

JULY 1924

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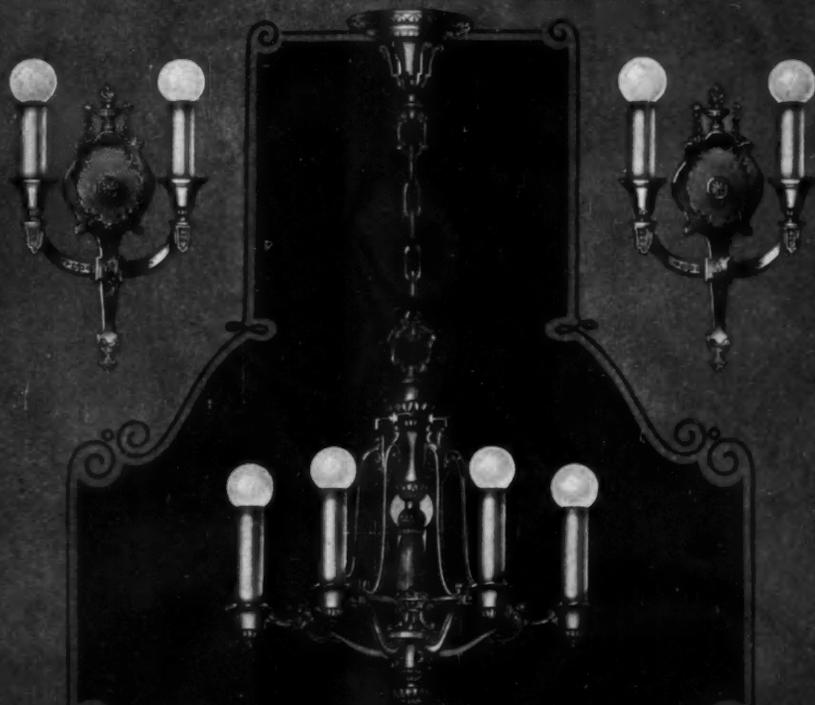


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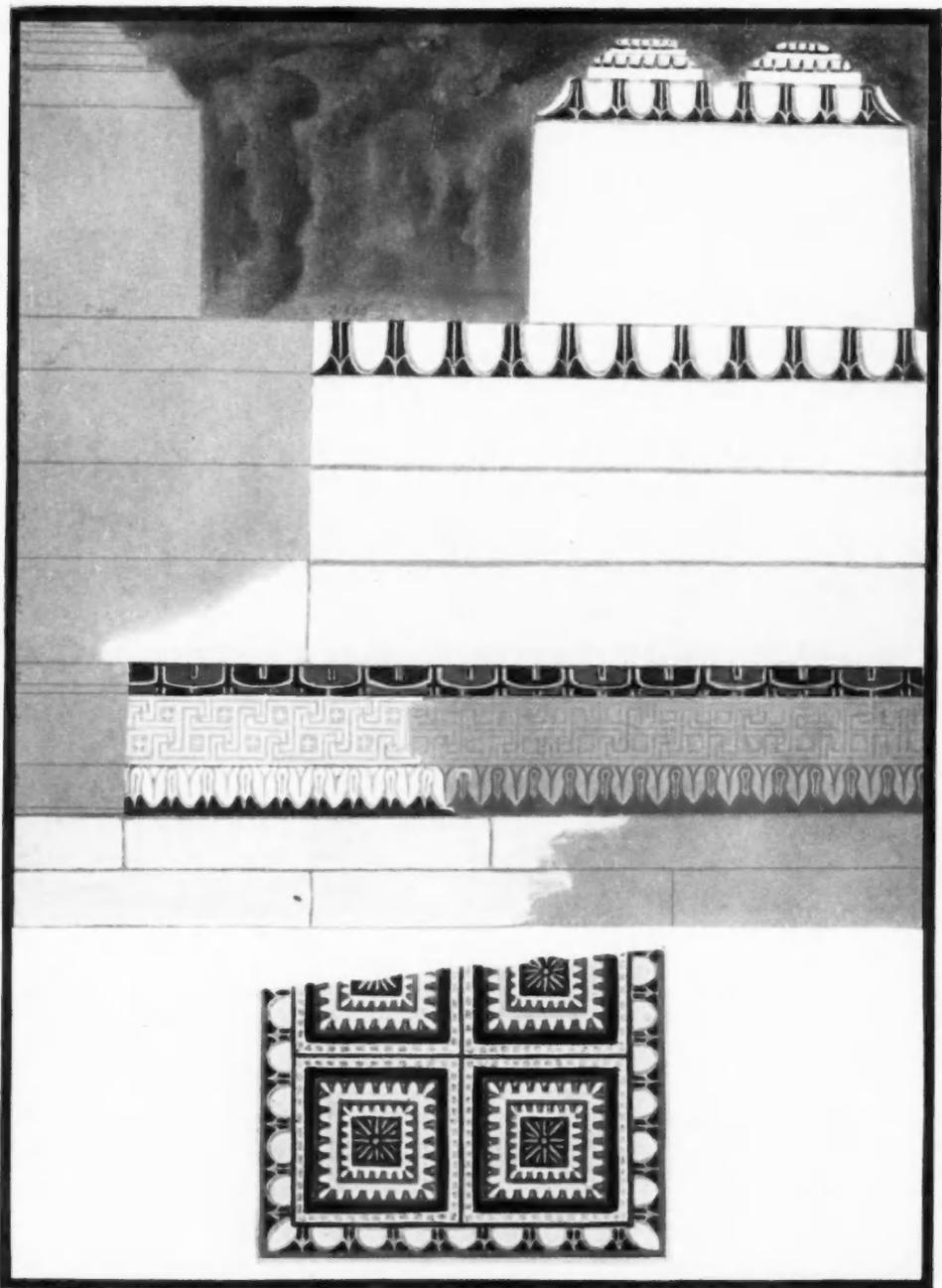
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VOLUME 56

JULY, 1924

NUMBER 1

*The* FIELD MUSEUM of  
NATURAL HISTORY

CHICAGO

ILLINOIS

*Graham, Anderson, Probst & White, Architects*

BY

RICHARD F BACH

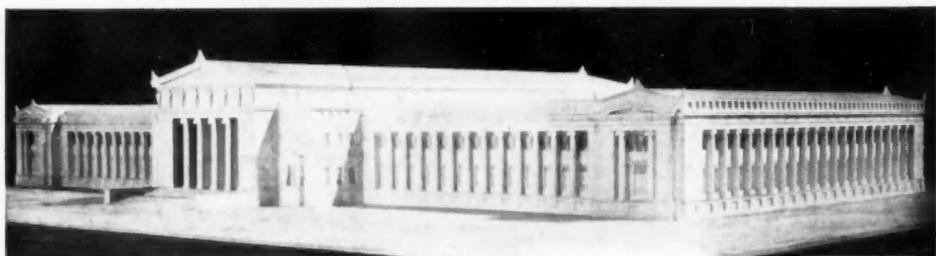
IN VIEW OF THE greatly increased interest in museums in America, as evidenced by projects for the erection of such institutions devoted to science, art, history, industry, an important addition to the list such as the Field Museum of Natural History at Chicago should be given close study.

This study can be profitable only if it begins with certain matters of museum theory, too large a territory to be explored here yet one that must at least be known to the architect, for it implies a radical change from the general conception of the newer uses of museums. Suffice it to say the modern museum plan accounts for a working institution, functionally active, employing to the fullest extent every

means to make its collections available, demonstrating them, publishing them, even circulating part of them.

Such an institution is today a complex educational machine, one in which the finding, preparing or acquiring, exhibiting, protecting and demonstrating of material must have their special places, which means for the architect special representation in plan. The larger museum of the immediate future may be visualized as one in which the function of education will dominate the entire design, and in which there will be a wing devoted to such educational work as may be represented in class rooms, study rooms, headquarters for lending collections and other services.

The exhibition gallery is now but an



Model

educational instrument. It can be made more than a source collection of collateral material; it can be and in some museums has been made something akin to a textbook with tri-dimensional illustrations.

This, it may be said, is a matter of internal administration. Not only that; the modern museum, especially of science, recognizes that to show all it owns is to show too much. Nothing so well encourages "museum fag" as a superfluity

may be properly related. Will such revision of theory bring with it a new interpretation of design? Must a museum be a temple or a basilica or a palace in appearance? Will the future museum be a humbler appearing, harder working institution, looking its part, and perhaps situated in a crowded district?

The Field Museum of Natural History at Chicago is an example of the temple type. It is situated on Lake Michigan



Façade

FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS  
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of similar objects in serried, defiant ranks, when one such object with a carefully worded, easily read instructive label will do the work. What work? The educational work, not the mere exhibition work. So this does touch the architect, for he must account for reserve collections, called study or research collections, which are often, and reasonably should be, larger than those that the public sees.

This is but one aspect of the newer concept of museum work; many more could be cited and in another place will be, so that these active functions of museums

and is a definite factor in the great plan of the city, in which it is to form a group with an amphitheatre, a new railroad terminal and other structures in the lake-front park area. As it now stands, judgment of the building cannot be fair, for it is isolated on a dirt flat, from which its Georgian marble mass gleams like a white growth in black loam.

The building measures 706 by 337 feet, but has a general height of only 80 feet. Its great area and especially the long ridge and attic lines emphasize its squat appearance, an effect contrary to that of



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Entrance Facade

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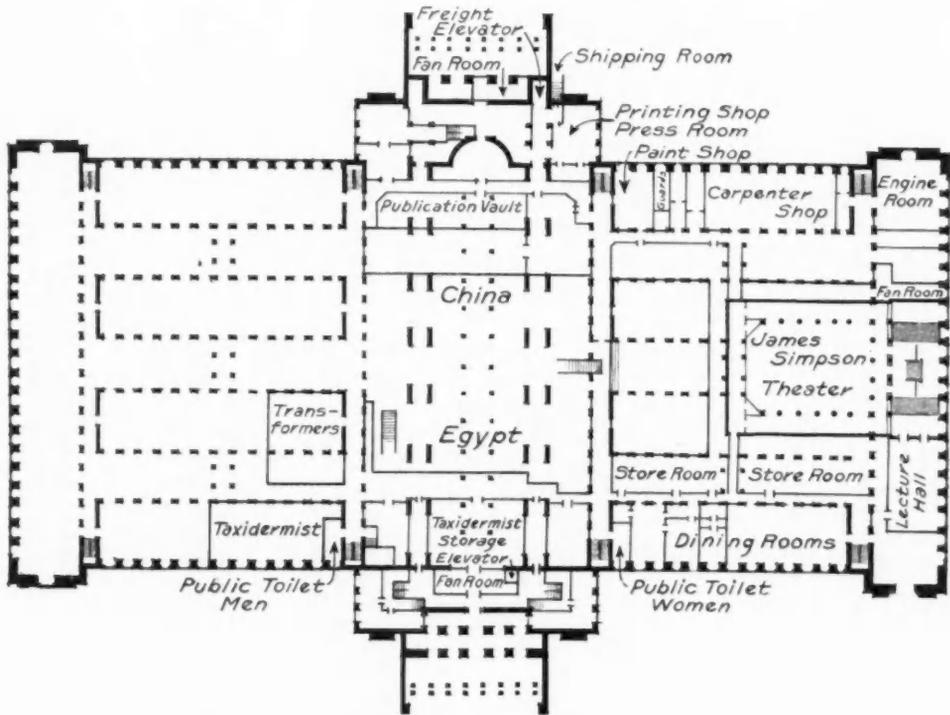
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Entrance Detail  
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Ground Floor Plan

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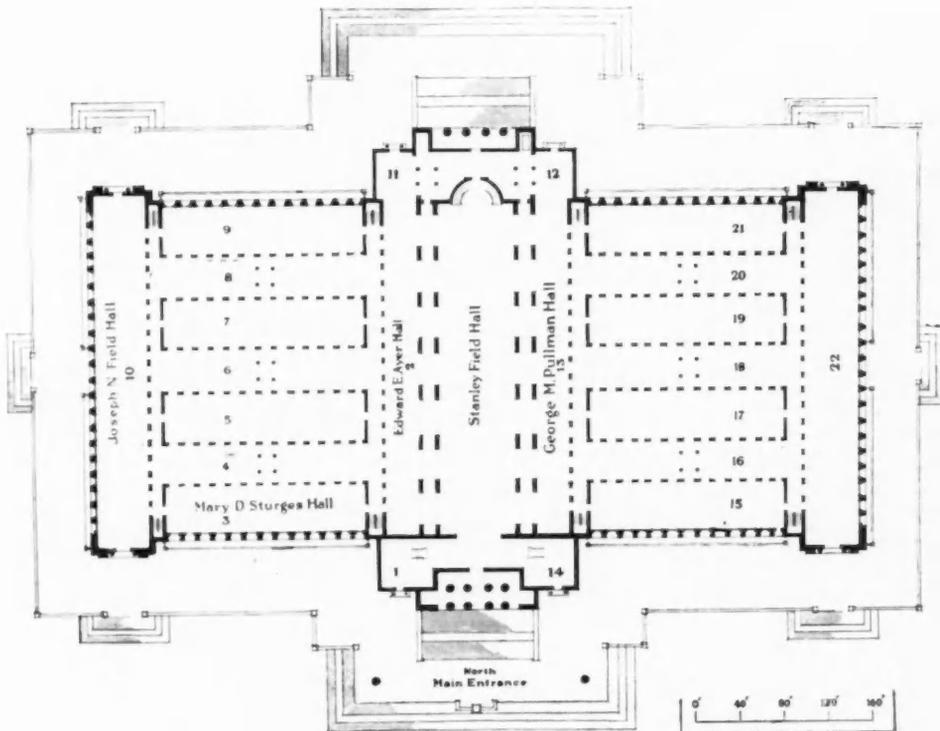
the old temple form which was its inspiration, but undoubtedly one both desired and necessary in accordance with height restrictions laid down for property between Michigan Avenue and the lake.

To most architects the building will be a satisfaction and a solace. It is a splendidly studied piece of work, its proportions please, its detail has a finesse that is inspiring. But is not the detail lost in sharp shadows against shrill marble reflections? Time will help to alleviate the contrast. Meanwhile, though the man in practice can sense its fitness, the man in the street loses it, one might almost say, for the same reason.

It is a monumental structure, awe-inspiring as to size and splendor. Is that an advantage in museum buildings? Does it encourage the idea of usefulness? Or does it add another monumental pile to the city's list of fine buildings which too few citizens enter? Not in criticism

do we write this, but as a question based upon museum theory, for it is obvious that museums, especially of natural history, should be admired more within, as to their contents, than without, as to their appearance.

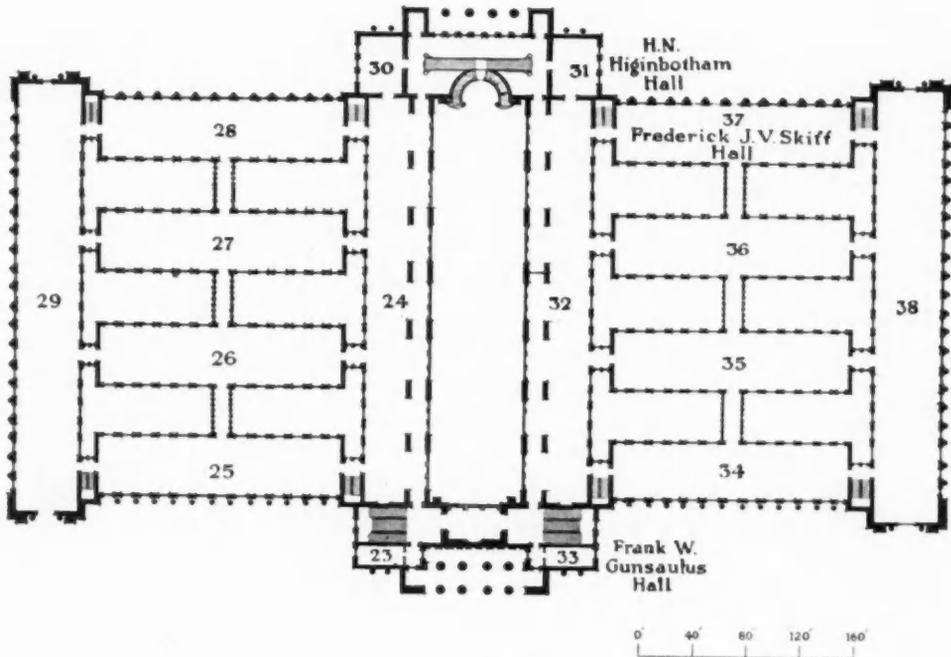
Next is the matter of circulation and exhibition space. A building of this kind must necessarily be larger than its present collections require. So for some time there will be long distances to traverse. But assume that it is filled with exhibits, cases, groups and other material, will circulation then be a simple thing? The plan of the main floor is broken by structural units only. The great nave and parallel end wings are connected by close lines of seven galleries on each side, solid exhibition space. The height of the hall will help the architect again in determining that he is in a main or a minor hall; structural features will also show a way to the main hall or to a stairway.



First Floor Plan  
 FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS  
 Graham, Anderson, Probst & White, Architects

Key

- 2—Egyptian and Classical Archaeology.
- 3—Eskimo and Northwest Coast of America.
- 4—Salish, Plateau and Woodland Tribes, North American Archaeology.
- 5—Indian Tribes of the Great Plains.
- 6—California and Nomadic Tribes of Arizona and New Mexico.
- 7—Sedentary Tribes of Arizona and New Mexico.
- 8—Mexico, Central and South America.
- 9—Philippine Islands.
- 10—Melanesia, South Pacific.
- 13—Horned and Hoofed Mammals.
- 15—Mammals—Synoptic.
- 16—American Mammals—Habitat Groups.
- 17—Osteology—Skeletons.
- 18—Fishes, Reptiles, Marine Fauna.
- 19—Shells—Insects.
- 20—Birds—Habitat Groups.
- 21—Birds—Synoptic.
- 22—African Game Animals.



Second Floor Plan  
 FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS  
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Key

- 23—Chinese Paintings and Screens.
- 24—China.
- 25—Plant Economics.
- 26—North American Trees.
- 27—Foreign Woods.
- 28—Plant Life.
- 29—Plant Economics.
- 31—Gems and Jewels.
- 32—Africa, India, Korea, Japan, Thibet, Java and Siberia.
- 33—Japanese Prints and Paintings.
- 34—Systematic Minerals, Meteorites, Physical Geology.
- 35—Relief Maps, Systematic Rocks, Physical Geology.
- 36—Petroleum, Coal, Clays.
- 37—Ores of Precious and Base Metals, Marbles, Alkalies.
- 38—Historical Geology.



Detail of Colonnade  
FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS  
Graham, Anderson, Probst & White, Architects

But for the public there must be something more logical, a passage, a corridor. This plan has such passages, four of them running north and south, but not sufficiently obvious although fortunately leading directly to stairways.

The fact remains that an exhibition structure, to be favored by the public, requires a plan suggesting a route arrangement of exhibits, or, failing that, at least a suggested route of travel for the visitor. The architect maintains that if he provides an attractive gallery, the museum curator can take care of the internal route arrangement. No, it must begin in the plan, and it must be further emphasized by disposition of structural members and by the arrangement of collections last. In museums of natural history this is especially necessary because their educational purpose, above all in the

public or exhibition collections, is served best by a route arrangement of exhibits which shows development in nature, or, by other sequential dispositions of material, which indicates uses of the products of nature

If the material is of a kind, brought together in terms of geographic grouping, in terms of nature's own groupings, as of animals and plants customarily found together, or in terms of species or other biological standard, the architecture of the interior should, if it is possible to allocate space in anticipation of museum growth, indicate such classifications—not as to what they are but as to where they begin and end. The interior may reasonably circumscribe classifications, especially in so large a building.

It is yet too far in advance to speak of such close association between skilful



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South End of Stanley Field Hall  
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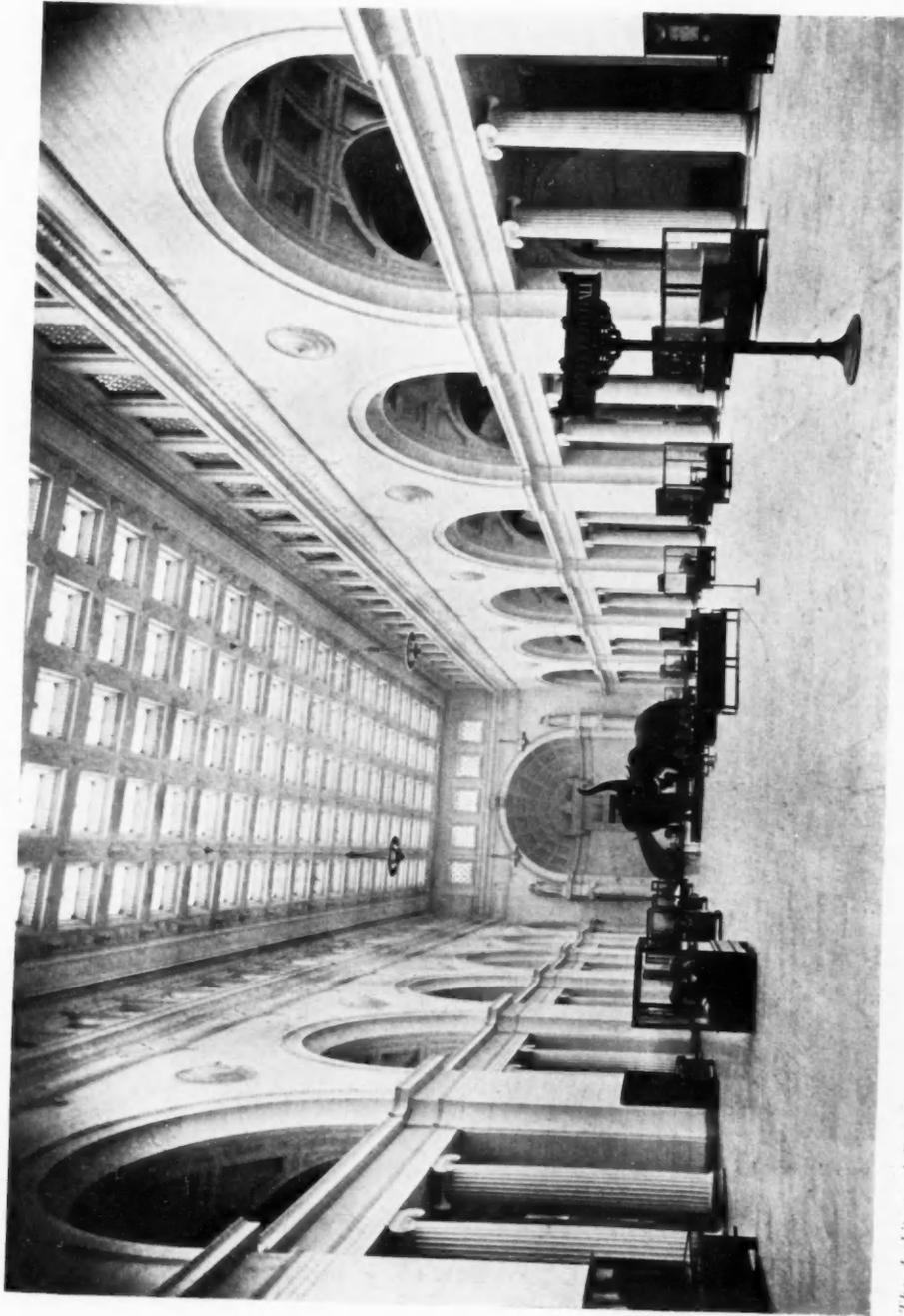
Interior View of Main Entrance  
FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS  
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Stairs off Main Entrance  
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Looking South from the Main Entrance  
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Circulation on both sides of central hall, leading to exhibition halls  
FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS  
Graham, Anderson, Probst & White, Architects

practitioner and architecturally intelligent curator, but the results in this great building of the Field Museum will be eagerly watched for by the museum fraternity throughout the country. As these develop the architects will discover certain sciences called museology and museography, which are but branches of the large field of museum theory and practice. Also, as they develop, museum people will discover that there are certain things which they ought to know and which they can with profit learn, about architecture as best used to express their purposes; they will discover that there are some shortcomings of their own which it will not be fair to lay at the architect's door, and certain shortcomings of the architect which he can remedy if they themselves have a better idea of the heft of a brick, the thickness of a wall, the mysteries of ventilation, the power of light, natural and artificial, to make or destroy their collections. A great building like this one in Chicago is a sort of experiment station: young museums study it, older ones envy it the opportunity to start afresh absolved of past missteps and the sins of omission, which in the museum field today loom larger than conscious errors.

Among the features most closely observed will be the effect of the plan upon the public in terms of what the architect calls circulation, whether the visitor will readily find himself and at the required moment discover the way to the exit. It is a curious sidelight upon museums and their use that to delay the quick exit of a visitor is as bad as to delay the time when he first enters.

Museum fag is a serious menace to the progress of educational work in museums; enormous galleries, vast floor areas, the need for constant dodging around cases in a large room, a small number of stairways, a lack of rest rooms—which means rooms with comfortable chairs and no exhibits of any kind—all help in limiting the number of times the visitor will come to the museum on his own initiative. That initiative leads him to information and to pleasure and for the general public that is the purpose of the museum. An

endless circuit leading perhaps through galleries containing scientifically or artistically or historically valuable material which is not of a kind to demand attention from this general public will inspire the visitor to no further effort. To be sure, the fault is greatly that of the visitor himself, for it is his policy to look without seeing or noting, not realizing that his eye cannot do for him unconsciously, what the ear can, in bringing him sensations and emotions.

In these large galleries of the Field Museum on the main floor there are vast distances, which presuppose certain interests on the part of the public. We venture to say on the second floor, the visitor's interest will find more fertile ground—that is, so far as the plan quite apart from the contents of the halls, is concerned.

The sum of it is that a museum building of such dimensions is egregious, no matter how beautiful. A group will do the work better, or at least a plan definitely subdivided at the main floor level. In the Field Museum such subdivisions occur at the second floor, where four of the seven longitudinal galleries rise above the others, thus forming three courts on each side, the first floor galleries at the bottoms of these courts being skylighted.

In the end, we pay homage, nevertheless, to a splendid piece of architecture. The building is an inspiring structure. The effect of the nave interior is one of majesty. For the present writer there is but one question—will it work? In other words, is it functionally planned? We need think little about style of architecture, if the plan will work; for here is an educational institution whose aim is service and of that service the collections are but the vehicle. One book is a library, one object a museum—if it is put to work. In this great edifice is a gigantic educational machine of service: the architect's interpretation of that service is the completed monument. In closing we may be permitted to prophesy that in the future—and within a generation's time—architects will so conceive museum buildings that the last thought that could be associated with them will be that of "monument."



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Figure 1  
THE LAWN GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
Thomas H. Mawson & Sons, Landscape Architects

July, 1924

# The GARDENS AT DUFFRYN near CARDIFF, SOUTH WALES



By  
*Thomas H Mawson, F.L.S.*

DUFFRYN WAS BUILT about forty years ago by the late Sir John Cory, the well-known philanthropist, whose statue now adorns Cardiff's famous Civic Center.

The Duffryn Estate, which is situated about seven miles southwest of Cardiff, is extensive, mostly undulating pasture lands, picturesquely timbered with fine forest trees, many of which are of great age, possessing all the beautiful characteristics which centuries of our moist climate, with its alternating wind and rain, alone can impart. Modern forestry has not, however, been neglected and there are about one hundred acres of vigorous young plantations, composed for the most part of larch, Scotch firs, sycamores and elms, growing with vigour. In addition there is an experimental fruit farm run on scientific principles on which almost every well-known variety of apples, pears, plums and cherries has been tested.

The estate includes the charming old-world village of Duffryn, with its quaint church, whilst a new village, illustrated and described in my work on "Civic Art" has been begun on the western boundary of the property some three miles distant.

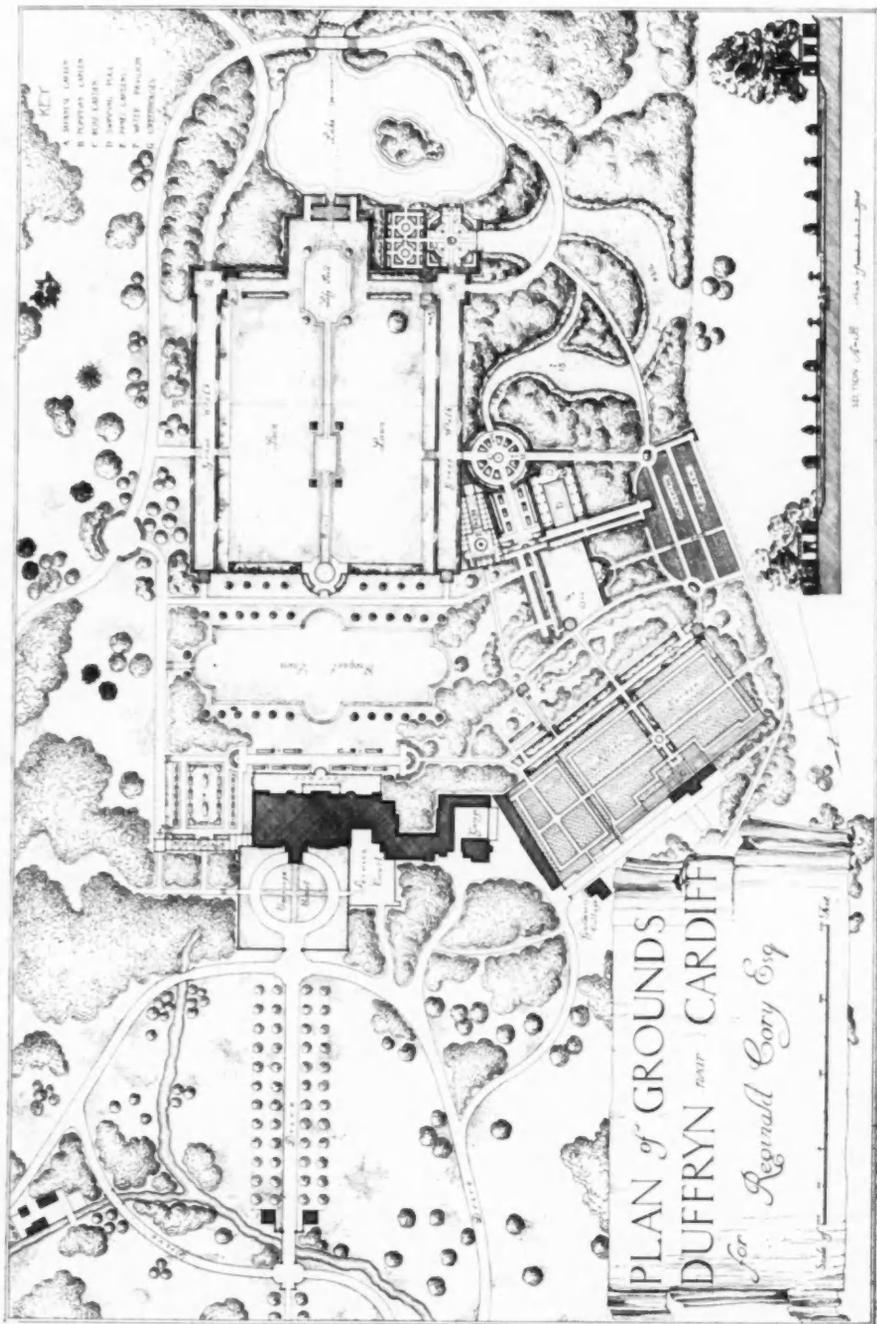
Duffryn stands in a sheltered valley, almost in the centre of the estate which, however, does not command any of the splendid prospects afforded elsewhere on the estate; there were, however, associations attached to the site outweighing all those important considerations which usually operate in the choice of a site for a large mansion like Duffryn.

The design of the residence is reminiscent of an Italian villa, as interpreted by English architects forty years ago, and may be described as a picturesque and

even stately pile. The entrance front faces north, with a fine view across the park. The large and numerous entertaining rooms face east and south, whilst the kitchen and service wings are to the west. The south front is supported by a balustraded terrace, which is adorned in the summer time by myrtles and other plants requiring shelter in this climate during the winter months. At the east end of the house is arranged a formal panel garden and on the south front a large sunken tennis lawn. The vegetable and fruit garden, enclosed by high fruit walls, was laid out on the higher ground beyond the service wing. The remaining part of the garden, as originally laid out, consisted of the usual winding walks with shrubberies and lawns dotted over with specimen trees.

On the death of Sir John the property passed to Mr. Reginald Cory, the youngest son, and his sister, Miss Cory, and although the broad outlines of our scheme had been approved, it was principally during this joint ownership that the extensive improvements I am about to describe, have been carried out.

Mr. Reginald Cory is a typical example of the English enthusiast for horticulture and arboriculture at its best. He is a member of the Council of the Royal Horticultural Society, a liveryman of the Ancient Guild of Gardeners, a well-known author on horticulture, his pet subject, and an experimenter whose researches have greatly enriched our store of knowledge in a vastly interesting field of human enterprise. His collection of dahlias, to name but one class of popular flowering plants, includes over six hun-



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Figure 2  
 PLAN—GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
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Figure 3  
Original gardens, new balustraded wall, lawn embankments and hedges

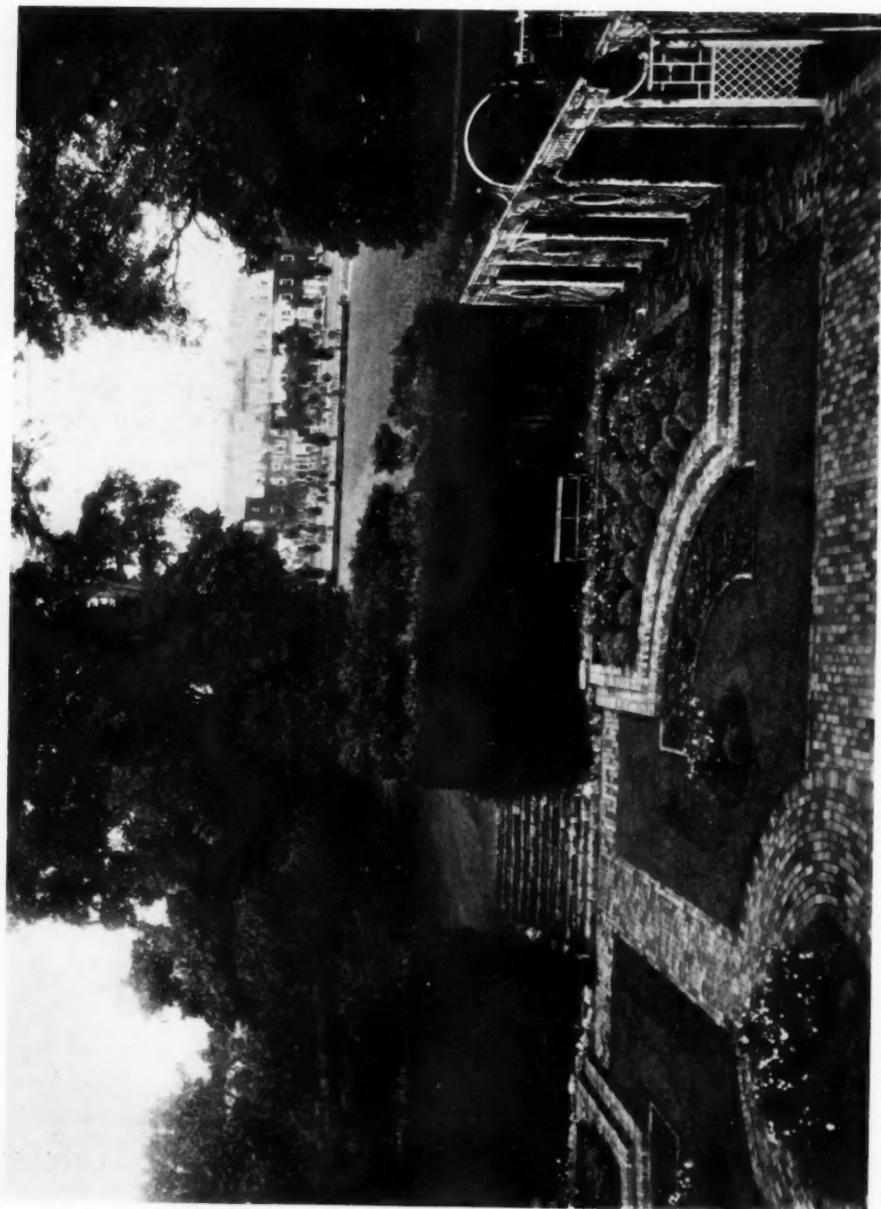
dred varieties, whilst his collection of conifers and ornamental and flowering shrubs, has been brought together from every quarter of the globe. Today the gardens extend to about fifty acres, requiring a staff of twenty gardeners.

Our work at Duffryn has consisted, in the first place, in the preparation of a comprehensive design for the central and more important part of the gardens and to the detailing of special parts, but many other developments have been evolved by our client, himself an amateur landscape architect, and a keen draughtsman and expert planter.

The work of planning began with the improvement of the approach roads and the design of a carriage court, supported by a balustraded wall with wrought iron entrance gates on the park side; the east side of the court enclosed by a high wall architecturally treated, and the west side by the service wing, which in turn

has its own service road and space for turning. Although one of the first parts of the scheme to be planned, this will probably be the last section to be carried out. (See plan.)

Our next care was to plan a great lawn extending from the old part of the garden on the south front, the object being to gain a sense of scale, a restful base to the house and a compensating expanse of view from the principal rooms to make up for the lack of more distant views of landscape. To secure variety, we formed a long central canal and lily pond, extending from the second balustrade to a small lake, to receive which we made use of a natural depression. The end of this canal is to be completed in due course by the erection of a water pavilion overlooking the lake. To ensure the success of this part of our plan, we diverted a running stream which ran down one side of the lawn. This had to be carried for



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Figure 4  
PANEL GARDEN—GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
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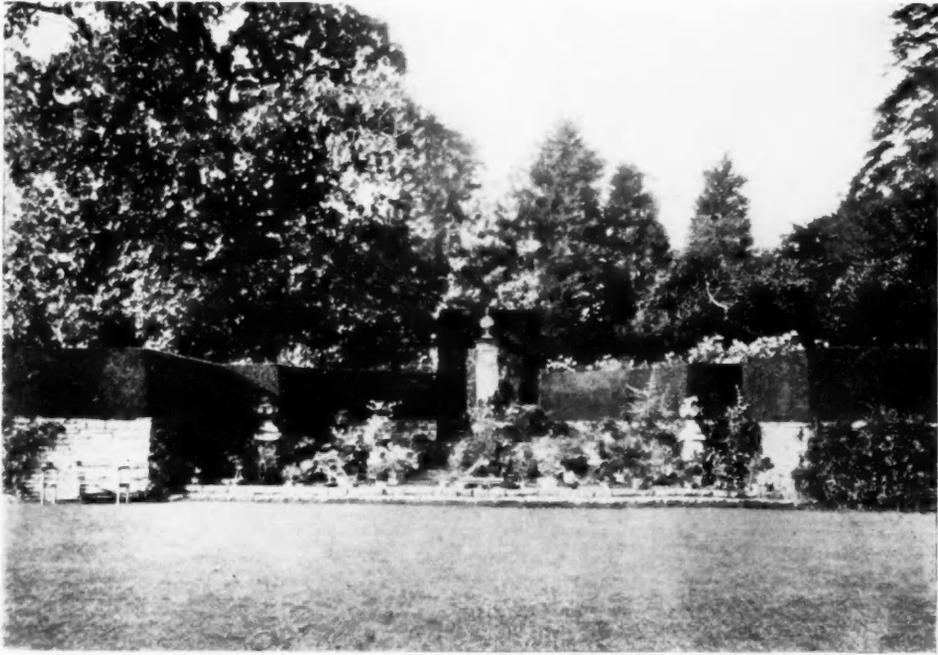


Figure 5

New developments at west end of south front  
GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
Thomas H. Mawson & Sons, Landscape Architects

a part of its length, beginning at the intake at "A" on plan, to point marked "B," in a reinforced concrete culvert, but we made provision for diverting the storm floods which at times are very strong. The general effect of this part of our scheme is well illustrated by Illustration No. 1 and the cross section which shows the raised banks on each side, with hedge of *cupressus macrocarpa* enclosing the central part of the garden. To the east and west we felt at liberty to indulge in every phase of garden design which the site and my client's catholic views seemed to suggest. Thus we have Japanese and rock gardens, rose gardens, Pompeian gardens, cloistered and terraced gardens, pond gardens, shrubberies and lawn gardens, Iris gardens, herbaceous borders, fruit and vegetable gardens and lastly, but in some ways most important of all, the pinetums and experimental gardens, in which have been planted one of the choicest and

most interesting collections of conifers and shrubs to be found within the confines of Great Britain.

Naturally, deviations have been made in the plan from time to time, but in the main it has been followed. It is true there are startling contrasts and surprises, but as each garden is enclosed in its own screen of architecture or foliage, it seldom clashes with its neighbor.

Illustration No. 3 shows part of the east end of the house with the original gardens on east and south front, along with the new balustraded wall and new lawn embankments and hedges beyond. The panel garden (Illustration No. 4) lies behind the hedge and screen of trees on the west side of the garden. Certain modifications were carried out in this part, for the purpose of securing greater breadth of treatment.

Illustration No. 5 shows new developments at the west end of the south front. Beyond the pillars, sundial and steps, a



Figure 6

Herbaceous borders

GARDENS AT DUFFRYN, NEAR CARDIFF, WALES

Thomas H. Mawson & Sons, Landscape Architects

walk leads off at an oblique angle in the direction of the kitchen garden and the herbaceous borders shewn in the next illustration. There is a fine collection of Japanese plants arranged on the paved platform leading to the steps. The semi-rustic character of the paving and base walls are interesting.

Illustration No. 6 shows the herbaceous borders from the west end, with the park in the distance. The wall on the left of the picture divides this section from the fruit and vegetable garden. The central grass walk is spanned at intervals with strongly constructed arches for roses and clematis, whilst the border to the right of the picture is enclosed by a colonnade of trellis rose arches rising from stone pillars.

Illustration No. 7 shows part of the wall at the east end of the herbaceous garden, along with the pillars supporting the trellis arches. Here the great use made of these walls for choice climbing plants, and ornamental vines give variety and interest to the gardens as a whole.

Illustration No. 8. At the west end of this wall, but on a lower ground level, an experimental garden has been laid out. Here also on the simple framework are tested the newest introductions in climbing roses and ornamental vines.

Illustration No. 9. Passing southwards, the gardens are protected by a number of yew hedges, some of which are pierced to permit of vistas onto the lawns and shrubberies beyond.

Illustration No. 10 shows a view in the circular Rose Garden, looking cross-ways towards the raised mound on each side of the great central lawn.

Illustration No. 11 shows the Pompeian Garden, arranged on a level about 3 ft. below the central path, the roofs of the colonnade being arranged as roof gardens. All the columns are in cast cement, delicately coloured and finished with a surface which gives a delightful texture and softness to the general effect.

Illustration No. 12 is the bathing pool, arranged as a panel garden to the west of the central walk leading to the rose garden. During the summer months this



Figure 7  
Wall at west end of herbaceous garden



Figure 8  
EXPERIMENTAL GARDEN—GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
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Figure 9

YEW HEDGES GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
Thomas H. Mawson & Sons, Landscape Architects

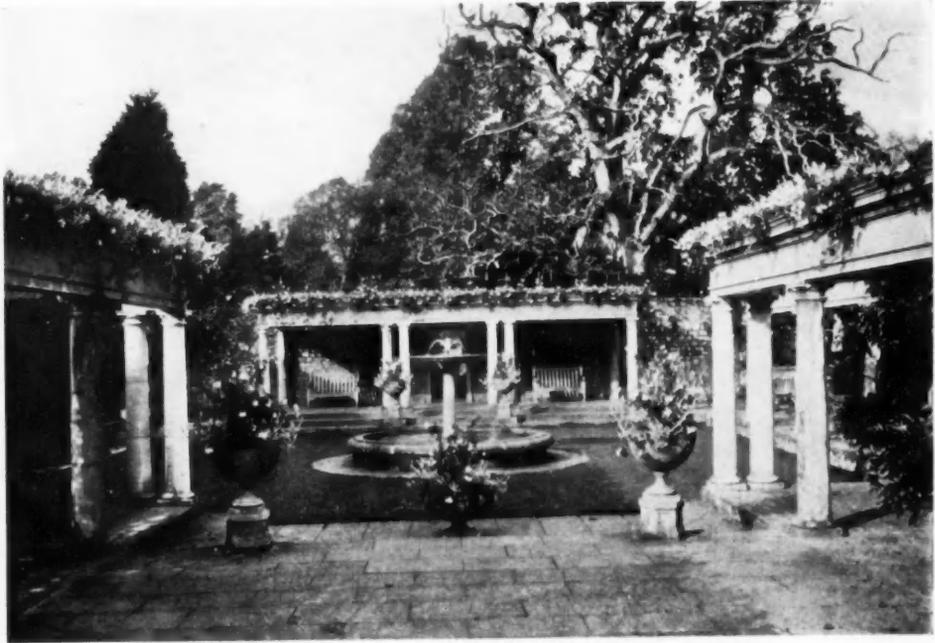
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Figure 10  
VIEW IN CIRCULAR ROSE GARDEN GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
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July, 1924



✓ Figure 11  
Pompeiian Garden



Figure 12  
BATHING POOL—GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
Thomas H. Mawson & Sons, Landscape Architects

garden is decorated with myrtles, choice Japanese maples and other plants, arranged in tubs. The general level of this ground is about 2 ft. higher than the level of the central walk.

To the south of these three gardens are two other garden courts, one surrounded by an open brick arched cloister with a view opening onto the lake, and the other as a trellis garden with the somewhat unusual treatment of raised beds planted with dwarf lavender and baby roses, whilst in both this and the previously described garden, lily troughs have been arranged as part of the design. These lily troughs are now planted with a very fine collection of the newest hybrid nymphaeas, which not only give a note of interest to the garden as a whole, but minister to its owner's love

of those plants, which are specially rare and beautiful.

Illustration No. 13. It is always difficult to give in a free manner by photographs a proper conception of a landscape garden design as so much of the effect depends upon the colour and general form of growth, and the contrast arranged between the lower ground shrubs and the towering pine and other trees. It should also be remembered that a garden of this character tends to become more or less in the nature of an arboricultural museum. Notwithstanding, it has been proved at Duffryn that the contrasts between the strict formalism of the major portion of the garden and the landscape environments, give an added value to the appreciation which visitors always show for this interesting garden.



Figure 13  
GARDENS AT DUFFRYN, NEAR CARDIFF, WALES  
Thomas H. Mawson & Sons, Landscape Architects

# LOUIS H SULLIVAN — *His Work*



By  
*Frank Lloyd Wright*

LOUIS SULLIVAN'S great value as an Artist-Architect—alive or dead—lies in his firm grasp of principle. He knew the truths of Architecture as I believe no one before him knew them. And profoundly he realized them.

This illumination of his was the more remarkable a vision when all around him cultural mists hung low to obscure or blight every dawning hope of a finer beauty in the matter of this world.

As "the name of God has fenced about all crime with holiness" so in the name of Architecture the "Classic" perpetually invents skillful lies to hide ignorance or impotence and belie creation.

But the Master's was true creative activity—not deceived nor deceiving. He was a radical and so one knew, always, where to find him. His sense and thought and spirit were deep-rooted in that high quality of old and new which make them one and thereby he was apprised of the falsity of outward shows that duped his fellows, and that dupe them still.

The names, attributes and passions of earth's creatures change, but—that creation changes never; his sane and passionate vision leaves testimony here on earth in fragments of his dreams—his work.

His work! Who may gauge the worth of the work of such a man? Who shall say what his influence was, or is, or will be? Not I.

That his work was done at all was marvelous. That it could *be*, under the circumstances we call Democracy and that so mock his own fine sense of that much abused idea, was prophetic and for his country the greatest and most potent suggestion.

Here in this aspiring land of the impertinent, impermanent and of commercial importunity, he never struck his colors. The buildings he has left us are the least of him—in the heart of him.

He was of infinite value to the country that wasted him because it could not know him.

Work must be studied in relation to the time in which it presented its contrasts, insisted upon its virtues and got itself into human view. Remember if you can the contemporaries of Louis Sullivan's first great work, the Chicago Auditorium. Those contemporaries were a lot of unregenerate sinners in the grammar of the insensate period of General Grant Gothic.

Imagine this noble calm of the Auditorium exterior, the beautiful free room within, so beautifully conceived as a unit, with its *plastic* ornamentation, the quiet of its deep cream and soft gold scheme of color, the imaginative *plastic* richness of this interior, and compare both with the cut, butt and slash of that period—the meaningless stiffness that sterilized the Chicago buildings for all their ambitious attitudes and grand gestures. They belonged to a world to which the sense of the word "*plastic*" had not been born. That the word itself could get itself understood in relation to architecture is doubtful—and then see what Louis Sullivan's creative activity from that time on meant to Architecture as an art.

Back of that first great performance of his was a deepening knowledge, a tightening grasp on essentials. Much in the great effort got away from him; it wore him out; it was all at tremendous pressure, against fearful odds—but the Chicago Auditorium is good enough yet to be the most successful room for opera in the world. I think I have seen them all. His genius burst into full bloom with the impetus of the success and fame that great enterprise brought to him and to Adler. Dankmar Adler, his partner, was a fine critic, a master of the plan and of men. His influence over Louis

Sullivan at that time was great and good.

The Getty tomb was a work that soon followed the Auditorium as did the Wainwright Building in St. Louis to greater purpose. The Getty tomb in Graceland Cemetery was a piece of sculpture, a statue, an elegiac poem addressed to the sensibilities as such. It was Architecture in a detached and romantic phase, a beautiful burial casket, "in memoriam" but—a memorial to the architect whose work it was. His "type," the "form that was peculiarly his was never better expressed."

When he brought in the board with the motive of the Wainwright Building outlined in profile and in scheme upon it and threw it down on my table, I was perfectly aware of what had happened. This was Louis Sullivan's greatest moment—his greatest effort. The "skyscraper," as a new thing beneath the sun, an entity with virtue, individuality and beauty all its own, was born.

Until Louis Sullivan showed the way the masses of the tall buildings were never a complete whole in themselves. They were ugly, harsh aggregates with no sense of unity, fighting tallness instead of accepting it. What unity those masses now have, that pile up toward New York and Chicago skies, is due to the Master-mind that first perceived one as a harmonious unit—its height triumphant.

The Wainwright Building cleared the way and to this day remains the master key to the skyscraper as a matter of architecture in the work of the world. The Wainwright and its group were Architecture living again as such in a new age—the Steel Age—*living in the work of the world!* The Practical therein achieving expression as Beauty. A true service rendered humanity in that here was proof of the oneness of Spirit and Matter, *when both are real*—a synthesis the world awaits as the service of the artist and a benediction it will receive when false ideas as to the nature and limitation of art and the functions of the artist disappear.

The Transportation Building at the Columbian Exposition cost him most

trouble of anything he ever did. He got the great doorway "straight away," but the rest hung fire. I had never seen him anxious before, but anxious he then was. How eventually successful this beautiful contribution to that fine collection of picture-buildings was, itself shows. But the Transportation Building was no solution of the work of the world as was the Wainwright Building. It was a "picture-building"—but one with rhyme and reason and, above all, individuality; a real picture, not a mere pose of the picturesque. It was not architecture in its highest sense, except as a great theme suggested, an idea of violent changes in scale exemplified, noble contrasts effected—meanwhile its excuse for existence being the enclosure of exhibition space devoted to transportation. It was no masterful solution of a practical problem. It was a holiday circumstance and superb entertainment, which is what it was intended to be. It was original, the fresh individual note of vitality at the Fair—inspiring, a thing created but—something in itself, for itself alone. Except that if here—where a mischief was done to architectural America from which it has never recovered, by the introduction of "the classic," so called, in the Fair buildings, as the "Ideal,"—had that note of individual vitality as expressed in the Transportation Building been heeded for what it was worth, that mischief might largely have been averted. Only the Chicago Auditorium, the Transportation Building, the Getty Tomb, the Wainwright Building are necessary to show the great reach of the creative activity that was Louis Sullivan's genius. The other buildings he did are blossoms, more or less individual, upon these stems. Some were grafted from one to the other of them, some were grown from them, but all are relatively inferior in point of that quality which we finally associate with the primitive strength of the thing that got itself done regardless and "stark" to the Idea: sheer, significant, vital.

As to materials, the grasp of the Master's imagination gripped them all pretty much alike. As to relying upon them for beauties of their own, he had

no need—no patience. They were stuff to bear the stamp of his imagination and bear it they did, cast iron, wrought iron, marble, plaster, concrete, wood. In this respect he did not live up to his principle. He was too rich in fancy to allow anything to come for its own sake between him and the goal of his desire. It would have been to him like naturalistic noises in the orchestra.

Where his work fell short, it fell short of his ideal. He could not build so well as he knew nor so true to his thought as he was able to think—often. But some times he did better than either.

I see his individual quality in that feature of his work that was his sensuous ornament—as I see the wondrous smile upon his face—a charm, a personal appealing charm. So very like and so very much his own. It will be cherished long because no one has had the quality to produce out of himself such a gracious, beautiful response, so lovely a smile evoked by love of beauty. The capacity for love, ardent, true, poetic, was great in him as this alone would prove. His work in this was interior, esoteric, peculiar to himself. It is none the less precious for that. Do you prefer the Greek? Why not? Do you admire the Chinese? Why not, as a matter of course? Do you prefer the Romanesque? It is your privilege. Perhaps you respond to old Baroque? Your reactions to Gothic you find more satisfying? Doubtless. But do you realize that here is no body of culture evolving through centuries of time a "style," but an *individual* in the poetry-crushing environment of a cruel materialism, who, in this, invoked the Goddess that hitherto whole civilizations strove for centuries to win, and won her with this charming smile—the fruit of his own spirit.

Ah, that supreme, erotic, high adventure of the mind that was his ornament! Often I would see him, his back bent over his drawing board, intent upon what? I knew his symbolism—I caught his feelings as he worked. A Casanova on his rounds? Beside this sensuous master of adventure with tenuous, vibrant, plastic form, Casanova was a

duffer; Gil Blas a torn chapeau; Boccaccio's imagination no higher than a stable-boy's. Compared to this high quest the Don's was as Sancho Panza's ass. The soul of Rabelais alone could have understood and would have called him brother. How often have I held his cloak and sword while he adventured in the realm within, to win his mistress; and while he wooed the mistress, I would woo the maid! Those days! And now, I say, this caress that was his own should be his own, forever sacred to him and treasured high for its own sake—this rhythmic pulse of the wings of America's creative genius. Whoso has the temerity to undertake to imitate it will fail. Take his principle who will, none may do better—and try the wings that nature gave to you. Do not try to soar with his. Has the time come when every man may have that precious quality called style for his very own? Then where, I ask you, are the others? Eros is a fickle god and hard to please. Musing with blinded eyes he has heard from earth the music of an immortal strain; henceforth will take no less.

Genius the Master had—or rather it had him. It possessed him, he revelled in it, squandered it and the lesser part of him was squandered by it. He lived! And compared to what came to him in life from his effort, the effort itself being a quality of it, the greatly successful careers were, I imagine, relatively lifeless.

Yes, genius he had in most unequivocal sense—true genius—there is no other kind—the effect of which is not seen in his own time, nor can it ever be seen. Human affairs are of themselves plastic in spite of names and man's ill advised endeavors to make them static to his will. As a pebble cast into the ocean sets up reactions lost in distance and time, so one man's genius goes on infinitely forever because it is always an expression of *principle*. And therefore, in no way does it ever run counter to another's genius. The Master's genius is perhaps itself a reaction, the initial force of which we can not—need not—see.

Of one thing we may be sure—the in-

tutions of such a nature, the work to which he put his hand, no less than the suggestion he himself was to kindred or aspiring natures, is worth more to the future in any conservative or progressive sense than all the work of all the schools, just as example is more valuable than precept.

Is it not true that *individuality* is the supreme entertainment of life? Surely it is the quality most precious in it and most worthy of conservation; veritably the visible hand of the Creator! Here in Louis Sullivan was an example as clear and convincing as any, anywhere, at any time, under conditions as unpromising to fulfilment as ever existed.

Is it not probable that the social solidarity that produced the great "styles" exists no longer in the same sense and that never more will such a manifestation appear, especially in a nation composed of nationalities like ours? But, as free opportunity offers, when America awakens spiritually or is awakened by Spirit, individuality will come to flower in almost as many styles as there are individuals capable of style. And there will arise more and more men who are capable of it. Until we have a wealth of vital expression. We will then only need order in the aggregate—an "order" which will be established eventually by the nature of the individual intelligence capable of style—*itself* perceiving the necessity for it and making it therefore a veritable condition of every such individual expression. The nature capable of style is more capable than any other of the appropriate conduct of that power when and wherever need be.

Is not that a more desirable and logical conclusion to draw from the principle upon which this country was founded than that the dead level of a mongrelized version of the "Classic," a renaissance of Renaissance, should be allowed to characterize the mongrel as mongrel—and nothing more?

H. H. Richardson, great emotionalist in architecture that he was, elected to work in the "style" Romanesque. The Master dug deeper and made style for himself out of the same stuff the Roman-

esque was made from, and the Gothic too. With all these examples before us of "styles," surely man may penetrate to the heart of *Style* and unveiling its secret be master of his own. And as a master of this type was Louis Sullivan—esoteric though his synthetic style may be. The leadership of Stanford White was exoteric, his mind that of a connoisseur. His gift was selective and we owe to him and his kind the architectural army of "good taste" that smothers the practical in applied expedients—an army whose beauty-worship is content with the beauty of the painted lady, the henna, paste and rouge; or the more earnest kind, the avid antiquarian or the far too credulous historian. What does it matter if Tradition's followers fail to see that Louis Sullivan's loyalty to Tradition was wholly complete and utterly profound? His loyalty was greater than theirs, as the Spirit transcends the Letter. What lives in New York architecture is little enough, and in spite of its grammar and far beyond the style-mongering it receives in the Atelier. It is the force of circumstance piling itself inexorably by mere mass into the sky—the darkening canyons that are paths leading into darkness, or to Death! It seems incredible now, but such unity as those tall masses may have is due to the master-mind, that first conceived and contributed one as a unit. The Wainwright Building cleared the way for them—and to this day remains the master key to the skyscraper as Architecture the world over. Why is it so difficult for standardization to receive to a greater degree the illumination from within that would mean Life instead of Death? Why is the vision of such a master-mind lost in the competitive confusion of so-called ideas and jostling ambitions? Why is the matter, except for him, still all from the outside—culture nowhere sane nor safe except as the imitation or the innocuous is safe—which it never is, or was. Look backward toward Rome!

Yes, the great Master's contribution as to form may die with him. No great matter. This Way-shower needs no piles of perishable granite, no slightly shapes to secure his immortality or make good his

fame. It is his fortune that in the hearts of his fellows his gift was real. The boon to us of his journey on this earth, in the span of life allotted to him, is beyond all question, all calculation. His work was the work of a man for men—for sincere humanity. The look of the thing he did may or may not appeal to the imagination trained to regard certain rhythms, spacings, forms and figures as architecture. Many faults may be laid to him, but they are the rough hewn edges of the real thing. And what he did, even more than the way he did it, will always repay painstaking study if it is free study. It can only vex and puzzle the pedantic mind and end in its hostility—the hostility that never more than entertained and amused him although eventually it did destroy his usefulness. That hostility of the provincial mind is found on the farm, in the small town, on Main Street, on Fifth Avenue, in the Seats of the Mighty, in the Church, in New York and in Hollywood. Wherever that type of mind is found it will accept no radical, because anything radical is the death of the provincial. Instinctively the provincial mentality feels this, and fears it and therefore hates. And Louis Sullivan was a radical in the same sense that the Ideal-Man was the consummate radical of human history.

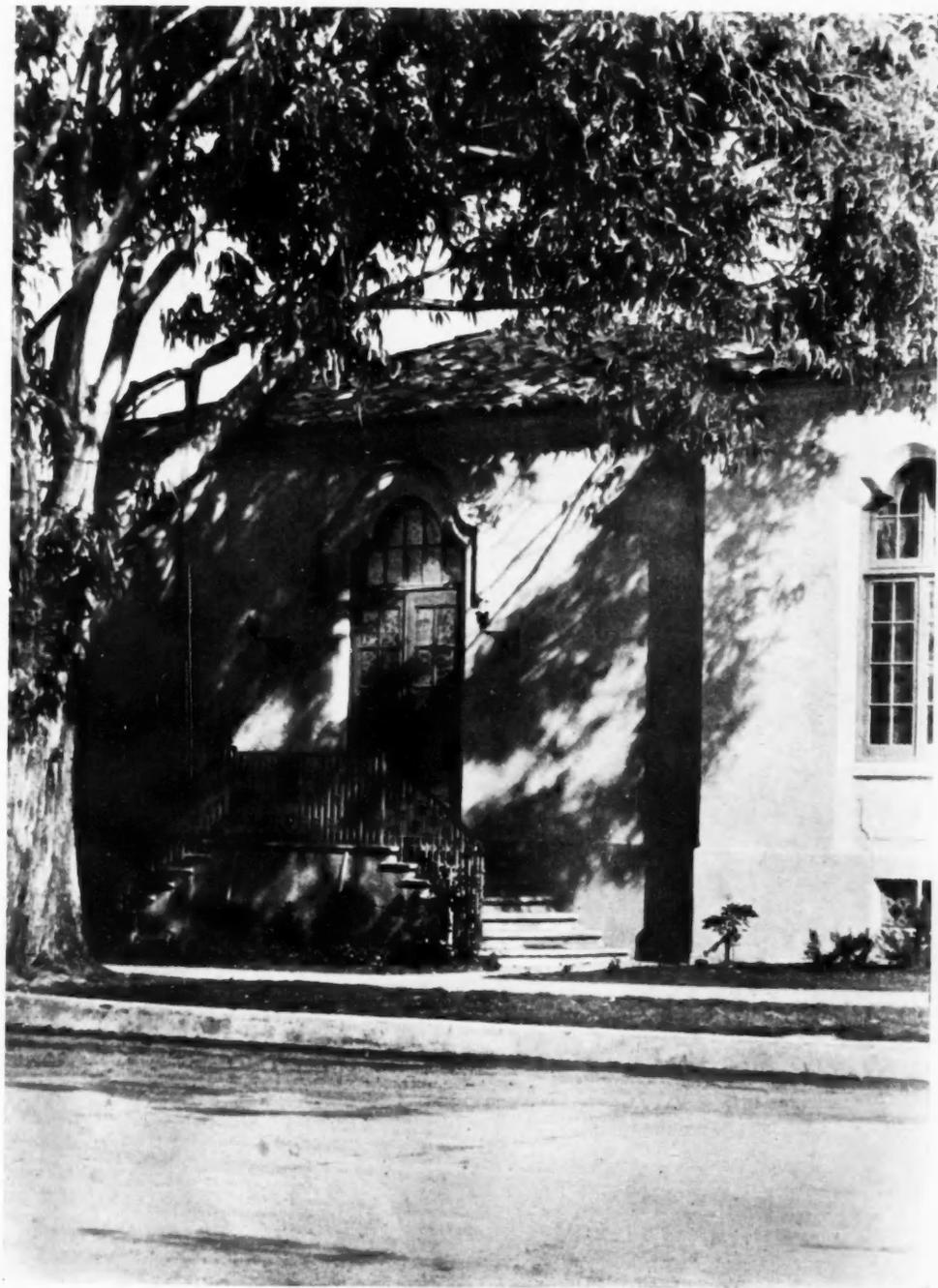
Not long ago—weary—he said to me in a despondent moment that it would be far more difficult now to do the radical work he did—more difficult to get accepted than when he worked. The dead level of mediocrity had risen to the point where herd-psychology had accepted as normal the “good form” of the schools, and stopped thinking. The inevitable drift had set in. But no, it is not so!

The torch flung to the Master hand from the depths of antiquity, from the heart of the world, and held faithfully and firmly alight and aloft for thirty years at least by him, shall not go out. It has never yet, since time began for man, gone out. Willing hands have already caught the divine sparks and little running fires are lighted on the hills and glimmer in the dark; some flickering and feeble; some with more smoke than fire; some guttering in candle grease; but some—clear, candescent flame—that shall rise high and higher until the darkness the tired, way-worn Master saw—that spectre looming as the horror of his country's shade—will fade in true illumination. Hope too long deferred will make the strongest hearts foreboding. For the consummate radical the Kingdom on Earth was “at hand” nineteen hundred years ago. It is a little nearer now. This laborer in the same vineyard with a similar hope to the same purpose has gone, his hope still high. The sire of an immortal strain has gone unterrified into the gulf which we call Death. A great chief among men's spirits, he has been made one with Nature—and now he is a presence to be felt and known in darkness and in light, spreading a vital and benign influence wherever quick dreams spring from youthful minds or careworn, toil-stained comrades to his thought may need—“that Light whose smile kindles the universe. That Beauty in which all things work and move.”

“He lives, he wakes, 'tis Death is dead—not he.” Not he, who, in a world that chains and fetters human-kind, was Life's green tree. A benediction, he, that will outlive the Curse—live down the Lie.

# P O R T F O L I O

C V R R E N T - A R C H I T E C T V R E



Entrance to Museum

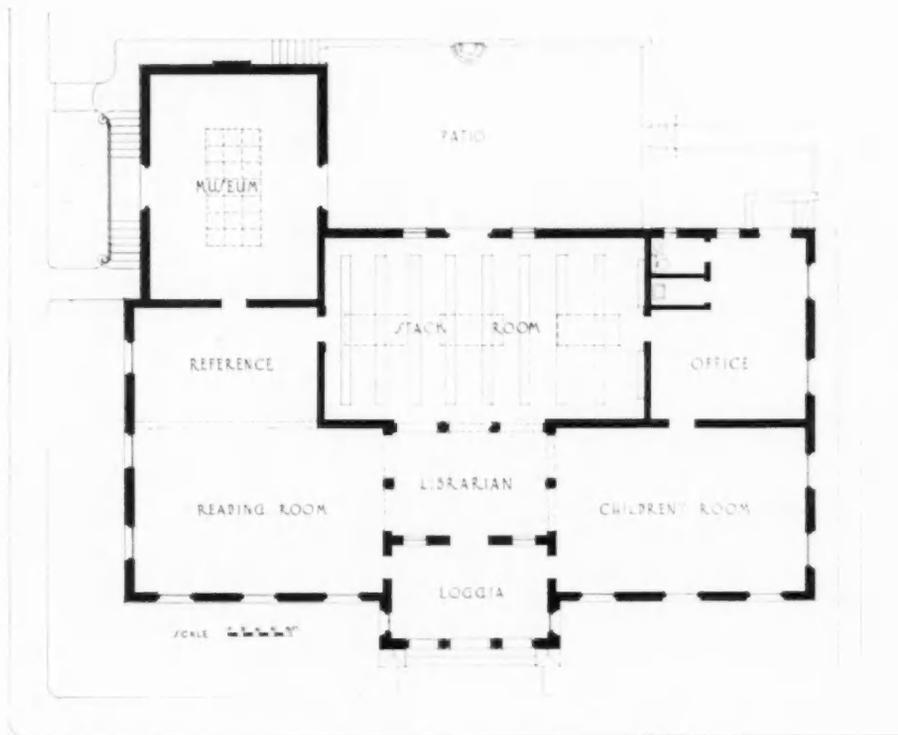
LA JOLLA PUBLIC LIBRARY, LA JOLLA, CALIFORNIA

Wm. Templeton Johnson, Architect

Architectural  
Lib-



LA JOLLA PUBLIC LIBRARY, LA JOLLA, CALIFORNIA  
Wm. Templeton Johnson, Architect



Floor Plan  
 LA JOLLA PUBLIC LIBRARY, LA JOLLA, CALIFORNIA  
 Wm. Templeton Johnson, Architect



Reading Room



Librarian's Room

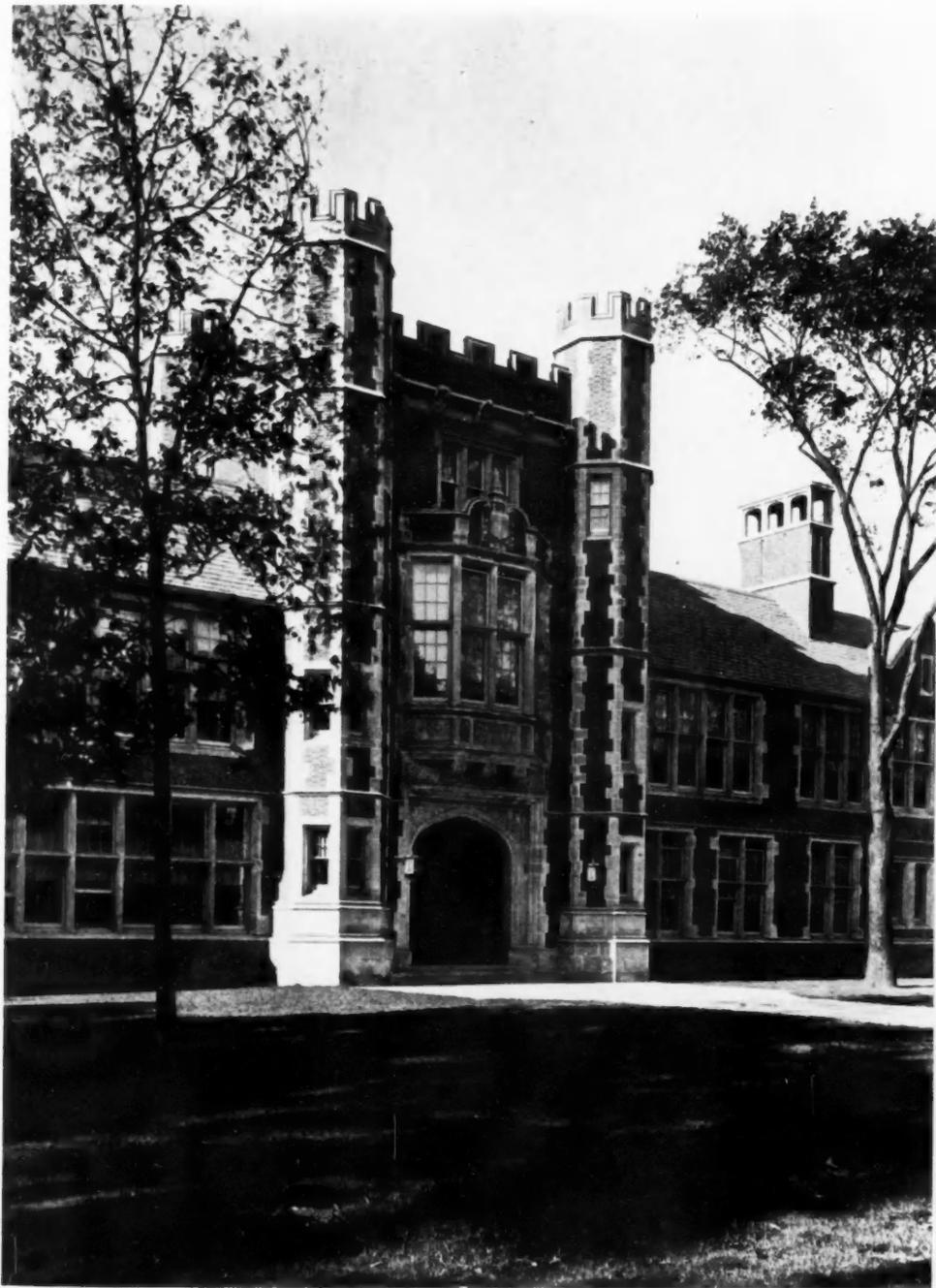
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Architectural  
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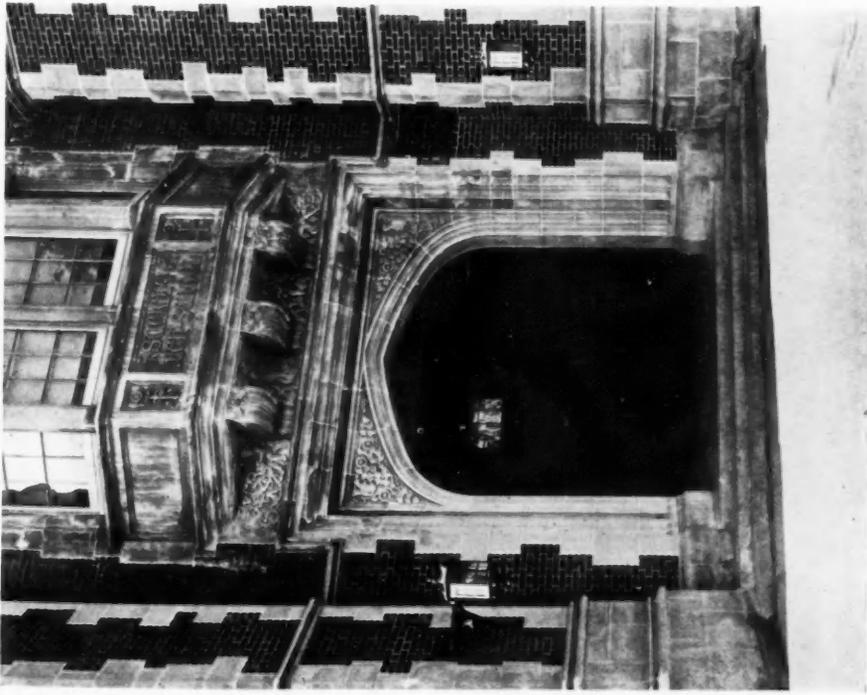
Main Façade  
SUMMIT HIGH SCHOOL, SUMMIT, NEW JERSEY  
Guilbert & Betelle, Architects



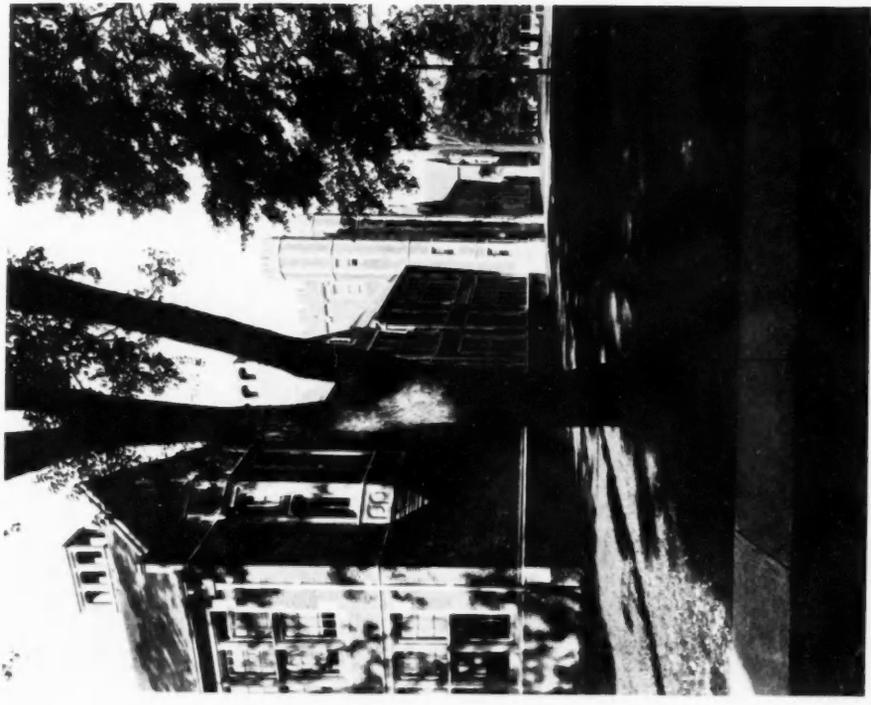


Main Façade  
SUMMIT HIGH SCHOOL, SUMMIT, NEW JERSEY  
Guilbert & Betelle, Architects

Architectural  
Library



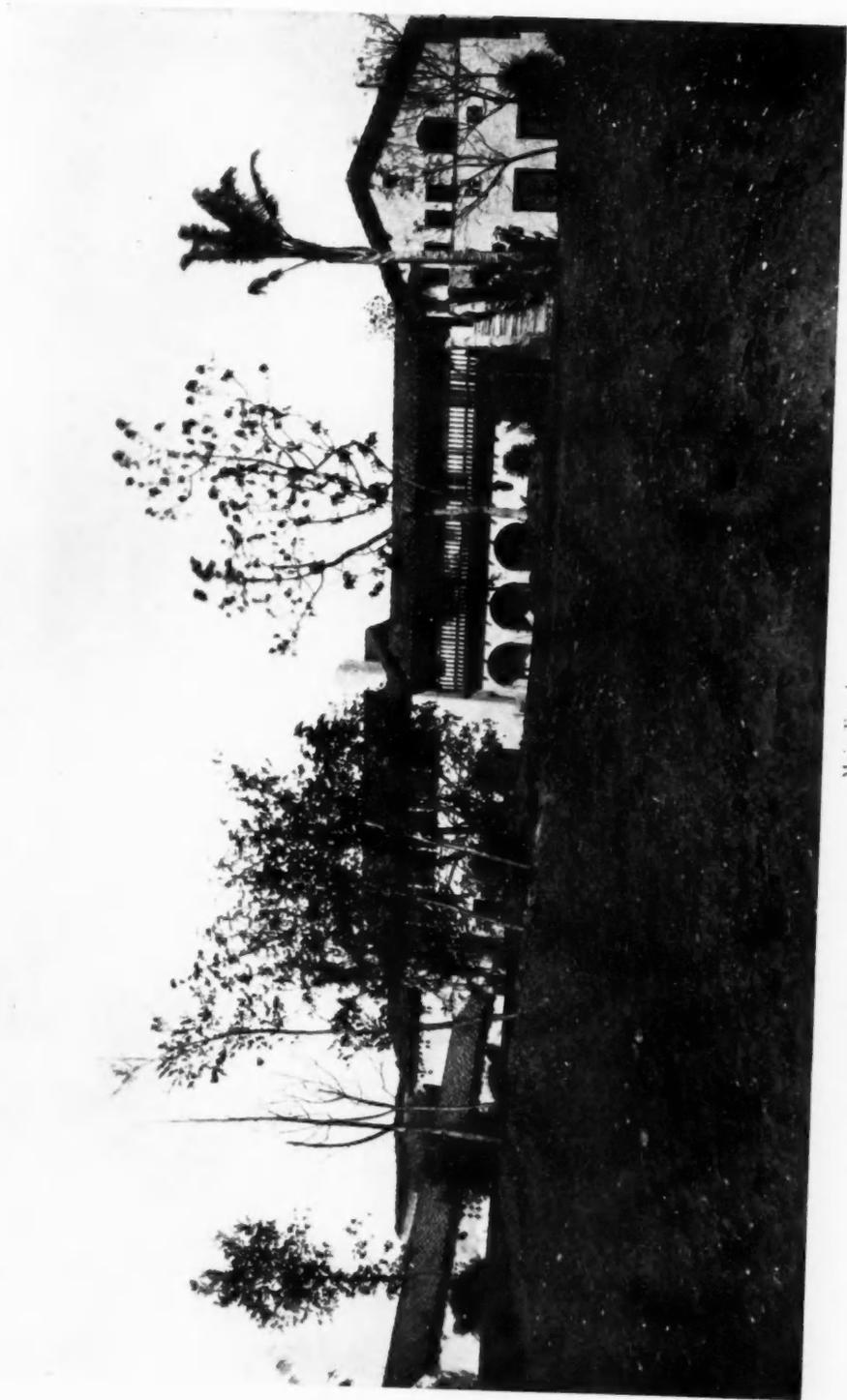
Entrance Detail



Front Elevation

SUMMIT HIGH SCHOOL, SUMMIT, NEW JERSEY  
Gaulbert & Betelle, Architects

Architectural  
Library



Main Façade  
"DIAS DORADOS"—ESTATE OF THOMAS H. INCE, ESQ., BEVERLY HILLS, CALIFORNIA  
Roy Selton Price, Architect



First Floor Plan  
 "DIAS DORADOS"—ESTATE OF THOMAS H. INCE, ESQ., BEVERLY HILLS, CALIFORNIA  
 Roy Seldon Price, Architect

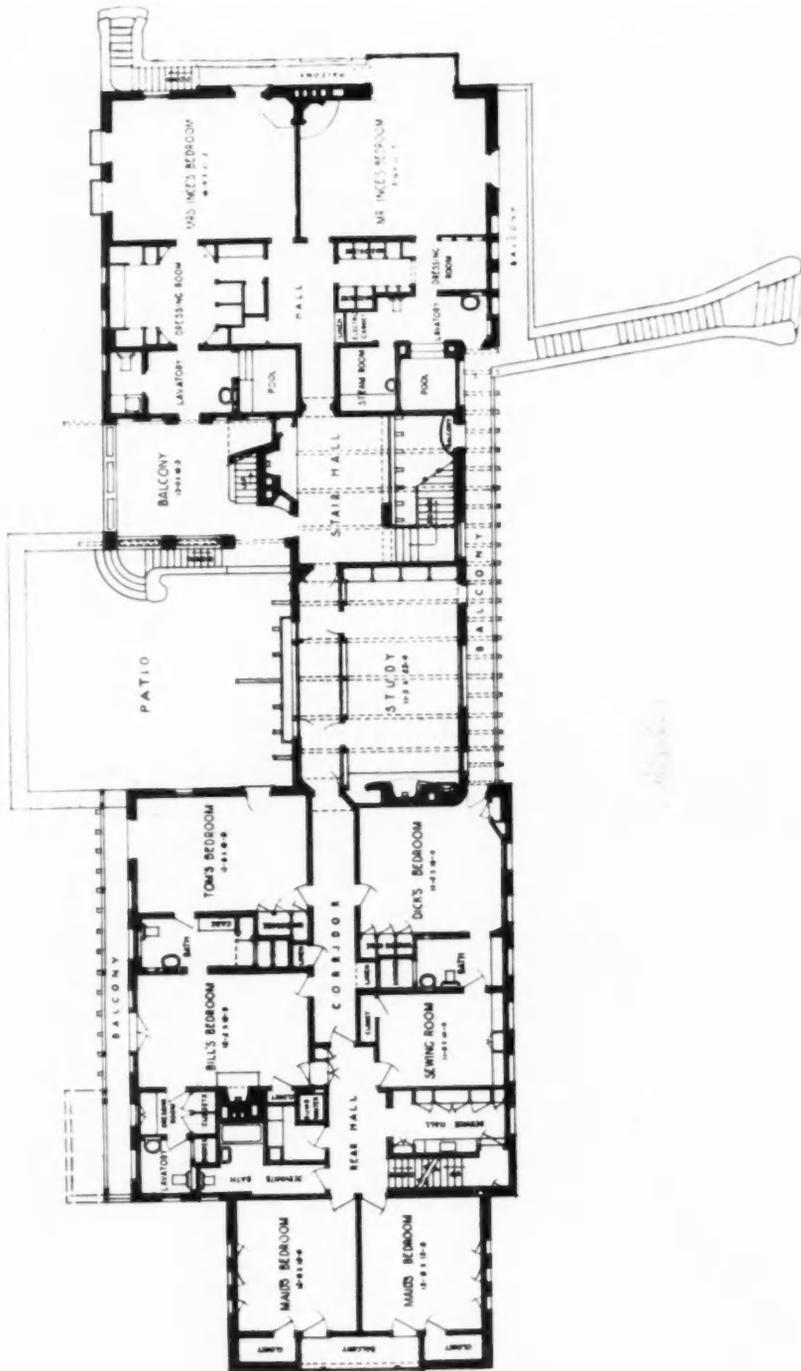


Section of Patio and Door to Library

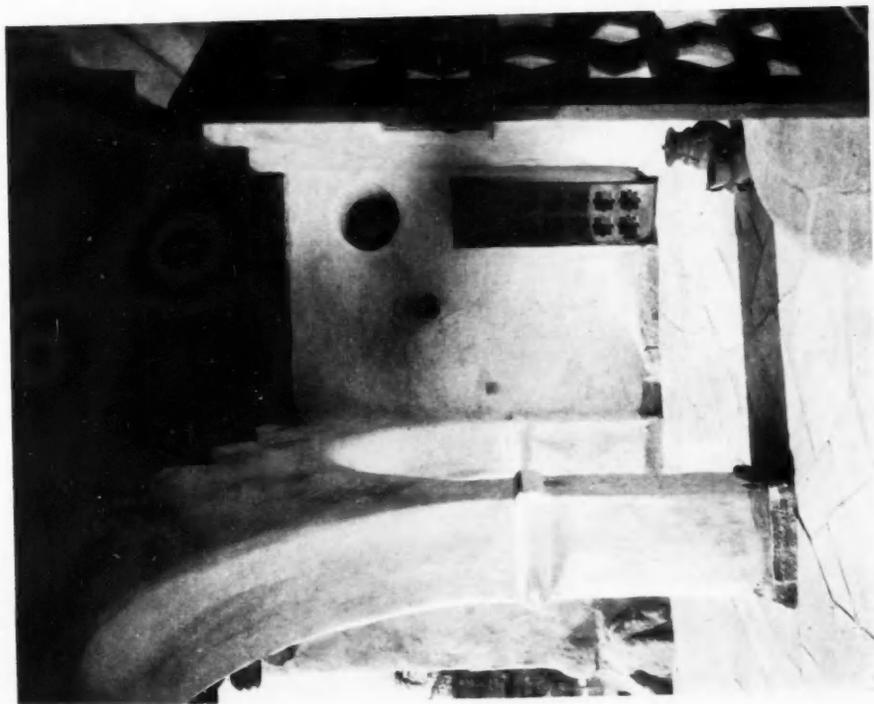


Main Entrance

"DIAS DORADOS"—ESTATE OF THOMAS H. INCE, ESQ., BEVERLY HILLS, CALIFORNIA  
Roy Seldon Price, Architect

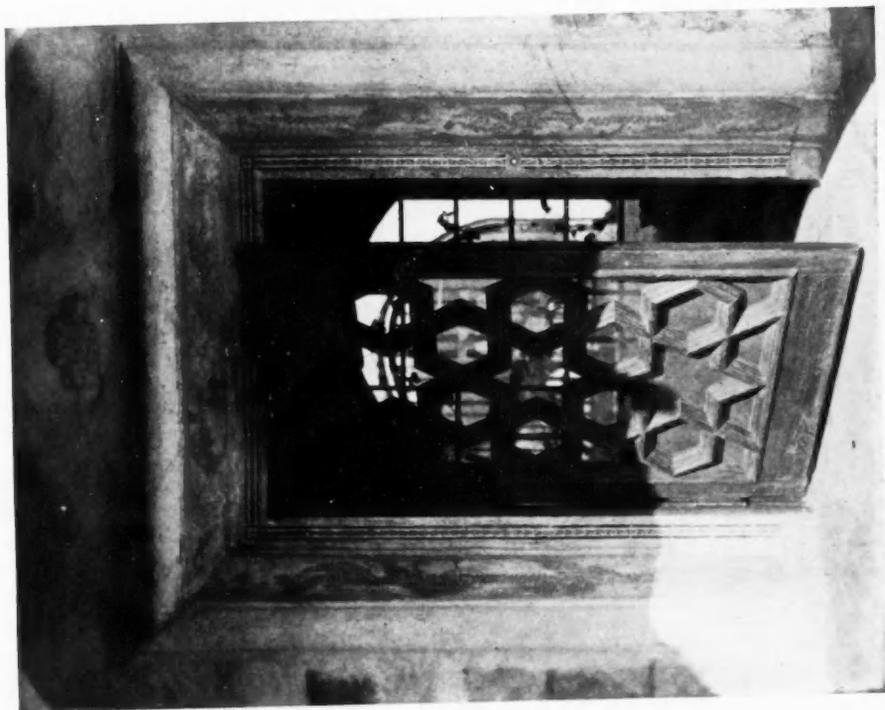


Second Floor Plan  
 "DIAS DORADOS" ESTATE OF THOMAS H. INCE, F.S.D., BEVERLY HILLS, CALIFORNIA  
 Roy Seldon Price, Architect

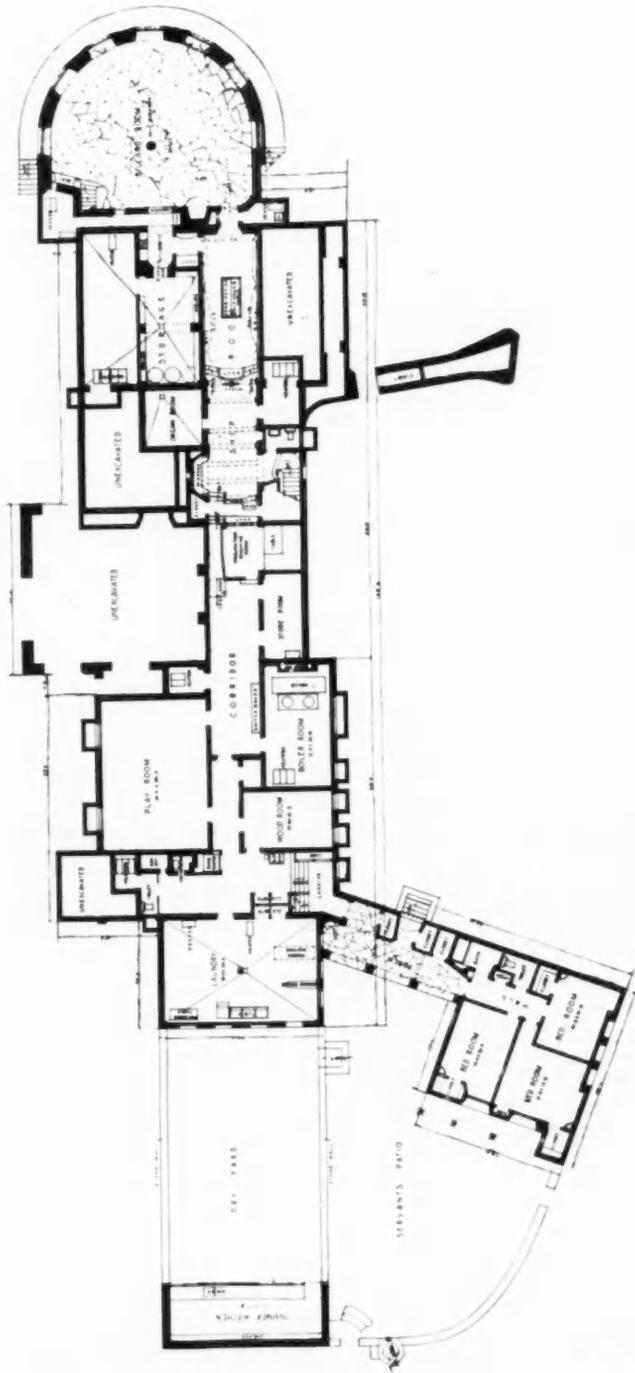


Main Entrance

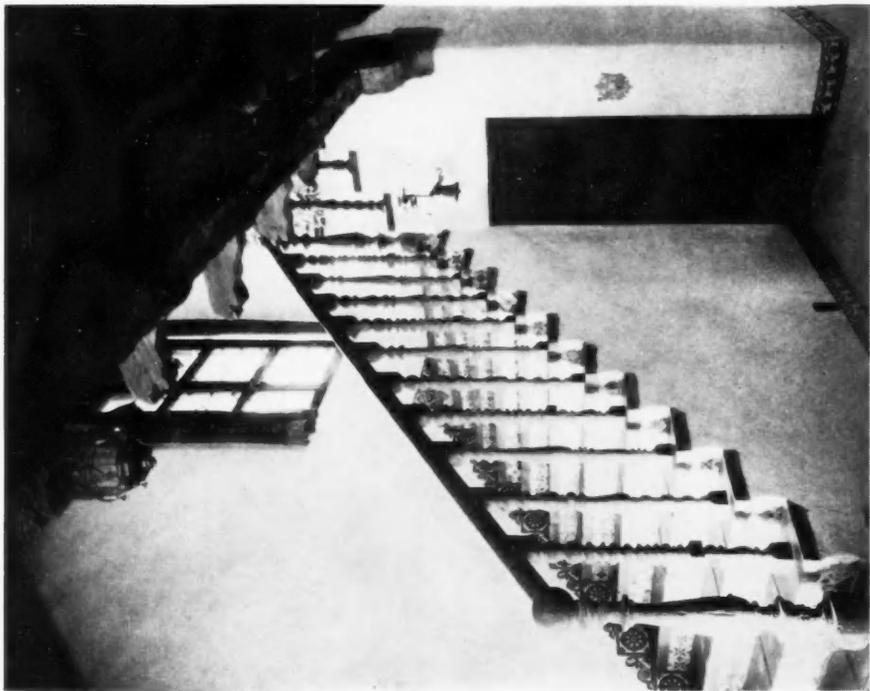
"DIAS DORADOS"—ESTATE OF THOMAS H. INCE, ESQ., BEVERLY HILLS, CALIFORNIA  
Roy Seldon Price, Architect



Main Doorway with Glimpse of Patio



Basement Plan  
 "DIAS DORADOS" ESTATE OF THOMAS H. INCE, ESQ., BEVERLY HILLS, CALIFORNIA  
 Roy Sheldon Price, Architect



Main Stairway

"DIAS DORADOS"—ESTATE OF THOMAS H. INCE, ESC., BEVERLY HILLS, CALIFORNIA  
Roy Seldon Price, Architect

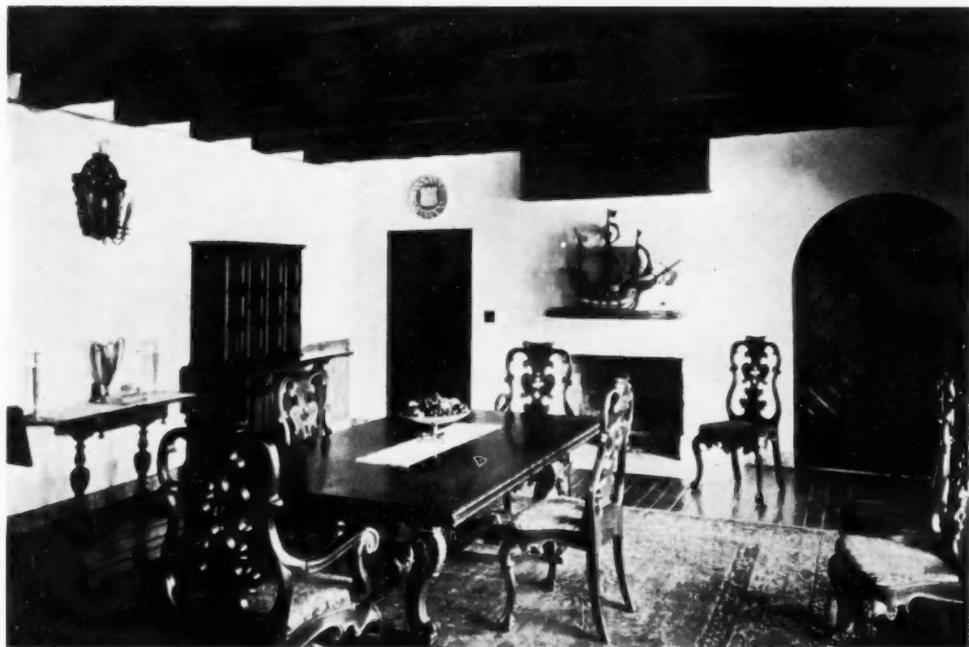


Upper Hall

Architectural  
Library



Entrance to Living Room



Dining Room

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Roy Seldon Price, Architect

Architectural  
Library



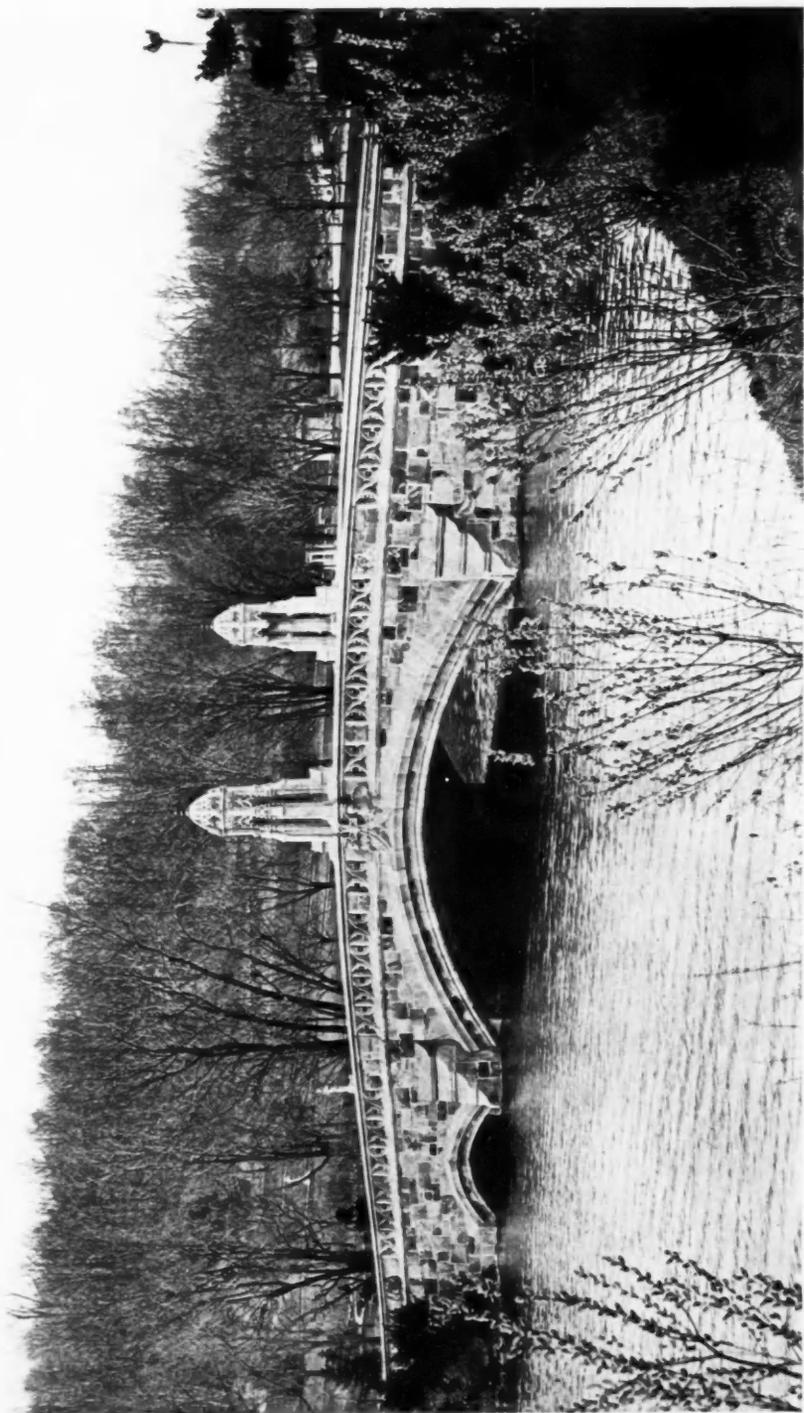
Old Well, Laundry Yard, and Service Entrance



Rock Stair Leading to Wading Pool and Lake Plunge

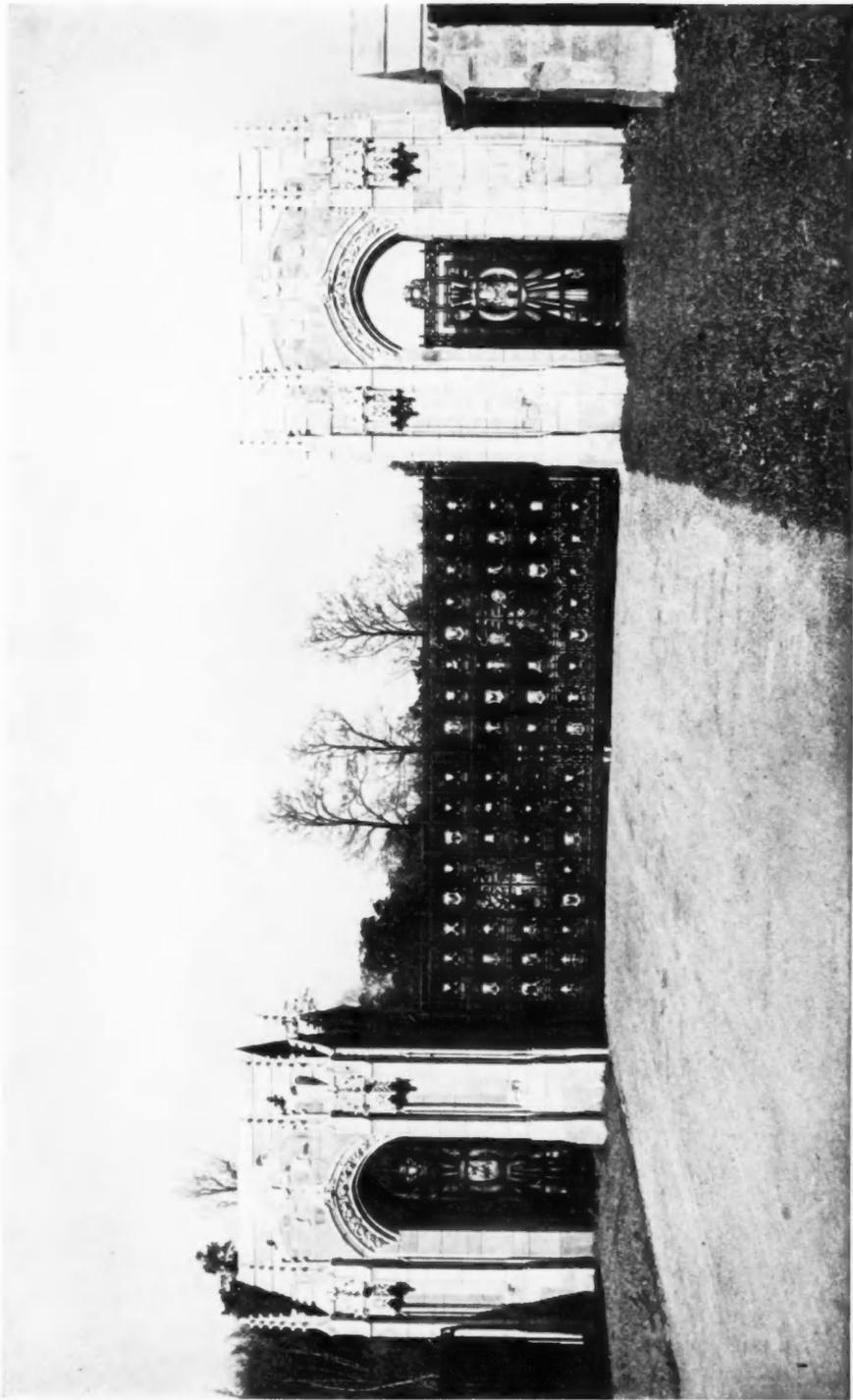
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Roy Seldon Price, Architect

Architectural  
Library



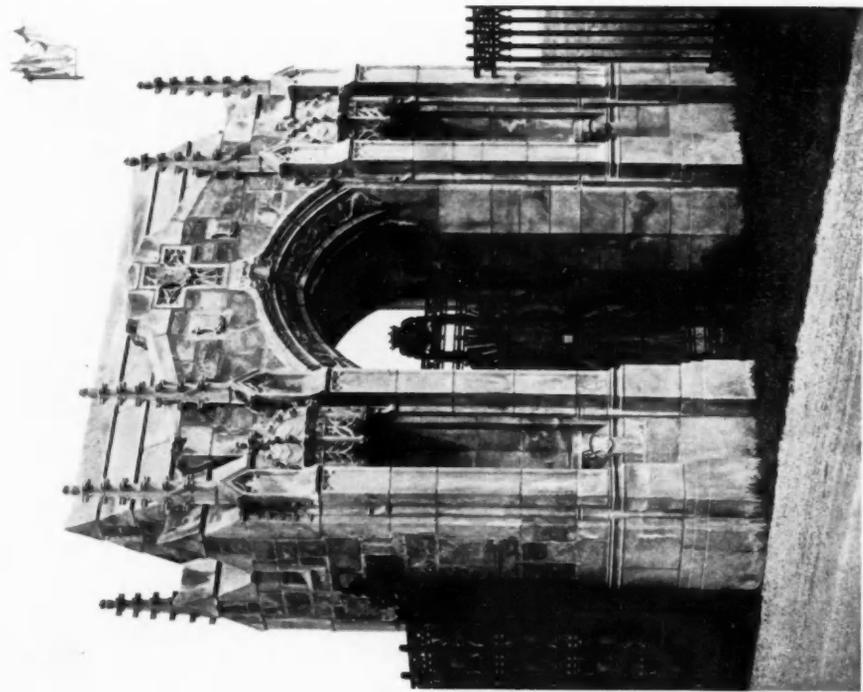
← BRIDGE IN CEMETERY OF THE GATE OF HEAVEN, MOUNT PLEASANT, NEW YORK  
Charles Wellford Leavitt, Engineer  
William Berger, Architect

Architectural  
Library

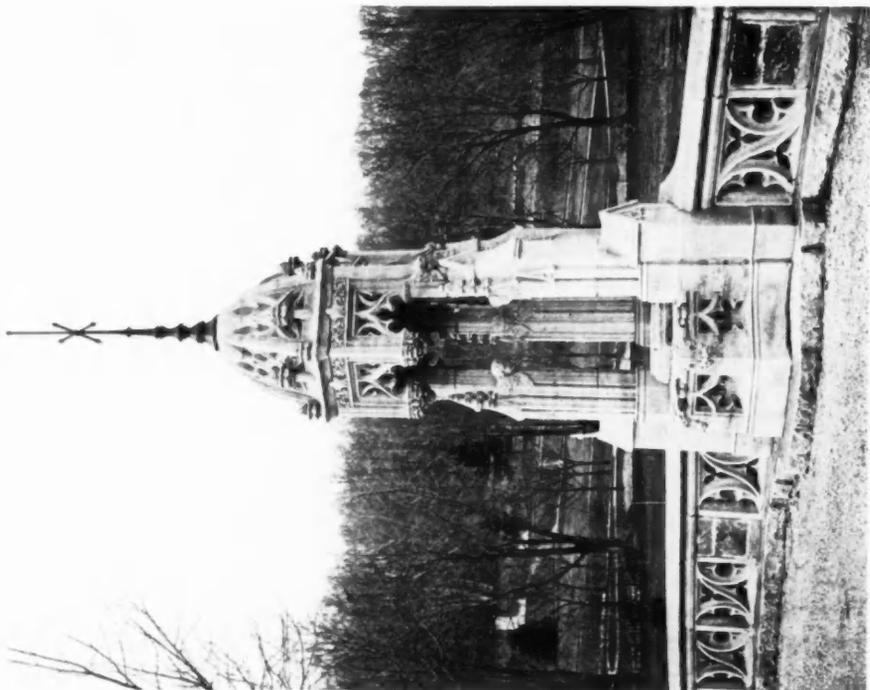


✓ GATEWAY—CEMETERY OF THE GATE OF HEAVEN, MOUNT PLEASANT, NEW YORK  
Charles Wellford Leavitt, Landscape Engineer  
Bloodgood Tuttle, Architect

Architectural  
Library



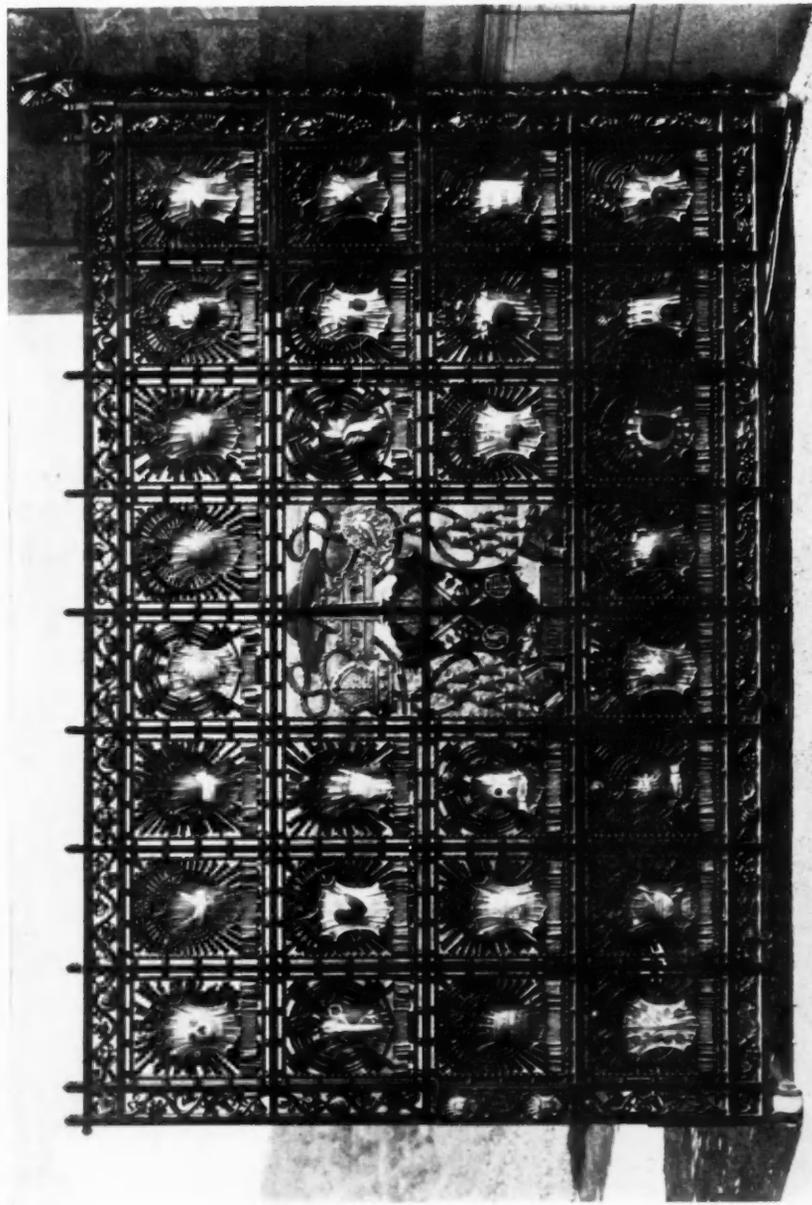
Pedestrian Gate  
Bloodgood Tuttle, Architect



Shrine  
William Berger, Architect

4 CEMETERY OF THE GATE OF HEAVEN, MOUNT PLEASANT, NEW YORK  
Charles Wellford Leavitt, Landscape Engineer

Architectural  
Library



Detail of Gate  
CEMETERY OF THE GATE OF HEAVEN, MOUNT PLEASANT, NEW YORK  
Charles Wellford Leavitt, Landscape Engineer  
Brookgood Tuttle, Architect

Architectural  
Library

# The LOW-RENTAL APARTMENT —AN ECONOMIC FALLACY—

By

Frank Chouteau Brown

## PART III

LAST MONTH WE traced the progress and development of certain economic experiments in Low Rental Housing in New York City, in contrast with the housing experiment of the Metropolitan Life Insurance Company that was more fully reviewed the previous month. This article is designed to give further information on the present housing situation in a city the size of New York, so that a clearer comprehension may be gained of its relation to these newer types of buildings. Added to this is a detailed analysis of a housing experiment in the city of Boston.

In this connection, mention of some of the surveys that have been undertaken in several of our cities might be of interest, primarily one conducted in New York by the *Evening World* during the fall and early winter of 1923, by a special staff of housing investigators. In the course of this investigation individual reporters lived for several days at a time in certain of the worst congested districts, and so were able to name house after house in which they themselves had lived under indescribable conditions, and under which hundreds of thousands of the population of that city must today be existing. Their records show that this situation exists not alone in "down-town" New York, as is generally supposed. The lower east side, Cherry Hill, "Hell's Kitchen," Mulberry Street, and Harlem, along with many of the cross-town streets in upper New York, were included in this survey, and it was declared in the published *résumé* that more than half the population of the city lived under similar conditions. Other large American cities are in better positions only in so far as the proportion of tenements is necessarily limited by the size of the community.

Another incidental to the situation indicates how conditions must inevitably become even worse in New York, and elsewhere. It might be well to make this plain at once, as it reveals the inevitable trend of present-day events, as well as an actual reason for existing conditions. Perhaps the sooner we can place the blame the better. Who is to blame, then? Primarily, you and I, and the more we may have done in the past to help correct this distressing condition of affairs, the more are we now to blame for their continued and more wide-spread existence. More particularly if we are members of Municipal Leagues, Women's Clubs, Chambers of Commerce, and Social Welfare Societies, are we directly responsible for what is continuing along these congested lines. But how? Was it not these very organizations, with many others, that a dozen or so years ago investigated these same conditions, and after much expenditure of energy and time, got the Legislatures of State after State to pass various "Housing" and "Tenement" laws, establishing the most rigorous conditions to govern and prevent such situations in the future? Yes, that was *exactly* what was done, and with that accomplished, all these good people settled down with a sigh of content and an unwrinkled conscience, and waited for the millennium. But, up to now, it has not come. And why not?

For one—and perhaps the most important thing—because of these very laws. How did they actually work out? They laid down the conditions under which buildings for the use of these same suffering people were to be built. Quite right. And then what happened? Absolutely nothing—for these laws were so drastic in their requirements, so increased

the cost to the builder, and allowed so little margin of return, that no building could be done upon any profitable basis. The owners of such property settled down, determined to make only the repairs absolutely necessary to keep their tenements occupied.

Next, of course, they found it desirable to jack up their rentals to recoup themselves for the expenses of these repairs, a move assisted by the fact that these new laws had at once begun to reduce or prevent any enlargement of the supply of low cost tenements, while the demand was steadily increasing. Today, we find all the old tenements of a dozen years ago still doing business, with the rentals about twice what they were then, *and no new tenements built*; while the population still forced to live in this class of housing has at least *doubled*. Hence the still worse conditions we find today!

The only relief has come through the removal of families from certain old sections of the city to more expensive types of residential property in newer portions of the municipality, resulting in the adaptation of these older properties to the uses of tenement-housing; and the law, which *should* have been applied to their alteration to their new use, has generally been avoided. Instead of attempting to alter these structures to meet the new requirements of tenement housing, they have in the guise of "rooming" or "lodging" houses, managed to accommodate three or four times as many tenants as they could possibly have housed as new-law tenements. Their owners have been saved the required and expensive reconstructions, and have secured for themselves a net income many times greater than otherwise possible.

But a new and ironically interesting factor has entered to complicate and make the situation still more unendurable. In some part, at least, these abandoned dwellings had been partially renovated to meet the needs of their previous better class of occupants. They had frequently been altered into smaller apartments, with fewer rooms than before. In doing this, the number of rooms allotted to sleeping purposes had been largely reduced and

the kitchens and dining rooms proportionately increased (the kitchenette was, at this time, just coming into vogue; and the dining alcove or breakfast room had not yet risen upon the horizon).

When the poorly paid inherited these cast off dwelling habiliments they had to make shift to utilize them as they were. In so doing, they found that the kitchen, as such, was the most uncompromising part of their inherited problem. The class that had formerly used these dwellings had use for but few bedrooms, and more use for dining room and kitchen. A parlor and one or two bedrooms sufficed. Of these rooms, the new tenants found that all but the kitchen could be used for sleeping equally well as for their original purposes. But the kitchen, largely filled with stove, sink, wash tub, doors and shelves, left little room for beds, even of the most movable cot variety.

When the cast-off apartment came to be one of three rooms, a kitchen, combined living and dining room, and one sleeping room, a third of the whole space was of little use to the new occupants. Nevertheless, they were being charged rent upon a room basis, and for this purpose the kitchen was as much a room as any other, even if less available. For this reason we find, in all our larger cities today, a more congested condition than previously prevailed in living conditions in the tenements. In older buildings, the toilets are in basements or yards, with sinks in halls and kitchens the only places available for washing by entire families and their numerous boarders. In the newer reverted sections more toilet facilities exist, but in the endeavor to fit a family into the confines of a three or four-room apartment, one of which is a kitchen, the crowding becomes even greater.

All this is merely by way of reminder. Other conditions, smallness of rooms, lack of windows, dirty and dark hallways, small light wells, remain as bad as of yore, and most of all remains the crowding of the block area with buildings. Every one of these blocks, now eighty to a hundred per cent overbuilt, could house

more people than it now contains in new buildings, that need cover only about one-half the block area, leaving the rest for light and air, and providing good rooms, sanitary conditions, and much better fire protection than now exists.

But the stringent housing requirements exist to prevent the owner from even attempting to better conditions. From a selfish, practical point of view, it is far better for him to contend with the old buildings, than to attempt to replace them with new structures that must comply with all the expensive factors of the Tenement House Law. The sole outcome of the law, combined with the annual increase in building costs, which have more than doubled during the last ten years, has been to hinder or prevent the construction of new and better tenements. It has actually so worked as to even bring about the preservation and continuance of the identical buildings that were the cause of the original housing legislation. Today matters are actually many times worse than they were then, not only in individual examples, but throughout the entire class of tenement dwellers compelled to live under these or similar conditions.

The old buildings are now in worse repair than ever, and more crowded. Others previously taken over for varied purposes have been later conscripted to help out. They in turn were less well adapted to meet the requirements of housing, and again no attempt has been made to build them over or to adapt them to their new use.

No permanent improvement can be expected until the same forces that united to obtain the legislation originally are willing to help modify these laws sufficiently to again place the matter of possible improvements in this class of realty in a more favorable light to the individual owner or investor, or until the City, State or national Government enters the field, in some one of the various ways that have proved effective in European countries.

Meanwhile we must recognize that a considerable amount of the damage caused by this class of legislation can never now be repaired. The fact that

building costs have more than doubled during the period since these laws were passed, can only mean that the new building that was stifled by this legislation, which otherwise might have been undertaken on a small margin of profit, has now become forever impossible for individual investors on any feasible financial basis whatever.

Last month's article contained two incidental points that should perhaps again be touched upon before taking up the detailed description of the building to which we give principal consideration this month. First, the fact was noted that the matter of fireproof construction should be given more consideration. This point should be stressed. In the case of the two buildings by Mr. Emerson illustrated last month, the structure was entirely fireproof; the same thing is true of the building we are illustrating in this article. The Metropolitan Life Buildings are not so built, wooden floor joists and studs being freely used. Quite aside from the factor of fire loss, this means greater deterioration, and consequent increased cost for upkeep.

The other matter was to call to mind that the plan of the Metropolitan Life Buildings for a 6% net return, with an additional 3% to refund the original investment, is almost precisely the basis upon which the principal "Open Stair" buildings have been constructed and maintained in New York, over the last ten years. The costs and rentals of these may be compared with the following data concerning the Charlesbank Homes of Boston. Care has been taken to secure exact and definite data of the individual experiment made in Boston, even though conditions have since so changed that, from an economic point of view, the financial status under which the venture was initiated can no longer apply. Nevertheless, as a practical attempt to solve the problem of providing low-rental apartments on a basis to make the enterprise independent of further philanthropic support, it has achieved an extent of actual accomplishment that equals, if it does not better, other existing housing schemes.



July, 1934

Figure 15  
"CHARLESBANK HOMES," BOSTON, MASSACHUSETTS

*The Architectural Record*

More than twelve years ago, Mr. Edwin Ginn, the publisher, recognizing the difficulty of providing wholesome and sanitary houses for working people at a moderate cost, undertook to construct a building for that purpose. He set apart a fund sufficient to pay for a plot of land and to build upon the site a structure of maximum capacity and practical economy within the limits of area and height established by himself and his advisors.

A lot of about 13,550 square feet area was obtained in one of the most congested sections of Boston, facing on the lower basin of the Charles River, a location that had but recently been improved by the development of a parkway and an embankment along both sides of the river. The plot of ground was situated a few hundred yards from a fine open air playground and gymnasium; the first municipal institution of the kind to be established in this country.

The land was on the corner of Charles and Poplar Streets, and was bounded at the rear by another narrower street, Porcelain Place, so that the site was open on three sides. As no elevators were to be included in the plan, the height was limited to a maximum of five stories above the ground. It was built with a flat tiled roof, kept as free from encumbrances as possible so as to be available for the use of the occupants in hot weather.

This structure is known as the "Charlesbank Homes," Fig. 15, and is managed by The Charlesbank Homes Corporation, under the direction of a group of trustees. The Corporation is not allowed to divide among its members the income or profits derived from the building, which are to be applied to the purchase of land and the erection of other buildings of like character.

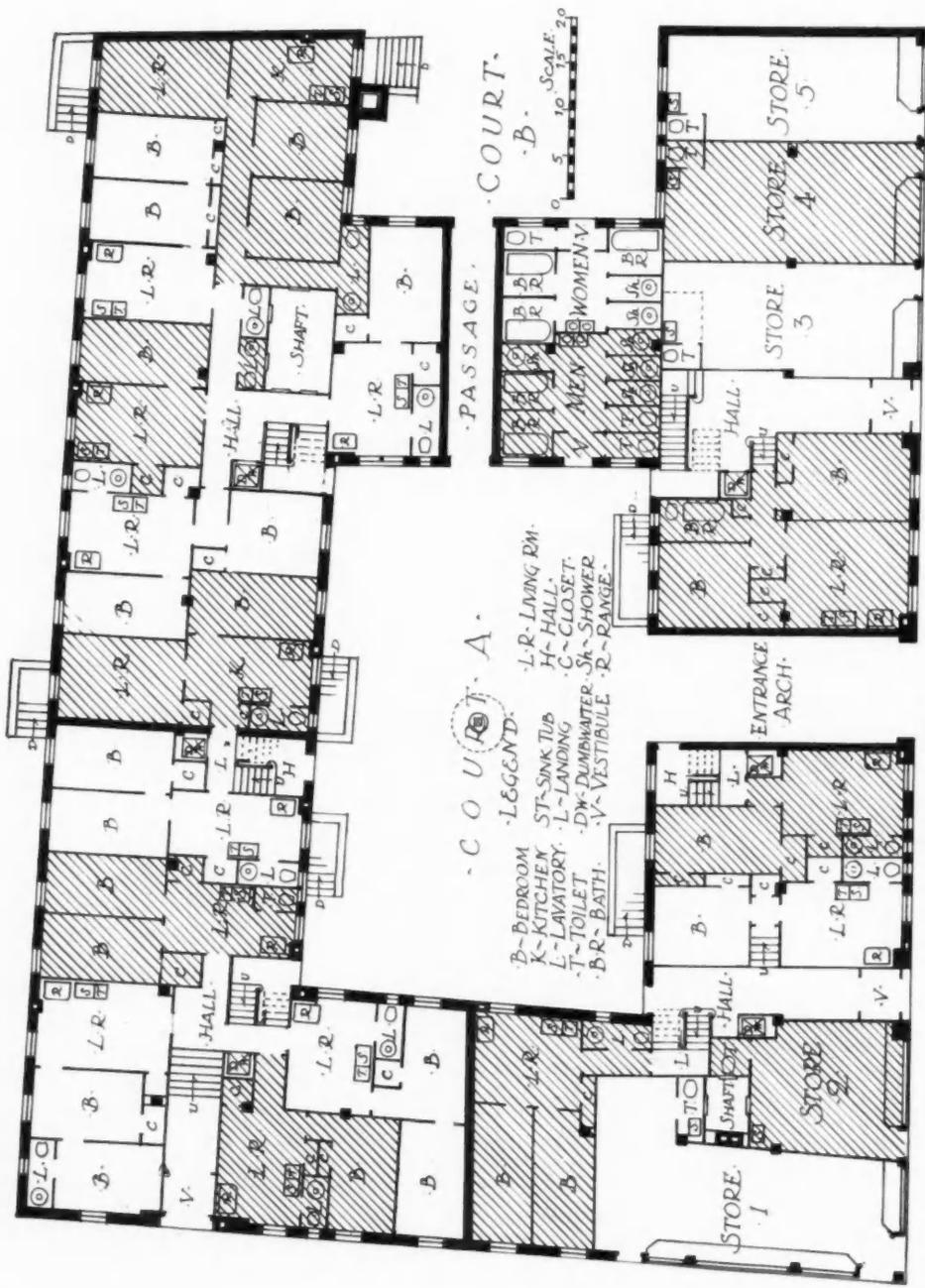
As originally planned, the building was divided into 103 apartments, arranged around two courtyards, with five shops along the principal street frontage, for the sake of the income to be derived from them (Fig. 16). The apartments are divided into suites of two, three and four rooms, the building having thirteen two-room, eighty-one three-room, and nine four-room suites, arranged around six

central staircases and halls, all reached from the courtyard, three of them being also approached by means of entrances opening upon the street frontages.

The majority of the suites have cross ventilation, and the two- and three-room suites have a toilet and shower. Some of the three-room, and all the four-room suites, have a full bathroom, (Figs. 16 and 17). In addition there are, on the first floor, a group of shower baths and tubs for the use of the tenants. All suites have dumbwaiter service, telephone connections with the entrances, water, heat and janitor service. The gas is paid for by the tenants, and the suites are provided with gas stoves. The hallways are lighted by electricity.

Not only was the building planned for economy of space, but also for economy of maintenance. The staircases are all of iron, with iron railings; floors are cement, and walls are hard, painted plaster. The building is of non-burning construction throughout, brick and concrete. The cellar has storage and steam drying facilities. The heating plant is oil-burning. The relatively small size of the courtyards has made it necessary to pave them with concrete. The larger central courtyard is 62 feet long by 38 feet wide, and the smaller court (located at the southern end, to obtain cross draft for the apartments at the inner end of the lot) is 38 feet by 21. They are connected by wide passageways on the first floor; both courts open on the narrower rear street, and the larger on the Charles bank in front, through a spacious archway, (Fig. 16).

It remains but to state that the building was completed in 1912, and to give the present scale of rentals. The prices charged are based partly upon location, whether on the front, toward the river, or on the courts or narrower street at the rear. The two-room apartments on the front rent for \$6.00 a week, those on the rear for \$4.00 a week. The rent of the three-room suites is partly affected by the location, and also by the fact that some have more plumbing than others. The front ones vary from \$7.25 to \$8.00, the rear from \$6.50 to \$7.25. The four-



C O U R T

- LEGEND:
- B - BEDROOM
  - K - KITCHEN
  - L - LAVATORY
  - T - TOILET
  - B.R. - BATH
  - L.R. - LIVING RM.
  - H - HALL
  - C - CLOSET
  - DW. - DRAINWATER
  - S.R. - SHOWER
  - R - RANGE
  - ST - SINK TUB
  - L - LANDING
  - V - VESTIBULE

SCALE: 1" = 15' 2"

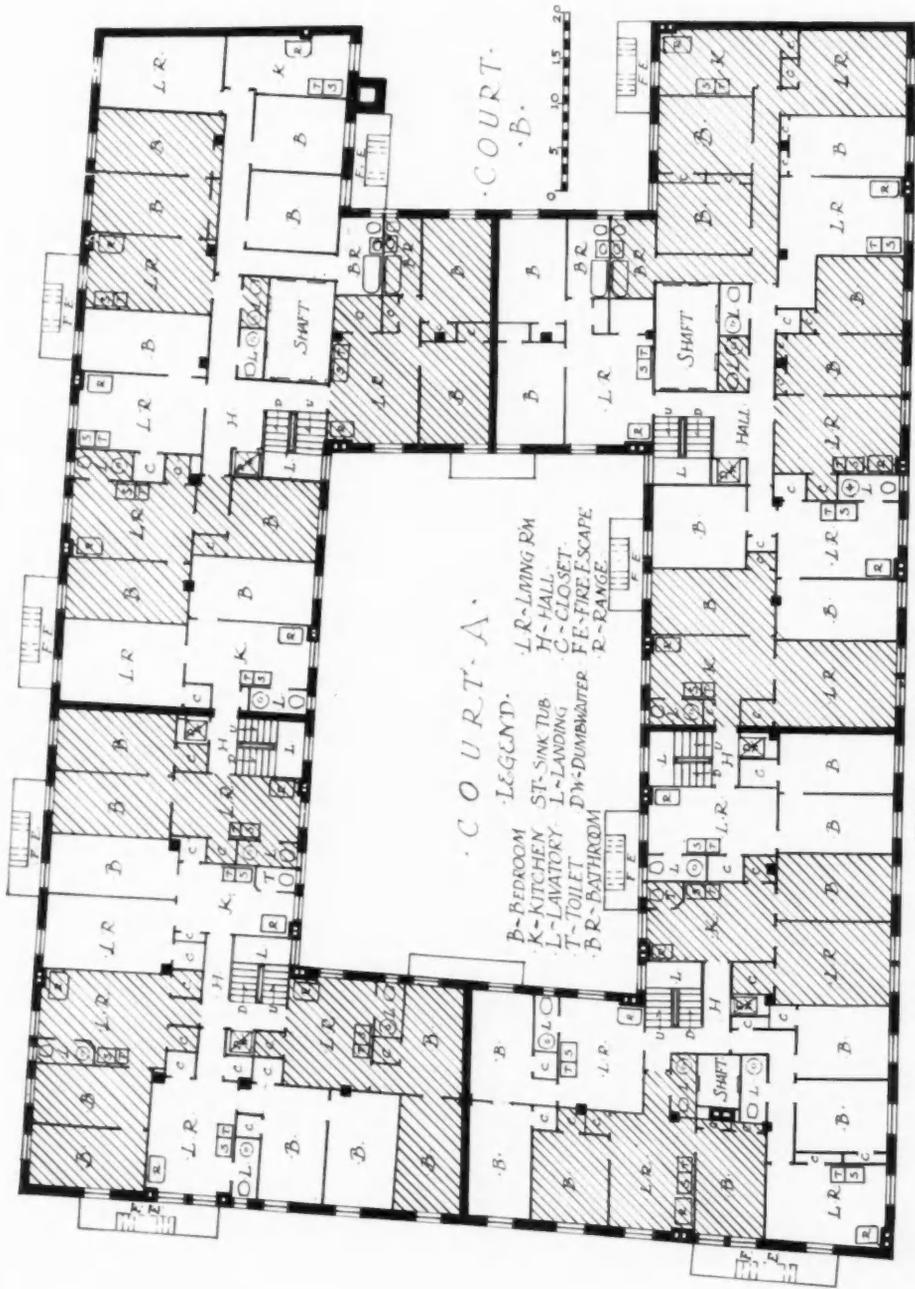
GROUND FLOOR PLAN

The Architectural Record

Figure 16

"CHARLESBANK HOMES," BOSTON, MASSACHUSETTS

July, 1924



TYPICAL FLOOR PLAN

July, 1924

Figure 17  
 "CHARLESBANK HOMES," BOSTON, MASSACHUSETTS

The Architectural Record

room suites rent on the front for \$8.50; in the rear for \$7.75. This is at the rate of \$33.50 to \$36.75 a month, or \$8.35 to \$9.20 a room for the four-room suites; \$28.20 to \$34.70, or \$9.40 to \$11.35 a room for the three-room suites, and \$17.35 to \$26.00, or \$8.67 and \$13.00 a room for the two-room suites.

On this basis the property at the present time nets only about 3% profit, and it of course has no interest charges to pay, as it was given into the hands of the trustees clear of debt by the donor. The original investment stood between \$295,000.00 and \$300,000.00, and the construction was done at a time when building prices were at about their lowest.

At the present time there is a long waiting list, and all applicants are investigated carefully before being accepted. Only those with a reputation for good house-keeping and good character are admitted. Of course, the small size of the apartment makes the tenancy of large families impossible, but there are a number of tenants with two children, and one with three, the latter all born in the building.

The fact that the building stands in a neighborhood now largely Jewish, accounts for the greater part of the tenants being of that faith. Other nationalities are Italian, Irish, Swedish, Scotch, English and American. It is considered that 60 per cent. of Jewish occupants would be the desirable maximum.

In the beginning the suites were not at all popular with those native to this district. Their bareness and their extremely clean and sanitary aspect were perhaps not so inviting as the older, more atmospheric quarters then most populous in that neighborhood. The feeling was intensified, perhaps, by the fact that the interior walls were cold and gray in tone, suggesting too much the hospital. It was afterwards found advisable to ameliorate this condition by using warmer colors on walls and ceilings, and from these first years on, the building has easily been kept full at all times.

At the beginning, a scale of rentals had been determined that ran from \$1.25 to \$1.75 a room, or from \$10.75 to \$15.20 a month for the two-room; from \$15.25

to \$22.75 for the three-room, and from \$21.20 to \$30.30 for the four-room apartment. Since then, however, increased costs of fuel, taxes, and labor have made necessary an increase in rentals. As will be seen, the increases have been made mostly in the lower rental suites of two rooms, being about 70% advance on the lowest priced, smallest suites, to almost 85% on the lowest priced three-room suites and dropping to 50% advance on the higher priced three-room and lower rental four-room apartments, while the highest priced four-room suites were advanced only about 10%. The average increase is about 50%, and the variation in percentages came about from an endeavor to equalize the original rentals and still keep the totals down as low as was possible, in order that the occupants would still remain in the class of tenantry desired.

Now an examination of the plan may be made with advantage, in order that we may discover another means by which the economy of this particular venture was greatly aided. The building covers about 10,509 of the entire area of 13,529 square feet, leaving 3,020 feet in the two courts, or about 22% of the total area.

A look at the typical floor plan (Fig. 17), will show that the structural supports of the reinforced concrete floors are the walls and a series of piers. All the intervening partitions, except the four cross fire walls, are of plaster on wire lath, both sides. This is so much an economy of floor area that the saving of the 1,985 to 2,000 running feet is sufficient to give six or seven more rooms to the floor, or eleven additional three-room apartments to the entire building, thus increasing the income by an average of \$340.00 to \$350.00 per month.

Attention should also be directed to the fact that great pains have been taken to provide cross draft for as many suites as possible, a matter that was given some consideration last month. In the case of several suites, it is apparent that considerable passage space has been taken in order to make this possible. It is problematical as to what can best serve the life and use of the building, a rigid economy

of arrangement that might disregard this consideration, or a less strict economy in construction that would provide this additional comfort for the tenants.

The other debatable point is in regard to how many apartments can be reached from one staircase without too much waste of passageway, and too great inconvenience of arrangement. In the typical floor plan, (Fig. 17), it appears that of the six staircases, two reach only two apartments on a floor, two connect with four apartments on each floor, and the other two reach five apartments. It is in these latter cases that we will find the plan separates the toilet in some cases from the private hall; or that it becomes necessary to go through one bedroom in order to reach another, neither arrangement desirable, but the latter not so objectionable as it at first seems when adequate resident control is maintained over the occupants, as is true in this case. Such an arrangement is often an actual convenience, when the entire occupants of the suite are a couple with small children.

In the first of these articles particular examination was made of the newest and largest experiment in obtaining low rental housing in New York City, and it was found that with all things considered, the whole experiment was finally made possible only by an economically unsound, tax exemption law operating as a bonus, a combination of circumstances not always available for such purposes.

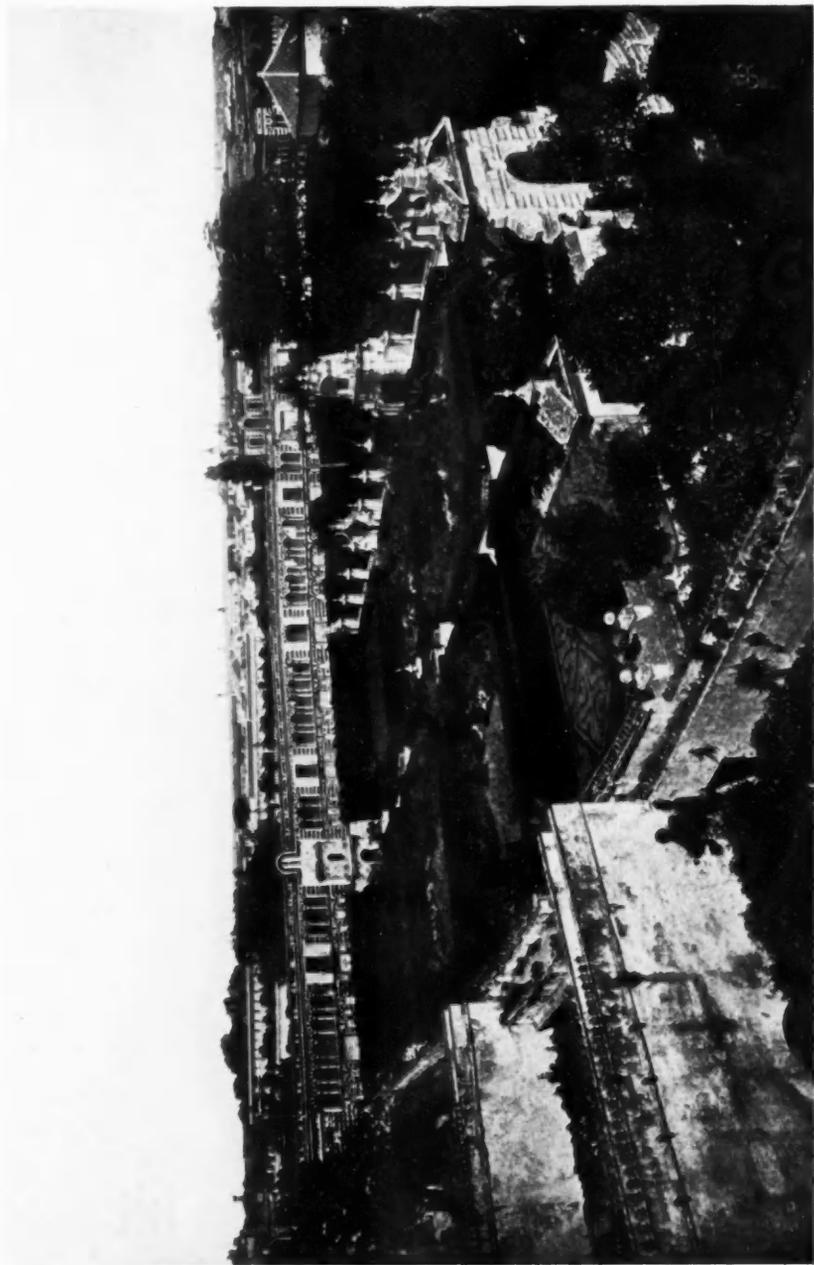
In contrast to that venture, we have

here had an opportunity to even more carefully examine a similar operation that has been in use since 1912, fully twelve years, also on an unusual financial basis. All the usual building charges were saved in this instance. The property runs with no mortgage interest overhead, it is managed by trustees who draw no salary, and yet on the scale of rentals given, it has been unable to make a net profit of more than  $3\frac{1}{2}\%$  in any one year, and for a large proportion of its operation there has actually been no profit at the end of the year. This was true of the earlier years of its existence, either from the fact that rentals were first established at too low a rate or from vacancies occurring too frequently, especially during the summer season; also from necessary expenses incurred in perfecting the heating and drainage systems, or other unexpected repairs and replacements, incurred despite the fact that the building was originally made as permanent and indestructible as possible.

It is true that this building is non-combustible in type of construction. But it is also true that, if it were to be built under present-day conditions, it would be at a cost of more than double the original. And this, on any equable basis of return, would therefore necessarily almost double the present scale of rentals. And so again we find we have been turned by the inevitability of the facts involved into another blind alley, and have once again found low rental housing to be an elusive myth, an economic fallacy.



BURTON-ON-THE-WATER, GLOUCESTERSHIRE



*The Architectural Record*

General view, showing the wall promenades  
THE ALCAZAR GARDENS, SEVILLE

*Photograph by Latoste*

# ANDALUSIAN GARDENS AND PATIOS



By

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

## PART VIII. - *The Alcazar Gardens, Seville*

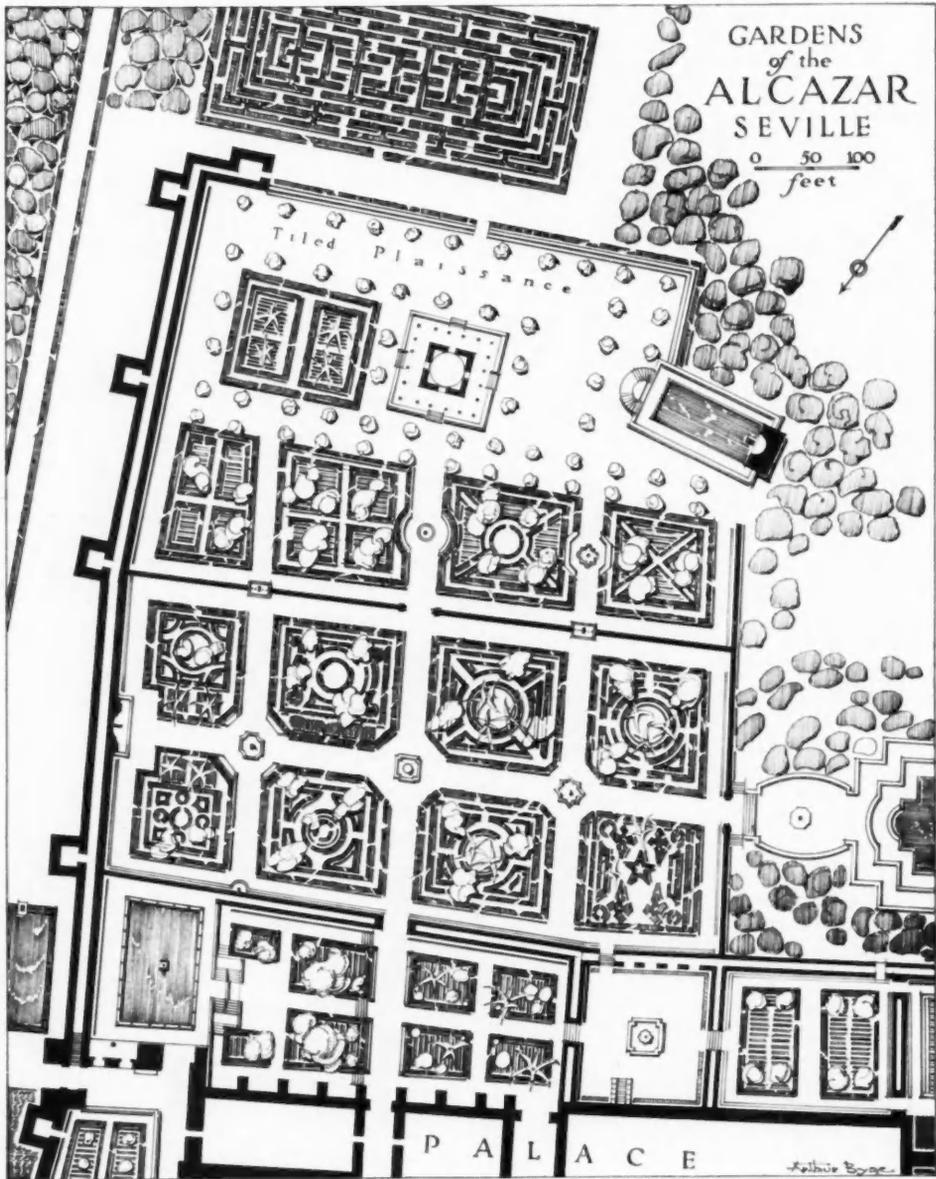
SEVILLE offers, in the park of its *Alcazar*, the most complete early Spanish example of the level type. In addition the city contains the gardens of the Alba and Medinaceli palaces and the modern *Parque de Maria Luisa*; while in the way of very small gardens and patios there are any number that will amply reward the searcher who is bold enough to bribe his way into them.

From classic times the site of the Alcazar has been important in the history of Seville. After the Romans, the Moors built their citadel (Arab, *al-Kasr*) here; this was towards the end of the twelfth century, Seville's most prosperous Moorish period. Of this building nothing remains. Its precincts were vast, having extended down to the Guadalquivir and included the ground now occupied by the *Fabrica de Tabacos*, the *Palacio Santelmo*, and the *Torre del Oro*. For the rebuilding of the destroyed Alcazar, Peter the Cruel (1350-69) deserves the credit. As his architects and craftsmen were Moors and as the palace is proof that they were following their own oriental tradition in architecture, we may safely presume that the garden they made for him was also after their own manner.

How much of their layout was preserved by Christian monarchs can never be more than a matter of conjecture. Charles V meddled with both palace and garden; considering practically all the tiles seen in the latter date from the sixteenth century and onwards, one would not be far wrong in assuming that Peter

the Cruel's garden was without them and thus truer to precedent. Within the palace, however, and dating from his time are fine early examples—*cuerda secas*, *cuenecas*, and even mosaics—which those who are interested in old tiles should not fail to examine. The garden was again remodeled but only in part by Philip IV and Philip V. The latter is said to have added a fish pool; if this means the main pool on the uppermost level it is likely that it was on the site of a former reservoir, for from this point the whole garden is, and apparently always was, irrigated.

As to scheme, it is chiefly absent. The layout is made up of the usual series of walled enclosures falling haphazardly in line. Even with so much ground at their command the gardeners never thought of creating long vistas nor planting alleys of trees. The main point to observe in the plan is that the enclosures nearest the palace are smallest, averaging seventy-five by a hundred feet, and admitting of more intimate treatment; while in the larger ones the set out plot units remain much the same but are repeated in order to fill a given area and thus keep all in the same scale. Where the plan shows, as it does on its outer edge, greater motivation even the layman's eye will instantly detect the eighteenth century. Of the vapidness of those decadent "Philippine days" nothing could speak more eloquently than the ambitious but fortunately unfinished project in the northwest corner beyond the courts of Maria Padilla.



*The Architectural Record*

July, 1924

General layout  
THE ALCAZAR GARDENS, SEVILLE

The Alcazar grounds are entered at the uppermost level, which brings one immediately to the main irrigation pool, backed up by the rococo wall or rather, rococo facing to Peter the Cruel's fortified wall. From this eminence one descends at once to the main level. The first parterre parallel to the palace is known as the *Jardines de Maria Padilla*. Opening on this are the several vaulted grottos where, if legend be true, this mistress of Peter the Cruel used to bathe. The paths of contrary axes lead to the so-called baths of Jane the Mad and the pavilion which her son Charles V built. The Padilla parterre and the plaisance of Charles V are, to our mind, the best of the Alcazar Gardens.

These gardens, being fairly large, offer a special chance to appreciate the effectiveness of long stretches of pleached white walls. Those contiguous to the palace extend up to the second story terraces, and their tops are turned into promenades and provided with a continuous parapet seat. Thus the inmates may step out and walk through the garden at second-story level, so to speak. Where walls of different height abut, the two levels are connected by parapeted steps. The top of the north or fortified and buttressed wall is likewise connected with the palace terrace by means of an arched passage over the entrance to the gardens; while the arcaded gallery built in the thickness of the wall can be reached either by a stair from the garden or a passage from the palace. Facing south, as it does, this wall gallery is sheltered from cold winds in winter and hot sun in summer—a practical as well as a decorative feature. Although none of the garden walls have fine iron or wooden gates there are several recessed window openings, treated in tile, that are particularly beautiful.

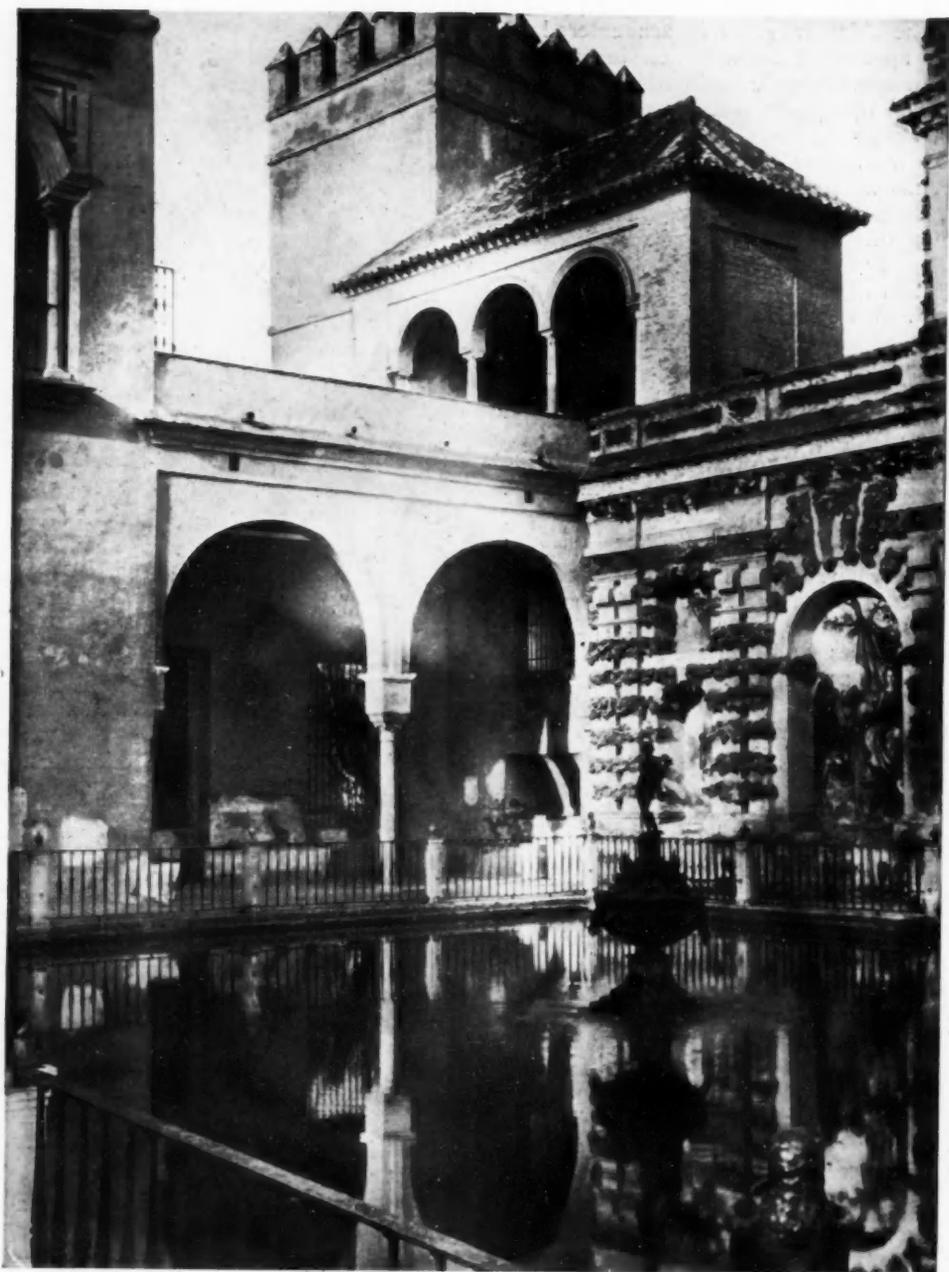
The only decorative accessory is the azulejo. Indeed, these gardens are a veritable museum of fine mellowed sixteenth-century azulejos; yet for all their prodigality there is a restraint as compared with the new Sevillian work. This is particularly noticeable in the pavements, mostly in unglazed dark red with-



Entrance to the Alcazar Gardens with an over-portal in blue and yellow terra cotta

out colored insets. On the other hand fountains, basins, benches, stairs, and the Emperor's pavilion, are all in polychrome. Best among the fountains are those at the intersections of paths—low, star-shaped, and treated in yellow, green, and blue. These appear to have been taken as the model for every new fountain placed in Seville in the last ten years.

The polychrome bench is here seen at its best because, being of considerable length, it has not the abruptness of the short park bench of three or four seats. In combination with walls that measure from fifty to seventy feet long, or set against an equally long hedge, it almost achieves monumentality. Near the pavilion so often referred to is a *ronde pont* featured with a circular bench in four sections, which is particularly interesting for its color. Unbacked, the bench is set against a high mass of box with whose deep green the brilliant yellow, blue, and light green sixteenth-century pisanos make delightful harmony. The French



*The Record*

July, 1924

Pool and Entrance Loggia  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

*July, 1924*

Garden of Maria Padilla, adjacent to the palace  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

July, 1924

Planting forms a green background for the polychrome tile accessories  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

July, 1924

Differences of level have been purposely created to add interest  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

*July, 1924*

The walled enclosures are connected by griled openings  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

July, 1924

A paved patio between two planted plots  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

*July, 1924*

Gallery in the thickness of Peter the Cruel's wall, forming a sheltered promenade overlooking the garden

THE ALCAZAR GARDENS, SEVILLE

gardener who arranged the Ronda place already illustrated did something of the same sort with very good results.

As a tile creation the Emperor's summer house and the court in which it stands are a *chef d'oeuvre*. The former we have described, calling attention to the fine lustre tiles, of which not many remain today in Seville. It is set in the center of the court covering about half an acre, and this whole space is paved with unglazed red tiles laid in herringbone. Innumerable little circular beds for orange trees are edged with colored tiles, and around the enclosing wall runs a continuous tile bench. The trees, well clipped into spherical form and neatly set in their round earth pockets, appear dwarfed, as if they belonged to an embroidery or tapestry. When thick with fruit nothing could be more decorative than the golden green spotting in conjunction with the colored tiles. As a garden this spot has somewhat the quality of a primitive painting—perhaps for the same reason. It has *no drawing*, all is off axis and askew for no apparent reason, yet the result is charm.

Commenting on the plan of the Alcazar gardens it was observed that the walled enclosures nearest the palace (*de Maria Padilla*) were smaller and treated more intimately; meaning that they were more like outdoor rooms. As an extension of the living apartments they were kept very formal, mostly in tiles. Practically the only planting is against the white walls which are made beautiful by vines and pleached trees. The only bloom is that provided by potted plants set freely about (*en passant*, the large pots of cream glaze with the royal arms in blue are commendably unpretentious and do not try to rival the polychrome of the tiles.) The first section, practically flowerless except when its immense and very impressive oleander tree is in bloom, offers an enchanting play of soft color as one enters from the upper level. Glossy, purplish green in the oleander leaves, waxy yellowish green in the lemon trees, and all the shades between; brilliant yellow and blue in the tiled fountains and benches, and their reflections



Stair of polychrome tiles built in the thickness of the wall and leading to a promenade gallery on top

in the broad basin heightened by the potted carnations that stand around. Out of these simple elements plus a few lordly peacocks a masterpiece of coloring has been created.

A great deal of interest is added to these courts by their being at slightly different levels and connected by tiled stairs. The whole garden terrain was probably equally flat, and these differences were intentionally created. Another effective detail that deserves mention and which we also suspect to have been intentional is the slight deflection of the main axis; by this trick, in the long vista through the several patios one always gets one side of the arched reveal beyond instead of merely the blank opening.

In the next and much larger parterre parallel to the Padilla, planting is the main feature; eight big plots set out in mazes of box and myrtle. These mazes



*The Architectural Record*

July, 1924

Pavilion of Charles V. The colored tiles are among the finest in Seville  
THE ALCAZAR GARDENS, SEVILLE



*The Architectural Record*

July, 1924

Baroque pavilion and the so-called Pool of Joan the Mad  
THE ALCAZAR GARDENS, SEVILLE



Photograph by Lacoste

General view of the Alcazar gardens taken twenty-five years ago, before new trees were planted

are of every conceivable design, geometric and scroll. Here are found the previously-mentioned insignia of the military orders outlined in box. Above these densely planted beds rise lofty date palms—the whole forming a green shade garden.

A more attractive garden than this of the Alcazar is hard to imagine. One feels the simplicity of the plan and is convinced that it must date back to Peter the Cruel's reign, if not earlier. Charles V's half-trained Spanish Italianists, had

they started with virgin soil, would have attempted an ambitious partie and felt it necessary to dissimulate the irregularities of the site by some recognized academic solution. Confronted by an existing Moorish layout they wisely took the line of least resistance and did but little to modify it. Philip IV and Philip V's gardeners were less prudent; their trivial rococo revetment, *à la Boboli*, to the sturdy old medieval wall and their effort to *Louisize* the garden area to the west are distinctly unpleasant anomalies.

## CONVENTION NOTES

IMPRESSIONS OF THE FIFTY-SEVENTH ANNUAL CONVENTION  
OF THE AMERICAN INSTITUTE OF ARCHITECTS,  
WASHINGTON, D. C., MAY 21-22-23, 1924.

By HUBERT G. RIPLEY

IN THE DAYS of the "roaring nineties," Washington was a city of many fine buildings. Broad streets and bathukolpian sidewalks offered opportunities for splendid vistas. Today the genius and wealth of the nation, the product of the foremost painters, sculptors and architects have been lavished on its adornment and up-building, until it has become a city rivaling the glories of Ancient Rome and the grandeurs of Tarshish and Carthage.

To attempt an impression of the fifty-seventh annual convention of the American Institute of Architects without the background of the city constantly in mind and view would be like a pageant without panoply—the songs of Ossian in the Morse Code. Full stenographic reports of the proceedings will reach every member of the Institute in due season, and exact information of all that transpired will be reported faithfully in handsome pica with nonpareil footnotes. This is merely a divagation that will, we fear, serve the statistician poorly. The continuity of the various events in these impressions is not guaranteed, and there are of necessity many omissions. Perhaps undue emphasis may be observed where undue emphasis is not called for. If such be the case the decisions in the official report are to be regarded as final.

The convention began on Tuesday evening at the Washington Hotel. The Washington Hotel is a pleasant place, large, airy and comfortable, with a refreshing absence of exotic marbles, magniloquent murals and period furniture. The prices are only slightly more instead of three or four times too much, which is comforting, and one soon learns that a two-bit tip for such *services menus* as bringing a bottle of White Rock with a pitcher of cracked ice and two tall glasses to Room 610, is from the recipient's point of view, the ideal amount. (We always suspected that a dime was not just the thing, and now we are sure of it.) The

registration committee was busily engaged in the "Spanish Garden" room (why so called is difficult to understand) and somebody (we cannot now recollect who) was circulating a cabalistic paper in behalf of Stanley Parker, that everybody seemed most anxious to sign. We were not told what it was but as we all love Mr. Parker and trust him implicitly, we were proud to be asked to add our name to the list.

Wednesday morning dawned gray and opaline, like one of Whistler's "Arrangements," with a fine Scotch mist as the delegates met for breakfast in the café. The café serves a "Club" breakfast, also "Club" lunches and "Club" dinners. In the old days these used to be called "Combination" breakfasts and "Table d'Hôte" lunches and dinners. You could choose a meal of the simplest, coffee and rolls (Combination No. 1—35c.) or you could have strawberries and cream, cereals, sirloin steak with a rasher of bacon, hashed brown potatoes, poached eggs *sous cloche*, finishing with waffles and strained honey (Combination No. 9—\$1.75). In "The Washington" the rules of the Club Breakfasts are strict, any deviation is heavily penalized. But as long as one plays the game one gets on very well. Upstairs in the Restaurant more freedom is allowed.

It is a delightful stroll across the park to the Corcoran Hemicycle, where arrangements had been made for the convenience of the delegates. The walls of the coat room had been tastefully hung with a series of *genre* paintings that were well worth studying, and seemed to afford a gratifying degree of interest to all. The human amenities had not been forgotten. Adjoining the coat room was the "Journal" book shop, where Mr. Whitaker had arranged a display of the most fascinating books, prints, etchings, sketches and posters that we have ever seen gathered together for sale. The temptations of Saint Anthony were not

more potent than those of the ingratiating editor. Fine bindings at ridiculously low prices, splendid and exotic editions of belles-lettres from Roman times to the present day, side by side with the finest folios and monographs of the masters of the ages, intoxicated the senses and acted like a dose of heroin on the customary caution of the delegate with slender purse. During the entire convention the space reserved for the book shop was thronged with a crowd of excited buyers.

Promptly at 10.32, President Faville declared the Convention in session. Every seat in the Hemicycle was filled, numbers standing at the top of the bank of seats where openings in the Doric colonnade permitted. There were eight regular sessions of the convention in two and one half days, besides numerous informal sessions of varying character. The house was sold to capacity at every performance, though the audiences were apt to be somewhat tardy in assembling. A small percentage of the fair sex, and a larger percentage of bald heads were noted. The gathering as a whole was dignified, austere and cosmopolitan in character.

The president's address was listened to with attention, and at its close the impressive tributes to the passing of Henry Bacon, Louis Sullivan and Bertram Goodhue were received with deep feeling. The great loss that the Institute has sustained in the death of these noted men within a few short weeks, is irreparable.

The treasurer and the secretary each presented reports that indicated how intensive is the self-sacrificing and conscientious performance of the multitudinous duties of these officers. It is estimated that by 1926 there will be 10,000 architects in the United States and that a fitting proportion eligible for membership in the Institute would be 4,000. The present membership is nearly 2,800, leaving 1,400 to be taken in during the next two years. How best to interest these men so that they will join us is one of our problems.

An interesting, though not illuminating discussion on the plans for the Octagon House brought out a strong sentiment for the restoration of the entire group

of buildings to its pristine condition.

The Wednesday afternoon session was given over to the consideration of public building problems and addresses were delivered by Lieut. Col. Clarence O. Sherrill, who spoke on the need of more adequate housing of Government Departments and in support of legislation sponsored by Senator Smoot, and Brig. Gen. Herbert M. Lord, director of the Bureau of the Budget, who gave an illuminating and picturesque exegesis of the problems that confront this most necessary department. "A year ago," said Gen. Lord, "corrections in authors' proofs cost the government the appalling sum of \$240,000, just to change a 'which' into a 'that,' or the re-phrasing of the subjunctive into the past definite. It reminds me of the man who found two needles in his soup and reported his discovery to the waiter who had always served him with scrupulous attention. The offending dish was removed and the waiter shortly returned with the explanation—'Beg pardon, sir, but that soup was a typographical error,—it should have been noodle soup instead of needle soup.' This year the expense for proof corrections will be but \$60,000, and next year, we'll cut that figure in half if we have to split every infinitive in the English language."

The fag-end of the afternoon was consumed by Mr. Kelsey's illustrated lecture on "Rome! Radiating Rome." There were two things worthy of note—the speaker's delivery was in a loud, clear resonant voice and he did *not* (as Heyward Broun remarks) fall off the platform. This is as far as we care to go. The evening session, presided over by Mr. Dunning, was in the nature of a report on the curriculum of our foremost architectural schools, and an earnest appreciation of the devotion of the late Lloyd Warren to the ideals of the Beaux Arts Institute of Design. The founding of this Institution which has exercised such a profound influence on recent American architecture, is due mainly to his efforts. Its astonishing progress is shown in the last thirty years by the increase from forty *rendus* to over three thousand during the current year. Where-

as twenty-five years ago about one hundred architects returned each year from the Paris ateliers, now there are none coming back. The work is being done in hundreds of ateliers scattered all over this country from Seattle to Palm Beach.\*

Thursday morning was magnificent. The perfume of the rose gardens, the kaleidoscopic masses of iris, the showiness of the salpiglossi and the brilliance of the *Prunus Japonica*, the fleecy clouds accentuating the azure of the sky, formed a background for the stately marble and tawny limestone palaces lining the boulevards of the Capital. In any other but an American city, flower stands would abound on the street corners and banks of blossoms would greet the eye in the public squares, just as in the piazza d'Espagna or the flower stalls of Nice and the islands of Picadilly Circus. Perhaps we are too busy to bother with nosegays or a *camellia* for the *boutonnière*, though there was evidence of floral and faunal research by some of the delegates who arrived late at the convention hall. At least a genial air of wild thyme hung over certain ones, indicating an instinctive love of the humanities.†

Our duties were of such an absorbing nature that we had little time to take note of new buildings since the last convention. Mention must be made, however, of Arthur Heaton's new building for the Washington Loan and Trust Company, on Seventeenth Street opposite the inchoate mass of the State War and Navy Department. Its façades are of dazzling Kentucky limestone (which seems to weather so exquisitely in the climate of Washington). There is a Spanish tile roof and bright bronze in the windows and doorway. A highly polished stylobate of lavender syenite or igneous hornblende surmounted with a noble torus moulding completes the façade, and carries out a color scheme that is most entrancing when lighted up at night. Well proportioned

mouldings frame the great windows and the interior is chaste and inviting. One feels that perfect and implicit trust may be placed in such a depository. On Sixteenth Street at the very top of the hill is the New All Souls Church by Coolidge & Shattuck. This firm won the Harleston Parker Gold Medal in Boston last year for excellence in design and construction of the Boston Lying-In Hospital. Should they ever build such a beautiful church as All Souls in the Metropolitan District of Boston, the medal would be given them again by acclamation. It is a generous though modest group of buildings in red brick and light gray stone with a noble spire that pierces the vault of high heaven. In design it satisfies the soul, and one is constantly finding delightful surprises in detail of exterior and interior. Wren, Bulfinch, Vanbrugh, or MacIntyre would be proud to have the church attributed to them.

Beautifully situated on B Street fronting the Lincoln Memorial is the new building of the National Academy of Sciences and the National Research Council. This splendid Temple of the Sciences dedicated scarcely a month ago, is, as all know, the work of the lamented and well-beloved Bertram Grosvenor Goodhue, ably seconded by Lee Laurie. It would be hard to imagine a finer structure for such a purpose or one where the sister arts are more closely interwoven and inter-dependent. It is the ideal union of architecture and sculpture. Each is the complement of the other, and the beauty of both is an imperishable tribute to the immortal gods of High Olympus.

The morning session was thirty-seven minutes late in starting—in fact all sessions were behind schedule—but the machinery worked efficiently as soon as the throttle was turned on. The report of the Committee on credentials showed that out of some fifty-five chapters only six were unrepresented, the total number of delegates being two hundred and sixteen. The method proposed by the Board for a change in the by-laws relating to the election of Fellows brought out an interesting discussion, especially the reso-

\*Is this wholly a cause for congratulation, and will the results of the next twenty-five years show the commensurate progress in American Architecture that the leaven of the Paris School has been so largely instrumental in bringing about?

†The wild thyme and the date palm live out all winter in sheltered locations in the mild climate of Washington. As Horace remarks, "Ille terrarum mihi præter omnes angulus ridet."

lution that "no member who fails of election (to Fellowship) shall be eligible for renomination for at least two years." By amendment, it was finally voted to change this to one year, at which Mr. Magonigle inquired if this pendency "might be termed a period of purification!" Shortly before noon Mr. Robert Jones gave an illustrated lecture on the work of the Small House Service Bureau. We have heard of Mr. Robert Jones' prowess as a golfer, but have never before had the opportunity of hearing him speak. As a golfer he will add prestige to his chapter, and as a speaker he is a wonderful golfer. Either the lantern or the slides themselves must have been in a terrible condition. The projections were distressing and were for the most part regarded in gloomy silence. If the work of the Small House Service Bureau is to continue under the control of the American Institute of Architects and the indorsement of the United States Department of Commerce, it is high time that better designs were "duly promulgated" and a lot of unworthy daggles eliminated.

The afternoon session on Thursday was one of those rare occasions that happen at Institute Conventions about once in ten years. The subject for discussion was "What is Precedent Doing to American Architecture?" though Mr. Magonigle (presiding chairman of the meeting) told us that his preference for a title was "Plagiarism as a Fine Art."\*

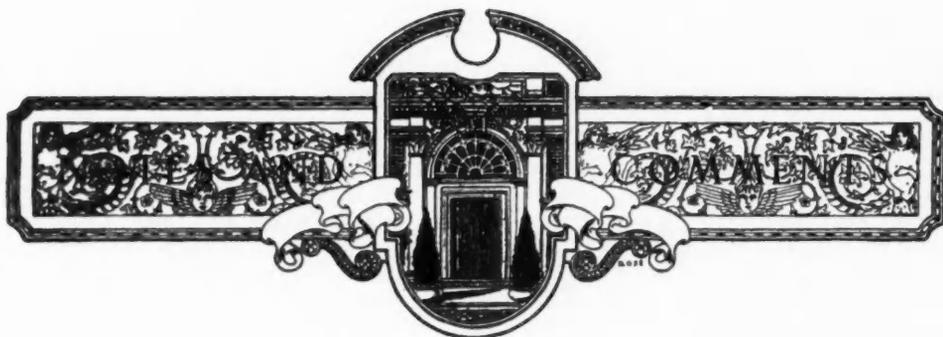
Carefully prepared papers by H. Van Buren Magonigle of New York, William A. Boring of Columbia University, W. R. B. Wilcox of Eugene, Oregon, Dr. Ralph Adams Cram of Boston, and William L. Steele of Sioux City, Iowa, were read, and for nearly three hours a capacity audience gave them its absorbed attention, time after time bursting into spontaneous applause. The tribute was a notable one, and the speakers were well worthy of it. It would be possible to give but the faintest and most tenuous

\*Slogan: "Early to Crib, Early to Rise."

outline of the five inspiring papers. They will all be published in full, and it is hoped that a separate volume, in 40 *telliere sur papier vergé pur fil Lafuma-Navarre*, may be prepared so that every architect and all the cognoscenti in the United States may have one for constant reference. We venture to say, without fear of contradiction, that this discussion will do more for the cause of American architecture than any treatise since the days of Jacques François Blondel. As an example of team work, the literary quality, the wit and the wisdom displayed, the inspiration and the promise, the occasion was unique. There is still balm left in Gilead.

There were two more sessions of the Convention for the necessary transaction of routine business, and a number of informal luncheons and dinners.

Friday afternoon was devoted to a reception at the Bureau of Standards by the Hon. Herbert Hoover, Secretary of Commerce, and others. Through a misunderstanding or contretemps of some sort, there developed a static condition, a polarization of the ray-tracks, a sort of thermal emission of negative electrons, to use the jargon of the radiophile, that fozzled the approach, and prevented the full consummation of the programme. A number of the delegates had a nice ride in sight-seeing lorries at a moderate charge and an opportunity for social intercourse which the exigencies of the convention had hitherto denied them. Many of us meet old friends and former acquaintances on these occasions. We overheard one man greet another cheerily "How do you do, Mr. Stokesby?" Stokesby, who is from one of our metropolises, looked over his man slowly and said "I don't believe I know you." "Pardon me," said his questioner, "Didn't I meet you two years ago at the convention in Chicago?" "I've never been in Chicago," replied Stokesby. "Neither have I," said the first man. "I guess it must have been two other fellows."



### SAVING THE FINE ARTS BUILDING

Chicago is in the throes of another popular movement to save one of its "Historic Monuments."

Some years ago a similar sentimental uprising during the widening and extension of North Michigan Avenue prevented the razing of the "wedding cake Water Tower" at Chicago Avenue and the Drive so that today the city's busiest thoroughfare is pinched in the middle with the Tower, a serious obstruction to traffic.

The latest movement has to do with the Fine Arts Building in Jackson Park, the last great survivor of the World Columbian Exposition. It is proposed to attach a public auditorium to the old building, restore the ruins and thus preserve this epochal work for future generations.

Intermittent agitation, growing by organized propaganda over a period of fifteen years has, at last, reached such force that a final decision as to the fate of the structure is about to be made by public sanction in the form of a bond issue authorizing the expenditure of five million dollars.

A while back, the Chicago Chapter of The American Institute of Architects appointed a special committee to report on ways and means for the preservation of this "monumental work." The committee reported favorably on anything from a zoölogical garden to a home for indigent architects. To lend zest to the local architects' response to the people's sentiments, a successful national convention of the American Institute of Architects was recently held in Chicago with ceremonies ending in a grand and effective banquet under the rotunda of the old building.

Public sentiment thus encouraged lashes itself to frenzy, so much so that should there be raised a single voice in protest, nothing short of the guillotine would be "the punishment fitting the crime."

During the war, the Government made a thorough investigation of the "Old Fine Arts Building" with a view to re-building it into a reconstruction hospital for the overseas forces. The report as to its structural condition was unfavorable and the project was abandoned.

Now comes this unbridled inspiration of turning the old building into a huge public auditorium. Mr. Ernest Graham was authorized to report on the feasibility of this latest aberration. He frankly and fearlessly states in his report that it will cost more to reconstruct the old building than to build a new one.

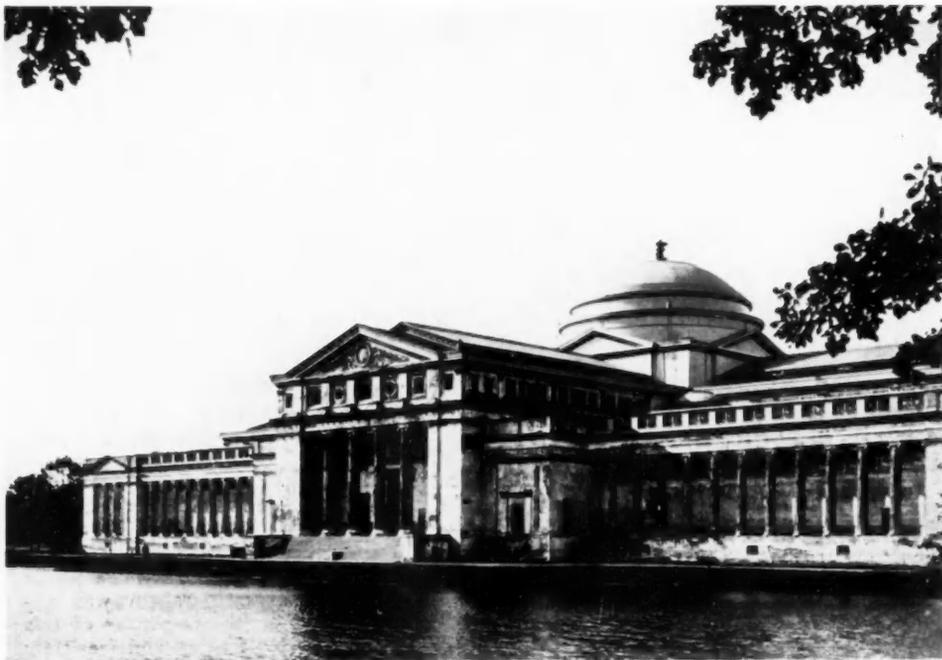
Despite Mr. Graham's adverse findings—and he does swing a mighty club—the Chicago Association of Commerce goes on record "in favor of the preservation of the Fine Arts Building in Jackson Park and the construction of a great Public Auditorium in connection thereto," pledging itself to work for the project.

Let us take a sane view of the matter and see what all the commotion is about.

The Fine Arts Building fulfilled its purpose as a temporary "Picture Building" to house the fine arts exhibits during the World's Columbian Exposition in 1893. It was built of staff on a framework of wood and common brick walls and, obviously, was not intended to be permanent.

Surely at Fair time it was strikingly effective with its chaste detail and lily white exterior set in formal gardens, with multi-colored banners flying in contrast with its austere Greek beauty, its south front further enhanced by being mirrored in the waters of the lagoon which quietly lapped against the very base of the structure, reflecting sky, trees, banners and building intermingled in a two-fold picture of dazzling contrast.

But Time has passed its cruel hands over the holiday scene and the Fine Arts Building stands today a scaly, wormy pile, only sug-



THE FINE ARTS BUILDING IN JACKSON PARK, CHICAGO

gestive by its form and mass of a one-time grandeur. Even an attempt to restore one end of the building does not help the picture. Yet memory is tenacious and the suggestion lingers like a mother weeping over a lock of cherished baby hair.

After the Fair the building was maintained to house a permanent collection of natural history exhibits, forming the nucleus of the present Field Museum of Natural History, and was temporarily used for that purpose until the new building was completed in Grant Park. Thus the old building prepared the way as it were for the new Field Museum recently completed at a cost of approximately eight millions. Before the change was effected, however, many of the valuable exhibits were damaged and in constant danger of destruction owing to inadequate protection from the elements afforded by the condition of the rapidly disintegrating Fine Arts Building. With a permanent home finally established through the generosity of a group of Chicagoans of means, the old building, having outlived its usefulness, was doomed.

But not yet—the “antiquarians” raised their faint cry for preservation and the pilgrimage was on. This feeble cry had its echo, and the echo became a voice and then

a roar, so that even the architects of Chicago heard and joined in the chorus, succeeding finally in seducing the national convention of the American Institute of Architects to meet amidst the relic of Antiquity.

Now what, may I ask, has the old Fine Arts Building contributed to the cause of Architecture?

To begin with, its design was not inspired. Turn to the Grand Prix d' Rome for the year 1867 and see the original drawing by Bernard “un Palais Pour l'Exposition des Beaux Art.” Bernard's design was a capable student's contribution of merit and distinction and as such can bear serious consideration. But imagine the French people putting a school problem in lasting material. Banish the thought. No:—the French Government sends its Grand Prix d' Rome men to the very source of Antiquity, orders faithful measured drawings made of the historic monuments for documentary study, and we copy them *in toto*.

But to return to the Fine Arts Building, we find that the imagination and enthusiasm of Bernard's design is here expressed in the refined detail of the Erechtheum, thereby out-Greeking the Ancient Greeks and nothing more as far as real potent value to the City of Chicago is concerned.

THE ARCHITECTURAL RECORD.

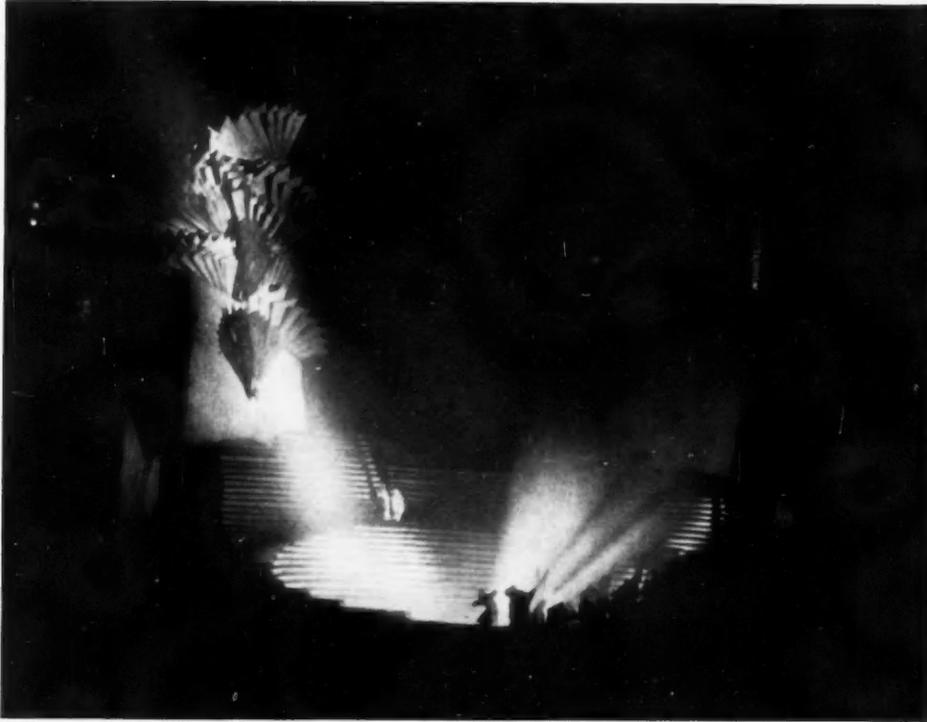
Let those who cherish this "classic" and worship at its shrine put their resources in a common fund, cause an accurate scale model to be made together with measured drawings and hand these down to the coming generation instead of patching up a crumbling ruin.

The world is moving rapidly in thought and deed. Science and discovery open the

way for development of a new order along rational lines. There is a great future for real architecture in America.

Will the Greek style, which came to full bloom and died during the Periclean age, be held in the same light henceforth? Time alone will tell. In the meantime, let's quit being a lot of sentimental idiots and try to grow up!

A. N. REPORI.



Inferno—There are giant objects which sprout telescopic wings like bats.

**A PROJECT FOR A THEATRICAL  
PRESENTATION OF THE DIVINE  
COMEDY OF DANTE ALIGHIERI  
BY NORMAN-BEL GEDDES\***

This book is a *tour de force* of the creative imagination, by that most fertile and versatile artist in the theatre, Norman-Bel Geddes. Having conceived the idea of presenting Dante's Divine Comedy in such a way that it should appeal to the emotional nature through the eye and ear, he sweeps aside all the time-hallowed devices and conventions of the theatre, and creates "once and for one only" a new theatre, a new stage,

a new art form of which light is the dominant and controlling element. I say he "does" this, and the doing of it is no less amazing than the concept itself. Denied—up to the present—the opportunity to realize his vast, ambitious dream concretely, with actors, and an audience, he proceeds to make (with the assistance of his pupils) a small scale model of his stage, peoples it with hundreds of little clay figures, lights it with elaborate art, and then, summoning to his aid a photographer of genius, Francis Brugière, he is enabled to present some twenty scenes to the reader with such clarity and completeness, that were it not for the clue afforded by the text, one could easily be deceived into believing that these were photographs

Foreword by Max Reinhardt. Photographs by Francis Brugière. Published by Theatre Arts, Inc., New York, 1924.

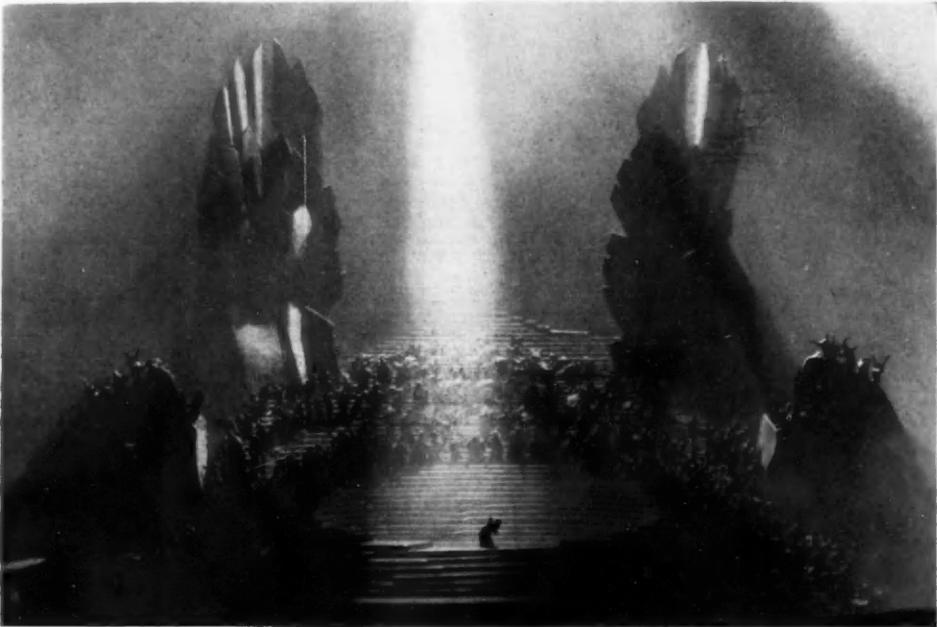
taken of an actual production, enacted by living human beings.

Indeed, one cannot but question if a regular production would be, in all ways, as good. Might it not lack some of the admirable abstractness and mystical quality here in evidence? Might not Dante be shoved aside by the mere showman in Mr. Geddes that dogs the footsteps of his genius? But such speculations are vain; suffice it to say that this book represents a very real achievement.

Many artists are preoccupying themselves with *light* as a means of emotional expression, and Mr. Geddes has gone along

to the dramatization, but free from any conspicuousness in itself, an organic part of the whole production." A third medium of expression he discovers in the mass movements of many human figures up, down and around the stairs, platforms and pylons which constitute his stage. What he is striving for is "to express emotional beauty through the unification of certain elements, each element translating into its own medium the quality of each varying moment and produce this sensation simultaneously with the other elements."

Without the coöperation of Francis



Purgatory—The shape of the towers is altered by the actors carrying forms of different shapes which conceal them and are suggestive in their combination of symbols.

this path, for *The Divine Comedy* becomes, in his hands, a drama of light. It begins in utter darkness and ends in a blinding radiance, passing through a multitude of phases, and synchronized to the mood and to the action as delicately and precisely as the music of a song to its words. The light changes at every moment of time, and so important does Mr. Geddes regard this aspect of his drama, that it is said that he went to the pains to make a drawing for every lapsed minute of the entire performance, in each one of which a different light effect is shown.

His idea is to use music as he uses light, "coördinated exactly in rhythm and color

Bruguière, the photographer. Mr. Geddes could never have communicated his dream. The plates are interesting from the standpoint of photography alone. How some of the effects were achieved one cannot imagine, but not easily, or by chance, one feels assured. The Introduction is by Max Reinhardt. In it he pays a deserved tribute to Mr. Geddes' genius—and well he may, for the chief excellence of the *Miracle*—the transformation of a theatre into a church—was solely of Mr. Geddes' devising. The book is handsomely printed and would make an appropriate and unique addition to any architect's library.

CLAUDE BRAGDON.