through the pictures, which are of absorbing interest, and studying the sub-titles and dates, one wonders what more can be said on the subject and starts to look over the descriptive text. At once it is seen that this part of the work illuminates the whole to a remarkable degree and gives new life, insight and color to the illustrations. This text, in reality, serves as an exquisite setting for the pictures, binding them together, relating each to the other, and, although complete, seems all too brief.

The interiors of Spanish houses and palaces are at once more magnificent and more undisturbed than any others in the world. I am referring to the finished whole, not alone the rooms themselves, but to the rooms and their furniture, pictures, hangings and decorative bibelots. In Italy and in France there scarcely exists today a house of the XV and XVI centuries occupied by the original owners and with the original furniture. In Spain, even, they are rare enough and extremely difficult to find and to see, but, fortunately, a few do still remain. The reasons for all this are interestingly told, and one gets the thrill of enthusiasm for this successful research, with just a suggestion

of the adventures, excitements and difficulties leading up to each new discovery.

Probably no one else today has as much knowledge and enthusiasm for Spanish art in all its phases as have Mr. and Mrs. Byne. The Spaniards frankly acknowledge and admire it, and it is largely because the Bynes are well known and well liked the length and breadth of Spain that they have been able to make this remarkable and representative collection. Recently, in travelling through Spain, I found the name "Signor Arturo Byné el Alto" a name to conjure with, an open sesame.

The pictures have never been published before with but a few exceptions, and not only make a scientific record, but are intrinsically beautiful compositions. One reason I know of personally that gives the high quality to the whole is that the two hundred illustrations were chosen, selected and re-selected from about four thousand others.

The greater part of the material belongs to the XV and XVI centuries, although the later periods down to the XIX century are represented. In addition to the pictures of ensemble of the rooms, there are a great many pictures of individual pieces of furniture accompanied by scale-measured drawings. The book is unique as to its subject matter, and, more than that, it is, I think, the best treatise turned out on interiors and furniture that has been published.

WM. LAWRENCE BOTTOMLEY.

Messrs. Raymond C. Snow & Company wish to announce the opening of offices at 1612 Hurt Building, Atlanta, Georgia, for the practice of architecture and engineering. They would appreciate receiving manufacturers' catalogues and samples.

Mr. Joseph H. Bristle, Architect, is now located in Room 1010, Tacoma Building, 5 North LaSalle Street, Chicago, Illinois.

**Alfred C. Bossom's
Traveling
Studentship**

Alfred C. Bossom, architect, who was born in England, studied there, received many scholarships himself, and later came to America and subsequently made a great success of his work, is now offering silver and gold medals and a traveling studentship to English architectural students, which will give them opportunities of making a greater success of their architectural education. The plan is as follows:

All large architectural schools in Great Britain are invited to compete. The Royal Institute of British Architects will annually arrange a problem of some definite practical existing condition that will have to be met, and designs submitted in each of the competing schools.

This problem will be the designing of a commercial structure such as an office building, hotel, apartment house, warehouse, etc., for which the student will have to submit not only the design, but also the most accurate approximate statement of costs and a financial statement as to the probable revenue, upkeep, costs, depreciation, etc. In other words, a complete financial statement of the entire undertaking.

The judges will be composed of a group of men, including a prominent architect, a prominent builder and a prominent business man, who will check up on all points of merit.

A silver medal will be awarded to the best design submitted in each school. The winners of these medals will send their drawings to London, where the Royal Institute of British Architects will judge them, as mentioned above, and select the best one to receive a gold medal. The winner will also have a trip to America, where he will stay and study for six months the American architectural methods. On his return to England he will be required to write a report on his findings, and copies of this report will be distributed among all the schools that have submitted designs in the competition.

This plan has been submitted to the Royal Institute of British Architects, who at this time are working upon it, and has been given to all of the larger schools in England, such as the University of London, University College, University of Liverpool, Manchester School of Architecture, Edinburgh College of Art, Glasgow School of Art, the Board of Education and prominent architects in England. It has been received with great enthusiasm and letters are coming in daily con-

gratulating Mr. Bossom on his splendid idea.

The interesting feature of this competition is that England will send her students to America to study the modern commercial architecture, which is conceded to be the best in the world, and undoubtedly many students will prefer to come to study conditions here rather than go to the Continent as they have done in former years to get ideas.

Also, it is Mr. Bossom's hope that this interchange of ideas will help very much to add to the understanding between the great English speaking peoples.

England is particularly pleased with this plan because it promises to stir up building, which has of late been operated largely at a loss due to the absence of the financial requirements on the part of the architects, and it should in a reasonable time to some extent help the unemployment problem, which is so acute at present. It will also be stimulating to investors and bankers, and kindred organizations are interested in the scheme.

Mr. Bossom is going abroad in the very near future to conclude the various details and make the necessary provisions with the Royal Institute of British Architects under whose jurisdiction it is being arranged that the scholarship shall be awarded.

**Interchange of
Architectural
Ideas**

In the London Daily Mail it is stated that a distinguished English architect, practicing in the United States, has recently visited England and that he is so much impressed by the fact

that commercial architecture of England is not carried out by the younger architects to the economic disadvantage of the building owner, that he proposes to institute a competition for a travelling studentship to the United States to enable the holder to study the large industrial buildings and commercial undertakings in America.

Such a travelling scholarship has indeed been made possible, according to the statement of Mr. C. McArthur Butler, Secretary of the Society of Architects, who announces that the Society is establishing such a scholarship with the avowed purpose of fostering the study of American architecture and methods.

Professor Reilly of the University of Liverpool, has likewise expressed the view that the mass of work in England is still being designed and executed by the old office trained men. Both of the important new buildings recently put up in London, the

London County Court House upon the Thames and the Port of London Building, belong to that era.

The interchange of architectural ideas, particularly as related to architectural education, will be advanced by the arrangements which have been made by the Massachusetts Institute of Technology and Harvard University, whereby lecturers and instructors in architecture will be brought from England and European universities in exchange for the temporary service of instructors from our own architectural schools.

A. LAWRENCE KOCHER.

**An Opportunity
For Foreign
Study**

American students of architecture will be interested in the opportunity offered to them by the Institute of International Education to study the development of architecture in Europe next summer under Professor Albert C. Phelps, professor of architecture in the College of Architecture, Cornell University. Professor Phelps will be a member of the faculty of the Art Students' Tour, which has been organized for the summer of 1923 under the sponsorship of the Institute; other members will be Miss Edith R. Abbot of the Metropolitan Museum of Art, New York City, as a lecturer on the history and appreciation of painting and sculpture; Mr. John C. Tidden of Rice Institute, Texas, as instructor in painting and lecturer on the fine arts from the standpoint of the creative artist, and others whose names will be announced later.

The group will sail from New York on June 30, 1923, on the Cunarder "Saxonia." Professor Phelps will lecture during each day of the transatlantic voyage, as a means of sketching in the broader outlines of the development of architecture and of preparing for the more specific lectures during the land portion of the trip. His lectures on shipboard will be illustrated by stereopticon slides from the collection of the Cornell College of Architecture.

After landing at Cherbourg, the group will visit Paris and Versailles, Rome, Perugia, Assisi, Florence, Venice, Milan, Ghent and Bruges, Brussels and Antwerp, the Dutch cities of Amsterdam, Haarlem and The Hague, and finally England. The return voyage will be by the "Saxonia," due to arrive in New York September 4.

The Institute of International Education, under whose auspices the Art Students' Tour has been organized, has for many years been

carrying on an important work characterized by such activities as exchange scholarships, exchange professorships, etc. During the last two years it has been extended to include also European travel for college students, organized so as to permit students to travel more inexpensively, more conveniently, and with greater educational return, than they could do otherwise.

Complete information may be secured from the Institute of International Education or from Irwin Smith, 30 East 42nd Street, New York City.

**An
International
Competition**

The Pan-American Union has received the rules governing the international competition for providing plans for the Municipal Palace to be erected in Montevideo, the capital of Uruguay.

The palace will not only contain the offices of the municipal government, but those of the national government as well. Competitors are requested to utilize, if possible, the foundation already existing upon the site, which has a dimension of 337' by 505'. It is the intention to have the building constructed principally of stone, quarried in Uruguay. The architects are asked to provide for a bell tower as a part of the general plans.

The competition will close on August 8th of this year. The winner of this competition will receive a prize of 10,000 pesos (the peso is equal to \$0.85 United States gold). The second prize will be 5,000 pesos, and the third 3,000 pesos. The Jury of Awards has been authorized to divide an additional 5,000 pesos among other competitors should their work merit this recognition. The erection of the palace will be in charge of the successful architect, who will receive 3 per cent of the total cost as additional compensation for this work. A plan has been provided for keeping secret the names of the competitors until after the awards have been made, and even then only the names of the prize winners will be known to the jury and to the public.

Copies of the ground plan and full details can be supplied by the Pan-American Union, at Washington, D. C.

Messrs. Ernest D. Ivey and Lewis E. Crook, Jr., Architects, have associated under the firm name of Ivey & Crook, Architects, and have opened an office in the Candler Building, Atlanta, Georgia. They are desirous of receiving manufacturers' samples and catalogues.

**American
Exposition Fair,
Atlantic City,
June 16 to Sept. 8**

An American Exposition Fair will take place on Young's Million Dollar Pier, Atlantic City, N. J., from June 16 to September 8, 1923. The affair is given under the auspices of the American

Home and City Beautiful Association with the two-fold object of encouraging the use of articles of American manufacture and education of the people of the United States in home and city beautification.

All of the exhibit floor space of the Million Dollar Pier will be devoted to eight principal groups with allied classifications, as follows: Public and private buildings, materials, equipments and furnishings; the garden, seeds, accessories and supplies; art, sculpture and ornaments; musical instruments and reproducers; The City Beautiful, embracing municipal improvements, hygiene, sanitation and accident prevention; pure food products, confections and beverages; recreation, athletics, resorts and travel information to boost the "Seeing America First" movement; and an important section will be devoted to "Wireless Wonders," showing radio in all practical amplifications.

**Exposition of
Building Ideas,
Cleveland,
June 25-30**

An interesting exposition of building ideas is being planned as a feature in the sixteenth annual convention of the National Association of Real Estate Boards, to be held in Cleveland

June 25 to 30.

The Cleveland Real Estate Board, hosts to the national convention for 1923, have approved and completed the final plans for the National Exposition of Building Ideas, which is conceived with the idea of bringing directly before the Realtors of North America the most modern ideas in building material, equipment, furnishings, refinements, interior decorating and landscape gardening.

For fifteen years the organized Real Estate Executives of North America have met in annual convention to exchange ideas. These executives, building owners, building managers and constructors who deal daily in every form of real estate, homes, apartments, factories and skyscrapers, will visit

the convention for the exchange of ideas, for serious study, enlightenment and education.

The National Association is composed of four hundred and eighty-seven boards, located in forty-seven states of the Union, four provinces of Canada and the territory of Hawaii.

The individual active members of the Associated Boards number more than twenty-five thousand. Twelve hundred members of the Cleveland Real Estate Board, hosts of the convention, are working diligently and will spare no expense to make the Sixteenth Annual Convention a real educational affair.

Mr. George Herbert Gray, Architect and Community Planner, announces the removal of his New Haven offices from 367 Prospect Street to 921 First National Bank Building. Mr. Gray further announces that he has taken over the organization, records, equipment and good will of the late Leoni W. Robinson, as his successor.

* * *

Miss Mabel Parsons wishes to announce that she will continue her father's practice of landscape architecture, under the name of Samuel Parsons, Inc., with Mr. Clarence Fowler and Mr. Richard Schermerhorn, Jr. acting as consultants in design and construction. The office has been moved from 101 Park Avenue to 15 East 40th Street, New York City.

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Mr. Lewis Colt Albro, Architect, announces the removal of his office from 2 West 47th Street to 2 West 45th Street, New York City.

* * *

Mr. Palmer Rogers, Architect, announces the removal of his office from the second to the sixteenth floor of the Architects Building, 101 Park Avenue, New York City.

* * *

Mr. S. M. Colburn, formerly a member of the firm of Kees & Colburn, Architects, announces the formation of a partnership with Mr. Ernest Forsell for the practice of architecture, under the firm name of Colburn & Forsell, Architects, with offices at 210 South 9th Street, Minneapolis, Minn. They are desirous of receiving manufacturers' samples and catalogues.