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THE ARCHITECTURE OF THE CITY BUILDING, ASHEVILLE, NORTH CAROLINA

BY DOUGLAS D. ELLINGTON

IN APPROACHING the problem of the new City Building of Asheville the designer was privileged to entertain a fresh point of view because of the freedom of surroundings and because of the broad outlook of the officials who had the project in charge. Against this unhampered background it was a simple matter to turn toward the future and begin open-mindedly with the particular requirements and the particular materials available, always remembering, of course, that originality in design, to be acceptable, must not be forced and must not be merely a revolt against tradition, and that above all things it must be honest, that is to say, it must possess simplicity.

The initial step was a close study of Asheville and its environs, a thorough regard for what nature had done here and a careful consideration of what man had added to it. Then followed a discussion with the officials who had the project in hand concerning its site, its uses, its magnitude and the money appropriation available. Within twenty-four hours thereafter a design was conceived and a sketch made. This first sketch contained all the elements

which have been carried into the final structure, except that the roof treatment and tower were projected beyond the point as first indicated. This came about as an evolution of the desire that the contours of the building should reflect the mountain background and that the building be equally presentable from all points of view, above and below. The providing of housing for a memorial carillon was another important asset in this further development.

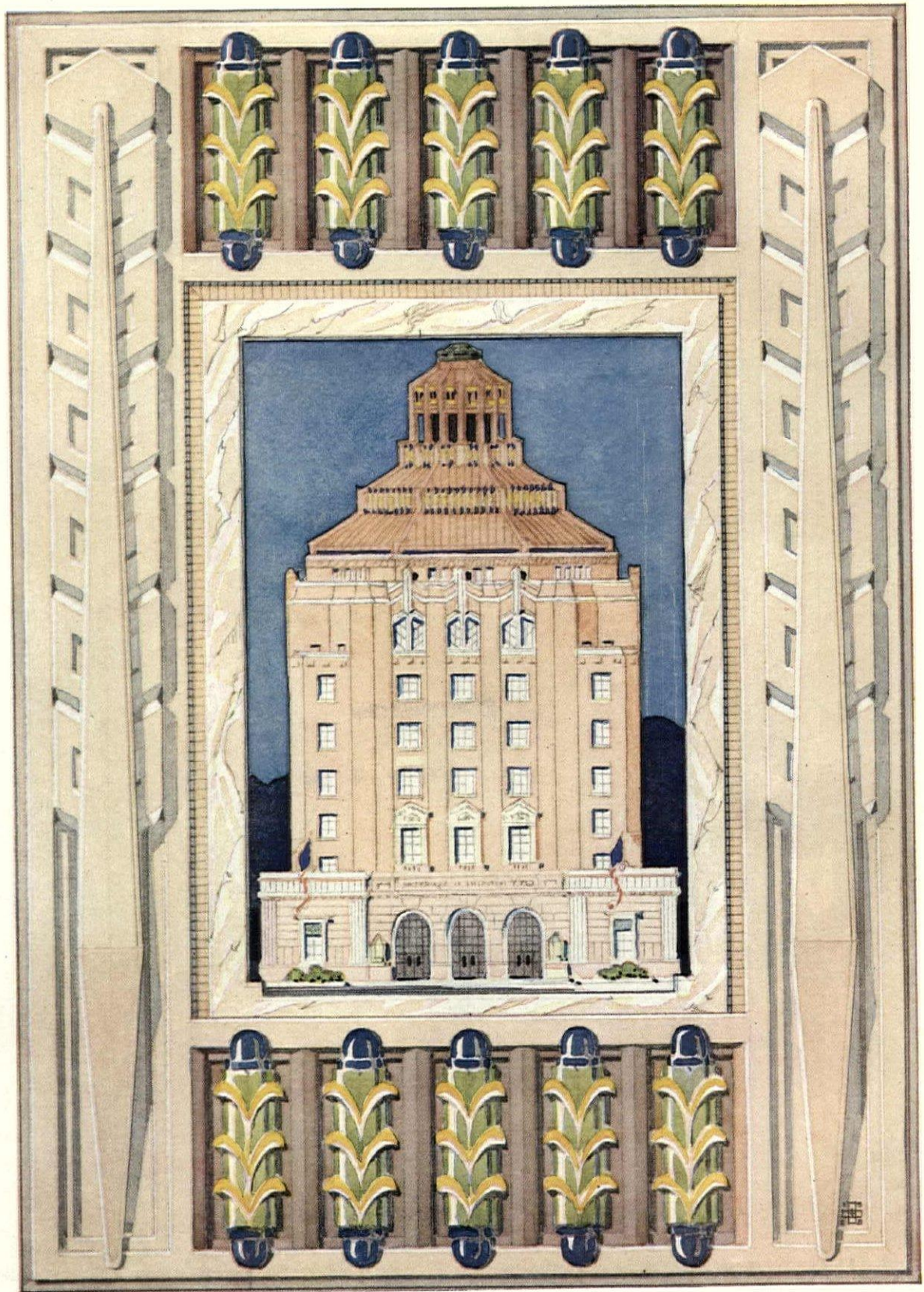
There was a desire to have the structure emerge from the ground in fortress-like strength and ascend to its full height with a sense of inevitability, presenting equality in all façades and frankly to express the steel framing of the building as against masonry forms and feeling. Throughout the making of the plans for the structure the material to be employed was in mind; the particular marble, brick and terra cotta were selected so as to embrace a transition in color paralleling the natural clay-pink shades of the local Asheville soil, the order of transition, from base to roof, being from the lighter to the darker, the banded vertical surfaces of the roof being high-lighted

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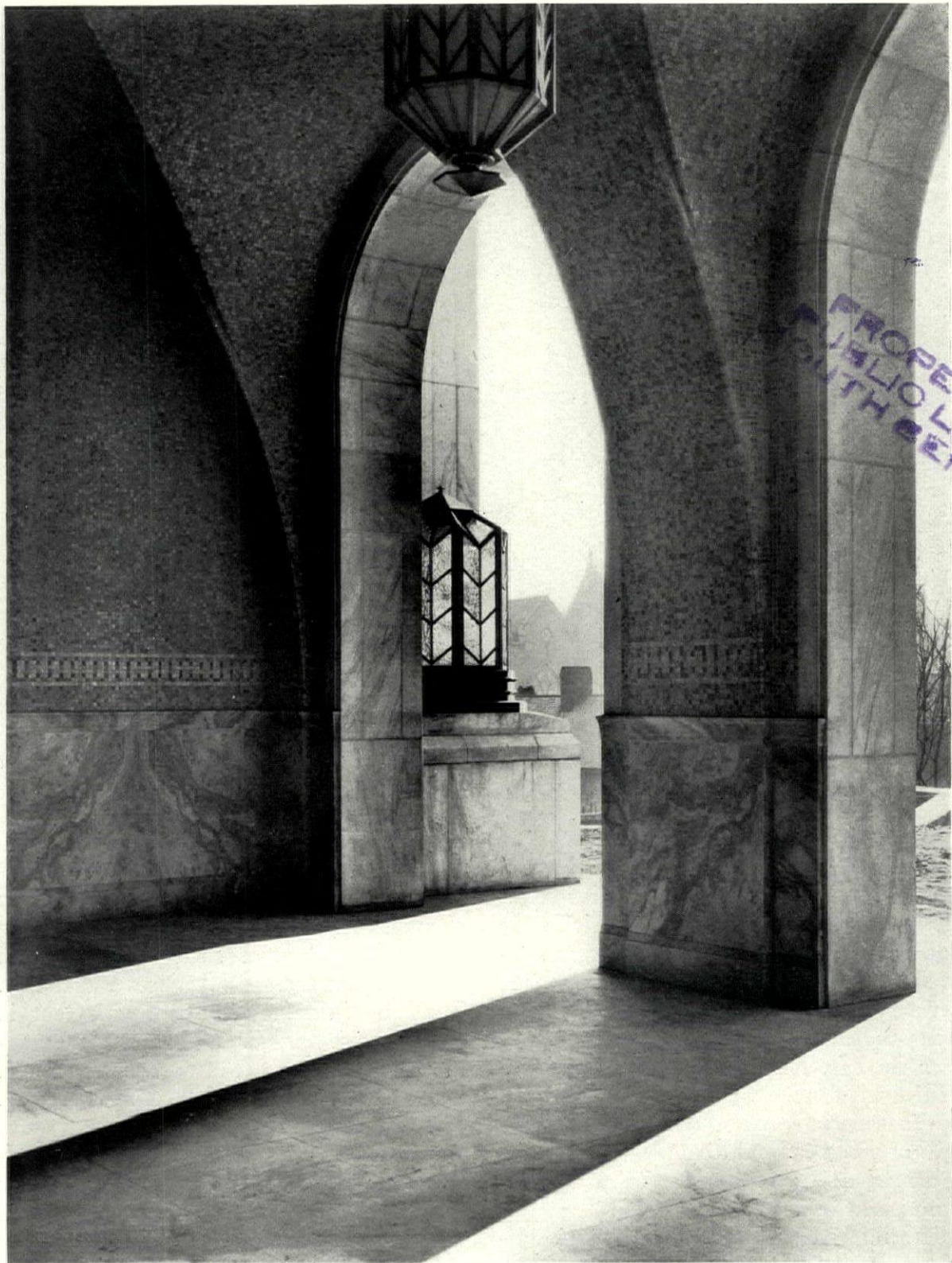
Photo, Masa, Asheville

REAR VIEW
CITY BUILDING, ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON, ARCHITECT



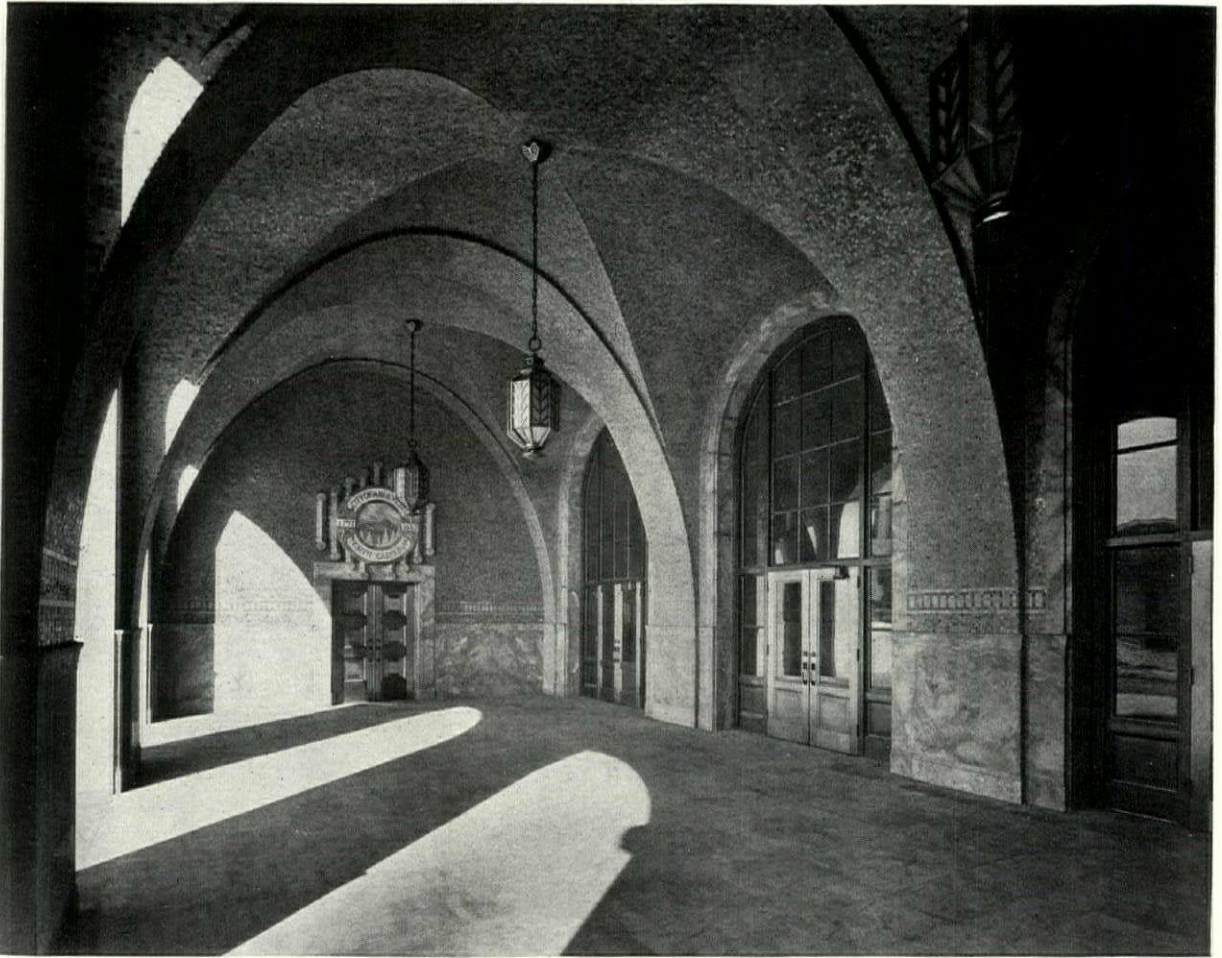
CITY BUILDING, ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON, ARCHITECT

The City Building at Asheville, North Carolina, by Douglas D. Ellington, shown in color on the reverse side of this page, is built of brick, terra cotta and marble. The color scheme employed reflects the warm clay-pink shades of local Asheville soil. The building is treated as color masses, increasing in color intensity from base to roof. The surfaces of the roof are high-lighted in green, blue and gold.



Photo, Masa, Asheville

INTERIOR OF LOGGIA
CITY BUILDING, ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON, ARCHITECT



Photo, Masa, Asheville

LOGGIA

CITY BUILDING, ASHEVILLE, NORTH CAROLINA

DOUGLAS D. ELLINGTON, ARCHITECT

in green, blue and gold. The details in connection with the marble and the brick were deliberately confined to the greatest simplicity, the more ornate capping motifs having been equally deliberate and having been studied in the light of the distance from the eye. All openings were of course studied with a view to having them conform to the general spirit sought for. The prevailing ornament, which may be described as a feather motif, was devised as lightly reminiscent of the Indian epoch.

The interior arrangement of the building was worked out on the basis of the greatest and most convenient use of areas. The interior painting and the ornamental plaster, woodwork and flooring were car-

ried out in tones agreeable to the eye in the working spaces and restful and inviting in the special areas such as the council chamber and the special offices and rooms. The floors in the loggia are of pink Georgia marble with borders and base of dark gray York fossil marble, the wainscot and trim being in honed finish pink Georgia marble. The vaulted ceiling of the loggia is in small square tile of a natural burnt golden shade with a border of pinkish orange and black tile. The entrance or elevator lobby is floored in the same manner as the loggia; the other circulation corridors are floored in light gray marble with dark gray marble base and borders. The floors of the special rooms and offices are of Travertine marble



Photo, Masa, Asheville

INTERIOR OF AN OFFICE
CITY BUILDING, ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON, ARCHITECT

with dark gray York fossil borders and base. All plastered surfaces in the circulation corridors and special areas are of a putty-gray tone, with slight variations of blue and burnt sienna introduced in modeling the ornament. The wainscot and cabinet work in the special rooms and offices are wirebrushed cypress, finished in a gray weathered tone. In the general working areas and offices the floors are of olive green mastic composition, the walls a pale sea-green tone, and the metal partitions and steel furnishings are finished in olive green slightly lighter in shade than the floors; the Venetian blinds are in the same tone as the walls. The chairs, desks and furniture for the special rooms and offices are of

special design in quartered oak, finished to match the cabinet woodwork in these special areas. The entrance and first floor doors are in natural bronze, as are the lighting fixtures, elevator cabs and indicators, bulletin and directory boards, nameplates and tablets, mail boxes, and similar items, all having been specially designed with harmony in mind.

Mr. Clifford Addams of New York painted the murals in the council chamber, the subjects of which were selected by Dr. F. A. Sondley, of Asheville as symbolical of the historical background of the Asheville community. The total cost of the structure amounted to only slightly more than fifty cents per cubic foot.

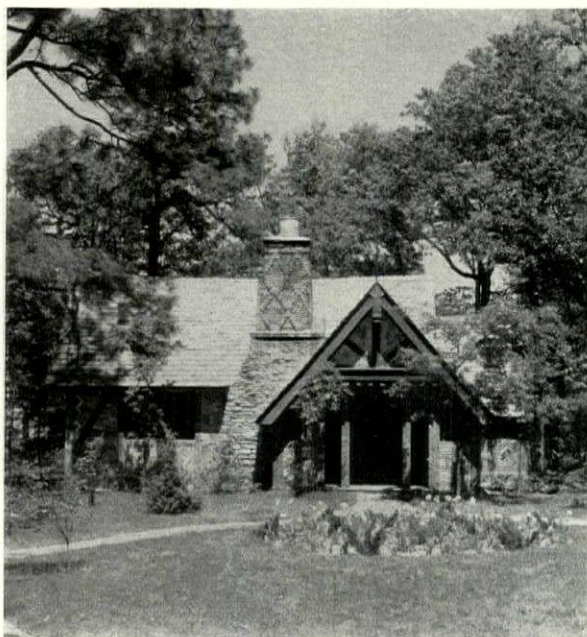
(For further illustrations, see pages 125-135 of this issue)

A TEA HOUSE ON THE HERBERT ESTATE AUGUSTA, GEORGIA

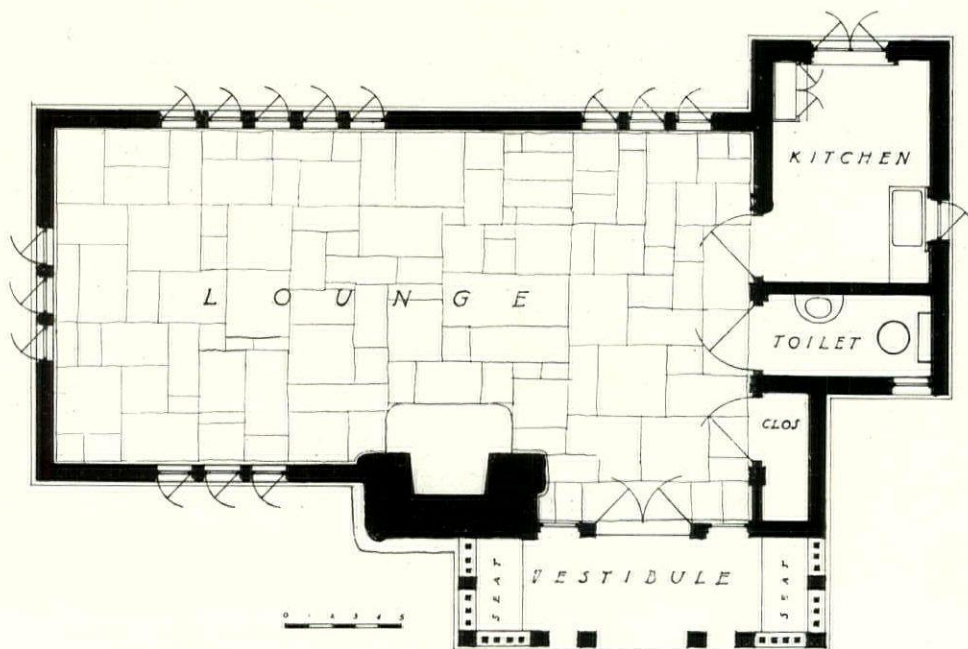
THE TEA HOUSE illustrated in these pages was designed for Mrs. John W. Herbert of Augusta, Georgia. It is in reality a lodge and was built at the same time as the residence and other buildings on the estate, all of which harmonize in style and in materials used. The roof is of a heavy, antique mixed slate, applied with rounded valleys. The interior floor is of slate flags, and the interior walls, like the exterior, are of half timber and brick. An antique

stone mantel forms the fireplace. The windows consist of metal casements, glazed with imported glass.

The building contains a lounge, the large fireplace of which forms a principal feature, and there is a kitchenette adjoining, also a coat room and lavatory. No attempt is made to disguise the fact that this is a building that frankly attempts the "picturesque". It is traditional but composed for a specific location and to harmonize with an existing house.



FRONT VIEW OF TEA HOUSE



TEA HOUSE, MRS. JOHN W. HERBERT'S ESTATE, AUGUSTA, GEORGIA
SCROGGS & EWING, ARCHITECTS

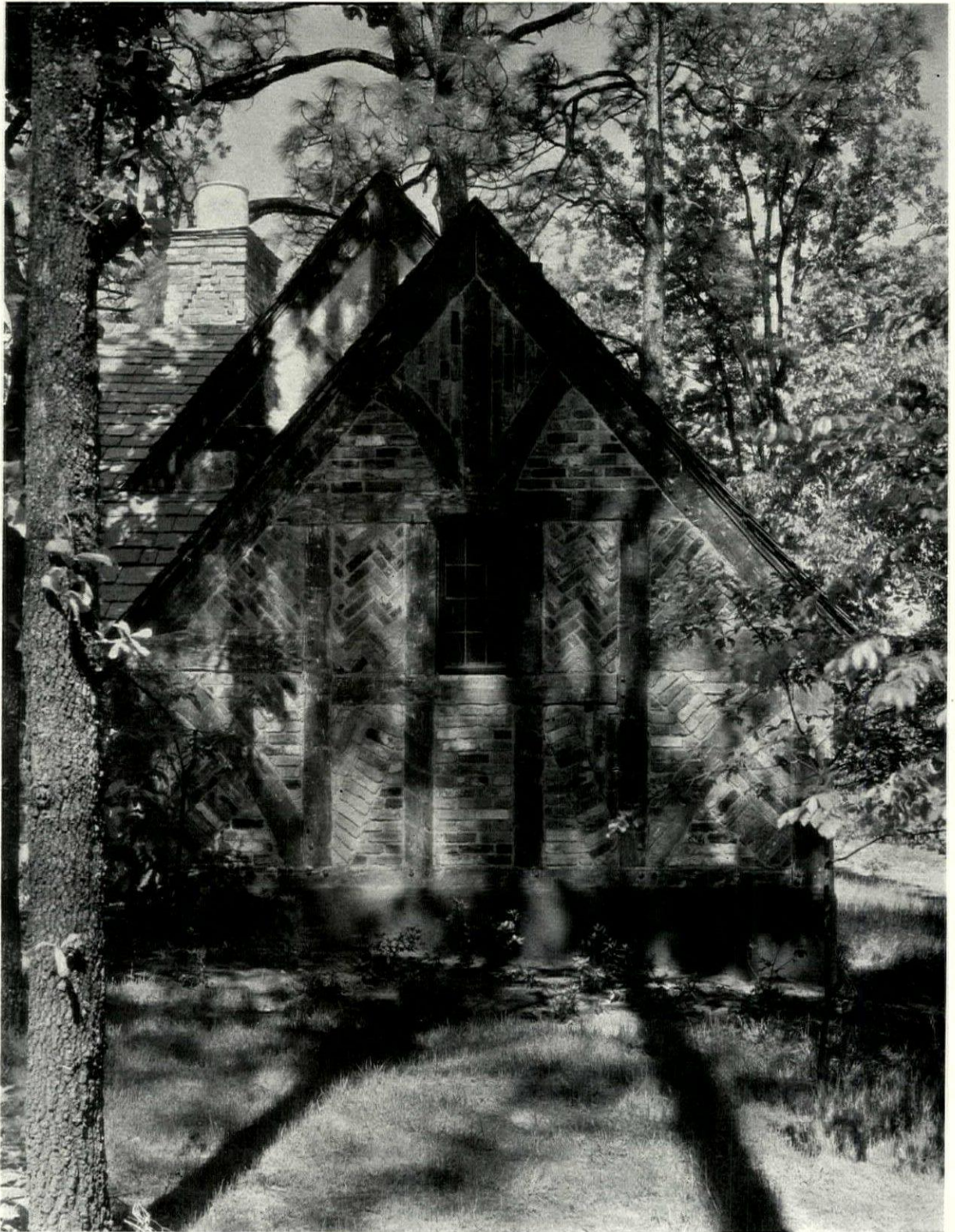


Photo, Tebbs & Knell

ROOF DETAIL

TEA HOUSE, MRS. JOHN W. HERBERT'S ESTATE, AUGUSTA, GEORGIA

SCROGGS & EWING, ARCHITECTS



Photo, Tebbs & Knell

REAR END DETAIL

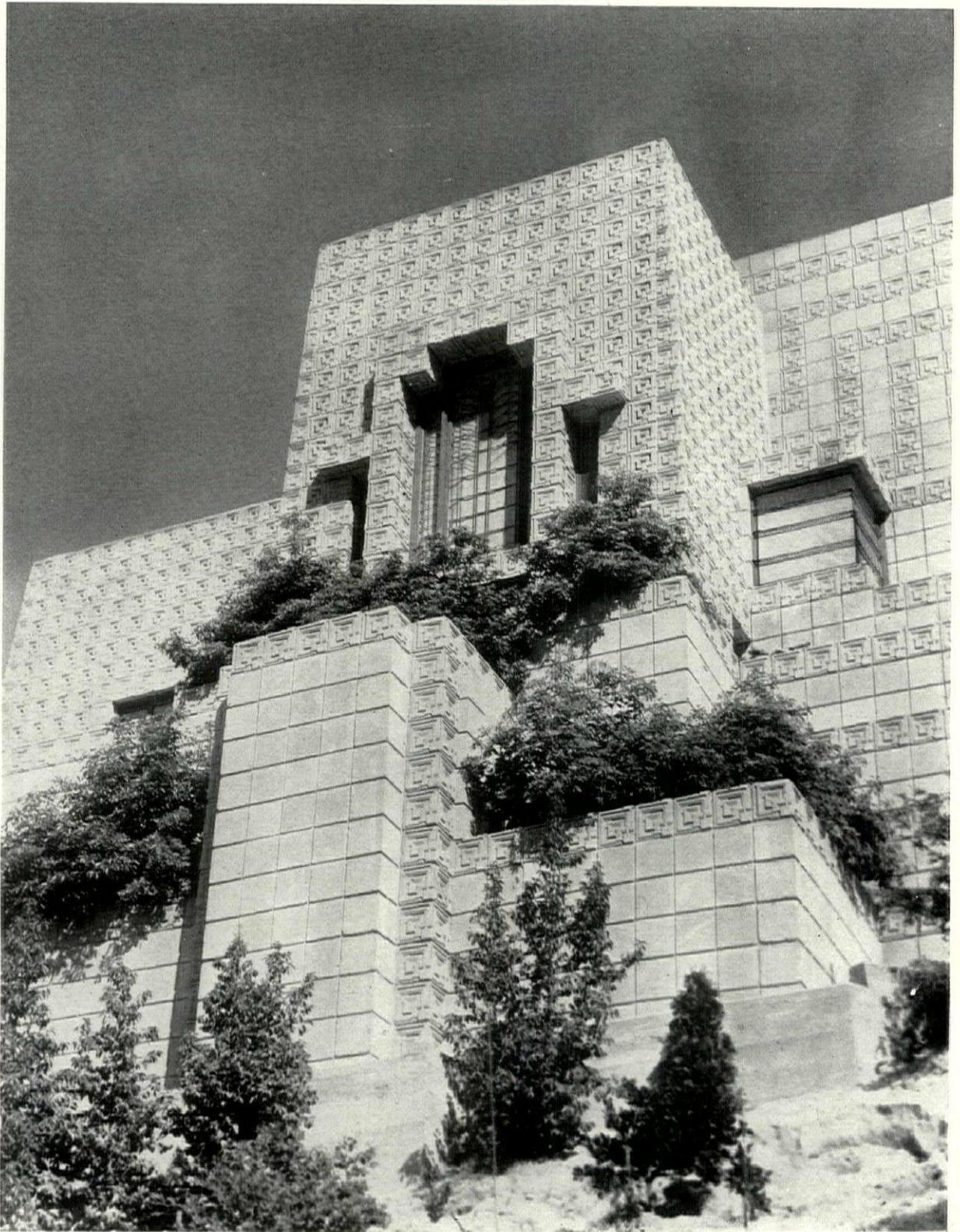
TEA HOUSE, MRS. JOHN W. HERBERT'S ESTATE, AUGUSTA, GEORGIA

SCROGGS & EWING, ARCHITECTS



Photo, Tebbs & Knell

ENTRANCE AND VESTIBULE
TEA HOUSE, MRS. JOHN W. HERBERT'S ESTATE, AUGUSTA, GEORGIA
SCROGGS & EWING, ARCHITECTS



THE USE OF CAST CONCRETE IN LARGE BLOCK UNITS
DINING ROOM BAY, INNES HOUSE, LOS ANGELES
FRANK LLOYD WRIGHT, ARCHITECT

IN THE CAUSE OF ARCHITECTURE

BY FRANK LLOYD WRIGHT

VII. THE MEANING OF MATERIALS—CONCRETE

I AM WRITING this on the Phoenix plain of Arizona. The ruddy granite mountain-heaps, grown "old," are decomposing and sliding down layer upon layer to further compose the soil of the plain. Granite in various stages of decay, sand, silt and gravel make the floor of the world here.

Buildings could grow right up out of the "ground" were this "soil," before it is too far "rotted," cemented in proper proportions and beaten into flasks or boxes—a few steel strands dropped in for reinforcement.

Cement may be, here as elsewhere, the secret stamina of the physical body of our new world.

And steel has given to cement (this invaluable ancient medium) new life, new purposes and possibilities, for when the coefficient of expansion and contraction was found to be the same in concrete and steel, a new world was opened to the Architect. The Machine in giving him steel-strands gave concrete the right-of-way.

Yet three-fourths of the dwellings here are of wood and brick brought from great distances and worked up into patterns originated, east, thirty years ago. The "houses" are quite as indigenous as a cocked-hat, and almost as deciduous; one-half the cost of the whole—freight.

The Indian did better in the adobe dwelling he got from Mexico and built in the foot-hills. Even the few newer concrete buildings imitate irrelevant "styles"—although more relevant Mexico is coming north at the moment, to the rescue, in little ways. So funny, they will be architectural comedy ten years later.

It is only natural that the Architect, at first, should do as he has always done—reproduce badly in the new material the

forms of the old Architecture or whatever he had instead, which were probably, themselves reproductions, as false.

Let us frankly admit that these human-processes of thought move more by habit and indirection than by intellectual necessity and attach to the established order with tenacity worthy of a nobler thing.

The Architect, by profession, is a conservative of conservatives. His "profession" is first to perceive and conform and last to change this order.

Yet gradually the law of gravitation has its way, even with the profession: natural tendency in even so humble a thing as a building-material will gradually but eventually force the architect's hand and overcome even his "profession."

Then after it has had its way, will come its sway, so that when a newer material condition enters into life, it, in turn, will have just as hard a time of it, until "the nature of the thing," by gravity, conquers "professional resistance" once more: a resistance compounded of ignorance, animal fear and self-interest.

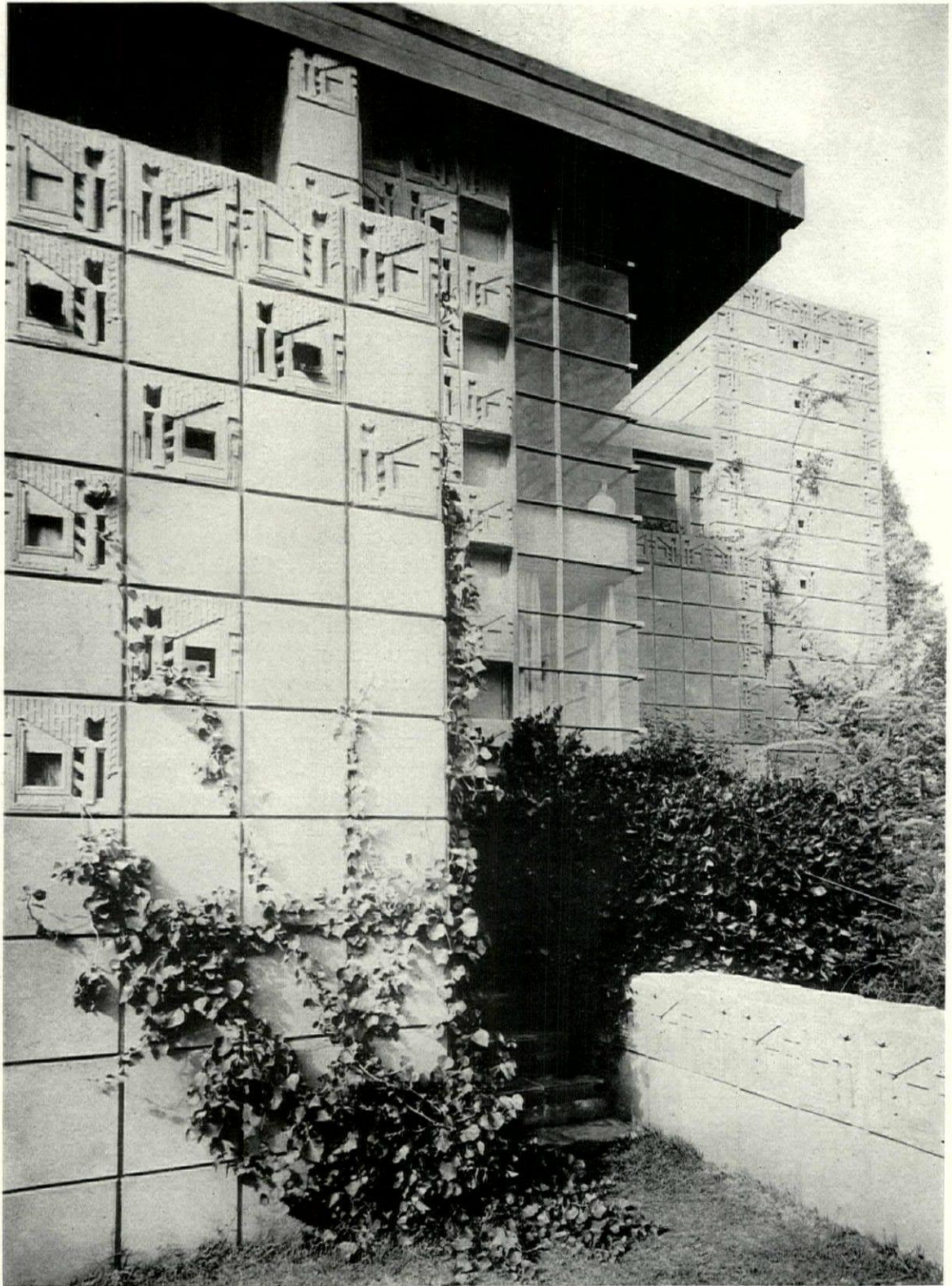
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The literature of concrete, as a conglomerate, now fills libraries. Its physical properties are fairly well understood.

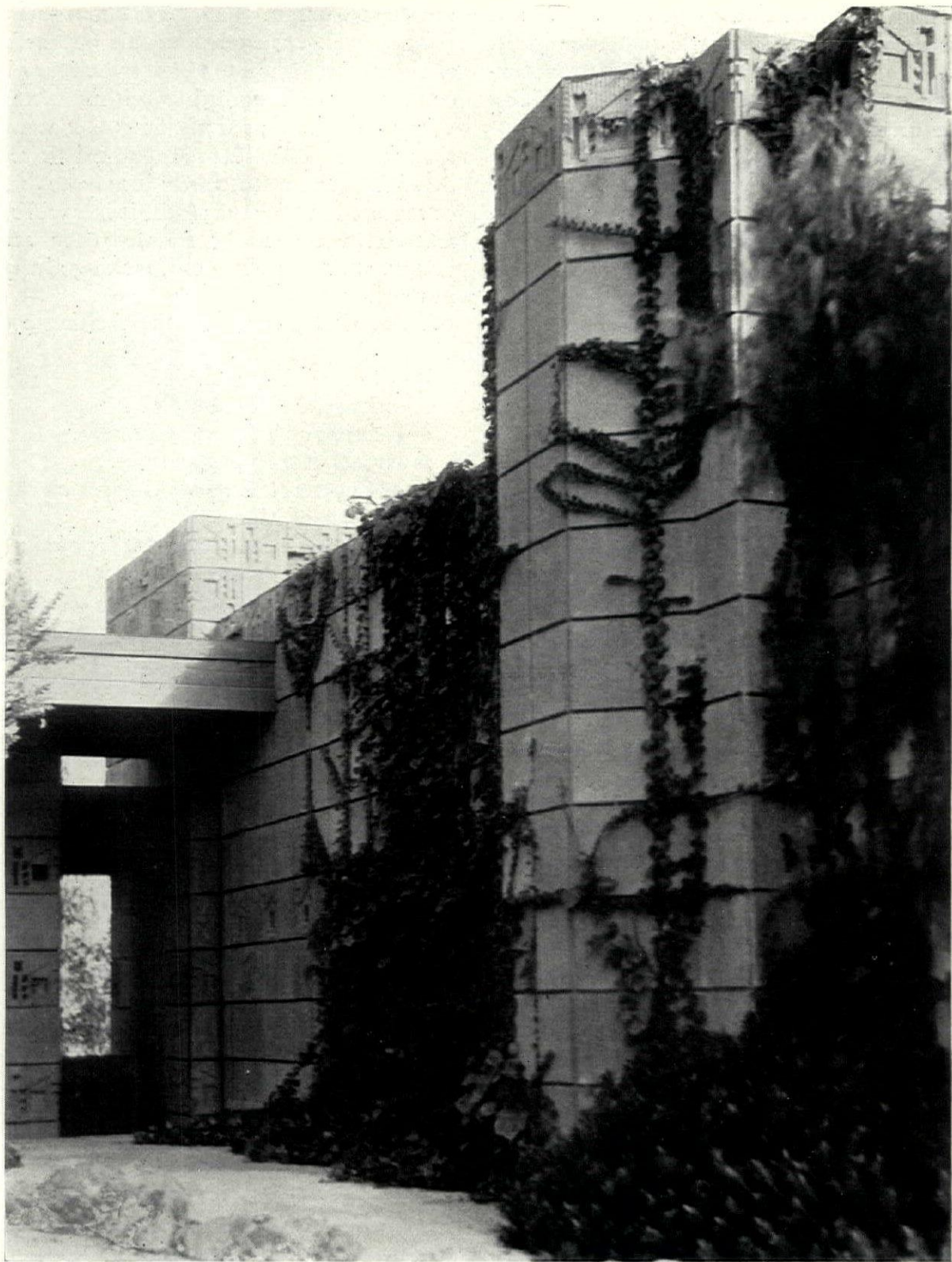
Aesthetically it has neither song nor story.

Nor is it easy to see in this conglomerate a high aesthetic property, because, in itself it is amalgam, aggregate, compound. And cement, the binding medium, is characterless in itself. The net result is, usually, an artificial stone at best, or a petrified sand heap at worst.

Concrete would be better named "conglomerate," as concrete is a noble word



LIVING ROOM UNIT AND STAIRWAY
FREEMAN HOUSE, LOS ANGELES
FRANK LLOYD WRIGHT, ARCHITECT



UPPER LEVEL, STREET FRONT
FREEMAN HOUSE, LOS ANGELES
FRANK LLOYD WRIGHT, ARCHITECT

which this material fails to live up to. It is a mixture that has little quality in itself.

If this material is to have either form, texture or color in itself, each must artificially be given to it, by human imagination.

Thus it is one of the insensate brute materials that is used to imitate others.

"Concrete"—so called—must submit to the "artistic" at the hands of any parlor-architect or interior desecrator and, consequently seldom have life of its own worthy a substance so obedient and useful.

As a material it is its misfortune to project as wooden beams, travel molded as cornices. Yet it will faithfully hang as a slab, stand delicately perforated like a Persian faience screen or lie low and heavily in mass upon the ground. Again, unluckily, it will stand up and take the form (and texture too) of wooden posts and planks. It is supine, and sets as the fool, whose matrix receives it, wills.

When, and as, he has made up his mind to his "*taste*," it will set into whatever shape may be, and will then go to work with steel strands for sinews, and do mighty things. When aged it becomes so stubborn that it would cost more to remove the structure often, than the ground upon which it stands might be worth.

Surely, here, to the creative mind, is temptation. Temptation to rescue so honest a material from degradation. Because here in a conglomerate named "concrete" we find a plastic material, that as yet has found no medium of expression that will allow it to take plastic form. So far as it is now used it might be tallow, cast-iron or plaster, poured into molds and at the mercy of their shape.

Therefore its form is a matter of this process of casting rather than a matter of anything at all derived from its own nature. Because it is thus, universally, at the mercy of demoralizing extraneous influences, it is difficult to say what is "concrete" form and what is not.

But certain truths regarding the material

are clear enough. First, it is a mass-material; second, an impressionable one as to surface; third, it is a material which may be continuous or monolithic within certain very wide limits; fourth, it is a material that may be chemicalized, colored or rendered impervious to water: it may be dyed or textured in the stuff; fifth, it is a willing material while fresh, fragile when still young, stubborn when old, lacking always in tensile strength.

What then should be the Aesthetic of Concrete?

Is it Stone? Yes and No.

Is it Plaster? Yes and No.

Is it Brick or Tile? Yes and No.

Is it Cast Iron? Yes and No.

Poor Concrete! Still looking for its own at the hands of Man.

Perhaps the term "concrete" popularly meaning conglomerate, in this connection, denotes it the mongrel, servile as such, destined to no more than the place of obedient servant in the rank of materials.

Terra cotta, the fanciful, however, though less artificial, is not much more fortunate in character and make-up. The two materials have much in common. Terra cotta having the great advantage of standing up to be modelled and becoming indestructible, colorful and glazed when fired, a comparatively expensive process.

The chief difference between stone and concrete lies in the binding medium which, in the case of stone, is of the stone itself—a chemical affinity.

In the case of concrete it is a foreign substance that binds the aggregate. There is little or none other than a mechanical affinity in concrete.

But for this difference concrete would be, in fact, a true natural stone. And taking this difference for granted it is more truly an artificial stone than it is anything else; the nature of the artifice enabling the artificer to enter at the time the mixture is in a state of flux, to give it whatever shape he may desire.



USE OF PLAIN AND PATTERNED BLOCKS FOR INTERIOR WALLS
 LA MINIATURA, PASADENA, CALIFORNIA
 FRANK LLOYD WRIGHT, ARCHITECT

Yes, artificial stone it is that concrete usually becomes.

But the essential difference between stone and concrete is still unconsidered. And that essential difference is the plasticity of the material itself as distinguished from natural stone which has none at all.

I should say that in this plasticity of concrete lies its aesthetic value. As an

artificial stone, concrete has no great, certainly no independent, aesthetic value whatever. As a plastic material—eventually becoming stone-like in character—there lives in it a great aesthetic property, as yet inadequately expressed.

To design a concrete pattern for a casting that would feature this flow of the material might be possible and so allow its plastic

nature to come through the process into artistic expression, thus distinguishing concrete from stone. I have seldom seen it done unless by accident. Of course, where the material is tamped relatively dry or beaten into molds there is no such problem.

There is another plastic possibility in treatment. The material *en masse* may be printed, "goffered," while fresh and wet, as the printer's die embosses his paper—and such effects had as may be seen in stone where fossil remains of foliage or other organic forms, either cameo or intaglio, are found in it. And this treatment would be nearer to its nature, aesthetically, than is any casting whatsoever.

The pre-cast slab, rolled to small thickness but large in size, is a means common to all materials that set hard from a flux and absorb reinforcement. But there is little or nothing in that treatment to distinguish concrete from sheet steel or glass or plaster.

The slab may be made smaller, be printed with design appropriate to the material and be knit together with steel laid in wide grooved joints and the whole poured and locked together into a thin slab, and express the nature of the material itself no more than it would express terra cotta or glass or metal, except as the feeling of the design and mass, as a whole, reflected it.

Most usefully then, probably, in this mechanical era, concrete is another passive or negative material depending for aesthetic life almost wholly upon the impress of human imagination. This element of pattern, however it may mechanically be made to occur, is therefore the salvation of concrete in the mechanical processes of this mechanical age, whenever it rises as a material above the mere mass into which it may naturally be thrown on the ground and where it serves as such better than any other material.

Of course, always there is the interior content or aggregate of the concrete to work up in various ways, giving texture and

color to the block, slab or mass. These treatments are too familiar to require much comment, and are all useful to qualify the material, but of no great significance in the broad question of finding the aesthetic interpretation that will best express the nature of concrete considered as a material.

These expedients all partake of the nature of stone and bring concrete still nearer as artificial stone, the sole advantage of the concrete being that it may be formed in place in great size, by small means, by way of accretion—whereas stone must be got out, expensively cut, transported and lifted to place in bulk.

Thus concrete becomes the ideal makeshift of this, the vainglorious Makeshift-Era.

There never was a more "inferior" building material than was the old concrete block unless it was ungalvanized sheet-iron. The block was cheap imitation and abominable as material when not downright vicious. Every form it undertook it soon relegated to the back-yard of aesthetic oblivion.

Several of the illustrations show what that self-same degraded block may become with a little sympathy and interpretation, if scientifically treated.

Herein the despised thing becomes at least a thoroughbred and a sound mechanical means to a rare and beautiful use as an architect's medium, as the "block" becomes a mere mechanical unit in a quiet, plastic whole. And this mechanical use of concrete as a *mechanical* material has only just begun. In it, alone, is a medium for an "Architecture"—humble as it is before Imagination enters.

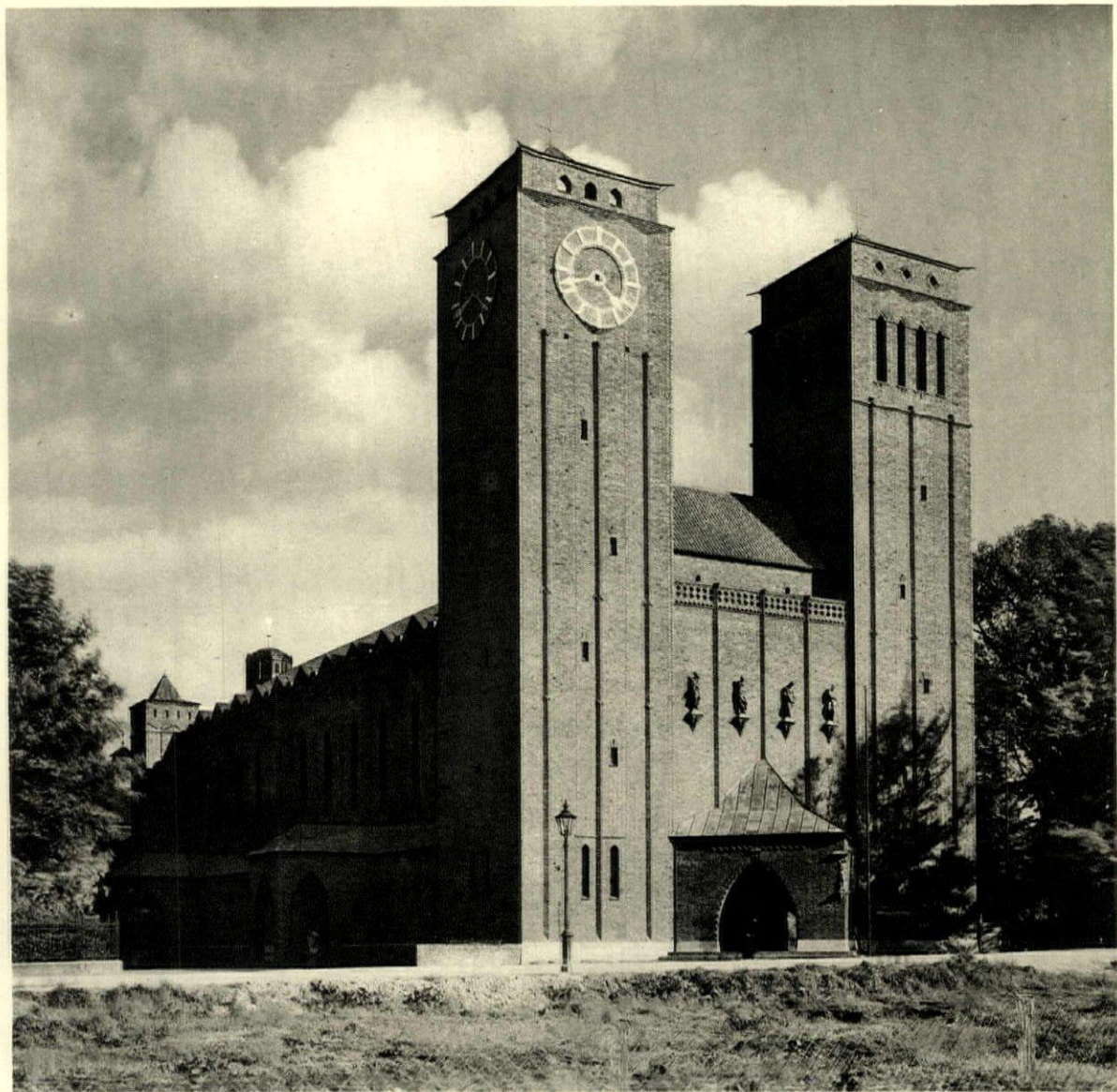
And there remain to be developed those higher uses—non-mechanical, plastic in method, treatment and mass—to which I have referred, working naturally with color into truly plastic beauty.

NOTE—Since writing the above I have found in the Sowden House at Los Angeles, built by Lloyd Wright, my son, a treatment of the block that preserves the plastic properties of concrete as a material. An illustration of this house appears on page 10 of the July issue of The Architectural Record.

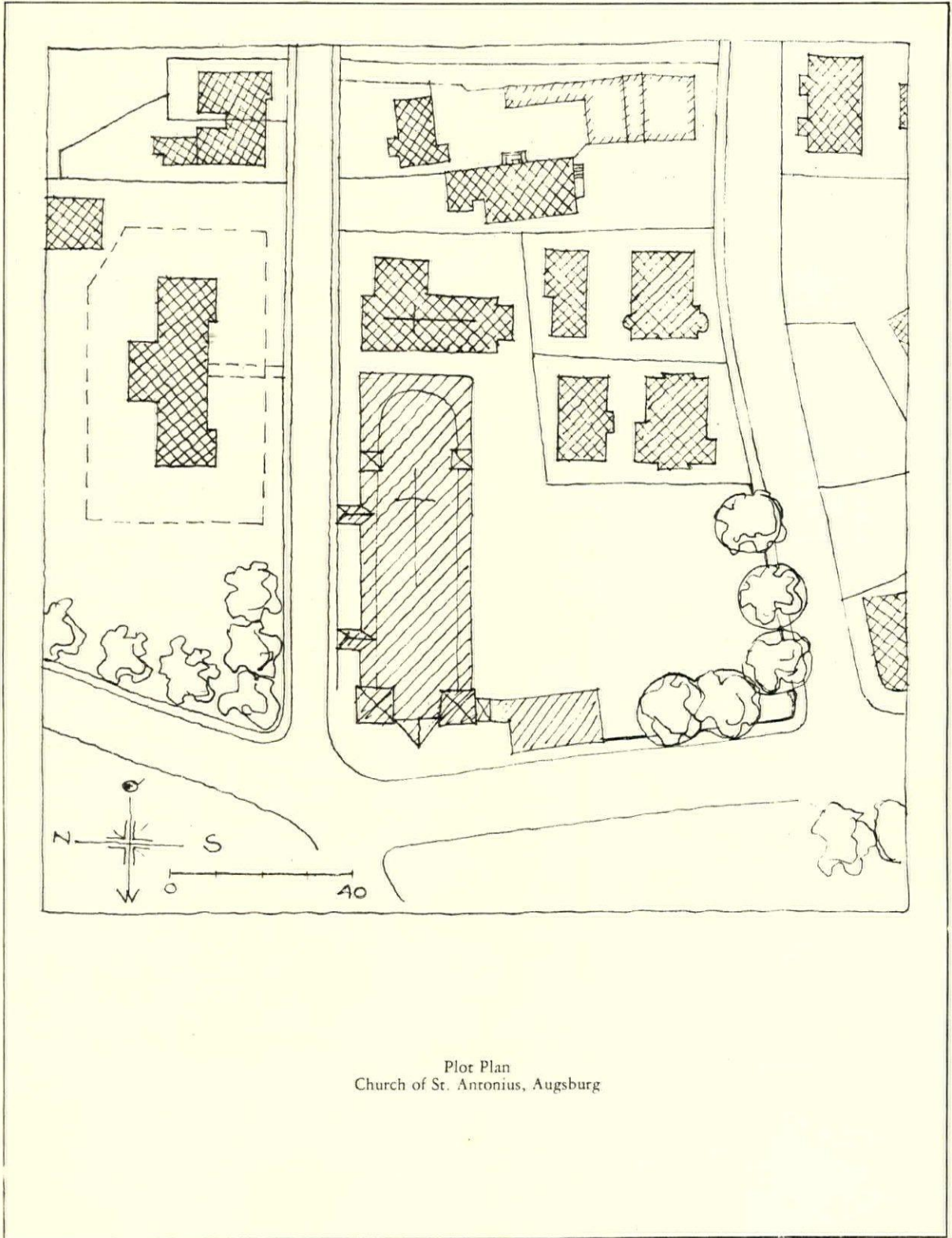
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Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT

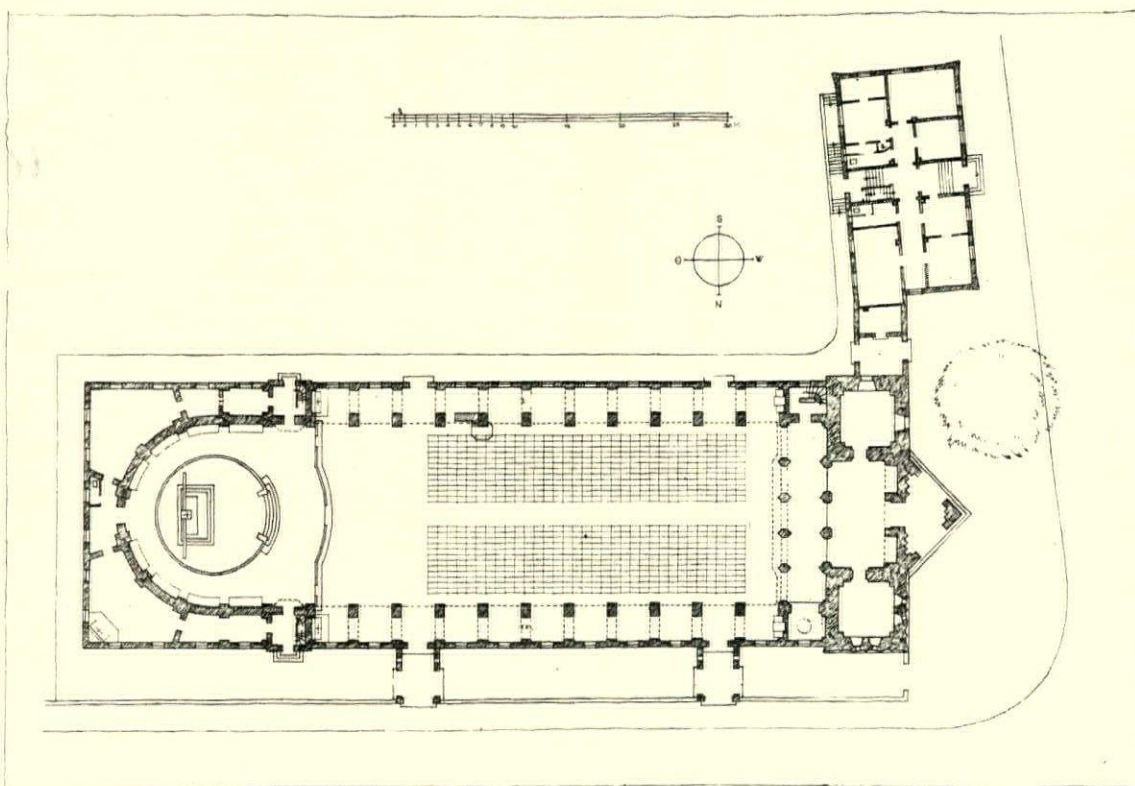
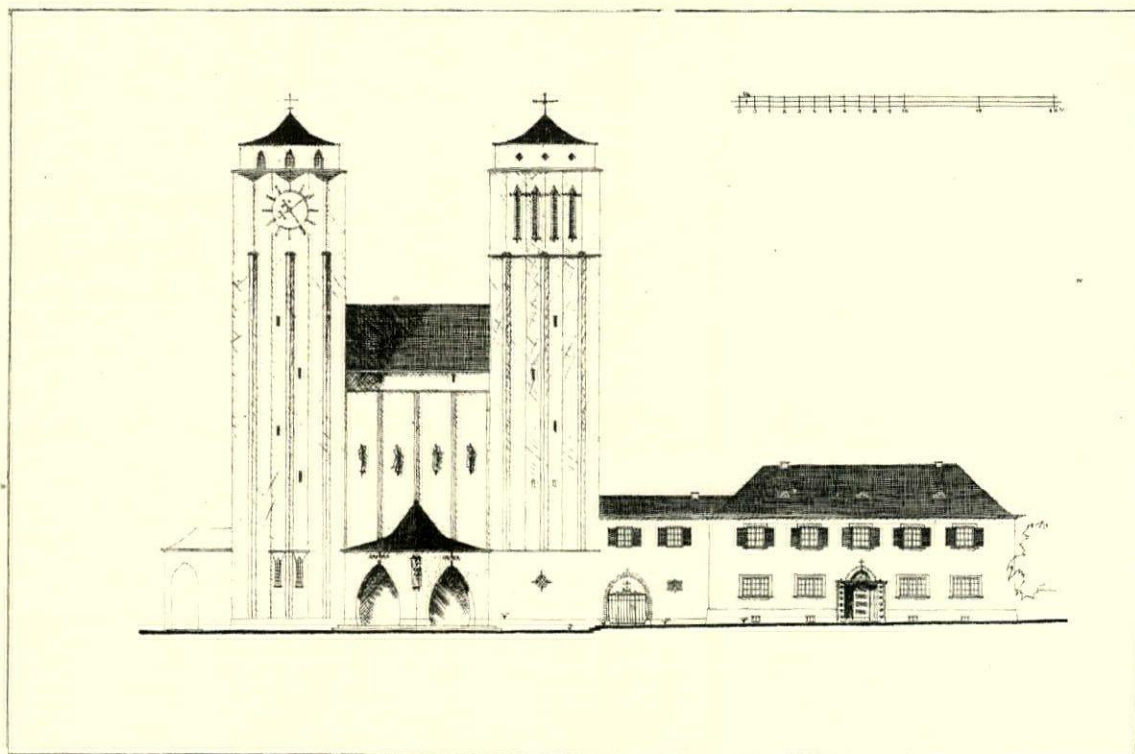


Plot Plan
Church of St. Antonius, Augsburg

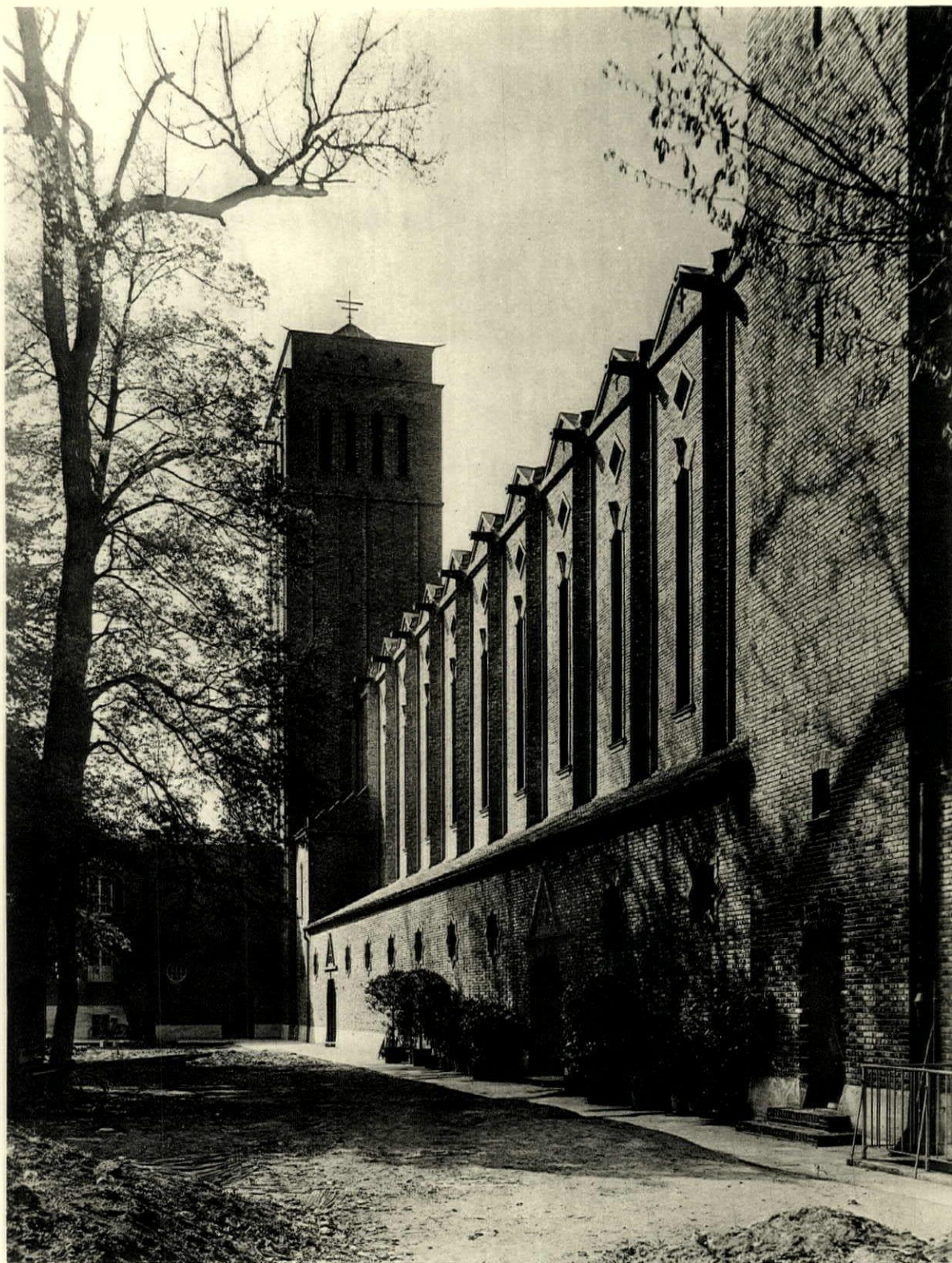
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



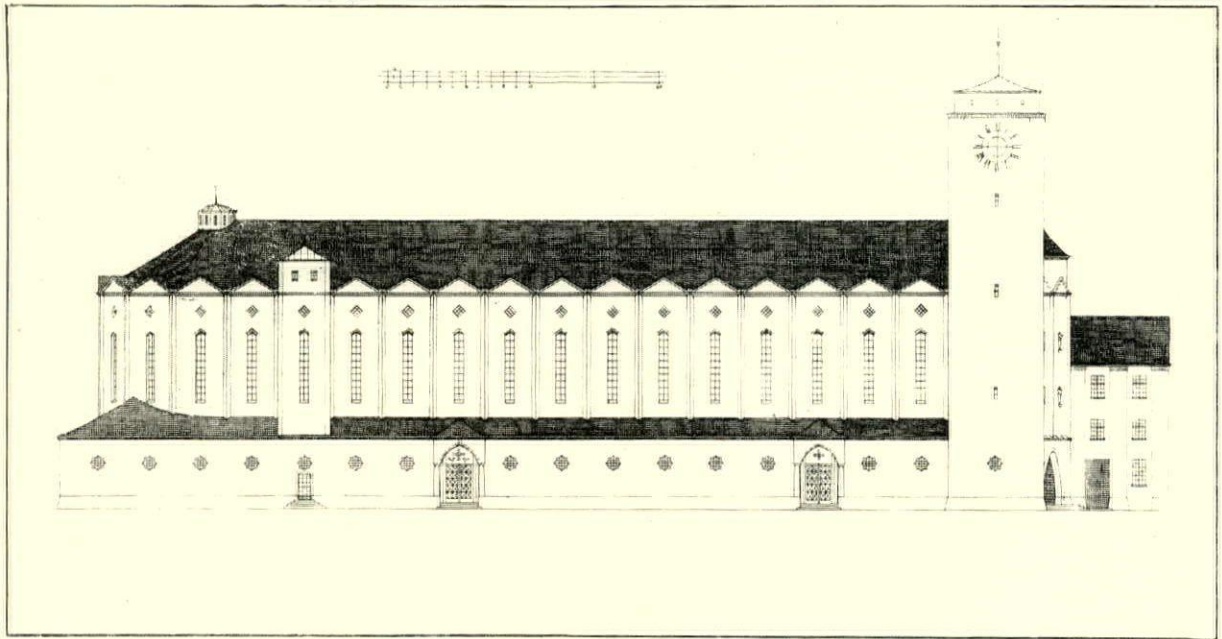
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



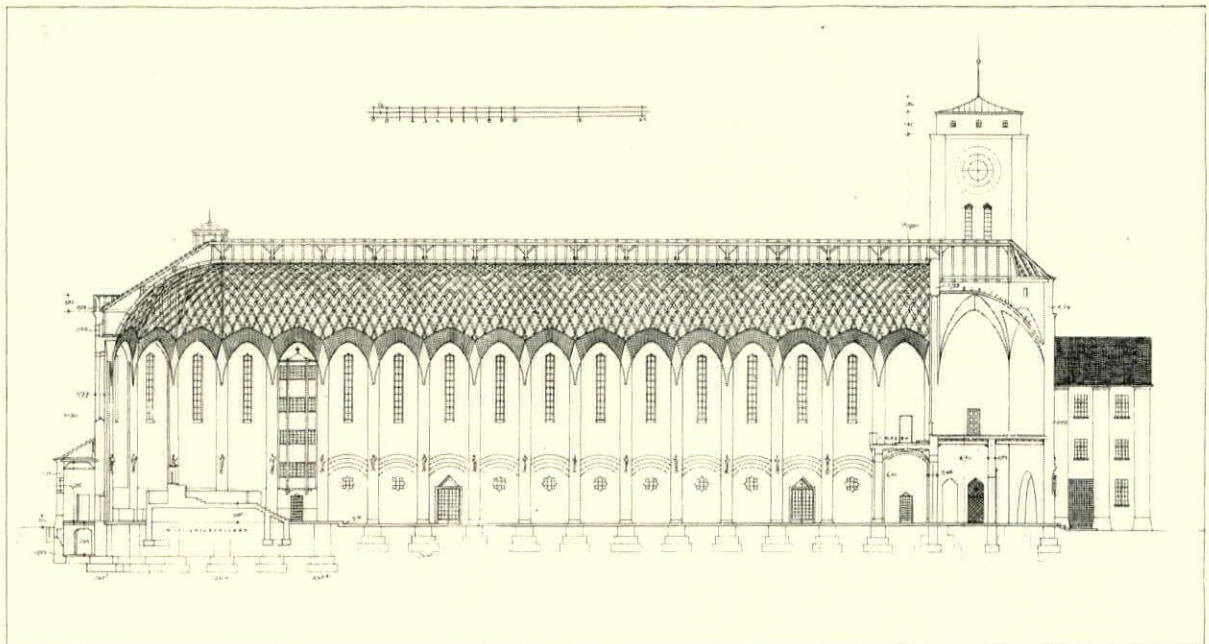
Church and Parish House of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



South Side, Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



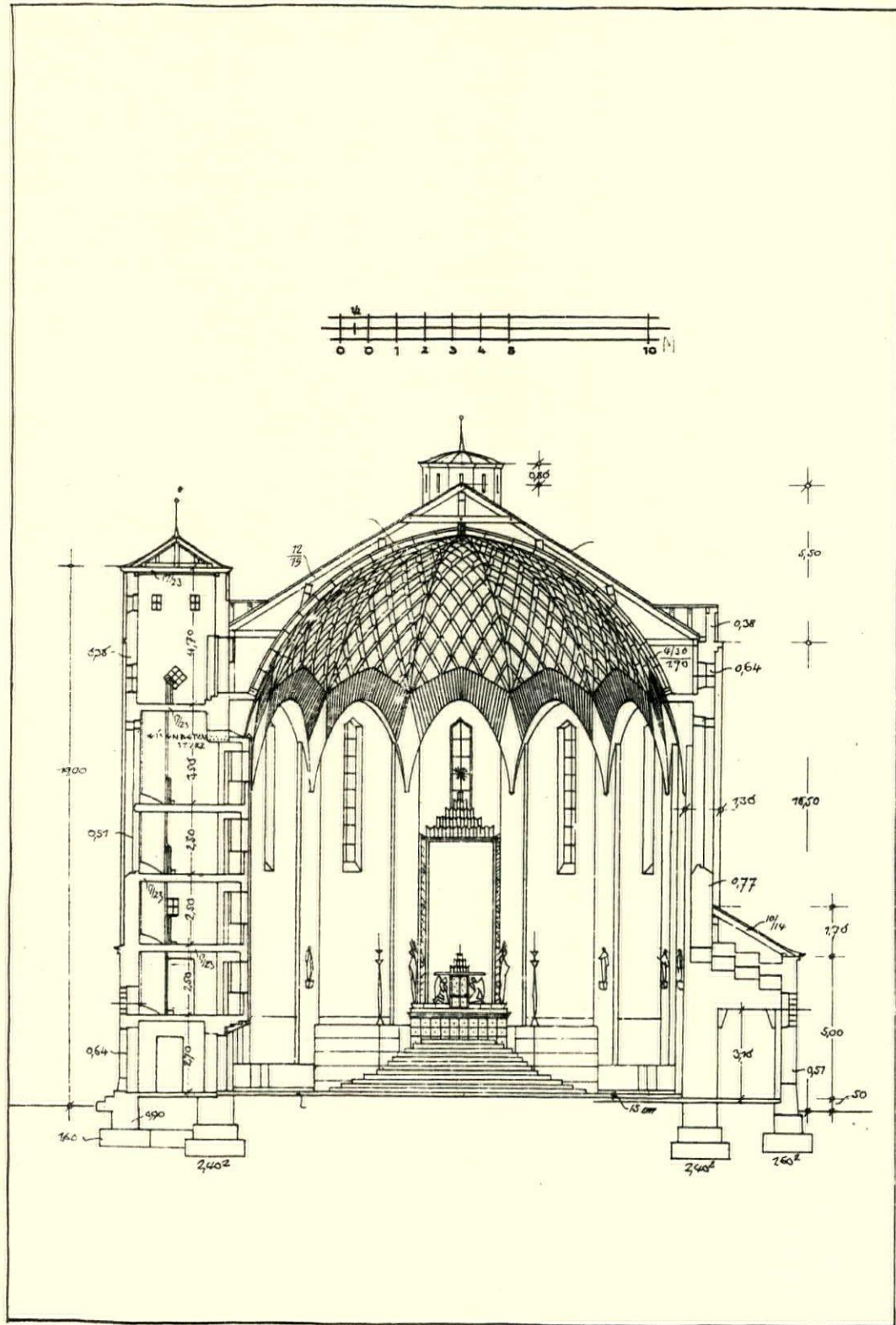
North Elevation
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



Longitudinal Section
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



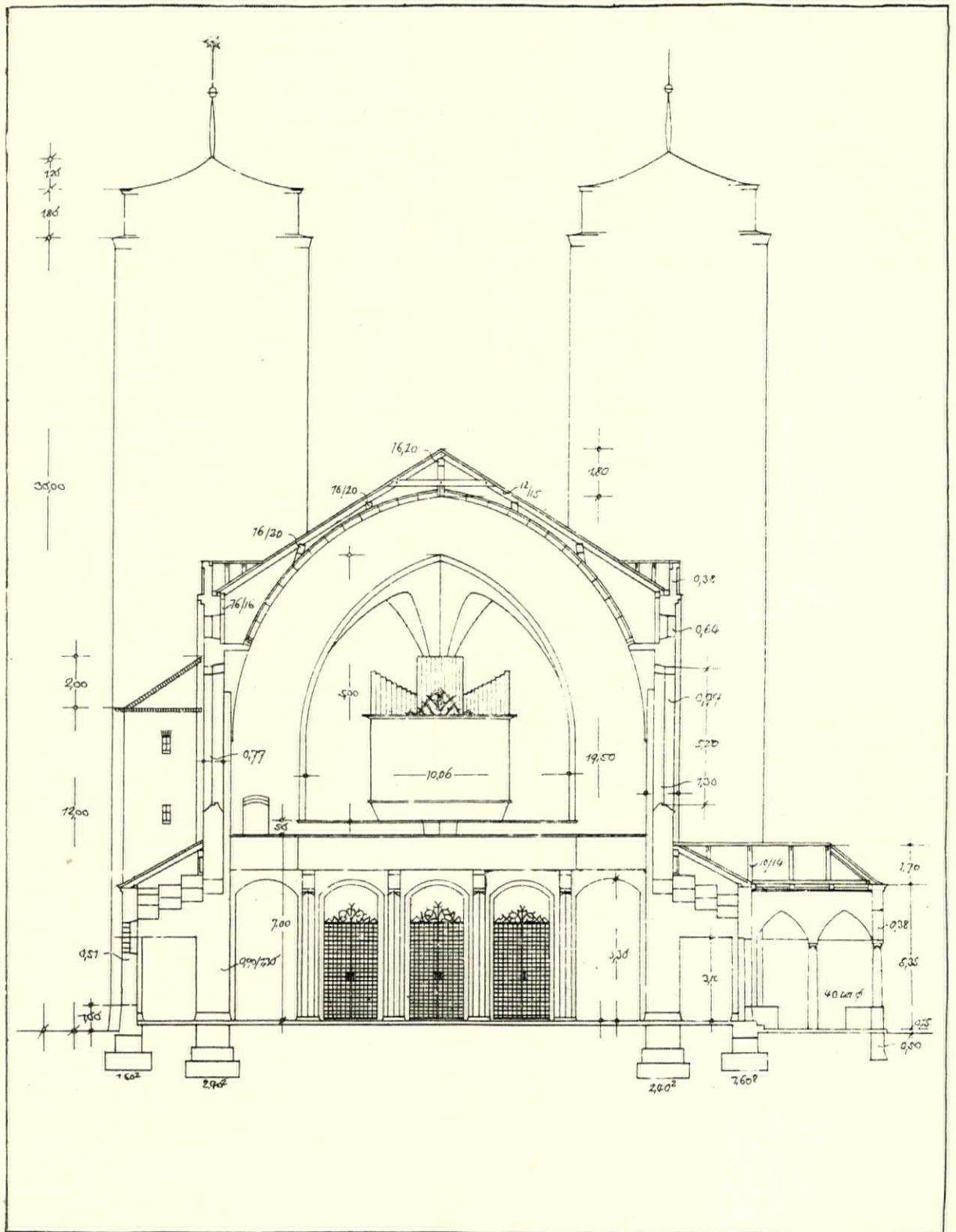
Main Entrance
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



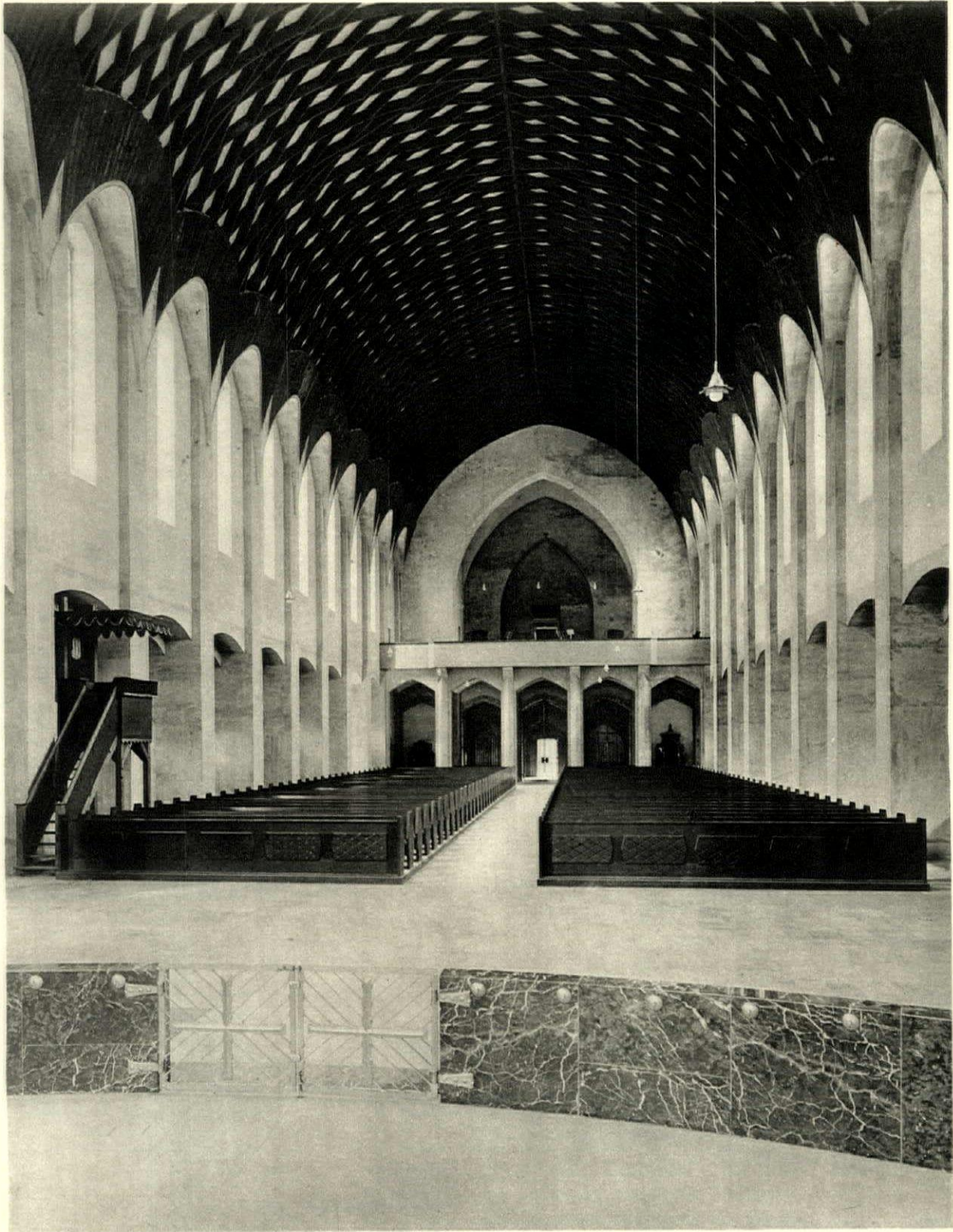
Section Showing Choir
 Church of St. Antonius, Augsburg, Bavaria
 MICHEL KURZ, ARCHITECT



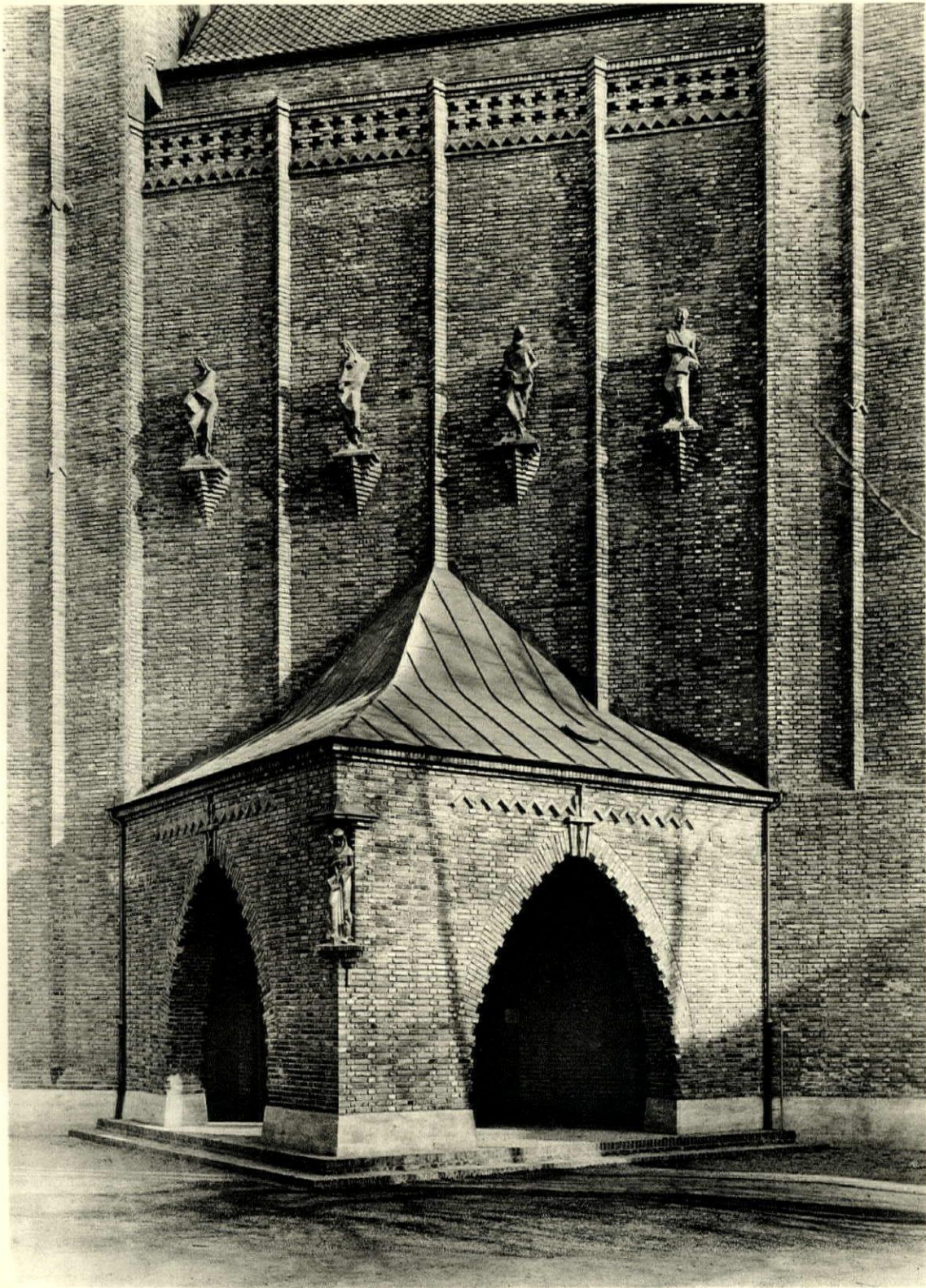
Outer Vestibule
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



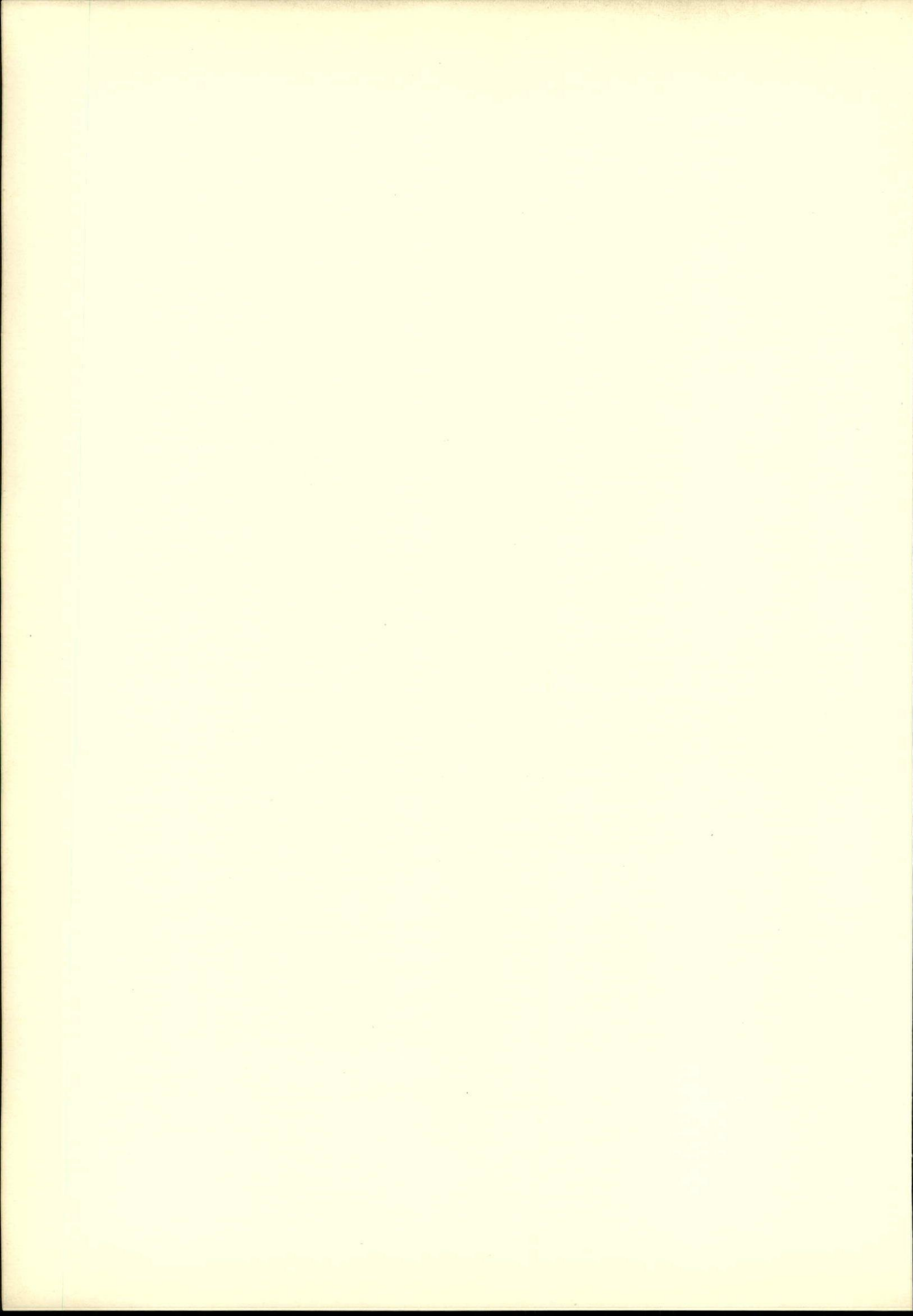
Section Showing Organ Loft
 Church of St. Antonius, Augsburg, Bavaria
 MICHEL KURZ, ARCHITECT

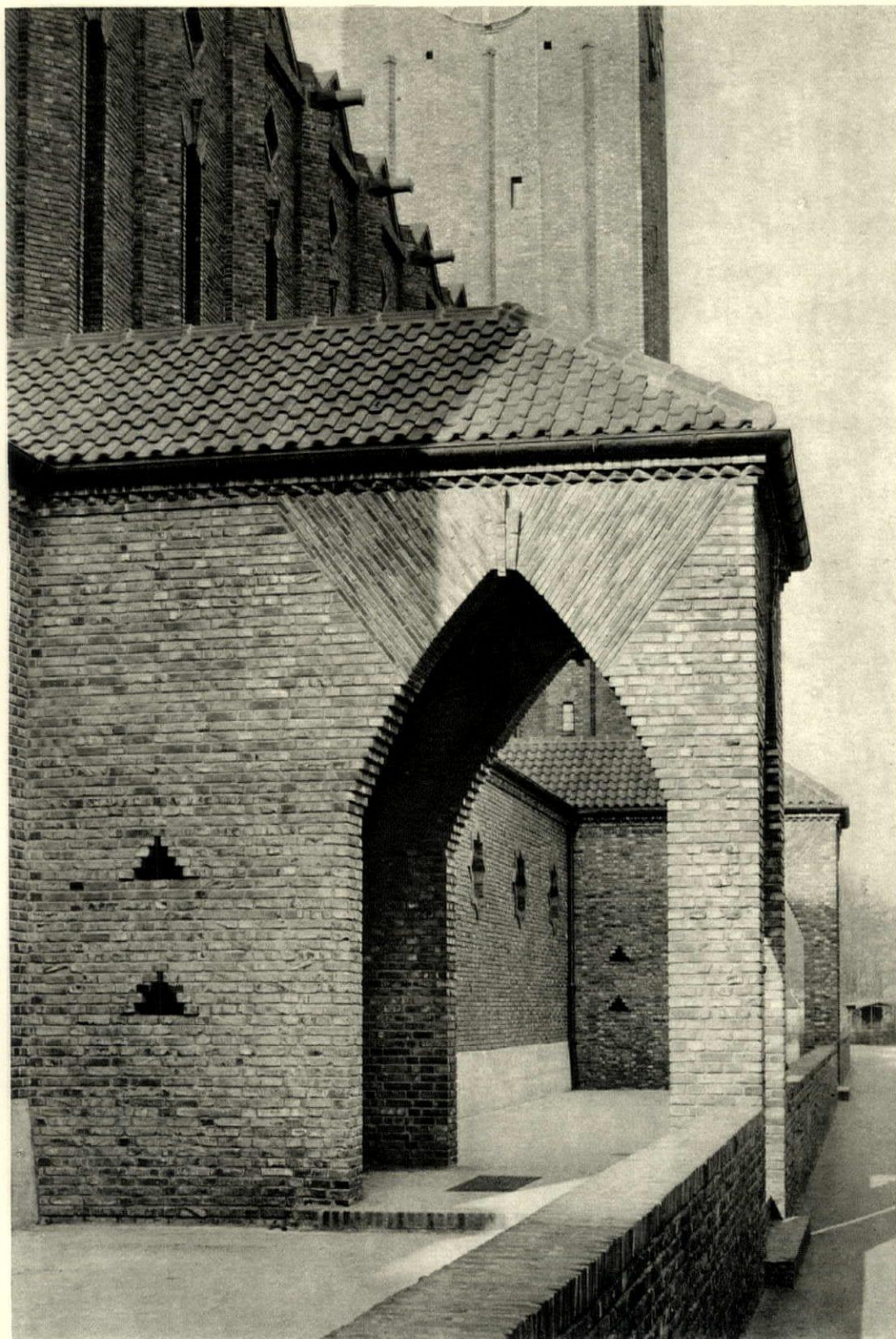


Nave of Church
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT

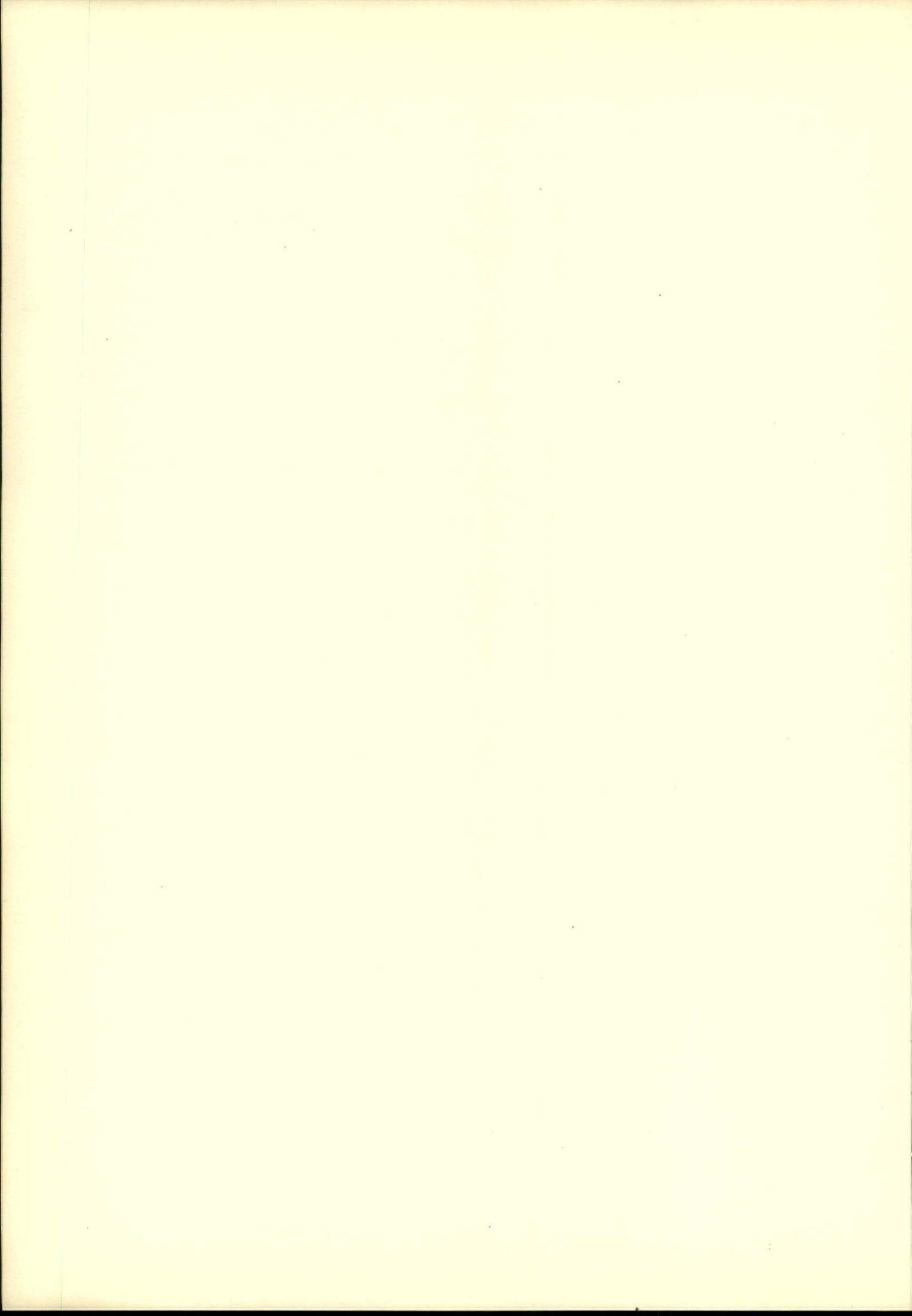


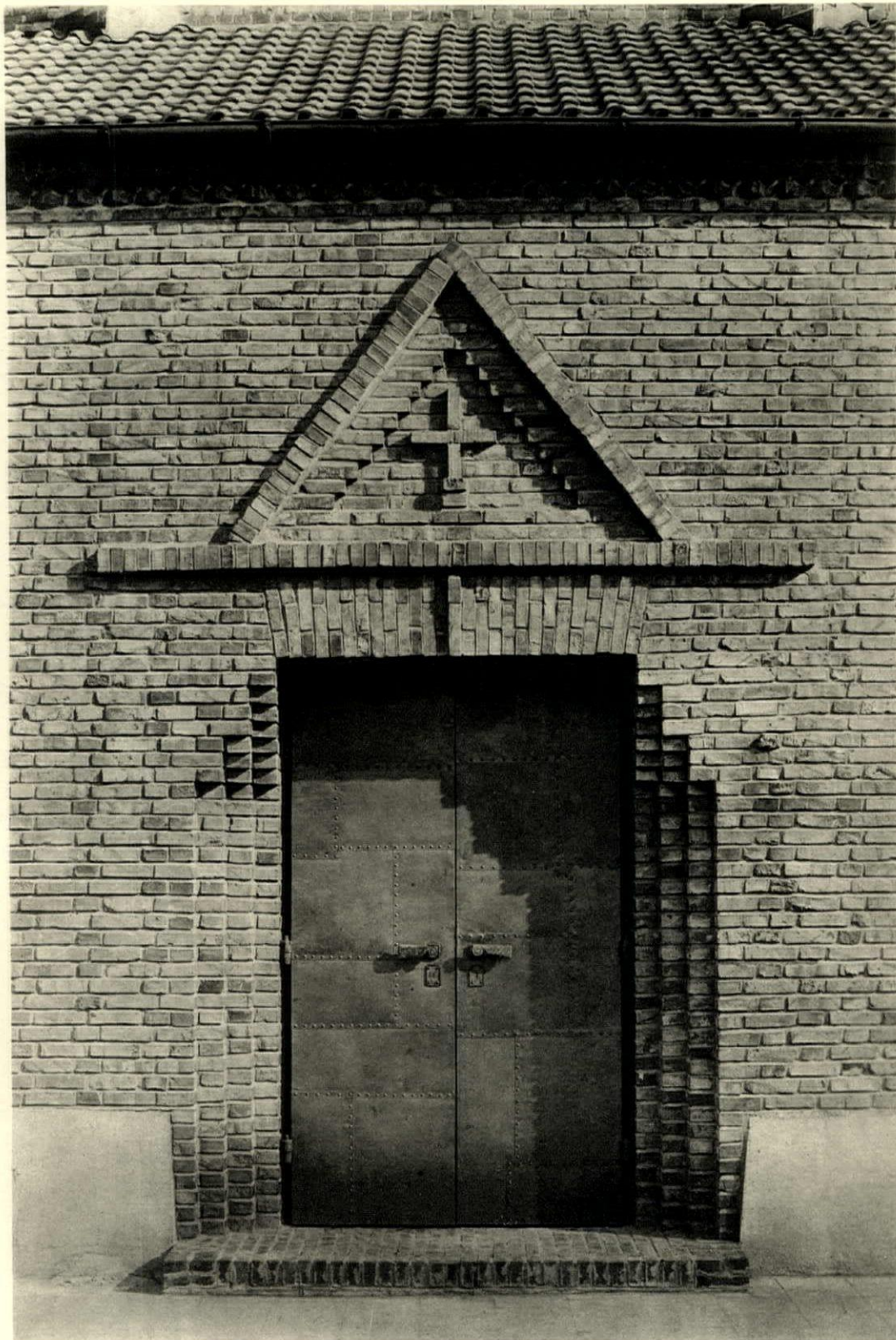
West Entrance Detail
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



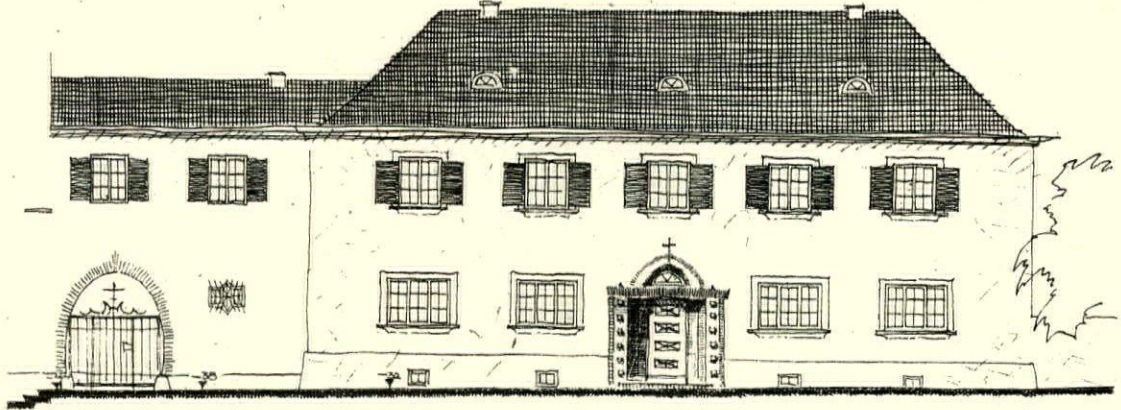


Porch at North Side
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT

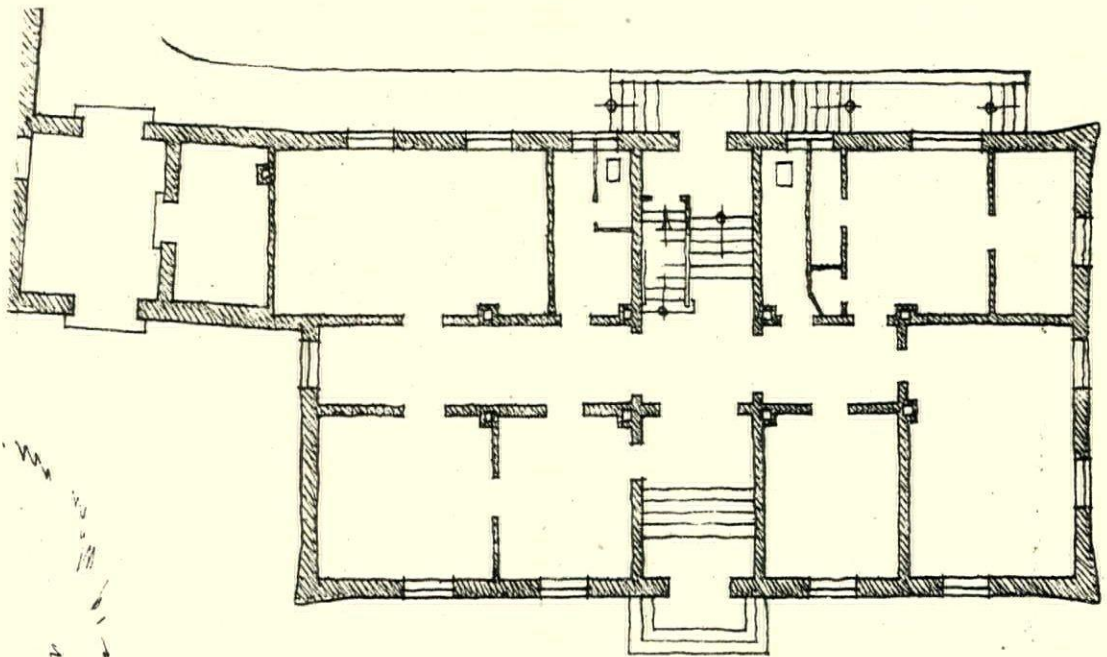




South Side Entrance
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



Working Drawing of Parish House



First Floor Plan

Parish House
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT



Church and Parish House
Church of St. Antonius, Augsburg, Bavaria
MICHEL KURZ, ARCHITECT

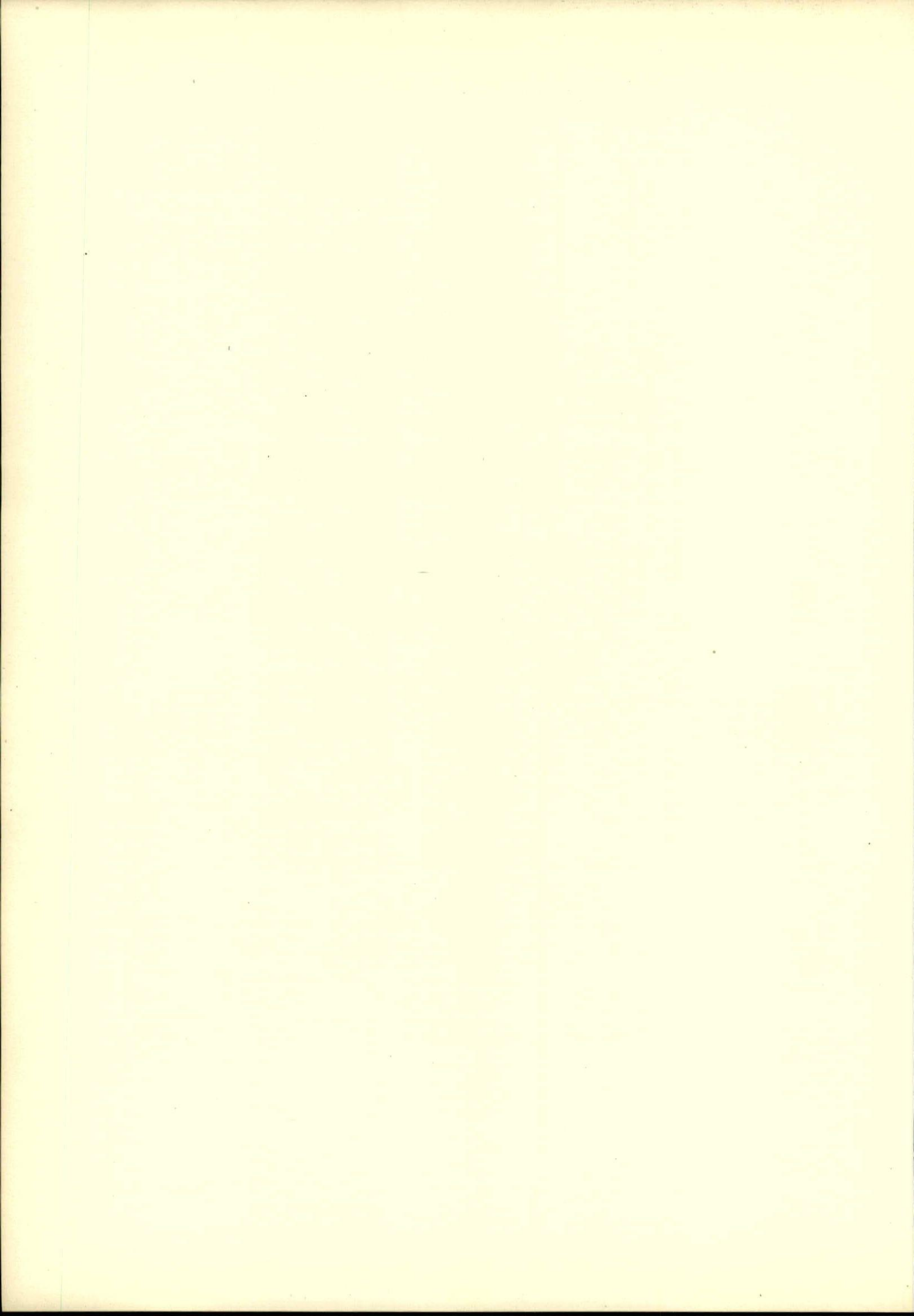
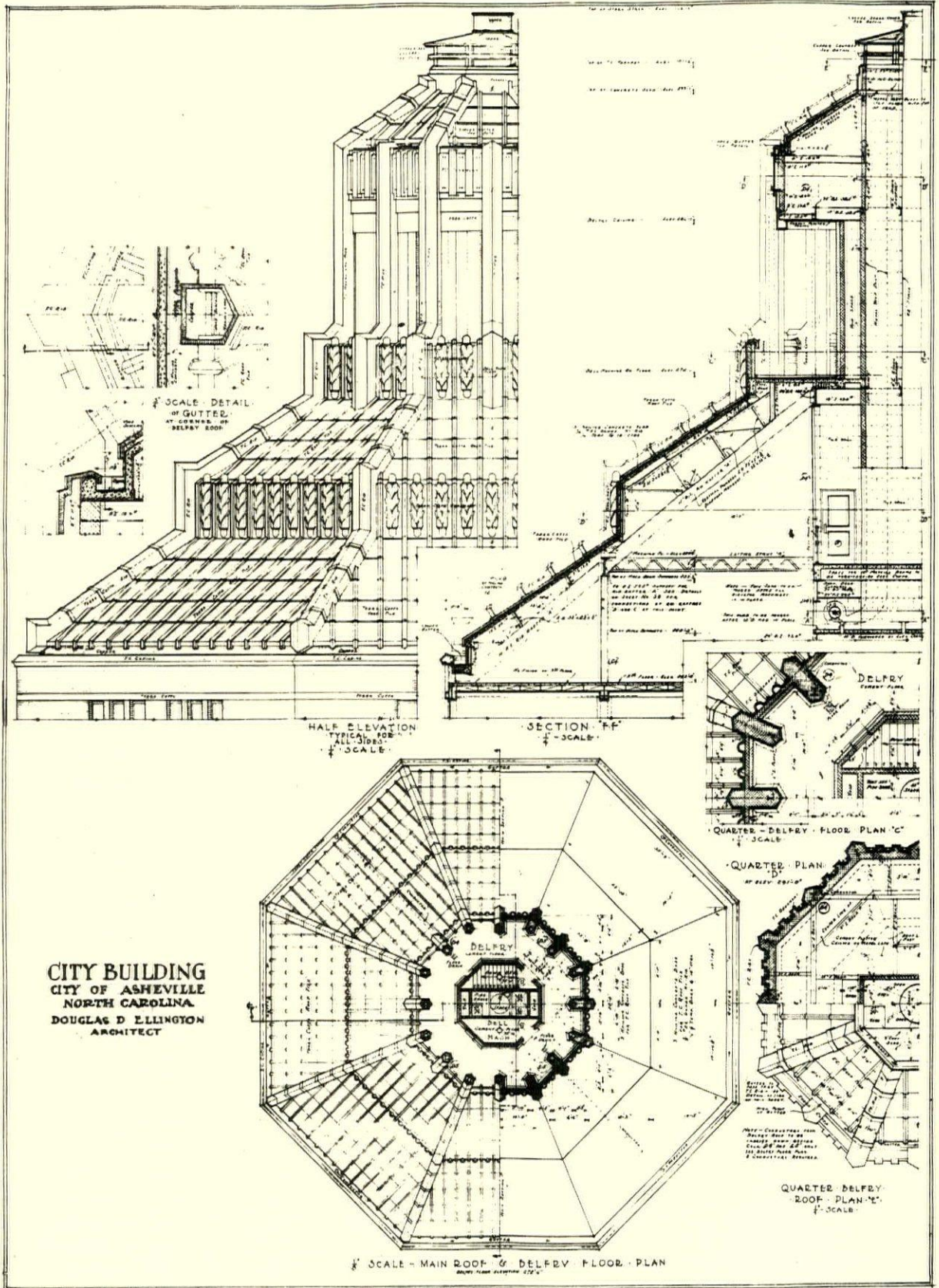




Photo Brock, Asheville

Front View
City Building, Asheville, North Carolina
DOUGLAS D. ELLINGTON, ARCHITECT



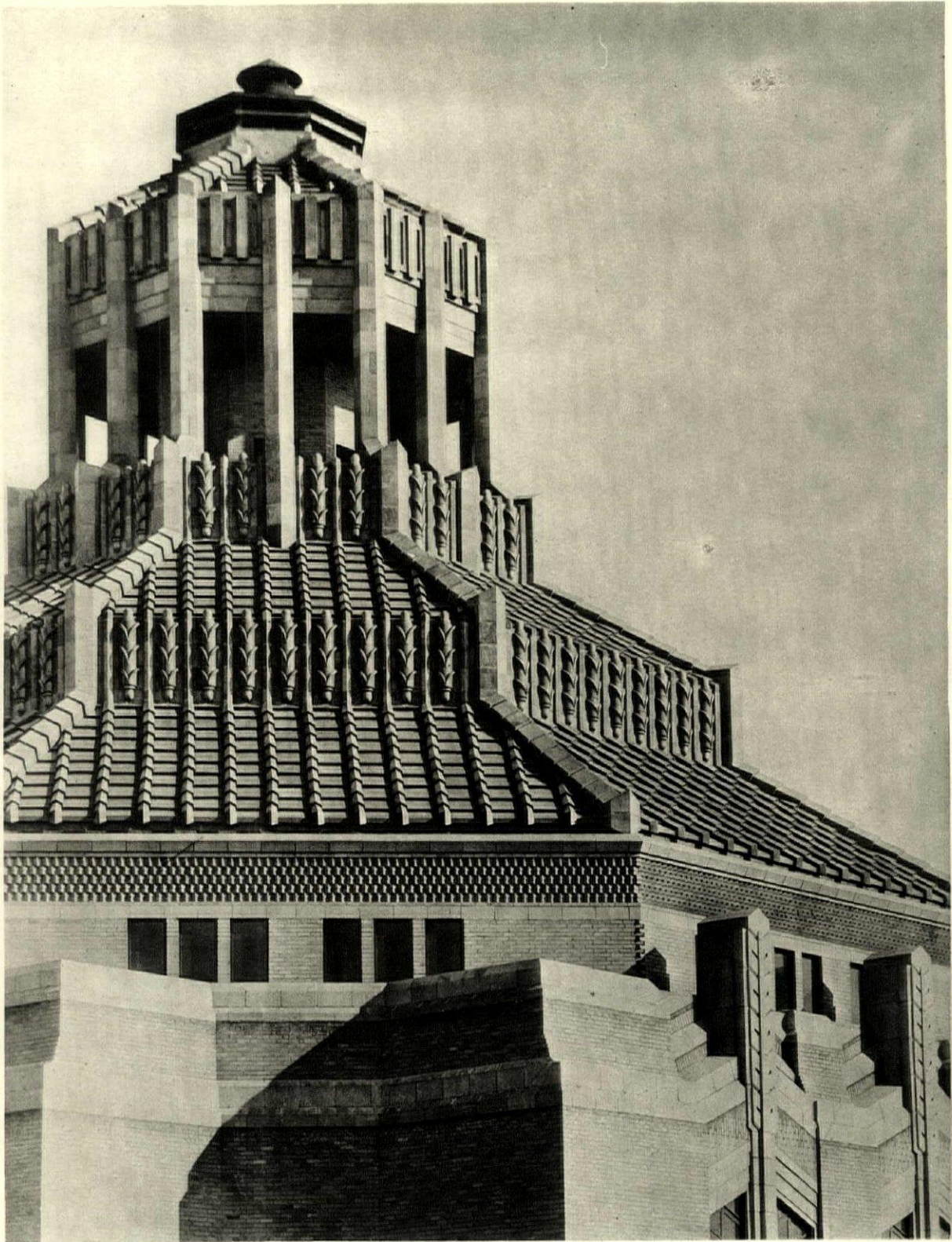
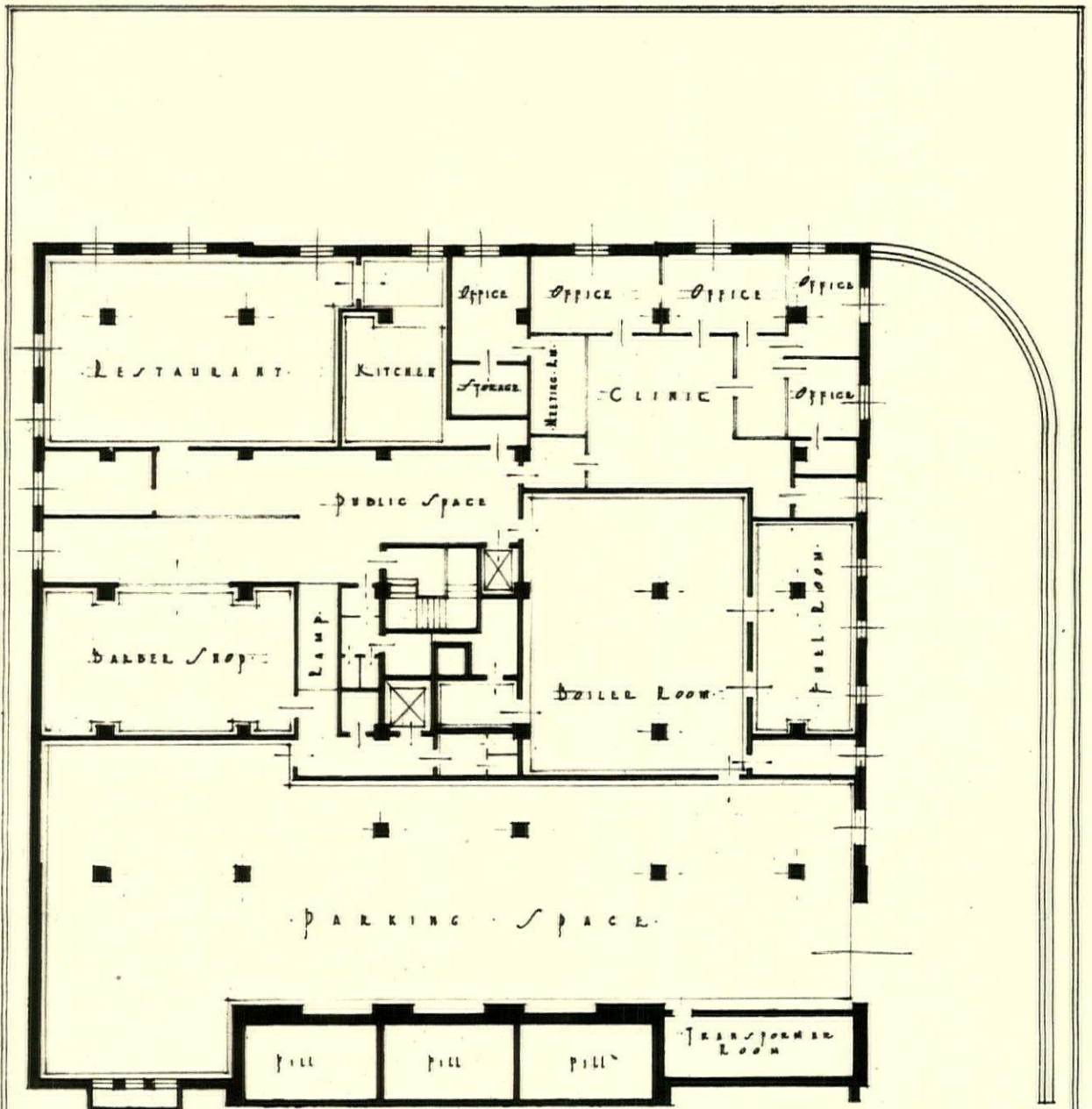


Photo Masa, Asheville

Detail of Roof and Lantern
City Building, Asheville, North Carolina
DOUGLAS D. ELLINGTON, ARCHITECT



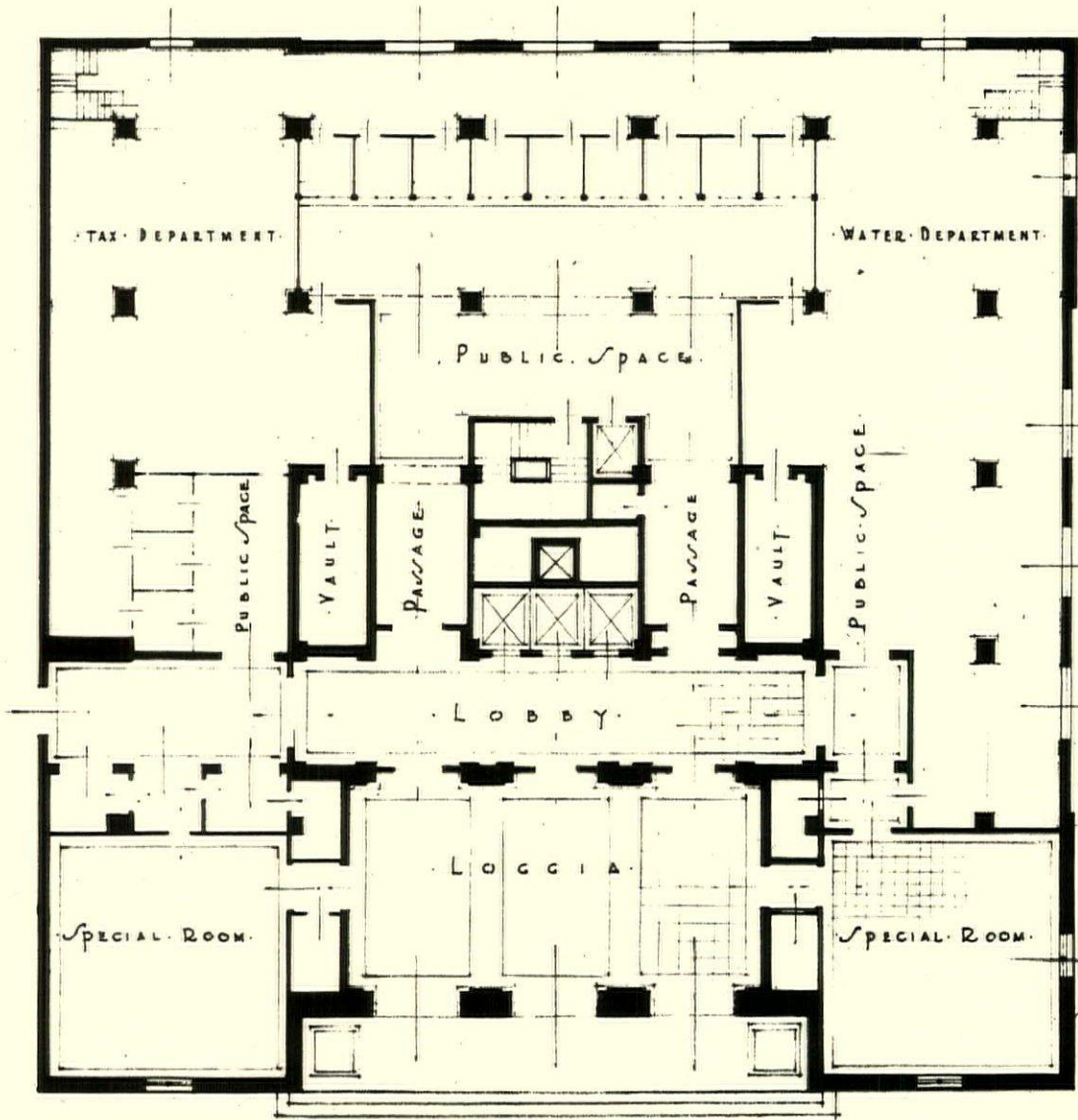
BASEMENT PLAN

CITY BUILDING
 CITY OF ASHEVILLE, NORTH CAROLINA
 DOUGLAS D. ELLINGTON - ARCHITECT. A.I.A.



Photo Masa, Asheville

End of Loggia
City Building of Asheville, North Carolina
DOUGLAS D. ELLINGTON, ARCHITECT



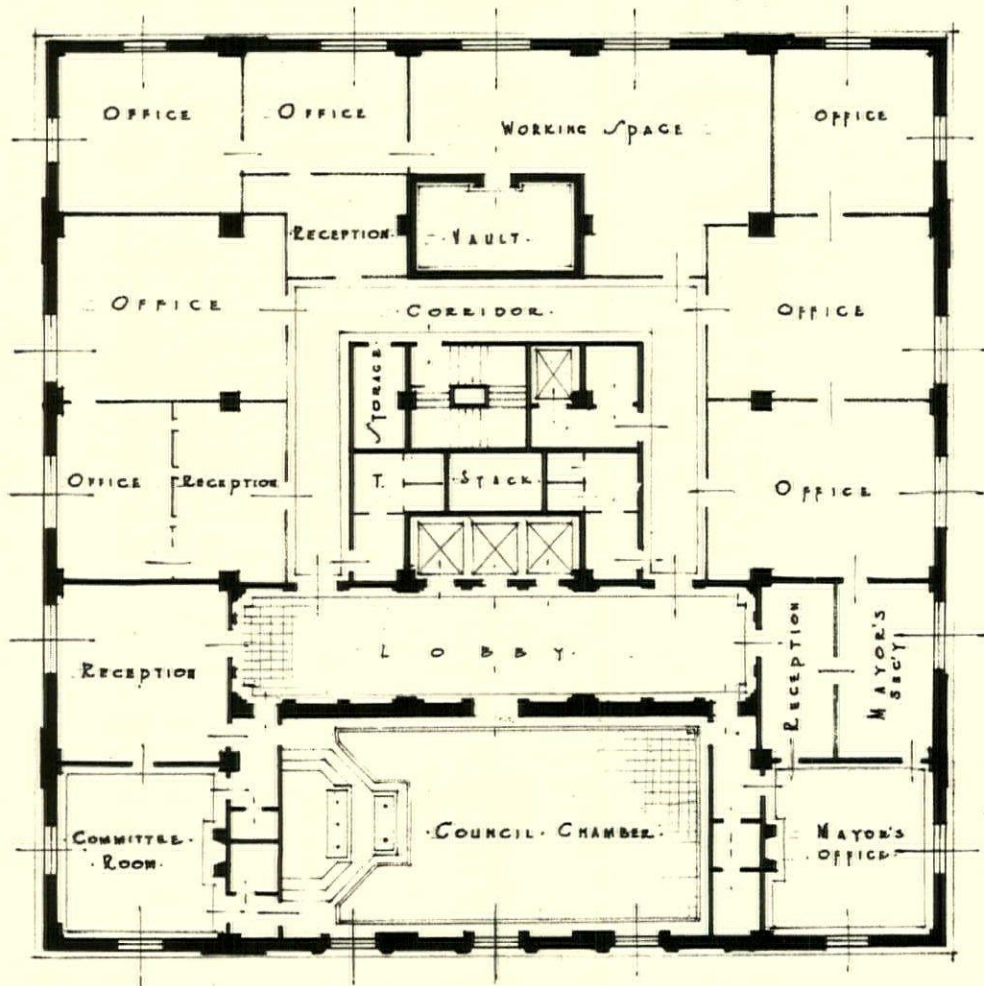
FIRST FLOOR PLAN

CITY BUILDING
CITY OF ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON-ARCHITECT. A.I.A.



Photo Masa, Asheville

Elevator Lobby
City Building, Asheville, North Carolina
DOUGLAS D. ELLINGTON, ARCHITECT



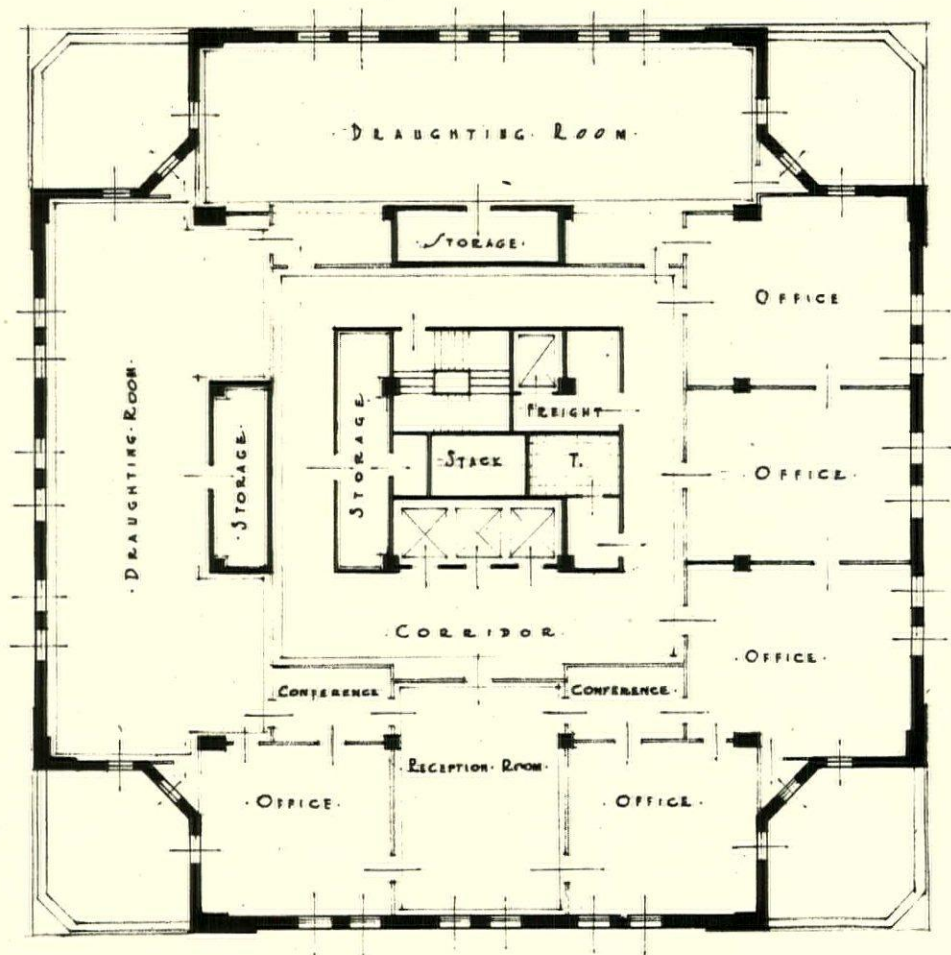
SECOND FLOOR PLAN

CITY BUILDING
 CITY OF ASHEVILLE, NORTH CAROLINA
 DOUGLAS D. ELLINGTON - ARCHITECT - A.I.A.



Photo Masa, Asheville

Council Chamber
City Building, Asheville, North Carolina
DOUGLAS D. ELLINGTON, ARCHITECT



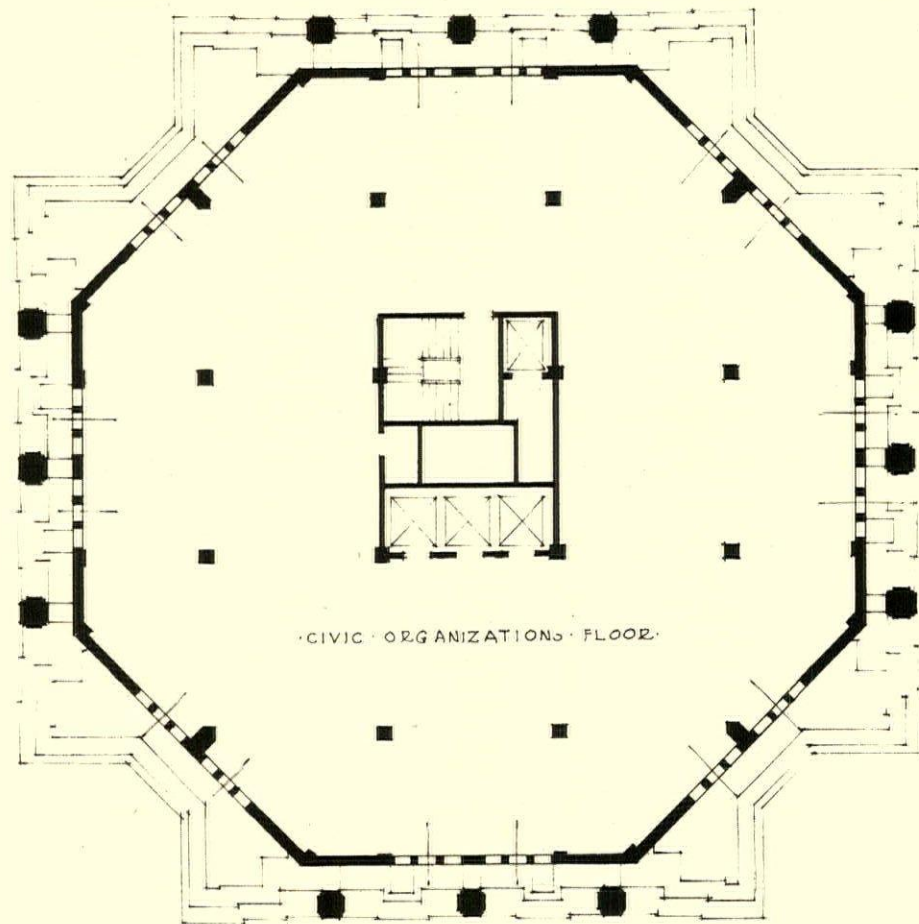
SEVENTH FLOOR PLAN

CITY BUILDING
CITY OF ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON - ARCHITECT - A.I.A.



Photo Masa, Asheville

Special Room
City Building, Asheville, North Carolina
DOUGLAS D. ELLINGTON, ARCHITECT



EIGHTH FLOOR PLAN

CITY BUILDING
CITY OF ASHEVILLE, NORTH CAROLINA
DOUGLAS D. ELLINGTON - ARCHITECT. A-1-A.

THE MACY EXPOSITION OF ART IN INDUSTRY

THE MODERN interior suited to the conveniences of modern life and utilizing the materials produced by machinery and mass production has been long in assuming a tangible form in America. In spite of such theorists as Frank Lloyd Wright and Louis Sullivan who both undertook their campaign against the retrospective conception of architecture, back in the 'nineties, and also in spite of our sporadic attempts to harness design to mass production, there has been little evidence of progress in America in combining art and industry. It is embarrassing that we now turn our attention to Europe to learn the lesson that our own pioneer modernists taught Europe. While international in character (including exhibits from France, Germany, Austria, Italy and Sweden) the recent exposition at Macy's was also considerably dominated by American architects, craftsmen and American exhibits.

As exposition architect, Mr. Lee Simonson of New York, assembled an arcade of fifteen rooms furnished with the foreign and domestic exhibits. Individual objects which could not be shown in the rooms were displayed in galleries in the form of modern shop windows and cases.

Austria was represented by Professor Josef Hoffman of Vienna, one of the founders of the Wiener Werkstaette. Leleu of

Paris created a striking bedroom in pastel shades of violet. Professor Bruno Paul of Germany assembled a gentleman's study.

Among the American exhibits, a modern business office was conceived by Ralph T. Walker, a city apartment by Kem Weber of Los Angeles, who ingeniously combined in a

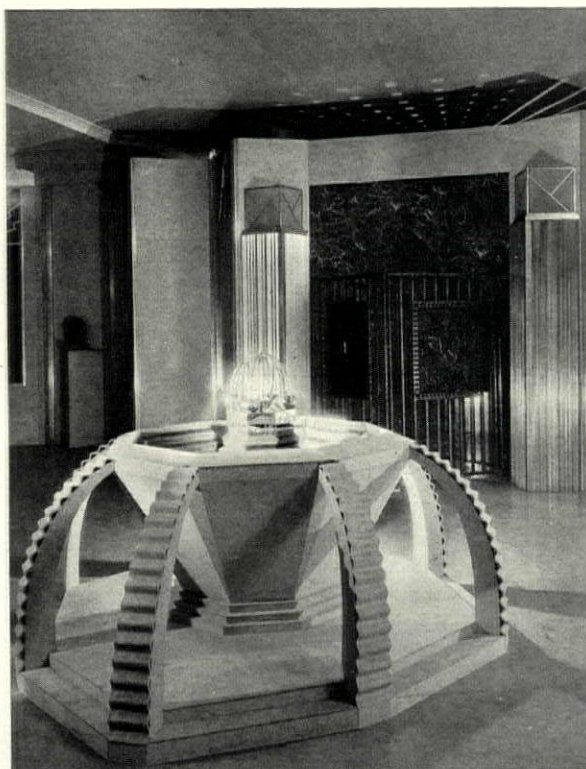
three-room apartment the uses of six. William Lescaze, architect of New York, typified the more completely modern and more unusual result in the design of a penthouse studio apartment. (See page 138)

In a sense the exposition represents a revolt against current practices by architects in failing to perceive the needs of present-day life. "Half of the discomforts of living in city apartments today," says Lee Simonson, "is due to their bad planning." Irrespective of the finish or

color of the walls, the important question is whether things have been laid out for the comfort and pleasure of the occupant, or whether he is forced continually to bang into things he does not want to see or touch.

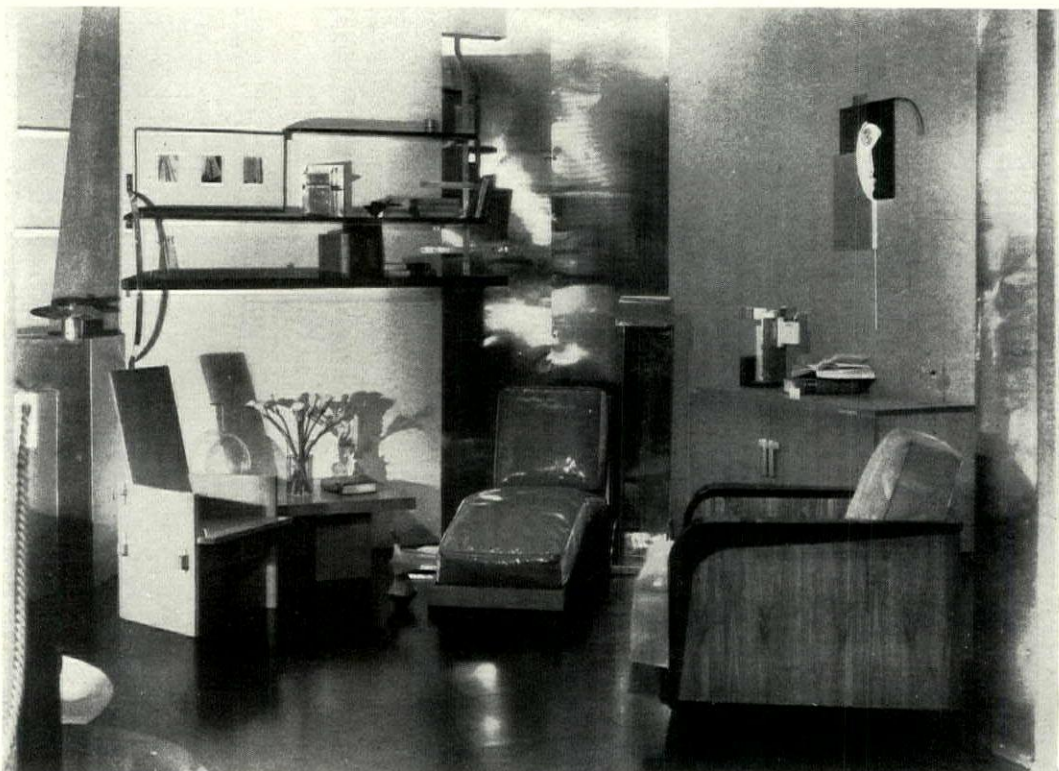
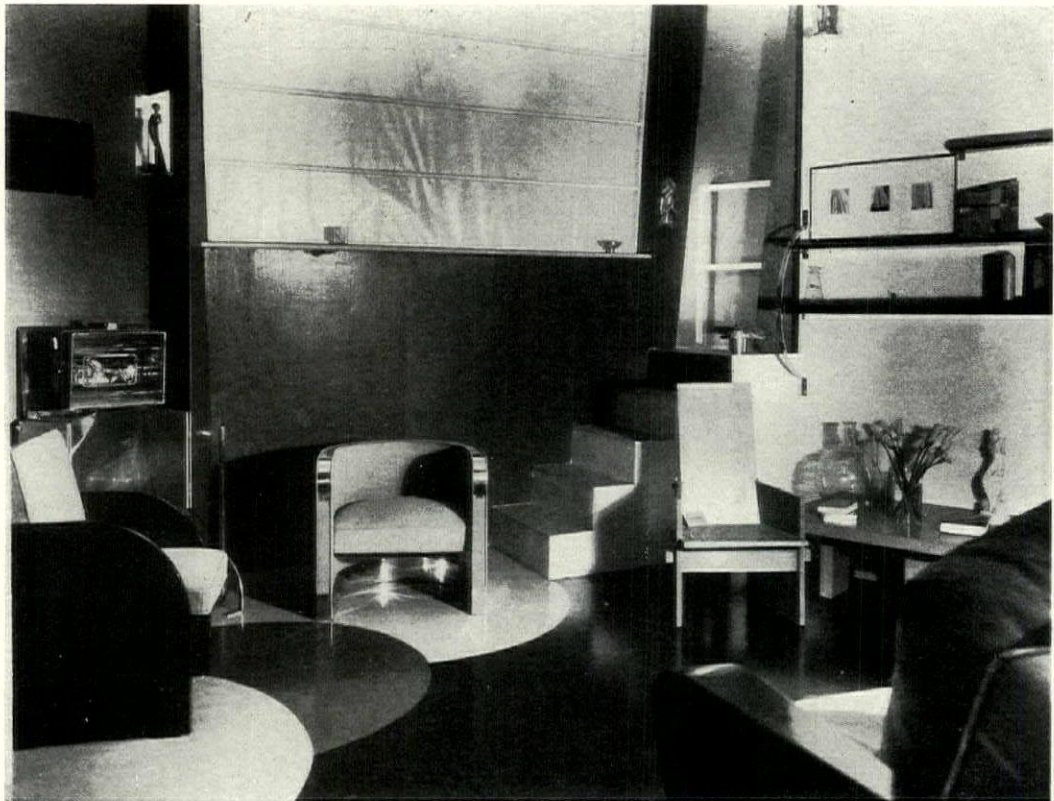
"Modern art provides a solution by studying the needs of life today and adapting its contributions accordingly. That is why it is not a mere passing fad but a real contribution to the business of expressing ourselves in our daily life."

In all, the exposition presented a most comprehensive picture of modern art.



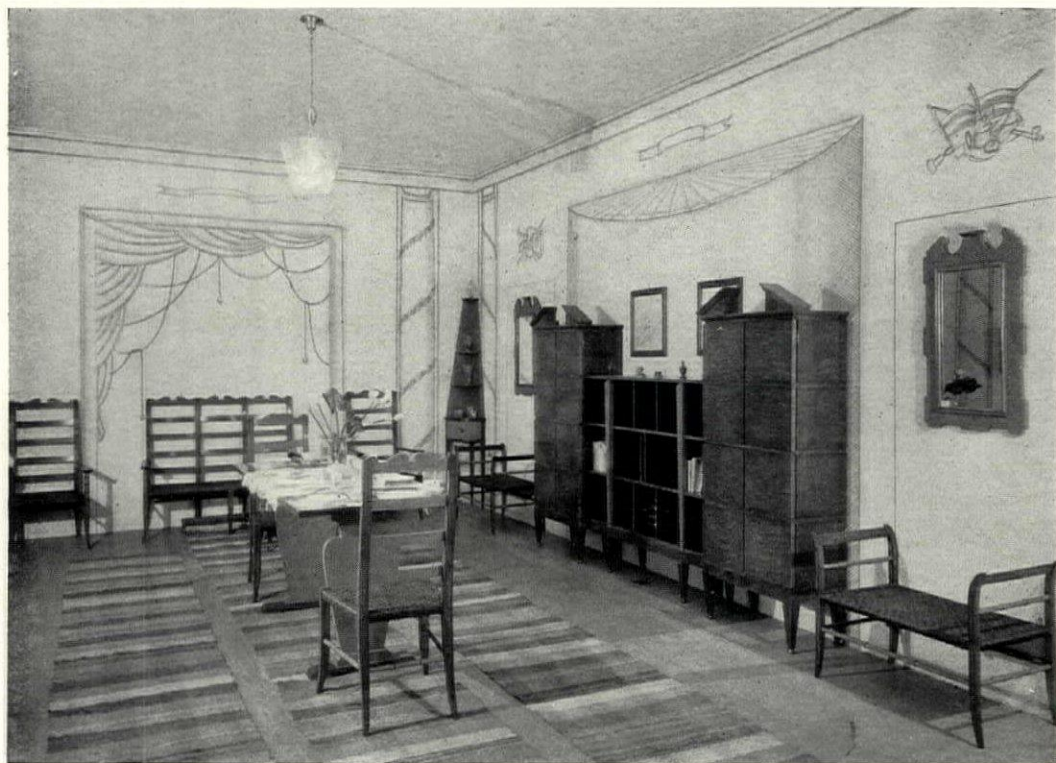
Photo, Fischer

A FOUNTAIN DESIGNED BY LEE SIMONSON



Herbert Photos

PENTHOUSE STUDIO APARTMENT
WILLIAM E. LESCAZE, ARCHITECT
INTERNATIONAL EXPOSITION OF ART IN INDUSTRY, MACY'S, NEW YORK



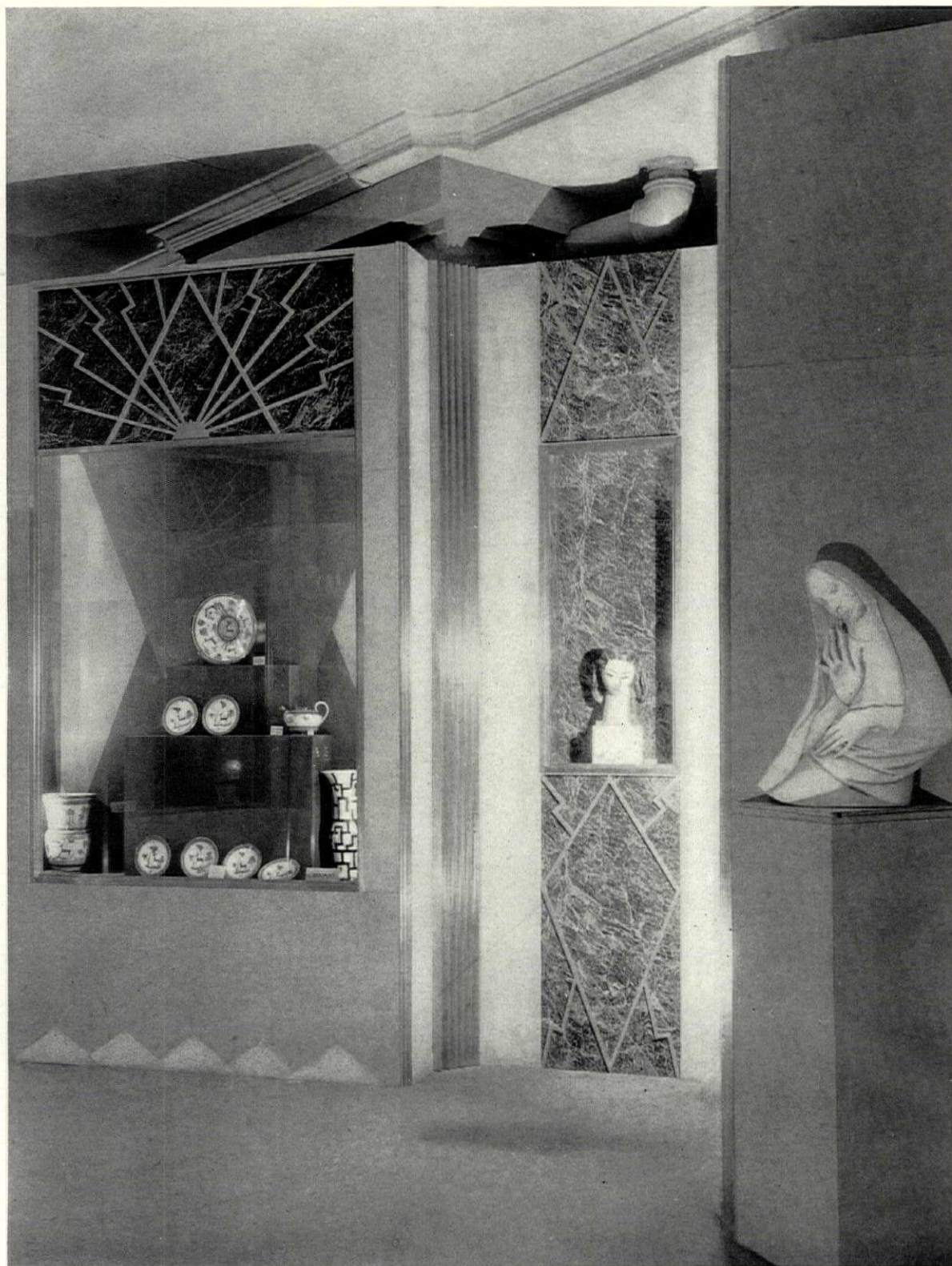
Photo, Fischer

(ABOVE) DISPLAY WINDOWS DESIGNED BY LEE SIMONSON
(BELOW) LIVING ROOM, ITALIAN STYLE, DESIGNED BY GIO PONTI
INTERNATIONAL EXPOSITION OF ART IN INDUSTRY, MACY'S, NEW YORK



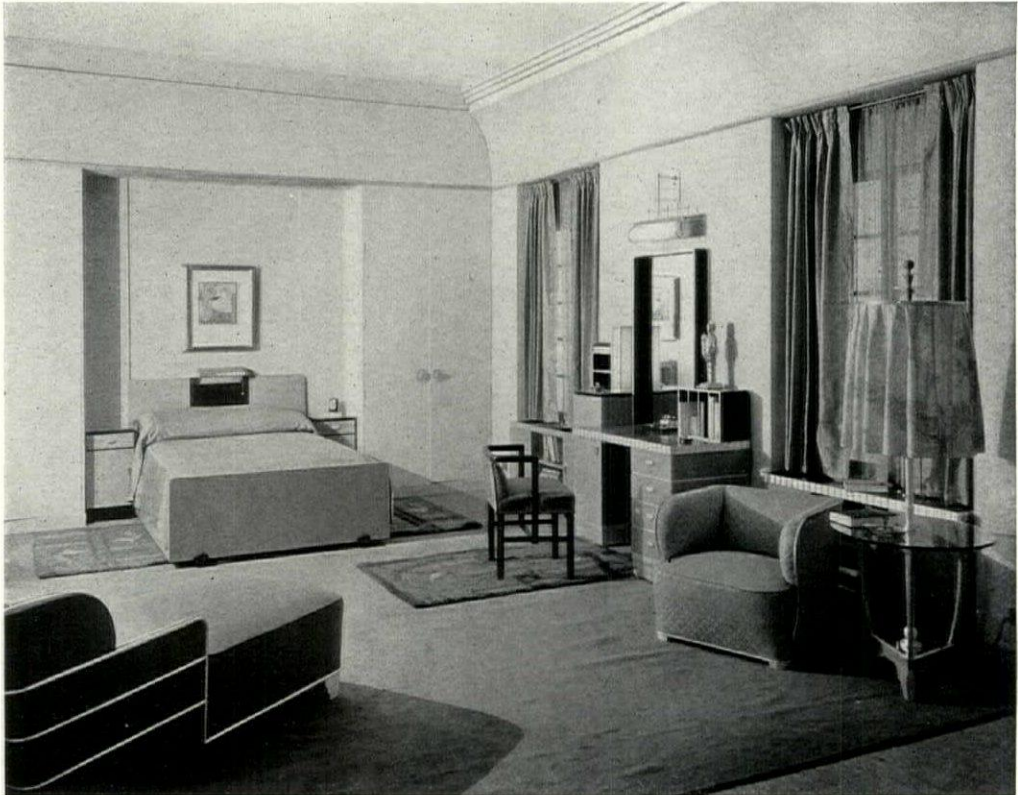
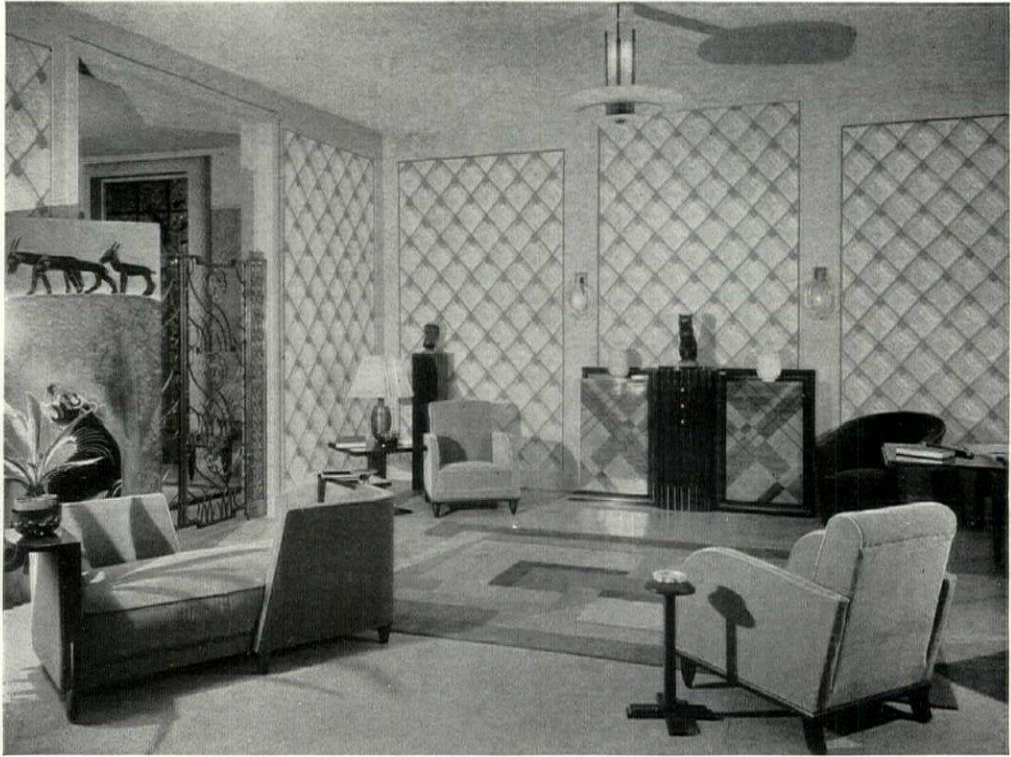
Photo, Fischer

DISPLAY WINDOW DESIGNED BY LEE SIMONSON
INTERNATIONAL EXPOSITION OF ART IN INDUSTRY, MACY'S, NEW YORK



Photo, Fischer

DISPLAY WINDOW DESIGNED BY LEE SIMONSON
INTERNATIONAL EXPOSITION OF ART IN INDUSTRY, MACY'S, NEW YORK



Photo, Fischer

(ABOVE) A STUDIO LIVING ROOM DESIGNED BY JOUBERT ET PETIT
 (BELOW) A LIVING ROOM-BEDROOM DESIGNED BY KEM WEBER
 INTERNATIONAL EXPOSITION OF ART IN INDUSTRY, MACY'S, NEW YORK

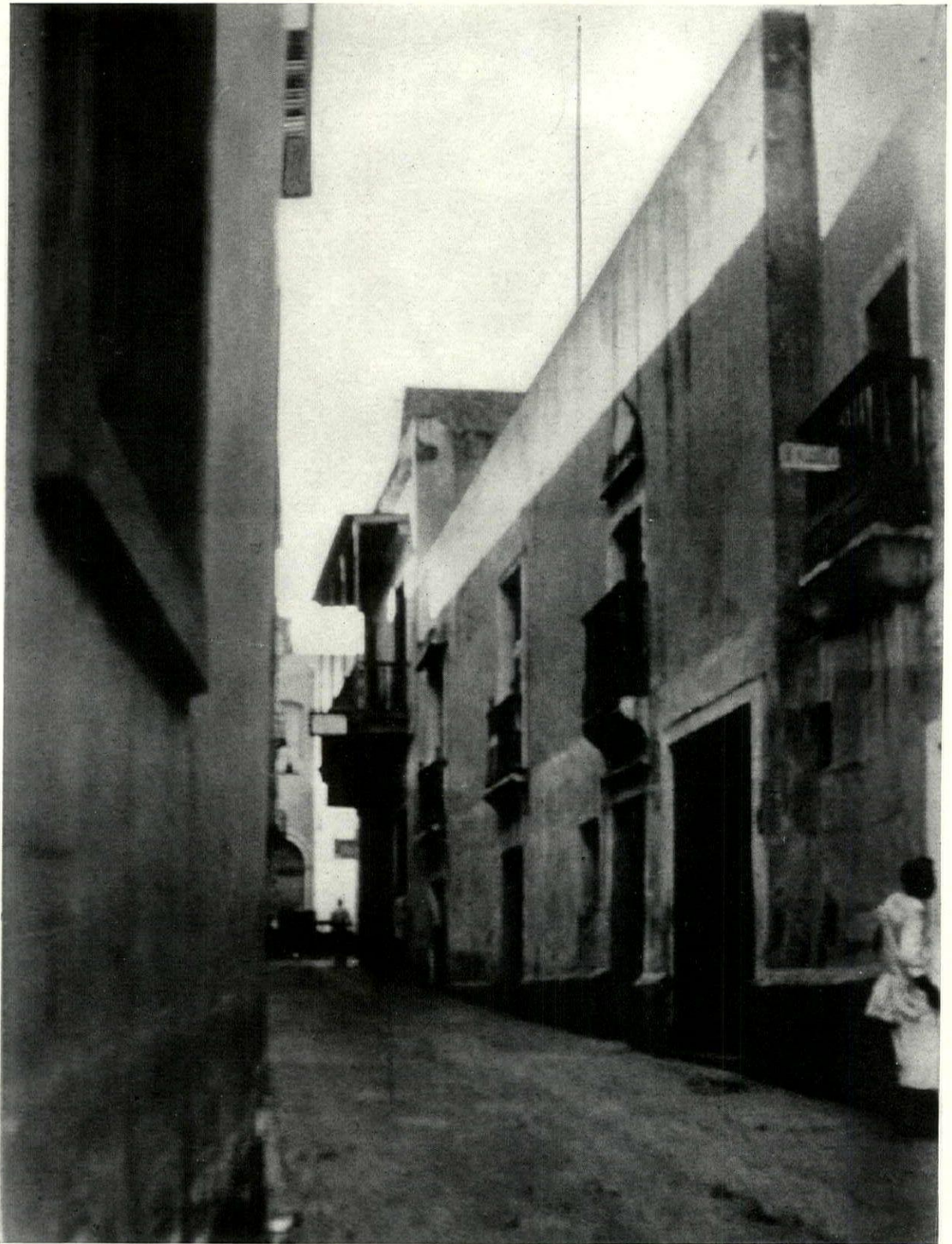


Photo, Fischer

(ABOVE) DINING ALCOVE-KITCHENETTE DESIGNED BY KEM WEBER

(BELOW) A MAN'S STUDY DESIGNED BY PROF. BRUNO PAUL

INTERNATIONAL EXPOSITION OF ART IN INDUSTRY, MACY'S, NEW YORK



TYPICAL STREET IN SANTO DOMINGO

THE CITY OF COLUMBUS

BY EDWIN LACLEDE HOWARD

BECAUSE of its associations with Columbus and his family, the Pan-American Committee has decided upon Santo Domingo as the site for the Columbus Memorial Lighthouse, which promises to be one of the wonders of the modern world. It was here that Columbus, before he died in Spain, requested to be buried, and there are convincing proofs that his ashes repose in the beautiful Cathedral of Santo Domingo.

The programme for the Columbus Memorial Competition includes a chapel—a shrine for the bones of the Discoverer, and a museum to house objects of interest in connection with the discovery and early Spanish exploration of the Americas. Architects intending to enter the competition may be interested, therefore, in the architectural atmosphere of Santo Domingo and in the type of building erected by the followers of Columbus.

The city, of about 40,000 inhabitants, is the capital of the Dominican Republic which covers about three-quarters of the island of Haiti, the balance of the territory being controlled by the negro Republic of Haiti. The name Haiti is the old Indian word meaning "mountainous country." Columbus christened it Española, and as such it was known to the Conquistadores. The city is a peculiarly fascinating old Spanish Colonial Settlement founded in 1496 by Don Bartolomé Colon, brother of Cristobal Colon, or Christopher Columbus as he has come to be called, and to-day shows little structural change since the days when Cortez and Pizarro stopped there on their way to their conquests. Great walls still partly encircle the busy town, and narrow streets run between varicolored stucco buildings to emerge suddenly on pretty little parks or church squares.

The chief characteristic of the architec-

ture is a certain simplicity and rudeness. It bears the same relation to Seville as Boston must have held to London in the eighteenth century. The construction is massive, with walls of masonry two or three feet thick, and heavy rafters of native mahogany. There is little wonder that these old structures have withstood the many fierce hurricanes and earthquakes which have occurred since they were built. The detail, for the most part inept, is lacking in crispness, as is to be expected in a community far distant from the centers of culture; but it has a very definite charm and local color.

The Cathedral, as in so many Latin communities, is here the chief monument. The exterior is a strange blending of Renaissance and Gothic motives, and is of a soft gray tone save for the side door-ways which are kept freshly whitewashed, and the east façade (see page 146) which is a glorious tawny yellow. The niches in this façade were once filled with the statues of four saints removed by Sir Francis Drake when he sacked the city, and taken back by him to England as a gift to his Virgin Queen; today they rest in the British Museum.

The southern, or Baptistry door, so called because the font is in the chapel adjacent to it, is typical of the transitional style of the building (see page 148). A narrow stair, piercing the solid masonry, comes out apparently for light and air above and to the right of the door, a happy accident on some draftsman's part, or a carefully planned departure from symmetry.

The interior is predominantly Gothic with a beautifully vaulted nave, side aisles and chapels. Directly inside the main doorway is the modern florid Gothic tomb of Columbus, a rather lavish monument of white marble and bronze with many pinnacles and statues. The chapels con-



THE CATHEDRAL OF SANTO DOMINGO



SUSPENDED BALCONY FRONTING ON A PATIO, SANTO DOMINGO



BAPTISTRY DOORWAY, CATHEDRAL OF SANTO DOMINGO

tain beautiful tile wainscoting, crudely carved and polychromed altars and exquisite vessels. In one chapel a painting which was given Columbus by King Ferdinand and Queen Isabella is still in a fair state of preservation. In another is enshrined the wooden cross which was planted when the city was founded. The choir has wonderfully carved Gothic "misereres" and a superb Renaissance archbishop's throne. The treasury of the Cathedral contains priceless jewels and much gold and silver plate, which is natural when one remembers that all the wealth of the Incas flowed through the city on its way to the Old World.

The ruins of the church of San Nicolas de Bari antedate the Cathedral by some years, as work was begun in 1503 by the order of Comendador Don Nicholas De Ovando. It was the first stone church to be built in America, and was unique in the Spanish Main as the only church which was granted the right of "refuge." The great walls of coral limestone pieced out with red brick seem very Roman. It might almost be the architecture of the Forum, save for the broken Gothic arches and vaults, and the fragments of Renaissance sculptural detail.

The Chapel of the Third Franciscan Order in the Church of San Francisco shows the remains of Gothic vaults constructed about 1510.

The domestic buildings are not usually over two stories in height and are given frequent coats of color, and as the old colors show through the new, a charming result is produced. Owing to the even climate, no windows are needed. Iron grilles serve as protection on the ground floor. Behind these are wooden shutters which keep out the blinding rays of the sun and the fierce tropical rains which pour down during the summer months. Usually the houses are built around a patio. The one illustrated on page 147 is typical, and the heavy arches have almost a Romanesque character.

The Memorial is to be built across the

river from the city, commanding the great tract of gently rolling country which stretches from the vague mountains in the distance toward the north to the sea at the south where one finds that peculiar iridescent blue of the Mediterranean. This part of the country is mostly composed of ledges of coral limestone and beneath it flow buried rivers which hollow out strange caves. The vegetation is very beautiful. There are large trees, such as the native laurel, which has a formation similar to our oak tree, but the leaves are small and waxy and grow very densely. There are the magnificent cocoanut and royal palm-trees that wave lazily in the eastern trade-wind which blows every day at an apparently fixed hour. And there are the exotic purple flowered vines and hibiscus bushes of flaming crimson.

The designer of the Lighthouse will have to bear in mind the climate. Earthquakes are not frequent but they must be anticipated and the island is in the area where the hurricanes start. These storms moving in a clockwise rotation about a center sweep over the island and up the coast following roughly the course of the Gulf Stream to Europe where they are dissipated. A tower would receive the force of a wind sometimes as high as 150 miles per hour on one side as the storm approached and then as the storm passed, would receive the same velocity from the opposite direction.

For those interested in the competition, and there have already been over three hundred architects from every hemisphere who have written for the programme, a visit to Santo Domingo is well worth-while. Columbus becomes very real as one sails the seas he sailed and sees the strange floating sea-weed which encouraged him to persevere in the search for the Indies. His shade, and the shade of the Spanish explorers haunt the old buildings and narrow by-ways, and cannot fail to be an inspiration to those who seek greater worlds to conquer.

EARLY AMERICAN ARCHITECTURE AND THE ALLIED ARTS—A BIBLIOGRAPHY

BY RICHARD F. BACH

(Continued from the issue of July, 1928, page 72)

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Window, 1772, 104 Tradd St., Charleston, S. C.; Window, 1801, Bryan House, New Bern, N. C., in Architecture, vol. 44, no. 2, Aug. 1921, pl. cxx, meas. dwgs. only. (In series: Colonial Architecture of the Carolinas).

BAUM, DWIGHT JAMES and SALOMONSKY, VERNA COOK

Exterior Doorway, Fraser Mansion, Beaufort, S. C., in Architecture, vol. 43, no. 2, Feb. 1921, pl. xxvii, meas. dwgs. only. (In series: Early Architecture of South Carolina).

BAUM, DWIGHT JAMES and SALOMONSKY, VERNA COOK

Interior Doorway in an Old Inn, Beaufort, S. C., in Architecture, vol. 44, no. 1, July 1921, pl. cvi, meas. dwgs. only. (In series: Early Architecture of South Carolina).

BAUM, DWIGHT JAMES and SALOMONSKY, VERNA COOK

Mantel, Fraser Mansion, Beaufort, S. C., in Architecture, vol. 43, no. 2, Feb. 1921, pl. xxviii, meas. dwgs. only. (In series: Early Architecture of South Carolina).

BAUM, DWIGHT JAMES and SALOMONSKY, VERNA COOK

Wood Cornices, Calhoun House, Beaufort, S. C., in Architecture, vol. 44, no. 3, Sept. 1921, pl. cxxxv, meas. dwgs. only. (In series: Early Architecture of South Carolina).

BUCKLER, RIGGIN

Doorway, Thomas House, New Castle, Delaware, built in 1801 by Charles Thomas, in The Architectural

(Continued in Advertising Section of current issue)

MEASURED DRAWINGS

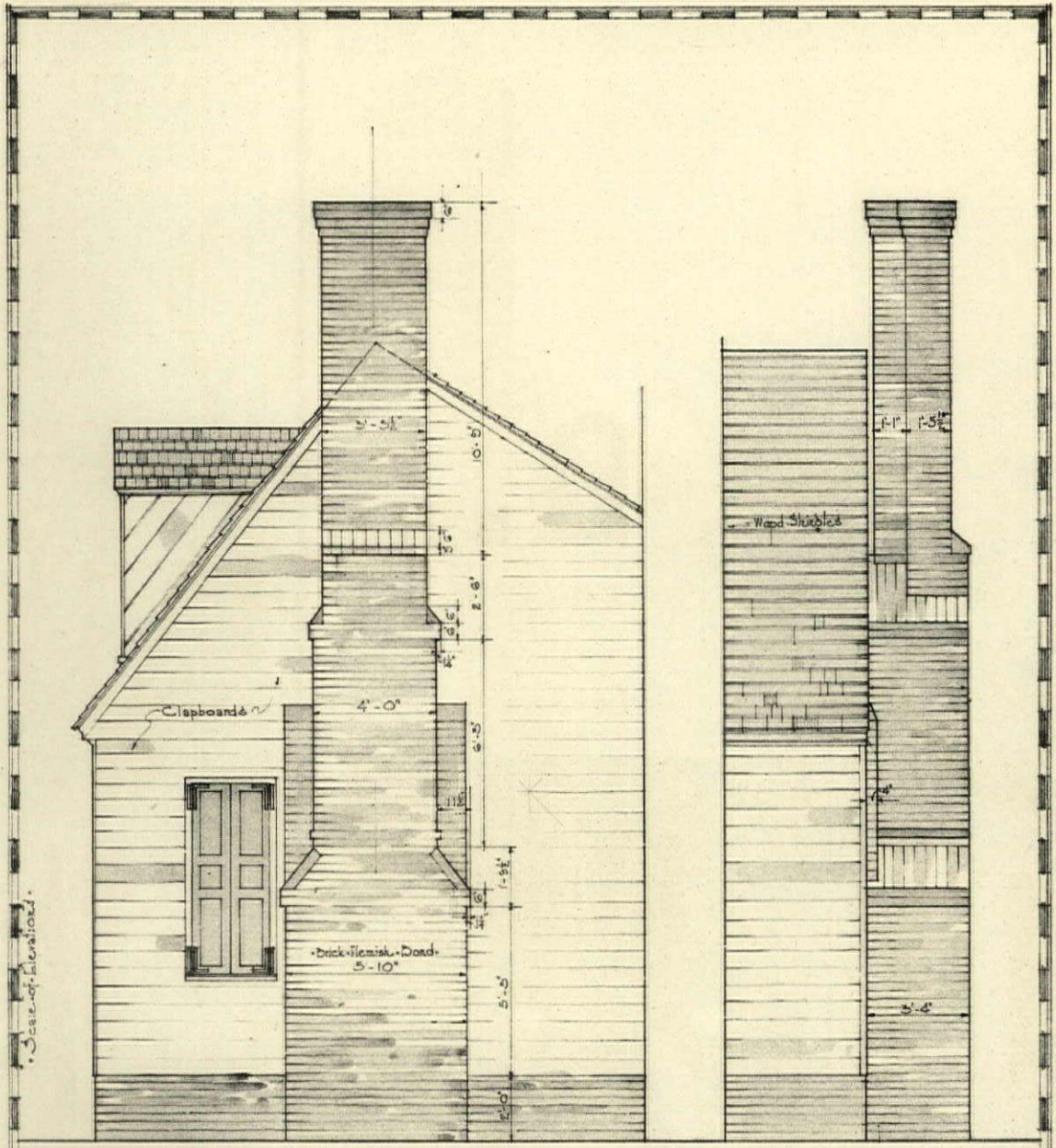
EARLY AMERICAN ARCHITECTURE



AN OLD HOUSE IN WILLIAMSBURG, VIRGINIA



CHIMNEY DETAIL, WILLIAMSBURG, VIRGINIA

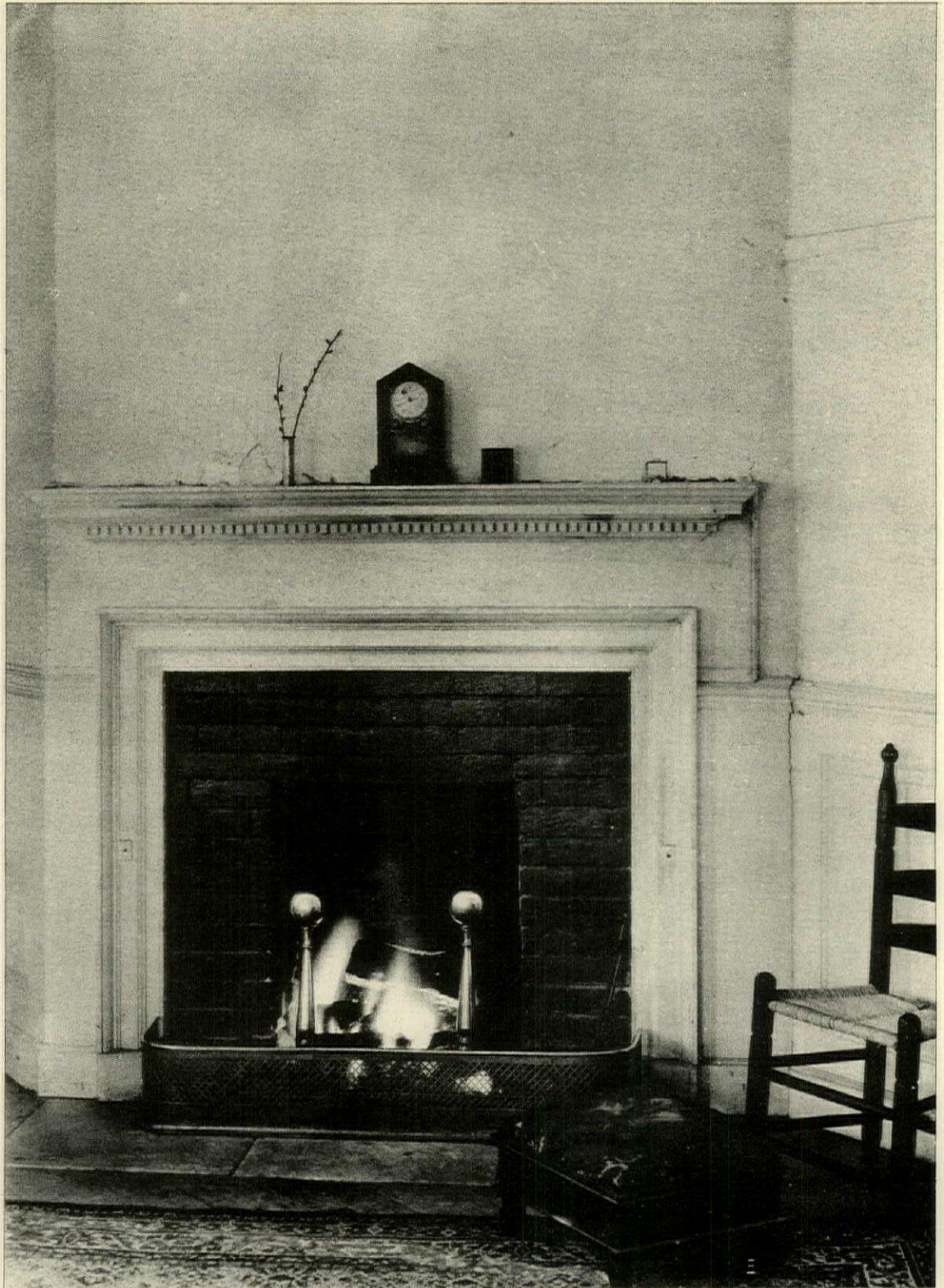


FRONT ELEVATION

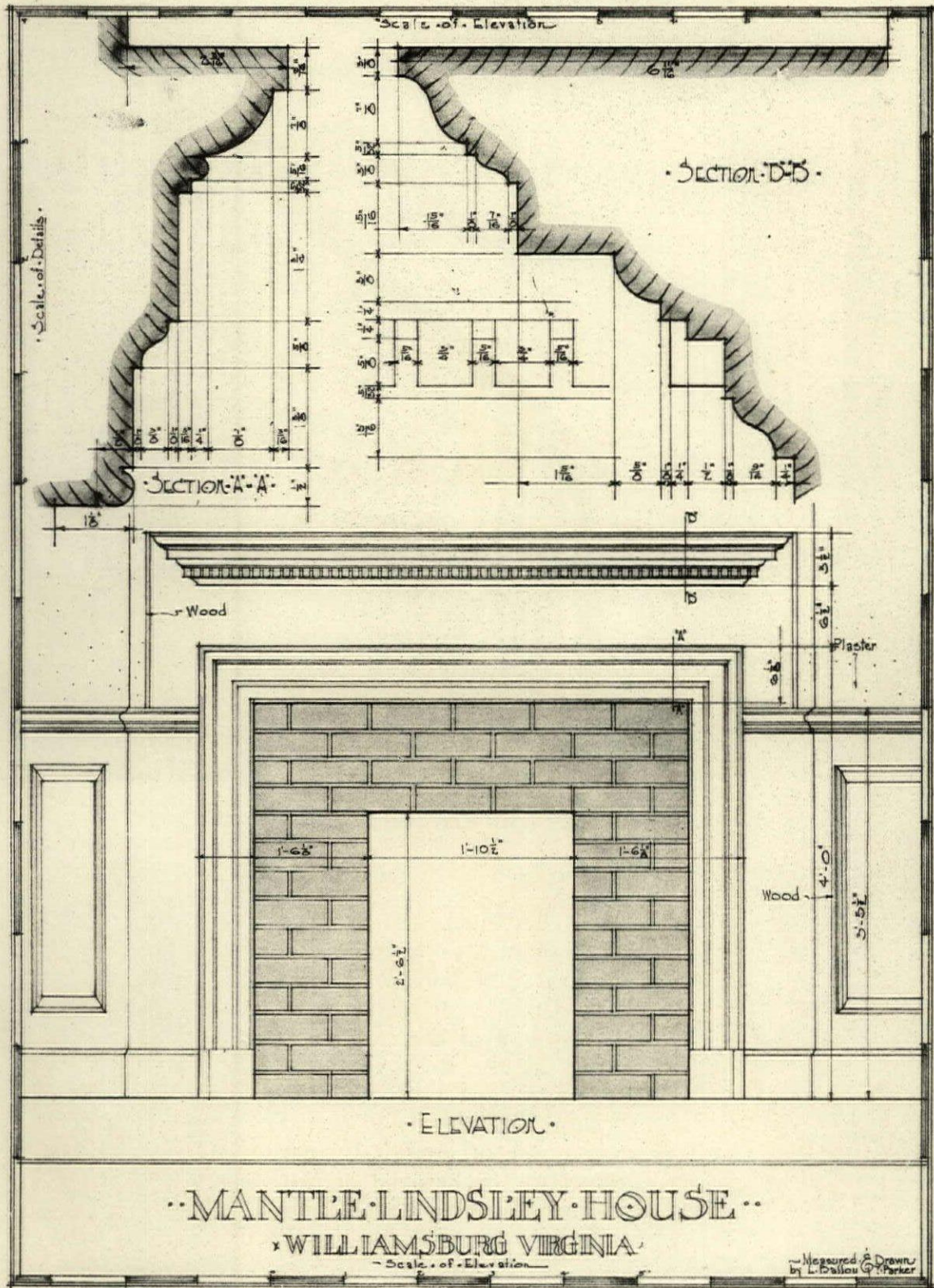
SIDE ELEVATION

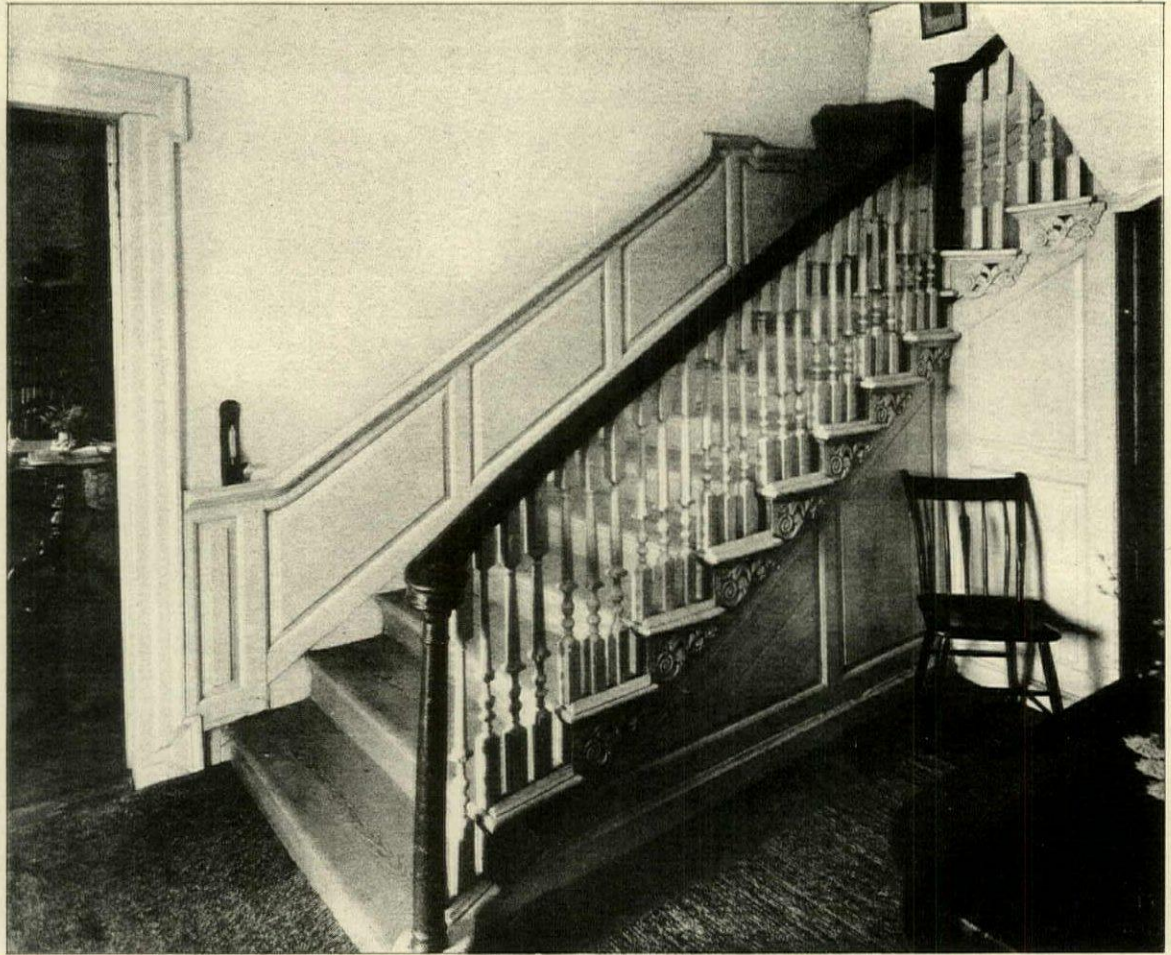
OLD CHIMNEY
WILLIAMSBURG VIRGINIA

Measured & Drawn
by L. Bullou & Partner



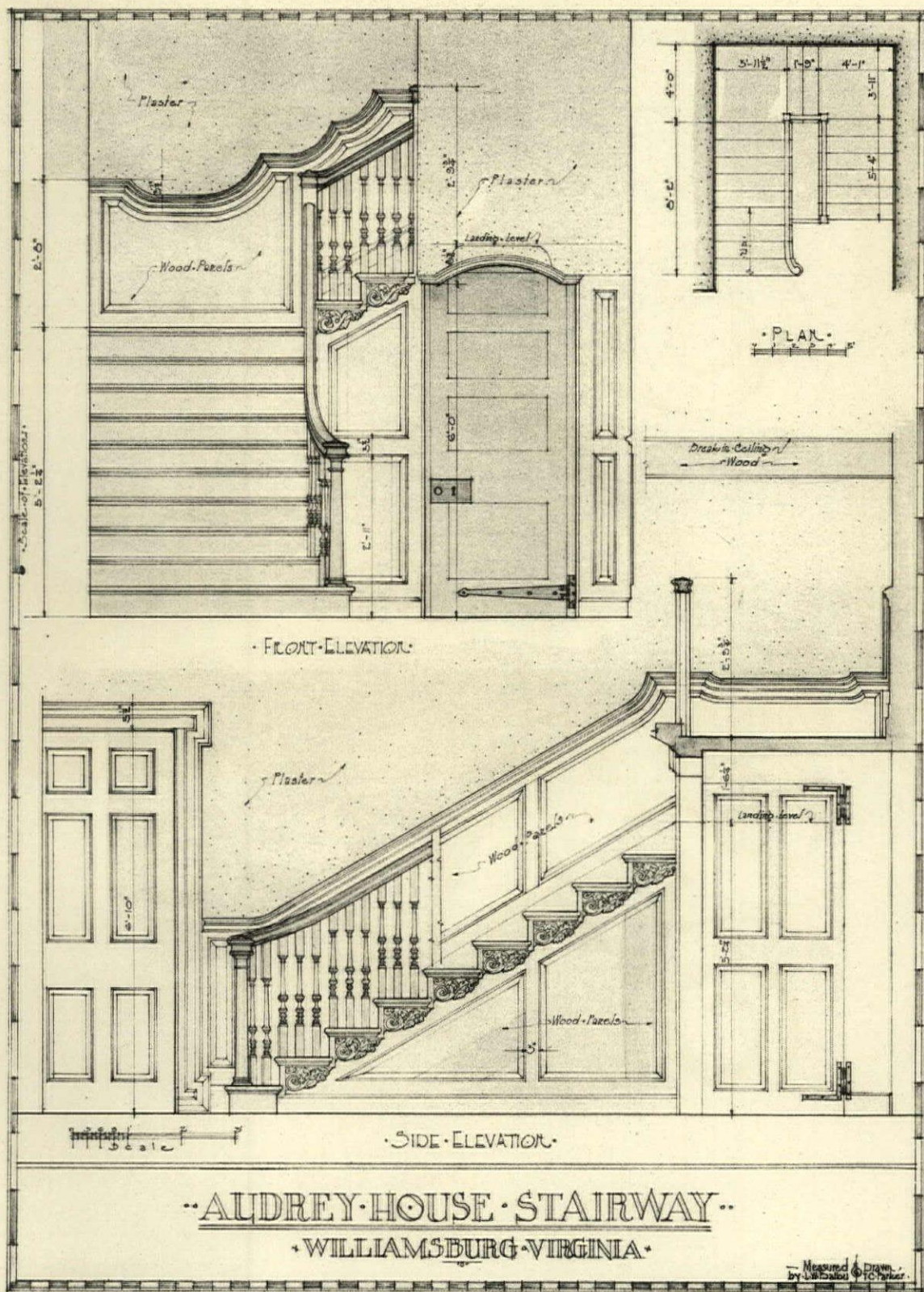
MANTEL IN LINDSLEY HOUSE, WILLIAMSBURG, VA.



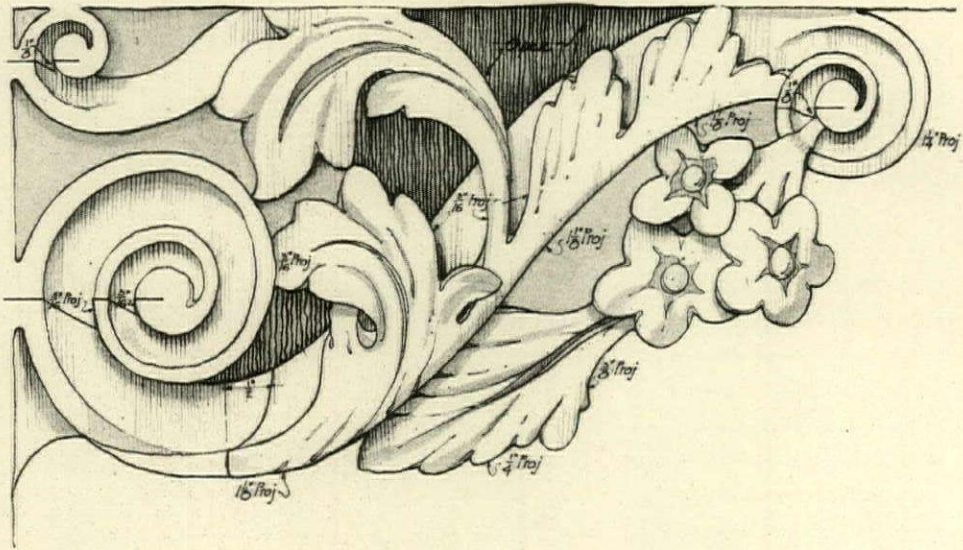


AUDREY HOUSE STAIRWAY, WILLIAMSBURG, VA.

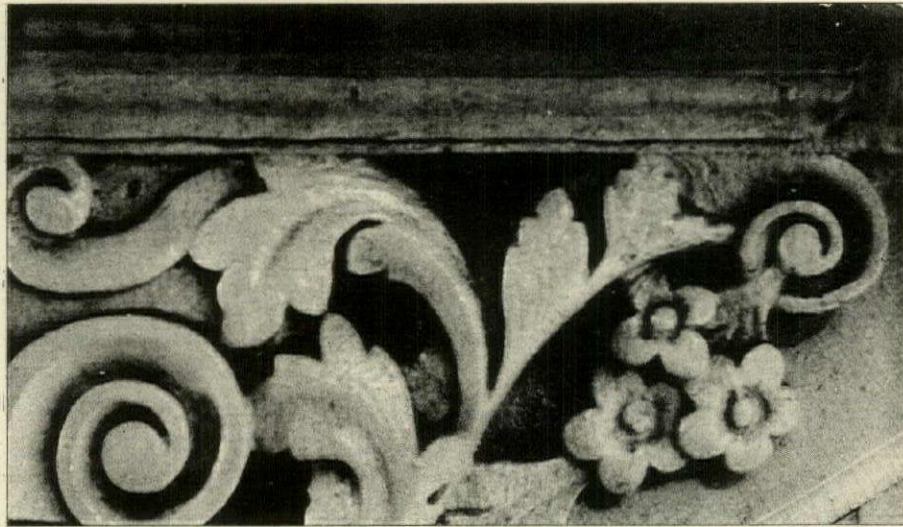
The Audrey House stands on an open park area in Williamsburg, Virginia, known as "The Palace Green". It was built in the first half of the eighteenth century as the town house of John Page, an early Governor of Virginia. The stair ends, carved in pine, are of interest in that part of the background of this carving is open to admit light to the basement stairway.



ARCHITECTURAL RECORD SERIES.
EARLY AMERICAN ARCHITECTURE



.. STRING ORNAMENT ..
* Scale = 1/2 Full Size *



.. AUDREY HOUSE STAIRWAY ..
* WILLIAMSBURG VIRGINIA *

Measured & Drawn
by L. Dallou & T. Parker

NOTES AND COMMENTS

EXHIBITION OF THE CHICAGO ARCHITECTURAL LEAGUE

THE EXHIBITION of the Chicago Architectural League at the Art Institute in May showed a wide range of interesting exhibits. It also seemed to indicate a significant trend in the architecture of the huge, powerful and energetic inland country which is truly a land of itself. Since a large proportion of the buildings exhibited has already been published in the architectural press, it is perhaps more desirable to emphasize here the general impression of the exposition and certain tendencies which it revealed.

The exhibits bore convincing testimony to the enterprise and professional skill of the Chicago architects. They are playing a big rôle in the development of the prodigious Mississippi Valley, and they seem to have an advantage over their fellows in most other American cities in the remarkable start which they have made—in work actually constructed—in the Chicago city plan. Chicago benefits from twenty-five years of experience, action and public support in its city plan. The key to the plan is the magnificent conception of the ten miles of lake front treatment now well under way despite long halts in the work which have appeared from time to time. The lake front is the spectacular feature but there are many others, too many even for mention here.

Going about Chicago one must feel that the city is far ahead of most other competitors in planning for the future and in really carrying out that plan step by step. The Chicago architects, in taking their part in this action, are opening a path for the profession all over the country to follow. They are successfully helping to develop the true modern twentieth century city, efficient, livable and beautiful, which is perhaps the most important and most immediate task now before American civilization. The task means opportunity for architects.

This may seem somewhat beside the point of an architectural exhibition but it really brings us to the question of whether our architectural displays do not

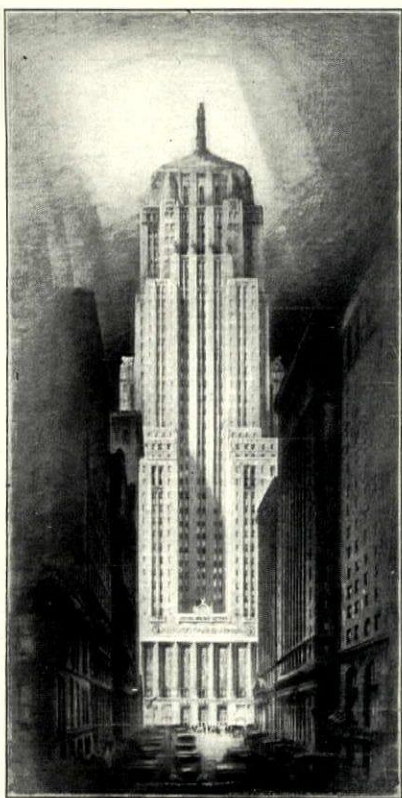
need a fresher point of view if their excellent showmanship is not to grow stale. A long experience gained in these exhibits, particularly in the example of the inspired, decorative technique of the New York Architectural League shows, has been invaluable in aiding the public to appreciate architecture. Today the public knows pretty well the various modern building types which the American architect has created and is progressing in the harder lesson of learning what high standards of design mean.

There appeared to be signs of this idea in the Chicago League exhibition. In the first place, the exhibition was held in a central location—on the second floor of the city's most important art museum. This museum is located in an important spot of the colossal waterfront improvement which is designed in the grand style on a scale that by comparison dwarfs even Paris and Versailles. The Chicago public is familiar with this vast project and intelligent laymen there speak of Burnham's leadership in its inception. It is natural for the public to visit the League exposition, there to view fine buildings and the sketches of ideal projects in the city plan and to realize their value to the city.

Among the exhibits were seen designs of projects for the city plan and photographs of such work already completed and of buildings like some of the newer office tower buildings near the river. These latter have a proper setting in the Chicago plan such as scarce half a dozen buildings enjoy in New York in a hundred years. One could have wished

for more examples of the sort inspired by Burnham, that marvellous series of canvases painted by Guérin which toured the United States about twenty-five years ago.

As regards the more conventional part of the Chicago show, there was to be noted a wide range of subjects almost comparable to the New York displays. The difference appeared chiefly in the smaller proportion of domestic architecture although this type had many interesting examples. The business buildings were most in evidence. They comprised



BOARD OF TRADE BUILDING
CHICAGO
HOLABIRD & ROCHE, ARCHITECTS

the huge new pinnacle tower buildings in which a modern spirit is evident as well as some smaller buildings among which the lower shop building of Hart, Schaffner and Marx, designed by Holabird & Roche, was quite the most perfect and most modern example.

In all this work, the characteristic that struck me as finest in this Chicago architecture is its big bold scale. Better than any other group, the Chicago architects seem to sense the big scale of the modern city. Even where the design is commonplace or mechanical, it usually has the distinction of big scale. One could never apply to it the words "too delicate," "finicky," "prettified," "sentimental", which describe only too aptly much contemporary New York design.

Besides these distinguishing features, the Chicago exhibit possessed the merits of being well staged and of having a good supplement of exhibits of the various arts and crafts. Among the latter were the splendid big cartoons in color, designed by Eugene Savage for the Elks Memorial of which Mr. Egerton Swartwout is the architect. Holabird & Roche displayed a roomful of excellent drawings and photographs of skyscrapers and, among work of architects outside the Chicago area, were interesting exhibits by John Russell Pope and Dwight James Baum of New York and Paul Cret of Philadelphia.

In many respects this annual exhibition of the Chicago Architectural League was a substantial effort in the work of educating the public in architecture. Not less valuable should be its effect on the architect in massing for his inspection the record of a year's work of an important section of the profession. And, if one looks ahead, the exhibition gave a glimpse of the opportunity ahead in designing the modern city.

JOHN TAYLOR BOYD, JR.

A SKYSCRAPER BRIDGE FOR SAN FRANCISCO

THE ARCHITECTURAL RECORD for April showed us *A Skyscraper Bridge for Chicago*. High-flung arches leapt between piers which were nothing less than huge office buildings. And the accompanying note told us that "the scheme presented here was conceived by Charles L. Morgan."

Yet, on reflection, it was surely several years back that Louis Christian Mullgardt gave to the San Francisco press a skyscraper bridge for San Francisco. Where are the newspapers of yester-year? Ah, here it is—*Architect Offers Daring Plan to Connect San Francisco and Oakland with Huge Bridge*. Such prolixity in a headline would alone date it in the dim past of three or four years ago. No modern headline writer would think of exceeding *Architect Bay Span Looms*. The yellowing paper bespeaks its antiquity, too.

Now looked at with philosophical dispassionateness, questions of priority may make little difference. If an idea is worth while, who thought of it first is certainly not the most important thing about it. For all that, we *do* like to see credit go where it is due, particularly when involving ourselves or our friends. Yet even so, I would scarcely presume to importune Architectural Record readers with Mr. Mullgardt's project solely because it preceded Mr. Morgan's by three and a half years. I feel that it has an intrinsic interest over and above the matter of who saw it first. And it is quite probable that it never went beyond the local newspapers into the architectural press. You can trust Mr. Mullgardt for such negligence in pushing his wares.

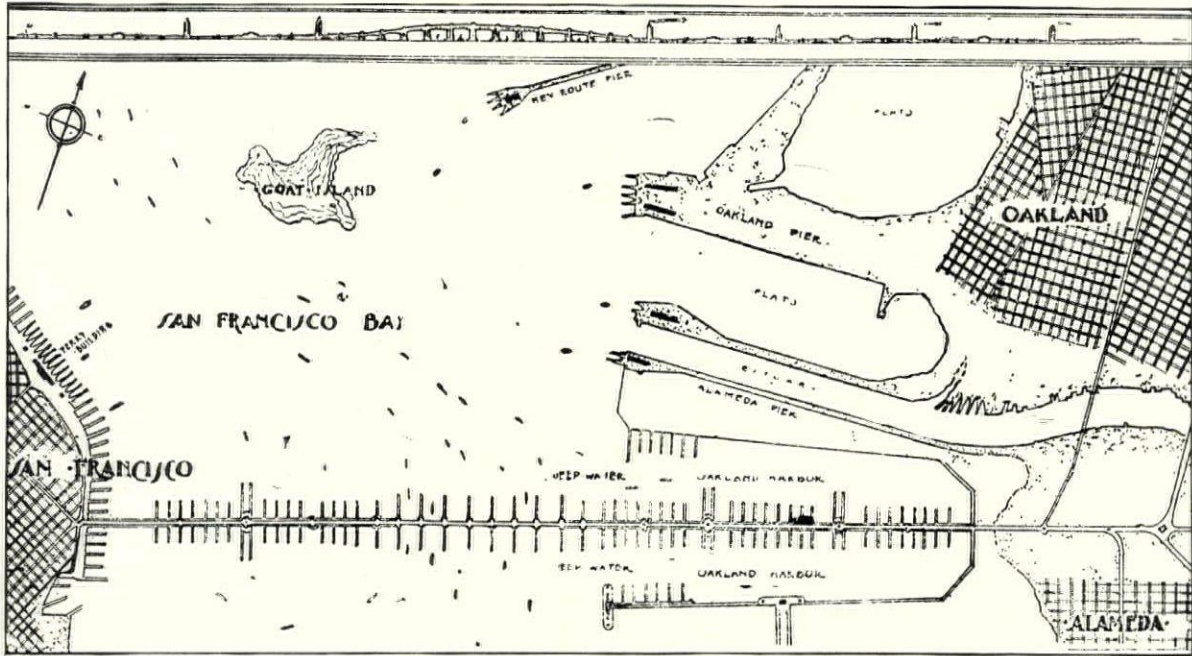
Let me intrude just enough statistics to put an outsider in possession of the problem. The city of San Francisco lies on a peninsula on the west side of San Francisco Bay. On the east side stretch a half dozen continuous cities, of which Oakland is the largest. Despite the divisions of these several municipal governments, the two sides of the bay constitute a united community of close to a million and a half people. Transbay communication to date has been by ferry only—the shortest land route around the end of the bay is a good seventy miles. It will readily be appreciated that under these circumstances the agitation for a bridge becomes daily more insistent. At the point chosen by Mr. Mullgardt—substantially the same point, be it noted, recently recommended by a commission of engineers appointed by the city of San Francisco to make a preliminary survey of the problem—the distance from shore to shore is five miles.

With this prefatory information out of the way, I can let Mr. Mullgardt offer a few words for himself. This he does just as he designs—with gusto.

"This plan envisions a bridge over San Francisco Bay whereby the East and West Bay communities become as a single unit; . . . providing adequate docking harbors, especially for the East Bay communities; aviation landings and jump-offs for government, state and corporations; housing for air mail, wireless stations, naval stations, air and ocean passenger stations, hotels, auditorium, offices, factories, hangars, Zeppelin towers, etc. . . .

"For the present, an adequate bridge will consist of two highways, one above the other, designedly separated for freight and passenger traffic. . . .

"Imagine yourself seated in a motor car, coming up one of the several approaches, all of which lead on to the bridge from different directions and at easy gradients. Immediately you enter on a very wide boulevard which extends more than two miles, at an elevation of only 50 feet above the bay. That is the causeway of the bridge.



MAP OF SAN FRANCISCO BAY AND SKETCH OF SKYSCRAPER BRIDGE

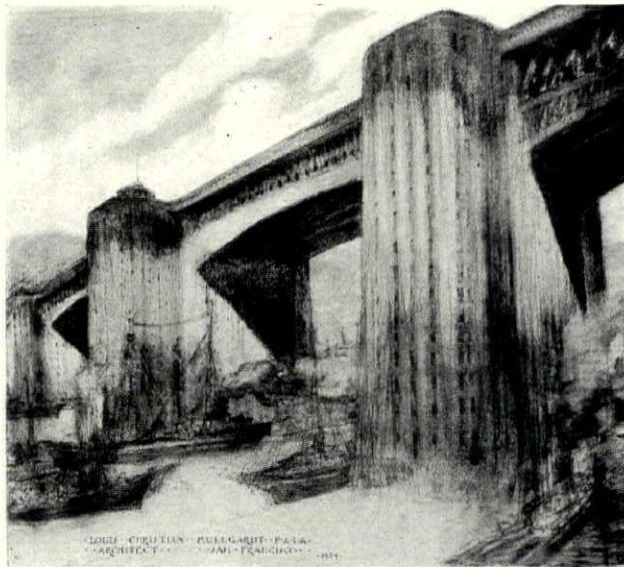
"Having traversed the causeway, your car continues upward on a gentle curvature to a maximum elevation of over 200 feet. That is the bridge! You are now crossing the bridge which arches the main channel of the bay, the arches being sufficiently high to clear the loftiest ships.

"To right and left you look down upon masts and funnels. In the distance you see Goat Island, Alcatraz, Angel Island, Golden Gate, Mount Tamalpais. Ahead is . . . San Francisco. . . . "Now your

car glides down the opposite gradient; soon it will be on the west causeway, where you perchance see a Zeppelin anchored to its bridge tower, discharging passengers who have come across the continent and elsewhere . . .

"Alongside the causeway you see inclines. You see rows of motor cars laden with steamship passengers and their luggage. Below you see ocean steamers docked to wide platforms flanking the causeway.

"You see crowds of people coming and going



DETAIL OF PROPOSED SKYSCRAPER BRIDGE
DESIGNED BY LOUIS MULLGARDT IN 1924

through doors of pavilions as you are traversing the bridge gradients. They have come up on elevators or are going down to the pier landings.

"The pier buildings support the bridge, also, being great structures, splendidly located, to serve a great variety of requirements, greater even than do buildings on shore. Their main entrances are on a level with the surface of the bridge highway. . . .

"You have observed aeroplanes alighting and departing from long concrete floats which

project at right angles to the causeways. Those planes carry passengers and mail. The government has a branch post office within the bridge. . . .

"Those taxicabs and busses which you saw going down inclines Nos. 44, 55, and 66 are now parked in their respective garages waiting for telephone calls. These garages are located in the causeways, where cars may give prompt service to the enormous business which the bridge affords at all hours, day and night. . . ."

But hold! While Mr. Mullgardt has been slowing down to point out these numerous features, I have overtaken him with a bucket of cold water. It will not do to make this bridge too attractive. Already we seem on the verge of rendering the cities themselves useless. And without the cities, what need would there be for a bridge?

IRVING F. MORROW

DECORATIVE ARTISTS FORM UNION

IN AN ATTEMPT to obtain unity of effort in the application of new artistic tendencies to the usages of modern life, an American Union of Decorative Artists and Craftsmen has been organized with headquarters in New York City.

The purpose of this society is to give direction to contemporary design in America, particularly as it applies to industry. It was organized to do in America what the Société des Artistes Decorateurs and the Deutscher Werkbund have accomplished in Europe. "It has become increasingly apparent," quoting from the preamble to the Constitution of the Society, "that the undoubted benefits which the world has derived from the development of machine industry and the spread of popular education, have been accompanied by certain unfortunate effects. It is evident to most of us that the more obvious of these effects are the discrepancy between the life of the people of today and the setting in which it is lived, and the inappropriateness of the one to the other."

William E. Lescaze, an architect speaking at the opening meeting of the Society, called attention to the hypocrisy toward his time and his fellow man, of the man who lives in a city of our day "in a Gothic apartment on the top of a skyscraper, and in the daily routine, drops down in a lift of Georgian design, walks through an Italian Renaissance lobby, and is shown to his Rolls Royce by a white-gloved doorman."

"In all ages," continues Mr. Lescaze, "it has been not only the function but the duty of the artist or architect to mould the external world logically to suit the life of his time. Today at last we realize this duty and we come to fulfill it to the best of our ability."

"In former times artists had no other obligation but to express the dreams of their imagination and to paint the images of their gods. If they preferred they could withdraw into solitary meditation and in strict confinement follow their thoughts towards the good of all artists which is truth. But we moderns, fully desirous of a like concentration cannot escape into a world of our own, since the economic pressure of our present day is too strong."

"We often hear the words 'Machine Age', since

most of our daily objects are machine made. . . . But 'Machine Age' is a confusing label. Man wants to relax, to play just as much as to work. The useless to the economic man is useful to the human being. Creation is beyond the machine, therefore we must extol, acclaim that creative impulse which is the essence of our age, and not confuse it with the machine which is our servant. This can only be accomplished by approaching our problem with a mind as unprejudiced as the one of the engineer when he faces his problem, seeking lines, colors, and the volumes which will express most truly, most logically, the new aspects of the new community."

OBITUARY

John William Creswell Corbusier, senior member in the firm of Corbusier and Foster, died suddenly Friday evening, June 8th. He was born in Rochester in 1878, studied in New York and Paris, and after working with various architectural firms in Rochester, Buffalo and New York, he married and settled in Cleveland.

An authority on Gothic architecture, he limited his practice as much as possible to ecclesiastical work. A large number of churches designed by him are to be found in various parts of the country. Among those published in *The Record* are the Trinity Lutheran Church, Akron, Ohio, the Christian Lutheran Church, Fort Wayne, Indiana, and the Ascension Episcopal Church, Lakewood, Ohio.

Simultaneous memorial services were conducted for the late architect in the First Congregational Church of Hudson, of which he was an active member, and in the Church of the Saviour, Cleveland Heights, which he recently designed.

The business will be continued by Mr. Corbusier's partner, W. E. Foster, a graduate of Yale, who has graduate work to his credit at the Yale School of Fine Arts and at Columbia University, and was formerly associated with McKim, Mead and White and with Walker and Weeks.

WILLIAM RUTHERFORD MEAD

William Rutherford Mead began the practice of architecture in New York with Charles F. McKim, and in 1878 Stanford White was associated with them under the firm name of McKim, Mead and White.

Since the death of Mr. McKim and Mr. White, Mr. Mead has continued the practice of his profession under the old firm name and in association with partners who have grown up with the firm and who had been admitted to partnership prior to the deaths of Mr. McKim and Mr. White.

A fuller obituary of Mr. Mead will appear in the September *Architectural Record*.

ALLIED ARTS
AND
CRAFTSMANSHIP



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JAIS NIELSEN, POTTER

Featuring
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INTERIOR DECORATION
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BOOK REVIEWS

GERMAN BAROQUE ART

SITWELL, SACHEVERELL

German Baroque Art. 48 pl. Doubleday, Doran. \$6.00

"BAROQUE AND ROCOCO, those two excessive and interflowing shadows of the classical, merge themselves into an inseparable whole where there is hardly anything save a criterion of scale to distinguish them." Yet the Karlskirche in Vienna is Baroque in style, most Viennese palaces Baroque from their dates; and Potsdam, Bruchsal and Nymphenburg are Rococo both in taste and by date. Writers on architecture in the past, English and French as well as German, have commonly either used the terms as more or less synonymous, or regarded Rococo as a subdivision of Baroque. Later writers endeavor to mark a distinction. Both have been regarded as decadent renaissance of the 17th and 18th centuries, florid and ornate, but Rococo is the later and distinguished by excessive curvature, by decoration in flowing lines, scrolls, wreaths, festoons. Mr. Sitwell's statement is that they overflow each other both in date and manner, but in special examples can be separated and noted. The trouble with this, as with most such disputed issues, is that when we write, the interests of clarity lead us to think of periods and styles as organic wholes, which they are not; to endow each with a sort of personality; or to describe them as if they were like a series of lakes, whereas they are more like sections and aspects of a river. The question is really not what is Baroque and what is Rococo, but what phenomena do we group under these words.

Mr. Sitwell was moved to this book, he says, by but one consideration—"that there is no book in English on the Baroque architecture of Central Europe"—but he has two points of his own to make, and such possessions are always a moving consideration; first that Baroque is peculiarly attached to the later Holy Roman Empire, its center Vienna, and its characteristics German; second that whatever may and has been said about this period of "distorted taste"—with its "canons of exuberance," its Euphuistic conceits and portentous elaboration—the best Baroque is almost unexampled in the perfection of its workmanship.

The empire of Charles V covered all central Europe, Italy, Spain and the Spanish trans-Atlantic dominions; but the true capital of those phantom Caesars, the later Hapsburgs, was Vienna. "The Baroque style is the most logical and native form of German expression, and this bastard and romanti-

cized classicism was the method by which the Holy Roman Empire emphasized a dying cause by disproportionate monuments. National feeling in Germany was nearly non-existent and dynastic interests had absolutely swamped every other consideration. It is safe to say that life was duller and more restricted, save for its magnificent externals, than it is possible to imagine. The quite vast wealth of the Hapsburg dominions found expression in fine architecture and in the niceties of ceremony and dress. Baroque architecture became the truly national expression of this part of the world (Vienna and the Danube valley). One day the century between 1650 and 1750 will be recognized as a period in which every detail of workmanship was more perfect than at any other time save the 12th century. It may not be a great art, but it is a small art at perfection, and this age was at its best flowering in Central Europe." One may agree with Mr. Sitwell that this German Baroque was remarkable in workmanship and genuinely expressed a state of mind, and yet feel it was an inferior state of mind. The staircases at Kloster Ebrach (pl. 38) and Bruhl (pl. 34), endeavor to express magnificence and do it. The workmanship of the Trinity Column (pl. 29) and the choir stalls at Zwiefalton (pl. 43) is extraordinary, but one would hate to see such things influencing modern architecture. Where detail swamps design the result is "messy." It suggests an era when aesthetic feeling was somewhat calloused and dull, and required violence and excess to stir it up.

Mr. Sitwell's second section is an "Architectural Tour," beginning with Austria-Hungary and working north. The two palaces built for Prince Eugene, his Winter Palace and his Summer Palace called the Belvedere, are the two finest 18th century palaces in Vienna (pl. 11 and 14). The great monasteries on the Austrian Danube are the chief architectural features of that country side. Melk, some forty miles from Vienna (pl. 30), is the biggest monastery in all the German lands and the last great product of monastic principles. It stands on a cliff two hundred feet above the river. Gotweig, a few miles north of Melk, is another colossal and grandiose Benedictine monastery. Four or five others are described. They are all rich in the artistry of marble and carving, painting and tapestry, and architecturally effective though a long way from monasticism as conceived by St. Benedict. The Hungarian frontier is only thirty miles from Vienna and a hundred and forty from Budapest, and nearly every Baroque

building of importance in Hungary is along that hundred and forty miles. Yet it is an unphotographed *terra incognita*. The extraordinary Châteaux of the Esterhazy are now in Yugo-Slavian territory. Czecho-Slovakian Prague however has a well documented architectural history, and Prague has perhaps more buildings of Baroque date than any town in Europe. Austrian-Poland and Galicia are, like Hungary, architecturally unexplored, though Cracow contains good Baroque and Rococo. The Residenz-Theater in Munich is absolute Rococo, and the difference between Rococo and Baroque can be sharply seen by comparing this with the Opera-house at Bayreuth built at precisely the same date, 1752-1760. Mr. Sitwell apologizes for the tediousness of his descriptive tour, but the grace and finish of his prose style makes it quite readable, even for those who do not propose immediately to follow his footsteps and tour Germany in pursuit of Baroque.

His third section is "An Epitome of Painters and Craftsmen of the Style" in Germany. The German craftsmen were influenced by those from Italy and France. The influence of Versailles went everywhere, but after all the Hapsburgs were the richest of European families. German Baroque was an affair of monasteries and reigning families, great or small. "It comes nearest to perfection when one of those complete fairy tale worlds of luxury and beauty is reached and a paradise is revealed not unlike the most idealized of hotels in its scope." There is more of this kind of thing in Germany and Austria than in all the other countries put together, and it is warm and full of imagination. English building of the date is cold and Palladian.

Mr. Sitwell is careful not to pitch his note of praise too high. He was tempted to the subject because it seemed to be the only genuine art that had not become tarnished by a too extravagant admiration, and because there is so little in English which touches the subject. He gives a useful bibliography of works, mainly in German, a few in Italian or Latin. In most of them the plates are really the important element.

ARTHUR W. COLTON

AMERICAN ARCHITECTURE

KIMBALL, FISKE

American Architecture. Indianapolis and New York: The Bobbs-Merrill Company, 1928. 262 p. plates. 8°. \$4.00.

THE PAGEANT of American architecture makes indeed a strange parade as one reviews it in the tightly packed pages of Mr. Kimball's book—reviews it from a cranny to which one seems to have scrambled, high enough above it to obtain an absorbing and at the same time impartial perspective of the whole. At this level we emerge

where we can see ourselves as others see us.

From what is offered in this book, we are at liberty to draw our own conclusions. The history of American architecture becomes something more than the interesting chronicle of our Colonial beginnings with a chapter added entitled "the modern era." One slips with little feeling of guilt from beneath the erstwhile necessity of defending our early styles and laughing at our later ones, to a point where one becomes occupied with the more serious matter of understanding at least the beginnings of our eventuating contribution to the architecture of the world. It was necessary for our nation to become established before its architecture should reveal an aspect of more than shelter for men wrestling with nature, new ideals and growing economic problems. At such times shelter and little more is demanded. The awareness of the land was focused on more strenuous matters and architecture fell to the lot of the leisured and cultured few, or developed a simple need satisfying type of humble dimensions. Until a community comes to exist as a slightly experienced entity, its art can reflect little more than a preoccupation with bare existing and immediate problems or borrowed raiment from the parent stem.

We come again upon the great figure of Thomas Jefferson, this time in the rôle of architect, and from him learn again the elusive lesson of how little idealism has to do with architecture. We see how a grand mind unhindered by comparisons and feeding in this then undefiled serene wilderness upon hope and great plans, cannot at the same time cultivate a meaningful art. There was too little to build about save an untried ideal and dreams of human justice as pure and concrete as Greek thought. Mr. Kimball is thoughtfully reserved in his estimate of Jefferson and the Greek revival, but he has elected a task of criticism, not evaluation. His discussion, however, betrays his deep love of our Republican architecture. He repeats that it marked the beginning of the growth of our national style. If it did we have only to say democracy shows a different face today. If the Greek revival was, as Mr. Kimball says on page 107, "one of the distinctive American contributions to style," was it not in a sense as when Tom Sawyer, another early American, and Huck Finn detained Jim in prison, merely to elaborately liberate him. Tom was serious and highly intelligent while simple Huck doubted. It was not real.

For the beginnings of reality to emerge from our illusioned early state was yet a matter of years, crude and troubled years when the untried unreality of youth lost its joy and bred a restlessness of insecurity, leading architects to floundering, pointless efforts in stylism. Complacency was the anodyne.

In the Civil War Mr. Kimball, I believe, sees the

illness that changed us, architecturally speaking. From it we emerged experienced, richer and poorer. We see ourselves beginning to build hideously but searchingly. Thomas Jefferson's architectural thinking was flowering in bad looking blossoms. We were really no worse off than our brothers over the water, the English. A few architects were trying to rediscover what architecture was all about, but industrialism threw fresh showers of dust in the eye. Of this epoch we read on page 121: "There was no time when good work was not being done." Even in these post Civil War "Dark Ages" we were getting down to work as problems inherent in our growth emerged and had to be dealt with architecturally. Strangely enough for a new free republic, we built excellent prisons. When this was happening, there was something to watch and it pays us less to be aesthetically sensitive than alive to main issues.

One's interest in the book grows keenest with the advent of Mr. Kimball's handling of the factors in our more recent situation. Chapter XII, "What is Architecture?" "The Poles of Modernism: function and form," is the high spot of the book. In it we meet Louis Sullivan, the John the Baptist of American architecture, not American adolescent architecture but the mature thing. We look on, mentally wringing our hands, at that great and disastrous affair, architecturally speaking, The World's Fair, which turned us back once more on Rome thrice dead and buried.

I am not so sure Mr. Kimball is altogether right in attributing McKim's espousal of the classical to that tradition established in our early Republican building. About this time Thomas Jefferson had grown a bit dim. The less often we confronted our idealistic youth the less often we sighed. But what fun it was to reconstruct Rome with the aid of machinery, to make it bigger, more tremendous than ever. It was still the old case of much to express with and little to express, then borrowing the grandest in sight,

thrilling pageantry. These buildings of McKim's are the nearest conservatism ever came to being rationally creative. Their delight lay in the suavity, the grace of their compromise.

One can thank Mr. Kimball for his scholarly, critical tracing of the strangely interwoven influences and trends in our days of mushroom growth. It has scarcely been done before, never so analytically nor with a broader tolerance. He makes an order from apparent chaos and without prophecy leads one to the gateway of our future.

EDWIN AVERY PARK

FISKE KIMBALL'S NEW BOOK

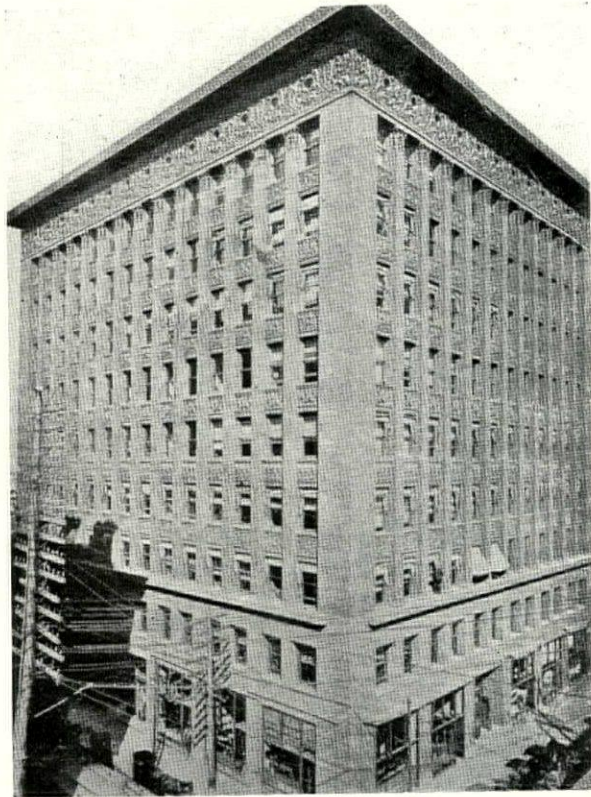
I HAVE JUST finished reading Fiske Kimball's new book on "American Architecture,"—after admiring the slip-cover effectively showing the "Temple to Mammon."

The title of Mr. Kimball's book should have been "Architecture in America." According to him American Architecture has passed out and all we have left is what McKim, Mead and White and the plan-factories,—initiated by Daniel H. Burnham—have borrowed from Europe—(the Classic)—and have used to successfully conceal the ways and means by which it has its being.

I learned from the genial writer in the early chapters of his book, and enjoyed his glowing pages until I got to the

matter of which I know considerable, beginning with the chapter. "What is Modern Architecture." Here Fiske Kimball allows Nature quite enough rope to hang herself and awards the "victory" to the Sophist Greek and his elegant abstractions in this—the Machine Age. He does this apparently with both eyes wide open, quite gaily unconscious of the fact that he pleads the old mime of "Art for Art's Sake." Therein is he a good Greek.

There is no objection to anyone's doing this so well as Fiske Kimball does it, but, easy to see, he doesn't really believe it, as does no one else of his calibre today.



THE STEEL FRAME
THE WAINWRIGHT BUILDING, ST. LOUIS
From *American Architecture* by Fiske Kimball

His real sympathies, all the while, are with us—Mr. Sullivan, the modern Europeans and myself. He writes much better and more sympathetically in his obituaries of Mr. Sullivan and of myself than of his triumphant bona-fide heroes of the "American Classic," which may only be, after all, his sentimentality getting the better of his generosity.

But he served us best where (on page 187) he showed his "Two Poles of Modernism" side by side.

The synthetic Guaranty Building by Louis Sullivan alongside the pretentious Century Apartments in New York City. The one thought-built. The other taste-built, regardless of thought. The one a work of art, the other merely artistic. And let us accept this bold contrast as true but say, "the affirmation and negation of modernism," for the two can never stand on equal footing as "Poles."

The Guaranty is Architecture.

The Century is picture-building.

Now, Fiske Kimball's book is a brief for picture-building when it arrives at third-base and starts on the home-run. It is shameless in this respect. The virtue of "a buccaneer glorifying theft in the face of the law" has this book. Fiske Kimball is lawless.

The "American Classic" (that is a choice phrase of his) is lawless—without logic or philosophy, that is—and defiant of cause and effect. At best it is what a very wealthy client of mine, president of a great company, accused me of some years ago. Visiting Taliesin, he looked about honestly delighted—astonished. He said: "I've heard a deal about this place, but hang it, I ain't heard the half." He looked out, looked in and looked around and turning to me said suddenly; "after all there ain't nothing to it,

is there?" It's just "taste," ain't it? Well, I plead not guilty. But there you have Fiske Kimball's brief for "American Classic." "It's just 'taste,' ain't it?"

And then in the chapter, "Counter-Currents," I feel, like Mark Twain, the "reports of my own death greatly exaggerated." But so knowing and generously kind is this chapter that I should not find fault with it.

Granting the Kimball re-assumption of "Art for Art's Sake," that perennial mimicry, there are few errors of statement or judgment in this interesting book, that I could see. One was, "from Richardson must also have come the first suggestion of the foliated ornament which Sullivan afterward developed so characteristically." This of course is oblique surmise.

I have drawings in my possession showing the gradual development of Sullivanian ornament from Beaux-Arts days and John Edelman's influence down to the time I, myself, drew for him, and the unfolding of the style is unbroken and consistent. It would have been the same had Richardson never lived.

But, too, along with others, I am glad Fiske Kimball wrote this book. I have heard many say they were glad he did, that it was needed and that he had done it well, as I think he has. But I am glad for a different reason. It shows me the weakness of his own position, and that he knows it. His is far too searching and clever a mind not to know it.

And some of the time while reading the book I wondered if in the disguise of "American Classic" he wasn't just befriending our true modernist cause in Machiavellian style.

FRANK LLOYD WRIGHT

LIST OF NEW BOOKS ON ARCHITECTURE AND THE ALLIED ARTS

COMPILED BY

PAULINE V. FULLERTON

LIBRARIAN IN CHARGE OF THE DIVISION OF ART AND
ARCHITECTURE, THE NEW YORK PUBLIC LIBRARY

ARCHITECTURE

CHAMPION, PIERRE HONORÉ JEAN BAPTISTE.

Le Maroc et ses villes d'art; Tanger, Fès, Meknès, Rabat et Marrakech. Paris: Librairie Renouard, 1927. 159, 148 p. illus. 4°. (Les villes d'art célèbres.) 36 fr. 723.37

Bibliography, p. 155-156; p. 141-142.

This present work represents a consolidation of two earlier volumes in the same series, and is a running commentary on characteristic examples of the local architecture of Morocco. There are 227 small half-tone illustrations and 5 plans.

GODFREY, WALTER H.

The Royal Hospital, Chelsea, being the eleventh volume of the Survey of London. London: Published for the London County Council by B. T. Batsford, 1927. xvii, 133 p. front., plates, illus. f°. 42 s. 724.21

The 1927 volume of the very detailed government Survey of London reviews the history and architecture of this building of Sir Christopher Wren; and contains 102 plates from photographs, plans, and measured drawings.

HALSTEAD, FRANK.

Architects' and builders' reference book. New York: John Wiley & Sons, 1927. viii, 193 p., illus. (incl. diagrams). 4°. \$3.00. 690.2

"This book is the outgrowth of the author's experience in teaching architectural drawing and in working as a registered architect. It should be considered as a reference book for general information."—Preface.

HAUPT, ALBRECHT.

Geschichte der Renaissance in Spanien und Portugal. Stuttgart: P. Neff Verlag, 1927. xi, 202 p., illus., plates. 4°. (Geschichte der neueren Baukunst. Bd. 10.) 15 marks. 724.16

Bibliography, p. 199.

An authoritative history of the Renaissance in Spain and Portugal, including some consideration of the decorative art of the period and illustrated with clear half-tones and line drawings. Well indexed by architects, craftsmen, buildings and places.

HUBBELL, LUCY EMBURY.

The book of little houses, edited by L. M. Hubbell. Garden City, N. Y.: Doubleday, Page & Company, 1927. 5 p., 128 p. front., illus. (incl. plans.) f°. \$3.00. 728

A collection of photographs and house plans designed for the layman, with chapters on various types of domestic architecture by Owen Wilson, Aymar Embury II, Henry H. Saylor, Walter McQuade, J. Duncan Hunter and Weston B. Hillard.

KIMBALL, SIDNEY FISKE.

American architecture. Indianapolis and New York: The Bobbs-Merrill Company, 1928. 262 p. plates. 8°. \$4.00. 720.973

Bibliography, p. 231-243.

"This book is based primarily on the writer's published researches on single topics, which have been freely laid under contribution in the text."—Author's notes. The volume forms, however, a chronological commentary on the evolution of American architecture and on the personalities actively engaged in the making of its history.

MARMOTTAN, PAUL.

Le style empire: architecture et décors d'intérieurs. Etude critique et descriptive par Paul Marmottan. Paris: F. Contet, 1927. 8 p. 40 plates, illus. f°. 150 fr. 724.94

This is volume 4 of a detailed publication which began issue in 1920. The large collection of plates shows exteriors, doorways, panelling, mural painting, chimney pieces, lighting fixtures and other details, chosen from examples of the style in other countries as well as in France.

RUSSELL, ANDREW LAURENCE NOEL.

Architecture. New York: E. P. Dutton and Co., 1927. vi, 266 p. front., illus. (incl. plans), plates. 8°. (The simple guide ser.) \$3.00. 720.2

Bibliography, p. 261-262.

A history of "the work of those countries and those periods which have had a direct influence on the architecture of western Europe."—Introductory. A simplified history for the layman, written by an English architect.

SALMI, MARIO.

L'architettura romanica in Toscana. Milano: Bessetti e Tumminelli, 1927. 77, cccxx p. incl. plates. illus. (incl. plans.) f°. 350 lire. 723.45

A re-valuation of Tuscan architecture of the Romanesque period, largely from the point of view of the work of individual artists and of the more notable buildings of this style. The 320 plates and text illustrations include much unpublished material, and there is a full index of places and buildings.

TORONTO UNIVERSITY. ARCHITECTURE, DEPT. OF.

Small houses of the late 18th and early 19th centuries in Ontario. Publ. no. 1. Toronto: University of Toronto Press, 1927. lv. illus., plates. f°. \$25. 724.171

Publication No. 1 by E. R. Arthur.

Deals with general characteristics of this local Canadian architecture, describes certain outstanding examples, and includes some nineteen plates of measured drawings.

ALLIED ARTS

BOROVKA, GREGORIĀ JOSIFOVICH.

Scythian art. Translated from the German by Professor V. G. Childe. London: E. Benn Ltd., 1928. 111 p. 74 pl. 8°. (Kai Khosru monographs on Eastern art.) 21 s. 709.395

Bibliography, p. 11-14.

The text outlines concisely the history of the Scythians, remaining evidences of their culture, and the characteristics of their decoration. There is a valuable series of plates. Two other volumes in the same monograph series cover Byzantine and Babylonian art.

CLIFFORD, CHANDLER ROBBINS.

Period furnishings; an encyclopedia of historic decorations and furnishings. 4th ed. revised and amended. New York: Clifford & Lawton, incl., 1927. 246 p. front., illus., plates. f°. \$10.00. 740

A new edition of a standard reference book.

DUPONT, MAURICE.

Décoration coréenne, accompagnée d'une préface et d'une table descriptive. Paris: A. Calavas, 1927. 61. 48 pl. (part col'd). f°. 150 fr. 709.5

The introduction is a short analysis of the general characteristics of the Korean people, by the librarian of the Musée Guimet. The plates show frescoes, pottery, lacquer, paintings on silk, sculpture, prints, etc.

ESDAILE, KATHARINE ADA.

English monumental sculpture since the Renaissance. London: Soc. for Promoting Christian Knowledge, 1927. xvi, 179 p. front., plates. 8°. 10 s. 6 d. 735

"A monument is a memorial erected to commemorate the dead. . . but it is only in its restricted sense of sepulchral art that it concerns us here. Our business is with the altar-tomb, the elaborate monument, the mural tablet. . . the official statue or memorial, the historic episode, and what Horace Walpole calls the scenic monument, in which some dramatic moment of death or parting is seized upon by the sculptor."—Preface. Individual chapters discuss symbolism, costume and its conventions, the growth of realism, portraits of children, the sculptor and the architect, and some representative sculptors.

FERRARI, GIULIO.

Grandi decorazioni figurali di soffitti e pareti nei secoli XVI a XVIII. Torini: C. Crudo & c., 1927. I l. 48 pl. f°. 140 lire. 747

A collection of large folio plates illustrating mural and ceiling decorations.

GAUTHIEZ, PIERRE.

Florence. London: The Medici Soc., 1927. 161 p. illus. 8°. (The picture guides.) 7s. 6d. 709.45
A review of the art of this Italian city with a very large number of small clear cut illustrations. This series of local guides has strong pictorial emphasis.

GOGH, VINCENT VAN.

The letters of Vincent van Gogh to his brother, 1872-1886, with a memoir by his sister-in-law, J. van Gogh-Bonger. London: Constable & Co., Ltd., 1927. 2 v. fronts., illus. (incl. ports.) 8°. 63s. 759.9

Intimate expression of a most unusual personality, full of reflections upon life and art.

GOULD, GEORGE GLEN AND MRS. G. G. GOULD.

Period lighting fixtures, with illustrations. New York: Dodd, Mead and Co., 1928. ix, 274 p. front., illus. 8°. \$3.50. 745

A compendium of text and illustrations covering lighting in Italy, Spain, France, England and the United States.

GRAND RAPIDS, MICHIGAN, PUBLIC LIBRARY.

List of books on furniture, with descriptive notes. Issued in connection with the Hundredth Furniture Market in Grand Rapids, January, 1928. Published by the Library; December, 1927. Grand Rapids, 1927. 142 p. 8°. \$1.50. 749

A bibliography of book titles, briefly annotated, compiled by a library which has specialized in this field.

GUILD, LURELLE VAN ARSDALE.

The geography of American antiques, text and illustrations by Lurelle Van Arsdale Guild. Garden City, N. Y., Doubleday, Page and Company, 1927. xx, 283 p. col. front., illus. 4°. \$4.00. 740

Maps on lining papers.

"Book list": p. 278.

A study of the craft production in the individual colonies, with its relation to type of settler, various local conditions and general development.

HUSSEY, CHRISTOPHER.

The picturesque; studies in a point of view. London: G. P. Putnam's Sons, 1927. xi, 307 p. front., plates, port. 8°. 25s. 701

American edition published by Putnam at \$6.00. Bibliography listed under heading Books in index, p. 287-291.

Architecture and gardening receive special attention in the author's discussion of the influence of this "mode of vision." Indexed and excellently illustrated.

Interieurs et ameublements modernes; préface de Waldemar George. Paris: E. Moreau, 1927. 41. 40 pl. f°. 200 fr. 747

These plates represent current work of the leading French decorators working in the modernist manner, and include examples by Bourgeois, Dominique, Jourdain, Mallet-Stevens, Chareau, Prou, Ruhlmann, Süe et Mare.

JEKYLL, GERTRUDE, AND C. HUSSEY.

Garden ornament. London: Country Life, 1927. x, 438 p. front., illus. 2. ed., rev. f°. 63s. 710

American edition published by Scribner at \$25.00.

A thoroughly revised and enlarged edition of this elaborate "picture book" of garden details, buildings and furniture.

LENYGON, FRANCIS.

Decoration in England from 1640 to 1760. New York: C. Scribner's Sons, 1927. x, 276 p., incl. plans, plates. illus. (incl. ports.) 2. ed., rev. f°. (The library of decorative art. v. 2). \$20.00. 740

"The first impressions of this book contained a number of subjects later than 1760. The publication of the fourth volume of the Library of decorative art has rendered necessary the elimination of these subjects. On the other hand, the work of Inigo Jones and Webb has been included, together with contemporary examples of the early Late Renaissance in England from 1640 to 1660. The four volumes of the Library of decorative art now form a continuous series which treats of English decoration and furniture during the three centuries, from 1500 to 1820."—Preface.

FOREIGN PERIODICALS

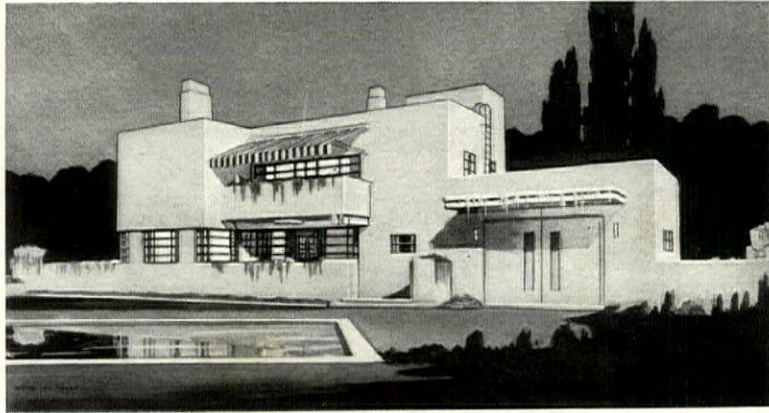
Reviewed by Henry-Russell Hitchcock, Jr.

THIS MONTH'S periodicals are fewer and less varied than previously. The interesting material is much the same as before. It is perhaps desirable to call special attention at this time to certain valuable permanent features of these magazines. Several of the German magazines have a section devoted in each number to technical innovations and *Moderne Bauformen* has complete working drawings of standard features such as doors and windows. *Bauwelt* has each week an account with small illustrations of the results of the current competitions which gives an admirable means of studying the general canons of taste in Germany. The *Journal of the Royal Institute of British Architects* includes verbatim reports of discussions at their meetings usually based on the

papers which are also published. These give a very detailed and frequently amusing idea of current British architectural opinion. The *Architect and Building News* has a running series of articles on various phases of continental production.

The variety in the quality of reproductions is very great and controls to some extent the choice of examples for reproduction. On the whole those in the German periodicals are best, and *Moderne Bauformen's* frequent color plates of interiors are unexcelled. While the German magazines are perhaps in themselves and for their national work the best, the British magazines represent foreign work more widely with the result that they offer their readers less consistently similar programmes.





"SILVER END" GARDEN VILLAGE, BRAINTREE, ENGLAND
 THOMAS S. TAIT, ARCHITECT
 From *The Architect and Building News*, May 11, 1928

MEXICO:

Cemento, May, 1928. Ceilings of glass set in concrete grills. Excellent Modern interiors in a hotel in Tours (France).

CZECHOSLOVAKIA:

Architekt Sía, 1928, No. 4. Designs for a Concert Hall by C. J. Kittrich.

GERMANY:

Das Neue Frankfurt, April, 1928. New apartments in Los Angeles by R. J. Neutra.

Moderne Bauformen, May, 1928. A cinema in Hamburg by Carl Winand. An expressionistic church at Limburg, by J. H. Pinand.* Excellent interiors of modified traditional form by Paul Griesser.

Bauwelt, April 19, 1928. Semi-permanent housing development at Remscheid. A civic swimming pool in Kiel by Hahn.

April 26. An article on Modern Architecture in Russia.

May 3. A school and house, and an apartment, in Celle by Otto Haesler.*

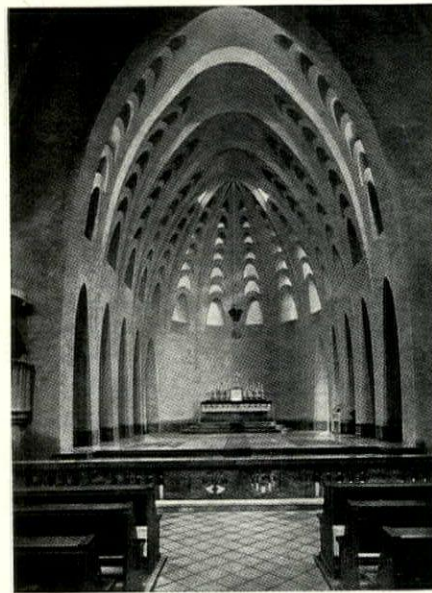
May 10. Modern Austrian industrial buildings by Alfred Schmid. A new skyscraper in Berlin. Colored plates of the use of chemical paints on ancient stucco buildings and modern concrete apartments.

ENGLAND:

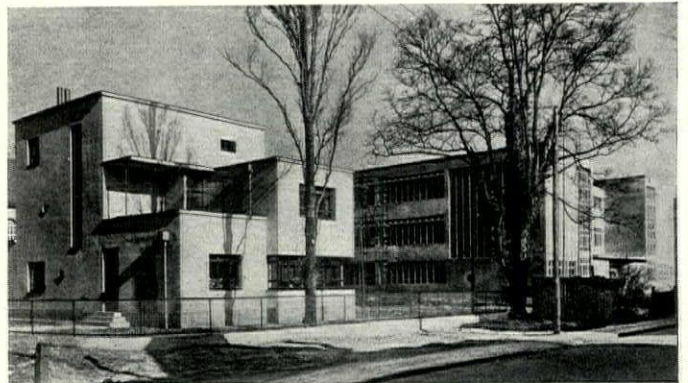
Journal of the Royal Institute of British Architects. May 12, 1928. An article on Continental Health and Recreation centers.

The Architect's Journal. May 9, 1928. An

*Illustrated in these pages.



CHURCH IN LIMBURG, GERMANY
 J. H. PINAND, ARCHITECT
 From *Moderne Bauformen*, May, 1928



SCHOOL AND MASTER'S HOUSE, CELLE, HANOVER
 OTTO HAESLER, ARCHITECT
 From *Bauwelt*, May 3, 1928

article by Werner Hegeman on Modern German Architecture. A discussion of international competitions. The Architecture exhibited at the Royal Academy.

The Architect and Building News. April 20. The picturesque expression in the Modern Architecture of Holland. Report of the Building Trades Exposition.

April 27. The Salford Trades Hall. An article on the *Bon Marché* department store building in Paris by L. H. Boileau.

May 4. Illustrations of Modern German Architecture.

May 11. A fuller and more varied showing of the architecture at the Royal Academy. An article on the Stuttgart Railroad Station by Bonatz and Scholer.

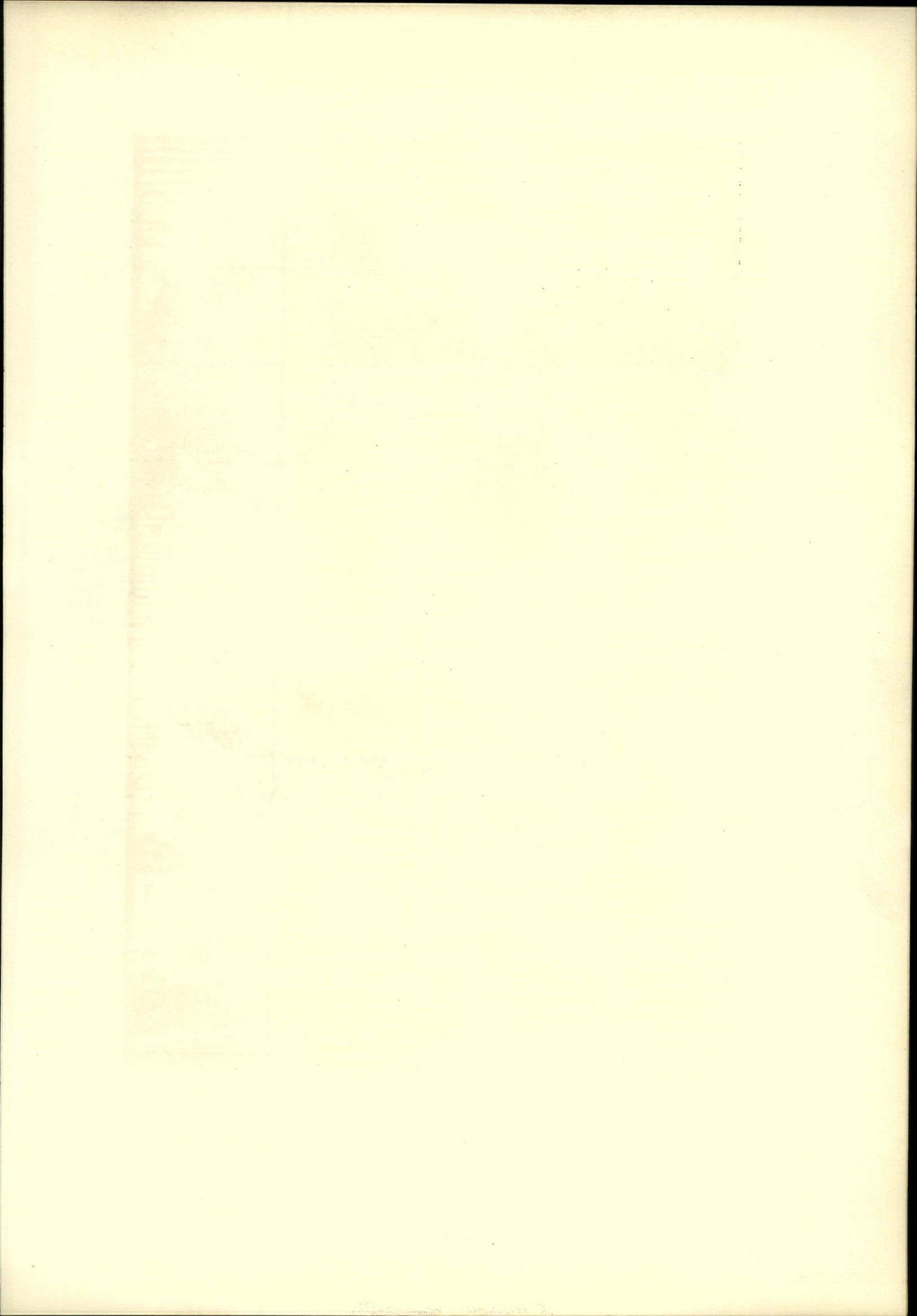
FRANCE:

La Construction Moderne. April 15, 1928. A villa by André Lurçat.

April 22. A new apartment house by Michel Roux-Spitz. The transportation of the Hôtel de Massa.

May 6. A continuation of the study of the interiors of the *Ile-de-France*.

L'Architecte. May, 1928. Continuation of an article by J. B. Corbiot on Lighting. The recently-completed factory and offices of the Central Electric Company at Klingenberg, Berlin, Werner Issel, architect. [Several views, exterior and interior.]





RIPOLI . ITALY

James Chamberlain