

97

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	PAGE
COVER—Design for Stained Glass Window <i>By Burton Keeler</i>	
NOTABLE DECORATIVE SCULPTURES OF NEW YORK BUILDINGS <i>By Frank Owen Payne</i>	99
WAR MEMORIALS. Part III. Monumental Memorials <i>By Charles Over Cornelius</i>	119
SOME PRINCIPLES OF SMALL HOUSE DESIGN. Part IV. Planning (Continued) <i>By John Taylor Boyd, Jr.</i>	133
ENGLISH ARCHITECTURAL DECORATION. Part XIII. <i>By Albert E. Bullock</i>	155
PORTFOLIO OF CURRENT ARCHITECTURE	169
ST. PHILIP'S CHURCH, Brunswick County, N. C. Text and Measured Drawings <i>By N. C. Curtis</i>	181
NOTES AND COMMENTS	188

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97



ASTOR DOORS OF TRINITY CHURCH.  
BY CHARLES H. NIEHAUS.



PANEL ON THE LIBRARY OF J. P. MORGAN. — Adolph Weinman

## NOTABLE DECORATIVE SCULPTURES OF NEW YORK BUILDINGS

BY  
FRANK OWEN PAYNE

NEW YORK CITY is peculiarly the art center of America. Her museums, both public and private, and her innumerable galleries where works of art are displayed, are among her chief institutions. But art has not made its abode alone within the confines of the Metropolitan nor about the purlieus of millionaires' palaces. There are works of distinguished merit to be found here and there about the city, mere details of the decoration of vast temples of trade, which would be treasured as masterpieces in the foremost art museums of the land.

It is the purpose of this paper to present to the reader some of the more interesting works which adorn our city's business houses and private dwellings—works really worth seeing and yet seldom seen in the crowded thoroughfares. A mere list of the names of the artists who have contributed to the decoration of these edifices looks like a list of the

masters whose works are on view in the galleries of great museums. This discussion has no reference to the decorative features of public parks, such as monuments and other memorials.

Lower Broadway presents a great number of imposing façades, many of which have been superbly decorated. The Exchange Court Building has four heroic statues of Hudson, Stuyvesant, Wolfe and Clinton, the works of J. Massey Rhind. The same artist has given us the beautiful group of symbolical figures on the American Surety Building, which is one of the most splendid façades in the city. Again on the domed towers of the Park Row Building we see eight slender graceful statues silhouetted high above the street. But the works of Rhind are not confined to business houses. There are the north doors of Trinity Church which depict scenes from the Old Testament, and farther uptown, on the Church of

St. Mary the Virgin in Forty-sixth street there are several fine examples of Rhind's ecclesiastical art.

Few if any sculptors have created a larger number of decorative works on New York buildings than Philip Martiny. His works may be found in every part of the city. The bronze doors of the Importers and Traders Bank at Warren street and Broadway present two excellent illustrations of Martiny's work in low relief. On the Chamber of Commerce one of the familiar groups is also from his hand. The lintel over the door of the old Mail and Express building at Fulton street and Broadway represents the four continents. These figures still arouse our admiration in spite of the fact that two of them have been mutilated to make way for the construction of a hideous show-window. Martiny's most conspicuous work is to be found on the Hall of Records. The figures representing New York and Greater New York which grace the Park Row side of that edifice are presented here. Martiny also collaborated with French, Adams and O'Connor in the façade of St. Bartholomew's Church, in Park Avenue.

The late Karl Bitter left many characteristic examples of his art about the city. His are the three tremendous titans which bear on their shoulders the lintel of the St. Paul Building at the corner of Broadway and Fulton Street. Over the entrance of the Chamber of Commerce are two recumbent figures suggestive of the similar works by Michael Angelo. The great front doors of Trinity Church show what Bitter could do in ecclesiastical art. The private residence of Mrs. Cornelius Vanderbilt, facing the plaza and the mansion of Mrs. Huntington at Fifth Avenue and Fifty-seventh Street, have charming illustrations of Bitter's pleasing work. The only sculptures hitherto placed on the Metropolitan Museum of Art are worthy the great building which they so fittingly adorn, and the Tombs Angel in the Criminal Courts building is full of tender feeling. All these works illustrate the great versatility of one of our foremost sculptors.

Paul Manship's unique art has become a fad, especially in the realm of garden sculpture. He is not known as the creator of the decorative features of buildings either public or private. Yet Manship's work may be found on the Fulton Street façade of the Western Union Building, in a place where the marvelous technique of the sculptor may be studied to advantage.

Frederick MacMonnies is best known through his numerous monumental works about the city, especially in the borough of Brooklyn. We know of only two examples of his purely decorative sculptures on buildings. These are the spandrels on the Bowery Savings Bank, works executed with a delicate touch which unfortunately can not be seen to advantage either from the opposite side of the street or from the platform of the Third Avenue Elevated Railway. MacMonnies also made the two wall-fountains which flank the main entrance of the New York Public Library. The finished works in marble have not yet been put in place, but their representatives in plaster have been much admired.

Of all New York's public buildings, the Appellate Court House on the east side of Madison Square is the most ornate. Indeed, it has been declared to be greatly over decorated. It bears the works of many sculptors and some of them seem to be rather out of scale. Others are decidedly commonplace. But there are at least two works which redeem this elaborately decorated structure and lift it high among the finest sculptural features of the city. These are the pediment by Charles H. Niehaus and the group which surmounts it by Daniel Chester French. Neither of these artists has contributed much to the decoration of New York Buildings. The pediment of the Court of Appeals and the south doors of Trinity Church are the most noteworthy works by Niehaus. But there are several very fine and characteristic examples of his art on the façade of the University Club on Fifth Avenue. These are the ideal portraits of the great leaders of the world's thought carved on the keystones of the

arches of the windows. Few there be who pause to regard these splendid creations among the throngs which pass them every day.

Mr. French has created several masterpieces about the city. The symbolic groups which flank the entrance of the Custom House at Bowling Green are

pendous work was executed by John Quincy Adams Ward and Paul Bartlett. To study it properly, one must ascend to the fifth floor of the Mills Building on the opposite side of Broad Street, where an excellent view of the work can be had. At that point of vantage one discovers that there is very fine symbol-



PANEL IN ASTOR DOOR, TRINITY CHURCH.

By Charles H. Niehaus.

familiar to all. The beautiful groups which typify the boroughs of Manhattan and Brooklyn at the eastern approach of the Manhattan Bridge, the great pediment of the Brooklyn Institute Building on the Eastern Parkway, and Alma Mater, which dominates the terrace before Columbia University Library, are characteristic examples of Mr. French's art. In collaboration with Adams, Martiny, and O'Connor, French also designed the doors of St. Bartholomew's Church recently removed from Madison Avenue to Park Avenue.

Probably there is nothing finer in the way of decorative sculpture in New York than the imposing pediment of the New York Stock Exchange. This stu-

ism in this great work. In the center stands the figure of Integrity, which should dominate all business transactions. At her left are Agriculture, represented by a man bearing a sack of grain and a woman leading a ram. Farther to the left are miners at work. At the right of Integrity are two figures representing Manufacturing and Electricity, while at the extreme right are reclining figures representing Building and Constructive Design. To the writer there is nothing finer of the kind among the decorative sculptures in America.

As one advances further uptown, there seems to be a region in which the decorative features of buildings are for the greater part the work of foreign ar-



PANELS IN NORTH DOOR OF TRINITY  
CHURCH. BY J. MASSEY RHIND.



MAIN DOOR AND TYMPANUM, TRINITY  
CHURCH. BY KARL BITTER.

tists, chiefly Germans. The statues of Franklin and Gutenberg which adorn the Staats-Zeitung Building are the works of Max Plassman, the same whose statue of Franklin dominates Printing House Square. It was Plassman also who made the Indian which surmounts Tammany Hall. The most pretentious work is the pediment on the old New York Central Freight Terminal in Hud-

time. One of the most noteworthy of all these decorative features belonged to the Arion Hall, now the Anderson Galleries in Fifty-Ninth Street and Park Avenue. The strong lamps at the entrance of that building are still to be seen there, but the really interesting figure of Arion which topped that edifice was taken down when the Arion Club went out of existence. These sculptures



PEDIMENT OF MADISON SQUARE PRESBYTERIAN CHURCH.

By Adolph Weinman, in Collaboration with Mowbray.  
After Designs by Louis Tiffany and Stanford White.

son Street. This imposing work is not easily seen except from the trains of the Ninth Avenue Elevated Railroad.

On the building which stands at the south-west corner of Broadway and Fourteenth Street are some very decorative figures well worth study. These are the work of W. Kuntz, who also made several other sculptures of a similar character on business buildings of the better sort of fifty years ago. It is said that Kuntz was not able to obtain enough work to support him and that he practically died of starvation. Kuntz, like Plassman, was one of a number of sculptors of German and Austrian birth who came to America. Their works may be seen on many of the buildings of their

were the work of Alois Loeher. No. 6 East Twenty-third Street bears a pleasing figure representing Photography which is the work of one Hess, another of the German artists already referred to.

Isidore Konti has given us a superb relief in the façade of the Gainsborough Building in Fifty-Ninth Street near Broadway. Here we have a festival procession, which takes up the entire front of the second story. It is a most fitting decoration for a building which is devoted to art studios.

Augustus Saint Gaudens left many examples of his transcendent art in the parks and museums of the city. But so far as we are able to ascertain, there





FIGURES AT ENTRANCE TO HALL  
OF RECORDS, BY PHILIP MARTINY.

is but one of his creations to be found on a building in New York. That is the Diana which tops the Madison Square Garden tower, known as the "Diana of the Tower." This was originally executed much larger, but when it was found to be too large for the place chosen for it, a reduced copy was substituted on the Garden tower and the larger original was taken to Chicago, where it was the finial on the Agricultural Building of the World's Columbian Exposition in 1893. We believe that that work was destroyed when the building was burned after the close of the Fair.

Gutson Borglum has not made any of the decorative features of New York's business houses. So far as we are informed, his Beecher statue and his Lincoln tablet, which are on Plymouth Church, Brooklyn, and the Angel with a trumpet which crowns the apse of the Cathedral of St. John the Divine are all from his hand.

No finer business house exists in New York than that of the Gorham Company in Fifth Avenue. Here one may see the delicate art of Andrew O'Connor displayed in the beautiful spandrels on the two exposed sides of the building. These, together with the impressive sculptures on St. Bartholomew's Church, are the only significant decorative works of O'Connor in the city.

Caspar Buberl is the author of the charming figure of Puck which was the distinguishing feature of the building of that name when "Puck" was the leading humorous periodical of the land. It is a good piece of work and it well deserves

to be preserved when the building on which it stands shall be razed.

For the greater part the decorative features of New York buildings are either historical or allegorical in character. The churches very naturally furnish more or less excellent specimens of ecclesiastical art. Trinity, Grace, the Paulist Church, St. Patrick's Cathedral, and other houses of worship furnish good illustrations. L'ève Laurie is the foremost sculptor of such work. His reredos in St. Thomas' Church is now rapidly approaching completion.

Artists who have devoted their time to animals have little place in the decorative sculptures of New York buildings. To view works of animal sculpture, one must resort to the Zoölogical Garden in Bronx Park, where many excellent studies by Proctor, Knight and Eli Harvey may be seen. Potter's lions are found before the Public Library. Through the courtesy of the New York



FINIAL ON TOWER OF WESTERN UNION BUILDING IN FULTON STREET.

By M. Evelyn Longman.

Zoölogical Society, we are permitted to publish pictures of some of the houses in the Zoölogical Garden; one of these shows A. Phimister Proctor at work on the elephants which adorn the Elephant House. The Lion House furnishes good examples of the work of Eli Harvey.

In ceramic art there are numerous beautiful examples to be found in the encaustic tiles and other ornamentations of the subway stations. Wall Street, Fulton Street, Astor Place, Columbus Circle, and many other stations furnish suggestions of some historical fact connected with the immediate neighborhood. The delightful art of the late Olin War-



ONE OF FOUR COLOSSAL GROUPS BEFORE NEW YORK  
 CUSTOM HOUSE.  
 By Daniel Chester French.



GROUP TYIFYING BROOKLYN AT EAST APPROACH  
 OF MANHATTAN BRIDGE.  
 By Daniel Chester French.



CENTRAL FIGURE IN PEDIMENT OF  
SUPREME COURT HOUSE, APPELLATE  
DIVISION. BY CHARLES H. NIEHAUS.



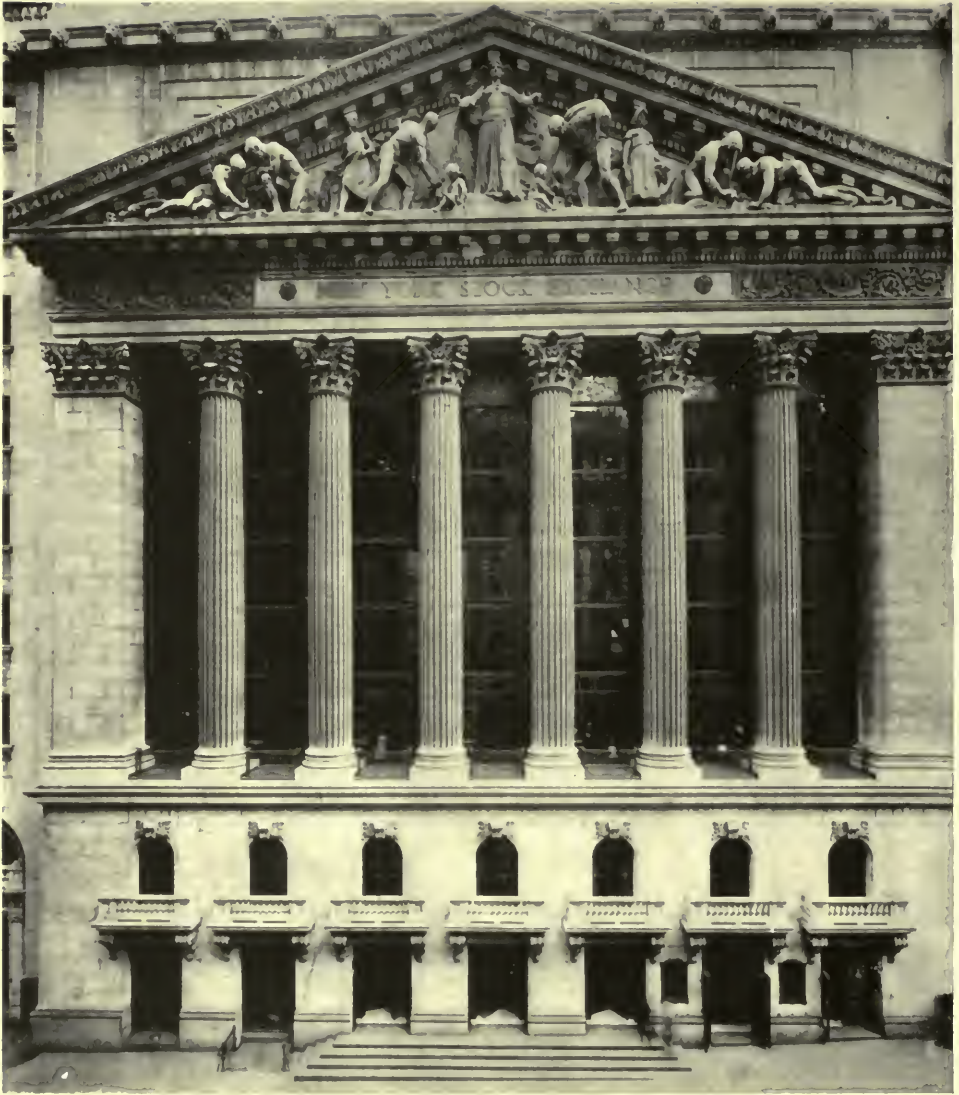
SUPREME COURT HOUSE, APPELLATE  
DIVISION. SCULPTURES BY FRENCH,  
NIEHAUS, RUCKSTUHL AND OTHERS.



SPANDRELS ON GORHAM BUILD-  
ING. BY ANDREW O'CONNOR.



NEW YORK HERALD CLOCK.  
BY ANTONIN JEAN CARLÈS.



PEDIMENT OF STOCK EXCHANGE, BY J. Q. A. WARD, IN COLLABORATION WITH PAUL BARTLETT.





113



DECORATIVE PANELS OF GAINSBOROUGH BUILDING. BY ISIDORE KONTI.



A. PHIMISTER PROCTOR AT WORK ON SCULPTURES OF  
ELEPHANT HOUSE IN ZOOLOGICAL GARDEN.



DETAIL FROM ZOOLOGICAL GARDEN.  
By A. Phimister Proctor.



ELI HARVEY'S SCULPTURES ON LION HOUSE IN ZOOLOGICAL GARDEN.



CARYATIDES ON THIRTY-FOURTH  
STREET FRONT OF MACY'S DEPART-  
MENT STORE. BY J. MASSEY RHIND.

ner may be seen in the medallions on the Long Island Historical Society Building in Brooklyn. Here there are excellent portraits of Franklin, Columbus and other celebrities.

The creations of Adolph Weinman are among the finest art treasures of the city. The most conspicuous of these are the reliefs and finial of the Municipal Building. The Pennsylvania Terminal clock is wrought with masterly technique. The pediment of the Madison Square Presbyterian Church, which is soon to be taken down, is a thing of great beauty. This was done in collaboration with Mowbray after designs by Louis Tiffany and Stanford White. But the most exquisite of all the works of Weinman and, as we think, about the finest decorative pieces of their kind in the city, are the panels of the Morgan Library. These are charmingly expressive and dainty creations.

In addition to the pediment of the Stock Exchange, which he did in collaboration with Ward, Paul Bartlett also carved the frieze sculptures on the Public Library, about the only works worth mention on that ill-fated building. Miss M. Evelyn Longman is the creator of the golden figure of Modern Zeus or the Genius of Telegraphy which tops the tower of the Western Union Building in Fulton street.

There are also many good sculptural works about the city whose authorship is not known. Among these are the medallions on the Edison Building in Read street, which portray the likenesses of Franklin, Edison, Morse and others. The house of Eimer and Amend in Third avenue, at Eighteenth street, possesses good likenesses of Liebig, Darwin, Lavoisier and others, heroes of the world of science.

French artists are not very largely represented by works of a decorative character in New York City. The most conspicuous are the Herald Clock, which is the admiration of all who visit the vicinity of Herald Square at the beginning of the hour. This most unique clock consists of a beautifully modelled figure of Minerva, who presides over a great bell at each side of which stands a workman armed with a huge hammer. In striking the hour, each of these men swings around and smites the bell. The Herald Clock is the work of Antonin Jean Carlès of Paris. The bell was cast in the famous bell-foundry at Troy, N. Y.

Another artistic clock may be seen on the Grand Central Passenger Terminal. Here we have an imposing group symbolizing the purposes of the railway. The design is the creation of Coupin, the famous French decorative sculptor, and the carving was done by John Donnelly.

Louis Richard is the author of the simple and beautiful pediment sculptures on the Duveen Brothers' store in Fifth avenue. This work fitly decorates the façade of New York's foremost art concern.

To one who looks for works of artistic merit about the thoroughfares of the metropolis, a walk in almost any direction will prove an inspiration. Daily we stand in the presence of marvels of architecture, engineering and art. How few of us take time to regard them. Truly Gotham is one of the wonders of the modern world. Whether we see it at rosy dawn, or through pearly mists, or tinged with golden light at sunset, or indeed projected against the dark sky at evening with all its myriad lights asparkle like a huge constellation, it is a marvellous thing of beauty.



SKETCH FOR FLAGPOLE BASE, CLERMONT, CAL.  
MYRON HUNT, ARCHITECT; BURT JOHNSON, SCULPTOR.

# WAR MEMORIALS



## PART III

### MONUMENTAL MEMORIALS

BY CHARLES OVER CORNELIUS

THE preference as between a purely votive and a utilitarian war memorial is largely a matter of temperament and a question of taste. In view of the character of the recent war, a struggle between autocracy and democracy, little help in the way of inspiration is to be gained from a study of the great memorials of the past. For these are as a rule products of social conditions existing in autocratic governments, conditions whose roots were laid in a unified or, at least, a definitely classified state of society; as yet our own democratic state is in a flux, the resolution of which belongs to the future. However, although the usefulness of the great memorials of the past is merely nominal in one sense, it is all important in another—that of furnishing standards of comparison for our own creations. Since these ancient monuments, which we admire for their excellence and fitness for their purpose, originated in motives so foreign to our commemorative impulse, we should view them mainly as a point of departure; sensitive to the evolutionary processes of artistic development, we must create our own memorials if we are to speak to future generations of our own ideals and in our own language.

The architectural expression of historic periods in which mental outlook and spiritual experience approximated those of our own age, may offer suggestions to the designer, but suggestions

only, for the various forces that entered into the expression of past periods are variable quantities which may be, and probably are, largely absent in our own scheme of life. Inspiration must be sought in our present day life and in the emotional appeal of which we, as a people, are conscious.

The utilitarian memorial does not address itself so directly to the emotions as does the purely votive memorial. Its appeal is often sociological or economic; and in equal measure as this is true come opportunities for diverting the real purposes of the memorial, for subordinating the commemorative idea to less exalted ends, so that in the last analysis the work epitomizes the materialism of its living creators instead of the ideals of the dead whose honor it is supposed to proclaim. There is danger of employing this commemorative impulse as a vehicle to bring into being innovations making for the comfort and convenience of the public, innovations whose presence that public may have every right to demand as its due without the introduction of the memorial element as a reason for their being. With the purely votive memorial, expression is more direct, the language through which it speaks is less obscure and better understood. The arguments in its favor are more intangible, yet the ultimate expression of its purpose is likely to be understood by a much greater number of interested observers.

Let us consider dispassionately what our own experience tells us of the actual appeal to the emotions of certain types of memorials which we know. Take, for instance, a building such as a library, a dormitory or a settlement house erected in memory of some one whose intensest interest during life was associated with the immediate activity fostered in the building. As we approach, do we not think of it first of all as housing a particular activity? When we enter, if it is properly fulfilling its function, are we not primarily interested in the actual operation of the activity whose home it is? We may have asked ourselves whether this is not a memorial building as our eye was attracted by some detail of decoration or some votive tablet. But in the end our attention is occupied by the purely physical organization and embodiment to the exclusion of any thought of the man or woman to whose memory this pile of masonry has been dedicated.

With the purely votive memorial this is seldom true. Whether it be a dignified outdoor monument or a window of glowing stained glass, the appeal is direct, attention is not distracted from its message. As in a medieval mass, the employment of a combination of the arts unified by one impulse may heighten the emotional appeal and give pause to the average man for a moment of serious thought of the dead thus commemorated, introducing a touch of sentiment referred directly to the single and unescapable object of our thought.

There must, however, be no presupposition that the utilitarian and commemorative ideas are in any way mutually exclusive; but where both are present the demand upon those to whom is entrusted the expression of both elements in terms of architecture is of such difficulty as to call for a touch of genius in addition to the well trained talents of which we may presume the author to be possessed. And, in a country by no means notable for the dignity and quality of its memorial art, is it not well to choose in the earlier stages of the development of that art the least complicated and the more surely excellent

terms in which to express the desire of commemoration?

To point out really successful votive memorials, successful in the sense that they carry their personal message of deeds nobly done through beauty of conception intrinsic in form and detail, we find our choice limited indeed. More than half a century after the event, memorials to the personalities of our Civil War are beginning to take on a commensurate excellence of artistic diction. It is probable that a nobler result would have been achieved if at the time when poignant feeling was still crying for expression, artists of inspiration and training had been at hand ready to interpret. Today we find ourselves infinitely better placed in this respect and with a glance at the very few results which have already shown themselves we may feel encouraged for the future.

The memorials which are shown in the accompanying illustrations all obviously bear the mark of twentieth century conception. In use of architectural form they are eclectic, while in choice of subject and its presentation they mark a tendency toward generalization which is a characteristic of the time. They are all, however, an appeal direct to the emotions, an appeal never sentimental, always dignified and frequently rich in historical or dramatic suggestion.

The larger group is composed of outdoor monuments placed in positions chosen to heighten their effect, somewhat aloof from the rush of city life. Nothing could be simpler or finer than the memorial to Major Clarence T. Barrett by Sherry Fry and the architectural setting by T. Sillett is original and bold.

The Albany memorial shows an adaptation of the Renaissance sarcophagus motif to a twentieth century usage. The effect of the combination of materials and the individual treatment of each is distinguished and rich.

In the flagstaff base the architecture by Cass Gilbert and the sculpture by Paul Bartlett harmonize with rare perfection. Seldom can we point to a work where the essential qualities of the ma-





MEMORIAL FLAGPOLE BASE, MINNEAPOLIS, MINN.  
CASS GILBERT, ARCHITECT; PAUL BARTLETT, SCULPTOR.



LAFAYETTE MEMORIAL—NINTH STREET ENTRANCE  
TO PROSPECT PARK, BROOKLYN. HENRY BACON,  
ARCHITECT; DANIEL C. FRENCH. SCULPTOR.



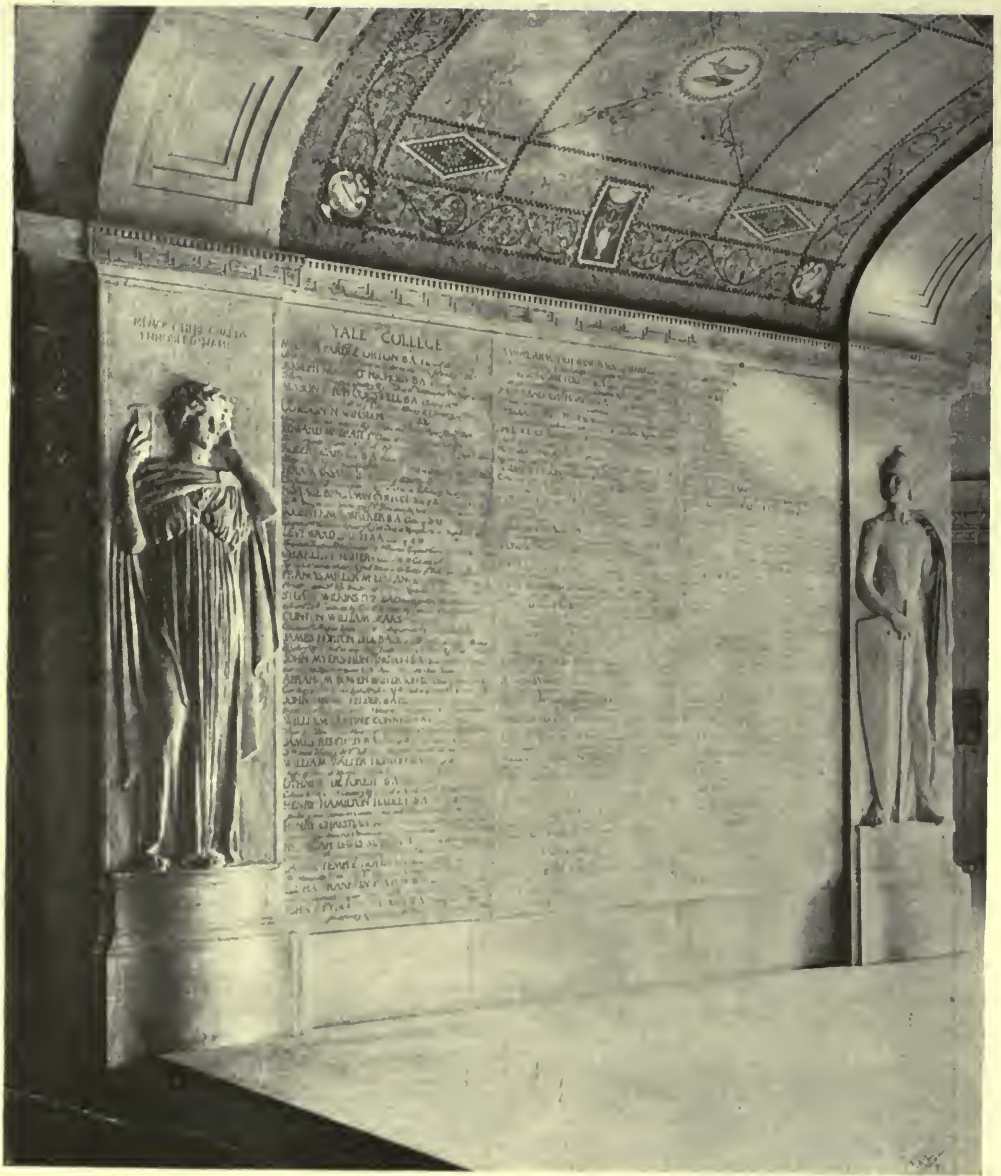
MEMORIAL TO MAJOR CLARENCE TYNNAN  
BARRETT, STATEN ISLAND, N. Y. SHERRY  
FRY, SCULPTOR; T. SILLETT, ARCHITECT.



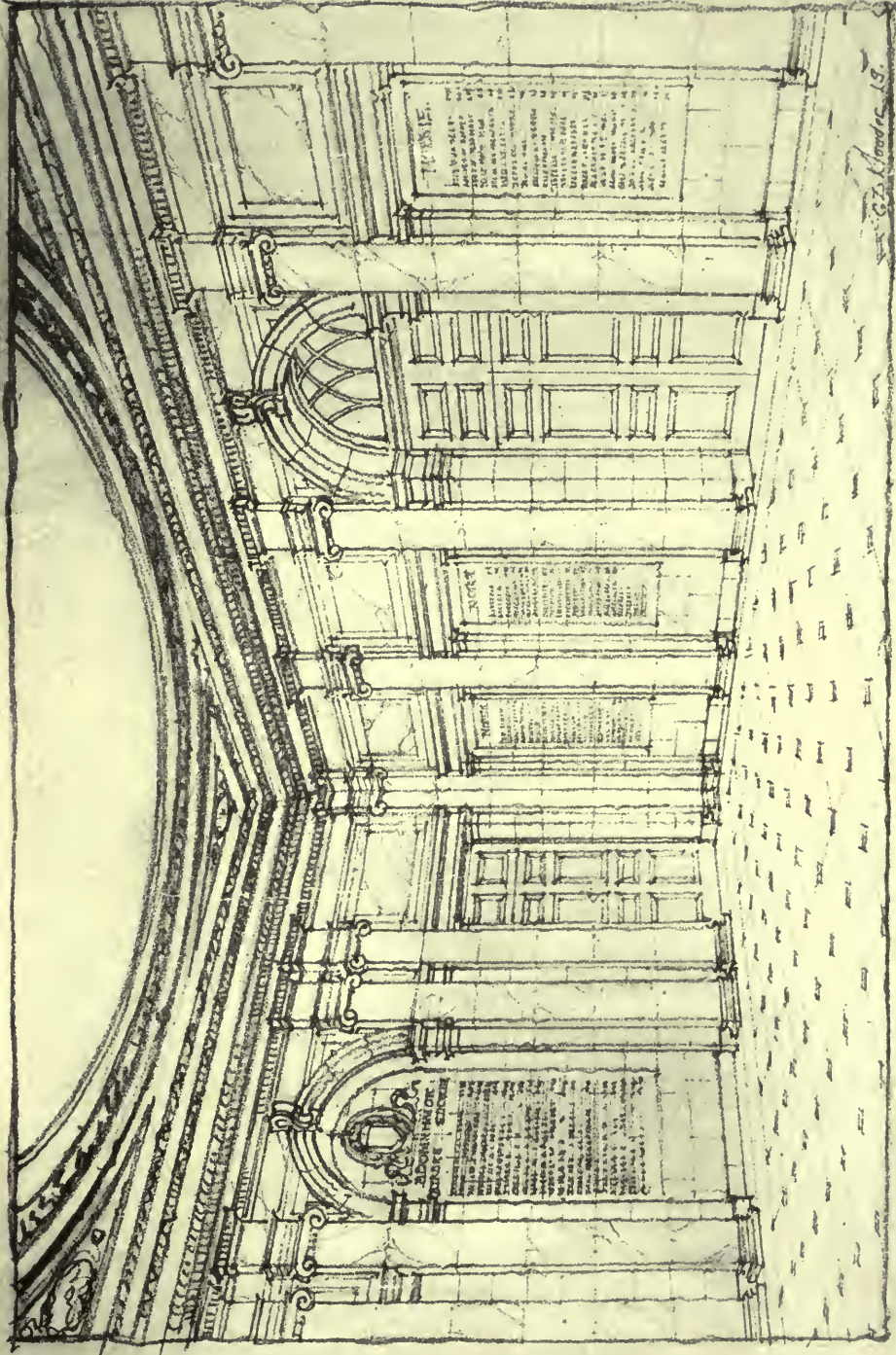
MEMORIAL TO SOLDIERS AND SAILORS OF THE CIVIL WAR, ALBANY, N. Y. HERMON A. MAC NEIL, SCULPTOR.



MEMORIAL TO SOLDIERS AND SAILORS OF THE CIVIL  
WAR, ALBANY, N. Y. HERMON A. MAC NEIL, SCULPTOR.



MEMORIAL VESTIBULE AT YALE UNIVER-  
SITY. SCULPTURE BY HENRY HERING.



MEMORIAL VESTIBULE, NASSAU HALL, PRINCETON UNIVERSITY. DAY & KLAUDER, ARCHITECTS.

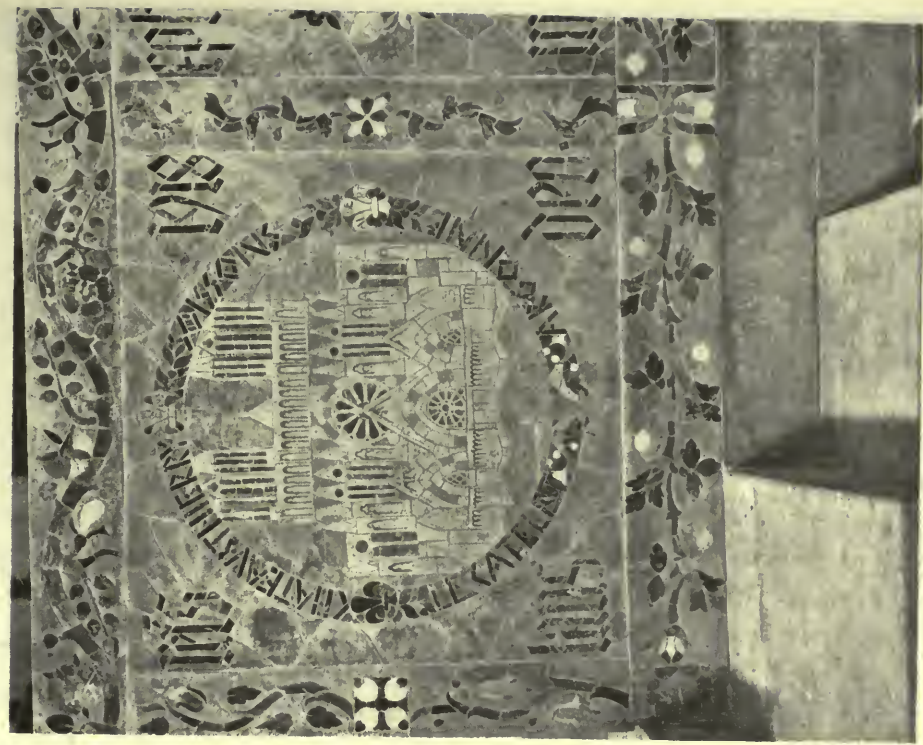


MOSAIC PARAPET RAIL IN ST.  
THOMAS' CHURCH, NEW YORK CITY.  
BERTRAM G. GOODHUE, ARCHITECT.





NATIONAL CAPITOL—MOSAIC PARAPET RAIL IN ST. THOMAS' CHURCH, NEW YORK CITY.



RHEIMS CATHEDRAL—MOSAIC PARAPET RAIL IN ST. THOMAS' CHURCH, NEW YORK CITY.

129



WINDOW IN MEMORY OF CAPTAIN NATHANIEL  
SIMPKINS, CHURCH OF ST. JOHN THE EVANGELIST.  
BEVERLY FARMS, MASS. BY CHARLES J. CONNICK.

terial (in this case Minnesota granite) have been so perfectly preserved both in sculptural and architectural treatment. The bronze, too, confesses this appreciation of material on the part of the designer and possesses a sparkle and brilliancy frequently lost in similar work.

Three interior memorials are shown. The first, the Memorial Vestibule which is being erected in Nassau Hall, Princeton University, marks the dedication of one room in a most important position as a memorial to those who fell and those who served in the World War. The building in which it is placed is in no sense a memorial building. But the whole impressiveness of a memorial has been concentrated into this marble room. English in scale and feeling, it harmonizes with the provincial tradition which it follows and finds a particular appropriateness in its location in a building so closely identified with the struggle for American independence.

Related to this memorial is the vestibule at Yale University, part of which takes the form of a broad archway flanked by Henry Hering's fine reliefs, and in which architecture, sculpture, mosaics and metal-inlay unite in the final effect. The broad wall space treated with lettering has a decorative quality quite unexampled.

Not the least interesting of the interior memorials is the Captain Simpkins window by Charles J. Connick. Simple in its composition, powerful in its leading, resonant and symbolic in its color, these three lancets seem to answer all of our demands for the appropriate war memorial—direct and strong appeal to the emotions, a suggestion of the sadness of early death, the glory of power and the beauty of sacrifice. The effect of such a memorial is of course intensified by its location in a dim and quiet church.

A record, rather than a memorial, is seen in the mosaic parapet rail newly placed in St. Thomas' Church in New York. In the detail of the whole choir is an abundance of suggestive imagery telling the story of the years of its erection. In this portion of the choir furniture, which separates the nave from the choir, is the story of church and state in

America to the year 1919. On the left three panels present the church as a refuge, a ship and a lighthouse. To the right we have the first settlement at Jamestown in 1607, Independence Hall in Philadelphia, and the Capitol at Washington. The two remaining scenes, which flank the steps to the choir, introduce the World War, marking the end of one era of church and state and the beginning of a new. To the left the grain of mustard seed has grown into a tree where perch the eagle and the dove. Beneath it lie down in peace the lion and the lamb. The inscription, "League of Nations 1919," may seem a trifle premature, but there it stands. To the right of the steps the panel shows Rheims Cathedral, with the date 1915.

The colored marble is soft in tone and the values are kept so nearly equal that the surface is not disturbed. The mosaics, which are unusual in scale and technique, are successful decorative treatments, and the contrast with all the work which surrounds them is very fine.

The various forms of these memorials of a votive nature, some of which by reason of their position as portions of buildings may well be termed utilitarian, suggest a few of the many expressions which the memorial impulse may take. They are, first of all, compositions of few elements, so that their message comes direct. They show the effect of modern intellectual approach in the choice of subject and in the eclectic nature of their detail. They express, above all, the desire to commemorate the ideals which inspired the heroic dead rather than the confused events of the war itself. In these very facts we seem to see an attitude toward the subject of memorial art different from that of centuries preceding, an effort to render permanent an impression of individual sacrifice and personal ideals, in contradistinction to the commemoration of victorious battles and physical prowess. Our country is well equipped with artists and architects capable of carrying out the work while still the memories of the war are fresh in mind; and the only necessary additional factor is an intelligent and active public interest.



ENTRANCE—RESIDENCE OF DR. T. J.  
ABBOTT, CORNWALL-ON-HUDSON, N. Y.  
PARKER MORSE HOOPER, ARCHITECT.

# SOME PRINCIPLES OF SMALL HOUSE DESIGN



By John Taylor Boyd, Jr.

## *Part IV- PLANNING' - Continued*

THE first three articles of this series have dealt closely with the architectural side of the design of the small house. This is their purpose, for they aim to set forth clearly certain principles of the household art. However, there are several important features of cost and of construction that must be briefly noted in so far as they influence planning and decoration.

Taking up the economic side, the financial problems of the American family— income, household expenses, service— were becoming more complicated before the war, until today they are really in a critical state, as everyone knows. Prof. Kimball, in an admirable summary of family economics in the October number of the *Architectural Record*, presents tables which show that, for a family whose yearly income is \$3,000, the sum of \$6,000 is a reasonable investment in a house (and land); and for a family of \$6,000 income, \$12,000 should be a proper expenditure for a small house. In addition, in the budget of the first family, \$450 is available per annum for running expenses and \$900 is available in the budget of the second family. When a family employs a maid, the expense of providing her with room and bath should be included in the cost of her hire; and this leads Prof. Kimball to conclude that, at present prices, only families of \$6,000 to \$8,000 may afford to keep even one maid.

These figures set forth, in terms of

arithmetic, the plight of the family of "limited income" one year after the troops stopped fighting in the Great War. "Limited income" means professional and salaried workers above the class, economically speaking, of skilled wage-earners and clerical employees. The figures tell why homes are not being built extensively enough to relieve the unprecedented shortage of homes throughout the country. Thus the man who wishes to build finds himself blocked by world conditions. He realizes that the tremendous forces of civilization have been thrown out of gear, and he sees that they must either come back to their old adjustments or else reach a new balance before all the work of civilization can proceed. Of course, in such a situation, speculation is useless. One may say, however, that the unfortunate economic relationship presented by Prof. Kimball cannot last a very long time: certainly, the American family must be decently housed, and the American people will find a way to do it even if the way is not altogether clear at the moment. It may well come to pass that rentals for houses—or their equivalent in yearly cost of owning a house—may hereafter require a larger share of the family income than formerly.

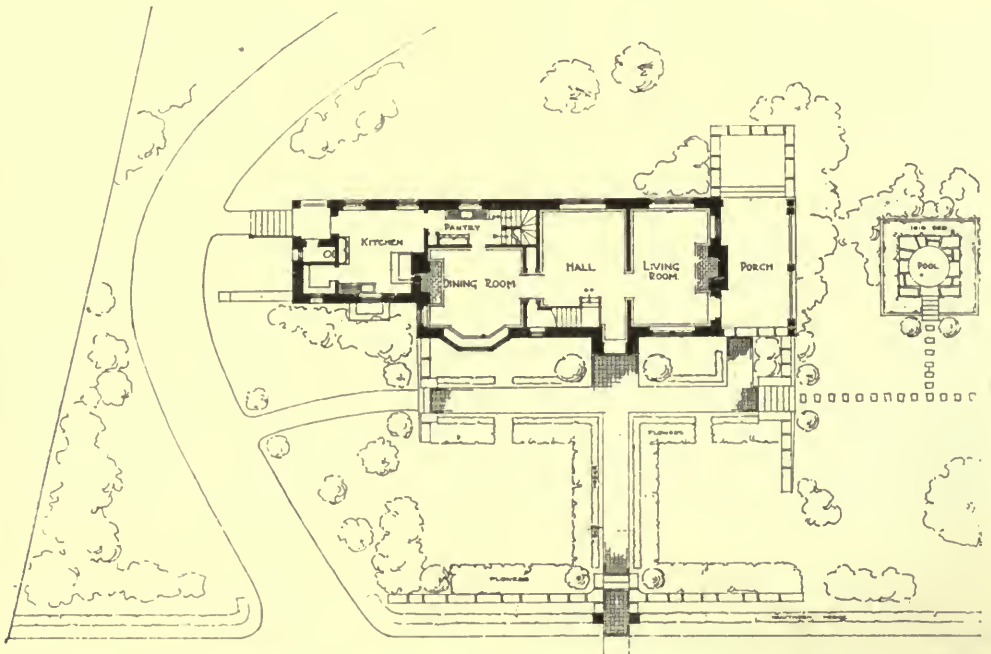
Whatever the future may bring, common sense would decide that we are likely to live in smaller houses than we were accustomed to before the war. They are not only cheaper to build and to furnish,

but they are cheaper to maintain, to repair and to run. So far as construction goes, for some years expert builders and architects and engineers have looked forward to introducing into house construction the economies of business organization and of use of machinery. Such methods have been developed in the building of great office buildings and factories. But houses are erected much as they were in the time of Moses, when, as now, each brick and stick of framing was handled many times by hand labor in its progress from claybank and trees to its final place in a building. However, even if construction of houses be made cheaper, that other most important side of their cost—operation—can hardly be much reduced. Repairing always means hand labor, which is expensive; and the other factors of maintenance, cleaning, operation, service, etc., even if simplified and cut down in some respects by greater use of machines, may grow more costly in others. It may be always difficult to get maids. Each year business and industry expand at a greater

rate than population; they absorb more and more of the young women of the country, paying them well, and seeking the intelligent workers. The hapless housewife must compete with business for her labor. The result of this unfortunate situation is, as everyone knows, that more and more houses are run with fewer maids than formerly or with no maids at all, and nearly all houses are run without maids a part of the time.

The scarcity of domestic workers forces people to plan their homes as simply and as economically as possible. This is not to say that we are yet at a point where maid service is only for the rich and that houses should be planned to be operated without maids. There are times in the history of every family when domestic service will be needed or desired.

One more possible economy has to do with the mechanical equipment of our homes. The installations of plumbing, heating and lighting are costly in themselves, costly to construct and to repair and to operate. They cut up the walls with pipes and ducts and are unpopular



BLOCK PLAN—RESIDENCE OF GEORGE WILLING, ESQ., CHESTNUT HILL, PHILADELPHIA, PA.  
Charles Willing, Architect.



RESIDENCE OF GEORGE WILLING, ESQ., CHESTNUT HILL, PHILADELPHIA, PA.  
Charles Willing, Architect.

with the designer. One may well ask, Is not all this mechanical equipment too complicated? If only a single agent—electricity or gas or oil—did all the work of heating, heating water, cooking and lighting, one or more of the various systems of piping that are now required in a house might be eliminated. Gas does much of the work needed in a house; and electricity can do more, with the added advantage of using small motors, nearly automatic, to operate labor-saving devices. But, unfortunately, electric heat consumes a great amount of current. Coal is a nuisance in a home; it is being driven out of the kitchen by gas, and we would like to see it put out of the cellar, too. This may be done by using central power plants for groups of houses, but this method still leaves the complicated system of heating pipes in the walls. Altogether, the most unsatisfactory features of the mechanical equipment are the complicated pipe and duct systems, and the use of coal. It is to be hoped that technical experts will find how to eliminate those two defects of household mechanics, and furnish us with simpler devices which, even if not so much cheaper in themselves, will at least be cheaper to repair and to operate.

Such is a brief summary of some of the economic and mechanical features of the house, in their bearing on its design in the broadest way. I have considered them only enough to show that they are undergoing changes in this post-war period, and that the results of this change cannot possibly be predicted. All that may be gathered is that houses should be planned in restricted dimensions, and as simply as possible. Designers are being forced to eliminate some features entirely, or else make them more subordinate than was formerly thought desirable. They must be ready to reclassify the essentials.

With this short excursion into the no-man's-land of economic and mechanical principles ended, more specific features of the architecture of house plans may be considered. Here one is writing at a disadvantage. For, in striving to understand the adaptations of house plans required by post-war conditions, one must depend on illustrations drawn from houses built before the war, few of which meet existing conditions perfectly. Thus a great variety of types and sizes of houses appears in these pages, and yet the whole collection does not give as clear a picture of a



RESIDENCE OF GEORGE WILLING,  
ESQ., CHESTNUT HILL, PHILADELPHIA,  
PA. CHARLES WILLING, ARCHITECT.





SOUTHEAST FRONT—RESIDENCE OF GEORGE WILLING, ESQ., CHESTNUT HILL,  
PHILADELPHIA, PA.

Charles Willing, Architect.

small house as one might desire—as clear a picture as will be obtained two or three years from now, after many houses have been built under the new conditions. To this extent the discussion has played around the small house rather than centered in it. What is needed is a more specific statement of the planning of the small house, in order to make the ideal more vivid.

The first thing to be decided about the small house is its size—the number of rooms. Here is a standard to which we may repair with a little more confidence than in the case of shifting costs. Formerly, as we have seen, the “small house” was permitted to contain many of the features, even if reduced in scale, of the great house. It was also allowed service wings with quarters for three servants if needed. But today such space it is almost impossible to pay for and to operate. Hence it is not sur-

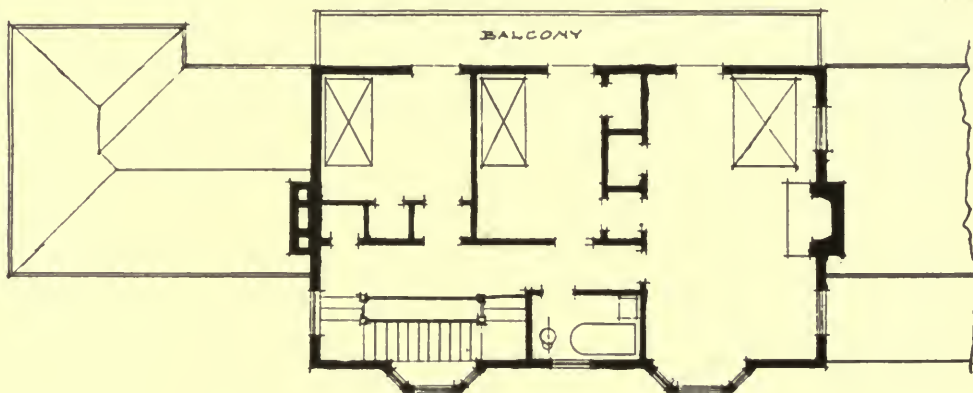
prising that many houses built since the war, in 1919, have been nine-room houses; “nine rooms” meaning three or four rooms (including kitchen), on the first floor, and four or five bedrooms, (including maid’s room) above. Since one more bedroom is easily added on the third floor, or in a wing, many ten-room houses have been built. If the first floor is to be planned flexibly, in ways I have described in the third article, this room standard may need to be differently expressed. Where, for example, the dining room or the reception room is thrown into the living room, it may be better to measure the room standard by the number of bedrooms. Accordingly, the average small house will have its ground floor planned flexibly to suit the individual family, and above will have five bedrooms and probably two baths, including one room and a bath for the maid. Small families of adults may be

content with fewer rooms, and larger families may add more bedrooms and baths. Still another way of arriving at the standard of the small house is to realize that the five-bedroom house, or the nine-room house as it is better known, is a house that is only a little larger than the five and six room house of skilled mechanics and of the better class of clerks. In this latter type of house one room is often both dining and living room, leaving three or four rooms for bedrooms. These skilled wage earners' houses are operated without maids, and it will be seen that they are only a little smaller than the small houses of the professional man and salaried worker. Their rooms are not much smaller in dimensions and are only one or two less in number; and where the family maintains a maid the actual bedroom space

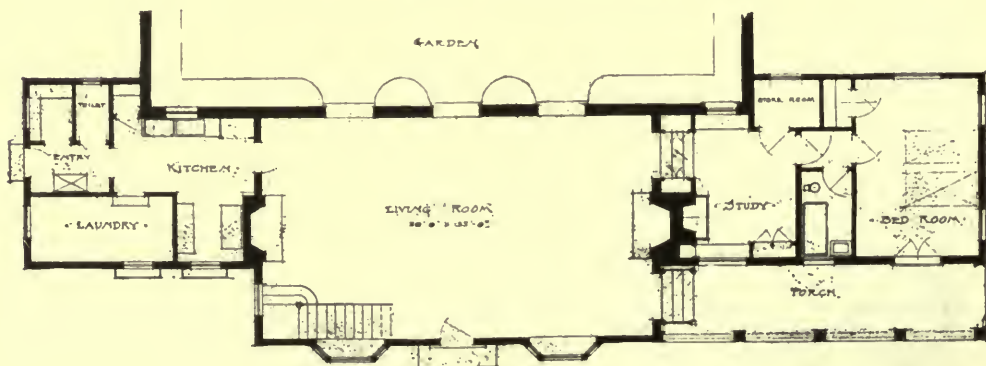
at its disposal is hardly greater than that which the wage earner's family—in the economic class just below—possesses in its higher standard house.

Thus it may be said that five and six bedrooms are a fair index of the size of the small house, a standard which economic conditions, construction costs and costs of service, maintenance and operation, all tend to fix for the "average" family. It is a house a little larger and somewhat finer than the house that is coming to be the standard for the skilled employee. And since the "average" family is not always average, the small house may slightly vary from this figure, above or below, according to the size of the family and its income and the economics of the neighborhood.

With the size of the small house more definitely decided, materials must be con-



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

RESIDENCE OF DR. T. J. ABBOTT, CORNWALL-ON-HUDSON, N. Y.  
Parker Morse Hooper, Architect.



RESIDENCE OF DR. T. J. ABBOTT, CORNWALL-ON-HUDSON, N. Y.  
Parker Morse Hooper, Architect.

sidered. Building costs vary all over the country, and at present relative costs of different materials even in any locality are not easy to establish. Before the war, all-wood construction was cheapest in most localities. Wooden houses with exterior stucco or brick walls came next in figure. But now the supremacy of wood and brick are threatened by high labor costs. Wood is becoming scarce, although, with good forestry regulations, the United States should have a sufficient supply of good building lumber. Wood may be high-priced for some years. Another drawback of wood that is coming to be better understood is its high maintenance cost. Wood construction deteriorates rapidly after five or six years. Mr. Prescott F. Hall has gathered some figures on depreciation of brick and wood buildings. He quotes the report of the Lloyd Thomas Co., a firm of appraisers, made to the Chicago

City Council, that brick has a "life" of from eighty to one hundred years and frame thirty-three to forty years; that in the better class of residences brick has no depreciation during the first five years and one per cent yearly after that. Mr. Hall quotes a canvass of twenty-two insurance companies, agents, builders and architects, advising that brick dwellings have an average depreciation of one and one-half per cent and wood two and one-half per cent. Some estimates ran as high as five per cent for wood. Mr. Hall concludes that wood depreciates two to three times as rapidly as brick. He prepared his figures before the war, and it is possible that today wood may compare more unfavorably, because wood must be repainted every few years, and painting is now very high in comparison with the cost of other items in building. Altogether, it would seem that houses will be built more and more of stucco

or brick for exterior walls, except in those fortunate regions like Philadelphia, where a beautiful, easily worked, local stone is available. Stucco is particularly acceptable to designers because of its possibilities of treatment for texture and color; with respect to color, it is far preferable to brick in our hot American sunshine, in which ordinary brick is out of key. Many designers understand the color limitation of brick and some of our keenest architects have painted or whitewashed the walls of their buildings in light colors, with striking success.

Coming now to the actual planning of

the house, the matter of location, according to compass points, exposure, topography of the site and outlook, is important. While some of these factors are apt to be conflicting, they may usually be reconciled.

In the eastern part of the country the north is the least desirable exposure. Here are located kitchens and as much as possible of entrance, service and minor features, such as halls, bathrooms, closets, etc. The east—and also the south—is a good place for the dining room because daylight meals of breakfast and lunch are favored by sun-



RESIDENCE OF DR. T. J. ABBOTT, CORNWALL-ON-HUDSON, N. Y.  
Parker Morse Hooper, Architect.

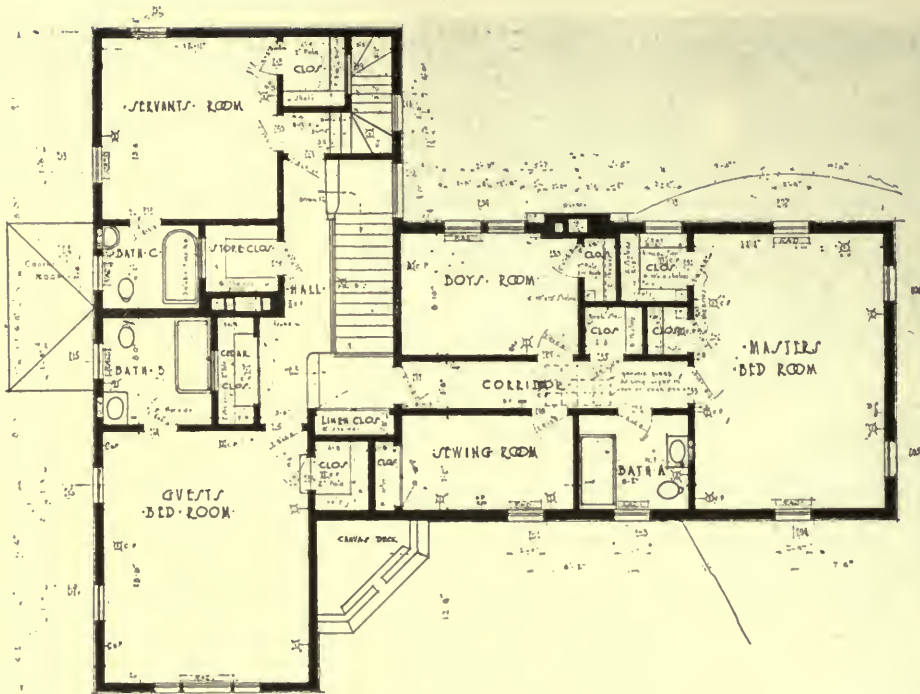


RESIDENCE OF DR. T. J. ABBOTT, CORNWALL-ON-HUDSON, N. Y.  
Parker Morse Hooper, Architect.

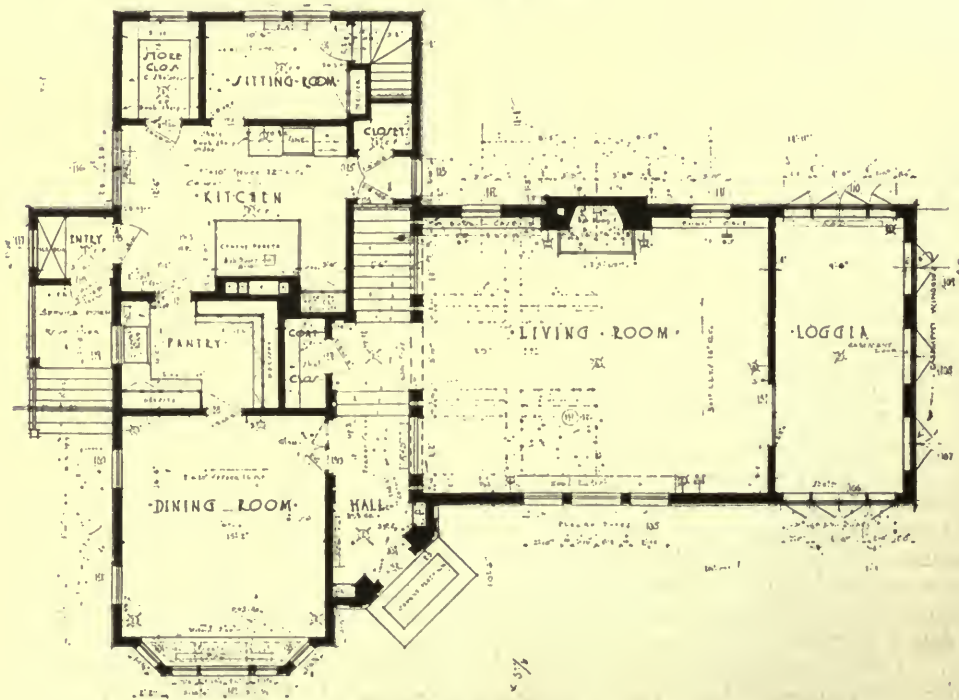
light. The living room goes well on the south, southwest, or west, with a porch or awning on the most exposed south or west side to alleviate the heat and glare of light. After spaces for living and dining rooms have been arranged on the plan, other rooms, such as the study, reception rooms, etc., take what is left, usually on the north or northwest, but often on the east. It is usually not difficult to harmonize these requirements with the best direction of outlook. In this connection, one regrets that so many Americans still place the best part of the house—the dining and living portion downstairs and the best bedrooms upstairs—along the street front, instead of overlooking the garden, where, if the garden is presentable, they certainly belong. The plan of Mr. Colby's house in the first article of this series is a fine example of accurate orientation. He had the advantage of a lot on the south side

of an east and west street and made the most of the opportunity. On a lot on the opposite side of the street from Mr. Colby's the kitchen may be east. If it is to the rear, northeast, it runs into the garden. This may not be desirable; the kitchen may come towards the street, as in the admirable plan shown on page 359 (fig. 79), of the October Architectural Record. The dining room should have some east light, and the living room should be well lit on the west.

Where the lot is on the west side of a north and south street, the kitchen comes easily on the north; but in order to place the dining room on the garden and at the same time give it east light, it must run through the house from east to west. This might cause it to be too large, besides adding other complications, a situation which would naturally favor the dining room as an alcove, opening east off a living room that runs north



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

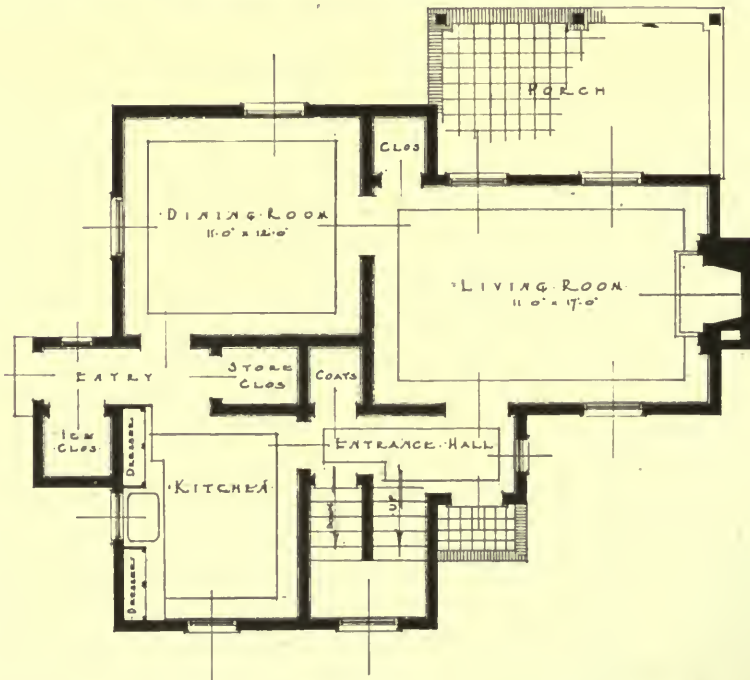
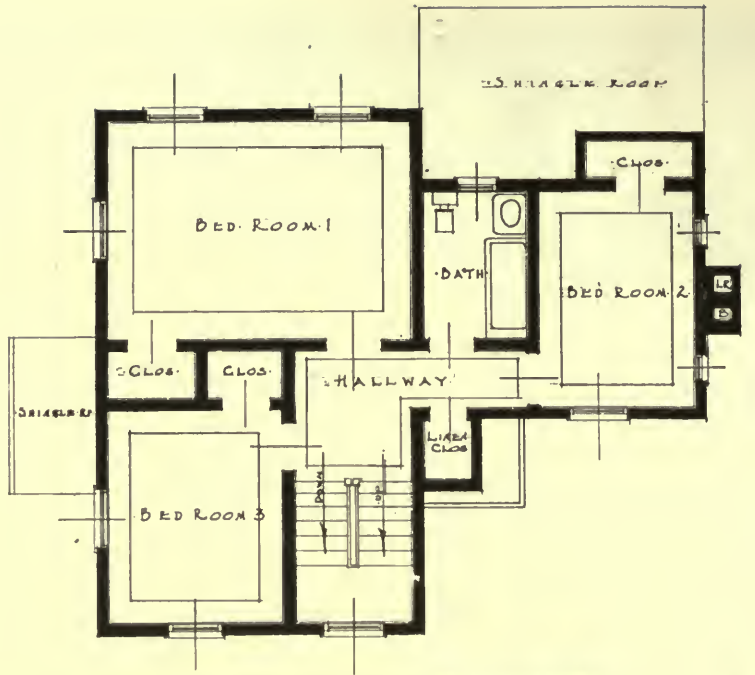
RESIDENCE OF FRED LAVIS, ESQ., HARTSDALE,  
N. Y. PARKER MORSE HOOPER, ARCHITECT.



RESIDENCE OF FRED LAVIS, ESQ., HARTSDALE, N. Y.  
Parker Morse Hooper, Architect.



RESIDENCE OF FRED LAVIS, ESQ., HARTSDALE, N. Y.  
Parker Morse Hooper, Architect.



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

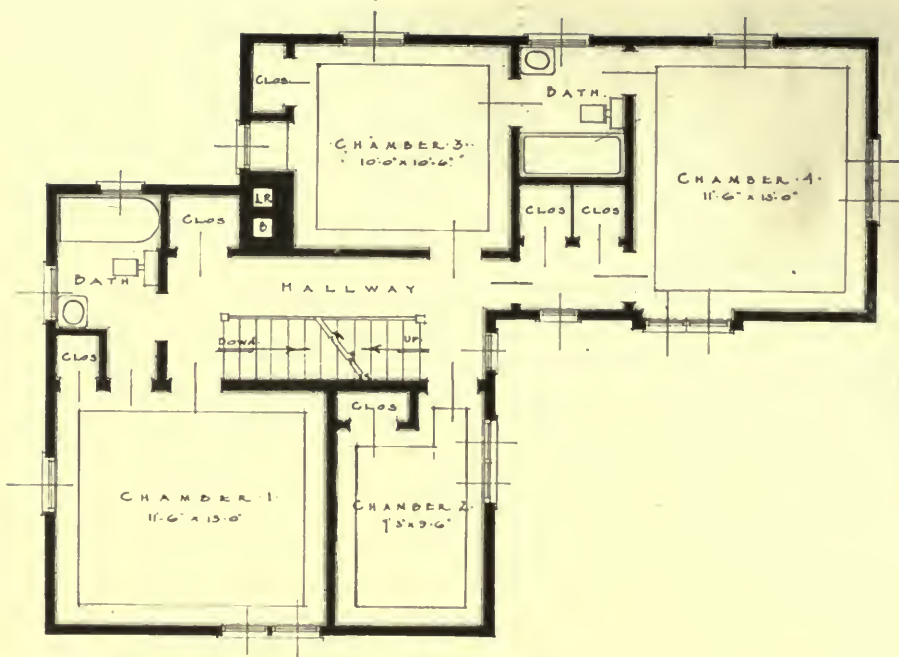




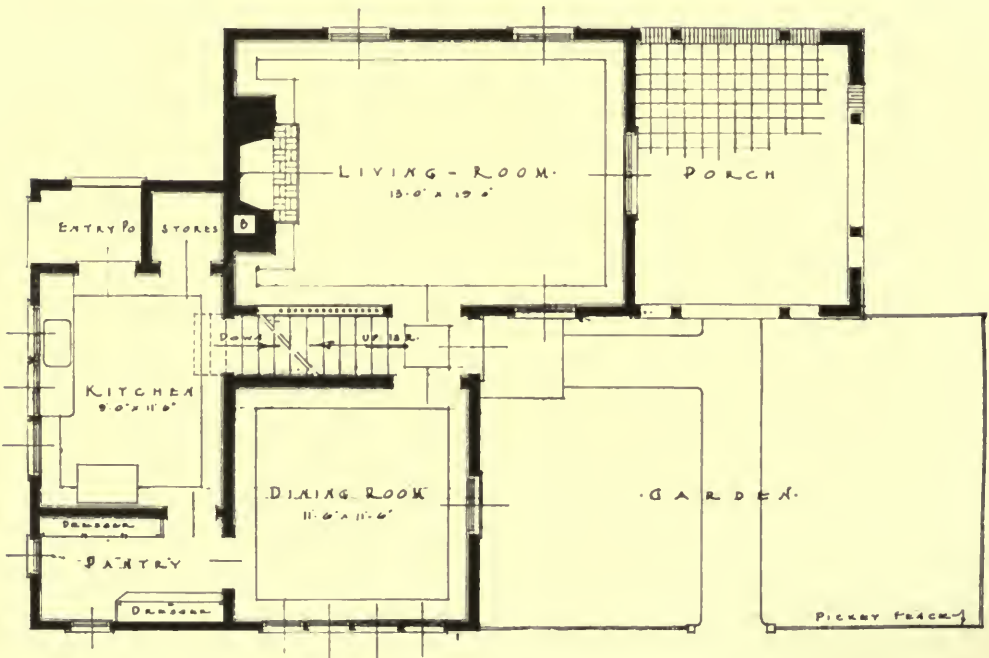
HOUSE NO. 1 FOR HOME COMMUNITY CORPORATION, BALDWIN, L. I.  
Polhemus, Mackenzie & Coffin, Architects.

and south. The living room is easily placed on such a lot. In the case of an east lot on a north and south street, there is a fine location for a dining room southeast on the garden, with a long living room running north and south. It is evident that this location favors a dining room continuous with the living room. On a north and south street, of course, kitchen and garage offer no difficulty. This situation—an east lot in a north and south street—is the best situation for the “stock” plan, considered in the third article, since the dining room may have south and east exposure on the garden, with a little breakfast porch or loggia opening off it. The stock plan goes well on the south side of an east and west street. Its weakness on the average small suburban lot is that the living room usually runs along the end of the house and thus not along the garden.

After exposure is well in mind, the matter of entrances is to be settled. At this point the automobile threatens the small house. It demands either a turn seventy feet or more in diameter or else a roadway in the shape of a semicircle. These features are expensive to construct and to maintain, and they ruin the expanse of the lawn of small lots. Mr. Colby was careful to maintain the breadth of his hundred-foot wide lawn by keeping it unbroken by either path or road, using instead dull-colored stones set in the greensward, two rows to the garage, as tracks for his car. These great spaces for automobiles are out of place in any but large estates. A circular turnaround is particularly obnoxious, for its seventy-foot expanse presents the somewhat comic effect of an entrance to a house that is bigger than the house itself. There are various excellent substitutes, particularly the charm-



SECOND FLOOR PLAN



FIRST FLOOR PLAN.

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



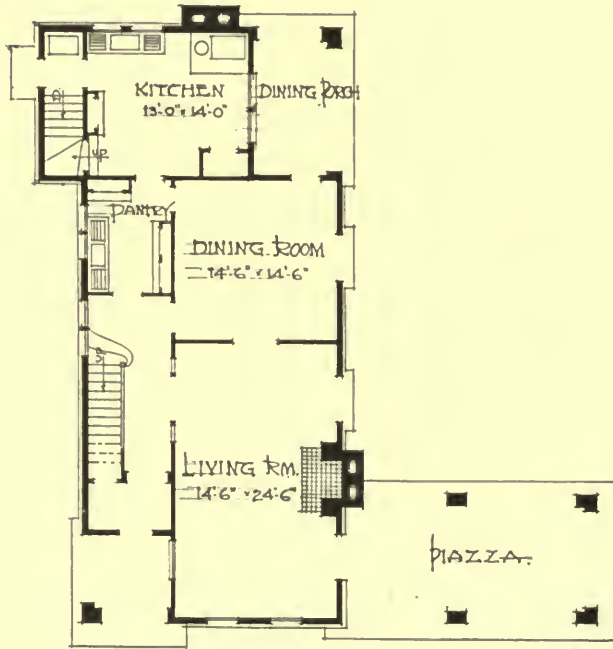
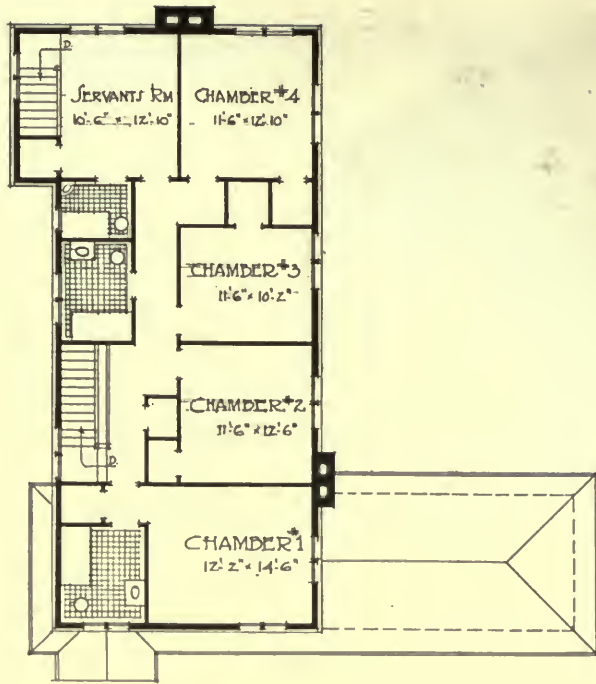
HOUSE NO. 2 FOR HOME COMMUNITY CORPORATION, BALDWIN, L. I.  
Polhemus, Mackenzie & Coffin, Architects.

ing covered way to garage from front door illustrated in the third article. One should not hesitate to back and turn a car in a narrow roadway on one's own lot just as one does on the public street. One may also construct little parking spaces or switch tracks at right angles to the garage roadway which will allow the car to be turned with a single backing.

All these matters of orientation, outlook, entrances, etc., are, of course, bound up with lot planning, which precedes and reacts on the planning of the house. The division of the house into family and service portions is next to be considered. Some time ago the practice of placing the maids' bedrooms on the third floor came to be thought undesirable in many cases. It brought the maids too much in contact with the family, caused them much stairclimbing, and on the exterior made the house look top-heavy. As a result there was developed the service wing, where kitchen and maids' rooms were set apart in a unit which was really

a separate little house in itself, connected to the main house only by the pantry between the kitchen and the dining room. This is of course an excellent arrangement, particularly for two maids or more, and it should be retained so far as possible in the future. It may be practicable to place the maid's room so near the family that it may be occupied by the family if no maid is to be had. Also, in many cases the secondary service stair from kitchen to maids' bedrooms, is being eliminated. In the elevations, any distinction between the main house and the wing need not be made if the house is already so small that its appearance would suffer if it were cut into two pieces. Some people may wish to eliminate the pantry between kitchen and dining room as unnecessary, where there is no maid, but this is a radical step that should be well considered, for it might hurt what is called the "real estate value" of the house.

The other aspects of the arrangement of the first floor plan have been covered



HOUSE AT SCARSDALE, N. Y.  
 EUGENE J. LANG, ARCHITECT.



HOUSE AT SCARSDALE, N. Y.  
Eugene J. Lang, Architect.

in the third article of the series. Therein the possibilities of a flexible subdivision into principal rooms and minor spaces were described; how simplification and combination might make plans not only more practical and more economical to build and to operate, but also, on the creative side of household art, would render the plan a more perfect symbol of the ideal of the American family; how imagination, cheerfulness and beauty of decoration might be obtained in our homes, outside in the plot of land, and inside as well, centering chiefly in the living room; how this living room might be made larger in size and endowed with distinction in a way formerly thought possible only in great houses.

From this alluring side of the ground-floor plan it is but a step into the kitchen and service. Their details will be considered later, but it may be said here that elimination may take place in this part of the house as well as elsewhere. Before the war, maids were being provided with their own dining rooms, pan-

try, porch, etc. These features are not so necessary where there are only one or two maids and their expense may be too great. Their effect may be gained by ingenuity in planning. For instance, to a small kitchen, say nine or ten feet by twelve or fourteen feet, might be added a small alcove for the meal table, which would preclude the impression of dining in the kitchen. Laundries are not thought so desirable as formerly, particularly in the basement. The above considerations therefore leave the service part of the house—reduced to its lowest terms—to consist of a small kitchen, perhaps with alcove for a meal table, a small pantry between it and the dining room, a stair down to the cellar, a small porch or entrance loggia, a little room for supplies and for the ice-box, which may be iced from the outside. And then such features of garage, covered ways, tool and garden sheds, as add to the utility of the plan and the beauty of the elevations.

Only the bedroom floor remains to be



RESIDENCE OF DR. EDMUND F.  
 CURRY, FALL RIVER, MASS. PAR-  
 KER MORSE HOOPER, ARCHITECT



RESIDENCE OF DR. EDMUND F.  
CURRY, FALL RIVER, MASS.  
PARKER MORSE HOOPER, ARCHITECT.



RESIDENCE OF DR. EDMUND F. CURRY, FALL RIVER, MASS.  
Parker Morse Hooper, Architect.

considered in this summary of the typical small house of today. Not so very much is to be said about it. In these days no one need be told how best to subdivide a second floor into bedrooms, bathrooms, halls, closets, etc., in order to get maximum value of space, exposure, cross ventilation, access, and of such details as the proper placing of the furniture. Only one defect should be warned against. That is the too-usual cramped hallways, long and narrow tunnels. Long three-foot wide halls with no open space at the head of the stairs give the bedroom floor an air of the staterooms on a steamer.

It is seldom that one may find a group of houses more inspired by the ideals of the small house than the examples that appear in this article. They are the work of younger architects and display extraordinary artistry and imagination, boldness in decoration and color in sunlight, yet they are tempered with all the expert skill and perfection of detail that is the worth of the older and more book-

ish school of architecture. They are at once dramatic works of art and livable American homes. I should like to confront with these houses those critics who claim attention by crying out for American art and should like to ask them if these houses are not works of art and American.

These houses portray the differences in style of New York and Philadelphia, the two regions where American house architecture is at its best. In Mr. Willing's design are the strength and harmony of Philadelphia, bold, strong capacity in massing, mastery of roof, ability to make landscape paintings out of building materials, the modern freedom which somehow sticks to two centuries of tradition. In details, Mr. Willing's house ranks with the best Philadelphia practice, which is often heavy; for it has the delicate brilliancy of mouldings of the early American work. His details give that touch of sparkle and gayety, and vividness so characteristic of twentieth century



America. It is well arranged on the lot, on a sloping hillside, overlooking at the rear a lovely valley and its solid walls and strong roof slopes make it seem built into the landscape, an effect which is aided by the details and shapes of outdoor terraces, walls and planting. Its plan repays study. It is for a small family and much space is allowed the entrance, affording on a small scale that air of openness and hospitality that, as I pointed out in the previous article, are so perfectly mirrored in the plans of the old Southern mansions.

It is interesting to see how Mr. Hooper's three houses possess the same extraordinary qualities as Mr. Willing's, yet are entirely different in character. Taken with Philadelphia houses, they illustrate how personality may bring variety into art and yet follow the same traditions. The house at Cornwall-on-Hudson is a splendid outdoor house, situated on the famous Storm King Mountain, with entrance on the west. Its plan is lengthened out, most of it on the ground floor, home-like and perfect for entertaining. As will be seen, its arrangement is flexible. Mr. Hooper has a fondness for changes in level, which add so much to the charm of a house; in this case the living room, on the lower level, is all the more quaint because of its low ceiling. On the exterior, the house has a splendid bold massing, high, vertical centre part and tower-like chimneys balanced against low wings with horizontal accents. It reveals both the painter's eye for mass and color and the sculptor's feeling for strong modelling in places and relief of surfaces, combined with perfection of details. Note the perfect proportioning of the windows, the exquisite scale and oblong shape of the window panes, which are not too square. Mr. Hooper's house at Hartsdale shows another characteristic, free plan, "L"-shaped, with entrance in the angle and with change of level, in this case up to the dining room.

Two charming little houses to be built at Baldwin, Long Island, prove that tiny dimensions and compact plan do not of necessity forbid imagination. These

houses are about as small as even a small house may be.

Mr. Hooper's house at Fall River and Mr. Lang's house at Scarsdale solve a difficult problem—that of a house on a narrow street front. In such cases it may be advisable to turn the end of the house toward the street. The gist of Mr. Lang's compact plan is that the lot is on the east side of a north and south street and the principal rooms are strung along the south. The maid's suite is another interesting point in this plan. These lengthened plans bring out the difference as regards floor area between plans that are long and narrow and those that are more nearly square. The squarish plan is thought to be more economical, because more compact. This cannot be denied, but I think that its importance is exaggerated. There is no great difference in the ground floor economy of the two types, particularly if the longer plan is planned freely. Upstairs, in the longer plans there is apt to be more length of corridor than in the square plans, where nearly all the rooms open off the head of the stairs. Still this waste may be exaggerated, for supposing an extreme case of twenty extra feet of corridor three feet six inches wide in the long plan, this is a cubage of only about 700, costing \$350 at a liberal allowance under present prices. There are people who will always be willing to pay a few hundred dollars more in a small house when this expenditure yields charm and personality and artistry in the final effect.

Mr. Hooper's plan shows the added complication of business quarters on the ground floor, in this case a physician's suite. Incidentally, this house was built at a very low cost. The elevations of both these houses are excellent. Mr. Lang's simple, vigorous and fine in scale, and Mr. Hooper's bold in the decorative modelling of walls in planes and projection. The detail of the front of Mr. Hooper's house shows that this modelling is not a whim but is intimately connected with the plan. It allows on the first floor the fine bay window, and on the second floor, four feet to be added to the bedroom above.



Photo by F. R. Taylor.

DOORWAY LEADING TO MAIN  
STAIRCASE, ASHBURNHAM HOUSE.

# *English Architectural Decoration*

*Text and Measured Drawings by Albert E. Bullock*

## Part XIII.

**I**NTERIORS of carved pine wood became common about the middle of the eighteenth century. Of these the Victoria and Albert Museum at South Kensington possesses two excellent examples removed from old houses in London. One is from No. 27 Hatton Garden, a street rich in good panelled interiors, and the other from No. 5 Great George Street, Westminster. The former is a work of quite exceptional merit, possessing many features of interest, not the least of which are the bold carved cartouches to the overdoors. The chimneypiece design is reminiscent of work by Inigo Jones, having female heads crowning the flanking pilasters (similar to those in one of the rooms of the Queen's House, Greenwich), while on either side are sunk niches with scroll pediments.

The general effect is rich, although the original painting is now pickled down to the ordinary wood surface, giving a cold effect. Owing to the lapse of years these carved pine rooms usually have so many successive coats of paint applied that the enriched moldings become choked with the color mastic, and much of the sharpness of the cutting is lost.

The adjoining room, which is similarly treated, is of later date, towards the close of the reign of George the Third. In this there are several features characteristic of the period, notably the Greek fret pattern to the dado rail, the carving of the friezes to the overdoors and the general nature of the smaller panel molds comprising the walling. The overmantel of the chimneypiece is flanked by boldly carved pendant drops, which are a salient feature contrasting well with the quieter tone of the other decorations. Both these rooms have sunk moldings, differentiating from the earlier practice of the William and Mary or James the Second

periods, when the bolection molding was in vogue. The moldings of the example in question are enriched, and the whole room is a complete scheme in simple vein embracing elements of much refinement.

There are two instances of William and Mary rooms at Westbury Court near Newnham-on-Severn, Gloucestershire. One is the interior of the classic pavilion on the boundary wall of this charming garden, at the end of a long narrow lake lined with low broad yew hedges; the other is a room on the first floor of the older portion of the house formerly covering a loggia to an earlier mansion. The house is owned by Mr. Colchester Wemyss, but is tenanted at the moment by Mr. Backhouse, whose interest in the garden and house is quite keen.

The small but lofty room, which is about fourteen feet high, is similar in character to work of the same period at Hampton Court Palace. The windows have heavy bars and small panes, while the mirror over the marble architrave is divided into two bevelled squares separated by a narrow strip of glass of Venetian design, cut and bevelled with a series of floral patterns chased on the surface; the panelling is bolection molded.

The pavilion was evidently erected at the same time, as the character of the moldings of the interior panelling is similar but of simpler nature, the stiles being sunk with ovolo moldings and fielded panels. The exterior is in stone, the entrance door being flanked by Corinthian pilasters.

About two miles west of this house is the residence of Lady Paget, known as Unlawater, Newnham-on-Severn. The house is small but of early foundation, facing the north bank of the river. Additions from time to time have altered the plan and nature of the interior. In the hall, of late Georgian date, one gets

a glimpse at one side of the chimney-piece of a portion of a carved stone Jacobean lintel; and between the columns is seen an Adam period leaded fanlight which was over the original entrance but now forms the entrance to the combined library and drawing room built out towards the river front. The painted decorations to this room are by Lady Paget, who, having spent some thirty-six years in Italy, is imbued with the spirit of that warmer clime. Another of her Ladyship's painted rooms is entered from the hall, the scheme of which is blue and white, with Austrian silver candelabra and embossed silver mirror to the overmantel. The staircase is a particularly fine example of mid-Georgian character, being molded through to the wall strings on the soffit of each tread, as in examples at the Victoria Hotel, Newnham, and at No. 5 Clifford Street, Bond Street, London, of which I hope to treat in my articles upon staircases.

Before leaving this house mention must be made of a small angle chimney-piece on the landing of the first floor. It is ornamented by large flanking carved scrolls, past which a flight of steps leads to a small room utilized as a chapel and having a beamed ceiling painted in imitation of that from Santa Cruz.

The Victoria Hotel at Newnham contains, besides the staircase mentioned, several panelled rooms, some of which were painted by the former owner in the Badminton Hunt colors—French blue, white and brown. The large dining room on the garden front has a vaulted or coved ceiling, a fine chimney-piece and windows with thick bars and mid-Georgian carved scrolls to the architraves where they meet the dado rail. This room was formerly a Catholic chapel, probably part of the house before it became a residential hotel.

After visiting this hotel I went on a mile, and up a steep incline, to the residence of Lieutenant Kerr, but found little of architectural interest. The view over the Severn from this altitude is particularly fine, and the house contains some good furniture and a great sword said to have been carried by the Bishop before

King John. It was repaired in the sixteenth century, and is incised with the date and a description.

Cirencester House, the residence of the Earl of Bathurst, has an eighteenth-century staircase of some interest in the hall, which is long and narrow and contains four large marble columns carved with Corinthian capitals, probably placed in their present position by the preceding Earl. The history surrounding their introduction is obscure, but they were doubtless brought over from Italy about the time of the Elgin marbles.

There are some recently discovered simple panelled rooms, both Jacobean and Georgian, on the bedroom floor; but there are not any reception rooms of antiquity. Such additions as have been made are comparatively modern.

Two good chimney-pieces, which the present Earl found in an outhouse, have been incorporated in the interior, the one in the large dining room being a good example of late Georgian design. The ceiling of the dining room has been raised at the expense of the comfort of the rooms above. The carved woodwork has been brought from another old house and adapted to the room. The mahogany veneered doors look well in their white deal enriched architraves.

The charm of the exterior lies in the great park and in the fine circular yew hedge, enclosing the principal front, which has a height exceeding twenty-five feet in a continuous sweep, horseshoe fashion, the classic stone front of the mansion joining the extremities. Compared with many another English example, there are few large yew hedges as fine and in as good condition as this one at Cirencester House.

The decorations at Byfield House, Painswick, are of the mid-eighteenth century. The ceilings and wall adornments are important, since many houses of the period were without ceiling adornment. On the wall of the rear passage communicating between the main and servants' staircases, the panelled decorations are worked on the plaster, and the small shell pattern is notable for its originality of design.

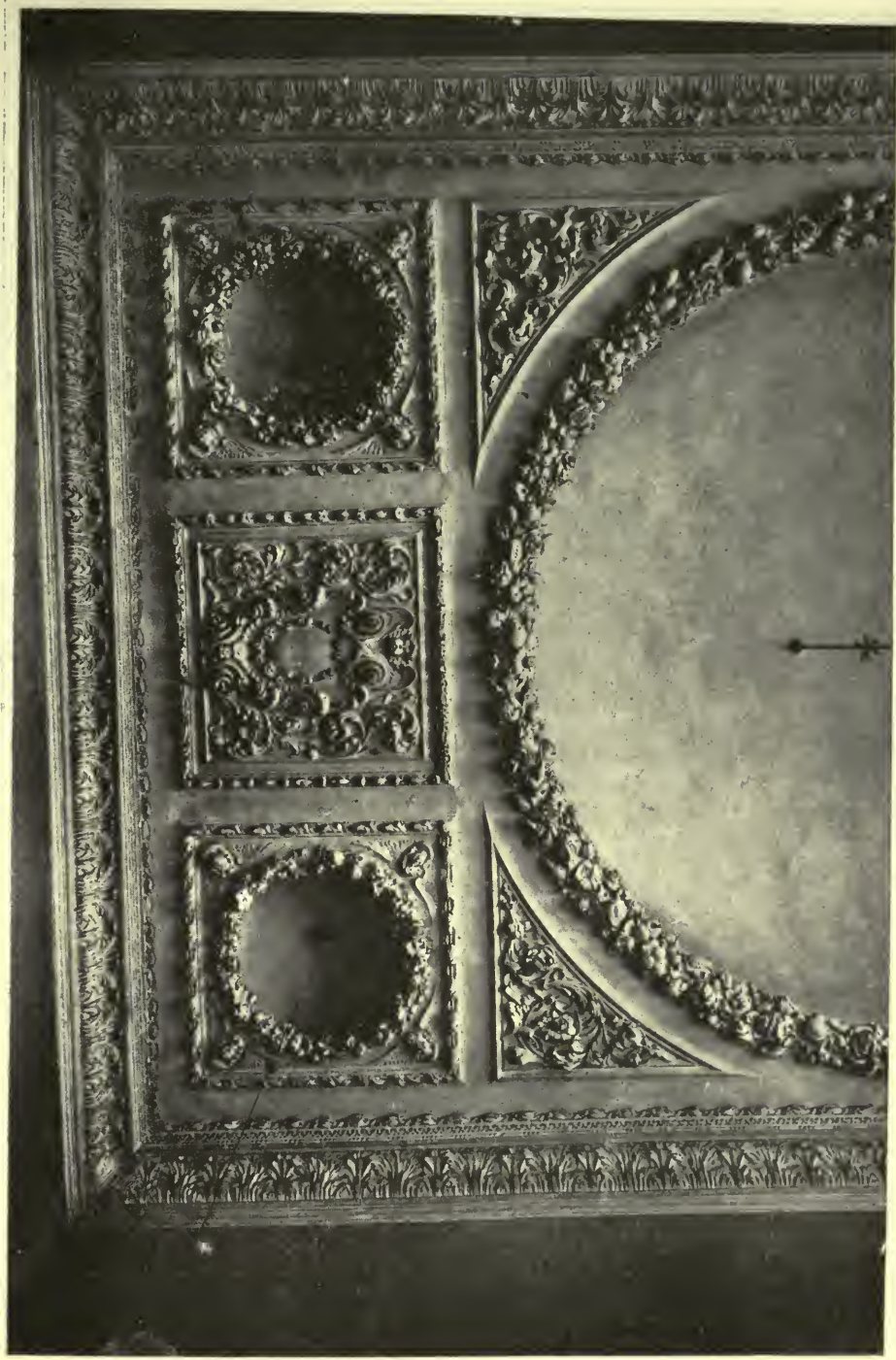
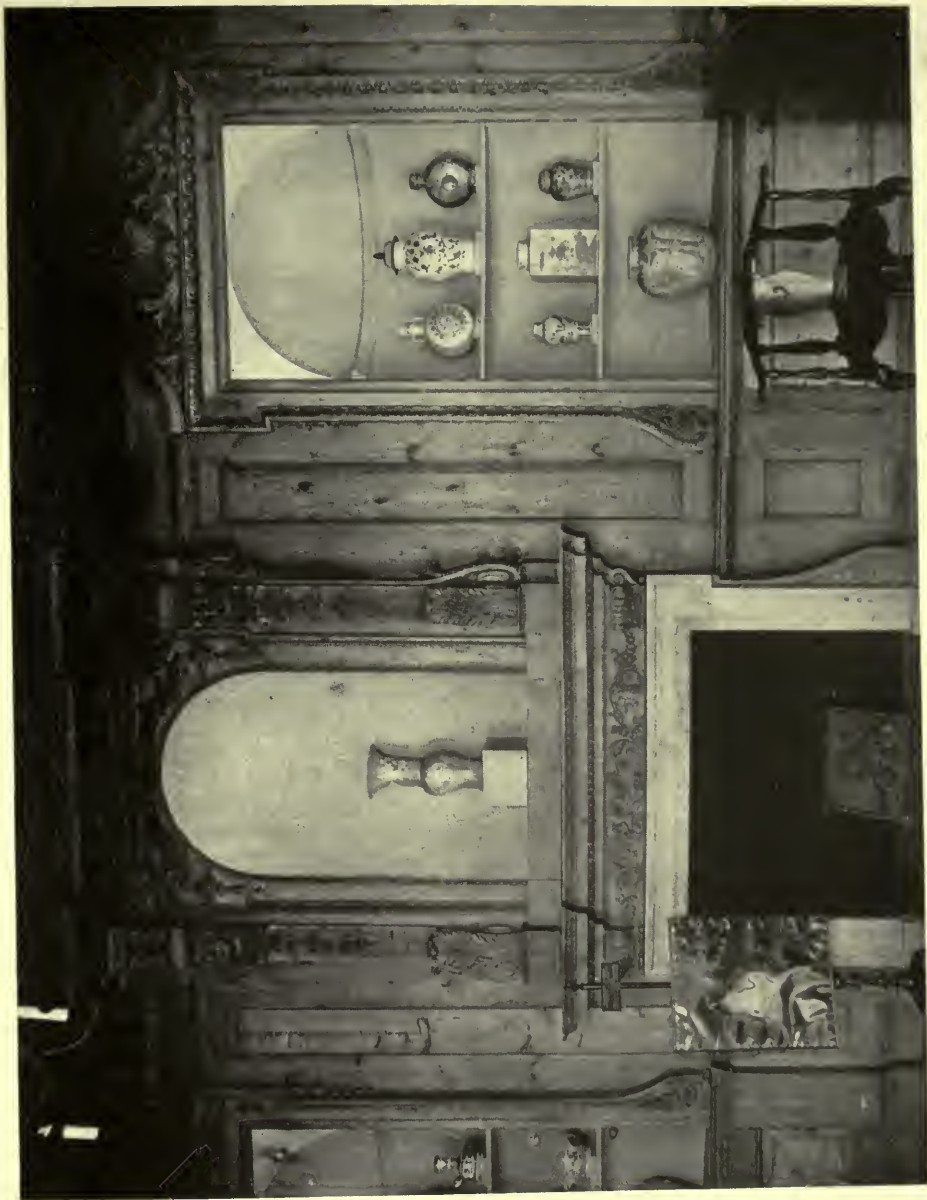


Photo by F. R. Taylor.  
CEILING OF DR BUSBY'S LIBRARY,  
ASHBURNHAM HOUSE, WESTMINSTER.

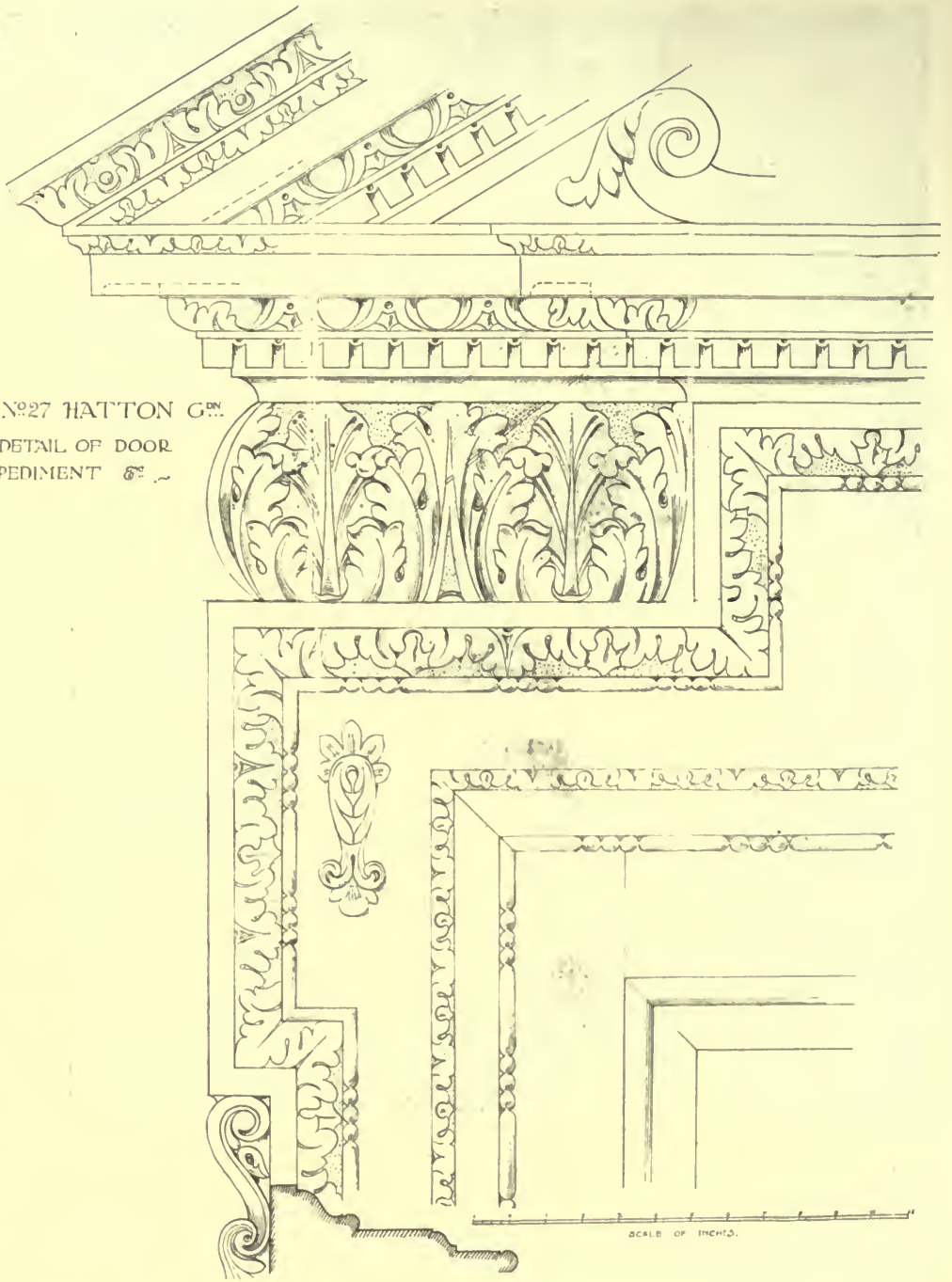


CARVED DOOR HEAD FROM NO. 27  
HATTON GARDEN, LONDON. IN  
VICTORIA AND ALBERT MUSEUM.



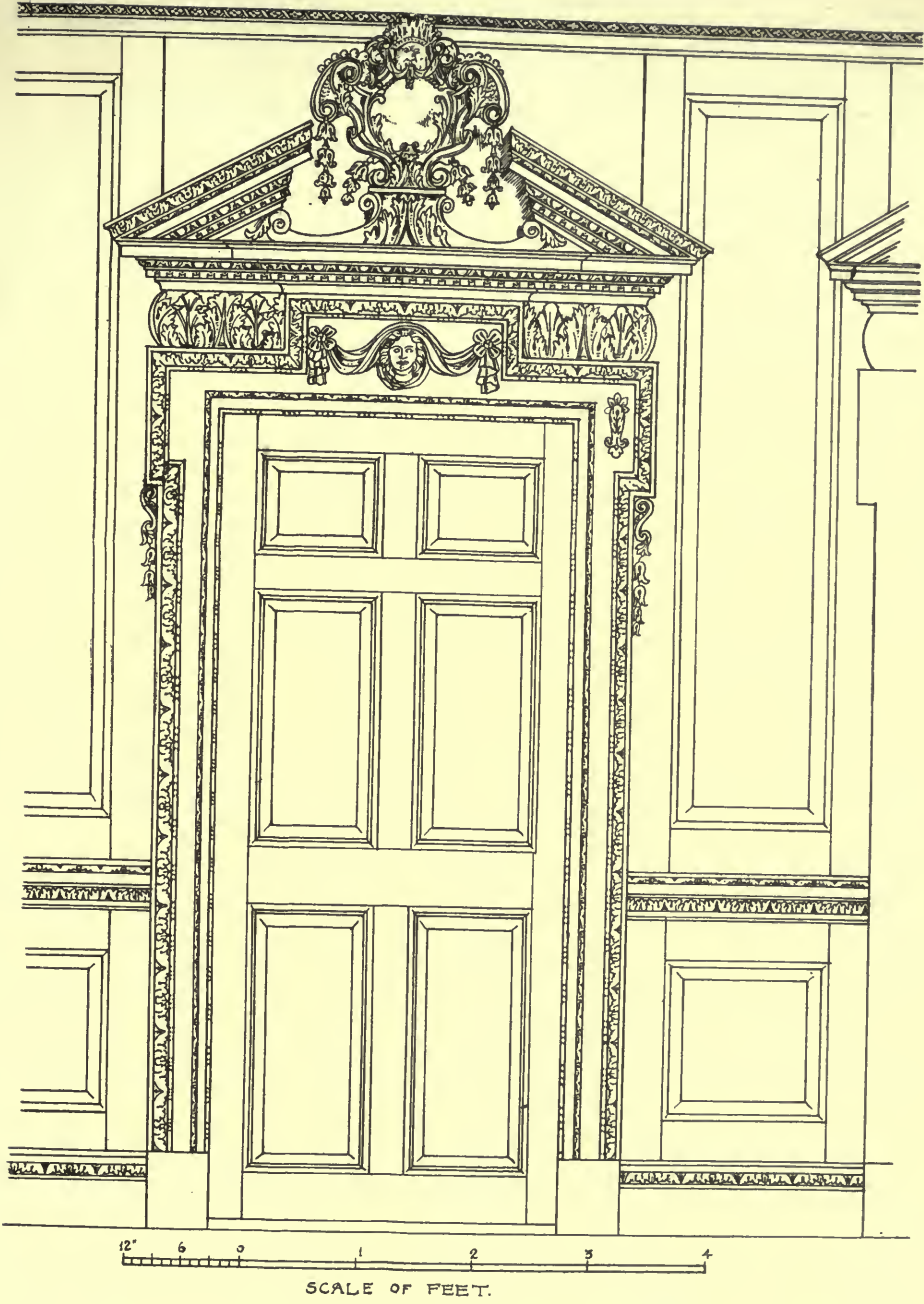
CHIMNEYPIECE FROM NO. 27  
HATTON GARDEN, LONDON. IN  
VICTORIA AND ALBERT MUSEUM.

107

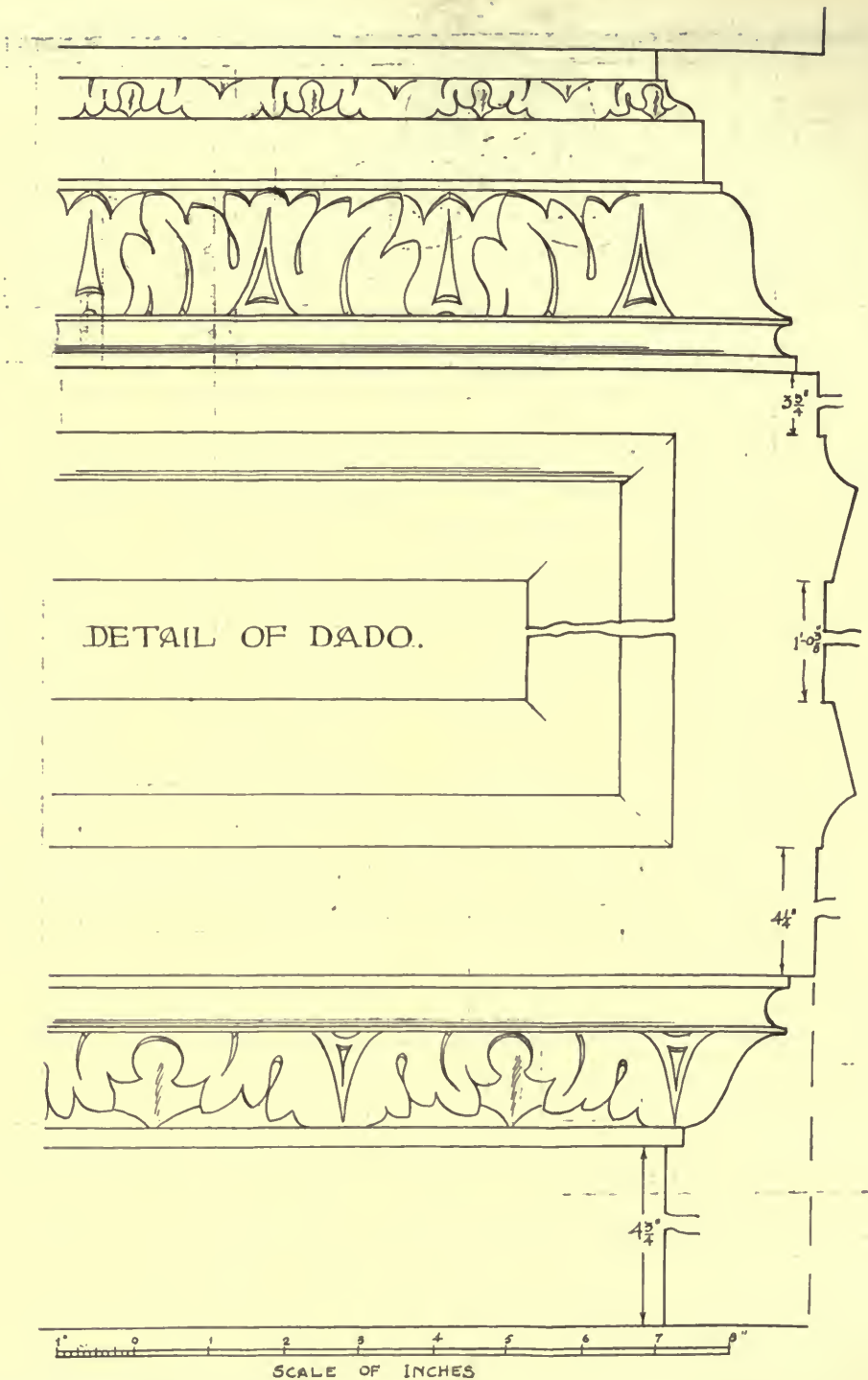


DETAIL OF DOOR PEDIMENT—NO.  
 27 HATTON GARDEN, LONDON. IN  
 VICTORIA AND ALBERT MUSEUM.

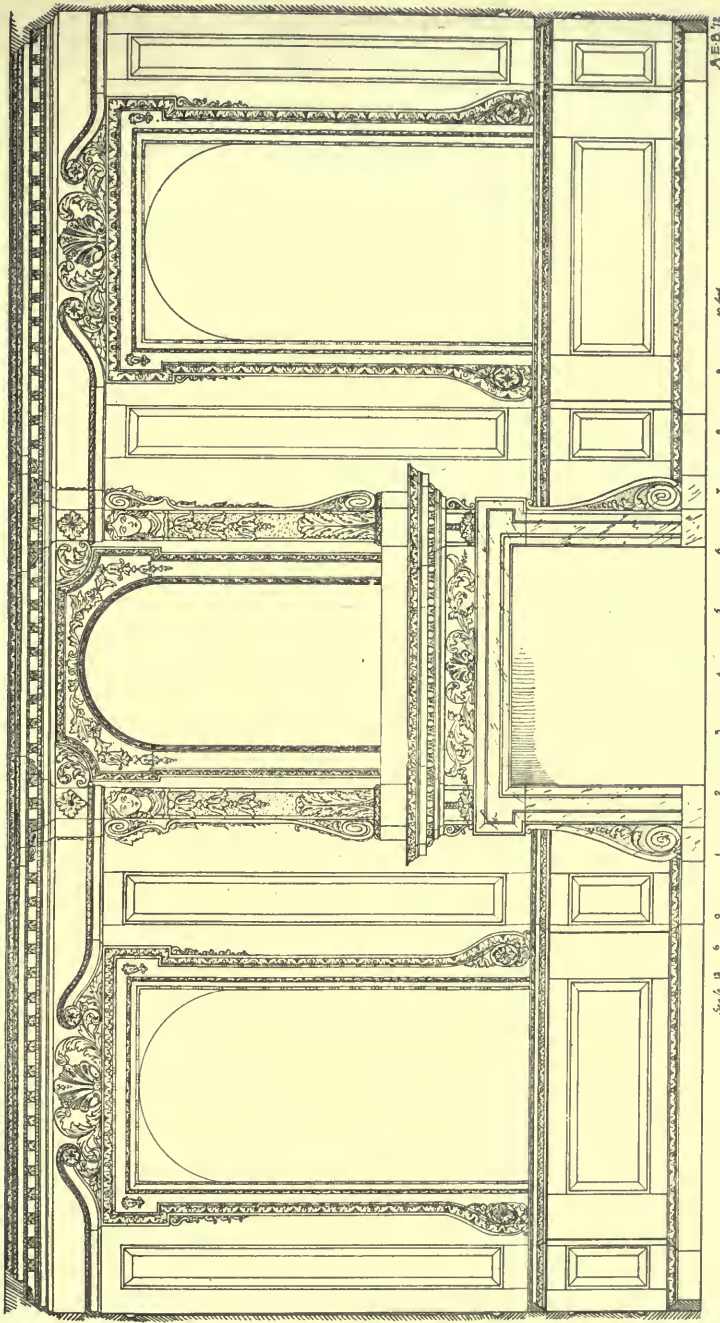




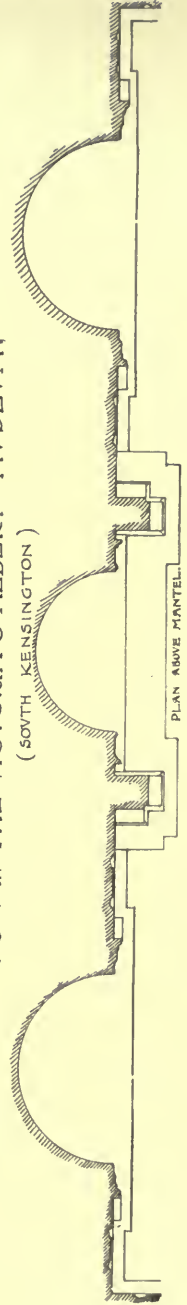
DETAIL OF DOOR CASING—NO. 27  
HATTON GARDEN, LONDON. IN  
VICTORIA AND ALBERT MUSEUM.



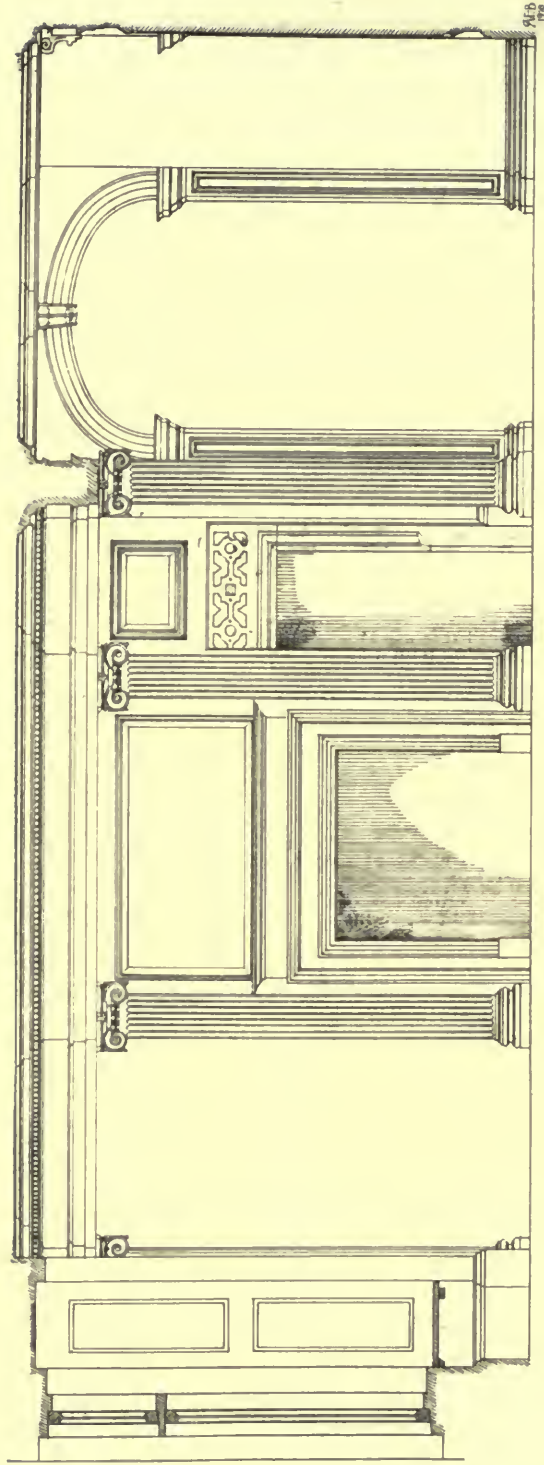
DETAIL OF DADO—NO. 27  
 HATTON GARDEN, LONDON. IN  
 VICTORIA AND ALBERT MUSEUM.



ROOM FROM N<sup>o</sup> 27 HATTON GARDEN - LONDON.  
 NOW IN THE VICTORIA & ALBERT MUSEUM,  
 (SOUTH, KENSINGTON)



PLAN ABOVE MANTEL

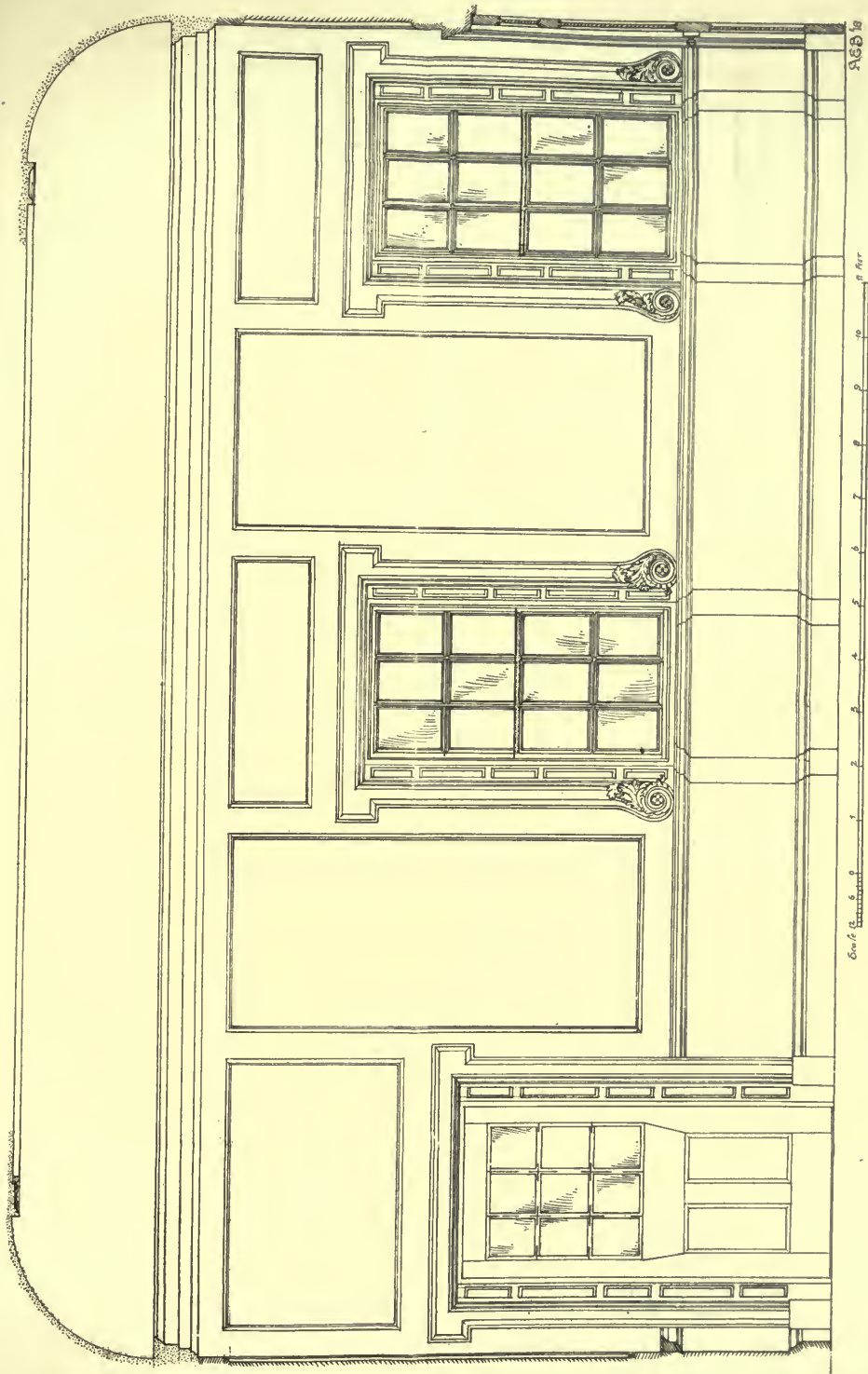


THE HALL AT UNLAWATER · NEWNHAM-ON-SEVERN.



THE HALL AT UNLAWATER.  
NEWNHAM-ON-SEVERN.

116  
5/8

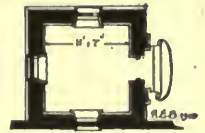
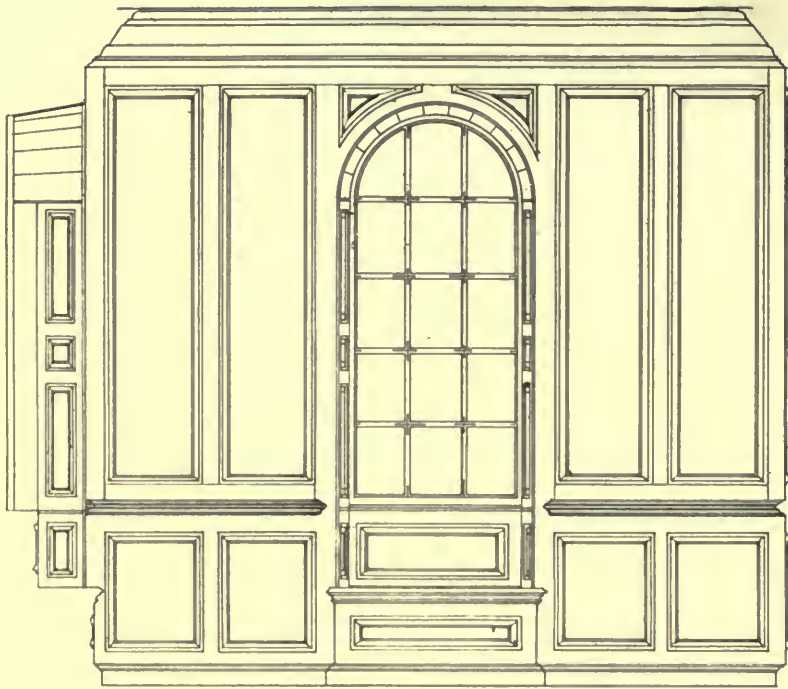


DINING ROOM AT THE VICTORIA HOTEL,  
NEWNHAM - ON - SEVERN.

Scale 1/4" = 1' 0"

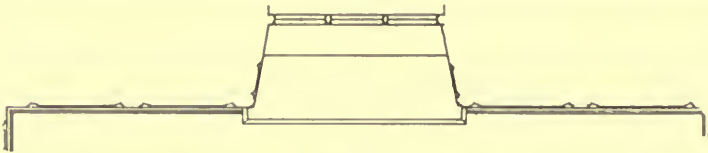
A68

165



Scale 1/2" = 1'

PLAN OF PANELLED PAVILION IN GARDEN.

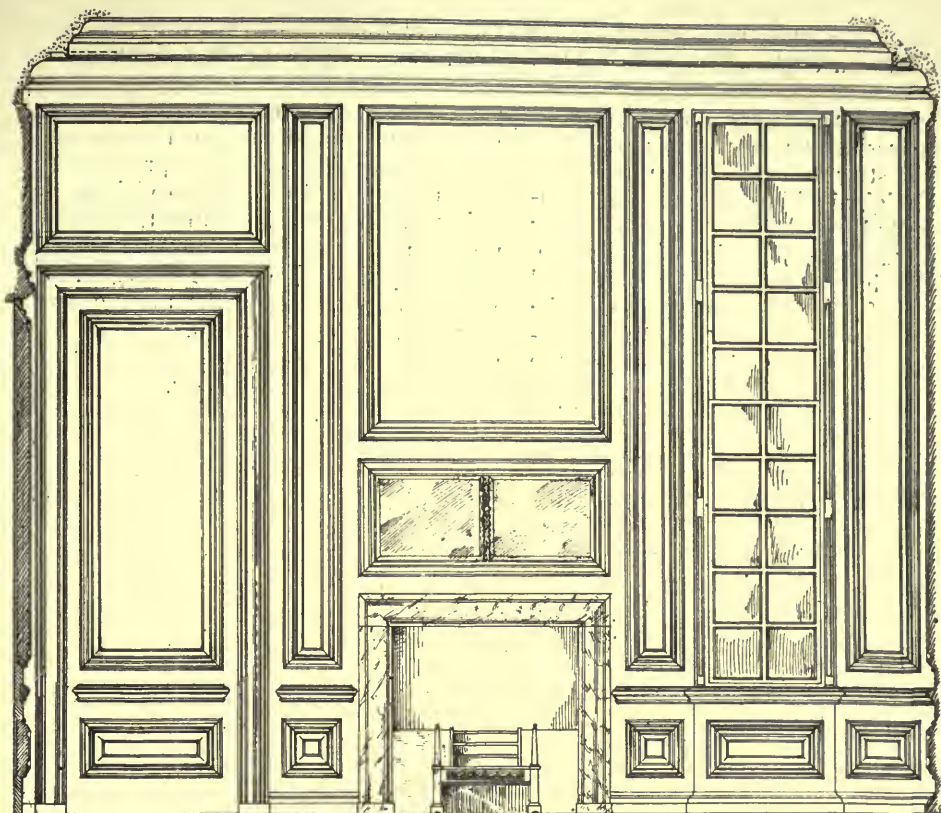


PLAN.

Scale 1/4" = 1'

GARDEN HOUSE, WESTBURY COURT, GLOUCESTERSHIRE.

167



AEB 1908

WESTBURY COVRT: GLOS.  
 WILLIAM & MARY ROOM: 1<sup>ST</sup> FLOOR.

Scale 1" = 6' 0"

MADE IN CEDAR PAINTED WHITE.

WILLIAM AND MARY ROOM ON FIRST FLOOR,  
 WESTBURY COURT, GLOUCESTERSHIRE.

Further, the staircase ceiling is designed with an eagle crest in the center. The walls are typical of the Chippendale manner, and the hall ceiling is divided into squares with Doric soffit medallions lining the staircase well edging.

The original chimneypieces have unfortunately been removed, but the plaster decorations to the overmantels remain, especially in the hall, which is typical of work of the Chippendale era. The adjoining passage is vaulted, having interesting ornament at the meeting of the ribs.

There are other rooms with ceiling ornament of equal merit on the ground and first floors; and the cupboards and staircases furnish good examples of the joinery and decoration of the period.

In the town of Gloucester are some interesting old houses, including the Conservative Club. The others have, unfortunately, suffered from the attentions of an over-zealous restorator.

There are some late Jacobean chimney-

pieces at the Bell Hotel which are, however, of coarse design and clumsily executed. The wood street-front is the most interesting carved and panelled Charles the First design I have seen, and in a good state of preservation.

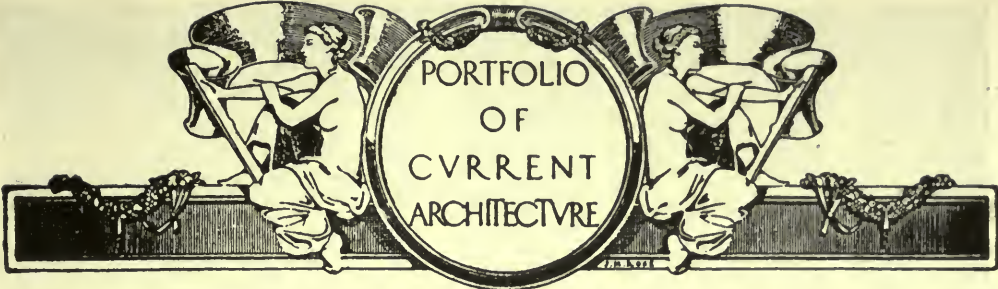
A room usually shown to visitors, existing at Fisher's Restaurant, is pieced up from old panelled examples and lacks continuity of design. The Georgian sash windows are probably the most genuine part of the original room. These show rooms are usually inserted to attract and catch the eye of the unwary. They exist in most towns. The Sparrow House, Ipswich; the Treaty House, Uxbridge; the Buttery, Dartmouth, etc., all have undoubted elements of original antiquity, but have suffered either from bad restoration or additions of other periods out of harmony with the first conception of the place.

Several of the houses above mentioned will be reviewed further in my articles upon staircases.



CARVED CHIMNEYPiece, SEVENTEENTH CENTURY.  
In Victoria and Albert Museum.





PORTFOLIO  
OF  
CURRENT  
ARCHITECTURE



UNIVERSITY CLUB, SYRACUSE, N. Y.  
TAYLOR & BONTA, ARCHITECTS.



MAIN ENTRANCE—UNIVERSITY CLUB, SYRACUSE, N. Y. TAYLOR & BONTA, ARCHITECTS.



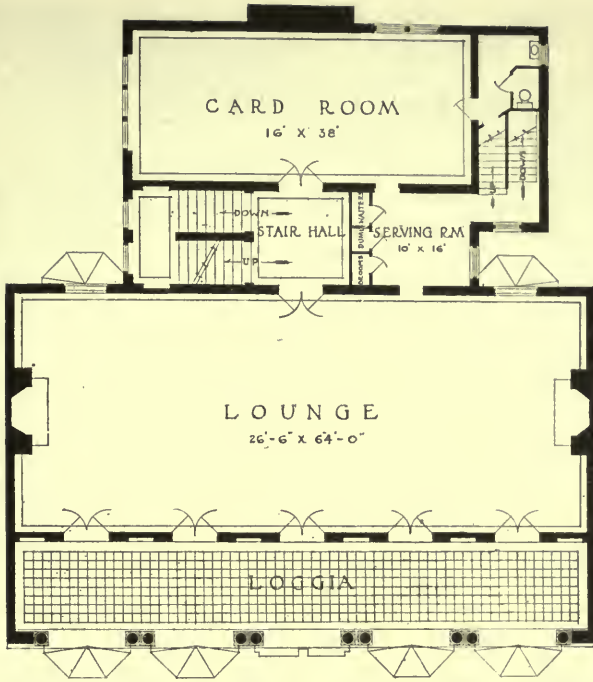
LOGGIA—UNIVERSITY CLUB, SYRACUSE,  
N. Y. TAYLOR & BONTA, ARCHITECTS.



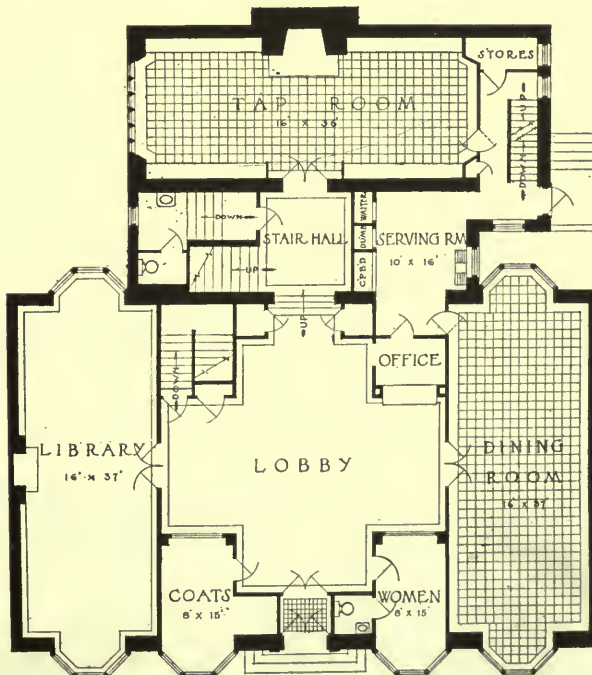
LOBBY—UNIVERSITY CLUB, SYRACUSE, N. Y.  
Taylor & Bonta, Architects.



LOUNGE—UNIVERSITY CLUB, SYRACUSE, N. Y.  
Taylor & Bonta, Architects.



SECOND FLOOR PLAN—UNIVERSITY CLUB, SYRACUSE, N. Y.  
Taylor & Bonta, Architects.



FIRST FLOOR PLAN—UNIVERSITY CLUB, SYRACUSE, N. Y.  
Taylor & Bonta, Architects.



HOTEL CLEVELAND, CLEVELAND, OHIO.  
Graham, Anderson, Probst & White, Architects.



HOTEL CLEVELAND, CLEVELAND, OHIO.  
Graham, Anderson, Probst & White, Architects.

125-



HOTEL CLEVELAND, CLEVELAND,  
OHIO. GRAHAM, ANDERSON  
PROBST & WHITE, ARCHITECTS.

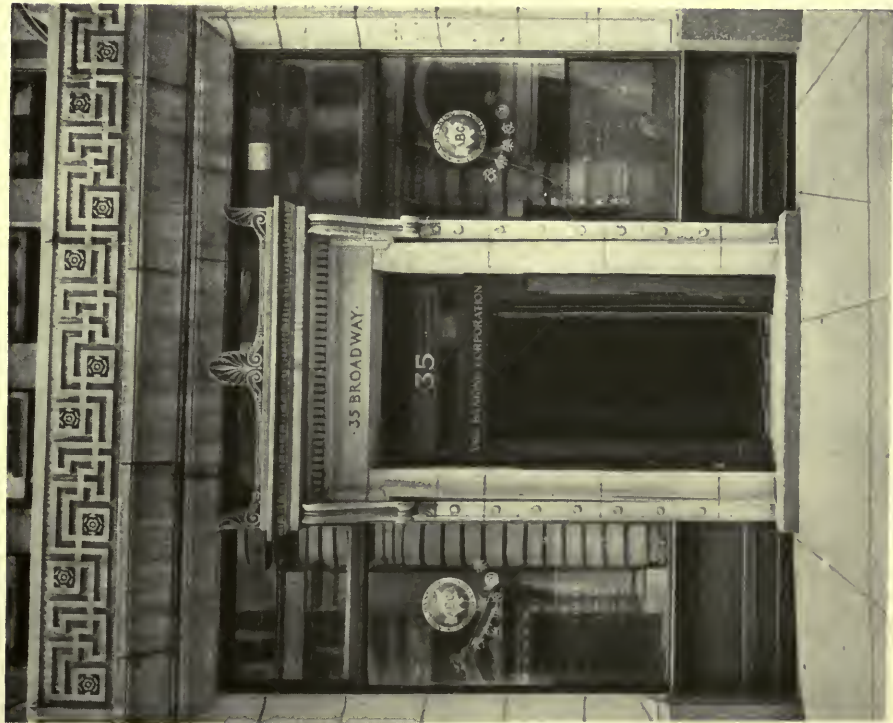


GUARANTY TRUST COMPANY'S BANK OF ASIA, NEW YORK CITY.  
Alfred C. Bossom, Architect.



GUARANTY TRUST COMPANY'S BANK OF ASIA, NEW YORK CITY.  
Alfred C. Bossom, Architect.

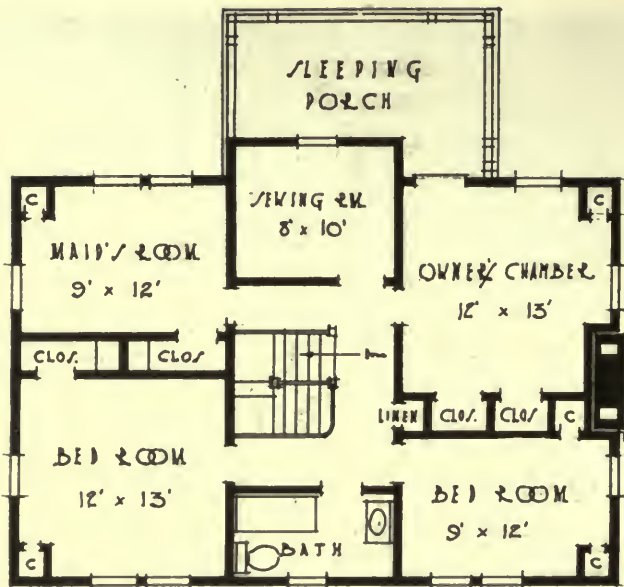




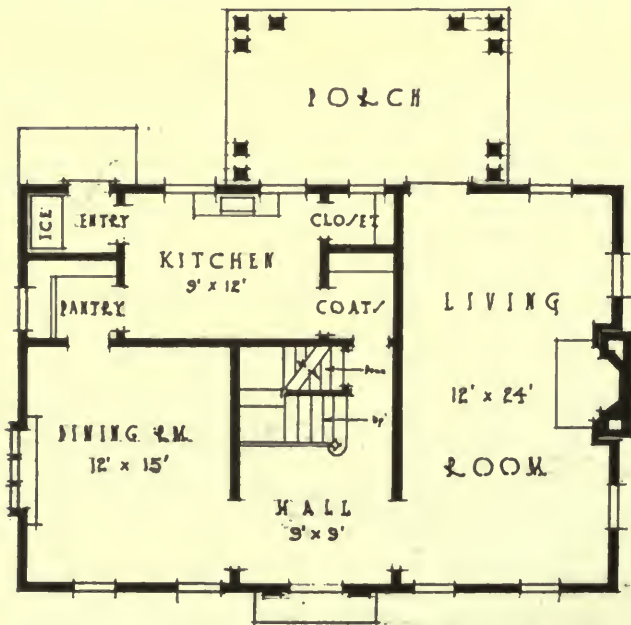
GUARANTY TRUST COMPANY'S BANK OF ASIA, NEW YORK CITY.  
Alfred C. Bossom, Architect.



GUARANTY TRUST COMPANY'S BANK OF ASIA, NEW YORK CITY.  
Alfred C. Bossom, Architect.



• SECOND FLOOR PLAN •



• FIRST FLOOR PLAN •

RESIDENCE OF DR. R. B. TAFT, BELMONT,  
 MASS. GRANDGENT & ELWELL, ARCHITECTS.



RESIDENCE OF DR. R. B. TAFT, BELMONT,  
MASS. GRANDGENT & ELWELL, ARCHITECTS.



DOOR DETAIL—RESIDENCE OF DR.  
R. B. TAFT, BELMONT, MASS. GRAND-  
GENT & ELWELL, ARCHITECTS.

# ST. PHILIP'S CHURCH BRUNSWICK COUNTY, NC.

*A Typical Colonial Meeting House  
of the South Atlantic Coast ~*



*By N. C. Curtis*

SITUATED in a pine forest near the west bank of the lower Cape Fear River about twelve miles below Wilmington, North Carolina, adjacent to the colonial plantation of Orton, may be seen the ruins of the ancient parish church of St. Philip and in the adjoining churchyard some historic tombs of a type interesting to the student of early American architecture. The curious and romantic history of this old parish and of the long abandoned town of Brunswick, where were located the homes of the churchgoers, is a matter of record and has been set down in the annals of the lower Cape Fear by Dr. James Sprunt and others. To the studious disciple of architecture, the materials, workmanship and manner of design practised by our forefathers and acceptable to their taste are no less significant and worthy of notice.

This church was built about 1730 with bricks, which, it is said, were brought over from England by the settlers of that region. Although this assertion is often made about a large majority of our colonial brick buildings when there is little evidence to support it, in this particular instance there can hardly be any doubt, since the superior quality and peculiar character of the bricks used to face the walls bear ample witness to the truth of the statement.

The strength of the masonry walls of St. Philip's Church is really remarkable. One would think, considering its great

age of close upon 190 years, and the fact that up to a few years ago it has been a totally neglected ruin, that much of its walls would long since have crumbled to the earth. But the very opposite is true, for apparently not a single brick has fallen or loosened from its bed.

Every vestige of woodwork has, of course, disappeared; but, even so, it has not been a difficult task to make a restoration of reasonable accuracy. In the accompanying measured drawings I have attempted to suggest such restorations as are warranted by the evidence, but the chief merits of the building must be discovered in such features as proportion, quality of brickwork, etc., as there is little indication of any studied ornamental detail.

The brickwork is beautiful and interesting in character. The face bricks, which are laid in Flemish bond, are backed with an excellent quality of small common bricks laid with rather thin mortar joints. The face bricks themselves vary in shade from a rich, dark maroon to purplish red, and with the exception of the surface, which is hard and smooth, though uneven, resemble very closely the variegated bricks now manufactured. The most interesting thing about the bond is found in the headers, which are all coated on the exposed end with a dark bluish-green enamel. This is a genuine surface glaze and is not due to vitrification of the bricks, as might at first be surmised. The mortar joints are rather

thin, varying from three-eighths to one-half inch. The joints are struck flush and are of a light yellow color. The actual dimensions of the brick units is a point worth noting. Their size is considerably larger than the present-day standard brick, being three by four by nine inches, exact measurement. The mortar used is of a most excellent quality, showing not the least sign of crumbling. No doubt it was made of shell-lime, burned on the spot and mixed and seasoned with the greatest care.

The tombs of William Dry, Esquire, and of Mistress Mary Quince illustrate a characteristic type of design which was very generally used for funerary monuments in the early days. It is a type also closely reminiscent of contemporaneous work of the same nature in Georgian England. This has been pointed out by Carl C. Tallman, writing of the tombs of Bruton Parish Church, Williamsburg, Virginia; who concludes from the excellent stone-cutting of mouldings, bas-relief work and beautiful lettering, that these monuments must have been executed in the mother country. This conclusion is further borne out by a comparison of the Governor Nott tomb at Bruton with such English tombs as the example in the churchyard, Braintree Essex, England, illustrated in Mervyn Macartney's "Practical Exemplar of Architecture." Here are noticed the same arrangement of squat corner pilasters or balusters, interrupted by side and end panels, and the characteristic thumb-moulded rim around the top slab. The tomb of William Dry is entirely of marble, stained and mellowed by time; while that of Mrs. Quince has a sandstone base and bluestone slab. In both

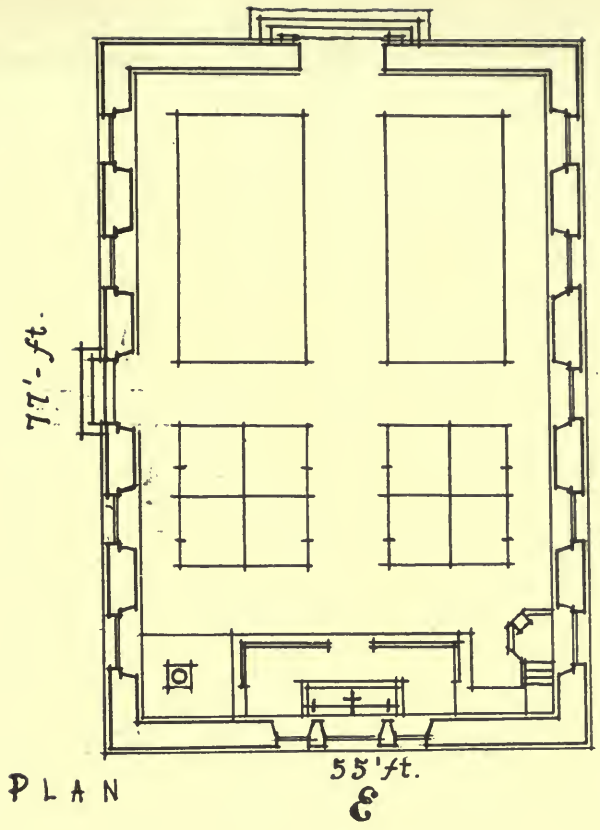
examples the lettering of the inscriptions is excellent.

Some years ago the ladies of the North Carolina Chapter of Colonial Dames were instrumental in having the churchyard cleaned up and fenced in, and a few necessary repairs to the church and neighboring tombs were intelligently carried out at that time.

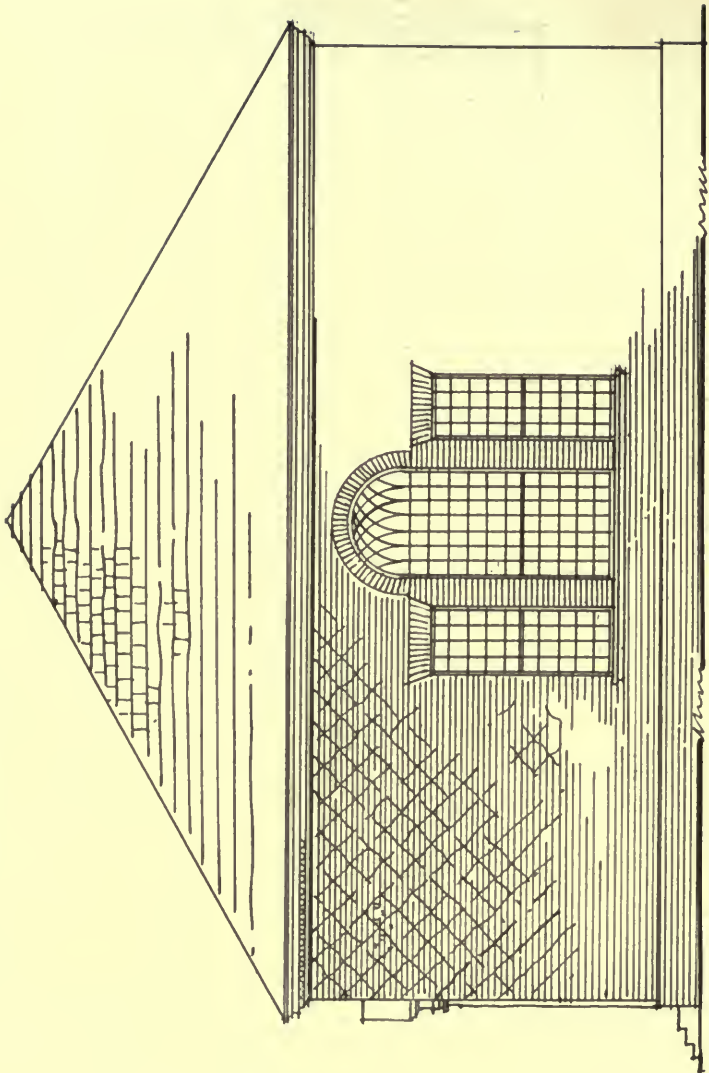
St. Philip's Church, while not of outstanding architectural significance, is historically interesting and noteworthy, since it represents a type of the brick colonial church or meeting-house of moderate size, of which many were built at various places along the South Atlantic coast by the early settlers. Among these may be mentioned Jamestown Church; Ware Church, Gloucester County, Virginia; Pompion Hill Chapel, near Charleston, South Carolina; and old churches at Edenton and Bath, North Carolina.

As indicated above, there was little attempt at planning or development of special features, but it is evident that what the early builders did they sought to do well. Moreover the proportions of a single room, as here, fifty by seventy feet by thirty feet high are by no means insignificant. The construction of the roof on a clear span of fifty feet was probably not very difficult, for abundance of yellow pine timber of virgin quality stood close at hand, and walls three feet thick and so well built could easily bear the load. It is further interesting to note that the sides of the oblong plan are in the ratio of the side of a square to its diagonal—a relation which has been frequently cited by theorists as being a close approach to ideal proportions.

183



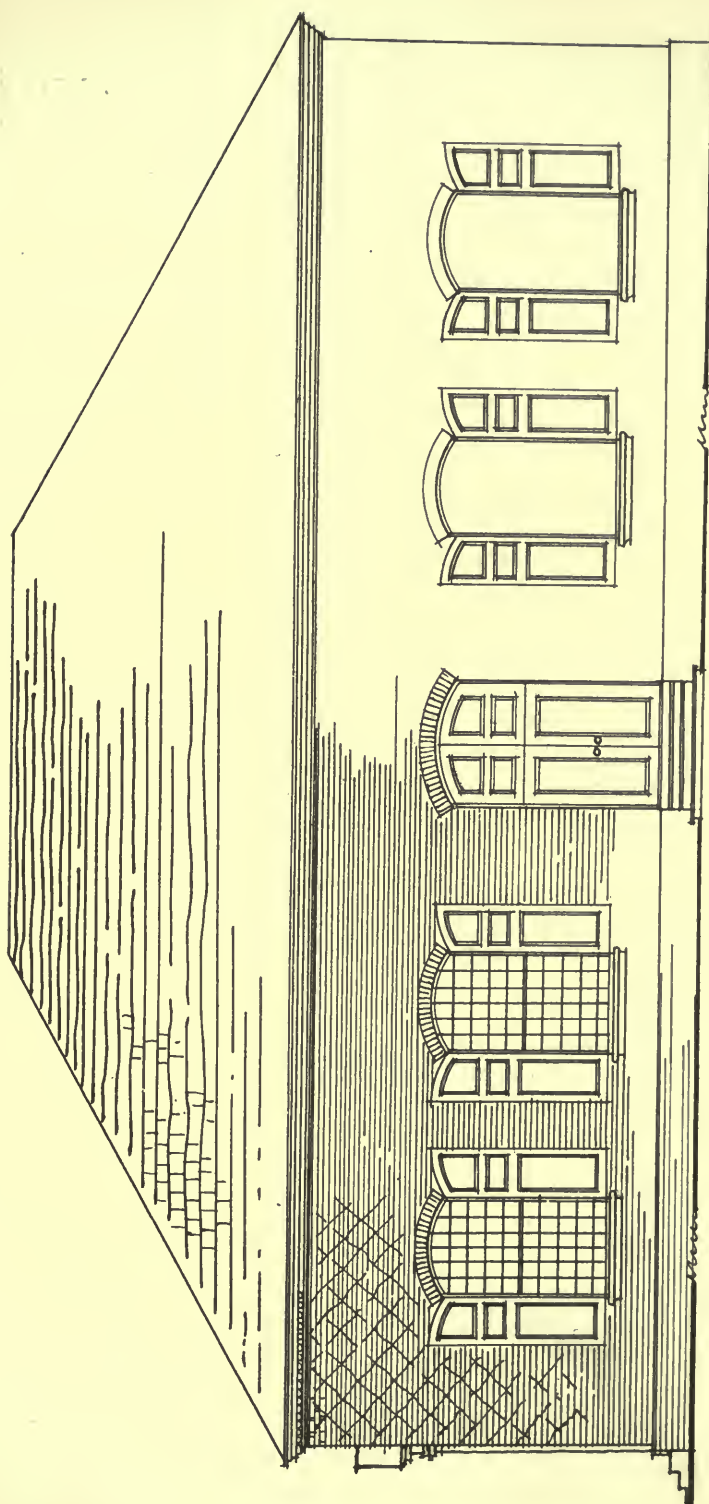
PLAN OF ST. PHILIP'S CHURCH,  
BRUNSWICK COUNTY, N. C.



E A S T   E N D .

S T . P H I L I P ' S   C H U R C H ,  
B R U N S W I C K   C O U N T Y ,   N . C .

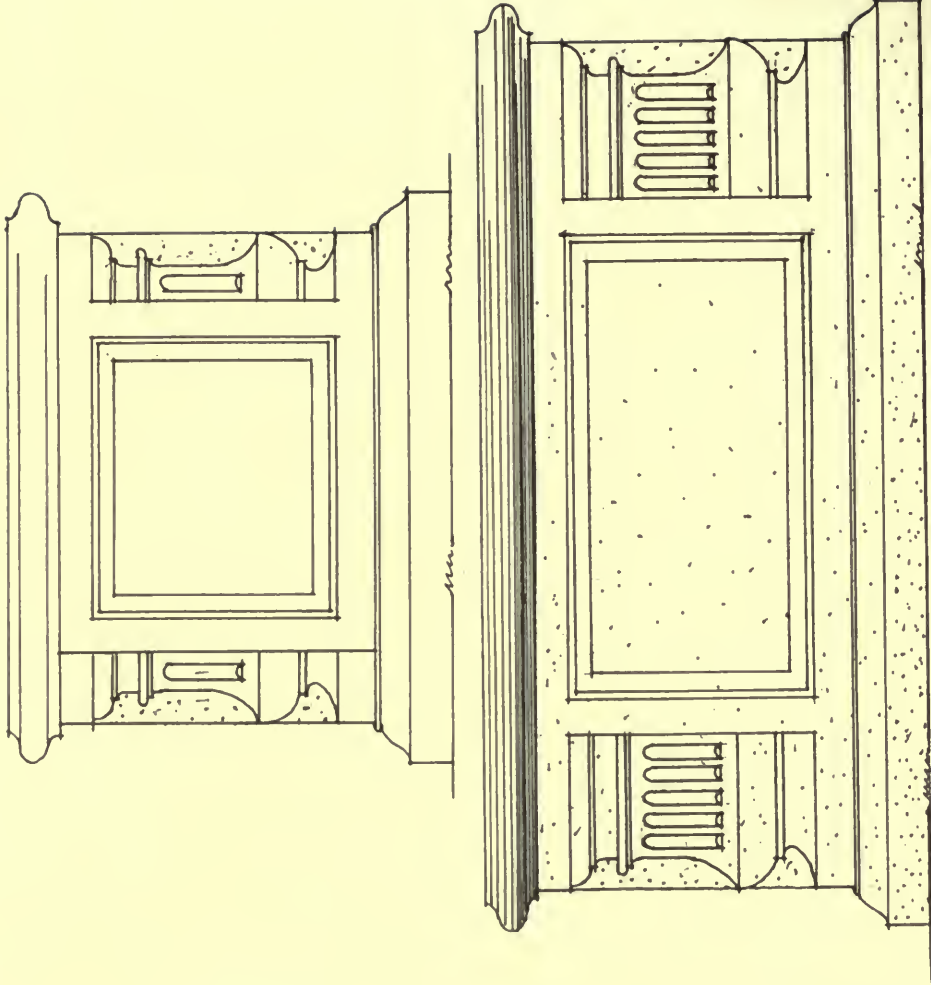




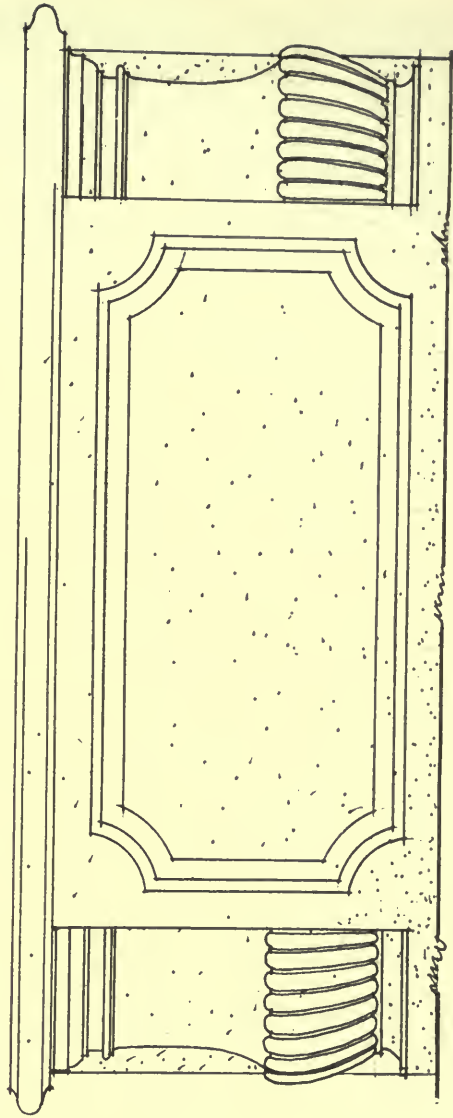
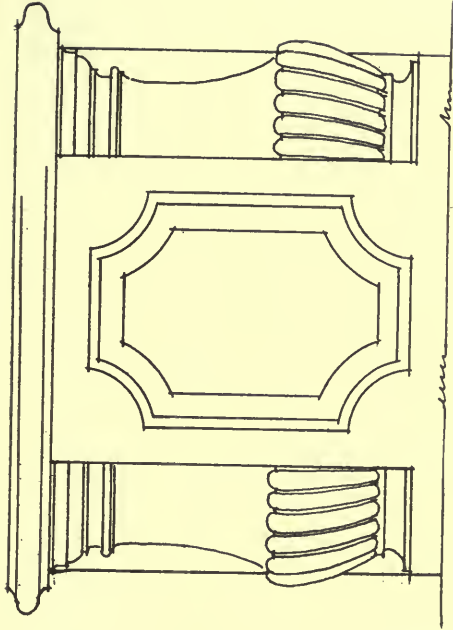
SOUTH SIDE

ST. PHILIP'S CHURCH,  
BRUNSWICK COUNTY, N. C.

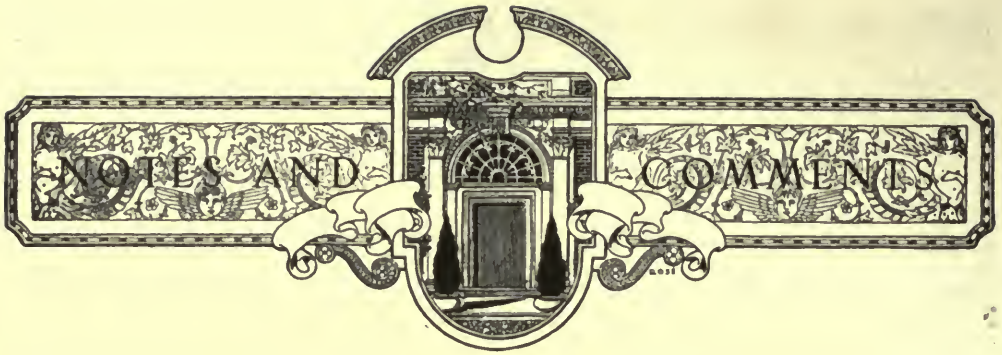
185-



TOMB OF MRS. MARY QUINCE. DIED 1762. IN CHURCH.  
YARD OF ST. PHILIP'S CHURCH, BRUNSWICK COUNTY,  
N. C. SANDSTONE BASE AND BLUESTONE SLAB.



TOMB OF WILLIAM DRY, ESQ. DIED 1781. IN CHURCHYARD OF ST. PHILIP'S CHURCH, BRUNSWICK COUNTY, N. C. MARBLE BASE AND SLAB.



### Gentlemanship.

As a child I imagined the house of every gentleman to stand alone by itself and to be surrounded by beautiful gardens; I fancied the whole world to be peopled by gentlefolk. And now, even, I do not see why it could not be so. It would require only some reflection and forethought on the part of town builders. My sympathy with the ideal of the "garden city" is not to be questioned. But precisely because I believe so firmly in the development of all vacant land on the principle of the garden city, I must call attention to the danger of reproducing under a fresh coat of paint the evils of the ancient slums we are seeking to abolish.

Going directly to the point, there is now a tendency to lay out garden cities or villages in such a way as to revive building in rows. The errors common to such building have been avoided, I admit, in certain cases of urban development like that designed by Messrs. Murphy and Dana and published in the *Architectural Record* for July, 1918, by Mr. Lawrence Veiller; here the rows are not deep, and there are no long rows, nor are the rows of equal length, and the taste of the whole is perfect.

But to see long rows at Garden City, in Letchworth, England, seems to me contradictory to the spirit of the place. In the September, 1918, number of "Garden City" magazine, p. 55, is a photograph of the district-council's war cottages. It all looks very well because of the fresh paint, but it will not last. There is no privacy, no intimacy—the primordial requirements of a house.

Let the home stand by itself, have its

own individuality, its own voices, songs, silences and life. Every family its house; every house its garden, every garden its flowers.

Cost? I am not counting the cost. That is the business of the architect and of the manufacturers of building materials. I know they are ready to put brain and heart into the solution of the matter, waiting for the people to meet them half way on the road of education.

The time is ripe for this study; the ideal of the garden city is ready to come to fruition. Do not wait too long.

GEORGES BENOIT-LEVY, Director,  
Association des Cités-Jardins de France.

### A Façade in Three Units.

An unusual treatment of a street façade was worked out in the office of George B. Post and Sons for the Euclid Building in Cleveland. The problem was not an interesting one at first sight. It was a remodelling job such as every architect detests. The old building was ugly in design, had never been completed and for years had been an eyesore in the busiest part of the city. A portion of it had been cut off and rebuilt as a separate structure and its structural steel work had to be partially rebuilt; in fact, its only redeeming feature seemed to be that it was of good size and offered an excellent opportunity for a façade with the customary three or four story basement of plate glass and terra cotta, the infinite stories of face brick wall and the capping stories of terra cotta.

Instead of following the obvious lead, however, the façade was considered in terms of three units, each given an individual treatment, but all tied together as



Lithograph by John Vincent.

EUCLID BUILDING, CLEVELAND, OHIO.  
GEORGE B. POST & SONS, ARCHITECTS.

a harmonious group; harmonious in size, scale and style, but differing in detail. Terra cotta was used as a facing material, and this was accented by a varied use of marble and ornamental bronze.

This triple effect can not be criticized on the score of affectation, for the building itself was also divided into three parts corresponding to the front.

The customary idea of producing an imposing skyscraper was ignored, and instead there was worked out a straight forward illustration of restraint and uniformity in street architecture and sky lines. As one's eye takes in the chaotic effect of the neighboring buildings, each one of which seems to proclaim aloud its inalienable right to

be what it pleases to be, this dignified little group makes one wonder whether some restraint should not be placed on the present unbridled abuse of architectural freedom.

The accompanying illustration deserves especial mention, as the original from which it was taken is a lithograph. Water color, pencil, pen and ink and even pastel have long been the architect's medium of expression, but the lithographer's stone has seldom been requisitioned for this purpose in late years. As one recalls some of the work executed in this medium a generation or two ago, interesting possibilities are suggested in a revival of this neglected medium.

I. T. FRARY.



MAIN EDUCATIONAL BUILDING OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

**The Massachusetts Institute of Technology Endowment Fund.**

The Massachusetts Institute of Technology has been vitally connected with the development of American architecture. The first permanent school of architecture in the United States was founded at the Institute. Nearly a score of architectural departments throughout the country have Technology graduates at their heads or in important positions. Moreover, the recent successful culmination of Technology's \$8,000,000 endowment fund campaign sets her free to contribute even more amply to architecture in the future than she has done in the past.

The plant of the Institute itself is a remarkable architectural achievement. Tech-

nology was fortunate, three years ago, in being able to move to an entirely new site with a splendid water front position on the Charles, where fine new buildings had been erected with her especial needs in mind. The most important part of the plant now completed consists of the Main Educational Building, which encloses an area of about thirteen acres with a floor space of about fifteen acres. As the need arises, additions will be made to the Main Educational Building until ultimately it will enclose an area of about thirty acres with a floor space of thirty-five acres. The low buildings center about a great dome, giving unity to the whole group. A great technical school consists for the most part of laboratories and drafting-rooms, and from this point of view the Institute's

plant presents a most remarkable combination of beauty and service. The plans are the work of W. W. Bosworth, '89. The man who made Technology's new plant on the Charles possible by gifts totalling \$7,000,000 at the time the move was planned some years ago, was for a long time known only as "the mysterious Mr. Smith."

Last fall when Boston Tech's \$8,000,000 endowment fund drive was officially launched, it became known that "Mr. Smith" had again come to the rescue. He promised \$4,000,000 and another \$4,000,000 was raised by alumni and friends, the \$8,000,000 goal being reached shortly before the Technology Alumni dinner, January 10, 1920. Over a million dollars came in as retainer fees from industrial concerns under contract, in connection with the new Technology plan of cooperation with industry. At the Alumni dinner the late Dr. Richard C. Maclaurin, president of the Institute, officially announced that George Eastman, of Kodak fame, was the "mysterious Mr. Smith."

CHARLES STONE.

**Revising Our Notions of War Memorials.**

Among the ultra-conservative notions which we are fortunately gradually discarding is the idea that war memorials must be arches or columns or fountains or, worse yet, set images in uniforms that promptly go out of date. The conception of a memorial as nothing more than a monument is antiquated. It is out of tune with the time.

Generally speaking monuments are useless things. They are set up at considerable cost, out of all proportion to the net return as values go in this busy day. They are points of concentration for the surging enthusiasm of a grateful moment; then they are left to the usual oblivion that so readily results from short memory, when the structure in point has no other than a purely memorial purpose. Size, value or beauty will not remove a monument from the danger of this forgetfulness on the part of the very children of those who erected it, children brought up in awe of their splendor and of the deeds which they record. The Parisian walks past the Arc de l'Etoile, wonderful monument that it is, as free from impressive memories as are we ourselves when we pass the numerous monuments that have been placed in public squares

and parks, such as the Worth monument, or even—to our disgrace, be it said—the Washington Arch itself. It is open to question whether the Roman still sees the egregious monument to Victor Emanuel and really regards it as more than a pile of masonry.

A way must be found to oblige us to keep fresh the memory of the deeds of our men in the World War. What shall it be?

If the monument is given a purpose, however slight, that of a flagpole, of a lamp standard, of a public fountain, there is some hope that its usefulness will occasionally bring to mind the reasons for its existence. If the monument falls in the field of sculpture, and assuming that it is as good at least as the Sherman equestrian figure at the Plaza, or the Shaw Memorial in Boston, or the Trask Memorial at Saratoga, we have the advantage of life and movement, of the satisfaction of real beauty, and memory at once gets busy, thus preventing the musty staleness of inscription loaded columns and obelisks, or of arches straining to support the lengthy account in poor lettering set in their attic story. The festive spirit that gives life to the many decorative structures on Fifth avenue for the welcome procession of the New York Division would soon wear off, were all of these to remain and become part of the set architecture of our city streets. For this reason we cannot view with enthusiasm the prospect of the permanent arch as projected in Madison Square. Its novelty will soon pale—except of course for the visitors from beyond the walls—and it will fall into the class of the useless monumental dirt-collecting obstacles in an over-encumbered city.

A better solution is seen in a different direction—that of the useful memorial. In other words, not a monument at all, but a building or other structure with a definite daily utilitarian purpose for all of us, a building that will serve a distinctive purpose as well as preserve a record of fine deeds well done. Our smaller towns by the thousand need a point of concentration of public interest, let that be a community house erected as a memorial to the sons given to the cause. Let each such house contain a memorial hall or corridor, so placed in the building that all who enter must pass through this place of memory, or else so that foregatherings of the people take place in the presence of trophies and other visible

emblems of the struggle. The community house offers an excellent solution for the problem of the appropriate memorial and the essential purpose of a record is provided for in either of the distinctly memorial features mentioned. And the same principle can be applied to other groups; what is effective for the village or small town is also feasible for the district or ward, or even the block, in the large city.

Something of the kind has in the past been done in churches, but here the idea of the tomb and the type of design which that requires and inspires has usually been uppermost. The customary conception of the memorial in the past, so far as the chief Christian styles are concerned, has been the votive church. The various pagan styles erected numerous monumental memorials, almost invariably structures of utilitarian value. A list of votive churches would extend into the hundreds and thousands. In more modern times, we note the increased use of memorial halls, memorial libraries, memorial gates and clock towers, and the like; such memorials are chiefly the work of the last century.

With regard to present practice, there are in addition to the community house as such many other types of structures amenable to current purposes but still eligible to serve a memorial end. In the university group, for instance, the students' building could be assigned to such an object; instead of a room for trophies won on the baseball diamond, the running track or by the varsity crew, let there be an appropriately decorated hall for trophies gathered on Flanders Fields and record of good work done in the Argonne by the sons of the university.

In a great city, why not a memorial stadium, driveway or park? Why not a memorial playground or recreation structure for the children of those who fell in battle? Why not memorial library branches or bridges or municipal towers or art galleries? Or, on a small scale, a pair of metal gates or doors, or even a stained glass window? Why not a public square as a memorial; surely no more effective public recognition could be bestowed. Why not, indeed, a memorial sky-

scraper, the greatest yet erected, devoted to public uses?

We recently had occasion to ask Professor Hamlin to indicate a few buildings, not monuments, that had served as memorials while rendering account along other directly useful lines. The first five examples that he mentioned give proof of the feasibility of such a combination and of the value of making memorials earn their cost in a return to the public. They were: Memorial Hall, Harvard University, dated 1876, serving the various purposes of dining hall, convention auditorium and memorial hall proper; Westminster Memorial, Westminster, London, dated 1910, a Methodist building combining the memorial purpose with current use as an auditorium, denominational offices, and other requirements; The Escorial, near Madrid, Spain, a sixteenth century battle memorial of the votive type, combining the purposes of monastery, university, church and palace, with that of the memorial; the Victoria Tower, connected with the Houses of Parliament, London, dated 1857, a splendid memorial for a whole nation, built as part of a capitol building; the Memorial Bridge, Hartford, Conn., dated 1883, combining with the memorial purpose indicated in an arch the useful purpose of a bridge.

Need any further evidence be adduced to show that a memorial should be made useful, that it should be made to work for the people, that it should do good? Surely its message can be most firmly fastened in our minds, clinched in the thoughts of our children, if its constant use keeps the deeds of our heroes fresh. Let us have done with monuments unless they cannot be avoided because of money restrictions; and even then let the memorial be at least a lamp post or a flag standard. Let us have memorial buildings, structures with a lasting purpose. If, then, the idea of memorial is properly understood by the architect and adequately incorporated by him in the useful structure, this lasting purpose of the building will insure the lasting memory of the men and deeds that made its erection worth while.

RICHARD F. BACH.

#### A CORRECTION.

The authorship of the High School at Southampton, L. I., illustrated in the Architectural Record for December, pages 584 and 585, should have been attributed to the firm of Hewitt & Bottomley, now dissolved, instead of to William Lawrence Bottomley individually.