

# The ARCHITECTURAL RECORD

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NUMBER 3

## RECENT ARCHITECTURE IN THE SOUTH

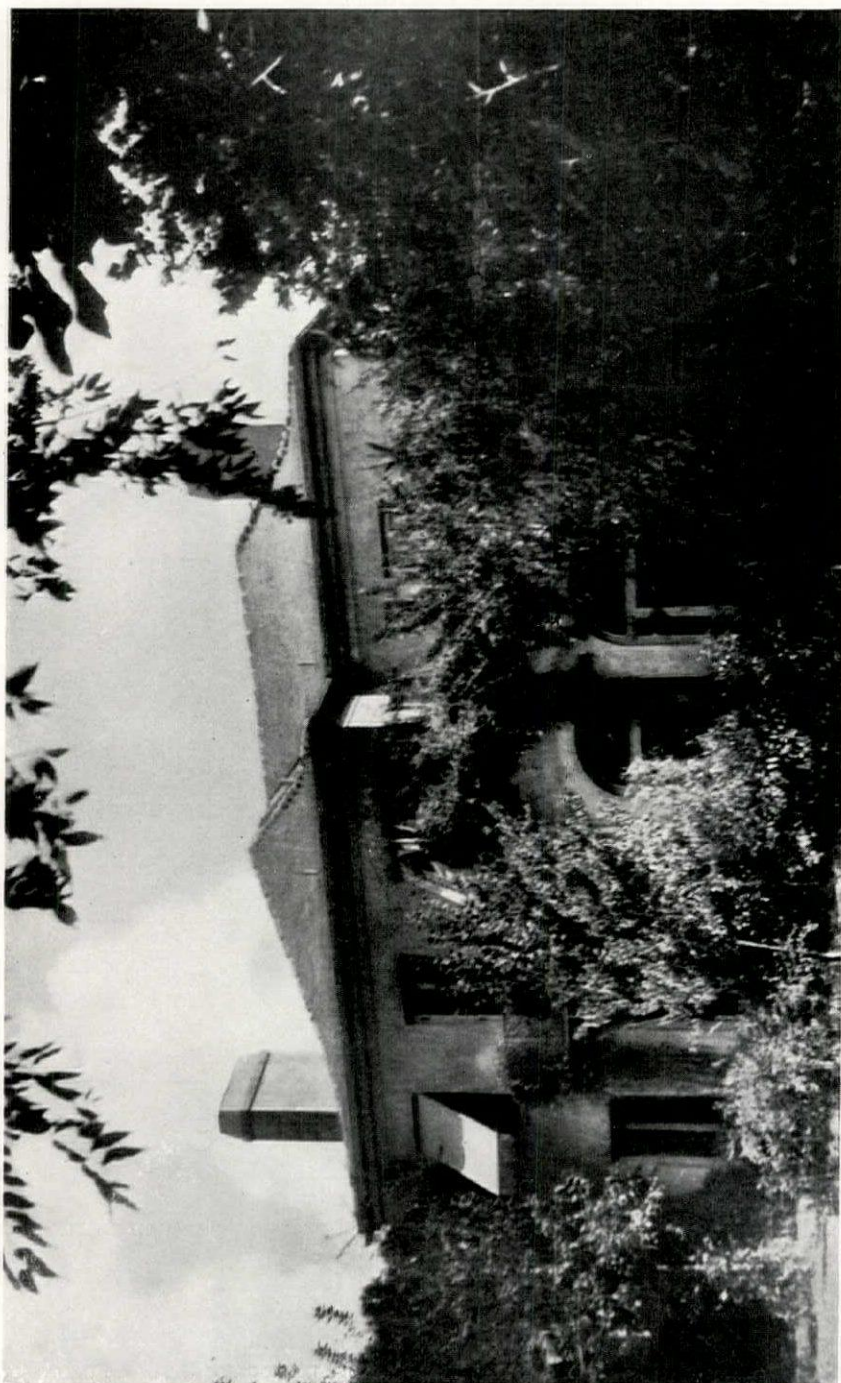
*By Jiske Kimball*

SLOWLY BUT SURELY, in the South, artistic recovery is following in the footsteps of economic recovery. In the old South, *ante bellum*, the arts of form, especially architecture, had flourished with the art of living. The gentlemen amateurs of Georgia and Mississippi followed the initiative of Jefferson in the design of their plantation houses. Mills, our earliest native son to train himself regularly in the profession of architecture, was from Carolina. Strickland found his ultimate appreciation in Tennessee. Nor was the artistic impulse of the South exhausted in classicism. It is not merely an accident that Richardson, first of Americans to turn to the *Ecole des Beaux-Arts*, was from New Orleans.

The Confederate War—as you should call it down there, if indeed you don't say the War between the States—changed all that. The artistic center of gravity was dislocated northward. Richardson had to find a living in Boston. It was the northern heroes of the war, Lincoln

and Sherman and Farragut, who were the subjects of the new sculpture of St. Gaudens.

The South lay in the economic abyss which only we of this generation begin once more to realize, by the spectacle of Austria. Among the terrible consequences of exhaustion and defeat, as we now see, it is art and culture which suffer most. The old aristocracy of culture, the patriotic bondholders, impoverished by depreciation and repudiation, their estates perhaps devastated by battle or ravished by the invaders, can at best devote themselves, in the first generations after such a catastrophe, to the painful rebuilding of family fortunes. Their sons, if only in justice to their sisters, cannot take up a career so unprofitable as the arts, even if there were patronage; and the profiteers and the new rich patronize, at first, only art that is spurious. It takes two generations at the very least to build up the new economic foundation, to educate the new patrons and to provide the new artists.



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RESIDENCE OF J. C. LYONS, ESQ., NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects

March, 1924



No one who loves the South wisely can pretend that this long process is yet complete, but it is surely in the making. The economic basis is now tolerably broad and secure. Cotton spinning at the source of supply, water power and automatic machinery making available the cheap and inexhaustible unskilled labor, the triumphant increase of the cigarette, the golden flood of oil in Texas and Oklahoma, the throng of winter visitors at Hot Springs and Asheville, Pinehurst and Palm Beach, all have brought a wealth which must in the end demand and supply its works of art.

The distribution of this wealth, to be sure, is not even. It is precisely the older centers of culture which haven't their share. Charleston still dreams over her abandoned rice fields undisturbed by the "New York woodpecker." Virginia, despoiled of her western Alsace with its great coal beds, and torn by sectional jealousy, finds little to tax when she makes up her mind to tax herself at all. But North Carolina! Here among the once despised "tarheels" and "crackers," cities are springing into existence overnight, tobacco and waterfalls are being transmuted into gold, and heavy taxes are lightly borne. Here an orgy of bonding is in progress: bonds for concrete roads, for schools, even—in Greensboro—a municipal bond issue for a magnificent railroad station, leased to the road. Fine new hotels, like the O. Henry in Greensboro and the Sheraton in High Point—a southern Grand Rapids in the old sense—make Babbitt supremely comfortable. And, although Carolina is still in the first stage of industrial evolution, other matters are beginning to come in for their share. At Durham the Dukes are backing Trinity College on a grand scale, and, not to be outdone, the State is bonding itself for a great upbuilding of its own University at Chapel Hill.

The South has had even more than its proportionate share in the phenomenal building years of 1922 and 1923. We may quote from the exhaustive survey made by G. L. Miller & Company, and published in the *Atlanta Constitution*:

"After establishing new high records

during the peak building year of 1922, records that were supposed to stand for several years to come, the cities of the sixteen southern states came back during the first six months of 1923 and not only created new high figures but went ahead of last year by almost one hundred million dollars."

This great construction program has been favored by the very substantially lower cost of building in the South as compared with the North, a fact which explains, in great measure, why capital has been available on a large scale:

"Building costs in the southern states are 24.7 per cent less than in the cities of the North. . . . The principal items of materials are produced generally throughout the southern field, particularly southern pine and other common lumbers, brick and hollow tile. Being at the base of these supplies, freight rates are reduced to a minimum, and the labor involved in the production of these materials is cheaper than in other sections. . . .

"In the matter of labor, the difference between the two sections is even more marked. Because of cheaper living conditions, absence of cold winters and ample manpower for the work, wages in the south are far below those existing in the north, and since labor plays such an important part in the total cost, a highly favorable balance is created."

The money and the jobs are there; are there taste to demand really fine things in building, and knowledge to create them? There are beginning to be. Not all owners are satisfied merely with pretentiousness, mechanical perfection, and sanitation. When the University of North Carolina undertook its great building program, it began by selecting McKim, Mead and White, with their great tradition of form, to direct it. A similar demand by owners for certified skill—encouraged in some cases by the able salesmanship of go-getters—has led many others to turn to Northern architects.

The profession in the South itself, however, is rapidly rising to its new opportunities. A generation ago, even twenty years ago, there were only a few



trained men of taste, struggling to maintain the professional ideal with a public which did not understand it. Even five years ago in Virginia, there were only seven members of the American Institute of Architects. Now there are twenty-five or more, and the Chapter has been victorious in two important legislative fights involving the interests of the profession. All over the South there are now substantial numbers of men trained in the best American schools, with an occasional Paris-trained man. Were it not for the entrenched position of the older political plan-factories and the prestige of the New York firms, the Southern public might realize that the profession there is already well able to handle its work.

The architectural schools of the South itself have multiplied and developed rapidly in the last few years. At the University of Virginia, where Jefferson's school of architecture, the earliest to be founded in America, has been reestablished, the fine library and the superb environment are bringing excellent results. Georgia School of Technology has already a long record of success in architecture, and there are other flourishing schools at Tulane, Alabama Polytechnic, Clemson in South Carolina, and no less than three institutions in Texas. Many of the graduates are going back to towns now rapidly building up, where there never has been an architect, and thus are spreading professional ideals.

Hitherto the effort of the schools and

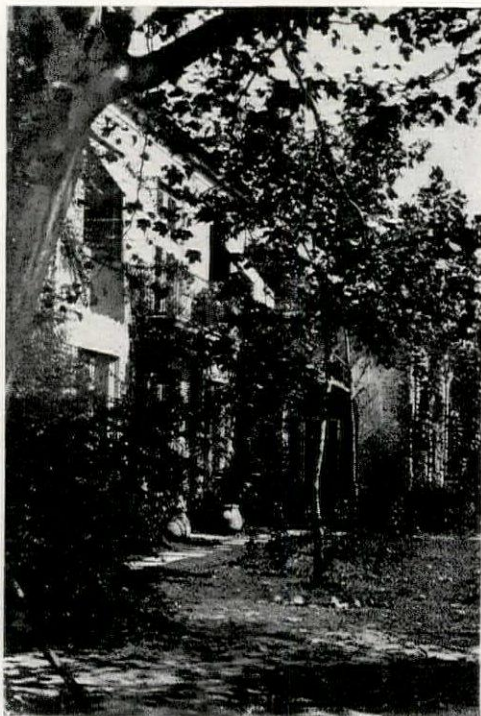
of the best men in the South has been chiefly to bring their work abreast of the current work in the country at large: to assimilate the plan composition of the Beaux-Arts and the new national style of McKim and his followers. It has scarcely been realized that the South has

also its own traditions, which offer an individual point of departure not only in domestic, but also in monumental and religious architecture. Indeed, in the great area of the South there are not one but many local traditions.

The Virginia Tidewater and South Carolina were the seat of some of the finest of the pre-Revolutionary or truly Colonial houses, marked by simple fenestration, with Georgian detail for doorways and cornices. These houses, of course, are well known, but they have entered more into the general body of Colonial tradition,

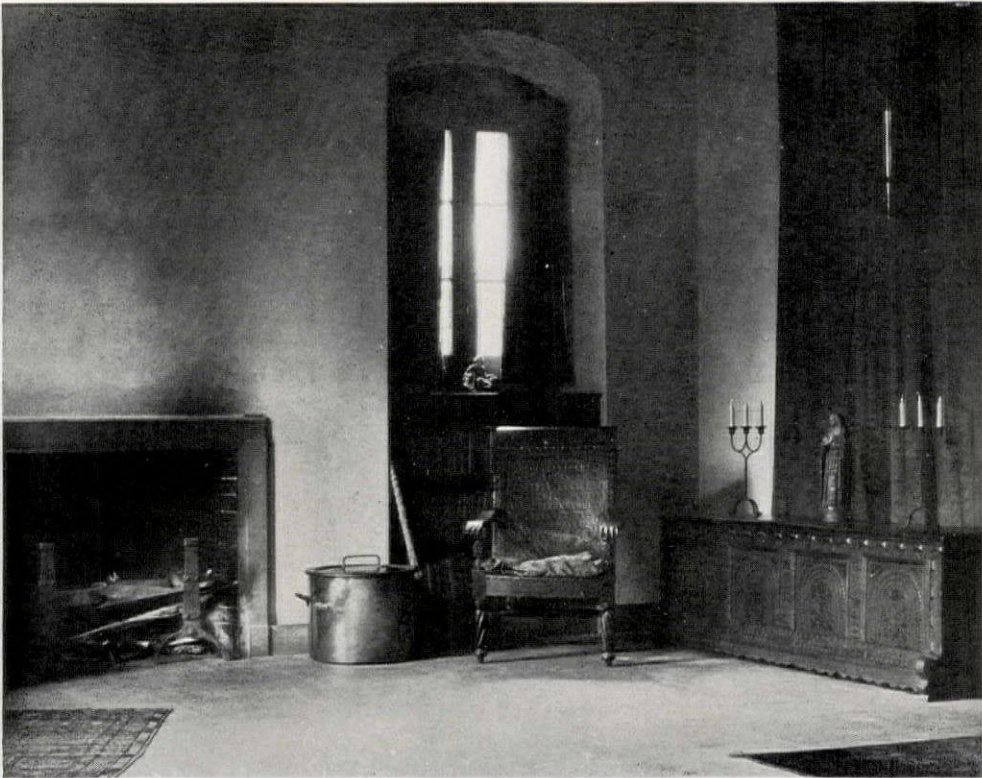
and have thus found more imitation in New England and around New York than in any local following of their specially characteristic provincial traits.

More peculiar to the South is the Jeffersonian tradition, Palladian and Roman, which had its origin in the Virginia Capitol, the houses of Piedmont Virginia, and the University of Virginia. All these have the great portico of masonry with sturdy proportions and Palladian detail, and show a predilection for the simple form of the temple, which served alike for the public building, the church, and the dwelling. It was not confined to Virginia, but spread down the Piedmont to



RESIDENCE OF J. C. LYONS, ESQ.,  
NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects





RESIDENCE OF J. C. LYONS, ESQ., NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects

Columbia and Georgia, as well as across the mountains to Kentucky and Tennessee in the early years of the Republic.

Even more characteristic was the form which the Greek revival assumed as the typical architecture of the South in the ante-bellum period. Beginning at Arlington on the Potomac, it became the style of the gulf states, where cotton was king. Here there was a special climatic relevance in the tall colonnades, often surrounding the entire house, as at Athens or Tuscaloosa.

In Florida and Texas the oldest tradition is, of course, Spanish, even though the remains are not numerous, and in New Orleans there has always been a persistence of French and West Indian forms, which took on a local tinge in the many-verandahed houses of the bayou plantations.

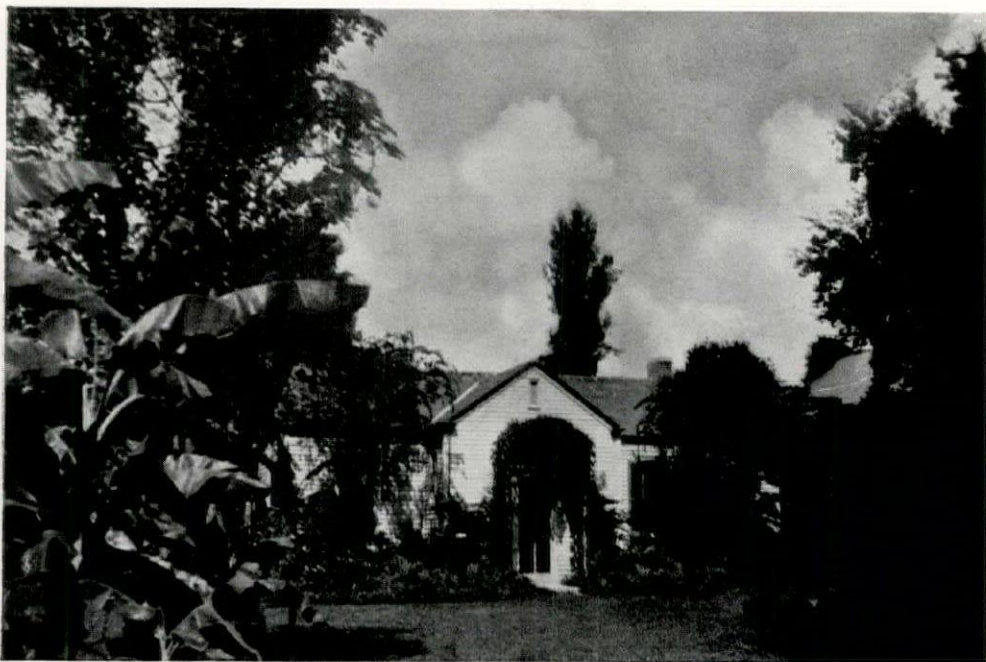
Even the Gothic is not without its

specifically Southern versions, in such early works as old Trinity or the Huguenot Church in Charleston, the buildings of the Virginia Military Institute, or at Milledgeville, Georgia.

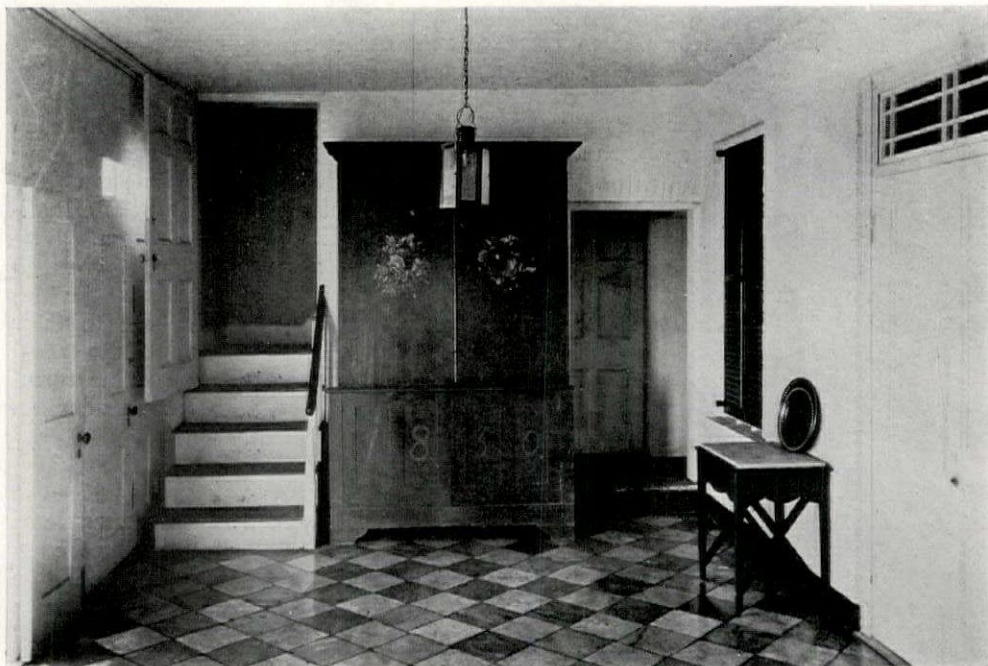
We cannot fail to welcome it when, in the erection of new buildings the designers have tended to adhere to their local styles and types, rather than to transplant thoughtlessly the fashionable formulae of the moment in the metropolitan centers of the North.

Instances of this in domestic architecture have been regrettably rare. Even in Piedmont Virginia, where the example of Jefferson has ever remained a living force, not many fine examples of the great porticoed house of brick have been put up in the last few years, and gifted designers with a feeling for the style, like Eugene Bradbury of Charlottesville, have been forced by clients to adopt the Eng-





Gardener's Cottage  
ESTATE OF ANDREW STEWART, ESQ., NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects



RESIDENCE OF W. W. HALL, ESQ., NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects





RESIDENCE OF I. H. STAUFFER, ESQ.,  
NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects

lish and other idioms of alien design.

Near New Orleans some particularly admirable work in the old spirit of the place has been done by Messrs. Armstrong and Koch. Tolerance for simplicity, and recognition of beauty in old work even when others might thoughtlessly condemn some of this as "Victorian," have brought their reward in their houses. In some of these, as also in Mr. Churchill's remodelling of the Van Wart house, the balconies, iron work, awnings, and even a marquise, have been handled with much understanding of native idiom.

In Charleston the firm of Simons and Lapham has done some charming Colonial work in which not only the details, but also the peculiar types of plan native to the city, have been reverently and sympathetically handled.

Although with less specifically local flavor, the work of Messrs. Pringle and Smith in Atlanta and of Messrs. Warren, Knight and Davis of Birmingham, among the newer generation, is more than usually competent and interesting. The

Erswell house at Birmingham well shows how foolish it is, when foundations need be only a foot deep, to repeat in the South the Northern suburban box.

In Florida, where the old cottages at Palm Beach and Miami are being rapidly replaced by ambitious villas, Spanish and Italian precedents are furnishing the inspiration.

Of specifically Southern types of old churches there are several: the small rural chapel like St. James, Goose Creek; the church with the steeple and portico as we see it at Charleston, massively executed in masonry; and the temple-church as inaugurated by Jefferson. Little regard is being paid to these in current work, on the whole, and with a few exceptions, such as the synagogue in Norfolk, the designs might be executed quite as appropriately to the north of Mason and Dixon's line. In some cases, however, charming results have been secured, with some local character at least in the details. This is notably the case in the



RESIDENCE OF I. H. STAUFFER, ESQ.,  
NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects





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RESIDENCE OF DR. R. M. VAN WART, NEW ORLEANS, LOUISIANA  
Frank G. Churchill, Architect





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RESIDENCE OF JOSEPH E. JENKINS, ESQ., CHARLESTON, SOUTH CAROLINA  
Albert Simons, Architect





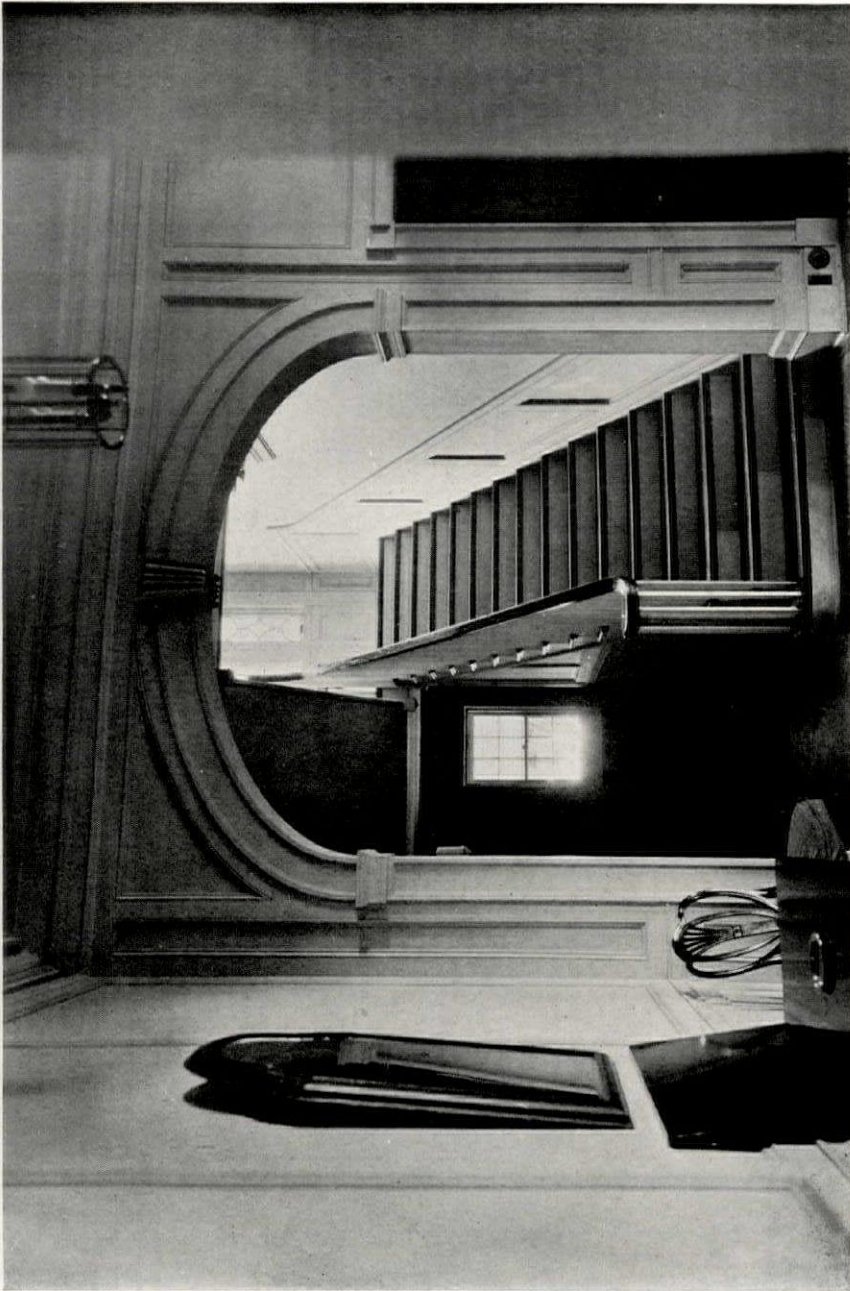
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Living Room

RESIDENCE OF JULIUS M. VISANSKA, CHARLESTON, SOUTH CAROLINA  
Albert Simons, Architect. Samuel Lapham, Jr., Associate

March, 1924





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Stair Hall

RESIDENCE OF JULIUS M. VISANSKA, CHARLESTON, SOUTH CAROLINA

Albert Simons, Architect. Samuel Lapham, Jr., Associate

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RESIDENCE AT ATLANTA, GEORGIA  
Pringle & Smith, Architects



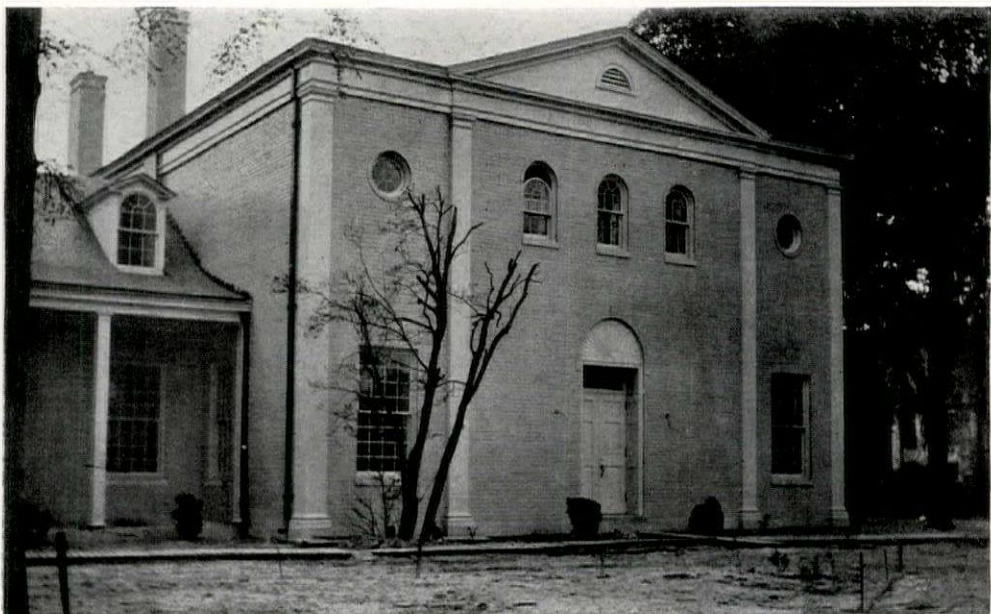


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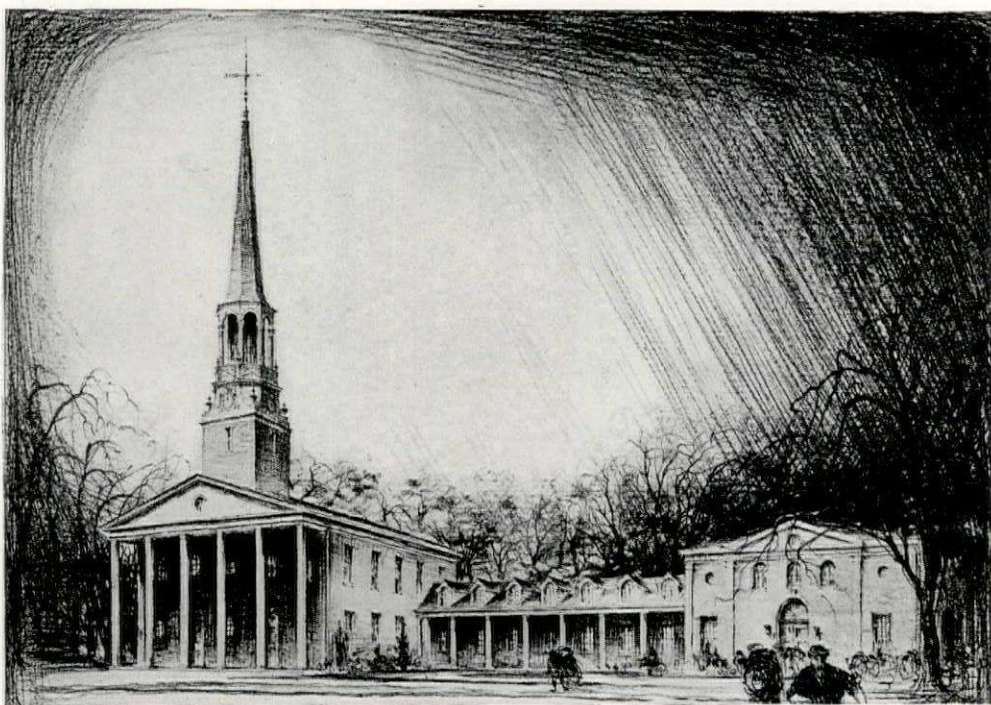
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HANDLEY RESIDENCE, KNOXVILLE, TENNESSEE  
Barber & McMurry, Architects





Sunday School Auditorium



Perspective

FIRST PRESBYTERIAN CHURCH, FAYETTEVILLE, NORTH CAROLINA  
Hobart B. Upjohn, Architect





FIRST PRESBYTERIAN CHURCH,  
FAYETTEVILLE, NORTH CAROLINA

Hobart B. Upjohn, Architect

First Presbyterian Church at Fayetteville, with its Mount Vernon porticoes and simple wall treatment. Another interesting church is the Sprunt Memorial at Chapel Hill, in which the modern basilican scheme with narrow aisles, first developed in Gothic churches, is translated into Colonial. In the parish house at Raleigh, Mr. Hobart Upjohn has used Gothic forms to harmonize with the church designed by his grandfather many years ago.

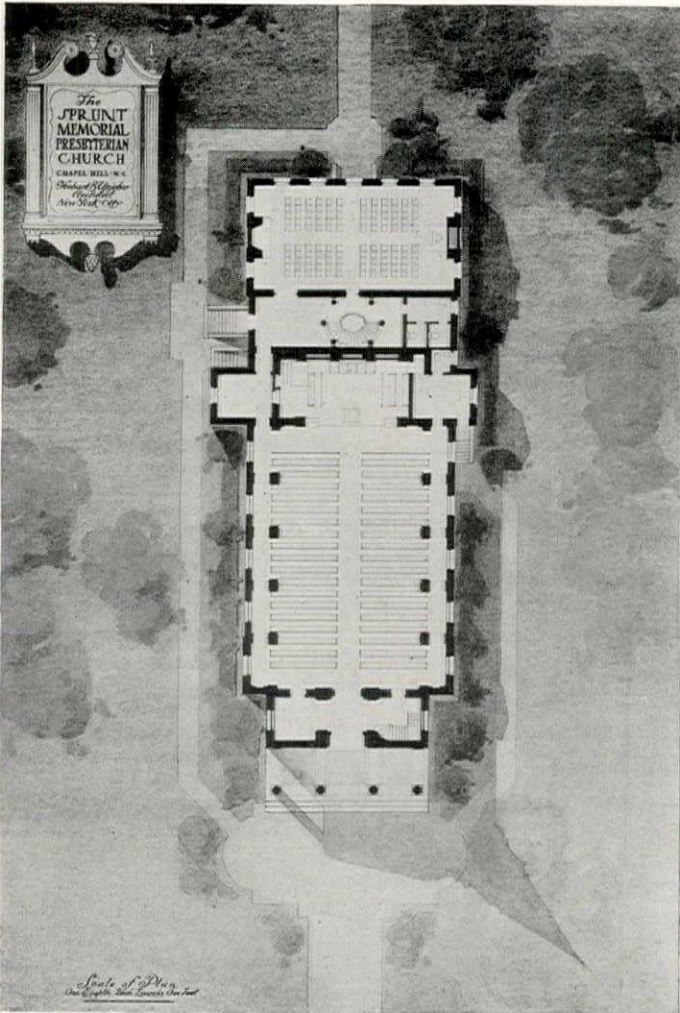
Public buildings on the whole, represent the least satisfactory phase of the Southern work, since political influence is likely to play too large a rôle in the selection of the architects, and the firms which possess this have not, as a rule, secured designers capable of giving the sensitive study of proportion needed to produce distinguished monumental work. State Art Commissions, where these exist, have been hampered in securing results by lack of general public understanding, and have scarcely been able to do more than work toward a consistent policy in the plan-



OHAV SHOLOM TEMPLE, NORFOLK, VIRGINIA

Ferguson, Calrow & Wrenn and Peebles & Ferguson, Architects





THE SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL,  
NORTH CAROLINA  
Hobart Upjohn, Architect

ning of the groups at state institutions.

Some of the greatest expenditures in the new South, especially at the present hour, are being made for higher education. Here the finest of all possible models has been available in the University of Virginia, the white porticoes and fine brickwork of which had already placed their stamp on other old college groups such as Washington and Lee.

The tradition of formal, monumental planning inaugurated by the University will not be abandoned lightly. In the extensions under way at Charlottesville, two new symmetrical compositions are en-

visaged: the hospital and medical group on the east, and the residential and athletic group surrounding a great formal lagoon on the west. Although the old Lawn group as completed by Stanford White is very self-contained and the surrounding topography irregular, it has even been possible to secure certain axial connections with it. As the Rotunda stands on the highest ground, the small old buildings need not be dwarfed by the greater size required in the modern extensions.

At Chapel Hill, McKim, Mead and White, with their associates, are rescuing the old group from once-threatened chaos, and a notable ensemble is in prospect.

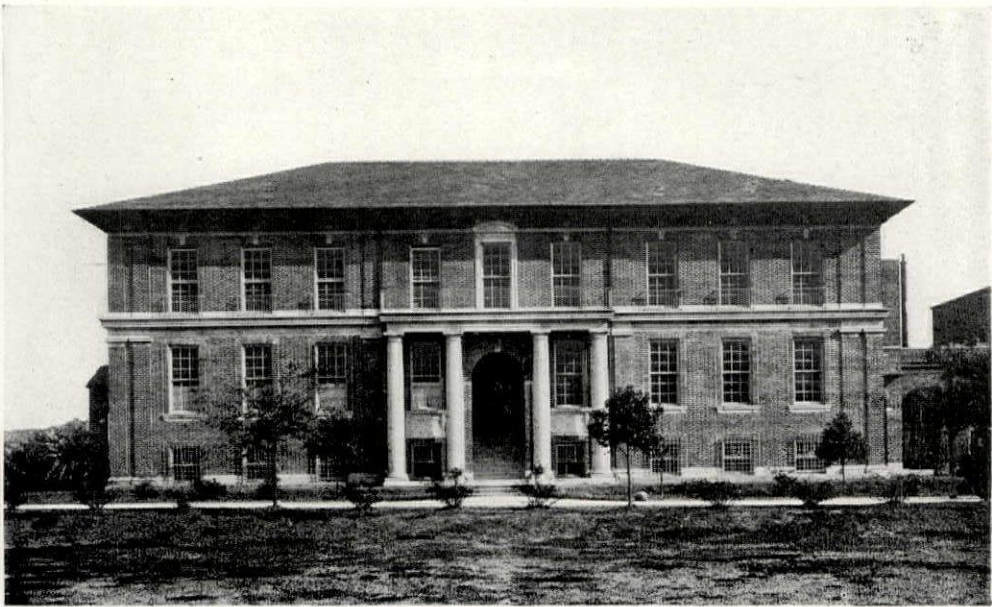
Elon College, in North Carolina, recently destroyed by fire, is being rebuilt on a formal plan with Colonial forms, and the new buildings at Sophie Newcomb College in New Orleans, the University of South Carolina and Coker College in that state, the Training School for Lay Workers at Richmond, and other groups also follow Southern traditions of planning and detail. At William and Mary a symmetrical plan of future development is proposed and the new dormitory achieves harmony with the old buildings by material and character of forms.

In a few instances creditable collegiate work has been done in other styles. Thus, for example, at the University of Richmond, Schaffler Hall worthily continues the Gothic already inaugurated. Some very charming buildings of the sort are





SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, NORTH CAROLINA  
Hobart B. Upjohn, Architect



Gymnasium  
H. SOPHIE NEWCOMB MEMORIAL COLLEGE, NEW ORLEANS, LOUISIANA  
Frank G. Churchill, Architect



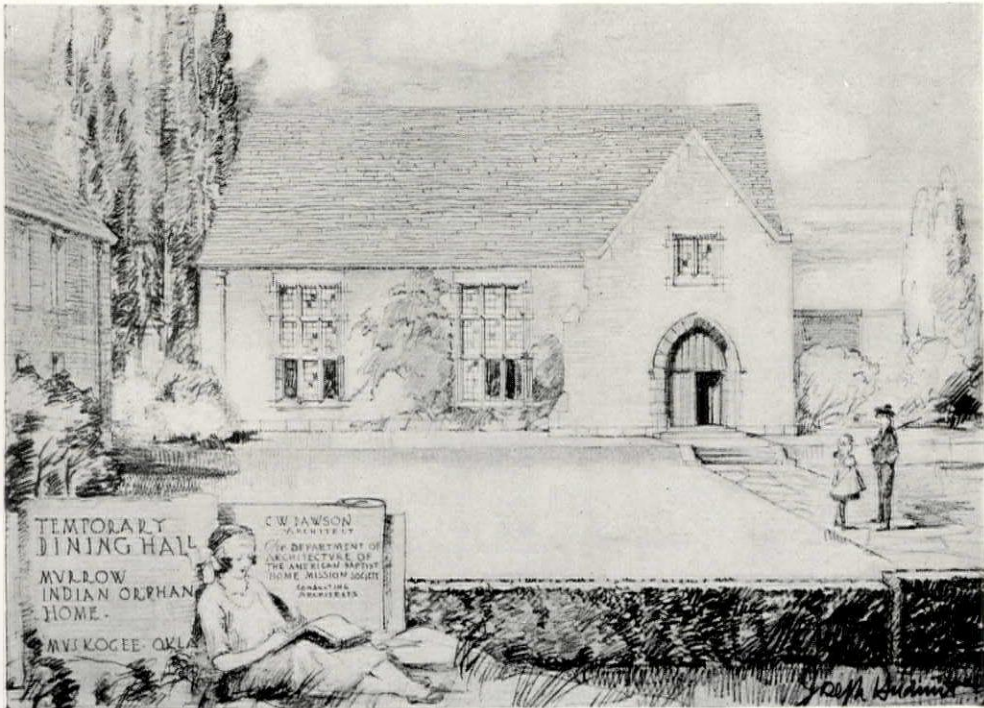


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COKER COLLEGE, HARTSVILLE, SOUTH CAROLINA  
Wilson & Berryman, Architects





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Charles W. Dawson, Architect. The Department of Architecture of the American Baptist Home Mission Society, Consulting Architects. Joseph Hudnut, Associate





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Refectory  
TRAINING SCHOOL FOR LAY WORKERS, RICHMOND, VIRGINIA  
Baskerville & Lambert, Architects



those of Bacone College and of the Morrow Indian Orphan Home in Oklahoma, as they appear in the designs and drawings of Mr. Joseph Hudnut, associated with the consulting architects.

The new building activity of the South has not confined itself, to be sure, to the old problems of the church, the courthouse, the college, and the dwelling, but with urban growth, has included the modern office building, bank, hotel, and school. Here Northern firms with special experience have been called on largely, and in certain instances they have done some of their most admirable work for Southern clients.

Perhaps the most notable of the Southern office buildings are those which have been called into being by the oil industry in Texas. Chief of these is the Magnolia Building in Dallas, which rises to a height of four hundred and fifty feet. As in many others, north and west, this extreme height is less the result of urban congestion than of a desire for advertising superlatives. Without feeling that the building makes any really novel contribution to the history of the skyscraper, one may well admire its gaunt mass rising against a background almost of open prairie. In the Texas Company and the Humble Oil Company buildings at Houston there are competent versions of the clarified, straightforward types prevailing in New York. The First National Bank Building in Richmond, the American Exchange National Bank Building in Dallas and the Whitney Central National Bank Building, are other excellent examples. The Security Building in Memphis, by McKim, Mead and White, is the first high building in the South to show the complete reversion to simple ashlar wall surfaces, in which this firm and Mr. Charles A. Platt have led the way.

Many of the local firms in designing office buildings have not been content with simplicity of mass, but have striven to achieve conspicuousness by the employment of towers. Unfortunately, most of these have taken the form of half-hearted imitations of the Woolworth and Wrigley buildings, lacking both in bold-



MAGNOLIA PETROLEUM COMPANY BUILDING,  
DALLAS, TEXAS.

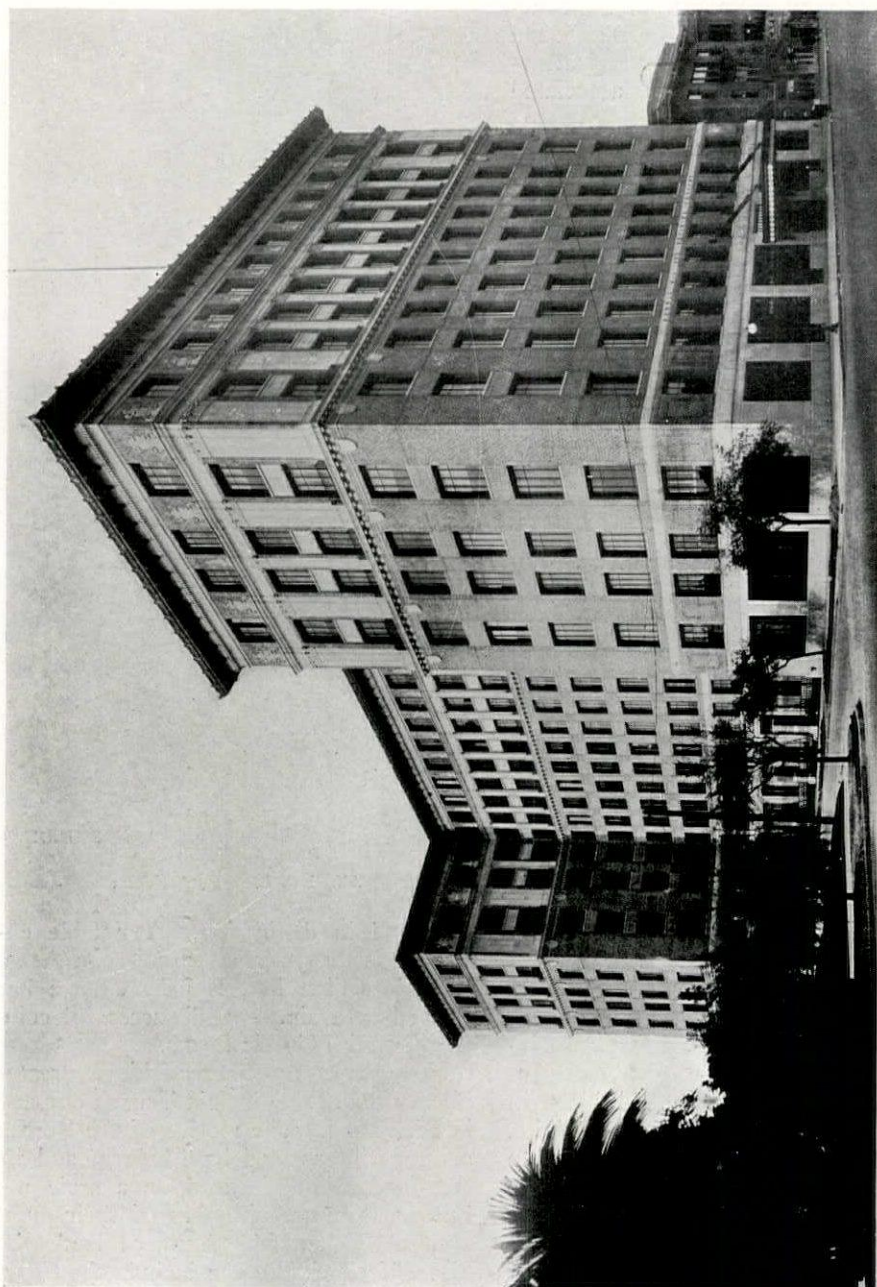
Alfred C. Bossom, Architect

ness and in distinction. A notable exception is the Jackson Building in Asheville, in which Mr. Ronald Greene has arrived at a simple and successful composition with Gothic forms.

Few banks anywhere achieve greater dignity than the Virginia Trust Company in Richmond. The motive of the Roman arch, as interpreted by Chalgrin and by Stanford White is used on a scale not incommensurate with that of their great arches. Other fine Southern banks by Mr. Alfred C. Bossom include the Charlotte National Bank, a well-studied Greek Doric design, the Merchants Bank of Durham, and the Citizens Bank of Covington. Particularly good bronze work is to be found in the Fidelity Bank of Durham.

The building of hotels in the South had an auspicious beginning with the





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HUMBLE OIL AND REFINING COMPANY, HOUSTON, TEXAS  
Clinton & Russell, Architects





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Board Room

HUMBLE OIL AND REFINING COMPANY, HOUSTON, TEXAS

Clinton & Russell, Architects





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FIRST NATIONAL BANK BUILDING, RICHMOND, VIRGINIA

Clinton & Russell and Alfred C. Bossom, Architects

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Ponce de Leon in St. Augustine. It cannot be said that any of the more recent resort hotels really equals this or the other early Southern examples which formed the most notable early works of Carrère and Hastings. Many very extensive structures, however, are now under construction or recently completed, which bring to Southern cities the modern standards of accommodation and equipment. Among these may be specially noted the Bon-Air Vanderbilt at Augusta and the Biltmore in Atlanta.

On the subject of Southern conditions as affecting school design, some very judicious words have been written by Mr. William J. Sayward in the *Southern Architect and Building News*:

"Perhaps the most obvious differences in requirements are those imposed by climatic conditions. In the North, for example, it is well said that they build to keep warm, while in the South they build to keep cool. In the colder climates a compact plan has everything to recommend it, while in the warmer climates the advantages of a low extended type deserve every consideration. Obviously much less attention can be paid to the heating plant in one case than in the other, and on account of differences in labor obtainable, together with climatic conditions, a radically different plan should generally be followed. Outside the larger cities in the South janitorial service of comparatively meager intelligence is all that can be acquired. This means that as simple and as near fool-proof a type of installation as possible must be employed. It would be the height of folly to install a complicated mechanical system of ventilation without the necessary intelligence to operate it. In compensation for this difficulty we do have, however, a climate which permits ordinarily of the simplest and most direct form of ventilation, the open window, and this should be relied upon almost entirely in the smaller town work. Where we do cross the line first into the domain of mechanical ventilation the "Split System" so called should have first consideration, since in that the actual heating of the building is not dependent upon a com-



AMERICAN EXCHANGE NATIONAL BANK,  
DALLAS, TEXAS

Alfred C. Bossom, Architect

plicated system of ventilation. The latter may fall down and be out of commission for an indefinite length of time, but school will not have to be dismissed for lack of heat. Use of this system also permits the installation of a direct system of steam heat at a time when lack of funds might veto the use of a first class equipment, with still the possibility of adding the ventilation at a later period.

"As to standards of lighting with their direct influence upon fenestration, it is hard to understand why a code formulated in a Northern city under the trying conditions of more compact building and, as in some instances, a gloomy, rainy climate



may not be somewhat modified in the "Sunny South." This would leave less wall surface punctured by windows and consequently leave the designer much more free in his composition, a highly desired situation. The factory type of school house which has been brought about by the unfortunate literal observance of lighting requirements would then have some show of being eliminated or at least modified.

"Standards, to be of the greatest service, should be known, understood, and finally applied not blindly but with the utmost discretion. In the South, where in the great majority of communities the cost of fireproof buildings is prohibitive, standards of safety obviously have to undergo a judicious pruning; such being the case we must select those which apply to plan rather than material, with the result right away that structures of several stories must be tabooed, and a single story employed where possible."

In all the United States it would be hard to find a school to surpass the new Handley School at Winchester, Virginia. Although a private benefaction, it is to be open to the public as part of the school system of the town:

"The school is located in a tract of some eighty acres which is to be laid out with every possible provision for athletics, including tennis courts, an athletic field and stadium, wading pool, playgrounds for little children, golf course and a park for adults.

"Within the school building, which is designed in the form of a letter H and on the one-story, unit plan with an outside exit from each classroom, are taught the usual kindergarten, elementary, junior high and senior high grades, and in addition to the requisite classrooms with overhead light the structure includes the necessary laboratories, shops, an assembly room which seats 2,000 when extended to include the play court, and also a gymnasium, nature study hall, a swimming pool, cafeteria and a number of other adjuncts not often to be found in even the best equipped school buildings. Carrying out the wishes of its founder, the school is intended to be not only the most com-



JACKSON BANK BUILDING,  
ASHEVILLE, NORTH CAROLINA  
Ronald Greene, Architect

pletely equipped of public schools but is also to be a community building so broad in its scope as to care for not only the regular school curriculum but to meet also the vocational and recreational needs of all the people in the community."

Building and grounds are welded into a fine axial composition. A long mall leads up to the athletic field, with its stands in a great hemicycle dominated by terraces, colonnades and portico.

Another admirable school building in the design of which Southern traditions





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CITIZENS' NATIONAL BANK, COVINGTON, VIRGINIA

Alfred C. Bossom, Architect

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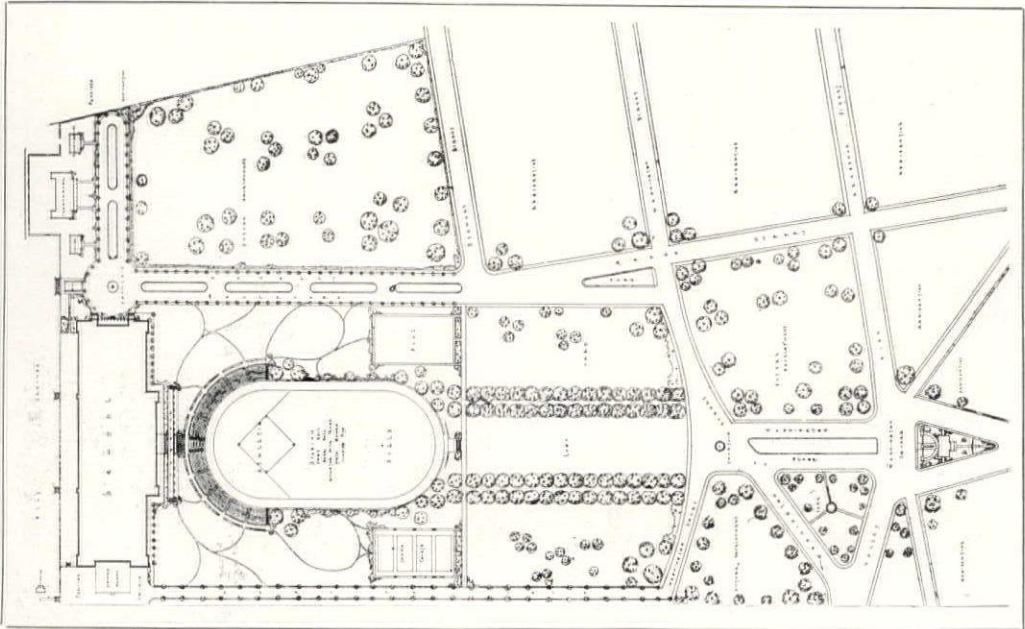
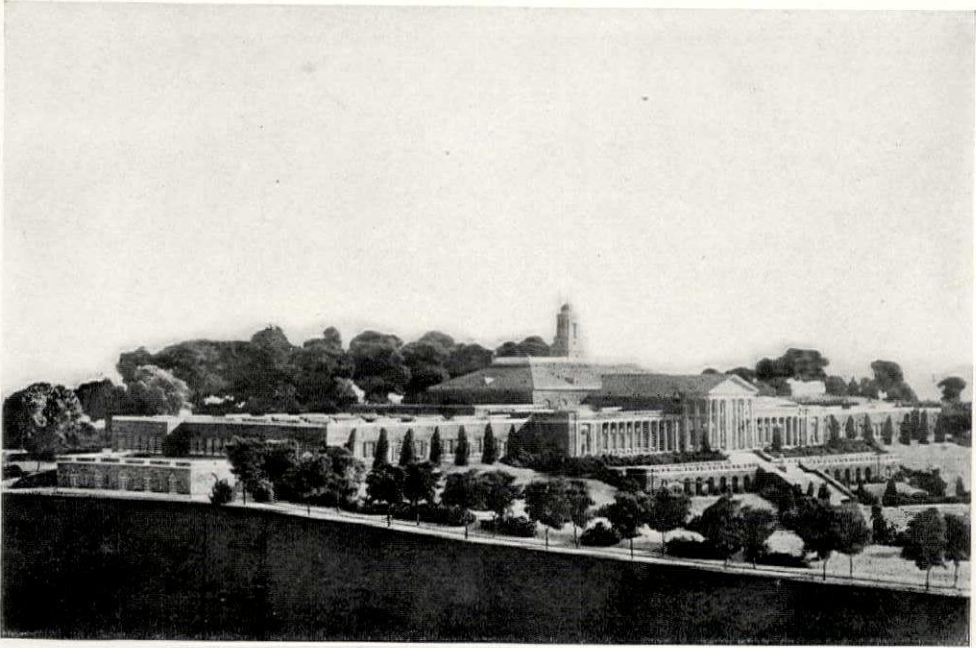


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Bronze doors to vault  
FIDELITY BANK, DURHAM, NORTH CAROLINA  
Alfred C. Bossom, Architect





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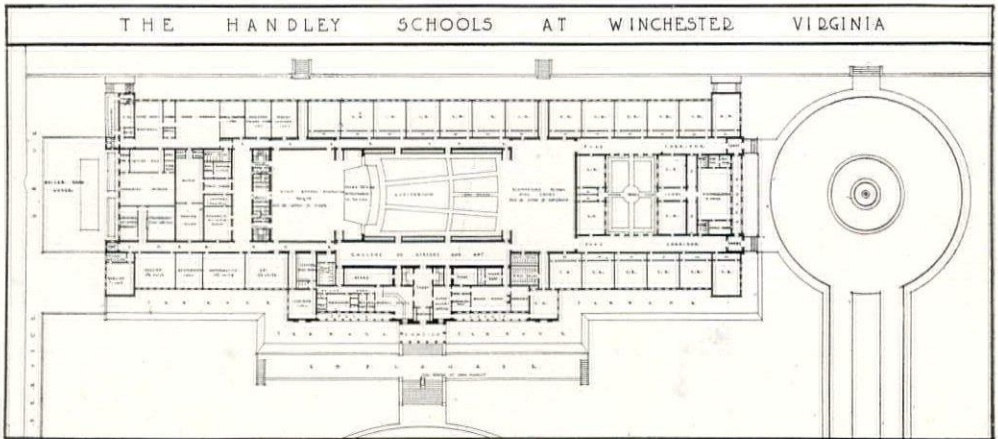
PLAN OF GROUNDS

March, 1924

THE HANDLEY SCHOOLS, WINCHESTER, VIRGINIA

W. R. MacCormack, Architect



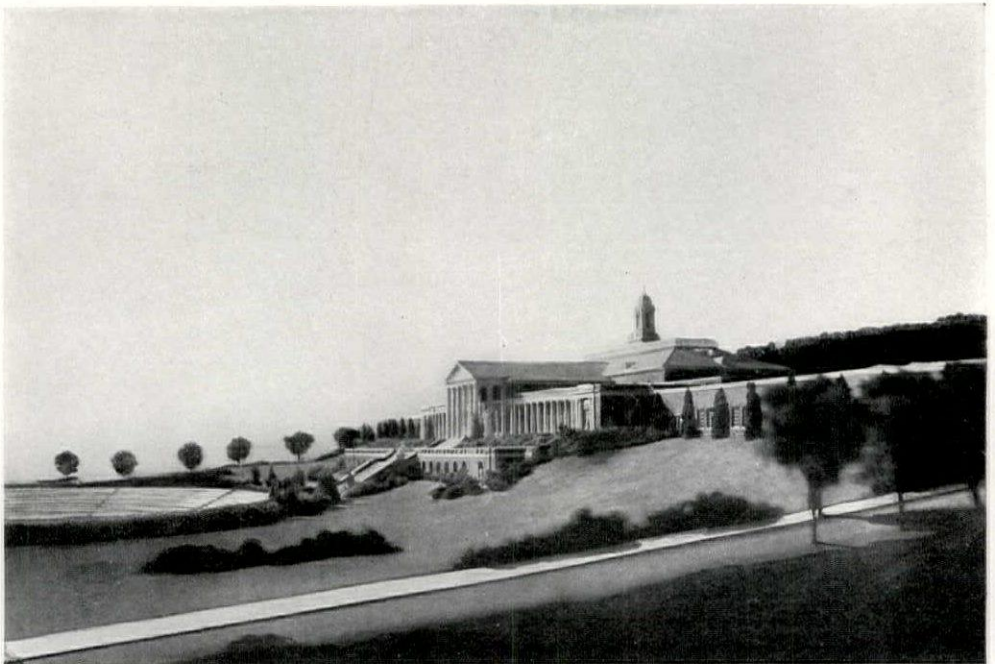


PLAN OF SCHOOL

have been specially considered is the George Peabody Demonstration School at Nashville. Clarity, order and dignity characterize the design, and any factory-

like aspect has been successfully avoided.

Mr. William B. Ittner, in designing the Junior High School at Savannah, has employed a Colonial treatment, whereas



THE HANDLEY SCHOOLS, WINCHESTER, VIRGINIA

W. R. MacCornack, Architect

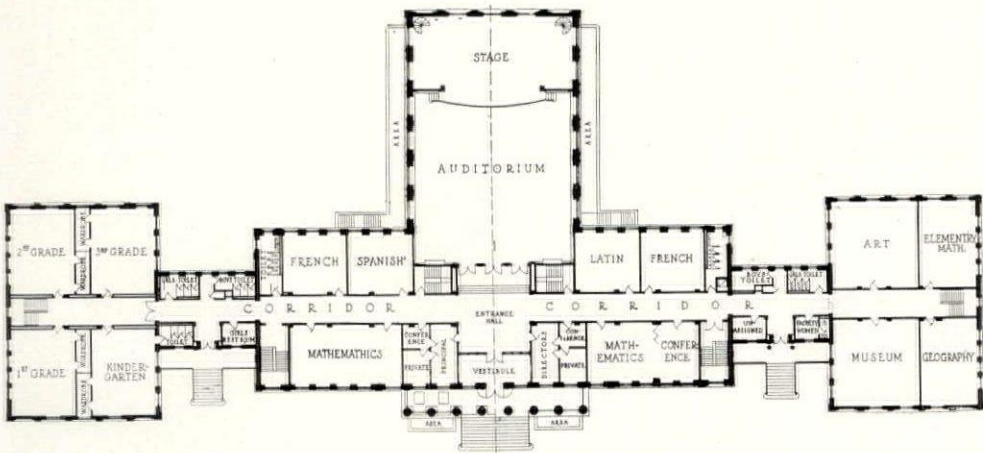




in Dallas he has felt at liberty to use, rather, a cosmopolitan version of Renaissance forms.

Reviewing the field again, we may agree that, while much remains to be accomplished, already an enormous advance has

been made. The "Sahara of the Bozart," as it was once savagely called, begins to be filled with blooming oases, and it is only a matter of time before it shall all be reclaimed for the arts, as they flourished there in years past, 'fo' the War.



FIRST FLOOR PLAN

GEORGE PEABODY DEMONSTRATION SCHOOL, NASHVILLE, TENNESSEE

McKim, Mead & White, Architects





*The Architectural Record*

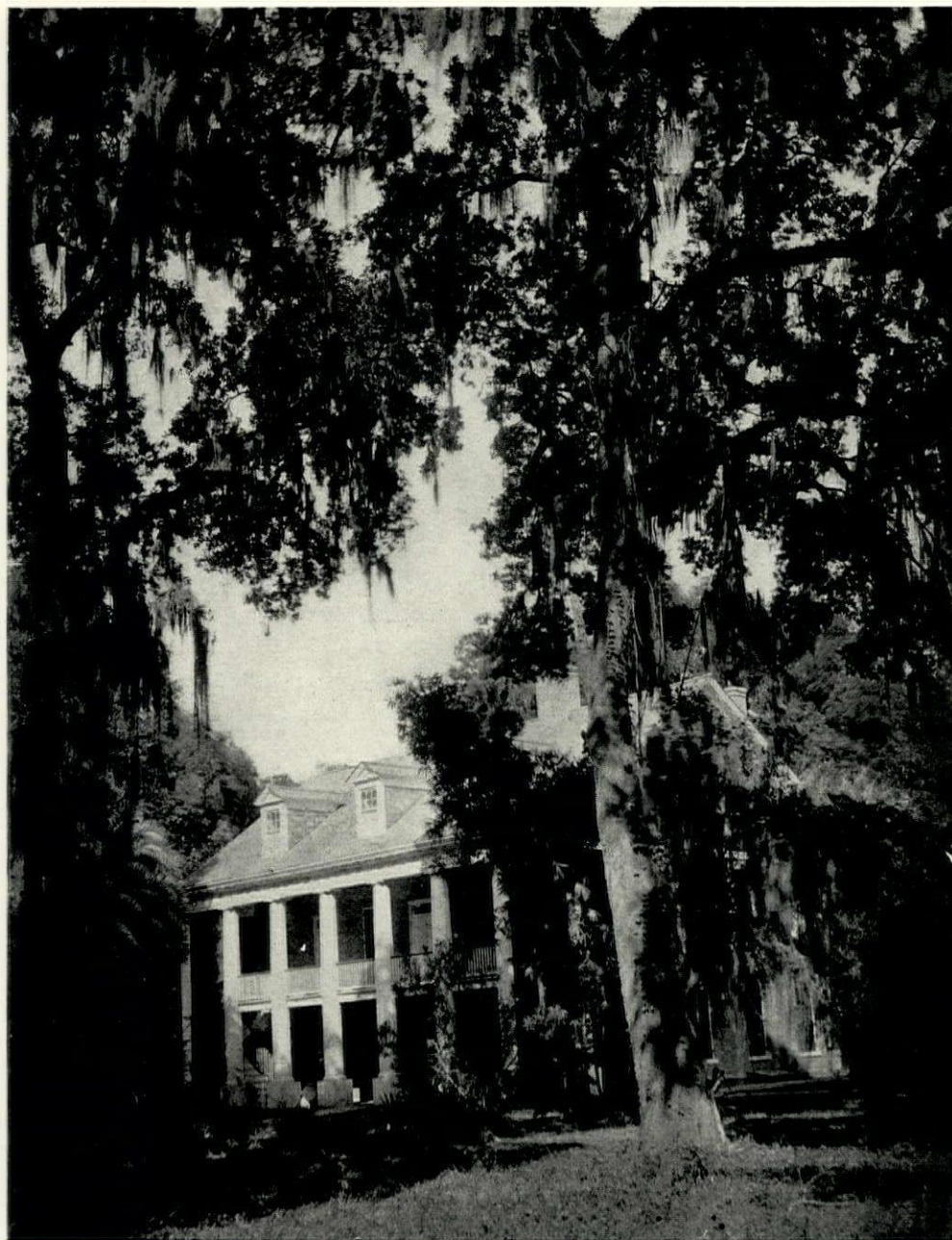
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JUNIOR HIGH SCHOOL, SAVANNAH, GEORGIA  
William B. Ittner, Architect



# P O R T F O L I O

## S O U T H E R N · A R C H I T E C T U R E



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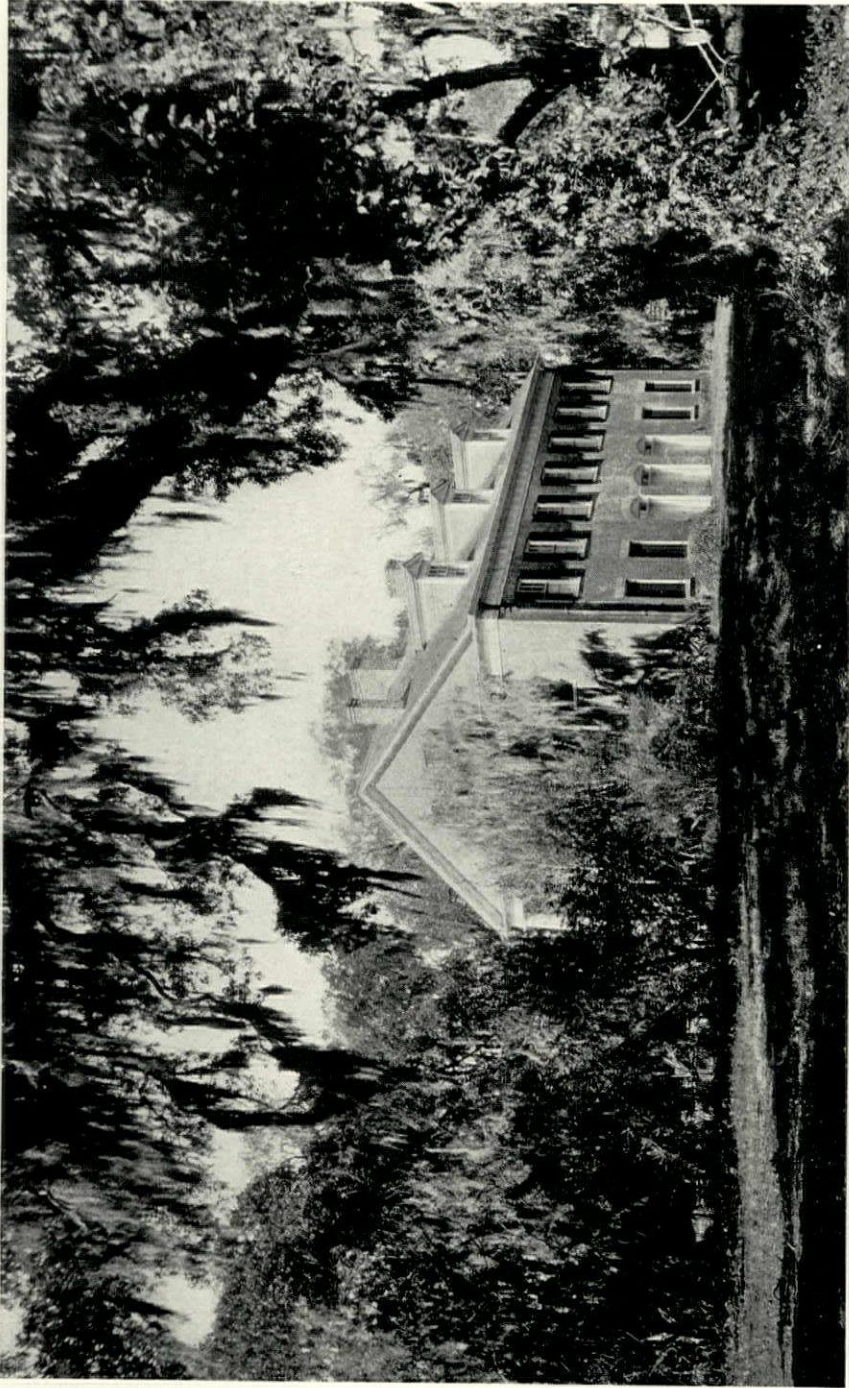
*March, 1924*

RESIDENCE OF W. W. HALL, ESQ., NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects







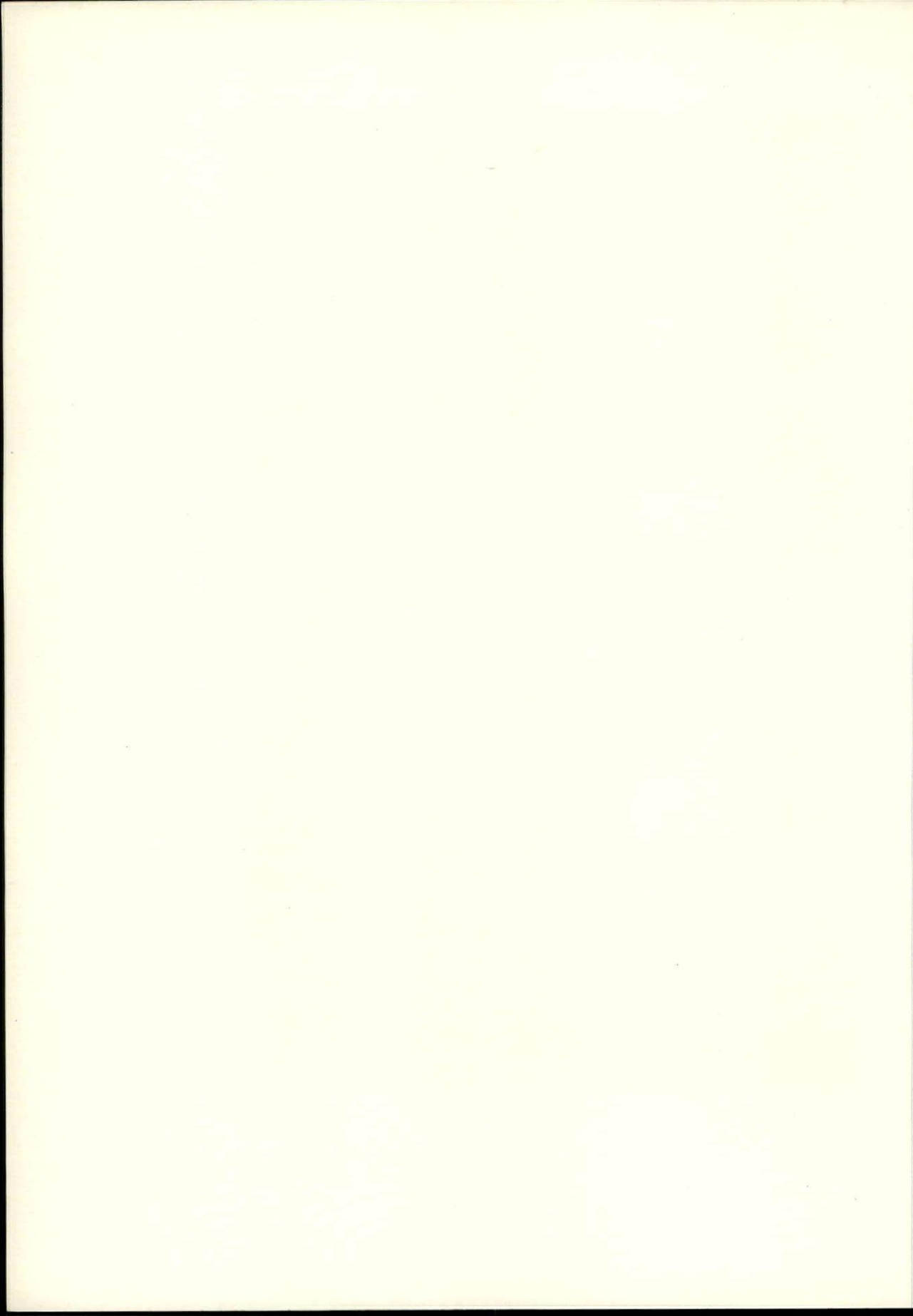


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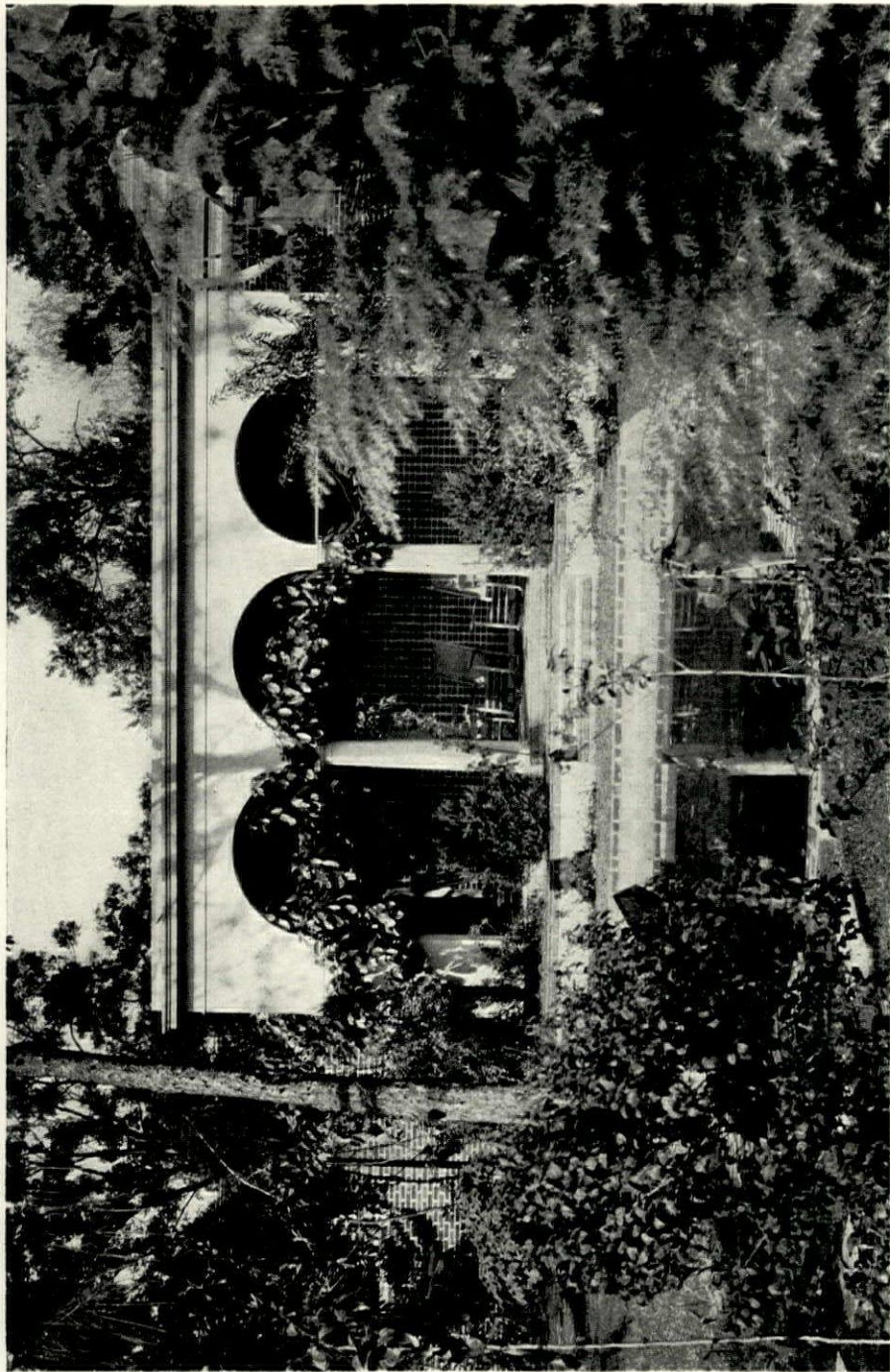
RESIDENCE OF W. W. HALL, ESQ., NEW ORLEANS, LOUISIANA  
Armstrong & Koch, Architects

March, 1924





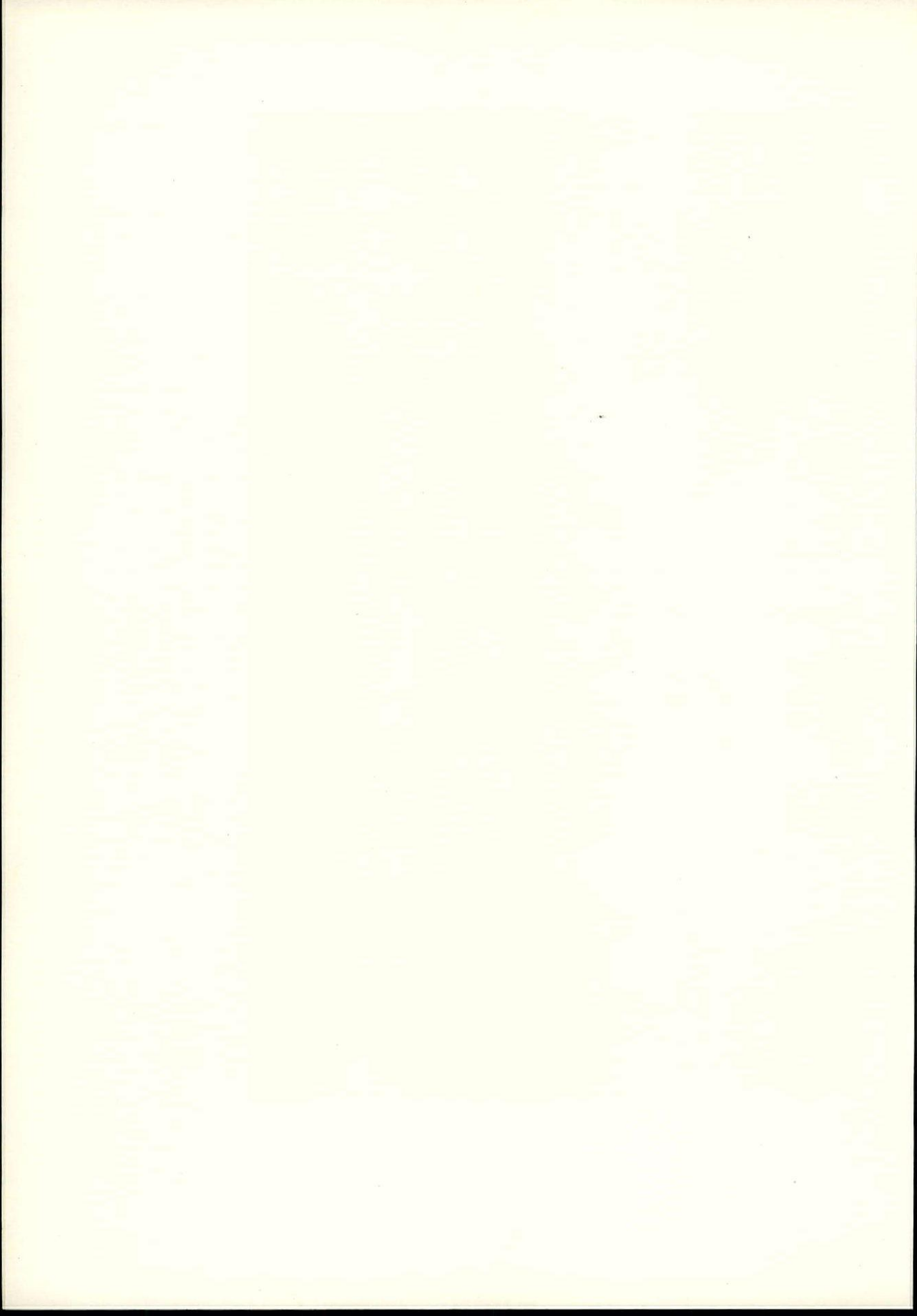




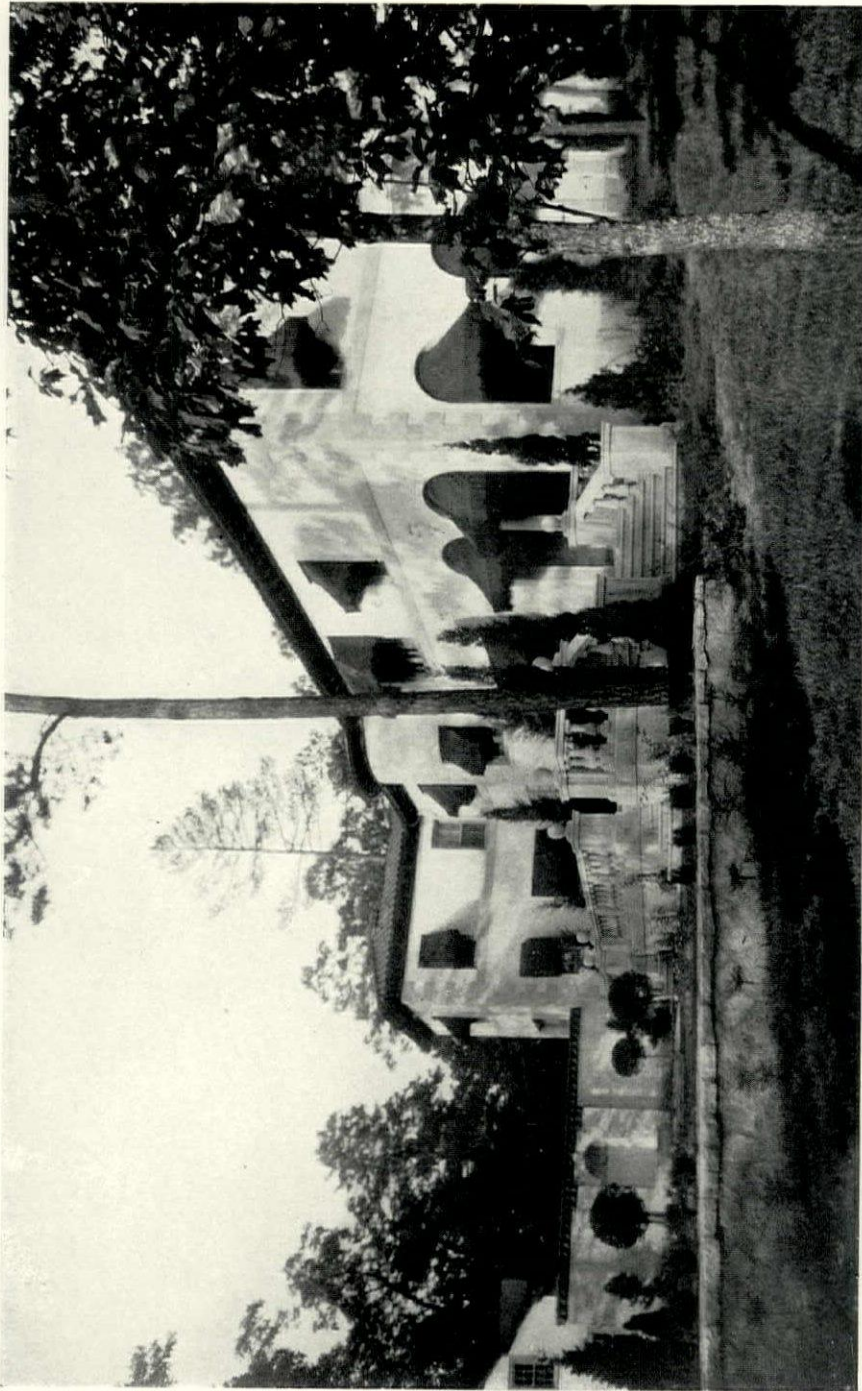
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Garden House  
RESIDENCE OF DR. R. M. VAY WART, NEW ORLEANS, LOUISIANA  
Frank G. Churchill, Architect

March, 1924



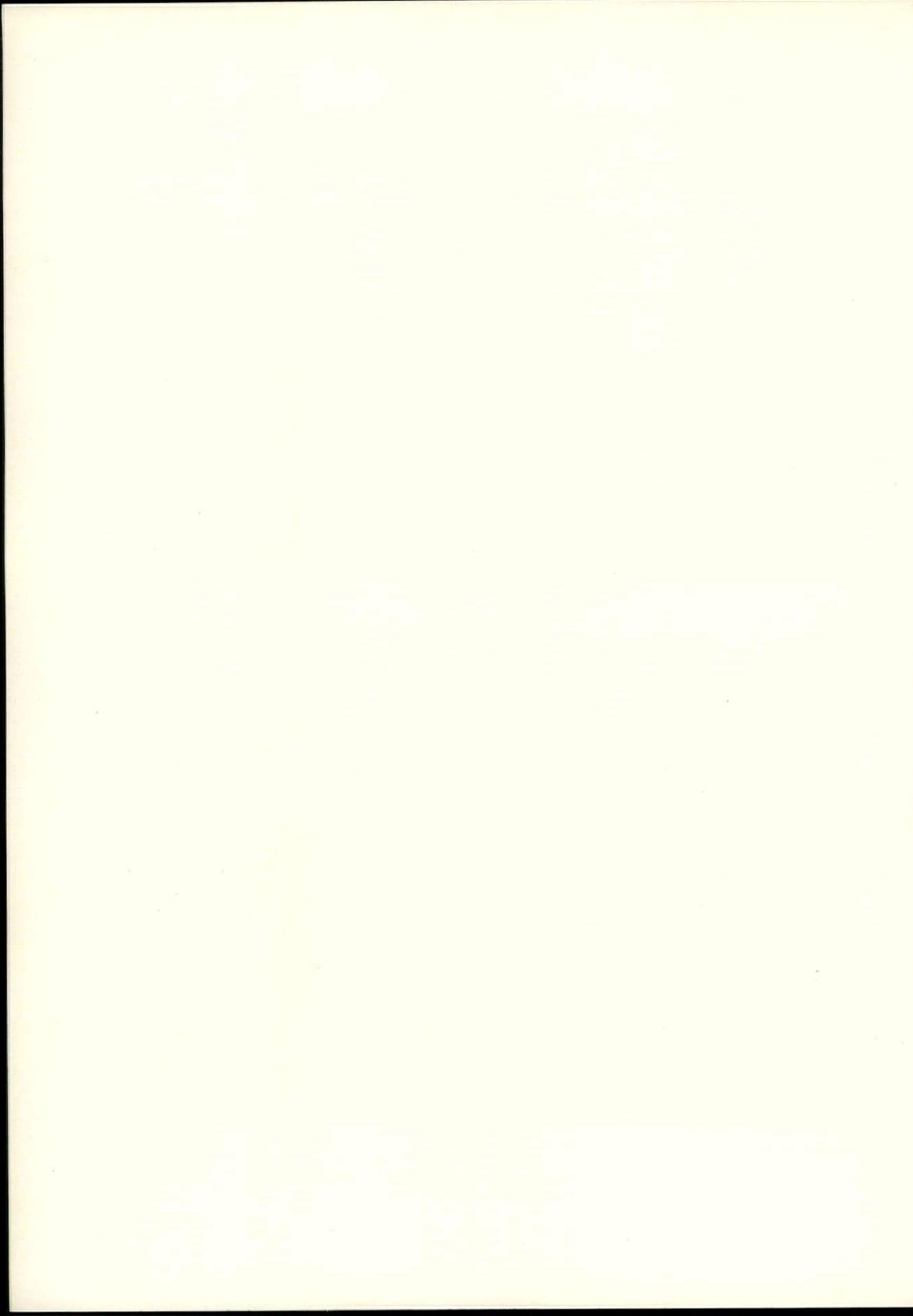




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RESIDENCE OF H. O. ROGERS, ESQ., ATLANTA, GEORGIA  
Pringle & Smith, Architects

March, 1924



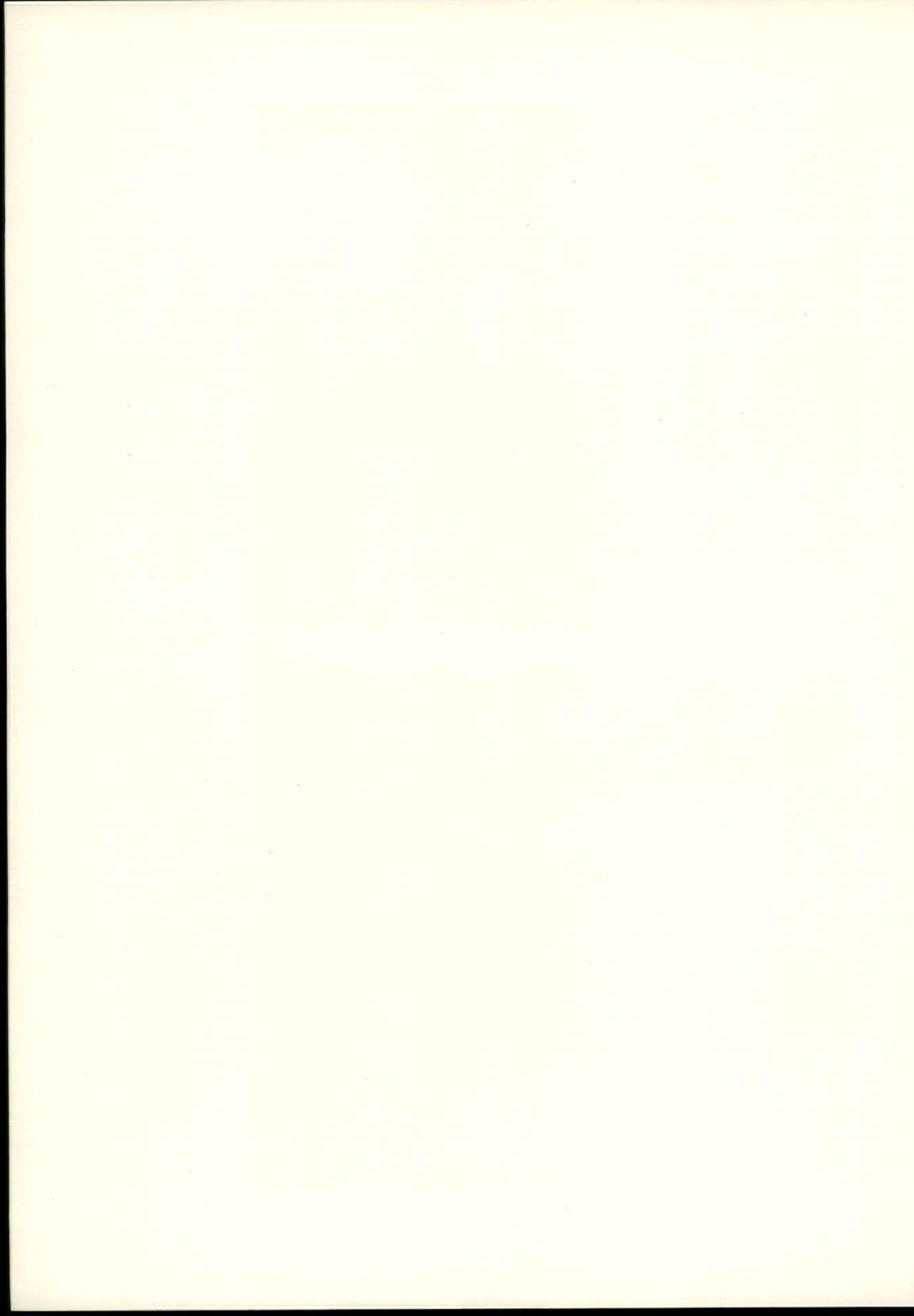




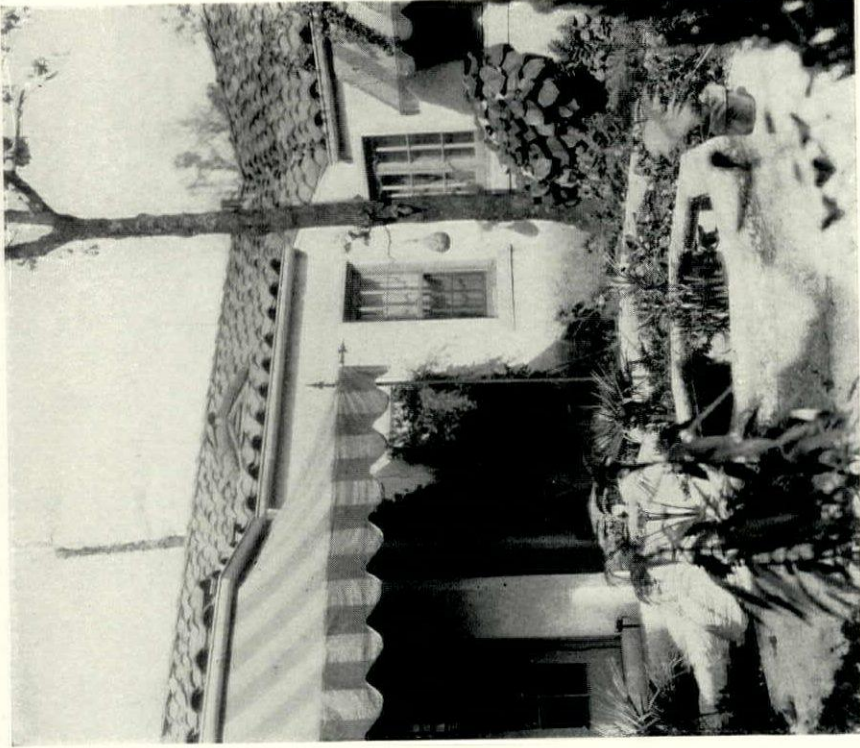
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March, 1924

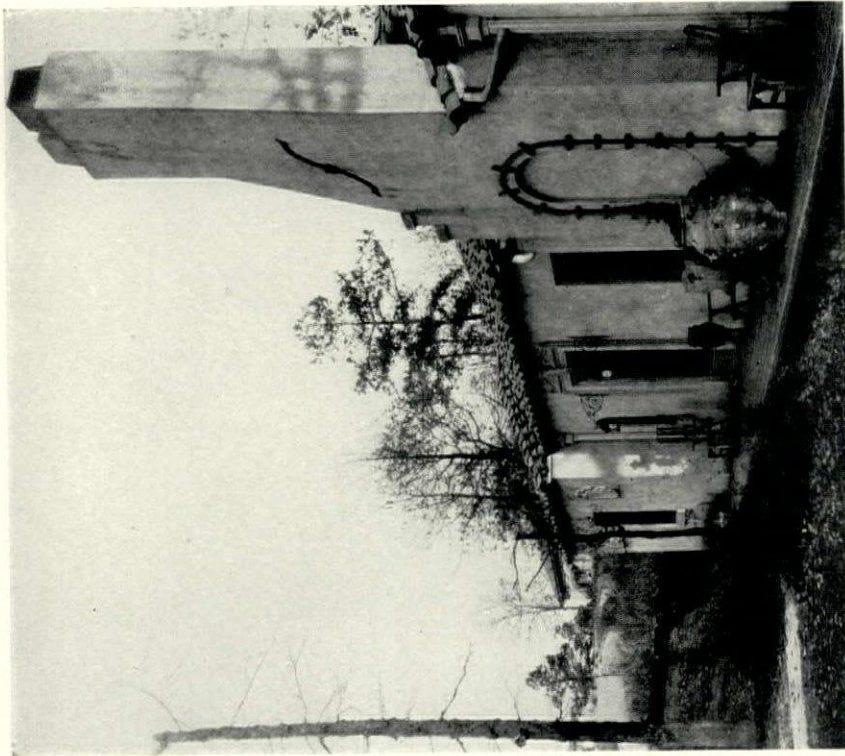
ERSWELL RESIDENCE, BIRMINGHAM, ALABAMA  
Warren, Knight & Davis, Architects







March, 1924

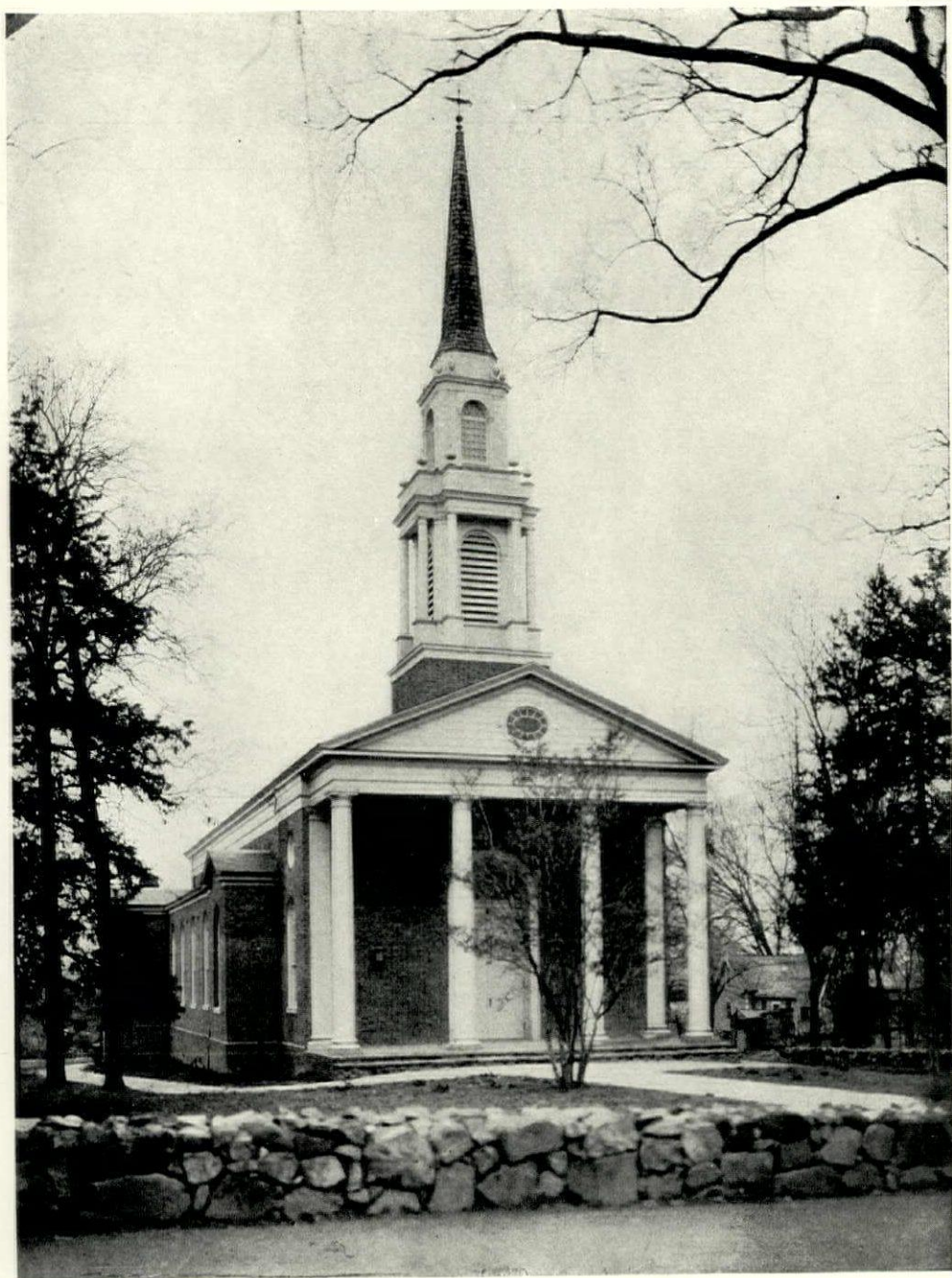


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ERSWELL RESIDENCE, BIRMINGHAM, ALABAMA.  
Warren, Knight & Davis, Architects







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SPRUNT MEMORIAL PRESBYTERIAN CHURCH, CHAPEL HILL, NORTH CAROLINA  
Hobart Upjohn, Architect







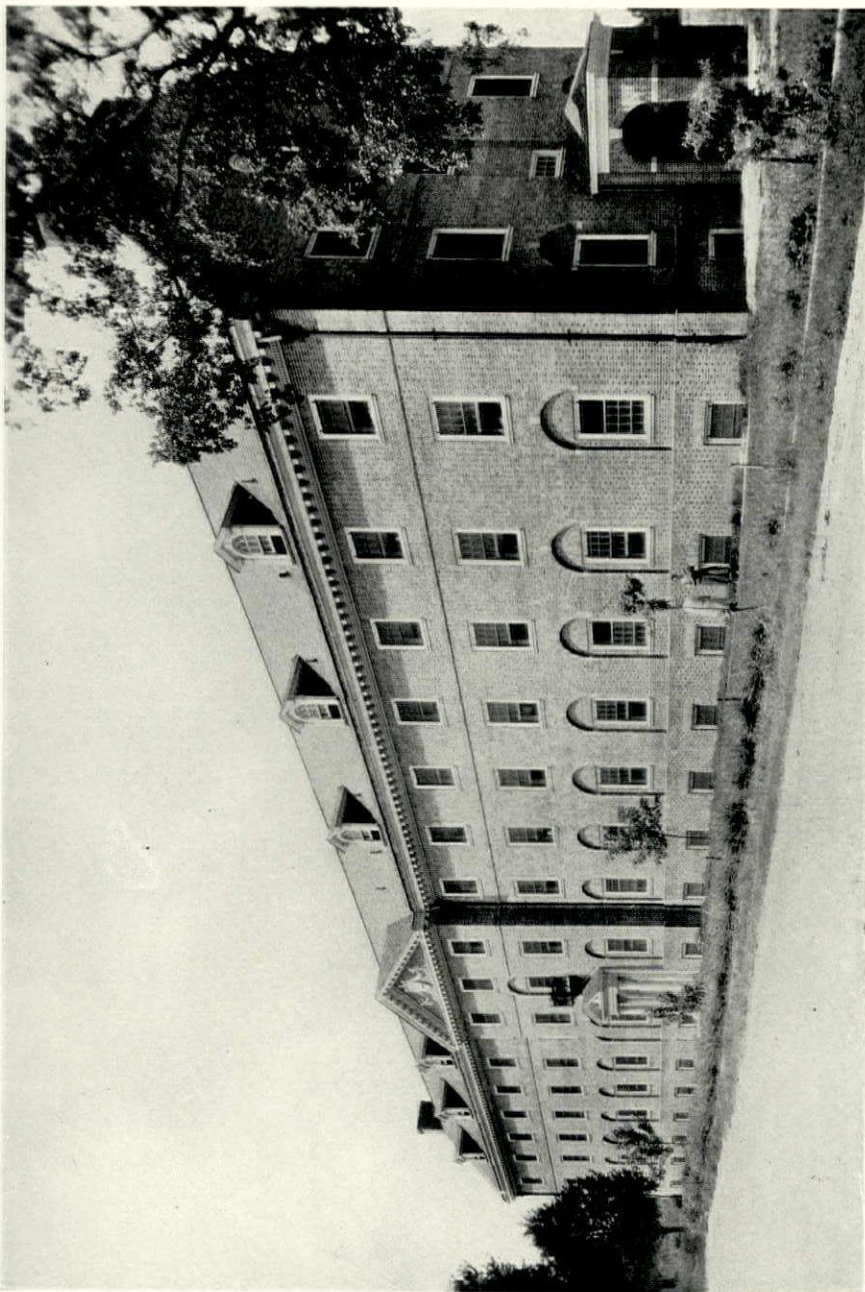
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CHOIR AND CHANCEL  
ST. PHILIP'S CHURCH, CHARLESTON, SOUTH CAROLINA  
Simons and Lapham, Architects



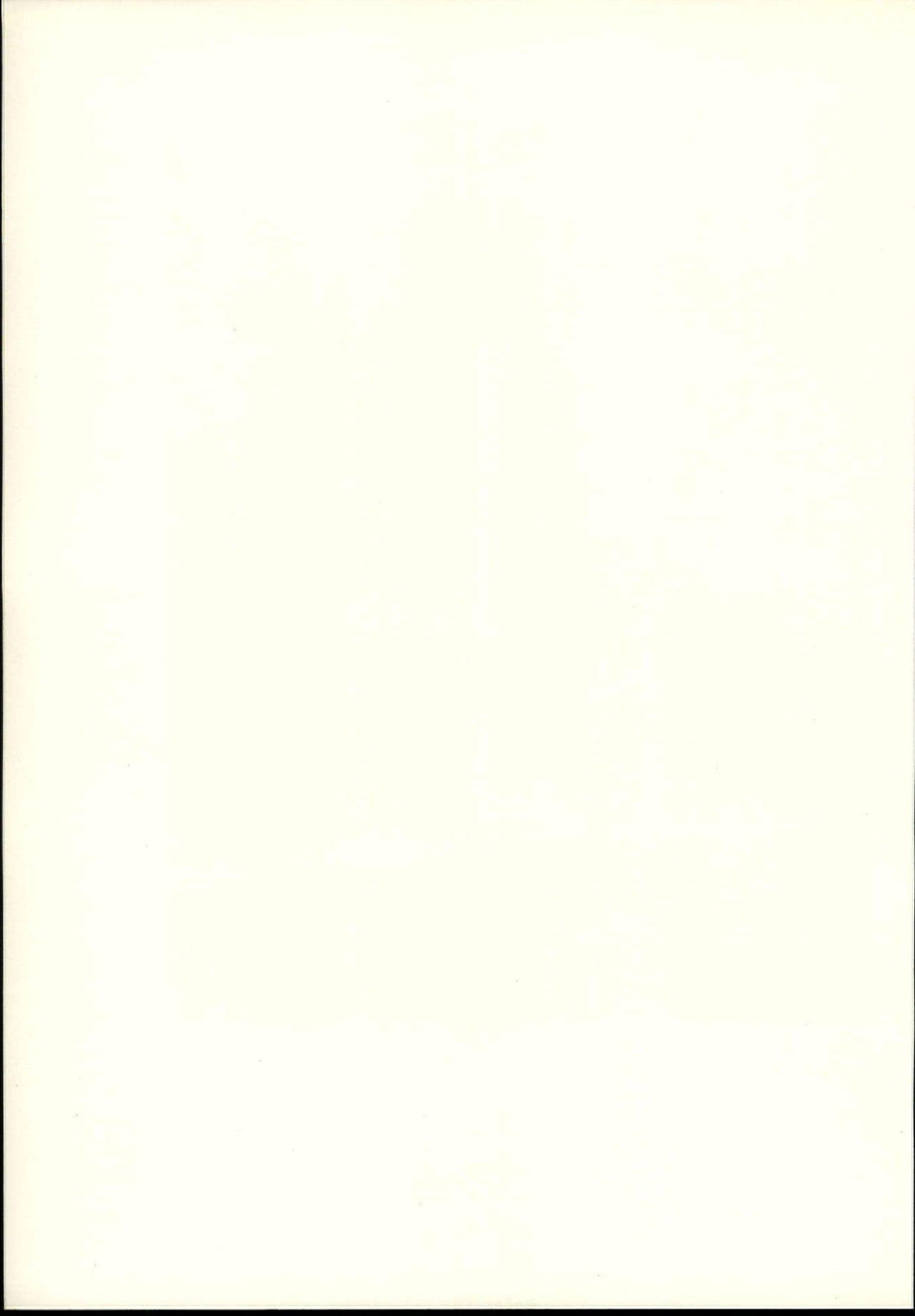




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Jefferson Hall  
COLLEGE OF WILLIAM AND MARY, WILLIAMSBURG, VIRGINIA  
Charles M. Robinson, Architect

March, 1924



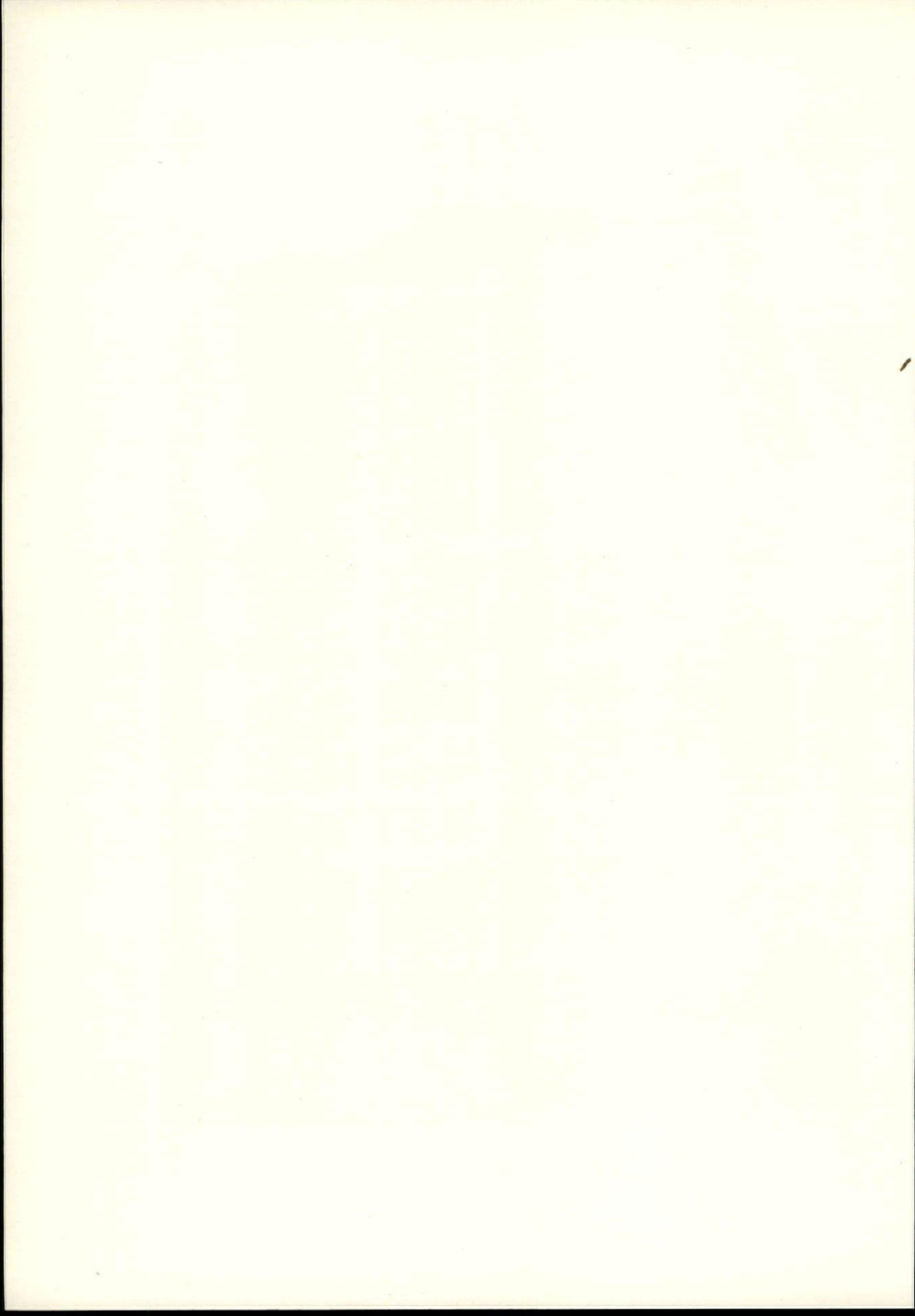




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*March, 1924*

SCHAUFFLER HALL  
UNIVERSITY OF RICHMOND, RICHMOND, VIRGINIA  
Baskerville & Lambert, Architects







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March, 1924

THE TEXAS COMPANY BUILDING, HOUSTON, TEXAS  
Warren & Wetmore, Architects

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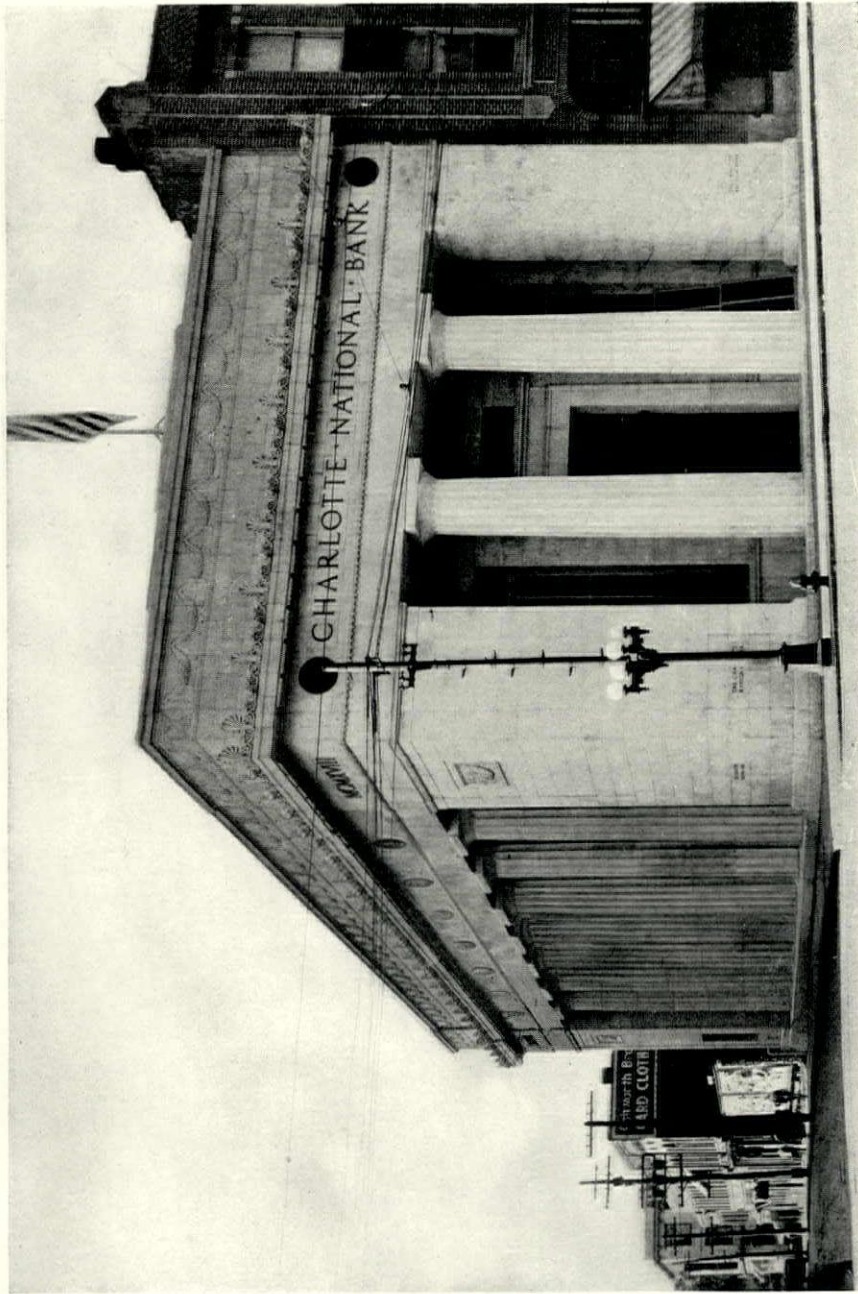
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March, 1924

VIRGINIA TRUST COMPANY, RICHMOND, VIRGINIA  
Alfred C. Bossom, Architect







March, 1924

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CHARLOTTE NATIONAL BANK, CHARLOTTE, NORTH CAROLINA  
Alfred C. Bossom, Architect



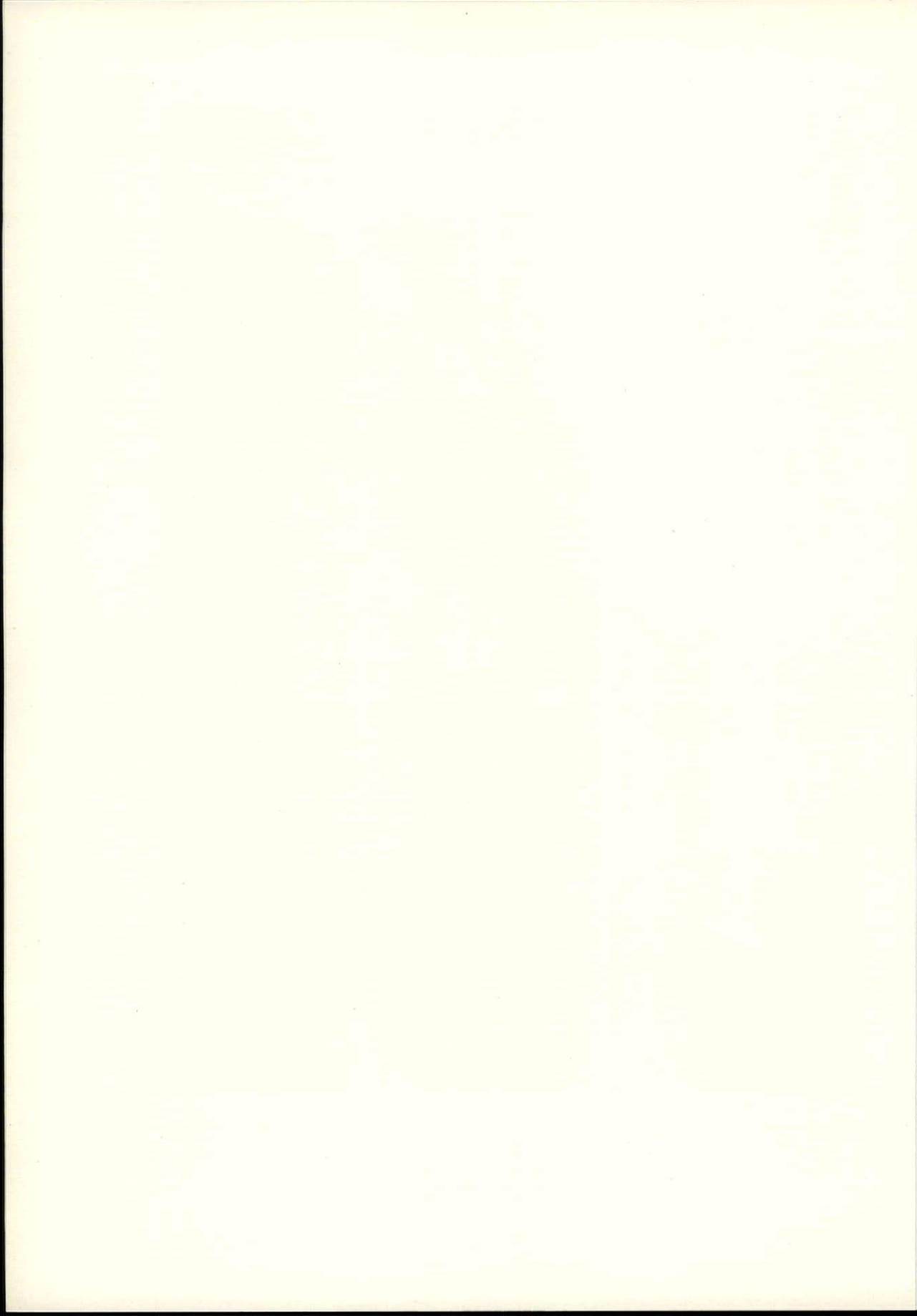




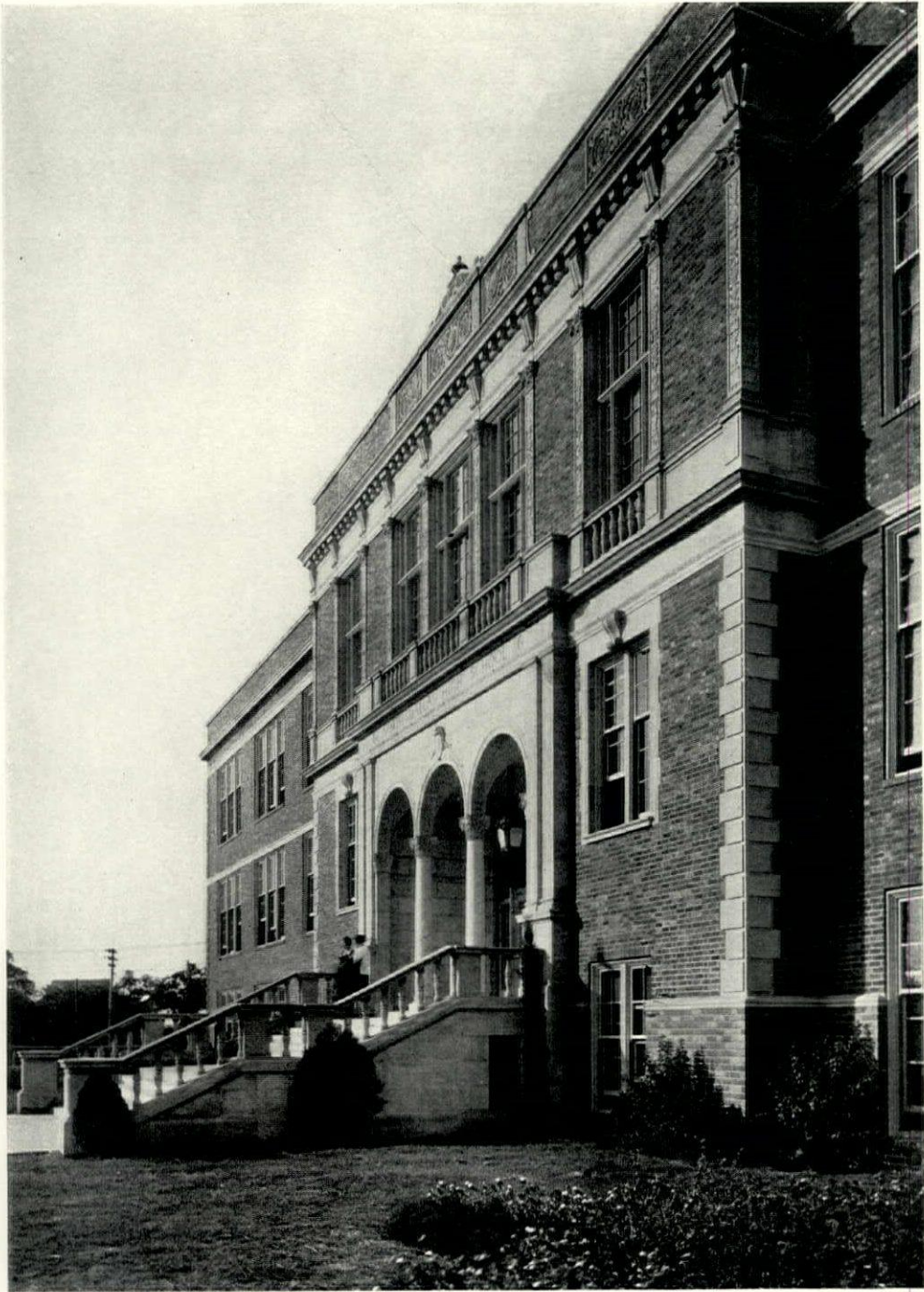
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MERCHANTS BANK, DURHAM, NORTH CAROLINA  
Alfred C. Bossom, Architect







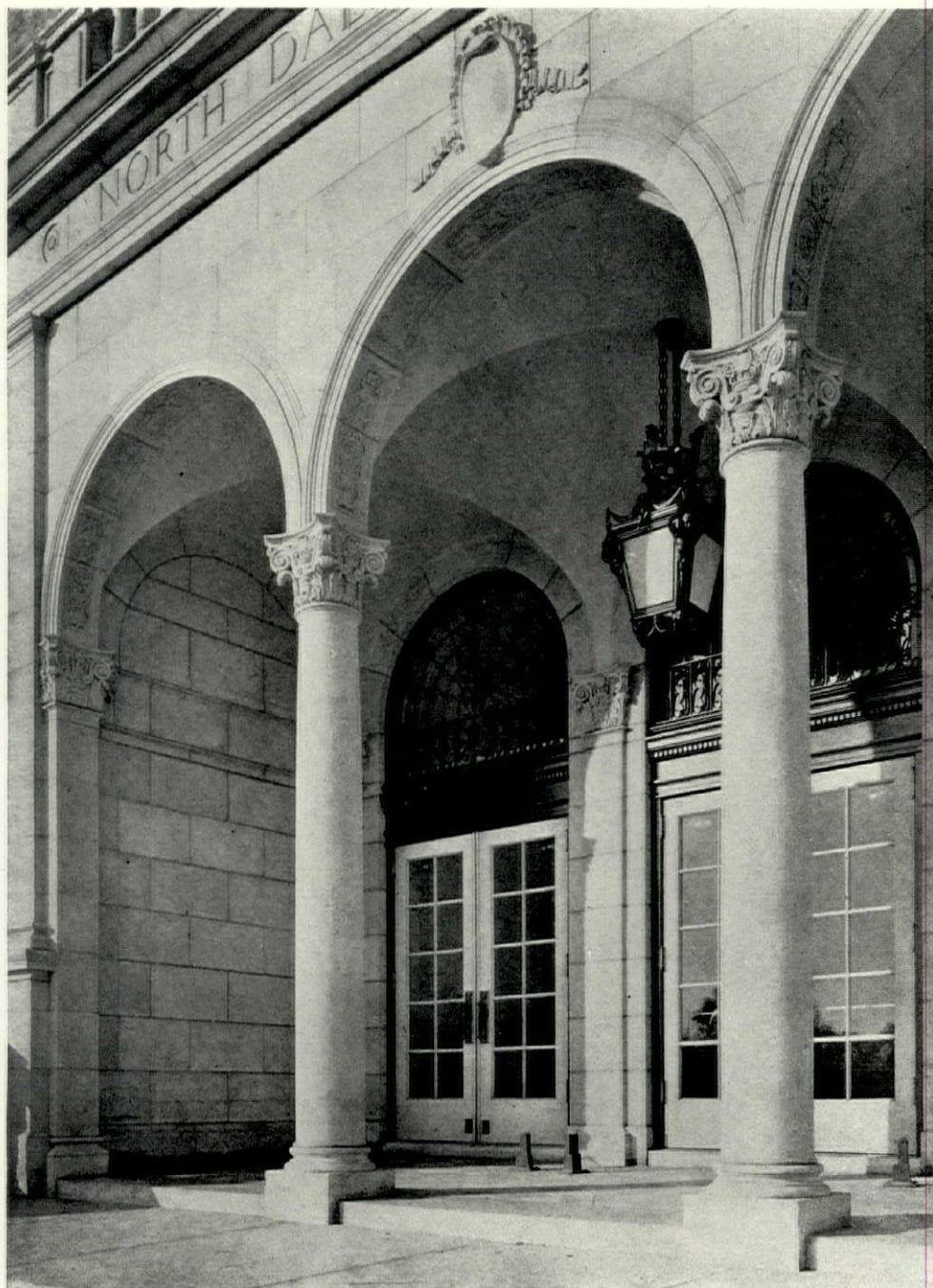
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March, 1924

NORTH DALLAS HIGH SCHOOL, DALLAS, TEXAS  
William B. Ittner, Architect



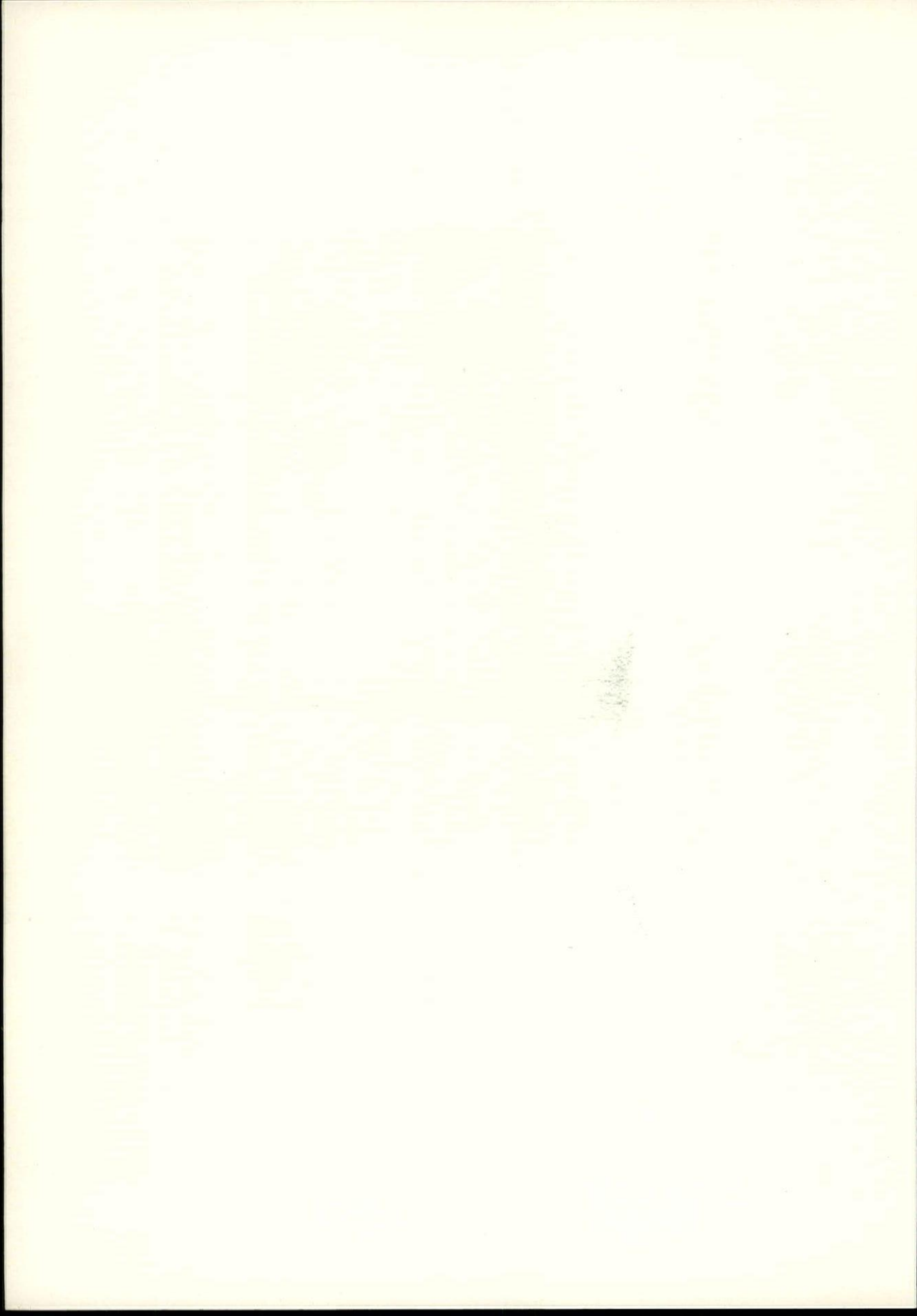




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NORTH DALLAS HIGH SCHOOL, DALLAS, TEXAS  
William B. Ittner, Architect

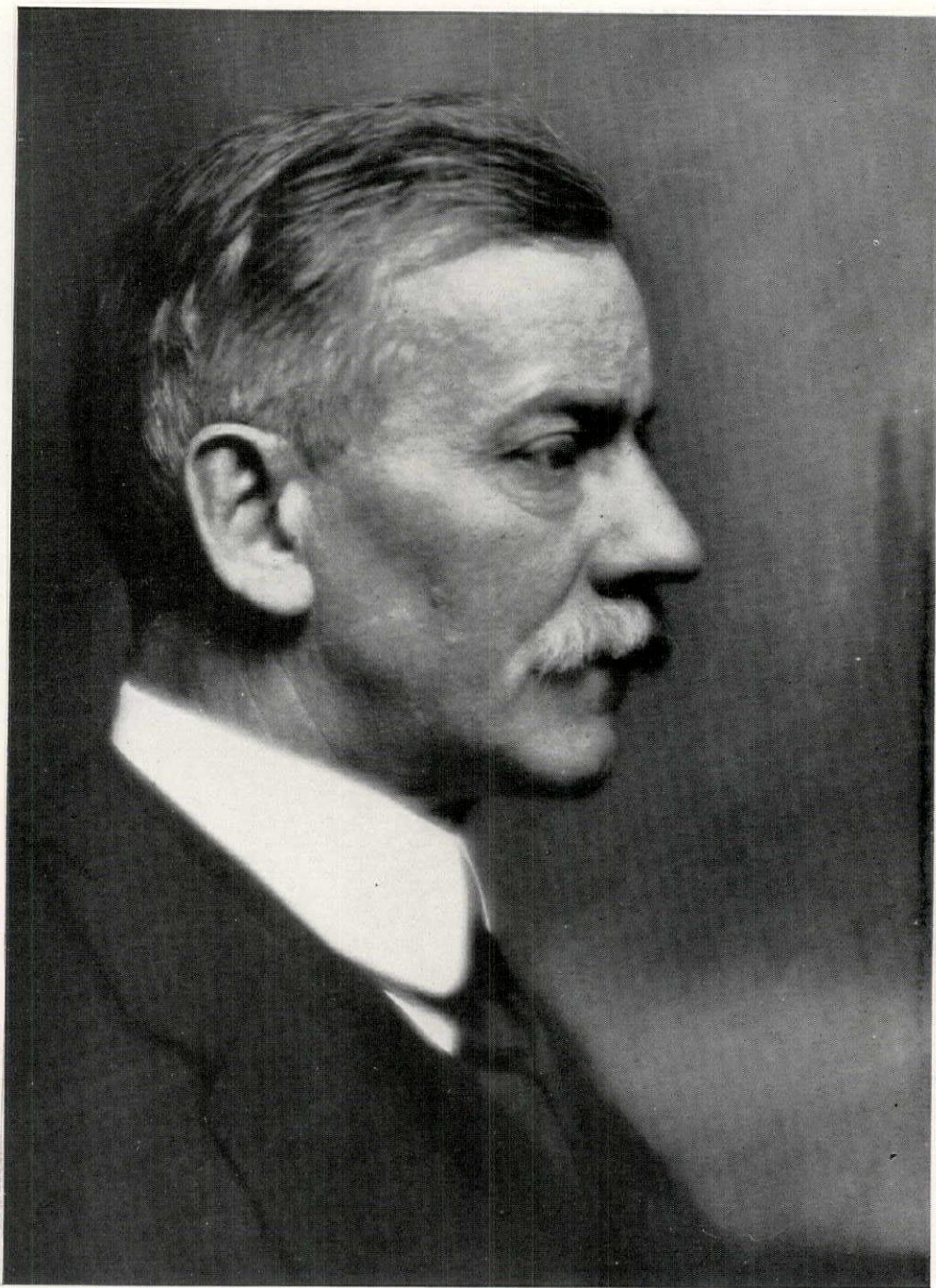






TO  
HENRY BACON  
(1866-1924)

HOOPER FOUNTAIN TO THASVETOT I



© Pirie MacDonald, New York.

A PORTRAIT OF HENRY BACON



## HENRY BACON

(1866-1924)

Henry Bacon died at half past three in the morning of Saturday, the sixteenth of February.

Let us thank God that we did what we could to show him our admiration and our love while he was still alive to be warmed by our words and our acts toward him. Now praise and honor are pitiably futile before the great monument that he raised to himself by his life and works, a monument erected by him unconsciously, a true reflection of his serene and lofty spirit.

He was a very simple man. He was free from the common doubts and fears and vanities. A favorite phrase of his at the bridge table, "We'll do the best we can with the material at hand," best expresses his attitude of mind. He was as little spoiled by his successes as he was cast down by his failures; to his deep knowledge that he had always done the best he could, was perhaps due his utter lack of vanity.

He was a splendid gentleman. The kindly act was instinctive to him; he did not know what condescension meant. He spoke to servants at the Players' Club, to young draughtsmen, and to great men of our country, in the same tone, and with the same manner. He hated meanness, hypocrisy, self-seeking and bigotry with a fiery contempt; but in contemning these qualities in no matter what unmeasured terms, he somehow managed not to wound the feelings of the hypocrite and the bigot. He chose his friends not because of what they had done, but for what they were, and expected always in them a friendship for Henry Bacon, the man, not for the great architect.

He was a great man; nor was his greatness only in his work, but also in the way his work was done. No architect has ever studied his designs more carefully or been so unwilling to accept "good enough" in place of "the best that could be done with the materials at hand," and what a best that was when the material was there! But on even the smallest problem he felt an obligation patiently to search for the inevitable perfect solution. His standard of ethics was beyond reproach. We have had great men who have been careless of the rights of others and of their own honor, never Henry Bacon; his work came to him because he could do it well, and not because he stooped to use his laurels in the base business of job-getting.

His was a fine spirit; he had no petty vices to be whispered about in the corners of clubs and glossed over in public, he lived uprightly and gallantly; and the manner of his dying was as gallant as his life; he was as little perturbed by the end of his life as he had been by life itself, perhaps because of his knowledge that he had done utterly his best and that the rest was not in his hands. His was indeed a life without a stain, a fame without a flaw.

*Aymar Embury II*



## THE ARCHITECT

*(From a speech by Royal Cortissoz delivered before the American Institute of Architects at Washington, May 18, 1923.)*

If I had to characterize Bacon in two words I would call him an embodied conscience. A homely little story that came to me not long ago will enforce the point. It was told to me by the president of a university where Bacon was asked to design a fraternity house. He made the plans, and when the committee was through poring over them they said they wanted big plate glass windows. The plan called for small panes, and these, the committee said, would have to be changed. Bacon said: "It is necessary to the integrity of my design that the panes should be small. If you must have them large the affair is very simple. Give me back my plans, employ some one else and we'll call that little matter settled." The panes went in small.

You see it was not a little matter, after all. Nothing ever has been a little matter with Bacon—nothing that touched the honor of his art. He has built many buildings, studying all manner of problems. He has designed bank buildings and university dormitories, libraries and hospitals, churches and schoolhouses, a railway station and an astronomical observatory, a public bath and a bridge. In collaboration with our leading sculptors, with the late Augustus Saint-Gaudens and with Daniel C. French, he has designed perhaps threescore monuments. And in everything he has done he has been that embodied conscience of which I have spoken, seeking perfection. How nobly he could grasp it the Lincoln Memorial shows us.

There never was a more profoundly considered design. That building was studied and restudied and restudied again. Its smallest detail, as well as its mass, represents ceaseless meditation. And here

I would emphasize once more the man behind the building. What is the style of the Lincoln Memorial? A natural reply would be: "The style of ancient Greece." But for my own part I would prefer to call it "the style of Henry Bacon." The great principles of the Lincoln Memorial, its majesty, its strong refinement, its simplicity, its beauty, its monumental serenity, you will find running through the entire long procession of Bacon's buildings. We must call him, I suppose, a classicist, but he has made the classic idiom absolutely his own and gives to his designs a superb individuality.

He has given it to the Lincoln Memorial, the culmination of his art, and there are other things in this masterpiece on which I would briefly pause. Think of what he has done for the country in making it so beautiful! Sooner or later most of our people will contemplate this building, and from it they will take away an impression certain to discipline and enrich their taste. And think, finally, of the deeper thing Bacon has done in placing his gifts at the service of those people. By some happy coincidence there are thirty-six columns inclosing the memorial, corresponding in number to the states that Lincoln knew in the last year of his life. Around his memory they stand on guard. The whole building stands guard, and with it the whole people. Bacon had more to do than recreate the type of the antique Greek temple. Scholarship could do that. He had to express the spirit of calm, settled fidelity in which the millions of the United States stand by the name and fame of Abraham Lincoln. Has he not, like the poet, risen to the height of his great argument? Has he not stated in enduring beauty the faith of a nation in an immortal leader?



# ANDALUSIAN GARDENS AND PATIOS



By

Mildred Stapley and Arthur Byrne  
*Photographs and Drawings made expressly by the Authors*

## PART IV - *Pattos of Cordova, Seville and Granada*

ALL NORTHERNERS AGREE with Théophile Gautier that "the Andalusian patio is a charming institution." Indoor garden, with growing plants and vines in its open center; outdoor parlor, with chairs and tables and *vargueño* cabinets and pictures under its roofed arcades. In both humble and pretentious houses the patio was the nucleus of the plan; it answered to climatic conditions, also to the Moorish tradition of sequestered family life. Andalusia underwent a change of régime from Mohammedan to Christian; but the climate was not affected thereby, nor was this belief in seclusion, and so the Moorish plan was retained. Accepting further the Arab idea of a plain exterior and a rich interior, it was the patio rather than the façade of the house that the Spaniard embellished.

The two stories of the patio are connected by an enclosed stair running up between walls and opening directly off the patio without hall or vestibule. In the sixteenth century the Renaissance type with open stair-well made its appearance in Spanish domestic architecture but was coldly received. Builders, even of palaces, went on with the enclosed stair—its treads of plain tiles, risers of polychrome, and protective nosing formed of a heavy billet of oak, square in section. Stucco and tile wainscot made the walls; tiles, the well and pavement, save perhaps for small corner flower beds; the surrounding arcade was generally ornamental in *yese-ria* (carved adamantine stucco), and its ceiling was of pine beams painted in the Moorish manner. In the case of a small house with one patio, the well stood in the corner most accessible to the kitchen.

In larger patios the garden feature of central fountain was often introduced. The well parapet is generally of tiles and the arch for the pulley is either of iron or stone. Standing around, to complete the picture, are a few carrying jars of graceful form either in copper or glazed earthenware.

Planting is limited to vines and trees which grow from earth pockets at the base of the arcade piers, and which are trained to form a leafy ceiling over the whole court; but though there are no flower beds to speak of, potted plants are used without number, and of infinite variety are the designs and the color schemes in which they are set out.

Cordova, Seville, and Granada, the three most important Andalusian cities either in the past or the present, evolved each a distinct sort of patio, though now, as will be explained presently, the Sevillian type is dominant. The *Cordovese*, caring less about tiles than did the *Sevillanos* or the *Granadinos*, satisfied their color sense by kalsomining their white patio walls with bands of ultramarine, ochre, or green—rather sparingly. Sometimes the piers supporting the second story were painted; in the Viana patio they are bright yellow, and the glazed flowerpots match. Architecturally the Cordovan patio was less developed than the others—square stucco or stone piers upholding the arcade, or even, instead of arches, a plain post and lintel construction. Pebble pavements in black and white abound. There is much charm in these simple patios—bright patches of sun, exquisite bluish shadows, and one vivid color.





For the well-head and wall borders polychrome tiles are used  
 PATIO OF THE FORMER ALTAMIRA PALACE, SEVILLE

Besides the Viana patio, which is shown when the family are not in residence, that of the Museo Provincial is another typical example. This house, once a palace, has in addition a charming little second-story loggia with a facing of *azulejos*. Another house is entered from this same patio. It has a pretty informal garden at the back, full of fragrant flowers and adorned with fine fragments of Moorish carving dug up nearby—débris of what was the one center of culture in Western Europe during the Dark Ages.

The Sevillian patio is much more "dressy." Its owners kindly permit the passerby to get a glimpse of it from the street through the iron grille (*reja* or *cancilla*) of its vestibule. It is primarily an expression in colored tiles and white ornamental plasterwork. Whether its Moorish prototype gave so much space to the polychrome tile is doubtful, it being quite likely that Christian Seville took to this manner of display only after it waxed rich through being the official port

for trade with the New World; at any rate, residents of Cordova claim that their simple patio is truer to the Moorish. In this matter of introducing color it is rather anomalous that the Christian Spanish should have wanted more of it in the form of tiles, and yet always left white the carved stucco which the Moor painted so gaily—overpainted, we are apt to think after walking through the royal Moorish palace of the Alhambra.

Aside from its exuberance of *azulejos* the Sevillian patio is further distinctive in being more architectural—marble columns to its arcade, an enclosed upper story with pedimented windows looking down into the court, a designed fountain instead of, or supplementing, a well. Many of the painted wooden ceilings over the patio-galleries date from the sixteenth and seventeenth centuries and were the work of Moors. In this same epoch a great deal of marble was used for pavements, and handsome iron *rejas* were ordered for patio windows. Another feature of interest is the paneled door—



An open air corridor treated in stucco, colored tiles and green woodwork  
 FORMER ALTAMIRA PALACE, SEVILLE



Moorish carpentry—that gives access to the various rooms opening from the patio; also the manner of hanging it: instead of being hinged in a jamb it stands forward of the opening and is pivoted top and bottom, the socket of the top embedded in a projecting corbel of either wood or stone. Altogether the Sevillian patio is a very attractive outdoor living-room and is well worth the attention of American architects; not only those of Florida and the southwest where there is a Spanish tradition to live up to, but those in any part who are called on to build summer homes. The application of colored tiles is now past the experimental stage; and the carved stucco duro, or *yese-ria*, could be admirably interpreted in terra cotta.

It is hardly necessary to indicate the notable patios of Seville, beautiful ones being visible or partly so in any street outside of the shopping district. Besides the well-known palaces of the Duques de Alva and Medinaceli (who seldom reside in them) there is the contemporaneous Pinelos house at No. 6, Abades, which is now a pension, and the Olea, in Guzman el Bueno. This last has been occupied for over a century by an English family, the Osbornes. Nearly all the houses on this street possess patios quite as fine. For picturesque but dilapidated examples one must prowl about the old Jewry—Calle Levies and all around

Santa Maria la Blanca, the former synagogue, where rich Jews built their palaces; while in another quarter, opposite San Juan de la Palma, is the former Altamira palace, now rented out in studios and its paved patio serving as a warehouse for antique dealers.

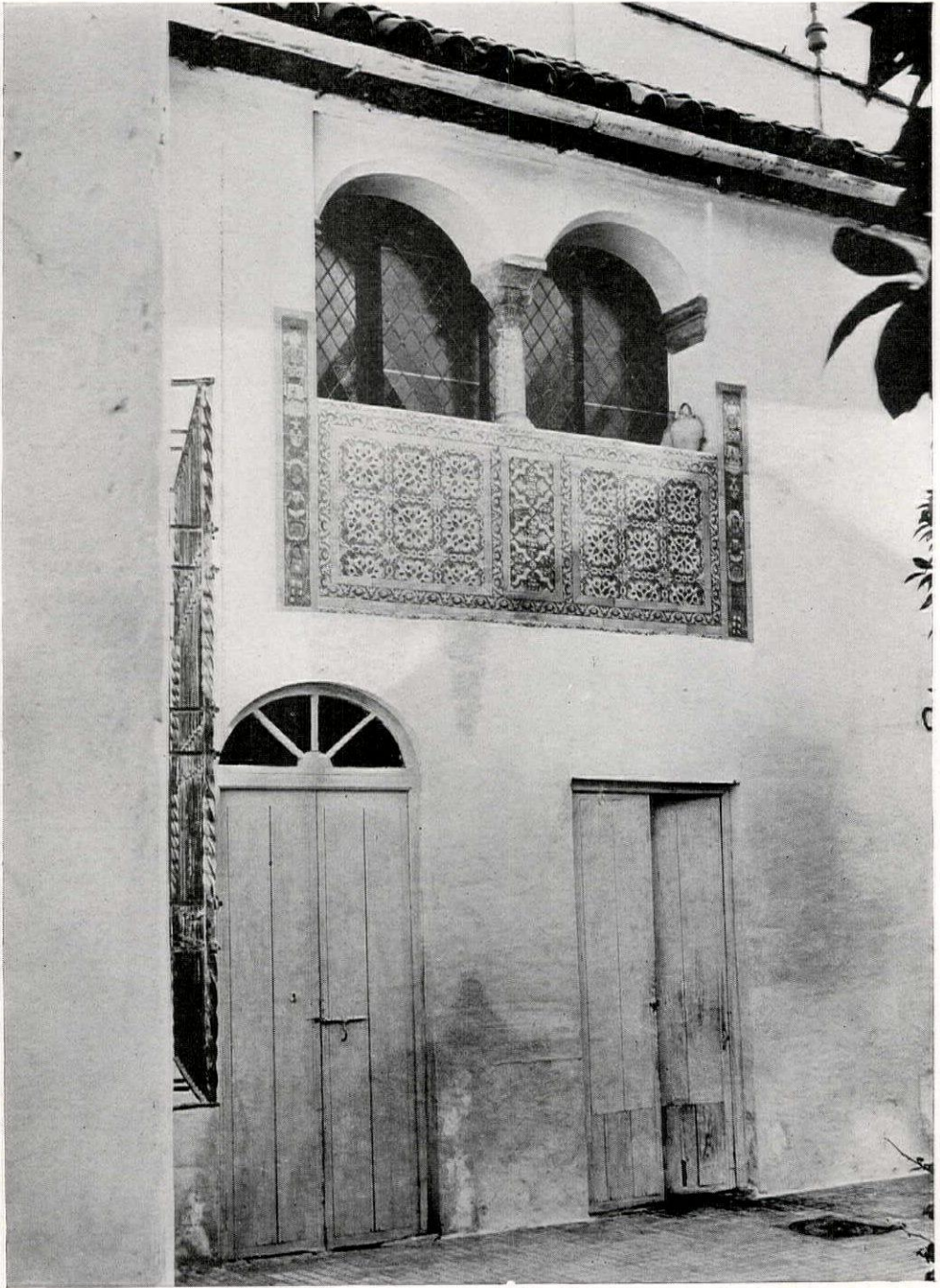
The Granada patio is thoroughly Mudéjar, that is to say, of Moorish work but executed for Christians. More accurate would it be to say that it is thoroughly Moorish, for there is no evidence that it underwent any modification whatever on being taken over by the Spaniards. Structurally it is much lighter than the Sevillian. Wood, not stone, was the material employed; that is, while there were still Moorish carpenters in Granada to fashion it, but after their breed had penters in Gra-

adine patio took on more the aspect of the Sevillian. Of the two stories, the upper was also a covered gallery and had a rail of wooden spindles, while the lower or supporting story was rarely an arcade but instead, a post and lintel construction. Delicate marble colonnettes, hexagonal piers of brick stuccoed, or carved wooden corbels bore the weight. The beamed ceilings covering the walks were not painted in polychrome, but the beam ends, projecting to form the eaves, were carved in oriental fashion into a curious



Polychrome tiles are most effective when sparingly used  
PATIO OF THE FORMER ALTAMIRA PALACE, SEVILLE



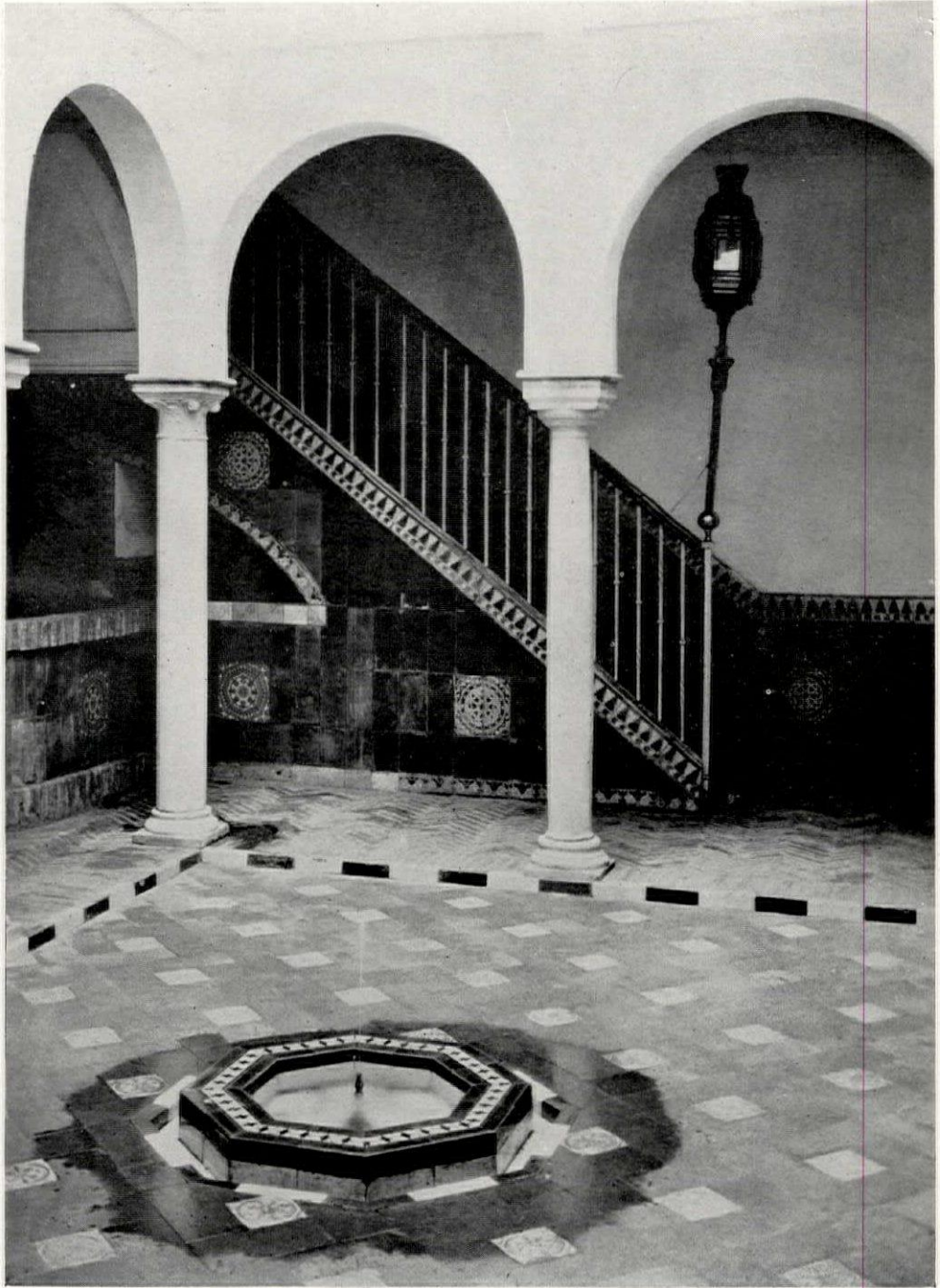


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*March, 1924*

AN OLD CORDOVA PALACE WITH COLORED TILE WINDOW TREATMENT





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- March, 1924

A TYPICAL SEVILLIAN PATIO TREATED IN TILES



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Typical sixteenth century patio showing Mudéjar woodwork  
CASA CHAPIZ, GRANADA



fish or animal head. Doors opening onto the patio were panelled and molded, making that combination of rectangular panels of varying size that later became known as the "sacristy door." The rails of the second-story balustrade were square, set at an angle and fluted or reeded. Pebble pavements are more used in Granada than elsewhere, and the vines that are trained to screen the open quadrangle often grow from huge *tinajas*, or oil jars such as Morgiana shut the forty thieves in. While the Granada patio remained true to the precedent of well carved, oiled woodwork in combination with plain stucco walls, it was the most distinctive of the Andalusian types, but in the seventeenth century after the exodus of the Moors, columnar arcades took the place of wooden galleries, the open Renaissance stair began to supplant the narrow enclosed stair of tile and wood, and the patio lost its picturesque, sympathetic note. Easy to visit are the Casa Chapiz and a similar one in the Horno de Oro, just declared a *Monumento Nacional*.

The patio, it will be seen, corresponds to the Italian cortile, but the treatment we have just described made of it a much more domestic-looking feature. It is the summer living-room of all Andalusian families; in winter they move upstairs. During the seventeenth century when the surcharged baroque style came to Spain, palaces then erected or remodeled received formal patios that could never take on the lived-in quality of the typical patio. Baroque, however, found its patrons chiefly among the rich monasteries—especially those of the Jesuits—so that in the domestic field the number of richly treated patios is small. That of the Marques de Peñafior in Ecija is one of the finest examples in Andalusia. Among religious houses the "*Compañía*" (Jesuits) in Cordova is specially sumptuous, while the former *Convento de la Merced*, now the hospital, combines baroque with the traditional stucco and kalsomine trimming.

In the cloisters of Andalusia as well as in the more ancient ones of northern



A secondary patio with gallery supported on corbels instead of columns  
CASA CHAPIZ, GRANADA

Spain we find an interesting type of garden. To the inmates of a religious asylum the cloister meant even more than the patio did to the members of the family, and to its planting and care they gave much attention. It was not only a *hortus conclusus*; it was also the one passage leading to the various departments of the institution, a veritable thoroughfare in its small way. Into its covered walks opened the chapel, the chapter-house, the refectory, the library, etc.

The first religious communities had in their struggling period but one cloister—a single-storied arcade with a wooden lean-to roof, this often vividly painted in the Moorish tradition. The columns were set in pairs, that is, two deep according to the thickness of the arch soffit. As





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PATIO OF THE HOSPICIO, FORMERLY THE CONVENTO DE LA MERCED, CORDOVA

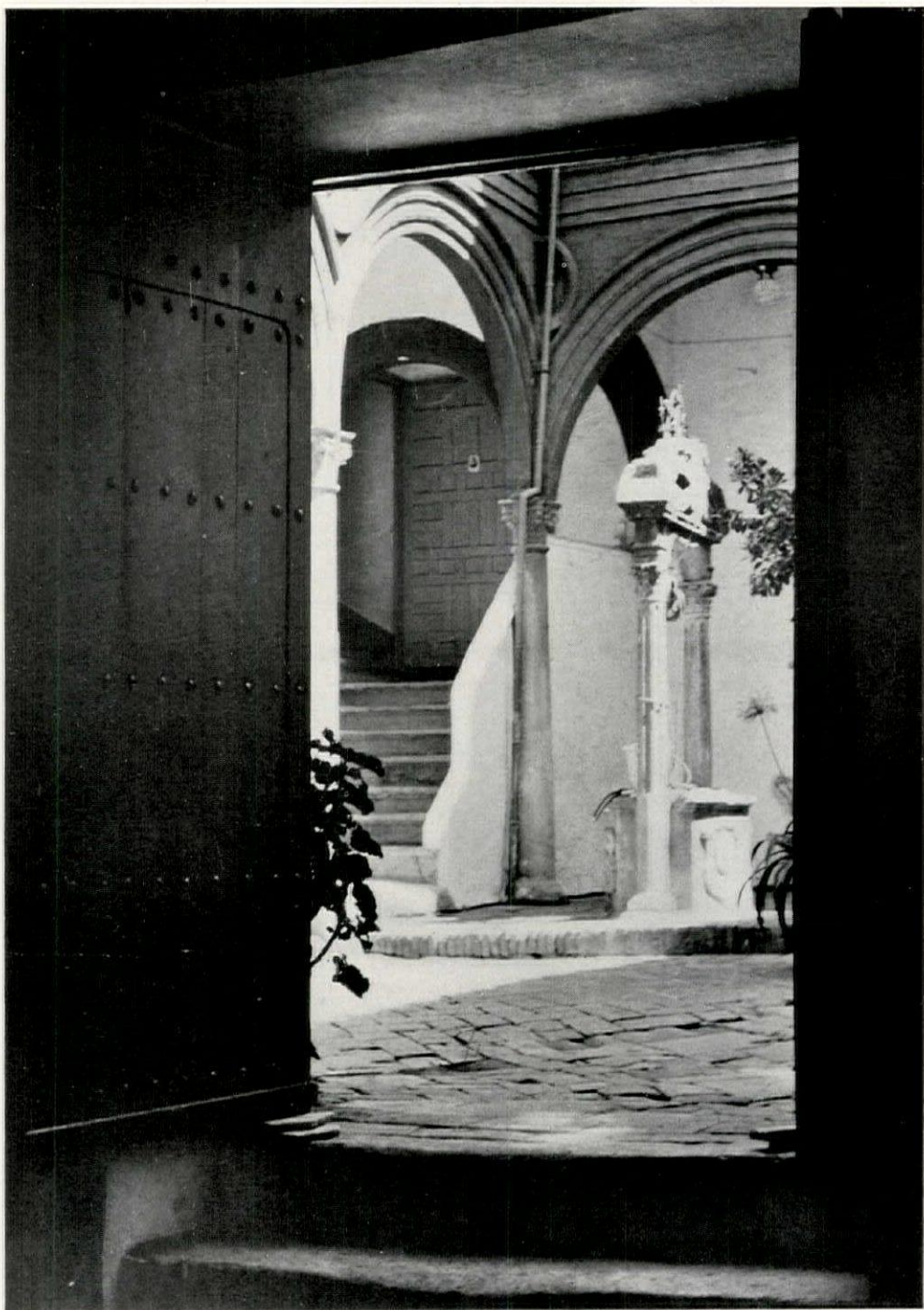




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Typical Cordova Baroque treated in white and yellow stucco  
PATIO OF THE HOSPICIO, CORDOVA



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Varying levels characterize the Spanish ground floor  
PATIO STAIR AND WELL-HEAD, MONDRAGON PALACE, RONDA



the monastic institution waxed richer and more important, it added a second story to its cloister, or even had two such enclosures. The walls were ceiled with masonry vaulting, and rich carved ornament was introduced into the capitals of the arcade. This display of art, especially of the human figure, was disapproved of by Saint Bernard, and his order, the Cistercian, returned to leaf and geometric patterns; but later, in Gothic days, all restrictions were ignored and the tracery and capitals of all cloisters became very ornate.

As to the open or garden part there were two essential items—the somber cypress and the utilitarian well. This last was usually the center from which radiated the pattern, but the Cistercians covered, or rather surrounded, the well with a handsome well house, and changed its position to one side, that opposite the refectory door. Here the monks stopped for ablutions before going to meals. Such a lavatory, hexagonal, was *de rigueur* in the cloisters of the order, and particularly fine ones can be seen at Poblet and Santas Creus, near Barcelona. In late cloisters of the fifteenth and sixteenth centuries the central well was enclosed in a sort of tempietto, as at El Paular and Guadalupe. In the latter, there is not only an elaborate brick well house in the center, but also a lavatory in one corner, though the order that built it was the Hieronymite, not the Cistercian. The cloister well curb was generally of marble and surmounted by a fine wrought-iron head for the pulley. Walks were of gravel, stone flags, pebbles combined with sheep knuckles, or of glazed tiles; curbs for garden beds were of stone. In the garden proper there were no benches, but on the inner or covered side of the arcade parapet ran a stone bench.

Cloister gardens having stood abandoned during the half-century of disestablishment of the religious orders, and only a few of them ever having been rehabilitated, their planting scheme is no longer trim and easily appreciated. It was never elaborate. Four or six paths, box-lined, led from the center, these crossed by subsidiary walks where the



The Andalusian cloister was the prototype for the early American missions

FIFTEENTH CENTURY CLOISTER, CONVENTO DE SANTA CLARA, MOGUER

area was large, in which case the beds occupied less space than the intersections. Flowers were specially chosen for their perfume, and roses and lilacs still make the air heavy in many an abandoned cloister.

It was the Andalusian cloister that served as model for the monks who built the missions in our own southwest. With its white sun-beat walls instead of the somber cold masonry of the north, and its polychrome tiled pavements instead of dark gray flagstones, it imparted a decidedly more cheerful note to monastic life. Of this type the cloister of the convent of Santa Clara in Moguer (a few miles from Palos whence Columbus set sail on his immortal voyage) is the





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Whitewashed walls, a brilliant polychrome well and scant planting  
CLOISTER OF EL CONVENTO DE SANTA CLARA, MOGUER





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The once beautiful cloister now serves as a grazing ground  
THE ABANDONED CARTUJA AT JEREZ

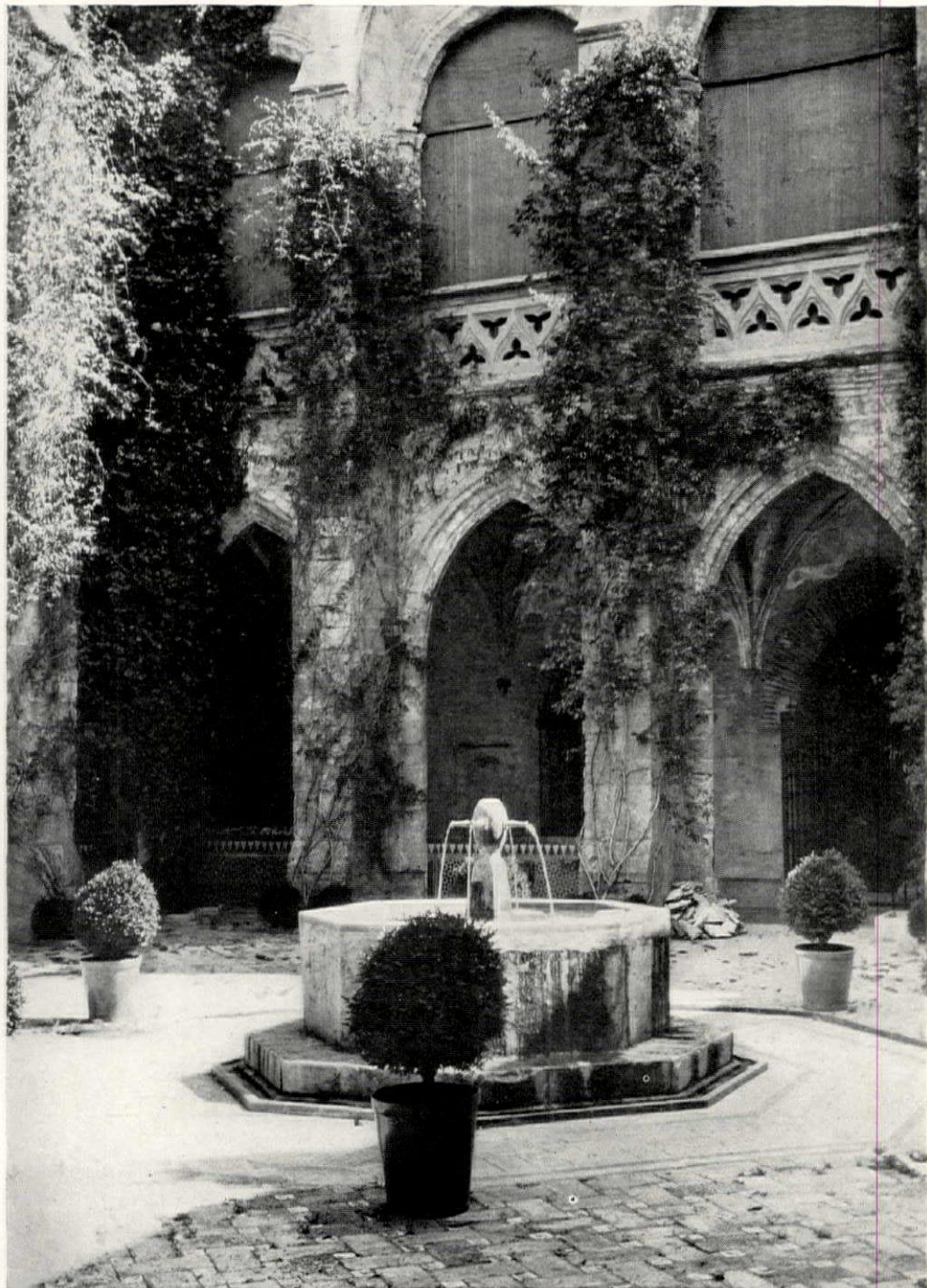


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Built in the fifteenth century by Andalusian workmen  
CLOISTER OF THE MONASTERY OF NUESTRA SENORA DE GUADALUPE





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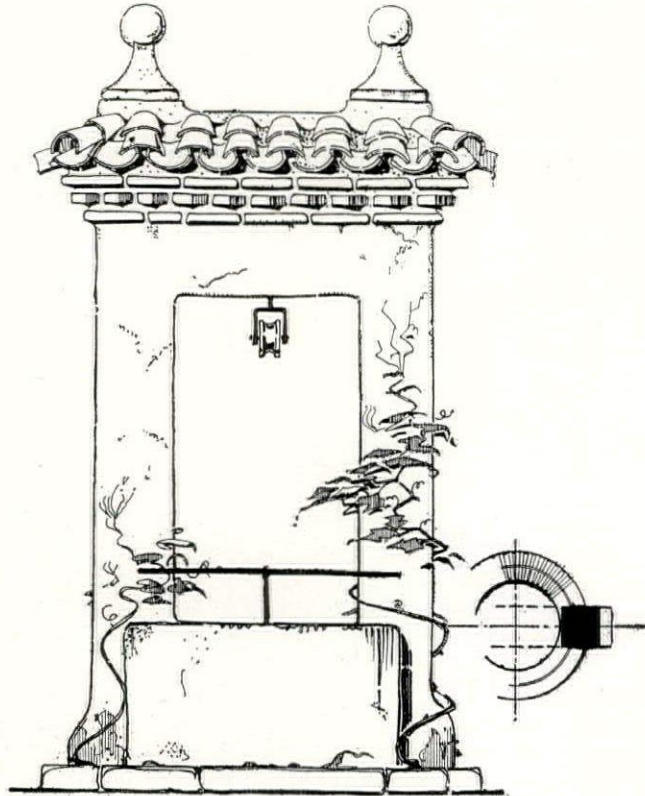
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The Gothic cloisters now form part of the villa of the Marques del Mérito  
FORMER MONASTERIO DE SAN JERONIMO, SIERRA DE CORDOVA

popular expression. Enormously thick walls with cooling, shadow-inviting reveals—walls so often whitewashed that detail has become indiscernible; a well in the center with curb of battered polychrome tiles and a decorative iron head; planting confined to a few pleached orange trees and vines; potted flowering plants guarded under the arcade away from the blazing sun. This white cloister seen through the iron grille by moonlight has a very rare and special beauty.

Among the monasteries bought and converted into residences since the Disestablishment may be mentioned that of San Jerónimo in Cordova, another of the same


order in Lupiana, near Guadalajara, the former belonging to the Marques del Mérito and the latter again for sale; the Benedictine of San Benet de Bages, home of the painter, Don Ramon Casas; and the Carthusian of Valdemosa, Majorca, where Georges Sand and her lover, Chopin, lodged shortly after the monks left, and which was recently acquired by the illustrious Catalan bibliophile and scholar, Don Isidor Bonsems. In all these cases the abandoned and overgrown cloister was replanted and given the domestic touch of the family patio, and a more pleasing form of small intimate garden would be hard to find.



A WELL-HEAD OF STUCCO AND BRICK, ECIJA



# A FORGOTTEN ARCHITECTURAL MOTIF *The MORLAIX COLUMN*

  
*By*  
*Aymar Embury, II*

EVERY ONCE in a while some new variant of an old architectural motif comes into being, and if it is really valuable, becomes an accepted and standard part of the architect's vocabulary; otherwise, it dies. So careful have architects been that very little of genuine use to the world has been forgotten, but occasionally some architect or archaeologist finds an unfamiliar long-lost motif worthy of preservation both because of its intrinsic beauty and its eminent fitness to its purpose. Such a motif is the Morlaix column.

Morlaix is a little town on the north coast of Brittany, in the XVth and XVIth centuries of importance as a seaport. Much wealth flowed into the town and its houses were of a character somewhat better than those in most of the little Breton cities. While the town never attained the commercial importance of such Flemish cities as Bruges, or the ports of the Hanseatic League or the great Italian commercial cities such as Genoa, Pisa, or Venice, it was a flourishing little place, and its merchants built for themselves combinations of shops, dwelling houses and warehouses of considerable architectural merit. These, owing to the fact that the town has not greatly increased, still remain as the shops and dwellings of the present city.

In the construction of these Morlaix buildings a system of supporting the upper stories was developed which is unique in architecture. All mediaeval and renaissance towns present many examples of houses with upper stories projecting over the street and lower stories entirely devoted to shop fronts. Inclosed at night by heavy wooden shutters, these were entirely open during the day, and this combination of a very light lower story with solid upper stories, is entirely

analogous to the small shop front which constitutes so difficult a problem in our present day design.

The shop front design problem was solved by the early architects in many different ways, as by the use of classic columns, or an open arcade, or columns not dissimilar from the Romanesque, or by combining arches and corbels. These methods are found throughout Europe from Hamburg on the north to Sicily on the south, but none of them is a genuinely successful solution of the problem. If the arcade is used and the front is as open as it ought to be commercially, the arches have no abutments and have to depend on the neighboring houses to support them. If classic columns are widely

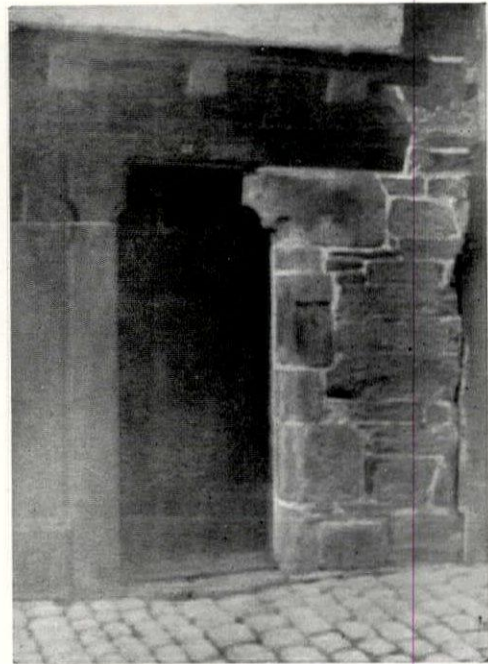


Fig. 1

RUE DU GUERNISAC, MORLAIX, BRITTANY



spaced they appear too light to support the upper structure, and if the Romanesque is used one has a feeling that the sides of the column are employed to support lintels, while the front and back (exactly similar to the sides) have no function.

In Morlaix, in almost all cases, the upper stories were carried on what is called in this article the "Morlaix Column," which, in the simplest terms, may be described as a combination of column and corbel in a single motif exactly suitable to its purpose. Beautiful in itself, it offers a variety of treatments which make it adaptable to buildings of any type, and especially to the modern shop front.

The analogy between the problem of the Morlaix builder and that of the modern designer is made closer by the fact that over the columns were long, heavy wood lintels supporting a timber frame work and masonry fill, just as we use steel lintels supporting steel frame and masonry fireproofing, so that a successful precedent under similar conditions is of the utmost value to us.

At the time of the Neo-Grec revival here in New York a not entirely dissimilar method of building was employed, in which granite piers were used to support granite lintels which carried the brick stories above. Many of the old shops

on Front, Water, and the adjoining side streets in lower New York, still show these old shop fronts. However, the intercolumniation possible with single granite lintels was never very great, and moreover the treatment of the columns with a cap like that of the Greek antae was not perfect. In present day practice this

motif, which was perhaps the most successful of modern times, has been discarded in favor of reproductions of classic columns which have no structural relation to the enormous loads which they appear to support.

Of all the shop front motifs the Morlaix column is, to the writer's mind, unquestionably the most successful, although it has never been employed in modern construction.

The evolution of the Morlaix column cannot be explained

nor is it easy to guess why similar developments did not take place in the neighboring towns. There is one instance in Quimper of a similar but much more ornamental column, reproduced in this article, and in the small towns near Morlaix may be found a few rudimentary attempts along parallel lines; but practically speaking, the motif is limited to Morlaix itself and to a period of 200 years from the XIVth to the XVIth centuries.

Brittany was of course, a remote and practically isolated portion of the country until the time of the railroad; and Breton

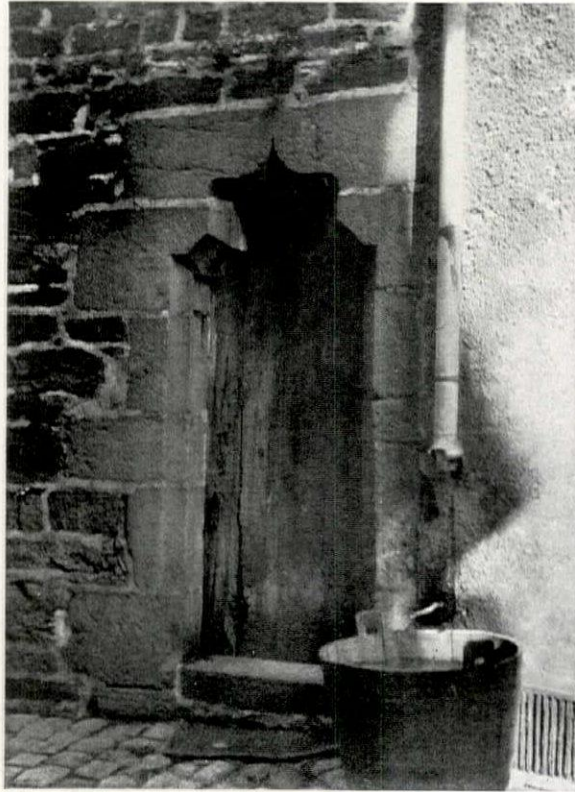


Fig. 2  
A MORLAIX DOORWAY, MORLAIX, BRITTANY





Fig. 3  
DETAIL OF MAISON DE LA REINE ANNE,  
MORLAIX, BRITTANY

architecture of every class has a unity of feeling which differentiates it from the rest of France to a greater degree than English architecture differs from that of Normandy, Touraine, or Anjou. It is not surprising to find a distinct type of architecture in Brittany, but it is indeed remarkable that this one motif should not have been seized upon and copied elsewhere. Its genesis may probably be found in the late Gothic doorway for which the Bretons roughly copied the trefoil of the Gothic style. If, for example, the sides of the doorway in Fig. 2 were widely separated, and instead of a carved stone lintel, a wooden lintel were used, the similarity between the form of the corbel and that of the Morlaix column would at once become apparent, although in several of the early examples of the Morlaix column—as for instance those of the Venelle au Son and the rue du Guernisac—the similarity between the columns and the Romanesque columns with the cushion capital is apparent.

The main thing that the designers of these old buildings seemed to be looking

for, was the proper form of capital for pier or column, supporting a lintel parallel with the street front only, and while most of the examples were roughly rectangular, with the edges chamfered or decorated by vertical moldings returning around the corbel caps, there were nevertheless many examples of round columns with caps growing out of the cylinder of the column. Of this latter type Figs. 1, 4 and 5 are excellent examples, while the rectangular type with more or less decorated edges is shown in all the other illustrations.

The plainest of the foregoing is shown in the illustration of the rue du Mur (Fig. 5) while the many existing columns in the Grand' Rue are well illustrated in Fig. 10. Fig. 9 shows the little block front between rue du Mur on the left and Grand' Rue on the right, facing the



Fig. 4  
STABLE IN THE VENELLE AU SON,  
MORLAIX, BRITTANY







Fig. 5

RUE DU MUR, MORLAIX, BRITTANY

Place du Marché. The corner house on the left has the original columns and half timber exposed; that in the center has the columns covered with blinds, the half timber protected by slate, and the shop front filled in with casement sash. The house at the corner of the Place du Marché has had the half timber covered over with stucco, and the columns are concealed by vertical boards forming panels so as to make the glass enclosure both weatherproof and easier to build. The detail of the little building on the corner of the rue du Mur and the Place du Marché shows extremely well what used to be done on the corners of all these buildings. The colonnette forming the corner motif now supports nothing, but at one time sustained the carved figure of some saint, or more probably the Virgin.

In certain ways the most interesting of all these caps is the example from Quimper, a house now occupied as a little



Fig. 6

MAISON DE LA REINE ANNE, MORLAIX, BRITTANY



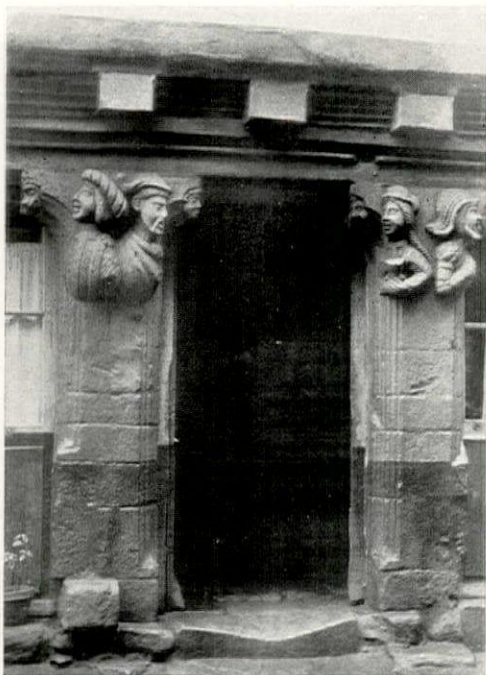




Fig. 7  
DOORWAY IN QUIMPER, BRITTANY

wine room with the old open front filled in with glass.

All these columns were originally built either like this:  or like this:  with the rebate on the interior for the wooden night shutters. The doorways were opened down to the ground, but the shop windows were filled in for a couple of feet above the ground and furnished with broad stone counters, in many cases still used for the display of goods. The so-called "Maison de la Reine Anne" (No. 33 rue du Mur) shows the shutters in place, decorated with linen fold ornament, and with an iron grille below the counter to light the cellar, just as we use sash below our show windows. The moldings on the corners of the rectangular columns were habitually carried down the sides of the columns to the ground on the door sides of the piers, or to the counter on the window sides, and there terminated with bases sometimes carved simply and sometimes elaborately like Gothic colonnette bases. It is almost impossible to measure these exactly, for they were worked by

hand very roughly and without any literal relation to the work above, although with a singular appropriateness to their positions. Upon close examination they look as if a colonnette base had been used at the bottom of moldings which were not really colonnettes, but if they are not analysed they appear to be exact as well as appropriate.

The Morlaix builder did not hesitate to change the forms of the flutes or moldings between their bottoms and their tops, and in Plate II the plan of the column, looking down, shows flutes differing in form from a half plan of the column looking up, this having been necessitated by the desire of the designer to make a little insert diamond at the crossing where the motif turned around the cap—(which had to have symmetrical sides)—and at the same time to form a sort of colonnette at the bottom. Much the same thing is true of the woodwork over the columns; a section at one end of the lintel or cornice is only approximately similar to the one at the other end.

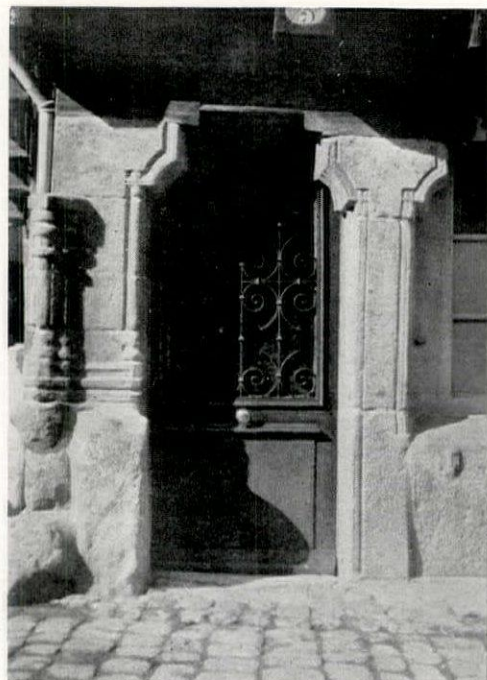


Fig. 8  
CORNER OF THE PLACE DU MARCHE AND  
THE RUE DU MUR, MORLAIX, BRITTANY



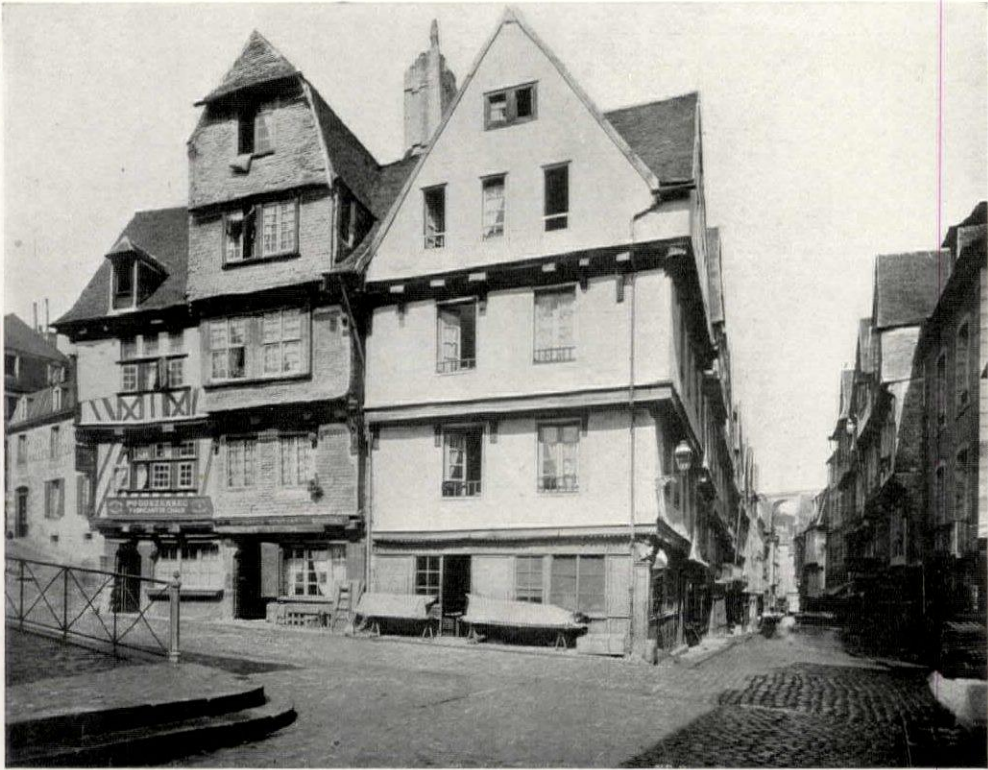
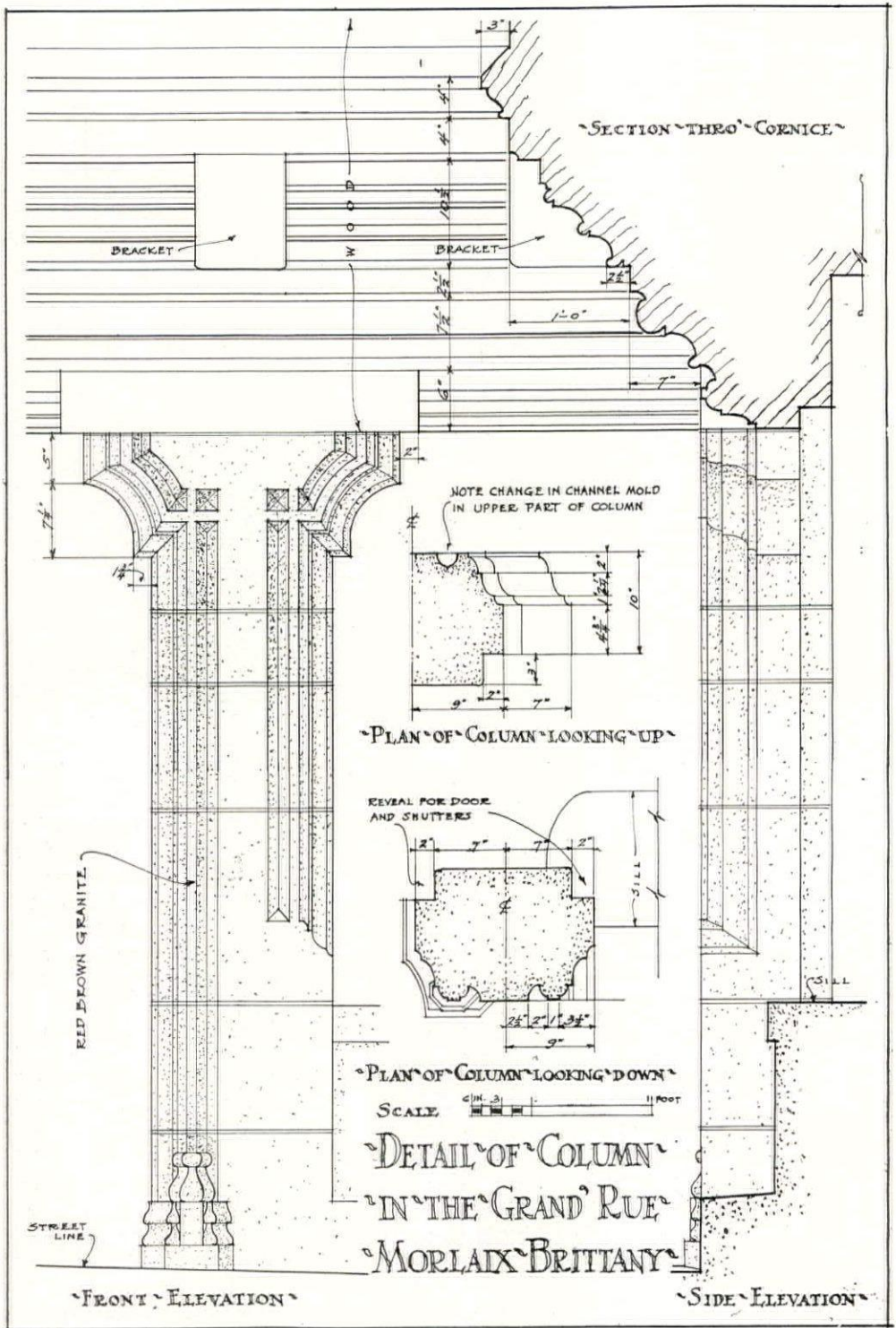


Fig. 9  
CORNER OF RUE DU MUR AND GRAND' RUE, FRONTING ON PLACE DU MARCHÉ,  
MORLAIX, BRITTANY

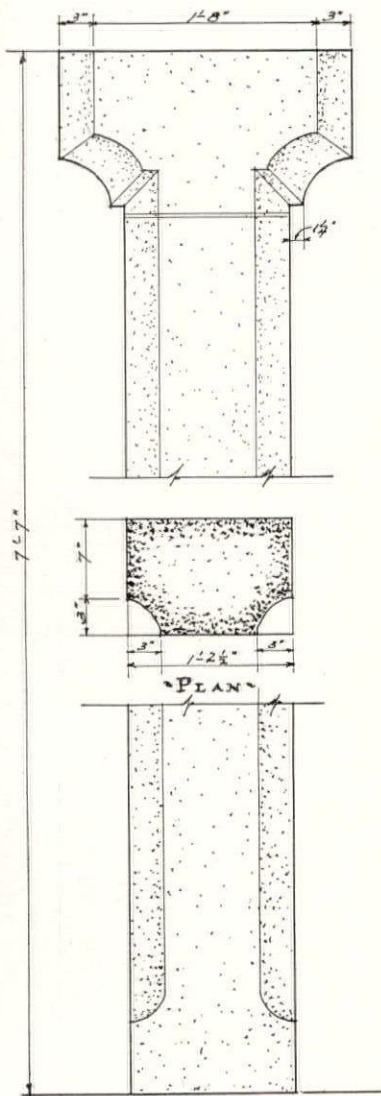
While these measured drawings were made as accurately as possible, they represent only the probable original forms at one point and not by any means the existing forms at all points. The cornices vary as much as three inches in height from end to end, the brackets were not evenly spaced nor of equal widths, and the moldings were adjusted to the heights of the brackets rather than the brackets to the heights of the moldings. These drawings therefore represent rather what an architect would have done than a record of the actual facts. In laying out the caps it was found that the curves were not concentric, and the widths of the moldings at the bottoms were noticeably different from those on the brackets, although in place they appeared as in all cases parallel. A very interesting column and cap in the Venelle au Son has the curiously carved bracket forming the

lowest member of the caps terminated at the bottom with oval drops which from any side appear to be about three-quarters round in plan. If the cylinder of the column is continued upwards and these brackets are drawn out as a modern architect would draw them, they appear as slight excrescences, with perhaps not over a quarter of their plan projecting from the cylinder. The stone worker who cut this cap, however, had a particular form in mind, and did not hesitate to cut a hollow in the cylinder where these drops are, so that they assumed the shape he had in mind. If you add to this personal equation the fact that the stone is extremely hard and not very fine grained, it will be recognized that the drawings are more exact than they should be. Yet there appears to be no other way to show them.

We modern architects have learned so

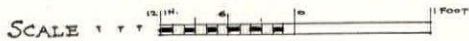




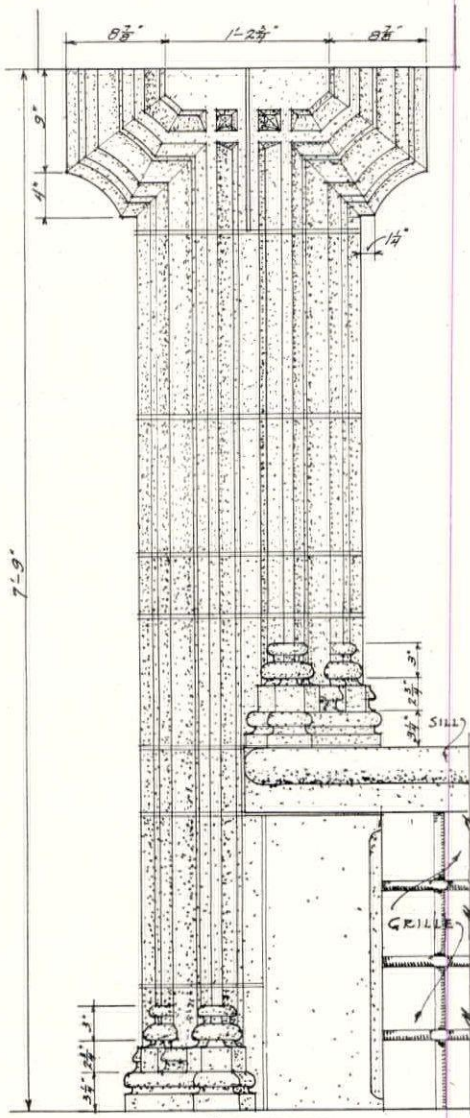


~ELEVATION~

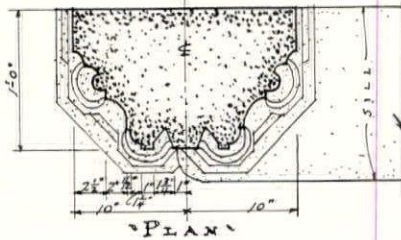
~COLUMN IN THE RUE DE MUR~



~DETAILS OF COLUMNS~  
 ~IN THE RUE DE MUR~  
 ~MORLAIX BRITTANY~



~ELEVATION~



~PLAN~

~COLUMN AT 33 RUE DE MUR~

much stereotomy and descriptive geometry that we very often find it impossible to attain certain effects without "fudging," and for some reason or another we have an instinctive abhorrence of a "fudged" elevation; but as a matter of fact the ancient designers constantly "fudged" their work whenever they thought necessary, and the beauty of the buildings as well as the detail often gained enormously thereby. The Parthenon is perhaps the best example of "fudging" that exists. Here is a Greek structure in which the foundation is not level, the columns not vertical, the intercolumniations not equal, the entablature neither horizontal nor of the same height throughout, and yet it is regarded as the finest

piece of Greek architecture, and those who design Greek structure with vertical lines, equal intercolumniation and horizontal cornices wonder why their buildings have no charm. The greatest trouble in modern architecture appears to be a too slavish adherence to what is assumed to be classic architecture as learned from an early course in Vignola, together with a reliance upon tradition rather than upon the needs of the situation. These illustrations of the Morlaix column constitute an attempt to give draftsmen a motif which is exactly suitable to its purpose, and which has so little strength of tradition that the only way in which it can be used is to adapt the design with the mind, rather than the T square.

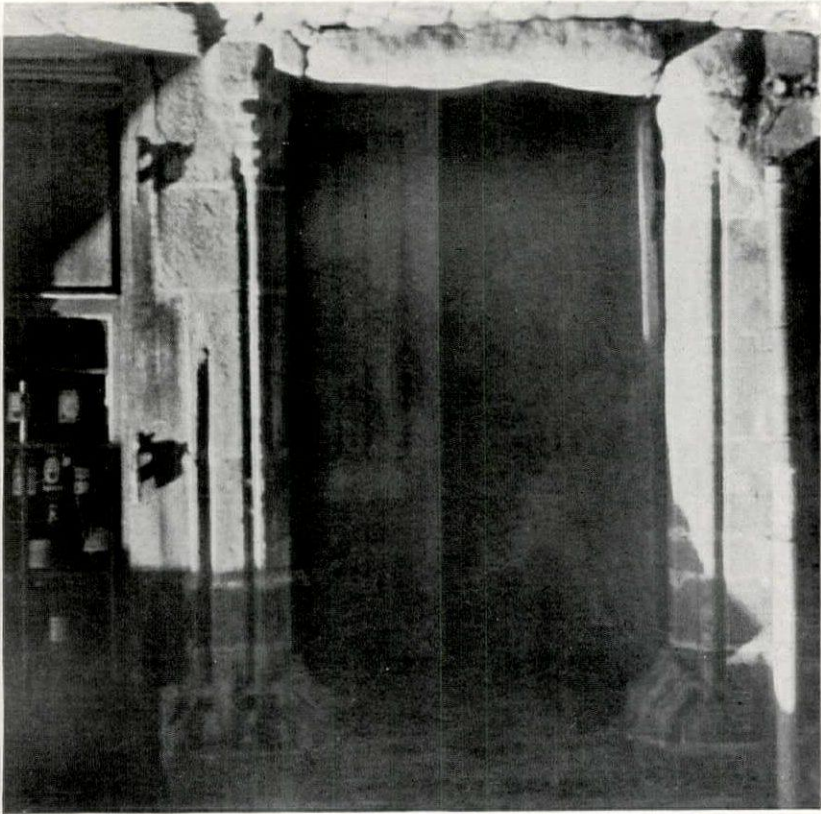
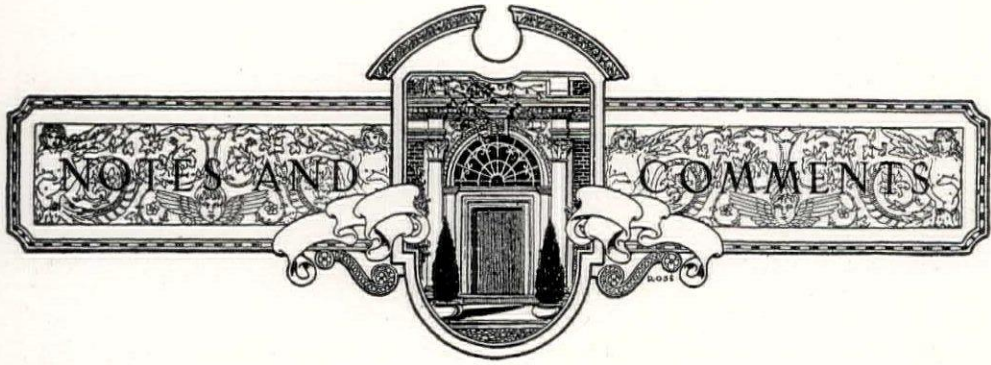


Fig. 10

GRAND RUE, MORLAIX, BRITTANY





### THE ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

A tendency towards a lower standard in design was a disappointing feature of the annual exhibition of the Architectural League of New York. So pronounced did the lack of quality appear to the officers of the League that they withheld the customary awards in architecture, landscape architecture and painting. Sculpture and Decorative Arts alone were excepted and well did they merit the distinction.

This is an unusual occurrence, a not altogether pleasant one, which, let us hope, we shall not see again. Architecture cannot afford any deterioration in design, coming after two generations of remarkable progress. To-day a brilliant future beckons to architecture in the huge growth of the United States in wealth and population, and in the growing aspirations—however misguided at times—of its citizens towards a finer civilization. In order to realize this promise, architecture must continue to develop as an art, because art, after all, is the main reason for its existence.

Can it be that the recent interest in other sides of architecture, namely, technology, business, economics and sociology, has, for the moment distracted attention from design? Or does another reason lie in the lessening of our contact with old architecture of Europe since the war? Perhaps each factor has an effect. If so, it is unfortunate, since neither factor in itself is bad. Progress in the practical side of architecture is essential, for that brings architecture right into the life of the times and makes it vital; and independence of Europe may be a gain, for that may lead us to develop our own traditions. But the need of breaking new paths should not allow architects to lose sight of the majestic tradition of monument-

al architecture which is one priceless gift from the great McKim. As regards design, ideas of novelty and of picturesqueness should never replace the idea of big simple proportions, harmony of parts, rigid elimination, perfect scale and purity of form. These attributes will always be the essence of fine architecture.

At the League evidences of divergence were clear. There were monumental buildings to be seen which lacked unity, others which were somewhat mechanical, and not a few in which the hand of the clever draughtsman was replacing the architect. Even so fine a designer as Mr. Egerton Swartwout, in his Elks Memorial, designed in classic vein, showed an admirable round centre motive which was flanked by small pavilions and connecting links which seemed too small in scale and which were pinched in too close to the centre. The pavilions were blocky in shape, thus inharmonious with the roundness of the centre, and the narrow inter-columniation of the connecting links seemed out of relation with the wide spread of the big centre columns. These defects were overcome in the side elevations, which had the same splendid breadth of the centre, and made the memorial successful when seen from that direction.

There were, nevertheless, a number of promising features in the exhibition. Whatever difficulties American architects may encounter in large scale design, domestic and small town architecture remain their best achievement. Steadily it increases in directness, charm, character and imaginative expression. Mr. Roger Lee Bullard showed some charming houses, particularly a large country house in Virginia. Notably, his Oakland Golf Club showed, in the photographs, that the fine promise of the little model which was exhibited at the League two years ago had been realized. It is a fine, free rendering in the early American tradition, of a rambling, yet well-knit group, admirably set



in the slopes and contours of the rolling landscape. Mr. Dwight James Baum exhibited some charming domestic bits. It is a pleasure to watch the progress of this designer, always noted for precision and delicacy of design, into a richer and more personal maturity. Some charming small house sketches were exhibited by Treanor and Fatio.

In landscape design, the fine work of Mr. Harold Hill Blossom merited attention. Like so many others his gardens seem overplanted, looking almost overgrown in places, and veiling the architecture, much as an orchestra playing too loud, smothers a singer. In this connection, why do not American architects reach the high level of English designers in planting? The exhibit of the English architects in this country last year was far above our own product in this respect. Across the seas the architects have the same sense of decoration of a plant as that we are familiar with in respect to furnishings in interior decoration.

Two most promising departures from the usual trend of exhibit deserve attention. One was the showing of plans for civic and social betterment. Mr. Arthur C. Holden and associates displayed a scheme for rebuilding the slum districts of New York City very carefully worked out. It had, however, the defects of closed interior courts in the unit apartment building and also of big apartment houses set in the heart of an interior block garden without sufficient communication of roadways of access and service. The younger members of the N. Y. Chapter of the A. I. A., working anonymously as a group, exhibited a series of designs improving the hideous conditions of some of the city squares. Union Square was redesigned in a monumental way with a forum provided for the soap-box orator, as in Hyde Park. Another impressive and very practical betterment was the screening of the ugly approach to the Brooklyn Bridge with a Doric front in harmony with the Municipal Building.

But, taken as a whole, the League lived up to its reputation as a significant mirror of current architecture. It fills a real place in architectural activity, which should be a satisfaction to its sponsors who each year, undertake a deal of hard work.

JOHN TAYLOR BOYD, JR.

#### AMERICAN INDUSTRIAL ART AT THE METROPOLITAN MUSEUM

Under the general title of American Industrial Art, the Metropolitan Museum has



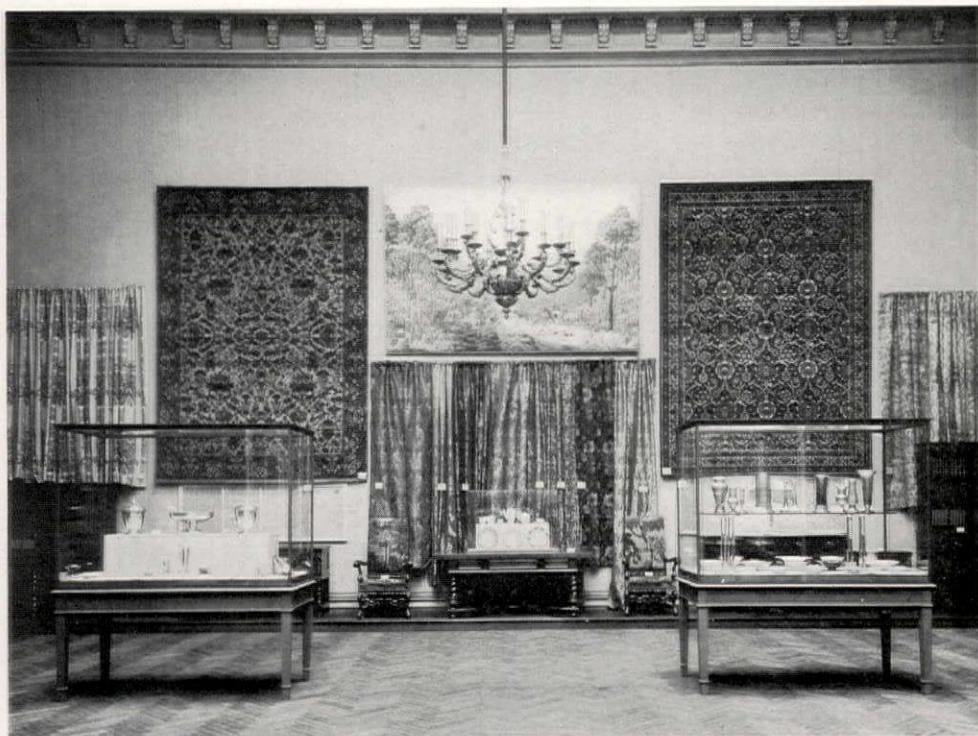
Example of furniture exhibited  
AMERICAN INDUSTRIAL ART EXHIBITION  
METROPOLITAN MUSEUM OF ART  
NEW YORK

assembled some hundreds of objects of current production in numerous art industries, all of them the work of 1923 and all representing the latest stock-in-trade of exhibiting firms or of their selling agents. With no further limitations such a showing should be fraught with much interest and many side-lights on daily demands made upon the decorative trades could be found in the collection.

But the Museum has set out to prove something and, as has been the case with other efforts it has put forth along educational lines, the ground to be worked has been definitely marked off and no pains then spared to turn it thoroughly. So two conditions were laid down for all entries to this exhibition. All objects were required to be representative of quantity production; and all were required to be of American design and manufacture.

For seven years the Metropolitan Museum had held annual exhibitions consisting of objects of industrial art which owed their design, color, motive or some other feature to museum inspiration. The purpose of





View in one of the rooms

AMERICAN INDUSTRIAL ART EXHIBITION  
METROPOLITAN MUSEUM OF ART, NEW YORK

these exhibitions was to prove the thesis that the Museum should aid, in fact, does, regularly serve as a source of ideas and other advantages in the designing and making of artistic manufactures. With the co-operation of many firms these collections were assembled and the point carried home. It is now a recognized fact in current design of industrial art that Museum material is laboratory material and that not to use it for the benefit of to-day's furnishings, jewelry, metalwork, etc., is to lose or waste opportunities not equalled anywhere but in the vast resources of nature itself. The Museum could, therefore, devote its annual exhibition to larger issues; hence this first general showing of American Industrial Art.

The point of chief interest professionally and to the building or buying public is the limitation as to quantity production. What is quantity production? The Museum defines it for its own purposes—and these are the purposes of the industrial arts manufacturing fields as well—in this way: the making of a number of pieces at a time from a single design, or of a number of identical pieces from time to time, but from

a model or drawings retained for the purpose. In other words, the objects themselves could be the stock-in-trade of the manufacturer, or, if these are too expensive to carry in stock—as in the case of gold vessels, tapestries, ecclesiastical decorations or even in the case of certain furniture types—the models or drawings then become the stock, and duplicates are made as required. Thus all specialized work, consisting of items never duplicated, was at the outset excluded.

By why emphasize this limitation? Quantity production is a democratic expedient for getting good design to the largest number at short notice and at most reasonable cost. Without it populous modern nations cannot live. It is the characteristic of all types of industry and has proved its merits against all fuming and reforming and preaching about the mechanistic age and its transformation of human souls into Robots. The art industries which characterize us must themselves be produced in a similar way if the mass is to be served. Without the machine to expedite production the school boy would have no books, the house no





Example of wallpaper exhibited  
AMERICAN INDUSTRIAL ART EXHIBITION  
METROPOLITAN MUSEUM OF ART  
NEW YORK.

wall paper, and the church no lighting fixtures. What of design in this welter of wheels and hammers and shafts and belts? The answer is plain: the machine cannot hurt *good* design. Whether the tool is simple and hand driven or complicated and power driven is a matter of degree of complexity, nothing more. The design is not better, not glorified, because made with hand driven tools. Rather in such cases a prodigious amount of effort has been wasted by craftsmen who could better put in their time on higher reaches of the imagination than chipping wood or burnishing metal. The test of design in modern industrial art is to be found only in objects of quantity production. The highest standard may not be found there. Surely at this moment it is not found among the craftsmen either. These are both reflections upon our life today.

Assuredly we must have craftsmen; we cannot have too many. But more assuredly do we need craftsmen with courage to go into mill and foundry and there make that first model which the machine is to duplicate. Meanwhile, with the aid of designers often fighting against inhuman odds and usually with inadequate training—we have ourselves to thank for that—and with the aid of a technical skill never before equalled in any time or type of human effort, our factories are turning out rugs, textiles, furniture and other objects of in-

dustrial art which, measure for measure, can hold their own with the design of any other time in history.

Do our designs duplicate the old? Yes, in part. Do they emulate the old? What else could they do? Shall we favor only such wild exaggerations as can be got out of an inner consciousness that hates history and finds originality in smoke and flowing cravats? We have an advantage which no other era has enjoyed. The styles of all time are ours. Until we can walk freely ourselves, we lean upon these styles, meanwhile achieving a steady step and a gait and stride which will be our own. For us today these past styles are no more than a vogue, and so they are treated. Out of them and their consistent use will come that style or those styles which will represent the twentieth century or a group of centuries of which the twentieth is one. Past styles covered not decades but scores of decades. Have we reason to expect our own expression to come to flower in much less time? Yet our people, man for man, have infinite advantages in the way of well designed possessions, far beyond the hopes of even persons of wealth at any past time.

But we have left the exhibition too far behind in this divagation, which after all had no other purpose than to emphasize the wisdom of the chief condition set down for the objects shown. The other condition as to American design and manufacture is or should be almost axiomatic for such an exhibition held in the United States. Remembering that the exhibition is annual, we may expect to find from year to year a distinct record of American progress in industrial art design. And, what is more, bearing in mind the individual quality of design of the objects shown this year, we may further cherish a sanguine hope that here, as in other fields, American energy and enterprise will not miss its opportunity.

RICHARD F. BACH.

#### AN ART CLASS FOR GIFTED CHILDREN

The School Art League of New York City has organized a Saturday morning class for specially gifted boys and girls between the ages of eight and fifteen years. This Free Class meets from 9 to 12 o'clock in room 418 at Stuyvesant High School, 345 East Fifteenth Street, in charge of Dr. Henry E. Fritz.

The purpose of the class is to give the gifted child an opportunity for creative self-expression and to bring the pupil in contact



with other gifted children for inspiration and help in producing drawings, designs, sculpture, pottery and other crafts.

The projects are done entirely from imagination, without the use of models. All mediums of graphic expression—such as paper, paint, linoleum, wax, clay, plaster, wood and fabrics—are placed within reach so that the student may discover which one responds best to his or her mode of expression.

Supervisors and teachers of art are requested to call attention to the opportunities offered. Communications may be addressed to Dr. H. E. Fritz, 345 East Fifteenth Street, or the School Art League, 599 Fifth Avenue, Manhattan.

### THE ARCHITECT'S INTEREST IN LOW-RENT DWELLINGS

There is one aspect of the building industry in certain parts of the United States which deserves more attention from architects than it usually receives. It is becoming apparent that in an increasing number of the large cities the customary methods of supplying residences for poorer people are no longer working in a satisfactory manner, and that consequently the welfare of such people demands the invention and the adoption of new methods. The question is: what should these methods be? This question is as yet very far from receiving an adequate answer; and in our opinion it will not receive an adequate answer until the architectural profession becomes sufficiently interested in the matter to cooperate with other agencies in working out plans.

The customary method of supplying residences for poor people has, of course, been their erection by builders who bought the land and erected the houses on speculation, and subsequently rented them to occupiers and sold them to investors. At best this method was not very satisfactory. The speculative builders in all crowded cities erected dwellings which were only saved from being unsafe and unsanitary, if at all, by stringent municipal regulations. But in some cities it is now breaking down entirely. In New York, for instance, the price of land and of building is so high that it is impossible to erect living accommodations anywhere near the center of the city which will rent for moderate prices. Poor people cannot afford to pay the rents which speculative builders are obliged to charge for dwellings erected as a matter of private profit. In this region production for profit has broken down. The supply cannot auto-

matically satisfy the demand except at a price level which the families that need the dwellings cannot afford to pay.

Hitherto the remedial measures adopted by the state have looked in two directions. The Legislature has passed rent laws which were intended to prevent landlords from taking too much advantage of the lack of housing. At the same time it tried to encourage building by exempting moderate priced dwellings for a certain number of years from taxation. This legislation has accelerated building and alleviated the distress caused by excessive rents, but the supply of houses for poor people still runs far below the demand; and additional measures will have to be taken. The Legislature at its present session will be confronted with the task of deciding what those measures shall be.

Notwithstanding the opposition which such a remedy will arouse, it is probable that in the end New York will have to adopt some scheme of municipal housing. The erection of additional dwellings is a matter of public necessity. They cannot be produced in sufficient numbers under the stimulus of private profit even if the state partially exempts them from taxation. Some more effective means will have to be devised of building them in part at public expense; and the only means which looks adequate is some plan of municipal reconstruction which will de-centralize industry and provide housing for the workers at an expense which they can afford to pay. The English municipalities have already been obliged to fall back on this drastic remedy. So far New York is the only American city in which the problem is acute enough to call for such heroic treatment, but so far as the other large American cities are concerned it is only a question of how long they can fight off the necessity of providing housing for their poorer people by the use of municipal agencies.

American architects should anticipate this emergency and prepare for it. They have been excluded from any share in designing and planning the cheaper class of dwellings. From the point of view of the speculative builder, propriety of design and scientific planning were an economic waste. But they would be an economical necessity from the point of view of a municipal housing scheme, and when the opportunity comes architects should be ready to cooperate with the municipal authorities in drawing up plans which will unite economy in the appropriation of materials and space with some comeliness of aspect and surroundings. We are



well aware, of course, that this future possibility has already excited the interest of many architects and has been made the subject of much intelligent consideration in the journal of the Institute; but in spite of these facts, it has not as yet received the attention which it deserves. The time is soon coming when it will demand the attention which it has not received.

HERBERT CROLY.

### SINCERITY IN ROOF DESIGN

In the small country or suburban houses now being built, one of the most common faults is in the design of the roof. It might almost be said that these roofs are seldom straightforward in design. The most flagrant and hackneyed violation of common sense is the fake gambrel roof.

A gambrel roof is not only a good solution of certain roof problems, but is furthermore a very picturesque and beautiful thing, when appropriately used and well proportioned. The typical fake alluded to is that of the small, two and one-half story house which purports to have a gambrel roof with dormers in the second story. The desired effect is presumably that of a house of one straight-walled story, having a second story and attic contained within the slope of the roof. In reality, such a house has two straight-walled stories and an attic. The "dormers," which are extended so as to comprise the entire width of the building, are a pretense; and the slopes of the "gambrel" roof on the gable ends are still more of a pretense. In such a case, only the upper slopes of the roof are genuine. The rakes or slopes on the gable ends, as well as the projecting eaves or cornices on the other two sides of the building, are merely applied to the exterior of what would otherwise be a square box. Added to this is the fact that the slopes are usually badly proportioned, and the angles ugly.

The reason, if any, for this folly may be traced to a desire to make a small and comparatively high building, on a small lot, appear as a low building. This end is seldom accomplished. The sham of the roof is so glaringly ridiculous that it does not seem it would deceive the most casual observation of the average layman. Still the thing is being done everywhere, frequently in the name of "Dutch Colonial."

Great advances have been made in the planning and arrangement of small houses. They are generally planned without waste

of space and with everything arranged for simplicity and convenience in everyday living. They have good plumbing and other equipment, and are well heated and lighted. It is deplorable that the exteriors of such houses do not show some of the simplicity and straightforwardness of the interiors.

Money is wasted and houses are made commonplace through torturing their exteriors in an unsuccessful striving for picturesqueness. Many of the houses we see need only to have their exteriors stripped to the actual walls and roofs, and their proportions slightly modified, in order to be successful and pleasing. The day of turning and "gingerbread" has long since passed, but some of the practices of today are equally meaningless and inappropriate.

A great deal has been said of local traditions and of the excellent types of early American architecture. If we are going back to the earlier types for inspiration, we may gain much from a study of the examples we have, from the earliest Colonial times down to the early or middle nineteenth century. The outright copying of any given example is seldom practical or successful, but we can learn much of simplicity and good taste through a careful study, and not a superficial imitation of some of the earlier architecture of this country.

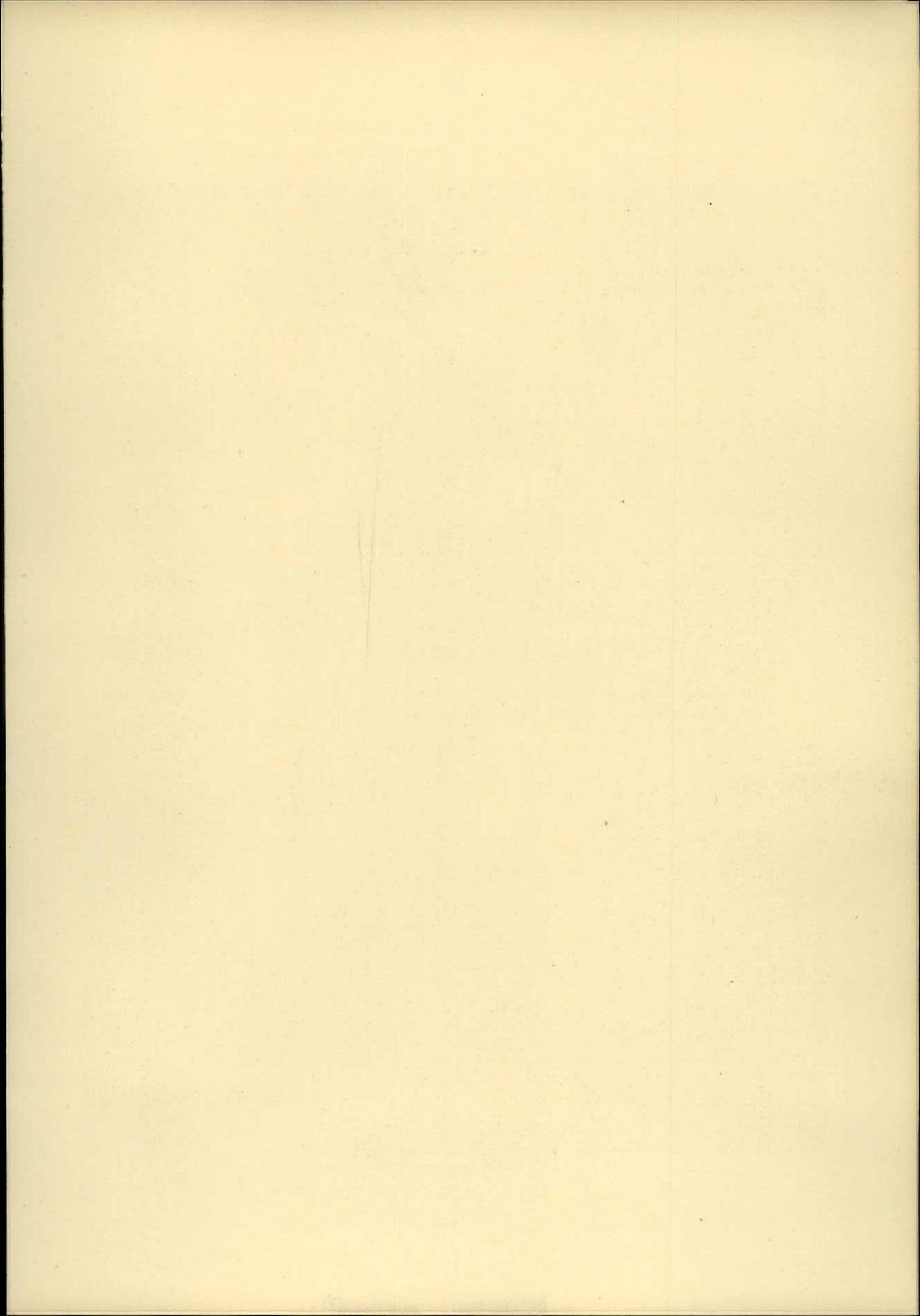
Occasionally the designer of a small modern house makes no pretense in his roof. There are honest and straightforward examples, where the roof is designed to meet the requirements of the house it covers.

Some of our early types, if followed in their true spirit, are most appropriate for modern needs. They must be adapted, and can be modified with porches, dormers or anything that will make them more livable. If some of the appropriate types we have are taken as examples in ground plan and general composition, we can attain some of the picturesqueness that is theirs. The small country cottage with a wing or an L, and roofs that are not shams, offers endless possibilities in design, which may result in infinite charm.

EDGAR R. THAYER.

Our attention has been called to an error of attribution of authorship of the design of the Kensico Dam, at Kensico, New York, published in our January, 1924 issue. This work was done by Lincoln Rogers, architect of the Board of Water Supply of New York City; York and Sawyer, Consulting Architects.







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