

# THE ARCHITECTURAL RECORD



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*Photographs by Kenneth Clark.*

ENTRANCE—THE JAMES J. HILL REFERENCE LIBRARY,  
ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.

# THE ARCHITECTURAL RECORD

VOLUME XLVII



NUMBER I

JANUARY, 1920

THE  
JAMES J. HILL REFERENCE LIBRARY  
AND THE ST. PAUL PUBLIC LIBRARY  
ST. PAUL, MINN.

ELECTUS D. LITCHFIELD — ARCHITECT

*By R. Clipston Sturgis*

IT is one of the popular delusions about architecture that buildings of a certain class are all alike and that the architect's task is simply to put an exterior on a plan determined by previous experience; a school is simply a school, and one differs from another only in its appearance; and so a library is a library, and the chief difference is a matter of size.

Another common delusion is that architects may to advantage specialize as physicians do, and one be an expert on hospitals and another on libraries. As a matter of fact, no two problems are alike and may often differ in fundamentals; and one architect cannot devote himself exclusively, or even largely, to

one class of building without acquiring a narrow and limited point of view which unfits him to render the best architectural service even in his own special field.

Each problem is a new one and must be studied with a mind fortified with experience, which makes sound judgment possible, but also open and ready to receive, and give due consideration to, all problems that are local and peculiar.

In the library at St. Paul Mr. Litchfield had a quite unusual situation, and the problems arising from it were peculiar to this one library, for it was a combination under one roof of a public library, built and administered by the city, and a reference library, built and admin-

istered by the generous gift of a private citizen. A building designed as a memorial or simply as the gift of a public spirited citizen is not infrequently made an opportunity for a lavish expenditure which in a building built at public cost would not be justified. Here the two were parts of a whole; and not the least difficult of Mr. Litchfield's tasks was to keep to the simplicity and directness of plan and elevation which was the right keynote of the public building, and yet not have anything which seemed inadequate or ungenerous even as an expression of the beauty and significance of Mr. Hill's great gift.

The popular view of extravagance in a building is expensive materials, carving and ornament without and within. These things do affect the cost, but the greatest extravagance is generally found in a diffuse plan, containing areas which serve no practical purpose but for show only. This library exhibits the true economy both of plan and of design. The plan is simple, straightforward, adapted to the definite uses of the two libraries, public and reference, contains no spaces that are not essential for work or for thoroughfare; and the exterior expresses this plan in a straightforward way, based on the simpler types of North Italian Renaissance, and reminiscent of the great palaces of Florence, Genoa and Rome.

The building is in the shape of a hollow square, again reminding one of these Italian palaces, but is open on the fourth side, the south; and here, enclosed by the wings of the library, is a park overlooking the river. One sees it, when developed, as an open air reading room, a wonderful adjunct to a library. The disposition of the building on its site is one of the fine achievements of those who planned this library. Using the plural in connection with any architectural problem is a statement of fact. None of us stands alone, and as we can generally pass the blame for mistakes to someone else, so we can always share with others the credit of what is good. In the case of this library Mr. Litchfield had the advantage of working with Mr. Soule, a recognized authority

on library planning, and undoubtedly he contributed much to the excellence of the plan. Mr. Soule was a Brookline, Massachusetts, man and one recognizes the characteristic feature of Brookline, the open reading room, in the big room on the first floor.

Cooperation between architects and the authorities of the library is evident everywhere in this building; whether in the public library or in the reference library the same thing holds good, the building is planned for a perfectly definite work, thoroughly organized, clearly understood, and expressed in a simple, straightforward way in a plan that is necessarily unusual because the conditions are unusual. Credit therefore should be given to all of those connected officially with this work for its admirable performance.

The exterior is constructed of pink Tennessee marble, one of the most durable and also the most beautiful of our native marbles, excellently adapted for exterior work, both on account of its natural tone and the color it takes when exposed to the weather. It is to be hoped that it will not be subjected unduly to coal smoke, which would seriously injure its appearance. The great simplicity and restraint of the exterior are its keynote. The building expresses on the outside very clearly (1) its double character, in two entrances; (2) the great reading room running through from north to south, lit from both sides with large windows; (3) the reference library with its overhead light and its unbroken walls, and (4) the stack room, which, although it is expressed in the usual way with windows marking the aisles between stacks, is so handled on the outside as to carry through the motif of what might be called the *piano nobile* of the building. The two doorways on the north front have between them the entrance that goes to the lower level where the children's library is located. In addition to these main entrances on the front there are also the garden entrances on the south, and one may hope, perhaps not unreasonably, that this beautiful area, overlooking the river, will be so developed as to make it possible to use it as an outdoor reading



MAIN FRONT, FACING RICE PARK—THE JAMES J. HILL REFERENCE LIBRARY AND THE ST. PAUL PUBLIC LIBRARY, ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.

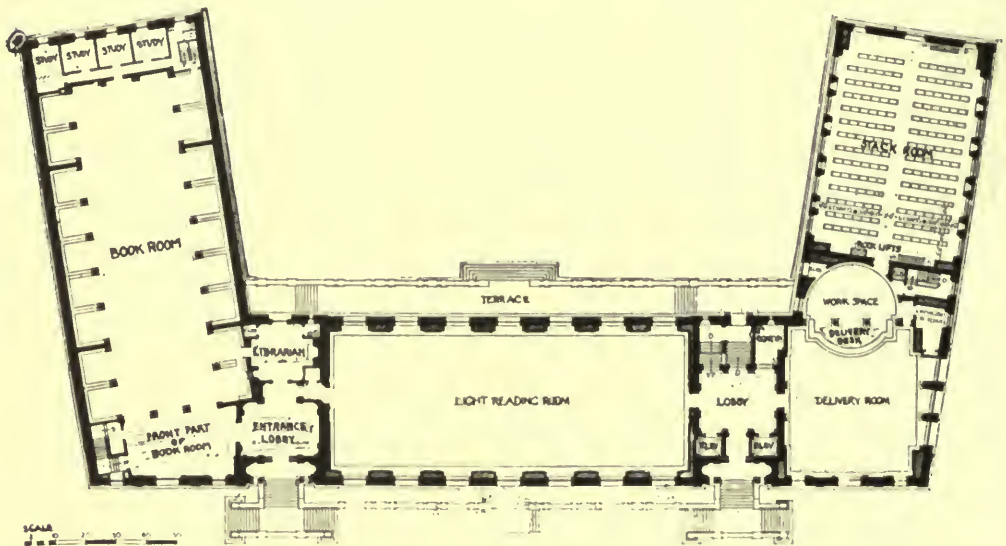
The long panel at the second story level on the side of the Hill Library is to be carved in low relief or to contain an appropriate quotation from Mr. Hill's writings.

room, or an open air hall where lectures and pageants and other educational activities might be given a beautiful and appropriate setting.

Entering the building one finds, as has already been intimated, that every space is occupied by nothing that has not its direct use in connection with the library itself. The lobby and the staircase hall are part and parcel of the same architectural feature, and are neither unduly large nor unduly lofty, and yet

the ceilings decorated plaster, and the marble is in simple, large, plain fields, with ornament well designed and well placed, but used as accents only. There is a business-like straightforwardness to the delivery room, and there is in the great reading room a sense of homeliness which gives it just the character that such a room should have.

One does not feel that the furniture is as excellent in design as is the building itself. The chairs and tables, rather



FIRST FLOOR PLAN.

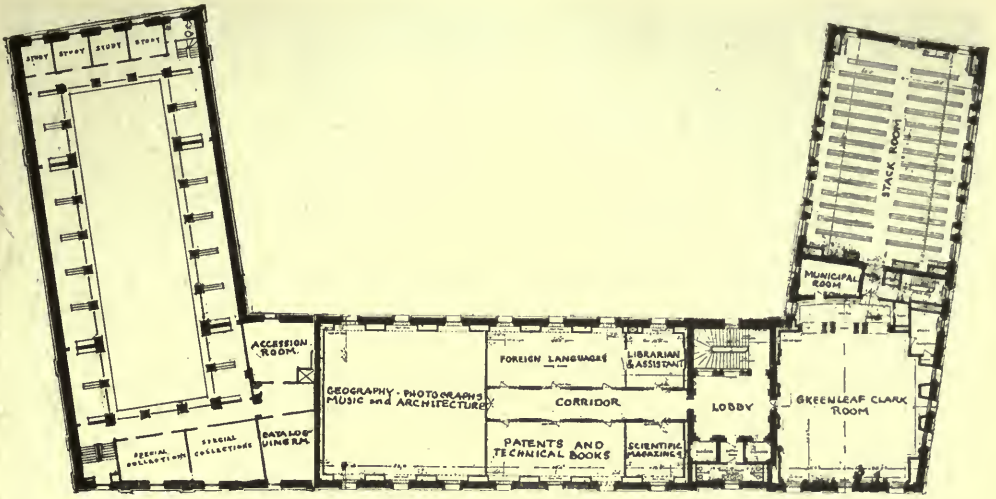
ample so that there is no sense of crowding. On one side of the public library lobby is the delivery room, and on the other the room for light reading; so conveniently located are the two spaces that are most constantly used. The delivery room is large enough for its work, but none too large, so that here, as elsewhere in the library, you feel the restraint dictated by sound common-sense that has made possible this fundamental economy in space. When, however, it comes to a question of the finish of this space, a wise economy has dictated that only the best material should be used, and everything is substantial and permanent, requiring the least annual outlay for maintenance.

In general the walls are marble and

than following excellent established precedent, have a note of innovation, which injures instead of helps the beauty of the room.

One illustration shows the main stairs. Again simplicity has been the keynote of the design, but in some ways neither design nor workmanship are on the same plane as the marble and its carved ornament. The combination of turned spindles and balusters partly composed of twists, and panels of wrought iron, are not on a par with work of this sort that has been done elsewhere in this country.

Passing from the Public Library to the Hill Reference Library, one does not find the same convincing character in plan, perhaps due to the fact that this building is planned for a very great ex-

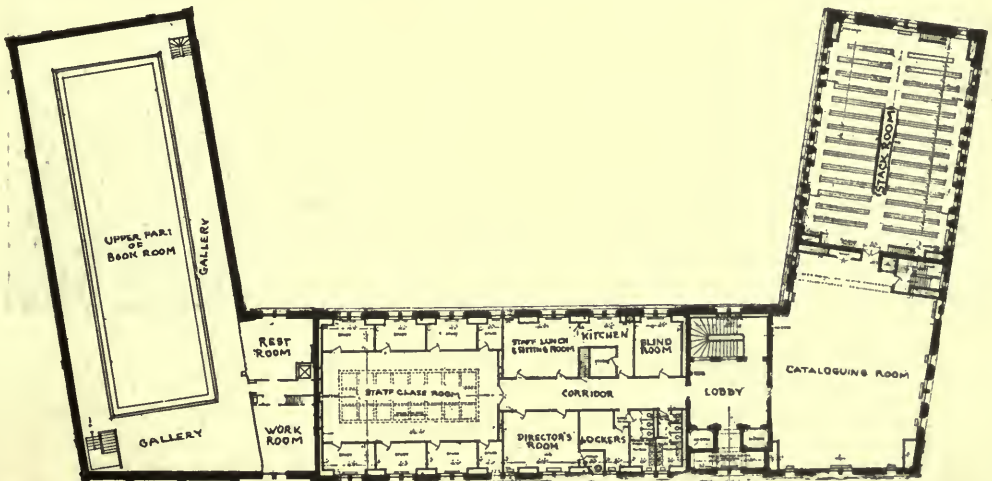


SECOND FLOOR PLAN.

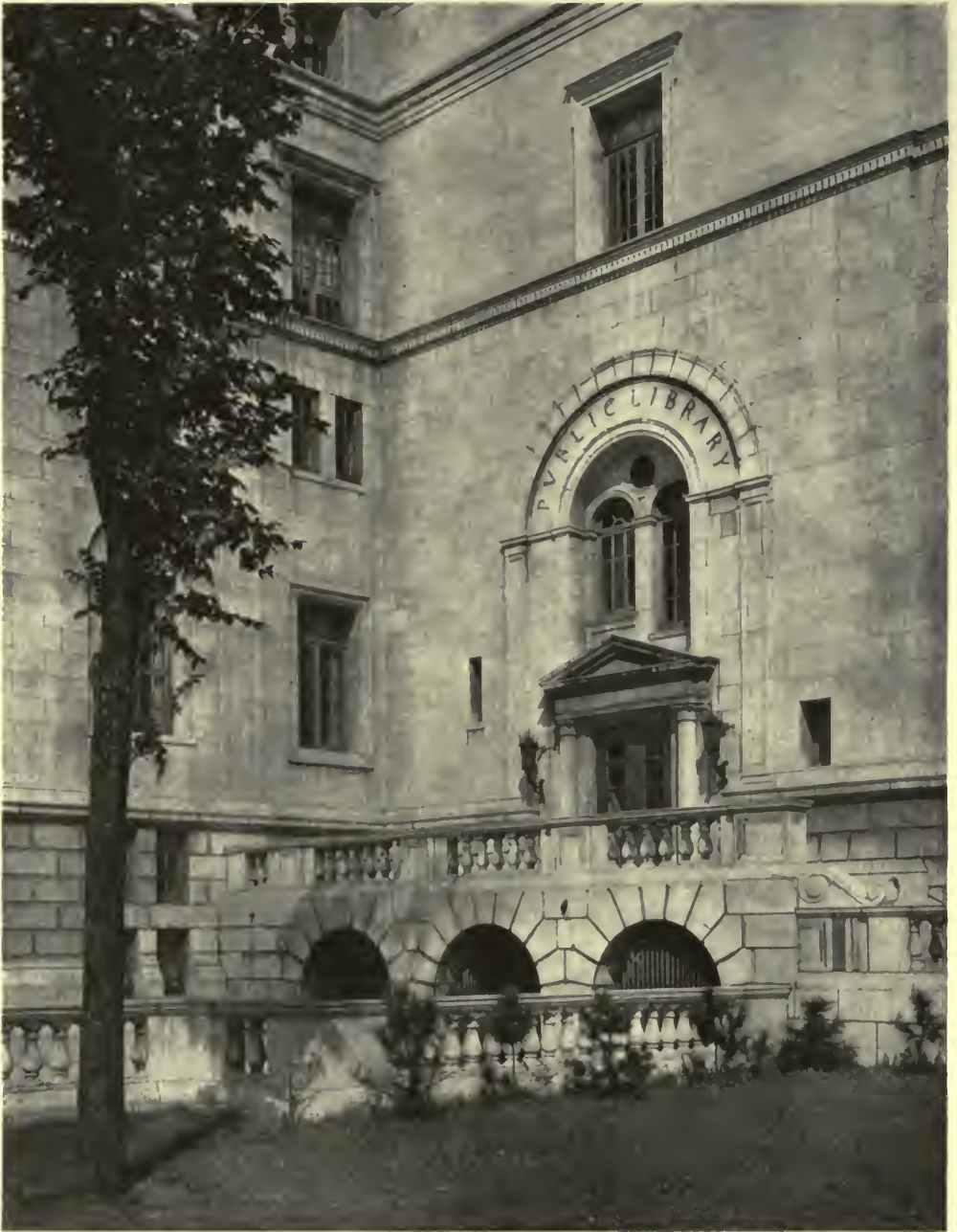
tension of its book capacity, but at present it is a great, open three-story hall, top-lighted, with books arranged along the walls instead of on the alcove system, and with the open floor space now occupied very conspicuously by radiators, temporary one hopes. Studies occupy the southern end of the main book room, and the north end alone reaches an outside wall where outside light is possible, and there it has but two windows out of an exterior composition of three; the centre window of this composition not being *en axe* with the room, nor indeed parallel with the northerly colonnade of the room, is a somewhat restless

architectural unit in the composition, and one feels that it would have been better to have confined the lighting of this room entirely to the overhead light. There was probably some special reason for lighting the room in this way; generally speaking, however, where side light is available, as it was in this case, it is much pleasanter than overhead light. The room is dignified and well proportioned, and requires only complete occupation and use to be entirely convincing.

One illustration shows a corner of the librarian's room, which is a very charming example of the use of the early

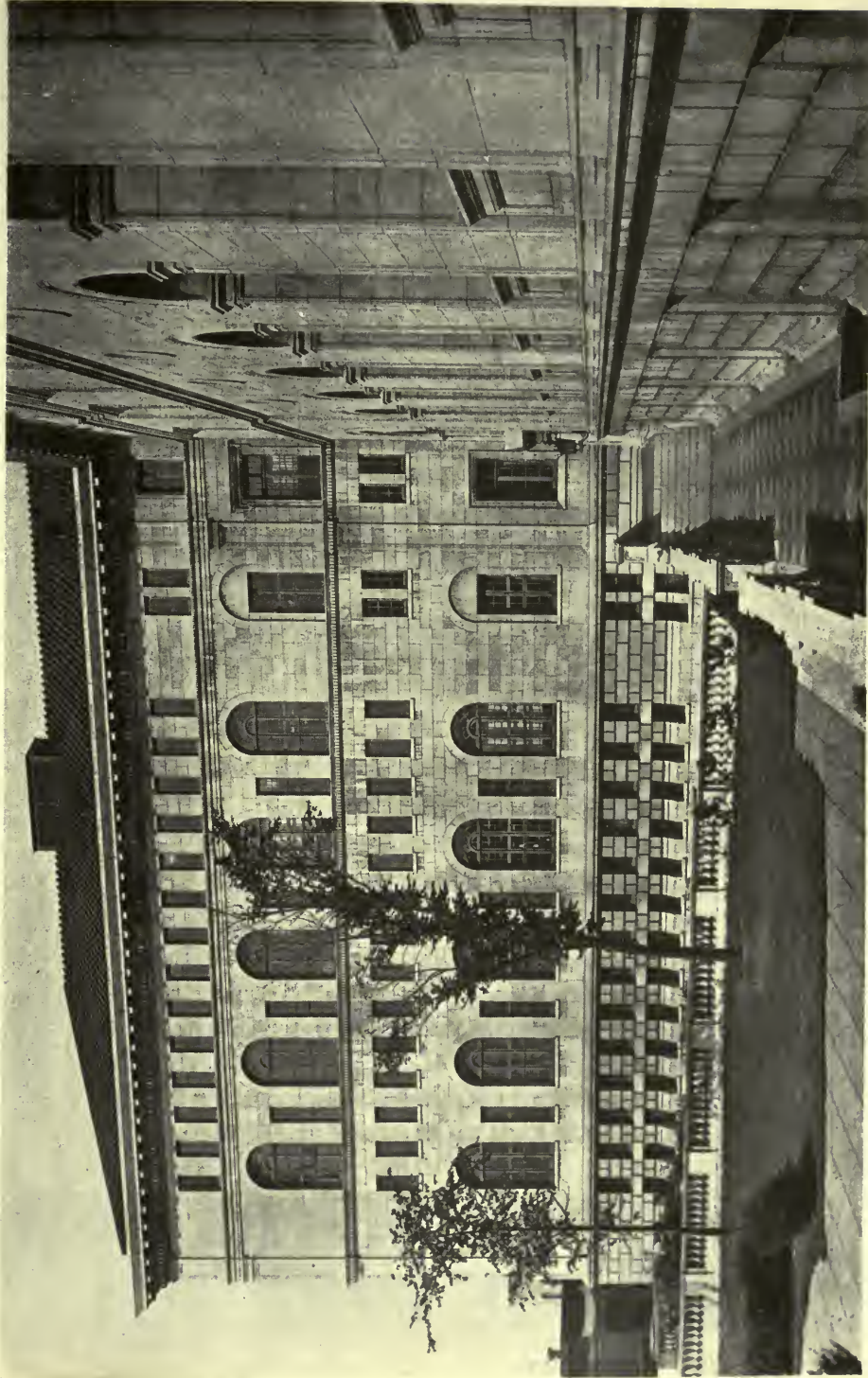


THIRD FLOOR PLAN.



REAR ENTRANCE—ST. PAUL PUBLIC LIBRARY, ST.  
PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.





COURT ELEVATION AND STACK WING—ST. PAUL, PUBLIC LIBRARY; ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



DETAIL OF DELIVERY ROOM—ST. PAUL  
PUBLIC LIBRARY, ST. PAUL, MINN.  
ELECTUS D. LITCHFIELD, ARCHITECT.



ONE END OF THE DELIVERY ROOM, SHOWING THE  
DELIVERY DESKS—ST. PAUL PUBLIC LIBRARY,  
ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



DETAIL OF ENTRANCE LOBBY—ST. PAUL  
PUBLIC LIBRARY, ST. PAUL, MINN.  
ELECTUS D. LITCHFIELD, ARCHITECT.



WINDOW IN LIGHT READING AND PERIODICAL ROOM—ST. PAUL PUBLIC LIBRARY, ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



LIGHT READING AND PERIODICAL ROOM.—ST. PAUL PUBLIC LIBRARY, ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



GREENLEAF CLARK REFERENCE ROOM—ST. PAUL PUBLIC LIBRARY, ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



DETAIL OF STAIRWAY—ST. PAUL  
PUBLIC LIBRARY, ST. PAUL, MINN.  
ELECTUS D. LITCHFIELD, ARCHITECT.





ENTRANCE TO THE JAMES J. HILL REFERENCE LIBRARY FROM LIGHT READING AND PERIODICAL ROOM—ST. PAUL PUBLIC LIBRARY, ST. PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



ENTRANCE VESTIBULE—JAMES J. HILL  
REFERENCE LIBRARY, ST. PAUL, MINN.  
ELECTUS D. LITCHFIELD, ARCHITECT.



LIBRARIAN'S ROOM—JAMES J. HILL  
REFERENCE LIBRARY, ST. PAUL, MINN.  
ELECTUS D. LITCHFIELD, ARCHITECT.



ENTRANCE HALL OF GREAT BOOK ROOM—  
JAMES J. HILL REFERENCE LIBRARY, ST. PAUL,  
MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



GREAT BOOK ROOM—JAMES J. HILL REFERENCE LIBRARY, ST. PAUL, MINN. THE DISFIGURING RADIATORS ARE A TEMPORARY MAKESHIFT. ELECTUS D. LITCHFIELD, ARCHITECT.



DETAIL OF GREAT BOOK ROOM, SHOWING ARRANGEMENT  
OF STACKS—JAMES J. HILL REFERENCE LIBRARY, ST.  
PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.



LOOKING FROM GREAT BOOK ROOM TOWARD ENTRANCE  
HALL—JAMES J. HILL REFERENCE LIBRARY, ST.  
PAUL, MINN. ELECTUS D. LITCHFIELD, ARCHITECT.

Italian Renaissance, having the same naive quality as is characteristic of our New England colonial work.

Taken altogether the library is a very notable addition to the group of fine libraries that has been growing up since McKim, in the Boston Library, and Carrere and Hastings, in New York, began to establish standards far above what we had known before their time; yet they

were not so far ahead of a few things that had been done in earlier times: the old Athenaeum of Boston, now most beautifully extended and amplified, has served as an example for our later library work. We may therefore feel proud of the record made in this country, and yet at the same time remember that the generation that preceded us did much to make our success possible.



SECOND FLOOR GALLERY IN GREAT BOOK ROOM—JAMES J. HILL  
REFERENCE LIBRARY, ST. PAUL, MINN.  
Electus D. Litchfield, Architect.



# PHILIP L. SMALL'S ARCHITECTURAL SKETCHES

By

LEON V. SOLON

IN the September issue of The Architectural Record, the writer dealt with the lithographic work of David Roberts as a model for technique in rendering certain types of architectural design. It was maintained that the majority of rendered drawings lacked the elements of artistry, both in the presentation of the subject and in the artistic methods whereby it is represented; that they exhibited little appreciation of the adjustment of tone values, of the importance of a focal point in composition, of the massing of shadows, or the action of light; also, that the state of aesthetic undevelopment which is indicated by the absence of such essential qualities might be ameliorated by study of the work of Roberts and those contemporaries who pursued similar objectives. While the article on David Roberts was in the printer's hands, the sketches of Philip L. Small were brought to the writer's notice, who found that they embodied many of the characteristics of the British school of the early nineteenth century; had they come to hand earlier, they might have served as an example demonstrating the practical value of the Roberts school as a model for certain kinds of architectural notation.

The characteristics that form the compendium of qualities in the Roberts and Prout school exist in the work of Mr. Small to an extent rarely found after a lapse of so many years. The resemblance is all the more interesting by reason of the fact that the sketches of Mr. Small are obviously of spontaneous expression.

Precise definition encounters complication when attempting to confine the vagaries of any artistic term to a prescribed sphere of significance; the term "sketch" is no exception to that general rule. In the case of the architectural

sketch, we might demand certain qualifications from the standpoint of its value as a reference for accurate information. The most elemental requirements are accurate representation of the relative proportions of the integral parts of an architectural design, indication of scale in detail, and depth in projection. If the sketch is to qualify as a work of art, not merely as a notation of architectural data, additional qualities must be present, such as composition, *chiaroscuro*, texture in tone or line, atmospheric depth, and other attributes too many to enumerate or too abstract to define.

If we analyze the component qualities of Mr. Small's work, we find a faculty for contributing to effect in composition by subordinating secondary items; a skilful and precise touch, capable of expressing a wide range of feeling, and a tone sense. In the first illustration (Sketch No. 1), a lithographic proof, these qualities figure prominently. The towering mass of masonry dominates the composition, the deeply slitted windows emphasizing its solidity by the skilful indication of their recessed depth; the surface decoration of the tower is delineated with delicate precision. A tone suggestion of color in the roof structures is accessory to the impression of atmospheric depth of the heavens. The composition is excellent, proceeding from the vigor of strong pictorial perception, stimulated by a grandiose subject which did not depend on forced effects for dramatic presentation. The drab lack of interest which brands the façade of the typical stucco house of the by-ways of French towns serves, as ever, the purposes of an ideal foil for a neighboring masterpiece.

It is surprising that, in French provincial cities, civic movements should not have been instituted for the purchase and

demolition of the wretched dwellings that so frequently obstruct the ground immediately surrounding magnificent ancient buildings. The purchase of such land and property would, in many cases, at a comparatively small cost, permit an unobstructed view from the clearing, which would add materially to the beauty of effect. There are many proofs that, previous to the war, civic pride was equal to the burden of such an undertaking, but it is probable that the necessity was not felt, through familiarity with the existing view. It is difficult for natives to visualize an improvement from the point of view of the stranger, whose imagination is not handicapped by old acquaintance.

In a side street of Chartres (Sketch No. 2) the artist's pencil has disported itself over the loss of verticalness which affects inferior structures as they gain in years. Bulging façades with ominously overhanging pediments, leaky roofs, decrepit doorways and warped window-frames, for a moment lure the sketcher's fancy by the harmonious disorder of their varied planes; but the architect in the artist comes to attention when he undertakes to transmit to paper the stately transept, whose picturesqueness and beauty are the product of a deliberate calculation of genius which could only be depreciated by the subsidence of decay that endows the banal with picturesque interest. In this sketch there is a remarkable correspondence of feeling to that which characterizes the old British lithographs, both in the interpretation of detail and in the choice of the centre of composition.

In Sketch No. 3, the subject is a church and street in Nice. The development of transparency in deep shadows by the use of reflected light gives this sketch a particular technical interest. The moment is well chosen; and the effect is one peculiar to the Riviera at certain seasons, when the sun shines on fleeing clouds, chased across the sky by the piercing mistral. The tone quality of the study is rich and suggestive, handled skilfully to the development of contrast. The classic character of the church design is indicated with exquisite delicacy;

the form of caps, columns, architraves and other features is conveyed by a species of suggestion which can proceed only from an intimate knowledge of the precise conformation of the detail rendered. One feels that amplification of detail is merely a matter of scale in Mr. Small's studies, and that in this instance its subordination is calculated to attain atmospheric quality, which has been realized without sacrificing those subtleties of proportion in masses held as vital attributes of structural beauty by the architect.

A side street in Nice (Sketch No. 4) was evidently attractive as an architectural divertissement, in which freedom of line and tone quality were the motif developed. Disrepair in latticed window shutters and the family laundry, always at the artist's professional disposal, atone for an almost negligible interest by the admirable manner in which these objects invariably fulfil a pictorial function.

In Sketch No. 5, a church and tower in Nimes, Mr. Small has attempted to translate into a black and white equivalent the charm of ancient masonry. The classic doorway is delightfully indicated; but the treatment of the square tower is detrimental to the value of this study—a criticism prompted by appreciation of the artist's capacity, rather than by the spirit of censure.

The Pont du Gard (Sketch No. 6) is an excellent type of architectural notation, direct, accurate and simple in execution. The principle of structure is legible in the concisest statement which in no way detracts from the dignity of that noble span of superimposed arches. The effect of light upon the aqueduct arches, which are detached against the sky, is conveyed by quality of line; sharply projected shadows, with a minimum degree of definition of the masses catching the sun's rays, conveys an impression of sunshine; the reflections in the water are less sympathetically handled.

Another method of treatment, inspired by the round tower of Carcassonne (Sketch No. 7) reveals the professional instinct of the architect for precise statement of structural conditions acting as



SKETCH NO. 1. BY PHILIP L. SMALL.



SKETCH NO. 2. BY PHILIP L. SMALL.



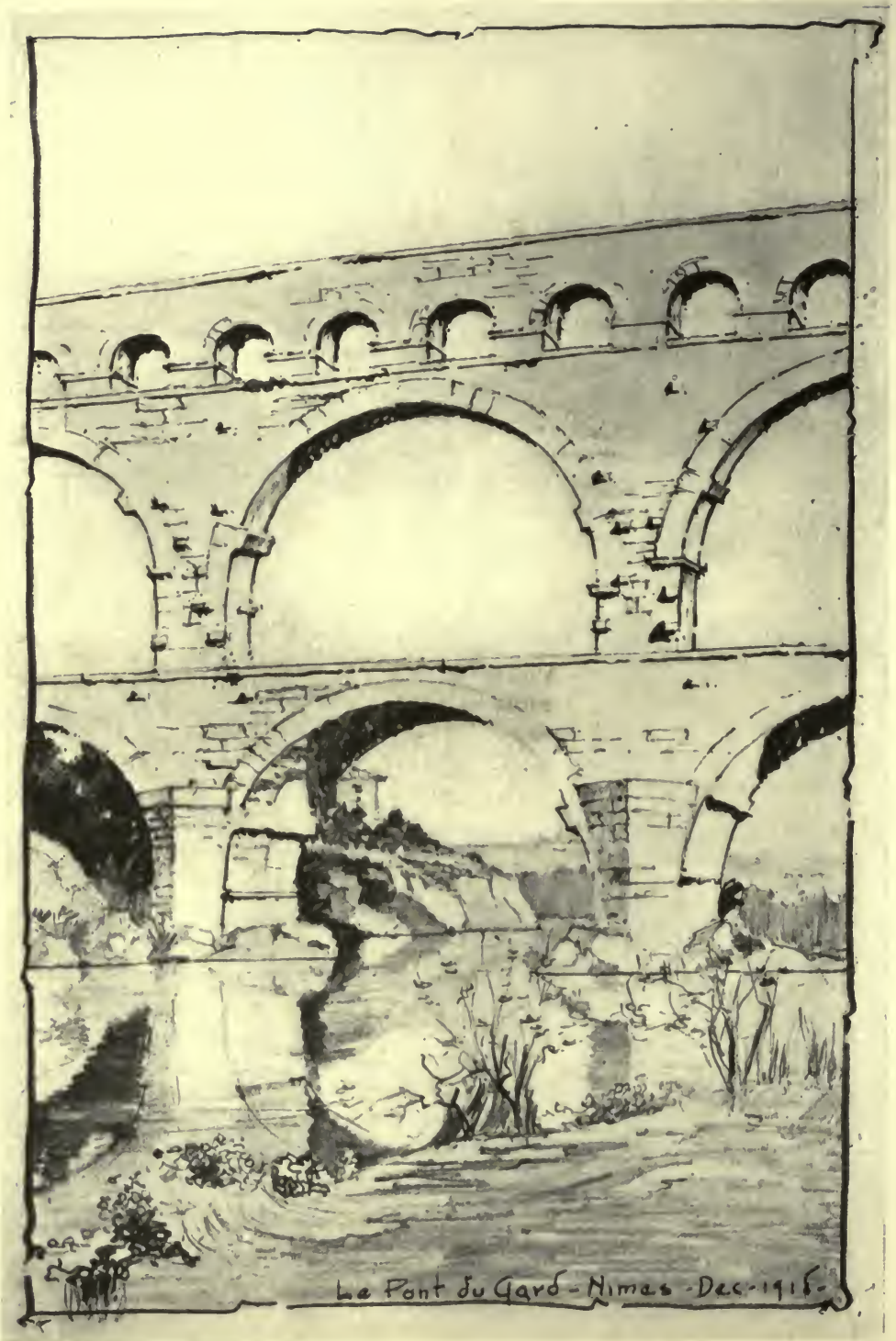
SKETCH NO. 3. BY PHILIP L. SMALL.



SKETCH NO. 4. BY PHILIP L. SMALL.



SKETCH NO. 5. BY PHILIP L. SMALL.



SKETCH NO. 6. BY PHILIP L. SMALL.





SKETCH NO. 8 BY PHILIP L. SMALL



SKETCH NO. 7. BY PHILIP L. SMALL.



Church - Sorigay  
Sept 3, 1918.

SKETCH NO. 9. BY PHILIP L. SMALL.



Church at Les Jumeaux  
On the Loire  
Aug 15, 1918.

a stabilizing influence to the exuberance of the artist, whose enthusiasm for an inspiring subject, abetted by manual dexterity, only too often reacts to depreciate the value of the sketch as a reference document.

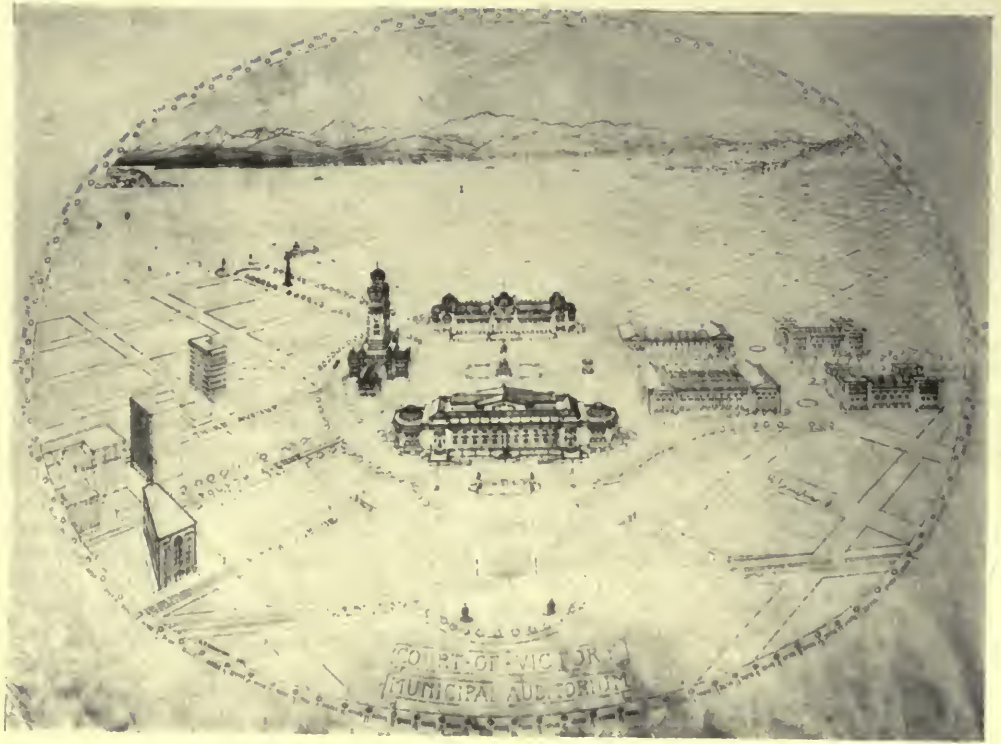
The rendering of the ramparts (Sketch No. 8) is weak in composition, but is reproduced for the clever indication of detail in the machicolated tower.

The churches of Souza (Sketch No. 9) and of Les Tuffeaux (Sketch No. 10) are rendered in a manner which is primarily architectural in feeling. There is a delicacy of detail treatment in the former sketch which is necessarily destroyed by reduction and a process screen; the detail of the spire windows is so truthfully and clearly recorded, despite freedom in transcription, that it would be almost possible to reconstruct them accurately from their indication.

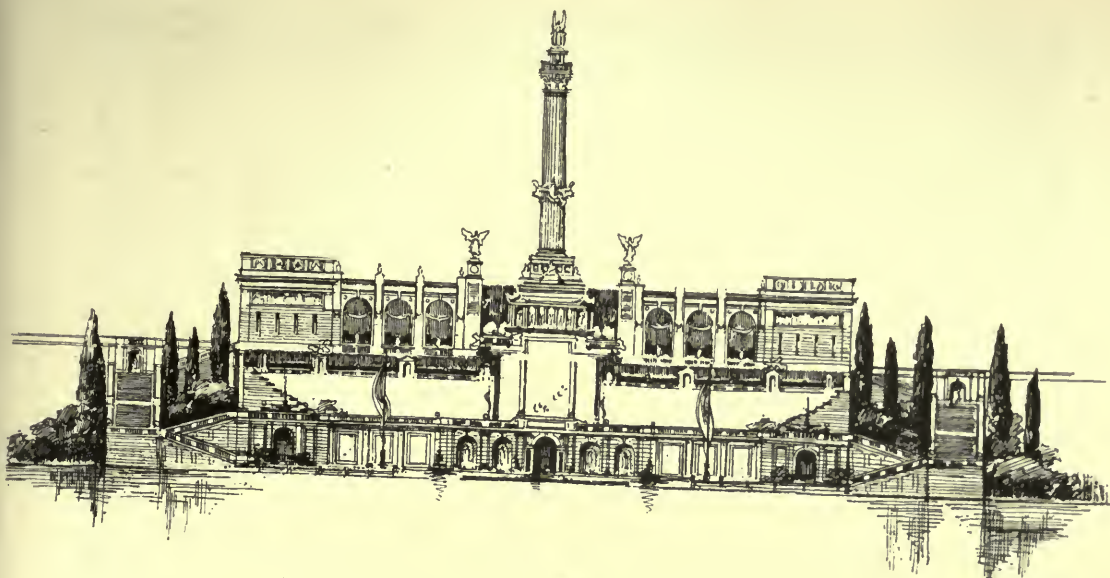
In these sketches we welcome particularly the spirit of research into the elements of effect and a complete freedom from those hackneyed methods in technique which impress the brand of monotony upon so many of the more pretentious renderings of today. Mr.

Small obviously prefers to regard an ancient wall, discolored by disintegration and hoary with lichen, as a subject for study in tone gradation, enriching areas of subordinate architectural interest; it is not to him an irresistible temptation to foist Herbert Railton's little diversion again upon us, which, delightful in its original novelty, has degenerated through innumerable borrowings into an irritating shop worn formula.

When studying the play of light on architectural members, Mr. Small has earnestly sought to depict effect as he saw it before him, shunning the superficial and mechanical method of parodists of the Whistler manner, who assume that light eliminates form and detail and that projected shadows should be the only evidence of the presence of solid bodies. Such methods are barriers to progress, and are the marks by which the copyist is recognized. In the practice of the graphic and plastic arts an invariable law controls the development of individuality in interpretation: it is the reward for a conscientious avoidance of ready-made fashions, when knowledge is being sought in nature.

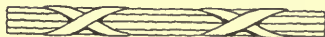


PROPOSED MEMORIAL CIVIC CENTER, SEATTLE, WASH.



PROPOSED RIVERSIDE MEMORIAL, NEW YORK CITY.  
Donn Barber, Architect.

# WAR MEMORIALS



## PART II

### *Community Buildings for Large Cities*

*By*

*Charles Over Cornelius*

THE community idea has taken so firm a hold upon the popular imagination that not only in the smaller communities do we find evidence of its influence but in the larger cities as well community movements show definite activity. Since community houses of the usual type—centers for social, recreational, and educational activities—depend largely for their effectiveness upon a close personal interest on the part of their supporters, this effectiveness varies in inverse proportion to the size of the community, with the result that in great cities it is necessary either to change the form and use of the community building or definitely to break up into smaller groups the

public which will use such buildings, furnishing each local group with its own community or neighborhood home, which may or may not be affiliated with other similar houses in the same city.

We see therefore in the larger cities two things happening where the desire is present for a community memorial in honor of the dead of the recent war.

First, there is the ambitious project of some sort of community center for the whole city; and this by reason of the large number of people who will use it must perforce take the form of a great arena or auditorium, capable of seating thousands of spectators. This great hall, in some cases, forms the nucleus of a new city plan in localities where it is

still possible to change or develop the city layout in conformance with a pre-arranged scheme. Again, it may be possible within the limits of a park or on a waterfront, to erect a stadium whose use will be free to all and whose seating capacity may be adequate. But in any case where a whole city is to share in the creation of a utilitarian memorial, it must of necessity be on a monumental scale which will render it a fitting memorial to large numbers of the dead as well as of use to greater numbers of the living.

The second form of memorial is the neighborhood house in which a limited number of persons within a small radius share in the creation and use of a building whose characteristics partake largely of the nature of the usual community house. The method of raising the national army has created a natural foundation for these organizations, for the community spirit shown in the "block festivals" and the service flags dedicated to groups of men from restricted localities which were blessed and hung in the thoroughfares in various sections of American cities are all symptoms of this community spirit which is so strongly marked in American life today.

There is a subdivision of this second group which forms almost a category of its own, buildings erected by certain organizations as memorials to their members who have fallen in the war.

In certain communities these groups are too small to finance separate and self-sustained buildings for themselves and may find a place in the general community house. But in large cities such organizations as the American Legion or local army divisions, whose memberships, numbering thousands, are comparatively well concentrated, frequently will desire to erect memorial clubhouses where the memories and traditions of their service may be perpetuated.

The forms which urban architecture customarily take render the characteristics of dignity and formality not difficult of attainment in the design. And in the arrangement of the building the prob-

lem comes down to an efficient and practical scheme for use. In the large buildings first mentioned the more simple the scheme and the less complicated its functions the greater will be its usefulness. Such varied functions as it may be necessary to combine should be closely related or their accommodation so ingeniously arranged as to make the building work to its full extent.

City plans, of which some such memorial building forms a nucleus, are of particular pertinence in the West and Middle West, where cities are still growing by leaps and bounds and may yet be directed into the proper channels of growth by care and forethought. Such schemes are suggested for cities of so varying a size as St. Louis, San Francisco, La Crosse, Wisconsin, and Seattle, Washington. In St. Louis this plan involves a complete reorganization of the city's public works, including river-front and water-supply improvement, public building and group plans, park and playground systems, bridges and viaducts, a municipal auditorium, markets, hospitals, and housing. An ambitious scheme, but one of the utmost promise for St. Louis and for the future of other American cities who follow in her train before it is too late. Part of this scheme has already been carried out. An equally ambitious plan is that of San Francisco, which would establish an office for the study of the future growth of the city in all of its ramifications, economic, industrial, and artistic.

At La Crosse the Memorial Commission, in discussing an immediate Peace Memorial, found in its study of the subject a need of expert advice in the solution of a general city plan which should include not only the placing of the new memorial but also the relocation of the railroads, depot and public building groups, and the fixing of a zoning system of building regulations.

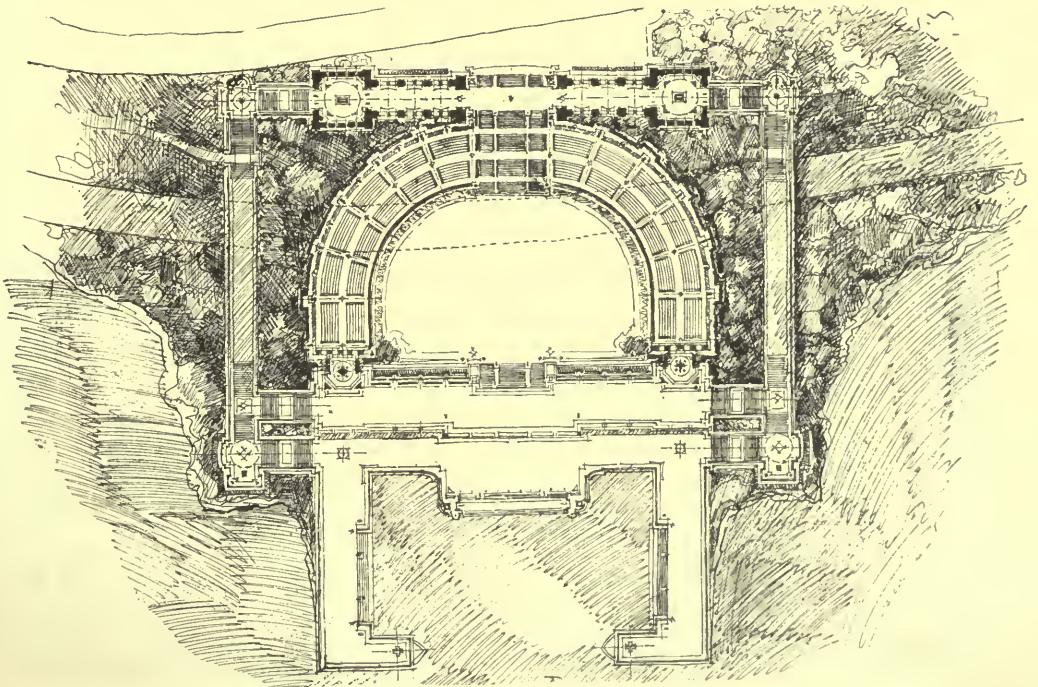
At Seattle the scheme for development is principally concentrated upon the erection of a noble group of municipal buildings, forming a memorial civic center.

Foremost of the schemes for a great arena or convention hall is the tentative

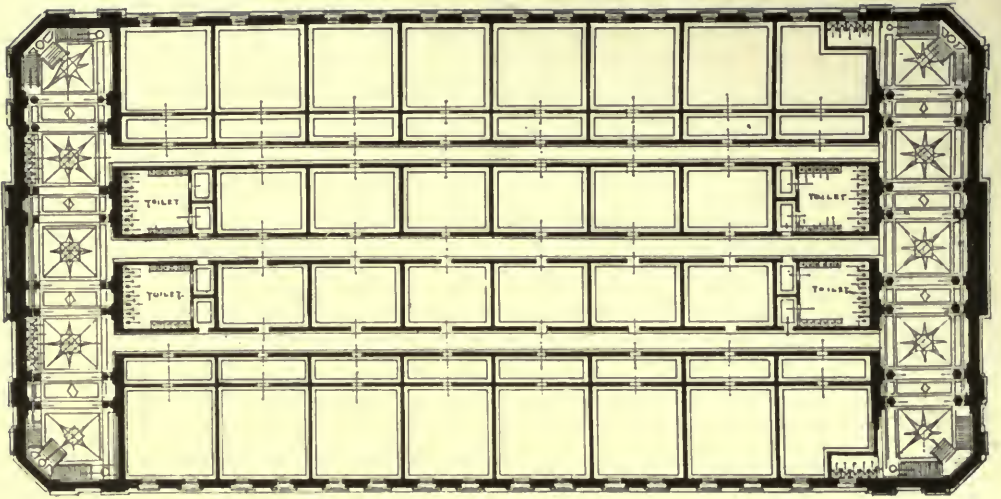




PROPOSED RIVERSIDE MEMORIAL, NEW YORK CITY.  
Donn Barber, Architect.



PROPOSED RIVERSIDE MEMORIAL, NEW YORK CITY.  
Donn Barber, Architect.

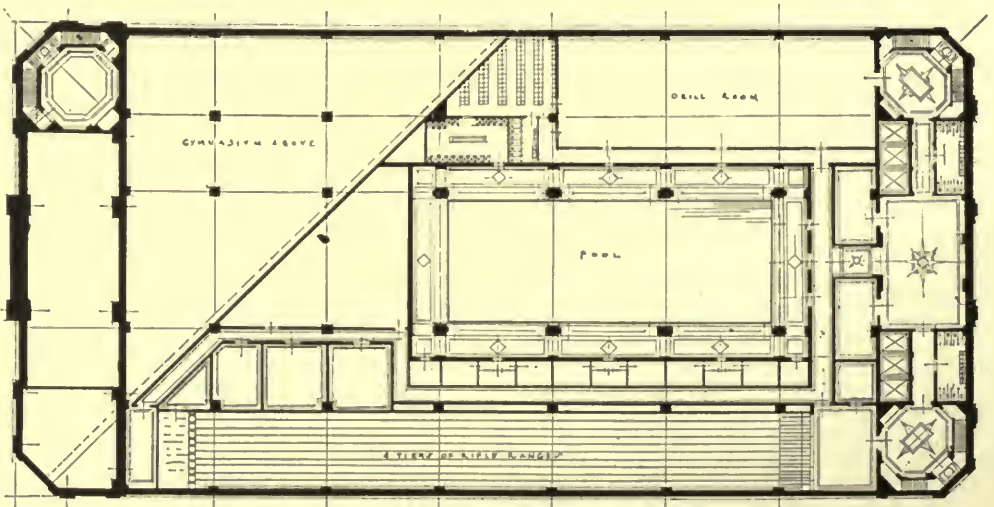


UPPER FLOOR, WITH MEMORIAL AND CHAPTER ROOMS—PROPOSED VICTORY MEMORIAL, NEW YORK CITY.

Henry Beaumont Hertz and T. Markoe Robertson, Associate Architects.

suggestion for such a structure in New York City, urged by one of the members of the Mayor's New York City Memorial Committee. The location of the building as at present conceived is at the corner of Park Avenue and Forty-second Street, facing the Grand Central Station, on the site which has already been called Pershing Square. Undoubtedly all New Yorkers would prefer to see that and the opposite corner made into an open park which would allow at least a de-

cently spacious, although not adequate, approach to the Terminal; but since such a scheme seems totally outside the realm of probability, the next best use for the ground would be for this great memorial hall. The plan devised covers the whole block between Park and Lexington Avenues, Forty-first and Forty-second Streets and contains three stories. On the ground floor would be an exhibition hall, 320 feet long by 200 feet wide, with entrances from all sides and foyers to



BASEMENT—PROPOSED VICTORY MEMORIAL, NEW YORK CITY.

Henry Beaumont Hertz and T. Markoe Robertson, Associate Architects.



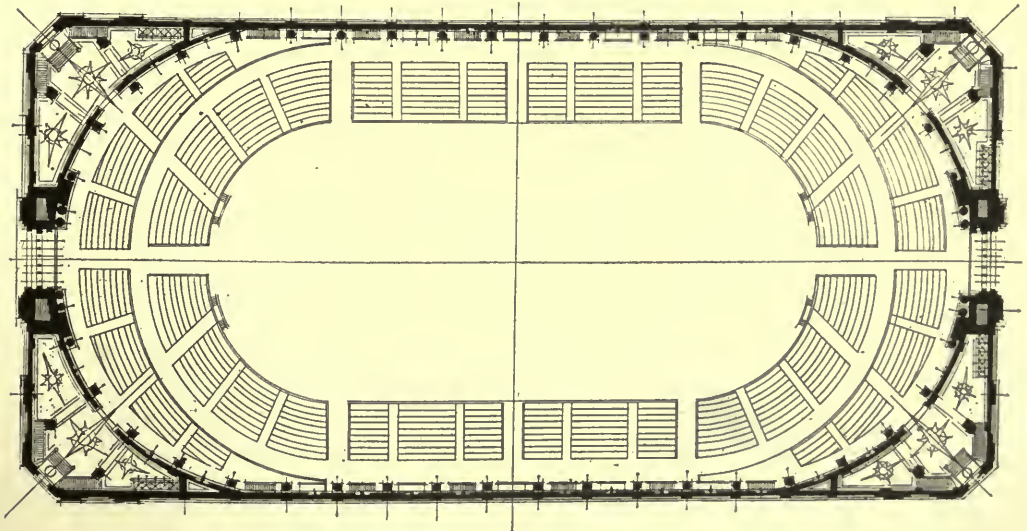
PROPOSED VICTORY MEMORIAL, FACING THE GRAND CENTRAL STATION,  
NEW YORK CITY.

Henry Beaumont Hertz and T. Markoe Robertson, Associate Architects.

the east and west. In the basement would be a huge swimming-pool, a gymnasium, rifle ranges and every device needful for athletic and military recreation. On the second floor, thirty feet above the Forty-second Street level, would be the arena or convention hall, covering the whole block. It would be surrounded by tiers of seats and bear in its architectural form all the elements of

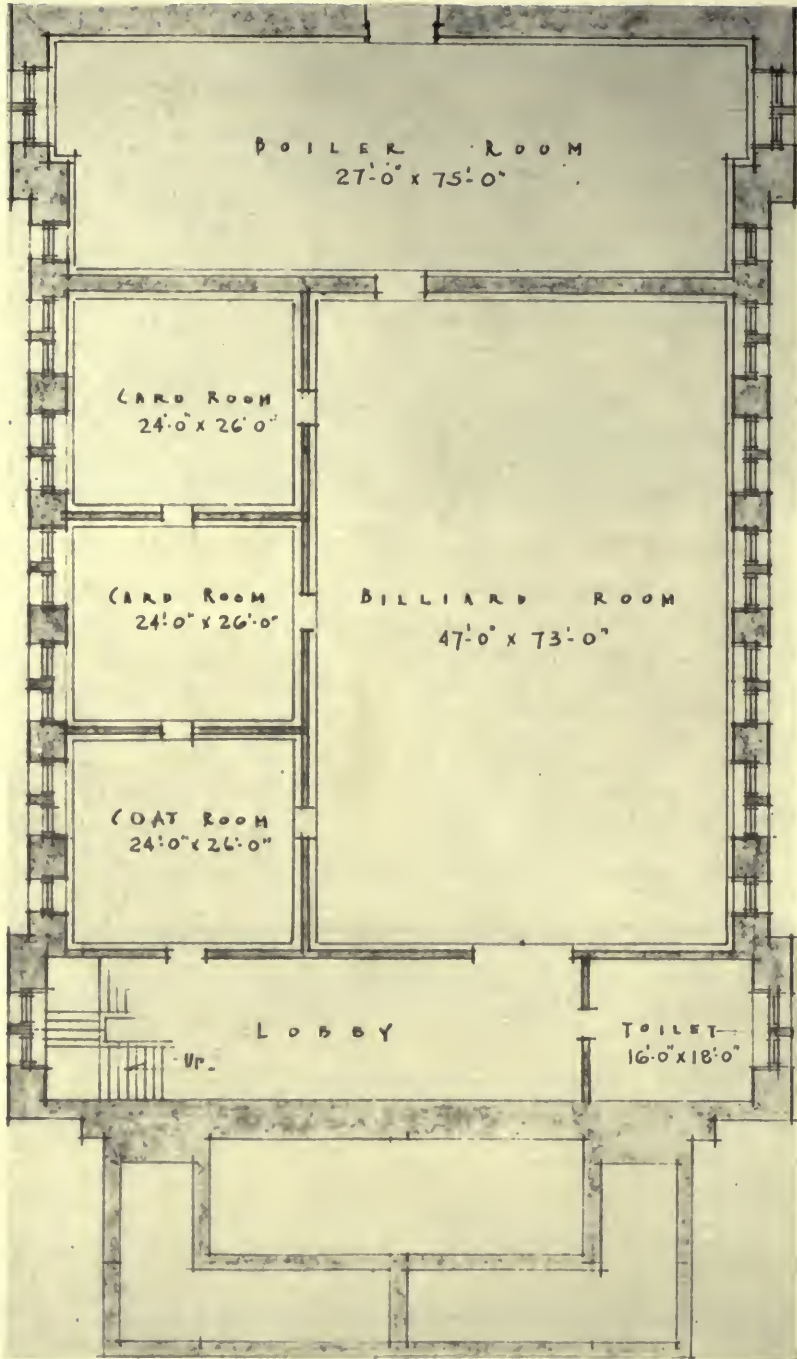
a great coliseum. The seating capacity at its maximum would be of about ten thousand people without the use of balconies.

The floor above this arena, subdivided by the gigantic trusses necessary to support the roof, would be cut into rooms for the many activities which would suggest themselves, while the roof itself, enclosed with wire netting, would form

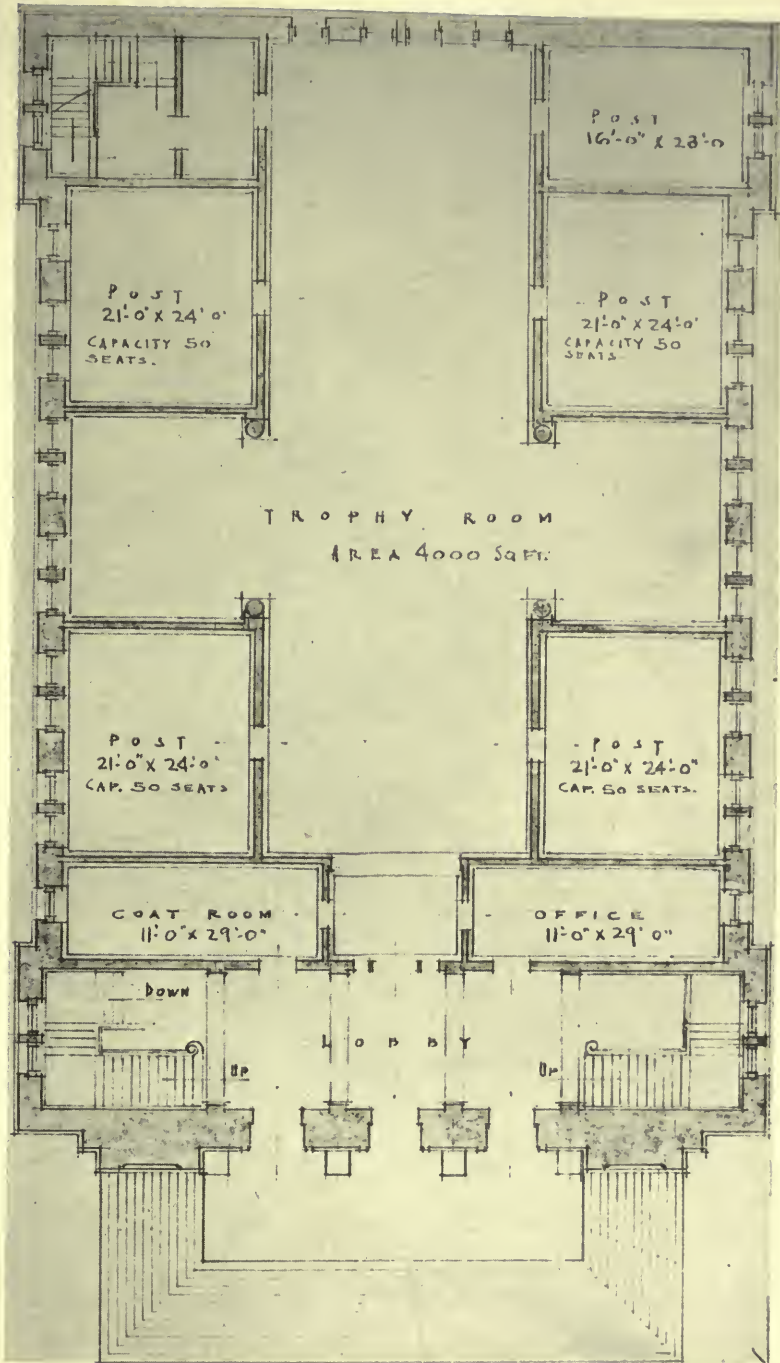


GRAND ARENA ON MAIN FLOOR—PROPOSED VICTORY MEMORIAL, NEW YORK CITY.

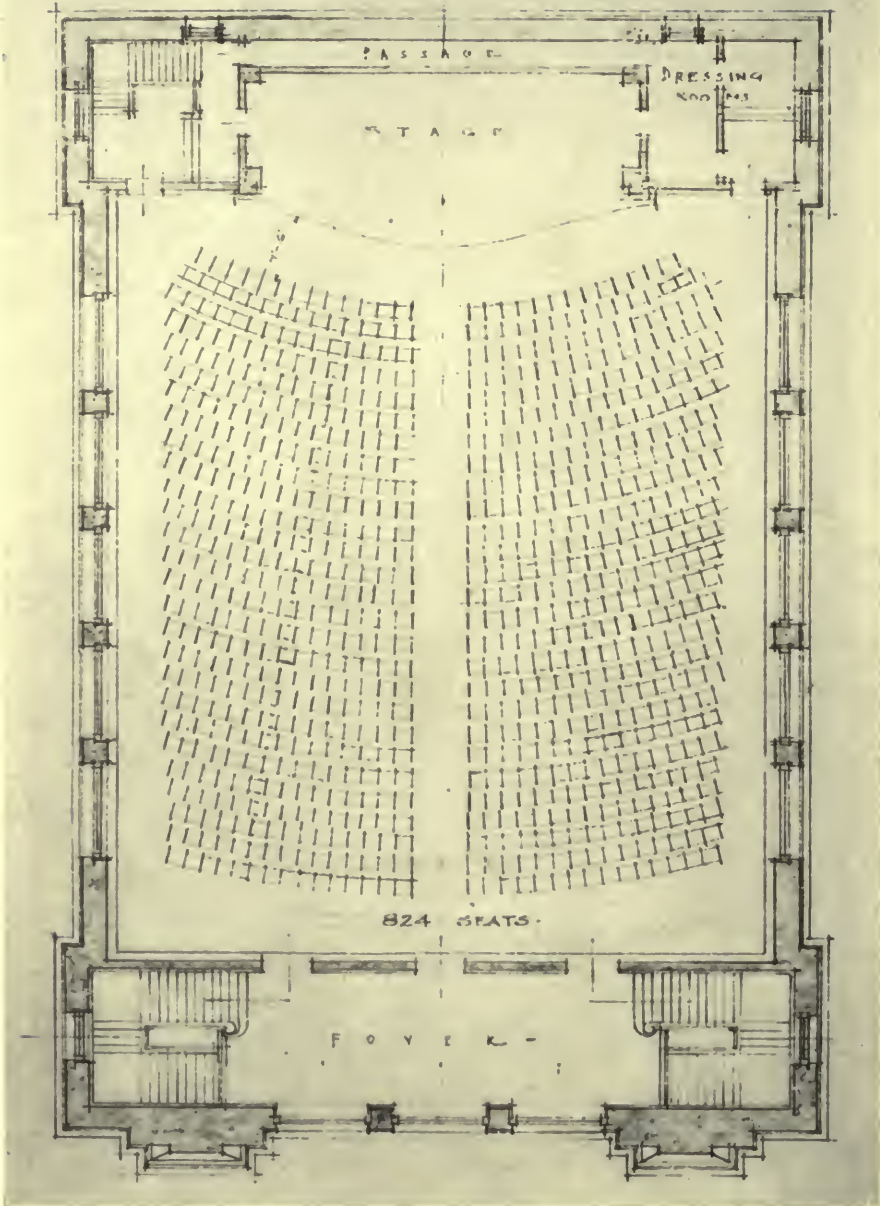
Henry Beaumont Hertz and T. Markoe Robertson, Associate Architects.



BASEMENT—PROPOSED MEMORIAL BUILDING FOR THE AMERICAN  
 LEGION, BRONX BOROUGH, NEW YORK CITY. STARRET & VAN  
 VLECK AND WILLIAM F. DEEGAN, ASSOCIATE ARCHITECTS.



FIRST FLOOR—PROPOSED MEMORIAL BUILDING FOR THE AMERICAN LEGION, BRONX BOROUGH, NEW YORK CITY. STARRET & VAN VLECK AND WILLIAM F. DEEGAN, ASSOCIATE ARCHITECTS.



SECOND FLOOR—PROPOSED MEMORIAL BUILDING FOR THE AMERICAN LEGION, BRONX BOROUGH, NEW YORK CITY. STARRET & VAN VLECK AND WILLIAM F. DEEGAN, ASSOCIATE ARCHITECTS.

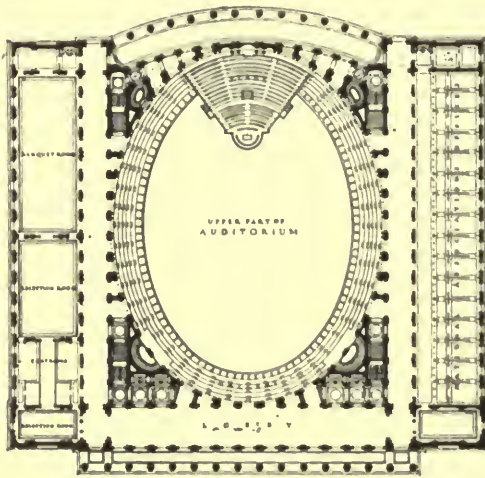


STARRETT & VAN VLECK  
ARCHITECTS

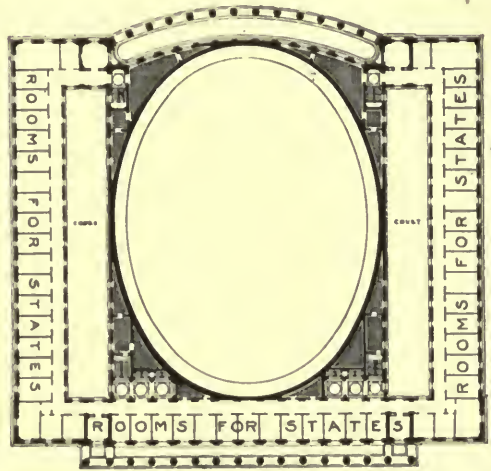
PROPOSED MEMORIAL BUILDING FOR THE AMERICAN LEGION,  
BRONX BOROUGH, NEW YORK CITY. STARRETT & VAN  
VLECK AND WILLIAM F. DEEGAN, ASSOCIATE ARCHITECTS.

a spacious playground, which is much needed in this part of the city. The style of the building would harmonize with that of the Grand Central Terminal, whose base and cornice levels would be carried out in it, thus giving a homogeneity to the group and affording connection with the viaduct leading to the esplanade before the Terminal. The project contains so many superlatives—the “largest” convention hall and swimming-pool in the world, for instance—that it might appear to be too pretentious an effort to memorialize anything

A plan for a convention hall not dissimilar from that suggested for New York comes from Seattle, Washington. This building forms part of the memorial civic center about which will be grouped the usual municipal buildings and museums of science and art. The center of the whole will be a great plaza with a suitable monument or fountain in the center and flanked on one side by the Memorial Auditorium. This building is planned to contain both a large auditorium and a smaller theatre or opera house. Both of these rooms are



SECOND FLOOR PLAN  
showing the gallery of the auditorium, some of the rooms for the use of National Associations, the banquet hall and other rooms.



THIRD FLOOR PLAN  
showing the rooms set aside for the use of the different States of the Union and the visiting possessions.

NATIONAL VICTORY MEMORIAL BUILDING, WASHINGTON, D. C.

Tracy & Swartwout, Architects.

but vainglory. But with reflection upon the urgent need for such a convention hall and the convenient access which would be had to the building from all parts of the city and surrounding country, it would seem to be a project worthy of the highest commendation and encouragement.

Another New York improvement of a monumental nature is the Riverside scheme of Donn Barber for the locality just north of Grant's Tomb. This contemplates the erection of a great monumental staircase, stadium and boat landings and, while serving a much more limited use than the memorial hall, is a magnificent and dignified memorial, in which a nice balance has been struck between beauty and utility.

served by the same stage, of a size which would allow it to be subdivided to suit various performances. The plan is simple and straightforward, with no effort to incorporate space for unrelated activities.

The Seattle scheme for a festival hall is very similar in its essence to the auditorium at Oakland, California. This latter building is not a war memorial, but since it contains so many points of interest and suggestion for memorial committees, its mention here may not be inappropriate. In plan it will be seen to contain both a large auditorium or arena and theatre, with one large stage between. The long exhibition corridor is lined with booths from which some revenue may be derived. On its upper floor are





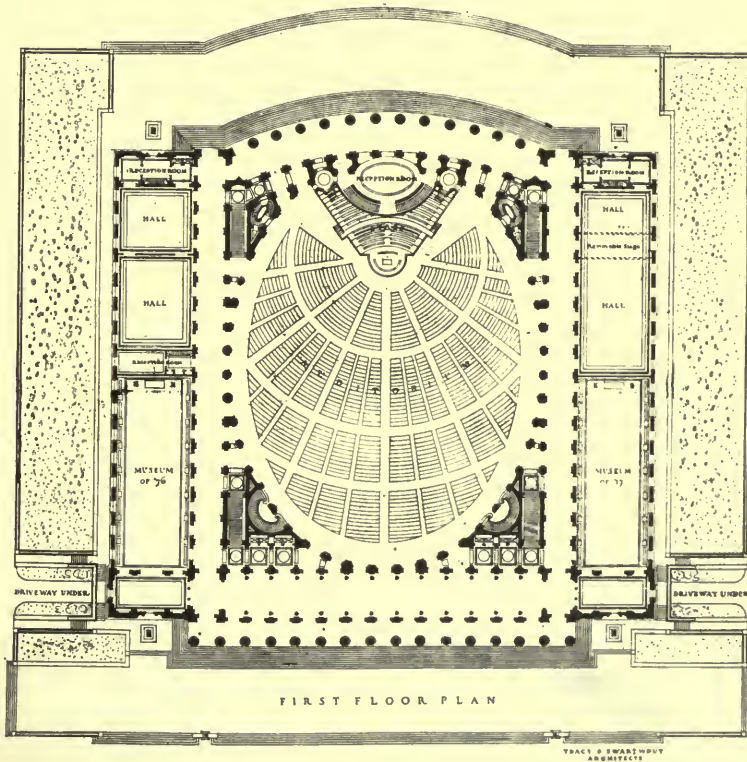
PERSPECTIVE VIEW FROM THE MALL—NATIONAL VICTORY MEMORIAL BUILDING,  
WASHINGTON, D. C.

Tracy & Swartwout, Architects.

an art gallery and a ball-room with dependencies and a small stage. The seating capacity of the arena is increased by a broad balcony as well as removable seats on the floor.

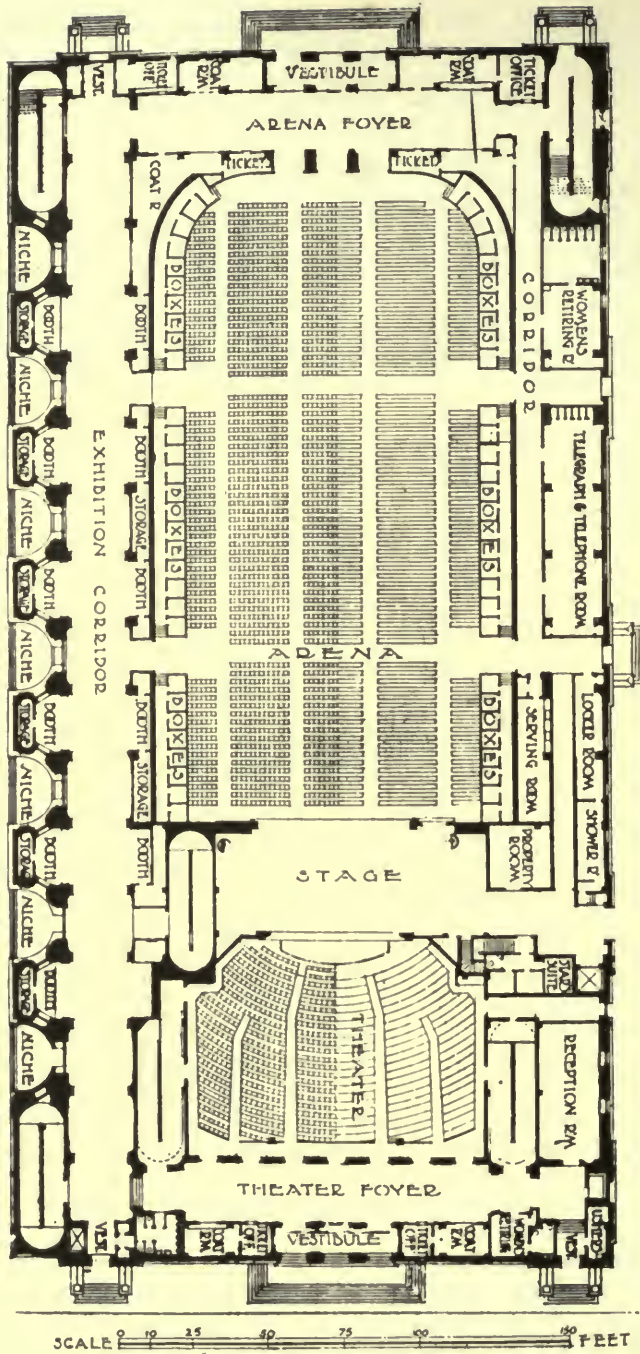
The National Victory Memorial Build-

ing in Washington, D. C., while similar in many respects to the two buildings which we have just considered, by virtue of its location in the capital and its dedication to all the heroes of the war, partakes of an especial impressiveness. On



FIRST FLOOR PLAN—NATIONAL VICTORY MEMORIAL BUILDING,  
WASHINGTON, D. C.

Tracy & Swartwout, Architects.



FIRST FLOOR PLAN—AUDITORIUM, OAKLAND,  
 CAL. JOHN J. DONOVAN, ARCHITECT; HENRY  
 HORNBOSTEL, CONSULTING ARCHITECT.



AUDITORIUM, OAKLAND, CAL.

John J. Donovan, Architect; Henry Hornbostel, Consulting Architect.

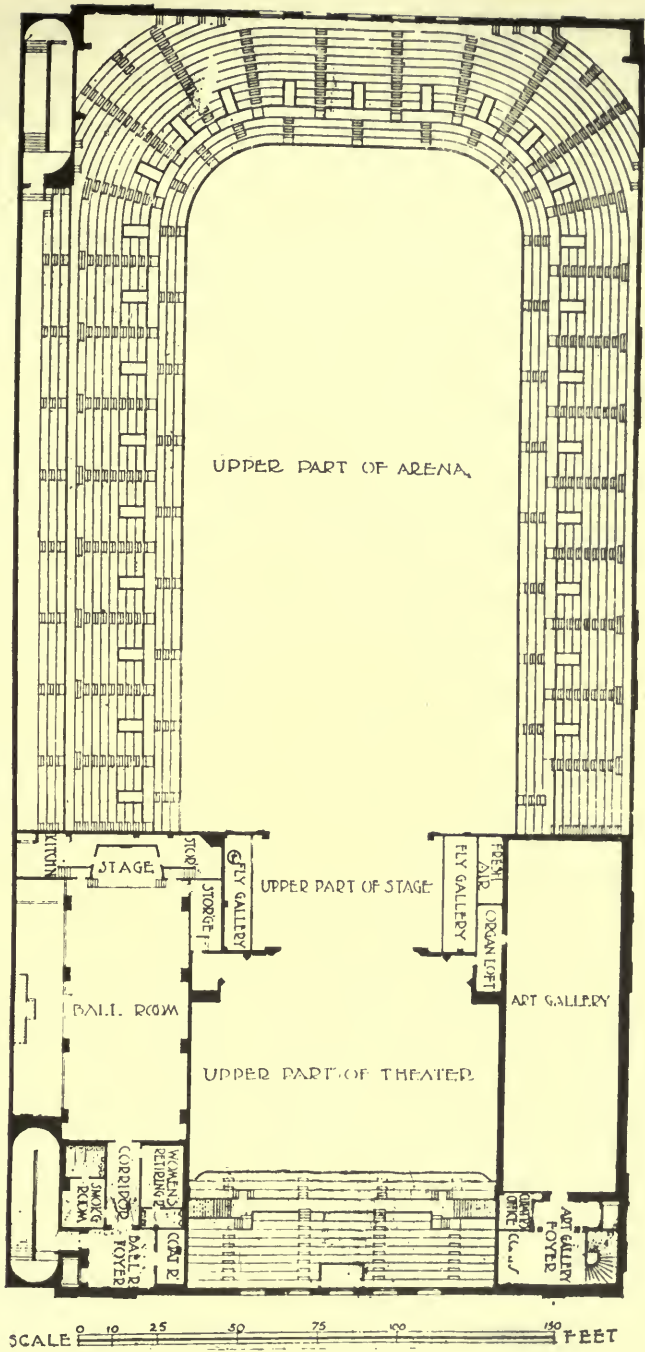
its main floor is an auditorium, elliptical in plan, surrounded by spacious corridors and flanked by war museums. To the left is the Museum of '76, in which will be displayed relics of the War of the Revolution, while to the right is the Museum of '17 where similar relics of the World War may be collected and displayed. There seems to be a particular appropriateness in bringing together under one roof collections of objects reminiscent of two distinct crises in the history of the United States and in placing in the midst of these collections a great auditorium which will serve as a meeting-place for the discussion and resolution of the movements which must be solved in a democracy by the meeting of many minds. In upper stories of the building are various rooms for national association headquarters, a great banqueting hall, with reception rooms, and, in the attic story, rooms set aside for the use of the different States of the Union and outlying possessions. This memorial, which should enlist the interest and support of every citizen of the United States, has been allotted a fine site on the north side of the Mall, where it will be fittingly surrounded by monu-

mental buildings in a proper setting of trees.

Three buildings of the auditorium type, but designed for smaller cities than those already considered, are the Soldiers and Sailors Memorial Building at Newark, New Jersey, and two proposed Memorial Buildings for Mankato, Minnesota. These all contain an auditorium, a memorial hall or museum, and certain features which give them some of the facilities of a community house. All these are tentative schemes, but show, at least that the memorial committees in these towns have decided upon utilitarian memorials as appropriate for their local purpose.

Typical of the class of building falling partially within our second group is the proposed clubhouse of the American Legion Post of the Bronx. This very pleasing design incorporates some of the features of a clubhouse in a building dominated by its large auditorium. The exterior has much of the monumental and memorial character, which is imperative, and in itself is a satisfying piece of design. The high arched windows of the auditorium dominate the façades, the first floor forming merely a strong base-





SCALE 0 10 25 50 75 100 150 FEET

THIRD FLOOR PLAN—AUDITORIUM, OAKLAND, CAL. JOHN J. DONOVAN, ARCHITECT; HENRY HORNBOSTEL, CONSULTING ARCHITECT.



DESIGN "A"

• MEMORIAL • BUILDING • MANKATO • MINN •

LAURENCE • F • PECK  
ARCHITECT • NEW YORK

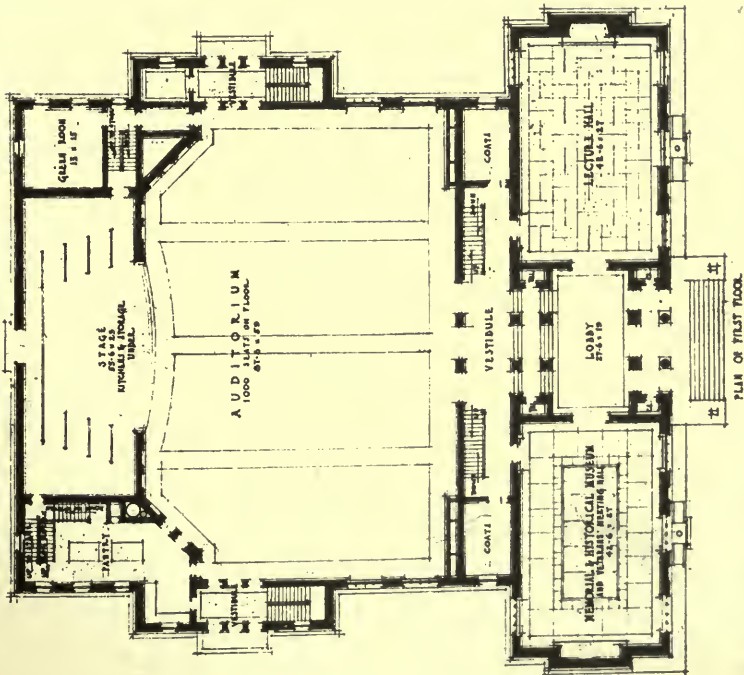


DESIGN "D"  
C

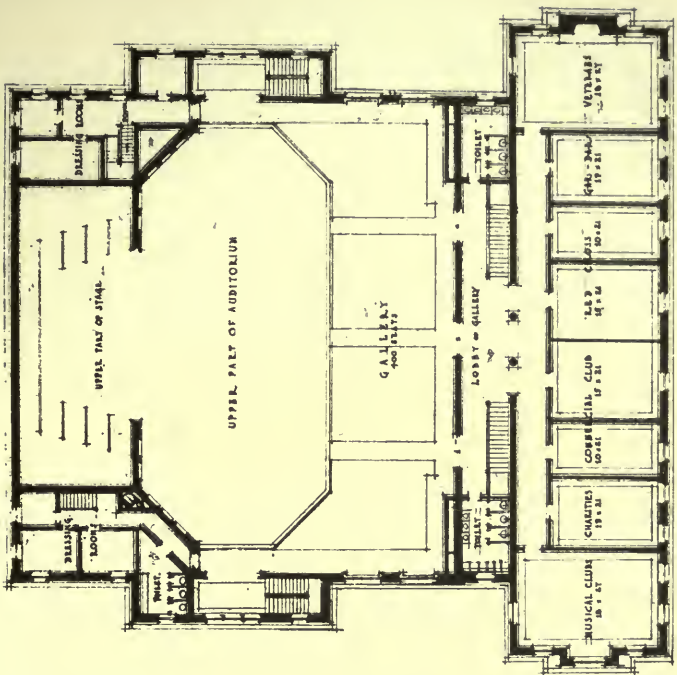
• MEMORIAL • BUILDING • MANKATO • MINN •

LAURENCE • F • PECK  
ARCHITECT • NEW YORK

ALTERNATIVE DESIGNS FOR ME-  
MORIAL BUILDING, MANKATO, MINN.  
LAURENCE F. PECK, ARCHITECT.



PLAN OF FIRST FLOOR



PLAN OF SECOND FLOOR

MEMORIAL BUILDING - MANKATO MINN.

LAURENCE F. PECK ARCHITECT NEW YORK

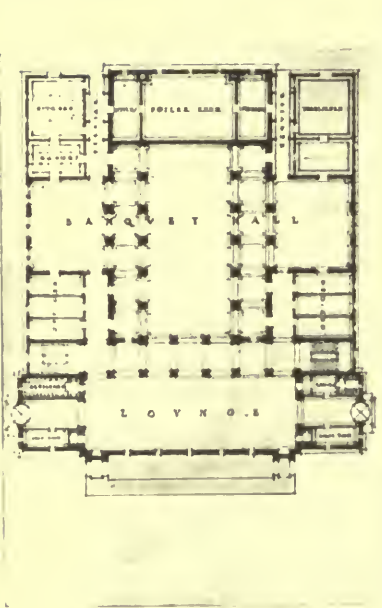
PROPOSED MEMORIAL BUILDING, MANKATO, MINN. LAURENCE F. PECK, ARCHITECT.

SCALE ONE INCH EQUALS 10 FEET

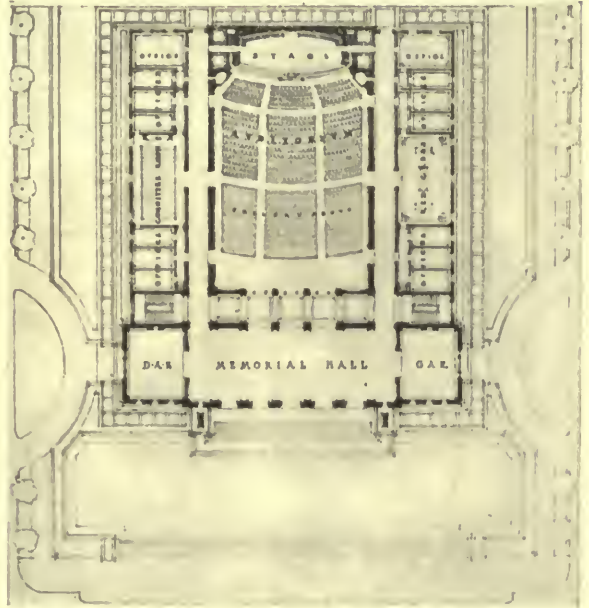
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PROPOSED MEMORIAL BUILDING, MANKATO, MINN.  
Mann & MacNeille, Architects.



BASEMENT.



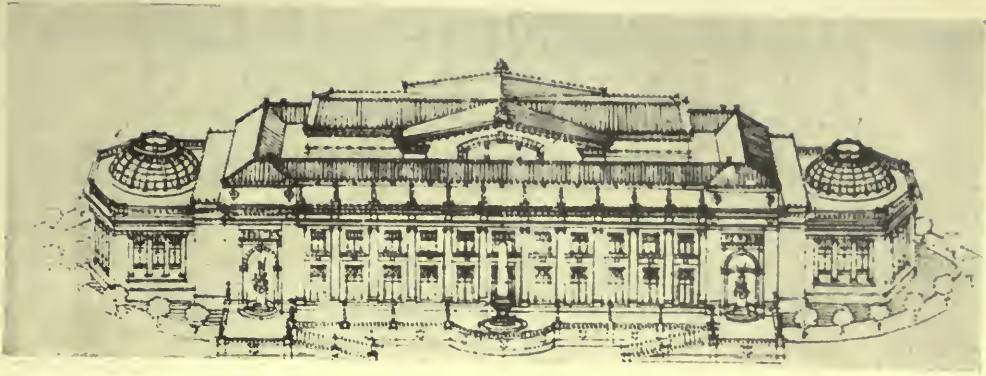
FIRST FLOOR.

ment story. On the interior, this auditorium occupies the entire second floor and is served by the lobby on both floors, through which access may be had to it without entering the club portion of the building. The first floor is given over to a trophy room, which would form in a way a memorial museum, and from it open four meeting rooms for the posts of the association. In the well lighted basement are billiard and card rooms, forming the club element in the scheme.

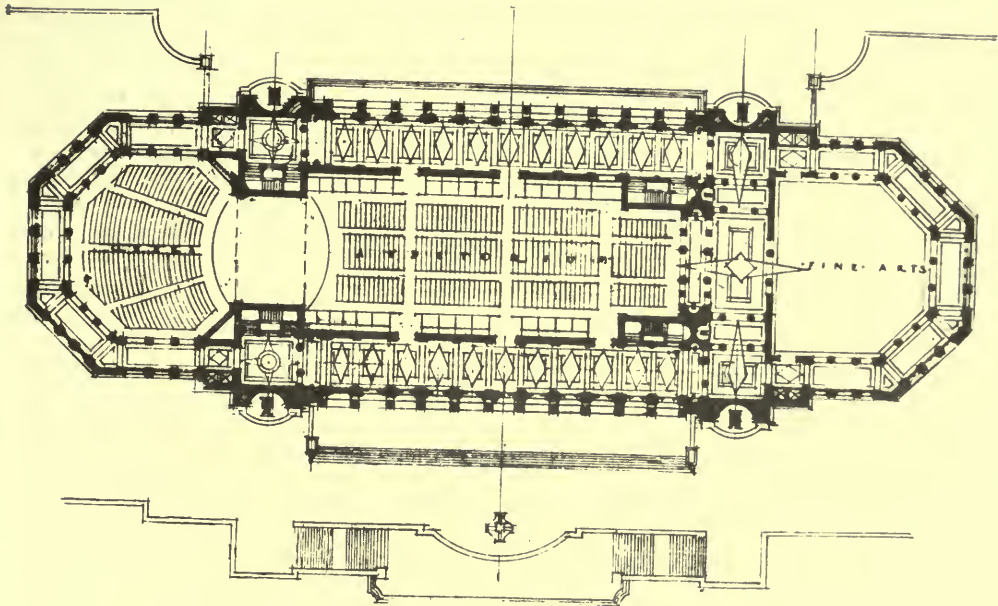
It is altogether an eminently workable plan; little that is unessential appears, and the whole is treated with breadth and simplicity.

These, then, will serve to illustrate the general types of memorials which are taking form in the larger cities of America. Their adoption is being urged, particularly by the War Camp Community Service, whose Bureau of Memorial Buildings has constituted itself a clearing house of information for architects





PROPOSED MEMORIAL FESTIVAL HALL, SEATTLE, WASH.



PLAN—PROPOSED MEMORIAL FESTIVAL HALL, SEATTLE, WASH.

and committees interested in the erection of permanent memorials. The Bureau's collection of photographs has furnished the illustrations accompanying this and the preceding article, and the literature which it publishes contains much of helpful suggestion in the practical details which enter into the establishment of community buildings. Many special subdivisions under these two general types will be found, but all unite in establishing primarily a dignified memorial to the dead, with some very important portion devoted to a commemorative hall in which inscriptions

may be placed or trophies hung, and in all of them we find a space for a large concourse of people in keeping with the social and democratic idea of community life.

A theatre or opera house, provision for dramatic or musical enjoyment, is found in many of these buildings; and all these units, with such additional features as economic arrangement or local necessity demands, mingle in producing a dignified whole, serving the two-fold purpose of a memorial to the heroic dead through the constantly renewed tribute of the living.

# SOME PRINCIPLES OF SMALL HOUSE DESIGN

## PART III ~ PLANNING

By

JOHN TAYLOR BOYD, JR.

THE first two articles of the series dealt with the principles of design of the plot of land on which the small house is located. In planning the house itself, these principles of the laying out of the lot should not be forgotten. The lot arrangement of roadways, paths, service, and of drying yard, of terraces, lawns, gardens, outbuildings, largely decides the essential location of the main rooms of the house and the placing of entrances. For these reasons, to plan the house without constantly thinking of the sub-division of the lot is to begin at the end and work towards the beginning.

The neglect of lot-planning is a main defect in the design of American small homes. Before entering too closely into the details of the arrangement of the house itself, it is worth while to ask, Are there other fundamental defects in house design that might be avoided? Does the American small house of today meet fully our ideal of the American home?

Such questions may seem remote from the technical side of architecture, yet they should have full weight in any treatment of the principles of planning. Not only are we apt to view architecture too technically, but we have need of a clear ideal standard to aid in measuring our work. Unless there is some good standard, writing about house design will degenerate into disputes concerning the relative value of details or the merits of current formulae.

If one considers American houses as a whole, there is no doubt that they possess many admirable qualities. The best of them answer their purposes well. They satisfy practical needs, and in re-

spect to art, they possess the architectural virtues of correct mass and proportioning, well-executed details, of harmonious color and texture. Still, great numbers of them could be better than they are; and even among the best one may note that motives are repeated mechanically, and that a tendency exists toward formula and recipe. Now, it may seem a severe judgment, but it is true, that in many ways our houses lack inspiration. Rarely do they embody true imagination, and rarely are they creative works of art. These shortcomings are better appreciated by such artists as are not architects, by painters or sculptors; for these view architecture broadly and clearly, are not confused by difficulties of technique or of detail, nor are they prejudiced by custom. I have often pointed out how architecture suffers because designers do not take the artists' point of view in mass and color and details of decoration; how in such matters the painter is apt to have a truer eye. This is a fault that can hardly be wondered at, because today the different arts are so separate and so professionalized that each is apt to be one-sided, and thus it may float off from the main current in the stream of art. When it does drift away, the other arts note its turning off the course before it notes it itself.

It should be realized that many artists feel that architecture lacks inspiration, that it imitates rather than creates in the modern spirit. They seek an American style. This last irritates architects, be it said, and opens up a controversy that I do not intend to enter upon here, except to remark that American house architecture is nearer the idea of a national

American style than is usually admitted. What can be said fairly is this—there must be some reason in the view that much contemporary architecture is commonplace and lacks inspiration, for if it were truly inspired it would fit conditions and meet demands made upon it in that extraordinarily successful, exquisitely sensitive way of a perfect work of art. Then the American style of architecture would be here, and there would be no further argument about it.

Therefore, house designs should be tested to see if they cannot meet conditions and demands made upon them in a more perfect way, in fine, free and full measure. They should express the fundamental principles of art and decoration and not become sidetracked in professional technique. If they are to meet this ideal, they must seek inspiration, attaining it first in the plan. The plan is the big thing in architecture. It really embodies art more than do either elevations or the decoration—a truth which architects know better than either fellow-artists or the public. The elevations are only the looking-glasses through which the art of the plan is seen; they are the geometry created before the eye by raising the planes up on the lines of the plans. It is the art-forms of the plan that furnish most of the art of the elevations. This is a principle that is fundamental, and the difficulty of carrying it out in practice has ruined many a design. It is naturally most difficult for a client to read a plan—he has trouble enough to grasp details of practical arrangement and of mechanical appliances of heating, lighting and plumbing—and see beyond the obvious details of axes, vistas and of such placing of openings and wall spaces as will allow certain schemes of decoration to be carried out in an elevation or in a room. What escapes him is the hidden import of the plan, those great essentials of mass, proportion, variety, interest, charm, the qualities that secure creative art and personality in a plan, all those combinations and adjustments made in order to attain success, and which, if ruthlessly disturbed, will throw out of balance the whole mechan-

ism of a true work of art—adjustments that effect the design outdoors as well as indoors, the form and color of walls and roofs and chimneys and projections and terraces, elements which must be coordinated with walls and outbuildings and large trees and with the accidents of the surface of the ground. This natural handicap of the client probably causes to a large extent the prevalence of formal and symmetrical art, for symmetry and geometrical balance on an axis is the most obvious form of art there is, readily accepted by the public because it is so easily understood. Thus the plan is the thing. Its essential hidden qualities or art should ever be kept in mind if the design of our houses is to achieve inspiration.

Therefore, the aim should be to test the plan to see how far it measures up to the American ideal of a home. The house plan is a symbol of American life—of American life in its most intimate and elemental relations. It is in fact bound up with the twentieth century American conception of the family, our native symbol of one of the most primitive facts in society, the ancient idea of the hearth-fire. In this moulding of our national hearth-fire many factors have a hand. The more remote ones may have only a brief notice, for they are fairly well understood by architects, who have learned them in the professional schools and have run against them betimes in their practice. First among these factors come geographical and climatic necessities, practical needs, fixing use of materials and methods of construction, determining how the hearth shall be protected against extreme heat or cold or storms. Out of construction needs and local materials at hand grow artistic expression and form in decoration, surfaces, color and textures. Prof. Fiske Kimball has shown in *The Architectural Record* (October, 1919) how the house plan is compacted in northern parts of the country, where deep foundations and steep roofs are expensive, and where a cellar is necessary for a heating plant. In the south the house may spread over the ground, without much cellar, with the

comfort of shaded courts and terraces and loggias and sleeping porches. Roofs may be flatter in the south. Windows may be smaller, with thicker walls and higher ceilings to keep out excessive heat, though this manner of protection against heat is not yet so widely developed in the far south of the United States as in other hot areas of the world, except in California, where the influence of climate is apparent in the best house plans.

Equally important are the effects of sunshine and of landscape on the house plan. They are all too little appreciated by architects and are ignored except in a few rare instances. They affect the elevations of course, but are fundamental in the plan, for they help decide proportions of mass and color, contrasts of broad wall spaces with openings. They influence the important decision whether the exterior is to be a design highly worked up in itself, a diversified unit dominating its surroundings, enframed by the landscape and by the foliage; or whether it is to be plain, serving as a screen or foil for foliage—a bold mass of color in a landscape of dramatic character, like the rustic villas of Italy. If one desires a more thorough explanation of this painter's principle, he will find it in the November issue of *The Architectural Record* under the title of "Color of Architecture in Sunshine." It may be said that the house conceived as a simple mass of color in a neighborhood will figure more and more, because houses are being built in groups for the sake of economy, and this means that group design will develop. It is an essential factor, this neighborhood beauty. It is the charm of those wonderful old American villages that still remain, where one sees that the houses are remarkable, not so much through great individual merit, but because their builders, in a perfectly naive, simple

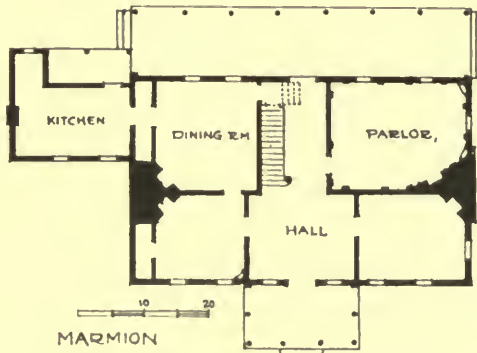
way knew how to fit them harmoniously into the picture made by the neighborhood. Group design will influence the house plan, for it affects both the character and shape of the mass of the house and the placing of its walls.

Clearly, though these factors seem remote, there is much chance to improve the house plan in these four respects—in remembering the art of the plan, in making it respond to climatic conditions, in viewing with the painter's eye landscape and sunshine and atmosphere, and in making the house a unit in the group design of the neighborhood.

When we consider the house as but a unit in a neighborhood, we are very near the American ideal of family life that must be expressed in the plan. Here it is worth while to hold the mirror up to the ideal of the American home, trying to picture it more clearly in order that the house may be a perfectly expressed symbol of it. Now what are

the traditions of an American family? Our national characteristics which mould these traditions are now well-defined, the war has made us more conscious of them, and designers are striving with increasing success to incorporate them in homes. The American family ideal demands much of a house. It requires satisfactions that are practical and others that are emotional. On the practical side there are twentieth century standards of utility, comfort, convenience of arrangement, and the use of mechanical equipment for economy of labor and for sanitation. The American wishes his house to be as efficient as possible, and to this extent he looks upon it as a business organization and a machine.

Under pre-war conditions, the practical side of the family ideal was realized pretty well as the result of three generations of improvement. Unfortunately,



PLAN OF MARMION, KING GEORGE COUNTY, VA. LATE SEVENTEENTH CENTURY.

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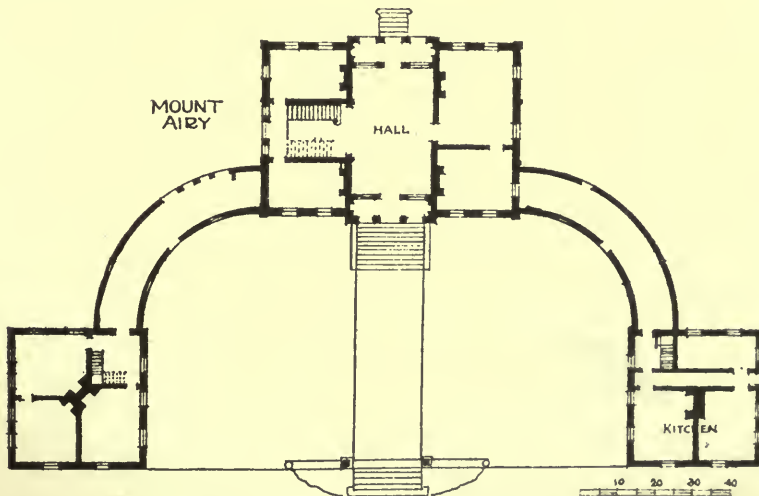


EAST FRONT—MOUNT AIRY, RICHMOND, VA. BUILT IN 1750.

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the war has brought such changes that much further improvement and readjustment may be needful. As barely a year has passed since the military operations stopped, it is too early for us to realize the full meaning of the new conditions, though some of their possibilities may be pointed out. Whatever the result of

post-war changes turns out to be, the practical side of the home will be no great problem, for mechanical difficulties never stump the American for long. It is the part of the home that is not so strictly practical which should be clearly grasped, as clearly grasped as intangible things may be.



PLAN OF MOUNT AIRY, RICHMOND, VA.

What are the emotional demands that the American family ideal require to be satisfied in a home? A difficult question, indeed, but it demands some answer. As far as tradition goes, the ideal of the American is founded on the ancient biblical virtues which his unyielding Puritan ancestors have bestowed on him. They are the virtues of the Ten Commandments and of the Sermon on the Mount. On this simple ideal of the elementary virtues he has built the powerful ideal of the Anglo-Saxon pioneer, of the worth of vigorous men, who seek opportunity on a new continent. Strength, freedom, optimism and generosity are his. Direct, broad, self-reliant, intelligent, ingenious—he is a true individualist. He is much a child of nature, a boy of a new race, eager for health and play. The bald sternness of the earlier Americans is now clothed with a lighter side; and he loves good cheer, humor, gayety, coming and going, sunlight, outdoor charm of space, of landscape, of trees and flowers, of gatherings and sports. Although he is an intense individualist, he is at the same time an essential democrat. He feels himself a part of his neighborhood, and strict ideas of the privacy of his home still allow him to receive his friends there. In fact there will be occasions when his house will never be large enough for his hospitality, yet ceremony and formality—real formality as it obtains in some other parts of the world—have no attractions for the American. With characteristic irreverence, he is apt to associate them with funerals. He has, however, a true understanding of the value of kindness and good manners. These are some of his most striking qualities, of which the world is well aware, but there is a further one that marks him from the rest of the races of mankind more than any other, one which is well understood, but for which so far no better term has been found than “pep.”

All these characteristics of the individual American combine, with social customs and habits and such fashions as prevail at the moment, to mould that ideal of the American family that should

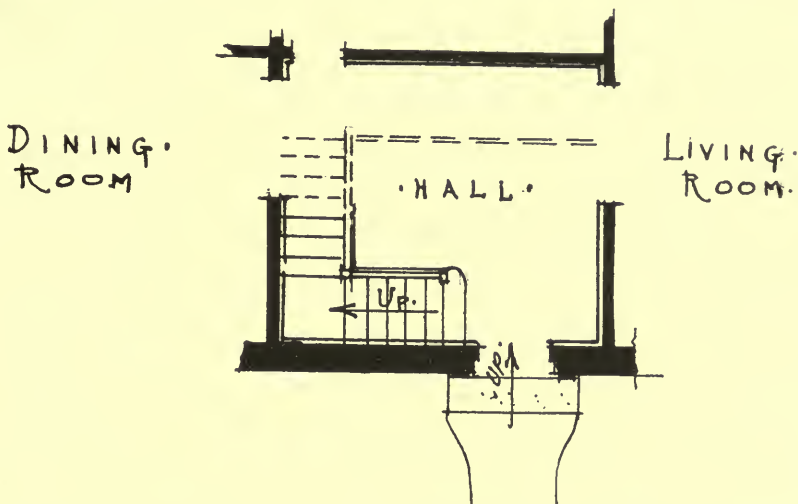
be clearly and imaginatively symbolized in our homes. To the extent that this ideal is finely interpreted, our homes become real works of art. This they are coming more and more to do, for they are taking on increasing form, which is another American quality not so well understood. In early times our forefathers had an exquisite, if very simple, love of form and color in both architecture and furnishings. Their descendants lost this faculty through most of the nineteenth century, but the last two generations have seen it retrieved. American women show it keenly, or perhaps more frankly. Thus, in view of this inherited and re-developed capacity for form, it seems safe to conclude that Americans will evince an increasing interest in the artistic side of their family life, that they will seek more art in their homes. They will demand an art that meets their needs practically, that expresses their hearth-fire ideal, and each year with surer and surer instinct they will reject the false and the superfluous.

Consequently, designers must instil into themselves the American ideal, while those of them to whom architecture is principally a dealing in wares must take account of what is on their shelves, lest they suddenly be left with a large stock on hand for which there is no sale. They may find that Americans will be content less and less with mediocrity and imitation and formula, but instead will seek art of the house that has personality and inspiration in it. Thus some attempt should be made to picture the American household ideal, because in the imaginative, harmonious and accurate development of this ideal is the real object of house design.

With an ideal standard—however faulty—thus established, specific types of plan may be tested to decide their worth. Here a fact should be noted, which will help in judging the myriads of plans of houses. That is, that when a designer attempts to plan a house, he runs against such a variety and conflict of requirements that he must either eliminate or compromise. He solves the problem finally, and, as might be expect-

ed when hundreds of thousands of problems are solved under much the same conditions and their solutions are known among designers, his particular solution may be like the rest. Thus it is not surprising that one plan is found so often in American houses, with such little change, that it may be called typical. We may call this the stock plan. It will be better to examine carefully this stock

oped in England and America in the eighteenth century, first among the gentry, who liked to be easy and elegant and precise; at a time when culture and education took after English notions of Italian and French Renaissance, and was coming under the spell of classic Greece and Rome. Life was less dynamic then than it is now, and the courtly manners of royal France spread over the world.



TWO-STORY ENTRANCE HALL IN A SMALL HOUSE IN PHILADELPHIA.

plan, and to understand its virtues and its limitations, than to spend time discussing the variations of detail to be found in contemporary house designs.

An excellent example of the stock plan is shown on page 68. It is the familiar formal, balanced arrangement of plan within four walls, a box with simple roof and smaller boxes added for wing or porch where necessary. There is a symmetrical front, center entrance, central hall inside, usually displaying a big stair to view as one enters; and left and right open off dining room on one side, and living room or little reception room on the opposite, according to best exposure outdoors. The situation on the lot varies this arrangement somewhat, but in its essentials it never varies. Porches or loggias or glazed porches are added to suit the case. If there is a wing, it contains kitchen and service. The stock plan is historical, too, for it was devel-

Under such circumstances did the stock plan develop, and it is pertinent to determine exactly how far this eighteenth century ideal meets the twentieth century American ideal of today.

On the practical side, much is said in favor of our stock plan. It is compact, its four walls are easily laid out by the builder, easily subdivided, easily roofed. Details are frequently repeated. The workmen have done the same thing before many times, and mistakes are not made so easily as in a new scheme. Since it is compact, the stock plan is good for the mechanical appliances. It should be admitted, too, that the stock plan overcomes in large measure that great obstacle in house design—the human factor, the difficulty of cooperation between client and architect. For with the stock plan there is not much doubt as to what the final result will be. In the case of an architect undertaking a large volume

of work, the stock plan is quickly turned out by clever young draughtsmen, with a little supervision as to details, and house design becomes then largely a problem of business routine and superintendence of construction.

The limitations of the stock plan for modern conditions are decided ones. Even from a practical viewpoint its value may be easily exaggerated. Unsymmetrical houses may be as compact, as simple in construction and as easily roofed as symmetrical ones. The English house shown on page 70 is an example of this. As to the claim of the easy subdivision of the stock plan, it looks true in theory, but in practice such plans are so broken up with closets, baths, etc., so minutely figured to the inch for mechanical details such as pipes and ducts, that one may well be skeptical as to their ease of construction. Besides, anyone who knows the intricate working out of its entrance and stair and porch details knows how easily mistakes are made on the job.

The artistic worth of the stock plan is in controversy. Those who favor it claim a modern trend towards formality in living and in art, towards symmetry and geometrical balance. They dislike individuality in architecture, asserting that the history of architecture is one of slow development. In practice some of them carry this theory so far that architecture becomes a study of correct proportioning and of details. Artists who oppose it voice the same objections that I have mentioned before. Painters and sculptors think our symmetrical plans commonplace, and many architects would say that they emphasize the eighteenth century at the expense of the twentieth. Here it is well to avoid the old controversy between formal and informal architecture. It is enough to say that each has its uses under certain conditions. It is simply a question of how accurately and imaginatively does the stock plan of eighteenth century inspiration meet needs of the small house today, under post-war conditions.

As remarked above post-war conditions are still undetermined, but it is safe to say that, as never before, they

impose strict limitations of cost in houses both in construction and in labor of maintenance. The first effect of these restrictions is to cut down the space in the house plan. It is a fact that the dimensions of houses built in the past year are so small that the precious quality of spaciousness once sought in our houses threatens to be lost. A few figures will illustrate this point. In old houses, a main hall ten feet wide, a dining room seventeen feet square with study nine feet by seventeen behind it, and a living room seventeen feet by thirty, effected a fine impression of roominess, ease, of spacious and hospitable proportions. These are the dimensions of an old Dutch house in New Jersey, measured drawings of which are found in *The Architectural Record* for July, August and September, 1914. Other old houses may show smaller dimensions that are still satisfactory, but these occur with a ceiling as low as eight feet or less, and their small scale is aided by the exquisitely small and delicate eighteenth century furniture. One of the most beautiful examples of small rooms is in an old house in Cornwall, Conn., in which the main rooms are barely fourteen feet square, and yet they do not seem cramped. But here the ceilings are not much over seven feet six inches high, and the walls with delicate old paneling, beam ceilings or wood cornices, small windows with panes six inches by eight inches and fine old American furniture, petite in scale—all ensure satisfactory results. Probably also, the small size of these rooms seems more acceptable because they afford a cozy relief from the half-wild landscape that may be viewed for miles high up in the great Connecticut hills. Thus, when the width of dining and living rooms is less than seventeen feet or fifteen feet, and when the main center hall of the stock plan is less than nine feet, there is great danger that these important parts of the stock plan—or of any other plan—may seem cramped. These ground floor spaces are the most important features of the small house, most of the life of the family and all its entertaining take place there, and if they are not satisfactory, the whole design is a failure. If they



are cut down to dimensions as small as thirteen feet and eight feet respectively, only very low ceilings and exquisitely small and delicate scale of details and furnishings may redeem them—a requirement that cannot always be met in practice. There is a great difference between rooms that seem cozy and rooms that seem cramped. In recent houses rooms are often only fourteen or twelve feet wide. For such dimensions the stock plan seems unfitted. It divides the house into booths and boxes, all about alike, without character, and thus it emphasizes instead of alleviating the smallness of the house. The house then looks like a toy. It is a tiny copy of a large house, and it loses the respect due it if it were honestly designed for what it is, a small house. Stated in other words, the space relationships of most of these very small symmetrical plans are out of balance. The minor features are reduced to the lowest dimensions, yet they are too large in proportion to the main rooms, and the small size of these latter is accented. The rigid restriction of dimensions now imposed on the house plan calls for modifications of accepted types. Accordingly it would seem that the stock plan must either be modified or else be given up, if it is to be used with a house of very small size.

It is not necessary to list here all the possible ways of modifying our symmetrical plans to retain in them some air of roominess and scale, but the process may be briefly hinted at. One form lies in opening out the entrance and stairway space. Where this feature of a house is cramped, the effect is apparent when ever one enters the house or moves about in it or uses the stairs. On the other hand, where this entrance hall is broadened out at once the plan acquires ease and "scale." The most perfect illustrations of this truth are found in the old houses of the south, in Virginia and Maryland, in which the entrance hall was usually as large as any of the principal rooms. On pages 60 and 61 are shown the ground floor plans of Mount Airy and of Marmion, in Virginia, and it will be seen that their great entrance halls mirror the southern tradition of

hospitality that has taken such a firm hold on the American imagination, a tradition, moreover, which is peculiarly appropriate to modern American temperament. It would seem impossible to put the expansiveness of these old southern plans into the limited space of the small house of today, yet I have seen it done most successfully in a little house in Philadelphia. In that house the entrance hall was two stories high and about twelve feet square, and the stair was placed with the lower flight against the wall at the front door, and the upper flight against the side wall. Thus the hall gave spaciousness both to first and second floors. The first floor plan seems symmetrical, though really it is not. A diagram of this entrance hall, sketched from memory, is shown on page 63. Of course, even this arrangement takes up much space, and is best suited, as this Philadelphia plan was, to a small family of adults. A large family could hardly spare so much space. In the very small house for a Long Island group development (House No. 1) on page 73 the effect of a roomy entrance has been gained by another extreme, that of making the entrance so tiny that it is merely a vestibule to the living room. One really enters into the living room.

For a large family in a small house, the restricted dimensions and narrowed hallway of the conventional stock plan are not fitting, and its minute subdivisioning shows at its worst. With all the spaces about alike in size and in shape, the interior of such a house is difficult to decorate with any individuality. Even in large houses, the constant use of the conventional plan in recent years was making interior decoration commonplace. Two or three formulae had grown up for hall and stairs, living room and dining room, executed in routine manner—a situation pleasing only to commercial designers, and distasteful to able designers like Mr. Baum, who has done much excellent work in a freer style than the example here shown. In a word, it is no exaggeration to say that constant, often ill-judged use of symmetrical plan has caused something like a deadlock in small American houses, in all their es-

entials—not only plan, but lot design, elevation and interior decoration. One must conclude that, if the remarkable progress of our national house design during the last generation is to be maintained, if our houses are to interpret the American family ideal, a way out of this deadlock must be found.

The way out of this deadlock in house design should come through elimination. Compromise has been overdone. I am inclined to welcome elimination, for I believe that it will cause designers to face the issue squarely instead of dodging it. Then the small house will come into its own, for it will be designed to meet specific conditions freely and imaginatively. There will be nothing false about it, for above all it will not be, as so many houses are now, an impossible attempt to copy in miniature all the features of the big house. The detailed statement of how this process will occur will be left for the fourth article, but certain larger aspects of the matter may be considered here.

Elimination should have two results in the house plan. It will abolish or reduce certain features, and the space saved will be used not only in order to enlarge the really essential features to their proper importance, but it may also allow minor elements to be added to the plan that have not hitherto been thought of. No rules can be laid down to govern such a process. Elimination should take place according to the various needs of different cases, and this is something to the good, for it should result in more variety and charm and character and personality in our houses. However, certain possibilities of the process, may be indicated. First, the main entrance could be simplified. The tiny coat and toilet rooms that sometimes encumber the entrance, may well go. The main stairs should not give the effect of a hotel, inviting the guest upstairs to the sleeping rooms where he is not desired, but should instead be much reduced and made less conspicuous. The little reception room for visitors should either be abandoned or its function worked out as an alcove off the living room. A more radical solution, one that

I believe will come into favor, will be to gain ease and space in the entrance in the following way: The entrance hall could be opened out into a squarish space, say seven or eight feet by nine feet, furnished to receive callers who cannot be immediately taken into the living room. The furnishing of the entrance room will make it cheerful, and it will be large enough to avoid that detestable cramping of entrance mentioned above. This entrance may open into a large living room, from which the stairs ascend to the second floor, small but interesting in design, perhaps set in an alcove. The space saved in the conventional stair hall and reception room could be added to the living room to make it much larger. The usual dining room arrangement might be modified by using the living room for eating, or else by making the dining room continuous with it, which is the same thing. Or else the dining room might become an alcove in the living room. The two little house plans on pages 73 and 74 illustrate these ideas practically.

Thus, by making our ideas of small house planning more flexible, yet honestly admitting its limitations, at once the door of the American small house opens up a picture of comfort, roominess, of beauty and distinction hitherto denied it. The living room, enlarged, is a living room, big enough for a family of many children and with real possibilities in art and decoration. It would be a room seventeen feet to twenty feet wide, thirty feet to forty feet long, and it might be even twelve feet or fifteen feet high; and, with its varieties of alcoves or other details from the stiff planes and cubic lines of the usual box-like living room, would have an unusual character, one capable of great variety of design. Such a living room in its bigness and beauty would really express the American idea of home, with its tradition of hospitality, and in it the life of the American family might well take on dignity and enrichment as never before. It would be a perfect room for festivity. The living room of Mr. Colby's home, in the first article of this series goes far toward realizing this possibility. Every other fea-



RESIDENCE OF MRS. TEN EYCK ELMENDORF, FIELDSTON, NEW YORK CITY.

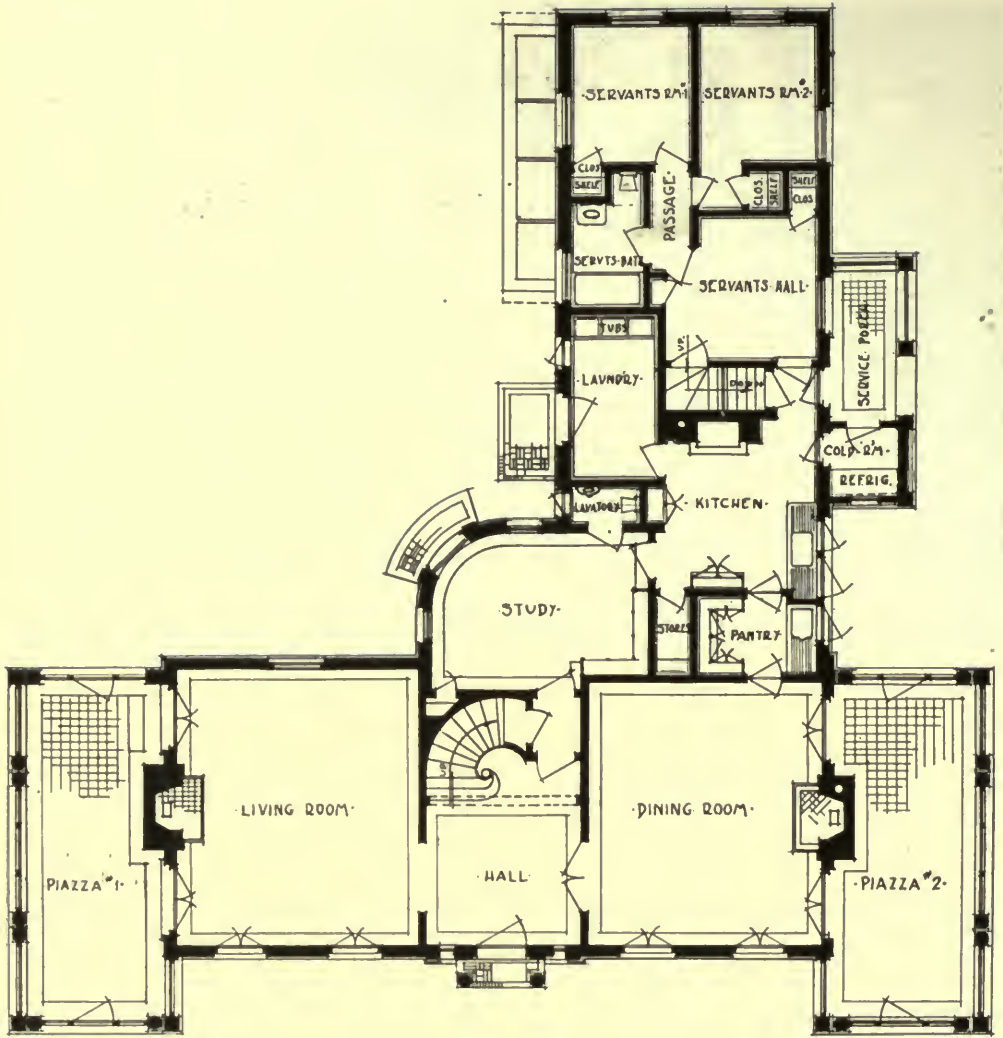
Dwight James Baum, Architect.

ture of Mr. Colby's plan is subordinated to the living room, which transcends most other living rooms of small houses. In its proportions and decorations it is such a room as is thought of only in very great houses. Other examples of planning for a living room are in *The Architectural Record* for October, 1919, Fig. 75, page 356, and Fig. 79, page 359.

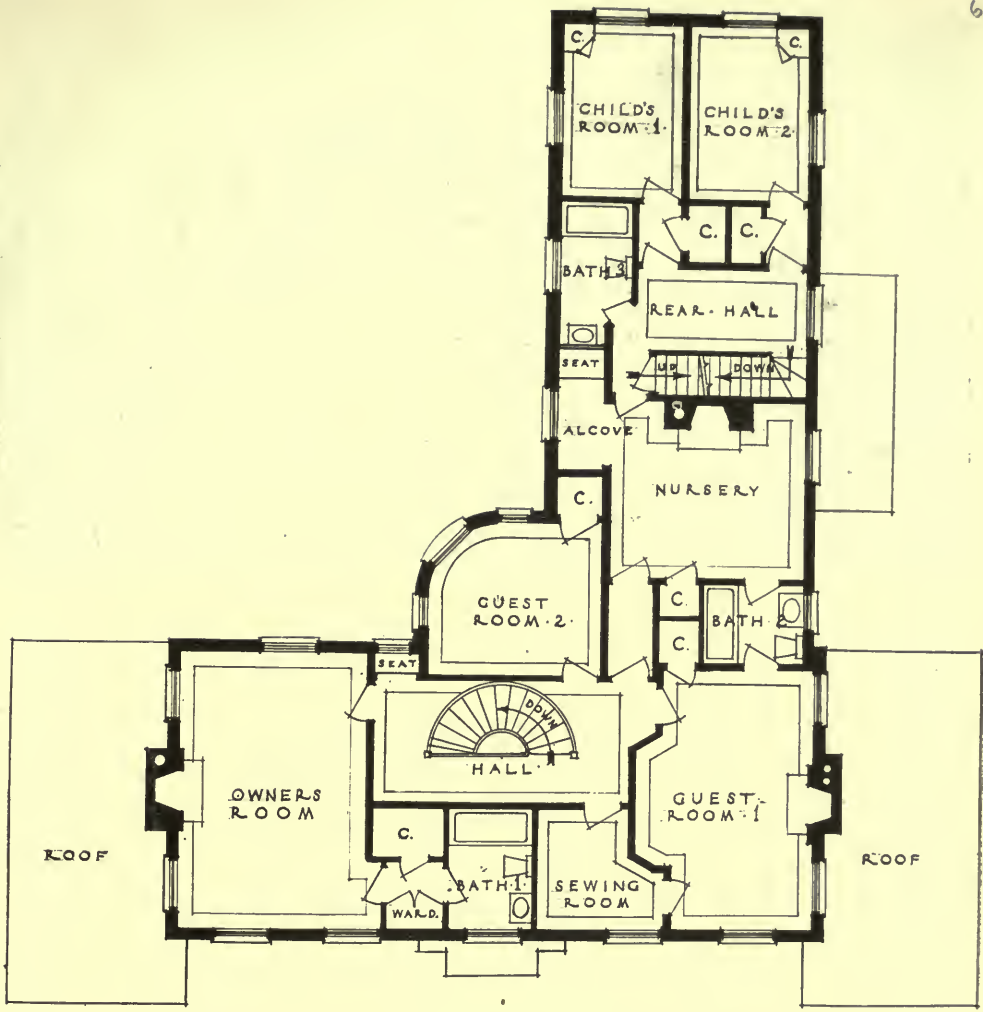
But it is not the interior of the house that is solely benefited by making the house plan flexible. Further than that, features may be added, particularly on the exterior, that may be the making of the whole design. An example of these possibilities appears on page 71 in a design submitted in a competition by Messrs. C. H. Umbrecht and L. J. Kaley. The lot plan is excellent, though the house is located too near the street, and the service yard seems almost too big. The plan of the house itself is really masterly. The main living parts are toward the south, overlooking the garden, in the case of the bedrooms upstairs; and downstairs the three main rooms are placed in a row with a fine

air of bigness and space—a disposition perfect for entertaining. The entrance hall opens out nicely, with the stair less conspicuous than usual, and here the difficulty of entrance, coatroom and toilet is admirably solved. The porch off the living room and the square one off the dining room are well placed. But the chief virtue is the beautiful way in which the garage is grouped with the house and connected to the front door by a covered passage. The result is an exterior very simple and entirely charming, but bold and imaginative, with the roof masses dropping down and making the design of the house harmonize with the horizontal lines of the level site. This is real house architecture.

An English example, on page 70, shows further illustration of the use of features in plan to complete the exterior. In the house at Biddenham, the long gable of the roof, with its stylish chimneys, is carried down towards the ground, in a fine sweep, which ties the roof lines to the garden details of drying-yard wall and lattice. In the plan this result is



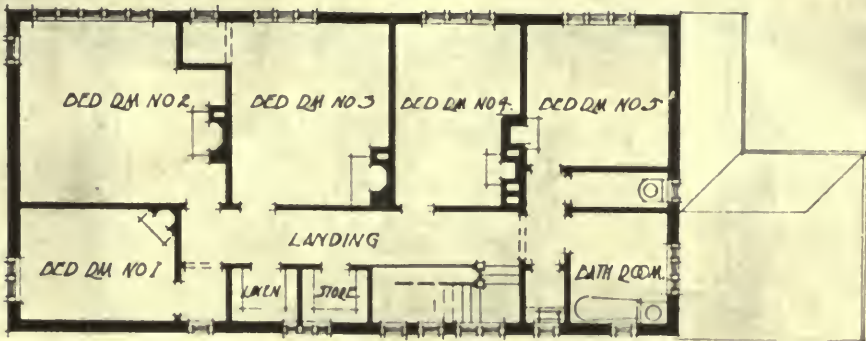
FIRST FLOOR PLAN—RESIDENCE OF MRS. TEN  
 EYCK ELMENDORF, FIELDSTON, NEW YORK  
 CITY. DWIGHT JAMES BAUM, ARCHITECT.



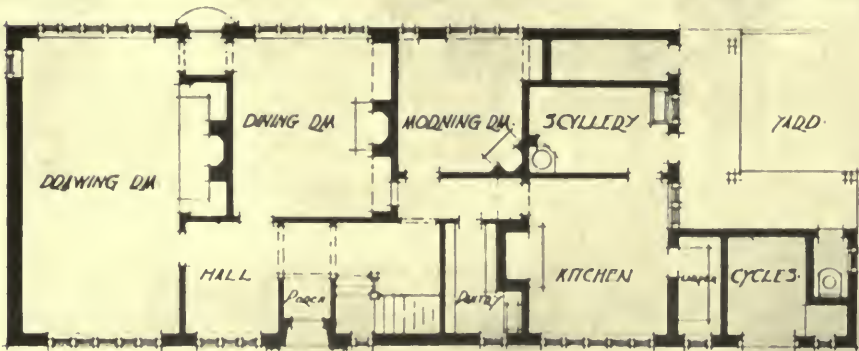
SECOND FLOOR PLAN—RESIDENCE OF MRS. TEN EYCK ELMENDORF, FIELDSTON, NEW YORK CITY. DWIGHT JAMES BAUM, ARCHITECT.



GARDEN FRONT.

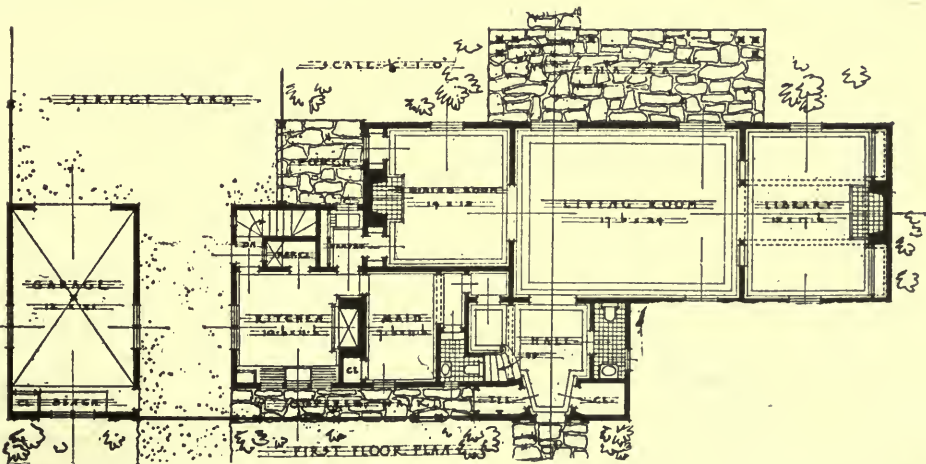
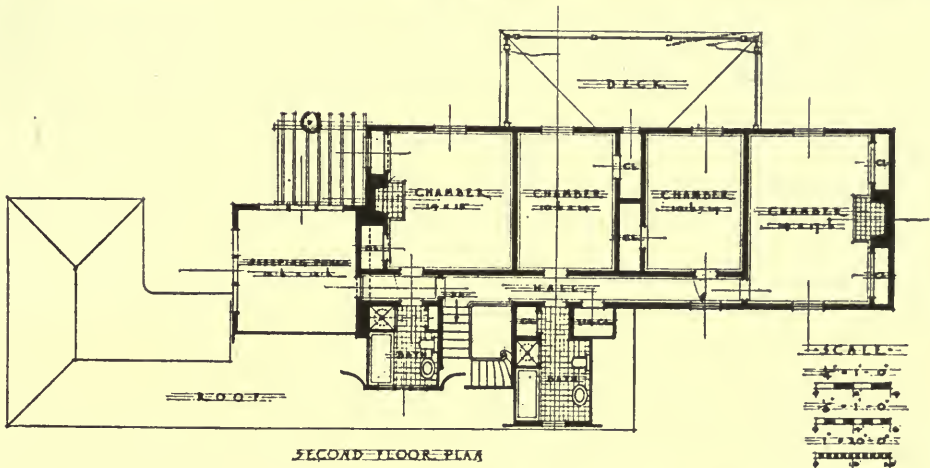


BEDROOM PLAN



GROUND PLAN

COTTAGE AT BIDDENHAM, BEDFORDSHIRE. C. E. MALLOWS, ARCHITECT.  
 Reproduced, by Permission, from "Country Cottages" by J. Elder Duncan; John Lane Company, Publishers.



DESIGN FOR A SUBURBAN HOUSE AND GARAGE OF WHITE PINE. CHARLES H. UMBRECHT AND L. J. KALEY, DESIGNERS. Reproduced, by Permission, from "The White Pine Series of Architectural Monographs," Vol. II, No. 4.



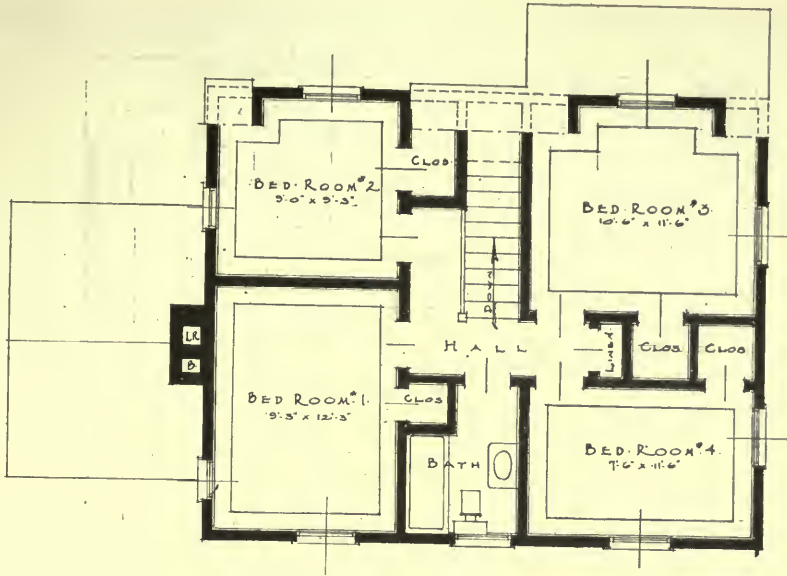
HOUSE NO. 1. HOME COMMUNITY CORPORATION, BALDWIN, L. I.  
Polhemus, Mackenzie & Coffin, Architects.

accomplished by adding a little room lettered "Cycles" at the service end of the house. In England, houses are usually built without cellars, and this limitation forces minor features which in American houses are found in the cellar, up on the ground, when they may be combined with the other features of the plan in most happy fashion. Some English houses have a long, low, picturesque wing of nothing but laundries, sheds for tools, coal, vegetables, toilets, etc. This is but another instance where designers have turned the limitations of a plan to good advantage. The interior of this house is planned well, particularly the long drawing room with fireplace in a big alcove. Another good feature is the use of chimneys, which is one of the excellences of English houses. Probably much of their character and the consistency of their plans are due to the chimney stacks that carry up through the

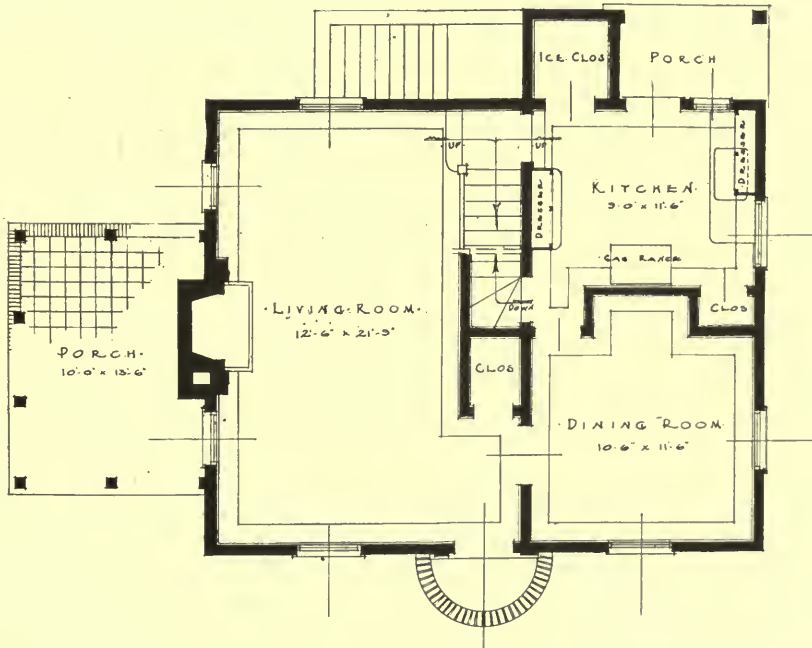
floors at frequent intervals. The service arrangements are somewhat less compact than an American might desire, but they are designed for different conditions than ours. The fine, broad, simple proportions of this house appeal particularly to our taste. In its form and details it has splendid style, but does not belong to any particular style of architecture, as the word is commonly used. It is simply a vigorous honest meeting of a problem that is the stamp of a real work of art.

Sometimes, in order to get a desirable effect in roofing or in a gable, a few square feet of floor space more than is absolutely necessary, may be needed in the plan, and it should not be begrudged. Mr. Colby's plan is well compacted, but he did not hesitate to make the pantry a few feet larger than required, in order to give his roof and gable the right proportion on the exterior. Such sacrifices must sometimes be made in the plan in



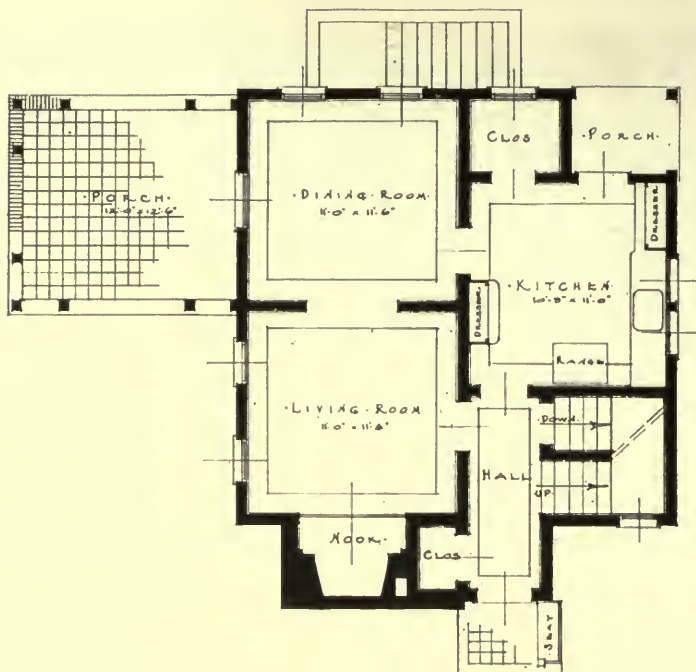


SECOND FLOOR PLAN.

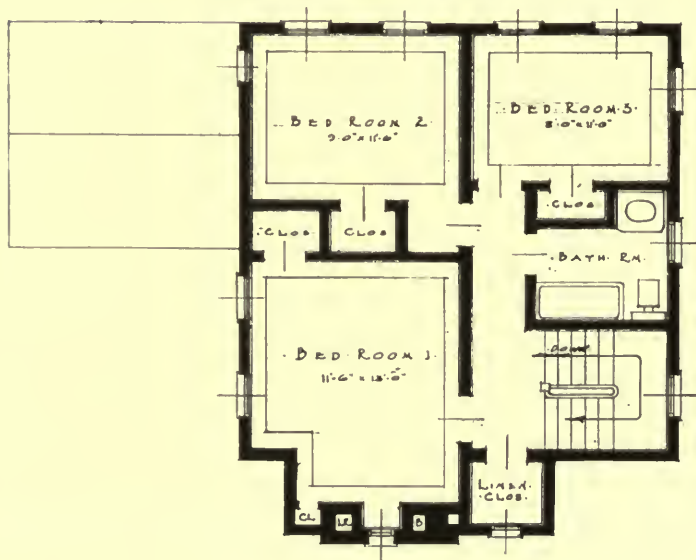


FIRST FLOOR PLAN.

FLOOR PLANS—HOUSE NO. 1, HOME COMMUNITY CORPORATION,  
BALDWIN, L. I. POLHEMUS, MACKENZIE & COFFIN, ARCHITECTS.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

FLOOR PLANS—HOUSE NO. 2, HOME COMMUNITY CORPORATION,  
BALDWIN, L. I. POLHEMUS, MACKENZIE & COFFIN, ARCHITECTS.



HOUSE NO. 2. HOME COMMUNITY CORPORATION, BALDWIN, L. I.  
Polhemus, Mackenzie & Coffin, Architects.

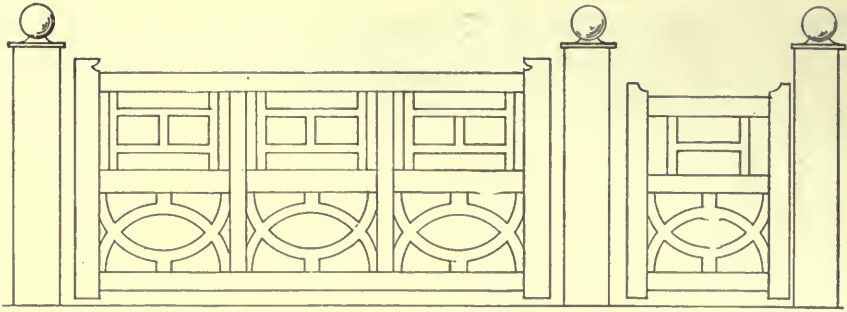
order that art may not suffer on the elevation. This principle, of course, cannot be carried to extremes; but if a sacrifice of this sort be reasonable, and is once made, the house built and lived in, who will regret it?

The three designs last considered were all of them conceived before the war. If they were built nowadays for people of the same means, they would probably be reduced and simplified. How this is done appears in the two houses shown on pages 73 and 74 (Houses Nos. 1 and 2, Home Community Corporation).

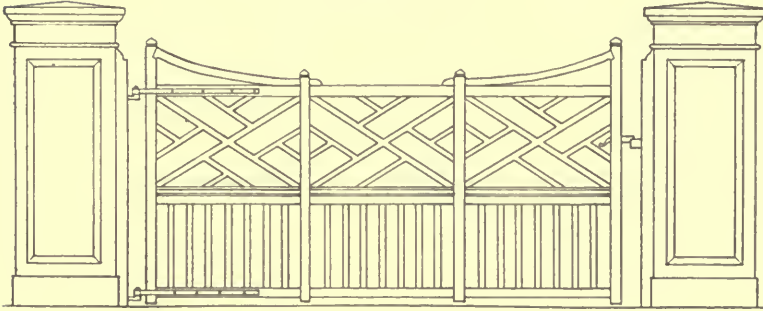
They are very small structures indeed, cheap to build and cheaper to maintain, manage and clean, and they show elimination of all but the bare essentials, following in many respects the principles of elimination set forth above. The first of these is an interesting modification of the symmetrical stock plan and shows a specific example of the flexible ideas of planning described above where both the entrance and the stairs are al-

coves in the living room, giving the latter a spaciousness of width that its dimension of twelve feet six inches would not otherwise permit. It will be noticed, also, on the second floor, that the most compact planning has still nevertheless allowed a little space at the head of the stair well. The stock plan has been so modified in this case that it has really no symmetry left in it, except on paper, and except for the exterior. Actually, inside it would seem perfectly informal and picturesque, as befits its very small size.

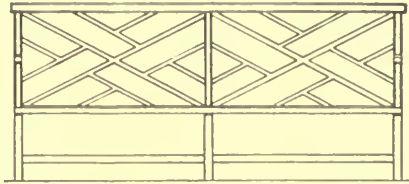
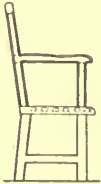
The other plan is entirely unsymmetrical, but with good arrangement of axes. The hall is narrow, but, not being long, will probably not appear cramped. Here the dining room and living room are practically one, and the designer has imparted a creative touch to their planning by the interesting feature labelled "Nook," which is the making not only of these two rooms, but the front of the house as well.



MODERN GATE NEAR  
"PTON ST LEONARDS - GLOS"

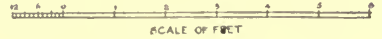


ENTRANCE GATE - "HADLEY WOOD"



- NEWBRY - SEAT - "ALMSHOUSES -"

DETAILS OF LATTICE  
WOOD GATES &c



# English Architectural Decoration

## *Text and Measured Drawings* by Albert E. Bullock

### Part XII. Porches and Treillage Design.

IF I may be permitted a slight divergence from the strict interpretation of the title in the present article, it will be to present a few details of porches which exhibit some artistic taste and necessarily require special designing either in iron or wood upon the principles adopted for treillage.

There are in England a variety of very interesting entrances to the smaller houses which give an element of grace and charm to the village green. In the last article the fanlight was the topic, which is observable both from within and without, whether incorporated with a lamp or merely a design of fancy in wood, lead or iron.

The light lathwork in treillage design is particularly suitable to garden architecture, being applicable to the gate, seat or porch, or blank wall treatment beneath a larch-covered pergola adjoining one side of a house.

There are also several types of verandas in similar vein, and the instances illustrated are taken from Hertford, Watford, Southampton, Newbury and other towns of England, or the environs of London, as well as in London City.

The Adam Brothers were pre-eminent designers of artistic merit, and whether it was furniture, decoration, lighting or building in its several branches, they always brought the subject into the light of their criticism and endeavored to improve upon past methods.

Imitation being the sincerest form of flattery, there were many replicas of their work varying much in their degree of excellence.

As regards the fanlight to overdoors, the origin was certainly dated from Tudor times, of which there is an excellent example extant in the Close at Gloucester Cathedral, where the space between the top of the door and the soffit

of the decorated arch is filled in with lead-glazing forming triple lancet arches with quatrefoils over. The main lines of this design are to be seen in many more modern overdoors, only usually executed in wooden bars.

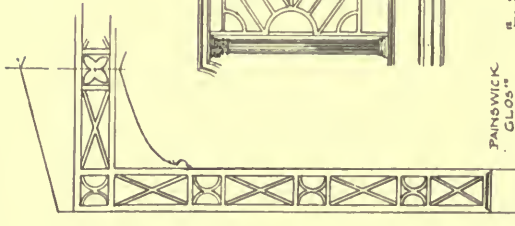
The example I gave in my last article from Sussex House, Watford, is a metal casement having traces of lead-glazing which is of considerable interest, and in principle is not unlike the one formerly at Great Ormond Street, and now in the Victoria and Albert Museum.

These various types justly serve to show the variety of play and inventive genius which emanated from the minds of the designers of the late eighteenth century, for it is from that period whence most of the examples appear to date where delicacy of treatment is the theme of their design.

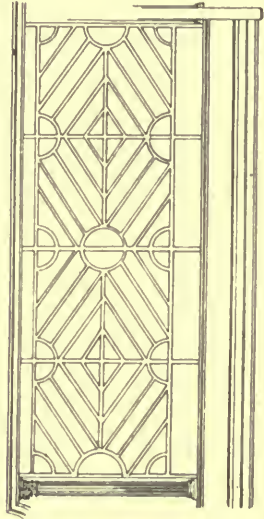
It was natural that porches and gates should come within the purview of the artist called in to advise his client upon the embellishment of the interior where a house was not brought into being as one grand conception. The eighteenth century was largely an age of additions when old work shouldered new types in adjacent rooms. I call to mind Brympton D'Evercy, with its Gothic Porch, Jacobean Hall, Monks Parlor and Charles I period rooms, which is on a par with Forde Abbey,—an ancient monastery converted to a residence and having within many periods, including an oak panelled hall with small Adam period drawing room and carved Charles I staircase, with a chapel having an early Georgian screen.

However humble be the cottage, a wonderful grace pervades its external appearance when a delicately designed porch forms its main entrance. Moreover, such a porch harmonizes well with most materials, whether brick and stucco,

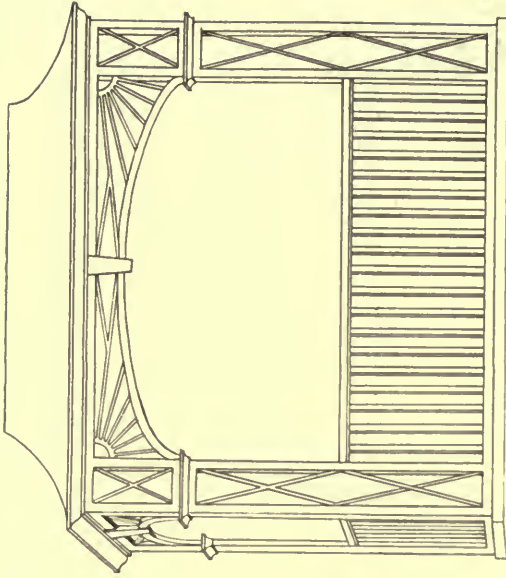
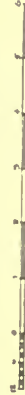
TREILLAGE PATTERNS  
& PORCHES IN WOOD.



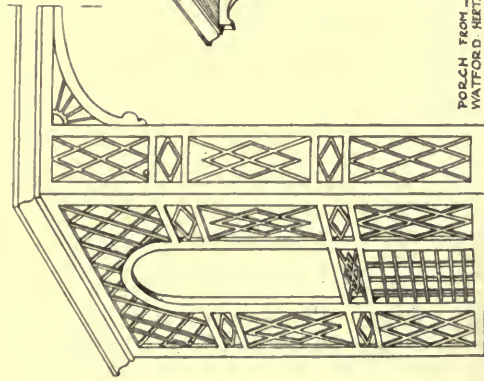
PAINSWICK  
GLOS.



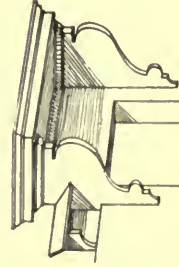
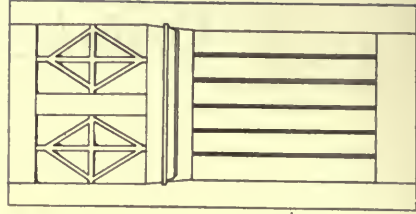
LANDING RAILING FROM —  
N<sup>OS</sup> JOHN ST. BEDFORD ROW.



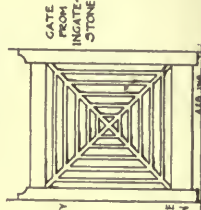
VERANDER FROM AN —  
OLD HOUSE AT HERTFORD.



PORCH FROM —  
WATFORD, Herts



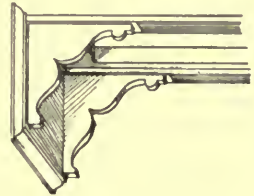
HOOD OVERDOOR FROM  
CASTLE ST. HERTFORD



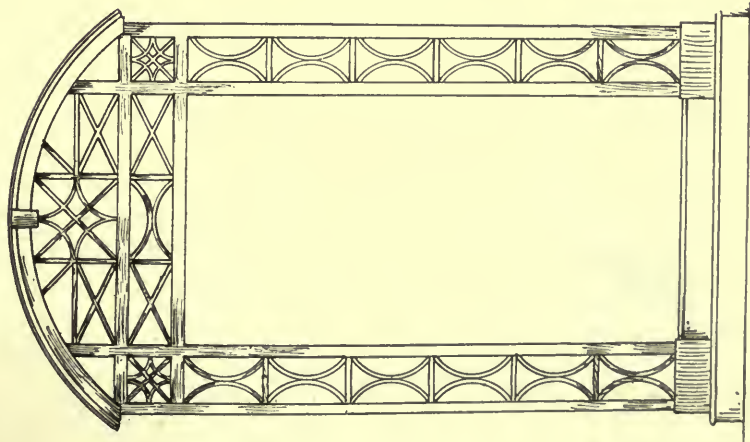
LATTICE GATE  
KINGS-LANGLEY

GATE  
FROM  
INGHAM —  
STONE.

PORCH: N<sup>OS</sup> 57  
ROCHESTER LANE  
SOUTHAMPTON



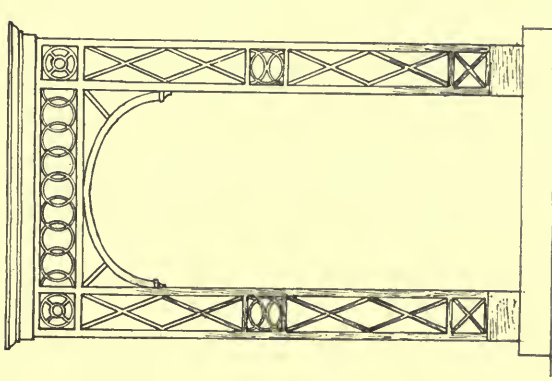
HOOD OVERDOOR —  
BILLERICAY / ESSEX



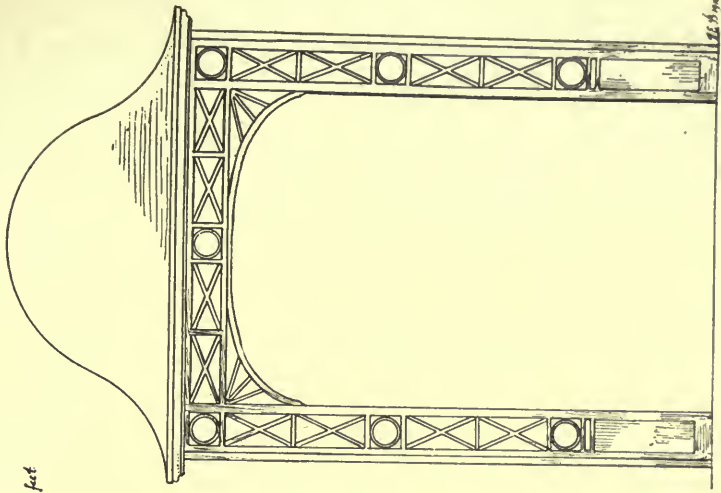
PORCH - AT - WESTBURY - GLOS.



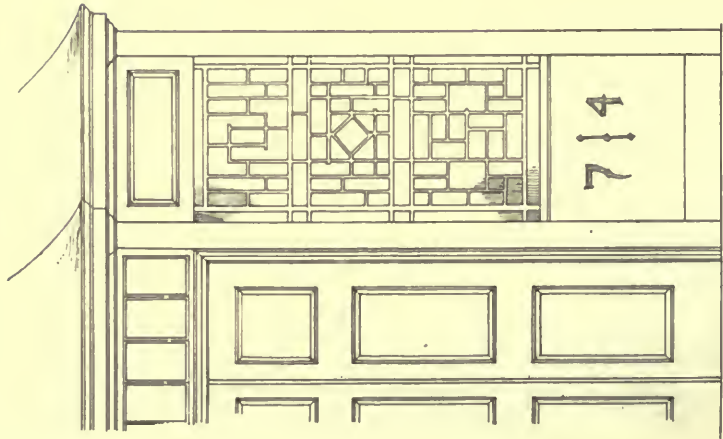
PORCHES.



PORCH - WEST - HANNEY - BERKS.

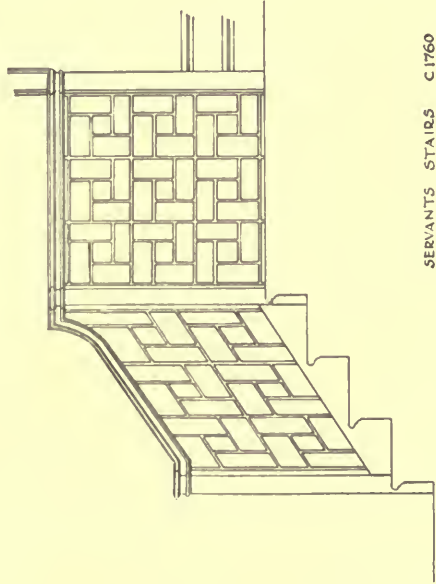


FROM OLD HOUSE AT NEWBURY

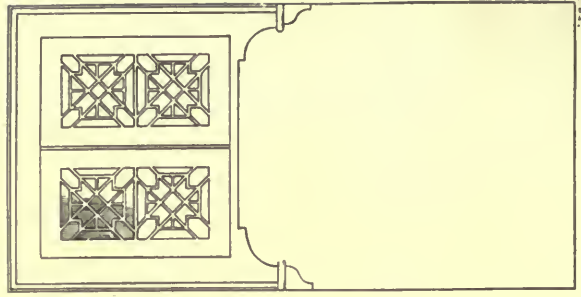


ST ALBANS . dated 1874.

EARLY LATTICE WORK.



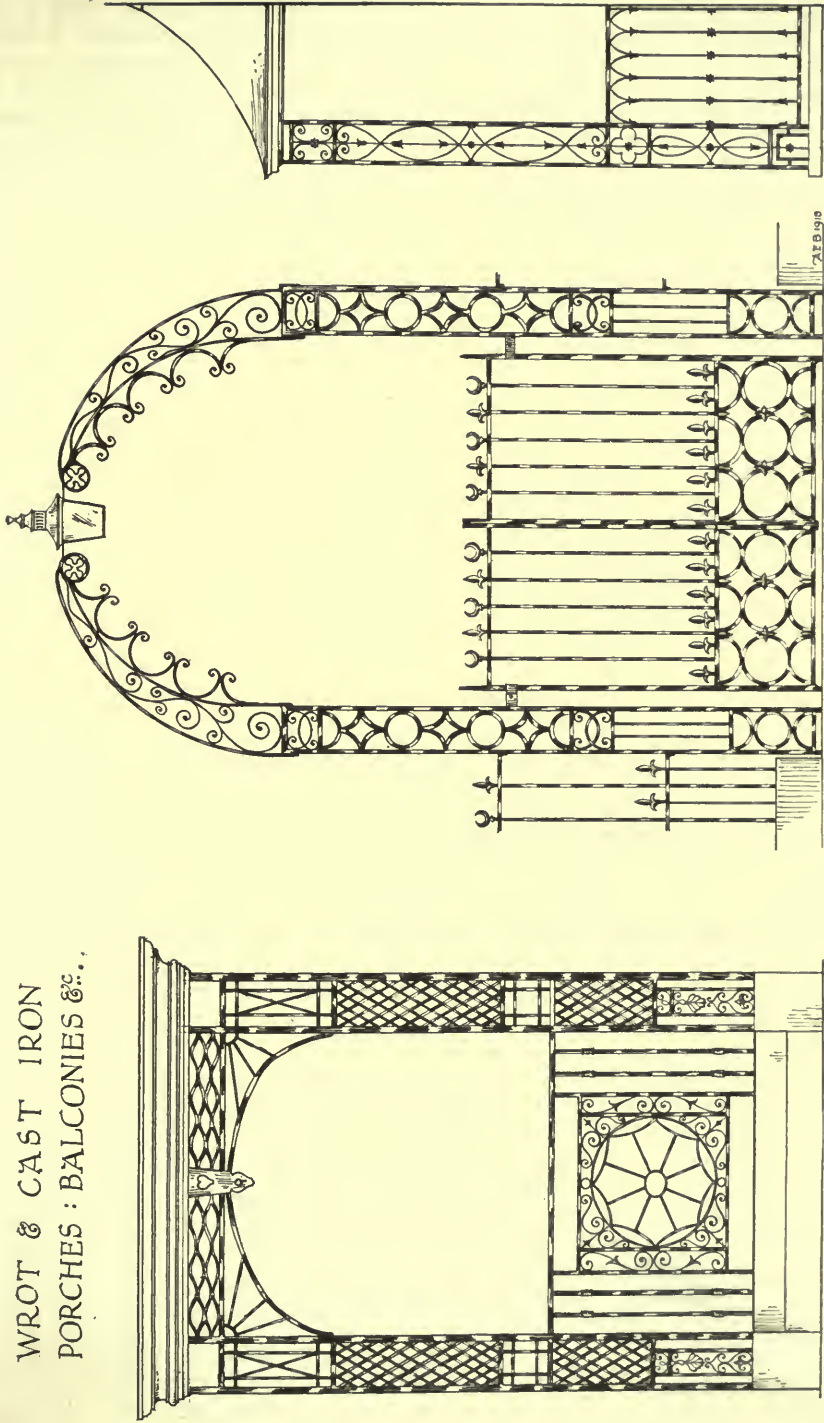
SERVANTS STAIRS C1760  
DYFIELD HOUSE : PAINSWICK



BREAD CUPBOARD  
PAINSWICK : GLOST.



WROT & CAST IRON  
 PORCHES : BALCONIES &c.,



SOUTHAMPTON

THE CLOSE : LICHFIELD

SPA ROAD : GLOUCESTER.



stone, or half-timbered work, and looks as well with thatched roof as with tiles or stone slates.

The laths are for the most part quite slender, being when in wood about  $\frac{3}{4}$ -inch by  $1\frac{1}{4}$  inches deep in section, the main uprights rarely exceeding 2 inches square. With wrought and cast iron the dimensions are naturally reduced, owing to the added strength of this material, being usually  $\frac{1}{2}$ -inch thick by  $\frac{7}{8}$ -inch deep with  $1\frac{1}{4}$ -inch standards.

There is a light footbridge over the main road near Shere, Surrey, connecting two gardens, designed upon a similar principle, and the staircase to No. 5 John Street, Bedford Row, London, follows corresponding lines.

By a variety of interlacing curves or circles considerable play is obtained when designing in bronze, while many of the Adam pierced steel fenders exhibit qualities of taste and refinement.

In the porches mentioned, the finish of the curved lead roofs are features of interest, as also the construction of the framing supporting the canopies.

Interlaced circles in designs of iron work and pierced steel were common in work of the late eighteenth century, while gates of squared laths upon diagonals obtained in many villages in Hertfordshire and elsewhere.

In wrought iron work the scrolls are frequently ornamented with leaves, especially in support consoles to piers. The effect of such ornamentation when disposed at salient points is to enhance or enrich the general appearance of the continuous bars. The wrought ironwork to the railed enclosure of the Bishop's Court at Westminster Abbey, and the railing of the main staircase at Hampton Court Palace have features of considerable interest.

At Painswick, near Stroud, Gloucestershire, there is a comparatively small house with sumptuous internal decorations dating from about 1760. The general spirit of early George III work pervades the whole place from the staircases to the cupboards.

The servants' staircase rail is of lath work and illustrated here with the ex-

ample of treillage from the porch of a house at St. Albans. A feature of note lies in the treatment of the small bread cupboard with its openwork lath joinery.

Although ironwork presents a sphere of greater freedom with the power of curving the forms of the design, there is a distinct charm about many of the examples of simple lath work.

As applied to garden architecture and winter garden ornamentation some very ambitious designs are frequently to be seen in country seats, and even the plain walls of small enclosed yards at the rear of houses in Park Lane. These are frequently worked upon architectural lines with cornices, architraves and columns, the paneling being formed upon a perspective basis with radiating lines to a focal centre.

Much elaborate work can thus be attempted, mostly founded upon the old French principles, of which there are many designs in books of the period by Daniel Marot and others.

The interest which centres upon the veranda and pergola is not without advantage, except that for external work the materials are largely perishable and liable to rot in damp situations unless carefully treated at definite seasons. It is, however, a disadvantage to overdo treillage work. To come suddenly upon a gem of an example is of far more worth than to find a lavish display running over a great area.

The cottage with its porch, the kitchen with its cupboard, the charm of the back stair or the seat in the entrance to the Almshouse, all with isolated examples of the taste of the century of their origin mark them as distinct by comparison with works of greater importance but less taste.

While a certain design may be the keynote to the rhythmic display of any theme, distinct contrasts frequently make for the correct rendering of an idea when the treatment falls short of a recognized comprehensive style. These contrasts are either accidental or occasioned by reason of the artist's code of harmony and proportion. Therein lies the true merit of a successful interior based, as it should be,

upon the laws of selection within the scale and limitations of its definition.

This abstract of the theoretical principles of design must necessarily be followed in practice by a careful choice of detail. This, after all, is the essential element in all things and especially in decoration. Nothing is more disappointing than to find a house or room that has been "restored" by someone out of sympathy with or lacking knowledge of the style with which he is dealing. Such restoration only leads to disaster. Had I time and space I could illustrate this point with comparative enriched moldings. As it is, I have in mind a small bedroom in a large house belonging to a noble lord in one of the western counties, who, discovering by accident some fine early Georgian paneling beneath the canvas of the walls, decided to have it restored. While the original paneling is good, of the additions little can be said with pleasure. The door paneling and architraves are wrong in detail, and the

Tudor arch to the chimney breast (with the exception of the molding to the mantel architrave) is entirely out of keeping with the remainder of the room.

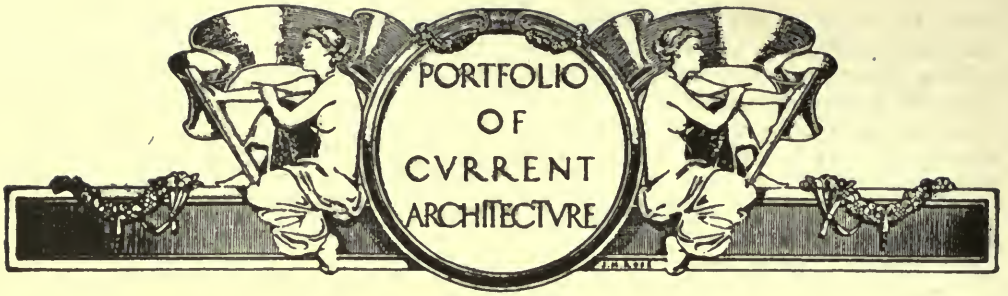
The same applies to other features, namely, the rim locks and furniture of a room, the lighting arrangements, and even the frames of the pictures hanging upon the walls. Each item reveals clearly the inferior taste either of the owner or of his advisers.

The charm of good French work is its completeness in every detail, down to the door-knocker. Which last reminds me that there are a great variety of brass door-knockers, escutcheons, bell handles and wrought iron bell-pulls of great interest in England. They date from Georgian and Adam times, while earlier ironwork of the Jacobean period is of equal artistic merit.

I hope at no distant date to illustrate some of these, together with the chasing adopted on some examples of early polished brass furniture.



DINING ROOM — FELDEN HURST, BOXMOOR, HERTS.



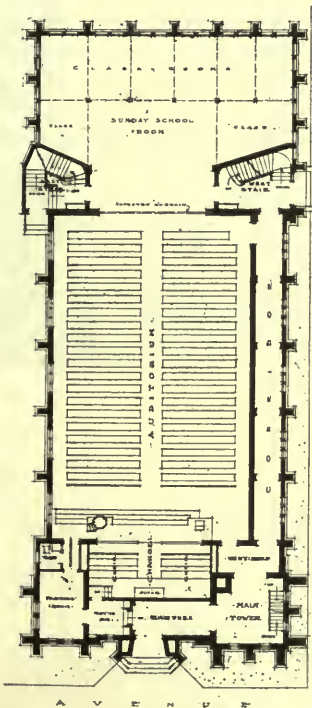
PORTFOLIO  
OF  
CURRENT  
ARCHITECTURE



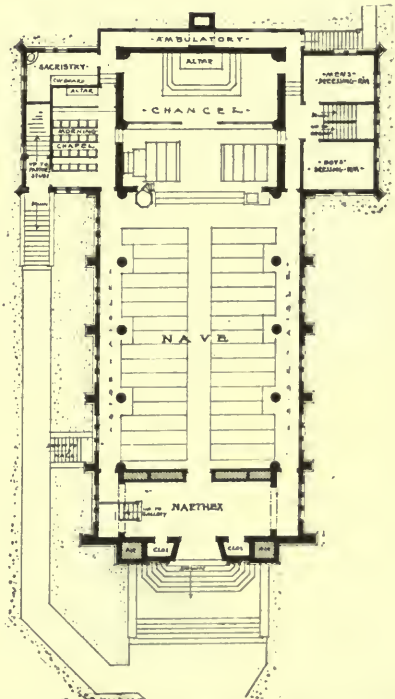
CHRIST LUTHERAN CHURCH, FORT WAYNE, IND.  
J. W. CRESSWELL CORBUSIER, ARCHITECT.



ASCENSION EPISCOPAL CHURCH, LAKEWOOD, OHIO.  
 J. W. Cresswell Corbusier, Architect.



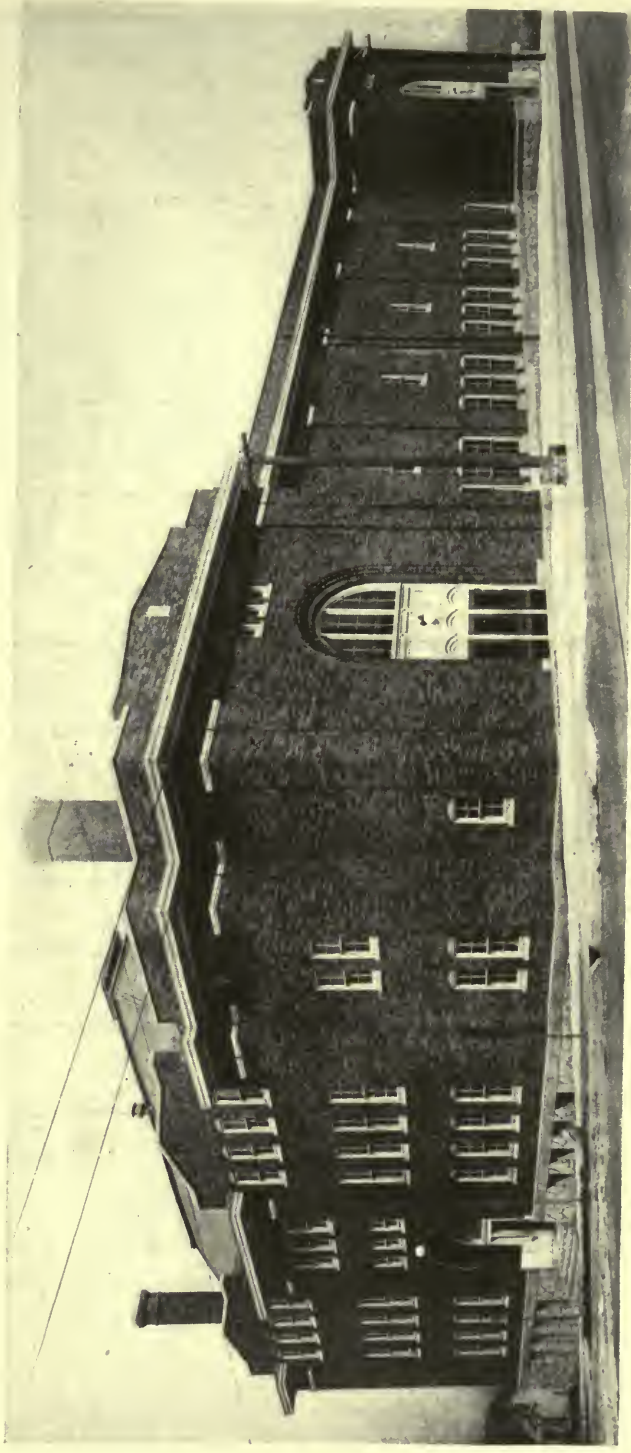
PLAN OF CHRIST LUTHERAN CHURCH.



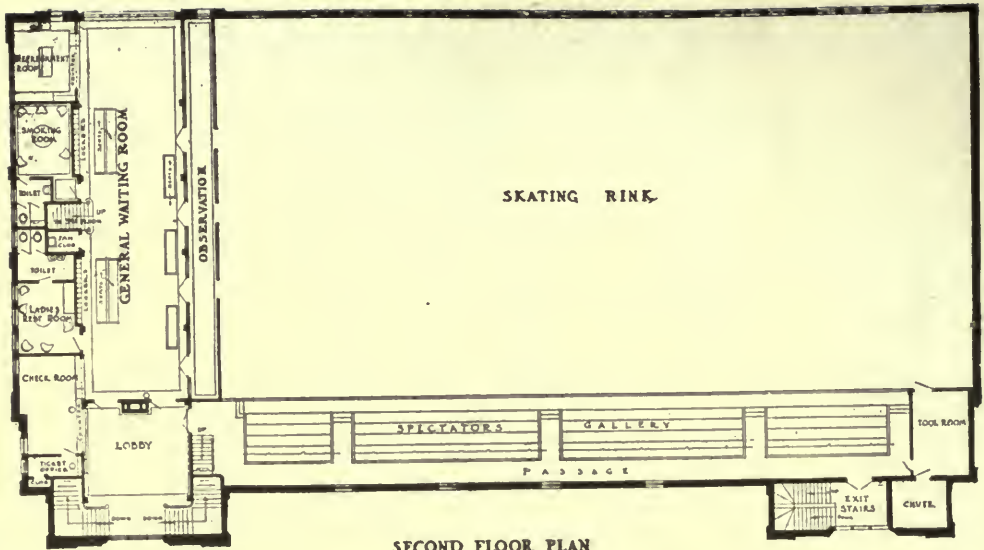
PLAN OF ASCENSION EPISCOPAL CHURCH.



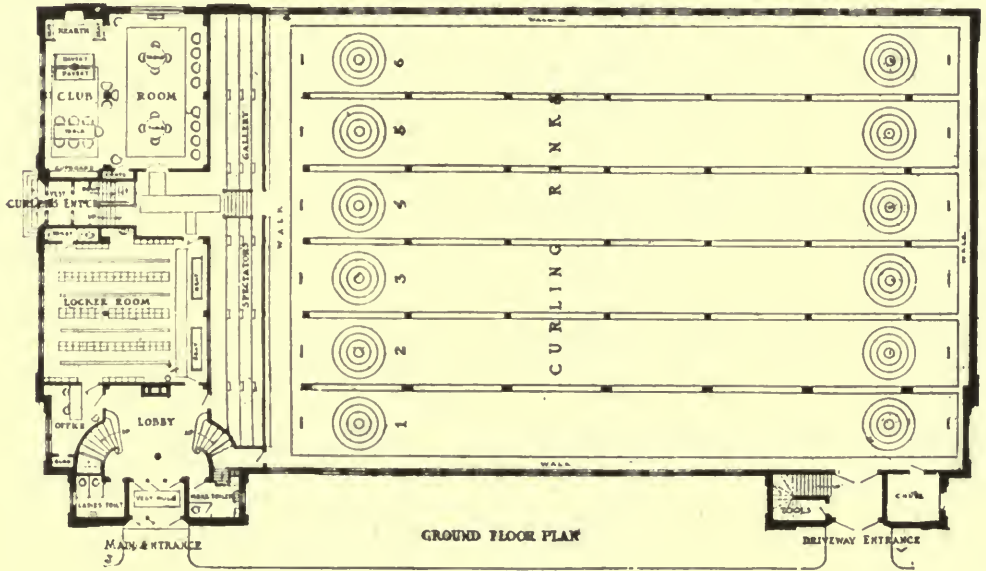
ASCENSION EPISCOPAL CHURCH, LAKEWOOD,  
OHIO, J. W. CRESSWELL CORBUSIER, ARCHITECT.



RECREATION BUILDING ERECTED BY THE CITY  
OF EVELETH, MINN. ELWIN H. BERG, ARCHITECT.



SECOND FLOOR PLAN



GROUND FLOOR PLAN

RECREATION BUILDING ERECTED BY THE CITY  
OF EVELETH, MINN. ELWIN H. BERG, ARCHITECT.



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## INDUSTRIAL HOUSING REPORTS

By JOHN TAYLOR BOYD, Jr.

THE publication of the *Report of the United States Housing Corporation* (Vol. II. Houses, Site-planning, Utilities. Washington, Government Printing Office, 1919) must be considered an event in the literature of American architecture. It will be welcomed by a much wider circle than our profession—by town planners, engineers, manufacturers, labor interests and agencies devoted to social betterment, philanthropy and civic improvement. In fact, the vast work undertaken by the Government in order to house its war workers has a significance for the whole nation.

The two characteristics of this volume are its thoroughness and its interesting makeup—qualities which would indicate that its sponsors knew well the importance of the report. The more one digs into it, the more one finds there; and we may hope that the reader will thoroughly master its text, instead of treating it simply as a fascinating picture-book of plans and perspectives.

This war housing is really the beginning of industrial housing in America. It is rare that a new movement is introduced on such a vast scale, striving for the highest professional standards, and,

considering the haste and waste of war effort, so exceptionally well organized. Only one question may be asked concerning its extraordinary success. How far was it efficient?

It is indeed a tough question, and I shall not attempt to answer it, notwithstanding the accepted convention that seems to prescribe that a reviewer of a book should pose as a higher authority than the writer. I think it enough to point out that war conditions are not favorable to efficiency, not only because it is difficult to carry out an improvised program, but also because that program must be constantly readjusted to other programs and policies of the great war organization. Criticisms which ignore this fact are unfair, and they tend to discredit a movement which, if studied sympathetically, should form the basis for a tradition that might redeem the town-planning, engineering and housing of American communities from their present unhappy condition. Already it is being noted that in the reaction against the war activity many of its real benefits are being ruthlessly scrapped. Therefore, lest the lessons of this war housing be lost, a thorough, unprejudiced appraisal

of it should be made from all points of view, in order that we may determine how its principles could be applied to peace conditions, and to what extent its errors and shortcomings might be avoided in future work. Such an appraisal would be mindful, as the editor's preface of the Housing Corporation report states, that before the war industrial housing was practically a new field for Americans, since English precedents did not fit our conditions and since but little information was available about the few pioneer projects that had been launched in America. It should further be realized that the policy of industrial housing in this country is not yet settled. The disagreement as to policy will, I think, be found to rest mainly on the financial side. That is to say, the war housing has established the work securely on a technical basis, but there is great difference of opinion as to how much money should be spent on these improvements in order to make them practicable. This, again, is a question that town planners, architects, engineers, may hardly decide. They have worked out their part of the vast problem—of course many points are yet to be decided and much experience is to be gained in further work—and it now remains for the manufacturer, the laboring men and the general public to determine labor's standard of living. This determination of the standard of living is, as we all know, the vital need of the whole world, one of the great problems of industry and of the war that society is now about to liquidate. When the labor problem is so liquidated, the missing links in industrial housing will be supplied.

At different times you may hear architects who took part in the war housing criticize it as being too luxurious. Too much design or plumbing wasted on people unable to appreciate it, they say. Such criticisms are not technical criticisms at all; the critics make them, not as architects or as engineers, but as lay citizens or sociologists, or, in some cases, merely as sufferers from class prejudice. Of course, criticisms as to cost are pertinent, for an industrial housing project

should certainly be sound financially or it will fail. But it would be better if professional critics of war housing understood that, so far as the future is concerned, standards of living are yet to be established. The professions should take their stand on the remarkable technical solution of industrial housing that they have provided and then say to the public—capital, labor, consumer—"once you determine wage scales and standards of living so that we may know what amounts the different classes of citizens may pay for rent, we are ready to go ahead with construction. We have the knowledge and the experience to provide what you want in a far better way than ever before."

The results of taking such a position before the public should be of vast benefit to the professions involved.

The policy of the Government in regard to housing projects is clearly set forth in the first three chapters of Vol. II. There is little to add or to subtract. Vol. II deals with design, especially architectural, with townplanning, and with engineering. Vol. I will cover the work of the Real Estate, Transportation, and Homes Registration Divisions of the Housing Corporation. Chapter IV of Vol. II contains a short, clear account of some of the principles adopted in the treatment of topography, drainage, planting, etc. It is well to note that planting was sparingly used in the housing schemes, and this should be kept in mind in judging the completed work. The editor deserves the greatest credit for Chapter V, for while he has dealt with the limitations of design, materials, and policy imposed by the war program, he had refused to take refuge under this shelter, and treats frankly of mistakes that were made. This unusual attitude is continued throughout the book in the short summaries that accompany the illustration of each of the individual projects. In Appendix XI, one fault appears, repeated elsewhere. While site-plans, construction and details of elevations of individual houses are carefully considered, the treatment of the individual house plan is superficial. The plans

vary greatly in excellence. Some, notably standard plans K, L, M, O, on pages 56 and 57, are better than others, for they bring out the important principles of saving steps to the housewife, and of allowing her easy surveillance of entrances, stairs, etc. This is especially desirable where upstairs rooms are rented to boarders. Also, there is a great scarcity of plans of L-shaped kitchens, where the cooking, etc., is carried on in a kitchenette space, of, say, eight by fourteen feet, and to which is attached an alcove, about eight feet square, where the meal table may be placed, helping save thus extra work in serving, and possibly a dining room.

Of course, the interest of most people will be centred in the projects themselves, with the excellent renderings of site plans, individual houses and pen-and-ink perspectives. They show a splendid standard of achievement in a great variety of examples. In the work 21,005 families were housed at a cost of \$5,398.11 per family—on the basis of figuring adopted by the corporation—\$4,374.70 representing the cost of the house itself and the remainder, \$1,024.40, covering land, land improvements, site utilities and the occasional community buildings. Altogether not an extravagant showing for war work.

In the elevations, here and there, are to be noted the usual faults of contemporary small house design—monotony, together with self-conscious attempts to relieve it by trickiness, imperfect scale and proportions, particularly of windows, too many windows looking spotty against too little wall space, angularity, too many roof peaks. In viewing some of the desperate attempts to force art on these little boxes, one is forced to conclude that, unless local conditions and prejudices absolutely forbid it, group houses and semi-detached houses are better than single ones. They may be made more interesting and more artistic in design, they may cost less in themselves, and they bring down the cost of land, roads, paths, sewers, planting, etc., because they permit more people to live on an acre of ground without overcrowding. The

strongest argument against the isolated house is the group housing at Bridgeport, Conn. Fortunately, it had for its architect Mr. R. Clipston Sturgis, than whom no architect in the country could show better the possibilities of this type. His exquisite sense of proportion, of small scale, of refinement, of restraint, of the value of broad wall surfaces, together with his imaginative sense of interest and of charm, provide a rarely successful model for the industrial housing of the future.

The housing undertaken by the Emergency Fleet Corporation was the other great venture into the field of industrial housing undertaken by the United States Government during the world war. Since it ran parallel to the work of the U. S. Department of Labor, the same significance may be attached to it, the same observations made regarding it, and the same questions asked. The board was, in the best sense, of course, a rival of the corporation, and we may infinitely regret that its report (*Types of Housing for Shipbuilders*. United States Shipping Board Emergency Fleet Corporation. Passenger Transportation and Housing Divisions) is so much less complete. It deals almost entirely with individual houses, their plans, elevations, perspectives, with only here and there part of a site plan or a whole site plan. No explanations of policy, of organization employed in the program, of technical details used, or any of that so generous admitting of mistakes that is found in Vol. II of the Housing Corporation report. Nor is any indication given in this report that this precious information withheld will later be supplied to us. Such shortcomings are to be deplored. The various professions and the part of the public interested in industrial housing should bring pressure to bear to have the desired information given out before it is lost or becomes obsolete. We cannot take the report of the Housing Corporation, however fine it may be, as a substitute for that of the Shipping Board, for no matter how capable two great organizations are, each is bound to develop a differing point of view, emphasize cer-

tain aspects, more than others. Particularly true is this in the case of two such improvised organizations as war organizations are bound to be. Indeed slight differences of divergence are apparent in the illustrations in the two reports. The shipping experts seem to have an individual attitude toward the house plan and they seem to prefer a very simply treated elevation. In the scant data on their site plans provided us, they seem to prefer deeper setbacks of houses where some houses are varied in depth from their neighbors. In this last particular, the Housing Corporation gentlemen take pains to explain that a setback of two feet is usually sufficient. The Shipping Board, in its admirable site plan of Newburgh, N. Y., adopted interior courts in the house blocks around which "community garages" are grouped. Here are some of the points of technical import yet to be decided and on which the public is entitled to be enlightened in the name of future progress.

All in all, the significance of the war industrial housing lies in the future. We are interested in it as architecture, not as archaeology. If rightly taken, it could inspire a great movement, of benefit not simply for the professions concerned, but for American civilization. It opens to the professions a field hitherto denied them, and, as one studies such reports as are here reviewed, one is convinced of the appalling waste, of the opportunities neglected in contemporary housing, which continues to proceed contrary to the experience of several professions. Now, over a year after the signing of the armistice, a national housing crisis confronts us. We should apply the knowledge gotten in the war, in which, in a few months, under the pressure of the conflict, we gained years of technical practical experience measured in terms of peace time progress. The activity of the war industrial housing was cut short, but not before a number of completely executed, working projects were provided in various parts of the country, to serve as models.

Architects have a peculiar responsibility in this effort to perpetuate these

beginnings. While they are not the only professional men interested in industrial housing, it is the only great work in which their profession was called upon to serve. Many complaints are voiced that architects lost prestige from this indifference of the public. But if this share of the housing was all that was given to them, they should make the most of it in a concerted effort to understand the war housing, comprehend the applications of its principles to peace time, and then persuade the public of the national benefits that proper housing will bring. Unless the architects do make the most of what was given them, they can scarcely claim that they were entitled to a larger share in the war work.

*John Taylor Boyd, Jr.*

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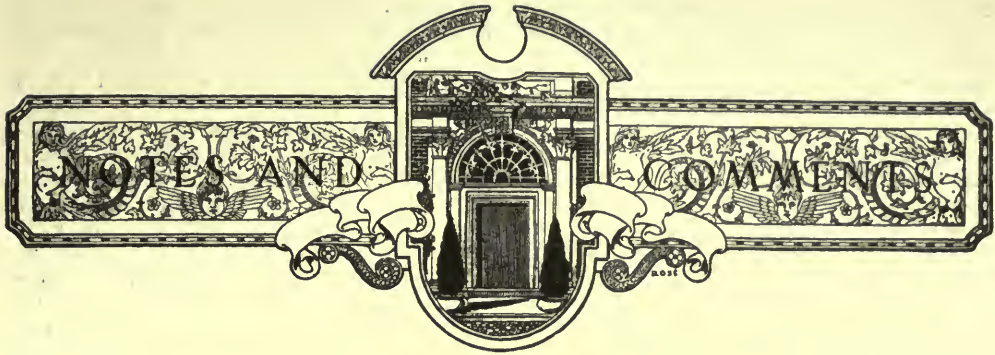
**NEW BOOKS RECEIVED FROM PUBLISHERS.**

University of Illinois Bulletin. No. 108. Analysis of Statically Indeterminate Structures by the Slope Deflection Method. By W. M. Wilson, F. E. Richart and Camillo Weiss. 218 p., 9 by 6 inches. Published by the University of Illinois, Urbana.

The Broadway Engineering Handbooks. Volume I. Elementary Principles of Reinforced Concrete Construction. A Text-Book for the use of Students, Engineers, Architects and Builders. By Ewart S. Andrews, B. Sc. Eng. (Lond.) 57 ills., 225 p., 4½ by 7½ inches, numerous worked examples, and the L. C. C. regulations for reinforced concrete construction. London: Scott Greenwood & Sons. New York: D. Van Nostrand Co.

"The Studio" Year-Book of Decorative Art, 1919, With Special Articles on Cottage Design, Decoration and Equipment. Edited by Geoffrey Holme. Many ills., 136 p., 8½ by 12 inches. London: Paris: New York: The Studio Ltd.

Timber—Its Strength, Seasoning, and Grading. By Harold S. Betts, M. E. Forest Service, U. S. Department of Agriculture. First Edition. Many ills., 234 p., 9½ by 6 inches. New York: McGraw-Hill Book Co., Inc. Price \$3.00 net.



**The Creation of an American Style of Landscape Architecture.**

Occasionally attention is called to an article on garden craft in which the writer makes the statement that there is now an American style; but in no article has that assertion been backed up by evidence; in no claim of that kind has there ever been submitted the analysis of a design distinctive enough to be recognized as different from the other styles, distinctive enough to be admitted as a new style. Until the analysis of an American garden shows originality of ideas, as well as of design, we cannot reasonably claim the creation of a new style—the American style. That it is only a question of time until American ability does create a national style, few will doubt; but before that important event occurs we shall have to recognize the real difficulties to be overcome, as well as investigate and fully understand the importance of certain factors—factors that have always played a leading part in the creation, if not in the actual composition, of a new style in garden art.

It is not my intention to show in this article how to compose new designs and styles, but merely to indicate the factors of influence active in the invention of designs and styles—factors of influence to be thoroughly studied and weighed by the landscape architect. If I am not mistaken the factors of influence in the creation of a new style are, in the order of their importance, the taste and temperament of those for whom the gardens are laid out; the natural contour of the land; the climate, and plant materials. It must be plainly understood that I am now speaking of the factors of influence, not of the elements, nor of the principles of garden composition.

It was principally the taste and temperament of the Italians of the Renaissance, assisted by the natural contour of their land, which produced what we know today as the Italian style of gardening. And the artists who created that style labored not only with brilliancy of ideas, with originality of design, but also with acuteness of intellect which told them that the making of a garden was but half the problem, the other half being suggestion, the imagination, the mind of the beholder, upon which sentiment and emotion would assist in creating an esthetic impression. The same is true of the French style, which came into being as the result of the taste and temperament of Louis XIV, and the treatment of a wide, flat surface of land by Le Nôtre. And the creation of the Dutch style and the English style are also due primarily to these two factors—taste and temperament, and land contours. Climate and plant materials have been secondary influences, but not secondary elements, as they are of first importance when we consider the composition and the decoration of a garden.

If we examine closely the Italian gardens of the Renaissance we shall see in them the influence of taste and temperament on garden art, as those gardens reflect not only the personalities of those for whom they were created, but also the characteristic desires of society at that time. Italian gardens were designed for opulent and proud leaders of secular and ecclesiastic affairs, and their love of display, of peace, comfort, and seclusion demanded artistic and luxurious surroundings in the garden as well as in the house; although we must remember that not in all cases were the gardens used for pleasure alone, nor for recreation entirely. During the summer's heat they afforded the most comfortable places for conferences on church, state, or

personal affairs. Some of them were often courts of justice where laws were interpreted or made, where men of affairs went and came, where priests and lawyers, architects, painters and sculptors, doctors and men of letters met to discuss affairs of importance, or were guests, the gardens affording change, rest and amusement.

Such a garden was that at Villa D'Este, laid out about 1550 by Ligorio for Cardinal Ferrara, then governor of Tivoli. And there we have a good example of those influences—taste and temperament and the natural contour of the land in the creation of artistic features and enchanting effects in the garden; and the contour of the land afforded the very opportunity for the gratification of the Italian love of looking out upon the distant view, or down upon the garden design, where, at Villa D'Este, we see the splendid treatment of a steep slope deep enough to carry five great terraces of artistic design. The terrace in the Italian garden became a feature of first importance, adding beauty and dignity to both garden and house. And there we see that contour of land aided by taste and temperament produced the terrace. And the same is true of the creation of other features and effects in the garden—pools, fountains and cascades; water theatres and water galleries; architectural, sculptural and floral decorations; hedges of evergreens; variety in the texture of foliage; the picturesque forms of trees; light and shadow effects; and the flash or the splash, the soothing, somnolent sound and musical tinkle of water in action. Those were some of the features and effects that delighted or appealed to the Italians of the golden age of art, whose designers took the above facts and factors into consideration before planning their little five to ten-acre gardens, rich in mysterious, elusive charm.

In the creation of the French style we find the same two influences operating for the composition of a distinctly new style. The taste and temperament of Louis XIV was favorable to pomp and brilliancy, and a magnificent garden like Versailles or Chantilly, where he might hold splendid fêtes, would dazzle and enchant the court, surprise the nation, and impress the ambassadors of other countries with the importance, the wealth, and the lavish entertainment of the sovereign of a mighty nation. And those were the principal motives for the laying out in France of six grand gardens on new plans with original ideas by André Le Nôtre, whose genius

was equal to the occasion of converting hundreds of acres of flat, uninteresting land into a new style of gardening. In those great gardens Le Nôtre might spread his long clipped alleys and richly decorated parterres; his groves full of architecture and gilt trellises; his immense canals, cascades and fountains; and his profusion of statues, vases and urns over a plot of land a hundred times the size of Villa D'Este. And here again the same two influences, taste and temperament, and contour of land, were responsible for the creation of the peculiar features that distinguish the French style.

It would be easy to show how those two influences, differing in their character, however, account for the creation of the Dutch and the English styles also, but I feel it will not be necessary.

The great importance of climate and plant materials has always been apparent in the decoration of gardens rather than in the invention of styles, where those two factors have played a secondary part in comparison with taste and temperament, and land contours.

In the creation of an American style it will be necessary to take certain facts and factors into careful consideration. To begin with, the difficulties to be overcome by the landscape architect are arduous, and numerous, some of which are the very factors I have been discussing—as a taste often uncultivated, and a temperament usually without ideals; contours of land of great variety; a climate running through the scale from sub-tropical to cold temperate; and a flora vast and imperfectly understood. Then the landscape architect must realize at once that he cannot longer design superficial schemes without injuring himself and worse still the profession. He must have not only valuable ideas, but original ideas if he hopes ever to invent a new design—an original design. Now as we all know that design is the distinguishing feature of a style, the feature which differentiates one style from another, it is quite apparent that it is to garden design we shall have to give profound thought; to garden design we shall have to bring new ideas. But where can we get new ideas, original ideas? I have already given the clues to the creation of the Italian and French styles—taste and temperament, contour of land, climate, and plant materials; and as they may possibly furnish a clue to a new style, let us examine those factors in America.

What are the characteristics of taste

and temperament of Americans in comparison with the Italians of the Renaissance, with the French of the time of Louis XIV, with the Dutch and the English of the seventeenth and eighteenth centuries? I might devote columns to that comparison, and to the analysis of American taste and temperament, but this is a magazine article, and more than that it is for Americans whose taste and temperament demand facts, effects, results, economy of time, of effort and of financial outlay, and a quick solution of every problem, and as I am now discussing a problem I presume I should give either the answer at once, or suggest the process of solution in as short a space as possible. As I cannot give the answer to this problem of the creation of an American style, I shall try to indicate the process of solution.

Italian, French, Dutch and English gardens were created for certain purposes, with definite objects in view, and to satisfy certain desires, which were so dominant that unusual results in the shape of new designs were produced, and those designs were so pronounced that they were considered new styles. Keep that well in mind because there we have one of the clues to the invention of styles. Now with definite objects in view, with distinct ideas in mind, the landscape architect should create gardens in America for certain purposes and effects, by reason of certain desires; and here, owing to the difference in the character of American taste and temperament, climate, and plant materials from European factors of influence, there should be a design produced distinctly different from those of European designs. And when such an American design becomes sufficiently pronounced it will constitute a new style, which up to the present time is not an accomplished fact.

While European land contours were especially influential in the creation of the different styles, it is doubtful if that factor will be of as much importance in the creation of an American style as will climate and plant materials. It is, therefore, to those two factors that we must turn for aid in the development of a new style, and then possibly not so much to climate as to plant and foliage varieties. In this locality where there are few hardy evergreens, we shall have to give more attention to the possibilities of deciduous plant materials, which for the summer home will answer quite well. Perhaps in the end we shall see that in the creation of a new

style it is more a matter of how to use available materials than what materials to use. The European designers took the materials which they found at hand for the creation of their several styles, and why should we not do likewise?

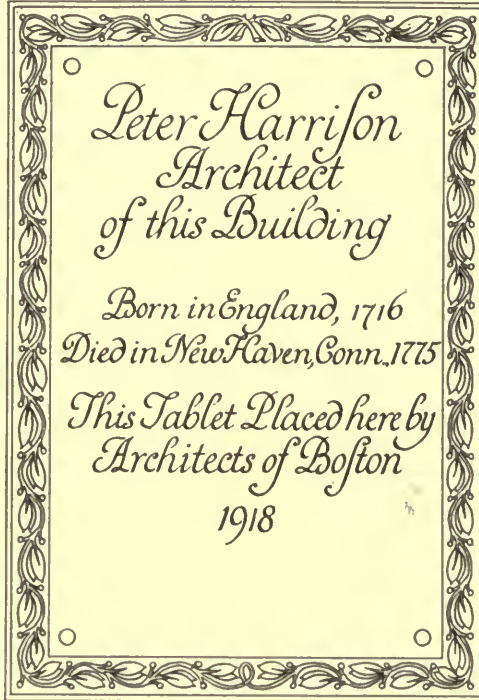
Perhaps the most important factors of influence in American garden design will, after all, prove to be taste and temperament, and plant materials; and the landscape architect who can handle the first factor with tact, feeling, and clear perception, and the last factor with ability, with skillful treatment, and with a knowledge of the artistic effects to be created, will be the one who will produce the most charming results, and perhaps the most original results, in both features and design. But in striving for originality of design the very worst mistakes are often made. A desire for diversity in garden designs results frequently in variety being carried to excess, and when that happens simplicity and beauty are lost completely. Originality does not mean excessive variety. Variety becomes puerility when carried to the extreme; and it is in that very respect more than in any other that in all ages the gravest damage has been done to the arts of design. Variety is the chief tool with which the mediocre artist works most, the one tool that is the most difficult to control, the one that when improperly used has had the most pernicious effects by deterring the development of the arts of design. When properly used variety is a valuable principle in art, but unless handled with care and feeling, with taste and moderation, with skill, it acts as a boomerang. Those are some of the difficulties and facts to be considered by the landscape architect in America.

At present garden art in America is merely attracting the attention of the masses, although a lively interest is becoming evident among the progressive classes, while among some of our wealthy citizens a most commendable patronage is manifest. With the advent of the motor car another characteristic of taste and temperament appeared which in time will have, no doubt, an additional influence on garden design. Persons of wealth and wisdom are now going out beyond the noise and hurry and worry of city confinement to the beauties of the country, where they are giving the landscape architect an opportunity to create new gardens, new designs, and possibly a new style. What will be the final result on garden design

of this increasing interest in rural life depends wholly upon the desires of wealthy Americans and upon the ability of landscape architects to satisfy the taste and temperament of their clients. This is the awakening of garden art in America and the landscape architect has now a great field of endeavor before him, a splendid opportunity to create magnificent

gardens, or on the other hand the very opportunity to discredit the profession by creating gardens of puerile design. Another interesting fact to remember is this, that garden art in America is in its nascent stage and it was while still in that stage in Italy, France and Holland that those countries invented their national styles.

WILLIAM E. BLIZ-ZARD.



**A Tablet to  
Peter Harrison**

In June, 1918, there was published in these columns a brief account of the life of Peter Harrison, a pioneer American architect. At about the same time, June 14, the 202nd Anniversary of the birth of this early American designer, who was perhaps our first professional architect, there was placed in the vestibule of King's Chapel, Boston, a memorial tablet commemorating his work as designer of that building. This is a rare instance of modern American good will toward early American good work. Those who laid the foundations of our architectural practice deserve at least passing notice at a time

when that practice has achieved an amazing complexity, and when the stolid, sturdy forward striving pioneer who designed fortifications and chapels by turns—possibly trading in rum as a side issue in respectable practice—has been replaced by the designer of office building canyons.

It is worth recording that architects of Boston arranged this tribute to Peter Harrison, Architect, 1716-1775. The tablet is about eighteen inches by twenty-six inches, and is of green slate with incised lettering and carved border. The work is most delicately executed. The tablet was designed by Theodore B. Hapgood, and carved under the direction of Edwin J. Lewis, Jr., as architect.

RICHARD F. BACH.