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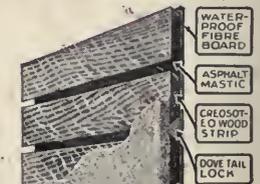
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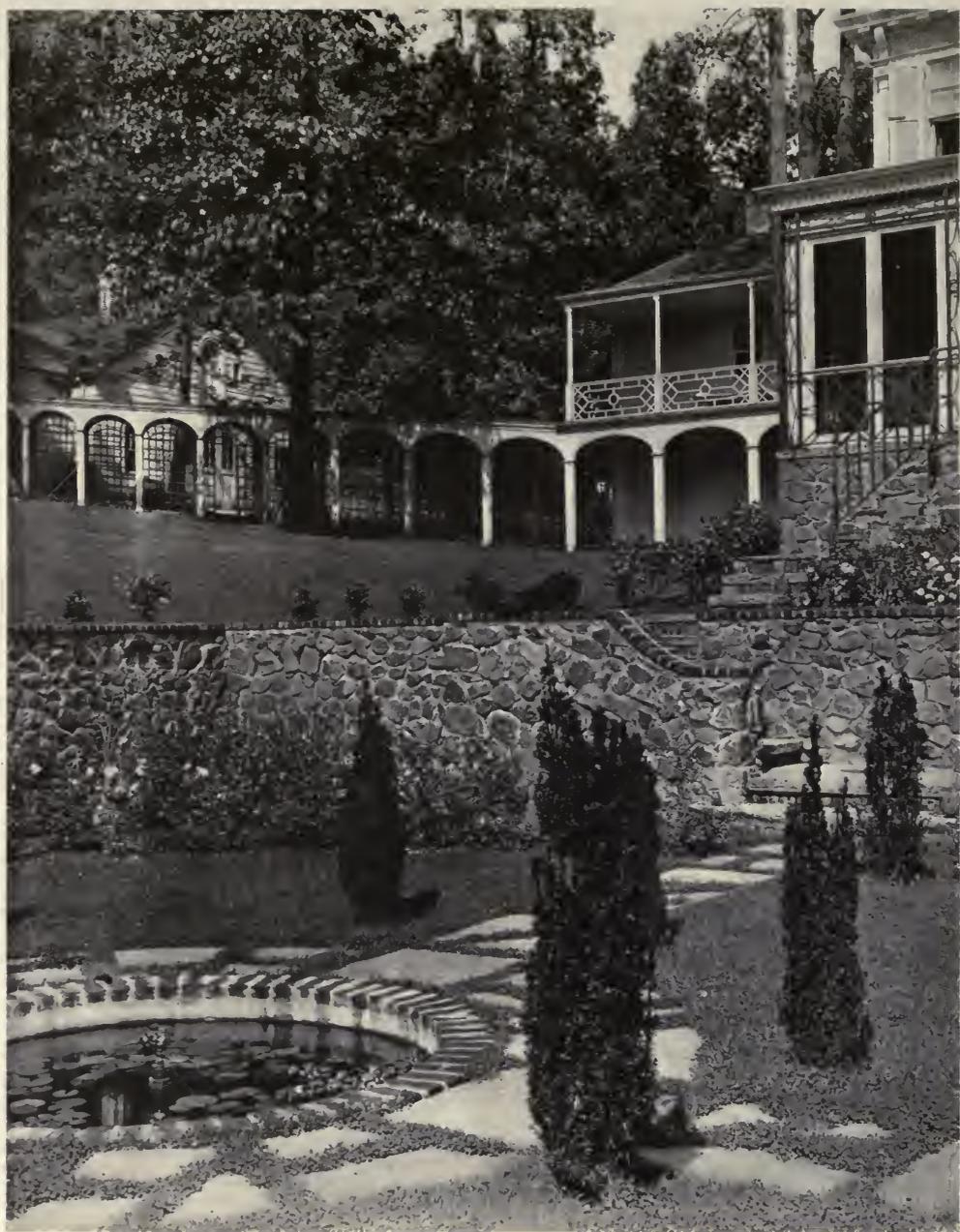
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DETAIL OF GARDEN OF ANDREW
MORRISON, ESQ., MONTCLAIR, N. J.
WILLIAM EDGAR MORAN, ARCHITECT.

THE ARCHITECTURAL RECORD

VOLUME XLVI



NUMBER V

NOVEMBER, 1919

SOME PRINCIPLES OF SMALL HOUSE DESIGN



By John Taylor Boyd, Jr.

Part I - Design of the Plot of Land

WHAT is the most important feature in the design of houses? Without any question, it is the arrangement of the lot on which the house stands. It is unfortunate indeed that this feature is the one most often neglected. Too many architects do not give it much attention, possibly because they feel that the really intricate and highly technical details of the house itself are all that they may be expected to be responsible for; and most owners still believe that thorough design of roadways and paths, terraces and gardens, belongs properly to the great estates of the very wealthy.

Careful planning of lots is at least as essential in very small as in great estates. In large places there is plenty of land at the designer's disposal, offering sometimes opportunity for several schemes, equally good; more than one building site may be available; mistakes may be covered up. But in small places, space is cramped, every square foot counts, usually only one part of the lot is far more suitable for the house and garage than any other, and thus more skillful design is required to obtain a satisfactory result. In fact, if the house be placed only a few feet out of its correct location, this apparently slight error may forever block the creation of a charming terrace or garden enclosure that would

be one of the finest assets of the design. If one will select some of the plot plans in these pages—as, for instance, Mr. Colby's house at Hartsdale, N. Y.—cut out a small piece of paper the size of the house, and move it over the plan only a few feet from its present location, one will be astonished to find the damage that it has done to much beauty; one will have ruined the whole plan.

As one knows more of the possibilities of design of a small house lot, the more one will wonder why our American love of outdoors has not made a cult of perhaps the sanest of all arts. "Gardening," quoth Sir Robert Bacon, "is the purest of the pleasures." It may be that there is a common impression that landscape design is too expensive for the average householder. Admitting the expense, the several hundreds or thousands invested yield a rich return to the owner. He derives therefrom many benefits. His place gains a distinction among his neighbors, and his friends are always glad to visit him in his cheerful and comfortable surroundings. In fine weather his one or two terraces and bits of lawn double the ground floor of his house plan, particularly that part devoted to recreation. He has possibilities of entertainment and recreation that the cramped quarters of his house would alone never permit.

Nevertheless, like anything else in modern life, a strictly financial viewpoint is desirable before any expense is undertaken. In this connection the experience of owners who own places like these shown herewith is of value. In several cases, the place sold for a higher price than the cost of the investment. In three cases the sale was a fine business transaction. In another, an expenditure of \$1,800 made the owner confident that he had added \$5,000 to the real estate value of his property. Land is expensive, besides being difficult to get in the right neighborhood at the precise moment that one wants it, and why not therefore utilize it to the full. Compared with the designs here shown one may see that most of the average house owner's land plot is wasted, serves only the purpose of drying his laundry one day in the week. This seems uneconomical when

a few hundred dollars might reclaim it for useful and delightful purposes. Besides—and this point should not be overlooked—since much of the value of good garden design depends on but a few growing things and a little masonry and a few years time, an outdoor room is cheap indeed compared to the cost of an indoor room with its furnishings, at present prices of building materials. Nature's drapery of shrubs and flowers may be cheaper than window hangings, grass costs less than fine rugs and a twenty-five foot tree may be had for less than a handsome oak table. In fact one may conclude that it is sometimes cheaper to build outdoors than indoors. It should be evident that the chief effort made in the designs in these pages is not in the direction of money, but of brains—brains highly trained and provident of new ideas. One may notice that there is more variety of interest in the designs of the land than of the houses themselves, for each lot is apt to bring its own problems of shape and of peculiar topography that demand a new solution, one that cannot be found in the books. This is another way of saying that such design requires more creative than adaptive skill, and therefore it is not surprising that the work shown here is the product of some of the highest professional skill in the country. One of the landscape architects whose designs appear is an authority on city planning, and on park and playground design; while two of the architects have had a hand in solving some of the biggest architectural problems in the country, in public and private structures. The other designs are the work of unusual designers among the younger men of both professions.

It is not my purpose to go too far into detail in describing individual designs. The plot plans afford the best evidence of their excellence that can be had. Good photographs are usually difficult to get, for the spaces are small and the planting interferes with the camera's eye. Beside a few points of individual merit in each, these designs, taken together, despite all their extraordinary variety, have certain qualities in common.

They emphasize three technical features of design—that is, relief, massing

and light and shade, and, most important, space relations. Without an artist's sense of space relations, good plot design will fail, though it looks simple enough at first experience. Space relations mean not only careful economy and ability to use every foot of space, but also perfect harmony and perfect co-ordination between units; by skillful use of contrast, to make the smaller and more secluded spaces seem the more cozy and intimate and charming, because near them are broader spaces, freer and more simply treated with tiny detail; which, in turn, seem grander than they actually are, because they are made to stand out by the small spaces; in a word, organization. Technically spaces should be carefully marked off from each other by pavement and wall and planting, otherwise the design is loose and weak. It lacks character. In the language of esthetics, failure to define spaces is the reason for the painful effect of the traditional American backyard.

The result of accurate, carefully co-ordinated spacing is a wonderfully en-

riched aspect, really dramatic, sometimes with a quiet splendor, softly glowing in lovely color and light and shade, stimulating, yet hospitable and soothing. Obviously a fourth quality must appear in such design—I mean good taste. After all, one must live day by day in these designs; they are people's homes. They are no places for acrobatics of art. All these plans would be horrible failures in execution, theatrical and tawdry, had not the designer had something of the serpent's wisdom; did he not know how to get his effects simply and quietly; when to temper his boldness with subtlety. One of the most striking illustrations of how good taste must execute a plan to avoid all stagey effect is the garden in Rochester, N. Y., designed by Mr. Sibley C. Smith. Mr. Smith did not hesitate to set down a bold semi-circular motive, geometrical, with octagonal and diagonal variants of the type one looks for in the great gardens of palaces and manors, right into an American backyard. He succeeded, because he knew how to give in relief just those simple,



RESIDENCE OF FRANK A. COLBY, ESQ., HARTSDALE, N. Y.
Architect and Owner.



RESIDENCE OF FRANK A. COLBY, ESQ.,
HARTSDALE, N. Y.

homely touches of wood fences and lattice and wood benches; homely, yet in exquisite taste that make the design seem exactly fitted to the atmosphere of an old American city. Small wonder that he was awarded a prize for this art work at a joint professional exhibit of architects and landscape architects in Boston.

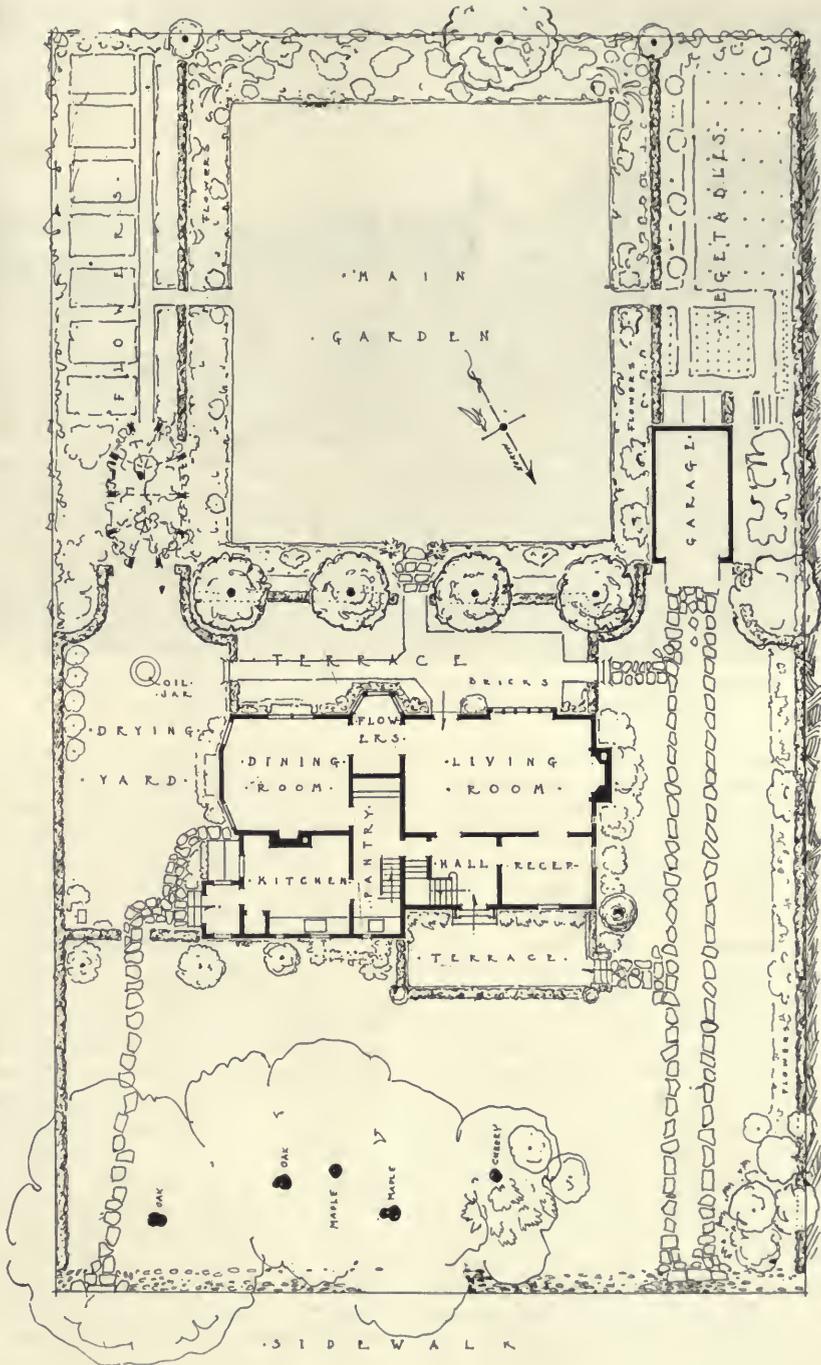
Besides their high development of the technical quality of space relationships, the practical features of these designs are noteworthy. All the functions of the household are carefully provided for and kept separate: entrance road, service to kitchen by tradesmen, and, on most of the plans, an enclosed space lettered "Drying Yard" occurs, where the outdoor domestic activities take place, without being pried upon, and without offense to the neighborhood. These service functions are taken care of, yet the best portions of the lot are left for artistic development. Here we are close to the real secret of the designs, their union of the practical with the artistic. In some of the lots there are great topographical difficulties, humps on the ground or hollows or steep slopes.

Another truth is brought out by a study of lot planning; that is, that the character of the lot determines the character of the house itself. As regards the house plan, the gardens, terraces, entrance ways and service arrangements, fixed as they are by the shape and configuration of the land, in their turn settle the arrangement of the rooms indoors, whether living portions, stairs, or the service with its intimate relation of kitchen to dining room. The plan of the house almost evolves from the design of the lot. This of course has a bearing on the style of architecture of the house. Since its lines must run in harmony with masses of planting, of walls and terraces, certain lots will call for low proportioned houses of quiet broad wall spaces, while others will demand taller buildings. This is why so many houses, though good in themselves and looking well in drawings, somehow fail to impress one when built. They do not look to be built for the lot, but have the air of having been moved there from somewhere else.

It will be seen that the house designed



RESIDENCE OF FRANK A. COLBY ESQ.,
HARTSDALE, N. Y.



RESIDENCE OF FRANK A. COLBY, ESQ.,
 HARTSDALE N. Y., ARCHITECT AND OWNER

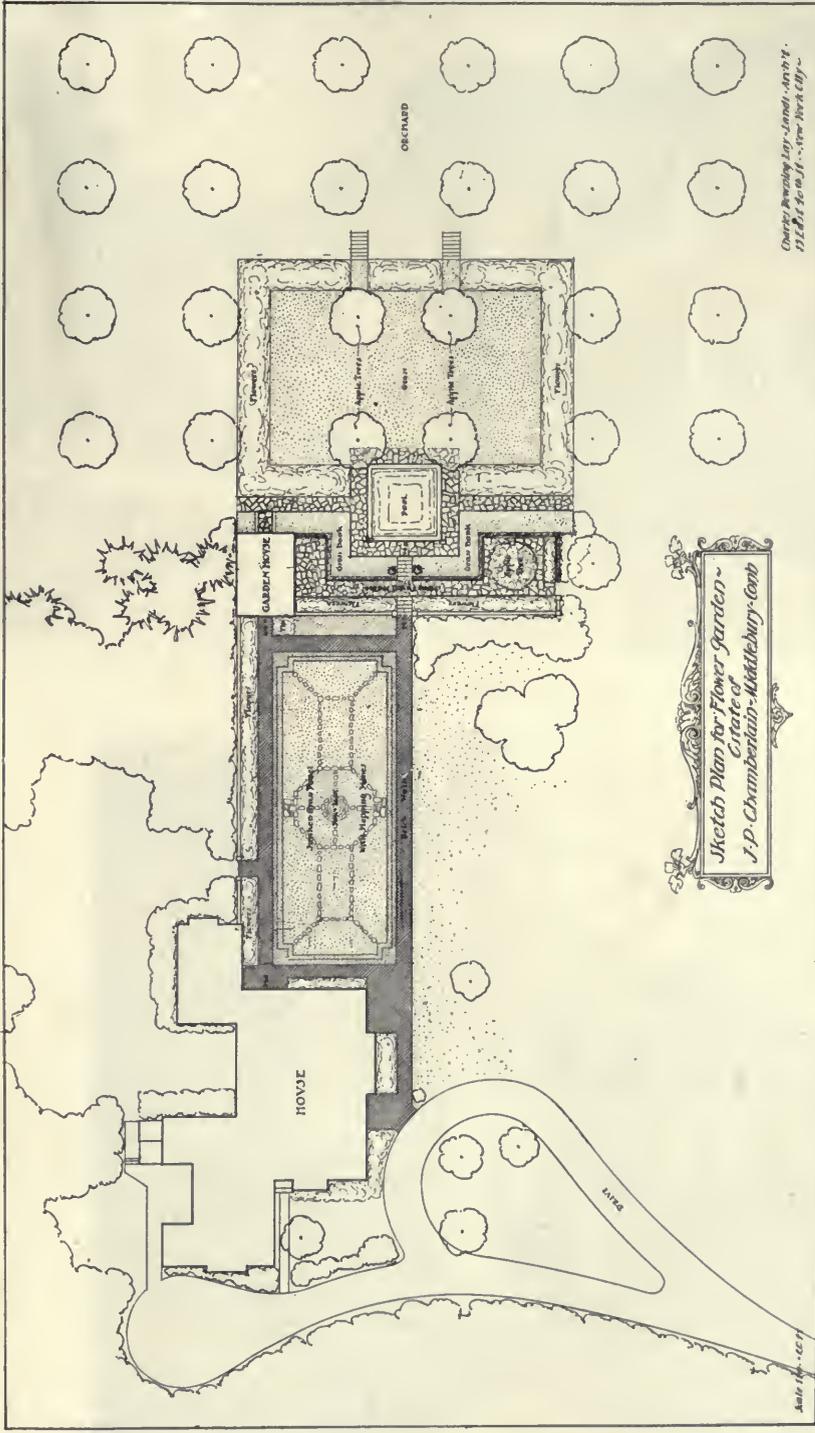


RESIDENCE OF J. P. CHAMBERLAIN, ESQ., MIDDLEBURY, CONN.
Charles Downing Lay, Landscape Architect; Theodate Pope, Architect.

by Mr. Frank A. Colby for himself is a classic example of these principles of small house design. In the first place, the lot has no peculiar characteristics. It is just an ordinary flat town lot, 175 feet by 100 feet on the south side of an east and west street—the same problem that thousands of Americans tackle every year all over the country. Perhaps the nearest things to a “feature” were a few trees near the street. Yet what a singular work of art has the architect wrought. The house is an integral part of the lot plan; in fact, every unit in it, from bush to bathtub, has a particular place in the scheme, in which things are so interrelated that nothing could be moved or changed without damage to the design of the whole. It is apparent that the factor of space relationships is cultivated to an unusual degree especially in the front lawn, which is made to appear greater by two devices. No paths or roads break it up; instead lines of large flat stones lead to garage and to kitchen. And the small paved terrace at the front door, bordered with a tiny hedge and making the entrance seem

hospitable and cheerful, by contrast emphasizes the expanse of the lawn. On the garden side, another terrace—an outdoor living room—acts likewise to make the long flower garden seem extensive. In itself it is made more interesting by little vistas towards garage and towards an oil jar, where one comes upon a turn and is surprised by a little odd-shaped summerhouse. The terrace is delightfully shaded by a line of small baytrees. In fact, until one had seen it, one could hardly believe that so much variety and interest could be encompassed in so small a space. It affords spaciousness and variety such as one would only expect to find in great estates. The taste in which the design is carried out is faultless. There is no excessive use of garden architecture, such as ungainly pergolas, nor overelaborated flowerbeds. One will recognize certain elements as of European ancestry, like the baytree shaded terrace outside the living room, but mostly it is just fine old-fashioned American. It is a design that wears well.

Another scheme for a flat lot, con-



*Sketch Plan for Flower Garden -
 Estate of
 J.P. Chamberlain - Middlebury - Conn*

*Charles Downing Lay - Landscapist - 1867
 111 East 57th St. - New York City*

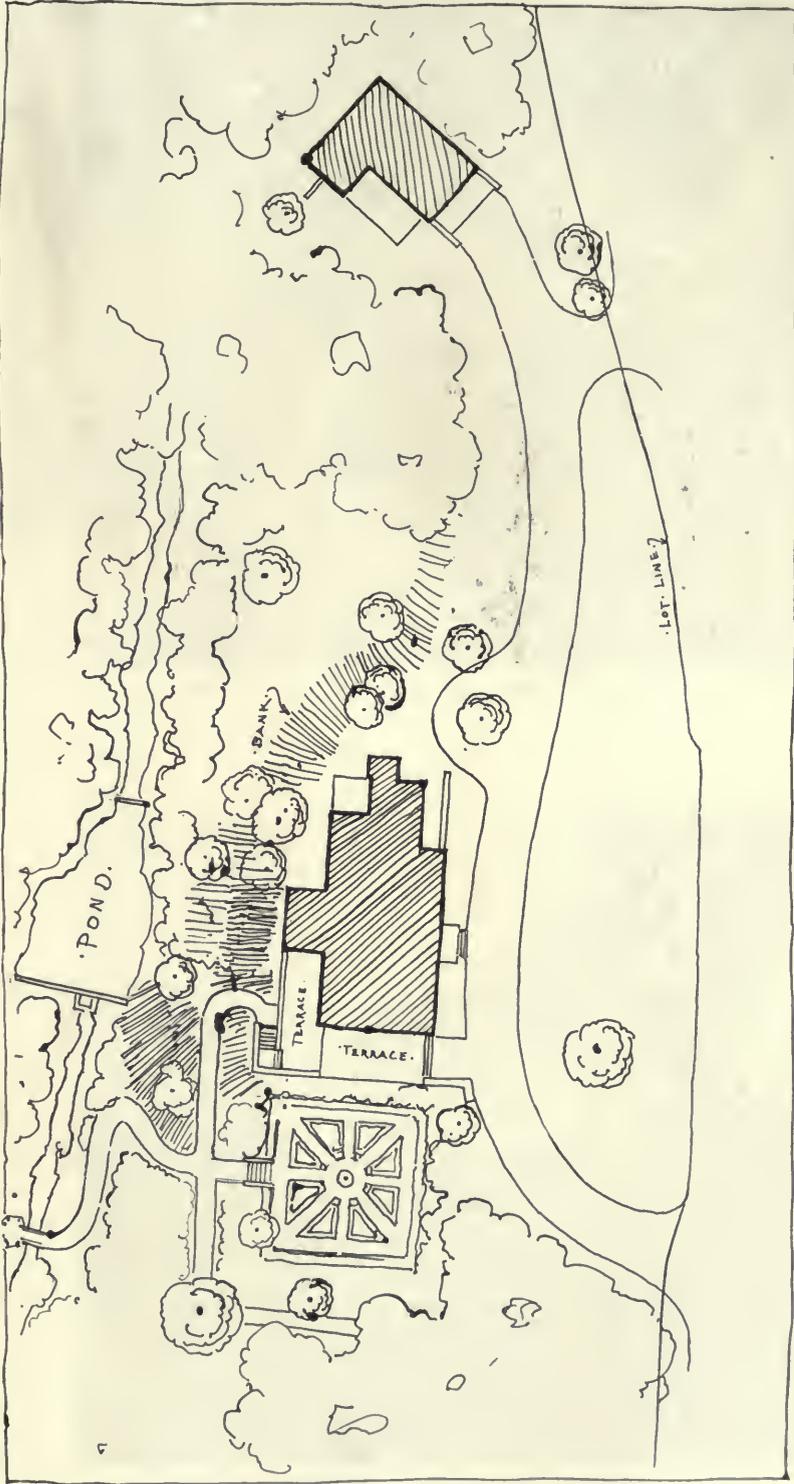
RESIDENCE OF J. P. CHAMBERLAIN,
 ESQ., MIDDLEBURY, CONN. CHARLES
 DOWNING LAY, LANDSCAPE ARCHI-
 TECT; THEODATE POPE, ARCHITECT.



RESIDENCE OF WALTER M. BENNETT, ESQ., GREENWICH, CONN.
Theodore E. Blake, Architect.



RESIDENCE OF WALTER M. BENNETT, ESQ., GREENWICH, CONN.
Theodore E. Blake, Architect.



RESIDENCE OF WALTER M. BENNETT, ESQ., GREENWICH, CONN. THEODORE E. BLAKE, ARCHITECT.



RESIDENCE OF WILLIAM DEWEY, ESQ., GREENWICH CONN.



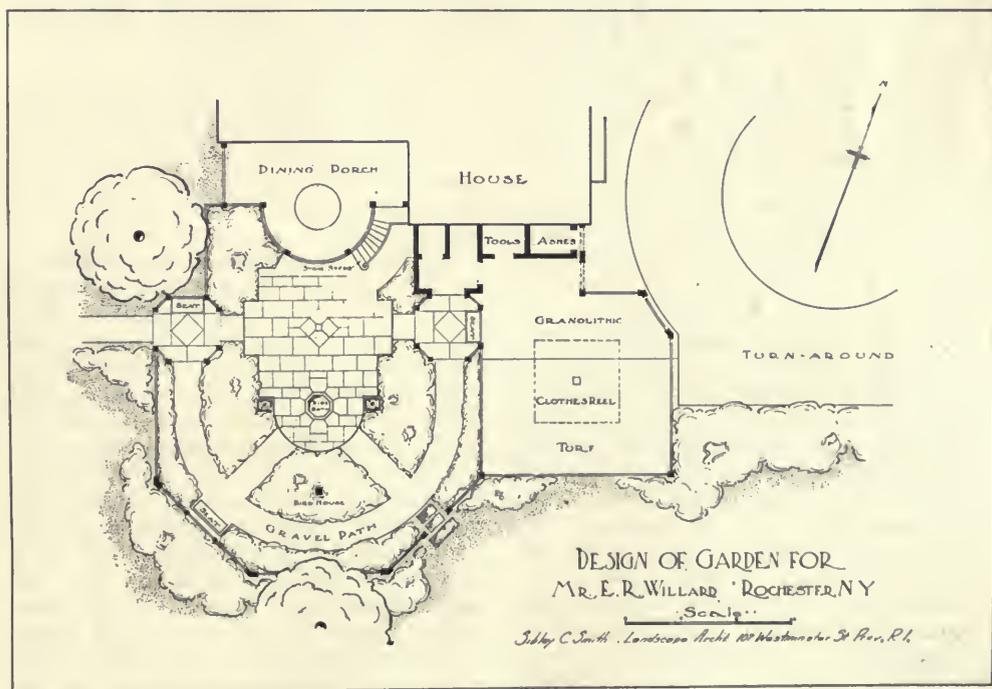
RESIDENCE OF WILLIAM DEWEY, ESQ., GREENWICH, CONN.



RESIDENCE OF E. R. WILLARD, ESQ., ROCHESTER, N. Y.
Sibley C. Smith, Architect.

ceived in a different mood, is Mr. Charles Downing Lay's plan for the lot of Mr. J. P. Chamberlain at Middlebury, Conn. It is admirable for its contrast of broad greensward and massed

trees with masonry walls and rock paths. The photograph shows it early in its development, before the planting had grown enough to complete the design. The broad wall spaces of the house and





RESIDENCE OF ANDREW MORRISON, ESQ., MONTCLAIR, N. J.
William Edgar Moran, Architect

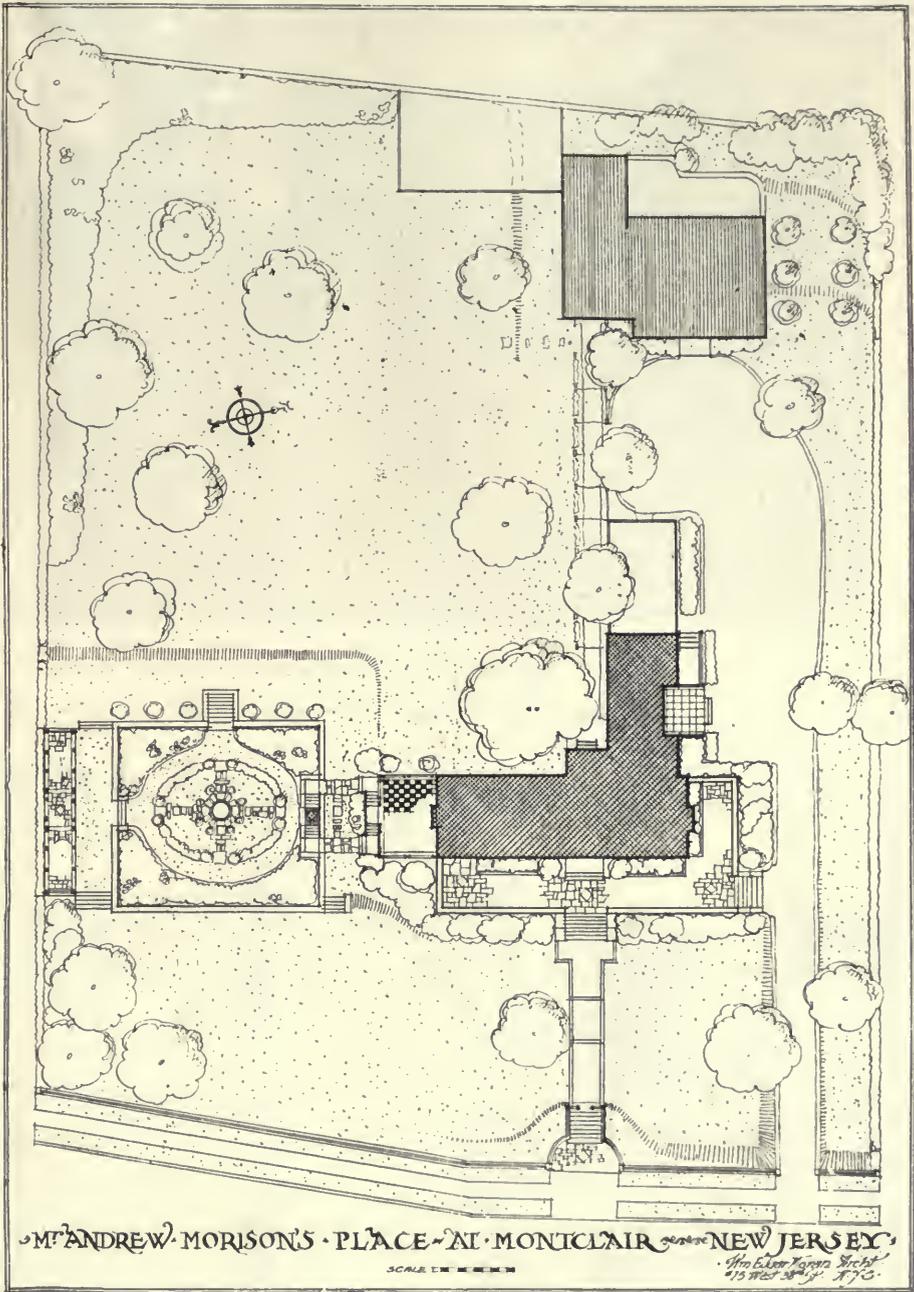
the light colored walls afford splendid backgrounds for the play of light and shade of foliage. They are strikingly adapted to the strong sunshine of the American climate, and beside them dun-colored brick walls and slate seem crude and lifeless and out of the key of color of the landscape. Incidentally, the Chamberlain garden is interesting in the expert's recognition that an apple tree is one of the most decorative trees we have to design with. The one weak point in the design is the garden house.

Mr. Theodore E. Blake's design for Mr. W. M. Bennett's grounds at Greenwich, Conn., is noteworthy for its treatment of an eccentric lot, a couple of acres in extent, long and narrow, with a steep bank sloping away from a hogback in the center, and a minor hump at one end. The house stands on the larger of the two hogbacks and the garage on the other. The house overlooks at the rear a pond formed by damming up a little brook which winds through two lines of shrubbery. A little rose garden nestles in the curve of the hogback, below

the terraces of the house, and paths lead from it and from the house down to the pond and a summer house.

Mr. Sibley C. Smith's bold design for the Rochester garden has been mentioned above. It is placed right beside the kitchen yard, but is carefully sheltered from it. The practical shipshape arrangement of this kitchen yard is to be commended.

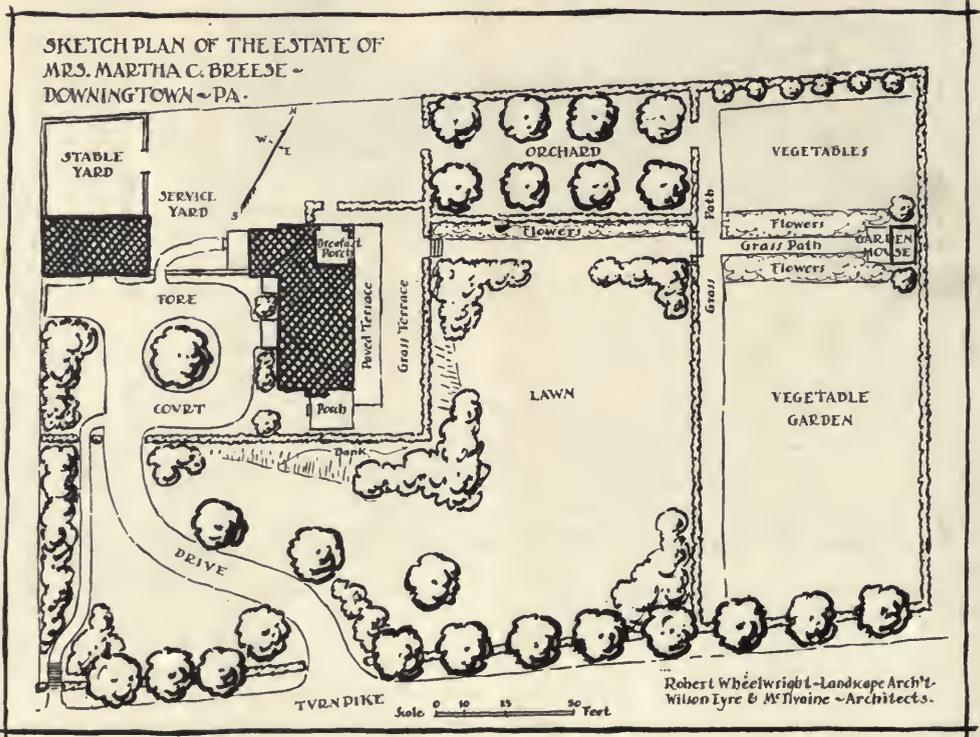
Peculiarly interesting is the little home of Mr. George Dewey, at Greenwich Conn. It is the one among all these schemes that is not the work of a professional designer. Mr. Dewey did it himself, largely with his own hands. Nor is there any reason why this should not be so. Noted doctors are summoned to give one health that one should obtain for one's self; and so are the ablest architects called upon to provide household art which myriads of laymen have known how to obtain for themselves since human time began. Indeed, if Americans had but preserved the art of their native carpenters and gardeners, and had themselves maintained—somewhat as the



RESIDENCE OF ANDREW MORRISON, ESQ., MONTCLAIR, N. J. WILLIAM EDGAR MORAN, ARCHITECT

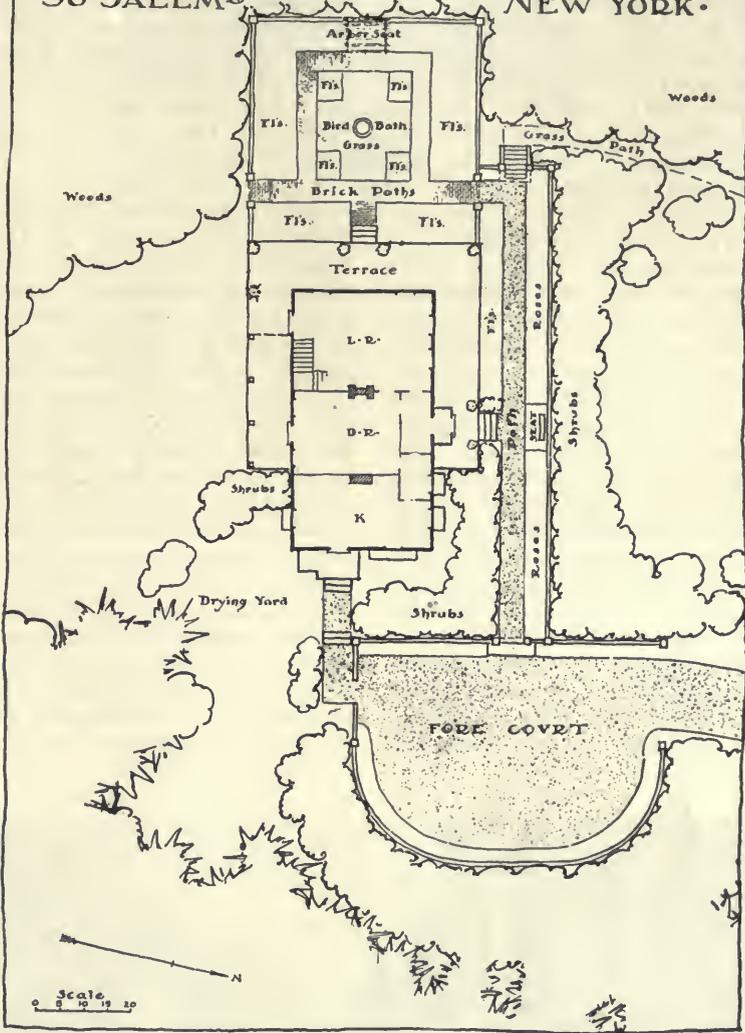


RESIDENCE OF MRS. KIDDER RANDOLPH BREESE, DOWNINGTOWN, PA.
Wilson Eyre & McIlvaine, Architects; Robert Wheelwright, Landscape Architect, Associate.



RESIDENCE OF MRS. KIDDER RANDOLPH BREESE, DOWNINGTOWN, PA.
Wilson Eyre & McIlvaine, Architects; Robert Wheelwright, Landscape Architect, Associate.

GARDEN FOR MISS MARY STEWART ~
 SO. SALEM ~ NEW YORK.



RESIDENCE OF MISS MARY STEWART,
 SOUTH SALEM, N. Y. CHARLES DOWN-
 ING LAY, LANDSCAPE ARCHITECT.

people of Philadelphia have done—the exquisitely sensitive taste of their American great-grandfathers to direct the craftsmen in their humble art, they would not need to call upon the Colbys and Blakes and Lays and Sibley Smiths to show them how to make their homes. It was Mr. Blake who called my attention to Mr. Dewey's achievement. The more one studies it, the more one will become convinced that here is a little masterpiece. The ground is a difficult one, for it slopes down into a hollow, where the garden and vegetable garden are. A charming little enclosed terrace, a sort of outdoor room, is found behind the house, with a vista down the long path. A row of poplars along this path screens the ugly house of a neighbor. It is interesting to note how the strong level lines of the hedges and garden wall furnish a firm base for the house, which might otherwise seem to poke up unduly.

The variety of good design of this character is endless; but with the house of Mr. McIlvaine, of the firm of Wilson Eyre & McIlvaine, designers of some of the greatest estates in America, we have an entirely different treatment. The landscape treatment is the work of Mr. Robert Wheelwright. The house has been placed on one corner of the lot, because

that is the high point and because it leaves the greater part of the lot for landscape design. The rather steep slope is the reason for the winding entrance road. The house has been placed end toward the street so that its porches have fine vistas, and also to allow the design of the splendid long terrace, which overlooks gardens and lawns.

Another excellent house and garden is that of Mr. Andrew Morrison at Montclair, N. J., designed by Mr. William Edgar Moran. Here, too, the designer encountered an eccentric lot with a steep slope up towards the garage. A little earth was moved from the land just back of the house to form a terrace wall for the garden, which has thus the effect of a sunken garden. The photographs show the splendidly quiet striking appearance of the house from the street, with its fine bold horizontal emphasis of street and terrace walls, with which the long low proportions of the house harmonize so well. The designer's skill is evident in the perspective of the terrace which does not cut off the house from the street. Excellent are the outdoor character and details of the house, its sleeping porches and old-fashioned arched way leading to the garage, and also the fine details of the garden.



RESIDENCE OF MISS MARY STEWART, SOUTH SALEM, N. Y.
Charles Downing Lay, Landscape Architect.

The

**COMMERCIAL NATIONAL BANK BUILDING
WASHINGTON, D. C.**

WADDY B. WOOD, ARCHITECT



BY LEON V. SOLON

ALTHOUGH excellence in design is an abstract condition, varying according to the diverse standards of individual appraisal, it is capable of inducing results of high economic value. It is a simple matter to compute the relation that exists between the value of a site and the approximate rental procurable, which relation is a determining factor for the floor area to be provided and the expenditure to be apportioned for shell and equipment. But beyond that comparatively simple calculation lies a personal and indeterminate element, which concerns the fashion in which the problem set shall be construed by the individual in control—the architect. Upon this depends whether the building will represent in appearance the net expenditure, a greater value, or a lesser.

The full measure of serviceableness in a business building of the highest order is complete only when its architectural treatment has invested it with the power to stimulate a specific reaction in the minds of passers-by, which indirectly enhances the status of the occupants in public estimation. This rare quality in design is obviously of the greatest value to a banking institution, an appreciation of its worth being realized by bankers all over the United States at the present moment—a fact proved by the great number of bank projects now in hand and the importance attached to the selection of an architect.

In the strenuous competition for business waged between banks in every township and city, there is no form of advertising superior to the well designed building conveying in its appearance an impression that it reflects the character of the institution by its air of stability,

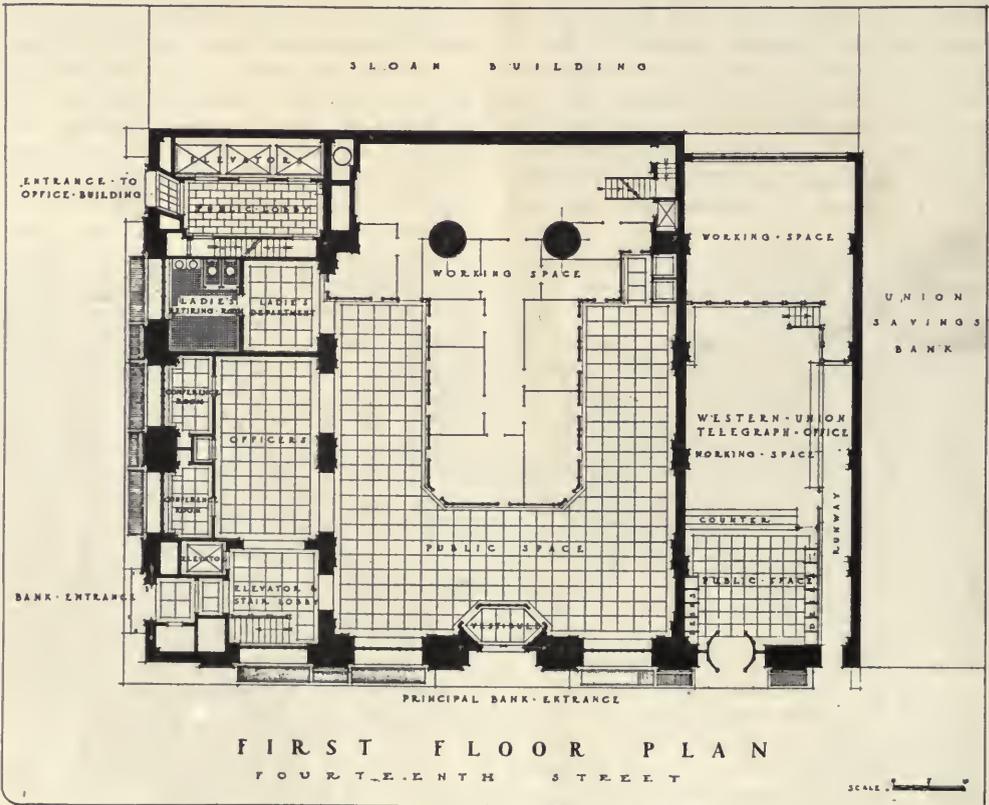
dignity and security. In the realization of that psychic property, Waddy B. Wood has been singularly successful in his design for the Commercial National Bank, in Washington, D. C. We are impressed at once that the convenience of the building for operating the routine of banking has not been sacrificed to attain superfluous niceties of stylistic treatment, or slighted for the contrivance of picturesque features. This confronts us with a modern phase of architectural evolution which is without equivalent in former times, an outcome of the modern method of reducing progressive stages of industrial and financial activities to forms of systematized procedure. Serial stages of operation, mutual relation of departments, convenience in location of equipment are the basic premises which constitute the architect's hypothesis. These may not be ignored in the least measure, whatever artistic advantage may accrue thereby. On a suitable provision for these imperative requirements, the elimination of waste energy and time depends; convenience in operation is the gauge of efficiency in the bank-architect's work, which, by a judiciously established relation between contributory activities, bridges gaps that may occur between departments at their points of contact.

The importance now attached to accessory or subsidiary parts is thrown into high relief when we examine the extent to which it figured in the past in buildings constructed with the highest degree of artistry and the most lavish expenditure. Previous to the development of the modern point of view, which decrees certain accessory parts of every structure as essential, the builders of

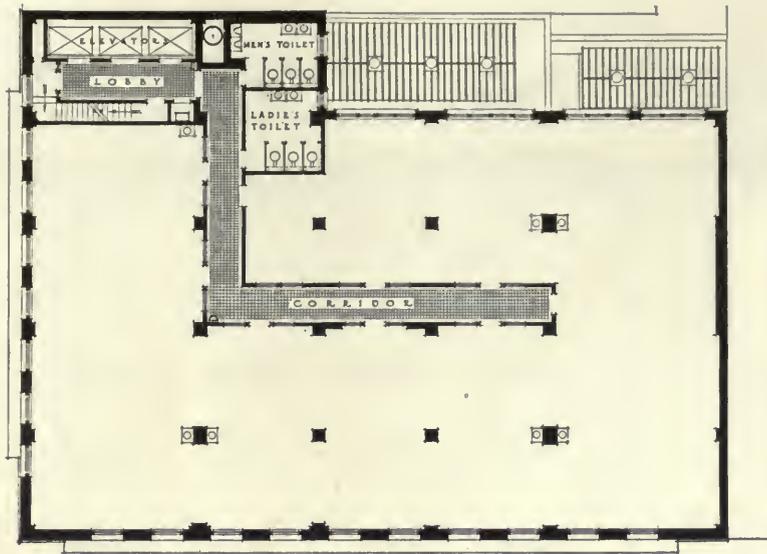
former times were content to concentrate their energies on the decorative accentuation of the main idea or purpose of the building, at the expense of service or convenience. This absence of excursive thought on the part of the old time architect when devising his structures was as universal as it is incredible to us today. The vaults of the former U. S. Treasury Building in Washington stand out as an example without equal; the risks from protective measures or appliances that might have been incurred by burglars breaking in amounted only to a fraction of those attending the robbery of any well equipped modern store.

In accordance with the professional predilection for the classic styles for bank buildings, Waddy B. Wood has chosen the Doric treatment for the Commercial National Bank, but has been influenced by a rather earlier phase of the order

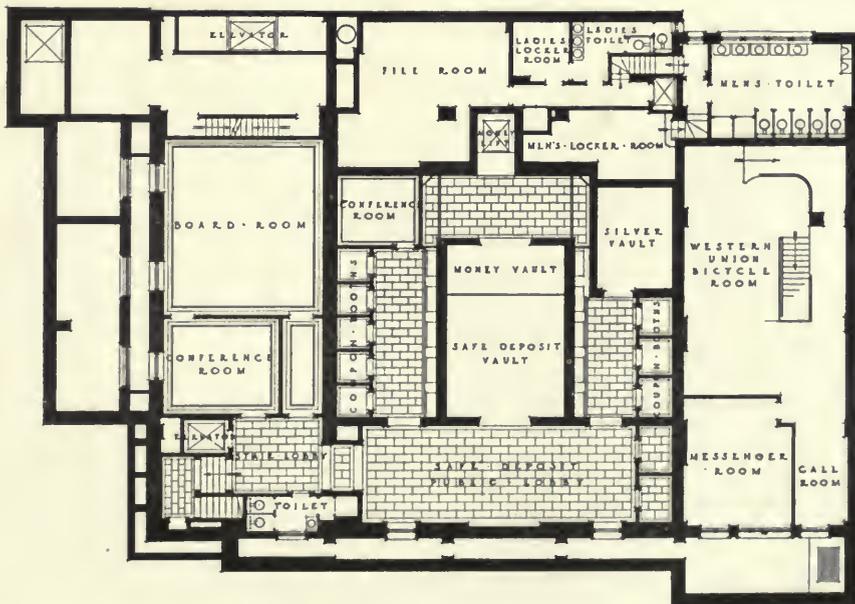
than that which most frequently serves as a model. The simplicity of the chosen period has been carefully maintained. Decorative elaboration is focussed in the cornice, according to precedent. The pilaster and frieze treatment of the first floor is purely decorative in its architectonic function, making no false pretense at supporting the superstructure. In this respect the architect has displayed excellent judgment, thereby circumventing the pitfall into which so many of his confrères have fallen through lack of appreciation of the difficulty of endowing a number of detached columns with a sense of statical strength that is proportionate to the huge weight of superstructure involved in a skyscraper. Pateræ of varied design decorate the frieze with good effect, stimulating interest without departing from the general plan of simplicity. The guilloche border in the



COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C.
Waddy B. Wood, Architect.



TYPICAL FLOOR PLAN
 COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C.
 Waddy B. Wood, Architect.



BASEMENT PLAN
 COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C.
 Waddy B. Wood, Architect.



CORNICE—COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C.
Waddy B. Wood, Architect.

lintels serves as a link between the ornate pilaster caps, which, without this feature, would have appeared isolated in their elaboration.

The extreme simplicity of the window grille is well calculated. The assertion of vertical lines in the design augments the sense of loftiness. The circular motif framing the monogram of the institution relieves by contrast in line the upright bars of a possible lack of interest. The conventional Doric grille introduces sufficient contrast to emphasize the prevailing austerity in treatment, giving decorative value to the bars by the comparative delicacy of its detail. The use of this same type of detail in the grille over the doorway is open to criticism, as an impression is imparted by its modification there of an infiltration of pattern from the panel frames; this detracts both from the architectonic entity of the doorway and from the ornamental value of the window-grille frame.

In the proportions of the window openings the relation of height to breadth of the façade is in a measure

echoed, with harmonious result. In the treatment of the windows themselves there is the inevitable feeling associated with such items in buildings of the commercial character that utilitarianism eclipses architectural simplicity; however, to differentiate between these qualities in such manner as to make economy appear an accident in the attainment of the desirable is a problem not easily solved. In the grouping of windows a valuable sense of massiveness and strength is imparted to the structure by confining their total width to that of the architectural motif ornamenting the banking floor.

The cornice is in every way satisfactory in its relation to the main scheme, both in design and in treatment of detail. The lion gargoyles are endowed with that impressiveness which the Greeks imparted to the mythological guardians of their watercourses. The metal grille design adorning the metopes is evidently evolved from a graceful Hellenic vase ornamentation of the fourth century B. C., transposed into metal without loss of character or grace.



COMMERCIAL NATIONAL BANK
BUILDING, WASHINGTON, D. C.
WADDY B. WOOD, ARCHITECT.

COMMERCIAL
NATIONAL BANK
BUILDING

ENTRANCE TO OFFICES



ENTRANCE TO OFFICES—COMMERCIAL
NATIONAL BANK BUILDING, WASHINGTON,
D. C. WADDY B. WOOD, ARCHITECT.



PRINCIPAL BANK ENTRANCE—COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C. WADDY B. WOOD, ARCHITECT.

The interior is treated with a severity which would have probably astonished the originators of the Doric order. American architects forego much in effect by their elimination of color from classic schemes. In the disposition of his carving and in the type of design adopted, Waddy B. Wood had a golden opportunity to accentuate grace by chromatic

The general conception of the main hall is excellent, and the two detached Doric columns satisfactorily fulfill their important decorative function. The design of the counter screen is well-conceived; the small supporting pilasters, grouped in pairs, space its length effectively. The ceiling, of traditional type, is beyond criticism. The sub-



BANKING ROOM—COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C.
Waddy B. Wood, Architect.

enrichment after the Hellenic manner. Greater entity would have been imparted to his pilasters, which, excellent as they are in treatment and proportion, would have been enhanced by an alternating effect of panels, produced by a judicious use of color in the ornamental frieze below the mezzanine. With the present indeterminate data on polychrome, one cannot blame an architect for hesitating to experiment on such a scale; nevertheless, one may venture to prophesy that, were color systems formulated for use with assured good result, an architect possessing Waddy B. Wood's sympathy with Greek tradition would find the attraction of such a decorative resource irresistible.

division of the pilasters around the bank walls is agreeably contrived and proportioned.

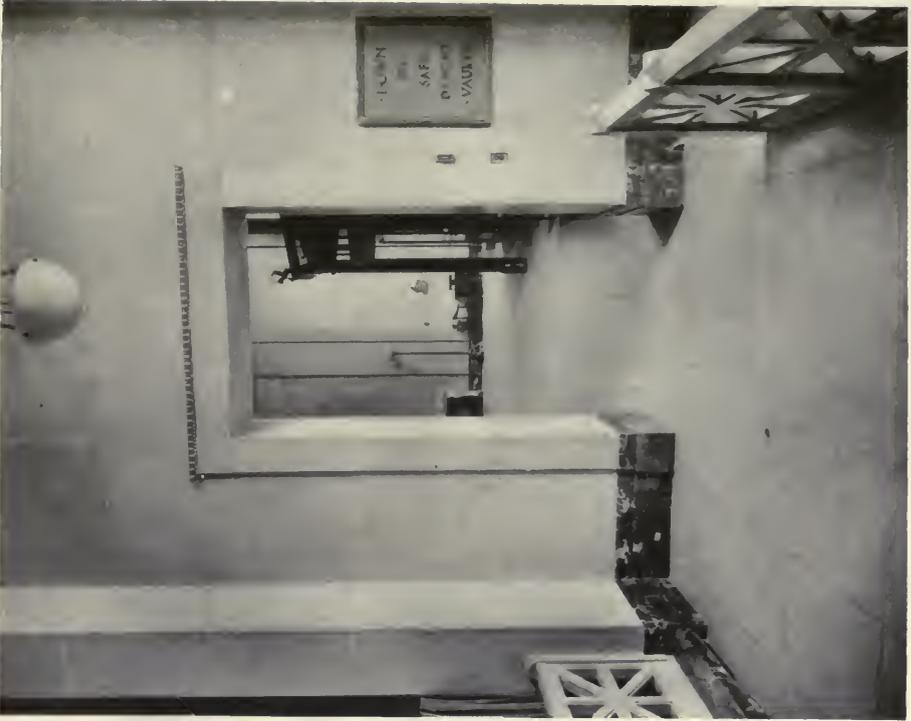
The spaces are well thought out, both in plan and elevation, and the manner in which the mezzanine difficulty has been overcome is exemplary; only too frequently the provision for this economic necessity leads to the depreciation of clever schemes.

The lighting fixtures are successful adaptations of a Greek candelabrum of the Doric period; they are elegant in their proportions and modelled with true appreciation of early Greek ornamentation.

An economic experiment was successfully tested in this structure, adding



BANKING ROOM—COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C. WADDY B. WOOD, ARCHITECT.



DOORWAY OF ELEVATOR LOBBY—COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C. WADDY B. WOOD, ARCHITECT.

another link to the chain of evidence proving that architecture is capable of reflecting in its methods the social conditions of a period. The influence reflected in this structure is one which now ranks foremost in all phases of our existence—the price of labor. To meet this predominant difficulty, Mr. Wood devised the plan of using Indiana limestone blocks of uniform size. The units are of large dimensions, which saved labor in setting and reduced considerably the multiplication of units of process in construction. The blocks were set at less cost than would have been incurred had brick been employed, with the usual accessories of stone, belt

courses, terra-cotta inserts, and the like—a point well worth noting for architects whose plans need adjusting to an appropriation that is not quite adequate to the design made.

Examination of this building yields the satisfactory impression that the architect has successfully used economy as a spur to achieve simple elegance in stylistic expression. This is one of the most reassuring signs of progress, not only in American architecture but also in discrimination on the part of its patrons; a craving for magnificent sham has been superseded by a desire for quality in treatment, which constitutes an actual value in architecture, irrespective of cost of material.



LOOKING TOWARD OFFICERS' QUARTERS—COMMERCIAL NATIONAL BANK BUILDING, WASHINGTON, D. C. WADDY B. WOOD, ARCHITECT.



The LAKE AVENUE
BAPTIST CHURCH
ROCHESTER, N. Y.

Foote, Headley & Carpenter, Architects

BY I. T. FRARY.

THERE is no phase of architectural practice that presents more difficulties than the remodelling of old buildings. The limitations imposed by the existing structure call for the utmost ingenuity in order to obtain the desired results; the study necessary to accomplish these results is generally out of all proportion to that involved in new work.

It would be hard to imagine a less promising undertaking of this kind than was offered to Mr. Carpenter, of Foote, Headley and Carpenter, when he was asked to evolve from the old Lake Avenue Baptist Church, in Rochester, N. Y., a modern structure to contain an auditorium seating 1200 persons and to have accommodations for 1500 pupils

in a graded Sunday school requiring individual rooms for the numerous departments into which it is divided.

The old building was of a type common in the Victorian era; the plan was bad, the general design was bad, and all the detail was bad. A stone tower with a meaningless turret clinging to each corner dominated the exterior. The auditorium had the pulpit tucked off in one of the corners, while the balcony twined itself uncomfortably around the opposite sides. Back of the auditorium was a large barn-like Sunday school department.

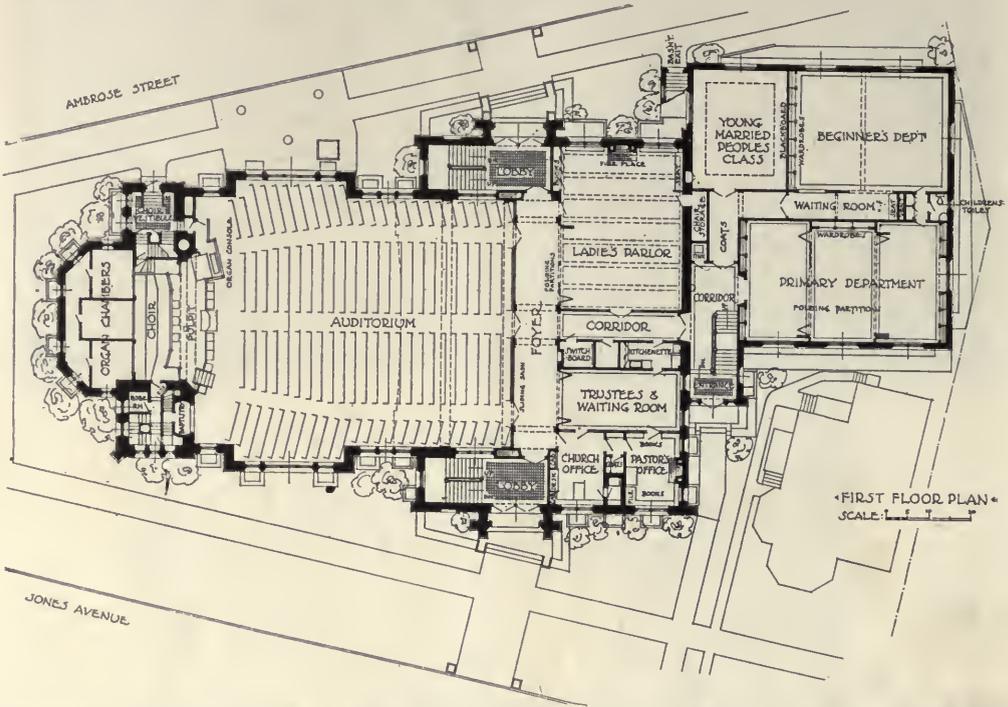
With this unpromising material to start with, the architect, retaining the greater part of the old walls, has produced a good exterior and an interesting

auditorium, while the Sunday school department has been pronounced by national Sunday school workers to be one of the most complete and best equipped in the country.

As the Sunday school is an important factor in this church organization, its quarters were given prominence by placing the main entrance foyer across

The auditorium ceiling has an interesting treatment of richly ornamented beams, which at the cornice line are supported by figure corbels. The woodwork is of oak, stained a soft gray-brown and finished flat.

The organ front is of open tracery and fretwork, behind which are hung blue and gold curtains, thus effectually



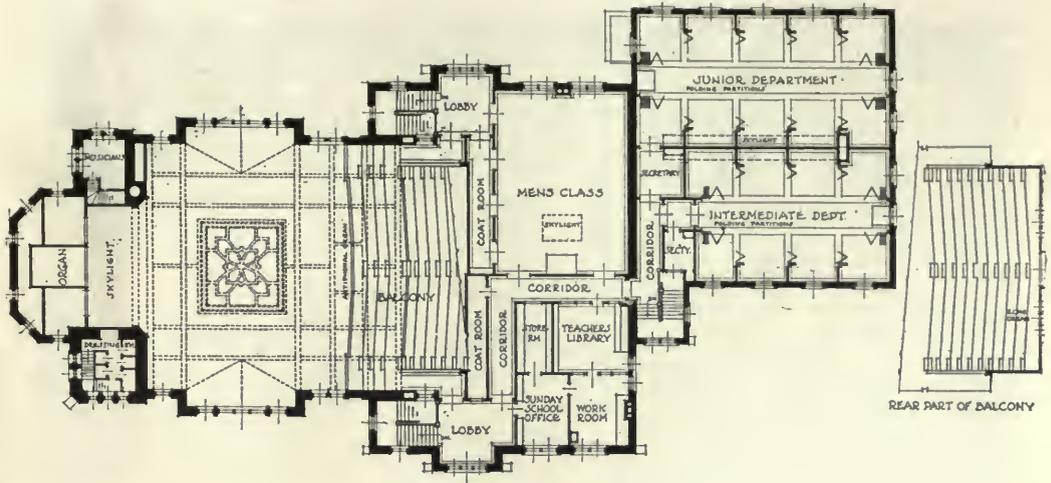
FIRST FLOOR PLAN — REMODELING AND ADDITIONS TO THE LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y. FOOTE, HEADLEY & CARPENTER, ARCHITECTS

the middle of the building, opening into the auditorium on one side and into the Sunday school department on the other, thus making the two departments of church activity equally accessible.

The entrance vestibules are located at either end of the foyer, and from them rise the stairways leading to the auditorium balcony and the second floor of the Sunday school.

In the design the Tudor Gothic is the dominating influence, and throughout the auditorium, as well as in other portions of the building, heraldic shields and Tudor rosettes are important elements in the decorative scheme.

concealing the pipes without interfering with the volume of the organ. The organ console is at the right and in front of the pulpit platform; at the opposite side the baptistry is placed in a curtained alcove, which is framed in with wood tracery. From the back of the baptistry a stairway communicates with dressing rooms in the basement. A stairway from the opposite side of the chancel leads to the basement choir room. The traceried archway of the baptistry is balanced by a corresponding false arch on the other side, beneath which is a doorway for the organist's use.



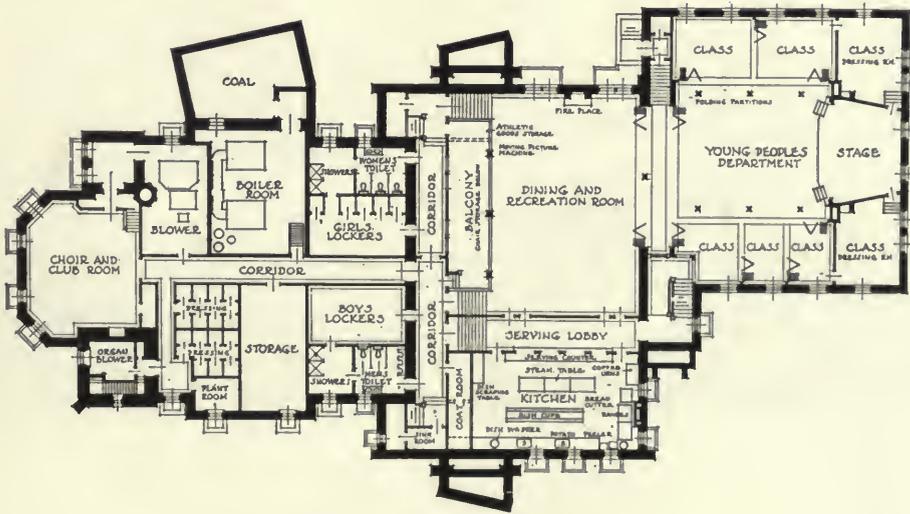
• SECOND FLOOR PLAN •

SECOND FLOOR PLAN—REMODELING AND ADDITIONS TO THE LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y. FOOTE, HEADLEY & CARPENTER, ARCHITECTS

The color scheme is simple, the walls being a warm gray and the ceiling panels blue. The ceiling beams, though of plaster, are treated in harmony with the woodwork and enriched with color in the ornamental members. The color made use of throughout the room is

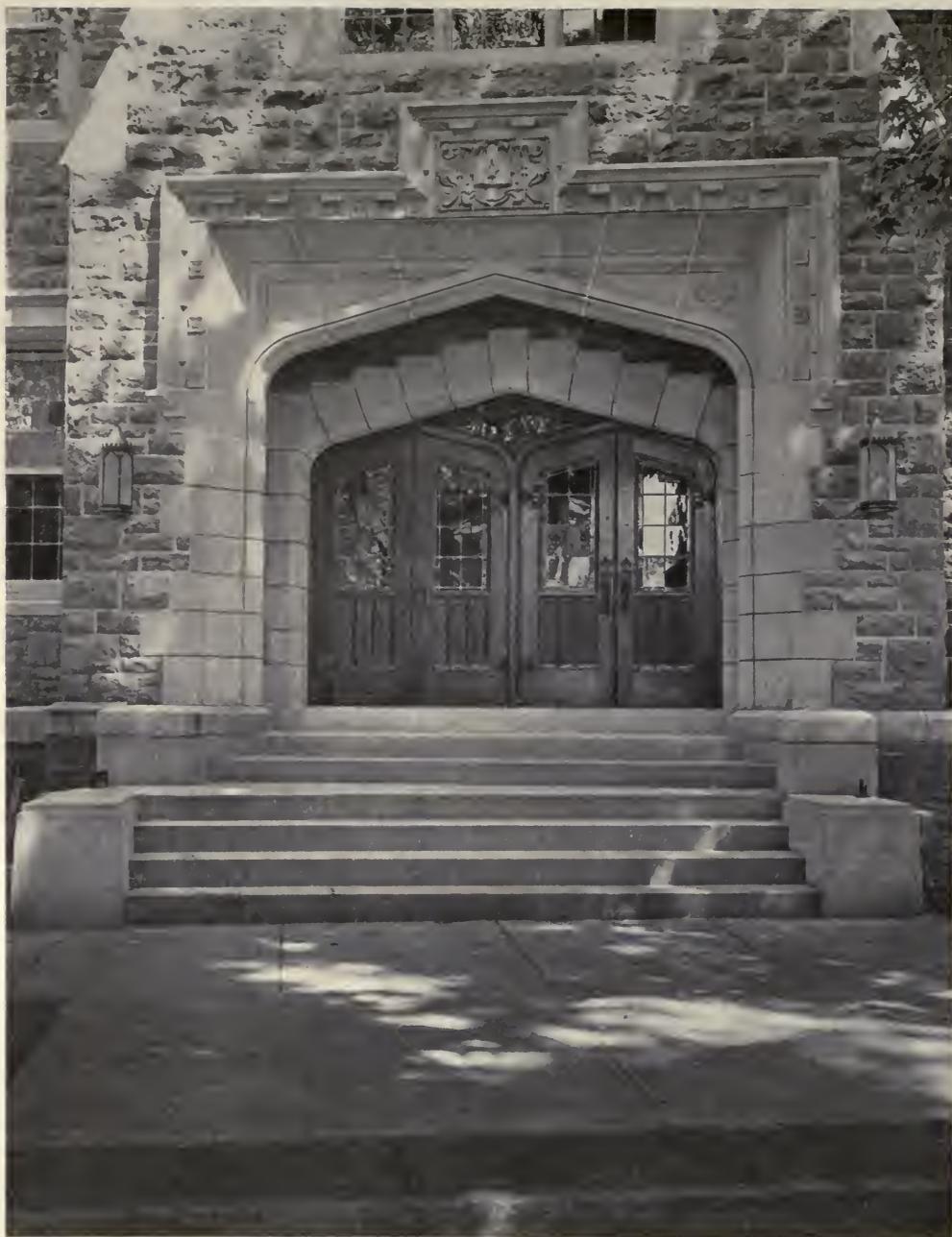
soft in tone and restricted to the carving and plaster ornament; consequently it enhances the value of the architecture.

The Sunday school department is so arranged that the rooms for the more advanced classes open from or are in close proximity to the entrance foyer;



• BASEMENT PLAN

BASEMENT PLAN—REMODELING AND ADDITIONS TO THE LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y. FOOTE, HEADLEY & CARPENTER, ARCHITECTS



MAIN ENTRANCE — LAKE AVENUE BAPTIST
CHURCH, ROCHESTER, N. Y. FOOTE,
HEADLEY & CARPENTER, ARCHITECTS.



LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y.
Foote, Headley & Carpenter, Architects.



LAKE AVENUE BAPTIST CHURCH, ROCHESTER N. Y.
Foote, Headley & Carpenter, Architects.



PULPIT — LAKE AVENUE BAPTIST
CHURCH, ROCHESTER, N. Y. FOOTE,
HEADLEY & CARPENTER, ARCHITECTS.



AUDITORIUM, TOWARD PULPIT — LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y.
Foote, Headley & Carpenter, Architects.



AUDITORIUM, FROM PULPIT — LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y.
Foote, Headley & Carpenter, Architects.



NORTH AUDITORIUM WINDOW — LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y.
Foote, Headley & Carpenter, Architects.



FIGURE CORBEL UNDER CEILING BEAMS — LAKE AVENUE BAPTIST CHURCH,
ROCHESTER, N. Y. FOOTE, HEADLEY & CARPENTER, ARCHITECTS.



MANTEL IN PASTOR'S OFFICE—
LAKE AVENUE BAPTIST CHURCH,
ROCHESTER, N. Y. FOOTE, HEADLEY
& CARPENTER, ARCHITECTS.



PRIMARY DÉPARTMENT — LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y.
Foote, Headley & Carpenter, Architects.



JUNIOR DEPARTMENT — LAKE AVENUE BAPTIST CHURCH, ROCHESTER, N. Y.
Foote, Headley & Carpenter, Architects.

while the classes of children are placed in the rear section, which has its own outside entrance, thus effectually isolating the noise and confusion incident to handling large numbers of little folk.

The pastor's offices, the trustees' room and the ladies' parlor adjoin the foyer on the rear, the latter two rooms being used on Sundays as class rooms.

The rear portion of the basement is also divided into class rooms, so there is provided for the Sunday school department a completely equipped plant three stories in height. Each department is isolated, no attempt being made to gather the school together for opening or closing exercises as is common in small schools. Each department is complete in itself and a study of the three floor plans will show the sequence of grades, the youngest children starting in the beginners' department and progressing step by step through the various grades, as in day schools.

The policy of making the trustees' room and the ladies' room serve a twofold purpose is carried into practically every portion of the building, so that the place teems with activity all the week; evening study classes, social organizations and working societies make practical use of what would in many churches be waste space during the week. In other words, the church activities are conducted with business like economy of space and everything is done to cut down the overhead expense of each department.

The large basement provides space for class and recreation rooms; for kitchen and service equipment; for locker rooms, toilet rooms, choir room and storage, as well as for the heating and ventilating plant.

This church was intended to meet not only the spiritual needs of the community in which it is placed, but also to be a social and educational center. It was desired that the establishment should

have the character of a church home rather than of an ecclesiastical monument and it was essential that each form of activity should be suitably provided for.

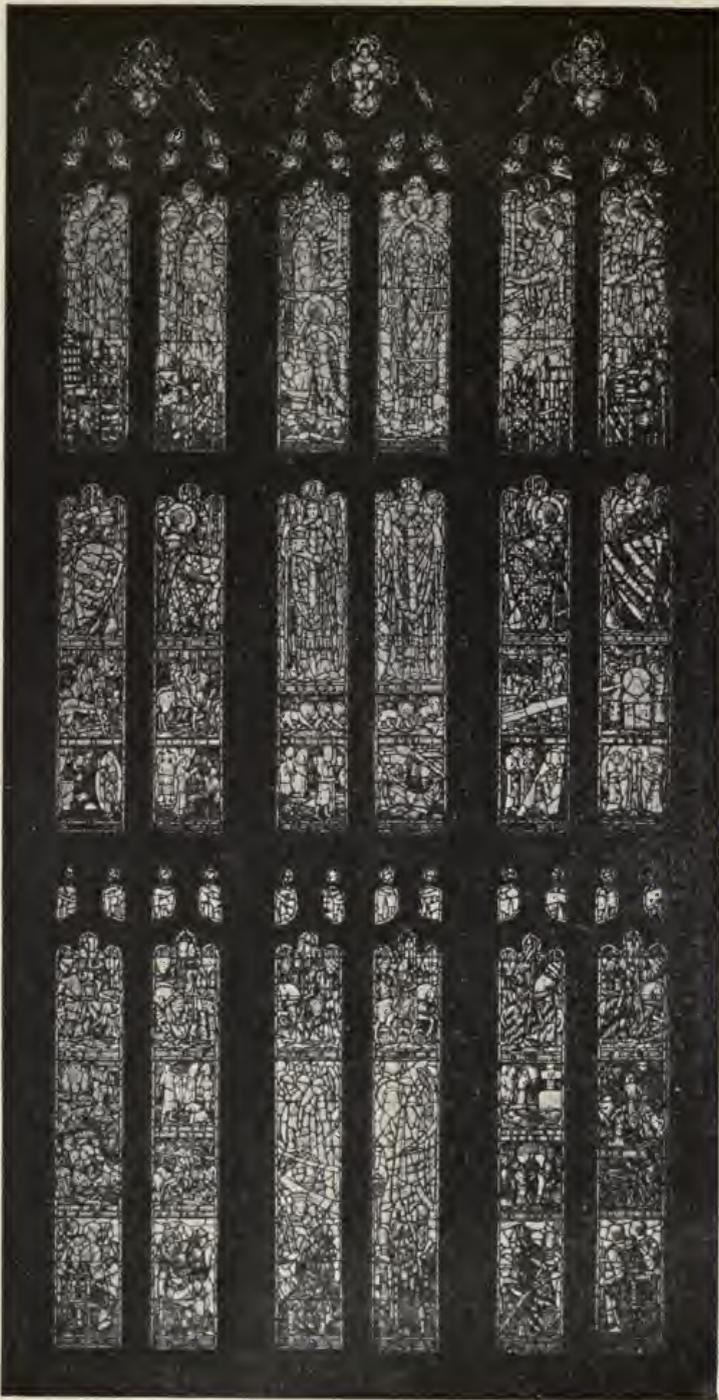
The regular church services of course demanded an auditorium thoroughly churchly in atmosphere; the Sunday school and evening classes required an efficiency comparable to that of the public school; while the social life would naturally suggest an environment possessing somewhat of the dignity and artistic charm of a club in order that it might prove attractive not only to its members but to outsiders whom it was desirable to bring within its influence.

To meet these varied requirements necessitated close study of each individual room in relation to its functions; and as a result several of them, notably the ladies' room and trustees' room, have been given a dignified decorative treatment which is of value as an attractive setting for social functions.

The secular world long ago discovered the value of beautiful surroundings as a means of attracting people to its varied forms of entertainment; but the church has been slow to learn that a bare basement "social room" is not an effective counter attraction to the brilliant ballroom and theater and that money spent judiciously in making the church building attractive and inviting is money well invested.

Without excessive expenditure Lake Avenue Baptist Church has provided rooms where its people can meet in an environment that will not only add enjoyment to their church life but will exert an influence on the home surroundings of many.

The completed building realizes very satisfactorily the ideal of those responsible for its erection: to obtain a complete church equipment possessing the maximum of churchliness, efficiency, convenience and attractiveness in return for a minimum of investment.



HOLY GRAIL WINDOW IN PROCTER HALL, GRADUATE COLLEGE, PRINCETON UNIVERSITY

The HOLY GRAIL WINDOW IN
PROCTER HALL, GRADUATE COLLEGE
— PRINCETON UNIVERSITY —

DESIGNED AND EXECUTED
BY CHARLES J. CONNICK

By

Charles Over Cornelius

A NOTABLE contribution to American decorative art in stained glass is presented with the installation in Procter Hall at the Graduate College, Princeton University, of the series of lancet windows which fill the large bay window on the east side of the hall. The great hall itself, the finest example of secular Gothic architecture in America, is divided into seven bays by the oaken hammer-beams of the roof, marked on the exterior by simple buttresses. The arched and pointed windows in six of the bays are divided by the mullions into lancets surmounted by tracery. The sixth bay from the entrance on either side is differently treated—on the west occupied by a great fireplace and chimneybreast and on the east by the bay window which fills the whole space.

This bay window, forming three sides of a hexagon, is divided into three tiers of lancets, six lancets in each tier. Simple cusped tracery divides the lower tiers, flowering more elaborately toward the top into various geometrical divisions dominated by the large quatrefoils crowning each of the three sides. The sturdy stone mullions are simply molded and at the angles are reinforced by the slender shafts which rise to support the rib-vaulted ceiling.

The subject of the storied window is the Search for the Holy Grail as told by Sir Thomas Malory, in the "Morte d'Arthur," published in 1485. The composition divides into three parts: the first appearance of the Grail and the institution of the search, the renewal of the search by Sir Galahad and its final consummation in the appearance of the Grail to the successful knights. The first appearance of the Grail in Camelot

and the beginning of the search are introduced in the lower tier, where are depicted acts of both the successful and unsuccessful searchers, scenes significant of the devoted self-sacrifice and physical prowess of the knights of the Round Table. The mystical appearance of the Grail to Galahad amongst the knights is perhaps the most noticeable feature, accompanied as it is by a great sound, a white light and a sweet savor—the first symbolized by the associated idea of lightning suggesting thunder; the second by a brilliant white ray caught up by the circle of white doves; and the third by the censers in the hands of the angels who conduct the bearer of the Cup.

Identification of the nine knights and King Arthur who appear in the window is preserved by their traditional heraldic devices and colors. Precedent has been followed, which places on the left those knights who though courageous and sincere did not continue spiritually pure to the end of the search, and on the right those who came under the immediate influence of the Holy Grail. These knights from left to right in the lowest part of the window, each associated with his heraldic device, are Sir Gareth, Sir Uwain, King Bagdemagus, Sir Gawaine, King Arthur, Sir Ector de Maris (or Sir Hector), Sir Galahad, Sir Launcelot, Sir Percival, and Sir Bors. The inscription beneath reads: "In the myddes of thys blast thenne ther Entred in to The Halle the Holy Graile couerd with whyte samyte but ther was none that myghte see hit nor Who bare hit."

In this lower tier are also presented the small scenes of adventure in which

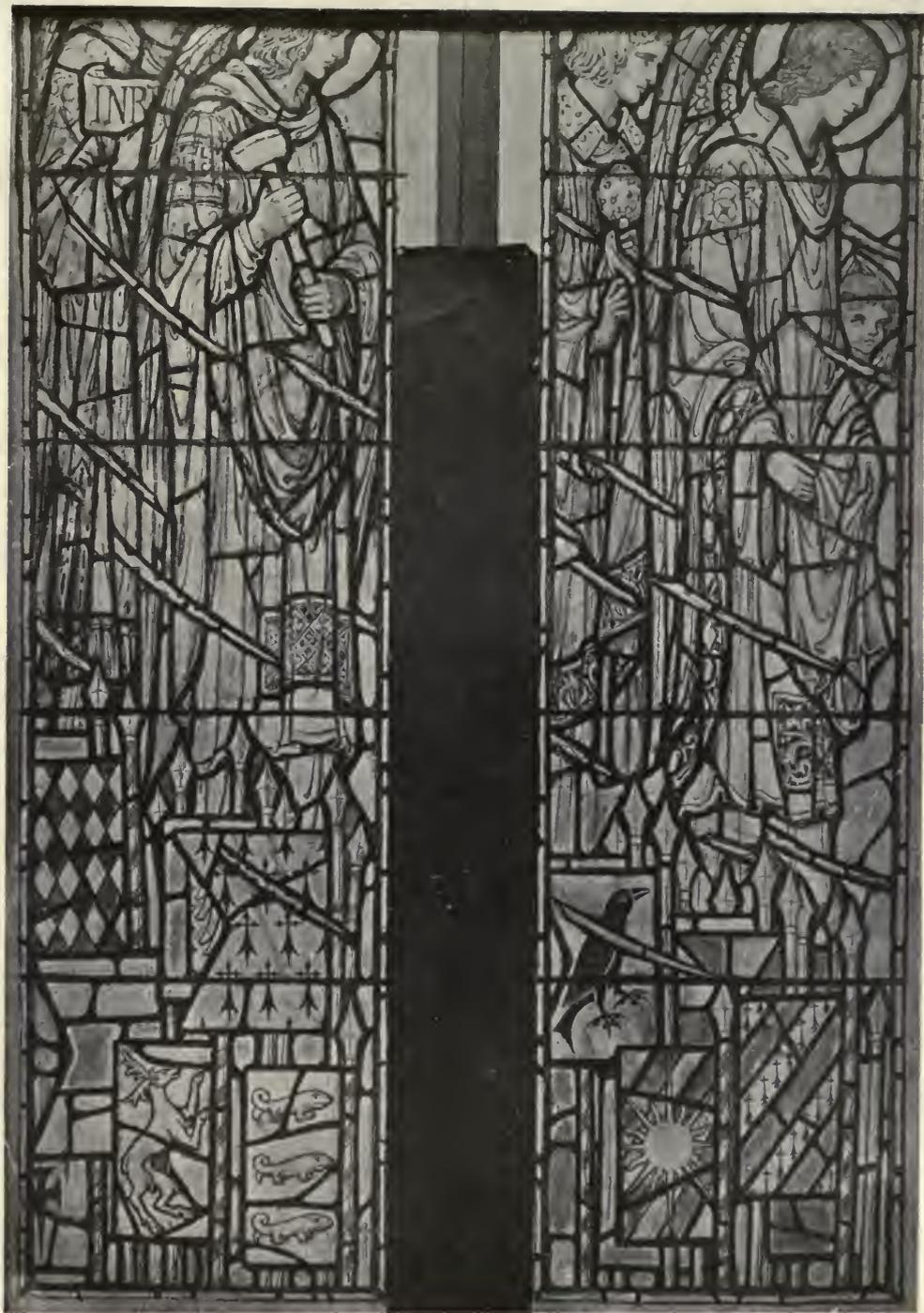
the knights were called upon to test their physical and moral courage. The first, an L-shaped composition on the left, which extends into the second lancet, tells of the victorious battle of Sir Gareth, Sir Uwain (first lancet), and Sir Gawain (second lancet) with the seven wicked knights, to rescue the seven maidens at the Castle of the Maidens—the seven wicked knights personifying the seven deadly sins and the seven maidens the seven goodly virtues. The inscription for this scene runs, "Syr Gareth and syr Vwayne and syr Gawaine destroye the seven wycked Bretheren of the castel of the Maydens." In the second lancet occurs the scene, above the one just described, which is summarized in the legend: "And ful actually dyd Kyng Bagdemagus yelde the whyte shelde." To the right, in the fifth and sixth lancets, are four more scenes of adventure. Sir Launcelot at the Cross of Stone, where the miracle of the atonement is revealed through the power of the Grail, is shown in the fifth lancet with the inscription, "Alle this syr Launcelot sawe and beheld to fore the Stony Crosse"; while below it is Sir Launcelot passing the lions at the perilous gate with its inscription, "Syr Launcelot passyng the Lyons." In the sixth lancet Sir Bors rescues the maid from the black knight after a fierce battle at sunset: "Syr Bors rescowd the Mayde"; while in the scene immediately below Sir Percival rescues the lion cub from the evil snake: "Syr Percival rescowd the Lyon."

In the middle tier of lancets the composition takes up the renewal of the search for the Grail by Sir Galahad when the White Knight calls for him to renew the search and Sir Galahad bids farewell to his father at the ship in which they have voyaged together. The inscription for the first scene, "Come sayd the knyghte and starte upon this horse," is placed beneath it; while under the second stands, "Soo syr Galahad departed from hys fader." These two scenes occupy the lower base panels of the central lancets. In the upper base panels of these lancets is shown Sir Percival's vision of the White Hart and the Four Lions symbolic of Christ and

the Four Evangelists and inscribed: "Thys thenne is the Holy aduysyou that syr Percyual sawe."

The subject occupying four of the upper base panels of the middle lancets is the Castle of Strange Custom, where, on the right, Sir Galahad and Sir Bors are shown confronting the black warriors, and on the left Sir Percival with his sister hear the plea for the rescue by blood sacrifice of the princess who is ill unto death in the great castle. The legend beneath this incident runs, "The good knyghtes and Percyual's syster tofore the castel of the straunge custom." The base panels to the left are symbolic; suggesting the nearness of the Sangreal, they tell of the miracles performed by its proximity. In one, "Kyng Mordrayne receyued his syghte," in another, "The maymed Kyng is helyd," and in the third the scene bears the legend, "Soo that a Cryppel was made hole by the Sangreal," the cripple being carried by Bors and Percival. At the base of the right lancets these scenes are balanced by others symbolic of the sustaining power of the Divine Spirit in adversity and of the closeness of the bonds of friendship founded upon spiritual ideals. "The grace of the Sangreal in pryson" presents the three knights in prison ministered to by the Holy Grail; while "Syr Galahads laste adieu" announces his departure upon the search.

In the upper parts of the central lancets the final consummation of the search for the Grail gives the opportunity for an introduction of considerable symbolic representation of the origin and legendary powers of the Holy Grail. The subject is introduced by the figures of the angel bearing the spear which pierced the side of the Lord and the figure of Joseph of Arimathea, the first bishop of Christendom, who received the Blood into the Cup. The knights are grouped to right and left, bearing banners whose staffs extend through into the upper lancets. Here the figure of Our Lord stands with uplifted arms holding the Grail and is surrounded by the seven cherubs which symbolize the seven theological virtues. Below Him are seven flying doves (the



LEFT-HAND PAIR OF
LANCETS IN TOP TIER.



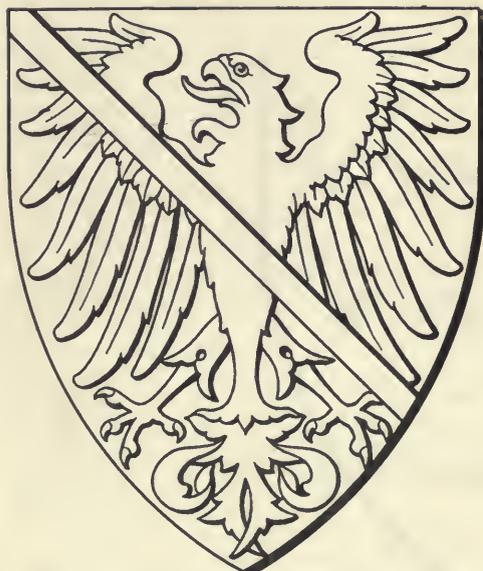
SCENES FROM LEFT-HAND PAIR
OF LANCETS IN SECOND TIER.



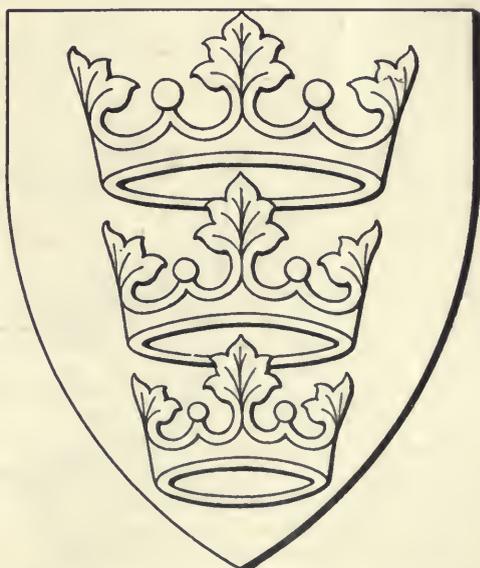
ARMS OF JOSEPH OF ARIMATHEA: BLUE FIELD, GOLD LION, RED TONGUE AND CLAWS.



ARMS OF SIR GAWAYN: BLUE FIELD, GOLD HEADS, SILVER TEETH, RED TONGUES.



ARMS OF SIR GARETH: BLUE FIELD, GOLD EAGLE, RED TONGUE AND CLAW-NAILS, RED DIAGONAL STRIPE.



ARMS OF KING ARTHUR: RED FIELD AND PALE GOLD CROWNS.

Heraldic Drawings by Pierre de Chaignon La Rose for the Holy Grail Window.

seven goodly virtues), and above Him seven haloed doves (the seven gifts of the Spirit) dart in the rays from the Grail. On either side of the main figure are angels of light with candles, and the angels bearing the instruments of the passion complete the composition.

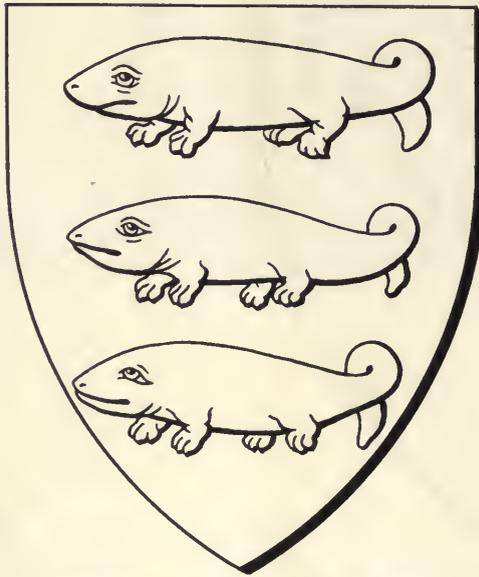
In the crowning tracery of the window are seen cherubs and doves, which re-echo the symbolism of the virtues and spiritual gifts surrounding the figure of Christ; and in the three quatrefoils which form the important centers of this tracery are placed the coats-of-arms of Sir Galahad, Sir Bors and Sir Percival, blazoned on shields and supported by angels.

The composition is a complicated one, and its resolution into three parts has served to simplify its reading. The imposition of certain arbitrary limitations, such for instance as the division vertically into six lancets in each row, has only served to heighten the effect of a symmetrical balance. The use of much heraldry throughout has per-

mitted of the requisite proportion of formality in the scenes and resulted in perhaps the most decorative detail which the window possesses, through the use of pure and brilliant color in well defined leading.

The color of the window, while consistent and beautiful in itself, does suffer somewhat by contrast with the great window of the Seven Liberal Studies which occupies the end wall. When these windows are seen in conjunction, the two are found to be differently keyed, and the higher key of the smaller is somewhat overpowered by the lower and stronger key of the other.

The designing and leading of the individual groups is masterly, and some of the tiny scenes have a lyric quality of purest essence; while the whole window sets a standard of the highest caliber for individual war memorials in its employment of one of the most difficult as well as one of the most beautiful mediums of artistic expression.



ARMS OF KING BAGDEMAGUS.

A. E. F. ART TRAINING CENTER ★ BELLEVUE, FRANCE ★

By Philip L. Small

EARLY in February of the present year I was called to Paris to report for duty with the Army Educational Commission. Up to my arrival in Paris I had only a vague knowledge (gained partly through a notice in *The Stars and Stripes*, partly through rumors among fellow architects at my station) of some sort of an embryonic attempt at an educational program for the soldiers of the A. E. F.

At the headquarters of the commission, 76 Rue Faubourg St. Honore, matters were still in a rather chaotic state, due to the unexpectedly early signing of the armistice and to the necessary delays of "military channels." Certain plans decided upon by the director did not harmonize with army regulations; certain officers promised by the authorities at Chaumont had failed to put in an appearance. But plans were changed, other officers substituted, and a few days in that busy suite of offices proved that, with such men as George S. Hellman, Lloyd Warren, Archibald Brown, Grosvenor Atterbury, Aymar Embury, George H. Gray, Ernest Piexotto, Lorado Taft, Solon Borglum and others, failure was impossible. Before the time appointed for the opening of the schools, order came out of chaos and the ultimate success of the project was assured. How this was accomplished it is not my purpose to relate. The details may be found in the official reports; in a booklet report of Major Geo. H. Gray, commandant of the school at Bellevue; in an article by Mr. Hellman in the *New York Times* of July 27, 1919, and other sources.

The art educational program was extensive and embraced many distinctly different phases. The College of Fine and Applied Arts of the American E. F. University at Beaune dealt chiefly with men of little or no pre-war training in art, as did also the work at Le Mans under Mr. Coxhead, at Coblenz under Mr. Plowman and in the hospitals

and convalescent camps, under the direction of Captain Aymar Embury and his corps of women art instructors. The Paris Atelier Section gave some two hundred men the opportunity of a rather sketchy glimpse of the methods of art instruction in Paris. But the Art Training Center at Bellevue, to which were called three hundred of the more advanced men of the A. E. F., was the acme of the entire program—a model art school near Paris.

It is of Bellevue that I wish particularly to speak.

The Pavillon de Bellevue, before the war a fashionable hotel, during the war a Red Cross hospital, is situated on the hillside overlooking the Seine, between Meudon and Sevres. This building served to house the entire staff, faculty and student body, and gave ample room for ateliers, studios and class rooms. The lecture hall and sculptors' studio were near by. Being only a short walk from Meudon, Sevres and St. Cloud, a half hour from Versailles and within easy motoring distance from Rambouillet, Dampierre, Vaux-le-Vicomte, Maisons Lafite, St. Germain-en-Laye, Malmaison and many other places, and only twenty minutes to Paris by any of three different lines, it was ideally located for a fine arts school. In less than three hours by train the week-end sketching parties could reach Maintenon, Chartres, Orleans and the châteaux of Touraine, Fontainebleau, Etampes, Reims, Amiens, Beauvais, Rouen, Chantilly, and Pierrefonds, and on the three-day trips which were allowed each week toward the close of the term, the advanced class could reach any part of France or Belgium.

A fine arts school as a military organization would seem a rather incongruous combination; but with a commandant, himself a Beaux Arts architect, and a staff composed almost entirely of architects, the military phase of the adminis-

tration was so carefully and sympathetically handled that it turned out to be rather an advantage that we were still under military control. It introduced just the proper amount of systematic regularity that is so universally lacking in a group of art students. The only military formation was at physical drill each morning. Outside of this the only demands were regularity of attendance at classes and meals, observance of "lights out" and "taps" and compliance with regulations in all matters pertaining to reports, leaves of absence, etc. Difference of military rank among the students in the ateliers and class rooms was disregarded with a fine spirit which in no way detracted from the strictest military discipline where that discipline was necessary.

The intention of the Director, Mr. Warren, has been from the outset to make of the three months' course a cultural venture rather than a technical training. The entire program was laid out with this end in view. The time allotted to atelier work was comparatively small. The projects were short, gave opportunity for a maximum of study and a minimum of drawing, frequent criticism by eminent French architects (among whom was Victor Laloux, dean of French architects) and a presentation in sketch form. The idea was to give the student just enough of the project of the Ecole des Beaux Arts, so that he would become familiar with and appreciate the principles of planning as taught in the institution. Classes in pencil sketching and city planning completed the work in the atelier.

The study of the French language and, by means of it, French customs and manners, French thought and the trend of present-day French affairs, played an important part in the daily routine and contributed to a clearer understanding of other phases of the work more purely artistic. But perhaps the most important of all were the daily lectures attended by the entire student body.

The lectures on French political history and on French civilization were paralleled by stereopticon lectures on painting, sculpture, architecture and decoration, and interspersed with lectures on

special subjects—bookbinding art, ceramics, tapestries and the like. Thus the student could see unfolding before his eyes the entire drama of French civilization and art, and bind together each period into a clear and understandable chapter. Da Vinci, Primaticcio, Le Brun, LeVau, LeNotre, Puget, Delafosse, Berain, Watteau, Richelieu, Colbert, Mazarin, Moliere, Lulli and a hundred others ceased to be names in print to him and became living actors in a drama, the setting for which was before him and about him. Their day, their passions, their pleasures, their problems and the civilization for which they wrought were revived before his eyes and he saw what art, to be vital, must mean to an age and a people.

These lectures were delivered both by members of our faculty and by many of the most eminent of French scholars, artists and art critics.

Just what were we to learn from France? Was it some formula, some tabulated knowledge that she could intentionally teach us? Or was it not something that must be absorbed slowly as the result of an affectionate and intimate contact with the finer things of the life and culture of the past, a culture as rich and splendid and well-founded as life itself? Was it not this intangible something that we inadequately label as inspiration? There is scarcely a building of any importance in France that we have not in detail and photograph in our libraries at home. Is it then that in France we can see the original? There is scarcely a picture or a piece of sculpture in the galleries that we cannot see in reproduction at home. Is it then that in France we can see the oils themselves or catch the play of light on the surface texture of the marble? Do we have to go to France to learn of LeBrun, LeVau, LeNotre, to see the examples of their work? Do we need to go to Versailles to copy a motif of the façade of the Petit Trianon to employ on that new mansion at Newport? Or to the Place de Voeges for a market square? We have the means in our library in the office.

But where else in the world can we live and breathe and sun our artistic enthusiasm amid the modern survivals of

the very atmosphere and civilization in which LeVau, LeBrun and LeNotre met and solved their problems? What they wrought was for another age, another people than ours; but in their work we should see an inspiration to do for our day and age and country what they did so well for theirs.

Not only in our lecture hall and ateliers, but in the museums, the galleries, the studios and schools of Paris, in the homes themselves, the co-operation and whole-souled generosity of the French were most gratifying and encouraging and did much to make possible the venture. For the first time in French life the mask was off, the barrier down; the foyer, the most sacred institution of French life, was open to these American sons—the foyer, the home, the heart. Our work was theirs in sympathy, and there was not a man or woman with whom we came in contact who did not open heart and mind and treasures to us, so that what we were doing, being worth while, might be done well. Private homes, museums, châteaux, private collections and ateliers, closed since 1914 and in many cases never opened to the public and therefore not to Americans, were now opened to us. Practically all of the artists' studios of Paris were opened to our painters and sculptors, that they might be given an insight into the methods, the viewpoint, the personalities of the leaders of French art.

Through Capt. Leslie Cauldwell, the Artist-Decorateur-Council of Paris and head of our department of interior decoration, the members of his classes were enabled to visit, with note-book and sketch-pad, private galleries, private collections, display rooms of stuffs, brasses, tapestries, furniture and art objects.

To quote from Mr. Hellman, "Not only in Paris, but throughout France, wherever our students traveled in the course of their art studies, they were welcomed by the French; and it may safely be said that no group in the American Expeditionary Forces came into happier relationship with France and its citizens than those soldier art students who entered so fully into the spirit of that immortal land of art."

Every member of the faculty, with the

exception of a few of the younger instructors, was a Paris-trained man, with a wide circle of friends among the French artists and people of prominence. It was through friends such as these that we were enabled to hear in our own atelier some very delightful musical programs, rendered by a group of Paris artistes.

Architects, painters, sculptors, decorators, staff and faculty all lived under one roof—an American roof in a foreign land. They messed together, played together, exchanged professional gossip, and for the first and perhaps the last time in their lives really appreciated the inseparable interdependence of their respective metiers. The architect had the freedom of the studios and studio-talks of the painters, sculptors and decorators; he attended critiques and lectures and exhibitions and had the opportunity of going with the painters to the Paris studios. The point of view and the problems of the painter, the sculptor, the decorator became clear to him and left an impression that will influence all future relations. Never has a body of art students been banded together in a closer bond of sympathy, unity and common purpose. It was a congenial, happy family from the commandant to the buck private. Think of the value, for example to a young man to be able to drop in for a chat, to share in a common work to a common end, to go through the same unusual experience with the older and successful men of his profession—men who had seen what he was trying to see, who had succeeded in doing what he hoped one day to do, but who did not conceal that they even envied him his experience of being (still young and impressionable) under such conditions, at such a time, in such surroundings, in this rich art-land of France.

Consider that these men had led for two years a healthy, rigorous life; were in the pink of physical condition, a sure promise of an alert and healthful mind. Consider also that they had been through an experience that had broadened and matured them; had given them a keener appreciation of the value of the life that had been spared them, a deeper, more serious affection for the finer things of

that life. It is then not hard to imagine the eagerness, the enthusiasm with which they made the most of this wonderful opportunity.

There was surprisingly little of the spirit of selfish personal ambition; a great deal of enthusiastic team-work, unity of purpose, to carry back to "God's Country," not a blind affection, but a sane clear-sighted duty and ambition to make the great opportunity count for the most in the art of the homeland.

Shortly after we entered the war and our new armies were training in preparation for the work to be done in France, there were many who expressed great hopes for the future culture of America, due to this crusade of our millions of young men into France. The hope was, I think, justifiable and was reflected in the desire of every man and woman of culture in this country. The army educational program had not yet been thought of, unless perhaps as a vague hope in the minds of such men as did finally put it through. But the elevation of this mass of young American manhood to a higher level, the education in the finer things of life, through contact with a world-old culture, was a commonly discussed topic. And comparing this Twentieth Century crusade with other great causes of art revival or

intellectual impetus, we can but be optimistic.

When Charlemagne invaded Italy, he carried with him a barbarian horde; the crusaders were a mob of undisciplined and unruly religious enthusiasts; the armies of Louis XII and Francis I were a handful of professional soldiers, and yet look to history for the art changes they wrought in France.

The American Expeditionary Forces in France were composed of picked young men from all stations and walks of life, at the age when the mind and eye are most alert and impressionable: two million men in a common cause and cast together among new scenes and new surroundings—the heart of the world's culture. It was the romance of their lives. Two million men, not one of whom but will retain some spark of memory of something fine and desirable that he would one day like to see in his home or his garden or his city! Three thousand men, the artists of the flock, coming back with an undying faith in the mission of art, a knowledge and an affection for the finest and richest culture of the world and a sense of duty to the civilization and to the homeland that gave them birth, and whose artistic fate they will one day in a large measure control!

What richer harvest could we reap from the victory in which we shared?

The RURAL LIBRARY BUILDING



JOHN ADAMS LOWE

THE ideal library is that which stimulates its community to use print intelligently and which teaches a genuine love of books. Library service today demands of the librarian an intimate first hand knowledge of what is available in print, an understanding of the needs of the community to be served, and an ability to bring to the needs of the one the resources of the other. All of us can instance cases in small towns in which a true booklover has aroused genuine reading habits in others with only a few well selected books. The same volume carried its message and inspiration to many readers, each of whom put upon it his own interpretation. We trace character development in many such cases. No higher ideal can come to any librarian than to foster ideas and build men and women.

The librarian may be seventy-five per cent of the library and the books and the building the other twenty-five per cent, but I believe that the building may share more of real service than is often the case in small country towns. One need is to make books available and attractive. Convenience has something to do with their use. The psychology in "lure of books" and "temptation to read" needs to be employed by the building as well as by the librarian. Its very arrangement may contribute much by being convenient and understandable. People in the country do not live in marble buildings, nor are they accustomed to lofty halls, divisions of columns with carved capitals, and decorated ceilings. They are not used to furniture of one pattern everywhere, except in such institutions as they know, the meeting house, town hall, and school room. Iron shelving in aisles too narrow to permit the use of the lower ones and too high for the upper ones to be reached

are not like anything they use anywhere else than at the library. They are not happy in making themselves conspicuous by climbing up a broad flight of stone steps. If the temperature at the top of a reading room is 70 degrees when it is only 42 degrees where they sit, they will not readily go to the library to read. No, if the building is to share in the making of booklovers, care must be given to details which will make it easy to bring people and books together.

To indicate what has been done in the way of library atmosphere in buildings filled with homelike qualities and yet which function completely in bringing library service to the people, I might suggest the very successful adaptation of a beautiful old court house building in Lenox, Mass., for a library building, or the church remodeled for the library at Warwick, or the Colonial cottages at Worthington and Leverett. But perhaps the library building at Hyannis, a village of Barnstable on Cape Cod, offers in some respects the best point of departure for the study of certain architectural difficulties common to recent town library buildings.

Possibly one of the unconscious drawbacks which we feel in many new buildings is the lack of the element of surprise. There is no allurements about them. You know from the many others cut from the same pattern that you will find the charging desk immediately in front of you as you enter, and that not always with the inviting hospitality which it might possess. If you seek a current magazine or the daily newspaper, you know exactly where it is to be found, and the same is true with a book.

Located on the main street of Hyannis, the old story and a half house with two ells at the rear makes an appeal which even a stranger feels. You never would mistrust it of being a library if it were

not for the sign swinging from a bracket on a tree. Simple in line, "right down in the grass," as Pennsylvanians say, covered all over with shingles unstained, but weathered the wonderful gray of old wood at the seashore, a dominating chimney expressive of the forceful winds that incessantly blow around it, two inviting projecting porches or weather vestibules, and smiling white lined window casings, it presents an example of one of the best types of an old Cape Cod house. Moreover, its color charm is enhanced by silver willows of great age towering gauntly over it, their trunks a fascinating green and silver, with scant leafage of trembling silvery bits.

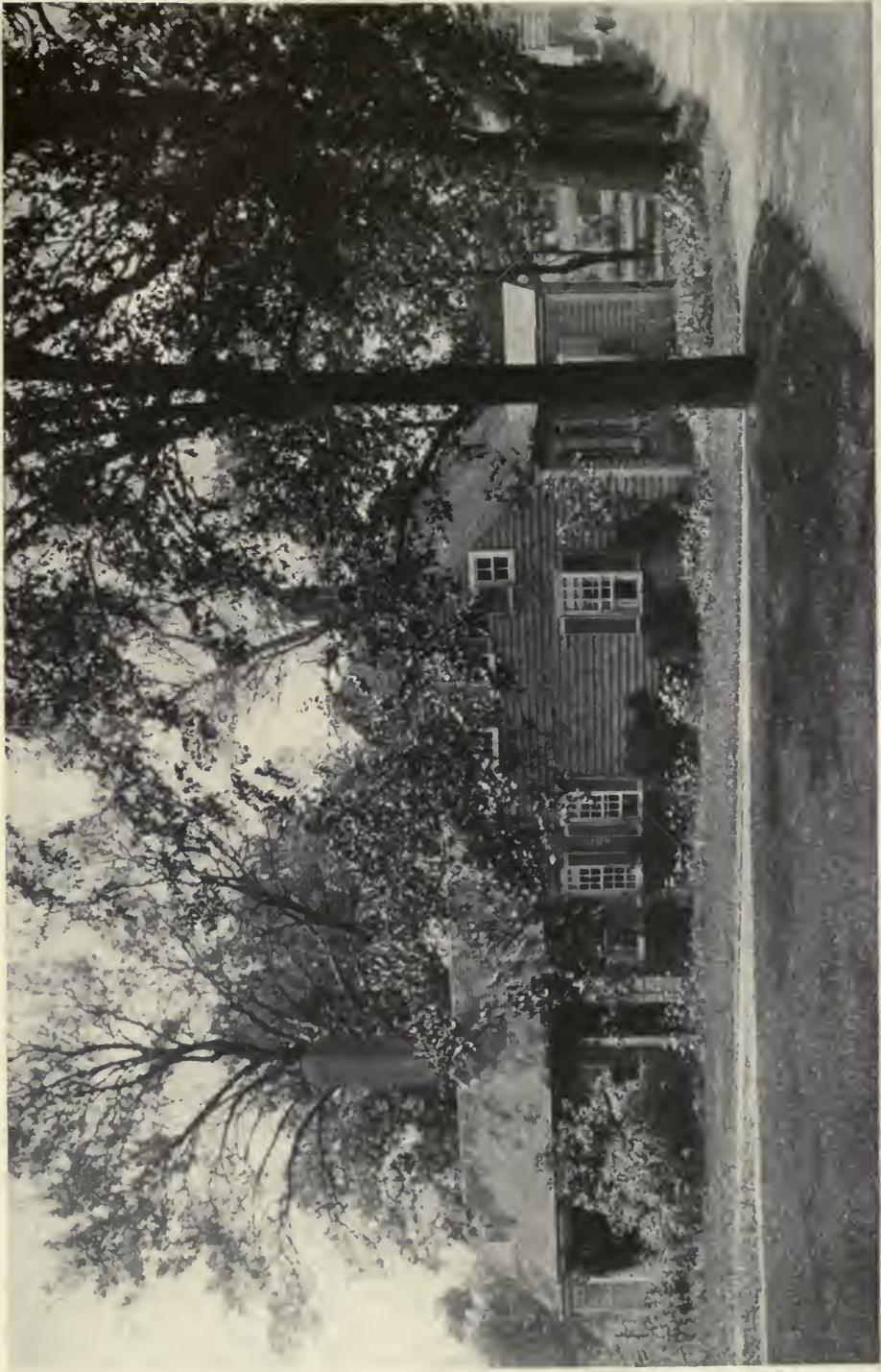
And you feel the same sort of an appeal when you push in the green front door and step in. Instinctively you pause just for a moment when you first visit it, for you find no guardian sitting commandingly in front of you. No, here is a stairway which, mounting its steep way, invites you to the study and rest rooms under the gable. You look through a doorway at your left into a reception room. You feel like a late arrival, for here are groups of people in comfortable chairs, chatting, examining attractive books scattered about the tables. One woman with many bundles sits by the window, her shopping done, watching for the stage to take her back home. That girl minding the baby suggests that mother is selecting books. You step through a door at your right and here you are in the old sitting room, very much as it has always been, save that the reading table in the center is a bit larger than one would expect, and that book shelves cover the walls of the room. It is quieter here than across the hall. You drop down for a minute in one of the rocking chairs by the open fireplace. And here for the first time you discover in another room the librarian, the real genius of the place, at her desk. Crowded about it are children and men and women, talking earnestly about the book each has chosen for himself. The children have their own room in an ell just back of the librarian's desk, to her left. To her right, in another ell, is a special collection room, and beyond that is the workroom. A tiny

bedroom has been transformed for reference purposes, and in it one may study with almost as much privacy as in one's own sanctum.

New buildings seem to require a small lecture hall. Well, here we have one. In the reception room chairs may be set up to accommodate literary societies and any groups of people who might naturally assemble here. Before the fireplace talks may be given on local history and current events, and groups of girls and boys, members of the library reading clubs, may meet with the librarian as leader with the same informality and freedom that they do at the home of their friends. You find here bulletin boards and current events records, post-card displays and picture exhibitions, flower and bird contests records. Back of the library stretches under the trees a lawn and garden; and here the librarian plans to conduct book entertainments, receptions and teas. Visitors, new school teachers and lately arrived residents find themselves invited to this place with the cordiality of new-made friends. In such a place foreign-speaking citizens come unafraid and find an equality of citizenship which they appreciate. The machinery of a modern library system is all working here, but it never intrudes itself upon the patrons.

Whenever I visit this building I remind myself how well have been overcome some of the difficulties of securing the essential principles of library architecture. The librarian's desk completely supervises the reading-rooms. This was made possible by widening two doorways and by giving it a central position. Moreover, the library is arranged for economical administration, and the fewest possible attendants are needed. Good natural light abounds in all parts of the building, and the system of ventilation is so simple and well known that it can be operated by any one who can open a window. The shelves are placed so that a person of medium height can reach any of them. And the building will provide for a number of years of growth.

In so many new structures the heating problem becomes a serious one. Lofty ceilings and complicated heating appa-



THIS OLD HOUSE AT HYANNIS POSSESSES
THE CHARM OF SURPRISE. THE TREE SIGN
POINTS IT OUT AS THE TOWN LIBRARY.



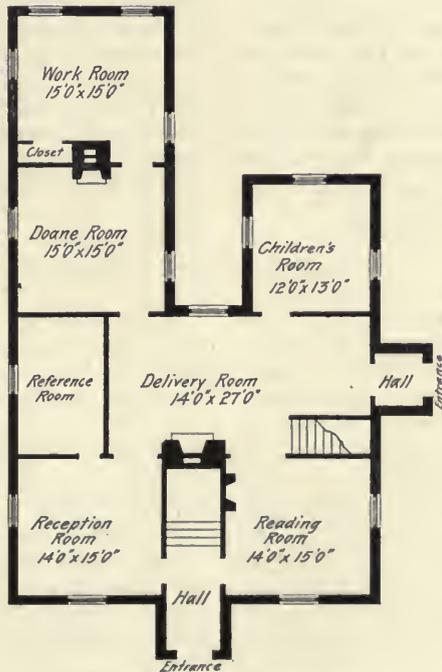
THE LIBRARIAN IS THE GENIUS OF THE PLACE, AND AT HER DESK THE FAIRY-LOVING CHILD AND THE LEARNED SAGE DISCUSS THE CHOICE OF BOOKS FROM THE SHELVES.



BOOKS MAKE THE BEST WALL DECORATION FOR LIBRARY INTERIORS. LOWER SHELVING WOULD CREATE ADDED HOMELIKE ATMOSPHERE IN THE READING ROOM.



LOOKING FROM THE FRONT ACROSS THE RECEPTION AND DELIVERY ROOMS INTO THE DOANE SPECIAL COLLECTION ROOM AND THE REFERENCE ROOM.



PLAN OF THE LIBRARY.

ratus designed for buildings in city blocks make impossible in winter many a building upon which great amounts of money have been expended. Low ceilings and stoves are familiar to the people who live in the country, and with them they are skilfully successful. Fireplaces in towns where fuel wood is abundant will disperse the chill of a late spring or early autumn day, as well as give further attractiveness to the room.

For the fault committed so repeatedly of not providing shelf room sufficient for the books in new buildings I have no mercy. Plans frequently state a total capacity all too evidently carelessly estimated. The shelving actually built is filled with the books already at hand. No future growth has been planned for. This comes about frequently, because valuable space is used for decorative panelling. Sometimes when a stack is installed, the second story is not built; and it is discovered later that the first deck is not strong enough to carry a second tier, that no space has been allowed for stairways. The result is that at great expense the whole thing has to be pulled down and built over.

Another lack in many buildings is sufficient work room for the librarian. At Hyannis the room is fifteen feet square, a baronial hall compared with many I have seen. Even in a small town library, for such purposes there should be provided a room large enough to

admit comfortably a desk and a table and chairs, a closet for outside wraps, facilities for washing one's hands, and sufficient wall shelving to take care of several hundred books, those being unpacked, mended or catalogued. The light should be arranged so that the librarian may sit down and write, paste labels, mend books, and do a thousand and one things that have to be done in keeping a library going. If there is no other arrangement made for the storage of brushes, mops, and other tools used in and outside of the building, they should be provided for here. The town library does not need a "Trustees' Room," which figures on so many plans, but it does need a workroom for the real executive.

Unlimited funds are not always necessary to good library service. For years the Hyannis library association had slender funds, no town appropriation, but it begged its books from friends. Several years ago a loyal and foresighted trustee bought this old house and held it as a home for the library. At first the rent of one half of it helped support the library in the other half. When a bequest recently came to the association, with great wisdom they used part of it in remodeling the entire house for the library. It serves the fundamental purpose of a library. But in addition to this it is doing as much as a building can to perform its part of making readers and lovers of books in its community.



The PLAN OF CHICAGO

By
Robert H. Moulton

ALTHOUGH the work of putting into effect the Plan of Chicago was started only six years ago, the progress made, considering the delays occasioned by the entrance of the United States into the war, is noteworthy. Twenty-two important features of the plan are now in the workshops of the city, county, state or nation. By the time the work is completed it is estimated that \$250,000,000 will have been spent, only a part of which will come—by direct taxation, at least—out of the public pocket. While the various improvements are under way for the next ten or twelve years, they will fill the city with workmen. They will create new real estate values, new business, and residence districts. Quite irrespective of general business conditions, they are a guarantee that for a long period the people of Chicago will enjoy increasing activity and prosperity.

The Plan of Chicago was inspired in the minds of a small number of men, leaders in the business life of the city and members of two of Chicago's most prominent social organizations, the Commercial Club and the Merchants' Club. This was in the period immediately following the World's Columbian exposition in 1893.

While the Commercial Club committee was working, an independent movement to the same end was started by the Merchants' Club. The plans thus advanced were entirely formulated by 1906, when the Merchants' Club formally undertook the work. In 1907 the two clubs united under the name of the Commercial Club, which, in 1908, gave the world the completed Plan of Chicago.

In producing the Plan of Chicago, the Commercial Club spared neither time, money nor effort in preparing all the charts, maps and drawings by famous architects necessary to carrying out the remodeling and development of the

city. The plan was then taken to the City Hall and bestowed as a gift of the Commercial Club to the citizenship of Chicago.

The city officials accepted it and created the Chicago Plan Commission, of 328 members, with the duty of studying and promoting it. Under Charles H. Wacker, its permanent chairman, and Walter D. Moody, its managing director, that commission has been working for eight years. As a result, the city has adopted the Plan of Chicago in principle, has entered upon three basic improvements and is at the threshold of various projects of minor importance.

What might be called the heart of the entire Plan is that providing for the development of the lake front. Experts in city building have long argued that Chicago's front gate can be made the most wonderful in the world—and without cost to the taxpayers. Michigan Avenue in the last decade has developed into one of the magnificent thoroughfares of the world. But the lake has not kept pace. Chicago has a great façade, but an unkempt front lawn.

The lake front project calls for a complete remodeling of the shoreland from Jackson Park, on the south, to Wilmette, on the north, a distance of twenty-one miles. In the development of the water front park scheme there will be, beginning at Jackson Park, a yacht harbor three miles along shore and two miles across, with wooded islands. Then northward will sweep one large island park, or perhaps two islands, reaching the main harbor at Twelfth Street, nearly five miles in length and half a mile wide. Between it and the mainland will run a lagoon, fourteen hundred feet wide. Both margins of this lagoon will be planted with trees and shrubs, so arranged as to leave openings of various sizes, thus providing vistas of the water and the life upon it, to be enjoyed by the

people along the driveways or living in the homes that line the park stretches. On the lagoon, houseboats, launches, canoes, rowboats and small sailboats, as well as craft for public use, such as are usual on the Thames, the Seine, and the canals of Venice, can ply unrestricted.

The development of this water front park scheme does not end here, however. It is proposed to build a new strip of land immediately east of that occupied by the Illinois Central Railroad tracks and extending out into the water for a distance of about three hundred feet, running the entire length from Jackson Park to connect with Grant Park at Twelfth Street, paralleling the lagoon and outer parkway strip. This will give Chicago the most magnificent water front of any city in the world, and will afford the pleasures that only water sports and waterway parks can provide.

All the park authorities of Chicago have worked steadily toward the ideas of the lake front plans in the Plan of Chicago. During 1915, for instance, more than two hundred acres were added to Lincoln Park on the north. It was made by filling in the lake. This improvement embraces a yacht harbor, twenty-six hundred feet long and a thousand feet wide, a lagoon, picnic grounds, extensive playgrounds, bathing beaches and a golf course. This work cost \$1,875,000, but the land thus made is estimated to be worth \$15,000,000.

The improvement of Chicago's water front is the most practical and feasible part of the Plan of Chicago, and can be accomplished at practically no extra cost to the taxpayers by building at the rate of 125 acres of land a year, utilizing Chicago's waste material and filling to a maximum depth of thirty feet with the mean average depth of twelve to fifteen feet. At this rate 1,200 acres of park land can be obtained in ten years, and the value of this land, according to experts of the Chicago Real Estate Board, would be \$46,000,000. Grant Park, on the water front, is an illustration of what can be accomplished. This park contains over three hundred acres and was built up entirely of the city's waste in a few years.

At the southern extremity of Grant

Park the Field Museum of Natural History, which was made possible by gifts aggregating nine million dollars by the late Marshall Field and which is now practically completed, was the first step in the development of this space as an educational center. The building stands upon made land at the foot of Twelfth Street, facing Grant Park. It covers an area of 700 by 350 feet, or approximately two city blocks, with a floor space of 670,000 square feet. In Grant Park, near the Field Museum, are to be grouped the new Crerar Library, an institution with an endowment of four million dollars and intended for the student of social, physical, natural and applied science, and the new structures of the Art Institute. The plans for the latter show a gallery of fine arts, together with a school of art, comprising lecture halls, exhibition rooms, ateliers and general administration quarters.

One of the most spectacular features of the lake front improvement provides for the construction of a great central harbor faced by Grant Park, which is adjacent to the lake and extends along the entire business front of the city. This great basin will lie in the hollow of curving parkland shores extending into the lake three-quarters of a mile and more than a mile in length. Two long sea walls, curving outward, with openings at the center and at either end, will permit easy passage of vessels and assure calm water always within the harbor. This scheme further provides for great piers and stations at the extremity of the northern coast of the harbor, for the use of passenger carrying vessels of the lakes, and buildings for park purposes at the extremity of the southern coast of the harbor. The work of harbor improvement has already made wonderful progress, \$5,000,000 having been expended upon a municipal pier of unequalled character and dignity.

The lake front improvement involves, among other things, the electrification of the Illinois Central Railroad's right of way from a cindery smudge into a trolleyized carrier and the erection of a \$50,000,000 terminal at Twelfth Street, facing north, by this road. Architecturally the new terminal will conform to

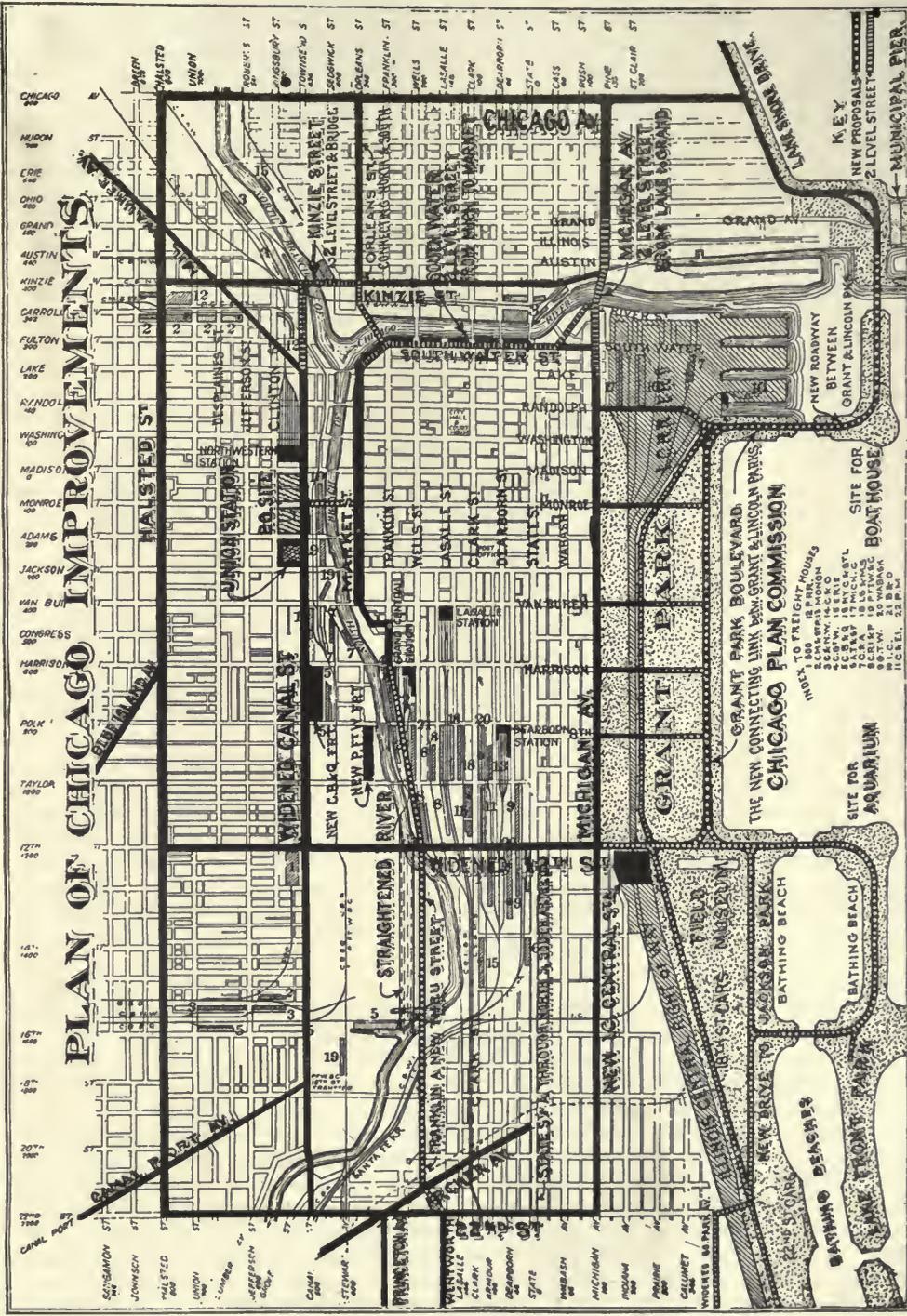


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GENERAL DIAGRAM OF EXTERIOR HIGHWAYS
ENCIRCLING AND RADIATING FROM CHICAGO.



GENERAL MAP OF THE PLAN OF CHICAGO.

PLAN OF CHICAGO IMPROVEMENTS



KEY
 NEW PROPOSALS
 LEVEL STREET CONNECTIONS
 MUNICIPAL PIER

GRANT PARK BOULEVARD
 THE NEW CONNECTING LINK BETWEEN GRANT AND LINCOLN PARKS
 CHICAGO PLAN COMMISSION

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SITE FOR
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BATHING BEACHES
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 JACKSON PARK
 BATHING BEACH
 BATHING BEACH
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the Field Museum, just to the east of it. The widened Twelfth Street improvement, which has already transformed for two miles the old 66-foot street into a magnificent 108-foot wide traffic-way reaching into the heart of Chicago's great West Side, is to be carried from Michigan Avenue to the new Field Museum at a heightened level; the passenger tracks in the new station will be at this level. The new station will have twenty-six tracks at the Twelfth Street level, which is a larger capacity than that of the new Union Station, under construction. Furthermore, to take care of future needs, it will be so built that its capacity can be doubled by putting in twenty-six other tracks at a future lower level whenever transportation requires it, all without disturbing traffic.

The projected station is to be large enough to handle the passenger traffic of all eastern roads not running into the Union Station. Before the war halted the project, negotiations were under way to sign up the roads now running into the smaller stations to use it. The city terminal plan now looks to three passenger terminals in Chicago, instead of the several scattered stations. This will mean three great railway stations for Chicago—the Northwestern, the Union and the Twelfth Street, and passengers will be able to pass from one to the other by way of the Twelfth Street improvement and widened Canal Street without passing into the Loop. The carrying out of this plan will not only simplify the care of passenger traffic but also the freight question and work out

many of the problems of congested traffic downtown, which for years has been one of Chicago's most serious questions.

At the north end of Grant Park begins the great Michigan Avenue Boulevard link across the river, which is now partly constructed and which will connect the South and North sides with a wide two-level street at the river crossing, the upper to be used as a boulevard and the lower as a traffic street. The necessity for the two-level plan is seen in the enormous congestion due to cross traffic, the segregation of which is of the greatest importance. There is sixteen per cent more traffic crossing the Rush Street Bridge than passes over London Bridge, long known as the world's most congested vehicle bridge. There is thirty-eight per cent more congestion on the eight connecting streets crossing Michigan Avenue between Randolph and Ohio Streets than on the eight principal points of entry into

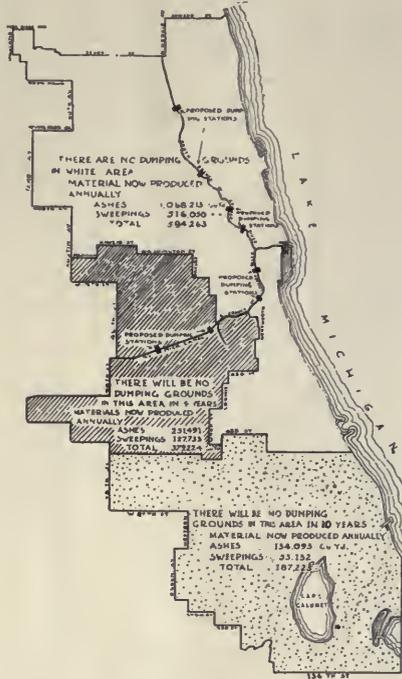


CHART SHOWING HOW 1,280 ACRES OF LAKE FRONT PARKS CAN BE MADE BY UTILIZING WASTE MATERIAL

the city of London. Fifty-eight thousand vehicles of all descriptions cross or traverse Michigan Avenue between Randolph and Ohio Streets every twelve hours of a working day.

Another important reason for the projection of Michigan Avenue on the plan outlined is that this great natural highway extending, as it does, forty miles from Jackson Park to Lake Forest, skirting a great inland sea, where, in rough weather, the spray dashes over the curb, presents possibilities for attractiveness and beauty such as do not exist in any other city. The world's great cities are all inland.



TYPE OF BRIDGE TO BE USED OVER THE LAGOON OF THE PARK ALONG THE SHORE OF LAKE MICHIGAN.



VIEW LOOKING SOUTH OVER THE LAGOON OF THE PARK TO BE BUILT ALONG THE SHORE OF LAKE MICHIGAN.

The property taken for the widening of Michigan Avenue from Randolph Street to Chicago Avenue covers nearly one mile, and embraced many expensive buildings. These have all been wrecked and removed for the widening of the street, the total amount of awards for the property taken being \$5,428,671. Work has been completed from Ohio Street to Chicago Avenue and the street is paved and opened to traffic. The contracts for the balance of the improvement, including the new bridge across the Chicago River, have been let, and the work is being pushed to completion. The total amount of the contracts for all of the work is \$7,686,887, which added to the amount of awards and damages makes the total cost of the whole improvement \$13,115,558. However, this improvement undoubtedly will pay for itself in a few years, because all property from Randolph Street to Chicago Avenue, adjacent to the improvement, indisputably will increase in value. As a result, the city's revenue from taxation will be largely increased.

In connection with the Michigan Avenue improvement a new suburban station is to be built by the Illinois Central Railroad at Randolph Street. Suburban traffic is to enter a tunnel near Sixteenth Street and will shoot under the new Twelfth Street station, coming up to breathe again just south of Van Buren Street. As an important part of the plan there is to be a concourse at Randolph Street, under Michigan Avenue, which will take passengers out of the way of automobile traffic. Entrance to this concourse beneath this busy spot will be in front of the Public Library, which is set far enough back to give plenty of room. There will also be built at Randolph Street a new eighty-foot viaduct, to cost \$1,500,000, which will replace the narrow twenty-foot structure that now gives ingress to the north end of Grant Park. It will be another great connection between Michigan Avenue and the driveway to be built at the lake edge.

The reclamation of South Water Street, the city's great produce and commission market, on which congestion is so dense that through traffic is absolutely

blocked, is another improvement of magnitude, and one which is necessary to complete Chicago's great central district. As it stands today, South Water Street is a wasteful, disheartening, riotous, unnecessary survival from the town's careless, untutored youth. It is a public highway entirely absorbed by private business; and, worse than that, the private business runs over into five of the most important north and south streets in the Loop. As a produce market, South Water Street is doomed. New locations, with improved sanitary and scientific handling and interchange facilities, must be found.

When this street is reconstructed and rehabilitated according to the Chicago Plan, it will be another Michigan Avenue for half a mile. It will have what even Michigan Avenue lacks — namely, a broad strip of subway and of quays inclining to the water's edge and permitting inexpensive distribution of goods from warerooms and of heavy freight from warehouses direct into rail and water terminals; permitting, also, noble architectural treatment and the introduction of that most engaging feature of many a European city, the open air flower market of the quays.

The plans for the reconstruction of South Water Street call for the clearing away of the buildings on the north side of the street from State to Market Street, a distance of about half a mile, and for double decking it, thus providing roadways for light traffic and heavy freighting. Under this plan it will not only have all that it now lacks — air, light, view, cleanliness, spaciousness, and a definite place in a harmonized scheme of downtown development; but will become second only to Michigan Avenue as a traffic distributor by taking 15,714 vehicle trips a day out of the Loop.

By development since 1911, the future of Canal Street as a place of monumental architecture is assured. First there came the fine \$20,000,000 Northwestern Railway Terminal. Then, more recently, the splendid Union Station, forming a part of the \$50,000,000 development plans of the Pennsylvania and associated lines, work on which, held up by the war, will now proceed as



PHOTOGRAPH OF EXISTING CENTRAL DISTRICT OF CHICAGO, WITH PROPOSED SOUTH WATER STREET DOUBLE-DECK IMPROVEMENTS SKETCHED IN.



SHOWING ARRANGEMENT OF STREETS AND WAYS FOR TEAMING AND RECEPTION OF FREIGHT BY BOAT, AT DIFFERENT LEVELS, ON THE CHICAGO RIVER AT LAKE MICHIGAN.



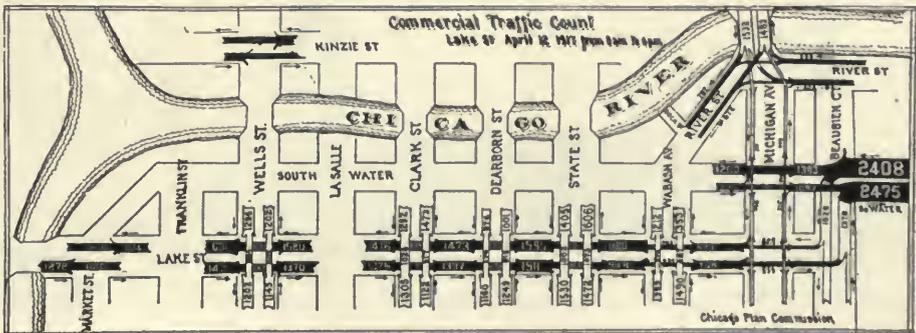
rapidly as labor and material can be obtained. Between these two imposing terminals will be located the new West Side Post Office, which will be commensurate with Chicago's position as the central clearing point for the mail of the entire country.

Perhaps no other feature of the Plan of Chicago will save so much money and bring so quick a return in convenience and traffic facilitation as the extension of Ogden Avenue from Union Park to Lincoln Park at North Avenue. The whole area, which the improved street will penetrate, open up and animate, is now more or less at a point of stagnation. It fits in with no ordered scheme of community activity. The reason is that the district is isolated, pocketed. From the northeast to the southwest it has no great diagonal artery—only right angle streets.

The extension of Ogden Avenue in the manner proposed will result in the creation of a big commercial artery, two and a half miles long and 108 feet wide,

tapping all important east and west and north and south streets in the area it will diagonalize. It will result, further, in an appreciable easing of traffic in the Loop; will facilitate heavy transportation into and out of the Northwest Side, and will provide a quick, easy way to Lincoln Park from crowded districts of the West Side far removed from Lake Michigan. It will shorten, for instance, the distance from Union Park to Lincoln Park by one mile. More than this, it will provide a cross town thoroughfare connecting important north shore suburbs with other suburbs on the southwest.

Other salient features of the Plan of Chicago include the widening of Western Avenue to one hundred feet its entire length; the improvement of Ashland Avenue and Robey Street, making them through thoroughfares; the construction of an outer drive connecting Grant and Lincoln Parks via the lake front, thus relieving downtown congestion, and making a direct connection between



PLAN OF EXISTING SOUTH WATER STREET AND OF CHICAGO RIVER.



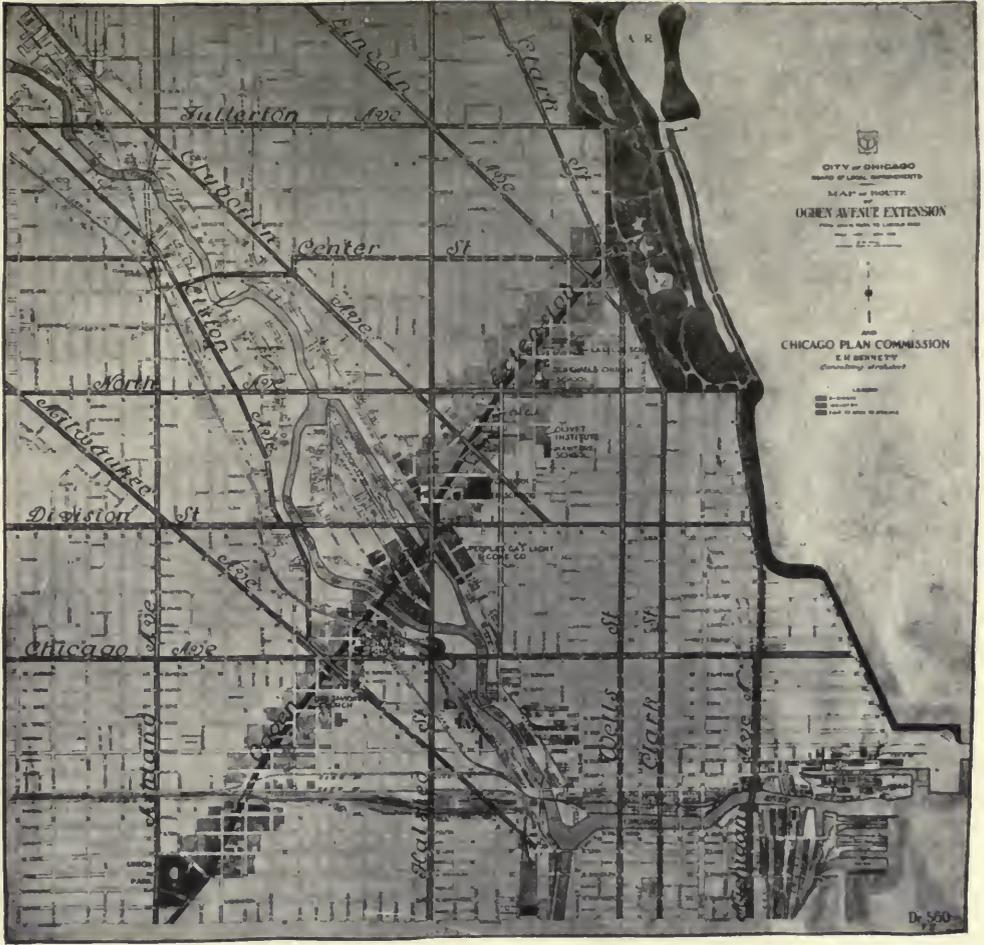
NEW ILLINOIS CENTRAL STATION AS IT WILL APPEAR ON NEW EAST TWELFTH STREET, WITH NEW FIELD MUSEUM ON THE LAKE FRONT.



NEW UNION STATION UNDER CONSTRUCTION, ON LEFT; NEW WEST SIDE POST OFFICE IN CENTER; AND NEW NORTH WESTERN STATION (COMPLETED) ON RIGHT.



NEW PENNSYLVANIA FREIGHT TERMINAL UNDER CONSTRUCTION BETWEEN POLK AND TAYLOR STREETS, CANAL STREET AND THE SOUTH BRANCH OF THE CHICAGO RIVER.



OGDEN AVENUE EXTENSION.

Jackson Park, the new lake front park, Grant Park, the Municipal Pier, and Lincoln Park; the construction of boulevards along the drainage canal to connect with the park system; the straightening of the Chicago River in a number of places and the building of new bridges across it; the opening of the Indian Boundary Road from the Desplaines River near Belmont Avenue to Crawford and Peterson Avenues and via Peterson Avenue to the lake, thus producing a great outer diagonal thoroughfare, crossing prominent section and half-section line streets, and passing many public institutions; and the acquisition of additional forest areas already selected for purchase, to be added to the more than six thousand acres so far secured in the great plan to give the people on all sides

of the city playgrounds of vast worth to their health and happiness.

Since this article was written the people of Chicago, on November 4, by an overwhelming vote approved the issue of bonds to the amount of \$28,600,000 for the extension of Ogden Avenue from Union Park to Lincoln Park, the widening of Western Avenue to one hundred feet for twenty-five miles, the widening and double decking of South Water Street, the straightening and widening to one hundred feet of Ashland Avenue, and the straightening of Robey Street, with subways beneath numerous railroad tracks. This is really going to be a \$57,200,000 job, however, because for every dollar that is received from the bond issues another dollar is given by the property owners whose holdings are benefitted.



SCHEME ADOPTED FOR WIDENING AND EXTENDING MICHIGAN AVENUE NORTHWARD FROM RANDOLPH STREET. LOOKING NORTH FROM WASHINGTON STREET.



PORTFOLIO
OF
CURRENT
ARCHITECTURE



GARDEN TERRACE — RESIDENCE OF J. WATSON WEBB,
ESQ., WOODBURY, L. I. CROSS & CROSS, ARCHITECTS.



EVERGREEN GARDEN—RESIDENCE OF FREDERICK FRELINGHUYSEN, ESQ., ELBERON, N. J.
Marian C. Coffin, Landscape Architect.



WHITE GARDEN — RESIDENCE OF FREDERICK FRELINGHUYSEN, ESQ., ELBERON, N. J.
Marian C. Coffin, Landscape Architect.



VIEW FROM TERRACE — RESIDENCE OF G. S. GAYLORD, ESQ., NEENAH, WIS.
Childs & Smith, Architects.



ENTRANCE GATE — RESIDENCE OF G. S. GAYLORD, ESQ., NEENAH, WIS.
Childs & Smith, Architects.



RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL.
Frederick W. Perkins, Architect.



GARDEN — RESIDENCE OF WILLIAM MARSHALL BULLITT, ESQ., OXMOOR, KENTUCKY.
Marian C. Coffin, Landscape Architect.



GARDEN — RESIDENCE OF ROBERT APPLETON, ESQ., EAST HAMPTON, L. I.
Frank Eaton Newman, Architect.



GARAGE — RESIDENCE OF WALTER B. WALKER, ESQ., ARDSLEY, N. Y.
Frank J. Forster, Architect.



RESIDENCE OF GRENVILLE T. EMMET, ESQ.,
NEW YORK. MOTT B. SCHMIDT, ARCHITECT.



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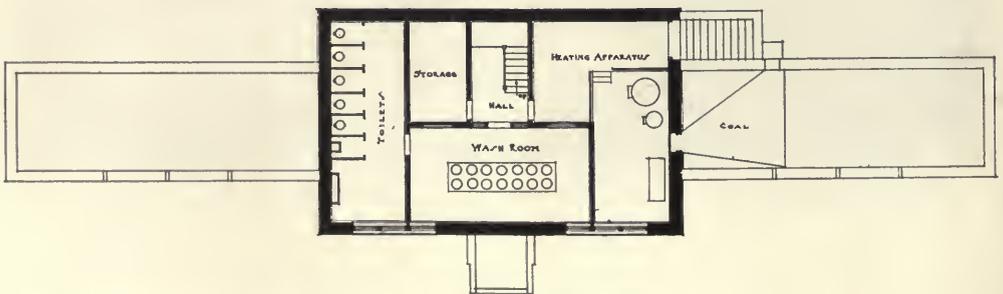
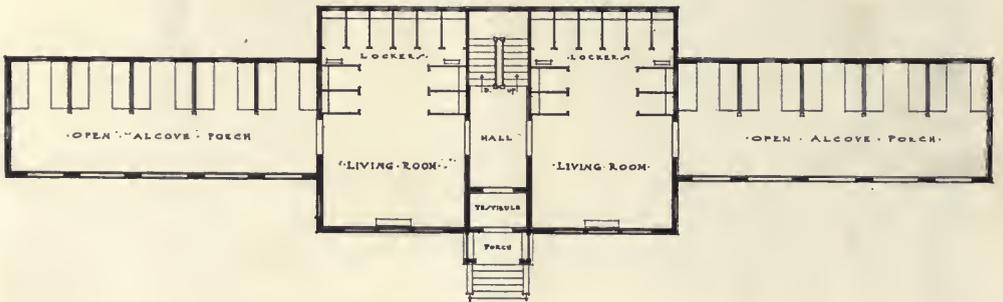
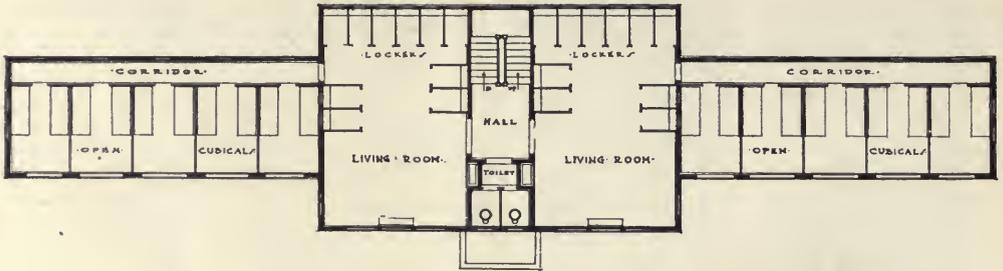
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FORTY-PATIENT PAVILION, MUNICIPAL SANITARIUM, OTISVILLE, N. Y.
 J. J. Crane, Architect.

ART AND ARCHITECTURE AFTER THE WAR: A LIST OF REFERENCES

By FRANK WEITENKAMPF

THERE has been much writing and speaking about the possible influence of war on art—art in the broadest meaning of the word. A review of what has been printed may at least help to clear the air. The following list includes American, English, French and German titles. Thus, the national point of view is shown, sometimes expressed to the point of rhapsody. But the difference in personal standpoint, irrespective of nationality, also appears. Where one writer sees a far-reaching influence, a veritable renaissance of art; another finds that wars have no decisive significance at all for art.

What is perhaps more significant is that not a little of all this writing turns on the art industries—the great field of the applied and decorative arts—and on architecture. There we have to do, apparently, not so much with a direct spiritual influence of the war as with economic and social conditions furthered by the war. The vital importance of these art industries to trade is being realized abroad, and we in America should heed the preaching of those agitators in the good cause.

In architecture, one may expect some individual profit, indirectly, from the war through the opportunity which it may have given some young architects to see fine buildings abroad. But above and beyond that there is the possibility that war building activities here may at least have taught some the lesson of the advisability of better co-operation between architect, builder (contractor) and engineer. That's one of the things held in view by the Post-War Committee of the American Institute of Architects in its questionnaire.

The essential emphasis in these applications of the question. "what after the war?" to practical needs of the day and the future, lies therefore on forethought

and action rather than on discussion of final causes.

The summaries of the titles which follow are not a matter of editorial selection, but of compilation. The opinions are presented without comment for the reader's choice.

ART IN GENERAL

Bell Clive. Art and war. (*International Journal of Ethics*, vol. 26, Oct., 1915, p. 1-10.)

"Cultivated people agree that this is no time for art . . . Art's supreme importance lies in its glory to share with truth and religion the power of appealing to that part of us which is unconditional by time or place or public or personal interests . . . There is no such thing as patriotic art . . . Rejoice that there are some who, rising above tumultuous circumstances, continue to create and speculate. . . . A nation that would defend the cause of civilization must remain civilized. . . . There have been wars as great as this; there may be greater. . . . Art survives."

Berard, L. *L'Art français et la guerre.* (*Revue politique et littéraire*, 55e annee, May 26, 1917, p. 321-325.)

"Former wars, especially those of the Empire, have been followed by an extremely brilliant period of artistic activity. Doubtless a renewal of spiritual life and artistic production will similarly follow the rough time through which we are passing. . . . The artists, after the war as before it, will follow divers ways." Author speaks also of the German invasion of the domain of art industry in France.

Binyon, Laurence. Art and the war. (*New Statesman*, vol. 9, May 12, 1917, p. 135-136.)

"If the senseless destruction . . . were really all, art could have little traffic with such madness. But never before in history has a war provoked among people in general . . . a desire for art to express for them the great realities of the struggle."

The author, being concerned with the representation of war in art, reviews the war drawings of Bone, Nevinson, Kennington, and Handley-Read.

Colton, W. R. Effects of war on art. [From a lecture at Carpenters' Hall.] (*Architect and Contract Reporter*, London, vol. 95, March 17, 1916, p. 199-201.)

"I take for the text of my discourse a quotation from Ruskin's *Crown of Wild Olives*: 'All the pure and noble arts of peace are founded on war.' War teaches us self-sacrifice for the good of an idea and of the community. As far as art is concerned, it was high time that war should come with its purifying fire. So-called art had grown in Europe like unto a puffed-out and unhealthy fungus of enormous size. A wave of diseased degeneracy had submerged . . . art. . . . In architecture we have perhaps kept saner, and have not fallen to the new art eccentric

ties. . . . I plead for a sane future when peace comes in art, including architecture."

Evening Post, Aug. 23, 1919. Editorial.

Deals not with art, but with the whole question of transportation of character. "The war transformed no one."

Fechter, Paul. Wege zur Kriegskunst. (Deutsche Kunst und Dekoration, Darmstadt, 19. Jahrgang, March, 1916, p. 475-478.)

"With the war there came the attempts to perpetuate, with the means of art, the prodigious event . . . a paradox, since the war aimed at invisibility. . . . This war's peculiarity lies in the fact that in the end it defies representation. . . . But, on the other hand, there is opened up a world of possibilities for the younger men. They sought, even before the war, to depart from the mere representation of the visible. . . . The war here becomes the strongest promoter of the timely. Where one form of art finds its limits, it sets greater problems for the other, the coming, art.

Friedmann, Armin. Der Krieg und die Kunst des Kindes. (Westermann's Monatshefte, 1915, Bd. 118, p. 551-559.)

Deals with drawings made by children in the schools of Vienna, mainly representing battle scenes.

Galsworthy, John. Art and the war. (Atlantic Monthly, Nov., 1915, p. 624-628. Also in Fortnightly Review, Nov., 1915, p. 924-929.

"For thousands of generations war has been the normal state of man's existence, yet alongside war has flourished this art, reflecting man's myriad aspirations and longings. What can this war do that a million wars have not? It is bigger and more bloody—the reaction from it will be but the greater. . . . When the war is over, the world will find that the thing which has changed least is art. . . . The wind of war reeking with death will neither have warped nor poisoned it. . . . Monsieur Sologub, the Russian poet, . . . has indicated his view that after the war art will move away from the paths of naturalism. . . . It is never good to argue about words. . . . Art will take all paths after the war just as before."

Gerrard, Thomas J. Art after the war. (Dublin Review, vol. 158, Jan., 1916, p. 51-56.)

"Among the many hopes that are to be realized through the present clash of arms is that of a new birth to art in all its forms. . . . All art is sacramental. There is an outward sign and inward beauty. . . . The experience of the battlefields will carry with it a far-reaching influence. The enormous sacrifice of life is helping to make us appreciate more fully the reality of the spirit world. All these influences . . . will fall on our national character and temperament, and there shall rise again a national art worthy of a great nation."

Grundy, C. Reginald. War and British art. Illus. (Connoisseur, Aug., 1915, p. 195-201.)

"Optimistic critics are looking to the war for a great renaissance in English art, an idea which probably owes its genesis to a sentence in one of Mr. George Moore's essays on *Modern Painting*. . . . This theory is fascinating. . . . But innumerable wars . . . have occurred without being followed by art. . . . All the periods of art, which Mr. Moore has mentioned, have followed on wars. . . . But they have also come during periods of great national prosperity; and, as prosperity appears to be the invariable forerunner of art, we must look on wealth rather than war as the source of art." Author cites instances in the past, and compares England's position in art at the time of Napoleonic wars with that which she occupies at the present. "Unfortunately, one of the economies which imposes the

least self-denial on the majority is the cessation of the purchase of objects of art. But the creation and conservation of the beautiful form a vast industry on which both the present and future commercial success of the nation largely hinges. . . . Weaken and vilitate this source and the future of half the industries in the country is jeopardised. . . . Unless we are careful, there is every danger of another decline in English taste. The people who have devoted their lives to . . . art must receive adequate support, or else, as in the case of their predecessors, . . . when the war is over, a new generation [will] arise ignorant of artistic traditions. . . . Money spent in British art is not money lost to the country."

Harrison, Birge. Art and the European war. (American Magazine of Art, 1916, vol. 7, p. 270-272.)

Deals with the "all-enveloping war-atmosphere which at present overwhelms our intellectual world. . . . The psychology of war and the psychology of art are dramatically opposed to each other. . . . Monuments in commemoration of successful warfare were provided. . . . when the war spirit no longer filled the air."

Hartley, C. Gasquoine, and Arthur D. Lewis. War and the arts. (English Review, 1916, vol. 23, p. 150-162.)

"Numberless wars left singularly little effect on literature and painting. . . . Untroubled art is the product of deepest faith. . . . Those who have actually seen bloodshed . . . did not wish to write stories or poems. . . . Probably the horrors of war have been better suggested by artists such as Vereshchagon, Callot, and Goya than by any writer. . . . It is the commonest error to think of art as if it stood outside the other activities of life. . . . By this war men have been brought back to the primitive emotions. . . . Art which depends on mere . . . thin cleverness will become unimportant."

Hausenstein, Wilhelm. Krieg und Kunst. (Neuezeit, 1914, Jahrg. 33, Bd. 1, p. 154-160.)

"It is clear that the relation between war and art, for the period of time nearest us, that is, the 19th and 20th centuries, has had no significance in any way decisive. Still, the time in which we live impels many to attempt a review of the subject." Author touches on the economic significance of the war for the artist, destruction and appropriation of art monuments and objects, the artistic value of armor, uniforms, weapons, the representation of war in art, and the question of national art.

Hendley, T. H. War in Indian art. (Journal of Indian Art, vol. 17, new series, April, 1915.) Plates.

"Object is to trace effect which war has had on artistic expression of the Indian people at different epochs." The article is concerned with the representation of war in art.

Jaumann, A. Die deutsche Kunst und der Krieg. (Deutsche Kunst und Dekoration, Jahrg. 17, 1914, Hefte 12, 21.)

"War is not favorable to the muses. . . . To the noble race war is as a purgatory. It consumes all that is over-ripe and sickly. . . . That is the soil for a new, really German art. . . . International studio tricks, devoid of time or race, no longer interest us. . . . A style will be formed, modern and German."

Kilmer, Joyce. War has stopped European letters and art, but after peace old forms will be inadequate to express new and tremendous experiences, says Arthur Bullard. (N. Y. Times Magazine, Nov. 5, 1916, p. 8.)

"The best art comes when the great experience has come and gone, and been pondered."

Kriegs-Wahrzeichen zum Benageln. 69
Entwürfe aus einem Preiswettbewerb
des Deutschen Werkbundes. Munich:
F. Bruckmann A. G., Dez., 1915.

"As there was danger that tokens deficient would be erected, the *Deutsche Werkbund* instituted a competition for the acquisition of sketches which were donated to the national cause."

These tokens were the portraits and other figures erected to have nails driven into them.

Lenz, Georg. *Kriegsandenken der Königlichen Porzellanmanufaktur zu Berlin*. Illus. (Velhagen und Klasing's Monatshefte, Jahrg. 29, 1915, p. 250-262.)

Description and illustrations of souvenirs, mainly of the Napoleonic wars and the Franco-German War of 1870-71, thus illustrating influence of war in a temporary phase of art.

Oechelhaeuser, Adolf von. *Krieg und Kunst: Kriegs-Vortrag*. Karlsruhe 1. B.: G. Braun, 1915. 32 p. 12°.

Speaking from the standpoint of a victorious Germany, the author thinks that "new duties and problems will be so many that all force and seriousness will be needed to fulfill them . . . and that will also benefit German art."

Pazaurek, Gustav E. *Patriotismus, Kunst und Kunsthandwerk*. Stuttgart: Deutsche Verlags-Anstalt, 1914. 32 p. 8°. (Der deutsche Krieg, Heft 20.)

"Again a time has come when all art, in so far as it does not serve outer, blind glorification of the fatherland, is considered superfluous. . . . The rough practice of war does not provide a happy condition for the appreciation and cultivation of art. But when the cause has ceased . . . the inevitable reaction will . . . not fail to appear, and art in every form will be all the more welcome and desired."

Phillips, Duncan. *Art and the war*. (American Magazine of Art, vol. 9, 1918, p. 303-309.)

"Is art a luxury? . . . In war-time we are apt to think more sentimentally than clearly. . . . The conservation of art should be an important part of our war preparations. . . . Art may be a refuge. . . . Art is an asset for potential usefulness in time of war. . . . We need art to clarify our understanding. We . . . need pictorial propaganda. More vital . . . is the record which art can make of the emotions of this war against war. . . . The existence of art is at stake. Painters and sculptors can visualize . . . the civilization which we intend to preserve. . . . How hard hit painters are just now. Buying seems to have stopped. . . . Is it not worth while to keep artists alive for the sake of after time? . . . All true artists are . . . fighting for future generations. Our artists have not yet received the great reaction. . . . Yet the war is shaping and coloring their every thought. . . ."

Rothe, P. *Die Kinder und der Krieg*. Illus. (Deutsche Kunst und Dekoration, vol. 35, 1915, p. 455-457.)

Describes an exhibition, held in Vienna, of drawings by school children, representing war scenes.

Salmon, André. *Effect on art of present war*. (N. Y. Times Magazine, July 11, 1915.)

"Every war crisis puts art in grave peril, since it changes its conditions, shatters it economically and reduces for a while the number of its devotees."

Schubert, Walter F. *Die deutsche Zeichenkunst und der Weltkrieg*. (Westermann's Monatshefte, Jan., 1916, p. 689-699.)

Scott, Cyril. *The connection of the war with art and music*. (The Monthly Musical Record, London, vol. 46, Mar., 1916, p. 68-70.)

"Certain signs of a very particular nature have shown themselves in the world of art within the few years preceding the great struggle. In the domain of painting certain signs of viciousness appeared; in sculpture, very much the same thing; in music, a discordancy Hardly ever has the Astral Plane been in the state it now is. . . . The spirit of the war, then, most certainly seems to have influenced with its discordant force our world of music."

Servaes, Franz. *Der Krieg und der Kunstmarkt*. Illus. (Deutsche Kunst und Dekoration, Jahrg. 18, 1915, p. 343-350.)

"In war time there is apparently nothing more superfluous than art. . . . To him who really loves art, it will become doubly dear in time of tribulation and distress. . . . Therefore, it is necessary that the atmosphere of artistic life in our land do not wholly die out at this time. . . . It would be a great national calamity if our art market should now be wholly deserted. In fine as well as in applied art activity must not stop. Artists must produce and art lovers must acquire."

Steinlein, Stephan. *Krieg und Kunst*. (Kunst und Handwerk, 1915, Jahrg. 65, p. 105-108.)

"On the one hand, war is praised as the great fructifier and liberator. . . . and all past epochs are cited in support. Others use the same historic periods to emphasize the opposite. . . . If today there is a general belief that, so to speak, out of nothing and over night . . . a great change would take place, just because the war gave the impetus, the answer to this conception, based on romanticism rather than reality, is that, before all and as a determining factor, the matter turns on our possession of immediately active power and positive capability."

Symon, J. W. *War and creative art*. [Difficult position of the artist unable to go upon active service and finding no demand for his creative genius.] (English Review, Dec., 1915, p. 51-520.)

Deals with the actual practice of the arts during the war.

Villeurbanne, Jean de. *La guerre et les Salons de peinture*. (Nouvelle revue, April, 1915, p. 252-264.)

"The Salons will not open their doors in 1915. Therefore, it has seemed to us interesting to ask artists . . . these two questions: 1. Will not the war have a deep reaction and effect on the art of tomorrow? 2. Will it not bring about a modification in the grouping of the Societies?"

The replies, printed in this article, deal mainly with the question of Salon or no Salon.

Wuest, Paul. *Möglichkeiten Künstlerischer Wahrnehmung im Kriege*. (Literarhistorische Gesellschaft Bonn. Mitteilungen, 1915, Jahrg. 10, p. 27-51.)

Author describes "objectivity" with which soldier at front can observe nature, and considers it possibly a sort of reaction of the mind against all too horrible immediate impressions. . . . On the other hand, such images simply impose themselves by their inherent force."

Zeitler, Julius. *Buchgewerbe und Graphik des Krieges*. 3 pl. Illus. (Archiv für Buchgewerbe, 1915, Bd. 52, p. 193-223.)

Review of discussion on art before and during the war, in Germany. "It is clear that the emphasis

is not so much on purging of foreign elements, as desired by reactionaries, but on an immersion in the fountain of our own radical being. . . . With our new art industry, and with architecture, our book-art shows the advantage of having already grown farthest into the great cultural problems of the future, which lie before us. The graphic arts also, so much a child of German active phantasy, will have to join this development into the spiritual, the ideal. . . . Thus do we define the result which this war in general may have for art. We now come to our subject when we consider how war itself is an object of representation in art. . . . It has been shown that direct participation in the war has great study-value, but that it cannot immediately further higher artistic production. The artist who has remained at home is therefore not so different in his possibilities, from the one who has been in the field. . . . To the artists working at home war will always present itself more symbolically; they are not so much under the influence of the horrors of the moment. . . . but for the feeling which moves us all they find lofty symbolism." So-called "Hurray" illustration of the sensational, or sentimental kinds, is properly condemned, at least in its lower aspects.

ART INDUSTRIES

Armfield, Maxwell. Art and patriotism. (Colour, London, vol. 4, March, 1916, p. 55-59.)

"The formation of the Design and Industries Association . . . is a very interesting sign of the times. Imitating a German organization that has been pouring gold into the trade-coffers of that country, it . . . shows that British commercial people are beginning to realize that art and patriotism, or at any rate art and money-making, are not so disunited as they once believed. . . . Is art a luxury? . . . Art is necessary to health. . . . Our economic position is largely due to the excellence of our exports. Of late years some of these have been superseded. . . . German goods, so far as soundness goes, are not a patch on our own. . . . Soundness is not the only quality demanded. Nowadays some of the sound and very solid British goods lose their attractiveness. The transformation of Germany's commercial output . . . has been accomplished by an association of artists, producers and distributors working with one aim and with indefatigable industry and intelligence. . . . American printing and typography have for some years been far in advance of our own. . . . Whilst we have been sleeping, the Americans are learning hard. They are also discovering that taste pays. [Comparison between American and British advertisements and illustrations.] In artistic application Great Britain is at present a back number. . . . We shall be compelled to face the music. . . ."

Eisler, Max. Oesterreichisches Kunstgewerbe. Illustrated. (Dekorative Kunst, Jahrg. 18, 1915, p. 258-262.)

Describes an exhibition in the Oesterreichisches Museum, designed to provide work for "home industry" and to incite the technical schools "in the direction of needs in cheap ware; and to bring both into fruitful relation with the thought of the great hour."

Fischel, Hartwig. Ausstellung von Kriegserinnerungsartikeln. Illus. (Kunst und Kunsthandwerk, Wien, Jahrgang 18, 1915, p. 130-159.)

"The great times in which we are living make their influence felt in all fields of mental and commercial life. Artistic impulse was arrested. . . . And yet, . . . more attention might be paid to the intensive efforts of artistic, and especially art-industrial, circles to produce for home production an intensifying of its sterling quality of particularly Austrian character. If we succeed in making a virtue of the general necessity; if the moment can be utilized, at which . . . many of the foreign and bad influences are being kept at a distance, then a lasting and invaluable gain will grow from the natural drawing on and emphasizing of indigenous products."

This effort to promote home art industries resulted in the exhibition here described, controlled by a jury of experts. The fact that the exhibitors were limited to objects suitable for war souvenirs naturally brought into view a very obvious relation between war and art, since war was the direct subject. The exhibition included glass, pottery, textiles, wood carving, leatherwork, gingerbread.

Jaumann, Anton. Die weltwirtschaftliche Rolle des Kunstgewerbes nach dem Kriege. (Innen-Dekoration, 27. Jahrgang, March, 1916, p. 101-110.)

"Preparation for peace needs no less attention than that for war. . . . One of the first necessities of peace will be to have a sufficient quantity of goods to be exchanged for foreign raw materials. And among these branches of production will be art industry."

Jessen, Peter. Deutsche Form im Kriegsjahr: Die Ausstellung in Köln, 1914. . . . München: F. Bruckmann, 1915, 2 p. 1, 42 p., 1 l., 34 pl. 4°. (Deutscher Werkbund. Jahrbuch, 1915.)

An illustrated catalogue of the exhibition of the Deutsche Werkbund, which was interrupted by the war. The only reference to our topic is in the last sentence of the introduction: "May the war, the great former of character, prove its purifying and forming power with us also."

Magne, H. M. La guerre et l'avenir de nos industries d'art. (Bulletin de la Société d'Encouragement pour l'Industrie Nationale, 1916, p. 532-552.)

"German competition . . . in certain industries, especially chemical industries. Certain French industries, despite the perfection of their products, found competition from German industry. The German influence gave further cause for disquietude. Not only were certain German products received in our exhibitions . . . and shops, but this sort of heavy and complicated forms . . . seemed to find imitators. Happily the evil has not become general. . . . (p. 545.) The only means of maintaining the artistic pre-eminence of a country such as ours . . . is to develop, in the artist and the artisan, by means of an appropriate training, the qualities peculiar to our race. . . . One of our finest traditions . . . is to love art and enjoy it."

Vachon Marius. La guerre artistique avec l'Allemagne; l'organisation de la victoire. Paris: Payot et Cie., 1916, 268 pages, 12).

Preface: "When the great military war will be terminated by the victory of the allied nations . . . a new war will begin, the artistic, industrial and commercial war, under conditions which will make it equally terrible and implacable. The thorough preparation for this war is one of the most serious and immediate preoccupations of the Entente. . . . In this volume, I have analyzed, with all possible care, the powerful organism for teaching and propaganda for the art industries created by the Germans since 1881, and which has served them to make a breach, during thirty years, in the artistic supremacy of France. Sole object . . . has been to make known the elements of this organization . . . in order to discover what may be opportunely utilized, by an intelligent adaptation, to our needs, our ideas, and our traditions."

The chapters are as follows: 1 The artistic invasion of France by Germany from 1882 to 1914 . . . 2. The organization of art industries in Germany. . . . 3. The causes of the crisis in French art industries. . . . 4. What is the museum for industrial art doing in France? . . . 5. Some other causes of the crisis in French industrial art. . . . 6. The lessons of history (XII-XVIII centuries). . . . 7. The organization of victory. (Suppression of the artistic tutelage of the state, etc.).

ARCHITECTURE

Architecture and the war. (Architect and Engineer of California, vol. 5, Oct., 1917, p. 67-68.)

A quotation from "Indian Engineering," Calcutta. "In the profession the proportion of those that have studied outside their own country has fallen greatly . . . But . . . the war has caught up the profession bodily and carried it out to fight in France, Belgium, Italy, Greece, the Balkans, Turkey, Egypt, Mesopotamia, India. Architects in great numbers have now observed some of the works of these countries. . . . Such men must return home with a greatly widened view of their profession. . . . Why do we not get beyond the eternal round of Renaissance, bastard Gothic . . . modified medieval? Because we are hide-bound by convention. . . . Those who have seen and been convinced of new possibilities in architecture may now take the lead. The truest definition of architecture is that it is an expression in form of a people's feeling."

Bragdon, Claude. Architecture and democracy. New York: A. A. Knopf, 1918.

Architecture and democracy, before, during and after the war, p. 1-73, appeared originally in the Architectural Record.

"In whatever way the war may complicate the architect's personal problem, it should . . . clarify his attitude toward his art . . . The world's arrestment of architecture (in all but its most utilitarian and ephemeral phases) is no great loss to the world for the reason that our architecture was uninspired. . . . We were under the evil spell of materialism. . . . When the storm broke militant democracy turned to the engineer, who produced buildings at record speed. . . . In one direction only, toward the general housing problem, the architectural profession has been spurred into activity by reason of the war. . . . Architects will recapture their imperiled prestige, but . . . with an altered attitude toward their art. Many must unlearn preoccupation with Gothic classic. Many must learn certain neglected lessons from the engineer." [Author cites Red Cross Community Club House at Camp Sherman as a product of the ideal relation between architect and engineer.] "Of the transvaluation of values brought about by the war, this building is an eminent example; it stands in symbolic relation to the time. . . . To the architect falls the task, in the new dispensation, of providing the appropriate material environment for its new life. Let him turn to the . . . soldiers. They will come back with ideas. . . . The future of the countries will be in their young hands. They will seek for self-expression. Because it is a spiritual thing it will find supreme expression through art. The architect who assists in weaving this garment will be supremely blessed." [In considering the effect of war on art, author discusses the increase of light and color in building and city planning.] "Thus will be born the architecture of the future; and the ornament of that architecture will tell, in a new set of symbols, the story of the rejuvenation of the world."

Gillies, John Wallace. The effect of war upon architecture. There have been two great influences in architecture, war and religion, and the former is dealt with in these paragraphs. (Arts and Decoration, May, 1919, p. 7-9, 38-47.)

"Now that we have successfully ended the greatest war of our history, with the minimum of loss and the maximum of material gain, we should be strong in national spirit and rich necessarily. A greater activity in building than we have ever known should follow during the next fifty years, if any precedent is to be depended upon. Up to this time our architecture has been peace-loving, commercial. . . . Now it is to be martial; real

architecture, as it has always been. Great memorials will spring up all over the country. They will be monumental, which after all is the form real architecture should take. Let us hope that they will be in stone. . . . The conqueror always builds unless he be a barbarian, and builds profusely. The conqueror who fought for a principle alone should build ideally. So our twentieth century should see in America the actual accomplishment of a national architecture, and the character of its structure should be martial. . . ."

The Post-War Committee on Architectural Practice. Some comments from architects relating to questions asked by the Committee. (Architectural Forum, Boston, Vol. 31, July, 1919, p. 17-19.)

Committee appointed by American Institute of Architects to inquire into conditions surrounding the practice of the profession. "The future of architecture is brighter than any period of its past. . . . Influence must now, however, be extended to wider fields. [The architect] must be aware of sociological questions. . . . economic conditions. We present some interesting letters on subjects contained in the Post-War circular; others will follow in the next issue." The letters deal with the relations with the contractor, the education of the public as to the functions of the architect, practical problems involved in factories, warehouses, etc. The Evening Post had two columns on this questionnaire of the Institute, with its query "are we in right relation with the public, the building trades and crafts, and with each other. The experience of war has bared weaknesses."

An opinion on competitions by E. Swartwout. (Architectural Forum, Sept., 1919, p. 99-102.)

Some Canadian opinions. (Journal of the American Institute of Architects, Aug., 1919, p. 363-365.)

Post-War Committee on Architectural Practice. (Architect and Engineer of California, San Francisco, vol. 57, p. 57-61.)

Convention of American Institute of Architects discussion: on status of architect. Post-War Committee statement . . . mailed to 10,000 or more architects. Extracts: "Need for more comprehensive service. Modern tendency of business, accentuated by the experience of the war, is to deal with larger organizations rather than with the several contributing factors. . . . It is said that the architect has done nothing to meet this demand, but that engineers and contracting organizations have, to an extent, done so. The war has brought a situation which demands that production be increased. Experience demonstrated the great advantage of intimate organized co-operation . . . between engineers, architects and construction men. The architect is said to have neglected his relationship to labor. . . . Standardization of building products . . . would simplify and cheapen the process of building."

Newell, J. P. A time for optimism. (Architect and Engineer of California, vol. 56, March, 1919.)

"The period of transition in business from war to peace is one of doubt and uncertainty. . . . Into this uncertainty comes the (Portland) City Planning Commission and proposes that every property owner should set himself to considering the future of his neighborhood, studying its prospective growth in the light of its past development. As the work of city planning proceeds, the spirit of optimism will spread."



Color of Architecture in Sunshine.

Architects have yet to master the problem of color in sunshine. The failure of many of them in this regard is due, as I have hinted at various times before, to the fact that they do not take the painter's point of view. The painter's point of view is really the artist's point of view. Where color is concerned the architect must view things through the painter's eyes, or he is just so much the less artistic. He can hardly lay claim to a system of color of his own, different from the painter's, and equally valuable.

If we try to view color in architecture with the painter's eye, certain facts arrest our attention. One is that a building placed in a landscape forms a picture with the enveloping foliage, turf, rocks, etc., of which the building is only a part. All this seems evident enough; it has been referred to many times in talk and writing, yet the architect ignores it in practice. He continues to choose colors of walls and roofs, either pleasing in themselves or in combination, but without thinking of how they will be affected by the sky, the land, and, above all, by the sunlight.

Let us assume that a painter has decided to paint a picture of a building that is prominent in a landscape. His first thought is to achieve the fullest impression of unity possible. Without that single impression, he knows that he will fail in his art, no matter how perfect his drawing or rendering of different parts may be. Composition—or design—will tend to achieve this unity, and this is what architects mainly conceive of when they think of unity in a picture. But equally important, and, in regard to color, almost solely important, is the

"lighting" or "effect of light," the atmosphere, the sunshine, that floods his picture. The sunshine acts in modifying, blending and harmonizing every color in it. Lighting is the great goal of modern landscape painting. The only difference between architect and painter in regard to lighting is difference in the technique of realizing it. The painter works with the brush and palette, and the architect chooses colors of materials. Yet it is curious enough that, in all the endless discussions of color in architecture, the all-essential matter of "lighting" and of "effect of light" is rarely mentioned.

The painter sits him down as I have said, and immediately strives, with all his might, to sense the effect of light in his picture. Now, as everyone knows, light and atmosphere in a landscape never remain exactly the same for many minutes at a time, yet the painter must draw some conclusions from Nature in the infinite coquetry of her moods. If he sits still and studies his subject too long, the light will change. Consequently he is apt to determine at once whether the light be "hot" or "cold," or intense or subdued, or clear or murky. If it is "cold," it does not mean always that cold colors, such as blue, purple, blue green predominate, but that the light effect is somewhat bluish or greenish or purplish. The sun is therefore a changing spotlight on Nature's outdoor stage. Objects which are actually white or gray will appear bluish or greenish-white or gray. Bright red and yellow colors will appear slightly neutralized or softened, and dark reds will take on a purplish tinge.

On the other hand, if the light is "hot," a golden or amber film of light will appear drawn over the atmosphere. Blues will appear more vibrant, often more greenish; purples, richer; greens will be touched

with gold, and the reds and yellows will blaze forth. There are no whites or grays in such a picture; they all become yellowish or slightly golden. Even the high lights on pure white clouds, the upper parts in the sky where the light turns full upon them, will need to be painted in a slightly yellow tone to hold them in the key of color of the canvas.

The painter, then, determines the quality of light in the landscape before him, as a single, full impression, and strives mightily to key all his colors to it. And the architect must do the same when he enters the landscape with his buildings, if he would have his colors successful. He must therefore learn to think of the light in his landscapes more than he has done up to this time. Hitherto he has thought of his colors as "local" colors merely. He has chosen colors of wall, roof, pilaster, cornice, window frames, shutters, simply thinking of how they will go together in themselves—perhaps in a sample room—without much regard to their effect in sunshine. Or, if he has perchance worked up an excellent color scheme in sunlight in a certain locality, he is apt to use the same scheme elsewhere, where, in a different light and landscape, it will be out of harmony. In sunshine a larger synthesis of color must be accomplished, that of keying colors to the brilliant light of the American sunshine.

The proof of these assertions will be evident if we study our American sunshine, and try to see if we cannot understand it better than we do now. Then we must study some of the prevailing schemes of color in architecture to find out how far they are united to the light in different localities of the country. The architect should consult the painter in this, for he can best give the benefit of his long training and experience in painting in many landscapes. There are, however, some observations that should occur to any keen eyed architect.

If we try to generalize, we may assert that most of the usual color combinations employed on buildings were developed, along with the architectural design, in the eastern and northern portion of the United States, largely east of the Mississippi, north of the Ohio and of the Mason and Dixon line. What may be said of the quality of sunshine in this district? A light, brilliant, hard, even disconcerting, trying in its very clearness and searching

quality. Edges, details appear at a distance. The light is hardly hot or cold; rather white altogether; never very hot or very cold in the range of its shiftings. In New England is this hard light especially characteristic. There the midday sun is metallic in its glare, showing up every detail ruthlessly, without any softening edges or mellowness of form, without depth or poetry or atmosphere. Without much of what Ruskin explains as "mystery," in a splendid chapter in *Modern Painters*. The New England light is the most matter-of-fact, bull's-eye light that I believe may be seen in the world. This is not to say that poetry and romance are not to be found in the New England landscape. Not in the noon sun, perhaps, but on damp or misty days, and at sunrise and sunset. It has often been a delight to watch the beautiful, cool, clear blues and violets slowly steal into the hard shadows as the day ends there; to see the faint golden, yet very clear, light envelop the hills at a distance and enflame the high lights of green lawns, of tree trunks and of roads in the foreground. At this time the landscape has an atmosphere of deep, clear, almost resonant harmony. The hard, severe light of New England occurs, somewhat softened, as one goes west along the northern boundary of the country and south from New York and Philadelphia. Of course, an exception to this is the mellower light of the seashore, along the shore south of Cape Cod and Long Island.

The appropriateness of the white walls of the New England farmhouse is much explained if we understand the hard light of the north. Though not an imaginative coloring, white goes well in most landscapes, either in an atmosphere that tends to disappear, leaving colors to exist chiefly as local colors, or where there is radiance in the sunshine. Then walls become touched with faint clear, often violet shadows; or a golden or greenish light. It also adds cheerfulness to the landscape, and affords a foil for foliage and their shadows. The olden New Englander was poetic when he introduced his white architectural elements of fences, posts, gates, trellises and summer houses into his gardens, where they gleam most appropriately in dainty exquisite touches. Unfortunately, the modern architect has been somewhat less successful, especially in garden work. Design is overelaborated by too

many spotty paths and flower beds; masonry work is sombre by use of dark brick or rock, with a consequent effect of dullness. Too much detail is bad in a searching light where it is all thrust before the eye. Much more fitting are those designs where broad green-sward spaces are set off against massed flowers, long rows and hedges, with masonry walls whitewashed or white painted or stuccoed to form a foil for the planting. These flat white surfaces catch sunlight and reflect colors. The gardens of the Alcazar in Seville, Spain, are a classic example of what big, simple handling of masses of foliage and flowers against severe white walls may accomplish. The whole effect of the Alcazar might easily be transferred to America and seem quite in place here.

Another error has been made by our northern architects and landscape architects in their work. I mean their ill-thought use of color schemes imported from alien atmospheres of northern Europe. They would have done better to stick to the cautious, somewhat bald, but still rightful beginnings of the early New Englanders and New Yorkers. North Europe has no great sunlight: has in fact gloom, mist, rain. In such climate the soft dull harmonies of dark red brick, stone, purple slate and weathered timber go well together. The murky atmosphere tones over their edges and contrasts. Materials favoring play of light and shade are not greatly needed. Consequently the classic orders are never so vital as in Italy or America, for they were designed for brilliant sunshine and clear skies. Under misty conditions the dull colors of European architecture are rarely beautiful, blended, edges softened, and smoothed over by light reflected through moisture. But transferred to American sunlight, they crop out hard and cold in the north of our country and dull in the south. This is rather true of our prevailing motive of white stone and red brick. It is most difficult to bring such coloration into the key of American sunlight satisfactorily.

South of New York and Philadelphia, our hard glaring sunlight softens, not in intensity of light, but by reason of a beautiful golden radiance often increasing as one goes south. In New Jersey this radiance has a prettifying, at times almost cloying effect on the full greens and red earth of the landscape, somewhat as in Sienna, Italy. It is further

south, however, that the sunlight becomes so wonderfully mellow and golden. With the luxuriousness of the vegetation, it produces landscape coloring that is warm, sensuous, vibrating. Let me quote the following:

"Here and there a negro log cabin alone disturbed the dogwood and the judas-tree, the azalea and the laurel. The tulip and the chestnut gave no sense of struggle against a stingy nature. The soft full outlines of the landscape carried no hidden horror of glaciers in its bosom. The brooding heat of the profligate vegetation, the cool charm of the running water, the terrific splendor of the June thunder-gust in the deep and solitary woods, were all sensual, animal, elemental. No European spring had shown him the same intermixture of delicate grace and passionate depravity that marked the Maryland May. He loved it too much, as if it were half Greek and half human."

This is not taken from a follower of Swinburne, nor of a modern-like Galsworthy in his most exuberant mood. It was penned by one of the coolest of the Puritans, an essential Bostonian, Henry Adams (*The Education of Henry Adams*, page 268). In another passage he says "the May sunshine and shadow . . . ; the thickness of the foliage and the heavy smells, the sense of atmosphere, almost new." Study these lines carefully and one will see that it is the realization by a keen mind in his first experience of the great difference between New England and southern landscape—a difference more significant than even in respect to color or light, one which should profoundly influence the inspiration of architecture in the south. "The sense of atmosphere, almost new" reveals the impression made on a young New Englander who had grown up without seeing anything but his hard, clear, native light, when he first experiences the mellow light of Maryland. Certainly Henry Adams furnishes us with a picture into which no architect can enter in any tepid mood of imported north European color schemes.

In parts of the south this golden mellowness in the air is extraordinary. In the South Carolina sand hills in full summer it was a marvel to me. An infinitely deep blue sky, often with vast steam clouds, so huge as I had never seen before, towering and piling up into the sunlight, up, up, casting vast shadows into great cliffs

and abysses of cloud. The clouds were never really white, even toward the sun, but always golden, and the golden light played down into the vast shadows. The phenomenon was so striking that even practical soldier-minds noted it, and offered explanations of it. Obviously, in such a hot effect of light, an architecture of hot colors is needed—walls yellow, of chrome or sienna or ochre tints; roofs yellow, pink, red, vermilion or claret, bright green spots, brilliant awnings. A more prosaic arrangement will probably disappoint.

In the coloring of hotter climes than England or Flanders should American architects seek their inspiration. Let them study atmospheric color in Spain and Italy. If they do they will discover that each country has a different method of coloration.

In Italy the light and color is daintier, more subtle, more evanescent, more feminine; in Spain the light and color is bolder, hotter, higher in key, more masculine. Before I went to Italy I had often remarked the landscapes in the backgrounds of the paintings of Titian, Tintoretto, Veronese, and had thought the very blue mountains and pretty, clear colors in the distance exaggerated; but it is exactly the effect one finds in the Italian landscapes, that clear, radiant "pretty" light near the horizon and in the distance. Perhaps on account of this delicate light the Italians of north Italy—where most of the great architecture is—do not attempt so much strong coloring as the Spaniards, except around Perugia and Assisi. Also they are blessed with such a picturesque and statuesque flora—stone pines and cedars—that they often prefer to use their architecture as a foil for this foliage, as I have pointed out in times past. Although there are a number of well-known villas in and near the cities which are highly developed designs in themselves, interesting architecturally without regard to their setting, the hundreds of less-known country villas are usually bare, light colored walls, pierced with a few window holes, like an old fashioned factory. But they are wonderful screens against which the foliage stands out so magnificently.

In Spain we meet with wilder and more violent conditions, more like our own in America. There is blinding yellow sunlight over broad sweeps of landscape, not many trees on the yellow and red moun-

tains and plains, such landscapes as Zuloaga paints as the backgrounds for his pictures, as all the great Spaniards have done before him. In this light the Spaniard has preferred a decisive coloring for his buildings. He uses a rich yellow golden stone for his walls, almost as rich as any marble; yellow, vermilion and claret tiles for his roofs; bright colored accessories; brass, and strongly patterned iron work. He accents his coloring with decoration in bold relief, grouped or in strong bands, gaining the utmost possible contrast by the deep holes of the under cuttings, showing black, either in light or in the luminous shadows. Thus he meets Nature on her own terms, opposing flashing color and bold light and shade and concentrated, sparkling decoration to her flashing color in brilliant light. As a result, Spanish buildings are always keyed into the picture, indeed in the centre of things. They do not appear as intruders, drab beggars at a banquet.

Let architects think not only of the local coloring of materials, but of the light in our American landscape, and its effect on the colors of buildings. There is a revival of interest in color, over the whole art world, even in the last few years. Only twenty years ago color was somewhat neglected, and by painters, too, who avoided bright colors, preferring neutral tones. But now the new art of decoration is swiftly gaining acceptance, is even influencing commercial products, and, in the theatre especially, is exerting a profound and stirring interest. But, except for a few brilliant exceptions, architecture still lags behind, a generation behind. Let it lead and not follow.

JOHN TAYLOR BOYD, JR.

Word has just come from the City of Mexico that the famous "House of the Tiles" (Casa de los Azulejos), one of the most conspicuous and beautiful of the palatial old houses in the capital, is to be converted into a typical American drug store. This will be lamented by all lovers of the Spanish Colonial architecture that in Mexico, of all Latin countries in the New World, is found in its highest development. No other palace of the vice-regal nobility of New Spain has to this day been so perfectly preserved, both within and without, as this. It seems an everlasting

pity that this fortunate condition could not have been perpetuated. These fine old monuments have been well appreciated in Mexico; the national government seems to have been alive to the fact; under ordinary circumstances it would doubtless have taken measures to secure the preservation of the

building. But just now the expense would be out of the question. Hope that eventually the government will do this seems to be encouraged by the circumstance that before the alterations for commercial uses were taken in hand, photographs of all important details were taken. Let us hope that measurements



PATIO — HOUSE OF TILES, CITY OF MEXICO. (REPRODUCED BY PERMISSION FROM "SPANISH COLONIAL ARCHITECTURE IN MEXICO," BY SYLVESTER BAXTER. BOSTON: J. B. MILLET, PUBLISHER.)



THE HOUSE OF TILES, CITY OF MEXICO. (REPRODUCED BY PERMISSION FROM "SPANISH COLONIAL ARCHITECTURE IN MEXICO," BY SYLVESTER BAXTER. BOSTON: J. B. MILLET, PUBLISHER.)

were also made and that all portions of the stonework, carvings, tiles, etc., that have had to be removed have been carefully preserved. How far this reconstruction has had to go for the new purposes does not appear. But the piso, or basement story, is uncommonly low, as may be seen by comparison with the neighboring buildings shown in the illustration. So it appears not unlikely that the basement and the story above may be thrown into one. In that event only the greatest care would avoid a painful disfigurement of the beautiful exterior with the customary show windows. Perhaps by the time this article appears the sizzling of the soda-fountain will have become a feature of what will probably be one of the busiest corners of the modern city.

The House of the Tiles has an uncommonly interesting history. It is the most notable example of Moorish influence upon Spanish Colonial architecture in America. With its brilliant surface of blue and white

glazed tiles, its sparkling quality enhanced with touches of yellow, under the clear skies and intense tropical sunlight of that latitude it looks as new as if it had been built the year before, instead of standing in its present shape something like a century and a half. Just how old the house is nobody can say. But it dates well back into the sixteenth century. Don Damian Martinez was the first owner on record. Impoverished by financial misfortune, Don Damian felt obliged to sell the place at public auction. Don Diego Suárez de Pereda was the highest bidder, taking possession on December 2, 1596. In this way it became the palace of the Count of the Valley of Orizaba, one of the wealthiest and most eminent of the nobility of New Spain, as Mexico was called before its independence. In the early days of the colony a Spanish gentleman of old and eminent family, Don Rodrigo de Vivero Velasco, came to New Spain and married the widow of one of the conquerors. Their

son, who became the first bearer of the title, achieved eminence as a scholar and statesman. He was the author of a treatise on political economy and other notable works. He served as governor and captain general of the Philippines and on his return voyage was shipwrecked, perhaps on one of the richly laden galleons that used to bring splendid cargoes of precious wares from the Orient to Acapulco; to this day old Mexican families treasure heirlooms in the shape of delicate Chinese porcelain and exquisitely wrought silken fabrics dating from those times—that is, if any of them have had the fortune to escape a sacking of their houses in the period of anarchy precipitated upon Mexico.

The second Count of the Valley of Orizaba, Don Luis de Vivero, married Dona Graciana, the daughter of Don Diego Suárez de Pereda. The grand old house thus became the seniorial mansion of the family. Its aspect both without and within must have been radically different in those days. According to tradition its transformation into its present shape—or rather the shape it bore until just now—is accounted for by the following picturesque story, with its truly Spanish flavor:

The mayorazgo, as the oldest son and heir is called in Spanish, of one of the counts, was such a spendthrift that his father said to him one day, "Hijo, tu nunca haras casa de azulejos—My son, thou wilt never achieve a house of tiles."

To dwell in a "house of tiles" seems proverbially to have been a Spanish ideal, representing the luxurious living incident to the accumulation of great wealth, ever since the Moors built in that fashion their "castles in Spain."

The father's remark gave the young man pause. The idea stayed by: A house of tiles! The seed germinated in his brain and bore fruit in purpose; he turned a new leaf; changed his mode of life, worked steadfastly for his end, and with such success that when the property came into his hands he at once began to transform his ancestral home into such a palace of tiles, without and within, that nothing so elaborate and splendid in that form of adornment has ever equaled it in New Spain or anywhere else in the New World.

The tiles were of Mexican make, the product of an art developed in the city of Puebla by skilled workers brought over from Talavera in Spain by Dominican friars in the sixteenth century. Since that time

Puebla has been famed for its tiles and its pottery. From Puebla have come all the beautiful tiles that so finely characterize much of the best architecture all through Central and Southern Mexico, particularly in the resplendent polychrome surfacing of the domes of the churches and convents—and probably in no other country is the dome such a universal feature.

With the exception of the ornamental stonework of light buff limestone the main part of the exterior is entirely covered with these tiles. The stonework, in color and design, effectively frames the broad surfaces of tile. The following is from the account of the house in my book, "Spanish-Colonial Architecture in Mexico":

The beautiful bronze balconies of the upper story, the altos, together with the balustrade of the patio corridor, were made in China or Japan (probably China), as was likewise the case with the similar balcony over the entrance to the house of the Count of Heras. The interior throughout, in its elegance, bears out the promise of the exterior. There is a strong flavor of the Oriental in the style—Persian as well as Moorish; the former, for example, in the peculiarly tall and slender columns of the patio.

Tiles are lavishly employed here, also; notably in the dado of the corridor and of the staircase, and bordering the exquisite fountain in the patio. In the tiling on the staircase the arms of the house are represented.

This staircase witnessed the assassination in 1828 of the last nobleman of the line, the ex-Count Don Andrés Suárez de Pereda, whose title had been extinguished with the proclamation of the republic.

It was late in the eighties, or early in the nineties, of the nineteenth century that the House of the Tiles became the home of the Jockey Club—at that time in Mexico, as typically in other Latin capitals of the world, celebrated for wealth, luxurious living, and for gambling; quite as with gilded youth and effete old age the world over. Few clubs anywhere have been more sumptuously or palatially housed. The Jockey Club, of course, went the way of all flesh during the recent period of anarchy in Mexico. The palace has since remained vacant until its conversion to commercial uses. Its lessees have secured it for a period of twenty years.

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